

Ludwig van Beethoven

Duet for clarinet & bassoon #1 in C major

**Settings for several permutations of orchestral and band instruments by
Klaus Smedegaard Bjerre (2010)**

Finding the original setting for C clarinet and bassoon was a by-product of searching for the score for Beethoven's 3 Equali for 4 trombones. It stirred my curiosity and I copied this 1st duet into Finale mostly to learn about Beethoven's way of setting for two woodwinds. I liked the music, which is more on the entertaining than on the very profound side without lacking true musical qualities.

In the original setting the two voices rarely are less than an octave apart, which allows for bringing the parts an octave closer together without changing the chord inversions too much. You will find places where the parts cross past each other, but I have considered this a lesser compromise than changing the relative octaves within each part. For range reasons (with a few instruments only) it has been necessary to move passages or single notes an octave. In most cases this has been done by means of cue notes an octave above the original notes, which have been kept in full size. This is not a scientific edition, yet it has been considered fair to indicate Beethoven's original intentions.

There are chromatic passages pointing towards Romanticism, yet the overall style rather points towards Vienna Classicism. The embellishments have been written out in modern notation, notably the appoggiaturas originally written as grace notes. Some long notes have been turned into trills in this edition, as this would be well within old performance practices. Trills in general shall start on the main note, but Beethoven in some situations indicates otherwise by means of grace notes.

This edition provides versions including the often less used instruments like alto and bass flutes, English horn, Wagner tuba in F, or viola. You even will find versions for bass and contrabass tubas written as well in bass clef concert as in treble clef brass band style.

This piece may be tough on brass player's stamina. One obvious relief would be the omission of the repeats in the first movement. To avoid odd page turns the Da Capo in the Rondo was written out in full at the end of the playing score.

The playing scores have been organized in folders according to their key, either the original C major or one of the four transposed majors of G, Bb, Eb, or Ab. The scores within each key are compatible as long as the second part is kept the lowest aside from the few strays into the high range.

Korsør – January 31st – 2010

Klaus Smedegaard Bjerre

Bassbone Music

K-Bone@mail.dk