

More About SONATINA FOR BASS CLARINET AND PIANO

This was the final installment in my decade-long project to write sonatinas for all the principal band/orchestral wind instruments. For the last of 3 down-family instruments (along with tenor and bari sax), I knew that I wanted to recycle one of the existing pieces, but the question was "which one?"

The obvious choice would be the un-transposed Bb clarinet sonatina, so I consulted with a bass clarinet player to find out if that would be a good idea. While it is technically possible to play anything on the bass clarinet that is in that piece, he and I both thought that the instrument is better suited to a lower tessitura. The bass clarinet's upper register tends to sound a bit thin compared to its rich and sonorous lower notes, so I eventually settled on the bassoon sonatina transposed into a better key for Bb instruments.

Here is the preface to the score:

As the title indicates, **Sonatina for Bass Clarinet and Piano** closely follows sonata form on a somewhat smaller scale. Tonality and tonal relationships are basic to sonata form, and in this sonatina, the tonal relationships within the movements are all based on seconds, while the second movement is in the relative major of the home key.

The first movement, *Allegro appassionato*, is a fairly strict sonata-allegro in the home key of F minor.

The second movement, *Adagio cantabile*, is a theme and variations in Ab, the relative major of the home key.

The finale, *Allegretto giocoso*, is an abridged sonata-rondo in F minor. The B episode is derived from the inverted second subject of the first movement. Although not obvious on casual listening, this provides a degree of thematic unity to the composition.