

Richard Dudas

# VARIATIONS FOR CLARINET SOLO

*for clarinet in A*

1993



**SWIRLY MUSIC**

[www.SwirlyMusic.com](http://www.SwirlyMusic.com)



Richard Dudas

# VARIATIONS FOR CLARINET SOLO

*for clarinet in A*

1993

*Variations for Clarinet Solo was written at the request of clarinetist Susanna Warren who premiered the composition in the spring of 1993 as part of a live clarinet recital on Classic FM radio in the U.K. Each of the variations in the set has its own individual external character in addition to an internal compositional device, including a variation based on serial techniques, and another composed algorithmically using computer-assisted composition. The composition offers an additional twist on the traditional variation form: the original “theme” used for the entire set is actually the central movement – a duet for solo clarinet.*

Richard Dudas is an American composer of contemporary classical art music. In addition to composing music for acoustic instruments, he has been actively involved with music technology since the late 1980s. As a computer musician, he has taught courses at IRCAM, and developed musical tools for Cycling '74. Since 2007 he has been teaching music composition and computer music at Hanyang University in Seoul, Korea.

Listen to *Variations for Clarinet Solo* at [www.RichardDudas.com](http://www.RichardDudas.com)

First Edition, March 2014  
Swirly Music

Catalog No. SWM-102  
ISBN: 978-1-941358-01-6

Variations for Clarinet Solo  
Copyright © 2004 Richard Dudas  
ASCAP

Unauthorized photocopying or reproduction of any part of this material is prohibited.

[www.SwirlyMusic.com](http://www.SwirlyMusic.com)


Richard Dudas

## VARIATIONS FOR CLARINET SOLO

### Notation and Performance Considerations

- Although the use of a clarinet in A is preferred, the piece is also playable on B $\flat$  instruments.
- Accidentals hold through the bar, although some cautionary accidentals have been additionally provided.
- Grace notes should be played *before* the beat.
- Mordents and turns should be played *on* the beat (see table below).
- Trills and turns should begin *on* the notated pitch itself — i.e., *not* starting from the upper auxiliary note of the trill (see table below).
- Trills should run smoothly into any smaller sized notes which follow within the same slurred note group (see table below).
- The smaller-sized notes placed at the end of a trill also include the final two notes of the trill, for the sake of clarity; they should not be accentuated.
- Tenuto may be applied to the first note (or slight rubato applied to the first few notes) of a trill, at the performer's discretion.

notation




trill

turn+trill

trill+grace notes

mordent

suggested realization



*more (or fewer) repercussions of the trilled notes are, naturally, also possible*



Copyright Notice: Unauthorized photocopying or reproduction of this material is prohibited.

# Variations for Clarinet Solo

Richard Dudas

**Andante espressivo** ♩ = 72

Clarinet  
in A

Musical notation for measures 1-15. The first staff (measures 1-7) features a melodic line with dynamics *pp* and *p*. The second staff (measures 8-14) continues the melody with dynamics *pp* and *mp*. The third staff (measures 15) concludes the first variation with a *pp* dynamic.

**Deciso** ♩ = 96

Musical notation for measures 16-37. The second variation is characterized by a more rhythmic and dynamic melody. The first staff (measures 16-25) starts with *mf* and *p* dynamics. The second staff (measures 26-29) features *mf* and *f* dynamics. The third staff (measures 30-34) includes *meno f* and *mf* dynamics. The fourth staff (measures 35-36) has an *mp* dynamic. The fifth staff (measures 37) concludes with *f* and *più f* dynamics, ending with a *(poco)* marking.

41 **Molto allegro e leggero** ♩ = 92 3

*mp*

46

*p*

52 **pochissimo meno mosso**

*mf* *mp*

57

*mf*

62 **Tempo I°** **poco allargando**

*mp*

67 **Andante con rubato** ♩ = 88

*p* *mp*

72

*f subito*

77

*meno f* *f subito* *mp* *f subito*

82

*p* *pp* *sotto voce*

(molto)

4 Allegro scherzando ♩ = 124

87 *f* *p subito*

91 *mf* *sfz* *f*

95 *mp* *mf* *f* *p*

100 *mf subito* *f* *sfz* *p subito*

105 *sfz* *mp* *p* *mf subito* *f* *ritenuto*

110 Tranquillo ed espressivo ♩ = 72

*p* *mp*

116 *p* *mf* *f*

122 *ff* *mf* *mp*

125 *p*



Veloce ♩ = 92

129 *mf* *tr*

Musical staff 129-131: Treble clef, 4/4 time signature. Measure 129 starts with a dynamic marking of *mf* and a trill. The staff contains several measures with trills and slurs.

132 *f* *poco più espressivo* *tr*

Musical staff 132-133: Treble clef. Measure 132 starts with a dynamic marking of *f* and the instruction *poco più espressivo*. The staff contains several measures with trills and slurs.

134 *tr*

Musical staff 134-135: Treble clef. Measure 134 starts with a trill. The staff contains several measures with trills and slurs.

136 *mp* *tr* *più p* *p*

Musical staff 136-137: Treble clef. Measure 136 starts with a dynamic marking of *mp* and a trill. The staff contains several measures with trills and slurs, ending with a dynamic marking of *p*.

140 *tr*

Musical staff 140-141: Treble clef. Measure 140 starts with a trill. The staff contains several measures with trills and slurs.

143 *liberamente, come trillo* *p* *mp*

Musical staff 143-144: Treble clef. Measure 143 starts with the instruction *liberamente, come trillo* and a dynamic marking of *p*. The staff contains several measures with trills and slurs, ending with a dynamic marking of *mp*.

144 *f* *sfz* *ff*

Musical staff 144-145: Treble clef. Measure 144 starts with a dynamic marking of *f*. The staff contains several measures with trills and slurs, ending with dynamic markings of *sfz* and *ff*.

146 *tr* *tr* *tr* *tr* *tr* *tr* *mf*

Musical staff 146-147: Treble clef. Measure 146 starts with a trill. The staff contains several measures with trills and slurs, ending with a dynamic marking of *mf*.

150 *tr* *tr* *pp* *p*

Musical staff 150-151: Treble clef. Measure 150 starts with a trill. The staff contains several measures with trills and slurs, ending with dynamic markings of *pp* and *p*.





\$7.95

ISBN 978-1-941358-01-6



[www.SwirlyMusic.com](http://www.SwirlyMusic.com)