EARLY MUSIC REIMAGINED FOR CLARINET CONSORTS

By

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Tyler David Goudlock

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Co-Chairperson: Dr. Forrest Pierce

Co-Chairperson: Dr. Stephanie Zelnick

Dr. Sarah Frisof

Dr. Matt Smith

Dr. John Derby

Date Defended: May 5, 2016
The Document Committee for Tyler David Goudlock

certifies that this is the approved version of the following dissertation:

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Co-Chairperson: Dr. Forrest Pierce

Co-Chairperson: Dr. Stephanie Zelnick

Date approved: May 5, 2016
Abstract


Early music for instrumental consorts dates back to the 16th century. Clarinet choirs have existed only since the last decade of the 19th century. About three hundred years worth of consort music remains untouched by clarinetists. As a result, these arrangements are severely underrepresented in the clarinet choir repertoire. This project reimagines six pieces of early music, placing the clarinet backwards in time when it was a nonexistent instrument. Mainly focusing on genres from the Renaissance and Baroque, this document addresses performance practice issues for the performing clarinet consort. The selections span a variety of early genres from antiphonal choir, galliard, bransle, trio sonata, passacaille, and symphony. Discussion of performance practice is tailored specifically for each piece including instrumentation, dynamics, articulation, and ornamentation. Historical context about the composer and their composition is also included in the project. Not only do these pieces add to the clarinet choir repertoire, they serve as a first step in ongoing work in expanding the early repertoire for this instrumentation.
Acknowledgements

I would like to express my special appreciation and gratitude to the members of my committee. Dr. Forrest Pierce, Dr. Stephanie Zelnick, Dr. Sarah Frisof, Dr. Matthew Smith and Dr. John Derby have all encouraged my research and musical growth. I would especially like to thank Dr. Forrest Pierce and Dr. Stephanie Zelnick for your devoted guidance, patience and assistance during my time at the University of Kansas. Also Mrs. Cynthia Nichols and Dr. James Saker from the University of Nebraska Omaha, for investing years of mentorship and contributions towards my education. To all of the members of the KU Clarinet Choir for making all of these arrangements come to life. And finally to my family, whose unconditional love and support has meant so much to me. This would not have been possible without your help.
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PART 1 – Introduction

Clarinet choirs are common performing groups in high schools and colleges. Their variety of repertoire is severely limited as it spans from the middle of the 18th century, onwards. As a result, a large amount of early consort music remains untouched by clarinetists. This is unfortunate, as clarinet choir is an ideal medium for consort music adaptations. Although arrangements are necessary in order to perform and promote this repertoire, Renaissance and Baroque performance practice must be considered in any such instrumentation. With this project serving as an introduction to early music for performing clarinet consorts, I have arranged three selections from the Renaissance era and three from the Baroque.

The list below shows how badly early music is underrepresented for the ensemble. The figure is a comprehensive catalog, spanning from the Renaissance through the Baroque. It is organized according to composer, title of selection, arranger and instrumentation (see figure 1). The earliest Renaissance composer on the list is William Byrd (1539/40-1623) and the latest Baroque composer listed is Christoph Willibald Gluck (1714-1787). The majority of arrangements created are from Johann Sebastian Bach (1685-1750).

Figure 1: List of Published Early Music (Renaissance through Baroque)

<table>
<thead>
<tr>
<th>Composer</th>
<th>Selection</th>
<th>Arranger</th>
<th>Instrumentation</th>
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<td>E♭, B♭, Alto, Bass, E♭/B♭ Contra</td>
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<td>J.S Bach Sixteen Chorales</td>
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<td>Simon</td>
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The creation of early music arrangements is essential for advocating additional consort music. Clearly, the lack of published works renders selections inaccessible to clarinetists. Pushing for a broader database allows clarinetists to participate in the medium as they seldom have opportunities to perform repertoire pre-dating their instrument’s existence. These contributions offer a valuable performance environment where members of the clarinet choir can hone their skills in order to perform as a soloist, or within the ensemble.

Renaissance and Baroque periods require attention to performance practice in order to provide the best options for presenting the music. Specific decisions must be made before
adapting for the modern clarinet. Consulting a variety of sources is most helpful when forming decisions on instrumentation, dynamics, articulation, and ornamentation. Each early period also has its own set of rules for addressing appropriate treatment of performance practices. Comparing recordings, scores from the International Music Score Library Project (IMSLP), and scholarly sources are key to tailoring a solution for the modern instrument. These decisions are addressed in the section on Arrangement Strategies and in the individual analyses of the pieces in Part 2.

The clarinet choir is an ideal group for arranging and performing consort music because of the instruments’ flexible timbre, range, dynamic palette, and articulation styles. The modern clarinet has gone through a large transformation over the past three hundred years, resulting in a versatile instrument. The sound of the clarinet choir blends together easily and can resemble a pipe organ when scored similarly to a vocal choir. The ability to cover four octaves of range makes the clarinet a capable instrument to use in a variety of arrangements. This vast range is present in all of the members of the group. A clarinet’s dynamic contrast is known for its extremities on the softer end of the spectrum. For example, the instrument has the ability to start a note that is barely audible in sound. A variety of articulation styles are also possible to perform without sacrificing the quality of the tone. Clarinetists can execute staccato, legato, tenuto, accents in an array of speeds and combinations.

These reasons support the ensemble as the perfect choice for the arrangements. To better understand the utility of developing an ensemble, it will be useful to examine the history and development of consort music.

The Clarinet Consort

The history of the instrumental consort dates back to England in the Renaissance, spanning the 16th and 17th centuries. Specific types began to emerge around the first decade of the 16th century. Groups of like instruments used soprano, alto, tenor, and bass voices in the ensemble in order to cover various ranges. Some popular consorts included viols, recorders, shawms, and sackbuts. These groups are categorized as whole or broken, depending on the instrumentation. Whole consorts consist of various sizes of the same instrument, similar in timbre, but different in range. Broken consorts employ a mixture of string, woodwind and brass instruments, creating a broader palette of sound.

During the 16th century, consorts accompanied court dances or performed transcriptions originally scored for voice. Depending on the type of dance, crowd size, location, or event, instrumental groups of different acoustical purposes were preferred. For example, a brass consort would have been ideal for a larger group of people because the instruments would not have a problem projecting louder dynamics. In the 17th century, the role of this ensemble evolved from accompanying dance music to providing different colors in works for string-based ensembles, such as in an opera.

The clarinet’s development around 1700 led to the evolution of auxiliary instruments, and their use in performance groups. As a result, the first clarinet choir formed in the last decade of the 19th century at the Brussels Conservatoire under the direction of Gustave Poncelet. In 1927,

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4 Ibid.
6 Swain, 7.
Simeon Bellison assembled the first group in the United States. This term is ambiguous, as every ensemble uses different combinations and an uncertain number of performers. The B♭ Clarinets should be most abundant to ensure all parts are covered. This is important because they can serve as both a high and middle voice, providing a stronger balance in the group.

A better term for the instrumentation of these works is a clarinet consort. The group consists of several types of clarinets pitched in B♭. These transcriptions are written for the B♭ family of clarinets (B♭ Soprano, Bass and Contra Bass), with the exception of the E♭ Clarinet. This specific ensemble can cover all ranges, and if desired, formatted or transposed to include other auxiliary instruments. The B♭ Clarinet provides a soprano and alto voice, while the Bass Clarinet covers the tenor and bass voices. Even though the consort lacks the typical alto and tenor voices of the ensemble, the clarinet’s expansive four-octave range covers multiple parts.

Auxiliary instruments, common in the clarinet choir, have been omitted from these arrangements because of their unreliable construction. Inexpensive models tend to have more intonation inconsistencies. This factor can make it especially difficult for the E♭ Soprano and Alto Clarinets to blend their colors within the group. Although cheaper brands are affordable for programs, they do not hold adjustments as well, making the care of the instruments harder to maintain. Proper care of Bass and Contra Clarinets is already challenging because of their large design. Players easily bend keys and rods out of alignment. This results from improper hand position, too much finger pressure used in technical passages or assembling the instrument incorrectly. Repairs on these larger clarinets, reed purchases and adjustments are more expensive

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than the smaller clarinets. Nonetheless, they are important contributors of color and texture for the ensemble.

The term consort properly addresses the group instead of choir, because the name reflects the correct terminology used in the late 16th century through the middle of the 18th century. As we will explore in the following section, the modern clarinet’s developments create complications in arranging earlier music for clarinet consorts.

**Arrangement Strategies**

The scores included in this project are arrangements of public domain editions retrieved from the IMSLP database. These early pieces do not contain articulation and dynamic markings, requiring special adaptations for the consort’s performance. Listening to several recordings of the works and comparing other interpretations helped in making choices for ornamentation, articulation, dynamics, texture and color. These decisions are difficult to make, as the modern clarinet did not exist in earlier periods. Because of this obstacle, these choices need to be idiomatic for the clarinet, but also stay true to the composer’s original music. In an effort to promote early music and genres for the ensemble, the selected pieces are representative of the composer’s compositional style and are rewarding to perform, conduct, or hear. Please refer the Bibliography section in Part 3 for additional score and recording sources. Before addressing specific issues in the arrangements, an overview of Renaissance and Baroque practice may prove useful in understanding the decisions. This method offers historical context for the consort to use, enhancing their performance.

Renaissance and Baroque performance practice is the subject of much debate as scholars differ on how to address certain elements during the two eras. Even with sources written by composers during (and after) the earlier periods, there is still much dispute on how to approach
musical aspects. For this project, the discussion is limited to original instrumentation, tempo, ornamentation, articulation, dynamics, and basso continuo treatment. Two main approaches are usually followed: 1) the reliance on written scholarship, often from primary sources, and 2) the practical study of performances on period instruments. Both of these approaches can be adapted for a modern clarinet.

One of the main differences between the Renaissance and Baroque eras is the instrumentation in the music. Instrumental parts provided an equal partnership in counterpoint and polyphonic texture in the Renaissance period. Homophonic texture developed in the Baroque era, resulting in a single melody supported over a basso continuo. Flexibility in instrumentation is another important difference. Performers could choose their instrument of preference during the Renaissance era, because composers did not specify their choice. 9 Instrumental development flourished during the Baroque, allowing composers to designate or suggest which colors they wanted. Typically, instrumentation is decided by the instrument’s ability to cover the appropriate range. Thus, the logical application of the clarinet choir to this music.

The treatment of dynamics and ornamentation are other obvious differences between the two periods. Dynamic markings did not exist in any instrumental parts during the early Renaissance, but existed in the Baroque era. 10 Written dynamics provide terraced levels, with sudden shifts in sound represented in all parts during this time. This meant that every instrument contained the same marking, and could go from one volume extreme to the other in a short amount of time. The players established boundaries for controlled levels without signaling any growth or decay between sections.

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10 Ibid., 135.
Ornamentation allowed performers to vary or refresh musical content, embellishing the line. This practice drew attention to certain notes decorating the melody. Renaissance musicians used ornamentation as an improvised practice, decorating the melodic line. Baroque performers used ornamentation to embellish single notes in the melody, basing their choices off of the bass line. Players from both periods use a variety of adornments in performance practice including trills, mordents, slides and turns. The types of ornamentation found in my consort arrangements are trills and mordents. Figures in Part 2 demonstrate realizations of these performance practices.

When finding appropriate articulation strategies, tempo is an important factor to consider. The two elements go hand-in-hand when trying to decide which is best for performance practice. A performer should not decide which articulation style to use without first paying attention to the speed of the passage, or tempo of the music. Modern day practice utilizes a variety of slur and tonguing combinations, preserving the integrity of the music. In both periods, the performer adds slur markings to groupings of notes, making fast passages bearable. This provides the player with options, as certain wind instruments have an easier time executing varied attacks than others. Stringed instruments produce the cleanest and most consistent assortment of articulations with their bows in a variety of tempi. While double tonguing was an effective solution for earlier instruments requiring fast technique, it is a challenging skill for most clarinetists. The following section provides suggestions and ideas on how to adapt articulation for the modern clarinet.

11 Ibid., 291.
12 Ibid., 19.
By combining elements of early performance practice with modern, idiomatic solutions, a clarinetist can tailor one’s part both respectfully and effectively. Adding articulations into the clarinet parts is a challenging process, and the reasoning behind it is subjective. A combination of older traditions with newer practice provides the best option. Since the modern clarinetist does not play with the reed placed against the upper-lip, clarinetists are now free of articulation challenges associated to this earlier practice. Earlier types of embouchure utilize breath articulation, drawing air from the chest. Instead, modern single-lip embouchure is preferred because it utilizes the tongue to carve the airstream. Articulation should not inhibit the performer’s technical abilities, but instead reinforce the music.

Matching articulation and achieving a consistent style is difficult to accomplish in chamber groups. Comparing different recordings is a helpful way to make articulation choices because the variety of tempi reinforces the decisions, and other elements used in pedagogical practice. Below is a table of articulation patterns used, along with vernacular, to better understand the tongue’s role in articulation (see Figure 2). Mrs. Cynthia Nichols, clarinet professor from the University of Nebraska Omaha, first introduced me to this method. She acquired this format from her teacher Willis Ciggins, former professor of clarinet at the University of Illinois.\(^1\)\(^4\) Knowing how to put the vernacular in context is important in producing consistent style with the articulation patterns. It is also a strong method for teaching articulation to a single student or within the group. Performers with a solid embouchure, powerful air stream and high tongue position produce the best articulation variety. These methodologies are idiomatic additions specifically tailored for clarinetists.

\(^{14}\) Cynthia Nichols, personal E-mail, 18 April 2016.
Here is a breakdown of different articulation patterns and the realized vernacular behind the airstream:

**Figure 2: Articulation Methodology**

<table>
<thead>
<tr>
<th>Vernacular</th>
<th>How Vernacular Relates to Tongue Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>T (Tee)</td>
<td>Syllable used to start slur, releasing tongue tip from reed</td>
</tr>
<tr>
<td>ah</td>
<td>Syllable used in middle of slur, while tongue tip hangs over reed tip</td>
</tr>
<tr>
<td>ut</td>
<td>Syllable used at end of slur, resetting the tongue tip to the reed tip</td>
</tr>
<tr>
<td>tut</td>
<td>Combination of T + ut, fast tongue motion “on/off/on” reed tip</td>
</tr>
</tbody>
</table>

**Figure 3: Articulation Patterns**

1) Slur 4

2) Slur 3 + 1

3) Slur 2 + 2

4) 1+ Slur 2 + 1

5) Separated

Understanding the motion of each member’s tongue is pertinent in order to achieve proper style and articulation (see Figure 3). Air is the key fundamental for practicing articulation, representing 95% air to 5% tongue. Moving large amounts of oxygen behind the vernacular reinforces this step, as the performers exaggerate the enunciation of the syllables out loud. After these steps are achieved, players can transform the vernacular (syllables) to sound as “syzzables.” This method is my own creation and an effective way to demonstrate the quantity of air in motion, and a way to gauge the quality of air the player is using. This term is a
combination of syllables and sizzling, working as a great way to hear how fast the air moves behind each syllable. If the “syzzables” resemble the vernacular in terms of the beginning, middle, and ending sounds, the performers are free to apply the articulation patterns into musical context.

Clarinetists should strive to produce an articulation quality that matches the style of the music. The action of articulating should never be too short in length or harsh to the touch. The patterns in the arrangements enhance the performer’s technical abilities, thus reinforcing the music. In the following section, we will see how articulation, dynamics and ornamentation are incorporated into the arrangements.
PART 2 – Arrangements

In this section, we will examine in detail the composers and arrangements employing the techniques from Part 1. The arrangements are organized according to their compositional dates and their scores are found after each discussion.

Giovanni Gabrieli: “Canzona Primi Toni”

Giovanni Gabrieli (ca. 1554/7-1612) was a famous Italian composer and organist from the latter part of the Renaissance era. He studied organ with his uncle, Andrea Gabrieli (ca. 1510-1586), succeeded him, and became the second organist at San Marco Basilica in Italy. Besides being a skilled composer and organist, Gabrieli was an educator to many. His style influenced other early Baroque composers such as Claudio Monteverdi and Heinrich Schütz. Gabrieli was the first composer to designate instrumental parts in his sacred vocal works, and was most famous for his large-scale vocal and instrumental music.

Gabrieli’s style is marked by polychoral texture. “Polychoral” is a term that is applied to works that divide the ensemble into two different groups or choirs, also referred to as antiphonal choir. This division creates an eight-part texture consisting of two choirs of four parts. Each group includes a soprano, alto, tenor, and bass voice. Each phrase of the music is introduced by one member of the choir and is echoed by the other voices (see Figure 4).

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16 Ibid., 473.
17 Ibid.
The choirs can also combine forces, drawing attention to specific words of the text, or signaling the ends of sections. This antiphonal writing became popular and common in the latter part of the 16th century.

Many of these polychoral works were written by Gabrieli and composed specifically for Venetian churches. It was common to have the two choirs physically separated in order to enhance the projection of the two groups. Balconies and lofts were thought to provide the place for the separated choirs. Performing from different locations within a larger structure gave the performance a unique, aural experience for listeners. In order to provide performers with this opportunity, Gabrieli’s “Canzona Primi Toni” was chosen to arrange. This work is from his published collection entitled Sacrae Symphoniae, written in 1597, and was often performed by an early brass consort. In particular, the cornetto provided the soprano voices, while sackbuts provided the other three lower voices.

Since the score used a range of two octaves, it made sense to arrange the consort in a
similar manner using only the B♭ Soprano and Bass Clarinet.\textsuperscript{20} There was no need to use other auxiliary instruments because the two clarinets could cover the ranges easily, allowing each group or choir to consist of three B♭ Soprano Clarinets and one Bass. This piece was performed in resonant churches and was thickly textured, which made ornamentation counterproductive. Ornamentation in instrumental music was more prevalent in the Baroque era.\textsuperscript{21} Instead, composers created music that was polyphonic. This type of writing contains overlapping sections, short motives, and imitation, which Gabrieli tosses back and forth between both groups (see Figure 5).

\textbf{Figure 5: Overlapping sections}
\textit{Gabrieli’s Canzona Primi Toni Mm. 34-36}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure5.png}
\end{figure}


Comparing recordings served as a good resource in finding the best dynamic and articulation solutions for clarinet. *The Philadelphia Brass* provides a strong balance of both elements, which transfers successfully to clarinet performance practice.\(^{22}\) Although the recordings by *The London Brass* and *New York Brass* offer solid demonstrations, both of them lacked rhythmic energy and were much slower in tempo, therefore making articulations unnatural and difficult on the clarinet.

Players should aim to provide length on the shorter articulations, even though it is not marked in the score. Depending on the performance space, clarinetists will want to tailor their articulation length accordingly. Performers will also want to make sure that they are not only matching articulation within their “choir,” but across the stage as well. Gabrieli employs a number of antiphonal sections, which must be executed identically (see Figure 6).

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**Figure 6: Antiphonal sections**
*Gabrieli’s Canzona Primi Toni Mm. 25-28*

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The distance between the two choirs provides a challenging experience, as clarinetists have to listen carefully from afar. The time signature also provides a unique experience for the instrumentalists as they seldom have opportunities to read music in that meter. Writing the time signature in 4/2 (as opposed to 4/4) provides a lighter framework for the music, by reorganizing the strong and weak beats in each measure.
Canzona Primi Toni

Giovanni Gabrieli
(1554/7-1612)
arr. Tyler Goudlock
Canzona Primi Toni
Canzona Primi Toni

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Cl. 5

B♭ Cl. 6

B♭ Cl. 2
Canzona Primi Toni
Canzona Primi Toni
Canzona Primi Toni
Canzona Primi Toni
Canzona Primi Toni

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Cl. 5

B♭ Cl. 6

B♭ Cl. 2
Canzona Primi Toni
Canzona Primi Toni

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Cl. 5

B♭ Cl. 6

B♭ Cl. 2

32
Canzona Primi Toni
Canzona Primi Toni

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Cl. 5

B♭ Cl. 6

B♭ Cl. 2
Canzona Primi Toni
Canzona Primi Toni

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Cl. 5

B♭ Cl. 6

B. Cl. 1

B. Cl. 2

39
Canzona Primi Toni
Canzona Primi Toni

Canzona Primi Toni

Canzona Primi Toni

Canzona Primi Toni
Canzona Primi Toni
Canzona Primi Toni

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl. 1

B♭ Cl. 4

B♭ Cl. 5

B♭ Cl. 6

B. Cl. 2
Canzona Primi Toni

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Cl. 5

B♭ Cl. 6

B. Cl. 1

B. Cl. 2

F

F

f

f

f

f

f

f

f

f

f

f

f

f

f
Canzona Primi Toni
Canzona Primi Toni
Canzona Primi Toni
Canzona Primi Toni
Canzona Primi Toni
Canzona Primi Toni
Canzona Primi Toni

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B♭ Cl. 5

B♭ Cl. 6

B. Cl. 1

B. Cl. 2
John Dowland: *The Earl of Essex Galliard*

John Dowland (1563-1626) was an important English composer, singer, and lutenist. The lute was one of the most prevalent string instruments during the Renaissance and Dowland contributed to its popularization, with his compositions and performances on the instrument. His works displayed a variety of moods, ranging from lively to melancholy. His output of over 80 pieces of solo lute music made the instrument accessible and a common choice for amateur musicians.23

The *Earl of Essex Galliard* is from Dowland’s *The First Book of Ayres* (1597). This book contains a large number of dance songs with eight out of twenty-one categorized as galliards in triple meter. Popular practice for composers during this time was to write music in dance pairs. A galliard was often paired behind a slower pavanne dance, providing contrast between the two styles.24 The galliard is a lively form of early dance that contains five steps over the duration of six beats. It is characterized by a series of leaps and hops, alternating between each leg.25 This dance usually consisted of three repeated sections comprising of four, eight, or twelve measures. This specific galliard follows the format of eight measures in each repeated section.

The arrangement calls for four B♭ Clarinets and one B♭ Bass Clarinet, based on the original number of parts. A recording made by *The Royal Wind Music* inspired the project.26 *The Earl of Essex Galliard* follows the form of three repeated sections (AABBCC), and the players from the recording usually decorate the melodic line when repeated. The group uses lower

24 Jackson, 160-161.
25 Ibid.
mordents to enhance the melody, a common practice during this period. *The Rose Consort of Viols* and Julian Bream’s recordings offer different interpretations of the dance in terms of instrumentation and style. One version is for solo lute, and the other for a viol consort. Tempi in these recordings are slower, resembling more of an *andante* speed throughout the piece. The tempo of this galliard should be moderately fast because these dances are typically quick.\(^{27}\) However, the counterpoint should not be performed rapidly, as the beauty of Dowland’s weaving rhythms and syncopations would be lost (see Figure 7).

\[\text{Figure 7: Weaving rhythms} \]
\[\text{Dowland Earl of Essex Galliard Mm. 9-16} \]

The ornamentations and runs in the performance are completely improvisatory and not notated in the score, and I have adapted them here for clarinets.\(^{28}\) Performers must execute the upper mordents using a quick alternation between the given note, moving up to the note above, and back down to the original note before proceeding (see Figures 8 and 9).

\(^{27}\) Gerald Brennan and Chris Woodstra, 383.
The improvisatory material of the melodic lines was achieved by rhythmic and aural dictation from the recording. A variation on a dance theme was a common practice among musicians during this time. Another unique part about this period is that performers can decorate the line as long as it fits the harmonic material, creating an abundance of variety. One can easily refresh the line by adding scale-like runs and adding parallel thirds for harmonic support (see figure 10 and 11). This work provides an opportunity for the consort to practice modal improvisation. The recordings made by The Rose Consort of Viols and Julian Bream also provide additional ideas for improvised material.
Figure 10: Undecorated melodic and harmonic line
Dowland *Earl of Essex Galliard* Mm. 1-4

Figure 11: Decorated melodic and harmonic line
Dowland *Earl of Essex Galliard* Mm. 1-4
The Earl of Essex Galliard

John Dowland (1563-1626)

Clarients in B♭

Bass Clarinet

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.
The Earl of Essex Galliard
The Earl of Essex Galliard
The Earl of Essex Galliard

C

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.
The Earl of Essex Galliard
The Earl of Essex Galliard
The Earl of Essex Galliard
Michael Praetorius: Dances from Terpsichore: “Bransle de Villages”

Michael Praetorius (1571-1621) was a brilliant German organist, composer, and music theorist. He flourished in the early Baroque era, but his compositional roots were grounded in the high Renaissance. His three volumes of Syntagma Musicum are valuable resources for both composers and performers. They provide insight on performance practice issues of the late 16th and early 17th centuries. In the volumes, he also discusses the role of music in the church, principles of instrumentation and performance practice terminology. Praetorius was also a versatile composer, excelling in both sacred and secular dance music. Dances from Terpsichore is an expansive 312-piece collection, and also a great representation of Renaissance consort music.

In the early 17th century, it was not uncommon to see dance music written out with only the melodic line. It was sometimes left up to the recipients to compose a bass line and inner parts. Evidence of this practice is confirmed by Praetorius’s Terpsichore collection. French bransles, dances, and melodies were supplied by French dance master Anthoine Emeraud in 1612. Emeraud is responsible for most of the melodic content in the collection, but Praetorius contributed the harmonic content and progressions. His arrangements were intended primarily for string voices, in different combinations of four, five, and six parts. “Bransle de Villages” is the fourteenth dance out of the collection. Instrumentation is not specified in the original score,

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31 Ibid.
but it does include five staves.\textsuperscript{32} These staves illustrate parts for a cantus, altus, tenor, quintus, and bassus in the score.

In the arrangement, a B♭ consort is used: six B♭ Clarinet parts, one B♭ Bass Clarinet part, and a B♭ Contrabass part. This decision is based off the number of instruments in \textit{The New London Consort’s recording}. “Bransle de Villages,” meaning dance of the peasants, is only one of many bransle in the collection\textsuperscript{33}. A bransle is a French Renaissance dance form from the term bransler, which means tremble, stir or move.\textsuperscript{34} The movement in this dance is not as vigorous as with galliards and courantes, and movement is only in the knees, and without jumps.\textsuperscript{35} Knowing that the piece is a dance movement helps provide a guideline for style, making it easier to derive articulation patterns. Clarity, roundness, and tone are most important for articulation, which is why none exist in the arrangement, except slur markings. The quarter notes should be played lightly, buoyantly and separated at all times. The half notes should be played long, but also with separation and slight decay, in order to imitate the correct style (see Figure 12). This is a visual articulated demonstration of both long and shorter notes.


\textsuperscript{33} Jeffery Kite-Powell and Michael Praetorius, 37.

\textsuperscript{34} Jackson, 160-161.

\textsuperscript{35} Jeffery Kite-Powell and Michael Praetorius, 42.
The New London Consort’s recording of this work captures the spirit of Renaissance dance music. Comparing several recordings also influenced additions of dynamic markings, as the group was primarily loud in all sections. The added slur markings are abundant in all parts, serving as idiomatic tools for clarinetists in order to help with the energy of the dance (see Figure 13).

Another unique element about the recording is that the independent dance numbers were connected together without any pauses. The decision to play the dance numbers *attacca* was

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specifically based off this recording because the group highlighted the busier, more interesting sections of the movement. In the recording made by *Musica Antiqua de Toulon*, the group pauses briefly in between the different dance numbers. This interpretation would be appropriate for early courtly dances, as dancers would have time to catch their breath before proceeding with the next number.

Praetorius’ version of “Bransle de Villages” is composed of six repeated sections which vary in length and style. *The New London Consort* omits only the second and sixth sections, repeating the other four sections each time. These performance reasons are unknown, but perhaps to replace redundancy with contrast. However, *The Parley of Instruments*’ recording contains percussion in the sections that *The New London Consort* leaves out. Percussion is not scored in the IMSLP arrangement, but could be used to strengthen the sections that lack variety. From a dancer’s perspective, one could also argue that the sections were left out in order to make the dance easier. The addition of the B♭ Contrabass Clarinet is used primarily to reinforce the bass line when the sections are repeated. It is imitating exactly what the string bass does in recording, adding more texture and color to the piece.\(^{37}\)

The third number of the dance was the hardest to arrange because the recording did not follow the score on IMSLP. This section is a mixture of the notated score and *The New London Consort*’s recording. The group’s interpretation offers the most variety and textural contrast in comparison to the other recordings. Their melodic content is improvisatory off of harmonic accompaniment, which is entirely made up of perfect-fifth pedals (see Figure 14). Pedals or “drones” provided a foundation for the melody, a common practice in the second half of the 15th

\(^{37}\) Ibid.
century and throughout the 16th century. Also, note the metric modulation symbol for this dance number. This change is not found in the IMSLP score and was used primarily for stylistic contrast.

Figure 14: Third dance number with drones
Praetorius Dances from Terpsichore “Bransle de Villages” Mm. 54-57

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Bransle de Villages

Michael Praetorius
(1571-1621)
arr. Tyler Goudlock

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Clarinet in Bb 4

Bass Clarinet

(Bb Contra 2x)

Bransle de Villages

Michael Praetorius
(1571-1621)
arr. Tyler Goudlock

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Clarinet in Bb 4

Bass Clarinet

(Bb Contra 2x)
Bransle de Villages

1. (Bb Contra 2x)
2. (small consort 1x/tutti 2x)
Bransle de Villages

1.

2.

(large consort)
Bransle de Villages

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.
Bransle de Villages

Dj = j (No. 3)
(small consort 1x/tutti 2x)
Bransle de Villages

(Bb Contra 2x)

(No. 5)

(smaller consort 1x/tutti 2x)
Bransle de Villages
Bransle de Villages
Bransle de Villages
Bransle de Villages

Br. Cl.
Bransle de Villages
Salamone Rossi: *Sonata Settima Sopra L’Aria D’un Balletto*

Salamone Rossi (1570-1630) was an important Italian composer in the later part of the Renaissance. Composers during this time were shifting their works around smaller groups and combinations of instruments, writing more duos and trios. String instruments were the favorite and most popular among composers. The *sonata da chiesa* and *sonata da camera*, also known as church sonatas and chamber sonatas, were the most prominent genres at this time. Certain types of events or occasions called for either sacred or secular music, and sometimes they were interchangeable. Rossi produced three volumes of instrumental music for both small and large-scale ensembles. The treble-bass duo with continuo (trio sonata) served as the most popular instrumentation.

*Sonata Settima Sopra L’Aria di un Balletto* is the seventh sonata in Rossi’s *Fourth Book* dating back to 1622.\(^{39}\) This sonata consists of four different variations on a sixteen-bar theme in G minor (see figure 15). The first eight measures of each variation are based on two repeated four-bar phrases, and the last eight measures follow the exact format (AABB).

**Figure 15: First half of sixteen-bar theme (AA)**
Rossi’s *Sonata Settimi Sopra L’Aria di un Balletto* Mm. 1-8

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The theme is derived from an unidentified *balletto* and ornamented in the top voice.\(^{40}\) The term *balletto* refers to a lighter dance, a popular vocal-instrumental type from the late 16th century.\(^{41}\) The title of the original publication, *Il quarto libro de varie sonate, sinfonie...per sonar due violini et un chitarrone* (The Fourth Book of Various Sonata and Sinfonia for Two Violins and Chitarrone), suggests the use of string instruments, as well as the basso continuo instrument, but are not specified elsewhere. The scoring of the upper voices maps out very well for two violins. A common instrument for the basso continuo line was a theorbo (chitarrone), as suggested in the title of publication. Since the parts in the IMSLP score have few pauses in the line or changes in texture, wind instruments probably were not the preferred choice in practice.\(^{42}\)

The arrangement provided calls for three B♭ Clarinets and one B♭ Bass Clarinet. Two B♭ Clarinet parts carry out the role of the upper treble instruments, while the other B♭ Clarinet and B♭ Bass Clarinet fill in the voices of the basso continuo. In the IMSLP score, both the harmonic content and figured bass are provided, showing the places where the continuo was

\(^{40}\) Ibid., 197.
\(^{41}\) Ibid., 196.
realized. Since the bass line is made up of the same sixteen-bar chord scheme, the figured bass markings were found in similar parts in the score. The third B♭ Clarinet’s part fills in the missing chord members, eliminating the need for figured bass notation in my score.

The continuity of the piece is unchanged, leaving no breaks or pauses in any of the parts. This type of music was ideal for dramatic productions (unstaged) or for simple court entertainment in the late Renaissance. The Montreal Baroque’s recording serves as a good reference for style, tempo, and articulation. Some of the ornamentation choices in the score were derived particularly from this recording, but vary in different measures in other performances. This reinforces the fact that musicians were free to improvise, with intentions of refreshing the repeated chord scheme. The mordents are to be played starting from the specified note, to the upper note, before returning to the original (see Figures 17 and 18).

Figure 17: Notated lower mordent
Rossi’s Sonata Settimi Sopra L’Aria di un Balletto Mm. 1-4

If performers are interested in inserting embellishments to the melody and basso continuo, Rossi and His Circle’s recording provides appropriate additions in the music.

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43 Ibid.
44 Harrán, 197.
This piece is meant to sound improvisatory as the tune is taken through variations, so clarinetists should feel free to add ornamentation. If interested in performing this work with more freedom in the upper parts, Profeti Della Quinta’s recording provides several ideas on ways to improvise one the melodic line.\textsuperscript{47} This small chamber piece provides an opportunity to explore an early sonata, as well as work together in a duo/trio texture.

\textsuperscript{47} Rossi, \textit{Sonata Settima Sopra L’Aria di un Balletto}, Profeti Della Quinta, Pan Classics PC10214, 2008.
Sonata Settima Sopra L'Aria di un Balletto

Salamone Rossi (1570-1630)
(arr.) Tyler Goudlock

(1 on a part)
Sonata Settima Sopra L’Aria di un Balletto

Variation 1

A
Sonata Settima Sopra L'Aria di un Balletto

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.
Sonata Settima Sopra L'Aria di un Balletto

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.
Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Sonata Settima Sopra L'Aria di un Balletto

Variation 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.
Sonata Settima Sopra L'Aria di un Balletto

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.
Sonata Settima Sopra L'Aria di un Balletto

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.
Sonata Settima Sopra L'Aria di un Balletto
Sonata Settima Sopra L'Aria di un Balletto

Variation 4

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

D
Sonata Settima Sopra L’Aria di un Balletto

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

accel. to end
Sonata Settima Sopra L'Aria di un Balletto
Jean-Baptiste Lully: “Passacaille” from Armide

Jean-Baptiste Lully (1632-1687) was a prominent composer of French Baroque music. He was most known for his works for opera, ballet and other dance music in the late 17th century. Lully was also praised for his contributions toward developing French stylistic devices called “overdotting” and “notes inégales.” Both are rhythmic compositional tools that alter the written notation. Overdotting extends the length of a normally dotted note and reduces the following note. Notes inégales implies the dotted notation when there is none, particularly on eighth notes (see Figure 19). Proper realization of eighth notes can be treated as a long-short subdivision of triplets. The rests were used to illustrate space between the eighth notes. Of his dance music, his “Passacaille” from Armide is one of the more popular pieces and reflective of his French Baroque music.

Figure 19: Performance practice for notes inégales
Lully “Passacaille” from Armide Mm. 77-80

Passacaille is a French form of dance music composed of continuous variations over a repeated bass line. These dances are always in triple meter, a moderately lively tempo, and put emphasis on beat one in each measure. Phrases are usually only four measures in length and often begin on the second beat of a measure. Lully often employed these forms in his grand

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48 Jackson, 293.
49 Ibid.
ballet scenes. The “Passacaille” from Armide is found in the fifth act of the opera and is a long instrumental dance number. The tempo and interpretation of the rhythm are important elements for both the dancer and musicians. The performance practice of notes inégales could be confusing since composers were inconsistent with their writing, using a mixture of dotted and straight eighth notes.

In this selection, the ground bass used in most of the movement is typical for other 17th century passacailles. It is composed of a basic four-note descending pattern, but varied throughout the piece with instrumentation. Lully uses textural reduction in a few sections, departing from a heavier style, using only three different instruments at a time. In the arrangement, there are two sections where only a trio of B♭ Clarinets are used. This scoring allows opportunities for smaller chamber playing (see Figure 20).

**Figure 20: Notes Inégales in trio section**
Lully “Passacaille” from Armide Mm. 45-48

![Notes Inégales in trio section](image)

His melodic and chromatic alterations to the ground bass lines intensify the harmonic progressions. The original key is used for the clarinet consort and preserves the minor key. Bass

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50 Anthony, 137.
clarinetists have the opportunity to play in the lowest register of their extended-model as they will tonicize low D throughout the piece.

The ornamentation used in the “Passacaille” is almost always found on the longer notes in the melodic lines, but are not limited to in the score.\(^{51}\) The recording by Musica Antiqua Köln, captures the beauty and mood of Lully’s compositional style.\(^{52}\) Additional ornamentation were derived specifically from this recording. The mordents are to be played starting from the specified note, to the upper note, before returning back to the original (see Figure 21). The recording by Anglebert demonstrates a number of places where you can insert mordents, but the practice is overdone.

**Figure 21: Notation of upper mordents**
Lully “Passacaille” from *Armide* Mm. 5-9

*Notes inégales* treatment in the arrangement is a mixture of the recording and personal taste. This piece is particularly long for a dance, so a little contrast is needed. Since articulation patterns and dynamic markings were not indicated on the score, the recordings made by the Musica Antiqua Köln and Herreweghe influenced the articulation styles for the clarinet consort. Herreweghe’s recording is slower in tempo, making articulation more difficult for clarinetists.


The arrangement provided preserves the original instrumentation of five parts, using only the B♭ Clarinet Consort. Lully employed a larger string section for music in his overtures and ballet scenes, so doubling of the parts is recommended.\textsuperscript{53}

\textsuperscript{53} Randel, 950.
"Passacaille" from *Armide*

Jean-Baptiste Lully
(1632-1687)
arr. Tyler Goudlock

Maestoso ($q = c. 108$)

Clarinet in B♭

Bass Clarinet

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.
"Passacaille"
"Passacaille"

D \( \frac{\dot{\text{D}}}{\text{D}} \) (tutti)

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.
"Passacaille"

Notes Inégales

E \( \frac{1}{2} = \frac{7}{4} \)

(1 on a part)
"Passacaille"
"Passacaille"

Notes Inégales
"Passacaille"
"Passacaille"
"Passacaille"

Notes Inégales

(1 on a part)
"Passacaille"
"Passacaille"

Notes Inégales

(tutti)
"Passacaille"
"Passacaille"
William Boyce: Symphony No. 1 in Bb Major

William Boyce (1711-1779) was a transitional English composer of the late Baroque. He was most known for his output of eight symphonies. During this period, the term sinfonia and symphony were interchangeable. Boyce lived in a time where the symphony genre was expanding into a newer, more independent form. His symphonies are representative of the genre before the Classical era. They were categorized in terms of style, as opposed to the date in which they were written. Numbers one through four are modeled after the Italian style of overture and arranged in the traditional fast-slow-fast order. In contrast, numbers five through eight are modeled after French Baroque overture practice, beginning with a slow introduction in the first movement by dotted rhythms, followed by a fugue, and then other dance movements. Symphony No. 1 was composed in 1756, as a tribute to the New Year.\textsuperscript{54}

This piece was originally written for a small violin ensemble with basso continuo accompaniment, consisting of a cello and harpsichord. The arrangement requires an E♭ Clarinet, three B♭ Clarinets and one Bass Clarinet. Figured bass is not provided in the score, but is realized in the lowest voices.\textsuperscript{55} The first violin part is high for B♭ Clarinet, so adapting the part for E♭ Clarinet solved the problem. Lowering the original key of B♭ Major to E♭ Major helps the consort balance all of the parts. This new key provides more depth and lower notes in the bass line for the Bass Clarinet, also helping the E♭ Clarinet part sound less strident compared to the other members of the consort.


Articulations and dynamics are provided in the arrangements in order to give the music more contrast between sections. Even though terraced dynamics were a common practice of the Baroque, the markings provided reflect ideas inspired by the group, Il Solisti Di Zagreb.\textsuperscript{56} This recording was also used to derive extra ornamentation ideas, primarily trills. All of the trills were left in place and additional trills were inserted at the end of cadences. The trills in all movements are to be played similarly to mordents, starting firmly on the written note before adding the notes above. The number of “shakes” in each trill differs according to the rhythmic length (see Figures 22, 23, 24).

\textbf{Figure 22: Notated trill}  
\textit{Boyce Symphony No. 1 Mvt. I Mm. 13}

\begin{center}
\includegraphics[width=0.5\textwidth]{figure22.png}
\end{center}

\textbf{Figure 23: Notated trill}  
\textit{Boyce Symphony No. 1 Mvt. II Mm. 1-2}

\begin{center}
\includegraphics[width=0.5\textwidth]{figure23.png}
\end{center}

The articulation patterns used in all movements are strictly tailored for clarinetists since there are none written. Ideas are idiomatic suggestions that would compliment both the instrument, and the music (see Figure 25).

Figure 25: Articulation Patterns 1, 3, 4
Boyce Symphony No. 1 Mvt. I Mm. 1-4
Figure 26: Articulation Patterns 1, 3, 5
Boyce Symphony No. 1 Mvt. II Mm. 1-4

![Figure 26: Articulation Patterns 1, 3, 5](image)

The note lengths of the eighth and sixteenth notes in the outer movements should be light and buoyant in style. These note durations in the second movement should be separated, but much longer in comparison (see Figure 26).

Notice the instrumentation for the melodic voices in the first and second movements. The arrangement allows the E♭ clarinet player to lead the first movement because it can cover the high range with ease. The B♭ Clarinet leads the melodic content in the second movement, mostly for color contrast. *The English Concert’s* recording features a solo Baroque flute, using it to play some of the melodic lines of the second movement. The new arrangement features the 1st B♭ Clarinet part as a soloist accompanied by the consort. The voices in the third movement are treated as equal counterparts, providing rhythmic energy throughout the gigue-like finale. This style is represented in *The Academy of Ancient Music’s* recording. The consort can either play with the number of written parts or double each part. Reinforcing numbers on the first and third movements is recommended for contrast. This will offer an intimate middle movement, and can showcase a performer within the consort.
Symphony No. 1
Mvt. I

 Allegro \( j = 108 \)

William Boyce
(1711-1779)
arr. Tyler Goudlock

129
Symphony No. 1
Symphony No. 1
Mvt II

Moderato e dolce $\frac{4}{4} = 72$
(1 on a part)

Clarinet in E♭

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet

William Boyce
(1711-1779)
arr. Tyler Goudlock

Es Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.
Symphony No. 1
Symphony No. 1
Symphony No. 1

Es Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.
Symphony No. 1
Mvt. III

Maestoso $\dot{=}$ 108

William Boyce
(1711-1779)
arr. Tyler Goudlock
Symphony No. 1
Symphony No. 1
Symphony No. 1
Symphony No. 1
Symphony No. 1
Symphony No. 1
Symphony No. 1
PART 3 – Conclusion

This document serves as an introduction to early clarinet music for performing clarinet consorts, and yet it is only an initial foray into the possibilities of the ensemble. As previously noted, publications of arrangements made for clarinet choir of Renaissance and Baroque are underrepresented. An effort to revive this repertoire, in addition to several others is needed beyond this project. Clarinet choir arrangements available for the public should span well before the Baroque era to broaden the repertoire options for the musicians. By providing a modified performance practice and suggestions tailored for clarinet, the player has the knowledge base to perform these different genres. The clarinet can now be a part of a large output of music despite its later invention.

In addition to expanding the ensemble’s repertoire, those performing will also receive several benefits from the arrangements. By creating a clarinet performance practice and advocating for new arrangements of early music, the clarinetists should feel like they have ample historical context behind every genre discussed. Educators and performers can use this document to address musical elements before learning the repertoire. By reflecting on the historical information first, they can reinforce their decisions. Provided the knowledge, clarinetists can perform at a higher level as a soloist or in a chamber group setting.

One of the main goals of this project is to have the arrangements published in the near future. Focusing on one specific section of the repertoire at a time, a series of collections can be made for clarinet choir. These collections can be organized by instrumentation, genre, composer, and even extended for solo clarinet. The motivations for these ideas came from the need of early music arrangements and contributing to the database. This document is only the beginning of a new movement, welcoming clarinet choirs to participate in the Renaissance and Baroque periods.
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