



N. Paganini

CAPRICE

№ 24

Op. 1

arranged for

Clarinet

by

Dan McGlaun

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dan@mcglaun.com

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

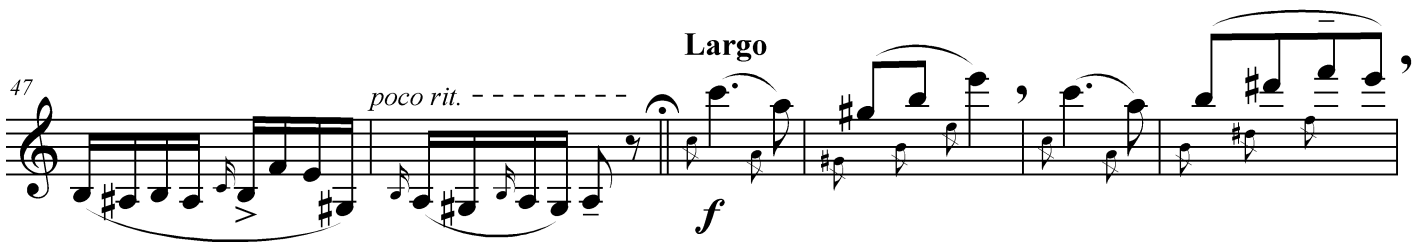


47

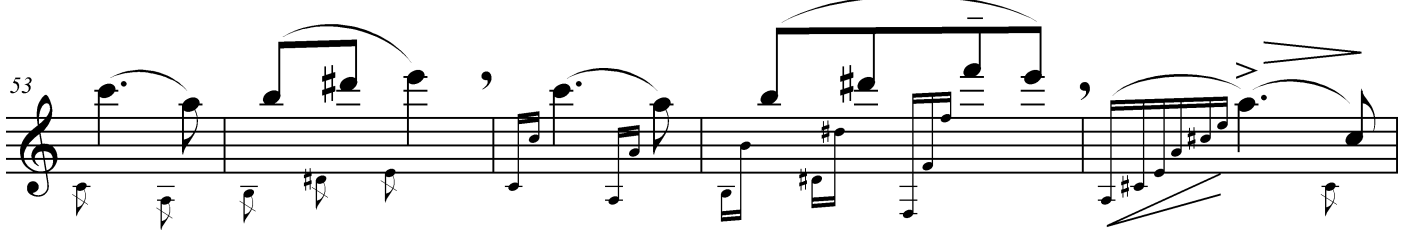
poco rit. -----

Largo

f



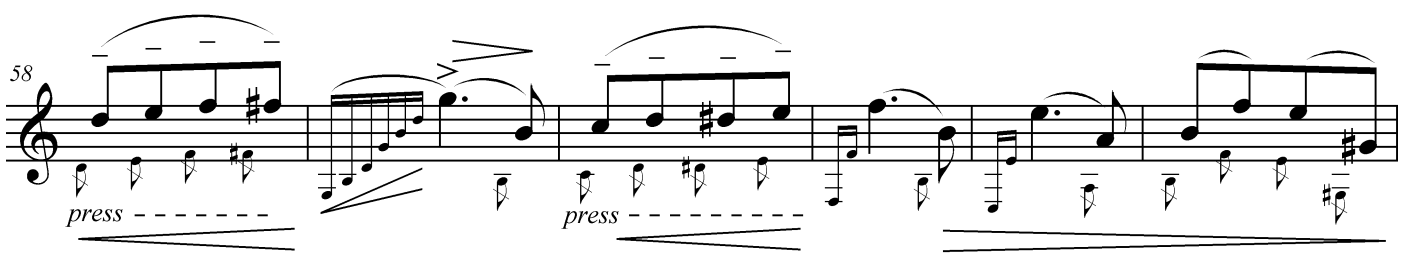
53



58

press -----

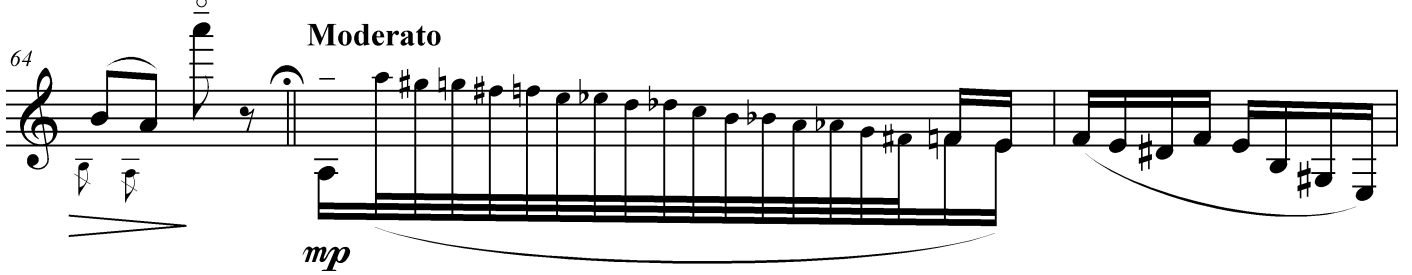
press -----



64

Moderato

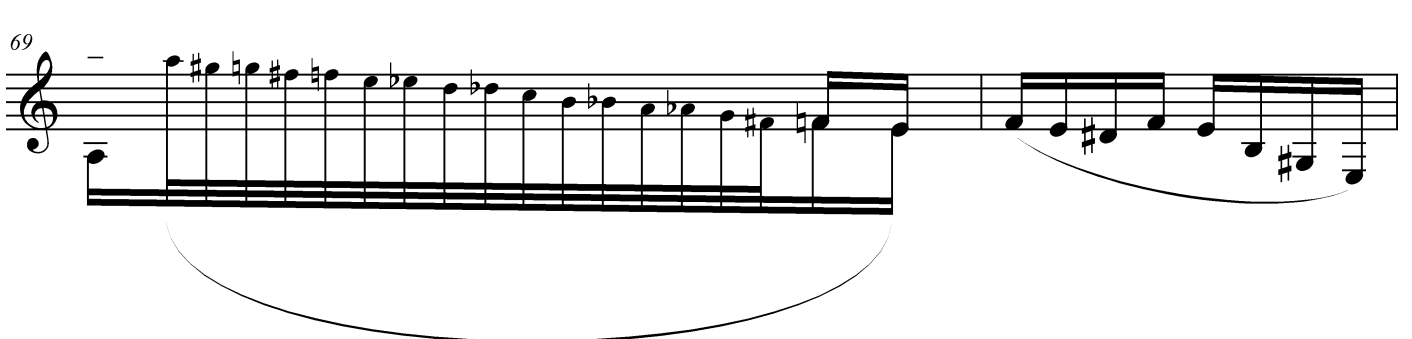
mp



67



69



71

73

mf *pp*

75

mf *pp*

77

pp *mf* *pp*

Forceful

80

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

85

tr *ff*

90

tr *ff*

Maestoso

97 *f* dramatic and expressive

100

102

103

104 *ff* *p*

106 *ff* *p*

108 *f* rit. --

molto **Lively**

111 *pp* *mf*

112 *mf*

113 *mf*

114 *mf*

Detailed description: This system contains four staves of music. The first staff (111) starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth notes and a bass line with eighth notes. Dynamic markings include *pp* and *mf*. The second staff (112) continues the melodic line with triplets. The third staff (113) continues with triplets. The fourth staff (114) continues with triplets. There are various articulation marks like accents and slurs throughout.

115 *mf*

116 *mf*

117 *mf*

118 *mf*

119 *mf*

Detailed description: This system contains five staves of music. The first staff (115) continues the melodic line with triplets. The second staff (116) continues with triplets. The third staff (117) continues with triplets. The fourth staff (118) continues with triplets. The fifth staff (119) continues with triplets. Dynamic markings are consistently *mf*.

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

121 *f* *p* *mf* *ff* *f* *p*

122 *f* *p* *mf* *ff* *f* *p*

123 *f* *p* *mf* *ff* *f* *p*

Detailed description: This system contains four staves of music. The first staff (120) continues the melodic line with triplets. The second staff (121) continues with triplets. The third staff (122) continues with triplets. The fourth staff (123) continues with triplets. Dynamic markings include *f*, *p*, *mf*, and *ff*.

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

125 *mf* *ff* *f* *p* *f* *p* *f* *p* *f* *p*

126 *mf* *ff* *f* *p* *f* *p* *f* *p* *f* *p*

127 *mf* *ff* *f* *p* *f* *p* *f* *p* *f* *p*

Detailed description: This system contains four staves of music. The first staff (124) continues the melodic line with triplets. The second staff (125) continues with triplets. The third staff (126) continues with triplets. The fourth staff (127) continues with triplets. Dynamic markings include *mf*, *ff*, *f*, and *p*.

rit. **Slower; in 4**

128 *mf* *f*

129 *f*

130 *f*

Detailed description: This system contains three staves of music. The first staff (128) starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth notes and a bass line with eighth notes. Dynamic markings include *mf* and *f*. The second staff (129) continues the melodic line. The third staff (130) continues the melodic line. There are various articulation marks like accents and slurs throughout.

131 *f*

132 *f*

133 *f*

Detailed description: This system contains three staves of music. The first staff (131) continues the melodic line. The second staff (132) continues the melodic line. The third staff (133) continues the melodic line. Dynamic markings are consistently *f*.

134 *deliberato*

Detailed description: This system contains one staff of music. The first staff (134) continues the melodic line. Dynamic marking is *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* *mp* (straight)

143 *mf* *staccato quasi pizz.* Slower

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 series of slurs. The second staff (186) includes a *deliberato* marking and a double bar line. The third staff (187) has a *f* dynamic and a trill (*tr*) marking. The fourth staff (189) contains a trill (*tr*), a *rit.* (ritardando) marking, a *Lento* tempo change, and a *mp* dynamic. The fifth staff is marked *Moderato*. The sixth staff (190) has a *mf comodo* dynamic and features several triplet markings (3). The seventh staff (193) has a *mf* dynamic and also features triplet markings (3).

196

3 3 3 3 *f* 3 3

199

7 7

201

p *misterioso* // **Slow and Deliberate** *mp*

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.) *f* *As Fast as Possible*

(as you run out of breath)

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

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