

George GERSHWIN

THREE PRELUDES

for Clarinet and Piano

Transcribed and Arranged by Charles Neidich



Charles Neidich 21st Century Series for Clarinet



The Art of Transcription

Throughout musical history, performers and composers have adapted works originally written for one instrument for others. Bach transcribed works of Vivaldi and re-scored some of his own works for various instruments. In the 19th century, Liszt turned transcription into high art, Brahms was able to live comfortably largely through the sale of transcriptions of his music, and in the 20th Stravinsky was not averse to rewriting works of his own for different instruments. Although my major instrument since I was very little has been the clarinet, I have always had a love of a very wide span of music and have made many transcriptions for clarinet of works I feel sound as wonderful on the clarinet as they do on the original instruments for which they were written. For a long time, I kept these transcriptions to myself, but have decided to share them with the clarinet world. Many of these transcriptions stretch the technical and expressive possibilities of the clarinet. I hope they will both delight and challenge those who play them.

Gershwin 3 Preludes

While I always loved George Gershwin's wonderfully original 3 Preludes, I was particularly taken with the great violinist, Jascha Heifetz' masterful transcription of these Preludes. In transcribing the works, he made them into real duets for violin and piano. When I decided to transcribe them for clarinet and piano, it was natural that I would turn to the Heifetz transcription rather than Gershwin's original. In adapting it for clarinet, however, I have not simply transposed the violin part, but have rewritten the work to fit the clarinet, taking from Heifetz what works well and changing other parts often returning to Gershwin's original to fit the character of the clarinet.

Since the 2nd Prelude is in C# minor, I thought it may look daunting in D# minor with its six sharps, so I have included an A clarinet part as well in the more friendly key of E minor. The bends and slides I have noted in the clarinet part are suggestions. Feel free try your own.

Charles Neidich

THREE PRELUDES

Arranged for Clarinet and Piano
by Charles Neidich

for Clarinet in B \flat and Piano

GEORGE GERSHWIN

(1898–1937)

1.

Allegro ben ritmato e deciso (♩ = 100) *a tempo*

Clarinet in B \flat

Piano

f con licenzia

ff

a tempo

8ba_1

6

f

gliss.

port.

8ba_1

11

decresc.

decresc.

sc.

*

16

pp

cresc.

port.

f

pp

cresc.

f

2. Blue Lullaby

Andante con moto e poco rubato (♩ = 88)

Clarinet in B♭

Piano

3. Spanish Prelude

Allegro ben ritmato e deciso (♩ = 116)

meno

Clarinet in B♭

Piano

5

a tempo

mf 3

a tempo

mf

p

10

mf

p

15

p

mf

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Clarinet

THREE PRELUDES

for Clarinet in B \flat and Piano

Arranged for Clarinet and Piano
by Charles Neidich

GEORGE GERSHWIN
(1898–1937)

1.

Allegro ben ritmato e deciso (♩ = 100)

a tempo

The musical score is written on a single staff in 2/4 time. It begins with a piano accompaniment (Pno.) marked *p*. The melody features a variety of dynamics and articulation, including accents, *gliss.*, *port.*, *f*, *mf*, *pp*, *cresc.*, and *decresc.*. There are also triplets and a section marked *ossia* with *poco a poco cresc.* instructions.

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Charles Neidich

Charles Neidich, hailed by the New Yorker as "a master of his instrument and beyond a clarinetist", has been described as one of the most mesmerizing musicians performing today. He is on the faculties of the Juilliard School, CUNY-Queens College, the Manhattan School, and the Mannes College of Music, and has held visiting positions at the Sibelius Academy in Finland, the Yale School of Music, and Michigan State University. He regularly appears as soloist and as collaborator in programs with major orchestras and chamber ensembles across Europe, Asia, and the United States. Neidich is in demand for master throughout the world and is known for innovative lecture concerts he has devised, as well as for being a leading exponent of period instrument performance practice and an ardent advocate of new music. His recordings are available on the Sony Classical, Sony Vivarte, Deutsche Grammophon, Musicmasters, Hyperion, and Bridge labels. Charles Neidich is a member of the world-famous New York Woodwind Quintet, which is publishing an innovative new series for aspiring wind players with Southern Music.



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