



N. Paganini

CAPRICE

№ 24

Op. 1

arranged for

Clarinet

by

Dan McGlaun

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Performance notes

The piece may of course be performed on any clarinet; the arranger finds the Bb Clarinet to be most suitable for performance.

m.15 - A slight *rubato* is possible here

m.25, 27 – The speed of the grace notes is of greater importance than any slight break which may need to be observed following the initial eighth notes of these measures.

m.49 et seq. – This variation will be highly *rubato* in performance, but attention should be given to the relative time-values of the main notes, in order to maintain the melodic line.

m.71 – In this and all similar measures, the final two sixteenth notes should be played in time, to lead seamlessly into the following measure.

m.74,76 – The grace notes leading to the high final note should be thrown off, very light and airy. The ‘harmonic’ symbol on the final note signifies a light, flute-like quality which may be facilitated by the use of ‘long’ or resonated fingerings.

m.80 – It will be of great value throughout the arrangement for the performer to discover and implement a fingering on the particular instrument for the high A₆ which can be easily voiced in the slur from the lower E₆.

m.81 et seq. – The second eighth note of each measure may be trilled or flutter-tongued as desired, so long as it is played with sufficiently gruff emphasis.

m.97 et seq. – This variation has been notated to maintain the four-bar phrases of the original. A great amount of care should be taken to maintain the flow of the notes in as virtuosic a manner as possible, while maintaining the feel of the underlying chordal progression. The time values of the notes (as represented in their beaming) serve to measure the relative emphasis to be placed in the phrasing of each run, rather than to provide a strict interpretation of their meter.

m.111 – As the variation winds down, the harmonic progression must be maintained in the same style and tempo that has been employed heretofore; care must be taken not to rush these final notes through to the end.

m.137,139 – These measures will necessarily be played in half time, in order to place all the filigree notes properly. The passage will be all the more effective if the performer will play these measures very wistfully, while contrasting them with the force and drive requested in m.138 and 140.

m.145 et seq. – This variation should show off the clarinet’s ability to perform rapid tonguing and skips. Visualizing a *spicatto* bowing technique will be helpful. An even, metronomic tempo, even if somewhat slower, is preferred.

m.161 et seq. – The audience should strain to hear the performer in this variation. The clarinet is uniquely capable of performing at the edge of audibility, and the absence of a true harmonic -producing technique allows the performer the opportunity to offer a similar experience using sub-tones. The low E in m.168, and the variation’s final low A, should be felt rather than heard. Experimentation with ‘long’ and fully resonated fingerings will assist in the production of the higher notes at this dynamic.

m.180 – a slight *crescendo* – *decrescendo* on the final low E is very effective.

m.182 – If the performer is capable of producing the alt-altissimo D, then by all means it should be performed as the final note of the measure. In any case, great rapport with the audience can be built by making much of the process of the *consideration* of playing the high note, whether or not the effort results in success, or in the acceptance of the lower note!

m.185 – The high C will likely be playable, being a more standard part of the technique of most clarinetists. The performer should appear visibly proud to have been able to stretch the instrument's range this far, no matter the outcome.

m.188 – This trill should be very fast and full, at top volume. It may be more effective to trill the right-hand 'side' key to achieve this effect.

m.198 – This section represents the actual ending of the piece in the original, and should be played as though it will in fact be the conclusion of the performance.

m.203 – Here, the audience will sense that the end has not yet arrived.

m.205 et seq. – From here to the end, the audience is treated to a klezmer-like experience wholly characteristic of the clarinet. It should be played with as much enthusiasm and fun as possible. Clapping on the part of the audience is to be encouraged!

m.262 – The effect can be heightened by the performer acting as though the right hand has taken off on its own, and must be stopped by stamping the foot, shaking off the hand, whatever will be of most entertainment value to the audience.

m.270 – Tone quality may take a back seat here. The high E in m.274 may be shaken, wailed, or smeared as desired for fullest effect.

m.275 – Whatever liberties have been taken in the preceding measures should be here immediately constrained, as the variation comes to an end with the most disciplined tone quality and tempo observance possible.

m.277 – It would be possible to continue the grace note run another octave, to end the piece on the next higher A; however, the intent should be to 'rip' the grace notes as fast as possible, and the addition of three extra notes would add enough overhead to the run to reduce the effectiveness of the effect. The performer who is tempted to extend the run should carefully consider this, along with the absolute necessity for 'popping' the final note securely and precisely.

Caprice No. 24 (Op. 1)

arranged for Solo Clarinet

N. Paganini
arr. Dan McGlaun

Moderato (♩=112)

mp

7

13

mf

19

25

30

mp

35

39

43

Musical staff 43: Treble clef, eighth-note melody with slurs and accents.

47

poco rit. -----

Largo

f

Musical staff 47: Treble clef, eighth-note melody with slurs, accents, and dynamic markings.

53

Musical staff 53: Treble clef, eighth-note melody with slurs and accents.

58

press -----

press -----

Musical staff 58: Treble clef, eighth-note melody with slurs, accents, and dynamic markings.

64

Moderato

mp

Musical staff 64: Treble clef, eighth-note melody with slurs and dynamic markings.

67

Musical staff 67: Treble clef, eighth-note melody with slurs.

69

Musical staff 69: Treble clef, eighth-note melody with slurs.

71

73

mf *pp*

75

mf *pp*

77

pp *mf* *pp*

Forceful

80

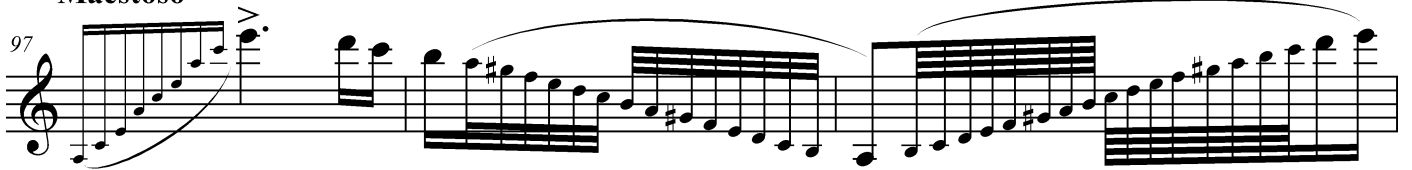
ff *tr* (or flutter-tongue ad lib. [≠])

85

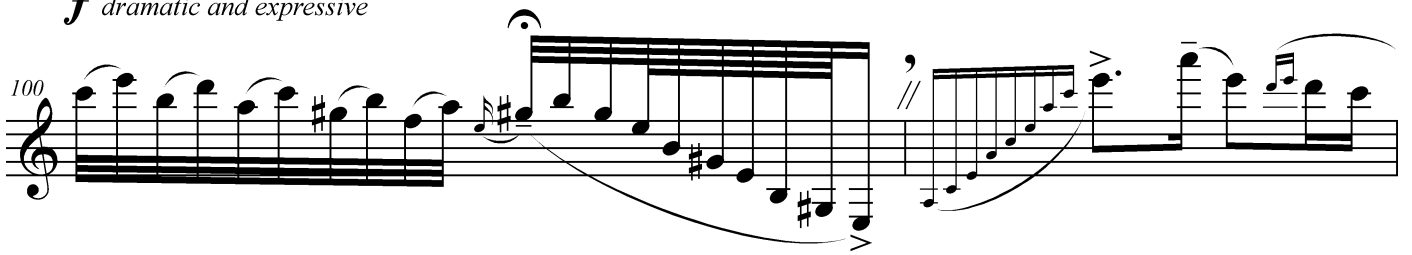
tr

90

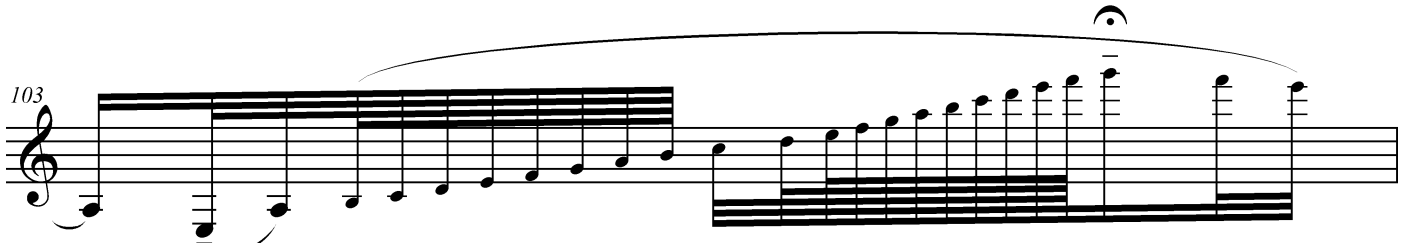
Maestoso

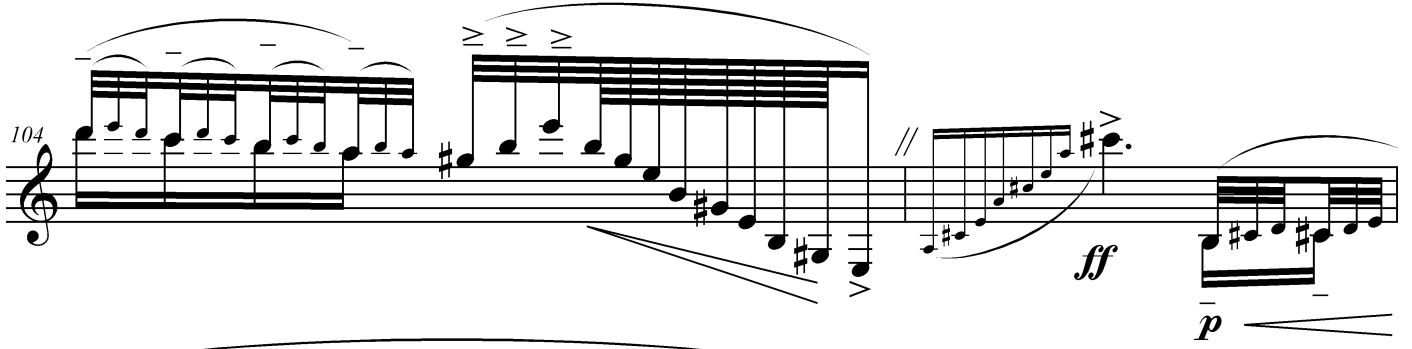
97  Musical notation for measures 97-100. Measure 97 starts with a treble clef and a key signature of one sharp (F#). The melody is marked with an accent (>) and a slur. The bass line consists of a series of eighth notes. Measure 98 continues the melody with a slur and an accent. Measure 99 features a double bar line (//) and a slur. Measure 100 ends with a slur and an accent.

f dramatic and expressive

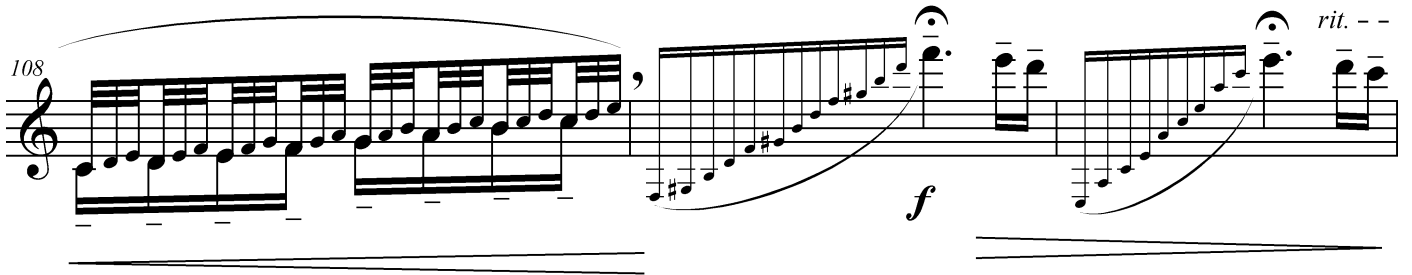
100  Musical notation for measures 100-102. Measure 100 continues the melody with a slur and an accent. Measure 101 features a double bar line (//) and a slur. Measure 102 ends with a slur and an accent.

102  Musical notation for measures 102-103. Measure 102 continues the melody with a slur and an accent. Measure 103 ends with a slur and an accent.

103  Musical notation for measures 103-104. Measure 103 continues the melody with a slur and an accent. Measure 104 ends with a slur and an accent.

104  Musical notation for measures 104-106. Measure 104 continues the melody with a slur and an accent. Measure 105 features a double bar line (//) and a slur. Measure 106 ends with a slur and an accent. Dynamics include *ff* and *p*.

106  Musical notation for measures 106-108. Measure 106 continues the melody with a slur and an accent. Measure 107 features a double bar line (//) and a slur. Measure 108 ends with a slur and an accent. Dynamics include *ff* and *p*.

108  Musical notation for measures 108-110. Measure 108 continues the melody with a slur and an accent. Measure 109 features a double bar line (//) and a slur. Measure 110 ends with a slur and an accent. Dynamics include *f* and *rit. --*.

molto

Lively

111 *tr* *pp* *mf*

115 *mf* *mf* *mf*

120 *f* *p* *mf* *ff* *f* *p*

124 *mf* *ff* *f* *p* *f* *p* *f* *p* *f* *p*

Slower; in 4

rit.

128 *mf* *f*

131 6

deliberato

134 *deliberato*

6

(half time)

137 *p* *calmando* *ff* *con fuoco* (a tempo)

(half time)

139 *p* *calmando* *ff* *con fuoco* (a tempo)

(short fermatas)

141 *mp* *fluente e rubato* (straight)

143

rit. -----

Slower

mf *staccato quasi pizz.*

146

151

156

Lento

(sub-tones throughout)

161 *pp* sotto voce e molto espress. *ppp*

168 *pp* *rit.* *ppp*
pppp

174 *rit.* **Moderato**
possibile *mf*

178 *tr*

fluente
181 *mf* *fff*

183 *mf* *ff*

185 *mf*

186 *deliberato*

187 *f*

189 *tr* *rit.* *Lento* *mp*

Moderato

190 *mf comodo*

193 *mf*

Detailed description: This page of a musical score contains seven staves of music. The first staff (185) features a melodic line with a *mf* dynamic and a piano accompaniment. The second staff (186) continues the melody with a *deliberato* tempo marking. The third staff (187) shows a melodic line with a *f* dynamic and a piano accompaniment. The fourth staff (189) includes a *tr* (trill) and a *rit.* (ritardando) section, followed by a *Lento* section with a *mp* dynamic. The fifth staff (190) is marked *Moderato* and *mf comodo*, featuring triplet patterns. The sixth staff (193) continues the triplet patterns with a *mf* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

196

3 3 3 3

f

3 3

199

7

7

201

p

misterioso

mp

// **Slow and Deliberate**

207

f

Faster

215

f

Faster

Faster!

222

f

229

non rit.

f

Faster Still; in 1

236 *p* *leggiero* *f* *sub.* *p* *delicately*

Even Faster

(big breath)

243 *ppp* *mp* *cresc.*

249

254 *f* *ff*

259 *accel. molto possibile* *(repeat ad lib.)* *(as you run out of breath)* *f* **As Fast as Possible**

264 *staccatissimo* *ff* *fff* *(big, slow bend)* **Lento Espressivo** *with supreme schmaltz*

273 *p* *delicate* *Tempo I* *molto* *ff*