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A Clarinet Recital Analysis

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A CLARINET

RECITAL ANALYSIS

(TITLE)

BY

ROBERT JURIGA

THESIS

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I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
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INTRODUCTION

This paper is written as an analysis of the musical form, texture, and interpretation of four clarinet solos that were presented in recital on August 10, 1964. Where it is appropriate, the author has included a short biographical sketch of the composer.

The compositions presented are as follows:

- Concertino-----Giuseppe Tartini
 Arr. by Gordon Jacob
- Grave
 Allegro molto
 Adagio
 Allegro risoluto
- Concerto No. 2 in E^b Major, Op. 74-Karl Maria von Weber
 Allegro
 Romance
 Polacca
- Sonatine-----Darius Milhaud
 Tres rude
 Lent
 Tres rude
- Sonata (For two clarinets--B flat & A)--Francis Poulenc
 Tres lent
 Presto

CONCERTINO--GIUSEPPE TARTINI
(arranged by Gordon Jacob)

- I. Grave
- II. Allegro molto
- III. Adagio
- IV. Allegro risoluto

Giuseppe Tartini, who shares with Corelli the distinction of heading the list of the greatest violinists, was born in Pirano, Italy, on April 8, 1692.

As a young man, Tartini studied law at Padua University. However, he was much more interested in fencing and music. Because of a secret marriage at the age of twenty to a relative of Cardinal Cornaro, he was forced to leave Padua and seek refuge with the Franciscan monks of Assisi. Here, Tartini spent most of his time studying music. When the hostility against him had died down, Tartini returned to Padua. He soon became known as an eminent violinist and an outstanding teacher. He was particularly successful in developing the technique of bowing, and he improved the construction of the bow itself.

After holding various positions, Tartini became the orchestral director of the San Antonio Church in Padua in 1721. From this time until his death in 1770, Tartini never left Padua. In 1728, he established a school of violin-playing that became famous. In the

closing years of his life, Tartini suffered from paralysis and a malignant growth on his foot.

As a composer, Tartini was original and full of creative ideas. He made great demands on technique, employing double stopping, trills, double trills, and high note playing in ever increasing measure. He laid special emphasis on the virtuoso element, but to him, technique was never an end in itself. Although his music makes far greater technical demands than Corelli's, it possesses the same degree of warmth.

Concertino by Giuseppe Tartini is a free arrangement of movements taken from two of Tartini's sonatas for violin. Gordon Jacob arranged these movements for the clarinet, a more modern instrument than the flute, oboe, and bassoon. Relatively little music was written for clarinet before the time of Mozart. Only through arrangements is the music of Handel, Bach, and other early major composers available for clarinet.

Before going into an analysis of this composition, it should be kept in mind that the term "sonata" in the Baroque period designates a different form and style than that of Haydn, Mozart, and Beethoven. The conventional arrangement of thematic material is not present in the baroque sonata. Nor is there the thematic development so important to the classical sonata. Furthermore, the movements are generally in a binary form similar to that of the dance suite movements.

First Movement. Grave. The opening Grave, in common time, is centered around the delicate tone of the clarinet. The lofty pathos of this slow movement is characteristic of the Italian master. The movement begins with a singing melody in F major for the clarinet.

CONCERTINO

M.1 G. TARTINI

GRAVE EXPRESS. M.2

M.3 P M.4 M.5 CRESC.

The texture of this movement is based on imitation as is apparent from the opening line, where the clarinet and piano enter in succession with short motives that are often imitated. At times, both the clarinet and piano play in the same register, their parts frequently crossing so that the effect is that of a continuous dialogue between them.

CONCERTINO G. TARTINI

M.6 M.7 M.8

P mf P mf P tr.

The movement is in simple two-part or binary form. It begins in F major, modulates to C major for the B section, and returns to F major for the ending. Although only twenty measures long, the importance of this movement lies not in its harmony or form, but rather in its purpose, which is to show off the solo instrument.

The movement is not technically difficult. The secret of its success lies in the ability of the performer to interpret the baroque style of violin playing and to perform in this style on the clarinet.

Second Movement. Allegro molto. This movement is an arrangement of the second movement of Tartini's Violin Concerto in G minor. It is a melodious Allegro in $\frac{3}{4}$ with a dancelike lilt. This movement is in binary form with each part being repeated. The first section, in the tonic key of F minor, begins with a statement of the principle theme.

2ND MOVEMENT CONCERTINO G. TARTINI

ALLEGRO MOLTO M.1 M.2 M.3

M.4 M.5 M.6 M.7 M.8

The movement, based upon the opening theme, unfolds through a ceaseless spinning out. Measures nine through sixteen restate the original theme in A^b major and again in F minor.

2ND MOVEMENT CONCERTINO G. TARTINI

M.9 M.10 M.11 M.12
 M.13 M.14 M.15 M.16
 B^b MAJOR
 G MINOR
 F MINOR CONCERT KEY

The rest of the first section contains a loosely imitative texture in which the piano accompaniment takes over thematically along with the solo instrument. The first section reaches a cadence on the dominant chord of C major in measure forty. The second part opens with the piano stating the principle theme in C minor. The clarinet

2ND MOVEMENT CONCERTINO G. TARTINI

M.41 M.42 M.43

then states the theme in its original key of F minor. In measure sixty-five the key changes to A^b major but this is only temporary, and it returns to F minor for the rest of the movement.

Technically, this movement is the most demanding in the Concertino. The rhythmic figure in measures fifty-seven through sixty-three is very difficult for the clarinet.

2ND MOVEMENT CONCERTINO G. TARTINI

M.57 M.58 M.59 M.60

M.61 M.62 M.63 M.64

In a passage such as this, there is a tendency for the performer to speed up the tempo, creating an uneven, smearing effect. Slow, repetitious playing of this passage is a good way to master it.

Third Movement. Adagio. Here we return to a slow movement typical of a baroque concerto plan. The main theme, measures one through four, is in F major. It

3RD MOVEMENT CONCERTINO G. TARTINI

ADAGIO

M.1 M.2

M.3 M.4

might be well to note the embellishments in the melody which emphasize the accents of the rhythm.

Measures five through ten digress from the main theme leading into the B section. The movement could very well end on a perfect cadence found in measures sixteen and seventeen.

3RD MOVEMENT **CONCERTINO** G. TARTINI

M.16 M.17
 CRES. CADENCE DIM.
 V-I IVI V' I

Instead, Tartini closes the movement with an eight measure coda which ends on an A major chord.

3RD MOVEMENT **CONCERTINO** G. TARTINI

M.17 M.18 M.19 M.20 M.21 M.22 M.23 M.24
 DIM. p m7 DOLCE
 P P DIM. DIM. PPF ATTACCA

Fourth Movement. Allegro risoluto. The fourth movement, an allegro in duple meter, has a fugal texture. The piano introduces the main theme in measures one through four, after which the movement proceeds in free style.

4TH MOVEMENT CONCERTINO G. TARTINI

M.1 ALLEGRO RISOLUTO M.2 M.3 M.4

In measure five the theme is switched to the bass with the countersubject appearing in the treble. The clarinet enters in measure eight with a subject of its own.

4TH MOVEMENT CONCERTINO G. TARTINI

M.8 M.9 M.10

From the entrance of the clarinet to the cadence closing the first section, we find imitative counterpoint. Tartini puts most of his counterpoint in the outerparts where the ear will hear it more easily.

The second section of this two-part movement starts out in measure forty-one with the piano stating the theme in C major. The clarinet enters with a lyrical countersubject starting in measure forty-eight. In measure

sixty-nine we return to the key of F major with a restatement of the original theme in both the piano accompaniment and the clarinet. There is a strong cadential feeling in measures ninety-three and ninety-four which could very easily be the concluding cadence. Instead, Tartini continues the movement for eleven measures ending with a perfect cadence in F major.

CONCERTO NO. 2 IN E^b MAJOR--KARL MARIA VON WEBER

- I. Allegro
- II. Romance
- III. Polacca

Baron Karl Maria Friedrich Ernst von Weber, first great master of German Romantic opera, was born in Eutin, Oldenburg, on November 18, 1786. Weber's father, a cousin of Mozart's wife Constanze, had his heart set on bringing a musical genius into the world. "Karl Maria was born sickly, having a congenital disease of the hip which made it impossible for him to walk until he was four years old."¹ Besides his physical disability and a very delicate nervous system, Weber did not reveal any noticeable talent for music. But Weber's father was a man of great perseverance, he kept his son working at the piano and at his singing lessons even though Karl's half brother insisted that the boy would "grow into almost anything but a musician".²

When he was nine, he studied piano and figured bass. At eleven, he spent six months in Salzburg as a pupil of Michael Haydn, younger brother of Joseph. At this time he wrote his first composition, Six Fughetti, for the piano.

¹Milton Cross and David Ewen, Encyclopedia of the Great Composers and Their Music, (New York: Doubleday & Company, Inc., 1962), p. 889.

²Ibid.

In the fall of 1803, Karl Maria settled in Vienna to study with one of the most distinguished theorists and contrapuntalists of the day, Abbe Vogler. Two years of intensive study under Vogler prepared Weber for his first post, that of conductor at the Breslau Opera. During this period, he sketched an opera and wrote an orchestral overture. He also indulged in a dissolute existence which put him heavily into debt.

Late in 1816, Weber was appointed director of German opera in Dresden. His work in Dresden, which focused on German opera, inspired him to write a national folk opera. The result of this effort was Der Freischutz, which was produced in Berlin on June 18, 1821.

Weber wrote his last opera, Oberon, on a commission from Covent Garden in London. In the spring of 1826, he went to London to conduct his opera, Oberon. The exertion of this trip proved fatal, and he died in London on June 5, 1826, from tuberculosis. One of the greatest tributes to Weber was the eulogy given by Richard Wagner when he said, "He was the most German of German composers."³

Throughout his short life, Weber showed considerable affection for woodwind instruments. Indeed, his love for the clarinet was not exemplified until Mozart introduced the clarinet as an integral part of instrumental virtuosity

³Ibid., p. 588.

in his Concerto in A major, (K. 622). Weber considered this work the supreme creation for the clarinet, and like all of Mozart's productions, it had a strong and stimulating influence upon him. However, this alone was not the spark necessary for Weber to attempt such a challenge. The extra push needed to spur Weber on was given by the friendship between himself and the clarinetist Heinrich Baerman, who was generally considered to be "the foremost player of his instrument, as well as being a thorough musician, a man of refined taste, and a brilliant technician".⁴

As a result of this friendship, Weber wrote for him a Concertino, Op. 26, which they played together at a Court Concert in Munich on April 5, 1811. King Maximilian of Bavaria, who was deeply impressed by this work, immediately commissioned Weber to write two concertos for clarinet which he finished the same year.

The first Concerto in F minor, was composed in April and May, 1811 and was first played in public on June 13th in Munich. On March 25, 1812, Baerman and Weber both played it during a concert trip to Berlin.

The second Concerto, in E^b Major, was composed immediately after the first, and was performed on November 25th, also in Munich. "According to Weber's diary, it was

⁴von Weber, Carl Maria, Concerto in E^b Major, Op. 74, (miniature score), (London: Ernst Eulenburg, 1954), p. 2.

received 'with frantic applause,' owing to Baermann's godlike playing."⁵

First Movement. Allegro. The piano prelude, occupying the first forty-nine measures, has an unusual wealth of melodic material. The strongly rhythmical opening theme,

CONCERTO NO. 2 IN E MAJOR
C.M. VON WEBER

The image shows a musical score for the first movement of Concerto No. 2 in E Major by Carl Maria von Weber. The score is written for piano and consists of two systems of staves. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is in 2/4 time and features a strong rhythmic pattern. The score is labeled with measure numbers M.1 through M.6.

with its resounding dynamic marking of double forte, is linked by a series of scalewise transition passages to a second theme which is also in the tonic key of E^b major.

⁵Ibid.

CONCERTO NO. 2 IN E MAJOR

M.31 M.32

M.34 M.35 M.36 tr

The introduction comes to a conclusion in measure forty-nine on a dominant seventh chord in the key of E^b major.

The clarinet enters with an introductory theme not found in the piano prelude. It is very important to

CONCERTO NO. 2 IN E MAJOR

MOLTO RISOLUTO C.M. VON WEBER

M.50 M.51

M.52 M.53

remember this introductory theme for Weber uses it frequently throughout the movement.

The exposition continues with the piano stating part of the first theme and the clarinet stating the other half.

CONCERTO NO. 2 IN E^b MAJOR
C.M. VON WEBER

M. 53 M. 55 M. 56

M. 57 M. 58 M. 59

The third theme, in the dominant key, is found in measures one hundred three through one hundred ten. A transition starts in measure one hundred eighteen, made up of material found in the transition of the piano prelude. The transition

lasts for twenty-nine measures and closes the exposition with a perfect cadence in the key of B-flat major.

The piano immediately begins the development section with material taken from the theme used in introducing the clarinet in measure fifty. The clarinet enters in measure one hundred fifty-one with a theme taken from material used in the principle subject. The development section continues, using only the material found in the first and second themes. The development section ends with a clarinet scale passage similar to the one found ending the exposition section.

The recapitulation starts with the piano stating the introductory clarinet theme in E-flat major. In measure two hundred five the clarinet continues the recapitulation with a restatement of the third theme also in the tonic key. The recapitulation section ends in measure two hundred nineteen and a coda immediately begins. Material used in the coda is taken primarily from the transition ending the exposition. The coda lasts for twenty-nine measures where the piano concludes the movement in the key of E-flat major with a partial statement of the principle subject.

Second Movement. Romance. A two measure piano introduction, characterized by a G minor broken chord passage, ushers in the Romance, an A-B-A form in $\frac{6}{8}$ time. Within his own limits, Weber could not have created an atmosphere of calm, meditative sentiment with a better opening theme.

2ND MOVEMENT CONCERTO NO.2 IN E^b MAJOR
C.M. VON WEBER

M.3 M.4 M.5 M.6 M.7 M.8 M.9 M.10

The middle section, in somber, elegant vein, marks the romantic element in Weber. The harmonic texture, which at times is almost classical in design, is further enhanced by the tender, sentimental melodic line. In measure sixty-three there is a change from $\frac{6}{8}$ to $\frac{4}{4}$ time. This leads to a recitative section which is very free and expressive.

2ND MOVEMENT CONCERTO NO.2 IN E^b MAJOR
C.M. VON WEBER

M.63 M.64 M.65 M.66 M.67 M.68 M.69 M.70 M.71 M.72 M.73

LENTO MAESTOSO
AGITATO
MOLTO ADAGIO
RIT

The time signature returns to $\frac{6}{8}$ with the restatement of the principle theme in G minor. In measure eighty-four the movement closes with a short cadenza ending on a sustained note under which is found the same G minor arpeggio which appeared in the first measure.

2ND MOVEMENT CONCERTO NO. 2 IN E^b MAJOR
C.M. VON WEBER

M.84 M.85 M.86 M.87

C.A.D. PPP

Third Movement. Polacca. The finale, a Polacca in $\frac{3}{4}$ time, is in rondo form. The piano begins in the key of E-flat major with a one measure introduction consisting of an E-flat major chord played for three counts in an eighth note rhythm. It might be well to note that this type of

3RD MOVEMENT CONCERTO NO. 2 IN E^b MAJOR
C.M. VON WEBER

accompaniment is used extensively throughout the entire movement.

In the second measure the clarinet enters with a very rhythmic principle theme. The statement of the

NO. 2 IN E MAJOR
C.M. VON WEBER

M.1 POLARCA M.2 M.3 M.4

M.5

principle subject continues to the transition at measure twenty-four. The second theme enters thirteen measures later and continues to the entrance of a third theme at measure fifty-five.

3RD MOVEMENT CONCERTO NO. 2 IN E MAJOR
C.M. VON WEBER

M.55 M.56 M.57

SCHERZANDO
M.58

In measure sixty-nine the principle theme returns in the solo instrument. This restatement of the principle subject is done in the related key of F major. There is a nine measure transition beginning in measure eighty-one which leads back to a statement of the principle subject. This third statement appears exactly the way it was in its original theme. In measure one hundred sixty-two the clarinet begins a new theme based upon a motive found in measures sixty-two and sixty-three in the exposition section

of the first movement. The rondo form continues until measure one hundred eighty-five where we find the final appearance of the principle subject in the tonic key.

The coda begins in measure two hundred two and is the most difficult part of the entire movement. The

3RD MOVEMENT CONCERTO NO. 2 IN E MAJOR
M. 202 C.M. VON WEBER M. 203
BRILLANTE

coda proceeds for thirty-eight measures until the end of the movement in measure two hundred forty where there is a strong cadence in E-flat major.

In closing this discussion of the Weber concerto, the author would like to make a few remarks pertaining to the solo part itself. Weber employed the full range of the clarinet, introducing rapid passages with wide leaps in the melodic line. It is one of his virtues that he thoroughly understood the nature and capabilities of the clarinet and was able to adapt his melodic style to the technical requirements of the instrument. This clarinet concerto gives the impression of having been written by a master performer of the instrument, yet Weber did not play any wind instrument.

SONATINE--DARIUS MILHAUD

- I. Tres Rude
- II. Lent
- III. Tres Rude

With the death of Maurice Ravel, in 1937, Darius Milhaud became the leading composer of French music. His right to such a position has never been seriously challenged. When Virgil Thomas visited Paris in 1945, He noted--in reference to Milhaud's prolonged stay in America--that "... all musical France hopes for the return of its master. There is a vacancy in the center of the stage."¹ This vacancy was not filled until 1947 when Milhaud (crippled by arthritis) returned to France. Whether he is acclaimed or whether he is attacked, none can deny that Darius Milhaud is the ranking composer of France.

Born in Aix-en-Provence, France, on September 4, 1892, music soon became an important part of Milhaud's life. After studying music with local teachers, Milhaud entered the Paris Conservatory in 1909. His teachers were some of the finest: Paul Dukas in orchestration, Charles Widor and Andre Gedalge in omposition.

¹Milton Cross and David Ewen, Encyclopedia of the Great Composers and Their Music, (New York: Doubleday & Company, Inc., 1962), p. 505.

In 1919, while Milhaud was in Paris, he became prominent when the French critic, Henri Collet, coined the name, "The French Six", to describe the work of six young composers of whom Milhaud was considered the most daring. "He was also labeled as the most unconventional, largely because of his excursions into the back streets of music: jazz, tango, and other music hall and popular idioms. They called him a 'sensationalist', or a 'buffer', or even a 'vulgarian'. The high quality of his best works overshadowed most of the attacks and almost all of the ridicule."²

When war clouds were gathering over Europe, Milhaud arrived in America to stay until 1947. After suffering a crippling attack of arthritis, Milhaud left America and returned to his native land of France.

Sonatine for clarinet and piano was composed in 1927 while Milhaud was in Paris. The character of the first movement, marked *Tres rude* in $\frac{4}{4}$ time, shows a wealth of melodic construction. The melodies are perfectly organized units, often somewhat popular in development, but always very individualistic. The opening melody in the first movement is characteristic both in shape and rhythm. In the short space of ten measures Milhaud changes time signatures four times without the slightest feel of uneasiness or lack of unity.

²Paul Collaer, A History of Modern Music, (New York: Grosset & Dunlap, 1961), p. 307.

DARIUS MILHAUD

TRES MUSIQUES

M.1 M.2 M.3

M.4 M.5

M.6 M.7 M.8

M.9 M.10

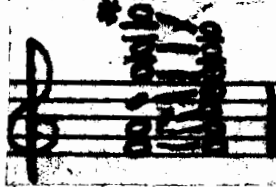
Obviously, such melodic material is not necessarily made up of perfect melodies. To fulfill the requirement of action or development, Milhaud expands this melodic idea into a theme from which he derives different motifs for development.

In discussing the tonal aspect of this movement, we must first visualize the time when Milhaud lived. He was born at a time when the complex chords of Claude Debussy and Maurice Ravel were linked with tonal feeling by unresolved double and triple appoggiaturas. Milhaud proceeded to bring out simplifications. He professed that chords of ninths, elevenths, and thirteenth could certainly be related to a given key, but just as easily be interpreted as being formed of simple chords belonging to different

keys. A chord like the following:

can be

considered unisonal, whether it is resolved or not. Each of the three perfect chords which compose it can also become independent and establish, simultaneously, two or three different keys.



The result is har-

monic bitonality or polytonality. For example, we find in the opening melody of the first movement that the clarinet is in the key of A major while the piano accompaniment is in the key of D major. Although this polytonality is found throughout the movement, one key usually dominates; more often than not, this is usually the one that is more intensely loud according to its position.

The structure of the first movement is very inventive and shows somewhat of a preference for the classical sonata pattern. The principle subject appears in measures one through fifteen. The same theme appears in measure eighty-eight beginning the recapitulation section of the first movement. There is no development or middle section in the first movement; it consists of merely an exposition followed by a recapitulation. Although Milhaud respects the general pattern of sonata form, his construction of a movement depends on and is secondary to how he wants to express himself.

The second movement, a slow movement in $\frac{9}{8}$ time, is the high point of the Sonatine. Milhaud expresses himself most fully in this movement. This three part (A-B-A) movement begins with a lyrical, sentimental theme. This theme enters more quietly giving way to a lighter texture than the dissonant counterpoint found in the first movement.

2ND MOVEMENT SONATINE DARIUS MILHAUD

LENT

M.1 M.2 M.3 M.4

CHANTE

M.5 M.6 M.7 M.8

M.9 M.10 M.11 M.12 M.13

The clarinet states this theme in the key of B^b major while the piano accompaniment appears to be in the key of E^b major. The initial theme takes up almost the entire A section of the movement. The middle section is based upon the following theme. The theme begins in a quiet, subdued manner and

2ND MOVEMENT SONATINE DARIUS MILHAUD

M.16 M.17 M.18 M.19

UN PEU MOINS LENT

M.20 M.21

proceeds to build up in intensity reaching a climax in measure thirty-three with a resounding dynamic level of double forte. The return to the A section in measure forty-two brings this short movement to a close.

The third movement, in the same vein as the first, is in $\frac{4}{4}$ time with frequent excursions to $\frac{3}{4}$. The texture of this movement is very imitative, deriving its power from the rhythmic shape of the melodies. The polytonality represented in the third movement is threefold. First, the clarinet appears to be in the key of D major with brief excursions to F, B^b, and E^b major. The right hand of the piano accompaniment appears to be mostly in the key of C major with the left hand in B and E^b major respectively. When the ear hears the friction between these keys, the music is immeasurably heightened.

The movement is based upon the following melodic construction.

3RD MOVEMENT SONATINE DARIUS MILHAUD

TRES RUDE

M1 M2 M3 M4

M5 M6

M7 M8

Besides this principle theme, Milhaud does introduce one other theme that is entirely new. We find it beginning in measure twenty-eight, the foundations of which can still be heard in measure fifty-two.



In measure sixty-one the pendulum begins to swing toward a restatement of the principle theme as a means of emphasis upon the dynamic conclusion of the movement in measure eighty-two.

In the author's point of view, the Sonatine is the most difficult, and at the same time, the most rewarding composition on the recital. It requires equal amounts of understanding from the listener and the performer. Even if one is accustomed to such music, the listener will probably agree that there is not one dull moment throughout the entire composition.

SONATA--FRANCIS POULENC
(For two clarinets--B flat & A)

- I. Presto
II. Andante

Francis Poulenc, noted French composer and pianist, was born in Paris, January 7, 1899. He was largely self-trained as a musician, but he managed to take piano and composition lessons in his spare time. "A determined antiromanticist, he came under Eric Satie's influence, and during the 1920's, he became a member of the French group known as 'Les Six'. Poulenc is one of the few who continued to uphold the aesthetic orientation of this group."¹ His favorite vein is the lyrical one, and his best-known works are his many songs and choral pieces. Poulenc has made a specialty of accompanying his songs at the piano. His brilliant command of the instrument has instigated many popular short piano works. But he is by no means a miniaturist. Extended works such as the Mass (1937), and the Concerto for Organ (1938), have been highly successful.

Sonata for two clarinets (B^b and A), was composed in 1918. The first movement, Presto, is characterized by a variety of time signatures. We find the following

¹"Francis Poulenc", Collier's Encyclopedia, 1962, 19, 301.

time signatures employed in the first movement: $\frac{7}{4}$, $\frac{5}{4}$, $\frac{3}{4}$, $\frac{6}{4}$, and $\frac{2}{4}$. Within this framework of meter changing, Poulenc creates dissonant harmonies and counterpoint which tend to add depth to the movement. The movement evolves around the rhythmic figure found in the first measure.

SONATA
TRES RYTHME
FRANCIS POULENC
M.I.

The B^b clarinet, in the key of $C\#$ major, opposed to the A clarinet in E^b major, creates a highly dissonant melodic line. Even with such striking dissonances, the language of the music is essentially tonal, even radically diatonic. The ternary idea found in this movement is very much in a minuet and trio form. The first section is followed by a slow section similar in design to the first.

The second section, beginning in measure 15, is based upon a light, melodic line written for the B^b clarinet. The role of the A clarinet is subordinate or in the style of an accompanying instrument. The restatement of the first section begins in measure thirty-eight and concludes the first movement.

SONATA FOR TWO CLARINETS (B^b AND A)

BEAUCOUP PLUS VITE M.2 FRANCIS POULENC M.3

CLARINET IN B^b
CLARINET IN A

MOLTO RUBATO

The second movement, a slow Andante in $\frac{2}{4}$ time ($\text{♩} = 86$), features a lyrical melody written for the B^b clarinet. Throughout the entire movement the A clarinet has nothing but a repeated harmonic part. For twenty-eight out of the thirty-six measures in the movement, the A clarinet has this figure.

The B^b clarinet

states the single theme beginning in the third measure.

SONATA

END MOVEMENT FOR TWO CLARINETS (B^b AND A)

TRES LENT M.4 M.5 M.6 FRANCIS POULENC M.8

M.3 M.4 M.5 M.6 M.7 M.8

The middle section of this A-B-A form starts out with a repetition of the original melody an octave higher. In measure twenty-four we return to the A section which lasts until measure thirty-six where a gradual diminuendo ends the movement.

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