A Historical, Contextual, and Theoretical Analysis of Masterworks in the Clarinet Repertoire, 1791-1994

Works by Mozart, Stravinsky, Saint-Saëns, Kovács, Debussy, Poulenc, and Brahms*

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Abstract

This paper presents a multifaceted analysis of seven clarinet solo works performed on my May 1, 2021 senior recital. For each piece, I provide historical background on the composer, place the piece in context of the composer's output and broader musical styles, and engage in detailed theoretical analysis. Owing to the robust French contributions to the clarinet literature and pedagogy, I focus my in-depth theoretical analysis on the three French works performed on my recital. Taken as a whole, this analysis reveals the evolution in composers' approaches to harnessing the tonal and technical capabilities of the clarinet over a span of three centuries.

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Introduction

The clarinet enjoys prominence in the 21st century as an integral component of musical styles as diverse as folk, film, jazz, and classical. However, as a relatively more recent addition to the classical music family, its solo repertoire is relatively limited compared to that of even its fellow woodwinds. It is therefore fortunate that the cornerstones of the clarinet repertoire span many musical styles from the Classical to the contemporary and represent the genius of some of the biggest names in classical music, as well as many less well-known composers. I performed seven representative works of this oeuvre at my May 1, 2021 senior recital; this paper provides historical background, a contextual setting, and theoretical analysis for each piece. Given the underrepresentation of clarinet solo repertoire in the academic literature, this analysis proves to serve as a useful resource for both performers and scholars.

This paper begins by exploring two seminal works in the clarinet repertoire: the first movement of Wolfgang Amadeus Mozart's Clarinet Concerto in A Major, K. 622, and the entirety of Johannes Brahms' Sonata for Clarinet and Piano in Eb Major, Op. 120, No. 2. Each of these pillars of the literature was inspired by a specific clarinet performer who was close to the composer, and each was completed at the end of the composer's life. Mozart's concerto serves as a model of technically pristine writing that lays beautifully within the idiosyncrasies of the instrument. A century later, Brahms developed the archetype of melodic writing for the clarinet, exploring its characteristic voices and moods.

I then pivot to focus on two unaccompanied works: Igor Stravinsky's Three Pieces for Clarinet Solo and Béla Kovács' Hommage à B. Bartók. Given the absence of Baroque and other early works composed expressly for the clarinet, unaccompanied works are relatively rare in its repertoire. Those that do exist date primarily to the 20th and 21st centuries, which saw a

heightened interest in writing for unaccompanied clarinet beyond the etude. Since the clarinet lacks readily available means of harmonizing with itself, these works largely explore how to develop a standalone solo with a monophonic instrument. Stravinsky and Kovács thus explored the technical and virtuosic capabilities of the clarinet in a highly stylized manner, experimenting with capabilities and musical approaches uniquely suited to the instrument.

Finally, I present a particularly robust analysis of three French works: the first two movements of Camille Saint-Saëns' Clarinet Sonata, Op. 167, Claude Debussy's Premiére Rhapsodie, and the second movement of Francis Poulenc's Sonata for Clarinet and Piano. The French were, and still are, particularly instrumental in the development of clarinet literature, teaching, and construction. The long-lasting French obsession with color has led these composers to develop unique ways of exploring the clarinet's tone and the characteristic registers of the instrument. As such, it is only appropriate to give an exhaustive treatment to the theoretical analysis of these pieces. By delving into the works of Saint-Saëns, Debussy, and Poulenc, it is easy to trace how the lineage of French teachers, students, and colleagues informed the development of the solo clarinet repertoire.

Chapter 1:

Wolfgang Amadeus Mozart, Clarinet Concerto in A Major K. 622, mvt. I

I. Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756-1791) was a prolific composer remembered as a master of the Classical style. His regrettably short life was remarkably productive and resulted in countless symphonies, operas, concertos, chamber works, piano solos, sacred works, and other masterpieces (*Wolfgang Amadeus*, n.d.). Mozart's instrumental talents were evident at age three and his first compositions date to age five (*Biography of Mozart*, n.d.). This prompted his father Leopold, who was a prominent court musician and composer in Salzburg, to give Mozart and his sister intensive musical training and exhibit them as child prodigies on several European tours (*Biography of Mozart*, n.d.; *Mozart on the Move*, n.d.). Particularly influential on Mozart's compositional style was a meeting with Johann Christian Bach on one of these tours; later, the string quartets of Joseph Haydn would also have a notable impact (*Wolfgang Amadeus*, 2020.; *Wolfgang Mozart*, 2017). Mozart's adult life was spent in a series of formal positions and considerable financial trouble, but a steady stream of commissions came his way and his compositional output was vast (*Wolfgang Mozart*, 2017). Many consider Mozart to have perfected the Classical style: he is known for clarity, antecedent-consequent phrases, elegance, and homophonic textures structuring a melody atop an accompaniment (*Wolfgang Amadeus*, 2020.; *Mozart – Symphony*, n.d.).

II. Context of the Clarinet Concerto in A Major, K. 622

Late in his life, Mozart was close with the Austrian clarinetist Anton Stadler (Naumovska, 2019). Inspired by Stadler's virtuosic skill on the standard clarinet, basset horn, and his new "basset clarinet", Mozart composed a trio for clarinet, viola, and piano, quintet for clarinet and strings, and the famed clarinet concerto with Stadler in mind (Keller, n.d.; Glass, n.d.). The concerto was written for and premiered by Stadler on the basset clarinet; however, this instrument with its extended lower register has fallen out of favor, and the concerto is commonly performed on the standard clarinet today (Dotsey, 2018; Glass, n.d.). The work consists of three movements, arranged in a traditional format: the first is a fast movement in sonata form, the second is a slow movement in ternary form, and the third is a fast movement in rondo form (Naumovska, 2019). The clarinet concerto proved to be one of Mozart's final compositions and is almost single-handedly responsible for bringing the clarinet to the concert stage (Glass, n.d.)

III. Movement I, *Allegro* (A Major)

A. Exposition

Movement I, *Allegro*, is structured in the traditional sonata form with an exposition, development, and recapitulation; extensive interludes by the accompaniment also hint at the influence of the Baroque ritornello form. The exposition begins with a robust exploration of the first theme by the orchestra, scored in this edition for the piano, featuring primary chords and Alberti bass (see Appendix 1, mvt. 1, mm. 1-171). When the clarinet at last enters with the theme, it floats atop the accompaniment in one of the most recognizable moments in the clarinet repertoire (see Appendix 1, mvt. 1, mm. 57-75). This theme is largely scalar and follows a slow

harmonic rhythm, although Mozart also interjects a few articulated arpeggios to take advantage of the range of the instrument.

As the exposition unfurls, the clarinet flows through a series of melodies in a variety of keys (see Appendix 1, mvt. 1, mm. 78-127). These explore the characteristically different registers of the clarinet, feature scalar and arpeggiated passages, and incorporate both duple and triple elements. Although there is no cadenza, the performer has the opportunity to add periodic ornamentations, especially on the fermata on the downbeat of measure 127. The real display of virtuosity for the clarinetist comes after a brief restatement of the main theme as a round with the piano (see Appendix 1, mvt. 1, mm. 128-133). This codetta features a constant stream of Alberti bass, arpeggiations, scales, and thirds in the clarinet part (see Appendix 1, mvt. 1, mm. 134-154). Following this technical section, the accompaniment concludes the exposition.

B. Development

The development section continues in the same stylistic vein as the exposition, but heightens the sense of drama as Mozart elaborates on the existing melodies (see Appendix 1, mvt. 1, mm. 172-247). What at first seems to be a simple statement of the main theme in the dominant key (concert E Major) is quickly developed and repeated. Mozart alternates between agitated, thickly textured moments and sweet melodic lines with minimal accompaniment. Following a brief fanfare, a series of conclusive trills by the solo clarinet brings the development to an end (see Appendix 1, mvt. 1, mm. 220-226). The soloist is then allowed to rest during another interlude by the accompaniment, which serves to rein in the muddy, distressed mood in order to prepare for the crystalline recapitulation.

C. Recapitulation

It is by rocketing up an E Major scale (dominant in the home key of A Major) that the clarinet launches the movement into its recapitulation (see Appendix 1, mvt. 1, mm. 248-359). Following a straightforward restatement of the main theme, the remainder of the recapitulation presents familiar concepts from the exposition in the same order, but with slight alterations. Mozart rarely copies the exposition material verbatim, preferring to present it in new tonal centers, use different registers, and intersperse some original material. Again, there is no improvised cadenza beyond an embellished fermata, and the main theme is reintroduced as a round; however, this time, the clarinet leads (see Appendix 1, mvt. 1, mm. 316-323). Another iteration of the highly virtuosic codetta, this time presented in the tonic key (A Major), seeks to give the soloist a triumphant send-off (see Appendix 1, mvt. 1, mm. 324-343). Ending as it began, the movement is wrapped in a bow with a simple coda by the accompaniment.

It is easy to see why this concerto, and the first movement in particular, is a staple in the clarinet performance and audition repertoire. Accompanied by a nearly chamber-sized orchestra (or, commonly, a piano reduction), Mozart's skillful writing embodies the capabilities of an instrument that was still relatively new in his day. While the frequent scalar and arpeggiated passages fit seamlessly into Mozart's distinctive diatonic harmonies, they also highlight the expansive range and varied sonorities of the clarinet. Even within a restrained Classical format, Mozart's operatic background is clear and the dramatic, vocal writing allows the clarinet to sparkle. The instrumental world is lucky that Mozart was able to complete this masterpiece before his death.

Chapter 2:

Johannes Brahms, Sonata for Clarinet and Piano in Eb Major Op. 120 No. 2

I. Johannes Brahms

Johannes Brahms (1833-1897) was a noteworthy German Romantic composer of the "conservative" school, known best today for his orchestral and choral works. Like many composers, Brahms began his musical career as a pianist (*Johannes Brahms: Biography*, n.d.). He performed in bars and other small venues to make money for his relatively poor family in his hometown of Hamburg (*Johannes Brahms*, n.d.). Brahms' breakthrough came in the form of his introduction to Robert Schumann, who publicly lauded the young Brahms as the successor to Beethoven (*Johannes Brahms (1833-1897)*, n.d.). Brahms did indeed deeply venerate Beethoven, and this parallel fed into his extreme perfectionism (*Johannes Brahms*, 2018). He also formed a close emotional and musical bond with Schumann's widow Clara, who was a fellow composer (*Johannes Brahms: Biography*, n.d.). Stylistically, Brahms was drawn to Classical forms and order, leading contemporaries such as Wagner to label him as a conservative (*Johannes Brahms*, 2018). He also possessed a strong belief in absolute music, refusing to write programmatic works that relied on explicit subjects (*Johannes Brahms (1833-1897)*, n.d,; *Johannes Brahms*, 2018). In addition to his typically-Romantic large scale works, Brahms produced an extensive output of piano solos, chamber works, and lieder (*Johannes Brahms (1833-1897)*, n.d.). Although he was a modest man to the end, Brahms' immense talent for composing and orchestration brought him considerable fame in his lifetime and posthumously (*Johannes Brahms*, 2018).

II. Context of the Sonata for Clarinet and Piano in Eb Major, Op. 120, No. 2

In 1890, Brahms publicly proclaimed that he intended to retire as a composer (*Johannes Brahms – Sonata*, n.d.). Thankfully, this pronouncement was short-lived: he was so inspired by the artistry of the clarinetist Richard Mühlfeld that he composed four significant chamber works for clarinet, which proved to be some of his last, over the next few years (*Johannes Brahms – Sonata*, n.d.; Christiansen, n.d.). Following a trio for clarinet, piano, and cello and a quintet for clarinet and strings, Brahms composed two "autumnal" sonatas for clarinet and piano (Christiansen, n.d.). The Sonata No. 1 in Eb minor and the Sonata No. 2 in F major were both premiered and performed repeatedly by Mühlfeld and Brahms to great critical acclaim; to maximize publicity, Brahms also produced versions substituting the clarinet for the viola and later the violin (Brahms, 1895/2013). The Sonata no. 2 consists of three movements, all structured in the traditional Classical forms: the first is in sonata form, the second is a scherzo, and the third is a theme and variations (Hansen, 2012).

III. Movement I, *Allegro amabile* (Eb Major)

A. Exposition

Movement I, *Allegro amabile*, is organized in the traditional sonata form with an exposition, development, recapitulation, and coda. The collaborative atmosphere of the piece, as well as Brahms' ability to weave varied melodic ideas into a cohesive emotional experience, is well-established in this exposition (see Appendix 2, mvt. 1, mm. 1-55). The exposition begins with a soaring vocal theme in the clarinet which prominently features a dotted rhythm (see Appendix 2, mvt. 1, mm. 1-10). The piano accompaniment thus far is generally gentle and graceful, but the successive transitional section features an aggressive sequence of chords whose

energy is quickly transferred to the clarinet. Brahms then introduces a second theme in the clarinet; situated in the dominant key of Bb Major, it is subdued and characterized by halting pauses, although these are smoothly elided in its restatement (see Appendix 2, mvt. 1, mm. 22-27). A *forte* arrival point in the dominant key brings with it a new clarinet theme and sweeping piano arpeggiations (see Appendix 2, mvt. 1, mm. 40-43). Although the first theme briefly resurfaces in the piano's right hand, the two instruments quickly dissolve into a series of call-and-response leaping octaves. The transition between exposition and development is nebulous, but the exposition concludes in the dominant (Bb Major) area with the clarinet's transposed iteration of the first theme.

B. Development

The development liberally employs harmonic exploration and is particularly conversational in nature (see Appendix 2, mvt. 1, mm. 56-102). Although it begins with a restatement of the first theme in the piano, Brahms quickly deviates and raucous instability ensues, culminating in the clarinet tolling like a bell on its lowest pitch. Now hushed, the clarinet presents a minor version of the second theme, although the imitative piano accompaniment soon shifts the tonality to G Major (see Appendix 2, mvt. 1, mm. 56-102). The two instruments begin trading off another statement of the first theme in order to establish a conversational tone for the next section. This passage is entirely novel and involves a series of triplet arpeggiations passed between the clarinet and piano; these begin in G Major before shifting through a series of keys (see Appendix 2, mvt. 1, mm. 77-87). The piano retains these triplets as the clarinet comes forth with a twisted version of the first theme, which Brahms cruelly refuses to resolve in favor of

additional instability and thickly-scored angst. At last, the rhythm slows and the duo becomes hushed in order to segue into the recapitulation.

C. Recapitulation

After the adventurous and dramatic development, the uncomplicated recapitulation is refreshing (see Appendix 2, mvt. 1, mm. 103-161). The clarinet begins with a verbatim restatement of the first theme that is underscored with a triplet-based piano accompaniment to highlight the juxtaposition of two-against-three (see Appendix 2, mvt. 1, mm. 103-112). Brahms shortens the successive transitional material and opts to present the restatement of the second theme in the unexpected key of Cb Major, although this too shifts back to the home key of Eb Major (see Appendix 2, mvt. 1, mm. 120-132). The closing theme and its extension are just as majestic-turned-sweet as in the exposition (see Appendix 2, mvt. 1, mm. 138-153). Brahms transitions to the coda by quoting transitional material from the exposition in an unanticipated E Major tonality, heavily featuring his beloved two-against-three rhythmic juxtaposition.

D. Coda

The movement concludes with a tranquil, slow coda that ceaselessly exploits the rhythmic tension of triple versus duple (see Appendix 2, mvt. 1, mm. 162-173). At first, the piano trades short duple statements with clarinet triplets, but then the clarinet turns to reinforcing the duple end of overwhelmingly-triple piano phrases (see Appendix 2, mvt. 1, mm. 162-165 & 166-169). Finally, the clarinet soars through its range before the rhythmic tension resolves into a tutti series of chords cleanly outlining the tonic.

IV. Movement II, *Allegro appassionato* (Eb minor)

A. A *Section*

Movement II, *Allegro appassionato*, is conceived as a scherzo with an *A* section, *B* section, and *A'* section. This is not a calm and gentle middle movement, as the *A* section makes immediately clear (see Appendix 2, mvt. 2, mm. 1-80). At the onset of the *A* section, the clarinet introduces a heart-wrenching waltz theme underlaid by a sweeping and substantial piano accompaniment (see Appendix 2, mvt. 2, mm. 1-8). The piano then takes its turn at the theme; this trade-off structure typifies the movement. Immediately thereafter, the clarinet introduces a lurching secondary theme, which is again copied by the piano (see Appendix 2, mvt. 2, mm. 16-26). Following a series of mysterious leaping phrases and its restatement of the first theme, the clarinet introduces a third theme. This consists of detached scale fragments, accompanied at first by piano arpeggios on the downbeat and, and then organized in canonic contrary motion (see Appendix 2, mvt. 2, mm. 48-58). The action calms with a series of lyrical scalar passages, with several descending three-note phrases followed by expansive descending clarinet melody. As the clarinet settles on the tonic (concert Eb) in its lowest register, an ascending piano arpeggio concludes the *A* section.

B. B *Section*

The successive *B* section is cast as a traditional trio; its slower tempo and new tonal center of B Major distinguish it from the *A* and *A'* sections (see Appendix 2, mvt. 2, mm. 81-138). In a solo interlude, the piano introduces a majestic new theme that is eventually picked up by the clarinet, which does its repetition an octave higher (see Appendix 2, mvt. 2, mm. 81-94 & 95-108). In the second half of the trio, new tonal centers emerge to build additional intensity. By

keeping the piano primarily in the bass clef and the clarinet mostly below its break, Brahms achieves a rich and velvety timbre. When the majestic theme returns in the piano, the clarinet doubles its harmonization in the instrument's deepest register (see Appendix 2, mvt. 2, mm. 121-125). The clarinet soon breaks free to soar into a new syncopated melody, although its long descent is conclusive and calming. This section seems to grind to a halt in a series of piano chords before launching into the *A'* section.

C. A' *Section*

The *A'* section is a near exact reprise of the *A* section (see Appendix 2, mvt. 2, mm. 139-223). The clarinet embellishes its restatement of the first theme with a brief three-note extension, which overlaps with the piano's solo repeat. However, the restatement of the second theme, transitional material, secondary version of the first theme, third theme, and lyrical scalar passages are just as in the *A* section. The elongation of the piano arpeggiations and extension of the clarinet's tonic pedal at the end of this section establish a clear sense of finality and conclude the movement.

V. Movement III, *Andante con moto* (Eb Major)

A. Theme

Movement III, *Andante con moto*, is organized in a theme and variations framework with an initial theme, five variations, and a coda. Although the theme is introduced in a triple meter like the second movement, it is felt in much smaller and weightier subdivisions (see Appendix 2, mvt. 3, mm. 1-14). The leisurely theme is stated first in the clarinet; typical of Brahms, it begins on an offbeat and prominently features a crisply-dotted rhythm. The repetition of the theme

begins in the piano, with the clarinet joining for the latter half. Paralleling this, the closing phrase is initiated by the piano before the clarinet elongates the note duration to round out the theme.

B. Variation I

Standing in contrast to the established flow, the first variation is notably pointillistic (see Appendix 2, mvt. 3, mm. 15-28). The clarinet presents a skeleton-like outline of the theme while the piano provides a syncopated accompaniment. While louder, this variation is thinner by virtue of the lack of (and later minimal) harmonization in the piano. After a restatement of the skeleton theme by the piano, the instruments enter into the trade-off arrangement as before.

C. Variation II

The second variation returns to the legato feel of the theme, but highlights the dotted rhythm and adds additional arpeggiations (see Appendix 2, mvt. 3, mm. 29-42). First, the clarinet outlines the theme in its low register while the piano accompanies with lush arpeggios; these roles are then reversed. In the latter half of the variation, the clarinet cuts through the sweetness with a plaintive proclamation of two sustained concert D's in succession and a series of more exploratory triplets before returning to the initial attitude of the variation.

D. Variation III

The third variation is fluid and lighthearted, with running thirty-second notes that are passed between the clarinet and piano (see Appendix 2, mvt. 3, mm. 43-56). Among this undulating landscape, the piano's left hand seeks to establish a series of anchoring chords; these later become rolled to further contribute to the atmosphere. After climactic contrary motion, the

thirty-second notes finally subdue as the opening dotted rhythm resurfaces and cadential motion is established.

E. Variation IV

In stark contrast, the fourth variation resembles a dirge: the theme is again reduced to a skeleton and the rhythmic motion slows drastically (see Appendix 2, mvt. 3, mm. 57-70). As the clarinet and piano softly alternate between melodic and bass function, the melody maintains a stubborn syncopation that offsets it from the bass line. When functioning as the melodic instrument, the piano is situated entirely in the treble clef and the clarinet pitches are below its lowest notes; the opposite occurs when the roles reverse.

F. Variation V

The fifth and final variation is the most stylistically distinct of the set, owing in large part to Brahms' sudden shift to an "allegro" tempo and duple meter (see Appendix 2, mvt. 3, mm. 70-97). The piano agitatedly introduces a minor version of the theme in the parallel minor key (Eb minor) and is the star of the variation. Midway through the first statement of this altered theme, the clarinet briefly interjects a leaping line in contrary motion, and it is permitted the claim the melodic line during its restatement. The variation concludes with a multifaceted and dramatic solo piano passage before the clarinet employs a slower scalar line to lead into the coda.

G. Coda

At last, the "tranquil" coda arrives as Brahms returns to the home key of Eb Major (see Appendix 2, mvt. 3, mm. 98-153). Although the meter remains duple, the clarinet recalls the

earlier triple meter with chalumeau arpeggiations underlying the piano's melodic musings. As the clarinet shifts to melody and the piano to accompaniment, the duo slowly transitions back to a duple feel. The piano revives the dotted rhythm of the theme as the energy builds into a climax, which is released by a harmonized chromatic scale played by both clarinet and piano. Tension again builds as the clarinet works through a series of triplet and then sixteenth-note arpeggiations, culminating in dramatic upward arpeggiations between the clarinet and piano. At last, the piano breaks into a jubilant version of the theme and the clarinet joins in contrapuntal motion. Bold to the end, this evolves into an excited interplay which exploits Brahms' trademark shifting of the downbeat. Four tutti tonic chords conclude the sonata with a bang.

Brahms' second clarinet sonata illustrates the talents of a veteran composer able to combine Classical forms with Romantic passion and the distinctive timbre of the clarinet. Although regularly billed as a clarinet sonata, it truly is a collaborative experience between the clarinet and the piano. Shared melodies and the juxtaposition of duple and triple challenge this collaboration, but produce a seamless experience for the listener. Within traditional frameworks of form, Brahms' identity as a Romantic master is evident in his introduction and development of lyrical melodies throughout the sonata. It is an effective culmination of his experience writing for piano and chamber groups and of his newfound exploration of the clarinet.

Chapter 3:

Igor Stravinsky, Three Pieces for Clarinet Solo

I. Igor Stravinsky

Igor Stravinsky (1882-1971) was a stylistically-diverse composer best known today for his avant-garde ballets. In his native Russia, Stravinsky's parents were accomplished musicians but desired for their son to follow a more traditional career path (*Biography: Abstract*, n.d.; *Igor Fyodorovich*, 2016). While at law school, he met Rimsky-Korsakov's son and began to study independently with the great composer (*Igor Fyodorovich*, 2016; *Biography: Abstract*, n.d.). These early years are termed Stravinsky's "Russian period" and are influenced heavily by folk melodies and the great Russian composers; they feature changing meter, rhythmic intrigue, and sweeping orchestrations (*Igor Stravinsky*, n.d.). His most famous works from this period are the three ballets commissioned by Sergei Diaghilev for the Ballets Russes: the *Firebird*, *Petrushka*, and the *Rite of Spring* (Staff, n.d.). At the same time that World War I forced relocations to Switzerland and then Paris, Stravinsky entered his "Neo-Classical period" (*Biography: Abstract*, n.d.; Staff, n.d.). Born out of a necessity for smaller ensembles in hard times, these compositions embraced musical economy, jazz and religiosity, and traditional musical forms (*Igor Stravinsky*, 2017; Walsh, n.d.; Szabo, 2011). Stravinsky retained this style for a time after moving to America at the beginning of World War II, but made yet another stylistic shift to his "Serial period" upon the death of Arnold Schoenberg (*Igor Stravinsky*, 2017). These compositions were based upon the twelve-tone row and often invoked biblical subjects (*Igor Stravinsky*, n.d.). While he remained active as a composer until the end of his life, Stravinsky's time in America also found him fame as a conductor, lecturer, and celebrity, and his final years were dedicated to a

comprehensive recording project of his most famous works (*Biography: Abstract*, n.d.; *Igor Fyodorovich*, 2016).

II. Context of the Clarinet Sonata Op. 167

The *Three Pieces for Clarinet Solo* were composed in a transitional time between Stravinsky's "Russian period" and "Neo-Classical period". The suite was composed as a gift for amateur clarinetist Werner Reinhart, who had financed the premiere of *The Soldier's Tale*, Stravinsky's 1918 composition for chamber orchestra and narrator (Emch, 2012). Although the disparate origins of the three pieces are disputed, it is generally thought that the first piece stems from an earlier sketch of a song, the second piece imitates jazz improvisation, and the third illustrates the perpetual motion of ragtime (Huscher, n.d.; Mack, 2016). The *Three Pieces for Clarinet Solo* are notable among Stravinsky's output as a rare example of unaccompanied solo composition and as one of his first compositions exclusively for winds.

III. Piece I, *Sempre piano e molto tranquillo, Quarter note = 52*

The first piece is the calmest of the three, exploring the rich chalumeau register of the clarinet in a free-form manner (see Appendix 3, piece 1). Stravinsky manages to keep the clarinet below its "break" for the duration of the piece, restricting its range from low E (E3) to throat tone A (A4); these A clarinet pitches correspond to the even deeper concert C#3 and concert F#4. Confining the range to a the lowest perfect eleventh of the instrument provides the composer with the unique challenge of creating melody and variation out of very few pitches. This variation is accomplished in part through Stravinsky's trademark changing meter. A consistent eighth note pulse permits continuity between six duple, triple, and complex meters,

which are not audibly discernible per se but instead create a combined effect of metrical ambiguity. The subdued tempo and dynamics further create an ethereal atmosphere that seems to transcend time. Stravinsky instructs for the piece to be "always *piano*", with occasional written and implied crescendos and decrescendos, until the unexpectedly *forte* final two measures (see Appendix 3, piece 1, mm. 29-30).

In this piece and throughout this work as a whole, Stravinsky establishes form in an unorthodox manner. The phrases in the first piece are generally delineated by breath marks and/or short rests, with slurs regularly used to designate subphrases within "longer" phrases. Careful listening reveals Stravinsky's repetition and inversion of these brief phrases, and the phrase which begins the movement is restated towards the end to serve as a sort of recapitulation (see Appendix 3, piece 1, mm. 1-2 & 21-22). When phrases are repeated, the pitches of the second iteration are slightly different from the first; this technique is used liberally in the middle of the piece (see Appendix 3, piece 1, mm. 14-21). Ghostlike grace notes lend additional interest and become a linking motif between the three pieces.

IV. Piece II, *Eighth note = 168*

The second piece explodes out of the sustained pitch which concluded the subdued first movement. The performer remains on the A clarinet, so the Eb at the end of the first piece serves as the "supertonic" that resolves into the "tonic" D at the beginning of the second piece. This spontaneous, jazz-inspired piece is roughly divided into a ternary structure (see Appendix 3, piece 2). Unlike the other pieces in the set, the second piece is fully free-form in the sense that it has no time signature or bar lines. The only notated delineation of form is a double bar before the contrasting middle section. This complete metrical ambiguity seems to grow out of the blended

meters of the previous piece and affords the performer room to push and pull the time as appropriate.

The *A* section is a whirlwind of rapid notes split into phrases by breath marks (see Appendix 3, piece 2, *A* section). These phrases are longer than in the first piece, so slurs are also useful for delineating distinct ideas within each greater phrase. Stravinsky again employs oft-altered repetition of these slurred subphrases, although this technique is more prevalent among the short subphrases than the long ones. Although the tonality of the piece is intentionally ambiguous, most of these phrases and subphrases are arpeggiated in nature.

The simpler *B* section is suddenly soft and evokes the primitive feel of Stravinsky's "Russian period" (see Appendix 3, piece 2, *B* section). Compared to the brash *mezzo forte* of the previous section, the performer in this section alternates between *pianissimo* phrases in the chalumeau register and *mezzo piano* phrases in the throat tone register. The grace note features heavily in this section and lends a cheeky character to the leaping two-note slurred motifs that comprise the softer phrases. Again, breath marks are the primary designator of phrases, although this breaks down as the dynamics increase and note durations shorten leading into the next section.

The *A'* section bursts back into the swift arpeggiations of the *A* section (see Appendix 3, piece 2, *A'* section). Whereas the *A* section explored the full range of the instrument and the *B* section primarily utilized the lower register, the majority of the *A'* section is situated in the clarinet's upper register. A recapitulation occurs on the last line when the clarinet quotes the opening phrase, transposing the first subphrase a fourth higher and deviating further after that. Like the first piece, it possesses a contrasting ending: the restatement of the first phrase seems to lose energy, creating a natural break before the performer switches clarinets for the last piece.

V. Piece III, *Eighth note = 160*

The third piece is relentlessly driving and possesses clear ragtime and jazz influences. Oddly, Stravinsky requests the performer to switch from A clarinet to Bb clarinet; such a change within a solo work is highly unorthodox, but perhaps he felt the Bb clarinet was more appropriate for a piece inspired by American music. Again, the closest semblance of form comes from a loose recapitulation of the opening phrase (see Appendix 3, piece 3). Although succinct melodic motives are developed throughout the piece, Stravinsky's skilled manipulation of articulation and rhythm are more effective in lending structure to this runaway train of a piece. Accents and grace notes, used more prominently here than in the previous pieces, establish a syncopated groove. As a result, this is the only of the three pieces to have an ingrained beat, even though the meter again feels entirely ambiguous. The short two- and three-note motives created by both notated and implied accents contribute into the relentless sense of forward motion.

Standing in stark contrast to the first piece, the third piece sits high in the clarinet's range. There are only a handful of times throughout the piece that the clarinet dips below the "break" into the throat tone register. Although the resulting range is less restrictive than in the first piece, Stravinsky still favors alternations between neighbor tones and other close pitches than the expansive leaps of the second movement. There are very few rests in this piece; one of the few that exists is situated at the end of the third-to-last line of the piece in order to delineate Stravinsky's loose recapitulation of the opening phrase in the following line (see Appendix 3, piece 3, lines 10-11). Like the second piece, its constant crescendo of excitement fades into a gentle conclusion with a coda-like final phrase (see Appendix 3, piece 3, line 12).

This quirky unaccompanied work is a testament to Stravinsky's versatility as a composer. Blending his initial primitive Russian influences with the emerging styles of jazz and ragtime, it

presents three vignettes that explore the varied capabilities of the clarinet. Stravinsky's "Russian" style is evidenced by the rhythmic orientation and virtuosity in these pieces, while his "Neo-Classical" style lends the work its contemporary influences and pointed articulations. Despite their differences, the three pieces are united by shifting meters and rhythms, adaptable grace notes, and unexpected endings. Though much less famous than his ensemble works, this solo work does well to convey Stravinsky's unique voice.

Chapter 4:

Béla Kovács, Hommage à B. Bartók

I. Béla Bartók

Béla Bartók (1881-1945) was one of the leading Hungarian composers, well-known for his study and incorporation of folk songs into his compositions. The young Bartók's family was musically-inclined, but not terribly well-off; his mother provided his initial piano instruction before he enrolled in the Budapest Academy of Music to study piano and composition (McCarthy, 2013; *Bela Bartok*, n.d.). In these early years, Bartók was heavily influenced by Austro-German Romantic composers such as Liszt and Strauss (*Bela Bartok: Biography*, n.d.). However, a series of travels through the countryside with fellow composer Zoltán Kodály sparked Bartók's interest in ethnomusicology and folk music (McCarthy, 2013; *Bela Bartok: Biography*, n.d.). Folk influences came to imbue Bartók's characteristic style, as he began to not only incorporate folk songs verbatim but also borrow their harmonic language, chromaticism, and rhythmic idioms (*Béla Bartók*, n.d.; *Bela Bartok*, n.d.). His middle years were thus occupied with composition, trips throughout Europe gathering folk tunes, and a teaching post at the Academy (*Béla Bartók*, n.d.). However, his more experimental and explicit works drew the ire of the Hungarian government; in light of this and his extreme opposition to fascism, Bartók relocated to America during World War II (*Bela Bartok*, n.d.). Bartók suffered relative obscurity in these final years, but concluded his compositional output with the accessible and popular *Concerto for Orchestra* (McCarthy, 2013).

II. Context of the Hommage à B. Bartók

The bulk of Bartók's works were for solo piano and string quartet, but his chamber music oeuvre also included *Contrasts* for violin, clarinet, and piano (*Bela Bartok*, n.d.). It is this work which serves as the apparent inspiration for Béla Kovács' (b. 1937) *Hommage à B. Bartók* (Lawing, 2012). Like Bartók, Kovács is a Hungarian professor at the Academy of Music in Budapest; unlike Bartók, he is also a professional clarinet performer (Yung-Yuan, 2020). The *Hommage* series was conceived out of a series of practice room improvisations by Kovács while working on orchestral, chamber, and solo repertoire (Lawing, 2012). The resulting nine *Hommages* are flashy etudes in a wide variety of styles, each imitating a different composer and inspired by a specific work. In the short *Hommage à B. Bartók*, Kovács incorporates rhythmic motives, melodic themes, and the compositional roadmap of Bartók's much-longer *Contrasts* (Lawing, 2012).

III. *Hommage à B. Bartók*

The *Hommage à B. Bartók* begins with a contemplative introduction based on mathematical symmetry of pitches rather than on melodic function (see Appendix 4, mm. 1-4). Here, Kovács is capitalizing on Bartók's proclivity to use tone rows without fully embracing serialism. Each of these four measures represent a different inversion of the opening tone row, and the pitch classes in each measure are symmetrical around an axis.

The clarinetist then immediately leaps into the first substantial section of the piece, which is based upon a folk tune-inspired melody characteristic of Bartók (see Appendix 4, *A* section). Accents, trills, and grace notes contribute to a syncopated feel that creates intrigue amidst restatements of this section's two main themes. The first theme is introduced at the very opening

of the section and is immediately repeated a perfect fifth higher, with some divergence in its latter half (see Appendix 4, *A* section, mm. 5-12 & 13-20). The second theme directly follows, but is only half as long (see Appendix 4, *A* section, mm. 21-24). Its repetition is an octave higher and follows a twisting chromatic section based off of existing motives. The many motives which appear throughout this section include four eighth notes with a syncopated slur in the middle, a dotted quarter note (tied) followed by an eighth note, and two sixteenth notes followed by an eighth note (and its inversion). The first motif is used in another thematic segment, staccato and descending in nature, which is present at "meno mosso" (see Appendix 4, *A* section, mm. 47-48). Folk influences are also evident in the push and pull of the tempo amidst the following series of virtuosic chromatic runs. These tempo fluctuations bring to mind organic music-making and emphasize the heightened upward and downward motion of the Bartók-style augmented scales. This folk-inspired section concludes with a lively and animated restatement of two themes from before, as well as a quotation from the *Contrasts* (see Appendix 4, *A* section, mm. 90-99).

The next section is much more free-form, composed with changing meter and incorporating a brief cadenza (see Appendix 4, *B* section). In the "andantino" first half of this section, Kovács references themes from the *A* section loosely, without quoting more than a few beats at a time (see Appendix 4, *B* section, mm. 100-109). An unexpected glissando and periodic trills point to jazz influences; these make sense, given that *Contrasts* was composed in part for the American jazz clarinetist Benny Goodman. The cadenza that follows features swelling palindromic runs, steadying fermatas, and insistent eighth-note interludes (see Appendix 4, *B* section, mm. 100-109). Like the opening of the piece, these runs are symmetrical and/or repeated across an axis or between octaves. This capricious section is inherently unsteady, again playing with variations in tempo, dynamics, and modality.

The cadenza segues directly into a sequenced, repetitive section which rapidly accelerates towards the climax (see Appendix 4, *C* section). This section is built off of the simple idea of ascending scalar lines; the underlying scale is neither strictly modal nor diatonic due to judiciously raised and lowered pitches. The scale achieves its final form halfway through the section and is simply repeated until Kovács raises the end of the last iteration (see Appendix 4, *C* section, mm. 118-125).

At last, Kovács lands on the characteristically flashy conclusion (see Appendix 4, codetta). The codetta begins by sequencing material quoted from the end of the *A* section, particularly the third theme and the second theme. Finally, the clarinetist races up a D melodic minor scale to conclude the etude with a bang. After all of the Hungarian folk tune-inspired harmonic ambiguity of the piece, Kovács does end on the tonic pitch that began the introduction and the main themes of the *A* section.

In the *Hommage à B. Bartók*, Kovács captures the spirit of Bartók and molds it into an effective showpiece. Bartók's ethnomusicological interest in folk songs is captured by the first section of the etude, with its distinctive harmonic language, driving syncopation, and organic feel. The improvisatory nature of the *Hommage* indicates a disinterest in traditional structure and permits the performer to demonstrate significant dexterity and adaptability. Although Bartók was primarily interested in chamber, piano, and large ensemble works, this etude is an effective adaptation of his folk-inspired style to the solo stage.

Chapter 5:

Camille Saint-Saëns, Clarinet Sonata Op. 167, mvt. I & II

I. Camille Saint-Saëns

Despite living through the rise and fall of the Romantic era, Camille Saint-Saëns (1835-1921) is best known as a French nationalist composer whose music is simultaneously loyal to classical forms and replete with colorful harmonies and exotic influences (Lunsford, 2017). Saint-Saëns was truly a child prodigy, demonstrating perfect pitch at age two and beginning his piano performance career at age five (*Camille Saint-Saens*, 2017). It was during his time at the Paris Conservatory, studying organ and composition, that he was introduced to Franz Liszt; the two became close friends, with Liszt hailing Saint-Saëns as one of the greatest organists/pianists of the time, and Saint-Saëns deriving clear inspiration from Liszt for his own compositional style (Eldridge, 1998; Steele, 1967, pp. 8-9). During his career as a church organist, Saint-Saëns' formidable compositional output included numerous symphonies, concerti, operas, symphonic poems, and chamber works (*Camille Saint-Saens*, 2017; Lunsford, 2017). These works were often virtuosic and elegant, reflective of his own performance style (*Camille Saint-Saens*, 2017). Of these, he is best known for his symphonic poems (e.g. Danse Macabre and the Carnival of the Animals) and his "Organ" Symphony No. 3.

Saint-Saëns' compositional style remained fairly consistent throughout his life, leading to drastic shifts in public perception. Early in his career, during his short teaching tenure at the École Niedermeyer, he was considered radical for introducing the music of his contemporaries, such as Liszt, Schumann, and Wagner, into an otherwise Baroque and Classical curriculum (*Camille Saint-Saens*, 2017). Saint-Saëns enjoyed relevance during the height of his career,

making friends and foes throughout the European music scene and establishing the Société Nationale de Musique to promote the works of contemporary French composers (Lunsford, 2017). However, his refusal to embrace either Wagnerian Romanticism, Impressionism, or other new trends towards the end of his life earned Saint-Saëns the reputation of a conservative curmudgeon, causing him to fall into relative obscurity.

II. Context of the Clarinet Sonata, Op. 167

Among Saint-Saëns' many chamber works are his three late wind sonatas, composed in the last year of his life (Saint-Saëns, 1921/2010, p. iv). These pieces represented an intentional effort on the composer's part to expand the literature for various wind instruments which scarcely played outside of the orchestra (Saint-Saëns, 1921/2010, p. iv). Of these sonatas for oboe, clarinet, and bassoon – all three composed, test-run, and published in 1921 – it is the clarinet sonata that has best stood the test of time (Saint-Saëns, 1921/2010, p. iv). This composition clearly reflects Saint-Saëns' lifelong love of form, harkening back to the *galant* style in particular and casting the second movement like a gavotte (Saint-Saëns, 1921/2010, p. v). However, its colorful harmonies, unexpected modulations, and refusal to conform to a true sonata form are simultaneously reminiscent of the impressionist style so popular among the French composers of the early 20th century (Saint-Saëns, 1921/2010, p. v). It thus appears that while Saint-Saëns publicly dismissed new trends, he was still willing to selectively incorporate some of these concepts into his new works. Indeed, the stubborn devotion evident across Saint-Saëns' compositional output to his early Baroque and Classical training allowed this late work to find a home amongst the contemporary Neo-Classical style. One would not expect an

octogenarian to write a composition so appropriate to the present day, and yet these late wind sonatas successfully bestowed relevance upon Saint-Saëns once more.

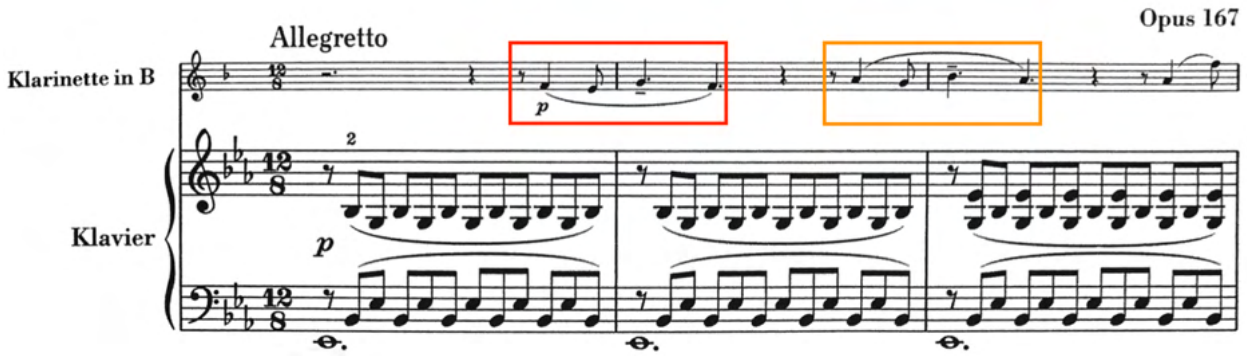
III. Movement I, *Allegretto* (Eb Major)

A. Exposition

One is immediately put at ease as the first movement of the sonata begins. Setting the stage for the clarinet's entrance, the piano starts the movement with a simple broken Eb chord – the tonic of the movement – in rolling triplets. This establishes a calm, tranquillo mood; Saint-Saëns' Italian marking, *Allegretto*, appears to stand more as a reminder of forward motion than as a suggestion for tempo. This mood persists throughout the exposition (see Appendix 5, mvt. 1, mm. 1-22), development, and recapitulation of this movement, which is organized in modified sonata form. On beat 4 of the first measure, the clarinet enters with simple four-note motif that becomes the basis of the first theme, which lasts through the downbeat of measure 7 (see Figure 5.1).

Figure 5.1

Movement I, mm. 1-3. First statement of motif boxed in red; sequencing boxed in orange.

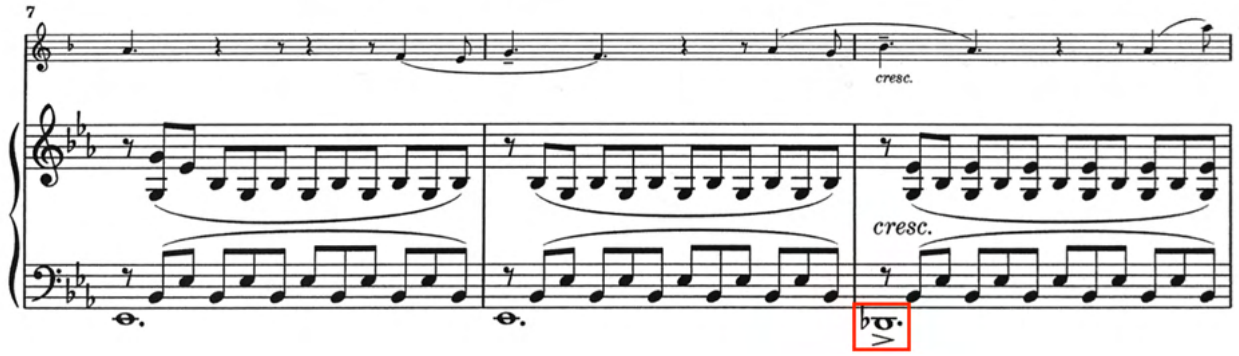


This motif, set in the subdued throat tone range of the clarinet, makes skillful use of natural metrical emphasis and highlights the interval of the falling second. It is immediately sequenced up by a major third in measures 2 and 3 (see Figure 5.1). The next statement of the motif is somewhat embellished, but follows the same auditory arc; while the piano up through this point has sustained a tonic pedal on Eb, its broken chord texture now begins to thicken. It is the pickups to measure 5 that at last introduce a proper phrase. This long, slurred, stepwise line serves as a taunting approach to the tonic in measure 6, but Saint-Saëns dances further before resolving the clarinet's phrase through descending stepwise motion into measure 7. Over the course of this phrase, the piano finally breaks from the tonic pedal to step diatonically down to the dominant (Bb) and resolve to the tonic (Eb). The combined effect is to resolve with a beautifully drawn-out, yet structurally clear imperfect authentic cadence on the downbeat of measure 7.

The resolution of the first theme lands the piano exactly back where it began the movement, and it appears that the theme is due to repeat itself. At first, this is true; measures 7 and 8 are identical to measures 1 and 2 (save for beat 1 of measure 7). However, the interruption of the tonic pedal in measure 9 immediately signals development and harmonic progression (see Figure 5.2).

Figure 5.2

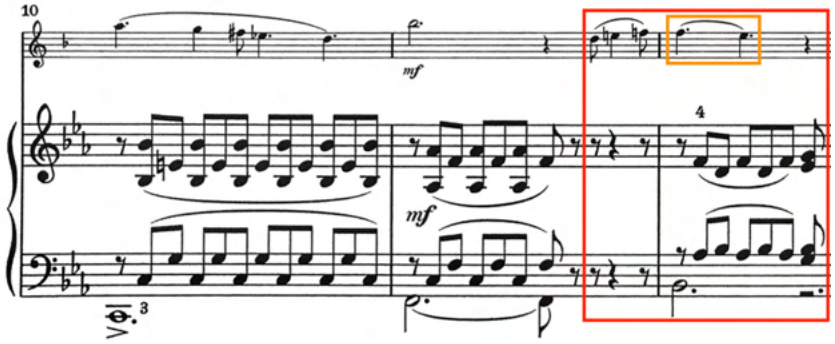
Movement I, mm. 7-9. Interruption of tonic pedal boxed in red.



The clarinet line also begins to show signs of development, with the first accidentals of the movement occurring around beat 3 of measure 10 and a written crescendo leading into the tutti mezzo forte on the downbeat of measure 11. At this point, Saint-Saëns introduces a new call-and-response motif between the clarinet and the piano (see Figure 5.3).

Figure 5.3

Movement I, mm. 10-12. Call-and-response motif boxed in red; falling second boxed in orange.



Importantly, the clarinet motif references the falling second concept from the first motif, and the piano is still relegated to broken chords (see Figure 5.3). This motif then sequences down in

falling seconds, producing two short statements and one long statement from the clarinet. This short-short-long structure can also be seen in the earlier development of the first theme and will return throughout the movement, seeming almost vocal in nature. Following this phrase, the call-and-response idea evolves into alternating ascending arpeggios between the clarinet and piano in measures 15-18. These arpeggiations lead the clarinet to its highest-pitched notes thus far, adding drama while presenting a technical challenge by expecting the clarinetist to diminuendo to each high note. As before, the falling second motif concludes each statement, and these statements are again presented in a short-short-long arrangement. The lilting, descending line of the third arpeggiated statement recalls measure 5 of the opening theme and prepares the listener to return to the main motif by the downbeat of measure 19 (see Figures 5.4 & 5.5).

Figure 5.4

Movement I, mm. 4-5. Clarinet melody in measure 5 boxed in red.

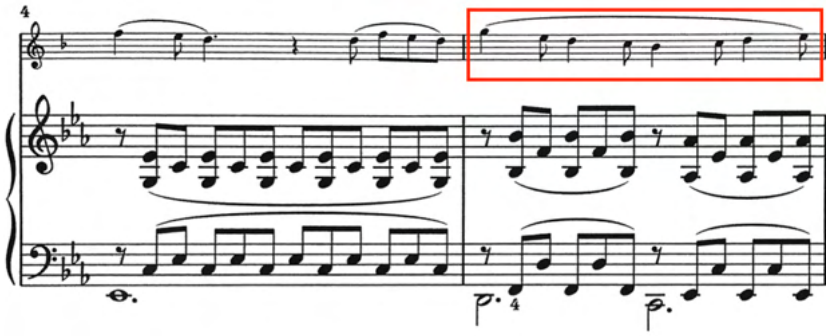
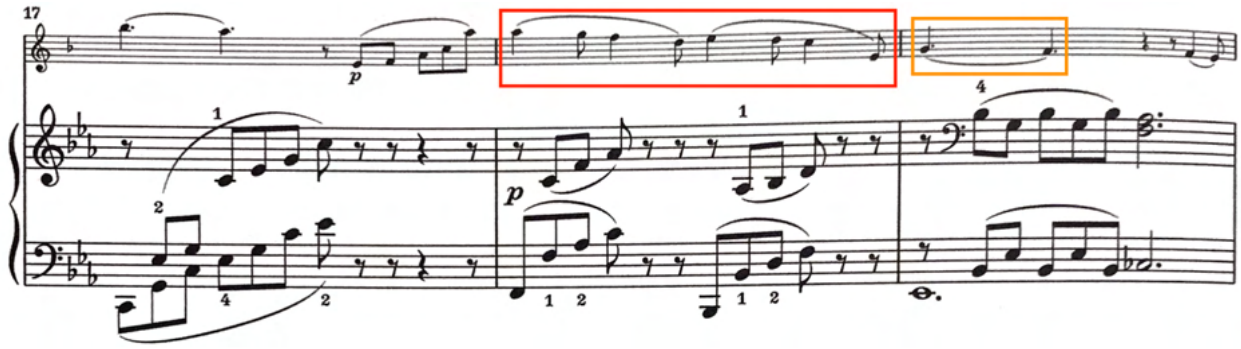


Figure 5.5

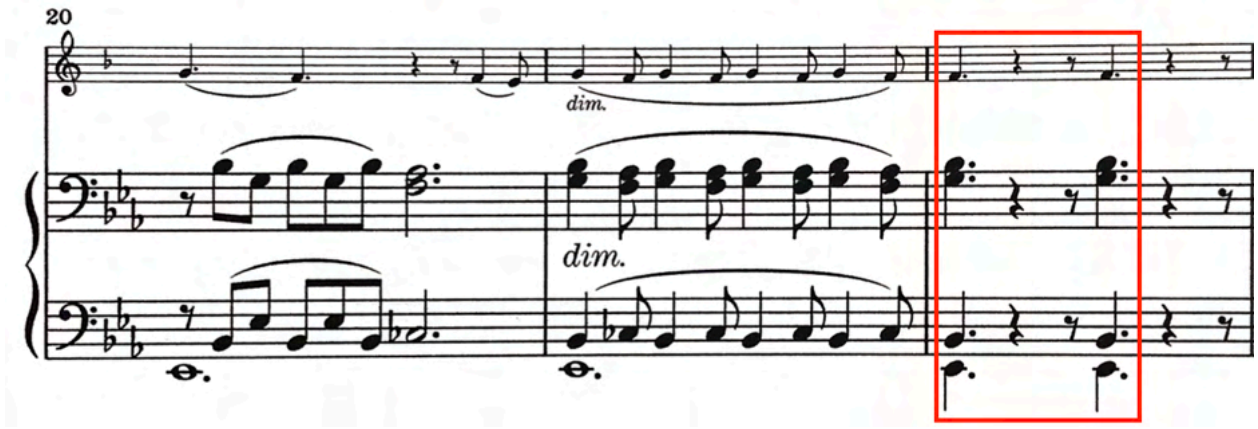
Movement I, mm. 17-19. Descending statement boxed in red; falling second boxed in orange.



Saint-Saëns concludes this *a a'* exposition with a short coda in measures 19-22. The clarinet line is very simple, restating the original 4-note motif and then extending the falling second idea for the entirety of measure 21. At this point, the Eb tonic pedal in the piano also returns, helping to establish a sense of finality. Although in ways the tonic function of this coda is clear, and neither instrument is playing a complex line, Saint-Saëns' use of colorful, vaguely impressionistic harmonies gives him the liberty to endlessly sequence this simple falling second motif without boring the listener. Likewise, rather than concluding the exposition with a sense of bold finality in the typical romantic or classical fashion, Saint-Saëns insists on a quiet, subdued, and simple coda, which is relatively more French and impressionistic in feel. Nonetheless, the exposition still concludes in measure 22 with two very clear tutti tonic chords, reminiscent of the end of a symphony (see Figure 5.6).

Figure 5.6

Movement I, mm. 20-22. Tutti tonic chords boxed in red.

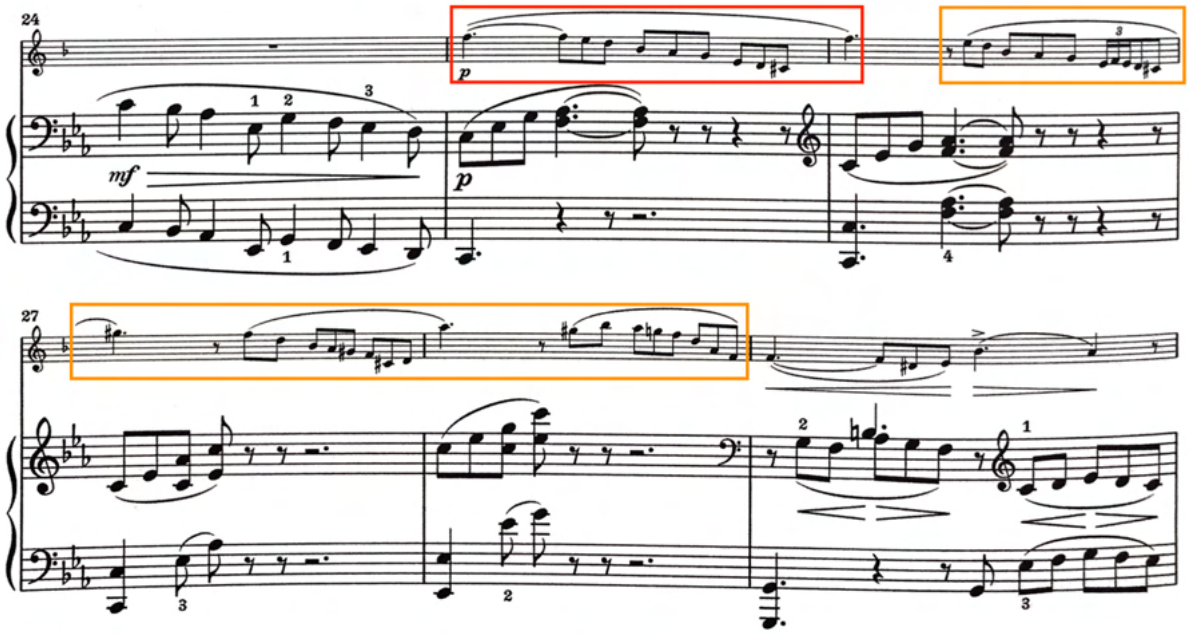


B. Development

The overall structure of the first movement is laid out in a recognizable modified sonata form, although Saint-Saëns plays with traditional expectations to add additional intrigue. A short two-measure piano interlude in measures 23-24 bridges the gap between the exposition and the development (see Appendix 5, mvt. 1, mm. 25-54). The clarinet enters immediately at the start of the development in measure 25 with new motivic content. This section is clearly thematically distinct, but retains the rhythmic guidelines and overall feel from the exposition. Whereas the clarinet melody was primarily ascending before, here it descends before leaping up into the clarion register. This motif is sequenced from measures 25-28 with slight decorative elements (see Figure 5.7).

Figure 5.7

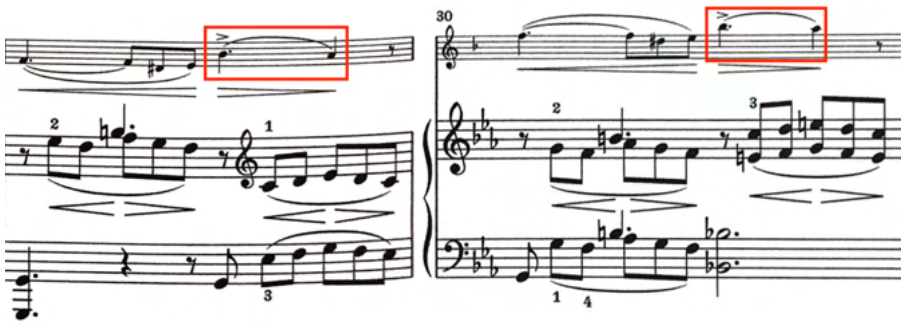
Movement I, mm. 24-27. New motif boxed in red; sequencing boxed in orange.



Although the piano begins this section with a C minor pedal, the ascension through the piano's tessitura and the placement of progressively higher downbeats in the clarinet line combine to create a sense of excitement. Without truly resolving, this subsection flows directly into a restatement of the falling second motif in measures 29 and 30 (see Figure 5.8).

Figure 5.8

Movement I, mm. 29-30. Falling second motif boxed in red.

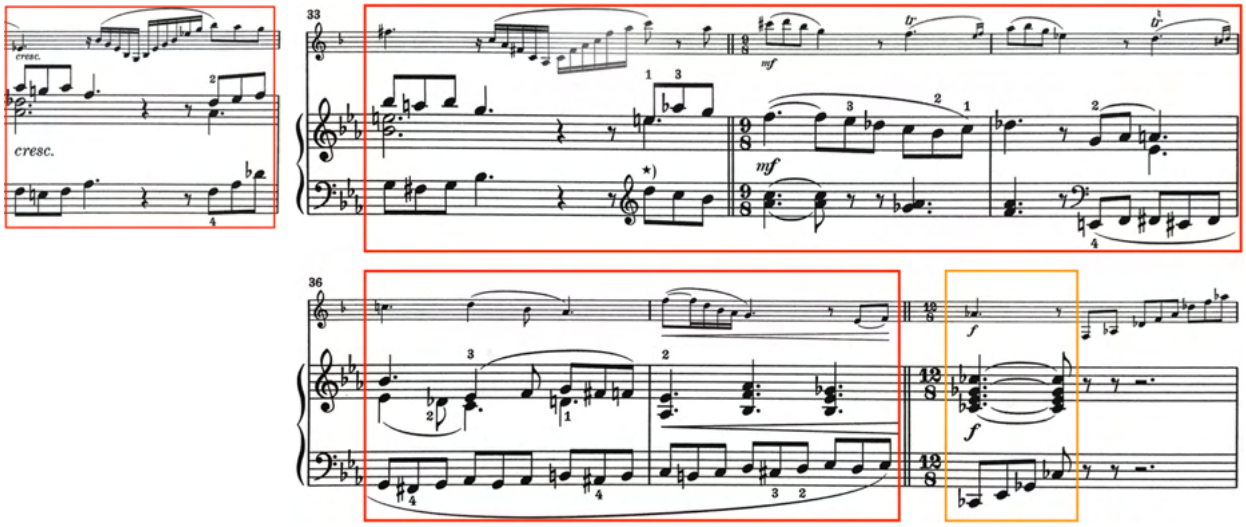


The drama is heightened by the use of hairpin crescendos/decrescendos, accents (novel so far this movement), and the thickening, excited piano line. By displacing the clarinet's falling second motif to climax on beat 3 instead of on beat 1 – a shift highlighted by the aforementioned accents – Saint-Saëns aurally prepares the listener for the metrical shift to occur a few measures later.

Measure 31 serves as the bridge into a new call-and-response section lasting from measures 32-37 (see Figure 5.9).

Figure 5.9

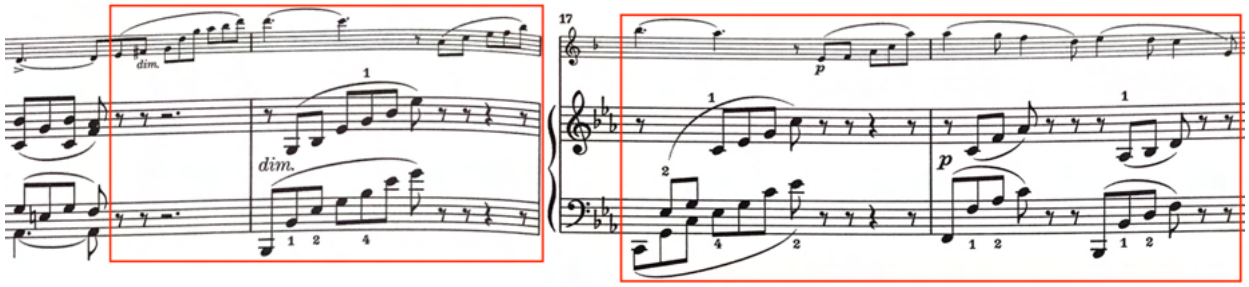
Movement I, mm. 32-38. Call-and-response section boxed in red; Cb Maj chord boxed in orange.



In contrast to the arpeggiated call-and-response section in measures 15-18, the piano begins this round (see Figure 5.10).

Figure 5.10

Movement I, mm. 15-18. Call-and-response section boxed in red.



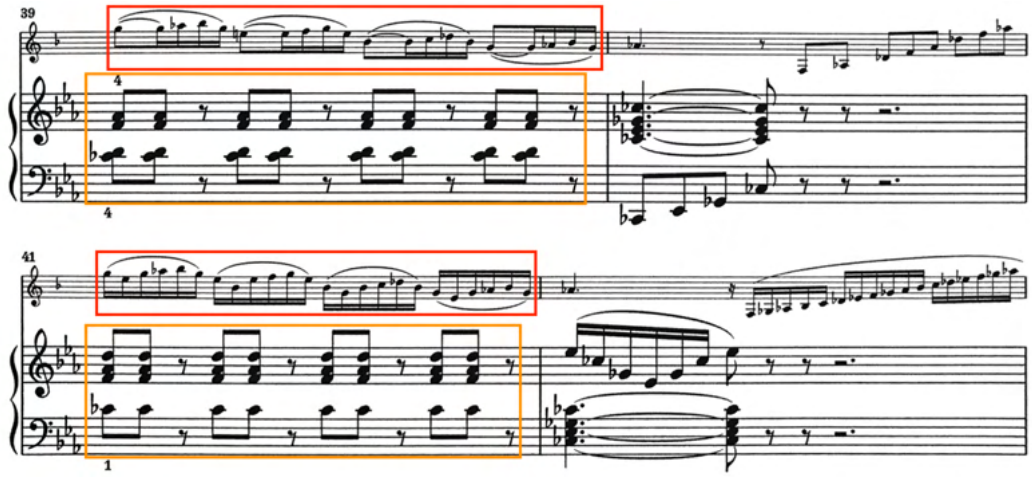
Throughout this subsection, new displays of virtuosity in the clarinet (e.g. rapid arpeggiations, trills, and grace notes) and the constant ensemble crescendo create building tension and excitement. At this point, the piano abandons any semblance of pedal tones and adopts an increasingly chromatic bass line, which becomes particularly unstable in measures 35-37. Sequencing still features heavily in this section: the clarinet arpeggiation in measure 32 is sequenced up a whole step in measure 33, and the clarinet material in measures 34-36 sequences downward as well. A shift in meter from 12/8 to 9/8 also occurs from measures 34-37; however, this serves primarily to accommodate the natural emphasis of the clarinet line and does little to disorient the listener. Amidst the growing action, even the piano's truncated restatement of the clarinet motif from the beginning of the development is unassuming. This passage primarily serves to modulate to, or otherwise allow Saint-Saëns to approach, the Cb Major chord on the downbeat of measure 38 without completely disorienting the listener (see Figure 5.9). This use of harmony, and choice to land on the flat 6 of the home key of Eb Major, is decidedly more impressionistic and forward-thinking than classical and conservative.

Measure 38 begins an agitato section that stands in stark contrast to the calm beginning of the movement. The clarinet and piano land together on a forte Cb Major chord; this is the first

written forte of the piece, emphasizing that this is the arrival point to which the development has been building. To emphasize the tonality and maintain the driving forward motion, the piano immediately begins an arpeggiation of the Cb Major chord in measure 38 and passes the baton to the clarinet, which then in measure 39 descends in an embellished, pulsing manner back to the dominant (Gb) (see Figure 5.11).

Figure 5.11

Movement I, mm. 39-42. Embellishments boxed in red; "knocking" chords boxed in orange.

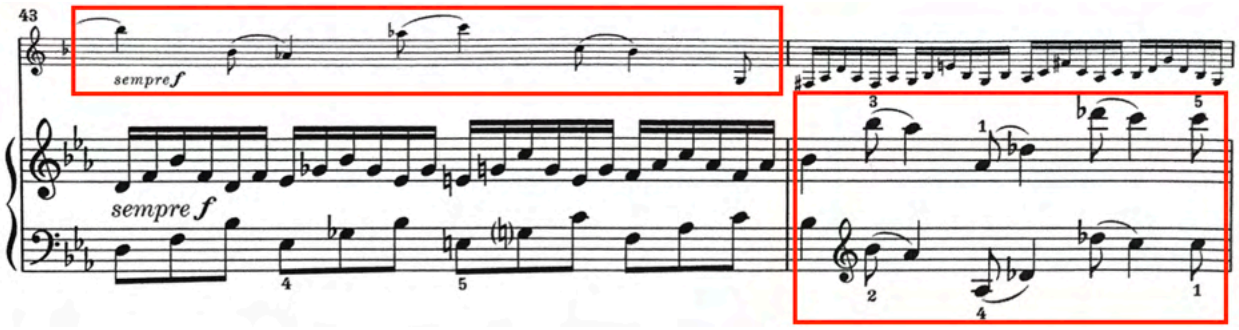


Meanwhile, the piano accompanies with rhythmic D diminished seventh chords, which in their knocking style are reminiscent of Beethoven (see Figure 5.11). This phrase is repeated almost exactly, with some additional embellishments, in measures 40-41 (see Figure 5.11). Measure 42 continues to drive home the Cb Major tonality, as the piano lands on the chord on the downbeat and initiates an arpeggiation which immediately launches into a rapid clarinet ascent up the scale. Measures 43 and 44 then represent palindromic uses of motives passed between the piano and clarinet. The clarinet bursts out of the aforementioned scalar passage into a series of two-

note slurs which recall the original descending second motive, while the piano commits to driving, detached arpeggios; these roles are then reversed in measure 44 (see Figure 5.12).

Figure 5.12

Movement I, mm. 43-44. Falling two-note slurs boxed in red.



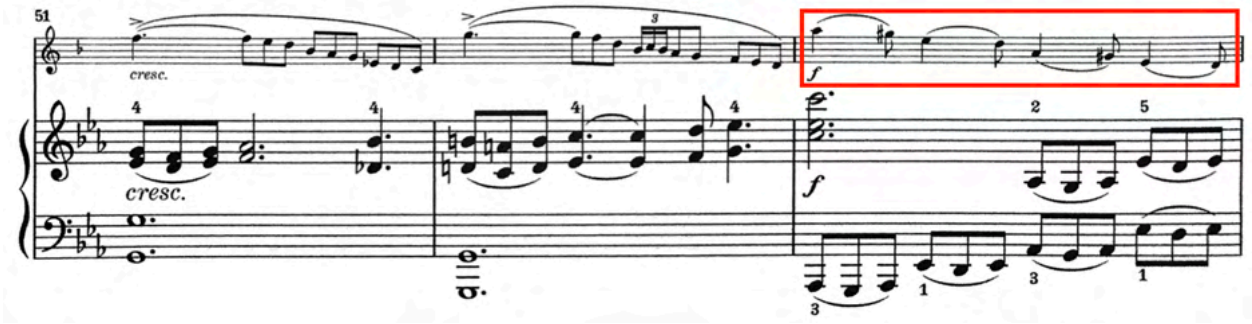
This rapid interplay, written *sempre forte* for both instruments, then finally climaxes at the very bottom of the clarinet's range with a bellowing low D on the downbeat.

The action dies down as the clarinet ascends on a B diminished seventh arpeggio to land on the miniature recapitulation beginning in measure 46. Over the course of this recapitulation, lasting from measures 46-54, Saint-Saëns employs a consistent drone-like piano line, descending lines, slurs, stepwise motion, and an overarching diminuendo to return to the original sense of calm. The simple three-note motive introduced by the clarinet in measure 46 is sequenced downwards, and a short call-and-response in measure 48 wraps up that idea while seamlessly flowing into the next. However, Saint-Saëns is still unwilling to abandon harmonic intrigue, and in measure 50 the piano embarks on a chromatic bass line, similar to measures 35-37, which sets up a clarinet melody that recalls the beginning of the development and temporarily re-introduces some agitation. This restatement, featuring slight embellishment, serves to nicely conclude the development in the same way that it began. At last, a series of falling two-note slurs in the

clarinet, recalling the original falling second motif (especially as employed in measures 43 and 44), are placed in contrary motion with a different second-centric idea in the piano and lead into a tranquillo, drawn-out measure 54, which finally resolves into the true recapitulation (see Figures 5.12 & 5.13).

Figure 5.13

Movement I, mm. 51-53. Falling two-note slurs boxed in red.



This final phrase, lasting from measures 50 through 55, is summatory, passionate, and noticeably drawn out. Throughout the movement, Saint-Saëns is liberal with granting rests to the clarinet, but here the soloist is not allowed to rest for five full measures. This extended resolution, drawn out further with the ritardando in measure 54, is exemplary of the romantic style.

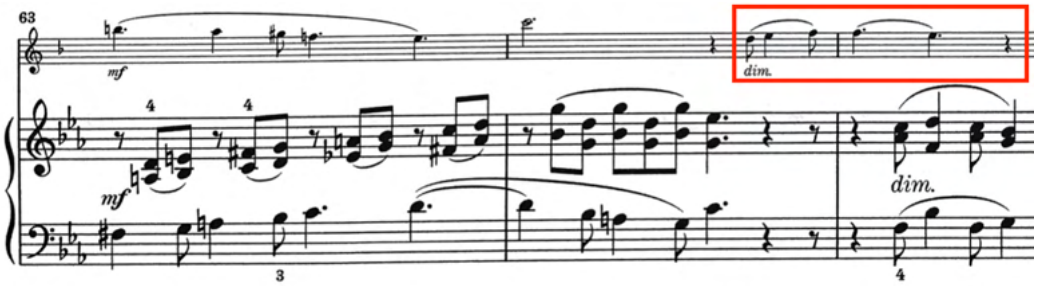
C. Recapitulation

The true recapitulation of this modified sonata form begins in measure 55 (see Appendix 5, mvt. 1, mm. 55-71). While this is clearly a recapitulation in the structural sense, it modifies the classical recapitulation in the harmonic sense, as immediately evidenced by the fact that it does not return to the original key of Eb Major. Despite transpositions, the clarinet melody is identical in rhythm and phrasing to the exposition (compare measures 2-19 to measures 55-72). It is

instead the harmonic complexity in the piano that causes the recapitulation to defy pleasing resolution. The bass line is consistently much more chromatically-based and follows a much faster harmonic progression than in the exposition. These changing harmonies, constant motion, and thicker texture send the pianist on a quest to find a balance between the tranquillo exposition and agitato development. Nonetheless, as this section progresses, it turns ever closer to a true recapitulation. By beat 4 of measure 64, the clarinet melody has morphed back to match the exposition identically, even though the piano accompaniment remains more adventurous; by the downbeat of measure 69, the piano adjusts to be an exact replica of the exposition as well (see Figures 5.3 & 5.14).

Figure 5.14

Movement I, mm. 63-65. Return to exposition content boxed in red.

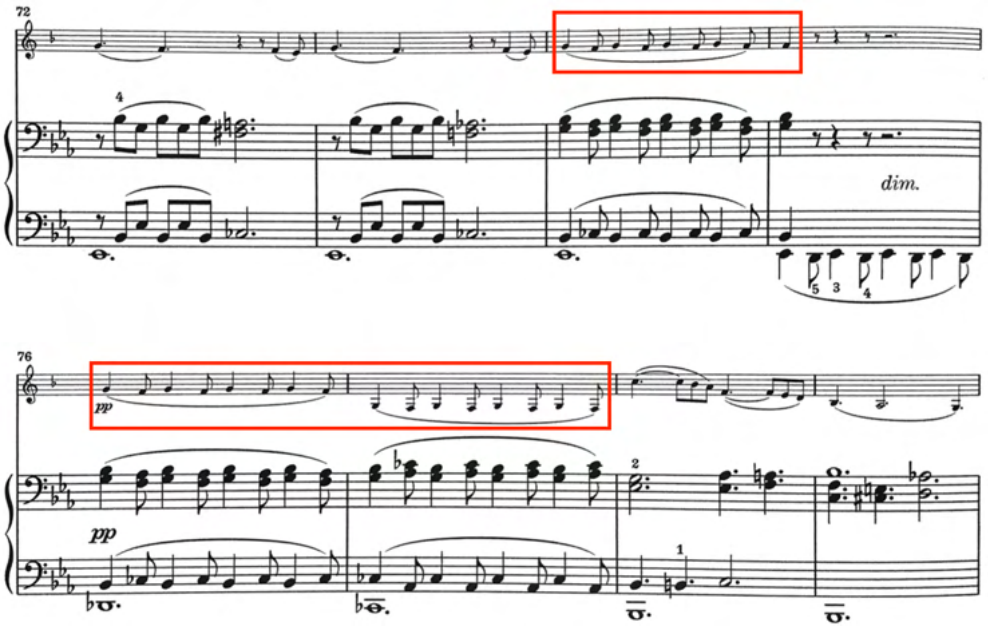


D. Coda

The coda to the first movement lasts from measure 72 through 84 and is a more extended version of the coda from the exposition (see Appendix 5, mvt. 1, mm. 72-84). As before, Saint-Saëns obsesses over the falling second motif, with the clarinet dancing exclusively around F and Eb for the entirety of measures 74-77 (see Figure 5.15).

Figure 5.15

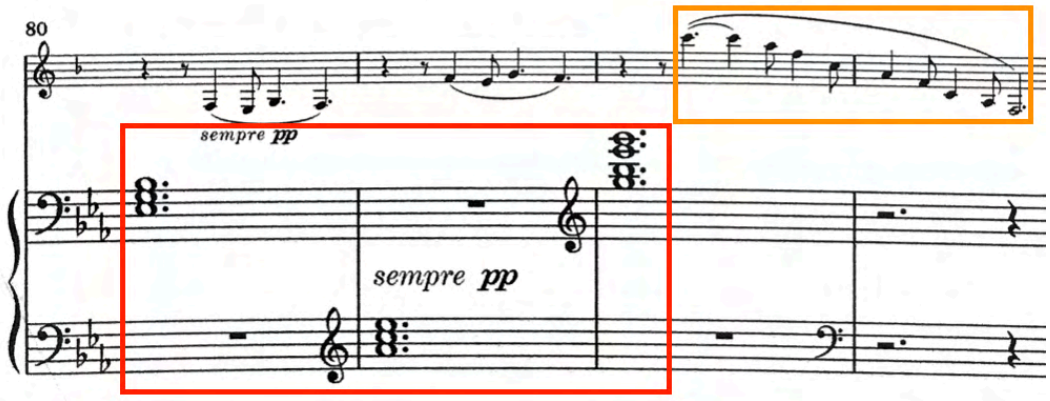
Movement I, mm. 63-65. Clarinet fixation on falling second motif (F and Eb) boxed in red.



However, the piano harmonies are more colorful than before, and rather than concluding the coda after three measures, he chooses to extend this simple motif with another low-register piano statement and two more tutti statements. Although the harmonic progression is slow throughout the coda, the piano slows down rhythmically as well beginning in measure 78: it reverts to quarter notes in measures 78-79 and whole note chords in measures 80-82 (see Figure 5.16).

Figure 5.16

Movement I, mm. 80-83. Rhythmic slowing of piano accompaniment boxed in red; descending clarinet arpeggio boxed in orange.



As the clarinet descends down a melodic figure which recalls the first theme of the development, the entire movement literally slows down as it concludes. A sempre pianissimo restatement of the theme by the clarinet in measures 80-81, underlaid by thin, ascending piano chords, returns the movement to its initial tranquillo mood. As at the end of the exposition, this coda is much more subdued than one would expect of a classically-inspired work. As the movement draws to a close, the clarinet quietly and gently descends on a simple Eb Major arpeggio, followed by two delicate tonic chords in the piano (see Figure 5.16). Rather than a conclusive V-I perfect authentic cadence, Saint-Saëns is content to close on exclusively the tonic, with the only hint of a cadence coming from the dominant-tonic progression of the bass. Ending in such a peaceful and ethereal manner, Saint-Saëns' French nationality and requisite love of color and atmosphere are clear.

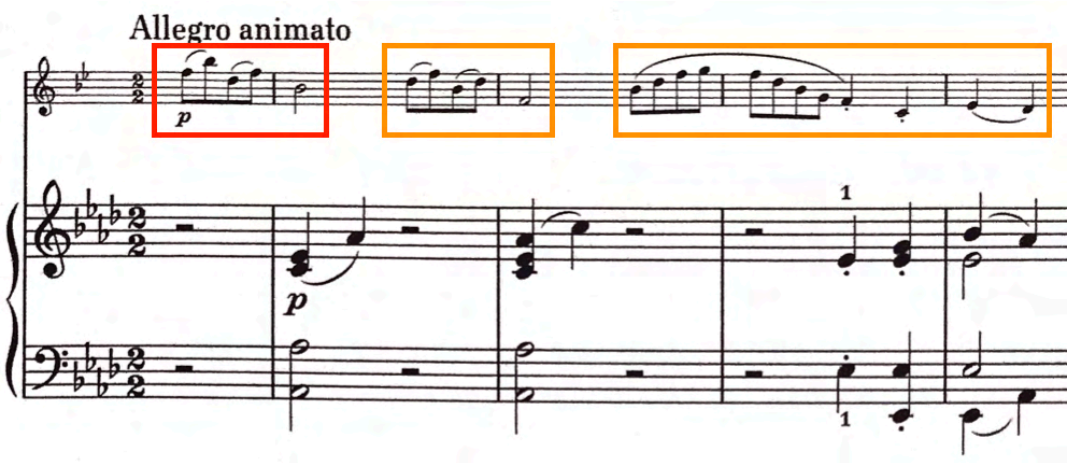
IV. Movement II, *Allegro animato* (Ab Major)

A. A section

Whereas the first movement begins with the piano briefly setting the stage, the clarinet immediately jumps in with melodic material at the beginning of the second movement. The break in mood from the previous movement is immediately clear. The latter half of Saint-Saëns' Italian marking, *animato*, suggests a dancing character; if one imagines the composer harking back to Baroque ideas, the movement might be a gavotte, while a more modern interpretation might characterize it as a scherzo. Regardless, it is organized in a basic ternary structure comprised of an A section (see Appendix 5, mvt. 2, mm. 1-32), B section, and A' section, each with written-out repeats. The first clarinet motif, introduced in the pickup to measure 1, is imbued with playfulness by its arpeggiated basis (on Ab Major) and brief two-note ("two-and-two") slurs (see Figure 5.17).

Figure 5.17

Movement II, mm. 1-4. First statement of "two-and-two" motif boxed in red; subsequent short & long phrases boxed in orange.

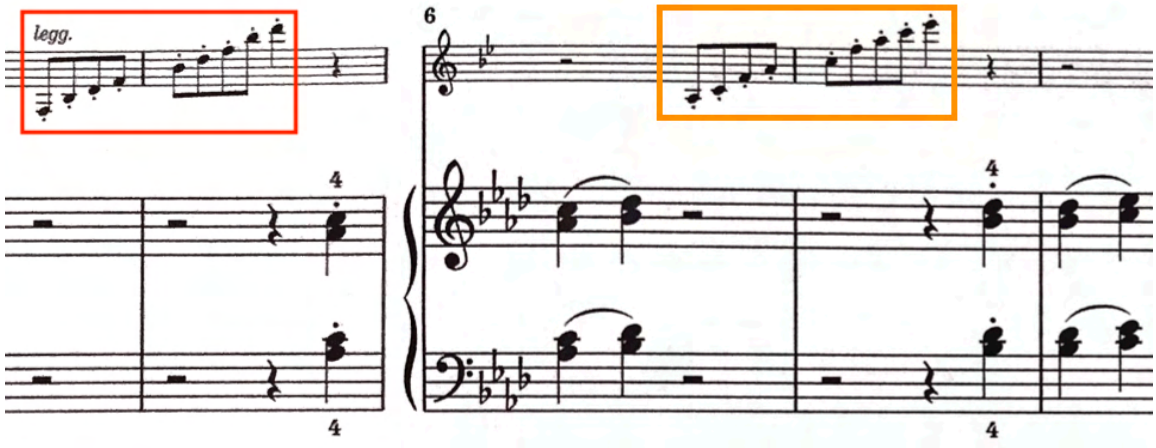


This directly contrasts with the stepwise motion and long slurs which lend a smooth and lyrical nature to the first movement. Rather than playing a rolling accompaniment as before, in this opening the piano only plays brief interjections during lulls in the clarinet's activity. This call-and-response structure is reminiscent of motifs developed in the latter half of the first movement's exposition. Likewise, the short-short long structure of the initial phrase – the clarinet plays two short statements from the pickup through beat 1 of measure 2 and one long statement from beat 2 of measure 2 through beat 1 of measure 4 – recalls a frequently-used phrase structure from the first movement (see Figure 5.17). Notably, the first movement's falling second motif also returns at the end of the relatively-lyrical long statement.

The clarinet introduces a new arpeggio motif from beat 2 of measure 4 into beat 1 of measure 5 (see Figure 5.18).

Figure 5.18

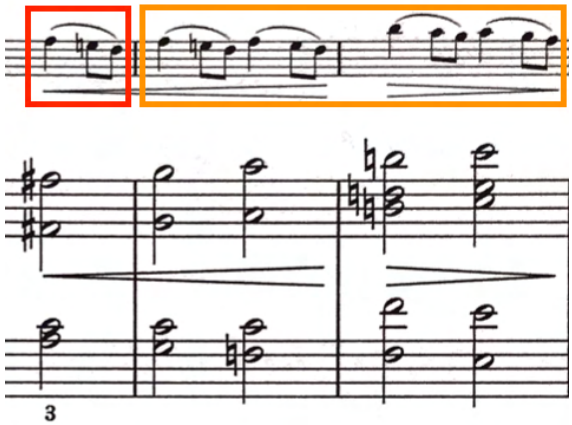
Movement II, mm. 4-8. First statement of arpeggiated motif boxed in red; subsequent sequencing boxed in orange.



This motif is very simple, but fits beautifully into the existing call-and-response structure. Saint-Saëns marks *leggiero* only in the clarinet part, but the piano naturally follows this light style. Both the clarinet and piano are actually instructed to play staccato, an articulation which the composer had carefully avoided throughout the first movement (staccato was first marked in movement 2, measure 3). While the opening motif had been sequenced downward, this new motif is sequenced upward: it is stated in Ab Major in measures 4 and 5 and in Eb Major in measures 6 and 7 (see Figure 5.18). Saint-Saëns rounds out this opening *a* section (within the larger *A* section) by introducing, repeating, and sequencing a third motif in measures 8 through 10 (see Figure 5.19).

Figure 5.19

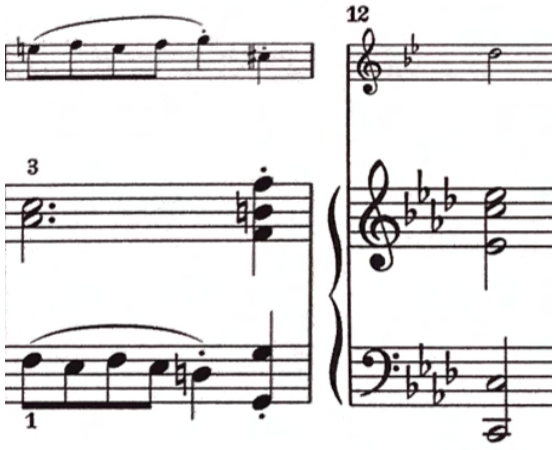
Movement II, mm. 8-10. First statement of quarter-eighth-eighth motif boxed in red; subsequent repetition & sequencing boxed in orange.



This simple quarter-eighth-eighth motif is introduced on beat 2 of measure 8, repeated twice in measure 9, and sequenced twice in measure 10, then flows seamlessly into a short conclusive statement in measures 11 and 12 (see Figures 5.19 & 5.20).

Figure 5.20

Movement II, mm. 11-12. Short conclusive statement.



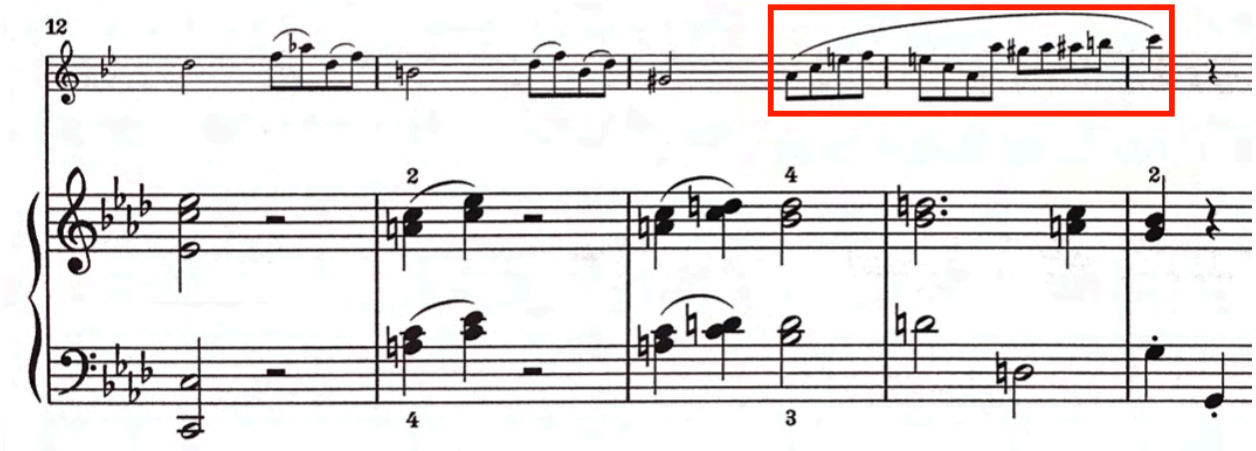
It is during this phrase that the piano at last plays in conjunction with the clarinet, supporting the clarinet's motivic activity with sustained, yet nearly chromatic harmonic language. To bring the statement to a close, the two instruments join forces in bouncing cadential motion on beat 2 of measure 11 and beat 1 of measure 12, solidifying the *giocoso* nature of the movement. However, this cadence does not resolve to Ab Major or F minor, as expected; it instead resolves to C minor, acting like a deceptive cadence and moving the piece further from notions of standard classical structure.

Like the first movement, the second movement's opening section (the *A* section) possesses an *a a'* structure. In this case, the *a'* section launches immediately out of the deceptive cadence that concludes the *a* section. The *a'* section is slightly longer than the *a* section (20 measures versus 12 measures) but still relies on the original three motifs. Measures 12 (beat 2) through 20 (beat 1) in the *a'* section correspond to the pickup measure through measure 4 (beat 1) in the *a* section, as both subsections are built around the initial two-and-two motif. As before, the *a'* version of the phrase is comprised of two short statements plus one long statement. In

contrast, the “long” phrase here (beat 2 of measure 14 through beat 1 of measure 16) is more developed and less conclusive than the “long” phrase in the *a* section (beat 2 of measure 2 through beat 1 of measure 4) (see Figures 5.17 & 5.21).

Figure 5.21

Movement II, mm. 12-16. “Long” phrase boxed in red.

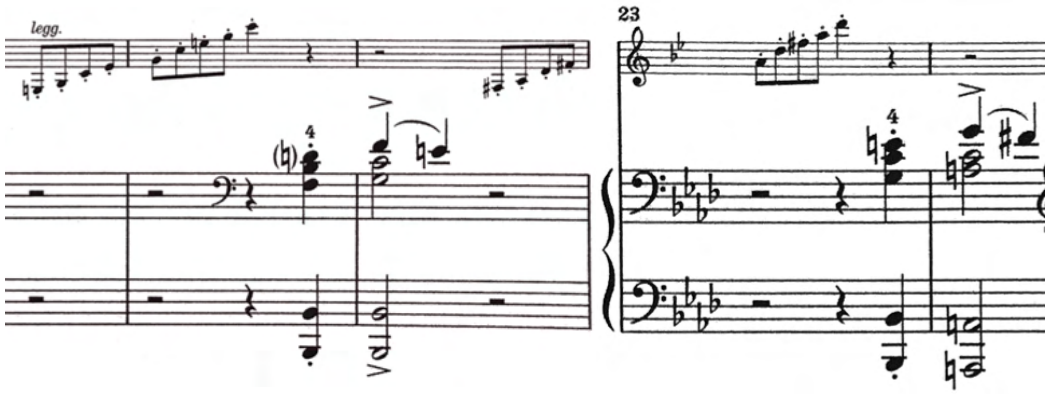


The entire phrase is also sequenced up a major third and loosely repeated in measures 16 (beat 2) through 20 (beat 1). This double phrase in the *a’* section is also marked by increased clarinet chromaticism and thicker, more colorful, and more frequent piano harmonies.

Measures 20 (beat 2) through 24 (beat 1) in the *a’* section cleanly correspond to measures 4 (beat 2) through 8 (beat 1) in the *a* section (see Figures 5.18 & 5.22).

Figure 5.22

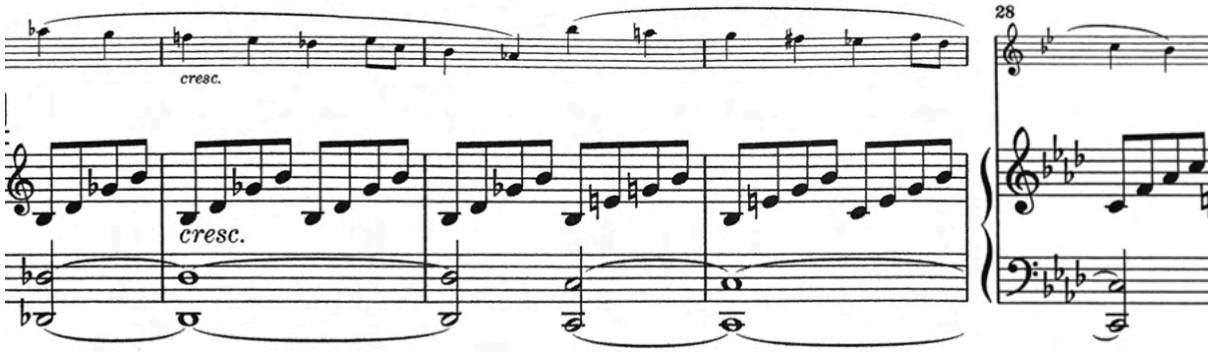
Movement II, mm. 20-24. Return of arpeggio motif section.



While the harmonies at play are different, the arpeggio clarinet motif is stated twice, sequenced up the second time, and followed by a piano response, just as before. Most notable is the addition of an accent to the downbeat of each piano response, making it more insistent than in the a section. However, the next subsection (beat 2 of measure 24 through beat 1 of measure 28) represents a new idea with no parallel in the *a* section (see Figure 5.23).

Figure 5.23

Movement II, mm. 24-28. Presentation of new melodic idea.

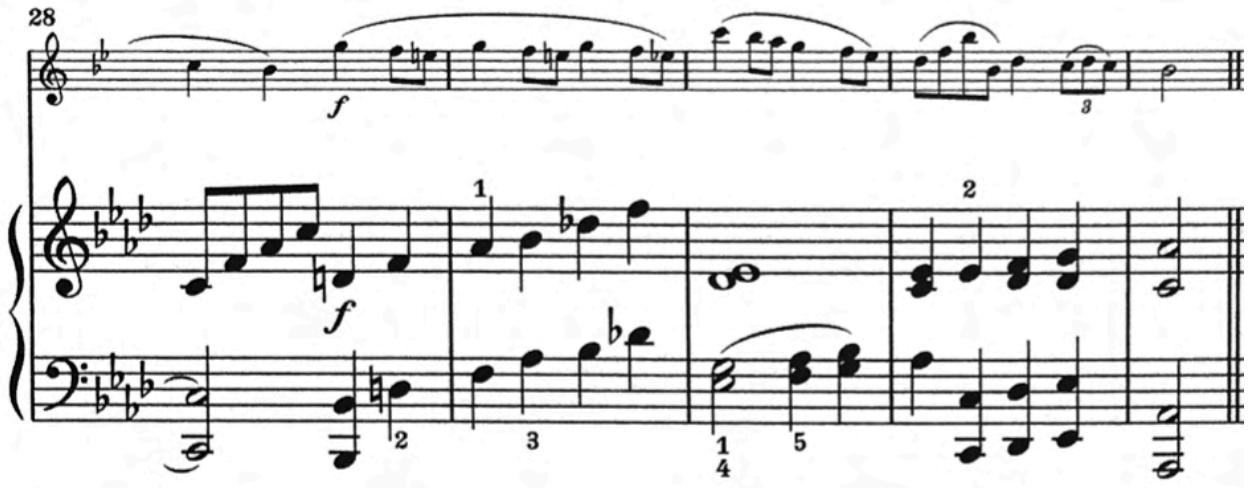


The rolling arpeggios in the piano accompaniment appear to be a thematic continuation of the arpeggios from the second motif; this is the first time the piano plays arpeggios, or even anything flowing, in the entire movement. Atop these arpeggios is a largely stepwise 2-measure clarinet melody which is then sequenced up a by a major second. This sequencing, the thick piano accompaniment, and the steady written crescendo all serve to build excitement and modulate back towards the home key.

Measures 28 (beat 2) through 32 (beat 1) in the *a'* section correspond to measures 8 (beat 2) through 12 (beat 1) in the *a* section: both phrases are based off of the quarter-eighth-eighth motif and are exactly 4 measures in length (see Figures 5.19, 5.20, & 5.24).

Figure 5.24

Movement II, mm. 28-32. Conclusion of a' section.



As before, the phrase in the *a'* section begins with a three-fold repetition of this motif by the clarinet, but the final repetition is slightly altered to lead into measure 30. At this point, the piano accompaniment is much more active than in the equivalent *a* section phrase (measures 8-9) and

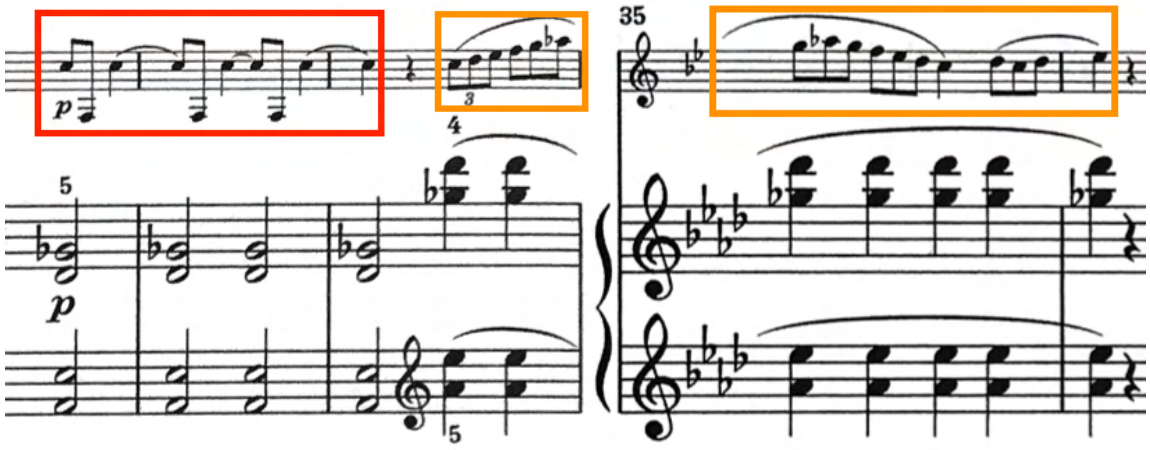
carries forth the concept of arpeggiation. Rather than employing straightforward sequencing of the quarter-eighth-eighth motif in measure 30, Saint-Saëns chooses to repeat the rhythmic aspect of the motif while switching to scalar motion. He also introduces a new conclusive statement in the clarinet, built around an Ab Major arpeggio, in measure 31. This is accompanied by stepwise chords and octaves in the piano moving towards a traditional V-I progression. A quick clarinet triplet, which is both the first use of a triplet in the movement and reminiscent of Baroque ornamentation, leads into the tutti tonic chord on the downbeat of measure 32. The solidity of this perfect authentic cadence is driven home by the clear V-I (Eb7 – A) motion in the piano, but in an impressionistic twist, Saint-Saëns chooses to leave the fifth out of the final tonic chord. Nonetheless, tonal language and double bar in measure 32 make the conclusion of the *A* section quite clear.

B. B Section

The *B* section of this movement's ternary structure begins in the latter half of measure 32, following the double bar (see Appendix 5, mvt. 2, mm. 32-64). Saint-Saëns gives the sound in the room no time to clear before immediately launching into this exploratory section, which is the most impressionistic of the entire sonata. The first motif, which plays upon the unique harmonic construction of the clarinet in twelfths, enters directly on beat 2 of measure 32 (see Figure 5.25).

Figure 5.25

Movement II, mm. 32-36. Syncopated motif boxed in red; triplet melody boxed in orange.



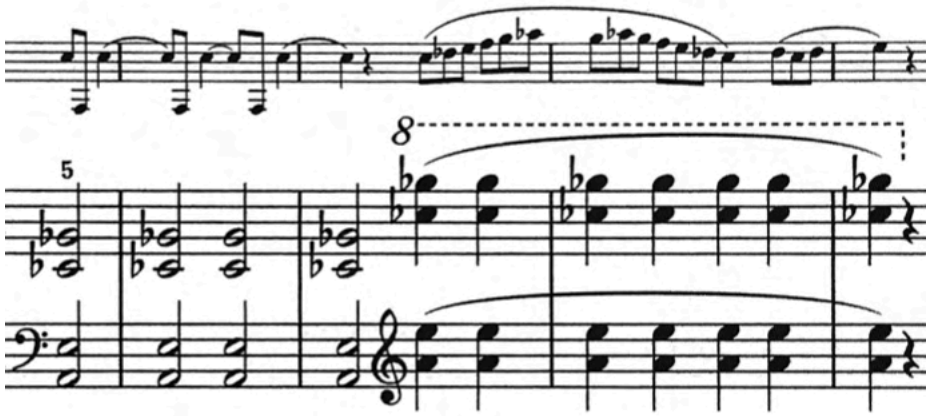
Its short-short-long nature can be seen as a rhythmic inversion of the third motive from the exposition. Like the exposition motive, it is repeated twice (in measure 33), but on each repetition the quarter note at the end of the statement is tied to the eighth note which begins the next statement, creating a syncopated pattern that transcends metric clarity (see Figure 5.25). This motive plays heavily with the aural placement of the downbeat, and the fact that it is first stated in a pickup bar only adds to the ambiguity. Saint-Saëns had nicely set up this pickup structure at the beginning of the movement and playfully remains true to it throughout the movement, especially during the *B* section.

The threefold statement of the syncopated motif in measures 32 (beat 2) through 34 (beat 1) is then followed by a sweeping, stepwise, triplet melody in the clarinet (see Figure 5.25). Whereas the exposition had concluded with a upper neighbor triplet, this melodic figure concludes with a lower neighbor triplet. The piano accompaniment is simply a series of repeated chords in the upper register, impressionistic in their defiance of a tonal center; these are evocative of a handbell choir or perhaps a French cathedral. These first two melodic ideas – the

syncopated motif from measures 32 (beat 2) through 34 (beat 1) and the triplet melody from measures 34 (beat 2) through 36 (beat 1) – are then repeated from measures 36 (beat 2) through 40 (beat 1) (see Figures 5.25 & 5.26).

Figure 5.26

Movement II, mm. 36-40. Reptition of syncopated motif & triplet melody.

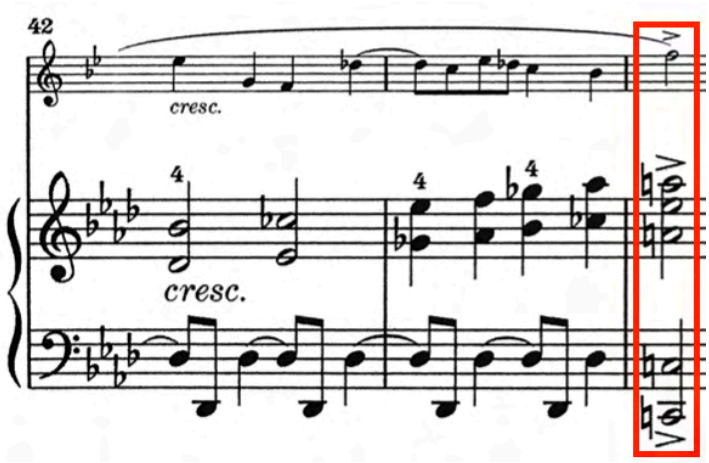


Save for an additional accidental in the triplet melody, the clarinet line is identical. However, the piano harmonies shift slightly, and the "handbell" accompaniment to the triplet melody is placed even higher in the piano's tessitura.

The syncopated motif returns again on beat 2 of measure 40, but this time it is stated in the piano's bass voice. Lasting for three and a half consecutive measures, it loosely acts as a pedal tone underneath a series of ascending chords in the piano's right hand. Floating atop this accompaniment is a lyrical clarinet melody. Structured in pairs of descending seconds, it strongly evokes the falling second motif from the first movement. The steady crescendo throughout this phrase climaxes with an accented, tutti A diminished chord on beat 1 of measure 44 (see Figure 5.27).

Figure 5.27

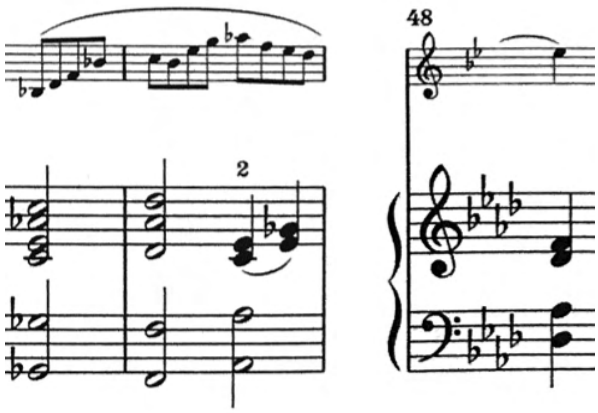
Movement II, mm. 42-44. Tutti A diminshed chord boxed in red.



The two instruments then launch into a brief call-and-response section structured around insistent descending arpeggios; meanwhile, the piano's left hand steadily and chromatically ascends through a series of octaves in half notes. Although the chromatic pattern is lost, these bass half notes continue as the first section (the *b* section) of the B section concludes in measures 46 (beat 2) through 48 (beat 1) (see Figure 5.28).

Figure 5.28

Movement II, mm. 46-48. Conclusion of the b section.

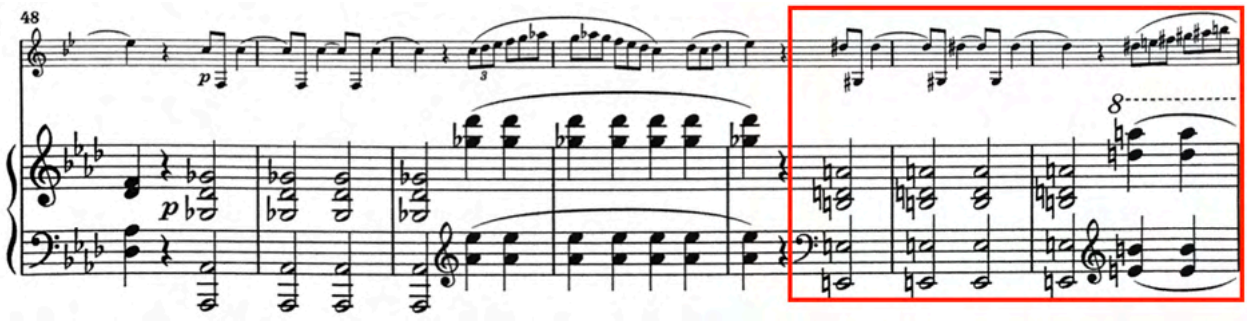


The accompanying clarinet melody, still loosely based off arpeggios, recalls the "long" phrases from measures 14 (beat 2) through 16 (beat 1) and measures 18 (beat 2) through 20 (beat 1) in the exposition. Guided by the clear harmonic progression in the piano, the instruments land on a Db Major chord on the downbeat of measure 48 to conclude the *b* section.

If the first half of the *B* section (measure 32, beat 2, through measure 48, beat 1) is considered the *b* section, then the second half of the development (measure 48, beat 2, through measure 64, beat 1) is considered the *b'* section. The *b'* section is a direct thematic restatement of the *b'* section and is identical in length. The clarinet's melodic line and the piano accompaniment are essentially the same as before, but the modulations in the clarinet line are now more obvious and the piano harmonies are noticeably thicker. The sudden modulation on beat 2 of measure 52 places the clarinet in potentially precarious territory, but this is offset so well by the triplet melody/"handbell" accompaniment in measures 54 (beat 2) through 56 (beat 1) and the low piano accompaniment to the falling second melody in measures 56 (beat 1) through 60 (beat 1) that it is not jarring to the listener (see Figure 5.29).

Figure 5.29

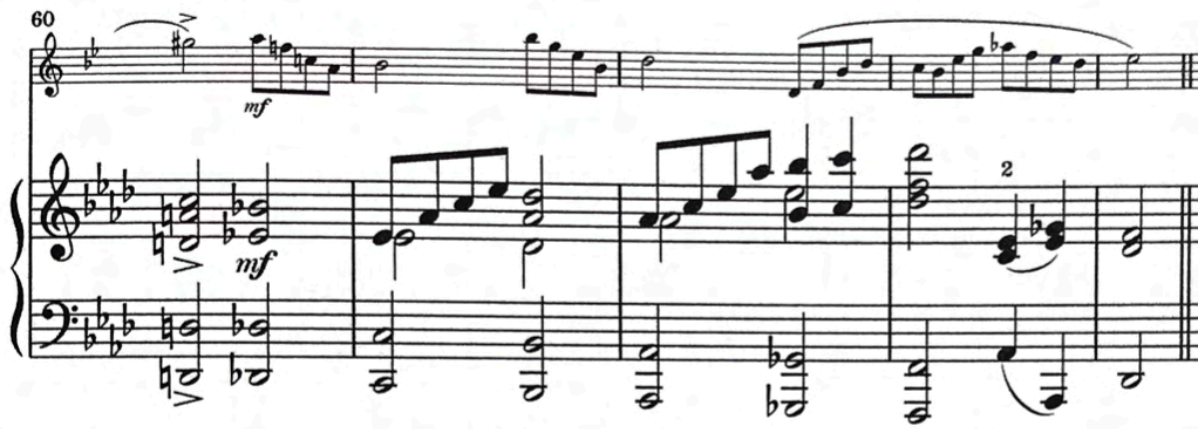
Movement II, mm. 48-54. Modulation boxed in red.



Despite these colorful and unexpected harmonies, Saint-Saëns is the skillfully employs the codetta section from measures 60 (beat 2) through 64 (beat 1) to harmonically return home (see Figure 5.29). Stepwise descending bass octaves in half notes lead into a V-I (Ab7 – Db) progression from measure 63 into measure 64. Just like the codetta of the *b* section, the *b'* section, and the entire *B* section, ends in a solid perfect authentic cadence on the downbeat of measure 64 (see Figures 5.28 & 5.30).

Figure 5.30

Movement II, mm. 60-64. Conclusion (codetta) of the b' section.

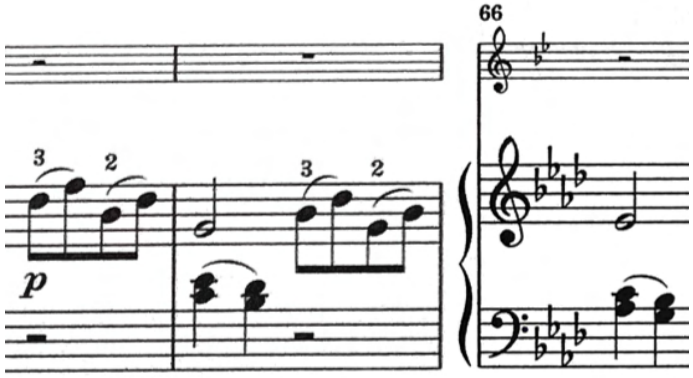


C. A' Section

To bridge the gap between the *B* section and the *A'* section, Saint-Saëns employs a brief piano interlude in measures 64 (beat 2) through 66 (beat 1) (see Figure 5.31).

Figure 5.31

Movement II, mm. 64-66. Brief piano interlude.

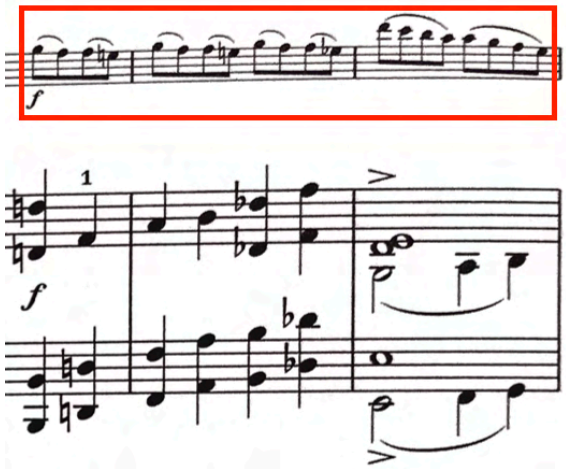


This solo section is based off of the two-and-two motif from the *A* section, with the piano's right hand giving the "call" and its left hand providing the "response". Light and soft, it employs simple harmonic language and guides seamlessly into the *A'* section.

The *A'* section lasts from measures 66 (beat 2) through 98 (beat 1) (see Appendix 5, mvt. 2, mm. 66-98). Whereas the first movement possessed a modified recapitulation of its opening section (the exposition), the return of the second movement's *A* section is nearly exact. Indeed, the clarinet part from measures 66 (beat 2) through 94 (beat 1) is identical to the equivalent portion of the *A* section, which lasts from the pickup measure through measure 28 (beat 1). Although the piano part likewise holds true to the harmonic progression from the *A* section, it is generally thicker and more colorful in the *A'* section; this matches Saint-Saëns' treatment of the repetition of the *B* section (the *b'* section). The clarinet part only breaks from the mold in measures 94 (beat 2) through 96 to provide an embellished conclusion to the *A'* section (see Figures 5.24 & 5.32).

Figure 5.32

Movement II, mm. 94-96. Embellished clarinet line concluding the A' section.



Additional eighth notes, largely grouped in the "two-and-two" pattern of the movement's first motif, flesh out the original melody and lend additional drama to this conclusion. Interestingly, the piano part in these last four bars is nearly identical to that in the *A* section; the most notable difference is an accent on the downbeat of measure 96 to emphasize that it is the arrival point. Like the *A* section, the *A'* section concludes with a perfect authentic cadence in Ab Major and a double bar.

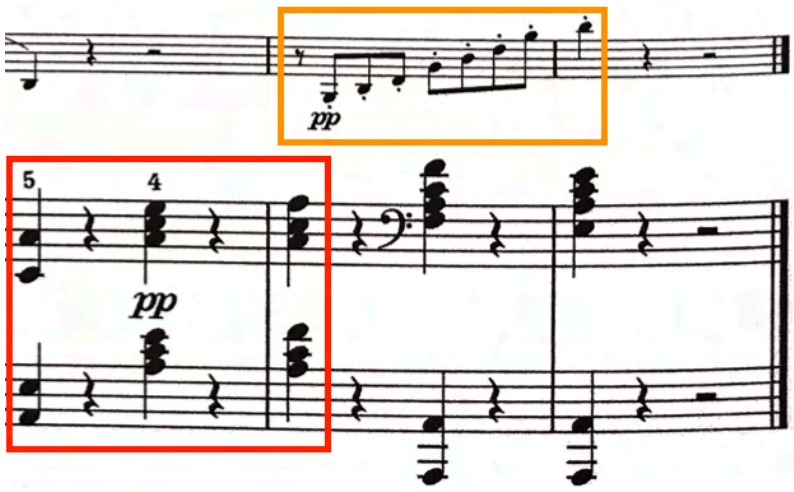
D. Codetta

To conclude the second movement, Saint-Saëns employs a brief codetta in measures 98 (beat 2) through 108 (see Appendix 5, mvt. 2, mm. 98-108). As was the case between the *B* section and *A'* section, a short solo piano section bridges the gap between the *A'* section and the codetta. The restatement of the syncopated motif high in the tessitura of the piano's right hand, accompanied by thin "handbell" chords in its left hand, makes it clear that this codetta is quoting melodic material from the *B* section. Predictably, when the clarinet enters on beat 2 of measure 100, it does so with the second statement (the triplet melody) from the *B* section; the piano

accompanies accordingly. However, the restatement of the syncopated motif by the clarinet flows directly into an extended, almost operatic version of the triplet melody. Light, separated, ascending chords in the piano in measures 106 through 107 (beat 1) evoke ringing church bells as the movement concludes, and this aural image continues even as the chords drop into the bass clef to establish a sense of finality (see Figure 5.33).

Figure 5.33

Movement II, mm. 106-108. Ascending piano chords boxed in red; ascending clarinet arpeggio boxed in orange.



Atop, the clarinet ascends up an agile, tongued, pianissimo F minor arpeggio to land on the tonic Ab with the piano (see Figure 5.33). This produces an interesting parallel with the conclusion of the first movement: both movements end with a pianissimo clarinet arpeggio, but whereas the arpeggio is slurred and descending in the first movement, it is staccato and ascending in the second movement (see Figures 5.16 & 5.33). Thus, the second movement ends just as it began: playful, sprightly, and with the clarinet getting in the last word.

Chapter 6:

Claude Debussy, Premiére Rhapsodie

I. Claude Debussy

Popularly regarded as the icon of Impressionistic music, Claude Debussy (1862-1918) was a norm-breaking French composer who is best characterized by his infusion of non-Western harmonies and explorations of tone color into the French sound. Born into a poor family, Debussy's considerable natural talent was nonetheless developed in early piano lessons with Antoinette Mauté, who is believed to have been a student of Chopin (Ross, 2018). This training enabled him to enter the Paris Conservatory at age 10; he was to have no other formal education (*Claude Debussy*, n.d.). Debussy was a stubborn non-conformist during his time at the Conservatory and insisted on creating music in his own style, particularly after he shifted his focus from piano to composition (Hecht, 2008). Early Romantic influences, particularly the Wagnerian style, were both reinforced and augmented by Russian "exoticism" as Debussy travelled with Tchaikovsky's patron Nadezhda von Meck in his late teens (Forqurean, 2014; Hecht, 2008; *Claude Debussy Biography*, 2018). Shortly thereafter, he won the famed Prix de Rome composition prize (*Claude Debussy*, n.d.). However, Debussy hated his years studying in Italy; he produced few works and quit the program prematurely (*Claude Debussy*, 2017).

Upon returning to Paris and frequenting cafes occupied by Symbolist poets and Impressionist painters, Debussy turned towards these contemporary French movements and away from explicit Germanic Romanticism (*Claude Debussy*, n.d.). He became as enamored by the paintings of Claude Monet and the poetry of Stéphane Mallarmé as the music of Erik Satie (*Claude Debussy*, 2017). His interest in colorful non-Western harmony was reinforced by a

pivotal experience witnessing the Javanese Gamelan at the 1889 World Exhibition in Paris (*Claude Debussy Biography*, 2015). Debussy thus developed a characteristic style that focused more on explorations of color and timbre than on structure. This style was dubbed "Impressionism", but Debussy himself hated the term and identified more closely with "Symbolism" and its evocation of unreal realms (*Claude* Debussy, 2017; Ross, 2018). Regardless of the label, his long list of famed works includes his opera *Pelleas et Melisande*, piano preludes such as *Girl with the Flaxen Hair*, and orchestral tone poems such as *Prelude to the Afternoon of a Faun* (*Claude Debussy (1862-1918*, n.d.)).

Prelude to the Afternoon of a Faun, composed in 1902 after the titular Symbolist poem by Mallarmé, served as Debussy's breakthrough composition (Hecht, 2008). His style – characterized by the use of elements such as whole tone scales, modality, and planing – became a widely recognized and influential phenomenon (Ross, 2018; *Claude Debussy*, 2017). Debussy's most notable vocal compositions date to his early years, and at the height of his productivity he focused on instrumental music: chamber, piano, and orchestral works (*Claude Debussy 1862-1918*, n.d.). Even in the orchestral sphere, he facilitated his experimentations with tone color and encouraged listener approachability by writing for smaller ensembles and employing shorter forms (*Claude Debussy*, 2017). Later in life, Debussy diversified his career to also include conducting appearances and music critiques (*Claude Debussy*, n.d). As a music critic, his cantankerous reviews were intended to promote modern music and curb excessive reverence of the past (Ross, 2018). Debussy's revolutionary approach to composition ultimately influenced 20th century musical movements as disparate as jazz and serialism (Ross, 2018).

II. Context of the Premiére Rhapsodie

Debussy was invited to join the advisory board of his alma mater, the Paris Conservatory, by Fauré in 1909 (Allsen, 2018). Despite personal distaste for the school's competitions, he was soon asked to compose both a solo and a sight-reading piece for a clarinet contest to be held the following year (Brooks, 2017, pp. 26-27). The *Premiére Rhapsodie* was the solo that resulted from this commission. The accompanying sight-reading piece, entitled the *Petite Piece,* was written later with much more haste (Graulty, 2001). Following the premiere performance by Prosper Mimart, the clarinet professor to whom the piece was dedicated, the *Premiére Rhapsodie* became an instant classic (Brooks. 2017, p. 27). Its popularity inspired Debussy to publish an additional version which transformed the original piano accompaniment into a full orchestration for winds and strings (Estrin, n.d.). The piece is a free-form exploration of the tone color and virtuosity of the clarinet, characteristically sweeping the listener through a series of moods (Estrin, n.d.).

This virtuosic solo is emblematic of Debussy's ability to flawlessly weave together lyricism, technical passages, and tone color to create an immersive auditory landscape (Debussy, 1910/1988). His masterful manipulation of rhythmic motives and melodic phrases permits a cohesive experience even without the programmatic stories of his most popular works (Forqurean, 2014, p. 13; Brooks, 2017, p. 28)). Although it is truly a rhapsody and has no official form, the sectional structure of the *Premiére Rhapsodie* betrays Debussy's Romantic roots and foreshadows the upcoming Neo-Classical movement (Forqurean, 2014, pp. 12-14). Nonetheless, only Debussy's wide brushstrokes and colorful non-Western harmonies can link these disparate sections together. Non-functional harmony, motives, dramatic dynamic contrasts, virtuosic

bursts, and melodic lines structured on thirds pervade the piece (Brooks, 2017, p. 28). It is a deeply Impressionistic work, even when called by any other name (Allsen, 2018).

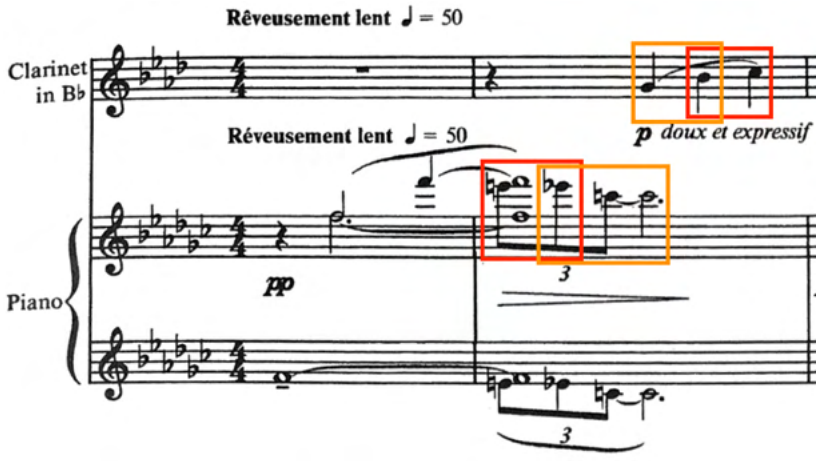
III. *Premiére Rhapsodie*

A. Introduction

In true Impressionist form, the rhapsody begins in a haze. The misty atmosphere is established both by Debussy's notated guidance – the tempo is described as "dreamily slow" (rêveusement lent) – and by the gentle, rolling nature of the piano and clarinet lines. The piano begins the eight-bar introduction with a series of isolated entries, spanning three octaves, on F (see Appendix 6, mm. 1-8). Throughout the introduction, this loose pedal F serves as the best indication of a tonal center. The octave entrances bleed into a falling triplet figure on the downbeat of measure 2, which is then sustained through the clarinet entrance later in the measure (see Figure 6.1).

Figure 6.1

Mm. 1-2. Major seconds boxed in red; minor thirds boxed in orange.



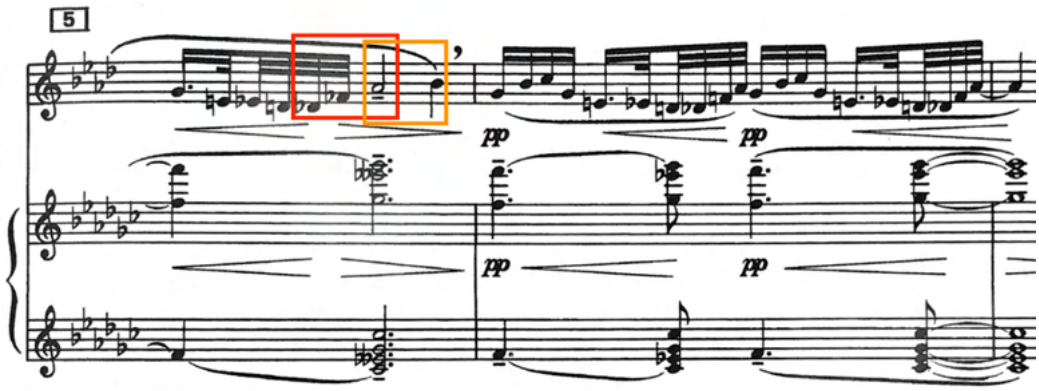
The clarinet echoes the piano with a "sweet" three-note motive in quarter notes. Whereas the triplet figure in the piano descends, the clarinet motive ascends; this motive also inverts the major second – minor third relationship present among the piano's falling F – Eb – C (see Figure 6.1). The resulting minor third – major second pattern, articulated here in the clarinet as concert F – Ab – Bb, becomes a fundamental building-block and uniting force of the rhapsody.

The entire introduction maintains a subdued spirit by virtue of the muted dynamics. The piano is never explicitly instructed to play louder than *pianissimo*, and the clarinet never louder than *piano*. Only tutti swells permit fleeting moments of drama. Debussy also situates both hands of the piano exclusively in the treble clef throughout the introduction, permitting a light and thin accompaniment. When inserted, the clarinet floats in between the piano tessitura. Sustained chords and pedal tones in the piano contribute to a further sense of muddiness and ambiguity.

Rather than emphasizing a tonal center, Debussy unites this introduction through motivic repetition. Measures 3 and 4 are nearly identical to measures 1 and 2; the only difference is that the final note in the piano's triplet figure is a half step lower in measure 4 than before. Measure 5 introduces new material in the form of a lurching tumble of clarinet 32nd notes (see Figure 6.2).

Figure 6.2

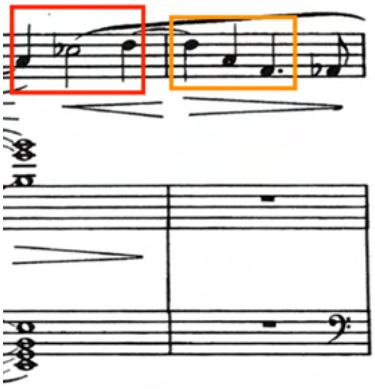
Mm. 5-6. Concert Cb minor arpeggio boxed in red; major second boxed in orange.



Accompanied by hairpin dynamics, the clarinet swells through a chromatic descending line before backing off as it rises up a concert Cb minor arpeggio; this phrase concludes with a major second interval, recalling the initial minor third – major second motive (see Figures 6.1 & 6.2). The piano accompaniment is simple: the octave F's are sustained from measures 3 and 4, then resolve into a Cb minor chord on beat 2 to match the clarinet. Measure 6 is a truncated repetition of the material in measures 4 and 5 (see Figure 6.2). The ascending clarinet motive and tumbling 32nd notes are condensed into two two-beat statements, and the piano accompaniment corresponds to that in measure 5. While the piano fades away on a sustained Cb minor chord, the clarinet concludes the introduction with a floating solo line in measures 7 and 8 (see Figure 6.3).

Figure 6.3

Mm. 7-8. Minor third & major second boxed in red; concert Cb Major arpeggio boxed in orange.



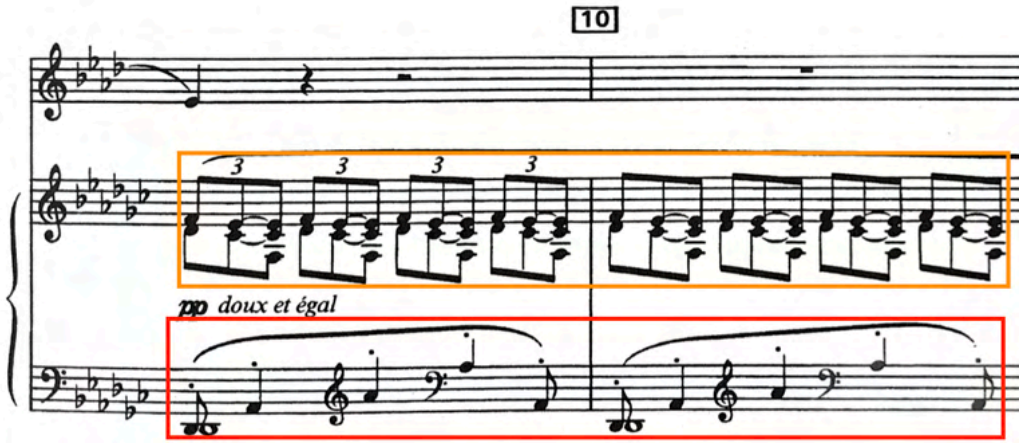
In measure 7, this gentle solo outlines the minor third – major second motive before descending on a concert Cb Major arpeggio in measure 8 (see Figure 6.3). These shifting tonalities, combined with the chromatic motion that resolves beats 3 and 4 of measure 8 into the downbeat of measure 9, clearly establish a sense of ambiguity.

B. A *Theme*

Measure 9 begins a new section, lasting from measures 9 through 20, which introduces the *A* theme of the piece (see Appendix 6, mm. 9-20). The clarinet's melodic line from the introduction bleeds directly into the piano's establishment of the accompaniment to the new section. This theme of elided sections, fading into and out of each other, is central to the rhapsody. The accompaniment is rolling, yet metrical; Debussy instructs "sweet and even" playing to create a cloak of color. The piano's left hand establishes a tonic pedal point underneath syncopated dominant octaves (see Figure 6.4).

Figure 6.4

Mm. 9-10. Tonic pedal point & syncopated dominant octaves boxed in red; triplet broken Db7 chords boxed in orange.



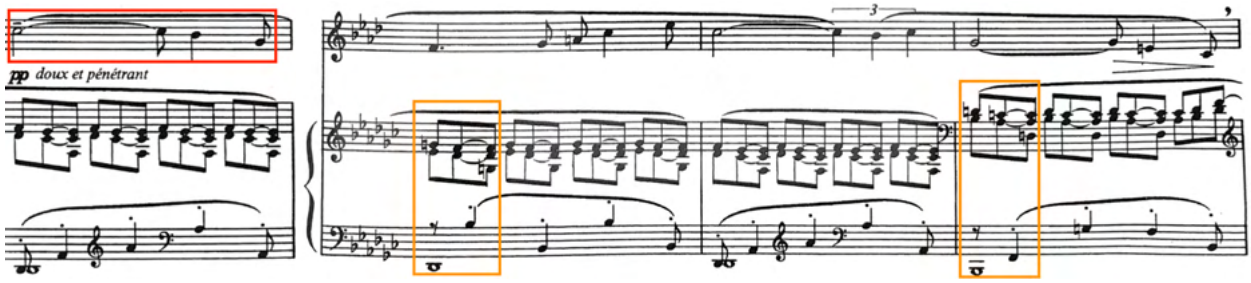
Meanwhile, the piano's right hand fleshes out this Db7 chord with broken chords in triplets, adding hints of suspensions and the whole tone scale (see Figure 6.4). The combined effect is a subdued two-against-three polyrhythm which sets the misty scene out of which the clarinet

theme will arise. This formula persists in the accompaniment through most of the *A* theme (until measure 17), with individual measures sometimes changing tonal centers.

The clarinet enters with the precious *A* theme on the downbeat of measure 11. Like the piano, the clarinet is instructed to play *pianissimo*, but Debussy's slightly different choice of stylistic markings ("penetrating" replaces "even") indicates the nuanced prominence of this melody. The lyrical theme employs clear descending and ascending motion, but rarely moves in strictly scalar fashion. Syncopation echoes the left hand of the piano and adds to the richness of the overall texture, despite the thin scoring. The melody in measures 11 and 12 loosely parallels that in measure 5: it descends first (in measure 11), then ascends (in measure 12), accompanied by a harmonic change to Eb7 (see Figure 6.5).

Figure 6.5

Mm. 11-14. Antecedent phrase. Inverted sequence of opening pitches boxed in red; harmonic shifts to Eb7 and Bb7 boxed in orange.



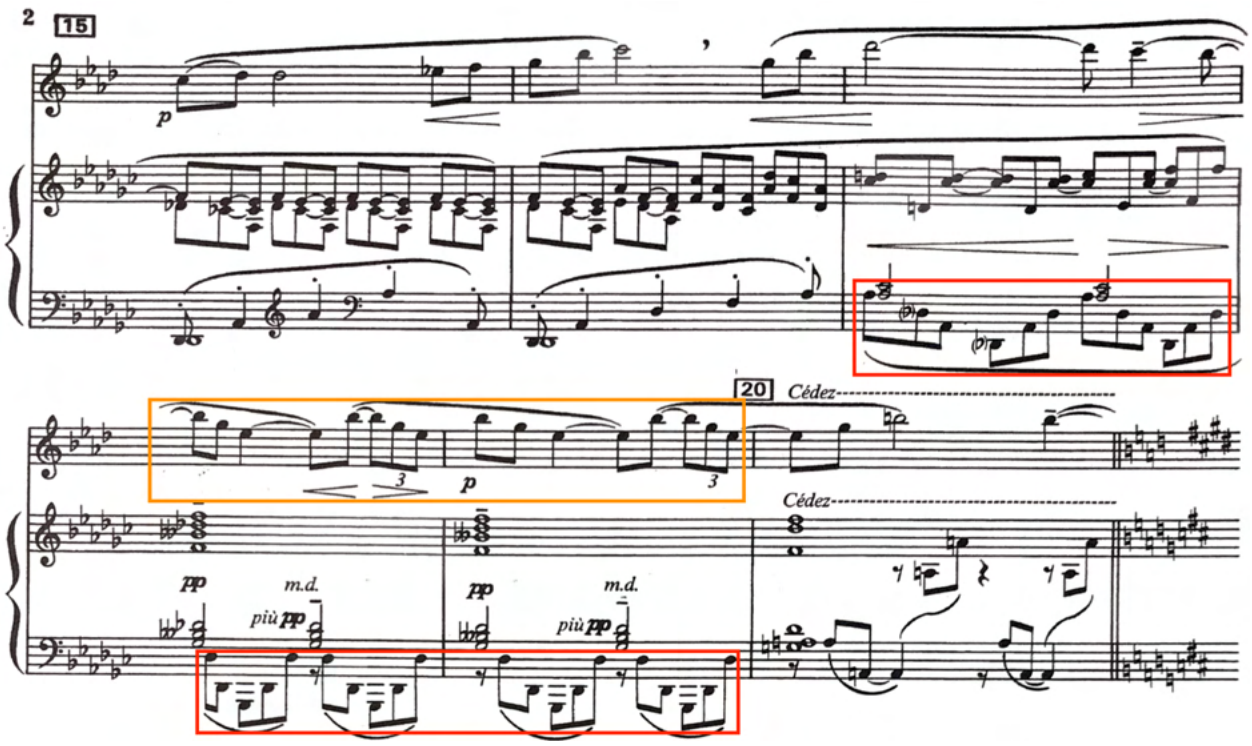
Notably, the three pitches in measure 11 are identical to those in measure 2, but are presented in the inverse order (see Figures 6.1 & 6.5). Like the introduction, this descending melodic material is immediately embellished in measure 13, but this time the added triplet figure elongates the

phrase. The antecedent phrase of the *A* theme concludes atop Bb7 harmony in measure 14 (see Figure 6.5).

Measures 15 through 20 present the consequent phrase of the *A* theme (see Figure 6.6).

Figure 6.6

Mm. 15-20. Consequent phrase. Piano bass voice triplets boxed in red; descending Db7 arpeggiated melody boxed in orange.



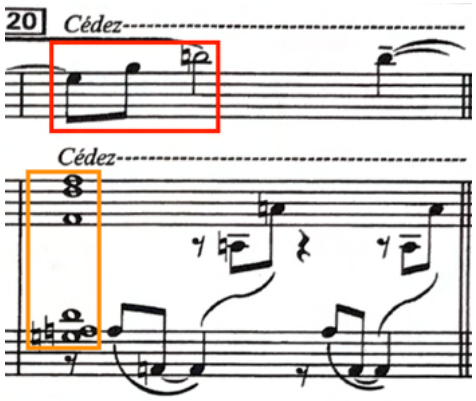
Compared to the preceding phrase, this phrase has both a drawn-out melody and more varied accompaniment. Measures 15 and 16 feature a predominantly scalar ascending melody underlaid by the now-familiar polyrhythm accompaniment. Measure 17 serves as a transitional point from this ascending melody into the descending melody in measures 18 and 19. While the accompaniment in this measure remains in the realm of Db7, the piano's left hand adopts the

triplet rhythm (in arpeggios) and its right hand breaks from the existing formula to creep up the keyboard (see Figure 6.6). The descending clarinet melody in measures 18 and 19 is simply an elaborated Db7 arpeggiation, drilled in a cadenza-like manner (see Figure 6.6). Because Debussy does not seek tonal clarity, he subtly switches the accompaniment to a tonality that is strongly asserted via whole and half notes, but occupies an ambiguous space between a seventh chord and a whole tone cluster. Nonetheless, the triplet figure is retained in the piano's bass voice (see Figure 6.6).

The consequent phrase concludes in measure 20 as the clarinet ascends on an Db augmented arpeggio (see Figure 6.7).

Figure 6.7

M. 20. Ascending Db augmented arpreggio boxed in red; whole tone cluster boxed in orange.



However, because this is the impressionist style, the end of the phrase cannot be conclusive. Instead, the whole tone chord established by the whole note accompaniment is intentionally ambiguous (see Figure 6.7). While leaping octave A's in the accompaniment do echo the Db augmented arpeggio in the melody, Debussy's choice to highlight the augmented A (rather than the expected Ab) creates a sense of forward motion and inconclusiveness. The slight slowing of

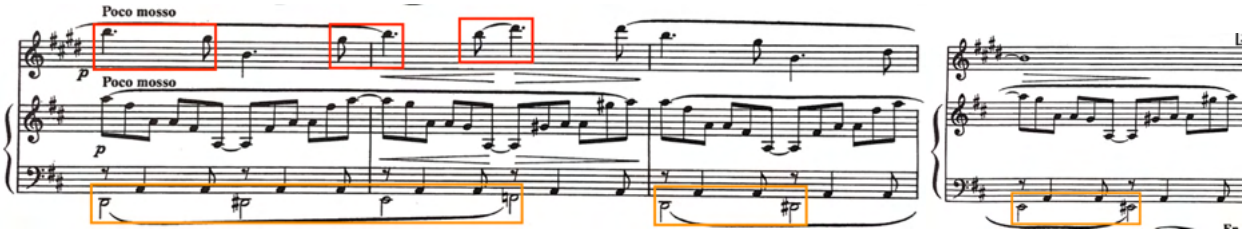
the tempo, indicated by Debussy's instruction to "give way" (cédez), is critical to establish a sense of finality to the theme. Even so, combined with the whole tone cluster, it allows for a seamless transition into the next phrase. As was the case with the transition between the introduction and the *A* theme, Debussy does not structure sections explicitly and intentionally bleeds them together.

C. B *Theme*

The *B* theme begins on the fourth beat of measure 20 and lasts through measure 28 (see Appendix 6, mm. 20-28). Marked *poco mosso*, this theme enjoys more energy than the previous theme, but is still soft, sweet, and thinly scored in this iteration. Both the melody and the accompaniment of this theme are situated squarely in D Major, but both instruments avoid playing the pitch D itself. In measures 20 through 24, the antecedent clarinet melody consists simply of leaps between the mediant and tonic of D Major in various octaves (see Figure 6.8).

Figure 6.8

Mm. 21-24. Some uses of major third interval boxed in red; chromatic bass line boxed in orange.



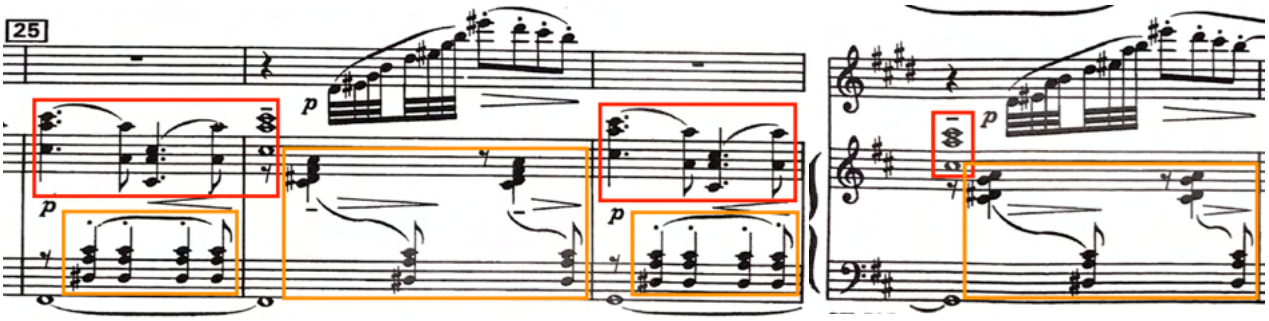
These fluid leaps contribute to a sense of forward motion in this section, and the emphasis on the interval of a major third (rather than the minor third from the introduction) establishes a newfound openness (see Figures 6.1 & 6.8). This ability to construct melodic

material out of basic harmonic function, while still evading clear tonic pronouncement, is characteristic of Debussy's impressionist style. Underneath, the piano accompaniment is akin to that of the previous section. The right hand continues the triplets from before, this time in an arpeggiated manner that employs primarily the mediant and dominant. The middle voice in the left hand resurrects the syncopated line, which this time serves as a dominant pedal. The bass voice in the left hand both provides the only evidence of the tonic and is the most harmonically adventurous, stepping up chromatically in half notes (see Figure 6.8). This half note line echoes the 2 measure + 2 measure structure of the melody.

The consequent phrase in measures 25-28 employs the same melody as the antecedent phrase, but this time it is stated in the piano and embellished by the clarinet (see Figure 6.9).

Figure 6.9

Mm. 25-28. Melody boxed in red; syncopated motif boxed in orange.



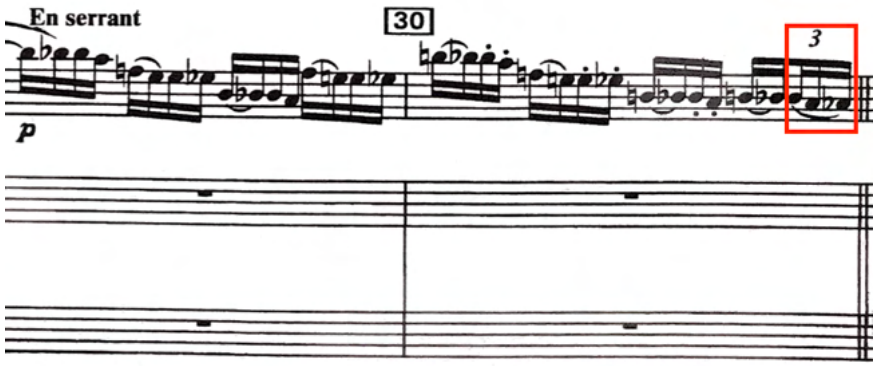
Measures 25 and 27 in the piano's right hand correspond to measures 21 and 23 in the clarinet, with only slightly fuller scoring (see Figures 6.8 & 6.9). The syncopated motif in the piano's middle voice thickens to include chords, but the bass line simplifies to become a stagnant pedal point (see Figure 6.9). While this accompaniment continues in measures 26 and 28, the piano halts its statement of the melody to make way for a virtuosic motive in the clarinet (see Figure

6.9). This motive echoes the juxtaposition of up versus down that has been so prominent in the rhapsody so far. The arpeggiated thirty-second note run upward is accentuated by a natural crescendo, while the bell-like descending eighth notes pull back with their written decrescendo. Unlike the identical measures 25 and 27, measures 26 and 28 employ subtle harmonic differences to lead into the next section.

Measures 29 through 39 comprise a transitional section which highlights the dexterity of the clarinet. This section begins with a cadenza-like interlude in measures 29 and 30 (see Figure 6.10).

Figure 6.10

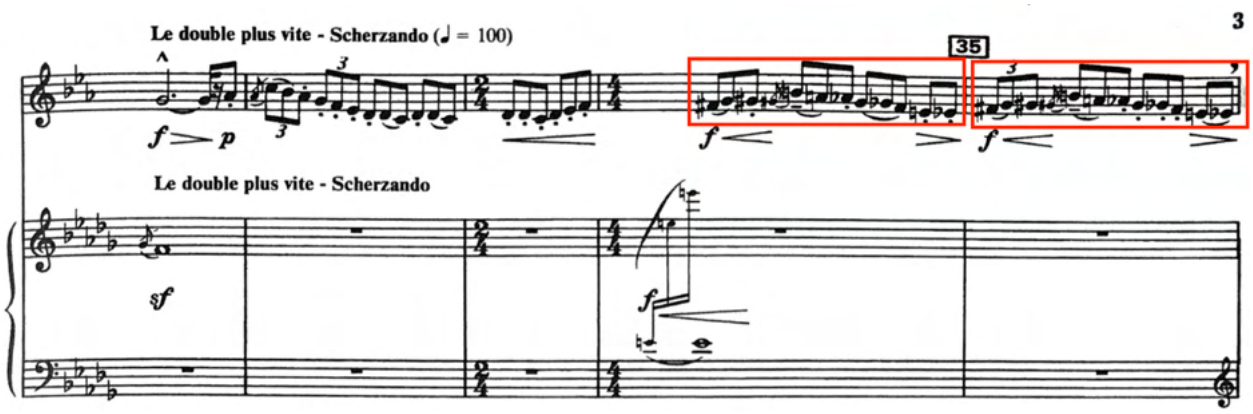
Mm. 29-30. Concluding triplet boxed in red.



Debussy writes “en serrant”, instructing the clarinet to press and accelerate through this highly repetitive and chromatic passage. It is with an unexpected triplet that the clarinet slides into a tutti downbeat with the piano in measure 31 (see Figure 6.10). This downbeat, marked *forte* in the clarinet and *sforzando* in the piano, is noticeably the loudest moment in the piece so far. The percussive piano entrance is jarring and denotes the beginning of a new “scherzando” passage from measures 31 through 35 (see Figure 6.11).

Figure 6.11

Mm. 31-35. Chromatic melodic idea boxed in red.

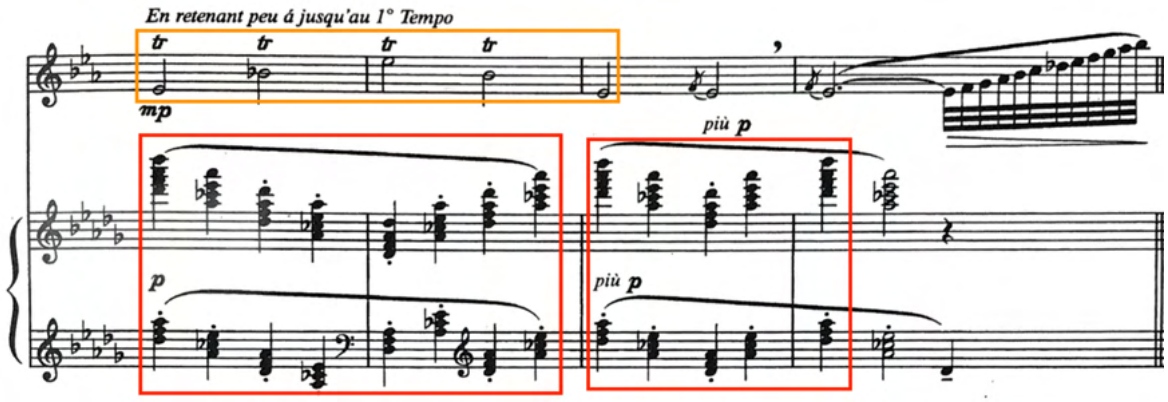


The term "scherzando", employed periodically throughout the rhapsody, is used by Debussy to denote the light and playful sections that contrast with the more contemplative *A* and *B* themes. This particular passage is again a solo display for the clarinet. Like the "en serrant" interlude, it is cleanly articulated, but this time within a triplet framework (see Figures 6.10 & 6.11). Measures 31 and 32 are scalar with some repetition. By contrast, the melodic idea presented in measure 34 and repeated in measure 35 is deeply chromatic and recalls the "en serrant" interlude (see Figures 6.10 & 6.11). The piano again denotes this shift with an embellished, percussive whole note on the downbeat of measure 34.

The piano rejoins with vigor to conclude this transitional section in measures 36 through 39 (see Figure 6.12).

Figure 6.12

Mm. 36-39. Descending-ascending motion boxed in red; ascending-descending motion boxed in orange.

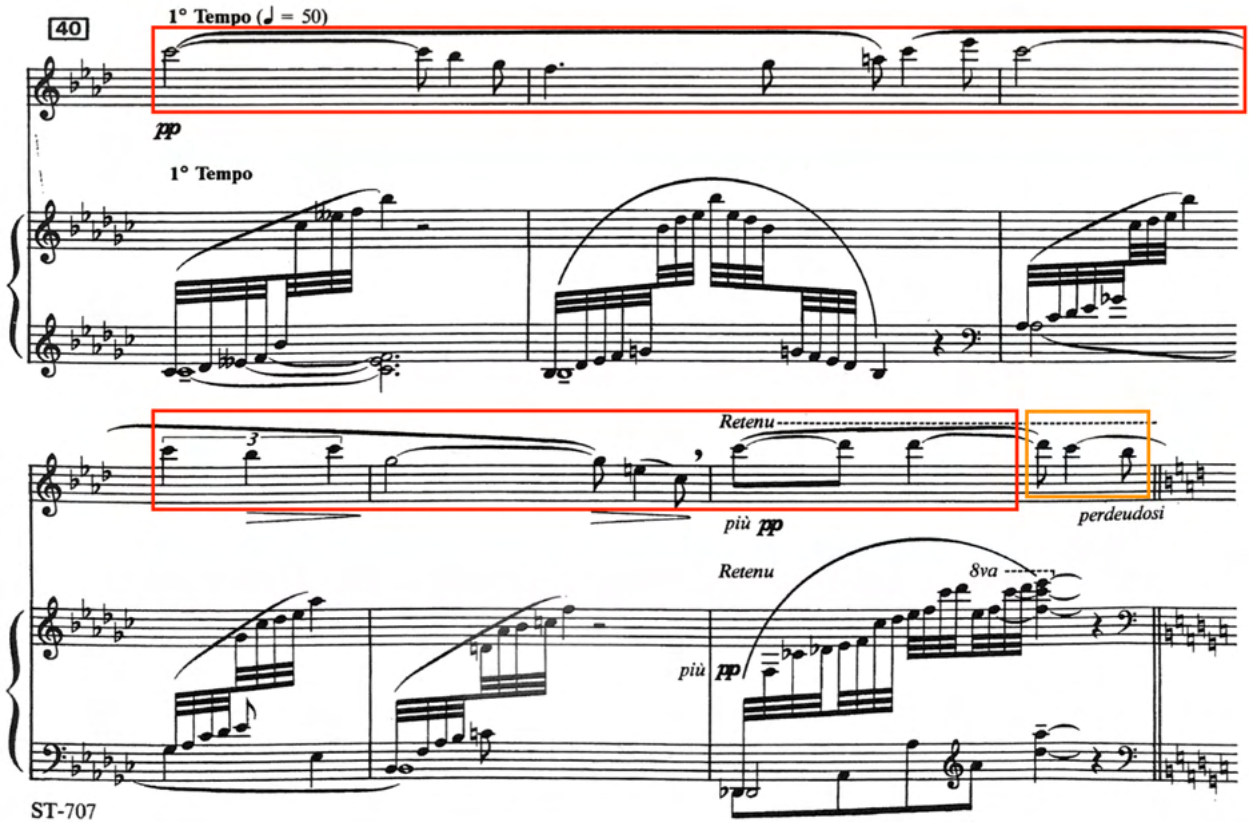


"Slowing little by little", this passage has no true melodic material. Rather, the figures in both the clarinet and piano highlight the familiar theme of ascending-descending motion and serve to calm the atmosphere (see Figure 6.12). The piano alternates between Db Major and A minor block chords, much thicker than any texture Debussy has employed thus far. These descend in measure 36 and ascend in measure 37, and then the restatement of this descending-ascending motion is condensed to fit almost entirely within measure 38 (see Figure 6.12). Atop, the clarinet engages in a series of half note trills on the tonic and dominant of Db Major. Debussy inverts the motion of the clarinet line compared to the piano line, so one instrument descends where the other ascends (see Figure 6.12). The key of Db is conclusively established with a series of tonic repetitions in measures 38 and 39, but again this section segues into the next with a harp-like crescendo at the end of measure 39.

Measures 40 through 44 feature a brief return to the *A* theme (see Figure 6.13).

Figure 6.13

Mm. 40-44. A *theme boxed in red; divergence from* A *theme boxed in orange.*

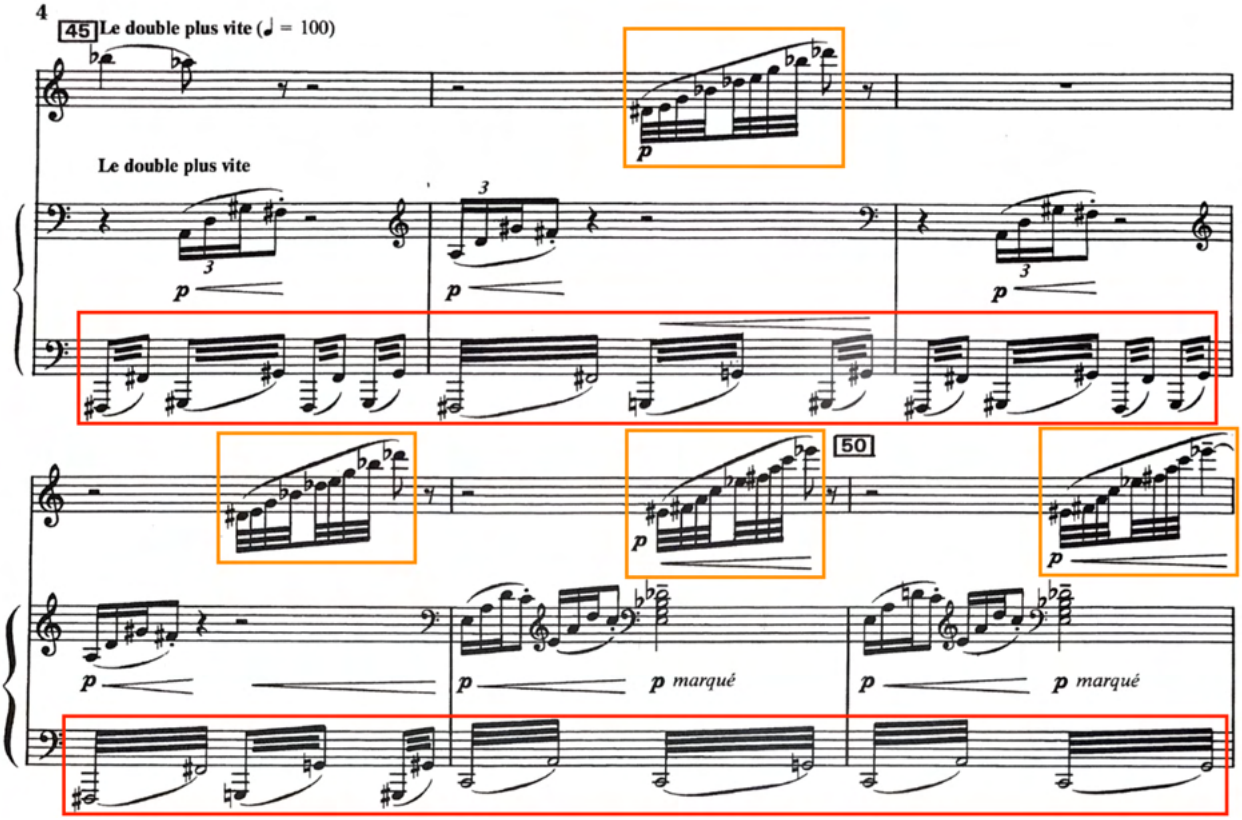


The four-measure clarinet melody is identical to that in measures 11 through 14, but transposed an octave higher (see Figures 6.5 & 6.13). Measure 44 is likewise akin to measure 15, but diverges in beats three and four in order to transition to the next section (see Figures 6.6 & 6.13). The piano accompaniment, however, is entirely different from the familiar polyrhythm accompaniment. Instead, harp-like glissandos and sustained bass pitches create a dreamy atmosphere. Aside from measure 41, these glissando figures are exclusively ascending and traverse a significant portion of the keyboard.

Another transitional section occurs in measures 45 through 50 (see Figure 6.14).

Figure 6.14

Mm. 45-50. Tremolos boxed in red; glissando-like arpeggiations boxed in orange.



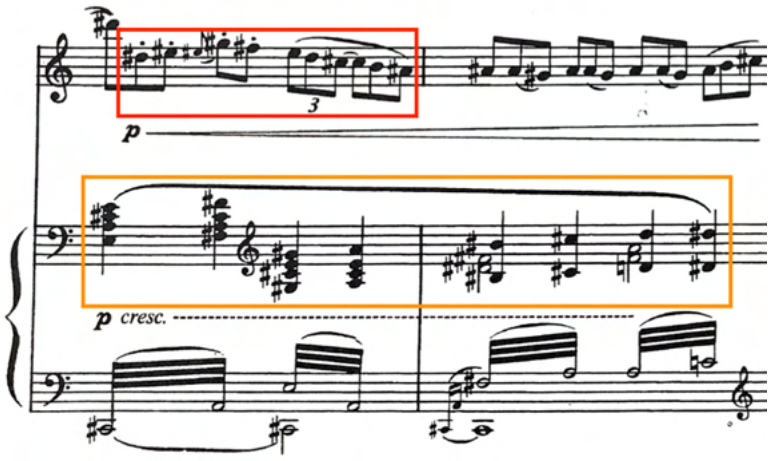
Like the transitional passage in measures 36 through 39, it contains no truly melodic material. The section is instead characterized by rumbling tremolos and periodic arpeggiated interjections (see Figure 6.14). Although the conclusion of the previous section overlaps with the start of this section, this transitional section is abruptly "double the speed" and is much more aggressive. It largely recalls elements of previous transitional sections. Whereas the clarinet engaged in a series of trills in measures 36-39, now the piano plays a constant left-hand tremolo, which is at first centered on octave F#'s and then becomes based on C (see Figures 6.12 & 6.14). This is accompanied by a series of arpeggiated spurts in both the piano's right hand and the clarinet. The glissando-like clarinet arpeggiations strongly recall the equivalent figures in measures 26 and 28

(see Figures 6.9 & 6.14). Although the piano arpeggiations are similarly contained within a beat, they distinctively are arranged as triplets and occur with more frequency. This entire passage is arranged in two halves; as usual, Debussy truncates this content the second time it appears.

Measures 51 and 52 form another brief interlude which recalls material from previous transitional sections while foreshadowing the upcoming *C* theme (see Figure 6.15).

Figure 6.15

Mm. 51-52. Foreshadowing of C *theme boxed in red; ascending block chords boxed in orange.*



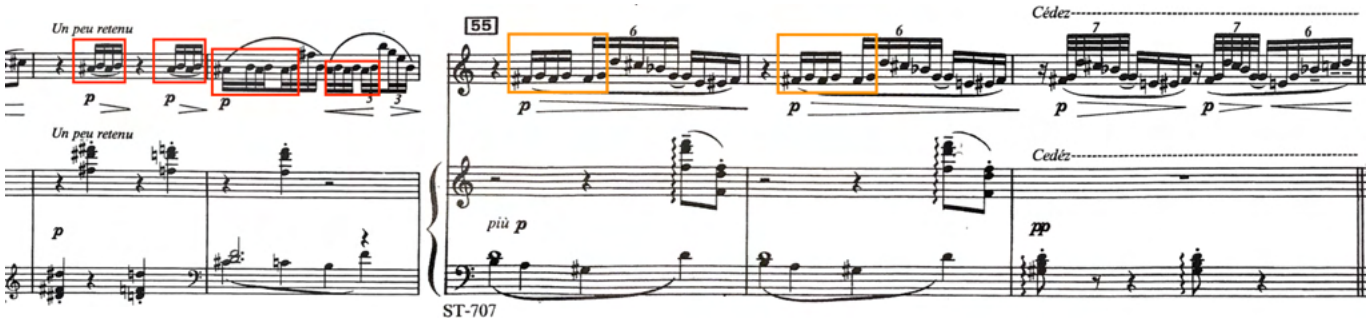
The focal point of this interlude is the lilting scalar two-measure phrase in the clarinet. Several elements recall the "scherzando" passage from measures 31 through 35: the triplet pattern, descending scale introduced by a grace note, and repetition of the stuttering falling second motif (see Figures 6.11 & 6.15). However, the interlude also hints at the upcoming *C* theme: Debussy suddenly modulates to the key of concert A major, and the sequence of pitches in measure 51 turns into the later *C* theme melody (see Figures 6.15 & 6.17). Underneath this clarinet phrase, the piano retains the left-hand tremolos atop a mediant (C#) pedal. Debussy also revives the right-hand block chords from the transitional measures 36 through 39, although this time the

chords exclusively ascend in a chromatic fashion to lead into the next section (see Figures 6.12 & 6.15).

The following section is, again, transitional and floating. Debussy instructs for the performers to "hold back slightly" in measures 53 through 57, delaying the gratification of the *C* theme. Switching to a sixteenth-note feel, the clarinet introduces and elaborates on an alternating leading tone motif (see Figure 6.16).

Figure 6.16

Mm. 53-57. Leading tone motif boxed in red; transposed motif boxed in orange.



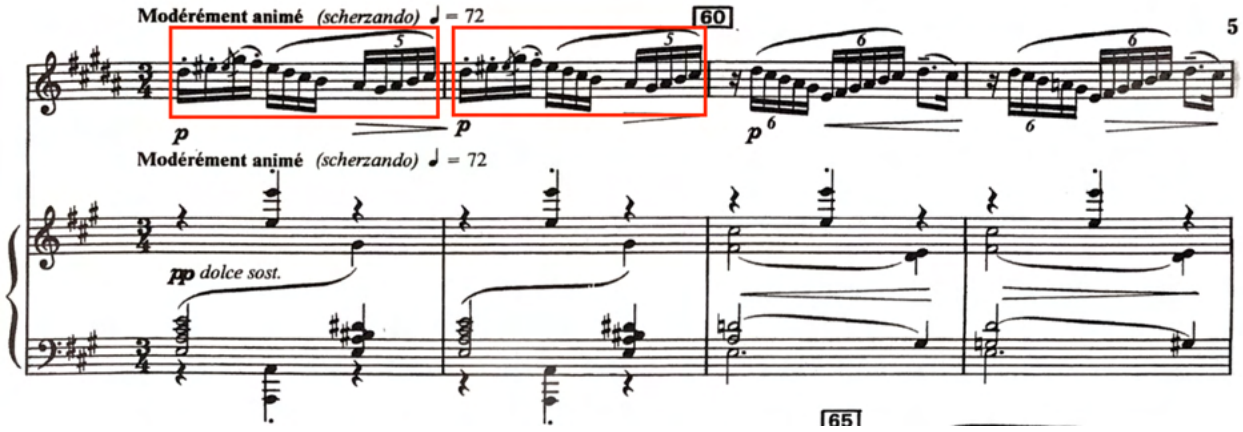
By measure 55, Debussy has transposed the motif down a major third and has settled on a noodling phrase; this is repeated twice in its original form before predictably being condensed for its final two statements (see Figure 6.16). Its sparse piano accompaniment consists of separated chords and a slurred left-hand motif. Both instruments "give way" in measure 57, relaxing the tempo while the featured clarinet ruminates on the latter part of its phrase in a cadenza-like manner.

D. C *Theme*

The *C* theme at last arrives in measure 58 when Debussy finally adjusts the key signature to match the existing A major tonality. As before, the resulting "scherzando" section from measures 58 through 65 is "moderately animated" and playful (see Appendix 6, mm. 58-65). It is immediately evident that this *C* theme, stated in the clarinet, is a sixteenth-note iteration of the material first presented in the measures 51-52 interlude (see Figures 6.15 & 6.17).

Figure 6.17

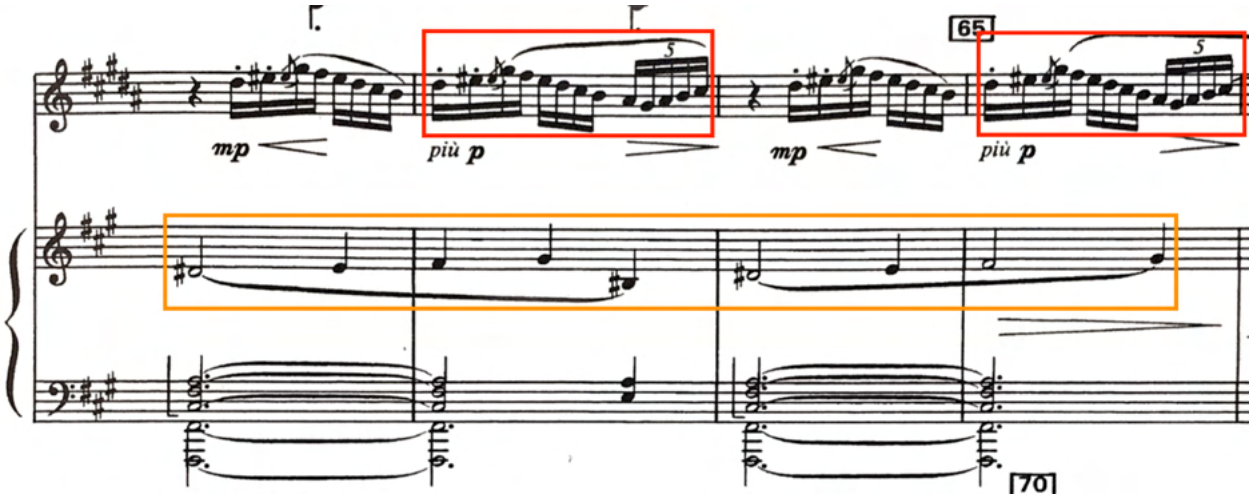
Mm. 58-61. Antecedent phrase. Central C *theme subphrase boxed in red.*



As he did earlier in the rhapsody, Debussy exploits the gravitational pull of ascending and descending scales to create a lurching, yet habanera-like atmosphere. Like the *A* and *B* themes, the *C* theme is arranged in an antecedent-consequent structure. The antecedent phrase consists of two statements of the central subphrase followed by two iterations, slightly modified the second time, of a sextuplet A major scale riff (see Figure 6.17). To facilitate the lighthearted mood and accentuate the metrical shift, the piano accompanies with a series of chords played on each beat. The consequent phrase instead focuses solely on the central subphrase (see Figure 6.18).

Figure 6.18

Mm. 62-65. Consequent phrase. Complete central C *theme subphrase boxed in red; countermelody boxed in orange.*

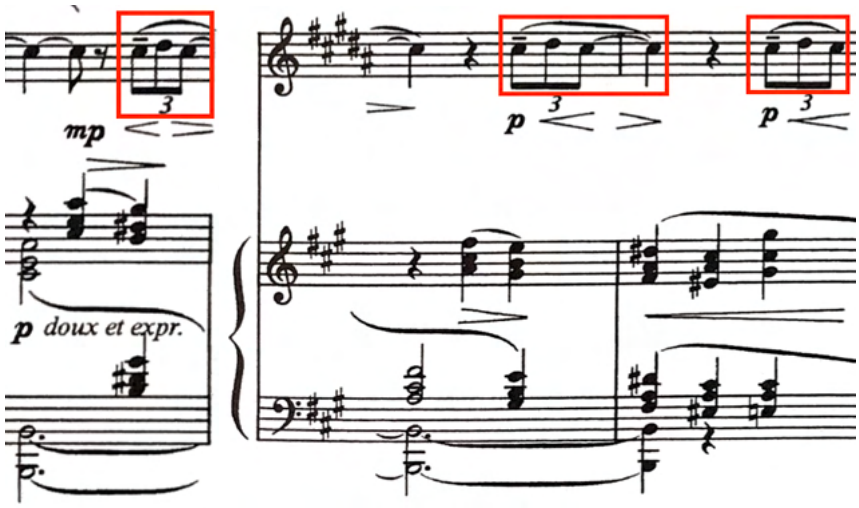


There are two pairs of measures: the first measure of each pair acts as a delayed "false start" of the subphrase, while the second measure permits its proper statement. Here, the accompaniment turns more legato, consisting of a thin right hand countermelody above an F minor (vi) chord.

Another transitional section presents itself in measures 66 through 75. Weaving together material from various portions of the rhapsody and often avoiding melodic elements, these frequent transitional sections are the glue that bind together the floating, free-form piece. Most prominent at the beginning of this section is the clarinet's fixation on a succinct neighbor tone motif (see Figure 6.19).

Figure 6.19

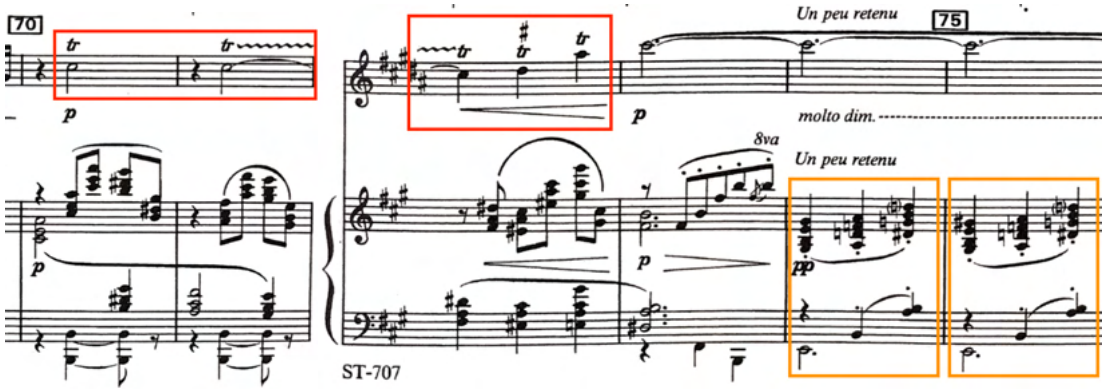
Mm. 66-68. Major second neighbor tone motif boxed in red.



Though benign, it harkens back to earlier triplet-based transitional material and capitalizes on the major second interval from the introduction (see Figures 6.1 & 6.19). Concurrently, the piano engages in a flowing exchange of chords between its various voices. A triplet-ornamented ascending clarinet scale segues into the latter half of this transitional section. Although the piano part is now more active, with right hand eighth notes and syncopation in the bass voice, it is at heart repeating its material from the preceding measures. This is a moment when the piano enjoys prominence relative to the clarinet, which has revived the concept of trills from measures 36 and 37 as a tool to ascend another octave (see Figures 6.12 & 6.20).

Figure 6.20

Mm. 70-75. Trills boxed in red; stalling repeated chord progression boxed in orange.

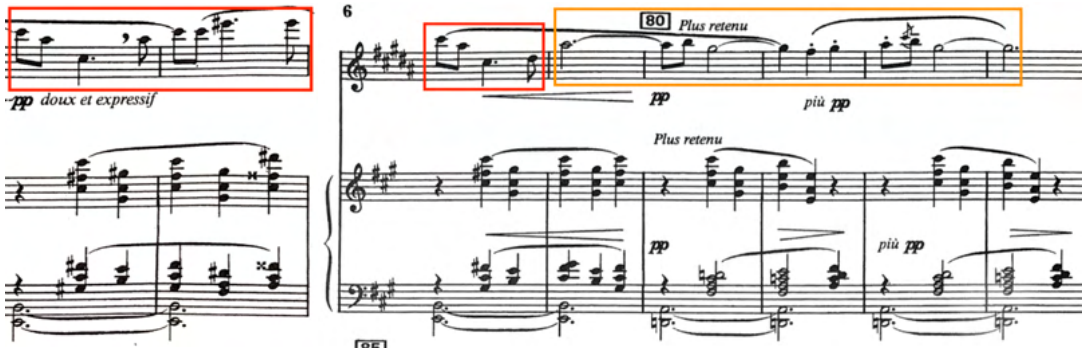


When the clarinet lands on its terminal concert B on the downbeat of measure 73, the piano seizes the opportunity to achingly stall its resolution (see Figure 6.20). While the clarinet sustains this pitch for three long measures, the piano continues to ruminate in the dominant area of E Major, even repeating verbatim the new chord progression introduced in measure 74 (see Figure 6.20).

When the clarinet is at last permitted to resolve in measure 76, it at last becomes clear that this is a restatement of the *B* theme (see Figures 6.8 & 6.21).

Figure 6.21

Mm. 70-75. B *theme restatement boxed in red; divergence from restatement boxed in orange.*

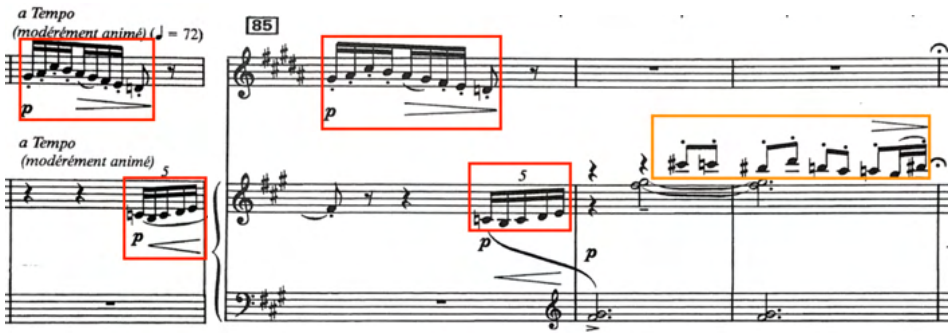


For this restatement, rhythmic alterations in the melody have been necessitated by the 3/4 time signature, and the entire theme has been transposed up a major second to the key of E Major (see Figure 6.21). Rather than providing the rolling triplet accompaniment from the initial statement of the theme, the piano opts to remain playing block chords, grounded by a tonic and dominant pedal. The clarinet too strays from the theme in measure 79, sustaining the leading tone of the key in order to guide the listener to a precious moment of release in measure 80 (see Figure 6.21). The accompaniment mirrors this release with a shift to a D7 tonal center. Debussy then neatly wraps up the return to the *B* theme by repeating the moment of release in measures 82 and 83; the only alteration is a subtle clarinet grace note during the descent (see Figure 6.21).

Yet another transitional section, both recalling old material and foreshadowing new material, occurs in measures 84 through 91. In a manner thus unprecedented, the scoring of this section encourages the clarinet and piano to function together as one instrument; neither instrument plays at the same time as the other, except to pass the melodic baton. The beginning of this section immediately recalls the *C* theme as a version of the central subphrase is passed between the two instruments, with the clarinet providing the sixteenth notes and the piano providing the quintuplets (see Figure 6.22).

Figure 6.22

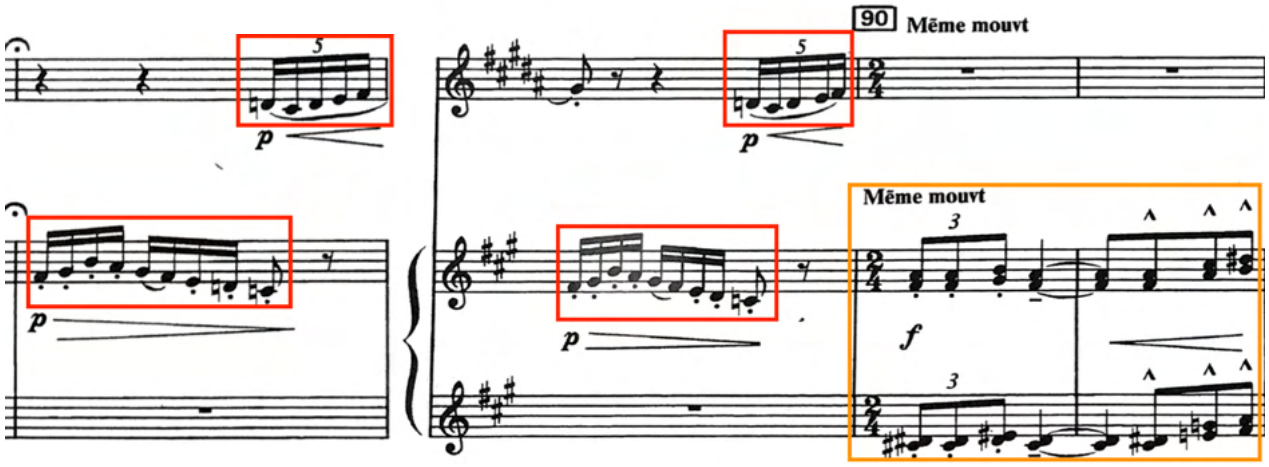
Mm. 84-87. C *theme boxed in red; foreshadowing of* D *theme boxed in orange.*



The piano then mysteriously introduces a new articulate motif before halting at the fermata (see Figure 6.22). This statement, left unfinished by Debussy, subtly foreshadows the *D* theme (see Figures 6.22 & 6.24). After the fermata, the two instruments again restate the *C* theme, switching roles this time (see Figures 6.22 & 6.23).

Figure 6.23

Mm. 88-91. C *theme boxed in red; foreshadowing of coda boxed in orange.*



This is followed not by another restatement of the articulate motif, but instead by a time change and a series of insistent piano chords which hint at material in the coda (see Figures 6.22 & 6.41).

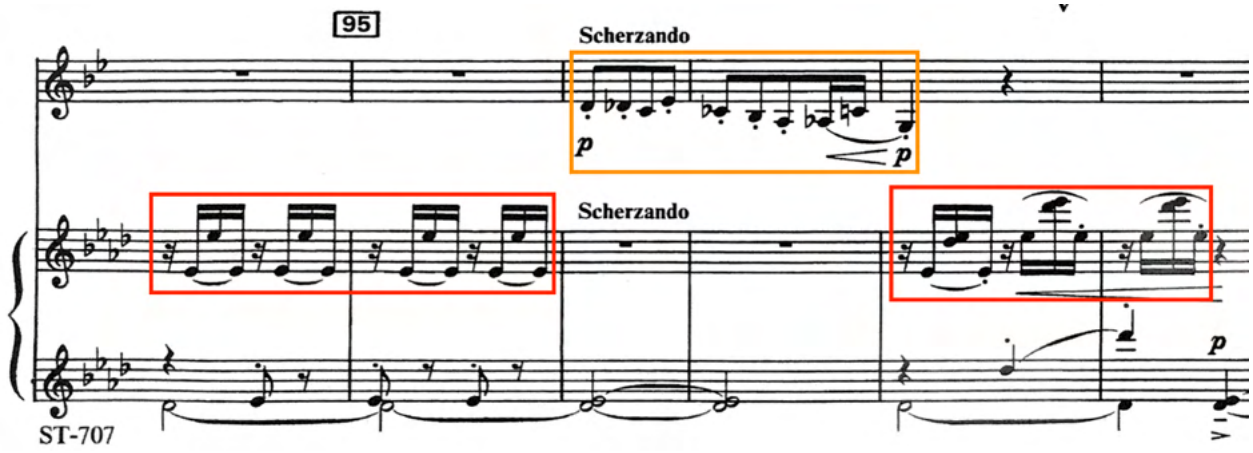
E. D *Theme*

The key change in measure 92 marks the beginning of an extensive new section, which will last through measure 113 (see Appendix 6, mm. 92-113). The first four measures of this section constitute a driving piano introduction which creates an energetic atmosphere, yet abates the dynamic intensity in preparation for the clarinet entrance. The right hand repeats a three-note

offbeat motif, here in leaping octaves, while the left hand reliably provides curt downbeats (see Figure 6.24).

Figure 6.24

Mm. 94-99. Leaping offbeat motif boxed in red; D *theme melody boxed in orange.*

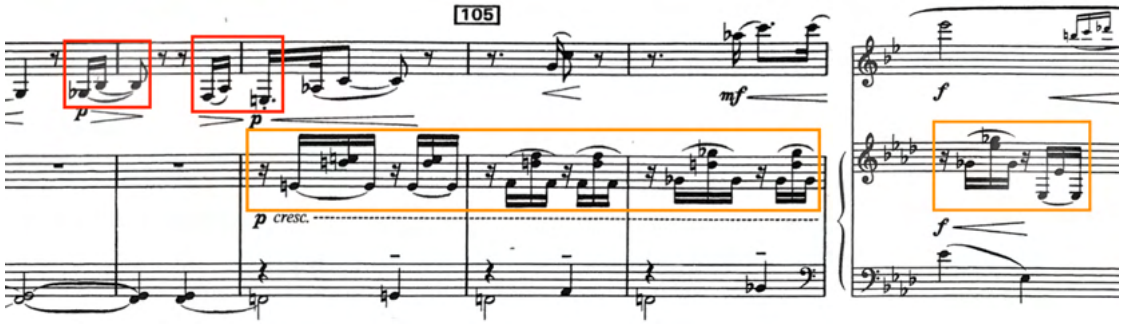


The stage is set for the clarinet to introduce the impish melody of the *D* theme in measure 96 (see Figure 6.24). Again, the "scherzando" instruction is Debussy's way of designating this theme as playful compared to the two contemplative themes introduced at the beginning of the rhapsody. The two-measure melodic phrase is articulate, chromatic, and familiar to the ear from the piano's foreshadowing in measures 86-87 (see Figures 6.22 & 6.24). Debussy also employs his impressionist command of dynamics to place a surprise swell at the very end of the phrase. The piano, which had halted to clear the air for the clarinet, responds with a two-measure statement of its own which features the leaping offbeat motif (see Figure 6.24). Following a repetition of the clarinet melody in measures 100 and 101, Debussy extends this melody via a series of interjections. When sequencing downward in measures 102 and 103, the clarinet remains

unaccompanied; however, when it begins to leap upward in measure 104, the piano promptly rejoins with its leaping offbeat motif (see Figure 6.25).

Figure 6.25

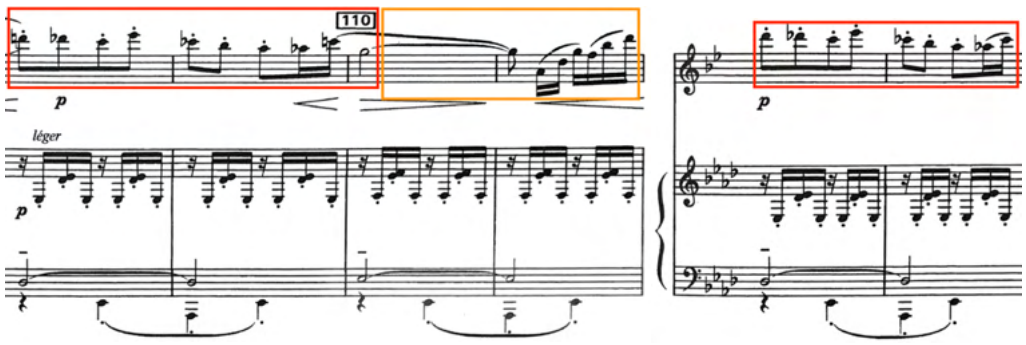
Mm. 102-107. Downward sequencing boxed in red; leaping offbeat motif boxed in orange.



While the piano accompaniment provides a steady crescendo and foundational bass line, the clarinet engages in abrupt dynamic swells as it jumps between a series of rhythmic interjections. As before the restatement of the *B* theme, the clarinet halts on a high, sustained note in measure 107 before resolving with a grace note flourish into a restatement of the *D* theme melody (see Figure 6.26).

Figure 6.26

Mm. 108-113. Original D *theme boxed in red; new connecting material boxed in orange.*

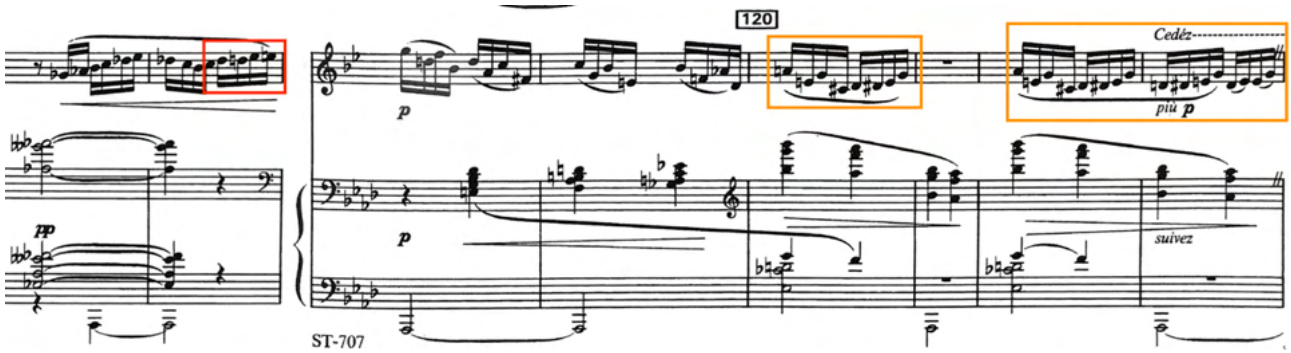


By way of a sudden dynamic shift, this iteration is just as mysterious and bouncing as the initial statement; this character is in fact accentuated by the placement of the melody two octaves higher in the clarinet's range (see Figure 6.24 &6.26). This time, the piano accompaniment continues uninterrupted underneath the clarinet melody. Several slight alterations to both melody and accompaniment endow this restatement with a greater sense of connectedness than the sporadic initial statement (see Figure 6.26).

The expected resolution of this restatement of the *D* theme is instead a segue into another transitional section. Like many other transitional sections in this piece, neither instrument engages in true melodic function from measure 114 to measure 123. The clarinet swims through a series of finger-twisting broken chords in measures 114 and 115, and its scalar line in measures 116 and 117 turns chromatic at the end; unassuming block chords in the piano allow this to come to the fore (see Figure 6.27).

Figure 6.27

Mm. 116-123. Chromaticism boxed in red; extension of clarinet phrase boxed in orange.



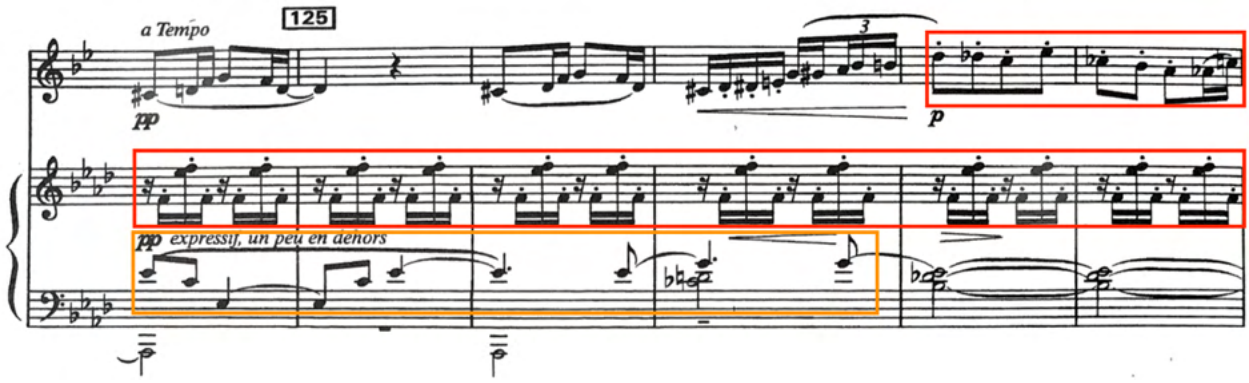
As in the *D* theme, Debussy allows the end of the first phrase to swell before the performers suddenly soften upon its restatement. Measures 118-121 repeat and eventually extend the clarinet's broken chords and the piano's accompaniment; this follows Debussy's habit of

augmenting the second statement of an idea (see Figure 6.27). It is in fact this extension which is repeated and further altered leading into the caesura (see Figure 6.27). This is notably the only time in the piece that Debussy provides a clear division between sections rather than eliding them, but even so the end of this transitional section is not conclusive.

The successive section, lasting from measure 124 through measure 151, is a clever juxtaposition of the *B* and *D* themes. Debussy immediately resumes the leaping offbeat motif, suggesting a return to the *D* theme (see Figures 6.24 & 6.28).

Figure 6.28

Mm. 124-129. D *theme motif & melody boxed in red;* B *theme melody boxed in orange.*

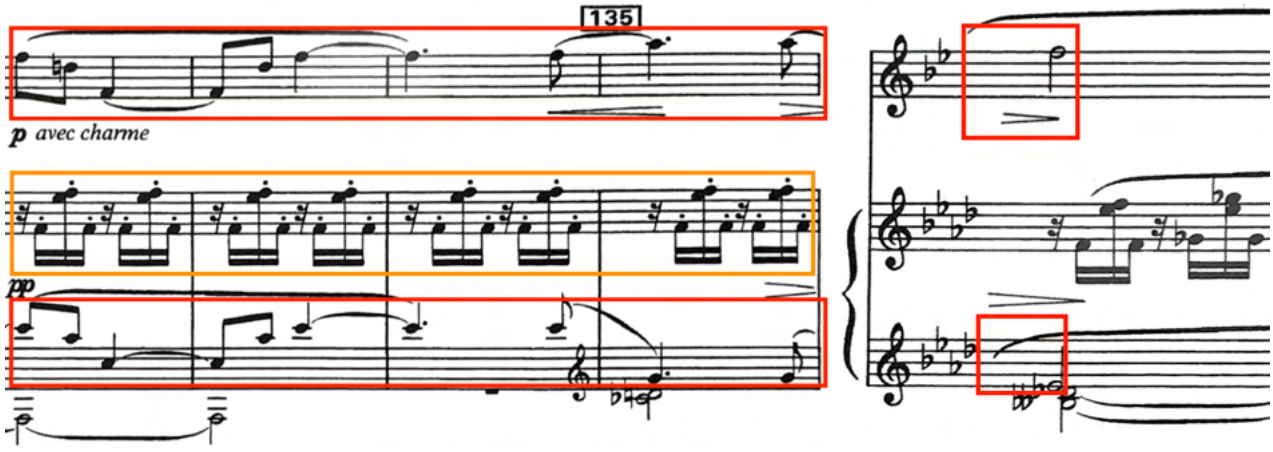


However, this motif is functioning merely as a rhythmic motor which hammers the F-Eb major second cluster through measure 135 (see Figure 6.28). Clarinet countermelodies also distract from the true melody: a rhythmically-altered restatement of the *B* theme in the piano's tenor voice (see Figures 6.8 & 6.28). Debussy instructs for the pianist to make this line "expressive" and "prominent", singing out among the characteristically soft texture. However, a chromatic clarinet line in measure 127 launches into a quotation of the *D* theme in measures 128 and 129, interrupting the piano's *B* theme (see Figures 6.24 & 6.28). This iteration of the *D* theme is in the

same key as before, but is placed in the one octave of the clarinet that Debussy had not previously employed. It is short-lived, with measures 130 and 131 instead serving as a falsely-growing bridge into another restatement of the *B* theme in measures 132-136 (see Figure 6.29).

Figure 6.29

Mm. 132-136. B *theme melody boxed in orange;* D *theme motif boxed in red.*

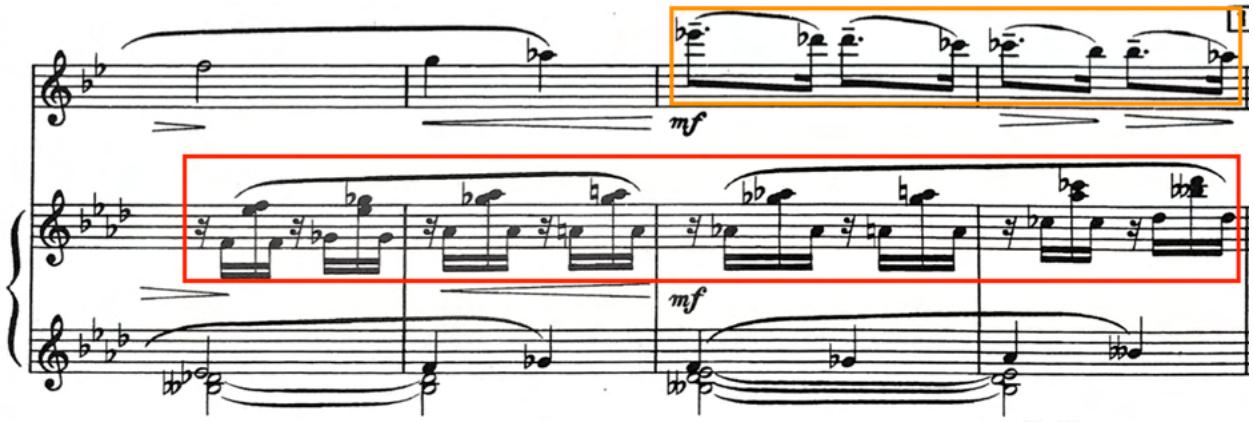


The melody returns to the piano's tenor voice, but this time is doubled an octave higher by the clarinet (see Figure 6.29).

The remainder of this section, from measure 136 through measure 152, serves as a coda-like extension of the *B* theme. The clarinet is responsible for melodic fragments while the piano provides an unwavering accompaniment. Debussy's placement of the left-hand block chords in the treble clef creates an ethereal atmosphere, allowing the listener to continue to float through the rhapsody. The leaping offbeat motif in the piano's right hand persists, although it is altered at last. First, the articulation abruptly switches from staccato to slurred in measure 136, and the pitches change to climb up the keyboard until measure 140 (see Figure 6.30).

Figure 6.30

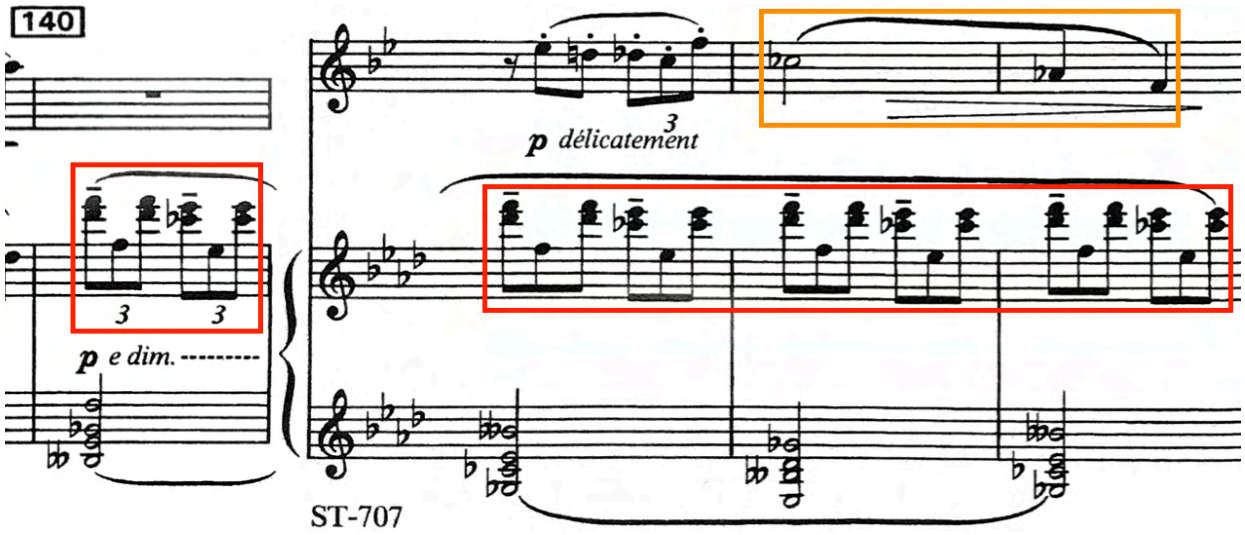
Mm. 136-139. Ascending D *theme motif boxed in red; descending clarinet scale boxed in orange.*



Then, in measure 140, Debussy transforms the motif into a triplet version and inverts the occurrence of the high and low pitches; through the end of this section, the motif alternates exclusively between Db-F and Cb-Eb clusters (see Figure 6.31).

Figure 6.31

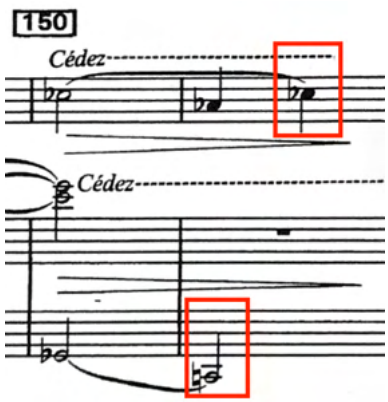
Mm. 140-143. Inverted, triplet version of D *theme motif boxed in red; descending concert Eb diminished arpeggio boxed in orange.*



The melodic fragments in the clarinet parallel the character of this piano motif. The two instruments build to a temporary climax on the downbeat of measure 138; as the clarinet descends back down the scale, its dotted rhythm aligns with the sixteenth notes in the piano (see Figure 6.30). In measures 141-143 and 145-147, the clarinet introduces and repeats a two-part fragment (see Figure 6.31). The chromatic triplet figure at the beginning of this fragment meshes with the triplet version of the motif in the piano, and the fragment concludes simply with a descending concert Eb diminished arpeggio (see Figure 6.31). Rather than rejoining for a third iteration of this phrase as expected in measure 149, the clarinet stalls its entrance until the arpeggiation in measure 150. Debussy instructs yet another "cédez" to conclude this section in measures 150 and 151, altering the final pitches to lead into the next section (see Figure 6.32).

Figure 6.32

Mm. 150-151. Altered pitches in third iteration boxed in red.

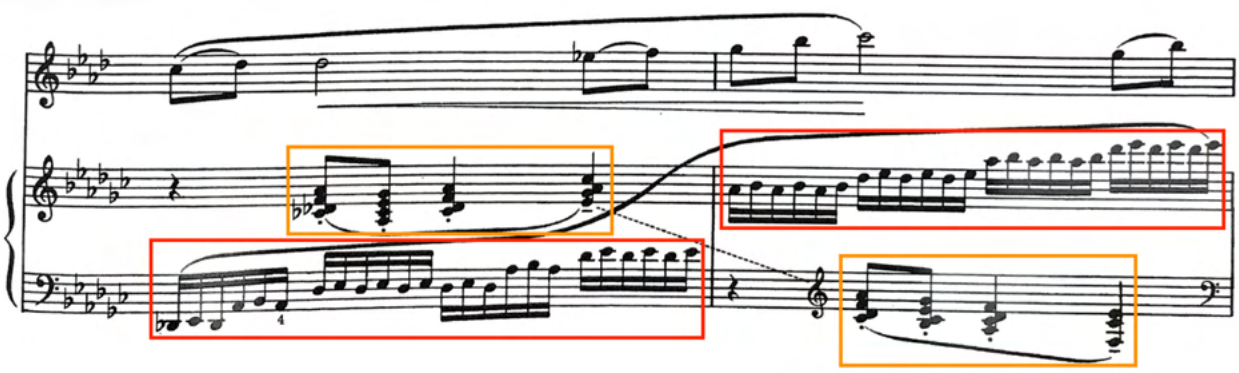


A recapitulation of the *A* theme in its home key and register occurs at last in measures 152 through 157. As at the beginning of the rhapsody, the clarinet-piano duo is pianissimo, and the clarinet melody is identical to the original iteration of the theme. However, the piano accompaniment is quite different. The piano's left hand establishes continuous alternating

neighbor tones in a sextuplet pattern. Situated deep in the bass before it climbs up the keyboard in measures 156 and 157, this line functions as a muddy written-out trill (see Figure 6.33).

Figure 6.33

Mm. 156-157. Sextuplet neighbor tone "trills" boxed in red; countermelody boxed in orange.



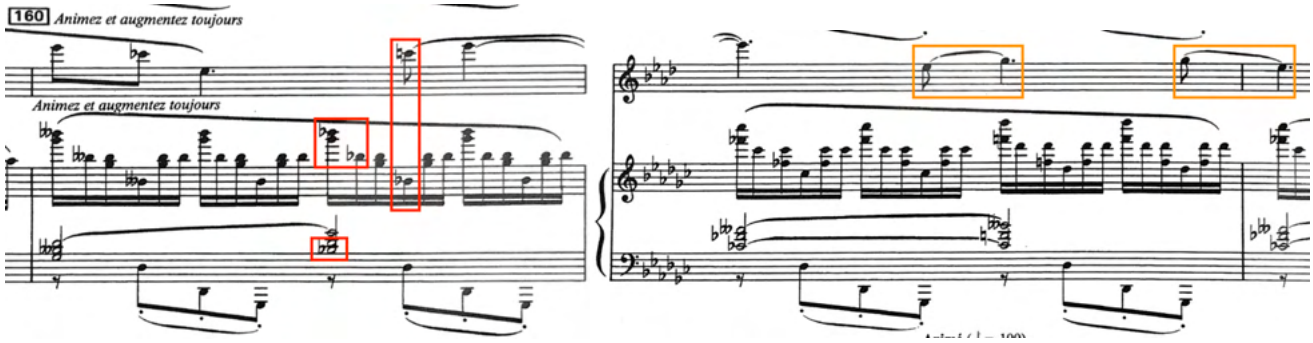
The piano's right hand provides not accompaniment, but a countermelody, which Debussy instructs to be played "marked" and emphasized (see Figure 6.33). This is scored primarily with block chords to further thicken the texture. By swapping the register of the sextuplets and countermelody in measure 157 and implementing a clarinet crescendo that starts in measure 156, Debussy builds not into the climax of the *A* theme, but into yet another restatement of the *B* theme (see Figure 6.33).

The iteration of the *B* theme that spans measures 158 though 162 is uniquely situated in a minor tonality. This section is driving and agitated, both by virtue of the scoring and thanks to Debussy's repeated instruction to "always animate and increase" the tempo and excitement. Although, as always, the performers must begin at a restrained *piano* dynamic, a substantial acceleration and growth in volume occurs in the following measures. The clarinet has sole claim

over the melody and engages in rhythmic augmentation, exploiting dotted rhythms which create "pickup" notes that drive the melody forward (see Figure 6.34).

Figure 6.34

Mm. 160-161. Raised mediant boxed in red; repeated major thirds boxed in orange.



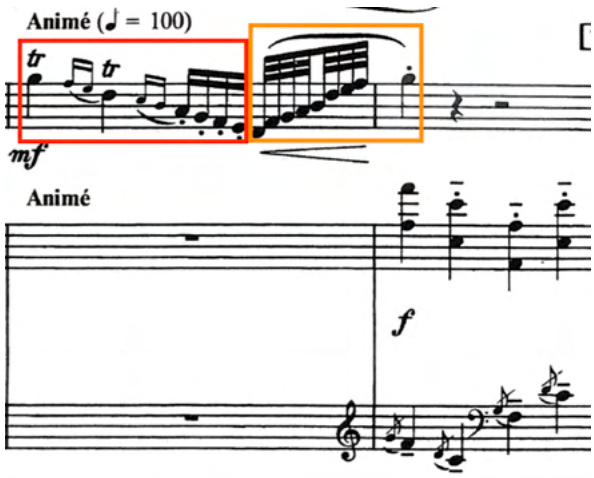
The transposed pitches of the melody also begin to diverge from the source material at the end of measure 160, in which Debussy raises the mediant in both the clarinet and piano to switch from the minor tonality to a major tonality (see Figure 6.34). The melody falls apart in measures 161-163 when Debussy instead fixates on alternations between concert Db and F, which create the major third interval that is so central to the *B* theme (see Figures 6.8 & 6.34). Accompanying the melody are three concurrent piano ostinati. The piano's bass voice provides the true ostinato: slurred descending Db – Db – Gb eighth notes coming off the offbeat, emphasizing the dominant and tonic (see Figure 6.34). To fill the "hole" on the downbeats, the second ostinato is a series of half note chords in the piano's tenor voice; these vary periodically, but Gb minor is prominent (see Figure 6.34). The third ostinato is a series of running sextuplets in the piano's right hand. These sextuplets clearly evolved out of the neighbor tone sextuplets in the previous section, but here they follow a descending-ascending arc within each beat, cover a span of two octaves within

each beat, and climb ever higher over the course of the section (while still only utilizing two pitches per beat) (see Figures 6.33 & 6.34). The ascension of this line into the upper tessitura of the piano builds the excitement necessary for the clarinet to launch into the next section.

Extreme clarinet virtuosity characterizes the soloistic transitional section from measure 163 through measure 168. Debussy takes full advantage of the instrument's range and the performer's dexterity by writing a series of sweeping thirty-second note runs. Measure 163 presents the first idea of this transitional section (see Figure 6.35).

Figure 6.35

Mm. 163-164. Descending line with trills and grace notes boxed in red; ascending thirty-second note arpeggiation boxed in orange.

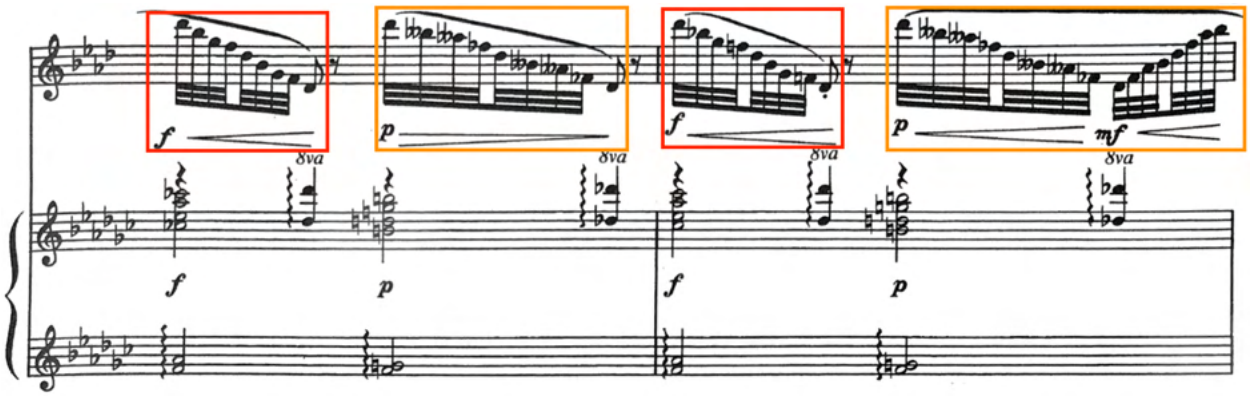


Debussy again uses the directional pull of note-filled descending and ascending lines to create a lurching tumble of momentum, as was first done in the introduction (see Figures 6.2 & 6.34). To descend, he employs trills and grace notes as in other transitional sections (see Figures 6.12, 6.20, & 6.34), and the ascent is a familiar rapid thirty-second note arpeggiation (see Figures 6.9, 6.14, and 6.34). Following a brief piano response of brash quarter notes along the same

ascending-descending trajectory, the clarinet's first idea is repeated in measure 165 with slight alterations to the ascending line. What follows is a series of rapid descending arpeggios in measures 166 and 167, which are the result of Debussy inverting his preexisting ascending arpeggio motif (see Figure 6.36).

Figure 6.36

Mm. 166-167. Forte *concert F half-diminished sevenths boxed in red;* piano *concert Abb dominant sevenths boxed in orange.*



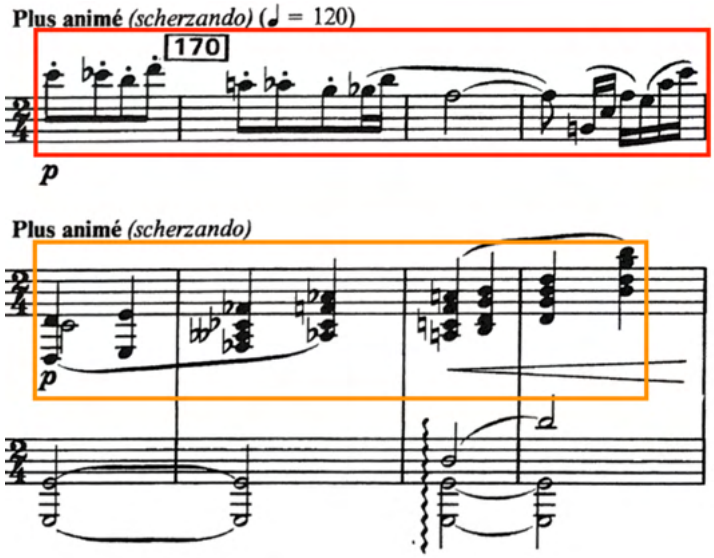
These four descending thirty-second note arpeggios alternate between *forte* concert F half-diminished sevenths and *piano* concert Abb dominant sevenths, with the final Abb dominant seventh also ascending at a *mezzo forte* dynamic to form Debussy's beloved arc (see Figure 6.36). The piano accompanies with rolled block chords in a similarly harp-like manner. Continuing in this vein, the clarinet's solo ascending chromatic scale – this time switching back to sextuplets – in measure 168 leads into a reprise of the *D* theme.

This final reprise of the *D* theme, lasting from measure 169 through measure 184, can be divided in half. The first chunk is a classic eight-measure phrase (through measure 176) which can be divided into two subphrases, of which the second is an exact repetition of the first. The

four-measure clarinet melody is identical to that in measures 108 through 111, transposed down by a major second (see Figures 6.26 & 6.37).

Figure 6.37

Mm. 169-172. Transposed D *theme melody boxed in red; ascending slurred block chords boxed in orange.*



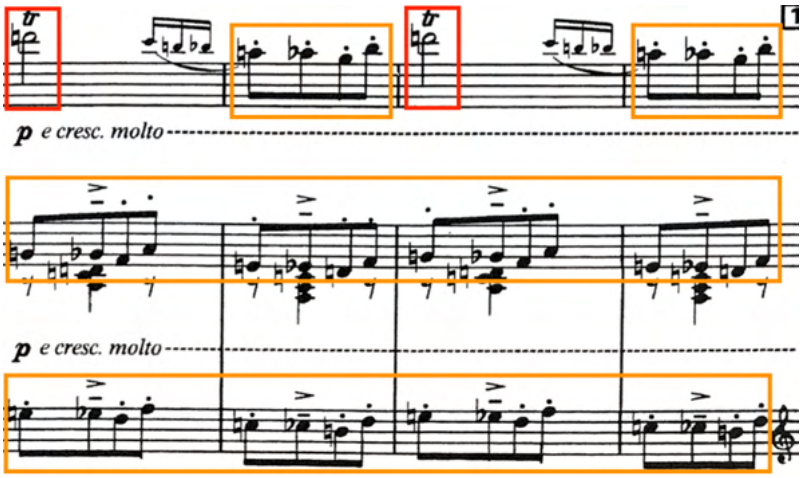
However, the piano accompaniment is notably different than before. Rather than employing the leaping offbeat motif which characterizes the *D* theme, the piano plays slurred block chords whose ascent guides the forward motion of the phrase. The light articulation and driving nature of this greater section is highlighted not just by Debussy's classic "scherzando" designation, but also by an instruction to play "more animated". In performance practice, this means that measure 169 until the coda (measure 197) functions as one barreling accelerando.

The speed and excitement truly begin to build in the second chunk of the *D* theme reprise (measures 177 through 184). Again, this eight-measure phrase can be divided into two

subphrases; the clarinet melody of the second subphrase is a repetition of the first, transposed up by (mostly) a minor third. Each of these subphrases itself consists of a repeated statement of two motifs: a half note trill and the one-measure transposed beginning of the *D* theme, prefaced by grace notes (see Figure 6.38).

Figure 6.38

Mm. 181-184. Trills boxed in red; transposed beginning of D *theme boxed in orange.*

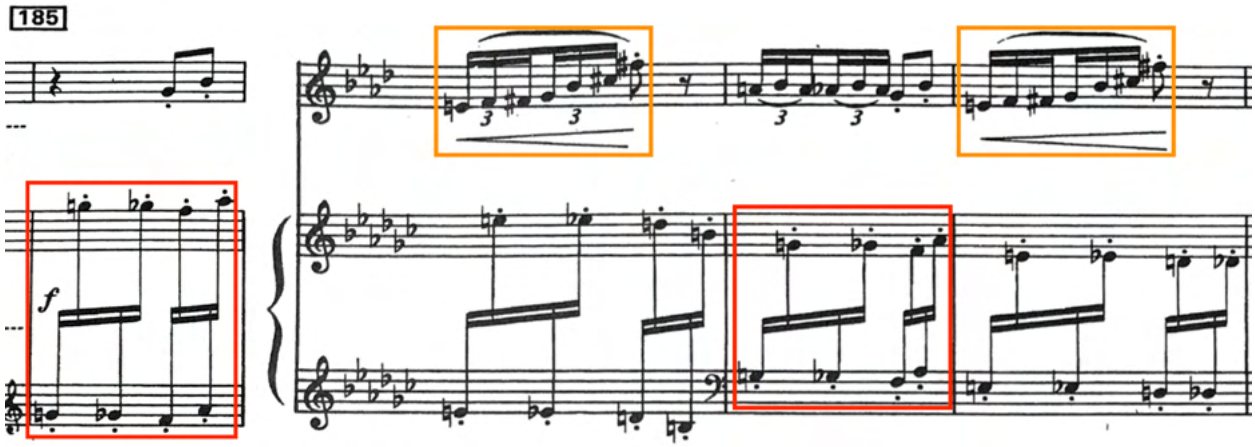


Debussy marks each trill *piano*, allowing the clarinetist to infer a crescendo through each descending chromatic line and an implied *subito* on each *piano*. The piano accompaniment at this point becomes suddenly articulate. Throughout the phrase, the soprano voice of the piano cycles through its own repetitions of the beginning of the *D* theme, alternately beginning on G and E, and is doubled an octave lower by the piano's bass voice during the second subphrase (see Figure 6.38). Debussy provides additional driving energy via syncopated chords in the piano's alto voice (and the bass voice during the first subphrase). This syncopation is further emphasized with written accents; this is noteworthy as one of the few times that accents are notated in the rhapsody.

The rhythmic animation continues in another twofold section which lasts from measure 185 through measure 196. Although there are two distinct halves of this section, they are united by their scalar exploration rather than melodic function; this harkens back to many of the transitional sections found earlier in the piece. The first chunk lasts from measure 185 through measure 188 (see Figure 6.39).

Figure 6.39

Mm. 185-188. Quotations of D *theme boxed in red; ascending clarinet riffs boxed in orange.*



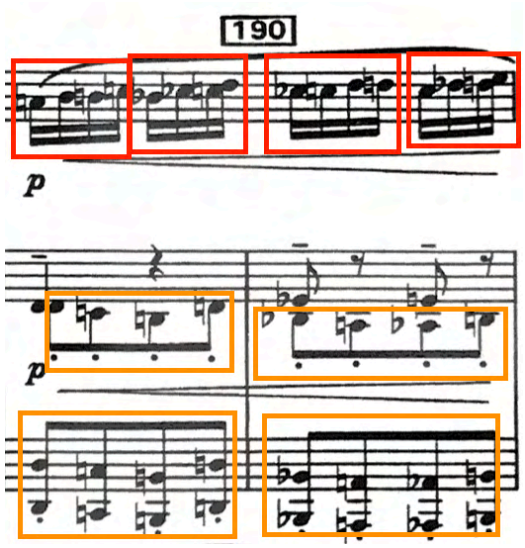
Its motor consists of nonstop piano sixteenth notes bouncing between octaves, with the upper octave always repeating the pitch of the lower octave. In measures 185 and 187, this motor quotes the *D* theme in the key last used by the clarinet; the other measures employ chromatic motion in a different manner (see Figure 6.39). On top, the clarinet twists through a series of sextuplets. Measures 186 and 188 present identical ascending riffs, which are bridged in measure 187 with repetitive chromatic throat tones (see Figure 6.39).

Even though the dynamic again drops back down to *piano*, the fervor builds further in the second chunk from measure 189 through measure 196, in which both instruments turn chromatic.

The clarinet presents a four-part sequence of slurred chromatic sixteenth notes in measures 189 and 190 (see Figure 6.40).

Figure 6.40

Mm. 189-190. Sequencing of chromatic motif boxed in red; D *theme-inspired motif boxed in orange.*



Not only are the contents of each beat fully chromatic, but each iteration of the motif is sequenced a half step higher than its predecessor (see Figure 6.40). The entire sequence is situated around the instrument's "break" and employs the subito crescendo so beloved by Debussy. It is repeated verbatim in measures 191 and 192 before Debussy focuses exclusively on the final iteration of the motif for the last four measures of this section. Finally permitting the performers to sustain a *forte* dynamic, the motif is given a false start in measure 193 before undergoing five consecutive repetitions in the next three measures. The piano motor is likewise chromatic, but it simplifies from running sixteenth notes to running eighth notes in order to provide space for the clarinet. This motor consists of one-measure cells in which a motif similar

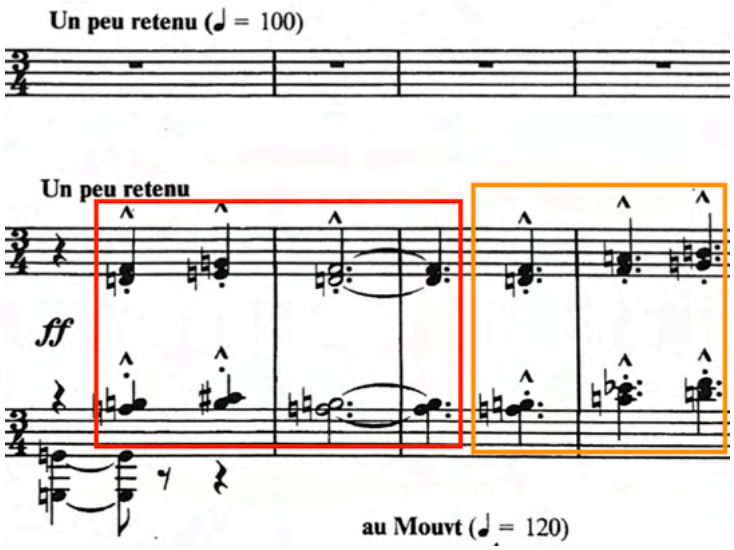
to the *D* theme is hammered in three octaves at once (see Figures 6.40). Rather than offbeat accents as in measures 177 through 184, the piano's soprano voice provides consistent downbeats with a variety of articulations (see Figures 6.38 & 6.40). The motor motif alternates between iterations beginning on Db and Bb for the first four measures, but switches solely to the Bb iteration for the last four measures to match the equally-fixated clarinet.

F. Coda

The climactic coda finally arrives in measure 197 (see Appendix 6, mm. 197-206). As the clarinet suddenly drops out, the piano hammers a series of colorful, impressionistic block chords at the previously-unreachable *fortissimo* dynamic. This piano phrase directly parallels the insistent solo phrase in measures 90 and 91, which had preceded the introduction of the *D* theme (see Figures 6.23 & 6.41).

Figure 6.41

Mm. 197-200. Triple feel boxed in red; duple feel boxed in orange.

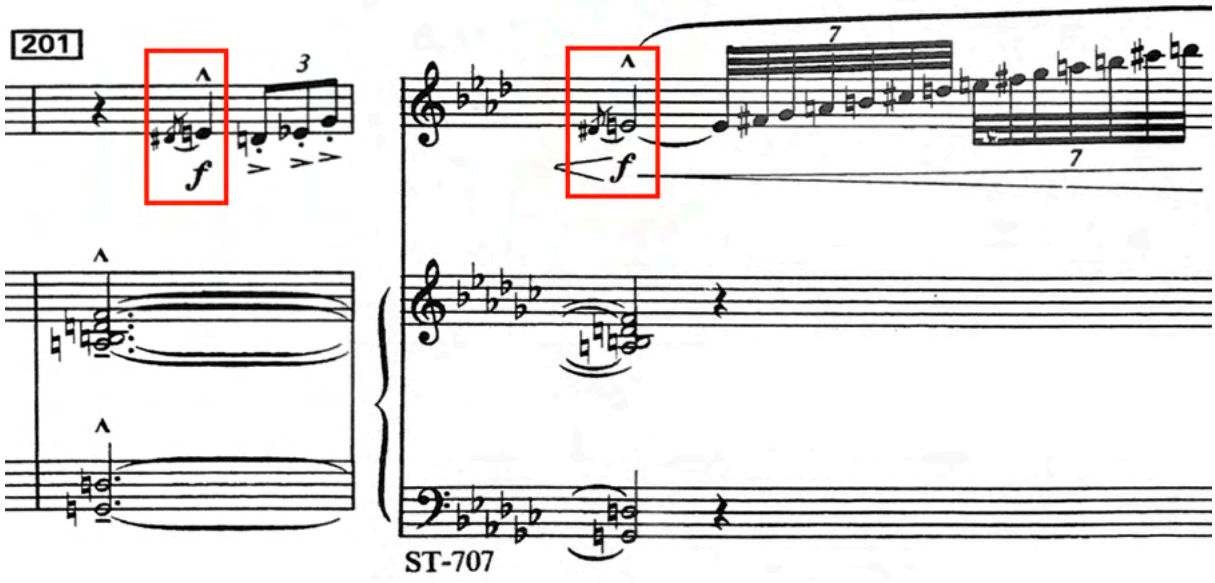


Although the time signature of the coda switches to 3/4, the first half of this phrase has a triple feel and the latter half elongates into a duple feel (see Figure 6.41). The marcato phrase concludes on G dominant ninth chord, which is sustained as the clarinet reenters the scene.

Like the introduction, the clarinet joins as the piano's colors slowly dissipate from the air. Although the precise pitches of the triplet in measure 201 are the subject of considerable debate, what is certain is that the same *forte* concert C# grace note and marcato concert D begin both measures 201 and 202 (see Figure 6.42).

Figure 6.42

Mm. 201-202. Concert C# – concert D boxed in red.

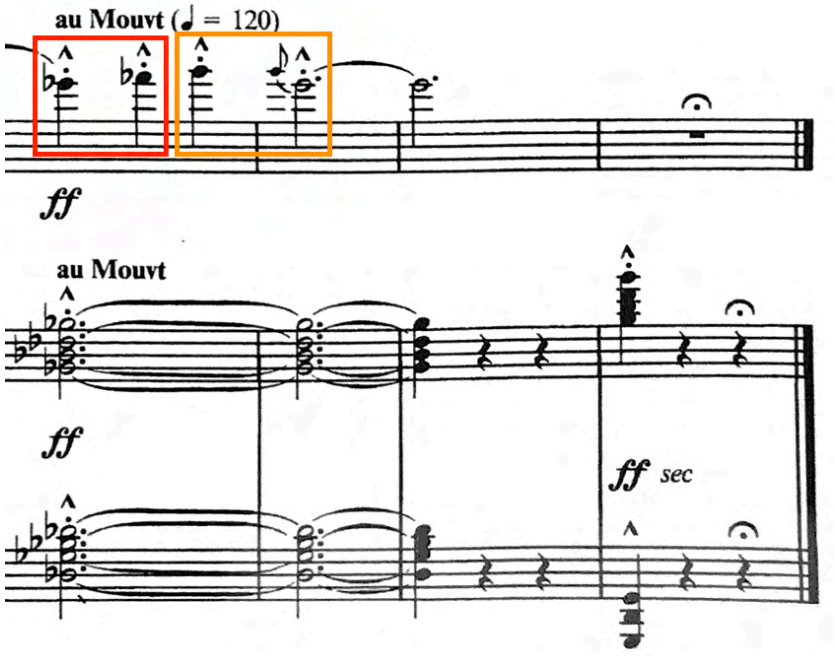


This entire phrase from measure 201 through 205 is roughly palindromic, with a central scalar run flanked by triplet-like entities and grace note-led downbeats on the outside. This rapid two-octave concert C major scale is the vehicle for the clarinet to crescendo to meet the piano at the peak *fortissimo* dynamic on the downbeat of measure 203. This tutti downbeat at last provides a conclusive tonic (Gb Major) chord. The successive clarinet "triplet" explores intervals (minor

second – minor third) which act as a loose inversion of the clarinet's opening intervals of the piece (minor third – major second) before settling on the dominant (concert Db) (see Figures 6.1 & 6.43).

Figure 6.43

Mm. 203-206. Minor second boxed in red; minor third boxed in orange.



Even after all of the swirling colors and ambiguity of the rhapsody, Debussy cannot resist concluding on a "crisp" classic Gb Major piano spike. It appears that the audition stage necessitates a traditional ending from the Romantically-trained Impressionistic master, and Debussy takes the opportunity to, in the last moment, bring the rhapsody full-circle to its opening tonality.

Chapter 7:

Francis Poulenc, Sonata for Clarinet and Piano, mvt. II

I. Francis Poulenc

Spending most of his compositional career in the shadow of the two world wars, Francis Poulenc (1899-1963) is best known as a member of the French group *Les Six* whose music displays a curious juxtaposition of popular gaiety and somber elegance. Poulenc grew up in a well-off and musically-inclined family; his mother was an amateur pianist and began his studies on the keyboard, while his uncle introduced him to the theatrical scene (Grosz, 2009, p.4). However, unlike most of his peers, he obtained a traditional education at the Lycée Condorcet rather than an elite musical education at the Paris Conservatory (*Francis Poulenc*, 2019). As a consequence, Poulenc was largely self-taught. He was also influenced heavily by his four years of private study with the pianist Ricardo Viñes, who in turn introduced Poulenc to Satie and Auric (Parrot-Sheffer, 2021; *Francis Poulenc: Biography*, n.d.). These connections, among others, led Poulenc to be grouped with other like-minded composers (Milhaud, Honegger, Auric, Durey, and Tailleferre) as a member of *Les Six* in 1920 (*Francis Poulenc*, 2019). Although the compositional styles of these young men varied greatly, they shared an interest in foreign ideas, the humorous music of Erik Satie, and the poetry of Jean Cocteau (*Francis Poulenc*, n.d.).

Poulenc possessed a gift for lyricism and song that was evident throughout this compositional output of operas, ballets, songs, concerti, keyboard pieces, and chamber works (*Francis Poulenc: Biography*, n.d.). Later in life, the loss of several close friends inspired Poulenc to rekindle his Catholic faith and compose numerous sacred works (*Francis Poulenc*, n.d.). Poulenc also performed as a pianist throughout his life, forming lasting partnerships with

the baritone Pierre Bernac and the soprano Denise Duval (Henken, n.d.). Poulenc is largely undervalued today, but his opera Dialogues des Carmélites, his organ and piano concerti, and his chamber works for winds still enjoy relative renown (Parrot-Sheffer, 2021).

Although he was a member of the prominent group *Les Six*, Poulenc remained outside of the leading musical trends that cropped up throughout his life. His early influences were as much Satie, Stravinsky, and Schubert as the contemporary music of the day (Grosz, 2009, pp. 13-17). The members of *Les Six* admired the simplicity of jazz and popular songs; Poulenc took this to heart and became an exemplar of accessible, witty works (Stirzaker, 1998, p. 3; Christiansen, n.d.). This group of young composers uniquely sought to not be dominated by any contemporary schools of musical thought, and this flexibility allowed them to freely combine styles and forms from a variety of eras (Stirzaker, 1998, p. 4). However, while other members of *Les Six* publicly condemned certain Romantic and Impressionist composers, Poulenc still respected and admitted to the influence of Debussy, Ravel, and Fauré on his music (Grosz, 2009, pp. 16-17). His subtle musical borrowing most obviously draws on the unexpected harmonies and dissonances of Stravinskian neoclassicism, but he was also conservative in his use of romantic tonality (Moore, 2012, p. 206; Grosz, 2009, p. 17). His musical juxtapositions of emotional outbursts and humor with lyric beauty can be traced not just to the traditional balance of light and dark in the French sound, but also to his homosexuality, bouts of depression, and the contradictory views of his parents during his youth (Grosz, 2009, pp. 20-21; Huizenga, 2013; *Poulenc*, n.d.). Overall, Poulenc sought to write works that pleased the public, composing in an instinctual style that avoided following strict principles or systems (Moore, 2012, pp. 203-207).

Poulenc's early works convey the simplicity, modality, and dissonances of Satie and *Les Six*, his middle works focus heavily on more virtuosic and traditional piano music, and his late

works are much more sacred and somber in nature (Grosz, 2009, pp. 9-10). Poulenc's shift toward seriousness was inspired by personal religiosity, the culture of the postwar world, and avant-garde musical trends (Moore, 2012, p. 226). Poulenc had a strong emotional reaction to the deaths of several close friends and family members; although he had not been a religious man in his youth, these events prompted a devoted turn to Roman Catholicism, which in turn inspired a compositional era of lyricism and somber religiosity (*Francis Poulenc*, n.d.). At the same time, Poulenc may have seen an emphasis on seriousness, rather than the triviality of *Les Six*, as a way to preserve his reputation and relevance in an evolving climate (Moore, 2012, p. 204). Poulenc was no longer a youthful member of the avant-garde, but he was aware that his interwar style was out of sync with the contemporary trends of serialism, twelve-tone music, and Messaienic harmonies (Moore, 2012, p. 206; Moore, 2012, p. 226). As in his youth, he did not seek to submit to these trends, but instead branded himself with themes of loss and commemoration, retrospection, and cultural patriotism (Moore, 2012, p. 211). This seriousness and religiosity persisted through the end of Poulenc's compositional output and is evident not only in his numerous sacred works, but also in his secular compositions.

II. Context of the Clarinet Sonata FP 184

Poulenc followed the lead of fellow French composers Debussy and Saint-Saëns by composing a series of woodwind sonatas at the end of his life (Christiansen, n.d.). Poulenc had planned to compose four sonatas, for flute, oboe, clarinet, and bassoon, each dedicated in memoriam to a departed composer (Henken, n.d.). However, he died of a heart attack just days before delivering the final copy of the clarinet sonata, and the bassoon sonata was never written (Henken, n.d.; Poulenc, 1963/2006). The clarinet sonata was dedicated to fellow *Les Six* member

Arthur Honegger and was commissioned by Benny Goodman, who potentially inspired the jazzy elements in the first and third movements (Estrin, n.d.). Although the clarinet sonata was published posthumously in 1963, Poulenc had begun writing the second movement as early as 1959 (Poulenc, 1963/2006). Initially, he feared that he would not have the time to finish the first and third movements, and instructed that the second movement could be published independently as an "Andantino tristamente"; this attests to the ability of this movement to function as a standalone piece in performance (Poulenc, 1963/2006). Interestingly, the clarinet is present at both the beginning and the end of Poulenc's compositional output. His Sonata for Two Clarinets was composed in 1918, while he was serving in the military, and attracted the interests of Béla Bartók (Grosz, 2009, p. 6).

The clarinet sonata is exemplary of Poulenc's tendency to juxtapose lighthearted riffs with melancholy vocal lines. The first and third movements are generally playful, while the second movement is somber. Additionally, each of the outer movements also possess slow, contemplative middle sections. All three movements are arranged in ternary form, but none follow the namesake sonata form: each contrasting middle section is not typically developmental, and each reprise is incomplete (Stirzaker, 1998, p. 18). Instead, cyclic motives and moods return throughout the sonata; the parallel between the second movement and the slow section of the first movement is the most striking (Stirzaker, 1998, p. 25). This lack of distinct developmental sections, cyclic nature, and modulations amongst dissonance are all characteristic of *Les Six* (Stirzaker, 1998, p. 41; Stirzaker, 1998, p. 51). However, the overall homophony, well-defined phrases, and distinct character changes in this sonata differentiate Poulenc's style from that of his peers (Stirzaker, 1998, p. 41). In particular, his skills as a composer of song are evidenced by long, lyrical melodies that are especially prevalent in the second movement

(Stirzaker, 1998, p. 50). Poulenc was also careful to ensure that, despite the ever-changing tonalities that flow throughout this sonata, the tonic is clearly evident in the reprise; this helps to convey a comfortable sense of finality (Stirzaker, 1998, p.41). Written at the end of his life, Poulenc's clarinet sonata is reflective of both his mature sacred style and his origins with *Les Six*.

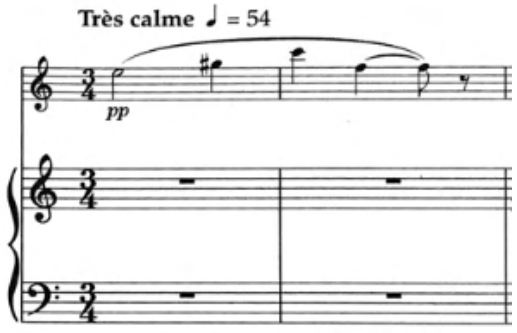
III. Movement II, *Romanza* (G minor)

A. Introduction

The deeply melancholy opening of the second movement of the sonata immediately sets it apart from the playfulness of the first movement (see Appendix 7, mvt. 2, mm. 1-10). Out of silence, the clarinet enters with a mysterious solo phrase (see Figure 7.1).

Figure 7.1

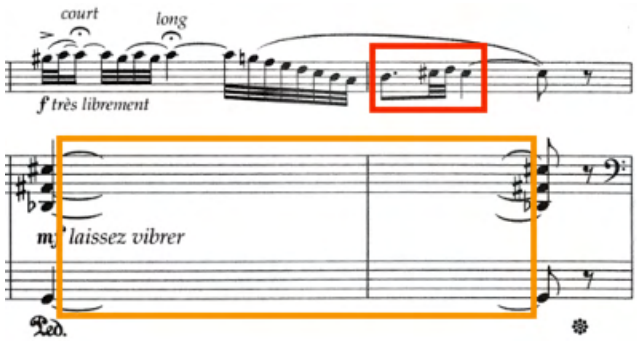
Movement II, mm. 1-2.



This pianissimo line hangs alone in the air; it consists of four pitches, like the main theme (to be discussed later), but unlike the main theme the opening lacks harmonic coherence. However, this mood is immediately disturbed by an accented tutti entrance on the downbeat of measure 3 (see Figure 7.2).

Figure 7.2

Movement II, mm. 3-4. Neighbor tone/dotted rhythmic figure boxed in red; "let vibrate" notation boxed in orange.

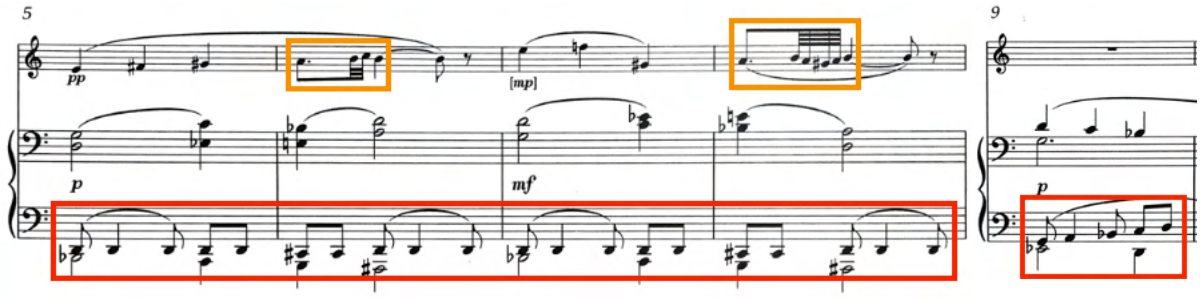


The clarinet is instructed to play the *forte* cadenza-like passage "very freely". The first two beats of this "cadenza" are essentially a trill between the tonic of this movement (concert G) and the leading tone (concert F#), with fermata emphasis on the concert G; this is then followed by a rapid concert G natural minor scale. In measure 4, a neighbor tone figure leads the clarinet to land on concert B. The dotted eighth – thirty-second note structure of this figure is a precursor to the primary rhythmic motif of the movement (see Figure 7.2). Meanwhile, the piano – which had entered with the clarinet on the downbeat of measure 3, playing an intentionally dissonant chord – is instructed to "let vibrate" until the clarinet concludes on beat 4 of measure 4 (see Figure 7.2). The "let vibrate" notation is unexpected for a piano part, but it emphasizes the percussive role of the piano here. It is accompanied by one of only two times that Poulenc gives explicit pedal notation in the movement.

Measure 5 marks the entrance of the piano "motor", which serves as the steady basis for the rest of the movement (see Figure 7.3).

Figure 7.3

Movement II, mm. 5-9. Piano "motor" boxed in red; neighbor tone figures boxed in orange.



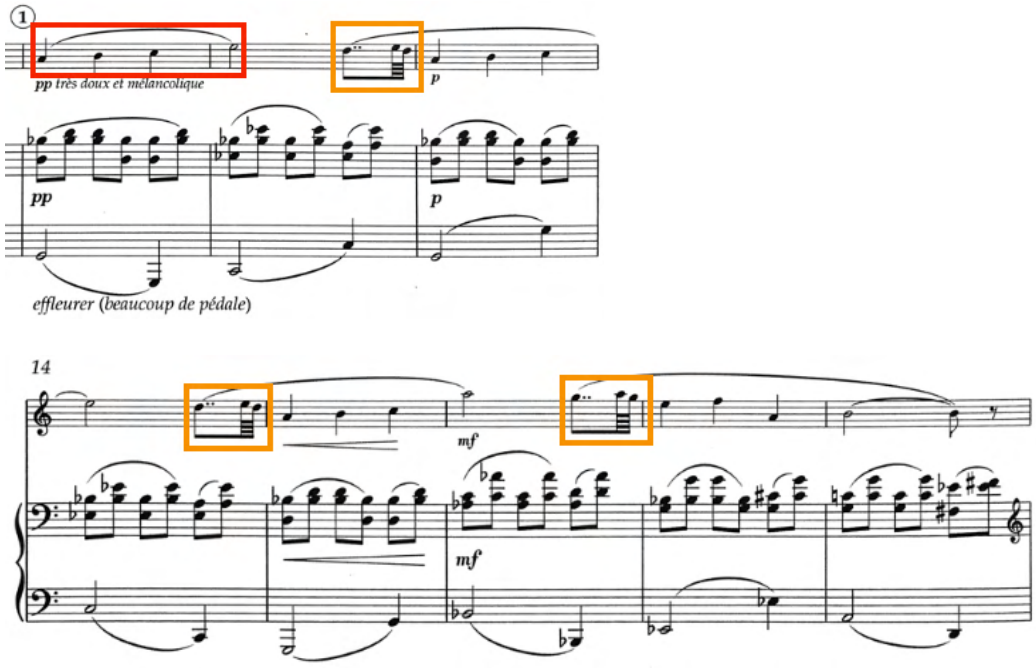
The "motor" is best characterized as an ongoing eighth note pulse in the piano part; in measures 5 through 9, it is found in the left hand and is lightly syncopated (see Figure 7.3). This syncopation may be reflective of popular music and jazz influences. Atop, the piano's right hand plays a series of slurred dyads; this slow-moving accompaniment is also prevalent throughout the movement, although like the "motor" it switches between hands and voices. Situated exclusively in the bass clef, the piano acts as a grounded accompaniment for melodic fragments in the clarinet above. In measure 5, the clarinet steps up a concert G melodic minor scale to land on the tonic on the downbeat of measure 6. Leading out of this arrival point, the neighbor tone figure used in measure 6 is identical to the equivalent figure in measure 4, but is transposed down by a major second (see Figures 7.2 & 7.3). Measure 7 is rhythmically identical to measure 5, but borrows its pitches from the first two measures of the movement. This two-bar phrase matches its predecessor by landing on the tonic in measure 8, but this time the neighbor tone figure is embellished to become a double neighbor, and its downward direction emphasizes the leading tone and tonic to help establish finality (see Figure 7.3).

B. A Section

If one imagines the *Romanza* to be structured in a modified ternary form, then measures 11 through 24 represent the first *A* section (see Appendix 7, mvt. 2, mm. 11-24). The main theme of the movement is first stated in measures 11 through 18 (see Figure 7.4).

Figure 7.4

Movement II, mm. 11-18. Initial statement of clarinet melody boxed in red; dotted eighth – sixty-fourth note rhythmic motif boxed in orange.



This theme, which is exclusive to the clarinet, consists of four two-measure phrases in a 2+2+4 structure. Its groundwork is the simple two-measure melody stated in the clarinet in measures 11 and 12 (see Figure 7.4). Walking steadily up the concert G minor scale from tonic to dominant, the melody is reminiscent of the melodic fragment in measure 5 (see Figures 7.3 & 7.4). This phrase is repeated in measures 13 and 14, but importantly it is introduced by the embellished

subdominant on beat 3 of measure 12. The dotted eighth – sixty-fourth note rhythm is an adaptation of the eighth – thirty-second note rhythm from before; this rhythm, presented here as a neighbor tone figure, serves as the primary rhythmic motif of the movement (see Figure 7.4). The phrase is then repeated for a second time in measures 15-16, again introduced by the neighbor tone motif. However, rather than concluding on a concert D as before, this statement leaps up to a clarion concert G in order to segue to the final phrase of the melody. While the rhythm of this phrase is identical to its three predecessors, Poulenc instead employs overall downward motion to bring the melody home. The specific pitches in measure 17 are nearly identical to those in measure 7; however, the expected cadential formula of leading tone (concert F#) to tonic (concert G) is altered to instead lead from tonic to supertonic (see Figures 7.3 & 7.4). This is emblematic of Poulenc's tendency in this movement to recognizably center his melodies in the home key of G minor, but never let them satisfyingly resolve.

Underlying the main clarinet melody are the "motor" and a series of slurred bass notes in the piano (see Figure 7.4). Both of these figures are familiar from the introductory material in measures 5 through 9 (see Figure 7.3). The "motor" that was previously present in the piano's left hand now switches to the right hand and is thickened to become a series of dyads, while the half note – quarter note accompaniment that was previously present in the piano's left hand now switches to the left hand and is thinned into a monophonic line based around octave leaps (see Figure 7.4). Poulenc's instruction to "touch (the piano) lightly" and with "much pedal" conveys the lyrical and rolling nature of this accompaniment. The melancholy mood is nocturne-like, distinctly French, and recalls the feel of the clarinet's opening two measures.

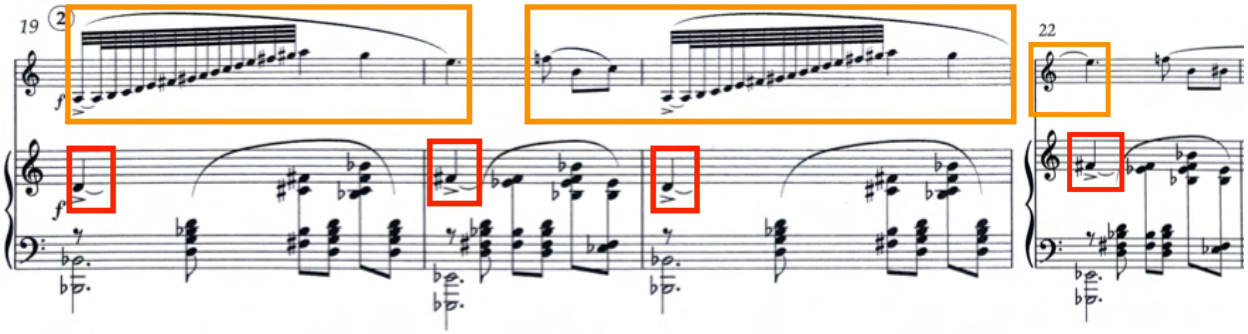
However, the scoring and gentle dynamics obscure the jazzy nature of the piano accompaniment, which is reflective of a cool nightclub. The lack of a key signature throughout

the sonata aids Poulenc in employing these exploratory chords. From measures 11 through 18, the piano plays a Gm – Cm7 – Gm – Cm7 – Gm – Bb7 – Eb7 – Am7 – D7 progression, usually outlining one chord per measure (see Figure 7.4). Analyzed harmonically, this produces a i – iv7 – i – iv7 – i – V7/VI – VI7 – ii7 – V7 progression. Conforming to traditional expectations, the piano outlines the tonic chord (Gm) each time the clarinet melody walks up the concert G minor scale (in measures 11, 13, and 15) (see Figure 7.4). However, every other chord is a seventh chord, betraying clear jazz influences and introducing subtle dissonances. This chord progression diversifies along with the second half of the melody, concluding with ii7 – V7, which is one of the most common jazz progressions, in measure 18 (see Figure 7.4). Throughout the movement, the piano is the most harmonically straightforward when accompanying the main clarinet melody, but even during these times it betrays popular mid-century influences.

This reflective and somber mood is interrupted suddenly by the clarinet ripping up a two-octave concert G melodic minor scale on the downbeat of measure 18 (see Figure 7.5).

Figure 7.5

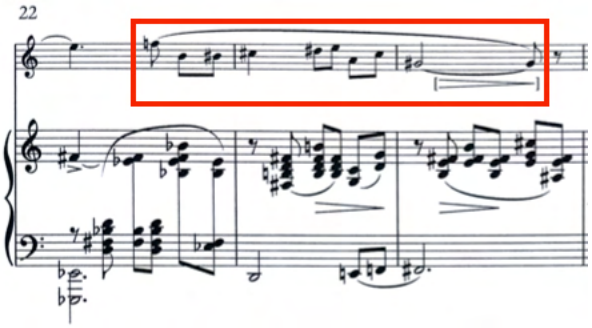
Movement II, mm. 19-23. "Let vibrate" notation boxed in red; repeated antecedent phrase components boxed in orange.



Accented and *forte*, this scalar passage recalls the "cadenza" with its descending concert G minor scale in measure 3 (see Figure 7.2). Although the piano accompaniment is much more active than before (maintaining the "motor"), it is similarly dissonant, and the "let vibrate" notation returns (see Figures 7.2 & 7.5). This agitato clarinet scale is the first element of a new melodic fragment, which is stated first in measures 19-20 and then repeated in measures 21-22 (see Figure 7.5). If these two melodic fragments serve as the antecedent phrase, then the slurred, yet disjunct clarinet melody in measures 22 through 24 serves as the consequent phrase (see Figure 7.6).

Figure 7.6

Movement II, mm. 22-24. Consequent phrase boxed in red.



This consequent phrase slowly decrescendos, first in the piano and then in the clarinet, to segue into new thematic material.

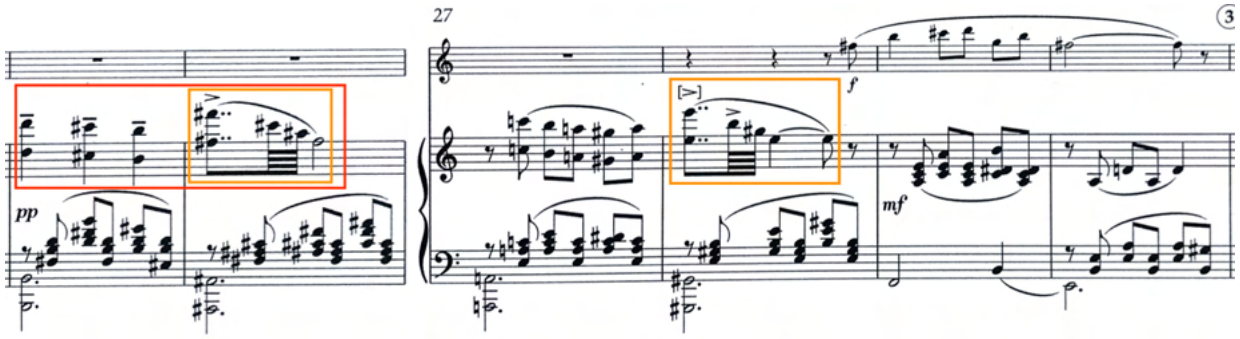
C. B Section

Imagined in ternary form, the *B* section of the *Romanza* is represented by measures 25 through 62 (see Appendix 7, mvt. 2, mm. 25-62). While this section clearly incorporates the main clarinet melody from the *A* section, it is characterized by the introduction of a secondary

melody, which is shared by the clarinet and the piano in a conversational manner. This six-measure melody first appears in measures 25 through 30 and is arranged in a 2+2+2 structure, underlaid by a descending bass line (see Figure 7.7).

Figure 7.7

Movement II, mm. 25-30. Initial statement of new melodic phrase boxed in red; dotted eighth – sixty-fourth note motif boxed in orange.

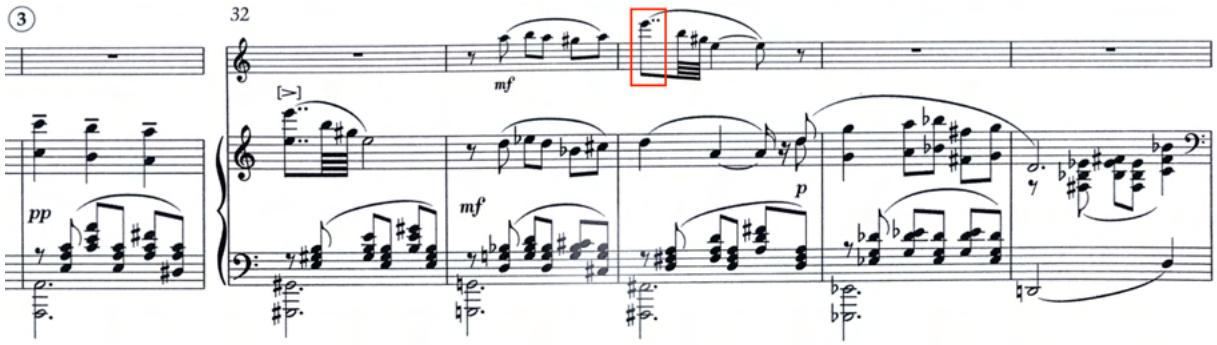


It begins with a two-measure phrase (mm. 25-26) that combines the scalar motion from the main clarinet melody (here inverted to step downwards) with the omnipresent dotted eighth – sixty-fourth note rhythmic motif (see Figure 7.7). However, this use of the rhythmic motif is not as a neighbor tone ornamentation, but instead as a rapid arpeggiation (here, in F# major). The second phrase (mm. 27-28) is clearly related to the first, concluding in the same rhythmic motif (this time on an E major arpeggio). This time, though, the scalar motion is slightly embellished in eighth notes and is slurred. Up through this point, the melody exists exclusively in the piano. The clarinet joins for the third phrase (mm. 29-30); this phrase is identical to mm. 23-24, but transposed up by a minor seventh. The entire melody is supported by a steady chromatic descent in the piano's bass voice.

This new melody is immediately restated in measures 31 through 36 (see Figure 7.8).

Figure 7.8

Movement II, mm. 31-36. Altissimo register of clarinet boxed in red.

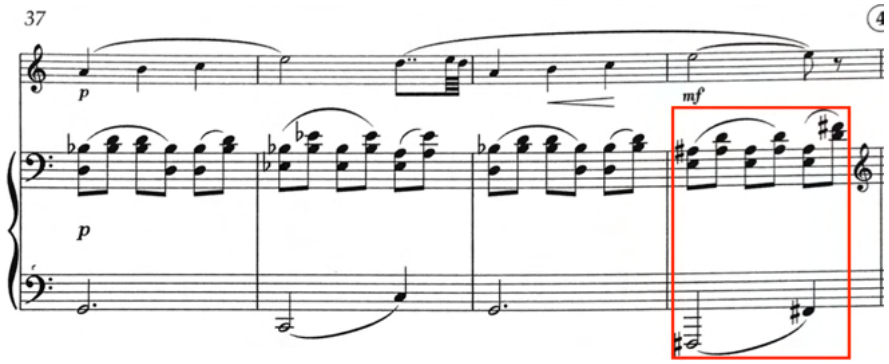


However, Poulenc plays with listener expectations and employs a combination of strict transpositions and occasional interval alterations to add additional interest. While the first melodic phrase is stated in the piano as before, the melody swaps instruments for the second and third phrases. This time, the clarinet joins the conversation to play the melody of the second phrase, while the piano harmonizes this melody below. The arpeggiated rhythmic motif places the clarinet in the extreme altissimo register, requiring the utmost control; this challenge only intensifies each subsequent time Poulenc assigns the clarinet to this melodic figure (see Figure 7.8). As before, the phrase involving the clarinet is notated as the loudest of the three. The piano is alone for the third phrase, which returns to a *piano* dynamic to lead into the next section.

Measures 37 through 40 represent a partial restatement of the main clarinet melody from measures 11 through 18 (see Figure 7.9).

Figure 7.9

Movement II, mm. 37-40. F#7 chord in piano boxed in red.

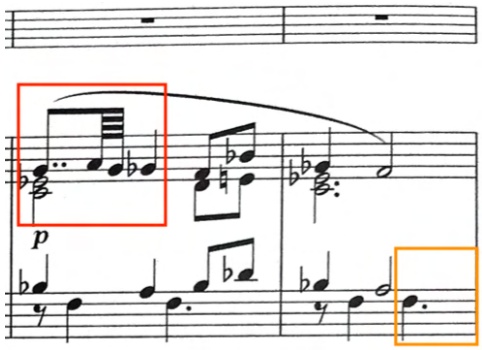


The clarinet melody in this section is identical to that in measures 11 through 14, although this time the crescendo in measure 39 leads to an unexpected *mezzo forte* dynamic in measure 40 (see Figures 7.4 & 7.9). The piano accompaniment is also nearly identical to the accompaniment in the *A* section, with the right hand providing the "motor" and the left hand relegated to a further-simplified series of monophonic bass notes. The chord progression for the first three measures – i – iv7 – i (in the key of G minor) – also matches the beginning of the previous chord progression. The progression breaks in measure 40 when Poulenc introduces an F#7 chord. This is wholly unexpected in the key of G minor, but does serve a dominant function to guide the ear into the B minor section that follows.

The third statement of the conversational second melody occurs in measures 41 through 46. Like the second statement (mm. 31 – 36), the piano is alone for the first and third phrases, but is joined by the clarinet for the second phrase. However, the familiar third phrase is replaced this time by entirely new material in mm. 45-46 (see Figure 7.10).

Figure 7.10

Movement II, mm. 45-46. Rhythmic motif boxed in red; brief cessation of motor boxed in orange.

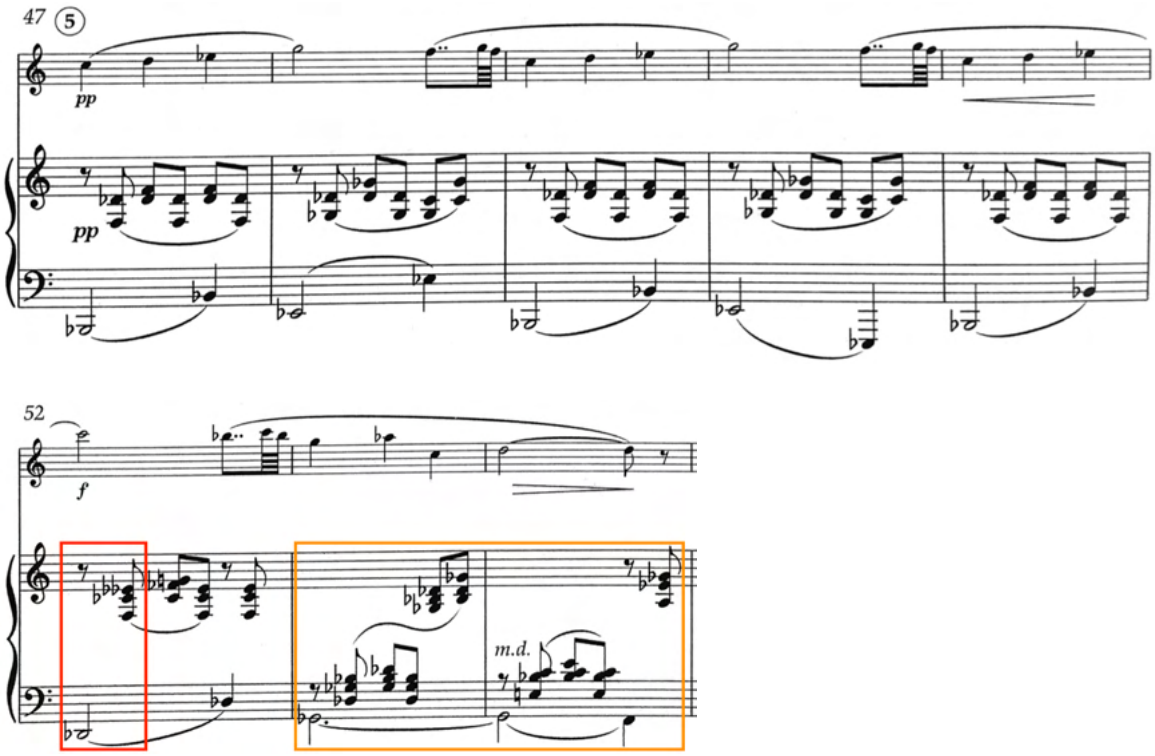


While this new phrase borrows the rhythmic motif from the rest of the secondary melody, this motif is employed here as a neighbor tone figure rather than an arpeggiation (see Figure 7.10). This motivic usage, combined with a temporary pause of the motor towards the end of measure 46, links this statement of the conversational melody to another restatement of the main clarinet melody.

Whereas the restatement of the main clarinet melody in measures 37 through 40 was inexact because it was abbreviated, the restatement in measures 47 through 54 is inexact because it is transposed up a minor third to the key of concert Bb minor (see Figures 7.4 & 7.11).

Figure 7.11

Movement II, mm. 47-54. Italian 6th chord boxed in red; Gb major chords boxed in orange.

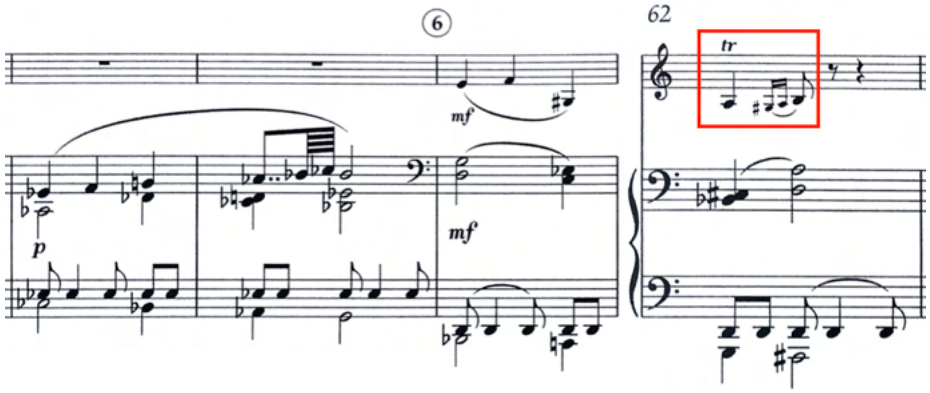


With this transposition in mind, the clarinet part is identical to that in the *A* section. Initially, the harmonic language in the piano is identical as well: the first five measures follow a i – iv7 – i – iv7 – i progression. As before, the progression diversifies for the final three measures, but the specific harmonies used here are different than before. An unexpected Italian 6th chord is employed in beat 1 of measure 52, disrupting the pattern of seventh chords (see Figure 7.11). Measures 53 and 54 then fixate on Gb major (VI – VI7); this serves no discernible cadential function, but perhaps Poulenc chose it simply because it was unexpected and unsettling. This tonality is driven home by a pedal Gb and by a "motor" accompaniment which is more mobile than before.

The final restatement of the conversational second melody occurs in measures 55 through 58. Like one of the restatements of the main clarinet melody, it is abbreviated; only the first two phrases, the first in the piano and the second in the clarinet, are used. This is also the only time that the clarinet is asked to play its portion of the melody quietly, rather than bringing it out of the texture. The subdued dynamic allows the melody to fade out of existence and signals that the *B* section is coming to an end. Rather than concluding with the third phrase of the melody, the *B* section concludes with recycled melodic material in mm. 59-62 (see Figure 7.12).

Figure 7.12

Movement II, mm. 59-62. Unique ornamentation in clarinet's chalumeau register boxed in red.



Measures 59 through 62 map directly onto measures 5 through 8 from the introductory section; the parallelism clarifies that these phrases are meant as a transition section between the *B* section and the *A'* section (see Figures 7.3 & 7.12). Throughout this transition section, the piano adopts the lightly syncopated motor and chromatically descending bass line from the introductory section. As in the *B* section, the melodic lines are shared between the two instruments: in measures 59 and 60, the piano echoes the melody from measures 5 and 6, while in measures 61 and 62, the clarinet echoes the melody from measures 7 and 8. This clarinet melody is stated an

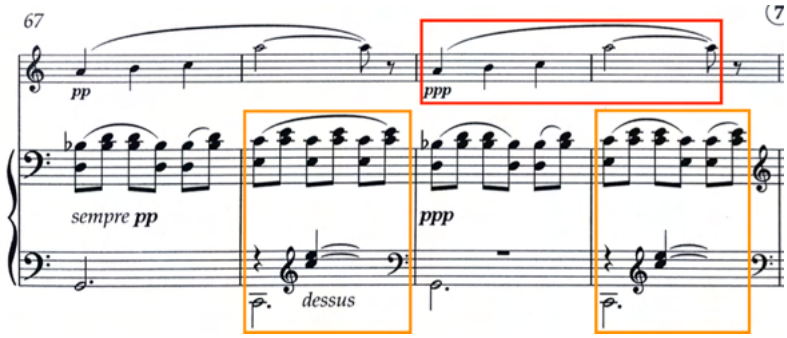
octave lower than in the introductory section, but the shared pitch center helps prepare for the return to G minor when the *A'* section begins. The only other noteworthy difference is that the rhythmic motif at the end of the phrase is replaced by a trill and set of grace notes (see Figure 7.12). It is curious that this is the only time Poulenc departs from his formula, but perhaps it was to take advantage of the warmth in the clarinet's chalumeau register.

D. A' Section

Although it had been quoted in altered form during the *B* section, the main clarinet melody returns mostly-intact in measure 63. This marks the beginning of the *A'* section, which lasts through the end of the movement and incorporates material from both the *A* section and the introductory section (see Appendix 7, mvt. 2, mm. 63-76). As in the *A* section, the clarinet melody at measure 63 lasts for eight measures and is in the key of concert G minor. The first six measures are identical to the original melody; however, rather than allowing the final two phrases to build as before, Poulenc instead repeats the third phrase in lieu of the fourth phrase (see Figure 7.13).

Figure 7.13

Movement II, mm. 67-70. Repetition replacing fourth phrase boxed in red; C Major chords boxed in orange.

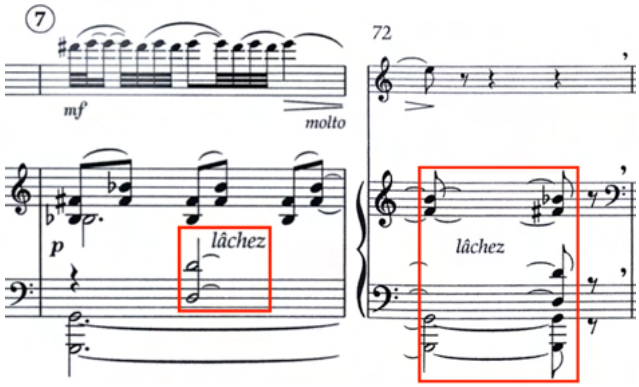


Rendered as soft as possible, dwindling from pianissimo to pianississimo, this melody seems to fade out of existence and signals the conclusion of the movement. The harmonic language in the piano parallels this concept: rather than evolving from i – iv7 – i – iv7 – i into a series of seventh chords, it simplifies to conclude with IV – i – IV (see Figure 7.13). The major tonality is unexpected in a movement so laden with minor and seventh chords, but it helps to establish a sense of finality and simplicity. In fact, like the clarinet part, the piano part is copied nearly exactly from mm. 67-68 to mm. 69-70.

Coming out of such a serene mood, the emphatic altissimo clarinet line in measure 71 comes as a complete surprise (see Figure 7.14).

Figure 7.14

Movement II, mm. 71-72. "Let vibrate" and "let loose" notation boxed in red.



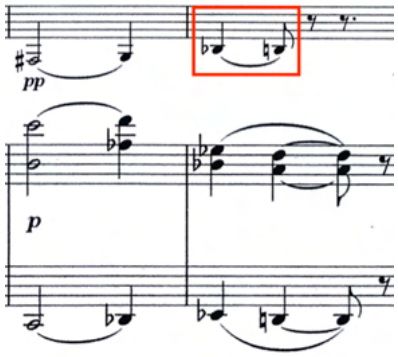
This *mezzo forte* clarinet figure is essentially a trill between concert C# and concert D (subdominant and dominant). Although there are no fermatas and no scalar passage, this measure clearly echoes the "cadenza" from measure 3 and performance practice dictates that it be taken out of time (see Figures 7.2 & 7.14). This evident parallelism highlights how Poulenc employs a loosely palindromic structure to signify the end of the movement (introductory material on the

outsides, *A* melody following, and *B* material in the middle). Although the "cadenza" itself here is *mezzo forte*, the soft piano accompaniment prevents it from being as excitable as in the introduction. Notably, rather than arriving on one chord and letting it freely "vibrate" as in the introduction, the piano here maintains the motor and supports it with a tonic drone in octaves. Nonetheless, the "let vibrate" notation is still present and the final chords in measure 71 are instructed to "let loose" into measure 72 in a manner similar to the introduction (see Figure 7.14).

The palindromic structure theory is further supported by the rhythmic parallel between the clarinet phrase in measures 73-74 and the phrase in measures 1-2 (see Figures 7.1 & 7.15).

Figure 7.15

Movement II, mm. 73-74. Ascending interval from third to fourth pitch in clarinet boxed in red.



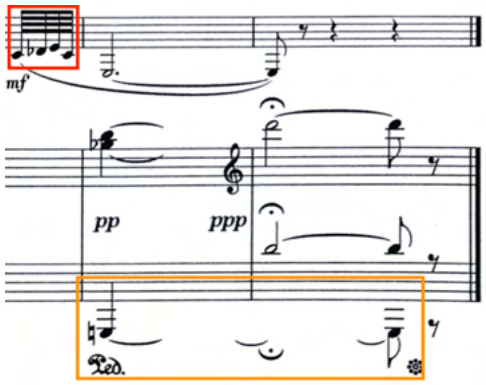
In both cases, the phrase ascends over the first three pitches; however, rather than the fourth pitch descending to lend a sense of conclusiveness, it ascends this time to segue into the clarinet's next figure (see Figure 7.15). The piano accompaniment echoes the clarinet's rhythm; the voicing actually places the clarinet's pitches within the piano's at first, emphasizing the

intertwined nature of the instruments. At this point, it is clear that the "motor" has at last dissipated.

The sudden *mezzo forte* turn in the clarinet in the final beat of measure 74 serves as a final allusion to the opening "cadenza" (see Figure 7.16).

Figure 7.16

Movement II, mm. 74-76. Clarinet turn boxed in red; final tonic in piano boxed in orange.



The surprise loud ending seems to be an odd way to conclude the movement, but it is reminiscent of the final phrase in the first movement of the "Three Pieces for Clarinet" by Poulenc's musical idol Stravinsky (see Figure 7.16). Uniquely, this is the only time this cadenza concept is stated in the chalumeau register of the clarinet. Using this turn as an embellishment into a concert D, which is both the lowest note on the Bb clarinet and the dominant of the home key (G minor), lends a sense of subdued finality (see Figure 7.16). The cadential formula is hardly satisfying in the piano, either: the piano enters with a simple G minor triad in measure 75 and concludes with two disparate D's in measure 76, thus suggesting i-V harmonic motion (see Figure 7.16). This apparent half cadence is an unsatisfying conclusion to the movement, but perhaps makes sense in the context of launching immediately into the final movement of the sonata. However, the

careful listener can hear that the bass G from measure 75 actually extends through the end of the movement, thus preserving the tonic area (see Figure 7.16). This is accomplished through the use of the pedal, which is notated explicitly by Poulenc for the second and final time in the movement. This subdued ending is effective in resolving the fluid, jazz-inspired tonal language of the movement and echoes the lyrical, reflective melody which lent the *A* section its somber character.

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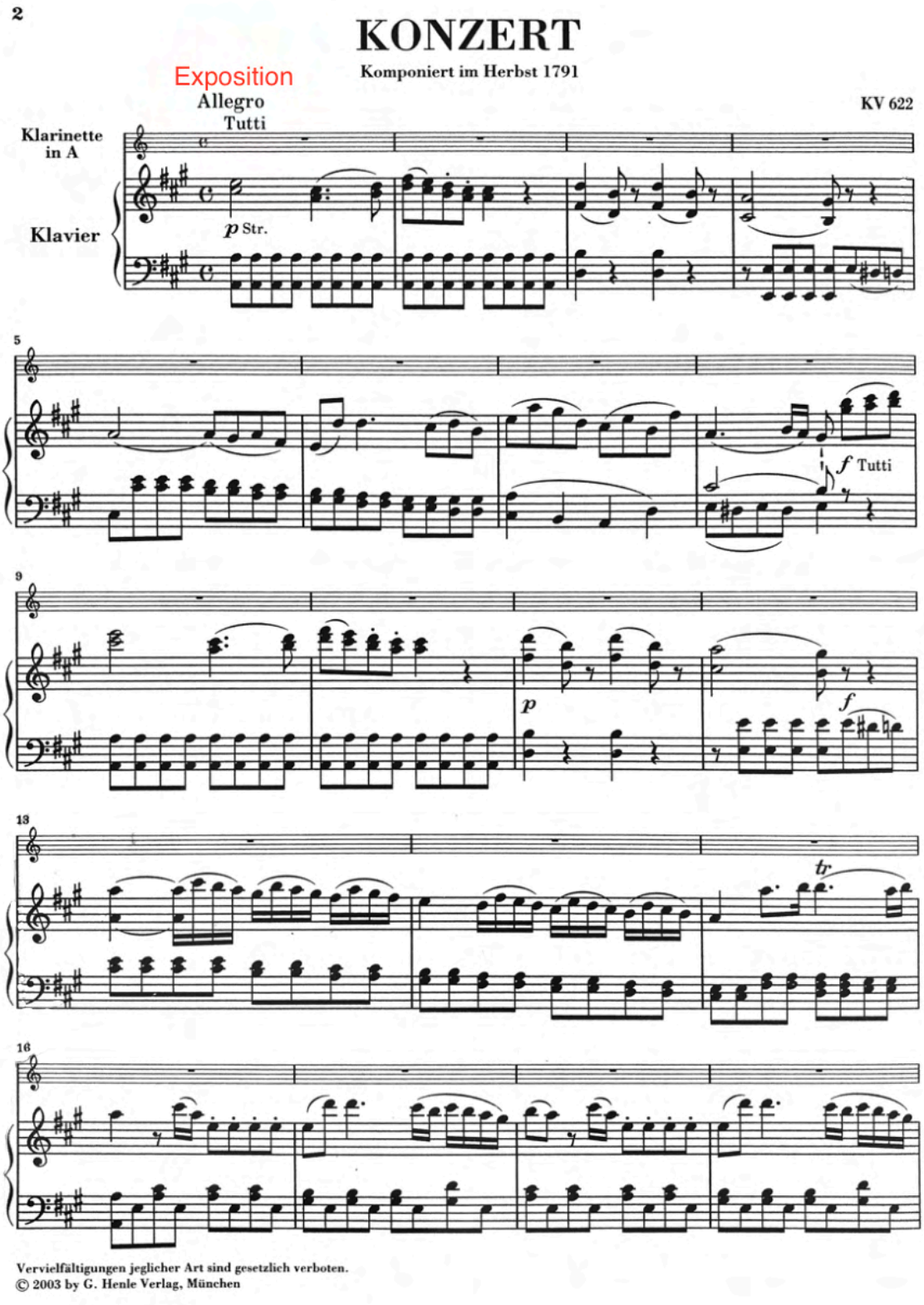
Appendix 1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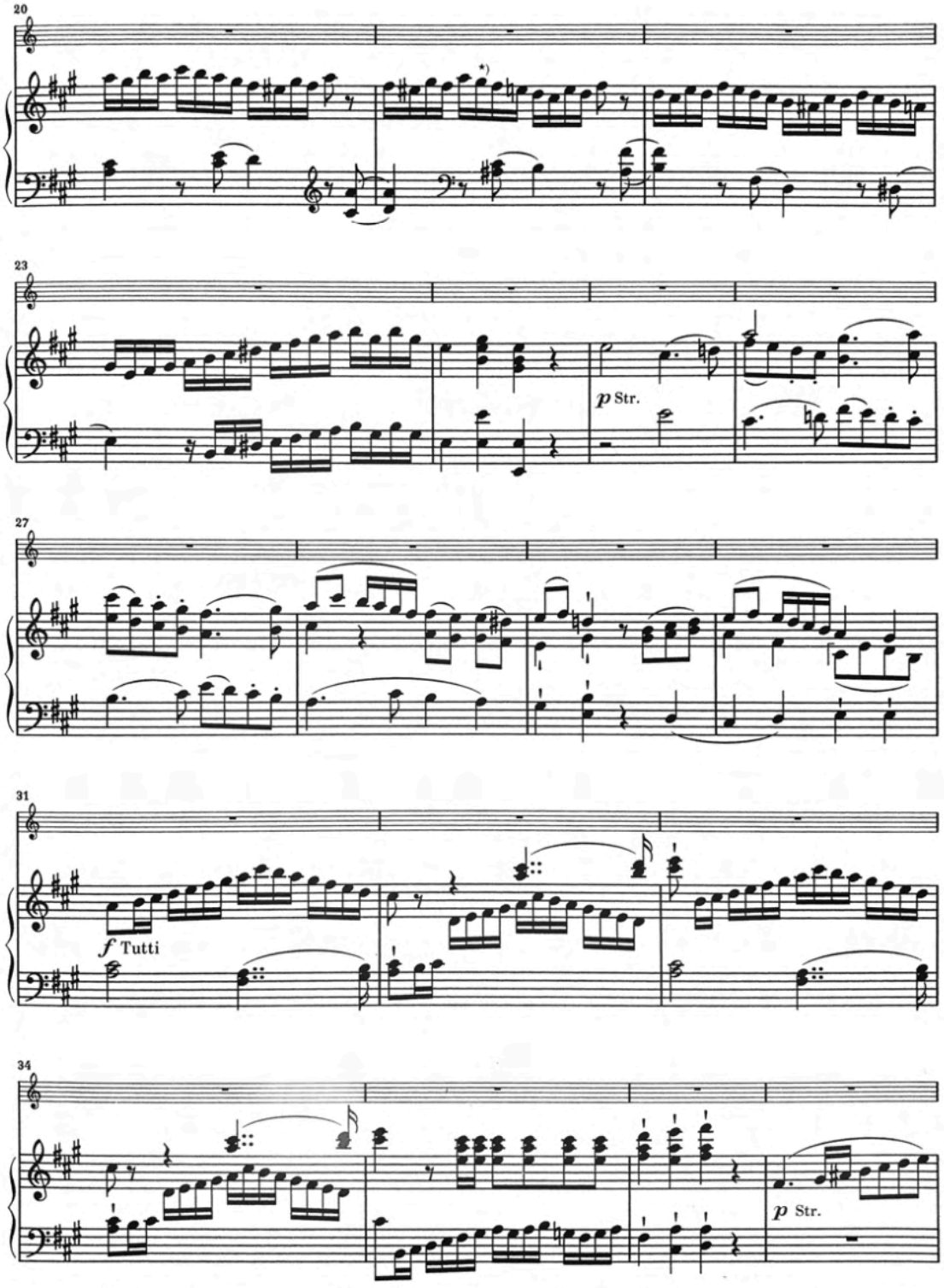

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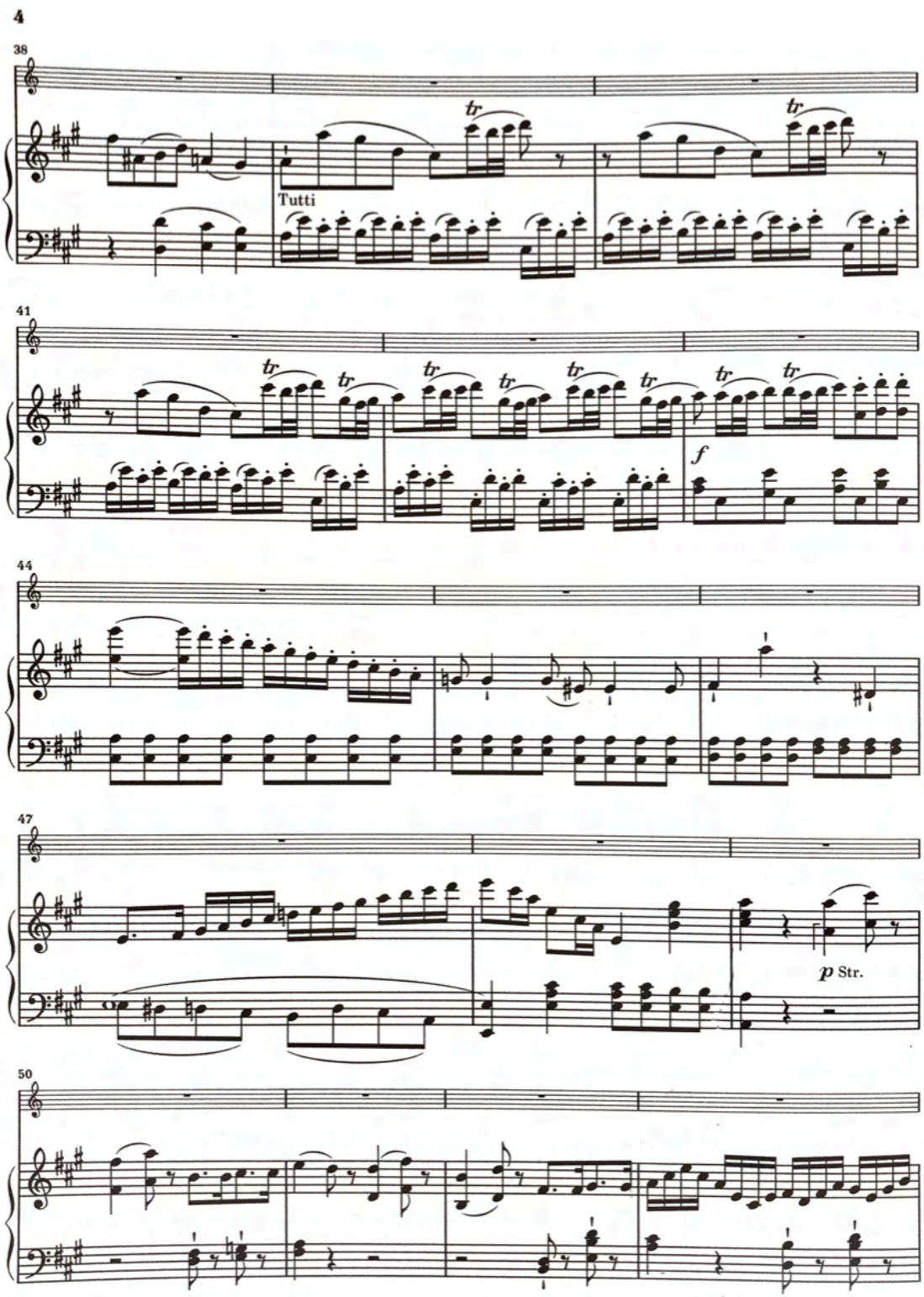
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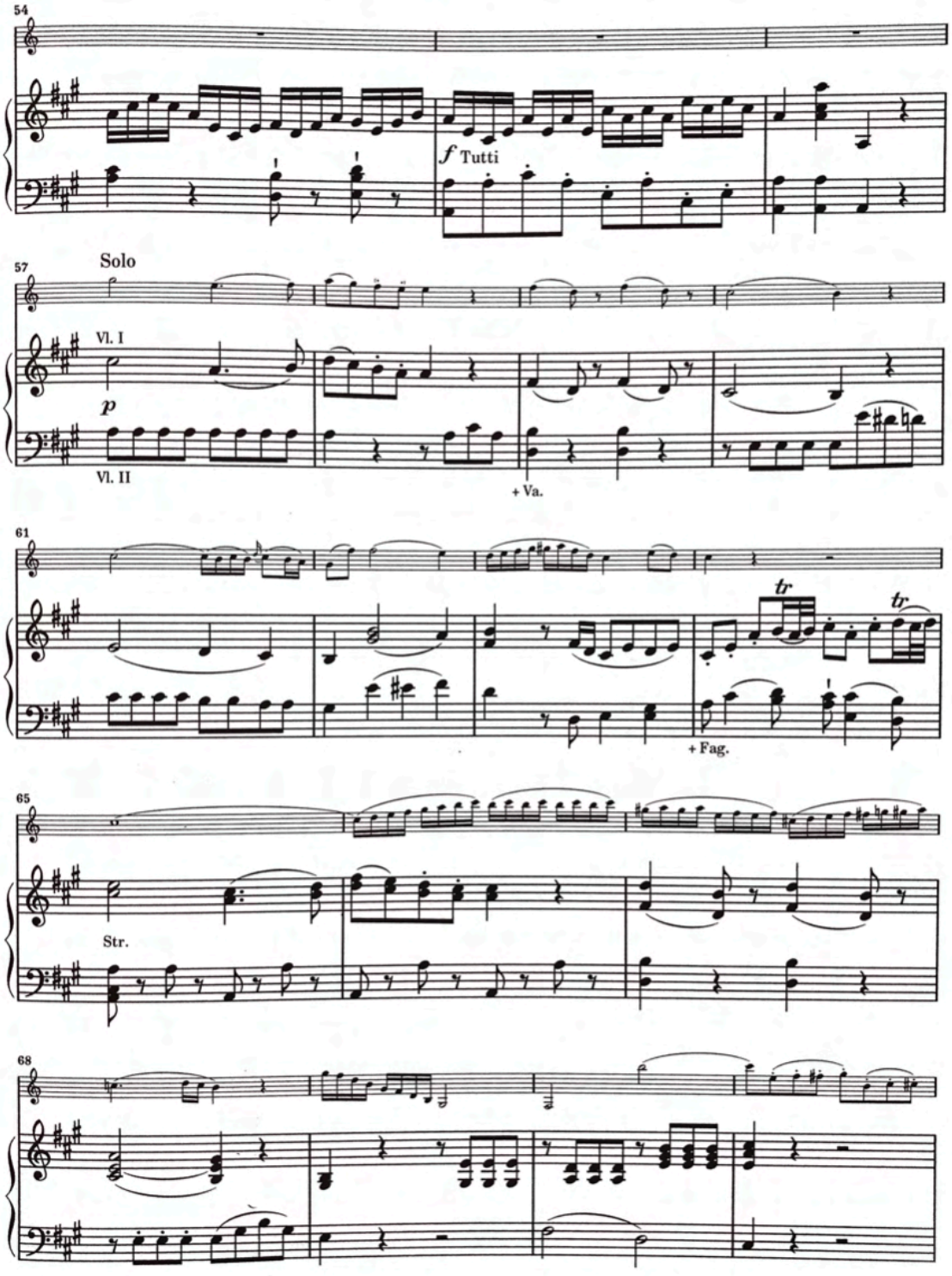
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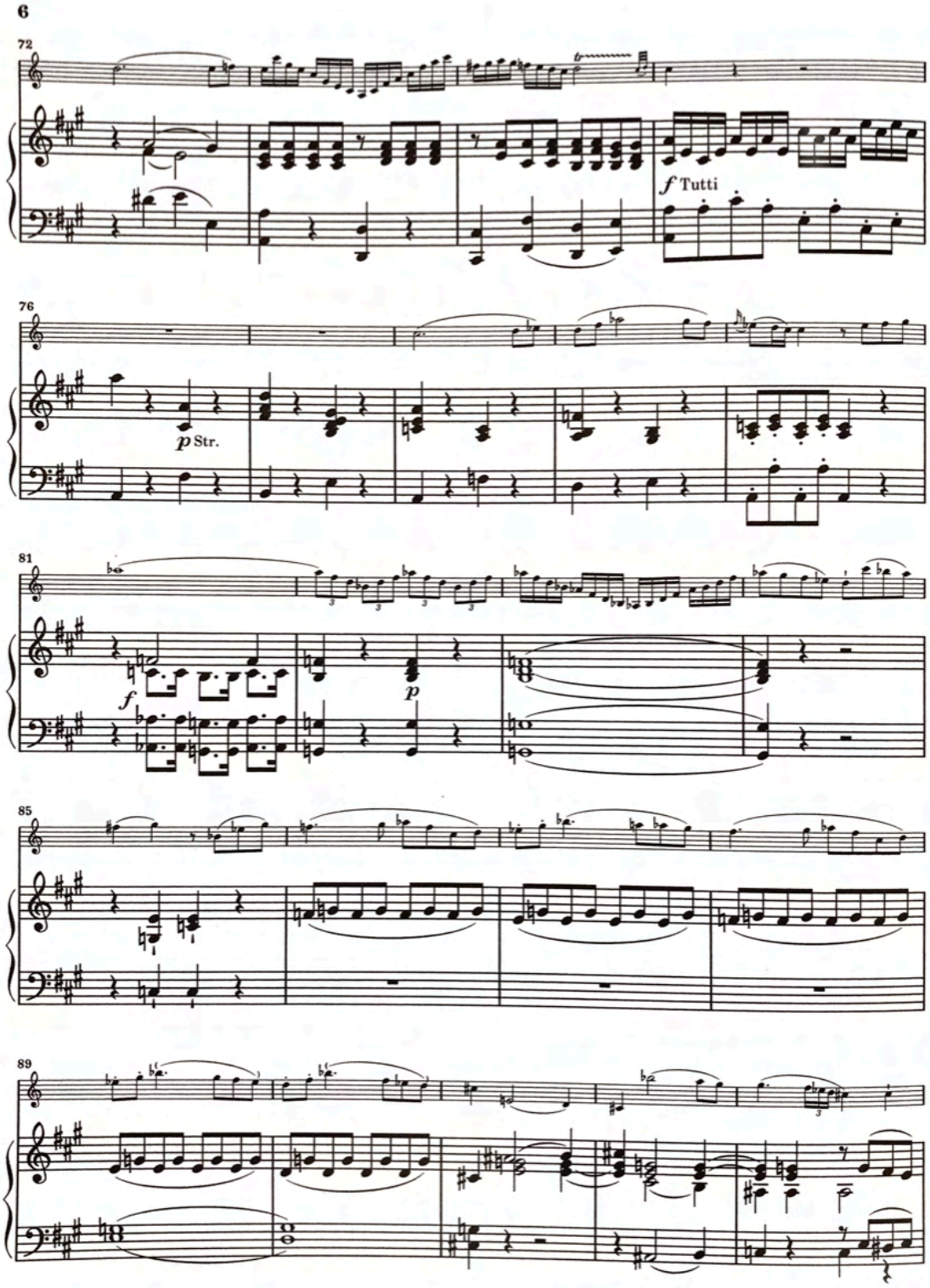
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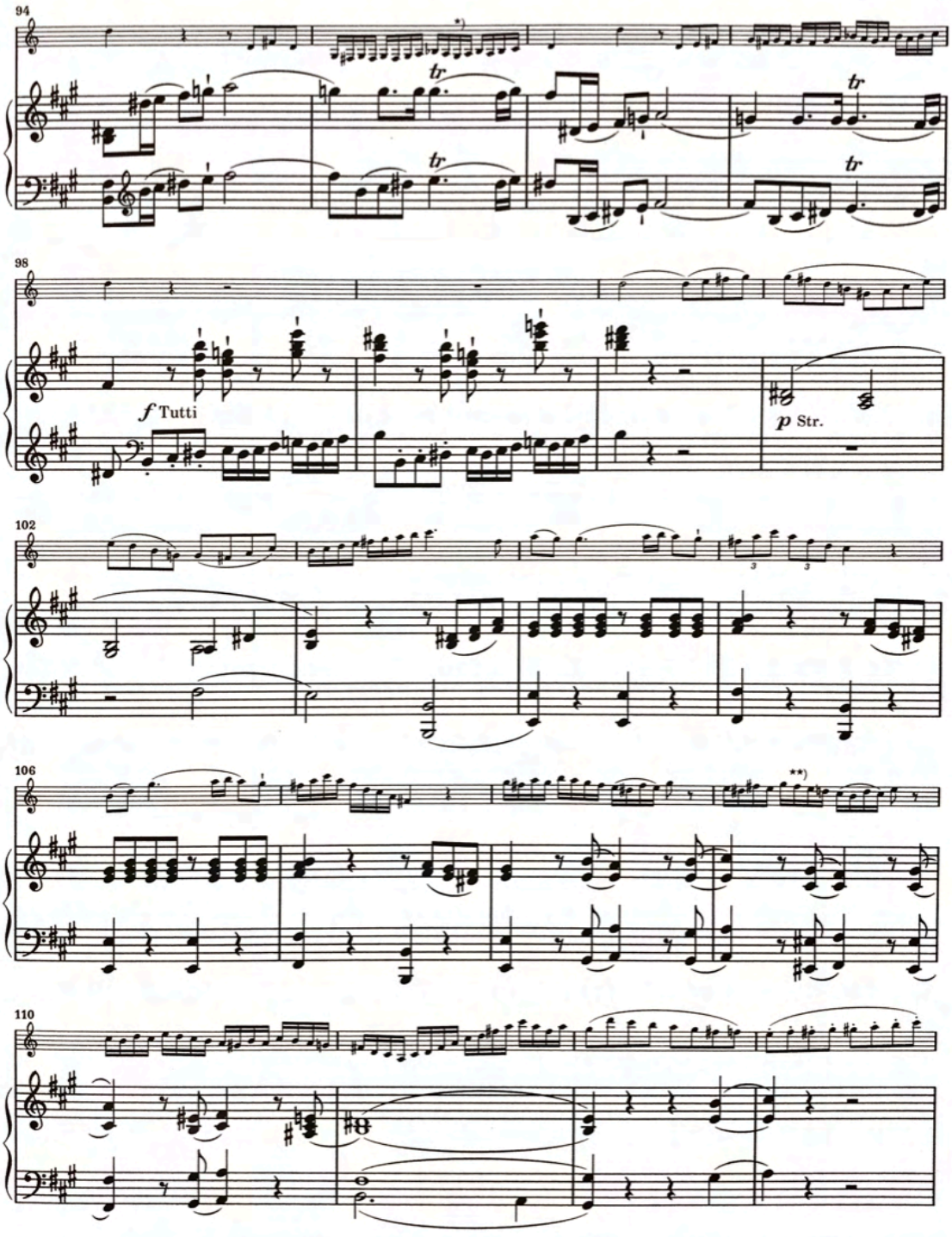
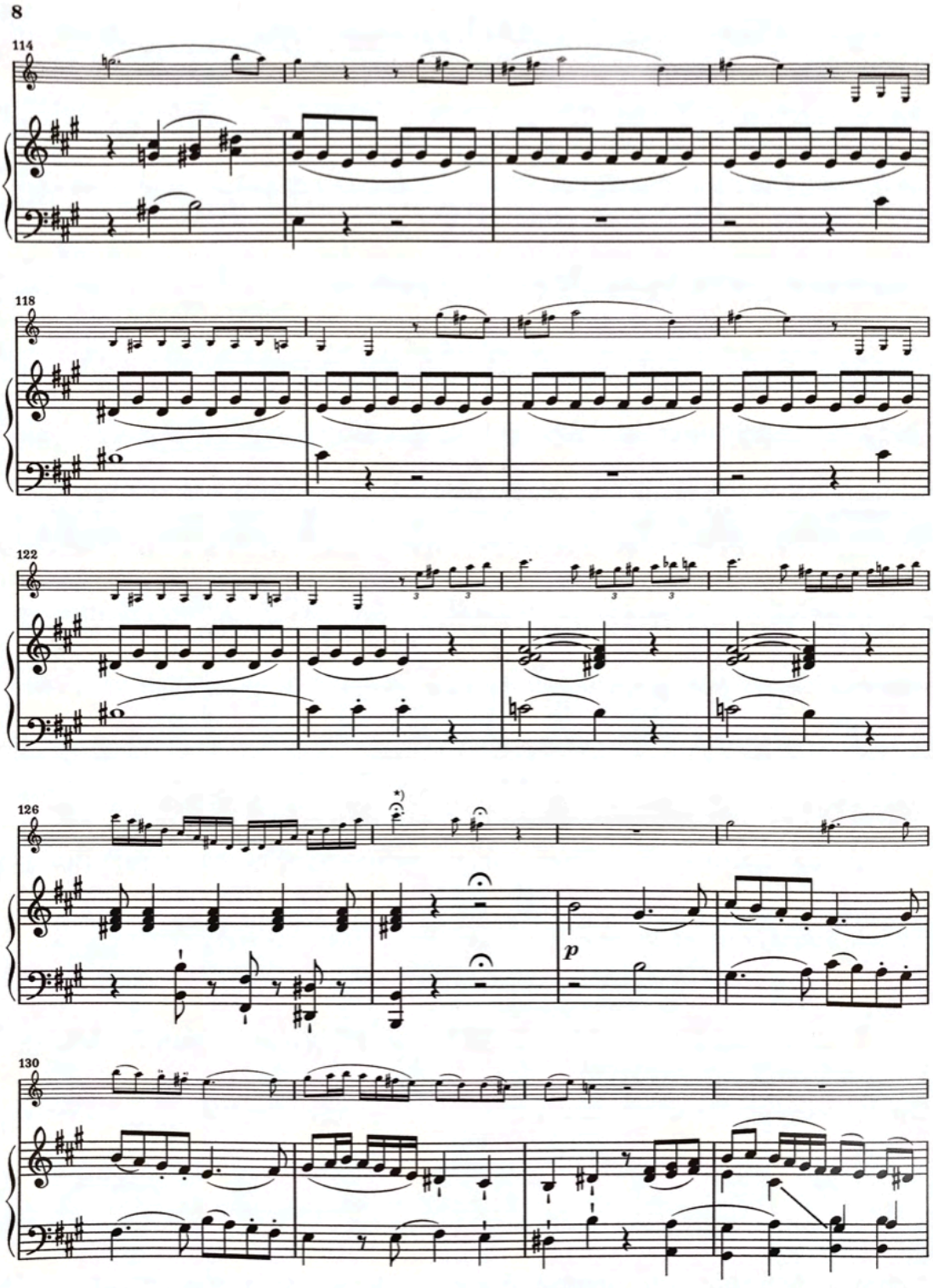


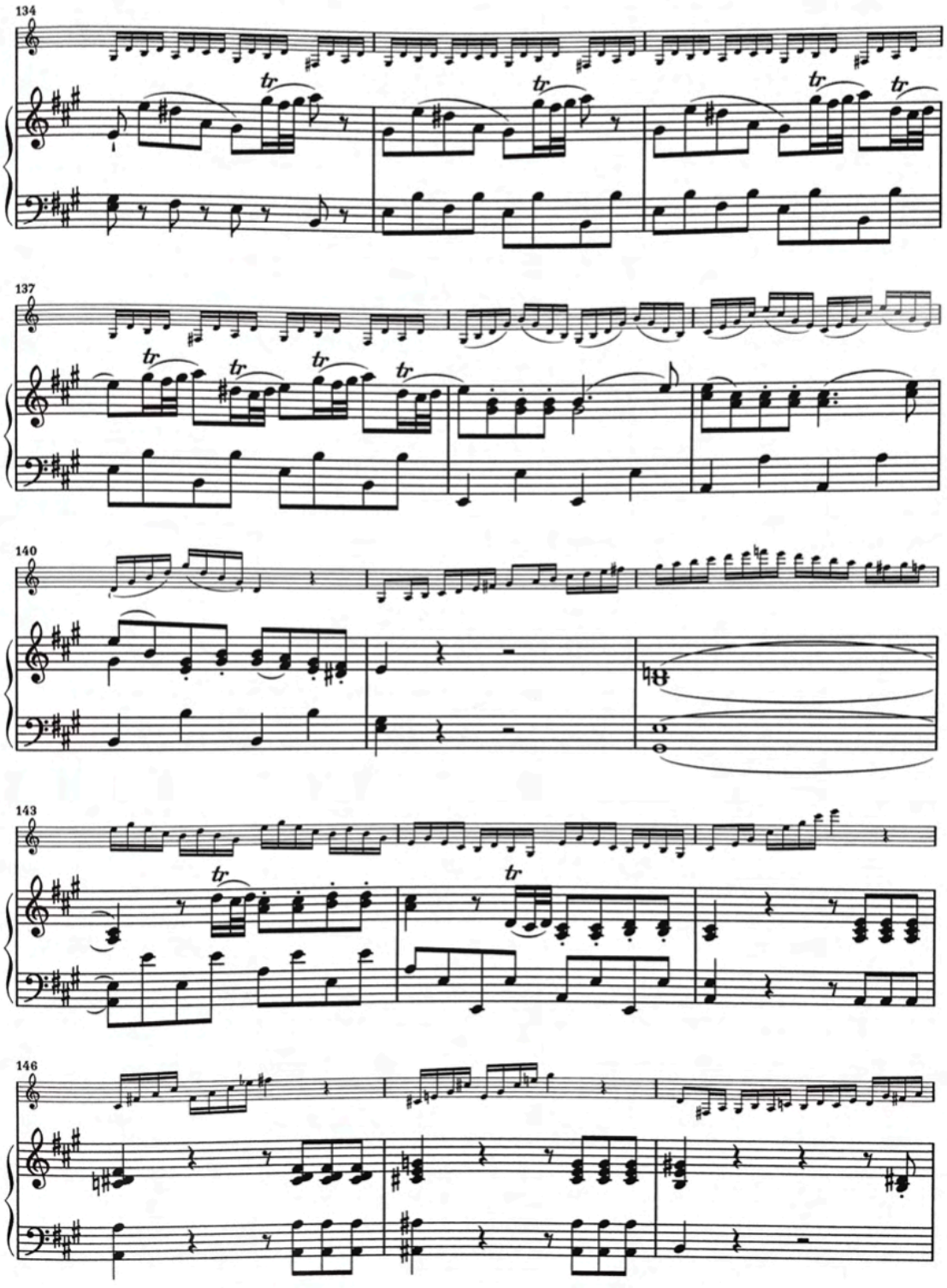
*) *g* (klingend *e*) nach autographem Fragment und Ausgabe André; bei Breitkopf & Härtel und Sieber stattdessen *b* (klingend *g*).
**) *fis*² (klingend *dis*²) nach den gedruckten Quellen; im autographen Fragment *f*² (klingend *d*²).

*) *g* (sounds *e*) taken from autograph fragment and André; Breitkopf & Härtel and Sieber give *b♭* (sounds *g*).
**) *f♯*² (sounds *d♯*²) taken from printed sources; autograph fragment gives *f*² (sounds *d*²).

*) *sol* (sonne *mi*) d'après le fragment autographe et l'édition André; au lieu de cela, on trouve *si♭* (sonne *sol*) chez Breitkopf & Härtel et Sieber.
**) *fa♯*² (sonne *ré♯*²) selon les sources imprimées; dans le fragment autographe *fa*² (sonne *ré*²).



*) Hier kann eine Auszierung der Fermaten erfolgen. *) These fermatas may be embellished *ad libitum*. *) Les points d'orgue peuvent être ici ornés *ad libitum*.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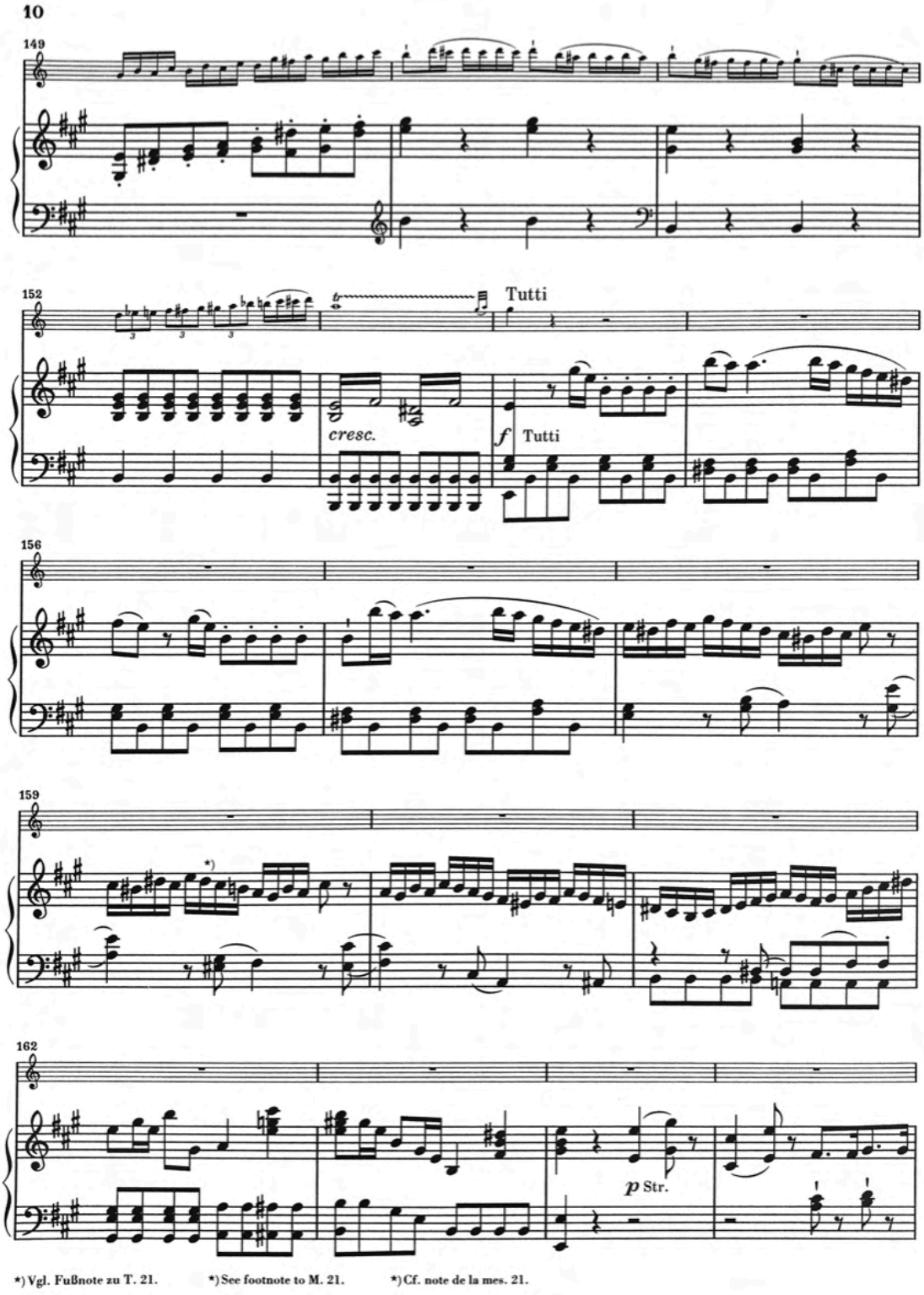
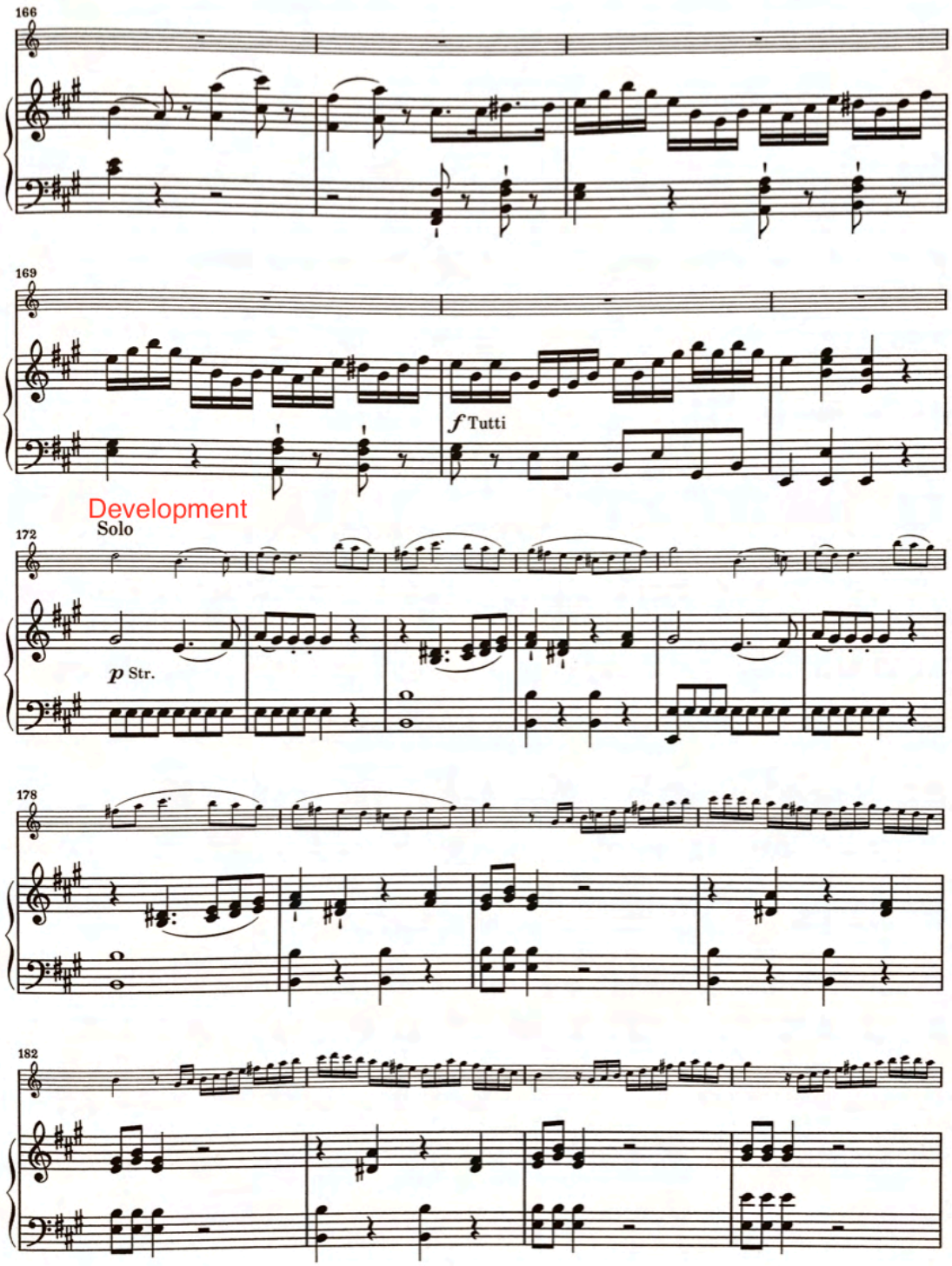
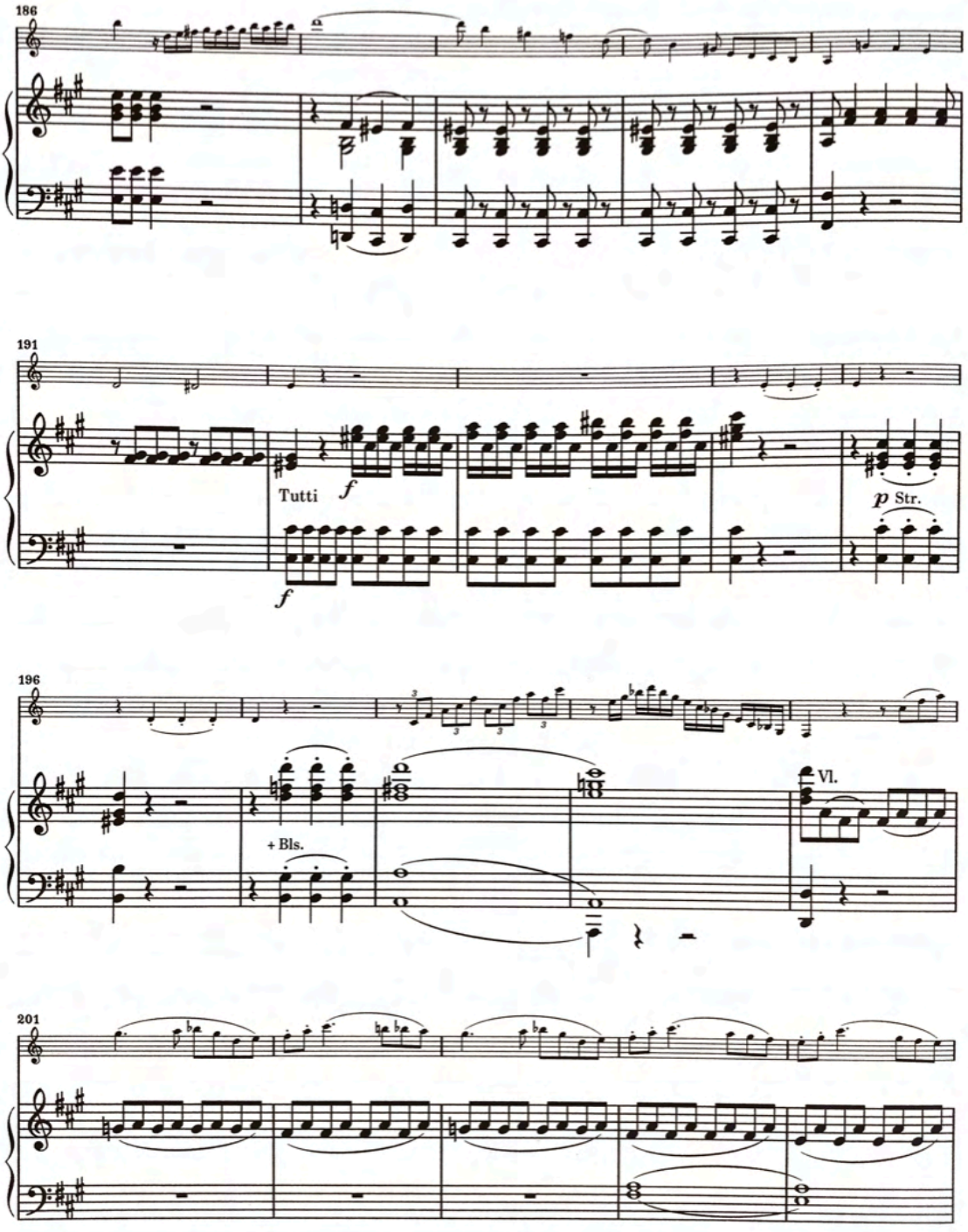
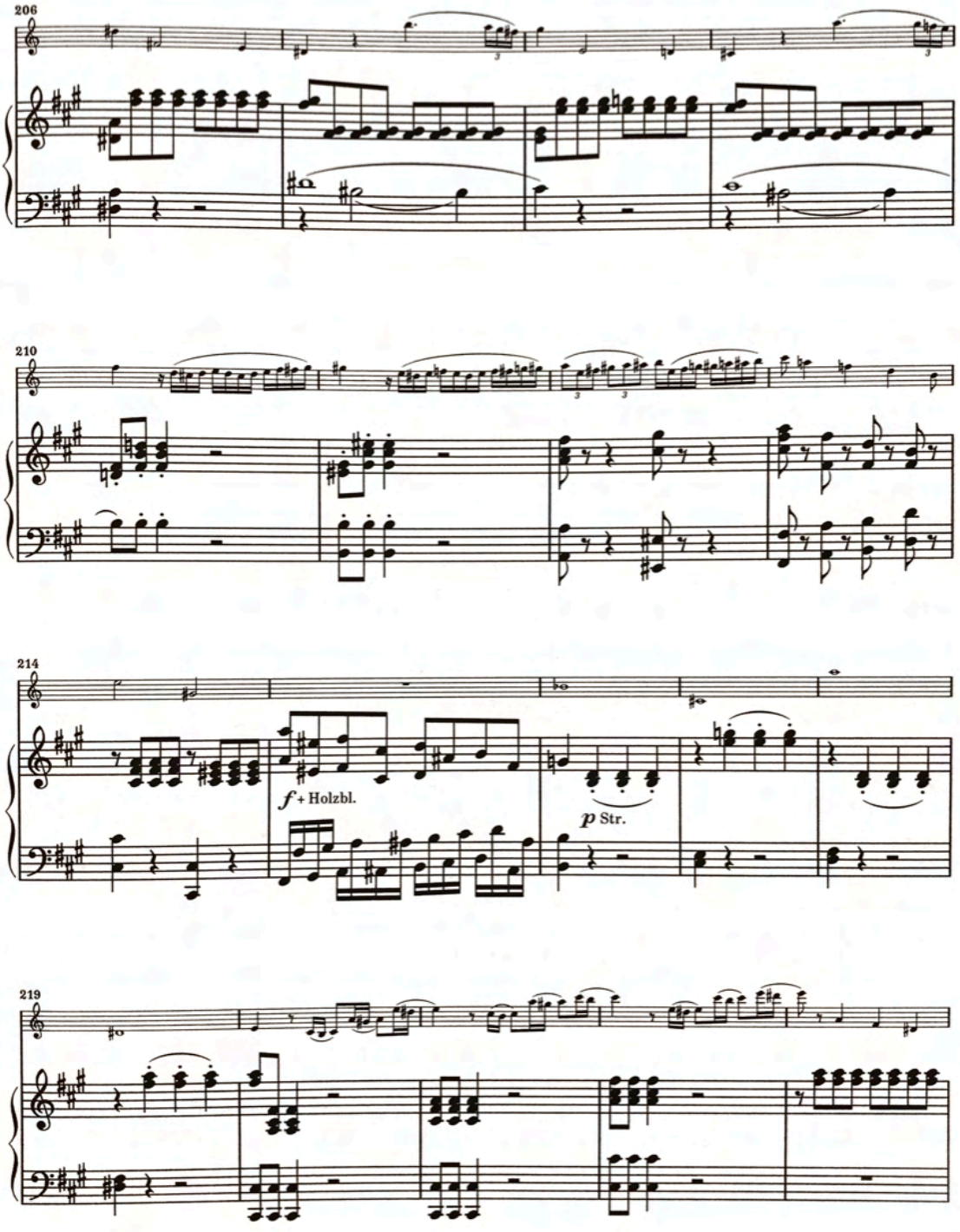
143
146

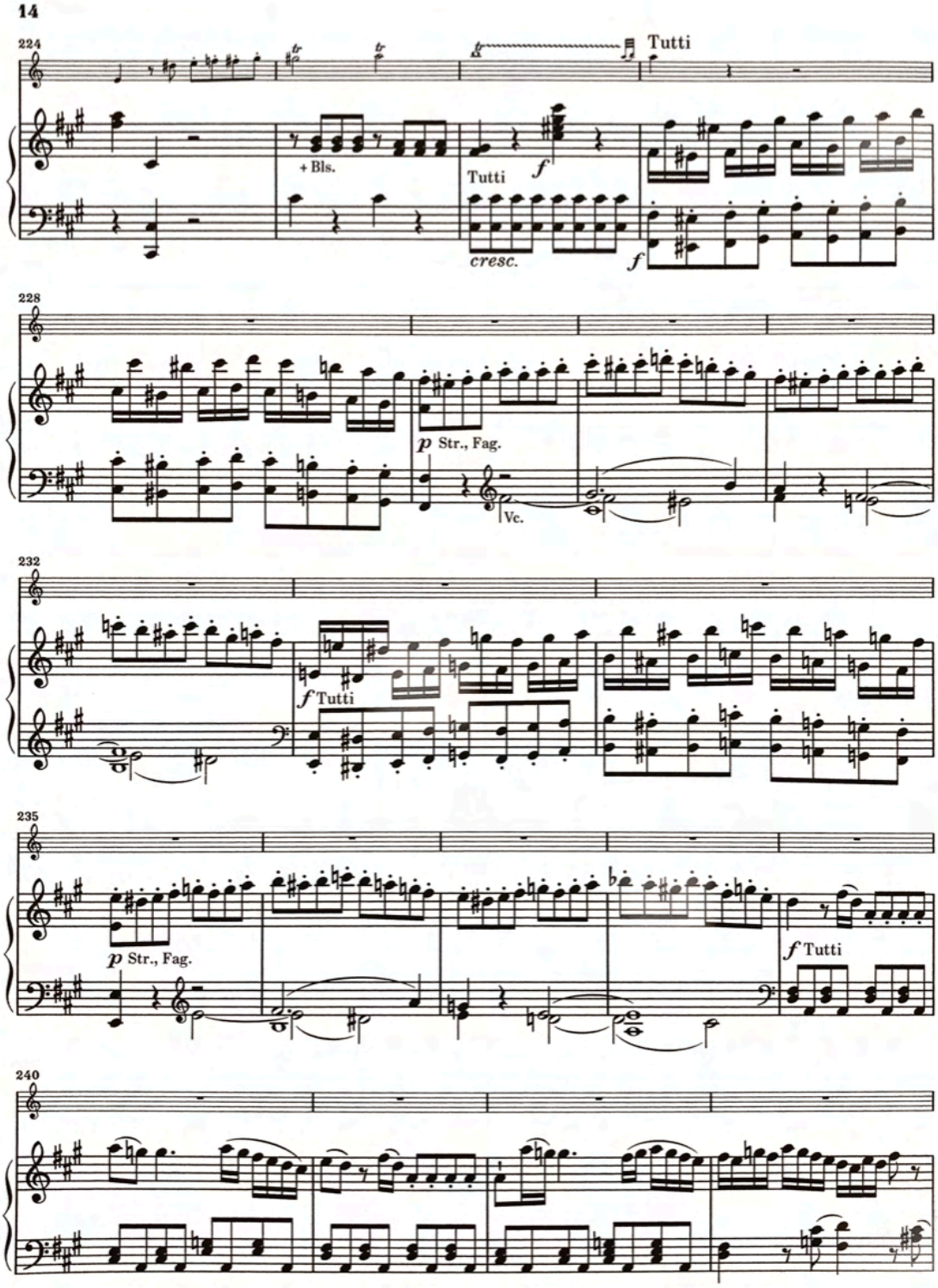


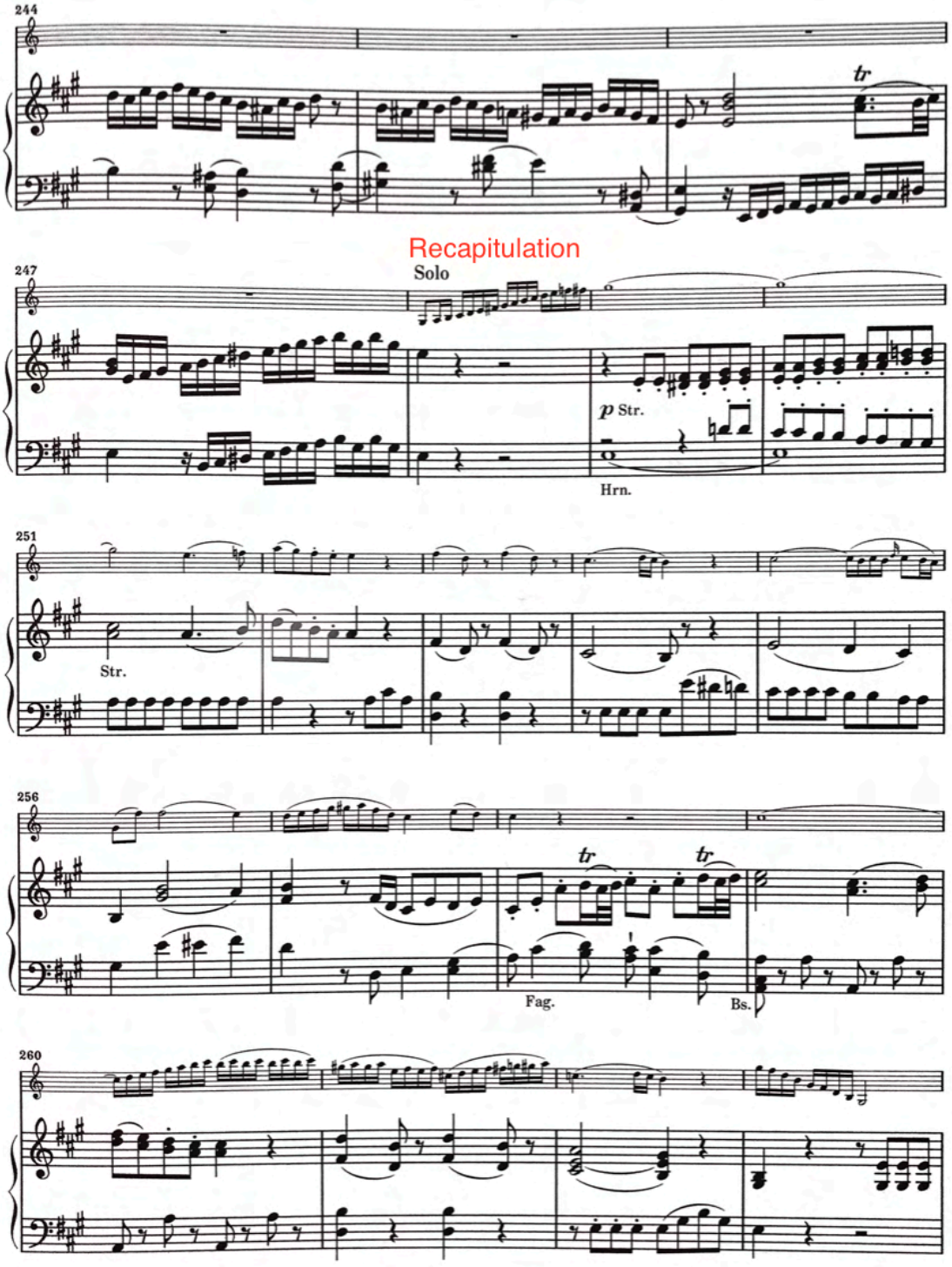
*) Vgl. Fußnote zu T. 21. *) See footnote to M. 21. *) Cf. note de la mes. 21.

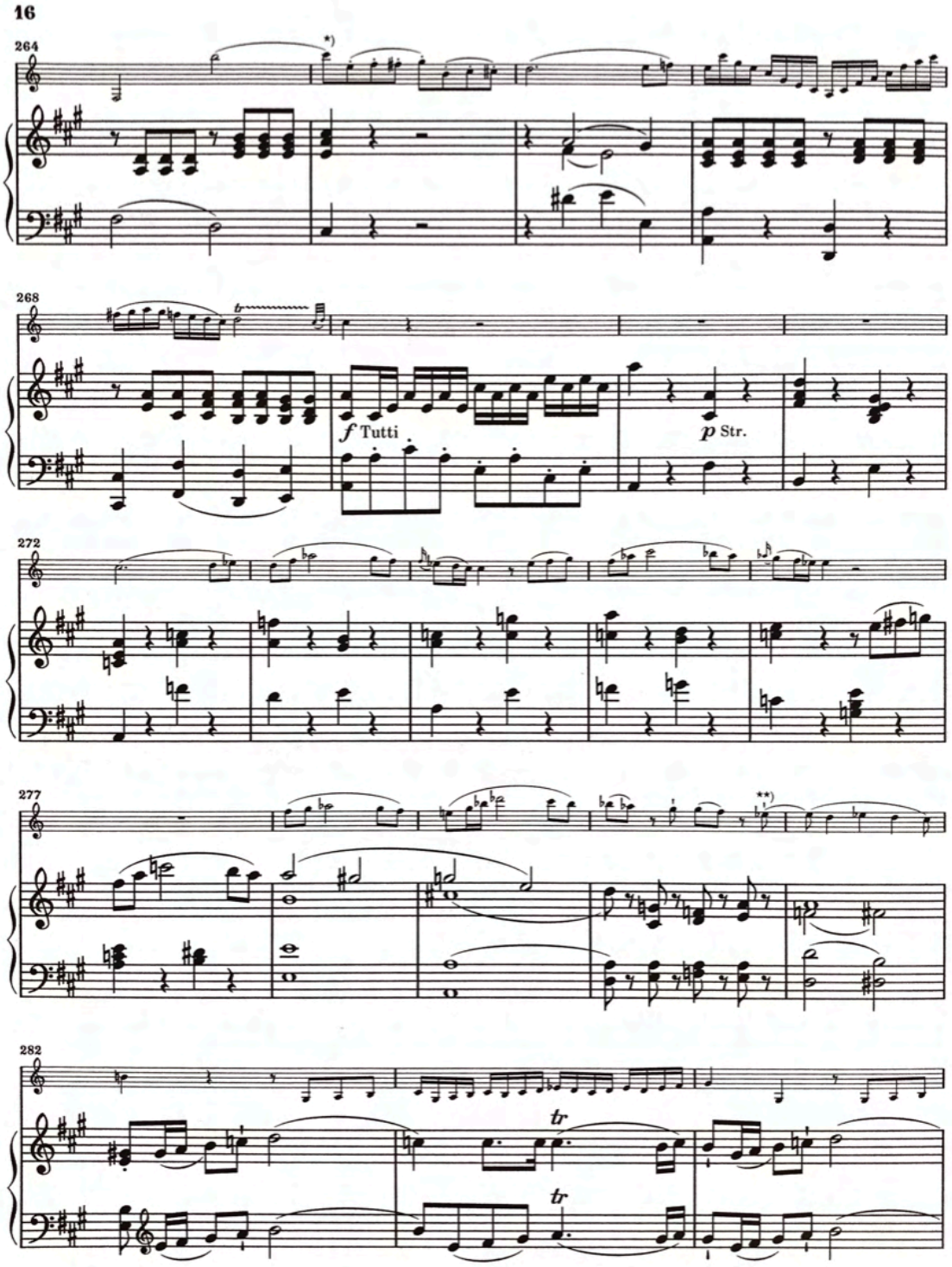

166
169
f Tutti
Development
Solo
172
p Str.
178
182


186
191
Tutti
f
f
p Str.
196
+ Bls.
Vl.
201


206
210
214
f + Holzbl.
p Str.
219

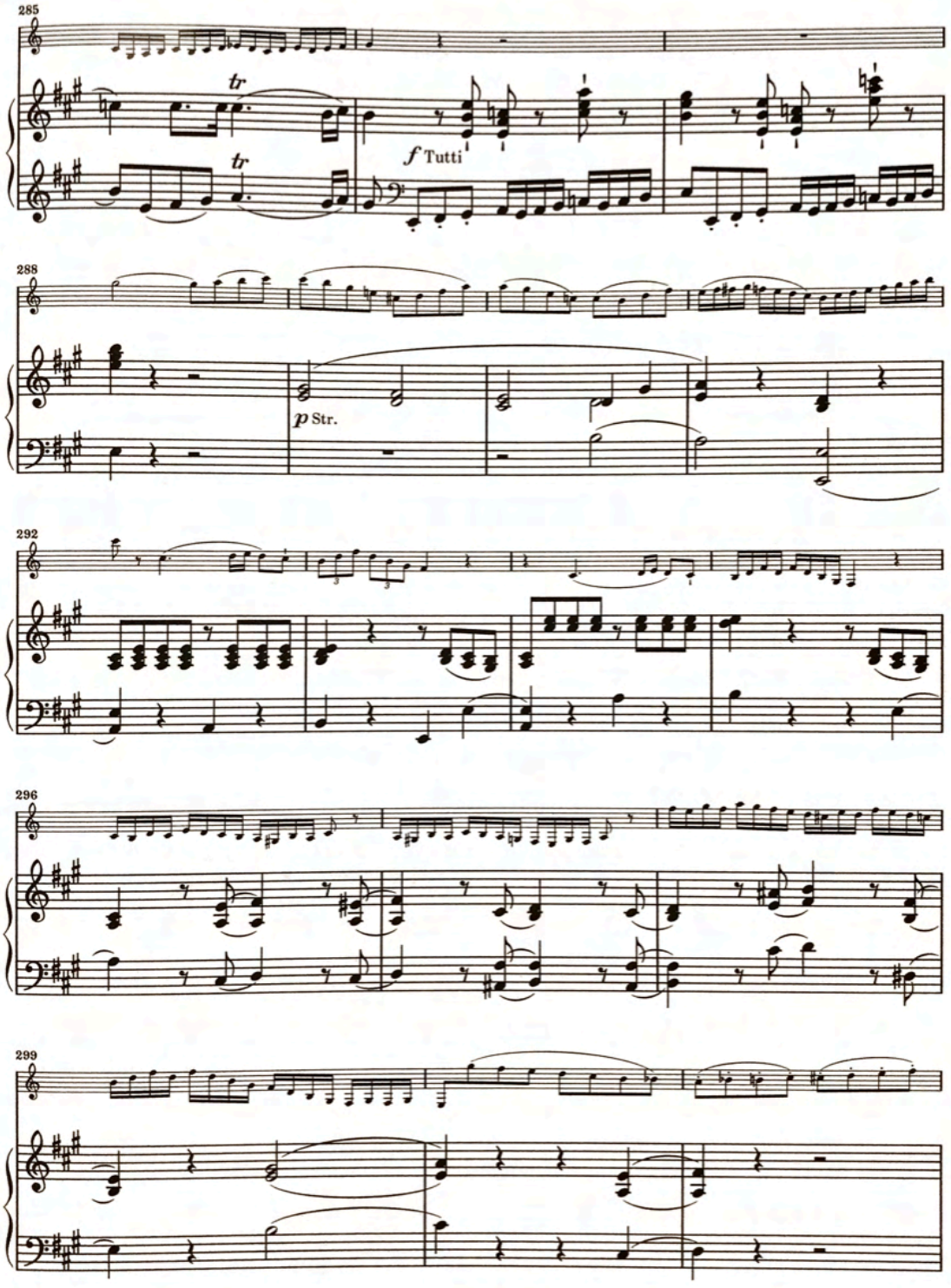

14
224
Tutti
+ Bls.
Tutti
f
cresc.
f
228
p Str., Fag.
Vc.
232
f Tutti
235
p Str., Fag.
f Tutti
240

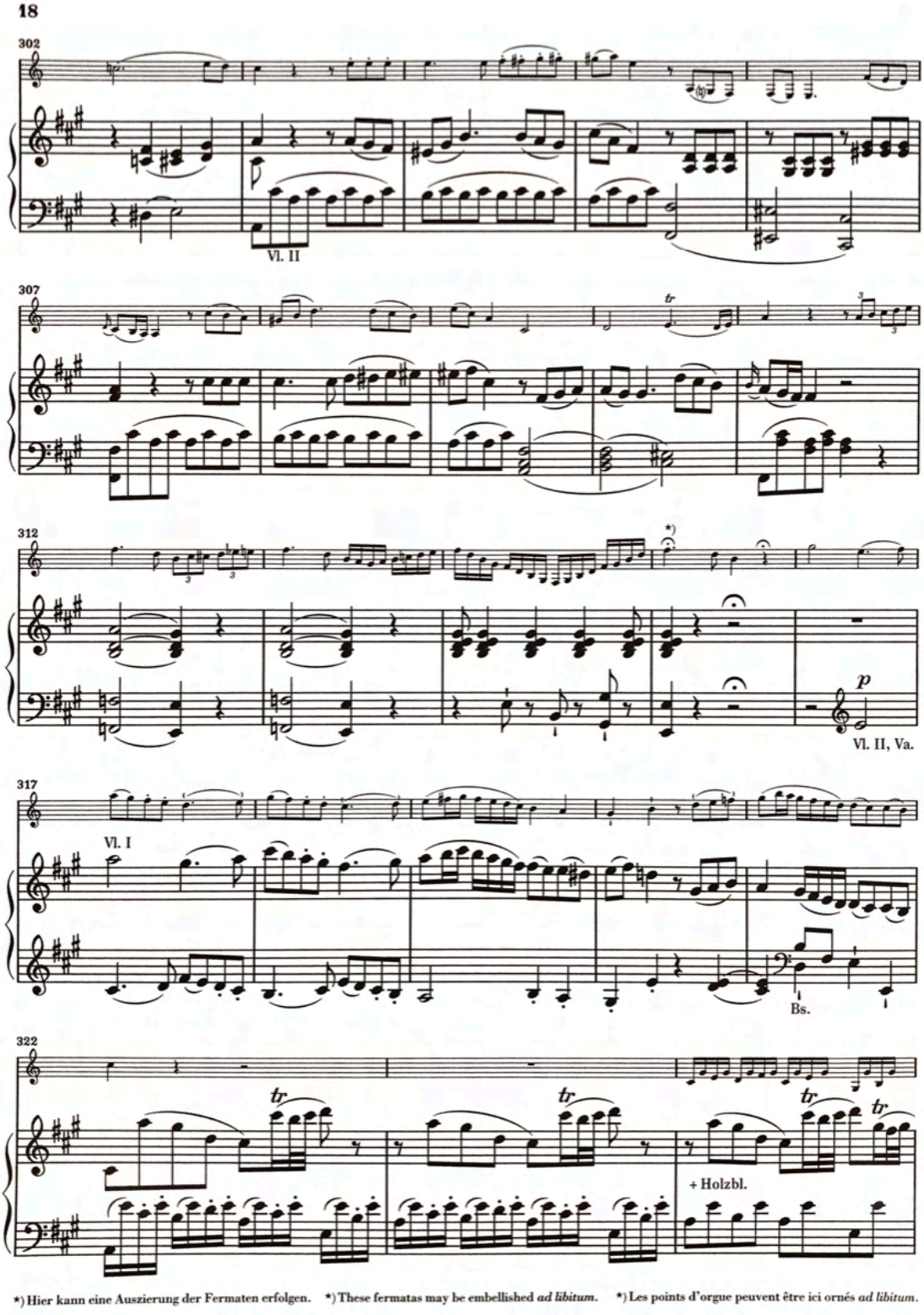

244
tr
Recapitulation
247
Solo
p Str.
Hrn.
251
Str.
256
tr
tr
Fag.
Bs.
260



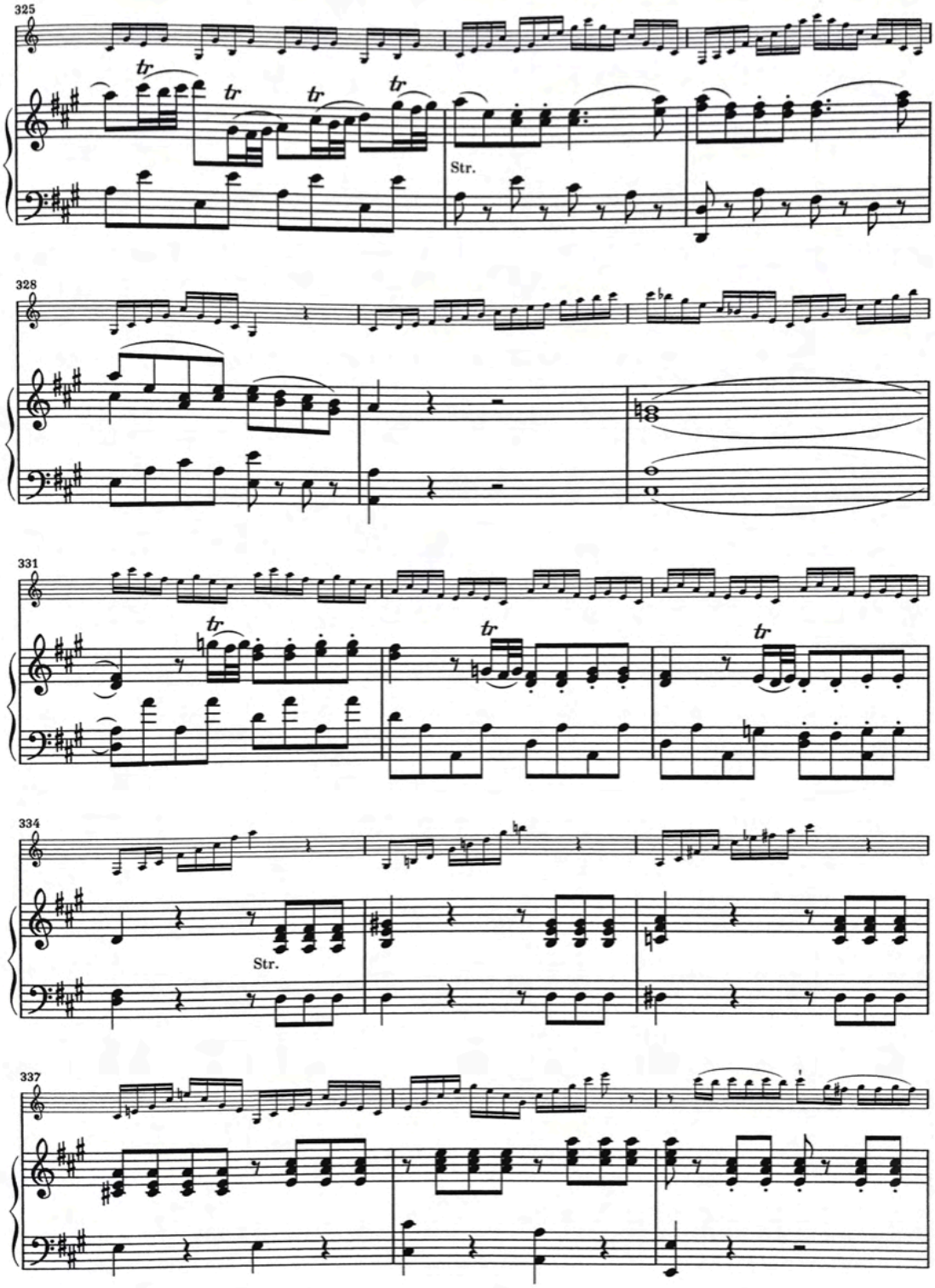
*) Siehe *Bemerkungen*.
See *Comments*.
Cf. *Bemerkungen* ou *Comments*.

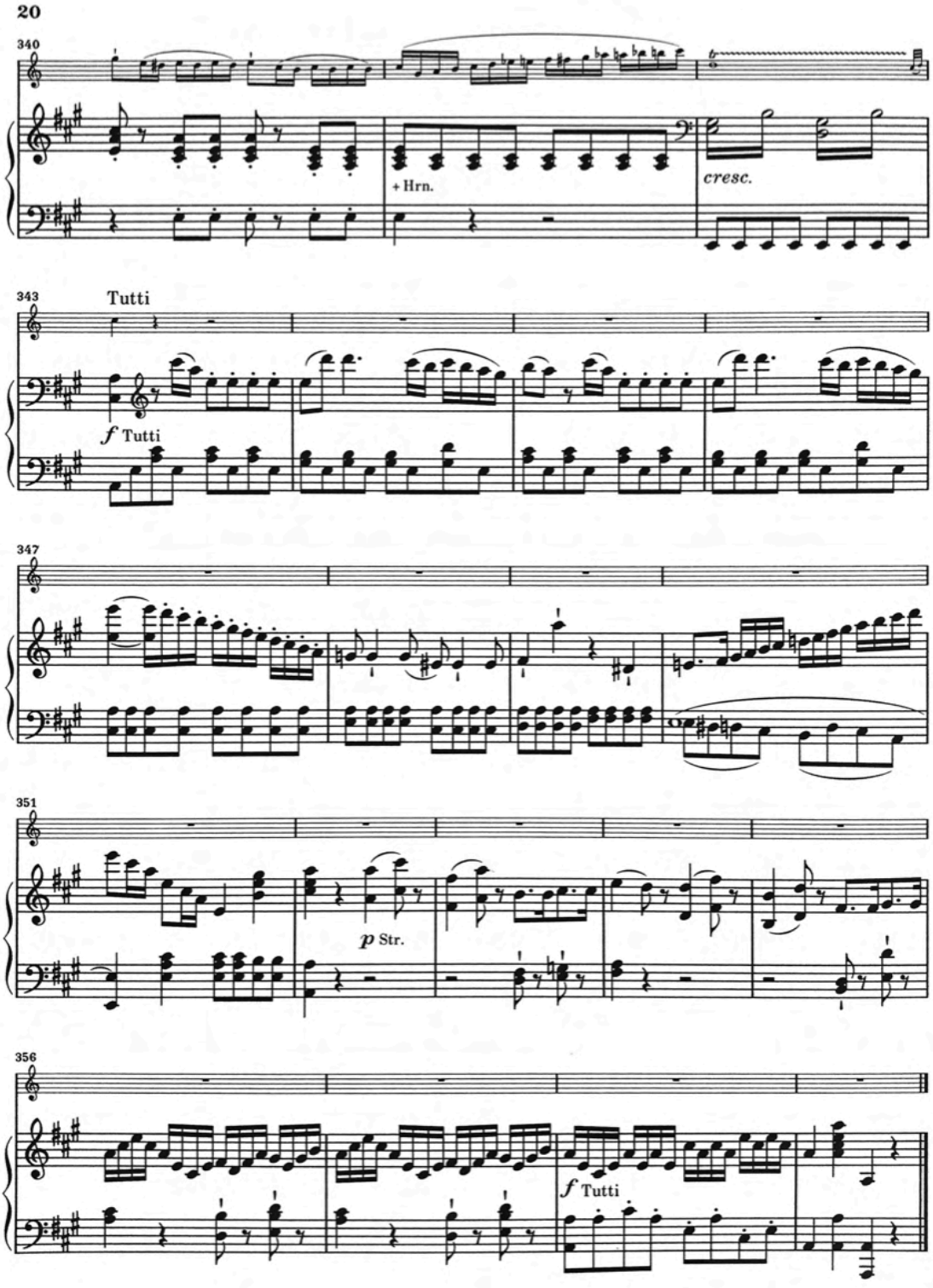
**) ♮ hat in diesem Fall vermutlich Akzentcharakter.
In this case ♮ presumably intended as an accent.
♮ a ici, semble-t-il, le caractère d'un accent.


285
tr
tr
f Tutti
288
p Str.
292
296
299

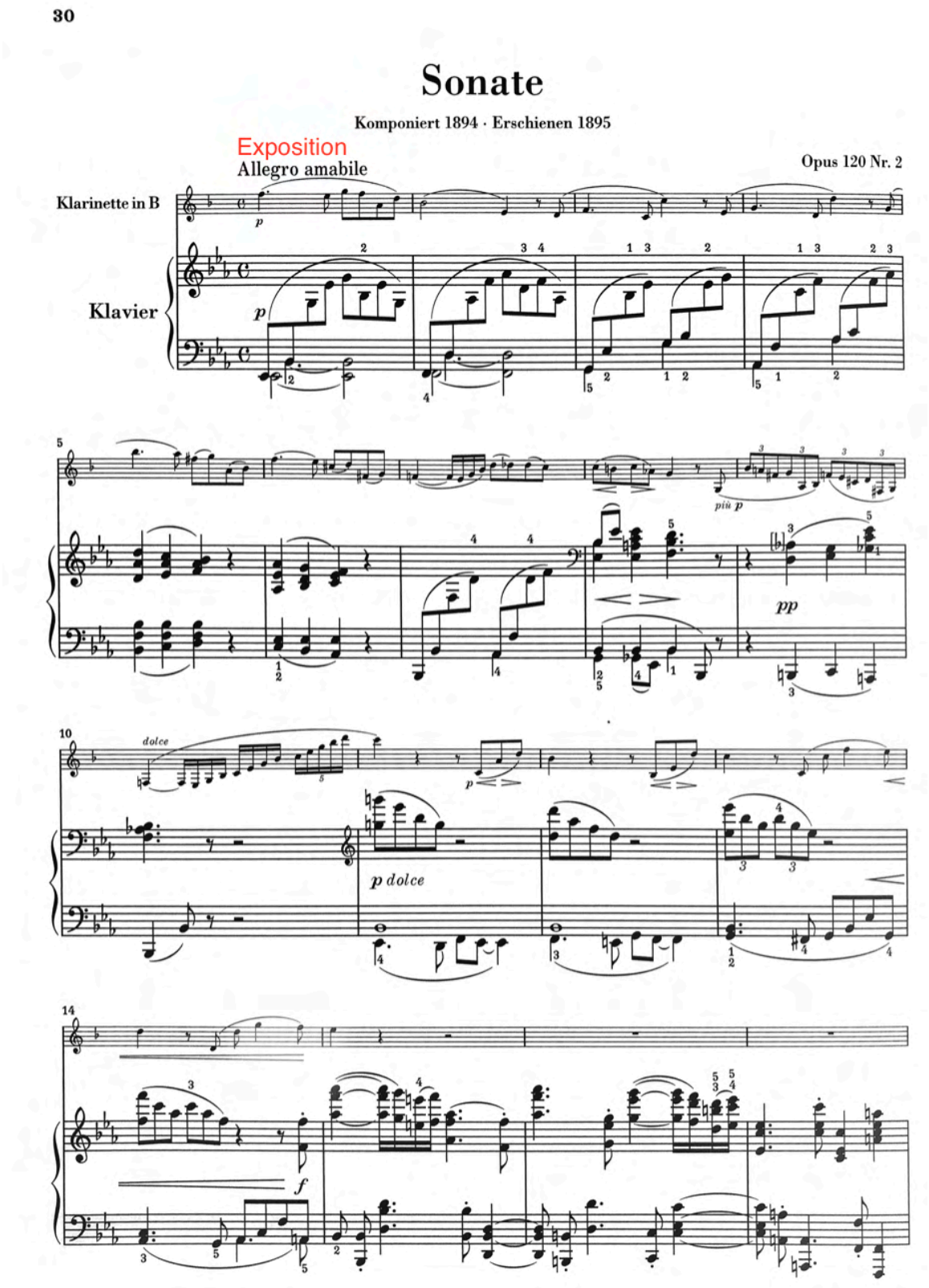


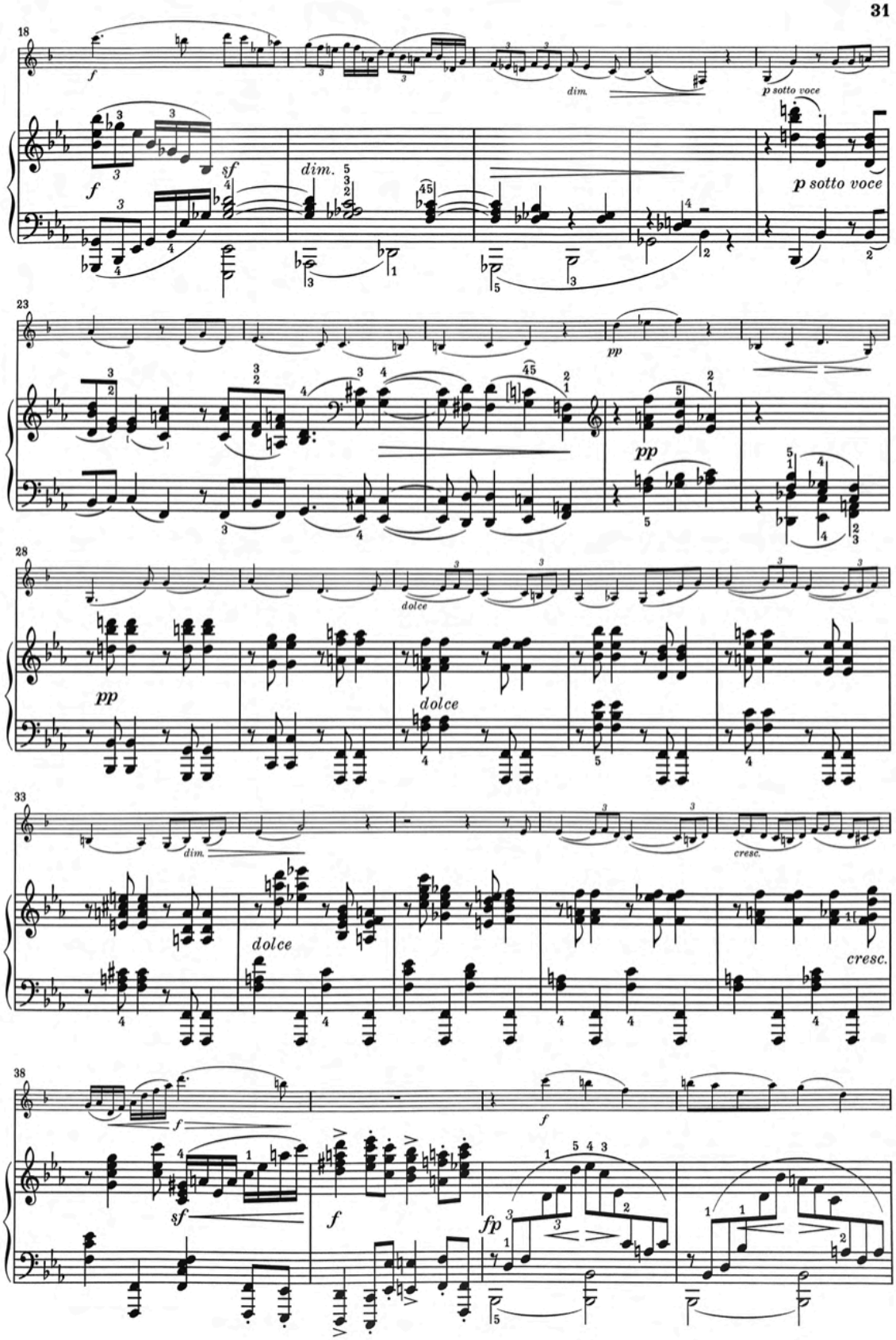
*) Hier kann eine Auszierung der Fermaten erfolgen. *) These fermatas may be embellished *ad libitum*. *) Les points d'orgue peuvent être ici ornés *ad libitum*.

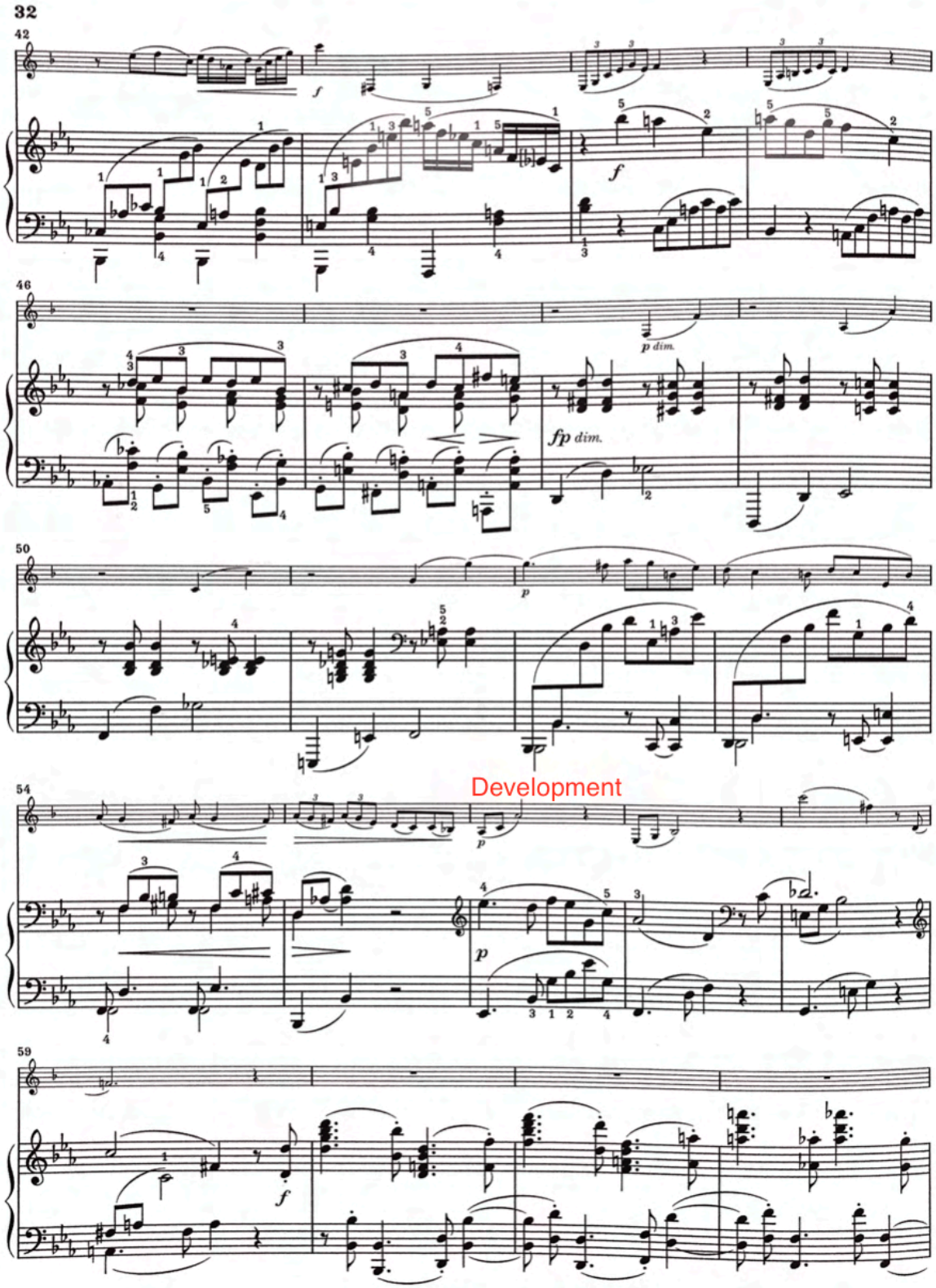

325
Str.
328
331
334
Str.
337

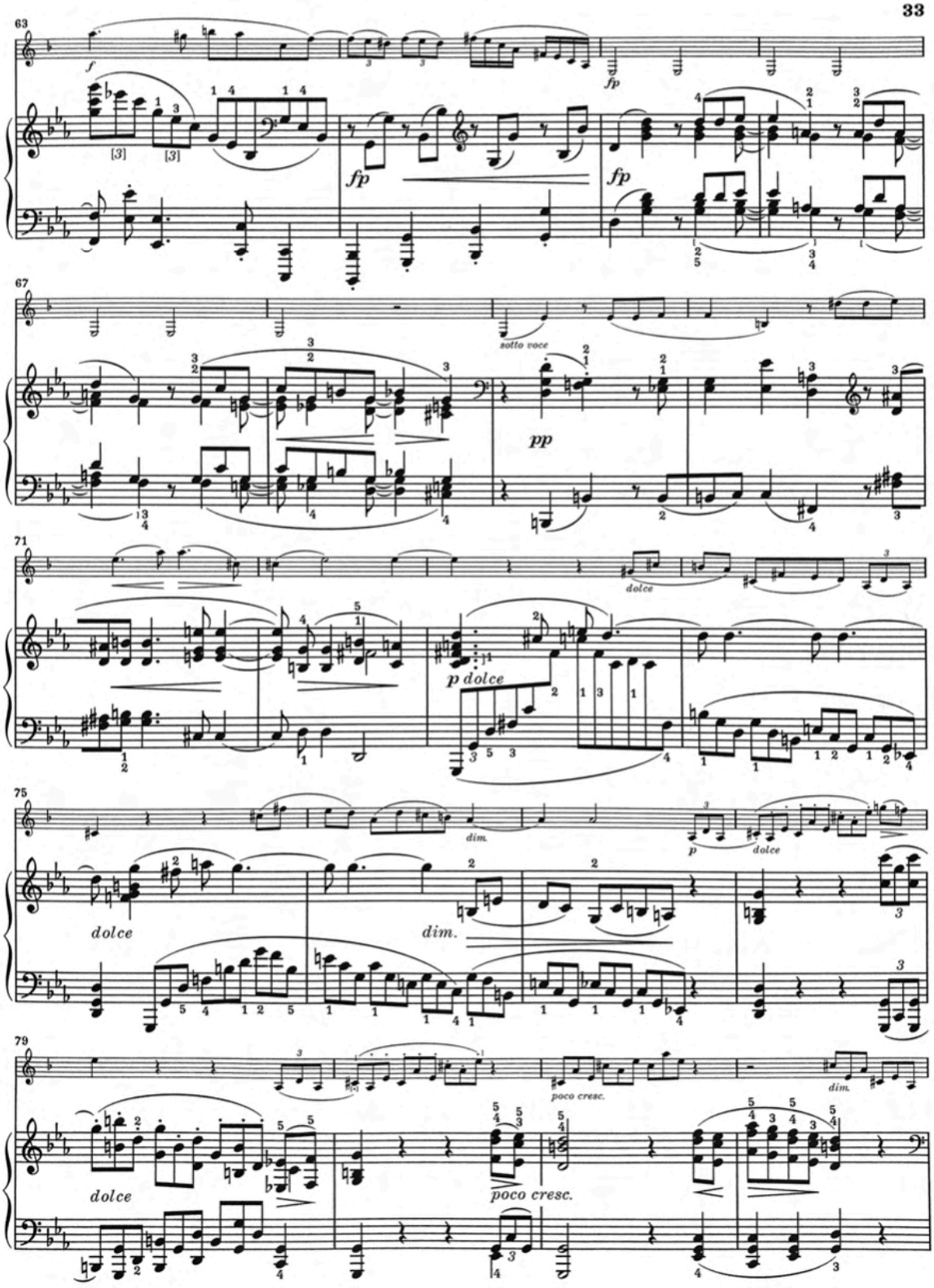

20
340
+ Hrn.
cresc.
343
Tutti
f Tutti
347
351
p Str.
356
f Tutti

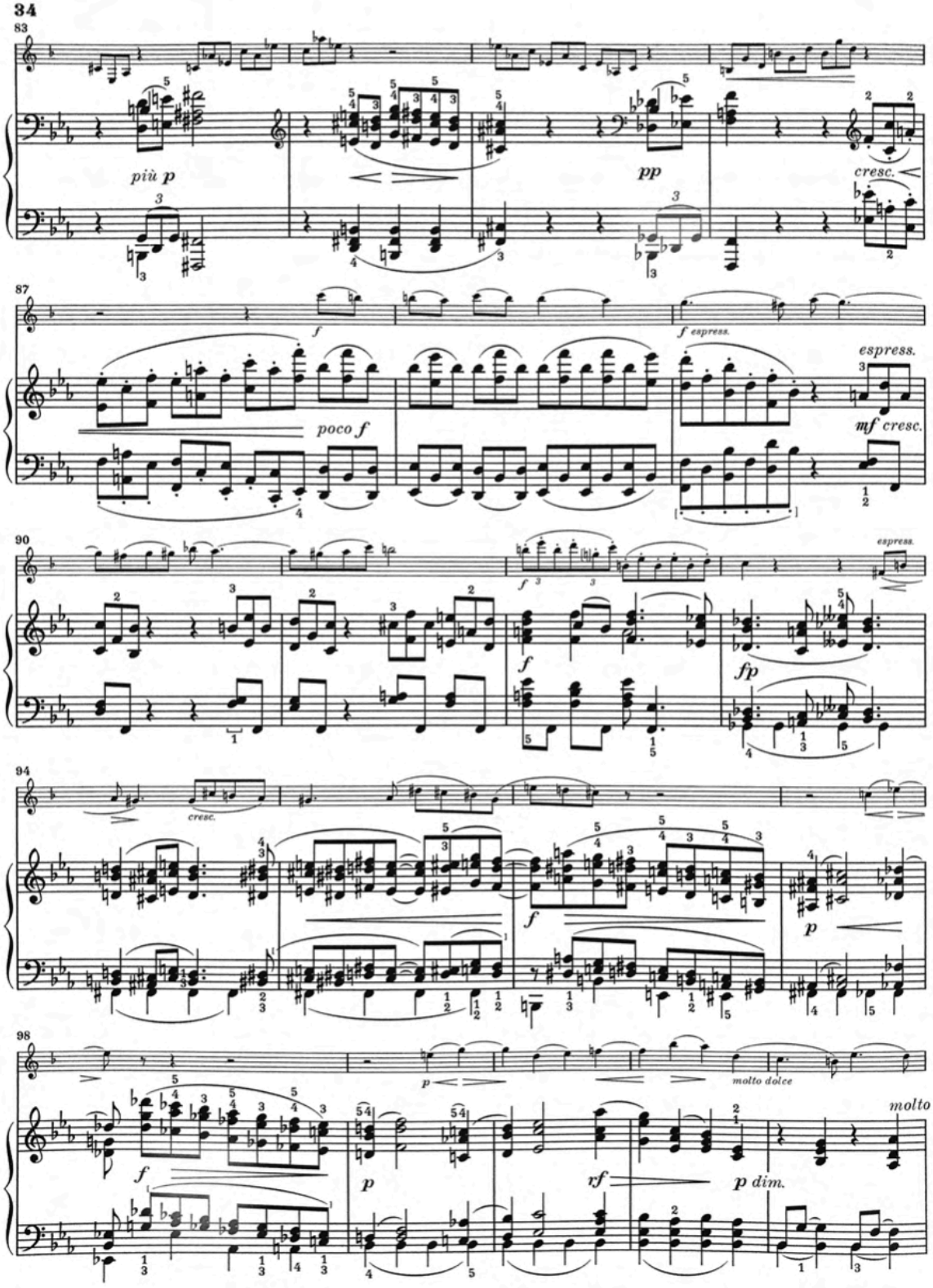
Appendix 2


30
Sonate
Komponiert 1894 · Erschienen 1895
Exposition
Allegro amabile
Opus 120 Nr. 2
Klarinette in B
Klavier
p
più p
pp
dolce
p dolce
f

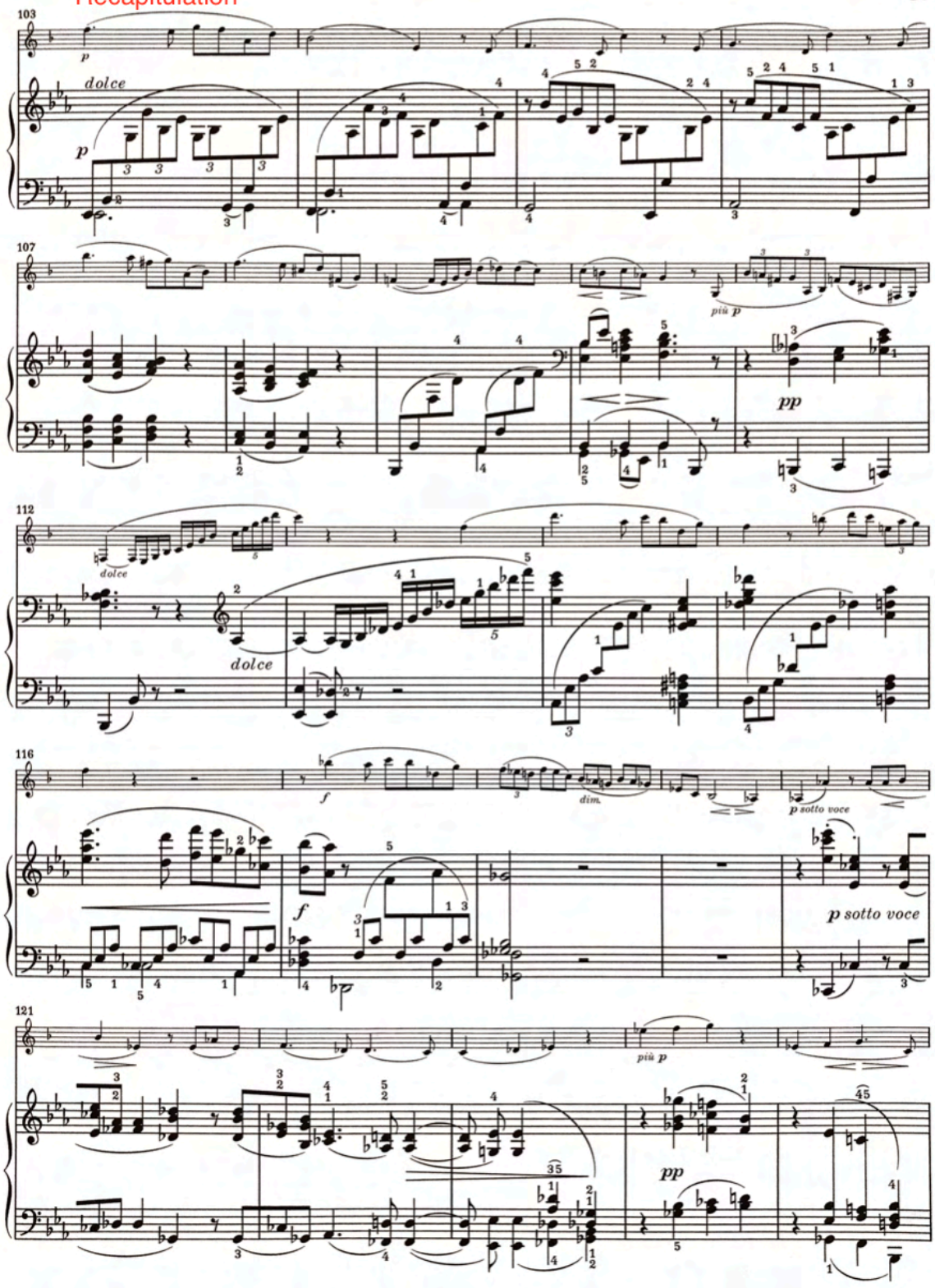

18
f
sf
dim.
p sotto voce
23
pp
28
dolce
33
dim.
cresc.
38
fp

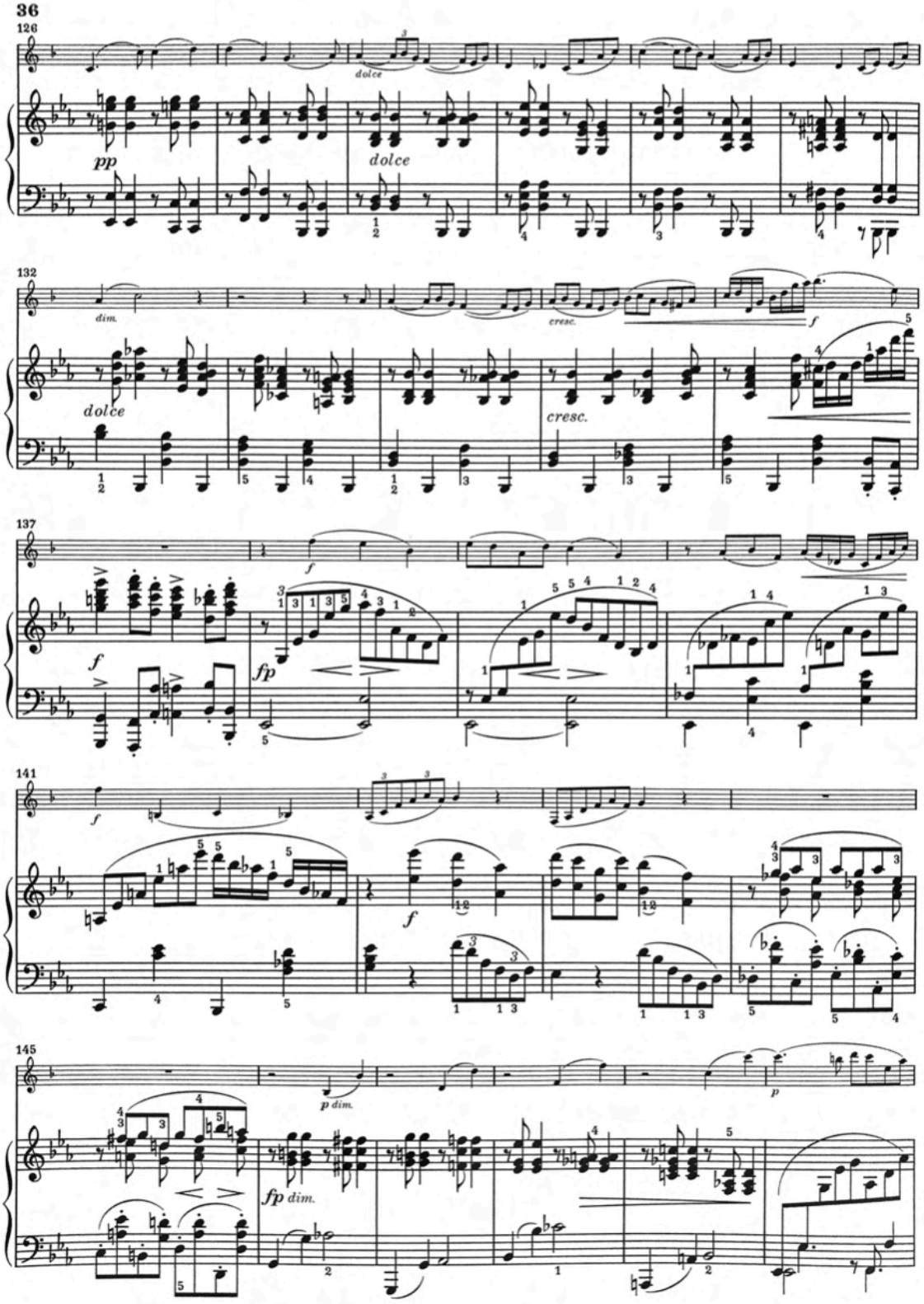

32
42
46
50
Development
54
59

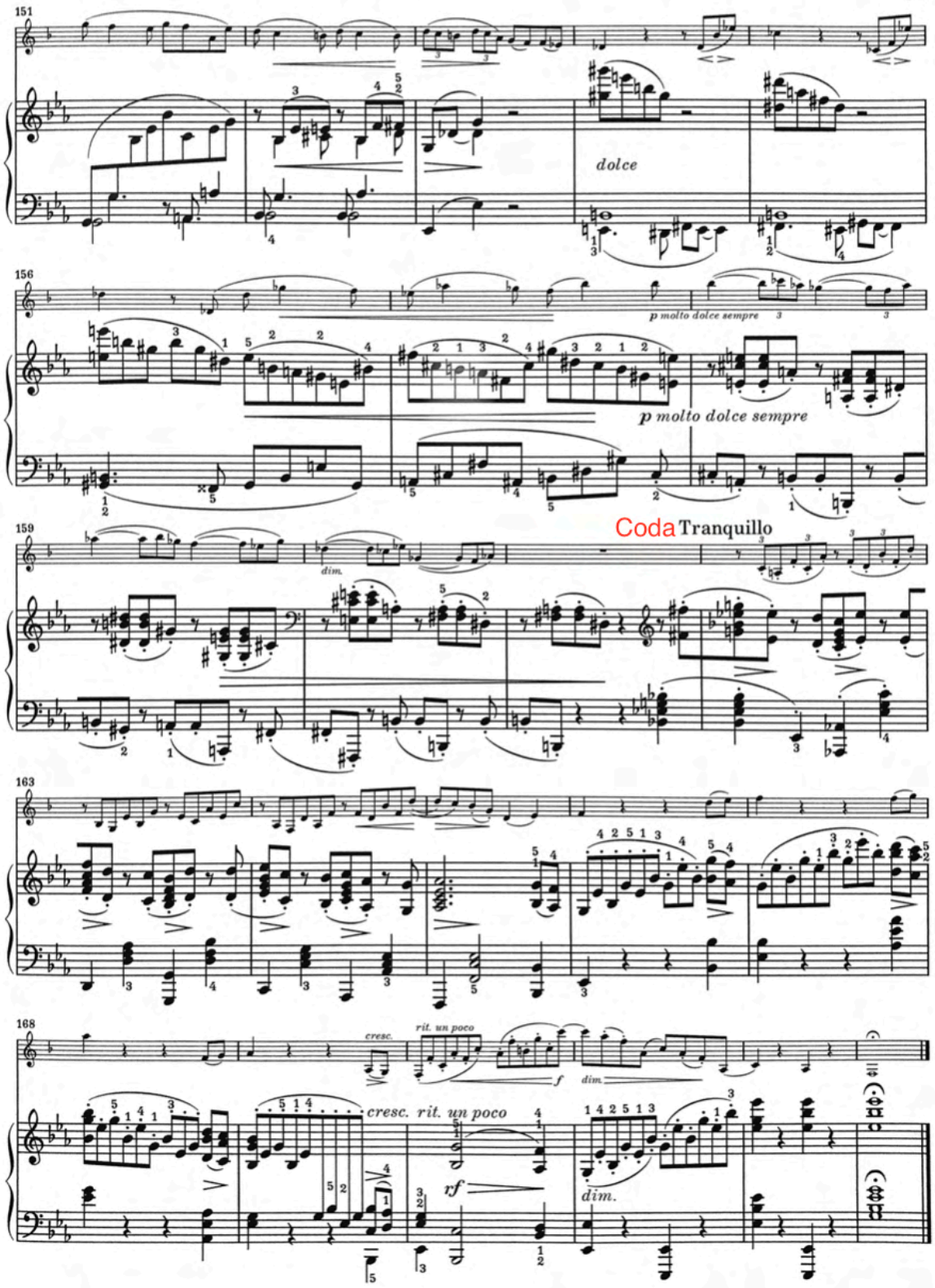

63
67
71
75
79
sotto voce
dolce
dim.
poco cresc.

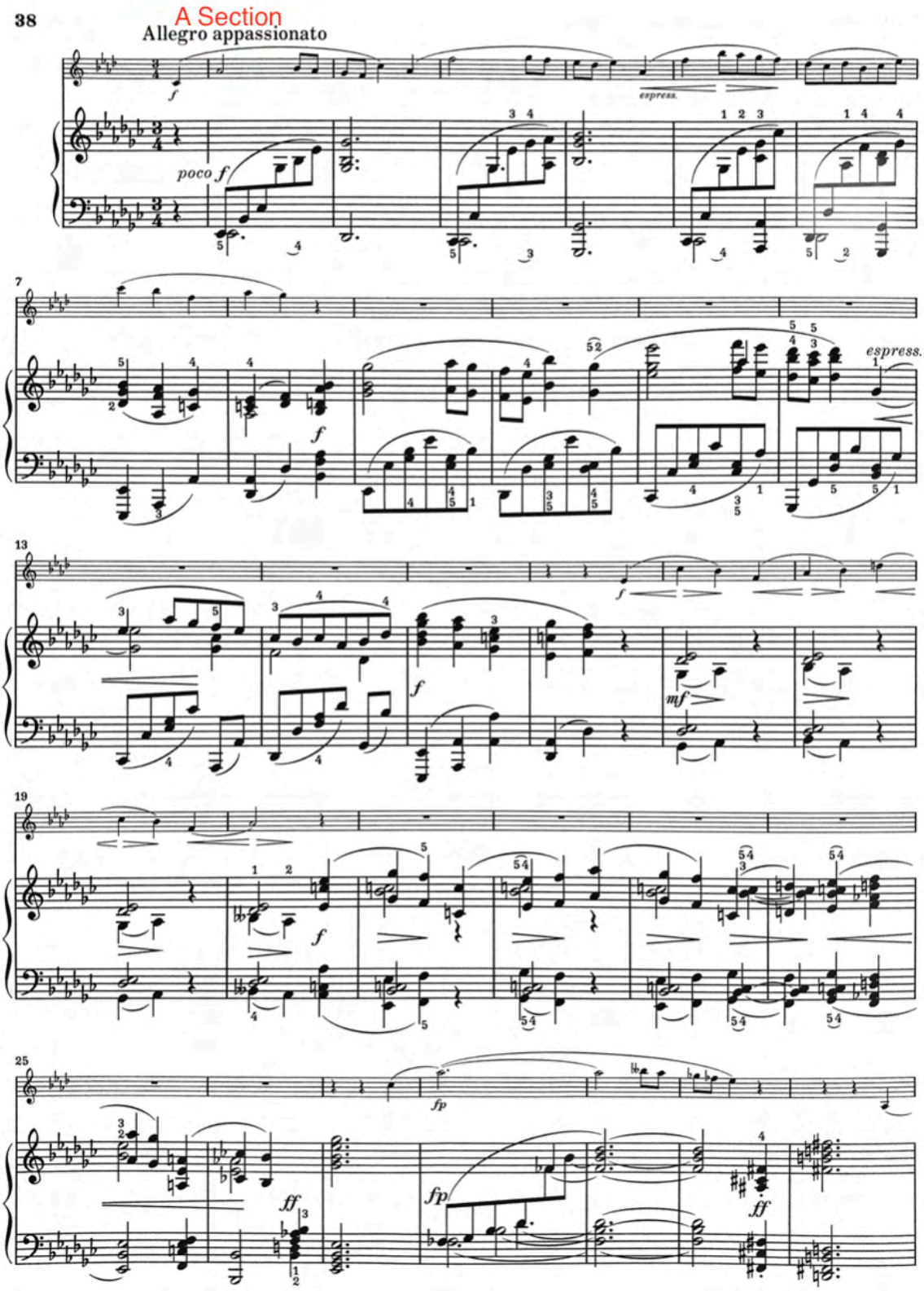

34
83
più p
pp
cresc.
87
f
f espress.
espress.
poco f
mf cresc.
90
espress.
f
fp
94
cresc.
f
p
98
p
molto dolce
molto
f
p
rf
p dim.

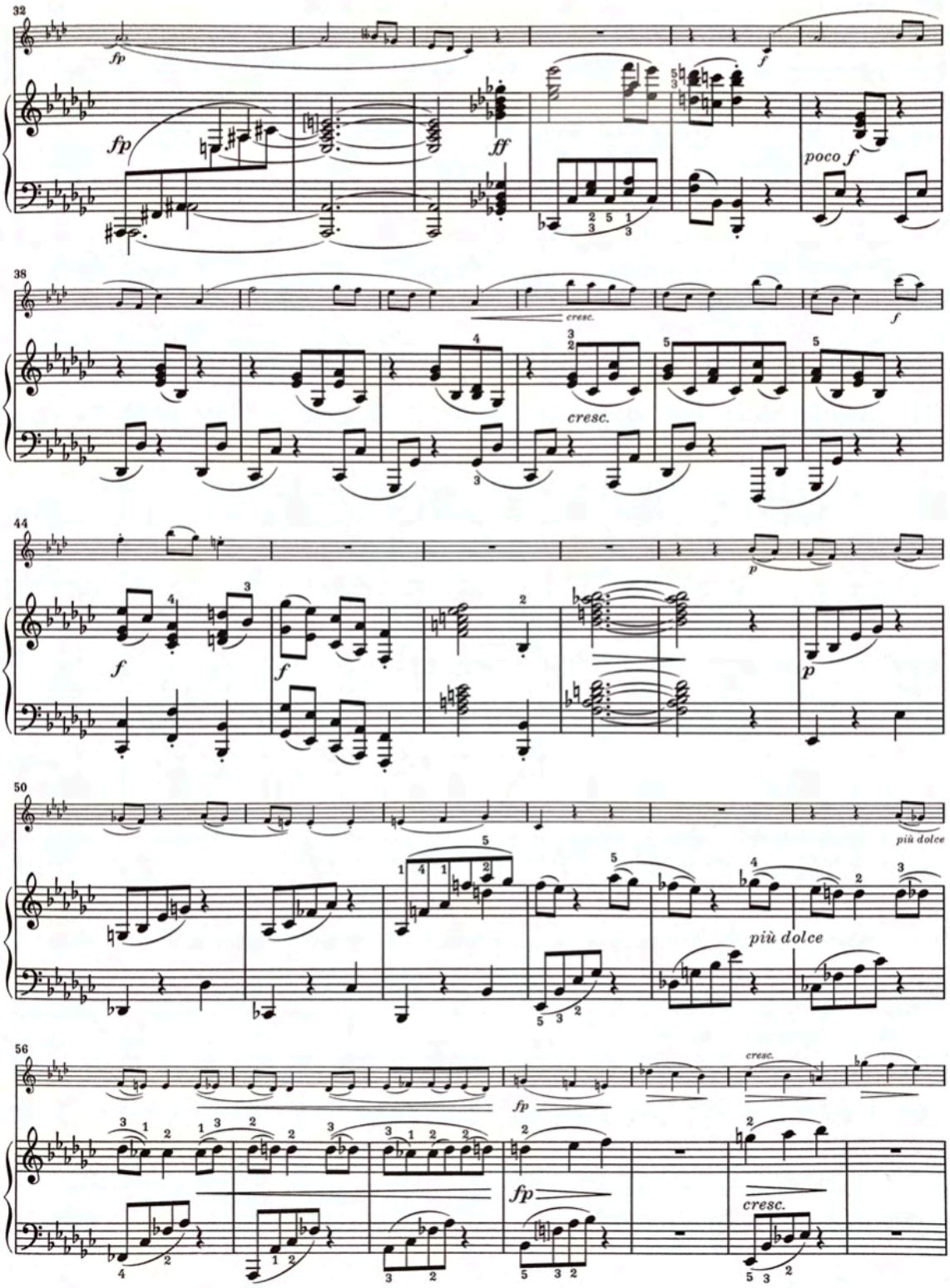
Recapitulation

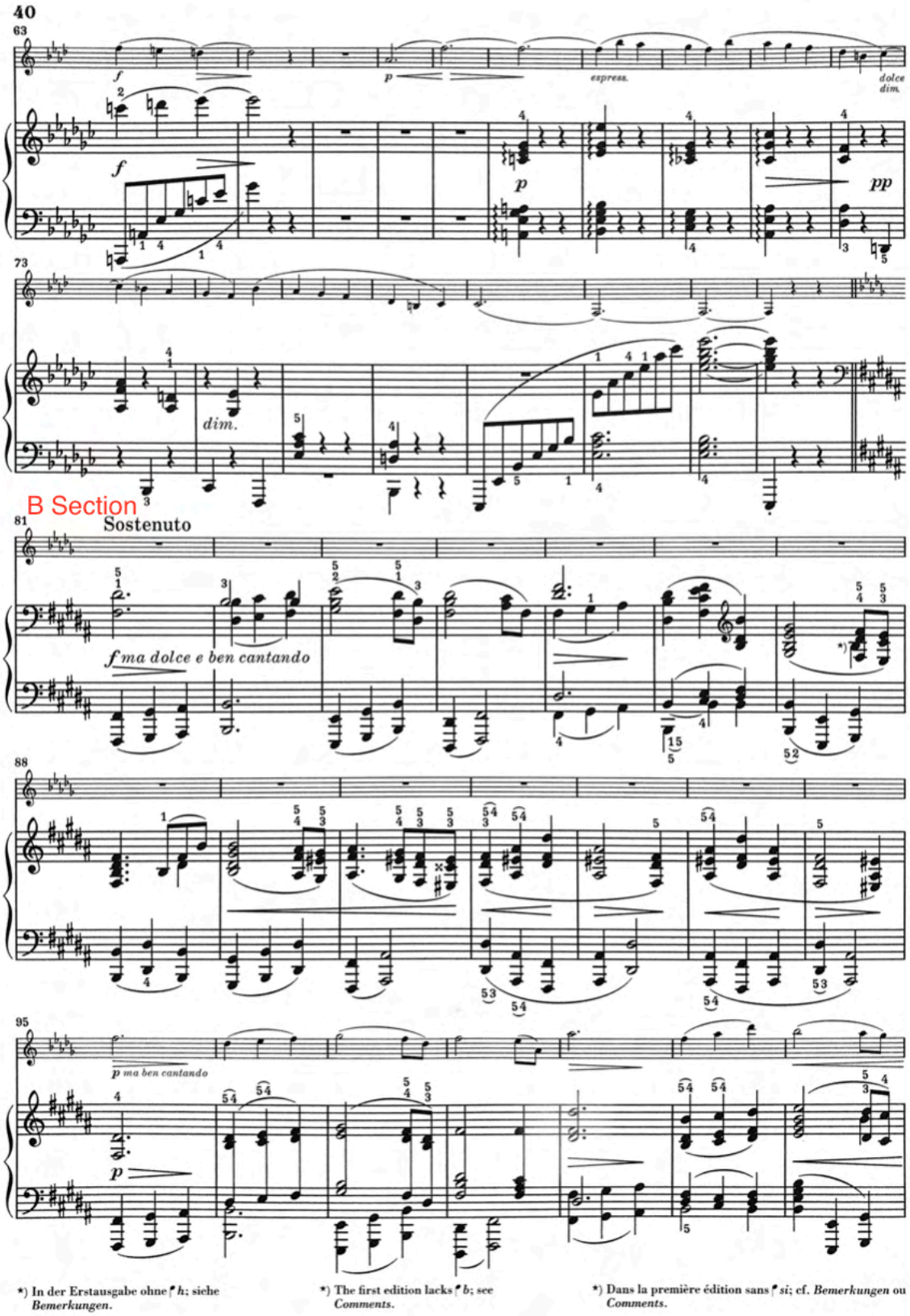


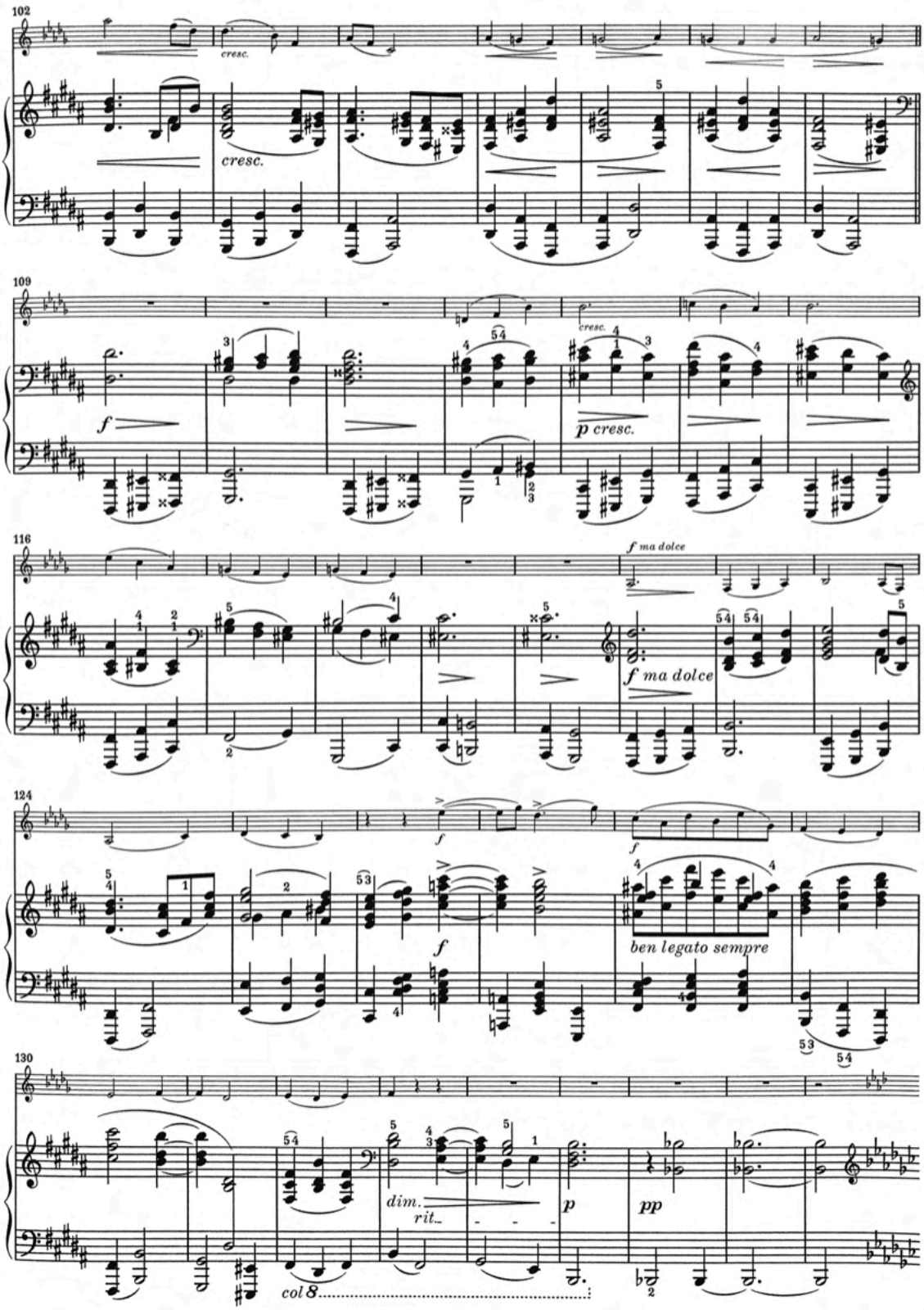

36
126
dolce
pp
dolce
132
dim.
cresc.
f
dolce
cresc.
137
f
f
fp
141
f
f
145
p dim.
p
fp dim.


151
dolce
156
p molto dolce sempre
p molto dolce sempre
159
Coda Tranquillo
dim.
163
168
cresc.
rit. un poco
f
dim.
cresc. rit. un poco
rf
dim.


38
A Section
Allegro appassionato
f
espress.
poco f
7
f
espress.
13
f
f
mf
19
f
25
fp
ff
fp
ff

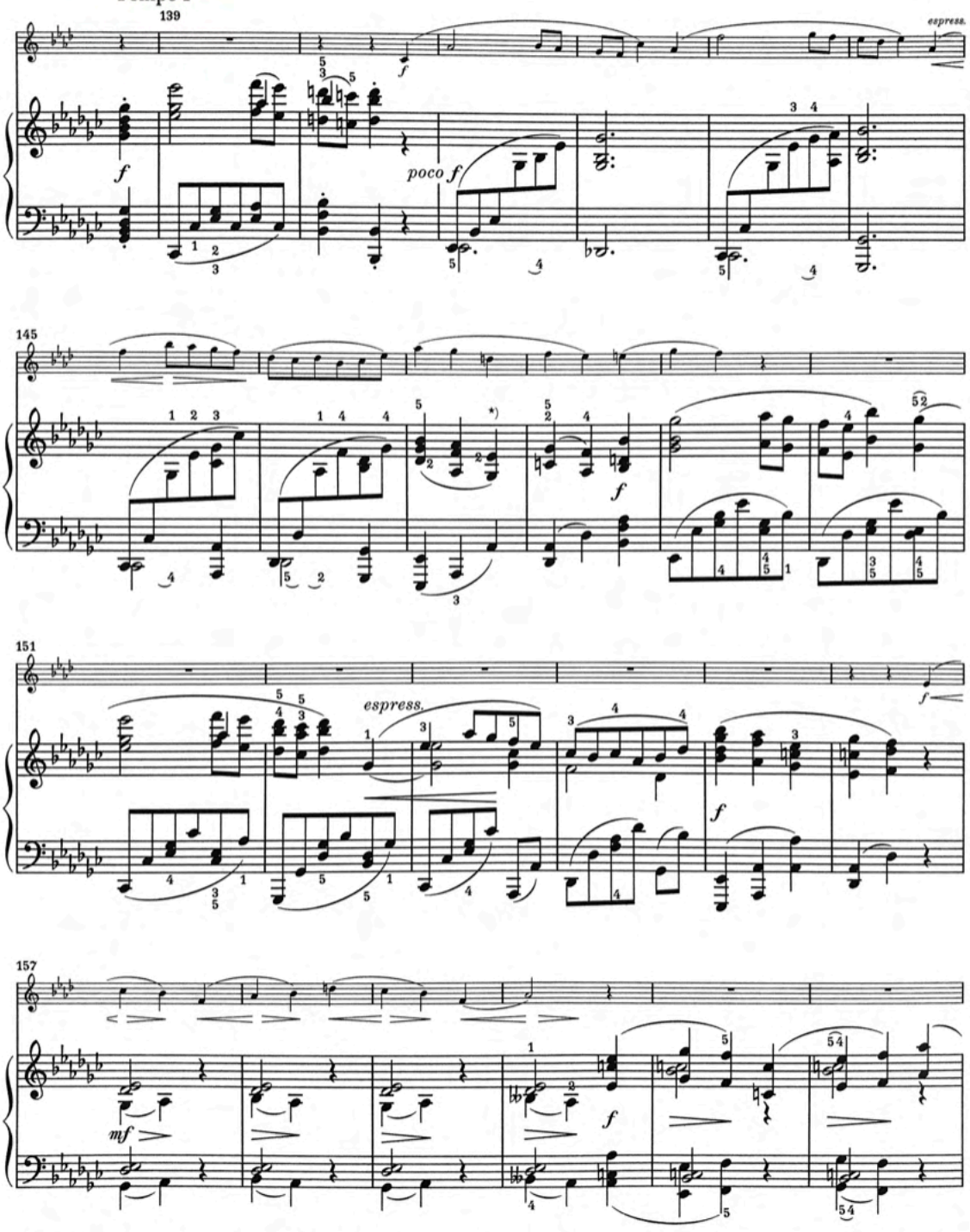

32
fp
f
fp
ff
poco f
38
cresc.
cresc.
f
44
f
f
p
p
50
più dolce
più dolce
56
fp
cresc.
fp
cresc.


40
63
f
p
espress.
dolce
dim.
f
p
pp
73
dim.
B Section
81
Sostenuto
f ma dolce e ben cantando
88
95
p ma ben cantando
p
*) In der Erstausgabe ohne ♮ h; siehe Bemerkungen.
*) The first edition lacks ♮ b; see Comments.
*) Dans la première édition sans ♮ si; cf. Bemerkungen ou Comments.


102
cresc.
cresc.
109
f
cresc.
p cresc.
116
f ma dolce
f ma dolce
124
f
f
f
ben legato sempre
130
dim.
rit.
p
pp
col 8

A' Section

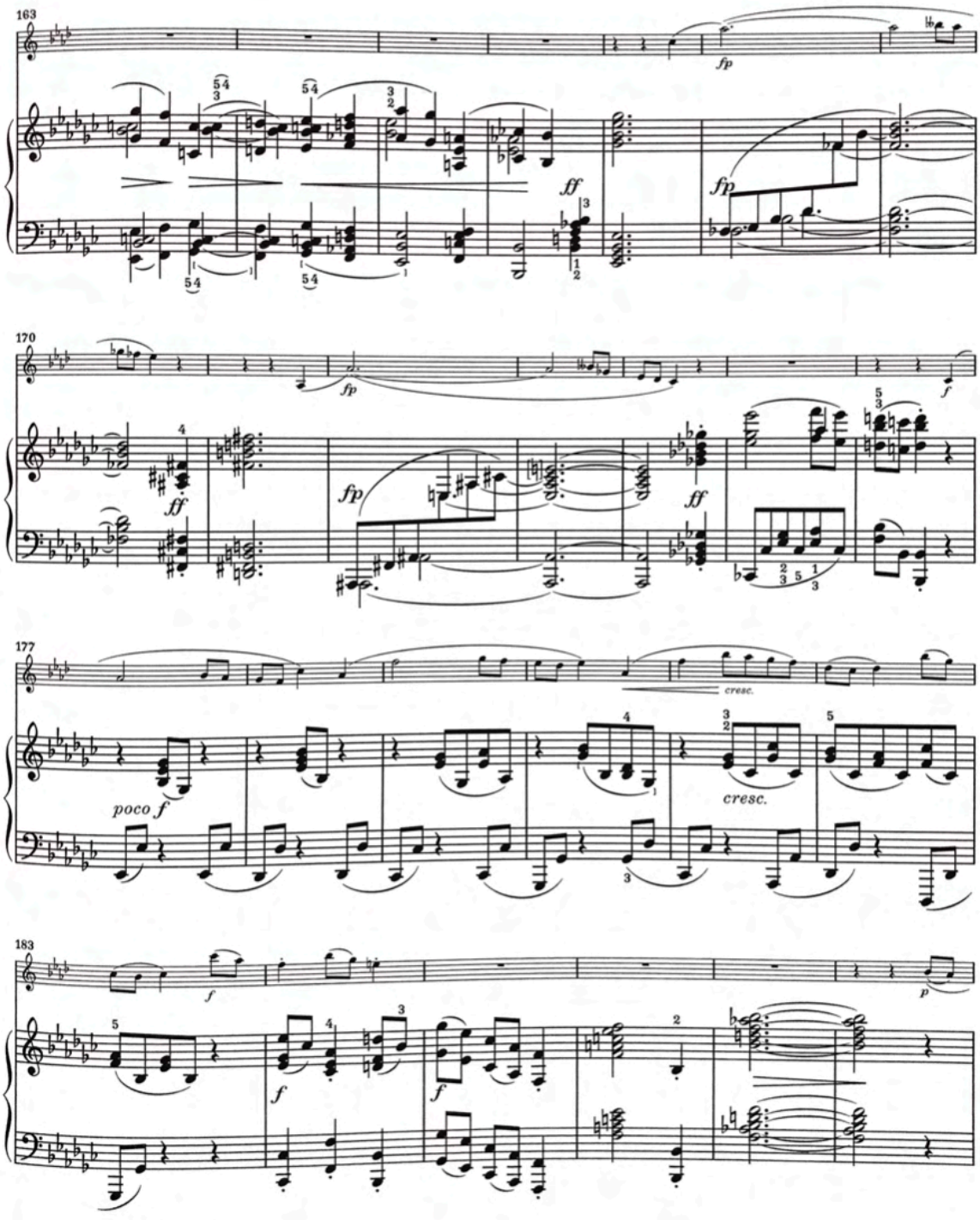
Tempo I

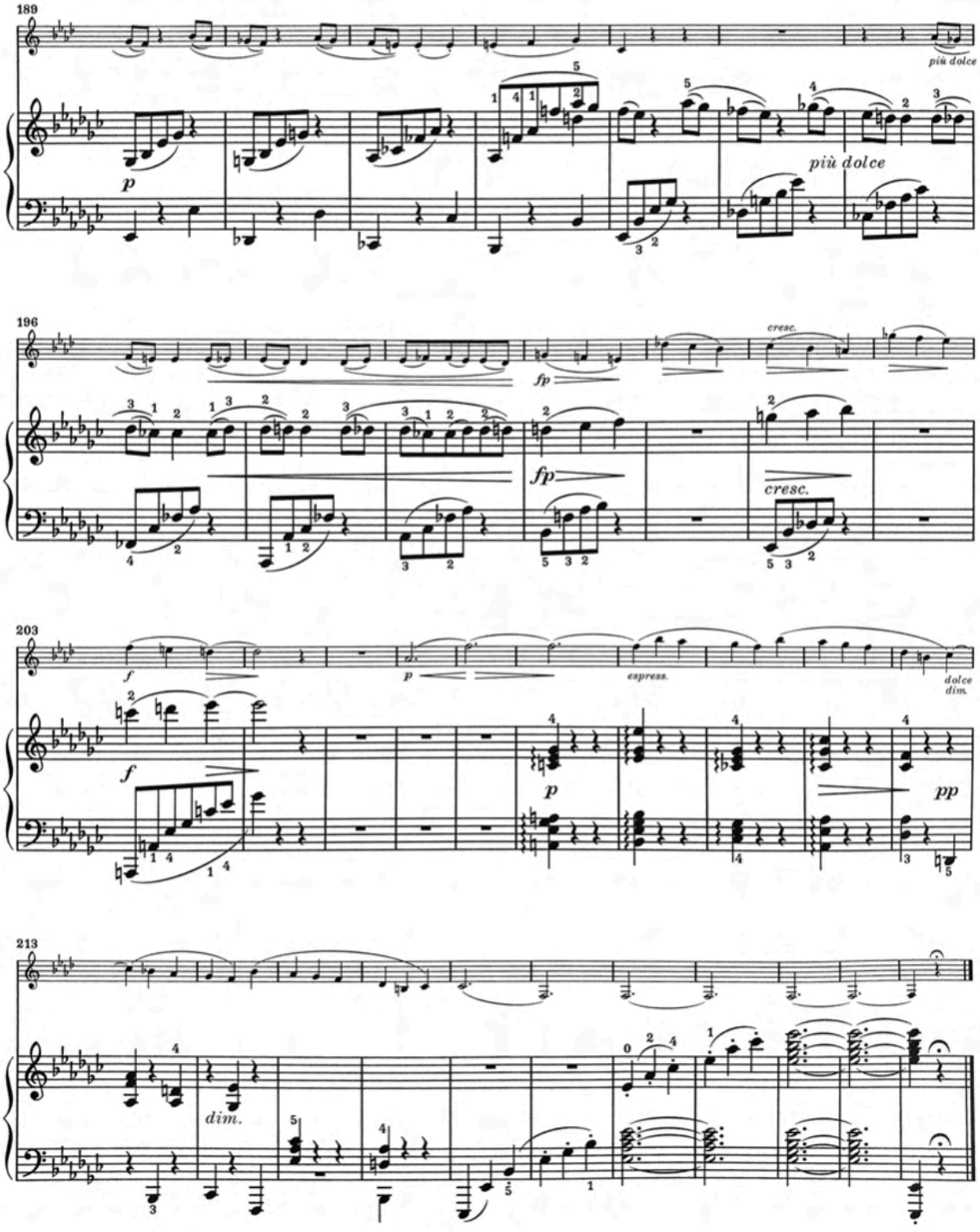


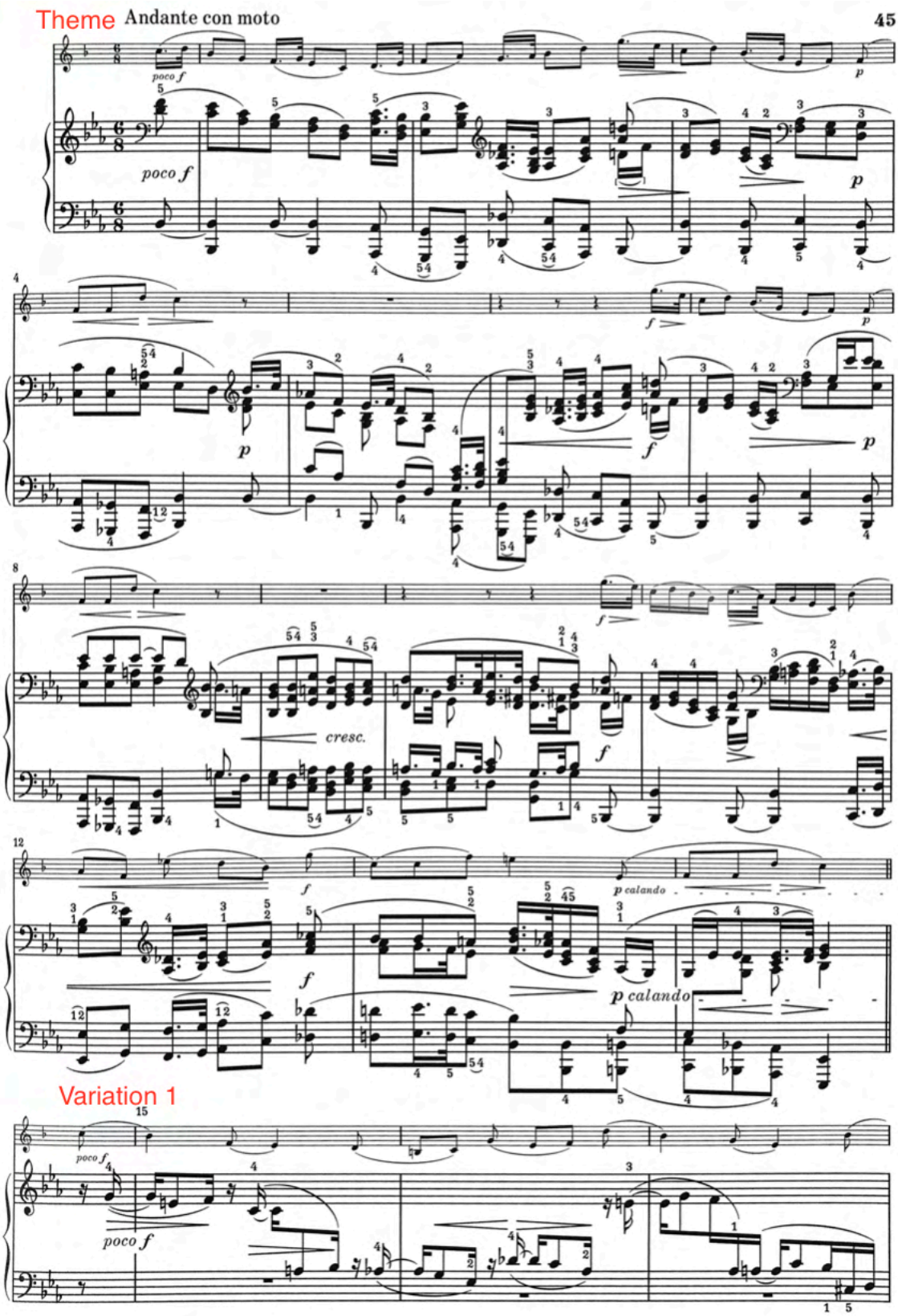
*) In der Erstausgabe wie T. 7 f.; siehe *Bemerkungen*.

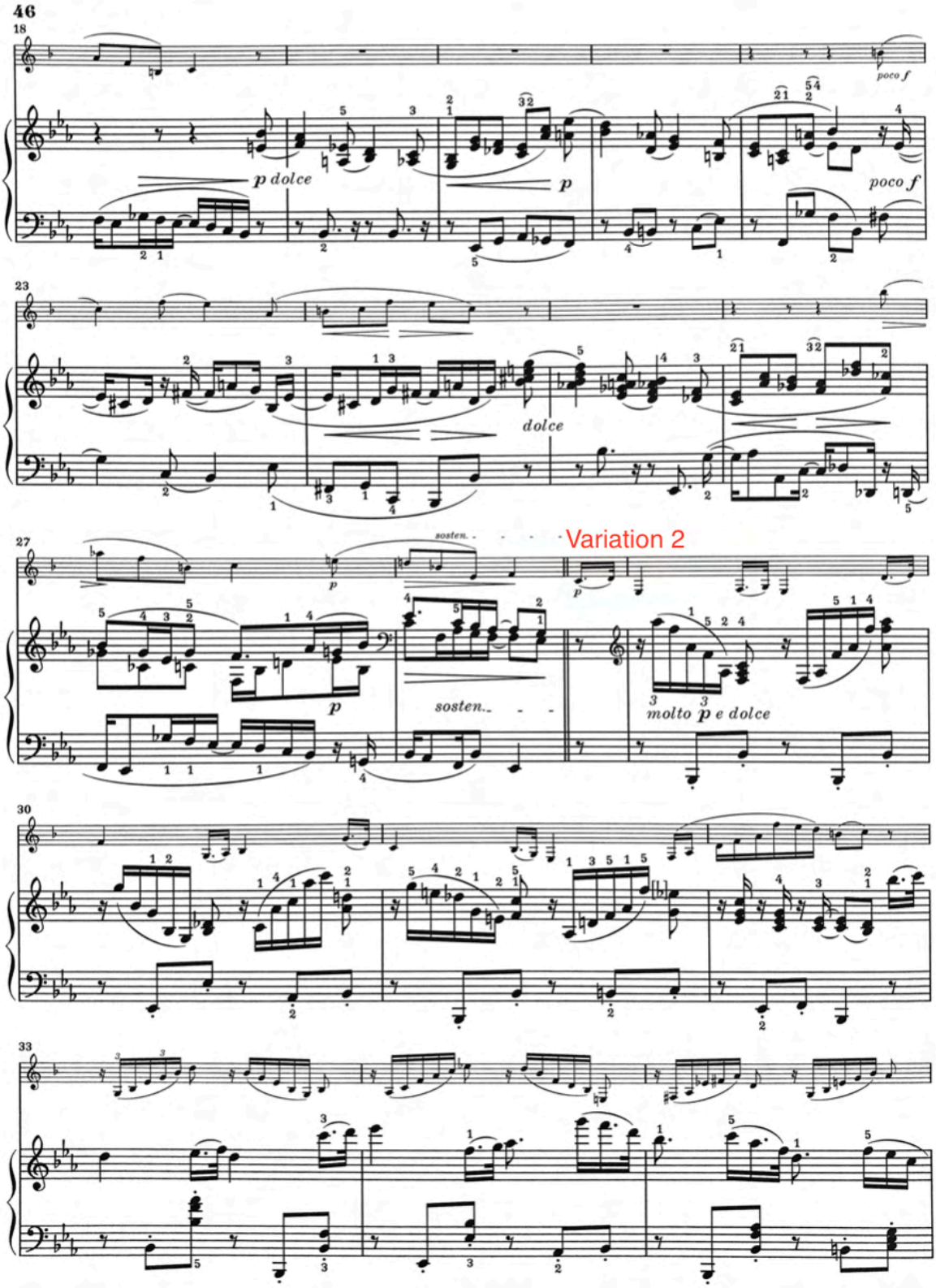
*) In the first edition as in mm. 7 f.; see *Comments*.

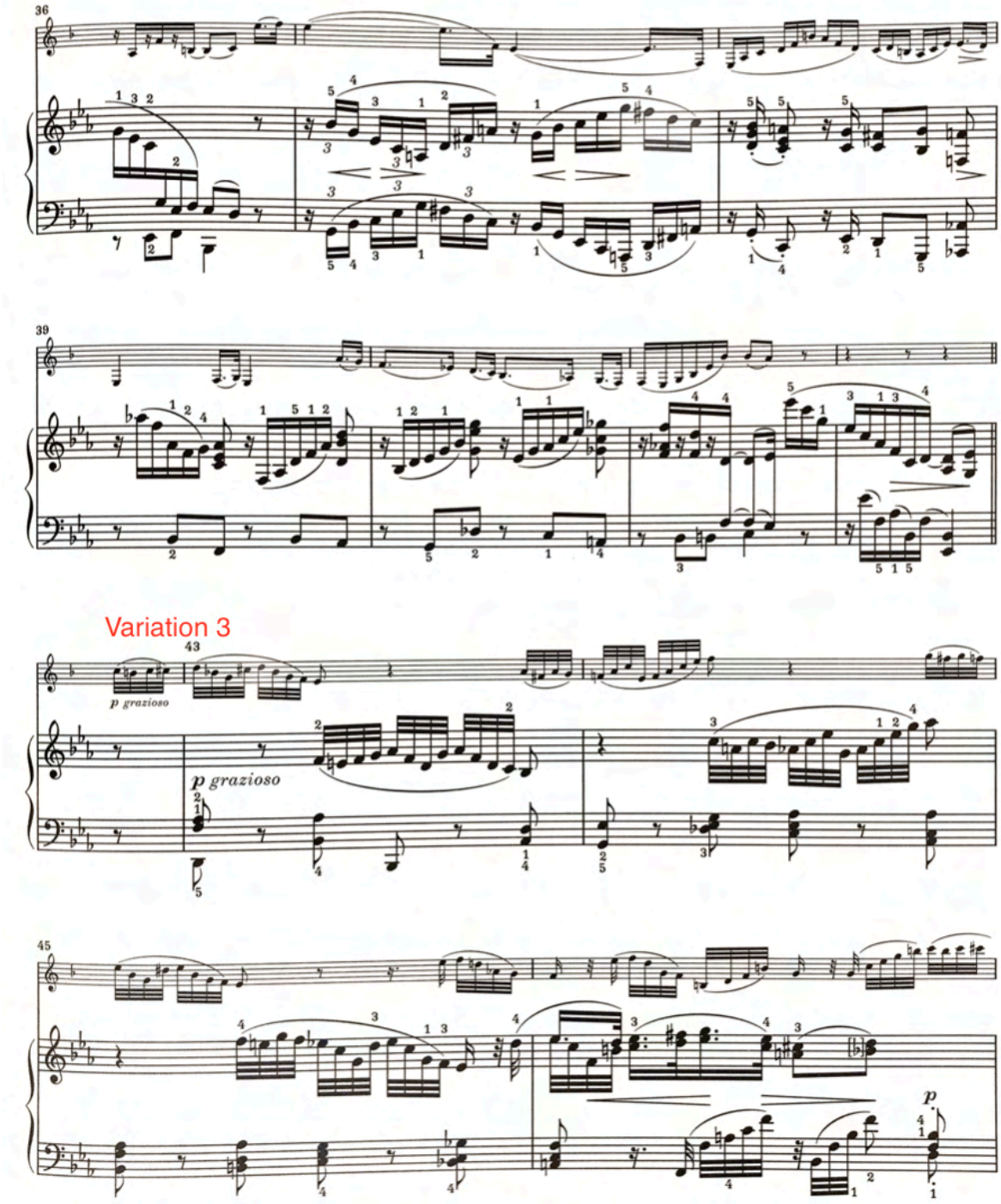
*) Dans la première édition comme aux mes. 7 s.; cf. *Bemerkungen* ou *Comments*.

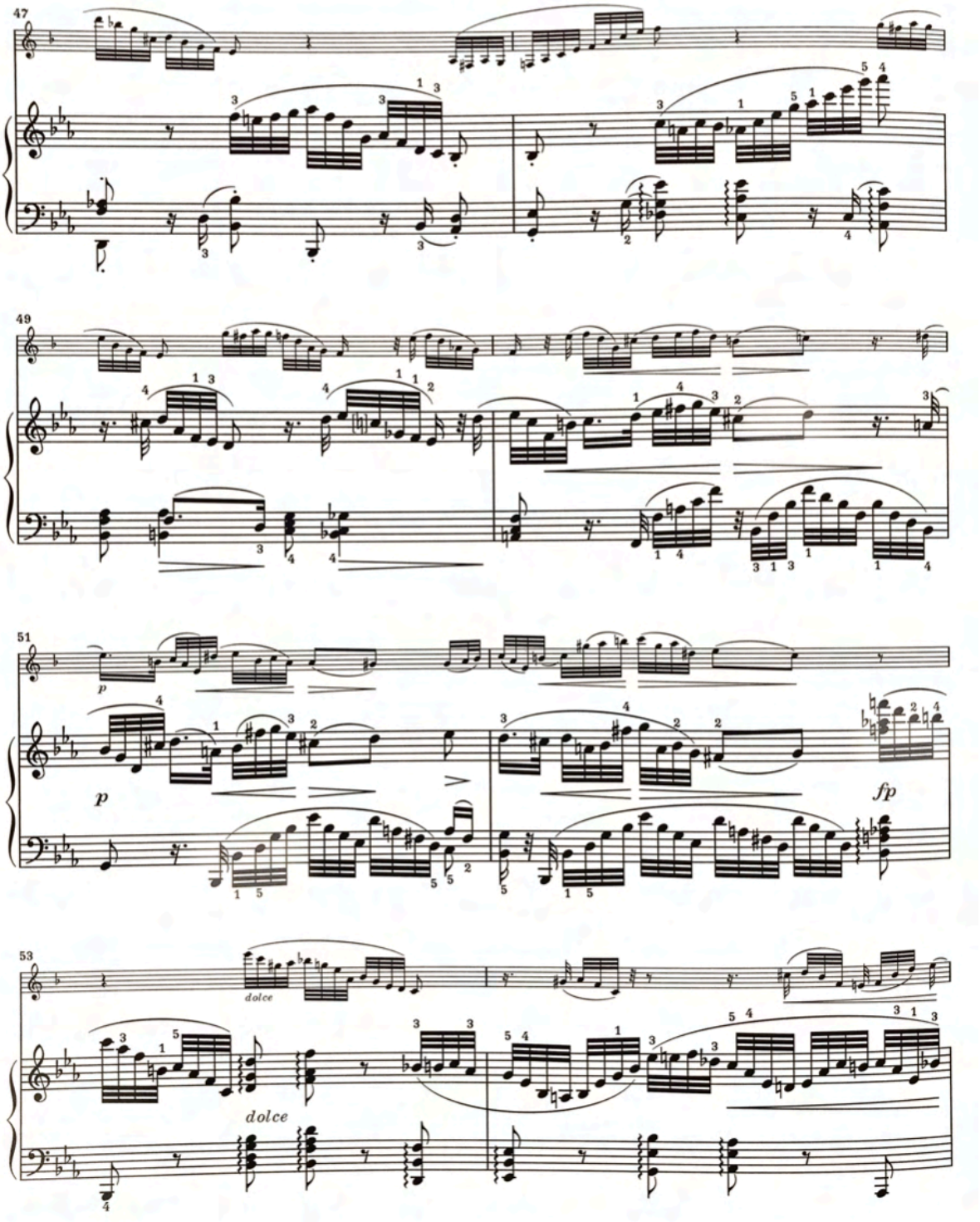

163
fp
ff
fp
170
fp
ff
fp
ff
f
177
cresc.
poco f
cresc.
183
f
f
f
p

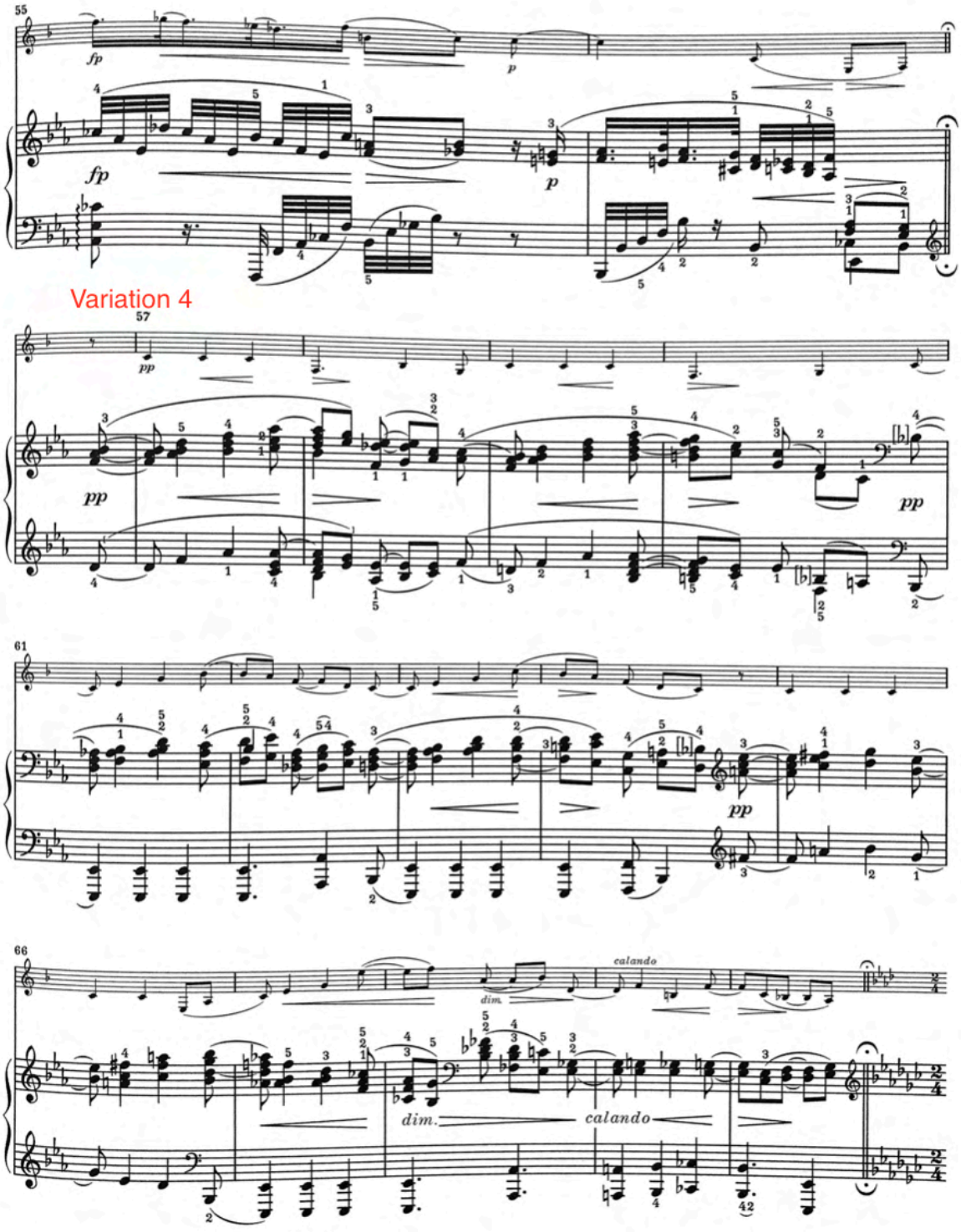

189
più dolce
p
più dolce
196
cresc.
fp
fp
cresc.
203
f
p
espress.
dolce
dim.
f
p
pp
213
dim.


Theme
Andante con moto
45
poco f
p
f
cresc.
p calando
Variation 1
poco f

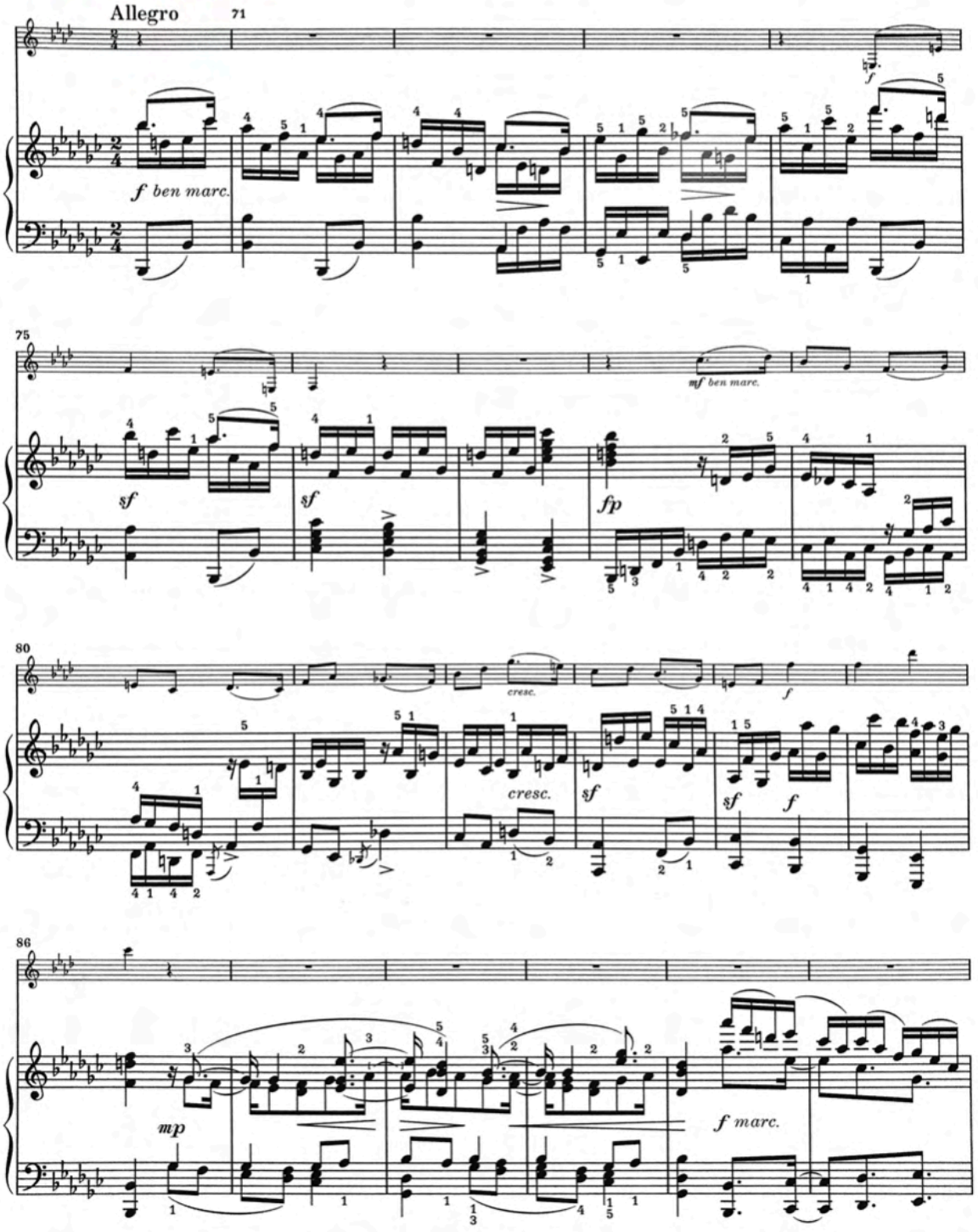

46
18
poco f
p dolce
p
poco f
23
dolce
27
sosten.
Variation 2
p
sosten.
molto p e dolce
30
33

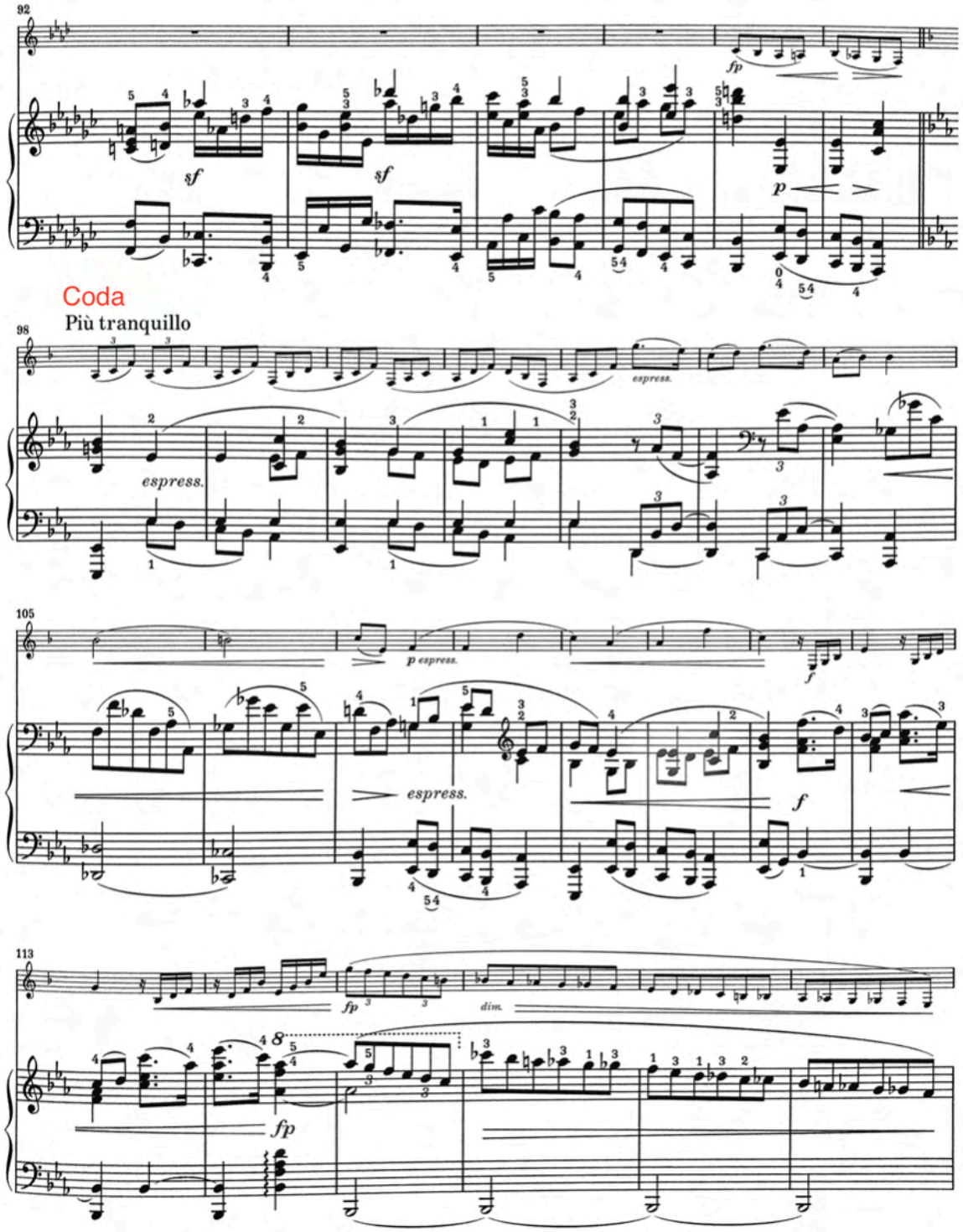

36
39
Variation 3
43
p grazioso
p grazioso
45
p

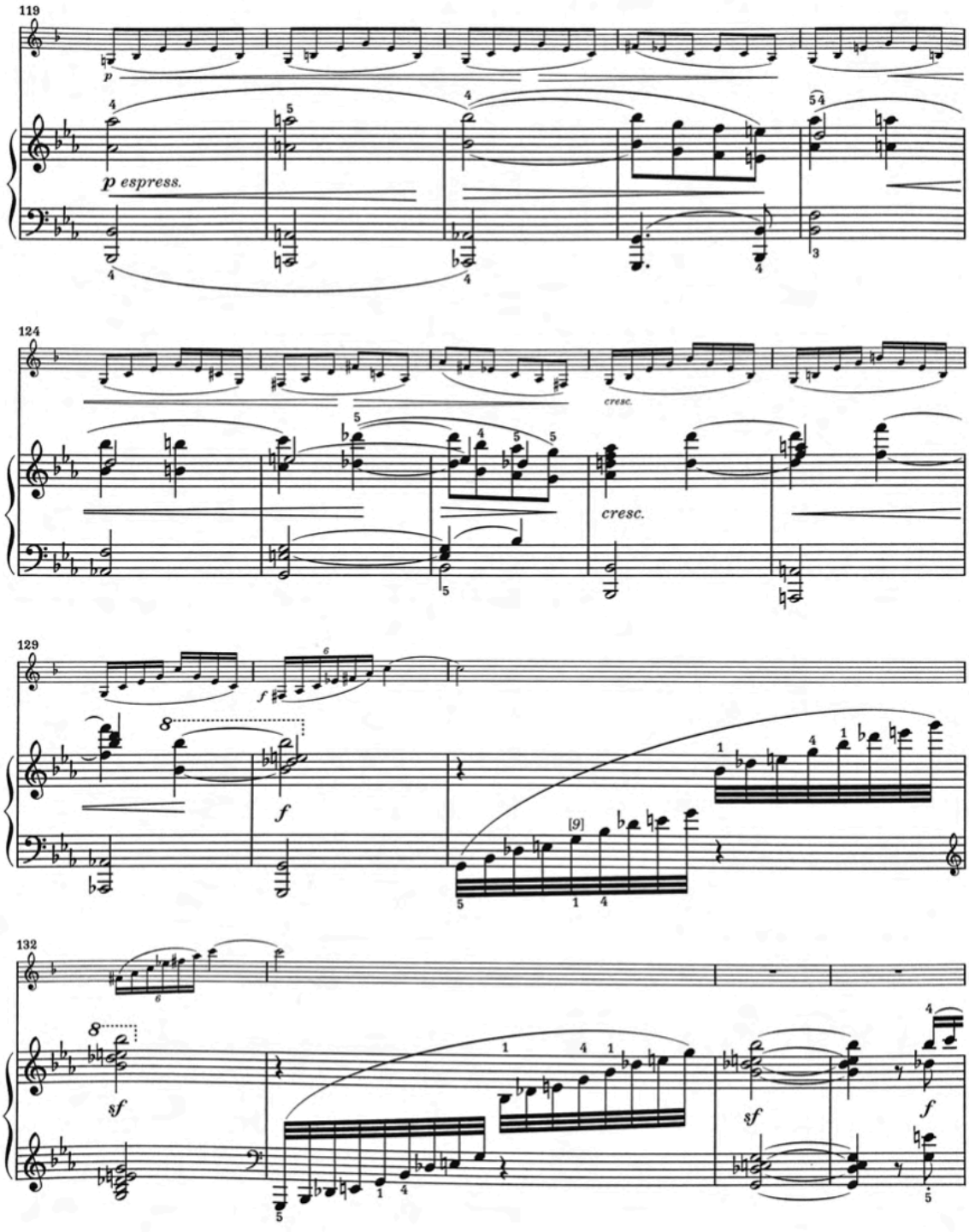

47
49
51
p
p
fp
53
dolce
dolce

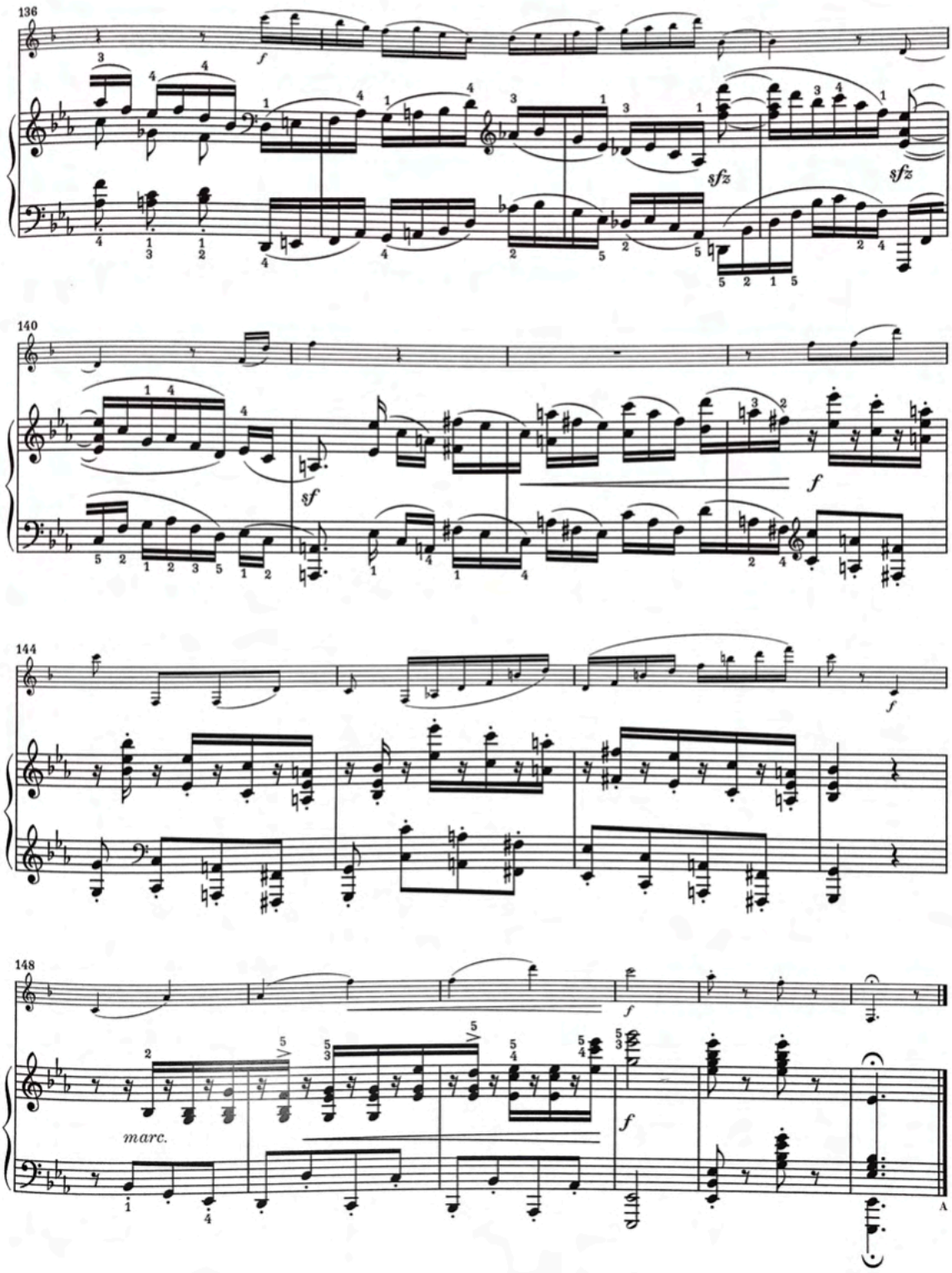

55
fp
p
fp
p
Variation 4
57
pp
pp
pp
61
pp
66
calando
dim.
dim.
calando

Variation 5


Allegro
71
f ben marc.
75
mf ben marc.
sf
sf
fp
80
cresc.
f
cresc.
sf
sf
f
86
mp
f marc.


92
sf
sf
fp
p
Coda
Più tranquillo
98
espress.
espress.
105
p espress.
f
espress.
f
113
fp
dim.
fp


119
p
p espress.
124
cresc.
cresc.
129
f
8
f
[9]
132
8
sf
sf
f


136
f
sfz
sfz
140
sf
f
144
f
148
f
marc.
f
A

Appendix 3

THREE PIECES

for Clarinet Solo
(1919)

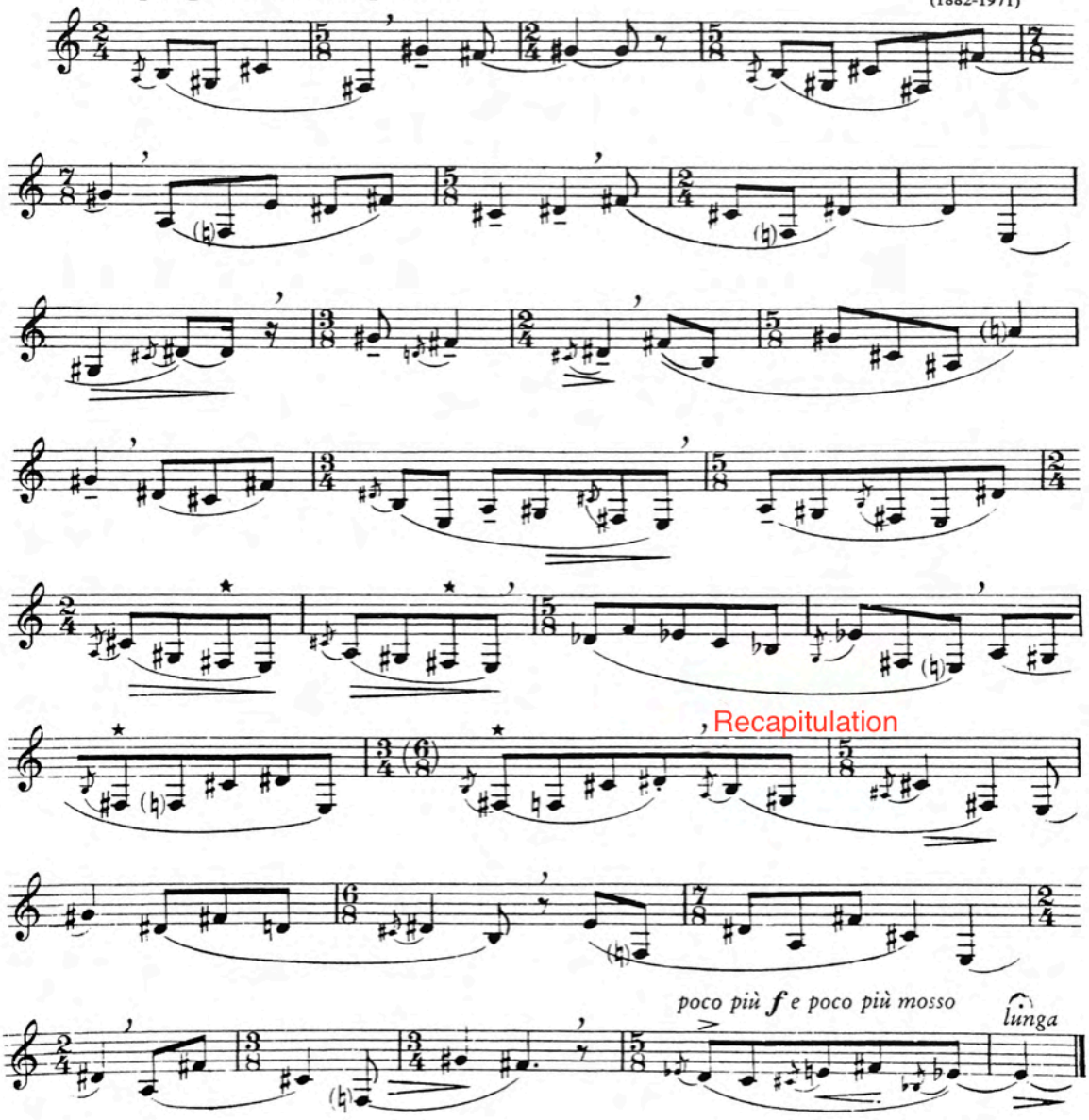
The breath marks, accents and metronome marks indicated in the 3 Pieces should be strictly adhered to.

I.

Preferably Clarinet in A

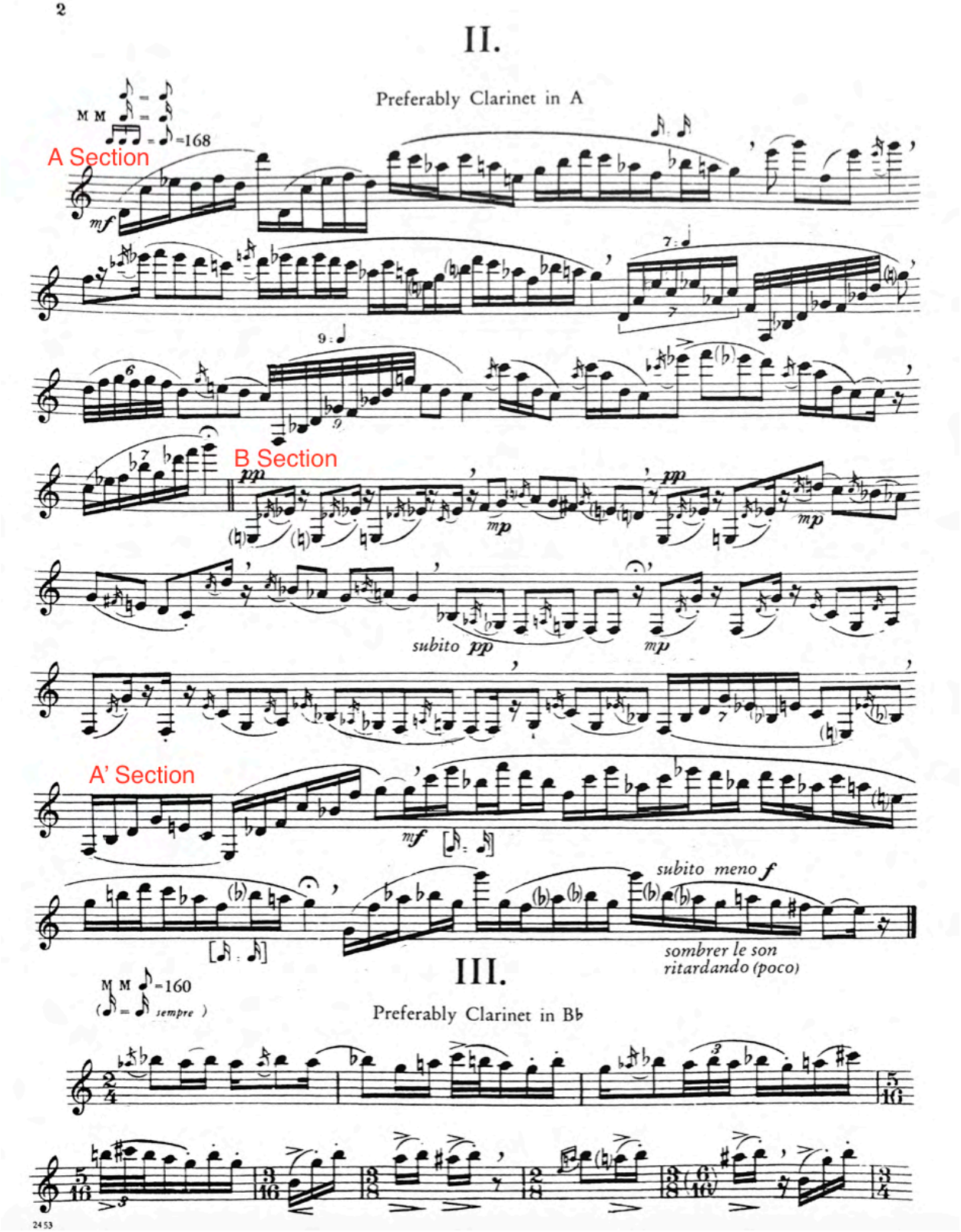
Sempre *p* e molto tranquillo ♩=52

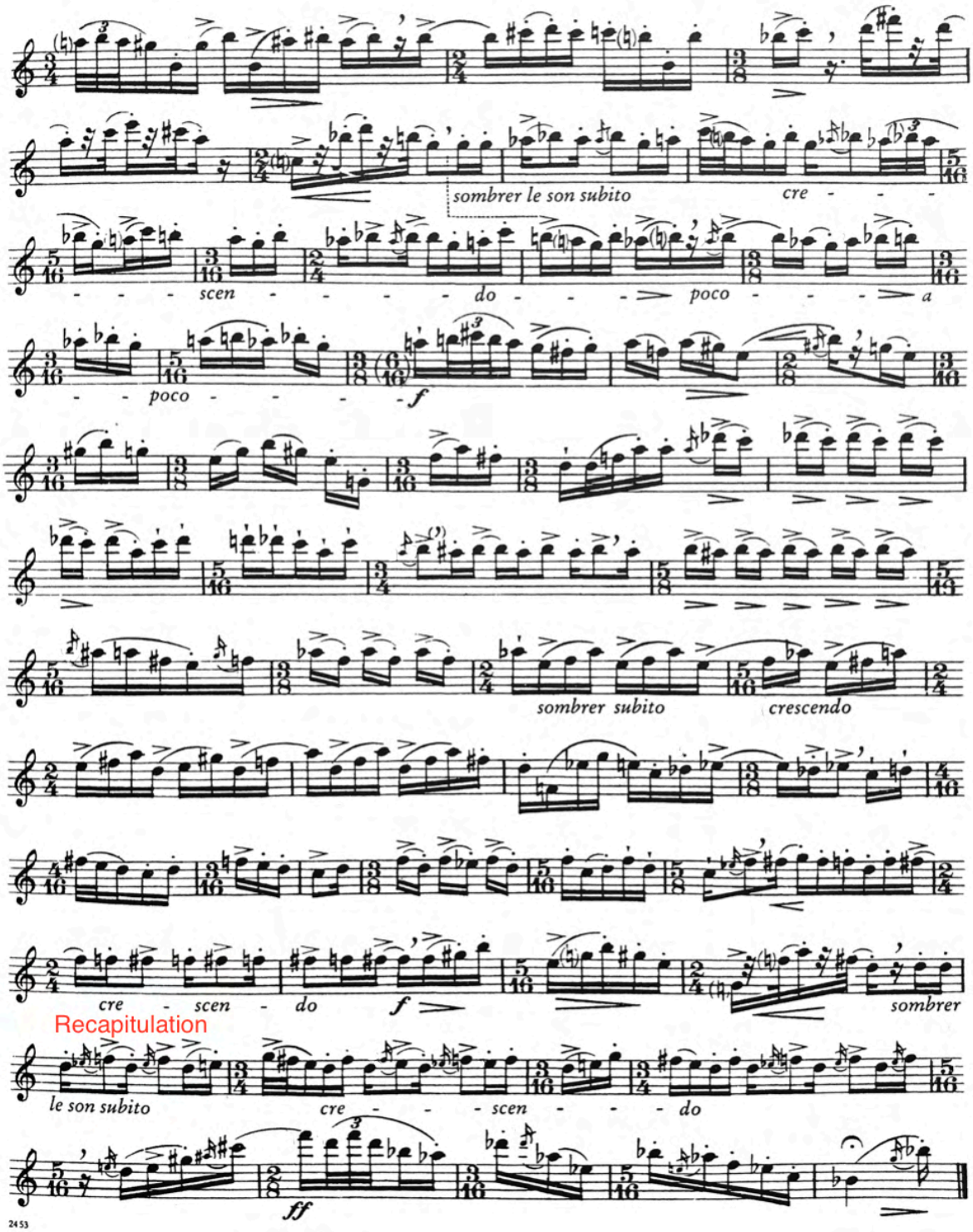
IGOR STRAVINSKY
(1882-1971)



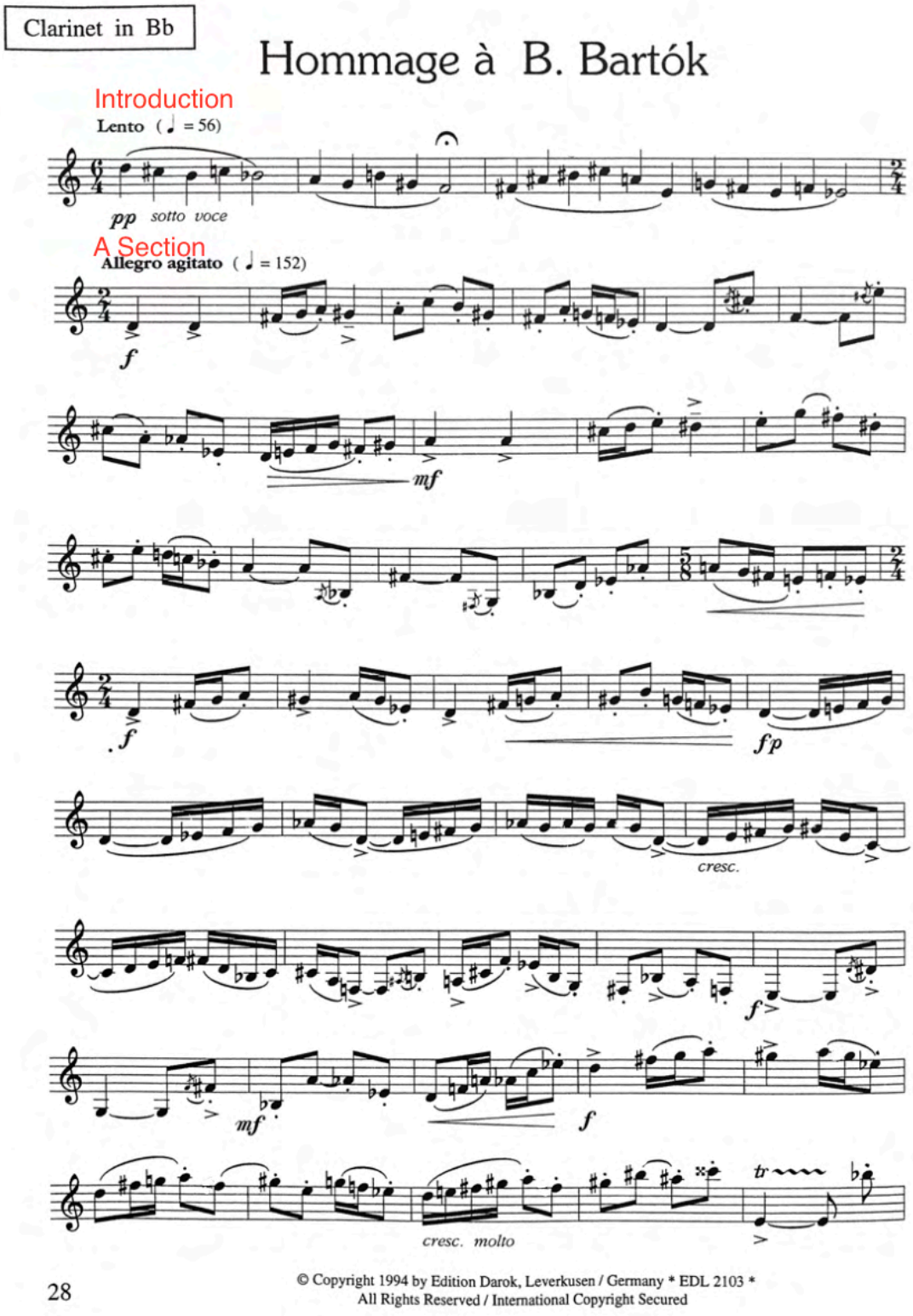
*) (on the Boehm Clarinet) *play this F♯ with the little finger of the left hand*

2453
Published by International Music Company, New York


II.
Preferably Clarinet in A
M M =168
A Section
mf
B Section
pp
mp
subito pp
A' Section
mf
subito meno f
sombrer le son
ritardando (poco)
III.
M M =160
(= sempre)
Preferably Clarinet in B♭
2453


sombrer le son subito
cre - - - -
- - - scen - - - - - do - - - poco - - - - a
- - poco - - - - - f
sombrer subito
crescendo
cre - scen - do
f
sombrer
Recapitulation
le son subito
cre - - - scen - - - do
ff
2453

Appendix 4


Clarinet in Bb
Hommage à B. Bartók
Introduction
Lento (= 56)
pp sotto voce
A Section
Allegro agitato (= 152)
f
mf
f
fp
cresc.
f
mf
f
tr
cresc. molto
28
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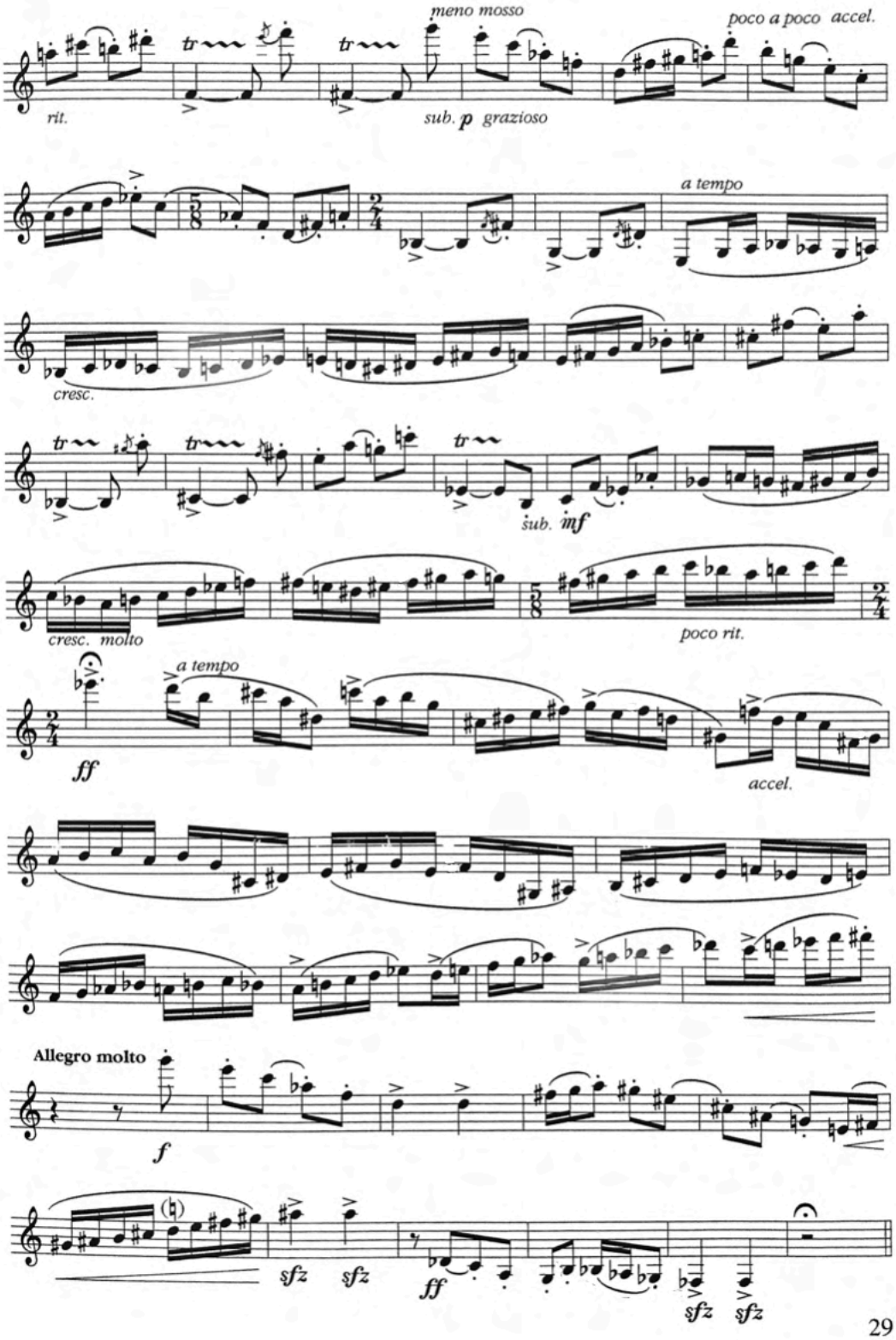
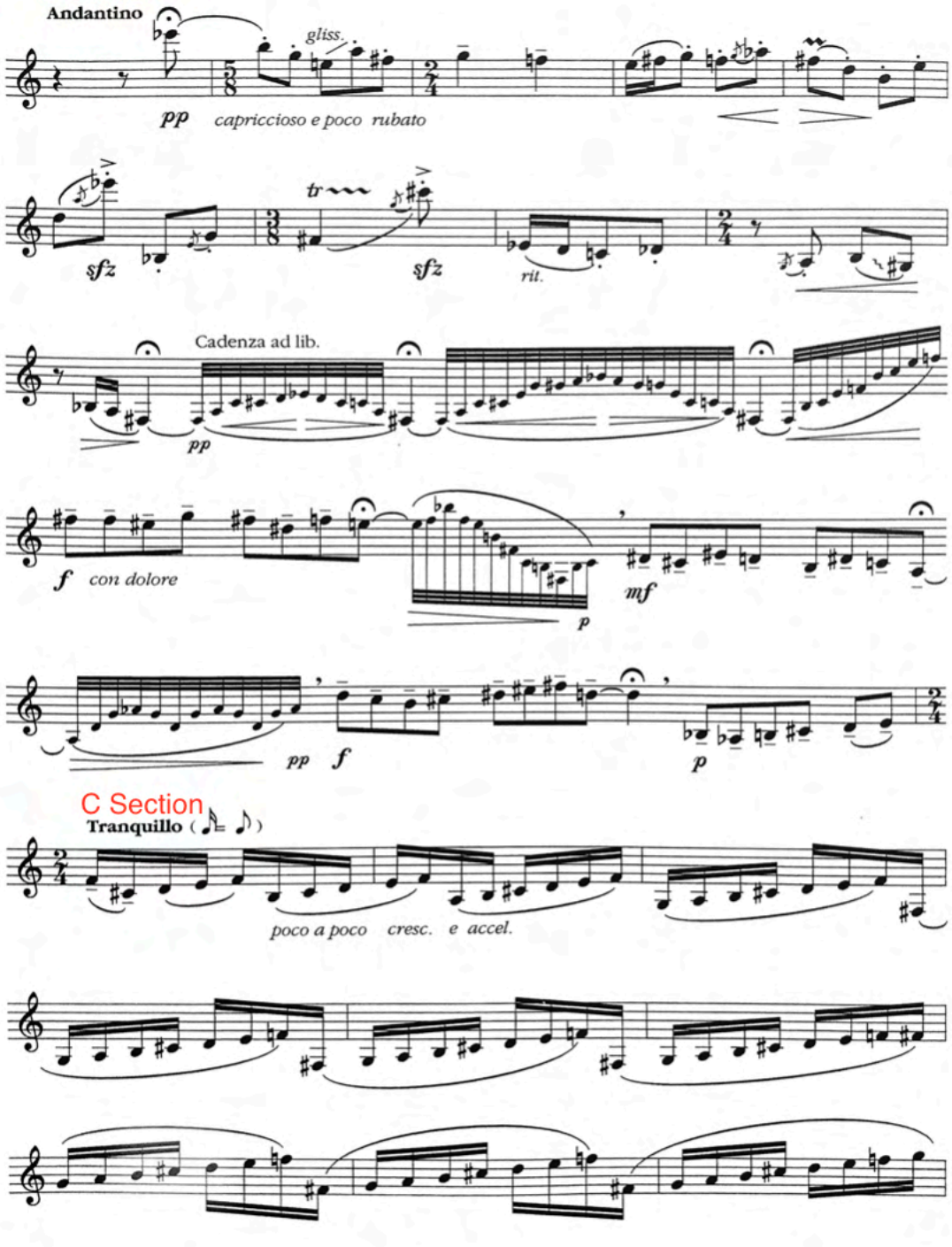
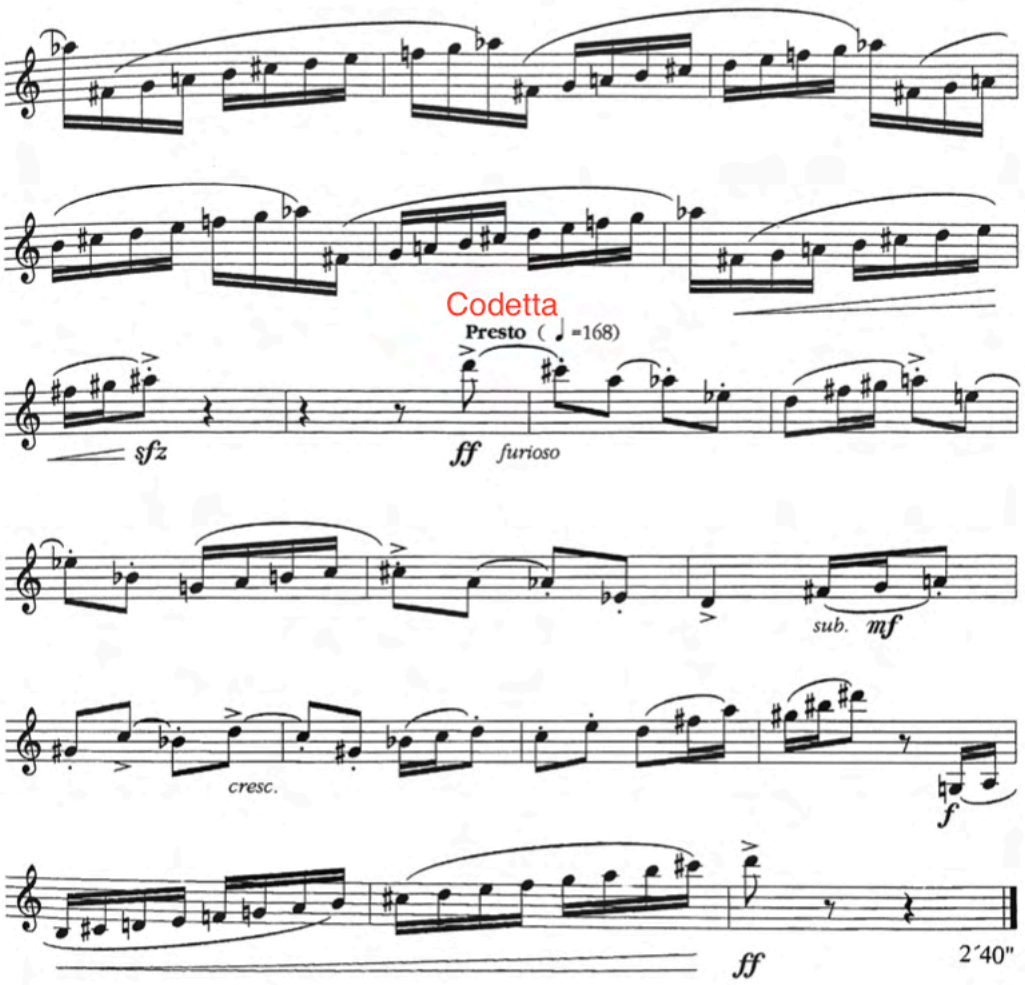

meno mosso
poco a poco accel.
rit.
sub. p grazioso
a tempo
cresc.
sub. mf
cresc. molto
poco rit.
a tempo
ff
accel.
Allegro molto
f
sfz
sfz
ff
sfz
sfz
29

B Section

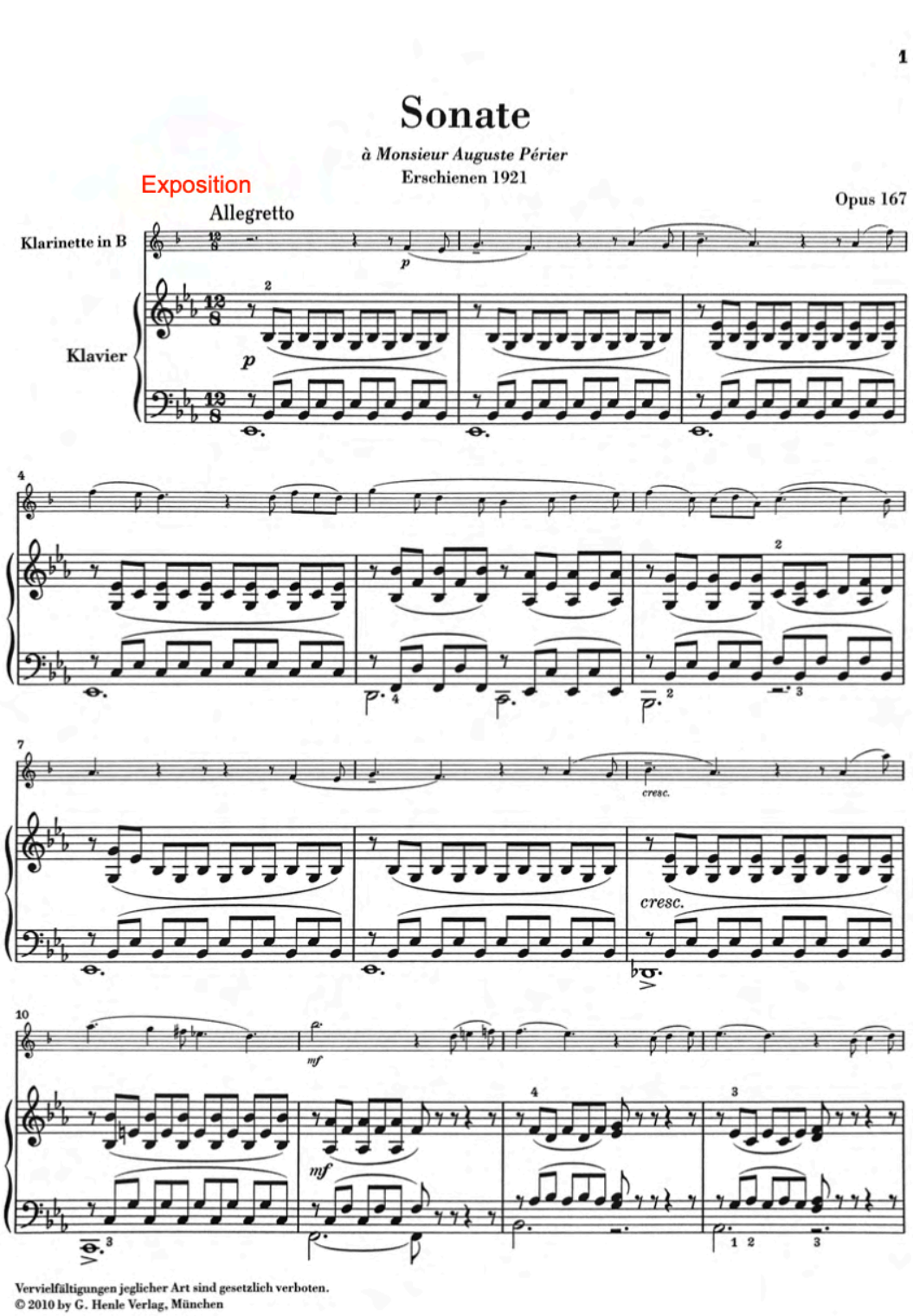

Andantino
gliss.
pp
capriccioso e poco rubato
sfz
tr
sfz
rit.
Cadenza ad lib.
pp
f
con dolore
p
mf
pp
f
p
C Section
Tranquillo
poco a poco cresc. e accel.

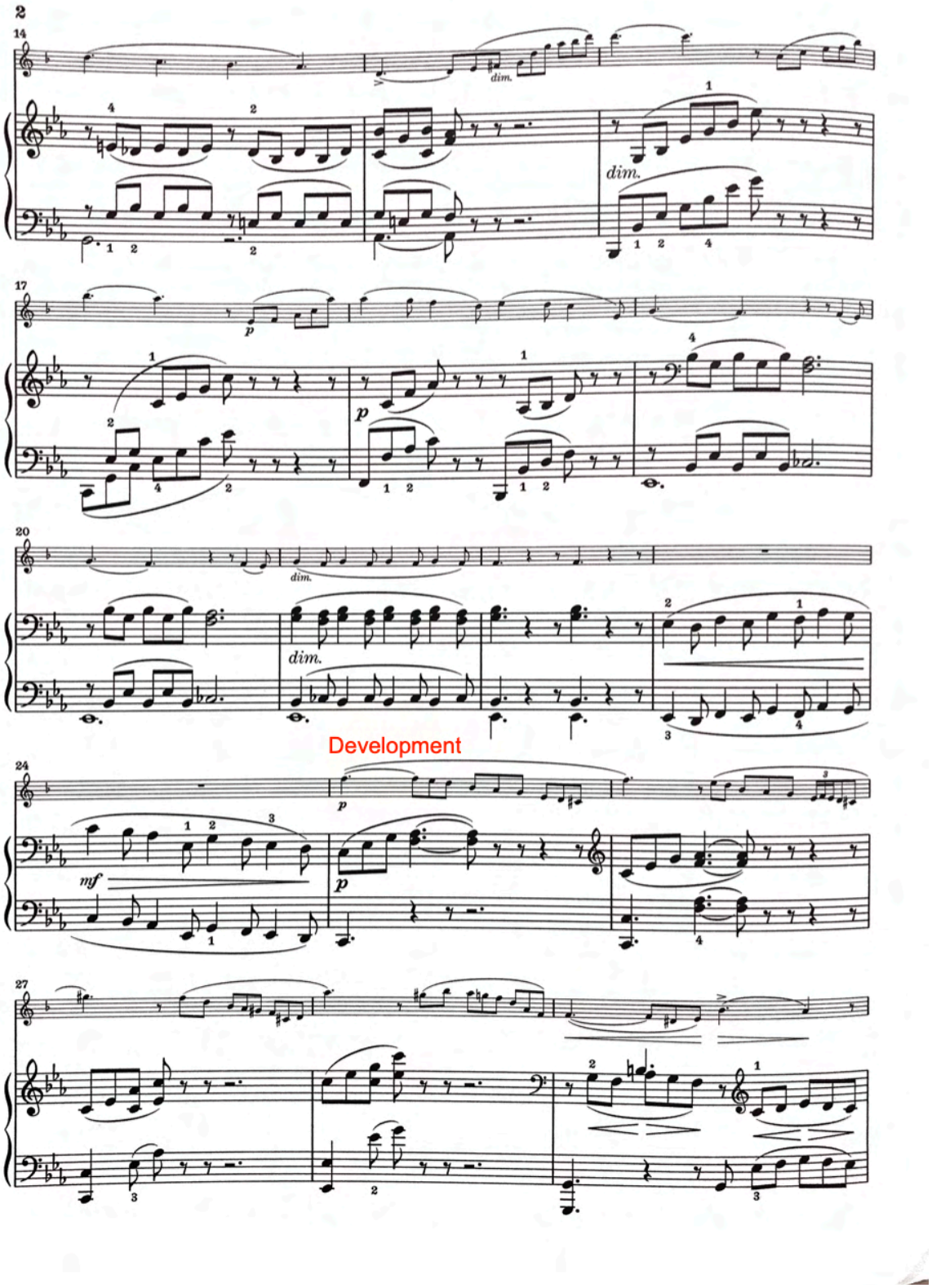
30

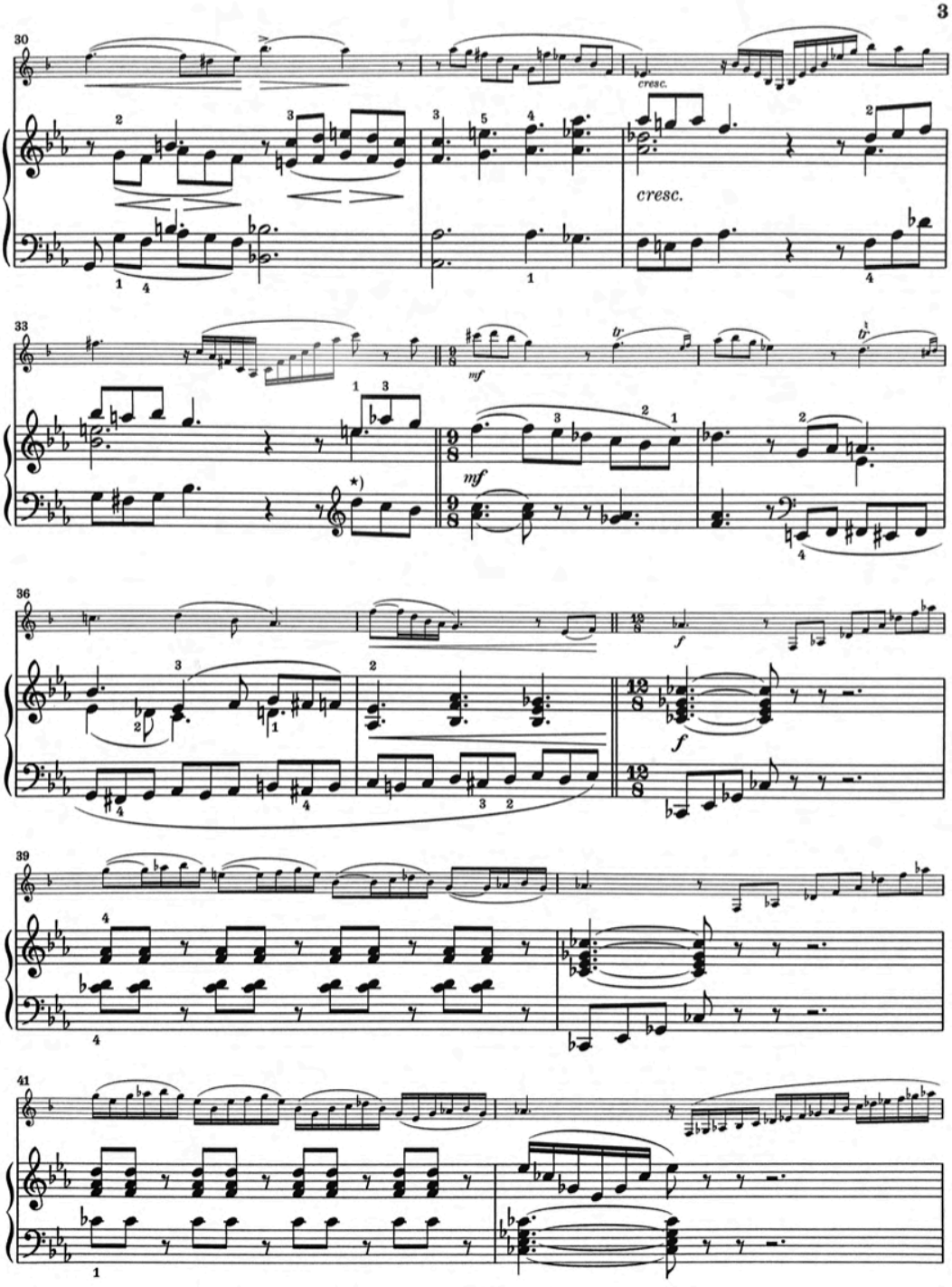


31

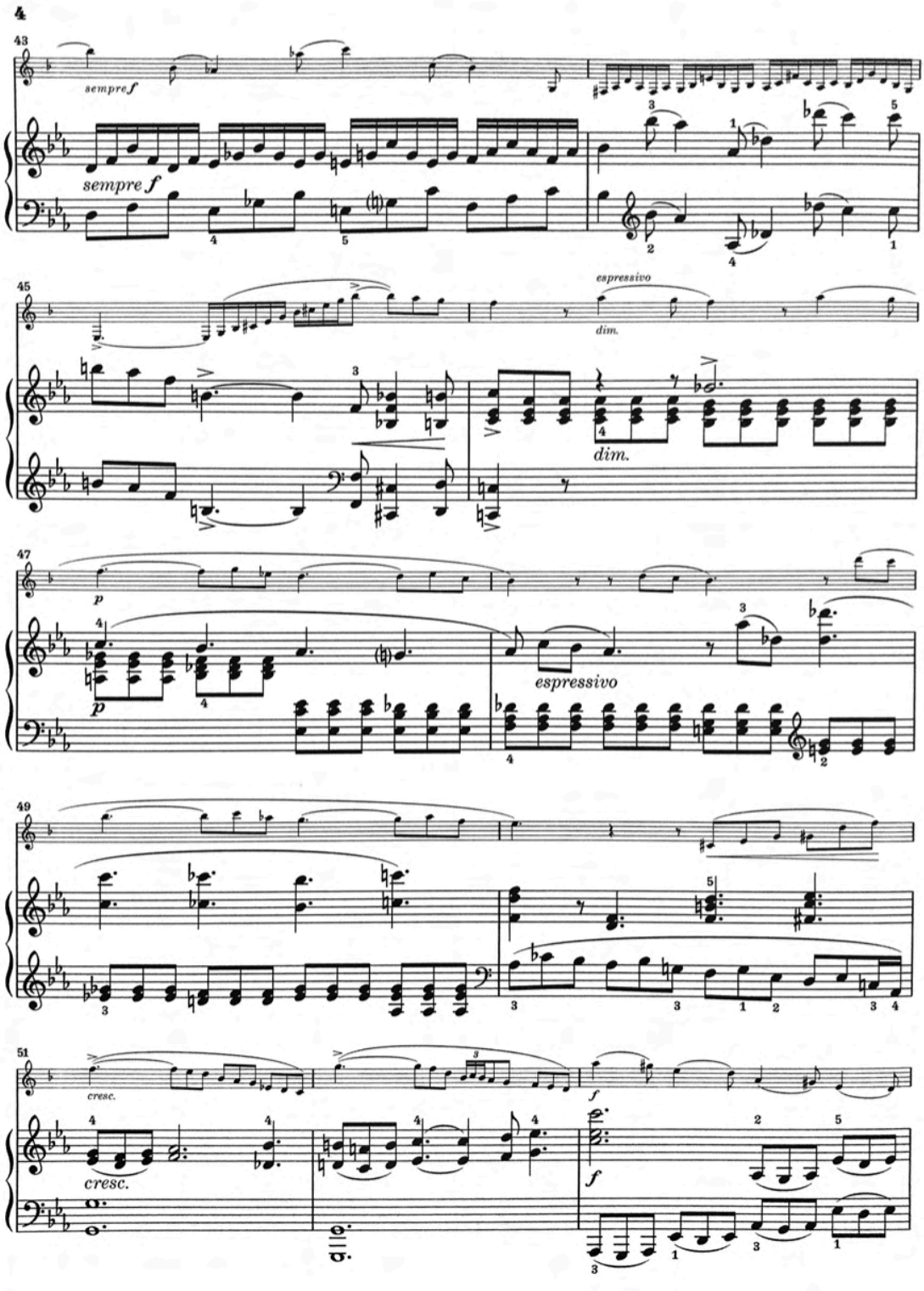
Appendix 5


1
Sonate
à Monsieur Auguste Périer
Erschienen 1921
Opus 167
Exposition
Allegretto
Klarinette in B
Klavier
p
cresc.
mf
Vervielfältigungen jeglicher Art sind gesetzlich verboten.
© 2010 by G. Henle Verlag, München

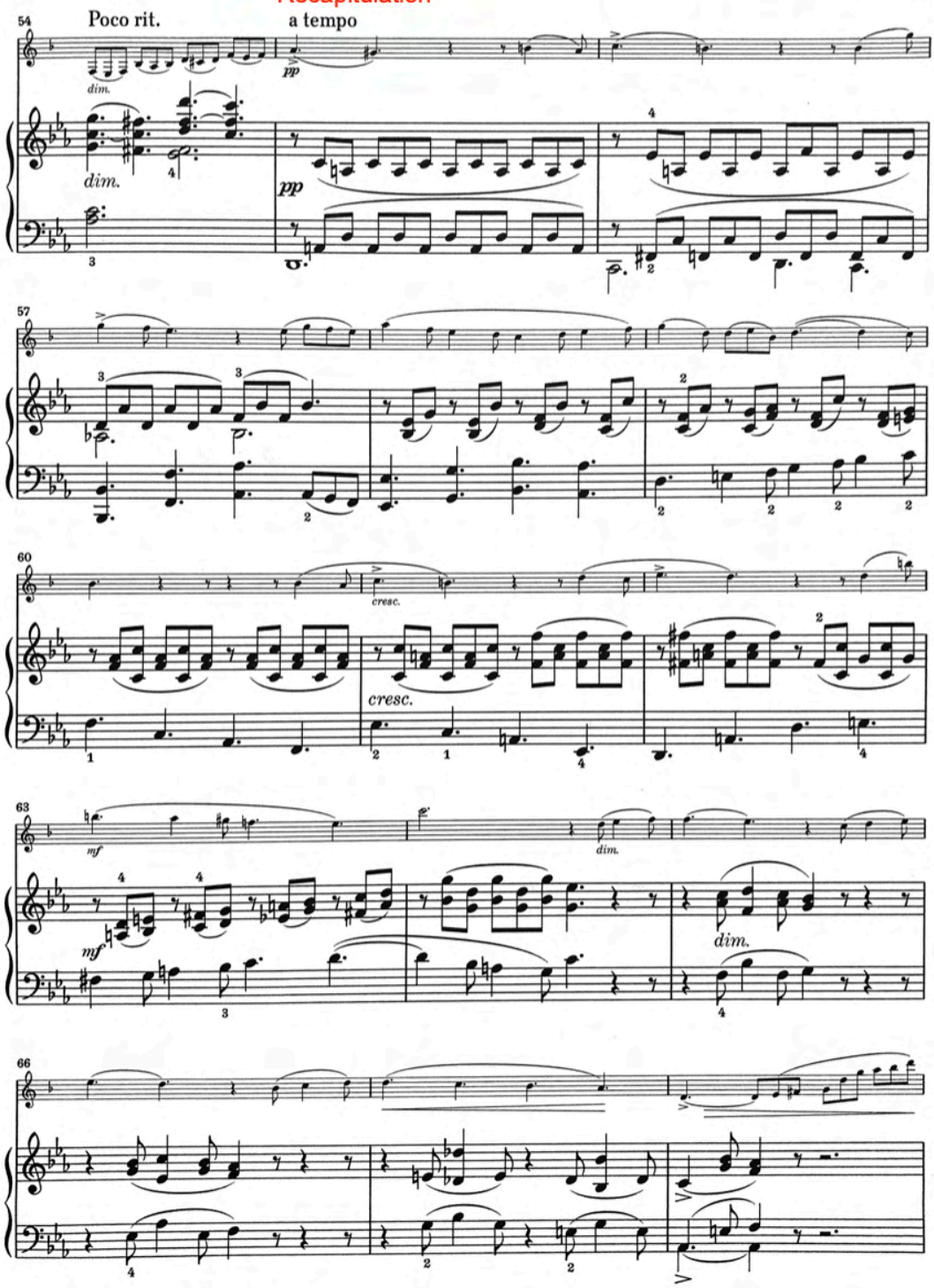

2
14
dim.
dim.
17
p
p
20
dim.
dim.
Development
24
p
mf
p
27

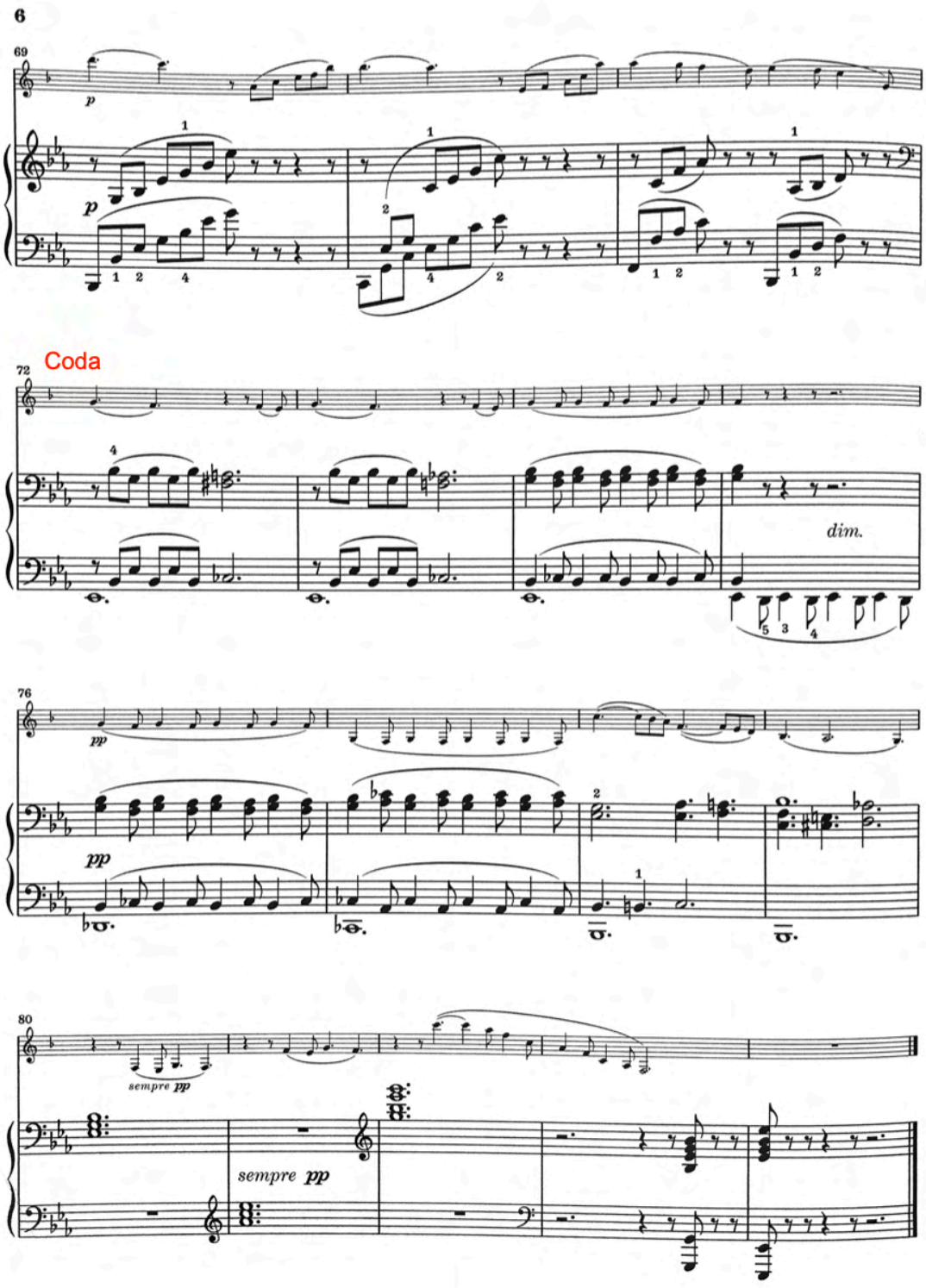


*) d^2 oder des^2? Siehe *Bemerkungen*. *) d^2 or $d\flat^2$? See *Comments*. *) $ré^2$ ou $ré\flat^2$? Cf. *Bemerkungen* ou *Comments*.

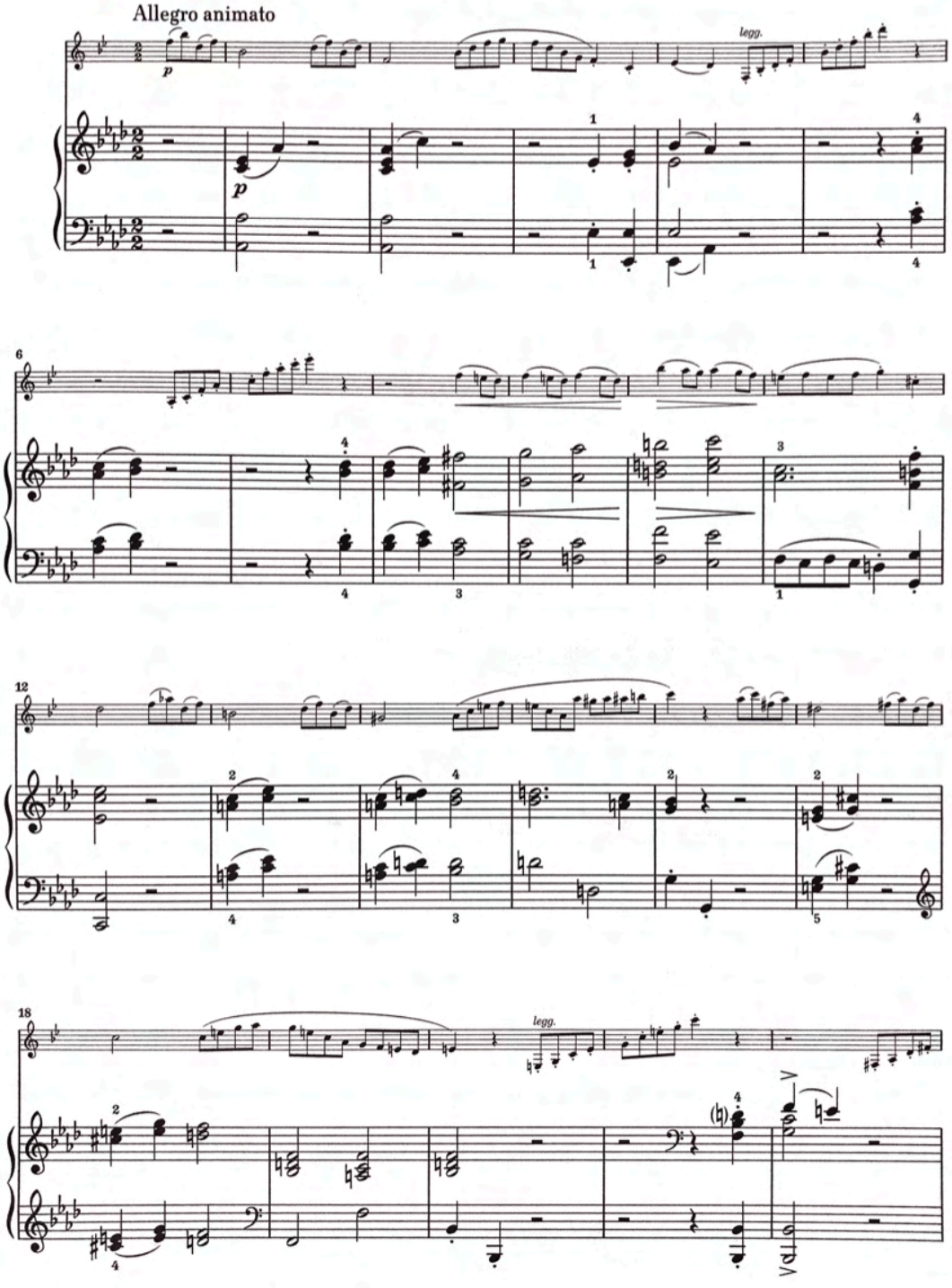

4
43
sempre f
sempre f
45
espressivo
dim.
dim.
47
p
p
espressivo
49
51
cresc.
cresc.
f
f

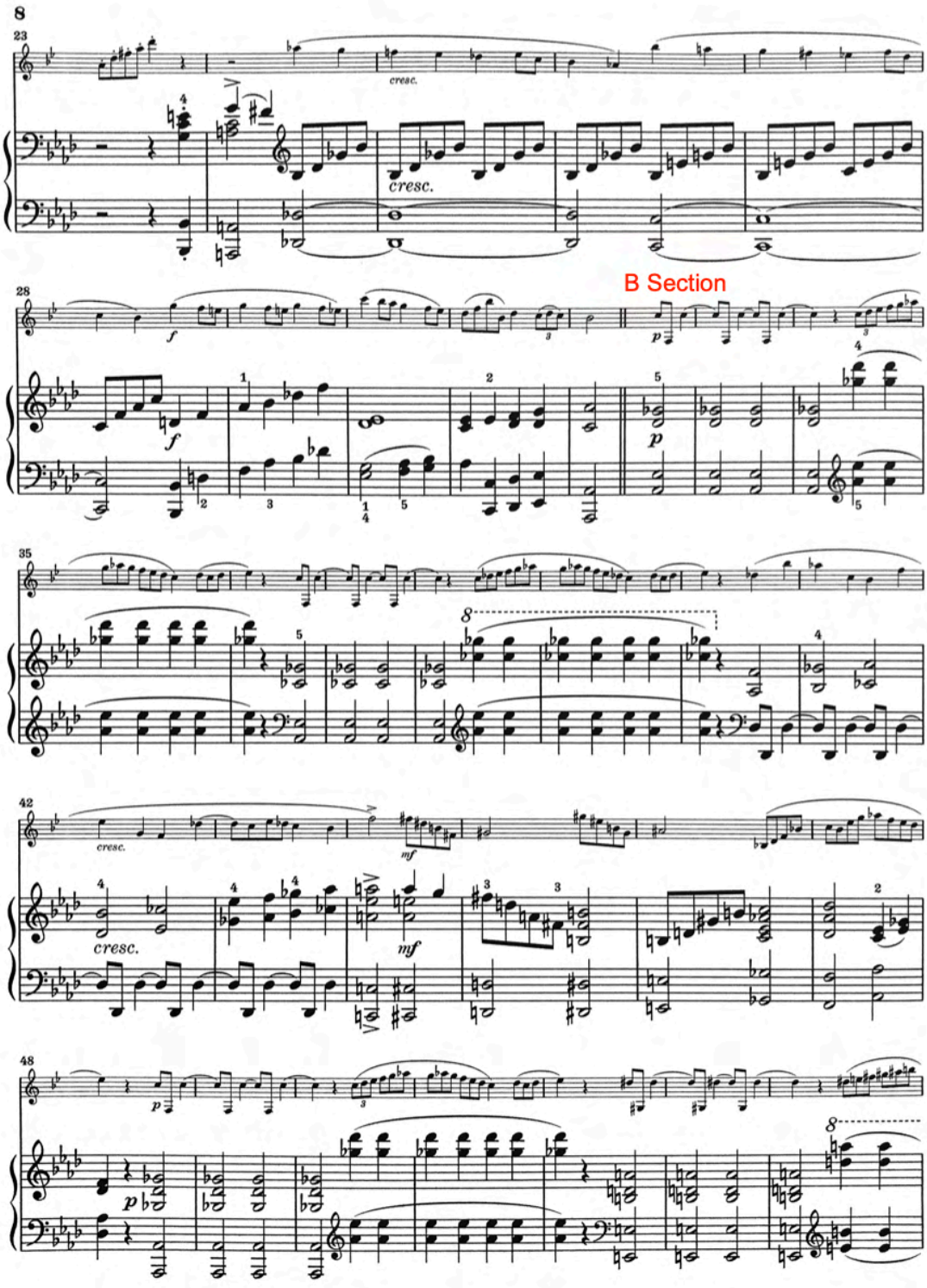
Recapitulation

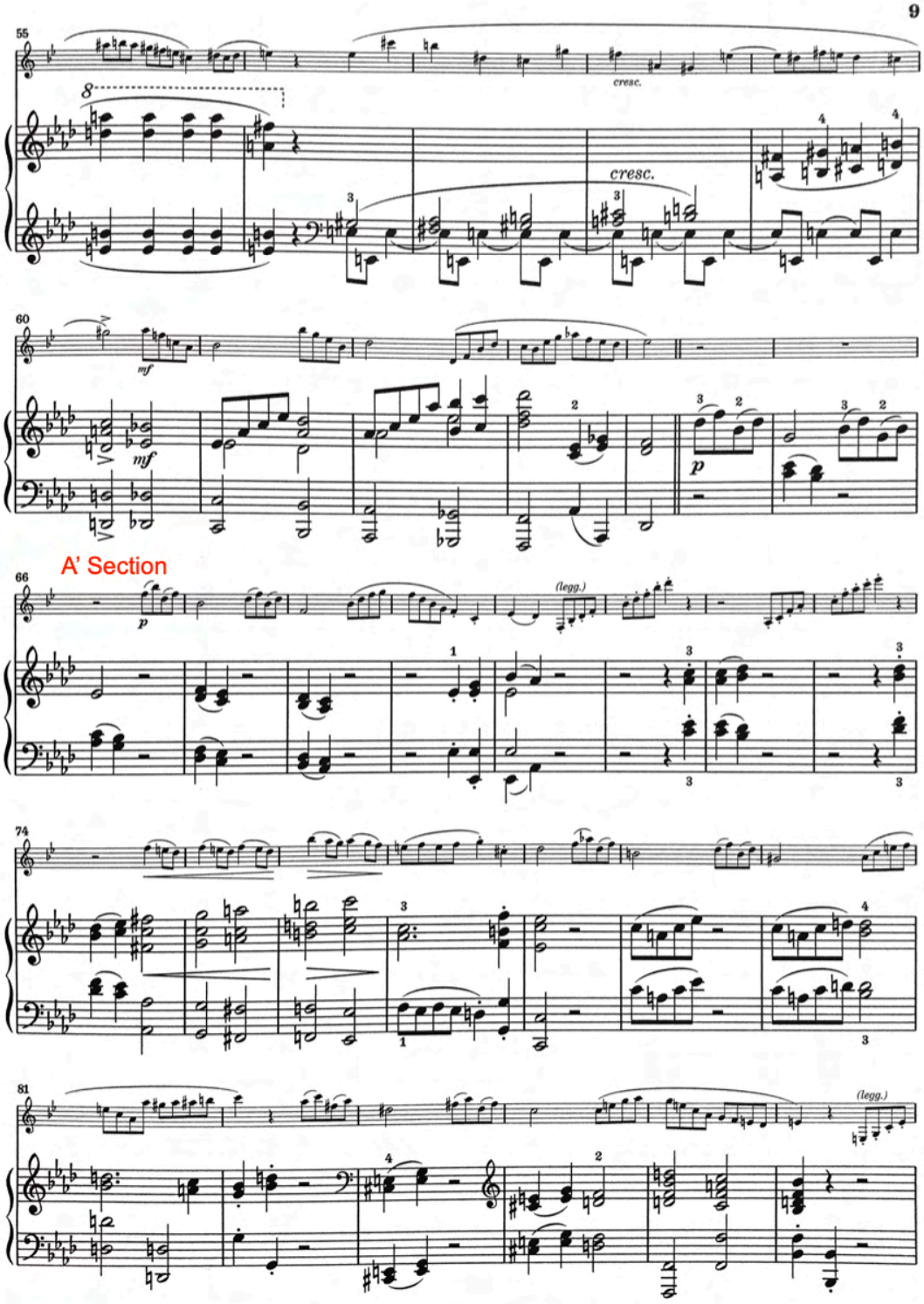


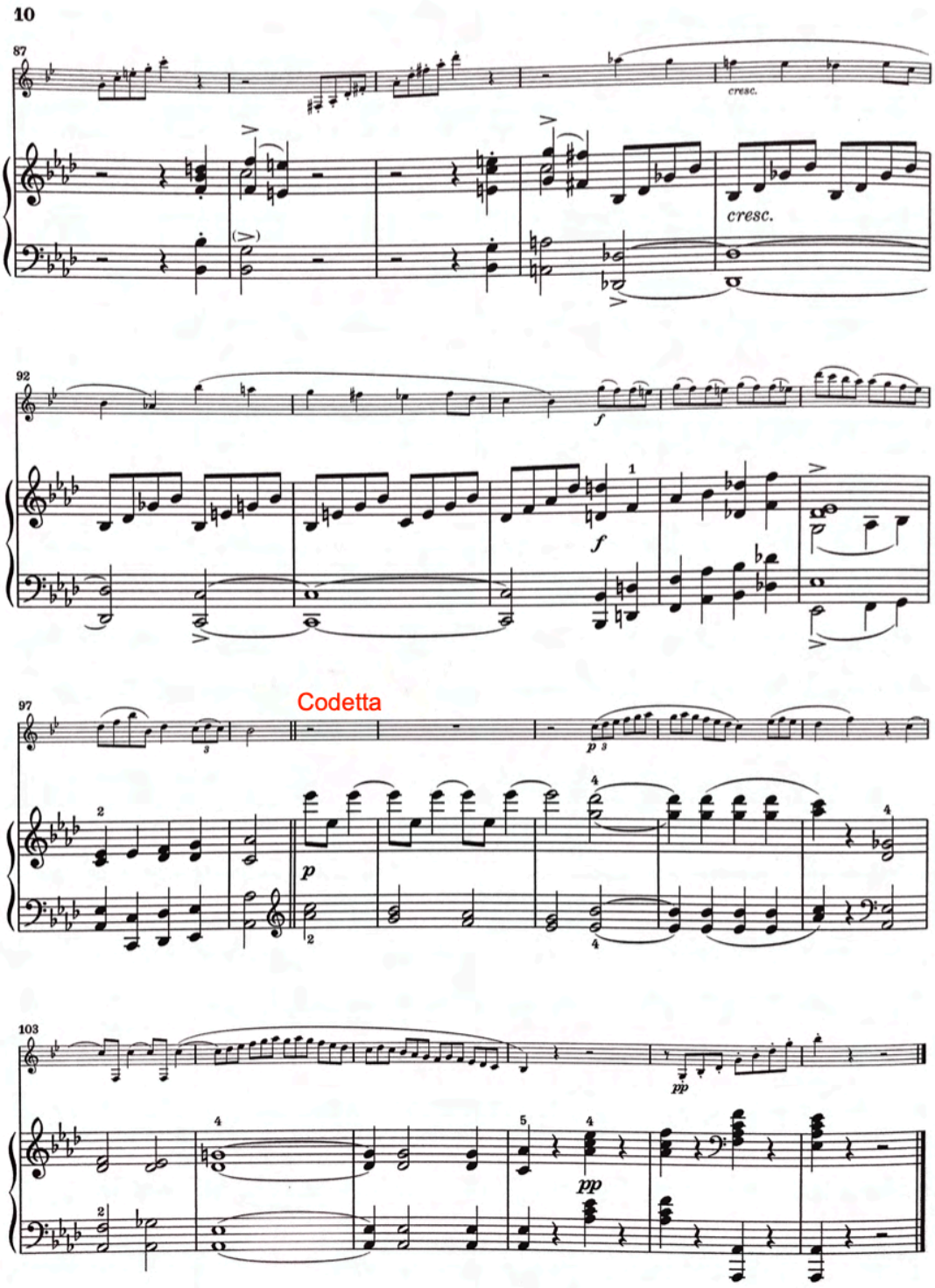

6
69
p
72
Coda
dim.
76
pp
80
sempre pp
sempre pp

A Section

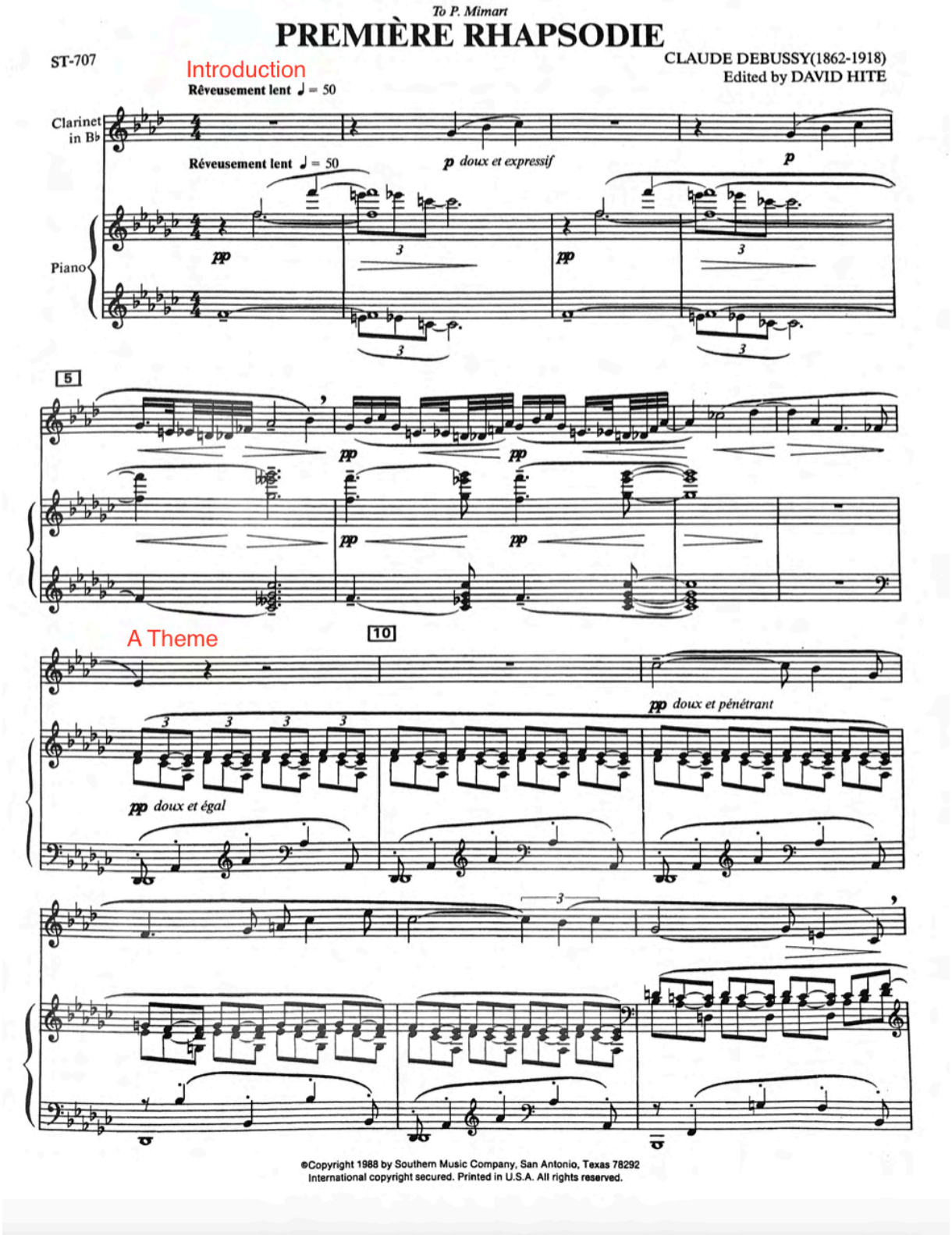



8
23
cresc.
cresc.
28
B Section
f
p
35
8
42
cresc.
mf
cresc.
mf
48
p
8


55
cresc.
cresc.
60
mf
mf
p
A' Section
66
p
(legg.)
74
81
(legg.)


10
87
cresc.
cresc.
92
f
f
97
Codetta
p
103
pp
pp

Appendix 6


To P. Mimart
PREMIÈRE RHAPSODIE
ST-707
CLAUDE DEBUSSY(1862-1918)
Edited by DAVID HITE
Introduction
Rêveusement lent ♩ = 50
Clarinet in B♭
Piano
Réveusement lent ♩ = 50
p doux et expressif
A Theme
pp doux et pénétrant
pp doux et égal
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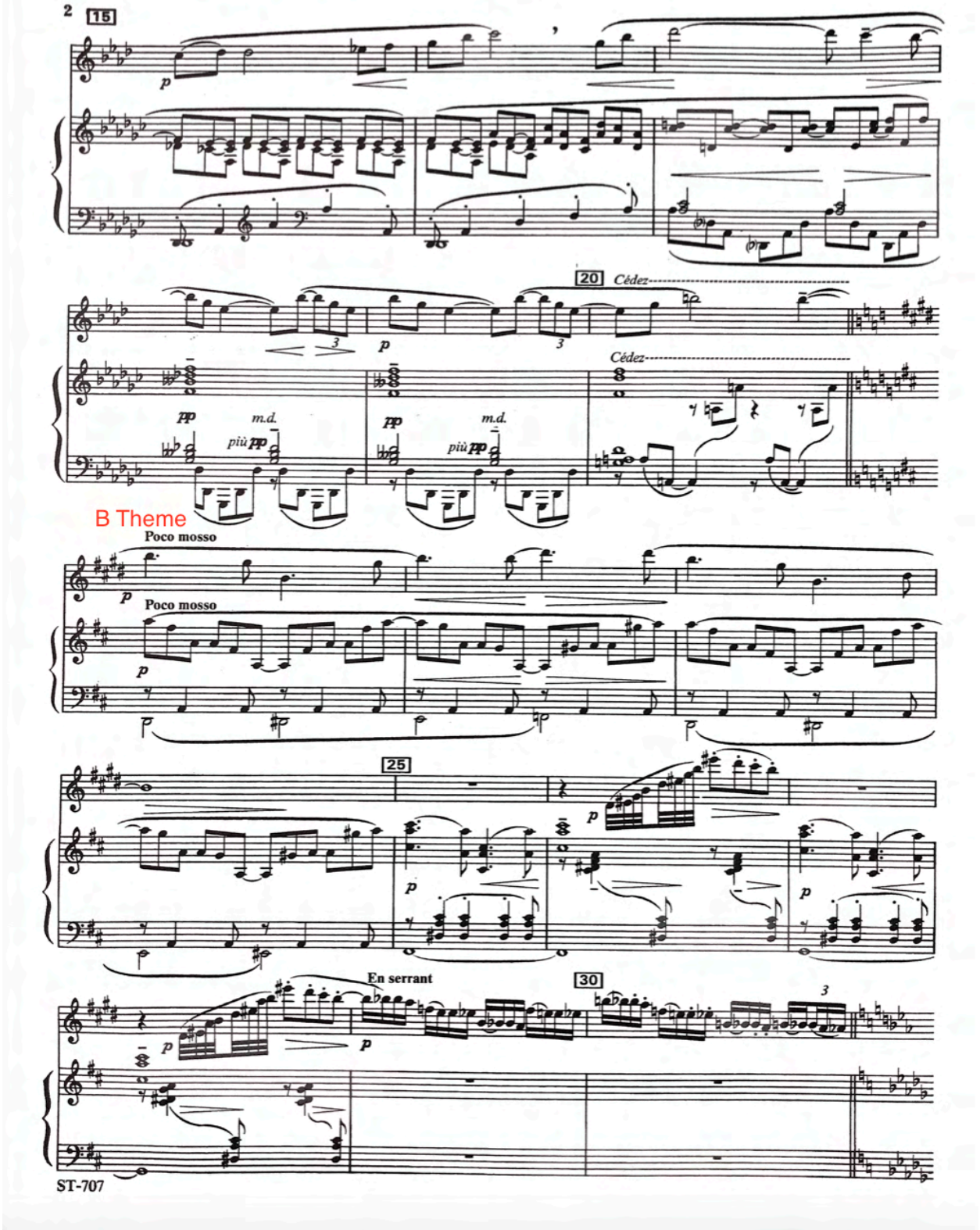
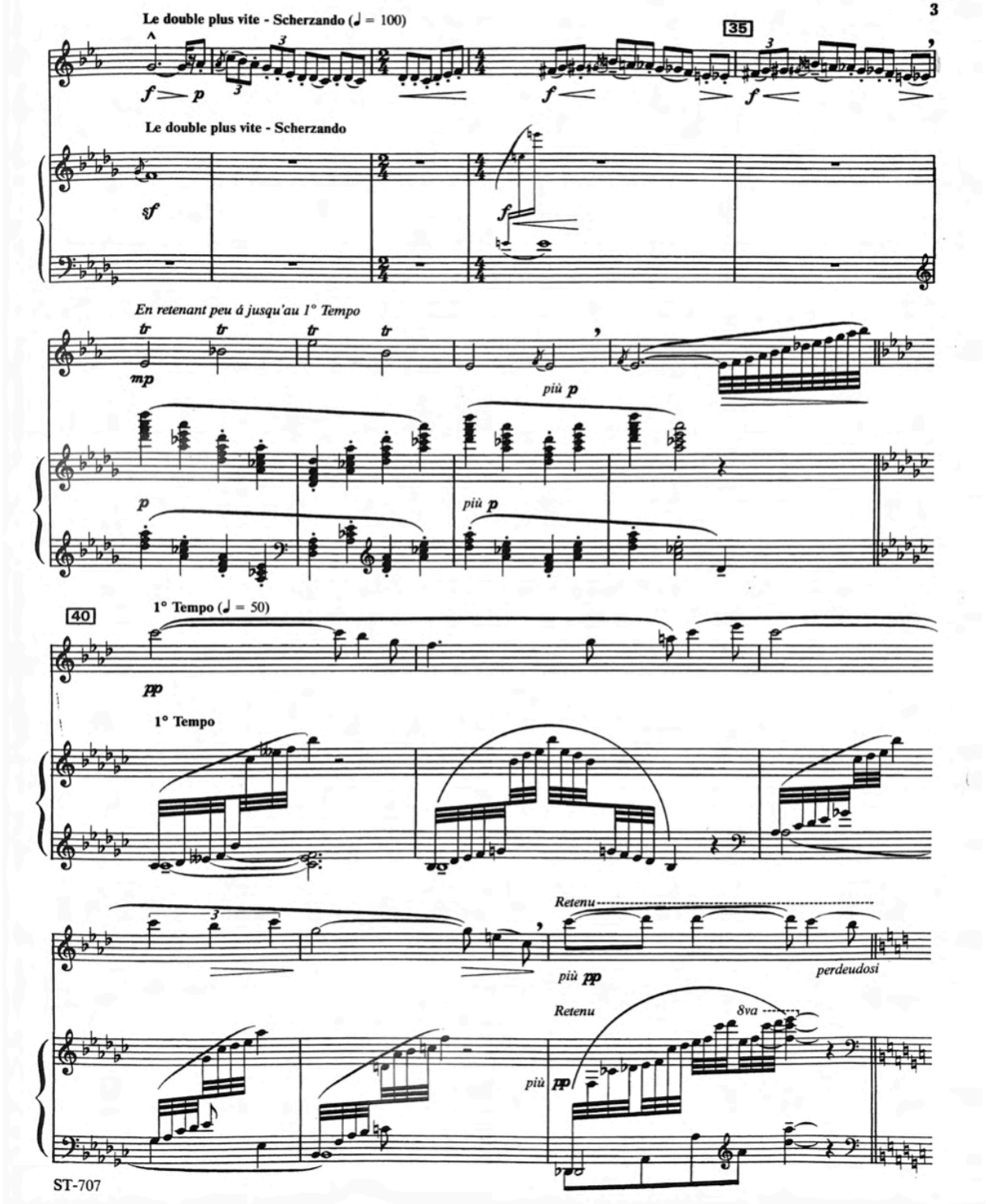
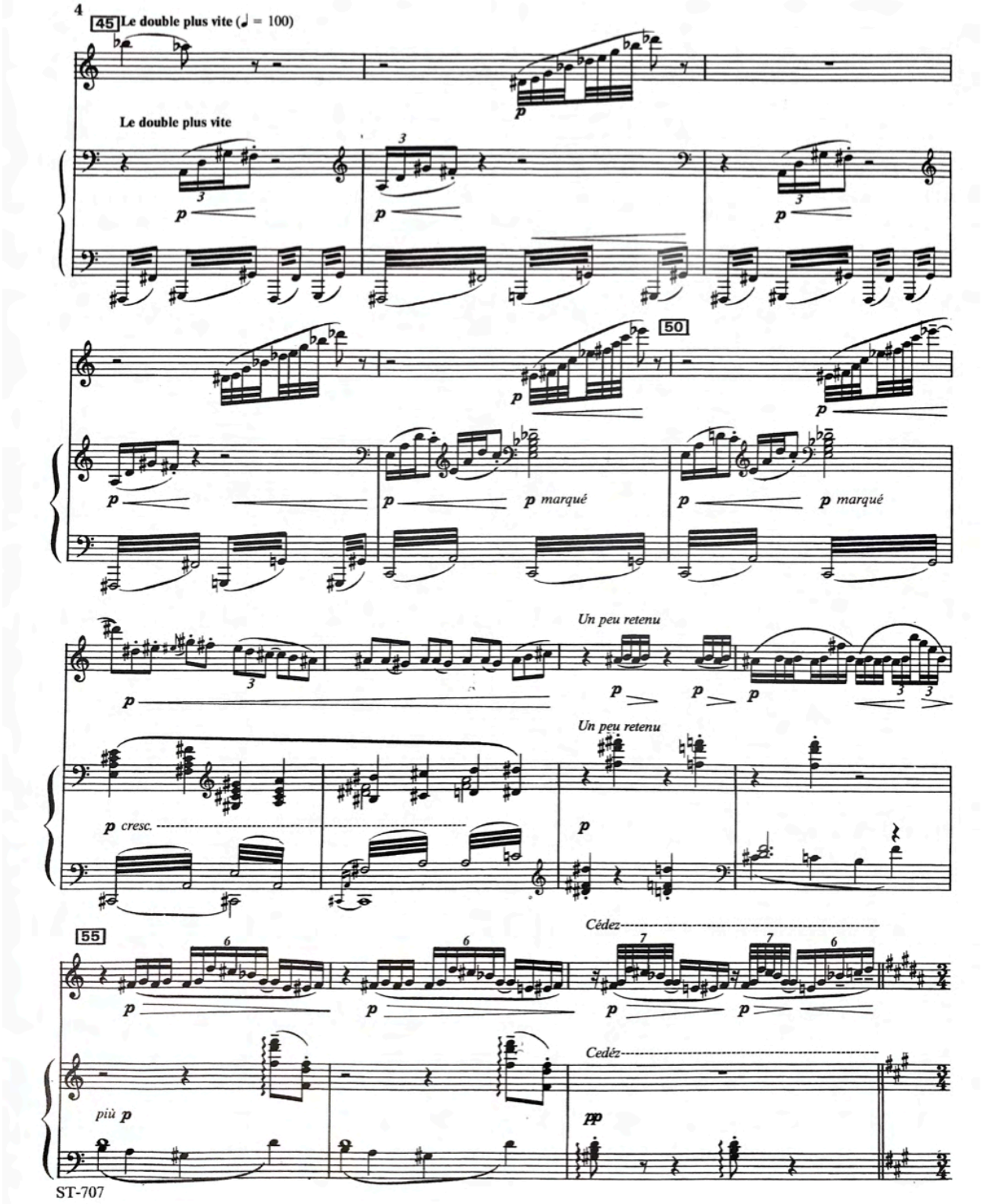
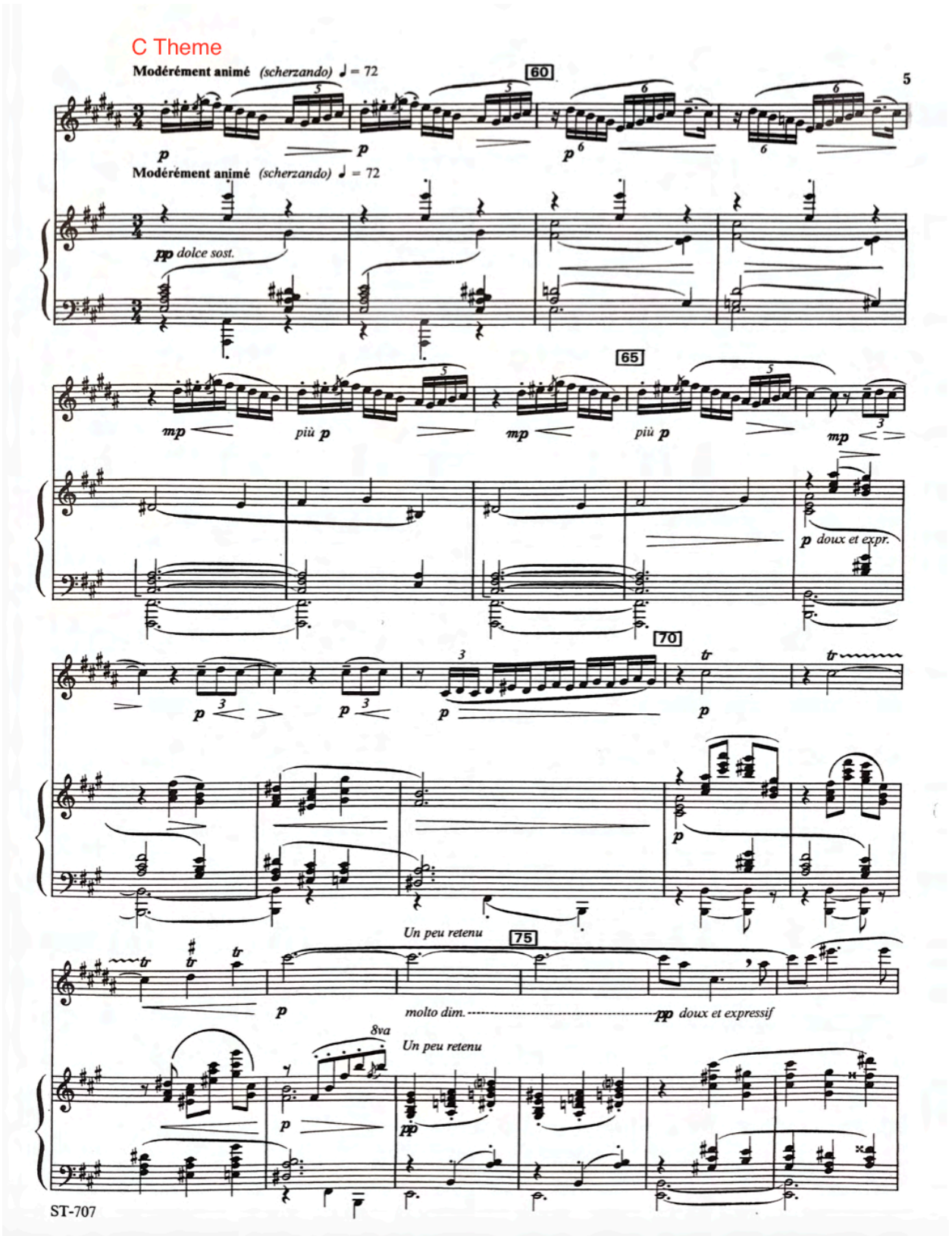
International copyright secured. Printed in U.S.A. All rights reserved.

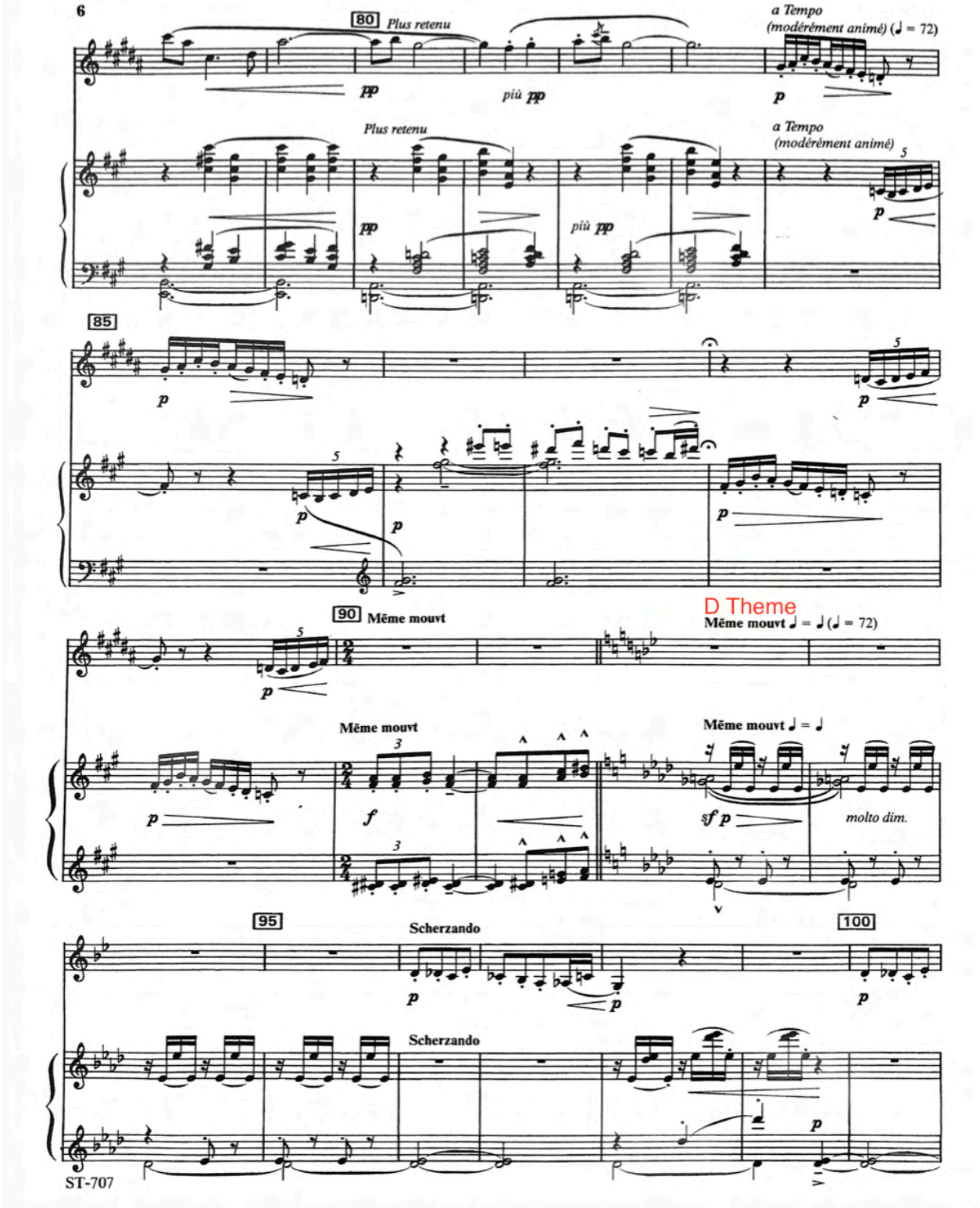

2
15
20
Cédez
Cédez
pp
m.d.
più pp
B Theme
Poco mosso
Poco mosso
25
En serrant
30
ST-707

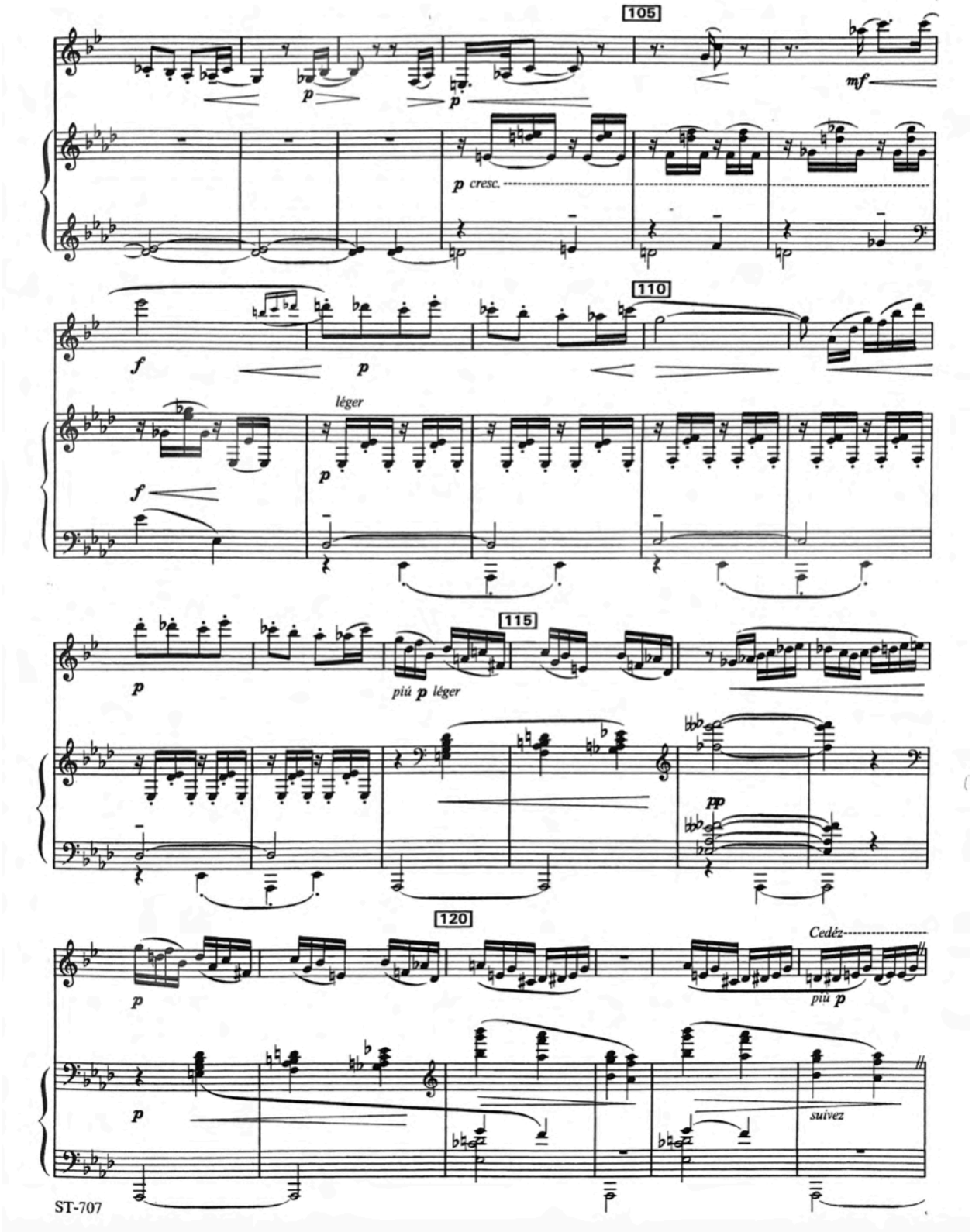

Le double plus vite - Scherzando (♩ = 100)
35
Le double plus vite - Scherzando
En retenant peu á jusqu'au 1° Tempo
più p
40
1° Tempo (♩ = 50)
1° Tempo
Retenu
più pp
perdeudosi
8va
ST-707

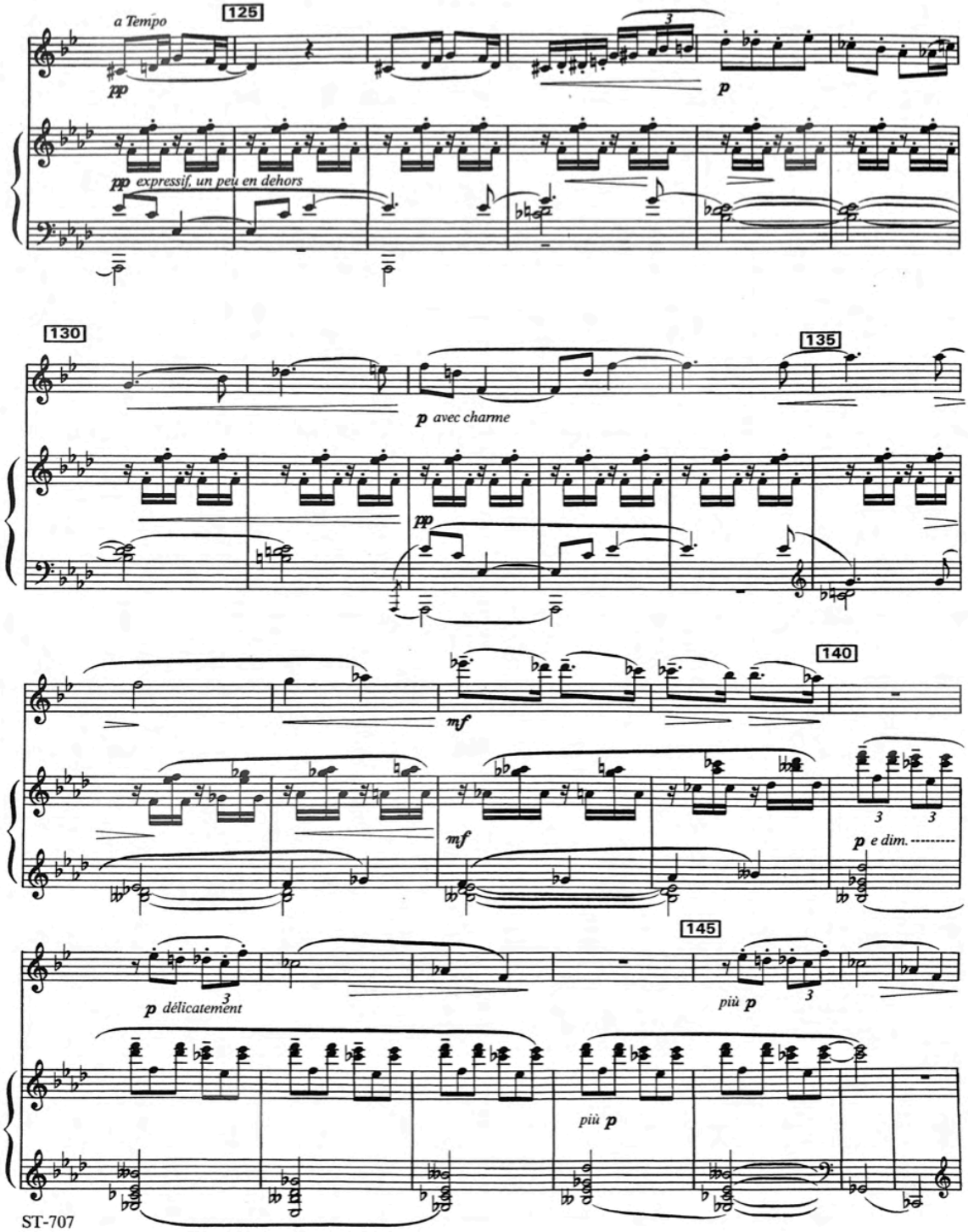

4
45 Le double plus vite (♩ = 100)
Le double plus vite
50
p marqué
Un peu retenu
p cresc.
55
Cédez
più p
pp
ST-707

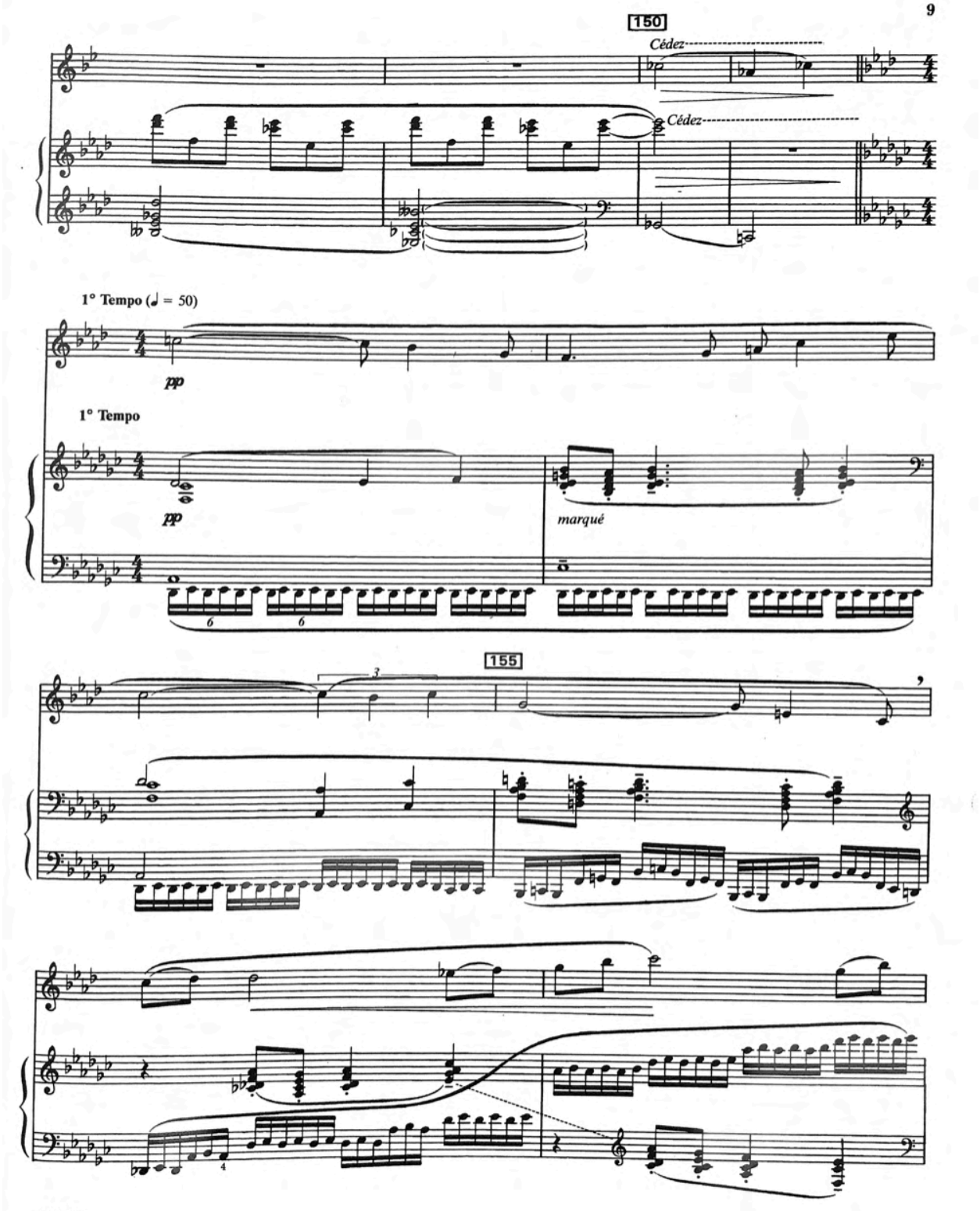
C Theme

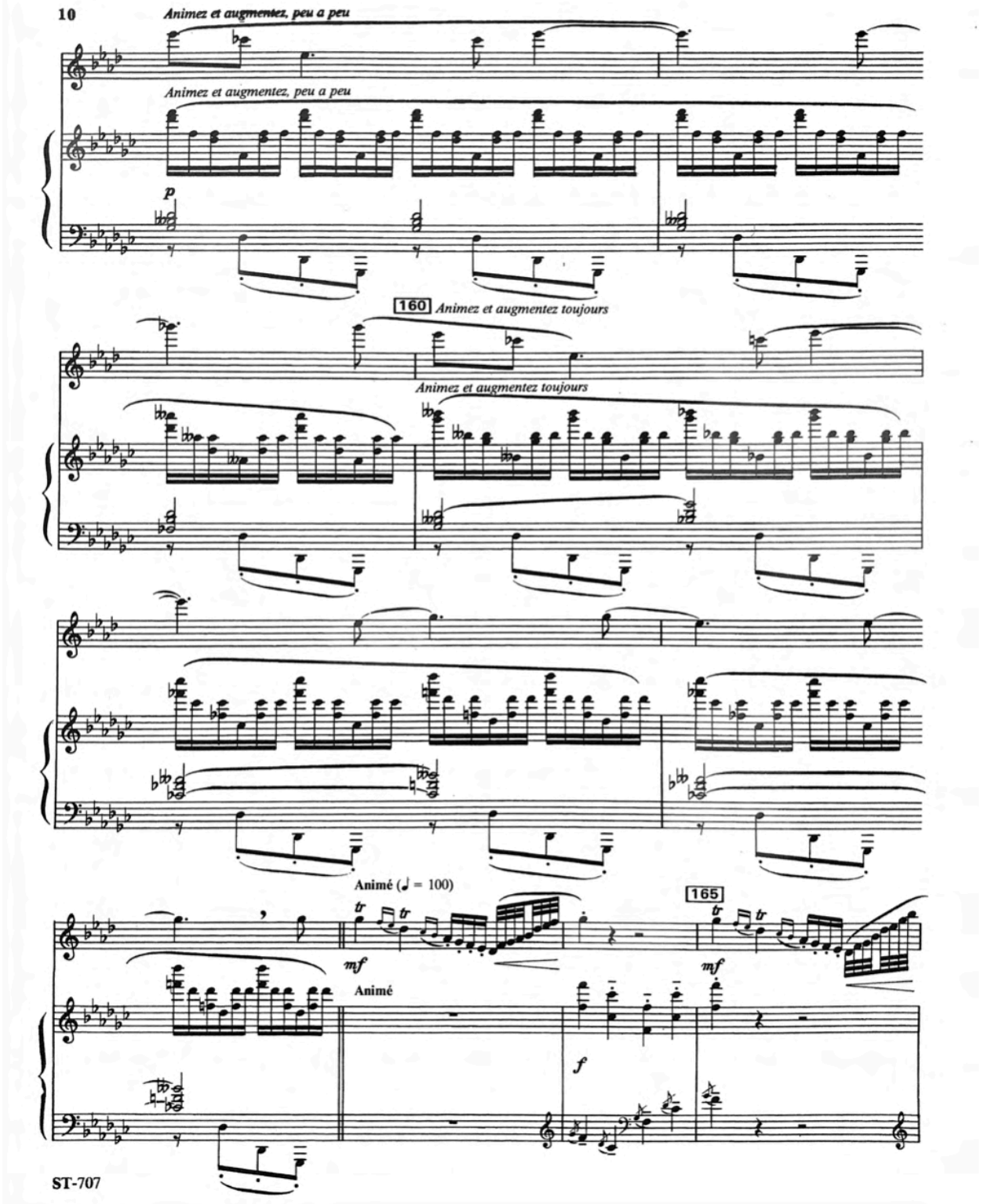

Modérément animé (scherzando) ♩ = 72
60
5
Modérément animé (scherzando) ♩ = 72
pp dolce sost.
65
mp
più p
mp
più p
mp
p doux et expr.
70
p
p
p
p
tr
tr
Un peu retenu
75
p
molto dim.
pp doux et expressif
8va
Un peu retenu
p
pp
ST-707

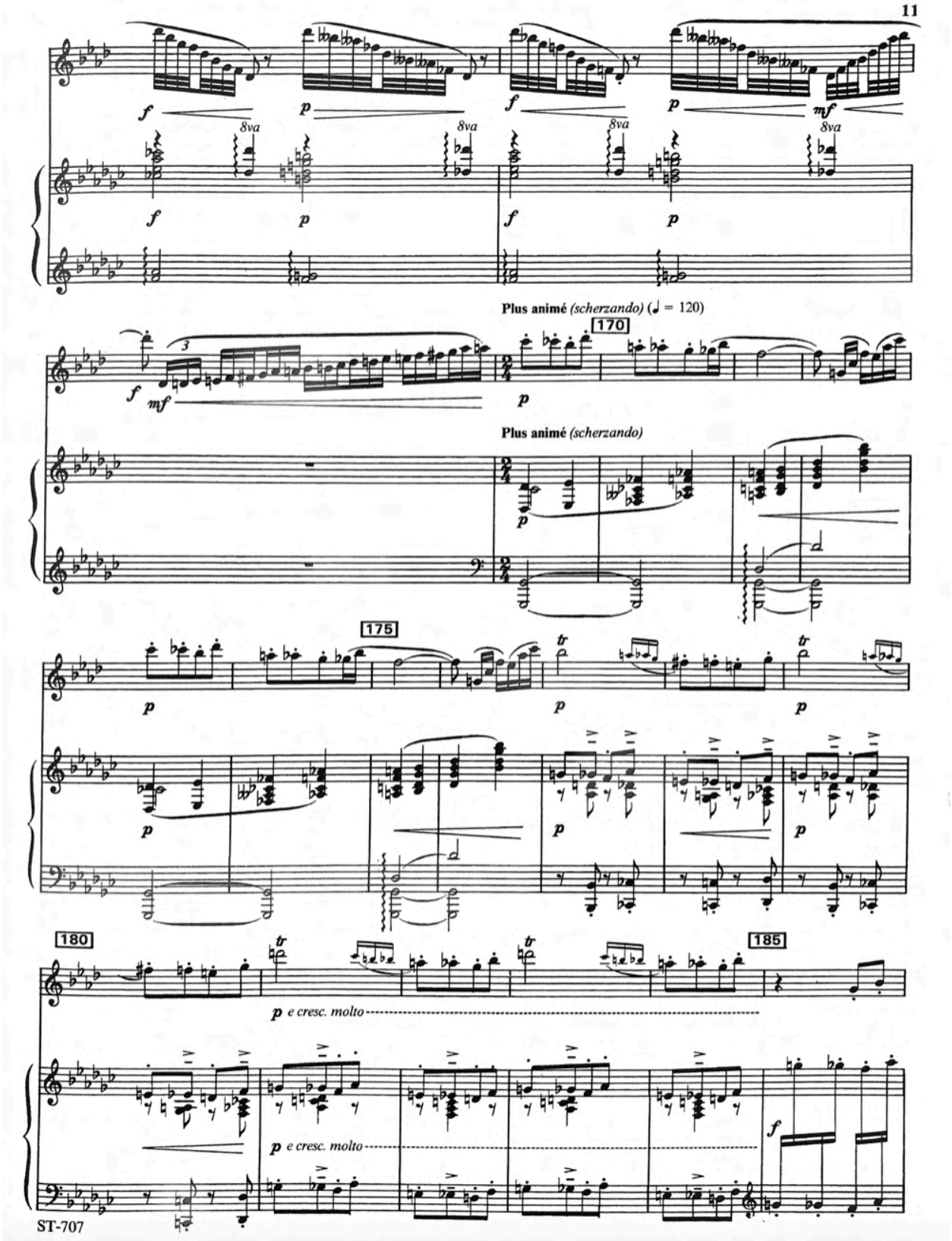

6
80
Plus retenu
pp
più pp
a Tempo
(modérément animé) (♩ = 72)
p
Plus retenu
pp
più pp
a Tempo
(modérément animé)
5
p
85
p
5
p
5
p
p
p
90
Même mouvt
D Theme
Même mouvt ♩ = ♩ (♩ = 72)
p
5
Même mouvt
3
p
f
3
Même mouvt ♩ = ♩
sf p
molto dim.
95
Scherzando
p
p
100
p
Scherzando
p
ST-707

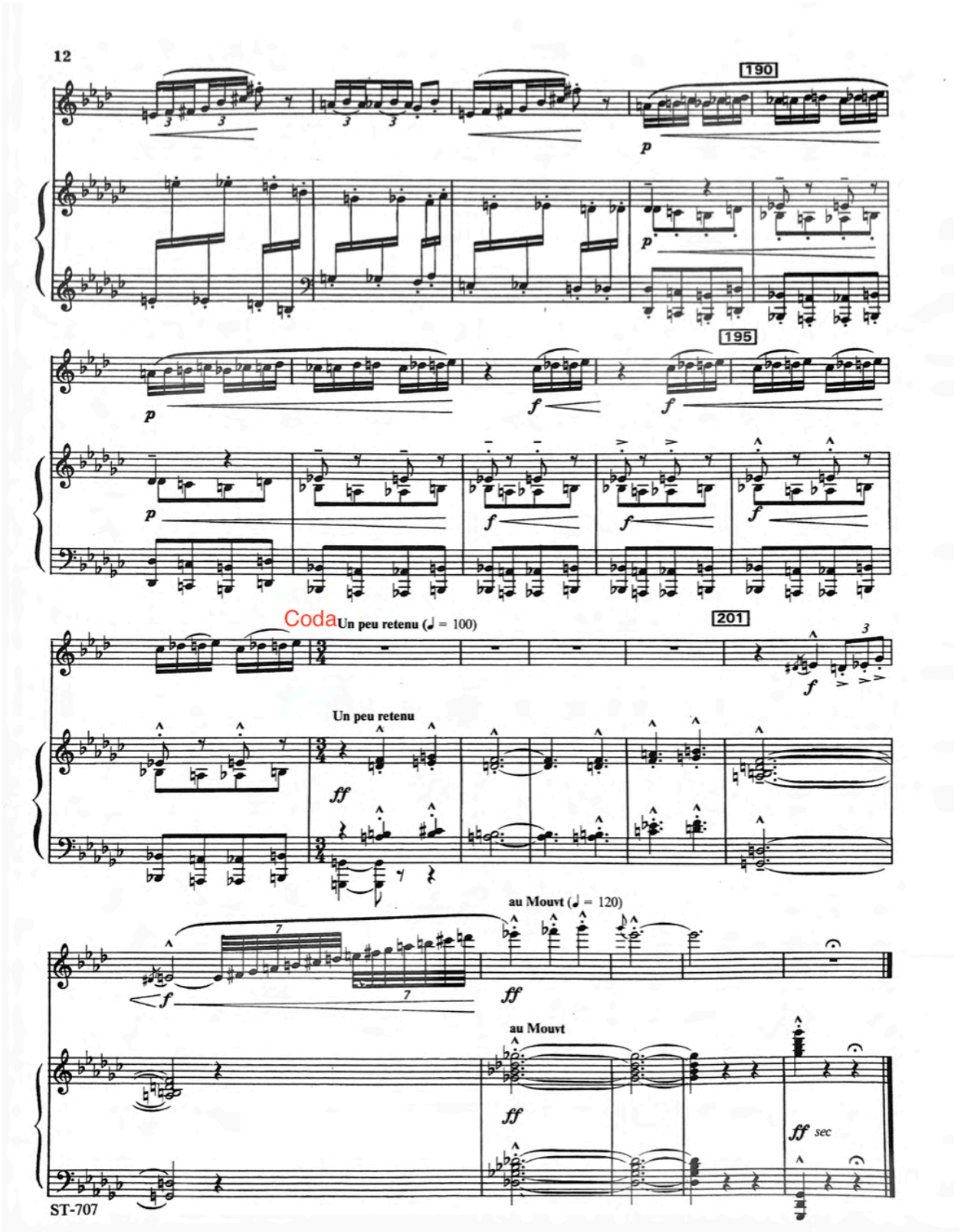

105
mf
p cresc.
110
f
p
léger
115
piú p léger
pp
120
Cedéz
piú p
suivez


a Tempo
125
pp
p
pp expressif, un peu en dehors
130
135
p avec charme
pp
140
mf
mf
p e dim.
145
p délicatement
più p
più p
ST-707

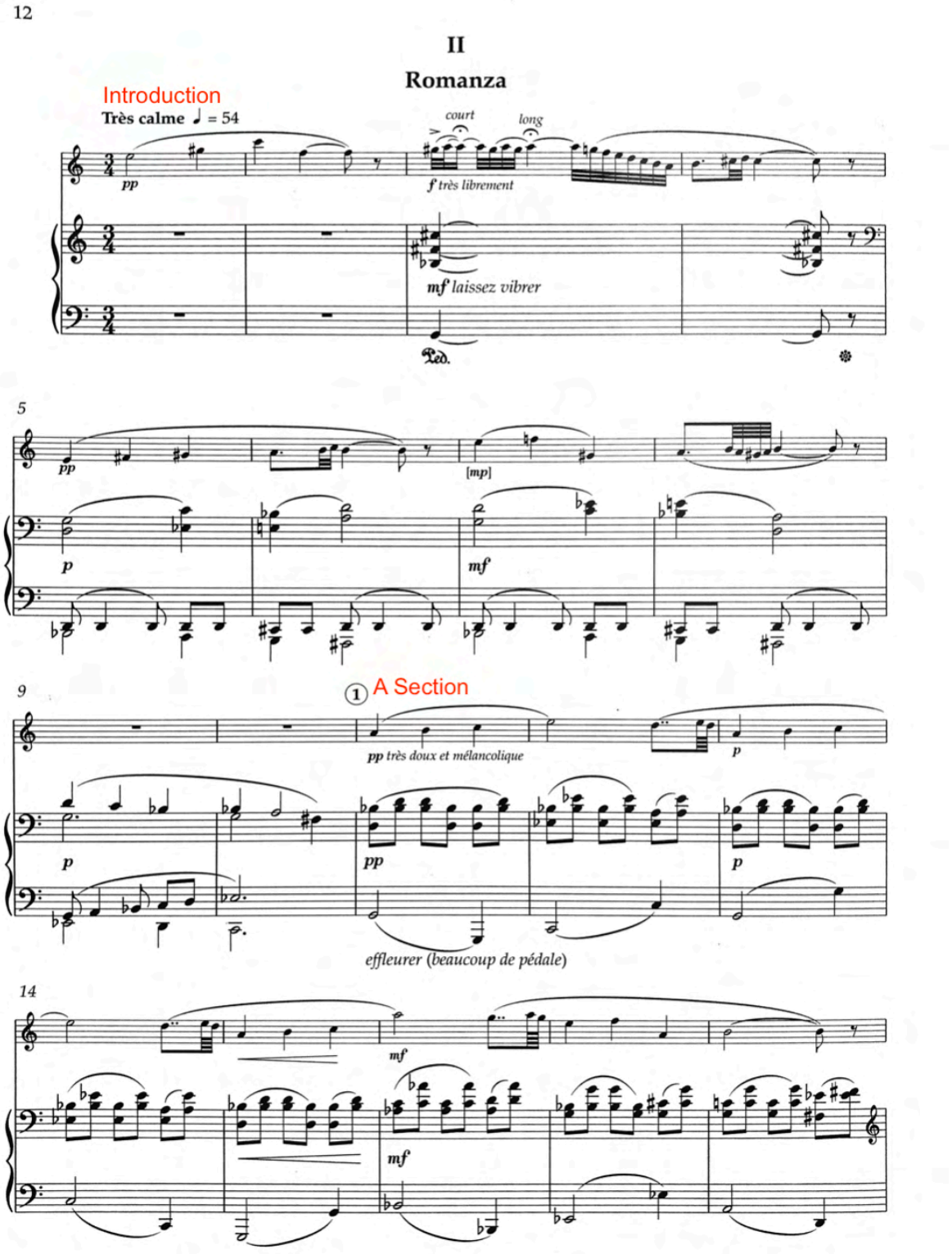

150
Cédez
Cédez
1° Tempo (♩ = 50)
pp
1° Tempo
pp
marqué
155
ST-707

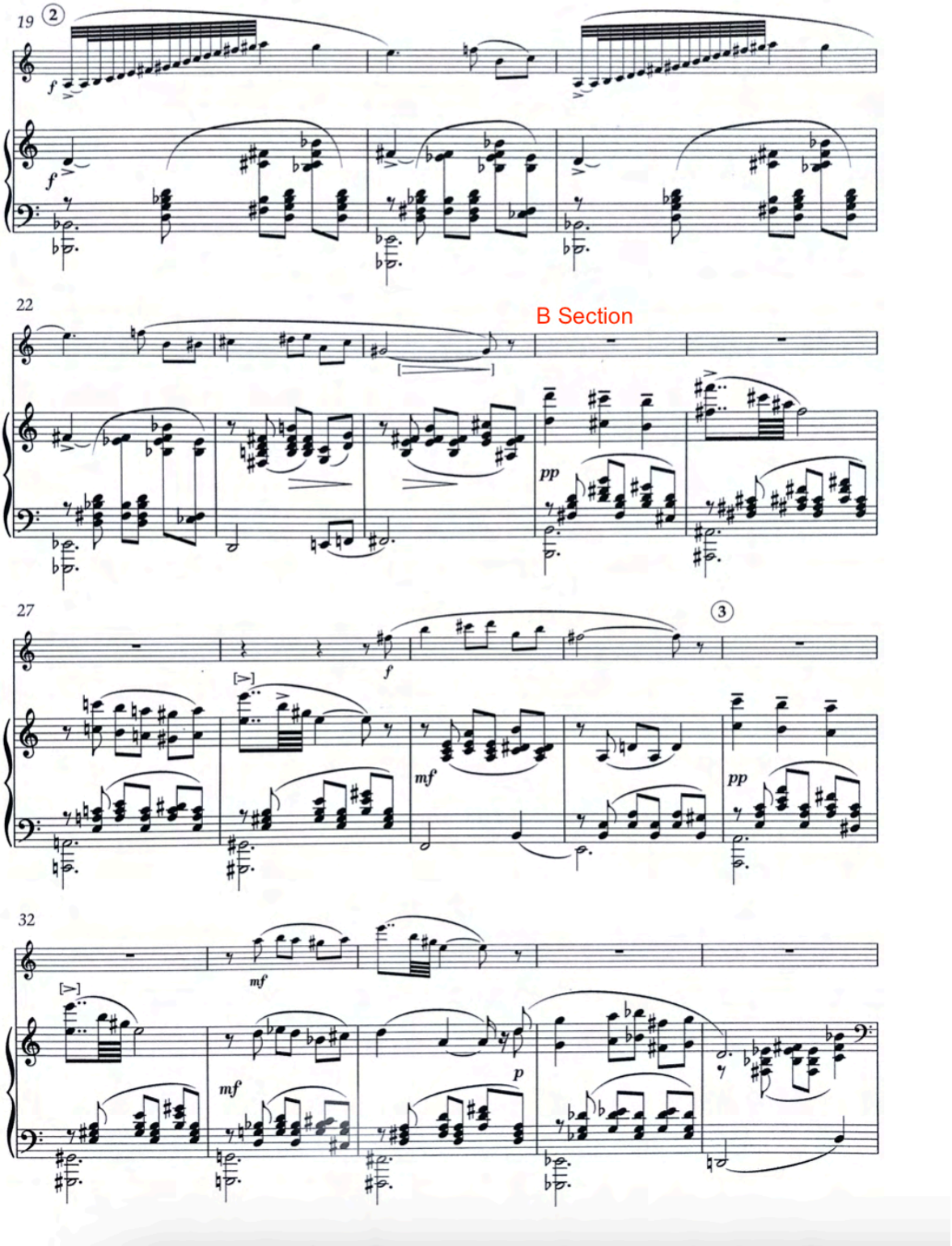

10
Animez et augmentez, peu a peu
Animez et augmentez, peu a peu
p
160
Animez et augmentez toujours
Animez et augmentez toujours
Animé (♩ = 100)
mf
Animé
165
mf
f
ST-707

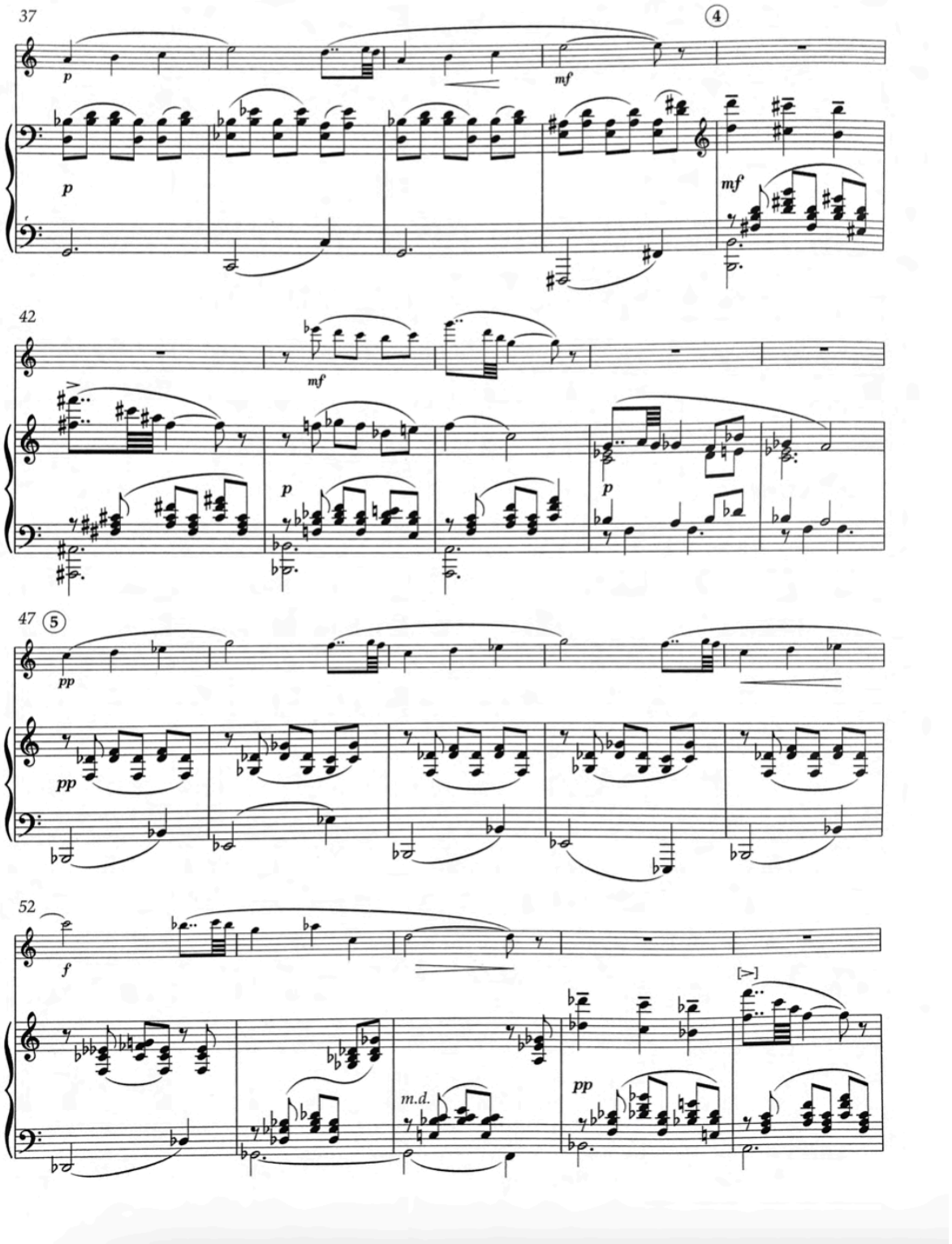

Plus animé (scherzando) (♩ = 120)
170
Plus animé (scherzando)
175
180
185
p e cresc. molto
p e cresc. molto
ST-707

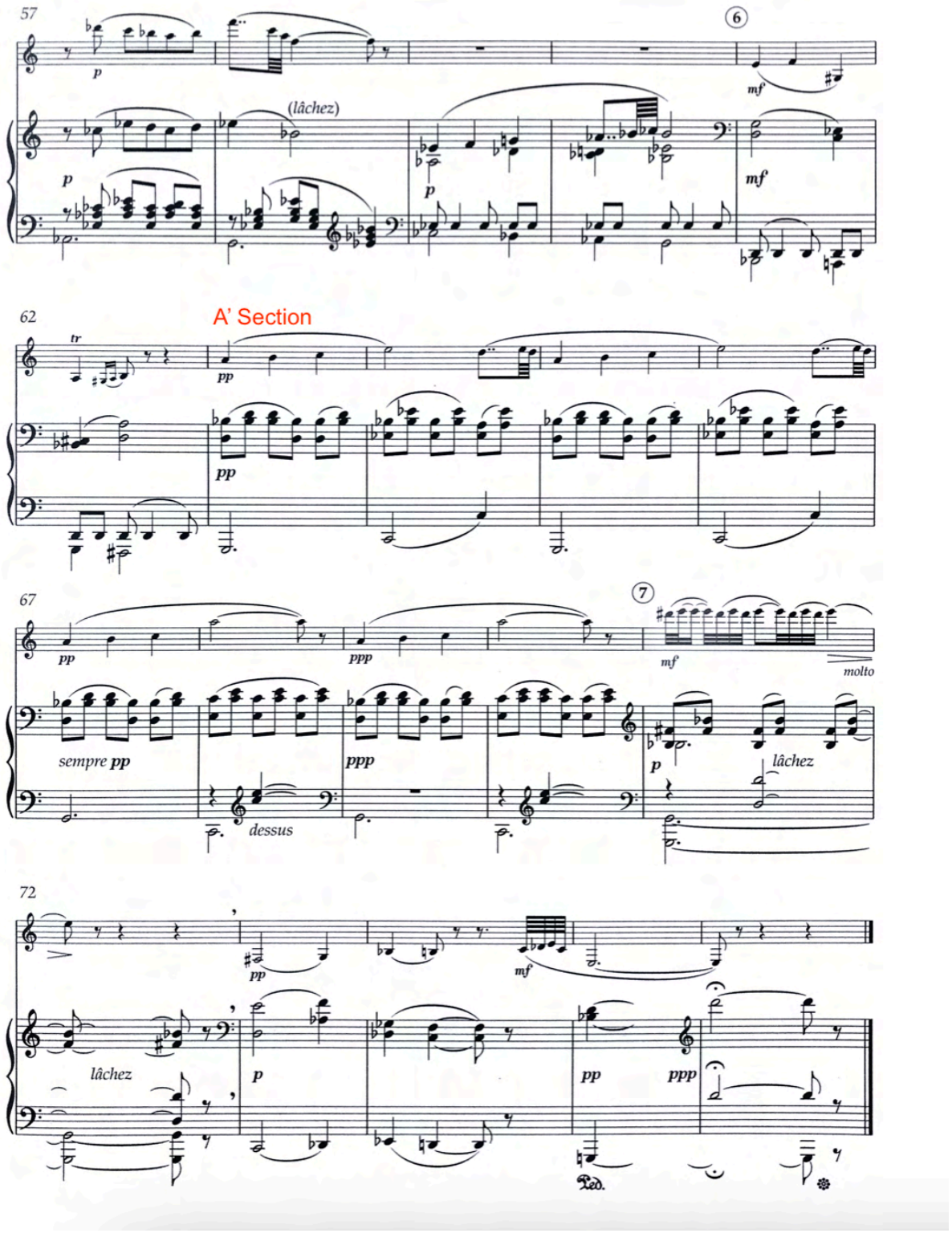

12
190
195
Coda
Un peu retenu (♩ = 100)
201
Un peu retenu
au Mouvt (♩ = 120)
au Mouvt
ST-707

Appendix 7


12
II
Romanza
Introduction
Très calme ♩ = 54
court
long
pp
f très librement
mf laissez vibrer
Ped.
5
pp
[mp]
p
mf
9
1 A Section
pp très doux et mélancolique
p
p
pp
p
effleurer (beaucoup de pédale)
14
mf
mf


19
2
f
f
22
B Section
pp
27
3
f
mf
pp
32
mf
mf
p


37
4
p
mf
p
mf
42
mf
p
p
47
5
pp
pp
52
f
[>]
m.d.
pp


57
p
(lâchez)
p
p
6
mf
mf
62
A' Section
tr
pp
pp
67
pp
ppp
7
mf
molto
sempre pp
dessus
ppp
p
lâchez
72
pp
mf
lâchez
p
pp
ppp
Ped.