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A Performance Guide to the Clarinet Works of Henri Tomasi: Concerto, Sonatine Attique, Introduction et Danse, Danse Nuptiale, Complainte du Jeune Indien, Chant Corse, and Nocturne

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A PERFORMANCE GUIDE TO THE CLARINET WORKS OF HENRI TOMASI:
CONCERTO, SONATINE ATTIQUE, INTRODUCTION ET DANSE,
DANSE NUPTIALE, COMPLAINTE DU JEUNE INDIEN, CHANT CORSE, AND
NOCTURNE

By
Jesse J. Gilday

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

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This study provides clarinet performers and pedagogues with a performance guide to the solo clarinet works of mid-20th Century French composer Henri Tomasi in hope of encouraging performance and study of these pieces. The first chapter explains the dearth of English-language literature on the clarinet compositions of Tomasi and presents the research questions. The second chapter reviews the extant literature on Tomasi, which contains primarily surface level discussions of the composer or biographical information unrelated to his clarinet compositions. The third chapter explains the methodology of the research questions, which address the form, origination, and technical, pedagogical, and fundamental issues related to performing these works on the clarinet. Chapters four through ten present the performance guide research for each piece: Concerto, Sonatine Attique, Introduction et Danse, Danse Nuptiale, Complainte du Jeune Indien, Chant Corse, and Nocturne. The author concludes that these pieces are valuable contributions to the performance and pedagogical repertoire and delineates areas for future study related to the performance and pedagogy of Tomasi’s clarinet compositions.
ACKNOWLEDGEMENTS

I absolutely must thank my advisor and mentor, Dr. Margaret Donaghue Flavin, for her immeasurable support while writing this paper, throughout the course of my degree, and for being the ultimate model of an academic professional. Without her, this undertaking would not have been possible.

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Finally, to my parents, William and Suzanne Gilday: you have been wonderful supporters and cheerleaders throughout all of my artistic and academic endeavors, showing me from an early age the things of which I’m capable. Thank you!
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CHAPTER ONE

Introduction

The French works of the mid-20th century are integral to the clarinet repertoire. Earlier compositions by Debussy and Saint-Saëns, the *Première Rhapsodie* (1910) and *Sonata* (1921) respectively, have become standard repertoire among clarinet pedagogues and performers. Francis Poulenc’s *Sonata* (1962) is also now part of the clarinet canon. However, other 20th-Century French clarinet compositions have not grown as much in popularity in America. In stating his justification for Americans to learn the Paris Conservatory clarinet pieces specifically, Joseph John Caringi noted the absence of some of this French clarinet repertoire in the United States as late as 1963:

“It is the principal purpose of this study to acquaint the clarinetist with a source of solo literature which has been, for the most part, ignored in this country; that is, the clarinet contest solos of the Paris Conservatory.”

The Debussy *Première Rhapsodie* heralded a fertile era of instrumental western art music in France after a century dominated by Austro-Germanic composers. As one of these “clarinet contest solos,” the Debussy is also the cornerstone and first major work of the 20th century French clarinet repertoire. Contemporary discussions of French clarinet repertoire often focus on the Debussy and the Sonata by Poulenc, who was a member of the group of composers known as *Les Six*. However, works by other 20th-Century French composers merit both performance and academic study. There are no French works

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included on instrument maker Yamaha’s list of famous repertoire in its “Musical Instrument Guide,” naming only the concerti by Mozart, Weber, and Copland. Yamaha does indicate that the clarinet inspired French composers Saint-Saëns and Poulenc in their later years, similar to Austro-Germanic composers Mozart and Brahms.³

However, a cluster of mid-century French concerti exists by Les Six member Darius Milhaud (1942), Eugène Bozza (1952), Henri Tomasi (1955) and Jean Francaix (1968). This study will focus specifically on the Tomasi concerto and his other solo clarinet works. There is a dearth of English-language academic literature on the Tomasi concerto in spite of its European popularity as pedagogical and performance repertoire, and even less is written on his other clarinet compositions.

In addition to establishing a performance guide for the concerto, this study explores Tomasi’s shorter works for clarinet: Chant Corse, Complainte du Jeune Indien, Danse Nuptiale, Introduction et Danse, Nocturne, and Sonatine Attique. Techniques for practice, preparation, and performance of the Tomasi clarinet works are the focus of discussion. Surface research will provide brief elements of musical, historical, and cultural context for these compositions. Other considerations include formal and stylistic analysis, context of the works within Tomasi’s oeuvre, and level of virtuosity required (or not required) of the soloist.

The purpose of this study is threefold. The first is to increase the general awareness of the Tomasi clarinet compositions among the clarinet community specifically and the musical community in general, thereby increasing the frequency of their performance. The next goal is to provide clarinetists with a scholarly context to

inform their practical study of these works. The third goal is to elevate the status of Tomasi’s clarinet works.

**Need for Study**

This study is needed for several reasons. In North America, the French concerti are not as frequently performed as those from the older, more established Germanic composers, including Mozart, Weber, and Spohr. In addition, Anglophone composers have greater prevalence in the American study and performance of concerti from the 20th and 21st centuries, including Adams, Copland, and Finzi. However, there are also numerous French works from the 20th century that, due to their artistic, pedagogical, and virtuosic value, deserve more study than they currently receive. Caringi suggests:

*This study has disclosed that the American clarinetist will find the clarinet contest solos of the Paris Conservatory are a rich source of solo literature. The forty-six contest pieces were composed by distinguished composers who were on first-hand terms with equally distinguished clarinetists.*

This is also particularly evident when comparing English-language literature on 20th Century music to the analogous French-language literature. As will be discussed in the review of literature, French clarinet works of the 20th Century are largely absent from American musicological texts.

The clarinet community is familiar with the relatively recent works of Jean François, Eugène Bozza, and Darius Milhaud, who are more prominent among clarinetists than their French contemporaries, excepting Poulenc. In fact, clarinet albums often include the clarinet and piano compositions of Bozza, François, and Milhaud, while

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4 Caringi, abstract.
the shorter works of Tomasi are less frequently found. The author, upon a search of extant recordings, found that few clarinetists have recorded the works of Tomasi. On their albums of French clarinet music, Håkan Rosengren and Dimitri Ashkenazy both include the Françaix Theme and Variations. Jonathan Cohler includes the Bucolique by Bozza, and Ashkenazy includes Scaramouche and Duo Concertante by Milhaud. All three albums include the Debussy Rhapsody and the Saint-Saëns Sonata, now standards in the repertoire. Also popular are the Chausson Andante et Allegro, Messager Solo de Concours, and Widor Introduction et Rondo, which Cohler and Rosengren both recorded on their albums. Notably absent are Tomasi’s clarinet compositions.

While Tomasi’s Chant Corse and Complainte du Jeune Indien are relatively simple, perhaps making them less appealing than the Chausson or Widor for professional clarinetists to perform and record, they are still works that might have broad appeal due to their pleasing harmonies and folk-like styles, were they to be exposed to a larger audience. The Sonatine Attique, Introduction et Danse, and the Danse Nuptiale all require virtuosity, and the Concerto is a technical work that showcases the skill of a talented performer.

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Research Questions:

1. What is the large-scale structure of each of Tomasi's works for clarinet?

2. What elements of the origination of each Tomasi clarinet composition might be helpful to a performer who chooses to learn each piece?

3. Which issues of clarinet technique or fundamentals make each piece or movement difficult, and what pedagogical techniques might be used to successfully master these issues?

4. Task: Produce a clarinetist’s guide to the solo clarinet compositions of Henri Tomasi to aid clarinetists who wish to learn and perform his works.
CHAPTER TWO

Review of Literature

Henri Tomasi is the subject of entries in at least two French-language music dictionaries (Larousse and Honegger), establishing him in the canon of French composers. The earlier entry, found in the Honegger, lists an article by Claude Solis as its sole bibliographical source. This article, “Henri Tomasi: Lyrisme et Passion,” is found in the *Revue International de Musique Française (RIMF)* and is the most extensive entry on the composer the author has found in a scholarly work.

The composer’s son, Claude Tomasi, wrote a French-language biography of his father, *Un Idéel Méditerranéen: Henri Tomasi*, under the pseudonym Michel Solis. “Claude Solis” is an earlier pen name for the younger Tomasi, establishing him as the author of the article in *RIMF*. The biography, published by Albiana in 2008, went out of print briefly but was published again in 2013. Claude Tomasi shipped the author a copy of the text while it was out of print, for the purposes of this study.

Fulcher’s *French Cultural Politics & Music* does not mention Henri Tomasi specifically, as its subject matter is too early to have direct relevance to his compositional output. However, there are numerous references to Vincent d’Indy, one of Tomasi’s principal teachers. D’Indy and his work were deeply affected by French politics, and one can assume he passed some of this influence down to his pupils. The references concerning d’Indy in the Fulcher include those to the Schola Cantorum, French National-Socialism, and the impact of the Dreyfus Affair.
The collection of essays on 20th-century French music by Smith and Potter does mention Tomasi directly. Specifically, the articles cite his religious works as well as his symphonic poem *Tam-tam*. Interestingly, Deborah Mawer’s essay includes this assessment based on Dumesnil’s *La Musique*:

> On French concert life and its music, Dumesnil enables us to expand our horizons beyond our too neatly time-sifted view. Although his treatment of Messiaen (and Jolivet) in a final chapter entitled ‘L’avènement de la generation nouvelle’ (The advent of the new generation) was, with hindsight, far too brief, he usefully reminds us of other composers who have been edited out of histories directed primarily by technical change: Georges Migot, Henri Tomasi, P.-O. Ferroud (who founded the new music group Triton), Henri Barraud, Manuel Rosenthal and Jean Rivier.8

This assessment brings to light the point that while Tomasi may not have been a ground-breaker in terms of compositional techniques, his music is still of good quality and worth studying.

Myers’ text on “modern” French music, while published in 1971, is an example of the omission noted by Mawer’s essay. While Tomasi died in 1971, this text neglects to mention him at all, even in its chapter on the “Independents,” a group of French composers in which Tomasi has been included by music historians. However, Myers refers to d’Indy, Tomasi’s teacher, more than he does Fauré. The only composer to have a more prominent role in the text is Debussy. The omission of Tomasi in the “Independents” chapter is likely due to the association the author makes to the decade of the 1930s. Tomasi was still young at this point, and his compositional golden age came later in his life.

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An earlier text, *French Music*, by Cooper, places d’Indy on par with Debussy. In future research, the author hopes to be able to learn more about Tomasi through the lens of his study with d’Indy. Information on d’Indy is abundant in comparison to that on Tomasi. Tomasi’s absence from this text could also be due to its publishing date of 1951, relatively early in the context of his oeuvre.

The collection of essays by Derrien is a good source of information directly from 20th Century French musicians. While nothing in this French-language collection refers to Tomasi specifically, the first-person perspective from his contemporaries, such as Dutilleux and Messiaen, will prove a valuable insight into French perspectives on their own music in the 20th Century.

When one considers the absence of Tomasi from English-language texts on 20th-Century French music, it is surprising to see that there is an entry dedicated to him in Claude Rostand’s *La Musique Française Contemporaine*, especially given the publish date of 1951. He is explicitly grouped with the “Indépendants,” or the composers born between 1885 and 1910. Though this text underwent another edition in 1971, the entry on Tomasi was not revised. Tomasi was quite prolific in the last twenty years of his life, but the Rostand text did not include his later works in the second edition while it did update his death year. Beyond that, the Rostand is a great French-language introduction to the French music of the 20th Century. It is part of a series, “Que Sais-Je?,” which is roughly equivalent to the “Cambridge Companion” series.

Aside from the French-language biography written by his son, Claude, the literature on Henri Tomasi consists mostly of reviews. This is likely because though already historical, his compositions are still in the recent past. Tomasi also had an active
career as a conductor and wrote numerous theatrical scores. In addition, there is a relative abundance of literature about the brass works of Tomasi, while his woodwind literature, and particularly the clarinet concerto, is seldom mentioned. This study provides a performance-based lens for the Tomasi concerto and his other works, filling in some of the existing gap in literature. To the end of considering these works in a larger context, the writer will also consider elements of form and the origination of the works. This will provide a broader perspective from which to consider Tomasi’s clarinet pieces. Some research exists on Tomasi’s concerto and solo repertoire for other instruments, but very little on the clarinet concerto or his other works for clarinet. In this study, the author focuses on the Tomasi clarinet compositions to fill in a gap in the extant literature.
CHAPTER THREE

Methodology

This study is mixed-method, using historical and aesthetic inquiry to supplement practical performance study. The research questions include:

1. What is the large-scale structure of each of Tomasi's works for clarinet?
2. What elements of the origination of each Tomasi clarinet composition might be helpful to a performer who chooses to learn each piece?
3. Which issues of clarinet technique or fundamentals make each piece or movement difficult, and what pedagogical techniques might be used to successfully master these issues?
4. Task: Produce a clarinetist’s guide to the solo clarinet compositions of Henri Tomasi to aid clarinetists who wish to learn and perform his works.

The basic research begins with a brief survey of French clarinet style, as well as study and performance of the Tomasi Concerto and his other clarinet works. Particular attention will be paid to idiomatic writing for the clarinet and pedagogical strategies for a clarinetist to learn the pieces efficiently, taking into account the form as well as the melodic and harmonic material. (Research Questions 1 and 2) This study also identifies elements idiomatic to Tomasi’s compositional style in his writing for the clarinet, and when of note, considers the pieces’ context within Tomasi’s oeuvre. (Research Question 2)
This research has determined efficient practices for learning the Tomasi clarinet works. The author’s personal study of these pieces and conversation with clarinet pedagogues provide insight into ways a clarinetist might learn these pieces. Descriptions of teaching, learning, and performing the pieces will illuminate analytical and pedagogical techniques useful in the preparation for their performance. (Research Question 3) Through a compilation of these approaches, a performance guide for the clarinet compositions of Henri Tomasi will be established, encouraging increased frequency and effectiveness of their performance. This guide will address issues of clarinet pedagogy, including discussion of fundamentals, fingerings, and interpretation through specific excerpts from Tomasi’s clarinet compositions. (Research Question 4)
CHAPTER FOUR

Concerto

Background

- 1953 and 1954, Alphonse Leduc
- Leduc-assigned difficulty of 8 out of 9 for the first movement, 7 out of 9 for second and third
- 1953 Solo de Concours – Allegro giocoso
- Used again as Solo de Concours, 1966 – Nocturne, Scherzo Final
- “pour Ulysse Delécluse cordialement”
  - Delécluse was 10th professor of clarinet at the conservatory, from 1947-1977

Overview

- Three movements: fast-slow-fast
- Allegro giocoso. Opens with a tutti chord and then unaccompanied clarinet solo, and includes an extended cadenza in the middle of the movement. This movement comprises half the entire concerto at approximately ten to eleven minutes. The key signature has two sharps, indicating D major or B minor, but the movement starts on F-natural and ends on C#.
- Nocturne: Scherzando – Andantino. Scherzando. The clarinet does not play until the Andantino. Lyrical but still technically demanding, especially with running sixteenth notes leading to four measures of altissimo lyricism in the middle.
• Notable that the slow movement includes a fast introduction, referencing a time when concerti had two middle movements, one slow and one fast.

• *Scherzo Final: Subito allegro.* Rhythmically simpler than the first movement due to a general lack of sixteenths, but driving triplet eighths pervade the movement. Two lyrical sections are interposed, the first maintaining the *allegro* tempo and the second with a much slower tempo marking of $\downarrow = 56$.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Notes: Sonata-Rondo form</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exposition</strong> A</td>
<td>1-89</td>
<td><em>Allegro giocoso.</em> Opens with clarinet solo delivering the theme (mm 1-20). Accompaniment echoes introductory theme before clarinet elaborates.</td>
</tr>
<tr>
<td>B</td>
<td>90-104</td>
<td>Slightly slower, lyrical Secondary theme. Legato character in the chalumeau and lower clarion.</td>
</tr>
<tr>
<td><strong>Development</strong> A</td>
<td>105-139</td>
<td>Presents the main themes from the first refrain in an asymmetrical compound meter (7/8).</td>
</tr>
<tr>
<td>C</td>
<td>140</td>
<td>Extended cadenza. Includes legato and staccato development of primary themes and explores themes within a two-voice solo line.</td>
</tr>
<tr>
<td><strong>Recapitulation</strong> A</td>
<td>141-183</td>
<td>Tomasi includes both the theme as originally presented and in the asymmetrical development.</td>
</tr>
<tr>
<td>B</td>
<td>184-197</td>
<td>Restatement of the lyrical theme ascending to the altissimo, including a retransition to the 7/8 meter.</td>
</tr>
<tr>
<td><strong>Coda</strong> A’</td>
<td>198-234</td>
<td>Does not directly state the themes but quotes short motifs. Includes four-measure <em>Vivo</em> codetta with an ascending scalar figure punctuated by the piano.</td>
</tr>
</tbody>
</table>

Table 4.1. Form of *Concerto*, I. *Allegro giocoso*
Table 4.2. Form of *Concerto*, II. *Nocturne*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Notes: Rondo form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-14</td>
<td><em>Scherzando</em>. Presents the theme of the <em>Nocturne</em> over quotations from the first movement.</td>
</tr>
<tr>
<td>B</td>
<td>38-53</td>
<td>Second theme, which was presented in the introduction. Modal simplification of first theme.</td>
</tr>
<tr>
<td>A</td>
<td>54-59</td>
<td>Brief refrain in which clarinet builds intensity through a countermelody, leading the next episode.</td>
</tr>
<tr>
<td>B</td>
<td>60-67</td>
<td>Second theme presented <em>forte</em> in the altissimo register.</td>
</tr>
<tr>
<td>A</td>
<td>68-82</td>
<td>Restatement of refrain in clarinet, almost identical to the first statement with louder dynamics.</td>
</tr>
<tr>
<td>Coda</td>
<td>83-88</td>
<td>Clarinet quotes three-note motive from the first movement opening, while piano states the antecedent of the first theme of the second movement a final time.</td>
</tr>
</tbody>
</table>

Table 4.3. Form of *Concerto*, III. *Scherzo Final*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Notes: Rondo form</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-40</td>
<td><em>Subito allegro</em>. First refrain presents the dotted figure that is the basis for the movement as well as neighbor-tone triplets reminiscent of the <em>Concerto</em>’s opening.</td>
</tr>
<tr>
<td>B</td>
<td>41-68</td>
<td>Lyrical section with longer rhythms that maintain tempo. Augmentation of <em>Nocturne</em> first theme.</td>
</tr>
<tr>
<td>A</td>
<td>69-115</td>
<td>Developmental refrain.</td>
</tr>
<tr>
<td>B</td>
<td>116-138</td>
<td>Much slower and lyrical. Quotes the second theme of the <em>Nocturne</em>.</td>
</tr>
<tr>
<td>A</td>
<td>139-211</td>
<td>Final refrain synthesizes ideas from the first two refrains, ending on ascending articulated scale, similar to first movement.</td>
</tr>
</tbody>
</table>

**Performance Considerations**

I. *Allegro giocoso*. The Tomasi concerto begins unaccompanied, with a motive reminiscent of Bach’s Partita No. 3 in E major for violin. Though the exact intervals differ, the first eight notes of the piece follow the same rhythm and melodic direction as
the first notes of the partita. (Musical Example 4.1) Tomasi is liberal in his use of interpretive markings in the opening eight measures:


Think of this passage as a violinist would play it: the eighth notes of the opening short and crisp, but with a slight ring to the sound. In terms of clarinet technique, the author finds that a tongue-stop staccato provides this effect. With proper air pressure, there is still a slight decay to the sound after the tongue touches the reed, similar to a string still vibrating after the bow is lifted. To practice this technique, first play the eighth note sequence of measure 1 slurred, as if the notes were half-note long tones. Ensure that the sound is full but controlled: this is the sound that should still be achieved in the final staccato articulation. While maintaining the airstream, repeat the slurred notes but place the tip of the tongue on the tip of the reed for half of the value of the long tones. In effect, the player adds a rest for half of the value of the note by placing the tongue on the reed. (Exercise 4.1) In the case of non-repeated pitches, the fingers should move to the fingering of the following note during the time of tongue-reed contact. When the tongue is released, the next pitch will sound, as the air pressure has been maintained as the clarinetist would with a long tone. Repeat this sequence, diminishing the rhythm each time until the written rhythm is attained.
Exercise 4.1

If the sound between tongue strokes is not the same as the player’s most beautiful long tone sound, check for the following common problems: that the jaw is not increasing pressure on the reed or moving in tandem with the tongue, that the air speed is not decreasing due to focus on the tongue, and that the back of the tongue is not moving. If the rear of the tongue moves low or back in the mouth, this will cause the sound to lose focus.

The second idea, beginning in measure 9, contains relatively few interpretive instructions. A technically complex passage of 16th notes begins here. By measure 12 the line develops into one of Tomasi’s signature sequences: quick, descending leaps followed by steps. (Musical Example 4.2) Similar passages are seen in the *Sonatine Attique* and *Complaine du Jeune Indien*.

The upper notes fall on the beat and are marked with tenuto. Imagine a bariolage on a violin: the outlying note is stressed agogically more than dynamically by the crossing of strings. Similarly, the clarinetist should stretch the tenuto pitches slightly, but in all other ways, try to make the upper note as simple as possible to play.
Musical Example 4.2. *Concerto*, I. *Allegro giocoso*, measures 12-15

The fingers should move simultaneously, quickly, and gently between intervals, and a strong stream of air should flow not only during, but also *between* the notes. Voice these clarion pitches the same way one would voice chalumeau pitches. To practice this, play the first measure of the passage slurred, slowly, and at a strong dynamic, but without the register key. (Exercise 4.2) The sound should have a pipe organ-like quality, and slurring will also reveal any inconsistencies in finger timing. Repeating the passage, add the register key and feel as if the passage is still in the chalumeau: use the same embouchure and constant breathing apparatus. Air pressure, not jaw pressure, should support the change of register, and inward pressure from the corners and top lip will darken the sound. The legato should be smooth and the sound consistent from note to note. Finally, add in a legato tongue. As the tempo is increased, a legato tongue on sixteenth notes will sound shorter than at slow tempos, but also light.

Exercise 4.2
Measures 16-18 contain trills that are difficult to execute at tempo. (Musical Example 4.3) The clarinetist should practice these slowly and metered. The tempo provides time for two oscillations maximum, so the performer should take the primary note, trill twice, land on the primary note, and give the grace notes into the next beat the same value as the trilled notes.

Musical Example 4.3. *Concerto*, I. Allegro giocoso, measures 16-19

The rhythm thus becomes four sixteenth notes and an eighth for the main trill, followed by two sixteenths for the exiting grace notes, and landing on the next primary note the following beat. The grace note before the primary note should fall just before the beat in practice. Treat it as the final sixteenth of a preceding beat in practice, giving it the same rhythm as the trill and the two exiting grace notes. (Exercise 4.3) In measure 16, the author uses the standard fingering for the C♯ grace note, the second side key with clarion B for the C♯ trill, and left hand A♯ for the grace notes into measure 17. (Fingering 4.1)
Exercise 4.3

The descending leap motif appears again in measure 25. (Musical Example 4.4)

To avoid the voicing adjustment required by leaping downward from the altissimo, the clarinetist may use a third partial fingering for this C#. Since first-finger C# is often flat, the player should use instead the fingering for C plus the bottom two side keys.

(Fingering 4.2)

25 26

Fingering 4.2. Side clarion C♯

The descending motif reaches the altissimo register in measure 36, requiring downward, slurred leaps into the clarion from altissimo C♯, D♯, and E. (Musical Example 4.5) This type of slur from the altissimo is perhaps the only type of interval where adjustment of voicing, or a change in embouchure, is unavoidable.

Musical Example 4.5. *Concerto, I. Allegro giocoso*, measures 36-37

36 4

This downward slur should be achieved with an unmoving jaw. Instead, use a slight forward and inward engagement of the lips, similar to a kiss, and a very slight
forward “kick” of the back of the tongue inside the mouth. An extra surge of air will help
the interval across its descent. The altissimo F♯ in this passage should use the standard
fingering (LH middle finger plus E♭ key), as the long fingering tends to be bright,
especially at loud dynamics, and would require “flipping” fingers in this context.

Subsequent to this passage are a number of fingering issues. In measure 53, the
performer should use the chromatic, sliver key fingering for the first clarion F♯, as it
requires minimal finger motion from the preceding altissimo E♭.

Musical Example 4.6, *Concerto*, I. *Allegro giocoso*, measures 53-54

In measures 70 through 72, a series of four-note cells comprising a semitone,
augmented fourth, and major third in succession descends chromatically out of the
altissimo and into the clarion. (Musical Example 4.7) The performer should always voice
for the first and lowest note of each cell, allowing the air and fingerings to produce the
high registers.

Musical Example 4.7. *Concerto*, I. *Allegro giocoso*, measures 70-72
For measure 71, the performer can keep the technique in the left hand by utilizing overblown throat tone fingerings for D♯, D, and C#. (Fingering 4.3)

![Fingering 4.3. Overblown throat tones for altissimo D♯, D, and C#](image)

Another overblown throat tone fingering can be used for the altissimo E in measure 80 (Musical Example 4.8). The performer can use the fingering for throat B♭, as it is easy to reach from the preceding clarion A and reduces voicing adjustments needed for the following clarion E. (Fingering 4.4) If the pitch on the altissimo E is low with this fingering, the performer may add one or two bottom right hand (RH) side keys.

Fingering 4.4. – Overblown throat tone altissimo E without and with side keys

In measures 85 through 87, the performer should continue to follow a basic rule of technique: whenever possible, keep the motion in one hand. (Musical Example 4.9) There are two options to achieve this. Either utilize the LH sliver key for each throat D♯, or use the right hand and leave the bottom side key down for duration of the passage. The performer may employ whichever technique feels most natural or has the best pitch.


The latter concept appears in Paul JeanJean’s clarinet technique book, the *Vade-Mecum du Clarinettiste*, both as a trill exercise on the sixth line of the third page and as a left hand technique exercise on the second line of the sixth page.⁹ (Musical Examples 4.10, 4.11)

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Musical Example 4.10. *Vade Mecum, Trilles Spéciaux*, page 3, line 6

To reduce the need to adjust voicing as described earlier, each altissimo C♯ in measure 125 and 126 should again be fingered with the two bottom side keys. (Musical Example 4.12) Additionally, the altissimo D in measure may use the open fingering. The performer may wish either to keep the register key depressed or open the bottom side key for the sake of pitch, as the D falls on an accented beat and the open fingering is sometimes flat. (Fingering 4.5)

Instead of using the chromatic clarion F♯ fingering in this passage when followed by an E♯, the author finds it easier to flip from RH first finger to middle finger in this case. The note following the finger flip is always articulated, making the technique cleaner than if it were slurred, and the performer will then use the same fingering for every F♯ in the passage.

The first movement cadenza spans an entire page and presents issues of technique and voicing throughout. In the thirty-second note arpeggiated runs in the second line of the cadenza, the performer should use the “forked” fingering for D♯, keeping the right hand first finger and sliver key from the chromatic B natural immediately preceding. (Musical Example 4.13) Switch back to side D♯ in the third triplet on the same line, when the note is no longer followed by chalumeau B. In the arpeggiated runs to altissimo C♯, use the forked fingering for clarion A♯, with the first finger of both the left and right hands. (Fingering 4.6) When using an abundance of forked fingerings, the performer should test the alignment of the bridge key between the upper and lower joints of the instrument to verify that the right hand rings fully depress the pad covering the tone hole.
below the left hand first finger. Otherwise, forked notes may not speak or will be produced out of tune, usually sharp.

Musical Example 4.13. *Concerto, I. Allegro giocoso*, measure 140, second-fourth lines

Fingering 4.6. Chromatic chalumeau D♯, clarion “1 & 1” A♯

The cadenza splits into two voices near the middle: one in the chalumeau and throat tones, and the other primarily in the clarion. (Musical Example 4.14) It is essential to keep a “low note” setup in the embouchure at all times so that the upper voice maintains its warmth of sound. The performer should feel grounded in the lower voice while playing these passages. At rehearsal number 18 on the eighth line of the cadenza,
the performer should use the standard side key clarion A♯, as the forked fingering would require lifting non-adjacent fingers.


As this two-part motif appears again with higher pitches, the clarinetist should use alternative fingerings. The forked fingering for A♯ mentioned above works exceptionally well from this preceding clarion E♯, as it did previously. For the altissimo F♯ at the peak of the phrase, the long fingering will respond easier, especially when coming so quickly from a passage in the throat tones. Be cautious that the pitch on this note isn’t too high; relax the jaw if necessary. (Fingering 4.7)

Musical Example 4.15. *Concerto*, I. *Allegro giocoso*, measure 140, tenth line
Fingering 4.7. Long F#

In the final line of the cadenza, the slurred descending major seventh from measure 36 appears again, this time only ascending to altissimo D#. (Musical Example 4.16) For these final four iterations, the performer may again use throat tone fingerings. Keep the register key down on both the open D and with the G# key for the D# to prevent these harmonics from sounding flat. For the clarion A# at the beginning of the example, the forked fingering will reduce the movement required by the right hand.

Musical Example 4.16. Concerto, I. Allegro giocoso, measure 140, twelfth line

The recapitulation contains a misprint in the clarinet part. In measure 153, the second note of the third beat should be a throat F#, as in measure 9 of the exposition. (Musical Example 4.17) The piano score verifies this, though the accompaniment does indeed have an F natural in the bass.

In the slurred transition section before the coda, the tuning in the altissimo is a challenge. (Musical Example 4.18) The interval between the altissimo E♯ and F♯ can prove too narrow with the lower-pitched standard fingering, even adding the RH sliver key to raise it, or too wide with long fingering, which is often sharp. The clarinetist can instead use the overblown clarion B♭ fingering, which is reliable when approached from the previous E♯. Remember keep the RH E♭ key depressed, as it affects both response and intonation. (Fingering 4.8)

Fingering 4.8. Alternate altissimo F♯ (overblown B♭)

In the coda, the performer must be adept in both registral transitions and technique between the throat and clarion registers. Again, maintain a low-register voicing, even when beginning on a clarion or altissimo pitch. This improves both the timbre of the upper notes and the response as the instrument crosses registers.

In measures 205 and 206, the clarinetist should again use LH D♯ and E♭, respectively. (Musical Example 4.19) The performer should ensure that the RH first finger from the clarion F natural stays close to the instrument during the subsequent throat tone A to readily depress the bottom two side keys for chromatic throat F♯. Keep the clarion technique in the right hand in measures 209 and 210 by using the right little finger for B and C natural, respectively. In measure 211, use the forked fingering for B♭ to obtain a smooth slur from the preceding clarion F and an easy jump to the following middle register B.
Finally, on the antepenultimate and penultimate ascending runs of the movement to altissimo G, the author finds that the LH middle and third fingers and RH first and second fingers, or overblown altissimo C♯, provide the best color and response. (Musical Example 4.20) Depending on the individual instrument’s tendency for this fingering, the performer may choose to add LH G♯, or use overblown clarion B instead. (Fingering 4.9)

Musical Example 4.20. Concerto, I. Allegro giocoso, measure 228
II. Nocturne. The middle movement of the Concerto begins with a scherzando introduction, with the main theme from the nocturne interposed between two statements of the opening theme of the first movement. The clarinet part begins with a compound meter embellishment on this theme, following the same general melodic contour as the simplified common-time theme. (Musical Example 4.21)

Musical Example 4.21. Concerto, II. Nocturne measures 19-21

To provide further contrast between the embellished theme and the simple theme, the clarinetist may tastefully add a slight vibrato to the opening statement (the embellished theme), especially toward the end of each longer clarion E. Though not written, the performer may also give a small crescendo as the clarion E prepares to descend into the throat tones. This will create comparable volume on the lower notes, additionally preparing the player to reach the clarion G♯ from the lower throat G♯ with
ease. As the throat tones in this opening phrase are almost always leading to a leap into the clarion, the use of vibrato will add a colorful intensity of sound, complementing the increase in dynamic. The use of vibrato may also be used to carry the melody through the chromatic syncopations of measures 31-34. Play the lower note of each octave slightly strong to achieve greater stability of tone and to leave room for the diminuendo to the following clarion downbeat.

Musical Example 4.22. *Concerto*, II. *Nocturne* measures 31-34

The ascending octave leaps between the throat G♯ and the clarion G♯ should be seamless. To accomplish this, first make sure the twelfth from chalumeau C♯ to clarion G♯ is smooth. The corners should be engaged inward and forward on the mouthpiece, the jaw relaxed, and the tongue high in the mouth to funnel the air into a high-pressure, high-speed stream. As the performer sustains the chalumeau C♯, she or he should depress the register key with as little motion as possible, and this simple action should produce a clarion G♯ with the same tone color as the low C♯. As the tendency of these two pitches is to sound “stuffy,” increase the air speed and pressure as necessary to produce a fuller sound. (Exercise 4.4)

Now the performer should approach the upper pitch from an open throat tone G to become accustomed to the legato required of the fingers. The fingers should be as close as possible to their respective tone holes, so that a gentle, quick, simultaneous motion to
cover the tone holes and depress the register key will smoothly produce the clarion G#. As the register key and the LH G# key have the farthest to move in this motion, the clarinetist should focus on an early motion of the LH thumb and little finger in comparison to the first, second, and third fingers. The clarinetist may add a slight crescendo on the lower pitch, which will prepare the air for the leap. The beginning of the upper note should sound the same dynamic as the end of the lower note.

Once this is smooth, slur the notes as written, G# to G#. The LH first finger should depress the throat G# key at the second knuckle, with the finger angled diagonally downward so that the tip of the finger is hovering over the F# tone hole, minimizing the distance required to change fingerings. Once this is smooth, the notes can be played in context.

Exercise 4.4

![Musical Example 4.23](image)

To achieve the *espressivo* of the theme beginning in measure 37, the clarinetist may present it in a simpler manner than the opening, without vibrato. (Musical Example 4.23) As clear, warm, and focused a sound as possible is desirable here. In the throat tones, extra engagement of the embouchure and speed of air are essential to a clear sound. The upper lip should be actively pushing down onto the mouthpiece, and the jaw unmoving.
The clarion B is the only note requiring the register key and should be given special attention in practice. The clarinetist should practice throat tone A to clarion B as a long tone interval in order to match the timbre of and produce as smooth a transition as possible between the two notes. The fingers should be as close to “B position” as possible while playing the A. Resonance fingerings may help smooth out the connection by having some of the fingers already down. Experiment to see which resonance fingers keep the throat tone A best in tune with the fullest sound. The author generally uses LH third finger and the entire right hand, including the B key, keeping the thumb and other fingers as close as possible to the instrument. (Fingering 4.10) Start the motion of the thumb early, as it will aid in the legato from A to B. (Exercise 4.5)
Fingering 4.10. Throat tone A, resonance fingering option

As the clarinet assumes a countermelody role beginning in measure 53, the clarinetist must lead seamlessly to the climax restatement of the theme at measure 60. In measures 54 and 55, take care to fit the clarion F♯ in context with a slight diminuendo from the preceding throat A♯, keeping the other fingers close on the A♯ to aid in finger legato. Though the crescendo is written in the middle of measure 55, the clarinetist should continue increasing dynamic through the end of the measure to prepare for the altissimo F♯ in measure 56. (Musical Example 4.24) The second slur in measure 56, as in the score, should actually connect all three notes of the C♯-B-C♯ neighbor tone figure, the same as the preceding F♯-E♯-F♯ figure.

At the peak of the movement, Tomasi presents the theme almost entirely in the altissimo, making tone and pitch the primary concerns. The crescendo of the clarinet’s countermelody in measure 59 should continue through the final beat in order to support the sustained altissimo presentation of the theme. (Musical Example 4.25) Using the standard fingerings in this passage will render the simplest technique. Tune these intervals carefully with a tuner, making sure to keep the jaw relaxed and the tongue high. The sound should be full but not abrasive. Too much jaw pressure can caused a pinched sound and high pitch, and a low tongue can cause a hollow, unfocused sound and low pitch. Depending on the performer’s instrument, the RH E♭ key may not be necessary for the altissimo E♭, or the performer may need to use the RH sliver key to raise the pitch of either or both the F and G♭. The author leaves the E♭ pinky key depressed for all the altissimo notes except the D♭, and the sliver key for only the G♭. When the melody drops the octave at measure 64, the performer should give extra air to the throat B♭, possibly a tenuto as well, so that the line remains smooth as the clarinet hands the theme to the accompaniment.

Musical Example 4.25. Concerto, II. Nocturne measures 59-65
III. *Scherzo Final*. The technical challenge of note in the final movement of the Tomasi *Concerto* is the sequence of octave leaps in measures 18 through 22. (Musical Example 4.26) The ascending slur is more difficult than the descending articulated octave. The first of these connects clarion F to altissimo F. The performer must again ensure that the voicing is consistent for the leap. If anything, an increase of air pressure and pressure from the corners of the embouchure, not the jaw, will aid in the production of the high note. To practice this, remove the upper octave notes from the final triplet of each measure, placing instead a tenuto, lower octave quarter note on the 7th and 8th beats in order to simplify the descending line. (Exercise 4.6) Make a crescendo through the quarter note to prepare the air for the upper octave once the notes are replaced as written. When the octaves are reinserted, the performer should still feel the quarter note in the rhythm, as the octave is simply an embellishment of the primary note on the final pulse of each measure.

Exercise 4.6

Practice the octave fingerings slowly to ensure that all fingers are moving at the same time, especially the LH pinky for the altissimo F. (Exercise 4.7) The long fingering for the altissimo F both simplifies technique and improves response. (Fingering 4.11) Finger the clarion B♭ in measure 20 with the forked fingering, “one-and-one,” as this provides consistency with the fingerings of clarion F and chalumeau B♭ in this passage. Leaving the RH first finger down on the throat B♭ in measure 20 as well will aid the technique. In measures 21 and 22, ensure that the register key is coordinated exactly with the fingers or finger on the front of the instrument for the leaps to clarion F and throat B♭, respectively.

Exercise 4.7
Fingering 4.11. Long F

In the leap of an augmented fourth from clarion B to the descending chromatic scale beginning on altissimo E♯, the performer should tenuto this E♯. (Musical Example 4.27) This marks the beginning of the legato B section with a sudden switch from staccato to slurs in the clarinet melody and should be emphasized. Since the clarion B is marked *staccato*, the tenuto on the E♯ in measure 33 will provide extra contrast to the previous section and establish the beginning of the shift in mood.

Musical Example 4.27. *Concerto*, III. *Scherzo Final* measures 31-33

The staccato section of the scherzo resumes in measure 69 and rapidly ascends through a series of perfect and augmented fourths from chalumeau D to altissimo F♯. Use the forked fingering for the clarion A♯ in measures 70 and 73 to easily play the altissimo D♯ that follows. (Musical Example 4.28) Keep the air flowing through the sixteenth rest
between the *marcato-staccato* F♯ and the F♯ slur to clarion B, creating the rest by leaving the tongue on the reed. The below example contains the second statement of this figure.

**Musical Example 4.28. Concerto, III. Scherzo Final measures 73-79**

![Musical Example 4.28](image)

The sequence of ascending fourths and descending fifths in measures 77 through 79 may be simplified for practice in several ways. First, play the only the top notes and only the bottom notes as separate lines. The clarinetist will see that these are the notes of the D major scale. Second, group the notes in pairs, so that the brain organizes the pitches as sets of fourths and fifths. If practiced as triplets, the passage is more difficult to grasp, since each triplet contains an ascending fourth and a descending fifth, or vice versa. The author finds that it is also helpful to practice this passage backwards as ascending fifths.

**Exercise 4.8**

![Exercise 4.8](image)
Exercise 4.9

In the second legato section, measure 116 contains a repeated alternation between clarion E♭ and clarion C. (Musical Example 4.29) This E♭ tends to be a bright note on many clarinets, so the performer should use downward and inward pressure from the top lip and corners of the embouchure to darken the E♭ to match the C. The player can also leave the C key depressed for the final E♭ of the measure to simplify the technique and eliminate timing issues caused by the alternation of fingers on opposite hands. However, in dotted rhythms on the first, second, and beginning of the third beat, the clarinetist must not depress the C key during the E♭. This technique lowers the pitch of the E♭, and at this tempo the difference is too noticeable.
Musical Example 4.29. *Concerto*, III. *Scherzo Final* measures 116-117

At the final return of the staccato scherzo section, the altissimo D♯ in measure 142 should be fingered with the RH third finger, as it facilitates the technique from the clarion D♯ grace note. (Musical Example 4.30)

Musical Example 4.30. *Concerto*, III. *Scherzo Final* measure 142

Fingering 4.12. Alternate altissimo D♯ with third finger

The melody in measures 153-156 is a convergence of two lines on altissimo D♯. (Musical Example 4.31) The ascending line from clarion G♯ is completely chromatic, and the descending line from altissimo F♯ is also chromatic, excluding altissimo D natural. Practice these converging lines in both ascending and descending couplets, as
explained above for measures 77-79. Tomasi has written a whole step trill to E♭ on the final D♭ starting from above, which is a possible explanation for the omission of D natural from the passage. A good option for this trill is to sustain the regular altissimo D♭ fingering, trilling the throat A key. (Fingering 4.13) This avoids the need to trill to middle-finger altissimo E♭, which tends to be flat, and provides a more brilliant sound, fitting the character of the Scherzo.

Musical Example 4.31. Concerto, III. Scherzo Final measures 153-156

Fingering 4.13: D♭ trill to E♭ with A key

Toward the end of the movement, Tomasi combines the scherzo triplets with the legato articulation of the previous lyrical sections of the movement, slurring repeated descending scalar lines by the measure. (Musical Example 4.32) The quick upward leap
of an octave or ninth between measures poses a technical challenge in this legato section, especially since the clarion E and D must be articulated. The stroke of the tongue must be extremely light and perfectly timed, and the timing of the register key must be impeccable.

Musical Example 4.32. *Concerto*, III. *Scherzo Final* measures 172-176

As with many passages, first isolate the leaps into two-note groupings, slurred. Ensure that strong, steady air is maintained through the ascent, and that the register key and other fingers are timed exactly at the same time. If there is a “grunt” as the clarion note is played, it is likely that the register key is being depressed late. Be sure that the fingers of the right and left hand are also coordinated with each other. Once the slurred interval is smooth in isolation, practice the whole passage completely slurred, not articulating each measure. Finally, isolate the upward intervals again and add an extremely light tongue stroke to separate the notes. Think of the brush of a down feather, or use a softer “lee” syllable rather than “dee.” The smallest possible portion of the tongue should touch the smallest possible portion of the reed. Once the articulated interval can be performed well in isolation, practice it slowly in context.
Exercise 4.11

Measures 190-192 contain two technical items of note. (Musical Example 4.33)

In the slurs out of the clarion to throat B♭, leaving the C key down for the B♭ will make the technique smoother. This technique is useful again in measure 197. From the clarion F natural at the end of measure 191 to the F♯ at the beginning of measure 192, the clarinetist should flip the RH first and second finger instead of using the chromatic fingering. There is not enough time between the first and second F♯ of measure 192 to shift from the chromatic fingering and reach the middle finger for a smooth slur to the B below.

Musical Example 4.33. *Concerto*, III. *Scherzo Final* measures 190-192
Finally, the concerto ends with the clarinetist ascending through a staccato A major scale, landing on altissimo F♯ for the final note. (Musical Example 4.34) A dramatic crescendo and the rapid ascent may tempt the clarinetist to change the embouchure, but practice this scale slowly and slurred to maintain a relaxed jaw and a high tongue. To prevent the tongue from sounding too heavy, first articulate the passage slowly and legato. Speed up gradually, still thinking legato in terms of articulation. At a faster tempo, legato articulation becomes short and light. Be sure the tongue moves as little as possible and that the rest of the embouchure is unmoving. For the final F♯, the author uses overblown B♭ (see fingering 4.8) because of its resonance, color, and stable pitch.

Musical Example 4.34. *Concerto*, III. *Scherzo Final* measures 209-211
CHAPTER FIVE

Sonatine Attique

Background

- 1967 Alphonse Leduc
- Leduc-assigned difficulty of 7 out of 9
- “à Ulysse Delécluse Cordialement”
- written after a night under the stars in Greece

Overview

- Three Movements: fast-slow-fast
- Sonatina – short sonata.
  - The second movement serves as both functions of possible sonata middle movements as it contains a scherzo. Also includes cadenza.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Notes: Sonata form, unmeasured</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>Up to first double bar</td>
<td><em>Giocoso.</em> Presents material based on two motifs – first based on eighth notes, the second based on sixteenths.</td>
</tr>
<tr>
<td>Development</td>
<td>Between first and second double bars</td>
<td><em>Sostenuto.</em> Primarily lyrical. Begins and ends with legato development of first theme. Brief staccato development of second theme between legato phrases.</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>Second double bar to <em>Vivement</em></td>
<td>Tempo I. Condensed restatement of first and second themes, with slight variations.</td>
</tr>
<tr>
<td>Coda</td>
<td><em>Vivement</em> to end</td>
<td>Two three-beat ideas: first based on end of exposition/staccato from development. Second quotes opening rhythmic motive.</td>
</tr>
</tbody>
</table>

Table 5.1. Form of *Sonatine Attique*, I. *Giocoso*
### Table 5.2. Form of *Sonatine Attique*, II. *Lent, Mystérieux*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Notes: Rondo form</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-9</td>
<td><em>Lent, mysterieux</em>. Legato character, stays in chalumeau and lower clarion. Call and response style that is a rondo in itself.</td>
</tr>
<tr>
<td>B</td>
<td>10</td>
<td>Cadenza based on the “response” material from the refrain. Introduces staccato to the movement.</td>
</tr>
<tr>
<td>A</td>
<td>11-15</td>
<td>Condensed statement of refrain with only one “response.”</td>
</tr>
<tr>
<td>B</td>
<td>16-50</td>
<td><em>Scherzando</em>. Light and playful, mostly in triple meter with two measures each of 2/8 and 3/4. Begins and ends with same motif.</td>
</tr>
<tr>
<td>A</td>
<td>51-54</td>
<td>Shortest refrain of the movement. Ends with call and response that repeats verbatim the first two measures of the movement with a fermata on the final note.</td>
</tr>
</tbody>
</table>

### Table 5.3. Form of *Sonatine Attique*, III. *Giocoso très rhythmé*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Notes: Through-composed, unmeasured</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td><em>Giocoso très rhythmé</em></td>
<td>Brief introduction contains material related to the <em>Scherzo</em> and cadenza of second movement.</td>
</tr>
<tr>
<td>B</td>
<td><em>Lent</em></td>
<td>Quotes the first refrain and first episode of second movement. Lyrical and legato in character.</td>
</tr>
<tr>
<td>C</td>
<td>Tempo I</td>
<td>Contains material that is derived from and develops first movement motifs.</td>
</tr>
<tr>
<td>Codetta</td>
<td>Final six beats</td>
<td>Quotes three-eighth-note rhythmic motifs from the beginning of C and A sections of this movement, closing with a reference to the opening.</td>
</tr>
</tbody>
</table>

**Performance Considerations**

*Sonatine Attique* has no key signature, and in the first and third movements, no time signature. This shows a level of freedom in Tomasi’s compositional process that allows the clarinetist some freedom of interpretation. Tomasi structures the work with the usage of rests, breath marks, fermati, and double bar lines, even in the metered middle movement. In general, the clarinetist should allow for substantial time between themes, which are often delineated by double bar lines. The rests in the first and third
movements, though a quarter note or shorter, may be lengthened for the sake of phrasing or for a planned place to catch one’s breath. For instance, the sixteenth rest after the fermata in the second line begins a new idea that is composed entirely of sixteenth notes, in contrast to the eighth-note based introductory phrase. To allow the ear to “breathe” after the introductory phrase, this rest should be elongated to prepare for the shift in ideas. Similarly, the eighth rest in the fourth line of the first movement precedes a permutation of the opening rhythmic idea, and should allow ample time to reset the pace from the preceding sixteenth-note passage.

In most cases, the rests are phrasing indicators for the subsequent notes. That is, the eighth note or pair of sixteenth notes following an eighth rest should be treated as pickups into the following beat, and likewise with three sixteenth notes that follow a sixteenth rest. Tomasi’s beaming of the rhythms indicates that the subdivision is based primarily on the quarter note, with occasional compound irregularities. The last line and a half of the first page of the first movement, for instance, feel like two “measures” of 7/8 and two measures of 5/8 followed by two measures of 8/8 or common time.

I. Giocoso – Technically, this piece requires clear, light articulation and quick, precise fingers, as in the Concerto. The first line contains a leap of a major seventh from throat A to clarion G♯. (Musical Example 5.1)

Musical Example 5.1. *Sonatine Attique I. Giocoso*, line 1
Large upward leaps on the clarinet are executed more easily when the lower note is played using the air and embouchure that are required for a higher register pitch. When the clarinetist is comfortable with this concept, all notes can be played without changing air speed or embouchure, with few exceptions. Here, the clarinetist needs to play the throat G♯ and A pitches in the middle of the line with upper register intensity of air. In this manner, provided the register key is depressed early enough and coordinated with the rest of the LH fingers for clarion G♯, the note should speak easily. The goal here is to avoid “trying” to play the upper note with a drop in tongue position or increase in jaw pressure, as they will have a detrimental affect on pitch, response, and sound. This concept can be simplified to always “voicing” for the low register while using upper register air to improve both sound and response. The best exercise for this concept is a simple register slur, starting with twelfths. (Exercise 5.1) Once those can be seamlessly performed with only the depression of the register key, without altering the air stream or embouchure, change the lower pitch to the one written. (Exercise 5.2)

Exercise 5.1

Exercise 5.2
Though the large intervals of the third line are descending and slurred, the same principle applies: voice for the lower notes but use high note air. The above register slurs encompass the clarion pitches of the figures on the first five beats of the third line.

(Musical Example 5.2)

Musical Example 5.2. *Sonatine Attique* I. *Giocoso*, line 3

Begin with the twelfths above, and then perform the intervals from the passage as long tones in reverse, placing the lower note first: A-G♯, B♭-A, B-A♯, C-B, C-C♯. Once the upper clarion notes come out comfortably with low-note voicing, reverse the order and practice the intervals slowly, as written. (Exercise 5.3) Finally, add the lower chromatic neighbor tones to slowly practice the passage as written in its entirety.

Exercise 5.3

In the eleventh line of the movement, the G♯-A interval appears in two octaves, this time descending. (Musical Example 5.3) Apply the principles from above, beginning with long tone practice starting from the low note. In the lower octave when descending from throat G♯ to chalumeau A, the fingers must move extremely quickly to the fingering
for the A. Be careful that the left index finger does not remain too long on the G♯ key, as this will cause the low A to squeak.

Musical Example 5.3. *Sonatine Attique* I. *Giocoso*, line 11-12

![Musical Example 5.3](image)

A good isolation exercise is to remove the four consecutive pitches with the largest span and practice them as long tones: slurring, ascend from chalumeau A through throat G♯ and A, finally reaching clarion G. (Exercise 5.4) When this is comfortably played without changing anything in terms of embouchure or air from the chalumeau A, play the notes in the order they appear in the *Sonatine*, descending from clarion G♯, through the throat tones to chalumeau A. Finally, add in the articulations as written. In this particular passage, the author finds it helpful to imagine an accent on the three articulated notes of these two descending leaps. Remember: “feel” the low note.

Exercise 5.4

![Exercise 5.4](image)

Finally, the altissimo articulations of the third line and penultimate line of the movement must be addressed. (Musical Example 5.4) When leaping from an articulated middle- or low-register pitch to an articulated altissimo pitch, it is essential that the clarinetist keep the back of the tongue high for a focused air stream and move only the very front of the tongue the least amount possible to touch the reed. Thus, the tongue
position should remain raised and forward in the mouth, and only the very end of the
tongue should move, as if on a hinge, to touch the reed. This will help prevent subtones
or “grunting” of the sound that can occur when articulating. It also decreases the
likelihood of a “thud” from too much tongue pressure on the reed, which can become
more pronounced in the upper registers.


II. *Lent, Mystérieux* – The second movement of the *Sonatine Attique* is a modified
rondo with a chant-like refrain. A cadenza and a scherzando comprise the two episodes.
Legato is of the utmost importance in the refrains of the rondo, first presented at the
beginning of the movement.

Musical Example 5.5. *Sonatine Attique* II. *Lent*, measures 1-4

In the second measure, to keep the motion in one hand as much as possible, the
right pinky should be used for the E♯ and G♯, as there is a G natural between the E♯ and
the repeated opening F#. (Musical Example 5.5) Use the left little finger only for the F# that falls in the first beat, between the E# and G#. Be careful to darken the G# with increased engagement of the top lip and corners toward the mouthpiece, as this note tends to be the brightest or most “edgy” of all the chalumeau pitches. This will help maintain the “Mystérieux” quality. Be sure to find the resonance fingering for the throat A in measure 4 that is most in tune, as this pitch is quite sharp on many clarinets. The author lifts only the first finger of the left hand to reach this pitch from the previous C#, leaving the LH second and third finger as well as the RH first, second, third, and C# fingers depressed.

To aid in the legato across the registers from throat G and A to lower clarion B and C# in measure 8, it is essential to play the throat G with intense air. (Musical Example 5.6) Additionally, adding the LH little finger B key on the G aids with legato, eliminating the need to move the pinky as the clarinetist slurs across the register from A to B. The clarinetist may leave the B key down when playing the C#, as it helps to keep the pitch from rising with the diminuendo and will keep the whole step more accurate. The same technique can be used in measure 13.

Musical Example 5.6. Sonatine Attique II. Lent, measure 8

![Musical Example 5.6](image)

In the cadenza, it is helpful to breathe after the first clarion A, pausing to take in enough air to carry the performer through the end of the extended, unmetered measure. (Musical Example 5.7) To help both with pacing and rhythmic clarity, each accented
altissimo C♯ at the height of the figure should also have a slight tenuto, especially the first, third, and fifth. These tenutos counteract any possible delay of sound caused by the articulation, and they also outline repetition of the harmonic minor figure before the cadenza falls abruptly to a close.

Musical Example 5.7. *Sonatine Attique* II. Lent, measure 10

To assist in the wide, ascending, articulated leaps of the Scherzando, the clarinetist should generally give weight to the first note with extra air, which will ideally give the impression that the figure is bouncing off the low note into the higher clarion register. This motif appears immediately in the Scherzando as the initial idea in measures 16 and 17. (Musical Example 5.8)
To practice this, first remove all articulation and play the ascending leaps as long tones. Give the first pitch a \textit{forte} dynamic, the next a \textit{mezzo} dynamic, and the final a \textit{piano} dynamic. It is important to maintain high air speed and a raised tongue at all dynamics in every register so that the sound does not become fuzzy or diffused and that the pitch does not drop. As this concept is mastered, adjust the dynamic nuance to fit within the section’s written \textit{mezzo forte} context and reinsert the written articulations. The articulations should be as light as possible, avoiding interference with the tone of the note. This same principle can be applied to the slurred or partially slurred figures in measures 29, 31, and 44-46, as well as the slurred, ascending-seventh leaps from throat A, A♭, and G in measure 47. For the intervals connecting the chalumeau and clarion or the throat tones and clarion, it aids the technique to place a slight accent with the fingers on the clarion note. This ensures that the keys depressed or raised, especially the register key, are not late to the desired rhythm of the figure. The exercises below are the actual ascending pitches from measures 16, 19, 29, 31, 45, 46, and 47. (Exercise 5.5)
Exercise 5.5

Measures 39 through 43 contain the most technically demanding passage of this movement. (Musical Example 5.9) In addition to utilizing the ascending leap techniques discussed above, the difficulty is compounded by the line’s use of altissimo. The altissimo F♯ in measure 40 responds best at this speed with the long fingering. The altissimo F♮ that follows should be played with the standard fingering, as the long fingering is impossible when chromatic clarion G♭ is used for the preceding pitch. Alternatively, the clarinetist could flip to middle finger G♭ to use long altissimo F.


Because of the subsequent clarion B and C♯, respectively, both the altissimo E in measure 39 and that in measure 41 should be played without the E♭ key. Both the clarion B and C♯ can then be executed with the right little finger. However, for the sake of
smooth upward sevenths in measure 42, both the C and B at the beginning of each cell should be played with the left little finger. This facilitates the finger transition to the high clarion C and B by using the right little finger on the low clarion D♭ and C, respectively.

To aid in the voicing of this passage, it is helpful to view the figures as a combination of two descending lines: the lower line consisting of the primarily semitone clarion and throat tone figure and the upper notes a descending primarily chromatic line from the altissimo into the upper clarion. Play each line without the other to understand the interaction between the two. (Exercise 5.6) When playing the upper line that begins in the altissimo, maintain the same voicing as the line that descends from the clarion. Be sure not to add embouchure pressure from below as each cell ascends. If anything, relax the jaw additionally to allow greater vibration of the reed, allowing the high pressure of the air stream “do the work.” As the lines are combined together again to play the passage as written, expand Tomasi’s accent marking on the lowest pitch of each cell into a diminuendo to the top note of each grouping, as in the previous exercise. This will prevent the uppermost notes from “sticking out.”

Exercise 5.6

III. Giocoso très rhythmé. The second line of the unmeasured third movement includes slurred, descending couplets at the interval of a seventh, reminiscent of the third line of the first movement. (Musical Example 5.10) Here, the seventh switches to
octaves in the third cell, and each successive interval descends rather than ascends chromatically. Employ the techniques discussed for the first movement to achieve the proper voicing of these intervals. As the lower line descends into the throat tones, release the register key quickly following the clarion note, to avoid a squeak or sharp intonation as the performer approaches the throat tones.

Musical Example 5.10. *Sonatine Attique* III. *Giocoso très rhythmé*, lines 2-3

The final two beats of the first line of the movement’s second page provide a challenge for the pinky keys. (Musical Example 5.11) The timing of the switch of little fingers between the second and third sixteenth note of each beat must be exact. The author has chosen to play the B♯ and B natural with the RH little finger, and the C♯ and C natural with the left. Keeping the motion in the right hand while slurring from the F♯ and F natural takes priority over the intervals to the throat G and G♭, as possible sloppy fingers under a slur are a greater technical fault than they would be with the space created by a tongue to help mask them. (Exercise 5.7) Slowly practice this completely slurred, however, to ensure that the switch between pinkies and the release of all the fingers for the throat tones are simultaneous and pristine.
Musical Example 5.11. *Sonatine Attique* III. *Giocoso très rhythmé*, line 5

![Musical Example 5.11](image)

Exercise 5.7

![Exercise 5.7](image)

In the *Lent* section, finger the high D♭ in each sextuplet with the bottom two side keys. (Musical Example 5.12) This fingering provides a much smoother technique and keeps the timbre of the note closer to that of the clarion C immediately preceding and immediately following. Be sure to provide extra pressure from the corners and upper lip of the embouchure as well as intense air to counteract the timbral instability of the open fingering.


![Musical Example 5.12](image)

In the final line of the piece, to avoid flipping of the fingers between the standard, LH second finger altissimo F# fingering and the clarion B a fourth below, it is advisable
to use the long F♯ fingering. (Musical Example 5.13, see Fingering 4.7) This also eliminates the need to voice, which would be substantial with either the standard fingering or overblown B♭ fingering.

Musical Example 5.13. Sonatine Attique III. *Giocoso très rhythmé*, line 17

To practice playing this passage without voicing, replace the F♯ with a clarion D♯: these notes are same fingering, with the LH third finger acting as the register key. (Exercise 5.8) Be sure to give the D♯ extra air so that it sounds the same dynamic as the higher B, G♯, and G. Once the figure with the D♯ is consistent, interpose the figure as written. This way, the clarinetist will become accustomed to playing the altissimo note with the same embouchure and air as a strong, clarion D♯.

Exercise 5.8
CHAPTER SIX

Introduction et Danse

Background

- 1949, Alphonse Leduc
- Leduc-assigned difficulty of 7 out of 9
- “Pour Mr. Cahuzac, amicalement”

Overview

- Melodic material from the Danse is presented in the first measures of the piano introduction.
- Three sixteenths-dotted 8\textsuperscript{th} motif is presented by clarinet in opening cadenza of the introduction, and this “e + a” motive recurs throughout both the introduction and the dance sections.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Notes: Binary</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-22</td>
<td>Andantino. Introduction is fundamentally lyrical. Begins with clarinet cadenza introducing main theme. All three phrases begin without downbeat in melody.</td>
</tr>
<tr>
<td>B</td>
<td>23-81</td>
<td>Allegretto. Danse comprises the main body of the work, though some virtuosic sections may be omitted for less advanced players.</td>
</tr>
<tr>
<td>Coda</td>
<td>82-97</td>
<td>Combines motives from both sections. Quotes mainly material from Introduction, though measures 86-88 and 90 quote arpeggiated flourishes from Danse.</td>
</tr>
</tbody>
</table>

Table 6.1. Form of Introduction et Danse
Performance Considerations

The *Introduction et Danse* has no key signature. However, because of the chromatic and whole tone scales, as well as the F♯- and D-major seventh chords used by Tomasi in the clarinet writing, the solo part contains an abundance of sharps. Tomasi’s compositional preference requires the clarinetist to be adept with left hand throat tones fingerings. The performer is first presented with this technical issue in measure 9, and the figure is repeated in measure 21. (Musical Example 6.1) In addition to outlining an F♯ major seventh arpeggio, Tomasi embellishes the throat G♯ on beat three with a G♯-A♯ grace note. The simplest fingering option is to use the second side key for A♯ while sustaining the throat G♯ fingering, but the pitch tends to be low and the tone airy. Considering these issues of timbre and intonation the performer should use the standard A-sharp fingering instead.

Musical Example 6.1. *Introduction et Danse*, measure 9

This may require some intense, slow, left-hand technique work. If the performer anchors the index finger on the G-sharp key and uses the tip of the first finger to depress the A key simultaneously with the thumb’s depression of the register key, a clean grace note interval is more likely. Paul Jeanjean instructs the clarinetist to do exactly this on the third line of the second section of his *Vade Mecum*, “Travail Spécial de la Main Gauche:”

“In general, lift the fingers the least as is possible for the production of second-register B-
flat... without lifting key no. 9 [G-sharp/A-flat] etc. etc.”¹⁰ (Musical Example 6.2) Slow, careful practice of Jeanjean’s exercise with careful attention to the movement (or lack thereof) of the left index finger will be extremely helpful. If that is too complicated for the performer’s practice initially, isolate the interval G♯ to A♯ and practice it as a slow, perfectly even oscillation, starting with half notes and gradually increasing in speed. (Exercise 6.1) If the interval becomes unclear (hearing an A-natural in between G♯ and A♯, for example), slow the rhythm down again until the connection between the notes of trill is consistently perfect.

Musical Example 6.2. *Vade Mecum, Travail Spécial de la Main Gauche*, page 5, line 3

Exercise 6.1

*keeping G♯ key depressed*

Measure 39 presents another left-hand challenge. Tomasi presents the performer with five beats of a broken chromatic scale, in which he ascends four stepwise notes and repeats the pattern, starting from the next note higher in the scale each time. (Musical Example 6.3)

¹⁰ Paul Jeanjean, *Vade Mecum du Clarinettiste*, “Travail Spécial de la Main Gauche.” Page 5, third line. “D’une manière générale, soulevez le moins de doigts possible pour l’émission du Sib, deuxième registre ... sans soulever la clé No 9 etc. etc.” All translations by the author unless otherwise indicated.
Clarinetists may be familiar with the broken major scale from J.B. Albert’s technique book. This pattern ascends four notes within a major scale, starting with the tonic and beginning each subsequent four-note cell on the next scale degree. Measure 39 is similar, except in using the chromatic scale instead of the major scale, the “steps” are all semitones, making each “skip” between broken scale cells a major second rather than a major third. For this particular passage, practicing the chromatic scale in the same fashion – four note cells beginning on each successive semitone – is an invaluable exercise. The particular range that Tomasi has chosen for measure 39 happens to lie mainly on the left hand, using chalumeau C-double sharp as the lowest pitch, and throat tone A♭ as the highest pitch. The right hand is involved for D♯ in the first two beats and for chromatic F♯ in the fourth. The performer can simplify this fingering by using the LH sliver key for D♯ instead of RH D♯. For some instructors, this is standard pedagogical practice for the chromatic scale. Depending on the clarinetist’s (or instructor’s) preference, the performer may also opt to “flip” from thumb E-sharp to first-finger F-sharp in the fourth beat to avoid use of the side keys altogether. Each performer should choose whichever fingerings provide the smoothest technique and cleanest sound between pitches. This author has chosen to finger both D♯ and both instances fourth beat F♯ with the side keys, and to use index finger F♯ in the final beat of the measure. The clarinetist should practice the broken chromatic scale slowly, exploring
as many fingering options as possible so as to become as comfortable as possible with each fingering combination and be informed on which is her or his cleanest and most comfortable fingering option for each interval. (Exercise 6.2)

Exercise 6.2

Certain passages will clearly require one fingering over the other; for example, the F-sharp major seventh arpeggio in measures 86 and 87 clearly require the chromatic fingering for throat tone F-sharp. (Musical Example 6.4)

Musical Example 6.4. Introduction et Danse, measures 86-87

Left hand agility is again important in measure 44, this time in tandem with the right hand as each interval crosses between the throat tones and clarion. (Musical Example 6.5) To simplify this fingering, the performer should keep the right hand first, second, and third fingers down while playing the G-sharp and A-sharp, so that only the left hand and right little finger need move for the clarion B-natural and C-sharp. Coming from the G-sharp and A-sharp fingerings, this author finds it easier to focus on the left-hand thumb and first three fingers transitioning to the tone holes on the body of the instrument, leaving the pinky key to the right hand. This follows a basic rule of
technique: keep the motion in one hand whenever possible. The throat tones between each clarion pitch allow an ideal opportunity for the right little finger to lift before landing again for the following clarion note.

Musical Example 6.5. *Introduction et Danse*, measures 43-45

![Musical Example 6.5](image)

Fingering 6.1. Throat G♯ and A♯ with right hand down

The remainder of the performance difficulties in the *Introduction et Danse* lie mainly in the altissimo. In measure 49, the melody must diminuendo into the altissimo, skipping downward in couplets of notes outlining a D major seventh chord while the line as a whole ascends to an altissimo F♯. (Musical Example 6.6)

Musical Example 6.6. *Introduction et Danse*, measures 48-49

![Musical Example 6.6](image)
For the purposes of response, long F♯ (see Fingering 4.7) is a good choice, as it also reduces the need to adjust the tongue position from the preceding clarion A. The performer should drop the jaw slightly and increase engagement of the corners on the F♯; the timbre will better match the preceding lower pitches, and the adjustment will also counteract the tendency for this note to be sharp, especially at a soft dynamic.

Measures 54 through 56 present a simple turn figure in the middle clarion register at the top of the staff, with an outlying altissimo C♯, D, and D♯ interposed, respectively. (Musical Example 6.7) Due to the relatively quick rhythm – thirty-second notes comprise the figure, and the tempo of the Danse is marked at Allegretto, quarter note equals 96 – overblown throat tone fingerings could serve the passage well.

Musical Example 6.7. Introduction et Danse, measures 54-56

They are in the same partial as the clarion pitches and require no movement of the right hand when approached from the G and G♯, whereas the standard fifth partial fingerings would. However, if the tempo chosen by the performer is slower than 96 beats per minute, the fifth partial fingerings could make sense. These figures sound frantic if performed too fast, and since Tomasi instructs to pressez légèrement, it is beneficial to begin the figure at a slightly slower tempo. Regardless of the fingering, matching the timbre of the C♯, D, and D♯ to that of the lower notes is essential. If third partial, overblown throat tone fingerings are used, the clarinetist must ensure the notes remain
focused and compact by maintaining a high, forward tongue position and focusing on the inward direction of the external embouchure. If standard fifth partial altissimo fingerings are used, the clarinetist must ensure that the upper notes sound substantially dark and warm to match the timbre of the notes below. To accomplish this, ensure there is no excess embouchure pressure from below, focus on downward pressure on the mouthpiece from the top lip, and use an intensely pressurized air stream to make a smooth transition between registers. Slow practice with attention to timbre and connection between intervals will help determine the embouchure and finger motion adjustments that are needed.

Fingering 6.2. Third and fifth partial altissimo C♯

Fingering 6.3. Third and fifth partial altissimo D
Fingering 6.4. Third and fifth partial altissimo D♯

Measures 76-80 are the most technically difficult in the piece. (Musical Example 6.8) Tomasi presents a two-octave arpeggiated descent from the altissimo to a sustained throat tone G, and the line rapidly ascends through an altered whole tone scale to repeat the figure again a half step higher. In the second iteration, the ascending scale through measure 79 into measure 80 is altered to end on F♯.

Musical Example 6.8. *Introduction et Danse*, measures 76-80

In measure 76, the author has chosen to use overblown C♯ (with right hand E♭) plus the left hand C#/G# key for the altissimo G on beat three. This fingering has good intonation, and when combined with a light articulation for emphasis on the subsequent
sixteenth notes marked *tenuto*, it makes for a smooth transition to either the regular or long fingering for the altissimo F-naturals that appear in beat three. In measure 77, the scale should use all standard fingerings, with the possible exception of middle-finger altissimo D♯ for the sake of ease from the preceding C♯. For the altissimo G♯, right hand first or second finger and the E♭ key is a simple option with easily manageable pitch. Both the F-sharps that follow work well with the long fingering, and then the D can be fingered normally or open. The performer should make sure that a “low” voicing is kept throughout so that the fingerings don’t result in the partial above the one desired, especially in the descending arpeggio. While “thinking low” and maintaining a relaxed jaw to allow for maximum reed vibration in the altissimo, the air pressure should remain intense, the corners of the embouchure strongly engaged, and the tongue position high so that the sound doesn’t spread. Conversely, if any “biting” occurs, the sound of the altissimo notes will become narrow, out of tune, or possibly not speak at all.

At the end of the piece, pitch is of the utmost importance. The melody in the codetta, measures 93 through 97, centers around chalumeau C♯, which is a naturally sharp note on many instruments. (Musical Example 6.9) The clarinetist will need to lower the pitch of this note even more because of the tendency of the instrument’s pitch to rise at soft dynamics. Additionally, this C♯ is functioning as the third of an A major tonality in the melodic line, and major thirds should be played slightly flat to sound most in tune. In some cases, dropping the jaw does not lower the pitch enough and might cause the sound to suffer. Experiment with adding the F/C little finger key with the right hand while playing C♯ in combination with or instead of dropping the jaw. It may lower the
pitch more without drastically affecting the sound. Similarly, be careful to counter the tendency to play sharp in *piano* dynamics on the final E.

Musical Example 6.9. *Introduction et Danse*, measures 93-97
CHAPTER SEVEN

Danse Nuptiale

Background

• 1960, Alphonse Leduc
• Leduc-assigned difficulty of 6-7 out of 9
• Originally No. 4 of wind quintet, Cinq Danses Profanes et Sacrées
• For clarinet and piano, or clarinet and chamber orchestra
• Wind Quintet score and parts copyright 1963, Alphonse Leduc, “au Rejcliovo Decliové Kvinteto de Prague.”
• Danse Sacrée, the third movement, was published in 1960 as well, “à Mr. Baptiste Mari, amicalement.” This is a bassoon solo with wind accompaniment in the wind quintet version, but was published in here for C Tuba, Trombone, or Bass Saxhorn in B-flat and piano or chamber orchestra. The bassoon’s solo arrangement from the Cinq danses is the fifth movement, Danse Guerrière.
• According to Idéel méditerranéen, both the solo and quintet versions were written in 1959. Another Quintette à vent, Variations sur un Thème Corse, was written in 1952.
Overview

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Notes: Sonata form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>1-33</td>
<td><em>Bien scandé</em>, or well-accented and rhythmic. Two</td>
</tr>
<tr>
<td></td>
<td></td>
<td>statements of main theme with different</td>
</tr>
<tr>
<td></td>
<td></td>
<td>consequents.</td>
</tr>
<tr>
<td>Development</td>
<td>34-71</td>
<td>More legato overall but still rhythmic. Contains</td>
</tr>
<tr>
<td></td>
<td></td>
<td>minimally accompanied <em>lent</em> cadenza-like material</td>
</tr>
<tr>
<td></td>
<td></td>
<td>which serves as a retransition.</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>72-85</td>
<td>Single statement of main theme with a diminuendo.</td>
</tr>
<tr>
<td>Coda</td>
<td>86-90</td>
<td>Combines descending motive from main theme with</td>
</tr>
<tr>
<td></td>
<td></td>
<td>legato and <em>lent</em> concepts from development.</td>
</tr>
</tbody>
</table>

Table 7.1. Form of *Danse Nuptiale*

Performance Considerations

Tomasi’s most difficult compositions contain large, often quick, descending leaps. Descending out of the altissimo is one of the most difficult technical aspects on the clarinet, especially when slurred and in fast rhythms. In *Danse Nuptiale*, this challenge is presented initially in measure 9 with descending triplets. The same figure appears a half-step higher in measure 46. A similar dramatic descending line occurs in the slow B section, in measures 62 and 69. This large downward motif of four thirty-second notes spanning over two octaves is followed by an interval of an equally dramatic ascending augmented twelfth. The initial triplet descending figure of the A section appears again in measure 80, followed by a short descending codetta.

In measures 9-11, the clarinetist needs to descend repeatedly from altissimo C#. (Musical Example 7.1) For slurred intervals descending from the altissimo, it is helpful to maintain control with the embouchure, especially the corners, while using the airstream to carry the sound across registers. The finger movements need to be precise as
well. As smaller intervals are easier to master, a good beginning exercise is to start with a half step and increase the size of the interval by a minor second each time, until the final interval of an octave is reached. (Exercise 7.1) The goal is to change little to nothing in the embouchure and tongue position while allowing the air and the fingers to carry the slurs. If the larger downward intervals prove too difficult at first, try them in reverse, slurring upward from each clarion note to the altissimo pedal, focusing on playing the altissimo note as if it was a clarion or chalumeau note. (Exercise 7.2)


Exercise 7.1
A permutation of this passage occurs again in measures 23-25, this time with the altissimo note ascending from C♯ to D-natural and E-natural. (Musical Example 7.2) The above exercises can be applied using altissimo D and E respectively as the pedal tones. The performer should use a tuner during this exercise so that the intervals are accurate in pitch. As the clarinetist begins to put the intervals back in context, it is essential to maintain the scalar relationship between the accented altissimo C♯, D, and E. Play these as a three-note cell without the clarion notes between them, ensuring that the minor and major seconds are accurate. (Exercise 7.3) Next, play the measures as written, hearing the altissimo scale fragment as the notes are played in context.

Musical Example 7.2. Danse Nuptiale, measures 23-25
Exercise 7.3

In measure 46, the descending triplet figure from measure 11 appears a half step higher, this time beginning on altissimo D. The exercises above will help with this passage as well.

In measure 33, the clarion G slur to altissimo F♯ can prove difficult, as F♯ will be flat with the standard fingering and may present response issues. It is therefore advisable to use the “long” F♯ fingering (See Fingering 4.7), relaxing the jaw since this fingering can cause the note to be sharp. Decreasing jaw pressure early in this context also will be helpful, as clarion G is often sharp on many clarinets. The accent on the G is especially important, as the long F♯ may “pop out.” Exaggerating the accent on the G and a slight diminuendo or taper to the altissimo F♯ helps to even out the dynamic.

For the staccato D♯ figures in measures 54, 56, 57, and 58, the clarinetist should use the standard altissimo D♯ with the right-hand first finger and sliver key. (Musical Example 7.3) This fingering has the best pitch, which is essential here since these notes are at a forte dynamic and on the downbeat. When playing the clarion E grace note followed by D♯ trill, keep the D♯ key depressed for duration of the trill. In addition to simplifying the trill, this also facilitates the returning leap to altissimo D♯ by limiting the motion of the little finger. Be sure to play the downbeat altissimo D♯ truly staccato to allow the right hand fingers time to move from the sliver key position to their home positions for the lower grace note and trill.
Musical Example 7.3. *Danse Nuptiale*, measures 53-60

Measures 61-62 and 68-69 present the challenging descending slur from the altissimo again. (Musical Examples 7.4, 7.5) For the interval of F♯ to clarion A in measures 61 and 68, middle-finger F♯ is preferable as it matches the timbre of and requires less finger motion to reach the A below. Measure 59 ends with the same F♯, preparing the clarinetist for the voicing of this note. If pitch is flat with this fingering, use the right hand sliver key to raise it. If the clarinetist has difficulty beginning the phrase with this F-sharp, the long fingering is possible. Extra work will be required for legato between and matching timbre of notes.

Musical Example 7.4. *Danse Nuptiale*, measures 61-62
Musical Example 7.5. *Danse Nuptiale*, measures 68-69

For the thirty-second note slurs in both measures 62 and 69, the similar fingerings of the first two notes of each measure are conducive to good technique. For altissimo E♯ to clarion G♯ as well as altissimo E to clarion G, the clarinetist only needs to cover the LH first finger tone hole and raise the RH E♭ key. To smooth out these intervals, the clarinetist should feel with the embouchure and air apparatus as if both notes are the lower of the two: G♯ and G respectively. Reverse the intervals by sustaining the lower of these two pitches first, G♯ and G respectively. Next, lift the left hand first finger to attain the altissimo note. If the air pressure is correct and the embouchure allows free vibration of the reed, the E♯ and E-natural should both speak by simply lifting the first finger. Then, replace the first finger. (Exercise 7.4) If the voicing is correct, the low note will speak once the first finger is placed back on the tone hole. It is essential to maintain a forward-focused embouchure, engaging the cheek muscles below the eyes toward the nose, as well as intense air, similar to the water pressure from a fire hose, while performing these intervals. Due to the left hand pinky, G♯ and E♯ will be more resistant than G and E. Practice the latter first. While practicing the former, it may be helpful to give an extra surge of air while lifting the finger for E-sharp.
Exercise 7.4
CHAPTER EIGHT

Complainte du Jeune Indien

Background

• 1949, Alphonse Leduc
• Leduc-assigned difficulty of 4 out of 9
• “à Monsieur BEAUCAMP, cordialement.” Albert Beaucamp was the director of
  Triomphe de Jeanne, Tomasi’s fourth lyrical work on the subject of Joan of Arc,
  in 1956.11
• Translated “Lament of the Young Indian”

Overview

There are three refrains, stated at rehearsal numbers 1, 6, and 12. Between the
first and second refrain is a second lyrical melody, followed by a short cadenza in the
clarinet with a triplet figure. This triplet figure is echoed by the piano at rehearsal 11,
preceding the final statement of the refrain by the clarinet at rehearsal 12. The sixteenth-
note melody previously stated only by the piano is stated for the first time by the clarinet
at the end of the movement, and closes with the modal figure on concert D from the end
of the refrain.

11 Michel Solis, Henri Tomasi: Un Idéel Méditerranéen (Ajaccio, Corsica, France: Les Éditions
Albiana, n.d.), 82.
### Table 8.1. Form of *Complainte du Jeune Indien*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Notes: Rondo form</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-14</td>
<td><em>Andante.</em> Plaintive melody in mixed meter.</td>
</tr>
<tr>
<td>B</td>
<td>15-22</td>
<td>Common time, ends with optional technical clarinet cadenza.</td>
</tr>
<tr>
<td>A</td>
<td>23-29</td>
<td>Shortened refrain, elides into second episode.</td>
</tr>
<tr>
<td>B</td>
<td>30-47</td>
<td>Extended episode. Contains most technical material of the piece, some of which may be cut, and sole use of the altissimo.</td>
</tr>
<tr>
<td>A</td>
<td>48-60</td>
<td>Refrain.</td>
</tr>
<tr>
<td>Coda</td>
<td>61-66</td>
<td>Clarinet references accompanimental material from piano in second episode, closes with ending of first refrain.</td>
</tr>
</tbody>
</table>

**Performance Considerations**

The undulating and often syncopated piano figure in this piece obscures the beat. This ambiguity of meter can make it difficult for the clarinetist to line up the melody with the accompaniment. To keep the pulse, the performer must become familiar with the piano undulations, which are often written across bar lines with accented weak beats.

For less advanced players, Tomasi offers the option of cutting the two cadenzas either partially or completely. These cuts include measure 21, which is the technical part of the first cadenza, and measures 39 through 47, which comprise the entire second cadenza. In measures 36 and 37, he offers to make the melody easier by omitting the second of each group of sixteenth notes, turning a broken scale figure into a simpler neighbor-tone figure.

The first cadenza presents Tomasi’s signature large descending leaps followed by descending stepwise motion. The measure begins with leaps from the upper to lower clarion register. Leaps from the clarion to the throat tone register follow, and the figure
ends completely in the chalumeau. These leaps are challenging, especially if the clarinetist chooses a virtuosic tempo.

Before the cadenza begins, it is helpful to land on the preceding clarion F♯ fermata in measure 20 (not shown) with the chromatic fingering. (Fingering 8.1) This is usually lower in pitch and also fits with the mood of the chord in terms of color, as middle finger F-sharp tends to sound brighter.

![Fingering 8.1. Clarion chromatic F♯](image)

The leaps in measure 21 are descending sevenths, and if one breaks the passage into two voices, the lower voice appears as a descending scale in thirds. (Musical Example 8.1)

Musical Example 8.1. *Complainte du Jeune Indien*, measure 21
To practice this passage, one may break it into these two parts. First, play a descending scale in thirds in the key of either D major or B minor. (Exercise 8.1) Practice the descending sevenths separately, maintaining a steady embouchure while allowing the air and the fingers to produce a smooth downward transition out of the clarion. In situations like this, it is helpful to “voice” for the low note. With a fast air stream and correct fingers, the high note will speak well without over-exerting the embouchure. Practice the sevenths in reverse to aid in feeling the passage based on the low notes. Start from the chalumeau E ascending to throat tone D at the end of measure 21, working backwards to the beginning of the cadenza. (Exercise 8.2) Once the ascending sevenths are attained without any embouchure adjustments, practice the sevenths descending, still in reverse order so as to start from the chalumeau. Finally, play the sevenths as written. Once this is comfortable, re-add the third note of each triplet.

Exercise 8.1

![Exercise 8.1](image)

Exercise 8.2

![Exercise 8.2](image)

The second cadenza requires alternation between forked and flipped F# fingerings in measure 42. (Musical Example 8.2) A quick arpeggiated ascent through a B minor
chord up to altissimo F-sharp in the measures 43 and 44, and a rapid scalar descent of over three octaves at the end of the cadenza, measure 45 also present technical challenges. In measure 42, the second beat necessitates the chromatic clarion F♯ fingering, as an E♯ follows. However, in the fourth beat of measure 42, middle finger F♯ is required, as D♯ follows. This recalls the third beat of measure 37, although Tomasi also offers a simplified version of that passage. The sequence of chromatic F♯, E♯, middle finger F♯, D♯ requires careful right-hand work. In order to facilitate repetition, group the notes by including the G-natural that precedes the first F-sharp on the beginning of beat 3 of measure 42:

Musical Example 8.2. Complainé du Jeune Indien, measures 36-45

Begin the exercise slowly so that there are absolutely no “blips” between the notes. (Exercise 8.3) For chromatic F♯, the ring-finger sliver key has more resistance and
will need to move earlier than the first finger. When flipping from E♯ to the second F♯, be sure the middle finger lands at the precise moment the index finger leaves the body of the clarinet. Finally, ensure that the RH little finger moves early enough to synchronize the D♯ key with the other RH fingers.

Exercise 8.3
CHAPTER NINE

*Chant Corse*

**Background**

- 1932, Leduc
- Leduc-assigned difficulty of 4 out of 9
- Published for multiple instruments, including clarinet, alto saxophone, and horn. The score simply states “Instrument” on the top staff, and it is written in concert pitch on a treble clef.
- The score contains bow markings, implying that there was a version (perhaps the original) for violin. For the purposes of this paper, this staff will be referenced as the violin part.
- The range of the *Chant Corse* is limited, possibly reflective of the smaller range of folk singers. This also allows for players or instruments of limited range to perform the work.
- Corsican folk song contains heavy vibrato and intense, sometimes strained vocalizations. Performers may research this style for potential applications to *Chant Corse*.
- *Chant Corse* was published for multiple instruments, indicating that Tomasi or his publisher may have aimed for a broad audience.
- *French composer and conductor, Henri Tomasi (1901-1971) published his Corsican Song for Alto Saxophone and Piano in 1932. As with his other wind compositions, Chant Corse was well-received [sic] by audiences.*
Tomasi was born in Marseille, but his Father and Mother were originally from La Casinca in Corsica. Despite being pressured into musical studies by his parents, Tomasi dreamed of becoming a sailor, and during the summer, he stayed with his Grandmother in Corsica where he learnt traditional Corsican songs. However, in 1921, he began his studies at the Paris Conservatoire and went on to become a high profile composer and conductor. Tomasi did not forget his Corsican routes, often incorporating themes of the songs he had learnt [sic] during the summers with his Grandmother in to [sic] his compositions, as is the case with Chant Corse. This Tomasi work is unusual in composition through its exploitation of tonality, rhythm and structure amongst other aspects. However, this Tomasi piece, suitable for advanced saxophonists, provides an exciting, alternative addition to the repertoire.12

Overview

The Chant Corse ventures through the main statement in several keys. The piano plays an accompanimental role throughout the entire piece, with the exception of the introduction and the bridge back to the primary melody. Quarter notes and eighth notes comprise the simple melody almost exclusively. Syncopation is mostly avoided, though the quarter-note triplet appears in most phrases.

After the statement of the main theme, the song introduces a faster eighth-note rhythm, which is then explored through a series of loosely related ideas. This “B” section, full of direction, carries the listener and performer through seamless modulations until the piano prepares for the transitions back to the primary theme in the melody instrument.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Notes: Ternary form</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-22</td>
<td><em>Andantino.</em> Presents the basic quarter-note refrain of the song.</td>
</tr>
<tr>
<td>B</td>
<td>23-57</td>
<td>Extended middle section that is quasi-ternary form itself. Its second theme contains the climax of the piece and generally quicker rhythms.</td>
</tr>
<tr>
<td>A</td>
<td>58-73</td>
<td>Begins a minor third higher than first refrain, but ends with same second phrase as beginning.</td>
</tr>
<tr>
<td>Codetta</td>
<td>74-75</td>
<td>Two-measure augmentation of the end of final refrain.</td>
</tr>
</tbody>
</table>

Table 9.1. Form of *Chant Corse*

**Performance Considerations**

The clarinet part of *Chant Corse* differs from the violin part in that Tomasi omits a line of ascending eighth notes in measure. This line appears in the piano an octave lower, indicating that it may not have been part of the original “song” that inspired Tomasi to compose this piece. This measure reflects a more accompanimental, lead-in figure, and its omission allows the clarinetist a measure to breathe.

Tomasi added additional space for the wind instrumentalist to breathe by shortening the ends of some phrases and replacing them with rests. Where the violin has a quarter-note tie on the downbeat of measure 12, the clarinetist is allowed a quarter-rest to breathe before the second phrase. Tomasi adds similar rests for the wind version in measures 18, 23-24, 28, and 61. Additionally, the dynamic markings in the clarinet part are different from the melody line in the score. In this manner, Tomasi may have taken into account the different timbres and tessituras of the instruments.

In measure 12, for example, the clarinet part is an octave lower than the score, in its throat tone and lower clarion registers. (Musical Example 9.1) Here, Tomasi increases the dynamic to a *mezzo forte*. To aid with projection, the clarinetist may choose to play...
slightly louder than *mezzo forte*. Maintain engagement of the corners toward the mouthpiece while increasing the speed of air on the throat A-natural in measure 12. This will facilitate legato “across the break” to the clarion B-natural. Finger legato is also important in this passage. Maintain an intense pressure of air and keep the fingers close to their “home” positions on the subsequent throat A-naturals in measures 13 and 14 to ensure a smooth legato on the minor thirds to and from clarion C-natural. When this passage repeats with a *piano* dynamic at measure 68, pressure of the air stream is especially important. Gentle but precise finger movements will also help the legato. The performer should avoid “slamming” the fingers down for the clarion B and C, but they do need to move quickly and firmly.


Measures 41-44 are the most technically difficult in *Chant Corse*. (Musical Example 9.2) The descending D♯ minor arpeggio in measure 41 requires precision of the left hand thumb and first finger between the throat tone A♯ and F♯. If the connection is not smooth, or if the performer hears a note in between, slow technique practice is needed.

Musical Example 9.2. *Chant Corse*, measures 41-44
The *Vade Mecum* of Paul Jeanjean has specific exercises to address this. Section II, “Special Work for the Left Hand,” focuses on this specific interval in its third and fourth lines. (Musical Example 9.3) Jeanjean adds clarion E♭ to throat G♭ and B♭ on the sixth and seventh lines of the third page of the section to work the E♭-minor arpeggio specifically, the enharmonic of that in measure 41 of *Chant Corse*.

Musical Example 9.3. *Vade Mecum, Travail Spécial de la Main Gauche*, page 7, lines 6-7

Isolate the LH first finger to further break down the technique. (Exercise 9.1) In this interval, the LH first finger alternates between the A key and the F♯ ring. In order for this to occur smoothly, the side of the index finger’s first knuckle must depress the A key while keeping the tip of the finger as close as possible to the F♯ ring. The shorter the distance the finger travels, the quicker the transfer between fingerings and the smoother the legato. Practice this finger motion between A and F♯ in both directions, focusing on a simultaneous, exact transfer from the A key to the F♯ ring and vice versa. The motion should be instantaneous and light. If the finger is pressing too hard for either note, it will impede the speed of its motion. Once the motion of the first finger is mastered, the

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13 Jeanjean, “*Vade Mecum*” du Clarinettiste, 5.
14 Translation by author.
15 Ibid. 7.
player should add the register key for A♯, depressing it with the thumb simultaneously with the index finger on the A key. Once A♯ to F♯ is mastered slowly, gradually increase the speed.

Exercise 9.1

Measures 43 and 44 require “flipping” the index and middle fingers of the right hand, as the subsequent clarion B♯ cannot be smoothly attained from the chromatic clarion F♯ and vice versa. The second B♯ of measure 43, on the “and” of beat three, should be fingered with the RH little finger to keep the motion in one hand, reducing the risk of an uncoordinated left little finger. Between clarion E♯ and F♯, the performer must practice slowly and precisely so that they feel one finger leave the clarinet at the exact moment the other lands, eliminating any possible “blips” between the notes. Again, this should be started very slowly by practicing the fingers and air for legato. It is helpful to isolate just five notes for this passage, from E♯ to the following E♯. Drill this passage by repeating the cell E♯, F♯, B♯, and F♯ under a continuous slur for smoothness of connections between notes. (Exercise 9.2) Maintain a relaxed jaw so that the more resistant B♯ speaks well.

Exercise 9.2
In measures 58-60, the clarion D♯ diminuendo must not rise in pitch, as is the tendency of the clarinet in soft dynamics. Clarion D♯ tends to be a sharp note in general on many instruments, and the different tendency of the following throat tone D♯ compounds this issue. To perform this diminuendo well, it is essential that the performer practice chromatic long tones with a tuner. For this particular passage, the player should tune the instrument as at the beginning of any performance or practice session, and then assess the pitch of the D♯ without adjusting the embouchure or air stream compared to the tuning pitches. After this, adjust the pitch on the D♯ by decreasing jaw pressure but maintaining a focused sound. Engage the cheeks and lips toward the mouthpiece, especially the corners and top lip, and ensure that a high tongue position is focusing the air into a narrow stream. Once the clarion D♯ is in tune, decrease dynamic while maintaining pitch with further embouchure adjustments. If the sound becomes hollow, reassess the corners of the embouchure and the air speed. Once the diminuendo on the clarion D♯ is in tune, add the octave leap to the lower D♯ with the tuner. (Exercise 9.3) In performance, the piano part also plays this pitch in the right hand, as well as the E♯ a minor sixth below in both clefs on beats 3 and 4. Because of this, the clarinetist should be prepared to play this D♯ slightly high, but also be able to adjust to the tuning of the particular piano.

Exercise 9.3
CHAPTER TEN

Nocturne

Background

• 1954, Pierre Noel
• Gerard Billaudot later assumed publishing rights
• Assigned difficulty of 4 out 5 by Billaudot, “moderately difficult”

Overview

The Nocturne is melodically driven, with phrases beginning with permutations of the same syncopated melodic motif. This motif is introduced in a rhythmically diminished, dotted figure by the piano in the first measure. The augmented motif, however, is introduced by the piano in the fifth measure and taken over by the clarinet in the ninth, becoming the primary melodic and rhythmic motif of the piece. This figure begins most often on the “and” of the first beat, and it is followed by varying melodic ideas, ascending in range and increasing in tempo the climax of the piece. A modified ternary form, the Nocturne returns to the tempo primo after the clarinetist plays a short, descending cadenza, slowing down with increasing note values. In this recapitulation-qua-coda, the Nocturne restates both the diminished and augmented motifs in the piano and clarinet respectively. The clarinet lingers primarily in the chalumeau register, and the piano’s final chord lowers two tones from the Nocturne’s chord, settling from C#-Eb-G-B to C-Eb-Gb-B. Musically, the Nocturne follows a standard arc. The clarinet begins its melody in the lower clarion register, and each phrase has a lyrical combination of ascents
and descents, with the proportion of upper clarion and altissimo notes in each phrase increasing as the piece approaches its climax. Rhythmic and registral intensity reach their peak just before and at the beginning of the clarinet cadenza. True to the style of a nocturne, the work keeps a generally slow tempo and tends to avoid articulation.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Notes: Ternary form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-8</td>
<td>Lent. Piano begins with motive from B section agitato. Clarinet mainly in clarion and altissimo.</td>
</tr>
<tr>
<td>A</td>
<td>9-25</td>
<td>Each phrase begins on the upbeat of beat one, with increasingly complicated consequents.</td>
</tr>
<tr>
<td>B</td>
<td>26-44</td>
<td>Through-composed middle section ends with a reference to syncopated motive from A section. Includes poco più agitato development and ends with clarinet cadenza.</td>
</tr>
<tr>
<td>A</td>
<td>45-53</td>
<td>A section repeats with melody almost entirely in chalumeau.</td>
</tr>
<tr>
<td>Coda</td>
<td>54-59</td>
<td>Quotes synocopated motive from A section three times.</td>
</tr>
</tbody>
</table>

Table 10.1. Form of Nocturne

**Performance Considerations**

The Nocturne requires legato and dynamic control across registers. While the clarinet melody remains mostly in the staff, phrases frequently ascend to altissimo and descend into the chalumeau. The clarinetist must have control of air and embouchure to achieve evenness of tone across registers; otherwise, the legato effect of the Nocturne is lost. The performer should vary tone colors, which will help the player to distinguish between articulations. For example, measure 9 includes tenuto markings underneath the slur on the primary motif. The three-note motif repeats with accents, is elaborated, and crescendos to an altissimo F-natural in that same phrase. The clarinetist can vary the tone
color by experimenting with engaging the upper lip and corners to achieve darker or brighter sounds, as well as using the air stream to manipulate a stronger or lighter sound as appropriate.

To prepare for these variations of color, the player can practice long tones in each register, changing the sound from the lightest color possible to darker timbres, not allowing the sound get too dense. The clarinetist must maintain a steady dynamic throughout this exercise, which will develop nuance within the usage of air and embouchure. Additionally, the player must prepare by practicing arpeggios and intervals across the chalumeau, clarion, and altissimo registers, ensuring that the timbre matches across all the registers. Particular attention should be paid to the altissimo register, taking care to avoid too aggressive a sound by relaxing the jaw, raising the tongue, and engaging the cheeks forward in addition to downward pressure from the upper lip and corners, especially at forte dynamics.

*Crescendo* and *diminuendo* long tones, a fundamental exercise, will develop the control necessary for the *Nocturne*. Play these in all registers, starting and ending with *niente*. The clarinetist should begin by blowing so that only air noise is audible at the beginning of the crescendo, and end the diminuendo gradually until the transition from tone to air noise is seamless, maintaining a centered, warm sound. This author finds it helpful to linger as long as possible in the *pianississimo*, *pianissimo*, and *piano* dynamics, as a steady sound is the most difficult at those dynamics. The clarinetist should maintain a consistent dynamic without any “bumps” in either the dynamic level or timbre. This requires an absolutely unmoving embouchure and consistent air pressure. *Forte* and *fortissimo* should also be included, and the performer should keep the sound from
spreading at loud dynamics. Avoid dropping the tongue or jaw, especially when coming from a crescendo rather than starting directly on a *forte* or above. In French clarinet style, the sound should never get too heavy. Keep the sound light with a focused airstream and a raised tongue.

The *crescendo* and *diminuendo* may be practiced on one long tone, or they may be separated into individual long tones. For the purposes of the *Nocturne*, it is helpful to practice *crescendi* and *diminuendi* on these specific pitches: altissimo C♯ (m. 15), D (m. 13), E♭ (mm. 19-20), F (m. 13); clarion G (m. 44) and both octaves of C (mm. 33-34); chalumeau F (m. 40) and G♯ (mm. 24-25, 32, 56-59). (Exercise 10.1)

Exercise 10.1

Tomasi first presents the high range in the *Nocturne* in measure 13. (Musical Example 10.1) The performer must take care not to reach maximum intensity of sound here even though the melody goes into the altissimo. Though the clarinetist must play *forte* and with enough intensity of air for the altissimo, the clarinetist must keep sound from spreading. Avoid dropping the tongue and jaw. Conversely, do not allow the sound to become “pinched” or “nasal” by applying too much jaw pressure to the reed. Instead, maintain inward pressure from the corners of the embouchure and downward pressure from the top lip. Try slurring from the previous clarion G-natural in slow, even note
values while maintaining a forte dynamic and a forward- and downward-focused embouchure to encourage free vibration of the reed. (Exercise 10.2)


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Exercise 10.2

In measures 14 and 15, the slur from clarion D♯ to altissimo C♯ while performing a diminuendo presents a different altissimo challenge. (Musical Example 10.2) A principle of vocal music can be applied here. Play the low note slightly louder than marked and use it as a “launch pad” for the high note, maintaining fast air speed in between the notes. This technique can also even out dynamics of the octave C♯ leap in measure 29. In order to facilitate this process, decrease the focus on finger technique. (Exercise 10.3) Change the D♯ to an E-natural for practice, and then gradually decrease the dynamic of the altissimo c-sharp with successive repetitions. Once the desired dynamic and tone colors are attained, the clarinetist can change the E-natural back to a D♯, and add the previous notes one at a time.
Musical Example 10.2. *Nocturne*, measures 14-16

Exercise 10.3

Standard fingerings are the best options in most cases in this piece. The long fingering for altissimo F♯ may be used in measures 37 and 39 if the player has difficulty with pitch or voicing when using the normal fingering, but this creates potential issues with the D♯ that follows. (Musical Example 10.3) For pitch concerns, standard F-sharp with the sliver key is a good option, and the use of the sliver key reduces the number of fingers moved when changing to D♯. If the long F♯ is used, the player must use third-finger D♯ and then flip to the right index finger for D-natural.
Musical Example 10.3. *Nocturne*, measures 36-40
CHAPTER ELEVEN

Conclusion

The clarinet compositions of Henri Tomasi are a significant contribution to the clarinet repertoire and are rewarding to study and play. From the *Concerto*, a *Conservatoire solo de concours*, to the *Danse Nuptiale* from the imaginative *Cinq Danses Profanes et Sacrées*, to the simpler *Chant Corse* inspired by his Corsican heritage, Tomasi’s compositions meet the pedagogical, performance, and programmatic needs of student to professional clarinetists.

Tomasi’s use of traditional forms and structures lends a sense of familiarity to his works while exploring adventurous intervals, scales, and harmonies. The pieces’ folk influences and their dedications to the French clarinet pedagogues Louis Cahuzac and Ulysses Delécluse should pique the interest of serious clarinetists.

The works themselves provide ample opportunity to exercise mastery of clarinet fundamentals and to exhibit virtuosity and flexibility of technique. Large, quick leaps, light articulation, and the use of multiple alternate fingerings in quick technical passages contrast with passages that encourage the performer to showcase a variety of sound colors and smooth legato.

*Danse Nuptiale, Introduction et Danse*, and *Sonatine Attique* are excellent recital pieces. Additionally, the less difficult works, such as *Complainte du Jeune Indien, Chant Corse*, and *Nocturne*, have the potential for use in the pedagogy of intermediate clarinetists. A future study may further examine more closely the pedagogical value of these works, discover whether they are used in high school solo repertoire adjudication.
lists, and record videos discussing ways in which they build a clarinetist’s fundamentals or virtuosity.

Tomasi’s clarinet compositions have been recorded to an extent, but there is no extant recording with all of these works in one album. The author has established through personal study the value of the pieces for study and performance, and will consider this as a future project.

A comparative study of the more intimate works with the Concerto might reveal programmatic and folk influences on Tomasi’s compositions within a genre of absolute music, especially given the middle and final movements titled Nocturne and Scherzo, respectively. A future study can delve into the influences of Corsican folk song and other ethnomusicological elements on Tomasi’s compositions through scales, harmonies, form, and structure, both explicitly in the programatically named pieces, and implicitly in the Concerto.

Henri Tomasi’s clarinet compositions are interesting and challenging for both performer and listener. It is the author’s hope that this performance guide, combined with the author’s current and future performances of these works, encourages other clarinetists and instrumentalists to explore the instrumental music output of Henri Tomasi.
BIBLIOGRAPHY

Clarinet Literature


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