Chapter 5

Example 1

Heap Sonata: Allegro (1st movement), bars 1-10

Allegro grazioso. M.M. \( \frac{\text{d}}{} = 80. \)

Clarinetto in Bb

Pianoforte.
Example 2

Heap Sonata. Adagio (second movement), bars 1-16
Example 3

Prout Sonata: *Allegro maestoso* (first movement), bars 48-49
Example 4

Osborne Sonata: *Andante* (second movement), bars 27-28
Solo line given here scored for cello
Example 5

Osborne Sonata: *Andante* (second movement), bars 3-17

Solo line given here scored for cello
Example 6

Osborne Sonata: *Finale (allegro)* (third movement), bars 1-16

Solo line given here scored for cello
Example 7

Tovey Sonata: *Andante tranquillo* (third movement), bars 60-62

Example 8

Tovey Sonata: *Allegretto* (first movement), bars 161-164
Example 9

Stanford Sonata: Allegro moderato (first movement), bars 76-79
Example 10

Stanford Sonata: Adagio (second movement), bars 1-3 and 15-19

Adagio (quasi Fantasia.)
Example 11

Stanford Sonata: *Allegretto grazioso* (third movement), bars 1-4

\[\text{Allegretto grazioso.}\]
Example 12

Bell Sonata: Allegro moderato (first movement), bars 29-37
Example 13

Bell Sonata: Allegro moderato (first movement), bars 45-52
Example 14

Linstead Sonata: bars 36-40
Example 15

Linstead Sonata: bars 193-201
Example 16

Linstead Sonata: bars 28-29
Example 17

Linstead Sonata: bars 61-63
Example 18

Bax Sonata: *Molto moderato* (first movement), bars 1-11
Example 19

Bax Sonata: *Molto moderato* (first movement), bars 42-51

*Pochettino più mosso*

*canzabile dolce*
Example 20

Bax Sonata: *Vivace* (second movement), bars 1-11
Example 21

Lucas Sonata: *Andante* (first movement), bars 32-36
Example 22

Lucas Sonata: Andante (first movement), bars 92-95
Example 23

Bowen Sonata: Allegro moderato (third movement), bars 29-36
Example 24

Bowen Sonata: *Allegretto poco scherzando* (2nd movement), bars 85-86
Example 25

Ireland *Phantasy Sonata*: bars 1-5

Andante moderato \( \text{\( j = 66 \text{-} 69 \) approx.} \)
Example 26

Ireland *Phantasy Sonata*: bars 60-70
Example 27

Ireland *Phantasy Sonata*: bars 150-154
Example 28

Ireland Phantasy Sonata: bars 253-272

con risoluzione  \( J = 88-92 \) approx.
Example 29

Bax Sonata: *Vivace* (second movement), bars 11-12
Chapter 6

Example 1

Waterson Morceau de Concert: bars 207-211
Example 2

Balfour *Salmon Pool* - no. III: bars 73-77
Example 3

Greaves *Idyll*: bars 114-116
Example 4

Dunhill *Phantasy Suite*: bars 82-90
Example 5

Lovelock Romance: bars 52-56
Solo line given here scored for violin
Example 6

Carse Happy Tune: bars 4-13
Example 7

Browne A Truro Maggot: bars 12-21
Example 8

Murrill Prelude, Cadenza and Fugue: bars 1-9

Moderato \( j = 76 \)
Example 9

Walthew A Mosaic in Ten Pieces (first movement): bars 1-7
Example 10

Raybould Wistful Shepherd: bars 60-64
Example 11

Lutyens *Five Little Pieces* (second movement): bars 9-11
Example 12

Raybould Wistful Shepherd: bars 11-14
Example 13

Pratt Idylle Printanière: bars 1-12

Allegretto scherzando.
Example 14

Lloyd Suite, in the Olden Style: bars 1-24

Allegro vivace. (J=184)
Example 15

Clinton Fantasia on Donizetti’s *Lucrezia Borgia*: bars 215-216
Example 16

Lazarus Fantasia on Scotch Melodies: bars 21-23
Example 17

Pitt Concertino in C minor: solo cadenza beginning in bar 219

Cadenza (original version) A
Example 18

Holbrooke *Cyrene* opus 88: bars 15-16
A Mosaic in Three Pieces.
A Mosaic in Ten Pieces.
A Mosaic in Ten Pieces.
VI.

Allegretto con grazia.

A Mosaic in Tre Piese.

H. E309.
VII.

Presto.

Presto.

\textit{f sforzato.}

A Mosaic in Ten Pieces.
A Mosaic in Ten Pieces.
IX.

Andante poco Allegretto.

p e semplice.

Senza Pedale.

Con Pedale.
Dedication.

Lento a piacere.

Andante tranquillo.

A Mosaic in Ten Pieces.

H. 1800.
NOCTURNE.

Joseph Holbrooke.
(Op. 65, No. 1.)

Larghetto sostenuto.
Chapter 7

Example 1

Mozart Quintet; C. Draper with Léner Quartet: beginning Bar 81
Example 2

Brahms Quintet; F. Thurston with Spencer-Dyke Quartet (1926)

Brahms Quintet: R. Kell with Busch Quartet (1937)
William Henry Bell

Clarinet Sonata

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Sonata in D minor

William Bell
(1873-1946)

Clarinet in Bb

Allegro moderato

\[ \text{poco cresc.} \]

\[ \dim. \]

\[ \text{C} \]

\[ \text{Poc rit. A Tempo Rall.} \]

\[ \text{Poco meno mosso} \]

\[ \text{espressivo} \]

\[ \text{Rall. Piü agitato} \]

\[ \text{ff} \]

\[ \text{Rall. A Tempo} \]

\[ \text{p dolce} \]

\[ \text{Tempo 1} \]

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Clarinet in Bb

53

p

58

P dolce

63

cresc.
cresc.

70

ff

76

Rall.

f sempre

Rall. molto e dim.

82

ff

88

Accel.

p
cresc.

94

Rall. molto

Adagio

Rall.

Allegro
cresc.

98

103

Rall. al fine

f
Clarinet in B♭

IV

Allegro non troppo

\[ \text{Music notation image here} \]
William Henry Bell

Clarinet Sonata

William Bell, (St Albans 1873-1946 Cape Province, South Africa), was taught to play the violin by his father and was a chorister at St. Albans Cathedral. He won a scholarship to the Royal Academy of Music in London 1889-93, where he played the piano and violin, and studied composition with Frederick Corder. He also studied with Stanford at the RCM for a short time.

Bell was professor of harmony at the RAM from 1903 until his appointment as Director of the College of Music in Cape Town, in 1912. He became the first professor of music at Cape Town University in 1919 and in 1923 the College of Music became a faculty of the University. After his resignation in 1935, he made a short visit to England, but soon returned to the Cape where he spent the remainder of his retirement.

He guided the studies and careers of several well known South African composers including Hubert de Plessis (1922-), Stefans Grové (1922-) and John Joubert (1927-).

He was extremely critical of his compositions and destroyed many manuscripts, but his output includes four operas and a ballet; five symphonies and a Viola Concerto, two Violin Sonatas, a 'Cello Sonata and a String Quartet. This Sonata in D minor for clarinet (or viola) and piano was dedicated to his son, Oliver M. Bell, and dated Christmas 1926, Claremont, Cape. This first edition was researched and produced in collaboration with the Performance Practice PhD. Dissertation, British Clarinet and Piano Music: 1880-1945, submitted to the University of Sheffield by Spencer Pitfield. It was co-edited by Spencer Pitfield.

We wish to record our thanks to Allison Moller at the W. H. Bell Music Library, and the Head of Manuscripts and Archives at the W. H. Bell Music Library, University of Cape Town at Rondebosch, and the composer's grandson Peter Bell for permission to produce this edition, which was generously supported by the Kenneth Leighton Trust.

Michael Bryant
June 2000

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Poco meno mosso

Poco meno mosso

Rit.

Più agitato

Rit.

Più agitato

39

36

32

28
Allegro non troppo

mp staccato

cresc.

20/5/00
Clarinet in B flat

Roger Fiske

Clarinet Sonata

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Sonata
I
Andante con moto e poco rubato
[Moderato tranquillo]

Roger Fiske (1910-1987)

Clarinet in Bb

4

8

[ritmico]

10

[ritmico]

12

[ritmico]

14

Poco rit. A tempo [tranquillo]

16

21

[ritmico]

25

Poco rit. A tempo

31

35

Rit.

38

A tempo

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Clarinet in Bb

II. Variation

Poco lento e espressivo

Pochettino meno lento

13

17

21

Poco rit.
Poco stringendo
Andante

27

32

mf

poco f

38

L'istesso tempo e scherzando

p cresc.

mf

42

poco f

44

47

Piu allegro

[Pochett. animando]
Clarinet in Bb

-6-

57 mp Molto largamente Andante tranquillo

62 ff

65 pp [espr.]

66 p [echo]

67 ff

68 mf cresc.

70 mf

71 mp

73 Sempre adagio e molto largamente

78 cresc. poco a poco

81 ff
Clarinet in B♭
Roger Fiske

Clarinet Sonata

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61 Oak Hill, Surbiton, Surrey KT6 6DY, England
Roger Fiske

Clarinet Sonata

Roger Fiske (1910-1987) was an English musicologist, broadcaster and author. He took a B.A. in English at Wadham College, Oxford in 1932 and studied composition with Herbert Howells at the Royal College of Music in London. He was awarded a D.Mus. by Oxford in 1937 and joined the staff of the BBC in 1939, where he produced educational programmes for the armed forces (1948-53) and music talks (1953-9). He left the BBC in 1959. He became editor-in-chief of Eulenberg scores (1968-75) and wrote several books on music, including Beethoven's Last Quartets (1940), a chapter on Beethoven in Chamber Music edited by Alec Robertson, (Pelican 1957), a popular study of Chamber Music, (BBC 1969), an important study of English Theatre Music in the Eighteen Century (1973), and many articles for magazines and journals.

The Clarinet Sonata was written for Frederick Thurston and was first played by him accompanied by the composer. We are indebted to Thea King and the Bodleian Library, Oxford for copies of the two extant manuscripts and wish to thank them and the composer's widow Elizabeth Fiske, who died on the 20th November 1999, and the composer's daughter, Catherine Powloski, for permission to produce this first edition. This edition was researched and produced in collaboration with the Performance Practice PhD. Dissertation, British Clarinet and Piano Music: 1880-1945, submitted to the University of Sheffield by Spencer Pitfield and co-edited by Spencer Pitfield.

Michael Bryant
June 2000

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Molto Tranquillo

\( p \) (molto tranquillo)
II. Variation

Poco lento e espressivo

Rall. e dim. al fine

p poco cresc.
L'istesso tempo e scherzando

L'istesso tempo e scherzando

p cresc.

poco f

mf
Clarinet in A
Sir William Henry Hadow

Clarinet Sonata

Rosewood Publications
61 Oak Hill, Surbiton, Surrey KT6 6DY UK
Sir William Henry Hadow  
**Clarinet Sonata**

William Hadow (1859-1937) was one of the pre-eminent scholars of his day, a writer, administrator, outstandingly brilliant public speaker and lecturer, and educationalist. He won a scholarship to Oxford and, after degrees in the Humanities and the Classics, took a B.Mus. in 1890. In preparation for this he went to Darmstadt in 1882 and continued his music studies under Charles Harford Lloyd in 1884-5. Shortly afterwards he wrote a String Quartet and a Piano Trio, published by Novello, 2 Violin Sonatas, a Viola Sonata, and many fine songs. All his compositions date from early in his career. His subsequent senior administrative appointments curtailed his musical pursuits. His lasting fame rests on his reputation as an outstandingly able administrator and an author of many brilliantly illuminating studies in music history, combining a polished literary style with thorough research.

He left Oxford with an honorary doctorate in music in 1909 and was awarded a D.Mus. by Durham and by Wales in 1910. He became principal of Armstrong College, Newcastle on Tyne, part of Durham University, from 1909 until 1919 and then Vice-Chancellor of Sheffield University from 1919 until 1930. Sheffield's Chair of Music was founded during his term of office there. Frank Henry Shera (1882-1956), the Director of Music at Hadow's old school, Malvern College (1916-28), was the first professor of music at Sheffield from 1928, until his retired in 1948.

Hadow was knighted in 1918. His intellect was such that he was widely recognised as a leading authority in his chosen fields. At a national level, it was felt that, on many matters related to education, investigations would remain incomplete without consulting him. He was invited to chair the Board of Education for which he produced the Hadow Report (1926) on British educational methods in primary schools, marked by the introduction of the eleven-plus exam.

When Hadow wished to meet Brahms, (he also met Dvořák), he asked for Joachim's support and wrote to Eusebius Mandyczewski (1857-1929) in Latin, fearing that his own German or Mandyczewski's English would prove inadequate. Mandyczewski answered all his questions in excellent English. Brahms, who was normally suspicious of guests, was delighted by this story when retold by Mandyczewski at their meeting in the library at the Gesellschaft der Musikfreunde and greeted Hadow with "Sie Schrieben Lateinisch, nicht wahr!" and the two men became good friends.

It is possible that Hadow had an opportunity to hear Brahms' clarinet works and Richard Mühlfeld's playing, for certainly the spirit of Brahms is present in the first movement of his Clarinet Sonata which, according to a note on the manuscript, he began in Vienna a few months after Brahms' death on the 3rd April 1897. He wrote a tribute to Brahms in the May issue of Contemporary Review 1897 and a chapter on Brahms in the second volume of his Studies in Modern Music, 1910. Later, in his essay Music and Education, The Place of Music in Life, first given as a lecture in Texas in 1926, he cited the voice, violin and clarinet as examples of timbres that can give sheer physical pleasure to the ear, with specific reference, in the case of the clarinet, to the Schubert Octet.

We wish to record our grateful thanks to Rachel Hadow, the composer's niece and the Provost and Fellows of Worcester College, Oxford for their kind consent and permission to produce this first edition, and the generous assistance provided by Dr Joanna Parker, Librarian of Worcester College. This edition was researched and produced in collaboration with the Performance Practice PhD. Dissertation, British Clarinet and Piano Music: 1880-1945, submitted to the University of Sheffield by Spencer Pitfield.

Michael Bryant  
June 2000

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George Linstead

Sonata

for clarinet and piano

Rosewood Publications
61 Oak Hill, Surbiton, Surrey KT6 6DY, UK
Clarinet in Bb

Rall. Poco più lento

poco a poco cresce.

Poco più allegro

dim.
Sonata

G. F. Linstead (1908–1974)

Lento, molto sostenuto  A tempo  Amabile

Clarinet in B♭

Meno amabile

Giocoso

V.S.
George Frederick Linstead

Clarinet Sonata

George Linstead (1908-1974) was a composer, pianist, organist and music critic. He was born in Scotland but spent nearly all his life in England. He showed a considerable interest in music at an early age, composing an oratorio at 13 and an opera at 16. His father was a stud-groom, who moved south from Scotland when he found work at Doveridge in South Derbyshire, but died when George Linstead was 14, after which the family moved to Sheffield.

He left school at 15 and studied music in his spare time, and at Sheffield University under Frank Shera. He then took external examinations for B.Mus. and D.Mus. degrees at Durham University.

From 1933 onwards he was organist and choir master at St Mary's Parish Church, Walkley, and then at Christ Church, Fulwood, until his death. He was appointed music critic of the Sheffield Morning Telegraph in 1940 and was a part-time lecturer at Sheffield University from 1947. As a pianist he was one of the most frequent contributors to John Parr's Monthly Chamber Music Concerts at Victoria Hall, Sheffield (1930-1957) from the first concert to the last. A few of his works were played at these concerts. He became widely accepted as a leading musical figure in South Yorkshire.

He wrote in a variety of styles "as the muse took him but always in the most meticulous way, sometimes jocular, sometimes very serious and difficult". It is possible to discern a number of influences. A love of the countryside is seen in his arrangement of traditional folk songs, and in his "Doveridge" overture. The influence of church music is seen in his Anglican Overture. A great francophile, he dedicated his "Brioche" for piano to Poulenc. The "Overture in the French Style" was written as a commentary on, if not in imitation of, "Les Six". The influence of Hindemith can be found in the Clarinet Sonata. Yet other works reflect an experimental style, including the brooding "Notturno" inspired by the night bombing raids on Sheffield during World War II. He was a prolific composer and some of his works have yet to be performed. He composed two concertinos for piano and orchestra, and over twenty other works for full orchestra. His chamber music includes two string quartets, a sextet and quintet for wind, and a Violin Sonata. His music for the church includes a Mass, and some anthems and psalms. He wrote two works for brass band, many piano solos and songs, and an opera and a ballet.

In preparing this first edition, we wish to record our gratitude to the composer's son, Stephen Linstead, for his permission and generous support. This edition was researched and produced in collaboration with the Performance Practice PhD. Dissertation, British Clarinet and Piano Music: 1880-1945, submitted to the University of Sheffield by Spencer Pitfield.

Stephen Linstead and Michael Bryant

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82

84

88

92

Rall.

Poco più lento

Rall.

Poco più lento

84

ff

f