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Reexamining the Standard Clarinet Repertoire: A Selective Annotated Bibliography of Transcriptions for the Solo Clarinet and Clarinet with Piano

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REEXAMINING THE STANDARD CLARINET REPERTOIRE: A
SELECTIVE ANNOTATED BIBLIOGRAPHY OF TRANSCRIPTIONS FOR THE
SOLO CLARINET AND CLARINET WITH PIANO

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ABSTRACT

This treatise is a selective annotated bibliography of transcriptions for the solo clarinet alone and solo clarinet with piano. The purpose of the document is to demonstrate the significance and importance of transcriptions and justify their inclusion in the canon of solo clarinet literature. This is accomplished by an introduction outlining the general scholarly study of the history and direction of transcriptions and their application to the clarinet repertoire, the main body of annotated bibliographical entries for 156 transcriptions for solo clarinet and clarinet with piano, and a conclusion that includes three groups of data organized by composer, transcriber, and original instrumentation. The selection process for each entry involved the following criteria: the transcription must be an exact (or close to exact) replica of the original with minimal modification, it must be technically idiomatic enough so that the technique does not overshadow the musical intent, it must be a published work in the classical genre, intended for performance by accomplished clarinetists, and the transcription must form a complete and convincing musical entity. Each entry includes the composer’s name and brief biographical information, title of the composition, name of the transcriber/s, publisher information (publisher, location, and date), instrumentation of the transcription and original music, level of difficulty, and the length of the score and/or clarinet part. Additional comments are made regarding the history, technique, modifications to the original score (if any), and any other pertinent information that would give the reader a more thorough understanding of the piece. The bibliography can be used for performance, research, and pedagogical purposes. It is organized by historical period with data at the end of the treatise organized by composer, transcriber, and original instrumentation. The quantity and quality of the transcriptions included are the chief factors which justify the inclusion of these works in clarinet repertoire publications, performances, and pedagogy.
INTRODUCTION

This selective annotated bibliography of transcriptions for the solo clarinet suggests an essential reexamination of the standard clarinet repertoire canon. The 156 compositions included in the bibliography are all performance-worthy works, most of which clarinetists do not typically consider for pedagogical or performance purposes. This study will provide for the first time a broad resource from which clarinetists can glean information about transcriptions for the solo clarinet and clarinet with piano. While there are substantial clarinet repertoire publications currently available, there are none that cover a thorough amount of available clarinet transcriptions. This deficiency exists primarily because transcriptions are not currently considered legitimate for study and performance. The purpose of this treatise is to demonstrate, by the number and quality of the compositions included in the bibliography, that these works are indeed a valid component of the clarinet repertoire.

For the purpose of this treatise a transcription, as distinguished from an arrangement or fantasy, is defined as music originally for an instrument other than the clarinet that has been re-written for the clarinet with little or no modification from the original score. The transcription, as such, has existed for a considerable amount of time, and can be traced back even to the earliest appearance of instrumental music. In his preface to The Pianist’s Guide to Transcriptions, Maurice Hinson writes, "....in a sense a prehistoric tune played on a primitive pipe was a transcription from the human voice."¹ Transcriptions have long been a probable result of musical evolution, as new instruments and developments in existing instruments inspire composers to readapt their works for expanding media.² The practice has, however, invited some controversy over the years with regard to musical purism and cultural taste. During the Romantic period, for example, transcriptions were extremely popular as showpieces, while at the beginning of the twentieth century they fell out of favor due to scholarly research, promotion of early instruments, and a shift in the cultural aesthetic. Nevertheless, there is some value in transcription that transcends time and taste.

² Hinson, ix.
For the clarinetist, there is significant value in transcription from music written before the instrument was invented or in common use as a solo entity. Since the clarinet repertoire has little, if any, repertoire from the Baroque period, transcriptions are the only available resource for clarinetists who wish to study and perform this music. In addition, there are fewer solo works for clarinet than there are for strings and piano. For example, while clarinetists have only one concerto by Mozart, violinists have five. Brahms has written at least eighty-one pieces for piano,\(^3\) counting only solos, duos, and concertos. In contrast he wrote only four major works featuring the clarinet: Trio, Op. 114, Quintet, Op. 115, Sonata in F minor, Op. 120 No. 1, and Sonata in E Major, Op. 120 No. 2. Consequently, transcriptions not only allow for the study of music from periods predating the invention of the clarinet, but also expand a small clarinet repertoire by making more great works available.

Other factors substantiate the practice of transcription, including historical support by composers, and audience appeal. The most significant evidence validating these works is that composers themselves have transcribed so many of their own works. Aaron Copland’s Sonata, originally scored for violin and piano, and Darius Milhaud’s Scaramouche, originally for two pianos, are two examples among many of clarinet transcriptions done by the composer. Furthermore, many of the composers in this bibliography are known proponents of transcribing their own works and those of other composers, including J. S. Bach, Claude Debussy, and Maurice Ravel.

There are a few reasons why composers transcribe their own works. One is simply that having more instruments perform their music allows it to be heard by a wider audiences. Another reason is that composers often become inspired by certain tone colors that they happen upon or new developments in existing instruments that create different sounds. In this context it would make sense for a composer to re-evaluate his/her work, and perhaps be inspired to adapt works they have written for these new sonorities.

Historically, composers also have used arrangements in response to limited performer resources. For example, it is common assumption that Mozart's off-stage

*banda* parts in *Don Giovanni* were traditionally played by whatever musicians were available at each particular performance. Transcriber Henry Gulick summarizes in an article, *The Case for Transcriptions*, "Certainly it is a fact that many composers have been quite tolerant, even assertive and active, when dealing with arrangements; saying, in effect, 'I am not so particular who or what plays this[,] just so it is played.'"  

Audience appreciation is another justification for re-working music for different media. Audiences go to concerts to hear what they like. Instrumentalists must be aware of their audience’s taste and make repertoire choices accordingly in order to guarantee audience attendance and satisfaction. For some instruments the repertoire selections are rather limited and transcriptions can thus provide more audience-friendly and familiar repertoire.

A further justification for transcriptions is the quantity and quality of the works themselves. One of the most obvious reasons for a clarinetist to play a certain piece of music is his/her enjoyment and appreciation of the music. The vast transcriptions available give musicians a wider spectrum from which to choose repertoire.

The compositions included in the bibliography comprise a largely unexplored supplement to the current clarinet repertoire. The goal of this project is to be as comprehensive as possible in providing accomplished students and professionals with a resource to aid in repertoire selection. The selection of works is based on the following criteria: the idiomatic success of the transcription, the difficulty level, and the genre of each transcription. The idiomatic success of the transcription pertains to issues of range, fingering and other technical concerns, and breathing. Only pieces that are transcribed in such a way that they can be successfully performed by an accomplished clarinetist have been included in the bibliography. The difficulty level must be appropriate for the concert repertoire of an accomplished player. Works intended solely for amateur or pedagogical purposes are not part of this study. Finally, the scope of this project only takes into account published concert music. Popular songs, jazz, and unpublished arrangements were not considered.

Each entry includes the following information: composer’s name, title of the composition, name of the transcriber, publisher, instrumentation of the transcription and

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the original, level of difficulty, and the length of the score and/or clarinet part. In addition, each composer’s dates and nationality are listed preceding the entry. The annotations contain historical, pedagogical, and other pertinent information.

All of the works included have been published. Out of print works can be located at the International Clarinet Association Research Center in the Special Collections Library at the University of Maryland in College Park, Maryland.
CHAPTER 1
BAROQUE TRANSCRIPTIONS

Albinoni, Tomaso (1671-1751) Italy


Albinoni is most famous for his instrumental writing, particularly his ample works for the oboe. This concerto from 1722 is number two in a set of twelve. The three movements, Allegro e non Presto, Adagio, and Allegro, are of moderate difficulty. The range and breathing are natural for the clarinet, probably because the work was originally scored for the oboe, an instrument with similar breathing concerns and a comparable middle register to that of the clarinet. Other than a small number of trills in the slow movement, there are few examples of Baroque ornamentation. There are no alterations from the original oboe score, and to that end the clarinet part is transposed to E minor so that it sounds in the original key. A soprano saxophone part, which is an exact replica of the clarinet part, is included in this edition.

Aubert, Jacques (1678-1748) France


Aubert was a famous Parisian violinist and composer. This two-movement work is excellent for clarinetists wishing to study Baroque ornamentation, as it contains several examples of mordents, trills, and grace note figures. It is an excellent pedagogical piece for that reason and because it does not utilize a wide range. For the performer who wishes to use this as a showpiece, the presto movement can be performed at a very fast tempo, creating the impression of a virtuosic and technically complex work.

Bach, Johann Sebastian (1685-1750) Germany

The clarinet was developed during Bach’s childhood, between 1690 and 1700. The early instrument was harsh sounding and often doubled the trumpet in Baroque orchestras. Because of its rough sound and vast mechanical problems, Baroque composers were wary of writing for the clarinet. Modern clarinetists, however, are able to play even Bach’s most difficult passages. The largest number of transcriptions for the clarinet are of Bach’s music, probably because there are no original Baroque pieces in the clarinet repertoire and Bach is the recognized master of this style.

This is a transcription of the Adagio movement of Bach’s Sonata No. 3 for organ. This edition includes some elaboration of the original melody, which keeps true to the practice of Baroque improvisation. The elaboration, realized by the transcriber, is essentially an interpretation of Bach’s written ornamentation. Because of the rhythm intricacy, including extended thirty-second note and dotted rhythm passages, the melodic lines can be played freely and expressively. Both the clarinet and piano parts are rhythmically and technically active. The movement is brief, about three minutes in duration with repeats, but is a useful transcription of a slow movement from the Baroque period. It would work well as a prelude to another Baroque period transcription.


Adagio from Bach’s Toccata in C major is the second movement of a three-movement work for organ. It is a short movement, only about three and a half minutes in duration, and would work well in a recital as a prelude to a longer Baroque period transcription. Bach wrote the toccata independently of a fugue around 1712, probably as a showpiece for organists. The clarinet part is a transcription of the complex and rhythmically active melodic line, characterized by its dotted rhythms. It is expressive and covers a wide dynamic range. The piano part is taken from the chordal accompaniment in the remaining organ part and is primarily based on the original left hand passages. The transcription functions as a solo with accompaniment, as the clarinet and piano do not have any melodic interaction.


This one-movement composition was originally written for solo cello as part of Bach’s Third Violoncello Suite and can be performed effectively on the clarinet with or without piano. The transcriber both edited the score and composed the piano part, which is purely accompanimental and simply fills in slow-moving half note chords that would be played on the cello. The solo line contains some large leaps, characteristic of cello music from this period, which are awkward on the modern clarinet. The clarinetist can utilize rubato (particularly in the solo clarinet version) in order to perform these technically difficult intervals effectively. There are no examples of Baroque ornamentation in this work.


The Chaconne is the extremely challenging fifth movement of Bach’s Sonata No. 4 in D minor for unaccompanied violin. Bach’s thirty four variations are cut down to twenty one in this transcription. The movement is considered a “war-horse” for violinists and is equally demanding for the clarinet, especially in regard to endurance, breathing and legato over large awkward leaps. The transcriber, celebrated pedagogue and performer Gustave Langenus, suggests breaths for the performer, including a small
number of options to leave out notes for breathing purposes. He writes that his objective in writing this transcription is to, “challenge musicianship and technical accomplishment.” The Chaconne is extremely popular and has been transcribed a number of times, including an orchestral version by conductor Leopold Stokowski.


This is an extremely challenging transcription of the *Fantasy* from Bach’s Chromatic Fantasy and Fugue in D minor. The original is a monumental composition for solo keyboard, considered by scholars to have been composed between 1720 and 1730. Music historian Johann Nikolaus Forkel wrote in his *Uber Johann Sebastian Bachs Leben, Kunst und Kunstwerke,* “[the Chromatic Fantasy and Fugue in D minor] is singular, that this extremely artistic composition makes an impression on even the most unschooled hearer, if only it be performed with some precision.” This accuracy is extraordinarily difficult to attain, given the technical demands and musical girth of the composition. The original tempo that a keyboardist would achieve is not suitable for the clarinet. Because of this the transcriber advises, “Pay little attention to the Metronome mark (quarter note = 72), as the *Fantasia* must sound extremely elastic as the title implies.” He has included “emergency” breath marks, breathing suggestions, and longer pauses to ease breathing concerns.


Transcribed from the Allegro movement of Bach’s Violin Concerto in A minor, this one-movement work is not particularly idiomatic for the clarinet. Awkward slurs and fingerings create technical challenges that are playable, but problematic to learn and perform in an effortless manner. The transcriber has made only a few modifications to the original, including some octave displacements and suggested breathing options, which make the clarinet part slightly less taxing. This is a brilliant showpiece for an advanced performer to include on a recital.


This is a difficult transcription of Bach’s entire Sonata for Flute and Harpsichord in Eb, BWV 1031. The three movements, marked Allegro moderato, Sicilienne, and Allegro, are in their original order. The transcriber, Ulmar Gateau, chose to make a direct transcription without any additional articulation markings or dynamics, requiring the clarinetist to do some research in Baroque performance in order to work out the correct articulations and ornamentation. Both the clarinet and piano scores are difficult, with active parts for all voices and significant melodic interplay between the instruments. The clarinet part, particularly, contains several awkward fingering combinations.

Emile Stiévenard, the famous French clarinet performer and pedagogue, transcribed the same Sonata (the Sonata for Flute and Basso Continuo in C major, BWV 1033) fifty-one years earlier (see entry). The two versions are fairly similar; the main difference is that this transcription has maintained the original key, setting the clarinet part in D major. The original key is slightly more difficult than the Stiévenard transcription, as it includes more instances of slurs from the clarion to the altissimo register. Gee has written slurs over many of the extended sixteenth note passages, where Stiévenard included articulations. The order of the movements is altered in this publication. Gee exchanges the Allegro movement (originally second in the piece) with the Menuetto I/II movement (originally fourth in the piece). The clarinet part is almost a direct transcription of the flute line and the piano is given the basso continuo realization.


This is a transcription of Bach’s Sonata No. 6 in G major for Violin and Keyboard. Bach did not always specify which particular keyboard instrument should be used in his works, and it was common practice that it could have been played on any number of instruments, including harpsichord and organ. Bellison has set out to transcribe the piece to be used as both a pedagogical and performance tool in order to give clarinetists a means to study and perform Baroque period music. In the program notes preceding the score he writes, “A typical Bach sonata has been chosen as suitable for the instrument. This offers the clarinetist an excellent opportunity to learn how to play Bach’s music in [an] approved style.” While the piece is challenging, it remains technically idiomatic for the clarinet. The clarinet part is in the written key of G major and the piano part has been transposed to F major. Bellison has added articulation and slurs characteristic of Baroque music. There are not many ornaments, except for a small number of trills.


Vincent Donatelli has transcribed Bach’s entire Toccata and Fugue in D minor for the clarinet, making this lengthy and challenging showpiece available to a greater number of performers. The virtuosic composition is technically problematic, but transcribed in such a way that it is possible for a highly skilled clarinetist to perform the piece successfully. The most problematic technical concerns involve tonguing issues, particularly in the difficult articulated sixteenth and sextuplet passages. The work should be played expressively and freely, as it involves rubato and improvisatory passages. Donatelli has made few alterations from the original, the lack of chords that would be played by the organ being the only obvious adjustment.

Stiévenard transcribed three of Bach’s flute and basso continuo sonatas. Two of the three are included in this bibliography; the transcriber’s Sonate V was never published. This transcription is a reworking of the four-movement Sonata for Flute and Basso Continuo in C major, BWV 1033. The work was again transcribed fifty-one years later by Harry Gee (see entry). The four movements are marked Andante-presto, Allegro, Adagio, and Menuetto I/II, and are in the same order as the original. The articulations are written in by the transcriber, some from the original and some additions to contribute to a more characteristic style. The clarinet part is transcribed directly from the flute line and the piano has been given the basso continuo realization. The transcriber has transposed the clarinet part down a whole step, putting the clarinet in the comfortable written key of C major and avoiding some of the altissimo register leaps that would occur in the original key.


The four movements in this transcription, Adagio ma non tanto, Allegro, Siciliano, and Allegro, are transcribed in their original order from Bach’s Sonata for Flute and Basso Continuo in E major, BWV 1035. This sonata is more challenging than the Sonata for Flute and Basso Continuo in C major, BWV 1033, also transcribed by Stiévenard (see entry). The first movement is particularly rhythmically and technically intricate. Neither of the Stiévenard Bach transcriptions are technically idiomatic, but if performed by a capable clarinetist they function as effective showpieces.

Corelli, Arcangelo (1653-1713) Italy


This secular chamber sonata is an easy introduction to performance practice from the Baroque period and an enjoyable light recital piece. The composition is rather repetitive, so a quick tempo is important in order to maintain musical momentum. Some of the eighth note passages are slightly awkward, but are still possible to perform at a rapid tempo. The piano part is purely accompanimental and is of intermediate difficulty.


This sonata is one of Corelli’s secular chamber sonatas. It contains three movements, all seventeenth-century dances, entitled Courante, Sarabande, and Gigue. The only challenging passages involve awkward slurred leaps across the clarion register in the first movement. Otherwise, it is a piece that is both appropriate for pedagogical use and appealing enough to attract the attention of a skillful performer. The transcriber, Eric Hanson, has added articulations, style suggestions, and dynamic markings.
Davis, Thomas (eighteenth century) England


Little is known about the life of Thomas Davis. The full title of the original work, thought to have been composed around 1744, is No. V of Six Solos for a German Flute or Violin with A Thorough Bass for the Harpsichord. The transcriber, Thomas A. Ayers, transposed the score from B minor to G minor, a more effortless key for the clarinet. Because of the transposition, most of the passages are technically idiomatic for the instrument. Ayers also included his own dynamic, articulation, and metronome markings. There is a page of notes on the performance of eighteenth-century music preceding the score. This is a fine example of early English music.

Daquin, Claude (1694-1772) France


This transposition from a popular Baroque keyboard piece is quite challenging due to the awkward fingerings, particularly those in the sixteenth-note passages that cross over the break. The tempo of the movement is marked Vivace, making these technical obstacles even more demanding. The clarinet is given the right-hand melodic line from the original keyboard score and the piano part has the remaining harmonic figures. The clarinet carries the melodic momentum throughout, as the piano part is purely accompanimental.

Gossec, François Joseph (1734-1829) Belgium


This is an excellent pedagogical piece, with an alternate reduction available that excludes the more difficult ornamentation. It is also stylistically challenging and interesting for a more advanced performer. The original flute part has been transcribed with little modification. The range of the original fits well within the range of the clarinet. The piano part, originally written for harpsichord continuo, is accompanimental and at the same technical level as the intermediate clarinet score.

Handel, George Frederic (1685-1759) Germany/England

Though Handel is most famous for innovations in his vocal compositions, his instrumental works are also superbly written. Like Bach and other Baroque composers, Handel never heard the sound of a fully-developed clarinet. Because the early instrument was unfit for playing melodic lines, Handel did not compose any major works for it.
These transcriptions allow clarinetists to perform and understand Handel’s instrumental writing.


Handel’s Concerto in G minor is in the same key as the original, putting it in written A minor for the clarinet, a relatively effortless key. The original work, published in 1703 in Hamburg, is one of the most widely-played instrumental compositions of the eighteenth century. It was first published in Leipzig around 1864. The transcriber, George Waln, has added few articulations or ornaments, but has included dynamic markings. This is a transcription of the same piece as the Rubank edition, transcribed by Himie Voxman, first printed in 1965 (see entry).


This is a transcription of the same piece as the Kjos publication, transcribed by George Waln, first printed in 1941 (see entry). Here the transcriber, Himie Voxman, has also kept the concerto in the same key as the original, putting the clarinet in the written key of A minor. This transcription includes more interpretive articulation markings and ornamentation suggestions than the earlier edition. The performance of this score would sound more authentic than Waln’s because of these indications.


This sonata is a transcription of Handel’s Recorder Sonata in F, Op. 1 No. 11. The transcription contains all four of the original movements, marked Larghetto, Allegro, Siciliana, and Giga. The second and third movements are especially beneficial for studying and performing Baroque ornamentation. The clarinet part is in the original key of F major and the piano part has been transposed down a step from the original continuo line. Other than the transposition, the clarinet part has been minimally altered from the original recorder part. Because there is so little adjustment from the original score, this transcription contains some awkward technical problems, including rapid crossing from the clarion to the altissimo register in the second movement. The transcriber, Arthur Ephross, added some articulation, dynamic, and style markings.


Handel’s Sonata, Op. 1 No. 8 for Oboe and Continuo was first published in 1724 as part of a set of twelve sonatas. The original score includes the indication, “With a thoroughbass for the Harpsichord and Bass Violin.” The first and third movements include the original unornamented solo line and another version with suggested elaborations that would have been improvised during this historical period. The
elaborations are provided by Erwin Bodky and edited by the transcriber, David Glazer. Glazer includes two different realizations of the figured bass and also suggests that the performer double the bass line with a low string instrument or bassoon, as was common practice in the Baroque era. To justify the transcription of this composition for the modern clarinet, Glazer writes in the notes preceding the score, “It was quite customary [during the Baroque era] to use whatever instruments were at hand and composers themselves did not hesitate to rewrite all or parts of a composition for other instruments.”


Reginald Kell’s transcription entitled *Three Pieces* contains three of the five movements of Handel’s Flute Sonata in G major, Op. 1 No. 5, HWV 363. There are few examples of Baroque ornamentation contained in this work, but the Sonata requires light Baroque-style articulation throughout. The clarinet part is a transcription of the flute part with little modification except for some octave displacements to keep the clarinet within a characteristic range and transposition down a step. The key is changed to A major, allowing the clarinet to play the same written notes as the original flute part. Because the clarinet range is confined mostly to the clarion register, the aforementioned light articulation is not difficult. The articulation, dynamic, and style markings are those of the transcriber.

**Marcello, Benedetto** (1686-1739) Italy


Since this piece was originally written for solo oboe, breathing concerns are minimal and the clarinet range is generally comfortable. The three movements, Allegro moderato, Adagio, and Allegro, include numerous examples of Baroque ornamentation. The slow movement, particularly, works well for the study of Baroque ornamentation and elaboration. The allegro moderato includes several challenging technical passages. The edition also includes a transcription for soprano saxophone, which is an exact replica of the clarinet part.

**Pergolesi, Giovanni Battista** (1710-1736) Italy


This Baroque arietta, though quite intermediate, is still included in this bibliography because of its expressive and lyrical qualities. This popular vocal composition is excellent for studying legato and vocal style on the clarinet. It would be a good pedagogical piece, as it utilizes only a small pitch range. The technique and legato required to perform the song are idiomatic for the instrument. This short song would work well as a prelude to a longer piece on a recital.
Purcell, Henry (1659-1695) England


The most difficult characteristic of this short sonata is that there are no full measures of rest throughout the entire work. Even though the sonata consists of only four brief *attaca* movements, marked Adagio, Moderato, Adagio, and Vivace, it is still taxing for a clarinetist to play that much music without a rest. There are several Baroque ornaments throughout the piece, particularly a number of elaborated trill passages. The technique is extremely natural, with scalar sixteenth-note passages as the main form of musical momentum.

Ranish, John Frederick (eighteenth century) England


Little is known about the life of John Frederick Ranish. His flute music is all that has survived. Published in 1735 in London, England, the full title of the original composition is No. VIII of VIII Sonatas or Solos for a German Flute with a Thoroughbass for ye Harpsichord. The five movements of the work are marked Andante, Allegro moderato, Largo, Giga, and Minuet. Ayres has included dynamic and metronome markings with a page of notes on eighteenth-century performance practice preceding the score. There are not many slurs included, and it is challenging to play these rapid flute-like passages with light articulation on every note.

Rameau, Jean Philippe (1683-1764) France


The transcriber Yona Ettlinger, solo clarinet in the Israel Philharmonic Orchestra from 1950-1972, was a significant proponent of transcription performance. This transcription is taken from Rameau’s *Pièces pour Clavecin*. Ettlinger justifies the transcription for the modern clarinet, noting that violin or flute were suggested by Rameau as alternative instruments in the trio version of the same suite. In that version, Rameau simplified some of the harpsichord ornaments that were not suited to the new instrumentation, as is also done by Ettlinger in this version. The ornaments that remain contain footnoted performance suggestions. There are eleven dances included in the suite, in the following order: Courante, 1st and 2nd Gigue en Rondeau, 1st and 2nd Sarabande, *Le Rappel des Oiseaux*, 1st and 2nd Menuet, 1st and 2nd Rigaudon, and Gavotte et 5 Doubles. Though there are some awkward technical spots throughout the movements, these are playable and exciting Baroque showpieces.
Scarlatti, Domenico (1685-1757) Italy


These challenging sonatas are each in rapid tempos, marked Allegro, Prestissimo, Allegro, and Allegro. The already awkward technical passages become even more difficult at these fast tempo markings. Goedicke includes footnoted suggestions for the more difficult Baroque ornaments, simplifying them to be more natural for the clarinet. This edition is edited by Stanley Drucker.

Tartini, Giuseppe (1692-1770) Italy

Tartini, the famous Baroque violin virtuoso and composer, contributed to the potential of his instrument, both technically and compositionally, more than anyone preceding him. His voluminous violin compositions include 125 violin concertos and more than 175 violin sonatas. His works, characterized by their exhibition of technical virtuosity and melodic expression, transpose well as clarinet showpieces.


As one of the more frequently performed clarinet compositions, this is one of the few transcriptions that is nearly a component of the standard clarinet repertoire. This four movement piece is actually a compilation of movements taken from two of Tartini’s violin sonatas. The second movement of this work is the second movement of Tartini’s Sonata in G minor (see below). Each of the movements could be classified as freely transcribed because Jacob has greatly simplified some of the more difficult passages. This composition is excellent for pedagogical purposes, particularly for students who struggle with articulation, as there are no instances of difficult tonguing passages.


Tartini’s famous Sonata in G minor is an important component of the standard violin repertoire. Although this is a sonata for violin and keyboard, the solo instrument contains most of the melodic material and the keyboard merely provides harmonic support. David Hite has transcribed the work with few modifications, giving the clarinet the solo melodic line and the piano the supporting accompaniment. Hite justifies his transcription for the modern clarinet in the notes preceding the score: “Its adaptability to the clarinet is ideal from all respects, and the warmth of musical mood is well within the expressive range of the clarinet.” This edition includes footnotes and an appendix of ornaments, which is a useful resource for studying and performing Baroque elaboration.

This is undoubtedly the most challenging clarinet transcription of Tartini’s music. The work typifies Tartini’s virtuosic violin writing, with a theme, five very active variations, and a coda. The clarinet line is transcribed from the violin melody with few modifications, thus setting the clarinet in a high tessitura with several awkward technical passages. The piano part, by contrast, is purely accompanimental and merely provides harmonic support for the melody. If performed at a high level, this makes a superb showpiece for a recital.

Telemann, Georg Philipp (1681-1767) Germany

Georg Philipp Telemann was one of the most prolific composers of the Baroque period. He was born in Magdeburg, Germany and was a self-taught musician with a more influential reputation, at the time, than J. S. Bach. Telemann learned how to play the oboe, transverse flute, and the primitive chalumeau. He is most well-known for his flute compositions, which transcribe very well into challenging clarinet pieces. Three of these pieces are included in this bibliography.


Telemann’s five-movement Sonata in C minor, No. 2, originally written for flute and figured bass, was composed in 1732. This demanding transcription for clarinet and piano gives the clarinet the flute part throughout with few modifications. A small number of octave displacements take the clarinet out of its highest tessitura. This transcription features two cadenzas by Gabucci, the second of which is extremely active and difficult. The second movement is characterized by complex and unusual rhythms. There are numerous Baroque ornaments with no notes on performance practice. The performer must research Baroque ornamentation practice before giving an acceptable performance of this work.


This is a transcription of the same piece as the Gabucci transcription (see entry). It is nearly identical to that edition, but does not include the cadenzas. This later publication, however, provides invaluable additional clarinet parts with written out elaborations of the ornamentation. There is an additional clarinet part, intended for students or amateurs, without any of the embellishments. The transcriber has also included notes giving instructions and insight regarding typical eighteenth-century performance practice. This edition would be an excellent tool to study before performing the more challenging Gabucci transcription. The continuo realization is by Richard Hervig.

This four movement work was transcribed from the third in a set of six sonatinas for violin and continuo. The set was originally published as such in 1718. Wastall and Hyde added the phrasing marks and dynamics. The publication also includes a new realization of the figured bass for the piano, also written by Wastall and Hyde. The work is not difficult, but provides a solid and performance-worthy addition to the repertoire of Handel’s transcriptions for solo clarinet.


Pedagogue and performer Sidney Forrest provides his justification and motivation for transcribing Telemann’s Twelve Fantasies in the forward to the clarinet score: “The Fantasies are at once sparkling, charming, educational and enjoyable. I feel the clarinet adapts beautifully to these works, with their challenging skips, articulations and technical demands. They also afford opportunities for the display of the performer’s artistry.” Because of the improvisational nature of the composition, clarinetists can exhibit their artistry with a considerable amount of license. The technical challenges of the set are numerous, including awkward fingerings and fast articulation demands. The set is quite lengthy, so one could select two or more fantasies and perform them as a separate entity or perform the entire set as a lengthy composition.

Vivaldi, Antonio (1678-1741) Italy

The earliest documented orchestral use of the clarinet was in the chorus "Plena nectare" from Vivaldi's oratorio, Juditha Triumphans. Though Vivaldi wrote no solo music for the clarinet, three of his concertos also employ the Č clarinet in the orchestration. The date of these compositions is not known, but they were most likely written between 1726 and 1730. This dates Vivaldi as one of the first well-known composers to write for the early clarinet, though not yet in a solo setting. The following transcriptions give us an idea of what Vivaldi’s clarinet music would have sounded like had the clarinet developed further as a solo instrument during his time.


This is a transcription of a movement from Vivaldi’s Il Pastor Fido, Op. 13, RV 54-59, a series of six sonatas originally scored for musette, vielle, flute, oboe, or violin and continuo. Since the original composition was scored for such a large spectrum of solo instruments, it seems fitting to also transcribe this work for the clarinet. The allegro vivace tempo for this clarinet showpiece should be taken literally in order to bring out the virtuosic quality of the movement. With a brief duration of two and a quarter minutes with repeats, this composition works well as a short encore in a recital. Though rapid, the technique is not too difficult and the range is entirely limited to the unproblematic clarion register. The triple time signature (6/8) contributes to the frolicking quality of this early Baroque style.

This two movement compilation is transcribed from two different Vivaldi compositions. The first movement, Largo, is marked ‘from The Four Seasons’, and the second movement, Presto, is taken from Vivaldi’s Flute Concerto No. 1. The resulting two-movement work is technically demanding, and also interesting for both audiences and performers. If taken at tempo, the second movement contains extremely demanding articulated triplet passages. The other challenging aspect of this work involves the timbre and color contrasts between the original instruments. The clarinetist must mimic the violin sound for the first movement and the flute sound for the second. The duration of the entire composition is just four minutes, so it would make a nice short showpiece for a prelude or encore.
CHAPTER 2
CLASSICAL TRANSCRIPTIONS

**Boccherini, Luigi** (1743-1805) Italy


This is a relatively straightforward transcription with little modification from the original. O’Neill, has given the clarinet the right-hand melodic line from the original piano solo and the piano accompaniment fills in the rest of the harmonic lines. The most challenging portion of the piece occurs at the beginning, with rapid grace notes from the altissimo to the clarion register. The minuet and trio require a light character throughout, which is difficult to achieve in the altissimo register. Other than these instances of difficulty, Boccherini’s Menuet is an interesting light addition to the classical clarinet repertoire.

**Haydn, Franz Joseph** (1732-1809) Austria

Haydn’s compositions included the clarinet for the first time in his Mass, written in 1751. He also made use of the clarinet as an orchestral instrument at Esterhazy in 1776. Although Haydn wrote no solo clarinet compositions, the instrument was gaining enough popularity during the Classical era to be used more prominently in an orchestral setting.


Simon wrote a statement regarding his motivation for transcribing this work in the notes preceding the score: “The state of affairs [in the limited clarinet repertoire] prompted me to search for an instrumental concerto which would lend itself for adaptation as a clarinet concerto, a musical masterpiece that at the same time would serve to display the technical potentialities of the clarinet. Haydn’s famous Cello Concerto struck me as a particularly fortunate choice, as the change from string to wind instrument could be effected with a minimum amount of changes.” The transcription, from Haydn’s Cello Concerto in D major, has been transposed from D major to Bb major, putting the clarinet in the effortless written key of C major. Other than the transposition and the adjustment of the clarinet part to a register within its range, the transcription has been worked out with few alterations. The double stops that are in the original cello score are covered by the piano accompaniment. The note values of the first movement have been doubled by the transcriber to enhance readability, giving the clarinet sixteenth notes rather than thirty-second note passages throughout. If the performer maintains a rapid tempo this modification does not affect the musical texture. The cadenzas in the work were composed by Simon.

The Oboe Concerto in C major, Hob. VIIg:C1 is generally attributed to Haydn, but historians debate whether or not it was written by one of his contemporaries. This transcription contains two *attacca* movements, marked Allegro spiritoso and Rondo. The lengthy first movement is challenging for endurance, but contains ample rests during the *tutti* passages. The cadenza in the first movement includes many technically awkward passages. Meijns probably took the cadenza from one originally intended for the oboe, rather than composing a new cadenza idiomatic for the clarinet.

**Mozart, Wolfgang Amadeus** (1756-1791) Austria

Mozart wrote one of the most famous clarinet concertos of all time and some of the most well-known chamber music for the instrument. Nevertheless, his output for the instrument is still rather small compared to his solo compositions for instruments such as the violin and piano. The following transcriptions provide more opportunities for clarinetists to play Mozart’s works both as supplements to the composer’s works originally for clarinet and occasions to study new works by this great Classical master.


This is a wonderful Mozart transcription for clarinet and piano that is well-suited for both student and professional performances. Though only moderately difficult, the movement is not as idiomatic as Mozart’s original works for clarinet, and includes some large, awkward register leaps. It does, however, provide the clarinetist with an opportunity to showcase the instrument’s wide dynamic and tonal range. The movement also incorporates an array of contrasting articulations.


This concerto-rondo, one of two that Mozart composed, was originally intended as the last movement of his Piano Concerto in D major. It was never published as such, but was later printed separately as the one-movement Concerto-Rondo in D major, K. 382. The technically difficult cadenza, written by Bellison, fits the instrument well despite its challenges. The transcription can be performed with piano or orchestral accompaniment, though this edition only includes the piano score. The first performance of the transcription featured Bellison as soloist with the New York Philharmonic at Carnegie Hall on March 17, 1940.


According to recent scholarly research, the origin of the Divertimento for Winds in C major, K. 187, the piece upon which this transcription is based, is spurious. The
clarinet part has been transcribed with little modification. Many of the original clarinet parts are given to the clarinet and the piano fills in the remaining wind lines. Because the clarinet has the major solo role in the original composition, this transcription works well for clarinet and piano. Bellison also gives the clarinet solo lines from the other wind instruments. These additions make the transcription more difficult than the original. The piano accompaniment is not challenging, and primarily plays an accompanimental role.


Divertimento in F is a transcription of Mozart’s Divertimento for Winds in F major, K 253. There has been little modification from the original composition, and the transcription is in the same key as the original. The work is in three movements, marked Moderato (Theme with six variations), Menuetto, and Allegro assai. Variation IV, from the Moderato movement, has been transcribed as a piano solo, giving the clarinet a reprieve and showcasing the accompanist. The clarinet part has been transcribed primarily from the original melodic wind instrument lines. The clarinet and piano have ample interplay and are both melodically significant. The result is a chamber duet rather than a clarinet solo with accompaniment.


The Divertimento No. 1 K 439b is one of twenty-five movements comprising Mozart’s Five Divertimenti. The pieces, originally for three bassethorns, were thought to have been written around 1783. The originals were lost at some point by Anton Stadler, the clarinetist for whom they were written. One copy survived and the Five Divertimenti were published in a version for two clarinets and bassoon. These pieces have also been transcribed in a version for solo piano entitled Six Viennese Sonatinas. Dobrée explains in the notes preceding the score: “The Divertimenti are splendidly mature works. It therefore seemed a pity that students of the clarinet should be deprived of playing them when they were not able to assemble the two additional wind players and I decided to take the original ‘1st’ part without alteration and to reproduce the other two in a simple arrangement for piano.” Georgina Dobrée included phrasing and dynamic markings derived from the typical performance practice of the piece.


This is an adaptation of Mozart’s Quartet for Oboe and Strings, K 370. The clarinet line is a direct transcription of the original oboe part, and the string parts are given to the piano. The composition sounds different with piano replacing the strings, but it works well and the transcriber has generated a unique composition. The clarinet writing is idiomatic, both in technique and tessitura, and provides ample breathing opportunities since it was originally written for a wind instrument. Simon omitted almost all articulation markings. There are three movements, marked Allegro, Adagio, and Allegro. The second Allegro is a rapid, showy 6/8 movement.
Clarinet in Bb and piano (originally for two violins and organ continuo or full chamber orchestra). Difficult. Score 20 p., clarinet part 9 p.

Mozart composed a total of seventeen Church Sonatas, short single movement works originally intended for liturgical use as interludes between the various portions of the Mass. The earlier sonatas were scored for two violins and organ continuo and the later ones required a full chamber orchestra. The last of these four sonatas, transcribed by Yona Ettlinger, falls into the latter category and is thus more textually complex than the other three. As a result, the last movement of this set is the most difficult, and also gives the clarinet a rewritten page-long cadenza, originally for organ. Two or more of these pieces could be performed as a set as each one was meant to stand alone. This transcription is a wonderful supplement to Mozart’s Clarinet Concerto, particularly for more advanced students and professional clarinetists. The pieces are also ideal to include in a recital as an alternative to the frequently-performed concerto.


This transcription of Mozart’s Minuet from Violin Sonata No. 5 could be performed by a student or professional clarinetist. The piano part, on the other hand, is more difficult and includes a challenging cadenza. The one-movement minuet is succinct and would therefore work nicely as a short recital prelude or a pedagogical supplement to Mozart’s Clarinet Concerto. The light character is complemented by interesting interplay between the clarinet and piano, forming the equivalent of a brief chamber work for both instruments. Aside from the chamber works that Mozart composed originally for clarinet with piano, this work has the most involved piano part of any Mozart clarinet composition. Though the minuet is a relatively simplistic score for the clarinet, it is a worthwhile addition to Mozart’s repertoire for the instrument.


Mozartiana is constructed from three movements of three separate Mozart works, Allegro grazioso from Sonate for Violin and Piano, K 376, Adagio from Divertimento for Two Clarinets and Bassoon, ANH 229, and Allegro from Sonata for Violin and Piano, K 12. The assemblage forms a new and interesting work for the clarinet. The movements have been transcribed with few alterations, and the work is idiomatic for the clarinet except for a few awkward over-the-break passages in the last movement. The transcribers have added articulation and dynamic markings based on typical Mozart performance practice. The duration is only five minutes, but the work gives the clarinetist a unique opportunity to invoke the timbre and characteristics of several instruments in a brief span of time.

The Suite No. 1 in F major is a compilation of three movements from various Mozart solo sonatas. According to the transcriber, Simeon Bellison, this suite is arranged as a combination solo and chamber music work. The first movement, Adagio, features the clarinet in a long legato solo line with piano accompaniment. In the second and third movements, a minuet and theme and variations respectively, both instruments have a more equally prominent role. In the program notes preceding the score, Bellison writes that “…all three movements form a complete and beautiful composition, which can be considered a new work of Mozart for the clarinet.” Though the piece is technically intermediate, achieving a light character in music from this period is stylistically challenging. This would be a good piece to teach to undergraduate college students as a supplement or precursor to Mozart’s Clarinet Concerto.

Rode, Pierre (1774-1830) France


Rode, like Beethoven, bridged the Classical and Romantic periods. He was a violin virtuoso who composed exclusively, though prolifically, for the violin. His output includes 13 concertos and a plethora of other shorter works. Though his concertos played a significant role in the development of the Romantic concerto, the Aire Varié is written in the classical style. The piece, originally for violin and piano, is a short Theme and Variations with four variations. All variations include active parts for the clarinet, but the piano part is extremely simple. Though the piece sounds virtuosic, it does not involve extreme technical challenges.


The influential French pedagogue Cyrille Rose was not a composer. Therefore, unlike his colleagues who were composers, he transcribed violin etudes as his course of study for his students. These materials are now part of the standard clarinet pedagogy and most would generally not be used in performances. However, the Nine Caprices (selected from the Twenty-Four Caprices by Rode) are of a technical and musical level that they could be effective and interesting showpieces for public performance. In addition to these nine solo pieces, this edition contains the Forty Studies and Thirty-Two Etudes, both of which are primarily teaching tools. This publication has been edited by David Hite, and includes his tempo, dynamic, and style markings (based partially on Daniel Bonade’s ideas). Some of these caprices are more Romantic in style, but most still follow Classical form.
Beethoven, Ludwig van (1770-1827) Germany

Although Beethoven never wrote a composition for solo clarinet, his chamber works, operas, and symphonies reveal a fondness for the instrument. In these transcriptions clarinetists have the opportunity to play solos by the great master on an instrument for which he had great admiration. None of these transcriptions contain exceedingly challenging technical passages, allowing both students and professionals to perform them with relative ease.


This is a transcription of a movement from Beethoven’s Piano Sonata in Bb, Op. 22. The work has been transposed down a step, putting the clarinet part in the written key of Bb major and the piano part in concert Ab major. Langenus has included dynamic and style markings that are appropriate for the clarinet, allowing the piece to sound stylistically authentic. These include slur markings where the piano would sound more legato because of pedaling. The technique is relatively idiomatic and includes only a few awkward leaps to the altissimo register. The composition is a valuable addition to the Beethoven repertoire for the clarinet.


This early Beethoven sonata was first published in Vienna in October of 1797. Originally for piano four hands, the clarinet part primarily consists of right-hand melodic lines from both piano parts. Webster explains in the notes preceding the score: “This transcription is meant to fulfill a dual purpose: as a solo work well within the technical means of the intermediate student, and as a recital piece valuable for its brevity and Mozartean charm.” Webster also transcribed Mendelssohn’s piano four hand work, Allegro Brillant, Op. 92 (see entry).


This is a transcription of Beethoven’s Piano Sonata No.19 in G minor, Op. 49 No. 1. The chief technical concerns in this brief sonata are endurance and breathing, as there are very few bars of rest for the clarinet. The second movement is the most difficult because it contains almost constant articulated eighth notes. The entire work, however, is limited to the chalumeau and clarion registers, which eases the technical concerns.
Because the composition was originally for piano solo, the piano accompaniment in the transcription is active and important.


Beethoven’s Variations on A Theme of Mozart from Don Juan was composed in 1795. It was originally written for two oboes and English horn and has also been transcribed for string quartet. The piece is rarely performed in either form and has remained relatively unknown. The operatic nature of the work exhibits the clarinet’s natural charm and expressive qualities. Though it is not technically difficult, the transcription still sounds virtuosic. The clarinet part has melodies from all three original wind parts, with little modification from the original. The composition contains a theme, eight variations, and a coda, and is well-suited to the technique and range of the clarinet.

Berlioz, Hector (1803-1869) France


This transcription, marked Allegretto dolce sempre espressivo, is from Berlioz’ song cycle Les Nuits d’Été. It is brief and technically simple, but allows the clarinetist to demonstrate legato and expressive playing while exploring a vocal performance style. The clarinet remains in the effortless clarion range throughout, making the legato connections much less challenging. The piano part plays an accompanimental role, consisting entirely of repeated eighth note chords.

Bizet, Georges (1838-1875) France


The “Dance Boheme” from Bizet’s opera, Carmen, is a technical showpiece for the clarinet and piano. The writing is not idiomatic, as it poses several awkward fingering problems. The clarinet part contains numerous double sharps and flats and is difficult to read. There is an optional part included which simplifies the notation and awkward technique, turning most of the sixteenth note passages into quarter notes. In spite of the non-idiomatic writing, it is possible for a technically confident clarinetist to perform this piece with a flashy virtuosic quality and operatic drama.

Brahms, Johannes (1833-1897) Germany

Clarinet developments prior to and during the nineteenth century allowed the instrument to play at extreme dynamics with a beautiful tone. Because of its expressive potential, the clarinet was a favorite among Romantic composers. Brahms, inspired by the virtuoso Richard Mühlfeld, wrote four solo and chamber works for the clarinet, including the Trio, Op. 114, Quintet for Clarinet and Strings, Op. 115, and Sonatas, Op. 120 Nos. 1-2. The
following transcriptions provide further opportunity for clarinetists to expand their understanding of Brahms’ compositions in a different context.


Langenus was very careful to make a literal transcription of the Adagio movement from Brahms’ Violin Concerto in D major, Op. 77. Langenus adjusted the metronome markings to fit the technique and breath control required to play the clarinet part. The only other modifications are some deletions and octave transpositions to bring all notes into the clarinet range. These occur in single measures at the beginning, in the exposition and recapitulation, and in seventeen measures which are a repetition of the earlier material. At the slow tempo (eighth note is marked 63-76), the chief challenge in this movement is achieving a perfect legato.


Although this composition was written by Brahms, the piece is a transcription of the third movement of the four-movement work, F.A.E. Sonata, conceived by Robert Schumann and jointly composed by Schumann, Brahms, and Schumann’s student Albert Dietrich. The original was presented as a gift to violinist Joseph Joachim on October 27, 1853, in Düsseldorf. Each of the composers were to write a movement, or in the case of Schumann two movements, with melodic motives from an acronym based on Joachim’s motto “frei, aber einsam” (“free, but lonely”). The transcription is altered very little from the original; the only modifications include shifts in register to accommodate the clarinet range and additions to the piano part to fill in chords that the violin plays in the original scoring.


The Waltz in A flat is one of the most well-loved of the Brahms waltzes. It is originally for solo piano, but was also arranged in a piano four hand version by the composer. It is a simple work, pleasing and familiar to audiences. Challenges in the waltz include achieving a beautiful legato and maintaining melodic impetus. The right-hand melody from the original solo piano part has been transcribed directly for the clarinet and the piano covers the remaining notes. This transcription would work well as a prelude to a longer work (perhaps one of Brahms’ clarinet sonatas) on a recital.

Chopin, Frédéric François (1810-1849) Poland

All of Chopin’s works include the piano. All but two of the following transcriptions were published around the same time, within twenty years during the middle of the twentieth century. A plausible reason for this trend is the popularity of jazz clarinetist and transcription proponent Benny Goodman. During that time period, Goodman himself
performed jazz versions of Chopin’s piano works and also transcribed unaltered editions of the compositions.


This transcription has few alterations to the original score. The major modification happens in the middle section where Langenus has turned the original measured cadenza-like passage into an unmeasured clarinet cadenza with piano tremolo accompaniment. The only other adjustment is the transposition up a half step from E major to F major, putting the piece in an easier key for the clarinet. The clarinet part is chiefly taken from the original piano melody. Performing this melody with *rubato* is extremely important, as it is one of the primary characteristics of Chopin’s style. Aside from the cadenza, the clarinet part, mostly in the clarion range, is not technically difficult.


Bellison has done little to modify Chopin’s Mazurka, Op. 67 No. 4 in this transcription for clarinet and piano. The only alteration is a transposition from A minor to G minor, putting the clarinet in an easier key. This requires pianists to re-learn the piece in a different key, an unfortunate task if they have already studied the composition in the original key. The clarinet part outlines the right-hand melody and the piano accompaniment plays the remaining harmonies. Though the transcription is technically idiomatic for the clarinet, the melody necessitates lyrical and legato playing.


Nocturne No. 20 is one of Chopin’s “youthful” works, not generally included in collections of his nineteen standard nocturnes. Originally in C# minor, the nocturne has been transposed to C minor in order to facilitate more fluent clarinet technique. There are still some awkward leaps across registers and challenging pianissimo passages in the altissimo register. The recapitulation contains a cadenza-like passage composed by the transcriber. This edition also includes a simplified version of the entire piece, which would be a good tool for students.


Chopin’s Nocturne, Op. 37 No. 1 has been modified very little from the original score. Schmutz kept the score in the original key, which is helpful to accompanists who are familiar with the piano version. The clarinet part, which is largely idiomatic, is taken directly from the right-hand melody and the piano fills in the remaining accompanimental figures. The only difficult passages for the clarinetist involve pianistic grace notes.

There was an increase in the number of transcriptions published during the time that Benny Goodman was popular. This is most likely because there was a greater interest in the clarinet sparked by the famous jazz player, resulting in a higher demand for more new and popular repertoire (see notes on Chopin). This transcription of Chopin’s Nocturne in C minor, Op. 48 No. 1 was edited and revised by Benny Goodman. It is one of the few non-jazz pieces that he edited. The nocturne has been transcribed with few adjustments and remains in the original key. Some of the sixteenth-note passages are awkward, but the tempo is slow enough that they are feasible. Some ossia passages take the clarinet part down an octave when it is in the altissimo register for an extended period.


This transcription has been re-written with few alterations to the original. The only major modification occurs at the recapitulation, where the return of the A section is truncated to twelve measures. This is probably because the return in the original nocturne is more pianistic and would be too awkward for the clarinet. The alteration does not affect the intent of the original or the validity of the transcription. The composition is in the original key and the phrasing and dynamic markings remain intact. This does pose a slight problem, as the writing was intended for the piano and some of the passages do not sound correct unless the clarinetist adds slurs.


Chopin’s “Minute” Waltz, Op. 64 No. 1 is a brief but extremely difficult solo. Marked Molto Vivace, the dotted half note is supposed to be as fast as 86, with almost constant awkward eighth note passages throughout. The technique is extremely showy if performed accurately. This waltz, in the same manner as Rimsky-Korsakov’s Flight of the Bumble Bee (see entry), is an extremely popular audience-pleaser that has been transcribed numerous times for different instruments.


The Valse, Op. 64 No. 2 is a popular Chopin waltz that has been transcribed for clarinet and piano several times. This transcription, and the two entries that follow, are three of the most accurate versions of this piece. The original key of the waltz is C# minor, which, if not transposed would put the clarinet in the technically awkward written key of D# minor. Thus, all three of these transcriptions are transposed to a less clumsy key which suits the gracefulness of the waltz. This transcription, by Simeon Bellison, is transposed to the key of F minor (written G minor for the clarinet). In this clean and precise transcription Bellison has kept the original melodic embellishments and style markings, but added some of his own dynamic markings.

This earlier transcription of Chopin’s Valse, Op. 64 No. 2 is similar to the Bellison version. The waltz has been transposed to F minor, like the Bellison edition, but the dynamic, articulation, and style markings are quite different. The main discrepancy is the lack of slurs in this edition, which could create a less graceful feeling in the waltz. The dynamic markings are those of the transcriber, and are more detailed than the Bellison transcription.


The main difference between this edition and the other two is the transposition to the key of Eb minor, putting the clarinet in the key of F minor. The transposition, while bringing the clarinet down a whole step in range, creates some technical awkwardness over the break in the middle section of the piece. The dynamic, articulation, and style markings are much the same as the Bellison edition.

Dvořák, Anton (1841-1904) Czechoslovakia


Sonatina, Op. 100, originally for violin and piano, was composed during Dvořák’s stay in the United States between 1892 and 1895. The texture and phrasing in this popular violin work remain largely unaltered, but some minor changes in register are incorporated to keep the clarinet in its more idiomatic range. Transposing the clarinet down an octave for much of the work utilizes the clarinet’s characteristic chalumeau and middle clarion range. The four movement work is a valuable addition to the clarinet repertoire, as Dvořák did not write any solo music for the clarinet.

Elgar, Edward (1857-1934) England


This collection contains 6 selections of Elgar, Salut D’Amour, Op. 12; Chanson de Matin, Op. 15, No. 2; Chanson de Nuit, Op. 15, No. 1; Adagio from the Cello Concerto, Op. 85; Theme and Variation I from Enigma Variations, Op. 36; and Variation XII (B.G.N) from Enigma Variations, Op. 36. All of the transcribed works showcase legato playing within a wide dynamic and pitch range. Most of the pieces, originally composed for various media including cello, voice, and orchestra, will be familiar to audiences and are therefore valuable for public performance. The works also give clarinetists an opportunity to explore Elgar’s compositions in a solo context, as there are no opportunities outside of the orchestral setting to do so.

Elgar’s La Capricieuse, Op. 17 is a showpiece originally for violin and piano. The clarinet line is a direct transcription of the violin part and the piano is purely accompanimental. The original violin part is not difficult, but because of idiomatic differences contains a number of awkward technical passages for the clarinet. These include challenging consecutive octave leaps and some tricky thirty-second note passages. This one movement composition is in A-B-A form, marked Molto moderato at the beginning and Meno mosso in the middle section.

Enescu, George (1881-1955) Romania


Enescu was most famous as a violinist and composer of violin and orchestral music. This popular orchestral work of 1901 begins with a long clarinet solo that remains intact in the transcription. The clarinet is given solo lines from almost all of the orchestral instruments and the transcription utilizes the full dynamic and pitch range of the instrument. The performer must therefore invoke the color and timbre of a number of different instruments. Rubato and grace-note figures characterize the one-movement work, and many of the thirty-second note passages are to be played freely like cadenzas. The composition is taxing both because of its length and high tessitura.

Godard, Benjamin (1849-1895) France


Godard was a famous composer of French salon music. His work, The Idylle, Op. 116, No. 2, is a movement from his Suite de 3 morceaux, Op. 116, originally for flute and piano. The one-movement work is marked Quasi adagio, molto tranquillo. There are few rests, posing both breathing and endurance challenges for the clarinetist. The piano part is active, containing almost constant sixteenth notes throughout the entire transcription.


Godard’s Valse, Op. 116 No. 3 is a movement from the composer’s Suite de 3 morceaux, Op. 116, originally written for flute and piano. This one-movement work is in A-B-A form with a coda. Though there are several chromatic scale segments with awkward register changes, ossia passages are included to make some of the large leaps more comfortable. The most challenging element in the work is the lack of rests, which,
similar to the transcription of *The Idyle*, Op. 116 No. 2 (see entry), creates breathing and endurance problems for the performer.

**Gounod, Charles** (1818-1893) France


This aria from Gounod’s opera, *Mireille*, is on the more difficult side of intermediate. The clarinet part includes material from both the original vocal line and accompaniment. The piano part, on the other hand, is entirely accompanimental. The aria incorporates a wide clarinet range and Marteau included few dynamic markings in the score.


The clarinet part is taken directly from the vocal line and the piano plays the remaining harmonic material. The most difficult aspect is the lack of rests in the clarinet part, which creates both breathing and endurance issues. Lyrical playing, attention to dynamics, and *rubato* are crucial throughout both movements. The transcription showcases the clarinet’s expressive potential.

**Grieg, Edvard** (1843-1907) Norway

In the early part of his career Grieg’s compositions were in the German romantic tradition. Later in his life he became the leader of the Norwegian nationalist style.


These four short pieces are from Grieg’s piano collections, ten books of solos written between 1867 and 1901, ranging from Opus number 12 to 71. The four pieces are: *Elegie*, Op. 38 No. 6; *Halling*, Op. 47 No. 4; *Poème Érotique*, Op. 43 No. 5; and *Canon*, Op. 38 No. 8. The pieces that Phillips chose work nicely as a set, but could be performed as very short pieces to stand alone as well. Each of the pieces present a contrasting mood. They are marked Allegro semplice, Allegro, Lento molto, and Allegro con moto. The clarinet part is taken primarily from the right-hand piano melody in each transcription. The piano part fills in the remaining harmonic accompaniment. The end of the fourth movement contains an awkward articulation passage and includes techniques that would have been more idiomatic for the original piano solo.

Grieg’s orchestral masterpiece, *Peer Gynt Suite No. 1*, is comprised of four movements, *Morning*, *The Death of Åse*, *Anitra’s Dance*, and *In the Hall of the Mountain King*. Because the entire solo is lengthy and a bit repetitive, it would be much easier for an orchestra to create interest throughout than a solo clarinet with piano. However, audiences are generally familiar with most of the melodic motives in the piece, making this an attractive piece to include in a solo performance if the performer can maintain melodic momentum and incorporate sufficient color and timbre contrasts. The clarinet has the melodic solo lines for the most part and the piano fills in the rest of the chords and harmonic movement.


Grieg’s Sonata in F, Op. 8 was originally composed in 1865. The first movement, an Allegro con brio in 6/8, is the only movement included in this transcription. The original violin line is given to the clarinet with little modification except for some octave displacements to keep the clarinet in the correct range. The idiomatic differences between the violin and clarinet create some awkward passages for the clarinetist, including rapid crosses over the altissimo break. The piano part is technically as active as the clarinet part, and plays more of a traditional chamber music role, as found in most Romantic-period sonatas.

Lalo, Édouard-Victor-Antoine (1823-92) France


Lalo’s *Symphonie Espagnole*, Op. 21 is an exciting orchestral showpiece that features the solo violin throughout the work. Gustave Langenus’ transcription of the Andante movement of this work gives the clarinet the solo violin line. As a result, the clarinet part is primarily melodic and the piano accompaniment is fairly chordal. Because the melodic material is originally for solo violin, there are not many opportunities for breathing. In addition, the middle section of the movement includes a number of extended accented forte passages. Both of these endurance challenges contribute to the difficulty of the movement.


In Gustave Langenus’ transcription of the Scherzando movement of Lalo’s *Symphonie Espagnole*, Op. 21, the clarinet part is taken directly from the solo violin line. The movement, in 3/8 with the dotted quarter note marked 69, is characterized by exciting rhythms. The clarinet part is not particularly idiomatic, as it is transcribed with few alterations from the original violin line. Extended sixteenth-note triplet passages that cross the altissimo break comprise the most technically challenging portion of the
movement. Langenus has included *ossias* that transpose the clarinet down an octave in the particularly demanding passages.

**Liszt, Franz** (1811-1886) Hungary

Liszt was a famous Romantic piano virtuoso and composer. He was a leading proponent of transcriptions and his performance of opera transcriptions and pieces such as *Scaffold March* from Berlioz *Symphonie Fantastique*, Schubert *Leider*, and Paganini caprices contributed to his fame as a pianist and composer.


The most difficult aspect of this transcription of Liszt’s *Notturno No. 1* is the range, which frequently remains in the altissimo register and goes as high as the altissimo Bb several times. An abundance of very soft dynamic markings are extremely challenging in this high tessitura. There are several *ossia* passages that take the clarinet down an octave, though these options seem to nullify the original intent of the composition. Lyrical and *rubato* playing is required throughout, and most of the melodic lines are well-suited to the clarinet. The return of the theme contains the most challenging portion of the transcription, with short cadenza passages and technically awkward embellishments. The two-page clarinet score contains few rests and, although relatively short, poses some endurance issues. Even with these technical difficulties, the piece is beautiful, showy, and worthy of study to those clarinetists with enough ability to do so.


Liszt’s *Romance Oubliée* is one of the few transcriptions for A clarinet and piano. It seems an obvious choice to use the A clarinet, since its sound is often compared to the viola, the instrument for which the piece was originally composed. While the score is not difficult for the viola, some passages transcribed for the clarinet become quite difficult. For example, the last page consists almost entirely of clumsy sixteenth-note passages, all within a soft dynamic. The first two pages, however, contain beautiful lyrical solo lines that suit the clarinet well. The movement, in 9/8 time, opens with a lyrical clarinet solo for the first eight bars and includes several more free, cadenza-like passages during the remainder of the work. This edition includes a viola part, which is helpful to study for original string articulation and bowings.


This piece was edited and revised by Benny Goodman. This is a precise transcription from the original piano score, and as such it creates some technical challenges for the clarinet, including a high tessitura throughout and passages that go rapidly over the break to the altissimo register. Foldes has transcribed the waltz with imagination, creating melodic interplay between the clarinet and piano. The composition
ends with a sixteen-bar Molto dolce clarinet solo, which can be played freely like a
cadenza. Lyrical playing is required of both the piano and clarinet throughout the work.

**Mendelssohn-Bartholdy, Felix (1809-1847) Germany**

The early nineteenth century was a significant time of change for the clarinet, including
important developments in the instruments themselves, the players’ abilities, and the
repertoire available to clarinetists. Mendelssohn himself wrote two virtuosic concert
pieces for clarinet, basset horn, and piano. Many of the technically brilliant and
expressive melodies in his compositions lend themselves to idiomatic transcription for
the modern instrument.

clarinet part 8 p.

Robert Stark transcribed eight of Mendelssohn’s *48 Songs Without Words*,
published together in this collection. Each piece could be performed separately, as they
range from 2-6 minutes each in duration, or they could be performed as a more lengthy
set of pieces. The publisher comments on the validity of the transcription in the notes
preceding the score: “[Stark’s] ‘recreation’ of eight of the *48 Songs without words* does
not touch the substance or content of the pieces. Yet it is remarkable how excellently the
clarinet’s expressive range and specific technique manage to recapture the substance of
the work.” The clarinet score is well-suited to the instrument. Since the piano part is so
technically difficult and melodically significant, this work is indisputably a duo for
clarinet and piano rather than a clarinet solo with accompaniment. The eight pieces Stark


Mendelssohn wrote *Allegro Brillant* as a virtuosic piece to play with Clara
Schumann. Most piano four-hands works were originally intended to be performed in the
home, even the works that were viable concert pieces. In the program notes, Michael
Webster writes that he chose to transcribe this piece in order to “bring an unjustly
neglected work to a wider audience.” Webster transposed the original notation down half
a step, allowing clarinetists to play the technical figures at a more rapid speed in a more
comfortable key. This transposition makes the piano part more challenging than the
original, though not too difficult to perform in the correct tempo and style. Other than the
transposition, the transcription is literal except for some octave displacements to keep
within the range of the clarinet. Webster has transcribed another four-hand piano work,
Beethoven’s Sonata in D major, Op. 6 (see entry).

Finale from Concerto, Op. 64. Rubank, Chicago, 1935. Clarinet in Bb and piano
Mendelssohn’s violin writing is idiomatic to string instruments and thus extremely difficult for wind players. The most challenging passages in the movement include fifteen to twenty measures of continuous sixteenth note runs, marked forte with nowhere to breathe. The clarinet must also cover a wide dynamic range and tessitura. The *tutti* sections in the piano score are also difficult. While the piece is demanding, it is worthwhile to study and perform as it is one of Mendelssohn’s masterpieces. The famous melody of the concerto is interesting for audiences, who will most likely be familiar with the violin showpiece.


This early work by Mendelssohn makes use primarily of classical elements, particularly in its harmonic and formal structure. The violin line lends itself remarkably well to the expressive nature of the clarinet. According to the transcriber, only minor adaptive changes were necessary in transcribing this work. To that end, the edition contains a small number of *ossia* passages which, if incorporated by the clarinetist, make the composition less difficult. These options usually bring the clarinet part down an octave, both omitting awkward leaps and utilizing the clarinet’s more idiomatic registers. The three-movement sonata begins with an adagio nine-bar solo clarinet cadenza before the piano comes in at the Allegro moderato.


John P. Russo has transcribed three of Mendelssohn’s *48 Songs Without Words*: *Reverie*, Op. 85 No. 1, *Elegie*, Op. 85 No. 4, and *Tarantella*, Op. 102 No. 3. Russo transcribed the clarinet part to be a more simple melodic solo than the later Stark transcription of these pieces (see entry). While the clarinet line is not complex or difficult, the piano part is challenging because it covers all of the remaining harmonic elements. This edition would be a good pedagogical piece for clarinetists wishing to study Mendelssohn’s piano works, as it is lyrical and beautiful but only moderately difficult. The aforementioned Stark edition would be more challenging and rewarding for more advanced clarinetists.


Mendelssohn’s *Trois Romances Sans Paroles* contains three movements, marked Allegro non troppo, Andante con moto, and Con moto. The clarinet line, which is taken from the original right-hand piano melody with few alterations, is challenging in the area of endurance. There are only a few eighth-note rests throughout the work. The piano score is more difficult than the clarinet part and includes abundant melodic interplay with the clarinet.
MacDowell, Edward (1860-1908) United States of America.


The Long Island Chamber Ensemble Series commissioned composers to transcribe works in order to expand the chamber music repertoire. This set consists of three popular piano pieces by the early American composer Edward MacDowell. The pieces include, Lover from Marionettes, Op. 38 No. 3, Smouldering Embers from Fireside Tales, Op. 61 No. 6, and From Dwarf-land from Forgotten Fairy Tales, Op. 4 No. 4. The genre of early American music does not contain many clarinet compositions, making this an interesting and unique contribution to the repertoire. The first and second movements are transcribed by Nicolas Roussakis and the third by Ingolf Dahl. Though the clarinet plays primarily in the clarion range, these lyrical and expressive pieces require a high level of performance.

Paganini, Nicolò (1785-1840) Italy


These transcribed violin showpieces are often studied as etudes, but can also be performed as unaccompanied solos. One would not perform the entire publication as a set, as each piece is intended to stand alone. The performance of the entire set would be too lengthy and physically demanding. The pieces are transcribed quite literally, except for the absence of chords that would be played on the violin. In these cases, the transcriber has most often taken the tonic note of the chords and written it in the clarinet line or written the chord as a grace-note figure. It is extremely difficult to perform these pieces on a wind instrument, as breathing, legato, and large leaps are challenges with which the performer must contend. They are not at all idiomatic for the clarinet, but can sound brilliant and virtuosic if performed with technical ease.


Gornston provides valuable commentary and performance suggestions for each piece in the set. Included are (in this order in the score) Nos. 20, 22, 24, 2, 11, 15, 21, 3, 1, 5, 18, 12, and 16. The pieces are extremely difficult and showy and would not be performed as a set, as they are too demanding and lengthy. For more detailed information regarding Paganini’s caprices see above entry (14 Capricci dall’Op. 1 transcribed by Alamiro Giampieri).

Reinecke, Carl (1824-1910) Germany

Reinecke wrote his Sonata “Undine,” Op. 167 in 1883 and transcribed it for clarinet in the same year. The flute version is quite popular, but the work is not often performed by clarinetists. The clarinet version is in the same key as the original, but the clarinet part is often transposed down an octave to keep within the proper range. This transcription poses many of the problems associated with the idiomatic differences between the flute and clarinet, including dynamic and articulation difficulties. Much of the piece contains sustained soft melodic lines, which are challenging for the clarinet in the range in which they are written. Examples of this soft playing occur in the entire first movement, the piu lento portion of the Intermezzo, and much of the last half of the final movement. Many of the challenges presented in this popular flute sonata are similar to those found in Kent Kennan’s transcription of Prokofiev’s Sonata, Op. 94 (see entry).

**Reger, Max** (1873-1916) Germany


Reger’s Romance in G major was published for clarinet only four years after his death. This short piece would be an excellent prelude to one of the Reger or Brahms clarinet sonatas, as it is a brief and attractive work in a similar style. The Romance has also been arranged for viola, cello, flute, oboe, trumpet, and horn by various transcribers. The short lyrical work contains a wide dynamic range for the clarinet and puts a large amount of expression and technical challenge into a concise movement. The piano part is difficult and melodically important.

**Rimsky-Korsakov, Nikolay** (1844-1908) Russia

Rimsky-Korsakov’s *Flight of the Bumble Bee* is a famous orchestral interlude written for his opera *The Tale of Tsar Saltan*, composed from 1899-1900. The composition, which has now been transcribed in a version for almost every orchestral instrument, was first transcribed for piano solo by Sergei Rachmaninoff with some enhancements to the harmony. There are three slightly different versions for clarinet and piano included in this bibliography. This showpiece is so famous and oft-performed that could almost be considered in the popular genre.


This is the easiest of the three transcriptions of Rimsky-Korsakov’s *Flight of the Bumble Bee* included in this bibliography. The transcription is in the key of C major and the range is primarily in the chalumeau and clarion registers. There are three two-bar rests included to ease breathing concerns. The piece is still difficult if taken at a rapid tempo, but the overall range and inclusion of rests make this transcription best for less proficient players.

The transcription could be difficult or very difficult, depending on how true the performer remains to the metronome marking of quarter note equals 144. Some performers exaggerate the Vivace tempo marking and others employ double tonguing and circular breathing techniques. These steps would obviously make the work more challenging and virtuosic. This transcription is the most difficult of the three included in this bibliography, as it has a higher range throughout and only includes one quarter-note rest. The piece has been transposed to the key of C Major. This version is suitable as a professional showpiece.


This version of Rimsky-Korsakov’s *Flight of the Bumble Bee* is in the key of Ab Major. The tessitura is lower than the previous Davis and Rosanoff transcriptions (see entries) and there are two three-bar rests to ease breathing concerns. Kirkbride has also included suggested breaths, which leave out one or two sixteenth notes at a time. Interestingly, the range builds from chalumeau in the beginning statement to altissimo in the final measures of the transcription.


Simeon Bellison’s transcription, *Introduction and Hymn to the Sun* from the opera “*Le Coq d’or,*” contains the famous, and challenging, solo clarinet cadenza and a lyrical Andantino melody. The cadenza is intact and in the same key as the original. This transcription allows clarinetists to study the excerpts from Rimsky-Korsakov’s opera in a unique context. The piano part is as complex and difficult as the clarinet part, as it is transcribed from a full orchestra score.


Henry W. Davis transcribed Rimsky-Korsakov’s difficult orchestral masterpiece, *Scheherazade,* for clarinet and piano. This transcription, while not an exact replica of the full score, takes full sections with minimal modification from the second and third movements of the original orchestral piece. The famous clarinet cadenza at letter ‘F’ in the second movement is not included in this edition, but several of the Bb clarinet solos from the third movement are incorporated. Davis transposed the original down a whole step. The clarinet part is a compilation of various melodic lines from the original score, including materials from the string section, the flute, and the clarinet. The piano accompaniment, which plays the rest of the complex figures, is difficult and melodically important.

This transcription from Rimsky-Korsakov’s opera, *Snow Maiden*, incorporates a great deal of melodic interplay between the clarinet and piano. It begins with a twenty-one bar solo clarinet introduction followed by a twenty-one bar solo piano response. The rest of the transcription is straightforward and entirely in the clarion range.

**Rossini, Gioacchino** (1792-1868) Italy


Rossini’s Sonata No. 3 is one of a set of six sonatas written in 1804, when the composer was only twelve years old. The set displays the composer’s early potential for technical brilliance and melodic invention. The early sonatas were composed for Rossini’s friend Triossi, an accomplished bass player, and originally scored for string quartet and double bass. The clarinet part, taken primarily from the high string melodies, involves rapid thirty-second and sixteenth-note passages. While these passages are achievable at fast tempos, the technique is awkward and remains in a high tessitura throughout. The result is a challenging showpiece that requires practice in order to overcome the technical difficulties. The piano part is difficult as well, but is primarily accompanimental. The entire sonata is approximately twelve minutes in duration.

**Rubinstein, Anton** (1829-1894) Russia


*Cantilena* is a movement from Rubinstein’s String Quartet in F minor. The clarinet part is transcribed primarily from the original violin parts while the piano plays the remaining accompanimental viola and cello lines. Some of the passages are transposed down an octave from the original violin parts in order to keep within a less-demanding clarinet range. The piano part is difficult. Maganini has transcribed the same work for violin and piano, flute and piano, and string orchestra.

**Schubert, Franz** (1797-1828) Austria

Schubert wrote several chamber works featuring the clarinet, including Der Hirt auf dem Felsen for clarinet, voice, and piano, and his Octet in F Major, D. 803, Op. 166. The following works include some of the most lyrical and well-suited transcriptions for the instrument.

Schubert’s Octet in F major, D. 803, Op. 166 was written in 1824 for a group of amateur musicians, one of whom happened to be an excellent clarinet player, which accounts for the prominent clarinet part throughout the composition. The Andante movement is actually one of Schubert’s most important contributions to the clarinet literature, and this transcription allows the piece to be explored on a more intimate level for solo clarinet and piano. The clarinet part remains mostly intact in this edition, with additional bassoon and horn parts also given to the clarinet. Because of the additional parts, this transcription poses more endurance problems than the original. The difficult piano part provides harmonic support.


In 1823 Viennese instrument maker Johann Georg Staufer created a new instrument that resembled a “bowed guitar” (commonly called a guitare d’amour or guitare violoncell). Shortly after its invention Schubert wrote his Sonata in A minor for the instrument, which he called an “arpeggione” because of the instrument’s particular ease in executing rapid arpeggio passages. The sonata was premiered by Vinzenz Schuster, an advocate of the instrument, in November of 1824. The arpeggione fell out of favor a mere ten years later and is now effectively extinct. Even so, Schubert’s music has endured and this transcription for clarinet and piano brings it nicely to life. This piece is also regularly performed on the flute, violin, viola, viola d’amour, cello, and double bass. The original arpeggione part was notated in the treble clef one octave higher than the sounding pitch. The transcriber has thus kept the original notation, with a number of passages taken down an octave to keep within the idiomatic range of the clarinet.


In this setting of Schubert’s Sonata in A minor, D. 821, the transcriber, Stephan Korody-Kreutzer, has transposed the sonata down a whole tone from the original. This puts the piece in G minor, a more technically accessible and range-inclusive key for the clarinet. According to Korody-Kreutzer, this setting makes it possible for the clarinetist to reproduce the entire work almost exactly as it was originally written. There are also ossia passages included as options for clarinetists who are not as comfortable playing in a high tessitura for a long period of time. In the program notes, Korody-Kreutzer quotes a critic present at a clarinet performance of the piece, “This must be the dream of every clarinetist. Schubert’s purity and ease is nowhere expressed more freely, more cheerfully and more mildly wistfully than in the Arpeggio Sonata.” It is recommended that a clarinetist interested in performing this work examine both this and the Barenreiter publication to make an informed decision about which edition is most idiomatic and captures Schubert’s original intent.

This four-movement sonatina is transcribed by David Hite from Schubert’s Sonatina, Op. 137 No. 3, for violin and piano. Much of the original violin line has been transposed down an octave to fit the clarinet register, putting the clarinet in its beautifully dark chalumeau register for a good portion of the piece. The composition is a chamber work for clarinet and piano and contains a melodically important piano line. This sonatina is from the same set as the Eric Simon transcription, Sonatina for Bb clarinet and piano (see entry).


This is a transcription of Schubert’s Sonatina in D major, Op. 137 No. 1, originally for violin and piano. The transcription has been transposed to the key of concert Bb major to suit the clarinet’s technical and range requirements. Other than the transposition, the transcriber only altered the clarinet part in instances of extreme range and double stops. Simon writes that “[The alterations] were done, however, with the utmost care, in order not to destroy the texture of the original.” The piano part plays an accompanimental role in this piece and the clarinet carries most of the melodic momentum throughout. This sonatina is from the same set as the David Hite transcription, Sonatina (see entry).


This intermediate clarinet solo is most effective when the Allegro vivace tempo marking is exaggerated and the short piece is performed at a very rapid speed. Except for an awkward octave leap from the clarion f’ to the altissimo f’’ that occurs twice, the technique is idiomatic for the instrument and can thus be achieved with ease. This would be a good pedagogical piece and appropriate to include as an encore or brief showpiece in a recital.

**Schumann, Robert (1810-1856) Germany**

Schumann’s most prolific period of instrumental writing occurred between 1849 and 1853. The *Fantasiestücke*, Op. 73 and *Märchenerzählungen*, Op. 132 are two works from this time that were originally written for clarinet and are already part of the standard clarinet repertoire. Since all of Schumann’s compositions from this period were written with optional parts for additional instruments, transcribing these works for the modern clarinet seems fitting.


There is some discrepancy as to whether or not this actually qualifies as a transcription, but the notes preceding this edition seem to clarify that it is indeed an alteration from Schumann’s original intent for the pieces. One of the first publishers of these pieces, Simrock, inquired in a letter dated November 19, 1850, as to whether
Shumann “would be in agreement if [the publisher] were to print on the title page: for oboe and piano and on page three: for clarinet and piano; since it is not looked upon with favour when several instruments appear on the title page.” Schumann’s reply on November 24, 1850, was, “If I had originally written the work for clarinet and piano it would have become a completely different piece. I regret not being able to comply with your wishes, but I can do no other.” (originally printed in Wolfgang Boetticher’s Robert Schumann: Einführung in Persönlichkeit und Werk, Berlin 1941). In spite of Schumann’s instructions, Simrock went ahead and published alternative violin and clarinet parts. The practice of transcribing or publishing additional parts was extremely popular at this time, but nevertheless, it seems apparent from Schumann’s comments that these three pieces are indeed transcriptions of his original pieces. The clarinet part is identical to the original oboe score and some technical problems result, including large awkward leaps and non-idiomatic technique. Nevertheless, this is a beautiful work that has already become an important component of the clarinet repertoire.


The famous Romanian clarinettist and transcriber Stephan Korody-Kreutzer has published a series of Schumann’s instrumental compositions with piano accompaniment. Some of these pieces are included in this bibliography. The original Sonata for violin and piano was premiered on March 21, 1852, in Leipzig by Ferdinand David on violin and Clara Schumann playing the piano. The transcription is closely related to the original, with slight modifications in register (written in ossia insertions) to facilitate idiomatic technique and some shortened long notes to ease potential breathing difficulties for the clarinetist. This edition includes notes on interpretation provided by Korody-Kreutzer. There are two separate parts published for the clarinet, one for A clarinet/Bb clarinet/A clarinet (in the three respective movements) with an additional notation in the appendix to perform the entire piece on A clarinet and one transcribed exclusively for the Bb clarinet. The transcriber remarks that the use of both A and Bb clarinet is, “in my opinion the ideal combination with reference to the score”.

Tchaikovsky, Pyotr Ilich (1840-1893) Russia

Tchaikovsky is most recognized for the uninhibited emotionalism found in his famous ballets and orchestral compositions. The following transcriptions provide clarinettists an opportunity to explore the composer’s writing in smaller-scale settings, primarily in his string and piano writing.


Andante Cantabile is a movement from Tchaikovsky’s String Quartet, Op. 11, composed in 1872. The transcriber, Robin De Smet, gives the original first violin part to the clarinet with few alterations, except the occasional transposition down an octave to keep within the clarinet range. The piano part is a direct transcription of the remaining
second violin, viola, and cello parts. There are few rests in the movement, which can prove taxing for the clarinetist, but is not too problematic because of the short duration of the work. This composition is characterized by extreme expression, lyricism, and Romantic-period harmonies.


Tchaikovsky’s Barcarolle, Op. 37 No. 6 has been transcribed from a movement of his Grand Sonata in G, Op.37, originally for solo piano. The one-movement work, in A-B-A form, provides opportunities for lyrical and expressive playing throughout. The composition is not very difficult and, as such, is advantageous for pedagogical use as an introduction to Romantic-period performance practice.


This transcription, distinguished by its emotive Romantic qualities, is taken from Tchaikovsky’s 12 morceaux, difficulté moyen, Op.40. Originally scored for solo piano, the clarinet line, which is much easier than the piano accompaniment, is taken directly from the right-hand melody of the original piano part. The one-movement work, marked Allegro grazioso, depicts a myriad of characters in a short amount of time. A moderate range and effortless technique make this a good candidate for an easy prelude on a recital or a pedagogical study piece.


This movement from Tchaikovsky’s Violin Concerto in D Major, Op. 35 is well-suited for the modern clarinet. Though the clarinet part is in a high tessitura for a good portion of the piece, the technique is idiomatic and the dynamic marking is frequently forte or louder. Some of the extremely high violin parts are transposed down an octave in order to stay within the clarinet range. Many of the chords that would be played on the violin are written as broken arpeggio grace notes, which works well in this context. The transcriber, Lucien Cailliet, has left out some sixteenth notes in order to include additional opportunities to breathe. Cailliet also transcribed a version of this movement for solo clarinet with clarinet choir, available from the same publisher.


This is a transcription of the same piece as the Lucien Calliet transcription (see entry). This version has been simplified from the original, with more transpositions down the octave and less demanding cadenza passages. This publication would be better suited for students wishing to study Tchaikovsky’s violin masterpiece.

S. Rosanoff’s transcription of Tchaikovsky’s Romance in F, Op. 5 is idiomatic for the clarinet. The composition provides ample rests and a plethora of different articulation styles (slurs with dots, different types of accents, staccatos, etc.). The one-movement work is a three-part form with sections marked Andante cantible, Allegro energico, and Andante cantabile (includes an Allegro coda section). The movement is characterized by pianistic grace notes, but most of them can be easily performed on the clarinet.


The transcriber, Philippe Paquot, won the Prix du Conservatoire de Paris at the end of the nineteenth century. This beautiful clarinet melody has been transcribed from the vocal line with little modification. The piano part, however, is difficult and includes a lengthy four-page introduction which is sometimes left out in performance. While the movement is only moderately difficult, it requires forte and lyrical playing throughout, which can cause endurance and pitch issues for clarinetists. Toujours a Toi gives clarinetists a unique opportunity to study and perform one of Tchaikovsky’s vocal works.

Weber, Carl Maria von (1786-1826) Germany

Weber is one of the champions of the clarinet repertoire, having written many compositions that remain extremely popular. The following transcriptions provide alternatives for clarinetists wishing to explore Weber’s music in a different context.


This “vanished” work by Weber was found in the 1980s and identified as an 1815 transcription of the Andante e rondo ongaresse, Op. 35, originally composed for violin and piano and transcribed for bassoon and piano by the composer. This edition is a transcription for clarinet and piano by James Cohn, who also reconstructed and edited a score for clarinet and orchestra. The piece is an excellent and exciting new addition to the clarinet repertoire from a composer whose works are frequently performed. The clarinet part, like Weber’s other works written originally for the instrument, is both technically and musically challenging. The piano accompaniment is not as difficult and is primarily accompanimental.


This concerto, originally for piano and orchestra, is not as idiomatic for the clarinet. It is a piece which an accomplished player may wish to explore as an addition to the existing Weber clarinet works, but it is not well-suited for students or amateurs. The
piano part is also very difficult, and there is ample melodic interplay between the two instruments.


This short three-movement sonatina is excellent as a pedagogical introduction to Weber’s clarinet compositions. The range is moderate and includes easier articulation and technique than Weber’s original clarinet pieces, but the operatic melodic lines characteristic of the composer’s writing are still present. The piano score is also straightforward and accompanimental.
Bartók, Béla (1881-1945) Hungary


This three-movement composition, originally for piano solo, contains the following movements: I. Dudások-Cornemuses, II. Medvetánc-Dans de l’ours, and III. Finale. The third movement is the most technically difficult, characterized by awkward sixteenth-note passages marked quarter note equals 146-154. Some of the Hungarian folk qualities that define Bartók’s work are included in this composition, specifically in the grace notes and heavy accents. The work is only three minutes and fifty-two seconds long, and the composer has included very specific timings and tempos. The clarinet part is melodic and the piano plays an accompanimental role.


The English translation of this work is Three Hungarian Folksongs from the Csík District, with a subtitle, Three Popular Hungarian Folksongs. The piece, originally for piano solo, has been transcribed numerous times for different instruments. The composer included very specific tempo and dynamic markings in the original score, which remain intact in this transcription for clarinet and piano. The three short movements are all to be played attacca, as they contain approximately twenty measures each. The piece is characterized by difficult rhythms and Bartók’s characteristic Hungarian folk style. A high tessitura contributes to the difficult nature of the work for the clarinet.

Bazelaire, Paul (1886-1958) France


Paul Bazelaire was a well-known French cellist and composer. Written for cellist Pierre Fournier, this suite was transcribed for violin and piano by M. Crickboom. This transcription for clarinet by Jean-Marie Londeix is actually composed for “instruments a vent en si b” (instruments in the key of Bb), but the range and technique are well-suited for the clarinet. The five movements are: Assez vif, lourd et gai; Chanson d’Alsace; Chanson de Bresse; Berceuse populaire francaise; and Montagnarde d’Auvergne. The composition is a nice introduction to twentieth-century French music since the range and technique are well within the technical capacity of students.
Copland, Aaron (1900-1990) United States


This piece was transcribed by the composer from his Sonata for Violin and Piano (1943) following the suggestion of Timothy Paradise, principal clarinetist of the St. Paul Chamber Orchestra since 1977. Paradise edited the clarinet part. The entire work was transposed down a major third to fit the compass of the clarinet and to exploit its rich low register. The transcription was first performed by clarinetist Michael Webster and pianist Barry Snyder on March 10, 1986, at Merkin Hall in New York. The first and third movements work beautifully and idiomatically for the clarinet, but much of the second movement is not characteristic for the clarinet and can have a tendency to come across as too sparse and a bit uninteresting without the availability of vibrato and shading that a violinist would utilize. Legato is difficult to achieve throughout the piece, particularly in the second movement. If the clarinetist can overcome these issues, the entire piece works quite well as a distinctive addition to the clarinet repertoire.

Debussy, Claude (1862-1918) France

Debussy’s works for piano are among the most widely transcribed pieces in the classical-music repertoire. Because of the use of color in Impressionist-period music, the following transcriptions are particularly challenging and interesting in regard to tonal variation.


The French publisher Jean Jobert printed transcriptions of several famous French pieces relatively soon after the originals were written, while the pieces were still extremely popular. As a rule, these sets include arrangements for violin, cello, flute, harp, and organ. Some of them, such as this transcription of Debussy’s Clair de Lune, include a part for the clarinet. The transcriber, Gaston Hamelin, was the principal clarinetist for l’Orchestra National del la Radiodiffusion Francaise, and his expertise is exhibited in this well-written transcription. The short piece, originally for solo piano, incorporates a wide dynamic and pitch range. Hamelin includes ossia passages, down a written third from the original, when the clarinet is in the high altissimo range for an extended time. Achieving legato phrasing and varied tone color are the most challenging performance obstacles.


This transcription is the same as the second movement of the Masters Music publication, Three Pieces (see entry). The piece is relatively short and works well in a set of pieces or as a prelude to a longer work.

Originally for piano, this work is actually taken from a transcription of the same work for violin and piano by Leon Roques. It is a very short piece which, because of its length, works better in a set of pieces. It is identical to the third piece in the Masters Music publication, *Three Pieces* (see entry). Two brief soft phrases in the altissimo register (♯'' is the highest note) are difficult with regard to legato and dynamic control.


Originally from Debussy’s *Children’s Corner Suite* for solo piano, the piece *Le Petit Nègre* is characterized by bright rhythmic passages contrasted with long legato phrases. The original range and technique are idiomatic for the clarinet, thus the transcription requires little modification from the original piano score. The short piece is well-suited as a pedagogical supplement or concert prelude to Debussy’s *Premiere Rhapsodie*, originally for clarinet.


Transcribing a work originally for full orchestra is a difficult task, as there are a number of voices with which the transcriber must contend. Therefore the piece contains demanding parts for both clarinet and piano. This transcription is particularly difficult because the melody is played almost continually by the clarinetist, who must maintain legato phrasing and melodic momentum. The transcriber has given the clarinet solo lines from the original flute, oboe, clarinet, horn, and violin parts, requiring the clarinetist to invoke the color and character of several instruments. Each major solo clarinet excerpt from the original orchestral version remains intact.


This transcription is identical to the first movement of the Masters Music publication, *Three Pieces* (see entry). It is the original edition transcribed by Alfred Piguet. The piece is relatively short and works well in a set of pieces or as a prelude to a longer work. It is also an excellent pedagogical introduction to Debussy’s *Premiere Rhapsodie*, originally for clarinet.


The pieces in this set are 1st Arabesque, 2nd Arabesque, and *La Fille Aux Cheveux de Lin*, all taken from Debussy’s original Piano Preludes. The challenges for the clarinetist include coordinating *rubato* with the pianist, achieving a smooth legato, and crossing the break smoothly and quickly in the second movement. These are three separate pieces that could each stand alone, but work nicely as a set. The first and second
movements are transcriptions of the same composition as the two Durand edition publications transcribed by Alfred Piguet (see entries) and the third movement is a transcription of the same composition as the Durand edition publication transcribed by E. Lucas (see entry).

**Delius, Frederick** (1862-1934) England


Delius’ compositions are characterized by Impressionist harmonies. This transcription is taken from a movement of *Hassan*, originally incidental music to a play of the same name by James Elroy Flecker. The transcription is technically intermediate, but requires a beautiful sound and legato throughout the melodic work. The piano part is more active and difficult than the slow-moving clarinet line.

**Falla, Manuel de** (1876-1946) Spain


*El Amor Brujo* was written by de Falla in 1915 as a ballet with songs in one act. The ballet was first performed in the Teatro Lara in Madrid, Spain, on April 2, 1915. Two movements from the ballet, *Pantomima* and *Canción del amor dolido*, were transcribed for clarinet and piano by Charles Schiff. The difficult piano part contrasts the lyrical clarinet melody. The technique is idiomatic for the clarinet.

**Fauré, Gabriel** (1845-1924) France


This collection of pieces, most of which are originally written for solo piano, contains five compositions. Each of these pieces could stand on its own, or two or more could be performed as a set. Included in the collection are: *Berceuse No. 1 from Dolly Suite*, Op. 56; *Mai*, Op. 1 No. 2; *Après un Rêve*, Op. 7; *Pavane*, Op. 50; and *Berceuse*, Op. 16. The pieces give the clarinetist ample opportunity to invoke colors and timbres characteristic of Impressionist music. The *Pavanne*, Op. 50 is the most technically difficult of the five transcriptions, but they are all challenging for legato and dynamic contrast. The pieces use the full dynamic and pitch range of the clarinet and are transcribed with only slight modification. These are beautiful pieces, well-suited to display the expressive potential of the clarinet.
Gaubert, Philippe (1879-1941) France


Gaubert was a well-known French flutist and lesser-known Impressionist composer. He was principal flutist in the Paris Opera, Professor of Flute at the Paris Conservatory, and a conductor at both the Société des Concerts, Paris and the Paris Opera. This transcription of Gaubert’s Romance was originally written for oboe and piano. The clarinet part has been transcribed and transposed directly from the original oboe score and the piano part is the same for both versions. The original composition contains two movements, Romance and Allegretto, but only the Romance is included in this edition. Because the piece was originally written for oboe, breathing and endurance are not problematic for the clarinetist. Range and technique are also reasonably idiomatic for the instrument.

Khachaturian, Aram (1903-1978) Armenia


This short one-movement transcription of Khachaturian’s Andante from the ballet Gayneh is tremendously complementary for the clarinet. Even the rapid sextuplet sixteenth-note passages are idiomatic for the instrument. The clarinet part contains melodic motives from the original and the challenging piano part fills in the remainder of the orchestration. The composition is in A-B-A form and the return of the A section is more active and elaborate than the first statement. Because Khachaturian only composed chamber music featuring the clarinet, this is a nice addition to the repertoire as a means to study and perform his music in a solo context.

Kreisler, Fritz (1875-1962) Austria/America

Kreisler was a famous violin virtuoso who wrote numerous technical showpieces for his instrument. The pieces, though primarily composed during the twentieth century, are still very romantic in style and form. There are actually numerous clarinet transcriptions of Kreisler’s compositions. Two of the more legitimate and high-quality examples are included in this bibliography. Some of his other pieces, not included in this collection, are more suited to a popular genre.


This attractive violin piece works well as a clarinet transcription and actually sounds more difficult than it is. Most of the rapid arpeggio passages are idiomatic for the instrument and are thus successful at a rapid tempo. There are, however, several awkward trills in the Allegro molto moderato section and some tricky arpeggios that
require practice. There are few opportunities for breaths and rests, but the transcriber wrote in suggested breaths that leave out notes inconsequential to the harmony. The piece has the subtitle, “In the style of Paganini”.


This violin showpiece is slightly more trite than Kreisler’s *Praeludium and Allegro* (see entry), but since the technical display and memorable melodies are pleasing to audiences, the piece is worth performing. The movement contains several tempo and character changes, much like an opera overture, and displays the clarinet’s expressive potential. The piece is technically challenging for the clarinet, including awkward octave leaps and extended altissimo passages. The composition is particularly well-suited for clarinet articulation, which comes across stronger and more clearly on the clarinet than on the violin, given the idiomatic differences between the two instruments.

**Milhaud, Darius** (1892-1974) France


Milhaud wrote *Scaramouche* as part of a suite he created on commission in 1937 for the duo-piano team Ida Jankelevitch and Marcelle Meyer. In 1939 Milhaud transcribed the piece for saxophone and orchestra for saxophonist Marcel Muhle, a pioneering saxophone virtuoso. Two years later the composer adapted the work for clarinet for Benny Goodman. This technically difficult solo is recently becoming more standard in the clarinet repertoire. The three movements, marked Allegro, Moderato, and Brazileira (tempo di samba), are characterized by difficult technical and rhythmic challenges. Nevertheless, the opus is a wonderful addition to the clarinet repertoire, as it allows the soloist to exhibit the full potential of the clarinet’s expressive characteristics. The piano accompaniment is extremely challenging because it is a transcription of the full orchestral score. The piece can be performed with piano or orchestral accompaniment, and is an excellent piece to perform as an alternative to the standard clarinet concertos.

**Moszkowski, Moritz** (1854-1925) Poland


Moszkowski wrote primarily for the piano and, though he was a post-romantic composer, his pieces remain in romantic style and form. This two-movement transcription includes the second and fifth dances from Moszkowski’s *Two Spanish Dances,* Op. 12. The pieces, marked Moderato and Con spirito, feature Spanish-influenced melodies, dotted rhythms, and rapid articulation. Though difficult, both movements are idiomatic for the clarinet. The duration of the two pieces is
approximately six and a half minutes. The pleasing transcription includes memorable melodies and is an interesting addition to the clarinet repertoire.

Osborne, Willson (1906-1979) United States


Osborne’s *Rhapsody* was originally written in 1952, entitled “Study for Bassoon”. It was first recorded by former Philadelphia Orchestra bassoonist Sol Schoenbach. Both the bassoon score and a transcribed clarinet part were published in 1958. The piece is idiomatic for the clarinet and, because it was transcribed by the composer, depicts the original intent in the transcribed version.

Prokofiev, Sergei (1891-1953) Russia


Prokofiev’s Sonata, Op. 94, originally for flute and piano, was adapted for violin and piano by the composer in 1944, the year after it was composed. Though a lower register would have had some benefits for the clarinetist, Kennan notes that he kept the transcription in the original key because so many pianists already know the score in that key. The original flute part remains primarily intact, except for some octave displacements and added rests when the flute line doubles the piano (the later is in order to provide time for the clarinetist to breathe). Even with these modifications the transcription is still extremely difficult for breathing, articulation, and legato. Interestingly, some of the lower passages and the very short articulation in the fourth movement actually seem to work better on the clarinet than the flute. In the notes preceding the score, Kennan writes, “Just as the sonata becomes, in a sense, two different compositions as played on the flute and the violin respectively, it takes on still another character in this version for clarinet.”

Ravel, Maurice (1875-1937) France

Like Debussy, Ravel’s piano music has been a major source for transcription in the twentieth century. Ravel is well-known for his orchestration of piano pieces, including Mussorgsky’s famous *Pictures at an Exhibition*, originally for solo piano. The following works present challenging color and timbre issues, and allow clarinetists more opportunity to explore Impressionist music.


This transcription of Ravel’s *Pavane pour une infante défunte* is in the same key as the original. It is more accurate to the original than the transcription of the same work in the Oxford University Press publication, *Ravel for Clarinet, Six pieces for clarinet and*
piano (see entry). The color and dynamic subtleties are challenging, along with endurance and melodic momentum. The clarinet plays the melody for the duration of the piece without any rests. Piquet has included suggested breath marks, some that leave out notes to allow for breathing. The clarinet and piano must work to coordinate the complex rubato passages.


This tremendously popular transcription has been reworked for solo piano, violin, cello, viola, oboe, flute, English horn, soprano saxophone, alto saxophone, bassoon, and clarinet. The piece functions as an example of Impressionist characteristics as it incorporates timbre devices such as glissandos and trills, color contrasts, and a wide dynamic range. Adherence to these details and attention to rubato are important. Although the piece utilizes a wide pitch range, it remains technically idiomatic for the clarinet. This is a useful introduction to the Impressionist genre and also works well as a short recital piece.


Transcriptions of the following short pieces, originally primarily solo piano and orchestral works, are included in this collection: “Pavane of the Sleeping Beauty” from Ma mère l’oye; “Tom Thumb” from Ma mere l’oye; “Seguidilla” from L’Heure espagnole; “Menuet” from Sonatina for piano; Pavane pour une infante défunte; and “Valse noble” from Valses nobles et sentimentales, No. 1. Each of these pieces could stand alone or be performed as a set of two or more. The technique is relatively intermediate, but the style and tonal variation required to perform them in a musically convincing manner is challenging. The Pavane pour une infante défunte and Valse noble” from Valses nobles et sentimentales, No. 1 are the most difficult and tonally intricate pieces in the set.

Satie, Erik (1866-1925) France


Transcriptions of the following pieces, originally primarily for piano solo, are included in this collection: Jet e veux - Valse; Poudre d’or – Valse; Le Piccadilly – Marche; Trois Gymnopédies and Trois Gnossiennes. The pieces are not technically difficult, but are worthy of musical study and understanding. They are also popular with audiences because of their pleasant tonality and familiarity. The transcriber has maintained the musical essentials of the original manuscripts, and has only modified the score with some transposition in order to fit the range and technical facilities of the clarinet. The transcriber also added time signatures and barlines in the Trois Gnossiennes, originally unmeasured, to facilitate easier ensemble with the piano.
**Shostakovich, Dmitri** (1906-1975) Russia


Shostakovich’s *Danses Fantastiques* was composed in 1922 for solo piano. There are three dances included in the composition. The right-hand melody from the original score is transposed for the clarinet with little modification and the piano part is purely accompanimental. The work is characterized by difficult dotted rhythms and awkward technical passages, but it is a showy and interesting transcription.


This transcription is from the third movement of Shostakovich’s ballet suite, *The Age of Gold*. The Eb clarinet has many solos in the suite, particularly in this Polka movement. Many of these solos have been transcribed for the Bb clarinet. Though some of the passages are taken down an octave, most of them are not, putting the clarinet in an extremely high tessitura throughout. The articulation and character are also challenging.

**Stravinsky, Igor** (1882-1971) Russia


*March, Waltz and Polka* is a transcription of Stravinsky’s *Three Easy Pieces* for two pianos. The pieces, composed in 1919, were arranged by the composer for chamber orchestra in 1925 as Suite No. 2. The pieces are not rhythmically challenging like many of Stravinsky’s works, but there are some tricky grace notes, articulations, and technical passages for both the clarinet and piano. The ensemble between the clarinet and piano is difficult, particularly because of balance. This piece is a rare addition to the Stravinsky repertoire for clarinet, especially because few of his pieces feature the clarinet in such a soloistic role with piano.

**Szymanowski, Karol** (1882-1937) Poland


Szymanowski’s *Chant de Roxane* was originally transcribed for violin and piano by Paul Kochański. This transcription for clarinet and piano is based on that violin transcription. Much of the clarinet line is transposed down an octave, to keep within the clarinet range. There are some awkward technical passages, but overall the composition is idiomatic for the instrument. Several *rubato* and improvisatory passages give the clarinetist an opportunity to display the expressive qualities of the instrument. The piano
part is more difficult and rhythmically complex than the clarinet solo. The one-
movement work is a brief but valuable addition to the twentieth-century clarinet 
repertoire.

**Vaughn Williams, Ralph** (1872-1958) England

*Six Studies in English Folk Song*. Trans. Ralph Vaughn Williams. Stainer and Bell, 
London, 1927. Clarinet in Bb and piano (originally for cello and piano). Moderately

The straightforward and charming *Six Studies in English Folk Song* was adapted 
by Vaughn Williams for clarinet and piano from his original composition for cello and 
piano. The composer also transcribed the piece for violin and viola, both with piano 
accompaniment. This transcription is in the same key as the original, but some passages 
are transposed up an octave to keep within the range of the clarinet. The six short pieces 
are incredibly lyrical and aurally pleasing. The composition is not technically difficult, 
but is challenging if performed with the utmost legato and tonal beauty.
CONCLUSION AND SUPPORTING INFORMATION

The transcriptions in the bibliography suggest, by their quantity and quality, the importance of their inclusion in the standard clarinet repertoire canon. There are 156 compositions included in the treatise: thirty-nine from the Baroque period, fifteen from the Classical period, seventy-four from the Romantic period, and twenty-eight in the twentieth-century and modern chapter. The large number of Baroque and Romantic pieces could be due to a number of factors. The most obvious motivation for transcribing Baroque pieces is that, because of the relatively late development of the instrument, there are very few original early pieces for the clarinet. Additionally, many Baroque compositions were initially written for those instruments available at the time of performance, which varied for many performances. This, in part, justifies the act of transcribing these works for modern instruments.

There are a few probable explanations for the amount of Romantic transcriptions. The practice of transcribing was tremendously popular during the eighteenth century, with performers such as Liszt arranging large-scale works as a means to display the technically-showy aesthetic of the time. Other composers, such as Schumann, wrote their works for several instruments in order to increase the recognition of their compositions. The current popularity of Romantic transcriptions is probably also due, in part, to the enduring popularity of the composers. In addition, the characteristic expressive melodies from this period are well-suited to the clarinet.

The following three sections of the treatise organize the transcriptions by composer, transcriber, and original instrumentation. These could be used as sample indices for a book or as data on the specific types of compositions that have been transcribed.

The first section includes a list of the transcriptions organized by the original composer. The most popular composers are Bach, Chopin, Debussy, and Mozart. A large number of pieces by Mendelssohn and Tchaikovsky have also been transcribed for the clarinet. The popularity of the Bach compositions is partly due to the lack of original clarinet solos from the Baroque period. As the recognized master of this music, it is fitting that such a plethora of the clarinet transcriptions are composed by Bach. The
popularity of the other major composers is probably due to the ease of transcribing their music for the clarinet. For example, although Chopin composed exclusively for the piano, many of his works are melodically well-suited for transcription to other instrumental mediums, particularly for the clarinet.

The second section is a list of works organized by each transcriber. This section allows for a comparison of the types of works transcribed by various performers, pedagogues, and composers. It is a valuable tool to help the reader locate several works by a preferred transcriber.

The third section is a list of works organized by original instrumentation. This section is useful both for pedagogical and research purposes. Teachers and students, for instance, can use this index to find works originally for specific instruments that can help with the study of particular performance issues. It is also helpful for performers wishing to play works originally written for specific desired instruments.

There is a vast amount of clarinet music available for performers who wish to explore more diverse repertoire. These transcriptions add 156 infrequently-performed works that will ideally become regular components of clarinet repertoire lists and solo clarinet performances now that they are available in a comprehensive collection.
Albinoni, Tomaso  
*Concert in d moll, Op. 9 No. 2*

Aubert, Jacques  
*Aria and Presto*

Bach, Johann Sebastian
- *Adagio della Sonata III per organo*
- *Adagio from Toccata in C major*
- *Bourrée (from the Third Violoncello Suite)*
- *Chaconne (from Sonata No. 4 in D minor)*
- *Chromatic Fantasia*
- *Concerto for Clarinet*
- *Deuxieme Sonate de J.S. Bach*  
  *Sonata IV*  
  *Sonata in G major*  
  *Trois Sonates de Bach (Sonate IV)*  
  *Trois Sonates de Bach (Sonate VI)*  
  *Toccata and Fugue in D minor*

Bazelaire, Paul  
*Suite Francaise sur des airs populaires, Op. 114*

Beethoven, Ludwig van
- *Menuetto*  
  *Sonate XIX, Op. 49 No. 1*  
  *Sonata in D major, Op. 6*  
  *Variations on A Theme of Mozart from “Don Juan”*

Berlioz, Hector  
*Villanelle*

Bizet, Georges  
*Carmen (Dance Boheme)*

Boccherini, Luigi  
*Menuet*

Brahms, Johannes
- *Adagio from Violin Concerto in D major Op. 77*  
  *Scherzo c-Moll*  
  *Waltz in A flat*
Chopin, Frédéric François
   Etude, Op. 10 No. 3
   Mazurka, Op. 67 No. 4
   Nocturne, No. 20
   Nocturne, Op. 37 No. 1
   Nocturne, Op. 55
   Nocturne in C minor, Op. 48 No. 1
   Valse “Minute,” Op. 64 No. 1
   Valse, Op. 64 No. 2 (three publications)

Copland, Aaron
   Sonata for Clarinet and Piano

Corelli, Arcangelo
   Gigue
   Sonata

Davis, Thomas
   Sonata in G minor

Daquin, Claude
   The Cuckoo

Debussy, Claude
   Clair de Lune
   Deuxième Arabesque
   La Fille aux Cheveux de Lin
   Le Petit Nègre
   Prélude à l’après-midi d’un faune
   Premiere Arabesque
   Three Pieces

Delius, Frederick
   Serenade

Dvořák, Anton
   Sonatina, Op. 100

Elgar, Edward
   An Elgar Clarinet Album
   La Capricieuse, Op. 17

Enescu, George
   Roumanian Rhapsody No. 1 in A, Op. 11
Fauré, Gabriel
    A Fauré Clarinet Album

Gossec, François Joseph
    Tambourin

Gounod, Charles
    Aria from “Mireille”
    Madrigal and Arietta from “Romeo and Juliet”

Grieg, Edvard
    Four Lyric Pieces
    Peer Gynt Suite No. 1
    Sonata in F, Op. 8

Handel, George Frederic
    Concerto in G minor (two publications)
    Sonata V
    Sonata, Op. 1 No. 8 for Oboe and Continuo
    Three Pieces

Haydn, Franz Joseph
    Clarinet Concerto in Bb major
    Concerto

Khachaturian, Aram
    Andante from the Ballet “Gayneh”

Kreisler, Fritz
    Praeludium and Allegro
    Caprice Viennois

Lalo, Édouard-Victor-Antoine
    Andante from Symphonie Espagnole, Op. 21
    Scherzando from Symphonie Espagnole, Op. 21

Liszt, Franz
    Notturno No. 1
    Romance Oubliée
    Valse oubliée

Mac Dowell, Edward
    Three Pieces

Marcello, Benedetto
    Concert in C-mol
Mendelssohn-Bartholdy, Felix
   Acht Lieder ohne Worte
   Allegro Brillant, Op. 92
   Finale from Concerto, Op. 64
   Sonate f-Moll, Op. 4
   Three Songs without Words
   Trois Romances Sans Paroles

Milhaud, Darius
   Scaramouche

Moszkovski, M
   Two Spanish Dances, Op. 12

Mozart, Wolfgang Amadeus
   Allegro from the E minor Sonata, No. 4, K 304
   Concerto Rondo in Bb major
   Divertimento in Bb
   Divertimento in F
   Divertimento No. 1 K 439b
   Duo
   Four Church Sonatas
   Minuet from Violin Sonata No. 5 (K. 304)
   Mozartiana
   Suite No. 1 in F major

Osborne, Willson
   Rhapsody

Paganini, Nicolò
   14 Capricci dall’ Op. 1
   Paganini Caprices

Pergolesi, Giovanni Battista
   Se Tu M’ami

Prokofiev, Sergei
   Sonata, Op. 94

Purcell, Henry
   Sonata in G minor

Ranish, John Frederick
   Sonata in F major
Rameau, Jean Philippe
Suite

Ravel, Maurice
Ravel for Clarinet, Six pieces for clarinet and piano
Pavane pour une infante défunte
Pièce en forme de habanera

Reger, Max
Romanze G-dur

Reinecke, Carl
Sonata “Undine”

Rimsky-Korsakov, Nikolay
Flight of the Bumble Bee (three publications)
Introduction and Hymn to the Sun from the opera “Le Coq d’or”
 Scheherazade
Song-Dance of the Shepherd Lehl from the opera “Snow Maiden”

Rode, Pierre
Aire Varié
Nine Caprices

Rossini, Gioacchino
Sonata No. 3

Rubinstein, Anton
Cantilena

Satie, Erik
A Satie Clarinet Album

Scarlatti, Domenico
4 Sonatas

Schubert, Franz
Sonatina Op. 137 No. 1
Sonata in A minor, D. 821, “Arpeggione” (two publications)
Andante from Octet
Sonatina for Bb clarinet and piano
Sonatina
Schumann, Robert
  *Sonate Nr. 1 a-Moll Op. 105  
  Romanzen*

Stravinsky, Igor
  *March, Waltz and Polka*

Szymanowski, Karol
  *Chant de Roxane from the Opera “Le Roi Roger”*

Tartini, Giuseppe
  Sonata in G minor  
  Concertino  
  *Variations on a Theme by Corelli*

Tchaikovsky, Pytor Ilich
  *Finale from the Tchaikovsky Violin Concerto (two publications)  
  Toujours a Toi, Op. 47 No. 6  
  Romance, Op. 5  
  Chant Sans Paroles, Op. 2 No. 3  
  Andante Cantabile  
  Barcarolle, Op. 37 No. 6*

Telemann, Georg Phillip
  Sonatina No. 3  
  Twelve Fantasies  
  Sonata in C minor No. 2  
  Sonata in C minor from *Methodische Sonaten*

Vaughn Williams, Ralph
  *Six Studies in English Folk Song*

Vivaldi, Antonio
  *Giga  
  Largo et Presto*

Weber, Carl Maria von
  Sonatina  
  *Concert-Stück  
  Andante e rondo ongaresse, Op. 35*
WORKS ORGANIZED BY TRANSCRIBER

Ayres, Thomas A.
Sonata in G minor (Davis)
Sonata in F major (Ranish)

Balassa, György
Romance Oubliée (Listz)
Notturno No. 1 (Liszt)

Bellison, Simeon
Aire Varié (Rode)
Concerto Rondo in Bb major (Mozart)
Divertimento in Bb (Mozart)
Divertimento in F (Mozart)
Introduction and Hymn to the Sun from the opera “Le Coq d’or” (Rimsky-Korsakov)
Mazurka, Op. 67 No. 4 (Chopin)
Sonata in G major (Bach)
Song-Dance of the Shepherd Lehl from the opera “Snow Maiden” (Rimsky-Korsakov)
Suite No. 1 in F major (Mozart)
Valse, Op. 64 No. 2 (Chopin)
Variations on A Theme of Mozart from “Don Juan” (Beethoven)

Benoy, A. W.
Minuet from Violin Sonata No. 5 (K 304) (Mozart)

Bryce, A.
Minuet from Violin Sonata No. 5 (K 304) (Mozart)

Cailliet, Lucien
Finale from the Tchaikovsky Violin Concerto (Tchaikovsky)

Calvert, Ben
Villanelle (Berlioz)

Chenovitch, Barry
Peer Gynt Suite No. 1 (Grieg)

Cohn, James
Andante e rondo ongaresse, Op. 35 (Weber)

Copland, Aaron
Sonata for Clarinet and Piano (Copland)
Dahl, Ingolf
   *Three Pieces* (Mac Dowell)

Dangain, Guy
   *Largo et Presto* (Vivaldi)
   *Mozartiana* (Mozart)

Davis, Albert O.
   *Flight of the Bumble Bee* (Rimsky-Korsakov)

Davis, Henry W.
   *Scheherazade* (Rimsky-Korsakov)

Desportes, Yvonne
   *Largo et Presto* (Vivaldi)
   *Mozartiana* (Mozart)

De Caprio, Domenico
   Adagio from Toccata in C major (Bach)
   *Chant de Roxane* from the opera “Le Roi Roger” (Szymanowski)
   *Giga* (Vivaldi)
   *Valse*, Op. 64 No. 2 (Chopin)

De Smet, Robin
   *Andante Cantabile* (Tchaikovsky)
   *Tambourin* (Gossec)

Dobrée, Georgina
   Divertimento No. 1 K 439b (Mozart)

Donatelli, Vincent
   Toccata and Fugue in D minor (Bach)

Elkan, Henri
   *Se Tu M’ami* (Pergolesi)

Ephross, Arthur
   Sonata V (Handel)

Ettlinger, Yona
   Four Church Sonatas (Mozart)
   Sonata No. 3 (Rossini)
   Suite (Rameau)
Foldes, Andor
Nocturne in C minor, Op. 48 No. 1 (Chopin)
Valse oubliée (Liszt)

Forrest, Sydney
Nocturne No. 20 (Chopin)
Twelve Fantasies (Telemann)
Variations on a Theme by Corelli (Tartini)

Forst, Rudolf
Sonata in G minor (Purcell)

Gabriel-Marie
Trois Romances Sans Paroles (Mendelssohn)

Gabucci, Agostino
Sonata in C minor No. 2 (Telemann)

Gateau, Ulmar
Deuxième Sonate de J. S. Bach (Bach)

Gee, Harry
Sonata IV (Bach)

Giampieri, Alamiro
14 Capricci dall’ Op. 1 (Paganini)

Gillespie, James
Prélude à l’après-midi d’un faune (Debussy)

Glazer, David
Sonata, Op. 1 No. 8 for Oboe and Continuo (Handel)

Goedicke, A.
4 Sonatas (Scarlatti)

Gornston, David
Paganini Caprices (Paganini)

Hamelin, Gaston
Clair de Lune (Debussy)
Pièce en forme de habanera (Ravel)

Hanson, Eric
Sonata (Corelli)
Harlos, Steven
  *Prélude à l’après-midi d’un faune* (Debussy)

Heald, William
  Nocturne, Op. 55 (Chopin)

Hendrickson, C. V.
  Sonatina (Weber)

Hite, David L.
  Bourrée (Bach)
  Sonata in G minor (Tartini)
  Sonatina (Schubert)

Hyde, Derek
  Sonatina No. 3 (Telemann)

Jackendoff, Ray
  *March, Waltz and Polka* (Stravinsky)

Jacob, Gordon
  Concertino (Tartini)

Johnson, H. M.
  Sonatina (Weber)

Joosen, Ber
  *Concert in d moll*, Op. 9 No. 2 (Albinoni)
  *Concert in C-mol* (Marcello)

Kell, Reginald
  *Three Pieces* (Handel)
  Gigue (Corelli)

Kennan, Kent
  Sonata, Op. 94 (Prokofiev)

Kirkbride, Jerry
  *Flight of the Bumble Bee* (Rimsky-Korsakov)

Koff, Charles
  *Carmen (Dance Boheme)* (Bizet)

Korody-Kreutzer, Stephan
  *Scherzo c-Moll* (Brahms)
  Sonata in A minor, D. 821, “Arpeggione” (Schubert)
Sonate f-Moll, Op. 4 (Mendelssohn)
Sonate Nr. 1 a-Moll, Op. 105 (Schumann)

Langenus, Gustave
Adagio from Violin Concerto in D major, Op. 77 (Brahms)
Andante from Symphonie Espagnole, Op. 21 (Lalo)
Caprice Viennois (Kreisler)
Chaconne (Bach)
Chromatic Fantasia (Bach)
The Cuckoo (Daquin)
Etude, Op. 10 No. 3 (Chopin)
Finale from the Tchaikovsky Violin Concerto (Tchaikovsky)
La Capricieuse Op. 17 (Elgar)
Menuetto (Beethoven)
Praeludium and Allegro (Kreisler)
Scherzando from Symphonie Espagnole, Op. 21 (Lalo)
Valse “Minute,” Op. 64 No. 1 (Chopin)

Lawton, Sidney
An Elgar Clarinet Album (Elgar)
A Fauré Clarinet Album (Fauré)
A Satie Clarinet Album (Satie)

Lethbridge, Lionel
Two Spanish Dances, Op. 12 (Moszkovski)
Ravel for Clarinet, Six pieces for clarinet and piano (Ravel)

Londeix, Jean-Marie
Suite Française sur des airs populaires, Op. 114 (Bazelaire)

Lucas, E.
La Fille aux Cheveux de Lin ( Debussy)
Three Pieces ( Debussy)

Maganini, Quinto
Cantilena (Rubinstein)

Marteau, Henri
Aria from “Mireille” (Gounod)

Mayeur, L.
Sonate XIX, Op. 49 No. 1 (Beethoven)

Meijns, W.
Concerto (Haydn)
Mendez, Rafael
   Carmen (Dance Boheme) (Bizet)

Milhaud, Darius
   Scaramouche (Milhaud)

O’Neill, Charles
   Madrigal and Arietta from “Romeo and Juliet” (Gounod)
   Menuet (Boccherini)

Osborne, Willson
   Rhapsody (Osborne)

Paquot, Philippe
   Concert-Stück (Weber)
   Toujours a Toi, Op. 47 No. 6 (Tchaikovsky)

Périer, A.
   Le Petit Nègre (Debussy)

Phillips, Ivan C.
   Four Lyric Pieces (Grieg)

Piquet, Alfred
   Deuxième Arabesque (Debussy)
   Pavane pour une infante défunte (Ravel)
   Premiere Arabesque (Debussy)
   Romanze G-dur (Reger)
   Three Pieces (Debussy)

Reinecke, Carl
   Sonata “Undine” (Reinecke)

Rosanoff, S.
   Barcarolle, Op. 37 No. 6 (Tchaikovsky)
   Chant Sans Paroles, Op. 2 No. 3 (Tchaikovsky)
   Flight of the Bumble Bee (Rimsky-Korsakov)
   Romance, Op. 5 (Tchaikovsky)
   Valse, Op. 64 No. 2 (Chopin)

Rose, Cyrille
   Nine Caprices (Rode)

Roth, Ernest
   Andante from Octet (Schubert)
Roussakis, Nicolas
*Three Pieces* (Mac Dowell)

Russo, John P.
*Three Songs without Words* (Mendelssohn)

Schad, Walter C.
Sonata in F, Op. 8 (Grieg)

Schmutz, Albert D.
Nocturne, Op. 37 No. 1 (Chopin)

Scholtes, Walter
Waltz in A flat (Brahms)

Setaccioli, Giacomo
*Adagio della Sonata III per organo* (Bach)

Simon, Eric
Clarinet Concerto in Bb major (Haydn)
*Duo* (Mozart)
*Roumanian Rhapsody No. 1 in A, Op. 11* (Enescu)
Sonatina for Bb clarinet and piano (Schubert)
Sonatina, Op. 100 (Dvořák)

Stark, A.
Andante from the Ballet “Gayneh” (Khachaturian)

Stark, Robert
*Acht Lieder ohne Worte* (Mendelssohn)

Stiévenard, Emile
*Trois Sonates de Bach (Sonate IV)* (Bach)
*Trois Sonates de Bach (Sonate VI)* (Bach)

Temesvary, Janos
*Romance Oubliée* (Liszt)

Tomei, J. A.
Concerto for Clarinet (Bach)

Vaughn Williams, Ralph
*Six Studies in English Folk Song* (Vaughn Williams)
Voxman, Himie
Concerto in G minor (Handel)
Sonata in C minor from *Methodische Sonaten* (Telemann)

Waln, George
*Aria and Presto* (Aubert)
Concerto in G minor (Handel)

Wastall, Peter
Sonatina No. 3 (Telemann)

Webster, Michael
Sonata in D major, Op. 6 (Beethoven)
*Allegro Brillant*, Op. 92 (Mendelssohn)

Weston, Pamela
Serenade (Delius)

Wilson, Keith
Allegro from the E minor Sonata, No. 4, K 304 (Mozart)

Woodful-Harris, Douglas
Sonata in A minor, D. 821, “*Arpeggione*” (Schubert)

Worley, John C.
Sonatina Op. 137, No. 1 (Schubert)
WORKS ORGANIZED BY ORIGINAL INSTRUMENTATION

ARPEGGIONE:
Arpeggione and Piano:
Sonata in A minor, D. 821, “Arpeggione” (Schubert) (two publications)

BASSETTHORN:
Three Bassethorns:
Divertimento No. 1 K. 439b (Mozart)

BASSOON:
Solo Bassoon:
Rhapsody (Osborne)

CELLO:
Cello Solo:
Bourrée (Bach)
Cello and Piano:
Six Studies in English Folk Song (Vaughn Williams)
Suite Française sur des airs populaires, Op. 114 (Bazelaire)
Cello and Orchestra:
Clarinet Concerto in Bb major (Haydn)

CHAMBER WINDS:
Divertimento in Bb (Mozart)
Divertimento in F (Mozart)

FLUTE:
Flute Solo:
Twelve Fantasies (Telemann)
Flute and Piano:
Sonata, Op. 94 (Prokofiev)
Sonata “Undine” (Reinecke)
Flute and Harpsichord:
Deuxième Sonate de J.S. Bach (Bach)
Sonata in F major (Ranish)
Sonata in G minor (Davis)
Tambourin (Gossec)
Flute and Continuo:
Sonata IV (Bach)
Sonata in C minor from Methodische Sonaten (Telemann)
Sonata in C minor No. 2 (Telemann)
Three Pieces (Handel)
Trois Sonates de Bach (Sonate IV) (Bach)
Trois Sonates de Bach (Sonate VI) (Bach)
Flute and Orchestra:
   *Largo et Presto* (Vivaldi)

HARPSICHORD:
   Harpsichord Solo:
      4 Sonatas (Scarlatti)
      Suite (Rameau)

OBOE:
   Oboe and Piano:
      *Romanzen* (Schumann)
   Oboe and Continuo:
      Sonata Op. 1, No. 8 for Oboe and Continuo (Handel)
   Two Oboes and English Horn:
      *Variations on A Theme of Mozart from “Don Juan”* (Beethoven)
   Oboe, Strings, and Continuo:
      *Concert in C-mol* (Marcello)
      *Concert in d moll, Op. 9 No. 2* (Albinoni)
      Concerto in G minor (two publications) (Handel)
   Oboe and Orchestra:
      Concerto (Haydn)
      *Duo* (Mozart)

ORCHESTRA:
   Andante from *Symphonie Espagnole*, Op. 21 (Lalo)
   Andante from the Ballet “Gayneh” (Khachaturian)
   *Carmen (Dance Boheme)* (Bizet)
   *Chant de Roxane* from the opera “Le Roi Roger” (Szymanowski)
   *Flight of the Bumble Bee* (Rimsky-Korsakov) (three publications)
   Introduction and *Hymn to the Sun* from the opera “Le Coq d’or”
      (Rimsky-Korsakov)
   *Peer Gynt Suite No. 1* (Grieg)
   *Prélude à l’après-midi d’un faune* (Debussy)
   *Roumanian Rhapsody No. 1 in A, Op. 11* (Enescu)
   *Scheherazade* (Rimsky-Korsakov)
   Scherzando from *Symphonie Espagnole*, Op. 21 (Lalo)
   Serenade (Delius)
   *Song-Dance of the Shepherd Lehl* from the opera “Snow Maiden”
      (Rimsky-Korsakov)

ORGAN:
   Organ Solo:
      *Adagio della Sonata III per organo* (Bach)
      Toccata and Fugue in D minor (Bach)
PIANO:

Piano Solo:

Acht Lieder ohne Worte (Mendelssohn)
Barcarolle, Op. 37 No. 6 (Tchaikovsky)
Chant Sans Paroles, Op. 2 No. 3 (Tchaikovsky)
Clair de Lune (Debussy)
Deuxième Arabesque (Debussy)
Etude, Op. 10 No. 3 (Chopin)
Four Lyric Pieces (Grieg)
La Fille aux Cheveux de Lin (Debussy)
Le Petit Nègre (Debussy)
Mazurka, Op. 67 No. 4 (Chopin)
Menuet (Boccherini)
Menuetto (Beethoven)
Notturno No. 1 (Liszt)
Nocturne in C minor, Op. 48 No. 1 (Chopin)
Nocturne No. 20 (Chopin)
Nocturne, Op. 37 No. 1 (Chopin)
Nocturne Op. 55 (Chopin)
Pavane pour une infante défunte (Ravel)
Premiere Arabesque (Debussy)
Romance, Op. 5 (Tchaikovsky)
Sonate XIX, Op. 49 No. 1 (Beethoven)
Three Pieces (Debussy)
Three Pieces (Mac Dowell)
Three Songs without Words (Mendelssohn)
Trois Romances Sans Paroles (Mendelssohn)
Two Spanish Dances Op. 12 (Moszkovski)
Valse “Minute,” Op. 64 No. 1 (Chopin)
Valse, Op. 64 No. 2 (Chopin) (three publications)
Valse oubliée (Liszt)
Waltz in A flat (Brahms)

Piano Duet:

March, Waltz and Polka (Stravinsky)
Scaramouche (Milhaud)

Piano Four Hands:

Allegro Brillant, Op. 92 (Mendelssohn)
Sonata in D major, Op. 6 (Beethoven)

Piano and Orchestra:

Concerto Rondo in Bb major (Mozart)
Concert-Stück (Weber)

RECORDER:

Recorder and Continuo:

Sonata V (Handel)
STRING QUARTET:
String Quartet:
  *Cantilena* (Rubinstein)
  *Andante Cantabile* (Tchaikovsky)
String Quartet and Double Bass:
  Sonata No. 3 (Rossini)

UNSPECIFIED KEYBOARD:
Keyboard Solo:
  *Chromatic Fantasia* (Bach)
  *The Cuckoo* (Daquin)

VARIOUS INSTRUMENTS:
  Andante from Octet (Schubert)
  *An Elgar Clarinet Album* (Elgar)
  *A Fauré Clarinet Album* (Fauré)
  *Giga* (Vivaldi)
  *Gigue* (Corelli)
  *Mozartiana* (Mozart)
  *Ravel for Clarinet, Six pieces for clarinet and piano* (Ravel)
  *A Satie Clarinet Album* (Satie)
  Sonata (Corelli)
  Suite No. 1 in F major (Mozart)

VIOLA:
Viola and Piano:
  *Romance Oubliée* (Liszt)
Viola and Orchestra:
  *Andante e rondo ongaresse, Op. 35* (Weber)

VIOLIN:
Violin Solo:
  *Chaconne* (Bach)
  *Nine Caprices* (Rode)
  *14 Capricci dall’ Op. 1* (Paganini)
  *Paganini Caprices* (Paganini)
Violin and Continuo:
  Sonata in G minor (Purcell)
  *Sonatina No. 3* (Telemann)
Violin and Harpsichord:
  Sonata in G minor (Davis)
Violin and Keyboard:
   *Aria and Presto* (Aubert)
   Concertino (Tartini)
   Sonata in G major (Bach)
   Sonata in G minor (Tartini)
   *Variations on a Theme by Corelli* (Tartini)

Violin and Piano:
   *Aire Varié* (Mozart)
   Allegro from the E minor Sonata, No. 4, K 304 (Mozart)
   *Caprice Viennois* (Kreisler)
   *La Capricieuse*, Op. 17 (Elgar)
   Minuet from Violin Sonata No. 5 (K 304) (Mozart)
   *Mozartiana* (Mozart)
   *Praeludium and Allegro* (Kreisler)
   *Romanze G-dur* (Reger)
   *Scherzo c-Moll* (Brahms)
   Sonata for Clarinet and Piano (Copland)
   Sonata in F, Op. 8 (Grieg)
   *Sonate f-Moll*, Op. 4 (Mendelssohn)
   *Sonate Nr. 1 a-Moll*, Op. 105 (Schumann)
   Sonatina (Schubert)
   Sonatina (Weber)
   Sonatina for Bb clarinet and piano (Schubert)
   Sonatina, Op. 100 (Dvořák)
   Sonatina, Op. 137 No. 1 (Schubert)

Two Violins and Organ Continuo:
   *Four Church Sonatas* (Mozart)

Violin, Strings, and Continuo:
   Concerto for Clarinet (Bach)

Violin and Orchestra:
   Adagio from Violin Concerto in D major, Op. 77 (Brahms)
   Finale from Concerto, Op. 64 (Mendelssohn)
   *Finale from the Tchaikovsky Violin Concerto* (Tchaikovsky) (two publications)
   *Largo et Presto* (Vivaldi)

VOICE:

Voice and Piano:
   *Se Tu M’ami* (Pergolesi)
   Aria from “Mireille” (Gounod)
   *Toujours a Toi*, Op. 47 No. 6 (Tchaikovsky)
   *Pièce en forme de habanera* (Ravel)

Voice and Orchestra:
   *Villanelle* (Berlioz)
   Aria from “Mireille” (Gounod)
   Madrigal and Aria from “Romeo and Juliet” (Gounod)
BIBLIOGRAPHY


BIOGRAPHICAL SKETCH

Joan E. Van Dessel is a native of Grand Rapids, MI. She earned a Bachelor of Music degree in clarinet performance from Michigan State University in 2001, a Master of Music degree in clarinet performance from the Guildhall School of Music and Drama in 2002, and a Doctor of Music degree in clarinet performance from Florida State University in 2006. She is currently pursuing a Professional Studies Certificate at the Manhattan School of Music. Her major professors include Elsa Ludewig-Verdehr, Thea King, Frank Kowalsky, and Mark Nuccio. Joan has held positions in the Sarasota Opera Orchestra, Florida West Coast Symphony, Tallahassee Symphony, and Central Wisconsin Symphony Orchestra. She has also performed guest recitals at Texas Tech University in Lubbock, TX and at Cornerstone University in Grand Rapids, MI. She was a graduate teaching assistant in clarinet at the Florida State University from 2002-2005 and an adjunct clarinet professor at Gulf Coast Community College in Panama City, FL, from 2004-2005. Her awards include full tuition music scholarships to Michigan State University and Florida State University and a bursar’s award to the Guildhall School of Music and Drama. She has also won awards such as the Sudler Award for Excellence in the Arts and Humanities and the Presser Scholarship Award.