

Johannes BRAHMS

INTERMEZZO

Op. 118 No. 2
for A and Bb Clarinets

Arranged by William Ransom

Edited by Richard Stoltzman



Richard Stoltzman 21st Century Series for Clarinet



A recording of this work can be heard on:
www.keisersouthernmusic.com/downloads/audio

Intermezzo, op. 118 no. 2

J. Brahms
arr. William Ransom
for Laura

Andante teneramente

The musical score is arranged in two systems, each with a Clarinet in A staff and a Piano grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante teneramente'. The score includes dynamic markings such as *p*, *p dolce*, *pp*, and *cresc.*, along with phrasing slurs and accents. Measure numbers 6, 12, and 18 are indicated at the start of their respective systems.

Intermezzo, op. 118 no. 2

J. Brahms
arr. William Ransom
for Laura

Andante teneramente

Clarinet in B \flat

Piano

p *p dolce*

6

pp *pp*

12

dolce *dolce* *p*

18

cresc. *cresc.*

JOHANNES BRAHMS

INTERMEZZO FOR CLARINET & PIANO

Op. 118 No. 2

Arranged by William Ransom

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CLARINET

Concert A version

Clarinet in A 2

Clarinet in Bb 4

Concert Bb version

Clarinet in Bb 6

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LAUREN KEISER
MUSIC PUBLISHING

Clarinet in A

Intermezzo, op. 118 no. 2

J. Brahms
arr. William Ransom
for Laura

Andante teneramente

p *p dolce* *pp* *dolce* *p* *cresc.* *legato* *f* *express.* *p* *calando* *dolce* *cresc. e poco. animato* *in tempo* *p* *rit.* *in tempo* *rit.* *pp*

Clarinet in B \flat

Intermezzo, op. 118 no. 2

J. Brahms
arr. William Ransom
for Laura

Andante teneramente

p *p dolce*

8

pp *dolce*

16

p *cresc.*

24

legato *f* *express.*

32

p *calando* *dolce*

39

cresc. e poco. animato *rit.* *piu lento*

47

p **in tempo**

54

rit. **in tempo**

59

rit. *pp*

Performance notes by Richard Stoltzman

In the span of three years, Brahms composed a veritable treasure trove of clarinet music. First came the *Trio*, Op. 114, which was followed in the same year by the *Quintet*, Op. 115 (1891). Then, in 1894 he gave us his Sonatas: Op. 120 No. 1 & 2. Nestled amidst these fervid works is the melancholy *Intermezzo*, Op. 118 No. 2 (1893). Though written for the piano, one can easily imagine the memory of Richard Mühfeld, Brahms' "nightengale" of the clarinet, haunting the melodic lines which seem to flow so effortlessly. Just sing the melody of the first four measures in your mind and you will hold them forever. Brahms asks for an *andante teneramente*, a desire to linger tenderly within the graceful intervals. What better instrument to do this than clarinet, with its infinite dynamics, its breathing sonorities? Think of the final return of the graceful ländler in the 3rd movement of the first clarinet Sonata, Op. 120, No.1. That special request "*teneramente*," appears just after the pause ending the trio. That sense of reflection on what has gone before permeates this lovely transcription by William Ransom, Professor of piano at Emory University.

Before you play your clarinet part, look through the score, trace the shapes of lines, find the shifts in key centers from major to relative minor (at the first double bar), to major on that same tone (after the repeat) at *piu lento*. Brahms makes full use of *crescendo* and *diminuendo* signs, he asks us for a *dolce* quality six times, *espressivo* three times, and many fluctuations in tempi, and dynamic extremes from *pianissimo* to *forte*. Obviously Brahms is asking us to search for meaning in every measure and magically, almost mystically, ends this short yet soulful work with the same melody as the beginning, now in the subdued chalumeau.

INTERMEZZO Op. 118 No. 2 for Clarinet in A and Bb

I was inspired to make this transcription by two things. I love both the solo piano repertoire and the chamber repertoire, and I happened to be playing both the Brahms Op. 118 piano pieces and one of the Clarinet Sonatas Op. 120 around the same time. I was thinking about Brahms, and about how he had been so inspired by another Richard - an earlier master of the clarinet - to come out of "retirement" as a composer to write his Trio, Quintet, and two Sonatas with clarinet. So the sound of the clarinet was completely absorbing him at this time, as he was also writing his "private" piano pieces Op. 116-119, including this beautiful Intermezzo. As I was playing it, I suddenly "heard" the clarinet singing the beautiful melodies and countermelodies, and it was simply a matter of writing it down. To me, it sounds as natural - or even more natural - with the clarinet as in the original solo piano version.

The other inspiration for the transcription was the clarinetist I was working with at the time. Laura Ardan. I hope my admiration and love for her shines through the music!

William Ransom

Richard Stoltzman

World class clarinetist Richard Stoltzman's virtuosity, technique, imagination, and communicative power have revolutionized the world of clarinet playing, opening up possibilities for the instrument that no one could have predicted. He was responsible for bringing the clarinet to the forefront as a solo instrument, and is still the world's foremost clarinetist.

Stoltzman gave the first clarinet recitals in the histories of both the Hollywood Bowl and Carnegie Hall, and, in 1986, became the first wind player to be awarded the Avery Fisher Prize. As one of today's most sought-after artists, Stoltzman has been a soloist with more than a hundred orchestras as well as a recitalist and chamber music performer, innovative jazz artist, and prolific recording artist. A two-time Grammy Award winner, he has amazed critics and audiences alike in repertory spanning many musical genres.



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