

Daniel Goode

Sad
Happy

for clarinet: a fantasia on the
Brahms Clarinet Quintet,
slow movement, part 2

***SAD/HAPPY** was developed as an improvisation around the “gypsy” section of the Brahms **Clarinet Quintet in B-minor, Opus 115**, second movement. I then imagined a continuation into a dance-like klezmer tune that an imaginary Brahms of the 20th Century might have composed under the influence of “world music” where performance styles can mix classical and folk in the same piece. So the pair would model the traditional slow-fast pairing of klezmer and other Eastern European folk forms.*

*In finding notation for this improvisation, I can hardly say that any strict notation would be accurate or appropriate. The choice of grace notes, thirty-second notes, sixteenth notes, even eighth notes must at some level be arbitrary. That is why the word “rubato” crops up more than once in the score. I recorded one version of this in an arrangement of this solo with the ensemble, **Gamelan Son of Lion** [“SONOGRAM,” Innova 718, disk 2, track 12]. This can be a guide to a realization, but each player will really have to find their own interpretation.*

My original tune in klezmer style (“HAPPY”) should be played with plenty of bent pitches, slides and “schmeers.” Ornaments could be differently placed, fewer or more ad libitum.

—Daniel Goode, 2015

Sad

Tempo rubato sempre

possibly precede with a short free improvisation ad lib, continuing with:

Daniel Goode

Clarinet

$\text{♩} = \text{ca. } 80$ legato sempre
with suppressed intensity

p

4

Cl.

7

Cl.

10

Cl.

Slower
 $\text{♩} = 72$

tremolo on repeat* tremolo on repeat

mf with intensity

13

Cl.

lunga

15

Cl.

18

Cl.

rall.. a tempo

* try shaking the instrument rapidly up and down in mouth a short distance for this tremolo

21 Cl. 1. *pp*

24 Cl. 2. 10 3 *pp*

27 Cl. 3 3 3

30 Cl. 3 3 5

33 Cl. 5 6 7 7

35 Cl. 5 ten. *poco accel.*

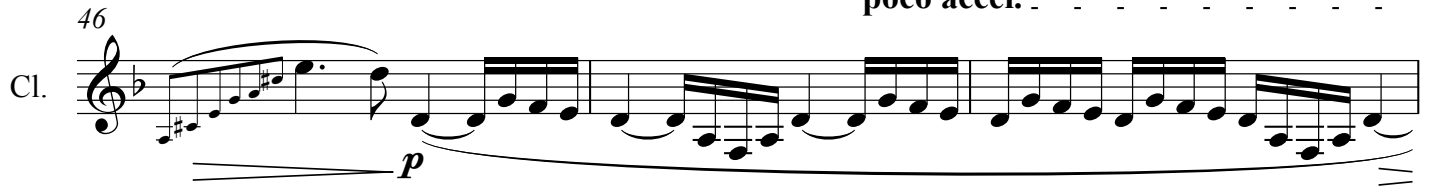
38 Cl. 7 7 7

40 Cl. 7 7 7 *cresc. poco a poco*

42 Cl. *f* 9 7 9 *Poco allargando*

44 Cl. 9 9 9

poco accel.

46 Cl. 

49 Cl. 

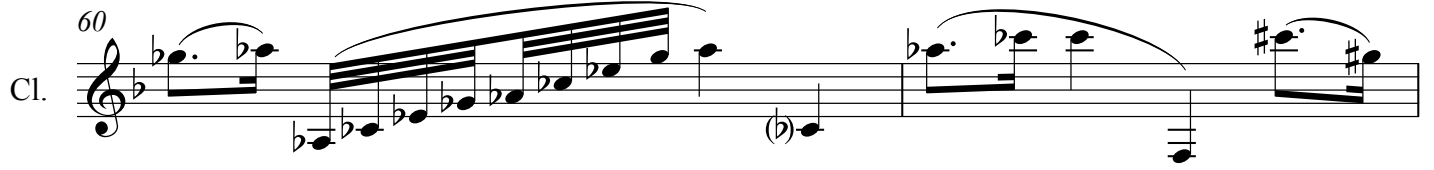
52 Cl. 


molto accel.

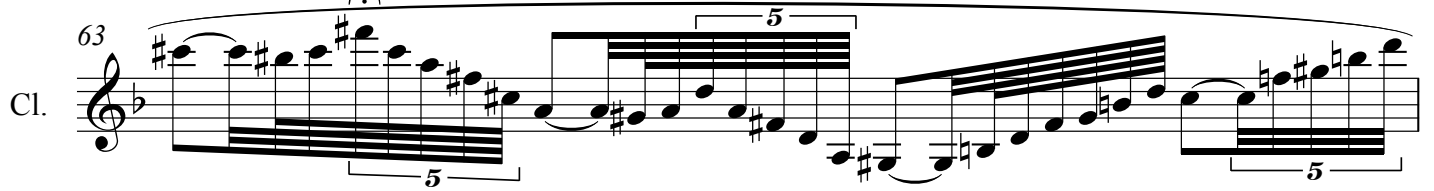
55 Cl. 

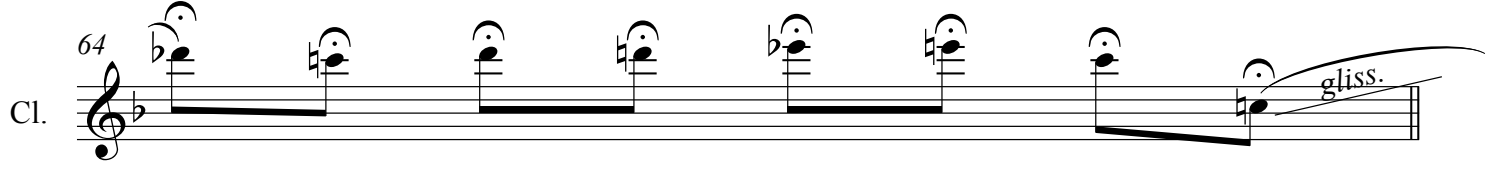
58 Più mosso

Cl. 

60 Cl. 

62 Cl. 

63 Cl. 

64 Cl. 

Freylich (fast)

Happy

65 [all mordants performed like this triplet] *mf* *gliss.* *sim*

69 *tr*

73

77 *gliss.*

81 *tr*

85

89 *f*

94

98

102

sim. ossia for this rhythm throughout

Repeat all of "Happy"
ad libitum.