Richard Dudas

Variations for Clarinet Solo

for clarinet in A

1993

Swirly Music
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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

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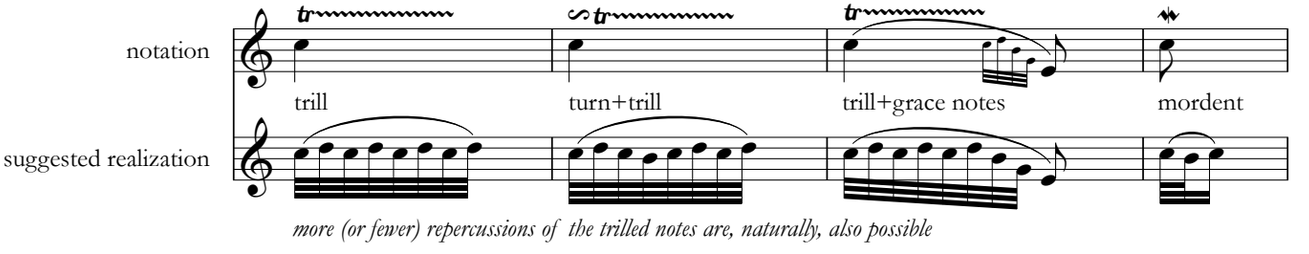
VARIATIONS FOR CLARINET SOLO

Notation and Performance Considerations

- Although the use of a clarinet in A is preferred, the piece is also playable on B♭ 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.



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

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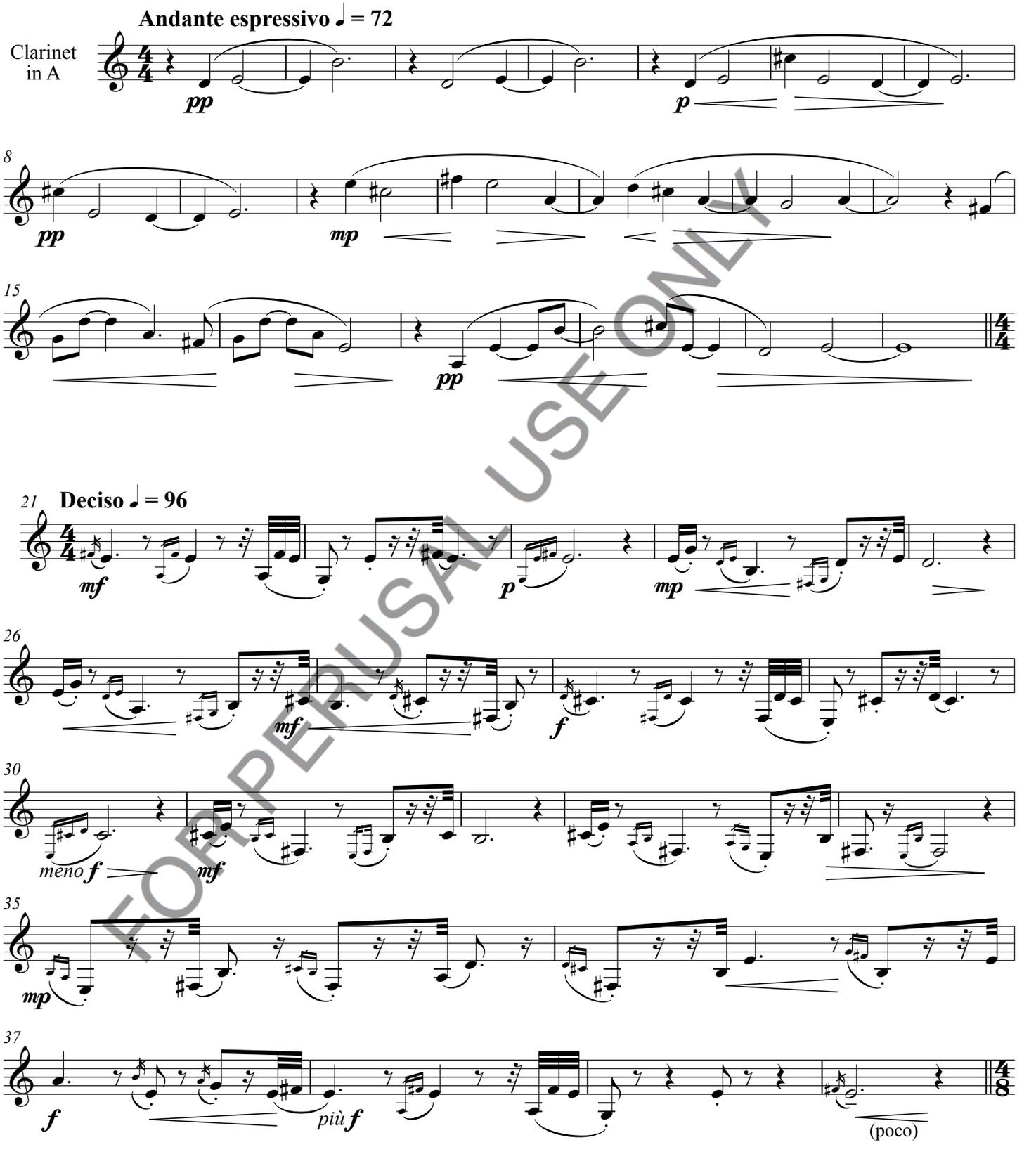

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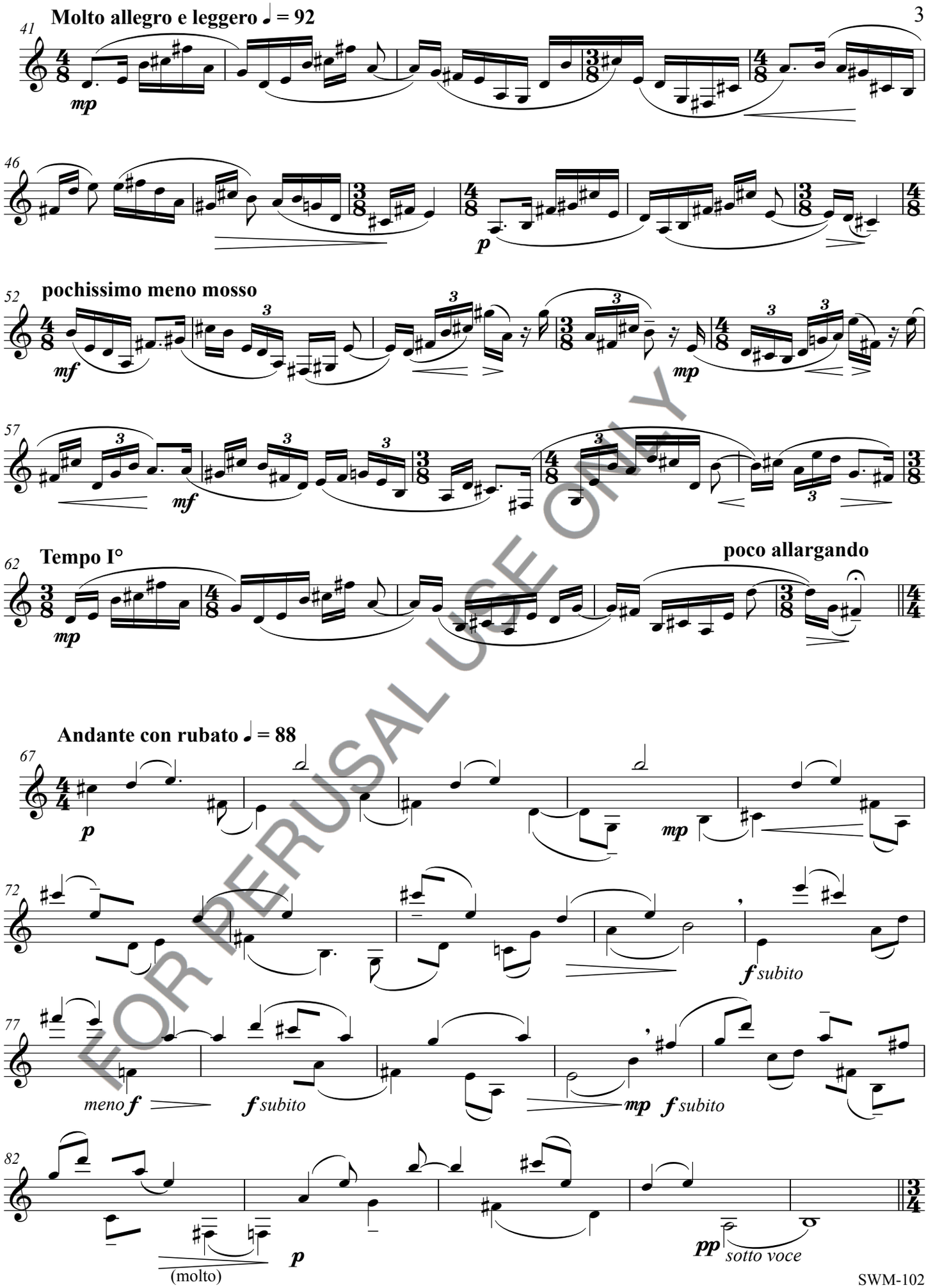

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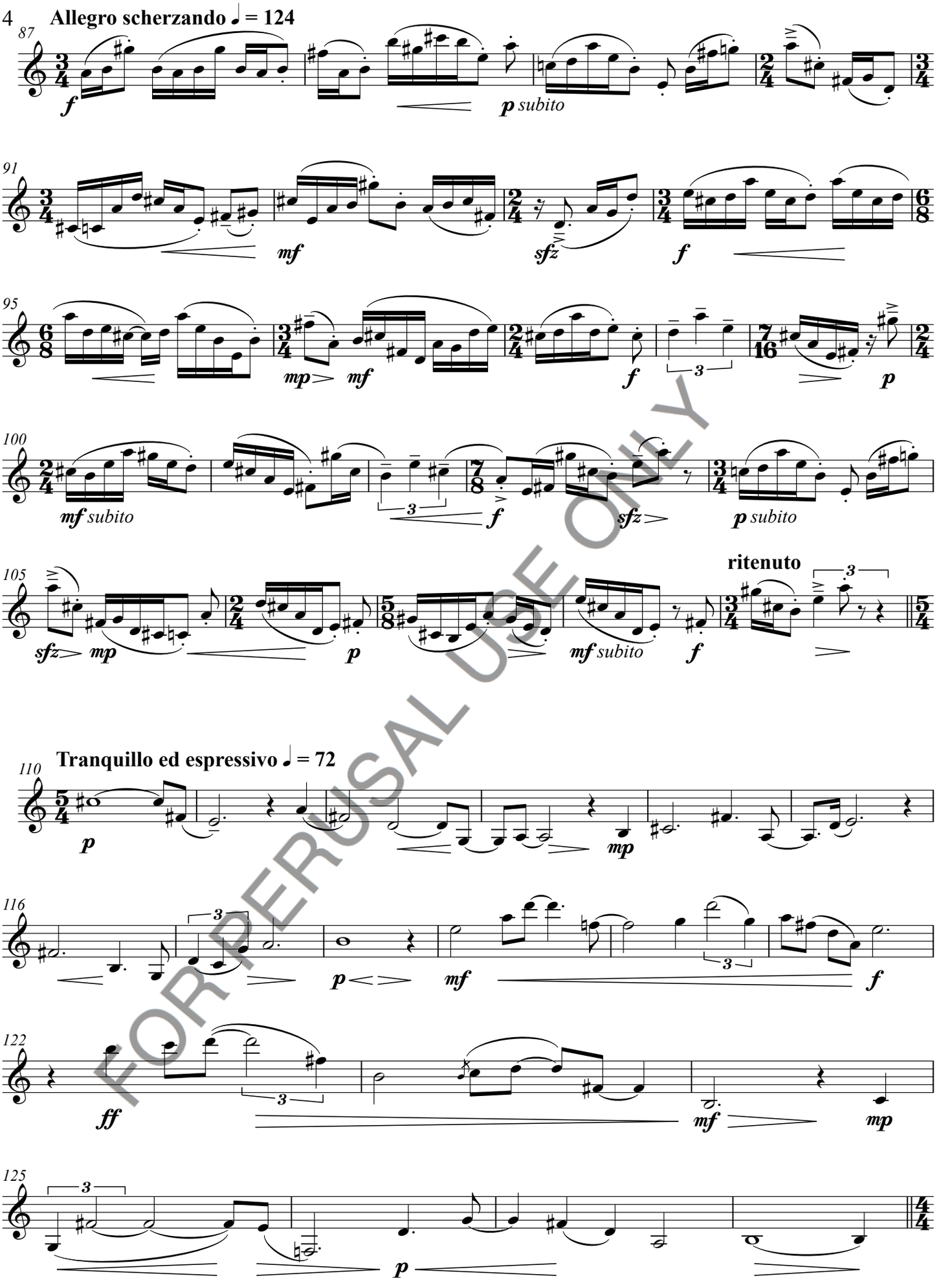

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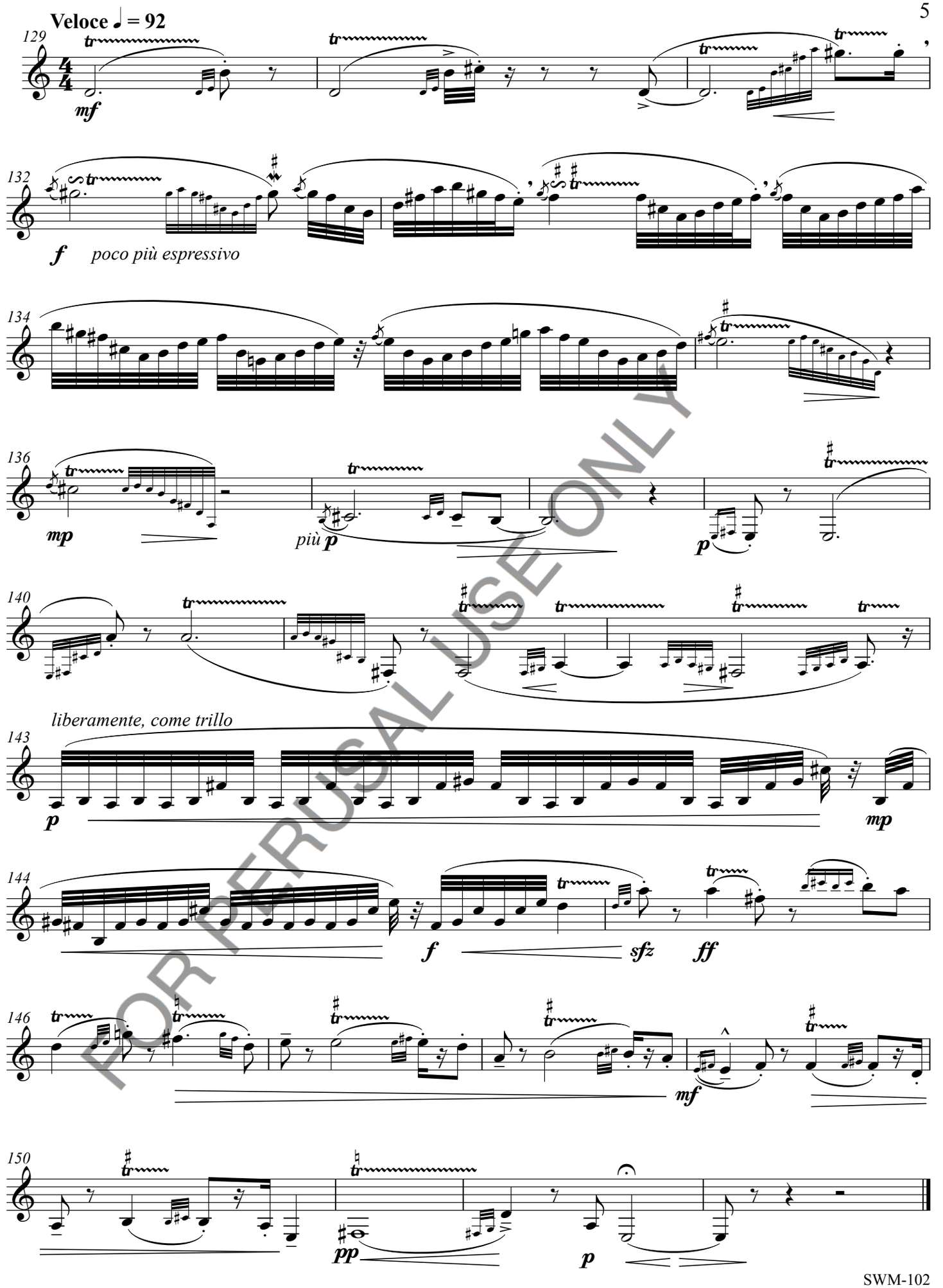

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