

# Ludwig van Beethoven

## Duet for clarinet & bassoon #3 in Bb major (WoO 27)

Settings for several permutations of orchestral and band instruments by

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After editing several versions of the first duet from this collection back in 2010, I hadn't really planned on setting more Beethoven duets. Not because I since then learned about their authenticity as works by the young Beethoven being disputed. If the music is good I don't really care about the composer's name, but I doubted I would learn more from setting another duet. And my digging down in the toolboxes of composers is a big part of my joy in the editing work.

However there has been shown interest in the edition of the 1<sup>st</sup> duet, so I took a look at the old score again:

[http://imslp.org/wiki/3\\_Duets\\_for\\_Clarinet\\_and\\_Bassoon,\\_WoO\\_27\\_\(Beethoven,\\_Ludwig\\_van\)](http://imslp.org/wiki/3_Duets_for_Clarinet_and_Bassoon,_WoO_27_(Beethoven,_Ludwig_van))

The 3<sup>rd</sup> duet was the one first catching my interest (and no I couldn't avoid editing #2 also). As I read it, the first movement is a not fully complete sonata form (the 2<sup>nd</sup> subject is missing, at least partially, in the recapitulation). Still I find the setting very well written with both parts being interesting. Actually it became a problem that the parts are so well intertwined that there are very few, if any, obvious points where to switch parts aside from at the repeats. In the original key of Bb major the wide range fits soprano and alto recorders very well, only both would have to play their worst notes, high C# and high F# respectively. As there are no options for switching the parts to avoid the problem notes and even less options for switching to soprano, I have abstained from versions for recorders. Whereas guitars found their way in here.

There is no slow middle movement, but the final variations were written in a slow tempo with fast moving notes of very small values. To improve readability I have changed the rhythm from 2/4 to cut time. My tempo suggestion for the Andantino con moto is half note = 58. Which basically is the same as my suggestion for the opening Allegro sostenuto: Quarter note = 116.

The majority of versions are in the original key of Bb. They are mutually compatible. Only the interval between the opening notes should not exceed 2 octaves nor be less than 1 octave. In other words: The clarinet, oboe and flute versions will not work with double bass, with contrabassoon, or with contrabass tuba. Euphonium on the top line will not work with a soprano clarinet on the lower line, whereas the opposite constellation will work, as the lower line most of the way should be the lowest in sounding range also. The constellations where the lines cross each other will call for considerations about balance, but they still have potentials for sounding very well.

Placing the music in 4 layers on your stand should give the easiest page turns: the 6/8 Coda should be in the 4<sup>th</sup> layer, the 3 pages with the variations should be in the 3<sup>rd</sup> layer, pages 3&4 should be in the 2<sup>nd</sup> layer, and pages 1&2 should be in the 1<sup>st</sup> layer.

Korsør - June 14<sup>th</sup> - 2012