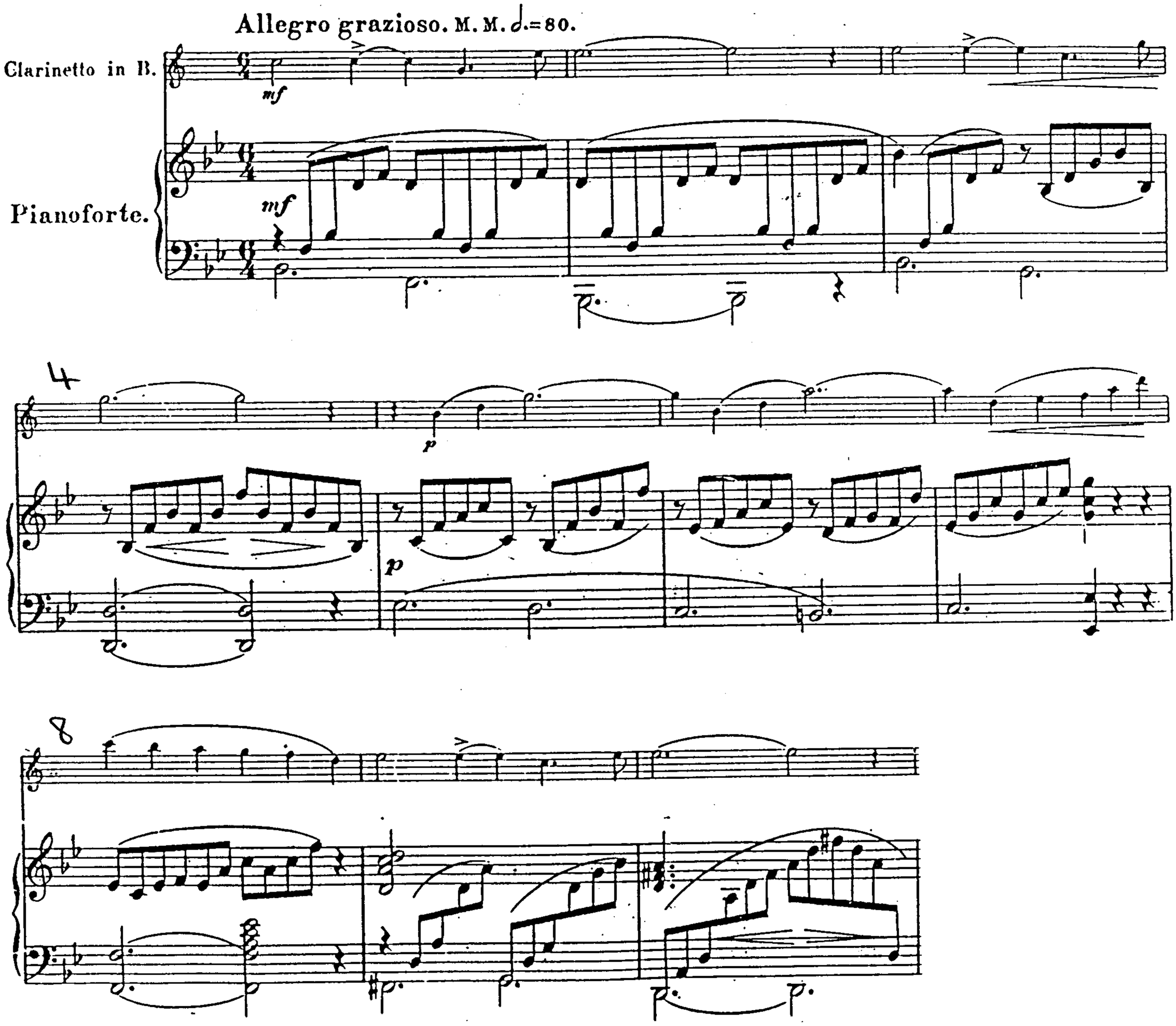
Chapter 5

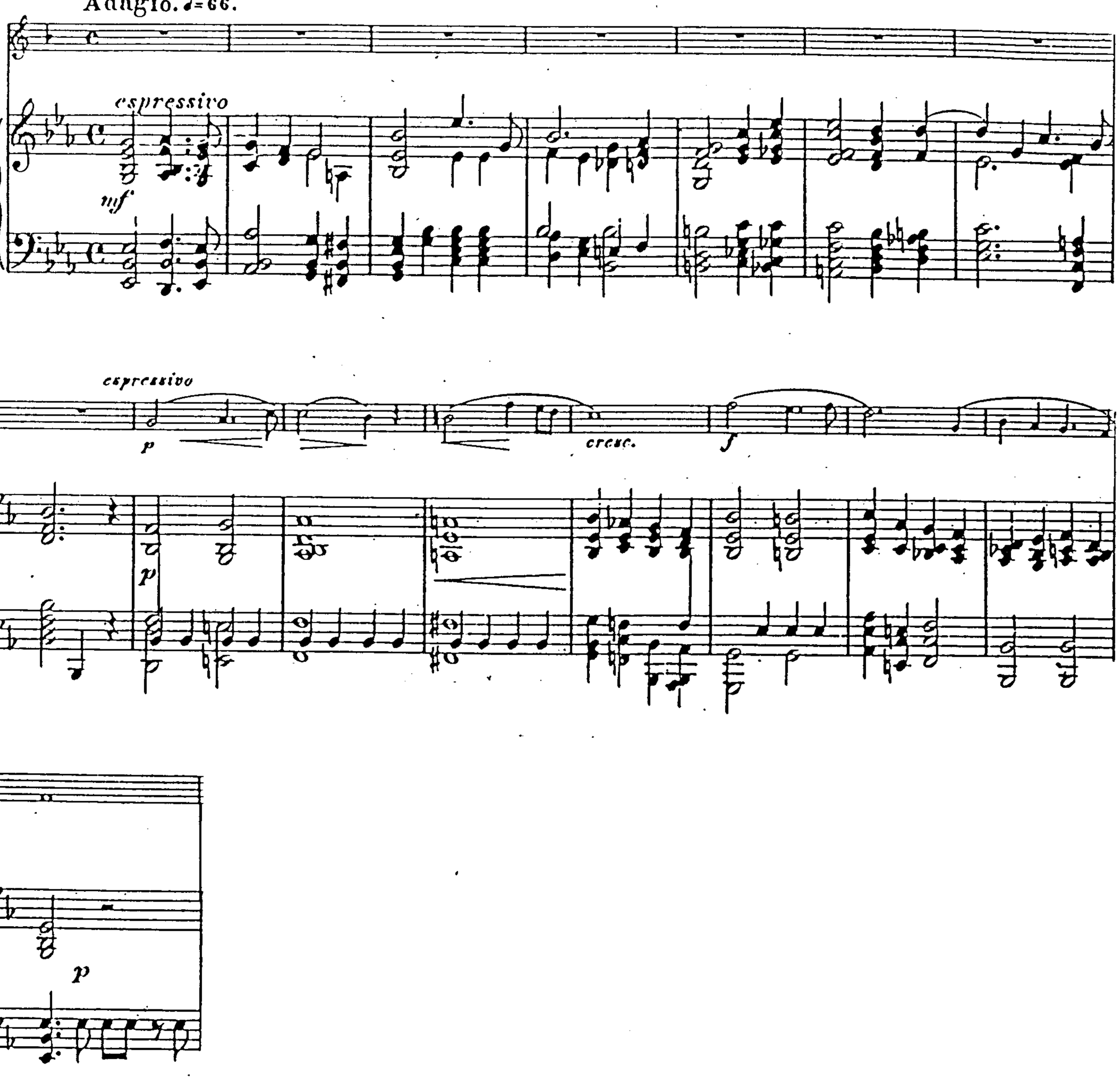
Example 1

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



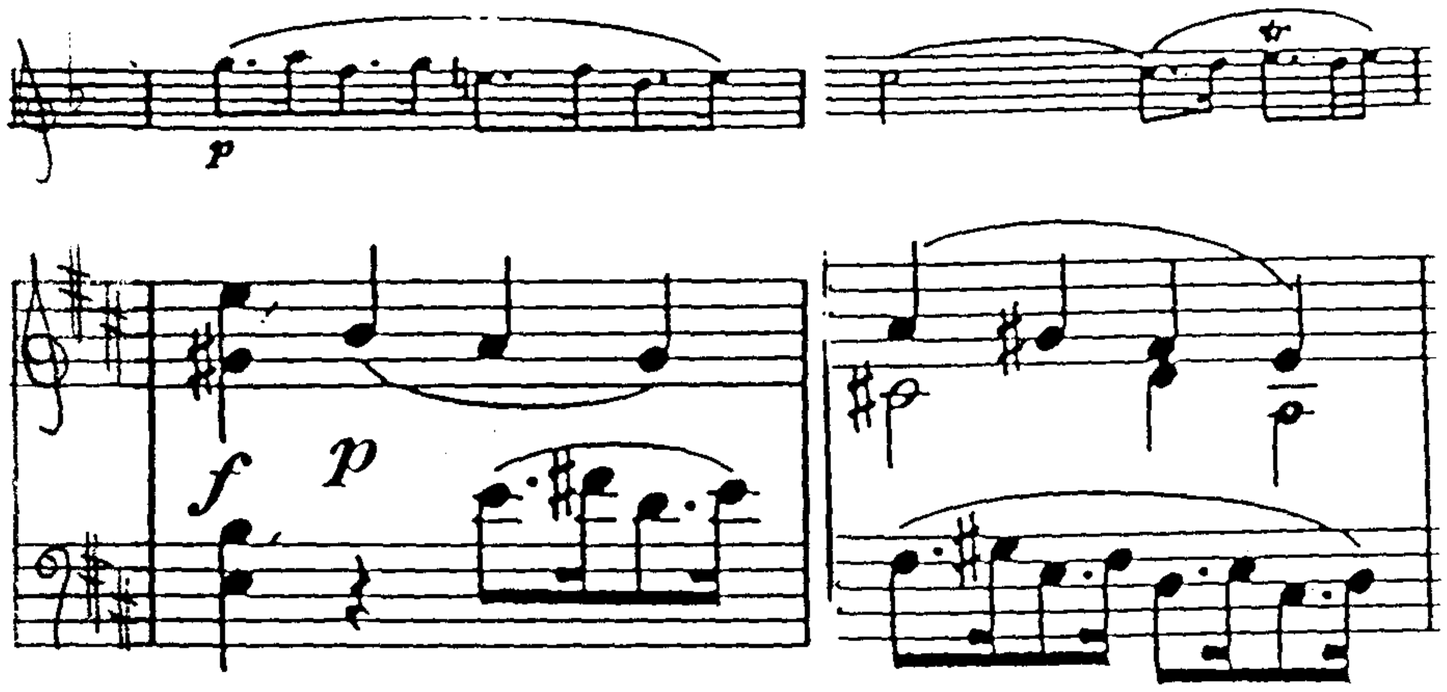
Example 2

Heap Sonata: *Adagio* (second movement), bars 1-16



Example 3

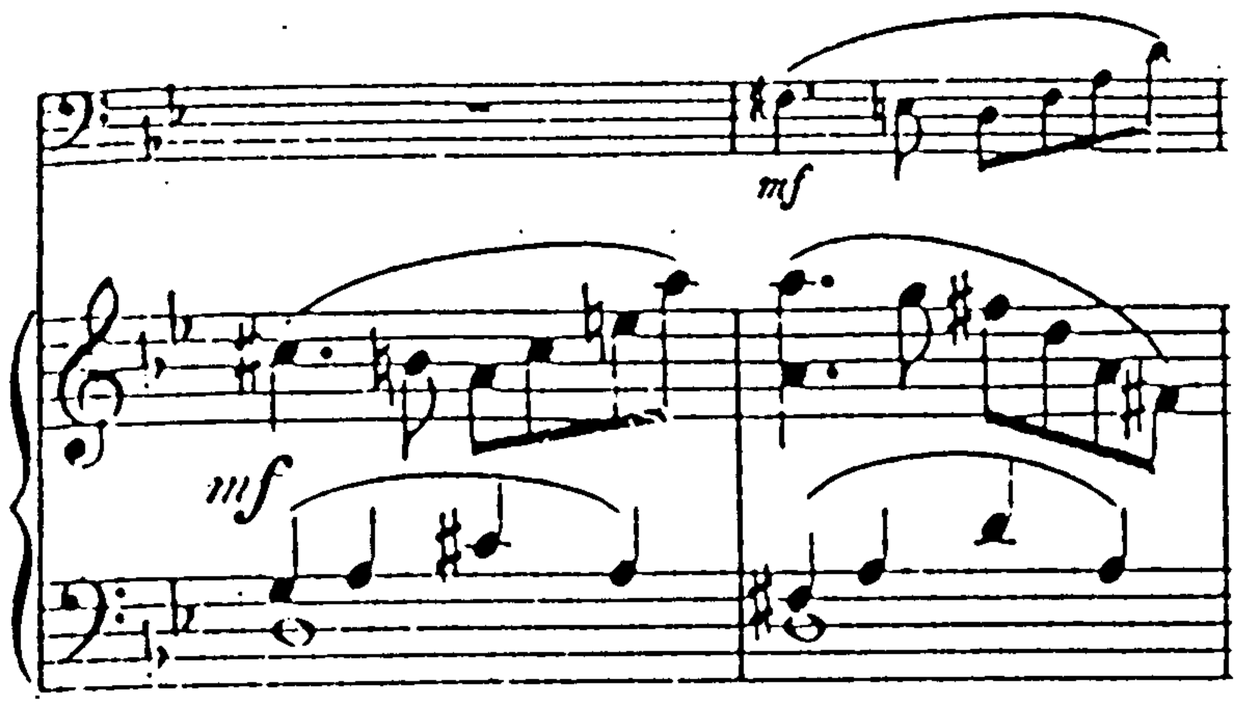
Prout Sonata: *Allegro maestoso* (first movement), bars 48-49



Example 4

Osborne Sonata: *Andante* (second movement), bars 27-28

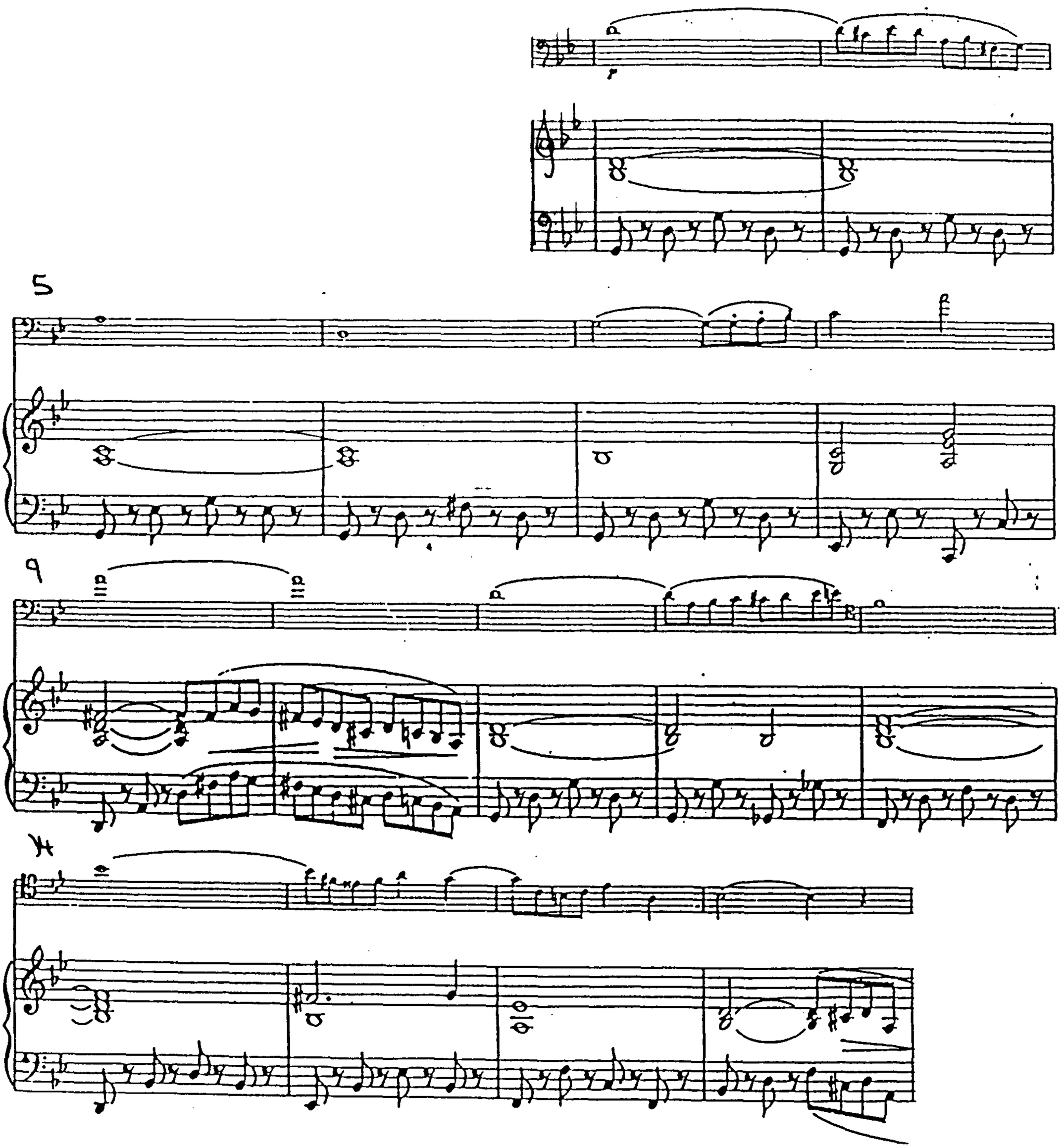
Solo line given here scored for cello



Example 5

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

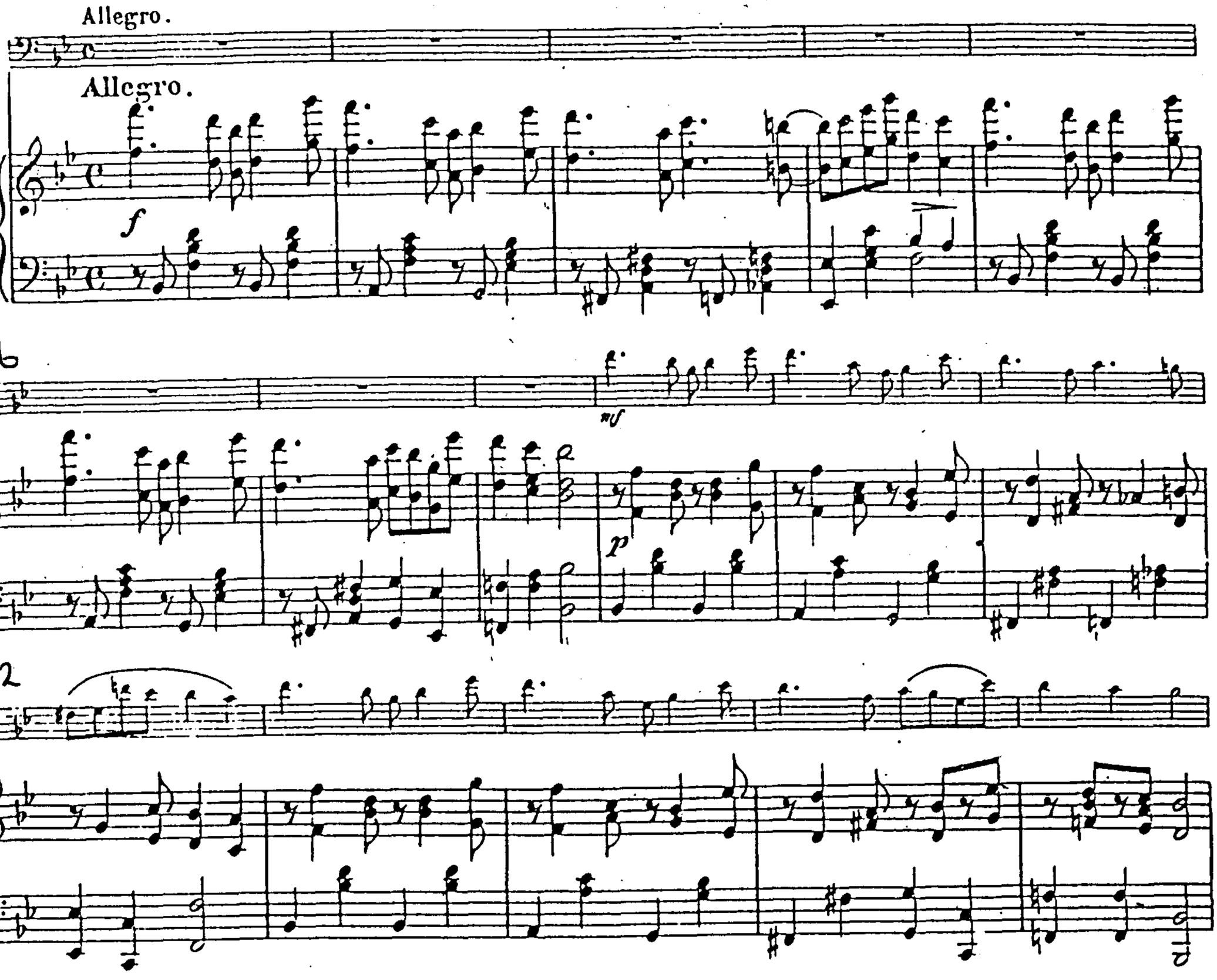
Solo line given here scored for cello



Example 6

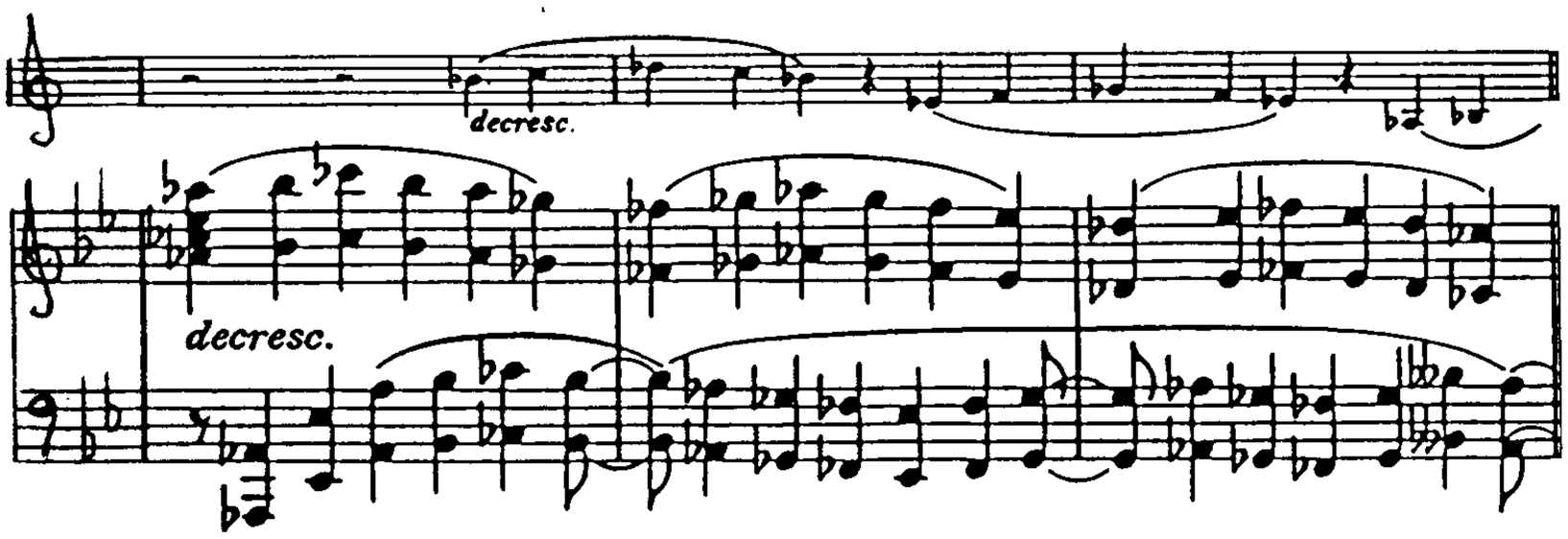
Osborne Sonata: *Finale (allegro)* (third movement), bars 1-16

Solo line given here scored for cello



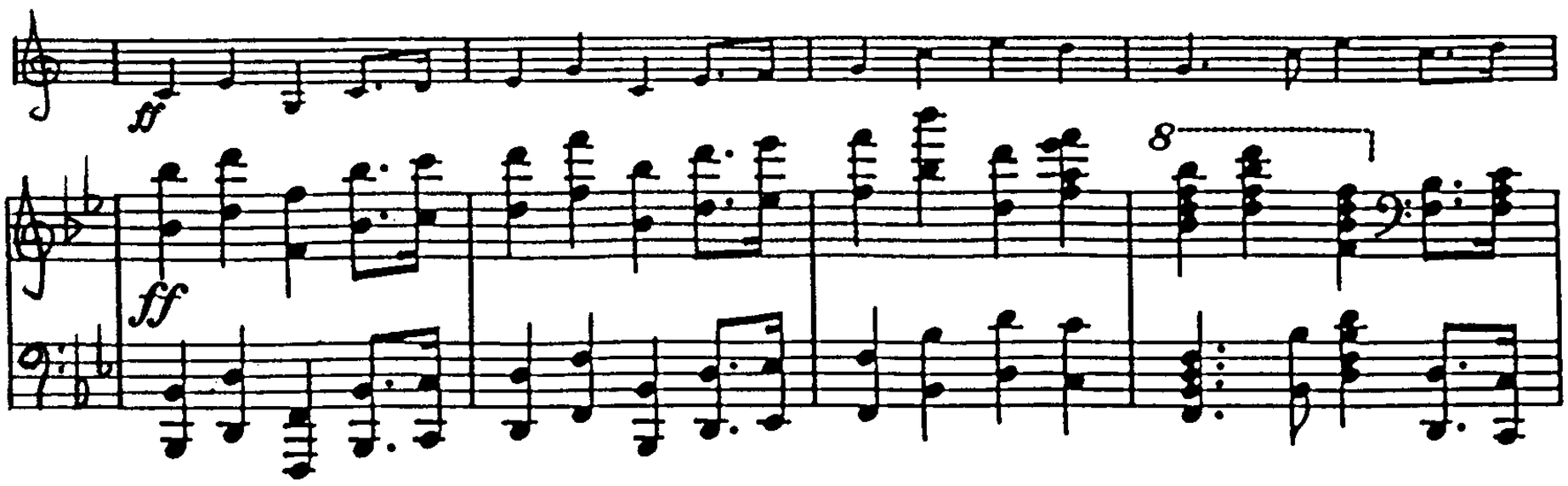
Example 7

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



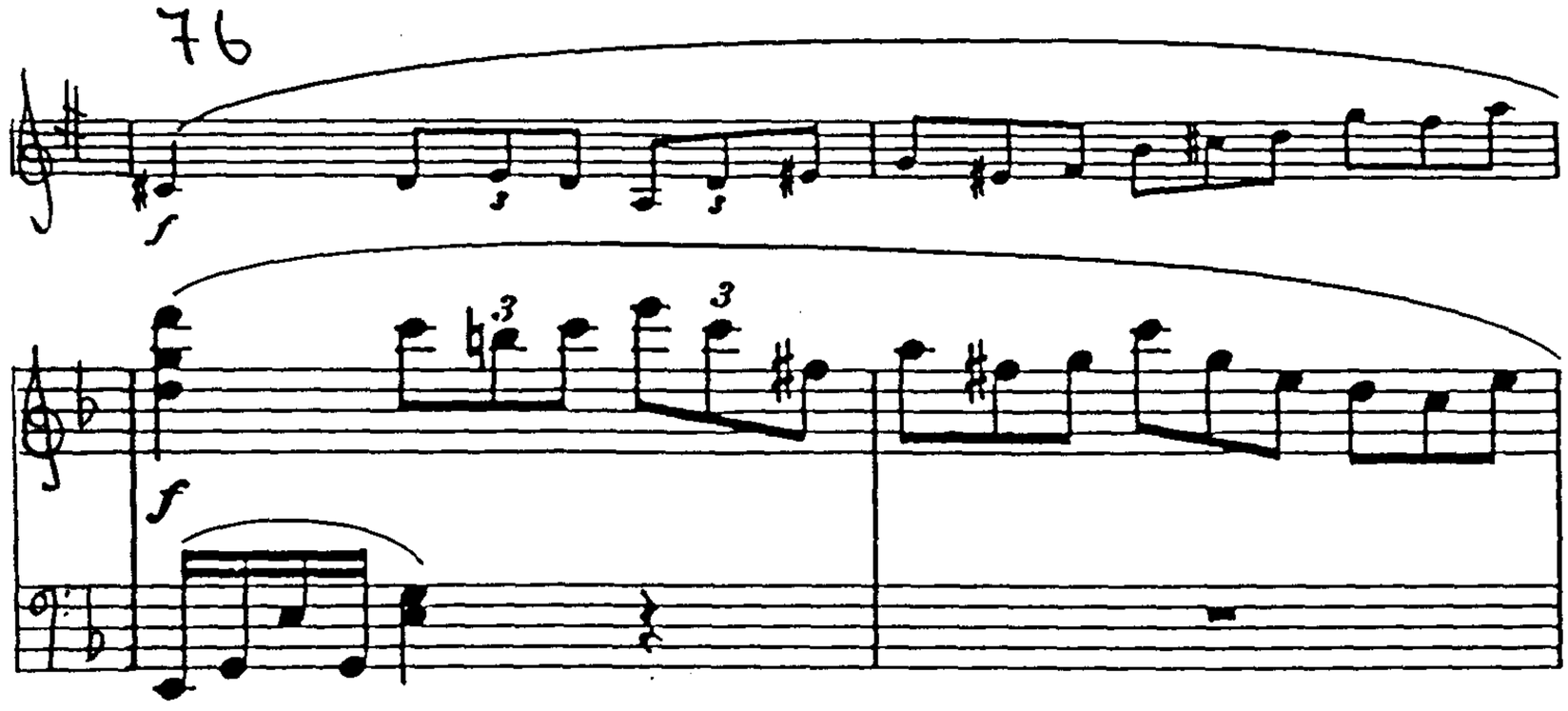
Example 8

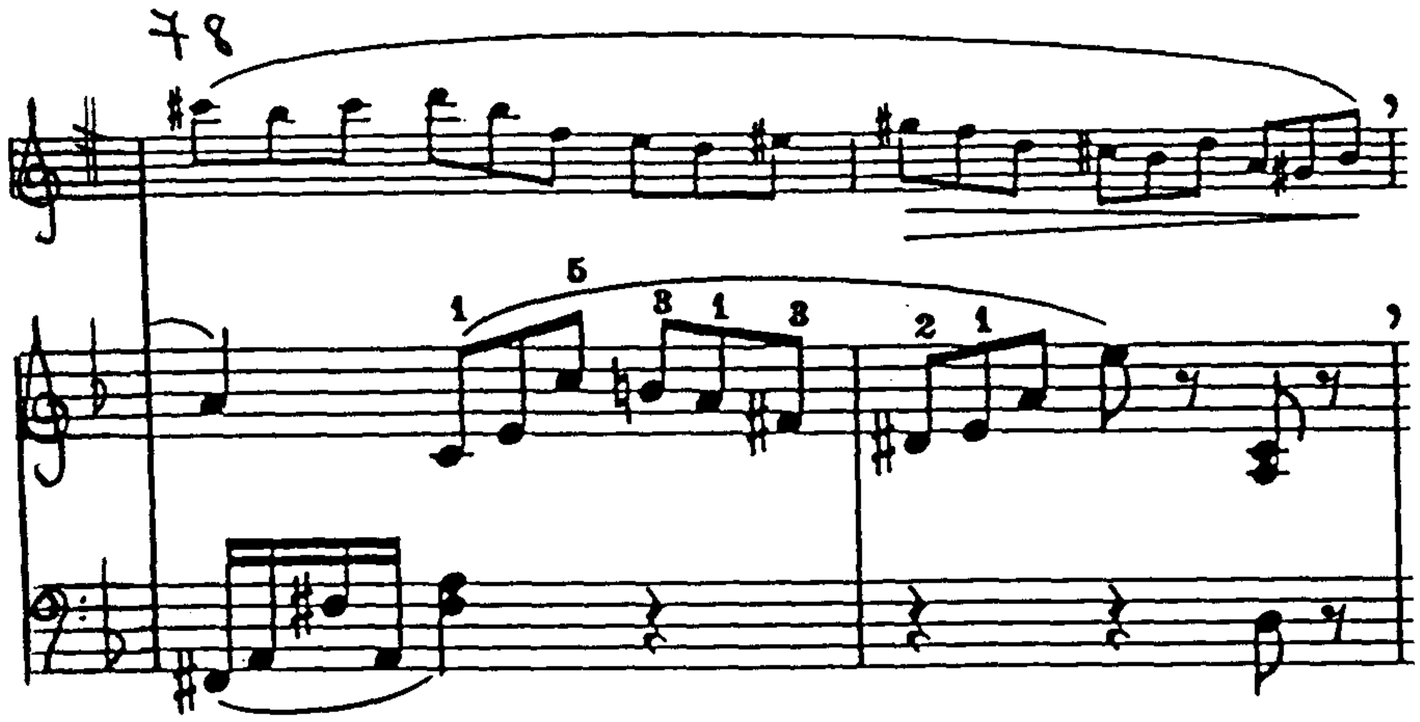
Tovey Sonata: *Allegretto* (first movement), bars 161-164



Example 9

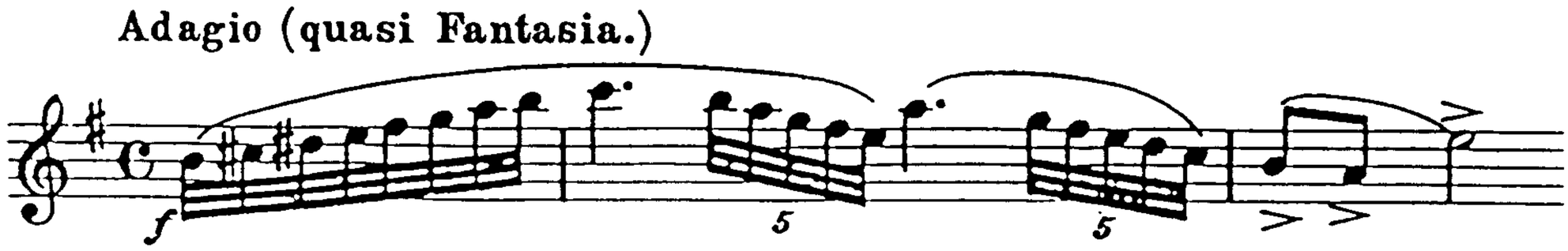
Stanford Sonata: *Allegro moderato* (first movement), bars 76-79

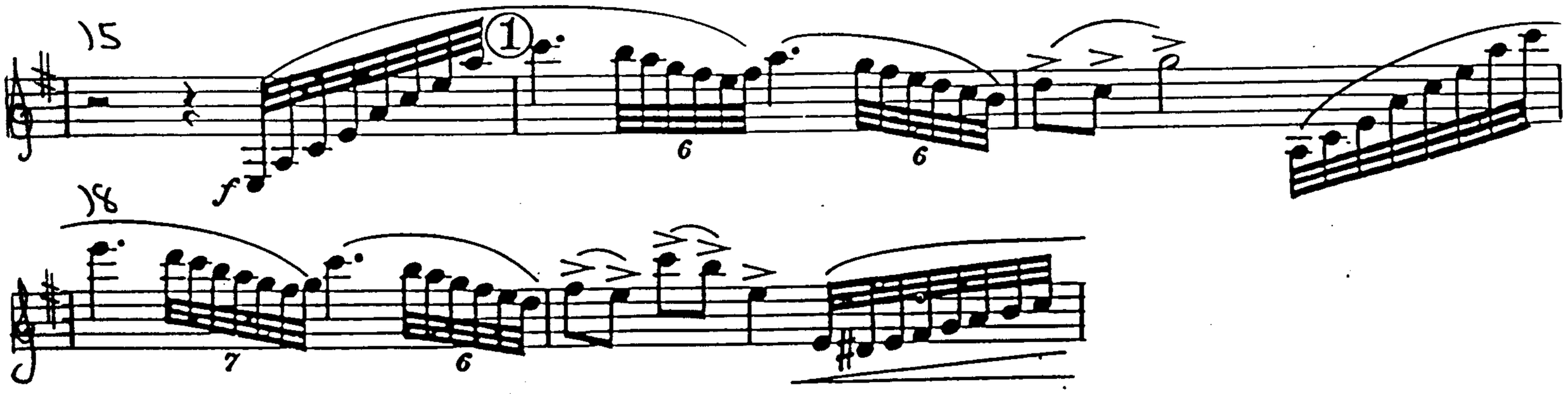




Example 10

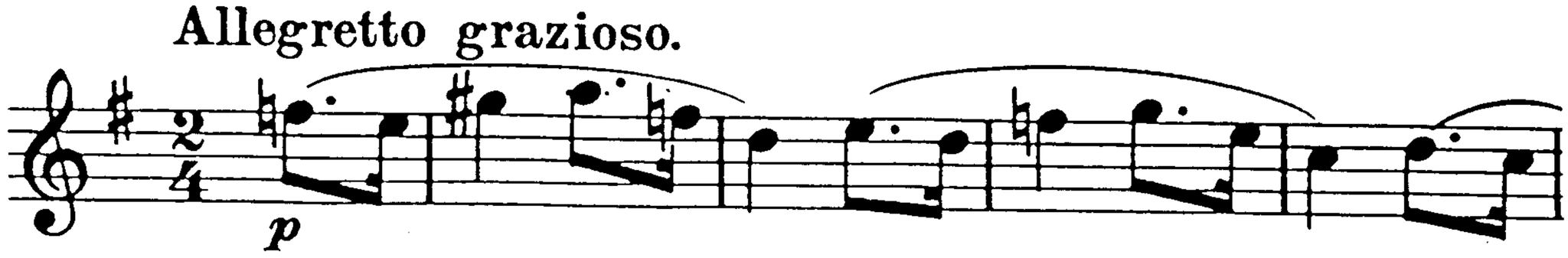
Stanford Sonata: *Adagio* (second movement), bars 1-3 and 15-19





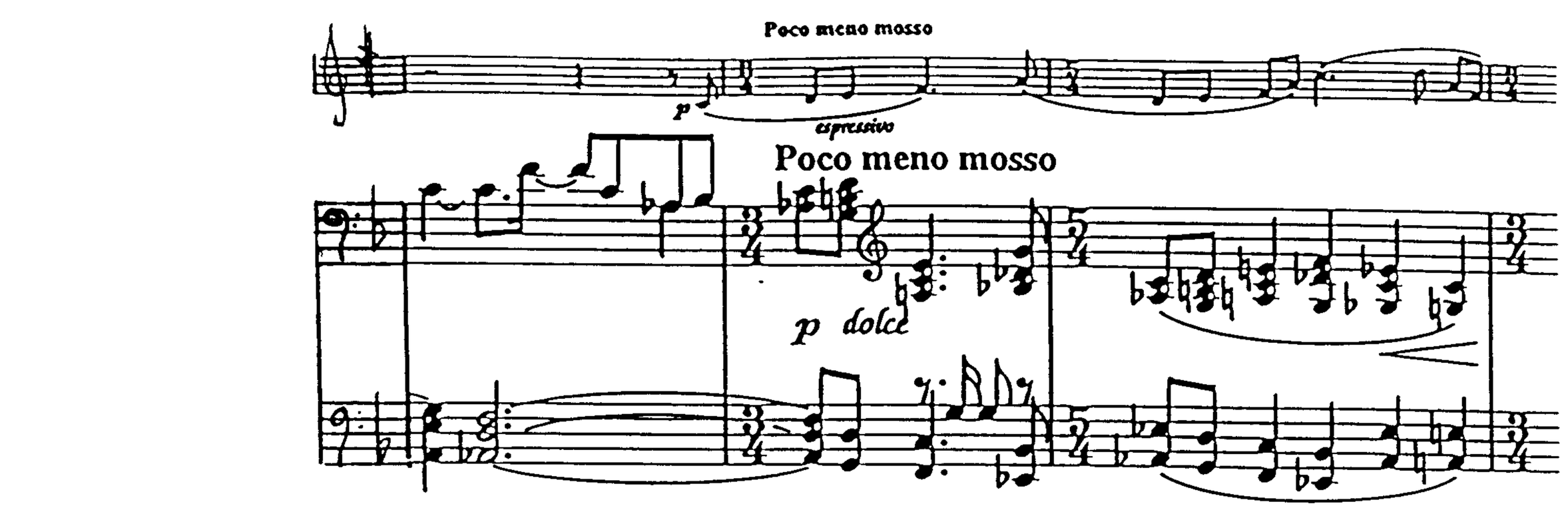
Example 11

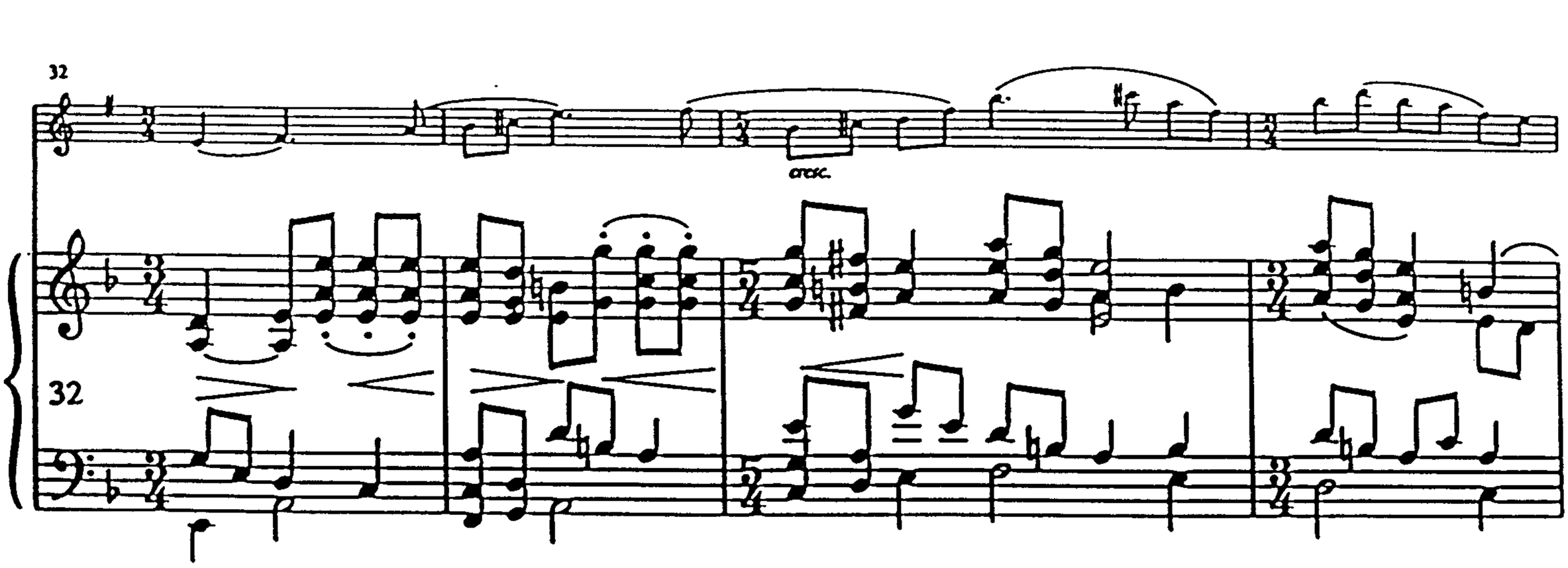
Stanford Sonata: *Allegretto grazioso* (third movement), bars 1-4

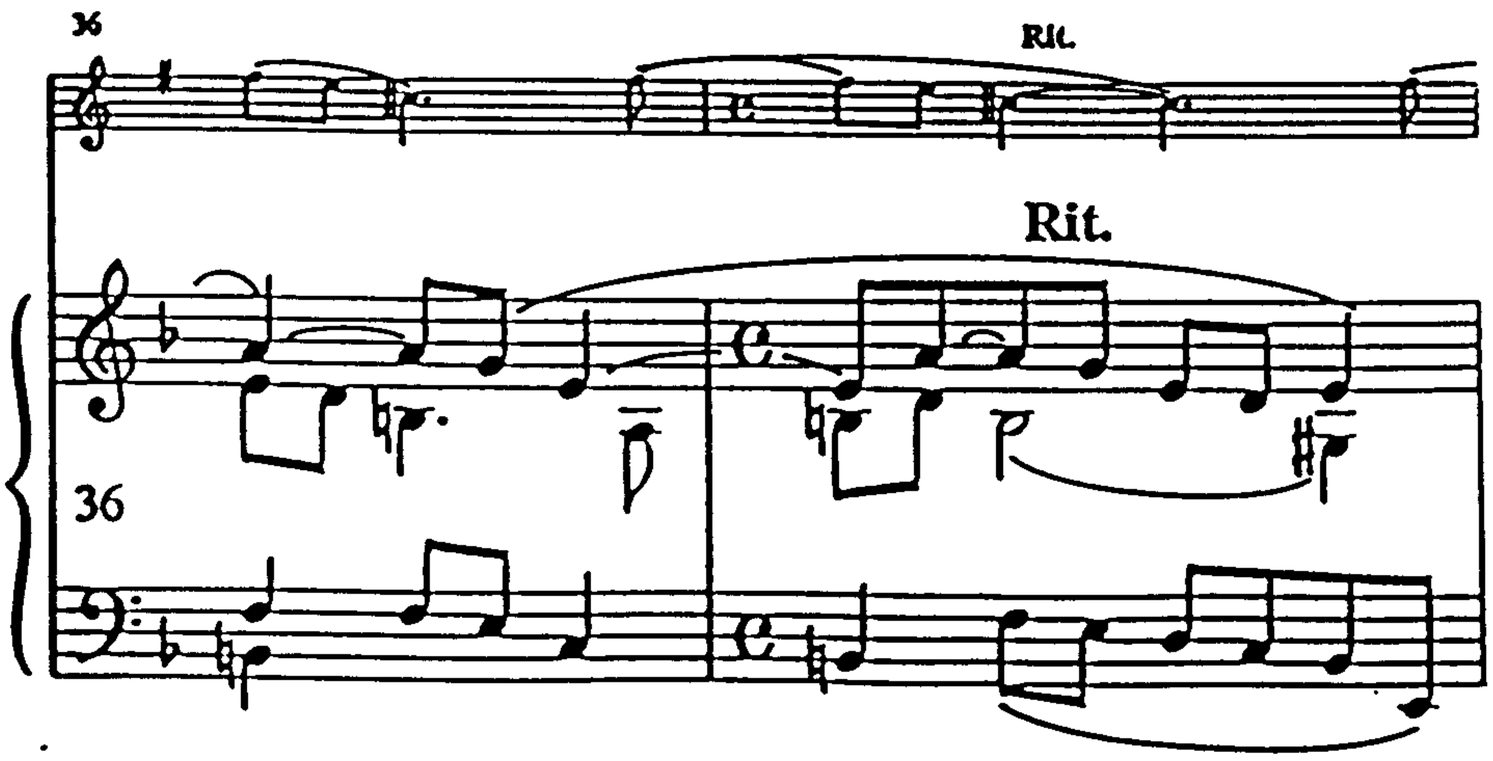


Example 12

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

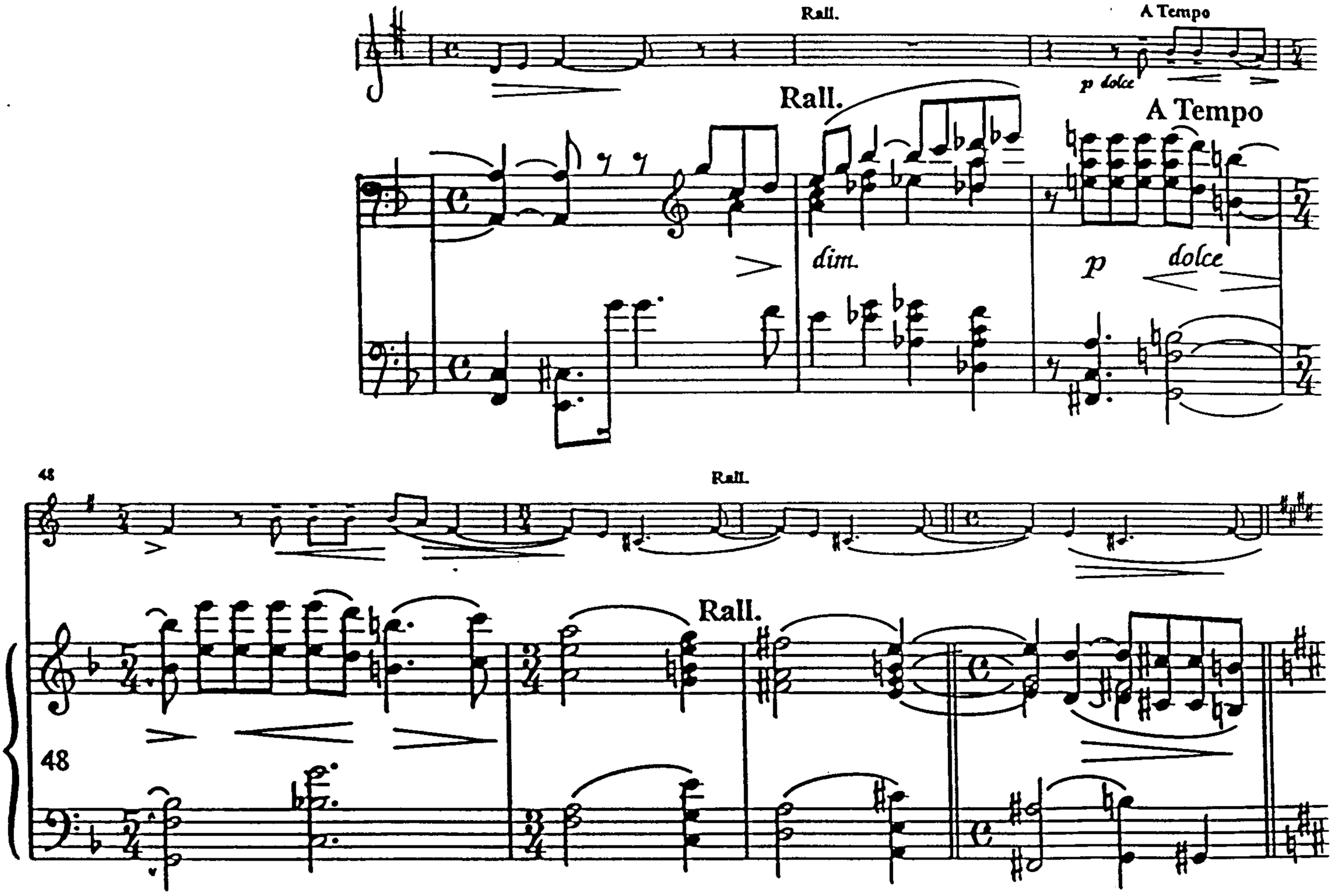


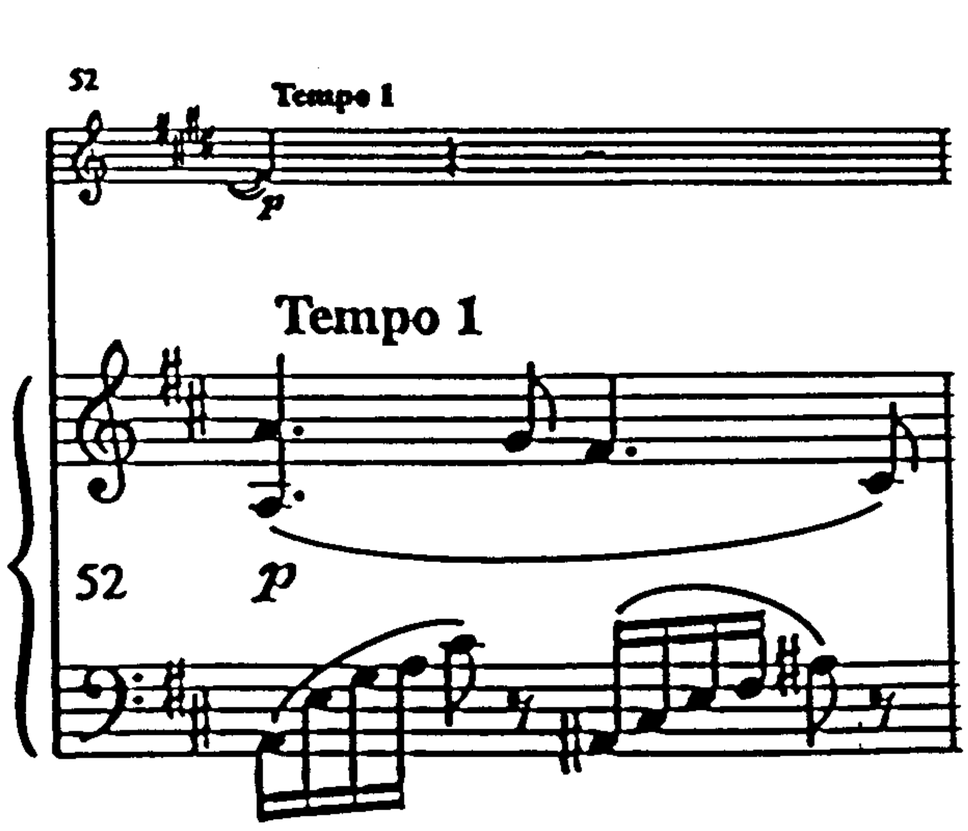




Example 13

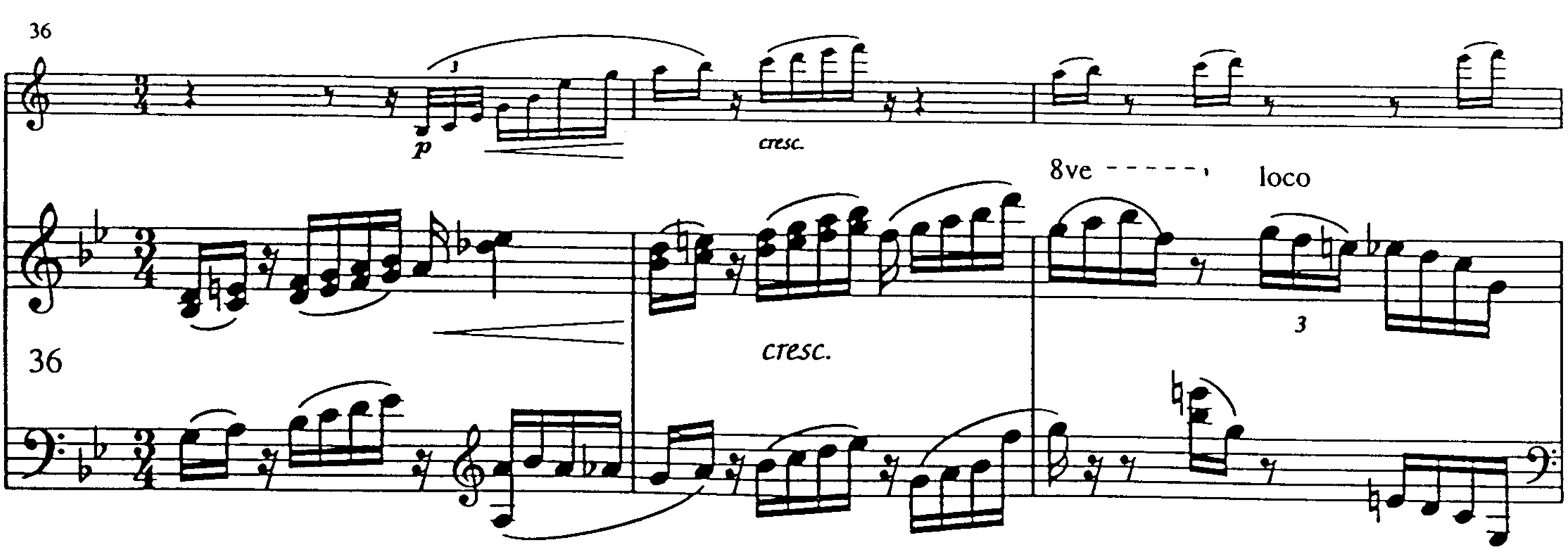
Bell Sonata: *Allegro moderato* (first movement), bars 45-52

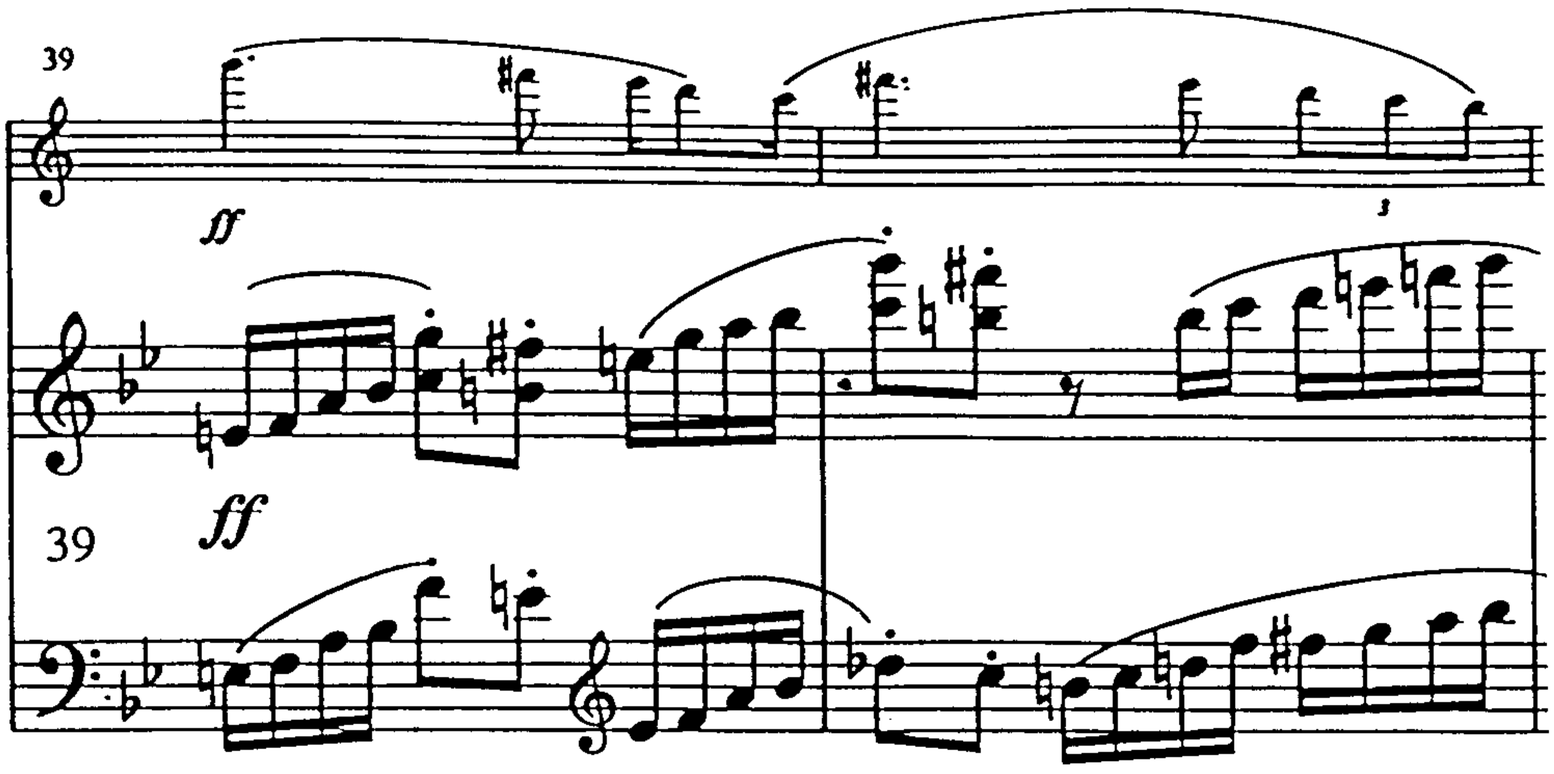




Example 14

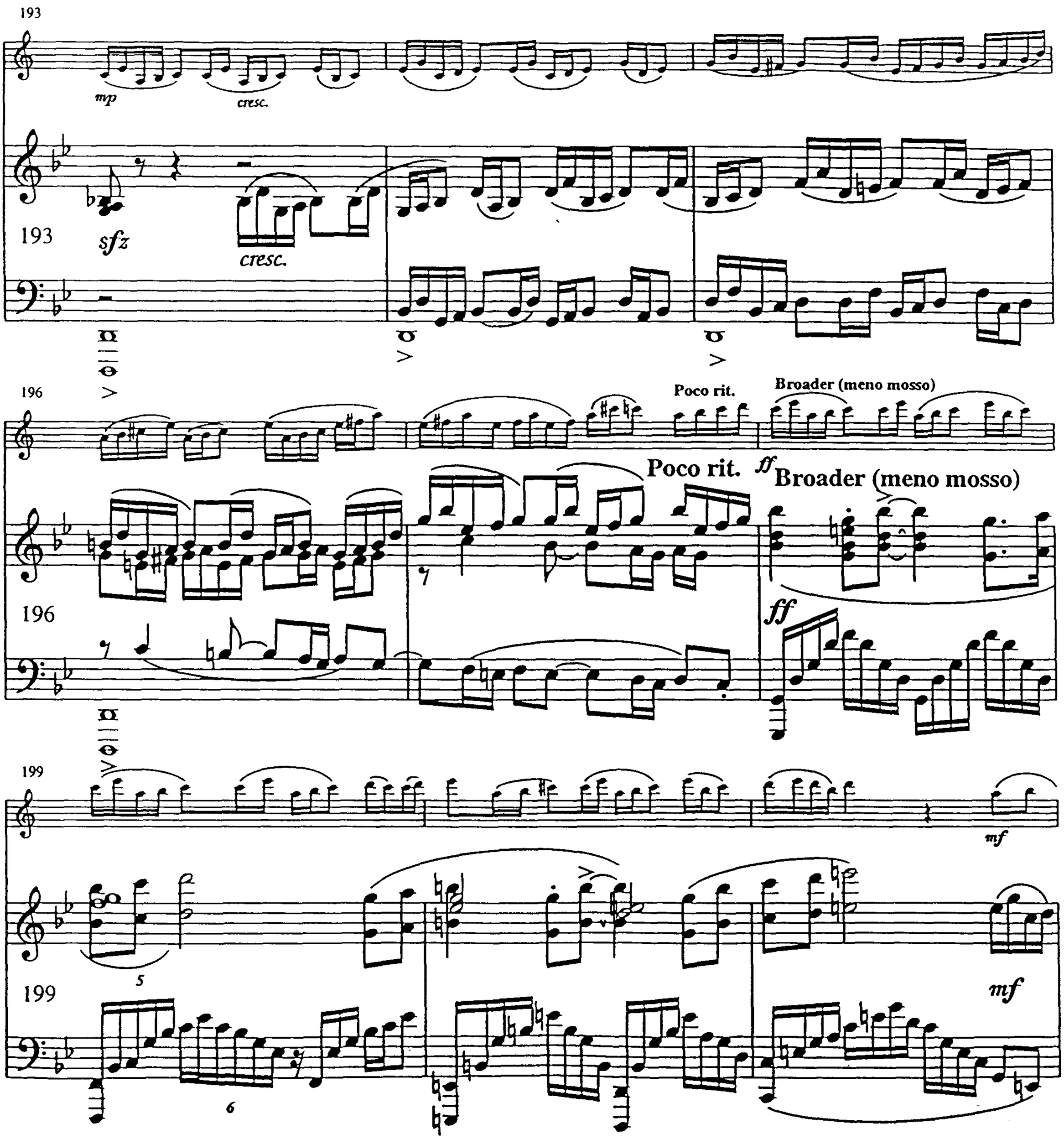
Linstead Sonata: bars 36-40





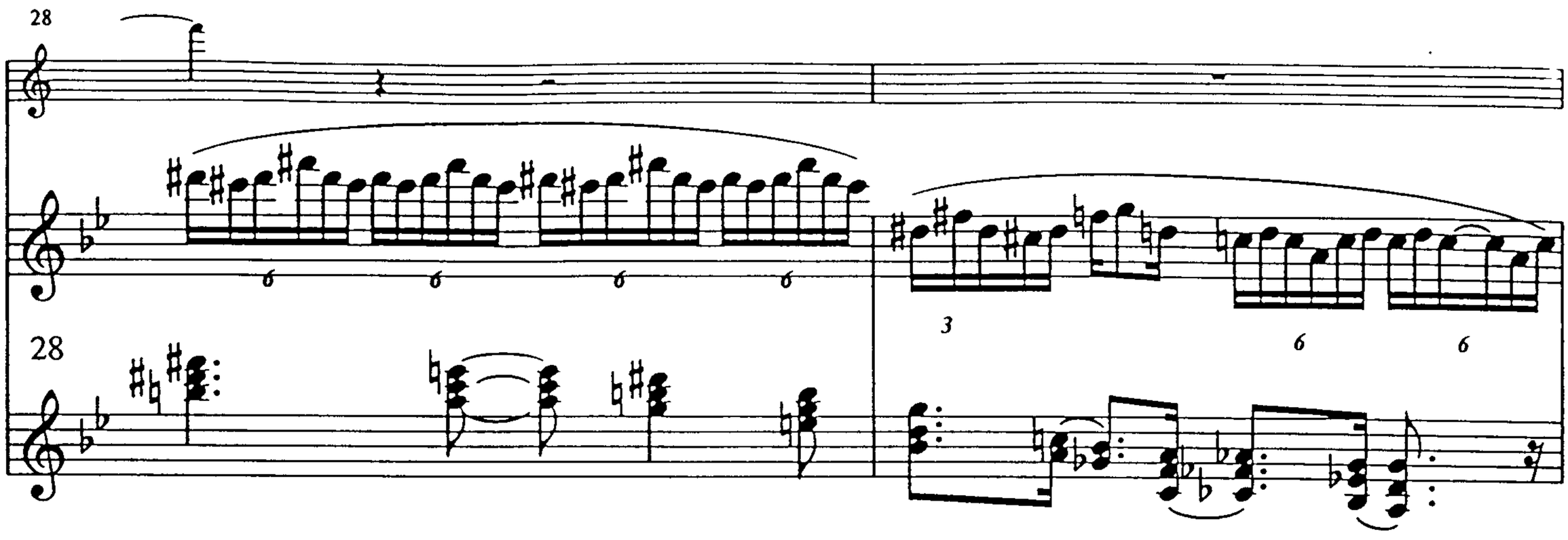
Example 15

Linstead Sonata: bars 193-201



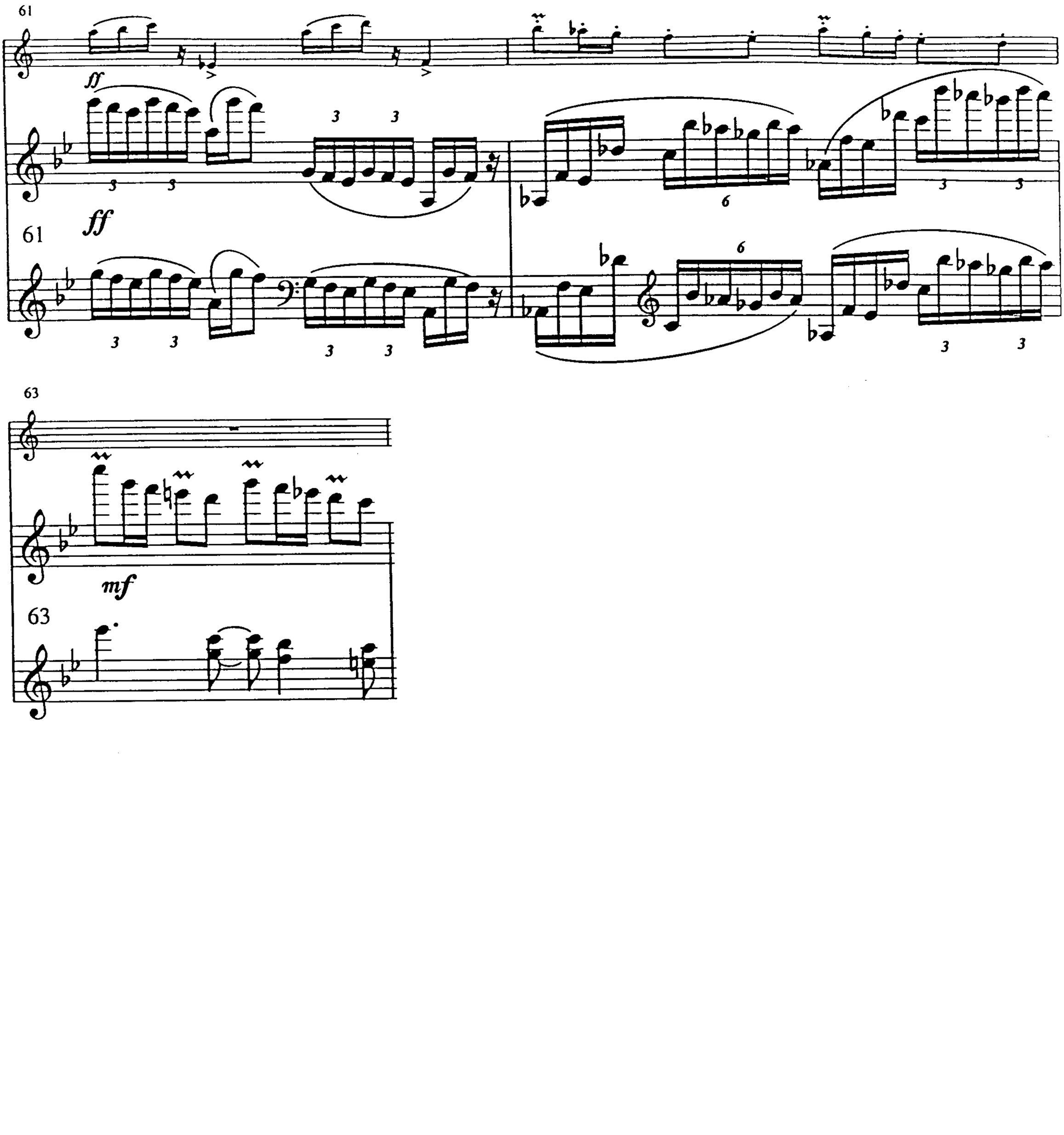
Example 16

Linstead Sonata: bars 28-29



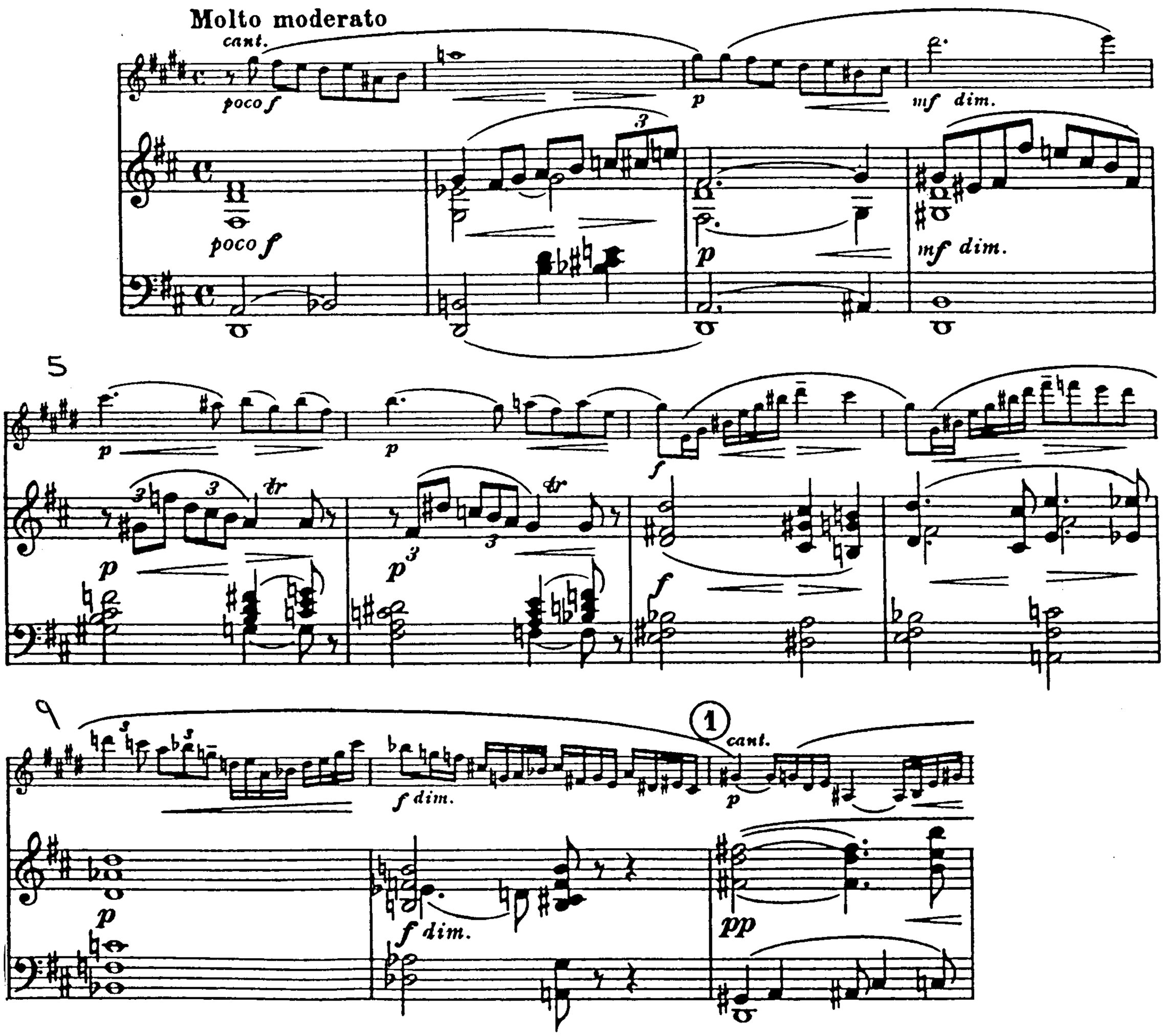
Example 17

Linstead Sonata: bars 61-63



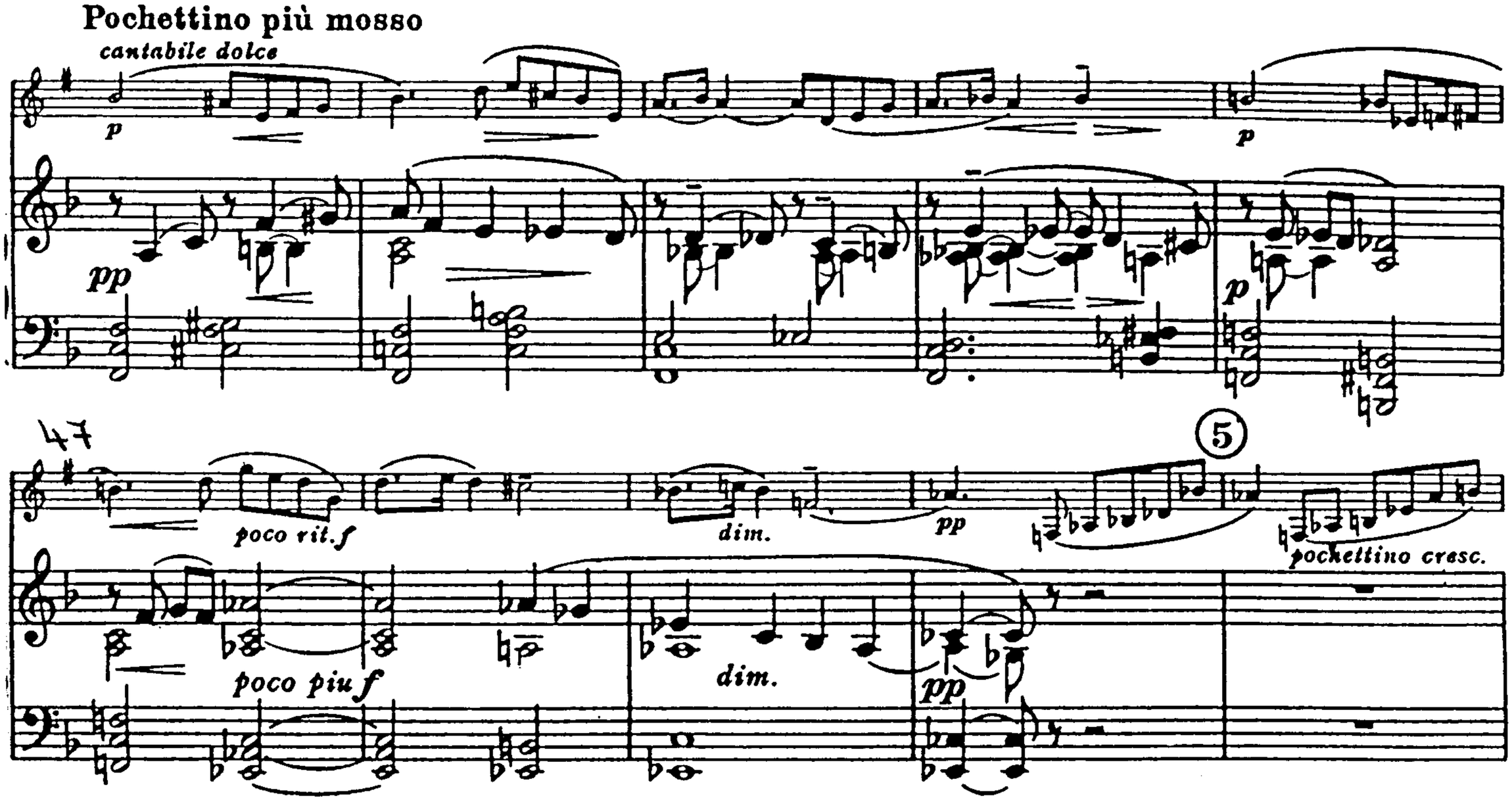
Example 18

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



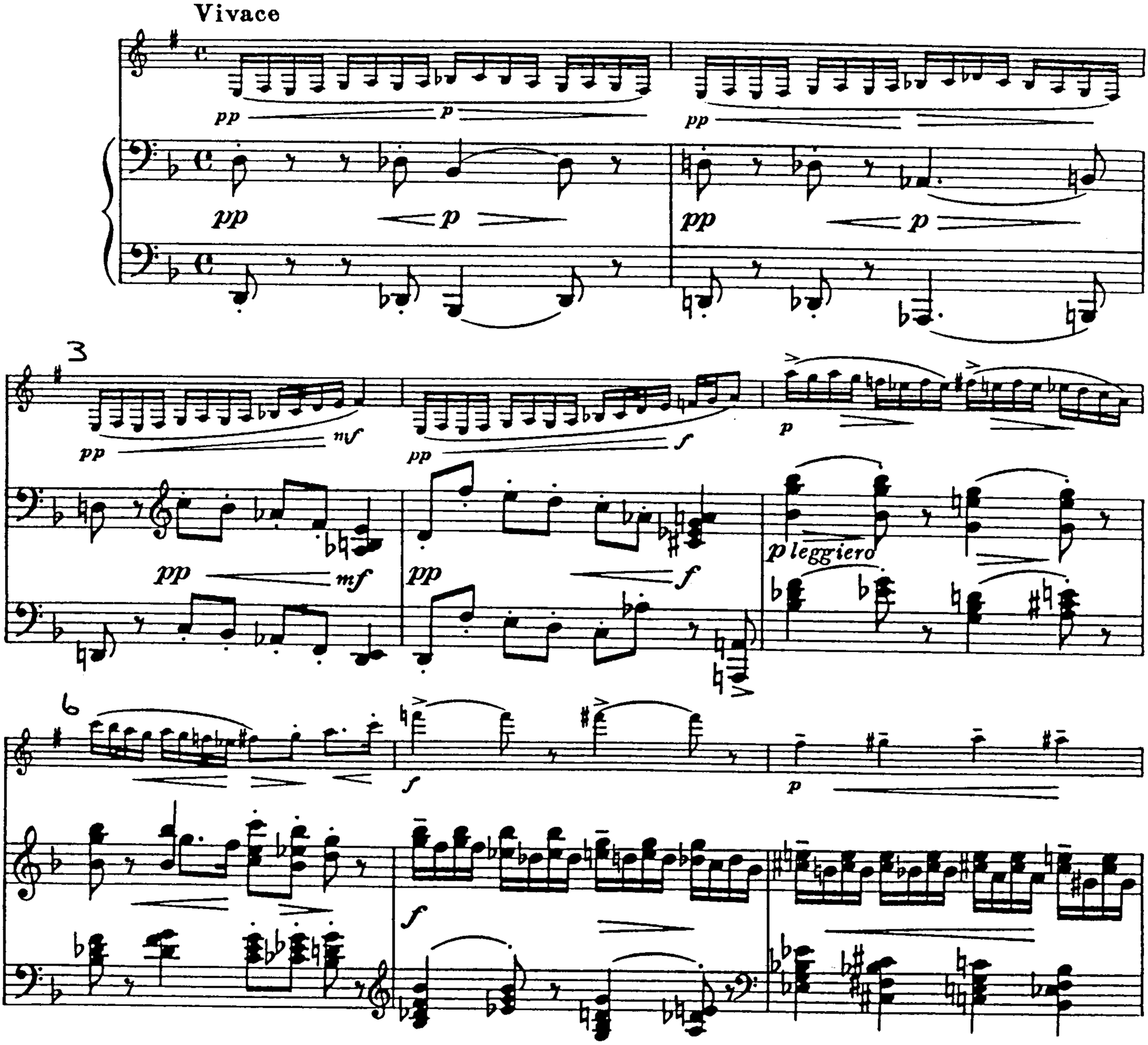
Example 19

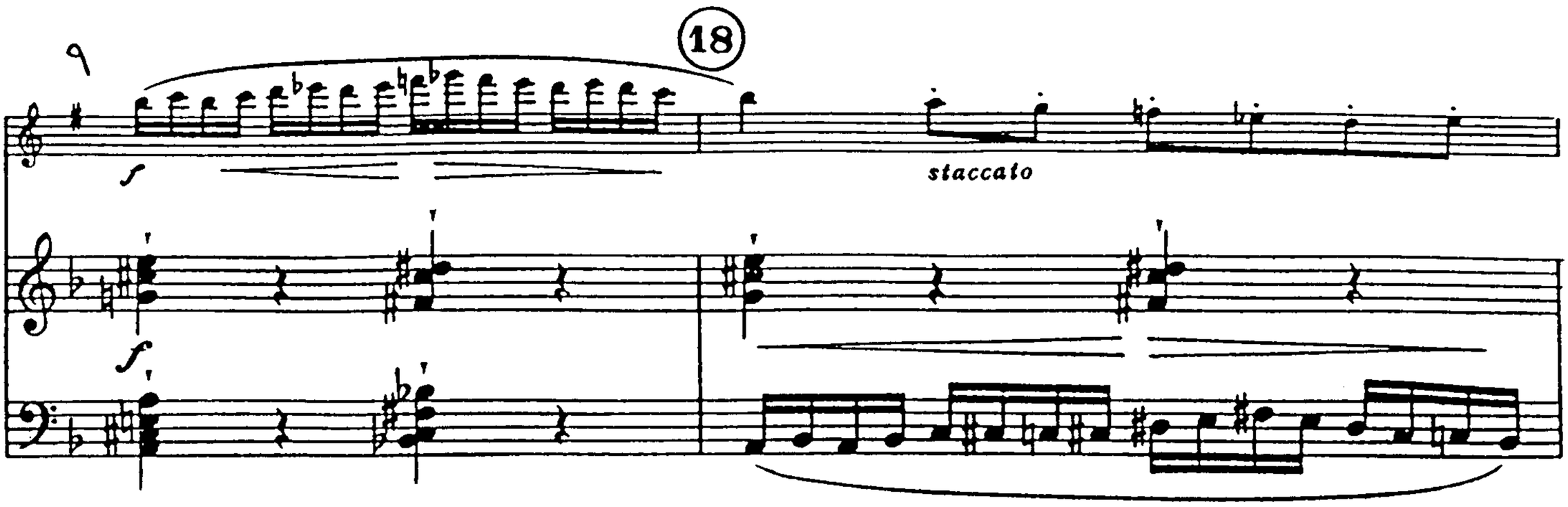
Bax Sonata: *Molto moderato* (first movement), bars 42-51

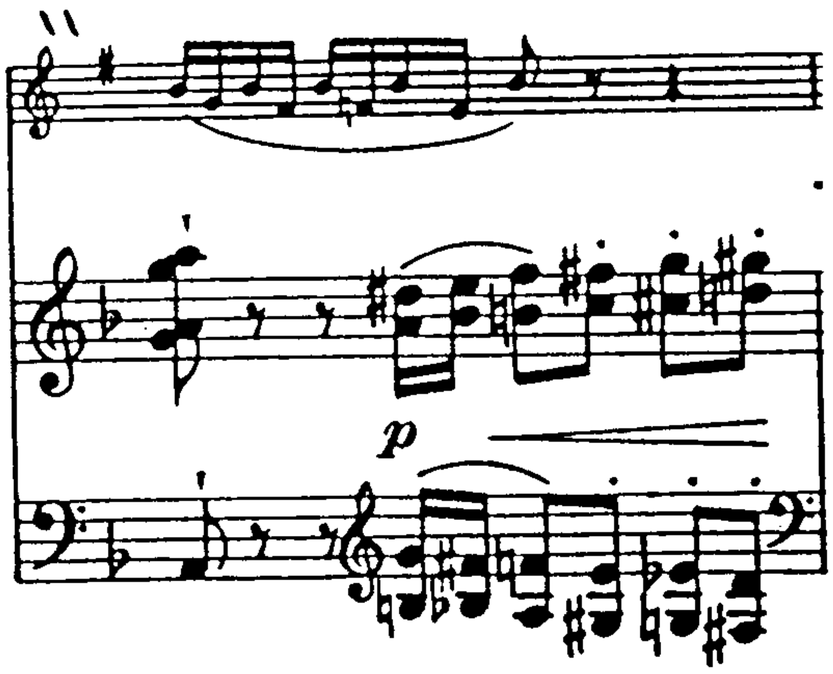


Example 20

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

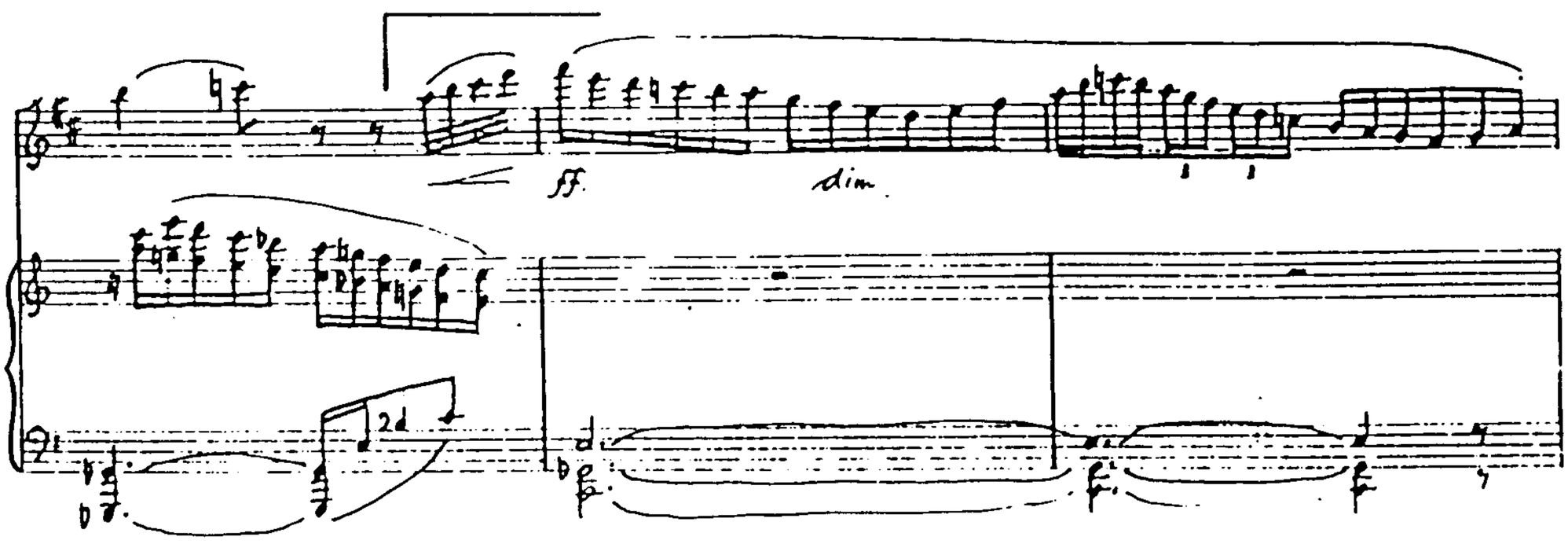


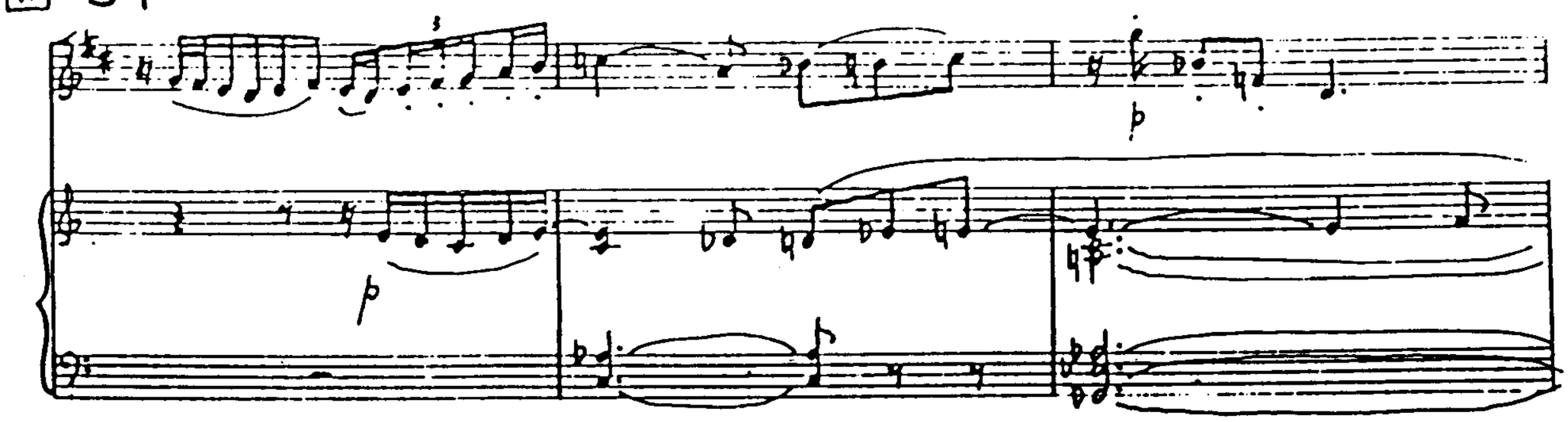

18
staccato


p

Example 21

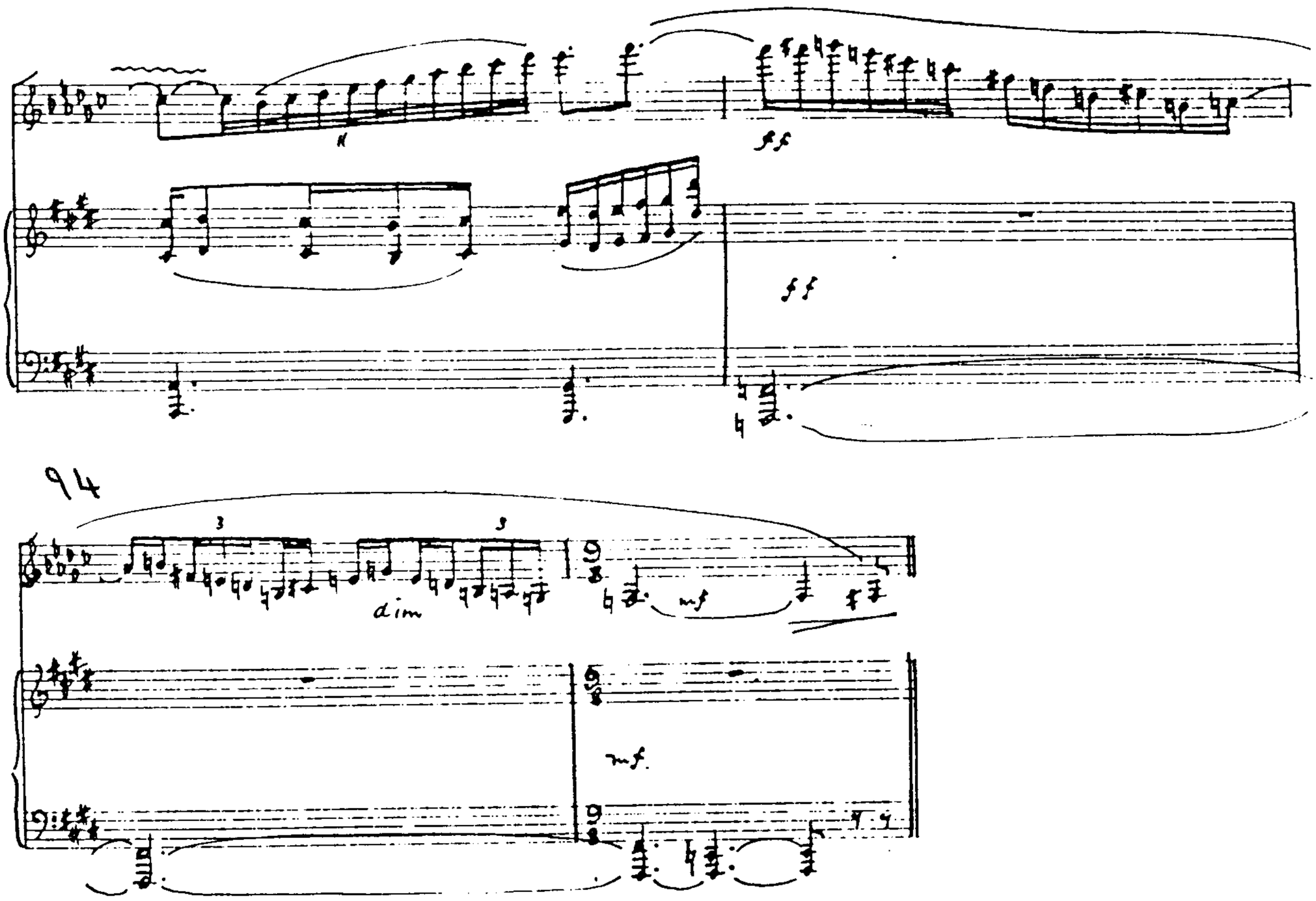
Lucas Sonata: *Andante* (first movement), bars 32-36





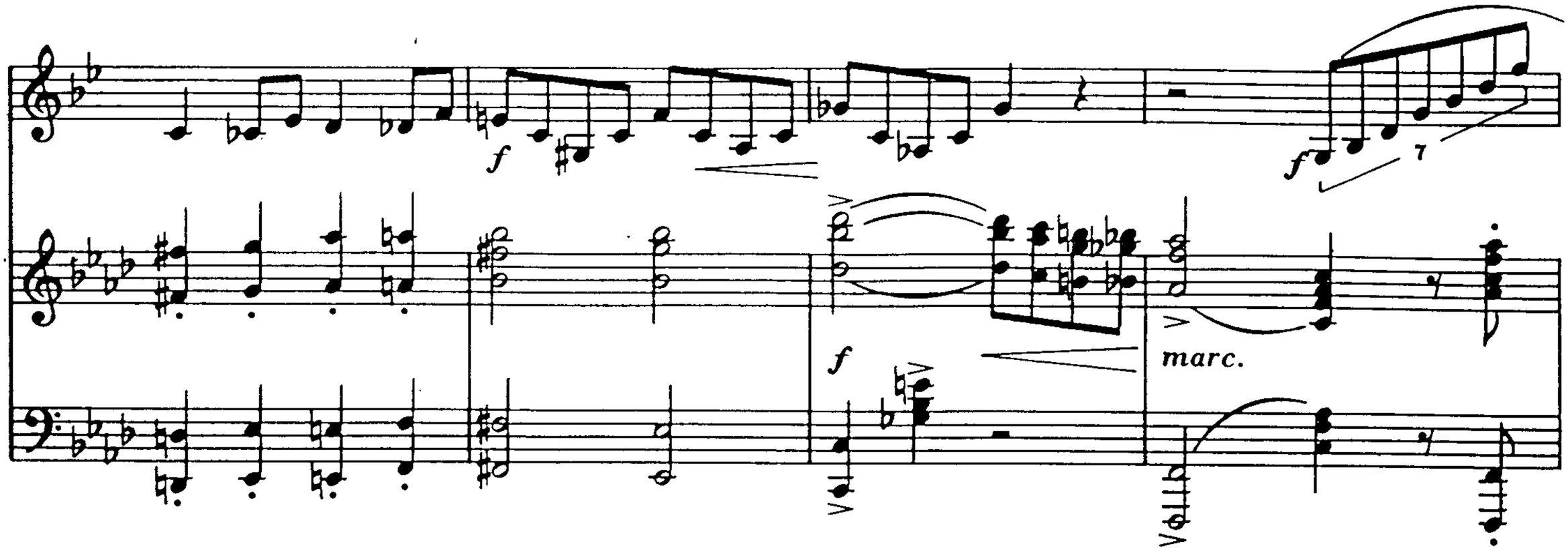
Example 22

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



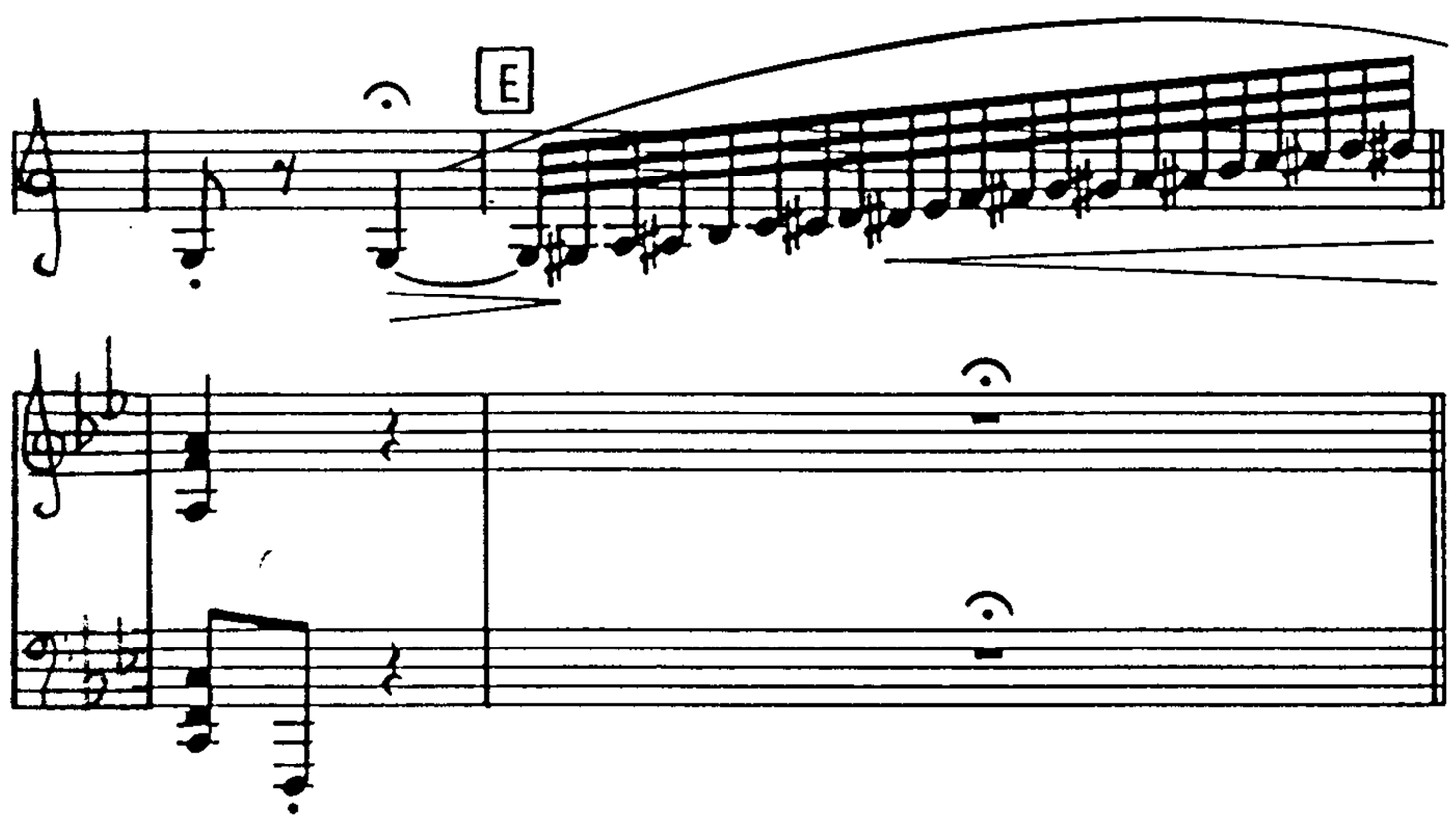
Example 23

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



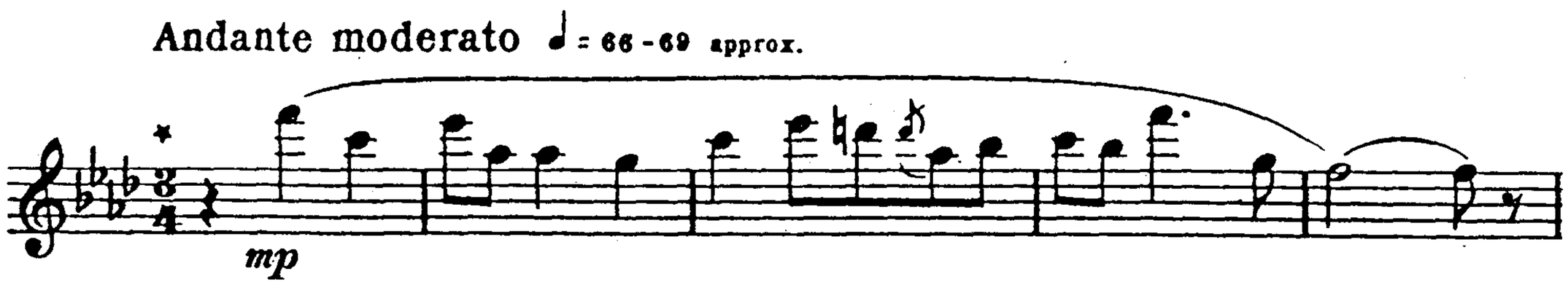
Example 24

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



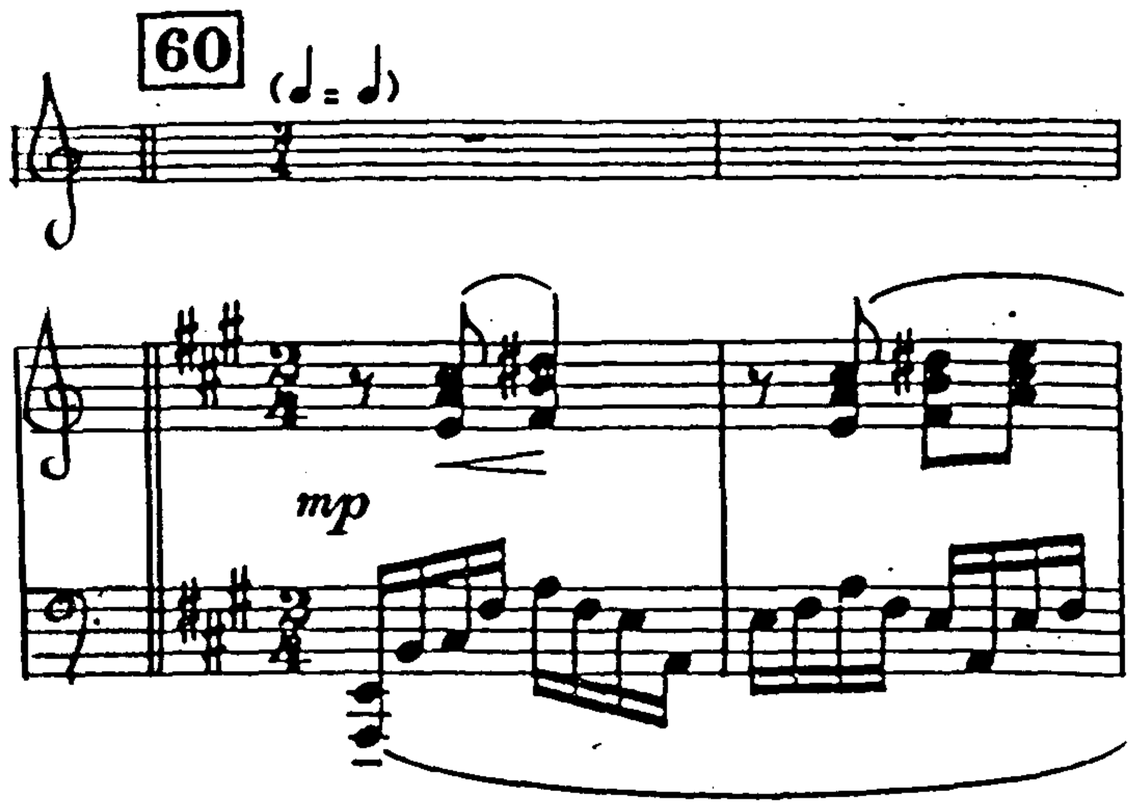
Example 25

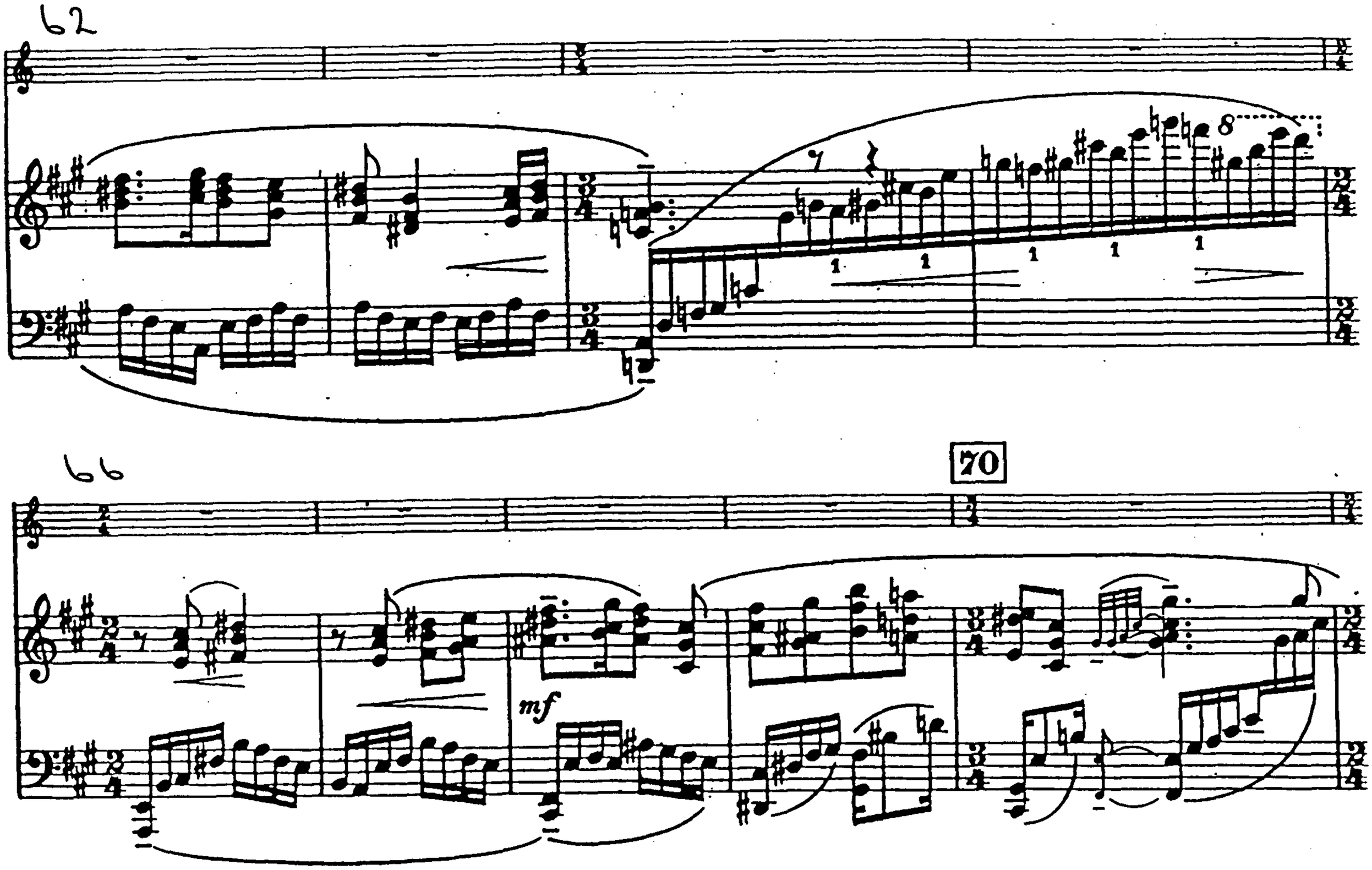
Ireland *Phantasy Sonata*: bars 1-5



Example 26

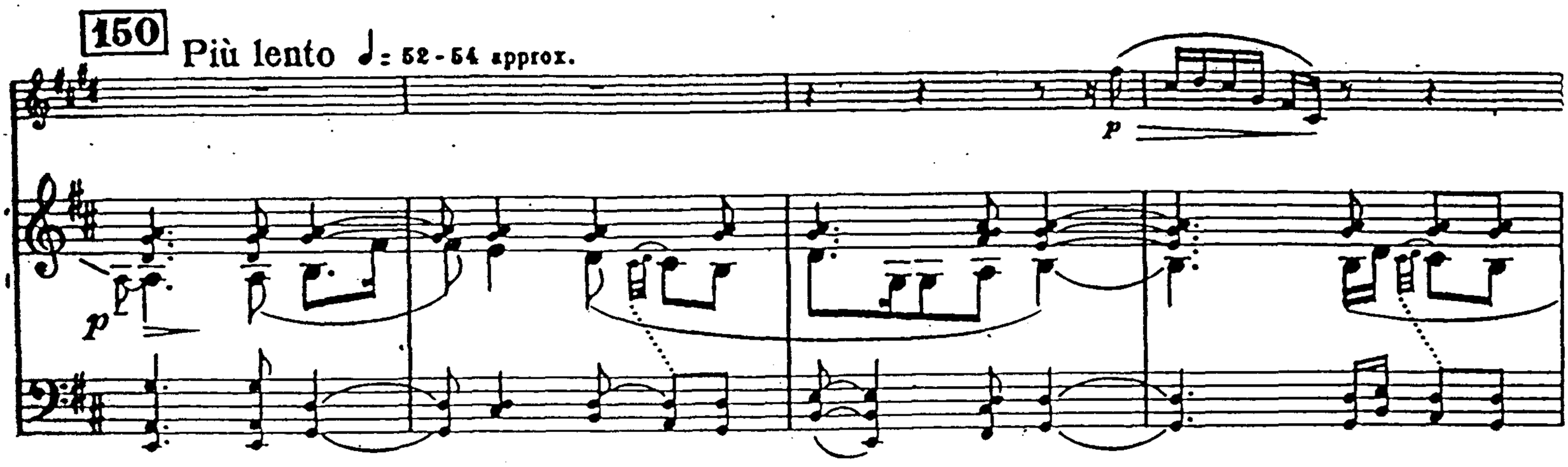
Ireland *Phantasy Sonata*: bars 60-70

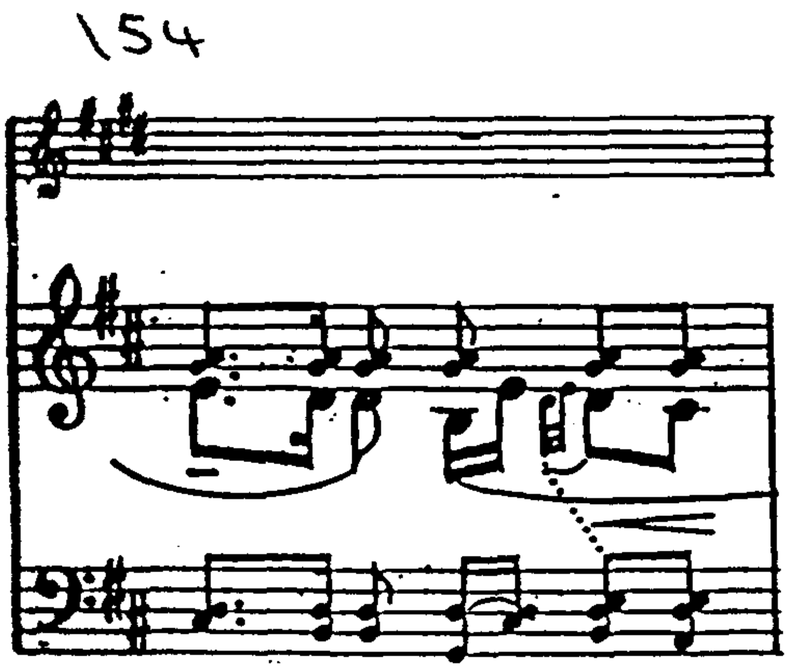




Example 27

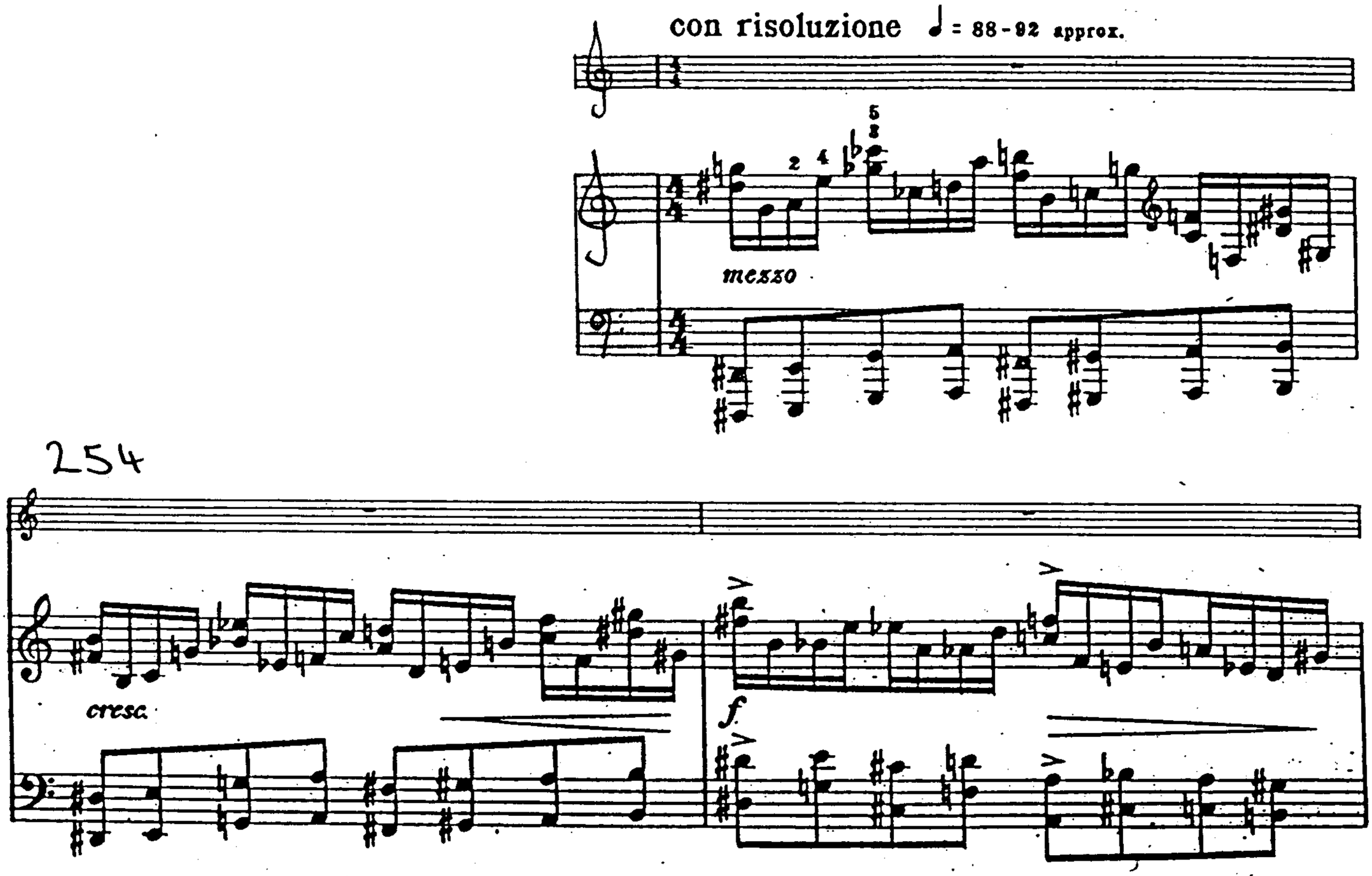
Ireland *Phantasy Sonata*: bars 150-154





Example 28

Ireland *Phantasy Sonata*: bars 253-272



256

mf

sf *mp*

258

cresc.

cresc.

mf

260

f

f

f *mf*

262

mf

f

8

f

264

mf

marc.

mf

dim.

266

mp

cresc.

mp

p

cresc.

268

mf sim.

cresc.

f

mf

cresc.

f

270 Broader

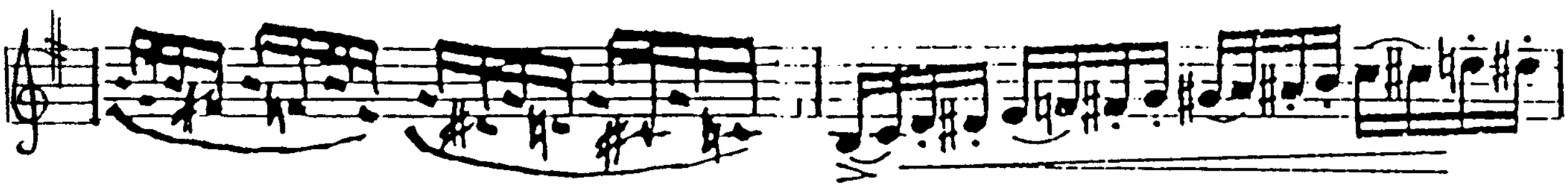
ossia

ff

ff

Example 29

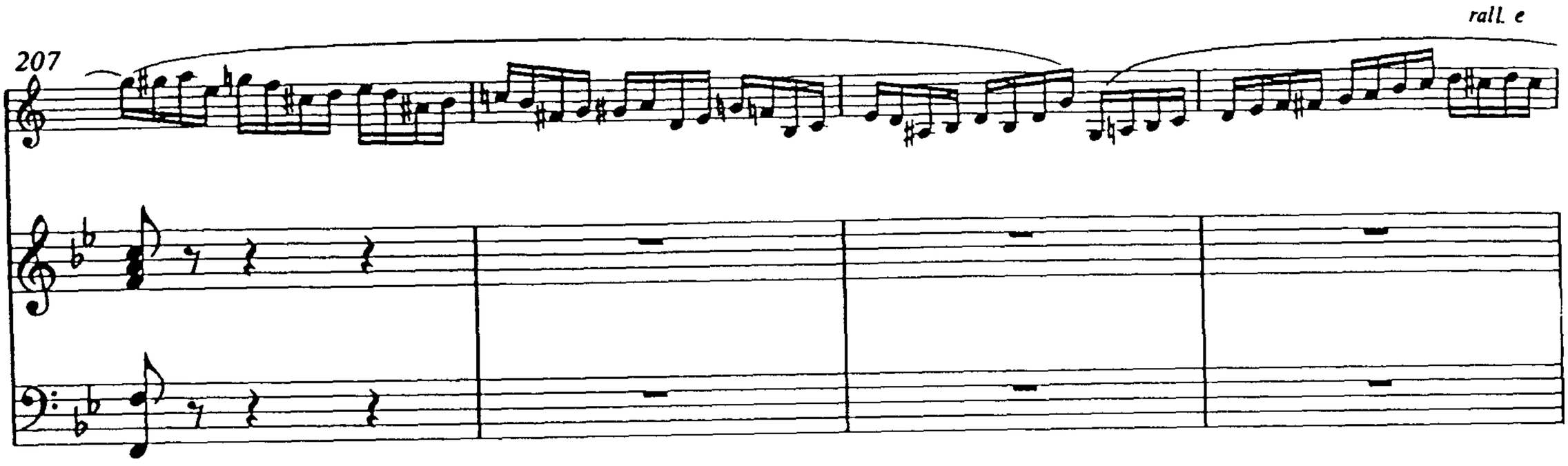
Bax Sonata: *Vivace* (second movement), bars 11-12

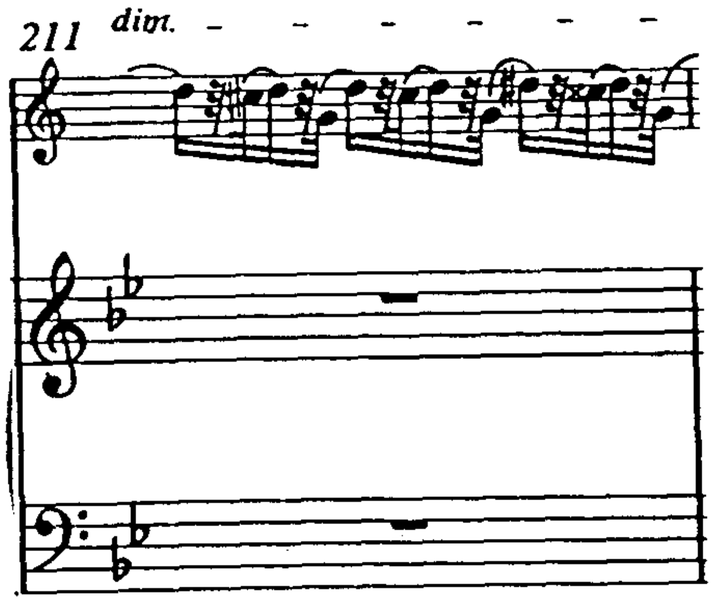


Chapter 6

Example 1

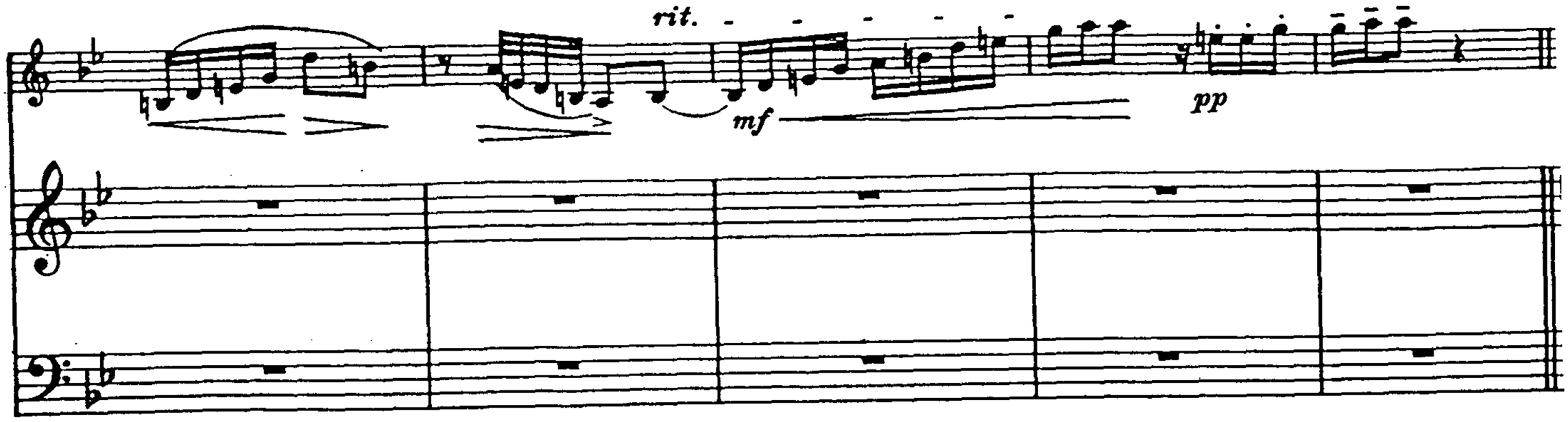
Waterson *Morceau de Concert*: bars 207-211





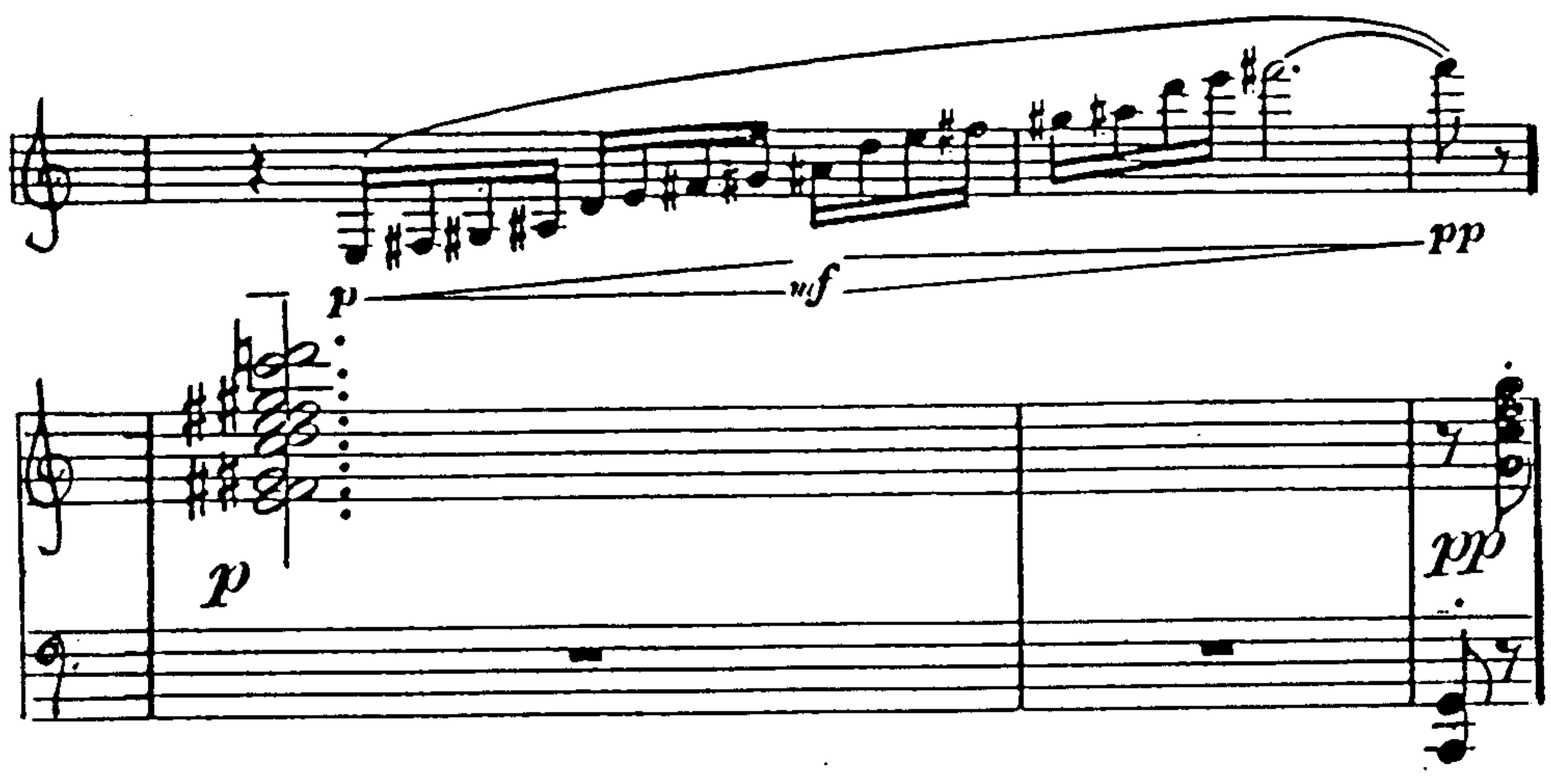
Example 2

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



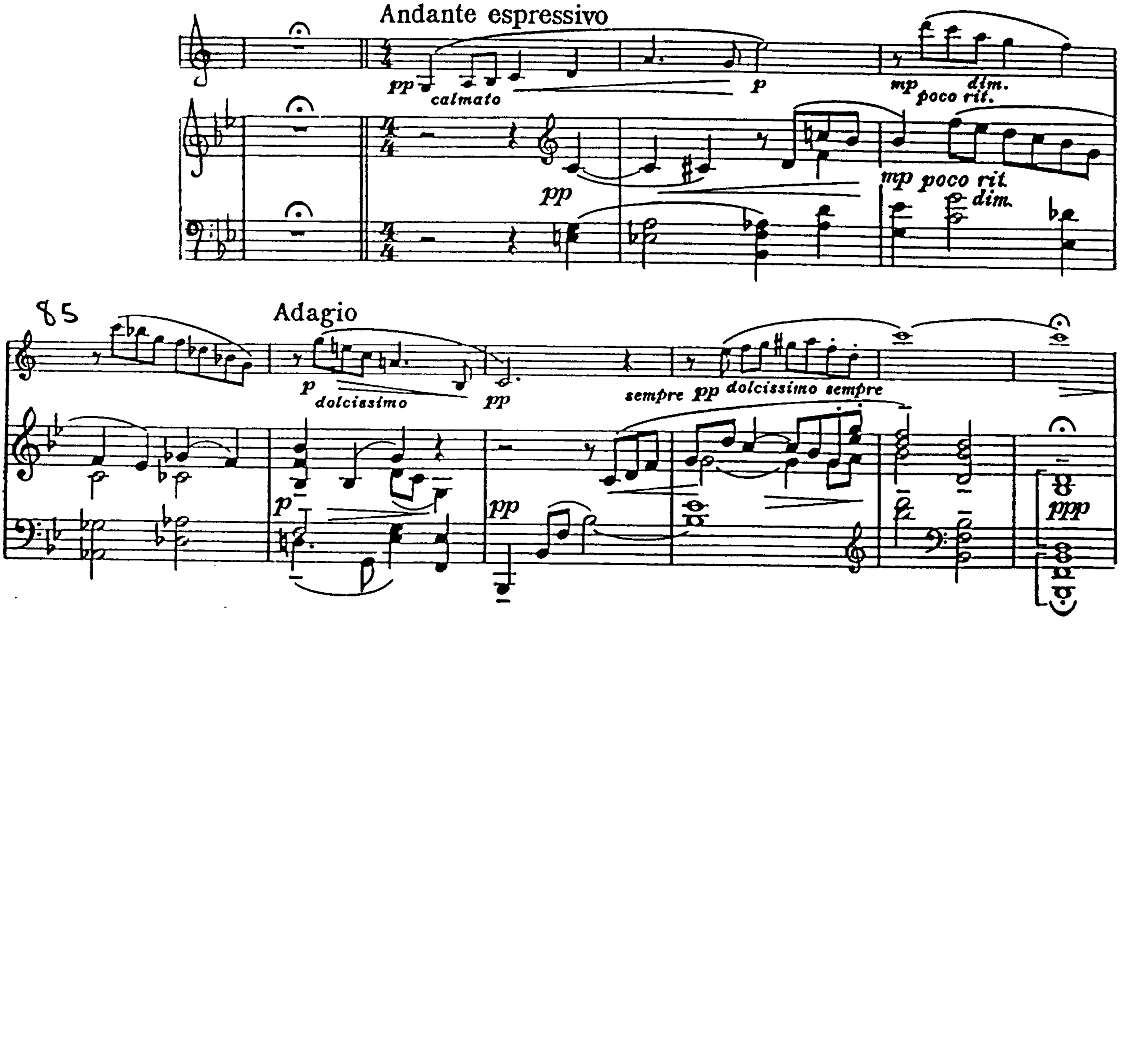
Example 3

Greaves *Idyll*: bars 114-116



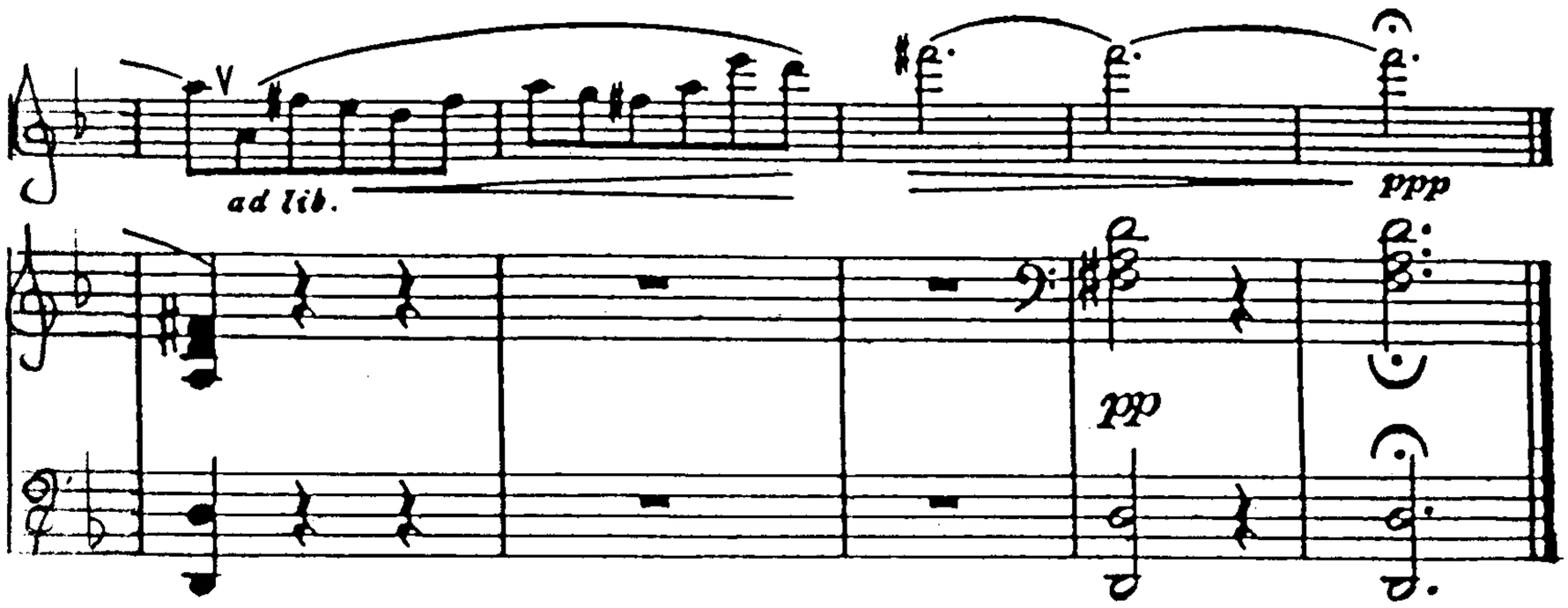
Example 4

Dunhill *Phantasy Suite*: bars 82-90



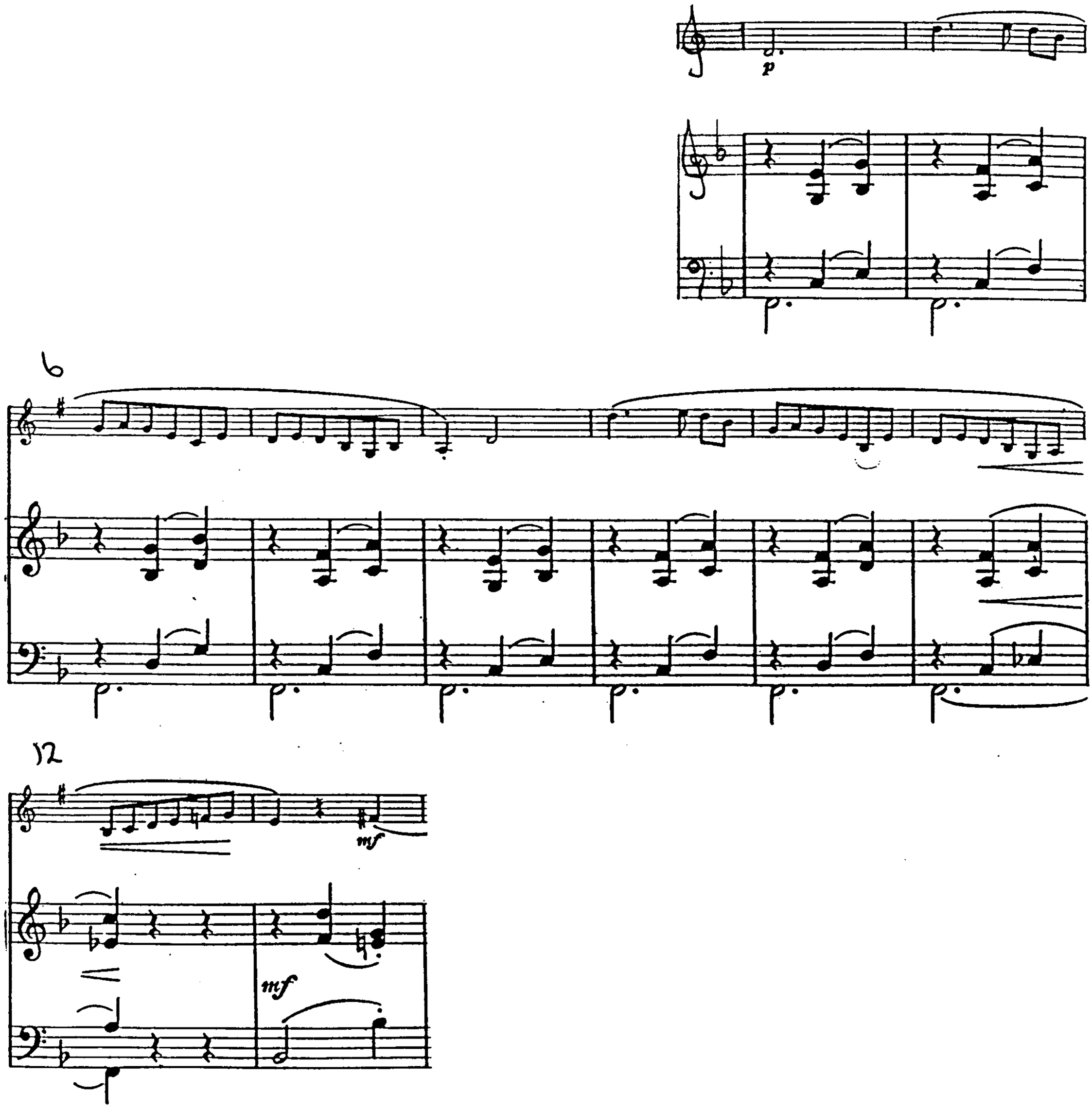
Example 5

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



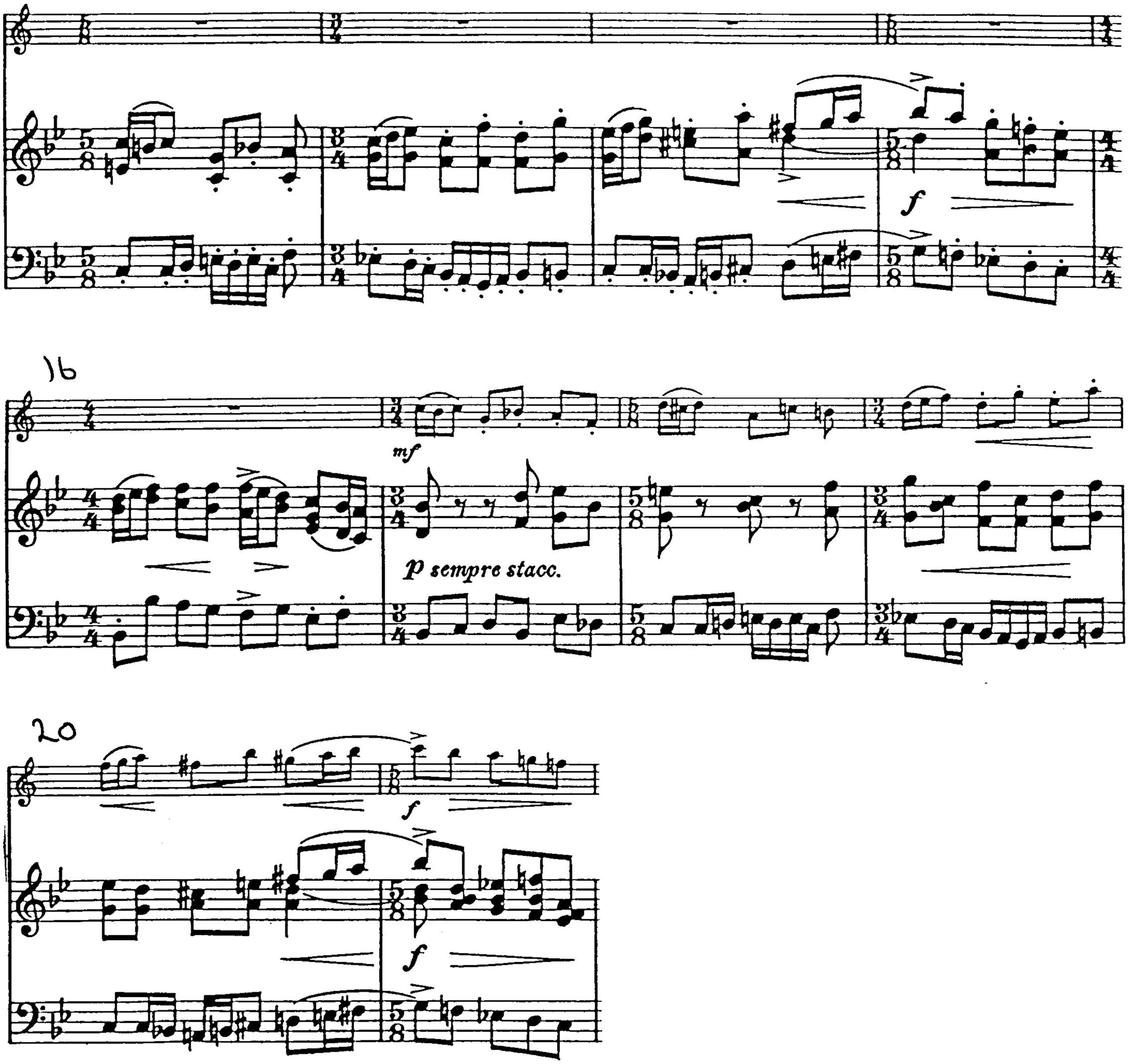
Example 6

Carse *Happy Tune*: bars 4-13



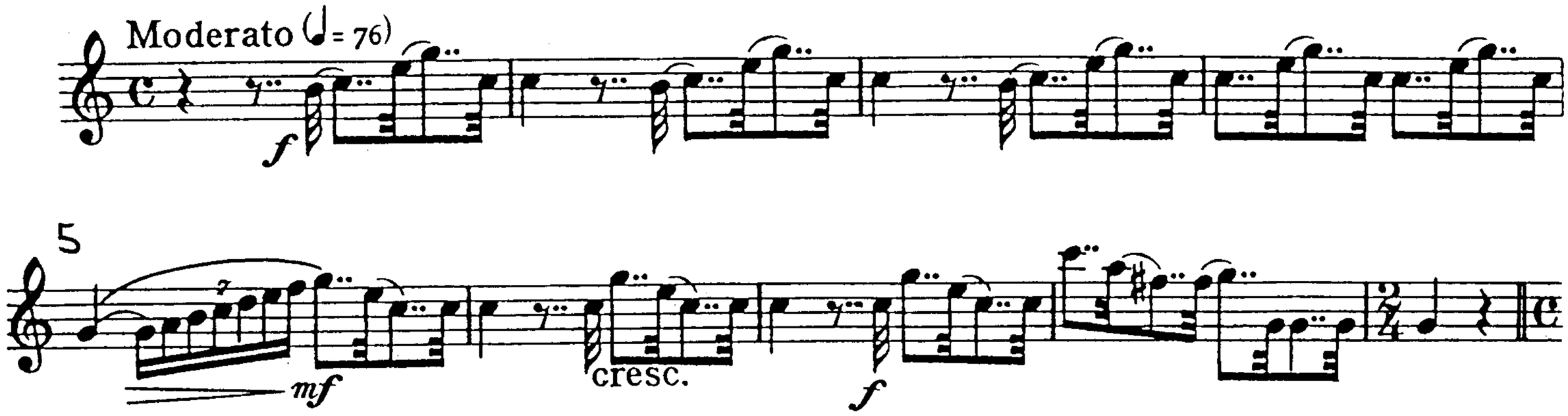
Example 7

Browne *A Truro Maggot*: bars 12-21



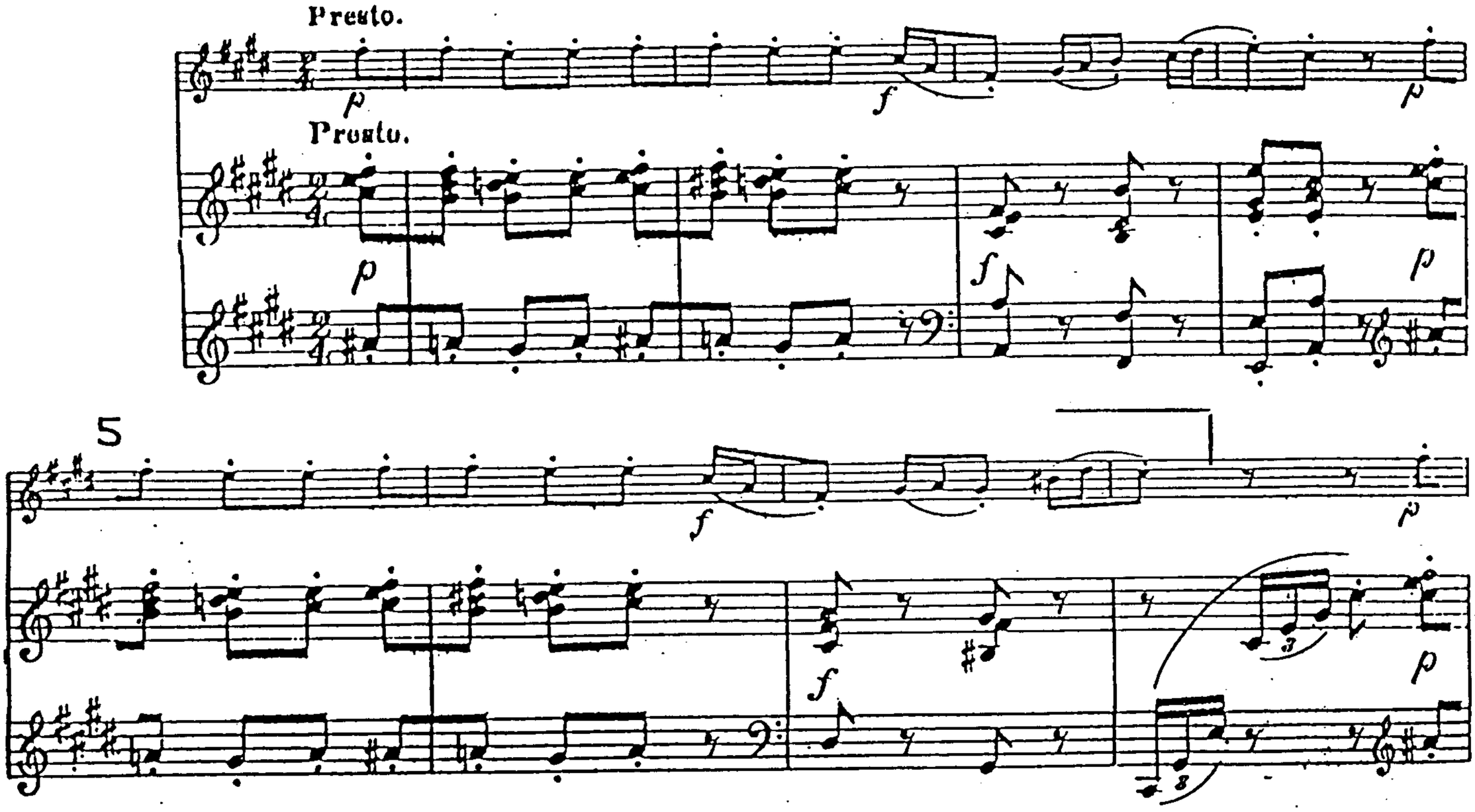
Example 8

Murrill *Prelude, Cadenza and Fugue*: bars 1-9



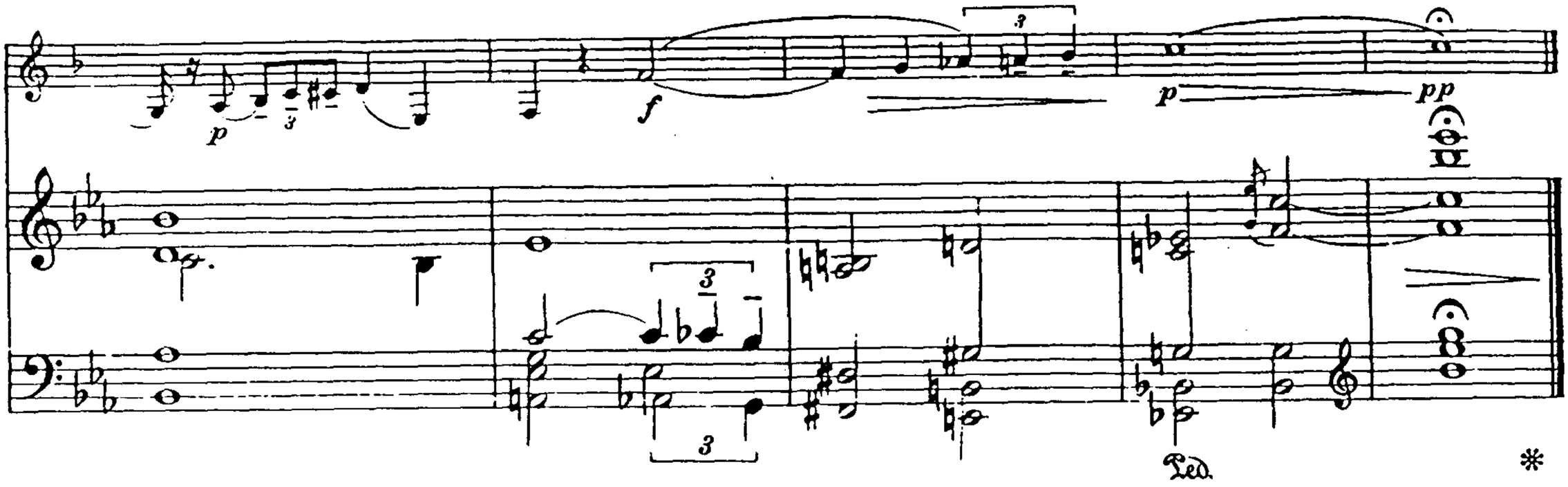
Example 9

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



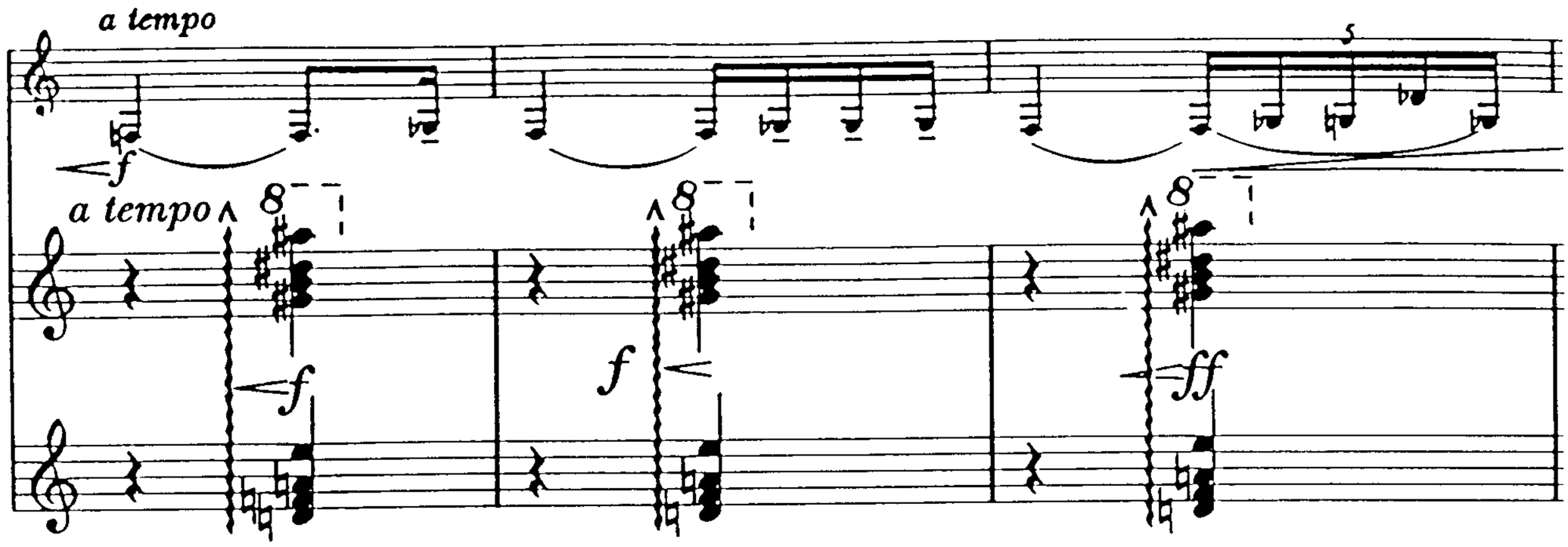
Example 10

Raybould *Wistful Shepherd*: bars 60-64



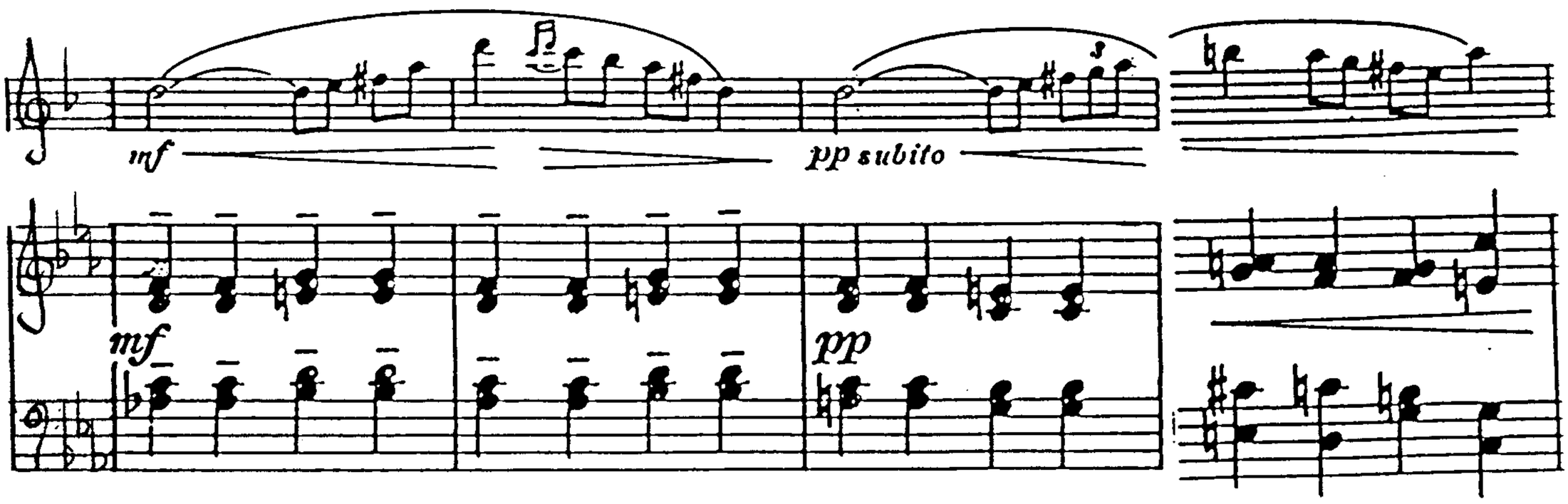
Example 11

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



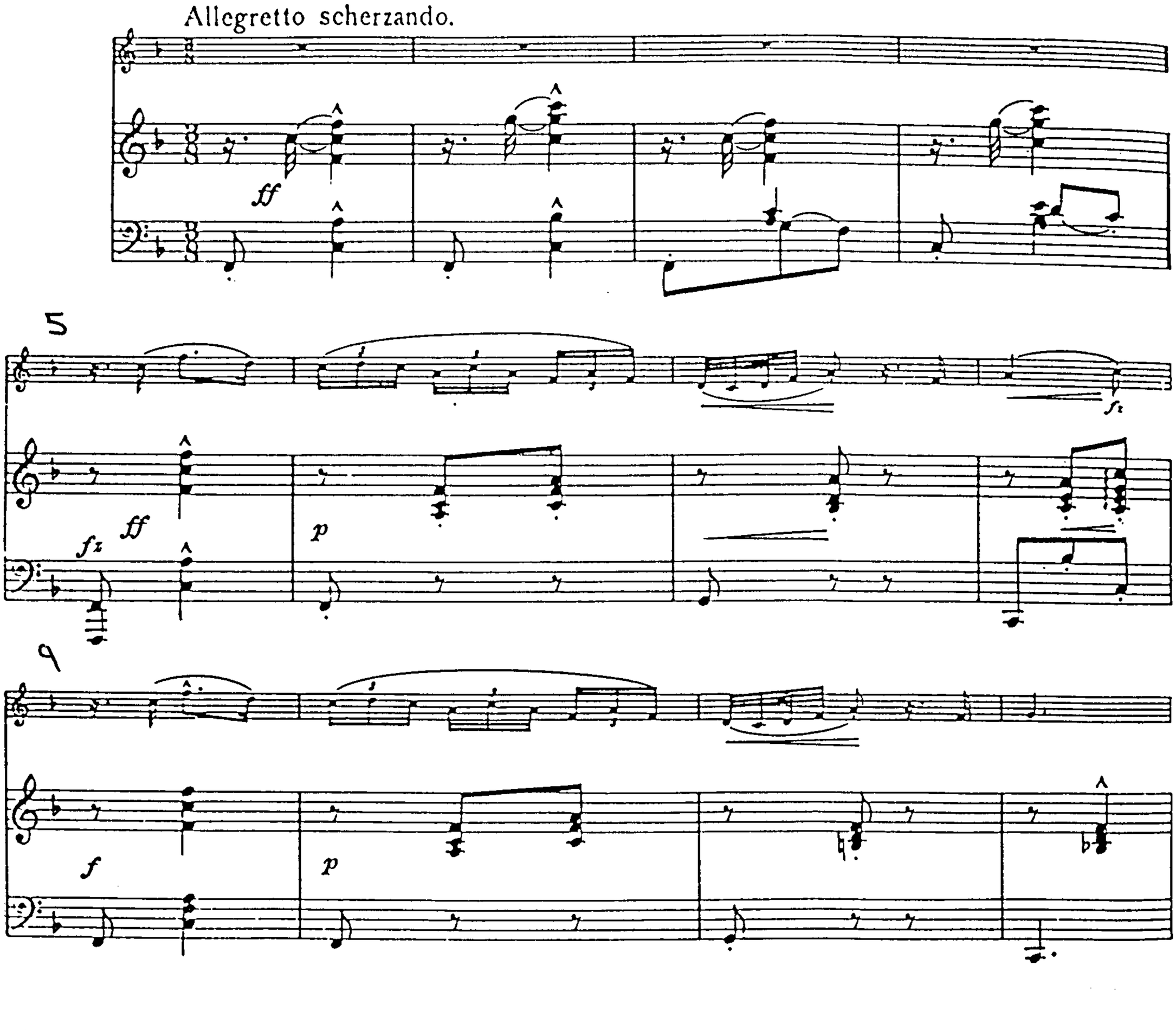
Example 12

Raybould *Wistful Shepherd*: bars 11-14



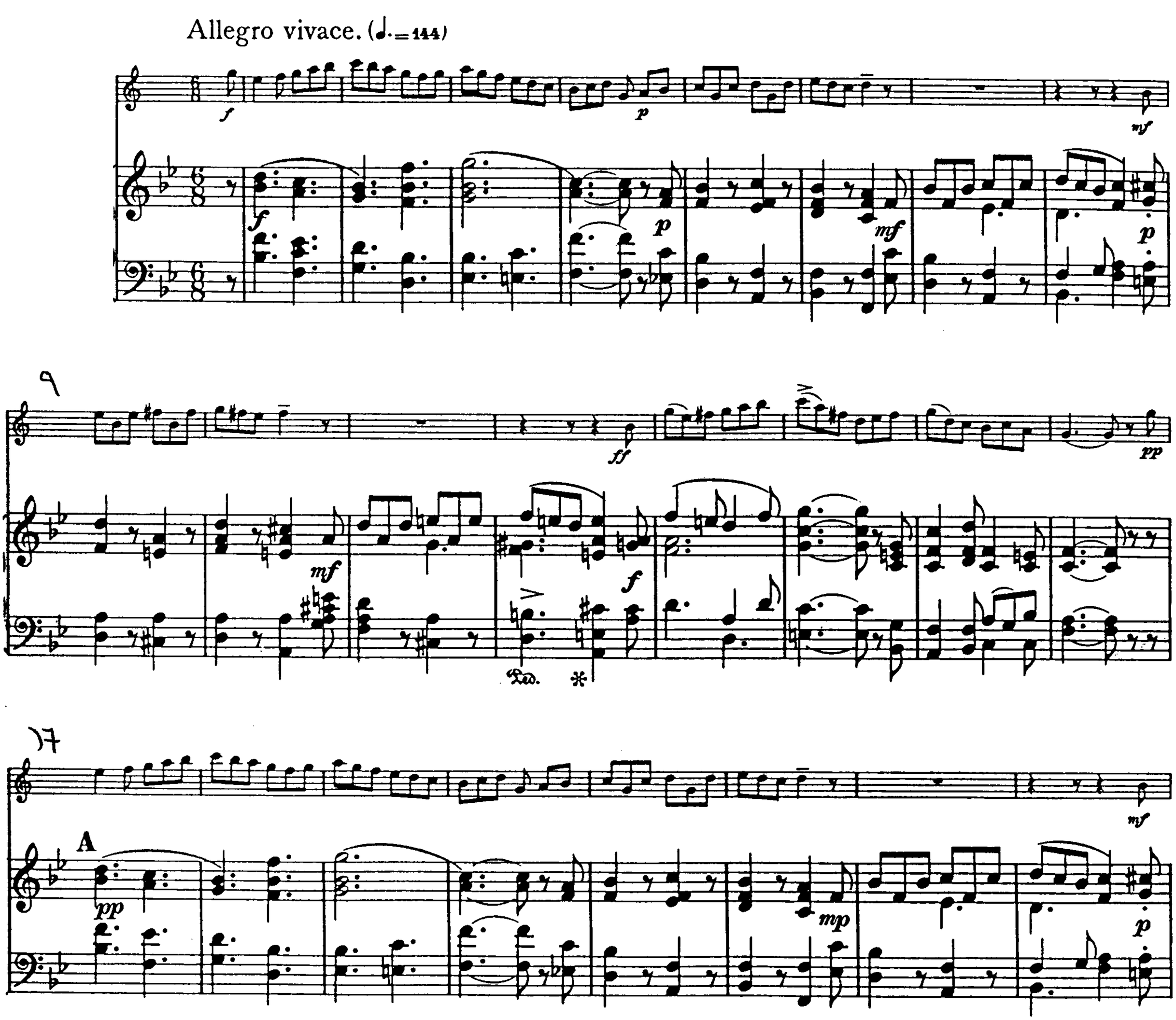
Example 13

Pratt *Idylle Printanière*: bars 1-12



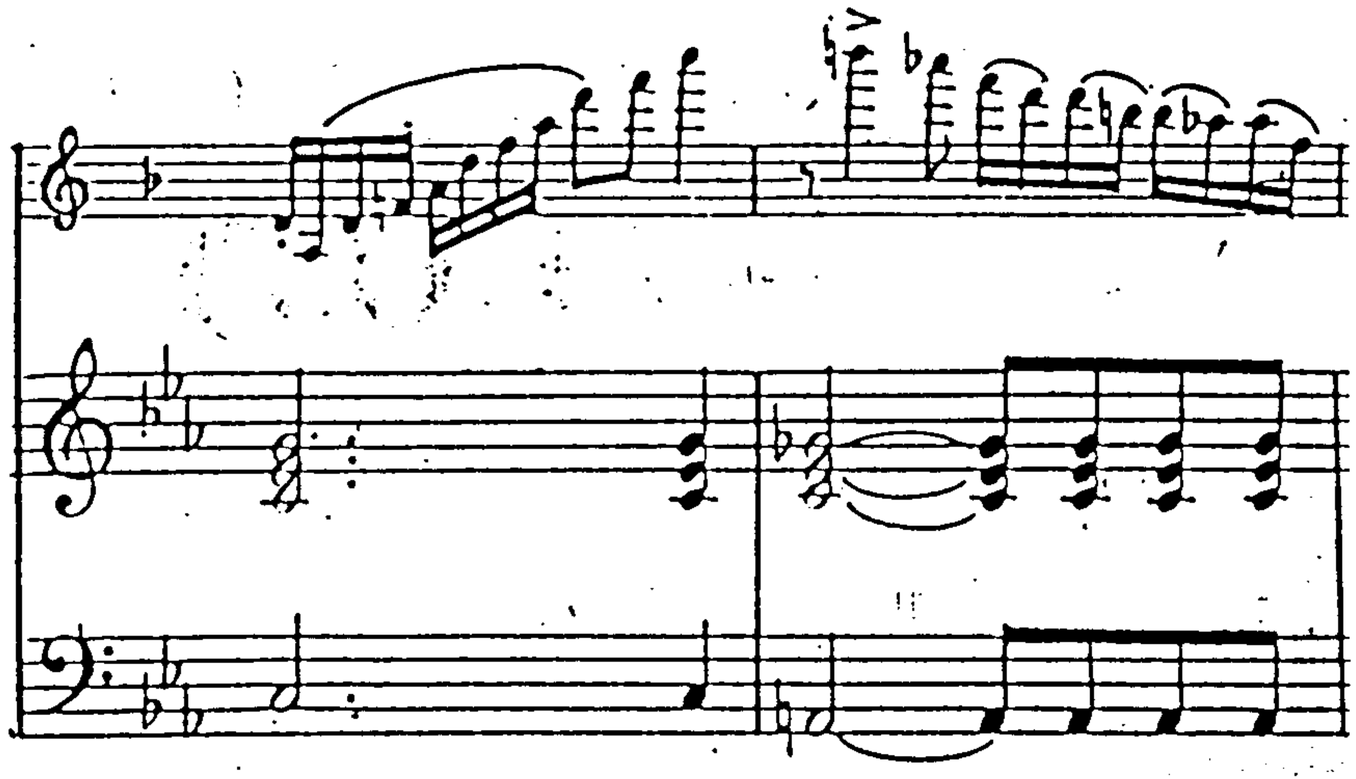
Example 14

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



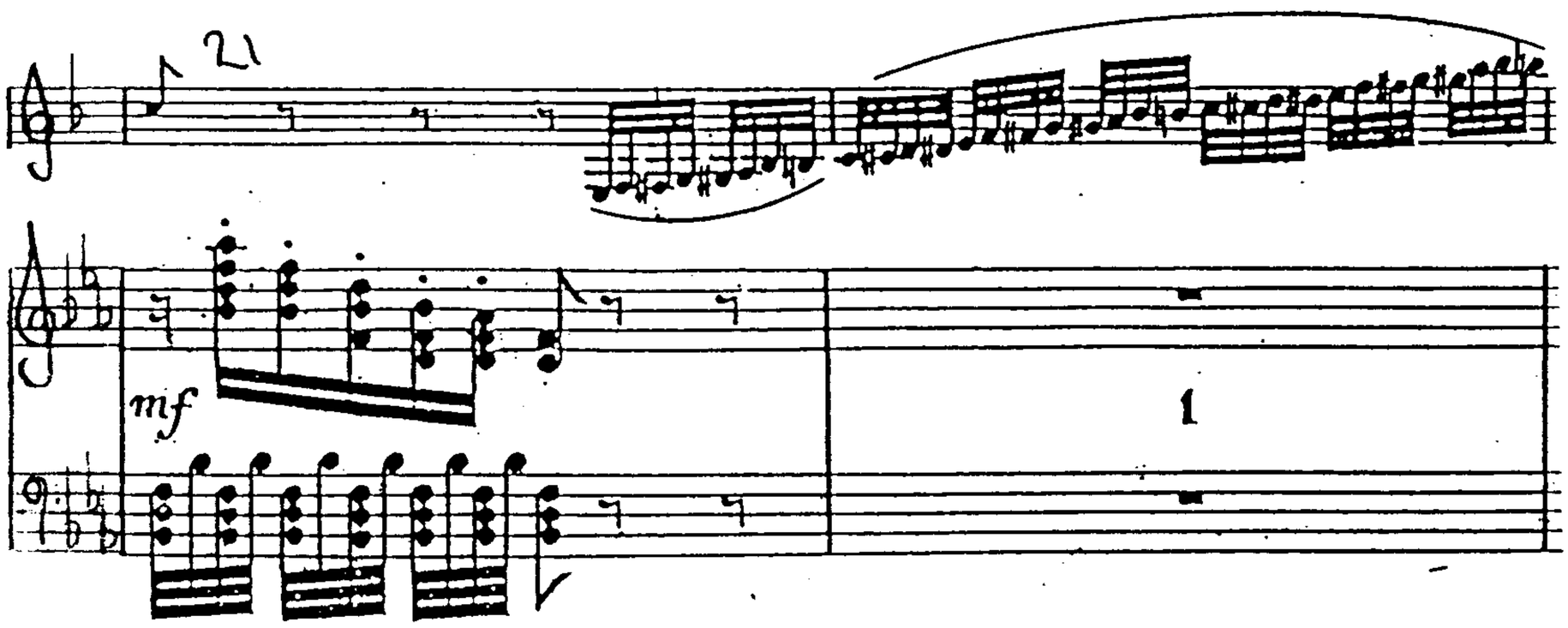
Example 15

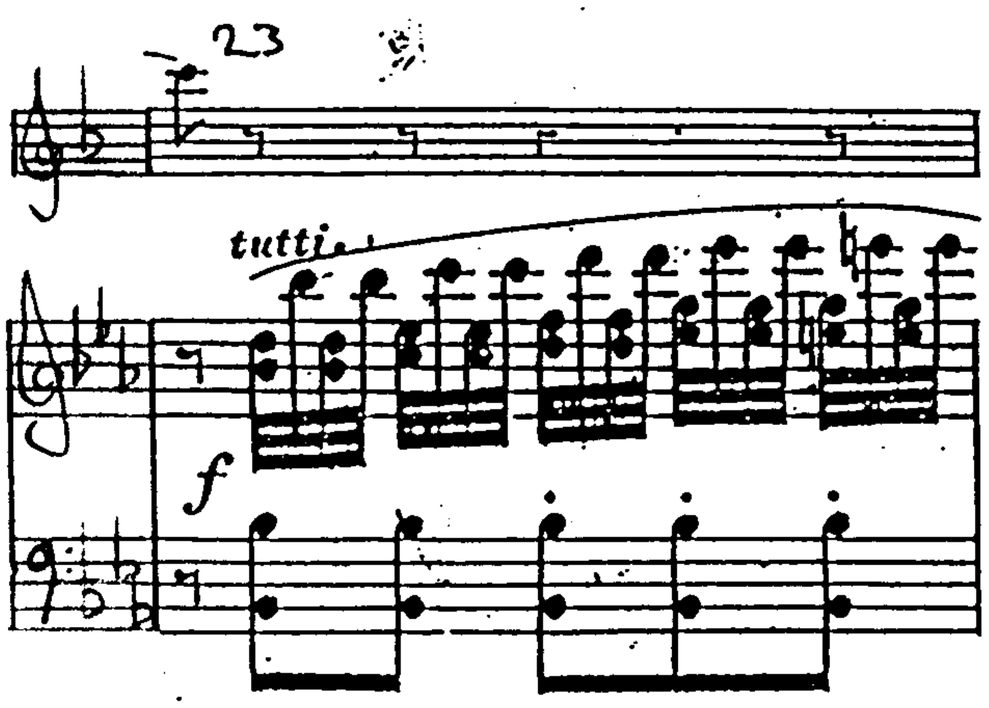
Clinton Fantasia on Donizetti's *Lucrezia Borgia*: bars 215-216



Example 16

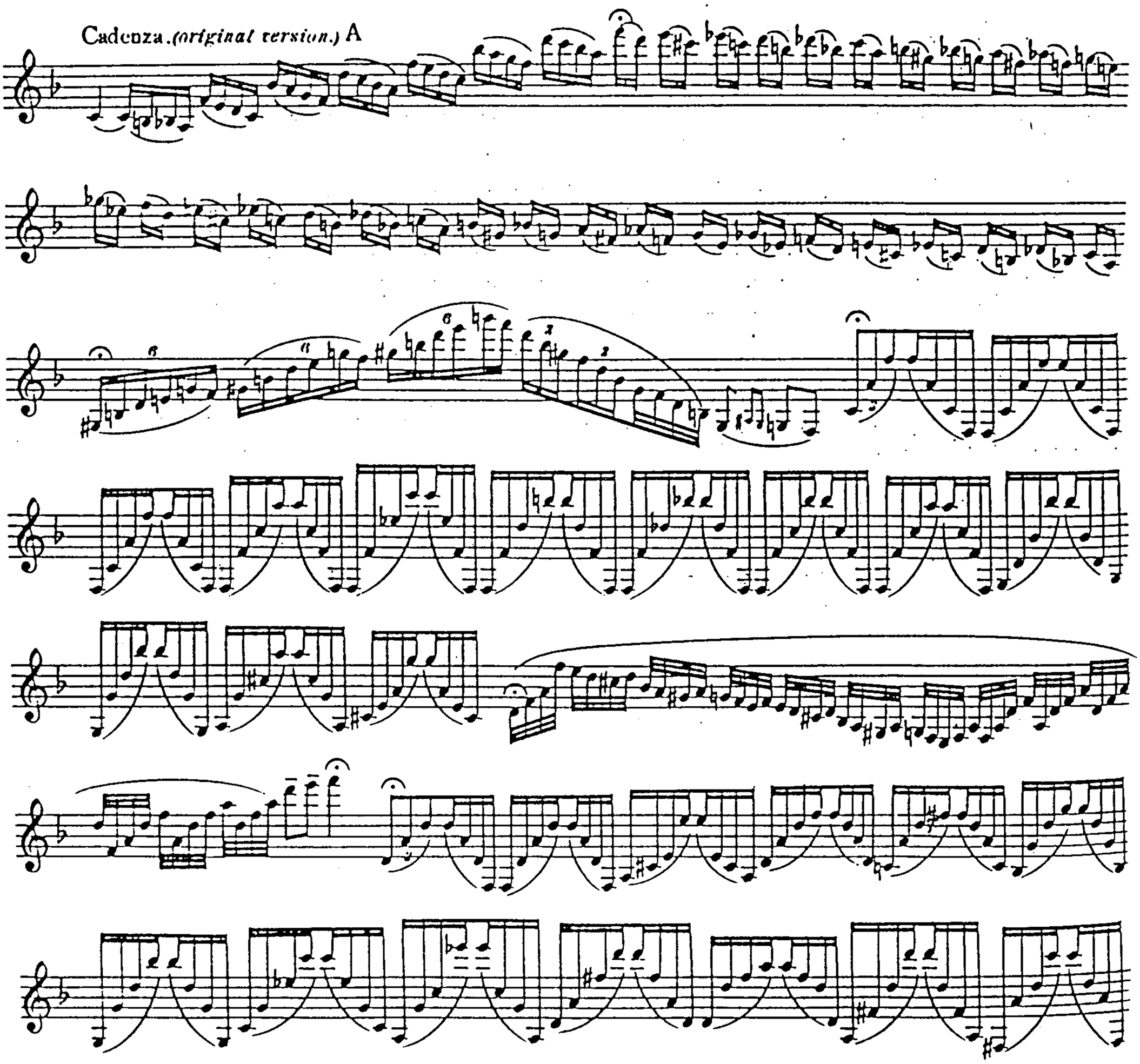
Lazarus Fantasia on *Scotch Melodies*: bars 21-23





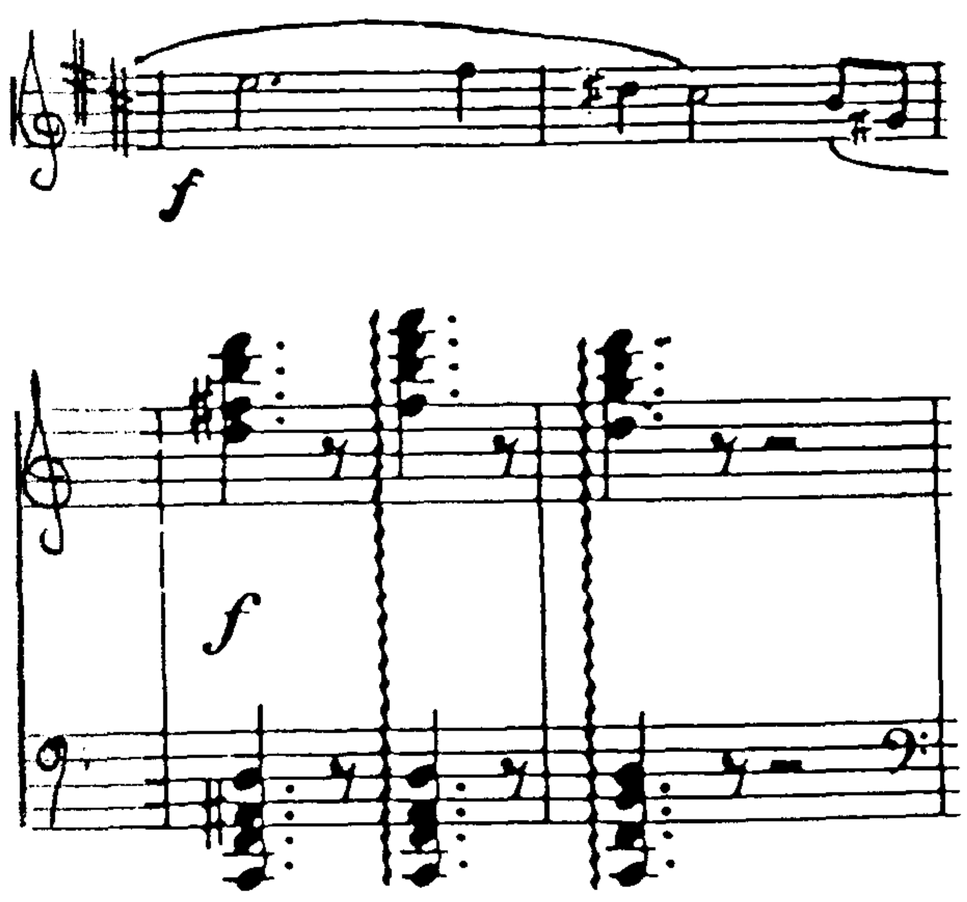
Example 17

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



Example 18

Holbrooke *Cyrene* opus 88: bars 15-16



Echo.

Echo.

Echo.

A MOSAIC IN TEN PIECES.

(WITH DEDICATION)

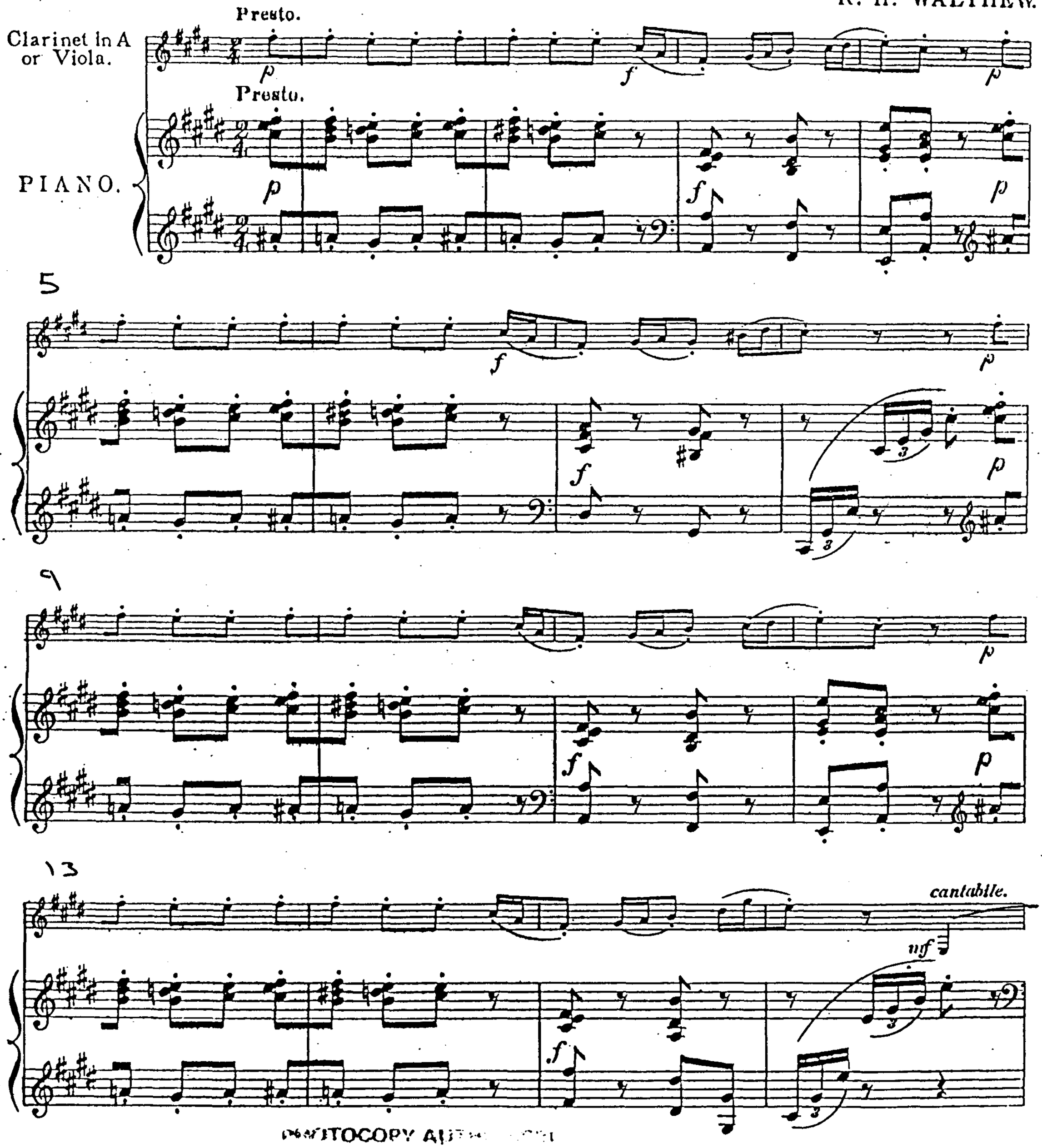
I.

R. H. WALTHEW.

Presto.

Clarinet in A or Viola.

PIANO.



PHOTOCOPY AUTHORIZED

Copyright, 1900, by Boosey & Co

17

nf

23

29

animato.

p

animato.

f

35

p

f

p

41

molto cresc.

p subito.

46

f

p

f

f

p

51

p

f

f

p

f

56

p

p

f

II.

Tempo di Valse.

mf lusingando.

Tempo di Valse.

mf

Con Pedale.

7

p delicatissimo.

Poco più mosso.

14

con allegrezza.

p

Poco più mosso.

p

20

rit. *a tempo.*

rit. *a tempo.*

26

32

rall.

Tempo Iº

rall.

Tempo Iº

38

p

45

rall.

rall.

Ped.

*

16

L.H.

R.H.

19.

pp sempre.

pp sempre.

23

26

ppp

ff

IV.

Andante semplice

Andante semplice.

p

p

5

9

poco f. con espress.

poco f con espress.

12

15

molto rall.

molto rall.

Ped. * Ped. *

18 Tempo Iº

Tempo Iº

p

p

23 dolce.

pp

27

rall. al fine.

rall. al fine.

segue

V.

Allegro non troppo.

mf

Allegro non troppo.

ff

mf

7

sf

sf

f

13

mf

mf

19

Pooo più mosso.

P scherzando.

Poco più mosso.

p

25

32

38

44

A Mosaic in Ten Pieces.

51

Tempo Iº

mf

Tempo Iº

56

sf

sf

f

nf

nf

61

cresc.

cresc.

66

ff

ff

sf

sf

ff

VI.

Allegretto con grazia.

p

Allegretto con grazia.

p

sempre staccato il basso.

rit. *nf poco animato.*

rit. *nf poco animato.*

20

23

27

31

f *p* *f* *p* Ped.

rit. *a tempo.* *rit.* *p a tempo.*

rit.

VII.

Presto.

f

Presto.

f feroce.

8

sf *p*

15

f *p* *ff*

22

sf

VIII.

Allegretto con grazia.

mf

Allegretto con grazia.

mf

7

rit. *a tempo.*

colla parte, *a tempo.*

13

Piu mosso.

Piu mosso.

19

25

2?

rall.

Tempo I?

p

2?

Tempo I?

rall.

p

30

34

rit.

a tempo.

colla parte.

a tempo.

39

rall.

rall.

IX.

Audante poco Allegretto.

p e semplice.

Andante poco Allegretto.

pp

simile.

Senza Pedale.

6

11

p sempre.

16

sonore ma p sempre.

Con Pedale.

21

25

ril. *a tempo.*

dolce.

rit. *p a tempo.*

29

pp *pp*

Ped. ✻ *Senza Pedale.*

33

ppp

X.

Molto Allegro e agitato.

Molto Allegro e agitato.

f

5

9

13

17

21

cresc.

cresc.

25

ff

ff

29

8

sf

Dedication.

33

Lento a piacere.

pp

Lento a piacere.

pp

Andante tranquillo.

Andante tranquillo.

p

39

44

49

mf espress.

54

con molto sentimento.

rit.

colla parte.

60

Poco aulmando.

mf

Poco animando.

mf

64

sempre animando e stringendo.

sempre animando e stringendo.

68 *Un pochellino meno mosso.*

Un pochellino meno mosso

f

sf

71

molto animato e passionato.

ff

rit. molto.

ff

rit. molto.

75

tranquillamente.

nf

tranquillamente.

p

78

pp

rit.

pp

colla parte.

82

sempre piu tranquillo.

rit.

pp

pp sempre piu tranquillo.

colla parte.

NOCTURNE.

Joseph Holbrooke.
(Op. 55, Nº 1.)

Larghetto sostenuto.

p

Larghetto sostenuto.

p *pp*

5

p

p

9

p

pp

13

legato

16

p

pp

20

Poco più mosso.

f appassionato

Poco più mosso.

f

sf

24

sf

sf

29

p cresc. f

p cresc. f

34

39

sf sf p rit. molto

45

Tempo primo. sf

Tempo primo.

pp legato

48

cresc.

51

pp

pp

54

57

p

p

61

rit.

dim.

rit.

Ped.

66 *Lento.*

p *Lento.*

pp sostenuto

70

pp

74

8

78

più p

dim.

sf

81

sonoramente

pp

p

sf

p

85

sf

f

p

f

p

90

Maestoso.

rit.

p

pp

rit.

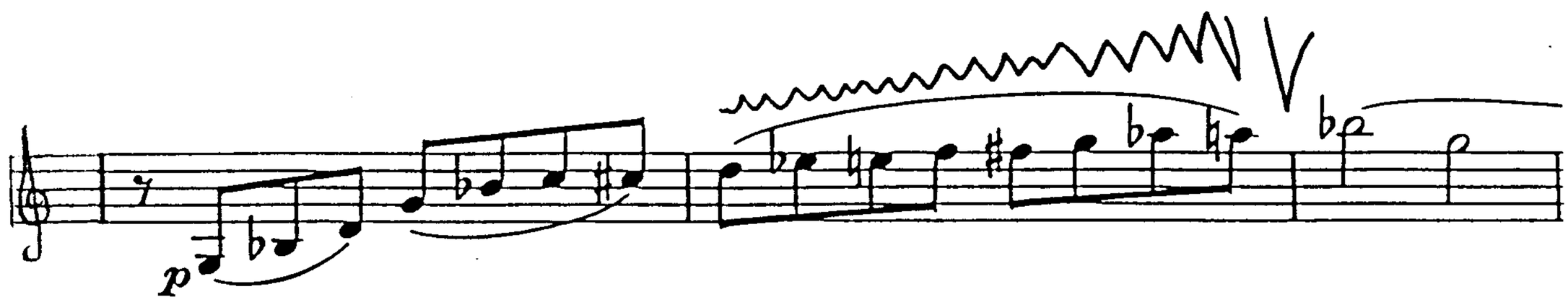
pp

(Corfu. May. 1912.)

Chapter 7

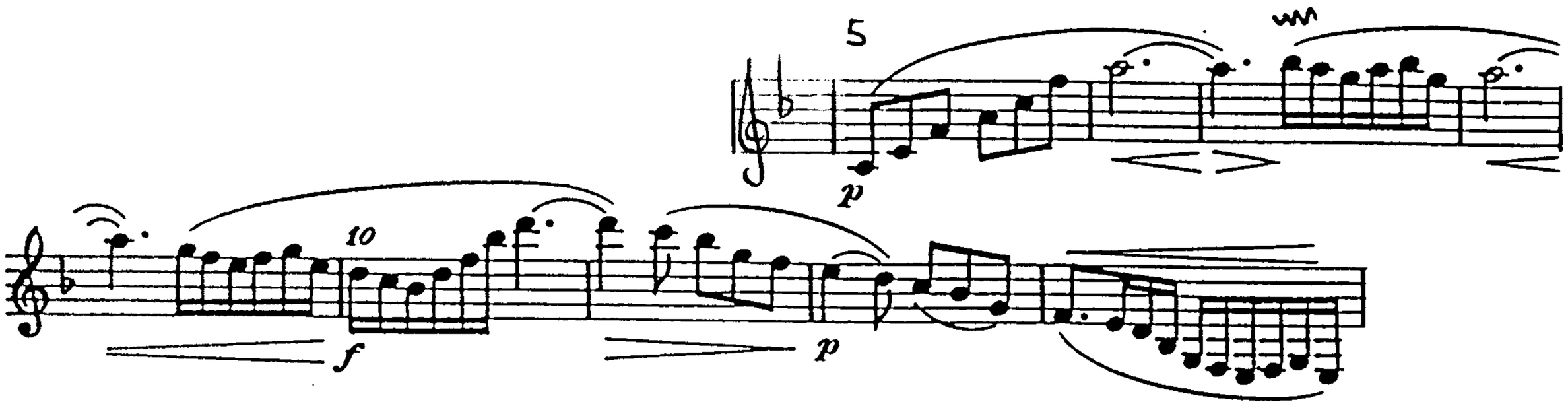
Example 1

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

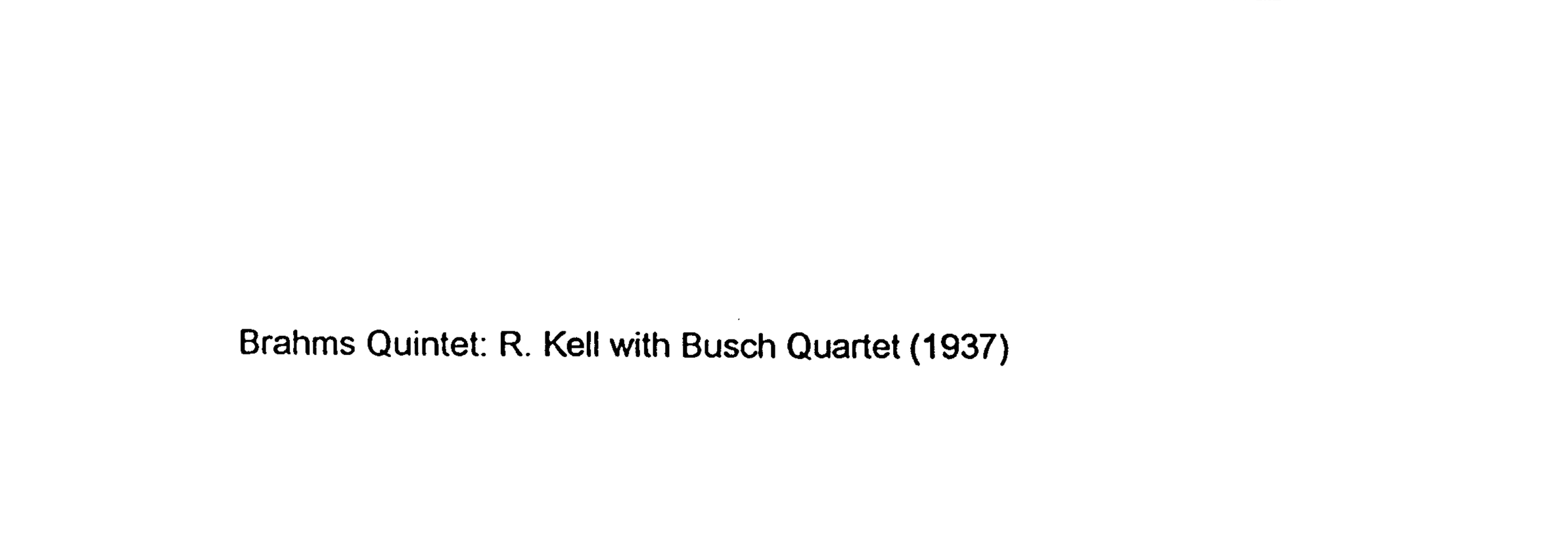


Example 2

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



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



William Henry Bell

Clarinet Sonata

Rosewood Publications
61 Oak Hill, Surbiton, Surrey KT6 6DY
©Rosewood Publications 2000

Sonata in D minor

William Bell
(1873-1946)

I

Allegro moderato

Clarinet in Bb

p *poco cresc.*

6

dim.

12

f *p*

18

cresc.

24

Poc rit. **A Tempo** **Rall.**

29

Poco meno mosso

p *espressivo*

34

cresc. **Rit.** **Più agitato** *p* *cresc.*

39

cresc. *ff*

43

Rall. **A Tempo**

p *dolce*

48

Rall. **Tempo 1**

p

V.S.

20/5/00

Copyright Rosewood Publications 2000

Clarinet in B♭

53

p

58

p dolce

63

cresc.

cresc.

70

ff

76

Rall.

f sempre

ff

82

Rall. molto e dim.

88

p

cresc.

94

Accel.

cresc.

98

Rall. molto

Adagio

Rall.

Allegro

103

2

f

Rall. al fine

Clarinet in Bb

II

9+6+9 / 8 8 8

Moderato grazioso

f

cresc.

cresc.

f

pp

Poco rit.

A tempo

p

Rall.

A tempo

Rall.

20/5/00

Clarinet in Bb

III

Adagio

p

5

cresc.

10

14

Rall.

Rit.

Rit. sempre

pp

18

A tempo

Rit.

Rall.

23

A tempo

25

p

cresc.

cresc.

ff

29

p

p

cresc.

f

Rall. al Fine

32

p

Rall. molto

36

20/5/00

Clarinet in Bb

IV

Allegro non troppo

7

cresc.

f

13

4

mf

cresc.

24

cresc.

f

31

Rit.

5

A tempo

Rit.

p

42

2

50

f *p*

56

cresc.

62

Rit.

A tempo

f

68

2

3

Clarinet in Bb

77

p

83

cresc.

89

94

ff

2

101

2

Rall.

109

A tempo

dolce

115

121

127

f

133

139

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

Rosewood Publications
61 Oak Hill, Surbiton, Surrey KT6 6DY
©Rosewood Publications 2000

Sonata in D minor

I

William Bell
(1873-1946)

Clarinet in B♭

Allegro moderato

p

Piano

Allegro moderato

p

4

poco cresc.

4

poco cresc.

8

dim.

8

12

f

6

8ve

f

12

20/5/00

Copyright Rosewood Publications 2000

15

loco

p

3

p

p

15

18

dolce

18

21

cresc.

cresc.

cresc.

21

24

Poc rit.

A Tempo

Rall.

3

3

Poc rit.

A Tempo

Rall.

f

24

28

Poco meno mosso

p *espressivo*

Poco meno mosso

p dolce

32

cresc.

36

Rit.

Più agitato

p *cresc.*

Rit.

Più agitato

p *cresc.*

39

cresc.

cresc.

42

ff

ff

42

44

Rall.

A Tempo

p dolce

Rall.

A Tempo

dim.

p dolce

44

48

Rall.

Rall.

48

52

Tempo 1

p

Tempo 1

52

p

p dolce

55

59

p *dolce*

Basso cantando

63

p

66

cresc.

cresc.

cresc.

69

69

73

ff

73

ff

77

Rall.

f sempre

Rall.

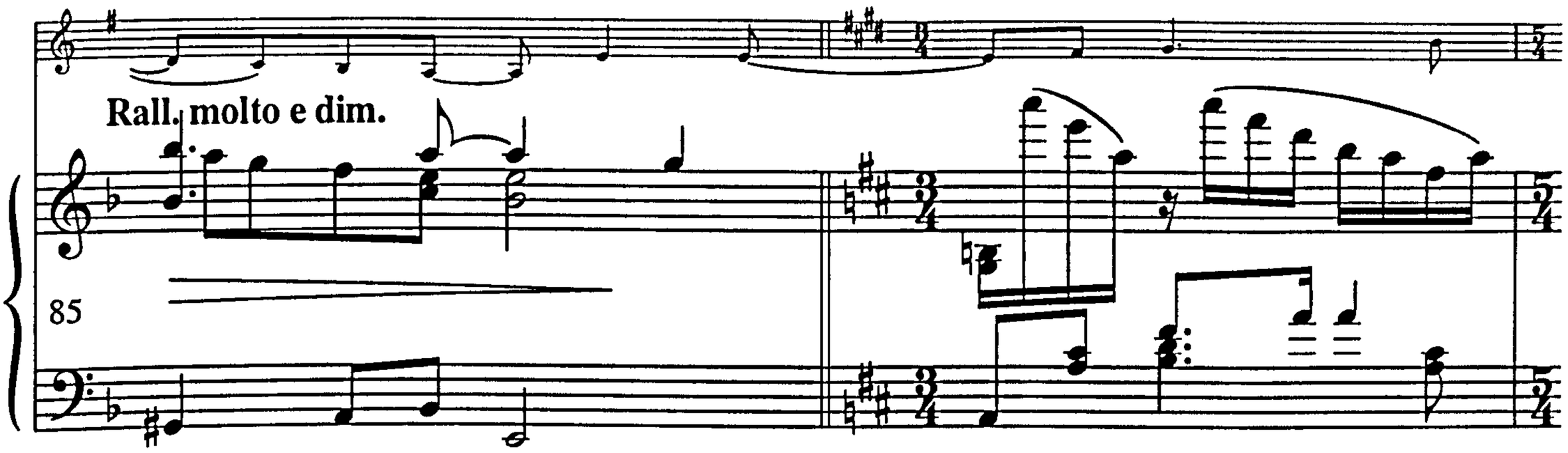
77 *f*

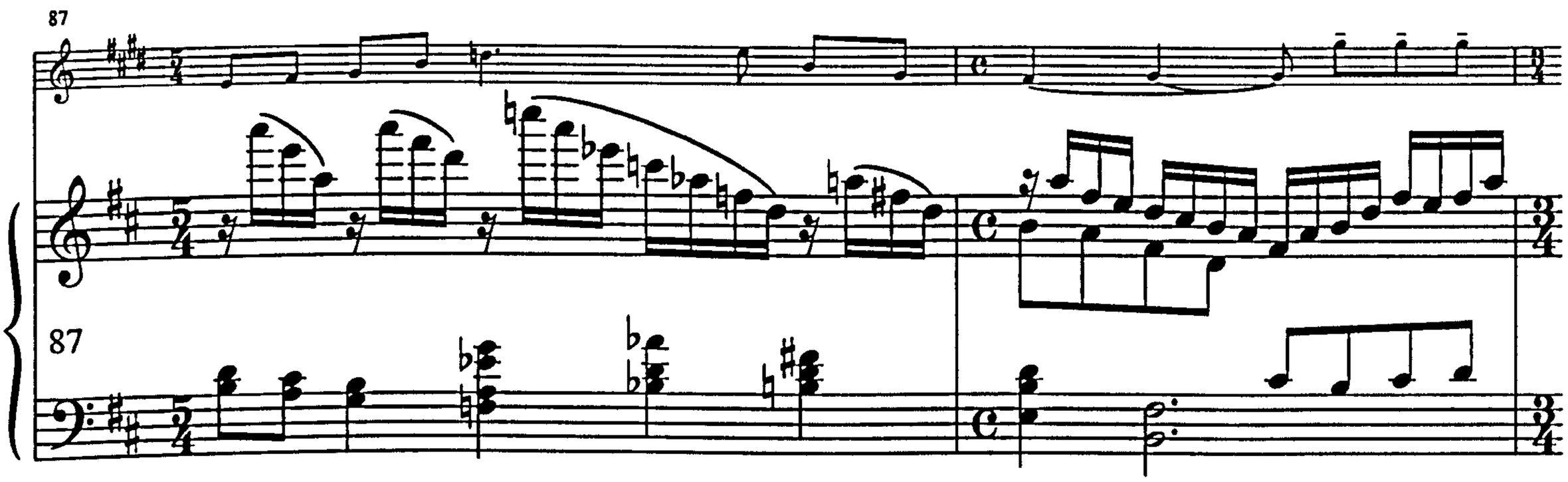
81

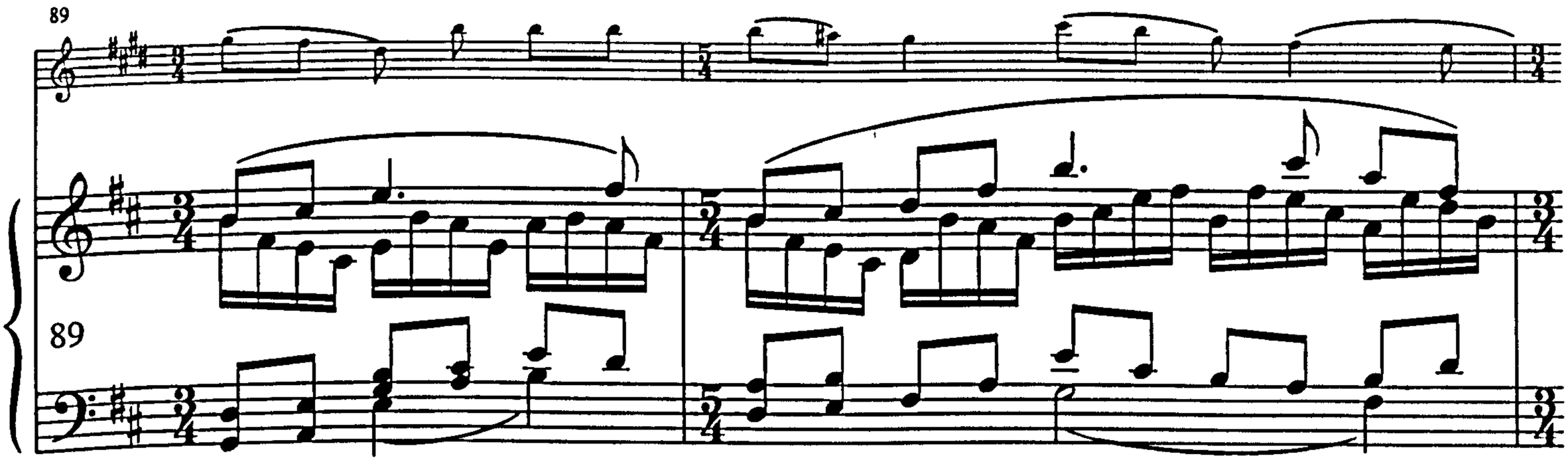
ff

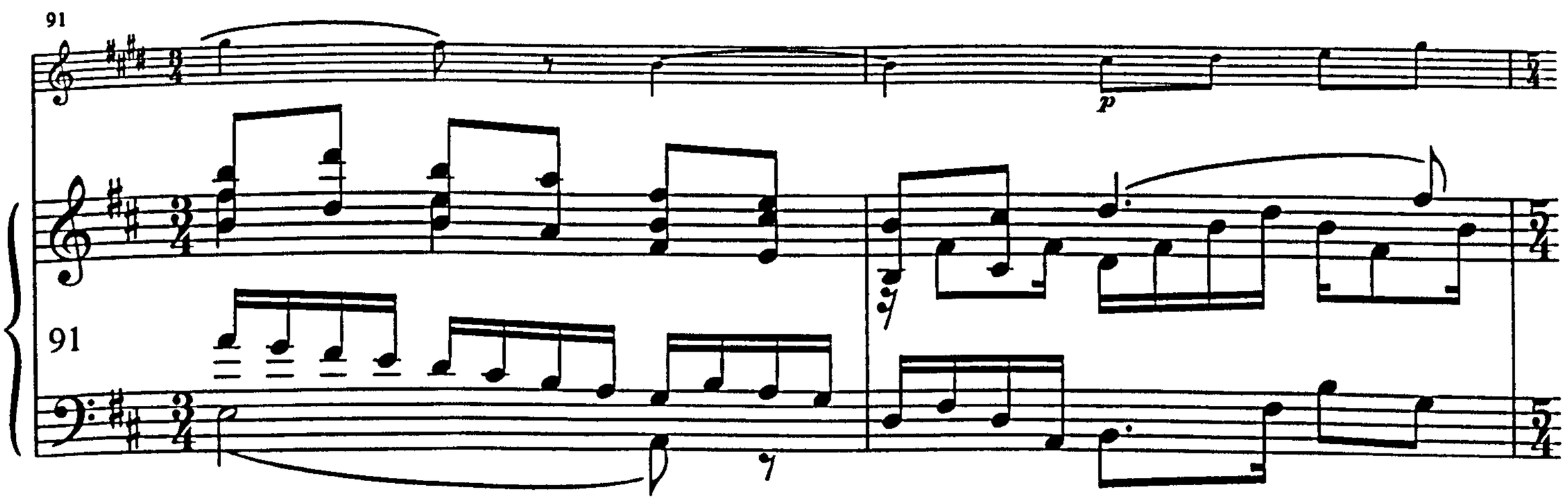
81 *f*

85 **Rall. molto e dim.**









93

cresc.

93

95

Accel.

Accel.

cresc.

95

98

Rall. molto

Adagio

Rall.

Rall. molto

Adagio

Rall.

98

101

Allegro

Allegro

ff

101

105

Rall. al fine

f

Rall. al fine

105

II

9+6+9 / 8 8 8 Moderato grazioso

f

9+6+9 / 8 8 8 **Moderato grazioso**

f

2

2

3

3

20/5/00

4

cresc.

4

5

5

6

cresc.

cresc.

6

7

f

f

7

8

pp

pp

9

10

Poco rit.

Poco rit.

11

A tempo

A tempo

12

12

13

13

8

14

Rall.

Rall.

14

15

A tempo

p

A tempo

p

15

16

17

18

Rall.

19

20

20

III

Adagio

p

Adagio

p

3

3

5

5

20/5/00

7

cresc.

cresc.

9

12

14

Rall.

16

Rit.

Rit. sempre

pp

L.H.

L.H.

18

A tempo

pp *dolcissimo*

20

Rit.

22

Rall.

A tempo

24

p *cresc.*

p *cresc.*

24

26

cresc. *ff*

26

28

p

28

30

p *cresc.* *f*

p *cresc.* *f*

30

32

Rall. al Fine

p

Rall. al Fine

32

p

34

Rall. molto

Rall. molto

34

36

36

38

8ve

38

IV

Allegro non troppo

Allegro non troppo

mp staccato

6

cresc.

f

3

cresc.

6

f

11

3

11

16

mf

16

20/5/00

21

cresc.

cresc.

21

26

cresc.

cresc.

f

f

26

31

31

36

Rit.

A tempo

Rit.

Rit.

A tempo

Rit.

36

41

p

41

p

47

47

f

f

p

53

53

f

59

59

cresc.

Rit.

Rit.

cresc.

65

A tempo

f

A tempo

f

65

71

71

p

77

p

77

82

82

88

cresc.

3

3

cresc.

88

92

8ve loco

ff

8ve

ff

92

96

loco

mp

96

101

Rall.

Rall.

101

107

A tempo

dolce

A tempo

107

112

112

117

117

122

122

126

3 3

f

126

f

131

131

136

3 3

136

3 3

140

8ve loco

140

Clarinet in B flat

Roger Fiske

Clarinet Sonata

Rosewood Publications
61 Oak Hill, Surbiton, Surrey KT6 6DY, England

Sonata

I

Andante con moto, e poco rubato
[Moderato trqanquillo]

Roger Fiske (1910-1987)

Clarinet in B♭

mp
[dolce amabile]

4

[cantabile]

8

[ritmico]

10

[cantabile]

mf [ritmico]

12

f

16

Poco rit. A tempo *[tranquillo]*

p *f* *p*

21

mf

p

25

Poco rit. **A tempo**

p

31

mf

p

35

mf

Rit.

38 **A tempo**

p

[p]

© Rosewood Publications 2000

Clarinet in Bb

41

[p] *f*

44

ff

46

sempre ff *mp* subito

50

Poco rit. A tempo Poco rit.

mp *p*

54

A tempo

p

58

Poco più lento Tempo 1 (sostenuto)

pp *p*

64

Poco rit.

3

68

A tempo

3 *mf*

73

Poco a poco più moto
[animando]

3 3 *f*

77

p *mf*

V.S.

Clarinet in Bb

81

mf

85

3

88

3 3 3 3

91

3

94

mp

[#]

97

f

100

3 *ff*

Poco rit.

102 **Tempo 1 (largamente)**

Poco rit.

2

106 **Molto Tranquillo**

9

p

109

113

116

pp *p* 3

Rall. e dim. al fine

pp *ppp*

Clarinet in B♭

II. Variation

Poco lento e espressivo

5

5

Pochettino meno lento

p

13

17

pp

21

Poco rit.

Poco stringendo

Andante

2

27

mf

poco *f*

32

p

pp

38 **L'istesso tempo e scherzando**

p cresc.

mf

42

44 poco *f*

mp

47

Più allegro

[Pochett. animando]

3

Clarinet in B♭

53

Rit.

mp **Molto largamente** *mf* cresc.

57

Andante tranquillo

ff *p* *[espr.]* 16 3

62

pp *f*

65

16

Adagio

p [echo] *f* *p* 3 3

67

mf *ff* *p*

70

cresc. 12 *f*

71

14 14

mp

73

Sempre adagio e molto largamente

2 3

mp cresc. poco a poco

78

3

f

81

11 11 11

ff

83

p molto espressivo

87

90

pp *ppp*

III

Allegro molto

4

mf

9

2 Pno.

15

mf cresc. *f*

25

mp

32 *[p meno mosso]*

mf

39

mf

46

p

Clarinet in B♭

55

mf

3

3

60

p

65

mp

71

Poco largamente

3

f

A tempo (sempre largamente)

78

Molto allargando

5

87

ff *[poco a poco accel.]*

93

Tempo 1

p

99

cresc.

104

2

Pno.

110

116

3

mp

124

3 3

130

136

Poco meno allegro

p

143

3

f

152 **Andante tranquillo**

mp

3

pp

159

Adagio

Presto

3

166

mf cresc. poco a poco *f* *ff*

172

ff 5

179

ff *mp* molto cresc. *ff*

Roger Fiske

Clarinet Sonata

Rosewood Publications
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

Rosewood Publications
61 Oak Hill, Surbiton, Surrey KT6 6DY England
©Rosewood Publications 2000

Sonata

Andante con moto, e poco rubato
[Moderato tranquillo]

Roger Fiske (1910-1987)

Clarinet in B♭

Piano

© Rosewood Publications 2000

11

f

11

f

14

ff

14

R.H.

Poco rit.

A tempo *[tranquillo]*

17

p

f

p

Poco rit.

A tempo *[tranquillo]*

17

p (subito)

19

mf

19

mf

22

p

22

p

25

Poco rit.

Poco rit.

25

28

A tempo

p

A tempo

p (teneramente)

28

31

mf

p

31

34

p *mf*

34

f

37

Rit.

A tempo

p *p* [*p*]

Rit.

A tempo

37

p *mf*

40

[*p*] *f*

cresc.

40

mf *f*

43

ff

43 (sempre cresc.)

ff

45

45

47

sempre ***ff***

mp *subito*

47

mp

ff

50

mp

ff

Poco rit.

A tempo

p

50

mp

Poco rit.

A tempo

53

Poco rit.

A tempo

p

53

56

Poco più lento

pp

Poco più lento

(sostenuto)

59

Tempo 1 (sostenuto)

p

Tempo 1 (sostenuto)

p

63

63

67

Poco rit.

A tempo

A tempo

Poco rit.

71

3

mf

3

3

mf

71

74

3

f

Poco a poco più moto
[animando]

Poco a poco più moto
[animando]

74

3

cresc.

77

3

p

mf

77

p cresc.

f

80

mf

p

80

mf

83

cresc.

f

mp

86

f

89

92

mp

f

mp

cresc. poco a poco

95

f

98

f

ff

100

Poco rit.

Poco rit.

102

Tempo 1 (largamente)

Poco rit.

Tempo 1 (largamente)

Poco rit.

mf

cresc.

ff

105

Molto Tranquillo

p

Molto Tranquillo

105 *p* (molto tranquillo)

108

8ve

108

111

loco

111

113

pp

p 3

113

116

Rall. e dim. al fine

pp

ppp

Rall. e dim. al fine

116

ppp

II. Variation

Poco lento e espressivo

Poco lento e espressivo

p

5

5 p poco cresc.

3

p

8

8

pp

12

Pochettino meno lento

p

8ve

loco

12

pp

15

15

17

3

17

19

pp

pp

19

22 Poco rit. Poco stringendo Andante

Poco rit. Poco stringendo Andante

22 3 mp

26 mf

26 mf cresc.

30 poco f p

poco f

30 p

34

34 dim.

37

L'istesso tempo e scherzando

pp

p cresc.

L'istesso tempo e scherzando

37

p cresc.

40

mf

poco f

mf

40

43

43

45

mp

poco staccato

45

48

Più allegro

[Pochett. animando]

cresc.

f

marcato

52

mp

mf

55

mf cresc.

Rit.

f

Molto largamente

ff

58

Andante tranquillo

p

[espr.]

pp

63

16

16

Adagio

f

p

[echo]

f

p

3

Adagio

63

sf

p

67

mf

ff

mf

3

mf

ff

p

70

cresc.

13

14

14

70

p

72

72

mf

74

Sempre adagio e molto largamente

Sempre adagio e molto largamente

74

legato

77

cresc. poco a poco

f

cresc. poco a poco

77

80

ff

80

82

82

84

p molto espressivo

3

84

p

pp

f

88

pp

ppp

88

pp

III

Allegro molto

Allegro molto

p

5

mf

5

cresc.

9

9

sempre cresc.

13

mf

8ve - - - - loco

13

mp

17

cresc.

f

17

ff

dim.

22

mp

[*p* meno mosso]

8ve

22

mf

p

28

mf

28

mf

34

loco

34

40

mf

3

45

p

p

50

3

55

mf

3

3

p

60

60

65

65

mf

cresc.

70

Poco largamente

Poco largamente

70

f

75

f

Molto allargando

Molto allargando

75

80

A tempo (sempre largamente)

A tempo (sempre largamente)

85

ff

ff *(poco a poco accel.)*

90

Tempo 1

p

Tempo 1

p

95

100

cresc.

100

cresc.

105

105

ff

mp

110

8ve _ _ , loco

110

cresc.

115

mp

115

ff

3

mf

mp

120

120

125

125

3

3

3

130

130

8ve

loco

dim.

135

135

141

Poco meno allegro

p

3

Poco meno allegro

141

pp

148

Molto rit

Andante tranquillo

f

mp

Molto rit

Andante tranquillo

148

molto cresc.

ff

p

154

3

pp

154

159

Adagio

Presto

Adagio

Presto

159

p cresc. poco a poco

165

mf *cresc. poco a poco* *f*

165

f

170

ff

170

ff

175

ff *s*

175

fff

180

ff *mp* *molto cresc.* *ff*

180

f cresc. *fff*

Sir William Henry Hadow

Clarinet Sonata

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

Sonata in G major

I

Allegro

W. H. Hadow (1859-1937)

Clarinet in A

mf

8

cresc. *dim.*

16

3

f *dim.* *pp*

26

dolce *cresc.* 3 *cresc.*

35

cresc. *f* *dim.*

41

8

p

56

10

dim. *f*

74

2

f *p* *dolce*

84

2

espressivo

94

pp

102

cresc.

111

2

mp

16/3/00

© Rosewood Publications 2000

Clarinet in A

121

cresc.

f

129

4

4

(*f*)

142

(*ff*)

3

151

2

f

159

dim.

p *dolce*

166

173

pp

pp

pp

180

3

cresc.

189

p

f

196

dim.

f

203

2

(*cresc.*)

(*f*)

p

211

7

224

3

cresc.

mf

pp

233

3

cresc.

242

8

256

p

264

cresc.

(*f*)

272

cresc.

f

280

2

289

2

pp

pp

espressivo

299

pp *dolce*

306

cresc.

316

3

(*f*)

6

p

332

2

pp

sempre pp

341

3

pp

2

Clarinet in A

II

Maestoso

16

p *cresc.* *cresc.*

23

f *p* *cresc.* (*f*)

31

2

(*p*) *p* *cresc.*

39

3 6

dim. *mf* *f*

43

3 6

p

46

mf *cresc.* *f* *p*

51

4 4

cresc. *pp*

66

3 3

tranquillo

71

3 3

p

77

3

(*dim.*)

83

p

16/3/00

90
cresc.
(f)
dim.
93
p
96
cresc. e accel.
sempre cresc. e accel.
Rall.
102 *f*
cresc.
Tempo 1
108
ff
116
mf
ff
dim.
pp
126
pp
131
pp sempre
calando

III. Finale

Allegro giocoso - quasi presto

11
f
18
cresc.
24
(ff)

Clarinet in A

32

dim.

(mf)

41

cresc.

48

ff

55

62

6

3

(p)

pp

pp dolce

79

85

4

96

cresc.

dim.

dim.

102

p

cresc.

109

f

cresc.

116

ff

123

cresc.

2

(ff)

131

(dim.)

139

8

(mf)

(p)

154

p

161

169

3

176

3 3 3 3 3 3

181

3 3 3 3 3 3 3 3

186

3 3 3 3 3 3 3 3 3 3

4

p

195

cresc.

3

3

205

3

f

(cresc.)

cresc.

212

cresc.

ff

219

226

7

Clarinet in A

239

pp *leggiero*

244

pp

249

254

pp *sempre*

259

264

cresc.

269

p *(cresc.)* *(mf)*

274

Accelerando

Sempre accel.

285

Poco più mosso

(f)

290

295

(ff)

Sir William Henry Hadow

Clarinet Sonata

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

Sir William Henry Hadow
Clarinet Sonata

Willam 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 Mandycsewski'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 *Gesellscheft 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

Rosewood Publications
61 Oak Hill, Surbiton, Surrey KT6 6DY
©Rosewood Publications 2000

Sonata in G major

I

W. H. Hadow (1859-1937)

Allegro

Clarinet in A

mf

Allegro

Piano

(*mf*)

6

cresc.

(*cresc.*)

6

11

dim.

(*dim.*)

11

16

cresc.

f

16

12/3/00

© Rosewood Publications 2000

21

f

dim.

pp

21

f

dim.

(*pp*)

26

dolce

cresc.

26

31

cresc.

31

(*cresc.*)

37

cresc.

f

dim.

37

(*cresc.*)

(*f*)

p semplice

44

sf

51

p

58

dim.

f

65

72

f

sempre f

72

ff

79

f

p *dolce*

fp p

79

sf

86

espressivo

sempre pp

86

93

pp

93

3 3 3

98

98

103

103

108

cresc.

(cresc.)

108

113

mp

mf

113

119

cresc.

119

(cresc.)

125

f

125

f

ff

dim.

131

(*f*)

131

f

137

(*ff*)

137

cresc.

ff

144

144

151

151

158

f

dim.

(*f*)

158

(*dim.*)

165

p *dolce*

165 (*p*) *tranquillo*

170

pp

(pp)

175

pp

pp

180

cresc.

(cresc.)

185

p

(p)

190

f

190

f

196

dim.

f

196

(*f*)

cresc.

203

(*cresc.*)

(*f*)

p

203

f

dim.

(*p*)

209

209

214

214

219

219

224

cresc.

mf

224

(*mf*)

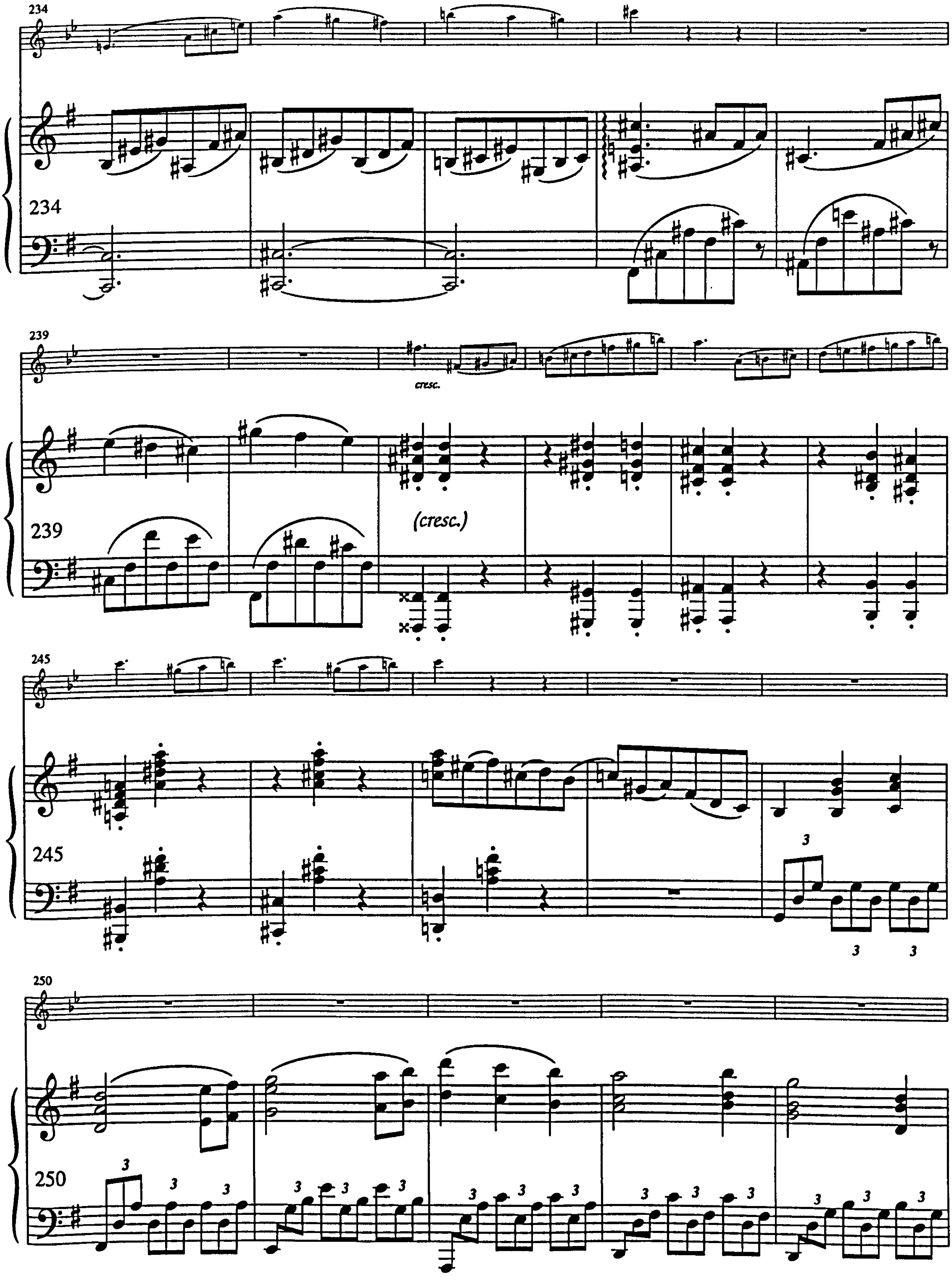
229

pp

229

dim.

(*pp*)


234
234
239
cresc.
239
(cresc.)
245
245
250
250

255

p

(*p*)

255

260

cresc.

(*cresc.*)

260

265

(*f*)

dim.

f

265

272

(*cresc.*)

272

279

f

f

279

285

fp p

pp

(*pp*)

285

290

pp

290

296

espressivo

296

303

pp *dolce*

8va - - - - - - loco

pp

303

308

308

313

313

cresc.

(cresc.)

318

(*f*)

f

323

323

f

330

p

pp

sempre pp

330

dim.

(*p*)

sf

(*pp*)

dim.

338

338

345

pp

345

II

Maestoso

Maestoso

p *cresc.*

7

f *p* *cresc.*

14

p *cresc.*

dim. *p* (*p*) (*cresc.*)

21

cresc. *f* *p*

12/3/00

28

cresc. (f) (p)

cresc. f p pp

34

p

cresc.

37

cresc. dim.

(cresc.) dim.

40

mf

(mf)

42

f

f

42

44

p

p

44

46

mf

cresc.

f

(*mf*)

(*cresc.*)

f

46

48

p

(*p*)

48

50

50

52

cresc.

(cresc.)

52

55

p

55

59

pp

p

59

64

tranquillo

pp

tranquillo

68

72

76

p

cresc.3

80

(dim.)

3

dim.

80

p

83

p

83

85

85

87

87

89

cresc.

cresc.

91

(f)

dim.

(dim.)

(f)

93

p

p

95

f

(f)

98

cresc. e accel.

sempre cresc. e accel.

(cresc. e accel.)

98

(sempre cresc. e accel.)

101

101

104

cresc.

Rall.

(cresc.)

104

Rall.

107

Tempo 1

ff

Tempo 1

107

ff

21

cresc.

(cresc.)

21

ff

27

(ff)

27

33

dim.

(mf)

dim.

mf

33

40

cresc.

(cresc.)

40

47

ff

47

(*ff*)

53

53

59

p leggiero

59

65

(*p*)

65

71

pp

71

(*pp*)

77

pp dolce

77

84

84

89

89

94

cresc.

dim.

94

(cresc.)

(dim.)

100

dim.

p

cresc.

100

(p)

(cresc.)

106

f

106

(f)

113

cresc.

ff

113

(cresc.)

(ff)

120

cresc.

(cresc.)

120

125

(ff)

125

130

(ff)

130

135

(dim.)

(mf)

(dim.)

(mf)

135

140

p legato

146

151

(*p*)

156

160

p

pp leggiero

160

164

164

169

169

173

173

sf

177

177

182

182

(p)

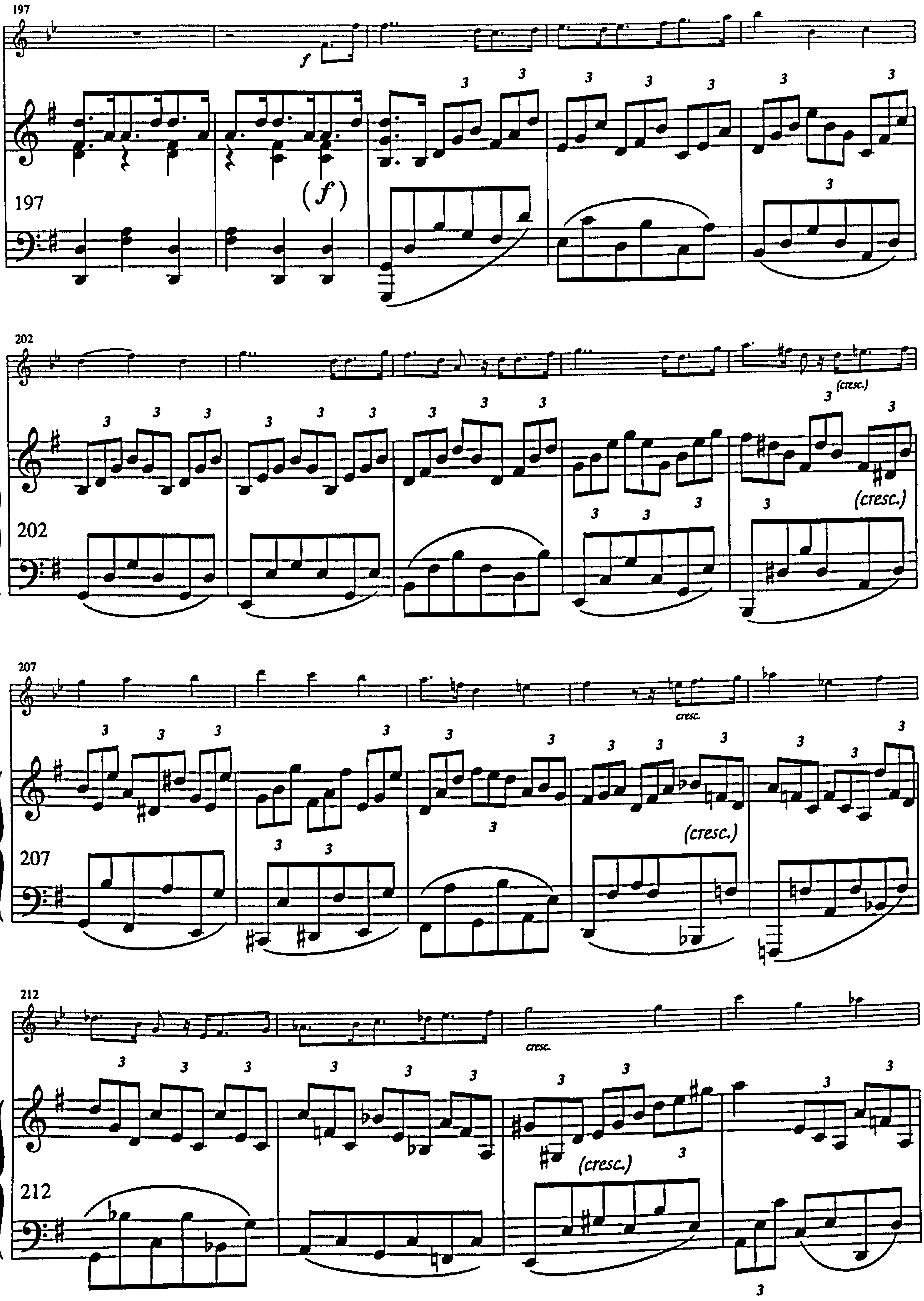
187

187

192

(cresc.)

192


197
f
197
(f)
202
(cresc.)
202
(cresc.)
207
cresc.
(cresc.)
207
212
cresc.
(cresc.)
212

216

ff

(*ff*)

221

226

231

(*p*) *(leggiero)*

236

pp *leggiero*

pp (leggiero)

236

241

241

246

pp

(*pp*)

246

251

pp *sempre*

(*sempre pp*)

251

256

256

261

cresc.

(cresc.)

261

266

p

(cresc.)

(p)

(cresc.)

266

272

Accelerando

(mf)

Accelerando

(mf)

272

277

Sempre accelerando

Sempre accelerando

277

(f)

282

Poco più mosso

(f)

Poco più mosso

282

288

288

294

(ff)

(ff)

294

George Linstead

Sonata

for clarinet and piano

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

Sonata

G. F. Linstead (1908-1974)

Clarinet in B♭

Lento, molto sostenuto — **A tempo** — **Amabile**

p *f* *pp* *mf* *mp*

6

12

f *mf*

17

3 3

23

3 3 4

Meno amabile

26

4 2 3

sfz *p* *cresc.*

39

3

ff

Giocoso

44

3 *ff* *sfz*

49

3

52

55

V.S.

Clarinet in B♭

59

mp 3 *cresc.* *tr* 3 ***ff***

62

tr *tr*

3

67

71

74

dim.

79

tr 2 **Rall. Poco più lento**

mf

88

3

93

4

p

101

poco a poco cresc.

106

3 3 3 3 3 3

f

110

Poco più allegro

dim. *p*

114

118

sfz

122

126

128

Appassionato

ff grandioso

ff (veloce)

134

mf

139

dim.

sempre dim.

pp

148

A tempo

f

156

159

163

p

Sonata

G. F. Linstead (1908-1974)

Clarinet in B♭

Lento, molto sostenuto **A tempo** **Amabile**

p *f* *pp* *mf* *mp*

6

12 *f* *mf*

17 3

23 3 3 3 4

Meno amabile

26 4 2 *sfz* 3 *p* *cresc.*

39 3 *ff*

Giocoso

44 3 *ff* *sfz*

49 3

52

55

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

Rosewood Publications
61 Oak Hill Surbiton, Surrey KT6 6 DY
©Rosewood Publications 2000

Sonata

G. F. Linstead (1908-1974)

Clarinet in Bb

Piano

Lento, molto sostenuto

A tempo

Amabile

© Rosewood Publications 2000

17

6

20

9

23

3

3

3

3

5

26

sfz

ff

3

28

3

6 6 6 6

3 6 6

28

30

3

30

Meno amabile

33

Meno amabile

mp

33

36

3

p

cresc.

8ve

loco

3

cresc.

36

39

ff

8ve

39

ff

42

loco

tr

8ve

loco

tr

8ve

loco

42

45

ff

sfz

45

mf

sfz

48

Giocoso

Giocoso

tr

48

51

5

54

3 3 3 3 3 3 3 3 3 3 3 3 mp

56

8ve

3 3 3 3 3 3 3 3 ff

59

loco

mp 3 cresc.

3 3 3 3 3 3 3 3 3 3 mp cresc.

61

ff

ff

61

63

mf

63

8ve

66

loco

66

69

f

sfz

69

72

8ve - - - - loco

6

sfz

72

75

dim.

8ve

loco

dim.

75

78

78

80

cresc.

80

82

82

84

Rall.

Poco più lento

Rall.

Poco più lento

mf

84

ff

f

88

88

92

92

cantabile

mp

95

95

97

97

p

cresc.

99

99

102

102

poco a poco cresc.

poco a poco cresc.

105

105

108

f

f

108

dim.

sfz

111

Poco più allegro

111

mf

Poco più allegro

legato

p

114

114

f

117

3

117

3

119

sfz

119

121

molto cresc.

8ve

121

123

loco

123

125

125

127

127

ff

129

129

ff *grandioso*

8ve

ff 6 *molto sostenuto*

6

132

132

ff (veloce)

loco

ff (veloce)

134

Appassionato

Appassionato

134

3

3

3

ff

138

mf

dim.

138 mf

dim.

3

141

sempre dim.

fp

fp

141 sempre dim.

pp

pp

145

A tempo

A tempo

145

3

149

149

cresc.

152

152

f

8ve

loco

154

154

156

156

158

158

161

161

164

sfz

p

164

167

3

3

3

167

170

mf

mf

mf

mf

170

173

8ve

mp

molto cresc.

173

176

p loco

176

178

p

poco marcato

178

181

181

184

184

f

f

187

187

ff

ff

189

189

3

191

8ve

loco

precipitoso

193

mp

cresc.

sfz

196

Poco rit.

Broader (meno mosso)

ff

199

mf

202

202

205

205

207

207

209

209

212

Molto rit.

Meno mosso

Molto rit.

Meno mosso

3

11

212

p

215

3

3

3

215

219

Lento, molto sostenuto

p

f

pp

dim. molto

pp

219

227

A tempo

mf

p

pp

ppp

227