An Adaptation of

The Viola Sonatas of Julius Röntgen

For Clarinet and Piano

by

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A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

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ABSTRACT

The purpose of this project is to add to the repertoire of clarinet music written in the Romantic style. While there are some pieces written by composers such as Johannes Brahms, Robert Schumann, Max Reger, and a few others, it pales in comparison to the amount of highly regarded clarinet music written in the twentieth century. For this project, the three viola sonatas of Julius Röntgen have been adapted for clarinet and piano. Though these pieces were composed in 1924 and 1925 at the height of the expressionist movement, they are written in the late-Romantic style, with chromaticism and rhythmic intricacies akin to the clarinet sonatas of Johannes Brahms, with whom Röntgen had a friendship. I believe that these pieces can serve as an alternative to the often-performed sonatas of Brahms, especially for students. They are similar in technical demands and they are not just sonatas, but true pieces of chamber music, with the piano as an equal partner to the clarinet. The project includes full scores of the adaptations of Röntgen's sonatas in C minor, A-flat Major, and A minor for viola and piano, as well as a comprehensive list of all adaptations made to the original sonatas, and a studio recording of all three adapted works.

ACKNOWLEDGMENTS

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I would like to thank my parents, Leila and Arthur Thompson, who started me on my musical journey with piano lessons at the age of three. Their love, commitment to my musical career, and financial support that allowed me to take lessons with wonderful teachers helped me to achieve many goals as a musician.

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INTRODUCTION

Julius Röntgen was a German-born Dutch composer and pianist who lived from 1855 to 1932. His parents, Engelbert Röntgen and Pauline Klengel, were both musicians. At the time of his birth, Julius' father was a violinist with the Leipzig Gewandhaus Orchestra. As a child, Röntgen's first piano teacher was Carl Reinecke. He began composing at the age of nine; and the influences of Reinecke, Robert Schumann, Franz Liszt, and Johannes Brahms, all with whom he had a relationship, can be seen in many of his compositions. He made his debut as a pianist at the age of 14, and at 18, he began his career as a professional pianist.[1]

At the age of 22, Röntgen began teaching at the Amsterdam School of Music, and later co-founded the Amsterdam Conservatory, where he served as director for over a decade. During this time, he led a diverse musical life. He was a pianist, composer, and a choral conductor. He was also involved in the design and construction of the Concertgebouw, and was the one who suggested it be modeled after the Leipzig Gewandhaus Hall, where his father performed when Julius was a child.[2]

Röntgen retired from the Amsterdam Conservatory in 1924 and moved to a country home built by one of his sons. Here, he hosted concerts, played in a piano trio with his two sons from his first marriage, and continued to compose until he died in 1932. He composed over 600 works across many genres, including 21 symphonies, 7 piano

[1] Ruggeri, R. and Sminthe, C. "*Julius Röntgen, Pianist and Composer.*" A Violin's Life, 2017, aviolinslife.org/rontgen-family/.
[2] Ruggeri, R. and Sminthe, C. "*Julius Röntgen, Pianist and Composer.*" A Violin's Life, 2017, aviolinslife.org/rontgen-family/.

concertos, 14 piano trios, and 20 string quartets.[3] The viola sonatas that have been adapted for this project were composed in 1924 and 1925. Röntgen, an amateur violist, wrote many works for the instrument, including multiple string trios, string quartets, piano quintets, and a trio for clarinet, viola, and piano.[4] Even though he composed primarily in the Romantic style, he was fond of the modern music of the day, calling composers like Igor Stravinsky and Paul Hindemith two of the greatest compositional figures of the time.[5]

[3] Ruggeri, R. and Sminthe, C. "*Julius Röntgen, Pianist and Composer.*" A Violin's Life, 2017, aviolinslife.org/rontgen-family/.
[4] Röntgen, Jurriaan. "*Julius Röntgen|1855-1932*." Nederlands Muziek Instituut, http://www.juliusrontgen.nl/en/.
[5] A., H. "Obituary: Julius Röntgen". *The Musical Times*, Vol. 73, No. 1076, Musical Times Publications Ltd., October 1, 1932, p. 944, http://www.jstor.org/stable/919532. March 6, 2017

CHAPTER 1

SONATA IN C MINOR

Adaptation Summary

The two most prominent adaptation issues in this piece are those of range and multiple stops. The viola has a range that extends down to C3, a whole step lower than that of the B-flat clarinet and a half step lower than the A clarinet. Because Röntgen uses the lowest register of the viola often in this piece, the sonata has been transposed up one whole step to D minor to preserve all of the low register lines in the clarinet. Octave displacement was considered; however, the low register notes of the clarinet are able to quite effectively replicate the darkness in tone of the viola. Additionally, because many of these melodic lines span over two octaves, the clarinet would end up in the extreme altissimo. While it is possible to play these notes, it seemed ideal to keep these lines in the original register for the sake of preserving a darker tone quality. Examples of these types of passages can be seen in much of the first movement, with specific avoidances of the extreme altissimo in measures 166 and 167 of the first movement, shown in Figure 1, measures 31-34 of the third movement, shown in Figure 2, and measures 105 and 106 of the fourth movement, shown in Figure 3.

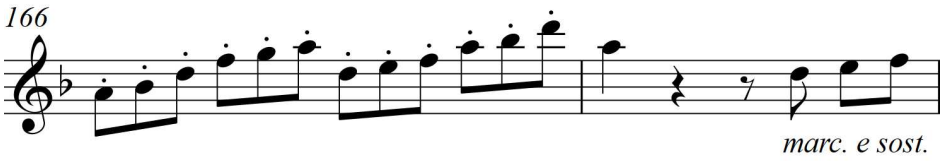


Figure 1, Sonata in C minor Movement 1, mm.166-167

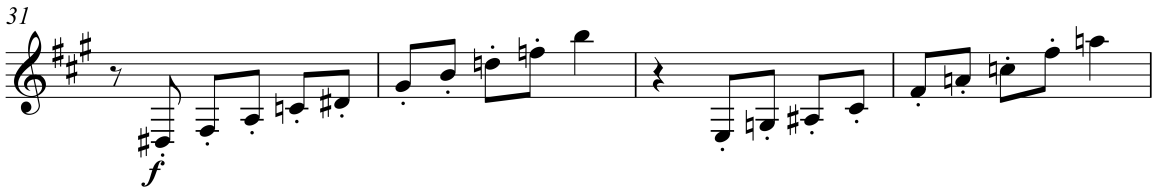


Figure 2, Sonata in C minor Movement 3, mm.31-34

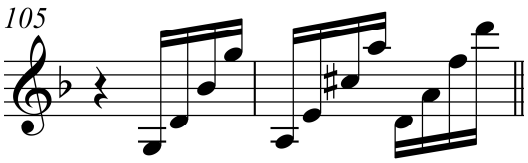


Figure 3, Sonata in C minor Movement 4, mm.105-106

There are instances where octave displacement would have been a conceivable choice, for example in measures 72 and 73 of the second movement, shown in Figure 4; however, because these measures are an obvious derivation of the opening motive from the first movement, shown in Figure 5, it seemed prudent to keep them in the original register.

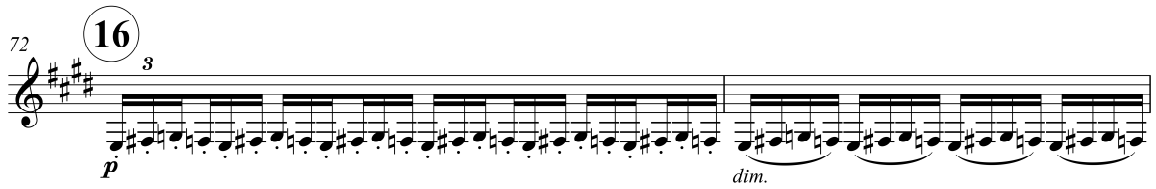


Figure 4, Sonata in C minor Movement 2, mm.72-73

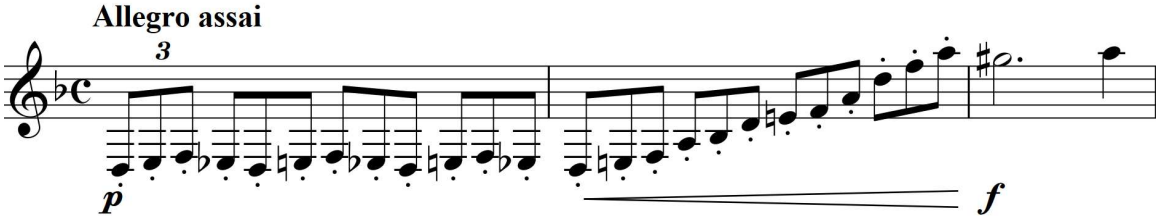


Figure 5, Sonata in C minor Movement 1, mm.1-2

The issue of multiple stops was dealt with in different ways depending on the situation. The first type of adaptation was for the sake of preserving the melodic line and style. Examples of this type of adaptation can be found in measures 155 and 156 of the first movement, shown in Figure 6.

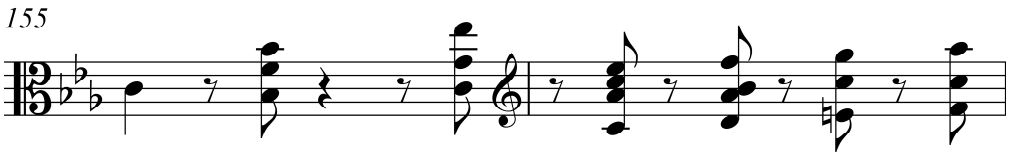


Figure 6, Sonata in C minor Movement 1, mm.155-156 (Viola Part)

In this case, the top notes of each multiple stop were chosen for the clarinet part because of the brightness and brilliance of the passage. This adaptation is depicted in Figure 7.

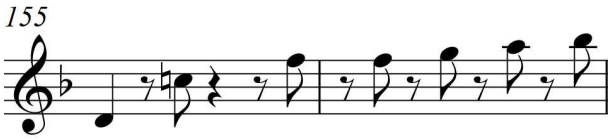


Figure 7, Sonata in C minor Movement 1, mm.155-156 (Clarinet Part)

In certain places, it was possible to move some notes of the multiple stops to the piano part, for example in measures 61-63 and measures 169-172 of the third movement, shown in Figures 8 and 9.

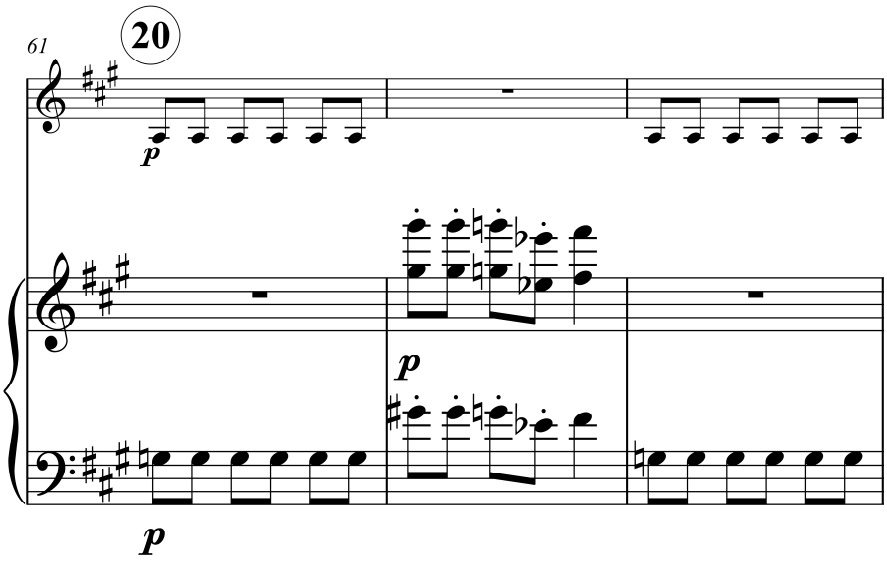


Figure 8, Sonata in C minor Movement 3, mm.61-63

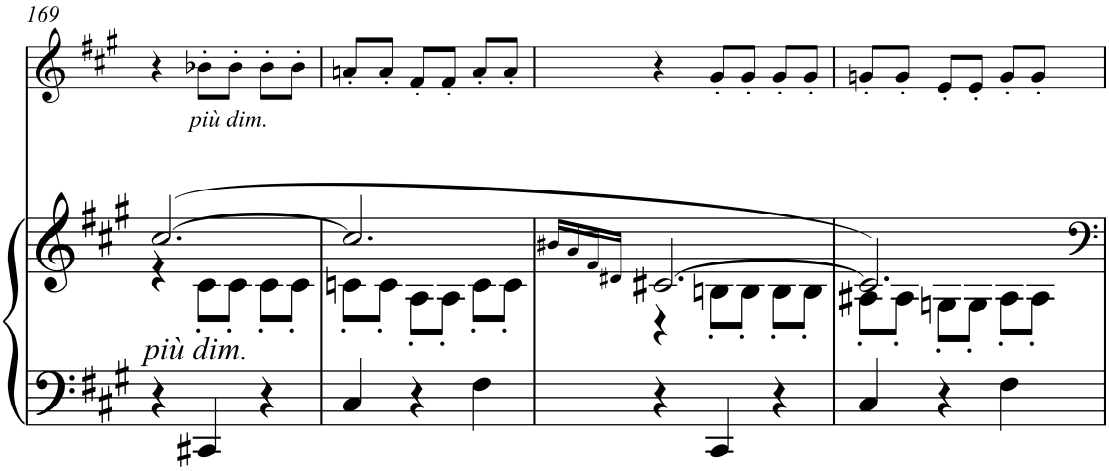


Figure 9, Sonata in C minor Movement 3, mm.169-172

The second type of adaptation was to change the simultaneous notes of the multiple stops to grace notes, using the top note of the stop as an arrival. This adaptation choice was only made in moments of great intensity where it seemed necessary to preserve the entire harmony in the solo part, with specific examples found at the end of the first and last movements, shown in Figures 10 and 11.

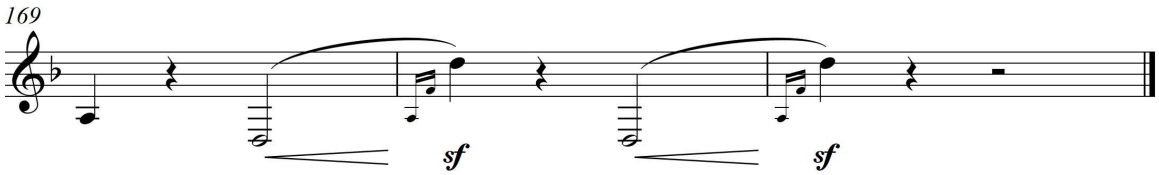


Figure 10, Sonata in C minor Movement 1, mm.169-171

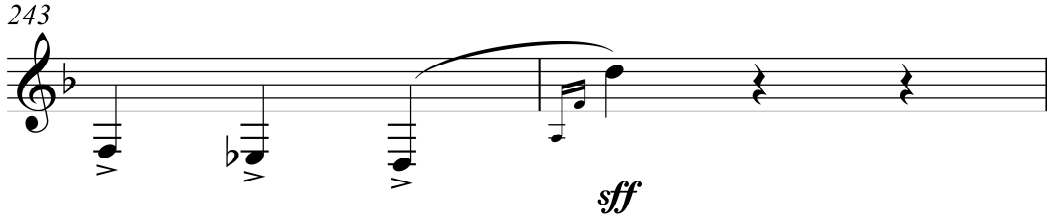


Figure 11, Sonata in C minor Movement 4, mm.243-244

The third multiple stop adaptation occurs in the second movement. The first 18 measures of the movement, along with measures 35-52 and measures 93-98 have the same double stop ostinato in the viola part.

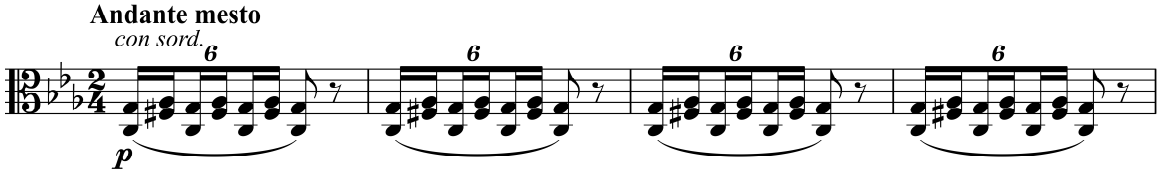


Figure 12, Sonata in C minor Movement 2, mm.1-4 (Viola Part)

In all instances of this ostinato where the left hand of the piano is free, the bottom notes of the double stops have been moved to the left hand of the piano.

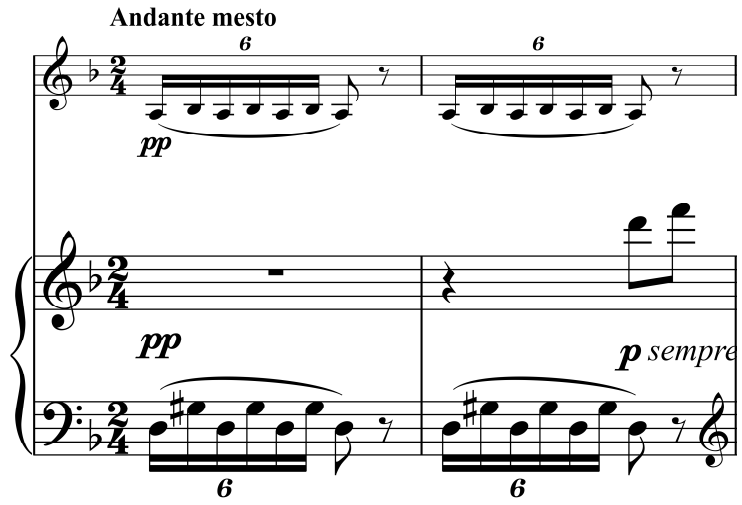


Figure 13, Sonata in C minor Movement 2, mm.1-2 (Clarinet Score)

In all other measures, the first note of the measure uses the low note of the double stop for the clarinet followed by the upper notes for the remainder of the measure, shown in Figure 14.

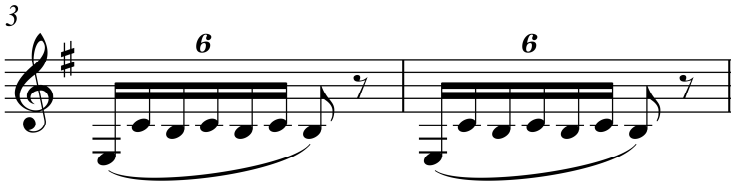


Figure 14, Sonata in C minor Movement 2, mm.3-4 (Clarinet Part)

The purpose for this was two fold: the low D at the beginning of the measure was used in order to maintain the D Minor harmony, and the upper notes were used for the remainder of the measure to avoid the oscillation of an augmented fourth underneath the consonant melody of the piano part.

The other adaptations in the piece are quite routine, with one exception. In measures 141-144 of the fourth movement, the viola has a very wide and very rapid arpeggiated figure.

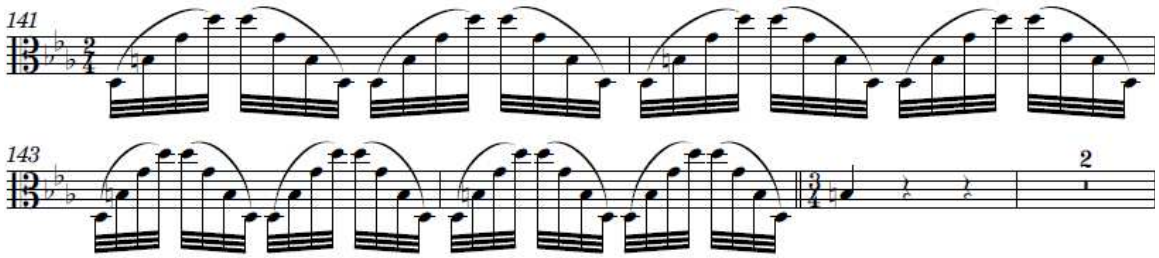


Figure 15. Sonata in C minor Movement 4, mm.141-144 (Viola Part)

In order to allow for this passage to be played smoothly by the clarinet, the bottom note of the arpeggio, the low E, has been displaced by an octave and then switched with the second note of the arpeggio, the C-sharp.

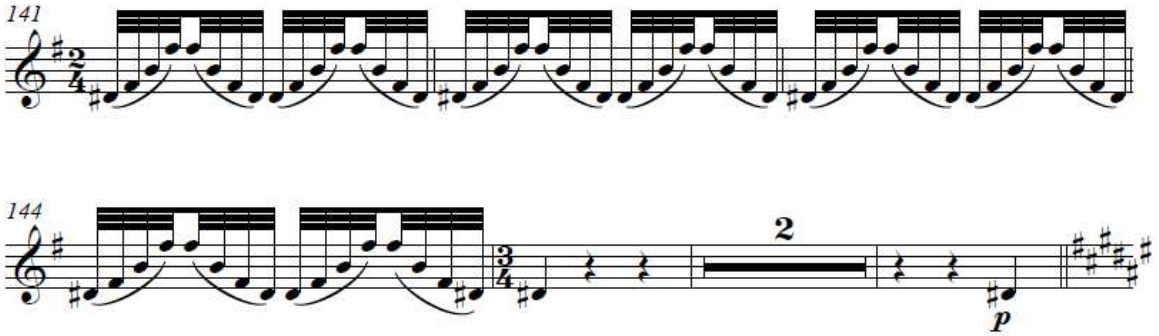


Figure 16, Sonata in C minor Movement 4, mm.141-144 (Clarinet Part)

This makes the arpeggio smaller in range while preserving the harmony, and allows for it to be played smoothly by the clarinet, in the same style as is possible for the viola.

The final minor adaptations were with regard to articulation and dynamics. There are many uses of pizzicato in the viola part. When this articulation style is used, staccato markings are added to the clarinet part. Additionally, if the viola part is written in quarter notes, they are changed to eighth notes for the clarinet. Examples of this adaptation are found in measures 58 and 59 of the second movement, shown in Figure 17, and in measures 19-29 of the third movement, shown in Figure 19.

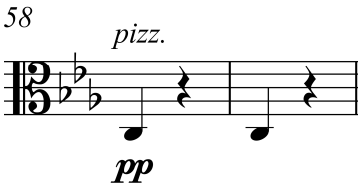


Figure 17, Sonata in C minor Movement 2, mm.58-59 (Viola Part)

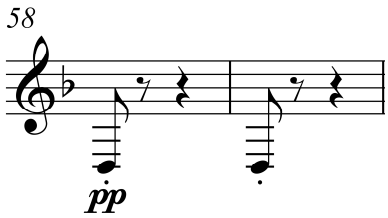


Figure 18, Sonata in C minor Movement 2, mm.58-59 (Clarinet Part)

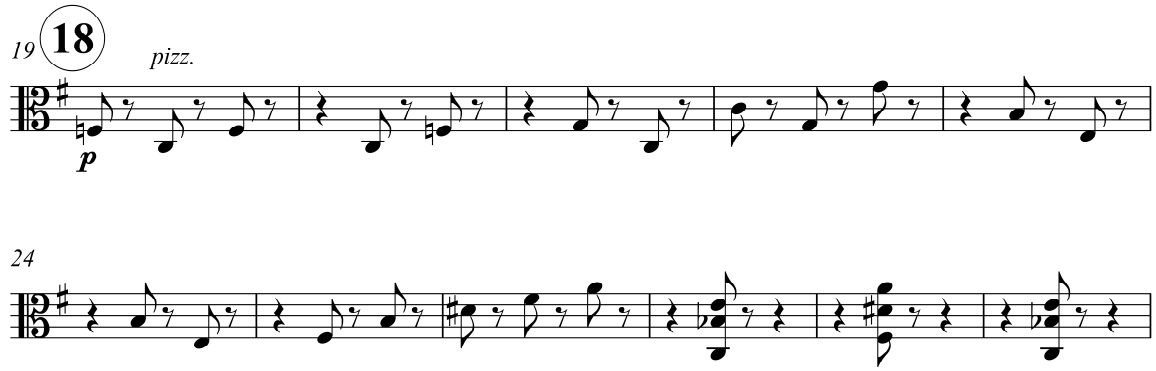


Figure 19, Sonata in C minor Movement 3, mm.19-29 (Viola Part)

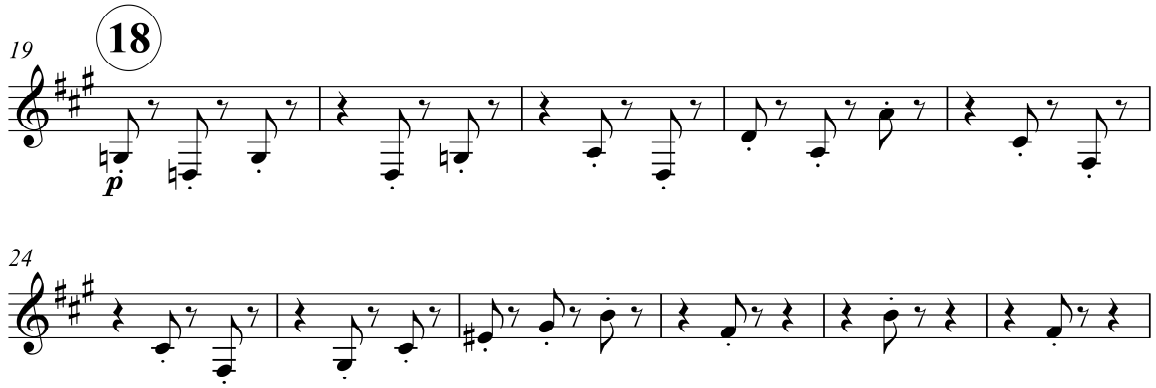


Figure 20, Sonata in C minor Movement 3, mm.19-29 (Clarinet Part)

Although the articulation style is not quite the same, it is the closest approximation that the clarinet has to the pizzicato style. Occasionally, Röntgen uses the marking "con sordino" for the viola, indicating that the viola be muted.

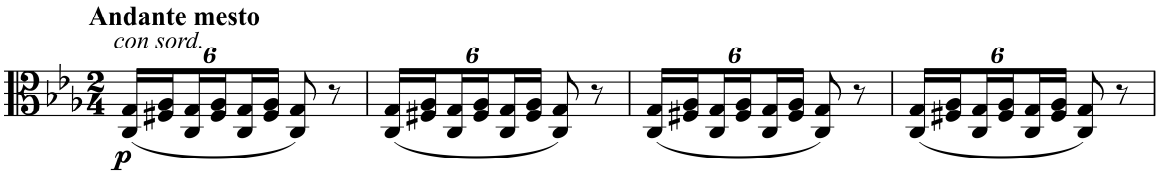


Figure 21, Sonata in C minor Movement 2, mm.1-4 (Viola Part)

In these rare occurrences, the clarinet part has been reduced in volume from piano to pianissimo, as in the opening measures of the second movement.

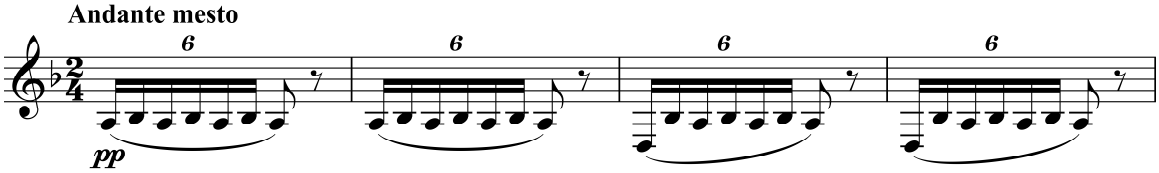


Figure 22, Sonata in C minor Movement 2, mm.1-4 (Clarinet Part)

There is one final performance note worth mentioning, and that is one of long phrases. The clarinet is often unable to play long passages without a break, unless the player is able to circular breathe. In the second movement of this sonata, there is a very long passage from measure 61-76 in which there are very few chances to breathe. If the performer is unable to circular breathe, there are opportunities to add rubato in order to facilitate the addition of a breath without interrupting the line and style of the passage.

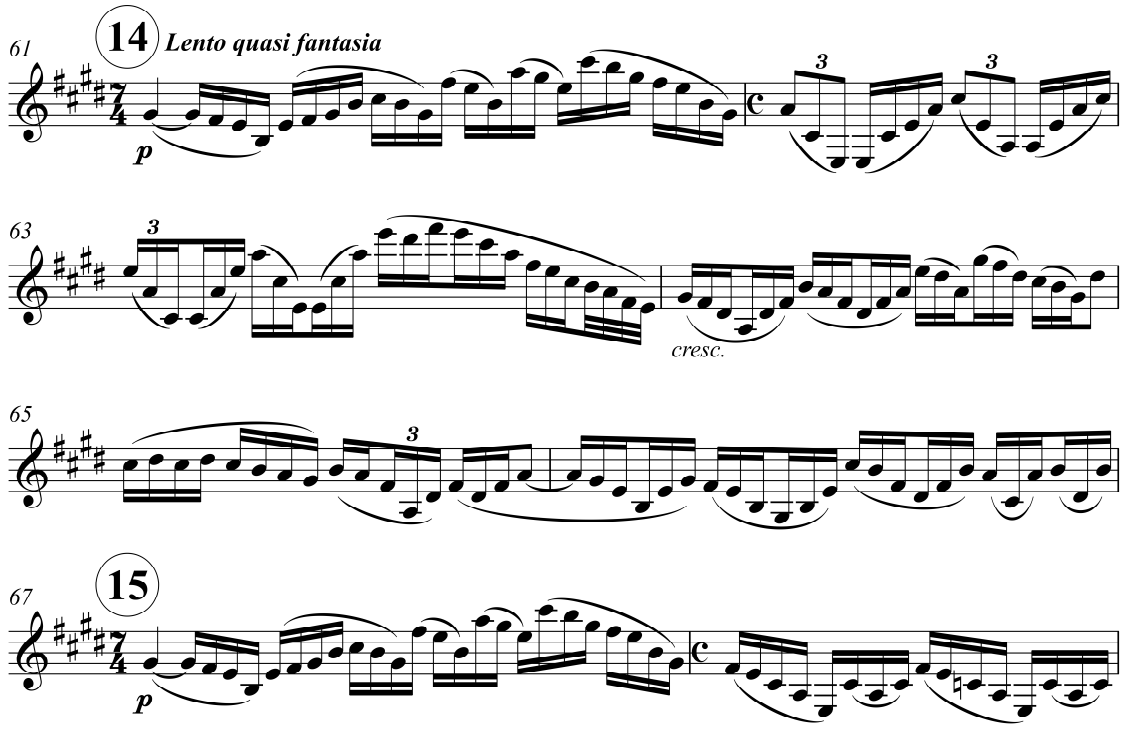


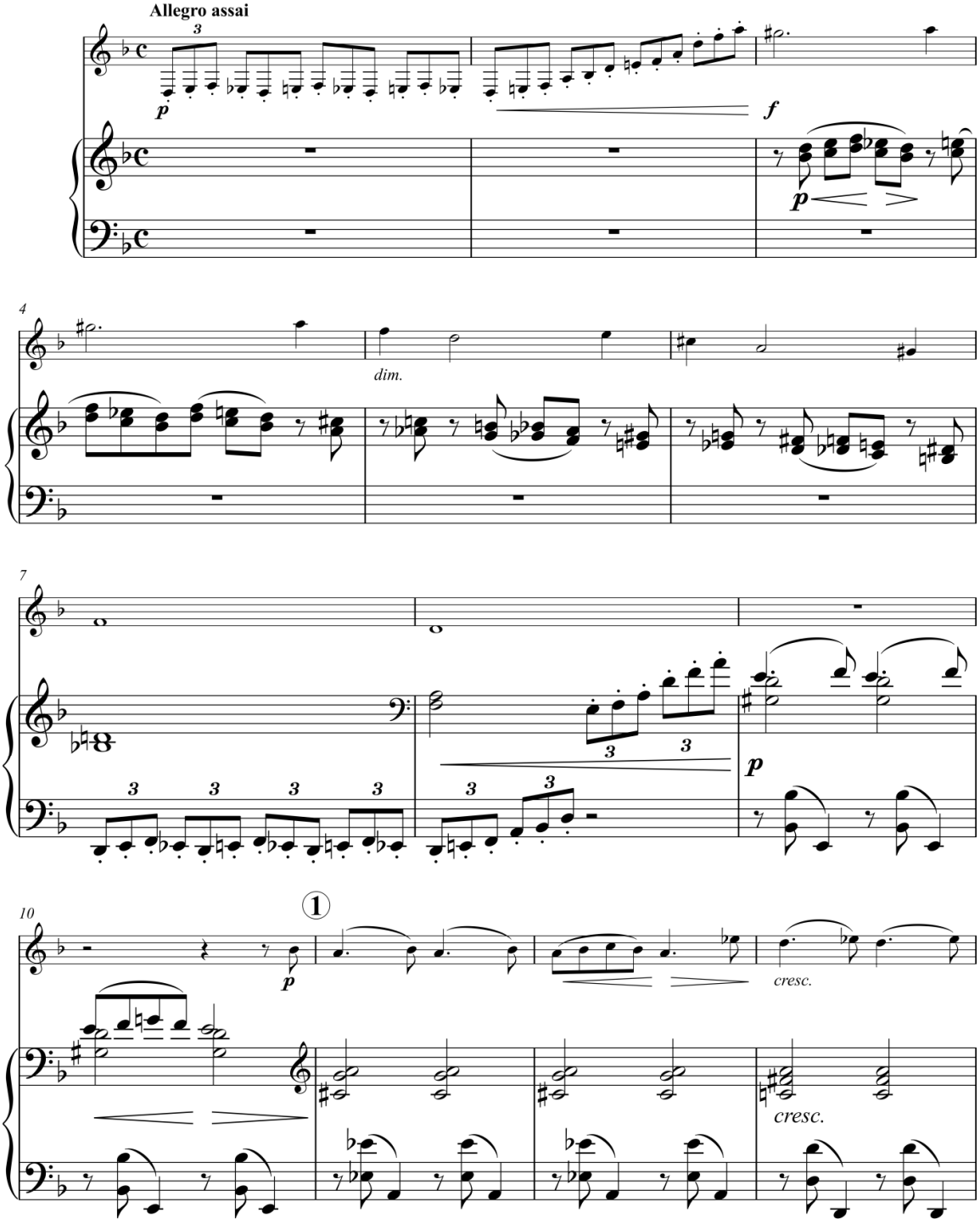
Figure 23, Sonata in C minor Movement 2, mm.61-76

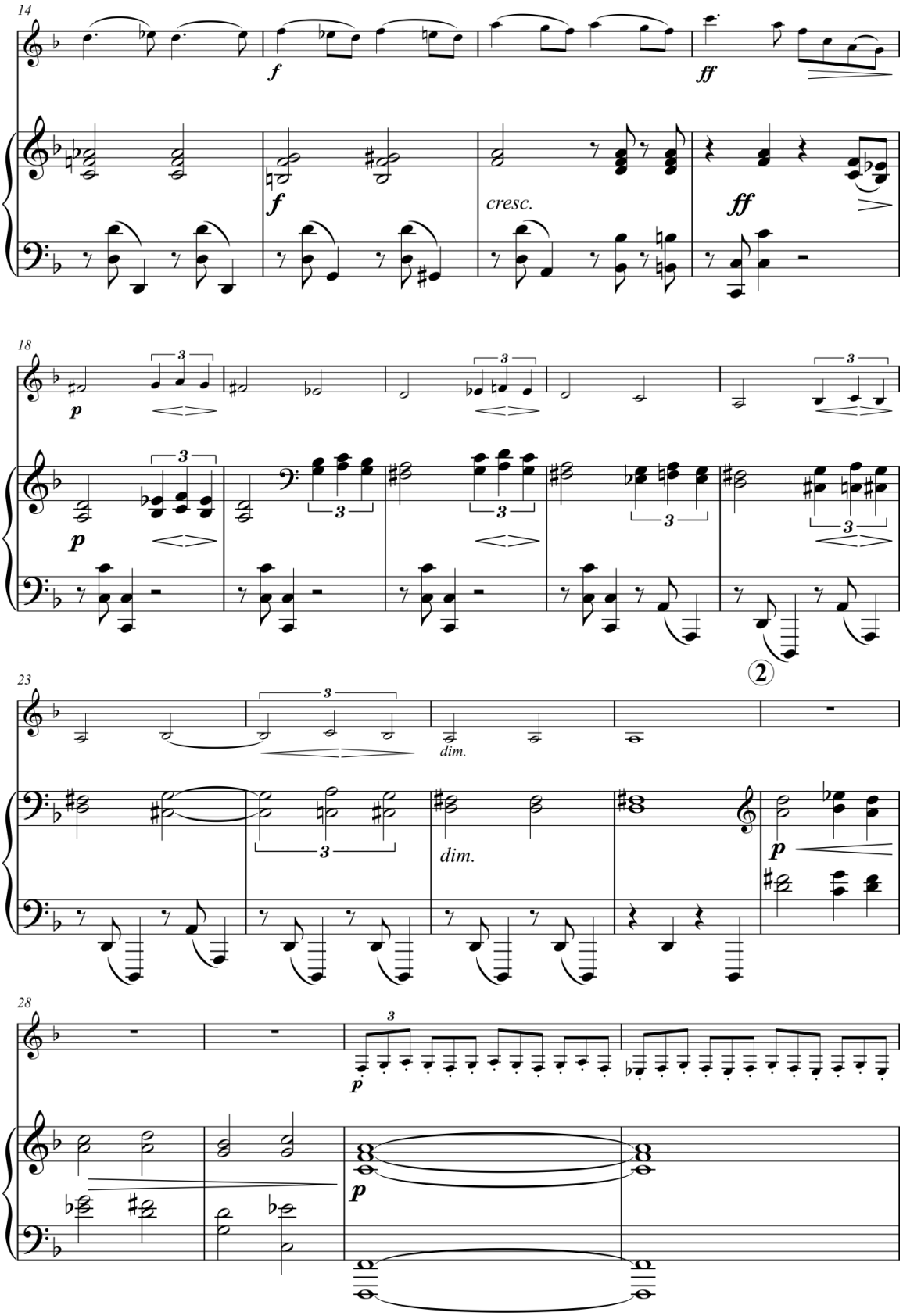
Sonata in C Minor

(transposed to D Minor)
For Viola and Piano

Julius Röntgen (1855-1932)
trans. for Clarinet in B♭
Anthony Thompson

I

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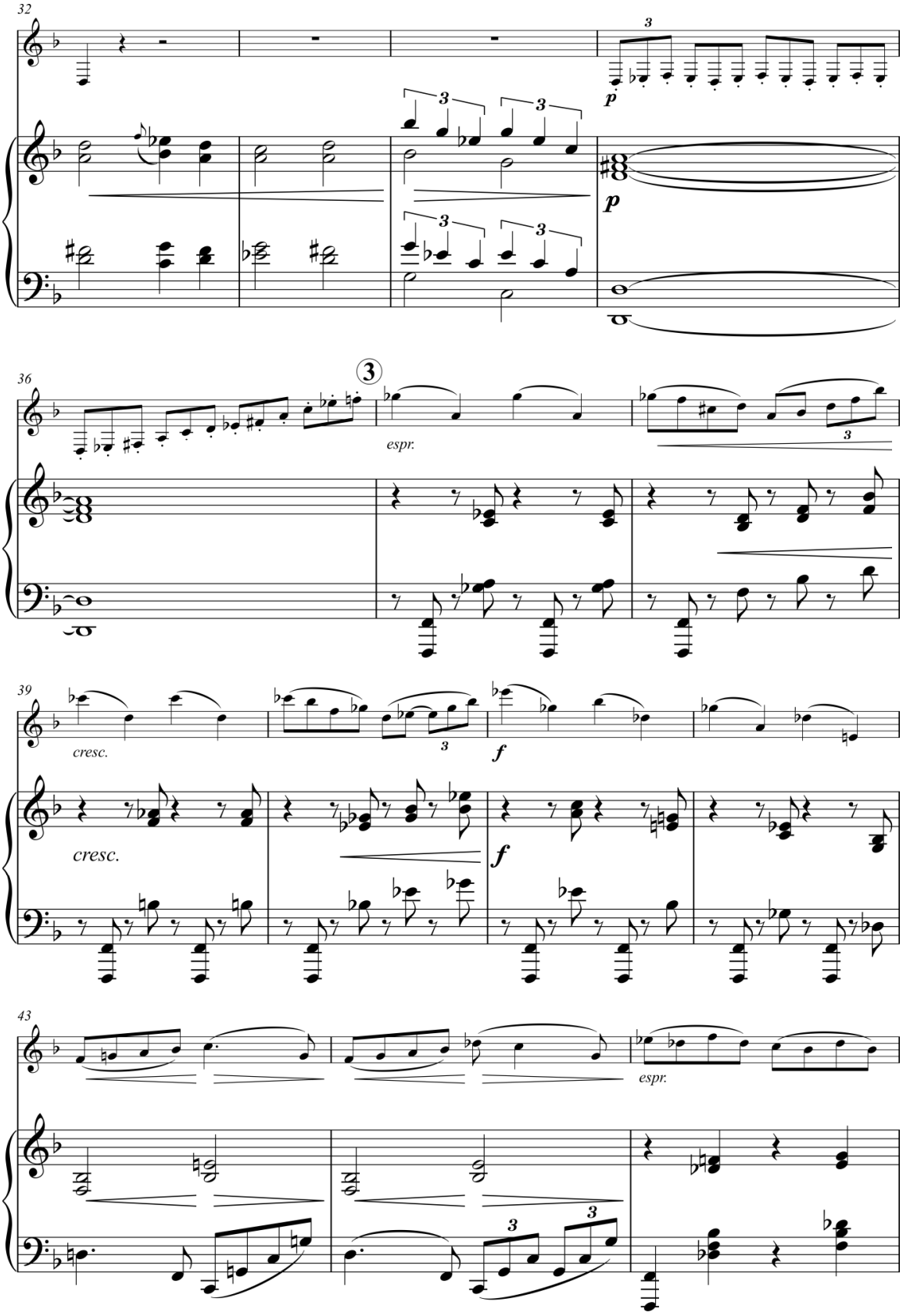
dim.
28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39
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cresc.
f
f
43
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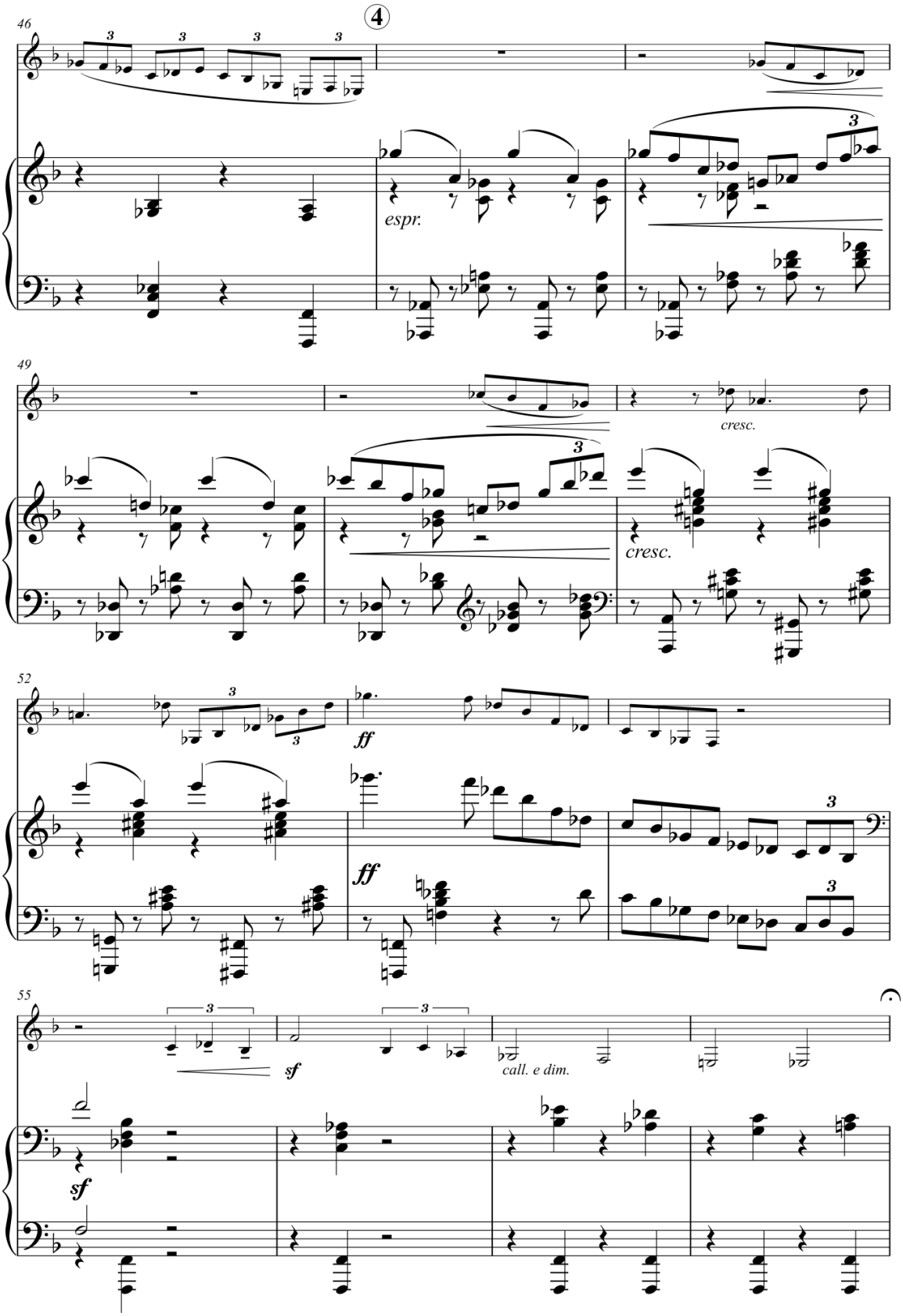
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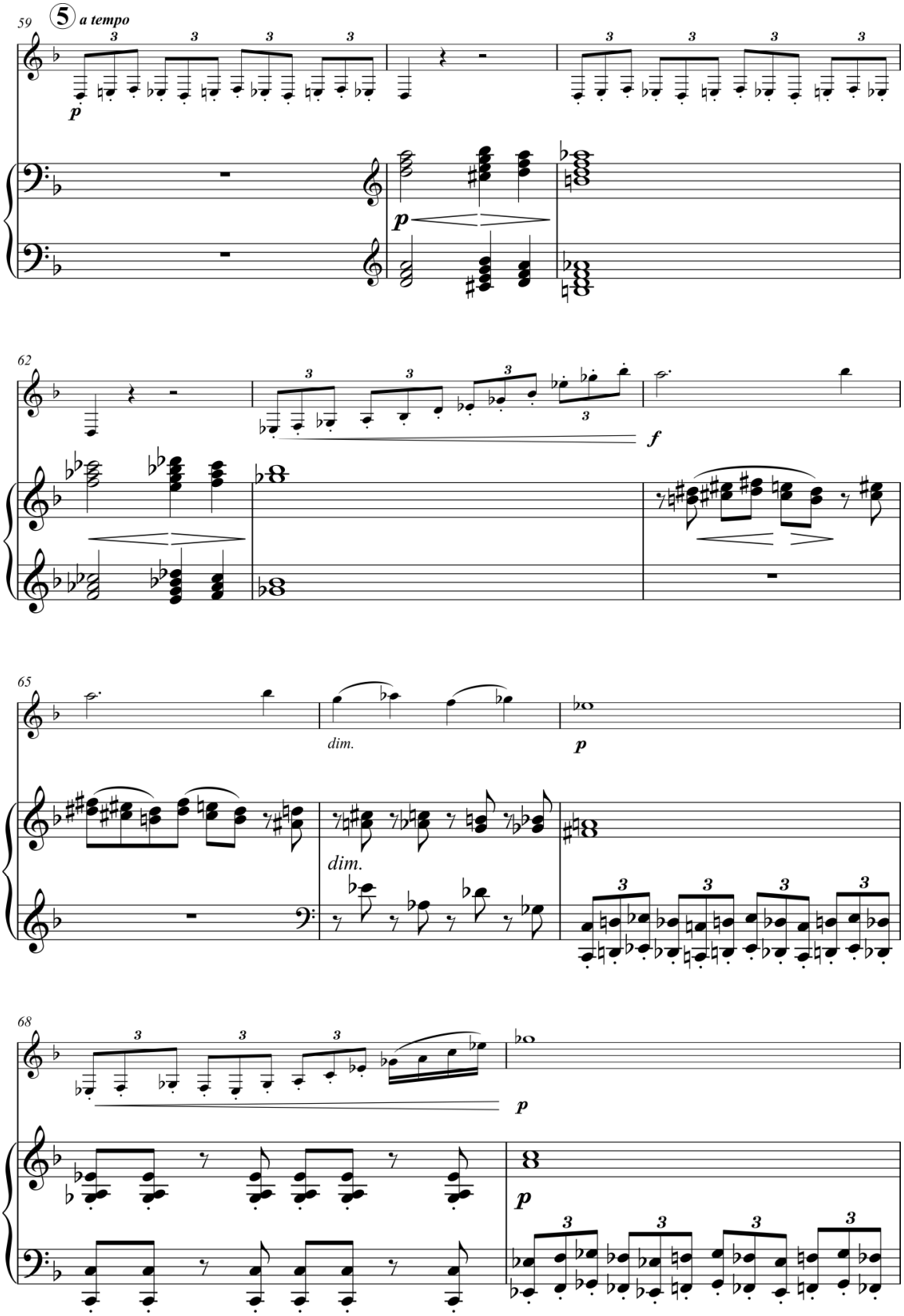
4
espr.
49
cresc.
cresc.
52
ff
ff
55
sf
call. e dim.
sf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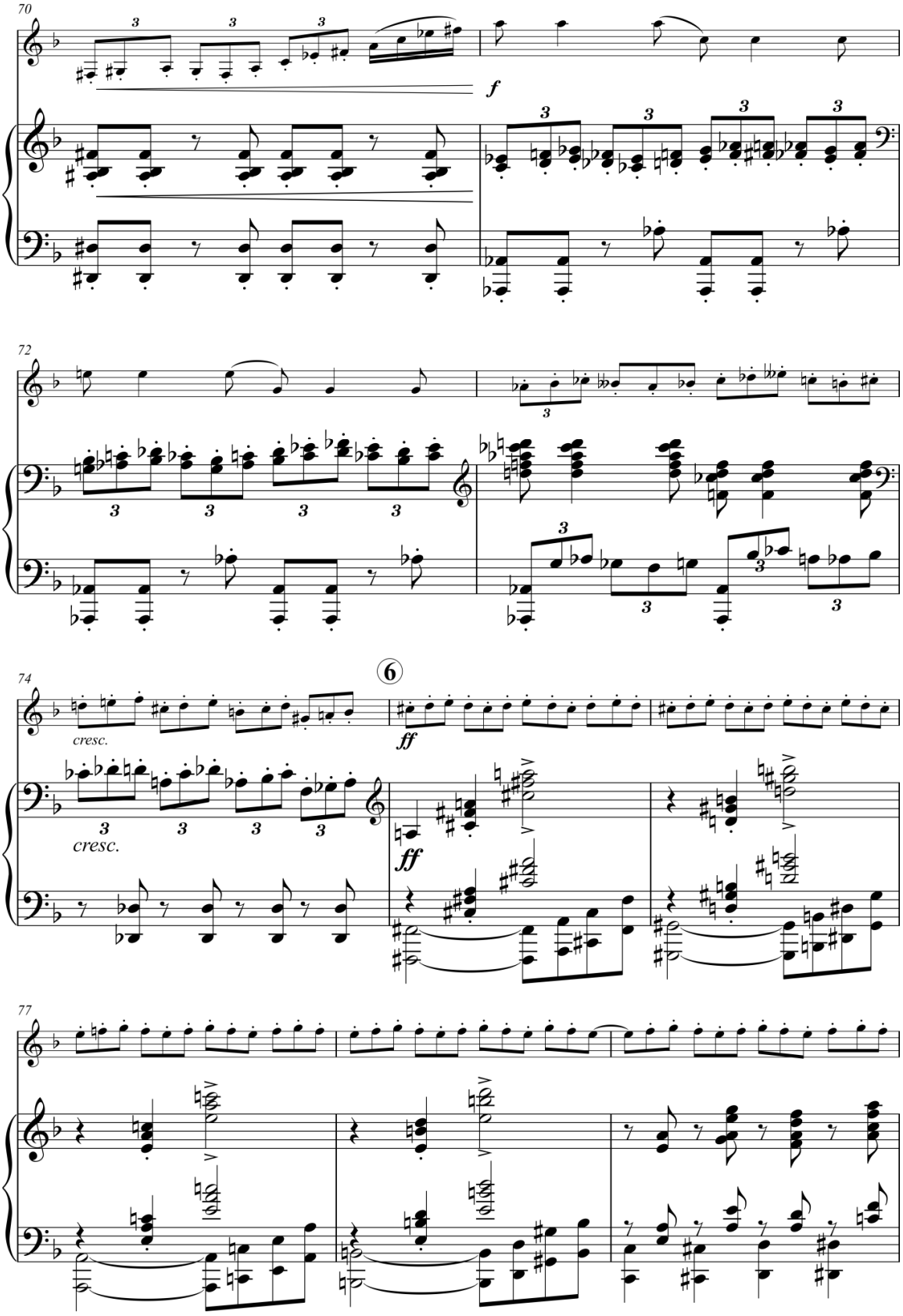
5 a tempo
p
p
62
f
65
dim.
p
dim.
68
p
p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f
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6
74
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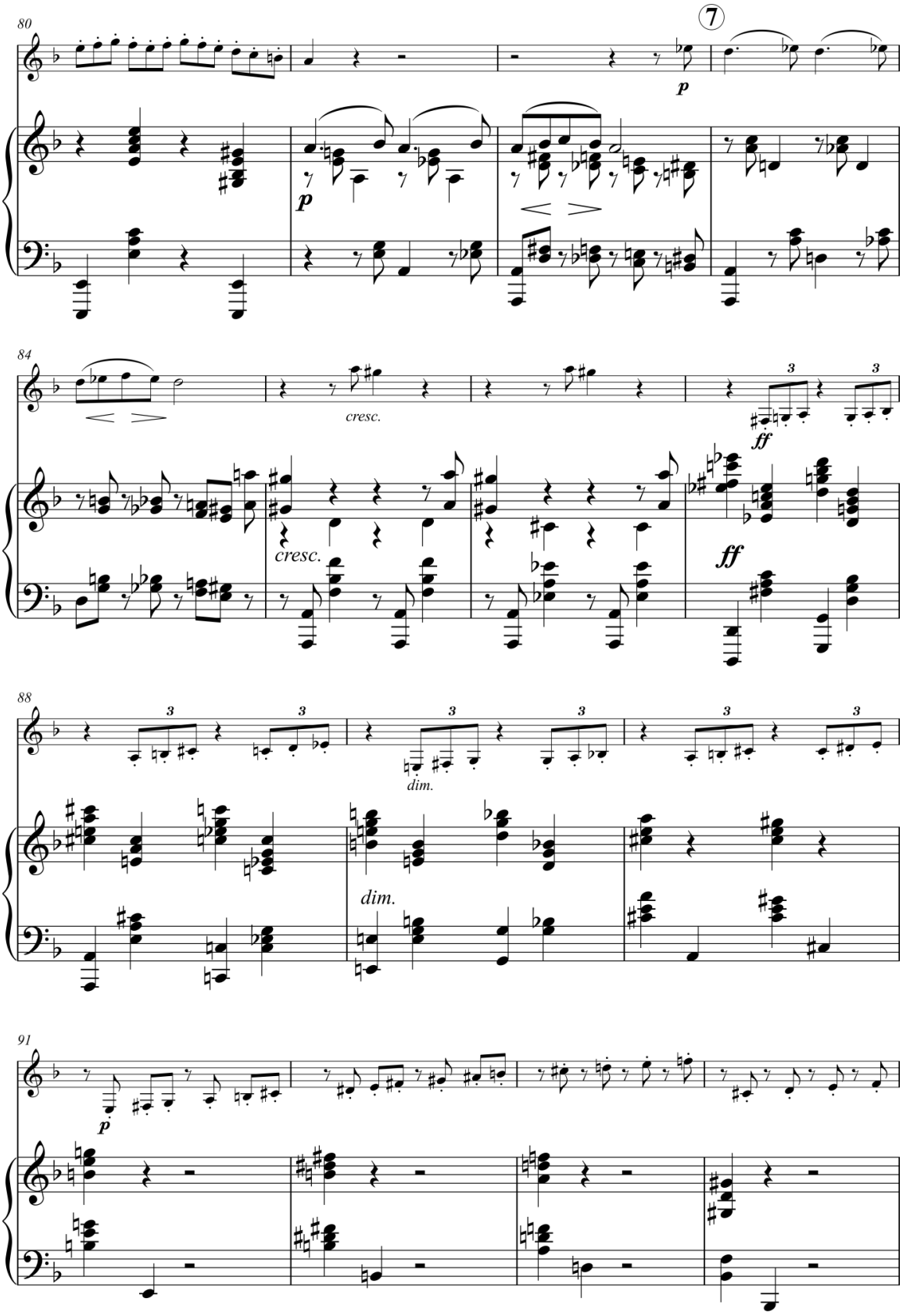
ff
cresc.
ff
77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7
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ff
ff
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91
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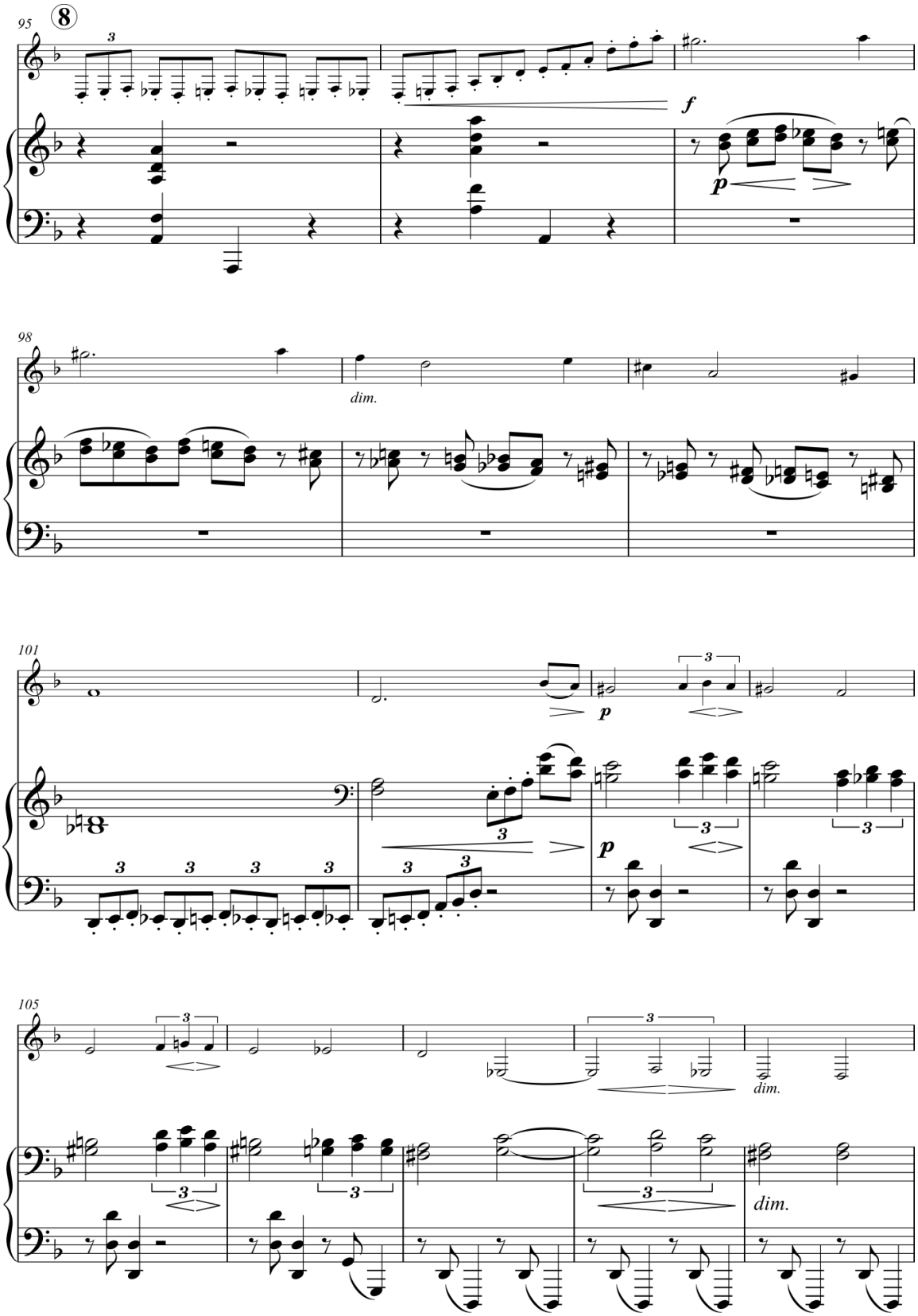
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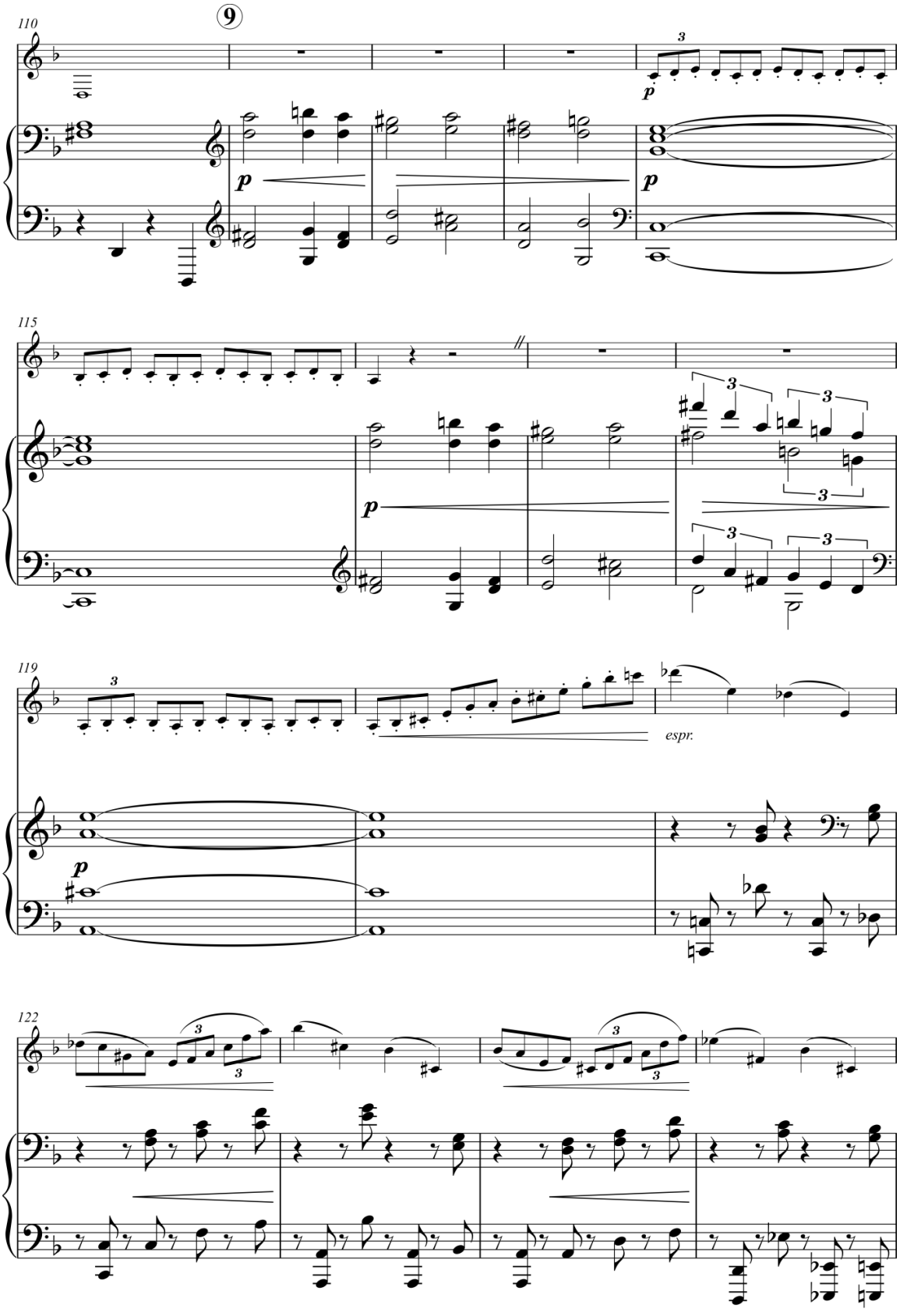
8
f
p
98
dim.
101
p
p
105
dim.
dim.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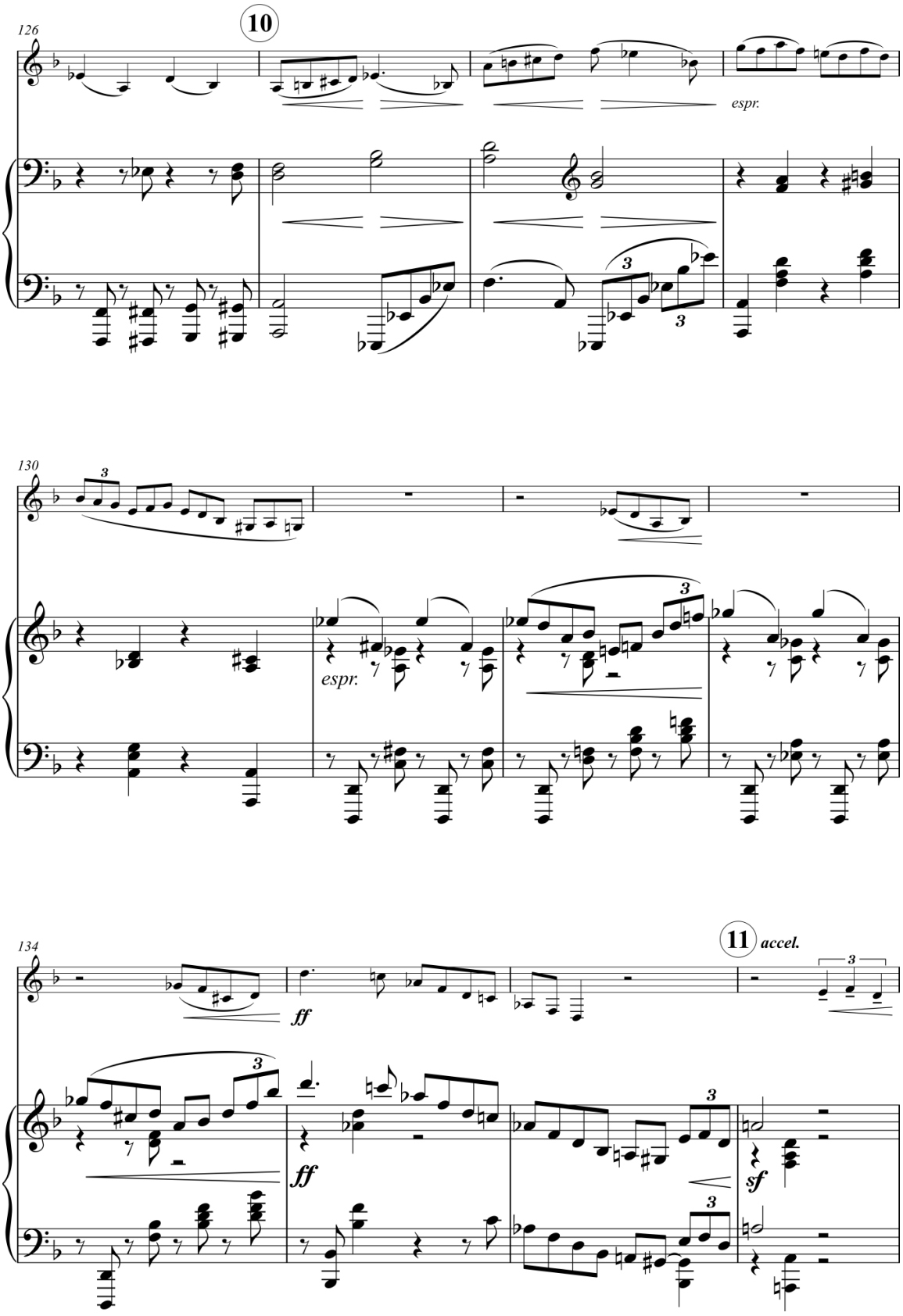
115
119
espr.
122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10
espr.
130
espr.
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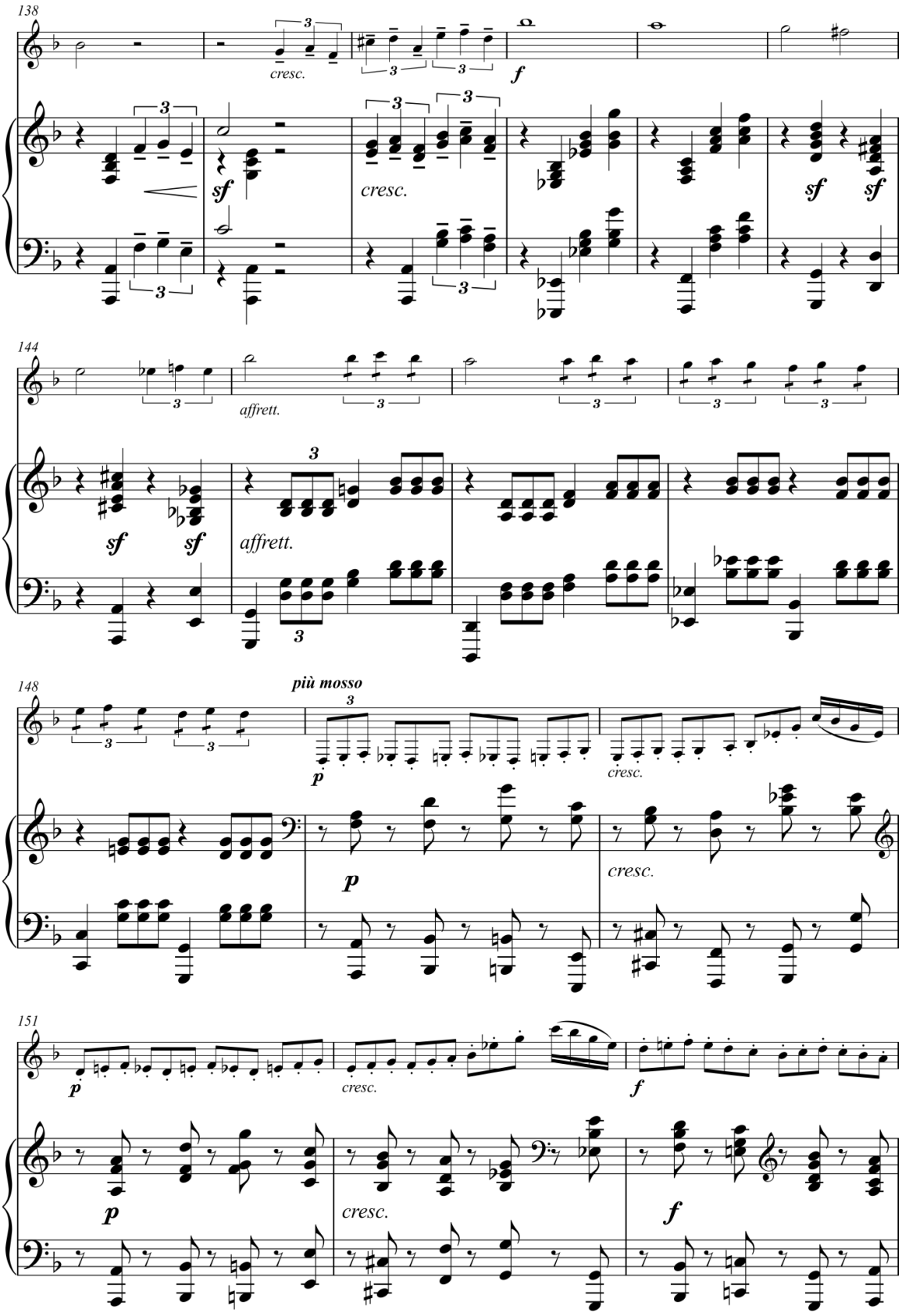
ff
ff
sf


138
cresc.
f
sf
cresc.
sf
sf
144
affrett.
sf
sf
affrett.
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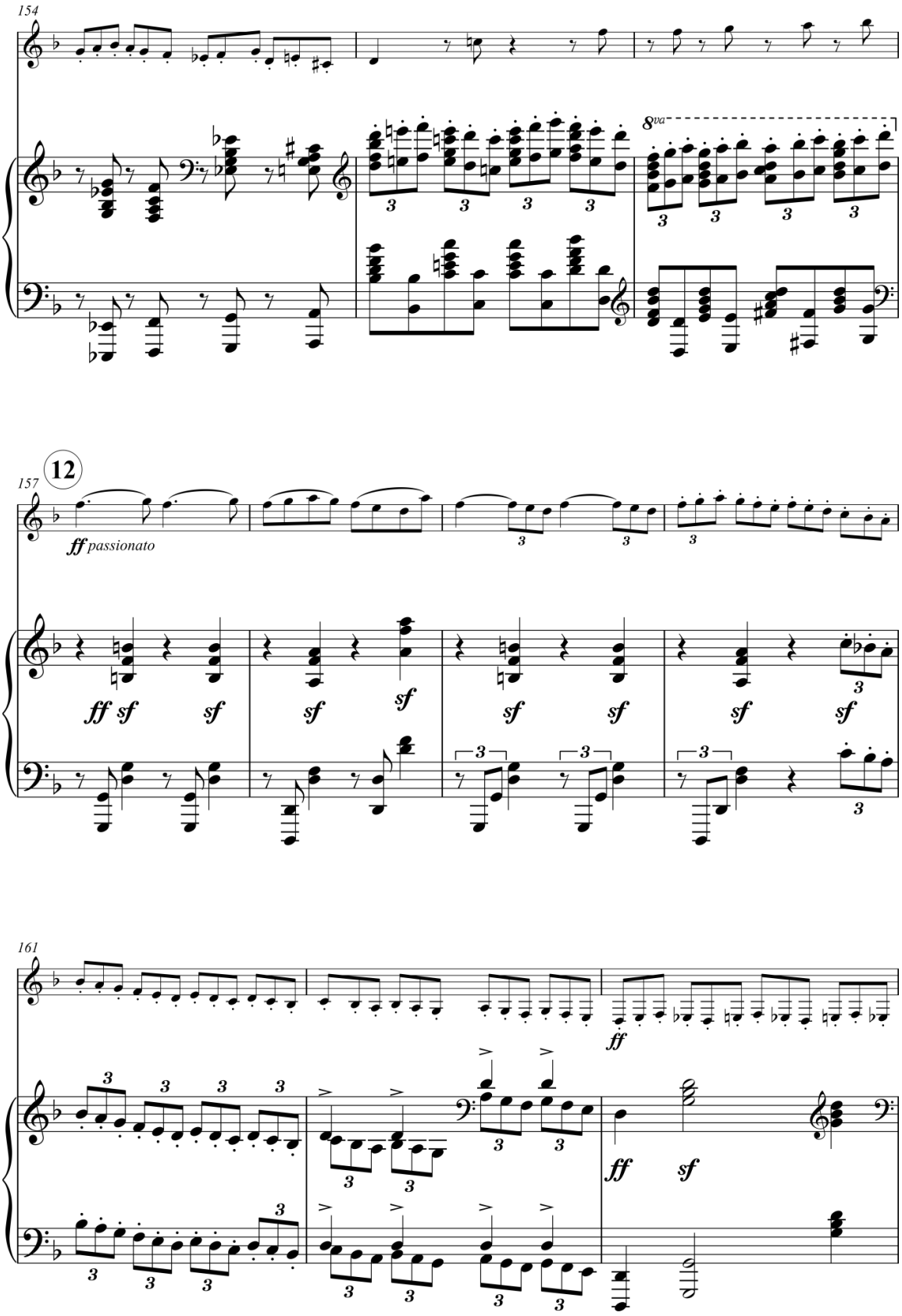
più mosso
p
cresc.
p
cresc.
151
p
cresc.
f
p
cresc.
f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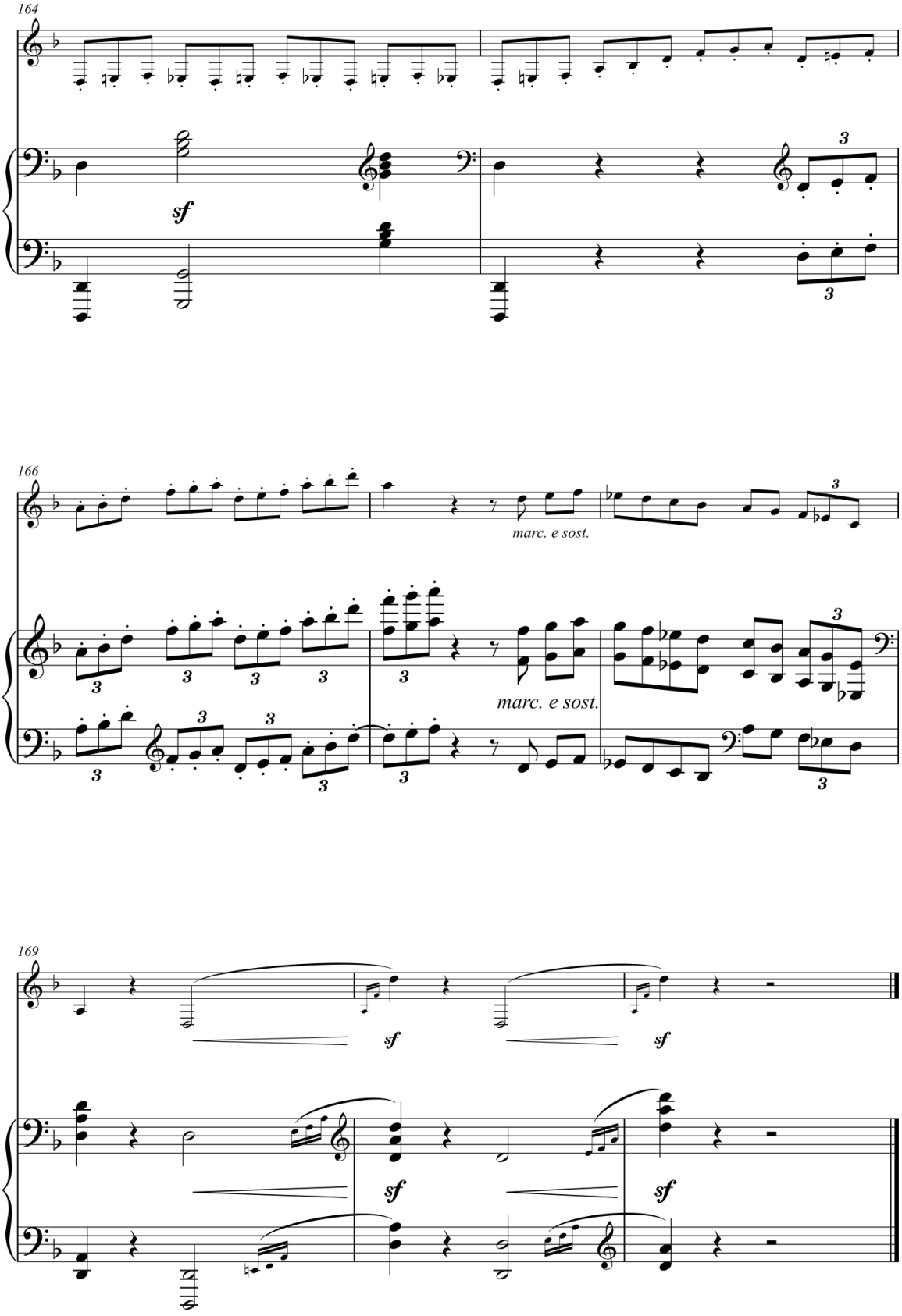
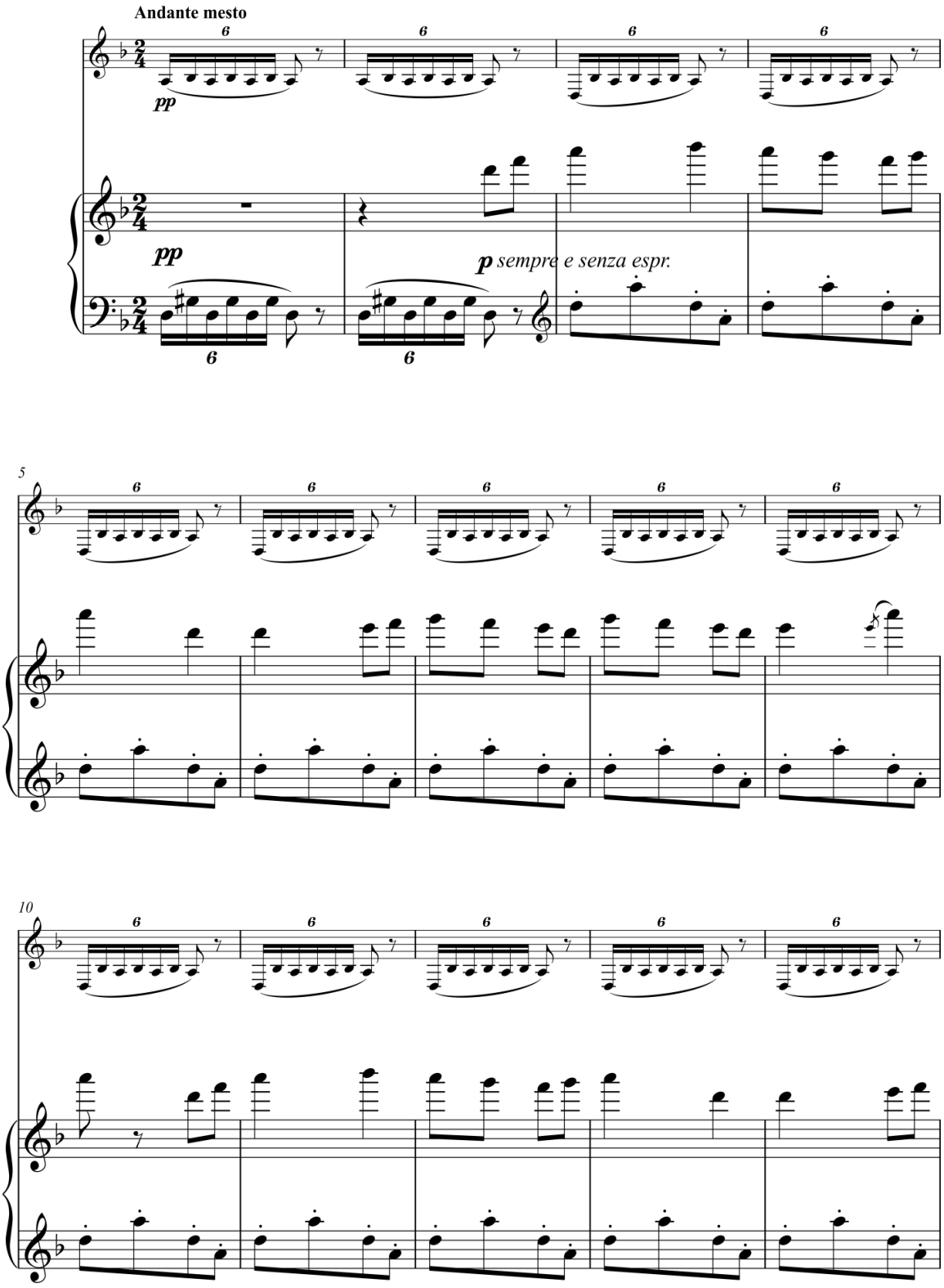
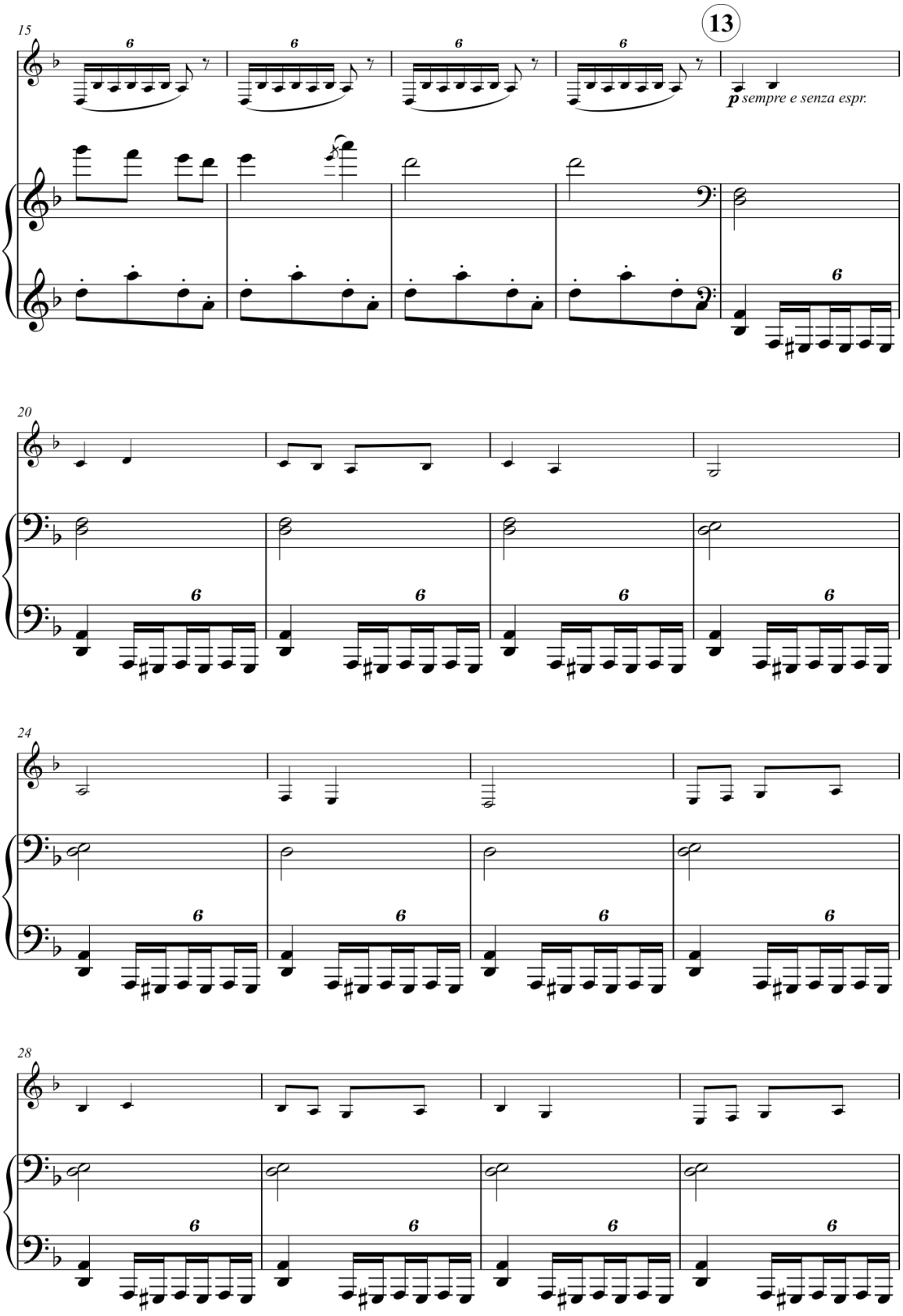
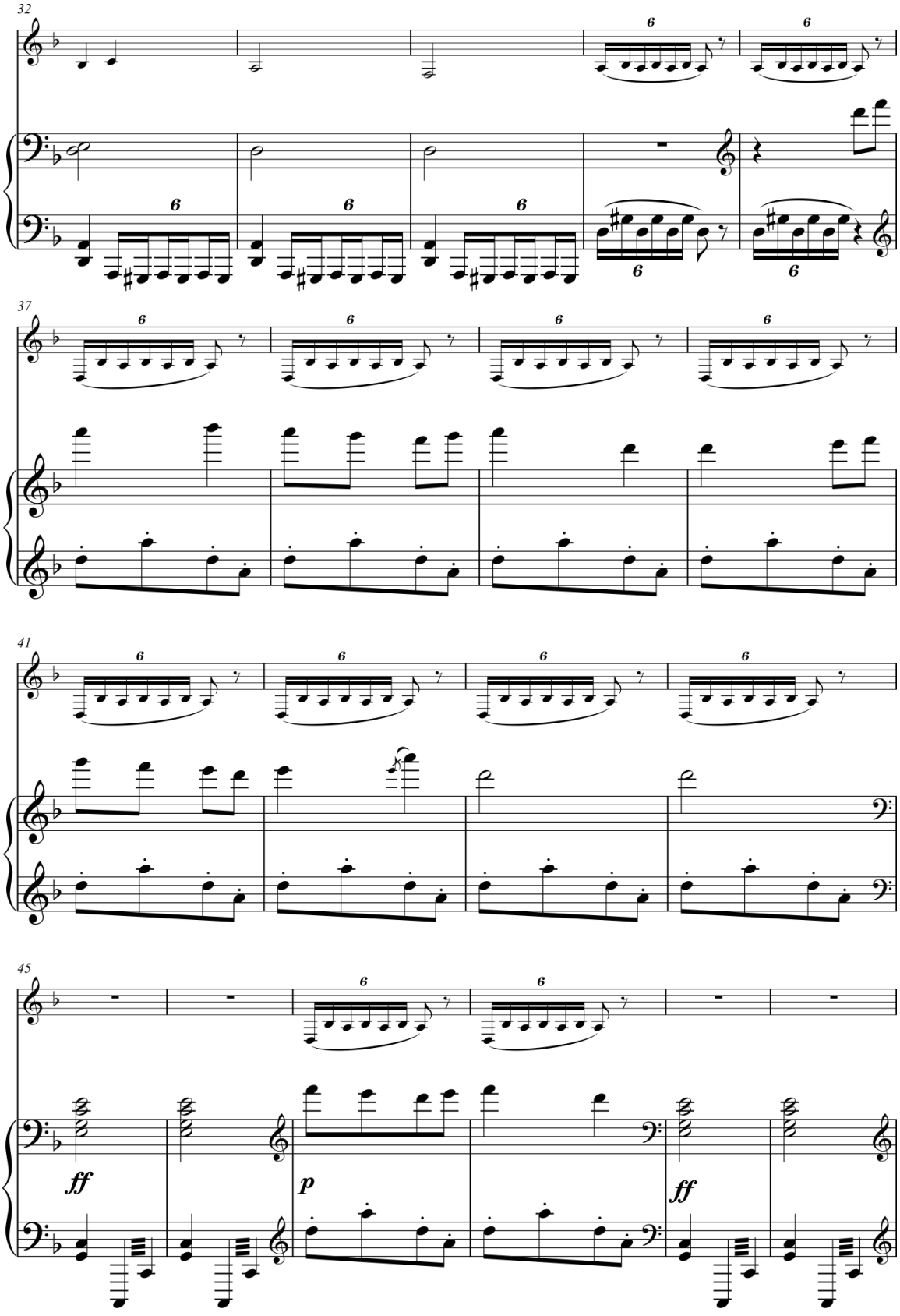
8va
157
12
ff passionato
ff sf
sf
sf
sf
sf
sf
sf
sf
161
ff
ff
sf

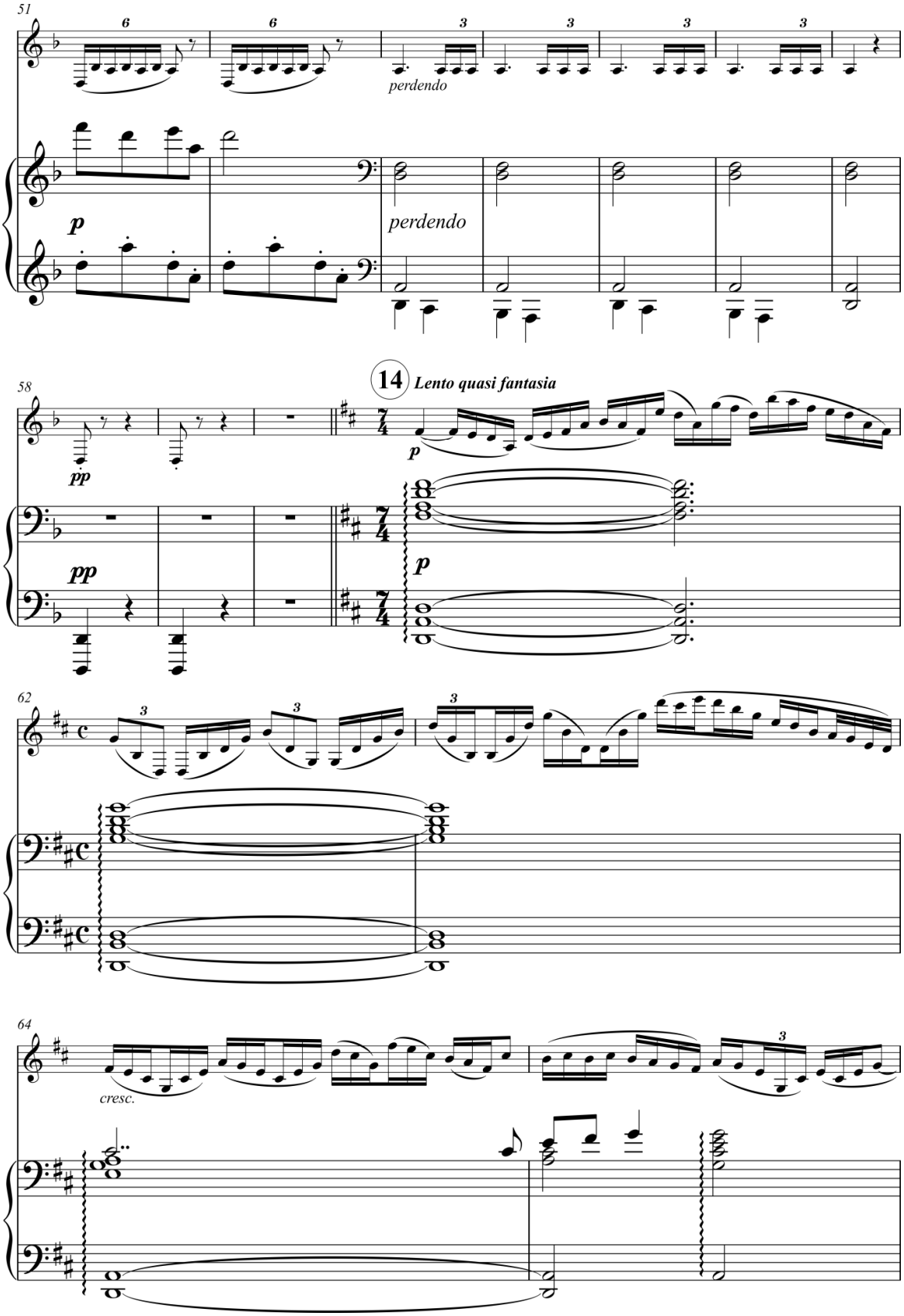

164
sf
166
marc. e sost.
marc. e sost.
169
sf
sf
sf
sf

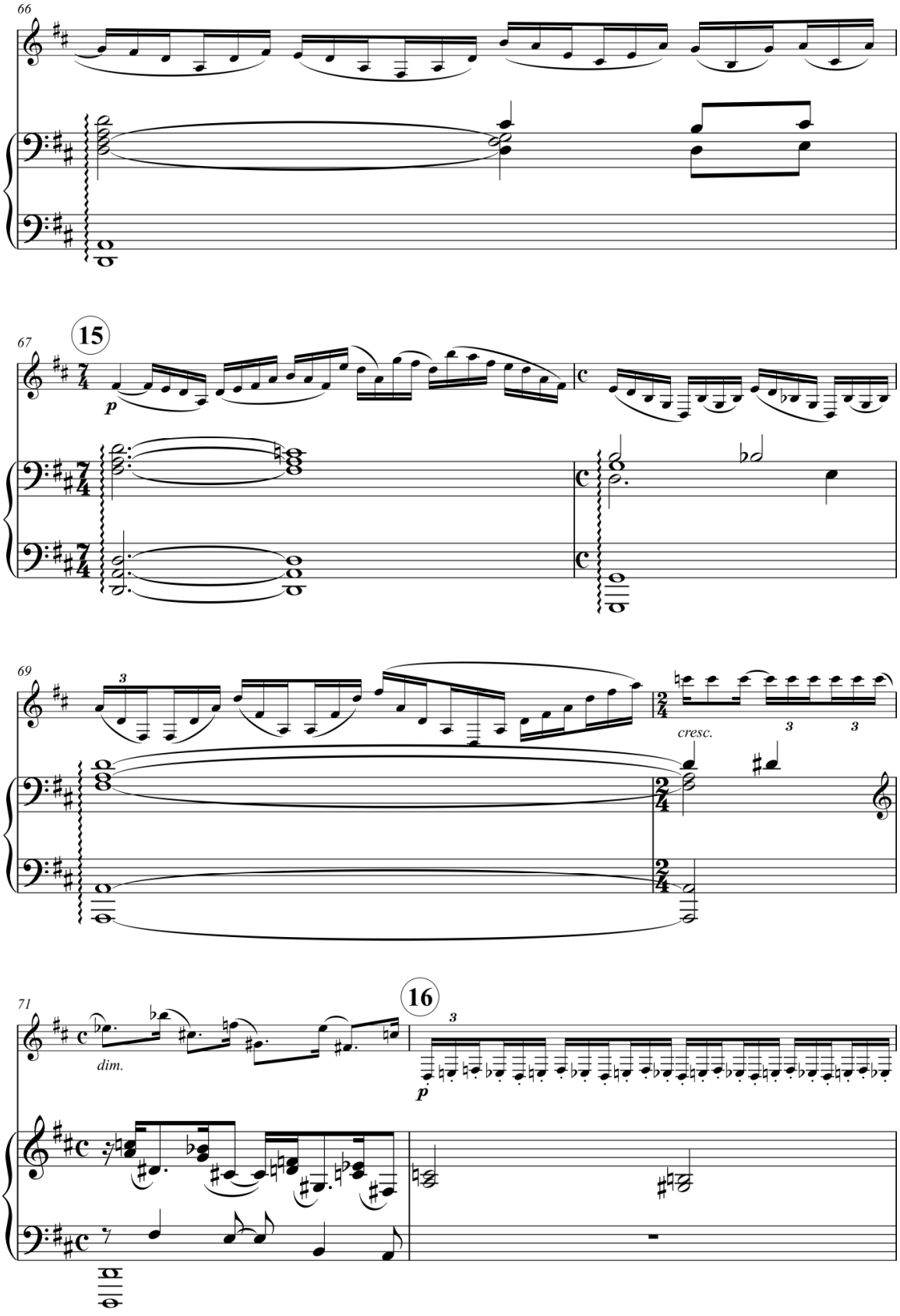
II

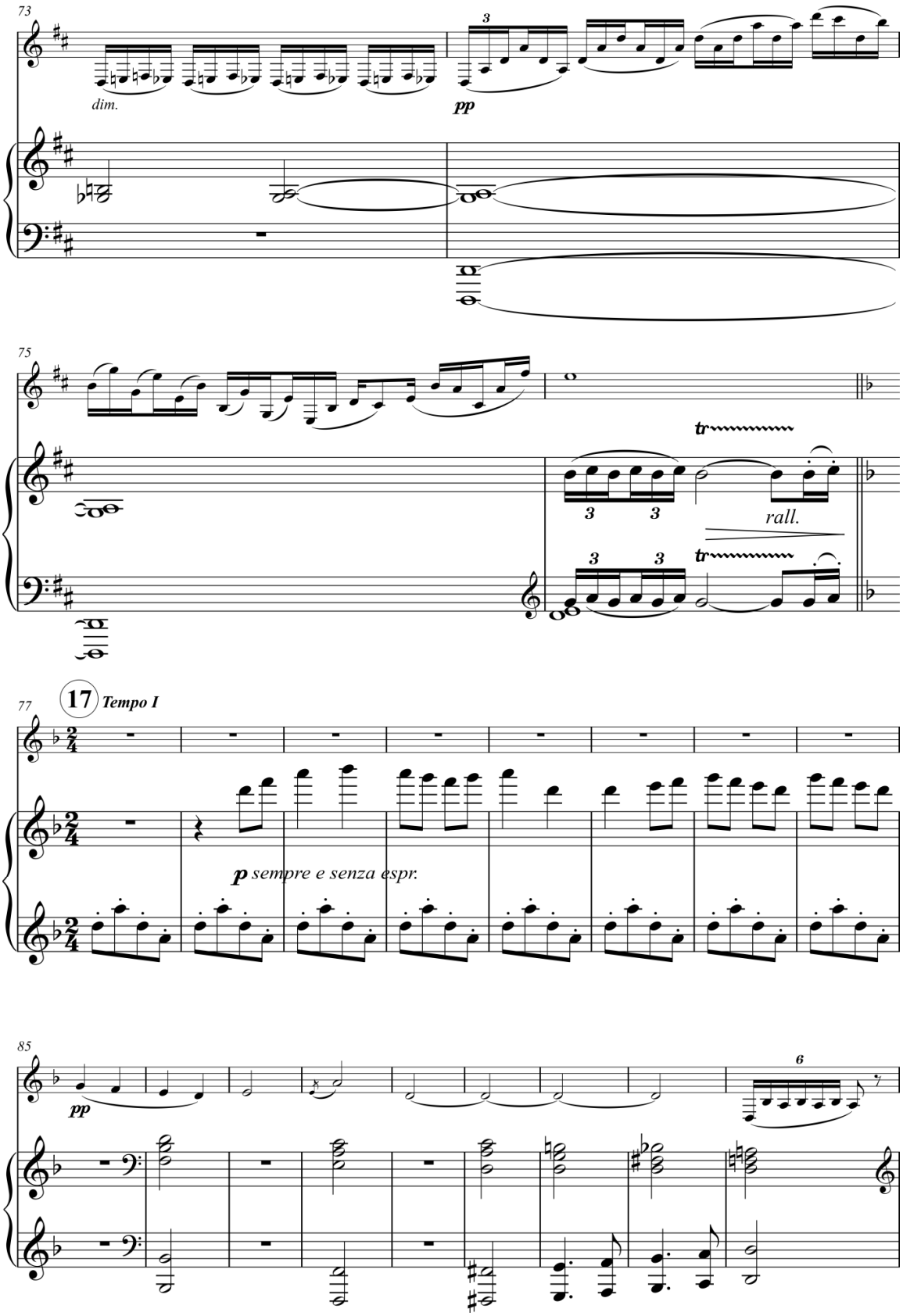


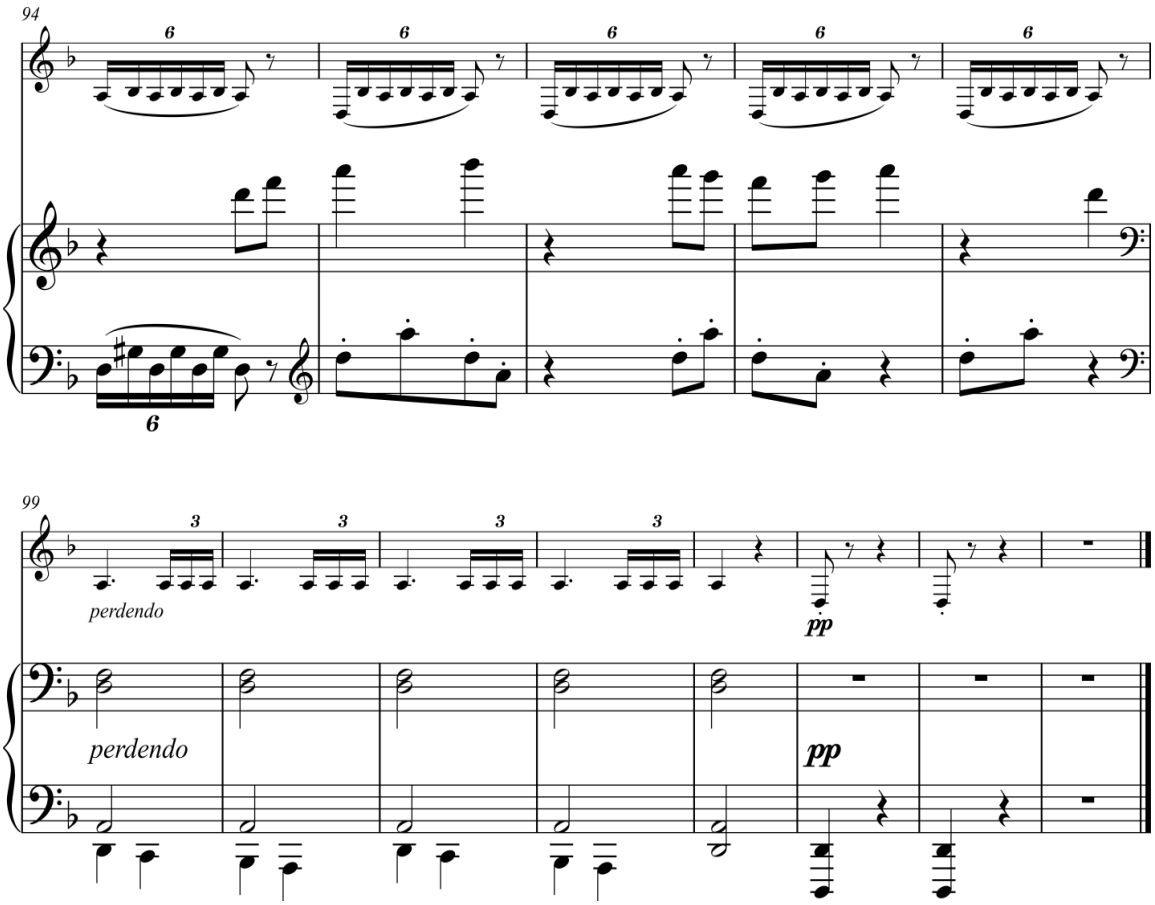

15
13
p sempre e senza espr.
20
24
28

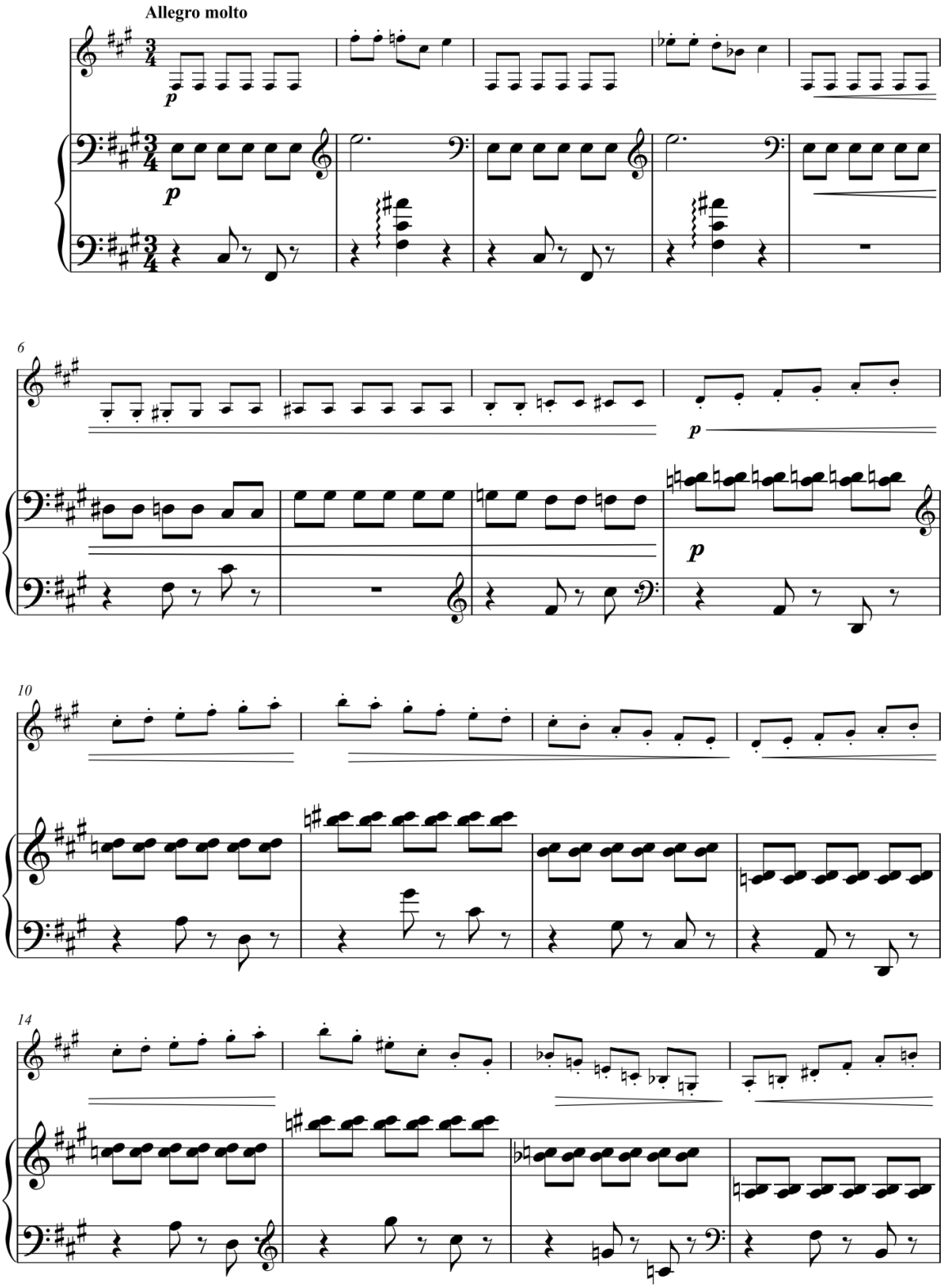

32
37
41
45
ff
p
ff

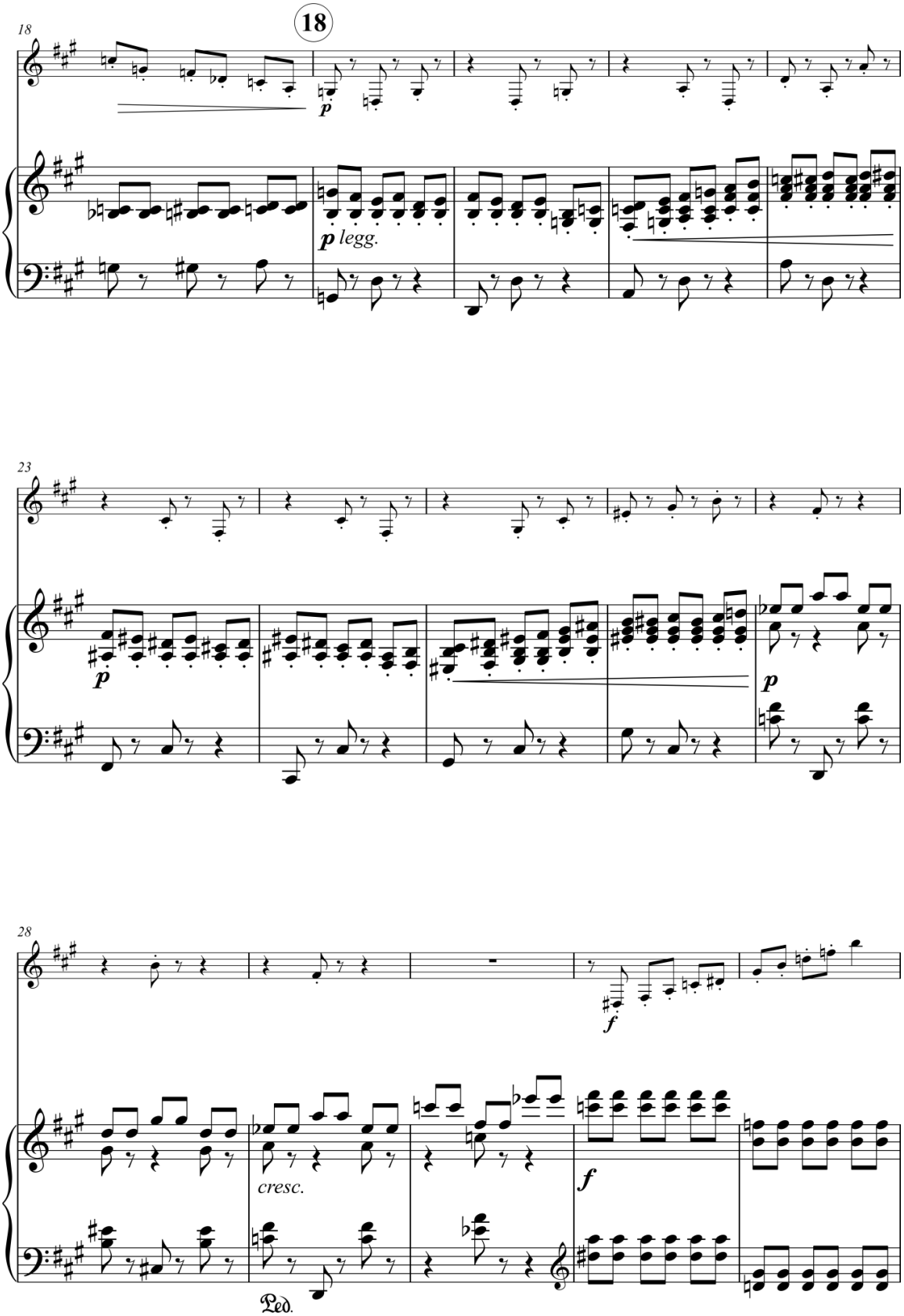

51
perdendo
p
perdendo
58
14
Lento quasi fantasia
pp
pp
p
p
62
64
cresc.

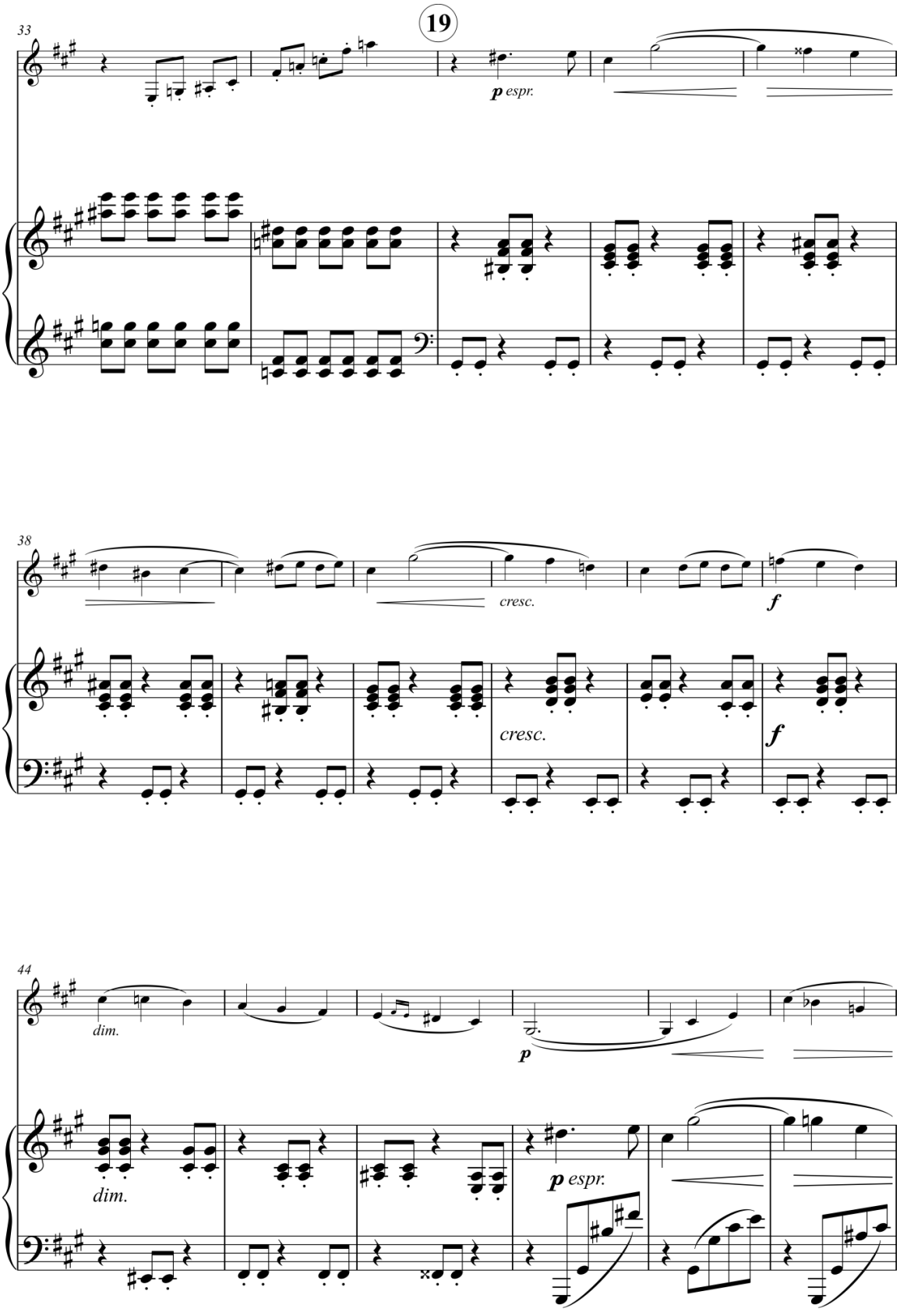

66
67
15
p
69
3
cresc.
71
16
dim.
p

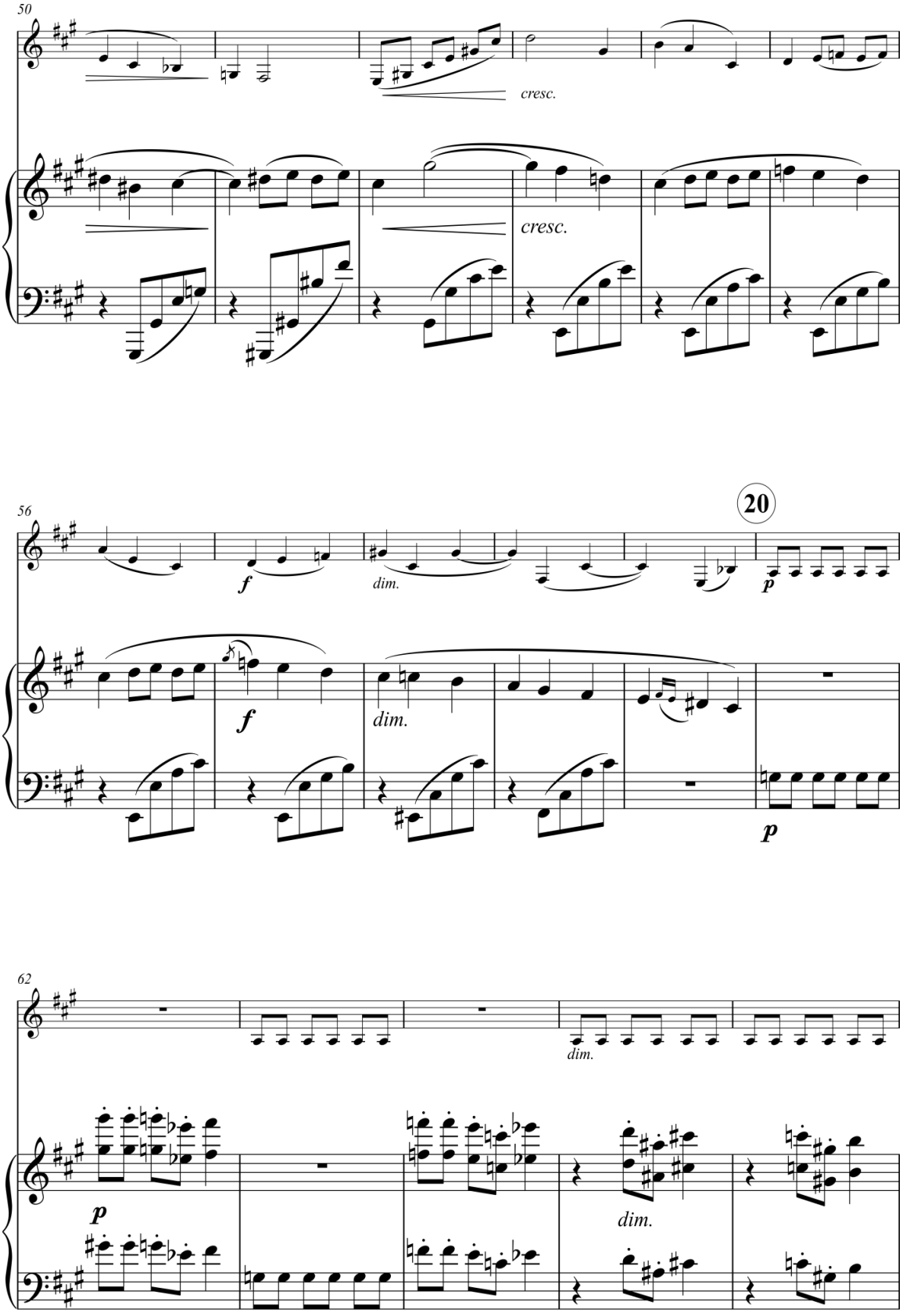

73
dim.
pp
75
tr
rall.
77
17 Tempo I
p sempre e senza espr.
85
pp
6

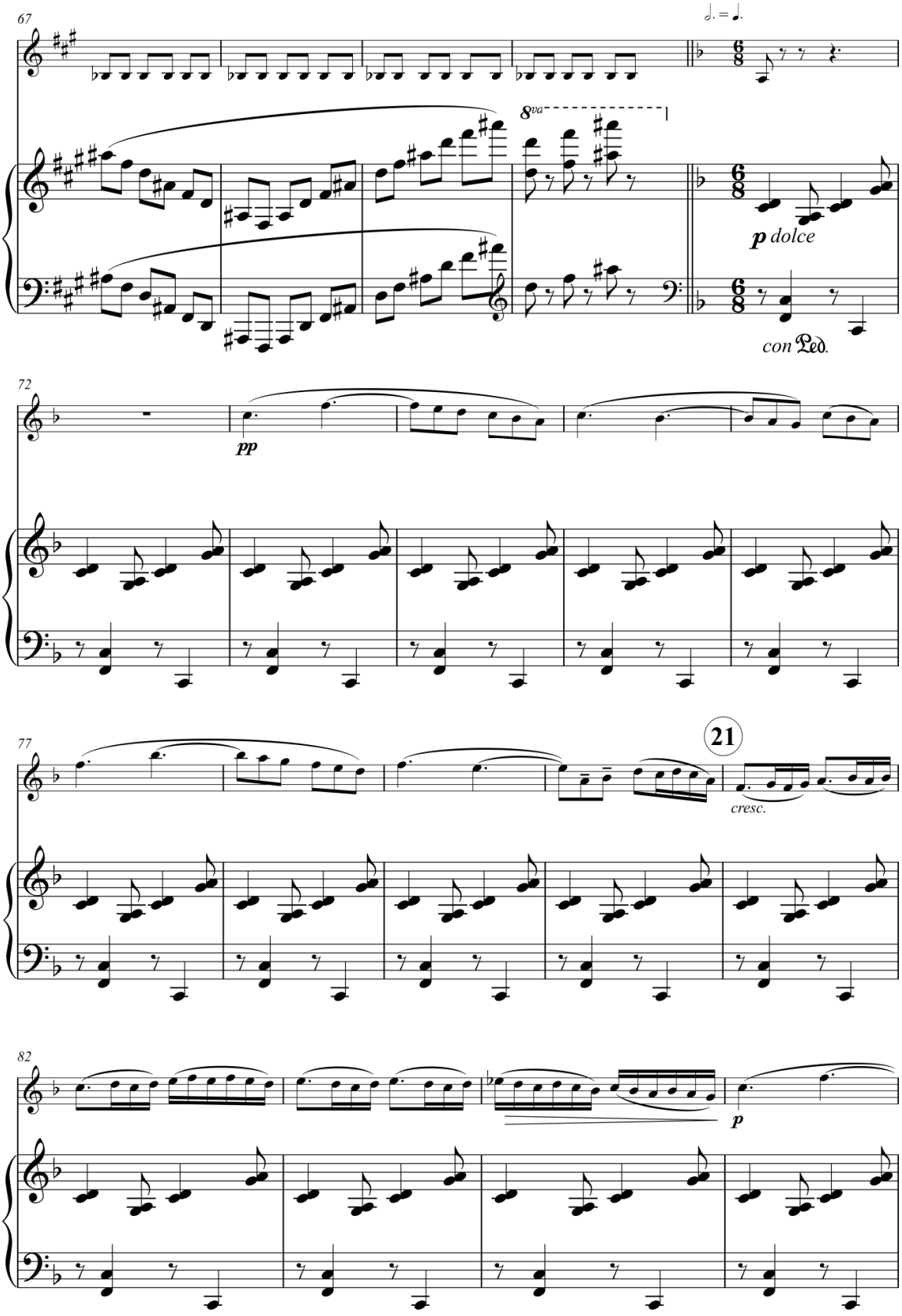

94
99
perdendo
pp
perdendo
pp

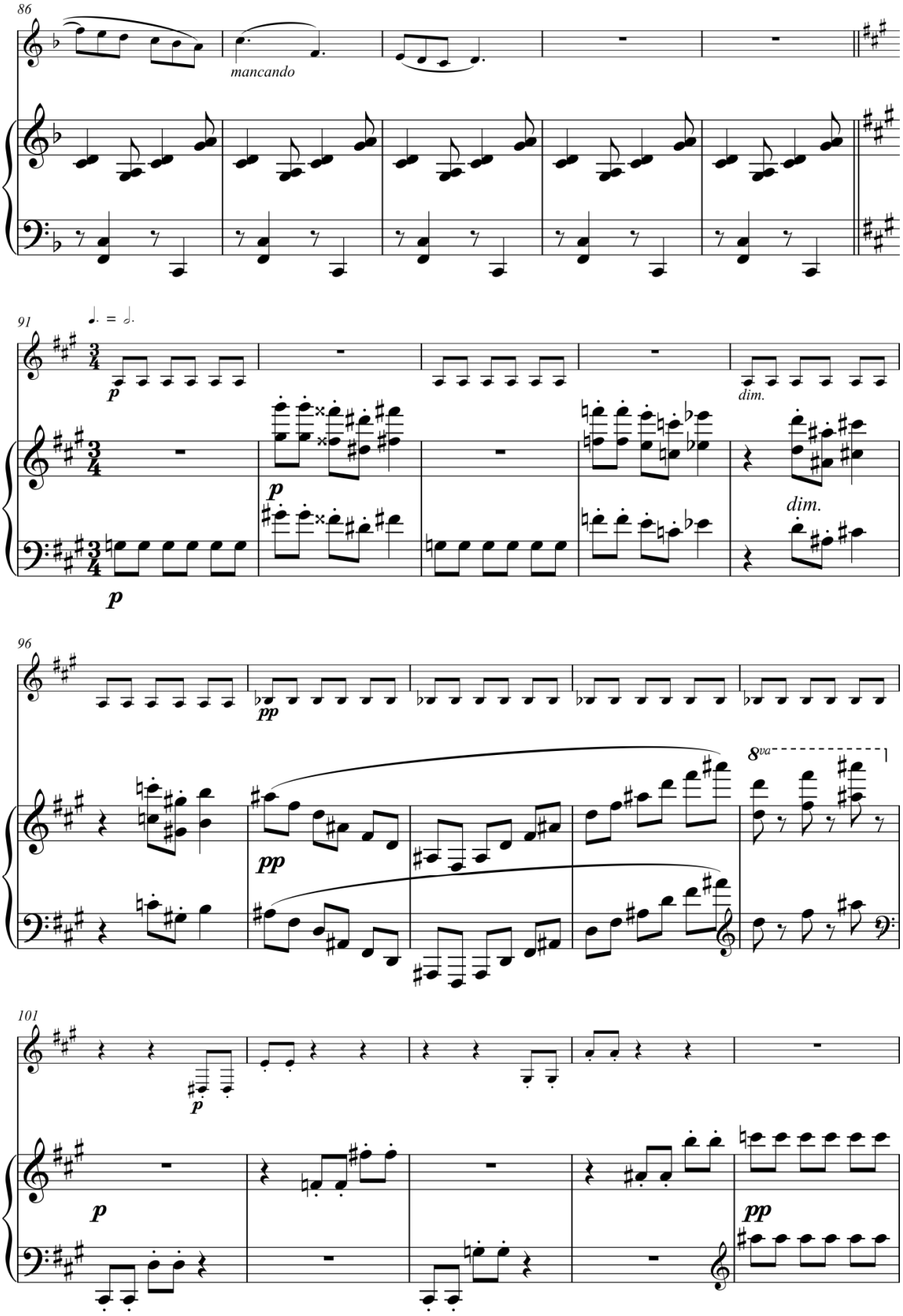

Allegro molto
p
p
6
p
p
10
14

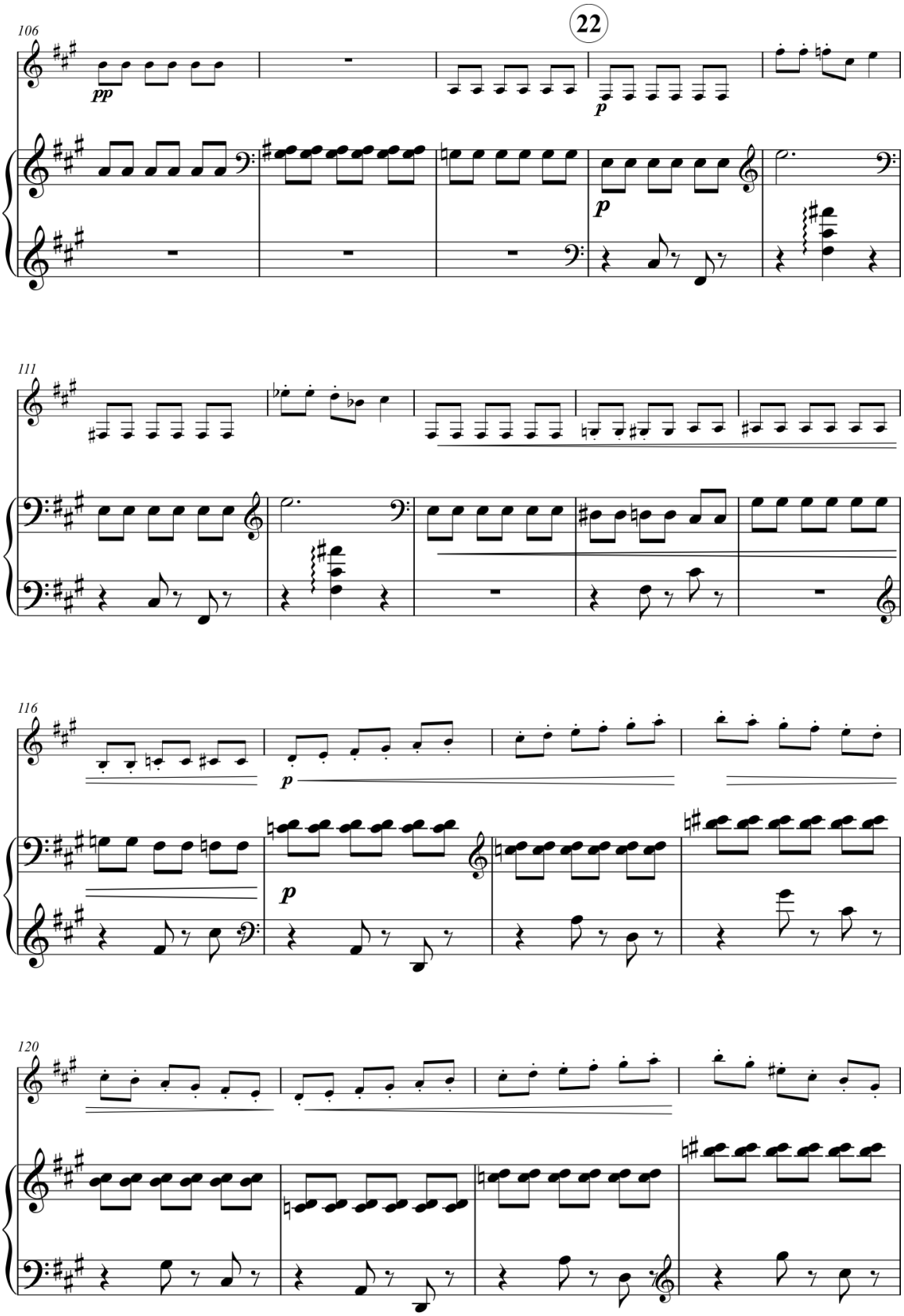

18
18
p
p legg.
23
p
p
28
f
cresc.
f
Ped.

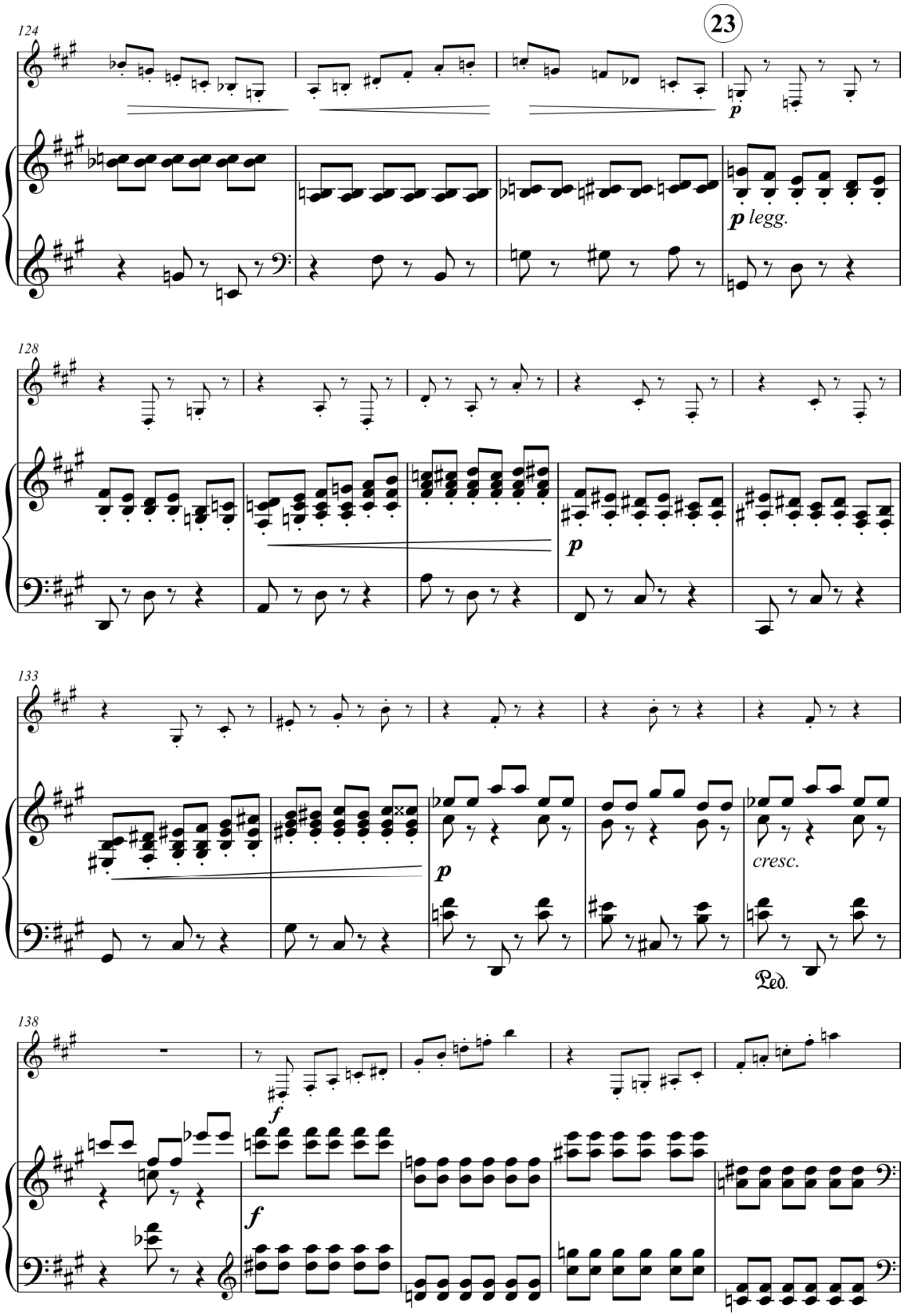

33
19
p espr.
38
cresc.
f
cresc.
f
44
dim.
p
dim.
p espr.

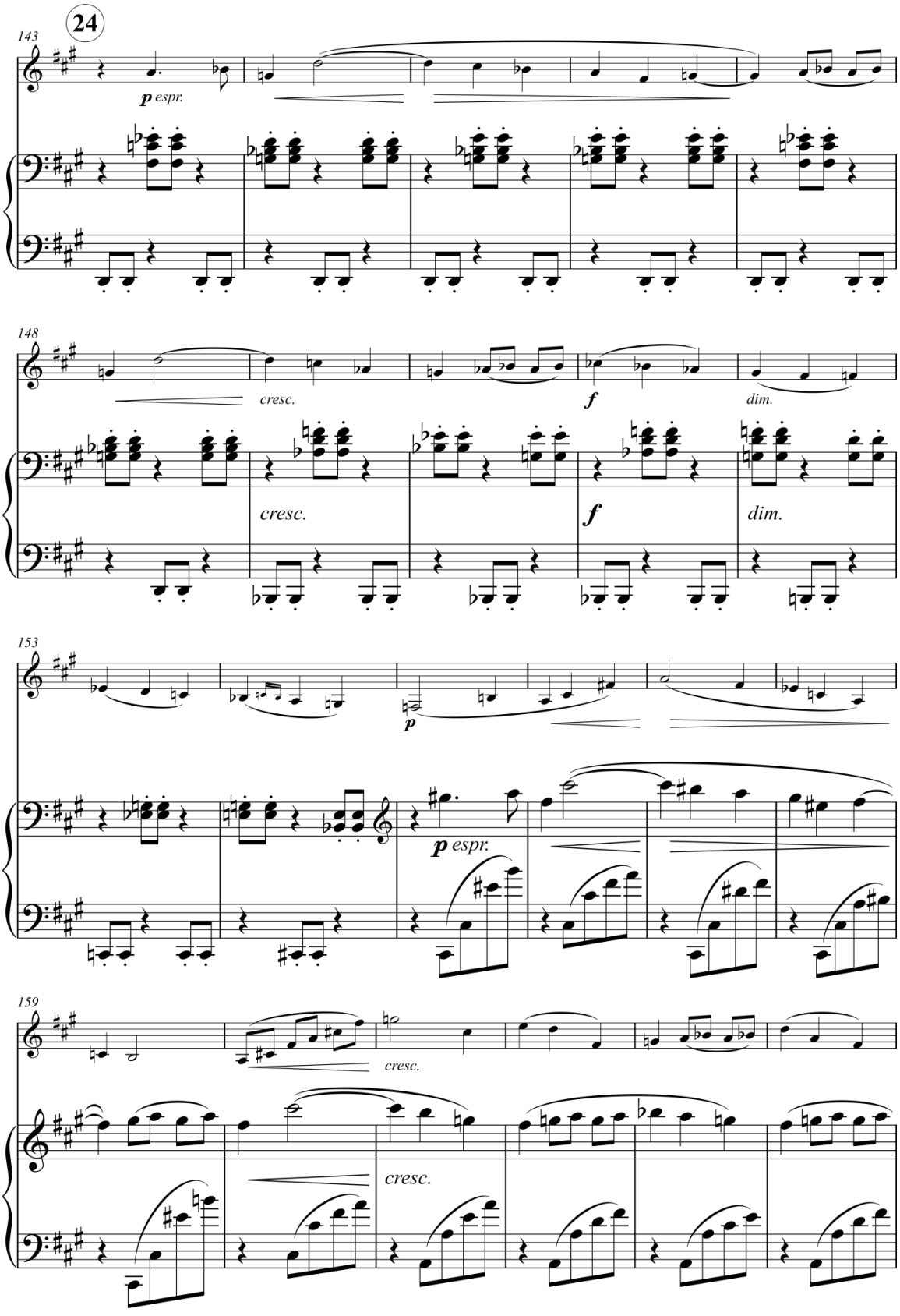

50
cresc.
cresc.
56
20
f
dim.
p
f
dim.
p
62
dim.
p
dim.

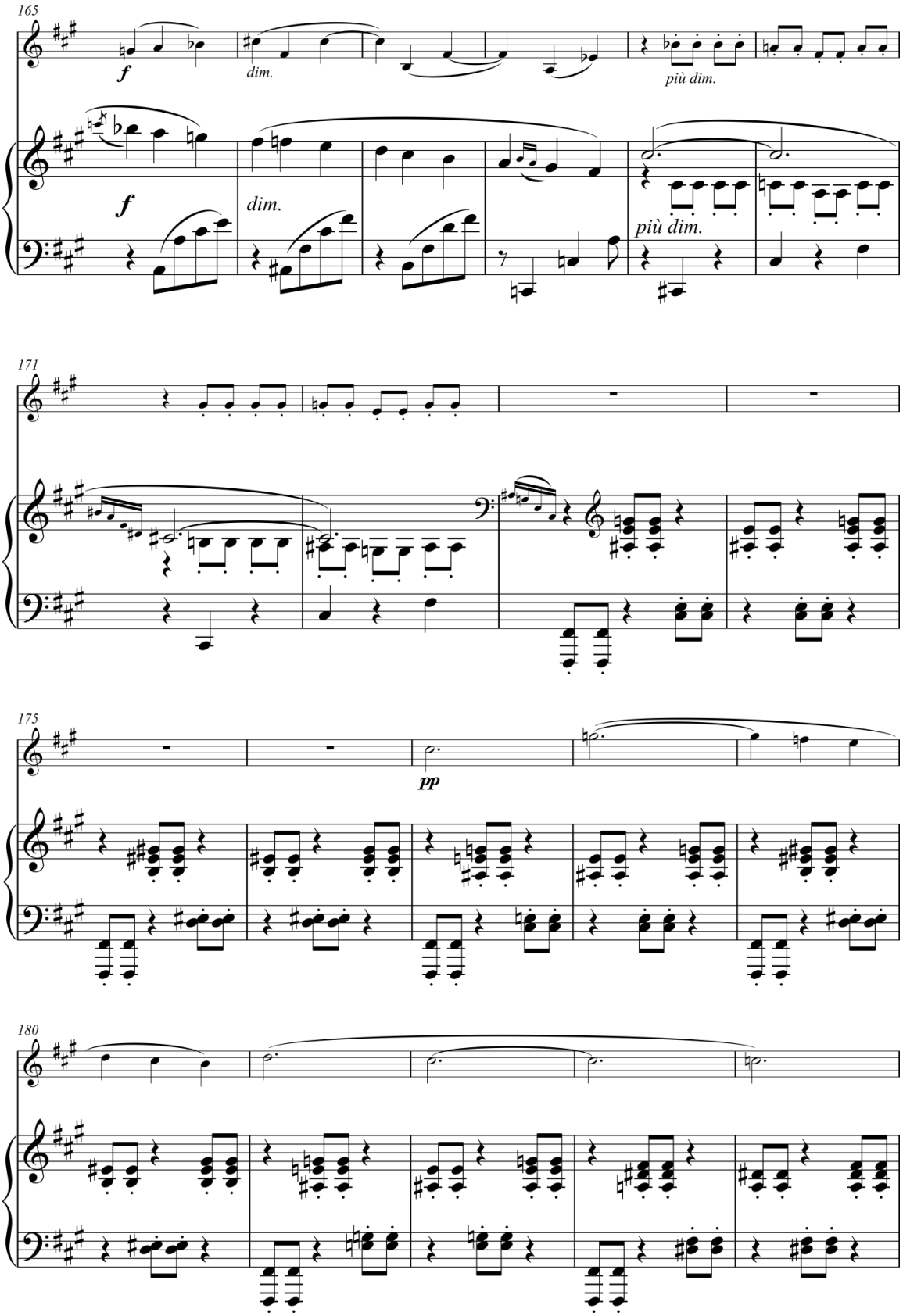

67
8va
p dolce
con Ped.
72
pp
77
21
cresc.
82
p

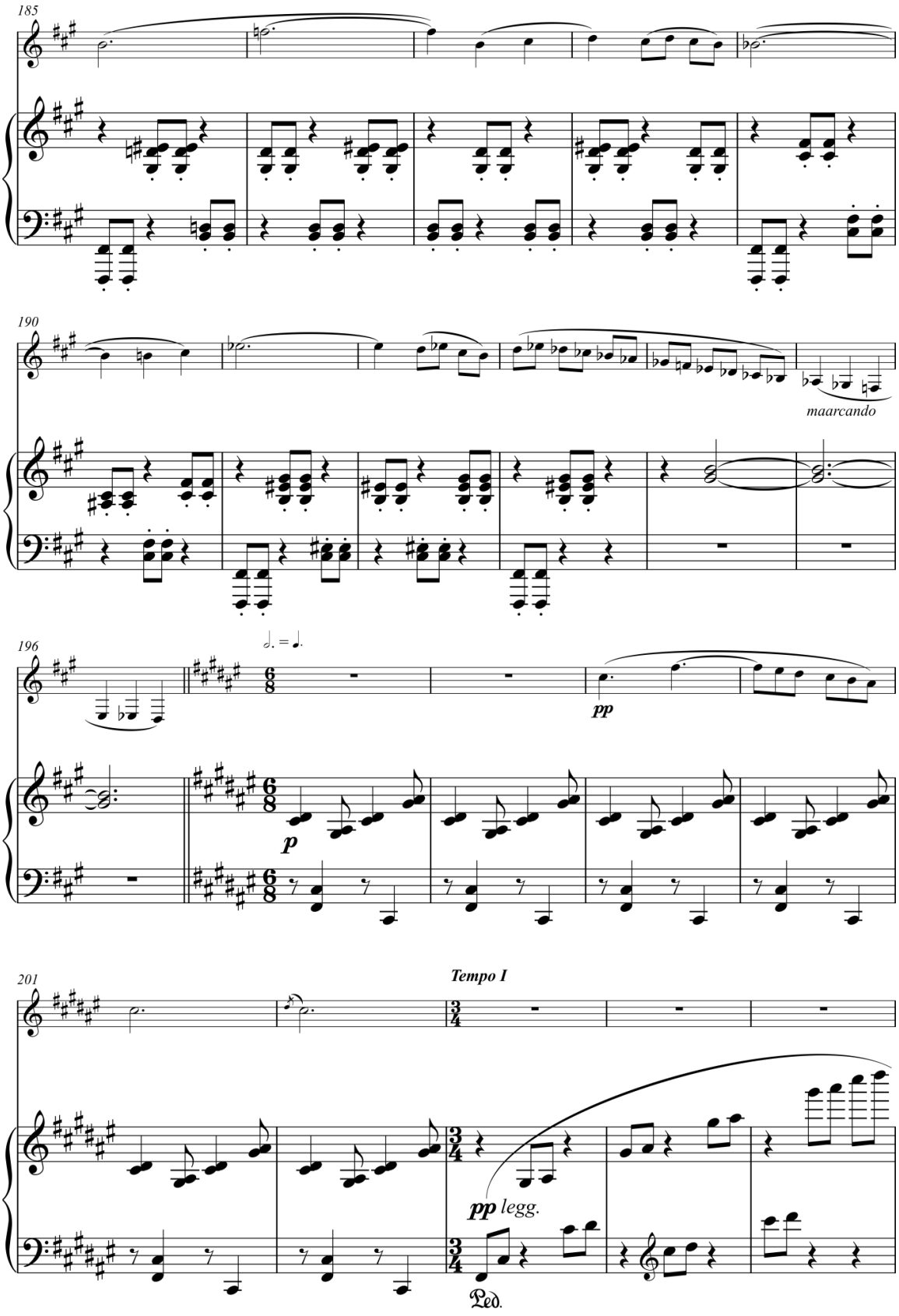

86
mancando
91
dim.
dim.
96
8va
101

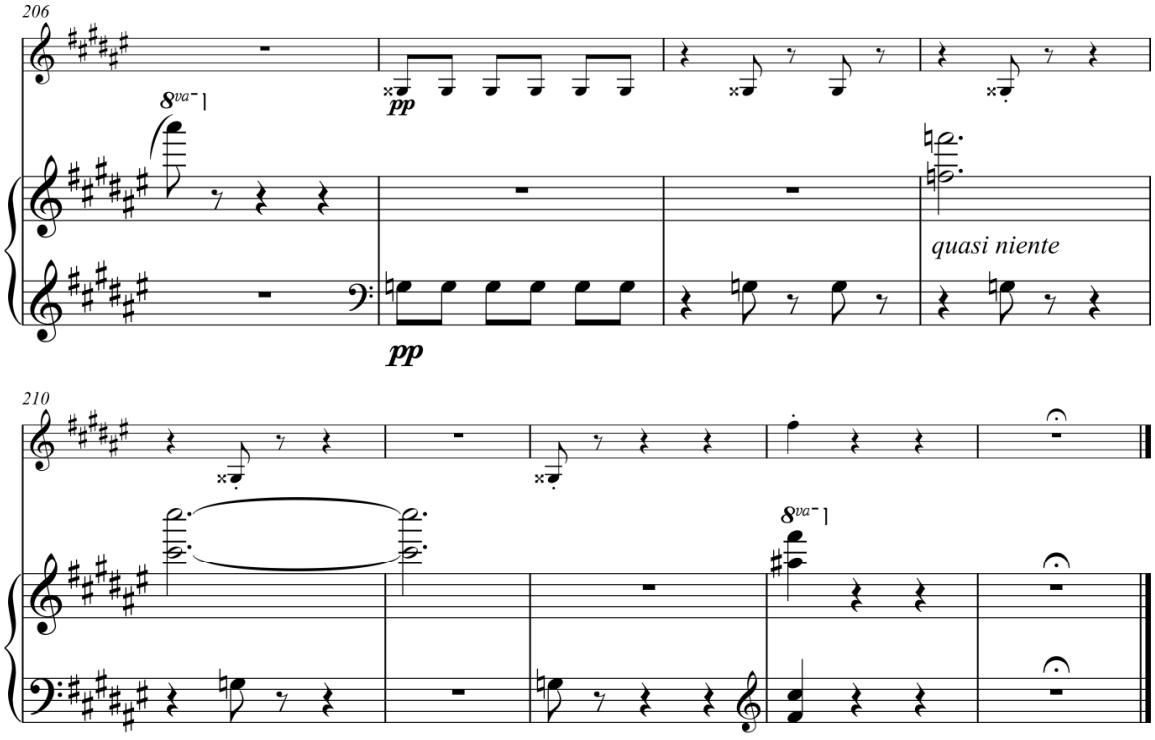

22
106
pp
p
p
111
116
p
p
120


124
23
p
p legg.
128
p
133
p
cresc.
Ped.
138
f
f


24
143
p espr.
148
cresc.
f
dim.
153
p espr.
159
cresc.
cresc.


165
f
dim.
più dim.
f
dim.
più dim.
171
175
pp
180


185
190
maarcando
196
pp
p
Tempo I
201
pp legg.
Ped.



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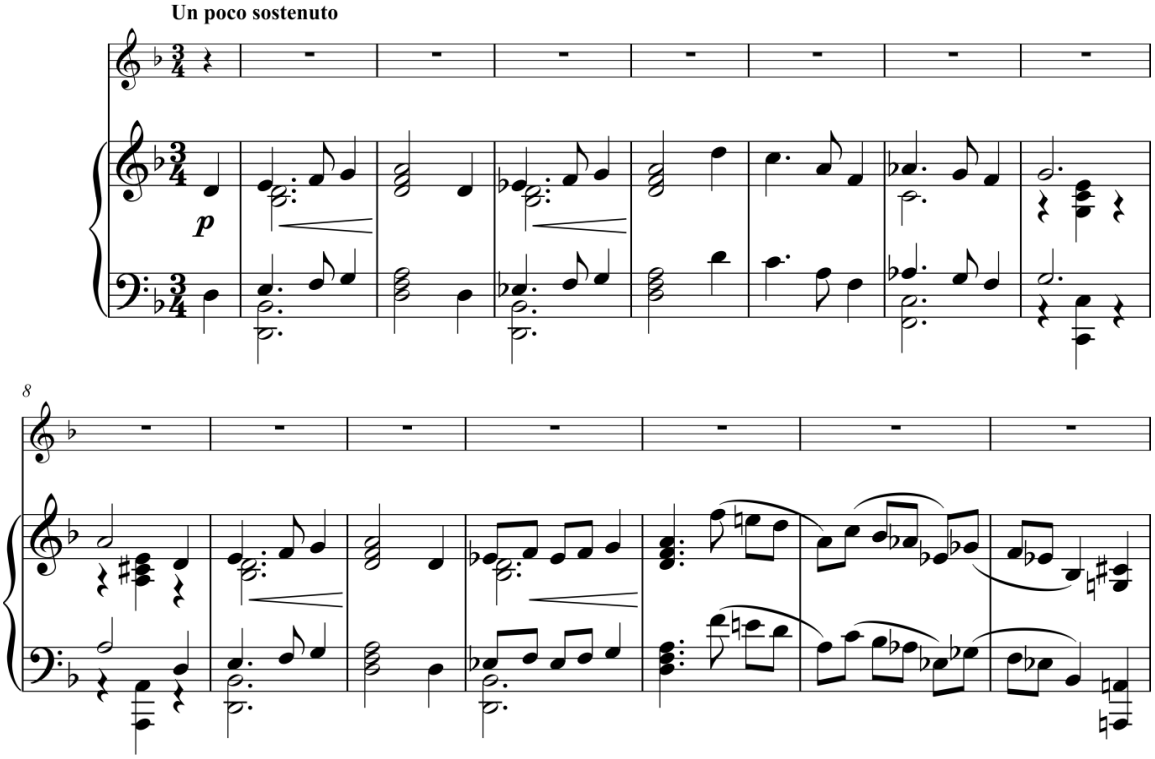
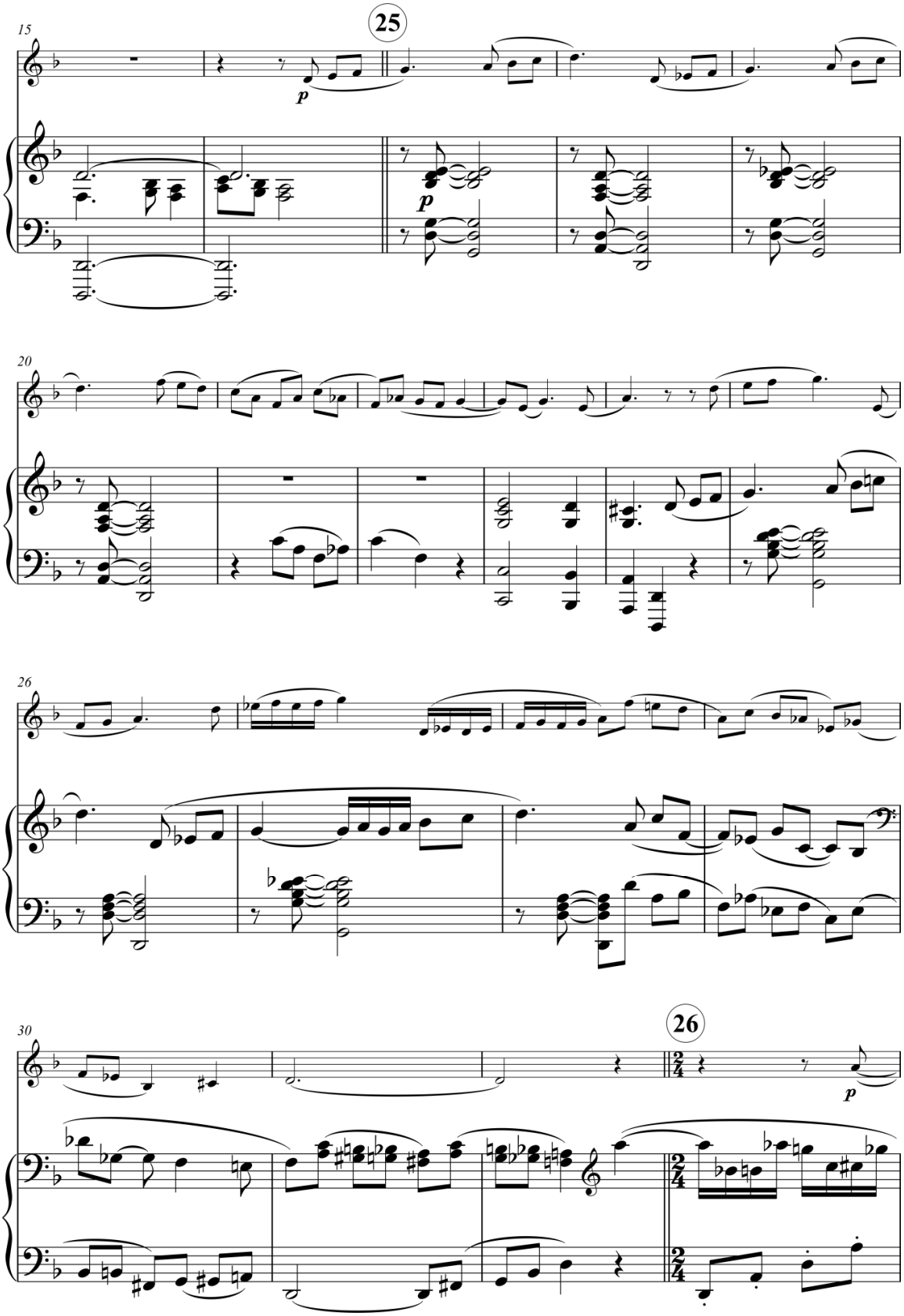
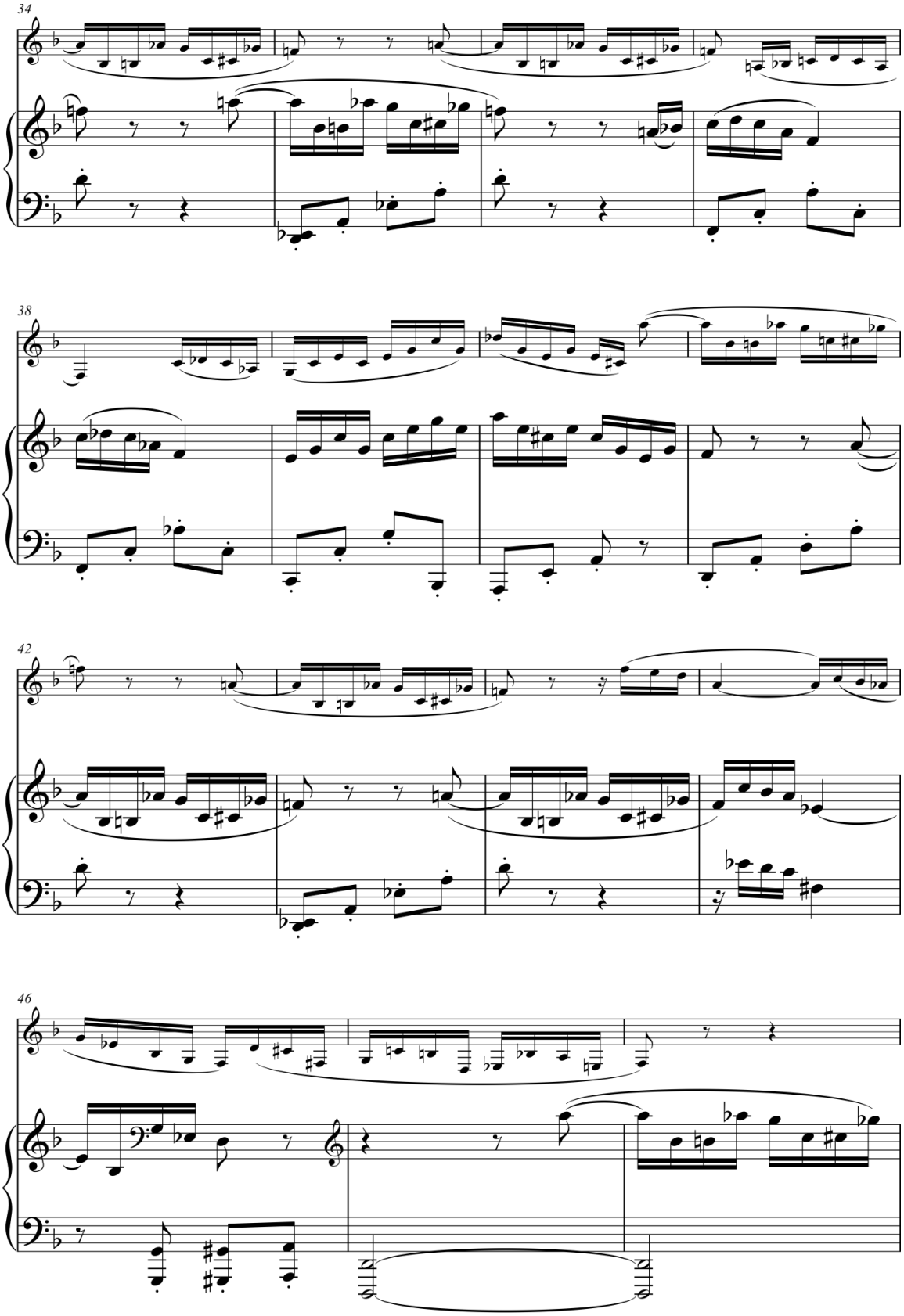
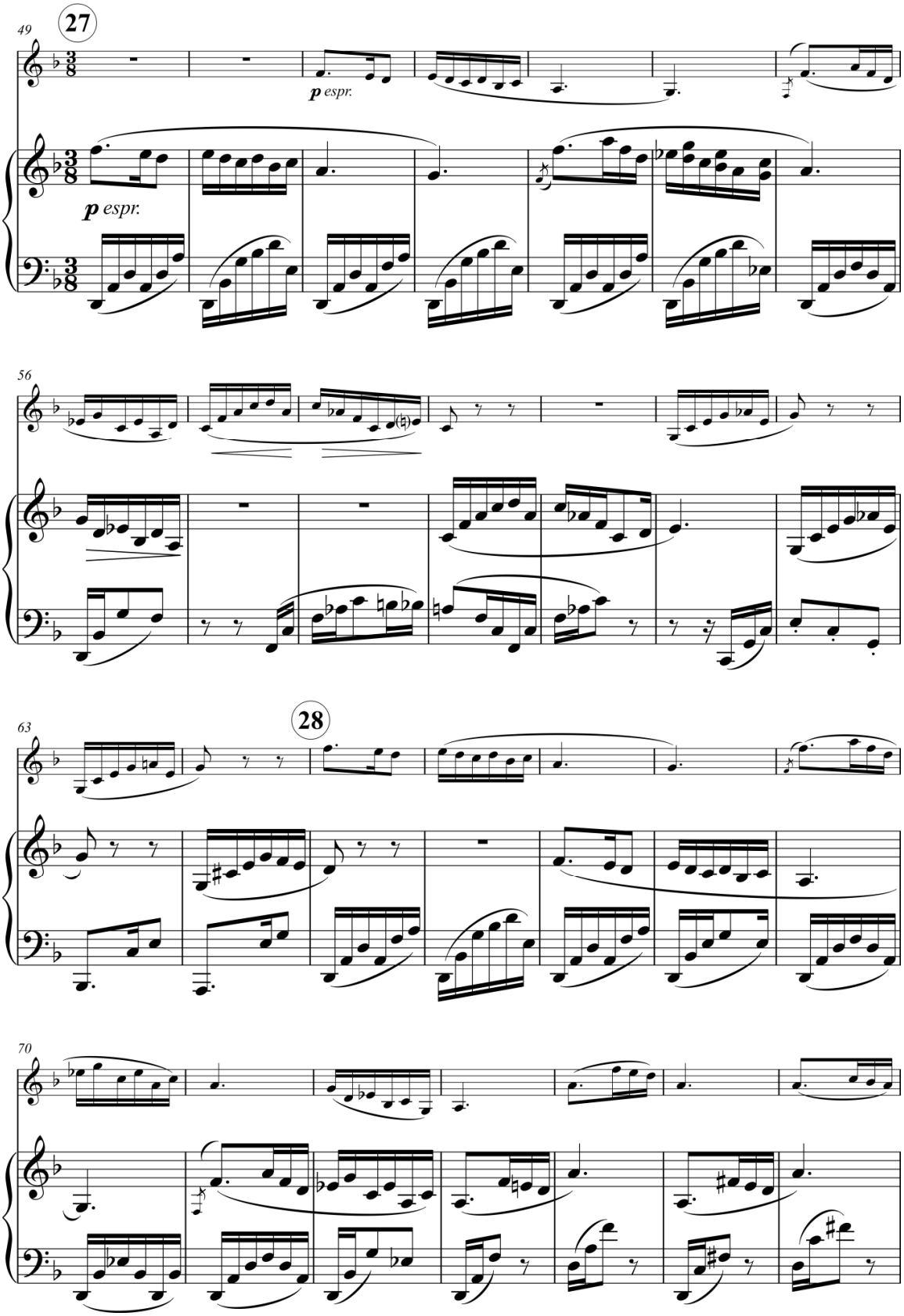
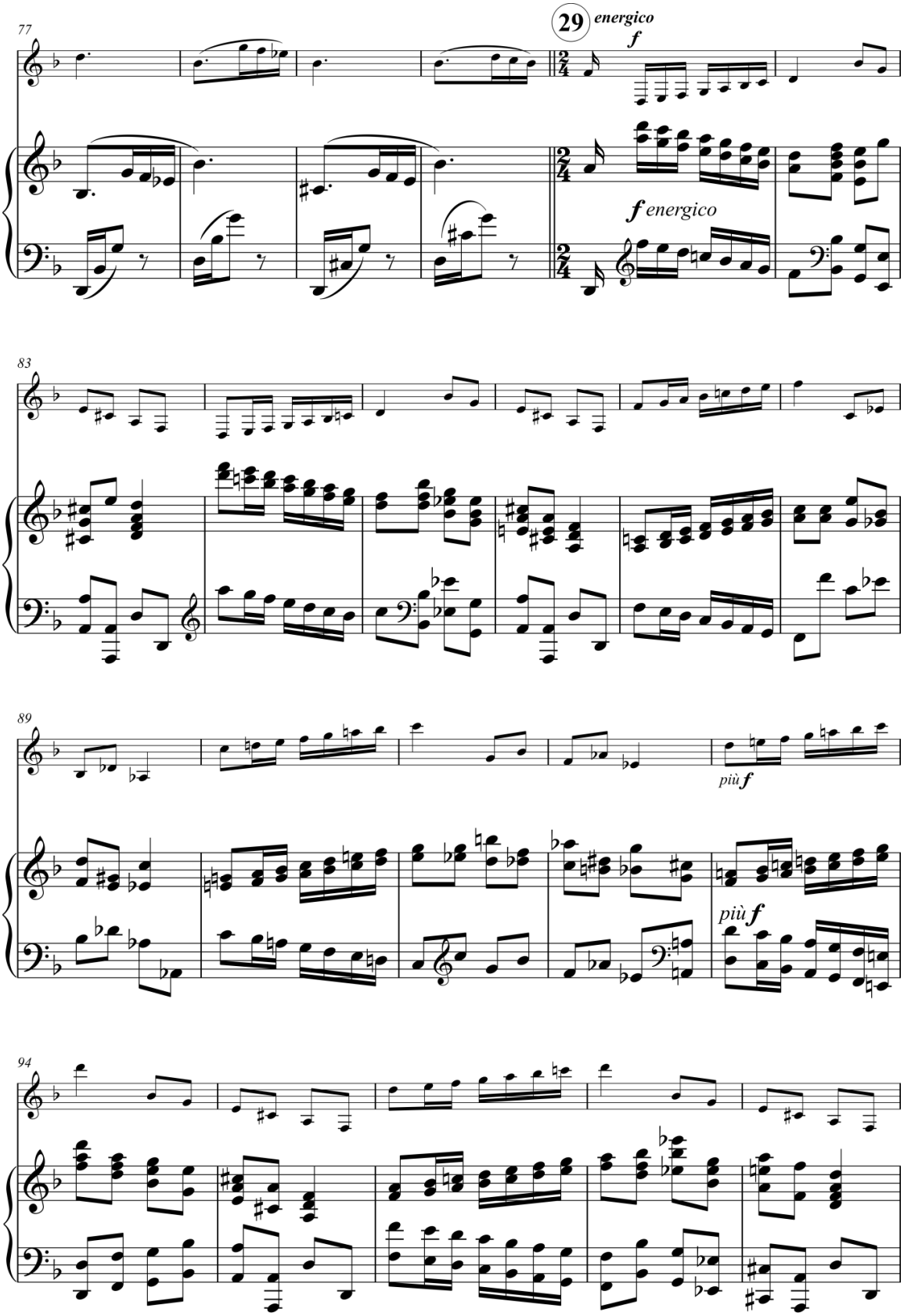
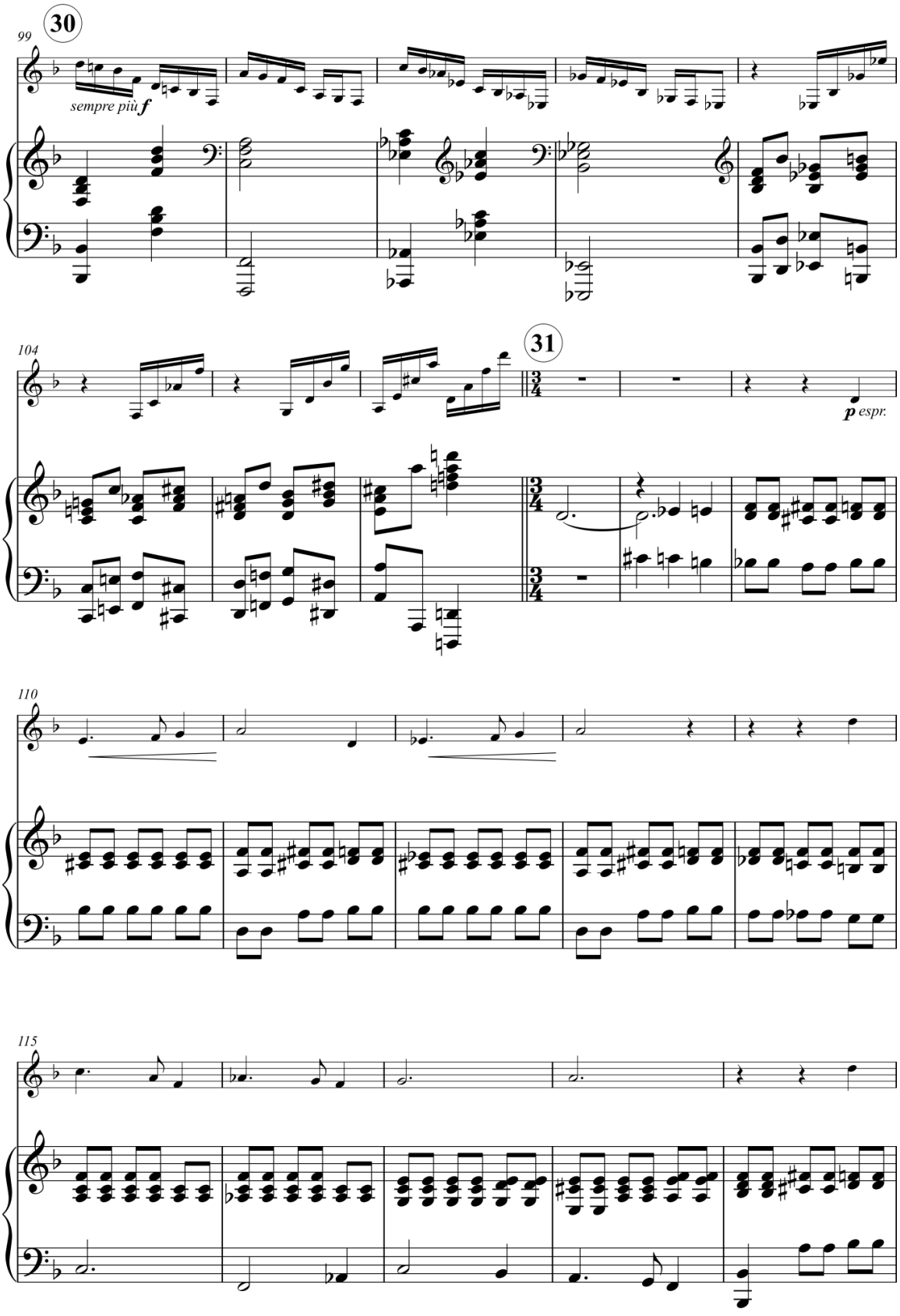


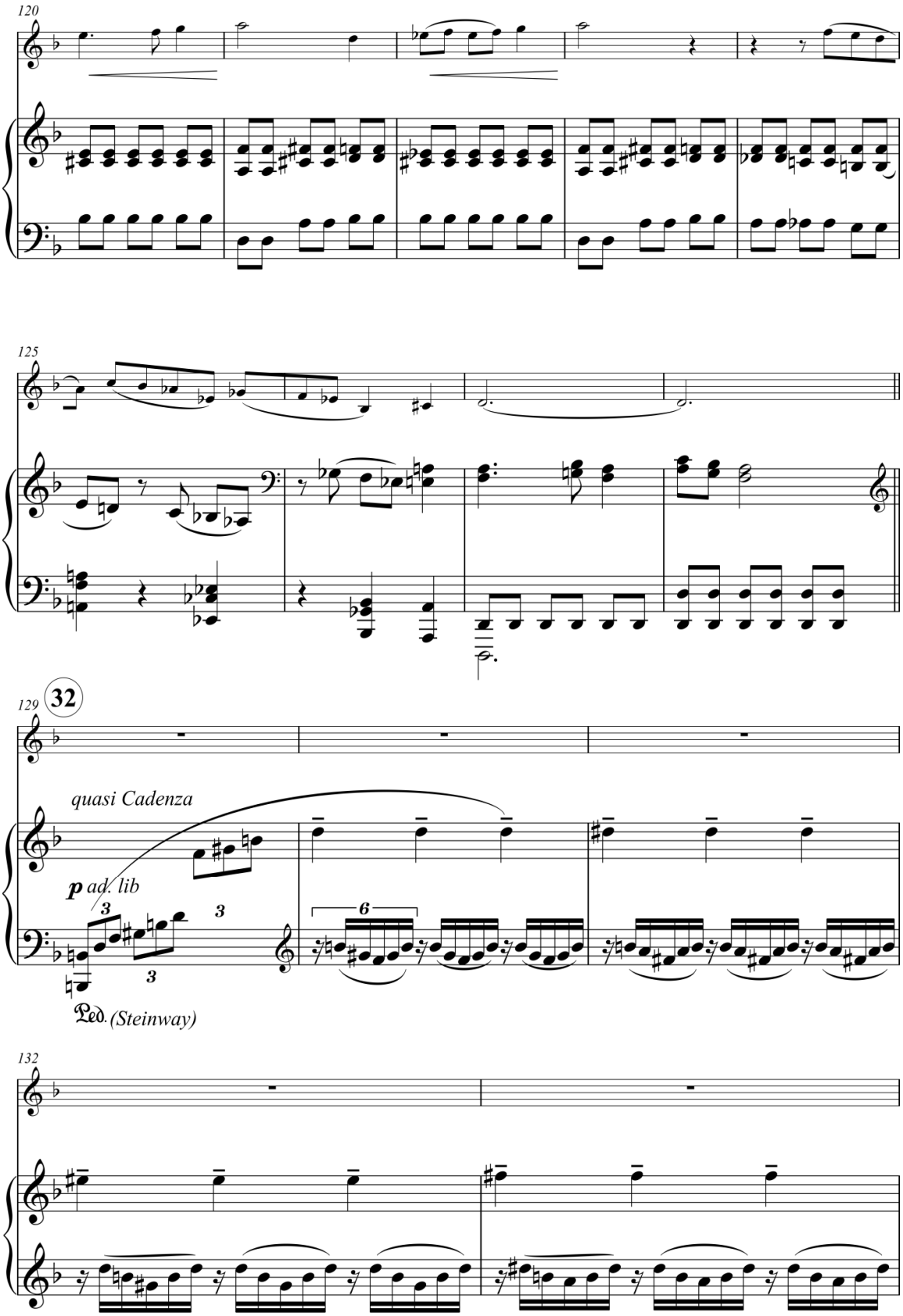

15
25
p
p
20
26
30
26
p

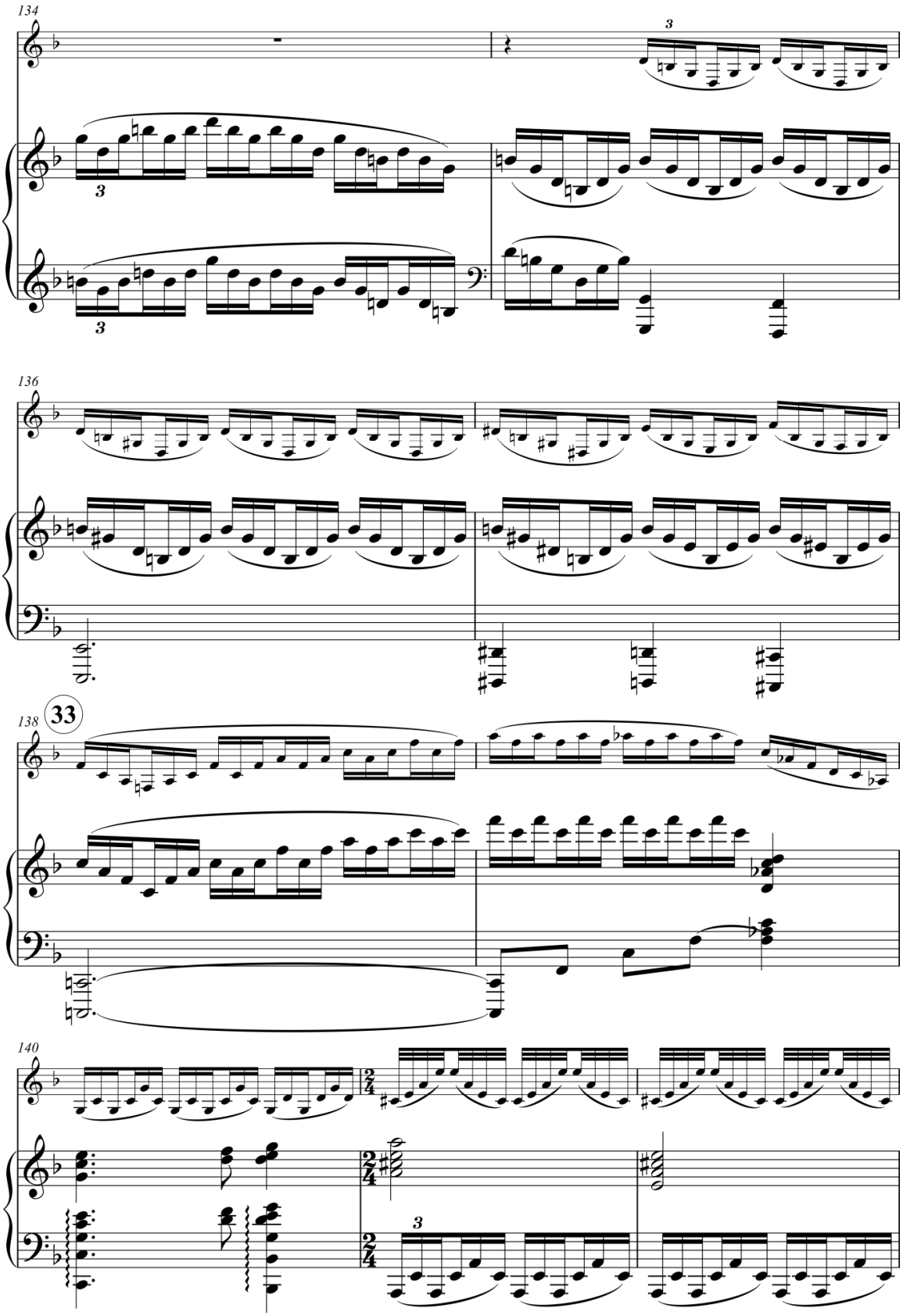

34
38
42
46

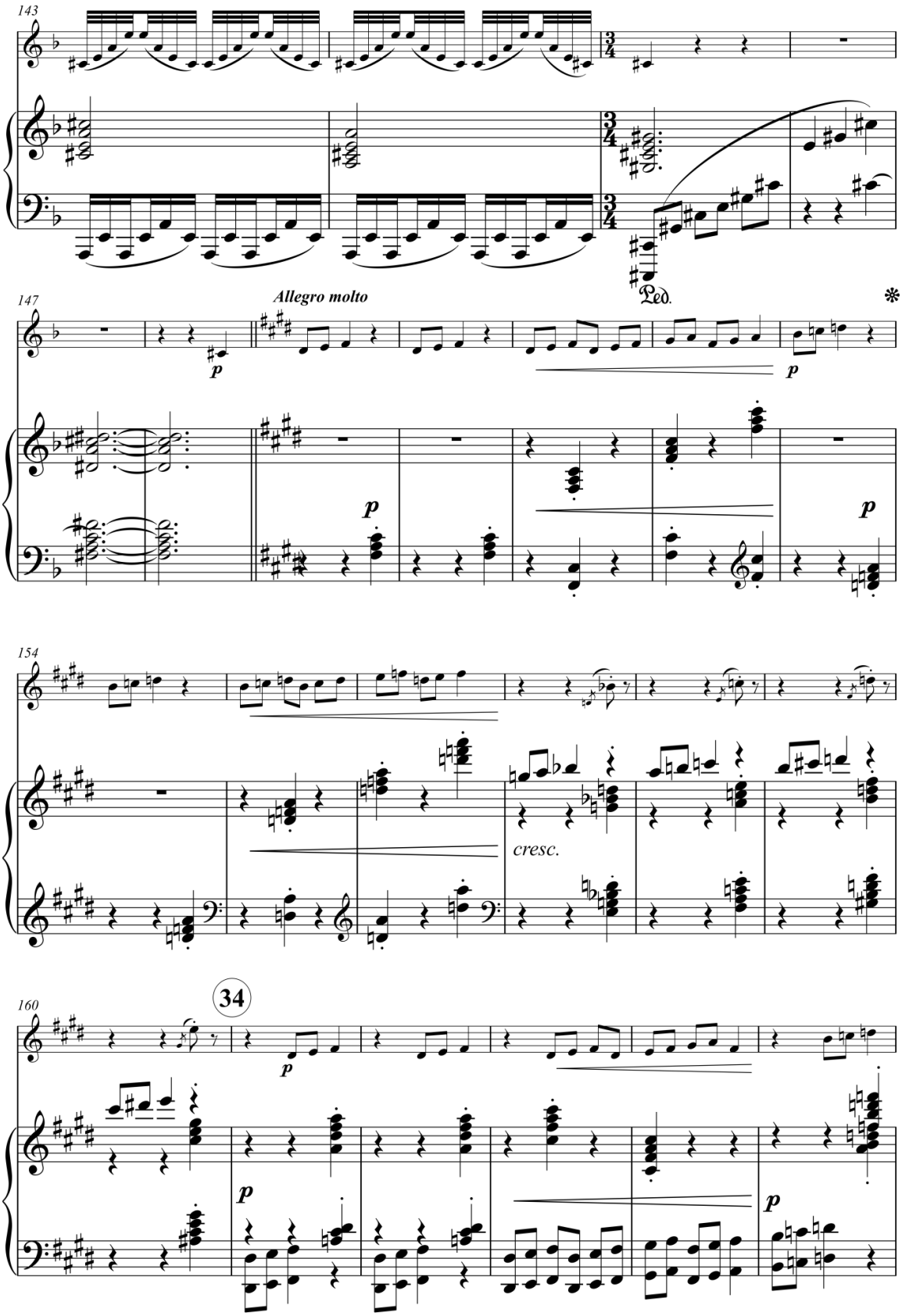

49
27
p espr.
p espr.
56
63
28
70

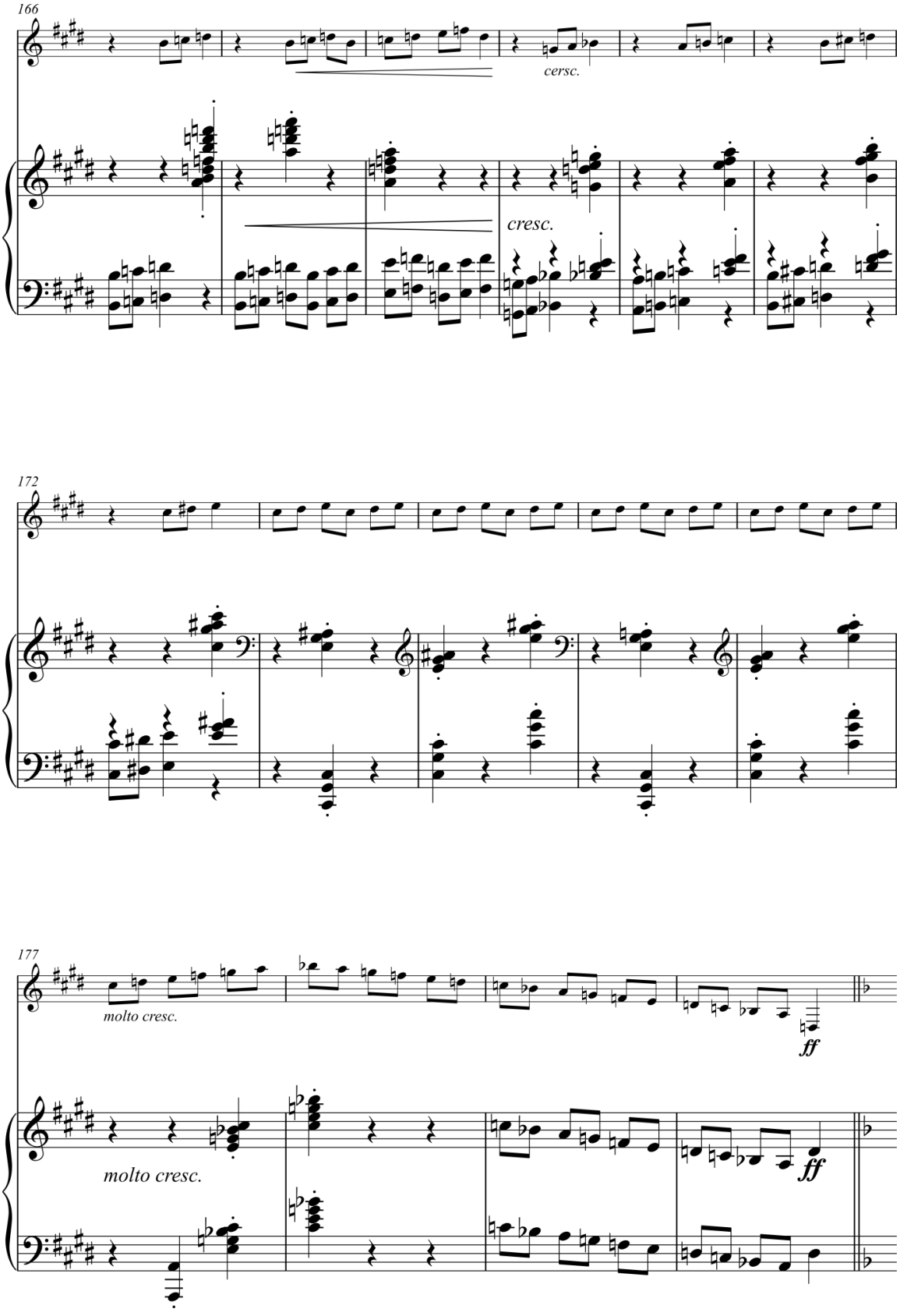

77
29
energico
f
2/4
f energico
83
89
più f
più f
94

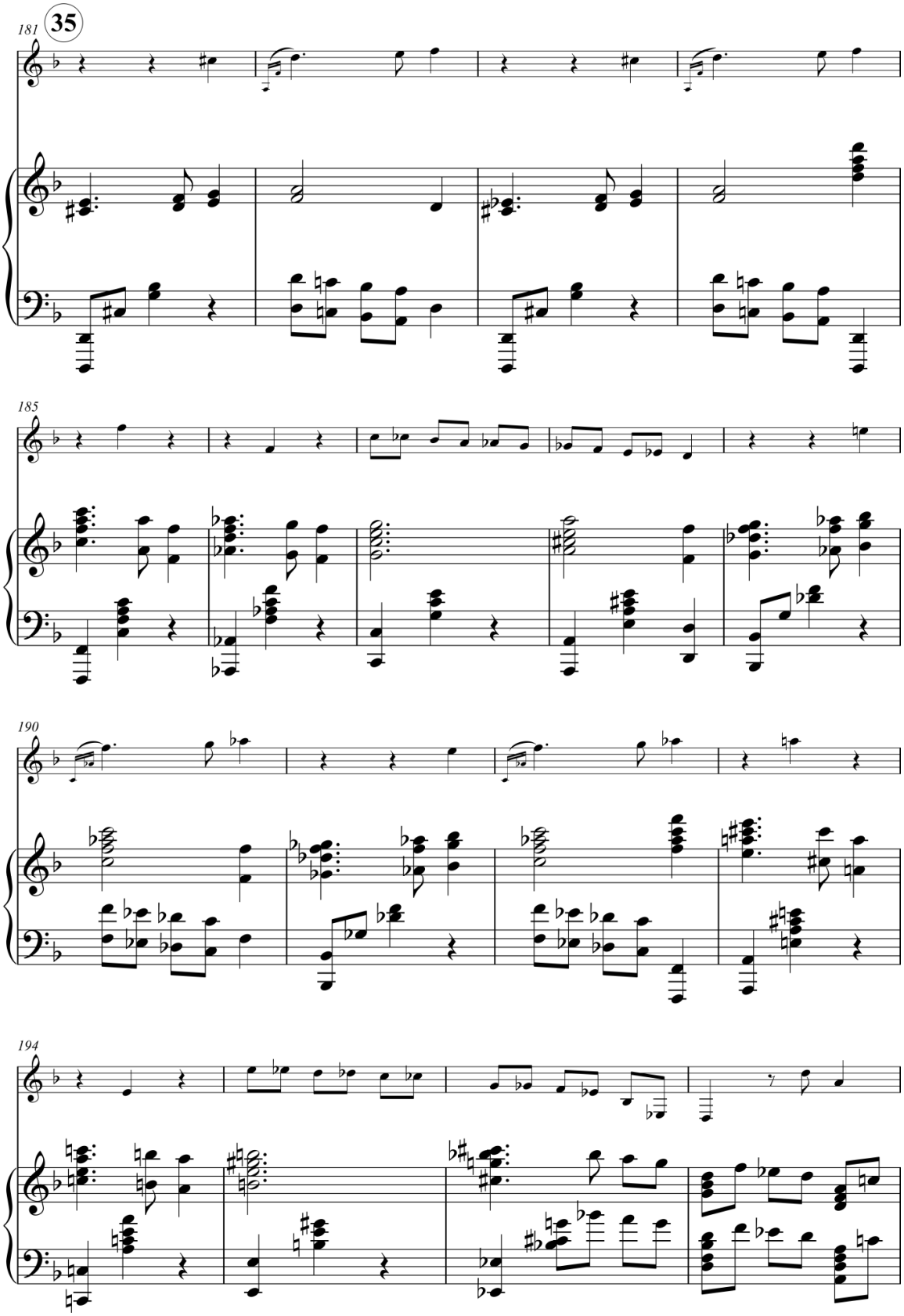

99
30
sempre più f
104
31
p espr.
110
115

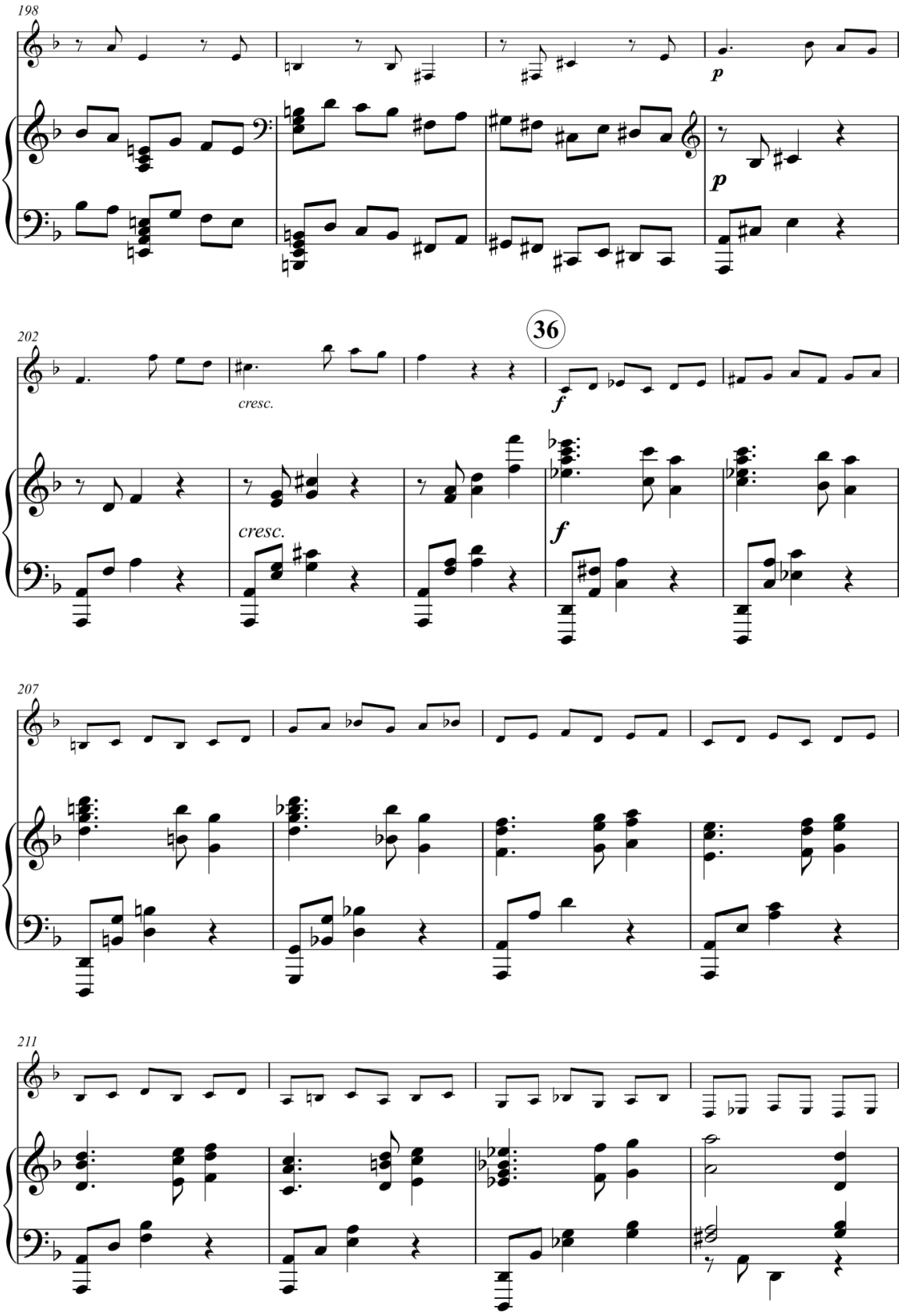

120
125
129
32
quasi Cadenza
p ad. lib
Ped. (Steinway)
132

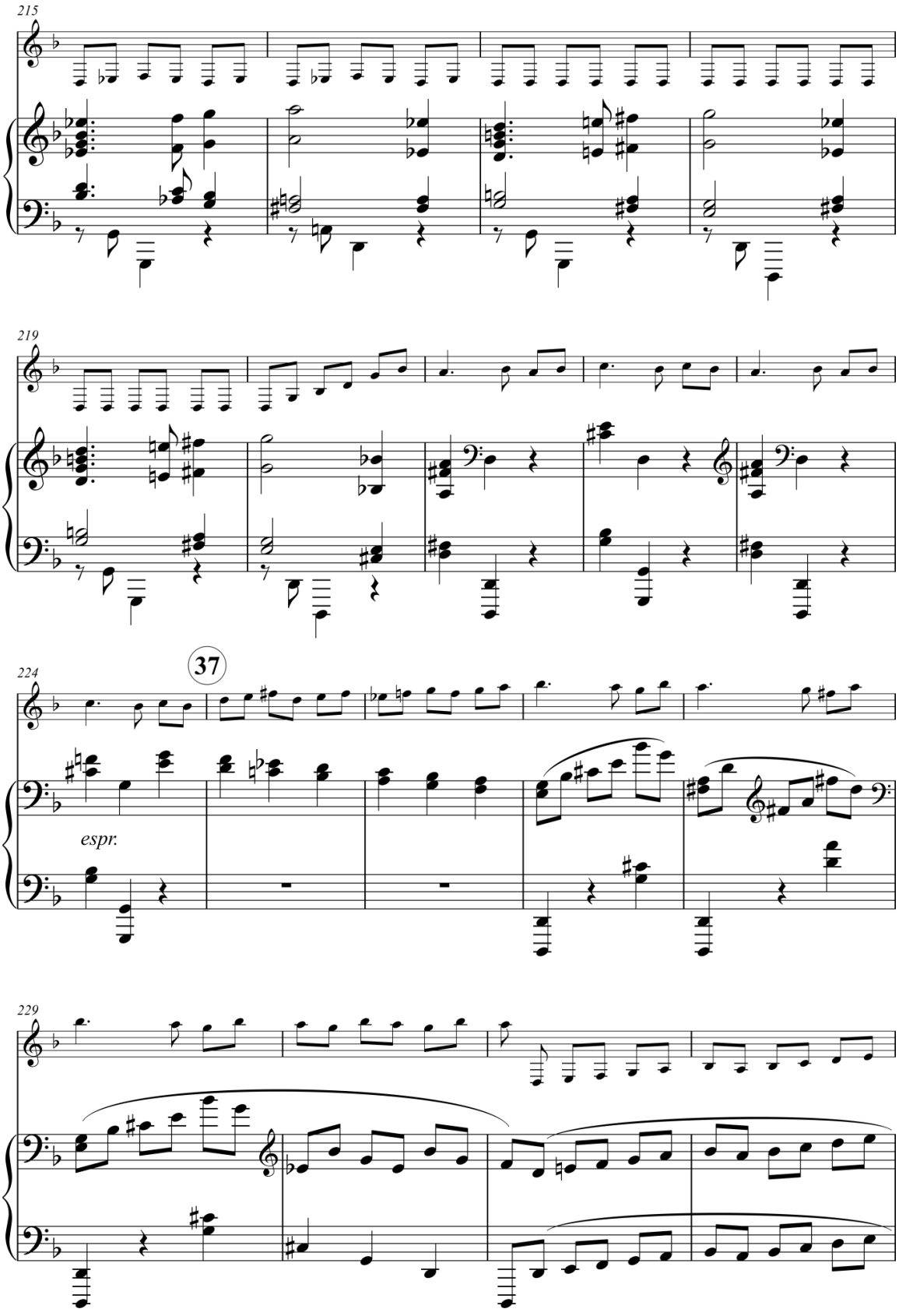

134
136
138
33
140

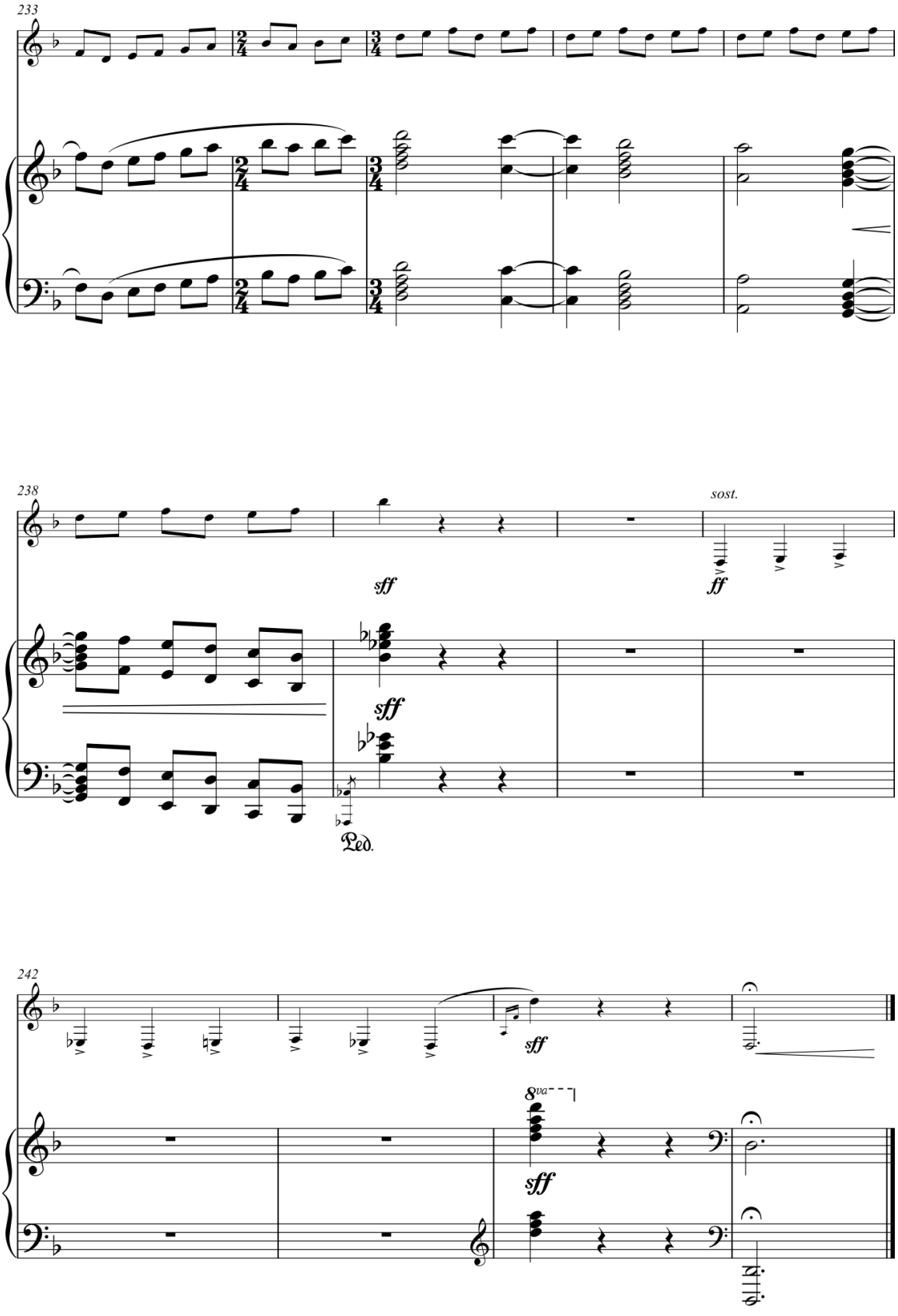

143
147
Allegro molto
Ped.
154
cresc.
160
34


166
cersc.
cresc.
172
177
molto cresc.
ff
molto cresc.
ff


181
35
185
190
194


198
p
p
202
36
cresc.
f
cresc.
f
207
211


215
219
224
37
espr.
229


233
238
sost.
sff
ff
sff
Ped.
242
sff
8va
sff

CHAPTER 2

SONATA IN A-FLAT MAJOR

Adaptation Summary

As with the Sonata in C minor, this Sonata in A-flat Major has been transposed up one whole step to B-flat Major so that the clarinet would be able to play all of the low register notes without utilizing octave displacement. Once again, Röntgen uses the lowest register of the viola for the opening motive, so it seemed logical to transpose in order to keep this melody in the lowest register of the clarinet as well.

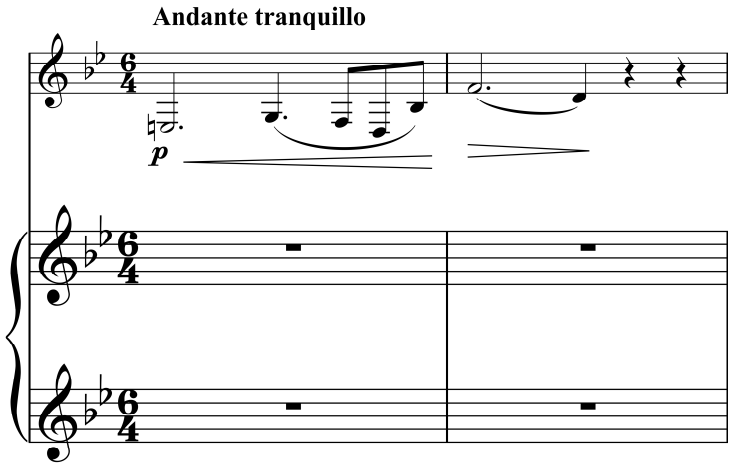


Figure 24, Sonata in A-flat Major, mm.1-2

The B-flat clarinet was chosen for the solo part due to the key in which it would be playing after the transposition.

The issue of multiple stops in this piece was not of major concern, as was the case with the C minor, due to the simple fact that there are far fewer of them. The first instance of multiple stops is at the beginning of the allegro section. The viola has a four bar solo in which the line lands on a triple stop multiple times, shown in Figure 25.

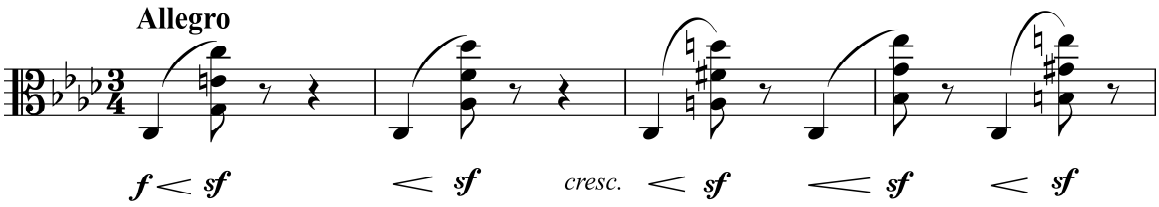


Figure 25, Sonata in A-flat Major, mm.52-55 (Viola Part)

For these measures, the bottom two notes of the stop were moved to the piano part.

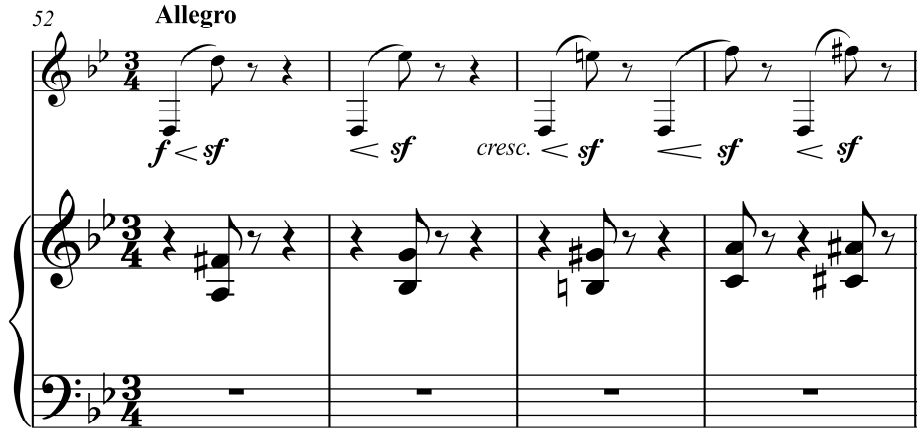


Figure 26, Sonata in A-flat Major, mm.52-55 (Clarinet Score)

Consideration was given to changing the bottom two notes to grace notes for the clarinet part with the top note as the arrival; however, the piano mimics the same four measures directly following the viola solo without the use of grace notes. Therefore, it seemed wise to have all three notes of the stops land simultaneously. The next spot that was slightly problematic was in the second movement from measure 64-67, shown in Figure 27.

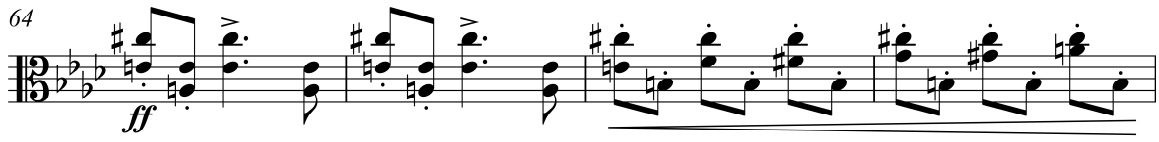


Figure 27, Sonata in A-flat Major, mm.64-67 (Viola Part)

For the first two measures, the bottom notes of the double stops were moved to the piano part. For the next two measures, the lower notes of the double stops were given to the

clarinet because these notes form the ascending line, which seemed to better fit the solo voice. The stagnant upper note was moved to the piano part.

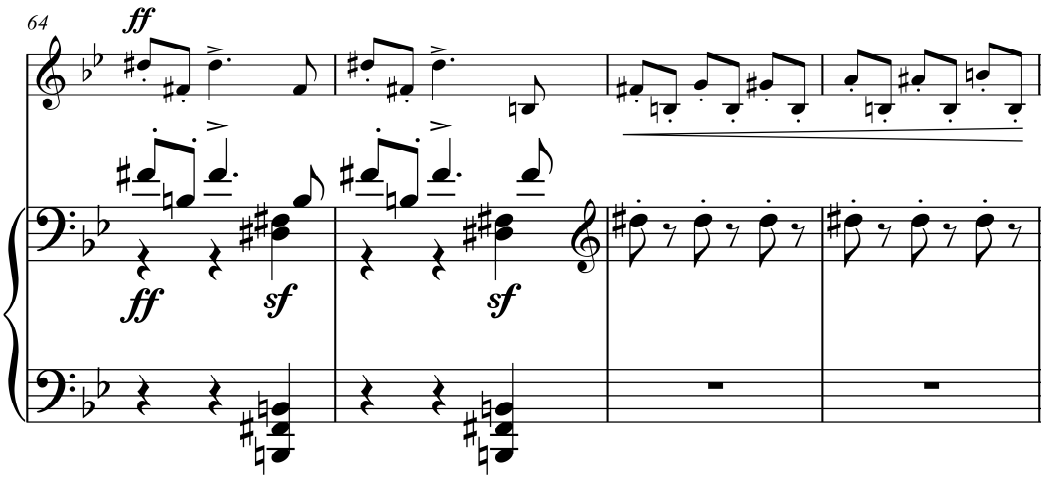


Figure 28, Sonata in A-flat Major, mm.64-67 (Clarinet Score)

The final case of double stops is in the very last measure of the piece.

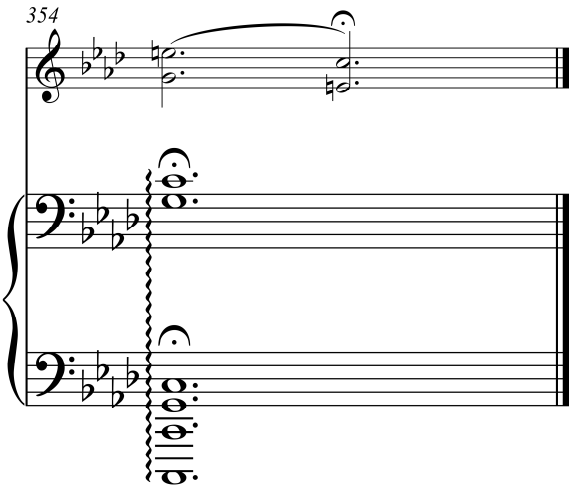


Figure 29, Sonata in A-flat Major, m.354 (Viola Part)

For the first, the bottom note was used as a grace note leading to the upper note, while the lower note of the second stop was moved to the piano part.

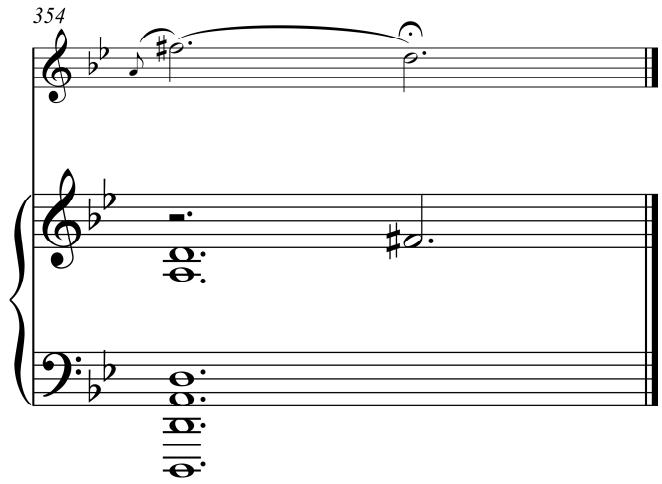


Figure 30, Sonata in A-flat Major, m.354 (Clarinet Score)

The reasoning for the different treatment of these was due to the rolled chord in the piano on the first beat. The clarinet is able to blend the grace note here with the rolled chord, while the second note does not offer that luxury, and is thus played simultaneously with the piano.

The final minor adaptation was that of the pizzicato markings. Like the C minor sonata, all pizzicato markings were removed and replaced with staccato eighth notes. Examples of this adaptation are seen in measures 185-186 and 276-278.

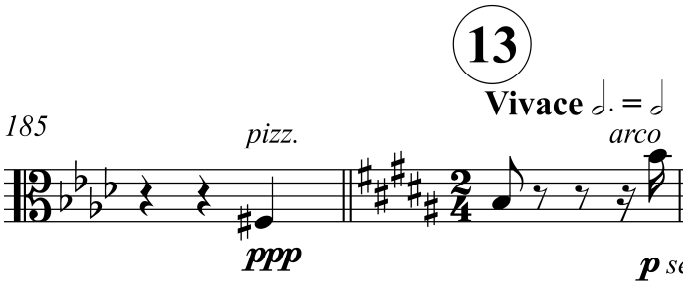


Figure 31, Sonata in A-flat Major, mm.185-186 (Viola Part)

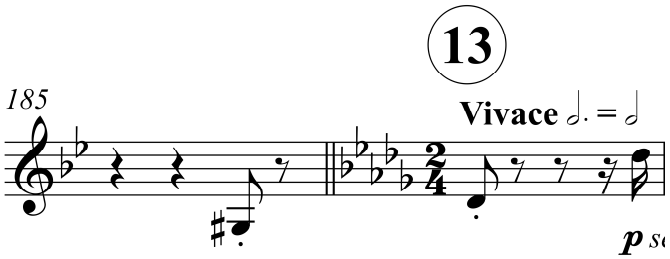


Figure 32, Sonata in A-flat Major, mm.185-186 (Clarinet Part)

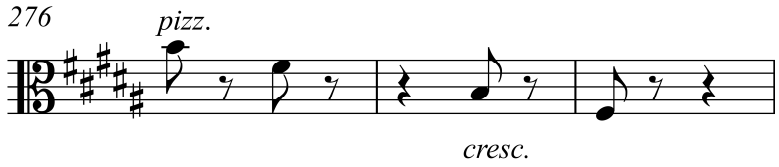


Figure 33, Sonata in A-flat Major, mm.276-278 (Viola Part)

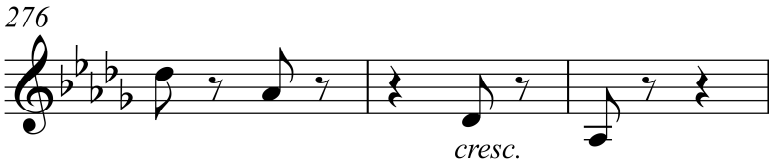
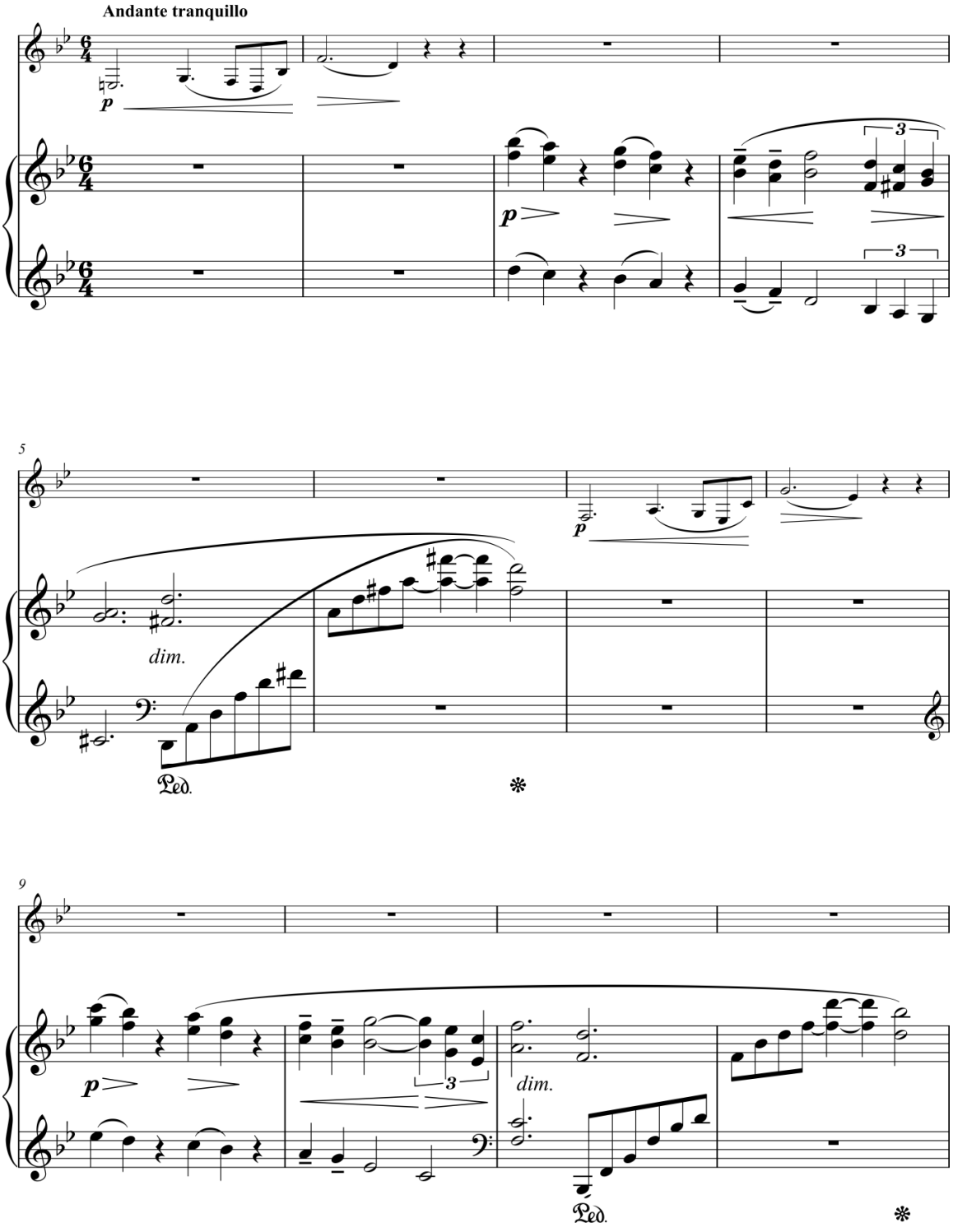


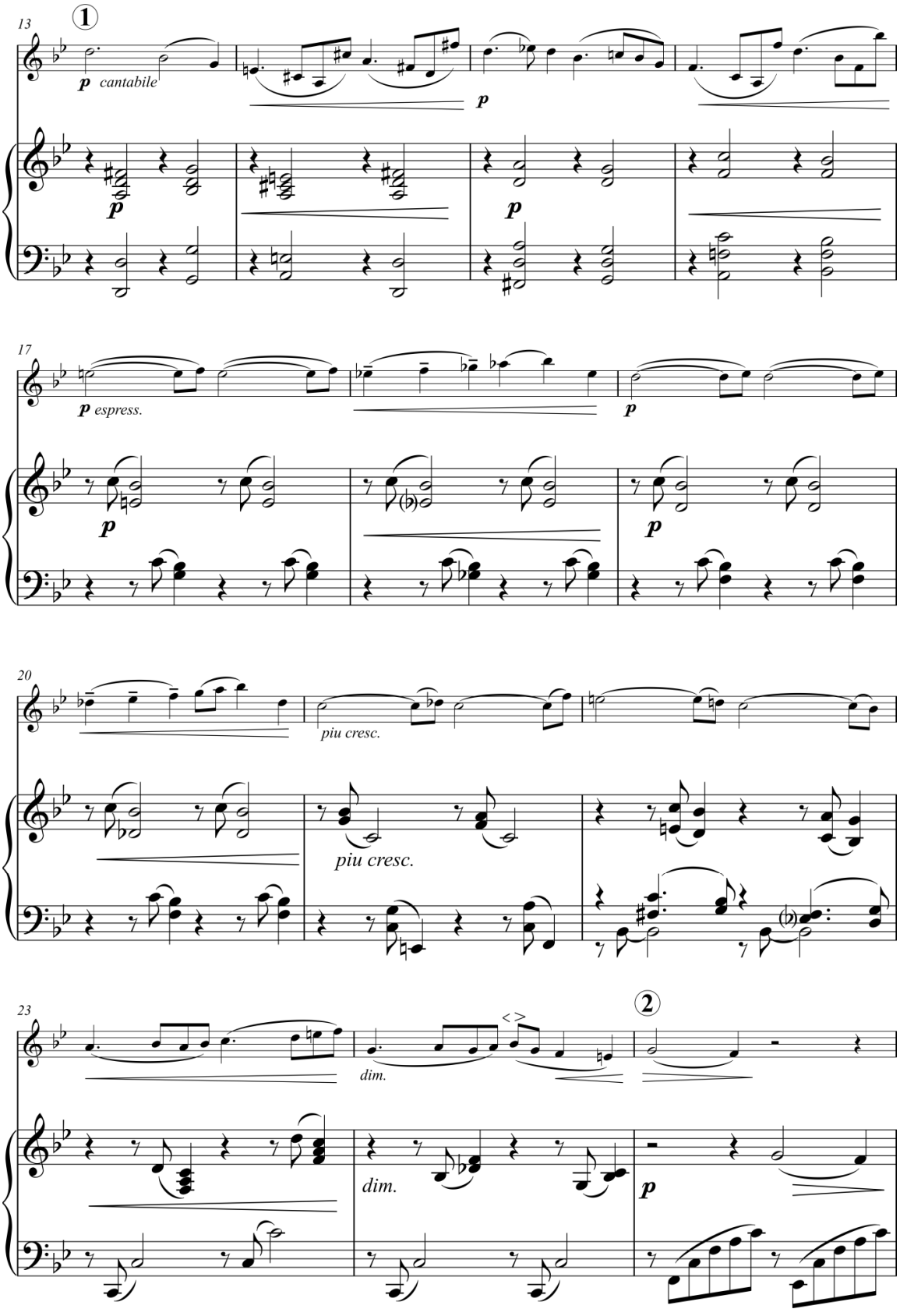
Figure 34, Sonata in A-flat Major, mm.276-278 (Clarinet Part)

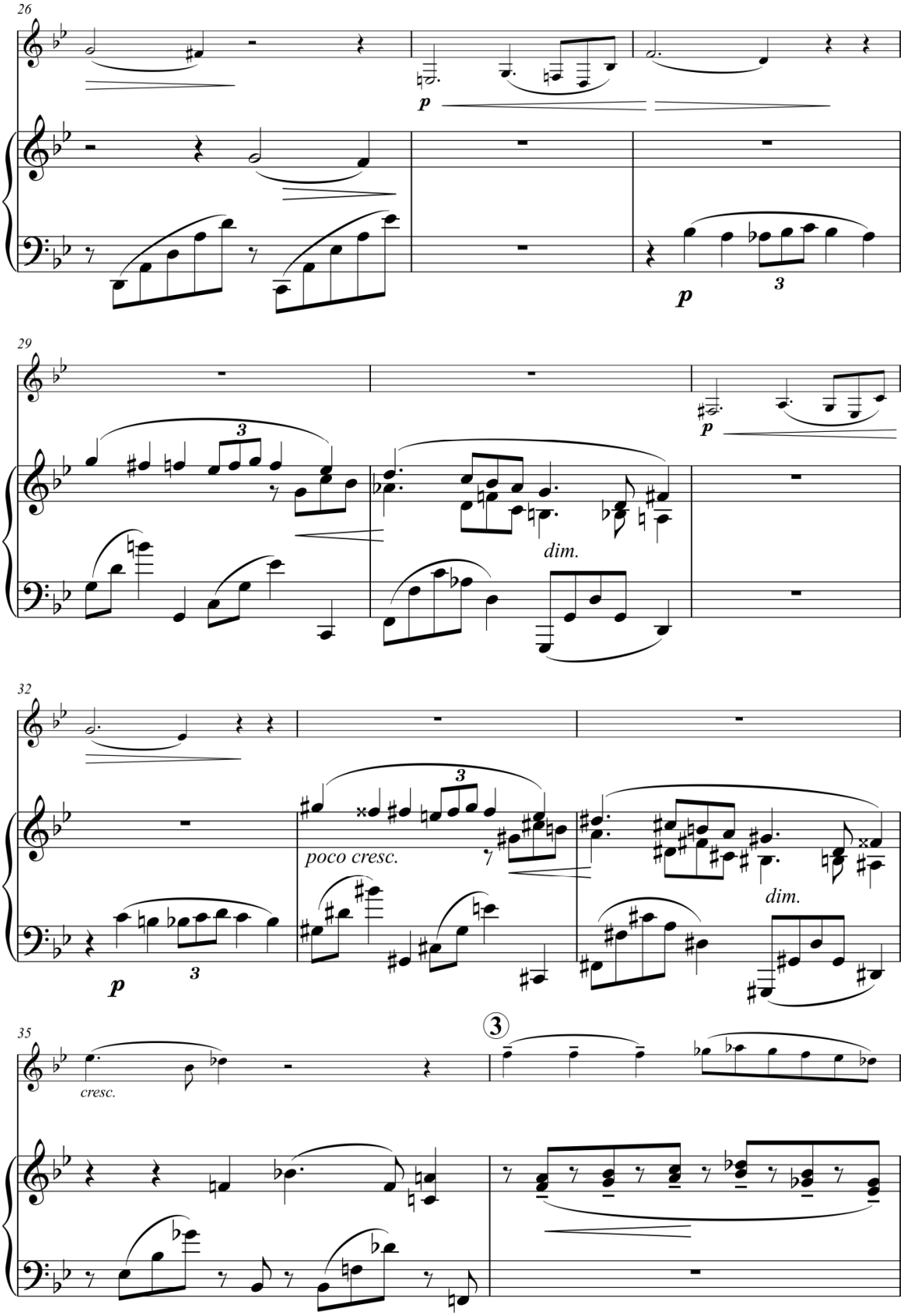
Sonata in A♭ Major

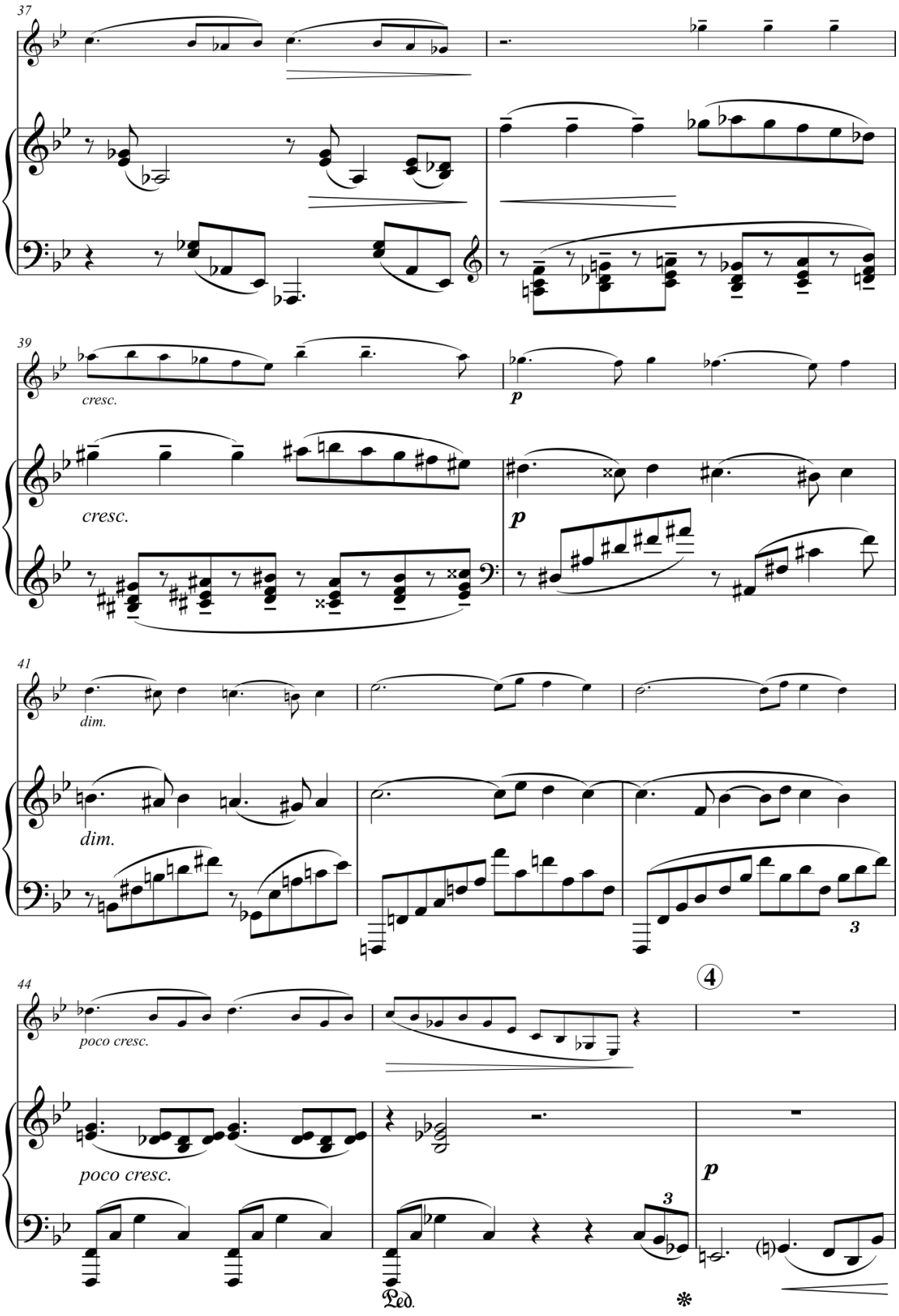
Transposed to B♭ Major
For Viola and Piano

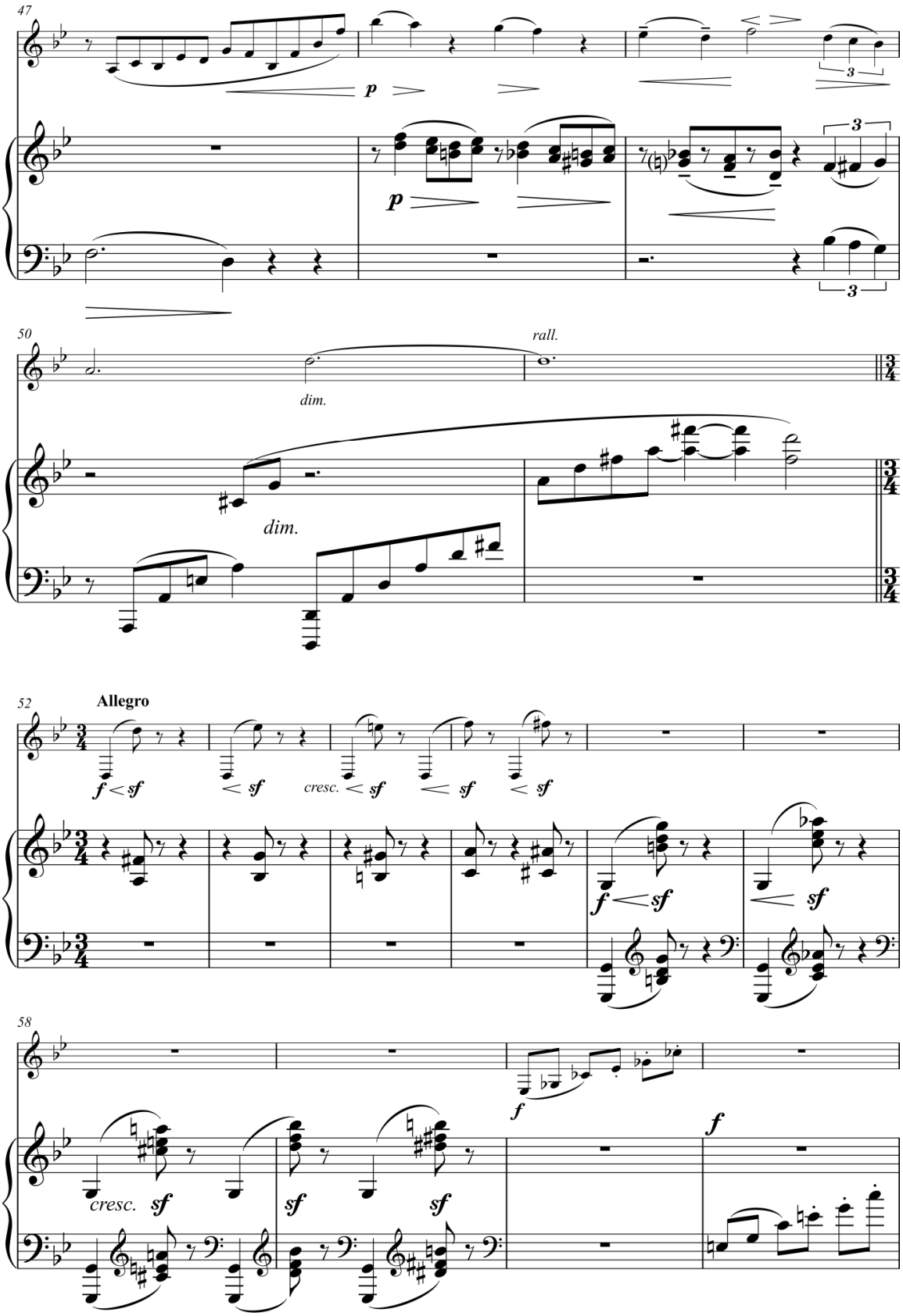
Julius Röntgen (1855-1932)
Trans. for Clarinet in B♭
Anthony Thompson

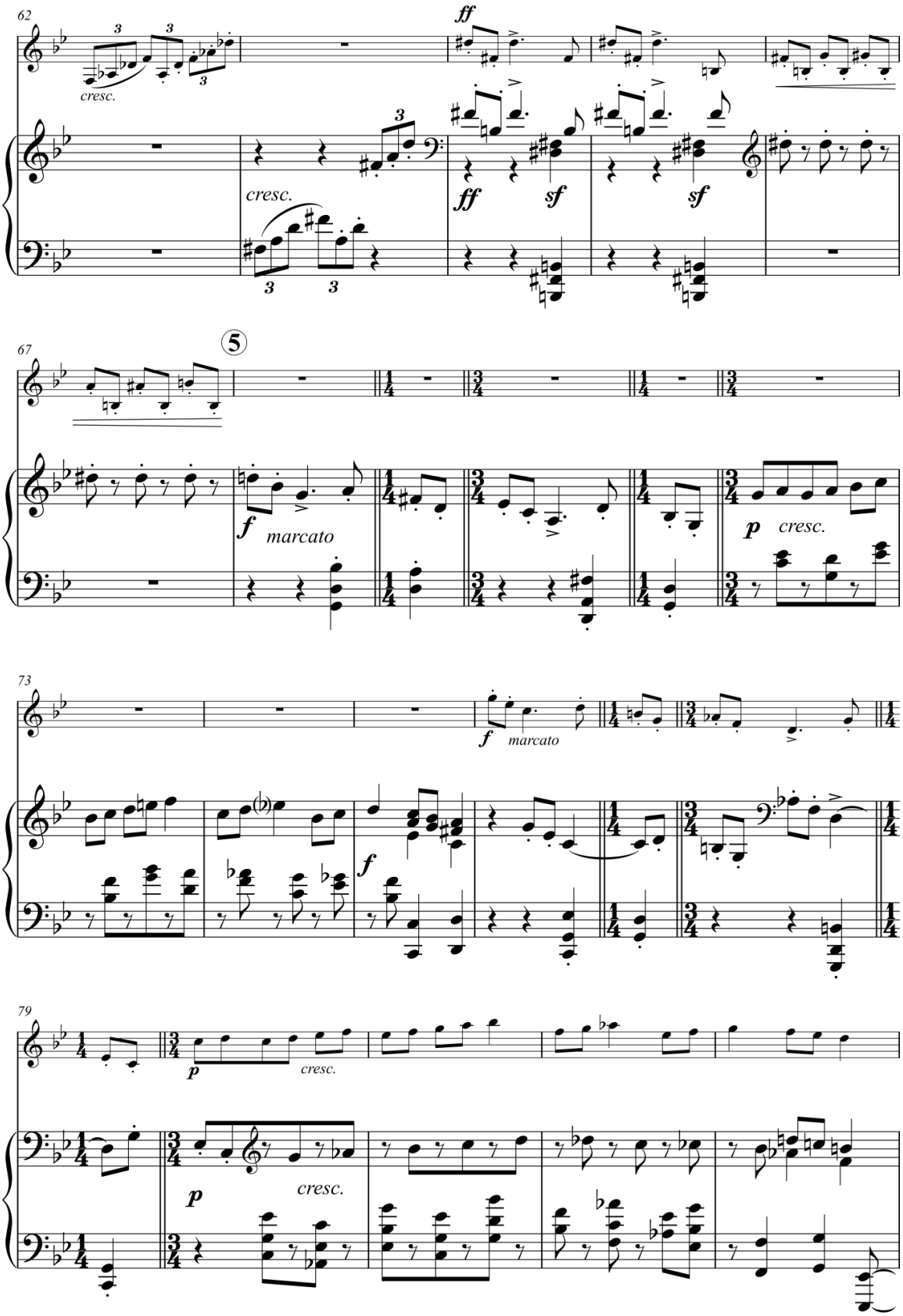


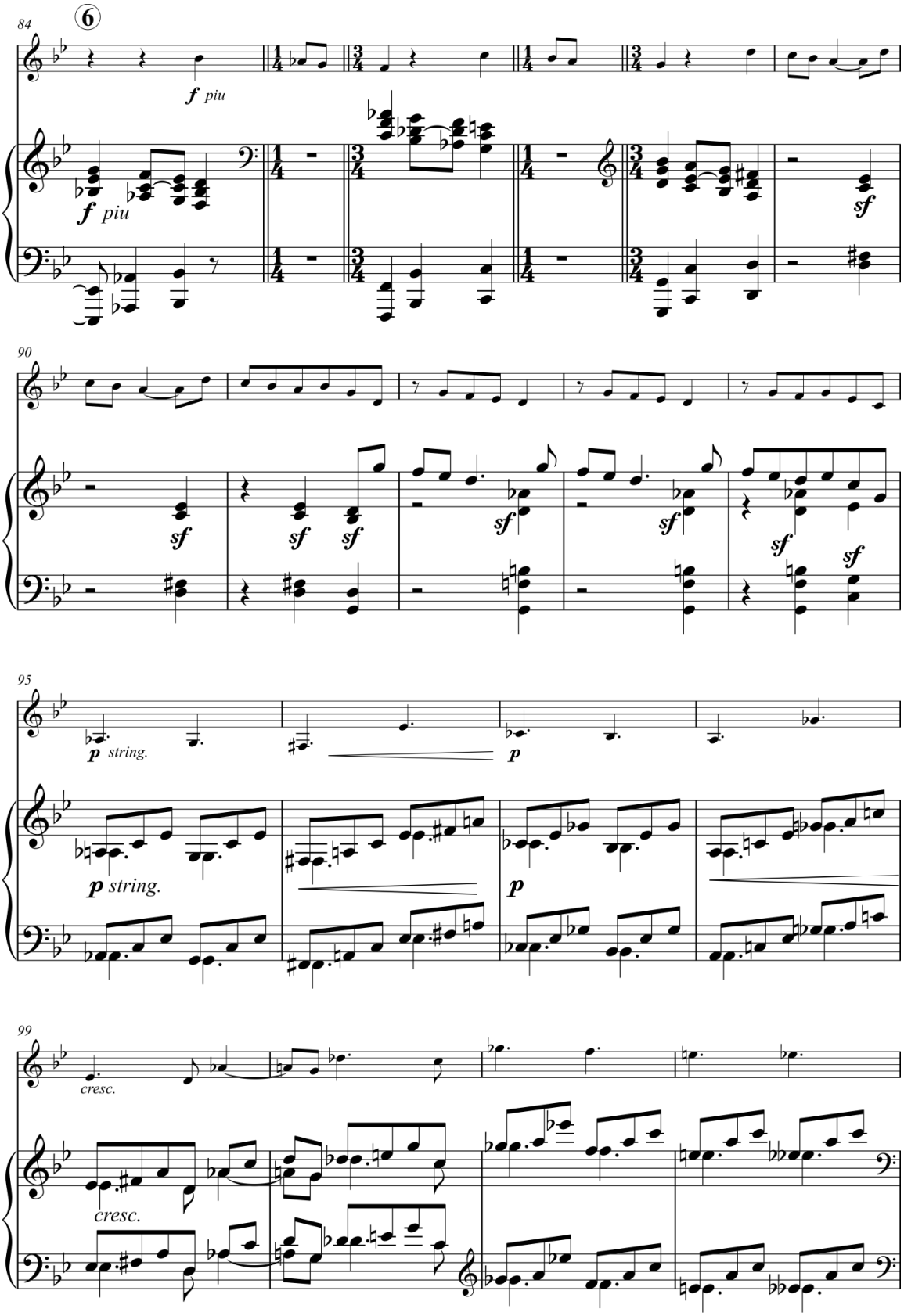

13
1
p cantabile
p
p
p
17
p espress.
p
p
p
20
piu cresc.
piu cresc.
23
dim.
2
dim.
p

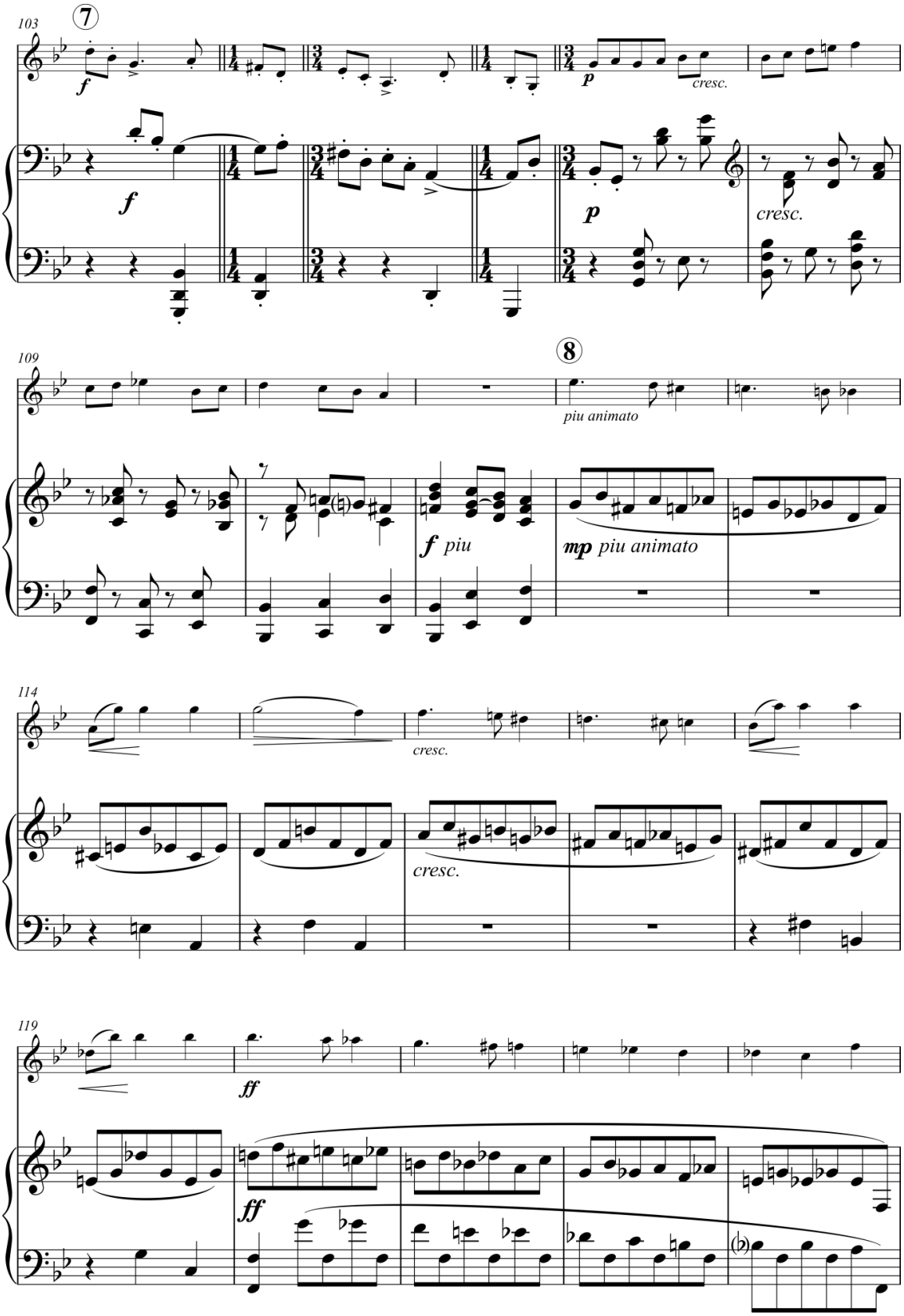

26
p
p
3
29
p
3
dim.
32
poco cresc.
3
p
3
dim.
35
cresc.
3

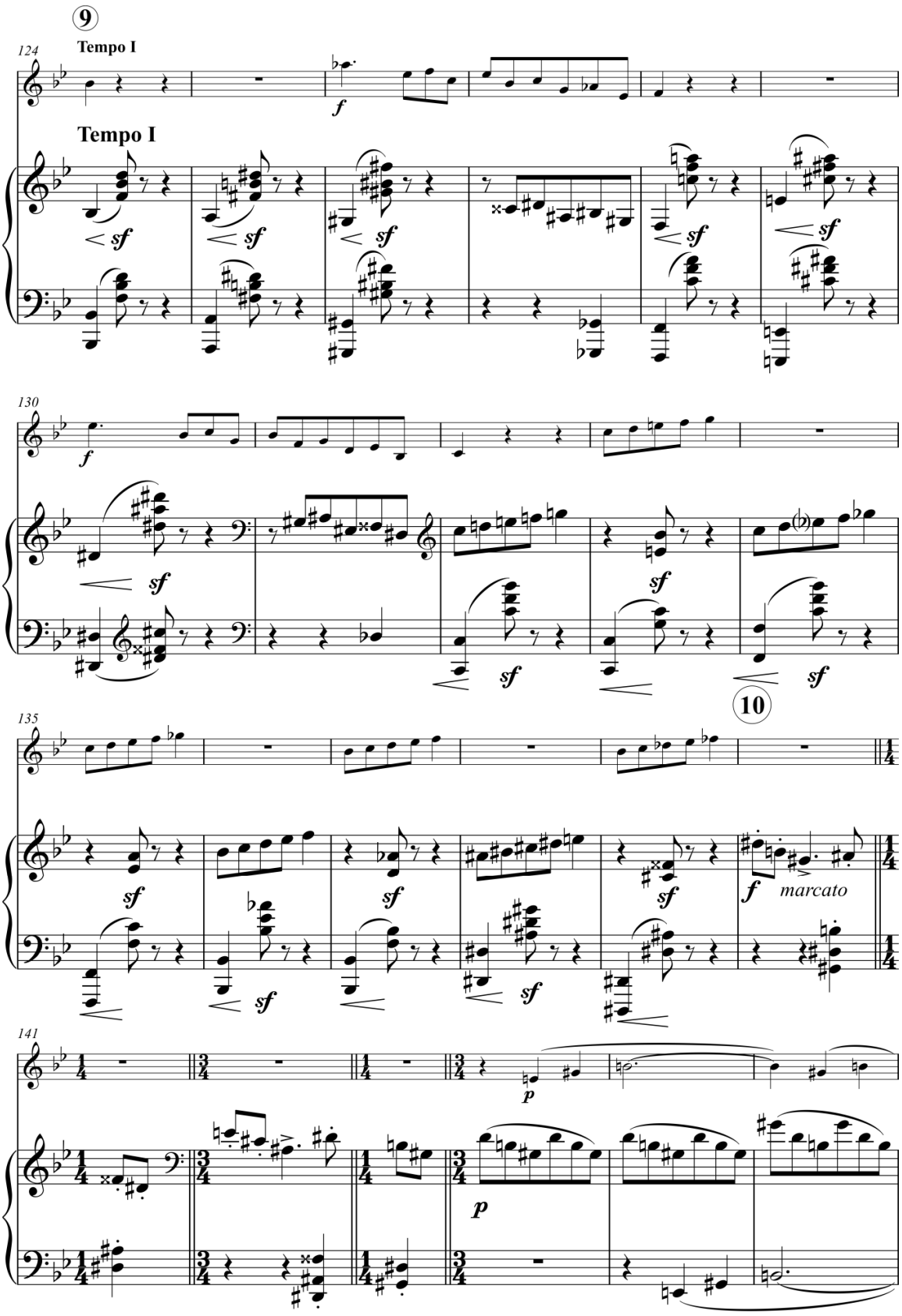

37
39
cresc.
p
cresc.
p
41
dim.
dim.
3
4
44
poco cresc.
poco cresc.
p
3
Ped.
*

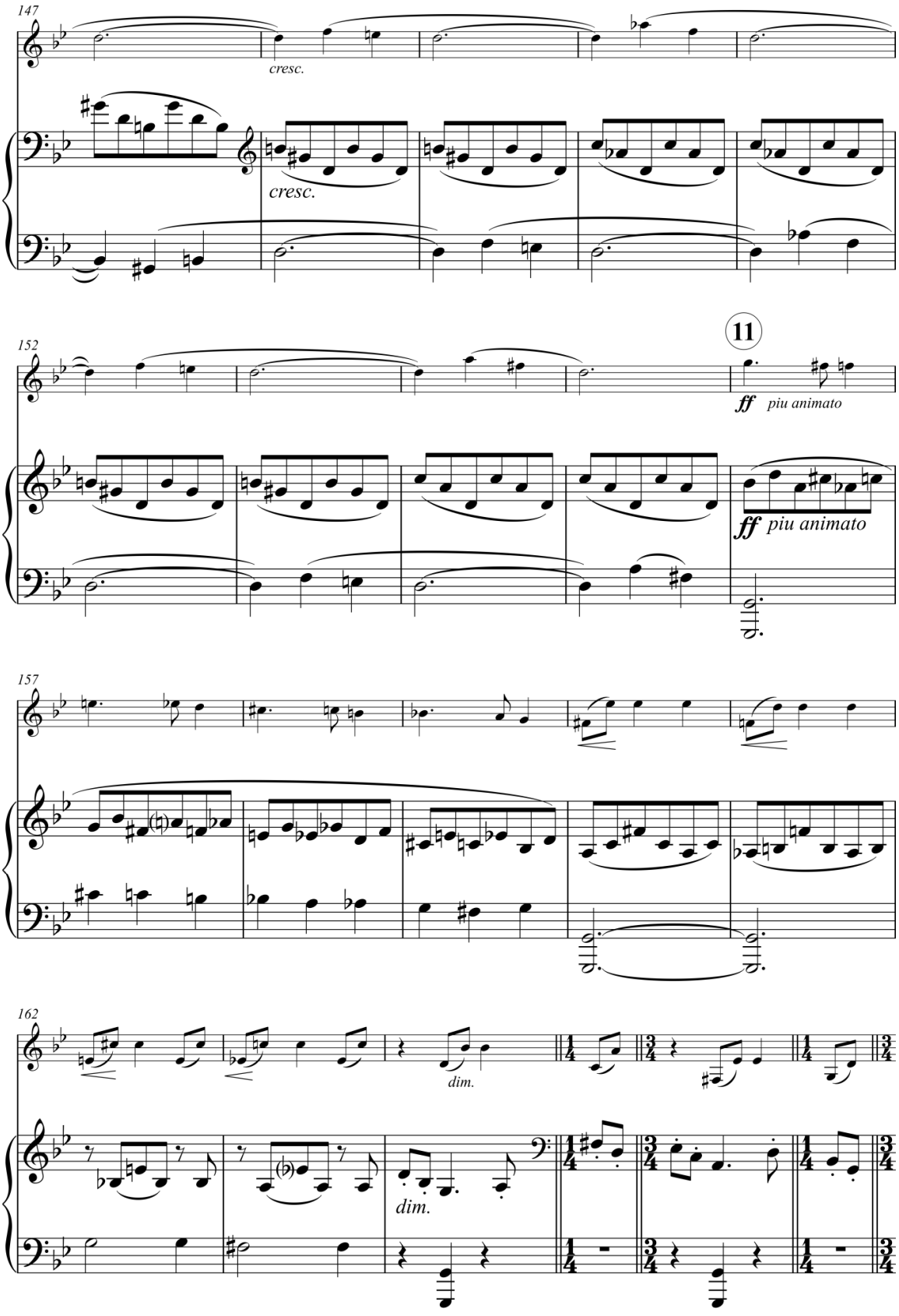

47
p
p
3
3
3
50
rall.
dim.
dim.
52
Allegro
f sf
sf
cresc. sf
sf
sf
f sf
sf
58
f
f
cresc. sf
sf
sf

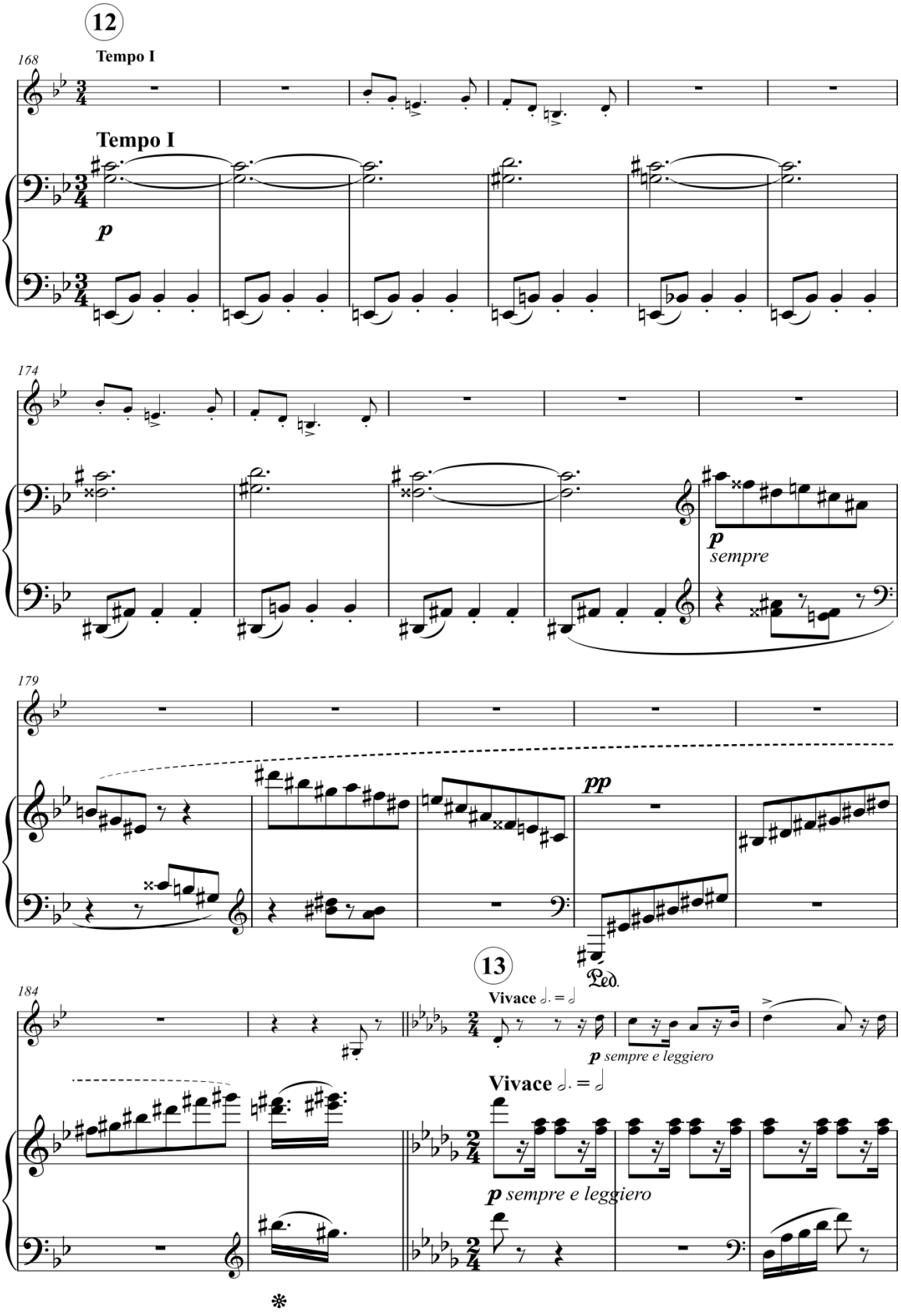

62
cresc.
ff
cresc.
ff
sf
sf
67
5
f
marcato
p
cresc.
73
f
marcato
f
79
p
cresc.
p
cresc.

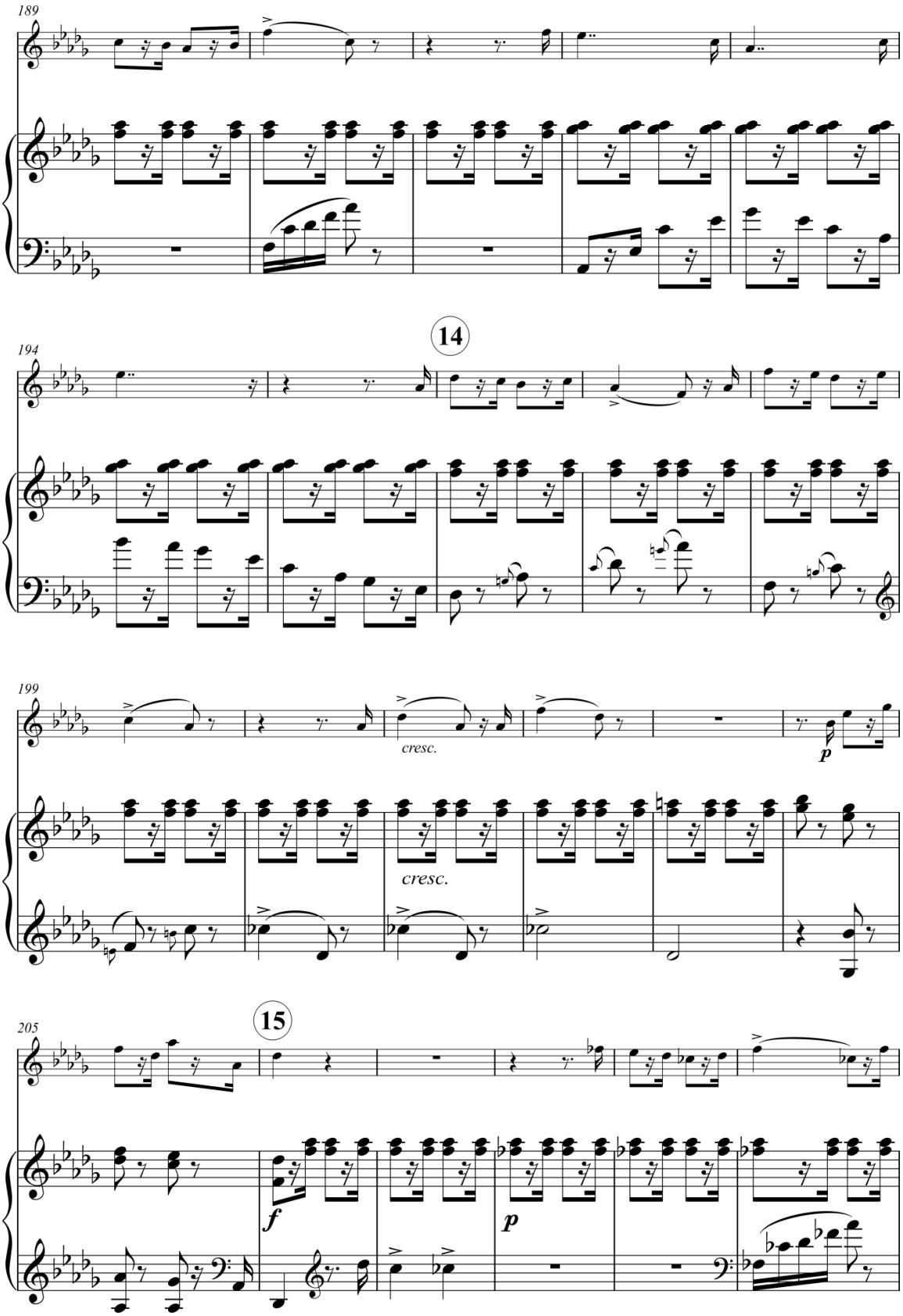

84
6
f piu
f piu
sf
90
sf
sf
sf
sf
sf
sf
95
p string.
p
p string.
p
99
cresc.
cresc.

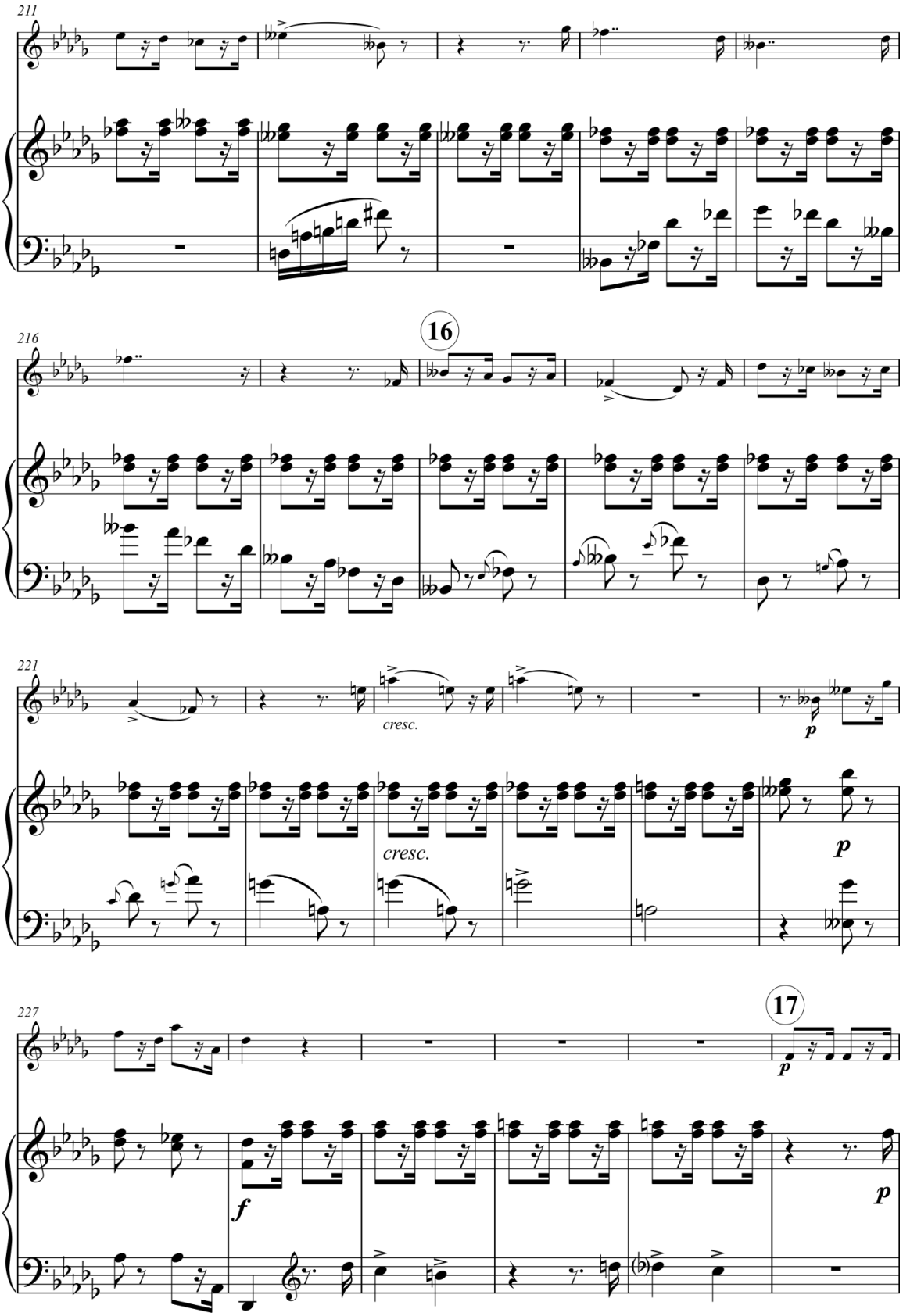

103
7
f
f
p
cresc.
p
cresc.
109
8
piu animato
f piu
mp piu animato
114
cresc.
cresc.
119
ff
ff

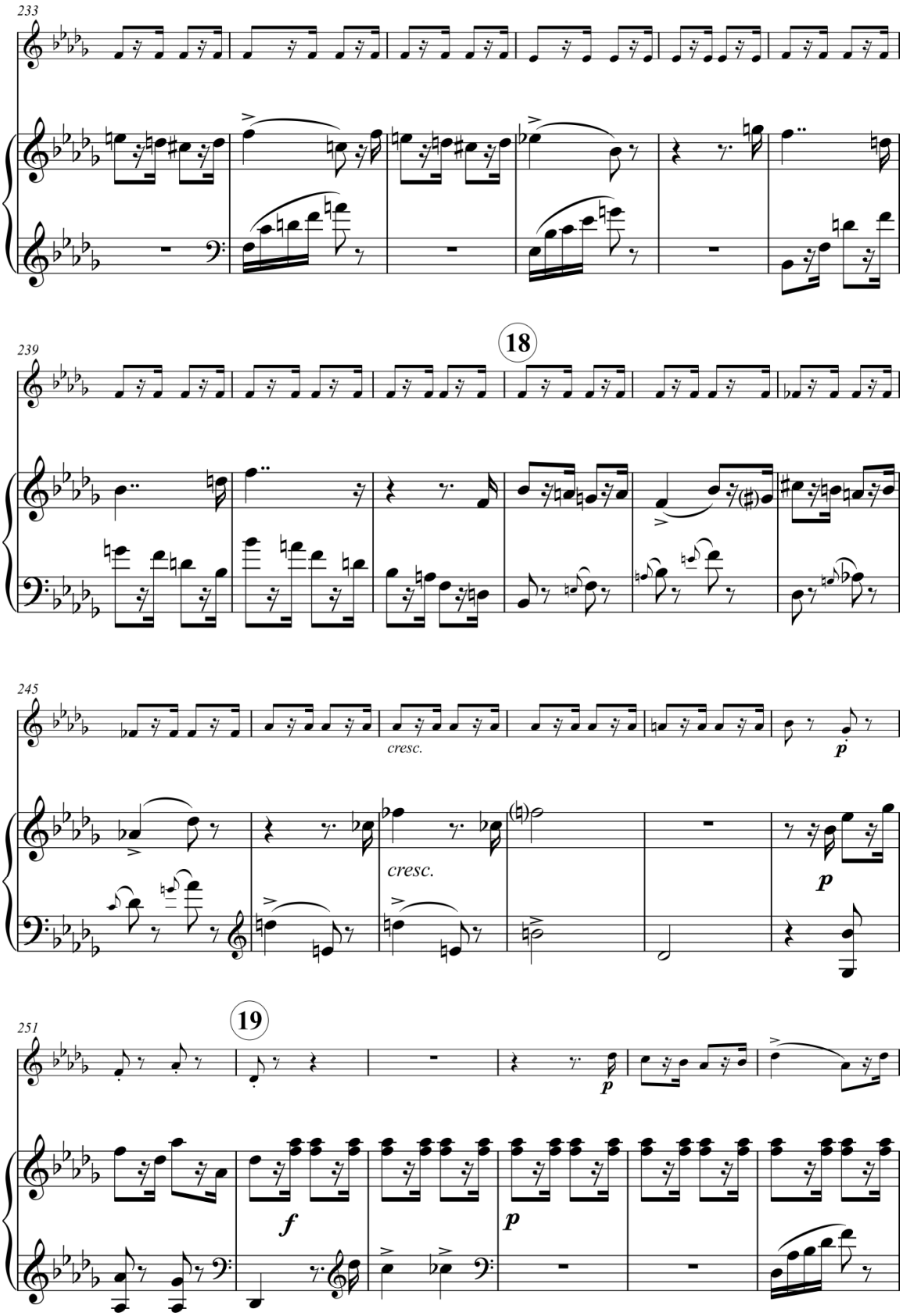

9
Tempo I
124
f
Tempo I
sf
130
f
sf
10
135
sf
f
marcato
141
p
p

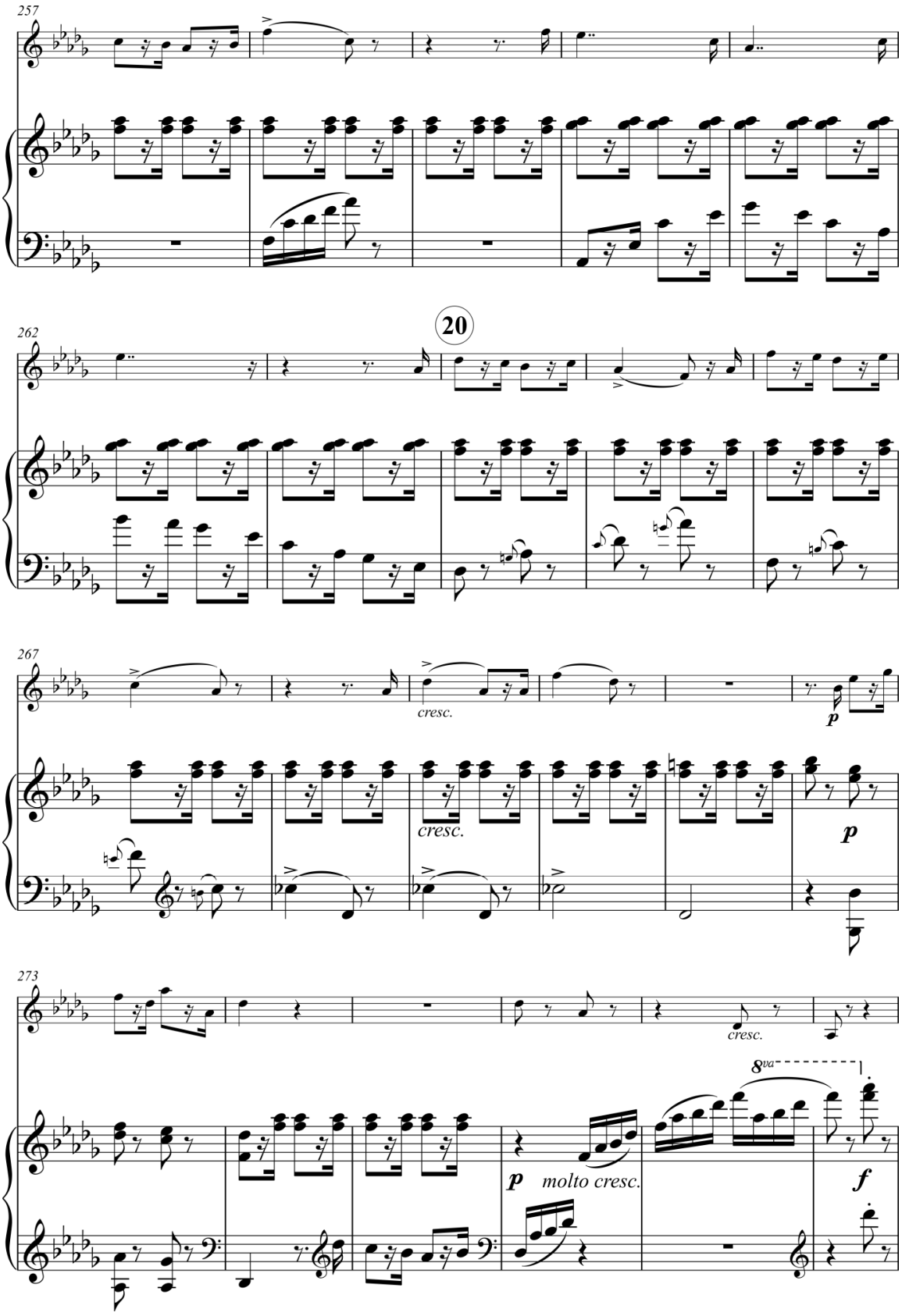

147
cresc.
cresc.
152
11
ff piu animato
ff piu animato
157
162
dim.
dim.

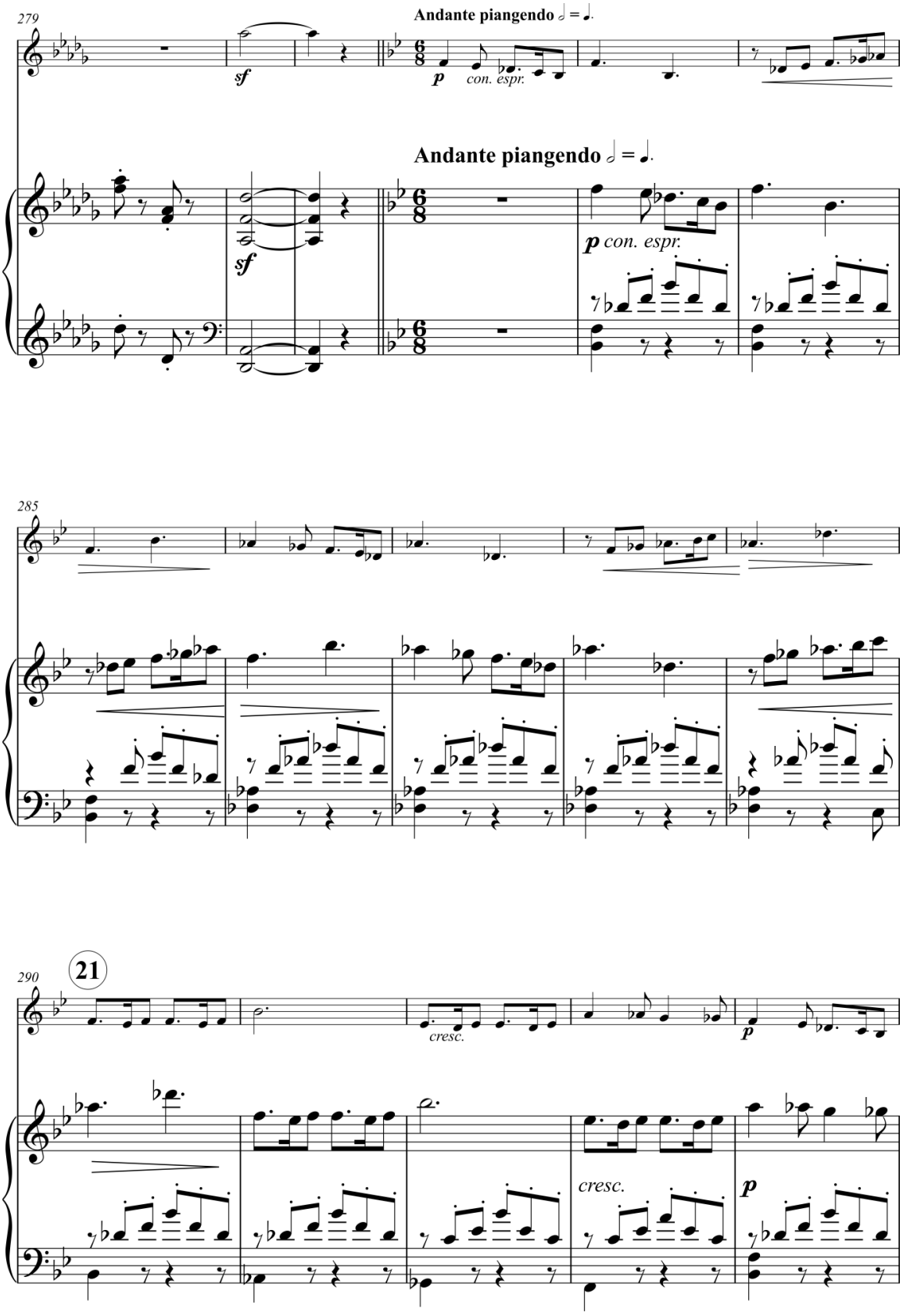

12
Tempo I
168
Tempo I
p
174
p
sempre
179
pp
Ped.
13
184
Vivace 𝅗𝅥. = 𝅗𝅥
p sempre e leggiero
Vivace 𝅗𝅥. = 𝅗𝅥
p sempre e leggiero

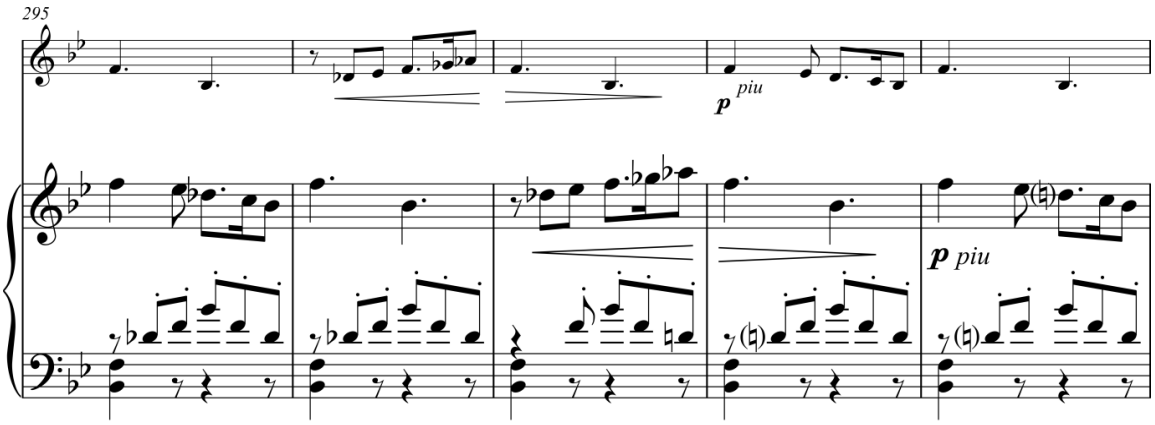

189
14
194
199
cresc.
cresc.
p
15
205
f
p

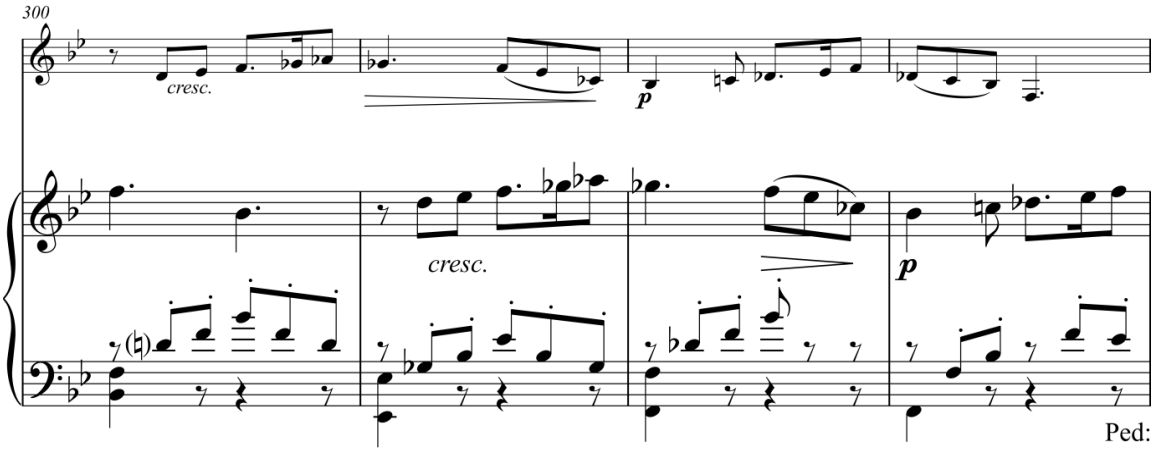

211
216
16
221
cresc.
cresc.
227
17

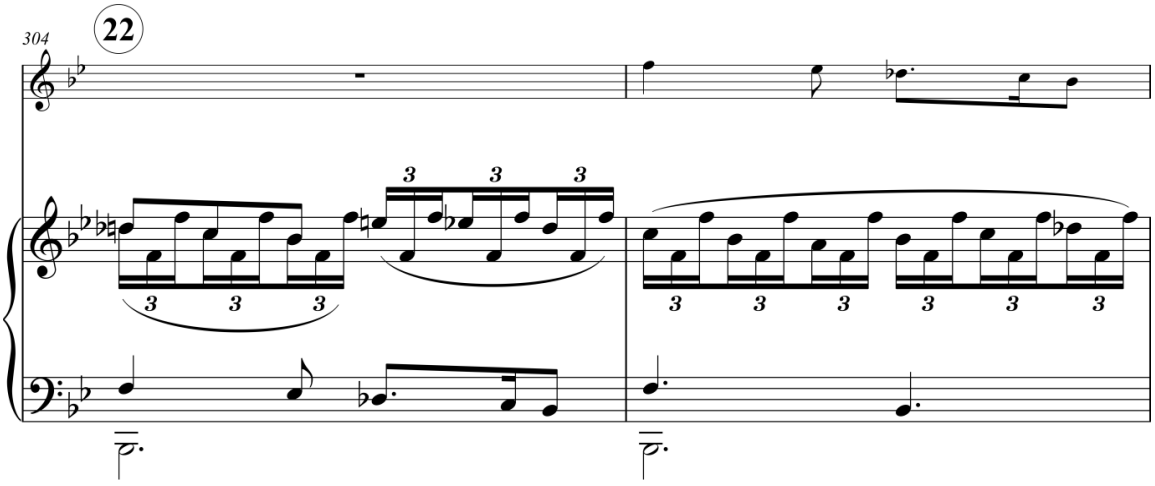

233
239
18
245
cresc.
cresc.
p
p
251
19
f
p
p

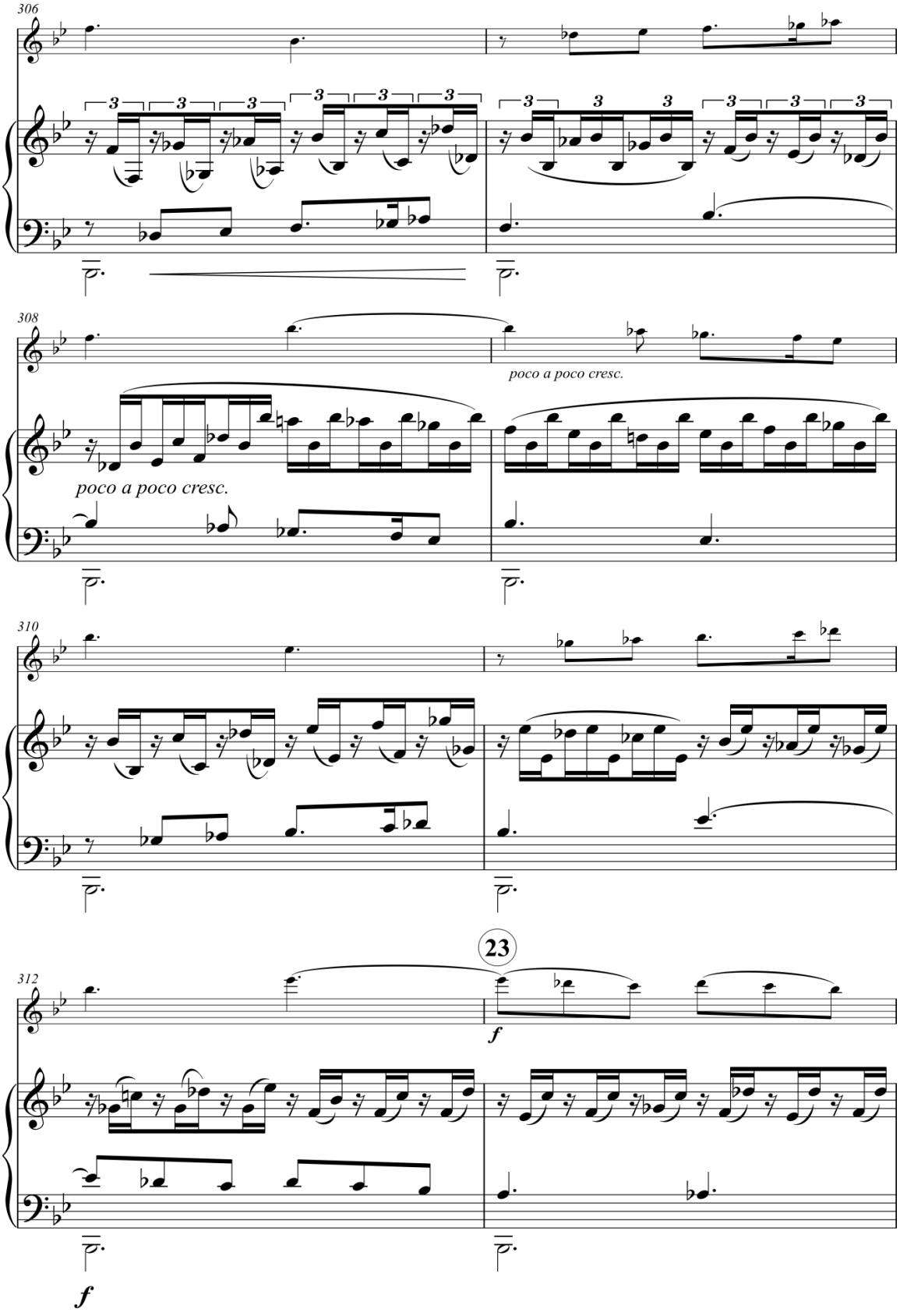

257
20
262
267
cresc.
cresc.
p
p
273
cresc.
8va
p molto cresc.
f

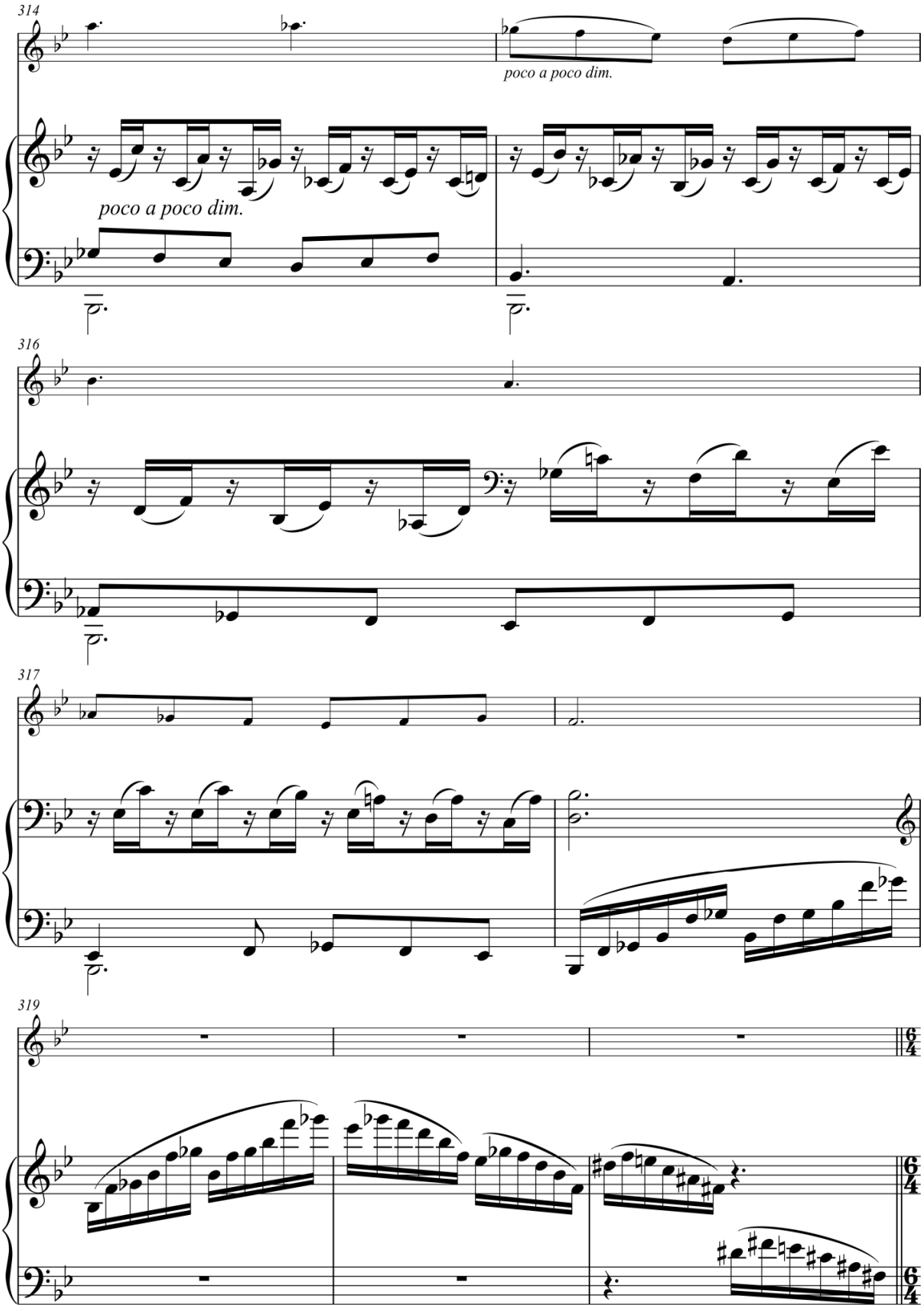

279
Andante piangendo ♩ = ♩.
sf
p
con. espr.
Andante piangendo ♩ = ♩.
sf
p con. espr.
285
290
21
cresc.
p
cresc.
p

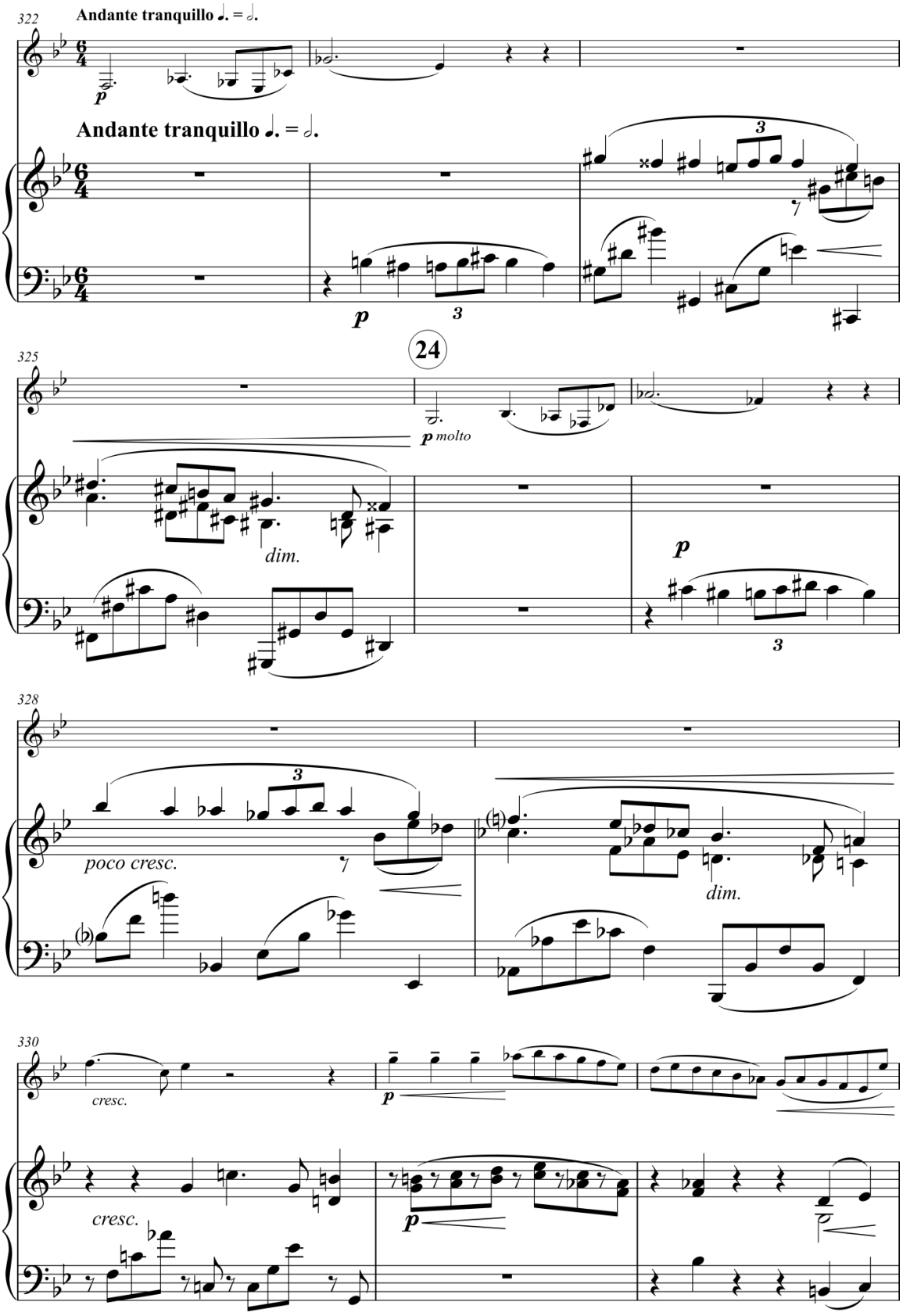

295
p piu
p piu

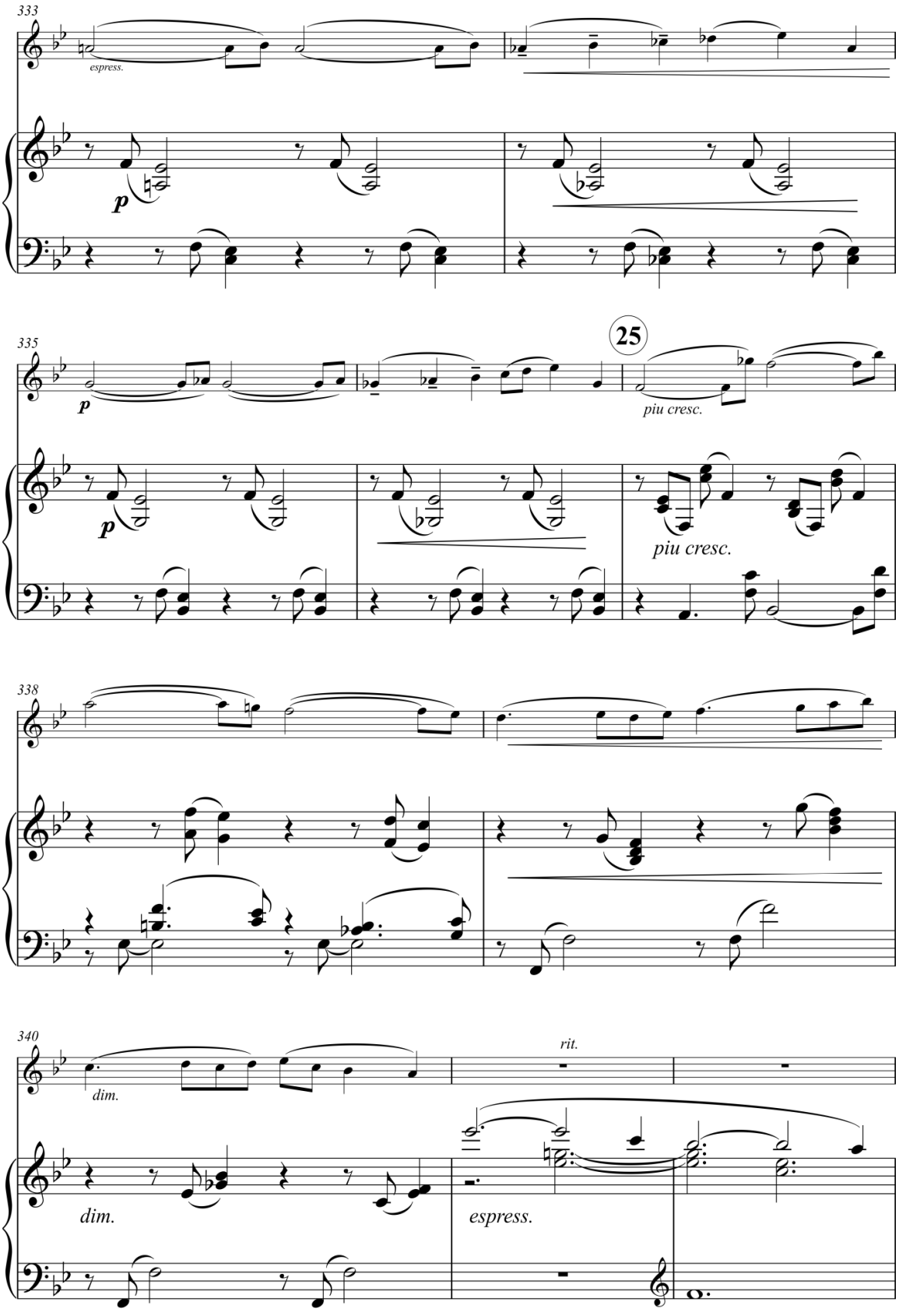

300
cresc.
p
cresc.
p
Ped:

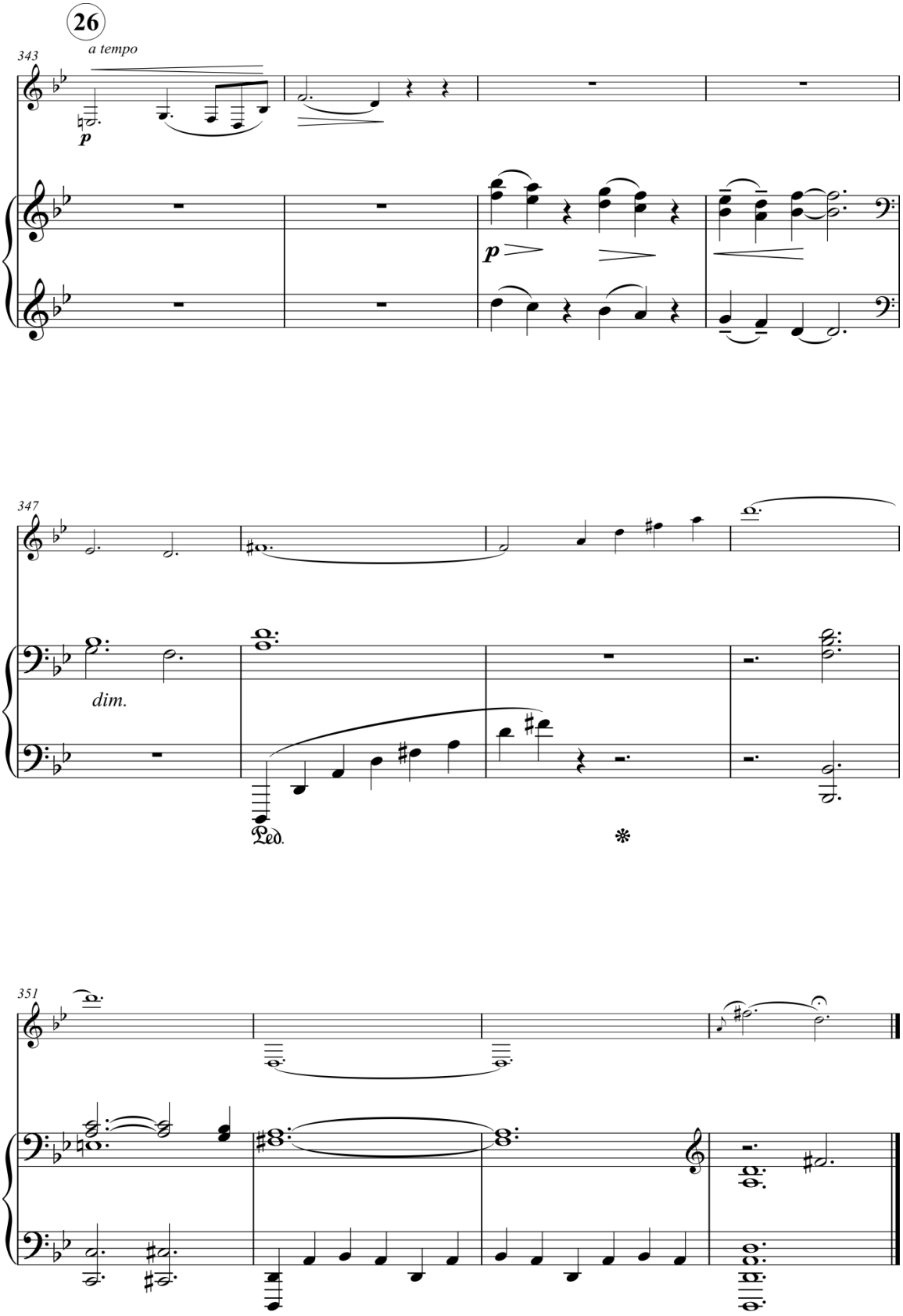

304
22


306
308
poco a poco cresc.
poco a poco cresc.
310
23
312
f
f


314
poco a poco dim.
poco a poco dim.
316
317
319


322
Andante tranquillo ♩. = 𝅗𝅥.
Andante tranquillo ♩. = 𝅗𝅥.
p
3
24
325
p molto
dim.
p
328
poco cresc.
dim.
330
cresc.
p
cresc.
p


333
espress.
p
335
p
25
piu cresc.
piu cresc.
338
340
dim.
rit.
dim.
espress.


26
a tempo
343
p
p
347
dim.
Ped.
*
351

CHAPTER 3

SONATA IN A MINOR

Adaptation Summary

This Sonata in A minor has been transposed up one whole step, as was the case with the first two sonatas, to B minor. However, unlike the first two sonatas, the A clarinet was chosen for this piece rather than the B-flat clarinet. This was done for the sake of the performer, allowing for the clarinet to play in D minor as opposed to C-sharp minor, although the tonal center is often unclear, especially in the second movement. Of the three sonatas, this one would have been the most reasonable to keep in the original key as the low register of the viola is not featured nearly as prominently as in the first two. However, there would still have been times where octave displacement would have needed to be used. Additionally, there is one key moment at the very end of the first movement where the dark timbre of the viola or clarinet in the low register seemed necessary.

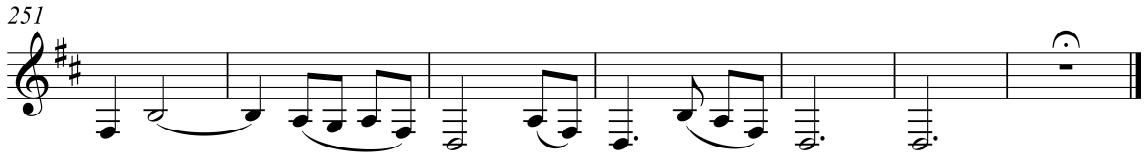


Figure 35, Sonata in A minor Movement 1, mm.251-257

This sonata lends itself very well to adaptation for clarinet due to the very low number of multiple stops in the piece. On the rare occasions where multiple stops were present, they were adapted in three different ways. The first was to move the lower portion of the stops to the piano part. Examples of this type of adaptation can be seen in

the fifth variation of the first movement, shown in Figure 36, and in measures 38-40 of the second movement, shown in Figure 38.

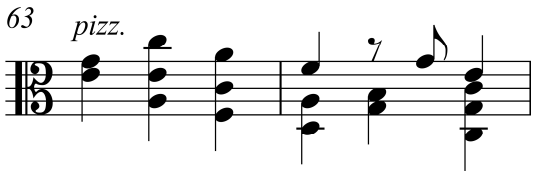


Figure 36, Sonata in A minor Movement 1, mm.63-64 (Viola Part)

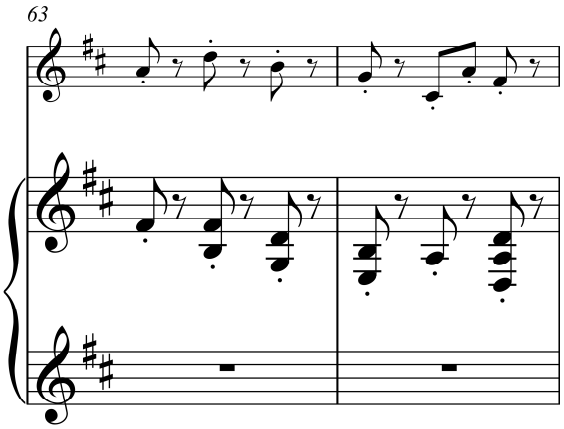


Figure 37, Sonata in A minor Movement 1, mm.63-64 (Clarinet Score)

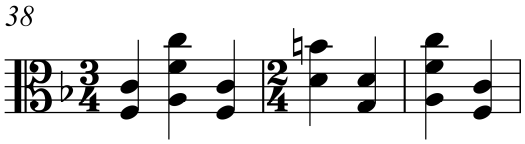


Figure 38, Sonata in A minor Movement 2, mm.38-40 (Viola Part)

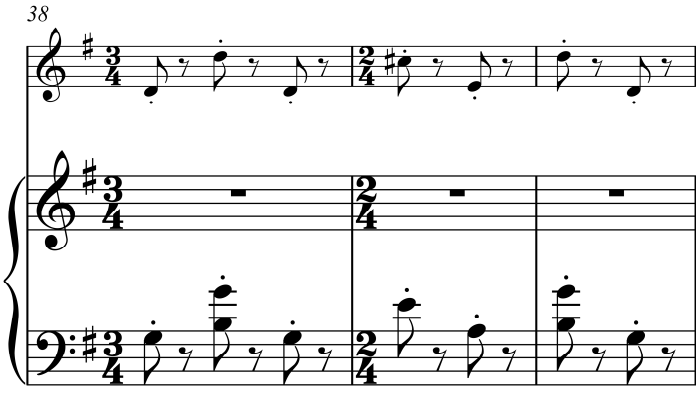


Figure 39, Sonata in A minor Movement 2, mm.38-40 (Clarinet Score)

When the piano part was occupied and unable to take the remaining notes of the stops, the bottom notes were simply omitted. Fortunately, this was only the case in two short instances; once at the end of variation thirteen in the first movement, shown in Figure 40, and once in measures 22 and 23 of the third movement, shown in Figure 42.

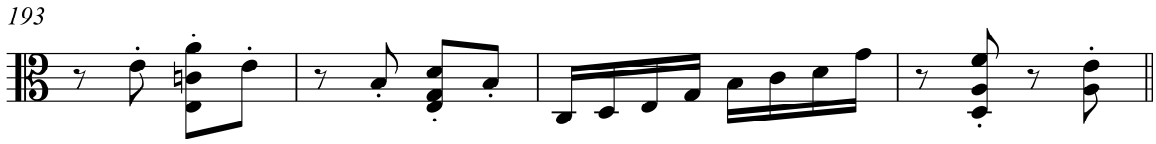


Figure 40, Sonata in A minor Movement 1, mm.193-196 (Viola Part)

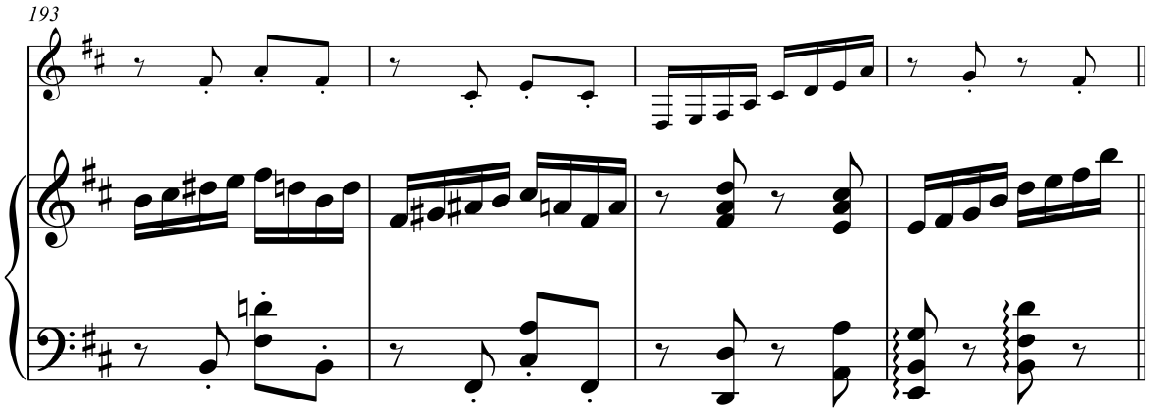


Figure 41, Sonata in A minor Movement 1, mm.193-196 (Clarinet Score)

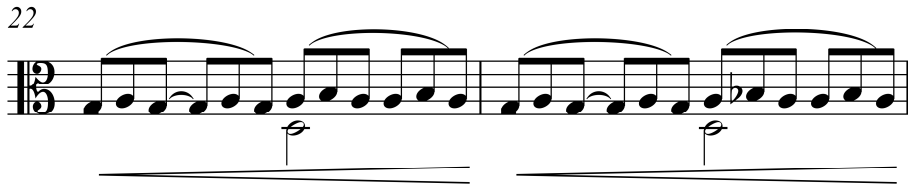


Figure 42, Sonata in A minor Movement 3, mm.22-23 (Viola Part)

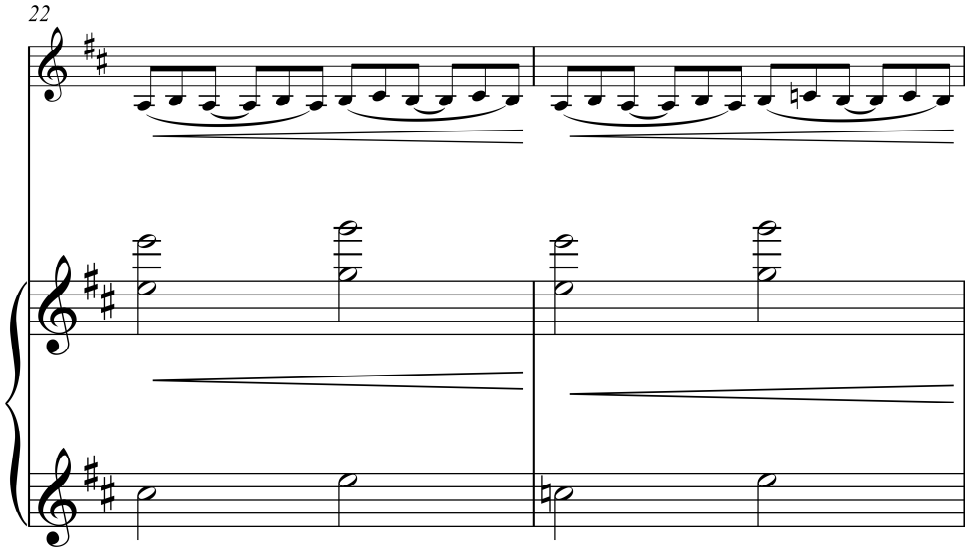


Figure 43, Sonata in A minor Movement 3, mm.22-23 (Clarinet Score)

Additionally, in this second case, the left hand of the piano already has the lower note of the viola double stop.

The final type of multiple stop adaptation occurs in the second movement at the end of the first section.

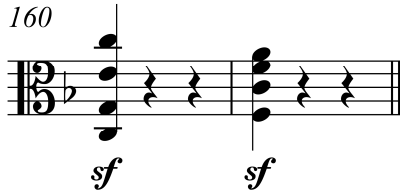


Figure 44, Sonata in A minor Movement 2, mm.160-161 (Viola Part)

Because these stops occur at a major cadence point at the end of a large section, the lower notes were used as grace notes leading to the upper note.

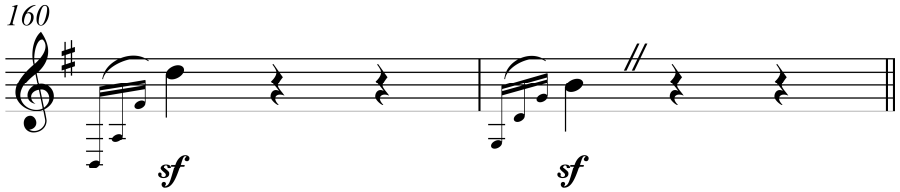


Figure 45, Sonata in A minor Movement 2, mm.160-161 (Clarinet Part)

Just as was the case in the first two sonatas, all pizzicato markings were removed and the notes were changed to staccato eighth notes.

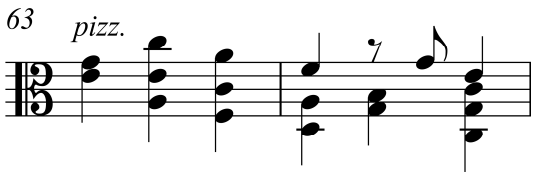


Figure 46, Sonata in A minor Movement 1, mm.63-64 (Viola Part)

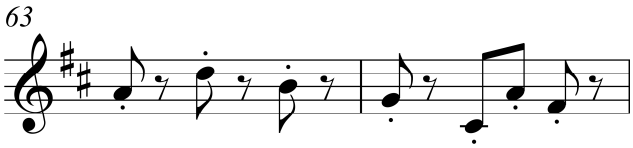


Figure 47, Sonata in A minor Movement 1, mm.63-64 (Clarinet Part)

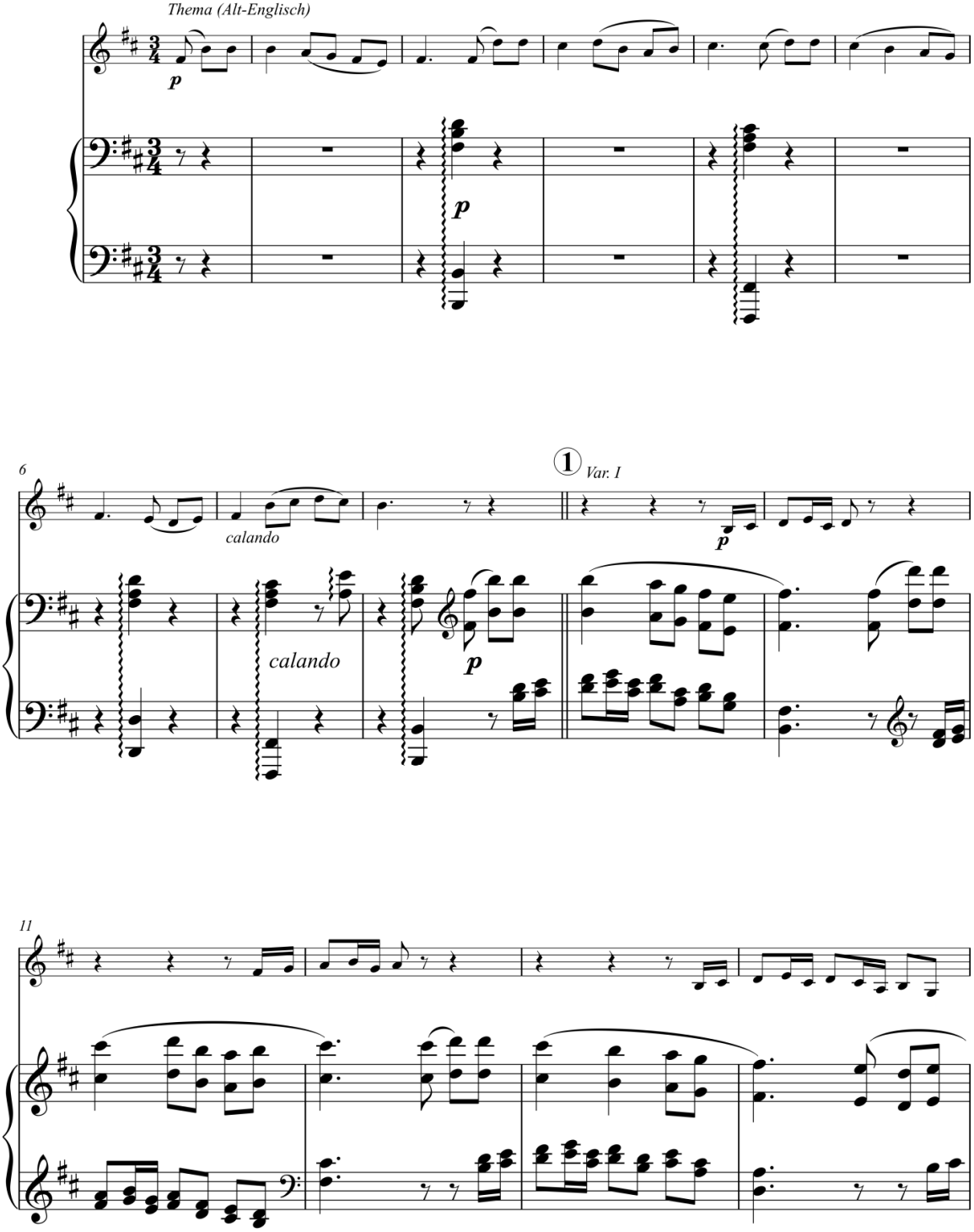
Sonata in A Minor

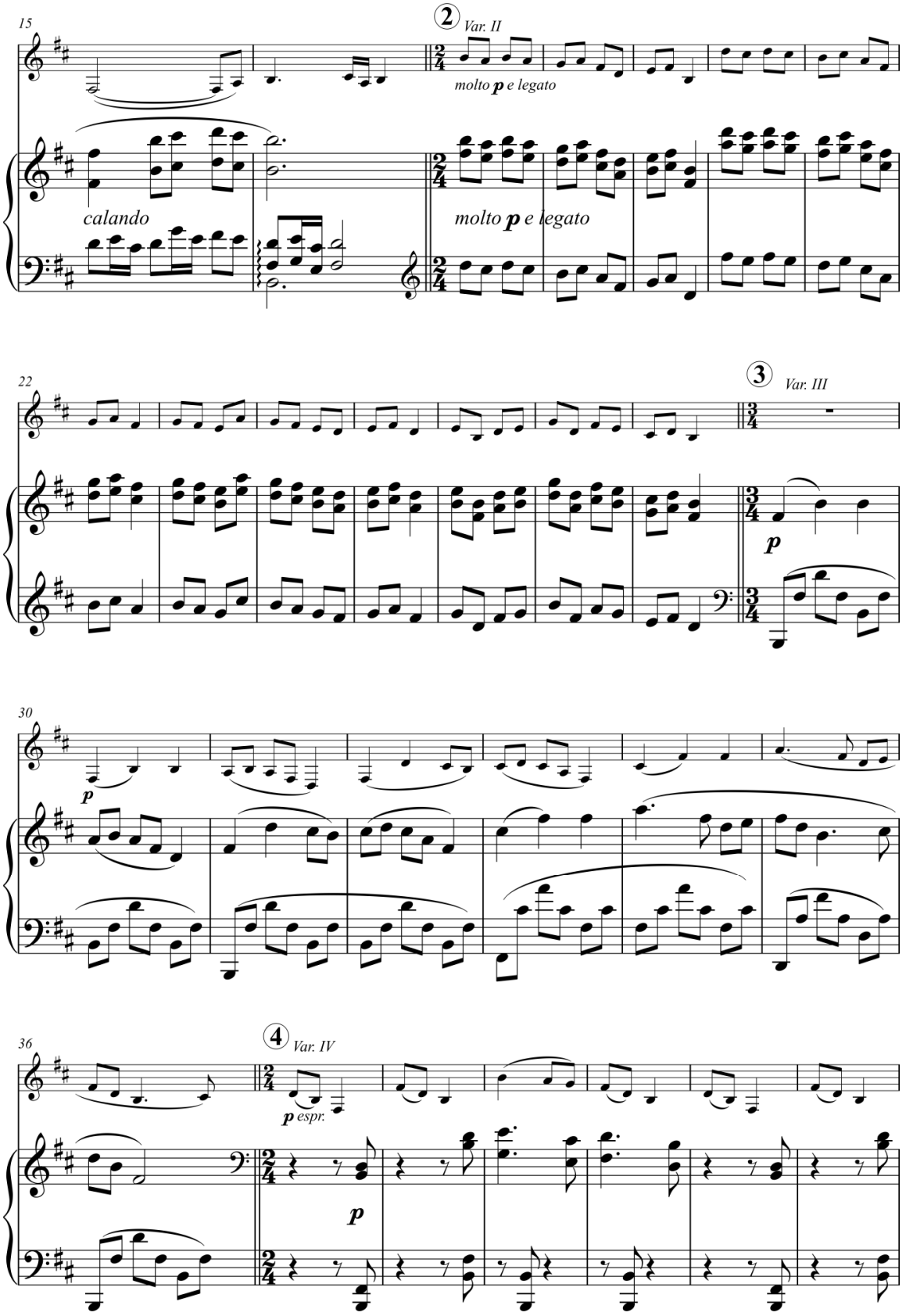
Transposed to B Minor
For Viola and Piano

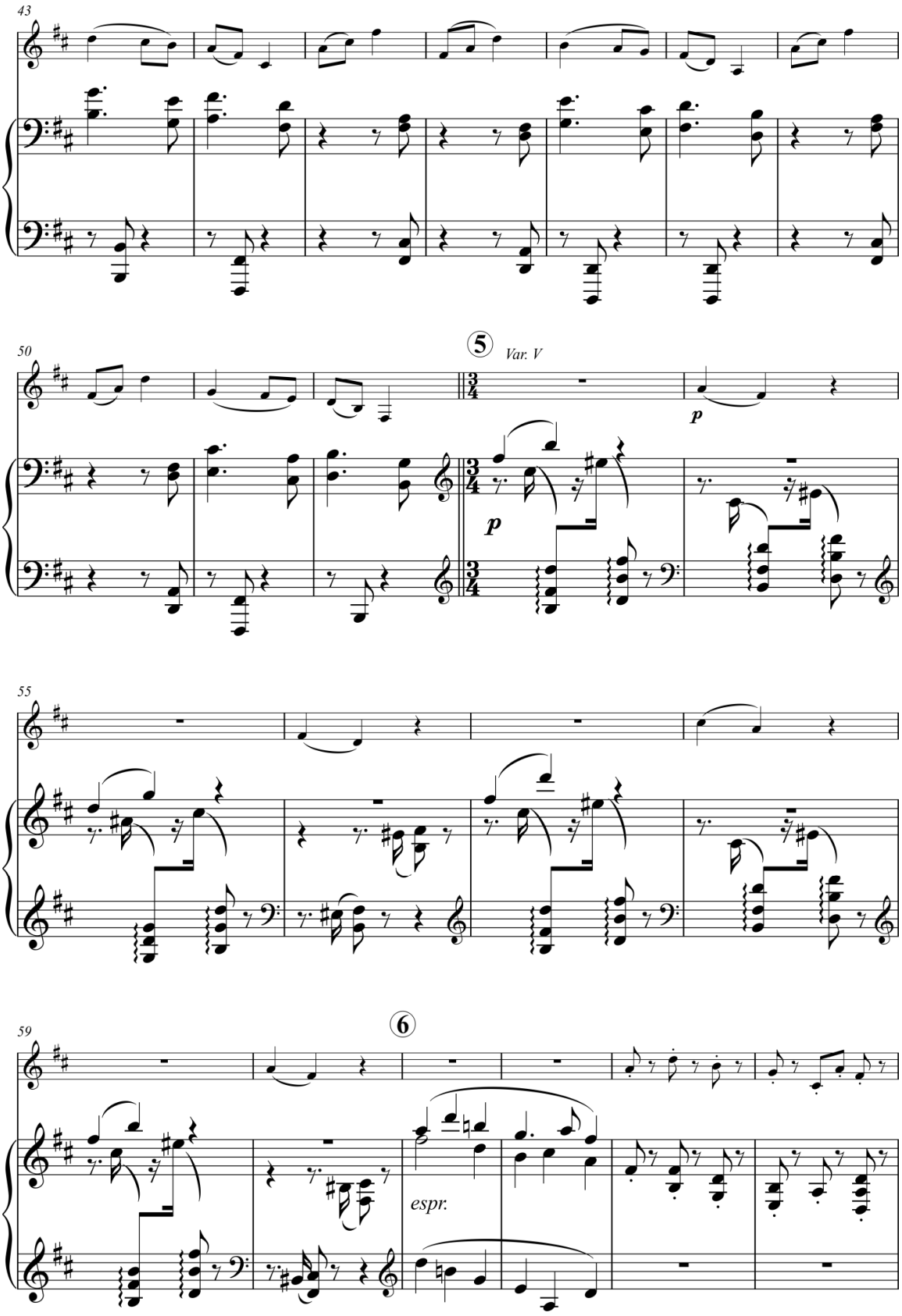
Julius Röntgen (1855-1932)
Trans. for Clarinet in A
Anthony Thompson

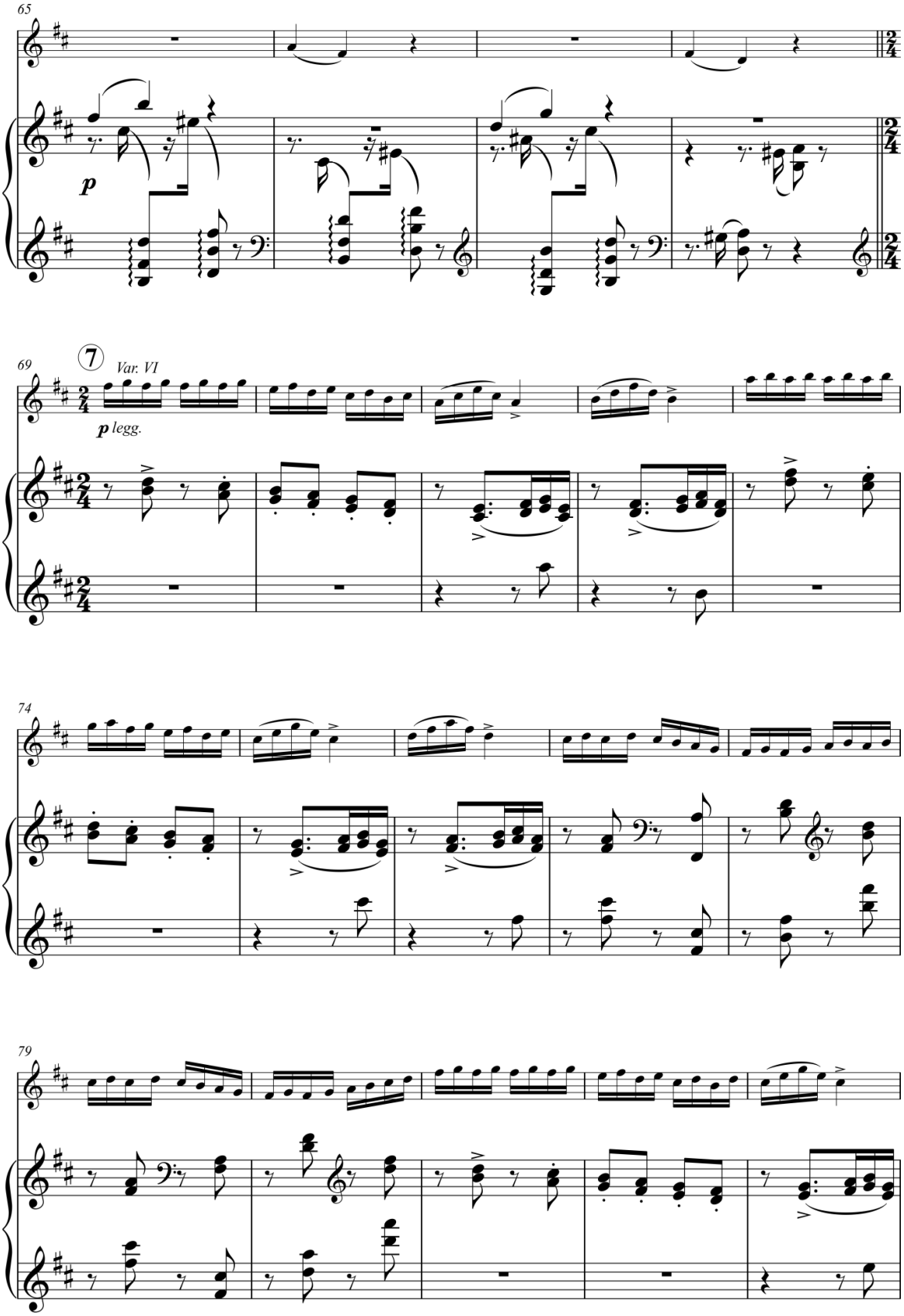
I

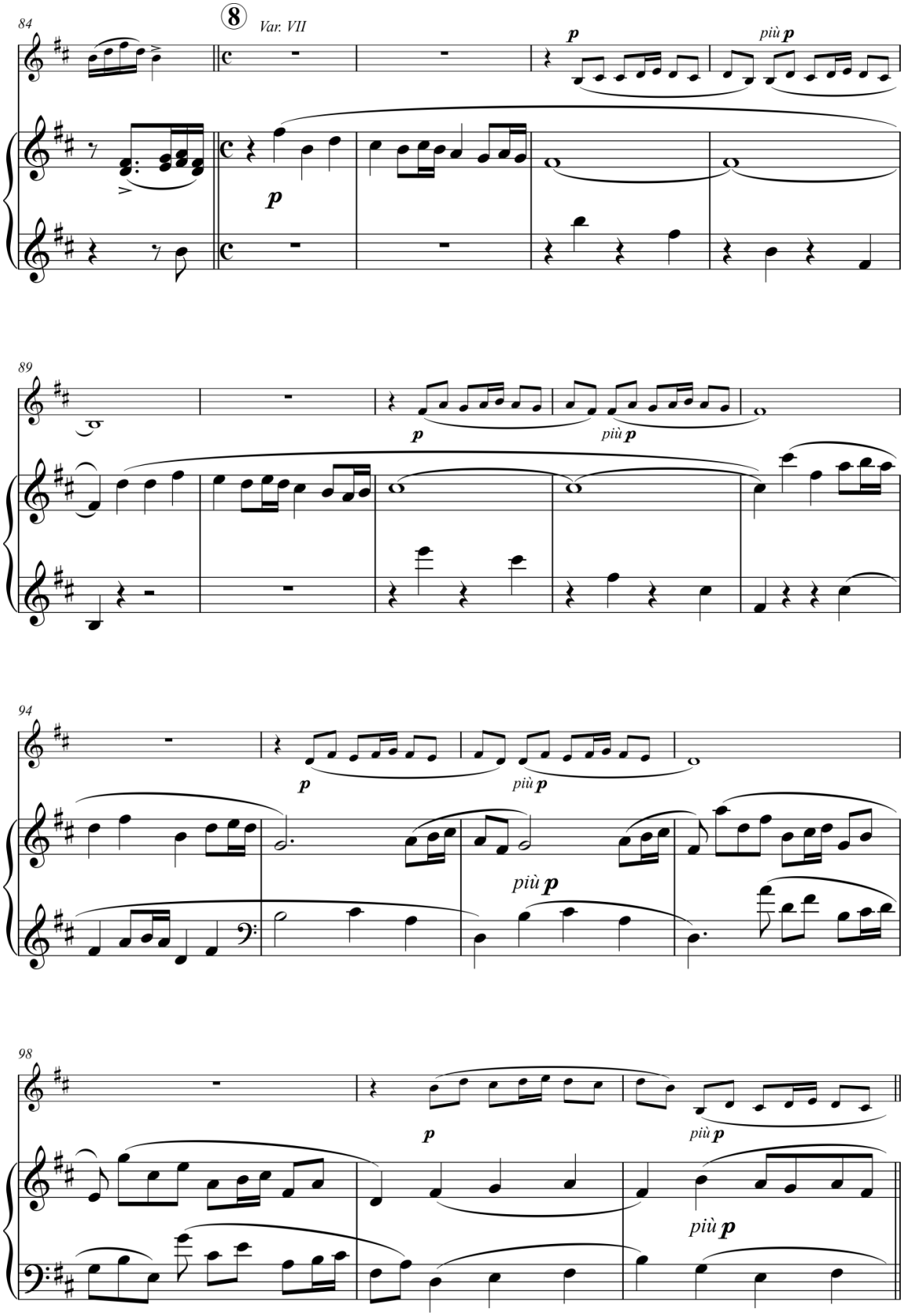
Andante
Thema (Alt-Englisch)

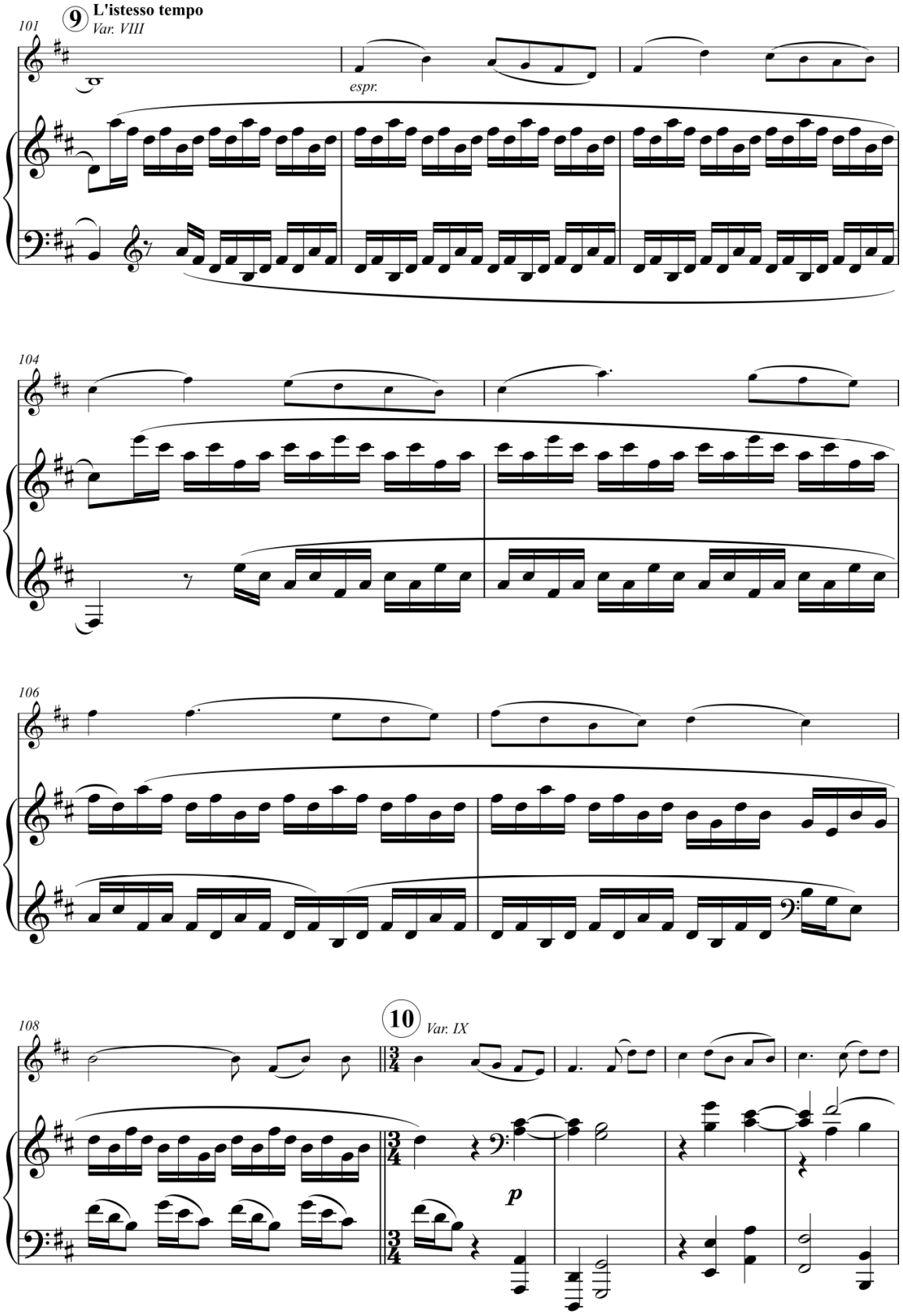


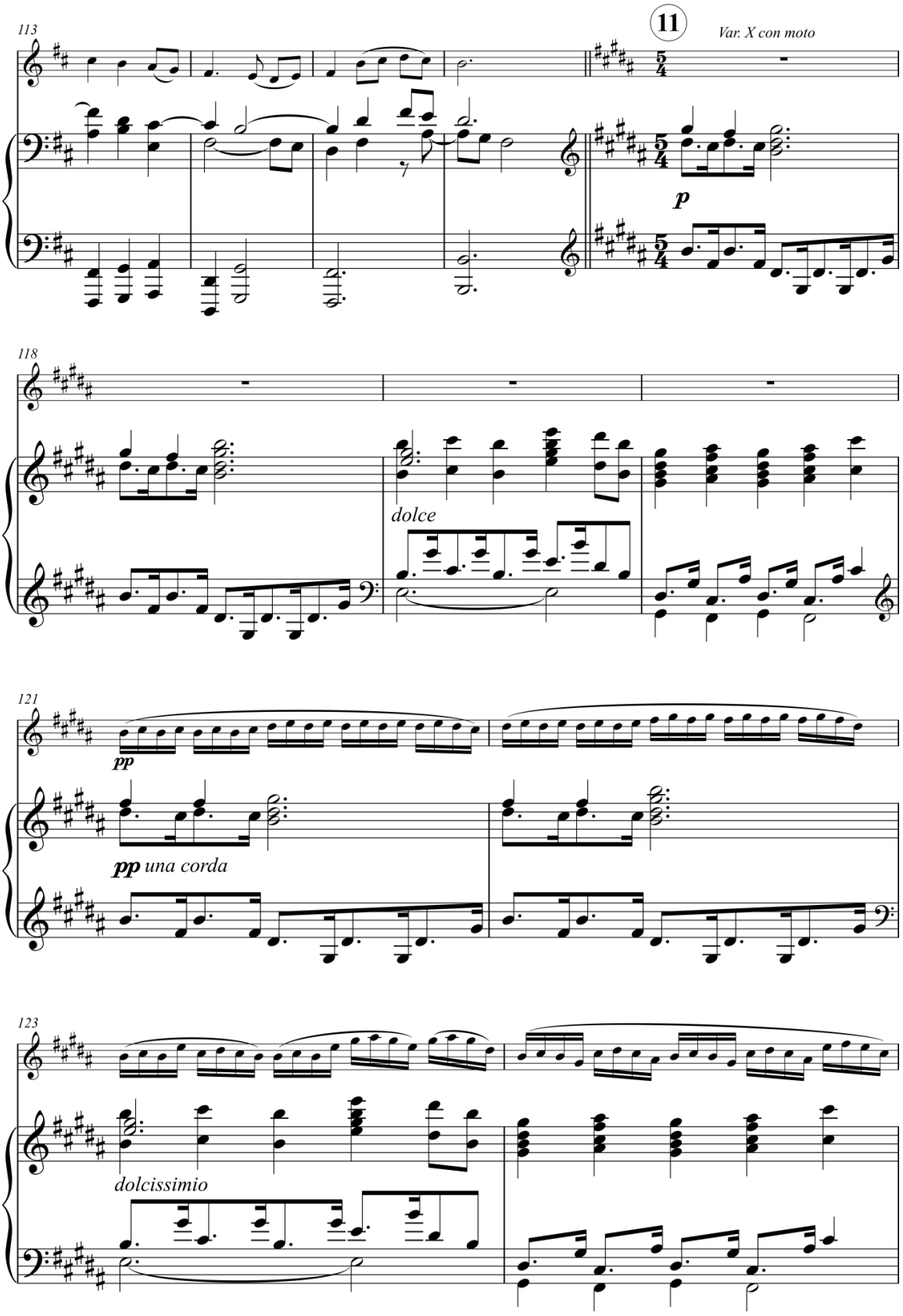

15
2 Var. II
molto p e legato
calando
molto p e legato
22
3 Var. III
p
30
p
36
4 Var. IV
p espr.
p

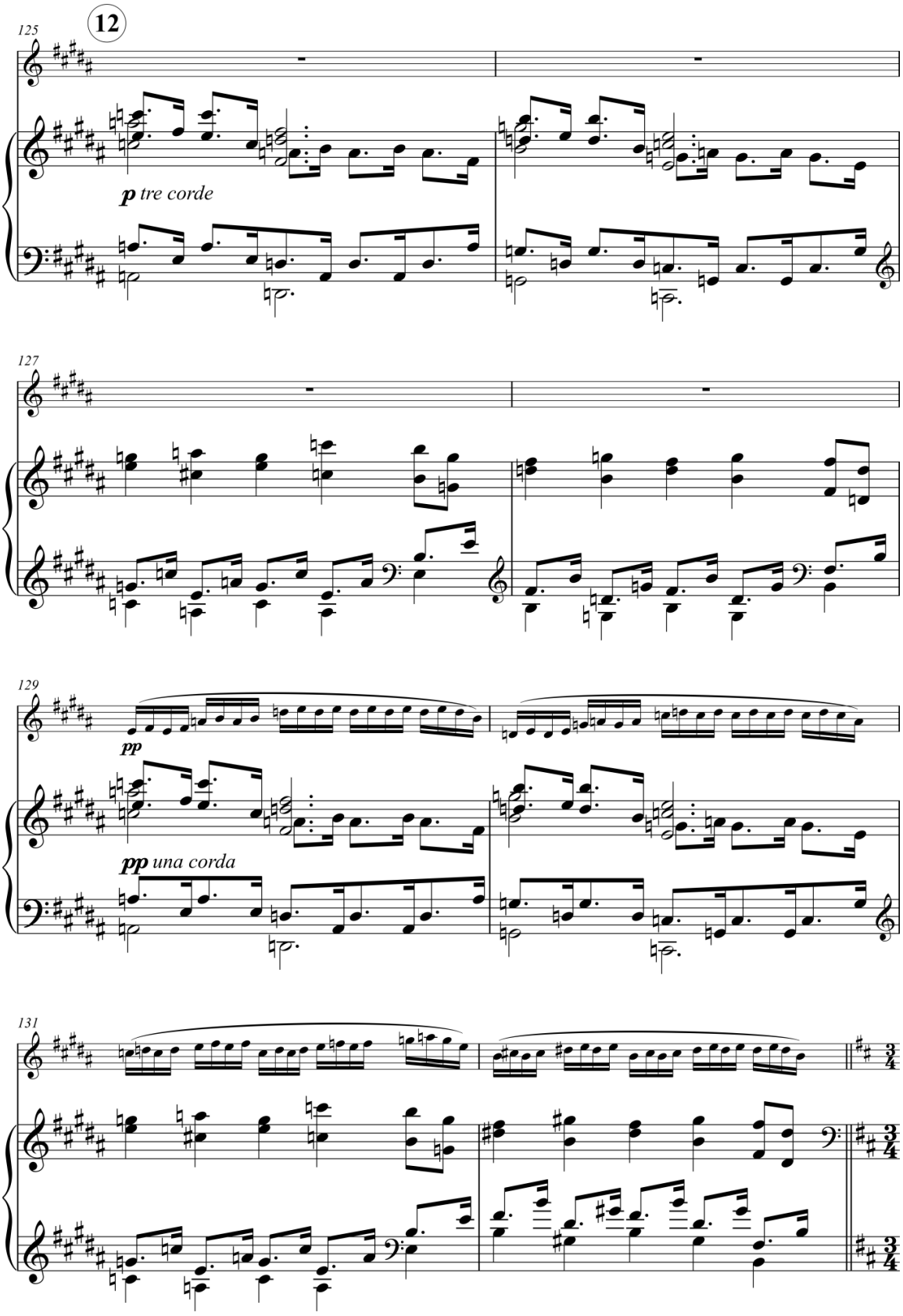

43
50
5
Var. V
p
p
55
59
6
espr.

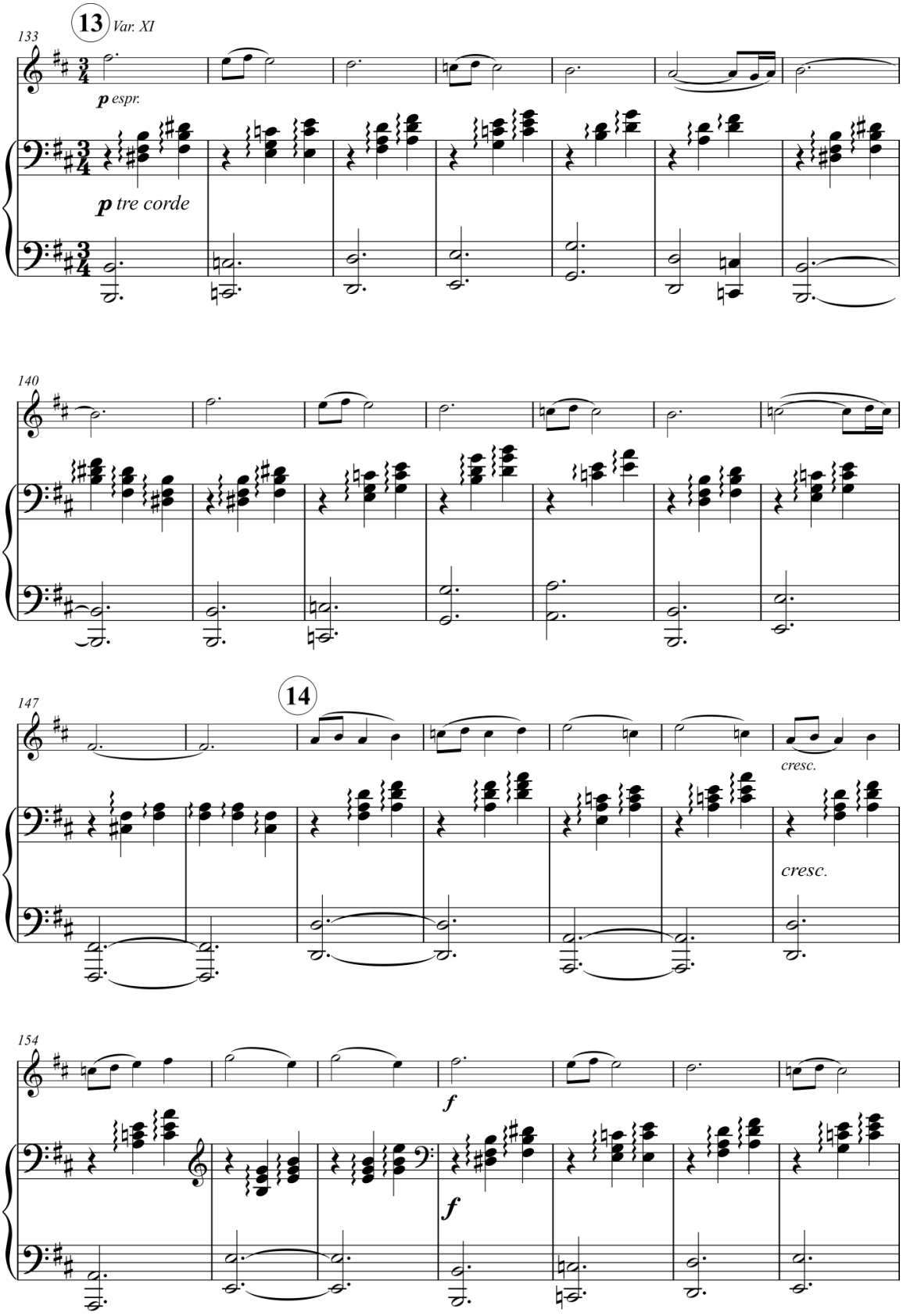

65
p
69
7
Var. VI
p legg.
74
79

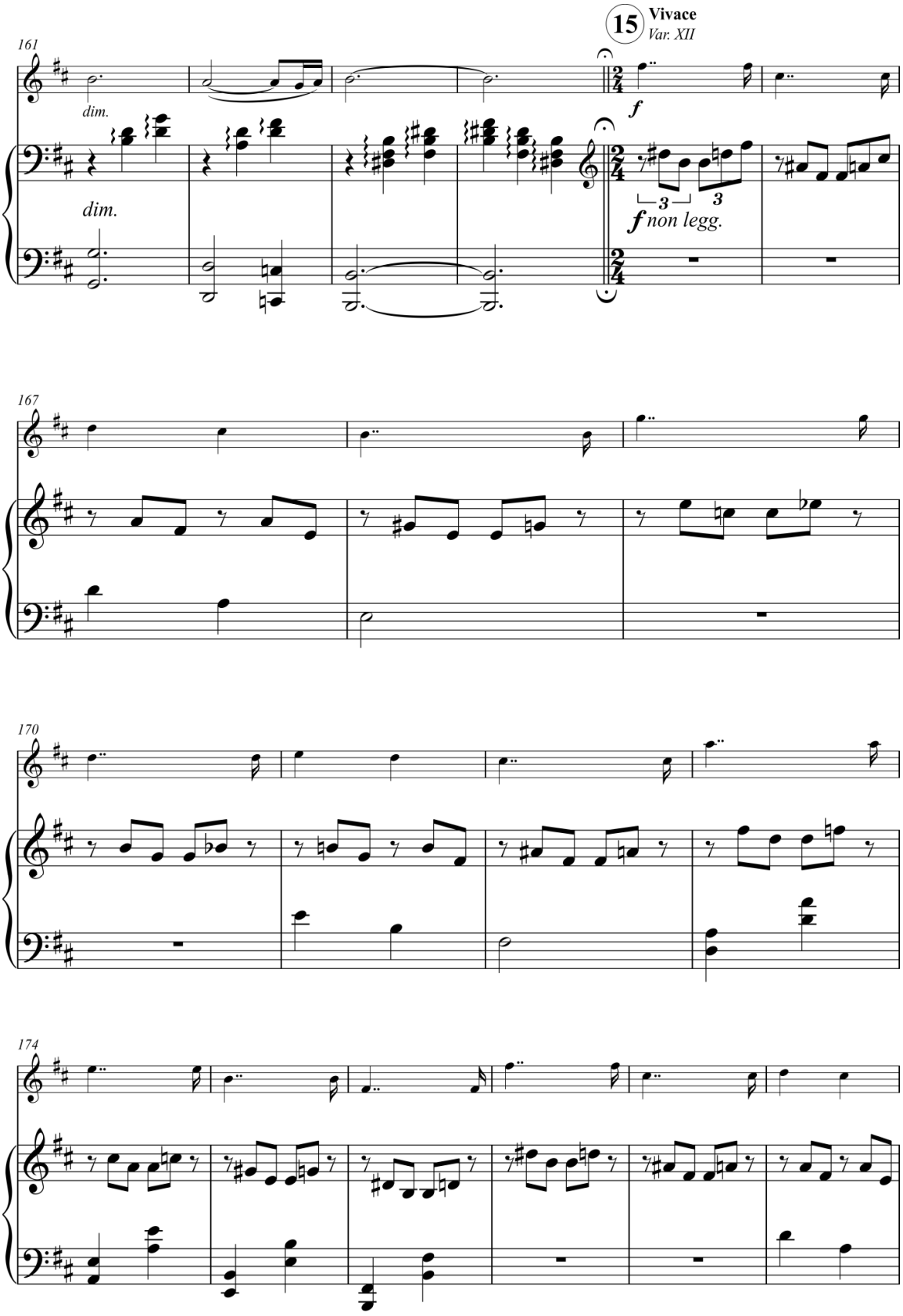

84
8
Var. VII
p
più p
89
p
più p
94
p
più p
più p
98
p
più p
più p

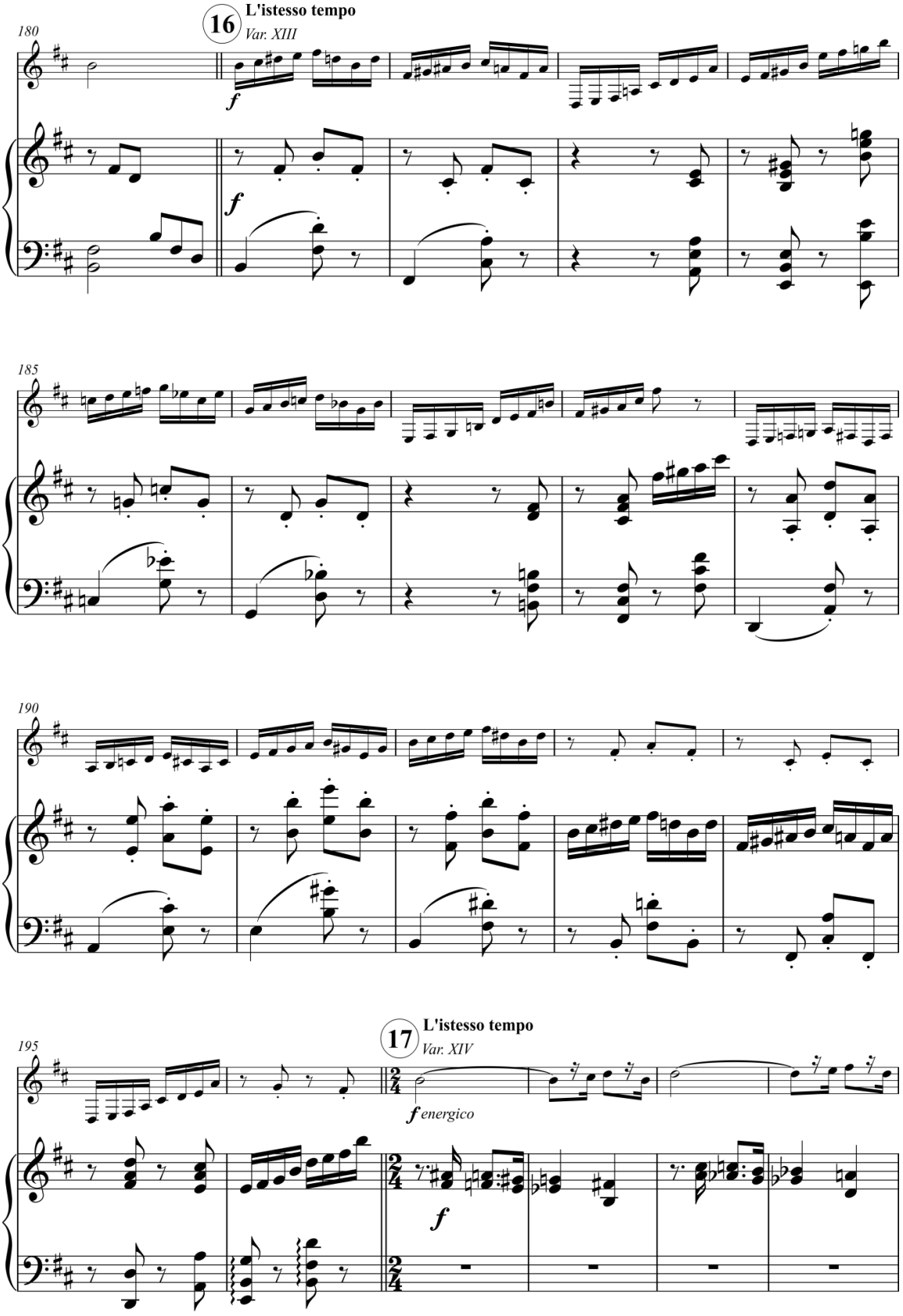

101
9
L'istesso tempo
Var. VIII
espr.
104
106
108
10
Var. IX
3/4
p

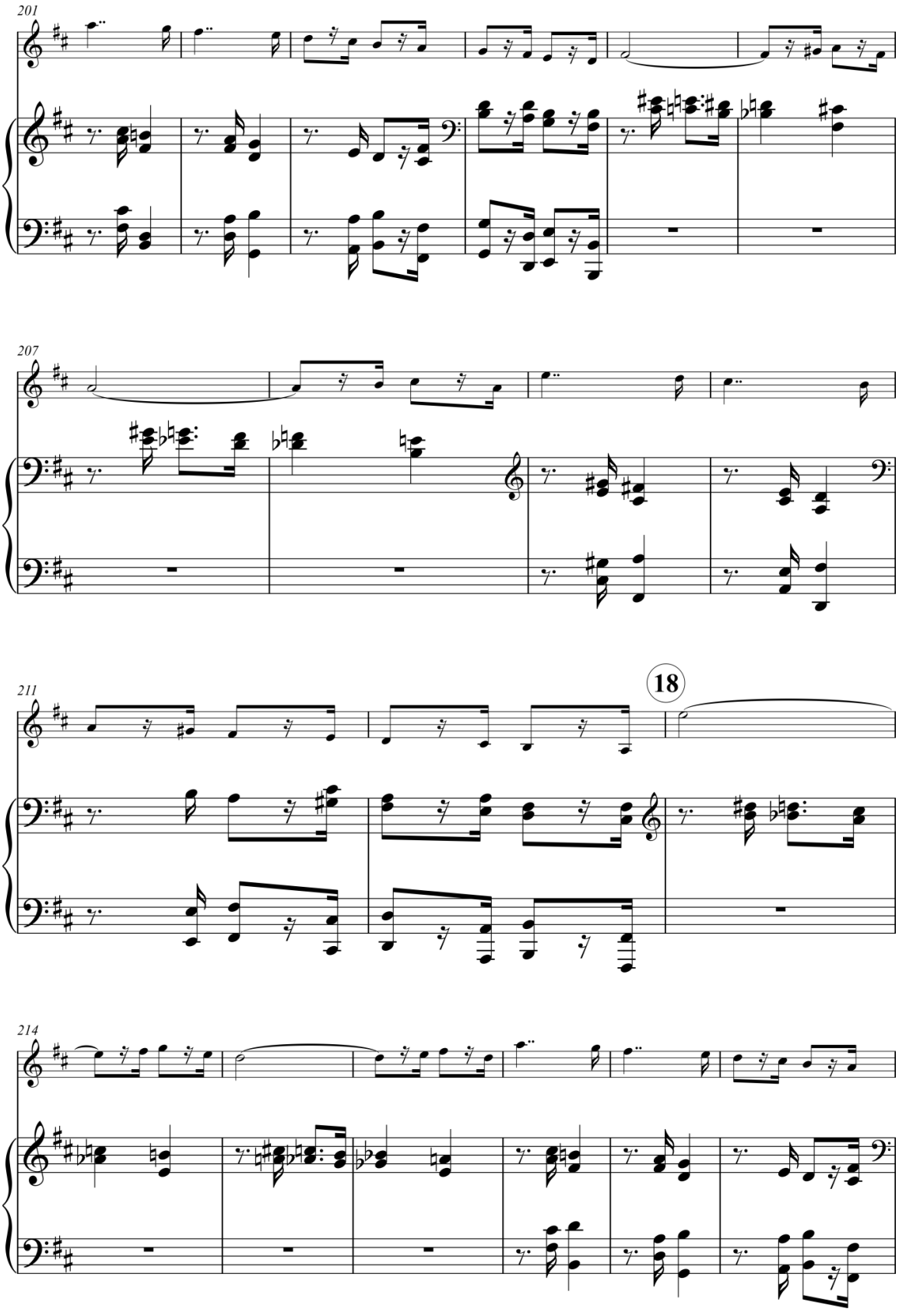

113
11
Var. X con moto
p
118
dolce
121
pp
pp una corda
123
dolcissimio

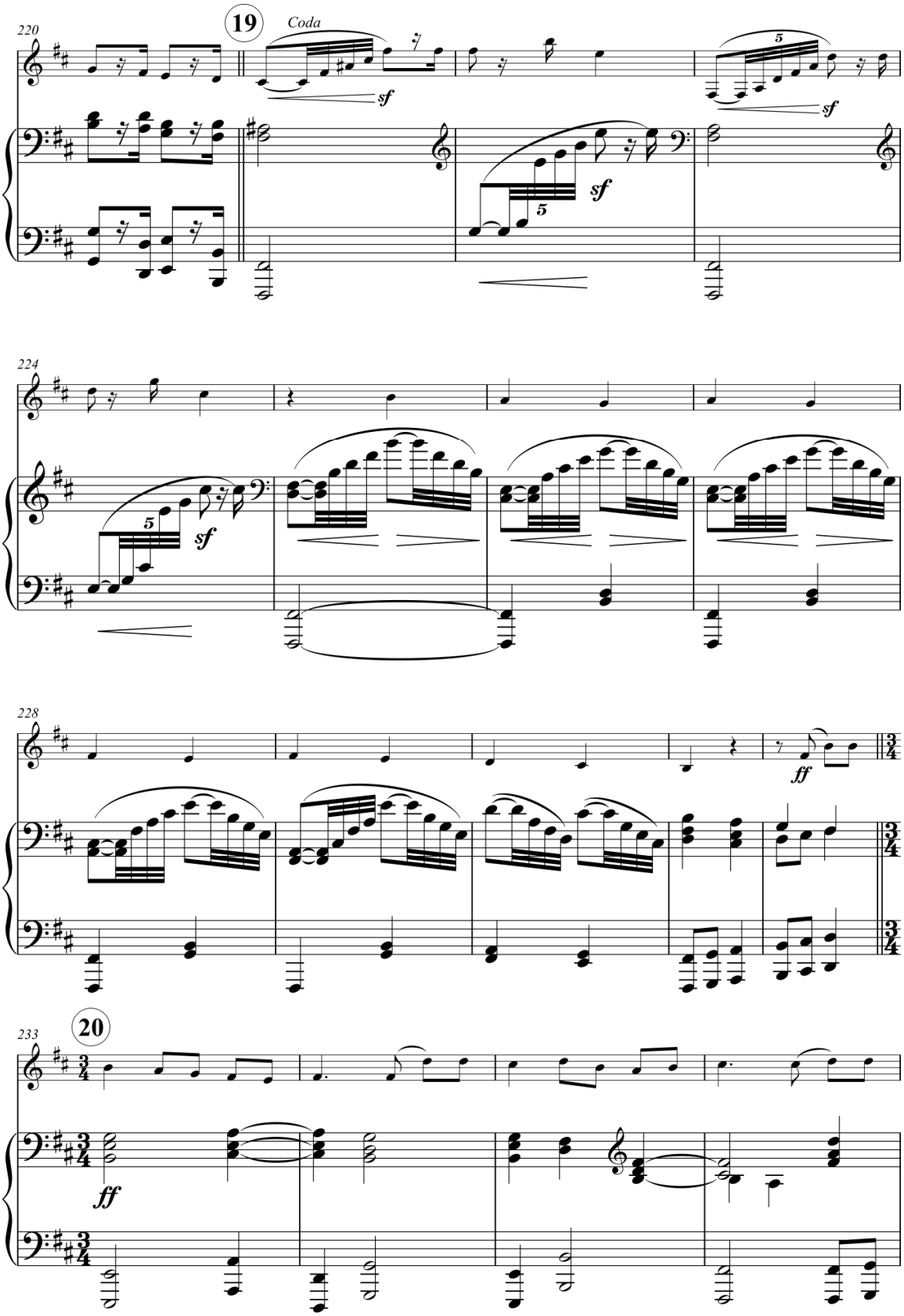

12
125
p tre corde
127
129
pp
pp una corda
131

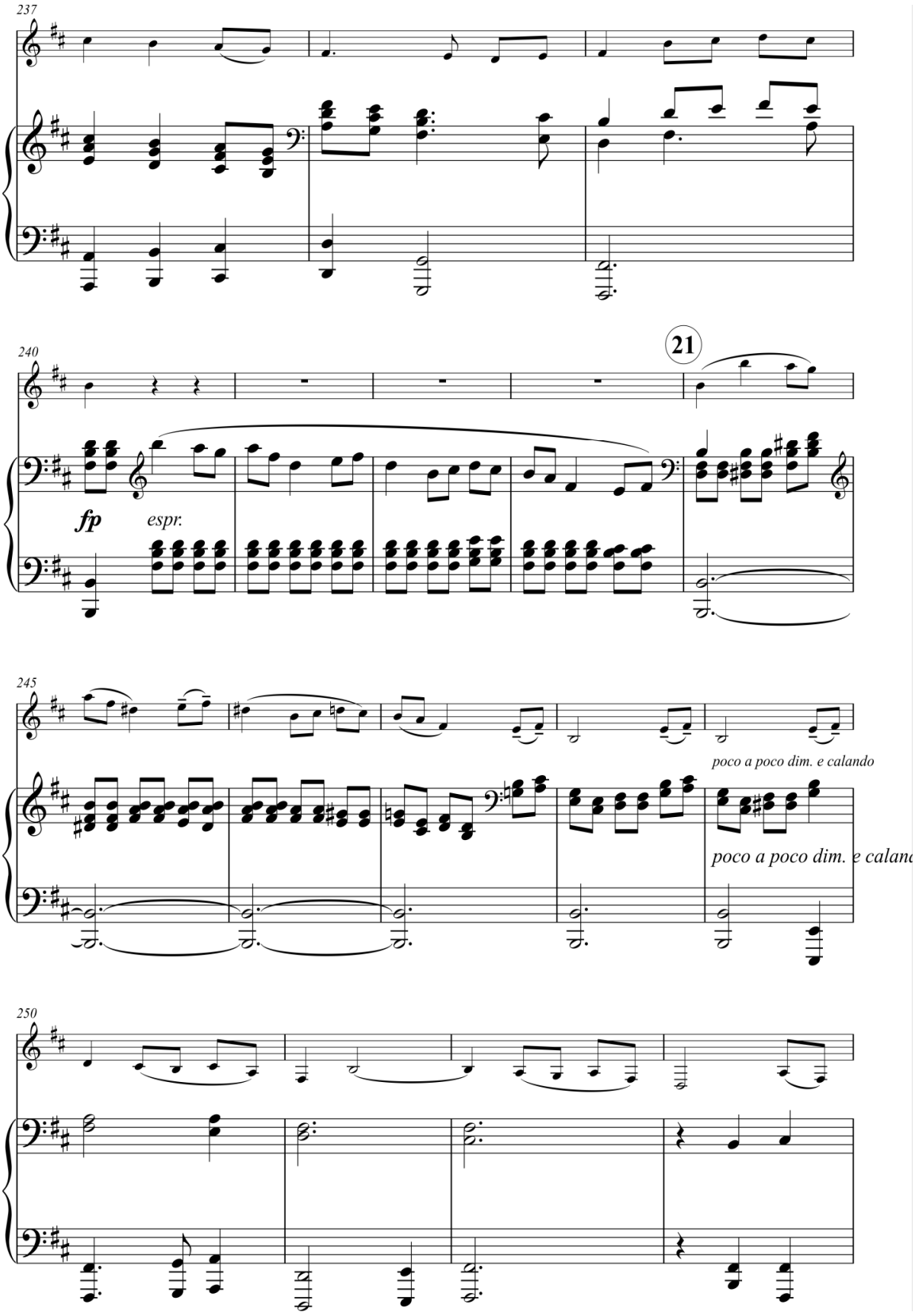

133
13 Var. XI
p espr.
p tre corde
140
147
14
cresc.
cresc.
154
f
f

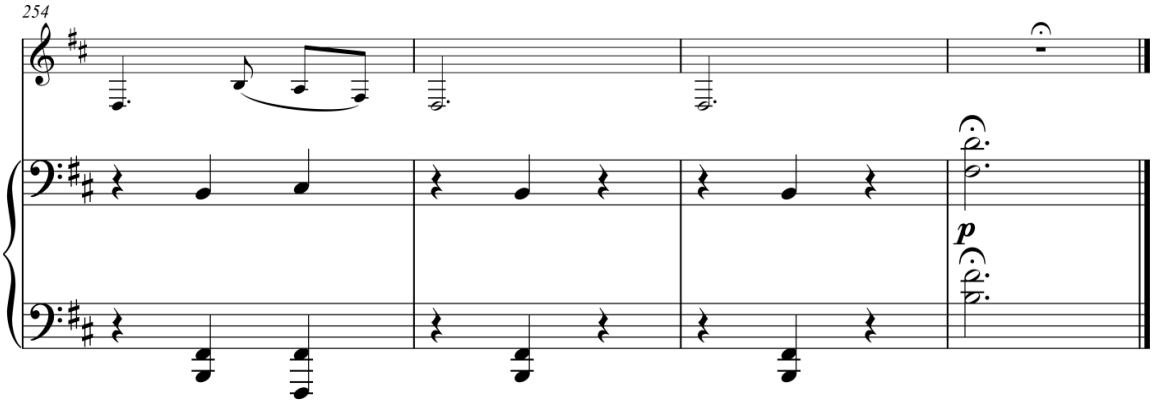

15 Vivace
Var. XII
161
dim.
dim.
f
3
3
f non legg.
167
170
174


180
16
L'istesso tempo
Var. XIII
f
f
185
190
195
17
L'istesso tempo
Var. XIV
f energico
f

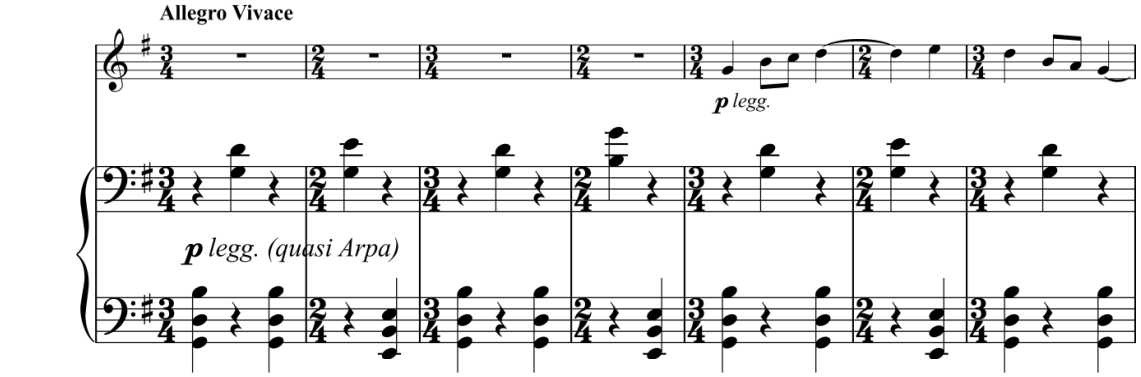

201
207
211
18
214

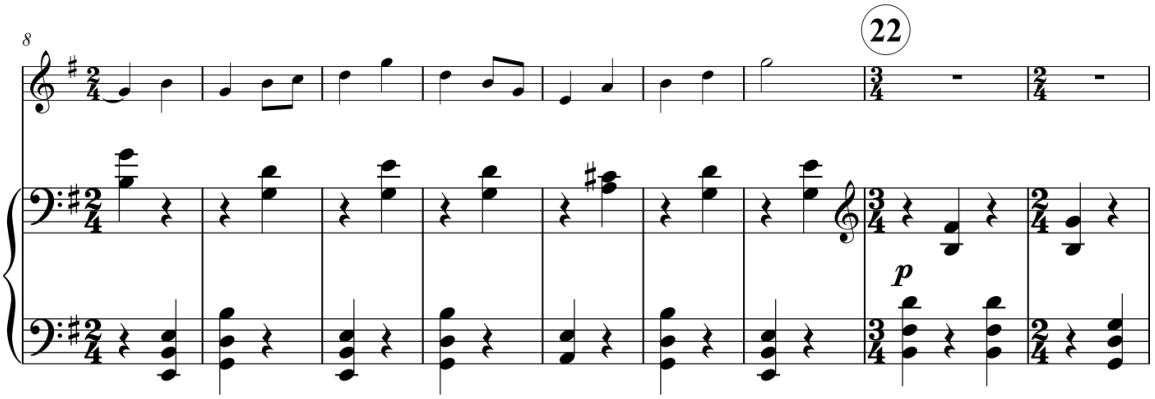

220
19
Coda
sf
sf
sf
224
sf
228
ff
233
20
ff

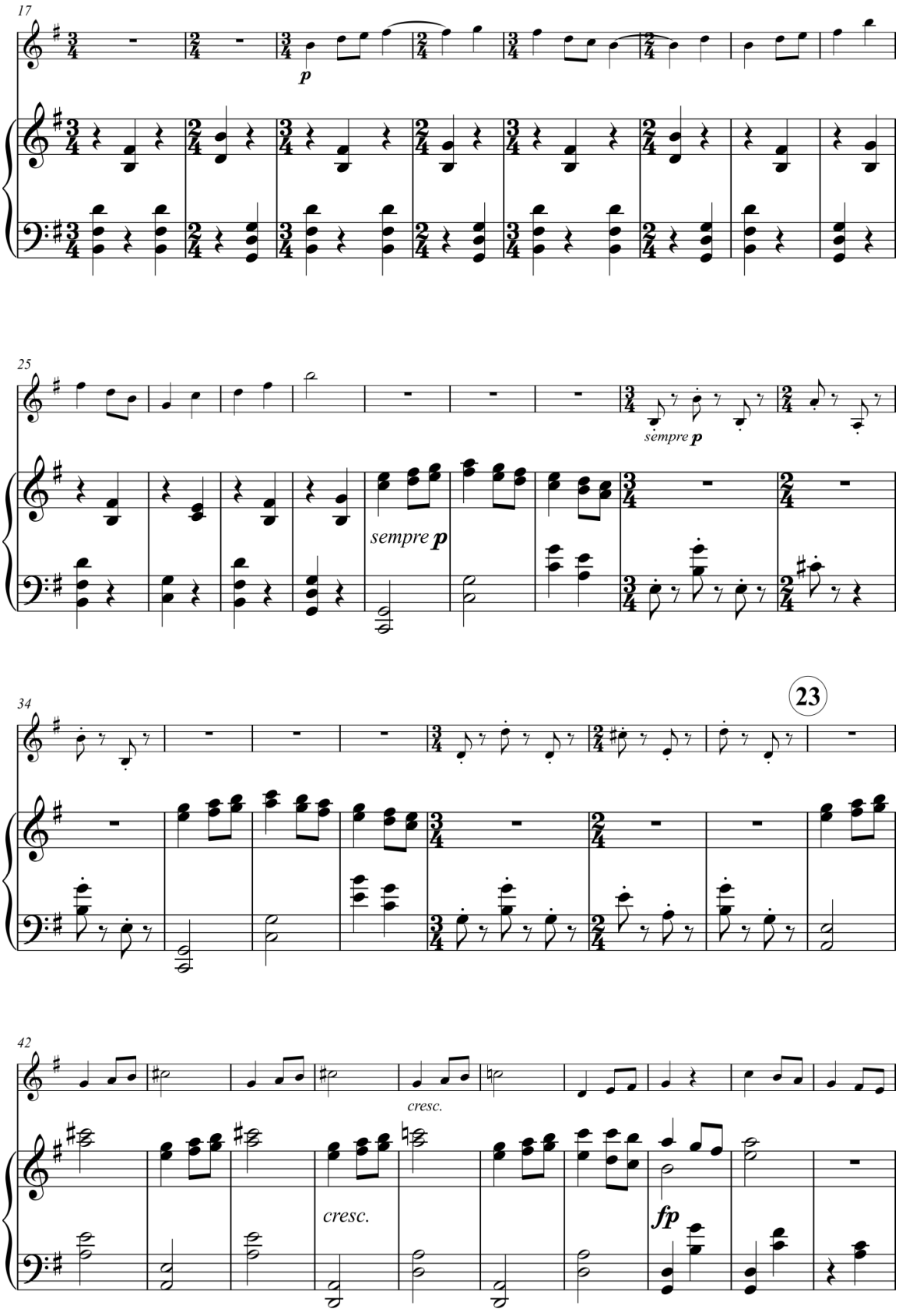

237
240
21
fp
espr.
245
poco a poco dim. e calando
poco a poco dim. e calando
250

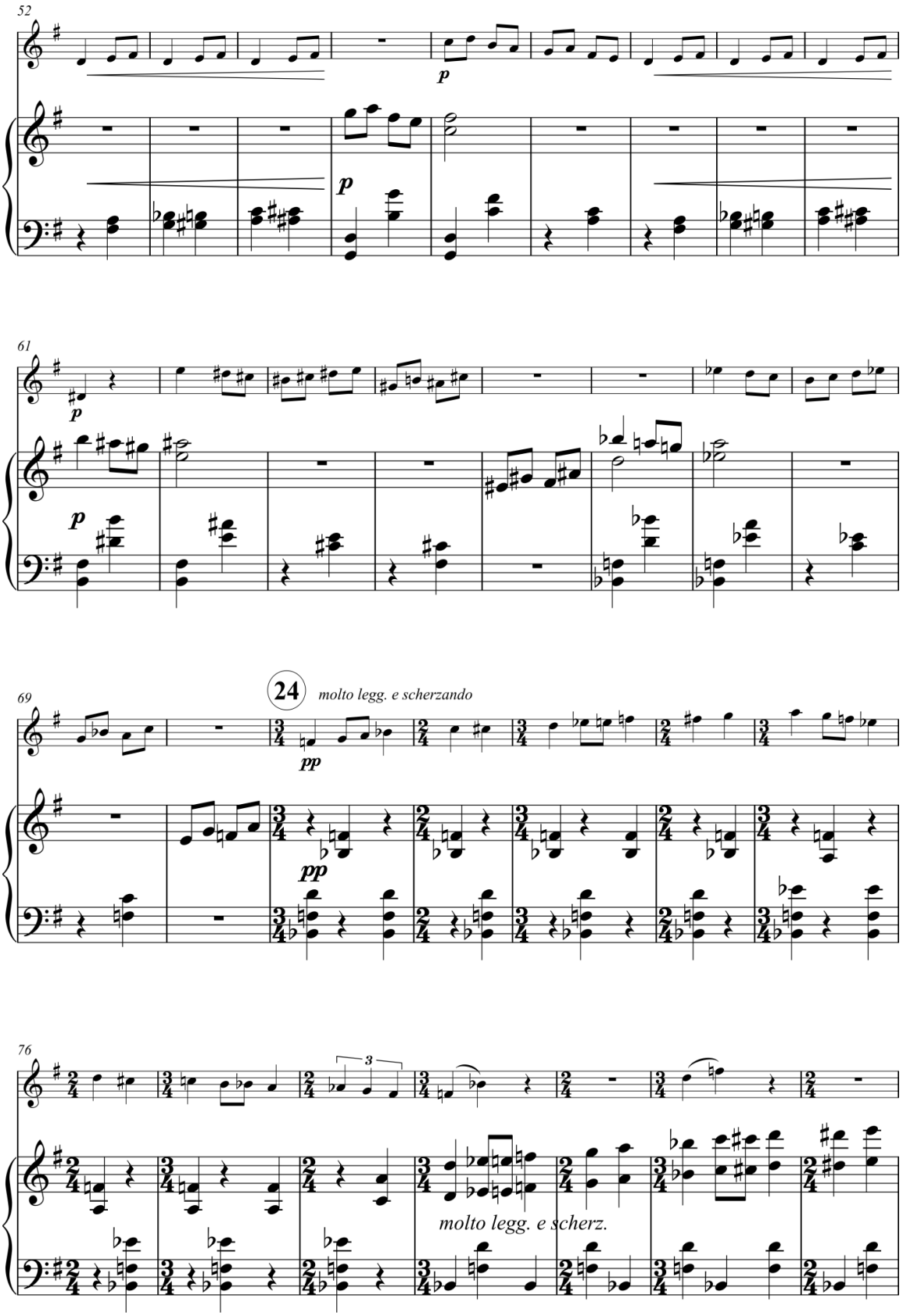


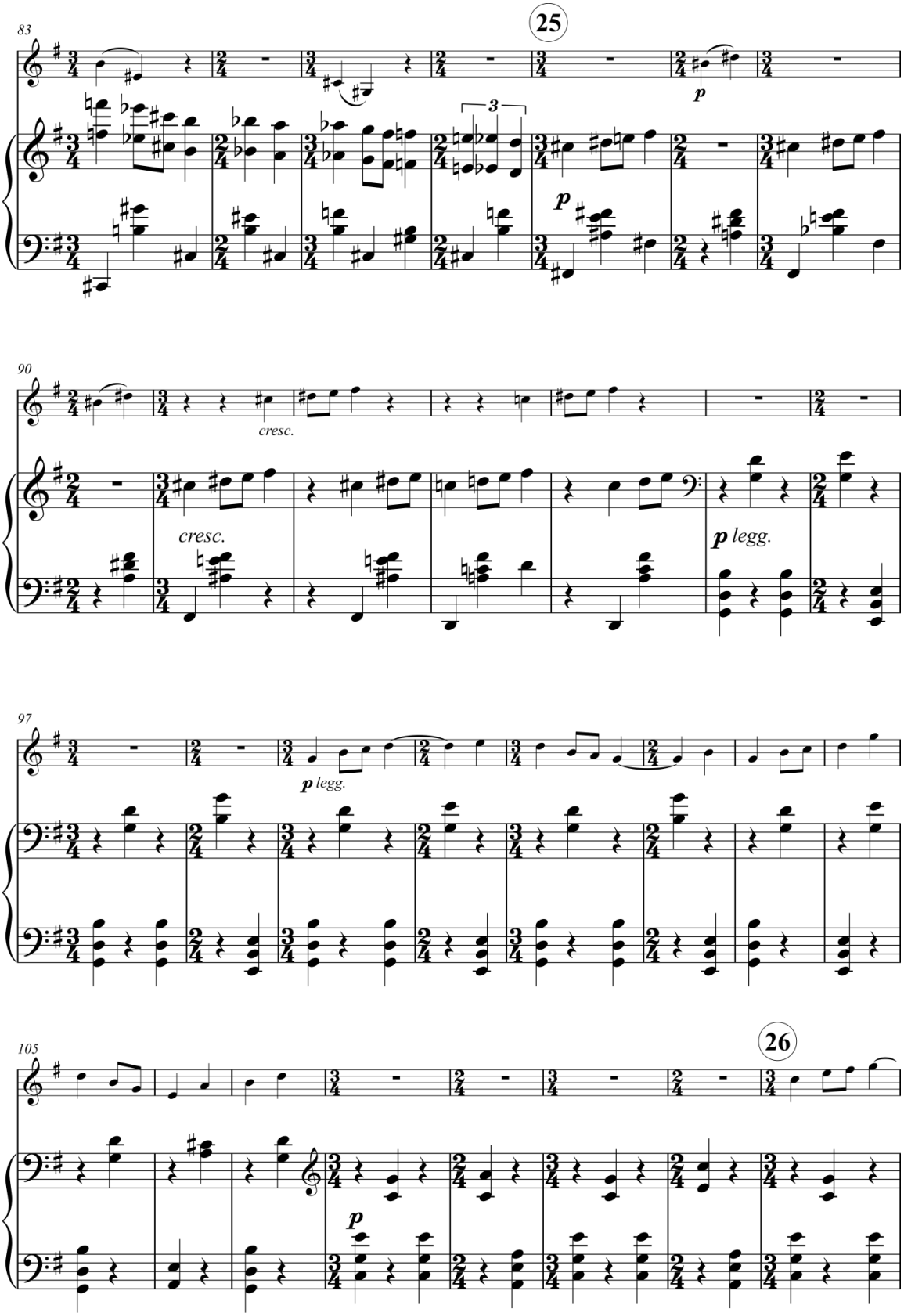
II

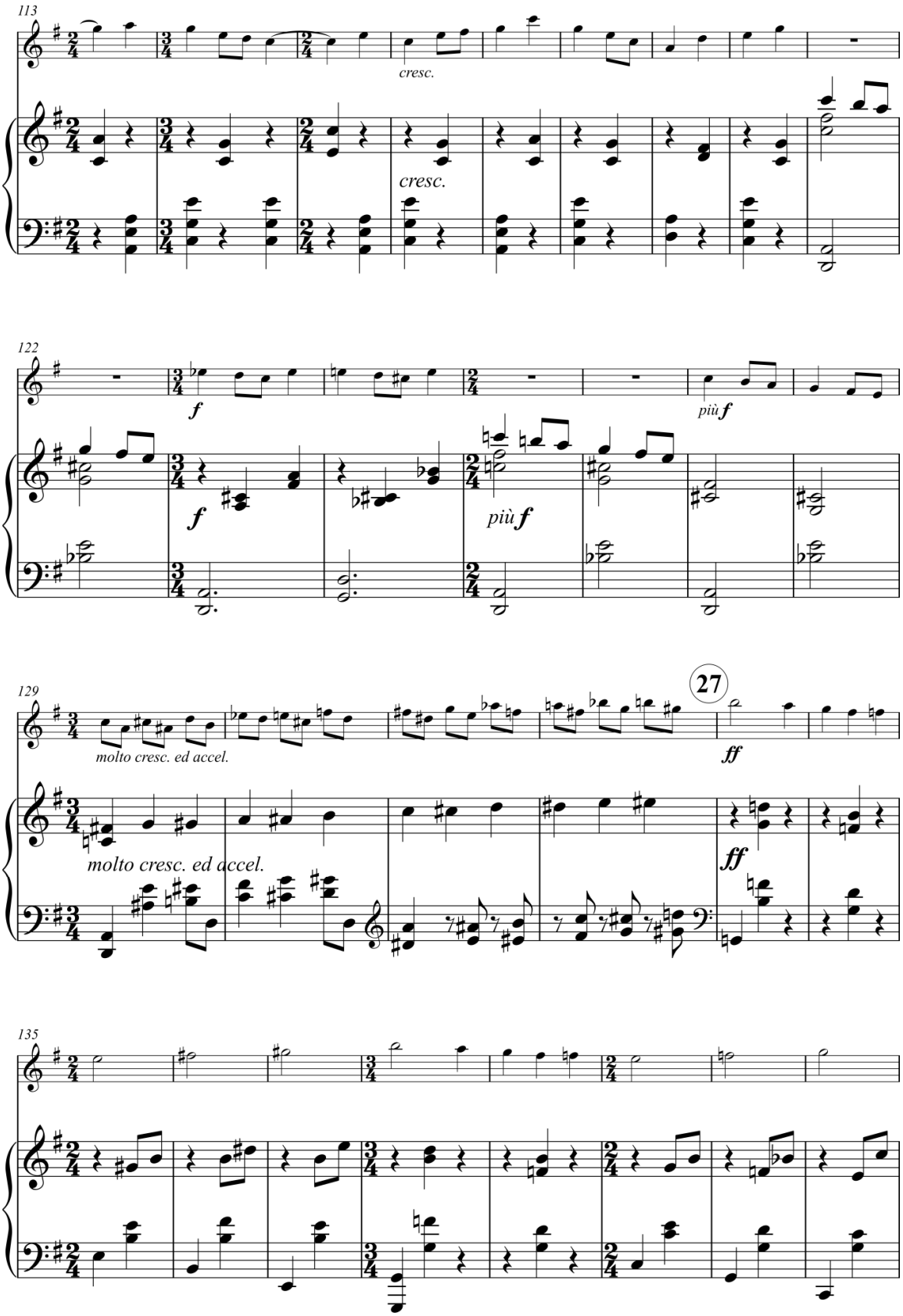


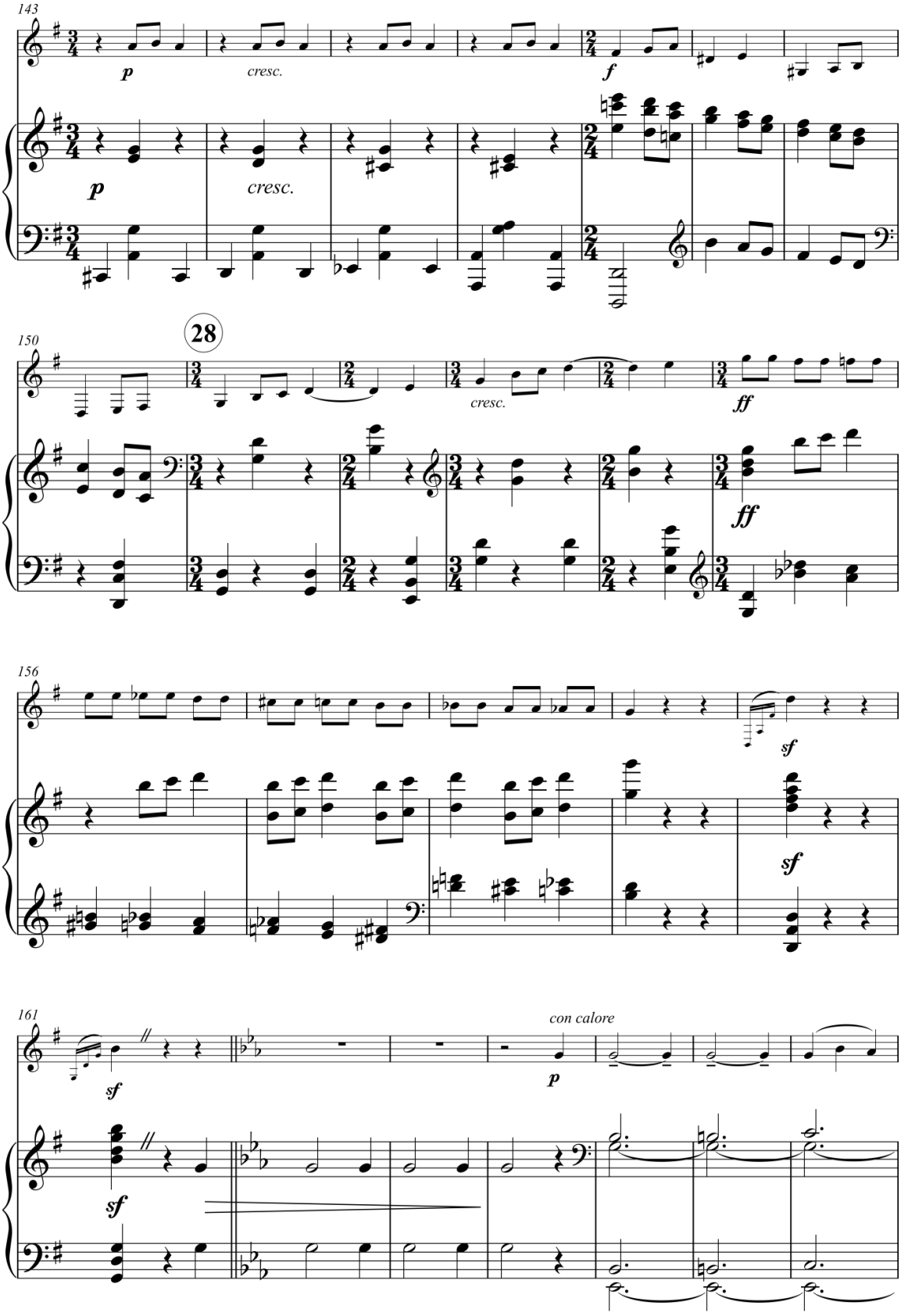


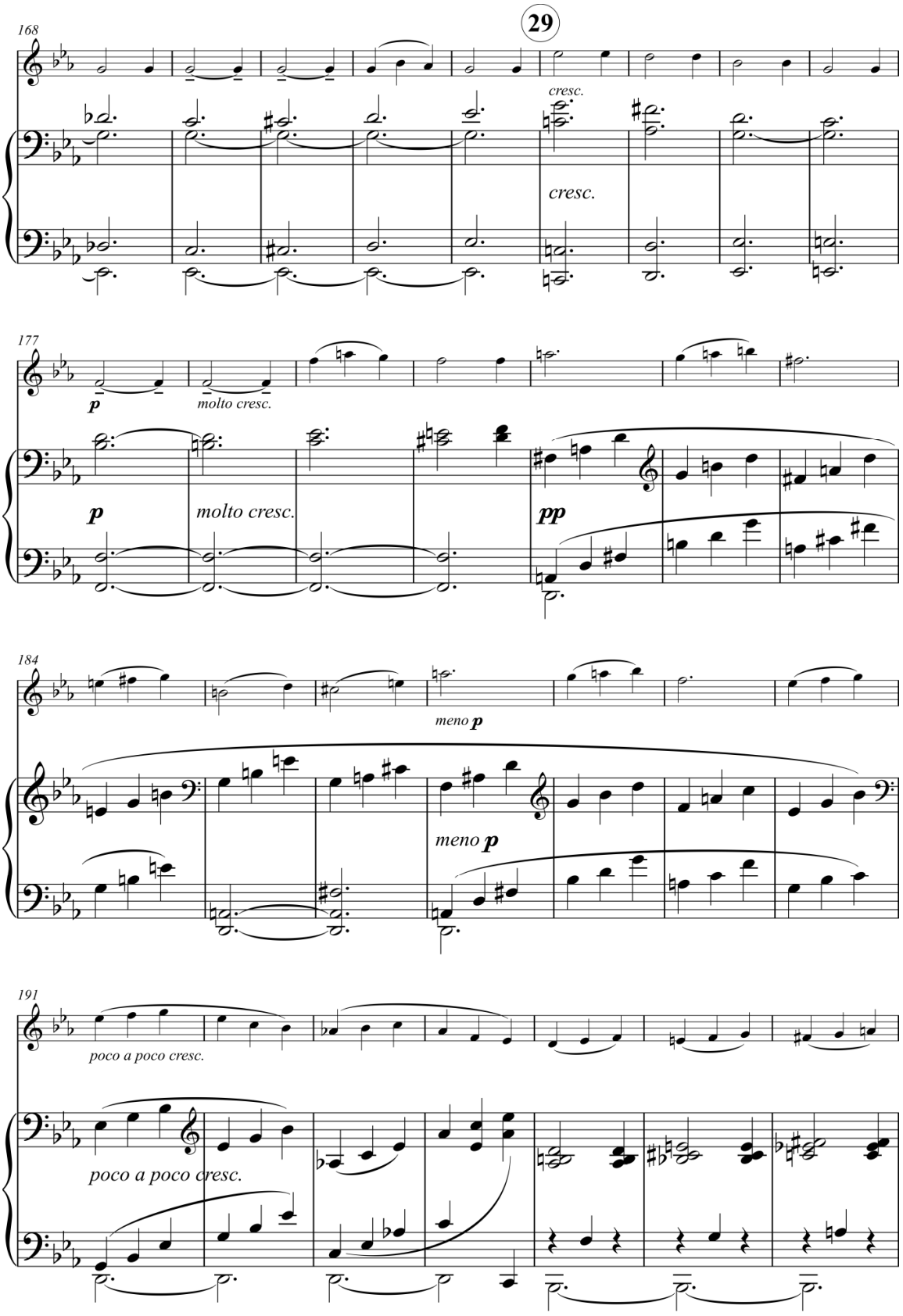

17
p
25
sempre p
sempre p
34
23
42
cresc.
cresc.
fp

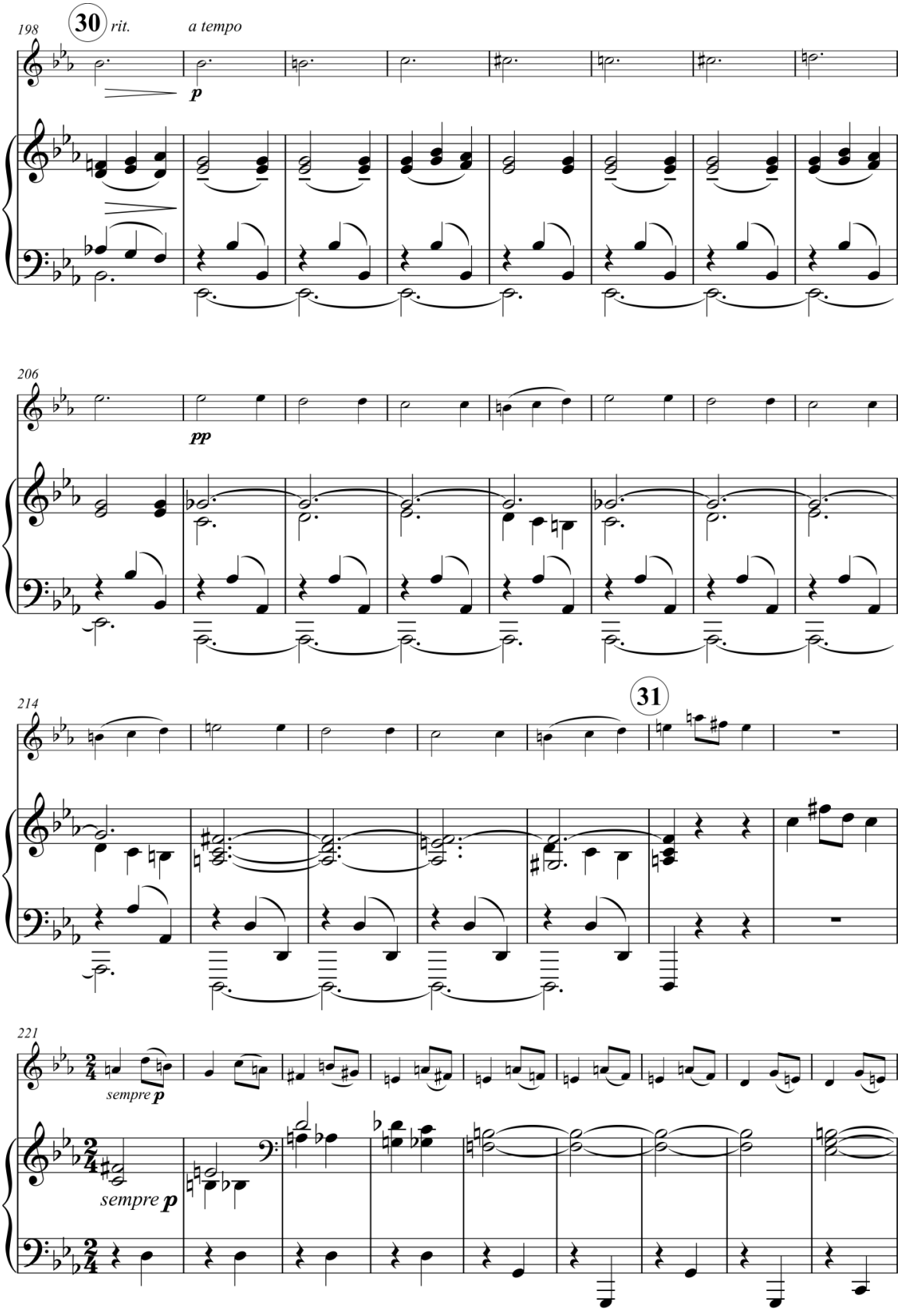

52
p
p
61
p
p
69
24
molto legg. e scherzando
pp
pp
76
3
molto legg. e scherz.

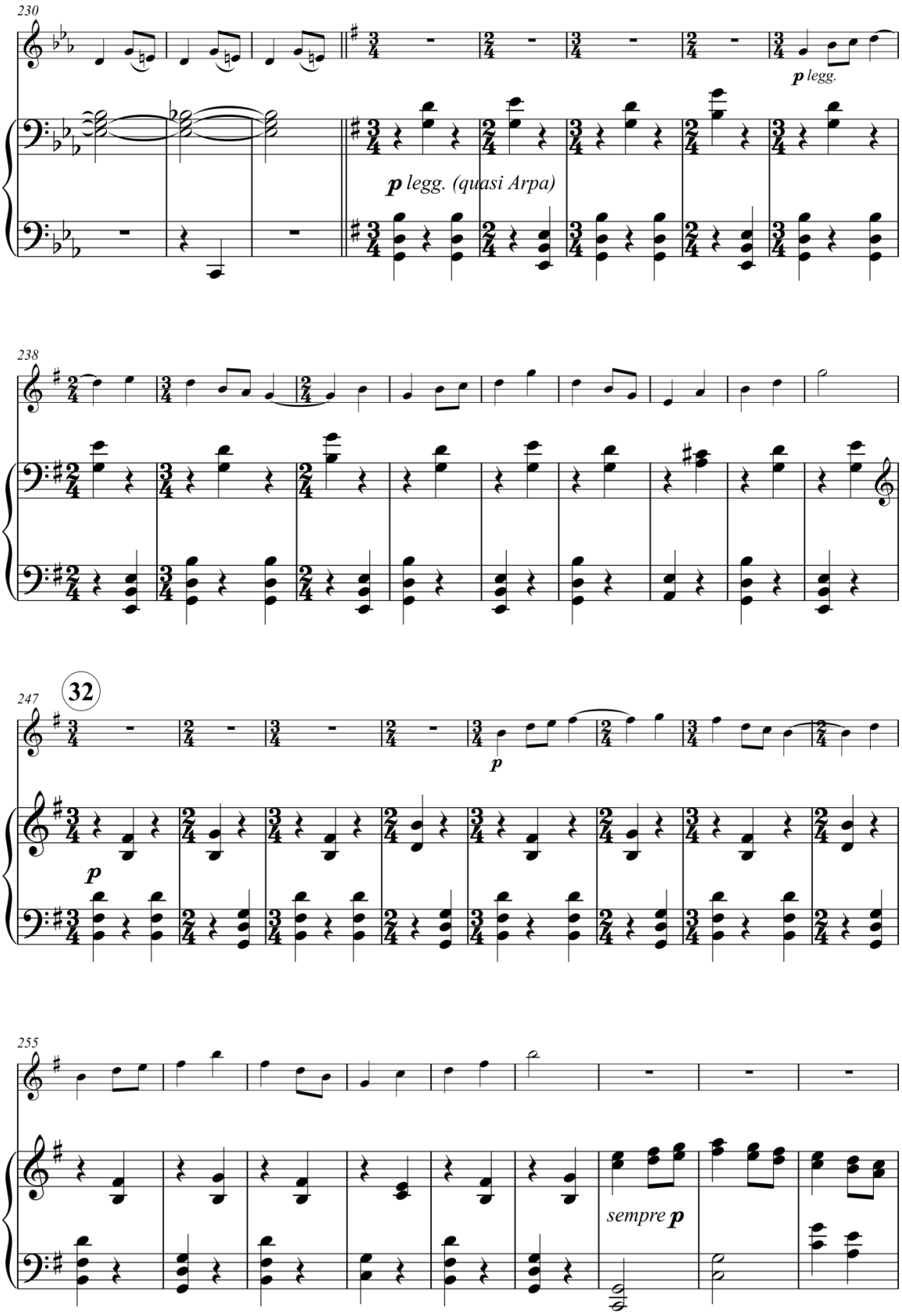

83
25
3
p
90
cresc.
cresc.
p legg.
97
p legg.
105
26
p

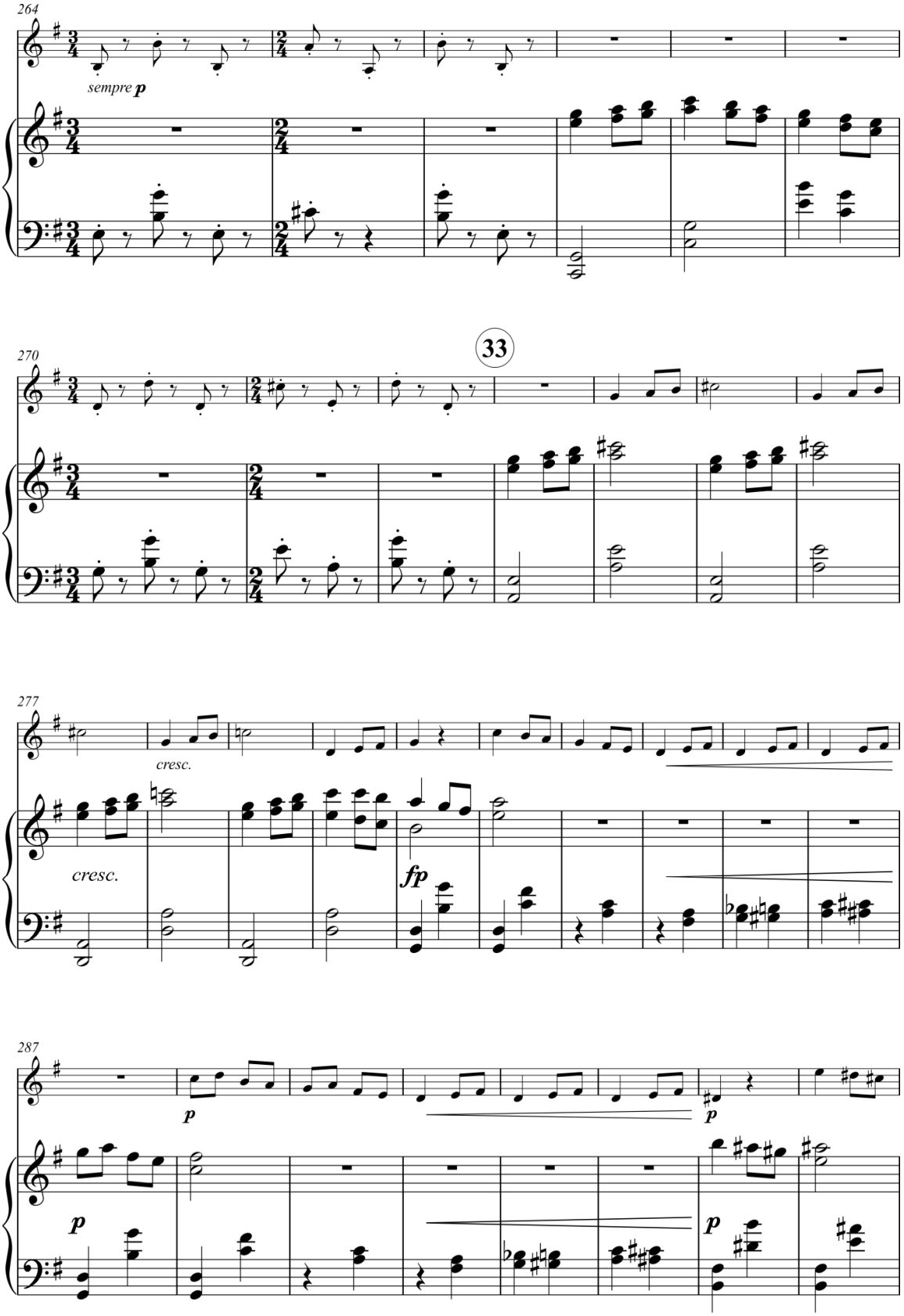

113
cresc.
cresc.
122
f
più f
f
più f
129
molto cresc. ed accel.
27
ff
molto cresc. ed accel.
ff
135

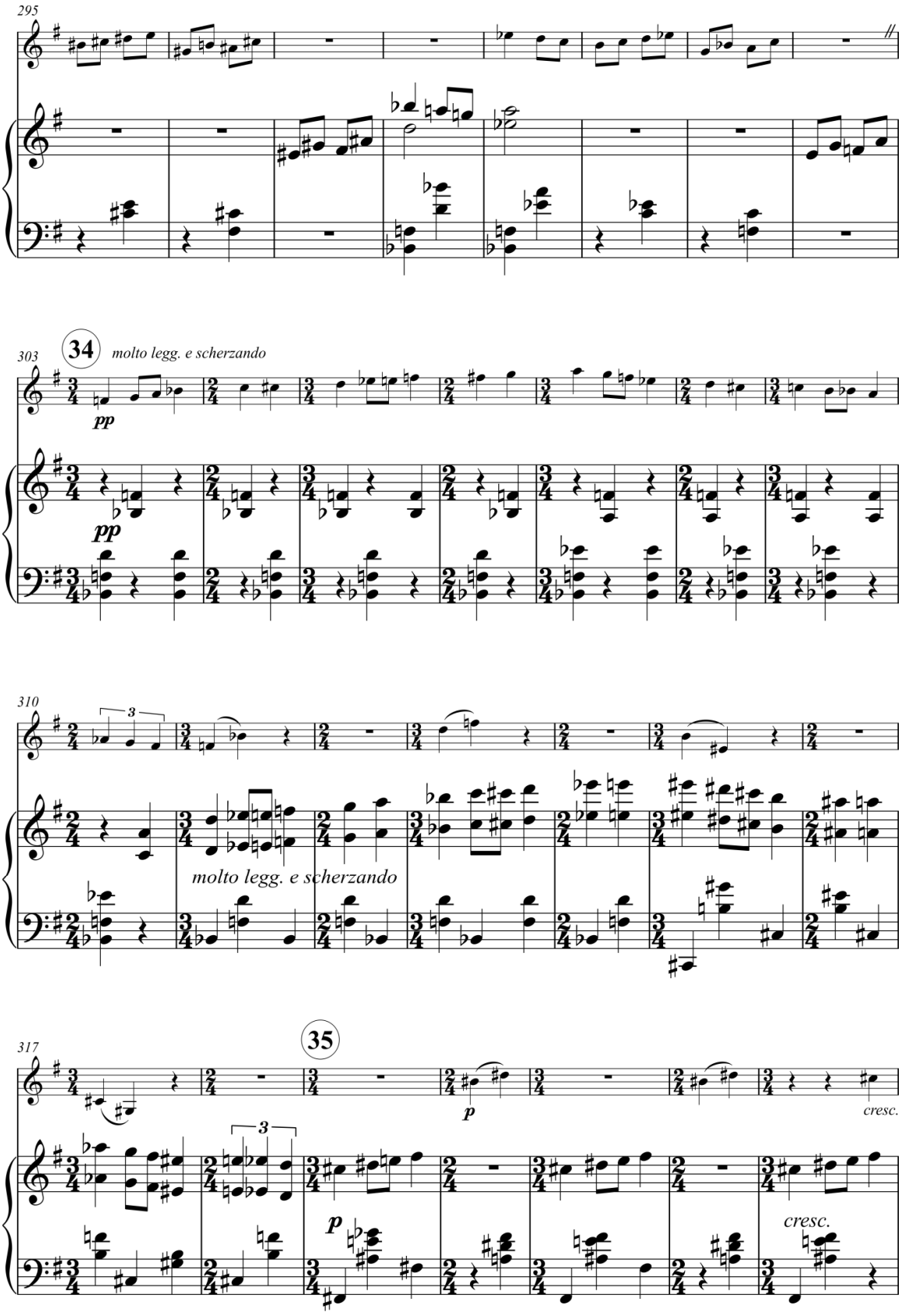

143
p
cresc.
f
p
cresc.
150
28
cresc.
ff
ff
156
sf
sf
161
sf
con calore
p
sf

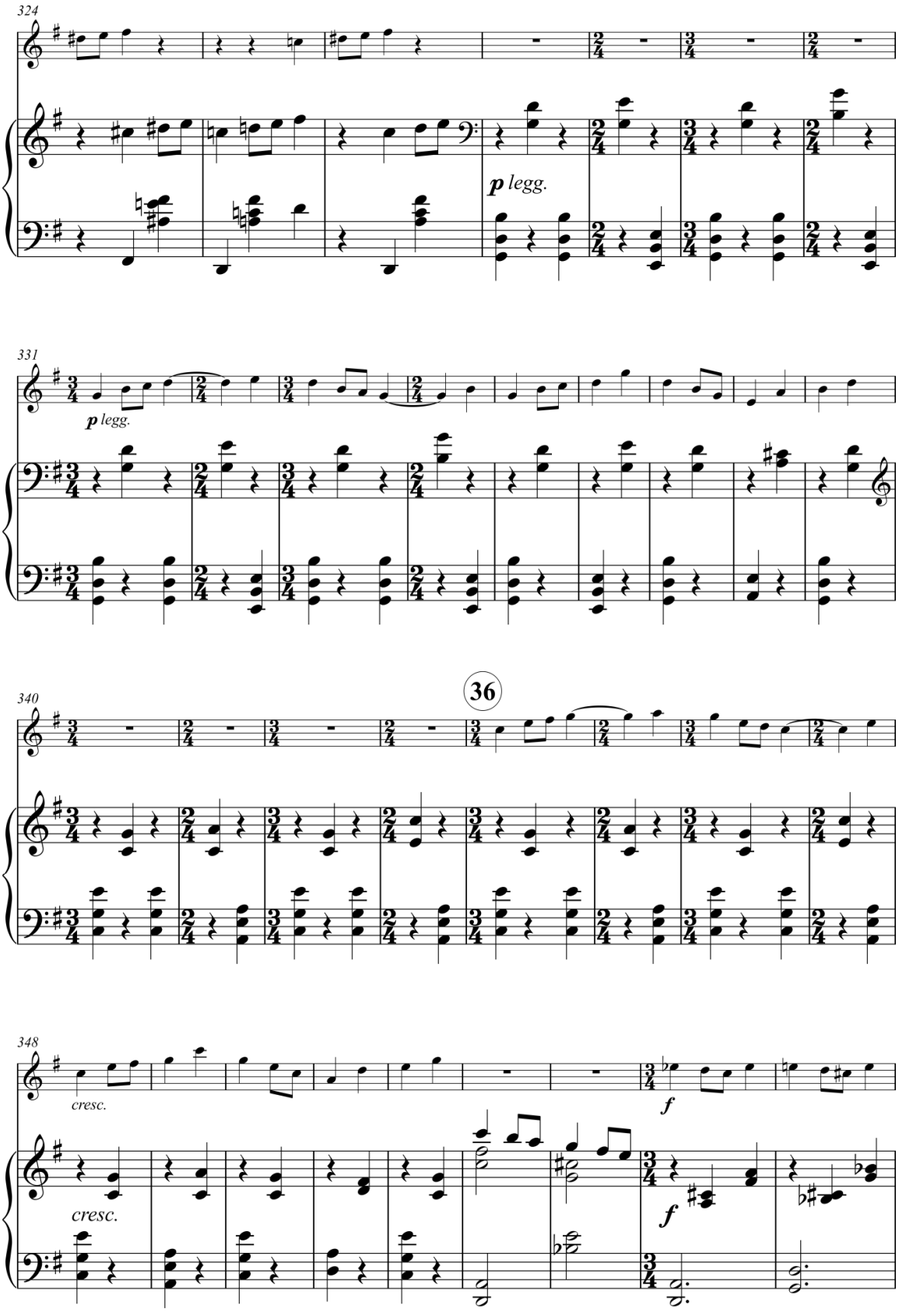

29
168
cresc.
cresc.
177
p
molto cresc.
p
molto cresc.
pp
184
meno p
meno p
191
poco a poco cresc.
poco a poco cresc.

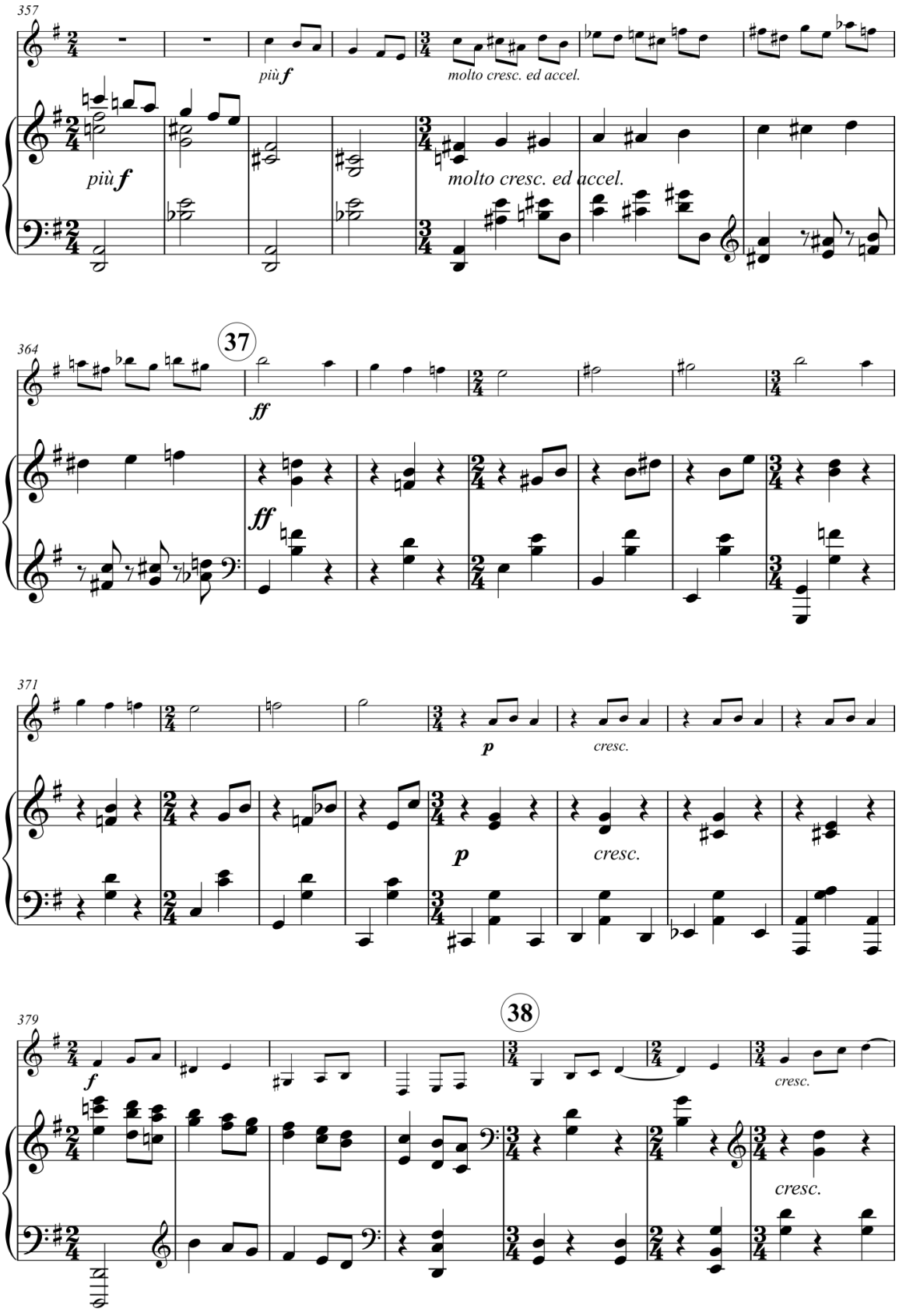

198
30
rit.
a tempo
p
206
pp
214
31
221
sempre p
sempre p

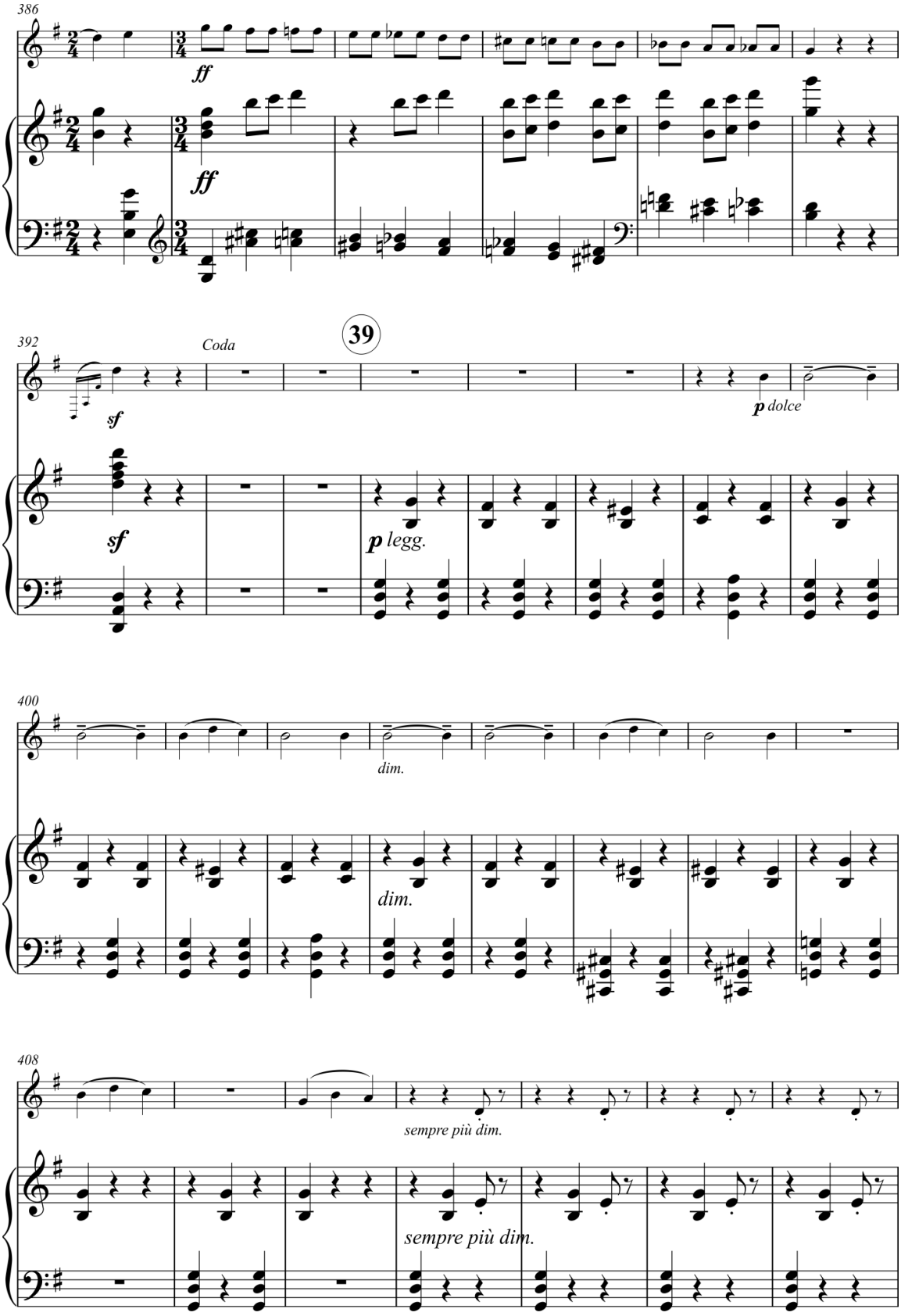

230
p legg.
p legg. (quasi Arpa)
238
247
32
p
p
255
sempre p

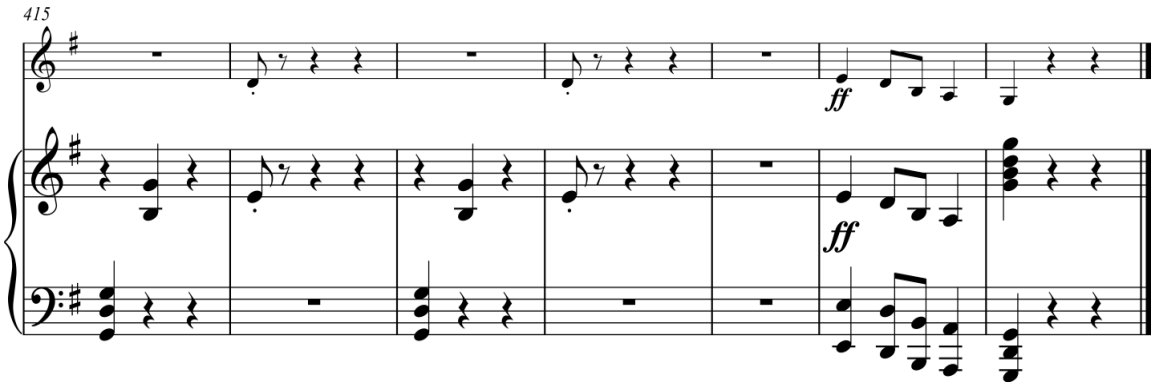

264
sempre p
33
270
277
cresc.
cresc.
fp
287
p
p
p
p

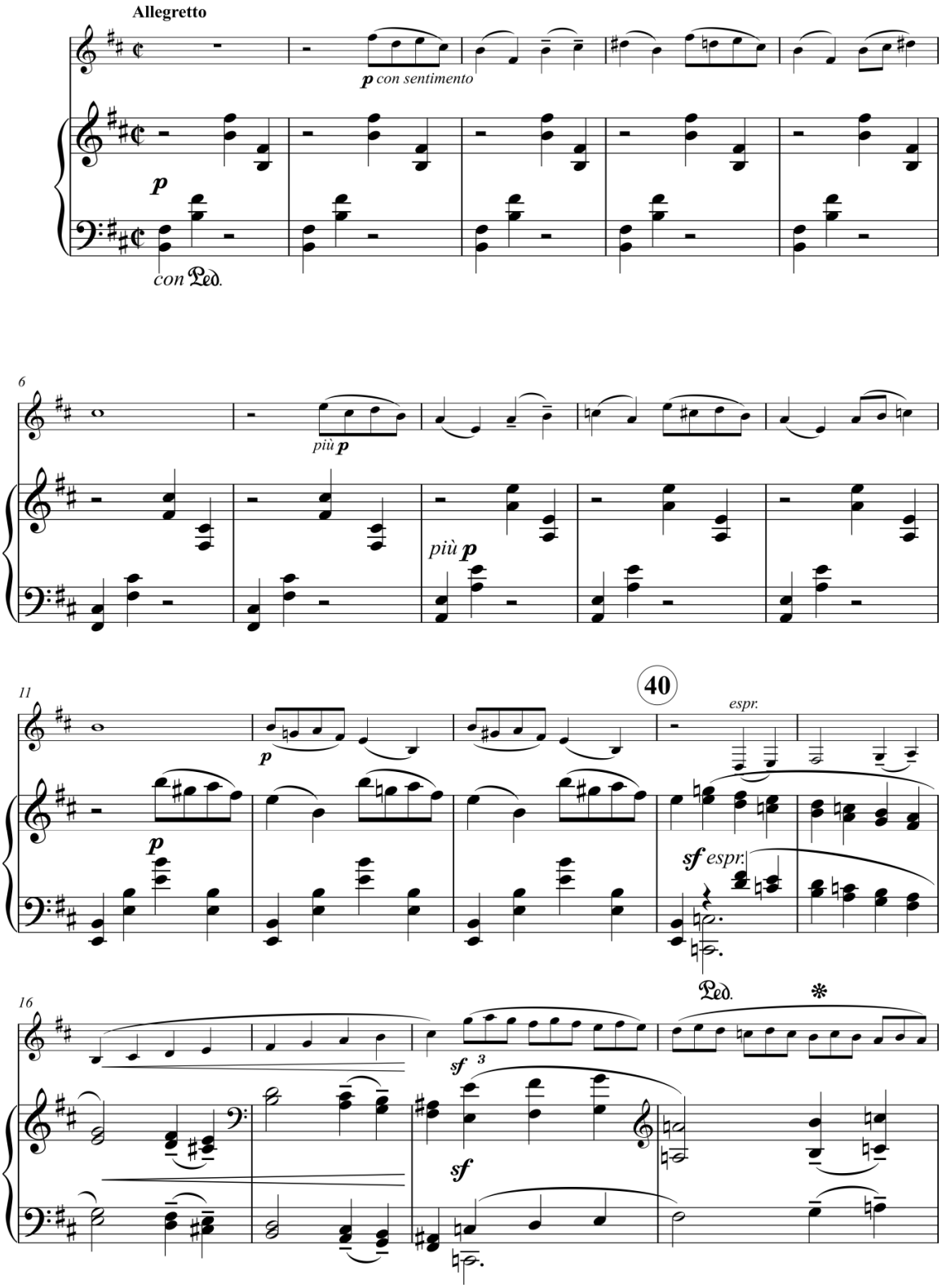

295
303
34
molto legg. e scherzando
pp
310
molto legg. e scherzando
317
35
p
cresc.

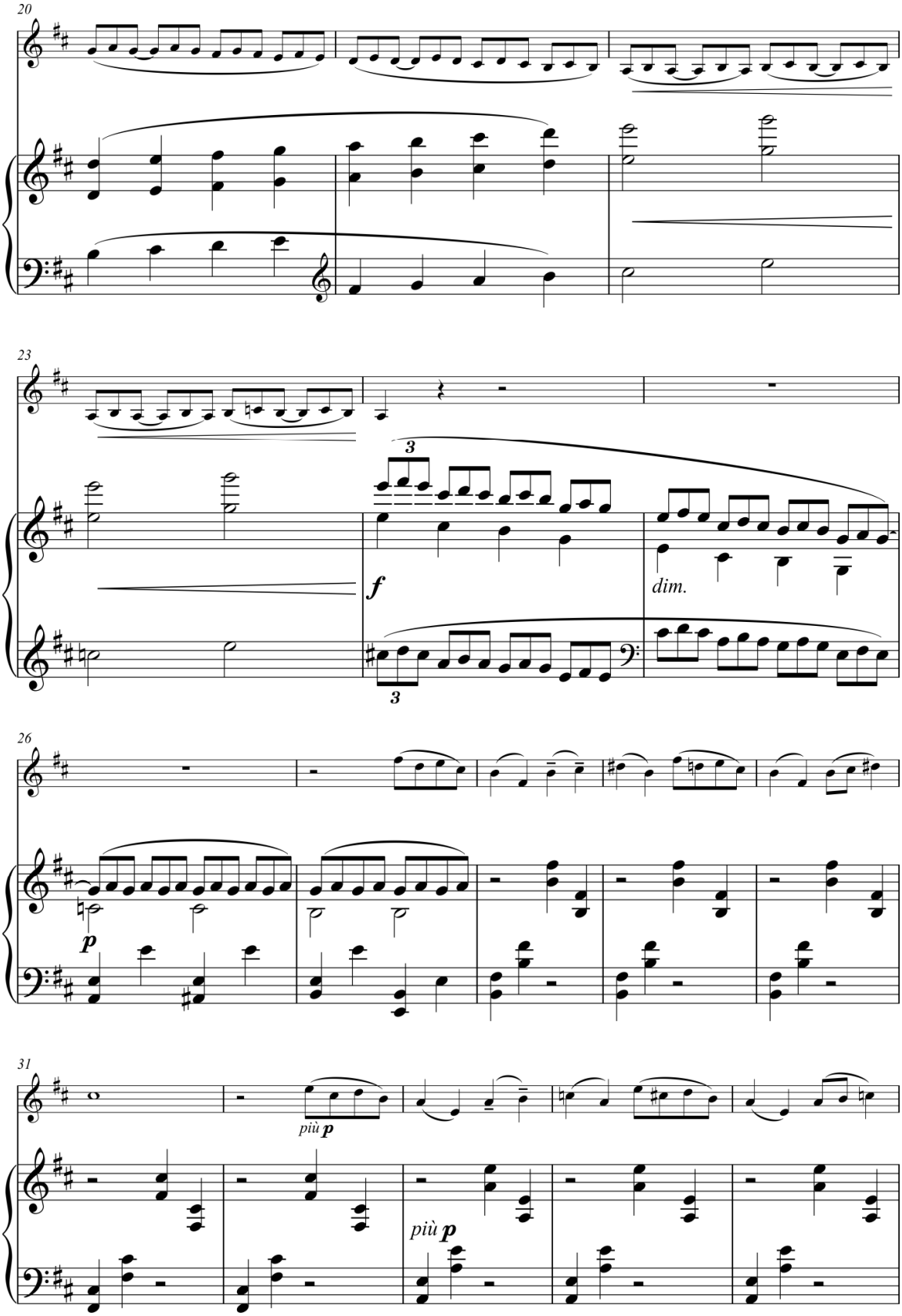

324
p legg.
331
p legg.
36
340
348
cresc.
cresc.
f
f

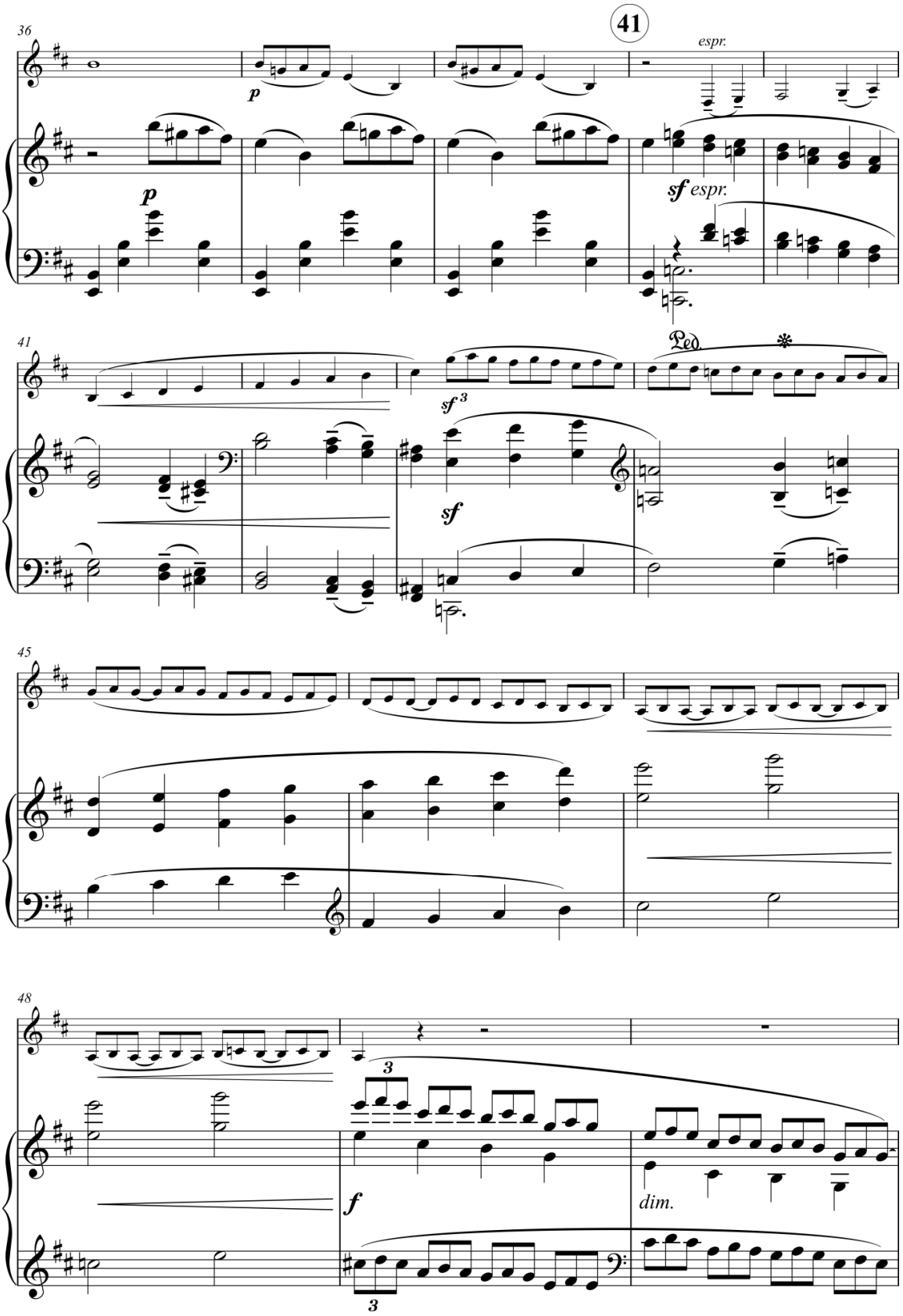

357
più f
molto cresc. ed accel.
più f
molto cresc. ed accel.
364
37
ff
ff
371
p
cresc.
p
cresc.
379
38
f
cresc.
cresc.

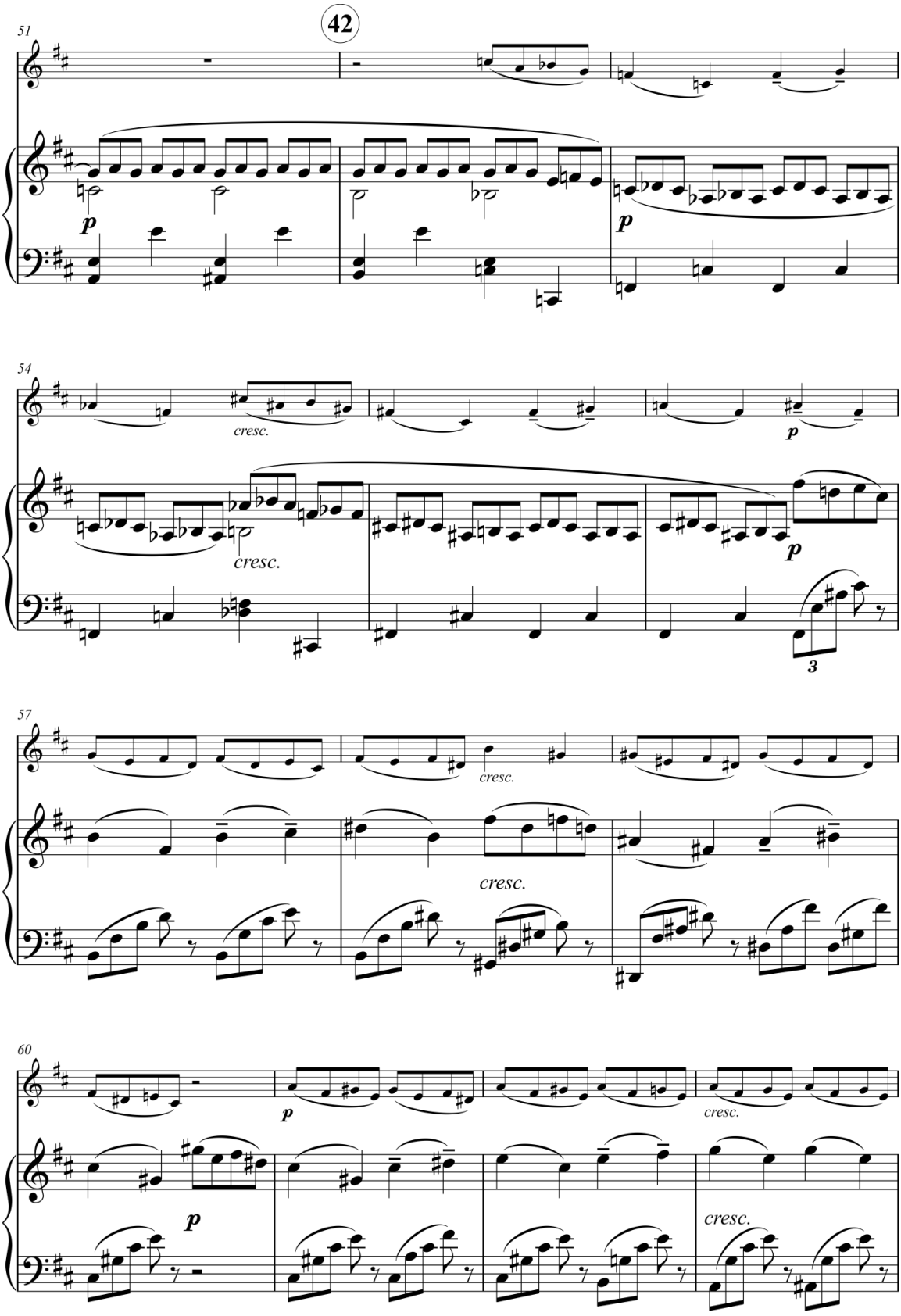

386
ff
ff
392
Coda
39
sf
sf
p dolce
p legg.
400
dim.
dim.
408
sempre più dim.
sempre più dim.

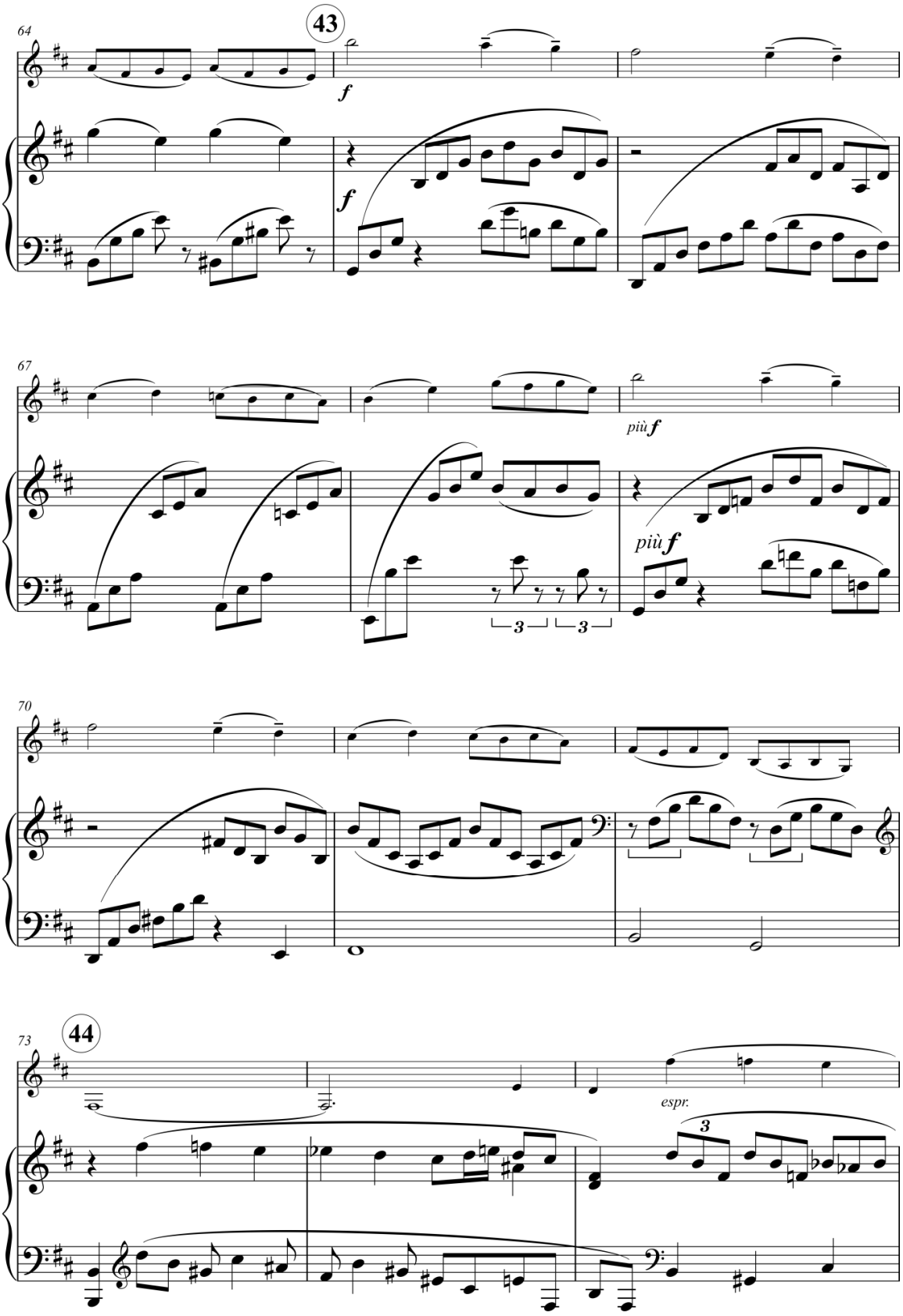

415
ff
ff

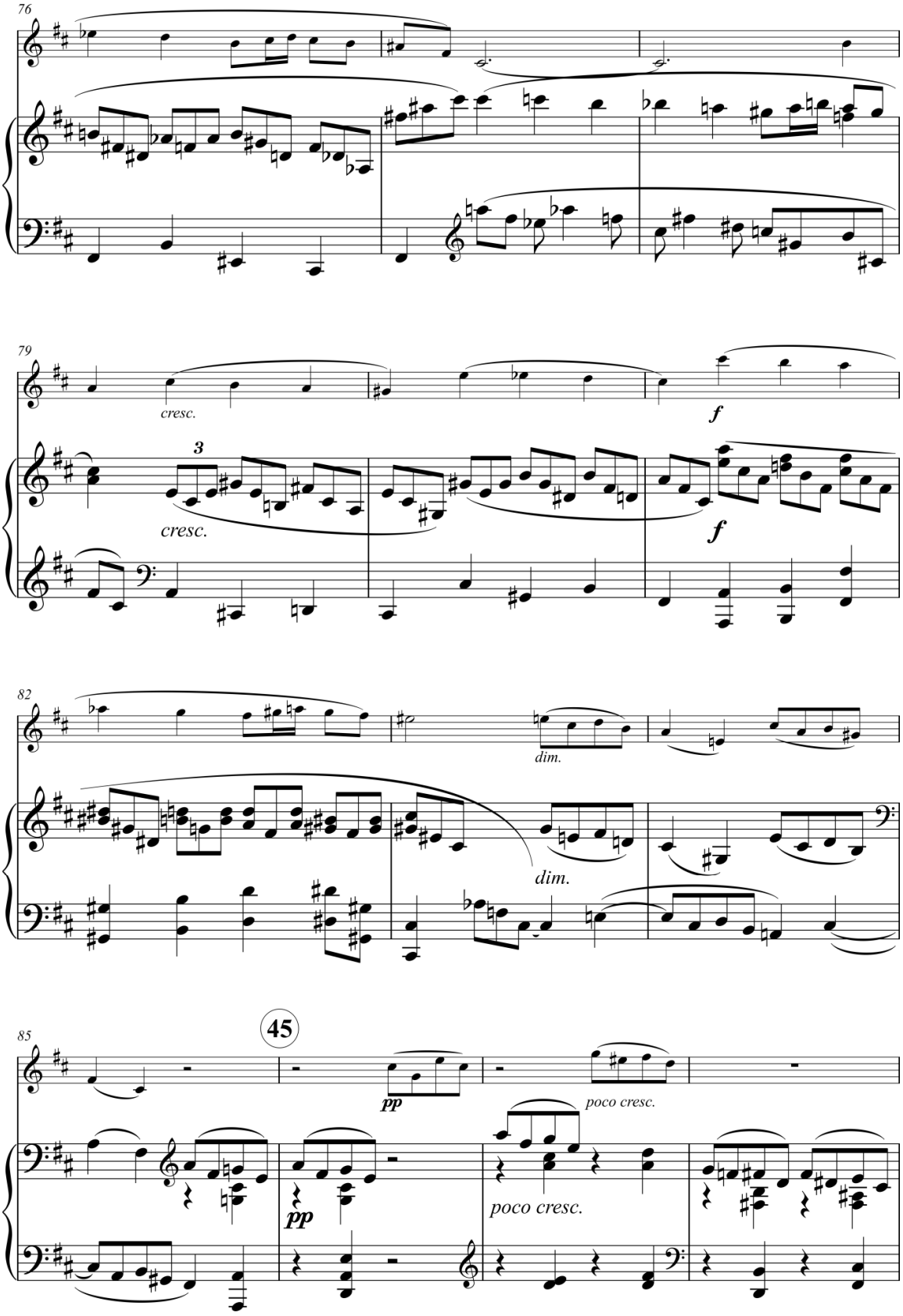

Allegretto
p con sentimento
p
con Ped.
6
più p
più p
11
40
p
p
espr.
sf espr.
16
Ped.
sf 3
sf

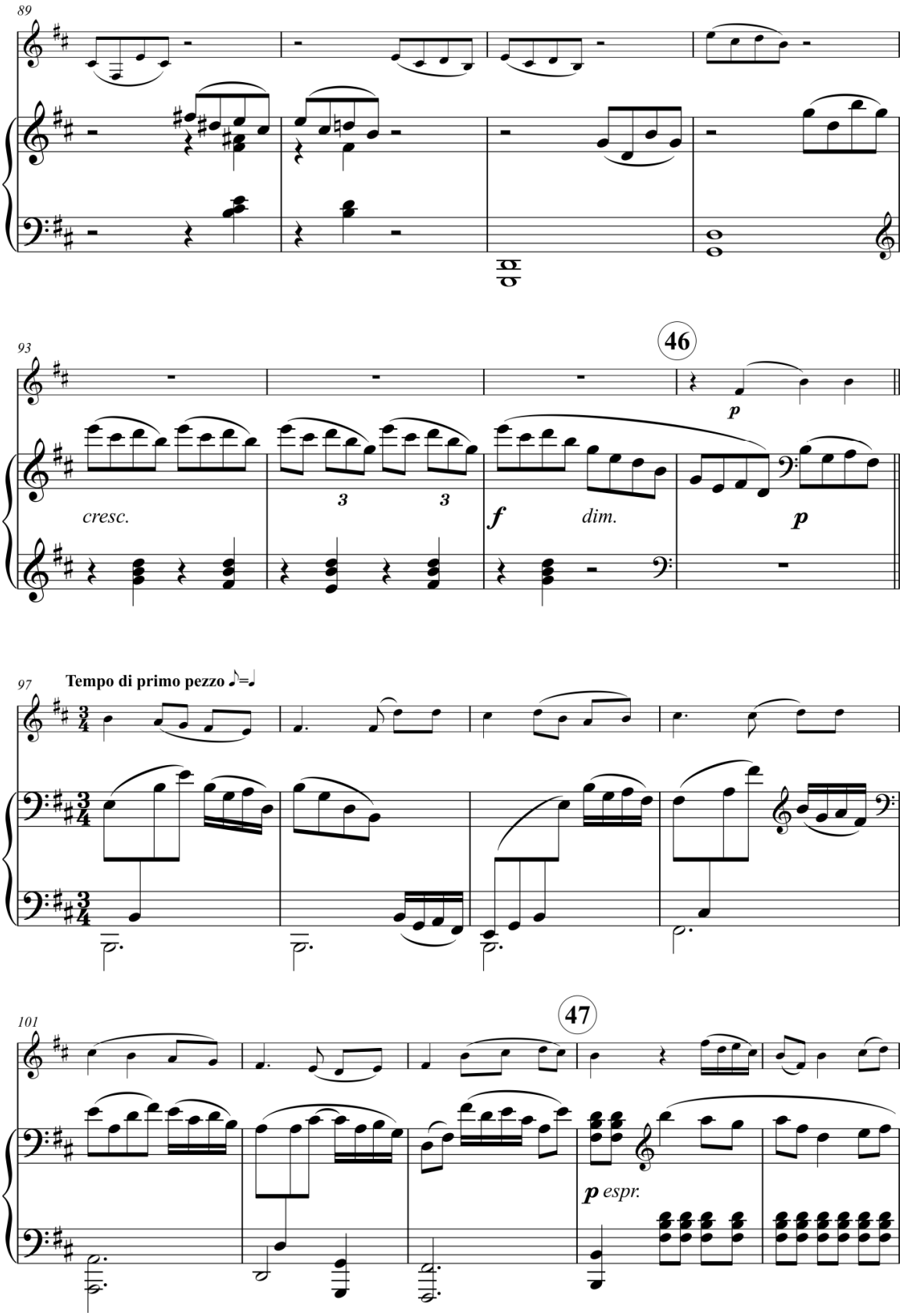

20
23
3
f
dim.
3
26
p
31
più p
più p

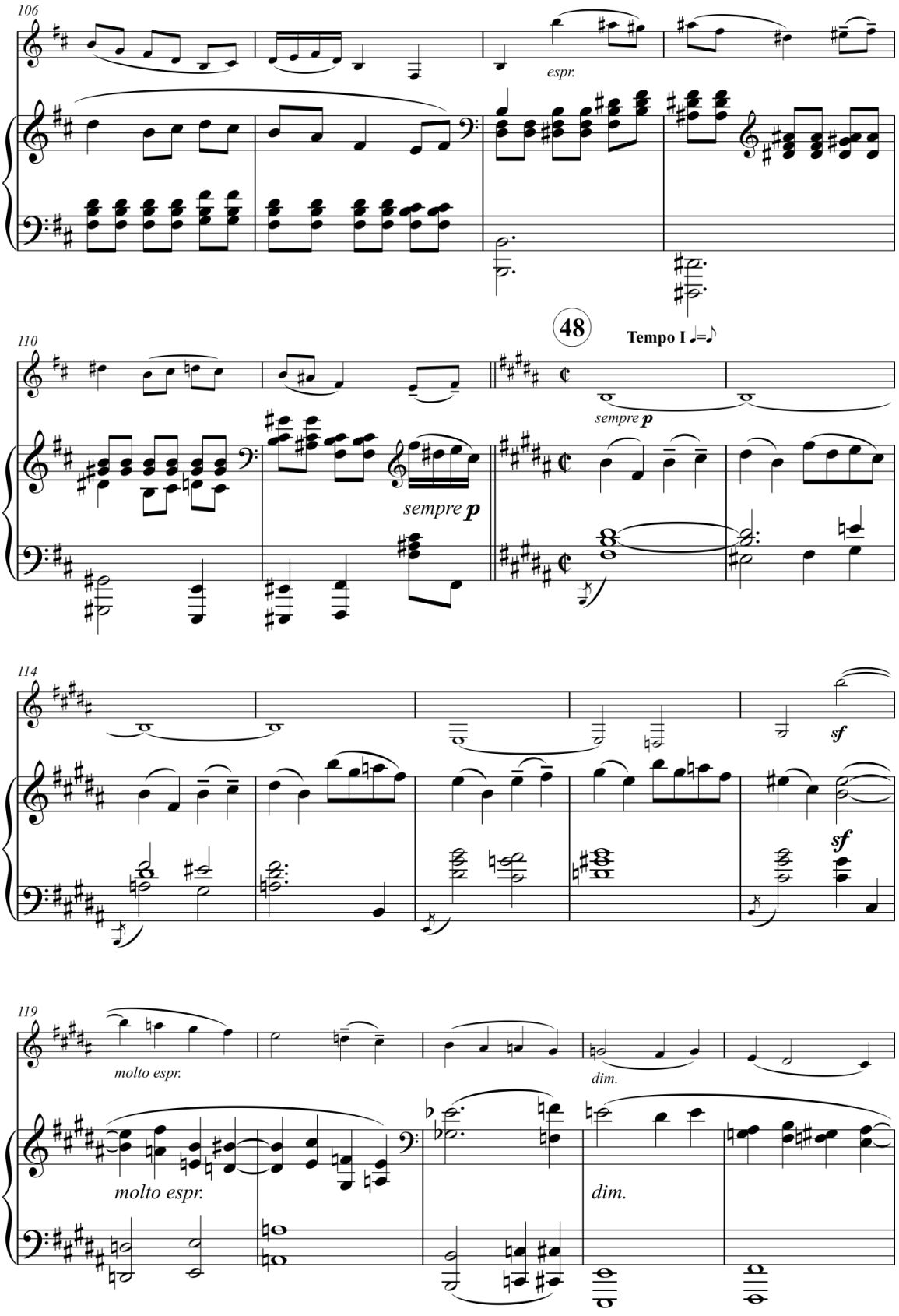

36
41
espr.
p
p
sf espr.
41
sf 3
sf
Ped
45
48
3
f
dim.
3

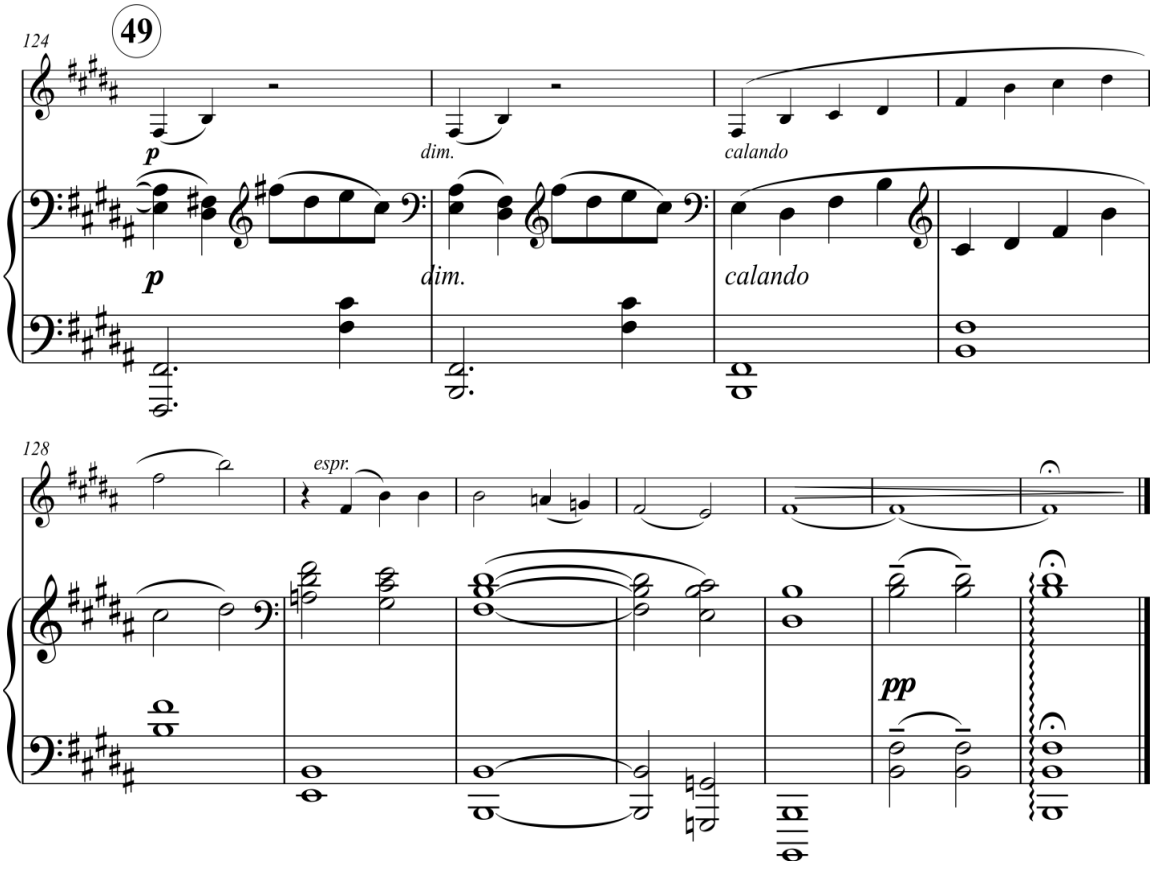

42
51
p
54
cresc.
cresc.
p
p
3
57
cresc.
cresc.
60
p
cresc.
p
cresc.


64
43
f
f
67
più f
più f
3
3
70
73
44
espr.
3


76
79
cresc.
3
cresc.
f
f
82
dim.
dim.
85
45
pp
poco cresc.
pp
poco cresc.


89
93
46
p
cresc.
3
3
f
dim.
p
97
Tempo di primo pezzo ♪=♩
101
47
p espr.


106
espr.
48
Tempo I
110
sempre p
sempre p
114
sf
sf
119
molto espr.
dim.
molto espr.
dim.


124
49
p
dim.
calando
p
dim.
calando
128
espr.
pp

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APPENDIX A

ADAPTATIONS: SONATA IN C MINOR

Entire Sonata Transposed from C minor to D minor so as to avoid octave displacements

in low register

I. Allegro assai

mm.85-86 - Removed the bottom notes of the double stops
mm.91-94 - Clarinet Part - Removed “pizz.” marking and added staccato markings
m.95 - Clarinet Part - Removed “arco” marking
m.116 - Clarinet Part - Removed bottom note of double stop leaving only the top note to be played
mm.155-156 - Clarinet Part - Removed all bottom notes of triple and quadruple stops, leaving only the top notes to be played
m.167 - Clarinet Part - Removed bottom three notes of quadruple stop leaving only the top note to be played
mm.169-171 - Clarinet Part - Removed ties from the half notes to the bottom notes of the quadruple stops and changed the middle two notes of the quadruple stops to grace notes leading to the top note of the quadruple stop landing on the downbeat

II. Andante mesto. Lento quasi fantasia

m.1 - Clarinet Part - Removed “con sord.” marking and changed *p* to *pp*
mm.1-2 - Clarinet Part - Removed bottom notes of all double stops leaving only the top notes to be played
mm.1-2 - Piano Part - Added bottom notes of viola double stops to the left hand
mm.3-18 - Clarinet Part - Removed top note of first double stop in each measure and bottom notes of remaining double stops in each measure leaving the low note of the first double stop and the top notes of remaining double stops to be played
mm.35-36 - Clarinet/Piano Parts - Same as mm.1-2
mm.37-52 - Clarinet Part - Same as mm.3-18
mm.58-59 - Clarinet Part - Removed “pizz.” marking and changed quarter notes to staccato 8th notes
m.61 - Clarinet Part - Removed “arco” marking
m.66 - Clarinet Part - Beat 4 - Used top notes of double stops as outer notes of 16th note triplets and bottom notes of double stops as the middle notes for 16th note triplets
m.85 - Clarinet Part - Removed “con sord.” marking and changed *p* to *pp*
mm.93-98 - Clarinet Part - Same as mm.3-18
m.94 - Piano Part - Same as m.1
mm.104-105 - Clarinet Part - Same as mm.58-59

III. Allegro molto

mm.19-29 - Clarinet Part - Removed “pizz.” marking and added staccato markings

mm.27-29 - Clarinet Part - Removed bottom notes of triple stops leaving only the top note to be played
m.31 - Clarinet Part - Removed “arco” marking
mm.61-63 - Clarinet/Piano Parts - Moved bottom note of double stops to left hand of piano
mm.65-71 - Clarinet Part - Removed bottom notes of all double stops leaving only the top notes to be played
m.73 - Clarinet Part - Removed “con sord.” marking and changed *p* to *pp*
m.89 - Clarinet Part - Removed “senza sord.” marking
mm.91-93 - Clarinet/Piano Parts - Same as mm.61-63
mm.95-100 - Clarinet Part - Same as mm.65-70
mm.106-108 - Clarinet/Piano Parts - Same as mm.61-63
mm.127-137 - Clarinet Part - Same as mm.19-29
mm.135-137 - Clarinet Part - Same as mm.27-29
m.139 - Clarinet Part - Removed “arco” marking
mm.169-172 - Clarinet/Piano Parts - Moved bottom notes of double stops to right hand of piano
m.177 - Clarinet Part - Removed “con sord.” marking and changed *p* to *pp*
m.199 - Clarinet Part - Removed “con sord.” marking and changed *p* to *pp*
m.207 - Clarinet Part - Removed “senza sord.” marking
mm.207-212- Clarinet/Piano Parts - Moved bottom notes of double stops to left hand of piano
mm.209-213 - Clarinet Part - Removed “pizz.” marking and added staccato markings to all notes
m.213 - Clarinet Part - Removed bottom three notes of quadruple stop leaving only the top note to be played

IV. Un poco sostenuto. Allegro molto

m.106 - Clarinet Part - Removed bottom note of double stop on beat 2 leaving only the top note to be played\
mm.141-144 - Clarinet Part - Changed two bottom notes of each arpeggio to concert C#/E-natural to make the arpeggio closer together and, therefore, more fluid sounding
mm.157-160 - Clarinet Part - Removed “pizz.” marking and changed quarter notes to staccato 8th notes
mm.157-160 - Clarinet Part - Changed bottom notes of double stops to grace notes
m.161 - Clarinet Part - Removed “arco” marking
mm.182/184/190/192 - Clarinet Part - Removed bottom note of quadruple stops and changed middle two notes to grace notes leading to top note landing on the downbeat
mm.185/186/188/193/194 - Clarinet Part - Removed bottom notes of all stops leaving only the top notes to be played
mm.243-244 - Clarinet Part - Removed tie from the quarter note on beat 3 of m.243 to the bottom note of the quadruple stop and changed the middle two notes of the quadruple stop to grace notes leading to the top note of the quadruple stop landing on the downbeat of m.244

m.245 - Clarinet Part - Added a crescendo marking

APPENDIX B

ADAPTATIONS: SONATA IN A-FLAT MAJOR

Entire Sonata transposed to concert B-flat Major to avoid octave displacement in low register

mm.52-55 - Clarinet/Piano Parts - Moved bottom two notes of all triple stops to right hand of piano
mm.64-65 - Clarinet/Piano Parts - Moved bottom notes of double stops to right hand of piano
mm.66-68 - Clarinet/Piano Parts - Moved top notes of double stops to right hand of piano
m.185 - Clarinet Part - Removed “pizz.” marking and changed quarter note on beat 3 to staccato 8th note
m.186 - Clarinet Part - Added staccato marking to first note
m.186 - Clarinet Part - Removed “arco” marking
mm.232-237 - Clarinet Part - Removed top notes of all double stops
mm.238-249 - Clarinet Part - Removed bottom notes of all double stops
mm.250-252 - Clarinet Part - Removed “pizz.” marking and added staccato markings
mm.250-252 - Clarinet Part - Removed bottom notes of all double stops
m.276 - Clarinet Part - Removed “pizz.” marking
m.280 - Clarinet Part - Removed “arco” marking
m.354 - Clarinet Part - Changed bottom note of first double stop to a grace note and removed bottom note of second double stop

APPENDIX C

ADAPTATIONS: SONATA IN A MINOR

Entire Sonata transposed to B minor to avoid octave displacement in low register

I. Theme and Variations

m.63 - Clarinet Part - Removed “pizz.” marking
mm.63-64 - Clarinet/Piano Parts - Moved bottom notes of all stops to right hand of piano
mm.63-64 - Clarinet/Piano Parts - Changed quarter notes to staccato 8th notes
m.66 - Clarinet Part - Removed “arco” marking
m.121 - Clarinet Part - Removed “con sord.” marking
mm.121-124 - Piano Part - Added “una corda” marking
mm.129-132 - Piano Part - Same as mm.121-124
m.165 - Clarinet Part - Removed “senza sord.” marking
mm.193/194/196 - Clarinet Part - Removed bottom notes of all stops

II. Allegro Vivace

m.32 - Clarinet Part - Removed “pizz.” marking
mm.32-40 - Clarinet Part - Changed quarter notes to staccato 8th notes
mm.32-40 - Clarinet/Piano Parts - Moved bottom notes of all stops to left hand of piano
m.42 - Clarinet Part - Removed “arco” marking
mm.160-161 - Clarinet Part - Changed bottom three notes of quadruple stops to grace notes leading up to the top note landing on the downbeat
m.264 - Clarinet Part - Removed “pizz.” marking
mm.264-272 - Clarinet Part - Same as mm.32-40
mm.264-272 - Clarinet/Piano Parts - Same as mm.32-40
m.274 - Clarinet Part - Removed “arco” marking
m.392 - Clarinet Part - Changed bottom three notes of quadruple stop to grace notes leading up to the top note landing on the downbeat
m.411 - Clarinet Part - Removed “pizz.” marking
mm.411-418 - Clarinet Part - Changed quarter notes to staccato 8th notes
mm.411-418 - Clarinet/Piano Parts - Moved top notes of double stops to right hand of piano
m.420 - Clarinet Part - Removed “arco” marking

III. Allegretto

mm.22-23 - Clarinet Part - Removed bottom half note of double stops leaving only the triplets above
mm.47-48 - Clarinet Part - Same as mm.22-23