A Performance Practice Guide For Select Baroque Transcriptions For Clarinet

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A PERFORMANCE PRACTICE GUIDE FOR SELECT BAROQUE TRANSCRIPTIONS FOR CLARINET

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DEDICATION

This document is dedicated to my loving and supportive family who has encouraged me throughout the preparation and writing of this document and this degree. To my wife, Jennifer, this degree and document would not have been possible without your love, support, and assistance. To my family, your support and encouragement throughout this process have been invaluable.
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ABSTRACT

The purpose of the study is to provide a performance practice guide of selected works from the Baroque period that are transcribed for clarinet.

The Baroque period has an important but often overlooked wealth of literature for clarinet players. Although there are few original works for the clarinet that were composed during this period due to the clarinet's later development, there is still much that clarinet players can learn from this important body of work.

Performance practice of Baroque transcriptions is particularly significant. For instance, taking music written for a string instrument and transcribing it for a wind instrument brings out specific problems that must be addressed in the performance of a piece including phrasing, ornamentation, dynamic contrast, and transposition. Additionally, knowledge of basic Baroque performance practices is important for the authentic performance of works from this period.

A brief commentary will be provided on the selected works with information that will be beneficial to a performer. Background, compositional techniques, overall significance, and specific performance practice items should be considered when studying and performing these works.
The aim of this study is to have a single document containing pertinent information on and about the performance practice of the Baroque transcriptions and to have relevant information about each work.
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CHAPTER 1

INTRODUCTION

The Baroque period was a time of great development for the clarinet and its evolution into the instrument we know today. As a late bloomer in the orchestra, the clarinet similar to the one currently in use was not developed until the beginning of the Classical period. Predecessors in the single-reed family, however, were already well established around the turn of the eighteenth century.

The most notable of these predecessors was the chalumeau, a single-reed instrument with a tone more like a trumpet than that of the modern clarinet. The chalumeau flourished and evolved for more than a century and even existed as a full family of instruments including soprano, alto, tenor, and bass.¹ Accounts of this instrument can be found in dictionaries from as early as the sixteenth century; however, it was in the seventeenth and early eighteenth centuries that the instrument became more prominent and composers began to include it more often in their compositions.²

Believed to be derived from the chalumeau, although evidence is inconclusive on this matter, primitive clarinets began to exist in the early to mid-


²Ibid, 3.
eighteenth century. Several individuals are credited with constructing early clarinets; among these, Jacob Denner is most often credited as having the largest influence on its creation. We know that Denner created two-keyed clarinets around 1710; however, it is suspected that he was building clarinets as early as 1700. By 1750, many different instrument makers were producing clarinets, most of which were three-keyed instruments.\textsuperscript{3} These instruments paved the way for the clarinet's further evolution. The clarinets used in the early Classical period were established around 1760.\textsuperscript{4}

Some Baroque literature does exist for both the chalumeau and the clarinet. For instance, Telemann and Vivaldi composed for both instruments. Telemann continued to employ the chalumeau in his compositions after he began writing for the clarinet. Other composers who wrote for the chalumeau include Bach, Harrer, Hass, Molter, Schürmann, and Handel.\textsuperscript{5}

In his book \textit{The Baroque Clarinet}, Albert Rice lists twenty-eight Baroque works written for clarinet by thirteen different composers. While many of these composers are relatively obscure, some like Handel, Vivaldi, Rameau, Stamitz, and Molter are more recognizable. Much of this literature was written for chamber

\textsuperscript{3} Rice, 39-57.

\textsuperscript{4} Ibid, 63.

ensemble or orchestra, and only a few of these composers, such as Paganelli and Molter, delved into solo works for clarinet.\(^6\)

Despite the fact that the emerging clarinet did not inspire a wealth of original Baroque musical literature for the instrument, there is still much knowledge to be gained by the modern clarinetist from studying Baroque music. Without a certain familiarity with the music of the Baroque period, it is difficult for clarinetists to understand the circumstances and musical culture that surrounded the invention of the clarinet and the inception of its literature. Furthermore, Baroque music serves as an invaluable educational tool to teach many period concepts and styles, and to illustrate how music transitioned from the Baroque period to the Classical period.

There are numerous transcriptions of Baroque music available for clarinet that were originally written by well-known composers such as Bach, Handel and Telemann. In addition, transcriptions are available of pieces by composers such as Scarlatti, Corelli, and Vivaldi; while fewer in number, they still represent an important body of literature. Collections of transcriptions have also been published; these typically include music regarded as standard repertoire in the Baroque period originally composed for common instruments of the period. Transcriptions vary in difficulty level and differ greatly in authenticity from the original compositions. Baroque transcriptions are not as well known or circulated as the vast majority of standard clarinet repertoire but should still be a vital part of both the education and performance repertoire for clarinetists.

\(^6\)Rice, 79-136.
Performance practice aspects of Baroque music are important for clarinet players to study when performing Baroque transcriptions. For example, Baroque ornamentation is one area in which many students, and even most advanced clarinet players, are deficient. The vast majority of clarinet players do not spend a large portion of their literature study on Baroque works, as flute, oboe, and string players do. Most of the time, clarinet students are much less familiar with the rules associated with ornamentation and have difficulty developing the technique and intuition necessary to perform Baroque ornamentation properly. Phrasing and dynamics of Baroque music are other areas often overlooked in typical clarinet literature study. Examining concepts like ornamentation, style, dynamics, and phrasing in Baroque literature will give greater insight into these areas and allow for a more authentic performance.

As with any work, it is important for the performer to have a foundational knowledge of the piece. Information such as background, compositional techniques, overall significance, and specific performance practice issues should be considered when presenting these works. In addition, knowing the differences between the original composition and the transcription can be most beneficial to a clarinetist learning a Baroque work.

This document aims to create a single resource that can aid clarinetists in every aspect of their study of Baroque transcriptions, from piece selection to stylistic concerns to background information and differences from the original compositions.
CHAPTER 2

PERFORMANCE PRACTICE

In the performance of many types and styles of musical literature, there are certain elements that are implied rather than notated. Such elements are established by the musical culture surrounding the composition of the work and its performance during that period of time. Music written in the Baroque period is no exception. To truly comprehend and perform music from the Baroque period, it is first important to understand elements of performance practice from the period.

The majority of solo instrumental music composed during the Baroque period was for string, keyboard, and a few wind instruments. Transcribing this music for the clarinet often requires some level of alteration, including transposition and/or octave displacement. Because many Baroque solo works were written for non-wind instruments, special consideration must be made when transcribing such pieces for clarinet.

Stylistic Elements

Stylistic elements in the Baroque period, including phrasing, dynamics, tempo and rhythm, articulation, and ornamentation can have a broad range of interpretations. In many cases, playing the exact musical notation would be misrepresenting the composer’s original intentions. Donington wrote, “To put ourselves into the baroque position, we have to focus our attention less on the
notated text, and more on the implied style.” The notation of stylistic elements in Baroque music is rather sparse, leaving the responsibility of their realization with the performer. There is a misconception that Baroque music is intended to be mechanistic. While there is a certain order and symmetry in Baroque music, there should also be a sense of passion in the performance of Baroque works.8

There are numerous resources written for various instruments and national styles. The following sections will give a brief overview of some standard areas of performance practice that are applicable to the pieces that will be discussed in chapter 3. This is by no means an exhaustive look into Baroque performance practice but rather a brief overview intended to provide a framework for these select pieces.

**Phrasing and Articulation**

In the beginning of the Baroque era, performance practice guides rarely addressed phrasing; however, towards the end of the era, phrasing was included as an element of performance practice. Because of this, there is not as much information from primary sources to assist in authentic Baroque phrasing.9

As one of the most important elements in any musical work, phrasing adds emphasis and determines how the music comes across to the listener, which indicates that the performer must make deliberate choices. There are multiple

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8 Ibid, 48.

elements to consider in phrasing, including the melody and accompanying harmonic support. Within the harmonic support is the bass line and harmonic tonality, all of which must work together with the texture of the Baroque music.

Donington writes about “quality of line,” saying, “It is by shaping the line in every part and in every dimension that we give meaning to the music.”\textsuperscript{10} Donington continues,

\begin{quote}
  It is, of course, very possible to over-phrase a baroque performance; but a much more common miscalculation is to under-phrase it, so that everything may be very musicianly yet rather ineffectual. It is necessary for the audience to experience the patterns; and for this the separations in the line are just as important as the line itself.\textsuperscript{11}
\end{quote}

Frescobaldi, a well-known composer from the late Renaissance and early Baroque period, discussed the importance of pauses in the correct places; doing so will help establish definition between one phrase or passage and another. Creating clear delineation between phrases as well as grouping shorter phrases for a longer phrasal effect should be a goal for performers of Baroque music.

Quantz indicated that \textit{Cantabile} should be played as a singer would sing it, but that \textit{allegro} should be performed with great liveliness and articulation.\textsuperscript{12}

Phrasing deals with grouping notes in the larger musical idea while articulation deals with single notes and grouping them at a more detailed level. Articulation during the Baroque period dealt primarily with attacks and connections of individual notes and the style in which they were played. In \textit{On


\textsuperscript{11} Ibid, 30.

\textsuperscript{12} Donington, \textit{Baroque Music}, 30.
Playing the Flute, Quantz discusses a system where syllables are used to represent various articulations. For single tongued articulations Quantz says “ti” is to be used for short and lively notes, while “di” is to be used on melodies set at slower tempos. Syllables also exist for double-tongued articulations even though double tonguing is not commonly used on the clarinet. Lightness of articulation was essential to the performance of the complex ornamentation used in the Baroque. These concepts speak to the prevailing ideas of refinement and elegance that were dominant in the music of this time.

A practice utilized in the Baroque period that affects articulation is metric accentuation. This practice, which began in the mid-seventeenth century, involves the accentuation of notes that fall on strong beats in both duple and triple meters. Notes are played with varying levels of emphasis based on where they are placed within a measure. Figure 2.1 gives a basic overview of how this accentuation works. In the figure, the following symbols represent strong (—), not so strong (＝), and weak (～) beats.

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14 Ibid, 207.

15 Quantz, 267.
Figure 2.1 Metric accentuation realizations\textsuperscript{16}

The amount of emphasis placed on a note is dependent on its significance, based on the surrounding notes, rhythms, and harmony. The emphasis is created by stressing the notes through bowing patterns, articulation, air stress, tenuto, or fingerings.

Additionally, emphasis is also created by the alteration of the length of notes known as \textit{quantitas intrinseca} or intrinsic quality or length. As a rule, the stressed note is long (or held full value) while unstressed notes can be shortened from their notated length (or not held full value).\textsuperscript{17} While the concepts of metric

\begin{flushright}
\textsuperscript{16} Shrock, 268.
\textsuperscript{17} Quantz, 269-270.
\end{flushright}
accentuation carry implications into other stylistic elements such as rhythm, they are an integral part of both articulation and phrasing.

**Dynamics**

While dynamic markings, such as soft, loud, crescendo, and decrescendo, did appear in musical notation from the early Baroque period, such markings were not written in great detail. This does not indicate that dynamics were not a significant part of Baroque musical performance, but rather, much of the responsibility for this was dependent on the interpretation of the performer. Near the end of the Baroque period, more dynamic markings began to appear, and some generalized rules and practices began to solidify.\(^\text{18}\) Due to the limitations of the instruments, neither the harpsichord nor the organ could achieve varying dynamics within the context of a single sustained chord, as other instruments could. Because of this, devices such as articulation and the emphasis of strong and weak beat patterns were utilized as well as varying registrations.\(^\text{19}\) In addition, stylistic elements such as the use of connected or detached articulations could be used to imply dynamics.\(^\text{20}\)

One dynamic effect commonly used is the echo, which is when the initial statement of a musical line is at a louder dynamic followed by a restatement of the same material at a contrasting softer dynamic. Dynamics for these echoes

\(^{18}\) Newman, 19.


\(^{20}\) Newman, 19.
are rarely notated in the music, leaving it up to the performer to identify these areas and incorporate such effects. For example, an indication of adagio over the end of a work may be an indication that an echo effect should be used rather than a change in tempo.\textsuperscript{21}

The \textit{messa di voce} is another dynamic effect used in the Baroque period; translated, it means the placing of the voice. This terminology is used to describe a phrase that starts at a soft dynamic, gradually increases to a loud dynamic, and then returns to the original soft dynamic, making the music swell in a way that reflects the contour of the musical line. Vocal and instrumental soloists commonly used this technique during the end of the Baroque. C.P.E. Bach wrote, “when the solo part has a long sustained note which by the conventions of good performance should begin pianissimo, increase by degrees to a fortissimo and return in the same way to pianissimo, the accompanist must follow with the greatest exactitude.”\textsuperscript{22} This basic concept can occasionally be applied to a shorter passage of faster moving notes, although this practice is not as common.

Dynamics in the context of an ensemble require that players maintain a good balance between parts. In contrapuntal writing, primary lines should be brought out over the voices around them. Similarly, bass lines from the Baroque period typically contain a lot of movement and often are melodic. These bass

\textsuperscript{21} Newman, 33.

\textsuperscript{22} Donington, Baroque Music, 34.
lines can present balance challenges, as they should be present to support the melodic line but may not follow the same shaping as the melody.\textsuperscript{23}

**Tempo and Rhythm**

Early in the Baroque era, tempo markings were not commonly used because the meter often implied the speed of a piece.\textsuperscript{24} In most modern editions, precise metronome markings have been added; however, in general, these markings were not indicated in the original scores. There is a close connection between tempo and mood within Baroque music. While general terms were used as descriptors in Baroque music, there was no standard practice for the use of these terms. Some may have intended them to represent tempos, and others used them to express moods to which each performer could bring their own interpretation.\textsuperscript{25}

Starting around 1680, tempo lists were published in various musical dictionaries; however, there are many inconsistencies between these lists. For instance, in Sébastien de Brossard’s *Dictionary of Music*, published in 1703, allegro is defined as “always means lively and really animated; very often quick and nimble but also sometimes at a moderate speed, bordering on the lively and animated”.\textsuperscript{26} In Johann Gottfried Walther’s *Music Dictionary*, published in 1732, allegro is defined as “gay, happy, quite lively or brisk, very often also fast and

\textsuperscript{23} Donington, Baroque Music, 37.

\textsuperscript{24} Cyr and Pauly, 30.

\textsuperscript{25} Donington, Baroque Music, 11.

\textsuperscript{26} Shrock, 161.
rushing, and then sometimes more moderately while gay and lively, as the frequently used marking allegro ma non troppo indicates.”

Most Baroque music has some room for tempo flexibility. While still in the same general tempo range, playing something a little faster might bring out a more brilliant aspect of the music while a slightly slower tempo may bring out more expression. In general, tempo of Baroque music is not intended to be exactly the same in every performance of a work. Quantz suggested that the tempo should be taken from the content of the piece rather than a word, and that “whatever speed an allegro demands, it ought never to depart from a controlled and reasonable movement.”

In a similar fashion, rhythmic notation in the Baroque period was not as precise as it is today. The notation used allowed for a great deal of flexibility because performers were not bound to exact mathematic quantities. Rhythms would be altered slightly from the exact notation in ways that would be very difficult to precisely notate. This flexibility deals with the duration of individual notes as well as the larger tempo in which they exist.

Rhythmic alteration refers to the manipulation of note values in specific rhythmic patterns. One commonly used rhythmic alteration convention was the French practice of *notes inégales* (unequal notes). While primarily utilized in

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27 Shrock, 162.


29 Quantz, 129.

30 Shrock, 291.
French music from the Baroque and Early Classical periods, the concept did appear in the music of other nationalities as well. This practice involved the alteration of note lengths for pairs of notes that moved in stepwise motion. This typically applied to eighth notes; however, it could be applied to other note values if they were one quarter of the denominator of the time signature. When applied, the first note would typically be lengthened while the second note would be shortened resulting in a rhythm such as a dotted eighth note followed by a sixteenth note or that of a triplet with the first two notes tied together. Shrock says, "In the true spirit of the performance practice, the notes should not be mathematically proportioned, but should be pliable and varied according to the text in vocal music or the expressive character of the mood being portrayed in instrumental music." There are many special rules and times when this rhythmic alteration should not be used. Arpeggiated figures, for example, were often exempt from this practice and sometimes composers would include the term “croches ègales” to define that the notes should be played straight.\(^\text{31}\)

Similarly, while dotted notes in modern notation have very exact rhythmic connotation, the dot in the Baroque period was variable, which eliminates an exact standard for the interpretation of dotted rhythms. While context clues can sometimes be used to assist in these determinations, there is no definitive ruling. Figure 2.2 shows some examples of how dotted rhythms may be realized.

\(^{31}\) Shrock, 292.
Duple and triple rhythms are one area where notation differs from what is written on the page. When notation has a feeling of being two against three, the standard is not to play it as notated (a feeling of duple against triple) but to fit one rhythm in to the other. In most cases, the duple rhythm would be altered to fit within the triple rhythm. This can be done through extending or shortening notes to fit into the accompanying framework.\(^{33}\)

**Ornamentation**

Ornamentation in Baroque music is not a peripheral component but rather an integral part of the performance and composition. C.P.E. Bach said,

No one disputes the need for embellishment. This is evident from the great numbers of them everywhere to be found. They are, in fact, indispensable. Consider there’re many uses: They connect and enliven tones and impart stress and accident; they make music pleasing and


\(^{33}\) Ibid, 52-53.
awaken our close attention. Expression is heightened by them; let the piece be sad, joyful, or otherwise, and they will lend a fitting assistance.\textsuperscript{34}

There is a wealth of material available on Baroque ornamentation including a number of complete treatises devoted to this topic such as Quantz's \textit{On Playing the Flute} and C.P.E. Bach's \textit{Essay on the True Art of Keyboard Playing}. In an effort to be concise, the majority of principles and ornaments discussed in this section will be applicable to the pieces being examined in the following chapter.

The practice of using ornamentation in notated music precedes the Baroque period. Utilizing both simple ornamentation such as trills, mordents, or appoggiaturas as well as more complex ornaments where the performer must make significant musical contributions to the execution of the content were both common. There are numerous factors that go into the realization of ornamentation, including the nationality of the composer, the instrument (or instruments) for which the work was composed, the time during the Baroque period the work was written, and in many cases, the practices of the composers themselves.\textsuperscript{35} This examination will look at the most common practices for realizing ornaments in relation to the instruments and composers examined in this study.

The appoggiatura is one of the most commonly used ornaments in music from this period. The term appoggiatura is derived from an Italian term \textit{appoggiare}, which means literally "to lean." This term is used to describe a


\textsuperscript{35} Shrock, 329.
stressed note, which is normally a non-chord tone that delays the resolution of the pitch it precedes. Appoggiaturas can be ascending or descending and also long or short. Long appoggiaturas, either descending or ascending, are most commonly used in the music of the Baroque period. Appoggiaturas can be notated in various ways. J.S. Bach’s descending and ascending appoggiaturas were notated with curved lines as shown in figure 2.3.

![Figure 2.3 Early appoggiatura notations](image)

Composers from the late Baroque period began using small notes to represent descending and ascending appoggiaturas. This notation (Figure 2.4) is more common than the previous one.

![Figure 2.4 Later appoggiatura notations](image)

This notation does not accurately represent the realization of these figures, leaving it up to the performer to understand and properly execute the appoggiatura in his or her playing.
In a long appoggiatura, the first note takes at least half of the length of the second note, and in the case of a dotted note, it often takes two thirds of the second note's value. Figure 2.5 shows the realization of some commonly used long appoggiaturas.\(^{36}\)

![Figure 2.5 Appoggiatura realizations\(^{37}\)](image)

In general, a player should lean into or emphasize the appoggiatura within the line; doing so will help to solidify the resolution to the following note and emphasize the harmonic implications. The longer the value of the appoggiatura, the more it should be highlighted. In addition, appoggiaturas in general should be


\(^{37}\) Lloyd-Watts and Bigler, 28.
slurred to the note after them. Appoggiaturas are often paired with other ornamentations to form compound ornaments. When this occurs, it is important to make sure that the two ornaments meld together seamlessly to create one musical idea.

Another ornamentation commonly used in the Baroque period is the trill. The trill is normally a quick alternation between a note and an upper neighbor. The trill can serve both melodic and harmonic functions. In the early Baroque, most trills were included for melodic purposes, but as music developed, the harmonic function of trills became more evident in the writing of Baroque composers.

The implementation of trills in Baroque literature left much up to the interpretation of the player. Trills were often assumed near the end of a phrase to highlight a cadence. In the same manner, it was often implied that a trill would be paired with an appoggiatura at a major cadence point to give an even greater feeling of finality. Most arrangements and transcriptions that are available today include these trills written into the music; however, during the Baroque period, these trills were not written in due to the assumption a player would instinctually include them. In general, the only trills that were consistently written into the music were those that occurred in the middle of a musical line or at an unconventional location.

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38 Bach, 87-90.

39 Donington, Baroque Music, 124-125.

40 Shrock, 340-341.
Notation for trills was standard throughout the period, and is included in the figure below.

![Trill notation](image)

Figure 2.6 Trill notations

In modern notation, the second example in figure 2.6 is used to represent an upper mordent; however, in Baroque music, that level of specification does not exist. The notation represents a trill, and it is up to the player to determine how that trill is implemented.

Trills that function harmonically typically begin on the beat and almost always start on the auxiliary or upper note, while trills that function as part of the melodic line can begin on the main note, or the upper neighbor. Similar to the appoggiatura, trills that serve a harmonic function, and therefore start on the upper neighbor, should be played with a longer first note to bring out the dissonance and resolution created by the two pitches.

In general, the last note of a trill will be the notated pitch, and in most cases, that note is the longest, giving the trill a sense of finality. There are

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41 Donington 195-196

multiple possibilities for the realization of a trill, which are left to the performer.

Figure 2.7 gives some realizations of trills of varying lengths.\footnote{Lloyd-Watts and Bigler, 29.}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{trill_realizations.png}
\caption{Realizations of trills\footnote{Ibid, 30.}}
\end{figure}

The top or auxiliary note should be determined either by going one step up within the key or by using the preceding or succeeding tones. In some cases, an accidental is notated over the trill. This accidental typically shows an alteration that should be made to the auxiliary note.\footnote{Bach, 105.} In many of these cases, these accidentals were not in the original manuscript but have been added to give clarity. As with appoggiaturas, trills are often paired with other ornaments to make one continuous musical idea. Trills that serve a cadential function are often
terminated with a Nachschlag or an anticipation. The Nachschlag is a type of turn added to the end of a trill typically going a third higher or lower than the final pitch of the trill. Figure 2.8 shows an example of a trill where a Nachschlag can be added as well as an approximate realization of the Nachschlag termination.

![Trill example and Approximate realization with Nachschlag termination](image)

**Figure 2.8 Nachschlag termination**

Terminating a trill with an anticipation involves arriving at the cadential pitch just prior to the final chord. Such terminations can be executed as part of the trill or detached. Figure 2.9 shows an example of a trill where an anticipation can be added as well as an approximate realization of its termination.

![Trill example and Approximate realization with anticipation termination](image)

**Figure 2.9 Anticipation termination**

While an experienced Baroque performer would likely improvise ornaments during a performance, players less experienced with Baroque literature should preplan trills.

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46 Nagel.
The term mordent was derived from the Latin word *mordere*, which is translated “to bite.” A mordent comes on the beat and typically contains three notes: the primary or first note, a single auxiliary upper or lower note, and then a return to the original or primary pitch. While in modern performance practice, the mordent signifies only one alternation containing three notes, during the Baroque period, it was acceptable to extend the mordent figure by playing additional alternations when warranted by the music. A mordent will be accented on the beat.⁴⁷ The most common notation for a mordent is shown in Figure 2.10.

Figure 2.10 Mordent notation

The exact rhythmic execution of the mordent depends on the context within the piece as well as the length of note with which it is associated. The movement in a mordent will happen quickly, and in rare cases, more than one repetition to the auxiliary note can occur. These are called double mordents; however, there is no standardized notation to represent these. Mordents are accented, light, and quick with only one movement to the auxiliary note occurring.⁴⁸ Figure 2.11 gives some standard realizations of mordents notated on various length notes.

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⁴⁷ Lloyd-Watts and Bigler, 30.
⁴⁸ Ibid, 29.
As a general rule, the auxiliary note in a mordent should be one step down in the key from the primary note. Mordents can often contain an accidental located either above or below the note representing a modification that should be made to the auxiliary note.

Figure 2.11 Mordent realizations

As with trills, compound ornaments were often created using mordents; for example, a trill followed by a mordent. The notation for this is a long trill symbol with a slash near the end as shown in Figure 2.12.

Figure 2.12 Trill mordent notation

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49 Lloyd-Watts and Bigler, 31.

The realization of this ornament would consist of a trill, starting on the upper auxiliary note, and ending with a mordent, including the auxiliary lower note. Figure 2.13 is an example of how this combination of notes would be played.\textsuperscript{51}

![Figure 2.13 Realization of trill mordent combination](image)

The exact rhythmic execution of this compound ornament would differ based on its placement within the phrase. In some cases, the last note of the figure would be extended to bring out cadential qualities.

Turns were often used in the Baroque period as embellishments to a sustained note in a melodic line. The current common practice for realizing a turn is to begin on the primary note; however, during the Baroque period, turns started on the upper auxiliary note. Turns typically consist of four pitches with the ornament starting on the upper auxiliary, returning to the primary note, descending to a lower auxiliary, and then ascending to the primary note.\textsuperscript{52} The notation for turns is fairly standard and can be seen in Figure 2.14.

\textsuperscript{51} Lloyd-Watts and Bigler, 31.

\textsuperscript{52} Bach, 112.
Figure 2.14 Turn Notation

Turns were used in movements of varying tempos, and the realization of each turn should be established based on the tempo of the movement, the placement within the line, and the note value associated. Figure 2.15 shows some common realizations of turns. As with other ornaments, notes in the turn should fall within the key unless otherwise notated.

Figure 2.15 Turn realizations

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53 Lloyd-Watts and Bigler, 36.
Accidentals can be added below or above the turn figure and apply to the corresponding notes. Near the end of the Baroque period, turns were placed in between notes. Figure 2.16 shows what this notation would look like. In such a case, the first note would be played as written, followed by the turn. The rhythm may vary, but as a general rule, the first note sounds the longest, before the turn begins.\(^{54}\)

![Figure 2.16 Alternate turn notation](image)

A slide is an ornament consisting of three ascending notes that are slurred into the primary pitch. These can either be played on or before the beat and can be utilized at a variety of tempos.\(^{55}\) Various other single ornaments such as the passing appoggiatura, and compound ornaments including appoggiatura trills and appoggiatura mordents were used in Baroque music. While these ornaments are less common, players wishing to learn more about them can use a resource such as Donington’s *A Performer’s Guide to Baroque Music*.

**Cadenzas**

One final device employed in the Baroque that is important for the purpose of this study is the cadenza. Possibly starting in the Neapolitan opera, the

\(^{54}\) Lloyd-Watts and Bigler, 37.

\(^{55}\) Nagel.
cadenza may have its roots in vocal music when singers would improvise on fermatas to display their vocal abilities. Though not as popular with French composers at first, J.S. Bach is an example of a Baroque composer who was very fond of cadenzas. While the cadenzas employed by Bach were derived from a pattern or formula, as the period progressed, performers became more creative with their execution of cadenzas, and the practice became fully embraced by Baroque musicians.\(^{56}\)

Quantz defines the cadenza as “that extempore embellishment created, according to the fancy and pleasure of the performer, by a concertante part at the close of a piece on the penultimate note of the bass, that is, the fifth of the key of the piece.”\(^{57}\) He goes on to say that “the object of the content is simply to surprise the listener unexpectedly once more at the end of the piece, and to leave behind a special impression on his heart.”\(^{58}\)

It is important that the cadenza matches the sentiments of the piece.\(^{59}\) They often include melodic content that resembles material used in the piece as well as repetition. Cadenzas often end with a trill leading to a final tonic note, typically to end the piece or the final section before coda material begins. In cadenzas from the Baroque period, material will not stray from the original key.


\(^{57}\) Quantz, 179.

\(^{58}\) Ibid, 180.

\(^{59}\) Ibid, 181.
although brief changes from major to minor are acceptable. While cadenzas are not called for in every Baroque piece, they are typically only used in slower or more dramatic endings as opposed to quick or lively ones.

In most modern additions, sample cadenzas are available; however, it is also acceptable for the player to create their own cadenza or alter the one provided. During the Baroque, most cadenzas were improvised. Standard practice today is for cadenzas to be written out ahead of time or for players to write various motives and ideas, which can be combined during the live performance. Regardless, cadenzas continue in the tradition of the Baroque, allowing the performer to greatly input their own creativity into the work.

The items mentioned in this chapter provide general guidelines to aid in the interpretation and performance of music from the Baroque period. They provide, however, only the most basic framework for this process. To cover every ornamentation and stylistic element that could be seen in the transcriptions examined in this document would be impractical. As previously mentioned, the ability for the performer to insert their personalized interpretation and creativity into the performance was of the upmost importance in the Baroque. C.P.E. Bach stated,

A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humor will stimulate a like humor in the listener. In languishing, sad passages, the performer must languish and grow sad.

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60 Quantz, 184-185.

61 Ibid, 180.
Thus will the expression of the piece be more clearly perceived by the audience.\textsuperscript{62}

\textsuperscript{62} Bach, 152.
CHAPTER 3

COMMENTARY ON THE WORKS

During the process of transcribing a work, many transcribers make edits to include what they believe to be appropriate stylistic elements. Many of the topics discussed in Chapter 2 will have been realized and notated in the majority of the transcriptions examined in this study. Generally speaking, transcribers add articulations, dynamics, and often, ornamentation. In many cases, these edits are accurate representations of what would be stylistically correct; however, these alterations may not represent the most authentic performance practice concepts, leaving it up to the performer to ensure appropriate Baroque practices are followed. The inclusion of predetermined ornaments and other stylistic elements can eliminate performer input, which as discussed in chapter two, is an integral part of the performance practice of Baroque literature. Regardless of the edits made, it is up to the player to ensure that the performance of any work is genuine and authentic. It is of utmost importance that musicians are educated and make well-informed decisions about the performance of transcriptions from any period, but for Baroque transcriptions, specificity to the appropriate performance practice is imperative.
Making the Transition to the Clarinet

When literature written for one instrument is transcribed for another instrument, certain elements must be considered and accommodations made. Some works transition very easily to the clarinet, and others do not. The transcriptions to be examined in this document come from woodwind, and keyboard instruments.

A primary area of consideration when transcribing is range of both the instrument and the piece. While the clarinet’s range is relatively wide for a wind instrument, issues often arise when transcribing from other instruments to the clarinet. Oboe transcriptions will often include transposition due to the fact that the clarinet is not a concert-pitch instrument, and some notes, while still in the range of the clarinet, may be displaced by an octave for the sake of tone. Range adjustments may need to be made in the upper and lower extremities of a piece when transcribing from a keyboard instrument, depending on its range.

Also to be considered when transcribing is whether or not a transposition is required; the selection of key in the Baroque period was not a superfluous decision. Keys were often associated with specific moods or feelings; therefore, keeping the original key in a transcription is undoubtedly preferred. Additionally, Kuijken says, “Transposing a piece, then, is not just playing it lower or higher; the placement of notes within the octave, thus the overall result, is different from one tonality to another. Within a piece, repeating a theme in another key can also make a noticeable difference. These differences are lost in equal
temperament.  

Due to the range of the clarinet, in comparison to other instruments, and the fact that it is not based in concert pitch, some transcribers choose to alter the key for one reason or another.

Breathing is an element unique to wind and brass instruments that must be accommodated for either in a transcription or by the performer. Phrasing dependent on the breath was not likely a consideration in the composition of a work originally for string and keyboard instruments; because of this, adjustments are occasionally made when transcribing for wind instruments, including changes to phrasing and note length and the occasional omission of a pitch. The transcriber may also leave this decision up to the performer or give possible breathing suggestions.

**Justification for Selections**

The pieces for this study are selected to cover a broad range of composers, playing abilities, instrumentation, and stylistic elements. The composers whose works are selected represent compositional styles from throughout the Baroque period. Accompanied and unaccompanied works are represented as well as duet-like material. In addition, all works chosen are readily available from a variety of different publishers.

**Toccata and Fugue in D Minor, Bach**

One of the most well known organ works of all time, *Toccata and Fugue in D Minor, BWV 565*, is believed to be written by J. S. Bach late in the Baroque

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period, before 1750. Johannes Ringk, one of Bach’s scribes, created the only surviving manuscript of the piece prior to 1750.\(^{64}\)

Toccata comes from *toccare*, meaning to touch, in this case signifying the touching of the keyboard, and refers to a work for a keyboard instrument that is improvisatory in nature. Toccatas typically include overly florid and virtuosic passages interspersed with contrasting sections of imitative counterpoint or prolonged dissonant chords.\(^ {65}\) Toccatas are often paired with another improvisatory form called the fugue. A fugue is based on a single theme that is stated and then imitated by other voices or at other pitch levels to build a complex texture.\(^ {66}\)

This transcription by Joseph Eller, professor of clarinet at the University of South Carolina, stays as true as possible to the original work, considering the transition from the polyphonic organ to monophonic clarinet. Minimal edits have been added to the melodic line. The majority of the transcription is a reduction of the full organ composition to a part playable on the clarinet.

As mentioned earlier in this chapter, the transcription of a keyboard work for a wind instrument, such as clarinet, carries with it certain considerations. In a work originally intended for organ, such as this, the performance of elements like articulation must be intentional. Articulation should match what is possible on the clarinet.

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\(^{66}\) Schulenberg, 204.
organ. Primarily, air releases will be used in this transcription. A clipped or stopped release where the tongue abruptly ends the sound on the clarinet would not be authentic to the sounds produced on a Baroque organ. In the same way, the accentuation of consecutively rapid notes with a quick decay would be very unlikely. Instead, fast notes within a phrase or line, need to be sustained and connected to the next note, meaning consistent air should be used on the clarinet.

Another significant area of consideration is the accommodation of the harmonic and chord structure of the original work when transcribing to clarinet. Chords are built from sustained notes, lines are doubled at the octave, and multiple harmonies exist. While multiphonics are possible on the clarinet, their application in this piece would be neither practical nor possible. In this transcription, melodic content has been isolated and notated. While the clarinet cannot play the harmonic elements of the piece, in many cases, air should remain continuous, and notes played as connected as possible, giving the illusion of overlapping pitches. Tenutos should be added to emphasize important melodic pitches and to bring out harmonic structure on “rolled chords.”

The opening figure of this work is one of the most recognized sections of the piece. Figure 3.1 shows this iconic opening from the original manuscript by Johannes Ringk. The figure shows the marking adagio, likely meaning slow and non-hurried, as well as multiple mordents and fermatas.
Figure 3.1 Bach, BWV 565, manuscript, mm. 1-2

Figure 3.2 shows the same excerpt from Eller’s transcription. The octaves have been removed and fermatas have been added over the rests; this ensures proper time is taken between each section of the figure.

Figure 3.2 Bach, BWV 565, Eller transcription, mm. 1-2

Toccata and Fugue in D minor, BWV 565 by J.S. Bach
Arrangement for Bb Clarinet by Joseph Eller
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The mordents in this excerpt are typically performed as a single alternation; there are recordings, however, including Eller’s recording (*Bach In Time*) where more than a single alternation is performed on one or more of these mordents and, as mentioned in chapter two, is aligned with the performance practice from the
period. In the opening statement, the notes at the end of each motive should be sustained slightly and released with air to allow the note to ring, as an organ would. The final section of this figure should be played smoothly and connected with a long initial fermata and a gradual accelerando into the final note. In the original, these notes would each be sustained to form a chord, so every effort must be made to produce a sustained resonate sound. Throughout this transcription, notations like this one and the second half of figure 3.4 (seen later in the chapter) are often used to represent points where notes are sustained together in the original and to bring out the important harmonic function of the section. Most of these passages need to be played as fast “rolled chords,” placing tenutos on the first note. They also should be played with continuous air and a resonant tone.

The *prestissimo* section starting in the third measure of the work (Figure 3.3) should be connected and fluid, increasing and decreasing in speed gradually fitting with the musical line. While the notation of prestissimo here means fast, it does not necessarily refer to a prestissimo as would be represented by this term in modern music. Rather, it means that the overall effect should sound fast, not that the tempo itself would be hurried. The shorter rhythmic values used will give a feeling of a quick tempo. Proper time needs to be given at each rest so the overall section does not sound rushed. The toccata, being improvisatory in nature, allows for a great deal of liberty to be taken with timing and tempo throughout this section.
In general, all notes in this section should be slurred with the exception of notes at the beginning of phrases or notes within a phrase that need to be brought out or emphasized. Figure 3.3 shows the opening of the first prestissimo section. The downbeat of each group of triplets as well as the proceeding pickup notes would most likely be tongued to duplicate the emphasis that would be given to those notes on the organ. In addition, the sixteenth-note pickup and the two sixteenth-notes between the triplets would most likely come under the practice of rhythmic alteration discussed in chapter two, meaning they would be played as a triplet with the first two notes tied together or as a dotted sixteenth-note followed by a thirty-second note.

![Figure 3.3 Bach, BWV 565, Eller transcription, mm. 4](image)

Toccata and Fugue in D minor, BWV 565 by J.S. Bach
Arrangement for Bb Clarinet by Joseph Eller
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The triplet figures should be practiced for evenness and the articulation, in general, should be light. The second sixteenth-note should be treated as a pickup note to the following group of triplets, mimicking the pickup at the beginning of the section.
The trill in measure 11 (Figure 3.4) should start on the upper neighbor. The A natural would be repeated at the beginning of the trill and continue in a fluid manner until the F sharp, which should be played full value, as if marked with a tenuto. The grace notes (“rolled chords”) in measures 10 and 12 are used to represent the chords written in the organ part. A longer initial note with an accelerando into the final note is appropriate in this case. This general concept should be employed throughout the work.

![Music notation](image)

Figure 3.4 Bach, BWV 565, Eller transcription, excerpt from mm. 11-12
Toccata and Fugue in D minor, BWV 565 by J.S. Bach
Arrangement for Bb Clarinet by Joseph Eller
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In general, the parts of this section (Figure 3.5) that move quickly should be smooth and fluid. Rubato can be used as it compliments the musical line. While very few dynamic markings exist in the original manuscript, this does not mean that the entire section must be played at exactly the same dynamic. The performer should interpret dynamics. Contour of the line, terrace dynamic practice of the period, and sequences within the music should be taken into consideration. The beginning of this section should start slightly slower and softer with a gradual accelerando and crescendo through the middle of the line and
then slow back down through the end of the figure, but continue the crescendo as the range expands. While this works well musically, it also helps the clarinetist’s notes respond effectively through the widest intervals of the passage.

Figure 3.5 Bach, BWV 565, Eller transcription, excerpt from mm. 12-15 Toccata and Fugue in D minor, BWV 565 by J.S. Bach Arrangement for Bb Clarinet by Joseph Eller 2013 Copyright by Joseph M. Eller United States Copyright Office, no. PAU003686619

While there are no set rules for how this should be executed, it is important that it make “musical sense.” With an organ performance in mind, the clarinetist should make appropriate choices about balance, tempo, and dynamics in this section. The expanding intervals would most likely warrant a crescendo. On organ, in a segment such as this, the repetitive notes will be played with one hand while the other hand will play the moving line and be brought out to emphasize the melodic line. Musical ideas within each section should be phrased in a way that emphasizes these melodic lines. Figure 3.6 shows a good example for this. The
four sets of thirty-second notes should be played as a phrase. Even though phrase marks are not included, a slight lift or break should be taken before the second half of the third beat in measure sixteen. The next four groups of notes should be played as another phrase, almost like a question and answer with a short pause being taken before the second half of beat one in measure 17. The pattern repeats in different variations over the next several measures, furthering the improvisatory nature of this segment.

Figure 3.6 Bach, BWV 565, Eller transcription, mm. 16-17
Toccata and Fugue in D minor, BWV 565 by J.S. Bach
Arrangement for Bb Clarinet by Joseph Eller
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Sequential lines in the work that signify harmonic movement should be brought out. This example (Figure 3.7) shows the end of the first prestissimo section. The descending line (the first and bottom note of each appreciated motive) and accidentals should be emphasized to bring out the transitional nature of this material. The grace notes in the beginning of measure twenty-two represent the final chord of the section. Measures twenty-one and the beginning of twenty-two represent cadenza-like material and should be played freely. The fermata over
the C natural in the middle of measure twenty-one was not in the original manuscript but aids in establishing this cadenza-like material. A trill could be added to this C natural to further bring out this sentiment.

Figure 3.7 Bach, BWV 565, Eller transcription, excerpt from mm. 20-22
Toccata and Fugue in D minor, BWV 565 by J.S. Bach
Arrangement for Bb Clarinet by Joseph Eller
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The continuation of the improvisatory nature of the toccata should become even more evident as the next prestissimo concludes. The final few measures of the toccata (shown in Figure 3.8) should contain a significant rallentando to give a sense of finality for this section. As throughout the beginning of this transcription, the grace note figurations (“rolled chords”) typically would be sounded as chords in the original organ work with the first note of each “rolled chord” elongated. The final few chords of the toccata, starting in the second half of measure twenty-nine, should gradually get louder and broader, leading up to the final cadence of the section on the E natural on beat two of measure 30.
The fugue section of the work, starting in the second half of measure thirty, will have a more consistent tempo. Time should not remain completely constant; fluctuations can still exist as they complement the musical line. Rubato will also have to be added at the conclusion of certain phrases to allow time for the performer to breathe, an element that is not a consideration on the organ. In general, the line should remain smooth and connected, with the exception of occasional melodic emphasis. The melodic content, in general, comes from the moving notes in the texture.

The repetitive nature of this section allows for the insertion of terrace dynamics creating an echo effect, a practice common in the Baroque period. Figure 3.9 shows a realization of what this might look like. The initial statements are marked forte followed by the echoes marked piano. These dynamics should be subito to emphasize the echo effect. This figure is a short excerpt of the use
of this concept within the work; the idea can be applied to many other areas within the piece.

Figure 3.9 Bach, BWV 565, Eller transcription with dynamics, mm. 62-70
Toccata and Fugue in D minor, BWV 565 by J.S. Bach
Arrangement for Bb Clarinet by Joseph Eller
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The coda-like material at the end of the work begins with a *recitativo* section (Figure 3.10), and in many ways, returns to the improvisatory nature of the toccata section. This material should be performed in a free rhythm as dictated by the grouping of the notes. This passage will move at a relatively quick pace, as dictated by the note values used, but rubato can be used in the line. Thinking of how a singer would execute the line would be helpful in determining how it should be played, by giving emphasis to the first note of each group within the motives and taking a little time after large leaps. Special attention should be given to achieving a smooth technique in this section with continuous air used throughout.
The *recitativo* section is followed by an *adagissimo* section containing chords, arpeggiated in this transcription, interspersed with moving notes. It is important that these chords are not all played with equal length. Some chords will be held longer than others, even though they may all be marked with the same note values. In the same way the arpeggios should be played at varying speeds, giving life, movement, and direction to the harmonic line.

The *presto* that comes after the *adagissimo* should be almost cadenza-like. Starting very briskly, the line will broaden towards the end to lead into the *adagio*. The *vivace* section prior to the final *molto adagio* is similar in nature to the *adagissimo*, yet at a more brisk tempo, in which the arpeggiations and note lengths vary to give melodic and harmonic emphasis.

The final three measures of the piece (Figure 3.11) should continue to broaden to establish a sense of finality leading to the final measure of the work. Breaths can be inserted in between arpeggios, and ornamentation can be added.
if the performer desires. The final note needs to be full and held, ending with an
air release to let the note ring as an organ would.

Figure 3.11 Bach, BWV 565, Eller transcription, mm. 141-143
Toccata and Fugue in D minor, BWV 565 by J.S. Bach
Arrangement for Bb Clarinet by Joseph Eller
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This transcription by Eller provides a great chance for clarinetists to have
the opportunity to play one of the most well known pieces from the Baroque. It is
a challenging work but provides a significant opportunity for the player to employ
his or her own creativity in the work. While some adaptations had to be made, such
as the arpeggiation of chords and the isolation of the melodic line, the overall
sentiment of the piece remains intact.

Four Sonatas for Clarinet and Piano, Scarlatti

Domenico Scarlatti is known for his extensive output of keyboard sonatas.
He wrote five hundred and fifty-five sonatas, which were catalogued by Ralph
Kirkpatrick, hence the “K” numbers. These sonatas were originally composed for
harpsichord or pianoforte, although a few of them were written for a keyboard
instrument and a second instrument. Scarlatti came from a musical family. His father, Alessandro Scarlatti, was most likely his first music teacher. Domenico Scarlatti was born in 1685, the same year as Johann Sebastian Bach. While Scarlatti shows some compositional and stylistic elements of the Classical period, he is widely accepted as a Baroque composer.

Regarded as a misfit by his peers, there are many that claim that his compositional style embodies this same quality. Scarlatti’s sonatas encompass a variety of moods and styles throughout this vast wealth of literature. His sonatas are known for their rapid technical lines and bold aggressive nature. While Scarlatti’s harmonic language is compelling, his rhythmic exploration stands out most significantly in his works. Repetitions of short, brisk phrases are often accompanied by sparser harmonic accompaniment, which characterize many of these sonatas, as does the use of patterns and variations. Sometimes the realization of these patterns and variations seem normal, while other times the music takes an unexpected turn, surprising the listener’s ear.

These four sonatas were transcribed by Alexander Goedicke, a Russian composer and arranger, and edited by Stanley Drucker, the legendary former principal clarinetist of the New York Philharmonic for forty-nine years. These sonatas are unique because they were originally composed for a solo keyboard

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69 Sutcliffe, 145-146.
instrument and have been transcribed into sonatas for clarinet and keyboard. While the keyboard part does provide harmonic support for the clarinet, the melodic responsibilities are shared between both instruments. Drucker edited the works to include commonly used dynamic markings and ornamentation. In this transcription, many edits have been made. A great deal of time was taken to add dynamics, articulations, and realized ornamentations. While the many edits may line up with the accepted performance practice of the works, it is important to remember that the vast majority of them did not exist in the original manuscript and making changes to these edits is perfectly acceptable.

As with Bach’s *Toccata and Fugue*, the primary considerations in the performance of this work come from the imitation of the keyboard part. As a duet between clarinet and keyboard, it is imperative that stylistic elements align between the two instruments. Although collaboration is always a part of music making, it will be up to the clarinetist to adapt to the stylistic elements originally written for a keyboard instrument. While this transcription is written for piano, the utilization of harpsichord would be acceptable also.

The first sonata in this collection is Scarlatti’s *Sonata K. 1 in D minor*. The sonata is marked *allegro*, meaning a brisk tempo, although it should not sound out-of-control. In general, the sonata should be played lightly and lively. The beginning passage of the work, shown in figure 3.12, is given to the clarinet and is immediately echoed in the keyboard part.
Figure 3.12 Scarlatti, Sonata 1, Drucker transcription, mm. 1-6
Four Sonatas for Clarinet and Piano
By Domenico Scarlatti
transcribed by A. Goedicke; edited by Stanley Drucker
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[Catalog Number: 2307]
www.internationalmusicco.com

The trills in measures two through five should be played rapidly, starting on the upper neighbor. The preceding eighth notes, marked staccato, should be light and detached but not overly short, matching the staccato of the accompaniment in the keyboard part. The dynamics marked in this section were not present in the original score but add nice contrast and fit well with the musical line. The slurs marked on the descending scalar lines were not in the original
score either. If these lines are slurred, it is imperative to maintain the animated feel of the work.

Figure 3.13 shows three trills in succession. In this edition, these have been notated as trill-mordent combinations. While the original sonata only has trills marked, the addition of the mordent to the end of the trill is acceptable in performance practice and makes musical sense as well. As with previous trills, these will be played rapidly and start on the upper neighbor.

Figure 3.13 Scarlatti, Sonata 1, Drucker transcription, excerpt from mm. 8-9
Four Sonatas for Clarinet and Piano
By Domenico Scarlatti
transcribed by A. Goedicke; edited by Stanley Drucker
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The end of the exposition, shown in the first four measures of figure 3.14, should contain a rallentando to give a sense of finality to the section. The trill in the third measure of the figure is notated the same way as in the original
manuscript. Performance practice from the Baroque would dictate that the trill starts on the upper neighbor, in this case, a B natural.

Figure 3.14 Scarlatti, Sonata 1, Drucker transcription, mm. 10-15
Four Sonatas for Clarinet and Piano
By Domenico Scarlatti
transcribed by A. Goedicke; edited by Stanley Drucker
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In the original manuscript, a trill marking is notated over the A natural in measure thirteen. In this transcription, the trill has been written out to follow the common realization of this ornament starting on the written pitch rather than the upper neighbor. In addition, a repeat sign has been added at the end of the
measure and at the end of the work. While these were not in the original manuscript, it is commonplace in almost all Scarlatti sonatas, even though it is not notated in some of the earliest ones.

Material following the repeat sign should be played in a similar style to the opening line of the work, with accidentals emphasized to bring out the changes in tonality and harmonic structure.

Figure 3.15 shows the clarinet part in measure nineteen. Grace notes have been added to indicate the melodic line with a third sounded concurrently in the original keyboard part. The clarinet cannot sound the thirds simultaneously; therefore, the editor has listed them in succession. If these were written for a monophonic instrument during the Baroque period, they would have been notated as sixteenth-note grace notes with no slash and would be played as two even sixteenth notes.

Figure 3.15 Scarlatti, Sonata 1, Drucker transcription, excerpt from mm. 19
Four Sonatas for Clarinet and Piano
By Domenico Scarlatti
transcribed by A. Goedicke; edited by Stanley Drucker
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[Catalog Number: 2307]
www.internationalmusicco.com
Another example of this can be seen in Figure 3.16. The thirds are in the keyboard part, making it less crucial that the grace notes are played in this instance.

Figure 3.16 Scarlatti, Sonata 1, Drucker transcription, mm. 28-29
Four Sonatas for Clarinet and Piano
By Domenico Scarlatti
transcribed by A. Goedicke; edited by Stanley Drucker
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The second sonata in the collection is Scarlatti’s *Sonata K. 545 in Bb major*. This sonata was written closer to the end of Scarlatti’s career, and the evolution of his complexity of rhythm can be seen in this work. This sonata is marked prestissimo, signifying a very quick tempo should be employed. In a similar fashion to *Sonata K. 1*, the clarinet starts with the melodic line, and a second statement follows from the keyboard as shown in figure 3.17. The line of ascending thirds should be played rapidly, as connectedly as possible, and phrased in a similar fashion between the clarinet and the keyboard.
The dynamic contrast between the two voices that starts in measure seven, while not notated in the original manuscript, follows normal phrasing practices of the time and creates a texture of overlapping ideas between the two lines.

The triplet ornamentations that start in measure 11, shown in figure 3.18, were marked in the original score only by a trill symbol. The triplet figuration shown here is widely regarded as a proper realization of the trill in this instance.
Various articulations have been added throughout this transcription. These articulations are typically implied in the music but have been specifically indicated by the editor. Figure 3.19 shows one such example of this. While the articulations used are appropriate for the work, other articulation patterns could be used here as well.
Figure 3.19 Scarlatti, Sonata 2, Drucker transcription, mm. 36-39

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The staccatos and accents were not present in the original, but could be implied by the lively nature of the piece. The syncopated entrance of the eighth note indicates detachment, and the leap to a higher pitch suggests the accent. Likewise, the crescendo has been added, which is also implied by the repetition of the motive. As with most Scarlatti sonatas, a sense of finality should be established, and a brief pause taken between the exposition and the development. Emphasis should be given to accidentals in the development section to accentuate the harmonic changes.

Appoggiaturas are marked in the score in measures sixty-four through sixty-nine. The realization of these appoggiaturas is included in this edition and can be seen in figure 3.20. In the original these are notated as eighth note
appoggiaturas rather than sixteenth note appoggiaturas, as used in this edition. The use of eighth note appoggiaturas would be acceptable and more stylistically accurate. In addition, some staccatos and tenutos have been added to bring out the stylistic contrast of the more lyrical, sustained notes in this section.

Figure 3.20 Scarlatti, Sonata 2, Drucker transcription, mm. 63-68
Four Sonatas for Clarinet and Piano
By Domenico Scarlatti
transcribed by A. Goedicke; edited by Stanley Drucker
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The third sonata in this collection is Scarlatti’s *Sonata K. 11 in C minor*. The piece is marked allegro, meaning brisk, but caution should be taken when choosing a tempo in order to preserve the implied style and the ability of the performer to execute the trills cleanly. The opening phrase of the piece (shown in figure 3.21) contains a trill mordent combination. In this transcription, the editor notates the combination with the trill starting on the upper neighbor and with the mordent notated. Staccatos have been added to the following eighth notes to reflect a slight detachment in the articulation of this part on keyboard. These
notes should not be played overly short but rather slightly detached. Careful attention should be given to ensure they match the articulation played in the keyboard part. The dynamic markings in this transcription have been added but appropriately follow the flow of the melodic line.

Figure 3.21 Scarlatti, Sonata 3, Drucker transcription, mm. 1-3
Four Sonatas for Clarinet and Piano
By Domenico Scarlatti
transcribed by A. Goedicke; edited by Stanley Drucker
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Due to the lack of urgency in the accompaniment, rubato may be observed throughout this piece as is fitting with melodic content. Trills are located throughout the work, and while many of the trills in this edition did not exist in the original manuscript, the tempo and overall feeling of the work allow for ornamentation to be added freely. Figure 3.22 shows an example of some ornamentation. The trills in measures two through four of this excerpt should start on the upper neighbor and smoothly transition into the thirty-second note mordent figure at the end. The player should lean on the upper neighbor of the
trill and then put a slight crescendo through the mordent figure leading into the ensuing note in order to bring out the descending pattern present in the line.

Figure 3.22 Scarlatti, Sonata 3, Drucker transcription, mm. 23-28
Four Sonatas for Clarinet and Piano
By Domenico Scarlatti
transcribed by A. Goedicke; edited by Stanley Drucker
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The material in the final few measures of the excerpt is the conclusion of the exposition and should be played in a cadenza-like manner. The minimal accompaniment allows for time to be taken in the melodic line. The final two notes of the piece have been marked staccato, but should be played as longer,
detached notes in a manner fitting to the line of the cadenza-like material rather than short punctuations. These staccato markings were not on the original manuscript.

The fourth and final sonata in this collection is Scarlatti’s *Sonata K. 9 in D minor*. This sonata is in six-eight and has the tempo marking of allegro. As with the previous sonata (K. 11), caution should be taken to ensure that the piece is not so quick that the elements cannot be performed cleanly. In general, the piece should be light and fluid, and have a lilting feel.

![Figure 3.23 Scarlatti, Sonata 4, Drucker transcription, mm. 1-9](image)

*Four Sonatas for Clarinet and Piano*

By Domenico Scarlatti

transcribed by A. Goedieke; edited by Stanley Drucker

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Figure 3.23 is the beginning of the work. The grace note prior to the trill in the second full measure is a realization of the trill starting on the upper neighbor. The slurs and staccatos added into measures four through seven of this example are not original, but they aid in bringing out the descending line and lilting feel of the melody. This three-note motive appears throughout the work, including the opening measure, and should be played in a similar style each time. Passages comparable to the ones in measures eight and nine exist throughout the work; care should be given to make sure they are smooth and played evenly, especially in situations when the lines are played in unison with the keyboard. Emphasis should be given to the first sixteenth note in these passages, especially when the run begins on the beat as in measure nine. The staccato markings in measures eight and nine were not in the original manuscript but suggest a detached feeling on the descending eighth notes. Additional articulations in keeping with the feel of the work could be used as well.

The notation of trills in this sonata is somewhat inconsistent; as a rule, all trills start on the upper neighbor. Figure 3.24 shows three trills in succession; the first is not marked, while the second and third are. The first trill in this example should be started on the upper neighbor, which would mean the proceeding note, B natural, would be played at the beginning of the trill.
The grace notes in measures thirty-six and thirty-seven (shown in figure 3.25) should be played lightly and before the beat to aid in the continuation of the lilting style. Attention should be given to the first of these to ensure the grace note (D natural) is smooth and unaccented. In the original, these grace notes are written as sixteenth notes with no slashes and would be played as two even sixteenth notes.
The final measures of the piece in this transcription contain a crescendo and a dynamic marking of forte. While it is fine to crescendo into the end of this piece, the player should be sure not to exaggerate this dynamic so much that it becomes uncharacteristic of the rest of the work. A trill would be appropriate on the final note (as marked), followed by a sustained note released with air and possibly a slight diminuendo, however, other ornament options would be acceptable.

This transcription by Drucker gives clarinet players a unique opportunity to delve into a small fraction of the vast body of keyboard sonatas written by Scarlatti. These works allow for practice in many different styles and meters, as well as give the player the opportunity to work in a duet-like setting in Baroque
literature. They require refinement, finesse, and a great deal of ensemble collaboration between keyboard and clarinet.

**Concerto in C Major, Vivaldi**

Antonio Vivaldi, one of the most prolific composers of the Baroque period, laid the foundations of the Baroque concerto, writing over five hundred of these works. Around three hundred are for a solo instrument and string ensemble. Of these, the vast majority are for solo violin; however, he also wrote for other instruments, such as bassoon, oboe, cello, and flute.\(^\text{70}\)

An explorer of musical form and scoring, Vivaldi had a huge part in the development and implementation of the ritornello form as well as the standard three-movement concerto. The majority of Vivaldi’s concertos were for solo instrument, accompanied by strings with continuo. While Vivaldi did not write a solo concerto for clarinet, the clarinet was used in a few concertos for small ensembles, including his concertos for two clarinets and two oboes with strings and basso continuo in C Major, RV 559 and 560. Catalogued by a Danish musicologist, Peter Ryom, all of Vivaldi’s works are labeled with “RV”.\(^\text{71}\)

Vivaldi’s orchestration in his concertos varied greatly throughout his career. For example, he often utilized a reduced orchestration under solo passages. This reduction was achieved through a variety of means such as


continuo only, single-line accompaniments, and ripieno violins. A violinist himself, Vivaldi is known for his specificity in string articulation and bowing, as well as his use of coloristic elements such as muting and pizzicato.\textsuperscript{72}

Vivaldi was a musical recycler; he would reuse material and even entire movements that he had previously written, reworking it into later compositions. He was also known for continually refining and modifying existing works. The idea that Vivaldi would have considered any version of a work as the definitive version seems unlikely.\textsuperscript{73}

This transcription, by Jean Thilde, stays fairly true to the original manuscript for the first two movements. The third movement has a few variations from the original that will be discussed. The accompaniment has been realized into modern notation and arranged as a piano reduction; however, the clarinet part remains very close to the original oboe part. Some articulations, ornaments, and dynamics have been added, but there is much room left in this transcription for performer interpretation. While edits have been made in the clarinet part, the addition of edits in the piano part is much less frequent. In solo sections of the piano part, such as the original statement of the exposition, dynamic contrast fitting with the musical line should be included, as it would be with a string and continuo ensemble. Many times, echoes can be incorporated, and there are moments in which repeated patterns or sequences warrant dynamic contrast.

While this transcription has been re-orchestrated with the string and continuo parts in the piano, the transcription remains in the same key and close to the

\textsuperscript{72} Talbot, 40120pg5.

\textsuperscript{73} Ibid.
original work, allowing the possibility for performing it with the original orchestration. In the original orchestration of this work, the oboe functioned as both part of the ensemble and a solo instrument. For the purposes of this transcription, only the solo passages have been transcribed for the clarinet, and the ensemble lines have been added to the piano part, with a few exceptions in the third movement.

In this edition, the first movement is marked “Allegro molto” although the tempo marking in the original manuscript is “Allegro non molto.” While this movement will feel quick due to the technical nature of the lines, it is important that the tempo remain deliberate and not too quick so musicality and nuance of the line is not lost.

The clarinet enters at measure eighteen (shown in Figure 3.26), restating the melodic line of the opening statement of the exposition by the piano. The phrasing of these lines should mimic the phrasing used by the piano in the opening of the work. The descending scalar line in measures eighteen and nineteen should be played cleanly and with direction to the lowest pitch. The triplet figures in the fourth and fifth measures of the piece should be played fluidly and the player should emphasize the harmonic changes with tenutos. The tenutos on the tied quarter notes prior to these triplet figures indicate a need for stress to give the figures an ornament-like quality. Trills start on the upper neighbor and crescendo to the end. The downbeat of measure twenty-three, being the final note of the opening phrase, may be held as if marked with a
Figure 3.26 Vivaldi, RV 447, Thidle transcription, mvmt. 1, mm. 18-29
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fermata. The undulating melodic line starting in the second half of measure twenty-three should be evenly played and rhythmically accurate. The dolce marking and the addition of tenutos in measure twenty-seven were not in the original score, but each give contrast to the triplet figures in the previous phrase. The sequences in the melodic line and the accompaniment warrant a crescendo throughout the phrase.

Figure 3.27 Vivaldi, RV 447, Thidle transcription, mvmt. 1, mm. 31-35
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The melodic line shown in Figure 3.27 contains tenutos that have been added, which give emphasis to the first note of each group aiding to accentuate the implied musical line present in these pitches. This phrase should be practiced for evenness. Despite its technical nature, it is important that musicality and phrasing are employed throughout.

The material in Figure 3.28 is similar to the previous passage, yet the transcriber omits the first note of each group. In the original manuscript, each of these figures begins with a leap from a lower pitch; in this transcription, they are omitted, presumably due to the technical difficulty of achieving this on an instrument that overblows at the twelfth rather than at the octave, as does the oboe. In the performance of this work, the player can easily add these lower pitches if desired. While the degree of technical difficulty will be much higher, the omission of these pitches changes the resulting line dramatically. While adding these omitted pitches back increases the technical demands of the section, it would keep the transcription closer to the original work. Measures sixty-four and sixty-five have been altered in a similar way. In these measures, the first notes of many of the groupings have been displaced down an octave. Moving these pitches back to their original octave would keep the score more authentic.
Figure 3.28 Vivaldi, RV 447, Thidle transcription, mvmt. 1, mm. 56-65
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Figure 3.29 includes several different types of ornamentation. The trill-mordent combinations in measures seventy-six and seventy-seven should all be played lightly and fast, beginning on the upper neighbor. The concluding mordents in each of these figures are notated, and the trill should terminate on the primary pitch before moving to the lower neighbor in these cases. The scalar lines in this section should be practiced for evenness and played with direction to the highest note of each figure.

Figure 3.29 Vivaldi, RV 447, Thidle transcription, mvmt. 1, mm. 75-81
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In measure eighty, the first four eighth notes are preceded by grace notes with slashes, often referred to as short appoggiaturas or acciaccaturas. The
inclusion of the slash is a convention of the Classical period and was generally not used before 1800. In keeping with Baroque performance practice, these grace notes should not contain slashes and should be executed on the beat as two even sixteenth notes, rather than before the beat, as the slash would indicate in modern notation.

Movement two of this concerto is marked largo; it should present a contrasting tempo to the outer two movements and felt in a subdivided four. Some ornaments that were included in the original manuscript have been omitted from this movement. This movement allows a great opportunity for the performer to research and include ornaments of their choosing. In the opening statement of the piano, every effort should be made to attain sustained, but slightly detached, quarter note chords to imitate the sound that would be achieved by the original ensemble. Slurs have been added connecting the eighth notes to the quarter notes in this transcription. While these chords should be full and resonate, a slight detachment would be more accurate according to the Baroque style.

The marking _leggero cantare_ is added to the clarinet part at measure nine (Figure 3.30), describing the style of the movement as a light singing style, which furthers the ideas of _messa di voce_ discussed in Chapter 2, offering an opportunity for the performer to explore dynamics.

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74 Shrock, 336.

The opening syncopated statement in measures nine and ten should be played with a singing style in mind. This would create a smooth line, leading to the highest note in each segment. Stress should be added to the first sixteenth note of each of the syncopated motives. The more technical passages starting in measure eleven should be approached in a similar fashion, while the first beat of measure eleven offers an opportunity for ornamentation if the performer desires. When vocalizing a line such as this, even weight is not given to all pitches in the passage. In measures eleven and twelve, an elongation of the first note of each group of eighth and thirty-second notes would be appropriate, while in measures thirteen through fifteen, the placement of the tenutos could vary depending on the grouping. The original manuscript contains trills on beats two and three of measure fifteen. There are several acceptable ornaments that could be added in this measure. This section, in general, should not feel rushed, and time should be taken as dictated by the musical line.
The transcriber has added the staccato and slurred articulations, shown in Figure 3.31. The staccatos in this section should be played according to the style and tempo of the piece, which indicates they are to be slightly detached but still played with significant length and weight. The musical line shown in this figure
should not be stagnant in regards to dynamics or tempo. Continuing with the *messa di voce* concepts previously discussed, this section should be played flowingly and with a gradual crescendo. There are moments in this section when the performer may choose to include rubato, producing a sense of ebb and flow. A rallentando could be added in the final measure (mm. 21) of this section to create a sense of finality.

Figure 3.31 Vivaldi, RV 447, Thidle transcription, mvmt. 2, mm. 17-21
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The original oboe part in measures twenty-two and twenty-three is given to the piano. This is likely due to the oboe functioning as part of the ensemble in these two measures rather than as a solo instrument. The movement concludes
with a final statement by the clarinet before a brief restatement of the introductory material.

Of the entire concerto, the third movement of this transcription has been altered most significantly from the original work. All of the repeats have been omitted. While many recordings of this work do omit the repeated sections, they are present in the original and can be added back if desired. Another significant change is that the third movement of this transcription is titled “Scherzando”; however, the third movement in the original is titled “Minuet.” In addition, many editorial articulations have been added in this movement.

At the beginning of the third movement in the original orchestration, the oboe plays the melody; however, that part is in the piano in this transcription, as it is an ensemble part rather than a solo. Due to the fact that this material does not appear anywhere else in the work (with the exception of a brief statement at the end of the movement), this material could easily be added to the solo part if desired.

The clarinet enters at measure thirty-three (Figure 3.32). The ornamentation added in measure thirty-four is one option, whereas other ornaments may be used as well. Many recordings of this work contain a trill on the first note rather than the grace notes indicated in this transcription. Similar figures appear throughout the work, and it is important that there is consistency used in determining articulations to give a sense of continuity within the movement. The scherzando style of this movement allows ample room for ornamentation to be inserted when appropriate.
The triplets in this section should not feel rushed; a slight tenuto on the first note of each triplet will aid in achieving the correct style in this passage. The staccato and short accents added to this excerpt indicate that detachment is appropriate; however, suitable length should still be given to these notes.
Measures forty-one through forty-four provide a good example of when extra ornamentation could be added. The appoggiatura in the final measure of the excerpt should be played on the beat, as discussed in Chapter 2. Although a tenuto has been added over the dotted quarter note in this transcription, the most authentic performance of this ornament would be a tenuto eighth note followed by a quarter note.

The oboe part in measures sixty-one through sixty-four has been given to the piano in this transcription. This particular melodic content is a continuation of the proceeding phrase and could easily be inserted to the clarinet part if desired by the performer. An echo effect in measure sixty-two would be an appropriate addition, and ornamentation may be included in measures sixty-three and sixty-four.

In measures sixty-one through sixty-four (Figure 3.33) the solo line has been taken from the clarinet and given to the piano part, being replaced by a trill in the clarinet part. This content could easily be returned to the clarinet part for a more authentic performance.

Dynamics have been added to the technical passage starting in measure sixty-five (Figure 3.33). These dynamics are acceptable, however, the performer can choose different dynamics if they desire. Passages such as this from the Baroque period would typically employ the use of subito dynamics, rather than terrace dynamics.
Measure seventy-one (Figure 3.33) does not appear in the original manuscript. It is a repeat of the solo line in the previous measure, and the accompaniment in measure seventy-two has been changed. The bass voice remains similar, but the upper voices have been altered.
Figure 3.34 contains two examples of material original to the oboe being realized in the piano part. Again, it is an option for the clarinet to reclaim this material. The first example is in measures ninety-two and ninety-four. In this example, when the part is restored to the clarinet, a melodic echo effect works well. Another example can be seen in measures ninety-nine through one hundred and two. The return of these sections to the clarinet provides not only a more authentic performance of the work, but also, the melodic material can often be embellished with trills and other ornamentations to give it a more playful character. Additional examples of the oboe material being realized in the keyboard can be found in measures eighty-three through eighty-four (not shown in a figure) and measures one hundred and fifteen through one hundred and eighteen (not shown in a figure).

In the final thirty-two measures of this transcription, the melodic line has been omitted from the clarinet part in the first half, and then the clarinet reenters the musical texture for the final sixteen measures of the work. In the original, the oboe would play all thirty-two measures; however, it would be as part of the ensemble rather than a solo line. The performer could choose to play the entirety of the final thirty-two bars. In addition, some of the material in the final eight measures has been displaced by an octave, presumably to give the piece a more dramatic ending; this line could also be transposed into its original octave.
This transcription of the Vivaldi *Concerto in C Major RV 447* gives clarinet players an opportunity to perform a concerto from one of the “fathers of the concerto” and explore various stylistic elements including the incorporation of ornamentation. With the exception of select passages throughout the work, it
remains close to the original. With careful study, the performer can implement additional material from the original oboe concerto, making it an even more authentic performance of the work. It is a challenging, but enjoyable work that rewards both the musician and audience.
CHAPTER 4

CONCLUSION

The exploration of new musical styles and genres is a vital part of building musicianship. While music from the Baroque period is by no means a “new” musical style, it is a largely untapped wealth of literature for most clarinetists. The performance of works by influential composers such as Bach, Handel, Scarlatti, Corelli, Vivaldi, and many others can provide a wealth of musical knowledge and experience that would otherwise be left unexplored.

Although the course of study for many woodwind instruments, such as flute, oboe, and bassoon includes Baroque literature, this period is not often a part of a clarinet player’s course of study. Clarinet players can be intimidated by the interpretation of this literature and therefore avoid incorporating it into their repertoire. A study of Baroque performance practice will show that Baroque literature is not rigid but rather accessible and open to creative interpretation. Dennis Shrock says,

The Baroque-era of performance practices promote ideals of elegance and gentility. From sound to expression, they are the means to capture the heart of a composer’s creation. They are also the means to allow all generations of performers and listeners to be fully enriched by the beauty the composer soft to create.\(^{76}\)

This document has explored Baroque performance practices and applied these findings to three selected transcriptions. An appendix has been included

\(^{76}\) Shrock, xi.
with additional transcriptions for clarinetists to consider. A wealth of Baroque literature is available, providing many additional works that are well suited for the instrument.
BIBLIOGRAPHY

Monographs, Dissertations, and Journal Articles


Scores


APPENDIX A

ADDITIONAL BAROQUE CLARINET TRANSCRIPTIONS


------. *Oboe Concerto in A Minor RV 461*. Transcribed for soprano saxophone (or clarinet in Bb) and piano by Trent B. Kynaston. Paris: Alphonse Leduc, 2005.


APPENDIX B

LIST OF BAROQUE SPECIALISTS AND ENSEMBLES

Accademia Bizantia (Baroque Ensemble)
Albrecht, Mayer (Oboe)
American Baroque Orchestra (Baroque Ensemble)
Auser Musici (Baroque Ensemble)
Australiam Brandenburg Orchestra (Baroque Ensemble)
Avison Ensemble (Baroque Ensemble)
Beznosiuk, Pavlo (Violin)
Boston Baroque (Baroque Ensemble)
Brown, Rachel (Flute)
Brüggen, Frans (Recorder/ Flute)
Bylsma, Anne (Cello)
Camerata Bern (Baroque Ensemble)
Camerata Trajectina (Renaissance and Baroque Ensemble)
Canter, Nicholson (Oboe)
Canticum Scholare (Baroque Ensemble)
Chatham Baroque (Baroque Ensemble)
Clark, Kate (Flute)
Deller Consort (Renaissance and Baroque Ensemble)
Dieltiens, Roel (Cello)
Domingo, Ester (Cello)
Edkart, Haupt (Flute)
Eklund, Niklas (Trumpet)
Eller, Joseph (Clarinet)
Ensemble Desmarest (Early music Ensemble)
Europa Galante (Baroque Ensemble)
Fischer, Verena (Flute)
Francis, Sarah (Oboe)
Gomber, Harold (Oboe)
Hobarth, Erich (Violin/Conductor)
Hogwood, Christopher (Director of Academy of Ancient Music)
Holliger, Heinz (Oboe)
Huggett, Monica (Violin)
Huggett, Monica (Violin)
Huntgeburth, Christoph (Flute)
Jeay, Grégoire (flute)
Kings Noyse (Renaissance and Baroque Ensemble)
Konrad, Hünteler (Flute/ Recorder)
Kordes, Gese (Violin/ Viola)
Kratzer, Bernhard (Trumpet)
Kremer, Pierre (Trumpet)
Kuijken, Berthold (Flute)
Kussmaul, Rainer (Flute)
La Stagione (Baroque Ensemble)
Laubin, Hannes (Trumpet)
Linda, Jan (Trumpet)
Magnificat Baroque Ensemble (Baroque Ensemble)
Manze, Andrew (Violin)
Marcon, Andrea (Violin)
Maute, Matthias (Flute/ Recorder)
McNulty, Sarah (Flute)
Oleskiewicz, Mary (Flute)
Orchestra of the Eighteen Century (Baroque Ensemble)
Ponseele, Marcel (Oboe)
Preston, Stephen (flute)
Quicksilver (Baroque Ensemble)
Raleigh Camerata (Baroque Ensemble)
Reiner, Thomas (Trumpet)
Reinhold, Friedrich (Trumpet)
Rose Ensemble (Baroque Ensemble)
Stahel, Michal (Cello)
Stewart, Kathie (Flute)
Thalheimer, Peter (flute)
The Kings Consort (Baroque Ensemble)
Tomkins, Tanya (Cello)
Touvron, Guy (Trumpet)
Venice Baroque Orchestra (Baroque Ensemble)
Wentz, Jed (Flute)
Wunsch, Gabrielle (Violin)
APPENDIX C

REPRINTING PERMISSIONS
September 16, 2016

Joseph Eller
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Michael Hough
15814 Weeping Valley Dr.
Pineville, NC 28145

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RE: Scarlatti: Four Sonatas for Clarinet and Piano (ed. Drucker) [IMC#2307]

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APPENDIX D

RECITAL PROGRAMS
University of South Carolina
School of Music

Michael B. Hough, Clarinet

Candidate for the Doctor of Musical Arts Degree
in Performance (Clarinet)

7:30, November 29, 2007, 7:30 Recital Hall

Time Pieces
for Clarinet and Piano, Opus 43
Robert Muczynski
(b. 1929)

Allegro risoluto
Andante espressivo
Andante moderato
Andante molto e Allegro energico

From Early Character Pieces
Ferruccio Busoni
(1866-1924)

Improvvisata
Elegia
Tema variato

Sonatine Attique in Three Parts
Henri Tomasi
(1901-1971)

for solo clarinet
Giocoso
Lent
Giocoso très rythmé

Concert Fantasy
Luigi Bassi
(1833-1871)
on themes of Verdi’s Rigoletto
University of South Carolina
School of Music

Michael B. Hough, Clarinet

Candidate for the Doctor of Musical Arts Degree in Performance (Clarinet)

April 8th 2008, 4:30, Recital Hall

Concerto
For Clarinet and Piano (1950)  Aaron Copland
(1900-1990)

Song Without Words (1983)  Libby Larsen
(b. 1950)

Sonata No. 2 in Eb Major  Johannes Brahms
For Clarinet and Piano, Opus 120  (1833-1897)
Allegro amabile
Allegro appassionato
Andante con moto
University of South Carolina
School of Music

Michael B. Hough, Clarinet

Candidate for the Doctor of Musical Arts Degree
in Performance (Clarinet)

November 19th 2008, 7:30, Recital Hall

Sonata II
Gary Schocker
For Clarinet and Piano
(b. 1959)

   Allegro
   Souvenir
   Giocoso

Andantino
Paul JeanJean
(1874-1928)

Dancing Solo
Libby Larsen
(b. 1950)

   with Shadows
   eight to the bar
   in ten slow circles
   flat out

Three Fantasias on Cavatinas by Rossini, Op. 27
Iwan Müller
(1786-1854)

   Di piacer mi balza il cor
   Ecco ridente il cielo
   Un a voce poco fa
University of South Carolina
School of Music

Michael B. Hough, Clarinet

Candidate for the Doctor of Musical Arts Degree
in Performance (Clarinet)

February 24th 2009, 7:30 Winthrop University, Byrnes Auditorium

Derivations
For Clarinet and Band

Morton Gould
(b. 1913-1996)

I - Warm Up
II - Contrapuntal Blues
III - Rag
IV - Ride Out