DUO SONATAS AND SONATINAS FOR TWO CLARINET, OR CLARINET AND
ANOTHER WOODWIND INSTRUMENT:
AN ANNOTATED CATALOG

D.M.A. DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the Graduate
School of The Ohio State University

By

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*****

The Ohio State University
2009

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ABSTRACT

There are few scholarly writings that exist concerning unaccompanied duet literature for the clarinet. In the late 1900s David Randall and Lowell Weiner explored the unaccompanied clarinet duets in their dissertations “A Comprehensive Performance Project in Clarinet Literature with an Essay on the Clarinet Duet From ca.1715 to ca.1825” and “The Unaccompanied Clarinet Duet Repertoire from 1825 to the Present: An Annotated Catalogue”. However, unaccompanied duets for clarinet and another woodwind instrument are seldom mentioned in the academic literature and are rarely performed.

In an attempt to fill the void, this research will provide a partial survey of this category. Because of the sheer volume of the duet literature, the scope of the study will be limited to original compositions entitled Sonata or Sonatina written for a pair of woodwind instruments which include at least one clarinet. Arrangements will be cited but not discussed. All of the works will be annotated, evaluated, graded by difficulty, and comparisons will be made between those with similar style.
Dedicate to my parents
ACKNOWLEDGMENTS

I would like thank my co-advisor, Professor James Pyne, for his insightful guidance and inspiration throughout the years. I would also like to thank my co-advisor, Professor Alan Green, for his wise support during the research. My thankfulness also goes to my committee members, Professor James Hill and Robert Sorton, for their patience and constructive advice.

I gratefully acknowledge clarinetist Colleen Tryon, my devoted editor, for her dedicated assistance, and flutists Horng-Jiun Lin and Marcela Defaria, clarinetist Alisha Miller, and bassoonist Kristylin Woods, for their outstanding musicianship during the repertoire review process.

With appreciation I would also like to acknowledge composers Michael G. Cunningham, Arthur Gottschalk, Peter Hazzard, David Loeb, Gunther Schuller, clarinetist J. Fred Gardner, Pietat Homs, daughter of composer Joaquim Homs, and Ruth Sidiriwicz, wife of composer Alexander Sidorowicz. Each has generously provided personal input to contribute to the accuracy of this catalog. Moreover, I would like to acknowledge publishers Boileau Editorial de Música and Brotons & Mercadal Edicions Musicals, both in Barcelona, Spain. Boileau Editorial de Música republished the corrected version of Joaquim Homs’s Duo Sonata and kindly provided me permission to
display the excerpts. Also, in order for me to finish before my deadline, Brotons & Mercadal Edicions Musicals rushed their publishing process of Joaquim Hom’s other piece, *Sonata per a oboé i clarinet baix*. I am truly touched by the generosity of all the individuals and organizations above.

In addition, special thanks go to librarians Gretchen Atkinson, Sean Ferguson, and Michael Murray at the OSU Music and Dance Library, for their efficient and friendly help during my research process.

My deepest gratitude goes to my parents, Chun-Te Ti and Hsueh-E Chen. I would have never been able to pursue my dream without their encouragement, empowerment and unconditional support. I am also grateful for my baby sister Yu-Lun, who always believes in me and cheers me up.

Last but certainly not least, I would like to thank my soul mate, Tzung-Huei Lai, for being my rock of support and my gentle constant. His endless love helped me go through all of the ups and downs in this journey.
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Major Field: Music
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INTRODUCTION

The Development of Sonata and Unaccompanied Duets

For more than five hundred years, the term “sonata” has been applied with various connotations. The sonata as both a form and a genre plays an important role in the composition of instrumental music.

Sonata form is the most prevalent musical form found in works composed from the Classical period through the twentieth century.¹ It is used as part of multi-movement instrumental works such as sonatas, symphonies, and chamber music, but is also seen in single movement works such as overtures or tone poems.² While in the eighteenth and nineteenth centuries the tonal centers and harmonic progressions are clearly defined, sonata form in twentieth century works may only be implied by the sectional structure and the development of the musical ideas.³


² Ibid.

³ Ibid.
On the other hand, sonata as a genre generally refers to a piece of instrumental music that commonly, but not necessarily contains multiple movements, designed to be performed by a soloist or a small ensemble. From the seventeenth century onward, the title “sonata” usually referred to a collection of several instrumental works in which no individual piece in the collection was actually titled “sonata.” Not until the 1750s was the title “sonata” exclusively used for independent works of three or four movements. In the eighteenth century, the definition of sonata was more specifically addressed: it applied to a work with three or sometimes four movements, in which the first movement was almost always written in sonata form, followed by a slow second movement in a related key, and finished with a finale, which was usually in rondo form. Minuet (sometimes scherzo) and trio movements might be found in between the slow movement and finale, and in some cases the minuet would be featured as a finale. Most of the sonatas in the nineteenth century have four movements, wherein the first movement is in sonata form, succeeded by a moderate or slow movement that is in binary, ternary, rondo, or theme-and-variation form, followed by a usually vivacious scherzo, and ending with a

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5 Ibid.

6 Ibid.

7 Ibid.

8 Ibid.
finale in rondo form.\textsuperscript{9} However, by the end of the twentieth century, composers no longer exactly followed the traditional conventions of the sonata that were established in the preceding centuries.\textsuperscript{10}

The earliest published unaccompanied instrumental duets found to date may be the two volumes of canonic books, \textit{Primo libro di duo cromatici … da cantare et sonare} (Venice, 1545) and \textit{Il secondo libro di duo cromatici … da cantare et sonare} (Venice, 1546) by Agostino Licino of Cremona.\textsuperscript{11} According to the title pages, the music in these books can either be sung by voices or played by instruments.\textsuperscript{12} In regards to unaccompanied duets that were specifically written for instruments, Giuseppe Torelli (1658-1709) was credited with the first published duet for two concertante string instruments, which was published in 1690.\textsuperscript{13} In the eighteenth and early nineteenth century, a great deal of duet music was published for violins, keyboard, recorders, and flutes.\textsuperscript{14} Although most of them were for amateur recreation or pedagogical purposes and

\textsuperscript{9} Ibid.

\textsuperscript{10} Ibid.


were on a trivial level, many valuable repertories were completed by Telemann, Geminani, J.W.A and Carl Stamitz, J.C Bach, Haydn, Mozart, Beethoven, and Spohr.  

The earliest published duet for two clarinets is *Airs a deux Chalumeaux, deux Trompettes, deux Violons, deux Flutes, deux Clarinelles, ou Cors de Chass* (anonymous), published by Estinne Roger in 1715. Although many composers began to contribute to this genre, a comprehensive listing of unaccompanied clarinet duets was not available until Anton Meysel wrote his handbook, *Handbuch der Musikalischen Litteratur* (Handbook for Musical Literature) in 1817.

The sheer volume of the unaccompanied duet repertory is extensive. However, probably because the traditional instrumentation for a sonata usually has one keyboard instrument involved, original unaccompanied duets for two woodwinds instruments prior the twentieth century were rarely titled sonata. Most of the works in this catalog were composed by contemporary composers.

Unaccompanied duets have been used for educational purposes since the thirteenth century. For wind instruments, duets for two alike or two mixed instruments are ideal materials to work on intonation, range, tone, relaxation, embouchure control, flexibility,

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15 Ibid.


phrasing, musicality, counting rhythms, rhythmic independence, control and contrast of dynamics, sight-reading, and ensemble (chamber music) playing. Moreover, works that were written by well-accomplished composers can serve not only as etudes, but also as performable pieces. The timbre and range of the clarinet makes it very effective for playing duets. The goal of this catalog is to increase the awareness among educators and performers of available duets, and to promote their use as pedagogical tools and performance works.

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CHAPTER 1

Research Methodology

The following resources were consulted to collect the repertories:

1. OCLC WorldCat
2. International Clarinet Association Research Center
3. International Association of Music Information Centres
5. Bibliographical literature regarding repertory for clarinet, flute, oboe, bassoon, and woodwind ensembles
6. Other resources

   1. OCLC WorldCat

In order to limit the results to the scope of this research, the following subject headings proved to be the most efficient in WorldCat:
I. sonatas (clarinet and flute) (see Fig. 1.1)

II. sonatas (clarinet and oboe)

III. sonatas (clarinets (2))

IV. sonatas (bassoon and clarinet)

Additional subject headings such as “sonatas (clarinet and saxophone)”, “sonatas (bass clarinet and clarinet)” were also used. Other subject headings with possible instrumentations, such as “sonatas (alto flute and clarinet)”, “sonatas (clarinet and English horn)…etc., do not exist in OCLC WorldCat. The following table shows the final result from OCLC WorldCat:

<table>
<thead>
<tr>
<th>Instrumentation</th>
<th>Originals</th>
<th>Arrangements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute and Clarinet</td>
<td>21</td>
<td>2</td>
</tr>
<tr>
<td>Oboe and Clarinet</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Two Clarinets</td>
<td>24</td>
<td>14</td>
</tr>
<tr>
<td>Clarinet and Saxophone</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Clarinet and Bassoon</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Clarinet and Bass Clarinet</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>57</strong></td>
<td><strong>21</strong></td>
</tr>
</tbody>
</table>

Table 1.1: Final result from OCLC WorldCat.
2. International Clarinet Association Research Center’s Score Collections

The International Clarinet Association (ICA) Research Center is located in Michelle Smith Performing Arts Library at the University of Maryland. The online catalog could be found under “Special Collections in Performing Arts—Score Collections” on the Michelle Smith Performing Arts Library webpage. The general layout of the ICA

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20 http://www.lib.umd.edu/PAL/SCPA/scores.html
Research Center Score Collections catalog is an alphabetical list of composers or arrangers’ surnames. There is also an “Ensemble Index” where the scores are sorted by instrumentation (see Fig. 1.2 and 1.3); a type-in search term is not needed. The following table shows the final result from the ICA Research Center Score Collection:

<table>
<thead>
<tr>
<th>Instrumentation</th>
<th>Originals</th>
<th>Arrangements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute and Clarinet</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Flute and Bass Clarinet</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Oboe and Clarinet</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Two Clarinets</td>
<td>16</td>
<td>6</td>
</tr>
<tr>
<td>Clarinet and Bass Clarinet</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Alto Clarinet and Bass Clarinet</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Clarinet and Saxophone</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Clarinet and Bassoon</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>23</strong></td>
<td><strong>9</strong></td>
</tr>
</tbody>
</table>

Table1.2: Final result from the ICA research center.
ICA Research Center Score Collection Inventory: Ensemble Index

PLEASE NOTE: entries in the ensemble index do not include information about collation of individual titles (i.e. whether it has the score, parts, or both). You can find this information in the full listings by searching alphabetically by composer.

STUDIES

SOLO CLARINET STUDIES: Composer surnames:  A - L  M - Z

OTHER INSTRUMENTAL STUDIES:
Studies for Two Clarinets, Three Clarinets, Four Clarinets, Alto Clarinet, Bassett Horn, Bass Clarinet, Saxophone, and other Non-Clarinet Studies

SOLOS

DUETS

Clarinet and Piano Duets
Composer surnames:  A - B  C - F  G - J  K - Q  P - R  S  T - Z

Other Duets with Piano

Clarinet Duets Without Piano and Non-Clarinet Duets

Figure 1.2: ICA Research Center Ensemble Index webpage.
### ICA Research Center Score Collection Inventory

**Ensemble Index: Duets without piano**

This page lists duets for clarinet and instruments other than piano.

<table>
<thead>
<tr>
<th>Clarinet and Bass Clarinet</th>
<th>Clarinet and Organ</th>
<th>Clarinet and Saxophone</th>
<th>Clarinet and Trombone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bassoon</td>
<td>Guitar</td>
<td>Trumpet</td>
<td>Bass Clarinet and Bass Clarinet</td>
</tr>
<tr>
<td>Horn</td>
<td>Harp</td>
<td></td>
<td>Bass Clarinet and Bass Clarinet and Percussion</td>
</tr>
<tr>
<td>Violin</td>
<td>Percussion</td>
<td></td>
<td>Bass Clarinet and Trombone</td>
</tr>
<tr>
<td>Viola</td>
<td>Harpsichord</td>
<td></td>
<td>Basset Horn and Violoncello</td>
</tr>
</tbody>
</table>

**Figure 1.3:** ICA Research Center Ensemble Index—Duets without piano webpage.

### 3. International Association of Music Information Centres

International Association of Music Information Centres (IAMIC) is an international association of national music agencies, each of which documents and promotes contemporary music.\(^{21}\) IAMIC currently has forty-eight member organizations in thirty-eight countries. Thirty-one of the member organizations that have a valid website in English were consulted for this research. All the works found in these websites are

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\(^{21}\) [http://www.iamic.net/](http://www.iamic.net/)
original compositions by contemporary composers, and most of the works are not
cataloged in OCLC WorldCat. Compositions fitting the scope of this research were
located in the following music information center websites: Austria, Belgium, Hungary,
Iceland, Lithuania, Sweden, and United States. The following table shows the twelve
scores from these websites:

<table>
<thead>
<tr>
<th>Instrumentation</th>
<th>Originals</th>
<th>Countries</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute and Clarinet</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Oboe and Clarinet</td>
<td>2</td>
<td>Iceland, Lithuania</td>
</tr>
<tr>
<td>Two Clarinets</td>
<td>7</td>
<td>Austria (3 scores), Belgium, Hungary, U.S (2 scores)</td>
</tr>
<tr>
<td>Clarinet and Bassoon</td>
<td>3</td>
<td>Lithuania, Sweden, U.S</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>12</strong></td>
<td><strong>7 Countries</strong></td>
</tr>
</tbody>
</table>

Table 1.3: Final result from IAMIC websites.


There are many dictionary catalogs available that contain the traditional catalog cards,
such as, the Catalogue of Printed Music in the British Library and the Catalogue in the
Music Library of the Liverpool Public Libraries. However, all dictionary catalogs are
sorted by various methods and only two of the catalogs contain subject headings: Boston
Public Library and New York Public Library. The shelf list from the Library of Congress
was also consulted by searching the Library of Congress Classifications M288 and M289
which represent duets for two wind instruments.
In the dictionary catalog of the Music Collection of Boston Public Library all the sonatas and sonatinas are listed alphabetically by the name of the instrument under the “Sonatas” category (see Fig. 1.4 left). On the other hand, the New York Public Library sorts all repertories by instruments, then list them alphabetically by the composer of the work (see Fig. 1.4 right).

The following table shows the final result from the dictionary catalog of the Music Collection of Boston Public Library and New York Public Library:
<table>
<thead>
<tr>
<th>Instrumentation</th>
<th>Originals</th>
<th>Arrangements</th>
<th>Originals</th>
<th>Arrangements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute and Clarinet</td>
<td>2</td>
<td>1</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Oboe and Clarinet</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Two Clarinets</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Clarinet and Bassoon</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5</strong></td>
<td><strong>1</strong></td>
<td><strong>9</strong></td>
<td><strong>1</strong></td>
</tr>
</tbody>
</table>

Table 1.4: Final result from Boston and New York Public Libraries.

The shelf list at the Library of Congress provided two call numbers for two-wind instrument repertories as M 288 and M 289. All entries found thereafter were retrieved using the two call numbers (see Fig. 1.5). The following table shows the final result from the dictionary catalog for the Library of Congress:

<table>
<thead>
<tr>
<th>Instrumentation</th>
<th>Originals</th>
<th>Arrangements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute and Clarinet</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Oboe and Clarinet</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Two Clarinets</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Clarinet and Bassoon</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2</strong></td>
<td><strong>3</strong></td>
</tr>
</tbody>
</table>

Table 1.5: Final result from the dictionary catalog for the Library of Congress.

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5. Bibliographical literature regarding repertory for clarinet, flute, oboe, bassoon, and woodwind ensembles

The following literature has been consulted:


The following table shows the final results from the bibliographical literature regarding repertory for clarinet, flute, oboe, bassoon, and woodwind ensembles:

<table>
<thead>
<tr>
<th>Instrumentation</th>
<th>Originals</th>
<th>Arrangements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute and Clarinet</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Oboe and Clarinet</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Two Clarinets</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>Clarinet and Bassoon</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>22</strong></td>
<td><strong>8</strong></td>
</tr>
</tbody>
</table>

Table 1.6: Final result from the bibliographical literatures.
6. Other Resources

During the research process, two compositions were found from resources other than those listed above: *Sonata per a oboè i clarinet baix* (*Sonata for Oboe and Bass Clarinet*) by Joaquim Homs was found on the composer’s website;\textsuperscript{23} *Sonata for Two Clarinets in B-Flat, Op.43* by Edward Burlingame Hill was found in *Edward Burlingame Hill: A Bio-Bibliography* by Linda A. Tyler.\textsuperscript{24}

Conclusion

Most of the items found in the ICA research center, the dictionary catalogs, and the bibliographical literatures are also listed in OCLC WorldCat. After eliminating the redundant entries, the following table shows the actual number of individual items found to date:

<table>
<thead>
<tr>
<th>Instrumentation (including family instruments)</th>
<th>Originals</th>
<th>Arrangements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute and Clarinet</td>
<td>25</td>
<td>3</td>
</tr>
<tr>
<td>Oboe and Clarinet</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Two Clarinets</td>
<td>29</td>
<td>17</td>
</tr>
<tr>
<td>Clarinet and Saxophone</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Clarinet and Bassoon</td>
<td>16</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>78</strong></td>
<td><strong>25</strong></td>
</tr>
</tbody>
</table>

Table 1.7: Final result for the individual items found to date


Among the instrumentations listed above, there is no original composition found for clarinet and saxophone. The seventy-eight original works will be annotated, and all the scores that are available to be obtained will be examined and analyzed, while the bibliographical information of the twenty-six arrangements will be listed in a separate chapter.
CHAPTER 2

Format of Bibliography

The retrieved compositions are firstly divided into the following categories according to their instrumentation:

1. Flute and Clarinet
2. Oboe and Clarinet
3. Two Clarinets
4. Clarinet and Bassoon

Within each group, the compositions are organized alphabetically by composer’s surname. The structure of each annotation is as follows:

Composer name (date of birth and death). *Title of Composition*. Place of Publication: Publisher, date of publication.

I.
II. (Movement titles and/or tempo marks, when applicable)
III. Composer nationality
Instrumentation
Duration of the composition
Layout of the composition
Instrument ranges
Grade of difficulty

Composer’s name, date and publication information

The composer’s name and biographical date(s) are followed by the title and publication information of the composition as they appear on the score. For works that
are not published, the composer’s name will be shown in the publication information section. The year of completion will also be shown when applicable.

Movement titles and Instrumentation

Because of the nature of a sonata or sonatina, most of the compositions in this cataloge have multiple movements, and each movement title and/or tempo mark will be shown as they appear in the score, followed by the composer’s nationality. For one-movement compositions the significant expression terms shown in the score will be provided. Although the compositions have been divided by instrumentation, a detailed instrumentation will be provided again in the annotation after movement titles.

Duration of the composition

The duration of the composition is taken from the score when printed. If no time is provided, the duration will be calculated by the given tempo mark. All the performance times provided in this cataloge should be considered approximate.

Layout of the composition

The layout of the composition indicates whether it is written in score form or separated parts, and in some cases, both.

Instrument Ranges

The range of the instrument shows the lowest and highest written pitch (not sounding pitch) for both instruments in the composition. For the compositions for two clarinets, both parts share the same range most of the time. When compositions are written for two or more different kinds of clarinets, ranges for each clarinet will be provided. Helmholtz
Octave Designation System is applied to indicate the pitch. The segmentation is shown below:

Figure 2.1: Segmentation of Helmholtz Octave Designation System.

Grade of difficulty

The grade of difficulty is an estimate of the required performance abilities that are needed to perform a particular composition. The Woodwinds by Everett Timm and Guide to Teaching Woodwinds by Frederick W. Westphal are consulted when establishing the grading criteria for this study. However, there is no universal benchmark for grading a composition and it must be based on individual judgment.\textsuperscript{25} The following chart indicates the criteria that are considered for grading the compositions in this study:

### Table 2.1: Grading Criteria

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Level</th>
<th>Intermediate</th>
<th>Intermediate-Advanced</th>
<th>Advanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>Range (written pitch)</td>
<td>Flute</td>
<td>$c^1$-$c^3$</td>
<td>Flute $c^1$-$g^3$</td>
<td>Flute $b$-$g^4$</td>
</tr>
<tr>
<td>Oboe</td>
<td>$d^1$-$e^3$</td>
<td>Oboe $b^3$-$e^3$</td>
<td>Oboe $b^3$-$a^3$</td>
<td></td>
</tr>
<tr>
<td>Clarinet</td>
<td>$e$-$e^3$</td>
<td>Clarinet $e$-$a^4$</td>
<td>Clarinet $e$-$c^4$</td>
<td></td>
</tr>
<tr>
<td>Bassoon</td>
<td>$F$-$f^1$</td>
<td>Bassoon $B^1$-$b^1$</td>
<td>Bassoon $B^1$-$f^2$</td>
<td></td>
</tr>
<tr>
<td>Key Signature</td>
<td>up to 4♯s and 4 ♭s, minor keys, few key changes</td>
<td>all major and minor keys, key changes</td>
<td>all major and minor keys, atonal, modes</td>
<td></td>
</tr>
<tr>
<td>Fingering</td>
<td>arpeggios, chromatic scale patterns, few awkward intervals</td>
<td>alternative fingerings, more demanding in speed</td>
<td>special fingerings, quarter tones, harmonic notes, sliding, rapid speed</td>
<td></td>
</tr>
<tr>
<td>Interval</td>
<td>resonance intervals</td>
<td>wide intervals, occasional dissonance</td>
<td>dissonance, tuning issues in high notes</td>
<td></td>
</tr>
<tr>
<td>Articulation</td>
<td>tonguing in a fair speed, accents</td>
<td>rapid tonguing with complex rhythm, accents on weak beats</td>
<td>double or triple tonguing, flutter tonguing</td>
<td></td>
</tr>
<tr>
<td>Dynamic</td>
<td>range of pp. to ff. with crescendos and decrescendos</td>
<td>range of ppp. to fff, sfz, subito, maintain certain dynamics in a difficult pitch range</td>
<td>full range of dynamics in a full pitch range</td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>steady, moderate tempo</td>
<td>fast and slow tempo with tempo change during a movement</td>
<td>rapid speed, accelerando, ritard, rubato</td>
<td></td>
</tr>
<tr>
<td>Rhythmic Complexity</td>
<td>regular meter with occasional meter change and/or complex rhythmic combinations</td>
<td>more complex meter such as in 5 or 7, frequent meter changes</td>
<td>unusual meter, polymeter, irregular patterns, hemiola</td>
<td></td>
</tr>
<tr>
<td>Endurance</td>
<td>rest on proper place for breathing</td>
<td>fewer place to breath or larger piece of music</td>
<td>long phrases, long duration</td>
<td></td>
</tr>
<tr>
<td>Miscellaneous Factors</td>
<td>family instrument required</td>
<td>special technique required</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
If a composition is musically challenging more than technically difficult, it would be placed in a higher grade level. On the other hand, works that are within the player’s level of musical comprehension but contain technique that may be slightly beyond the player’s grasp, will be placed in a lower grading level. Generally speaking, compositions graded in the intermediate level are accessible to well accomplished high school students. Compositions graded in intermediate-advanced level are accessible to first/second year college students. And advanced level compositions are accessible to most senior level undergraduate students and graduate students.
CHAPTER 3

Sonatas and Sonatinas for the Flute and Clarinet

Twenty-five compositions have been found under this category to date, and twenty-one of them are analyzed in this catalog. Among the four categories, the compositions for flute and clarinet are the most advanced in terms of performing technique and musical comprehension. In terms of tuning and balance, it is more difficult for the clarinet to play with the flute than with other woodwind instruments, because the intonation tendencies of the two instruments are frequently at odds: the flute tends to be flat in the low range and soft dynamics, while the clarinet is usually sharp in the same circumstances, and vice versa. Also, the flute is limited in its ability to make dramatic dynamic changes in the low range, while the clarinet is capable of large changes in its full range. The general issues mentioned above create certain challenges to the ensemble of the flute and clarinet. Also, composers tend to apply contemporary compositional techniques to this instrumentation. Atonalism, serialism, complex rhythm and special sound effects such as flutter tonguing and Tartini tones are seen in this category.

Tartini tones, also called difference tones or combination tones, were first discovered by the famous eighteenth century violinist Giuseppe Tartini. He observed that when two
different notes are played fairly loud simultaneously, a lower third tone might be heard.\textsuperscript{26}

In his \textit{New Directions for Clarinet}, Phillip Rehfeldt states that Tartini tones are more effective in the range above e\textsuperscript{2} on the clarinet in B\textsuperscript{b}.\textsuperscript{27} Although Rehfeldt’s observation is made using two clarinets in B\textsuperscript{b}, one may find that it is also true for the combination of flute and clarinet.


- Composer nationality: American
- Instrumentation: Flute and Clarinet in B\textsuperscript{b}
- Duration: 6'00”
- Layout: Score form
- Range: Flute (e\textsubscript{1}-a\textsuperscript{3}), Clarinet (f\textsuperscript{#}-e\textsuperscript{3})
- Grade: Advanced

John J Becker is the “militant crusader” of the American Five (the other four are Charles Ives, Henry Cowell, Carl Ruggles, and Wallingford Riegger).\textsuperscript{28} Becker’s composing techniques include polytonal forms and dissonant atonal counterpoint.\textsuperscript{29} Both are found in his \textit{Soundpiece No.6}. Becker wrote eight sonatas for various instruments, all of which are entitled \textit{Soundpiece}.

\textsuperscript{26} Siegmund Levarie and Ernst Levy, \textit{Tone, a Study in Musical Acoustics} (Kent, Ohio: Kent State University Press, 1968), 67.

\textsuperscript{27} Phillip Rehfeldt, \textit{New Directions for Clarinet} (Berkeley: University of California Press, 1977), 114.


Soundpiece No.6 was composed in 1942 and was dedicated to Glen Haydon, a musicologist, educator, composer, and clarinetist. The subtitle A Short Sonata in one Movement is listed under the title in the caption. The piece can be divided into five sections; each section is labeled by the composer as the following:

1. Moderately fast, accented, with dramatic implications
2. Slowly and expressively, very legato, with romantic implications
3. Very fast and accented, with primitive implications
4. Slowly and expressively, a little fugue with dissonant implications
5. Moderately fast, accented, with dramatic implications

The five sections construct sonata form: section 1 is the exposition, section 2, 3, and 4 are the development, and section 5 is the recapitulation. Meter alternates frequently between 2/4, 3/4, and 4/4. Awkward fingerings and irregular arpeggios occur commonly in both sections 1 and 5, and in section 3 the two parts have identical rhythm patterns that require rapid tonguing. In section 2 the flute plays the main melody, while the clarinet plays the ostinato accompaniment. Section 4, as the label, is written with a fugue style. Soundpiece No.6 can be a good performing piece for skillful players.

I. Pastorale—Sans lenteur (♩=120 environ)

II. Berceuse—Andante (♩=112)

III. Rondeau—Vir (♩=152)

Composer nationality: French

Instrumentation: Flute and Clarinet in B' 

Duration: 10’00”

Layout: Two scores. One in concert pitch; one in written pitch for the clarinet

Range: Flute (d¹-a³), Clarinet (e-g³)

Grade: Advanced

Jean Cartan composed *Sonatine* in June 1930 and dedicated it to flutist René Le Roy. The premier was performed by Le Roy and clarinetist Gaston Hamelin on May 4, 1931 in Paris.³⁰ They performed the piece again at the Oxford Festival of the International Society for Contemporary Music on July 28th. This was Cartan’s last public appearance before his death. Both performances were very successful.³¹ In a letter to a friend, Cartan wrote the following sentences referring to the *Sonatine*: “At birth, compositions are like men: some have an easy life ahead of them, some a difficult. My Sonatina has every chance.”³² The following quote from Gilbert Gadoffre and Irving Schwerke provides a detailed description of the piece:

Indeed, freshness is its chief characteristic. Its three movements are refreshingly cool and pure, and they spin out with a whimsicalness and fantasy that keep the interest keenly alert. The first part is an elegantly poised contrapuntal ‘Pastorale’. The second is a slow and dreamy ‘Berceuse’. The ‘Rondeau’, or the third movement, is rippling merriment, full of delightful caprice and contrast. Suddenly the fun wisps off into—nothing! Only those who have heard the Sonatina can appreciate its

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³¹ Ibid, 229.

³² Ibid, 228.
graceful style and witty contours, its gossamer counterpoint, breezy lightness and delicious, sportive humor.\textsuperscript{33} 

The first movement is in sonata form. The second movement is in ternary form, and the clarinet plays accompaniment through out. The third movement has two quintuplet sections that are rhythmically challenging.

Poco adagio; con licenga (\textit{q}=88)-Allegro vivo (\textit{q}=208) - Molto meno mosso (\textit{q}=120)-a Tempo (\textit{q}=208)-Adagio (\textit{q}=88) 
Composer nationality: American 
Instrumentation: Flute and Clarinet in B\textsuperscript{♭} 
Duration: 6’16’’ 
Layout: Score form 
Range: Flute (c\textsuperscript{1}-c\textsuperscript{4}), Clarinet (g-e\textsuperscript{3}) 
Grade: Intermediate-Advanced

Sidney Cox is an alumnus of Cornell University. The music and dance library at Cornell is named after Cox because of his generous donations. Sonatina in One Movement was never published. The manuscript can be found in the Sidney Cox Music and Dance Library in Cornell University. Sonatina has a contrapuntal style and the five tempo markings indicate the five sections of the piece; introduction, exposition, development, recapitulation, and coda. The introduction, development, and coda are legato and lyrical, while the exposition and recapitulation are articulated and rhythmic with rapid meter changes (4/4, 5/4, 6/4, and 3/4). The technique required in the flute part is more challenging than that in the clarinet part.

\textsuperscript{33} Ibid, 229.
I. Allegro  
II. Vivace (attaca)  
III. Andante-Vivace  
Composer nationality: Austrian  
Instrumentation: Flute and Clarinet in B♭  
Duration: 7’00”  
Layout: Score form with separate parts for the flute and clarinet  
Range: Flute (d¹-a³), Clarinet (f⁴-b³)  
Grade: Advanced

Thomas Christian David was a composer and conductor. In 1980s David finished five unaccompanied duo sonatas for various instruments, but he only gave numbers for three of them. Number one is *Sonate für Violine und Viola*; number two is *Sonate für Klarinette und Violine*, and number three is *Sonate für Flöte und Klarinette*. The first movement of the *Sonate für Flöte und Klarinette* is in sonata form with a coda and the meter changes between 3/4, 4/4, and 2/4. Altissimo trills (g³ to a³ and a³ to b³) in the clarinet part require special fingerings and flexible control of embouchure. The second movement has rhythmically intensive passages with dramatic dynamic changes. The third movement is a theme and variation with an introduction based on a motive from the first movement. The theme borrows material from the second movement. Listeners will enjoy the interesting rhythm and harmony of this piece.

Composer nationality: Argentinean
Instrumentation: Flute and Clarinet in B♭
Duration: Not Available
Layout: Score form
Range: Not Available
Grade: Not Available

*Sonata para flauta y clarinete en Si♭, Op.68, No. 1* can be found in WorldCat, and the holograph of the *Sonata*, signed and dated by the composer in 1949, is located at the Library of Congress, under the Jacobo Ficher Collection.


Allegro Moderato
Composer nationality: British
Instrumentation: Oboe and Clarinet in B♭, or Flute and Clarinet in B♭
Duration: 4′40″
Layout: Score form
Range: Clute: (b-f♯3), Clarinet: (e-e♯3)
Grade: Intermediate

See Chapter 4, page 65.


I. Two Birds (∙=82)
II. Flirtations (∙=76)
III. Two Dancers (∙=108)
Composer nationality: American
Instrumentation: Flute and Clarinet in B♭
Duration: 12′55″
Layout: Score form
Range: Flute (c¹-c⁴), Clarinet (e-f³)
Grade: Advanced

Arthur William Gottschalk is the chair and professor of composition and theory at the Shepherd School of Music, Rice University, Texas. An award
winning composer, Gottschalk’s works have been performed extensively around the world. According to the caption in the score, the *Sonatina Casada* was dedicated to the flute and clarinet professors Leone Buyse and Michael Webster at the Rice University. Buyse and Webster have performed the piece at various music festivals worldwide (United States, Mexico, Panama, Australia, New Zealand). The first movement, as the title suggests, imitates the bird’s voice. Within the sixty-four-mesure movement, the two parts have rapid irregular chromatic running passages in identical rhythmic patterns for fifty-eight measures, and the intervals between the parts are mostly unison or in octaves. Occasionally they are in seconds or thirds. The main element in the second movement is also irregular chromatic runs; the parallelism of rhythm is still present, but not as much as in the previous movement. While the first two movements are through composed with slurs, the third movement is in ternary form with two staccato outer sections, in which the meter alters between 3/4 and 6/8. The slurred middle section, which is in 2/4, has a tango-like feel. Like the previous two movements, identical rhythmic patterns are also common in the third movement, especially in the two outer sections. The interesting rhythm and sound effects make the *Sonatina Casada* a very effective recital piece.

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Composer nationality: Brazilian
Instrumentation: Flute and Clarinet
Duration: Not Available
Layout: Score form
Range: Not Available
Grade: Not Available

*Sonatina* by César Guerra-Peixe can be found in *Flute Repertoire Catalog: 10,000 Titles* by Frans Vester.

I. Moderato (♩=56)-Poco piu mosso (♩=60)
II. Allegro scherzando (♩=92)
III. Andante (♩=50) (attacca)
IV. Allegro molto (♩=68)
Composer nationality: Spanish
Instrumentation: Flute and Clarinet in B♭
Duration: 9’00”
Layout: Score form
Range: Flute (d₁-d₄), Clarinet (e-a₃)
Grade: Advanced

Joaquim Homs was an award winning composer. A pupil of Rober Gehard, Homs’s early compositions apply free counterpoint and atonality, which can be found in the *Duo Sonata*. ³⁵ According to the caption of the score, the *Duo Sonata* was composed between 1934 and 1936. The *Duo Sonata* was chosen to represent Spain in the 15th festival of the International Society of Contemporary Music in

The first movement is in sonata form with a contrapuntal style, and the meter changes between 4/8, 2/8, 3/8, 6/16, and 3/4. Flutter tonguing is written in several places for both instruments in a soft dynamic, which is challenging for the clarinet (see Fig. 3.1). The second movement is in ternary form, in which both parts, especially the clarinet part, have wide jumps that require flexible control of air support and embouchure. There is a misprint in the 1996 edition (ISBN: 84-8020-204-1) of this movement from measure 25 to 33. The flute and clarinet parts have been mistakenly switched and both lines need to be transposed accordingly (see Fig. 3.2). The third movement is very lyrical and legato and the last movement is a strict canon in ternary form, played in octaves. *Duo Sonata* was republished in 2009 (ISBN: 978-84-8020-204-6), with the misprint in the second movement corrected (see Fig. 3.3). Also, in the 2009 edition the prime melodies of the first movement are indicated, and the unnecessary repeat sign in the end of forth movement was replaced by a double bar. Homs also wrote *Sonata per a oboe i clarinet baix en si♭* (see Chapter 4, page 66).

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37 Pietat Homs I Fornesa, email to author. November 2, 2008.
Figure 3.1: Homs: *Duo Sonata*, Mov. I, mm. 61-65.

Figure 3.2: Homs: *Duo Sonata*, Mov. II, mm. 21-33 in 1996 edition.
Figure 3.3: Homs: *Duo Sonata*, Mov. II, mm21-33 in 2009 edition.


Composer nationality: Russian
Instrumentation: Flute and Clarinet
Duration: Not Available
Layout: Not Available
Range: Not Available
Grade: Not Available

*Sonata dlia fleity i klarneta* by Mirsaid Zagidullovich IArullin can be found in WorldCat, and the score is available at the University of Toronto, Canada.

I. Andantino (\( \frac{\text{d}}{\text{e}} = 80 \))

II. Quasi cadenza (\( \frac{\text{d}}{\text{e}} = 104 \))-Allegro (\( \frac{\text{d}}{\text{e}} = 116 \))

III. Intermezzo (\( \frac{\text{d}}{\text{e}} = 92 \))-Vivace (\( \frac{\text{d}}{\text{e}} = 132 \))-Presto (\( \frac{\text{d}}{\text{e}} = 160 \))

Composer nationality: French

Instrumentation: Flute and Clarinet in B♭

Duration: 8’03’’

Layout: Score form

Range: Flute (c¹-a³), Clarinet (f-f³)

Grade: Advanced

André Jolivet founded *La jeune France* with Oliver Messian, Daniel Lesur, and Yves Baudrier. His *Sonatine* is atonal, and the technique required in the flute part is more challenging than the clarinet part. The first movement is in sonata form with a lyrical style. The dynamic level in this movement is generally soft, which makes it challenging for the flute to play high notes (see Fig. 3.4). The second movement is rhythmic with awkward fingerings in both parts. The meter changes between 2/4, 3/4, and 3/8. The third movement combines the styles in the previous two movements and is written in sonata-rondo form with an introduction. During the introduction the flute part has harmonic tones which require special harmonic fingerings (see Fig. 3.5). The meter changes between 6/4, 5/4, 4/4, 7/4, 7/8, 3/8, 5/8, 3/4, and 2/4.
Figure 3.4: Jolivet: *Sonatine*. Mov. I, mm.20-23.

Figure 3.5: Jolivet: *Sonatine*, Mov. III, m.16.

I. Andante moderato (dans le caractère d’une chanson populaire)
II. Allegro moderato (lumineux et gai)
III. Andantino (sans trainer)
IV. Assez large, expressif)
V. Allegro (non troppo)
Composer nationality: French
Instrumentation: Flute and Clarinet in A
Duration: 6’00’’
Layout: Score form in concert pitch, with a separate part in written pitch for the clarinet in A
Range: Flute (d¹-c⁴), Clarinet (e-f⁶)
Grade: Intermediate
Charles Kœchlin has shown interest in modality in many of his works.\textsuperscript{38} 

*Sonatine Modale Op.155* was written during 1935-1936, and the entire piece is modal and contrapuctual.\textsuperscript{39} Dorian, Lydian, Phryrgian, Mixolydian, and Ionian are the modes used in the five movements. The time signature in the first and fourth movements is consistent throughout (4/4 for the first movement and 6/4 for the fourth movement). However, the third and fifth movements have multiple meters (6/4 and 9/4 for the third movement and 4/2, 3/2, 2/2 for the fifth movement). The second movement is written in a chant style with no meter indicated, and each measure contains a different number of beats with breath marks that indicate phrasing suggestions. A misprint occurs in the clarinet line in the score: comparing the score with the clarinet part, the first note in the first measure of the fourth movement should have been $e^1$ instead of $d^1$ (see Fig. 3.6). Because this piece is written in a contrapuntal style without challenging technique, it is ideal for practicing intonation and phrasing. Also, it provides a good opportunity for students at the intermediate level to play the clarinet in A in an ensemble.


\textsuperscript{39} Ibid., 176.
Figure 3.6: Kœchlin: *Sonatine Modale Op.155*, Mov. IV, m.1, score and part for the clarinet in A.


I. Allegro comodo (\( \text{\&} = 84 \) )
II. Adagio (\( \text{\&} = 42 \) )
III. Vivace (\( \text{\&} = 132 \) )

Composer nationality: American
Instrumentation: Flute and Clarinet in B\(^\flat\)
Duration: 5'50"
Layout: Score form in concert pitch, with a separate part in written pitch for the clarinet in B\(^\flat\)
Range: Flute (c\(^1\)-c\(^3\)), Clarinet (e-e\(^b\)\(^3\) )
Grade: Advanced

Ernst Krenek was the author of a text book called *Studies in Counterpoint: Based on Twelve-Tone Technique* (1940). According to the caption, the *Sonatina* was finished in 1942. The piece is written using twelve-tone technique with the tone row matrix shown below:
The rows Krenek chose to compose the Sonatina are $P_0$, $P_7$, $I_{10}$, $I_2$, and their reversions $R_1$, $R_8$, $R_{I_9}$, $R_{I_1}$. These rows form a symmetrical double-cross on the matrix.

The first movement is in sonata form. The clarinet opens the piece with the second hexachord of $P_0$, followed by the flute playing the complete $P_0$. The first movement is all based on $P_0$, $P_7$, and their reversions, $R_8$ and $R_1$. As the melody develops, the tone rows start to break down into hexachords or tetrachords (see Fig. 3.8 and Fig. 3.9).
The second movement is in ternary form. In this movement Krenek used $P_0$, $P_7$, $I_2$, and $RI_1$ (reversion of $I_2$), and $RI_9$. Although there are some exceptions, most of the tone rows in the second movement start with the second hexachord, followed by their first hexachord. An example of an exception is in measure 12 where the $P_0$ played by the flute only has its second hexachord. Then it is restarted in the melody from the beginning note, but in measure 14 the second trichord (G-F-C) of $P_0$ is skipped and then attached to the end of the row (see Fig. 3.10). The
third movement is in a rondo form (ABA’CA’’DA’’’) using all of the rows in the previous movements, plus $I_{10}$. The A sections of the third movement are always formed by the trichords of two parallel tone rows, and the accompaniment lines are always from the corresponding perpendicular row. In other words, when the melody is formed by the prime row, the accompaniment would be the inversion row, and vice versa (see Fig. 3.11, mm.1-2 and Fig. 3.12, mm.22-23). This piece is not technically challenging, but performers need to have knowledge of twelve-tone technique to interpret the composition. The approach of the tone rows in this piece is well-designed and therefore audiences might find the piece more enjoyable than other highly dissonant twelve-tone compositions.

Figure 3.10: Krenek: *Sonatina for Flute and Clarinet, Op.92/2b*, Mov.II, mm.10-18.
Loeb, David (1939- ). *Sonata No.2 for Flute and Clarinet*. N.p.: David Loeb, 199-?.

I. Andante (\( \dot{q} = 58 \))
II. Allegro (\( \dot{q} = 138-144 \))
III. Lento (\( \dot{q} = 50 \))
IV. Allegro (\( \dot{q} = 54 \))

Composer nationality: American
Instrumentation: Flute and Clarinet in B♭
Duration: 6' 45''
Layout: Score form
Range: Flute (c¹-c⁴), Clarinet (e-e³)
Grade: Advanced
David Loeb has three works entitled *Sonata* for flute and clarinet: *Sonata No.2 for Flute and Clarinet, Sonata No.3 for Flute and Clarinet*, and *Sonata Concertant for Flute and Clarinet*. He also has one sonata for clarinet and bassoon. Loeb has composed extensively for Asian (mainly Japanese) instruments, and he used Asian scales in all of the works above.\(^{40}\) According to the caption in the score, *Sonata No.2 for Flute and Clarinet* was dedicated to flutist Pamela Sklar and clarinetist Joseph Rutkowski. The first movement, only fifteen measures, serves as an introduction, in which tremolos and arpeggios are the main elements. Both the second and third movements are written in ternary form. The second movement features dramatic dynamic changes, and flutter tonguing is written in the flute part. On the other hand, the third movement stays at *piano* the entire time. A c\(^4\) in the flute part occurs in this movement, which is challenging to play in a soft dynamic. The fourth movement is a contrapuntal rondo, in which the clarinet is the lower voice throughout. Besides the fourth movement, the two parts play equal roles, though the flute part is more demanding than the clarinet part.

\[ \text{Sonata No.3 for Flute and Clarinet} \]

I. Allegro tranquillo (\(\bar{q}=116\))
II. Allegro, poco scherzando (\(\bar{q}=138\))
III. Lento e solenne (\(\bar{q}=69\))
IV. Un poco presto (\(\bar{q}=63\))

Composer nationality: American
Instrumentation: Flute and Clarinet in B\(^\flat\)
Duration: 6’ 45’’
Layout: Score form
Range: Flute (c\(^1\)-d\(^4\)), Clarinet (e-a\(^3\))
Grade: Advanced

\(^{40}\) David Loeb, email to author. August 27, 2008.
Like Loeb’s *Sonata No.2 for Flute and Clarinet*, the *Sonata No.3 for Flute and Clarinet* was also dedicated to flutist Pamela Sklar and clarinetist Joseph Rutkowski. The first movement is in sonata form and the meter changes between 3/4 and 2/4. The second movement is through composed and it is entirely based on descending scales. The meter changes between 3/4, 5/8, 4/8, 3/8, and 2/4. The dynamic level in all four movements stays mainly at *piano*, but all movements have a very contrasting *forte* section. The third movement has a hint of minimalism: the whole movement is based on a two-note motive. Overall, the flute part is more challenging than the clarinet part. In measure 50 and 51 of the third movement, the fingering from c⁴ to d⁴ is difficult (see Fig. 3.13). Also, the last movement requires flutter tonguing.

![Figure 3.13: Loeb: Sonata No.3 for Flute and Clarinet, Mov.III, mm.44-51.](image)
Sonata Concertante for Flute and Clarinet is dedicated to flutist Deidre McArdle and clarinetist John Marco. The first and third movements are written for clarinet in B♭, and the second movement for clarinet in A. The first movement is in sonata form and the meter changes between 3/4 and 2/4. There are lots of trills in both parts, and most of the trills are played by both instruments simultaneously in intervals of a major or minor third. The second movement is a fugue. In this movement both parts have many sustained high notes at piano and in m.37 the harmony creates a Tartini tone: a slightly flat sounding pitch d♯ (see Fig. 3.14). Therefore, good intonation is very crucial to making this movement a success. The last movement is a theme and variation. In the beginning the flute has harmonic tones (see Fig. 3.15), and in measure 21 the leap from d♭ to c in the flute part is very difficult (see Fig. 3.16). The meter changes between 2/2, 4/4, 6/8, and 3/4. Although both parts play equal roles in this piece, the flute part requires more advanced techniques than the clarinet part.
Figure 3.14: Loeb: *Sonata Concertante for Flute and Clarinet*, Mov.II, mm.35-38.

Figure 3.15: Loeb: *Sonata Concertante for Flute and Clarinet*, Mov. III, mm.1-6.

Figure 3.16: Loeb: *Sonata Concertante for Flute and Clarinet*, Mov. III, mm.21-22.

I. Allegro (♩=120)  
II. Molto Lento (♩=46)  
III. Presto (♩=176)-Lento (♩=72)-Presto (♩=176)  
Composer nationality: British  
Instrumentation: Flute and Clarinet in B♭  
Duration: 11’00”  
Layout: Score form  
Range: Flute (e♭₁-a♭₃), Clarinet (e-f³)  
Grade: Advanced  

Edward Michael’s compositional style can be described by the following quote from his website:

> The music of Edward Michael shows a deep understanding of the laws of harmony allied to a perfect mastery of musical construction. In all of his works, one can find a feeling for beauty, a well balanced relationship between melody, rhythm and harmony, on top of it there is a mysterious, poetic and colored expression with dramatic character.⁴¹

The first movement of the *Sonatine* is in sonata form, and the meter changes between 2/4 and 1/4. In the development section the flute part has flutter tonguing. In the second movement the meter still varies between 2/4 and 1/4, and a Tartini tone occurs from measure 51 to 54 (see Fig. 3.17). The third movement is in sonata-rondo form. From measure 52 to 56, the awkward fingerings in the flute part make it extremely difficult to play at the suggested tempo (see Fig. 3.18). Because of this, the flute part is more challenging than the clarinet part. It is an interesting piece for a performance.

Figure 3.17: Michael: *Sonatine for Flute and Clarinet*, Mov. II, mm. 51-56.

Figure 3.18: Michael: *Sonatine for Flute and Clarinet*, Mov. III, mm. 52-56.

I. Allegro (\(\text{\textit{q}=96}\))

II. Fantasy Variations (Andante Sostenuto (\(\text{\textit{q}=60}\))

III. Alla Paduana (Andantino (alla danza) (\(\text{\textit{q}=92}\))

Composer nationality: American

Instrumentation: Flute and Clarinet in B♭

Duration: 7’00”

Layout: Score form

Range: Flute (c₁-c₃), Clarinet (e-f₃)

Grade: Advanced

In Donal Michalsky’s *Sonatina for Flute and Clarinet*, the first movement is the only untitled movement. It is in sonata form with the meter varying between 2/4 and 3/4. Complex rhythm and dramatic dynamic changes appear in both the flute and clarinet part. The second movement is based on one of the composer’s other works called *Choral Symphon “The Wheel of Time”*. More complex rhythmic techniques such as polymeter appear in this movement (see Fig. 3.19). The third movement is a delightful dance in 3/4. This piece does not require advanced playing technique. However, because of the intensive rhythmic conversation, experienced and knowledgeable players are needed to achieve a successful performance.

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Figure 3.19: Michalsky: *Sonatine*. Mov.II, mm.47-53.

Composer nationality: Argentinean
Instrumentation: Flute and Clarinet
Duration: Not Available
Layout: Not Available
Range: Not Available
Grade: Not Available

*Sonatina No.2* by Juan Carlos Paz can be found in *Flute Repertoire Catalog: 10,000 Titles* by Frans Vester.

I. Allegro scherzando
II. Allegretto marcato
III. Allegro giocoso
Composer nationality: French
Instrumentation: Flute and Clarinet in A
Duration: 8’10”
Layout: Score form, with a separate clarinet in A part
Range: Flute (d₁-a₃), Clarinet (e-c₃)
Grade: Intermediate
Pierre Poulteau is a composer and recorder player. *Sonatine pour Flûte et Clarinette en La* was dedicated to flutist Burkart Beilfuss. The first movement is in sonata form, written in a fugal style. The second movement is rhythmic with dramatic dynamic changes (from *pp* to *ff*). The third movement is a delightful rondo. The flute and clarinet parts are equally important in the first two movements, and in the last movement the flute has a leading role most of the time. This piece is not technically challenging, so it provides a good opportunity for intermediate clarinet students to practice and perform on an A clarinet. Poulteau also has a sonatina for B♭ clarinet and bassoon.


I. Lively
II. Slow
III. Fast and gay
Composer nationality: American
Instrumentation: Flute and Clarinet in B♭
Duration: 5’30”
Layout: Score form for two clarinets, with a separate part for the flute
Range: flute (d♯1-f3), clarinet (f#-a2)
Grade: Intermediate-Advanced

*Sonatina* was originally written for two clarinets in B♭, and the flute part was transcribed by Raphling himself. Although most of the notes in the flute part are the same with the first clarinet part, Raphling moved many passages in the first clarinet part an octave higher for the flute to make the ensemble more effective. A more detailed analysis is in Chapter 5, page 94.
I. Allegro Mosso
II. Calmo
III. Allegro Tratenuto
Composer nationality: Italian
Instrumentation: Flute and Clarinet in A
Duration: 8’45”
Layout: Score form
Range: Flute (e\textsuperscript{1}-a\textsuperscript{3}), Clarinet (e-f\textsuperscript{3})
Grade: Advanced

Alfredo Sangiorgi was one of Schoenberg’s students.\textsuperscript{43} The *Sonatina per Flauto e Clarinetto* was dedicated to another Italian composer Riccardo Malipiero.

The piece is written using twelve-tone technique with the tone row matrix shown below:

Unlike Kreneck, who used only four rows to compose his *Sonatina for Flute and Clarinet*, Op.92, No.2b (see page 39), Sangiorgi fully explored the matrix and applied almost all the rows to the *Sonatina per Flauto e Clarinetto*: only P\(_{11}\) (R\(_1\)) and I\(_9\) (RI\(_8\)) are not used.

The first movement is in sonata form with a coda, in which the P\(_0\) (R\(_1\)), P\(_1\), P\(_2\), P\(_4\), P\(_5\), P\(_6\) (R\(_7\)), P\(_7\), P\(_8\), P\(_9\), P\(_{10}\) (R\(_{11}\)), I\(_0\), I\(_2\) (RI\(_1\)), I\(_5\) (RI\(_3\)), I\(_6\) (RI\(_5\)), I\(_7\) (RI\(_6\)) and I\(_8\) are used. Sangiorgi begins each movement with P\(_0\) in different ways, and in the first movement both parts individually start with two completed P\(_0\)s with different rhythmic patterns (see Fig. 3.21). The development section starts with I\(_0\), played by the clarinet. In this section the clarinet part has bass clef, which is not
commonly used for clarinet notation (see Fig. 3.22). The meter changes between 4/4, 2/4, 3/4, and 5/4 in this movement.

Figure 3.21: Sangiorgi: *Sonatina per Flauto e Clarinetto*, Mov. I, mm. 1-3.

Figure 3.22: Sangiorgi: *Sonatina per Flauto e Clarinetto*, Mov. I, mm. 54-57.
The second movement is in ternary form, and the two parts complete one $P_0$ together (see Fig. 3.23). Also, $P_0(R_1)$, $P_3(R_4)$, $I_1(RI_0)$, $I_2(RI_1)$, $I_5$, and $I_{10}$ are used and the meter changes between 4/4, 9/8, 5/4, 3/4, 2/2, 5/2, and 3/2.

![CALMO](image)

Figure 3.23: Sangiorgi: *Sonatina per Flauto e Clarinetto*, Mov. II, mm.1-3.

The third movement is a fugue, in which the flute part starts with $P_0$ and the clarinet starts with $P_7$ (see Fig. 3.24). $P_0(R_1)$, $P_7(R_8)$, $I_5(RI_4)$, $RI_2$, $RI_5$, $RI_{10}$, $RI_{11}$ are used in this movement. The rhythm in the third movement is steadier than in the previous two movements, and the meter changes between 4/4, 5/4, 3/4, and 2/4.
Figure 3.24: Sangiorgi: *Sonatina per Flauto e Clarinetto*, Mov. III, mm.1-8.

The score indicates that the clarinet part is “in Do” (see Fig. 3.21), and since the lowest written pitch for the clarinet is $c^\sharp$ (see Fig. 3.22, m.55), it is rational to infer that the part was actually written for the clarinet in A or full Boehm system clarinet in B♭, and the player has to transpose to perform. In addition, awkward fingerings occur in both parts. *Sonatina per Flauto e Clarinetto* is a good study piece for analyzing twelve-tone technique, but the inconvenient notation in the clarinet part makes it less practical for performance purpose. Sangiorgi also wrote *Duo Sonata* for clarinet and bassoon (see Chapter 6, page 125).

Composer nationality: Dutch
Instrumentation: Flute and Clarinet
Duration: Not Available
Layout: Not Available
Range: Not Available
Grade: Not Available
Sonatina by Jan Sodderland can be found in Flute Repertoire Catalog: 10,000 Titles by Frans Vester.


I. Allegro moderato (\( \frac{3}{4} = 96 \))
II. Lento (\( \frac{3}{4} = 48 \))
III. Allegro (\( \frac{4}{4} = 120 \))

Composer nationality: Belgian

Instrumentation: Flute and Clarinet in B♭

Duration: 16’15”

Layout: Score form

Range: Flute (c¹-g₃), Clarinet (e-d³)

Grade: Intermediate

The Sonate pour Flute et Clarinette, Op.83 is atonal. The first movement is in binary form and the meter changes between 4/4, 3/4, and 2/4. Although both parts have some accompaniment sections, most of the time the two parts have individual melodies that develop simultaneously. The second movement is in ternary form with a lyrical style. In this movement the melodies of the two parts interweave tightly with each other. The third movement is in a rondo form with interesting rhythmic patterns. The ending chord of the third movement creates a Tartini tone: a flat sounding pitch e² (see Fig 3.25., m.147). There are many misprints throughout the entire score, but they all can easily be recognized and fixed using common sense. Souffriau also wrote a sonata for two clarinets in B♭, titled Sonate pour 2 Clarinettes, Op.30 (see Chapter 5, page 104).
Figure 3.25: Souffrau: *Sonate per Flute et Clarinette*, Mov. III, mm.144-147.

   I. Allegro moderato
   II. Vivace
Composer nationality: American
Instrumentation: Flute and Clarinet in B♭
Duration: 2’40”
Layout: Score form
Range: Flute (c⁴-a³), Clarinet (e-b²)
Grade: Intermediate

The *Sonatine in Canon* was finished in August 1933. Both movements are written in a contrastive ABA structure. The A sections are always energetic and articulated, and the B sections are always lyrical and legato. The A section of the first movement is strict canon at the 7th starting with the flute, while the B section is strict canon at the 5th starting with the clarinet. In the second movement the flute is always the leading voice. Also in this movement, the A section is strict canon at the eleventh, while the B section is inverted canon at the fifth. The leading and imitating voices are mostly two measures apart. Only in the B section of the second movement are the two voices one measure apart. This is a good study piece for two players to learn to match each other’s tone quality.

I. Molto Allegro (♩=152)
II. Andante quasi allegretto (♩=52)
III. Andante (♩=60)-Vivamente (♩=120)

Composer nationality: Belgian
Instrumentation: Flute and Clarinet in B♭
Duration: 8’47”
Layout: Score form
Range: Flute (e♭₁-a♭₃), Clarinet (e-f³)
Grade: Intermediate-Advanced

Camil Van Hulse was a composer, conductor, pianist, and organist. Most of his works are for organ. In 1923 Van Hulse moved to the United States and settled in Tucson, Arizona, where he founded a Society of Chamber Music and a Symphony Orchestra. *Duet Sonata for Flute and B♭ Clarinet, Op.167* is dedicated to Robert Muczynski, former professor of composition at the University of Arizona, Tucson. Unlike most of the sonatas, the first movement of this piece is through-composed. The flute part has many triplets played against duplets in the clarinet part. In the second movement, both the flute and the clarinet have a solo cadenza: the flute cadenza is linear and lyrical, while the clarinet cadenza is rhythmic and energetic. The third movement is in sonata rondo form and the meter changes between 9/8, 6/8, 3/4, and 2/4. It is a decent piece for a performance.

CHAPTER 4

Sonatas and Sonatinas for the Oboe and Clarinet

Eight compositions have been found to date, and six of them are analyzed in this catalogue. This category has the least amount of compositions. Most of the pieces are not demanding in technique, but the complex rhythms and long phrases can be challenging. Because of the more extensive lower range of the clarinet and the soloistic nature of the oboe’s timbre, composers tend to write the clarinet in the accompanying role in this instrumentation. Besides the clarinet in B♭, the clarinet in A and the bass clarinet are also used in some compositions. While contemporary techniques are applied to other categories, none are found in sonatas and sonatinas for the oboe and clarinet.


I. $\text{♩}= 192$
II. $\text{♩}= 72$
III. $\text{♩}= 168$

Composer nationality: American
Instrumentation: Oboe and Clarinet in A
Duration: 7’00”
Layout: Score form
Range: Oboe (c¹-e³), Clarinet (e-d³³)
Grade: Intermediate-Advanced
Paul Bowles was a writer and composer. Most of Bowles compositions are unpublished or out of print, but are available on The Authorized Paul Bowles Website (http://www.paulbowles.org). *Sonata for Oboe and Clarinet*, Bowles’s first chamber work, was composed in 1931 under Aaron Copland’s tutelage. All three movements of the *Sonata* are through composed with frequent meter and tempo changes. In the first movement the meter changes every one or two measures between 4/4, 3/4, 2/4, 5/4, 6/4, 5/8, 9/8, 6/8, 8/8, 2/8, 12/8, and 3/8, and the tempo shifts from \( \frac{\text{q}}{\text{q}} = 192 \) to \( \frac{\text{q}}{\text{q}} = 84 \), \( \frac{\text{q}}{\text{q}} = 120 \), \( \frac{\text{q}}{\text{q}} = 88 \), \( \frac{\text{q}}{\text{q}} = 168 \), then returns to \( \frac{\text{q}}{\text{q}} = 192 \).

The tempo in the second movement is steadier than the first movement (\( \frac{\text{q}}{\text{q}} = 72 \) to \( \frac{\text{q}}{\text{q}} = 88 \) to \( \frac{\text{q}}{\text{q}} = 72 \)), and the meter changes between 4/4, 7/8, 2/4, 4/4, 5/4, and 3/8. The last movement has the least meter changes (2/4, 3/4, and 3/8), and the tempo shifts from \( \frac{\text{q}}{\text{q}} = 168 \) to \( \frac{\text{q}}{\text{q}} = 132 \) to \( \frac{\text{q}}{\text{q}} = 120 \). The phrases in the entire piece are mostly tongued; legato phrases only appear briefly in the first movement. Also, dynamic markings are only indicated in the first movement, there are no dynamic suggestions in the second and third movements. *Sonata for Oboe and Clarinet* can be a helpful study piece for rhythm.

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I. Allant (\( \frac{1}{4} = 116 \))
II. Très modéré (\( \frac{1}{4} = 50 \))
III. Lent (\( \frac{1}{4} = 40 \))-Modérément animé (\( \frac{1}{4} = 100 \))

Composer nationality: French?
Instrumentation: Oboe and Clarinet in B♭
Duration: 10’00”
Layout: Score form
Range: Oboe (c-g\(^3\)), Clarinet (e-a\(^i\))
Grade: Intermediate-Advance

According to the cover page of the score, the premiere of *Sonaine Psatorsle pour Hautbois et Clarinette* was on April 12, 1957 at Société Nationale de Musique, performed by oboist Robert Casier and Clarinetist André Boutard. All three movements of *Sonaine Psatorsle pour Hautbois et Clarinette* were written with diatonicism and, as the title suggests, with a pastoral style. The oboe has the leading role, while the clarinet is accompanimental. The first movement is in sonata form with a contrapuntal and legato style, the dynamic level remains soft most of the time. The second movement is in contrastive ABA form, and the third movement is also in ABA form with a cadenza-like introduction, and the meter changes from 3/4 (Lent) to 6/8 (Modérément animé). *Sonaine Psatorsle pour Hautbois et Clarinette* does not contain demanding technical or endurance requirements, but the numerous accidentals in this piece make it a good sight reading exercise.

- Allegro Moderato
- Composer nationality: British
- Instrumentation: Oboe and Clarinet in B’, or Flute and Clarinet in B’
- Duration: 4’40”
- Layout: Score form
- Range: Oboe (b-f\textsuperscript{3}), Clarinet (e-e\textsuperscript{3})
- Grade: Intermediate

Christopher Gordon is mostly known as film composer. Born in London, Gordon’s career is mainly based in Australia.\(^ {46} \) According to the cover of the score, *Sonatina for Oboe and Clarinet* was finished in 1978 and was dedicated to the composer’s father on his seventieth birthday. The *Sonatina* has only one movement, which is in sonata form with a coda, and the meter changes between 4/4, 2/4, and 3/4. The oboe has a leading role, and the clarinet part is mostly accompanimental and stays in the chalumeau and clarion registers. In mm.89-91 and mm.99-100 the composer provided optional lines in a lower range, which better suits the oboe, while the original line would be more effective for the flute (see Fig. 4.1). *Sonatina Oboe and Clarinet* is very tuneful; it is a good choice for performance purposes.


I. Agitato $\frac{1}{4}=126$ a 138  
II. Andante $\frac{1}{4}=100$ (attaca)  
III. Allegro $\frac{1}{4}=138$

Composer nationality: Spanish  
Instrumentation: Oboe and Bass Clarinet in $B^\flat$  
Duration: 10’00”  
Layout: Score form  
Range: Oboe (b-f$^{3}$), Bass clarinet (f-g$^{3}$)  
Grade: Advanced

*Sonata per a oboé i clarinet baix* was found on Joaquim Hom’s website.\(^{47}\)

This piece was finished in 1942, and the premier was held on June 20, 1956, performed by oboist Domènech Segú and clarinetist Josep Xirau.\(^{48}\) At the premier


\(^{48}\) Ibid.
only the second and third movements were performed, the first movement has never been performed to date. Like his *Duo Sonata* for the flute and clarinet (see Chapter 3, page 32), Homes applied free counterpoint and atonality to *Sonata per a oboé i clarinet baix*. The first movement is in sonata form. Irregular arpeggiation is the main element of this movement, and the meter changes between 4/8, 6/8, 5/8, 7/8, and 3/8. The second movement is through composed with lyrical and contrapuntal styles, and the meter changes between 4/4 and 5/4. The motives in the first and second movements all return in the third movement, which is in sonata rondo form with a canonic style and pointillism, and the meter changes between 3/4 and 6/8. Both the first and the third movements are rhythmic with extreme dynamic contrasts. Also, the fast speed of these two movements challenges both players’ technique.


Composer Nationality: Icelandic
I. Allegro (\(\frac{\text{h}}{\text{e}}=92\))
II. Allegro-Andante-Allegro
III. (No title)
Instrumentation: Oboe and Clarinet in \(B^\flat\)
Duration: 6’25”
Layout: Score form
Range: Oboe (b-c\(^3\)), Clarinet (b-e\(^3\))
Grade: Intermediate

Magnús Blöndal Jóhannsson was a pianist, conductor and composer. He was a pioneer of Icelandic avant garde in twelve-tone technique and electronic music.

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49 Pietat Homs I Fornesa, email to author, March 25, 2009.
during the 1950s and early 1960s.\textsuperscript{50} \textit{Dúett Sonata}, however, is an exception of Jóhannsson’s experimental style: all three movements of \textit{Dúett Sonata} contain witty melodies and vague tonal centers. The first two movements are in ternary form, and the third movement is in rondo form. While the first and third movements are thoroughly contrapuntal, the contrapuntal section in the second movement is sandwiched in between two pointillism sections. Also, the second movement is the only movement that contains meter change (3/8 for the two allegro sections and 4/4 for the Andante section). Although the oboe plays most of the main melody, the clarinet has some leading moments as well. The \textit{Dúett Sonata} can be an enjoyable piece for both players and the audience.

\begin{itemize}
  \item I. Andantino con moto
  \item II. Andante-delicato
  \item III. Allegro
\end{itemize}
\textbf{Composer Nationality: Lithuanian}
\textbf{Instrumentation: Oboe and Clarinet}
\textbf{Duration: 11’00”}
\textbf{Layout: Not Available}
\textbf{Range: Not Available}
\textbf{Grade: Not Available}

\textit{Sonata} by Julius Juzeliūnas can be found in the Lithuanian Music Information and Publishing Centre (http://www.mic.lt/).


I. Allègrement
II. Andante (comme un choral)
III. Danse (allant-décidé-parois peasnt: rustique)
IV. Final (prestement, mais avec souplesse)
Composer nationality: French
Instrumentation: Oboe and Clarinet in B♭
Duration: 12’50”
Layout: Score in concert pitch and separate parts for both instruments in written pitch
Range: Oboe (b-f♯3), Clarinet (e-e3)
Grade: Advanced

Georges Migot was a composer, painter, and poet. While most of the French composers in his generation focused on instrumental music, Migot had a large output of vocal and choral music. According to the postface of the score written by Marc Honegger, *Sonaine en Duo pour Hautbois et Clarinette* was finished in 1962, and there are two existing manuscripts. Honegger compared the manuscripts, analyzed the differences, and provided a critical report regarding the grace notes in both the oboe and clarinet part, along with his personal suggestions of tempo markings for each movement. *Sonaine en Duo pour Hautbois en Clarinette* is written with diatonicism, and complex rhythm occurs frequently, especially in the last two movements. Although titled *Sonatine*, Migot did not employ any form that is commonly used for sonatas. The first movement is the only movement that contains staccato. The second movement is a chant-like bagatelle, in which the intervals for the suspension notes between the two parts

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are mainly fourths and fifths. The third movement is in 5/4 with numerous syncopations, which is challenging for the ensemble. The last movement contains the most complicated rhythm among all four movements: continuous syncopation, triplets against duplets or quadruplets occurs frequently throughout the movement. Also, the long passages of sixteenth notes in both parts raise breathing issues.

Sonaine en Duo pour Hautbois en Clarinette can only be successfully executed by players who have extensive experience in ensemble playing.

Composer Nationality: American
Instrumentation: Oboe and Clarinet in B'
Duration: Not Available
Layout: Not Available
Range: Not Available
Grade: Not Available

Sonata (1954) for Oboe and Clarinet (B') can be found in WorldCat, and the photocopy of the manuscript is available in MusicLibrary, Stanford University.
Twenty-nine compositions have been found under this category to date, and twenty-five of them are analyzed in this catalogue. This category has the most variety in terms of difficulty and the time periods in which the duets were written. More intermediate and intermediate-advanced pieces are found in this category than the others. Moreover, while all the compositions in the other categories are written by twentieth century composers, only this category has compositions written by nineteenth century composers (Donizetti, Magnani, and Stark). Besides the standard clarinet in B♭, family instruments such as the clarinet in A and the bass clarinet are also used by many composers. Like the Sonata and Sonatinas for the flute and clarinet, Tartini tones (see Chapter 5, page 24 for explanation) on commonly occur in compositions for two clarinets. Flutter tonguing, microtonal effects, whistle tones, and multiphonic fingerings are also employed by some composers.

I. Double Fugue (Vivace-Andante)
II. Scherzo (Allegretto-Grazioso)
III. Rondo (Vivace)
Composer nationality: American
Instrumentation: Two Clarinets in B♭
Duration: 10’10”
Layout: Score form
Range: e-f³
Grade: Intermediate

Frederick Block’s major works are mainly operas, and he also arranged numerous orchestral works for the piano. Most of Block’s original works are unpublished and preserved in the New York Public Library. The first movement of the *Sonatina for Two Clarinets* is in sonata form with a contrapuntal style. The second movement is in ternary form, and the trio section is strict canon played in octaves. The last movement is an energetic staccato rondo. Cross fingerings occur throughout the piece. Teachers may find the piece helpful for students to study alternate fingerings.


I. Allegro molto vivo
II. Molto Tranquil, Q=44
III. Intermezzo—Andante buffo, Q=96
IV. Caccia—Allegro molto vivo-Lento (Q=40)-A Tempo
Composer nationality: Belgian
Instrumentation: Two Clarinets in B♭
Duration: 12’10”
Layout: Score form
Range: e-g³
Grade: Advanced
Roland Coryn’s composing style is very clear in his *Sonatine voor 2 Klarinetten in Bes* and is described as follows:

The rhythm and tempo fluctuations are always constructive and purposeful. It is not so much a question of indicating a simple accelerando and ritenuto in the score, which gives the performer much room for interpretation, but rather of making precise demands, as in, for example, the transition from a binary to a ternary rhythm or from a quintuplet to a sextuplet. This can be combined with changes of meter, changes of note-values (from binary to ternary, while keeping the tempo constant), or changes of tempo.

Melody is not of prime importance in Coryn's music; lyrical melodies are seldom heard. Phrases are often constructed by means of cell-development. In their development, the interval of the second (as well as the seventh and the ninth) is very important, appearing both horizontally and vertically.\(^{52}\)

The meter in all four movements changes frequently (in the third movement the meter changes every measure). Complex rhythm also occurs often throughout the piece. Intervals of seconds and sevenths are the focus of the motives. The first movement is in sonata form and the second movement is in ternary form. The third movement is also in ternary form and the rhythm creates the feelings of a dance. The last movement, which is a canon, could be viewed as being in ABA’ form as well: the two outer sections (Allegro molto vivo) have one mirror canon section followed by one strict canon section, and the middle section (Lento) is a strict canon. All sections are in intervals of a minor second. Both clarinet parts equally share the melody in the first, second, and fourth movements, but in the third movement the second clarinet mainly plays accompaniment.

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patterns. *Sonatine voor 2 Klarinetten in Bes* is a rhythmically interesting piece that is enjoyable and effective for performance purposes.


I. Bright, $\text{\textbf{q}}=152$

II. Tranquil, $\text{\textbf{q}}=72$

III. Presto, $\text{\textbf{q}}=132$

Composer nationality: American

Instrumentation: Two Clarinets in B♭

Duration: 7’00”

Layout: Score form

Range: e–e⁴³

Grade: Intermediate-Advanced

Michael G. Cunningham wrote *Sonatina for Two Clarinets, Op.9* from 1958 to 1959 while studying at Wayne State University. Cunningham recently reflected on the construction of the piece by stating that, “In composing it, I merely used my skill at free melodic construction, while still maintaining a sense of a tonic. I was also concerned with the creation of three movements, each with its own mood and atmosphere.”⁵³ Consistent meter change happens in the first movement (changes between 3/8, 4/8, 5/8). The third movement, as the composer noted, should have a “march feeling.”⁵⁴ At the end of the third movement, the ascending staccato sixteenth notes in unison (from f⁴ to e⁴³) require clear articulation and excellent intonation. In terms of performing the piece, the composer states, “I would advise that players merely play what's on the page, while adding a little of

⁵³ Michael G Cunningham, email to author, February 10, 2008.

⁵⁴ Ibid.


I. Allegro moderato
II. Adagio
III. Rondo. Allegro
Composer nationality: Italian
Instrumentation: Two Clarinets in B♭
Duration: 9'30"
Layout: Two separated parts, no score
Range: e–g³
Grade: Intermediate

Giuseppe Donizetti is known as the elder brother of a renowned opera composer, Gaetano Donizetti (1797-1848). The cover of the first clarinet part and the editor’s notes to the piece state that Giuseppe was born in 1802, making him younger than Gaetano. Yet, reliable resources from *Grove Music Dictionary* and a biography of Giuseppe Donizetti by Emre Araci indicate that his birth should be in the year 1788. Giuseppe Donizetti’s career was largely spent in the employ of the Ottoman court. He was the general instructor of Imperial Ottoman Music and introduced European music to the Ottoman Empire. Consequently, most of Donizetti’s work was written for ceremonial occasions, consisting of music such

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55 Ibid.


57 Emre Arci, *Donizetti Psa Osmanli Sarayinin İtalyan Maestrosu* (İstanbul: Yapi Kredi Yayinlari, 2006), 23.

as marches and anthems.\footnote{Donizetti, Giuseppe, Sonate für zwei Klarinetten. (Winterthur, Schweiz: Amadeus, 1999), [I].} The format of the Sonate is very similar to Weber’s Grand Duo Concertant, Op.48: a first movement in sonata form, a lyrical, recitative-like second movement, and a third movement rondo. The first movements of both pieces have a repeated exposition with a relatively short development and recapitulation. The writing style is another similarity between the two pieces. Both pieces have brilliant running scales, which was one of the common approaches for clarinet repertory written by composers in the early nineteenth century. Also, both pieces were written for two equal parts. Compared to most of the major works from the same period, such as the concertos of Weber and Crusell, the technique in Donizetti’s piece is less challenging. However, he still maintains the nineteenth century virtuoso quality. Sonate für Zwei Klarinetten is an ideal piece for intermediate students studying nineteenth century style, because it does not contain challenging technique and endurance.


I. Moderato e ritmico, $\frac{\dot{\text{c}}}{4}=c.88$
II. Adagio, $\frac{\ddot{\text{c}}}{4}=c.63-69$
III. Presto, $\frac{\dddot{\text{c}}}{4}=c.60-66$

Composer nationality: British
Instrumentation: Two Clarinets in B♭
Duration: 9’30”
Layout: Score form
Range: e-f₃
Grade: Intermediate- Advanced

Short Sonata: for Two Clarinets is dedicated to John Davies, former professor of clarinet at the Royal Academy of Music in London. It is a well written piece
for the clarinet; the “robust, arpeggiated” lines properly fit the nature of the instrument. The second clarinet is technically more difficult than the first clarinet. The first movement is in sonata form and the meter changes between 3/4, 3/8, and 4/4. Polymeter (3/4 for the first clarinet and 3/8 for the second clarinet) occurs in the recapitulation. The second movement is in ternary form. The intervals between the two parts in this movement are very close. The third movement recalls a motive from the first movement. It is in sonata-rondo form (AB-C-AB-coda) and the meter changes between 3/4, 5/4, 4/4, and 2/4. Before entering the coda section, while the meter is in 3/4, the second part has a four-beat motive against triplets in the first part, which creates a sense of polymeter. Short Sonata: for Two Clarinets is very well written for the clarinet and so it is an enjoyable piece for both the performers and the audience. Reviewing this work in The Musical Times, Donald Mitchell states:” This last piece was a very gifted work indeed, excellently written for the instruments, with invention that was consistently interesting. Mr. Elton has a real talent for formulating thematic ideas which will yield memorable continuations and furnish lively parts for two players. Each of his three movements had its own character, and the flexibility and polish of his technique augur well for the future. Clarinetists should take this sonata into their repertory.”

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60 Mary Rasmussen and Donald Mattran, A Teacher’s Guide to the Literature of Woodwind (Durham, New Hampshire: Brass and Woodwind Quarterly), 128.


I. Moderately fast
II. Very slowly and languorously (♩ = about 63)
III. Fairly fast (♩ =80)
Composer nationality: American
Instrumentation: Two Clarinets in B♭
Duration: 6’05”
Layout: Score form
Range: e–d³
Grade: Intermediate

Richard Franko Goldman was a composer, conductor, and critic. He was the conductor of the Goldman band, a professional wind band that was formed in 1918 by Richard’s father, Edwin Goldman.⁶² *Sonatina for Two Clarinets, Opus 297* is dedicated to Aaron Copland. The score indicates that it is written for two clarinets in B♭, but according to Goldman’s letter to Lowell Weiner, the piece could also be played by two clarinets in A.⁶³ It was originally titled *Three Duets for Clarinets* and was published by Mills Music in 1945, and then it was re-issued by Boosey & Hawkes in 1975 under the title *Sonatina*.⁶⁴ The first and second movements are written in loose strophic form, and the third movement is a fugue. Meter changes occur in the second movement (4/4, 2/4, and 3/4). In the first movement, there is a missing slur between measure 53 and 54 in the second

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⁶⁴ Ibid.
clarinet part. The dramatic dynamic range and interesting rhythms make this piece ideal for performance.

Adagio (♩=48-52)-Piu Mosso (♩=60)-Adagio (♩=52)-Allegretto (♩=92)-Lento (♩=40)
Composer nationality: American
Instrumentation: Two Clarinets in B♭
Duration: 8’00”
Layout: Score form
Range: e- f³
Grade: Intermediate-Advanced

Peter Hazzard is a conductor, educator, and composer. His over eighty works include solo, chamber, wind band, and orchestra music. In a personal letter to author, Hazzard described his compositional style as the following: “My style tends to be fairly conservative by modern standards and I make a great deal of use of traditional chord structures in non-fuctional relationships. You may hear many very traditional chord sounds connected without regard for traditional root motion….” In addition to the above description, Hazzard also used dissonant counterpoint when composing the Sonata No.4: No.1 for Two Unaccompanied B♭ Clarinets. Sonata No.4 was finished in 1982 and was dedicated to clarinetist Carl H.C. Anderson, former professor at the Jacksonville State University, Alabama. It is a single movement work based on the themes from one of

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66 Peter Hazzard, letter to author, April 7, 2009.
67 Ibid.

Arpeggiation is the main feature in this piece, and most of the phrases are slurred, along with occasional staccatos. The rhythm in this piece is rather straight, though the meter changes frequently between 3/4, 6/8, 2/4, 4/4, and 5/4. The *Sonata No.4: No.1 for Two Unaccompanied B♭ Clarinets* is tuneful and could be effective for performance purposes.


Composer nationality: American
Instrumentation: Two Clarinets in B♭
Duration: Not Available
Layout: Not Available
Range: Not available
Grade: Not Available

Edward Burlingame Hill was an educator and composer. Hill was one of the first Americans “to make a thorough study of the more advanced contemporary French composers and to appreciate the teaching abilities of Nadia Boulanger”.

*Sonata for Two Clarinets in B flat, Op.43* can be found in *Edward Burlingame Hill: A Bio-Bibliography* by Linda A. Tyler. This three-movement piece was

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68 Ibid.

69 Peter Hazzard, email to author, April 20, 2009.

70 Ibid.

finished in 1938 and was never published. All of Hill’s unpublished works exist in manuscript, in ten uncatalogued cartons in Houghton Library, Harvard University.

———. *Sonata for Two Clarinets in B flat, Op.49*. N.p.:Edward Burlingame Hill, 1942. I. Allegro moderato e grazioso (\(q=104\)) II. Molto moderato (\(q=72\)) III. Vivo e giocoso (\(\varphi=112\)) Composer nationality: American Instrumentation: Two Clarinets in B\textsubscript{b} Duration: 18’00” Layout: Score form Range: e-f\textsuperscript{3} Grade: Advanced

Like *Sonata for Two Clarinets in B flat, Op.43*, *Sonata for Two Clarinets in B flat, Op.49* was not published. However, a photocopy of the manuscript of *Op.49* is available in the ICA research center. All three movements are through composed with contrastive motives, and the two clarinets have equal roles. Syncopation and dramatic dynamics are the main features of this piece, and meter change occurs in all three movements (3/4, 2/4, and 4/4 in the first movement; 4/4 and 2/4 in the second movement; 2/2, 1/2, and 3/2 in the third movement). Fast tonguing is required for all three movements, and many passages involve the clarinetists completing each other’s phrases, which requires both players to match each other’s tone quality. *Sonata for Two Clarinets in B flat, Op.49* is melodious


\[73\] Ibid., 29.
and harmonically colorful; it can be a good choice for performance purposes, though the poor condition of the manuscript may be an issue to overcome.


I. Malincola (Andante, \(\frac{3}{4}\) =ca. 80)
II. Fuga (Allegro, \(\frac{3}{4}\) =ca. 100)
III. Fuga (Allegro assai, \(\frac{3}{4}\) =ca. 132)

Composer nationality: American
Instrumentation: Two Clarinets in B\(_b\)
Duration: 7'15"
Layout: Score form
Range: g-e\(_3\)
Grade: Intermediate

Alan Hovhaness was one of the forerunners who brought Far-East Asian musical elements into contemporary American composition.\(^74\) His works combine Western music and traditional music of his Armenian descent as well as, Indian, Japanese, and Korean elements.\(^75\) As a result, the melodic and harmonic foundations of Hovhaness’s works are modal, yet often colored by chromacticism.\(^76\) The Sonata is a typical reflection of Hovhaness’s compositional style. The first two movements are lyrical and legato, while the third movement is dance-like and articulated. All three movements are composed in fugue form and begin with the second clarinet. Both parts are equally balanced. It is a good piece for students to learn how to perform a fugue and improve intonation.


Composer nationality: Austrian
Instrumentation: Clarinet in B♭ and Bass Clarinet
Duration: 5’00”
Layout: Not Available
Range: Not Available
Grade: Not Available

*Sonata canonica für Klarinette und Baßklarinette* by Peter Kolman can be found in Music Centre Austria (http://www.mica.at/).


Composer nationality: Austrian
Instrumentation: Clarinet in B♭ and Bass Clarinet
Duration: Not Available
Layout: Not Available
Range: Not Available
Grade: Not Available

*Sonata canonica für Klarinette und Baßklarinette* by Peter Kolman can be found in Music Centre Austria (http://www.mica.at/).


I. Leicht bewegt
II. Langsam-Tänzerisch bewegt- Langsam
III. Schnell und flüchtig
Composer nationality: Austrian
Instrumentation: Two Clarinets in B♭
Duration: 9’00”
Layout: Score form
Range: e-d³
Grade: Intermediate-Advanced

Karl M. Kubizek was a clarinetist, composer, and educator. He taught at Bruckner Conservatory in Linz, Federal Pedagogical Academy for Upper Austria.

The *Sonatine* was written in 1958 while Kubizek held teaching appointments in
various elementary and middle schools throughout Upper Austria. The first movement of *Sonatine für Zwei Klarinetten in B* is in sonata form; the second movement is in lyrical ternary form, and the third movement is an energetic rondo. Hemiolas are frequently used throughout the piece. Although the pitch range is not very high, the use of side key fingerings is prevalent and requires practice. It is not only a good hemiola study but also an attractive recital piece.


I. Allegro, $q=cca136$
II. Tranquillo, $\dot{q}=90$
III Allegro, $\dot{q}=136$
IV. Allegro vivace $\dot{q}=160$

Composer nationality: Hungarian
Instrumentation: Two Clarinets in B♭
Duration: 3’45”
Layout: Score form
Range: f¹-d³
Grade: Intermediate

Although the title includes “Sonatina”, *Népdal-Szonatína két Klarinétra (Folk Song Sonatina for Two Clarinets)* does not employ the traditional format of a sonatina. All movements are theme and variation(s). In the first movement the theme is played by the first clarinet, and then repeated by the second clarinet in the sub-dominant key. In the second movement the theme is played by the first clarinet twice, with the second time being played up an octave. The staccato theme in the third movement is shared by both clarinets in alternation. The theme is then repeated by the first clarinet along with a legato accompaniment in the

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second clarinet. In the last movement the theme is played three times by the first clarinet. The first and third times are in F major with different styles for accompaniments, while the second time is in B♭ major in a slower tempo. Overall, the level of difficulty for both parts is the same, but the first clarinet plays the leading role most of the time. The delightful folk tunes and interesting rhythmic patterns make this piece a good performance choice for intermediate students.


I. Allegro non troppo (\(\text{\textit{q}=96}\))
II. Largo cantabile (\(\text{\textit{q}=60}\))
III. Scherzo (Vivace(\(\text{\textit{h}}=100\)))

Composer nationality: Italian
Instrumentation: Two Clarinets in B♭
Duration: 9’45”
Layout: Two separated parts, no score
Range: e-f\(^3\)
Grade: Intermediate-Advanced

Aurélio Magnani was a clarinetist, pedagogue, and composer. His three-part method book, *Method Complete de Clarinette System Boehm*, is the last Italian clarinet treatise of the nineteenth century, which is evidence of the acceptance of the Boehm-system clarinet in Italy.\(^{78}\) All three *Sonata Concertantes pour 2 Clarinetes sans accompt. de piano* are written with the same style and in the same format: a bright first movement in sonata form, a lyrical and legato second movement, and a lively ternary scherzo as the third movement. While the first clarinet plays the melody, the second clarinet is mostly accompanimental. Like

many of the nineteenth century works for clarinet, the influence of opera can
easily be found in all three works. The 3 Sonates Concertantes pour 2 Clarinetes
sans accompt. de piano contains many pedagogic features, and is therefore ideal
for students to study and perform.

In the 1re Sonate en Ut Mejur, the first movement is very eloquent, and the
dynamic range remains at piano or pianissimo most of the time. This demands
that the clarinetists be able to articulate clearly and have solid air support. In the
end of the second movement, there is a recitave-like cadenza section that
requires both performers to play tempo rubato together. This is a good
opportunity for students to learn how to phrase with another player. In the third
movement the outer sections are staccato, while the trio section is legato. The two
contrasting styles in this movement offer both players a chance to study different
tonguing techniques. Like the first movement, the dynamic range in the third
movement also stays mainly at piano or pianissimo, but more dramatic
crescendos are present.

———. 3 Sonates Concertantes pour 2 Clarinetes sans accompt. de piano: 2me Sonate
I. Allegro con brio (q=112)
II. Romance (Andantino con moto (e=126)
III. Scherzo (Vavacissimo (h=120))
Instrumentation: Two Clarinets in B♭
Duration: 10’45”
Layout: Two separated parts, no score
Range: e-f♭
Grade: Intermediate-Advanced
The edition that was examined in this research is published by Edition Musicus, New York. The edition published by Evette & Scheffer, Paris is not available in libraries. The first movement of the 2ème Sonate en Fa Mejur has the most ornaments (trills and turns) and forte sections among the three Sonata Concertantes. In the second movement the sudden dynamic change (from forte directly to pianissimo), especially in the second clarinet part, requires excellent control of air speed (see Fig. 5.1). Like 1ère Sonate en Ut Mejur, the third movement of 2ème Sonate en Fa Mejur has two staccato outer sections and a legato trio section in a soft dynamic. However, the contrasting articulations in 2ème Sonate en Fa Mejur only appear in the main melody played by the first clarinet; the accompaniment figure in the second clarinet part stays legato throughout the entire third movement.

Figure 5.1: Magnani: 2ème Sonate en Fa Mejur, Mov. II, the second clarinet part, mm.20-23.
Like 1\textsuperscript{st} Sonate en Ut Mejur, the first movement of 3\textsuperscript{me} Sonate en Sol Mejur remains piano or pianissimo most of the time. Moreover, the first clarinet part has a passage that makes a good pinky key study (see Fig. 5.2). All three Sonata Concertantes have meter and tempo changes in the second movement, but changes in the 3\textsuperscript{me} Sonate en Sol Mejur are more frequent than the other two. In the third movement, all three sections are more legato than staccato, which is different from the other two Sonata Concertantes. Also, the third movement of the 3\textsuperscript{me} Sonate en Sol Mejur has the most forte sections among the three Sonata Concertantes.

Figure 5.2: Magnani: 3\textsuperscript{me} Sonate en Sol Mejur., Mov. I, the first clarinet part, mm.30-40.

I. Allegro molto, \( \frac{\text{d}}{\text{s}} = 184 \)
II. Scherzando-allegro molto, \( \frac{\text{d}}{\text{s}} = 120 \)
III. Andantino con moto, \( \frac{\text{d}}{\text{s}} = 100 \)
IV. Rondo-Allegro, \( \frac{\text{d}}{\text{s}} = 112 \)

Composer nationality: Belgian
Instrumentation: Pair of Flutes or Oboe, or Clarinets (noted by composer)
Duration: 7:30
Layout: Score form
Range: c\(^1\)-f\(^3\)
Grade: Intermediate-Advanced

Michael Orban was a composer and music critic.\(^79\) He also wrote a trio for oboe, clarinet in B\(^b\), and bassoon, titled *Prelude, pastorale, divertissement*.\(^80\) The *Sonatina for Two Flutes* has a wide dynamic range along with numerous accents. The first movement has a key change (from a minor to A major); the second and fourth movements have many octave jumps which are awkward for the clarinet. Due to this, the piece may be more suitable for flute or oboe, although the clarinet is more capable of bringing out the dramatic dynamic range of the piece.

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I. Allegro moderato  
II. Andante  
III. Allegro molto  
Composer nationality: Slovenian  
Instrumentation: Two Clarinets in B♭  
Duration: 8’00”  
Layout: Score form  
Range: e-g³  
Grade: Intermediate-Advanced

Slavko Oster’s compositional approach involves twelve-tone and quarter-tone techniques. Although he did not apply these techniques to the *Sonatina za Dva Klarineta*, dissonance (diminished and augmented intervals) occurs frequently in both linear and vertical lines. This increases the difficulty of learning the fingerings and perfecting the intonation. While the first clarinet explores the altissimo register throughout the piece, the second clarinet consistently stays in the chalumeau register. The wide intervals between the parts can also be challenging for intonation. The first and third movements are energetic fugues; the second movement is in lyrical ternary form with ostinato accompaniment in the second clarinet. There are many clever rhythmic designs throughout all three movements, but the nearly overpowering dissonance might distract both the players and the audience from appreciating the nice rhythmic details.

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I, II, Allegretto moderato-Lento \( \text{q} = 112/ \text{q}. = \text{ca. 68} \)
II. Allegro molto \( \text{q} = 80 \)
III. Presto \( \text{q} = 76 \)
Composer nationality: American
Instrumentation: Two Clarinets in B♭
Duration: 6’30”
Layout: Score form
Range: f–g³
Grade: Intermediate

*Sonatina for Two Clarinets* is a didactic experiment the composer wrote during his sophomore year in college. The first two movements are connected by a fermata. The rhythm in this piece is not complicated, but the chromacticism makes it good sight reading material. The following is John Mohler’s review of this piece in *The Clarinet*:

Throughout the duet, the second part remains interesting, having not been relegated to only accompanimental figures. Metronomic indications are conservative. Although \( \text{q} = 80 \) patterns in the Allegro molto will require work, technical demands are average. High g flats and high G’s appear several times, but altissimo writing is relatively infrequent. Use of the two scores eliminates awkward page turns. Though not oppressive, chromaticism is prevalent, and an attraction for the Sonatina could well be for reading purposes, since only the Presto demonstrates any directional vitality.

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I. Presto (\(\dot{q}=104\))  
II. Andante (\(\dot{q}=66\))  
III. Vif (\(\dot{q}=126\))  
Composer nationality: French  
Instrumentation: Clarinet in B\(^\flat\) and Clarinet in A  
Duration: 6'25”  
Layout: Score form  
Range: clarinet in B\(^\flat\) (\(d^1-f^3\)), clarinet in A (\(f-d^3\))  
Grade: Advanced

Francis Poulenc was a member of Les Six (Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc and Germaine Tailleferre). Les Six were united by their anti-Romanticism, but in the end only Auric and Poulenc maintained some loyalty to the group's primordial ideal that music should be “spare, witty, and up to date”.\(^8^4\) Poulenc’s chamber works for the clarinet include the *Sonata for Two Clarinets* (1918, revised in 1945), *Sonata for Clarinet and Bassoon* (1922, revised 1945, see Chaper 6, page 123), *Sextet for Piaon and Woodwind Quintet* (1932-9), and *Sonata for Clarinet and Piano* (1962). The first two works above will be discussed in this study. The following is a description that Poulenc wrote regarding the three short wind sonatas he finished between 1918 and 1922 (*Sonata for Two Clarinets, Sonata for Clarinet and Bassoon, and Sonata for Horn, Trumpet and Tronbone*):"Concering my first three wind sonatas, their existence is due, without a doubt, exclusively to my instinct. Clearly, [they]

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are youthful works, and calling them sonatas might surprise certain people because of their restrained dimensions but we must not forget that Debussy had just revived the tradition of the eighteenth-century French sonata, as a reaction against the post-Frankian sonata. Well-written for winds, [these sonatas] maintain a certain youthful vitality that links them to Dufy’s early canvasses.”

According to the caption in the score, *Sonata for Two Clarinets* was dedicated to the composer’s organist friend Edouard Souberbielle. The first movement is in ternary form, and polymeters are applied to both parts (see Fig. 5.3). In this movement, the repetitive wide leaps for the clarinet in A require excellent control of air support and embouchure. The structure of the lyrical second movement could be diagrammed as A A’ A’’, and each section starts with the same two measures. Both the monotonous accompaniment for the clarinet in A and the melody for the clarinet in B♭ were later used by Poulenc in the Interlude before Act III, scene 2 of *Dialogues des Carmélites*. The third movement is in a rondo form, and the awkward runs for both parts challenge the two players’ technique and sense of rhythm. The clarinet in B♭ has the leading role, while the clarinet in A plays accompaniment figures. *Sonata for Two Clarinets* is well written for the clarinet, it is an excellent choice for performance purposes.

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86 Ibid., 107.
I. Lively
II. Slow
III. Fast and gay
Composer nationality: American
Instrumentation: Two equal Clarinets
Duration: 5’30”
Layout: Score form
Range: f♯-e3
Grade: Intermediate-Advanced

Sam Raphling was a composer and pianist. According to the composer himself, this piece is “written to give two clarinetists the pleasure of playing together something contemporary, not too difficult, yet demanding imagination.” Although key signatures are provided in each movement, the composer attempted to remain vague on tonality: accidental flats are frequently used in sharp keys and vice versa. The first movement is in sonata form, and the


88 Ibid.

93
meter changes between 9/8, 6/8, and 12/8. The second movement is in lyrical ternary form with ostinato accompaniment figures in the second clarinet part. The third movement is a rondo, which also has meter changes (4/4, 3/4, and 2/4). The unexpected, mistake-like changes of the returning motives in the first and second movements reflect the composer’s sense of humor. The sixth measure from the end of the third movement has a missing quarter rest for the second clarinet. Because of the vague tonality and complex meter changes, this piece can be good practice for sight reading. A transcription for the flute and clarinet, done by the composer himself, is attached with the score (see Chapter 3, page 52).


I. Andante
II. Moderato
III. Moto Lento/Largo
IV. Allegro
Composer nationality: German
Instrumentation: Two Clarinets in B♭
Duration: 12’00”
Layout: Score form
Range: Not Available
Grade: Not Available

Sonate für zwei Klarinetten by Willy Schnider can be found in WorldCat. The score is available on the publisher’s website: http://www.moeseler-verlag.de. The publisher graded this piece as intermediate.

I. Adagio ($\frac{4}{4}=84$)  
II. $\frac{3}{4}=60$  
III. Allegro ($\frac{4}{4}=92-96$)  

Composer nationality: American  
Instrumentation: Clarinet in B♭ and A, Bass Clarinet in B♭ and A  
Duration: 10’19”  
Layout: Score form  
Range: Clarinet in B♭ (e–f3), Clarinet in A (e–f3)  
Bass clarinet in B♭ (f#–f3), Bass clarinet in A (f–g♭3)  
Grade: Advanced

Gunther Schuller is a composer, conductor, educator, writer, publisher and record producer. A self-taught composer, Schuller’s compositional philosophy is mainly influenced by Stravinsky and Schoenberg. ⁸⁹ Joseph Machlis states that Schuller “leans toward an expressively chromatic atonal idiom, which he uses with poetic imagination and a flair for vivid timbres.” ⁹⁰ Schuller’s works cover virtually all of the musical genre, and many of his works are for neglected instruments and ensembles. ⁹¹

*Duo Sonata for Clarinet and Bass Clarinet* was finished in 1949, and the premier was held in the McMillan Theater, Columbia University on October 23, 1953. ⁹² According to Schuller, the compositional technique in the first movement

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of the Sonata is influenced by Schoenberg and Berg, and the second and the third movements are salutes to Poulenc and Hindemith.\textsuperscript{93} The first movement has two thematic sections, with a recall of the first theme at the end. The first section is in a fugal style, and the second section is written with parallelism. The harmonic color and the rhythmic pattern in this movement is reminiscent of the first movement of the \textit{Four Studies for Clarinet, Op.5} by Berg. Meanwhile, the main motive of the second movement is very similar to the motive in the third movement of Poulenc’s \textit{Sonata for Two Clarinets} (see Fig. 5.4 and 5.5). In the third movement both parts need to be played on clarinets in A. The bass clarinet in A is rarely seen anymore, however because Schuller did not use the lowest note on the bass clarinet in A, the entire bass clarinet part could be transposed and played on a bass clarinet in B\textsubscript{b} without any problems. The following reviews express how the \textit{Duo Sonata for Clarinet and Bass Clarinet} perfectly captures the brilliance of the two clarinets and would be an excellent choice for performance purposes: “Schuller’s \textit{Sonata for Clarinet and Bass Clarinet}…is a cheerful little opus, brilliantly written for the instruments…”\textsuperscript{94} “…the \textit{Duo Sonata} is lots of fun.”\textsuperscript{95}

\textsuperscript{93} Gunthur Schuller, in discussion with the author, January 30, 2007.


I. Un poco allegro quasi comodo (\( \dot{\text{c}} = \text{cca} 136-144 \))
II. Moderatamente molto cantabile (\( \dot{\text{c}} = \text{cca} 80-84 \))
III. Allegro agile (\( \dot{\text{c}} = 160 \))

Composer nationality: Czech
Instrumentation: Clarinet in B\(^\flat\) and Clarinet in A
Duration: 11’35”
Layout: Score form
Range: Clarinet in B\(^\flat\): (e-b\(^3\)), Clarinet in A: (e-g\(^3\))
Grade: Advanced

Zdeněk Šesták is highly respected in Czech Republic because of his research and promotion of the traditional music of composers from Citoliby in the
eighteenth century. Šesták’s composing style is influenced by Stravinsky, Honegger, Bartók, and Prokofiev.\textsuperscript{96} The hard copy of \textit{Sonata pro ava Klarinety} is available in the ICA research center. According to the cover page and caption of the score, \textit{Sonata pro ava Klarinety} was finished in 1967 and was dedicated to clarinetists A. (Adolfu) Nechvátalovi and T. Štenglovi. All three movements contain florid runs and rapid meter changes, and the clarinet in B\textsuperscript{♭} has more leading lines than the clarinet in A. The first movement is in sonata form with irregular arpeggios, wide leaps, and complex rhythmic patterns, and the meter changes between 4/8, 2/8, 14/16, 13/16, 3/8, 6/8, 7/8, and 15/16. Most passages are slurred, though there are some articulated patterns in the altissimo register. In measure 14, the clarinet in A starts with an e\textsubscript{♭} (see Fig. 5.6), which only exists on full Boehm system clarinets that are rarely seen anymore. However, it could be deduced by following the concept of the passage that the e\textsubscript{♭} is a misprinted e natural. Which if used would complete a chromatic scale in that passage. The exact same passage occurs again in the recapitulation section (first measure of rehearsal mark 9). The other possibility is that the score was written in concert pitch, in which the e\textsubscript{♭} is fingered as g\textsuperscript{♭} on the clarinet in A. The second movement is in a contrastive ternary form. In this movement both clarinets fully explore the altissimo register, and the highest pitch of the piece (b\textsuperscript{♭3} for the B\textsuperscript{♭} clarinet) occurs at the end of a crescendo and ascending run (see Fig. 5.7). Most of the florid runs

in the second movement are for the clarinet in B♭, while the clarinet in A holds a sustained note. Although the meter still fluctuates quite frequently (12/16, 18/16, 13/16, 12/16, 10/16/, 2/4, 3/4, 5/8, and 3/8), the rhythmic patterns in the second movement are a lot more steady than those in the first movement. The third movement is a delightful rondo, and the meter changes between 2/8, 3/16, 5/16, 1/8, 3/8, and 4/8. A Tartini tone, a flat sounding pitch F♯, occurs in the third and fourth measure of rehearsal mark 34 (see Fig. 5.7). *Sonata pro ava Klarinety* fully displays the virtuosity of the clarinet, it could be an exciting performance piece.

Figure 5.6.: Šesták: *Sonata pro ava Klarinety*, Mov. I, mm.14-15.
Figure 5.7: Šesták: *Sonata pro ava Klarinety*, Mov. III, mm.121-132.


I. Thoughts and Recollections (Moderato)
II. Resolution (Allegro)
III. Diversion: Theme and Variations (Andante)
IV. Consummation (Adagio)

Composer nationality: American
Instrumentation: Two Clarinets in B♭
Duration: 7’30”
Layout: Score form
Range: e-a^3
Grade: Advanced

Alexander E. Sidorowicz was a composer and clarinetist. *Sonata for Two Clarinets, Op.30* is one of the *Indiana University Series of Clarinet Solos*, selected by Bernard Portnoy, whom Sidorowicz studied with in his college
years.\textsuperscript{97} The \textit{Sonata} was written in 1969 and was dedicated to the composer’s friend, clarinetist J. Fred Gardner.\textsuperscript{98} Sidorowicz wrote the first part for Gardner and the second part for himself.\textsuperscript{99} The following statement is the program note that Sidorowicz wrote in 1992:

In addition to the vague programmatic connections to contemporary events of the time, the work is an exercise, or, in another sense, a game between the two performers. It confronts them with problems that must be overcome, singly and in concert: technical challenges, changing timing and rhythmic patterns, intervallic passages that present intonation problems, juxtapositions of changing moods and interpretational questions. It also uses the concept of ‘resultant tones’, pitches that buzz in the ear of wind performers that are results of the actual pitches being played.

The material for much of the movements is modal with some synthetic scales being used to form lyrical figures. The first and second movements present musical ideas that are transformed and recalled in the final movement. The third movement, "Diversion: Theme and Variations," is just that, a diversion away from the tumultuous sounds of the first two movements (and the events of the seventies) and is in one sense a joke, because the theme never varies, although much around the theme changes.

All movements except the third movement are through composed. The first and third movements have cadenzas in both parts, and those for the second clarinet are relatively longer and more difficult than those for the first. Meter changes happen in every movement but the third. The first movement is in 3/4, 4/4, and 2/4; the second movement is in 3/4, 1/4, and 6/8, with a passage of 5/8 (in the first clarinet) against 7/8 (in the second clarinet); the fourth movement is in 3/4, 2/4, and 4/4. All the movements that have meter changes, explore the

\textsuperscript{97} J. Fred Gardner, email to author, February 25, 2008.

\textsuperscript{98} Ibid.

\textsuperscript{99} Ibid.
altissimo range of the clarinet, mostly in the first clarinet part. Glissandos are written in the first and last movements, moving upward for the first clarinet and downward for the second clarinet. The third movement seems the easiest technically and conceptually: as the composer stated in the above program note, the theme never varies, only the accompaniment figure changes. However, the last variation applies a Tartini tone, a slightly flat sounding pitch $g^2$, as the main feature of this particular variation (see Fig. 5.8), which creates a nice surprise to end of this movement. The extreme dynamic changes, high tessitura, and rapid passages in this piece fully demonstrate the virtuosity of the clarinetists.

Figure 5.8: Sidiriwicz: *Sonata for Two Clarinets, Op.30*, Mov. III, mm.49-58.

I. Allegro \( \frac{q}{=108-116} \)
II. Andante cantabile \( \frac{q}{=108-116} \)
III. Scherzantissimo \( \frac{q}{=250} \)
Instrumentation: Two Clarinets in B♭
Duration: 14’00”
Layout: Score form
Range: e–e³
Grade: Advanced

Arsène Souffriau’s over five hundred works include orchestral, chamber, film, ballet, and electronic music.\(^{100}\) *Sonate pour 2 Clarinettes, Op.30* is dedicated to Pierre De Leye, Professor of Music at the Conservatorie Royal de Musique de Bruxelles. Souffriau also wrote a sonata for flute and clarinet. In *Sonate pour 2 Clarinettes*, Complex rhythm and frequent meter changes appear in the first and third movements. The first movement is mainly based on the quarter note, and the meter alters between 3/4, 2/4, and 3/8; the third movement is based on the eighth note, and the meter alters between 5/8, 6/8, 4/8, and 3/8. The first movement has five motives. After all five are presented, their order is rearranged and they are reintroduced with variations. The last notes (b¹ and f⁺¹) of the movement create a Tartini tone: a slightly sharp sounding pitch e¹ (see Fig. 5.9). The second movement is lyrical and in ternary form. The approach of the third movement is very similar to that of the first movement: three motives are presented and reintroduced in a different order with variations. All three movements are atonal. Although the range is not very high and the fingerings are not extremely difficult,
the rapid speed and meter changes of the third movement require advanced skills in order to be able to perform the piece.

Figure 5.9: Souffriau: Sonate pour 2 Clarinettes, Op.30. Mov.I, mm.228-233.

I. Allegro risoluto
II. Adagio
III. Allegro assai
IV. Allegro vivace
Composer nationality: German
Instrumentation: Two Clarinets in B♭
Duration: 16’00”
Layout: Score form
Range: e-f³
Grade: Intermediate-Advanced

Robert Stark was a fine performer and pedagogue of the clarinet. In 1881 he was the teacher of clarinet, basset-horn, piano, and ensemble music at the Royal Music School in Würzburg, where he composed his oeuvre of clarinet studies.¹⁰¹ Richard Mühlfeld, the great clarinetist who inspired Brahms to write two Sonatas for Clarinet, once praised Starks’s tutoring in his letter to an unknown

addressee. The compositional approach of *Sonate in Es-dur für Zwei Klarinetten* is written in the classical style: the first movement is in sonata form, followed by a slow lyrical second movement; the third movement is in ternary form, and the rapid last movement fully displays the virtuosity of the clarinet. All of the four movements are melodic and delightful. The balance of the two parts is equal. This is a very good piece for a recital. Another edition of this piece is titled *Four Duets in Form of a Sonata: for two clarinets*, published in score form by International Music Co., New York in 1956.


I. Andante brillante (q=88)
II. Energetically (q=116)
III. Blues (freely) (q=72)
IV. Quassi cadenza (q=72) (attaca)
V. Presto (q=66, e=198)

Composer nationality: American
Instrumentation: Clarinet in B♭ and Bass Clarinet
Duration: 13’30’’
Layout: Score form
Range: Clarinet (e-a^4), Bass clarinet (e^♯-d^5)
Grade: Advanced

Stanley Walden is a composer and clarinetist. Although sonata is in the title, the structure of *Double Sonata* does not strictly follow the description of a standard sonata. This piece requires contemporary techniques such as microtonal effects, whistle tones (tighten the embouchure to create an overblown harmonic series) and multiphonic fingerings. Walden provides a detailed performance

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instruction on the last page of the score to help performers execute the piece successfully. The first movement has many irregular chromatic arpeggios in tuplets (quintuplet, sextuplet, nontuplet and up), and the meter changes between 4/4, 3/4, 4/8, 2/4, and 3/8. The microtonal effect of sustaining a pitch while using an alternate fingering for a tremolo, occurs in the end of the movement (see Fig. 5.10). The second movement is in rondo form. Wide leaps in both parts, especially in the bass clarinet part, require excellent control of embouchure and air support (see Fig. 5.11). Multiphonic fingerings and whistle tones are also required in this movement (see Fig. 5.12), and the meter changes between 4/4, 9/8, 3/4, 2/4, 5/4, 3/8, and 6/8. The third movement, as the composer noted in his performance instruction, is contemporary jazz that requires light vibrato. The meter in this movement changes between 4/4, 6/4, 5/4, and 3/2. In the fourth movement the two instruments are treated as “a single extended instrument”. The clarinets should complete each other’s phrases as if only one instrument were playing. No meter is indicated in this movement because it should be interpreted as cadenza. Flutter tonguing is necessary for the B♭ clarinet. The fifth movement contains many irregular chromatic scales and arpeggios, along with a section of 3/8 (clarinet in B♭) against 4/8 (bass clarinet). The virtuosity and variety of the

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103 Stanley Walden, Double Sonata for B♭ Clarinet and Bass Clarinet (Bryn Mawr, Pennsylvanina: Theodore Presser Company, 1989), 16.

104 Ibid.
Double Sonata for B♭ Clarinet and Bass Clarinet make it a good performance choice for professional clarinetists.

Figure 5.10: Walden: Double Sonata for B♭ Clarinet and Bass Clarinet, Mov. I, mm.46-51.

Figure 5.11: Walden: Double Sonata for B♭ Clarinet and Bass Clarinet, Mov. II, mm.4-7.
Figure 5.12: Walden: *Double Sonata for B♭ Clarinet and Bass Clarinet*, Mov. II, mm.40-49.
Sixteen compositions have been found to date, and eleven of them are analyzed in this catalogue. All the works examined in this catalog were graded higher than the intermediate level mainly because of the range and endurance demand for the bassoon. Even the accompaniment figures in these pieces are quite challenging for a high school bassoon player. The clarinet parts in most of the pieces are somewhat less demanding than the bassoon part. While melodious elements are found in many compositions, pointillism and dissonance are equally common in this category. In regards to contemporary technique, multiphonic fingerings are found in *Sonata for Clarinet and Bassoon* by Clare Shore.

I. Andante  
II. Allegretto marcato  
Composer nationality: Chilean  
Instrumentation: Clarinet in B♭ and Bassoon  
Duration: 4’52”  
Layout: Score form  
Range: Clarinet (f‴-c⁴), Bassoon (B₁-c⁴)  
Grade: Intermediate-Advanced
Miguel Aguilar’s compositional style is influenced by Schoenberg, Berg, and Webern. The *Sonatina para Clarinete y Fagot* is written with twelve-tone technique and each movement is based on a different series. The tone row matrix of the first movement is shown below:

*P=Prime, I=Inversion, R=Retrograde.

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\[ \begin{array}{cccccccccccc}
        & P_0 & C & F & E & G^\flat & E^\flat & D^\flat & B & D & A & G & F^\flat & B^\flat \\
I_0 \downarrow & G & C & B & E^\flat & B^\flat & G^\flat & F^\flat & A & E & D & D^\flat & F \\
G^\natural & D^\flat & C & E & B & A & G & B^\flat & F & E^\flat & D & F^\flat \\
E & A & G^\natural & C & G & F & E^\flat & F^\flat & D^\flat & B & B^\flat & D \\
A & D & D^\flat & F & C & B^\flat & G^\natural & B & F^\flat & E & E^\flat & G \\
B & E & E^\flat & G & D & C & B^\flat & D^\flat & G^\natural & F^\flat & F & A \\
D^\flat & F^\flat & F & A & E & D & C & E^\flat & B^\flat & G^\natural & G & B \\
B^\flat & E^\flat & D & E^\flat & D^\flat & B & A & C & G & F & E & G^\natural \\
E^\flat & G^\natural & G & B & F^\flat & E & D & F & C & B & A & D^\flat \\
F & B^\flat & A & D^\flat & G^\natural & F^\flat & E & G & D & C & B & E^\flat \\
F^\natural & B & B^\flat & D & A & G & F & G^\natural & E^\flat & D^\flat & C & E \\
D & G & F^\natural & B^\flat & F & E^\flat & D^\flat & E & B & A & G^\natural & C \\
\end{array} \]

Figure 6.1: Tone row matrix of the first movement of *Sonatina para Clarinete y Fagot* by Aguilar.

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The first movement is in rondo form, based on $P_0$, $R_{10}$, and $I_0$ (see Fig. 6.4 and 6.5). Sudden dynamic changes occur frequently, and the meter changes between 4/4, 2/4, and 3/4. Flutter tonguing is written for the clarinet. The second movement is a fugue based on $P_0$, $P_2$, $P_5$, and $P_7$ (see Fig. 6.6 and 6.7), from the tone row matrix below:

\[
\begin{array}{cccccccc}
& +6 & +6 & -6 & -6 & -6 & -6 & \\
\rightarrow & C & B & E & G & A & G & F & D \\
\hline
P_0 & D & C & F & A & B & G & F & E & E & D & G & B & \\
& G & C & E & F & E & D & B & B & A & D & F & \\
& E & E & G & C & D & B & A & F & G & F & B & D & \\
& E & D & G & B & C & B & G & F & F & E & A & D & \\
\hline
P_5 & F & E & A & D & D & C & B & F & G & G & B & E & \\
& G & F & B & E & E & D & C & A & B & G & D & F & \\
& B & A & D & F & G & F & E & C & D & B & E & G & \\
& A & G & D & F & E & D & B & C & B & E & G & \\
& B & B & E & G & G & F & E & D & D & C & F & A & \\
& F & F & B & E & D & E & D & B & G & A & G & C & E & \\
\hline
P_7 & D & D & F & B & B & A & G & E & F & E & G & C
\end{array}
\]

*P=Prime.

Figure 6.2: Tone row matrix of the second movement of *Sonatina para Clarinete y Fagot* by Aguilar.

The prime rows used in the first two movements are related. The pitches of the second row are the same or, in some cases, displaced by six semitones (see Fig. 6.3).

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Like the first movement, the dynamic contrast in the second movement is dramatic, and the meter changes between 3/2, 4/4, and 2/4. Both movements, especially the first movement, are highly dissonant.

Figure 6.4: Aguilar: *Sonatina para Clarinete y Fagot*, Mov. I, mm.1-5.
Figure 6.5: Aguilar: *Sonatina para Clarinete y Fagot*, Mov. I, mm.51-57.

Figure 6.6: Aguilar: *Sonatina para Clarinete y Fagot*, Mov. II, mm.1-3.
Figure 6.7: Aguilar: *Sonatina para Clarinete y Fagot*, Mov. II, mm.13-18.

Composer nationality: British
Instrumentation: Clarinet and Bassoon
Duration: 6’00”
Layout: Not Available
Range: Not Available
Grade: Not Available

*Sonata for Clarinet and Bassoon, Op.15* by Frank Bayford can be found in WorldCat. The score is available on the publisher’s website:

http://www.modusmusic.org/.

I. Cantabile e animato
II. Tranquillo e cantabile
III. Presto, giocoso
Composer nationality: Austrian
Instrumentation: Clarinet in A and Bassoon
Duration: 12’00”
Layout: Score form
Range: Clarinet (f-f♯), Bassoon (C♯-b31)
Grade: Intermediate-Advanced
Josef Friedrich Doppelbaur is best known for his works for organ.106 Doppelbaur’s composing style was influenced mainly by Johann Nepomuk David, Paul Hindemith, and Max Reger.107 According to the caption in the score, *Duo Sonate Für Klarinette in A und Fagott* was composed in 1979. Despite the absence of key signatures, all three movements of the *Duo Sonate* have vague tonal centers. The first movement is in sonata form with a lyrical style, and the second and third movements are in strophic form. While the second movement is poetic and legato, the third movement is energetic and articulated. In the first and second movements, the bassoon occasionally plays higher than the clarinet. The roles of the two instruments are equal. The lyrical melodies of *Duo Sonate Für Klarinette in A und Fagott*, especially in the first two movements, make it a good study for expressive playing.


<table>
<thead>
<tr>
<th>I. Allegro (♩=120)</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Adagio (♩=92)</td>
</tr>
<tr>
<td>III. Scherzo (Allegro Vivace (♩.=120))</td>
</tr>
<tr>
<td>IV. Final (Presto (♩=108))</td>
</tr>
</tbody>
</table>

Composer nationality: French
Instrumentation: Clarinet in B♭ and Bassoon
Duration: 10’00”
Layout: Score form
Range: Clarinet (e-g⁸), Bassoon (c-b¹⁵)
Grade: Advanced


107 Ibid, 43-5.
Pierre Hasquenoph’s instrumental works are mainly for woodwind instruments. Hasquenoph’s compositional concept was mostly influenced by Darius Mihaud and Jean Rivier.\textsuperscript{108} *Sonata Espressa pour Clarinette et Basson* was finished in 1954, and the premier was held on February 2, 1968, performed by clarinetist Guy Deplus and bassoonist André Rabot.\textsuperscript{109} While atonalism, irregular scales and complex rhythms are the main features of *Sonata Espressa*, the four-movement structure of this piece is purely classical: the first movement is written in sonata form, followed by a lyrical slow movement, a scherzo, and a finale in rondo form. All four movements have rapid meter change (3/4, 3/8, 4/4, 2/4 in the first movement, 6/8, 4/8, 5/8, 4/8, 9/8, 3/16, 7/8 in the second movement, 3/8, 2/8, 2/4 in the third movement, and 2/2, 3/4, 3/2 in the fourth movement). The fast speed in the first, third and fourth movements challenge both players’ technique. The flashy style of *Sonata Espressa pour Clarinette et Basson* can be effective for performance purposes.


I. Lento
II. Interlude (allegretto)
III. Scherzo (sprightly)
Composer nationality: American
Instrumentation: Clarinet in B' and Bassoon
Duration: 5’30”
Layout: Score form
Range: Clarinet (g-d\textsuperscript{3}), Bassoon (C-e\textsuperscript{1})
Grade: Intermediate-Advanced


\textsuperscript{109} Ibid.
Norman M. Heim is a clarinetist, pedagogue, writer, arranger, and composer. *Sonatine Op.94 for Clarinet and Bassoon* was finished in 1985 and was never published. The manuscript is available in the Library of Congress. Although no key signature is provided, all three movements of the *Sonatine* have vague tonal centers, and the roles of the two instruments are equal. The first movement is in sonata form, and the meter changes between 3/4 and 2/4. The second movement is in 5/8 and is through composed. While the first two movements are lyrical and legato, the third movement is energetic and staccato with meter changing between 3/8 and 2/8. The dynamic level in the first two movements is no louder than *mezzo forte* and stays mainly at *piano*; a level of *forte* only occurs in the last movement. Frequent accidentals make this piece ideal for a sight reading study.


I. Adagio
II. Moderato
III. Allegro con biro
Composer nationality: Mexican
Instrumentation: Clarinet in B♭ and Bassoon
Duration:
Layout: Score form
Range: Clarinet (e-c⁵³), Bassoon (D₁-b₁)
Grade: Intermediate-Advanced

Candelario Huízar’s work includes symphonies, chamber and vocal music.¹¹⁰ *Sonatina para Clarinete y Fagot* was finished in 1931,¹¹¹ and was

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published by Centro Nacional de Investigación, Documentación e Información Musical (CENIDIM), Mexico, which documents and promotes Mexican music.\textsuperscript{112}

The premier of the \textit{Sonatina} was held on May 20, 1931 in Theater Arbeu, and received the following review from Baqueiro Foster: “…Huízar, with his brilliant and solid contrapuntal technique and his mastery of instruments, knew how to bring out the nobility and elegance of the clarinet and of the bassoon.”

[……Huízar, con su brillante y sólida técnica contrapuntística y su domino de los instrumentos, supo sacar gran partido de la nobleza y elegancia del clarinete y del fagot.]\textsuperscript{113}

\textit{Sonatina para Clarinete y Fagot} has a preface written by another Mexican composer Arturo Márquez, explaining Huízar’s compositional approach of the \textit{Sonatina}. The first movement is in ABA form. The second movement is through composed with a cadenza-like introduction, and the meter changes between 2/4, 4/4, and 5/4. Both movements are loosely based on the Phrygian mode. The third movement is an energetic rondo with Mexican folk rhythms, based on the Dorian mode. The shifting accents and frequently changing rhythmic patterns in this movement challenge both players’ endurance. Both instruments have an equally important role.

\textsuperscript{112} http://www.cenart.gob.mx/centros/cenidim/

\textsuperscript{113} Romero, \textit{La música en Zacatecas y los músicos zacatecanos} . 62-3.
Composer nationality: Danish
Instrumentation: Clarinet and Bassoon
Duration: Not Available
Layout: Not Available
Range: Not Available
Grade: Not Available

*Sonatine* by Erik Jørgensen can be found in *Fagott Bibliographie* by Burchard Bulling.

I. Allegro Moderatio
II. Andante
III. Allegro vivace
Composer nationality: German
Instrumentation: Clarinet in B♭ and Bassoon
Duration: 15’00”
Layout: Score form
Range: Clarinet (f⁴¹-c⁴), Bassoon: (B₁-c⁴)
Grade: Intermediate-Advanced

Kurt Kunert was a composer and flutist. He was the former principle flutist of Städtischen Bühnen Erfurt, and he also held teaching positions in flute and counterpoint at various music conservatories in Germany. Kunert’s works are mainly chamber music and symphonies. On the cover and title page of the *Sonate Für Klarinette und Fagott, Op.20*, the opus number was misprinted as 15, but the caption and the errata slip from the publisher indicate the correct opus number as 20. The first movement is in sonata form, and the meter changes between 4/4, 2/4, and 3/4. The second movement is through composed. The clarinet line stays in the clarion register, while the bassoon line explores the tenor register, which challenges the endurance of the player. The third movement is an energetic rondo.
Sonate Für Klarinette und Fagott, Op.20 is melodious and full of contrasting motives; it is an enjoyable piece for both the players and the audience.

I. Lento me un poco scherzando (q=48-50)
II. Allegro assai (q=150)-Tranquillo (q=120-126) - Allegro assai (q=150)
III. Lento a grazioso (q=42)
Composer nationality: American
Instrumentation: Clarinet in B♭ and Bassoon
Duration: 9’25”
Layout: Score form
Range: Clarinet (e-b³), Bassoon (B-c¹)
Grade: Advanced

Besides Sonata for Clarinet and Bassoon, David Loeb composed three sonatas for the flute and clarinet, which were discussed in Chapter 3. Like its counterparts, Sonata for Clarinet and Bassoon was based on Asian scales, which is one of Loeb’s signature compositional styles. Although titled Sonata, this piece does not follow the standard format of a sonata. The first movement is an extended cadenza without a time signature and bar lines. Both instruments, especially the clarinet, play in a high tessitura and have wide leaps that require flexible control of embouchure and air support (see Fig. 6.8). The second movement is in contrastive ternary form, in which the clarinet again has wide leaps (see Fig. 6.9). The third movement is in poetic strophic form with meter change between 3/4 and 4/4. The role of the two instruments is equal, but the technique requirement for the clarinet is more challenging than that of the bassoon.
Figure 6.8: Loeb: *Sonata for Clarinet and Bassoon*, Mov. I.

Figure 6.9: Loeb: *Sonata for Clarinet and Bassoon*, Mov. II, mm.39-52.

I. Allegro (♩=92) (Attacca)
II. ♩=56-♩=76-84
Composer nationality: British
Instrumentation: Clarinet in B♭ and Bassoon
Duration:
Layout: Score form
Range: Clarinet (e-g♯₃), Bassoon (D♭-d²)
Grade: Advanced

Graham Lyons is a reed instrument player, arranger, and composer. Most of Lyons’s works are for educational purposes.¹¹⁴ He is also the inventor of the Lyon C clarinet, a light-weight and reduced-size C clarinet that was designed for young beginners.¹¹⁵ Complex rhythm and irregular chromatic scales are the main elements of *Short Sonata for Clarinet and Bassoon*. The first movement is in sonata form and the meter changes between 3/4, 4/4, 5/4, 1/4, 7/8, 6/8, 2/4, 3/8, 6/4, 9/16, and 5/16. While the first movement is mechanical and rhythmically intensive, the through composed second movement is more lyrical, with steadier rhythmic patterns (meter changes between 3/4, 6/8, and 9/8). This piece would be effective for a performance because of its contrastive style, dramatic dynamic changes, and interesting rhythm.


I. Allegro \( \dot{\text{e}}=144 \)
II. Romance \( \dot{\text{e}}=72 \)
III. Final \( \dot{\text{e}}=112 \)

Composer nationality: French
Instrumentation: Clarinet in B\(^b\) and Bassoon
Duration: 8’00”
Layout: Score form
Range: Clarinet (f-a\(^3\)), Bassoon (C-b\(^{31}\))
Grade: Advanced

Like the *Sonata for Two Clarinets*, the *Sonata for Clarinet and Bassoon* is one of Poulenc’s early works. The structure and concept of the *Sonata for Clarinet and Bassoon* are very similar to the *Sonata for Two Clarinets* (see Chapter 5, page 91). However, the *Sonata for Clarinet and Bassoon* has a clearer sense of tonality and more variety in the development of the melodic lines. According to the caption in the score, the *Sonata for Clarinet and Bassoon* was dedicated to painter Audrey Parr. The first movement is in ternary form, and the meter changes between 2/4, 3/4, and 4/4. In this movement, the melodic line in the clarinet’s altissimo register and the wide leaps for the bassoon are challenging. The structure in the second movement could be diagrammed as A A’ A” A’’’, and each section starts with very similar motives. The continuous arpeggios in the bassoon part may present a challenge for breathing. The third movement is again in a ternary form, in which the melody in the middle section is recalled from the second movement. Also in the third movement, wide leaps occur in both parts. While the clarinet part is florid, the relatively plain bassoon part is a very demanding accompaniment. The repetition of difficult leaps fully challenges the
endurance and technique of the bassoon player. *Sonata for Clarinet and Bassoon* shows the virtuosity and musicianship of the performers; it is an excellent choice for a performance.


I. Calme et expressif (♩=69)-Allegro resoluto (♩=120)
II. Allegretto amabile (♩=100)
III. Allegro scherzando (♩+♩=58)

Composer nationality: French
Instrumentation: Clarinet in B♭ and Bassoon
Duration: 12’00”
Layout: Score form
Range: clarinet (e-g♯₃), bassoon: (D♭₁-c♯₂)
Grade: Intermediate-Advanced

*Sonatine pour Clarinette en Si♭ et Basson (u Violoncelle)* is dedicated to French conductor Florian Hollard. All three movements are contrapuntal, and the roles of the two parts are equal. The first movement is through composed, and the meter changes between 3/4, 4/4, and 2/4. In some measures the bassoon line has low notes that are beyond the cello’s range. In such cases a one-octave higher note in parentheses is provided. The second and third movements are both in ternary form with a fugal style. In the second movement the meter changes between 3/2 and 2/2, while in the third movement the meter changes between 5/8, 4/8, and 6/8. In the third movement, both parts have very limited rests and are completely articulated, which can challenge the players’ endurance. Poulteau also wrote *Sonatine pour Flûte et Clarinette en La* (see Chapter 3, page 51).
Composer nationality: Italian
Instrumentation: Clarinet and Bassoon
Duration: Not Available
Layout: Not Available
Range: Not Available
Grade: Not Available

*Duo Sonata* by Alfredo Sangiorgi can be found in *Fagott Bibliographie* by Burchard Bulling and in *Woodwind Music in Print* by Harry Peters. Sangiorgi also wrote *Sonatina per Flauto e Clarinetto* (see Chapter 3, page 53).

  I. Andante Espressivo
  II. Allegro
  III. Rondo Animato
Composer nationality: American
Instrumentation: Clarinet in B♭ and Bassoon
Duration: 6’45”
Layout: Score form
Range: Clarinet (f♯-c⁴), Bassoon (D♭-f²)
Grade: Advanced

Clare Shore is the second woman to earn the Doctoral of Musical Arts degree in composition from the Julliard School.¹¹⁶ She studied with David Diamond, Vincent Persichetti, and Roger Sessions, and subsequently with Gunther Schuller.¹¹⁷ According to the caption of the score, *Sonata for Clarinet and Bassoon* was commissioned by bassoonist Deborah Pittman. The first movement is in ternary form, and the meter changes between 3/4, 4/4, 5/4, and 2/4. In this movement the bassoon part has several multiphonic fingerings (see Fig. 6.10), and the dynamic


¹¹⁷ Ibid.
remains soft throughout the movement. The second movement is through composed and a theme from the first movement is recalled at the end.

Syncopation and octave leaps are the main elements of this movement, and the meter changes between 2/4, 3/4, and 4/4. In the 133-measure long second movement, the clarinet has a seventy-two-measure long monologue that contains extreme altissimo pitches such as $b^3$ and $c^4$. In addition, the clarinet has multiphonic fingerings as well (see Fig. 6.11). The third movement is a rondo, in which the bassoon has multiphonic fingerings again, along with upper register pitches such as $e^2$ and $f^2$. Octave leaps also often occur in this movement, in both parts. *Sonata for Clarinet and Bassoon* explored the full range of both the clarinet and the bassoon; it is an exciting piece that is effective for performance purposes.

Figure 6.10: Shore: *Sonata for Clarinet and Bassoon*. Mov. I, mm.1-4.
Composer Nationality: Lithuanian  
Instrumentation: Clarinet in and Bassoon  
Duration: 11’00”  
Layout: Not Available  
Range: Not Available  
Grade: Not Available

*Duo Sonata* by Švedas Vladas can be found in the Lithuanian Music Information and Publishing Centre (http://www.mic.lt/).

Composer Nationality: Swedish  
Instrumentation: Clarinet and Bassoon  
Duration: 11’00”  
Layout: Not Available  
Range: Not Available  
Grade: Not Available

*Sonatin f klarinett och fagott* can be found in the Swedish Music Information Centre (http://www.mic.se/).
CHAPTER 7

Arrangements

The following are arranged duet sonatas and sonatinas. Most of these are originally written for string or keyboard instruments by composers in the Baroque and Classical periods. Titles that are available in multiple instrumentations will appear under all categories that apply.

**Arrangements for Flute and Clarinet**


**Arrangements for Oboe and Clarinets**


Arrangements for Two Clarinets


*Arrangements for Clarinet and Saxophone*


*Arrangements for Clarinet and Bassoon*


CHAPTER 8

Summary and Conclusion

Among the seventy-eight pieces found to date, sixty-three have been examined and graded. Fifteen pieces have not been examined and graded because their scores were unobtainable at the time the catalog was finished. There is diversity among the composers’ nationalities in the catalog. Among the sixty-two composers, twenty-one are from the United States, eight from France, five from both Austria and England, and four from Belgium. There are three composers from both Germany, and Italy, two from Lithuania, and one composer from Argentina, Brazil, Chile, Czech Republic, Denmark, Iceland, Hungary, Mexico, the Netherlands, Russia, Slovak Republic, Spain, and Sweden. The compositions in this catalog were written during the nineteenth, twentieth, and twenty-first centuries. Five compositions, all for two clarinets, were finished in the nineteenth century, eighteen were composed in the first half of the twentieth century, forty in the second half of the twentieth century, and three compositions were written in the twenty-first century. The composition date of five of the duets is unknown, but according to the composers’ years, all five works were probably finished in the twentieth century.
There are few original unaccompanied duets available for the clarinet and saxophone, and none of these are titled “sonata” or “sonatina”. The absence of compositions for clarinet and saxophone in this catalog is disappointing, yet it is to be expected. The saxophone was invented by Adolphe Sax in about 1840, which is considerably later than all other woodwind instruments, and therefore no repertoire for the saxophone can be found prior the late nineteenth century.\(^{118}\) Although there are many technical similarities between the saxophone and clarinet, the timbres of the two instruments do not blend well, and this fact tends to discourage composers from writing for this instrumentation.

The following tables show the compositions that are annotated in this catalog. The unexamined pieces are listed under “Not Graded” sections.

Sonatas and Sonatinas for the Flute and Clarinet:

<table>
<thead>
<tr>
<th>Intermediate</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Country</strong></td>
</tr>
<tr>
<td>England</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

Table 8.1: Sonatas and sonatinas for the flute and clarinet.

### Intermediate-Advanced

<table>
<thead>
<tr>
<th>Country</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austria</td>
<td>Thomas Christian David (1925-2006): Sonate (3. Duosonate) für Flöte und Klarinette</td>
</tr>
<tr>
<td>Belgium</td>
<td>Arsène Souffrau (1926-): Sonate pour Flute et Clarinette, Op.83</td>
</tr>
<tr>
<td>United States</td>
<td>Sidney Cox (1922-2005): Sonatina in One Movement</td>
</tr>
<tr>
<td></td>
<td>Sam Raphling (1910-1988): Sonatina</td>
</tr>
</tbody>
</table>

### Advanced

<table>
<thead>
<tr>
<th>Country</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>France</td>
<td>Jean Cartan (1906-1932): Sonatine</td>
</tr>
<tr>
<td></td>
<td>André Jolivet (1905-1974): Sonatine</td>
</tr>
<tr>
<td>Italy</td>
<td>Alfredo Sangiorgi (1894-1962): Sonatina per Flauto e Clarinetto</td>
</tr>
<tr>
<td>Spain</td>
<td>Joaquim Homs (1906-2003): Duo Sonata</td>
</tr>
<tr>
<td></td>
<td>Arthur William Gottschalk (1952- ): Sonatina Casada</td>
</tr>
<tr>
<td></td>
<td>David Loeb (1939- ): Sonata No.2 for Flute and Clarinet</td>
</tr>
<tr>
<td></td>
<td>David Loeb (1939- ): Sonata No.3 for Flute and Clarinet</td>
</tr>
<tr>
<td></td>
<td>David Loeb (1939- ): Sonata Concertante for Flute and Clarinet</td>
</tr>
<tr>
<td></td>
<td>Donal Michalsky (1928-1975): Sonatina for Flute and Clarinet</td>
</tr>
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</table>

### Not Graded

<table>
<thead>
<tr>
<th>Country</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brazil</td>
<td>Juan Carlos Paz (1901-1972): Sonatina No.2</td>
</tr>
<tr>
<td>Netherlands</td>
<td>Jan Sodderland (1903- ): Sonatina</td>
</tr>
<tr>
<td>Russia</td>
<td>Mirsaid Zagidullovich IArullin (?): Sonata dlia fleity i klarneta</td>
</tr>
</tbody>
</table>
Sonatas and Sonatinas for the Oboe and Clarinet:

<table>
<thead>
<tr>
<th>Country</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>England</td>
<td>Christopher Gordon (1947- ): <em>Sonatina Oboe and Clarinet</em> (or Flute and Clarinet)</td>
</tr>
<tr>
<td>Iceland</td>
<td>Magnús Blöndal Jóhannsson (1925-2005): <em>Sonata</em></td>
</tr>
</tbody>
</table>

**Intermediate-Advanced**

<table>
<thead>
<tr>
<th>Country</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>France</td>
<td>Oswald d’Estrade-Guerra (?): <em>Sonaine Psatorsle pour Hautbois et Clarinette</em></td>
</tr>
<tr>
<td>United States</td>
<td>Paul Bowles (1910-1999): <em>Sonata Oboe and Clarinet</em></td>
</tr>
</tbody>
</table>

**Advanced**

<table>
<thead>
<tr>
<th>Country</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>France</td>
<td>Georges Migot (1891-1976): <em>Sonaine en Duo pour Hautbois et Clarinette</em></td>
</tr>
<tr>
<td>Spain</td>
<td>Joaquim Homs (1906-2003): <em>Sonata per a oboé i clarinet baix</em></td>
</tr>
</tbody>
</table>

**Not Graded**

<table>
<thead>
<tr>
<th>Country</th>
<th>Composition</th>
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</thead>
<tbody>
<tr>
<td>Lithuania</td>
<td>Julius Juzeliūnas (1916-2001): <em>Sonata</em></td>
</tr>
<tr>
<td>United States</td>
<td>Leonard G Ratner (1916- ): <em>Sonata (1954) for Oboe and Clarinet (B’)</em>.</td>
</tr>
</tbody>
</table>

Table 8.2: Sonatas and sonatinas for the oboe and clarinet.
Sonatas and Sonatinas for Two Clarinets:

<table>
<thead>
<tr>
<th>Country</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hungary</td>
<td>László Draskóczy (1940-): <em>Népdal-Szonatína két Klarinétra</em></td>
</tr>
<tr>
<td></td>
<td>Giuseppe Donizetti (1788-1856): <em>Sonate für Zwei Klarinetten</em></td>
</tr>
<tr>
<td>Italy</td>
<td>Frederick Block (1899-1945): <em>Sonatina for Two Clarinets</em></td>
</tr>
<tr>
<td></td>
<td>Richard Franko Goldman (1910-1980): <em>Sonatina for Two Clarinets</em></td>
</tr>
<tr>
<td></td>
<td>Alan Hovhaness (1911-2000): <em>Sonata for Two Clarinets. Opus 297</em></td>
</tr>
<tr>
<td></td>
<td>Ernesto Pellegrini (1932-): <em>Sonatina for Two Clarinets</em></td>
</tr>
<tr>
<td></td>
<td>Marcel Orban (1884-1958): <em>Sonatina for Two Flutes</em></td>
</tr>
<tr>
<td></td>
<td>Antony Elton (1935-): <em>Short Sonata: for Two Clarinets</em></td>
</tr>
<tr>
<td></td>
<td>Robert Stark (1847-1922): <em>Sonate in Es-dur für Zwei Klarinetten</em></td>
</tr>
<tr>
<td>Austria</td>
<td>Aurélio Magnani (1856-1921): <em>3 Sonates Concertantes pour 2 Clarinetes sans compt. de piano: 1\textsuperscript{re} Sonate en Ut Mejur</em></td>
</tr>
<tr>
<td></td>
<td>Aurélio Magnani (1856-1921): <em>3 Sonates Concertantes pour 2 Clarinetes sans compt. de piano: 2\textsuperscript{me} Sonate en Fa Mejur</em></td>
</tr>
<tr>
<td></td>
<td>Aurélio Magnani (1856-1921): <em>3 Sonates Concertantes pour 2 Clarinetes sans compt. de piano: 3\textsuperscript{me} Sonate en Sol Mejur</em></td>
</tr>
<tr>
<td>Belgium</td>
<td>Slavko Osterc (1895-1941): <em>Sonatina za Dva Klarinet</em></td>
</tr>
<tr>
<td>England</td>
<td>Michael G Cunningham (1937-): <em>Sonatina for Two Clarinets. Op.9</em></td>
</tr>
<tr>
<td></td>
<td>Sam Raphling (1910-1988): <em>Sonatina</em></td>
</tr>
<tr>
<td></td>
<td>Peter Hazzard (1949-): <em>Sonata No.4: No.1 for Two Unaccompanied B♭ Clarinets</em></td>
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Table 8.3: Sonatas and sonatinas for two clarinets.
Table 8.3 continued

<table>
<thead>
<tr>
<th>Country</th>
<th>Composition</th>
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<tbody>
<tr>
<td><strong>Advanced</strong></td>
<td></td>
</tr>
<tr>
<td>Belgium</td>
<td>Roland Coryn (1938- ): SonOatine voor 2 Klarinetten in Bes</td>
</tr>
<tr>
<td>Czech Republic</td>
<td>Zdeněk Šesták (1925- ): Sonata pro avá Klarinetky</td>
</tr>
<tr>
<td>France</td>
<td>Francis Poulenc (1899-1963): Sonata for Two Clarinets</td>
</tr>
<tr>
<td></td>
<td>Gunther Schuller (1925-): Duo Sonata for Clarinet and Bass Clarinet</td>
</tr>
<tr>
<td></td>
<td>Stanley Walden (1932- ): Double Sonata for B♭ Clarinet and Bass Clarinet</td>
</tr>
<tr>
<td><strong>Not Graded</strong></td>
<td></td>
</tr>
<tr>
<td>Austria</td>
<td>Peter Kolman (1937- ): Sonata canonica für Klarinette und Baßklarinette</td>
</tr>
<tr>
<td></td>
<td>Augustinus Franz Kropfreiter (1936- ): Sonata per Clarinetto e Clarinotto basso</td>
</tr>
</tbody>
</table>
Sonatas and Sonatinas for the Clarinet and Bassoon:

<table>
<thead>
<tr>
<th>Country</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austria</td>
<td>Josef Friedrich Doppelbaur (1918-1989): <em>Duo Sonate Für Klarinette in A und Fagott</em></td>
</tr>
<tr>
<td>Chile</td>
<td>Miguel Aguilar (1931-): <em>Sonatina para Clarinete y Fagot</em></td>
</tr>
<tr>
<td>France</td>
<td>Pierre Poulteau (1927-): <em>Sonatine pour Clarinette en Si♭ et Basson (u Violoncelle)</em></td>
</tr>
<tr>
<td>Germany</td>
<td>Kurt Kunert (1911-1996): <em>Sonate für Klarinette und Fagott, Op.20</em></td>
</tr>
<tr>
<td>Mexico</td>
<td>Candelario Huízar (1883-1970): <em>Sonatina para Clarinete y Fagot</em></td>
</tr>
<tr>
<td>United States</td>
<td>Norman M. Heim (1929-): <em>Sonatine Op.94 for Clarinet and Bassoon</em></td>
</tr>
<tr>
<td>England</td>
<td>Graham Lyons (1936-): <em>Short Sonata for Clarinet and Bassoon</em></td>
</tr>
<tr>
<td>France</td>
<td>Pierre Hasquenoph (1922-1982): <em>Sonata Espressa pour Clarinette et Basson</em></td>
</tr>
<tr>
<td></td>
<td>Francis Poulenc (1899-1963): <em>Sonata for Clarinet and Bassoon</em></td>
</tr>
<tr>
<td>United States</td>
<td>David Loeb (1939-): <em>Sonata for Clarinet and Bassoon</em></td>
</tr>
<tr>
<td></td>
<td>Clare Shore (1954-): <em>Sonata for Clarinet and Bassoon</em></td>
</tr>
<tr>
<td>England</td>
<td>Frank Bayford (1941-): <em>Sonata for Clarinet and Bassoon, Op.15</em></td>
</tr>
<tr>
<td>Denmark</td>
<td>Erik Jørgensen (1912-): <em>Sonatine</em></td>
</tr>
<tr>
<td>Italy</td>
<td>Alfredo Sangiorgi (1894-1962): <em>Duo Sonata</em></td>
</tr>
<tr>
<td>Lithuania</td>
<td>Vladas Švedas (1934-): <em>Duo Sonata</em></td>
</tr>
<tr>
<td>Sweden</td>
<td>Svea Welander, (1898-1985): <em>Sonatin f klarinett och fagott</em></td>
</tr>
</tbody>
</table>

Table 8.4: Sonatas and sonatinas for the clarinet and bassoon.
The following table shows the total number of pieces in each level of difficulty, excluding the ones that are not graded:

<table>
<thead>
<tr>
<th>Instrumentation</th>
<th>Intermediate</th>
<th>Intermediate-Advanced</th>
<th>Advanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute and Clarinet</td>
<td>4</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>Oboe and Clarinet</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Two Clarinets</td>
<td>6</td>
<td>11</td>
<td>8</td>
</tr>
<tr>
<td>Clarinet and Bassoon</td>
<td>0</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>12</strong></td>
<td><strong>24</strong></td>
<td><strong>27</strong></td>
</tr>
</tbody>
</table>

Table 8.5: Total number of pieces in each level of difficulty.

There is a lack of intermediate works for the clarinet and bassoon, but there are several pieces at the intermediate-advanced and advanced level. Also, three-fifths of the works in the flute and clarinet category are advanced. The number of compositions in each difficulty level for oboe and clarinet and two clarinets are more evenly distributed than in the other two categories.

As mentioned in the introduction, composers in the twentieth century use the term “sonata” more liberally than their predecessors. All of the nineteenth century compositions in this catalog are written using traditional sonata conventions (i.e., the first movement is always written in sonata form), but this approach does not appear in all the twentieth century works. The following table shows the compositions that do not use sonata form:
<table>
<thead>
<tr>
<th>Flute and Clarinet</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Oboe and Clarinet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Bowles (1910-1999): <em>Sonata Oboe and Clarinet</em></td>
</tr>
<tr>
<td>Georges Migot (1891-1976): <em>Sonatine en Duo pour Hautbois et Clarinette</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Two Clarinets</th>
</tr>
</thead>
<tbody>
<tr>
<td>László Draskóczy (1940- ): <em>Népdal-Szonatína két Klarinétra</em></td>
</tr>
<tr>
<td>Richard Franko Goldman (1910-1980): <em>Sonatina for Two Clarinets</em></td>
</tr>
<tr>
<td>Peter Hazzard (1949- ): <em>Sonata No.4: No.1 for Two Unaccompanied B♭ Clarinets</em></td>
</tr>
<tr>
<td>Alan Hovhaness (1911-2000): <em>Sonata for Two Clarinets. Opus 297</em></td>
</tr>
<tr>
<td>Slavko Osterc (1895-1941): <em>Sonatina za Dva Klarineta</em></td>
</tr>
<tr>
<td>Francis Poulenc (1899-1963): <em>Sonata for Two Clarinets</em></td>
</tr>
<tr>
<td>Gunther Schuller (1925- ): <em>Duo Sonata for Clarinet and Bass Clarinet</em></td>
</tr>
<tr>
<td>Stanley Walden (1932- ): <em>Double Sonata for B♭ Clarinet and Bass Clarinet</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Clarinet and Bassoon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candelario Huízar (1883-1970): <em>Sonatina para Clarinete y Fagot</em></td>
</tr>
<tr>
<td>Francis Poulenc (1899-1963): <em>Sonata for Clarinet and Bassoon</em></td>
</tr>
<tr>
<td>Clare Shore(1954- ): <em>Sonata for Clarinet and Bassoon</em></td>
</tr>
</tbody>
</table>

Table 8.6: Works that do not contain sonata form.
The following table shows compositions that contain non-traditional sound effects and contemporary techniques:

<table>
<thead>
<tr>
<th><strong>Flute and Clarinet</strong></th>
<th></th>
</tr>
</thead>
</table>
| **Tartini Tones**      | David Loeb (1939-): *Sonata Concertante for Flute and Clarinet*  
                          | Arsène Souffriau (1926-): *Sonate pour Flute et Clarinette, Op.83* |
| **Flutter Tonguing**   | Joaquim Homs (1906-2003): *Duo Sonata* |
| **Both instruments**   |  |
| **Flutter Tonguing**   | David Loeb (1939-): *Sonata No.2 for Flute and Clarinet*  
                          | David Loeb (1939-): *Sonata No.3 for Flute and Clarinet*  
                          | Edward Michael (1921-2006): *Sonatine for Flute and Clarinet* |
| **Flutter Tonguing**   |  |
| **Flute only**         |  |
| **Edward Michael**     |  |
| **Clarinet and Bassoon** |  |
| **Tartini Tones**      | Zdeněk Šesták (1925-): *Sonata pro ava Klarinety*  
                          | Arsène Souffriau (1926-): *Sonate pour 2 Clarinettes, Op.30* |
| **Flutter Tonguing**   | Stanley Walden (1932-): *Double Sonata for B♭ Clarinet and Bass Clarinet* |
| **Clarinet in B♭, Microtonal Effects, Whistle Tones, Multiphonic Fingerings** |  |
| **Clarinet and Bassoon** |  |
| **Clarinet and Bassoon** | Clare Shore (1954-): *Sonata for Clarinet and Bassoon* |

Table 8.7: Works that contain non-traditional sound effects and contemporary techniques.

While the clarinet in B♭ is used in most of the compositions, the works in the following table use other instruments in the clarinet family. David Loeb, Francis Poulenc, Gunther Schuller, Zdeněk Šesták and Stanley Walden used the B♭ clarinet and another
instrument from the clarinet family in the same composition. The rest of the duets use either the clarinet in A or the bass clarinet for the entire composition:

<table>
<thead>
<tr>
<th>Flute and Clarinet</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>David Loeb (1939- ): <em>Sonata Concertante for Flute and Clarinet</em></td>
</tr>
<tr>
<td></td>
<td>Pierre Poulteau (1927- ): <em>Sonatine pour Flûte et Clarinette en La</em></td>
</tr>
<tr>
<td></td>
<td>Alfredo Sangiorgi (1894-1962): <em>Sonatina per Flauto e Clarinetto</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Oboe and Clarinet</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarinet in A</td>
<td>Paul Bowles (1910-1999): <em>Sonata Oboe and Clarinet</em></td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td>Joaquim Homs (1906-2003): <em>Sonata per a oboé i clarinet baix</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Two Clarinets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarinet in A</td>
<td>Francis Poulenc (1899-1963): <em>Sonata for Two Clarinets</em></td>
</tr>
<tr>
<td></td>
<td>Gunther Schuller (1925- ): <em>Duo Sonata for Clarinet and Bass Clarinet</em></td>
</tr>
<tr>
<td></td>
<td>Zdeněk Šesták (1925- ): <em>Sonata pro avá Klarinety</em></td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td>Peter Kolman (1937- ): <em>Sonata canonica für Klarinette und Bašklarinette</em></td>
</tr>
<tr>
<td></td>
<td>Augustinus Franz Kropfreiter (1936- ): <em>Sonata per Clarinetto e Clarinetto basso</em></td>
</tr>
<tr>
<td></td>
<td>Gunther Schuller (1925- ): <em>Duo Sonata for Clarinet and Bass Clarinet</em></td>
</tr>
<tr>
<td></td>
<td>Stanley Walden (1932- ): <em>Double Sonata for B♭ Clarinet and Bass Clarinet</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Clarinet and Bassoon</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarinet in A</td>
<td>Josef Friedrich Doppelbaur (1918-1989): <em>Duo Sonate Für Klarinette in A und Fagott</em></td>
</tr>
</tbody>
</table>

Table 8.8: Works that use instruments from the clarinet family other than clarinet in B♭.
Obviously, new works for the clarinet and another woodwind instrument will be composed in the future. Therefore, continued research and cataloging of these compositions is needed. The existence of such a reference provides a greater awareness of available compositions, and provides many different options for both educators and performers when choosing their repertories.
APPENDIX

List of Works

Sonatas and Sonatinas for the Flute and Clarinet


Loeb, David (1939- ). *Sonata No.2 for Flute and Clarinet*. N.p.: David Loeb, 199-?.

Loeb, David (1939- ). *Sonata No.3 for Flute and Clarinet*. N.p.: David Loeb, 199-?.


**Sonatas and Sonatinas for the Oboe and Clarinet**


**Sonatas and Sonatinas for Two Clarinets**


László, Draskóczy (1940-). *Népdal-Szonatína két Klarinétra (Folk Song Sonatina for Two Clarinets).* Budapest: Editio Musica Budapest, 1981.


**Sonatas and Sonatinas for the Clarinet and Bassoon**


BIBLIOGRAPHY


