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GRADUATE COLLEGE

JOSEPH EYBLER: A FORGOTTEN VIENNESE MASTER COMPOSER
AND A HISTORY, ANALYSIS, AND PERFORMING EDITION OF THE
CONCERTO FOR CLARINET IN B-FLAT MAJOR

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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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For my parents
Woody and Elaine Smith

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¹ Dr. David Etheridge served as Professor of Clarinet at the University of Oklahoma in Norman from 1975 until his untimely death in July, 2010.

TABLE OF CONTENTS

LIST OF TABLES	xii
LIST OF MUSICAL EXAMPLE FIGURES	xiii
ABSTRACT.....	xviii
CHAPTER I: INTRODUCTION.....	1
Need for the Study.....	1
Review of Literature.....	1
Outline	8
Scope and Limitations	8
Procedures and Methodologies.....	9
CHAPTER II: EYBLER’S LIFE AND WORK	11
Formative Years	11
Haydn	13
Mozart	17
Albrechtsberger and Schmidt.....	24
Professional Appointments.....	25
Imperial Appointments	27
Tonkünstler-Societät.....	31
Domestic Life	32
Beethoven and Schubert	32
Hofkapellmeister	35
Infirmity.....	38
Ennoblement.....	39
Overview of Eybler’s Compositional Output.....	40
Symphonic Orchestral Music.....	40
Symphonies.....	40
Overture, Divertimento, and Orchestral Dances.....	42
Chamber Music	44
String Quintets and String Sextet.....	44
String Quartets	48
String Trio.....	49
Sonatas for Violin and Piano	50
Sonatas for Two Cellos.....	50
Quintet for Flute and Strings.....	51

Solo Piano Music	51
Opera, Opera Scenes, and Pantomime	52
Liturgical Sacred Music	53
Masses	53
Requiem	58
Graduals, Offertories, Antiphons, Te Deums, Hymns, Psalms, and Litany	61
Non-Liturgical Sacred Music	65
Oratorios	65
Cantatas	68
Vocal Soloist with Orchestra.....	69
Secular Vocal Music	69
Fragments and Lost Works	70
A History of Eybler’s Clarinet Concerto.....	70
CHAPTER III: THEORETICAL ANALYSIS	82
Introduction	82
Allegro maestoso	91
Form	91
Compositional Techniques.....	97
Narrative.....	129
Adagio	134
Form	134
Compositional Techniques and Narrative	143
Rondo.....	159
Form, Compositional Techniques, and Musical Topoi	159
Conclusion.....	168
CHAPTER IV: SOLO CLARINET TREATMENTS	171
CHAPTER V: AUTHORITATIVE MODERN PERFORMING EDITION.....	178
About the Authoritative Modern Performing Edition	180
Performance-Practice Treatises and Methods	183
Warner on Quantz	184
A Brief Historical Overview of Selected Woodwind Treatises or Methods.....	186
Devienne’s Method circa 1794	190
Standard Articulation Patterns	195
Custom Articulation Patterns	197

Standard Articulation Patterns for Triplets in Quadruple Meter	205
Custom Articulation Patterns for Triplets in Quadruple Meter and Eighth-Notes or Sixteenth-Notes in Compound Meters.....	207
Ornaments and Embellishments	214
Vanderhagen’s Methods.....	221
Articulation Patterns 1785	223
Articulation Patterns for Triplets	228
Ornaments and Embellishments	232
Articulation Patterns 1796-1798.....	235
Articulation Patterns for Triplets	239
Ornaments and Embellishments	243
Warner’s Dissertation.....	246
Considering the Commercially Available Recordings	250
Critical Annotations for the Authoritative Modern Performing Edition	253
Conclusion	288
Summary Review of Stylistically Appropriate Applications of Late Eighteenth Century Woodwind Articulation Patterns and Ornamental Embellishments	288
A Few Modern Considerations	290
Observations and Lessons Learned	291
CHAPTER VI: CONCLUSION	295
APPENDICES	304
APPENDIX A INSTITUTIONAL REVIEW BOARD OUTCOME LETTER	304
APPENDIX B SUPPLEMENTAL INSTITUTIONAL REVIEW BOARD OUTCOME LETTER	305
APPENDIX C LETTER OF CULTURAL APPROPRIATENESS FROM ADVOCATING SCHOLAR.....	306
APPENDIX D ELECTRONIC MAIL CORRESPONDENCE WITH EDITION KUNZELMANN	307
APPENDIX E ELECTRONIC MAIL CORRESPONDENCE WITH THE <i>WIENBIBLIOTHEK IM RATHAUS</i> IN VIENNA, AUSTRIA	313
APPENDIX F ELECTRONIC MAIL CORRESPONDENCE WITH THE HANS SCHNEIDER ANTIQUARIAN ORGANIZATION IN TUTZING, GERMANY.....	322
APPENDIX G SCHMIDT’S LISTING OF EYBLER’S COMPOSITIONAL OUTPUT	325
APPENDIX H REPRESENTATIVE LISTING OF HERRMANN’S CATALOG OF EYBLER’S WORKS.....	326
APPENDIX I CHRONOLOGICAL LISTING OF EYBLER’S MUSIC IN PRINT	336

APPENDIX J CHRONOLOGICAL DISCOGRAPHY OF EYBLER’S MUSIC	343
APPENDIX K COMMERCIAL RECORDINGS OF EYBLER’S CLARINET CONCERTO ON www.youtube.com	346
APPENDIX L NON-COMMERCIAL LIVE PERFORMANCE RECORDINGS OF EYBLER’S CLARINET CONCERTO ON www.youtube.com	347
APPENDIX M WORKS CONSULTED IN MANUSCRIPT FACSIMILES, FIRST EDITION FACSIMILES, AND MODERN EDITIONS	348
APPENDIX N SOURCES CONSULTED IN CONSIDERATION OF TEMPI APPLIED TO AUTHORITATIVE MODERN PERFORMING EDITION	350
APPENDIX O EDITORIAL STACCATOS APPLIED TO EYBLER’S CONCERTO PER STACY SMITH.....	352
APPENDIX P SOLO PART OF EYBLER’S CLARINET CONCERTO PER THE AUTOGRAPH MANUSCRIPT	354
APPENDIX Q AUTHORITATIVE MODERN PERFORMING EDITION OF THE SOLO PART FOR EYBLER’S CLARINET CONCERTO EDITED BY STACY SMITH	370
APPENDIX R ORCHESTRAL SCORE FOR EYBLER’S CONCERTO FOR CLARINET AND ORCHESTRA IN B-FLAT MAJOR	386
BIBLIOGRAPHY	515

LIST OF TABLES

Table 1 Ricks' List of Eybler's Published Masses.....	56
Table 2 Ricks' Comparative Key Relationship Chart for Eybler's Published Masses	57
Table 3 Rotational Diagram, I. Allegro maestoso	86
Table 4 Rotational Diagram, II. Adagio	89
Table 5 Rotational Diagram, III. Rondo	90
Table 6 Diagram of Formal Structural and Harmonic Analysis, Allegro maestoso	94
Table 7 Diagram of Formal Structural Analysis, Adagio	139
Table 8 Harmonic Scheme, Adagio	142
Table 9 Diagram of Formal Structural and Harmonic Analysis, Rondo	164
Table 10 Warner's Chart of Popular Slur Combinations for Duple Meter 1780-1830	247
Table 11 Warner's Chart of Popular Slur Combinations for Triplets in Duple Meter or Eighth-Notes in Compound Meters 1780-1830	248

LIST OF MUSICAL EXAMPLE FIGURES

Figure 1 Mozart’s Clarinet Concerto, Allegro, mm. 65-68 – Solo Clarinet Obbligato	98
Figure 2 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 84-93 – Solo Clarinet Obbligato .	99
Figure 3 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 116-122 – Solo Clarinet Obbligato	100
Figure 4 Mozart’s Clarinet Concerto, Allegro, mm. 1-12 – Textural Forces	102
Figure 5 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 123-130 – Solo Clarinet Obbligato and Imitative Polyphony	105
Figure 6 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 163-166 – Bold Harmonic Shift	107
Figure 7 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 9-12 – Elision	109
Figure 8 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 28-33 – Elision	110
Figure 9 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 45-48 – Elision	112
Figure 10 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 69-73 – Elision	113
Figure 11 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 39-42 – Lead-in material.....	115
Figure 12 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 40-48 – Soli Woodwinds Secondary Theme Exposition	116
Figure 13 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 59-67 – Soli Woodwinds Closing Theme Exposition	118
Figure 14 Eybler’s Concerto, Allegro maestoso, mm. 165-176 – Bassoon Obbligato Solo	120
Figure 15 Orchestral Flute Color	122
Figure 16 Eybler Concerto, Allegro maestoso, mm. 12-17 – March Topic Brass and Woodwinds	123
Figure 17 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 1-12 – Primary Theme Exposition Strings	125
Figure 18 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 33-40 – Secondary Theme Exposition Strings.....	128
Figure 19 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 73-76 – Solo Clarinet Primary Theme in Exposition	130
Figure 20 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 22-26 – Minore-Grace-Note Motive.....	131
Figure 21 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 165-176 – Solo Clarinet Closing Theme Sequential Treatment in Development	132
Figure 22 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 177-182 – Solo Clarinet Apotheosis in Development.....	132
Figure 23 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 183-190 – Solo Clarinet Secondary Theme in Minor Mode in Development	133
Figure 24 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 190-201 – Solo Clarinet Conclusion of Development	133
Figure 25 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 218-225 – Solo Clarinet Primary Theme in Recapitulation	134
Figure 26 Eybler’s Clarinet Concerto, Adagio – Solo Clarinet Long-Note Motive.....	137
Figure 27 Eybler’s Clarinet Concerto, Adagio, mm. 7-18 – Solo Clarinet Cantilena	138
Figure 28 Eybler’s Clarinet Concerto, Adagio, mm. 17-20 – Bold Harmonic Shift	143
Figure 29 Eybler’s Clarinet Concerto, Adagio, mm. 27-34 – Mode Mixture	144
Figure 30 Eybler’s Clarinet Concerto, Adagio, mm. 86-90 – Orchestral Clarinet Obbligato	147

Figure 31 Eybler’s Clarinet Concerto, Adagio, mm. 11-15 – Flute Obbligato Solo	149
Figure 32 Eybler’s Clarinet Concerto, Adagio, mm. 93-98 – Textural Forces	152
Figure 33 Mozart’s Gran Partita, K. 362 - Adagio	155
Figure 34 Eybler’s Clarinet Concerto, Adagio, mm. 1-4 – Introduction	158
Figure 35 Eybler Concerto, Rondo, mm. 384-387 – Rondo Theme Horns	160
Figure 36 Eybler’s Clarinet Concerto, Rondo, mm. 256-271 – Fugato.....	161
Figure 37 Eybler’s Concerto, Rondo, mm. 44-48 - Chase.....	162
Figure 38 Eybler’s Clarinet Concerto, I. Allegro maestoso, mm. 73-76 – Solo Clarinet Primary Theme Exposition	171
Figure 39 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 102-107 – Solo Clarinet Triplet Passage-work	172
Figure 40 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 183-190 – Solo Clarinet Secondary Theme in Development.....	173
Figure 41 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 276-281 – Solo Clarinet Technical Display Episode Recapitulation.....	173
Figure 42 Eybler’s Clarinet Concerto, Adagio, mm. 21-38 – Solo Clarinet Cantilena	174
Figure 43 Eybler’s Clarinet Concerto, Rondo, mm. 45-67 – Solo Clarinet Technical Display Episode.....	175
Figure 44 Eybler’s Clarinet Concerto, Rondo, mm. 117-127 – Solo Clarinet Technical Display Episode.....	176
Figure 45 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 243-244 – Solo Clarinet Octave Displacement.....	176
Figure 46 Eybler’s Clarinet Concerto, Rondo, mm. 40-44 – Solo Clarinet Large Leaps.....	177
Figure 47 Eybler’s Clarinet Concerto, Rondo, mm. 167-174 – Solo Clarinet Dramatic Register Change	177
Figure 48 Example of Backofen’s stylization of staccato dots paired with slurs	193
Figure 49 Example of Backofen’s stylization of staccato vertical strokes paired with slurs	193
Figure 50 Standard Tongued Notes	195
Figure 51 Standard Two-by-Two Tonguing	195
Figure 52 Standard Slur-Two-Tongue-Two	195
Figure 53 Standard Slur-Three-Tongue-One	196
Figure 54 Standard Tongue-One-Slur-Three	196
Figure 55 Standard Counter-Tonguing	197
Figure 56 Standard Double-Tonguing	197
Figure 57 Custom Two-by-Two Tonguing.....	198
Figure 58 Custom Slur-Two-Tongue-Two	199
Figure 59 Custom Slur-Three-Tongue-One.....	199
Figure 60 Custom Tongue-One-Slur-Three.....	200
Figure 61 Custom Articulation for Variation of a Simple Melody.....	201
Figure 62 Custom Counter-Tonguing.....	201
Figure 63 Custom Ordinary Two-by-Two Articulation.....	202
Figure 64 The Different Articulation Patterns Combined in One Exercise.....	203
Figure 65 Passage-work at One’s Discretion.....	204
Figure 66 Standard Slur-Two-Tongue-One	205
Figure 67 Standard Tongue-One-Slur-Two.....	205
Figure 68 Standard Three-by-Three Tonguing	205

Figure 69 Standard Two-by-Two Tonguing	206
Figure 70 Standard Slur-Three-Tongue-Three	206
Figure 71 Custom Slur-Two-Tongue-One Triplets	207
Figure 72 Custom Tongue-One-Slur-Two Triplets	207
Figure 73 Custom Two-by-Two Tonguing Triplets	208
Figure 74 Very Rare Articulation Pattern Triplets	209
Figure 75 Custom Slur-Three-Tongue-Three in Compound Meter.....	210
Figure 76 All the Custom Articulation Patterns for Triplets or Eighth-Notes or Sixteenth-Notes in Compound Meters Combined in One Exercise	211
Figure 77 Type of Passage-work that may be Articulated at One’s Discretion [Triplets]	212
Figure 78 Chromatic Passages	212
Figure 79 Chromatic Scales	213
Figure 80 Articulations for which One Cannot Give Rules.....	213
Figure 81 Turns - Example 1	214
Figure 82 Turns - Example 2	214
Figure 83 Turns - Example 3	215
Figure 84 Cadential Trill.....	215
Figure 85 Cadential Trill Termination.....	216
Figure 86 Cadential Trill with Accompanying Dynamics and Termination	217
Figure 87 Little Trills Example 1 – Descending Scale	217
Figure 88 Little Trills Example 2 – Melody	218
Figure 89 Little Trills Example 3 – Passage in Semiquavers where One May Employ Little Trills	219
Figure 90 Appoggiaturas - Example 1	219
Figure 91 Appoggiaturas - Example 2	220
Figure 92 Legato Tonguing by “D”	223
Figure 93 Detached Tonguing by “T”	224
Figure 94 Slur-Two-Tongue-Two.....	224
Figure 95 Slur-Two-Tongue-Two with Articulated Rhythmic Prefix	225
Figure 96 Tongue-One-Slur-Three	225
Figure 97 Slur-Three-Tongue-One	226
Figure 98 Two-by-Two Tonguing	226
Figure 99 Articulation Pattern for Very Rapid Passages	227
Figure 100 Articulation Pattern for Eighth-Notes in 3/4 Time.....	227
Figure 101 Legato Articulated Triplets.....	228
Figure 102 Detached Articulated Triplets.....	229
Figure 103 Slur-Two-Tongue-One Triplets.....	229
Figure 104 Tongue-One-Slur-Two Triplets.....	230
Figure 105 Articulation Pattern for Shared Triplets	230
Figure 106 Mixed Example of Three Different Articulation Patterns for Triplets.....	231
Figure 107 Agogic Accents - Triplets.....	231
Figure 108 Cadential Trill.....	232
Figure 109 Prepared Cadential Trill	232
Figure 110 Unprepared Cadential Trill.....	233
Figure 111 Appoggiaturas.....	233
Figure 112 Notes of Taste [Grace-Notes].....	234

Figure 113 Legato by “tu”	235
Figure 114 Detached by “te”	235
Figure 115 Slur-Two-Tongue-Two	236
Figure 116 Slur-Two-Tongue-Two with Articulated Rhythmic Prefix	236
Figure 117 Tongue-One-Slur-Three	236
Figure 118 Tongue-One-Slur-Two-Tongue-One	237
Figure 119 Two-by-Two Tonguing	237
Figure 120 Slur-Three-Tongue-One	238
Figure 121 Slur-All	238
Figure 122 Articulation Patterns and Associated Tempi	239
Figure 123 Legato Triplets by “tu”	239
Figure 124 Detached Triplets on “te”	240
Figure 125 Slur-Two-Tongue-One Triplets	240
Figure 126 Tongue-One-Slur-Two Triplets	240
Figure 127 “A Bit Difficult”	241
Figure 128 Slur Three-by-Three Triplets	241
Figure 129 Mark the First Triplets	241
Figure 130 Mark the First and Slur-Six Triplets	242
Figure 131 Summary Review of Articulation Patterns	242
Figure 132 Appoggiaturas and Their Effect	243
Figure 133 Grace-Notes and Their Effect	244
Figure 134 Appoggiaturas and Grace-Notes	244
Figure 135 Turns	245
Figure 136 Cadential Trill	245
Figure 137 Small Turns	246
Figure 138 Primary Theme Exposition	254
Figure 139 Maestoso Stylization and Slurred Unit-Groupings	255
Figure 140 Slur Sweeping Gestures and Changes in Direction Initiate New Slurs	255
Figure 141 Maestoso Stylization and Slur-Three-Tongue-One	256
Figure 142 Slur Unit-Groupings per Autograph Manuscript	258
Figure 143 Two-by-Two-Tonguing and Slurs Initiated by Grace-Notes	258
Figure 144 Slur-Two-Tongue-Two with Articulated Rhythmic Prefix	259
Figure 145 Triplet Articulation Patterns	259
Figure 146 Secondary Theme Exposition	260
Figure 147 Slur-Two-Tongue-Two with Articulated Rhythmic Prefix, Slur-Three-Tongue-One, and Slur-Eight	261
Figure 148 Sequential Non-Modulating Transition	262
Figure 149 Display Episode with Slur-Two-Tongue-Two with Articulated Rhythmic Prefix and Slur-Three-Tongue-One	262
Figure 150 Closing Theme Sequence Development Section	263
Figure 151 Tongue-One-Slur-Seven Development	264
Figure 152 Secondary Theme in minore Development	264
Figure 153 Sequential Modulating Transition Concluding Development	265
Figure 154 Primary Theme Recapitulation	266
Figure 155 Maestoso Stylization and Triplet Articulations Primary Area Recapitulation	267
Figure 156 Assorted Articulation Patterns	267

Figure 157 Slur-Two-Tongue-Two and Slur-Eight	268
Figure 158 Secondary Theme Recapitulation	268
Figure 159 Long-Note Motive and Initiation of Cantilena	269
Figure 160 Long-Note Motive and Continuation of Cantilena	270
Figure 161 Continuation of Cantilena	271
Figure 162 Continuation of Cantilena	272
Figure 163 Continuation of Cantilena	273
Figure 164 Recapitulation of Long-Note Motive and Cantilena	274
Figure 165 Rondo Theme	275
Figure 166 Assorted Articulation Patterns	275
Figure 167 Assorted Articulation Patterns	276
Figure 168 Technical Display Episode Rondo	277
Figure 169 Assorted Articulation Patterns	278
Figure 170 Assorted Articulation Patterns	279
Figure 171 Assorted Articulation Patterns	279
Figure 172 Assorted Articulation Patterns	280
Figure 173 Assorted Articulation Patterns	281
Figure 174 Assorted Articulation Patterns	282
Figure 175 Assorted Articulation Patterns	283
Figure 176 Assorted Slurs	283
Figure 177 Assorted Slurs	284
Figure 178 Assorted Slurs and Staccatos	285
Figure 179 Assorted Staccatos and Slurs	285
Figure 180 Technical Display Episode	286
Figure 181 Concluding Solo Passage	287

ABSTRACT

Joseph Leopold Eybler (1765-1846) is a largely forgotten Viennese master composer of the late eighteenth and early nineteenth centuries. His Concerto for Clarinet and Orchestra in B-flat Major dates from 1798 and is a fine yet obscure masterwork worthy of study and performance. Presently, the concerto is not part of the standard clarinet repertory, and this fact substantiates a significant loss. The Autograph Manuscript is housed at the *Wienbibliothek im Rathaus* (City Library of Vienna) in Vienna, Austria, and the concerto was published by Eulenburg Zürich (now Edition Kunzelmann) in 1976 in two editions: orchestral score (Nr. 10132), and an arrangement for clarinet and piano (GM 54). The world premiere recording was presented by Dieter Klöcker (1936-2011) in 1990. Eduard Brunner (1939-2017) released a recoding in 1993, and Peter Rabl (b. 1958) released a recording in 2001.

Joseph Eybler: A Forgotten Viennese Master Composer and a History, Analysis, and Performing Edition of the Concerto for Clarinet in B-flat Major consists of the following components: 1) the most comprehensive English language biography of Eybler to date; 2) an overview of his compositional output; 3) theoretical analysis of the three movements of the concerto; and 4) an authoritative modern performing edition of the solo part of the concerto developed from an authorized facsimile of the Autograph Manuscript and other sources, including but not limited to modern and period performance-practice treatises and methods. The performing edition also corrects wrong notes that appear in the published versions of the solo part. Additionally, the study includes the composer's discography, music in print, and compositional output as reported by Schmidt and Herrmann.

To date, no other study, intensive or otherwise, exists to illuminate Eybler's concerto. The analysis, performing edition, and historical insight into this forgotten master's life, style, and

temperament serve to aid performers in interpretations of the concerto. Because Eybler is largely unknown to clarinetists, this study ultimately aims to facilitate the concerto's rightful and eventual inclusion into the standard clarinet repertory.

CHAPTER I: INTRODUCTION

Need for the Study

A need for the study exists because no other study of Eybler's concerto exists to date. This holds true in terms of comprehensive historical reporting on Eybler's life and compositional output in the English language, theoretical and formal structural analysis and analytic discussion of the concerto, and, an authoritative modern performing edition of the solo part developed from the aforementioned sources. A need for the performing edition exists because 1) the composer provided very few articulation markings and even fewer dynamic markings and expressive indicators in the Autograph Manuscript; and, 2) the published editions contain multiple wrong notes and lack a comprehensive, stylistically appropriate editorial component.

Purpose of the Study

The purpose of the study, *Joseph Eybler: A Forgotten Viennese Master Composer and A History, Analysis, and Performing Edition of the Concerto for Clarinet in B-flat Major*, is to 1) acquaint clarinetists with an obscure masterwork by a forgotten Viennese master composer of the Classical era; 2) provide a history of the concerto; 3) provide an analysis of the concerto to illuminate the composer's compositional style and techniques; 4) provide an authoritative modern performing edition of the solo part in order to facilitate stylistically appropriate interpretations and performances of the work; 5) provide the most comprehensive English language biography of Eybler's life and compositional output to date; and, 6) facilitate the concerto's rightful and eventual inclusion into the standard clarinet repertory.

Review of Literature

During his lifetime, Joseph Eybler was well-known, successful and highly respected as a late eighteenth and early nineteenth-century Viennese master composer. In fact, his fame and

popularity were evident on an international scale. Following Eybler's death in 1846, his historical legacy faded into obscurity rather quickly. This was certainly due in part to the meteoric legacies of such monumental, contemporaneous pillars as Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), and Ludwig van Beethoven (1770-1827), supreme masters of virtually all genres of their time. Although Eybler too composed in a masterly fashion in most genres of the day, including instrumental symphonic and chamber music, he devoted most of his life to the composition and performance of sacred choral music. This too may account somewhat for his eventual demise in terms of historical legacy.

While innumerable volumes exist to illuminate the lives of such paramount luminaries as Haydn, Mozart, and Beethoven, historical information on Eybler is limited by comparison. The resuscitation of Eybler's legacy is directly due to the rediscovery of his work on Mozart's unfinished Requiem, and Eybler's involvement therein is chronicled, discussed and debated in numerous books, articles, reviews, and dissertations. Due to Eybler's association with Mozart's Requiem, a few scholars have taken interest in the composer, researched his life, studied his music, and sought to disseminate this information to other scholars and students of western art music. The principal sources for Eybler's life and work appear in the survey review of literature below.

Historically, the main source of information concerning the life and work of Joseph Eybler is a book entitled *Denksteine (Think-Stones)* by Dr. August Schmidt.² Schmidt's contemporaneous offering published in 1848 not only includes Eybler's biography but also the biographies of several other late eighteenth and early nineteenth-century Viennese composers

² Dr. August Schmidt's father was an Austrian State Archivist who may have influenced his son's sense of scholarship as Schmidt relied upon original source material in crafting his *Denksteine*. Schmidt served as editor of *Orpheus: Musikalisches Taschenbuch* (1840-1842) and the *Allgemeine Wiener Musikzeitung* (1840-1848). Robert Wayne Ricks, "The Published Masses of Joseph Eybler, 1765-1846" (Ph.D. Dissertation, Catholic University of America, 1967), 23.

including Wolfgang Amadeus Mozart, Joseph Weigl (1766-1846), Ignaz Franz Edler von Mosel (1772-1844), Ignaz Ritter von Seyfried (1776-1841), Johann Gänsbacher (1778-1844), Hieronymous Payer (1787-1845), and Thaddäus Graf Amedé von Bárkony (1784-1845). The current study reveals that Mozart, Weigl, and Seyfried all figured prominently in Eybler's life to one degree or another.

Although Schmidt was personally acquainted with Eybler, he based a portion of his biography on an encyclopedic entry from the *Universal-Lexicon of the Art of Music*, which listed the year of Eybler's birth as 1764. However, Schmidt had cause for concern about this date. As such, he personally inspected Eybler's original baptism certificate "for the sake of accuracy and to convince myself," and he ascertained the actual year of birth to be 1765.³ Schmidt also received additional information from Eybler's son, particularly concerning Eybler's compositional output. Apart from the omission of Eybler's involvement with the completion of Mozart's unfinished Requiem, Schmidt's biography on Eybler is generally considered to be the most important, accurate, and thorough document detailing the composer's life and work. Although an invaluable source, Schmidt's *Denksteine* appears in print in old German script and no published English version exists to date. The current study includes a comprehensive accounting of Eybler's life and work as found in Schmidt's *Denksteine*. See Appendix G for Schmidt's listing of Eybler's compositional output.

The next contributions to the body of literature on Eybler are comprised of two doctoral dissertations and a master's thesis. Franz Oelsinger wrote about Eybler's sacred music at the University of Vienna in 1932 in his Ph.D. dissertation entitled, "Die Kirchenmusikwerke Joseph Eybler's" ("Joseph Eybler's Church Music"). This document is in German and no English

³ August Schmidt, *Denksteine: Biographien* (1848, reprint, Paderhorn, Germany: Salzwasser Verlag GmbH, 2013), 41.

version exists. Robert Wayne Ricks wrote about Eybler's published masses at the Catholic University of America in 1967 in his Ph.D. dissertation entitled, "The Published Masses of Joseph Eybler, 1765-1846." Sandra T. Lynch⁴ wrote about Eybler's opus 1 set of string quartets at the Catholic University of America in 1967 in her master's thesis entitled, "The Three Published String Quartets of Joseph Eybler: A Practical Performing Edition with Commentary and Analysis." The Ricks and Lynch documents are, of course, in English. Dr. George Thaddeus Jones (1917-1995),⁵ professor of music theory and composition, served as advisor to Ricks and Lynch at the Catholic University of America and one cannot help but wonder if he pointed them toward the subject of Eybler. It should be noted that Robert Titus (1915-2000) and Gomer Pound (b. 1927) mentioned Eybler's concerto in their respective dissertations on clarinet repertory in 1962 and 1965.

German musicologist Hildegard Herrmann took up Eybler's cause in a number of scholarly publications. She published a thematic catalog of his works in 1976 entitled, *Thematisches Verzeichnis der Werke von Joseph Eybler (Thematic Catalog of Works by Joseph Eybler)*. This lengthy volume is published in German and is not available in English. Herrmann drew upon Schmidt's *Denksteine*, historical period documents of the Viennese Imperial Court, and other sources for this book, which includes a biographical sketch of the composer's life, reproductions of period portraits of Eybler, and Herrmann's thematic catalog. The catalog includes titles, opus numbers, dates, scoring information, and musical examples for most of Eybler's compositions as well as Herrmann's own assigned catalog numbers. Opus numbers and

⁴ Birth and death dates are provided for subjects whenever possible. Despite multiple, various searches, the year of birth for Sandra T. Lynch was not discovered. However, her name appeared on a 2015 donor list for the Catholic University of America.

⁵ Dr. George Thaddeus Jones authored a book on music theory entitled *Music Theory: The Fundamental Concepts of Tonal Music Including Notation, Terminology, and Harmony*, which was published in 1974 by Barnes & Noble in New York, New York.

dates are not known for all Eybler's works, and Herrmann acknowledged her catalog may be incomplete and cited reasons of inaccessibility to certain archives or lost works for any omissions. Curiously, Herrmann made no apparent effort to assign catalog numbers chronologically respective to when works were actually produced. This remains true in terms of Eybler's total compositional output and even within specific genre groupings. The current study includes a thorough accounting of information on Eybler's life and work as found in Herrmann's thematic catalog. See Appendix H for a representative listing of Herrmann's catalog of Eybler's works.

Herrmann wrote about Eybler and his two symphonies in 1984, *Joseph Leopold Eybler 1765-1846*, which was part of a series entitled, *The Symphony, 1720-1840*. This document is in English, provides basic biographical information on Eybler, and focuses on his two symphonies, Symphony No. 1 in C⁶ and Symphony No. 2 in D.⁷ This voluminous series also contains sixty scores by the various composers included in the study, and Herrmann served as editor of Eybler's Symphony No. 2 in D in a 1984 edition published by Garland. Furthermore, Herrmann penned liner notes for some commercial recordings of Eybler's music as well as prefaces for some modern publications of his works, including but not limited to the Requiem, published by Edition Kunzelmann (10287) in 1997.

Many English language music dictionaries and encyclopedias include entries for Eybler. Notably, *New Grove Dictionary of Music and Musicians* (second edition, 2001) contains a substantive entry. Concise entries on Eybler appear in the following: *Oxford Dictionary of*

⁶ Herrmann classified the key as C Major whereas James Manheim classified the key as C Minor. The symphony begins in C Minor and concludes in C Major. Furthermore mode mixture, which figures prominently in the outer movements, may also help explain the key classification discrepancy.

⁷ Herrmann classified the key as D Major whereas James Manheim classified the key as D Minor. The symphony begins in D Minor and concludes in D Major. Furthermore, mode mixture, which figures prominently in the outer movements, may also help explain the key classification discrepancy.

Music (2012); *Chamber's Dictionary of Music* (2006); *Baker's Biographical Dictionary of Musicians* (2001); *The Harvard Biographical Dictionary of Music* (1996); *The Concise Edition of Baker's Biographical Dictionary of Musicians* (eighth edition, 1994); *The New Grove Dictionary of Opera* (second volume, 1992); *The Grove Concise Dictionary of Music* (1988); and, *Harvard Concise Dictionary of Music* (1978). Due to Eybler's relative obscurity, numerous discrepancies exist among these and other sources concerning some of the historical facts of his life and work. For this reason, I relied upon Schmidt and Herrmann, who concur on the vast majority of information on Eybler.

A number of historical, foreign language sources include entries for Eybler. Notable is Robert Haas' entry on Eybler in *Die Musik in Geschichte und Gegenwart (Music in History and Present)* (Band 3, Daquin-Fechner, 1954), and information on Eybler appears in the *Mozart Jahrbuch (Mozart Yearbook)* of 1952. Both sources were based on Schmidt's *Denksteine*.⁸ Other sources include the following: *Die Musik in Geschichte und Gegenwart (Music in History and Present)* (personenteil 6, E-Fra, 2001), *Neues Historisch-Biographisches Lexicon Der Tonkünstler (1812-1814) (New Historical-Biographical Lexicon of Musicians, 1812-1814)* (1966), *Riemann Musik Lexicon (Riemann Music Lexicon)* (personenteil A-K, 1959), *Musik aus Wien (Music from Vienna)* (1955) by Alexander Witeschnik, *Quellen-Lexicon der Musiker und Musikgelehrten (Sources-Lexicon of Musicians and Music Scholars)* (1947), and *Biographie Univerelle Des Musiciens (Biography of Musicians)* (1878).

Most of the important books on the clarinet and its history, development, repertory, use, or pedagogy published in the twentieth and twenty-first centuries omit mention of Eybler's concerto, including but not limited to the following: *Repertory of the Clarinet* (1960) by Kalmen Opperman (1919-2010), *The Clarinet* (third edition, 1971) by Geoffrey Rendall (1890-1952),

⁸ Ricks, 24.

Clarinet (1976) by Jack Brymer (1915-2003), *The Clarinet and Clarinet Playing* (1980) by David Pino (b. 1941), *Mozart's Clarinet Concerto: The Clarinetist's View* (1998) by David Etheridge, *The Cambridge Companion to the Clarinet* (1995), *Mozart: Clarinet Concerto* (1996) and *The Early Clarinet* (2000) by Colin Lawson (b. 1949), and *The Clarinet in the Classical Period* (2003) and *Notes for Clarinetists: A Guide to the Repertoire* (2017) by Albert R. Rice (b. 1951). This point observed alone proves the relative obscurity of Eybler's concerto even among clarinet scholars, including authors, professors, and performers. However, a couple of noteworthy exceptions include *The Clarinet* (2008) by Eric Hoeprich (b. 1955) and *The Clarinet: A Cultural History* (1994) by Kurt Birsak⁹ as each book includes a brief discussion of Eybler's concerto.

Eybler is mentioned in numerous other books, articles, reviews, and dissertations about some of his famed, contemporaneous peers, including but not limited to Johann Georg Albrechtsberger (1736-1809), Haydn, Mozart, Beethoven, Antonio Salieri (1750-1825), and Franz Schubert (1797-1828). Especially revealing are the published letters of Albrechtsberger, Haydn and Mozart. Furthermore, Eybler is mentioned in books, articles, reviews, and dissertations about the genres of symphony, opera, mass, oratorio, string quartet, string quintet, and solo piano music. John A. Rice's (b. 1956) excellent book, *Empress Marie Therese and Music at the Viennese Court, 1792-1807* (2003), is an invaluable source for the study of Eybler's life and work, including important information related to Eybler's concerto. Lastly, additional information about Eybler and his music may be found in liner notes of commercially available recordings of his music, record reviews, and various websites.

⁹ Birth and/or death dates are provided for subjects whenever possible. Despite multiple and various searches, the year of birth for Kurt Birsak was not discovered.

Outline

- I. CHAPTER ONE: INTRODUCTION
- II. CHAPTER TWO: EYBLER'S LIFE AND WORK
- III. CHAPTER THREE: THEORETICAL ANALYSIS
- IV. CHAPTER FOUR: SOLO CLARINET TREATMENTS
- V. CHAPTER FIVE: AUTHORITATIVE MODERN PERFORMING EDITION
- VI. CHAPTER SIX: CONCLUSION

Scope and Limitations

The scope of this study extends from biographical reporting on Eybler's life, work, and compositional output to a report on his style, theoretical analysis and discussion of the clarinet concerto, and the development of an authoritative modern performing edition of the solo part of the concerto. The study does not include comparative analyses of Eybler's concerto with other late eighteenth-century Viennese clarinet concerti, nor does it include a formal review and/or in-depth comparative analysis of the commercially available recordings of Eybler's concerto by Klöcker and Brunner. Interviews with the soloists are impossible because both are deceased. Furthermore, the study does not include a formal review and/or comparative analysis of non-commercially available live performance recordings of the concerto,¹⁰ nor does it include interviews or correspondence with soloists of said live performance recordings.

The study includes appendices for the composer's compositional output, discography, music in print, commercially available recordings of the concerto, non-commercially available live performance recordings of the concerto, and Herrmann's catalog of Eybler's works.

Although the study includes information about some of Eybler's other works, the intensive

¹⁰ See Chapter V: Authoritative Modern Performing Edition and Appendix L for more information about non-commercial live performance recordings of Eybler's Concerto.

study, analysis, and discussion are limited to the concerto. The historical reporting on Eybler's life and work was developed from the published sources found in the Review of Literature section of this document, and the theoretical analysis was conducted by me with guidance from Dr. Jeffrey Swinkin. I received Institutional Review Board approval to correspond with staff of the *Wienbibliothek im Rathaus* in Vienna, Austria and the Hans Schneider Antiquarian Organization in Tutzing, Germany concerning factual, historical information on Eybler's Autograph Manuscript of the concerto. See Appendices A and B for Institutional Review Board outcome documents.

Procedures and Methodologies

Eybler's life and work was researched and reported upon utilizing published sources found in the Review of Literature section of this document. Theoretical analysis was conducted on the bases, theories, and terminology learned in doctoral music theory coursework and the following texts: *Elements of Sonata Theory: Norms, Types, and Deformations in Late Eighteenth-Century Sonata* by James Hepokoski and Warren Darcy and other appropriate texts as necessary.

An authoritative modern performing edition of the solo part of Eybler's concerto was developed utilizing the following sources and methods: an authorized facsimile of the Autograph Manuscript; modern and period performance-practice treatises and methods; editorial content governed by logic and reason; appropriate stylistic considerations and classical ideals, such as balance, symmetry, and elegance; Dr. David Etheridge's performance principal, "Do whatever makes the music sing more;" my own knowledge and experience as a clarinetist and performer of late eighteenth-century Classical music; issues of modern clarinet performance, such as aesthetics, response, and control; and, the correction of wrong notes found in the

published versions of the solo part.

I received written permission from the publisher, Edition Kunzelmann, to include musical excerpts as examples in the study, and correspondence with the publisher was conducted via electronic mail. See Appendix D for correspondence with the publisher. I made inquiries with appropriate staff at the *Wienbibliothek im Rathaus* in Vienna, Austria concerning the Autograph Manuscript of Eybler's concerto, a document housed at that institution. Correspondence with staff at the *Wienbibliothek im Rathaus* was conducted via electronic mail. See Appendix E for correspondence with library staff. Furthermore, I made inquiries with staff at the Hans Schneider Antiquarian Organization in Tutzing, Germany concerning factual, historical information about the Autograph Manuscript of Eybler's concerto, a document previously owned by the famed antiquarian, Dr. Hans Schneider¹¹ (1921-2017). Correspondence with the Hans Schneider Antiquarian Organization was conducted via electronic mail. See Appendix F for correspondence with staff at the Hans Schneider Antiquarian Organization.

¹¹ Dr. Hans Schneider also owned the Autograph Manuscript of Carl Maria von Weber's Concerto No. 2 in E-flat Major for Clarinet and Orchestra, Op. 74. It should be noted that Dr. Schneider died on April 9, 2017 at the age of 96.

CHAPTER II: EYBLER'S LIFE AND WORK

Formative Years

Schwechat, Austria, a small market town located near Vienna, witnessed the seemingly insignificant birth of Joseph Leopold Eybler on February 8, 1765.¹² Born into a modest musical family whose household regularly involved sacred music rehearsals and chamber music, Eybler's parents, Joseph Eybler and Eleonore Sand, could not have imagined that their fifth child would one day attain the highest musical position in all of Austria and achieve fame throughout Europe.¹³ The Eybler family home was located across the street from the town church, Parish of St. Jakob, and Joseph Eybler the elder was a schoolmaster and choir director who provided young Eybler with his earliest musical training.¹⁴ Joseph senior's teaching assistants played wind and string instruments, and, as such, the Eybler home was regularly filled with music.¹⁵ Young Joseph ultimately learned to play not only piano and violin but also organ, viola and natural horn.¹⁶ Eybler's contemporaneous biographer, Dr. August Schmidt, was personally acquainted with the composer and stated from the time Eybler nursed in infancy that he also took in the music that surrounded him.¹⁷ The child's talent was readily evident at an early age and his musical studies were encouraged and supported by his doting parents. For example, the parents borrowed money to help advance the child's musical education.¹⁸ Schmidt claimed the boy's modest parents could not have imagined that their son would one day become one of the premier

¹² The *Universal-Lexicon of the Art of Music and Real-Encyclopedia* incorrectly reported the year of Eybler's birth as 1764. Dr. August Schmidt ascertained the correct year of birth as 1765 by personally examining Eybler's original baptismal certificate for "the sake of accuracy and to convince myself." Schmidt, 41.

¹³ Hildegard Herrmann, *Musikwissenschaftliche Schriften*, vol. 10, *Thematisches Verzeichnis der Werke Joseph Eybler* (Munich: Musikverlag Emil Katzbacher, 1976), 10.

¹⁴ August Schmidt, *Denksteine: Biographien* (1848, reprint, Paderhorn, Germany: Salzwasser Verlag GmbH, 2013), 41.

¹⁵ Ricks, 24.

¹⁶ Herrmann, *Musikwissenschaftliche Schriften*, 14.

¹⁷ Schmidt, 41.

¹⁸ *Ibid.*, 42.

artists of the fatherland.¹⁹

Young Eybler was only six years of age when he performed a piano concerto (work unknown) at a concert attended by Joseph Seitzer (1744-1806), a visiting Viennese Imperial official and patron of the arts, who immediately used his influence to secure a place for the boy at St. Stephen's Seminary School in Vienna.²⁰ Eybler later offered the following testimony regarding his tenure there, "Here I received not only general scientific knowledge but also lessons in singing, instrument playing and ground bass."²¹ Eybler scholar Hildegard Herrmann described the school as an exemplary institution for music and general education.²² It should be noted that Joseph Haydn and Michael Haydn (1737-1806) also received their formative musical training at St. Stephen's preparatory school.²³ The Eybler and Haydn families were distantly related and their initial connection may be traced to Hainsburg, Austria where Joseph Eybler senior's grandfather was acquainted with Joseph and Michael Haydn's father, Mathias Haydn.²⁴

Eybler's parents were very pleased when their young son was accepted to study composition at St. Stephen's with the "old master," Johann Georg Albrechtsberger.²⁵ Eybler's composition studies with Albrechtsberger commenced in 1776 and concluded in 1779.²⁶ Eybler remained at St. Stephen's an additional three years until the school lost its Imperial funding in 1782, and the students were abruptly dismissed.²⁷ Herrmann asserted the closure resulted from economic reforms made by Holy Roman Emperor Joseph II²⁸ (1741-1790).²⁹ Following in the

¹⁹ Schmidt, 41.

²⁰ Herrmann, *Musikwissenschaftliche Shriften*, 10.

²¹ *Ibid.*, p. 10.

²² Hildegard Herrmann, *The Symphony, 1720-1840*, series B, vol. 5, *Joseph Leopold Eybler, 1765-1846* (New York: Garland, 1984), xxx.

²³ Herrmann, *Musikwissenschaftliche Shriften*, 10.

²⁴ Peter Clive, *Mozart and His Circle: A Biographical Dictionary* (New Haven: Yale University Press, 1993), 50.

²⁵ Herrmann, *Musikwissenschaftliche Shriften*, 10-11.

²⁶ Schmidt, 42.

²⁷ Herrmann, *Musikwissenschaftliche Shriften*, 11.

²⁸ Holy Roman Emperor Joseph II was succeeded by his brother, Leopold II (1747-1792), siblings of Marie

footsteps of other eighteenth-century Viennese master composers, such as Albrechtsberger, Joseph Haydn and Michael Haydn, Eybler was the last master composer to emerge from St. Stephen's preparatory school and attain great success during his lifetime.

Despite his intensive musical training and obvious talent, Eybler apparently had not planned on a career in music, and he instead pursued a university education to prepare for a career as a civil servant in the field of law.³⁰ He was financially supported by his parents in his study of jurisprudence until a conflagration destroyed his family's home and wealth.³¹ Eybler later recalled, "Now I was driven out into the world and left to myself."³² Schmidt eloquently commented on the young man's change of direction, "For now he gave himself up to his favorite tendency, music, and his goal was to become a priest in the sacred temple of art."³³

Haydn

During this formative time, Eybler composed mostly piano and chamber music and supported himself by teaching music lessons.³⁴ In doing so, he attracted the attention of another master composer, his distantly related cousin, Joseph Haydn, who became the young man's friend, advisor and teacher.³⁵ Eybler likened Haydn to an oracle, heeded every word the master uttered, and worked tirelessly and vigorously to cultivate his own talents.³⁶ Haydn encouraged the young man and supported him via letters of recommendation.³⁷ The postscript below is from a letter dated May 2, 1787 from Haydn to the famed Viennese publisher Artaria and Co.

P.S. A young Viennese composer by the name of Joseph Eybler

Antoinette (1755-1793), the ill-fated Queen of France.

²⁹ Herrmann, *Musikwissenschaftliche Schriften*, 11.

³⁰ *Ibid.*, 11.

³¹ Schmidt, 43.

³² Herrmann, *Musikwissenschaftliche Schriften*, 11.

³³ Schmidt, 43.

³⁴ Herrmann, *The Symphony, 1720-1840*, xxx.

³⁵ *Ibid.*, xxx.

³⁶ Schmidt, 43.

³⁷ *Ibid.*, 43-44.

has composed 3 pianoforte Sonatas, not at all badly written, and has asked me to recommend them to you for engraving and publication. The young man is very promising, plays the pianoforte well, and knows a great deal about composition. If you wish to examine these works further, in order to guard yourself against loss, you can discuss the details with him personally. He lives on the Hoher Markt in the Juden Gässl in the Lagenhof No. 500, 2nd floor, at Herr Höbert's, silvermaster.³⁸

A dutiful, supportive teacher, Haydn followed up with his pupil in another letter also dated May 2, 1787.

Well born,
Most highly respected Sir!

I never received your first letter. The second, however – which is not dated – , I read with pleasure, and have sent a letter in today's mail to Herr Artaria, suggesting to him as warmly as possible (for you certainly deserve it) that he agree with your wish. In case you do not hear about this from Herr Artaria, be good enough to go and see him personally, and then he will discuss the details with you. I consider it my obligation to serve you in any way I can, and am, with great esteem.

Your most obedient servant,
Josephus Haydn³⁹

Unfortunately, it appears these early piano sonatas were not published at that time and may be lost⁴⁰ for Eybler's opus 1 appeared a few years later in the form of a set of three string quartets,⁴¹ which were published in Vienna by Johann Traeg in 1794.⁴² Incidentally, Eybler's opus 1 was Traeg's premiere publication.⁴³

³⁸ H.C. Robbins Landon, *Haydn: Chronicle and Works*, vol. 2, *Haydn at Esterháza, 1766-1790* (Bloomington: Indiana University Press, 1978), 693.

³⁹ *Ibid.*, 693.

⁴⁰ Herrmann, *Musikwissenschaftliche Schriften*, 11.

⁴¹ When Eybler announced these new works in the *Wiener Zeitung* he stated the quartets “had enjoyed the fortune of so pleasing the famous and also generally popular Kapellmeister Haydn that he gave his amiable permission to allow the works to be dedicated to him, and added especially that he would do his very best to see that they are widely distributed.” HC Robbins Landon, *Haydn: Chronicle and Works*, vol. 3, *Haydn in England, 1791-1795* (Bloomington: Indiana University Press, 1976), 238.

⁴² Sandra T. Lynch, *The Three Published String Quartets of Joseph Eybler: A Practical Performing Edition with Commentary and Analysis* (master's thesis, Catholic University of America, 1967), 3.

⁴³ Peter Clive, *Mozart and His Circle: A Biographical Dictionary* (New Haven: Yale University Press: 1993), 159.

Not only did Haydn draw public attention to Eybler's compositions, but also in the letter below dated March 22, 1789 he instructed his young protégé to compose three new dance sets (for orchestra) each to include a trio also by Eybler.⁴⁴ Haydn stipulated that the dance sets were intended for one of his best friends, and he cautioned the young man not to share them with others or have them publicly performed.⁴⁵ Dance sets of the period typically included three versions, one each for orchestra, piano four-hands, and string quartet. Orchestral versions were for public use whereas the piano four-hands and string quartet versions were for private use in the home.

Estoras, 22nd March 1789

Dearest *Mons.* Eybler!

Thank you so much for all your good wishes: I return them all to you with my whole heart. I was pleased to hear of the good reception of your Symphony and regret that I could not be there as an eye-and-ear-witness, but I hope to hear it in Vienna. Now, my dear friend, I would ask you to write 3 new Dance Minuets for me, but including a Trio with each one. I can only say that these 3 Minuets are intended for one of my best friends, and that you must not give them to anyone else beforehand, much less have them performed. *Sed hoc inter nos.*⁴⁶

You can tell Herr Humel that 2 of my symphonies, which I composed for Herr Tost, will soon appear in print. The other two, however, will not appear for a few years. Please excuse this hasty note, but this is the 10th letter I have to mail. Meanwhile I am, most respectfully,

Your most sincere friend and servant,
Jos: Haydn

Please send my affectionate greetings to the 2 great men, Mozart and Albrechtsberger.⁴⁷

This request attests to Haydn's confidence in Eybler's compositional talent and abilities.

⁴⁴ Schmidt, 44.

⁴⁵ *Ibid.*, 44.

⁴⁶ Translation: "but among us" or "but between us."

⁴⁷ H.C. Robbins Landon, *Haydn: Chronicle and Works*, vol. 2, *Haydn at Esterháza, 1766-1790* (Bloomington: Indiana University Press, 1978), 717-718.

Interestingly, the American musicologist H.C. Robbins Landon (1926-2009) suggested that Haydn actually intended to pass off Eybler's minuets as his own and sell them.⁴⁸ If Robbins Landon's assessment stands correct, there could be no greater endorsement of the young man's abilities. However, Haydn's most comprehensive endorsement of Eybler appears in a certificate dated June 8, 1790.

I the undersigned cannot fail to give the bearer of these lines, Herr JOSEPH EYBLER, the certificate which he humbly requested of me, and which should wholly reflect his outstanding talents and the diligence he has hitherto shown in the field of music. He possesses not only all the musical and theoretical knowledge necessary to pass with distinction the most difficult examination of any musical judge; but as a practical musician he is a highly respectable pianoforte player and violinist, and as such can win the approval of any connoisseur. In view of the former, he can fill the post of a *Kapellmeister* with distinction, and in view of the latter, he can be a useful member of any chamber music concert.

As far as his knowledge of COMPOSITION is concerned, I think that I can give no higher recommendation than if I say that he is a pupil of the just celebrated Herr Albrechtsberger. Equipped with all these abilities, he lacks nothing more than a generous Prince who will give him the position wherein he can further develop and demonstrate his talents, in which capacity the undersigned hopes soon to be able to congratulate him.

Josephus Haydn
*Fürst: Esterhazischer
Capell Meister.*

Esterhaz, 8th June 1790⁴⁹

In addition to Haydn's public support of Eybler's musical abilities and accomplishments in 1790,⁵⁰ he later conducted one of the young man's symphonies at a pair of Christmas concerts in Vienna on December 22 and 23, 1798.⁵¹ Though the second symphony is clearly the superior

⁴⁸ H.C. Robbins Landon, *Haydn: Chronicle and Works*, vol. 2, *Haydn at Esterháza, 1766-1790* (Bloomington: Indiana University Press, 1978), 380.

⁴⁹ *Ibid.*, 743.

⁵⁰ Herrmann, *The Symphony, 1720-1840*, xxx.

⁵¹ H.C. Robbins Landon, *Haydn: Chronicle and Works*, vol. 4, *Haydn: The Years of 'The Creation,' 1796-1800*

of the two, it is unknown which of Eybler's two symphonies Haydn conducted at that time. Undoubtedly, Haydn's mentorship, instruction, and support were highly instrumental in Eybler's development and ultimate successes. In fact, Herrmann stated that Eybler's acquaintance with Haydn and Mozart "decisively influenced both his personality and his musical development."⁵² When Haydn died in 1809, Eybler conducted a performance of Mozart's Requiem at the memorial service on June 15, 1809 at Vienna's *Schottenkirche* (Church of the Scots).⁵³

Mozart

Not only did Eybler enjoy Haydn's ardent and loyal support, but he also garnered the support, friendship, and mentorship of another famous Viennese master, Wolfgang Amadeus Mozart. The exact year Eybler and Mozart met is unknown, but they were acquainted at least by 1789 for Haydn concluded a letter to Eybler dated March 27, 1789 with a postscript that instructed the young man to extend Haydn's warm regards to "those two great men, Mozart and Albrechtsberger."⁵⁴ Dorothea Link posited that Eybler, along with other aspiring Viennese composers, such as Franz Jacob Freystädler (1761-1841), Thomas Attwood (1765-1838), and Franz Xaver Süssmayr (1766-1803), all received some form of tuition from Mozart.⁵⁵ For example, Eybler only became acquainted with George Friderick Handel's (1685-1759) masterpieces because of his study of those works with Mozart.⁵⁶ Eybler was an apparent favorite for he and Mozart enjoyed an especially close, personal friendship, and Mozart provided the following testimonial for Eybler on May 30, 1790.⁵⁷

(Bloomington: Indiana University Press, 1978), 333-334.

⁵² Herrmann, *The Symphony, 1720-1840*, xxx.

⁵³ Peter Clive, *Mozart and His Circle: A Biographical Dictionary* (New Haven: Yale University Press: 1993), 51; 71.

⁵⁴ *Ibid.*, 50.

⁵⁵ Dorothea Link, *The Cambridge Companion to Mozart*, Simon P. Keefe, ed., *Mozart in Vienna* (Cambridge: Cambridge University Press, 2003), 29.

⁵⁶ Schmidt, 45.

⁵⁷ *Ibid.*, 45.

"I, the undersigned, attest herewith that I have found the bearer of this letter, Herr Joseph Eybler, is a worthy pupil of his famous, Herr Albrechtsberger; I consider him a well-trained composer, as skilled in the style of chamber music as in church music, fully experienced in the art of song and completely accomplished as an organist and clavier player. In short, I regard him as a young musician of such quality that I can only regret there are so few of his kind."⁵⁸

Although Mozart usually rehearsed opera singers himself, he occasionally required the aid of assistant conductors and coaches, and, as such, he enlisted Eybler to coach vocalists for the first Viennese production of *Così fan tutte* at the Burgtheater in order to afford himself time to complete the score.⁵⁹ The young man was particularly tasked to coach the “temperamental leading ladies.”⁶⁰ Eybler was a man of devout faith and this experience with theater culture in 1790 (lifestyles characterized by alcohol consumption and promiscuity) apparently deterred the young man from a career as an opera composer as Schmidt claimed it “so disgusted him that he decided never to employ his talents for the theatre.”⁶¹ Eybler later provided an account of his experience assisting Mozart with *Così fan tutte*.

For when Mozart wrote the opera *Così fan tutte*, and was not yet finished with the instrumentation, and time was short besides, he requested that I rehearse the singers, and in particular the two female vocalists Fer[r]jarese and Villeneuve; whereby I had the opportunity enough to become acquainted with theatre life, with its disorders, cabals and so forth ...⁶²

Despite Schmidt’s (and the composer’s own) assertions, Eybler wrote at least one opera, *Das Zauberschwert (The Magic Sword)*, a romantic comedy in three acts.⁶³ Herrmann initially dated this opera and its unsuccessful premiere in Vienna’s Leopoldstadt Theater to 1790.⁶⁴ She

⁵⁸ Robert Spaethling, ed. and trans., *Mozart’s Letters, Mozart’s Life: Selected Letters* (New York: W.W. Norton & Company, 2000), 419-20.

⁵⁹ Catherine Theresa Corcoran, *The Making of an Opera Coach* (Ed.D. dissertation, Columbia University, 2011), 14.

⁶⁰ *Ibid.*, 14.

⁶¹ Ricks, 31.

⁶² Alan Bruce Brown, *W.A. Mozart: Così fan tutte* (Cambridge: Cambridge University Press, 1995), 23.

⁶³ Herrmann, *Musikwissenschaftliche Schriften*, 13.

⁶⁴ *Ibid.*, 13.

later dated the opera and its premiere to circa 1800.⁶⁵ However, multiple other sources, including the *New Grove Dictionary of Music and Musicians*, date the opera and its premiere in the Leopoldstadt Theater to 1802. Furthermore, Empress Marie Therese’s musical diary includes an entry for November 1802, which recorded a private, Imperial performance of the opera.⁶⁶ Eybler, however, was not destined for a career as an opera composer and even Schmidt conceded, “Eybler never had a special passion for the dramatic field of musical composition, although he has tried his hand in this genre of composition.”⁶⁷

Mozart valued Eybler’s honesty, modesty and devotion, and their friendship grew even closer toward the end of Mozart’s life.⁶⁸ Leading up to Mozart’s untimely death, Eybler later recalled, “I had the good fortune to keep his friendship without reservation until he died, and carried him, put him to bed and helped nurse him during his last painful illness.”⁶⁹

At the time of Mozart’s death, December 5, 1791, his Requiem was left unfinished.⁷⁰ The work was secretly commissioned in 1791 by Count Franz von Wallsegg (1763-1827), who wished to memorialize his young wife, Anna, who had succumbed to an untimely death at the age of 20.⁷¹ The Count reportedly intended to pass off the Requiem as his own composition⁷² for the agreement stipulated that he had exclusive ownership of the Requiem along with contractual assurance that the commission remained secret.⁷³ A portion of the commission was paid at the

⁶⁵ Herrmann, *The Symphony, 1720-1840*, xxxi.

⁶⁶ John A. Rice, 304-305.

⁶⁷ Schmidt, 45.

⁶⁸ Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, second edition, John Tyrrell, executive ed., vol. 8, *Egypt to Flor*, (London: Macmillan Publishers Limited, 2001), 480.

⁶⁹ *Ibid.*, p. 480.

⁷⁰ Ray Robinson, “A New Mozart Requiem,” *The Choral Journal* 26, no. 1 (August 1985): 5.

⁷¹ Daniel N. Leeson, *Opus Ultimum: The Story of the Mozart Requiem* (New York: Algora Publishing, 2004), 19. It should be noted that Daniel Leeson died on October 4, 2018.

⁷² Ray Robinson, “A New Mozart Requiem,” *The Choral Journal* 26, no. 1 (August 1985): 5.

⁷³ Leeson, 20.

start of the project as a down payment and the remainder was to be paid at delivery.⁷⁴ Mozart's widow, Constanze, wished to avoid refunding the Count's down payment, and, instead, deliver the finished product and collect the remainder of the commission.⁷⁵ In order to provide Count Wallsegg with a finished product, she commissioned Eybler to complete the Requiem per the following contract dated December 21, 1791.⁷⁶

The undersigned hereby acknowledges that the composer's widow, Frau Konstanze Mozart, has entrusted him with the completion of the Requiem Mass begun by her late husband; the same undertakes to complete it by the middle of the coming Lent and at the same time guarantees that it shall neither be copied nor entrusted to hands other than those of the aforementioned widow.⁷⁷

The accounting of Eybler's involvement with Mozart's Requiem is of paramount importance for it is the sole reason that Eybler was rediscovered and his legacy has begun to resuscitate. Although Eybler completed work on significant portions of the Requiem, about half of it to be exact – he orchestrated the *Sequentia (Dies irae, Tuba mirum, Rex tremendae, Recordare, and Confutatis)* and began work on the *Lacrimosa* –, he ultimately returned the score to Constanze unfinished. Eybler's work on the Requiem may be viewed in Alfred Schnerich's facsimile edition of the original score in that his additions are circled in pencil whereas Mozart's work is labeled "Moz."⁷⁸ According to Ricks, Emily Anderson (1891-1962) believed the pencil markings were by Eybler whereas Friedrich Blume (1894-1976) argued that they were added by Maximilian Stadler, who defended the authenticity of the Requiem itself to Gottfried Weber (1779-1839).⁷⁹

⁷⁴ Leeson, 26-30.

⁷⁵ Cliff Eisen, editor, *Mozart Studies* (Oxford: Clarendon Press, 1991), 69.

⁷⁶ *Ibid.*, 69.

⁷⁷ Albert Herrmann, *W.A. Mozart*, Cliff Eisen, ed., Stewart Spencer, trans., (New Haven: Yale University Press, 2007), 1313.

⁷⁸ Ricks, 28.

28.

⁷⁹ *Ibid.*, 28-29.

Given the quality of Eybler's own large-scale works, such as his Symphony No. 2 (circa late 1780s), clarinet concerto (1798), and Requiem (1803) among other works and his enduring relationship with Mozart's Requiem, it is unfortunate that Eybler did not complete the project himself. Various scholars have speculated that Eybler either felt that the contrast between his and Mozart's contributions would be starkly noticed or that he did not have time given his other duties. For example, Eybler received his first official appointment shortly after he agreed to complete the Requiem, and, given his new duties, he simply may not have had time to complete the project.⁸⁰ Constanze then passed the task to Süssmayr, who completed the Requiem, and, in the process, became a footnote in the history of western art music. On this matter, Daniel N. Leeson (1932-2018) stated, "Joseph Eybler, the person who first agreed to complete the unfinished torso (but who failed to do so) forever lost what should have been a critical place in the history of the composition."⁸¹

Although Eybler allowed Süssmayr to assume his would-be footnote in music history, he ironically maintained a lengthy relationship with Mozart's Requiem that spanned at least forty-two years. For example, Eybler worked on the Requiem as a young man of 26 years of age; he conducted a performance of the Requiem at Haydn's funeral in 1809 when he was 44 years of age; and, later he suffered a stroke at the age of 68 while conducting a performance of the Requiem in 1833. Eybler later donated his portion of the Requiem's autograph manuscript that was still in his possession to the Viennese Imperial Court Library.⁸² Curiously, his portion consisted of sections on which he did not work, from the *Lacrimosa* to the *Hostias/Quam olim*.⁸³ Leeson raised the important questions of when and from whom Eybler acquired his portion of

⁸⁰ Ricks, 29.

⁸¹ Leeson, 141.

⁸² Sadie, Stanley, ed., *The New Grove Dictionary of Music and Musicians*, second edition, John Tyrrell, executive ed., vol. 8, *Egypt to Flor* (London: Macmillan Publishers Limited, 2001), 480.

⁸³ Leeson, 133.

the autograph manuscript.⁸⁴ Leeson suggested that Süßmayr may have gifted the portion to Eybler after he completed the Requiem in 1792,⁸⁵ and he further reasoned, “Perhaps Süßmayr wanted to thank Eybler for his ideas, many of which he incorporated into his completion.”⁸⁶ Eybler stipulated in his will that at the time of his death,⁸⁷ his portion of the Requiem’s autograph manuscript was to be donated to the Austrian National Library.⁸⁸ He obviously sensed the importance of not only preserving the document but also ensuring its survival, and, as such he made the donation immediately following his stroke in 1833.⁸⁹

Esther Cavett-Dunsby provided the following summary concerning Mozart’s unfinished Requiem and Eybler’s and Süßmayr’s involvement in its completion. Her revelation that H.C. Robbins Landon opted to include all Eybler’s work in his edition of Mozart’s Requiem suggests Robbins Landon considered Eybler’s work superior to Süßmayr’s.

The only movement of the Requiem to be fully scored by Mozart is the Requiem aeternam. For the other sections up to and including the ‘Hostias’ (but excluding the ‘Lacrimosa’, of which he left the opening eight bars), he wrote the vocal parts, the bass line, with figuring, and indicated some of the orchestration. After Mozart’s death, Constanze approached Eybler to complete the work, but when he failed to do so, she turned the project over to Süßmayr. Süßmayr claimed that the Sanctus, Benedictus and Agnus Dei were his own, original composition, but he may have discussed the overall plan of the Requiem with Mozart and have had access to Mozart’s sketches. Süßmayr reworked the Requiem aeternam and Kyrie to form the concluding ‘Lux aeterna’ and ‘Cum sanctis tuis’. His completion has been criticized as stylistically inappropriate and other versions have been proposed, most recently by Maunder (1988) and Landon, whose recent edition incorporates all Eybler’s work.⁹⁰

⁸⁴ Leeson, 134.

⁸⁵ Ibid., 134.

⁸⁶ Ibid., 134.

⁸⁷ Ibid., 134.

⁸⁸ The Viennese Imperial Court Library was eventually absorbed by the *Österreichische Nationalbibliothek Wien* (Austrian National Library) after the fall of the Austro-Hungarian Empire. Leeson cited the Austrian National Library, whereas the entity in Eybler’s day was the Viennese Imperial Court Library.

⁸⁹ Ibid., 134.

⁹⁰ H.C. Robbins Landon, ed., *The Mozart Compendium: A Guide to Mozart’s Life and Music* (London: Thames and Hudson, 1990), 235.

It should be noted that other scholars and sources claim Landon's edition contains "almost all of Eybler's work" as opposed to "all Eybler's work."⁹¹ Conversely, Christoph Wolff offered the following account of the anecdotal affair concerning the completion of Mozart's unfinished Requiem.

The obviously well co-ordinated and rather co-operative if hurried completion of the Requiem score was apparently dictated by three factors: (1) musical qualifications to meet the demands of the job; (2) pressure of time to fulfill the requirements of the commission; and (3) preparation of a uniform and 'original'-looking score for Count Walsegg.

Points (1) and (2) call for some additional comments. Constanze may not have been able to judge the individual qualifications of Mozart's students, but she was looking for a master (Süssmayr's letter to Breitkopf specifically mentions the involvement of several 'masters'). Hence, she proceeded according to seniority, apparently first asking Franz Jacob Freystädtler – at age 30 the most experienced of the small Viennese group of Mozart students and one with a strikingly Mozartian music hand. He started at the beginning with the easiest job, the colla-parte instrumentation of the Kyrie fugue, but gave up very soon, for unknown reasons (too busy or too much of a challenge?). The 26-year-old Joseph Eybler came next; we even have the receipt, dated 21 December 1791, for the Requiem materials Constanze gave him. It seems unlikely she waited more than two weeks after Mozart's death to make the necessary arrangements, so it is reasonable to assume (also in view of Freystädtler's minimal contribution) that Eybler was already the second choice. He too eventually gave up, though not so soon, and again for unspecified reasons. If the 43-year-old Stadler was the one to follow next, he was not a Mozart student but an old friend of the family. Stadler may have been the one who wisely changed the method of completing the score by not writing directly into the autograph but, rather, first making a facsimile-like copy, then entering the additions. His method may have been prompted by the visually disturbing results of Eybler's work, and it is conceivable, even likely, that Süssmayr started his task of copying and editing at this juncture, working in part concurrently with Stadler. Why and when Stadler ceased to participate is also unknown, but Süssmayr surely completed the bulk of the remaining work, especially the movements for

⁹¹ Robert D. Levin, Richard Maunder, Duncan Druce, David Black, Christoph Wolff and Simon P. Keefe. "Finishing Mozart's Requiem. On " 'Die Ochsen am Berge': Franz Xaver Süssmayr and the Orchestration of Mozart's Requiem, K. 626" by Simon P. Keefe," *Journal of the American Musicological Society* 61, no. 3 (Fall 2008): 583-608.

which no completed vocal score existed and – to point (3) above – compiled a genuinely Mozartian-looking fair copy for Walsegg.⁹²

Mozart's unfinished Requiem and its subsequent completion is the subject of many books, articles, reviews, and dissertations in which various scholars ultimately arrived at differing conclusions, all making strong arguments, citing scholarly sources, and making educated guesses.⁹³ For example, some claim that Eybler was not a pupil of Mozart; Freystadtler and Stadler never aided in the completion of Mozart's Requiem; and, that Süssmayr utilized some of Eybler's work and copied it in his own hand in order to pass off the work as his own.⁹⁴ Thus, one may conclude that all the actual facts surrounding this mystery may never be known in their entirety. Leeson summarized the situation as follows, "A complete understanding of the details surrounding that voyage has eluded generations of dedicated scholars, devoted amateurs, fascinated music lovers, and a few polemical eccentrics for more than two centuries. Significant pieces of that story are still unclear, unknown, and, in far too many cases, unknowable."⁹⁵ Nevertheless, there is a growing consensus that Eybler's discernible work on Mozart's Requiem is superior to Süssmayr's, and the utilization of Eybler's work in modern performances and recordings is an emerging trend.

Albrechtsberger and Schmidt

In addition to the professional support Eybler received from Haydn and Mozart, he also received the support of his first composition teacher, Albrechtsberger, in a letter of recommendation dated January 24, 1793 in which the "old master" declared Eybler to be the greatest genius in Vienna after Mozart. Not only did Albrechtsberger lavish praise upon Eybler

⁹² Cliff Eisen, ed., *Mozart Studies* (Oxford: Clarendon Press, 1991), 69-72.

⁹³ Robert D. Levin, Richard Maunder, Duncan Druce, David Black, Christoph Wolffand and Simon P. Keefe. "Finishing Mozart's Requiem On " 'Die Ochsen am Berge': Franz Xaver Süssmayr and the Orchestration of Mozart's Requiem, K. 626" by Simon P. Keefe," *Journal of the American Musicological Society* 61, no. 3 (Fall 2008): 583-608.

⁹⁴ *Ibid.*, 583-608.

⁹⁵ Leeson, 11-12.

as a musician, but he also testified to the young man's good character.

Attestatum

Since in these enlightened times it is again necessary for a Regens Chori not only to know the church-music style and the necessary Latin as well, but also must be a thoroughly trained organ player; and for that reason I declare as an honest man that Herr Joseph Eybler, first, not only knows the two above-mentioned things but also the vocal art and violin playing to a polished degree; secondly, that in composition he is my best pupil; thirdly, that after Mozart he is the greatest genius now that Vienna has; fourthly, I can vouch for his good conduct in the whole world.

Vienna, the 24th of
January 793

Johann Georg
Albrechtsberger I.R.
Court Organist mp.
[seal]
[Austrian national Library,
Handschriften-sammlung
33/108. Autograph]⁹⁶

It should be noted that like Albrechtsberger, Schmidt too commented positively on Eybler's personality, temperament and character.

Eybler's personality was an interesting one, and intercourse with him was pleasant. His conversation, particularly in matters of art, showed an enlightened understanding and deep insight into the essence of art. His judgments were thorough and uninfluenced by superficialities. As a father, he sacrificed gladly for the well-being of his family; as the director of the court chapel he was demanding of others but even more so of himself. Nothing could keep him from complete fulfillment of his duty, and he remained active until his death. Strong in his religious convictions, he was also one of the loyalest supporters of the Imperial Family, devoted to his Lord with all his soul.⁹⁷

Professional Appointments

Eybler obtained his first official appointment when he replaced Albrechtsberger as Choir

⁹⁶ H.C. Robbins Landon, *Haydn: Chronicle and Works*, vol. 3, *Haydn in England, 1791-1795* (Bloomington: Indiana University Press, 1978), 237-8.

⁹⁷ Sandra T. Lynch, *The Three Published String Quartets of Joseph Eybler: A Practical Performing Edition with Commentary and Analysis* (master's thesis, Catholic University of America, 1967), 5-6.

Director of Vienna's Church of the Carmelites in 1792.⁹⁸ Herrmann attributed Eybler's appointment to this position directly to Albrechtsberger.⁹⁹ Not only is her inference logical and reasonable, but it is also highly probable. Robert Ricks, however, speculated that recommendations by Haydn and Mozart may have played a role.¹⁰⁰ Schmidt stated at this point Eybler dedicated himself exclusively to the composition of sacred music, wrote several masses which were presented at the Carmelite Church, and earned a positive reputation among discriminating Viennese music circles.¹⁰¹ Ricks deduced that Schmidt's statement contradicted the biographer's own bibliography, which dates Eybler's first mass to 1781 and the second following a sixteen year interval.¹⁰² Ricks conceded Eybler's first mass may have been performed at the Carmelite Church, but he placed the date of Eybler's second mass in 1797.¹⁰³ By that time, Eybler had already advanced to his next post. Ricks' inference corresponds with a thematic catalog of Eybler's works compiled by Oelsinger in his dissertation of 1932, which utilized records of Vienna's Parish Church of the Scots, Eybler's post following the Carmelite Church.¹⁰⁴ Herrmann also stated that Eybler had only written one mass at the time he was employed by the Carmelite Church.¹⁰⁵

Mozart recognized Eybler's talent for sacred music as the younger man later commented that the master had encouraged him to specialize in church music.¹⁰⁶ Ricks further posited that Eybler's specialization in one sphere of musical composition, such as the composer's ultimate dedication to church music, was a trend at the time advocated by another contemporary, Ignaz

⁹⁸ Herrmann, *The Symphony, 1720-1840*, xxx.

⁹⁹ Herrmann, *Musikwissenschaftliche Schriften*, 14.

¹⁰⁰ Ricks, 29.

¹⁰¹ Schmidt, 48.

¹⁰² Ricks, 32.

¹⁰³ *Ibid.*, 32.

¹⁰⁴ *Ibid.*, 32.

¹⁰⁵ Herrmann, *The Symphony, 1720-1840*, xxx-xxxii.

¹⁰⁶ Schmidt, 46.

Joseph Ritter von Seyfried, who stipulated:

Let everyone, who sincerely respects himself and real art, choose that branch for which he feels decided inclination, talent, and vocation – then let him follow faithfully the banner under which he has enlisted and never vacillate, like the mercenary soldier, who knows not what he will, nor to whom he belongs. All cannot succeed in all; better be first in a village than the last in Rome! A universal master in all branches is more rare than the fabled Phoenix. Our Mozart was such a brilliant meteor.¹⁰⁷

Eybler advanced to his next official appointment in Vienna in 1794 when he accepted the position of Choir Director at the Parish Church of the Scots,¹⁰⁸ a post he held for thirty years (1794-1824).¹⁰⁹ According to Herrmann, Eybler began his duties at the Schotten (Scottish) Monastery on July 1, 1794, and, again, she attributed this advancement to Albrechtsberger's recommendation.¹¹⁰ She reported that Eybler's salary at the Schotten Monastery was 200 Gulden (annually) plus additional compensation for incidentals.¹¹¹

Imperial Appointments

Eybler attracted the attention of Empress Marie Therese (1772-1807), a great connoisseur and patron of the arts and second wife of Emperor Franz I¹¹² (1768-1835).¹¹³ The Empress may have taken notice of Eybler when Antonio Salieri, *Hofkapellmeister* of the Viennese Imperial Court 1788-1824, conducted one of Eybler's symphonies at the palace on

¹⁰⁷ Ricks, 31.

¹⁰⁸ Schmidt, 48.

¹⁰⁹ Stanley Sadie, ed., *The Grove Concise Dictionary of Music*, Alison Latham, assistant ed., (London: Macmillan Press Limited, 1988), 244.

¹¹⁰ Herrmann, *Musikwissenschaftliche Schriften*, 14.

¹¹¹ *Ibid.*, 14.

¹¹² Emperor Franz I was first known as Archduke Franz of Austria (1768-1792). Later, he was known as Holy Roman Emperor Franz II (1792-1806). Ultimately, he was known as Emperor Franz I of Austria. (1804-1835). Furthermore, he was also Apostolic King of Hungary (1792-1830) and Bohemia (1792-1836). His first wife, Elisabeth of Württemberg (1767-1790) died in childbirth and the surviving infant daughter lived only sixteen months. His third and fourth wives respectively were Maria Ludovika (1787-1816) and Caroline Augusta (1792-1873).

¹¹³ Schmidt, 48.

April 1, 1798.¹¹⁴ It is unknown which of Eybler's two symphonies was presented at that time.

Franz I and Marie Therese served as Emperor and Empress of the Austrian branch of the Habsburg Empire and both were accomplished musicians and great patrons of the arts. Franz I played violin, regularly maintained and participated in a string quartet, and commissioned a number of pieces from various composers. John A. Rice reported the following on the Emperor and his string quartet.

Emperor Franz was one of the last 'musical princes' of the previous century who not only had music performed but also – and by preference – played themselves; and the emperor played the best and most elegant music, namely quartet music. His string quartet accompanied him on journeys and military campaigns, for without the quartet he was never truly happy. It is said that during the Battle of Leipzig he had to do without his quartet for three days. Then, when he entered Leipzig in triumph, he said 'Tonight we wish to reconvene our quartet.' And so it happened.¹¹⁵

Concerning the Emperor's string quartet personnel, Rice reported, "Franz's quartet consisted at one time of the emperor, Count Wrba, Lieutenant Field Marshall Kutschera, and Eybler" and "At another time, according to Riehl, Franz Krommer was a member."¹¹⁶

Although the Empress performed exclusively in private Imperial performances, she sang well enough to be featured as a solo vocalist in operas, oratorios, masses, and requiems, and she played piano well enough to be featured as soloist in piano concerti. Not only did she regularly organize her own private concerts and commission works from various composers, but she also conceptualized in detail certain pieces that she commissioned and collaborated with composers in realizations of these works. For example, Empress Marie Therese initiated Eybler's setting of *Die vier letzten Dinge (The Four Last Things)*,¹¹⁷ and she influenced the famed librettist, Joseph

¹¹⁴ Herrmann, *The Symphony, 1720-1840*, xxxi.

¹¹⁵ John A. Rice, 18.

¹¹⁶ *Ibid.*, 18.

¹¹⁷ John A. Rice, 210-211.

Sonnleithner (1766-1835), to write the text for what became Beethoven's only opera, *Fidelio*.¹¹⁸

Empress Marie Therese was Eybler's special patroness.¹¹⁹ She was anxious to hear his compositions, and, with increasing frequency, invited him to attend Imperial family concerts at the palace.¹²⁰ She even welcomed him to join the Imperial family on holiday trips to Hetzendorf and Laxenburg.¹²¹ Perhaps Empress Marie Therese demonstrated her greatest trust, faith, and admiration for Eybler in 1801 when he was appointed music teacher of the Imperial family's children.¹²² Not only did he teach music and piano lessons to the Archduke and Archduchess, but he also taught Crown Prince Ferdinand (1793-1875).¹²³

Eybler performed his own music at the palace to great success, and the Imperial couple entrusted him with additional duties. On October 4, 1803, Eybler conducted the premiere of Michael Haydn's second *Kaisermesse* (Emperor's Mass) in D Minor at the palace because the composer was unable to travel to Vienna from Salzburg at that time.¹²⁴ Furthermore, Emperor Franz I appointed Eybler as *Vizehofkapellmeister* (Assistant Chapel Master/conductor) under Salieri in 1804 but without a salary.¹²⁵ From August 1, 1806 Eybler received an annual salary of 800 florins in that capacity.¹²⁶

The Empress was known to be a kind, caring, compassionate, and generous person. In a letter to his wife, Haydn wrote, "On the 9th of this month I had an audience with Her Majesty the empress. Her kindness, gentleness, and affability completely enchanted me, and I had to

¹¹⁸ Ibid., 4-12.

¹¹⁹ Stanley Sadie, editor and John Tyrrell, executive ed., *The New Grove Dictionary of Music and Musicians*, second edition, Vol. 8, *Egypt to Flor* (Macmillan Publishers Limited: London, UK, 2001), 480.

¹²⁰ Schmidt, 48.

¹²¹ Ibid., 48.

¹²² Stanley Sadie, editor and John Tyrrell, executive ed., *The New Grove Dictionary of Music and Musicians*, second edition, Vol. 8, *Egypt to Flor* (Macmillan Publishers Limited: London, UK, 2001), 48.

¹²³ Ibid., 48.

¹²⁴ Herrmann, *Musikwissenschaftliche Schriften*, 15.

¹²⁵ Ibid., 15-16.

¹²⁶ Ibid., 16.

remind myself again and again that I was speaking with an empress so that I might not fall into too familiar a tone.”¹²⁷ Occasionally, Empress Marie Therese generously rewarded Eybler with valuable gifts in appreciation for services rendered. In November 1802 she gifted a writing set and silver candlestick to the composer “for directing concerts five times.”¹²⁸ On April 2, 1803, she rewarded him with a watch decorated with diamonds and pearls on a golden chain as well as 600 Gulden in cash for composing the Requiem.¹²⁹ On June 8, 1803 she presented him with a silver coffee service for the composition of a *terzett*, likely “Sposa d’Emireno tu sei.”¹³⁰ She presented Eybler with a “very valuable diamond ring” for conducting a performance of Paer’s opera *Il conte Clò* for her husband’s birthday.¹³¹ Eybler also composed a ballet for this occasion for which the Empress compensated him with 300 Gulden in cash.¹³² Lastly, the Empress rewarded Eybler with an ebony clock decorated with bronze and alabaster and 300 Gulden in cash for his *Missa S. Theresiae* and its accompanying *Te Deum*.¹³³

Although Empress Marie Therese died due to complications of childbirth in 1807, she successfully produced eleven surviving royal heirs¹³⁴ for the Habsburg’s Austro-Hungarian Empire. Although she was Eybler’s special patroness and the two collaborated closely on a number of projects for a period of years, no documentation has surfaced concerning how her death impacted Eybler personally. However, another composer also closely associated with the Imperial Court, Joseph Weigl, lamented the Empress’ passing.

Now I was struck by the greatest, the most painful blow possible.
Maria Theresia, my benefactor, my mother, died. With me sighed

¹²⁷ John A. Rice, 115.

¹²⁸ *Ibid.*, 55.

¹²⁹ *Ibid.*, 100.

¹³⁰ *Ibid.*, 28-29.

¹³¹ *Ibid.*, 221.

¹³² *Ibid.*, 221.

¹³³ *Ibid.*, 115.

¹³⁴ Napoleon Bonaparte’s (1769-1821) second wife, Marie Louise, Duchess of Parma (1791-1847), was a daughter of Emperor Francis I and Empress Marie Therese.

many thousands of others for whom she cared. Those who knew her personally were bound to her by her kindness, charm, and virtue. With her death I lost everything, and since then I have never been what I had been earlier. The enthusiastic and energetic joy that she derived from her art, the great animation with which she was able to enliven her surroundings, the condescending sympathy with which she treated even the smallest domestic distress; all of that has disappeared since then. I am unfit for everything that the world offers and live only in my domestic circle with a few possessions, happily, separate from the whole world: for she was also the author of this domestic happiness that remains for me. May God reward her for all the good she did for us; her memory is permanently buried in my heart.¹³⁵

Tonkünstler-Societät

Eybler was accepted as a member of Vienna's *Tonkünstler-Societät* (Society of Musicians) on August 16, 1806 where he served as assessor from 1807 and secretary from 1820.¹³⁶ Prior to his induction, one of Eybler's symphonies was presented in Lenten concerts of the *Tonkünstler-Societät* presented on April 1 and 2, 1798.¹³⁷ The *Tonkünstler-Societät* was founded in 1771 by Florian Leopold Gassmann (1729-1774) and presented an annual concert series from 1772¹³⁸ to benefit widows and orphans of deceased musicians.¹³⁹ The Society operated until 1939 when it was dissolved by the Nazi regime.¹⁴⁰ The nobility was expected to patronize and attend these concerts, for, along with the Church, the nobility was the chief employer of musicians at that time. Pairs of concerts were presented during Advent and Lent each year that featured works by leading composers, such as Haydn, Mozart, Beethoven and many others, including Eybler. Referencing these concerts, David Black¹⁴¹ wrote, "These

¹³⁵ John A. Rice, 261.

¹³⁶ Herrmann, *Musikwissenschaftliche Schriften*, 16.

¹³⁷ H.C. Robbins Landon, *Haydn: Chronicle and Works*, vol. 4, *Haydn: The Years of 'The Creation,' 1796-1800* (Bloomington: Indiana University Press, 1978), 316.

¹³⁸ Stanley Sadie, ed. and John Tyrrell, executive dir., *The New Grove Dictionary of Music and Musicians*, second edition, vol. 26, *Twelve-note to Wagner tuba* (London: Macmillan Publishers Limited, 2001), 556.

¹³⁹ Simon P. Keefe, ed., *Mozart Studies 2* (Cambridge: Cambridge University Press, 2015), 55.

¹⁴⁰ *Ibid.*, 56.

¹⁴¹ Despite multiple various searches, the year of birth for David Black was not discovered.

academies provided an opportunity for leading musicians to display their talents in both performance and composition, albeit on an unpaid basis.”¹⁴²

Domestic Life

On October 28, 1806 Eybler married Therese Müller (1771-1851), daughter of the Imperial Forester and chambermaid to Empress Marie Therese.¹⁴³ Incidentally, one cannot help but wonder whether the Empress played a role in this union as she was the obvious common denominator between the pair. Nevertheless, the happy couple was blessed with a daughter, Maria Theresia, born on September 2, 1807.¹⁴⁴ The child may have been named in part after both Eybler’s wife and the late Empress. The Eyblers were later blessed with a son, Joseph, born on April 30, 1809.¹⁴⁵ The joy of their son’s arrival was soon overshadowed by the death of two-year-old Maria Theresia who succumbed to a lung inflammation on October 11, 1809.¹⁴⁶ After her husband’s eventual passing, Therese Müller Eybler received an annual pension of 300 florins from Emperor Ferdinand I, and she died on January 31, 1851.¹⁴⁷ The son lived well into adulthood and worked for the Imperial Ministry of Foreign Affairs, but suffered an untimely death when he succumbed to tuberculosis at the age of 47 on February 19, 1856.¹⁴⁸

Beethoven and Schubert

While Eybler’s relationships with important figures such as Albrechtsberger, Joseph and Michael Haydn, and Mozart were well documented, Herrmann stated that Eybler’s relationship with Beethoven can only be presumed for no substantiating evidence has surfaced to date.¹⁴⁹ It is reasonable to assume, however, that the two were personally acquainted for they lived in the

¹⁴² Simon P. Keefe, ed., *Mozart Studies 2* (Cambridge: Cambridge University Press, 2015), 55.

¹⁴³ Schmidt, 50.

¹⁴⁴ Herrmann, *Musikwissenschaftliche Schriften*, 16.

¹⁴⁵ *Ibid.*, 16.

¹⁴⁶ *Ibid.*, 16.

¹⁴⁷ *Ibid.*, 20.

¹⁴⁸ *Ibid.*, 20.

¹⁴⁹ *Ibid.*, 18.

same city at the same time, were both prominent figures in their shared vocation, and shared Viennese concert programs on multiple occasions over a number of years in which their works were presented side by side.¹⁵⁰ Furthermore, Eybler and Beethoven shared several common denominators: Viennese music publisher Johann Traeg (1747-1805) published multiple scores by both composers; bass singer Karl Friedrich Joseph Weinmüller (1763-1828) sang roles in multiple operas by Mozart, Eybler's oratorio *Die vier letzten Dinge*, and Beethoven's *Fidelio*; and, portraitist Willibrord Joseph Mähler (1778-1860) painted portraits of both Eybler and Beethoven among many other leading composers of the day. Lastly, not only did Eybler attend Beethoven's funeral on March 29, 1827, but he also served as a pallbearer. Anton Felix Schindler (1795-1864), a contemporaneous biographer of Beethoven, reported in his book *Beethoven: As I Knew Him*, "The pall-bearers on the right were the Kapellmeisters Eybler, Hummel, Seyfried, and Kreutzer, and on the left Weigl, Gyrowetz, Gänsbacher, and Würfel." Despite the lack of more compelling or definitive evidence, it is nonetheless safe to assume that Eybler and Beethoven were, at the very least, acquainted, albeit they may not have enjoyed a close, personal friendship. Conversely, no concrete evidence has surfaced to disprove that they were personally acquainted.

Although Beethoven dedicated his Septet, Op. 20 and ballet, *The Creatures of Prometheus*, Op. 43 to "Her Majesty the Empress,"¹⁵¹ he was not especially close with Empress Marie Therese or her musical circle. Napoleon and his French army occupied Vienna from November 1805 to January 1806 during which time the Viennese Imperial Court fled elsewhere

¹⁵⁰ Anton Felix Schindler (1795-1864), a contemporaneous biographer of Beethoven, reported in his book *Beethoven: As I Knew Him*, "The pall-bearers on the right were the Kapellmeisters Eybler, Hummel, Seyfried, and Kreutzer, and on the left Weigl, Gyrowetz, Gänsbacher, and Würfel. Anton Felix Schindler, *Beethoven as I Knew Him*, Donald W. MacArdle, ed. Constance S. Jolly, trans. (1860, Chapel Hill: University of North Carolina, 1966), 325.

¹⁵¹ John A. Rice, 4.

for safety.¹⁵² Despite the French invasion, the Empress retained an interest in Vienna's musical happenings and remained in contact with Eybler via correspondence. In the letter below, Eybler replied to her inquiries about Vienna's musical events in her absence.¹⁵³

Since I have gone out very little during this entire time, I can only pass on what I have heard from my chorus, namely, that a couple of times there were concerts in the evening, but only small ones, at Schönbrunn, where Cherubini conducted and Cambi [i.e. Antonia Campi] and Crescentini sang; the latter must have pleased very much, because he has been engaged for Paris on terms very favorable to him, and will depart within the next few days. *Buon viaggio!* Whether Weigl also conducted I do not know. There were two celebrations of the mass in Schönbrunn, at which Salieri fortunately conducted; I however had to conduct the other half of the Hofkapelle in the Burgkapelle, where only Le Clarc was present a single time. Both masses at Schönbrunn were strange: a silent mass was read, and during it only graduals and offertories were done pianissimo with sordini all the way through, without responses; the French emperor cannot stand strong, loud music."¹⁵⁴

Regarding Eybler's letter, John A. Rice observed the following.

Eybler made no mention of Beethoven or of the first performance of *Fidelio* on 20 November, before an audience in the Theater an der Wien consisting largely of French officers. That omission reflects not only Eybler's limited sources of information but also the distance between Beethoven and the empress' musical circle. She owned no copy of *Fidelio*, and one might easily assume that she had nothing to do with its inception or creation.¹⁵⁵

It should also be noted that Eybler was acquainted with Schubert as he adjudicated the younger man's successful audition for boy singer with the *Hofkapelle* in 1808.¹⁵⁶ When Schubert's appointment concluded in 1812, Eybler announced the vacancy via an advertisement in the *Weiner Zeitung* (Vienna Newspaper).¹⁵⁷ In 1827, Schubert presented his Mass No. 5 in A-

¹⁵² John A. Rice, 252.

¹⁵³ Ibid., 252.

¹⁵⁴ Ibid., 252.

¹⁵⁵ Ibid., 253.

¹⁵⁶ Ricks, 36.

¹⁵⁷ Ricks, 36.

flat Major (D678) to Eybler for consideration of a performance at the *Hofkapelle*.¹⁵⁸ Eybler commented that he found the work interesting though too difficult,¹⁵⁹ and he reportedly rejected the mass because it was “not in the style the Emperor loved.”¹⁶⁰

Hofkapellmeister

Eybler worked as Imperial *Vizehofkapellmeister* and choir director at the Schotten Monastery concurrently from 1804 to 1824.¹⁶¹ After multiple appeals to Emperor Franz I, he was granted a salary increase to 1,000 florins annually (Salieri 1500 florins) on February 24, 1809.¹⁶² From 1811 he also received a rented apartment in Laxenburg, 375 florins subsidy (Salieri 565 florins), 100 guilders on a quarterly basis, and additional compensation for teaching in Laxenburg.¹⁶³

Despite Empress Marie Therese’s untimely passing in 1807, Eybler apparently maintained a positive working relationship with Emperor Franz I. The Emperor commissioned a large-scale oratorio from Eybler, *Die vier letzten Dinge (The Four Last Things)*, which included text by Sonnleithner that was originally intended for Joseph Haydn. According to Herrmann, Eybler reaffirmed his reputation on April 10, 1810 with the premiere of the oratorio.¹⁶⁴ Salieri fell seriously ill in 1823 and all the musical responsibilities at the Viennese Imperial Court fell to Eybler at that time.¹⁶⁵ Emperor Franz I retired Salieri on June 6, 1824 and appointed Eybler as *Hofkapellmeister* with an annual salary of 1500 Gulden and 300 guilders.¹⁶⁶ This prestigious

¹⁵⁸ Christopher H. Gibbs, ed., *The Cambridge Companion to Schubert* (Cambridge: Cambridge University Press, 1997), 219.

¹⁵⁹ Sadie, Stanley, ed. and John Tyrell, executive ed., *The New Grove Dictionary of Music and Musicians*, second edition, vol. 8, *Egypt to Flor* (London: Macmillan Publishers Limited, 2001), 480.

¹⁶⁰ Herrmann, *Musikwissenschaftliche Schriften*, 18.

¹⁶¹ *Ibid.*, 17.

¹⁶² *Ibid.*, 16.

¹⁶³ *Ibid.*, 16.

¹⁶⁴ *Ibid.*, 16.

¹⁶⁵ *Ibid.*, 17.

¹⁶⁶ *Ibid.*, 17.

position was the crown achievement of Eybler's life and garnered him fame in Vienna and beyond.¹⁶⁷ It also provided him with additional publications of his works, which increased his income. Ricks elaborated on the greater opportunities this position afforded, "It lent the prestige of the crown to the musician and publishers could afford the risk of capital required in the publication of his works. It was probably due to Eybler's new title that Anton Steiner published Eybler's Requiem in 1825, which was written twenty-three years earlier."¹⁶⁸

Eybler composed a new mass in 1825 for the coronation of the Emperor's fourth wife, Empress Carolina, who was crowned Queen of Hungary.¹⁶⁹ The coronation took place in Hungary in 1826, and the entire *Hofkapelle* reportedly attended with a great deal of effort.¹⁷⁰ The mass was published in Vienna by Tobias Haslinger (1787-1842) in 1826 or 1827 in a series entitled *Musica Sacra*.¹⁷¹

Although the *Hofkapellmeister* traditionally had at least one *Vize-Hofkapellmeister* to assist him, Eybler enjoyed no such luxury between 1824 and 1827.¹⁷² Johann Weigl, a student of Albrechtsberger and Salieri, was appointed *Vize-Hofkapellmeister* under Eybler in 1827. A second *Vize-Hofkapellmeister*, Ignaz Assmayr (1790-1862), was appointed on January 30, 1838.¹⁷³ Assmayr was a student of Michael Haydn in Salzburg, and he apprenticed under Eybler in Vienna prior to his Imperial appointment.¹⁷⁴ A third *Vize-Hofkapellmeister*, Benedikt Randhartinger (1802-1893), was appointed on February 10, 1844.¹⁷⁵ Randhartinger was a student of Salieri, friend of Schubert, and had previously served as a boy singer in the

¹⁶⁷ Herrmann, *The Symphony, 1720-1840*, xxxi.

¹⁶⁸ Ricks, 36-37.

¹⁶⁹ Herrmann, *Musikwissenschaftliche Schriften*, 18.

¹⁷⁰ *Ibid.*, p. 18.

¹⁷¹ Ricks, 38.

¹⁷² Herrmann, *Musikwissenschaftliche Schriften*, 17.

¹⁷³ *Ibid.*, 17.

¹⁷⁴ *Ibid.*, 17.

¹⁷⁵ *Ibid.*, 17.

Hofkapelle.¹⁷⁶ A fourth *Vize-Hofkapellmeister*, Gottfried Preyer (1807-1901), was superficially appointed in 1844 without salary.¹⁷⁷ Each *Vize-Hofkapellmeister* hoped and aspired to ascend to the position of *Hofkapellmeister*.¹⁷⁸ Weigl died six months prior to Eybler, and, as such, Assmayr eventually attained this coveted position.¹⁷⁹

Under Eybler’s direction, the Viennese Imperial *Hofkapelle* orchestra was reportedly one of Europe’s finest.¹⁸⁰ One observer stated in 1825 that a “performance by the strings and two oboes was the best he had ever heard in Vienna” and another observer commented in 1827, “the most delicate and finished service to be heard in Vienna.”¹⁸¹ According to Ricks, the *Hofkapelle* consisted of approximately forty instrumentalists and ten vocalists.¹⁸² Oelsinger reported the group consisted of the following personnel from 1790:

1 Kapellmeister	2 oboists
1 Vicekapellmeister	1 flutist
5 sopranos	2 clarinetists
5 altos	2 bassoonists
4 tenors	2 hornists
4 basses	2 trombonists
2 organists	if necessary, 1 trumpeter and 1 percussionist
12 violinists	1 instrumentalist [unspecified] ¹⁸³
2 cellists	
2 contrabasses	

Also according to Oelsinger, the instrumentalists and singers received an annual salary between 500 and 800 florins.¹⁸⁴ Herrmann reported a slightly different version of the *Hofkapelle*. She did not stipulate a date or date range for her accounting of personnel.

¹⁷⁶ Herrmann, *Musikwissenschaftliche Schriften*, 17.

¹⁷⁷ *Ibid.*, 17.

¹⁷⁸ *Ibid.*, 16.

¹⁷⁹ *Ibid.*, 19.

¹⁸⁰ Ricks, 40.

¹⁸¹ Ricks, 40-41.

¹⁸² *Ibid.*, 41.

¹⁸³ Franz Oelsinger, “Die Kirchenmusikwerke Joseph Eybler’s” (Ph.D. Dissertation, University of Vienna, 1932), 10.

¹⁸⁴ Oelsinger, 10.

4 tenors	2 oboists
4 basses	2 clarinetists
2 women singers	2 hornists
1 harpist	2 trombonists
2 organists	1 flutist
12 violinists	If necessary 1 trumpeter and 1 percussionist
2 cellists	1 instrumentalist [unspecified] ¹⁸⁵
2 violists	

Herrmann also stated that “some extraordinary musicians” were invited for special occasions.¹⁸⁶

Curiously absent from her list are the mentions of bassoonists and double basses. The mention of “1 instrumentalist” may have referred to the occasional need for a virtuoso instrumental soloist or a rare or unusual instrument, such as basset horn. Oelsinger’s and Herrmann’s lists are very similar, so much so that one cannot help but wonder whether Herrmann developed her list from Oelsinger’s in part. Curiously absent from Oelsinger’s list is the mention of violists, but he does include one harpist, which Herrmann’s list omits. As with any musical ensemble, the numbers and make-up of the *Hofkapelle* personnel undoubtedly changed occasionally on the basis of need, which may account for discrepancies among Oelsinger’s and Herrmann’s lists.

Infirmity

While conducting a performance of Mozart’s Requiem on February 23, 1833 at the age of 68, Eybler ironically suffered a stroke.¹⁸⁷ Emperor Franz I temporarily removed him from service during his recovery.¹⁸⁸ Although Schmidt claimed that Eybler soon recovered,¹⁸⁹ Herrmann claimed that he was not in possession of his full powers for two years.¹⁹⁰ She further stated that he was no longer able to provide his full service to the *Hofkapelle* even after he

¹⁸⁵ Herrmann, *Musikwissenschaftliche Schriften*, 17.

¹⁸⁶ *Ibid.*, 17.

¹⁸⁷ Schmidt, 50.

¹⁸⁸ *Ibid.*, 50.

¹⁸⁹ *Ibid.*, 50.

¹⁹⁰ Herrmann, *Musikwissenschaftliche Schriften*, 18.

recovered and that he was given a vacation occasionally.¹⁹¹ Schmidt's accounting concurred with Herrmann's assessment of Eybler's diminished abilities; but, he stipulated that Eybler retained his title and position until his death.¹⁹² Although Eybler wrote three masses between 1835 and 1837,¹⁹³ composition eventually became too taxing for him. His doctors insisted that he live free of strenuous mental effort, and, he largely withdrew from the *Hofkapelle* to a quiet life with his family and friends.¹⁹⁴ Although Eybler remained musically involved and engaged to a degree, his assistants increasingly picked up the slack, particularly Weigl.¹⁹⁵ One of Eybler's last compositions was the *Sanzti Alberti Mass* for Abbot Albert of St. Peter in Salzburg, which dates from 1835; and, a mass by Peter Josef von Lindpaintner (1791-1856) received a performance due to Eybler's involvement.¹⁹⁶

Ennoblement

Eybler originally appealed to Emperor Franz I to be ennobled in 1828 and again in 1831.¹⁹⁷ In light of Franz I's death on March 2, 1835, his son, Emperor Ferdinand I, accepted Eybler's bid on April 17, 1835 and ennobled him in a ceremony on June 17, 1835.¹⁹⁸ At that time, the composer received his own coat of arms and was thereafter known as Joseph Leopold Edler von Eybler.¹⁹⁹ Schmidt attributed Eybler's reward of ennoblement to his excellent services in the arts and leadership in the *Hofkapelle*.²⁰⁰

¹⁹¹ Herrmann, *Musikwissenschaftliche Schriften*, 19.

¹⁹² Schmidt, 50.

¹⁹³ Ricks, 41.

¹⁹⁴ Schmidt, 50.

¹⁹⁵ Herrmann, *Musikwissenschaftliche Schriften*, 19.

¹⁹⁶ *Ibid.*, 19.

¹⁹⁷ *Ibid.*, 18.

¹⁹⁸ *Ibid.*, 18.

¹⁹⁹ *Ibid.*, 18.

²⁰⁰ Schmidt, 50.

Overview of Eybler's Compositional Output

Symphonic Orchestral Music

Symphonies

Eybler's symphonic orchestral music includes two symphonies, multiple sets of dances, a divertimento, an overture for large orchestra, and the clarinet concerto. With the exception of the overture, which was published in Vienna by Traeg in 1804, none of Eybler's other orchestral works were published during his lifetime.²⁰¹ Thus, these works subsequently survived only in manuscript or period copies. Although exact dates are unknown, James Manheim (b. 1954) dated them to the late 1780's²⁰² whereas Herrmann first suggested 1789²⁰³ and later suggested the 1790s.²⁰⁴ However, per Haydn's letter to the composer expressing he was regrettably unable to attend the concert on which one symphony was programmed, Eybler had written at least one symphony by March 1789.²⁰⁵ No surviving period copy of either symphony exists in Austria, though copies of both symphonies were discovered in the Moravian Museum in Brno, Czech Republic.²⁰⁶ According to Herrmann, the whereabouts of the autograph manuscripts are unknown,²⁰⁷ and, as such, they are presumably lost.

The first symphony is scored for strings, timpani, and winds, including pairs of oboes, bassoons, horns and trumpets, and the second symphony includes flute. Although clarinets are omitted from the symphonies, they appear in the overture and some of the dances. Both

²⁰¹ Herrmann, *The Symphony, 1720-1840*, xxxi-xxxii.

²⁰² James Manheim, <https://www.allmusic.com/album/joseph-eybler-symphonies-1-2-overture-mw0001566313>, accessed October 20, 2018.

²⁰³ Herrmann, *Musikwissenschaftliche Schriften*, 194-195.

²⁰⁴ Herrmann, *The Symphony, 1720-1840*, xxxi.

²⁰⁵ H.C. Robbins Landon, *Haydn: Chronicle and Works*, vol. 2, *Haydn at Esterháza, 1766-1790* (Bloomington: Indiana University Press, 1978), 717-8.

²⁰⁶ Herrmann, *Musikwissenschaftliche Schriften*, 11.

²⁰⁷ *Ibid.*, 194-195.

symphonies include significant solos for bassoon,²⁰⁸ and the second symphony makes effective use of flute, oboes, horns, and timpani. As with Eybler's string quintets and some of his other works, the symphonies also attest to his predilection with the viola in that he afforded special consideration to the instrument by dividing the viola part in both symphonies.²⁰⁹ It should be noted that the viola part in the clarinet concerto is also divided.

Eybler's two symphonies demonstrate his varied approach to format and formal structures. Both symphonies begin with slow introductions that immediately set a serious, compelling, and commanding tone. The first symphony includes one minuet whereas the second symphony includes two. The minuets are particularly original, exude a sense of intimacy akin to chamber music, and generate interest by alternating materials between winds and strings and major and minor modality. The outer movements conjure the triumphal exuberance of youth and sound akin to the quality and energy of Mozart's late symphonies. The prevailing texture of the outer movements is essentially polyphonic as James Manheim alluded below.

Their model is not so much Mozart but Haydn, with their slow introductions and their striving toward highly original minuets (the "Symphony No. 2" has two of them). Eybler does favor Mozart's dual-theme sonata forms rather than Haydn's intensive reworkings of his opening material, however. The flutes and bassoons busily operating in the background can be clearly heard even as the predominant strings are not short-changed, and the overall sound is pleasantly warm."²¹⁰

Symphony No. 1 in C, which is leaner in both its scoring and proportions,²¹¹ consists of the following four movements and respective formal structures: Adagio – Allegro spiritoso (sonata form); Andante (theme and variation); Menuetto (minuet and trio); and, Finale – Allegro

²⁰⁸ Symphony No. 1 in C, II. Andante; and, Symphony No. 2 in D, IV. Menuetto maestoso.

²⁰⁹ Herrmann, *The Symphony, 1720-1840*, xxxii.

²¹⁰ James Manheim, <https://www.allmusic.com/album/joseph-eybler-symphonies-1-2-overture-mw0001566313>, accessed 10/22/2018.

²¹¹ Herrmann, *The Symphony, 1720-1840*, xxxii.

assai (rondo). Symphony No. 2 in D, a more substantial endeavor, demonstrates Eybler's symphonic development and consists of the following five movements and respective formal structures: Maestoso – Allegro (sonata form); Menuetto allegretto (minuet and trio); Andante (three-part song-form); Menuetto maestoso (minuet and trio); and, Finale – Allegro (sonata form). Herrmann likened the second symphony to the serenade and divertimento genres utilized by Mozart and Haydn and elaborated on Symphony No. 2 in D below.²¹²

The orchestration throughout is typical of the time. Strings dominate. The first and second violins move primarily in thirds, sixths, or octaves, and the second violins provide accompaniment, often with Alberti bass figures. But the second violins also contribute to the thematic process in contrapuntal sections. The two viola parts provide harmonic support; they are often paired with the second violins or basses. However, thematic statements by the violins in alteration with the second violins or cellos are notable. The participation of the cellos and basses in the thematic development in alteration with the first violins is typical of works by Mozart and Haydn. In the woodwinds *concertante* or solistic part writing is rare. The bassoons are as a rule paired with the basses, although, in melodically significant places, they become more prominent when paired with the violins one or two octaves above them. The horns, often paired in octaves, provide harmonic support and sometimes supply an orchestral pedal point. Small soloistic passages in thirds and horn calls in fifths can connect different motivic groups. The trumpets together with timpani provide rhythmic and harmonic emphasis.²¹³

Herrmann summarized Eybler's place in the history of symphonic music stating that despite the fact he inhabits a small space in the history of symphony his work in the genre "shows a sure hand and some inspiration" and "both symphonies deserve our attention because of their musical merits."²¹⁴

Overture, Divertimento, and Orchestral Dances

Herrmann tentatively dated Eybler's Overture, Op. 8 for large orchestra to 1804, and the

²¹² Herrmann, *The Symphony, 1720-1840*, xxxiii.

²¹³ *Ibid.*, xxxii-xxxiii.

²¹⁴ *Ibid.*, xxxiii.

work was published in Vienna by Traeg (1804).²¹⁵ The overture is constructed of two main sections: a dramatic slow introduction in C minor, Adagio maestoso, and a concluding fast section, Allegro vivace, in C major.²¹⁶ The work is scored for large orchestra consisting of strings, timpani, and pairs of winds, including flutes, oboes, clarinets, bassoons, horns, and trumpets.²¹⁷ Like Eybler's symphonies, the opening of the Overture immediately sets a dramatic, compelling, and commanding tone. Manheim alluded that this work is evidence of Eybler's further development in symphonic writing.²¹⁸ In fact, the overture sounds quite Beethovenian. Especially notable is Eybler's use of woodwinds, which interject melodic and motivic ideas in dialogue with strings. The autograph manuscript is presumably lost as Herrmann reported its whereabouts unknown.²¹⁹ However, period copies survive in Vienna, Austria (*Gesellschaft der Musikfreunde Wien*) and Budapest, Hungary.²²⁰

Eybler's Divertimento for orchestra dates from 1805 and is scored for strings, timpani, and pairs of flutes, oboes, horns and trumpets.²²¹ The full title, *Divertimento für den Faschingsdienstag (Divertimento for Carnival Tuesday)* reveals that the work was written in celebration of the final day of *Mardi Gras* (or *Fat Tuesday*), which immediately precedes Ash Wednesday, the first day of Lent. Herrmann suggested that Haydn's *Farewell Symphony* (No. 45 in F-Sharp Minor) served as a model for Eybler's Divertimento.²²² I was unable to locate a score or recording of the Divertimento for further study in order to witness personally Herrmann's comparative observation with Haydn's symphony. Although Herrmann reported

²¹⁵ Herrmann, *Musikwissenschaftliche Schriften*, 193.

²¹⁶ *Ibid.*, 193.

²¹⁷ *Ibid.*, 193.

²¹⁸ James Manheim, <https://www.allmusic.com/album/joseph-eybler-symphonies-1-2-overture-mw0001566313>, accessed 10/22/2018.

²¹⁹ Herrmann, *Musikwissenschaftliche Schriften*, 193.

²²⁰ *Ibid.*, 193.

²²¹ *Ibid.*, 197.

²²² *Ibid.*, 197.

that the divertimento's autograph manuscript is held by the *Gesellschaft der Musikfreunde Wien* (Vienna Society of Music Lovers), she did not stipulate an archival reference number.²²³

Eybler wrote at least 150 orchestral dances consisting of Minuets and Trios (59), German Dances (57), Country Dances (15), Minuets (12), Ecossaises (4), and Polonaises (3).²²⁴ These works date from as early as 1793 and as late as 1824.²²⁵ Orchestration varies from one set of dances to another including strings, timpani, and pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, and trombones. Some dances include piccolo or additional percussion instruments, such as snare drum and/or bass drum.²²⁶ The vast majority of Eybler's surviving orchestral dances is held by the *Österreichische Nationalbibliothek Wien* (Austrian National Library in Vienna).²²⁷

Chamber Music

String Quintets and String Sextet

According to Herrmann, the quintet was Eybler's favorite chamber music medium,²²⁸ and Schmidt's list of the composer's output includes the designation of "eight quintets," though he did not specify strings or otherwise. However, one may safely presume Schmidt's listing referred to Eybler's quintets involving strings. However, the composer also wrote a quintet for flute and strings in D Major, and it is unclear whether Schmidt's accounting took the flute quintet into consideration as he uncustomarily did not reference the instrument specifically. Furthermore, by 1796 Eybler had reportedly written multiple quintets for "Oboe Principal and Strings," which are now lost, though contemporaneous reports indicate that these works were of

²²³ Herrmann, *Musikwissenschaftliche Schriften*, 197.

²²⁴ *Ibid.*, 197-221.

²²⁵ *Ibid.*, 197-221.

²²⁶ *Ibid.*, 197-221.

²²⁷ *Ibid.*, 197-221.

²²⁸ Hildegard Herrmann, *Joseph Eybler: The Two String Quintets, Op. 6*, Claire Cordier, trans. Claves Records, 1996, CD, liner notes, 4.

a virtuosic nature concerning the solo oboe.²²⁹

According to Edition Silvertrust, Eybler wrote at least six string quintets,²³⁰ and Herrmann's catalog concurs with this finding.²³¹ The instrumentation varies among the string quintets and includes the following combinations: two violins, two violas, and cello; violin, two violas, cello and double bass; two violins, viola, cello, and double bass; and, solo viola *d'amore*, violin, viola, cello, and double bass. Eybler wrote two quintets in D Major for the last combination and may have done so with himself in mind as soloist as he performed in that role on one of the viola *d'amore* quintets in a concert for Empress Marie Therese on October 3, 1802.²³² With the exception of the quintet in E-flat Major (op. 5, no. 1, 1798),²³³ the format of the quintets deviates from the composer's quartets in that Eybler abandoned Haydn's four-movement model and instead invoked the serenade genre with a minimum of five movements, sometimes six.²³⁴

Eybler's opus 6 is comprised of two string quintets, No. 1 in B-flat Major (1801) and No. 2 in A Major (1803).²³⁵ Both quintets include six movements each and are scored for violin, two violas, cello, and double bass. The scoring for these quintets is unusual for the period in that Eybler abandoned the standard instrumentation of two violins, two violas, and cello and instead substituted double bass in place of the second violin, which results in an overall warmer

²²⁹ Hildegard Herrmann, *Joseph Eybler: The Two String Quintets, Op. 6*, Claire Cordier, trans. Claves Records, 1996, CD, liner notes, 4.

²³⁰ Joseph Eybler, *Quintet for Violin, Two Violas, Cello and Bass in Bb Major, Op. 6, No. 1* (1801, reprint, Riverwoods, Illinois: Silvertrust, 2007), preface.

²³¹ Herrmann, *Musikwissenschaftliche Schriften*, 225-235.

²³² John A. Rice, 102.

²³³ Hildegard Herrmann, *Joseph Eybler: The Two String Quintets, Op. 6*, Claire Cordier, trans. Claves Records, 1996, CD, liner notes, 4.

²³⁴ Joseph Eybler, *Quintet for Violin, Two Violas, Cello and Bass in Bb Major, Op. 6, No. 1* (1801, reprint, Riverwoods, Illinois: Silvertrust, 2007), preface.

²³⁵ Hildegard Herrmann, *Joseph Eybler: The Two String Quintets, Op. 6*, Claire Cordier, trans. Claves Records, 1996, CD, liner notes, 5.

sound.²³⁶ In addition to his innovative scoring, Eybler further created interest with his *concertante* writing, which extends from the violin to the pair of violas and the cello with substantial solos for all.²³⁷ In fact, the violin is tacit in one section, and the prominence afforded to the lower voices in this work did not escape the attention of modern critics, which led to modern reprints of Eybler's opus 6 quintets for violin, two violas, cello, and string bass.²³⁸

Herrmann particularly commented on Op. 6, No. 1 in B-flat Major.

Eybler's string quintets with double bass must be regarded as a rarity in the whole canon of chamber music. Their particular charm is derived from the absence of any hierarchy in which one instrument, for example the violin, predominates. Instead, Eybler chose to give extensive solos to the violin, both violas, and also the cello. The alternating contribution of the instruments is expressed principally in the trios of the minuets. For example, while in the first trio of the first minuet of the B-flat major quintet the first viola dominates, in the first trio of the second minuet the second viola leads; and in the second trio, the violin. Every instrument is stretched both in tone and to the top of its register. Even a scordatura is demanded of the cello. Professional skills are essential if the subtleties of the interwoven melodic line and a sometimes audacious harmonic progression are to be displayed to best effect.²³⁹

In an *American Record Guide* review in 2006, Elaine Fine discussed recordings of Eybler's *String Quintet in D Major* and *String Trio in C Major*, Op. 2. The quintet is scored for string quartet with double bass, and the trio is scored for violin, viola, and cello. Speaking of Eybler's compositional style in these works, Fine wrote, "Eybler's admiration for Mozart and Haydn is everywhere in his music; and the quality of his writing, at least in these two pieces, does indeed sound equal to his more famous mentors."²⁴⁰ Fine commented that Eybler's scoring of the quintet was unusual for the period for unlike Mozart, who used two violas, or Boccherini,

²³⁶ Joseph Eybler, *Quintet for Violin, Two Violas, Cello and Bass in Bb Major*, Op. 6, No. 1 (1801, reprint, Riverwoods, Illinois: Silvertrust, 2007), preface.

²³⁷ *Ibid.*, preface.

²³⁸ *Ibid.*, preface.

²³⁹ Hildegard Herrmann, *Joseph Eybler: The Two String Quintets, Op. 6*, Claire Cordier, trans. Claves Records, 1996, CD, liner notes, 5-6.

²⁴⁰ Elaine Fine, Review of "Eybler: Quintet; Trio Momento Musical Quintet," *American Music Guide* 69, no. 1 (Jan/Feb 2006): 114.

who used two cellos, Eybler incorporated the use of double bass.²⁴¹ Regarding the quintet, Fine stated, “It begins as an homage to Mozart, but it immediately becomes clear that though Eybler uses the conventions of the Viennese 18th Century style, he has a highly engaging musical personality of his own.”²⁴² Important Viennese chamber works that include string bass that followed Eybler’s quintets include Beethoven’s *Septet*, Op. 20 (1799) and Schubert’s *Trout* quintet, D. 667 (1819) and *Octet*, D. 803 (1824). The autograph manuscripts for Eybler’s string quintets are presumably lost as Herrmann did not report their whereabouts; however, she did report that period copies are held by various European libraries, including but not limited to the following: *Österreichische Nationalbibliothek Wien*, *Gesellschaft der Musikfreunde Wien* (Society of Music Lovers in Vienna), and the British Museum in London, England, among others.²⁴³

It should be noted that Eybler wrote one string sextet for solo viola with violin, two violas, cello, and string bass (String Sextet in D Major, date unknown).²⁴⁴ Herrmann reported that the sextet is held by the *Wienbibliothek im Rathaus* (MH 10035/c), but she un-customarily did not stipulate whether the document is the autograph manuscript, period copy, or first edition.²⁴⁵ The sextet’s large-scale format recalls the divertimento or serenade genre as it consists of six movements: Adagio – Allegro; Menuetto (with three trios); Andante grazioso; Menuetto (with two trios); Adagio; and, Allegretto.²⁴⁶ I was unable to locate additional information about the sextet, including a score or recording, though Herrmann’s catalog includes

²⁴¹ Elaine Fine, Review of “Eybler: Quintet; Trio Momento Musical Quintet,” *American Music Guide* 69, no. 1 (Jan/Feb 2006): 114.

²⁴² *Ibid.*, 114.

²⁴³ Herrmann, *Musikwissenschaftliche Schriften*, 225-235.

²⁴⁴ *Ibid.*, 224.

²⁴⁵ *Ibid.*, 224.

²⁴⁶ *Ibid.*, 224.

musical examples with thematic excerpts from each movement.²⁴⁷

String Quartets

According to Schmidt, Eybler wrote seven string quartets, which may be identified as follows: Op. 1, nos. 1-3, Op. 4, and Op. 10, nos. 1-3. Opus 1 dates from 1794, opus 10 dates from 1811, and although the date of opus 4 is unknown it clearly dates between 1794 and 1811. In addition to the string quartet, opus 4 also includes a trio for violin, cello, and piano. Sandra T. Lynch commented on Eybler's opus 1 set of string quartets in her master's thesis, "Careful examination of these quartets, which are dedicated to Joseph Haydn, shows them to be practical pieces, perhaps as musical and well-written as Haydn's later quartets."²⁴⁸ She further commented, "... that the string quartets of Joseph Eybler are not in the present-day repertory of string quartets is a substantial loss to that branch of music. They certainly can compete in style, melodic content, rhythmic interest, and over-all musicality with any of the quartets written in their period."²⁴⁹ Patrick Jordan (b. 1963), violist of the Eybler Quartet, wrote "Eybler's works show Haydn's influence, especially in their formal inventiveness. The quartets also point to Eybler's acquaintance with the works of his friend Mozart. Throughout, Eybler reveals his own voice as infectiously lyrical and harmonically adventurous."²⁵⁰ Jordan particularly described the slow movement (Adagio) of Eybler's quartet opus 1, no. 1 as "lavishly lyrical."²⁵¹

Eybler's string quartets strictly adhere to Haydn's four-movement format,²⁵² and employ large-scale formal structures including sonata form (sometimes with slow introduction), minuet and trio, binary or ternary slow movements, and theme and variations. These works are

²⁴⁷ Herrmann, *Musikwissenschaftliche Schriften*, 224.

²⁴⁸ Lynch, 1.

²⁴⁹ *Ibid.*, 43.

²⁵⁰ Patrick Jordan, *Joseph Leopold Eybler String Quartets, Op. 1, no. 1-3*, Eybler Quartet, Analekta, 2006, CD, liner notes.

²⁵¹ *Ibid.*, liner notes.

²⁵² Joseph Eybler, *Quintet for Violin, Two Violas, Cello and Bass in Bb Major*, Op. 6, No. 1 (1801, reprint, Riverwoods, Illinois: Silvertrust, 2007), preface.

inventive, lyrical, and harmonically adventurous, and, in the case of opus 1, no. 1, cyclic. Another distinctive feature is found in the recapitulations of sonata form movements in that Eybler either forgoes literal recapitulations as in opus 1, nos. 1 and 2, or, includes a cleverly disguised full recapitulation as in opus 1, no. 3.²⁵³ The autograph manuscripts for the string quartets are presumably lost as Herrmann reported their whereabouts unknown; however, she did report that period copies survive in various European libraries including but not limited to the following: *Österreichische Nationalbibliothek Wien*, *Gesellschaft der Musikfreunde Wien*, and *Wienbibliothek*, among others.²⁵⁴

String Trio

Eybler's Gran Trio for Violin, Viola, and Cello in C Major, Op. 2 dates from 1798 and consists of five movements. Here again is another example of Eybler's innovation in that string trios of his generation were typically scored for two violins and cello. Eybler's scoring for violin, viola, and cello did not gain increasing acceptance prior to the 1880s.²⁵⁵ Furthermore, the *concertante* writing in this trio generally extends equality to all three parts with the viola given some degree of preferential treatment. In reference to the trio, Fine wrote, "The trio for violin, viola, and cello (published in 1798) has a Haydnesque quality to it; but unlike Haydn, Eybler treats all three voices as equals. It is strikingly different from Mozart's Divertimento for the same instruments and would make a welcome companion to it on a program."²⁵⁶ The autograph manuscript for this work is presumably lost as Herrmann reported its whereabouts unknown; however, she did report that period copies are held by the *Österreichische Nationalbibliothek*

²⁵³ Patrick Jordan, *Joseph Leopold Eybler String Quartets, Op. 1, no. 1-3*, Eybler Quartet, Analekta, 2006, CD, liner notes.

²⁵⁴ Herrmann, *Musikwissenschaftliche Schriften*, 237-245.

²⁵⁵ Angela Pachovsky, *Joseph Eybler: String Trio; String Quintet*, Deutsches Streichtrio, Classic Produktion, 2006, CD, liner notes, 8.

²⁵⁶ Fine, 114.

Wien and *Gesellschaft der Musikfreunde Wien*.²⁵⁷

Sonatas for Violin and Piano

Eybler's opus 9 is comprised of a set of three sonatas for violin and piano: No. 1 in C Major, No. 2 in F Major, and No. 3 in B-flat Major. These works date from 1807 and were first published by Traeg in 1808, and a second edition was later published by Anton Diabelli (1781-1858) in 1825 and 1826.²⁵⁸ The autograph manuscript of the second sonata is housed at the *Gesellschaft der Musikfreunde Wien*.²⁵⁹ The autograph manuscripts for the first and third sonatas are lost; however, Weinmann stated that a comparison of the surviving autograph manuscript of the second sonata with its first published edition revealed a match.²⁶⁰ Therefore, he characterized the loss of the other two autograph manuscripts as insignificant.²⁶¹ The Diabelli editions notably include additional indicators for both dynamics and accidentals.²⁶² The sonatas consist of three movements each in a fast-slow-fast format. The first movement of each sonata is in sonata form, the second movement of each sonata employs binary or ternary form, and the third movement of each sonata utilizes either theme and variation or rondo form. The slow movements are not particularly slow in that each are marked Andante. Furthermore, the slow movements of the first and second sonatas include the additional descriptors of *Siciliano* and *Romanze* respectively. It should be noted that Eybler wrote one other sonata for violin and piano, a separate earlier work that dates from circa 1798.²⁶³

Sonatas for Two Cellos

Eybler's Two Sonatas for Two Cellos, Op. 7 was published in Vienna by Traeg in

²⁵⁷ Herrmann, *Musikwissenschaftliche Schriften*, 246-247.

²⁵⁸ Alexander Weinmann, *Eybler 3 Sonaten Op. 9 Violine & Piano* (Zurich: Eulenburg, 1973), 2.

²⁵⁹ *Ibid.*, 2.

²⁶⁰ *Ibid.*, 2.

²⁶¹ *Ibid.*, 2.

²⁶² *Ibid.*, 2.

²⁶³ Herrmann, *Musikwissenschaftliche Schriften*, 253.

1803.²⁶⁴ Sonata No. 1 in G Major is written in *stilo parlando* (singing style), and Sonata No. 2 in D Minor is written in *stilo fugato* (fugal style). Both autograph manuscripts survive. The autograph manuscript for the first sonata, marked 110, is included in the archives of the *Seitenstetten* Convent, located near Steyr in lower Austria, and the autograph manuscript for the second sonata is housed at the *Wienbibliothek im Rathaus* (MH 6263/c. 109).²⁶⁵

Quintet for Flute and Strings

Eybler wrote a quintet for flute and strings, HV 189, a work in D major scored for flute, violin, two violas, and cello. This work is an example of integrated chamber music in that the flute more or less serves as the first among five equals. The quintet consists of the following five movements: Allegro; Menuetto moderato; Adagio; Menuetto allegretto; and, Thema andante. Both of the minuets include trios, and the second minuet includes two trios.²⁶⁶ Herrmann's catalog does not stipulate a date for this particular work, nor does it indicate the whereabouts of the autograph manuscript, which is presumably lost, though Herrmann's catalog does report that a period copy is held by the *Gesellschaft der Musikfreunde Wien*.²⁶⁷ Incidentally, no commercially available recording of this work exists.

Solo Piano Music

Eybler wrote a fair amount of solo piano music, including sonatas and variation sets as well as numerous dances (German dances, German dances with trios, and minuets and marches). His Tema con Variazioni (Theme and Variations) in A Major was published in an early modern edition by Universal-Edition in 1935 as part of a solo piano collection entitled *Wiener Meister um Mozart und Beethoven (Viennese Masters around Mozart and Beethoven)*. Furthermore,

²⁶⁴ Joseph Eybler, *Zwei Sonaten für zwei Violincelli*, Op. 7 (Winterthur, Switzerland: Amadeus, 1998), preface.

²⁶⁵ *Ibid.*, preface.

²⁶⁶ Herrmann, *Musikwissenschaftliche Schriften*, 236.

²⁶⁷ *Ibid.*, 236.

some of Eybler's German dance music for solo piano appeared in print between 1819 and 1821 in collections compiled by Friedrich Starke entitled *Wiener Pianoforte-Schule (Viennese Piano School)*.²⁶⁸ My search for additional period and/or modern publications of Eybler's solo piano music, particularly the sonatas and variation sets failed to yield any results. According to Herrmann, Eybler's solo piano sonatas are lost.²⁶⁹

Opera, Opera Scenes, and Pantomime

Eybler wrote only one opera, *Das Zauberschwert (The Magic Sword)*, a romantic comedy in three acts that Herrmann ultimately dated to 1800. Empress Marie Therese's musical diary includes a record for an Imperial performance of the opera in November 1802,²⁷⁰ a fact which may suggest that the work was written or completed in that year, as reported by the *New Grove Dictionary of Music and Musicians*. The subject matter features the supernatural, a popular theme in opera of the period. The work is scored for vocal soloists, chorus, and an orchestra consisting of strings, timpani, bass drum, and pairs of flutes, piccolos, oboes, clarinets, bassoons, horns, and trumpets. I was able to locate only one lending library in the world that owns a copy of Eybler's *Das Zauberschwert*, and, unfortunately, the opera is a non-circulating item. Therefore, I was unable to examine the score in light of the current study. The autograph manuscript is held by the *Österreichische Nationalbibliothek Wien* (S.m. 10182).²⁷¹ In addition to *Das Zauberschwert*, Eybler also set the following dramatic scenes: *Coriolan* and *Argene*, and he wrote one pantomime, *Die Mutter des Gracchi (The Mother of Gracchi)*.²⁷² Herrmann did not report dates for these dramatic settings in her catalog. The autograph manuscripts for *Coriolan*

²⁶⁸ Charles Howard Jones, *The Wiener Pianoforte-Schule of Friedrich Starke: A Translation and Commentary* (DMA dissertation, University of Texas, 1990), 29-302.

²⁶⁹ Herrmann, *Musikwissenschaftliche Schriften*, 295.

²⁷⁰ John A. Rice, 305.

²⁷¹ Herrmann, *Musikwissenschaftliche Schriften*, 183.

²⁷² Schmidt, 53.

and *Argene* are held by the *Österreichische Nationalbibliothek Wien*, and the autograph manuscript of the pantomime is presumably lost.²⁷³

Liturgical Sacred Music

Eybler composed approximately two hundred sacred music works.²⁷⁴ This body of work includes both liturgical and non-liturgical works respectively including Masses, a Requiem, many other liturgical sacred works, and oratorios and cantatas. These works involve an ingenious array of various combinations of solo vocalists, S-A-T-B chorus, solo instrumentalists, organ, and orchestra ranging from chamber orchestra to large orchestra. It should be noted that unlike some of his instrumental music, much of Eybler's sacred music was published during his lifetime.

Masses

Although Eybler composed thirty-six masses, which date between 1781 and 1837,²⁷⁵ only seven were published during his lifetime and appeared in Haslinger's *Musica Sacra* series.²⁷⁶ Eybler's total output in the mass genre includes twenty-six *misse-solemnis* (solemn masses), five *misse-brevis* (short masses), and five that are unclassified as such.²⁷⁷ According to Herrmann, three of the five unclassified masses appear to be partial instead of complete.²⁷⁸ Two of Eybler's masses were composed for coronations: HV 15 *Missa Sanctorum Apostolorum* (*Mass of the Holy Apostles*) (1825), which was written for the crowning of Emperor Francis I's fourth wife,

²⁷³ Herrmann, *Musikwissenschaftliche Schriften*, 187-191.

²⁷⁴ Herrmann, *The Symphony, 1720-1840*, xxxi.

²⁷⁵ Herrmann, *Musikwissenschaftliche Schriften*, 26-65.

²⁷⁶ Ricks, 38.

²⁷⁷ HV 7 Mass in C is otherwise untitled, which Herrmann labeled "*Titulus Fictus*" or "fake title" because the title is unknown; HV 25 *Missa Pro Sabbato Sancto* (Mass in C); HV 34 *Missa in tempore Adventus et Quadragesimae in D moll* by Michael Haydn with supplemental *Gloria* and a second *Et incarnatus* by Eybler; HV 35 *Kyrie Ad Missam in Coena Domini*; HV 36 *Santus und Benedictus, Credo*. Herrmann, *Musikwissenschaftliche Schriften*, 26-65.

²⁷⁸ HV 34 *Missa in tempore Adventus et Quadragesimae in D moll* by Michael Haydn with supplemental *Gloria* and a second *Et incarnatus* by Eybler; HV 35 *Kyrie Ad Missam in Coena Domini*; HV 36 *Santus und Benedictus, Credo*. Herrmann, *Musikwissenschaftliche Schriften*, 26-65.

Carolina, Queen of Hungary, and, HV 5 *Missa Coronationis Ferdinandi V Regis Hungarie* (*Mass for the Coronation of King Ferdinand V, King of Hungary*) (1830), which was written for Crown Prince Ferdinand, King of Hungary, who eventually succeeded his father, Francis I, as Emperor of Austria.²⁷⁹ As previously stated, Herrmann's catalog of Eybler's music is arranged non-chronologically. Furthermore, her organization of the masses appears to be key-related as she began with C major and progressed in ascending stepwise motion in her assignment of catalog numbers.

The masses are scored for S-A-T-B chorus and orchestra with orchestral forces ranging from small to large. The leanest forces involve a pair of trumpets with the usual string complement and tympani,²⁸⁰ and the strongest forces involve pairs of oboes, clarinets,²⁸¹ bassoons, trumpets, and horns with the usual string complement and tympani.²⁸² All the complete masses omit flute, but one partial mass, HV 36 *Sanctus und Benedictus, Credo*, includes a pair of flutes.²⁸³ All Eybler's masses except two include organ,²⁸⁴ and several of the masses include two or more trombones.²⁸⁵

Robert Ricks researched, studied, and wrote about Eybler's seven published masses in his 1967 dissertation, *The Published Masses of Joseph Eybler, 1765-1846*. The masses were published in Vienna by Tobias Haslinger between 1826 and 1831 in a series entitled *Musica*

²⁷⁹ Herrmann, *Musikwissenschaftliche Schriften*, 32-44.

²⁸⁰ HV 1 *Missa Sancti Hermani (Missa solemnis in C Major)*.

²⁸¹ Eybler's masses with clarinets include the following: HV 30 *Missa Sancti Francisci* (1806); HV 13 *Missa Sancti Ignatii* (1816); HV 28 *Missa Sanctae Elisabethae* (1818); HV 12 *Missa Sancti Leopoldi* (1820); HV 31 *Missa Sancti Theodori* (1820-1821); HV 14 *Missa Sanctae Andreae* (1821); HV 23 *Missa Sancti Georgii* (1821); HV 3 *Missa Sancti Ludovici* (1823); HV 15 *Missa Sanctorum Apostolorum* (1825); HV 16 *Missa Sancti Clementis* (1825); HV 19 *Missa Sancti Rudolphi* (1826); HV 32 *Missa Sancti Antoni* (1827); HV 10 *Missa Sancti Joannis* (1828); HV 20 *Missa Sancti Raineri* (1829); HV 5 *Missa Coronationis Ferdinandi V Regis Hungarie* (1830); HV 33 *Missa Sanctae Annae* (1831); HV 24 *Missa Sanctae Sophiae* (1833); HV 27 *Missa Sancti Thaddae* (1835). Herrmann, *Musikwissenschaftliche Schriften*, 25-65.

²⁸² HV 10 *Missa Sancti Joannis (Missa solemnis in C Minor)* and HV 33 *Missa Sanctae Annae (Missa solemnis in B-flat Major)*. Ibid., 25-65.

²⁸³ Ibid., 65.

²⁸⁴ HV 8 *Missa Sancti Bennonis (Missa solemnis in C Minor)*; HV 34. Ibid., 25-65.

²⁸⁵ Ibid., 25-65.

Sacra (Sacred Music), which also included masses by Johann Nepomuk Hummel (1778-1837) and Seyfried.²⁸⁶ See Table 1 for a listing of Eybler's seven masses published in Haslinger's *Musica Sacra* series.

Although Ricks discussed each mass in detail, he also noted several generalizations concerning Eybler's compositional technique, particularly concerning tonal and formal structural characteristics. Ricks observed that the first four movements (Kyrie, Gloria, Credo, and Sanctus) are confined to the tonic key and the fourth movement (Benedictus) typically shifts to the subdominant, excepting the third and seventh masses, which utilize the relative major and dominant respectively. The sixth movement (Agnus Dei) employs the greatest tonal variety including tonic, sub-tonic, parallel minor, relative minor, subdominant, and major submediant. Ricks stated, "... it is only in the Third and Fifth Masses that more adventurous key relationships are to be noted. These ... employ brief cycles of chromatic third relations that are used to fill the harmonic interval between the keys of the tonic and the subdominant in both cases."²⁸⁷ See Table 2 for Ricks' comparative Key Relationship Chart concerning Eybler's seven published masses.

²⁸⁶ Ricks, 38.

²⁸⁷ *Ibid.*, 110.

Table 1 Ricks' List of Eybler's Published Masses

<u>Mass</u>	<u>Date of Composition</u>	<u>Date of Publication</u>	<u>Title/Dedication</u>
No. 1 in E-flat Major	1825	1826 or 1827	<i>Missa St. Apostolorum</i>
No. 2 in C Major	1825	1827	<i>Missa St. Mauritii</i>
No. 3 in D Minor	1820	1827	<i>Missa St. Leopoldi</i>
No. 4 in C Major	1823	1828 or 1829	(none)
No. 5 in F Major	1807	circa 1830	<i>Missa St. Josephi</i>
No. 6 in F Major	1829	1830	<i>Missa St. Ranieri</i>
No. 7 in C Major	1830	1831	<i>Missa coronationis Ferdinandi</i> ²⁸⁸

56

²⁸⁸ List of Eybler's seven published masses, which appeared in Haslinger's *Musica Sacra* series. Ricks, 70-107.

Table 2 Ricks' Comparative Key Relationship Chart for Eybler's Published Masses

<u>Mass</u>	<u>Key²⁸⁹</u>	<u>Kyrie</u>	<u>Gloria</u>	<u>Credo</u>	<u>Sanctus</u>	<u>Benedictus</u>	<u>Angus Dei</u>	<u>Dona Nobis Pacem</u>
No. 1	E-flat	E-flat	E-flat	E-flat	E-flat	A-flat ²⁹⁰	e-flat minor	E-flat
No. 2	C	C	C	C	C	F	c	C
No. 3	d	d	D	D	D	B-flat	G	D
No. 4	C	C	C	C	C	F ²⁹¹	b	C
No. 5	F	F	F	F	F	B-flat	D-flat	F
No. 6	F	F	F	F	F	B-flat	d	F
No. 7	C	C	C	C	C	G ²⁹²	a	C ²⁹³

57

²⁸⁹ Uppercase denotes major tonality and lowercase denotes minor tonality.

²⁹⁰ Although the Benedictus of Mass No. 1 is in A-flat Major, the movement concludes in E-flat Major because Eybler recycled the *Osanna* from the Sanctus. Ricks, 111.

²⁹¹ Although the Benedictus of Mass No. 4 is in F Major, the movement concludes in C Major because Eybler recycled the *Osanna* from the Sanctus. Ibid., 111.

²⁹² Although the Benedictus of Mass No. 7 is in G Major, the movement concludes in C Major because Eybler recycled the *Osanna* from the Sanctus. Ibid., 111.

²⁹³ Ibid., 111.

Eybler employed a variety of formal structures in the composition of his mass movements. Kyrie, Benedictus, and Dona employ sonatina, canon, and miniature forms, such as the double period.²⁹⁴ Agnus Dei conforms to the repetitive structure of the text, and, Gloria and Credo employ a tripartite structure, which resembles Classical ternary forms that seldom recapitulate opening material.²⁹⁵ The Sanctus employs a binary structure that consists of slow-fast tempi, reminiscent of the slow introduction.²⁹⁶ Ricks commented on Eybler's frequent, sensitive, and expert use of word painting. He stated "... examination of these Masses will show that the old Baroque practice of word painting is still strong in the music of Eybler,"²⁹⁷ and "... the meaning of the words may be seen to exert more influence on Eybler's music than the structure of the text was seen to determine his choice of form."²⁹⁸

All but two of the autograph manuscripts for Eybler's masses are held by the *Schottenstift* (Scottish Foundation) in Vienna, Austria. The whereabouts of the other two, HV 7 *Missa in C Major* and HV 34 *Missa in tempore Adventus et Quadragesimae*, are unknown,²⁹⁹ and, as such, are presumably lost. Additional information on Eybler's masses and sacred music may be found in Ricks' dissertation, *The Published Masses of Joseph Eybler, 1765-1846* and Oelsinger's dissertation, *Die Kirchenmusikwerke Joseph Eybler's*.

Requiem

Empress Marie Therese commissioned Eybler to write a *missa-solemnis* in 1802 to mark the anniversary of the death of Emperor Leopold II,³⁰⁰ which resulted in Eybler's great Requiem

²⁹⁴ Ricks, 112.

²⁹⁵ Ibid., 113.

²⁹⁶ Ibid., 123.

²⁹⁷ Ibid., 126.

²⁹⁸ Ibid., 120.

²⁹⁹ Herrmann, *Musikwissenschaftliche Schriften*, 35-64.

³⁰⁰ John A. Rice, 100.

in C Minor of 1803,³⁰¹ a work particularly noted for its masterful counterpoint.³⁰² The Requiem was published by Steiner in 1825 following Eybler's appointment to *Hofkapellmeister* of the Viennese Imperial Court. Friedrich Rochlitz (1769-1842) reviewed the Requiem extensively in three issues of the *Allgemeine Musikalische Zeitung* (*General Music Newspaper*), including prose, analysis, and musical examples.³⁰³ Rochlitz summarized his praise of Eybler as displayed below.

Eybler has, to do him justice, conceived this text openly and consistently, with great respect, pious devotion, and affectionate enthusiasm. This disposition so fills the notes everywhere, that their expression must make a similar impression. He has not neglected a single melody line; as it should be with any admirable work of art, he has developed the more important ones with laudable industry. Thus, through his artistic individuality he has created a style for this work which is noble, magnificent, richly sonorous, without exception truly church-like, and suitable for the celebration of the last rites.³⁰⁴

Ricks attributed Eybler's appointment to *Vize-Hofkapellmeister* under Salieri in 1804 in part due to the success of the Requiem, as he explained below.³⁰⁵

Eybler was apparently well regarded at court, and in 1802, only one year after his appointment as music teacher, he received a commission from Maria Theresa (the second wife of Francis II) to compose a Requiem ... It seems that in the early part of the 19th Century, due to the fact that Masses were not composed in the volume of previous days, the composition of a large-scale Mass was one way to impress a court.³⁰⁶

Herrmann concurred with Ricks' assessment, "This Requiem was decisive in the appointment of Eybler in 1804 to the post as vice conductor at the Imperial Court in Vienna."³⁰⁷

The Requiem is scored for three vocal soloists (soprano, tenor, and bass), chorus, and large orchestra. Given the great resources of the Viennese Imperial Court, Herrmann stated that

³⁰¹ Herrmann, *Musikwissenschaftliche Schriften*, 15.

³⁰² Herrmann, *The Symphony, 1720-1840*, xxxi.

³⁰³ Ricks, 37

³⁰⁴ *Ibid.*, 37-38.

³⁰⁵ *Ibid.*, 35.

³⁰⁶ *Ibid.*, 34.

³⁰⁷ Hildegard Herrmann, *Joseph Eybler Requiem*, Franz Beyer, ed. (Zurich: Edition Kunzelmann, 1997), preface.

Eybler was at liberty to conceive the composition on a grand scale, including double chorus and pairs of oboes, clarinets, and bassoons, which serve to strengthen vocal parts and the harmonic framework.³⁰⁸ Like the Viennese masses by Georg Reutters (1708-1778) that preceded, Eybler utilized four trumpets that, according to Herrmann, provide a courtly, ceremonial quality and work in conjunction with the timpani to strengthen certain rhythmic passages.³⁰⁹ Regarding Eybler's use of trombones, she stated, "According to the custom in Salzburg Eybler combines alto, tenor and bass trombones with the corresponding vocal voices, mainly in the polyphonic filling out of harmonies, as, for example, in the bass solo "Tuba mirum" ...³¹⁰ The entire *Recordare (Remembrance)* includes a substantial obbligato solo for clarinet that occurs intermittently throughout the movement in conjunction with vocal soloists,³¹¹ first soprano, then tenor, and finally bass. Like Mozart and Michael Haydn, Eybler omitted the Gradual and Tractus in keeping with the practice of his time.³¹² Herrmann observed that Eybler could not escape Mozart's sublime Requiem so much so that his own offering in the genre shares motivic, instrumental, and structural similarities with Mozart's Sequence and Offertorium.³¹³ Concerning the Requiem, Herrmann commented on Eybler's expressive, even pictorial, musical depiction of the text and described his approach to formal structure in the Requiem.

That Eybler knew how to give semantic meaning and, as other contemporaries did, add ably onomatopoeic effects, is shown, for instance, by the passages in the Offertorium "de profundo lacu" and "signifier sanctur Michael:" suddenly enlarged, dark chromatic inversions suggest the depth and width of the lake; one of the few melodies in major mode, markedly rising upwards and presented by the clear soprano are meant

³⁰⁸ Herrmann, *Joseph Eybler Requiem*, preface.

³⁰⁹ Ibid., preface.

³¹⁰ Ibid., preface.

³¹¹ Although the obbligato solo was originally intended for English horn, Eybler also provided a part for clarinet as an alternative, and regarding the alternative clarinet solo part he stipulated in the score, "in mancanza d'un Corno Inglese," which translates "in the absence of English horn." Obbligato solo clarinet was utilized in the 1993 commercial recording of Eybler's Requiem by conductor Wolfgang Helbich on the CPO label.

³¹² Herrmann, *Joseph Eybler Requiem*, preface.

³¹³ Ibid., preface.

to point to the holy light.³¹⁴

The liturgic-functional purpose of Eybler's Requiem is seen, among others, in the through-composed form. The text which is set by the "Missale Romanum" is continuously composed without any sweeping repeats or the use of schematic settings. The Kyrie, for example, following immediately the Introitus, consists of only eight measures; only "Ad te omnis caro" in the Introitus and "Quam olim Abrahae" in the sequence are extensively described, due to a contrapuntal technique of the masterly handled setting.³¹⁵

In her will, Empress Marie Therese bequeathed church music "which can be used" to the *Hofkapelle* and stipulated that "the rest of the church music goes to Eibler."³¹⁶ According to John A. Rice, Eybler took this opportunity "to reclaim autograph scores of works he had written for her," including the Requiem.³¹⁷ Eybler later donated the autograph manuscript of the Requiem to the Court Library in 1831, an institution which was later absorbed by the *Nationalbibliothek*.³¹⁸ Herrmann reported that the Requiem's autograph manuscript is still held by the *Österreichische Nationalbibliothek Wien* (16.591).³¹⁹

Graduals, Offertories, Antiphons, Te Deums, Hymns, Psalms, and Litany

In addition to his masses and Requiem, Eybler also wrote many other liturgical sacred works including Graduals, Offertories, Antiphons, Te Deums, Hymns, Psalms, and at least one Litany.³²⁰ These works are generally scored for S-A-T-B chorus and orchestra with orchestral forces ranging from small to large.³²¹ Eybler's varied scoring in these works, as well as his occasional use of soloists, both vocal and instrumental, attests to his inventive and experimental approach to making sacred music colorful and interesting. Although some of his choices may

³¹⁴ Herrmann, *Joseph Eybler Requiem*, preface.

³¹⁵ *Ibid.*, preface.

³¹⁶ John A. Rice, 43.

³¹⁷ *Ibid.*, 43.

³¹⁸ *Ibid.*, 44.

³¹⁹ Herrmann, *Musikwissenschaftliche Schriften*, 67.

³²⁰ *Ibid.*, 75-164.

³²¹ *Ibid.*, 75-164.

have been situational, as *Hofkapellmeister* he undoubtedly had virtually every musical resource at his disposal; thus, his scoring choices must be largely viewed in terms of artistic creativity and distinct intent.

Although Schmidt reported that Eybler wrote thirty-five Graduals,³²² Herrmann accounted for thirty-seven in her catalog, most of which are scored for S-A-T-B chorus and orchestra with orchestral forces ranging from small to large.³²³ In addition to the usual full complement of strings, pairs of oboes, clarinets, bassoons, horns, trumpets, and trombones (sometimes three) are utilized in various combinations among the Graduals.³²⁴ Over half these works employ tympani, all but two include organ, and one stipulates double chorus.³²⁵ A few notable exceptions include the following: HV 43 *Unam Petii (One Thing)* (1827), which is scored for two tenors, two basses, two oboes, two bassoons, and two horns;³²⁶ HV 47 *Nocte Surgentes Vigilemus Omnes (Tonight Arising We All Watch)* (1800), which is scored for a *cappella* chorus;³²⁷ and, three Graduals are scored merely for chorus and organ.³²⁸ In addition to two orchestral trumpets, HV 67 *Magnificate Dominum Mecum (Magnificent Lord with Me)* (1802) includes a *concertante* part for solo trumpet.³²⁹

Eybler's Gradual HV 40 *Omnes de Saba Venient (All of Sheba Coming)* (1807) appeared in the 1962 Walt Disney film, *Almost Angels*, which featured Vincent Winter in the starring role of "Tony," a boy who joined the Vienna Boys Choir, struggled for acceptance among his peers,

³²² Schmidt reported that Eybler wrote thirty-five Graduals. August Schmidt, *Denksteine: Biographien* (1848, reprint, Paderhorn, Germany: Salzwasser Verlag GmbH, 2013), 53.

³²³ Herrmann, *Musikwissenschaftliche Schriften*, 75-112

³²⁴ *Ibid.*, 75-112.

³²⁵ *Ibid.*, 75-112.

³²⁶ *Ibid.*, 84.

³²⁷ *Ibid.*, 87.

³²⁸ HV 53 *Specie Tua* (1796); HV 54 *Christus Factus Est Pro Nobis* (1797); and, HV 73 *Alleluja Confitemini Domino* (date unknown). *Ibid.*, 94-112.

³²⁹ *Ibid.*, 105-106.

and later enjoyed success as a soloist with the choir.³³⁰ The Gradual is scored for solo soprano, S-A-T-B chorus, and an orchestra consisting of strings, organ, tympani, and pairs of oboes, bassoons, horns and trumpets.³³¹ In the film, the actual Vienna Boys Choir accompanies “Tony” in a performance of *Omnes de Saba Venient*.³³² Although this work may lack the iconic status of Handel’s *Hallelujah Chorus*, it is nonetheless resoundingly jubilant. The autograph manuscript for this work is held by the *Österreichische Nationalbibliothek Wien* (16437).³³³ Incidentally, *Almost Angels* also includes music of Mozart, Leopold Mozart (1719-1787), Schubert, Johannes Brahms (1833-1897), and Johann Strauss, Jr. (1825-1899) among others.³³⁴

Although Schmidt reported that Eybler wrote eighty Offertories,³³⁵ Herrmann accounted for thirty-three in her catalog,³³⁶ most of which conform to the precedent set above by his Graduals in terms of scoring.³³⁷ A few of the Offertories stipulate double chorus and a few others feature vocal soloists and instrumental soloists.³³⁸ For example, HV 96 *Ad Te O Summa Bonitas Contendunt Cordis Vota (To You, O Highest Good, Their Hearts are Striving)* (1818) features solo tenor and solo clarinet with chorus and orchestra, including a pair of orchestral clarinets.³³⁹ Furthermore, HV 90 *Summe Deus Te Semper Laudum Carmine (Always the Highest Praise to You)* (1818), features solo tenor, solo violin, and solo cello in conjunction with chorus and orchestra.³⁴⁰ Of special interest to violists may be HV 89 *Haec Est Dies Qua Candida Instar Columba (Today I Shine Like a White Dove)* (1800), which features solo tenor, solo viola

³³⁰ <https://movies.disney.com/almost-angels>, accessed June 19, 2018.

<https://www.youtube.com/watch?v=NuCcLs8t9P4>, accessed June 19, 2018; and,

https://www.imdb.com/title/tt0055740/soundtrack/?ref=tx_ss_sr_1, accessed June 19, 2018.

³³¹ Herrmann, *Musikwissenschaftliche Schriften*, 77.

³³² <https://www.youtube.com/watch?v=NuCcLs8t9P4>, accessed June 19, 2018.

³³³ Herrmann, *Musikwissenschaftliche Schriften*, 77.

³³⁴ https://www.imdb.com/title/tt0055740/soundtrack/?ref=tx_ss_sr_1, accessed June 22, 2018.

³³⁵ Schmidt, 53.

³³⁶ Herrmann, *Musikwissenschaftliche Schriften*, 113-147.

³³⁷ *Ibid.*, 113-147.

³³⁸ *Ibid.*, 113-147.

³³⁹ *Ibid.*, 134.

³⁴⁰ *Ibid.*, 127-128.

d'amore and solo cello with small orchestra without chorus.³⁴¹ All the Offertories include organ,³⁴² and one, HV 109 *Emitte Spiritum Tuum (Send Your Spirit)* (date unknown), is scored merely for chorus and organ.³⁴³

Herrmann accounted for seven Te Deums by Eybler in her catalog, all of which are scored for S-A-T-B chorus and orchestra with organ.³⁴⁴ Absent are vocal or instrumental soloists, and, as with the Graduals and Offertories, Eybler's varied approach to orchestral scoring continues in these works.³⁴⁵ One striking distinction is HV 115 *Te Deum (You, God)* (in C Major), which notably includes a pair of flutes, which are wholly absent from the Graduals and Offertories.³⁴⁶ Furthermore, HV 115 is also the only Te Deum that stipulates double chorus.³⁴⁷

Herrmann's catalog accounts for eleven of Eybler's Hymns,³⁴⁸ and this grouping offers new variations in his experimental approach to orchestral scoring. Although most of the Hymns are set for ensembles of reduced vocal and instrumental numbers, one Hymn, HV 121 *Veni Sancte Spiritus (Come, Holy Spirit)* (1818), provides for a larger ensemble consisting of S-A-T-B chorus with *concertante* and *ripieno* vocal parts, organ, and orchestra (strings, tympani, and pairs of oboes, bassoons, and trumpets).³⁴⁹ A couple of Hymns are set for *a cappella* chorus, two are for voices in unison (one with organ, the other with organ and low strings), and four are for sopranos and altos with organ or organ and low strings.³⁵⁰

Herrmann accounted for four Antiphons by Eybler in her catalog, all of which are scored

³⁴¹ Herrmann, *Musikwissenschaftliche Schriften*, 127.

³⁴² *Ibid.*, 113-147.

³⁴³ *Ibid.*, 147.

³⁴⁴ *Ibid.*, 151-155.

³⁴⁵ *Ibid.*, 151-155.

³⁴⁶ *Ibid.*, 75-155.

³⁴⁷ *Ibid.*, 151.

³⁴⁸ *Ibid.*, 156-161.

³⁴⁹ *Ibid.*, 156.

³⁵⁰ *Ibid.*, 156-161.

for S-A-T-B chorus and orchestra.³⁵¹ Orchestral forces range from small to medium and consist of strings, organ, and various pairs of woodwinds and brass.³⁵² Two Antiphons are for small orchestra and the other two utilize a larger orchestra, including tympani.³⁵³

Herrmann's catalog accounts for three Psalms by Eybler, all of which are scored for S-A-T-B chorus.³⁵⁴ HV 134 *Miserere (Mercy)* (date unknown) is set for a *cappella* chorus,³⁵⁵ HV 133 *Laudate Dominum Omnes Gentes (All Nations Praise the Master)* (1831) includes a chamber orchestra of strings, organ, and pairs of oboes and bassoons,³⁵⁶ and HV 132 *De Profundis Clamavi Ad Te (Depths Cry to You)* (1803) includes a larger orchestra consisting of strings, organ, tympani, and pairs of oboes, clarinets, bassoons, and trumpets.³⁵⁷ It should be noted that Herrmann's catalog accounts for only one Litany by Eybler, HV 135 (date unknown), which possesses an unusual scoring: S-A-T-B chorus, organ, and an orchestra consisting of violins, flute, tympani, and pairs of clarinets, horns, and trumpets.³⁵⁸ Lastly, a separate sacred work for chorus and orchestra,³⁵⁹ HV 136 *Tibi Aeterno Deo Haec Cantica (Songs to Eternal God)* (date unknown), features *concertante* flute solo with organ as well as an orchestra consisting of strings and two horns.³⁶⁰

Non-Liturgical Sacred Music

Oratorios

Eybler wrote two oratorios: *Die Hirten bei der Krippe zu Bethlehem (The Shepherds by the Manger in Bethlehem)* (1794), a Christmas oratorio which is scored for four vocal soloists

³⁵¹ Herrmann, *Musikwissenschaftliche Schriften*, 148-150.

³⁵² *Ibid.*, 148-150.

³⁵³ *Ibid.*, 148-150.

³⁵⁴ *Ibid.*, 162-163.

³⁵⁵ *Ibid.*, 163.

³⁵⁶ *Ibid.*, 162.

³⁵⁷ *Ibid.*, 162.

³⁵⁸ *Ibid.*, 164.

³⁵⁹ Herrmann did not stipulate a genre for this work apart from "Chorus." *Ibid.*, 165.

³⁶⁰ *Ibid.*, 136.

(soprano, alto, tenor, and bass), chorus, and large orchestra; and, *Die vier letzten Dinge* (*The Four Last Things*) (1810), which depicts the end of time and the Last Judgment and is scored for five vocal soloists (soprano, two tenors, and two basses), chorus, and large orchestra. The Christmas oratorio sounds positively Mozartian and includes pairs of flutes, oboes, clarinets, bassoons, trumpets, and horns with the full complement of strings and tympani. Notably, the work includes a couple of significant *concertante* solos for flute and an extended obbligato solo for clarinet in conjunction with soprano and tenor vocal soloists. In addition to pairs of flutes, oboes, clarinets, horns and full string complement and tympani, the Last Judgment oratorio includes four trumpets and contra-bassoon. The brass section is featured prominently throughout to great effect, and substantial solos for cello and clarinet occur in the last section of this lengthy work, whose duration is almost two hours. The solo vocal roles are assigned as follows: soprano – Eve; bass – Adam; and, three archangels – two tenors and one bass. The style of the earlier Christmas oratorio is clearly idiomatic of the late eighteenth century high classical style whereas the characterization of the Last Judgment oratorio is squarely in a romantic vein.

Angela Pachovsky³⁶¹ commented on Eybler’s oratorios, “The German-language oratorio gradually began to establish itself in Vienna only beginning in the 1790s; until then the oratorios commissioned there had exclusively been set to Italian libretti.”³⁶² Eybler’s Christmas oratorio, *Die Hirten bei der Krippe zu Bethlehem* (*The Shepherds by the Manger in Bethlehem*) (1794) was among the first few oratorios set in German specifically in Vienna.³⁶³ Haydn cemented the genre there in 1798 and 1801 respectively with *Die Schöpfung* (*The Creation*) and *Die*

³⁶¹ The year of birth for Angela Pachovsky was not discovered.

³⁶² Angela Pachovsky, Joseph Eybler: *Die vier letzten Dinge*, Hermann Max, Rheinische Kantorei, Das Kleine Konzert, Classic Produktion Osnabrück, 2005, CD, liner notes, 13.

³⁶³ *Ibid.*, 13.

Jahreszeiten (The Seasons).³⁶⁴

A few years before her death in 1807, Empress Marie Therese approached Eybler about the commission of an oratorio about the end of time, and John A. Rice reported that a detailed plan for the work in Eybler's own hand was found among her papers.³⁶⁵ *Die vier letzten Dinge (The Four Last Things)* was to include four corresponding sections: "Der Tod" (Death), "Das Gericht" (The Judgment), "Die Hölle" (Hell), and "Der Himmel" (The Resurrection).³⁶⁶ Sonnleithner developed the libretto, and, in the process dispensed with one of the four sections, "Der Hölle."³⁶⁷ Rice observed Sonnleithner's tactic shortened the lengthy work and avoided the potentially offensive subjects of Hell and Satan,³⁶⁸ the irony being that *The Four Last Things* has but only three last things with corresponding musical sections. Empress Marie Therese did not live to see the oratorio completed, and, Eybler abandoned the project until 1810 when Emperor Franz I asked him to complete it and paid him to do so.³⁶⁹

Eybler's setting of *Die vier letzten Dinge* has three divisions: the end of the world, the resurrection of the dead coupled with the Last Judgment, and the redemption of the blessed. The work features soprano, tenor, and bass, includes chorus, and is scored for full orchestra. Each section is preceded by an orchestral overture or prelude, and some sections include instrumental interludes. Eybler's expert handling of the orchestra includes high drama and rich tone painting throughout. Pachovsky commented on the oratorio, Eybler's style, and his contributions and innovations concerning the genre.

Eybler emphasizes the dramatic element even more than Haydn. His strength lies above all in the instrumental and choral passages. Here

³⁶⁴ Angela Pachovsky, Joseph Eybler: *Die vier letzten Dinge*, Hermann Max, Rheinische Kantorei, Das Kleine Konzert, Classic Produktion Osnabrück, 2005, CD, liner notes, 13.

³⁶⁵ John A. Rice, 210.

³⁶⁶ *Ibid.*, 210.

³⁶⁷ *Ibid.*, 210-11.

³⁶⁸ *Ibid.*, 211.

³⁶⁹ *Ibid.*, 210.

he demonstrates originality and designs scenes of rich color by availing himself of a relatively extensive orchestral apparatus and a tonal idiom already obliged to romanticism. Accordingly, the arias or purely soloistic passages recede into the background while instrumental preludes and interludes, ensembles (terzets and duets), and large scenes for soloists and chorus enjoy more of a foreground position. The choral numbers aiming at magnificent effects and containing numerous double-choral passages already pay tribute to the tendency toward choral multitudes in oratorio performances of the nineteenth century.³⁷⁰

The autograph manuscript for *Die vier letzten Dinge* is held by the *Österreichische Nationalbibliothek Wien* (19212),³⁷¹ and the autograph manuscript for *Die Hirten bei der Krippe zu Bethlehem* is presumably lost as Herrmann reported its whereabouts unknown, though the *Österreichische Nationalbibliothek Wien* holds a copy (S.m. 3231).³⁷²

Cantatas

Eybler wrote three Cantatas, which range in proportion from chamber ensembles to vocal soloists with large orchestra. HV 139 *Dich Schöpfer sanfter Harmonie (You, Creator of Gentle Harmony)* is scored for two solo tenors, two solo basses, and a large orchestra consisting of strings, tympani and full wind complement (pairs of flutes, oboes, clarinets, bassoons, trumpets, and horns). HV 140 *Il sacrificio (The Sacrifice)* is scored for S-A-T-B chorus and cembalo, and HV 141 *Die Macht der Tonkunst (The Power of Music)* is scored for two tenors, two basses, viola, cello, and clarinet. Not only are the dates for these works unknown, but the autograph manuscripts are presumably lost as Herrmann reported their whereabouts unknown.³⁷³ Furthermore, I was unable to locate scores or recordings of any of Eybler's cantatas for further consideration in the current study.

³⁷⁰ Angela Pachovsky, *Joseph Eybler: Die vier letzten Dinge*, Hermann Max, Rheinische Kantorei, Das Kleine Konzert, Classic Produktion Osnabrück, 2005, CD, liner notes, 13.

³⁷¹ Herrmann, *Musikwissenschaftliche Schriften*, 169.

³⁷² *Ibid.*, 170.

³⁷³ *Ibid.*, 174-76.

Vocal Soloist with Orchestra

Eybler wrote one work for solo voice and orchestra, HV 240 *Es tone dann in rascher Saiten Sturme* (*May it then Sound in a Swift Storm of Strings*) (date unknown).³⁷⁴ This work is scored for solo tenor, chorus, and an orchestra consisting of strings, tympani, and pairs of flutes, oboes, clarinets, bassoons, and trumpets with text of a religious nature.³⁷⁵ Although Herrmann reported that the work is held by the *Österreichische Nationalbibliothek Wien* (S.m. 10893), she did not specifically identify the document as the autograph manuscript.³⁷⁶

Secular Vocal Music

Eybler wrote a number of secular vocal works primarily for various chamber ensembles. Although a few of these works deal with religious subjects, most of them deal with non-religious subjects. For example, Eybler wrote a dozen lieder for one to four voices and piano with subjects ranging from youth, merriment, love and nature to a nun, a peasant man, a secret, an alarm clock, and sorrow.³⁷⁷ Eybler also wrote ten additional lieder, and although most are scored for one vocalist and piano, the last one, HV 227 *Lied in der Abwesenheit* (*Song in Absence*), is scored for two tenors, two basses, and piano.³⁷⁸

Eybler also wrote four vocal canons or rounds, and although these works do not include any instrumental accompaniment, Herrmann did not classify them as *a cappella* per se.³⁷⁹ Titles of these works include *Frau Mutter schönen Namenstag* (*Mother's Namesday*) and *Wohin Du reisest, sei glücklich* (*Be Happy Wherever You Travel*) among others. According to Herrmann, Eybler did write eight secular works for *a cappella* chorus. Most of these are scored for three to

³⁷⁴ Herrmann, *Musikwissenschaftliche Schriften*, 285.

³⁷⁵ *Ibid.*, 285.

³⁷⁶ *Ibid.*, 285.

³⁷⁷ *Ibid.*, 273.

³⁷⁸ *Ibid.*, 279.

³⁷⁹ *Ibid.*, 280.

five vocalists, most usually utilizing sopranos and altos or tenors and basses.

Fragments and Lost Works

According to Herrmann, Eybler left fragments for the following unfinished works: a mass, a ballet, a string trio (for violin, viola, and cello), and a couple of chamber vocal works: one for two basses; and, one for two sopranos and two altos.³⁸⁰ Also according to Herrmann, lost works by Eybler include multiple quintets for solo oboe and strings, piano sonatas, lieder, and a rondo for natural horn.³⁸¹ In addition to Eybler's work on Mozart's unfinished Requiem, he also edited a couple of works by Haydn and one by Giovanni Battista Pergolesi (1710-1736).³⁸² See Appendix I for Eybler's music available in print, and see Appendix J for a discography of commercially available recordings of Eybler's music.

A History of Eybler's Clarinet Concerto

The Autograph Manuscript of Eybler's concerto bears the date of February 1798 in the composer's own hand. Thus, the work was written early in Eybler's thirty-year tenure at Vienna's *Schottenkloster* (Scottish Monastery) prior to any of his Imperial appointments at the Viennese Court and during a period in which he otherwise primarily composed for solo piano, chamber music ensembles, and orchestra. The Autograph Manuscript is housed in the archives at the *Wienbibliothek im Rathaus* in Vienna, Austria where it is catalogued as Press Mark MH 2690.³⁸³ According to the library's music curator, Dr. Karl Ulz, the *Wienbibliothek im Rathaus* acquired the document via purchase in 1964.³⁸⁴ Prior to this acquisition, the Autograph Manuscript was owned by the famed antiquarian, Dr. Hans Schneider of Tutzing, Germany.³⁸⁵

³⁸⁰ Herrmann, *Musikwissenschaftliche Schriften*, 292-294.

³⁸¹ *Ibid.*, 295.

³⁸² *Ibid.*, 289.

³⁸³ Alexander Weinmann, *Joseph Eybler Konzert für Klarinette und Orchester* (Zurich: Edition Eulenburg, 1976), preface.

³⁸⁴ (Dr. Karl Ulz, October 19, 2017, e-mail message to author)

³⁸⁵ *Ibid.*

According to associate Jürgen Fischer, the Hans Schneider Antiquarian Organization no longer has records concerning the provenance of the document.³⁸⁶ Thus, the quest for additional factual, historical information concerning the Autograph Manuscript is essentially stalled pending the discovery of potential new sources.

The occasion or performer for whom the concerto was written is unknown; however, some scholars have identified Mozart's famed clarinetist friend, Anton Stadler (1753-1812), as a possible and likely candidate.³⁸⁷ Mozart wrote his own clarinet concerto, K. 622 (1791)³⁸⁸ and other significant works for Stadler, including the Quintet for Clarinet and Strings, K. 581 (1789) as well as clarinet and basset horn solos in his operas *Così fan tutte* (1789) and *La Clemenza di Tito* (1791). Stadler implored Mozart to encourage his composition pupil Süssmayr to write a concerto for him in late 1791, which resulted in another work with its own unique history.³⁸⁹ Mozart referenced his own clarinet concerto in a letter from Prague to his wife Constanze dated October 7 and 8, 1791, "... I told Joseph to get Primus to fetch me some black coffee, with which I smoked a splendid pipe of tobacco; and then I orchestrated almost the whole of Stadler's rondo."³⁹⁰ In the same letter, he later wrote, "Do urge Süssmayr to write something for Stadler,

³⁸⁶ (Jürgen Fischer, October 27, 2017, e-mail message to author)

³⁸⁷ The following scholars have suggested Eybler's Concerto may have been composed for Anton Stadler: Alexander Weinmann, Hildegard Herrmann, Dieter Klöcker, Eric Hoepfich, and Kurt Birsak.

³⁸⁸ Mozart composed a concerto for Anton Stadler in 1791 for a basset clarinet pitched in A with an extended low-register that included four additional semi-tones lower than a standard A clarinet. The Autograph Manuscript is lost. Although a few world-class soloists perform a reconstructed version of the concerto on modern basset clarinets, most clarinetists perform the concerto in an arrangement for standard A clarinet.

³⁸⁹ At Mozart's urging, Süssmayr began work on a concerto for Anton Stadler and his basset clarinet in A in Prague in September, 1791 when the trio of musicians was there for the premiere of *La Clemenza di Tito*. Housed in the British Museum Library in London, two autograph manuscripts survive, one a sketch and the other a draft that extends into the development section, which is dated January 1792. Süssmayr may have set the project aside when Constanze asked him to complete Mozart's unfinished Requiem. Afterwards, the popular opera composer left Vienna on a five-year tour, after which he apparently lost interest in completing the concerto. Eberhard Buschmann completed Süssmayr's unfinished concerto movement for Dieter Klöcker utilizing regular clarinet in A, and Klöcker recorded this version on the Novalis label in 1990 with the English Chamber Orchestra and conductor Wolf-Dieter Hauschild. Michael Freyhan also completed a version of the concerto for basset clarinet in A, which was published by Doblinger in 2001 and recorded by Thea King on the Hyperion label in 1991 with the English Chamber Orchestra and conductor Leopold Hager.

³⁹⁰ Emily Anderson, *The Letters of Mozart and His Family*, third edition (New York: W.W. Norton & Company,

for he has begged me very earnestly to see to this.”³⁹¹

Anton Stadler and his younger brother Johann (1755-1804), also a gifted clarinetist, were employed with the Viennese Imperial Wind Band from 1783 and the Court Orchestra from 1787.³⁹² The Stadler brothers were the first clarinetists appointed to the Court Orchestra,³⁹³ and their employment therein was by special engagement.³⁹⁴ Prior to this Imperial appointment, the famed brothers were employed in Vienna by the Russian Ambassador, Count Dimitri Galitzin.³⁹⁵ Previously, the brothers made multiple appearances in concerts presented by the *Tonkünstler-Societät*, first in 1773, then 1775, and again in 1780.³⁹⁶ Although Anton, the elder, was reputed to be the most gifted of the pair, both brothers were well known clarinet and basset horn virtuosi. Although Johann initially played principal in the orchestra because Anton particularly preferred the lower tones of the clarinet, their positions were later reversed.³⁹⁷ Both brothers performed concerti and chamber works featuring clarinet or basset horn in Vienna and other European cities. Their lives are well documented in multiple scholarly clarinet sources, notably in *Clarinet Virtuosi of the Past* (1971) by Pamela Weston (1921-2009), *Mozart: Clarinet Concerto* (1996) and *The Early Clarinet* (2000) by Colin Lawson (b. 1949), *Mozart's Clarinet Concerto: The Clarinetist's View* (1998) by David Etheridge, and, *The Clarinet in the Classical Period* (2003) by Albert R. Rice (b. 1951).

Robert Titus included Eybler's name in his 1965 list of “Composers of Clarinet Concertos of Possible Eighteenth-Century Origin Not Known to be Extant.”³⁹⁸ This list first

1985), 967.

³⁹¹ Franz Xaver Süssmayr, *Konzertsatz für Klarinette und Orchestra in D-Dur* (Vienna: Doblinger, 2001), 4.

³⁹² Pamela Weston, *Clarinet Virtuosi of the Past* (London: Robert Hale, 1971), 48-50.

³⁹³ *Ibid.*, 50.

³⁹⁴ *Ibid.*, 48.

³⁹⁵ *Ibid.*, 48.

³⁹⁶ *Ibid.*, 47-48.

³⁹⁷ *Ibid.*, 50-51.

³⁹⁸ Robert A. Titus, “The Early Clarinet Concertos,” *Journal of Research in Music Education* 13, no. 3 (autumn,

appeared in Titus' doctoral dissertation (1962) and later appeared in an article³⁹⁹ (1965). Per Titus' research at that time, Eybler's concerto was not generally known to be extant. However, Gomer J. Pound reported in his dissertation of 1965 that the concerto existed but only in manuscript, and he was unable to obtain a facsimile at that time due to ongoing work on an impending modern publication.⁴⁰⁰ Herrmann stated in 1976 that the publication had been "planned in Vienna for a very long time."⁴⁰¹

The concerto was published in Zurich, Switzerland by Eulenburg Zürich (now Edition Kunzelmann)⁴⁰² in 1976 in two editions: orchestral score (Nr. 10132) and an arrangement for clarinet and piano (GM 54).⁴⁰³ Alexander Weinmann served as editor for both editions. Weinmann stated that though the concerto was included in Eybler's list of works, it had not (previously) appeared in print and no (period) copy had been traced.⁴⁰⁴ He commented favorably on Eybler's compositional skill in the preface of the orchestral score, "In developing and interweaving the wealth of motives which offered themselves to him, Eybler could give free rein to his craft and inventiveness, and the result is no more and no less than a little gem."⁴⁰⁵ He further commented on the Autograph Manuscript and his publication of the orchestral score, particularly concerning the first movement, *Allegro maestoso*.

It is surprising that even in this original score the composer himself at times has made provisions for a simplified version of the solo part which occasionally makes great technical demands; in the present

1965): 175.

³⁹⁹ Titus, 175.

⁴⁰⁰ Gomer J. Pound, *A Study of Clarinet Solo Literature Composed Before 1850: With Selected Items Edited and Arranged for Contemporary Use, Volumes I and II* (Ph.D. dissertation, Florida State University, 1965), 58; 127.

⁴⁰¹ Herrmann, *Musikwissenschaftliche Schriften*, 15.

⁴⁰² Edition Kunzelmann is geographically located near Zürich in Adliswil, Switzerland.

http://www.kunzelmann.ch/en_euro/ueber-uns/kontakt-team.html

⁴⁰³ It should be noted that *Eulenburg Octavo* was a series published by Eulenburg Zürich (now Edition Kunzelmann), and Eybler's Clarinet Concerto is now available in print via the Edition Kunzelmann brand.

⁴⁰⁴ Alexander Weinmann, *Joseph Eybler Konzert für Klarinette und Orchester* (Zurich: Edition Eulenburg, 1976), preface.

⁴⁰⁵ *Ibid.*, preface.

edition such alternatives have been added as an *ossia*. Furthermore there are certain cuts which are clearly marked in the autograph. They, too, are Eybler's own – this is proved both by the handwriting as also by the masterly grasp of compositional detail, and with these cuts the length of the movement is reduced from 370 to 323 bars. In view of all circumstances such passages, which had been cut by the composer himself, have been omitted in the present edition. Up to now there is no concrete evidence for which performer the work may have been written.⁴⁰⁶

In *The Clarinet: A Cultural History* (1994) clarinetist Kurt Birsak discussed the advantage of modern instruments in relative comparison to period instruments concerning performance considerations, and he debated the issue of technical virtuosity versus aesthetics concerning eighteenth and nineteenth century clarinet concerti.

Now that modern instruments make it much easier for us to master technical difficulties, we are often faced with the question of which version of a concerto we should follow: the brilliantly virtuosic one, or the one which avoids, out of modesty or timidity, such additional challenges. So in each individual case we have to make an artistic assessment.⁴⁰⁷

He went on to discuss Eybler's concerto in particular, described the original solo part in the first movement as too violinistic, and attributed the composer's corresponding *ossia* to that assessment.

An earlier example from 1798 illustrates how a concerto which had been composed too violinistically was modified to suit the clarinet through the collaboration of the soloist. The composer was Joseph Eybler, who succeeded Antonio Salieri as court Kapellmeister in Vienna in 1825. The identity of the virtuoso for whom the concerto was written, and whose influence is evident in the manuscript, is unfortunately unknown. The corrected version is written on the line above the original, which facilitates comparison. The sole limiting factor in the composer's uninfluenced version was the theoretical range of the instrument. Obviously he was still following the rules laid down by his teacher, Johann Georg Albrechtsberger, in the

⁴⁰⁶ Alexander Weinmann, *Joseph Eybler Konzert für Klarinette und Orchester* (Zurich: Edition Eulenburg, 1976), preface.

⁴⁰⁷ Kurt Birsak, *The Clarinet: A Cultural History*, Gail Schamberger, trans., (Buchloe, Germany: Druck und Verlag Obermayer, 1994), 86.

Gründliche Anweisung zur Komposition, which gives the range as e – c4. Eybler had no hesitation in making full use of the span up to a3 with violinistic bravura, which not only overtaxed the resources of the old clarinet, but was not stylistically consistent with what was considered suitable for the clarinet at the time, ...⁴⁰⁸

In the interest of accuracy, it should be noted that my review of an authorized facsimile of the Autograph Manuscript, which I obtained from the *Wienbibliothek*, revealed the *ossia* stave does not appear above the original solo stave as Birsak stated, but, rather, generally on the last stave of each page below the string parts in the first movement and various other available staves in the third movement. Birsak stated that he learned of the Autograph Manuscript from the violist, conductor, and composer Paul Angerer (1927-2017), and, as such, he may not have inspected the original document or a facsimile thereof himself. Furthermore, Birsak clearly did not intend to refer to either published version (orchestral score or arrangement for clarinet and piano) because the *ossia* displays immediately below the original solo part in both published editions.

The *ossia* was clearly an afterthought that followed the completion of the concerto in its original form. This fact is further borne out in that the composer even applied some different articulation markings to sections of the *ossia* that are otherwise identical to the original solo part. This suggests Eybler had second thoughts about certain figures and changed their articulations when he revisited the score to craft the *ossia* version, an observation not lost on me concerning the authoritative modern performing edition contained herein. Concerning the Autograph Manuscript, it should be noted that the original solo stave appears in the usual and expected place in the score, the center of each page between the wind and string parts.

Birsak concluded his discussion of Eybler's concerto advocating for the simplified version, "In my opinion, the elimination of apparently virtuosic passages improves the concerto

⁴⁰⁸ Birsak, 87.

considerably, since these have been replaced by figures which really show the clarinet to advantage.”⁴⁰⁹ While Birsak advocated for the simplified *ossia* version, recording artist Dieter Klöcker viewed virtually each measure as an opportunity to select between the original and *ossia* parts at will according to his own personal taste and preference whereas Eduard Brunner sought to honor the composer’s original intentions in his mostly strict adherence to the original solo part.

Early clarinet specialist and clarinet scholar Eric Hoeprich described Eybler’s concerto as “interesting” in his book *The Clarinet* (2008), and he identified Anton Stadler as the possible intended soloist of the work.”⁴¹⁰ Hoeprich put forth this assumption and elaborated on the concerto.

In 1798 the Viennese composer Joseph Leopold Eybler completed a clarinet concerto, very probably for Anton Stadler. This is a fine three-movement work, with a full orchestra complete with Harmonie (including clarinets), trumpets, and timpani, in which *tutti* sections demonstrate Eybler’s fine compositional technique, attested to by such luminaries as Haydn, Albrechtsberger and his friend, Mozart. The work shows Mozart’s influence, especially in the slow movement, which is reminiscent of the ‘Gran Partita’.⁴¹¹

Hoeprich also commented on the Autograph Manuscript, and he too described the alternate *ossia* version.

In the concerto manuscript, two versions of the solo part are written on separate staves in the manuscript. The two parts vary in their technical demands; it seems a player may have found the upper line too difficult, and persuaded the composer to make a simplified version. Most of the difficult passagework lies in the extreme high register (to a3).⁴¹²

If, as Birsak and Hoeprich suggested, Eybler crafted the *ossia* at the express request of the soloist, this further attests to his generosity of spirit and accommodating character. The re-

⁴⁰⁹ Birsak, 88.

⁴¹⁰ Eric Hoeprich, *The Clarinet* (London: Yale University Press, 2008), 81.

⁴¹¹ *Ibid.*, 117.

⁴¹² *Ibid.*, 117.

working of the first and third movements was no small task, most especially for a busy young man – so busy, in fact, that the Autograph Manuscript includes relatively few articulation, dynamic, or expressive indicator markings. Conversely, Anton Stadler once complained to Mozart about a difficult or awkward passage, inquired about a corrective modification, and the following dialogue ensued.

Mozart: “Have you the notes on your instrument?”

Anton Stadler: “To be sure they are on it.”

Mozart: “Provided they exist it is your concern to produce them.”⁴¹³

Thus, Mozart took a pragmatic approach, remained true to his compositional vision, and made no such accommodation.

Despite the technical challenges of Eybler’s concerto associated with extended altissimo use, it was theoretically well within the realm of possibility for a professional late eighteenth or early nineteenth-century clarinetist to perform the work successfully in its original form on a five-key clarinet. Furthermore, the technical demands posed in Eybler’s concerto pale in comparison to the four concerti by Louis Spohr (1784-1859), which followed only a few years later.⁴¹⁴ Granted, Spohr stipulated in the preface of the published edition of his Concerto No. 1 for Clarinet and Orchestra in C Minor, Op. 26 (1808) that an eleven-key clarinet was required.⁴¹⁵

I herewith present clarinetists with a concerto, composed two years ago for my friend, musical director Hermstedt of Sondershausen. At that time my knowledge of the instrument was more or less confined to its compass, so that I took too little account of its weaknesses and wrote some passage, which, at first glance, may seem impossible of execution. However, Mr. Hermstedt, far from asking me to make changes, sought rather to perfect his instrument, and by constant application, soon attained such mastery that his clarinet produced no more jarring, muffled, or uncertain notes. In subsequent compositions for him I was able, therefore, to give free rein to my pen and had no

⁴¹³ Pamela Weston, *Clarinet Virtuosi of the Past* (London: Robert Hale, 1971), 51.

⁴¹⁴ Louis Spohr composed four concerti for clarinet and orchestra: *No. 1 in C Minor*, Op. 26 (1808); *No. 2 in E-flat Major*, Op. 57 (1810); *No. 3 in F Minor*, WoO. 19 (1821); and, *No. 4 in E Minor*, WoO. 20 (1828).

⁴¹⁵ Albert R. Rice, *Notes for Clarinetists: A Guide to the Repertoire* (Oxford: Oxford University Press, 2017), 214.

need to fear that anything might be impossible to him ... May this concerto induce other composers for the clarinet (surely the most perfect of all wind instruments if played in the way that Mr. Hermstedt does) to avoid the monotony of most existing clarinet compositions, which largely consist of the repetition of technically simple and terribly trite soloistic passages, and to look for wider fields for an instrument so rich in compass and expression.⁴¹⁶

Given the improvements and advancements of the modern clarinet, performers today have no valid excuse or reason to opt for the simplified version of Eybler's concerto for reasons of technical difficulty, though one could argue in favor of the *ossia* in terms of aesthetics, as Birsak suggested.

Weinmann not only theorized that the concerto did not appear in print in Eybler's lifetime, but he also speculated that the work was never copied, which by extension could also suggest a contemporaneous performance may not have occurred during Eybler's lifetime. However, due to the investigative scholarship of John A. Rice, documentation for no fewer than three contemporaneous performances has surfaced. Rice revealed that Johann Stadler, younger brother of Mozart's famed clarinetist friend Anton, performed Eybler's concerto on April 13, 1802 at Vienna's Burgtheater.⁴¹⁷ Rice purports that Johann, not Anton, also performed the concerto in private concerts for Empress Marie Therese on April 1 and 7, 1802.⁴¹⁸ To strengthen his argument, Rice cited the Empress' musical diary, which contains an entry dated April 7, 1802, "A clarinet concerto by Eibler, played by Stadler."⁴¹⁹ Though the diary does not stipulate which Stadler brother performed the concerto, Rice identified Johann, not Anton, as the likely performer. His observation is logical and reasonable as he furthermore suggested the Empress' private concerts may have served as practice performances for Johann given the fact that he

⁴¹⁶ Albert R. Rice, 215.

⁴¹⁷ John A. Rice, 300.

⁴¹⁸ Ibid., 102-3; 300.

⁴¹⁹ Ibid., 298.

performed the concerto publicly at the Burgtheater only a few days later.

Although Eybler's concerto pre-dates any of his Court appointments, he may have known – or known of – the Stadler brothers through Mozart or other mutual acquaintances in Vienna. Whether the concerto was expressly written for either Johann or Anton Stadler, and whether either clarinetist performed the concerto prior to 1802, is unknown. Given that the only definitively known contemporaneous performance of Eybler's concerto featured Johann Stadler as soloist, could the work have been intended for him entirely? Or, did the brothers have a habit of sharing and recycling repertory? If so, was the high tessitura of the work a deterrent for Anton, who passed the work to Johann? A review of available literature on the Stadler brothers failed to yield any mention of shared solo repertory between them, apart from their collaborative performances of double clarinet concerti. For example, the Stadler brothers performed a double clarinet concerto by Casimir Anton Cartellieri (1772-1807) on April 10, 1797 at a *Tonkünstler-Societät* concert.⁴²⁰ Following the three documented contemporaneous performances of Eybler's Concerto in 1802 the work fell into obscurity if not outright oblivion. It was, in fact, essentially lost to the world until its world premiere publication in 1976. I hypothesize that Eybler wrote the concerto in 1798 for Anton, who rejected it due to its high tessitura. Disappointed or disgusted, the composer moved on to other projects and by the time he crafted the *ossia* at some later point, Anton had either lost interest or was otherwise engaged. Or, Eybler held a grudge against Anton and turned to Johann when a performance opportunity arose.

Although it is possible that Johann Stadler performed Eybler's concerto with a six-key clarinet, he most likely performed the work on a more popular model, the five-key clarinet. Per surviving invoices, the famed Viennese clarinet maker Theodor Lotz (1747-1792) made multiple

⁴²⁰ Weston, 55-56.

five-key clarinets for Anton and Johann Stadler between 1782 and 1786.⁴²¹ Although the six-key clarinet was introduced in Europe in the 1770s, the five-key clarinet remained the most popular model throughout Europe in 1780 and beyond. Apart from the basset clarinet extension, Anton Stadler was known to perform Mozart's concerto, K. 622 and Quintet for Clarinet and Strings, K. 581 in 1791 and 1789 respectively on an instrument with the standard five keys common to all manner of clarinets of the period.⁴²² Furthermore, Anton Stadler performed these same works on tour between 1791 and 1795.⁴²³ Clarinet makers did not begin to add additional keys to five and six-key clarinets until the first decade of the nineteenth century.⁴²⁴ Most extant six-key clarinets are of English origin, and the Stadler brothers were known to play instruments made by the Viennese maker Lotz. Lastly, when German clarinetist Johann Georg Backofen⁴²⁵ (1768-1839) published *Anweisung zur Klarinette (Instruction on the Clarinet)* in late 1802 or early 1803, it included the first five-key clarinet fingering chart published in the German language.⁴²⁶ Thus, the five-key clarinet was still very much in use in German-speaking countries at the time Johann Stadler performed Eybler's concerto.

The world premiere recording of Eybler's concerto was presented by Dieter Klöcker in 1990 on the Novalis label with the English Chamber Orchestra and conductor Wolf-Dieter Hauschild. Eduard Brunner recorded the concerto on the Tudor label in 1993 with the Bamberg Symphony and conductor Hans Stadlmair. Peter Rabl recorded the concerto in 2001 on the

⁴²¹ The only extant clarinet made by Lotz is a five-key instrument pitched in B-flat that dates from circa 1790. Albert R. Rice, 52.

⁴²² Albert R. Rice, 51.

⁴²³ Weston, 55.

⁴²⁴ Albert R. Rice, 13-14.

⁴²⁵ Johann Georg Heinrich Backofen was a German clarinetist and composer who held court appointments in Gotha and Darmstadt. Susan Carol Kohler, *J.G. H. Backofen's "Anweisung zur Klarinette Nebst Einer Kurzen Abhandlung Über Das Basset-Horn," Translation and Commentary* (DMA diss., University of Washington, 1997), 2.

⁴²⁶ Susan Carol Kohler, *J.G. H. Backofen's "Anweisung zur Klarinette Nebst Einer Kurzen Abhandlung Über Das Basset-Horn," Translation and Commentary* (DMA diss., University of Washington, 1997), 2.

Cavalli label with the Concilium Musicum Wien, an original instruments orchestra, and conductor Paul Angerer.⁴²⁷ Though Rabl's recording apparently has a very limited distribution, all three recordings are commercially available. The recordings of Klöcker and Brunner also appear on the YouTube website. Additionally, YouTube includes a few live performance video recordings of Eybler's concerto.⁴²⁸ See Appendix K for links to commercially available recordings on the YouTube website, and see Appendix L for links to non-commercially available live performance recordings on the YouTube website.

Despite being essentially lost for one-hundred and seventy-four years, and, its current state of relative obscurity, Eybler's concerto has ultimately survived. While the Autograph Manuscript and the concerto itself possess an incomplete history in terms of provenance, it is my sincere hope that the work will gain the widespread attention, appreciation, and popularity it deserves among clarinetists and eventually assume its rightful place in the standard clarinet repertory.

⁴²⁷ Regrettably, I discovered Rabl's recording too late to be analyzed for commentary in the current study.

⁴²⁸ The following non-commercially available live performance recordings of Eybler's Concerto are posted to the YouTube website: video-recording of clarinetist Kurt Schmid and conductor Kurt Rapf in a *Music of the Masters* concert presented by the *Tonkünstlerorchester* on March 23, 1991; video-recording of the third movement by clarinetist Ognjen Popović and conductor Uros Lajov⁴²⁸ Albert R. Rice, 51.

⁴²⁸ Weston, 55.

⁴²⁸ Albert R. Rice, 13-14.

⁴²⁸ Johann Georg Heinrich Backofen was a German clarinetist and composer who held court appointments in Gotha and Darmstadt. Susan Carol Kohler, *J.G. H. Backofen's "Anweisung zur Klarinette Nebst Einer Kurzen Abhandlung Über Das Bassett-Horn," Translation and Commentary* (DMA diss., University of Washington, 1997), 2.

⁴²⁸ Susan Carol Kohler, *J.G. H. Backofen's "Anweisung zur Klarinette Nebst Einer Kurzen Abhandlung Über Das Bassett-Horn," Translation and Commentary* (DMA diss., University of Washington, 1997), 2.

⁴²⁸ The following non-commercially available live performance recordings of Eybler's Concerto are posted to the YouTube website: video-recording of clarinetist Kurt Schmid and conductor Kurt Rapf in a *Music of the Masters* concert presented by the *Tonkünstlerorchester* on March 23, 1991; video-recording of clarinetist Ognjen Popović with the Belgrade Philharmonic on February 10, 2012; and, an audio recording by clarinetist Leo Wittner and Camerata Carnuntum from a concert on June 18, 2017. See Appendix L for web-links.

CHAPTER III: THEORETICAL ANALYSIS

Introduction

Joseph Eybler's Concerto for Clarinet and Orchestra in B-flat Major dates from 1798 and serves as his only contribution to the concerto genre. This chapter aims to present a formal and harmonic analysis of the work and an exploration of narrative, musical topoi, and musical meaning. The concerto's large-scale format consists of three movements in the typical fast-slow-fast order: Allegro maestoso, Adagio, and, Rondo. The expertly devised large-scale formal structures, colorful – even adventurous – harmonic schemes, brilliant orchestration, nuanced textures, inventive counterpoint, and memorable themes, distinctive motives, and sequential transitions paired with effective rhythms reveal Eybler to be a master composer in his own right. The three movements of the concerto culminate into a singular masterwork worthy of study and performance and deserving of a rightful place in the standard clarinet repertory.

Although Eybler's concerto primarily utilizes forms and compositional techniques consistent with the period, he applied his own uniquely tailored and innovative craftsmanship. His inventive yet practical approach not only demonstrates his creative range but also a logical and balanced approach consistent with the period that yields a well-constructed, sophisticated, and mature work in the late eighteenth century high classical style. For example, the first movement is a large-scale sonata form structure replete with primary, secondary, and closing themes, distinctive motives, sequential transitions, inventive counterpoint, colorful orchestration, and various textures. The second movement is in ternary form (ABA') and features a through-composed cantilena, which is demarcated into three sections via a long-note motive. Eybler demonstrates his innovation in the third movement with an expanded hybrid form, sonata rondo. Although Mozart utilized this same hybrid formal structure in some of his late piano concerti,

Eybler placed his individual stamp on it with a hugely expanded formal structural plan that ingeniously concludes with not only a reprise of the rondo's A theme refrain but also selected couplets that previously appeared throughout the movement. The phenomenon of briefly looking backward near the end of a movement was an established compositional practice employed by some ingenious composers of the period, particularly Mozart; but, here, Eybler presented more than a mere obligatory look over the shoulder – he presented a veritable summary. Thus, the final section of the Rondo is essentially a microcosm of the entire third movement. See Tables 3, 4, and 5 on the following pages for Rotational Diagrams that provide concise overviews of each movement.

The orchestra in Eybler's concerto is no mere "big guitar," but, rather, a large, nuanced, fully exploited, and integrated orchestra, more so than the orchestra of Mozart's clarinet concerto. Eybler's concerto is scored for solo clarinet in B-flat, two flutes, two clarinets (also in B-flat), two bassoons, two horns, two trumpets, tympani and strings. The third movement also utilizes bass drum and cymbals. Like Mozart, Eybler omitted the use of a pair of oboes in his clarinet concerto, perhaps to alleviate timbral competition between the solo clarinet and orchestral oboes. This may be due to the fact that both clarinet and oboe are soprano woodwind reed instruments, and the latter has a particularly distinctive and penetrating timbre. The inclusion of a pair of orchestral clarinets in a concerto for solo clarinet is highly unusual for this period and is the only such example of which I am aware, considering all extant Baroque, Classical, and Romantic era clarinet concerti. Conversely, multiple examples of orchestral clarinets may be found in twentieth-century solo clarinet concerti.⁴²⁹ While slightly confusing or disorienting at first listening, the pair of orchestral clarinets in Eybler's concerto ultimately serve as a warm, lovely addition to the orchestral palette and texture, and, as this study reveals, he uses

⁴²⁹ One such example is Paul Hindemith's (1895-1963) Concerto for Clarinet and Orchestra (1947).

them to great effect throughout. In fact, he utilized the orchestral clarinets to such a degree as he might have in a solo concerto for any instrument of the period *other* than clarinet. The violins typically present melodic material in tutti sections and provide accompanimental figures in unisons, thirds, sixths, or octaves when the solo clarinet is engaged. The divided viola part provides harmonic support and rhythmic punctuation, and the cellos and basses drive the harmonic direction. The woodwinds share in melodic material, are featured in solo and *sol*i dialogic or *obbligato* roles in relation to the solo clarinet, and provide harmonic support and rhythmic punctuation. The horns serve as a bridge between the woodwind and brass sections in that they are often used in conjunction with either the woodwind or brass sections. The trumpets and tympani add a stately, symphonic quality and provide harmonic support and rhythmic punctuation, most especially in tutti sections.

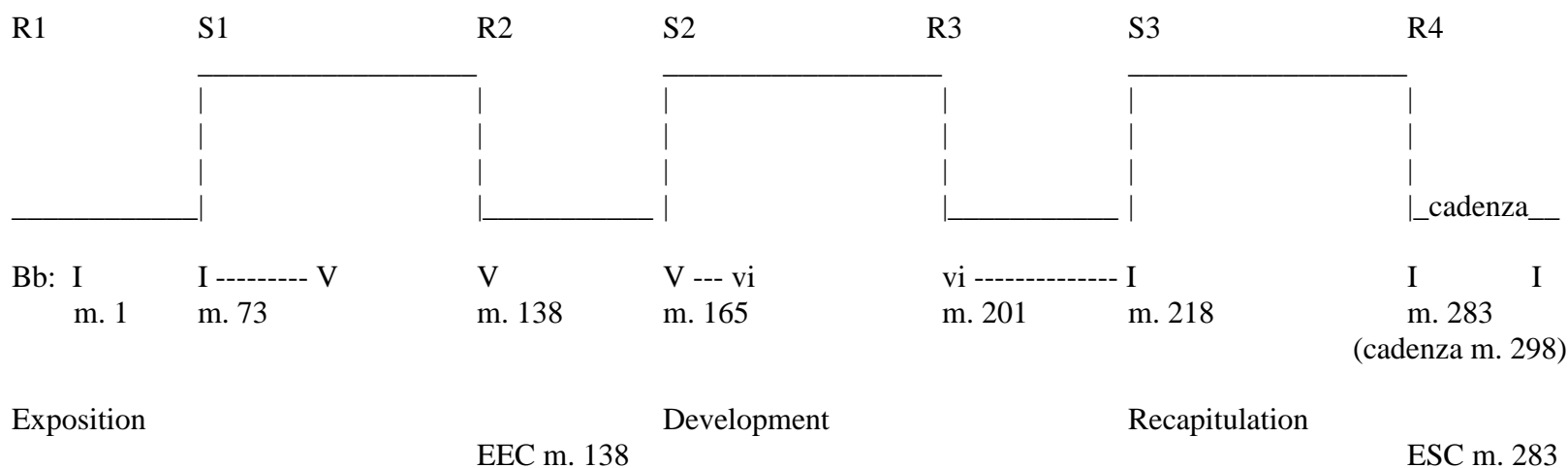
The concerto incorporates a broad, general narrative found in many solo concerti of the Classical and Romantic eras: first movements tend to be epic in nature, declamatory with something to be stated, proven, and/or overcome; second movements typically communicate an expression of introspection or lamentation; and, third movements tend to be lighter in mood or character and/or celebratory in nature. This scheme forms a composite sketch situated along the spectrum of the lived human experience, an observation which conceptually resonates with the adage that art imitates life. This chapter demonstrates that Eybler's concerto conforms to this broad, established narrative model in several ways. The first movement, *Allegro maestoso*, projects a narrative that introduces conflict or adversity, which results in a situational drama that culminates in an apotheosis of spiritual ecstasy in the development section. The second movement, *Adagio*, is an exquisitely beautiful cantilena that looks backward, such as a nostalgic remembrance, and exudes a tender, profound sense of honesty as Eybler leaves no path

unexplored in a virtual tour of a metaphorical garden. The third movement, Rondo, includes two main musical topoi: Turkish march (A Theme Refrain) and the learned style (mm. 256-340). These movement-specific narratives form the framework upon which the formal structures of each movement are constructed.

Both the broad and movement-specific narratives and their musical workings not only demonstrate Eybler's innate talents, creative range, and skill as a composer, but they also reveal his deep understanding of humanity, the actual lived experience of the human individual, and his own unique personality, namely his flair for drama, which he incorporated throughout the concerto. My study reveals the dichotomy of Eybler in that he is at once an austere, traditional classicist, conservative and devout man of faith, and, an innovator well equipped to express his own unique and emphatic – sometimes quirky – sense of dramatic flair.

Table 3 Rotational Diagram, I. Allegro maestoso

Sonata Form, Type 5,⁴³⁰ Seven-part (four-ritornello) format



86

Legend:⁴³¹

- R1 – orchestral tutti, Rotation 1
- S1 – soloist, Rotation 1
- R2 – orchestral tutti, Rotation 2
- S2 – soloist, Rotation 2
- R3 – orchestral tutti, Rotation 3
- S3 – soloist, Rotation 3
- R4 – orchestral tutti, Rotation 4
- EEC – Essential Expositional Closure
- ESC – Essential Structural Closure
- Expo – Exposition

⁴³⁰ Per Hepokoski and Darcy’s Labeling System.

⁴³¹ Portions of the legend are applicable to the various analytical diagrams contained in the current study.

Dev. – Development
Recap – Recapitulation
P or P1 – Primary (Primary Area or Primary Theme)
P2 – Second Primary Area or Second Primary Theme
S – Secondary (Secondary Area or Secondary Theme)
C – Closing Area (Closing Area or Closing Theme)
TR mat. – Transition material
TR – Transition
RT – Retransition
m. – measure
mm. – measures
A – Rotation 1
B – Rotation 2
A' – Rotation 3
FS – *Fortspinnung*
A₁ – first iteration of A (recurring rondo theme/refrain)
P₁ – Primary Area 1 (Theme 1)
B – first digression/couplet
P₂ – Primary Area (Theme 2)
A₂ – second iteration of A/refrain
C – second digression/couplet
A₃ – third iteration of A/refrain
D – third digression/couplet
A₄ – final iteration of A/refrain
A – first section of ternary structure
B – Middle section of ternary structure
A' – final section of ternary structure
P – Primary Theme
P1 – Primary Theme 1
P2 – Primary Theme 2
HC – Half Cadence
PAC – Perfect Authentic Cadence
IAC – Imperfect Authentic Cadence

Ped – Pedal point

Note: in terms of keys, uppercase denotes major tonalities and lowercase denotes minor tonalities.

Table 4 Rotational Diagram, II. Adagio

Ternary Form (ABA')

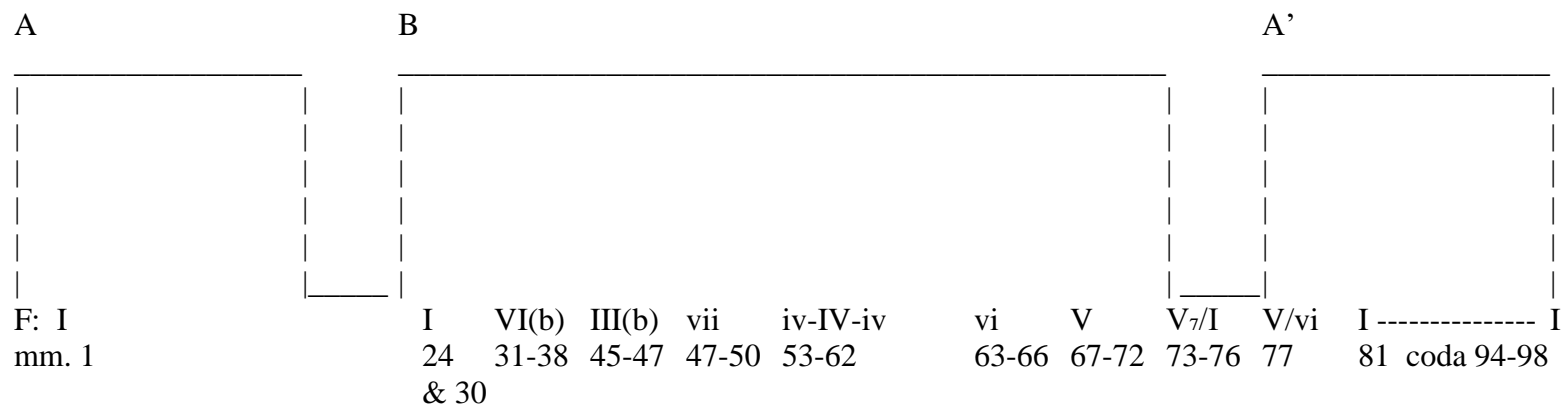
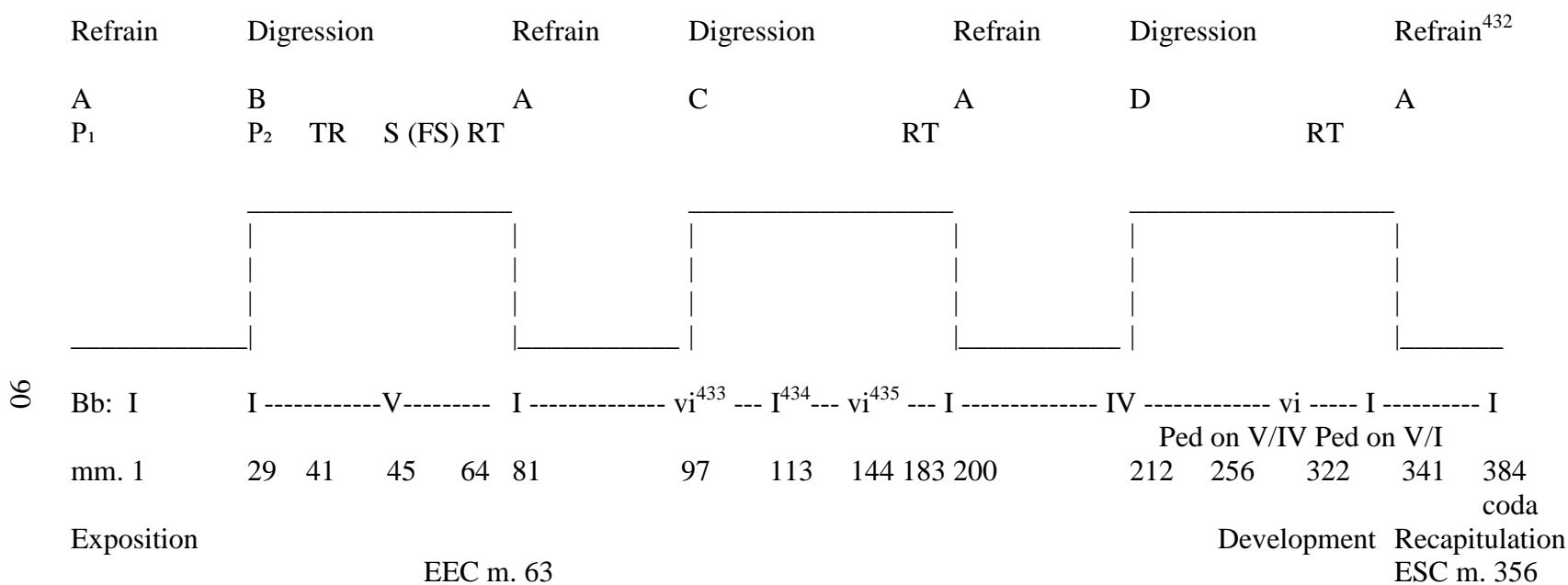


Table 5 Rotational Diagram, III. Rondo

Sonata Rondo Form



⁴³² The final refrain of A functions like a tonal and thematic Recapitulation section with coda.

⁴³³ Pivot from relative major (Bb) to relative minor (g).

⁴³⁴ Pivot from relative minor (g) to relative major (Bb).

⁴³⁵ Pivot from relative major (Bb) to relative minor (g).

Allegro maestoso

Form

The first movement, Allegro maestoso, is an idiomatic example of the late eighteenth-century high classical style, a large-scale example of sonata form in B-flat major that follows traditional key relationships. Eybler presents the primary theme in tonic, the secondary theme in the dominant, modulates first by thirds and then by fifths in the development section, and recapitulates in tonic. The designation of common time supports and enhances the overall declamatory nature of the movement. In terms of narrative, the Allegro maestoso begins in a forthright though slightly muted and elegant manner, introduces adversity and conflict that is first merely foreshadowed and later fully realized in the development section, which is subsequently overcome with a triple return to the tonic key, main theme, and obligatory register in the recapitulation. Although sentential structures occasionally occur and interpolations occasionally interject, the music in the first movement typically unfolds in four-bar phrases and eight-bar periods. Furthermore, melodic materials are typically treated with homophony and transitional materials are typically treated with polyphony, particularly imitative polyphony, and some sections feature more ambiguous, nuanced textures.

In addition to primary, secondary and closing themes, Eybler also incorporated distinctive motives and sequential transitions, some modulating and others non-modulating. These transitions consist of various motivic materials that are further developed in the solo clarinet part, often in an obbligato fashion. Furthermore, the actual development section is unique in that Eybler departs from the normative technique of fragmenting previously heard material using *fortspinnung*, and, instead, presents the closing and secondary themes respectively in minor mode separated by an impassioned and extended sixteenth-note *minore*-inflected

passage that may be characterized as an apotheosis of spiritual ecstasy. Perhaps Eybler deviated from the use of *fortspinnung* in the development section due to his generally organic approach taken in the solo part throughout the exposition and recapitulation; thus, organicism as or in lieu of development. The development section is nonetheless developmental in that the Closing Theme is treated sequentially. Furthermore, the *minore* grace-note motive comes to the fore and expands in the *minore*-inflected technically episodic apotheosis, and the Secondary Theme is presented in dramatic fashion in minor mode.

The sonata form structure of the Allegro maestoso consists of the following main formal sections: exposition (mm. 1-164), development (mm. 165-217), and recapitulation (mm. 218-323). The orchestral exposition consists of the Primary Theme (mm.1-11), non-modulating transition (mm. 12-32), Secondary Theme (mm. 33-47), non-modulating transition (mm. 48-59), and Closing Section (mm. 60-72), which includes the Closing Theme (mm. 60-67) and a codetta (mm. 67-72). The Closing Theme later serves as the initial focus of the development section where it appears in minor mode. The solo exposition consists of Primary Area (mm. 73-96), modulating transition (mm. 97-107), Secondary Area (mm. 108-138), and non-modulating transition (mm. 138-164). The Primary Theme is presented in tonic (Bb Major) in the Primary Area, the transition tonicizes C Major (V/V), which prepares for the Secondary Area's presentation of the Secondary Theme in F Major (dominant). Although only two tonicized key areas receive confirmation via cadences in the development section (mm. 165-217), a veritable tour of tonicized key areas ensues that initially modulates by thirds, then by fifths, and finally by thirds again: g minor mm. 165-168; Bb Major mm. 169-175; Ped on A (V of d) mm. 176-182; d minor mm. 183-190; g minor m. 191; c minor m. 192; F Major m. 193; B-flat Major and g minor m.194; E-flat Major m. 195; a° and C Major and V/D m. 196; D Major and V7/g m. 197; g

minor m. 198-200. Both g minor and d minor are confirmed with cadences in mm. 176 and 198 respectively. Eybler breaks with convention in that the return to tonic (B-flat Major) occurs prematurely in m. 205 near the conclusion of the development section and in advance of the recapitulation proper, which begins in m. 218. This clever maneuver prepares for the recapitulatory return of the solo clarinet part in tonic (Bb major) in m. 218. The recapitulation proper consists of Primary Area (mm. 218-323), non-modulating transition (mm. 242-252), Secondary Area (mm. 253-267), transition motives (mm. 268-310), and Closing Section (mm. 311-323), including Closing Theme (mm. 311-318) and codetta (mm. 318-323). See Table 6 on the following pages for my diagram of formal structural and harmonic analysis of the first movement.

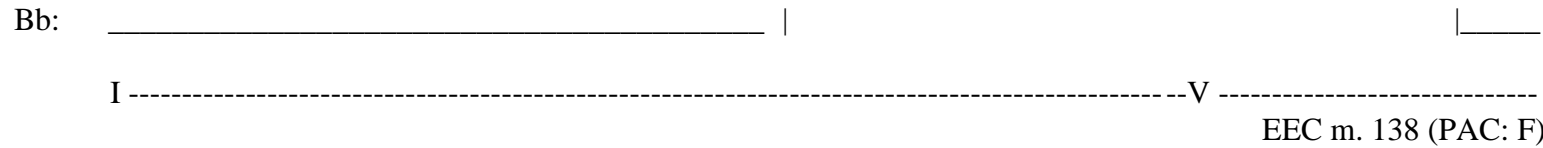
Table 6 Diagram of Formal Structural and Harmonic Analysis, Allegro maestoso

Sonata Form, Type 5,⁴³⁶ Seven-part (four-ritornello) format

Expo mm. 1-163

R1				S1			R2
P	TR mat. ⁴³⁷	S	C	P	TR	S	TR mat.
mm. 1-12	12-32	33-59 ⁴³⁸	60-72	73-84	84-107	108-138	138-164

94



⁴³⁶ Per Hepokoski and Darcy's Labeling System

⁴³⁷ TR material is comprised of four different motives: TR₁ mm. 12-19 contains the French overture topic in the strings and a march topic in the winds; TR₂ mm. 20-21 is a stunted Basic Idea Presentation; TR₃ mm. 22-26 is a *minore* grace-note interpolation of *Sturm und Drang* that serves as an extended caesura; and, TR₄ mm. 27-32 is a triplet motive that serves as an extended caesura-fill. Various components of TR material are utilized throughout in different successions.

⁴³⁸ S-space proper inhabits mm. 33-47 whereas mm. 48-59 comprise a non-modulating transition the leads to the Closing Section, including Closing Theme and codetta.

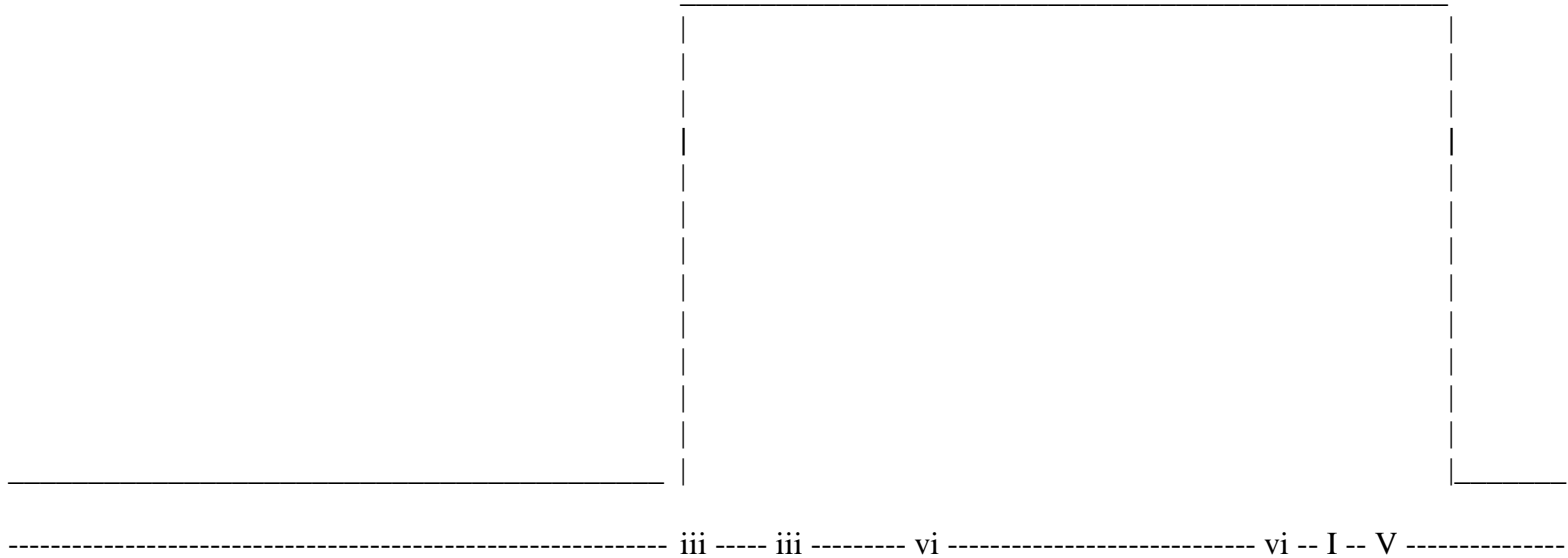
Dev. mm. 165-217

R2 (continued)
mm. 138-164

S2
C S
mm. 165-182 mm. 183-201

R3
RT (TR mat.)
mm. 201-217

95



Harmonic Scheme for Development Section per Dr. Jeffrey Swinkin is displayed below:

arp. iii vi V I V

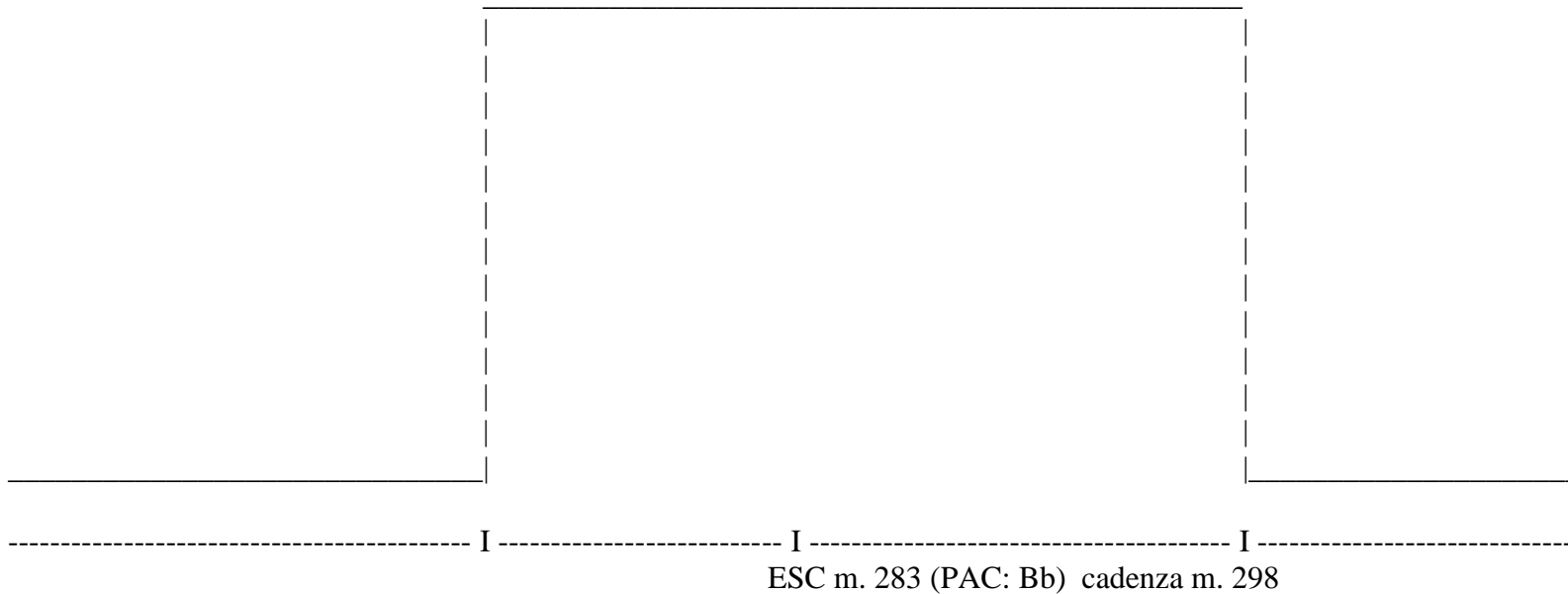
(190) (205) (211) RT

Recap mm. 218-323

R3 (continued)

S3					R4
P	TR. Mat.	S	TR mat.	C	
mm. 218-229	mm. 229-252	mm. 253-283	mm. 283-310	mm. 311-323	

96



Compositional Techniques

Listening to the concerto, one is immediately struck by Eybler's compositional inventiveness and superb handling of the orchestra. The symphonic promise of his two earlier symphonies is masterfully realized in the clarinet concerto. One observer acknowledged the quality of the symphonies but complained that they scarcely contain any memorable melodic material.⁴³⁹ This may be due in part to the busy nature and virtual perpetual motion of the outer movements of the symphonies. In contrast, the clarinet concerto introduces numerous melodic themes, distinctive motives, and sequential transitions in a highly well-organized fashion. Not only is the melodic material memorable, but its efficacy is further enhanced by Eybler's expert realization of large-scale formal structures, which adds discernible degrees of clarity and organization. Although the composer's polyphonic skill is evident in the concerto, it is sometimes tempered by the use of homophony and the organically hewn obbligato often applied to the solo clarinet part. Although the textures of homophony and polyphony occasionally overlap or vie for prominence in the first movement of Eybler's concerto, the solo clarinet consistently remains the focal point when engaged. For example, significant portions of the first movement involve melodic interest in the upper strings over which the solo clarinet plays an embellished obbligato, a technique Mozart employed in the first movement, *Allegro*, of his clarinet concerto. Eybler utilized this technique to an even greater extent than did Mozart concerning their respective clarinet concerti. Representative musical examples from both concerti are displayed below.⁴⁴⁰

⁴³⁹ James Manheim, <https://www.allmusic.com/album/joseph-eybler-symphonies-1-2-overture-mw0001566313>, accessed October 20, 2018.

⁴⁴⁰ Excerpted and full-score musical examples throughout this chapter display my own articulation markings in the solo clarinet part and Weinmann's articulation markings concerning orchestral parts per Edition Kunzelmann's published edition (1976).

Figure 1 Mozart's Clarinet Concerto, Allegro, mm. 65-68 – Solo Clarinet Obligato

The musical score is presented in two systems. The first system includes the Clarinet in A, Violin I, Violin II, Viola, Violoncello, and Double Bass. The second system includes the A Clarinet (A Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is A major (three sharps) and the time signature is 4/4. The solo clarinet part is marked with a dynamic of *p* (piano). The string parts are also marked with *p* in the lower strings. The score shows the solo clarinet playing a complex melodic line, while the string ensemble provides harmonic support and rhythmic punctuation.

The figure above displays Mozart's solo clarinet playing an obligato part as the upper strings reiterate the theme and the lower strings provide harmonic support and rhythmic punctuation.

Figure 2 Eybler's Clarinet Concerto, Allegro maestoso, mm. 84-93 – Solo Clarinet Obligato

The image displays two systems of musical notation. The first system includes staves for Clarinet in B \flat , Violin I, Violin II, Viola, Cello, and Double Bass. The second system includes staves for B \flat Clarinet, Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 4/4 time with a key signature of two flats. The strings play a rhythmic pattern of eighth notes, marked with *f* and *pp*. The solo clarinet part features a complex, rapid passage with many sixteenth notes, marked with *sp* (sopranissimo).

In the above figure, Eybler's solo clarinet executes an obbligato atop the strings' French overture

topic.⁴⁴¹

Figure 3 Eybler's Clarinet Concerto, Allegro maestoso, mm. 116-122 – Solo Clarinet Obligato

The image displays a musical score for Eybler's Clarinet Concerto, specifically the section from measures 116 to 122. The score is written for a full orchestra and a solo clarinet. The instruments and their parts are as follows:

- Flute 1 and Flute 2:** Both flutes are in treble clef. They enter in measure 118 with a melodic line marked *p* (piano).
- Clarinet in B \flat 1 and Clarinet in B \flat 2:** Both clarinets are in treble clef. They play a melodic line starting in measure 116, marked *p*.
- Bassoon 1 and Bassoon 2:** Both bassoons are in bass clef. They play a melodic line starting in measure 116, marked *p*.
- Solo Clarinet in B \flat :** This part is the solo obbligato, starting in measure 116 with a complex, rhythmic pattern.
- Violin I and Violin II:** Both violins are in treble clef. They play a melodic line starting in measure 116.
- Viola:** The viola is in bass clef and plays a rhythmic accompaniment of eighth notes, marked *pizz.* (pizzicato).
- Violoncello and Double Bass:** Both the cello and double bass are in bass clef. They play a rhythmic accompaniment of eighth notes, marked *pizz.*

The score is in 4/4 time and the key signature has two flats (B \flat major or D \flat minor). The tempo is marked *Allegro maestoso*.

Continued on the following page.

⁴⁴¹ Woodwind and brass examples of the march topic are displayed elsewhere in this chapter.

The image displays a musical score for measures 120, 121, and 122. The score is arranged in two systems of staves. The first system includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in B-flat 1 (B♭ Cl. 1), Clarinet in B-flat 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Solo Clarinet. The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is two flats (B-flat major or D minor), and the time signature is 4/4. The Solo Clarinet part features a highly ornate, embellished obbligato line starting in measure 120. The woodwinds (B♭ Clarinets, Bassoons, and Flutes) and Violins present the Secondary Theme. The strings (Viola, Violoncello, and Double Bass) play a homophonic accompaniment.

In the figure above, the woodwinds and violins present the Secondary Theme over which the solo clarinet executes an embellished obbligato. Texturally, the strings employ homophony, though the obbligato solo clarinet part contributes an element of polyphony resulting in a nuanced texture. Notice that the clarinets, bassoons, and violins present the Secondary Theme in mm. 120-121 whereas the flutes join beginning in m. 122 adding color and numbers in terms of textural forces. Mozart incorporated this additive compositional technique in his clarinet

concerto as seen in the figure below.

Figure 4 Mozart's Clarinet Concerto, Allegro, mm. 1-12 – Textural Forces

The image displays a musical score for the first 12 measures of Mozart's Clarinet Concerto, Allegro. The score is written for a full orchestra and includes parts for Flute, Bassoon, Horn in F, Violin I, Violin II, Viola, Cello, and Contrabass. The key signature is A major (two sharps) and the time signature is 4/4. The first four measures are shown. The Flute and Bassoon parts are marked with a whole rest, indicating they are silent. The Horn in F part is also marked with a whole rest. The Violin I and Violin II parts begin with a piano (*p*) dynamic and play a melodic line. The Viola part plays a rhythmic pattern of eighth notes. The Cello and Contrabass parts play a rhythmic pattern of eighth notes, also marked with a piano (*p*) dynamic. The score is written in a standard musical notation style with a grand staff for each instrument.

Continued on the following page.

Fl. *f*

Bsn. *f*

Hn.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb.

The image shows a page of a musical score for an orchestra. The score is written for eight instruments: Flute (Fl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute and Bassoon parts are mostly silent, with a final measure marked *f* (forte) containing a chord of three notes. The Horn part is also silent. The Violin I part features a melodic line with a final measure marked *f*. The Violin II part plays a rhythmic accompaniment of eighth notes, also marked *f* in the final measure. The Viola part has a long note in the first measure followed by a melodic line. The Violoncello and Contrabass parts play a rhythmic accompaniment of eighth notes.

Continued on the following page.

The image shows a musical score for a string and woodwind ensemble. It consists of eight staves: Flute (Fl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two main sections. The first section, measures 1-8, features the strings playing a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic. The second section, measures 9-12, features the woodwinds (Flute, Bassoon, and Horn) playing a melodic line, marked with a piano (*p*) dynamic. The strings continue to play their rhythmic pattern in the second section, with dynamics shifting from *f* to *p* and back to *f*. The woodwinds enter in measure 9 with a melodic phrase that is repeated and varied in the subsequent measures.

In the figure above, the theme is presented in two successive iterations, the first by the strings in mm. 1-8 and the second including winds (flutes, bassoons, and horns) beginning in m. 9, thus producing an additive quality in terms of orchestration, color, and texture.⁴⁴² There are multiple other instances of this additive textural technique found in the first movement of Eybler's concerto, including mm. 33-47 and mm. 261-268.

⁴⁴² Flutes and bassoons have three eighth-note pick-up notes at the end of m. 8, though the theme itself begins on the downbeat of m. 9.

Despite the elaborate, large-scale structure of the first movement, Eybler exhibits a penchant for economy in a few ways. First, he recycles and organically reincorporates previously heard orchestral tutti material into the solo clarinet part by way of obligato.

Figure 5 Eybler's Clarinet Concerto, Allegro maestoso, mm. 123-130 – Solo Clarinet Obligato and Imitative Polyphony

The image displays a musical score for the Solo Clarinet Obligato and Imitative Polyphony section of Eybler's Clarinet Concerto, measures 123-130. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The instruments included are Bb Solo Clarinet, Violin I, Violin II, Violas I & II, Cello, and Contrabass. The Solo Clarinet part is the primary focus, showing a complex melodic line with many sixteenth and thirty-second notes. The orchestral parts provide a harmonic and rhythmic foundation, with a forte (*f*) dynamic marking at the beginning of each measure. The score is presented in a standard musical notation format with a grand staff for each instrument.

Continued on the following page.

The first system of the musical score consists of six staves. From top to bottom, they are labeled: Solo Cl., Vln. I, Vln. II, Vla. I & II, Vc., and Cb. The Solo Clarinet part is highly active, featuring a complex melodic line with many sixteenth and thirty-second notes, some of which are beamed together. The strings (Violins, Viola, Cello, and Double Bass) play a more rhythmic and harmonic accompaniment, with some notes held across measures and others moving in a steady pattern.

The second system continues the musical score with the same six staves. The Solo Clarinet part continues its intricate melodic development. The Violin I part has a notable trill (tr) in the final measure. The Viola, Cello, and Double Bass parts continue their supporting roles, with the Cello and Double Bass showing some rhythmic variation in the final measure.

In the figure above, the strings engage in imitative polyphony utilizing previously heard transition material as the solo clarinet performs an embellished obbligato, which results in a polyphonic texture.

Figure 6 Eybler's Clarinet Concerto, Allegro maestoso, mm. 163-166 – Bold Harmonic Shift

The image displays a musical score for Eybler's Clarinet Concerto, Allegro maestoso, measures 163-166. The score is arranged in a standard orchestral format with ten staves. From top to bottom, the staves are: Flute, Bb Clarinet, Bassoon, Horn in F, Trumpet in Bb, Timpani, Solo Bb Clarinet, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The Solo Bb Clarinet part features a melodic line that begins in measure 165 with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. This melodic line is marked with a *pp* dynamic. The other instruments provide harmonic support, with the strings playing a steady eighth-note accompaniment. The score illustrates a bold harmonic shift from a V₄₂ chord in B-flat major to a V₇ chord of g minor, which occurs at the beginning of measure 165.

Eybler occasionally makes bold, unexpected harmonic shifts as in the beginning of the development section, a musical left turn, as it were (m. 165). Here, Eybler pivots deceptively from a V₄₂ chord in B-flat major to a V₇ chord of g minor. Another such example from the Adagio, which is displayed later in this chapter, parallels the structural placement of the

deceptive harmonic motion displayed above. Thus, Eybler tends to make bold harmonic shifts at structural points of departure.

Another economical venture that Eybler employs is the use of elision at cadential points. Apart from major points of cadence, such as Essential Expository Closure (m. 138) or Essential Structural Closure (m. 283), he compromises virtually all other cadences via elision, a technique that provides no cadential point of rest and serves to propel the music forward. Four representative examples are displayed below.

Figure 7 Eybler's Clarinet Concerto, Allegro maestoso, mm. 9-12 – Elision

The musical score for Eybler's Clarinet Concerto, mm. 9-12, illustrates an elision. The score is arranged in a standard orchestral format with parts for Fl. 1, Fl. 2, B♭ Cl., Bsn., Hn., B♭ Tpt., Timp., Vln. I, Vln. II, Vla., Vc., and D.B. The music is in 3/4 time with a key signature of two flats. The elision occurs on the downbeat of m. 12, where the Primary Theme concludes and a non-modulating transition begins. The transition features a march topic in the winds and a French overture topic in the strings. Dynamics include piano (p), fortissimo (f), and a double bar line (||) indicating a section break.

The figure above displays the elision that occurs on the downbeat of m. 12, which concludes the Primary Theme in the exposition and begins the non-modulating transition, which is comprised of the march topic in the winds and the French overture topic in the strings, and leads to the

Secondary Theme (m. 33).

Figure 8 Eybler's Clarinet Concerto, Allegro maestoso, mm. 28-33 – Elision

The musical score is arranged in a system with eight staves. The instruments are: Flutes I & II, Bb Clarinets I & II, Bassoons I & II, Bb Horns I & II, Violins I & II, Violas I & II, Cello, and Contrabass. The key signature is two flats (Bb) and the time signature is 4/4. The score shows three measures of music. The first measure contains the end of a phrase from the previous page, with a fermata over the final note. The second measure begins the new phrase, also with a fermata over the final note. The third measure continues the phrase. The elision is evident as the end of the first phrase overlaps with the beginning of the second. The Violin I & II part features a complex rhythmic pattern with triplets. The Bassoon part consists of sustained octaves. The Cello and Contrabass parts provide a harmonic foundation with sustained chords.

Continued on the following page.

The image shows a musical score for measures 31, 32, and 33. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B♭ and E♭). In measure 31, the Flute plays a series of chords. In measure 32, the Flute has a rest, and the Bassoon plays a single note. In measure 33, the Flute plays a long note marked *p* (piano), and the Violin plays a triplet of eighth notes marked *dolce* (dolce). The Viola, Violoncello, and Contrabass play chords in measure 33.

The figure above displays an elision in that the expanded caesura-fill triplet motive in the violins juxtaposed with the winds' march topic in the flutes, concludes the non-modulating transition between the Primary and Secondary Themes in the exposition on the downbeat of m. 33.

Figure 9 Eybler's Clarinet Concerto, Allegro maestoso, mm. 45-48 – Elision

The musical score is arranged in a system of 12 staves. The instruments are: Flute 1, Flute 2, Clarinet in B \flat 1, Clarinet in B \flat 2, Bassoon 1, Bassoon 2, B \flat Horns 1 & 2, Timpani, Violin I, Violin II, Vla. I & II, Violoncello, and Double Bass. The key signature is one flat (B \flat) and the time signature is 4/4. The score shows the conclusion of the Secondary Theme in the exposition, which coincides with the beginning of a modulating sequential transition (m. 48). The music is marked *f* (forte) throughout. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and timpani provide harmonic support. The strings are marked *arco* (arco) in the final measure.

The figure above displays the conclusion of the Secondary Theme in the exposition, which coincides with the beginning of a modulating sequential transition (m. 48).

Figure 10 Eybler's Clarinet Concerto, Allegro maestoso, mm. 69-73 – Elision

The image displays a musical score for Eybler's Clarinet Concerto, Allegro maestoso, measures 69-73. The score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Flutes I & II:** Treble clef, 4/4 time. Starts with a forte (*f*) dynamic, then transitions to piano (*p*) in measure 71.
- Bb Clarinets I & II:** Treble clef, 4/4 time. Starts with a forte (*f*) dynamic, then transitions to piano (*p*) in measure 71.
- Bassoons I & II:** Bass clef, 4/4 time. Starts with a forte (*f*) dynamic, then transitions to piano (*p*) in measure 71.
- Bb Horns I & II:** Treble clef, 4/4 time. Starts with a forte (*f*) dynamic, then transitions to piano (*p*) in measure 71.
- Bb Trumpets I & II:** Treble clef, 4/4 time. Starts with a forte (*f*) dynamic, then transitions to piano (*p*) in measure 71.
- Timpani:** Bass clef, 4/4 time. Provides rhythmic support with a steady pattern.
- Bb Solo Clarinet:** Treble clef, 4/4 time. Remains silent until measure 73, where it begins its first entrance.
- Violin I:** Treble clef, 4/4 time. Starts with a piano (*pp*) dynamic in measure 73.
- Violin II:** Treble clef, 4/4 time. Starts with a piano (*pp*) dynamic in measure 73.
- Violas I & II:** Bass clef, 4/4 time. Starts with a piano (*pp*) dynamic in measure 73.
- Violoncello:** Bass clef, 4/4 time. Continues its melodic line throughout the passage.
- Double Bass:** Bass clef, 4/4 time. Continues its melodic line throughout the passage.

The score illustrates the concept of elision, where the orchestral Closing Section codetta concludes on the downbeat of measure 73, and the solo clarinet begins its first entrance at the same time.

The above figure displays Eybler's use of elision in that the orchestral Closing Section codetta concludes on the downbeat of m. 73 at which point flute and bassoon conclude their figure as the solo clarinet initiates its first entrance.

Despite these economical ventures, Eybler exhibits a great deal of inventiveness in a plethora of ways. For example, there is no shortage of themes and motives, colorful orchestration in terms of texture (woodwinds, strings, brass, and combinations and usages thereof), a rich harmonic palette, and varied styles in terms of mood or character, articulation, such as legato or staccato, and mode, such as major or minor, and texture, such as homophony, polyphony, and more nuanced, ambiguous textures. Additionally, akin to the concept of caesura-fill, Eybler ingeniously incorporates lead-in materials to fill spaces that might conceptually remain silent otherwise. See one such representative example displayed below.

Figure 11 Eybler's Clarinet Concerto, Allegro maestoso, mm. 39-42 – Lead-in material

The musical score shows the following parts and their activity in measures 39-42:

- Bb Cl. I & II:** Rests in m. 39; begins a lead-in pattern of eighth notes in m. 41.
- Bsn. I & II:** Rests in m. 39; begins a lead-in pattern of eighth notes in m. 41.
- Bb Horns I & II:** Play a sustained chord in m. 39, then rest in m. 40 and m. 41.
- Violin I & II:** Conclude the Secondary Theme on the downbeat of m. 40.
- Vla. I & II:** Play a rhythmic accompaniment of eighth notes throughout.
- Cello & Contrabass:** Play a rhythmic accompaniment of eighth notes, with a *pizz.* marking in m. 40.

In the figure above, violins I and II conclude the Secondary Theme on the downbeat of m. 40 and the clarinets and bassoons begin the Secondary Theme on the downbeat of m. 41. Immediately following the strings' conclusion in m. 40, the clarinets and bassoons enter with connective lead-in material, essentially creating almost a full measure of pick-up notes that lead to the downbeat of m. 41 at which point the clarinets and bassoons independently begin the Secondary Theme anew. Eybler replicates this technique in a corresponding passage that utilizes woodwinds and violins in mm. 114-115 and again in mm. 260-261. His alternate usage of elision to contract or

condense materials and connective lead-in technique to connect or expand materials

demonstrates his inventiveness and flexible skill in composition.

**Figure 12 Eybler's Clarinet Concerto, Allegro maestoso, mm. 40-48 – Soli Woodwinds
Secondary Theme Exposition**

The image displays a musical score for the Soli Woodwinds section of Eybler's Clarinet Concerto, specifically the Secondary Theme Exposition from measures 40 to 48. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The instruments included are Flute 1, Flute 2, Clarinet in B-flat 1, Clarinet in B-flat 2, Bassoon 1, Bassoon 2, Bb Horn I, and Bb Horn II. The Flute parts are mostly silent, with some notes appearing in the final measure. The Clarinet and Bassoon parts feature a rhythmic pattern of eighth notes, while the Horn parts play a simple harmonic accompaniment. The score is presented on a single page, with a note indicating it continues on the following page.

Continued on the following page.

The image shows a musical score for woodwinds in B-flat major, 4/4 time. The score includes parts for Fl. 1, Fl. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, and Hn. 2. The woodwinds play a melodic line starting with quarter notes and moving to eighth notes, with a dynamic marking of 'f' (forte) at the end of the passage.

Led by the orchestral clarinets, this figure displays the orchestral wind band's presentation of the Secondary Theme in the exposition. A corresponding passage recurs in the recapitulation in mm. 260-268. This is one example of Eybler's soli writing for woodwinds.

Figure 13 Eybler's Clarinet Concerto, Allegro maestoso, mm. 59-67 – Soli Woodwinds Closing Theme Exposition

The musical score is arranged in a system with ten staves. The top three staves are for woodwinds: Flute (treble clef), Clarinet in B \flat (treble clef), and Bassoon (bass clef). The next three staves are for brass: B \flat Horns I & II (treble clef), Trumpet in B \flat (treble clef), and Timpani (bass clef). The bottom four staves are for strings: Violin I (treble clef), Violin II (treble clef), Violas I & II (bass clef), Violoncello (bass clef), and Double Bass (bass clef). The key signature is two flats (B \flat major/D \flat minor) and the time signature is 4/4. The woodwind parts feature a melodic line starting in measure 59, marked *p dolce*. The string parts provide a harmonic accompaniment, with Violin I and II playing a sixteenth-note pattern, and the lower strings playing a steady eighth-note accompaniment, all marked *pp*.

Continued on the following page.

The image shows a page of a musical score for an orchestra. The score is arranged in ten staves, each labeled with an instrument: Fl. (Flute), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Hn. (Horn), B♭ Tpt. (B-flat Trumpet), Timp. (Timpani), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The music is in a key signature of two flats (B-flat major or D minor) and a 3/8 time signature. The Flute part has a '3' above it, indicating a triplet. The Clarinet and Bassoon parts have long melodic lines with slurs. The Horn part starts with a *pp* (pianissimo) dynamic and ends with a *f* (forte) dynamic. The Trumpet and Timpani parts have a *f* dynamic. The Violin I and II parts have a *f* dynamic. The Viola, Violoncello, and Double Bass parts also have a *f* dynamic. The score is divided into four measures, with the final measure containing a *f* dynamic marking.

This figure displays the Closing Theme in the exposition, which features soli orchestral clarinet and bassoon accompanied by a driving syncopated rhythm in the strings, which signifies *ombra*⁴⁴³ and foreshadows the drama that unfolds in the development section and signals the end of the exposition is near.

⁴⁴³ *Ombra* is exemplified by a syncopated rhythm that signifies the supernatural in music.

Woodwinds, such as flute, clarinet, and bassoon, frequently serve in solo or soli roles and/or dialogic roles in relation to the upper strings or solo clarinet. Two representative musical examples of this phenomenon are displayed below.

Figure 14 Eybler's Concerto, Allegro maestoso, mm. 165-176 – Bassoon Obligato Solo

The musical score is presented in two systems. The first system includes parts for Flutes I & II, Bb Clarinets I & II, Bassoon I, Bassoon II, and Bb Solo Clarinet. The second system includes parts for Flute, Bb Clarinet, Bassoon 1, Bassoon 2, and Bb Solo Clarinet. The key signature is B-flat major (two flats), and the time signature is 4/4. The score shows a Bassoon Obligato Solo starting in measure 165, marked *pp* (pianissimo). The solo is a melodic line in the bassoon part, with a dashed line indicating a breath mark. The Bb Solo Clarinet part also features a melodic line in measure 165, marked *pp*. The Flute part has a melodic line in measure 176, marked *pp*. The Bb Clarinet part has a melodic line in measure 176, marked *pp*. The Bassoon 1 part has a melodic line in measure 176, marked *pp*. The Bassoon 2 part has a melodic line in measure 176, marked *pp*. The Bb Solo Clarinet part has a melodic line in measure 176, marked *pp*.

Continued on the following page.

The principal bassoon echoes the solo clarinet in mm. 165-176 of the development section in a dialogic obbligato fashion assisted with support from the flutes and orchestral clarinets as displayed in the figure above.

Additionally, the woodwinds share in the melodic interest throughout the concerto, noticeably and delightfully add color to the texture, and provide harmonic reinforcement and rhythmic punctuation. A few pertinent musical figures are displayed below.

Figure 15 Orchestral Flute Color

The image displays a musical score for an orchestra, specifically focusing on measures 136-138. The score is written in 4/4 time and features a variety of instruments. The woodwind section includes Flute 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, and a Bb Solo Clarinet. The brass section consists of Bb Horn 1 and 2, and Trumpet in Bb 1 and 2. The percussion section includes Timpani. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score shows a dynamic shift from *mf* to *f* starting in measure 137. A notable feature is the 'Orchestral Flute Color' mentioned in the caption, which is a rapid, melodic flourish in the flute parts that occurs just before the downbeat of measure 138. The Bb Solo Clarinet has a prominent melodic line with slurs and accents throughout the passage. The strings provide a rhythmic foundation with a steady eighth-note pattern.

The figure above displays mm. 136-138 from the Allegro maestoso. Here, Eybler incorporates a burst of flute coloration immediately preceding the Essential Expository Closure cadence (downbeat, m. 138), a technique he also utilized in his symphonies.

The use of trumpets, horns and tympani creates a stately, symphonic quality, even an air of grandeur in tutti sections, consistent with the designation of *maestoso* in the first movement. The brass and tympani also provide harmonic reinforcement and rhythmic punctuation. The woodwinds and brasses are particularly effective concerning the march topic, which appears in multiple iterations throughout the first movement. See figures displayed below.

Figure 16 Eybler Concerto, Allegro maestoso, mm. 12-17 – March Topic Brass and Woodwinds

The musical score is arranged in six staves, each with a label on the left and a dynamic marking of *f* (forte) below the first measure. The key signature is one flat (Bb) and the time signature is 4/4. The staves are: Flutes I & II (treble clef), Bb Cl. I & II (treble clef), Bsn. I & II (bass clef), Bb Horns I & II (treble clef), Bb Trumpets I & II (treble clef), and Timpani (bass clef). The Flutes, Bb Cl., and Bsn. parts consist of block chords. The Bb Horns and Bb Trumpets parts play a rhythmic pattern of eighth notes. The Timpani part plays a steady eighth-note pulse.

Continued on the following page.

The image shows a musical score for a winds' march topic. It consists of six staves, each labeled with an instrument: Fl. (Flute), B♭ Cl. (B♭ Clarinet), Bsn. (Bassoon), Hn. (Horn), B♭ Tpt. (B♭ Trumpet), and Timp. (Timpani). The score is written in a key signature of one flat (B♭) and a common time signature (C). The Flute, B♭ Clarinet, and Bassoon parts feature a melodic line with eighth notes and a dotted quarter note, while the Horn part provides harmonic support with a similar rhythmic pattern. The B♭ Trumpet and Timpani parts provide a steady rhythmic accompaniment with eighth notes and a dotted quarter note.

This figure displays the winds' march topic, which is incorporated in multiple sections throughout the first movement, including: mm. 17-32, mm. 98-107, mm. 138-146, mm. 159-163, mm. 180-182, mm. 201-208, mm. 212-217, mm. 243-253, 283-298, and mm. 306-310.

The violins typically present melodic material in tutti sections, the violas provide harmonic support and rhythmic punctuation, and the cellos and basses drive the harmony. Idiomatic examples are displayed below.

Figure 17 Eybler's Clarinet Concerto, Allegro maestoso, mm. 1-12 – Primary Theme Exposition Strings

The image displays a musical score for the string section of Eybler's Clarinet Concerto, measures 1 through 12. The score is arranged in a system with ten staves, each labeled with an instrument: Flute 1, Flute 2, Bb Cl. I & II, Bsn. I & II, Bb Horns I & II, Bb Trumpets I & II, Timpani, Violin I, Violin II, Violas I & II, Violoncello, and Double Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The primary theme is introduced in measure 1. The woodwinds (Bb Clarinet and Bassoon) play a melodic line starting in measure 2, marked with a piano (*p*) dynamic. The strings provide accompaniment: Violin I plays a melodic line, Violin II plays a rhythmic pattern of eighth notes, and the Viola, Cello, and Double Bass play a steady eighth-note accompaniment, all marked with a piano (*p*) dynamic. The Flutes, Bb Horns, and Bb Trumpets are silent throughout this section. The Timpani part is also silent.

Continued on the following page.

Fl. 1

Fl. 2

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

tr

6

Detailed description: This is a page of a musical score for an orchestra. It features ten staves of music. The top four staves are for woodwinds: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Bass Clarinet (B \flat Cl.), and Bassoon (Bsn.). The next three staves are for brass: Horn (Hn.), Trumpet in B-flat (B \flat Tpt.), and Timpani (Timp.). The bottom three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds have melodic lines with some dynamics like *p* (piano) and *tr* (trill). The strings provide harmonic support with chords and rhythmic patterns. A rehearsal mark '6' is placed above the Timpani staff.

Continued on the following page.

The image shows a musical score for an orchestra, specifically the first 12 measures. The score is divided into two systems. The first system (measures 1-6) features a counter melody in the woodwinds. The second system (measures 7-12) features a homophonic texture in the strings. Dynamics include piano (p) and forte (f).

The above figure displays the violins' presentation of the Primary Theme in mm. 1-12. The lower strings fill out and direct the harmony resulting in a homophonic texture among the strings; however, the orchestral clarinets and bassoons introduce an element of polyphony in mm. 2-6 by way of a counter melody executed in contrary motion, which lends sophistication to

the passage. As the strings expand the Primary Theme in the Primary Area, the orchestral clarinets and bassoons are joined by the flutes, whose color adds timbral brilliance in mm. 8-11 leading to the stately march topic in mm. 12-32.

Figure 18 Eybler's Clarinet Concerto, Allegro maestoso, mm. 33-40 – Secondary Theme Exposition Strings

The image displays two systems of musical notation for string instruments. The first system includes Violin I, Violin II, Violas I & II, Cello, and Contrabass. The second system includes Violin I, Violin II, Violas I & II, Violoncello (Vc.), and Contrabasso (Cb.). The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro maestoso'. The first two staves (Violin I and II) are marked 'dolce'. The Violin I part features a melodic line with slurs and ties. The Violin II part has a similar melodic line. The Viola I & II part provides a rhythmic accompaniment with eighth-note chords. The Cello and Contrabass parts have a more sparse, harmonic accompaniment with quarter and eighth notes.

The above figure displays the strings' presentation of the Secondary Theme in the exposition of

the first movement. Violins I & II present the melody, violas fill in the harmony with constant accompanimental eighth-notes, and the cellos and basses provide foundational harmonic direction.

Narrative

Soloist as Protagonist

The soloist in Eybler's concerto acts as a protagonist in the first movement, *Allegro maestoso*. The elegant opening theme, which may be characterized as *piano-dolce*, signifies that all is well; however, turbulence is introduced early on by way of the *minore* grace-note motive (mm. 22-26) that foreshadows the impending drama eventually realized in minor mode in the development section. In the development section, Eybler first treats the Closing Theme sequentially in minor mode in the solo clarinet part, a passage which then culminates in an apotheosis of spiritual ecstasy. This *minore*-inflected technical passage simultaneously emits both movement and stasis in that the solo clarinet part executes *minore*-inflected sixteenth-note figuration that outlines one chord per every four beats. Thus, movement or activity occurs via the constantly changing sixteenth-notes and stasis is simultaneously achieved by four successive beats of the same chord, which is further enhanced by sustained chords in the strings juxtaposed against the winds' march topic, also in minor mode. The composite musical effect is one of suspension, a moment frozen in time resulting in an associated psychological phenomenon of grace under fire, an altered state of consciousness within the scenario of a reckoning in which one realizes the strength required to surrender whatever is necessary in order to overcome or survive. Following the apotheosis, the solo clarinet then executes an impassioned iteration of the Secondary Theme in minor mode, which concludes the development section in dramatic style. The recapitulation entails a triple return of the opening key, theme, and obligatory register.

Along with the successful return to B-flat major and the Primary Theme, the protagonist's survival is further supported by the fact that the theme is more animated and playful in the recapitulation, therefore more joyous, which signifies celebratory victory. Musical figures are displayed below.

Figure 19 Eybler's Clarinet Concerto, Allegro maestoso, mm. 73-76 – Solo Clarinet Primary Theme in Exposition



Like the Primary Theme in the first movement of Mozart's clarinet concerto, the Primary Theme in the first movement of Eybler's concerto is elegant, and the two themes share virtually the same rhythms, and as such, articulations as well.

Figure 20 Eybler's Clarinet Concerto, Allegro maestoso, mm. 22-26 – Minore-Grace-Note Motive

The musical score for Eybler's Clarinet Concerto, mm. 22-26, is presented in a multi-staff format. The score includes parts for Flutes I & II, Bb Clarinets I & II, Bassoons I & II, Bb Horns I & II, Bb Trumpets I & II, Timpani, Violin I, Violin II, Violas I & II, Violoncello, and Double Bass. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is characterized by dynamic contrasts, with *ff* (fortissimo) and *p* (piano) markings. The *ff* markings are used for the woodwinds and brasses in measures 23 and 25, while the *p* markings are used for the strings in measures 22, 24, and 26. The score also features a syncopated rhythm in measures 23 and 25, which is described as *ombra* in the text.

The *minore-grace-note* motive is made more mysterious by the dynamic designation of *subito piano* and made more menacing by the syncopated rhythm (*ombra*) found in mm. 23 and 25.

The drama of this passage is enhanced by the dynamic contrasts of *subito-piano* and *subito-forte*.

Figure 21 Eybler's Clarinet Concerto, Allegro maestoso, mm. 165-176 – Solo Clarinet Closing Theme Sequential Treatment in Development

165
[*p* poco cresc.]

169
[*mp* poco cresc.]

173
[*mf* poco cresc.]

The figure above exhibits the sequential treatment of the Closing Theme in minor mode, which opens the development section.

Figure 22 Eybler's Clarinet Concerto, Allegro maestoso, mm. 177-182 – Solo Clarinet Apotheosis in Development

177
[*mf*]

180

The above figure presents the *minore*-inflected apotheosis in the development section, which simultaneously exemplifies movement and stasis with a subtext of grace under fire.

Figure 23 Eybler's Clarinet Concerto, Allegro maestoso, mm. 183-190 – Solo Clarinet Secondary Theme in Minor Mode in Development



This figure displays an impassioned iteration of the Secondary Theme in minor mode in the development section, which utilizes the clarion and altissimo registers and descends to the chalumeau register, including a large, dramatic leap.

Figure 24 Eybler's Clarinet Concerto, Allegro maestoso, mm. 190-201 – Solo Clarinet Conclusion of Development

The figure above displays Eybler's sequential obligato treatment of the solo clarinet part in the

development section. This material occurs atop previously heard transition material in the strings with high and low strings offset by imitative polyphony. The soloist's sequential passage-work signifies the protagonist working through conflict or adversity. Notice the large leaps in the solo clarinet part in mm. 191, 193, 197, and, to a lesser degree, m. 198.

Figure 25 Eybler's Clarinet Concerto, Allegro maestoso, mm. 218-225 – Solo Clarinet Primary Theme in Recapitulation



The Primary Theme is more animated, even playful or flippant, in the recapitulation, which supports the notion of the protagonist's survival or victory.

Adagio

Form

Despite its grounding in classicism, the character of the second movement leans heavily towards romanticism in terms of style. Classicism, however, is achieved through a seemingly homophonic texture in which the solo clarinet dominates the landscape accompanied simply by an ostinato in the upper strings, a repetitive sixteenth-note figure reminiscent of a similar accompanimental figure in Mozart's *Gran Partita* for winds, K. 361 (third movement, Adagio). The lower strings consistently emit a "walking" bass-line throughout that consists of arpeggiated eighth-notes that outline chords which drive the harmony, a technique also found in the slow movement of Mozart's *Gran Partita*. The dichotomous ostinato in the upper strings simultaneously effects both movement and stasis in that the repeated figure provides forward

momentum as well as a constant, undulating, and quasi-sustained murmur over which the solo clarinet plays a cantilena in the lyrical singing style. Occasionally, orchestral woodwinds, such as flute, clarinet, or bassoon, briefly interject with supporting connective materials in an obbligato fashion that provides textural nuance and color. Classicism is also supported by the preservation of standardized key-relationship models, such as the establishment of a tonal key center, modulating away by fifths, then thirds, and recapitulating in tonic. The music in the Adagio typically unfolds in four-bar phrases and eight-bar periods, though double periods also occur, and many phrases remain open, unframed by cadences, which supports the romantic narrative of bittersweet remembrance and alludes to desire.

The Adagio is characterized first by a distinctive long-note motive in the solo clarinet part that clearly demarcates the music into three delineated sections in which a lovely cantilena continuously unfolds throughout in an organic, almost through-composed manner. As the cantilena continuously blooms it emits a tender, sincere, and profound sense of honesty, and exudes a romantic sensibility with exquisitely beautiful, long, singing, legato lines comprised of stepwise motion and large and small leaps. Though the chalumeau register is sparingly engaged, these expressive lines, colored with chromaticism and mode mixture, primarily utilize the clarion register of the clarinet. Second, the music is infused with a uniquely exploratory, rich, colorful, and fluid harmonic scheme that perfectly parallels romantic ideals, such as exploration, longing, un-fulfillment, and abnegation, which collectively may signify desire. This is effected with cadential preparation and evasion or deception, tonicization of various tonal key centers by way of flexible pivot points (rather than actual modulations confirmed via cadences) achieved by the realization of chromatic-mediant key-relationships. Though not tragic, the music is imbued with a bittersweet nostalgia that looks backward, a remembrance of the past (or possibly a futuristic

fantasy). The overall tonal scheme (I-IV-I), which looks backwards instead of forward, lends further credence to the romantic nature of the music, as does the use of 3/4 time, whose circular meter is a fitting designation considering the associated narrative.

Eybler preferred three-part song-form for the slow movements of his string quintets, his favorite chamber music medium. Three-part song form, or aria form, may manifest as rounded binary or ternary form. For example, Mozart utilized rounded binary form (ABA')⁴⁴⁴ in the second movement, Adagio, of his clarinet concerto. The second movement of Eybler's concerto, Adagio, is in ternary (ABA') form and each of the three main sections are demarcated by an iteration of the solo clarinet's long-note motive. Eybler achieves coherence among the sections of this ternary structure by sharing related motivic and thematic materials among each of the three main sections. The longer middle (B) section modulates and unfolds in an almost through-composed manner in which seemingly new materials develop and expand organically as natural outgrowths of previously heard materials. The tranquil solo clarinet part sounds something akin to a lullaby. Although the middle B section oscillates between minor and major modalities, the overarching composite effect is one of soothing reassurance. Here, perhaps, one may infer an associated subtext, "hope springs eternal despite any storm weathered or loss sustained."

The formal sections of the Adagio are delineated as follows: A, mm. 1-18; B, mm. 19-76; and, A' mm. 77-98. Each section is demarcated by an iteration of the solo clarinet's long-note motive and includes portions of the solo clarinet's cantilena. The middle B section is significantly longer than the outer A and A' sections that flank it and undergoes thematic expansion and harmonic development in something akin to Transition→*Fortspinnung* (mm. 31-76). The cantilena continuously unfolds organically atop a rich and fluid developmental

⁴⁴⁴ The Adagio of Mozart's clarinet concerto is in rounded binary form (ABA') in that the middle B section does not modulate. Conversely, the Adagio of Eybler's clarinet concerto is in ternary form (ABA') in that the middle B section does modulate.

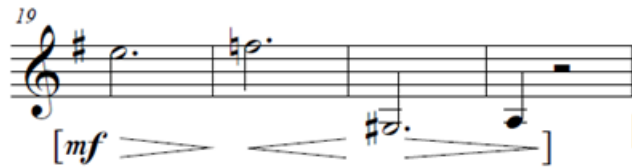
harmonic scheme. The hesitant return to tonic in the final A' section further demonstrates the romantic and nostalgic sensibilities embodied in the music. Figures of the long-note motive and cantilena are displayed below.

Figure 26 Eybler's Clarinet Concerto, Adagio – Solo Clarinet Long-Note Motive

mm. 3-6 (A section)



mm. 19-22 (B section)



mm. 78-81 (A' section)



The figure above exhibits the three iterations of the solo clarinet's long-note motive, which demarcates each of the three main sections of the ternary formal structure.

Figure 27 Eybler's Clarinet Concerto, Adagio, mm. 7-18 – Solo Clarinet Cantilena

The image shows three staves of musical notation for the Solo Clarinet Cantilena in the Adagio movement of Eybler's Clarinet Concerto, measures 7 through 18. The music is written in treble clef with a key signature of one sharp (F#). The first staff (measures 7-10) begins with a mezzo-piano (*mp*) dynamic and features a melodic line with slurs and a dashed oval highlighting a sixteenth-note triplet. The second staff (measures 11-14) continues the melodic line with slurs and a dashed oval highlighting a sixteenth-note triplet. The third staff (measures 15-18) includes a *poco a poco cresc.* marking, two triplet markings (3), a trill (*tr*) marking, and a crescendo hairpin symbol.

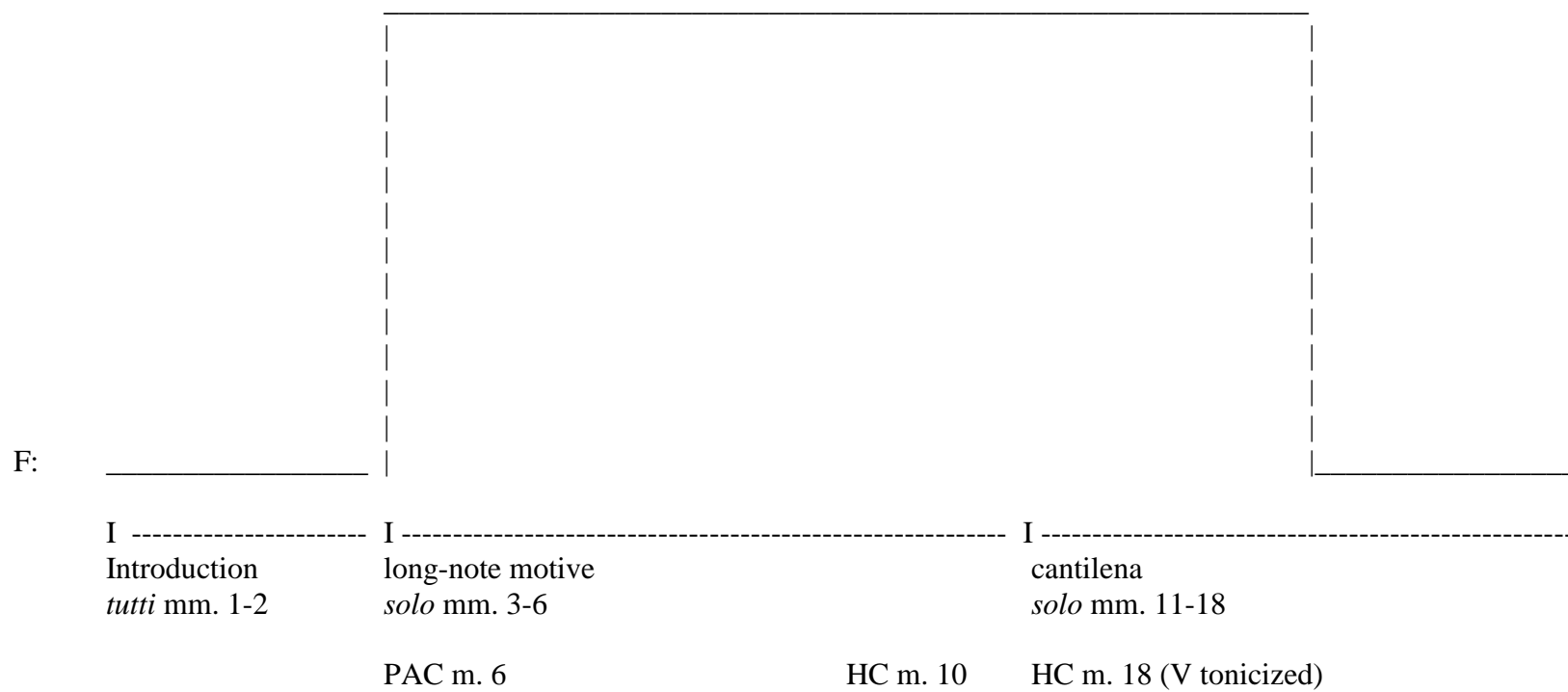
The figure above displays the opening portion of the solo clarinet's cantilena in the slow movement, which is characterized by gentle, legato lines. See Table 7 for my diagram of formal structural analysis of the Adagio and see Table 8 for the harmonic scheme.

Table 7 Diagram of Formal Structural Analysis, Adagio

Ternary Form (ABA')

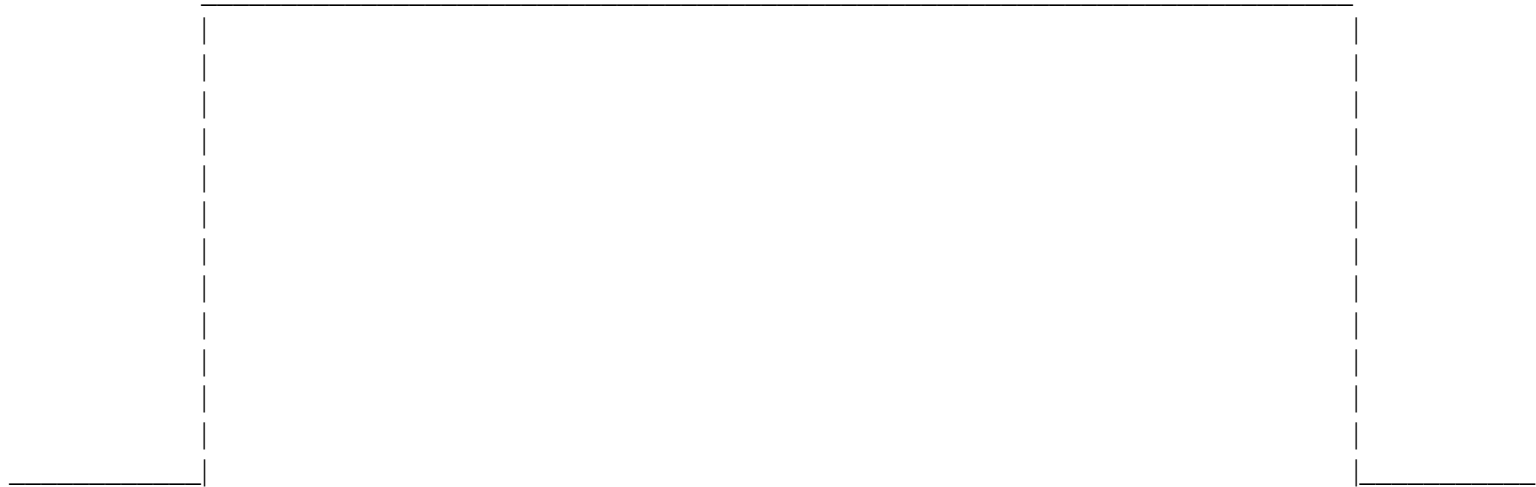
A mm. 1-18 (long-note motive mm. 1-6; cantilena mm. 7-18)

139



B mm. 19-76 (long-note motive mm. 19-22; cantilena mm. 23-76)
 (harmonic and thematic development of cantilena mm. 31-76)

140



<i>solo</i>	ii	IV	I	VI(b)	iv	III(b)	vii	VI(b)	iv	ii	IV	iv	vi	V	I	V ₇ /I
mm.	19-26	27-28	30	31-41	42-43	45-47	47-50	51-52	53-55	55-56	57-58	62	63-66	67-72	73-76	76

PAC m. 22	IAC m. 30	HC m. 34	PAC m. 46	HC m. 54	PAC m. 58	HC m. 62	IAC m. 66	HC m. 70
		PAC m. 38						

Note: some key areas are confirmed via cadence and others are merely tonicized.

A' mm. 77-98; P1 (long-note motive mm. 78-81; cantilena mm. 82-93; coda mm. 94-98)

141



V/vi

I ----- V ----- I ----- I --- I

Introduction *tutti* m. 77 long-note motive *solo* mm. 78-81

cantilena *solo* mm. 82-93

coda *solo* mm. 94-98

PAC m. 81

HC m. 85 PAC m. 93

IAC m. 95 PAC m. 98

Table 8 Harmonic Scheme, Adagio⁴⁴⁵

A

B

A'

(18) (31) (58) (70) (81) (86)

RT

I V (tonicized) I V I

(active)

⁴⁴⁵ Per Dr. Jeffrey Swinkin, Associate Professor of Music Theory, University of Oklahoma.

Compositional Techniques and Narrative

Figure 28 Eybler's Clarinet Concerto, Adagio, mm. 17-20 – Bold Harmonic Shift

The musical score for Eybler's Clarinet Concerto, Adagio, mm. 17-20, is presented in a multi-staff format. The key signature is one flat (Bb) and the time signature is 3/4. The score includes parts for Flutes I & II, Bb Clarinet I & II, Bassoons I & II, Bb Horns I & II, Bb Solo Clarinet, Violin I, Violin II, Violas I & II, Violoncello, and Double Bass. The score is divided into measures 17, 18, 19, and 20. In measure 18, there is a bold harmonic shift from F major to G major. This shift is indicated by a half cadence in F major on the downbeat of m. 18. The score includes dynamics such as 'cresc.' and 'p'. The Bb Solo Clarinet part features a trill in m. 18. The string parts (Violin I, Violin II, Violas I & II, Violoncello, and Double Bass) play a rhythmic pattern of eighth notes in m. 17 and 18, and a more complex pattern in m. 19 and 20.

As in the first movement, Eybler also included a bold harmonic shift in the second movement.

As seen in the figure above, a half cadence in F major occurs on the downbeat of m. 18. One might reasonably expect a return to tonic in m. 19; however, here Eybler elected to pivot to the super-tonic.

Figure 29 Eybler's Clarinet Concerto, Adagio, mm. 27-34 – Mode Mixture

The musical score is arranged in a system of seven staves. The top three staves are for woodwinds: Bb Clarinet I & II (treble clef, key signature of one sharp), Bsn. I & II (bass clef, key signature of one flat), and Bb Solo Clarinet (treble clef, key signature of one sharp). The bottom four staves are for strings: Violin I (treble clef, key signature of one flat), Violin II (treble clef, key signature of one flat), Viola (alto clef, key signature of one flat), Cello (bass clef, key signature of one flat), and Double Bass (bass clef, key signature of one flat). The Solo Clarinet part features a trill (tr) and a sforzando (sfz) marking. The string parts consist of rhythmic patterns and melodic lines.

Continued on the following page.

Cl. I & II

Bsn. I & II

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

The image shows a page of a musical score for a symphony. It features eight staves, each with a different instrument or section. The top three staves are for woodwinds: Cl. I & II (Clarinet I & II), Bsn. I & II (Bassoon I & II), and Solo Cl. (Solo Clarinet). The bottom five staves are for strings: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The woodwinds play sustained chords, while the strings play a rhythmic pattern of eighth notes. The Solo Clarinet part includes a melodic line with a dashed line indicating a breath mark.

Continued on the following page.

The image displays a page of a musical score for a symphony, featuring ten staves. The instruments are listed on the left: Flutes I & II, Bb Clarinet I & II, Bassoons I & II, Bb Horns I & II, Bb Solo Clarinet, Violin I, Violin II, Violas I & II, Violoncello, and Double Bass. The music is in 3/4 time. The Flutes, Bb Clarinets, and Bassoons have a *cresc.* marking. The Bb Solo Clarinet has a trill (*tr*) and triplet markings. The Violin I, Violin II, Violas I & II, Violoncello, and Double Bass parts have a *p* (piano) marking. The score shows a transition in mood and dynamics across the measures.

Eybler also makes effective use of mode mixture as seen in the above figure in that he suddenly pivots to b-flat minor in m. 31 and by m. 35 he heads towards D-flat major. Another notable example of mode mixture appears in the Adagio, mm. 60-62. The alternate cooling (minor mode) and warming (major mode) of modality serve to provide expressive nuance to the music, which evokes a bittersweet remembrance.

Figure 30 Eybler's Clarinet Concerto, Adagio, mm. 86-90 – Orchestral Clarinet Obligato

The musical score consists of two systems of staves. The first system includes Solo Clarinet, Flute, Clarinet in Bb 1, Bsn. I & II, and F Horns I & II. The second system includes Solo, Fl., Bb Cl. 1, Bsn., and Hn. The Solo Clarinet part has a 'solo' marking. The Flute part has a 'solo' marking. The Bsn. I & II part has a 'p' marking. The F Horns I & II part has a 'p' marking. The Solo part has a 'solo' marking. The Fl. part has a 'solo' marking. The Bb Cl. 1 part has a 'p' marking. The Bsn. part has a 'p' marking. The Hn. part has a 'p' marking.

Although the principal flute primarily assumes the role of solo obligato instrument in relation to the solo clarinet in the Adagio (mm. 11-15 and mm. 39-43), the principal orchestral clarinet serves in this capacity in one instance of particular importance, mm. 87-89. Though the two

previous iterations featured flute, Eybler featured the principal orchestral clarinet in this final iteration that occurs within the solo clarinet's recapitulation of the cantilena, not an insignificant choice given the associated narrative of the movement. This phenomenon is further evidence that the narrative entails a remembrance in that as the solo clarinet recapitulates the cantilena theme, the orchestral clarinet simultaneously echoes material that originated in the solo clarinet's opening iteration of the cantilena, mm. 13-14 (and the flute solos of mm. 11-15 and mm. 39-43). Thus, Eybler not only provided an obligatory look over the shoulder, but he also created a musical flashback, a real-time memory imbued with bittersweet nostalgia.

Figure 31 Eybler's Clarinet Concerto, Adagio, mm. 11-15 – Flute Obligato Solo

The image displays a page of a musical score for Eybler's Clarinet Concerto, Adagio, measures 11-15. The score is written for a full orchestra and includes a Flute Obligato Solo. The instruments and their parts are as follows:

- Flute:** Features a melodic line with a prominent slur over measures 12 and 13, and a final note in measure 15.
- Clarinet in B \flat 1 and 2:** Play a rhythmic accompaniment of quarter notes.
- Bassoon 1 and 2:** Play a rhythmic accompaniment of quarter notes.
- Solo Clarinet in B \flat :** Features a melodic line with a prominent slur over measures 12 and 13, and a final note in measure 15.
- Violin I and II:** Play a rhythmic accompaniment of eighth notes.
- Viola:** Plays a rhythmic accompaniment of eighth notes.
- Violoncello and Double Bass:** Play a rhythmic accompaniment of quarter notes.

The score is written in 3/4 time and the key signature is one flat (B \flat). The Flute and Solo Clarinet in B \flat parts are marked with a forte (f) dynamic.

Continued on the following page.

The image shows a page of a musical score with ten staves. From top to bottom, the staves are labeled: Fl., B> Cl. 1, B> Cl. 2, Bsn. 1, Bsn. 2, Solo Clarinet, Vln. I, Vln. II, Vla., Vc., and D.B. The music is in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The flute part (Fl.) has a melodic line with a slur and a fermata. The solo clarinet part (Solo Clarinet) also has a melodic line with a slur and a fermata. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) play an ostinato pattern. The woodwind parts (B> Cl. 1, B> Cl. 2, Bsn. 1, Bsn. 2) have simpler parts.

The figure above displays Eybler’s use of flute as an obligato solo instrument in relation to the solo clarinet. A corresponding flute solo passage occurs in mm. 39-43. The example above also notably displays the ostinato in the upper strings and “walking” bass-line in the lower strings that occurs throughout the slow movement. Although Eybler devised a multi-layered texture here that employs the solo clarinet cantilena, flute obligato, and string ostinato – the resulting character remains tranquil and harmonious. This is only one such example of Eybler’s nuanced

approach to texture. Additionally, he exploits the upper register of the orchestral flutes to create brilliant flashes of color at certain key moments, a technique also found in his symphonies. One notable example is at the conclusion of the solo clarinet's exposition in the first movement, mm. 136-138. Other such examples within the first movement include mm. 190-192 and mm. 281-283.

Figure 32 Eybler's Clarinet Concerto, Adagio, mm. 93-98 – Textural Forces

Flute I & II

Bb Cl. I & II

Bsn. I & II

F Horn I & II

Bb Solo Clarinet

Violin I

Violin II

Viola I & II

Violoncello

Double Bass

p

p

p

p

p

p

p

p

p

p

Continued on the following page.

The image displays a musical score for a symphony section, likely from the final Adagio of Haydn's *Farewell Symphony*. The score is arranged in two systems. The first system includes the woodwind section: Flute (Fl.), Bb Clarinet (Bb Cl.), Bassoon (Bsn.), Horn (Hn.), and Solo Clarinet (Solo Cl.). The second system includes the string section: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The woodwind parts (Fl., Bb Cl., Bsn., Hn., Solo Cl.) play in the first measure and drop out in the second measure. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) play in both measures. All parts are marked *pp* (pianissimo). The Solo Clarinet part is notably silent in the second measure, consistent with the text's description of instruments dropping out every two measures.

In the figure above, flutes, clarinets, and bassoons alternate with strings in accompanying the solo clarinet and instruments drop out every two measures resulting in an overall subtractive technique, a concept akin to that utilized in the final Adagio of Haydn's *Farewell Symphony* (1772).

Similarities to Mozart's *Gran Partita*, K. 361

Eric Hoeplich observed that the slow movement of Eybler's concerto is "reminiscent" of the Adagio of Mozart's *Gran Partita*, K. 361.⁴⁴⁶ The two works share a few observable similarities in terms of compositional techniques in that they begin with "curtain rising" introductions that establish tonal key centers and initiate a repetitive accompanying ostinato comprised of sixteenth-notes interspersed with sixteenth-note rests. Eybler's introduction is comprised of an opening chord with fermata, which establishes the tonal key center of F major, and a leading measure of the accompanying ostinato before the solo clarinet enters in m. 3. Mozart's introduction is comprised of one measure of arpeggiated triads in the horns and bassoons, which establishes the key of E-flat major, followed by two measures of the accompanying ostinato prior to the solo oboe's entrance in m. 4. Both works use long, expressive and beautiful legato lines and "walking" bass-lines. The obvious difference between the two works is that of genre, solo concerto versus serenade, symphonic music versus chamber music. It is an unfortunate loss that Eybler had no time or interest to write wind serenades. Figures from both works are displayed below.

⁴⁴⁶ Eric Hoeplich, *The Clarinet* (London: Yale University Press, 2008), 81.

Figure 33 Mozart's Gran Partita, K. 362 - Adagio

Adagio

The image displays the first three measures of the Adagio movement from Mozart's Gran Partita, K. 362. The score is arranged in a standard orchestral format with the following instruments and parts:

- Oboe 1:** Remains silent throughout the first three measures.
- Oboe 2:** Enters in the second measure with a melodic line marked *p* (piano).
- Clarinet in B \flat 1:** Remains silent throughout the first three measures.
- Clarinet in B \flat 2:** Enters in the second measure with a melodic line marked *p*.
- F Bassett Horn 1:** Remains silent throughout the first three measures.
- F Bassett Horn 2:** Enters in the second measure with a melodic line marked *p*.
- E \flat Horn 1:** Plays a melodic line starting in the first measure, marked *p*.
- E \flat Horn 2:** Plays a melodic line starting in the first measure, marked *p*.
- Bassoon 1:** Enters in the second measure with a melodic line marked *p*.
- Bassoon 2:** Enters in the second measure with a melodic line marked *p*.
- Contrabassoon:** Enters in the second measure with a melodic line marked *p*.

The music is in the key of B \flat major (three flats) and 3/4 time. The tempo is Adagio. The first measure is primarily for the horns, while the second and third measures feature a complex interplay of woodwinds.

Continued on the following page.

This musical score page features ten staves for woodwind and brass instruments. The instruments are arranged as follows from top to bottom: Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, F B.H. 1, F B.H. 2, Eb Horn 1, Eb Horn 2, Bsn. 1, and Bsn. 2. The C. Bn. staff is located at the bottom of the page. The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The woodwind parts (Ob., Cl., and Bsn.) feature complex rhythmic patterns, including sixteenth and thirty-second notes, often with slurs and accents. The brass parts (F B.H., Eb Horn, and C. Bn.) play sustained, melodic lines with slurs. The Eb Horn 1 and 2 parts are mostly silent, indicated by whole rests. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Continued on the following page.

The image displays a musical score for the opening of Mozart's Gran Partita for winds, K. 361. The score is arranged in a system of staves, each labeled with an instrument. The instruments are: Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, F B.H. 1, F B.H. 2, Eb Horn 1, Eb Horn 2, Bsn. 1, Bsn. 2, and C. Bn. The key signature is two flats (B♭ and E♭), and the time signature is 3/8. The first two measures feature an arpeggiated triad in the horns and bassoons. The oboe enters in measure 4 with a solo line.

This figure displays the opening of the Adagio for Mozart's Gran Partita for winds, K. 361, which begins with an introduction: one measure of an arpeggiated triad in the horns and bassoons and two leading measures of the accompanying ostinato prior to the solo oboe's entrance in m. 4.

Figure 34 Eybler's Clarinet Concerto, Adagio, mm. 1-4 – Introduction

The musical score for Eybler's Clarinet Concerto, Adagio, mm. 1-4, is presented in a standard orchestral layout. The key signature is one flat (Bb) and the time signature is 3/4. The score includes parts for Flute, Bb Clarinet, Bassoon, Horn in F, Bb Solo Clarinet, Violin I, Violin II, Viola, Violoncello, and Double Bass. The introduction consists of four measures. Measures 1 and 2 feature a sustained chord in the woodwinds and strings. Measure 3 is the first measure of the string ostinato, and measure 4 is the second measure. Dynamics include forte (f), piano (p), mezzo-forte (mf), sforzando (sf), and pizzicato (pizz.).

Like Mozart's *Gran Partita*, the Adagio for Eybler's concerto begins with an introduction, which is comprised of a sustained chord and one leading measure of the accompanying string ostinato prior to the solo clarinet's entrance in m. 3.

Rondo

Form, Compositional Techniques, and Musical Topoi

The third and final movement, Rondo, is a seven-part sonata rondo (ABACADA) and consists of the following sections: A₁ (mm. 1-28); B (mm. 29- 80); A₂ (mm. 81-151); C (mm. 152-199); A₃ (mm. 200-255); D (mm. 212-255); and, A₄ (mm. 341-409). Interestingly, the sonata rondo includes a developmental fugato based on the rondo's A theme that utilizes imitative polyphony in an extended orchestral tutti (mm. 256-340) that serves as a development section. Eybler also incorporated the winds' march topic of the first movement in the fugato (mm. 333-338). The excursion to the learned style may affirm Eybler's predilection toward and devotion to sacred music, the mass in particular, and by extension to God. The fugal section builds exciting momentum in anticipation of the final return of the refrain of A and the solo clarinet, and, in fact, this exciting anomaly is a highlight of the movement. Ironically, the solo clarinet plays no part in it. Perhaps Eybler featured the orchestra here in the third movement because it was chiefly relegated to the role of mere accompanist in the second movement and to provide the soloist with a much needed rest. At any rate, the fugato is a brilliant example of Eybler's inventiveness and orchestration.

Weinmann suggested that the main theme (A section material) is based on an as of yet unidentified folk song. With bass drum, cymbals, the designation of 2/4 time with an emphasis on beat one,⁴⁴⁷ the rondo theme distinctly resembles a Turkish march. Excitement is sustained via forward the momentum of virtually constant sixteenth-notes in the solo clarinet part as well as the wide tonal range employed by the soloist. Part C provides a contrast in minor mode. Perfect Authentic Cadences, Imperfect Authentic Cadences, and Half Cadences abound and are

⁴⁴⁷ Despite the time signature designation of 2/4, this movement works well in one, which correlates with the stylization of a Turkish march.

usually unencumbered by elision or other undercutting techniques. Here, Eybler largely abandoned his preference for cadential elision, which he employed so profusely in the first movement. In keeping with the signification of the learned style topic, plagal cadences⁴⁴⁸ are evident in a number of places in the Rondo, including mm. 31-32, mm. 39-40, and 227-228.

Although the trumpets and tympani are tacit in the Adagio movement, they rejoin the orchestra along with bass drum and cymbals for the third movement, Rondo. Although the brass, particularly trumpets, are largely held at bay throughout the concerto, the horns present or support the rondo theme in a few places in the third movement. One notable example is displayed below.

Figure 35 Eybler Concerto, Rondo, mm. 384-387 – Rondo Theme Horns

The image shows a musical score for two parts: Bb Horns I & II and Bb Solo Clarinet. The music is in 2/4 time and B-flat major. The Bb Horns part consists of four measures of block chords, with the first measure being a whole chord and the following three measures being half chords. The Bb Solo Clarinet part consists of four measures of a continuous eighth-note pattern, with the first measure being a whole note and the following three measures being half notes.

The horns present an iteration of the Rondo theme near the conclusion of the movement which coincides with the solo clarinet's final passage of the concerto. Here, the horns herald the Rondo theme as Eybler inconspicuously dispenses with the solo clarinet as only a gentleman would do.

Given the virtuosic nature of the solo part in the Rondo, the third movement is less nuanced in terms of orchestration. Therefore, the solo and soli roles held by the orchestral woodwinds in the first and second movements are virtually absent in the Rondo. This may be due to the virtuosic nature of the solo clarinet part. Thus, apart from the fugal section, the orchestra is largely utilized to frame the solo clarinet's entrances with relatively brief, though effective and varied, codettas.

⁴⁴⁸ The traditional "Amen" cadence associated with sacred music.

Figure 36 Eybler's Clarinet Concerto, Rondo, mm. 256-271 – Fugato

Musical score for measures 256-271 of Eybler's Clarinet Concerto, Rondo. The score is in 2/4 time and B-flat major. The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin II and Viola play a rhythmic pattern starting in measure 256, marked *p*. Violin I, Violoncello, and Double Bass are silent throughout the measures.

Musical score for measures 272-300 of Eybler's Clarinet Concerto, Rondo. The score is in 2/4 time and B-flat major. The instruments are Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin I is silent. Violin II plays a melodic line with slurs. Viola and Violoncello play a rhythmic pattern, marked *p*. Double Bass is silent.

Continued on the following page.

The image shows a musical score for the beginning of an orchestral fugato. It consists of five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The Vln. I staff begins with a *p* dynamic marking. The Vln. II staff has a slur over the first two measures. The Vla. staff has a slur over the first two measures. The Vc. staff has a slur over the first two measures. The D.B. staff has a slur over the first two measures. The fugato begins in the strings and incorporates the entire orchestra in a brilliant flurry of fugal activity.

The figure above displays the beginning of the magnificent orchestral fugato, a highlight of the third movement, which begins in the strings and incorporates the entire orchestra in a brilliant flurry of fugal activity that extends for almost a hundred measures and incorporates the Rondo theme and the winds' march topic from the first movement. This intriguing diversion serves as a development of the Rondo theme, showcases the orchestra, and provides an opportunity to rest for the soloist.

Figure 37 Eybler's Concerto, Rondo, mm. 44-48 - Chase

The image shows a musical score for Eybler's Concerto, Rondo, mm. 44-48. It consists of three staves: Bb Cl. I & II, Bsn. I & II, and Bb Solo Clarinet. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The Bb Cl. I & II staff has a slur over the first two measures. The Bsn. I & II staff has a slur over the first two measures. The Bb Solo Clarinet staff has a slur over the first two measures. The Rondo movement is a rousing technical *tour de force* for the solo clarinet.

The Rondo movement is a rousing technical *tour de force* for the solo clarinet. Though the

figure above may not appear to be significant, it is rather comical in that the orchestral clarinets urgently attempt to exert a presence only to be foiled by the solo clarinet's technical display episode. Though the orchestral clarinets "bark" and give chase in m. 44, they cannot catch the "leader of the pack." Eybler ultimately utilized the orchestral clarinets in a variety of effective ways employing them in solo, soli, and supporting roles. See Table 9 for a diagram of my formal structural and harmonic analysis of the third movement.

Table 9 Diagram of Formal Structural and Harmonic Analysis, Rondo

Sonata Rondo

A (Refrain) mm. 1-28

Exposition mm. 1-163

P1 mm. 1-28

a mm. 1-16 b mm. 17-20 a' mm. 21-28

B (Digression) mm. 29-40

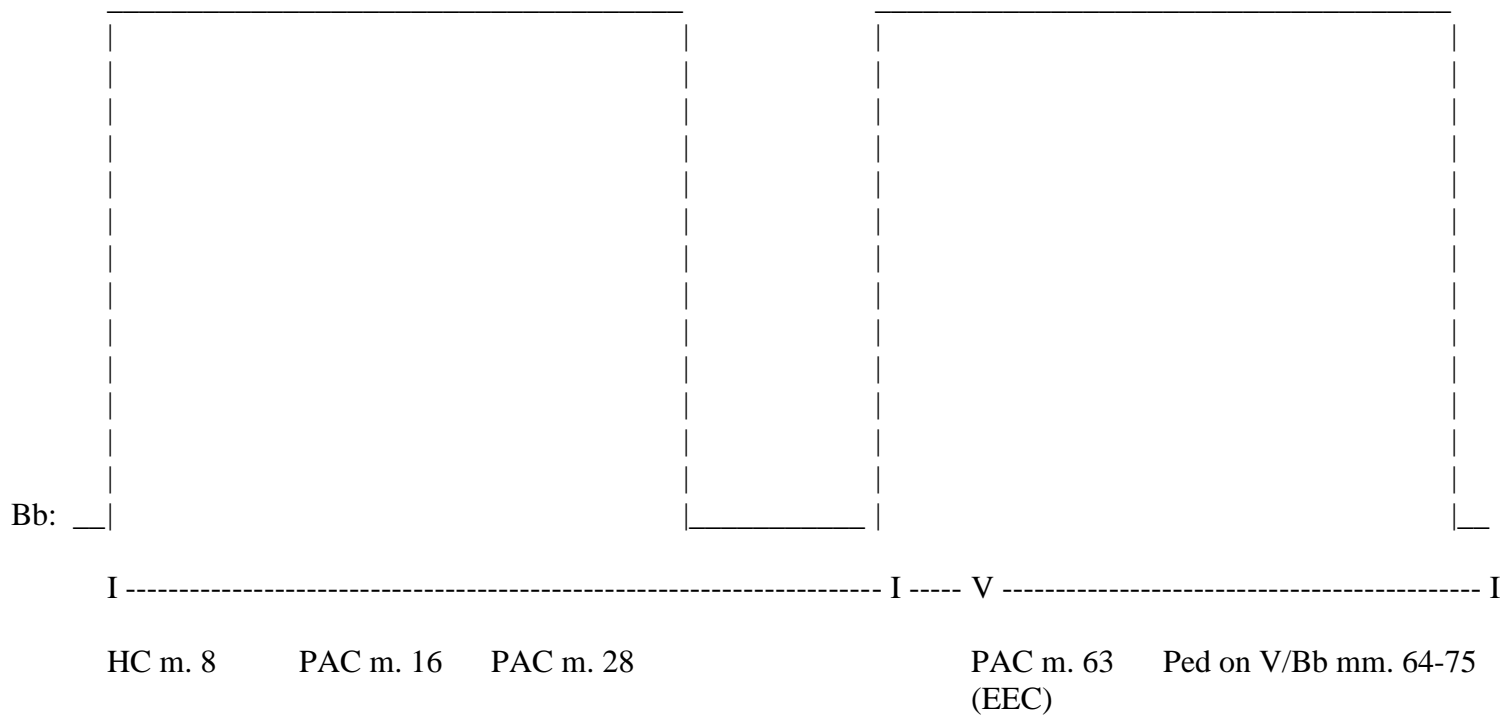
P2 mm. 29-40

TR mm. 41-44

S mm. 45-63 (FS)

RT. mm. 64-80

164



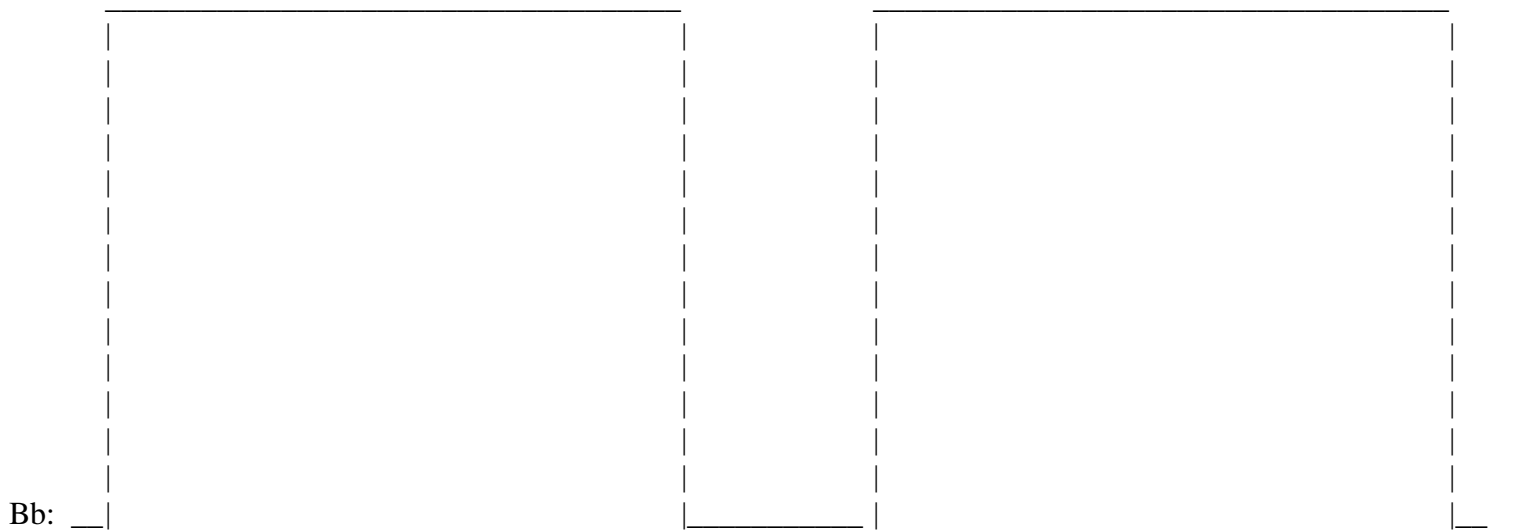
A (Refrain - abridged) mm. 81-96

a'' mm. 81-96

C (Digression) mm. 97-191

c mm. 97-112; d mm. 113-143; c' mm. 144-151;
d' mm. 152-182

RT mm. 182-199



Bb: ___

I ----- vi ----- I ----- vi ----- I

IAC m. 81

PAC m. 96

PAC m. 104 & 112 PAC m. 127 & 143 PAC m. 151
174 & 182

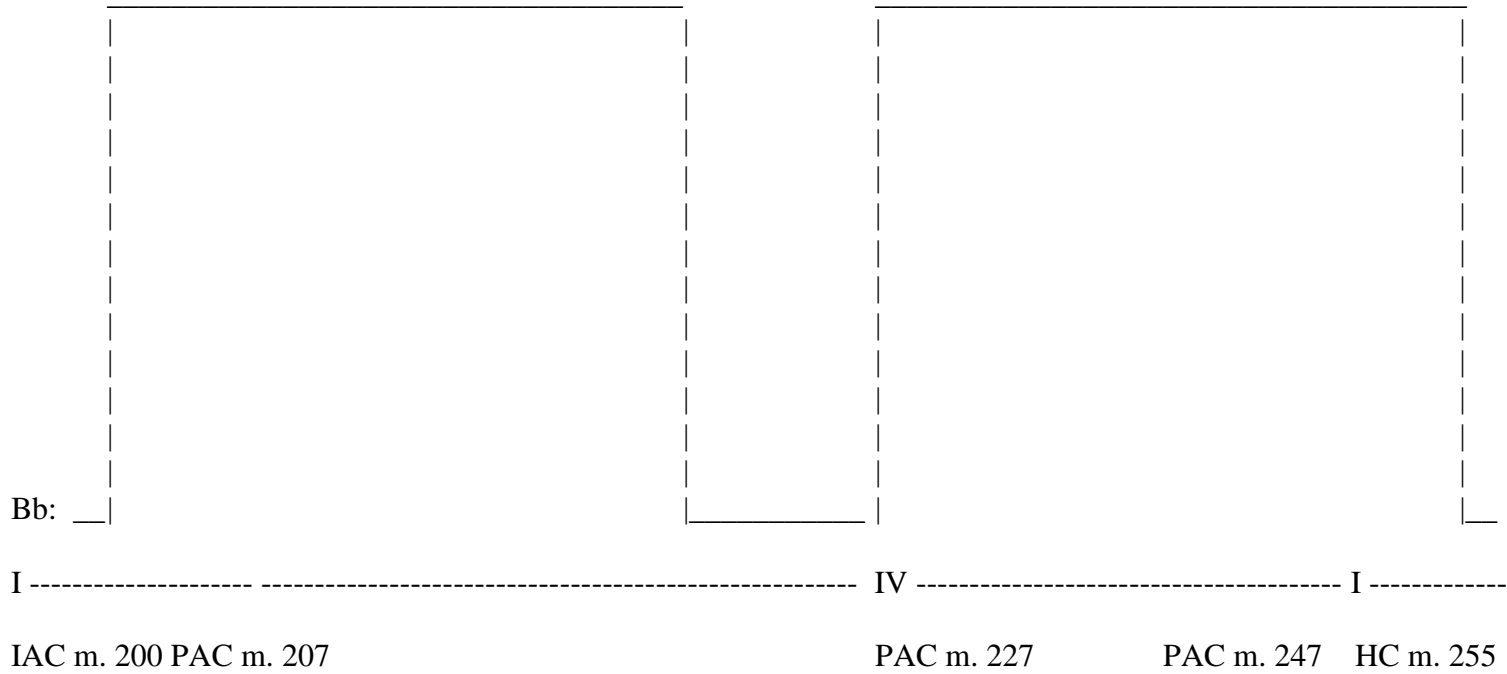
A (Refrain) mm. 200-211

a''' mm. 200-211

D (Digression) mm. 212-255

e mm. 212-227; f mm. 228-235; e' mm. 236-247

RT mm. 248-255 (a''''')



Fugato (functions as Development) mm. 256-340

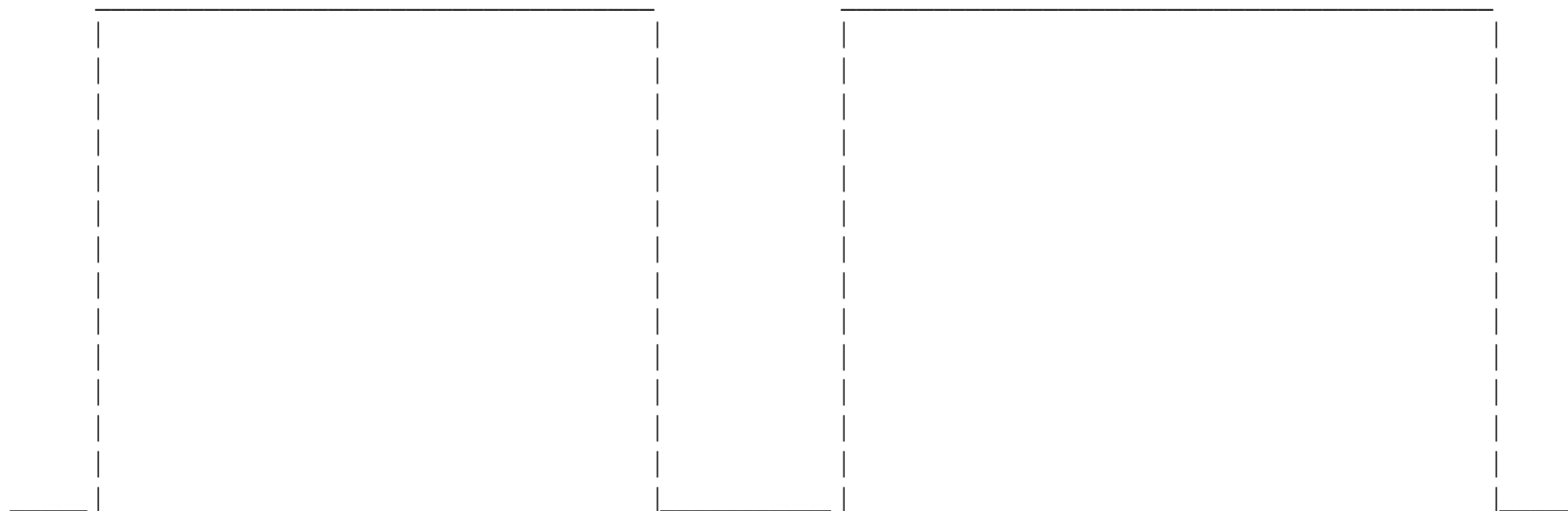
A (Final Refrain) mm. 341-409
(functions as Recapitulation)

RT mm. 322-340

a'''''' mm. 256-340

a'''''''' mm. 341-356 (selected couplets revisited in
summary review) and coda mm. 357-409

167



----- vi --- V --- harmonically developmental --- V ----- I ----- I

Ped on V/Bb mm. 322-340 PAC m. 356 IAC m. 363 PAC m. 375 PAC m. 391 PAC
m. 407
(ESC)

Cadential Prolongation mm. 407-409

Conclusion

Eybler utilized an established, traditional large-scale formal structure, sonata form, for the first movement, ternary (ABA') form for the second movement, and an innovative hybrid formal structure, sonata rondo, for the third movement of his clarinet concerto. The *Allegro maestoso* lays out primary, secondary, and closing themes along with distinctive motives and sequential transitions, some modulating and others non-modulating. Although sentential structures occur and interpolations interject occasionally, the music typically unfolds in four-bar phrases and eight-bar periods. Though some sections employ a more nuanced, ambiguous texture, thematic material is typically treated with homophony and transitional material is typically treated with polyphony, particularly imitative polyphony. Major points of cadence, such as the Essential Expositional Closure (m. 138) or Essential Structural Closure (m. 283), are quite clear, though lesser cadences most usually evade a point of rest due to elision. In fact, most major sections intersect via the composer's penchant for elision, a technique that he also applied to the solo clarinet part. Eybler demonstrates his inventive compositional prowess and versatility with flexible pivot points that expand or contract melodic materials or easily effect harmonic shifts. He primarily developed thematic material in the solo clarinet part organically by way of obbligate or motivic sequencing, employing a rich harmonic palette and a variety of textures realized with nuanced, colorful orchestration.

Apart from a few woodwind solos, the prominent role afforded the orchestra in the first movement is largely absent in the second movement, which suits the intimate nature of the music. The *Adagio* has three discernible sections, each demarcated by the long-note-motive, which is introduced at the beginning, altered in the middle, and later recapitulated. The first section initiates a cantilena, which unfolds in a through-composed manner and continues within

the second delineation and recapitulates within the third delineation. The music typically unfolds in four-bar phrases and eight-bar periods that are often left open instead of closed in regard to cadences, which serves the romantic subtext of the movement.

While the orchestra's role in the third movement is not restored to the grandeur it enjoyed in the first movement, its more active participatory role is essentially reinitiated. Given the celebratory nature of the music in the Rondo, the orchestra largely serves in an accompanimental role, except for codettas that occur between refrains of the solo clarinet's A theme and its digressive couplets and the orchestral fugato, which is a highlight of the movement. This lengthy fugal section features the orchestra, functions as a development section, provides the soloist ample time to rest, and sweetens the return of the final refrain of the Rondo's A theme with coda.

Although the clarinet concerti of Eybler and Mozart share many similarities, they are also fundamentally different in terms of overarching themes. Eybler's clarinet concerto was a relatively early work by a young man with a long life ahead of him whereas Mozart's clarinet concerto was a very late work by a dying young man. Each work, a product of a unique individual at a specific time and place in history, must be appreciated independently for its distinct contribution to western art music.

The three movements of Eybler's concerto, each with their own themes, harmonies, formal structures, and musical workings combine to form a singular masterwork, and each movement's individual narrative combines to create a broader narrative of adversity conquered, nostalgia, and celebration that parallels the lived human experience. "The most perfect of all wind instruments ... so rich in compass and expression," as Spohr declared, the clarinet – with

its huge tonal and dynamic range, technical agility, variety of articulation styles, and warm, sweet, sparkling tone – is indeed the perfect expressive vehicle for Eybler’s fine concerto.

CHAPTER IV: SOLO CLARINET TREATMENTS

Throughout the concerto the solo clarinet part utilizes the full range of the instrument from the lowest chalumeau well into the altissimo register with a range encompassing e-a3. Eybler fully exploits the clarinet's lyrical and technical capabilities with legato and staccato passages, singing – sometimes soaring – melodic lines, triplet eighth-note and sixteenth-note technical passage-work and figuration, dramatic wide leaps, and more simple passages in scales, thirds, or arpeggios. The first movement, *Allegro maestoso*, showcases both the clarinet's lyrical and technical capabilities on a grand scale; the second movement, *Adagio*, particularly exploits the lyrical and legato qualities of the instrument; and, the third movement, *Rondo*, is a rousing, technical *tour de force*. Idiomatic figures from each movement are displayed below.

Figure 38 Eybler's Clarinet Concerto, I. *Allegro maestoso*, mm. 73-76 – Solo Clarinet Primary Theme Exposition



Displayed in the figure above is the solo clarinet's melodic presentation of the Primary Theme in the exposition of the *Allegro maestoso*. Like Mozart, Eybler opted to utilize the clarion register for the presentation of the Primary Theme, which is accompanied by constant eighth-notes in the strings resulting in a homophonic texture.

The Primary Theme bears a strong resemblance to the opening theme of the first movement of Mozart's clarinet concerto. Although the two themes move in opposite directions, they are rhythmically identical⁴⁴⁹ and share some similar intervals. The first interval of both concerti is a third, ascending in the case of Eybler and descending in the case of Mozart.

⁴⁴⁹ The rhythms are identical in the violin I parts between the two respective concerti, though Eybler's solo clarinet part utilizes sixteenth-notes on beat one of the second and fourth measures of the theme.

Although no evidence has surfaced to substantiate Eybler’s familiarity with Mozart’s clarinet concerto, it is not only possible but also probable. Eybler and Mozart were acquainted at least by 1789, Mozart’s clarinet concerto dates from 1791, and late eighteenth-century Viennese composers shared concert programs, such as the *Tonkünstler Societät*, and they also attended other peer concerts. Anton Stadler presented the premiere performance of Mozart’s clarinet concerto in Prague on October 16, 1791 at the National Theatre,⁴⁵⁰ and his brother, Johann Stadler performed Eybler’s Concerto at the Burgtheater in Vienna on April 13, 1802. Therefore, in all likelihood, Eybler was at least acquainted – and probably even familiar – with Mozart’s clarinet concerto by the time he composed his own clarinet concerto in 1798.

Figure 39 Eybler’s Clarinet Concerto, Allegro maestoso, mm. 102-107 – Solo Clarinet Triplet Passage-work



This figure exhibits sequential triplet passage-work from the solo clarinet part in the exposition of the first movement and demonstrates the use of staccato as well as Eybler’s agile treatment of the instrument. This passage is accompanied by the strings with constant eighth-notes juxtaposed against the winds’ march topic resulting in a polyphonic texture.

⁴⁵⁰ Pamela Weston, *Clarinet Virtuosi of the Past* (Robert Hale: London, Great Britain, 1971), 54.

Figure 40 Eybler's Clarinet Concerto, Allegro maestoso, mm. 183-190 – Solo Clarinet Secondary Theme in Development



This figure presented above demonstrates Eybler's impassioned upper-register treatment of the Secondary Theme in minor mode from the solo clarinet part in the development section of the first movement. Notice the soaring melodic line in m. 183 and the large, dramatic leap in m. 188. This passage is accompanied by the strings with constant eighth-notes resulting in a homophonic texture.

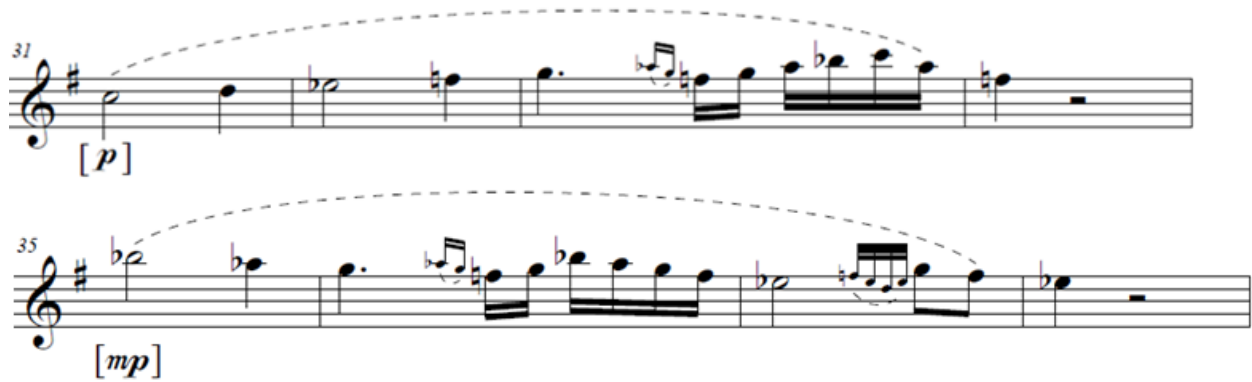
Figure 41 Eybler's Clarinet Concerto, Allegro maestoso, mm. 276-281 – Solo Clarinet Technical Display Episode Recapitulation

The image shows two staves of musical notation. The first staff begins at measure 276 and features a melodic line with a dynamic marking of *[f]*. The second staff begins at measure 279 and features a melodic line with a dynamic marking of *[f]*. The music is characterized by a technical display episode with repetitive rhythmic patterns.

This technical display episode concludes the solo clarinet's part in the recapitulation of the first movement. Notice the rhetorically repetitive properties of mm. 279-280, a technique that Mozart employed in the first movement, Allegro, of his String Quintet No. 4 in G Minor, K. 516, the "viola quintet." Not only did Eybler utilize this rhetorical technique in the recapitulation, but he also applied it to the corresponding passage in the exposition, mm. 135-136. The string

accompaniment for these sections is sparse resulting in a homophonic texture.

Figure 42 Eybler's Clarinet Concerto, Adagio, mm. 21-38 – Solo Clarinet Cantilena



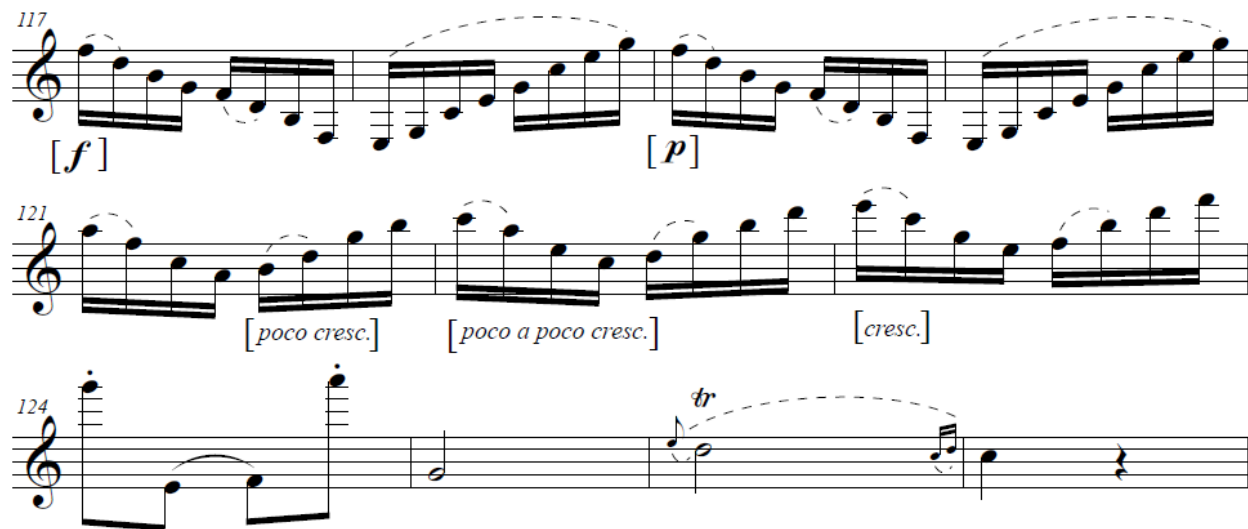
The figure above exhibits a representative long, slurred, legato passage from the solo clarinet's cantilena in the slow movement. The long slurs are paralleled in the accompanying orchestral clarinet and bassoon parts. Like most of the Adagio, this section is accompanied by the undulating string ostinato and "walking" bass-line resulting in a nuanced texture.

Figure 43 Eybler's Clarinet Concerto, Rondo, mm. 45-67 – Solo Clarinet Technical Display Episode

The image displays a musical score for a solo clarinet technical display episode, consisting of five staves of music. The first staff (measures 45-48) is marked *[f]* and features a series of sixteenth-note runs with large leaps, some slurred together. The second staff (measures 49-52) is marked *[p]* and continues the sixteenth-note runs with similar leaps. The third staff (measures 53-56) is marked *[mf]* and shows more complex sixteenth-note passages with slurs. The fourth staff (measures 57-62) is marked *[mf]* and includes a trill in the final measure. The fifth staff (measures 63-67) is marked *[mf]* and features a series of sixteenth-note runs with slurs.

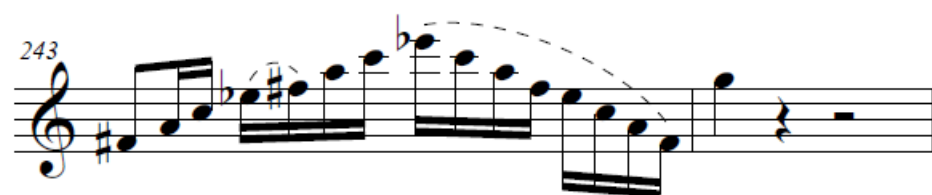
This technical display episode demonstrates the technical prowess Eybler requires of the soloist with multiple successive measures of sixteenth-notes, large leaps, and articulated and slurred passages. The string accompaniment for this section is simple, homophonic in nature, though its juxtaposition of the Rondo theme in the winds adds an element of polyphony.

Figure 44 Eybler's Clarinet Concerto, Rondo, mm. 117-127 – Solo Clarinet Technical Display Episode



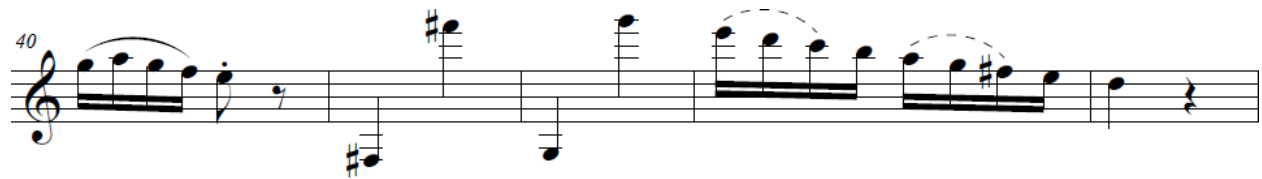
This technical display episode occurs in the third movement and further displays Eybler's agile treatment of the solo clarinet in terms of technique and large leaps. Here, again, the strings provide a simple accompaniment while the winds present the Rondo theme resulting in a rather nuanced, polyphonic texture.

Figure 45 Eybler's Clarinet Concerto, Allegro maestoso, mm. 243-244 – Solo Clarinet Octave Displacement



The figure displayed above exhibits Eybler's sense of dramatic flair manifested as a jarring octave displacement on the downbeat of m. 244 in that Eybler substituted g2 for g1, a ninth above the expected note of resolution. One of Eybler's compositional traits is that of dramatic flair concerning sudden, unexpected, and drastic changes in register, texture, or dynamics and this is one such example.

Figure 46 Eybler's Clarinet Concerto, Rondo, mm. 40-44 – Solo Clarinet Large Leaps



The above figure further demonstrates Eybler's sense of dramatic flair with two successive three-octave leaps.

Figure 47 Eybler's Clarinet Concerto, Rondo, mm. 167-174 – Solo Clarinet Dramatic Register Change

This figure further demonstrates Eybler's penchant for sudden, extreme registral changes via large leaps.

Eybler exploits the clarinet's technical agility and lyrical qualities throughout the concerto, including an array of musical and articulation styles. Furthermore, he challenges the soloist in terms of range, registral changes, and technique. The Adagio is unique among Eybler's instrumental music in that he incorporated a true slow movement, whereas his symphonies favor minuet and trio and his violin sonatas include Andante movements. Thus, the legato cantilena stylization that Eybler imagined for the slow movement of the clarinet concerto was due to his ethos of the instrument.

CHAPTER V: AUTHORITATIVE MODERN PERFORMING EDITION

The arrival at a stylistically appropriate performance interpretation of Eybler's clarinet concerto is made more challenging by a number of factors. Firstly, though the notes and rhythms are apparent in the Autograph Manuscript not much else is indicated in terms of the execution of style, character, or volume. For example, Eybler supplied very few articulation markings and even fewer dynamic markings or expressive indicators.⁴⁵¹ Secondly, the first and third movements exist in two versions: the original solo part and a somewhat simplified, alternative *ossia*.⁴⁵² The *ossia* deviates from the original in many places and mimics it virtually verbatim elsewhere. Curiously, even when the two parts are otherwise identical, Eybler sometimes applied different articulation markings to the *ossia* part, which was clearly crafted after the completion of the concerto otherwise.⁴⁵³ Because the *ossia* constitutes Eybler's final work on the concerto, his assigned articulation markings to it supersede those he applied earlier to corresponding sections of the original solo part. Thirdly, the provenance of the Autograph Manuscript and history of the concerto remain incomplete.⁴⁵⁴ Because the concerto was not published during Eybler's lifetime and no contemporaneous copied set of parts has been found, no referential period document apart from the Autograph Manuscript itself is known to exist. Fourthly, though the published editions (orchestral score and an arrangement for clarinet and piano) are clearly based on the Autograph Manuscript, they are not precisely literal or verbatim

⁴⁵¹ Eybler's lack of articulation and dynamic markings was a rather customary practice during the classic era in that composers of solo concerti often trusted and expected virtuosi to supply these components according to contemporaneous performance practices and/or the soloist's personal taste. In addition to a few articulation and dynamic markings, it should be noted that Eybler also supplied a few expressive indicators throughout, such as "*dolce*" and "*sforzando*."

⁴⁵² The intended soloist either found the first and third movements too difficult and/or had an aversion to the high tessitura, and Eybler obligingly developed the *ossia*. The second movement does not contain an alternate solo part.

⁴⁵³ The *ossia* part was notated on the available remaining staves of the Autograph Manuscript. In the first movement, the *ossia* generally inhabits the last staff of each page. In the third movement, the *ossia* inhabits a variety of staves from page to page.

⁴⁵⁴ It is unknown what prompted Eybler's composition of the Concerto and for whom it was definitively written. The Concerto was not published during Eybler's lifetime, and it was essentially lost for over 170 years. The Concerto was first published in 1976 and received its world premiere recording in 1991 (Dieter Klöcker).

editions, lack a comprehensive, stylistically appropriate editorial component, and contain multiple wrong notes.⁴⁵⁵ Lastly, both published editions of the concerto include both the original solo and *ossia* parts in paired staves, which complicates reading in that every other staff must be invariably skipped regardless of which published edition is utilized.⁴⁵⁶ Appendix P displays the original solo clarinet part per the Autograph Manuscript.

Eybler responded to his own ethos of the clarinet in the composition of his concerto, and, as such, he notated what he envisioned – and apparently wanted – in terms of notes and rhythms in the original solo part. Although Eybler’s offering may not lie under the fingers quite as comfortably as Mozart’s clarinet concerto, largely due to its high tessitura and occasional less intuitive – sometimes quirky – voice-leading, it is nonetheless entirely possible to execute what he originally intended, most especially on a modern instrument, be it French or German system. It is safe to assume that the composer expected performers to play either the original solo part or the *ossia*, not alternate between the two at will resulting in yet a third version. In an effort to facilitate the realization of Eybler’s original vision of the piece, the performing edition contained herein is limited to the notes and rhythms that appear in the original solo part penned by Eybler himself in the Autograph Manuscript.⁴⁵⁷ However, the *ossia* version is included in Appendix R, full orchestral score. It should be noted that a number of cuts are indicated in the Autograph Manuscript, which Weinmann attributed directly to Eybler because they demonstrate an expert knowledge of composition and improve the quality of the concerto.⁴⁵⁸ Both of the published

⁴⁵⁵ Both published editions contain multiple wrong notes and exhibit a substantial lack of stylistically appropriate editorial articulation and dynamic markings.

⁴⁵⁶ The *ossia* part displays in separate staves located immediately below the original solo staves in both published editions (orchestral score and arrangement for clarinet and piano).

⁴⁵⁷ Although the performing edition contained herein is limited to the notes and rhythms found in the original solo part of the Autograph Manuscript, I considered articulations from both the original solo part and the *ossia* because the *ossia* was Eybler’s last pass through the composition of this piece.

⁴⁵⁸ Alexander Weinmann, *Joseph Eybler Konzert für Klarinette und Orchester* (Zurich: Edition Eulenburg, 1976), preface.

editions of the concerto observe these cuts as does the performing edition contained herein.

About the Authoritative Modern Performing Edition

I recognized a need to develop an authoritative modern performing edition upon which performers may base their own more subjective interpretations: authoritative in that it includes the notes,⁴⁵⁹ rhythms, dynamics, and expressive indicators⁴⁶⁰ that Eybler penned in the Autograph Manuscript; and, modern in that it provides a comprehensive set of stylistically appropriate markings that preserve essential period performance-practices and simultaneously aligns with modern sensibilities regarding the aesthetics of clarinet performance. In my development of the performing edition, I strived to 1) respect Eybler's intentions wherever evident in the Autograph Manuscript; 2) supply articulation and dynamic markings wherever necessary that serve the music and are sensitive to and strike an appropriate balance between modern and period performance-practice considerations; and, 3) provide enough stylistically appropriate editorial content to guide performers without unnecessarily imposing my own highly subjective views.⁴⁶¹ Appendix Q displays my authoritative modern performing edition for the original solo clarinet part of Eybler's concerto.

How were these tasks accomplished? First, I developed a verbatim edition of the original solo clarinet part from an authorized facsimile of the Autograph Manuscript incorporating only

⁴⁵⁹ The only exception is in the second movement, Adagio, m. 33, the second sixteenth-note on beat 3: Eybler notated this pitch as B-natural in the Autograph Manuscript via the lack of a flat sign, but the correct pitch is B-flat, and I have notated it as such in the performing edition contained herein. The correct pitch of B-flat is substantiated via its use multiple times in the measures immediately following m. 33 (mm. 35-36) and the fact that both Klöcker and Brunner play B-flat in m. 33 on the note in question in their recordings. All other notes display in the performing edition per Eybler's notations in the Autograph Manuscript.

⁴⁶⁰ Eybler's assigned expressive indicators include *dolce* and *sforzando*.

⁴⁶¹ My goal in developing the Authoritative Modern Performing Edition was to provide the necessary editorial content to aid performers sufficiently in stylistically appropriate interpretations of the Concerto without imposing too much information as to invoke confusion. Concerning Eybler's two versions of the solo part in the first movement, the performing edition contained herein is limited to the original solo part per the Autograph Manuscript.

the notes,⁴⁶² rhythms, articulations, dynamics, and expressive markings supplied by Eybler himself. Second, I developed a justified edition by further incorporating articulation markings gleaned from the orchestral score of the Autograph Manuscript. For example, in instances where Eybler provided articulations in orchestral parts (strings and/or woodwinds) that were otherwise absent from the corresponding materials in the solo clarinet part, I applied those missing articulations to the solo clarinet part. Furthermore, for instances in which Eybler assigned a particular articulation marking to one iteration of a solo passage and failed to assign it in other corresponding passages, I applied Eybler's articulation treatment to the iterations that lacked such markings. Even at this juncture, the solo part still lacked many essential articulation and dynamic markings for numerous melodic and technical passages throughout; hence, the need for my development of the authoritative modern performing edition. Third, my editorial content was guided by the following: period and modern performance-practice treatises and methods,⁴⁶³ particularly those idiomatic to clarinet and/or woodwind performance; a survey review of multiple contemporaneous publications, such as facsimiles of first editions or manuscripts of late eighteenth century and early nineteenth century clarinet (and other woodwind and violin) concerti and other works for clarinet by late eighteenth and early nineteenth century Viennese

⁴⁶² Excepting *Adagio*, m, 33, the second sixteenth-note of beat three (B-flat instead of the notated B-natural) and m. 47, the half-note on beats one and two (F-natural instead of the notated F-sharp).

⁴⁶³ *Essay of a Method for Playing the Transverse Flute* (1752) and *Solfege for the Transverse Flute* (c. 1740s-1750s) by Johann Joachim Quantz (1697-1773); *Art of Clavier* (partial, 1753; complete, 1762)⁴⁶³ by Carl Phillip Emmanuel Bach (1714-1788); *Violinschule* (1756) by Leopold Mozart (1719-1787); *A New Method for Learning to Play the Transverse Flute* (1759) by Antoine Mahaut (1719-c.1785); *The Virtuoso Flute Player* (1791) by Johann George Tromlitz (1725-1805); *School of Clavier Playing* (1789) by Daniel Gottlob Türk (1750-1813); *New Method for the Clarinet* (1785 and 1799) by Amand Vanderhagen (1753-1822); *Nouvelle Méthode de Clarinette* (c. 1802) by Frédéric Blasius (1758-1829); *New Method, Theory, and Practice for the Flute* (c. 1794) by Francois Devienne (1759-1803); *Méthode de Clarinette* (1802) by Jean-Xavier Lefèvre (1763-1829); *Angweisung zur Klarinette* (1803) by Johann Georg Heinrich Backofen (1768-1839); *Indicators of Performance Practice in Woodwind Instruction Books of the 17th and 18th Centuries* (1964) by Thomas Warner (b. 1930); *Interpretation of French Music from 1675 to 1775* (1973) by Betty Bang Mather (b. 1927); *The Interpretation of Early Music* (new edition, 1989) by Robert Donington (1907-1990); *Classical and Romantic Performing Practice 1750-1900* (1999) by Clive Brown (b. 1947); and, *Performance Practices in the Classical Era* (2011) by Dennis Shrock (the year of birth for Dennis Shrock was not discovered).

classic era composers; stylistic appropriateness; concepts, such as logic and reason; considerations particular to clarinet performance, such as response and control; classical ideals, such as elegance, balance, symmetry, and variation; the commercially available recordings of Eybler's concerto by Dieter Klöcker and Eduard Brunner; Dr. David Etheridge's performance principal, "Do whatever makes the music sing more;" and, my own knowledge and experience as a clarinetist and performer of late eighteenth century classic music. While I did not seek to emulate either recording artist in the development of the performing edition, I paid especial attention when both artists applied the same articulation treatments to the same figures. In the absence of clear instructions from Eybler and barring any overriding arguments from Devienne, Vanderhagen, or Warner, I incorporated the consensus between the two recording artists in a few meritorious instances.⁴⁶⁴ See Appendix M for a list of late eighteenth and early nineteenth century works consulted, which included facsimiles of manuscripts, first editions, and modern editions.

Wherever evident, I strived to preserve Eybler's intentions: the few slur, dynamic, and expressive indicator markings he supplied were retained and display as such. My supplemental editorial slurs appear in dotted-slurs, and my supplemental editorial dynamic markings appear in brackets. In addition to careful examination of the Autograph Manuscript facsimile and performance-practice treatises or methods, the assignment of supplemental editorial dynamic markings also incorporated the concepts of logic and reason.⁴⁶⁵ My assigned staccato markings are intermingled with Eybler's because the application of brackets to such markings would have cluttered the music on the printed page. As such, see Appendix O for a list of staccato markings

⁴⁶⁴ Articulation treatments adopted from Klöcker and Brunner are cited later in this chapter under the heading Critical Annotations for the Performing Edition.

⁴⁶⁵ Solo entrances in the outer fast movements were generally assigned *mezzo-forte* with *forte* reserved for technical displays that precede major points of cadence. *Piano* was assigned when Eybler notated the expressive indicator of *dolce*, and the slow second movement utilizes an array of softer dynamics appropriate to the *Adagio* style.

applied by me. Concerning my assignment of tempi, the methods of Devienne and Vanderhagen and Warner's dissertation failed to provide any insightful or meaningful information. In addition to considering the recordings of Klöcker and Brunner, I also surveyed five performances of Mozart concerti by international soloists that incorporate movements comparable to those of Eybler's concerto. See Appendix N for sources consulted in consideration of tempi applied to the authoritative modern performing edition. Critical Annotations for the performing edition appear later in this chapter.

Performance-Practice Treatises and Methods

It should be noted that most of the period woodwind performance-practice treatises or methods surveyed include vast amounts of information concerning the physical technique of articulatory tonguing. These sources detail elaborate articulation systems in which a variety of syllables of various intensities and lengths are stipulated for use in conjunction with particular tempi and/or styles to achieve certain expressive effects. This area of concentration is well beyond the scope of the current study, and, as such, I use the term articulation to refer to the assigned patterns of articulated or slurred notes – and their stylization – that appear on the printed page in the performing edition. Devienne used the terms “articulated” and “tongued” interchangeably in his method, and, as such, they too are used interchangeably in the current study. The articulation guidelines generally adopted and applied were gleaned from both prose and musical examples contained in the observed period and modern performance-practice treatises or methods.

While broadly and generally applicable to music of the common practice period, the performance-practice texts by Quantz, C.P.E. Bach, Leopold Mozart, and Donington are more specifically and appropriately applied to music of the baroque and early classic eras, roughly

spanning a period between 1685 and 1770. Broadly and generally summarized, these texts purport an overall authentic performance-practice style in which all notes are detached to one degree or another, dependent upon tempo and style, and incorporate first an increase in volume followed by a decrease in volume, which essentially creates a swell on every single note, a technique known as *messa de voce*. The degree of separation is greater in faster movements and lesser in slower movements. Concerning articulated and slurred notes, faster tempi generally either utilize detached, articulated notes or groupings of slur-two-slur-two, known as two-by-two tonguing, with groupings that commence on the strong portion of the beat. Slower tempi generally utilize groupings of two-by-two tonguing with slurs that commence on either the strong or weak portion of the beat. These Baroque and *Galant* style practices are less applicable to music of the late Classic era, music in the high Classical style as evidenced in the late eighteenth century Viennese music of Haydn, Mozart, and Beethoven, and, swells are particularly ill-suited to modern aesthetics of clarinet performance.

Warner on Quantz

Despite the length, density, and detail found in Quantz's *Versuch*, the old master failed to include specific articulation patterns concerning the stylistically appropriate application of slurs.⁴⁶⁶ Warner deduced the following, "Quantz's failure to discuss specific slurring principles, while at the same time devoting considerable attention to tonguing, in no way implies that he considered the subject either unimportant or secondary" and "... he expressly warns against tonguing notes that should be slurred and connecting notes that should be separate."⁴⁶⁷ Although Quantz cautioned performers to observe composers' notated slurs and staccatos, he did not prohibit the application of stylistically appropriate articulation treatments, including slurs, when

⁴⁶⁶ Thomas Everett Warner, *Indications of Performance Practice in Woodwind Instruction*, Ph.D. diss., New York University: New York, New York, 1964, 73.

⁴⁶⁷ *Ibid.*, 73.

such markings were both absent and warranted.⁴⁶⁸ Warner observed that “Quantz’s own examples often contain far more indications than generally found in other 18th-century music ...” and “... he merely intends this remark as a warning to observe the composer’s intentions when indicated.”⁴⁶⁹ However, due to Quantz’s date proximity relative to Eybler’s concerto, the absence of specific slurring principles, and the flutist’s antiquated style, including but not limited to *messa de voce*, guidelines in the *Versuch* were only minimally applicable to the development of the performing edition contained herein. Warner reported on Quantz’s antiquated approach below and the limited applicability of methods respective to particular eras.

Even in 1752, some of his remarks apply to customs current during the first half of the 18th century. By 1789, the date of the third edition, many of his instructions for articulations, tempos, and dynamics definitely pertain to a past tradition. Therefore, study of instrumental tutors can neither reliably pinpoint the beginning of a practice nor accurately measure its termination. This inability partially results from the very nature of a custom or habit, which is frequently more easily acquired than lost. Consequently, various traditions may remain in force considerably longer among conservative musicians than among progressive groups.⁴⁷⁰

Warner reported and commented upon some of Quantz’s thoughts concerning tempi, dynamics, and slow movements. Quantz advocated using the human pulse to gauge tempo, though his own pulse was reportedly higher than that of the average human being.⁴⁷¹ According to Warner, “Lorenzoni and Tromlitz rejected Quantz’s notion of gauging tempo by the human pulse.”⁴⁷² Concerning Quantz’s tempo recommendations Warner ultimately concluded, “... his suggestions display not only a too rigid classification but also a tempo generally faster than indications provided by other contemporary sources. For these reasons, it is wise to temper

⁴⁶⁸ Warner, 73.

⁴⁶⁹ Ibid., 73.

⁴⁷⁰ Ibid., 6.

⁴⁷¹ Ibid., 110.

⁴⁷² Ibid., 115.

considerably or completely ignore his instructions”⁴⁷³ Warner reported Quantz’s two different angles concerning dynamics within allegro or adagio, “Quantz briefly mentions the need to vary recurrences of the principal theme in an allegro movement. One such method achieves dynamic contrasts simply by opposing piano and forte. He also notes that a contrasting dynamic intensity in repetitions usually produces a good effect,” and “Quantz reserves the majority of his observations for adagio movements, since a slow tempo permits a greater dynamic freedom. As a general rule, he advocates changing almost imperceptibly from one dynamic level to another.”⁴⁷⁴ Warner summarized the critical importance of what little information Quantz provided concerning dynamics, “After Quantz, other 18th-century woodwind tutors rarely discuss dynamics. Beyond defining the standard indications in a dictionary of terms, only a few instruction books even mention the desirable resource of varied dynamics for tasteful expression. Equally unfortunate, none of these few tutors provides specific illustrations of dynamic effects. Therefore, most of our information concerning woodwind dynamics comes from Quantz alone.”⁴⁷⁵

A Brief Historical Overview of Selected Woodwind Treatises or Methods

In terms of performance-practice woodwind treatises or methods of the Classical era, it appears the French and Franco-Flemish (Belgian) artists were the most ardent documentarians. Several such leading late eighteenth and early nineteenth century woodwind figures authored various treatises and methods, including flutist Antoine Mahaut⁴⁷⁶ (1719-1785), clarinetist

⁴⁷³ Warner, 114

⁴⁷⁴ Ibid., 120.

⁴⁷⁵ Ibid., 129.

⁴⁷⁶ Antoine Mahaut was a Franco-Dutch flutist, composer, and editor active in Amsterdam and Paris. His oeuvre consists of symphonies for string orchestra, concertos for flute and string orchestra, chamber sonatas, sonatas for flute and continuo, and duets for two flutes or violins. His flute tutor first appeared in 1759 in both French and Dutch. The popular method was reprinted in 1762 and again in 1814. Antoine Mahaut, *A New Method for Learning to Play the Transverse Flute*, trans. and ed. by Eileen Hadidian (Bloomington: Indiana University Press), vii.

Amand Vanderhagen⁴⁷⁷ (1753-1822), clarinetist Frédéric Blasius⁴⁷⁸ (1758-1829), flutist François Devienne⁴⁷⁹ (1759-1803), and clarinetist Jean-Xavier Lefèvre⁴⁸⁰ (1763-1829). According to Joan Michelle Blazich,⁴⁸¹ the clarinet methods by Vanderhagen, Blasius, and Lefèvre are the most significant for the classical clarinet, and no other significant clarinet treatises or methods exist for this period.⁴⁸² Incidentally, all three methods are of Parisian origin. Concerning clarinet instruction materials, William Menkin⁴⁸³ wrote “Other than brief articles in dictionaries and encyclopedias, instructional material in German was not published before 1800.”⁴⁸⁴ Though no such document has surfaced, Anton Stadler wrote of his intent to produce a “Clarinet Tutor” in 1800.⁴⁸⁵

German clarinetist Johann Georg Heinrich Backofen (1768-c. 1830) published *Anweisung zur Klarinette (Instruction on the Clarinet)* circa 1803, which was later revised and

⁴⁷⁷ Amand Vanderhagen was a Franco-Flemish clarinetist, composer, and author. Although born and educated in Belgium, he enjoyed a professional career in Paris, first in various military bands and later in the *Théâtre Français* and the Paris *Opéra*. His first clarinet method dates from 1785, and his second clarinet method dates from 1799. Joan Michelle Blazich, *An English Translation and Commentary on Amand Vanderhagen’s Méthode Nouvelle et Raisonnée pour la Clarinette (1785) and Nouvelle Méthode de Clarinette (1799): A Study in Eighteenth-Century French Clarinet Music* (Lewiston, New York: Edwin Mellen Press, 2009), 10-20.

⁴⁷⁸ Frédéric Blasius was a French violinist, clarinetist, composer, and conductor who taught at the Paris Conservatory. William Menkin, *Frederic Blasius: “Nouvelle Methode De Clarinette Et Raisonement Des Instruments.” A Complete Translation and Analysis with an Historical and Biographical Background of the Composer and his Compositions for Clarinet* (DMA diss., Stanford University, Stanford, California, 1980), 1-9.

⁴⁷⁹ François Devienne (1759-1803) was a French composer, performer on bassoon and flute, teacher, and author. He authored *Nouvelle Méthode Théorique et Pratique pour la Flute*, which appeared during the French Revolution and underwent multiple subsequent printings over several years. Devienne was one of nine administrators and one of three flute professors at the *Institut National de Musique* when it was instituted in Paris in 1795. He was a prolific composer of woodwind music, including concertos and sonatas as well as duos, trios, and quartets for various combinations of instruments. Jane Bowers, *François Devienne’s ‘Nouvelle Méthode Théorique et Pratique pour la Flute’* (Aldershot, England: Ashgate, 1999), 1-8.

⁴⁸⁰ Jean-Xavier Lefèvre was a French clarinetist and composer who taught at the Paris Conservatory.

⁴⁸¹ The year of birth for Joan Michelle Blazich was not discovered.

⁴⁸² Joan Michelle Blazich, *An English Translation and Commentary on Amand Vanderhagen’s Méthode Nouvelle et Raisonnée pour la Clarinette (1785) and Nouvelle Méthode de Clarinette (1799)*, The Edwin Mellen Press: Lewiston, New York, 2009, 3.

⁴⁸³ The year of birth for William Menkin was not discovered.

⁴⁸⁴ William Menkin, *Frederic Blasius: “Nouvelle Methode De Clarinette Et Raisonement Des Instruments.” A Complete Translation and Analysis with an Historical and Biographical Background of the Composer and his Compositions for Clarinet* (DMA diss., Stanford University, Stanford, California, 1980), 2.

⁴⁸⁵ Weston, 57.

published again in 1824, including a fingering chart for a twelve-key clarinet.⁴⁸⁶ Backofen's original method was the first German language tutor for the five-key clarinet and basset horn and it covered topics such as care and maintenance of the instrument, fingerings, intonation, and reed-making.⁴⁸⁷ Although he wrote very little about articulation – and did not provide explanatory musical examples like Devienne and Vanderhagen – one may glean some clues about Backofen's approach to articulation from the musical exercises and duets included in his methods. As reported later in the current study, Backofen offered useful information on differentiating staccato dots or vertical strokes with slurs. Ultimately, Backofen's *Anweisung* was not aimed at artists, but, rather, beginning and intermediate level students. Therefore, his method failed to provide much meaningful input towards the development of the performing edition contained herein, most especially concerning the assignment of articulations and dynamics.

The following additional treatises and methods deserve mention: Italian composer and violinist Giuseppe Maria Cambini (1746-1825) published *Méthode pour la flute traversière*, which in 1799;⁴⁸⁸ German flutist Johann Tromlitz⁴⁸⁹ (1725-1805) authored a lengthy and detailed flute instruction book in 1791, *The Virtuoso Flute Player*; German oboist Johann Christian Fischer⁴⁹⁰ (1733-1800) produced two elementary tutors for oboe (the first circa 1770);

⁴⁸⁶ Susan Carol Kohler, *J.G. H. Backofen's "Anweisung zur Klarinette Nebst Einer Kurzen Abhandlung Über Das Basset-Horn," Translation and Commentary* (DMA diss., University of Washington, 1997), 2.

⁴⁸⁷ Kohler, abstract.

⁴⁸⁸ Cambini was an Italian composer and violinist known for his work in genres such as opera, sinfonia concertante, flute concerto, and wind quintet. Stanley Sadie, ed. and John Tyrrell, executive ed., *The New Grove Dictionary of Music and Musicians*, second edition, vol. 4, Borowski to Cannobbio (London: Macmillan Publishers Limited, 2001), 858-861.

⁴⁸⁹ Johann Tromlitz was a German flutist, flute maker, teacher, and composer. Stanley Sadie, ed. and John Tyrrell, executive ed., *The New Grove Dictionary of Music and Musicians*, second edition, vol. 25 Taiwan to Twelve Apostles (London: Macmillan Publishers Limited, 2001), 773.

⁴⁹⁰ Johann Christian Fischer (c. 1733-1800) was a German oboist and composer. He was born in Freiburg, Germany and died in London, England. He was active in Germany, Poland, France, the Netherlands, and England. His primary compositions are concerti for woodwind instruments, namely flute and oboe. Stanley Sadie, ed. and John Tyrrell, executive ed., *The New Grove Dictionary of Music and Musicians*, second edition, vol. 8, Egypt to Flor

and, French bassoonist Étienne Ozi (1754-1813) developed a bassoon method entitled *Nouvelle Méthode de Bassoon* in 1803.⁴⁹¹ Like the offerings of Quantz and Donington, Tromlitz's book is quite lengthy, very dense, and detailed, difficult reading. Fischer's tutors are limited to rudimentary elements and do not offer any insightful information on articulation in terms of period performance-practice. Apart from standard pedagogical fare, Ozi's book focuses on the role of the bassoon as a bass instrument, which informed some of the articulation patterns he set forth. Cambini's flute method appears to be on par with the methods of Devienne and Vanderhagen.

Although the great romantic era German clarinet virtuoso Heinrich Baermann (1784-1847) composed several compositions for clarinet, he did not author a treatise or method. His son, Carl (1810-1885), a clarinet virtuoso in his own right, authored several important technical studies for clarinet that remain popular today. Due to the complete absence of any late eighteenth century Viennese, Austrian, or German clarinet treatises or methods, the most useful period performance-practice methods for this study were those by Devienne and Vanderhagen. These texts are the most applicable due to content and date proximity to Eybler's concerto. Devienne's seminal method was reprinted many times and greatly influenced and improved French wind playing for generations. His method is made even more relevant by his status of flute and bassoon virtuoso, composer, and professor of flute at the Paris Conservatory. Although Vanderhagen presented many of the same articulation patterns as Devienne, both of his methods (1785 and circa 1798) are included because 1) he was a clarinetist, which provides a degree of

(London: Macmillan Publishers Limited, 2001), 896-7.

⁴⁹¹ Étienne Ozi (1754-1813) was a French bassoonist and composer. He was born in Nimes and died in Paris. Ozi was known internationally as a performer, teacher, and author of bassoon methods, which are "the most comprehensive and informative source of instructions on bassoon performance of the late 18th century." *The New Grove Dictionary of Music and Musicians*, second edition, vol. 18, Nisard to Palestrina (London: Macmillan Publishers Limited, 2001), 835.

elevated relevance, 2) he introduced some articulation patterns and provided some information concerning the application of slurs that is not included in Devienne's method, and 3)

Vanderhagen's two methods demonstrate the evolution of articulation patterns and articulatory syllables of the late eighteenth century specifically concerning clarinet performance. The most pertinent modern sources for period woodwind performance-practice for this study include Warner's dissertation, *Indicators of Performance Practice in Woodwind Instruction Books of the 17th and 18th Centuries* (1964), and Bowers' English translation of Devienne's method. All these sources, Devienne, Vanderhagen, Warner, and Bowers, were not only instrumental but also critically essential in the development of the authoritative modern performing edition concerning articulations, ornamental embellishments, dynamics, and tempi. In fact, the approximate realization of Eybler's concerto through a late eighteenth century lens is impossible without them.

Devienne's Method circa 1794

Devienne's method covers a wide variety of topics including instrument assembly, hand position, embouchure, tone, the physical mechanism of tonguing, articulation patterns, turns, trills, mordents, appoggiaturas, fingerings and trill fingerings, various exercises as well as a summary of the (rudimentary) principles of music and "twenty little airs for two flutes."⁴⁹² It should be noted that Devienne's skill as a composer is readily evident in his musical examples. The current study does not include a comprehensive survey of Devienne's method as it is largely limited to information only directly or indirectly applicable to the performing edition of Eybler's concerto, namely articulation patterns and their prescribed applications and the stylistically appropriate execution of ornaments or embellishments, such as trills, grace-notes, mordents,

⁴⁹² Jane Bowers, *François Devienne's 'Nouvelle Méthode Théorique et Pratique pour la Flute:' Facsimile of the Original Edition with an Introduction, Annotated Catalogue of Later Editions, and Translation* (Aldershot, England: Ashgate, 1999), 15.

turns, and appoggiaturas.

Devienne likened the physical tonguing mechanism of woodwind articulation to the bow-stroke of the violin.⁴⁹³ He also suggested that the tongue is partly responsible for producing the expression of the music, and, as such, articulation should vary according to the melody and passage-work.⁴⁹⁴ Here, Devienne seemed to imply that the character of the employed articulation contributes to the expression of the character of the music. Despite Devienne's lack of any notated expressive symbols, such as accents, in his articulation examples – and though not stated outright – one may infer that he expected woodwind artists to produce the expressive character of the articulation by any means at their disposal, including but not limited to the following: 1) degree of attack, such as stress, accentuation, or an array of various accents;⁴⁹⁵ 2) note-length (staccato, tenuto, or full-value-but-separated); and, 3) shape, such as a slight flare (<), slight taper (>), or full-value, sustained tenuto (¯) as appropriate.

Devienne presented many different articulation patterns and provided explanatory descriptions and musical examples for each. Interestingly, the vast majority of his articulation examples utilize cut-time, which may suggest they are optimally or primarily intended for moderate and fast tempi. This observation is especially relevant considering his regular application of the vertical staccato dash (|), which is generally uncharacteristic of slower tempi. Furthermore, cut-time inherently lends itself to a more linear and singing approach because meter is felt more broadly in a large, horizontal two instead of a vertical, potentially pedantic, four. Therefore, Devienne's almost exclusive use of cut-time in his articulation examples may also be interpreted as a preference for a linear, singing approach felt and expressed more broadly

⁴⁹³ Bowers, 93.

⁴⁹⁴ Ibid., 93.

⁴⁹⁵ Array of accents: *sforzando* (*sfz*); *rinforzando* (*rfz*); *subito-forte* (*sf*); *forte-piano* (*fp*); and, standard (>) and *marcato* accents (^).

resulting in longer lines.

Deviennes initially used the same musical example to display all the various standard articulation patterns followed by more unique, customized musical examples to demonstrate more precisely the applicability of each. He utilized a vertical stroke (|) instead of a dot (·) in most of his examples to denote “detached” or “staccato.” Warner explained the historical evolution and differences between the vertical stroke (|) and the dot (·) in signifying staccato or detached articulation and their stylistically appropriate applications.

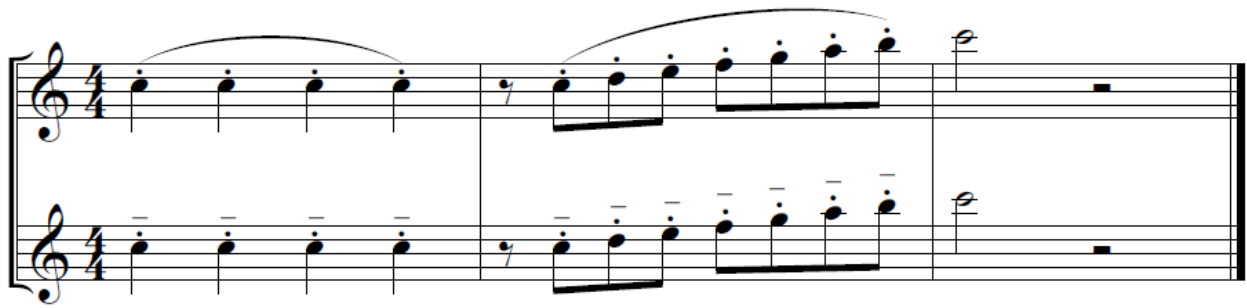
... a vertical stroke (|), indicates a longer and more marked staccato than the dot (·), which signifies a shorter and less accented articulation. Both signs were used throughout the 18th century, but the earlier part of the century often considered the two indications as synonymous. Corrette, for example, advises that staccato dots and the vertical strokes are performed in an identical manner. Most tutors after 1750 differentiate between the two signs.⁴⁹⁶

Warner reported that Backofen provided some clarity about the difference in execution between staccato dots accompanied by slurs and staccato vertical strokes accompanied by slurs in that “the former signifies a separated tonguing with the sound not entirely interrupted, the latter denotes a heavy articulation in a very legato style.”⁴⁹⁷ See my accompanying examples in paired staves below in that each of the first staves display the applicable notation and the second staff of each example displays the execution thereof.

⁴⁹⁶ Warner, 89-90.

⁴⁹⁷ Ibid., 90.

Figure 48 Example of Backofen’s stylization of staccato dots paired with slurs



According to Backofen, staccato dots accompanied by slurs, as notated in the upper staff, were executed in a full-value-but-separated though not entirely interrupted fashion and executed as displayed in the lower staff.

Figure 49 Example of Backofen’s stylization of staccato vertical strokes paired with slurs



According to Backofen, staccato vertical strokes accompanied by slurs, as notated in the upper staff, were executed in a heavy, *molto legato* fashion and executed as displayed in the lower staff. One may infer from Backofen that staccato dots are executed with lightness and less separation whereas vertical staccato strokes with slurs receive a degree of accentuation and *molto legato* stylization, especially those that occur on strong beats as seen in many of Devienne’s articulation pattern examples.

Devienne organized and presented his examples in categorized groupings, including the following: standard articulation patterns; custom articulation patterns; standard articulation patterns for triplets in quadruple meter; custom articulation patterns for triplets in quadruple

meter and eighth notes or sixteenth-notes in compound meters; examples for all the different articulation patterns combined in one exercise; and, passage-work at one's discretion. He presented musical examples and explanations for various popular articulation patterns, including but not limited to detached or staccato, two-by-two tonguing, slur-two-tongue-two, slur-three-tongue-one, tongue-one-slur-three, and counter-tonguing.⁴⁹⁸ Although it should go without saying, Devienne clarified that the first note under a slur should be tongued.⁴⁹⁹ For example, the popular articulation pattern referred to as slur-two- tongue-two is actually produced by tongue-one-slur-one- tongue-two. In order to avoid confusion, the current study adheres to the established, traditional labeling system.

See Devienne's standard and customized articulation patterns in the following musical example figures, which are accompanied by annotations by Devienne and commentary by me.⁵⁰⁰ In many of his examples, Devienne omitted required elements, such as time signatures or clefs, or included measures with total rhythmic values incompatible with his own assigned time signatures. In the interest of scholarship and accurate quotation, I made every effort to reproduce the examples as they appear in Devienne's original method, and any deviations are due to spacing issues or clarity and are duly noted. These deviations primarily center around spacing issues in that: 1) Devienne's examples sometimes utilize one staff or line of music whereas spacing constraints associated with this document sometimes necessitate two lines of music; and, 2) Devienne presented ornamental examples and their appropriate execution on one staff/line of music whereas I utilized paired staves in such examples to demonstrate his points more clearly.

⁴⁹⁸ Counter-tonguing is an offset articulation in which the first note is tongued and all notes thereafter are slurred in groups of two with the articulated notes occurring on the weak portion of the beat.

⁴⁹⁹ Bowers, 95.

⁵⁰⁰ Please note that some of Devienne's musical examples may have inadvertently omitted such required elements as time signatures or clef symbols. The missing elements display in the musical examples in the current study with explanatory footnotes.

Standard Articulation Patterns

Figure 50 Standard Tongued Notes⁵⁰¹



Devienne referred to the above articulation as “detached,” and he stated “It is necessary to attack each note firmly” and “This tonguing should correspond to the staccato of the violin.”⁵⁰² Notice Devienne’s use of the vertical staccato dash (') versus dot (·).

Figure 51 Standard Two-by-Two Tonguing⁵⁰³



Devienne described two-by-two tonguing (slur-two-slur-two), as “one of the easiest and most essential,” and he clarified, “It is necessary to tongue only the first note under each slur.”⁵⁰⁴

Although Devienne did not stipulate the applicability of two-by-two tonguing here, he provided a customized example that appears later in the current study.

Figure 52 Standard Slur-Two-Tongue-Two⁵⁰⁵



Devienne described the articulation pattern of slur-two-tongue-two as “one of the most brilliant tonguings when one has mastered it with perfection.”⁵⁰⁶ Although he did not prescribe its

⁵⁰¹ Bowers, facsimile, 8.

⁵⁰² Ibid., 93.

⁵⁰³ Ibid., facsimile, 8.

⁵⁰⁴ Ibid., 93.

⁵⁰⁵ Ibid., facsimile, 8.

⁵⁰⁶ Ibid., 93.

appropriate application here, he provided a customized example that appears later in the current study.

Figure 53 Standard Slur-Three-Tongue-One⁵⁰⁷



Concerning the articulation pattern of slur-three-tongue-one, Devienne stated, “This articulation, less brilliant than the preceding, does not fail to make an excellent effect when it is used appropriately.”⁵⁰⁸ He did not elaborate here on the appropriate application of slur-three-tongue-one, though he did provide a customized musical example which appears later in the current study.

Figure 54 Standard Tongue-One-Slur-Three⁵⁰⁹



Devienne referred to tongue-one-slur-three as “another articulation with three slurred notes and one detached” and “the opposite of the preceding.”⁵¹⁰ He stipulated that this articulation “may only be used in certain cases.”⁵¹¹ Although he did not stipulate its applicability here, he provided a customized musical example which appears later in the current study.

⁵⁰⁷ Bowers, 93.

⁵⁰⁸ Ibid., facsimile, 8.

⁵⁰⁹ Ibid., facsimile, 9.

⁵¹⁰ Ibid., 94.

⁵¹¹ Ibid., 94.

Figure 55 Standard Counter-Tonguing⁵¹²



Counter-tonguing is an offset articulation in which the first note is tongued and all others are slurred in groups of two with the articulated note occurring on the weak portion of the beat (tongue-one-slur-two, slur-two ...). Devienne referred to counter-tonguing as “reverse articulation,” and he stipulated that “this articulation should be used only very rarely.”⁵¹³ Again, he did not elaborate further about its usage here, though his customized example displays later in the current study.

Figure 56 Standard Double-Tonguing⁵¹⁴



Although Devienne obviously directed this articulation example at flutists, it is included here only in contrast to Vanderhagen, who provided no such example to clarinetists. The designations of cut-time and double-tonguing clearly imply a rapid tempo.

Custom Articulation Patterns

Devienne prefaced his custom musical examples with the statement, “Examples of Different Articulations Which Certain Passages Require and Which Are Often Forgotten in Copying or Engraving.”⁵¹⁵ Here, he not only displayed the appropriate application of customized articulation patterns, but he also revealed the fact that copyists and engravers

⁵¹² Bowers, facsimile, 9.

⁵¹³ Ibid., 94.

⁵¹⁴ Ibid., facsimile, 9.

⁵¹⁵ Ibid., facsimile, 10.

occasionally forgot to include composers' assigned articulation markings. Although some composers of the period omitted articulation markings in the solo parts of concerti with the expectation that performers would supply them according to established performance-practice and/or personal taste, Devienne's revelation is particularly telling in that he acknowledged the now-forgotten fact that sometimes composers' articulation markings were inadvertently omitted. Therefore, passages involving long stretches of articulated passage-work in sixteenth-notes or other rapidly moving figures must be viewed with a healthy degree of skepticism. Furthermore, the vast majority of Devienne's articulation examples include a majority of slurred, not tongued, notes.

Figure 57 Custom Two-by-Two Tonguing⁵¹⁶



Devienne applied his custom slur-two-slur-two articulation pattern to ascending or descending thirds and ascending fourths, fifths, sixths, and even intervals greater than an octave. He stipulated that, “The first note under each slur should always be detached,”⁵¹⁷ in which one must interpret “detached” as “tongued.” I applied this pattern to sixteenth-note passage-work in the first movement of Eybler's concerto, bridge material in which the solo clarinet executes a technical obligato atop melodic interest in the strings (mm. 123-130; mm. 190-197; and, 268-275). I also applied it to two particular passages in the third movement (mm. 158-159 and m.

⁵¹⁶ Bowers, facsimile, 10.

⁵¹⁷ *Ibid.*, 95.

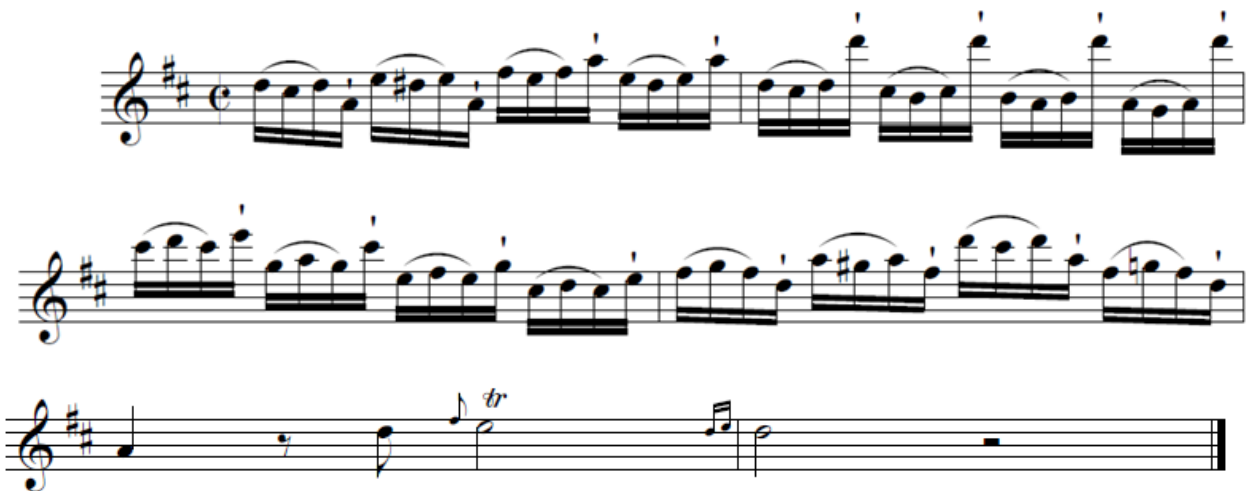
246).

Figure 58 Custom Slur-Two-Tongue-Two⁵¹⁸



Regarding the above example, Devienne stipulated, “The first two of four notes slurred and the other two detached.”⁵¹⁹ Here, he applied his custom slur-two-tongue-two articulation pattern to descending thirds, fourths, fifths, and sixths followed by repeated notes and ascending thirds with repeated notes. I applied slur-two-tongue-two to scalar and arpeggiated sixteenth-note passages in the first and third movements of Eybler’s concerto as well as Alberti bass figuration in the third movement.

Figure 59 Custom Slur-Three-Tongue-One⁵²⁰



Regarding the above example, Devienne stipulated, “The first three of the four slurred and the last detached.”⁵²¹ He applied his custom slur-three-tongue-one articulation to a pattern involving a principal starting pitch and ascending or descending neighbor-tone followed by an ascending or

⁵¹⁸ Bowers, facsimile, 10.

⁵¹⁹ Ibid., 95.

⁵²⁰ Ibid., facsimile, 12.

⁵²¹ Ibid., 96.

descending leap of a third or greater interval. This pattern essentially embellishes a principal note by way of diatonic or chromatic upper or lower neighbor-tone followed by a descending or ascending leap (consisting of the interval of a third, fourth, or fifth or extending to an octave or greater). This pattern was especially useful concerning several passages in both the first and third movements of Eybler's concerto. A few notable applications include the following:

Allegro maestoso mm. 87-88; m. 92; m. 198; mm. 232-233; m. 237; Rondo mm. 132-134; and, 376-377.

Figure 60 Custom Tongue-One-Slur-Three⁵²²



Devienne commented, “The first detached and the three last slurred, which is the reverse of the preceding example.”⁵²³ This example involves a starting pitch offset by articulation and a leap in which a principal note is embellished by upper or lower diatonic or chromatic neighbor-tone. Leaps may ascend or descend by a third, fourth, fifth, or an interval of an octave or greater. I applied tongue-one-slur-three to only one passage in Eybler's concerto, Rondo mm. 369-371.

⁵²² Bowers, facsimile, 10.

⁵²³ Ibid., 96.

Figure 61 Custom Articulation for Variation of a Simple Melody⁵²⁴



Devienne stipulated, “When the first note of each eight semiquavers outline a melody, it is necessary to detach the first and to slur the seven others.”⁵²⁵ In the example above, the simple melody displays in half notes whereas the variation displays in sixteenth-notes. I applied tongue-one-slur-seven to one passage in Eybler’s concerto, Allegro maestoso mm. 177-182.

Figure 62 Custom Counter-Tonguing⁵²⁶



Counter-tonguing is an offset version of two-by-two tonguing given that the first note is tongued

⁵²⁴ Bowers, facsimile, 10.

⁵²⁵ Ibid., 96.

⁵²⁶ Ibid., facsimile, 11.

and all others are slurred in groups of two with the articulated note always occurring on the weak portion of the beat. This pattern is primarily used to accentuate the interval of ascending minor second, though it may be applied to major seconds or even larger intervals as seen above. I found no justifiable applications for this pattern in Eybler’s concerto.

Figure 63 Custom Ordinary Two-by-Two Articulation⁵²⁷

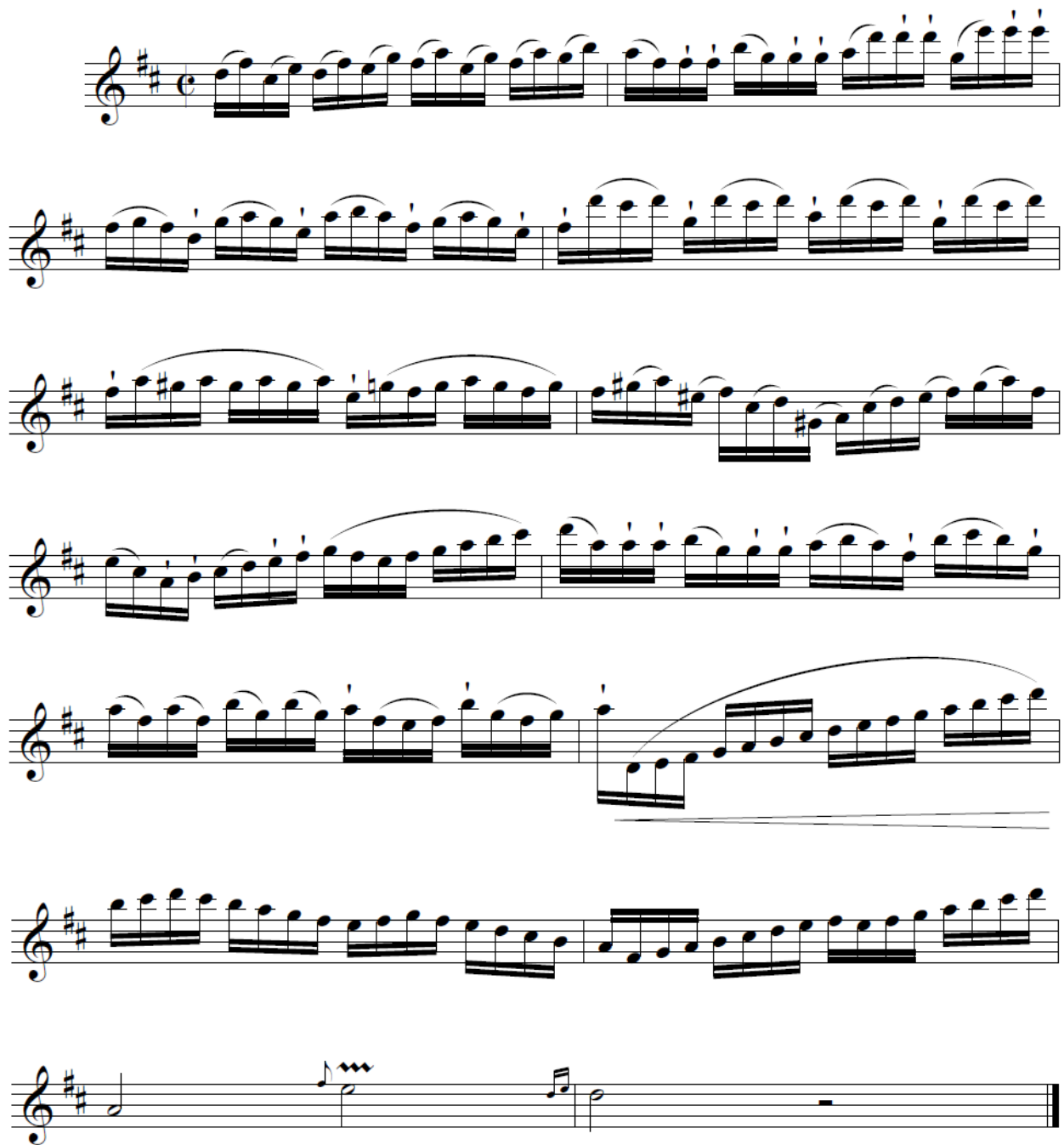


Devienne offered the following explanation for the above example, “The same passage with ordinary two-by-two articulation.”⁵²⁸ Here, he demonstrates the versatile applicability of some of these articulation patterns in that different – even opposing – patterns may be applied to the same passage thereby creating entirely different effects. The articulated note may occur on the strong portion of the beat or the strong and weak portions of the beat in two-by-two tonguing whereas it only occurs on the weak portion of the beat in counter-tonguing as evidenced by Devienne’s respective examples for each. I found no justifiable applications for this pattern in Eybler’s concerto.

⁵²⁷ Bowers, facsimile, 11.

⁵²⁸ Ibid., 96.

Figure 64 The Different Articulation Patterns Combined in One Exercise⁵²⁹



In the example above, Devienne combined his various articulation patterns into one exercise demonstrating a practical application of his customized articulation treatments.

⁵²⁹ Bowers, facsimile, 11.

Figure 65 Passage-work at One's Discretion⁵³⁰



Devienne referred to the above example as “Type of passage-work that may be articulated at one’s discretion,” and he reiterated, “In general the articulation of two slurred and two tongued notes is the most brilliant. It is the same for quavers and demisemiquavers, depending upon the tempo of the piece, except for in Adagios, Largos, and Cantabiles, where the tongue should be used very little, these articulations may be put into use.”⁵³¹ It should be noted that quavers are eighth-notes and demisemiquavers are thirty-second notes whereas crochets are quarter-notes and semi-quavers are sixteenth-notes.

⁵³⁰ Bowers, facsimile, 11.

⁵³¹ Ibid., 96.

Standard Articulation Patterns for Triplets in Quadruple Meter

Figure 66 Standard Slur-Two-Tongue-One⁵³²



Devienne referred to the slur-two-tongue-one articulation pattern applied to triplets as the “ordinary and most frequently used articulation,” and he stipulated, “the first two notes slurred and the last note detached.”⁵³³ By Devienne’s descriptor “ordinary,” one may infer that this is the most commonly applied articulation pattern to triplets in quadruple meter.

Figure 67 Standard Tongue-One-Slur-Two⁵³⁴



Devienne described the above articulation, “Tonguing which is the opposite of ordinary articulation” and he stipulated, “The first detached and the last two slurred.”⁵³⁵ “Opposite of ordinary” suggests this articulation pattern may have fewer applications, and, as such, may be employed less frequently.

Figure 68 Standard Three-by-Three Tonguing⁵³⁶



Devienne described the above articulation as “A less frequently used articulation than the

⁵³² Bowers, facsimile, 12.

⁵³³ Ibid., facsimile, 96.

⁵³⁴ Ibid., facsimile, 12.

⁵³⁵ Ibid., 96.

⁵³⁶ Ibid., facsimile, 12.

preceding, but no less brilliant,” and he stipulated, “In this articulation only the first note is detached.” Here, one must interpret “detached” as “tongued.” I applied this pattern to three passages in the first movement of Eybler’s concerto, mm. 106-107; m. 252; and, m. 262.

Figure 69 Standard Two-by-Two Tonguing⁵³⁷



Devienne expounded upon two-by-two tonguing applied to triplets and clearly stipulated a narrow application of its usage, “This articulation, which makes the most beautiful effect, should only be used very rarely, and in cases where the passage ascends or descends by thirds, etc.”⁵³⁸ I found no justifiable applications for this pattern in Eybler’s concerto.

Figure 70 Standard Slur-Three-Tongue-Three⁵³⁹



Devienne described the slur-three-tongue-three pattern applied to triplets, “Tonguing with three notes slurred and three detached,” and he commented, “A very brilliant articulation for those who have a rapid tongue, and which may be used in passages where the notes are diatonic or nearly so.”⁵⁴⁰ I found one application for this pattern in the first movement of Eybler’s concerto, m. 106.

⁵³⁷ Bowers, facsimile, 12.

⁵³⁸ Ibid., 97.

⁵³⁹ Ibid., 97.

⁵⁴⁰ Ibid., 97.

Custom Articulation Patterns for Triplets in Quadruple Meter and Eighth-Notes or Sixteenth-Notes in Compound Meters

Figure 71 Custom Slur-Two-Tongue-One Triplets⁵⁴¹



According to Devienne, slur-two-tongue-one is the pattern most frequently applied to triplets, and his custom example displays ascending or descending intervals of thirds, fourths, fifths, sixths, and even sevenths followed by either a repeated note or an ascending or descending third. Not only is this essential pattern popular, but it is also quite versatile. Given that fact, this pattern is equally applicable to melodic material and triplet passage-work alike. I applied this popular pattern to three key passages in the first movement of Eybler's concerto, mm. 102-107; mm. 223; mm. 247-252; and, mm. 264 and 267.

Figure 72 Custom Tongue-One-Slur-Two Triplets⁵⁴²



The tongue-one-slur-two pattern applied to triplets may be less versatile than the preceding

⁵⁴¹ Bowers, facsimile, 13.

⁵⁴² Ibid., facsimile, 13.

example, though nonetheless effective. In fact, this pattern exudes certain dynamism or drama. Devienne’s custom example displays a lower pitch offset by articulation juxtaposed against two successive higher pitches that form either ascending or descending motion and share either a diatonic or chromatic relationship. At any rate, the two upper pitches predominantly feature the intervals of minor second and major second, though the interval of a third makes a few appearances. The application of this pattern appears to be governed by the presence of a leap between one lower and two higher pitches. Although the leap may be as small as a major second, Devienne clearly favored larger intervals in that his example ranges from thirds, fourths, fifths, sixths, and sevenths to intervals spanning one and one-half-octaves or more. I applied this less common pattern to two of the same passages as the previous example (Allegro maestoso: mm. 102-107; and, mm. 247-252).

Figure 73 Custom Two-by-Two Tonguing Triplets⁵⁴³



Devienne primarily applied custom two-by-two-tonguing to triplets involving ascending or descending thirds or ascending seconds. He also judiciously applied the pattern to intervals of a seventh or octave. Again, Devienne cautioned that this pattern “should only be used very rarely,

⁵⁴³ Bowers, 97.

and in cases where the passage ascends or descends by thirds, etc.”⁵⁴⁴ I found no justifiable applications for this pattern in Eybler’s concerto.

Figure 74 Very Rare Articulation Pattern Triplets⁵⁴⁵

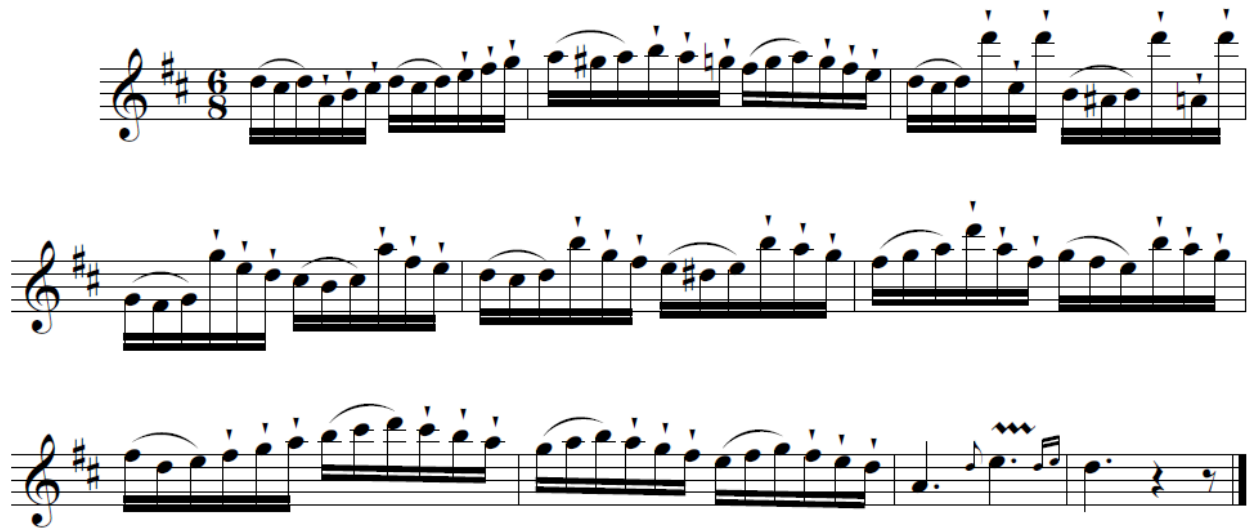


Although Devienne did not label the articulation pattern in the above example, he did refer to it as a “very rare articulation.” Following the two beginning articulated pitches, this pattern involves a central articulated pitch flanked on either side by two slurred pitches. The slurred pitches occur in ascending or descending step-wise motion whereas the central articulated pitch involves an ascending leap consisting of intervals that range from fifths to sixths or intervals greater than an octave. Although Devienne’s example does not display the central articulated pitch as descending, it appears the pattern could also be applied to that alternative. Though he offers no explanation, this is the first example in which Devienne initiated the cadential trill on the principal note – and in doing so broke his own stated rule to initiate such ornamental figures from the upper diatonic neighbor-tone. All his prior examples initiate cadential trills per his rule. Therefore, it is unclear whether this deviation was a printing error on the part of the publisher or an intentional – and thereby legitimate – alternative option to his general cadential trill rule otherwise. I found no justifiable applications for this pattern in Eybler’s concerto.

⁵⁴⁴ Bowers, 97.

⁵⁴⁵ Ibid., facsimile, 13.

Figure 75 Custom Slur-Three-Tongue-Three in Compound Meter⁵⁴⁶



Custom slur-three-tongue-three in compound meter has a few different applications. The three slurred notes decorate a principal pitch by descending chromatic neighbor-tone or first descend and then ascend in step-wise motion followed by three articulated pitches in ascending or descending step-wise motion. Other variations for the articulated notes include descending third followed by descending second or leaps greater than an octave in contrary motion. Devienne suggested an alternative for those who lack a speedy tongue, “In general, passages in semiquavers in 6/8 or 3/8 time ought to be articulated two-by-two, at least if one does not have a fast enough tongue to articulate them as in the above example.”⁵⁴⁷ Although Eybler’s concerto contains no compound meters, I applied slur-three-tongue-three to triplets in quadruple meter to one passage in the first movement, m. 106.

⁵⁴⁶ Bowers, facsimile, 14.

⁵⁴⁷ Ibid., 97.

Figure 76 All the Custom Articulation Patterns for Triplets or Eighth-Notes or Sixteenth-Notes in Compound Meters Combined in One Exercise⁵⁴⁸



The example above displays Devienne’s successive use of the various custom articulation patterns for triplets in quadruple meter and eighth-notes or sixteenth-notes in compound meters.⁵⁴⁹

This example must be viewed as a practical and stylistically appropriate application of Devienne’s articulation patterns as they would be executed in performance.

⁵⁴⁸ Bowers, facsimile, 14.

⁵⁴⁹ Although this particular example utilizes sixteenth-notes in compound meters, the articulation patterns are equally valid for eighth-notes in compound meters.

Figure 77 Type of Passage-work that may be Articulated at One's Discretion [Triplets]⁵⁵⁰



According to Devienne, the example above displays the type of triplet passage-work that may be articulated at one's discretion. One may reasonably presume that Devienne expected performers to select and apply stylistically appropriate articulation patterns from the examples he presented.

Figure 78 Chromatic Passages⁵⁵¹



The above example displays Devienne's applications of slurs to ascending or descending

⁵⁵⁰ Bowers, facsimile, 14.

⁵⁵¹ Ibid., facsimile, 14.

chromatic passages. As seen below, Devienne differentiates between chromatic passages and chromatic scales in that chromatic passages may ascend or descend alternately whereas chromatic scales either exclusively ascend or descend or fully ascend followed by a full descent.

Figure 79 Chromatic Scales⁵⁵²



As seen in the above example, Devienne recommended slurring ascending or descending chromatic scales, though he also provided an alternative of two-by-two-tonguing.

Figure 80 Articulations for which One Cannot Give Rules⁵⁵³



Of the example above, Devienne stated, “There are still other articulations for which one cannot give rules, because they depend upon the musical phrase, the intentions of the author, or the manner of feeling of the performer ...”⁵⁵⁴ Thus, he presented three iterations of one musical example to demonstrate the applicability of different articulation patterns to the same musical material. However, he tempered the example by cautioning performers to observe composers’

⁵⁵² Bowers, facsimile, 15.

⁵⁵³ Ibid., facsimile, 15.

⁵⁵⁴ Ibid., 98.

markings, “Meanwhile, I would observe that it is always necessary to follow the intentions of the author, especially when they are written out.”⁵⁵⁵

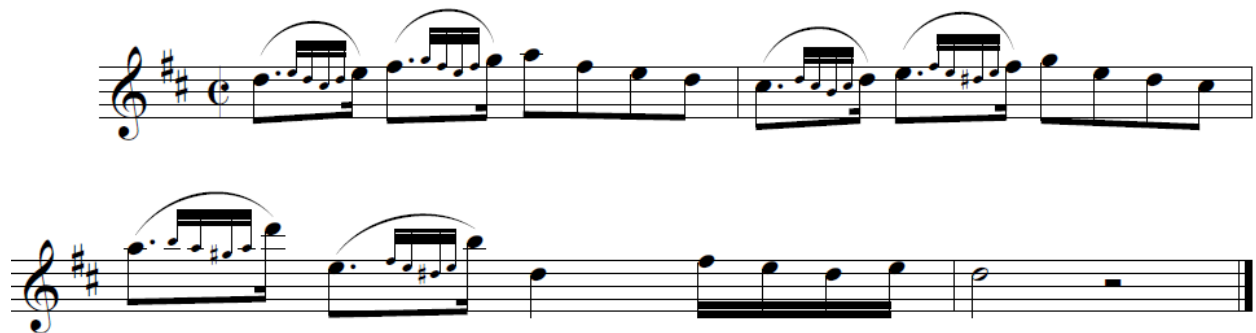
Ornaments and Embellishments

Figure 81 Turns - Example 1⁵⁵⁶



Regarding turns, Devienne stated, “Turns are usually made on dotted notes and serve to give grace and elegance to the melody, and more energy to passage-work.”⁵⁵⁷ The example above displays the notation of turns whereas the following example displays the execution of turns.

Figure 82 Turns - Example 2⁵⁵⁸



Concerning “Little notes that ought to make up the turn” Devienne stipulated, “It is necessary to sustain the first note a little and to pass through the other five evenly.”⁵⁵⁹ Modern interpretations of turns are often constructed of two plus three or three plus two in opposition to Devienne’s guideline “to pass through the other five evenly.” Adherence to Devienne’s guideline in this respect would produce a distinctly different sounding ornament with a different accompanying

⁵⁵⁵ Bowers, 98.

⁵⁵⁶ Ibid., facsimile, 15.

⁵⁵⁷ Ibid., 98.

⁵⁵⁸ Ibid., facsimile, 15.

⁵⁵⁹ Ibid., 98.

expressive effect. There are multiple instances of turns in the first movement of Eybler’s concerto, some notated by the turn symbol and others written out.

Figure 83 Turns - Example 3⁵⁶⁰




The example above displays a written out turn and Devienne commented, “Another much more graceful type, which is used in slow movements.”⁵⁶¹ All turns, whether they are written out or indicated by symbol, form singular units, each of which should appear under one slur.

Figure 84 Cadential Trill⁵⁶²



Devienne offered the following explanation for cadential trills.

The trill consists of an alternate beating of two conjunct notes, of which the lower note is the principal note of the melody. This beating begins with the note that one borrows a tone above the note on which one wishes to trill (if the mode is major, or a semitone above, if the mode is minor).⁵⁶³

In the above example, Devienne displayed examples for cadential trills in major and minor modes. He utilized one trill symbol () to denote cadential trills and another trill symbol (*tr*) to denote small trills, which appear later in the current study. Devienne’s cadential trill examples

⁵⁶⁰ Bowers, facsimile, 16.

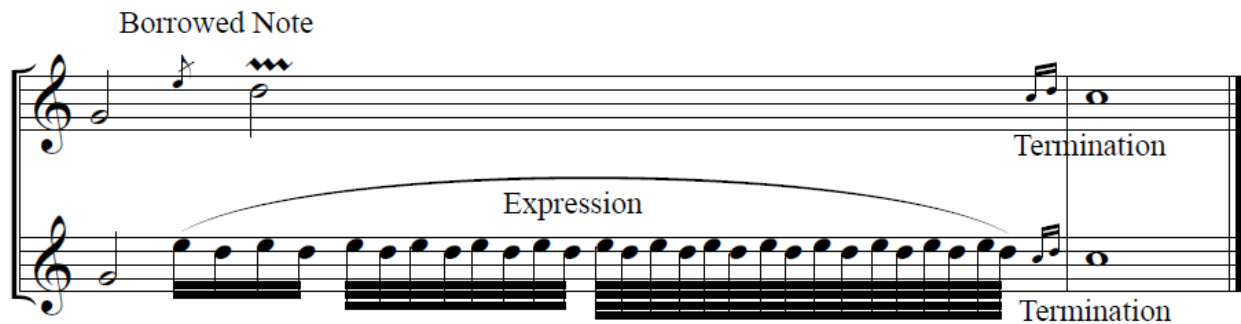
⁵⁶¹ Ibid., 98.

⁵⁶² Ibid., facsimile, 17.

⁵⁶³ Ibid., 99.

demonstrate that they begin more slowly and accelerate in alternation between the principal and borrowed tones as they progress through their rhythmic values.

Figure 85 Cadential Trill Termination⁵⁶⁴



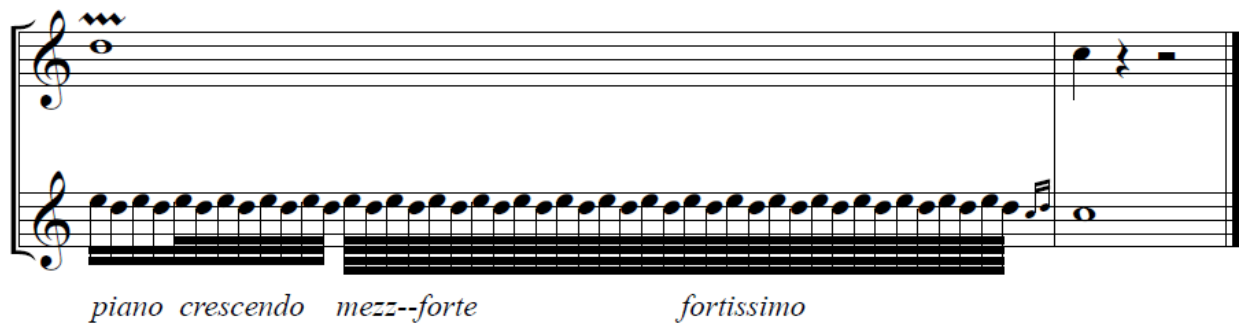
For the sake of clarity, I elected to display the above example in paired staves whereas Devienne displayed the example on one staff/line of music in his original method. The example displays a cadential trill with its borrowed note, acceleration in alternation, and termination. Devienne explained, “All trills and turns ought to have a termination; if not, they remain incomplete. The termination is formed by two notes, of which the first descends and the second ascends diatonically.”⁵⁶⁵ He further stipulated, “The trill should be executed with greater speed in finishing than in beginning, especially when it comes at the end of a melodic phrase or piece. In that case one should make a crescendo from *piano* through *mezzo forte* and *forte*, in the following manner.”⁵⁶⁶

⁵⁶⁴ Bowers, facsimile, 17.

⁵⁶⁵ Ibid., 99-100.

⁵⁶⁶ Ibid., 100.

Figure 86 Cadential Trill with Accompanying Dynamics and Termination⁵⁶⁷



Again, I elected to display the above example in paired staves for the sake of clarity. In this example, Devienne supplied the accompanying dynamics (and their progression) throughout a cadential trill with its termination. Thus, a cadential trill blooms in that it reaches its climax in terms of rate of alternation and dynamic volume immediately prior to termination. However, Devienne cautioned performers regarding slow movements, “One should note that in slow movements such as Andantes, Adagios, or Largos, trills should in general be less fast than those in Allegros or Prestos.”⁵⁶⁸ Although Devienne omitted the use of a slur over this example, the execution of such a figure should incorporate a slur for its entire duration.

Figure 87 Little Trills Example 1 – Descending Scale⁵⁶⁹



Conversely, brief (non-cadential) small trills require no such ornamental prefixes, suffixes, or

⁵⁶⁷ Bowers, facsimile, 18.

⁵⁶⁸ Ibid., 100.

⁵⁶⁹ For the sake of clarity, I displayed the example in paired staves whereas both examples display in Devienne’s original method on one staff in a linear fashion. Ibid., facsimile, 18.

prescribed dynamics, and begin on the principal note, alternate once or twice with the upper diatonic neighbor, and terminate unadorned on the principal note. Devienne's written out small trill example in the above figure mimics the ornament known as a mordent. Despite Devienne's omission of slurs in the written out small trill example above, these figures are executed with slurs. For example, the principal note is articulated, the borrowed tone is slurred and the return to the principal note is slurred in each descending figure. Devienne offered further clarification about small trills below.

There is another kind of little trill that is ordinarily called *trille*, which ought to be marked *tr*, and which also is rather generally marked by one of these two signs ❖❖❖, +. The difference between *trille* and the trill is that the *trille* has no termination at the end and it consists only of a short, very light beating of the finger on the trilled note. It is made only on short notes, whether in a melody or in passage-work. It is important to note that *trilles* should only be used when notes follow each other diatonically, and in descending. The *trille* should always be slurred to the following note.⁵⁷⁰

Figure 88 Little Trills Example 2 – Melody⁵⁷¹

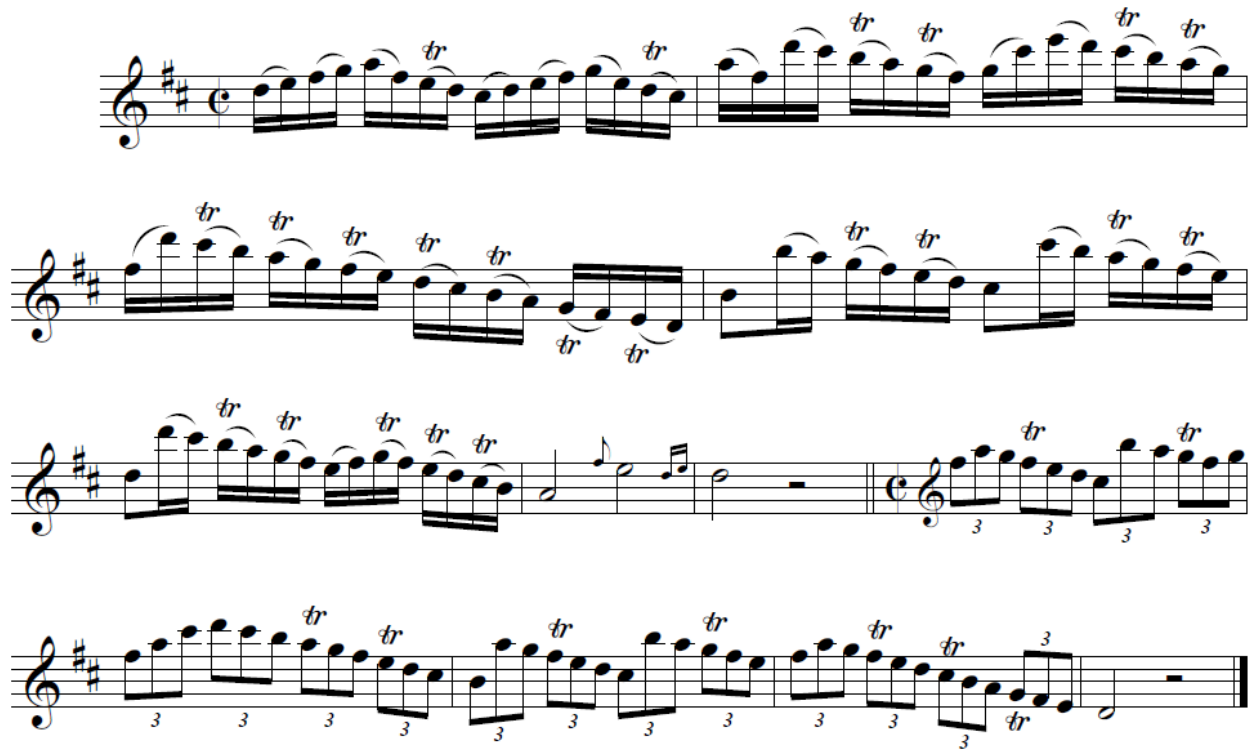


The above example displays Devienne's application of small trills to a melodic passage. True to his associated rule, Devienne exclusively applied little trills to melodic material that descends by step.

⁵⁷⁰ Bowers, 100.

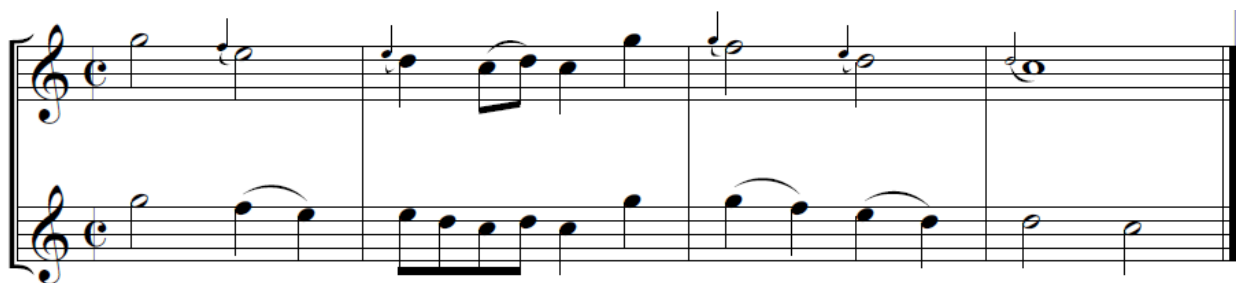
⁵⁷¹ Ibid., facsimile, 18.

Figure 89 Little Trills Example 3 – Passage in Semiquavers where One May Employ Little Trills⁵⁷²



Although Devienne stipulated that the notes following little trills should be slurred, he is inconsistent in displaying that as such with slur markings on the printed page, as seen above.

Figure 90 Appoggiaturas - Example 1⁵⁷³



Devienne’s appoggiatura example above displays, “Little notes that are worth only half the value of the main notes that follow them.”⁵⁷⁴ He provided the following explanation concerning

⁵⁷² Bowers, facsimile, 19.

⁵⁷³ Ibid., facsimile, 19.

⁵⁷⁴ Ibid., 101.

appoggiaturas or little notes of expression or taste.

Appoggiaturas are little notes that are placed between ordinary notes without their being counted in the measure. Without exception, the rule for these ornaments is to connect the little note with a slur to the main note that follows it. When the little note lies above the main note diatonically, in general it is always worth half the value of the main note, or two thirds of its value when the main note that follows the little note is a dotted crotchet or dotted minim, etc. Thus, when the little note is found before a minim it has the value of a crotchet, and when it is found before a dotted minim it has the value of a minim. And so forth.⁵⁷⁵

Figure 91 Appoggiaturas - Example 2⁵⁷⁶



Devienne's appoggiatura example above displays, "Little notes that are worth two thirds the value of the main notes that follow them."⁵⁷⁷ Notice how the execution of the appoggiatura located on the downbeat of the second full measure effectively altered the rhythm of the eighth-note to the value of a sixteenth-note. Furthermore, Devienne split the rhythmic value equally between the appoggiatura and the principal note in the last measure in opposition to the express purpose of this example (two-thirds value to one-third value). Perhaps one may infer that the conclusion of a phrase, section, or piece warrants an equal distribution of rhythmic value, though Devienne did not stipulate or clarify that point. The more likely scenario is that dotted notes adhere to the two-thirds versus one-third whereas non-dotted notes adhere to a one-half versus one-half proportional rate of valuation.

⁵⁷⁵ Bowers, 101.

⁵⁷⁶ Ibid., facsimile, 19.

⁵⁷⁷ Ibid., 101.

Vanderhagen's Methods

Vanderhagen's first method, *Méthode Nouvelle et Raisonnée pour la Clarinette (New and Explained Method for the Clarinet)*, dates from 1785 and includes a wide variety of topics, including hand position, embouchure, reeds, tone, tonguing, articulations, and "in general of all that concerns the clarinet."⁵⁷⁸ The revised edition, *Nouvelle Méthode de Clarinette (New Method for Clarinet)* dates from 1796-1798 and includes the following printed description, "Containing all principles concerning this instrument as well as the principles of music, detailed with precision and clarity."⁵⁷⁹ The current study does not include a comprehensive survey of Vanderhagen's methods as it is largely limited to information only directly or indirectly applicable to the performing edition of Eybler's concerto, namely articulation patterns and ornamental embellishments and their prescribed applications.

Vanderhagen shared Devienne's sentiment likening woodwind articulation to the bow-stroke of the violin, "Articulation is to wind instruments what the bow stroke is to string instruments, and, "It is the different strokes of the tongue that produce articulation."⁵⁸⁰ Also like Devienne, Vanderhagen stipulated, "When there is nothing marked on the note, we express them on "D."⁵⁸¹ In other words, in the absence of slurs or other printed articulations, stylistic signifiers or symbols, such as staccato, or other expressive indicators, notes are to be executed on a default basis in a legato fashion on the syllable "dee." One may safely presume this is

⁵⁷⁸ *New and Explained Method for Clarinet*: Where is given a clear and succinct explanation on how to hold this instrument, of its range, of its embouchure, of the quality of reeds which beginners should use, of its true sound, of tonguing, and in general of all that concerns the clarinet. This method also contains some lessons where the different articulations are put into practice, with twelve small airs and six duos very appropriate for training students. Joan Michelle Blazich, *An English Translation and Commentary on Amand Vanderhagen's Méthode Nouvelle et Raisonnée pour la Clarinette (1785) and Nouvelle Méthode de Clarinette (1799)*, The Edwin Mellen Press: Lewiston, New York, 2009, 31.

⁵⁷⁹ Joan Michelle Blazich, *An English Translation and Commentary on Amand Vanderhagen's Méthode Nouvelle et Raisonnée pour la Clarinette (1785) and Nouvelle Méthode de Clarinette (1799)*, The Edwin Mellen Press: Lewiston, New York, 2009, 95.

⁵⁸⁰ *Ibid.*, 37.

⁵⁸¹ *Ibid.*, 37.

particularly true concerning melodic material. Regarding detached articulation, such as staccato, Vanderhagen stated, “When we find dots above the notes this is comparable to an articulated or detached bow stroke.”⁵⁸² Vanderhagen expounded upon the essential slur-two-tongue-two pattern, “This articulation is very beautiful when we do it well. It is necessary to slur the first two notes and give two strokes of the tongue on the two final ones and so on to slightly mark the first of the fours. This is a common articulation.”⁵⁸³ Thus, Vanderhagen advocated for organizing notes into discernible groupings with the first note of each grouping slightly stressed or accentuated, a useful technique that marries rhythm, pulse, meter, and technical facility that is still regularly employed today. Interestingly, Vanderhagen stipulated that one particular rhythm, that consisting of an eighth-note followed by six sixteenth-notes (or a quarter note followed by six eighth-notes), should always be accompanied by a particular corresponding articulation: the first four notes are tongued after which the fourth note begins a slur-two-tongue-two pattern.⁵⁸⁴ I labeled this pattern “slur-two-tongue-two with articulated rhythmic prefix.” This figure is readily and abundantly found in music of the late eighteenth century, including all three movements of Eybler’s concerto. Barring any overriding articulation markings assigned by Eybler, I adhered to Vanderhagen’s rule; however, there are a few overriding instances in the second and third movements in which Eybler assigned slurs to such figures, and, in those instances, I retained Eybler’s overriding assigned articulation markings in exemption of Vanderhagen’s rule.⁵⁸⁵

Although Vanderhagen included many of the same articulation patterns as Devienne, he

⁵⁸² Blazich, 37.

⁵⁸³ Ibid., 37.

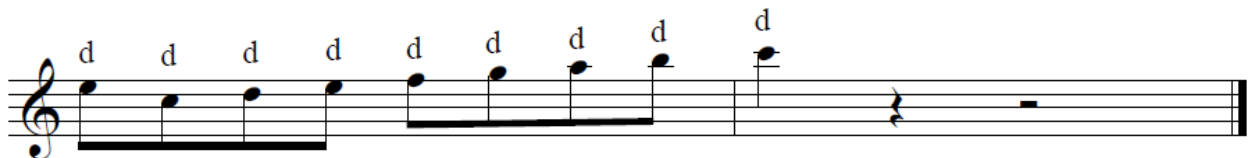
⁵⁸⁴ Ibid., 38.

⁵⁸⁵ Adagio: mm. 82-82. Rondo: m. 173; m. 216; m. 218; m. 224; m. 240; m. 245. Because mm. 224 and 240 are identical to m. 216 and lacked assigned articulation markings from Eybler, I applied slurs to those measures as he did to m. 216.

generally provided less annotative information, though his combined recapitulatory examples demonstrate more clearly their appropriate applications. Unlike Devienne, Vanderhagen incorporated syllabic recommendations into some of his articulation patterns and they are included here due to their direct relevance to clarinetists in particular. See Vanderhagen’s articulation patterns in the musical figures below accompanied by annotations by Vanderhagen and commentary by me. Please note that Vanderhagen omitted some required elements in some examples, such as time signatures or clefs, or included measures with total rhythmic values incompatible with his own assigned time signatures. I strived to display Vanderhagen’s examples as they appear in his original methods and any deviations are due to spacing issues or clarity and are duly noted.

Articulation Patterns 1785

Figure 92 Legato Tonguing by “D”⁵⁸⁶



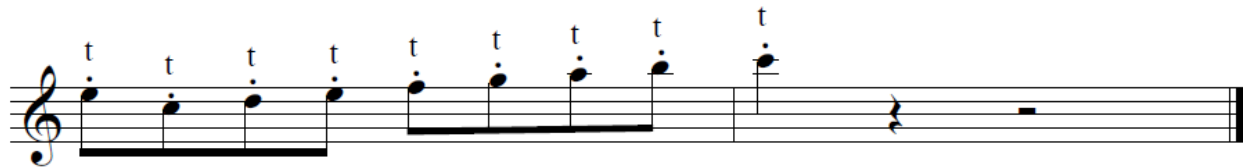
Vanderhagen referred to the above articulation as, “ordinary articulation that must be pronounced “D” to form a connection between all the notes.”⁵⁸⁷ In the absence of assigned articulation markings, Vanderhagen recommended legato tonguing on the syllable “D” (dēē) as the default articulation.⁵⁸⁸ Vanderhagen’s default legato approach aids in the production of a lyrical singing style akin to the *sostenuto* style of clarinet playing, a major pedagogical philosophy proffered by the late Dr. David Etheridge.

⁵⁸⁶ Philippe Lescat and Jean Saint-Arroman, contributors, *Clarinete: Méthodes et Traités, Dictionnaires*, Editions J.M. Fuzeau: Courlay, France, 2000, 48.

⁵⁸⁷ Blazich, 37.

⁵⁸⁸ Lescat and Saint-Arroman, 48.

Figure 93 Detached Tonguing by “T”⁵⁸⁹



Vanderhagen used both the staccato dot (') and vertical dash ('), to indicate staccato or detached stylization, and he recommended use of the accompanying syllable “T” (tēē). Note that Vanderhagen utilized staccato dots instead of vertical dashes to denote *détaché* in the above example, and he offered further clarification, “... this is comparable to an articulated or detached bow-stroke.”⁵⁹⁰ This articulation style is applicable to several notable areas in the first and third movements of Eybler’s concerto.⁵⁹¹

Figure 94 Slur-Two-Tongue-Two⁵⁹²



This tongue-stroke is the most beautiful when you have it well you have to slur the first two notes, and give two tongue-strokes on the last two, and still mark a little on the first of the four: It’s the articulation most used.

Vanderhagen demonstrated the importance of the slur-two-tongue-two pattern with the designation of example “A,” which he later referenced in conjunction with an explanatory annotation for another pattern. According to Vanderhagen, this articulation pattern was the most useful and commonly applied, and he advocated for its application to technical and melodic passages alike. This pattern is especially applicable to Alberti bass figurations in the third

⁵⁸⁹ Lescat and Saint-Arroman , 48

⁵⁹⁰ Ibid., 48.

⁵⁹¹ Allegro maestoso: m. 74; m. 76; m. 94; mm. 123-130; m. 187; m. 191; m. 193; m. 195; m. 197; m. 239; mm. 268-275. Rondo: mm. 1-2; mm. 4-6; m. 8; mm. 17-22; m. 24; mm. 32-34; mm. 59-60; mm. 65-69; m. 75; mm. 84-86; m. 88; mm. 100-102; mm. 113-116; m. 147; mm. 152-155; m. 242; m. 244; mm. 341-342; mm. 344-346; m. 348.

⁵⁹² Lescat and Saint-Arroman, 49.

movement of Eybler's concerto and other technical passages in the first and third movements.⁵⁹³

Figure 95 Slur-Two-Tongue-Two with Articulated Rhythmic Prefix⁵⁹⁴



When a passage begins with three notes, it is necessary to articulate each with a tongue-stroke.

As seen above, Vanderhagen presented another iteration of the slur-two-tongue-two pattern governed by an articulated rhythmic prefix. Here, he makes his point in that the first four notes must be articulated when an eighth-note is followed by six sixteenth-notes whereas his 1798 method incorporates an example utilizing a quarter-note followed by six eighth-notes, which displays later in the current study. This pattern is especially applicable to technical display episodes in the first and third movements of Eybler's concerto.⁵⁹⁵

Figure 96 Tongue-One-Slur-Three⁵⁹⁶



The first staccato and the other three legato

In the above example, I translated “blank” as “staccato.” The first note of each grouping is not only articulated (tongued) but also short (staccato) and separated (*détaché*). Because Devienne cautioned that only rare instances warrant the use of this particular articulation pattern, I applied it to only one specific passage in the third movement of Eybler's concerto.⁵⁹⁷

⁵⁹³ Rondo: mm. 47-49; mm. 51-52; m. 117; m. 119; mm. 121-123; m. 134; mm. 159-160; m. 162; ; mm. 164-167; mm. 363-368; mm. 384-385; m. 387; m. 390. Allegro maestoso: mm. 131-132; m. 246; mm. 276-277.

⁵⁹⁴ Lescat and Saint-Arromwn, 49.

⁵⁹⁵ Allegro maestoso: m. 98; mm. 100-101; m. 117; m. 119; m. 121; m. 131; mm. 132-134; m. 243; m. 245. Rondo: m. 45; m. 53; m. 55; m. 57; m. 199.

⁵⁹⁶ Lescat and Saint-Arroman, 49.

⁵⁹⁷ Rondo: mm. 369-371.

Figure 97 Slur-Three-Tongue-One⁵⁹⁸



The first three legato and the last staccato

In the above example, I interpreted “flowing” as “legato.” I applied this attractive pattern to a number of passages in the first and third movements of Eybler’s concerto in which the articulated note is most usually offset by an ascending or descending change in direction.⁵⁹⁹

Figure 98 Two-by-Two Tonguing⁶⁰⁰



Pleasant type
The notes legato two by two

Vanderhagen described two-by-two-tonguing as “pleasant.” This articulation pattern is especially applicable to melodic material at moderate or moderately fast tempi; and, as seen below it is also useful for technical material at very rapid tempi. Though pleasant when applied to melodic material, as Vanderhagen stated, two-by-two tonguing (with the articulated note occurring on the strong or weak portion of the beat) is most applicable to music of the Baroque or early classic eras, including the *Galant* style. As such, this particular pattern was only minimally applicable to Eybler’s concerto concerning melodic material (*Allegro maestoso*, mm. 96 and 241); however, the following figure demonstrates its applicability to more technical passages.

⁵⁹⁸ Lescat and Saint-Arroman, 49.

⁵⁹⁹ *Allegro maestoso*: mm. 87-88; m. 92; m. 122; mm. 135-136; m. 198; mm. 232-233; m. 237; 280-281. *Rondo*: m. 43; mm. 132-134; m. 161; m. 163; m. 181; mm. 376-377.

⁶⁰⁰ Lescat and Saint-Arroman, 49.

Figure 99 Articulation Pattern for Very Rapid Passages⁶⁰¹



Vanderhagen clearly did not advocate for articulating each note in lengthy passage-work that occurs at high rates of speed. He stipulated, “When the movement of a piece is too fast, we do not use the tonguing pattern of two slurred [notes] with two tongued [notes], but we can use the above example successfully by always emphasizing the first note ...”⁶⁰² Therefore, two-by-two tonguing may also be appropriately applied to technical passages that occur at very rapid tempi provided that the first of the two notes is 1) articulated and 2) emphasized to some discernible degree. This articulation pattern is quite useful concerning sequential passage-work in the first movement of Eybler’s concerto and sixteenth-note figuration in the third movement.⁶⁰³

Figure 100 Articulation Pattern for Eighth-Notes in 3/4 Time⁶⁰⁴



In the instance of eighth-notes in 3/4 time without assigned articulation markings, Vanderhagen recommended the pattern displayed above, slur-two-tongue-four. He explained below.

There are still other tongue-strokes; but as they can only be derived from those of which I have spoken, teachers will instruct students which tongue-stroke befits the circumstances: I speak only what is required, and I wished to vary the markings that denote tongue-strokes so that students can do them as they find the markings; For example, if there is neither a slur or a staccato on a passage, it is necessary to begin by casting the first two legato and two tongue-strokes expressed by D [on the others] if the measure is in 3/4 time.⁶⁰⁵

⁶⁰¹ Lescat and Saint-Arroman , 49.

⁶⁰² Blazich, 38.

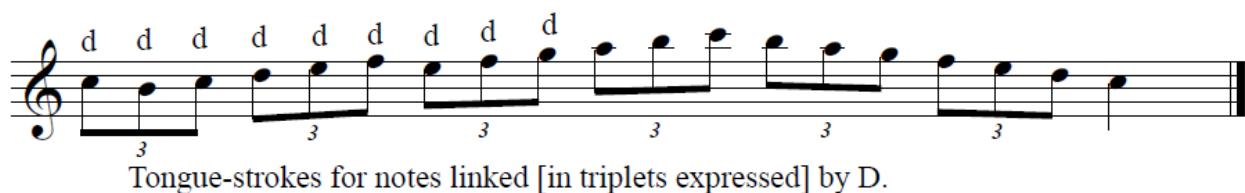
⁶⁰³ Allegro maestoso: m. 96; m. mm. 123-130; mm. 190-197; m. 241; and, mm. 268-275. Rondo: mm. 158-159; m. 246.

⁶⁰⁴ Lescat and Saint-Arroman, 49.

The four articulated notes that follow the two slurred notes should be executed in a legato fashion as denoted in his example by the letter “d,” which symbolizes the syllable “dēē.” Although Vanderhagen did not stipulate a corresponding tempo range for the application of this pattern, it seems to lend itself well to *tempo di Menuetto* or *Andante*, but less so to *Adagio*, as in the case of the second movement of Eybler’s concerto. Furthermore, although Eybler’s *Adagio* is in 3/4 time, it does not include any measures consisting of six consecutive eighth-notes. Therefore, this pattern has no practical application to Eybler’s concerto.

Articulation Patterns for Triplets

Figure 101 Legato Articulated Triplets⁶⁰⁶



In the absence of assigned slurs or staccato markings, Vanderhagen advocated for a default legato approach, which he referred to as “Articulation linked by “D.”⁶⁰⁷ He stated, “These expressions by “D” do not leave silence, and they prolong the sound from one note to another.”⁶⁰⁸ Though this pattern is articulated, Vanderhagen’s explanation implies that it should be executed in a full-value, sustained, and legato fashion.

⁶⁰⁵ Lescat and Saint-Arroman, 49.

⁶⁰⁶ Ibid., 49.

⁶⁰⁷ Ibid., 49.

⁶⁰⁸ Blazich, 40.

Figure 102 Detached Articulated Triplets⁶⁰⁹



Detached tongue-strokes by t.

Vanderhagen described the above staccato example as “Articulation detached by “T.”⁶¹⁰ He stated, “The tongue strokes that are detached and pronounced on “T” seem to leave a small rest between each note because of the dry attack that the letter “T” produces.”⁶¹¹ Here, Vanderhagen is clear about the separated style known as staccato. The first movement of Eybler’s concerto contains multiple passages that consist of staccato eighth-note triplets. This stylistic pattern has several applications to the first movement of Eybler’s concerto.⁶¹²

Figure 103 Slur-Two-Tongue-One Triplets⁶¹³



The first two slurred and the last tongued. This articulation pattern is often used. It is very necessary to learn it.

Vanderhagen explained the slur-two-tongue-one pattern for triplets, “The first two are slurred and the last tongued. This articulation is often practical, and we must learn it.”⁶¹⁴

Vanderhagen’s description implies this essential pattern is the most frequently utilized for triplets. The slur-two-tongue-one pattern for triplets has several applications to the first movement of Eybler’s concerto.⁶¹⁵

⁶⁰⁹ Lescat and Saint-Arroman, 49.

⁶¹⁰ Ibid., 49.

⁶¹¹ Blazich, 40.

⁶¹² Allegro maestoso: mm. 102-103; mm. 223-224; mm. 247-248; m. 250; m. 262; m. 264; m. 266-267.

⁶¹³ Lescat and Saint-Arroman, 50.

⁶¹⁴ Blazich, 40.

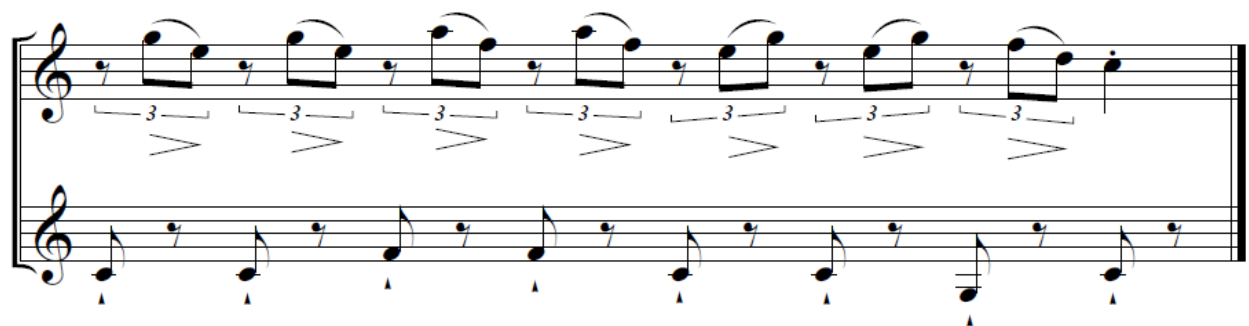
⁶¹⁵ Allegro maestoso: m. 102; mm. 104-106; m. 108; m. 224; m. 249; mm. 251-252; m. 264; and m. 267.

Figure 104 Tongue-One-Slur-Two Triplets⁶¹⁶



Vanderhagen may have considered the above articulation pattern (tongue-one-slur-two) to be self-explanatory in that its accompanying caption actually addresses in part the following example seen below, “It happens often that we cannot make these three notes at the same time because another instrument articulates them first, for then there remains only the two slurred final notes seen in the following example.”⁶¹⁷

Figure 105 Articulation Pattern for Shared Triplets⁶¹⁸



Here, Vanderhagen addresses his instruction to the *primo* player, “The expression of the first note after the half breath [rest] must be barely perceptible, and diminished on the second as indicated by the sign >, because in every slur the first should have more focus than the last.”⁶¹⁹ Thus, he suggested a subtle entry and slight taper for the *primo* player as the *secunda* player marks the beats firmly in a staccato fashion.

⁶¹⁶ Lescat and Saint-Arroman, 50.

⁶¹⁷ Blazich, 40.

⁶¹⁸ Lescat and Saint-Arroman, 50.

⁶¹⁹ Blazich, 40.

Figure 106 Mixed Example of Three Different Articulation Patterns for Triplets⁶²⁰

Example of three different articulation patterns.

Here, Vanderhagen displayed how three different triplet articulation patterns may be utilized in one musical example: 1) slur-two-tongue-one; 2) tongue-three; and, 3) tongue-one-slur-two.

Although not stated outright, one may infer from this example that Vanderhagen advocated for varying the appropriately applied articulation patterns in part to maintain interest.

Figure 107 Agogic Accents - Triplets⁶²¹

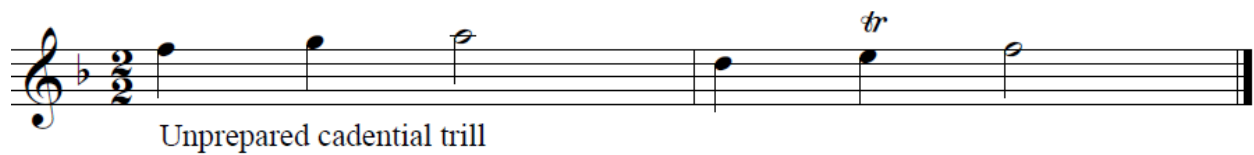
Slurs in groups of three; but to distinguish them three by three, we must mark the first not by an accent of the tongue-stroke, but by a small expression of the throat; because by marking too much with the first tongue-stroke, the effect would be

In the above example, Vanderhagen strived to impart the importance of stressing agogic accents, which naturally occur on beats one and three in common time. He advocated for organizing notes into groupings in order to enhance the rhythmic elements, such as meter or pulse, to a palpable degree, thereby creating longer lines, which enhances lyricism. He explained, “Six-in-two: we must avoid rendering this as three-for-one by not giving expression of the fourth note.

⁶²⁰ Lescat and Saint-Arroman, 50.

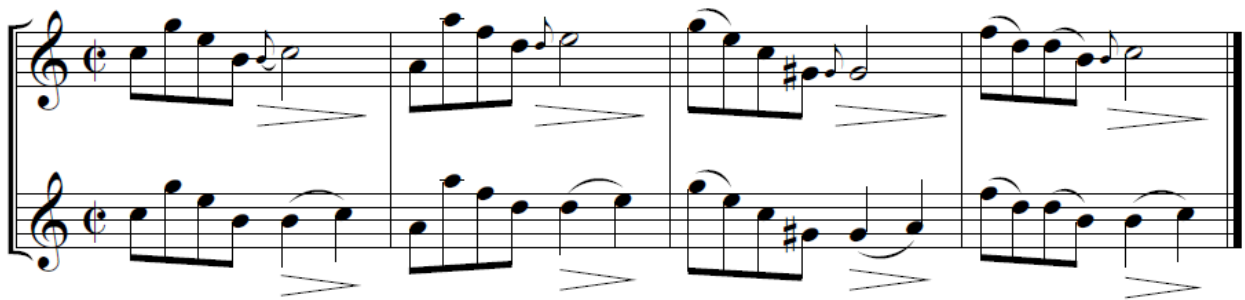
⁶²¹ Ibid., 50.

Figure 110 Unprepared Cadential Trill⁶²⁵



The above example in F Major displays Vanderhagen’s graphic realization of an unprepared cadential trill in that the trilled note is preceded by the submediant pitch “D.” Thus, the subtonic pitch of “E” is trilled and resolves upward by step to the tonic pitch of “F.” While this formula is less common than the preceding, many examples of this type may be identified in music of the classic era.

Figure 111 Appoggiaturas⁶²⁶



Appoggiatura

An appoggiatura is a note of agreement that we add or which is often between two notes which follow one another ascending diatonically. The appoggiatura serves as a repetition, of the first note to which it succeeds, and must always be linked with the note that follows it.

The above example displays Vanderhagen’s description of appoggiaturas and their notation versus execution. Notice that the appoggiaturas are consistently executed with slurs despite the inconsistency of designated slurs in the notated version. As seen above, Vanderhagen believed appoggiaturas should taper as they resolve.

⁶²⁵ Lescat and Saint-Arroman, 52.

⁶²⁶ Ibid., 50.

Figure 112 Notes of Taste [Grace-Notes]⁶²⁷



Vanderhagen described “notes of taste” – otherwise known as “grace-notes” – “When there is a small note before a main note that serves to form a song, it is a note of taste. We use notes of taste in different cases, but mainly to fill the interval of a third. Although authors often notate this agreeable practice, there are cases where one may apply it though nothing is indicated.”⁶²⁸

Despite Vanderhagen’s advocacy for notes of taste, he cautioned performers to apply them judiciously when playing in a large orchestra in order to avoid “a bad effect by the difference of expression.”⁶²⁹

⁶²⁷ It should be noted that Vanderhagen’s original method only displays the first staff in the example above, which demonstrates the notation of grace-notes. For the sake of clarity, I included the second staff in order to display the actual execution thereof. Lescat and Saint-Arroman, 51.

⁶²⁸ Ibid., 51.

⁶²⁹ Ibid., 51.

Articulation Patterns 1796-1798

Figure 113 Legato by “tu”⁶³⁰

No. 1.



Concerning the example above, I interpreted “fluffy” as “legato.” By 1798, Vanderhagen changed his syllabic recommendation for legato tonguing from “D” to “tu,” though in the absence of assigned markings he still advocated for the default application of legato stylization.⁶³¹ It should be noted that Vanderhagen numbered some of his examples and failed to number others, and, as such, examples display in the current study as they do in Vanderhagen’s method in that regard. This change is surprising in that “tu” is obviously more accented or percussive than “D.”

Figure 114 Detached by “te”⁶³²

2.



Also by 1798, Vanderhagen had changed his syllabic recommendation for staccato tonguing from “T” to “te,” which is admittedly less percussive. Given his overall preference for legato, this change is unsurprising.

⁶³⁰ Lescat and Saint-Arroman, 234.

⁶³¹ Blazich, 146.

⁶³² Lescat and Saint-Arroman, 234.

Figure 115 Slur-Two-Tongue-Two⁶³³



Conversely, Vanderhagen's inclusion of vertical dash staccatos on the articulated pitches of the slur-two-tongue-two pattern above suggests he expected a crisp articulation in execution of this particular pattern.

Figure 116 Slur-Two-Tongue-Two with Articulated Rhythmic Prefix⁶³⁴



Vanderhagen presented the slur-two-tongue-two pattern with articulated rhythmic prefix again, though he utilized a similar but different rhythmic pattern in this iteration: quarter-note followed by six eighth-notes, whereas in 1785 the pattern consisted of an eighth-note followed by six sixteenth-notes. Because the two rhythmic patterns contain the same exact proportional rate of valuation (one faster and one slower), the prescribed accompanying articulation pattern must be applied to both rhythmic iterations.

Figure 117 Tongue-One-Slur-Three⁶³⁵



The articulation pattern tongue-one-slur-three reappeared in Vanderhagen's second method where it utilized a similar though slightly different musical example for which he provided no

⁶³³ Lescat and Saint-Arroman , 234.

⁶³⁴ Ibid., 234.

⁶³⁵ Ibid., 234.

additional commentary or explanation. In this instance, Vanderhagen applied the articulation pattern to groupings of repeated notes in ascending scalar motion or groupings of descending thirds followed by descending scalar motion. Conversely, it seems reasonable to apply it equally to the reverse or opposite (repeated notes followed by descending scalar motion or ascending thirds followed by ascending scalar motion) and/or other such permutations.

Figure 118 Tongue-One-Slur-Two-Tongue-One⁶³⁶



Vanderhagen introduced a new articulation pattern in his second method, “Articulation on the first and on the last of each four,” which is notably absent from Devienne’s method of circa 1794.⁶³⁷ Vanderhagen’s accompanying musical example displays a unique utilization for this pattern that stair-steps and progresses intermittently either upward or downward in groupings that outline thirds that effectively ornament ascending or descending scalar motion. This syncopated articulation pattern is applicable to a few, select areas in the first movement of Eybler’s concerto that involve changes of direction on either side of the two inner slurred notes that occur in ascending or descending (usually step-wise) motion.⁶³⁸

Figure 119 Two-by-Two Tonguing⁶³⁹



The articulation pattern slur-two-slur-two also reappeared in Vanderhagen’s second method,

⁶³⁶ Lescat and Saint-Arroman, 234.

⁶³⁷ Ibid., 234.

⁶³⁸ Allegro maestoso: m. 117; m. 119; and, m. 121. Rondo: m. 103; and, m. 124.

⁶³⁹ Lescat and Saint-Arroman, 235.

which he referred to as “slurring two-by-two”⁶⁴⁰ whereas Devienne referred to it as two-by-two tonguing. This pattern typically involves repeated notes and is equally applicable to melodic or technical material.

Figure 120 Slur-Three-Tongue-One⁶⁴¹



Slur-three-tongue-one also reappeared in Vanderhagen’s second method. Although he failed to label this example “No. 8,” he clearly intended to do so as he referred to it later as such.

Figure 121 Slur-All⁶⁴²



The above example demonstrates Vanderhagen’s different applications of slur-all. Although he failed to label this particular example “No. 9,” it was clearly his intention to do so as he referred to slur-all as “No. 9” in the next example that follows below.

Vanderhagen’s second method notably included newly incorporated information on the relationship between articulation patterns and tempi as displayed in the following examples. He recommended slur-two-tongue-two for moderate tempi; slur-two-slur-two for fast tempi; and, slur-all for very fast tempi.⁶⁴³ He utilized the same musical example for each tempo designation,

⁶⁴⁰ Blazich., 147.

⁶⁴¹ Lescat and Saint-Arroman, 235.

⁶⁴² Ibid., 235.

⁶⁴³ Ibid., 235.

though he curiously did not incorporate the actual articulation patterns (only their assigned corresponding Arabic numerals in reference to previous examples) and his suggested corresponding tempo designations.

Figure 122 Articulation Patterns and Associated Tempi⁶⁴⁴



As seen above, Vanderhagen prescribed the following respective pairing of articulation patterns and tempi: *moderato* – slur-two-tongue-two; *allegro* – two-by-two-tonguing; and, slur-all for *tre's vif*.

Articulation Patterns for Triplets

Figure 123 Legato Triplets by “tu”⁶⁴⁵



Vanderhagen described legato articulation of triplets as “fluffy,” which I interpreted as “legato.”⁶⁴⁶ Although his example omits the use of slurs or tenuto markings to indicate legato, that stylization is his default application in the absence of any contrary markings.

⁶⁴⁴ For the sake of clarity, I notated Vanderhagen’s prescribed articulation patterns on the second stave whereas his original method merely displays the first stave along with accompanying instructional prose. Lescat and Saint-Arroman, 235.

⁶⁴⁵ Ibid., 235.

⁶⁴⁶ Ibid., 235

Figure 124 Detached Triplets on “te”⁶⁴⁷

Detached articulation by "te"



Vanderhagen applied vertical dashes to denote *détaché* stylization, and he suggested the syllable “te” to produce the articulation effectively for triplets.

Figure 125 Slur-Two-Tongue-One Triplets⁶⁴⁸

The first two slurred [and the last detached] it is the most common articulation pattern [for triplets]



In Vanderhagen’s slur-two-tongue-one pattern applied to triplets, the articulated note is not only tongued but also detached per the vertical staccato dash. Like Devienne, Vanderhagen stated that this is the most commonly applied articulation pattern to triplets.

Figure 126 Tongue-One-Slur-Two Triplets⁶⁴⁹

The last two slurred [and the first detached]



Tongue-one-slur-two is an effective pattern applied to triplets, though it is less commonly utilized than slur-two-tongue-one. Devienne’s examples displayed generally larger intervals between the articulated and slurred pitches, though the second measure of Vanderhagen’s example displays slightly larger intervals on beats one and three.

⁶⁴⁷ Lescat and Saint-Arroman, 235.

⁶⁴⁸ Ibid., 235.

⁶⁴⁹ Ibid., 235.

Figure 127 “A Bit Difficult”⁶⁵⁰

A bit difficult



Vanderhagen labeled the above example, “a bit difficult.” This triplet pattern begins with two articulated pitches after which a regularly occurring, repetitious pattern emerges: two slurred pitches followed by an articulated pitch. The central articulated pitch is effectively flanked by two slurred pitches on either side. The slurred pitches occur in ascending step-wise motion and the articulated pitches are approached by an ascending leap of a third or fourth.

Figure 128 Slur Three-by-Three Triplets⁶⁵¹

Slur three-by-three



Vanderhagen referred to the above example as slur three-by-three whereas Devienne referred to it as three-by-three tonguing. This versatile pattern may be used in ascending or descending passages and less so in passages that contain changes of direction including large intervals.

Figure 129 Mark the First Triplets⁶⁵²

Mark the first [note of each group of six]



This example displays slur-two-tongue-four, another new addition to Vanderhagen's second method, in which he stated to “mark the first [note of each group of six].” Here, he clearly

⁶⁵⁰ Lescat and Saint-Arroman, 235.

⁶⁵¹ Ibid., 235.

⁶⁵² Ibid., 235.

advocated for groupings of six eighth-note triplets across two beats that align with the naturally occurring agogic accents on beats one and three. This particular pattern offers more brilliance than slur-three-tongue-three.

Figure 130 Mark the First and Slur-Six Triplets⁶⁵³

Slur all six but the first must be distinguished by a stronger expression than the others



Here again Vanderhagen advocated for the organization of triplets into groups of six with definitive demarcation of the groupings via some degree of accent on the first note of each grouping. Vanderhagen’s summary review of all his articulation patterns is displayed below.

Figure 131 Summary Review of Articulation Patterns⁶⁵⁴

Example 1



⁶⁵³ Lescat and Saint-Arroman, 235.

⁶⁵⁴ I translated “licks” as “tongue-strokes” and interpreted “tongue-strokes” as “articulation patterns.” Ibid., 236.

Example 2

The image shows a musical score for Example 2, consisting of four staves of music. The first two staves are labeled 'Legato' and 'Detached' respectively. The music consists of eighth-note triplets in a treble clef, with various articulation marks like slurs and accents. The first staff has a '3' under the first triplet, and the second staff has a '3' under the first triplet. The third staff has a '3' under the first triplet, and the fourth staff has a '3' under the first triplet. The music is in a common time signature (C) and features a variety of rhythmic patterns and articulation marks.

The two examples above recapitulate Vanderhagen’s articulation patterns for quadruple and triple meters and their stylistically appropriate applications.

Ornaments and Embellishments

Figure 132 Appoggiaturas and Their Effect⁶⁵⁵

The image shows a musical score for Figure 132, consisting of two staves of music. The music consists of eighth-note triplets in a treble clef, with various articulation marks like slurs and accents. The first staff has a '3' under the first triplet, and the second staff has a '3' under the first triplet. The music is in a common time signature (C) and features a variety of rhythmic patterns and articulation marks.

Concerning appoggiaturas and other notes of taste, Vanderhagen stated, “An appoggiatura sounds a degree above or below [the principal note]” and “Not a general rule, but an appoggiatura is slurred to the note that follows.”⁶⁵⁶ Although slurs do not appear in all of Devienne and Vanderhagen’s examples of ornaments and embellishments, both authors indicated

⁶⁵⁵ Lescat and Saint-Arroman, 236.

⁶⁵⁶ *Ibid.*, 236.

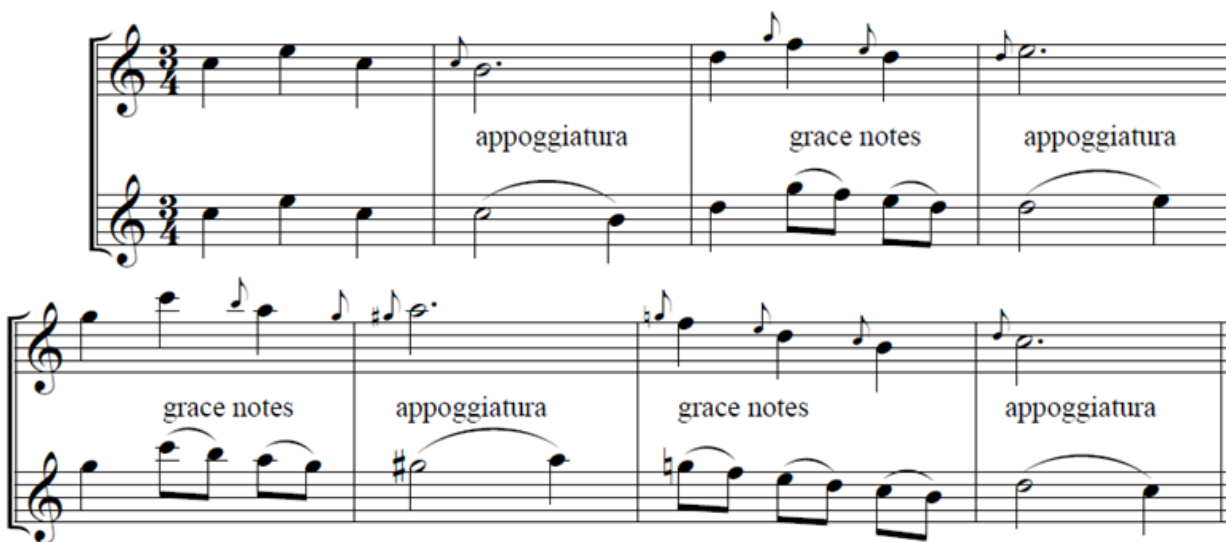
such figures should be slurred, including but not limited to trills, turns, appoggiaturas, and grace-notes.

Figure 133 Grace-Notes and Their Effect⁶⁵⁷



Vanderhagen defined grace-notes, “Taste notes are small notes that fill the intervals of thirds.”⁶⁵⁸

Figure 134 Appoggiaturas and Grace-Notes⁶⁵⁹



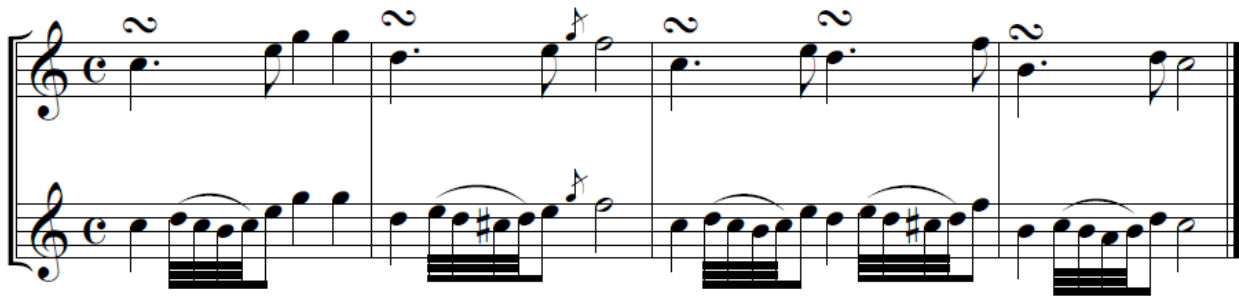
In the example above, Vanderhagen demonstrated the difference between appoggiaturas and grace-notes and the respective execution of each. Interestingly, he assigned more rhythmic value to appoggiaturas than modern performers generally observe today. This is an important distinction. Furthermore, this example demonstrates the fact that grace-notes are executed with slurs whether they are notated as such or not, another important distinction.

⁶⁵⁷ Lescat and Saint-Arroman , 236.

⁶⁵⁸ Ibid., 236.

⁶⁵⁹ Ibid., 237.

Figure 135 Turns⁶⁶⁰



The above example displays Vanderhagen’s notation versus execution of turns. A turn is more properly known as a *grupetto*. He failed to mention that a turn is an ornament, generally consisting of five notes, that serves to embellish one principal note first by ascending by step, then descending by step back to the principal note, descending again by step below the principal note, and finally ascending by step to return to the principal note. He did, however, offer the following explanation, “The sign that sometimes appears after a dotted note ... is shown as indicated by the small notes in the second line.”⁶⁶¹ Although Vanderhagen’s “second line” displays slurs, they do not encompass the notes that immediately follow the turns and they should as any note that follows any ornamental embellishment should be slurred.

Figure 136 Cadential Trill⁶⁶²

Cadential Trill Finishing in C



The example above displays Vanderhagen’s graphic realization of a cadential trill that resolves on “C.” He subtitled this section, “The cadence and its pace” and provided the following accompanying explanation, “A cadence is designated by *tr* or +. It is achieved by borrowing the

⁶⁶⁰ Lescat and Saint-Arroman, 237.

⁶⁶¹ *Ibid.*, 237.

⁶⁶² *Ibid.*, 238.

upper neighbor tone and ends a degree below.”⁶⁶³ He elaborated concerning the physical execution, “To learn a cadence you start by shaking your finger slowly and gradually increase in speed by equal movement and terminate with two small notes, which makes the end of a cadence more pleasant.”⁶⁶⁴ Although Vanderhagen acknowledged the termination, he did not stipulate it as a required component outright as Devienne did. Furthermore, the grace-notes that comprise Vanderhagen’s termination are not included under his slur, though they should be.

Figure 137 Small Turns⁶⁶⁵



I interpreted “*du Brisé*” as “Small Turn.” Vanderhagen offered the following explanation for this ornament, “The small turn borrows two notes, one above and one below the principal note which is designated by the turn symbol.”⁶⁶⁶ This turn has one application to Eybler’s concerto, *Allegro maestoso*, m. 81.

Warner’s Dissertation

I consulted Warner’s research to 1) supplement the methods of Devienne and Vanderhagen in my development of the performing edition, especially concerning late eighteenth century slurring patterns, 2) report relevant information on Quantz and his *Versuch*, and 3) glean what little information was available concerning dynamics and tempi. Warner’s dissertation was

⁶⁶³ Lescat and Saint-Arroman, 238.

⁶⁶⁴ *Ibid.*, 238.

⁶⁶⁵ *Ibid.*, 238.

⁶⁶⁶ *Ibid.*, 238.

useful in the development of my performing edition concerning the appropriate application of articulation patterns and dynamic and tempo considerations. Although Warner humbly referred to his dissertation as “not comprehensive,” it is certainly extensive and runs the gamut of seventeenth and eighteenth century woodwind performance-practice as gleaned from period methods and treatises for flute, oboe, clarinet, and bassoon. His research drew upon contemporaneous documents of the period and covers an array of topics including tonguing, articulations, tempi, dynamics, alteration (melodic ornamentation and rhythmic alteration), improvisation, and various other miscellaneous considerations. Although the dissertation is lengthy, Warner’s writing style is appreciably clear, direct, and easily understood. Warner qualified and quantified the appropriate application of late eighteenth century articulation patterns. See his articulation pattern charts below, which display popular slur combinations, frequency, melodic contour, and date-range.

Table 10 Warner's Chart of Popular Slur Combinations for Duple Meter 1780-1830⁶⁶⁷

<u>Articulation</u>	<u>Frequency</u>	<u>Melodic Contour</u>
slur-two, tongue-two	very common	stepwise; leaps
tongue-two, slur-two	frequent	stepwise; leaps
slur-two, slur-two	common	stepwise; leaps; repeated notes
slur-three, tongue-one	frequent	stepwise; leaps
tongue-one, slur-three	frequent	stepwise; leaps
slur-four	very common	stepwise; leaps
tongue-one; slur-seven	occasional	leap followed by seven stepwise
slur-eight	occasional	stepwise (often scalar)

⁶⁶⁷ This is only a partial representation of Warner’s chart limited here by period. Warner, 94.

Table 11 Warner's Chart of Popular Slur Combinations for Triplets in Duple Meter or Eighth-Notes in Compound Meters 1780-1830⁶⁶⁸

<u>Articulation</u>	<u>Frequency</u>	<u>Melodic Contour</u>
slur-two, tongue-one	very common	stepwise; leaps
tongue-one, slur-two	frequent	stepwise; leap then step
slur-three, slur-three	very common	stepwise; leaps
tongue-one, slur-five	occasional	leap then five stepwise
slur-six	occasional	stepwise (often scalar)
slur more than two beats	occasional	stepwise (often scalar)

Warner shared a guiding philosophy behind his research and his broad, general recommendation to performing artists concerning woodwind period performance-practice.

The interpretation of music is a creative art. Hence, categorical pronouncements and rigid systematizations should form no part of its processes. Furthermore, creativity does not easily lend itself to verbal description. For this reason, it is necessary to warn the reader that any conclusions drawn in this dissertation are intended only as guide posts. On the other hand, failure to draw conclusions when the evidence clearly warrants then would default the last – and most important – step of responsible and intelligent research. Therefore, though final judgments are essentially personal decisions, hopefully they will emerge from a consideration of the customs and traditions of the appropriate period.⁶⁶⁹

He also expounded upon the importance and validity of incorporating period performance-practices into modern interpretations of seventeenth and eighteenth century music.

Vital areas of performance can be favorably influenced by adherence to authentic practices. Correct tempos often clarify contrapuntal lines and assist in creating proper affects ... and proper articulations may similarly clarify phrase or motive structure and thereby control the total *Affekt* in a piece ... the greater part of Baroque music contains few or no printed articulation signs, but to render this music without articulation distinctions is to play it without proper expression ... performers were expected to supply their own articulations, especially slurs.⁶⁷⁰

Although he stated it is impossible to recreate eighteenth century performance-practice

⁶⁶⁸ This is only a partial representation of Warner's chart limited by period. Warner, 95.

⁶⁶⁹ Ibid., 1.

⁶⁷⁰ Ibid., 3.

completely, Warner advocated for focusing on the authentic realization of three essential elements: tempi; ornaments; and, articulations.⁶⁷¹ Despite his recommendation to observe stylistically appropriate period performance-practices, Warner offered the following cautionary considerations.

Restricting any convention to a chronological time span involves some degree of evaluation. A new tradition must first evolve and then become well established before furnishing a suitable topic for commentary. For this reason, tutors do not create practices, they only reflect existing conventions. Furthermore, a few instruction books were published over such an extended period that they not infrequently refer to practices long outdated. Quantz's *Versuch* provides a classic example.⁶⁷²

Warner's research revealed little information concerning dynamics and tempi. He stated that sudden contrasts between *piano* and *forte* were utilized in the Baroque era and continued throughout the eighteenth century, including the music of Haydn and Mozart. He added that Beethoven's fondness of *sforzando* reflected the ongoing usage of sudden dynamic changes.⁶⁷³ He also reported on Quantz's dynamic guidelines in that the various iterations of recurring themes in movements that employ faster tempi should occur at contrasting dynamic levels and that slow movements offer greater opportunities for dynamic variation, including long, gradual changes in dynamic volume. Concerning tempi, Warner reported, "Except for defining a few Italian terms, the late 18th-century French woodwind methods by Ozi, Devienne, Vanderhagen, and others avoid the question of tempo."⁶⁷⁴ As previously reported, Warner rejected Quantz's guidelines concerning tempi and classified them as inappropriately fast for the period.

Warner explained that differing period performance-practices co-existed and varied from artist to artist and country to country.

⁶⁷¹ Warner, 4.

⁶⁷² Ibid., 5-6.

⁶⁷³ Ibid., 130.

⁶⁷⁴ Ibid., 115.

Differing performance conceptions existed on a national scale as well as on an individual level. National styles play an important role in developing taste. The tutors by Quantz, Corrette, and Lorenzoni, as well as those of other writers such as Ancelet, Raguenet, and Rousseau, frequently enable us to distinguish between Italian and French performance habits that encompass such broad aspects as tempo, application of ornaments, and degree of rhythmic alteration.⁶⁷⁵

He revealed that, "... many customs also varied within a single country,"⁶⁷⁶ and he imagined, "We would gladly exchange all of Quantz's descriptions for the privilege of attending a single evening performance at the Prussian court of Frederick the Great. Our wish not granted, we fall back on the surviving accounts, hoping that from them we may extract precious clues."⁶⁷⁷

Warner concluded, "We will probably never know the answers to many of our queries; and much will of necessity require the personal interpretation of the individual performer."⁶⁷⁸

Warner commented on the limitations of period performance-practice methods or treatises, "... study of instrumental tutors can neither reliably pinpoint the beginning of a practice nor accurately measure its termination. This inability partially results from the very nature of a custom or habit, which is frequently more easily acquired than lost. Consequently, various traditions may remain in force considerably longer among conservative musicians than among more progressive groups."⁶⁷⁹ Lastly, he cautioned performers, "It is usually neither practical or wise to insist upon minor details."⁶⁸⁰

Considering the Commercially Available Recordings

Dieter Klöcker's recording of Eybler's concerto demonstrates a well thought out and comprehensive strategy with keen attention to detail, particularly regarding articulations,

⁶⁷⁵ Warner, 6.

⁶⁷⁶ Ibid., 6.

⁶⁷⁷ Ibid., 2.

⁶⁷⁸ Ibid., 8.

⁶⁷⁹ Ibid., 6.

⁶⁸⁰ Ibid., 4.

dynamics, character, and style. Klöcker was a consummate performer and his interpretation displays a sensitive understanding of the concerto, and his convincing performance often seems to embody the essential essence of the music itself. Concerning the articulation of repeated figures, Klöcker generally slurred the first iteration and utilized slur-two-tongue-two for the second iteration. He sometimes treated Alberti bass figurations with articulation groupings consisting of slur-two-tongue-two, slur-two-slur-two, a pattern that serves the music well where he applied it with driving forward momentum.⁶⁸¹ He employed slur-two-tongue-two in other Alberti bass figurations. Klöcker utilized an enterprising array of dynamics throughout, and he strikingly employed a number of well-placed Weber-like register changes to create great dramatic effects in that he substituted strong chalumeau (low range) pitches for weak, mid-range throat-tones.⁶⁸² He notably employed brisk tempi in the first and third movements, and he also incorporated additional embellishments, such as extra notes, ornaments, and brief, cadenza-like passages in all three movements. He included an extensive, original solo cadenza in the first movement, which begins in m. 299 and is the only place in the entire concerto that Eybler specifically invited the soloist to do so.

Surprisingly, Klöcker freely alternated between the original solo and *ossia* parts at will, and he occasionally entirely recomposed multiple figures in numerous passages throughout, particularly in the first and third movements. Curiously, his recording omitted the fugal orchestral tutti in the third movement (Rondo, mm. 256-340), otherwise an exciting highlight of the entire movement. Although he often opted for the simplified *ossia* version, the composite effect of his interpretation is not merely soloistic but also dazzlingly virtuosic. Despite Klöcker's extreme liberties, his recording is attractive and engaging. For those unfamiliar with

⁶⁸¹ Rondo: mm. 166-168 and mm. 363-368.

⁶⁸² Allegro maestoso: m. 222, beats three-four; m. 223, beats one-two; m. 239, beat one; m. 276, beat one; m. 277, beat one; and, m. 278, beats one through three.

Eybler's concerto, particularly concerning the Autograph Manuscript, his reading of the concerto may rightfully impress or sufficiently satisfy. Although his departures, which are far too many to report here, may be viewed as radical, Klöcker's interpretation was likely motivated by a desire to display the clarinet and Eybler's concerto in the most attractive light in terms of execution; however, performers of western art music are not usually emboldened to recompose a given work to ease or omit performance challenges or suit one's highly subjective taste.

Despite his tendency to over-contribute to Eybler's concerto in terms of creative inventiveness, Klöcker incorporated some exceptional ideas that greatly enhance the concerto in a few, specific places. His substitution of weak throat tones for strong chalumeau pitches in a few meritorious places is one such example and another is his use of a double appoggiatura on beat three of m. 49 in the Adagio. I mention Klöcker's edits here because I did not incorporate them into the authoritative modern performing edition.

Although Eduard Brunner adhered to Eybler's original solo part in his recording, barring one minor exception,⁶⁸³ his overall performance may be described as perfunctory. Notably, he employed a more moderate tempo in the first movement, *Allegro maestoso*, and his reading includes the fugal orchestral tutti in the third movement, which Klöcker omitted. Compared with Klöcker's warm, rich tone, Brunner's tone sounds rather anemic, even thin or shrill at times.⁶⁸⁴ Though not generally great in contrast, Brunner's use of contrasting dynamics is sufficiently effective. In terms of articulation treatments, he frequently employed slur-two-tongue-two with some occasional variations thereof; however, some of his articulation choices seem somewhat arbitrary and borne of a desire merely to do something different (possibly in order to create an

⁶⁸³ In m. 83 of the first movement, *Allegro maestoso*, Brunner plays the *ossia* part, which is the only offering for that measure in the published arrangement for clarinet and piano by Edition Kunzelmann (GM 154).

⁶⁸⁴ Brunner's tone is much more advantageously displayed in his recordings of the clarinet concerti of Carl Stamitz on the Tudor label (2014).

immediate contrast) as opposed to an articulation plan strategically devised to serve or enhance the music in any actual or particular way. Like Klöcker, Brunner too incorporated his own extensive, original cadenza in the first movement. Ultimately, Brunner's recording may derive its greatest merit from the fact that he produced an audio record of the notes and rhythms Eybler notated in the original solo part of the Autograph Manuscript, barring the one exception previously reported.

Although examples of Devienne and Vanderhagen's articulation patterns and other philosophies may be observed in both Klöcker and Brunner's recordings, neither artist adopted a comprehensive approach beholden to late eighteenth century performance-practice. Although I did not seek to emulate either artist in the development of the authoritative modern performing edition, I took especial notice when both artists applied the same articulation treatment to the same figure. Barring any overriding assigned articulation markings by Eybler and/or any arguments from Devienne or Vanderhagen, I utilized the artists' consensus in a few meritorious instances, which are noted and appear later in this chapter in the section subtitled Critical Annotation for the Authoritative Modern Performing Edition.

Critical Annotations for the Authoritative Modern Performing Edition

The few slurs that Eybler supplied were preserved and display in solid slur lines. Supplemental editorial slurs appear in dotted-slurs. The few dynamic markings Eybler notated were preserved and display as such, and my supplemental editorial dynamic markings appear in brackets. In addition to careful examination of the Autograph Manuscript facsimile, the published editions of Eybler's concerto, and period performance-practice treatises or methods, the assignment of supplemental editorial dynamic markings was made also utilizing the concepts

of logic and reason.⁶⁸⁵ Mine and Eybler's staccatos are intermingled, and, as such, staccatos assigned by me are noted in Appendix O.

Figure 138 Primary Theme Exposition



Measures 73-76 from the Allegro maestoso are displayed above and exhibit the Primary Theme from the solo clarinet part in the exposition. Eybler's opening theme utilizes the same rhythm as the opening theme to the first movement of Mozart's clarinet concerto.⁶⁸⁶ As such, I applied the same articulation markings traditionally and universally applied to Mozart's theme, which serve the character and style of Eybler's music well and enhance the naturally occurring agogic accents on beats one and three. Additionally, Brunner applied this same treatment to this passage in his recording. I applied slurs to sixteenth-notes on beat one of mm. 74 and 76 per Violin I in mm. 2 and 4, and I applied staccatos to eighth-notes on beat two of mm. 74 and 76 per Violin I in mm. 2 and 4. Additionally, both Klöcker and Brunner applied these treatments to this passage in their respective recordings. I assigned a dynamic level of *mezzo-piano* due to the inherent elegance of the main theme, its *dolce* characterization, and Eybler's assignment of *piano* to the theme in the strings in m. 1. Neither *forte* nor *piano* would adequately serve the theme here. I reserved *mezzo-forte* for the corresponding passage in the recapitulation in that the protagonist (soloist) has conquered or weathered the conflict triumphantly and the theme is more animated in its final iteration.

⁶⁸⁵ Solo entrances in the outer fast movements were generally assigned *mezzo-forte* with *forte* reserved for technical displays that precede major points of cadence. *Piano* was assigned when Eybler notated the expressive indicator of *dolce*, and the slow second movement utilizes an array of softer dynamics appropriate to the *Adagio* style.

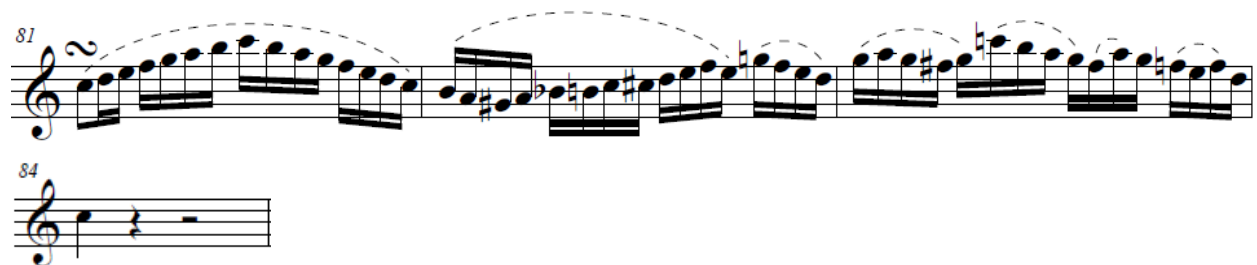
⁶⁸⁶ The only difference being that the solo clarinet part employs sixteenth-notes on beat 2 of the second measure of the theme, whereas the violins have eighth-notes, which more perfectly match Mozart's theme, in the corresponding measure.

Figure 139 Maestoso Stylization and Slurred Unit-Groupings



Measures 77-80 from the exposition of the Allegro maestoso are displayed above. I applied tenuto and staccato markings to quarter-notes on beat one in mm. 77 and 79 to enhance the maestoso style. I applied staccatos to eighth-note triplets in m. 77 per staccato eighth-note triplets in Violin I and II in mm. 27-32 and other subsequent corresponding passages. I applied slurs to grace-notes and the note or notes that follow them in mm. 78 and 80 per Devienne's method. I applied a slur over the last seven sixteenth-notes in m. 78 due to the figure's initial change in direction as compared with beats one and two and the fact that this grouping of sixteenth-notes form one, sweeping unit. Brunner applied the same treatment in m. 78. Lastly, I applied a slur to the last three eighth-notes of m. 79 per Eybler's treatment of a figure in m. 93. Apart from my markings geared at the *maestoso* style (beat one of mm. 77 and 79), Klöcker and Brunner both utilized the articulations displayed in this example in their respective recordings.

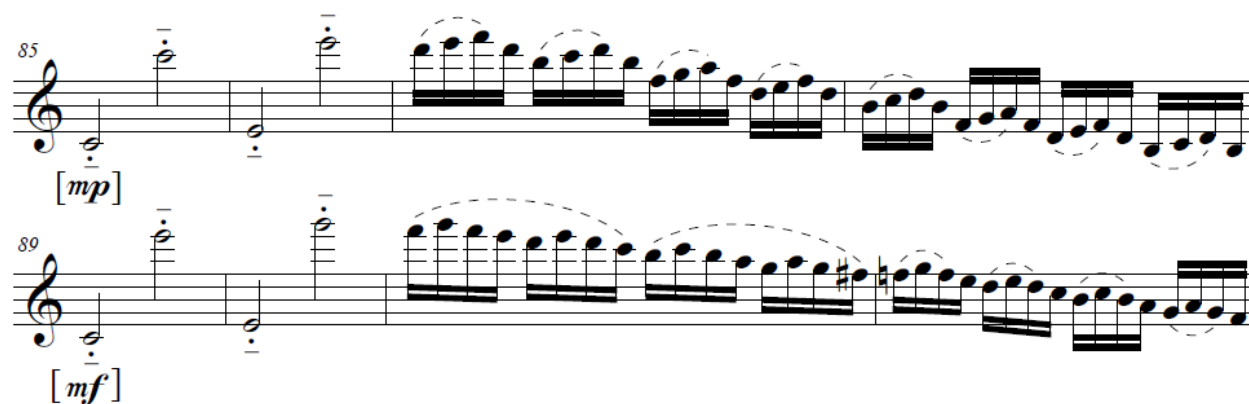
Figure 140 Slur Sweeping Gestures and Changes in Direction Initiate New Slurs



Displayed above are mm. 81-84 from the exposition of the Allegro maestoso, which demonstrate that a slur may encompass a longer, sweeping gesture (mm. 81-82) and that changes in direction may initiate new slurs. I applied similar treatments to the corresponding passage in the recapitulation (mm. 226-228). The *gruppetto* in m. 81 essentially alters the fundamental rhythm

and thusly exempts the figure from Vanderhagen’s rule regarding slur-two-tongue-two with articulated rhythmic prefix. I placed a slur over the entire measure because the figure functions as one, larger unit. I assigned a slur to beats one through three of m. 82 in that this figure also functions as one, larger, sweeping gesture. I assigned a slur to beat four of m. 82 due to the change of direction in relation to the conclusion of beat three and the four sixteenth-notes on beat four that descend in scalar motion and obviously form a small unit. I placed a slur over beat one of m. 83 that extends to the beginning of beat two because this figure forms a written-out turn with a principal note of “G.” The remaining slurs and articulatory markings of m. 83 were assigned to accentuate changes in direction. Beat three is very similar to Vanderhagen’s tongue-one-slur-two-tongue-one pattern and beat four is a stylistically appropriate application of Devienne’s slur-three-tongue-one pattern (lower neighbor-tone embellishment of a principal pitch followed by a descending third).

Figure 141 Maestoso Stylization and Slur-Three-Tongue-One



Measures 85-92 from the exposition of the Allegro maestoso are exhibited above. Measures 87-88 demonstrate a stylistically appropriate application of slur-three-tongue-one in that each of the three slurred notes ascend in step-wise motion and each articulated note descends by a third, which constitutes a change in direction and warrants offsetting by articulation. The same

treatment was also applied to the corresponding passage in the recapitulation, mm. 232-233.⁶⁸⁷ I applied both staccato and tenuto markings to half notes in mm. 85-86 and mm. 89-90 to indicate full-value-but-separated in order to enhance the *maestoso* style. Apart from my *maestoso* markings in mm. 85-86 and mm. 89-90, Brunner utilized these same articulations for mm. 85-91 in his recording. These treatments were also applied to other corresponding passages in the exposition and recapitulation, including the following: mm. 89-90; mm. 230-231; mm. and, 234-235. Furthermore, the full-value-but-separated staccato-tenuto treatment was also applied to other applicable passages throughout the first movement, including the following: mm. 77-79; m. 111; m. 167; m. 171; m. 188; mm. 222-223; and, m. 256. Due to issues of response and control related to the altissimo register, I applied two groups of slur-eight to m. 91 that align with the naturally occurring agogic accents on beats one and three;⁶⁸⁸ however, the juxtaposition of clarion register and chromaticism presented the opportunity to pivot back to slur-three-tongue-one in m. 92 in that upper neighbor tones embellish principal pitches and the figures descend by step, another stylistically appropriate application per Devienne's method. This treatment was also applied to the corresponding passage in the recapitulation in m. 237. Lastly, in an effort to avoid over-editing I resisted the temptation to assign a *crescendo* to beat four of m. 88, though one may be suggested per my assignment of *mezzo-forte* on the downbeat of m. 89. Klöcker utilized progressive dynamics from softer to stronger concerning the respective passages of mm. 85-88 and 89-92 in his recording.

⁶⁸⁷ Brunner applied this same pattern to this passage in his recording, and Klöcker applied it to the corresponding passage in the recapitulation, m. 232, in his recording.

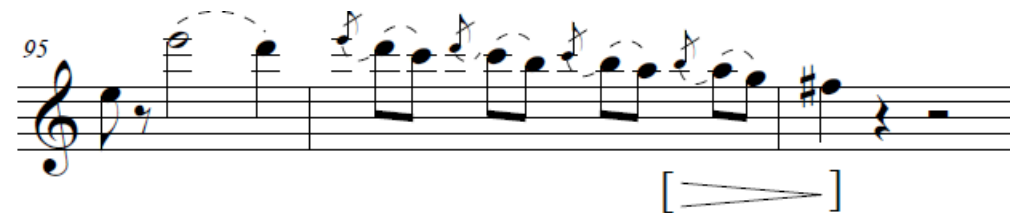
⁶⁸⁸ Klöcker applied this same treatment to the corresponding passage in the recapitulation, m. 236.

Figure 142 Slur Unit-Groupings per Autograph Manuscript



Exhibited above are mm. 93-94 from the exposition of the Allegro maestoso. Measure 93 is displayed per the Autograph Manuscript as is the corresponding measure in the recapitulation, m. 238. I applied a slur over the last three eighth-notes of m. 94, which form a unit-grouping, per Eybler's precedent in the preceding measure, and I also applied the same treatment to the corresponding measure in the recapitulation, m. 239. Brunner utilized these same articulations for this passage in his recording, and, apart from the staccatos that Eybler applied to the eighth-notes on beat one of m. 94, Klöcker also utilized these same articulations for the above figure in his recording.

Figure 143 Two-by-Two-Tonguing and Slurs Initiated by Grace-Notes



Measures 95-97 from the exposition of the Allegro maestoso are presented above. Apart from my dynamic assignment of *decrescendo*, m. 97 is displayed per the Autograph Manuscript. Measure 96 demonstrates a stylistically appropriate application of two-by-two-tonguing in that the figure features repeated notes in descending step-wise motion. I applied *decrescendo* to beat four of m. 96 in order to prepare for *mezzo-piano* on the downbeat of m. 98 and the *mysterioso* character of that measure. Also, this example also demonstrates the stylistically appropriate application of slurs to notes that immediately follow grace-notes per Devienne's method. Similar treatments were applied to the corresponding passage in the recapitulation, mm. 240-242.

Brunner utilized all the same treatments for this passage in his recording, and, apart from the *decrescendo* that I applied to beat four of m. 96, Klöcker did as well.

Figure 144 Slur-Two-Tongue-Two with Articulated Rhythmic Prefix



Measures 98-101 from the exposition of the Allegro maestoso demonstrate the appropriate application of Vanderhagen's slur-two-tongue-two with articulated rhythmic prefix, which was also applied to other corresponding or applicable passages in the exposition and recapitulation, including the following: m. 98; m. 117; m. 119; m. 121; mm. 131-134; m. 243; mm. 245-246; and mm. 276-278. I applied slur-eight to beats three and four of mm. 98, 100, and 101 as a contrast to the more brilliant articulations applied elsewhere in this example.

Figure 145 Triplet Articulation Patterns



Displayed above are mm. 102-107 from the exposition of the Allegro maestoso. Although Eybler omitted any articulatory markings in the solo clarinet part for this passage, he applied staccatos to the corresponding passages in the first violin part. Therefore, I applied staccatos to most of the triplet eight-notes in this solo clarinet passage and, in the interest of soloistic variation, I also judiciously applied a few applicable triplet eight-note articulation patterns,

including tongue-three; slur-two-tongue-one; tongue-one-slur-two; and, slur-three. The first two beats of m. 102 utilize two consecutive groups of tongue-three in order to establish the essential staccato stylization of the passage, and beats three and four utilize slur-two-tongue-one and tongue-one-slur two respectively. I elected to apply slur-two-tongue-one to beat three in order to capitalize upon beat three's naturally occurring agogic accent. I elected to apply tongue-one-slur-two to beat four (and beat one of the following measure) in order to offset distinctly the chromatic resolution of the line. Furthermore, the triplets that utilize tongue-one-slur-two generally involve larger intervals between the articulated and slurred pitches as in Devienne's example. All these same or similar treatments were applied to similar figures for the remainder of this passage, and the same or similar treatments were also applied to the corresponding passage in the recapitulation, mm. 247-252. In keeping with Eybler's established preference for staccato stylization of triplet eighth-notes in this movement, I applied staccatos to other triplet eighth-note passages including the following: m. 77; mm. 223-224; and, mm. 262-267.⁶⁸⁹

Figure 146 Secondary Theme Exposition

The musical score for measures 108-115 is presented in three staves. The first staff (measures 108-110) begins with a treble clef, a 'dolce' marking, and a dynamic of [mp]. It features a series of eighth notes with slurs and slurs with tongue marks. The second staff (measures 111-113) includes a crescendo hairpin and a dynamic of [mp], with similar articulations. The third staff (measures 114-115) continues the melodic line with slurs and slurs with tongue marks.

Measures 108-115, the Secondary Theme from the exposition of the Allegro maestoso, are displayed above. I assigned a dynamic level of *mezzo-piano* due to Eybler's *dolce* designation.

⁶⁸⁹ Mm. 262-267 is an obbligato for the solo clarinet with the orchestra. As such, I applied staccato to most triplets. Slurs were judiciously applied in order to make the music sing more and in the interest of soloistic variation.

Per the Autograph Manuscript, Eybler assigned a slur to the five eighth-notes in m. 108.

Although m. 112 is identical to m. 108 in terms of notes and rhythms, he applied a slur to only the last four notes of m. 112. Due to Eybler's assigned turns and slurs, I assigned slurs that encompass all notes in each of these two measures. Measures 109, 113, and 115 are displayed per the Autograph Manuscript. I applied a slur to beats three and four of m. 110 per Eybler's treatment of the same figure in m. 114. I applied staccatos paired with tenuto markings to quarter-notes on beats one, two, and three of m. 111 to enhance the *maestoso* style. I assigned a *decrescendo* to beats two and three of m. 111 to suggest a slight taper in order to curtail any accent or *crescendo* on beat three. Both Klöcker and Brunner utilized all these same treatments for mm. 108-115 in their respective recordings.

Figure 147 Slur-Two-Tongue-Two with Articulated Rhythmic Prefix, Slur-Three-Tongue-One, and Slur-Eight

The image displays two staves of musical notation. The first staff, labeled '116', begins with a rest for two measures, followed by a dynamic marking of *[mf]*. It contains a complex rhythmic pattern of eighth notes with various slurs and articulations. The second staff, labeled '121', continues the pattern with similar slurs and articulations. The notation includes slurs over groups of notes, tenuto marks, and staccato markings, illustrating the specific patterns mentioned in the text.

Measures 116-123 from the exposition of the *Allegro maestoso* are displayed above. Beats one and two of mm. 117, 119, and 121 demonstrate the stylistically appropriate application of Vanderhagen's slur-two-tongue-two with articulated rhythmic prefix pattern. Beat three of m. 117, beat three of m. 119, and beat four of m. 121 display the stylistically appropriate application of Vanderhagen's tongue-one-slur-two-tongue-one pattern. Beats one and two of m. 122 display the stylistically appropriate application of Devienne's slur-three-tongue-one pattern, which I also applied to the corresponding passage in the recapitulation, m. 281.

Figure 148 Sequential Non-Modulating Transition



Exhibited above are mm. 124-132 from the exposition of the Allegro maestoso. This sequential passage alternates staccato eighth-notes comprised of leaps and sixteenth-notes, which occur in successive step-wise groups of two that are slurred two-by-two. Both Klöcker and Brunner utilized these same treatments in this passage in their respective recordings. A dynamic level of *mezzo-forte* is designated for this passage in m. 117, which is not included in the example above (see preceding example). This material does not need to sound at *forte*, and *piano* would fail to adequately serve the character. Thus, I arrived at *mezzo-forte*.

Figure 149 Display Episode with Slur-Two-Tongue-Two with Articulated Rhythmic Prefix and Slur-Three-Tongue-One



Measures 135-136 from the exposition of the Allegro maestoso demonstrate another stylistically appropriate application of slur-three-tongue-one in that the slurred notes descend by thirds or

step-wise motion and each articulated note ascends by major second thereby constituting a change in direction that warrants the initiation of a new slur. This treatment was also applied to other corresponding or applicable passages in the development and recapitulation, including the following: m. 198;⁶⁹⁰ and, m. 280. Both Klöcker and Brunner utilized similar treatments for this passage in their respective recordings.

Figure 150 Closing Theme Sequence Development Section

The image displays three staves of musical notation for measures 165-176. Each staff begins with a measure number (165, 169, and 173) and a dynamic marking: *[p poco cresc.]*, *[mp poco cresc.]*, and *[mf poco cresc.]* respectively. The notation includes various slurs and articulation marks, such as staccato and tenuto markings, applied to specific notes and groups of notes. The music is written in a treble clef with a common time signature.

Measures 165-176 from the development section of the *Allegro maestoso* are presented above and display the Closing Theme’s sequential treatment in the development section. Measures 166, 170, and 174 utilize Eybler’s assigned slur markings. I assigned staccato and tenuto markings to quarter notes in mm. 167 and 171 to enhance the *maestoso* style. I added slurs to the dotted-eighth-note-thirty-second-note figures in mm. 167 and 171 due to the ornamental nature of these figures. Lastly, I added slurs to eighth-notes on beat four of mm. 168 and 171 in order to “make the music sing more.” Apart from dynamic designations, the remaining measures in this example appear as they do in the Autograph Manuscript. Due to the sequential unfolding of this passage, I elected to initiate it with the dynamic designation of *piano* and each additional

⁶⁹⁰ Although m. 198 includes some larger intervals, the general principle of the articulation pattern remains applicable.

segment of the sequence progressively increases in volume. Klöcker utilized all these same treatments in his recording as did Brunner apart from the eighth-notes on beat four of mm. 167 and 171, which he articulated in a staccato fashion.

Figure 151 Tongue-One-Slur-Seven Development

The figure above displays mm. 177-182 from the development section of the Allegro maestoso. Although the figuration of this passage does not outline a melody, I applied Devienne's tongue-one-slur-seven pattern to this passage, which appropriately offsets the lowest pitch of each grouping from the other seven slurred pitches.

Figure 152 Secondary Theme in minore Development

The Secondary Theme in the development section of the Allegro maestoso, mm. 183-190, is exhibited above. Measure 183 corresponds with mm. 108 and 112 and received the same treatment. Beats three and four of m. 185 display per the Autograph Manuscript, and I applied a slur to beats one and two per Eybler's assigned turn, which incorporates the eighth-note on the upbeat of beat two. Measures 184, 186, and 189 display per the Autograph Manuscript. In order

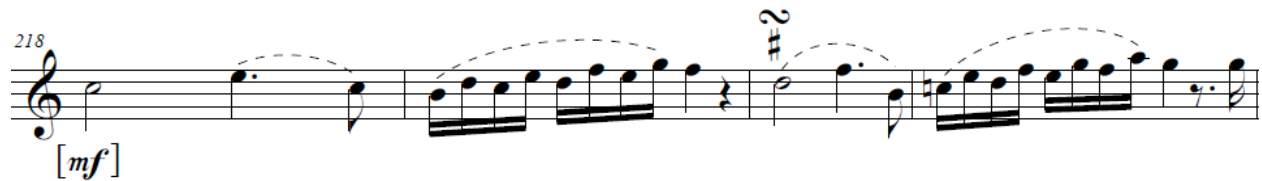
to enhance the *maestoso* style, I applied staccatos to eighth-notes in m. 187 and applied a staccato and tenuto pairing to the quarter-note on beat one of m. 188. Given the inherent drama in this *minore* passage, I assigned a dynamic level of *forte*. Though not exact, both Klöcker and Brunner utilized very similar treatments for this passage in their respective recordings.

Figure 153 Sequential Modulating Transition Concluding Development

Measures 190-201 from the development section of the *Allegro maestoso* are presented above. Measures 190-197 correspond with mm. 123-130 and employ similar treatments. I applied slur-three-tongue-one to m. 198 per Devienne’s method in that the three slurred notes of each beat descend and the articulated note of each beat ascends. Brunner utilized this same treatment in his recording. I applied a slur and *crescendo* to the ascending chromatic passage in m. 199 per Quantz’s *Versuch*. Klöcker and Brunner both utilized this treatment in their respective recordings. Measures 200-201 display a stylistically appropriate cadential trill with borrowed note, trill, and termination encompassed under one slur per Devienne’s method. Measure 201 is

displayed per the Autograph Manuscript. Brunner utilized the same treatments for this passage in his recording, as did Klöcker apart from m. 198.⁶⁹¹

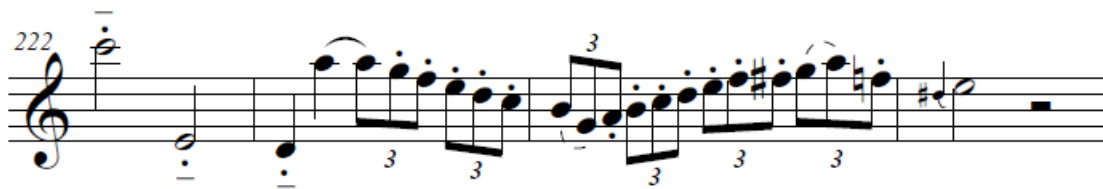
Figure 154 Primary Theme Recapitulation



Displayed above are mm. 218-221 from the recapitulation of the Allegro maestoso, which present the Primary Theme. This passage corresponds to mm. 73-76 in the exposition, and, as such, I have applied similar treatments. Measures 219 and 221 utilize slurs – as do the corresponding measures in the exposition – and m. 220 differs from m. 75 in that one slur encompasses the entire measure due to the *grupetto* because ornamental embellishments and notes that follow them should be grouped together under one slur. I elected to apply one long slur each to mm. 219 and 221 because these figures are more elegant – and therefore more appropriately classical in style – as one sweeping gesture opposed to several smaller groupings of two-by-two-tonguing, especially given that they serve as an embellishment of the main theme. Given the protagonist’s triumphal triple return to tonic key, theme, and register and the fact that the theme is more animated in its final iteration, I assigned the dynamic level of *mezzo-forte*. Neither *forte* nor *piano* would serve the theme well. Brunner utilized these same treatments for this passage in his recording.

⁶⁹¹ Allegro maestoso: m. 198, Klöcker utilized the *ossia* part for this measure, which consists of eighth-notes, in his recording.

Figure 155 Maestoso Stylization and Triplet Articulations Primary Area Recapitulation



Measures 222-225 from the recapitulation of the Allegro maestoso are displayed above. I paired staccato and tenuto markings to half-notes in m. 222 and the quarter-note in m. 223 in order to enhance the maestoso style. I applied staccatos to triplet eighth-notes in mm. 223-224 per Eybler's precedent in Violin I and II. I applied slur-two-tongue-one to triplet eighth-notes on beats one and four of m. 223-224 per the change of direction on the third triplet eighth-notes of each of the affected beats. I applied a slur between the grace-note and principal note in m. 225 per Devienne's method. Apart from my *maestoso* designations in mm. 222-223, Brunner utilized these same treatments for this passage in his recording.

Figure 156 Assorted Articulation Patterns

Musical score for measures 238-245. Measure 238 starts with a quarter-note G4 with a staccato marking and a quarter-note E4 with a staccato marking. Measure 239 contains a quarter-note G4 with a staccato marking and a quarter-note E4 with a staccato marking. Measure 240 contains a quarter-note G4 with a staccato marking and a quarter-note E4 with a staccato marking. Measure 241 contains a quarter-note G4 with a staccato marking and a quarter-note E4 with a staccato marking. Measure 242 contains a quarter-note G4 with a staccato marking and a quarter-note E4 with a staccato marking. Measure 243 contains a quarter-note G4 with a staccato marking and a quarter-note E4 with a staccato marking. Measure 244 contains a quarter-note G4 with a staccato marking and a quarter-note E4 with a staccato marking. Measure 245 contains a quarter-note G4 with a staccato marking and a quarter-note E4 with a staccato marking. The key signature has one sharp (F#).

Measures 238-245 from the recapitulation of the Allegro maestoso are exhibited above, which correspond with mm. 93-100 of the exposition, and received similar treatments; however, in this iteration I applied a *crescendo* to beat four of m. 241. A stronger dynamic level is warranted due to the octave displacement on the downbeat of m. 244. Brunner utilized these same treatments for mm. 238-242, as did Klöcker, apart from the staccatos Eybler applied to eighth-notes on beat one of m. 239.

Figure 157 Slur-Two-Tongue-Two and Slur-Eight



The above figure, mm. 246-247 from the recapitulation of the Allegro maestoso, are displayed above and demonstrate my application of slur-two-tongue-two and slur-eight. Slur-two-tongue-two serve beats one and two well in regard to the associated brilliance of an ascending line and slur-eight serves beats three and four well in that beat four includes a *decrescendo* that prepares for the *mezzo-piano* assigned to the passage that begins at m. 247.

Figure 158 Secondary Theme Recapitulation

Musical score for measures 253-261. Measure 253 starts with a *dolce* marking and a slur over sixteenth notes, with a *mp* dynamic marking and a crescendo hairpin. Measure 254 continues the slur. Measure 255 has a slur over sixteenth notes. Measure 256 has a slur over sixteenth notes. Measure 257 has a slur over sixteenth notes, with a *mp* dynamic marking and a crescendo hairpin. Measure 258 has a slur over sixteenth notes. Measure 259 has a slur over sixteenth notes. Measure 260 has a slur over sixteenth notes. Measure 261 is a whole note rest.

Measures 253-261 from the recapitulation of the Allegro maestoso are displayed above, which correspond with mm. 108-115 in the exposition, and, as such, received similar treatments. The differences here involve mm. 254, 257, and 260. I applied a slur over sixteenth-notes in m. 254 that aligns with a change in direction. Although the figure in m. 257 involves sixteenth-notes instead of eighth-notes, as in the exposition (m. 112), the slur I applied in m. 257 parallels that of the one in its corresponding expositional iteration. I applied slurs in groups of four to the sixteenth-notes in m. 260 in order to enhance a cascading effect as this passage concludes, and,

the slur-four pattern provides anchor notes in order to keep the passage, which crosses the instrument's "break,"⁶⁹² broad, full-value, and even instead of uneven or compressed. Though not exact, Klöcker and Brunner both utilized similar treatments for this passage in their respective recordings.

Figure 159 Long-Note Motive and Initiation of Cantilena

Measures 3-18 from the Adagio are displayed above. Apart from my dynamic designation of *mezzo-forte* in m. 3, mm. 3-8 and m. 15 through beat one of m. 17 are displayed per the Autograph Manuscript. I applied slurs to m. 9 per Eybler's treatment of the subsequent corresponding passage later in m. 84. Apart from my designation of tenuto, m. 11 displays per the Autograph Manuscript. Tenuto is warranted here on the basis of repeated notes that begin on an upbeat. I applied a slur to beat one of m. 12 per Eybler's similar articulatory treatment of the

⁶⁹² The clarinet "break" is the point in the instrument's range where the throat tones meet the clarion register and is known for its difficulty or challenges in crossing this intervallic terrain seamlessly in a legato fashion. This maneuver involves transitioning from no or very few fingers down to all or most fingers down depending upon the required pitch or pitches.

same rhythm in m. 84. I assigned a slur to m. 13 per Eybler’s same treatment of its subsequent corresponding passage in m. 88. I applied a slur to beat one of m. 14 in order to match Eybler’s same treatment of that rhythm in m. 84. I applied a slur to beat two of m. 17 per Eybler’s same treatment of that rhythm in m. 84. Lastly, I assigned a slur over the cadential trill in m. 17 that appropriately encompasses the borrowed notes, principal trilled note, and termination per Devienne’s method. The dynamic level of *mezzo-forte* in m. 3 best parallels Eybler’s assigned *sf* markings in that it would be inappropriate to begin an *Adagio* with a dynamic level of *forte*, and *piano* is in opposition to the *sf* characterization set forth by Eybler. Additionally, *mezzo-forte* ensures that the soloist will be heard in the mid to low register employed. This passage primarily involves the clarinet’s throat tone register, which is naturally weaker. Klöcker and Brunner both utilized these same articulations for this section in their respective recordings.

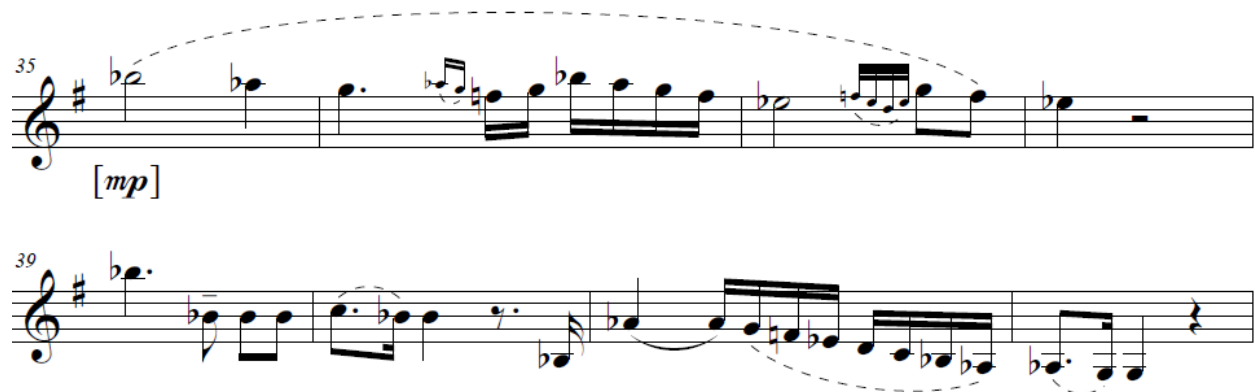
Figure 160 Long-Note Motive and Continuation of Cantilena

The figure shows three staves of musical notation in treble clef with a key signature of one sharp (F#).
 - The first staff (measures 19-25) begins with a dynamic marking of *[mf]*, followed by a crescendo hairpin, then a dynamic marking of *[mp]*, and ends with a dynamic marking of *[poco cresc.]*.
 - The second staff (measures 26-30) begins with a dynamic marking of *[mf]*, followed by a trill (*tr*) and a dynamic marking of *[sfz]*, and ends with a dynamic marking of *[mf]*.
 - The third staff (measures 31-34) begins with a dynamic marking of *[p]* and continues with a dynamic marking of *[p]*.

The figure above exhibits mm. 19-34 from the *Adagio*. This passage involves the recurring opening motive and a continuation of the cantilena. Apart from my assigned dynamic markings, mm. 19-22 are displayed per the Autograph Manuscript. I designated *mezzo-forte* in m. 19 to parallel the sudden pivot to minor mode and to mirror that modality’s accompanying character. I

elected to taper m. 19 in terms of volume in order to contrast the respective increase and decrease in volume assigned to mm. 20 and 21. I included several slurs to this section per the methods of Quantz and Devienne in that slow movements should be predominantly slurred with little use of the tongue. I specifically applied a slur to sixteenth-notes on beat three of m. 23 per Eybler’s treatment of similar figures in mm. 7, 8, and 68. I applied one long slur over mm. 31-33 to mirror the one that Eybler applied to the orchestral clarinets and bassoons, which accompany the solo clarinet in rhythmic unison in this phrase. I assigned a dynamic level of *piano* to the phrase that begins in m. 31 due to the introspective character and the *subito* pivot to minor mode. Lastly, both Klöcker and Brunner utilized the same articulations for this section in their respective recordings.

Figure 161 Continuation of Cantilena



Displayed above are mm. 35-42 from the Adagio, which involve a continuation of the cantilena. The long slur I applied to mm. 35-37 parallels the slur that Eybler assigned to the orchestral clarinets and bassoons, which accompany the solo clarinet in rhythmic unison concerning this phrase. Considering the clarion register, this phrase should be soft though comfortable, thus I assigned a dynamic level of *mezzo-piano*. Apart from the tenuto marking, m. 39 displays per the Autograph Manuscript. I applied a slur to beat one of mm. 40 and 42 per Eybler’s same treatment of a similar figure in m. 84. I applied a slur to sixteenth-notes in m. 41 per Eybler’s

same treatment of the corresponding passage in m. 88. Brunner utilized these same articulations for these passages in his recording, and Klöcker utilized similar articulations in his recording.

Figure 162 Continuation of Cantilena

The image displays a musical score for the continuation of the Cantilena, consisting of four staves of music in G major (one sharp) and 3/4 time. The first staff (measures 43-46) features a long slur over measures 43-45 and a shorter slur over measures 46-47. The second staff (measures 47-50) includes a *cresc.* marking and a slur over measures 47-49. The third staff (measures 51-54) has a slur over measures 51-53. The fourth staff (measures 55-58) contains a dynamic range from *[mp]* to *[mp]* with a slur over measures 55-57. The score uses various articulations including slurs, ties, and dynamic markings.

Exhibited above are mm. 43-58 from the Adagio, which further the continuation of the cantilena. I applied slurs to mm. 43-45 and 51-53 because these phrases are so similar to mm. 31-33 and 35-37, which also utilize all-encompassing slurs. The remainder of this passage predominantly utilizes slurs appropriate to the style per the methods of Quantz and Devienne. The dynamic rise and fall in mm. 55-57 parallels the melodic rise and fall of the musical line. Apart from my assigned dynamics, mm. 46, 50, 54, 56, and 58 display per the Autograph Manuscript. Though not exact, Klöcker and Brunner utilized very similar articulations for this section in their respective recordings.

Figure 163 Continuation of Cantilena

The musical score consists of five staves of music in G major, 4/4 time. The first staff (measures 59-62) begins with a piano (*p*) dynamic and features a complex melodic line with slurs and ties. The second staff (measures 63-66) starts with a forte (*f*) dynamic, includes a slur over measures 63-64, and a decrescendo (*decresc.*) marking. The third staff (measures 67-70) begins with a piano (*p*) dynamic and a *poco a poco cresc.* marking, featuring a written-out turn in measure 69. The fourth staff (measures 71-74) includes a crescendo (*cresc.*) marking and ends with a forte (*f*) dynamic. The fifth staff (measures 75-76) starts with a fortissimo (*ff*) dynamic and contains a slur and tie in measure 75.

Measures 59-76 from the Adagio are presented above, which also continue the cantilena.

Measures 59-62 and 66 are displayed per the Autograph Manuscript, and, apart from my assigned dynamics, mm. 67-68 are also displayed per the Autograph Manuscript. I applied a slur over mm. 63-64 per the musical line's ascent in scalar motion. The slur terminates with the juxtaposition of the change in direction on the downbeat of m. 65. I assigned one slur over everything in m. 69 due to the written-out turn and the notes that follow it. Measures 70 through beat one of m. 73 are displayed per the Autograph Manuscript. I assigned a slur to the figure that occurs on beats two and three of m. 73 due to its initial ornamental figuration that combines with the sixteenth-notes on beat three to form a unit. Measure 74 through the downbeat of m. 75 and m. 76 are displayed per the Autograph Manuscript. My assigned tie and slur in m. 75 are

stylistically appropriate for the period. Apart from m. 75, both Klöcker and Brunner utilized very similar articulations for this section in their respective recordings.

Figure 164 Recapitulation of Long-Note Motive and Cantilena

78
[mp]

82
[p] [mp]

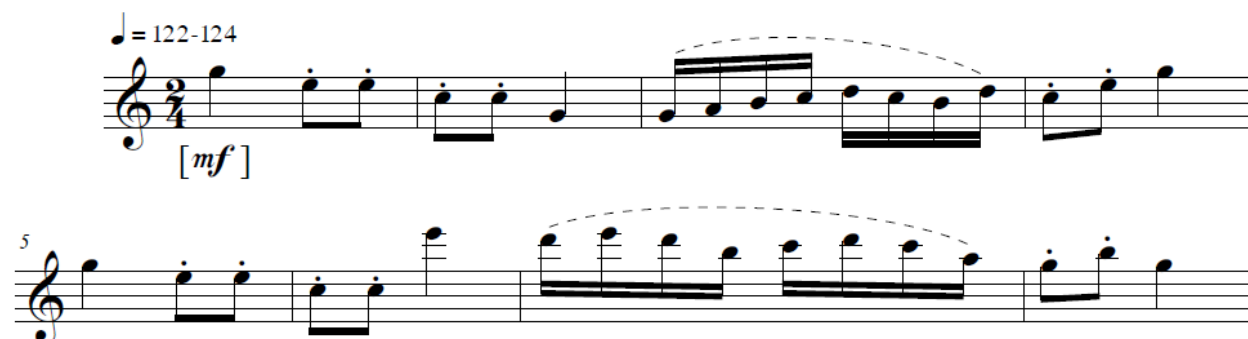
88

93
p

Displayed above are mm. 78-98 from the Adagio, which involve a recapitulation of the opening motive and cantilena, and, as such, received the same or similar treatments. Apart from my dynamic assignments (*mezzo-piano* in m. 78 and *piano* in m. 82), mm. 78-85 are displayed per the Autograph Manuscript. Measure 86 through beat two of m. 91 largely display per the Autograph Manuscript. I assigned a dynamic level of *mezzo-piano* to m. 86, which should be soft yet comfortable, considering the employed register. Additionally, I assigned a tenuto to the eighth-note on the upbeat of beat two in m. 86 due to its rhythmic placement in the measure and the use of repeated notes. I assigned slurs to beat one of mm. 87 and 89 per Eybler's same treatment of similar figures in m. 84. Measures 88, 90 through beat two of m. 91, and m. 93 are displayed per the Autograph Manuscript. Apart from my assignment of *crescendo* and *decrescendo*, mm. 94-97 are displayed per the Autograph Manuscript. Both Klöcker and

Brunner utilized these same articulations for this section in their respective recordings.

Figure 165 Rondo Theme



Measures 1-8 from the Rondo are displayed above and present the Rondo theme. Eybler assigned staccatos to eighth-notes in mm. 4 and 8; therefore, I applied staccatos to eighth-notes in mm. 1-2 and 5-6 in order to match his precedent. Additionally, I applied slurs to mm. 3 and 7, which contain only sixteenth-notes, because Eybler assigned slurs to similar measures, including mm. 19, 70, and 235. Furthermore, these slurs observe Vanderhagen's recommendation to slur-all sixteenth-notes executed at rapid tempi. Furthermore, Klöcker and Brunner also consistently applied slurs to these measure-long groupings of sixteenth-notes in their recordings. Lastly, Brunner utilized all these same articulations for mm. 1-8 in his recording.

Figure 166 Assorted Articulation Patterns



The figure above exhibits mm. 17-24 from the Rondo. Apart from the slur between the grace-note and its principal eighth-note that follows in m. 20, mm. 17-20 are displayed per the Autograph Manuscript. I applied a slur to m. 23 in keeping with Eybler's established precedent.

Brunner utilized these same articulations for this passage in his recording, and, apart from m. 21 Klöcker did as well.⁶⁹³

Figure 167 Assorted Articulation Patterns

The figure displays five staves of musical notation in treble clef, representing measures 29 through 44. The first staff (measures 29-31) begins with a dynamic marking of *[mf]*. Measures 29 and 30 feature slurs over eighth-note patterns. Measure 31 has a slur over a sixteenth-note pattern. The second staff (measures 32-34) shows slurs over eighth-note patterns in measures 32 and 34, and a slur over a sixteenth-note pattern in measure 33. The third staff (measures 35-37) features a long slur over sixteenth-note patterns in measures 35 and 36, with a trill (tr) in measure 37. The fourth staff (measures 38-40) shows slurs over eighth-note patterns in measures 38 and 40, and a slur over a sixteenth-note pattern in measure 39. The fifth staff (measures 41-44) includes slurs over eighth-note patterns in measures 41 and 43, and slurs over sixteenth-note patterns in measures 42 and 44.

Measures 29-44 from the Rondo are displayed above. Measures 29, 32-34, 37, and 40-42 are displayed per the Autograph Manuscript. I applied slurs to mm. 30-31 and 38-39 per Eybler's previously established precedent. I applied one long slur over sixteenth-notes in mm. 35-36 excepting the first note in m. 35 and the last note in m. 36, which I offset by articulation due to their changes in direction. In the interest of variation, I applied slur-three-tongue-one to the sixteenth-notes in m. 43; however, slur-two-tongue-two would also be appropriate and work

⁶⁹³ Allegro maestoso: m. 21, Klöcker incorporated a slur over the quarter-note on beat one to the first eighth-note on beat two, a treatment he applied consistently to this figure throughout the third movement.

well. I argue for slur-three-tongue-one in that it is more manageable following the extreme leaps in mm. 41-42. Apart from m. 43, Klöcker utilized the same articulations for this passage whereas Brunner applied slur-two-tongue-two to several sixteenth-note groupings.

Figure 168 Technical Display Episode Rondo

Measures 45-63 from the Rondo are presented above. I applied Vanderhagen’s slur-two-tongue-two with articulated rhythmic prefix to mm. 45, 53, 54, 55, and 57. I applied slur-two-tongue-two to m. 49 in order to match mm. 45, 49, 53, 55, and 57. I also applied slur-two-tongue-two to the Alberti bass figuration in mm. 47-48 and 51-52, which is a standard articulation for such figuration. A recurring theme in my edition is *brilliante* stylization of ascending passages and *espressivo* stylization of descending passages; hence, the I applied slurs to mm. 46, 50, 54, 56, and, 58. I applied staccato markings to the eighth-notes in mm. 59-60 per Eybler’s previously established precedent for staccato stylization of eight-notes in this movement. Lastly, the cadential trill in m. 61 appropriately displays the borrowed-note, trilled principal note, and the

termination all under one slur. Klöcker and Brunner utilized some of the same articulations for this section in their respective recordings, though they both applied slur-two-tongue-two to several sixteenth-note groupings, apart from Alberti bass figuration.

Figure 169 Assorted Articulation Patterns

The figure displays five staves of musical notation in treble clef, numbered 64, 69, 73, 78, and 83. Each staff illustrates different articulation and dynamic markings:

- Staff 64:** Starts with a dynamic marking of *[mf]*. It features slurs over groups of four sixteenth notes.
- Staff 69:** Shows a dynamic marking of *[p]* and *[f]*. It includes slurs and dashed lines indicating phrasing.
- Staff 73:** Features dynamic markings of *[p]*, *[f]*, and *p*. It shows slurs and dashed lines over sixteenth-note groups.
- Staff 78:** Includes dynamic markings of *cresc.* and *[mf]*. It features a long slur over a series of sixteenth-note groups.
- Staff 83:** Shows dashed lines indicating phrasing over sixteenth-note groups.

Exhibited above are mm. 64-88 from the Rondo. Apart from my dynamic designation of *mezzo-forte*, mm. 64 through the downbeat of m. 71 display per the Autograph Manuscript. I applied slurs to the sixteenth-note groupings of four sixteenth-notes each in m. 71-76 per Eybler's immediate precedent in mm. 65-67. I also applied terraced dynamics of *piano* and *forte* to enhance the inherent dialogue in mm. 71-74. Measures 77-80 are displayed per the Autograph Manuscript. Brunner utilized these same articulations for this section in his recording (as did Klöcker, apart from mm. 81 and 85).

Figure 170 Assorted Articulation Patterns



Measures 97-104 from the Rondo are displayed above. Apart from my dynamic designation of *mezzo-piano*, mm. 97-104 are displayed per the Autograph Manuscript. I applied all the same treatments to the corresponding passage, mm. 144-147. I applied the dynamic designation of *mezzo-piano* to both iterations because they seem introspective as they momentarily divert to minor mode. Brunner utilized these same articulations for this passage in his recording.

Figure 171 Assorted Articulation Patterns



The figure above exhibits mm. 113-127 from the Rondo. M. 116 is displayed per the Autograph

Manuscript. I applied slurs to groups of four sixteenth-notes to mm. 113-114 per Eybler's previous precedent. I applied staccatos to eighth-notes in mm. 113-115 and m. 124 also per Eybler's previous precedent. I applied slur-two-tongue-two and slur-eight to sixteenth-notes in mm. 117-123, which serve the respective descending and ascending arpeggios well in terms of line, direction, and forward momentum. I also applied terraced dynamics of *forte* and *piano* respectively to mm. 117-120 due to the repetition of this passage, per Quantz's *Versuch*. Lastly, I applied Vanderhagen's tongue-one-slur-two-tongue-one pattern to the eighth-notes in m. 124 per Eybler's same treatment of m. 103.

Figure 172 Assorted Articulation Patterns



Displayed above are mm. 128-136 from the Rondo. Apart from my dynamic designation of *mezzo-forte* and the slur applied to the four sixteenth-notes on beat two of m. 130, mm. 128-131 are displayed per the Autograph Manuscript. This passage is derived from the rondo theme itself and utilizes the same articulation treatments, hence the slur I applied to beat two of m. 130. Eybler did not assign any articulation markings to mm. 132-135. In the interest of variation, I applied slur-three-tongue-one where appropriate (mm. 132-134) and slur-two-tongue-two where appropriate (m. 134).

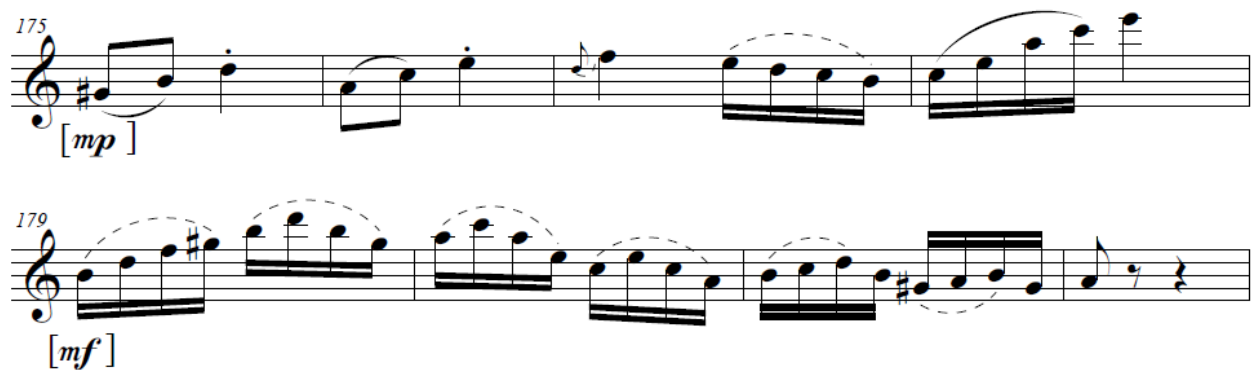
Figure 173 Assorted Articulation Patterns

The image displays five staves of musical notation, each representing a different articulation pattern. The first staff (measures 152-155) features a *mf* dynamic marking and uses slurs over groups of four sixteenth notes and staccato marks over eighth notes. The second staff (measures 156-159) includes a bracketed section and continues with slurs and staccatos. The third staff (measures 160-163) is marked *f* and shows slurs over ascending and descending sixteenth-note groups. The fourth staff (measures 164-167) continues with slurs and staccatos. The fifth staff (measures 168-174) starts with a *poco a poco cresc.* marking, followed by a *f* marking, and uses a long slur over the first half and staccatos over the second half.

Measures 152-174 from the Rondo are presented above. I applied slurs to groups of four sixteenth-notes each and staccatos to eighth-notes per Eybler's treatments of similar figures elsewhere in the movement. Measure 158 through beat one of m. 159 displays a stylistically appropriate application of two-by-two tonguing per Devienne's method. I elected to utilize slur-two-tongue-two when figures shifted from irregular intervals to arpeggiation on beat two of m. 159. I regularly alternated between slur-two-tongue-two and slur-three-tongue-one between mm. 160 and 163 in that figures that either ascend or begin in ascent were assigned slur-two-tongue-two and figures that descend were assigned slur-three-tongue-one. My assigned articulation patterns serve the character of the music well and drive this dramatic passage with greater

momentum. Given the intervals involved, I acknowledge slur-three-tongue-one may be a more accurate, stylistically appropriate pattern for mm. 164-167 on a strictly technical basis; however, I assigned slur-two-tongue-two in order to emphasize pulse and meter in a justifiably vertical and driving manner. Here, slur-three-tongue-one, which often has a more lyrical application, would undermine the inherent power and drama of the passage, which is headed towards a dramatic, registral climax and cadence in minor mode. Per the methods of Quantz and Devienne, I assigned a slur to mm. 168-169 that encompasses an ascending chromatic scale accompanied by a *crescendo*. Measures 170-171 present a registral apex for this passage, and, as such, I assigned a fitting dynamic of *forte*, which should suffice considering the altissimo register. Measures 172 and 174 display per the Autograph Manuscript, and I applied a slur to sixteenth-notes in m. 173 because they form a grouping.

Figure 174 Assorted Articulation Patterns



Measures 175-182 from the Rondo are displayed above. Measures 175-176 and mm. 178 and 182 are displayed per the Autograph Manuscript. I applied a slur between the grace-note and its principal note in m. 177, and I applied slurs to sixteenth-notes in groups of four in mm. 177, 179, and 180 due to Eybler's precedent in this movement; however, in order to vary articulation, I applied slur-three-tongue-one to sixteenth-notes in m. 181 per changes in direction. Apart from m. 181, Klöcker and Brunner both utilized these same articulations for this passage in their

respective recordings.

Figure 175 Assorted Articulation Patterns

The figure displays three staves of musical notation in treble clef. The first staff, labeled 182, shows a sequence of notes with various articulations including slurs and accents. The second staff, labeled 187, features dynamic markings *f* and *p*, along with trills and slurs. The third staff, labeled 192, contains multiple trills and slurs, with some notes marked with a staccato (*stacc.*) articulation.

The figure presented above is from the Rondo, and, apart from three very minor details, mm. 183-200 are displayed per the Autograph Manuscript. I applied a staccato marking to the eighth-note on the downbeat of m. 186 per Eybler's precedent in m. 184. Furthermore, per established practice I applied a slur to the grace-notes in m. 190, and I applied a slur to m. 199 in observance of Vanderhagen's slur-two-tongue-two with articulated rhythmic prefix rule. Apart from mm. 199-200 (which he slurs), Brunner utilized these articulations for this passage in his recording.

Figure 176 Assorted Slurs

The figure displays two staves of musical notation in treble clef. The first staff, labeled 212, shows a sequence of notes with slurs and a dynamic marking *[mp]*. The second staff, labeled 216, features slurs and a dynamic marking *[mp]*, with some notes marked with a staccato (*stacc.*) articulation.

The figure above includes mm. 212-219 from the Rondo. Apart from the slur in m. 215, mm. 212-216 and m. 219 are displayed per the Autograph Manuscript, which is appropriately applied

in that the first note following any ornamental embellishment should be slurred. I applied a slur to sixteenth-notes on beat one of m. 217 as Eybler applied one to the four sixteenth-notes on beat two of m. 213. I also applied a slur to the six sixteenth-notes in m. 218 as they form one unit. The same treatments were applied to the subsequent corresponding passage in mm. 220-227. Klöcker and Brunner both utilized these same articulations for this passage in their respective recordings.

Figure 177 Assorted Slurs



Measures 228-235 from the Rondo are exhibited above. Measures 229, 231, and 235 are displayed per the Autograph Manuscript. I applied slurs to groups of four sixteenth-notes in mm. 228, 230, and 232-234 in part due to Eybler's precedent of such figures in this movement and the fact that each group forms an individual unit. Klöcker and Brunner both utilized these same articulations for this passage in their respective recordings.

Figure 178 Assorted Slurs and Staccatos

236
[mp]

240

The figure displayed above, mm. 236-243 from the Rondo, is the third iteration of essentially the same material, and, as such, I applied the same treatments with one distinct difference. In this iteration, Eybler applied a staccato to the eighth-note on the downbeat of m. 238 in keeping with his penchant for sudden, unexpected, and quirky textural, registral, stylistic changes. Eybler applied slurs to all other iterations of this passage; therefore, he clearly wanted a distinct difference on the downbeat of m. 238, which performers should observe. With one minor exception, Brunner utilized these same articulations for this passage in his recording.⁶⁹⁴

Figure 179 Assorted Staccatos and Slurs

244
[mf]

248
[f]

Measures 244-251 from the Rondo are displayed above. I applied staccatos to eighth-notes in mm. 244-246 per Eybler's precedent. I applied a slur to the six sixteenth-notes in m. 245 as they form one unit and the eighth-note on the downbeat of m. 245 belongs with the eighth-notes in m.

⁶⁹⁴ Rondo: m. 240, Brunner articulated the first sixteenth-note that occurs on the upbeat of beat one.

244. I applied two-by-two slurs to the sixteenth-notes in m. 246 due to changes in direction and the fact that each slurred group of two sixteenth-notes form smaller units. Lastly, I applied slur-all to the eight sixteenth-notes in mm. 249 and 251 per Vanderhagen’s slur-all rule for sixteenth-notes executed at rapid tempi. Excepting mm. 249 and 251 (slur-two-tongue-two), Brunner utilized these same articulations for this passage in his recording.

Figure 180 Technical Display Episode

Exhibited above are mm. 357-375 from the Rondo. Measures 357 through 362 were derived from mm. 17-20, and, as such I applied the same dynamic level of *mezzo-piano* to both passages. Measures 357-375 unfold sequentially in two-measure segments. I opted for slurs in mm. 357, 359, and 361 in exemption of Vanderhagen’s rule due to the gentler character with which this passage begins. I notated a *crescendo* in m. 362 to prepare for the *mezzo-forte* on the downbeat of m. 363, at which point Alberti bass figuration ensues with the typical slur-two-tongue-two pattern. I applied tongue-one-slur-three to the arpeggiated figures in mm. 369-371 with slurs

coordinated with changes of direction. Per Devienne’s admonition to apply this pattern only very rarely, this is the only application thereof in the entire performing edition. Though not exact, Klöcker and Brunner both utilized very similar articulations for this section in their respective recordings.⁶⁹⁵

Figure 181 Concluding Solo Passage

Measures 376-391 from the Rondo are presented above. I assigned slur-three-tongue-one to mm. 376-377 and coordinated the articulated notes with changes in direction. Measures 378-382 are displayed per the Autograph Manuscript. I applied the slur-two-tongue-two pattern to the solo clarinet’s concluding passage, mm. 384-391, in which the clarinet accompanies the orchestra with figuration as it inconspicuously fades into the texture. Brunner utilized slur-eight for each measure of this passage and Klöcker exclusively utilized slur-two-tongue-two.

⁶⁹⁵ Klöcker utilized slur-two-tongue-two in mm. 358, 360, and 362 and Klöcker and Brunner both applied two-by-two tonguing to Alberti bass figuration in mm. 363-368.

Conclusion

Summary Review of Stylistically Appropriate Applications of Late Eighteenth Century

Woodwind Articulation Patterns and Ornamental Embellishments

- Per Quantz, Devienne, Vanderhagen, and Warner, articulation markings assigned by composers should be observed. In the absence of such markings, performers may apply stylistically appropriate articulation patterns put forth by late eighteenth century luminaries such as Devienne, Vanderhagen, and others. Composers' articulation markings supersede any application of the guidelines listed below, and the articulation guidelines may only be employed in the absence of such markings by composers. One must be mindful that articulation exists not only to enhance the existing musical line, but also to add clarity and expression.
- Slur-two-tongue-two is the most brilliant and commonly applied articulation pattern utilized in moderato and allegro tempi and may be applied to melodic or technical materials, including scalar and arpeggiated figures as well as Alberti bass figuration. When applicable, Vanderhagen's rule concerning slur-two-tongue-two with articulated rhythmic prefix should be observed consistently.
- The slur-three-tongue-one pattern, or the more rarely applied tongue-one-slur-three pattern, involves an articulated note that is offset by a leap, whether great or small; or, in the event of a change of direction the articulated note is commonly offset by the interval of a third. Although slur-two-tongue-two is considered to be the most brilliant articulation pattern, slur-three-tongue-one is also considered to be effectively brilliant.
- A figure (usually comprised of sixteenth-notes) that occurs on one beat and consists of three repeated notes preceded by a different pitch should utilize slur-two-tongue-two. Such figures often occur in sequential patterns. Sometimes the pattern includes an additional beat of the repeated note in articulated sixteenth-notes.
- By the late eighteenth century, slur-two-slur-two (commonly referred to as two-by-two-tonguing) was no longer the most common woodwind articulation pattern. Despite this fact, it continued to be utilized in certain instances, though less frequently, and particular uses for this pattern include ascending or descending thirds, ascending or descending scalar motion that regularly or irregularly incorporates repeated notes, and chromatic scales. These applications typically involve the articulated note occurring on the strong portion of the beat, though certain instances may warrant placing the articulated note on the weak portion of the beat. The latter is referred to as counter-tonguing and is more applicable to slower tempi.
- Chromatic passages are generally slurred in their entirety but alternately may be slurred two-by-two with the articulated note occurring on either the strong or weak portion of the beat. The latter (counter-tonguing) is less usual.

- Slurs over sixteenth notes may extend over two to four (or more) beats to incorporate eight, sixteen, or more sixteenth notes, especially when they work together to form one larger, sweeping gesture.
- Changes of direction and agogic accents, which naturally occur on beats one and three in quadruple meter, beat one in duple meter, or beat one in triple meter, may inform articulation, such as the initiation of a new slur or articulated note or notes.
- Triplet eighth-notes in quadruple or duple meter or eighth-notes in compound meters are most commonly treated with slur-two-tongue-one, but the following may also be utilized: tongue-one-slur-two; slur-three (or slur-six); tongue-three (or tongue-six); slur-three-tongue-three; or, slur-two-tongue-one-tongue-three. Concerning slur-two-tongue-one and tongue-one-slur-three, intervallic relationships may inform which pattern is utilized in that leaps are usually offset by articulation.
- Articulated notes should have definition, and articulated notes that begin slurred groupings of any number of sixteenth-notes (or thirty-second-notes) should be accentuated in some manner to some degree, dependent upon the style and character of the music.⁶⁹⁶
- Cadential trills should commence on the diatonic upper neighbor-tone (borrowed-note), begin slower, accelerate in alternation, and crescendo towards the termination, which consists of two grace-notes that first descend, then ascend, and terminate on the tonic pitch. Melodic trills and unprepared cadential trills should commence on the principal note.
- Devienne's *little trill* (mordent) most usually occurs in a descending diatonic fashion and the note that follows the trill should be slurred. Although the mordent involves a quick, brief trill to the upper diatonic neighbor of the principal note, the actual musical line descends. Note: there are multiple examples of this in the third movement of Eybler's concerto.
- The first note of a turn should receive a bit of emphasis, such as accentuation or elongation, and the other five notes that make up a typical turn should be passed through evenly.
- Slow movements involve an overall legato approach generally consisting of softer dynamics, more slurred notes, and fewer articulated notes. Slow movements also present opportunities for greater dynamic contrasts, especially concerning long, gradual changes of dynamic volume.

⁶⁹⁶ I did not notate accents of this nature in the performing edition in order to avoid confusion, potentially resulting in notes being inappropriately over-accented. As such, performers who utilize the performing edition may exercise their own artistic license in their application of such accents. I suggest that these accents be characterized as "stressed" or "accentuated" rather than "accented" per se.

- One should vary the dynamic levels of recurring themes in movements that employ faster tempi.
- Terraced dynamics of *forte* and *piano* (or the reverse) are effective in successively repetitive passages, including melodic lines or sequential passage-work.
- Longer sixteenth-note passages should be slurred in assorted groupings, and thirty-second notes should be slurred.
- All ornamental embellishments, including grace-notes, appoggiaturas, cadential trills, small trills, typical turns, small turns, and mordents should be slurred, including the note or notes that immediately follow even when doing so conflicts with the printed articulation marking or markings. Additionally, written out turns or other written out figures that function ornamentally should be slurred, including the note or notes that immediately follow even when doing so conflicts with the printed articulation marking or markings.

A Few Modern Considerations

- Modern sensibilities of performance incorporate more dynamics and greater dynamic and nuanced shaping of phrases. For example, crescendo and decrescendo may occur within a larger effort to crescendo or decrescendo on the whole and other such related phenomenon.
- Modern sensibilities of performance generally employ a greater variety of articulation patterns, in part to help maintain interest. In addition to the guidelines put forth by Devienne, Vanderhagen, Warner, and others, my own personal principal is that melodic materials – and technical outgrowths and/or expressions of melodic materials generally receive more slurs – and technical episodes, especially those that precede major points of cadence, receive more articulated notes.
- Articulations should serve the music and accentuate and/or make clearer what is already present, rather than act as some sort of abstract or unrelated application. Furthermore, articulations should be natural and comfortable, not awkward or uncomfortable.
- Despite the contrasting array of articulation styles and their accompanying syllabic applications in use today, modern performers incorporate a more standardized approach to articulation with fewer syllabic applications than woodwind performers of the common practice period. For example, performers of earlier periods sometimes applied different syllables with differing degrees of length and/or accentuation to a figure or passage comprised of successively occurring pitches – such as four different syllables applied to four successive sixteenth-notes – whereas modern performers generally work for a uniform execution of articulations within a given style.

- Modern performers generally work to produce standardized, uniform articulation styles in relation to melodic or technical materials and their respective legato or staccato stylizations including respective articulatory syllables. Although performers have an expressive range of articulation styles – from short to long and everything in-between – available at their disposal – and use them as needed – they generally work for consistency in terms of methodical approach, execution, and expressive effect whereas performers of the common practice period frequently varied articulatory approaches in terms of syllable, note-length, and accentuation on a regular basis, so much so that a series of successive notes might all be executed differently in terms of articulation style for the purpose of expressive and/or stylistic effect. This practice has been largely abandoned by modern performers in a preference for a more uniform approach to articulation overall.

Observations and Lessons Learned

One may have confidently assumed that the articulations traditionally applied to Mozart's clarinet concerto, which largely emanated from the first known published edition (Breitkopf & Härtel, 1801), would serve as an obvious and excellent model upon which to devise an articulation plan for Eybler's concerto. In fact, this was my first consideration when I began this lengthy project. However, my extensive research and study of late eighteenth century woodwind articulation patterns and their stylistically appropriate applications revealed that this is not the case. In fact, many published editions of Mozart's concerto – and performances thereof – virtually abandon entirely the articulation precepts put forth by Devienne, Vanderhagen, Warner, and others.

Each work of art has its own unique, salient, and distinctive features that separate it from other works, which often either warrants or requires specialized handling. Although a contrastive and comparative theoretical analysis of the clarinet concerti of Mozart and Eybler is beyond the scope of the current study, I observed that Mozart's concerto is generally broader and more abstract in conception compared with Eybler's concerto, resulting in longer lines that often require longer slurs. This may account for some – but not all – of the longer slurs traditionally applied to Mozart's concerto, often in exemption of articulation patterns more consistent with the

period, particularly concerning technical displays and/or figuration.

Warner observed that until about 1780 woodwind articulation generally limited slurs to one or two beats due to the motivic construction of Baroque and early Classical music. He stated that late eighteenth-century Classical music “began to evolve into larger segments consisting of two-and-four-bar phrases” and “articulation followed suit both by slurring of expanded groupings of notes and by de-emphasizing the beat-marking types of articulations ...”⁶⁹⁷ Longer slurs are a documented feature of late eighteenth century Viennese music as evidenced in various sources, including Beethoven’s sonatas for violin and piano, Op. 12, nos. 1-3 (1799) in which one slur sometimes encompasses not only one measure but also two, three, or even four measures. Even so, such slurs are situational and constitute an exception rather than the rule.

I initially wished to apply a number of longer slurs to Eybler’s concerto, per traditional approaches to Mozart’s clarinet concerto and the emergence of longer slurs in Viennese music of the late eighteenth century. My extensive research and study of late eighteenth-century woodwind articulatory performance-practice revealed that an adherence to more stylistically appropriate applications of articulation patterns consistent with the period coupled with a judiciously selective application of longer slurs work to realize and reveal the essential essence and aesthetics of Eybler’s concerto more fully. As such, I generally followed the guidelines put forth by Devienne, Vanderhagen, and Warner and assigned only two slurs that extend for four beats⁶⁹⁸ and only two slurs that extend for three beats in the first movement.⁶⁹⁹ I assigned four long slurs in the slow movement that encompass three measures each,⁷⁰⁰ and I assigned only one

⁶⁹⁷ Warner, 78.

⁶⁹⁸ Allegro maestoso: mm. 82 and 199.

⁶⁹⁹ Allegro maestoso: mm. 82 and 227.

⁷⁰⁰ Adagio: mm. 31-33; mm. 35-37; m. 43-45; and, mm. 51-53.

slur that encompasses four beats in the third movement.⁷⁰¹

In terms of editorial articulation markings, three passages in the first movement posed the greatest difficulty: mm. 81-83; mm. 117-122; and, mm. 226-228. These passages are quite unique among late eighteenth century woodwind and violin concerti as my rather extensive survey of such works revealed nothing comparable to these three tricky passages. I found that these passages not only sound better but also work better in terms of control and response when I adhered to guidelines posed by Devienne and Vanderhagen that govern the following: 1) changes in direction; 2) intervallic size; and 3) Vanderhagen's rule for slur-two-tongue-two with articulated rhythmic prefix. Eduard Brunner varied his articulation of these passages with articulated and slurred notes in his recording whereas Dieter Klöcker generally applied measure-long slurs, as did Viennese clarinetists Kurt Schmid and Leo Wittner in their respective live performance recordings of Eybler's concerto posted online at www.youtube.com.

After much research, study, consideration, deliberation, reflection, and many trial editions, I believe I have developed an authoritative modern performing edition that adheres to essential period performance-practices and strikes an appropriate balance in terms of modern aesthetics of clarinet performance and ample consideration for the important issues of response and control. Not only does the performing edition sound good, but it is also works well reliably and comfortably for performers in terms of execution. I look forward to the realization of my edition in live and recorded performances, and, Ernst Ottensamer, former principal clarinetist of the Vienna Philharmonic, is precisely the sort of superb artist who is supremely capable of producing the definitive commercial recording of Eybler's fine concerto, preferably utilizing an authoritative edition sensitive to period and modern considerations.

The stylistically appropriate application of articulation patterns, including ornamental

⁷⁰¹ Rondo: mm. 168-169.

embellishments, to music of the common practice period should be required, standard component of woodwind music education programs. The information is available and the application thereof reveals more authentic interpretations. In terms of commercially available recordings, a stellar example of the stylistically appropriate application of articulation patterns to music of the common practice period is exquisitely realized in *Volume I* of the European chamber music ensemble Interclarinet (Farao Classics, 2000).

CHAPTER VI: CONCLUSION

Were it not rediscovered that Eybler was involved with the posthumous completion of Mozart's Opus Magnum, the Requiem, K. 626, his legacy and music might have been forever lost to history, and despite the great efforts of a few dedicated Eybler scholar-researchers, from Schmidt to Pfannhauser to Herrmann, widespread fame and iconic status continue to elude him in today's post-modern era. Haydn once commented that the young Eybler only needed a prince to employ him in order to develop his talents further. I suggest at this time that Eybler only needs an interested benefactor, such as an individual, organization, or institution with the means to establish, fund, and host a biennial international festival of his music in Europe or North America – or alternate between two or more localities every other festival year – in an effort to introduce his music to the art music community at large. Such an event would undoubtedly attract the attention his music deserves and initiate new commercial recordings and live performances of his music around the world.

Although some may not consider Eybler's clarinet concerto to be a masterpiece of the highest order, such as Mozart's indelible clarinet concerto, Eybler was nonetheless a first-rate composer and his clarinet concerto is a masterwork in its own right. The work contains an abundance of memorable, lyrical melodies, distinctive motives and sequential transitions, organically-hewn developmental attributes, and rich harmonic and orchestral palettes that are masterfully crafted, brilliantly orchestrated, and expertly framed by well-designed formal structures. Clarinetists are to be thankful and grateful for such a gift – and the fact that the concerto was resurrected from obscurity – for it easily could have been lost entirely, overlooked completely, or, conceived and realized for violin, viola, flute, or oboe.

Although Eybler's sacred music has enjoyed varying degrees of attention from its inception through the present time, it remains greatly under-appreciated. The Requiem and oratorios are at least known by a few well-informed members of the choral community, though the masses are comparatively neglected, as are the offertories, which contain highly original orchestrations, some of which include instrumental soloists, such as clarinet, trumpet, violin, or viola. The resurrection of these works would not only enrich choral literature but also that of the featured instruments.

Eybler's symphonic and chamber music compositions offer instrumentalists a wealth of heretofore virtually untapped reserves, lavishly rich in melodic material and cleverly crafted with inventive counterpoint, harmonic vitality, and creative, original, often equitable, orchestrations. Although his symphonies, orchestral dances, piano trio, sonatas for violin and piano, string trio, string quartets and quintets, and the quintet for flute and strings are grossly overlooked, they warrant serious consideration. Because Eybler's chamber works that feature solo viola (two string quintets and one string sextet) are not currently in print, an enterprising violist would do well to locate, study, and edit these works for modern publication and abundantly enrich viola literature in the process.

Other possible topics for further related research include the following: an in-depth comparative and contrastive analysis of the commercial recordings of Eybler's concerto by Klöcker, Brunner, and Rabl; a theoretical analytical, contrastive, and comparative analysis of the clarinet concerti of Mozart and Eybler; a comparative and contrastive analysis of late eighteenth century Viennese clarinet concerti in general, by composers such as Hoffmeister, Mozart, Eybler, Sussmayr, and Krommer;⁷⁰² and, a comprehensive study of late eighteenth century clarinet or

⁷⁰² Although Krommer's clarinet concerto, Op. 36 technically dates from circa 1801-1803, it is close enough in date proximity, style, and content to be considered among the other concerti included in the grouping.

woodwind performance-practice, particularly concerning articulations, dynamics, ornamental embellishments, and tempi compiled and consolidated into one document. A completely accurate English translation of Vanderhagen's methods with correctly displayed musical examples per facsimiles of the originals is also needed. A commercial recording of Eybler's concerto that utilizes only the original solo part in its entirety does not yet exist. The development of an authoritative modern performing edition of Mozart's clarinet concerto that observes late eighteenth-century woodwind articulatory performance-practices would prove to be an interesting, worthwhile, and revealing endeavor. Lastly, a theorist with interests in clarinet, Eybler, musical topoi, tropes, and/or musical meaning could further explore these areas in regard to Eybler's concerto, symphonies, and orchestral overture.

Born into a modest musical family on the outskirts of Vienna, Eybler demonstrated a talent for music at an early age, which was cultivated first by his father, later by Albrechtsberger at St. Stephen's Preparatory School, and later still by Haydn and Mozart in Vienna. Once the young man settled on music as a career, he summarily developed his talent, began to rise through the Viennese musical ranks, and eventually attained the highest musical position in Austria, *Hofkapellmeister* of the Viennese Imperial Court under Emperor Francis I and Empress Marie Therese.

Eybler initiated his compositional career with instrumental music, namely symphonies, orchestral dances, chamber music, solo piano music, and the clarinet concerto. Ultimately, however, he devoted most of his life to the composition of sacred music, including liturgical and non-liturgical works. Not only was he well known and highly respected in Vienna, but he was also known and celebrated throughout Europe.

Eybler reportedly enjoyed a happy domestic home-life with his wife and surviving child, and by the time he reached retirement age he and his wife had amassed a small fortune. As Schmidt stated, Eybler was one of the few, fortunate artists to reap the rewards of his own labor. Although Eybler achieved popular and financial success during his lifetime, his popularity dwindled within a generation following his death, after which he and his music have been largely forgotten. Conversely, many other artists experience the opposite in that they live impoverished lives with little or no critical acclaim or financial success only to be discovered and appreciated long after their physical demise.

Eybler's appointment of *Hofkapellmeister* to the Viennese Imperial Court was the defining moment of his long, successful career. Not only did it garner him fame, monetary rewards, and publications of his works, but it also forever altered the trajectory of his professional career, life, and legacy in that it most likely constrained his artistic expression in terms of musical composition. Prior to this appointment, Eybler focused on instrumental music with fluid, exploratory harmonies, drama, sometimes abrupt, quirky changes in voice-leading, harmony, or texture, and innovations, such as unusual and/or equitable orchestrations and hybrid formal structures in dialogue with more established, traditional forms. Following this appointment, he focused on the composition of sacred choral music and, per Ricks, he generally adopted a more conservative approach to composition, likely in an effort to satisfy Francis I's expectations. A telling example was Eybler's rejection of Schubert's mass for a court performance because it was "not in the style that the Emperor loved." While the position of *Hofkapellmeister* likely provided Eybler with everything he could have hoped or wished for during his lifetime, what did he lose or forfeit in the process as a result? Had this position eluded him, what else might he have written, how else might he have developed as a composer, and

what other innovations might he have contributed to western art music? And, would he have been remembered for these “forfeited” compositions and/or innovations?

Joseph Leopold Edler von Eybler died in Vienna on July 24, 1846 at the age of 81.⁷⁰³ The abbot of the *Schottenstift* presided over Eybler’s interment on July 26, 1846 in Vienna’s Währing Cemetery, burial place of Beethoven and Schubert.⁷⁰⁴ The funeral was conducted at the *Schottenstift* on July 28, 1846, and Assmayr conducted the *Hofkapelle* in a performance of Eybler’s Requiem.⁷⁰⁵ In 1953 Austrian musicologist Dr. Karl Pfannhauser (1911-1984) oversaw that Eybler’s corpse was exhumed and relocated⁷⁰⁶ to a cemetery in Schwechat, the composer’s birthplace.⁷⁰⁷ Local musical groups, the Parish Church of St. Jakob, and the city of Schwechat assumed responsibility for care of the gravesite.⁷⁰⁸ A memorial placard with a portrait medallion commemorates Eybler at his childhood home.⁷⁰⁹ The memorial was erected by the municipality of Schwechat in 1922 and renewed in 1971.⁷¹⁰ The musical instrument collection in Vienna’s Museum of Art History displays Eybler’s clavichord in its foyer gallery.⁷¹¹ Pfannhauser was also responsible for the observance of the Centennial commemoration of Eybler’s death, July 21-25, 1946, in conjunction with the Austrian Radio, as well as the Bicentennial celebration of Eybler’s birth in 1965.⁷¹² Incidentally, Pfannhauser served as editor for the 1947 Doblinger publication of Eybler’s gradual *Dies Sanctificatus (Chant)* and offertory *Tui sunt coeli (Your Heaven)* for choir and orchestra.

A more recent tribute to the composer is the Eybler Quartet, a string quartet which was

⁷⁰³ Schmidt, 51.

⁷⁰⁴ Herrmann, *Musikwissenschaftliche Schriften*, 19.

⁷⁰⁵ *Ibid.*, 20.

⁷⁰⁶ Ricks, 42.

⁷⁰⁷ Herrmann, *Musikwissenschaftliche Schriften*, 19.

⁷⁰⁸ *Ibid.*, 19.

⁷⁰⁹ *Ibid.*, 21.

⁷¹⁰ *Ibid.*, 21.

⁷¹¹ *Ibid.*, 21.

⁷¹² Ricks, 42.

founded in 2004 in Canada to “explore the works of the first century of the string quartet, with a healthy attention to lesser known composers such as their namesake, Joseph Leopold Edler von Eybler.”⁷¹³ The Eybler Quartet performs on “instruments appropriate to the period” and their debut commercial release was the world premiere recording of Eybler’s set of opus 1 string quartets (Analekta, 2006).⁷¹⁴ Of special interest to clarinetists may be their recording with early clarinet specialist Jane Booth on a release entitled *Backofen & Mozart: Theme & Variations*, which includes quintets by Backofen and Mozart for basset horn and basset clarinet respectively with string quartet (Analekta, 2010).

Upon its 50th Anniversary in 2013, the *Musikschule Schwechat* (Music School Schwechat) in Schwechat, Austria renamed itself after Joseph Eybler.⁷¹⁵ The *Joseph Eybler Musikschule Schwechat* was dedicated on March 22, 2013 in a Jubilee festival and concert.⁷¹⁶ The school maintains an orchestra, offers instruction in woodwinds, brass, strings (including guitar), piano, accordion, and voice, and presents a variety of concerts each year.⁷¹⁷

Eybler enjoyed a long, brilliantly successful and lucrative career largely unhindered by obstacles. At the time of his death, he and his wife had amassed a small fortune of 9000 guilders.⁷¹⁸ He benefited from doting parents who strived to provide for him the best that they could, a stellar musical and general education at St. Stephen’s, and the invaluable tutelage of Albrechtsberger, Haydn and Mozart. He attracted the attention of Empress Marie Therese and her husband Emperor Franz I of the Austrian branch of the Habsburg Empire, received their great favor, and, in the process, attained the highest and most coveted musical job in the land.

⁷¹³ <http://www.eyblerquartet.com/biographies.htm>, accessed July 24, 2017.

⁷¹⁴ Patrick Jordan, *Joseph Leopold Eybler String Quartets, Op. 1, no. 1-3*, Eybler Quartet, Analekta, 2006, CD, liner notes.

⁷¹⁵ <http://www.schwechat.gv.at/de/aktuelles/972/Joseph-Eybler-Musikschule>, accessed June 6, 2018.

⁷¹⁶ <http://www.schwechat.gv.at/de/aktuelles/972/Joseph-Eybler-Musikschule>, accessed June 6, 2018.

⁷¹⁷ <http://www.musikschule-schwechat.at/index3.htm>, accessed June 6, 2018.

⁷¹⁸ Herrmann, *Musikwissenschaftliche Schriften*, 20.

Apart from the tragic death of his young daughter, Eybler reportedly enjoyed a happy domestic home life. He was a man of good character who worked to meet his responsibilities and obligations, and he possessed the self-awareness and courage to request occasional salary increases and a bid for ennoblement. Thus, he realized his own value, and had the courage to act upon that realization in a forthright, determined, and consistent manner. During his lifetime, Eybler received international recognition for his accomplishments in music. He was the recipient of eleven diplomas from foreign institutions of art, including but not limited to the Academy of Music in Sweden, the Society for the Promotion of Art in the Netherlands, and the Academy of St. Cecilia in Rome.⁷¹⁹

Due to his positions as Viennese Imperial *Hofkapellmeister* and *Regens Chori* (Choir Director) at the Schotten Monastery, most of his professional life and compositional output were devoted to the composition and performance of sacred choral music. Although by all accounts Eybler enjoyed a long, successful career in which he wanted for nothing, in terms of historical legacy he was ultimately not only overshadowed by Haydn, Mozart and Beethoven but also virtually totally eclipsed by them as well. Furthermore, his ultimate specialization in sacred music may have also contributed to his longtime status of forgotten master. The rediscovery of Eybler's work on Mozart's Requiem provided the needed impetus and traction to resuscitate this forgotten Viennese master's legacy and initiate the rediscovery of his music. While Eybler may never become a common household name, like Mozart or Beethoven, I am hopeful that the composer and his music will at the very least become known and appreciated by the art music community in general and clarinetists in particular.

According to Schmidt, "Eybler was one of the few fortunate artists to whom the present

⁷¹⁹ Schmidt, 52.

grants laurels, and who reap the rewards of their work themselves.”⁷²⁰ Schmidt elaborated, “His life was not moved by external storms. He quietly consecrated his profession as church composer. Even in his inner life great inhibitions to his tranquility and spiritual life were not visible.”⁷²¹ Schmidt explained that Eybler’s life “yielded the immediate effects of a friendly destiny that gradually elevated him to the highest honors and awards available in his sphere.”⁷²² Schmidt concluded that Eybler’s music was generally deemed favorable by “many competent art critics,” though he cautioned that “it is not the music of a powerful genius forging new paths, but, rather, a great talent revealing true artistry and good taste.”⁷²³ In terms of legacy, Schmidt stated that Eybler earned a lasting name in the field of sacred music and that his chamber music provided proof of his brilliant talent.⁷²⁴

Art imitates life, and human beings express themselves through the creation of relatable, communicative, and meaningful works of art. As such, Eybler’s music perfectly parallels a diverse array of the human experience. It is at once grounded, earthy, and practical as well as cerebral, visceral, and imaginative. Although Eybler may not surpass – or even meet – Haydn’s austerity or humor, Mozart’s sublime perfection, or Beethoven’s bold greatness, his music, nonetheless, is masterful, rich in melodic material, inventive in counterpoint and development, harmonically colorful, brilliantly orchestrated, and imbued with a palpable sense of emotive expression that ultimately communicates an acknowledgment and understanding of the lived human experience. Listening to Eybler’s music, one may hear hints of Haydn and Mozart in the symphonies, chamber music, Christmas Oratorio, and Requiem – and occasionally something

⁷²⁰ Ricks, 42.

⁷²¹ Schmidt, 51.

⁷²² *Ibid.*, 51.

⁷²³ *Ibid.*, 52.

⁷²⁴ *Ibid.*, 52.

even akin to the great spirit of Beethoven's music in the orchestral overture – ever present, still, is Eybler's own unique voice, that of a forthright, honest, and consummate artist in his own right.

Although a rediscovered and re-emerging clarinet masterwork by a forgotten late eighteenth-century Viennese master composer is indeed a gift to clarinetists, Eybler's music is worthy of attention from the broader art music community in general. It is my sincere hope that the current study will generate sufficient interest in Eybler's concerto so that this masterwork will be counted among the standard clarinet repertory sooner rather than later. Beyond the concerto, it is also my sincere hope that Eybler's music, instrumental and choral, will begin to become known, gain traction, and eventually display on the musical radar of western art music. May this forgotten master finally assume an esteemed place in the history of western art music – and upon the concert stage – and be forgotten no longer.

APPENDICES

APPENDIX A INSTITUTIONAL REVIEW BOARD OUTCOME LETTER



Institutional Review Board for the Protection of Human Subjects

Initial Submission Review Outcome

Date: October 06, 2017

Principal Investigator: Stacy Smith

Study Title: Joseph Eybler's Clarinet Concerto: A History, Analysis, and Performing Edition

Review Date: 10/06/2017

I have reviewed your submission of the Human Research Determination worksheet for the above referenced study. I have determined this research does not meet the criteria for human subject's research. The proposed activity involves no interaction with individuals for any reason other than to request historical information. All other research activities are analytic in nature and do not involve participants. Therefore, IRB approval is not necessary so you may proceed with your project.

If you have questions about this notification or using iRIS, contact the HRPP office at (405) 325-8110 or irb@ou.edu. Thank you.

Cordially,
Lara Mayeux, Ph.D.
Chair, Institutional Review Board

APPENDIX B SUPPLEMENTAL INSTITUTIONAL REVIEW BOARD OUTCOME

LETTER



Institutional Review Board for the Protection of Human Subjects

Initial Submission Review Outcome

Date: October 19, 2017

Principal Investigator: Stacy Smith

Study Title: Joseph Eybler's Clarinet Concerto: A History, Analysis, and Performing Edition

Review Date: 10/19/2017

I have reviewed your submission of the Human Research Determination worksheet for the above referenced study. I have determined this research does not meet the criteria for human subject's research. The proposed activity does not consist of Human Subjects Research, as defined by DHHS regulations, 45CFR46.102(f). There is no systematic data collection, and although the investigator will interact with living individuals, the information to be collected is not "about" the individuals and there will be no collection of individually identifiable, private information. Therefore, IRB approval is not necessary so you may proceed with your project.

If you have questions about this notification or using iRIS, contact the HRPP office at (405) 325-8110 or irb@ou.edu. Thank you.

Cordially,
Fred Beard, Ph.D.
Vice Chair, Institutional Review Board

**APPENDIX C LETTER OF CULTURAL APPROPRIATENESS FROM ADVOCATING
SCHOLAR**

Letter of Cultural Appropriateness

Validating Scholar: John A. Rice, Ph.D.

Author: Stacy Smith

Document: *Joseph Eybler's Clarinet Concerto: A History, Analysis, and Performing Edition*

Institution: University of Oklahoma, School of Music, Norman, Oklahoma, Fall, 2017

Purpose of Validation: Institutional Review Board approval to proceed with research

Validation of Cultural Appropriateness Statement:

I have reviewed the proposed music research project, and, as a music scholar and author, I have determined the research project is culturally appropriate.

John A. Rice, Ph.D.
Name

John Rice
Signature

Digitally signed by John Rice
DN: cn=John Rice, o, ou,
email=johnarice6@gmail.com, c=US
Date: 2017.08.30 18:38:22 -04'00'

August 30, 2017
Date

Contact Information:
2016 Century Hills Dr. NE
Rochester, MN 55906

APPENDIX D ELECTRONIC MAIL CORRESPONDENCE WITH EDITION

KUNZELMANN

-----Ursprüngliche Nachricht-----

Von: Edition Kunzelmann Website [<mailto:edition@kunzelmann.ch>]

Gesendet: Dienstag, 10. Oktober 2017 19:25

An: Edition Kunzelmann <edition@kunzelmann.ch>

Betreff: Contact Form

Name: Stacy Smith

E-mail: Stacy.C.Smith-1@ou.edu

Dear Edition Kunzelmann:

I am a Candidate for the degree Doctor of Musical Arts at the University of Oklahoma in Norman, Oklahoma, United States of America. My proposed doctoral dissertation is entitled *Joseph Eybler's Clarinet Concerto: A History, Analysis, and Performing Edition*. I write to request permission to include musical excerpts as examples in my dissertation from your following publications: *Joseph Eybler Konzert für Klarinette und Orchester* (Eulenburg Octavo Edition Nr. 10132, Zürich, 1976) and *Joseph Eybler Konzert für Klarinette und Orchester (Ausgabe für Klarinette in B und Klavier, Edition Eulenburg, GM 54, Zürich, 1976)*. If you wish, I will provide you with a copy of my dissertation proposal, provided you provide me with your email address or postal mailing address.

Furthermore, can you please tell me the year in which Eybler's Autograph Manuscript of the Concerto was discovered in Vienna's *Stadtbibliothek*? Any assistance you can provide will be greatly appreciated. Thank you.

Sincerely,

Stacy Smith

Adjunct Professor of Clarinet, Southern Nazarene University, Bethany, Oklahoma

Doctor of Musical Arts Candidate, University of Oklahoma, Norman, Oklahoma Stacy.C.Smith-1@ou.edu

Edition Kunzelmann edition@kunzelmann.ch

Thu 10/12/2017 6:16 AM

To: Smith, Stacy C

Dear Stacy,

Thank you for your message.

The piece is in no way protected anymore, so you are free to use musical excerpts from our edition in your dissertation. However, we ask you to name the source of the excerpts. Eulenburg Zürich is called Edition Kunzelmann now, please mention that accordingly.

What do you plan to do as a performing edition?

Unfortunately, we have no more information about the piece than is in the preface of the full score, and I also didn't find the manuscript on RISM. You probably better contact the Vienna *Stadtbibliothek* directly.

We appreciate any scholarly work being done with our music, and we will be eager to see the result of it. You may send it to edition@kunzelmann.ch.

Best regards,
Simon

Freundliche Grüsse
Simon Scheiwiller

Edition Kunzelmann GmbH
www.kunzelmann.ch

Grütstrasse 28
CH-8134 Adliswil
Tel. +41 44 710 36 81
Fax. +41 44 710 38 17

Smith, Stacy C
Mon 10/16/2017 12:43 PM
To: edition@kunzelmann.ch
2 attachments (395kb)

Dear Simon,

Thank you for your kind reply and permission to use musical excerpts from Edition Kunzelmann's publications of Eybler's Concerto as examples in my dissertation. I will, of course, credit Edition Kunzelmann regarding the musical examples.

I have sent multiple inquiries to multiple parties at the Vienna *Stadtbibliothek* and await a reply. It appears Eybler's Autograph Manuscript of the Clarinet Concerto has been housed at there since the mid-twentieth century. I will pass along any additional information that I discover to you.

I have attached a PDF document of my dissertation proposal for your review. Once my research is completed, I will send you a copy for your review and records. Thank you.

Sincerely,
Stacy Smith

P.S. I have also attached a PDF document of the University of Oklahoma Institutional Review Board approval of my study.

Edition Kunzelmann edition@kunzelmann.ch

Thu 10/19/2017 1:25 AM

To: Smith, Stacy C

Dear Stacy

Thank you for your message. I took a short glance at your proposal text and found one thing to correct in the abstract. Octavo is not a division of Eulenburg / Kunzelmann, but a series of orchestral material, named after the book size of the score. (NB: the corresponding piano reductions were usually published in the GM Series, GM stands for "General Music".) Eulenburg Zurich was the original name of our publishing house, since 1980 it is called Edition Kunzelmann.

Best regards,
Simon

Freundliche Grüsse
Simon Scheiwiller

Edition Kunzelmann GmbH
www.kunzelmann.ch

Grütstrasse 28
CH-8134 Adliswil
Tel. +41 44 710 36 81
Fax. +41 44 710 38 17

Smith, Stacy C
Thu 10/19/2017 6:49 PM
To: edition@kunzelmann.ch

Dear Simon,

Thank you. I revised my proposal document to include Eulenburg Zurich is now Edition Kunzelmann. Furthermore, I have an update for you from Dr. Karl Ulz, curator at the *Wienbibliothek im Rathaus*, concerning the Autograph Manuscript of Eybler's Concerto, which is housed in their archives. The *Wienbibliothek* acquired the Manuscript via purchase from antiquarian Hans Schneider of Tutzing, Germany in 1964. Herr Schneider died in April 2017 at the age of 96, but his antiquarian organization lives on. I shall make inquiries with them about the provenance of the document prior to its sale to the *Wienbibliothek*. Thank you.

Sincerely,
Stacy Smith

Edition Kunzelmann edition@kunzelmann.ch
Mon 10/23/2017 1:58 AM
To: Smith, Stacy C

Dear Stacy

Thank you for the information.

Best wishes,
Simon

Freundliche Grüsse
Simon Scheiwiller

**APPENDIX E ELECTRONIC MAIL CORRESPONDENCE WITH THE
WIENBIBLIOTHEK IM RATHAUS IN VIENNA, AUSTRIA**

Smith, Stacy C

Mon 10/09/2017 1:50 PM

To: Ulz Karl karl.ulz@wien.gv.at; karl.ulz@wienbibliothek.at

Cc: Watts, Valerie L

4 attachments (2 MB)

Dear Dr. Ulz,

Last year I acquired an authorized facsimile (digital scans) of the Autograph Manuscript of Joseph Eybler's *Concerto for Clarinet and Orchestra in B-flat Major* from the *Wienbibliothek im Rathaus*. I have attached a PDF of my receipt.

I write now to inquire about whatever factual, historical information is known about the document as a part of my study on Eybler and his Clarinet Concerto. My proposed study has been approved by the Institutional Review Board at the University of Oklahoma in Norman, Oklahoma, USA, and I have attached a PDF of the IRB determination letter for your review. Furthermore, I have also attached a PDF of my proposed study for your review along with another document that contains questions for you or your staff concerning Eybler's manuscript.

Any information you or your staff can provide concerning the provenance of Eybler's Concerto Autograph Manuscript would be greatly appreciated. I feel that it is imperative to include this information in my study. Can you either assist me in this important matter of scholarship or refer me to someone who can and will help? Any assistance you can provide would be greatly appreciated.

I have copied my doctoral committee chair, Dr. Valerie Watts, on this email.

With sincere thanks,

Stacy Smith

Adjunct Professor of Clarinet, Southern Nazarene University, Bethany, Oklahoma

Doctor of Musical Arts Candidate, University of Oklahoma, Norman, Oklahoma

QUESTIONS FOR *WIENBIBLIOTHEK IM RATHAUS* STAFF

1. What is your name and title?
2. What year was the Autograph Manuscript of Joseph Eybler's (1765-1846) Clarinet Concerto discovered in the Vienna Library?
3. Who made this discovery (name and title)?
4. How did the document come to reside at the Vienna Library?
5. Was the Autograph Manuscript found among other Eybler documents? If so, what documents?
6. Was the Autograph Manuscript found among Empress Marie Therese's (1772-1807) documents? If so, what documents?
7. Was the Autograph Manuscript found among Emperor Francis I's (1768-1835) documents? If so, what documents?
8. What other factual, historical information is known about Eybler's Autograph Manuscript?
9. In the absence of any other documented factual, historical information concerning the Autograph Manuscript, is there an oral history associated with the document? If so, what is the oral history?

Depending upon answers, appropriate follow-up questions may be asked. Thank you.

From: Ulz Karl <karl.ulz@wien.gv.at>
Sent: Thursday, October 19, 2017 6:55 AM
To: Smith, Stacy C.
Cc: m09kanzlei-1
Subject: AW: Request for Information

Dear Mr. Smith,

The autograph manuscript of Eybler's Concerto for Clarinet and Orchestra was acquired by our library in 1964 from the antiquarian Hans Schneider in Tutzing (Bavaria/Germany). That means it was not found in our archives, it was a direct purchase.

Best regards,

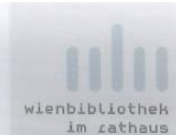
Dr. Karl Ulz
Wienbibliothek im Rathaus
Musiksammlung
Tel.: +43-1-4000-84996
Fax: +43-1-4000-99-84996
E-Mail: karl.ulz@wienbibliothek.at

Smith, Stacy C
Thu 10/19/2017 6:41 PM
To: Ulz Karl karl.ulz@wien.gv.at

Dear Dr. Ulz,

I sincerely thank you for your kind assistance in this important matter of scholarship.

Sincerely,
Stacy Smith



wienbibliothek
im rathaus

StoDt+Wien

Magistrat der Stadt Wien
Magistratsabteilung 9
Wienbibliothek im Rathaus
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A-1082 Wien
Tel.: (+43 1) 40 00-84915
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www.wienbibliothek.at
e-mail (neu): post@ma09.wien.gv.at

Mrs.
Stacy Smith
11525 N. Meridian Avenue
#228
Oklahoma City, Oklahoma 73120
USA

GZ: MA 9 - 44697/2016

Wien, 19. Januar 2016

Scans eines Werkes von Joseph Eybler

Sehr geehrte Frau Smith!

In der Anlage übermittelt die Wienbibliothek im Rathaus die Gebührenrechnung über die von Ihnen gewünschten Scans (150 dpi) eines Werks von Joseph Eybler.

Sachbearbeiter:
Dr. Karl Ulz
Tel.: (+43 1)4000-84996

Mit freundlichen Grüßen,
Die Abteilungsleiterin:

Dr.ⁱⁿ Sylvia Mattl-Wurm
Direktorin der
Wienbibliothek im Rathaus

Beilage



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www.wienbibliothek.at

Mrs.
Stacy Smith
11525 N. Meridian Avenue
#228
Oklahoma City, Oklahoma 73120
USA

MA 9 - 44697/2016

Wien, 19. Januar 2016

Rechnung 8/2016

Scans (MA 6 - BA 3: PSP-Element 8.000852.001.01)

Gegenstand	Anz.	Stk.Pr. EUR	gesamt EUR
Joseph Eybler: Konzert für Klarinette und Orchester B-Dur	103	1,00	103,00
Lieferformat E-mail	1	1,50	1,50
Bearbeitungsentgelt (pro Signatur/Konvolut)	1	5,00	5,00

Betrag insgesamt (ohne MWSt.)

109,50

Umsatzsteuer-Identifikationsnummer / UID-Nr.: ATU 368 01500

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Frau
Stacy Smith
Meridian Avenue 11525 N /228
73120 Oklahoma City
USA

Magistrat der Stadt Wien
Magistratsabteilung 6
Buchhaltungsabteilung 3
Friedrich-Schmidt-Pl. 5
1082 Wien
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Fax: 0043 1 4000/9984669
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**APPENDIX F ELECTRONIC MAIL CORRESPONDENCE WITH THE HANS
SCHNEIDER ANTIQUARIAN ORGANIZATION IN TUTZING, GERMANY**

Inquiry submitted via online form the week of October 27, 2017.

1. What is your name and title?
2. What year was the Autograph Manuscript of Joseph Eybler's (1765-1846) Clarinet Concerto acquired by antiquarian Dr. Hans Schneider?
3. How did Dr. Schneider's acquisition of the Autograph Manuscript come about and from whom did he acquire it?
4. Was the Autograph Manuscript found among other Eybler documents? If so, what documents?
5. Was the Autograph Manuscript found among Empress Marie Therese's (1772-1807) documents? If so, what documents?
6. Was the Autograph Manuscript found among Emperor Francis I's (1768-1835) documents? If so, what documents?
7. What other factual, historical information is known about Eybler's Autograph Manuscript?
8. In the absence of any other documented factual, historical information concerning the Autograph Manuscript, is there an oral history associated with the document? If so, what is the oral history?

Depending upon answers, appropriate follow-up questions may be asked.

From: musikantiquar@aol.com <musikantiquar@aol.com>
Sent: Friday, October 27, 2017 5:22 AM
To: Smith, Stacy C.
Subject: Eybler Manuscript

Dear Mr. Smith,

Concerning the EYBLER Clarinet Concerto Manuscript we are very sorry but we are not able to tell you further historical information about the provenience of it - there are no records or filings anymore!

Since Professor Schneider passed away in April 2017 there is no chance even to profit by his personal remembrance. If we might come across any information about the manuscript - by accident - we will let you know immediately!

Kind regards, Jürgen Fischer
c/o MUSIKANTIQUARIAT SCHNEIDER

Smith, Stacy C
Fri 10/27/2017 8:54 AM
To: musikantiquar@aol.com

Dear Jürgen Fischer,

Thank you for your kind assistance. I sincerely appreciate your help.

Sincerely,
Stacy Smith

APPENDIX G SCHMIDT'S LISTING OF EYBLER'S COMPOSITIONAL OUTPUT

Nine Piano Sonatas
Two Sonatas for Two Cellos: one sonata in *stilo fugato* and one sonata in *stilo parlando*
Three Violin Duets
Trio for Mandolin, Viola and Bass
Trio for Piano, Violin and Cello
Seven String Quartets
One quartet for harmony
Eight Quintets
One concerto for clarinet and orchestra
One opera (*Das Zauberschwert*)
Scenes from *Coriolan* and *Argene*
Hymn to God and *The Sacrifice* for choir with piano accompaniment
Marches and Turkish music
Kaiserlied for ten-voice harmony (Eybler's arrangement of *Triumph Rises to the Sky* by Joseph Haydn),
One melodramatic instrumental study
Over one-hundred songs, canons and polyphonic songs
Many dances (Allemande, Polonaise, Anglaise, Eccossaise, Minuet, and Ländler)
Four Italian scenes
Two symphonies
A Serious Pantomime (*The Mother of Gracchi*)
Two cantatas
Two oratorios (*The Shepherds at the Manger* and *The Four Last Things*)
Thirty-two Masses
Seven Te Deum Laudamus, one tantum ergo, litany, one Libera
Veni Sancte Spiritus
One large Requiem
Eighty offertories
Thirty-five Graduals (including two Salve, one Alma, one Regina, and one Ave),
Laudate Dominum (includes three Te Deum, a mass with a Gradual and Offertory)⁷²⁵

⁷²⁵ Schmidt, 53.

APPENDIX H REPRESENTATIVE LISTING OF HERRMANN'S CATALOG OF EYBLER'S WORKS⁷²⁶

HV	Genre/Title	Key ⁷²⁷	Date ⁷²⁸
HV 1	Mass: <i>Missa Sancti Hermani</i>	C	1781
HV 2	Mass: <i>Missa Sancti Michaelis</i>	C	1804
HV 3	Mass: <i>Missa Sancti Ludovici</i>	C	1823
HV 4	Mass: <i>Missa Sancti Mauriti</i>	C	1825
HV 5	Mass: <i>Missa Coronationis Ferdinandi V Regis Hungariae</i> ⁷²⁹	C	1830
HV 6	Mass: <i>Missa Sancti Alberti</i>	C	1835
HV 7	Mass: <i>Missa</i>	C	--
HV 8	Mass: <i>Missa Sancti Bennonis</i>	c	1797
HV 9	Mass: <i>Missa Sancti Caroli</i>	c	1817
HV 10	Mass: <i>Missa Sancti Joannis</i>	c	1828
HV 11	Mass: <i>Missa Sancti Wolfgangi</i>	d	1800
HV 12	Mass: <i>Missa Sancti Leopoldi</i>	d	1820
326 HV 13	Mass: <i>Missa Sancti Ignatii</i>	E-flat	1816
HV 14	Mass: <i>Missa Sanctae Andreae</i>	E-flat	1821
HV 15	Mass: <i>Missa Sanctorum Apostolorum</i> ⁷³⁰	E-flat	1825
HV 16	Mass: <i>Missa Sancti Clementis</i>	E	1825
HV 17	Mass: <i>Missa Sancti Josephi</i> ⁷³¹	F	1807
HV 18	Mass: <i>Missa Sancti Maximiliani</i>	F	1819
HV 19	Mass: <i>Missa Sancti Rudolphi</i>	F	1826
HV 20	Mass: <i>Missa Sancti Raineri</i>	F	1829

⁷²⁶ Hildegard Herrmann, *Musikwissenschaftliche Schriften*, vol. 10, *Thematisches Verzeichnis der Werke Joseph Eybler* (Munich: Musikverlag Emil Katzbacher, 1976), 26-295.

⁷²⁷ Uppercase denotes major tonality and lowercase denotes minor tonality. Unreported or unknown keys are denoted by double-dash (--). This also includes undeterminable keys from Herrmann's brief musical examples.

⁷²⁸ Unknown dates are denoted by double-dash (--).

⁷²⁹ This mass was composed for the coronation of Francis I's son, Crown Prince Ferdinand of Austria, as the King of Hungary.

⁷³⁰ This mass was composed for the coronation of Francis I's fourth wife, Carolina, as Queen of Hungary.

⁷³¹ According to the Autograph Manuscript, this mass was dedicated to Sancti Josephi; however, according to other documentation, it may have been dedicated to Sancti Rudolphi. Hildegard Herrmann, *Musikwissenschaftliche Schriften*, vol. 10, *Thematisches Verzeichnis der Werke Joseph Eybler* (Munich: Musikverlag Emil Katzbacher, 1976), 47.

HV	Genre/Title	Key	Date
HV 21	Mass: <i>Missa Sancti Sigismundi</i>	F	1836
HV 22	Mass: <i>Missa Sanctae Eleonorae</i>	G	1809
HV 23	Mass: <i>Missa Sancti Georgii</i>	G	1821
HV 24	Mass: <i>Missa Sanctae Sophiae</i>	G	1833
HV 25	Mass: <i>Missa pro Sabbato Sancto</i>	G	1837
HV 26	Mass: <i>Missa Sancti Ferdinandi</i>	g	1822
HV 27	Mass: <i>Missa Sancti Thaddaei</i>	A-flat	1835
HV 28	Mass: <i>Missa Sanctae Elisabethae</i>	a	1818
HV 29	Mass: <i>Missa Sanctae Theresiae</i>	B-flat	1802
HV 30	Mass: <i>Missa Sancti Francisci</i>	B-flat	1806
HV 31	Mass: <i>Missa Sancti Theodori</i>	B-flat	1820/21 ⁷³²
HV 32	Mass: <i>Missa Sancti Antonii</i>	B-flat	1827
HV 33	Mass: <i>Missa Sanctae Annae</i>	B-flat	1831
HV 34	Mass: <i>Gloria and Incarnatus</i> for Michael Haydn's <i>Missa in D minor</i> ⁷³³	d	--
HV 35	Mass: <i>Kyrie ad Missam in Coena Domini</i>	e	1837
HV 36	Mass (partial): <i>Sanctus et Benedictus, Credo</i>	C	1805
HV 37	Requiem Mass: <i>Requiem</i>	c	1803
HV 38	Sacred (Gradual): <i>Quem tuus amor ebriat</i>	C	1797
HV 39	Sacred (Gradual): <i>Cantate Domino et Benedicite Nomini Eius</i>	C	1804
HV 40	Sacred (Gradual): <i>Omnes de Saba Venient</i>	C	1807
HV 41	Sacred (Gradual): <i>Sperate in Deo omnis Congregatio Populi</i>	C	1822
HV 42	Sacred (Gradual): <i>Domine Deus omnium Creator</i>	C	1826
HV 43	Sacred (Gradual): <i>Unam Petii</i>	C	1827
HV 44	Sacred (Gradual): <i>Per te Dei Genitrix Nobis est Data Vita</i>	C	1828
HV 45	Sacred (Gradual): <i>Lauda Sion salvatorem</i>	C	--
HV 46	Sacred (Gradual): <i>Os justi meditabitur sapientiam</i>	c	1805
HV 47	Sacred (Gradual): <i>Nocte surgentes vigilemus omnes</i>	D	1800
HV 48	Sacred (Gradual): <i>Ecce sacerdos magnus</i>	D	--
HV 49	Sacred (Gradual): <i>Te summe Jesu fontem amoris</i>	D	1809

⁷³² Herrmann dated this mass to "1820/21," which suggests either 1820 or 1821 and not both 1820 and 1821 (1820-21). Herrmann, *Musikwissenschaftliche Shriften*, 62.

⁷³³ Eybler composed the *Gloria and Incarnatus* for Michael Haydn's *Missa in tempore Adventus et Quadragesimae in d-moll*. Ibid., 64.

HV	Genre/Title	Key	Date
HV 50	Sacred (Gradual): <i>Tua est potential, Tuum Regnum Domine</i>	E-flat	1822
HV 51	Sacred (Gradual): <i>Omni die dic Mariae laudes</i>	E-flat	--
HV 52	Sacred (Gradual): <i>Pater noster</i>	E-flat	--
HV 53	Sacred (Gradual): <i>Specie tua</i>	F	1796
HV 54	Sacred (Gradual): <i>Christus factus est pro Nobis</i>	F	1797
HV 55	Sacred (Gradual): <i>Benedicam Dominum in omni tempore</i>	F	1820
HV 56	Sacred (Gradual): <i>Non in multitudine est virtus tua Domine</i>	F	1823
HV 57	Sacred (Gradual): <i>Alma redemptoris Mater</i>	G	1815
HV 58	Sacred (Gradual): <i>Victimae paschali laudes</i>	G	1817
HV 59	Sacred (Gradual): <i>Beata gens cuius est Deus</i>	G	1825
HV 60	Sacred (Gradual): <i>Peccata dimittis</i>	G	1826
HV 61	Sacred (Gradual): <i>Dies sanctificatus illuxit Nobis</i>	G	1827
HV 62	Sacred (Gradual): <i>Dominus in Sina in sancto</i>	G	1831
HV 63	Sacred (Gradual): <i>Tu Domine Pater noster</i>	G	1836
HV 64	Sacred (Gradual): <i>Benedictus es</i>	A-flat	1834
328 HV 65	Sacred (Gradual): <i>Ave Maria gratia plena</i>	A	1819
HV 66	Sacred (Gradual): <i>Cantate Domino</i>	A	--
HV 67	Sacred (Gradual): <i>Magnificate Dominum mecum</i>	B-flat	1802
HV 68	Sacred (Gradual): <i>Exaltate Dominum Deum</i>	B-flat	1806
HV 69	Sacred (Gradual): <i>Iste est qui ante Deum</i>	B-flat	1807
HV 70	Sacred (Gradual): <i>Justus ut palma florebit</i>	B-flat	1807
HV 71	Sacred (Gradual): <i>Bone Deus amor Meus</i>	B-flat	1819
HV 72	Sacred (Gradual): <i>Populum humilem salvum facies Domine</i>	B-flat	1829
HV 73	Sacred (Gradual): <i>Alleluia confitemini Domino</i>	B-flat	--
HV 74	Sacred (Gradual): <i>Reges Tharsis et Saba</i> ⁷³⁴	D	--
HV 75	Sacred (Gradual): <i>Domine cor mundum</i> ⁷³⁵	--	--
HV 76	Sacred (Offertory): <i>Nos populus tuus</i>	C	1822
HV 77	Sacred (Offertory): <i>Jubilate Deo</i>	C	1823
HV 78	Sacred (Offertory): <i>Tui sunt coeli et tua est terra</i>	C	1827

⁷³⁴ Herrmann questioned Eybler's authorship of this work. Hildegard Herrmann, *Musikwissenschaftliche Schriften*, vol. 10, *Thematisches Verzeichnis der Werke Joseph Eybler* (Munich: Musikverlag Emil Katzbacher, 1976), 112.

⁷³⁵ Herrmann questioned Eybler's authorship of this work. *Ibid.*, 112.

HV	Genre/Title	Key	Date
HV 79	Sacred (Offertory): <i>Confirma hoc Deus</i>	C	1825
HV 80	Sacred (Offertory): <i>Ascendit Deus</i>	C	1831
HV 81	Sacred (Offertory): <i>Tres sunt qui testimonium dant in coelo</i>	C	1834
HV 82	Sacred (Offertory): <i>Audite vocem magnam dicentem</i>	C	--
HV 83	Sacred (Offertory): <i>Surrexit vere tumulo</i>	C	--
HV 84	Sacred (Offertory): <i>Aria</i> ⁷³⁶	C	--
HV 85	Sacred (Offertory): <i>Terra tremuit et quievit</i>	c	1797
HV 86	Sacred (Offertory): <i>Si consistent adversum me castra</i>	c	1805
HV 87	Sacred (Offertory): <i>Timebunt gentes nomen tuum Domine</i>	c	1814
HV 88	Sacred (Offertory): <i>Domine si observaveris iniquitates</i>	c	1821
HV 89	Sacred (Offertory): <i>Haec est dies qua candida instar columba</i>	D	1800
HV 90	Sacred (Offertory): <i>Summe Deus te semper Laudum Carmine</i>	D	1818
HV 91	Sacred (Offertory): <i>Jubilate Deo omnis terra</i>	D	1820
HV 92	Sacred (Offertory): <i>Laus sit Deo in excelsis</i>	D	--
HV 93	Sacred (Offertory): <i>Fremet mare cum furore</i> ⁷³⁷	d	1800
329 HV 94	Sacred (Offertory): <i>Tremet mare</i>	d	--
HV 95	Sacred (Offertory): <i>Lux est orta</i>	E-flat	1806
HV 96	Sacred (Offertory): <i>Ad te o summa bonitas</i>	E-flat	1818
HV 97	Sacred (Offertory): <i>Levavi oculos meos</i>	E	1818
HV 98	Sacred (Offertory): <i>Ad te levavi animam meam</i>	F	1804
HV 99	Sacred (Offertory): <i>Confitebor Domino</i>	F	--
HV 100	Sacred (Offertory): <i>O Maria virgo pia</i>	G	1815
HV 101	Sacred (Offertory): <i>Domine Deus salutis meae</i>	G	--
HV 102	Sacred (Offertory): <i>Lauda Sion salvatorem</i>	G	--
HV 103	Sacred (Offertory): <i>Tecum principium in die virtutis tuae</i>	G	--
HV 104	Sacred (Offertory): <i>Levavi in montes oculos meos</i>	g	1802
HV 105	Sacred (Offertory): <i>Confitebor tibi Domine</i>	A	1836
HV 106	Sacred (Offertory): <i>Laudate pueri Dominum</i>	B-flat	1802
HV 107	Sacred (Offertory): <i>Reges Tharsis et insulae munera</i>	B-flat	1807

⁷³⁶ The text is missing for this work. Herrmann, *Musikwissenschaftliche Schriften*, vol. 10, *Thematisches Verzeichnis der Werke Joseph Eybler* (Munich: Musikverlag Emil Katzbacher, 1976), 119.

⁷³⁷ This work features solo soprano and solo clarinet with S-A-T-B chorus and orchestra. *Ibid.*, 131.

HV	Genre/Title	Key	Date
HV 108	Sacred (Offertory): <i>Magna et mirabilia sunt opera tua domine</i>	B-flat	1828
HV 109	Sacred (Offertory): <i>Emitte spiritum tuum</i>	B-flat	--
HV 110	Sacred (Antiphon): <i>Regina coeli laetare</i>	C	1825
HV 111	Sacred (Antiphon): <i>Regina coeli laetare, Tubae Resonate, Deum Collaudate</i>	D	1817
HV 112	Sacred (Antiphon): <i>Salve Regina</i>	F	1831
HV 113	Sacred (Antiphon): <i>Salve Regina</i>	G	1809
HV 114	Sacred: Te Deum	C	1807
HV 115	Sacred: Te Deum	C	1814
HV 116	Sacred: Te Deum	C	1824
HV 117	Sacred: Te Deum	C	--
HV 118	Sacred: Te Deum	D	1800
HV 119	Sacred: Te Deum	D	1819
HV 120	Sacred: Te Deum	B-flat	1802
HV 121	Sacred (Hymn): <i>Veni sancte spiritus</i>	C	1818
HV 122	Sacred (Hymn): <i>Alleluia</i>	C	--
HV 123	Sacred (Hymn): <i>Tristes erant apostoli</i>	c	--
HV 124	Sacred (Hymn): <i>Iste confessor</i>	d	--
HV 125	Sacred (Hymn): <i>Ecce quo modo moritur justus</i>	F	1816
HV 126	Sacred (Hymn): <i>Coelestis urbs Jerusalem</i>	F	1831
HV 127	Sacred (Hymn): <i>Exultet orbis gaudiis</i>	F	--
HV 128	Sacred (Hymn): <i>Tantum ergo</i>	F	--
HV 129	Sacred (Hymn): <i>Veni sancte spiritus</i>	G	1818
HV 130	Sacred (Hymn): <i>Jesu nostra redemptio</i>	G	--
HV 131	Sacred (Hymn): <i>Asperges me Domine</i> ⁷³⁸	--	1815
HV 132	Sacred (Psalm): <i>De profundis Clamavi ad te</i>	g	1803
HV 133	Sacred (Psalm): <i>Laudate Dominum omnes gentes</i>	a	1831
HV 134	Sacred (Psalm): <i>Miserere</i>	d	--
HV 135	Sacred: Litany	F	--

⁷³⁸ Herrmann did not report a key for this work. Although the key signature contains no sharps or flats, I was unable to discern the key from the brief musical example Herrmann provided in her catalog due to accidentals. The musical example appears to be introductory and possibly modal. Hildegard Herrmann, *Musikwissenschaftliche Schriften*, vol. 10, *Thematisches Verzeichnis der Werke Joseph Eybler* (Munich: Musikverlag Emil Katzbacher, 1976), 161.

HV	Genre/Title	Key	Date
HV 136	Choral: <i>Tibi aeterno Deo haec cantica</i>	G	--
HV 137	Oratorio: <i>Die vier letzten Dinge</i> ⁷³⁹	c/C	1810
HV 138	Oratorio: <i>Die Hirten bei der krippe zu Bethlehem</i> ⁷⁴⁰	d/D	1794
HV 139	Cantata: <i>Dich Schöpfer sanfter Harmonie</i>	varies	--
HV 140	Cantata: <i>Il sacrificio</i>	varies	--
HV 141	Cantata: <i>Die Macht der Tonkunst</i>	varies	--
HV 142	Opera: <i>Der Zauberschwert</i>	B-flat	circa 1800 ⁷⁴¹
HV 143	Solo Piano: <i>Overture to Der Zauberschwert</i> (arranged)	B-flat	--
HV 144	Lied: <i>Ein Weibchen das den ganzen Tag</i>	C	--
HV 145	Lied: <i>Es liebt sich so traulich</i>	E-flat	--
HV 146	Lied: <i>Ich bin in den Blühmond der Rosen</i>	F	--
HV 147	Lied: <i>Von Millionen eine allein</i>	g	--
HV 148	Lied: <i>Ich will nichts von Liebe wissen</i>	G	--
HV 149	Lied: <i>Sogleich empfand ich beym Erblicken</i>	B-flat	--
HV 150	Lied: <i>Von der treue Arm umwunden</i>	e	--
331 HV 151	Dramatic Scene and Aria: <i>Coriolan</i>	c	--
HV 152	Dramatic Scene and Quartet: <i>Coriolan</i>	varies	--
HV 153	Recitative and Aria: <i>Dario</i>	D	--
HV 154	Dramatic Scene and Duet: <i>Svenami pur – Dov e la Sposa mia</i>	E-flat	--
HV 155	Dramatic Scene and Terzetto: <i>Sposa d'Emireno tu sei – L'ombra incerta del mistero</i>	E-flat	--
HV 156	Pantomime: <i>Die Familie des T.C. Gracchus</i>	varies	--
HV 157	Orchestral (Overture): <i>Overture in C minor, Op. 8</i>	c/C	1804 ⁷⁴²
HV 158	Orchestral (Symphony): <i>Symphony No. 1 in C</i>	c/C	1789 ⁷⁴³
HV 159	Orchestral (Symphony): <i>Symphony No. 2 in D</i>	d/D	1789 ⁷⁴⁴
HV 160	Orchestral (Concerto): <i>Concerto for Clarinet and Orchestra</i>	B-flat	1798

⁷³⁹ This oratorio begins in c minor, appears to conclude in C Major, and utilizes a variety of other keys throughout.

⁷⁴⁰ This oratorio begins in d minor, appears to conclude in D Major, and utilizes a variety of other keys throughout.

⁷⁴¹ Herrmann later dated the opera to 1802.

⁷⁴² Herrmann herself questionably assigned the date of 1804. Hildegard Herrmann, *Musikwissenschaftliche Schriften*, vol. 10, *Thematisches Verzeichnis der Werke Joseph Eybler* (Munich: Musikverlag Emil Katzbacher, 1976), 193.

⁷⁴³ Herrmann herself questionably dated this work to 1789. *Ibid.*, 194.

⁷⁴⁴ Herrmann herself questionably dated this work to 1789. *Ibid.*, 195.

HV	Genre/Title	Key	Date
HV 161	Orchestral (Divertimento): <i>Divertimento für die Faschingsdienstag</i>	D	1805
HV 162	Orchestral Dances: <i>12 Minuets with Trios</i>	varies	1793
HV 163	Orchestral Dances: <i>12 Minuets with Trios</i>	varies	1795
HV 164	Orchestral Dances: <i>12 Minuets</i>	varies	between 1804-1824
HV 165	Orchestral Dances: <i>12 Minuets with Trios</i>	varies	circa 1800 ⁷⁴⁵
HV 166	Orchestral Dances: <i>12 Minuets with Trios</i>	varies	circa 1800 ⁷⁴⁶
HV 167	Orchestral Dances: <i>12 Minuets</i>	varies	circa 1800 ⁷⁴⁷
HV 168	Orchestral Dances: <i>8 Minuets with Trios</i>	varies	between 1804-1824
HV 169	Orchestral Dances: <i>8 Minuets with Trios</i>	varies	-- ⁷⁴⁸
HV 170	Orchestral Dances: <i>7 Minuets with Trios</i>	varies	circa 1800 ⁷⁴⁹
HV 171	Orchestral Dances: <i>5 Minuets with Trios</i> ⁷⁵⁰	varies	1795
HV 172	Orchestral Dances: <i>13 German Dances</i>	varies	1794 ⁷⁵¹
HV 173	Orchestral Dances: <i>12 German Dances</i>	varies	1811
HV 174	Orchestral Dances: <i>12 German Dances with Trios</i>	varies	circa 1800 ⁷⁵²
HV 175	Orchestral Dances: <i>12 German Dances</i>	varies	circa 1800 ⁷⁵³
332 HV 176	Orchestral Dances: <i>8 German Dances with Trios</i>	varies	after 1824 ⁷⁵⁴
HV 177	Orchestral Dances: <i>Contredanze con 6 alternativi</i>	varies	--
HV 178	Orchestral Dances: <i>3 Contredanzer</i>	varies	after 1824 ⁷⁵⁵
HV 179	Orchestral Dances: <i>Eccossè con 6 alternativi</i>	varies	--
HV 180	Orchestral Dances: <i>3 Eccossès with 3 Trios</i>	varies	1814
HV 181	Orchestral Dances: <i>3 Polonaises</i>	--	--

⁷⁴⁵ Herrmann herself questionably dated this work to circa 1800. Ibid., 203.

⁷⁴⁶ Herrmann herself questionably dated this work to circa 1800. Ibid., 206.

⁷⁴⁷ Herrmann herself questionably dated this work to circa 1800. Ibid., 207.

⁷⁴⁸ This collection is accompanied by a note that states, “in the big hall” and references the dates 1822 and 1824. Hildegard Herrmann, *Musikwissenschaftliche Schriften*, vol. 10, *Thematisches Verzeichnis der Werke Joseph Eybler* (Munich: Musikverlag Emil Katzbacher, 1976), 209.

⁷⁴⁹ Herrmann herself questionably dated this work to circa 1800. Ibid., 210.

⁷⁵⁰ Only three of these five dances survive. Ibid., 211.

⁷⁵¹ Herrmann herself questionably dated this set to 1794. Ibid., 213.

⁷⁵² Herrmann did not provide musical examples for this set in her catalog, and she questionably dated the set to circa 1800. Ibid., 215.

⁷⁵³ Herrmann did not provide musical examples for this set in her catalog, and she questionably dated the set to circa 1800. Ibid., 215.

⁷⁵⁴ Herrmann herself questionably dated this set to “after 1824.” Ibid., 216.

⁷⁵⁵ Herrmann herself questionably dated this set to “after 1824.” Ibid., 218.

HV	Genre/Title	Key	Date
HV 182	Chamber Music: String Sextet with Solo Viola	D	--
HV 183	Chamber Music: String Quintet Op. 5, No. 1	E-flat	1798
HV 184	Chamber Music: String Quintet with Solo Viola d'amore	D	--
HV 185	Chamber Music: String Quintet with Solo Viola d'amore	D	--
HV 186	Chamber Music: Kontraßass String Quintet No. 4	D	--
HV 187	Chamber Music: Kontraßass String Quintet, Op. 6 No. 3	A	1803 ⁷⁵⁶
HV 188	Chamber Music: Kontraßass String Quintet, Op. 6 No. 2	B-flat	1801 ⁷⁵⁷
HV 189	Chamber Music: Flute Quintet	D	--
HV 190	Chamber Music: String Quartet, Op. 1, No. 1	D	1794
HV 191	Chamber Music: String Quartet, Op. 1, No. 2	c	1794
HV 192	Chamber Music: String Quartet, Op. 1, No. 3	B-flat	1794
HV 193	Chamber Music: String Quartet	E-flat	--
HV 193a	Chamber Music: String Quartet, Op. 2	E-flat	--
HV 194	Chamber Music: String Quartet	A	--
HV 194a	Chamber Music: String Quartet, Op. 3	A	--
333 HV 195	Chamber Music: String Quartet	C	--
HV 195a	Chamber Music: String Quartet, Op. 4	C	1808
HV 196	Chamber Music: Variations on "Augustin" for String Quartet	G	1804-1824 ⁷⁵⁸
HV 197	Chamber Music: String Trio, Op. 2	C	1798 ⁷⁵⁹
HV 198	Chamber Music: Piano Trio, Op. 4	E-flat	1798 ⁷⁶⁰
HV 199	Chamber Music: Sonata for piano & violin, Op. 9, No. 1	C	--
HV 200	Chamber Music: Sonata for piano & violin, Op. 9, No. 2	F	1807 ⁷⁶¹
HV 201	Chamber Music: Sonata for piano & violin, Op. 9, No. 3	B-flat	--
HV 202	Chamber Music: Sonata for Piano & Violin	E-flat	1798
HV 203	Chamber Music: Sonata for 2 Cellos, Op. 7, No. 1	G	1800

⁷⁵⁶ Herrmann herself questionably dated this work to 1803. Ibid., 232.

⁷⁵⁷ Herrmann herself questionably dated this work to 1801. Hildegard Herrmann, *Musikwissenschaftliche Schriften*, vol. 10, *Thematisches Verzeichnis der Werke Joseph Eybler* (Munich: Musikverlag Emil Katzbicher, 1976), 234.

⁷⁵⁸ Herrmann herself questionably dated this work between 1804 and 1824. Ibid., 245.

⁷⁵⁹ Herrmann herself questionably dated this work to 1798. Ibid., 246.

⁷⁶⁰ Herrmann herself questionably dated this work to 1798. Ibid., 248.

⁷⁶¹ Although Herrmann dated Sonata Op. 9, No. 2 to 1807, she did not provide dates for nos. 1 and 3, though they probably date from the same year. Ibid., 250.

HV	Genre/Title	Key	Date
HV 204	Chamber Music: Sonata for 2 Cellos, Op. 7, No. 2	d	-- ⁷⁶²
HV 205	Solo Piano: 12 Minuets	varies	1808
HV 206	Solo Piano: 12 German Dances with Trios	varies	1810
HV 207	Solo Piano: 12 German Dances with Trios	varies	1823
HV 208	Solo Piano: 12 Minuets with Trios for Piano	--	circa 1803-1806
HV 209	Solo Piano: 12 German Dances and 8 Trios	varies	1808
HV 210	Solo Piano: 12 Favorite German Dances: Trios	varies	1815 ⁷⁶³
HV 211	Solo Piano: Popular Polonaises, Ecossaises, and Contra Dances	varies	between 1804-1824
HV 212	Solo Piano: 9 Dances "Alexander's Favorit"	varies	--
HV 213	Solo Piano: Variations	F	-- ⁷⁶⁴
HV 214	Solo Piano: 12 Variations	A	before 1820 ⁷⁶⁵
HV 215	Solo Piano: Variations	--	before 1797 ⁷⁶⁶
HV 216	Solo Piano: 3 Marches	varies	before 1798 ⁷⁶⁷
HV 217	Vocal Chamber Music: 12 Lieder	varies	--
HV 218	Lied: <i>Auf Weihnacht</i>	E	--
HV 219	Lied: <i>Klag-töne</i>	A-flat	--
HV 220	Lied: <i>Das Geständnis</i>	--	--
HV 221	Lied: <i>Von allen Sterblichen auf Erden</i>	--	--
HV 222	Vocal (Studies for Voice & Continuo): <i>Prüfungsbeispiele</i>	varies	1837/1838 ⁷⁶⁸
HV 223	Lied: <i>Getröstetes Heimweh</i>	E	--
HV 224	Lied: <i>Danklied an Gott</i>	E	--
HV 225	Lied: <i>Ich will vertrauen</i>	F	1826
HV 226	Lied: <i>Auf Brüder auf!</i>	B-flat	--
HV 227	Lied: <i>Des Volkes Wunsch – Es lebe Franzl</i>	C	1815

⁷⁶² Although Herrmann dated Sonata Op. 7, No. 1 to 1800, she did not provide a date for no. 2, though it most likely dates from the same year. Ibid., 255.

⁷⁶³ Herrmann herself questionably dated this work to 1815 per accompanying “theater notes.” Hildegard Herrmann, *Musikwissenschaftliche Schriften*, vol. 10, *Thematisches Verzeichnis der Werke Joseph Eybler* (Munich: Musikverlag Emil Katzbacher, 1976), 264.

⁷⁶⁴ Although Herrmann did not provide a date for this work, it was published by Traeg in Vienna in 1798. Ibid., 269.

⁷⁶⁵ Herrmann herself questionably dated this work to “before 1820.” Ibid., 270.

⁷⁶⁶ Although Herrmann herself questionably dated this work to “before 1797,” evidence suggests it was published by Traeg in Vienna in 1797. Ibid., 271.

⁷⁶⁷ Although Herrmann herself questionably dated this work to “before 1798,” evidence suggests it was published by Traeg in Vienna in 1797. Ibid., 272.

⁷⁶⁸ Herrmann reported the date for this work “1837/1838” instead of “1837-1838. Therefore, she may have intended to suggest this work was composed in either 1837 or 1838 instead of 1837 and 1838. Ibid., 276.

HV	Genre/Title	Key	Date
HV 228	Canon: <i>Frau Mutter schönen Namenstag</i>	G	--
HV 229	Canon: <i>Des Lebens sich zu freuen</i>	B-flat	1803
HV 230	Canon: <i>Wann i a Räuscherl hab</i>	B-flat	1798
HV 231	Canon: <i>Wohin Du reiseest, sei glücklich</i>	--	--
HV 232	Choral <i>a capella</i> : <i>Hymne an Gott</i>	E	1825
HV 233	Choral <i>a capella</i> : <i>Gute Nacht! Glücklich ward ein Tag vollbracht a</i>		1823
HV 234	Choral <i>a capella</i> : <i>Leichengesang</i>	A-flat	--
HV 235	Choral <i>a capella</i> : <i>Erquickend sanft - Gefühlvoll</i>	C	--
HV 236	Choral <i>a capella</i> : <i>So huldgen wir, im Aug die Thräne</i>	F	1799
HV 237	Choral <i>a capella</i> : <i>Dem Maurerbunde true zu halten</i>	F	--
HV 238	Choral <i>a capella</i> : <i>Aus dem blühenden Vereine</i>	--	--
HV 239	Choral <i>a capella</i> : <i>Trachten will ich nicht</i>	B-flat	1831 ⁷⁶⁹
HV 240	Vocal Soloist and Orchestra (Tenor, Chorus, and Orchestra): <i>Es tone dann in rascher Saiten Sturme</i>	D	--
HV 241	Eybler's work on Mozart's Requiem, K. 626	d	1791
HV 242	Minuet: <i>Gott erhalte Franz den Kaiser</i>	G	-- ⁷⁷⁰
HV 243	Choral work after Haydn's <i>Schöpfung</i>	--	--
HV 244	4 Vocal Soloists and Winds: <i>Stabat Mater</i> ⁷⁷¹	varies	--
HV 245	Solo Piano: <i>Potpourri von verschiedenen Hofmusikern</i> ⁷⁷²	F	--
HV 246	Mass: Sketches of <i>Kyrie</i> and <i>Gloria</i> (fragment)	--	--
HV 247	Ballet: <i>A Mythological Ballet</i> (fragment)	E-flat	--
HV 248	Chamber Music: String Trio (fragment)	E-flat	--
HV 249	Vocal Chamber Music: <i>Laßt uns ihr Brüder Weisheit erhöhn</i> (fragment)	F	--
HV 250	Vocal Chamber Music: <i>Der Wanderer</i> (fragment)	F	--

⁷⁶⁹ The autograph manuscript for this work bears the inscription, "Gift to Aloys Fuchs 1831." Hildegard Herrmann, *Musikwissenschaftliche Schriften*, vol. 10, *Thematisches Verzeichnis der Werke Joseph Eybler* (Munich: Musikverlag Emil Katzbacher, 1976), 284.

⁷⁷⁰ This work is Eybler's arrangement of Haydn's *Volkshymne*, and Herrmann reported that it may date from either "after 1797" or "after 1824." *Ibid.*, 289.

⁷⁷¹ This work is Eybler's arrangement of Pergolesi's *Stabat Mater* for soprano, alto, tenor, bass and two flutes, two oboes, English horn, two bassoons, and two horns. *Ibid.*, 289.

⁷⁷² This work is an arrangement of Weigl's *Overture to Nachtigal und Rabe* for piano. *Ibid.*, 291.

APPENDIX I CHRONOLOGICAL LISTING OF EYBLER'S MUSIC IN PRINT⁷⁷³

Eybler, Joseph, *String Quartets*, Op. 1, Nos. 1-3 (Vienna: Johann Traeg, 1794).

_____, *Tre Quartetti a due violini, viola, e violoncello*, Op. 1 (Vienna: Artaria, 1794).

_____, *Tre Quartetti à due violini, viola, e violoncello* (Frankfurt, Germany: Gayl & Hedler, 1794).

_____, *XII Variations pour le Pianoforte* (Vienna: Johann Traeg, 1798).

Concerning *XII Variations for Piano*, Herrmann reported a publication date of 1798 whereas WorldCat reported a publication date of 1797.

_____, *Grande Sonate pour le Fortepiano avec un Violon et Violoncelle oblige*, Op. 4 (Vienna: Johann Traeg, 1798).

_____, *Kwintet smyczkowy Es-dur*, Op. 5 (location unspecified: publisher unidentified, 1798).

_____, *Sonate pour le Forte-Piano avec un Violon oblige* (Vienna: Tobias Haslinger, 1798).

_____, *String Trio in C Major*, Op. 2 (Vienna: Johann Traeg, 1798).

_____, *Deux Sonates pour Deux Violoncelles* (Vienna: Johann Traeg, 1803).

_____, *Grand Quintetto pour Violon, Deux Viole, Violoncelle et Contre-Basse*, Op. 6, No. 2 (Vienna: Johann Traeg, 1801).

_____, *12 Menuetten und 10 Trios* (Vienna: Johann Traeg, 1808).

_____, *Offertory: Fremit Mare Cum Furore* (Vienna: publisher undeterminable in Herrmann's catalog, 1814).⁷⁷⁴

_____, *Allegemein beliebte Polonoises, Eccossoises, und Contre-tänze*, Op. 6 (Vienna: Höllmayr, 1815).

_____, *Allegemein beliebte Polonoises, Eccossoises, und Contre-tänze*, Op. 6 (Vienna: Artaria, 1815).

⁷⁷³ Despite extensive research, this list does not purport to be comprehensive, and any omissions or misinformation are regrettably inadvertent. The list was devised from a variety of sources, including but not limited to the following: Herrmann's catalog, Ricks' dissertation, WorldCat, and websites of various music publishers.

⁷⁷⁴ This work features solo soprano and solo clarinet with S-A-T-B chorus and orchestra. Hildegard Herrmann, *Musikwissenschaftliche Schriften*, vol. 10, *Thematisches Verzeichnis der Werke Joseph Eybler* (Munich: Musikverlag Emil Katzbacher, 1976), 136.

Concerning *Allegemein beliebte Polonoises, Eccossoises, und Contre-tänze*, Op. 6, WorldCat includes multiple differing entries. One attributes the publication to Höllmayr in Vienna in 1815 in conjunction with the *Hoftheater*, and, another attributes the publication to Artaria in Vienna in 1815. Another entry reports it was published in 1812 (location unspecified and publisher unidentified). Lastly, another entry refers to this piece as manuscript archival material.

Potpurri für Klavier nach Werken von Joseph Weigl, Daniel Steibelt und Joseph Eybler (location unspecified: Edition Ausgabebezeichnung, 1820).

Eybler, Joseph, *Graduale* (Vienna: Tobias Haslinger, 1825).

_____, *Requiem* (Vienna: Tobias Haslinger, 1825).

_____, *Sechste Messe de Sancto Rainero* (Vienna: Tobias Haslinger, 1825).

_____, *Requiem* (Vienna: Steiner, 1825).

_____, *Graduale No. 1: Tua est Potentia, Tuum Regnum Domine* (Vienna: Tobias Haslinger, 1826).

_____, *Grand Trio pour le Pianoforte, Violon et Violoncelle*, Op. 4 (Vienna: Anton Diabelli, 1826).

_____, *Messe No. 1* (Vienna: Tobias Haslinger, 1826).

_____, *Messe zur Krönungs-Feyer ihrer Majestät der Kaiserinn Carolina als Königin von Ungarn* (Vienna: Tobias Haslinger, 1826).

Concerning the mass for the coronation of Carolina, Queen of Hungary, Herrmann reported a publication date of 1826; however, WorldCat reported publication dates of 1830 and 1835 by unidentified publishers.

_____, *Offertorium No. 1* (Vienna: Tobias Haslinger, 1826).

_____, *Requiem* (Vienna: Tobias Haslinger, 1826).

_____, *Dritte Messe de Sancto Leopoldo* (Vienna: Tobias Haslinger, 1827).

_____, *Graduale* (Vienna: Tobias Haslinger, 1827).

_____, *Offertorium No. 3* (Vienna: Tobias Haslinger, 1827).

_____, *Offertorium No. 2: Si consistant adversum me castra* (Vienna: Tobias Haslinger, 1827).

_____, *Graduale No. 3: Omnes de Saba Venient* (Vienna: Tobias Haslinger, 1827).
Eybler, Joseph, *Graduale No. 2: Sperate in Deo, omnis congregation populi* (Vienna: Haslinger, 1827).

_____, *Zweyte Messe de Sancto Mauritii* (Vienna: Tobias Haslinger, 1827).

_____, *Graduale No. 4: Dies Sanctificatus illuxit Nobis* (Vienna: Tobias Haslinger, 1829).

_____, *Graduale No. 5: Benedicam Dominum* (Vienna: Tobias Haslinger, 1829).

_____, *Fünfte Messe de Sancto Josephi/Rudolpho* (Vienna: Tobias Haslinger, 1829).

Per the autograph manuscript, the mass was dedicated to Sancto Josephi and per the published edition by Haslinger in 1829 the mass was dedicated to Sancto Rudolpho.⁷⁷⁵

_____, *Offertory No. 5: Jubilate Deo Omnis Terra* (Vienna: Tobias Haslinger, 1829).

_____, *Tui sunt coeli, et tua est terra* (Vienna: Tobias Haslinger, 1829).

_____, *Vierte Messe de Sancto Ludovico* (Vienna: Tobias Haslinger, 1829).

_____, *Graduale Nos. 1-7* (Vienna: publisher unknown, 1830).

_____, *Non in multitudine est virtus tua Domine* (Vienna: Tobias Haslinger, 1830).

_____, *Jubilate Deo, Offertorium* (Vienna: Tobias Haslinger, 1830).

_____, *Gradual No. VI: Non in Multitudine est Virtus tua Domine* (Vienna: Tobias Haslinger, 1831).

_____, *Offertory No. 6: Timebunt Gentes Nomen Tuum Domine* (Vienna: Tobias Haslinger, 1831).

_____, *Sechste Messe de Sancto Rainero* (Vienna: Tobias Haslinger, 1831).

_____, *Offertorium No. 7: Domine Dues Omnium Creator* (Vienna: Tobias Haslinger, 1832).

_____, *Siebte Messe Coronationis Ferdinandi V Regis Hungarie* (Vienna: Tobias Haslinger, 1832).

Concerning the mass for the coronation of Crown Prince Ferdinand, King of Hungary, Herrmann and WorldCat reported a publication date of 1832 by Haslinger; however, WorldCat also reported other dates (1830 and 1831) by unidentified publishers.

⁷⁷⁵ Hildegard Herrmann, *Musikwissenschaftliche Schriften*, vol. 10, *Thematisches Verzeichnis der Werke Joseph Eybler* (Munich: Musikverlag Emil Katzbacher, 1976), 47-8.

Eybler, Joseph, arr. Dr. John Clark, *Benedictus and Osanna in excelsis* from *Mass No. 1*, (London: Lonsdale & Mills, 1833).

_____, *Zweyte Messe de Sancto Maurito* (Vienna: publisher unidentified, 1835).

_____, *Offertorium* (Vienna: Tobias Haslinger, 1830s).

_____, *Ein Weibchen, das den ganzen Tag nichts spricht alls ja und nein* aus der opera *Das Zauberschwert* (Vienna: T. Mollo, 1800s).

_____, *Psalmus* (location unspecified: publisher unidentified, 1800s).

Organ Arrangements from the Works of Spohr and Eybler (London: Novello, 1900s).

Eybler, Joseph, *Graduale und Offertorium: Omnes de Saba Venient* (Augsburg, Germany: Anton Böhm & Sohn, 1925).

Haydn, Michael and Joseph Eybler, *Missa in tempore Adventus et Quadragesimae* (Augsburg, Germany: Anton Böhm & Sohn, 1927).

Herrmann herself questionably dated the Böhm & Sohn publication to 1927 whereas WorldCat reported a publication date of 1920.

Eybler, Joseph, *Omnes de Saba* (Augsburg, Germany: Anton Böhm & Sohn, 1927).

_____, *Offertory: Terra Tremuit* (Augsburg, Germany: Anton Böhm & Sohn, 1929).

Geiringer, Karl, *Wiener Meister um Mozart und Beethoven* (Vienna: Universal-Edition, 1935).

_____, ed. Karl Pfannhauser, *Graduale No. 4: Dies Sanctificatus/Tui sunt coeli*, (Vienna: Doblinger, 1947).

_____, *Drei Menuette: Klavier zu zwei Händen* (Vienna: Österreichischer Bundesverlag, 1950).

Haydn, Joseph and Joseph Eybler, ed. Anton Maria Klafsky, *Missa in tempore adventus et quadragesimae in D-moll* (Augsburg, Germany: Anton Böhm & Sohn, 1950).

Eybler, Joseph, *Jubilate Deo*, ed. Felix Schroeder (Augsburg, Germany: Anton Böhm & Sohn, 1957; 1980).

_____, *Omnes de Saba Venient* (Augsburg, Germany: Anton Böhm & Sohn, 1957).

_____, *15 små stykker for altblokfløjte og klaver* (Copenhagen: W. Hansen, 1960).

_____, ed. Mason Martens, *Dies Sanctificatus* (North Hollywood, California: Walton Music Corporation, 1963).

- Mozart, W.A., Joseph Eybler, and Xaver Süssmayr, ed. Leopold Nowak, *Requiem in d-moll: Mozart's Fragment mit den Ergänzungen von Eybler und Süssmayr*, K. 626, (Kassel, Germany: Barenreiter, 1965; 2007).
- Joseph Eybler, ed. Alexander Weinmann, *2 Sonaten für 2 Violoncelli*, Op. 7 (Zürich: Edition Eulenburg, 1972).
- _____, ed. Alexander Weinmann, *Drei Sonaten für Violine und Klavier*, Op. 9, (Zürich: Edition Eulenburg, 1973).
- _____, ed. Franz Beyer, *Trio für Violine, Viola und Violoncello*, Op. 4 (Adliswil, Switzerland: Edition Kunzelmann, 1973).
- _____, ed. Alexander Weinmann, *Konzert für Klarinette und Orchester B-Dur* (Zürich: Edition Eulenburg, 1976).
- _____, ed. Alexander Weinmann, *Konzert für Klarinette und Orchester B-Dur: Ausgabe für Klarinette in B und Klavier* (Zürich: Edition Eulenburg, 1976).
- _____, eds. Yvonne Morgan and Bernhard Päuler, *Sinfonie C-Dur* (Zürich: Edition Eulenburg, 1976).
- _____, ed. Hermann Müller, *Zwölf Menuette mit Zwölf Trios für Orchester*, (Zürich: Edition Eulenburg, 1977).
- _____, *Omnes de Saba Venient* (Miami: Kalmus, 1980-84).
- _____, *Terra tremuit* (Miami: Kalmus, 1980-84).
- _____, ed. W. Sawodny, *Quintett für Violine, 2 Violen, Violoncello und Kontrabass* (Munich: Walter Wollenweber, 1982).
- _____, ed. Martin Derungs, *Requiem für Soli, Chor und Orchester* (Adliswil, Switzerland: Edition Kunzelmann, 1980; 2005).
- _____, ed. Wolfgang Sawodny, *Quintett für Violine, Zwei Violen, Violoncello und Kontrabass*, (Munich: Walter Wollenweber, 1982).
- _____, ed. Hildegard Herrmann-Schneider *The Symphony, 1720-1840* (Eybler Symphony No. 2 in D) (New York: Garland, 1984).
- Haydn, Joseph and Joseph Eybler, *Missa in tempore Adventus et Quadragesimae in d-Moll* (Augsburg, Germany: Anton Böhm & Sohn, 1990).
- Mozart, W.A., Joseph Eybler, and Xaver Süssmayr, ed. H.C. Robbins Landon, *Requiem für Soli, Chor, Orchester und Orgel, d-moll*, K. 626, (Wiesbaden: Breitkopf & Härtel,

1991).

Eybler, Joseph, ed. Yvonne Morgan, *Quintett in D-Dur für 2 Violinen, Viola, Violoncello und Kontrabass*, (Winterthur, Switzerland: Amadeus, 1993).

_____, ed. Heinz Berck, *Quintetto II D-Dur für Viola d'amore, Violine, Viola, Violoncello und Violone* (Ebersberg, Germany: Editio Alto, 1994).

_____, *String Quartet*, Op. 1. No. 2 (location unspecified: Lars G. Johnsson, 1994).

_____, ed. Heinz Berck, *Quintetto I D-Dur für Viola d'amore, Violine, Viola, Violoncello und Violone* (Ebersberg, Germany: Editio Alto, 1995).

_____, ed. Bernhard Päuler, *Trio in C-Dur für Violine, Viola, und Violoncello*, Op. 2 (Winterthur, Switzerland: Amadeus, 1996).

_____, ed. Franz Beyer, *Requiem für Soli, Chor und Orchester* (Adliswil, Switzerland: Edition Kunzelmann, 1997).

_____, ed. Timm-Johannes Trappe, *Grand Trio für Piano, Violine und Violoncello*, Op. 4 (Niedernhausen, Germany: Edition Kemel, 1998; 2007).

_____, ed. Bernhard Päuler, *Zwei Sonaten für Zwei Violoncelli*, Op. 7 (Winterthur, Switzerland: Amadeus, 1998).

_____, ed. Martin Banner, *Cantate Domino* (Dayton, Ohio: Roger Dean Publishing Company, 1999).

_____, ed. Paul Wisskirchen, *Messe de Sancto Georgio* (Cologne: Wolfgang G. Hass, 1999; 2007).

_____, ed. Bernhard Päuler, *Quintett in D-Dur für Flöte, Violine, 2 violen und Violoncello* (Winterthur, Switzerland: Amadeus, 2003).

_____, *String Quintet in B-flat Major*, Op. 6, No. 1 (reprint, 1801, Riverwoods, Illinois: Edition Silvertrust, 2007).

_____, eds. Otto Nicolai and Martin Haselböck, *Stabat mater* (Stuttgart: Carus-Verlag, 2009).

_____, ed. Hartwig Röhm, *Streich-Trio in C-Dur für Violine, Viola und Violoncello*, Op. 2 (Möckmuhl, Germany: Atelier, 2010).

_____, *String Quartet No. 1 in D Major*, Op. 1, No. 1 (reprint, 1794, Riverwoods, Illinois: Edition Silvertrust, 2010).

- Eybler, Joseph, *String Quartet No. 2 in c minor*, Op. 1, No. 2, (reprint, 1794, Riverwoods, Illinois: Edition Silvertrust, 2010).
- _____, *String Trio in C Major*, Op. 2 (reprint, 1798, Riverwoods, Illinois: Edition Silvertrust, 2013).
- _____, *Messe "De Sancto Georgio" in G-Dur*, eds. Paul Wißkirchen and G. Wolfgang Haas (Cologne, Haas, 2007; 2014).
- _____, *String Quartet No. 3 in B-flat Major*, Op. 1, No. 3 (reprint, 1794, Riverwoods, Illinois: Edition Silvertrust, 2014).
- _____, ed. Michael Karl Waltl, *Die Hirten bei der Krippe zu Bethlehem* (Stuttgart: Carus-Verlag, 2015).
- _____, ed. Armin Kircher, *Missa Sancti Alberti*, HV 6 (Stuttgart: Carus-Verlag, 2015).
- _____, *String Quartet No. 6 in C Major*, 10, No. 3 (Riverwood, Illinois: Edition Silvertrust, 2017).
- _____, *String Quintet in E-flat Major*, Op. 5, No. 1 (Riverwoods, Illinois: Edition Silvertrust, 2017).
- _____, *Magna et mirabilia für gemischten Chor und Orgel* (Hagen, Germany: B-Note Musikverlag, 2018).
- _____, *Divertissement für den Faschings-Dienstag (1805)* (Munich: Doblinger, date unspecified).
- _____, *Miserere für Singstimmen* (Vienna: Tobias Haslinger, date unspecified).
- _____, *Motetto* (Vienna: Tobias Haslinger, date unspecified).

APPENDIX J CHRONOLOGICAL DISCOGRAPHY OF EYBLER'S MUSIC⁷⁷⁶

- Messe in G-Dur*, Wienersängknaben, Wienerkonzertthaus-Kammerorchester, Ferdinand Grossman, conductor, Bertelsmann Schallplattenring, 1960.
- Messe in G-Dur*, Ferdinand Grossman, conductor, Ariola, 1962.
- Tanzmusik der Wiener Klassik*, Eduard Melkus Ensemble, Archiv Produktion, 1974; 2001.
- Ave Maria*, Wiener Sängerknaben, Chorus Viennensis, Wiener Symphoniker, Froschauer Helmuth, conductor, RCA Victor Gold Seal, 1979; 1993.
- Wiener Kongress 1814-1815: Allgemein Beliebte Polonoises, Eccossoises, und Contre-Taenze*, Preiser Records, 1980.
- Clarinet Concertos*, Dieter Klöcker, Wolf-Dieter Hauschild, English Chamber Orchestra, Novalis, 1990.
- Requiem in Re Minore, K. 626: Selezione*, Cleveland Orchestra, George Szell, conductor, Distributed by SAAR, 1991.
- Eybler/Krommer Clarinet Concertos*, Eduard Brunner, Hans Stadlmair, Bamberg Symphony Orchestra, Tudor, 1993.
- Joseph Eybler: Requiem in C Minor*, Wolfgang Helbich, conductor, Classic Produktion Osnabrück, 1993.
- Dance Music through the Ages*, Eduard Melkis Ensemble, Ulsamer-Collegium, Deutsche Grammophon, 1994.
- Sacred Songs*, Peter Marschik and Christian Uwe Harrer, conductors, Phillips, 1994.
- Joseph Eybler: String Quintets, Op. 6*, Ensemble Concertant Frankfurt, Claves Records, 1996.
- Petits cantors de Catayunla*, Albert Moraleda, 1997.
- Choral Concert*, Vienna Boys Choir, Universal Classics, 1998.
- Joseph Eybler: Christmas Oratorio*, Wolfgang Helbich, conductor, Classic Produktion Osnabrück, 1999.
- Music for Christmas: Highlights from the Year's Best Christmas Music*, Classic CD, 1999.

⁷⁷⁶ Despite exhaustive research, this list does not purport to be comprehensive, and any omissions are regrettably inadvertent. The list was devised from several different sources, including but not limited to the following: Naxos; WorldCat; websites of various record labels; iTunes; and, Spotify.

Requiem, K. 626, Tölzer Knabenchor, Tafelmusik Baroque Orchestra, Sony Classical, 2000.

Cassatio D-Dur, Peter Rabl and Paul Angerer, Cavalli-Records, 2001.

Concilium Musicum Wien, Cavalli Records, 2001.

Rediscovered Masterpieces, Vol. 1, Cathedral Singers and Richard Proutx, conductor, GIA Publications, 2001.

Wolfgang Amadeus Mozart Complete Works, Volume 7, Sacred Works: Requiem KV 626, Brilliant Classics, 2001.

Inspired Voices: Music to Enhance Your Spirit, Joanna Laufer and Kenneth S. Lewis, RCA/BMG, 2002.

Eybler/Pleyel: String Trios, Belvedere Trio Wien, Hungaroton Classic, 2004.

Joseph Eybler: Symphonies 1 & 2/Overture, Michael Hofstetter and Geneva Chamber Orchestra, Classic Produktion Osnabrück, 2004.

Joseph Leopold Eybler: Chamber Music, Quintett Momento Musicale, Musikproduktion Dabringhaus und Grimm, 2005.

Joseph Eybler: Die vier letzten Dinge, Rheinische Kantorei, Das Kleine Konzert, Hermann Max, conductor, Classic Produktion Osnabrück, 2005.

Joseph Leopold Eybler: String Quartets, Op. 1, no. 1-3, Eybler Quartet, Analekta, 2006.

Joseph Eybler: String Trio, Op. 2; String Quintet, Op. 6, No. 1, Deutsches Streichtrio; Roland Metzger; and, Heinrich Braun, Classic Produktion Osnabrück, 2006.

Musik Der Wiener Hofkapelle, Helmuth Froschauer and WDR Rundfunkchor und orchester Köln, Phoenix Edition, 2008.

Nelsonmesse, Pfarrei Sankt Augustin Wien Chor und Orchester, Augustiner-Vikariat, 2008.

Carols for Christmas: Original Album Classics, Sony Classical, 2009.

Music of the Viennese Court Chapel, Froschauer Helmuth, conductor, Delta Classics, 2012.

100 Masterworks of Sacred Choral Music, Capriccio, 2013.

Jubilate Deo, Vienna Boys Choir, ABC Classics, 2016.

Klavierlieder von Wiener Zeitgenossen, Wien Verlag der Österreichischen Akademie der Wissenschaften, 2017.

Bruckner/Führer/Eybler, Rias Kammerchor and Lukas Borowicz, conductor, Accentus Music, 2018.

Festive Motets for the Church Year, Raimund Hug and Freiburger Domsingknaben, Ars Musici, date unspecified.

APPENDIX K COMMERCIAL RECORDINGS OF EYBLER'S CLARINET

CONCERTO ON www.youtube.com

Dieter Klöcker (1990)

(Complete)

https://youtu.be/6_JjbiQJzTs

Eduard Brunner (1993)

Allegro moderato

https://youtu.be/O-Lf_jeowgY

Adagio

<https://youtu.be/JoHG67fKfxc>

Rondo

<https://youtu.be/aMgH15khWyc>

**APPENDIX L NON-COMMERCIAL LIVE PERFORMANCE RECORDINGS OF
EYBLER'S CLARINET CONCERTO ON www.youtube.com**

Kurt Schmid (1991)

(Complete)

https://youtu.be/d01o8auyxSw?list=PL5QArmMxa_IFLNR62zZypI_6eNmqo4O0e

Ognjen Popović (2012)

Rondo

https://youtu.be/POuiKOhALU4?list=PL5QArmMxa_IFLNR62zZypI_6eNmqo4O0e

Leo Wittner (2017)

(Complete)

<https://youtu.be/P3oHKUCysOQ>

**APPENDIX M WORKS CONSULTED IN MANUSCRIPT FACSIMILES, FIRST
EDITION FACSIMILES, AND MODERN EDITIONS**

Beethoven, Ludwig, *Sonatas for Violin and Piano*, Op. 12, nos. 1-3 (Artaria: Vienna, 1799).

Hoffmeister, Franz, Anton, ed. Alison A. Copland, *Concerto for Clarinet and Orchestra in B-flat Major* (Schott: London, England, 1975).

_____, *Concerto for Flute and Orchestra in G Major* (Vienna: Hoffmeister).

_____, *Concerto for Oboe and Orchestra in C Major* musical manuscript facsimile reproduction in color, 1791.

Eybler, Joseph, *Concerto for Clarinet and Orchestra in B-flat Major*, 1798 musical manuscript facsimile reproduction in color (*Wienbibliothek im Rathaus*, Vienna, Austria).

_____, ed. Alexander Weinmann, *Konzert für Klarinette und Orchester B-Dur* (Zürich: Edition Eulenburg, 1976).

_____, ed. Alexander Weinmann, *Konzert für Klarinette und Orchester B-Dur: Ausgabe für Klarinette in B und Klavier* (Zürich: Edition Eulenburg, 1976).

Krommer, Franz, *Concerto for Clarinet and Orchestra in E-flat Major*, Op. 36 (Offenbach, Germany: Johann Andre, 1803).

Mozart, Wolfgang, Amadeus, *Concerto for Bassoon and Orchestra in B-flat Major*, K. 191 (Munich: Henle, 2006).

_____, *Concerto for Clarinet and Orchestra in A Major*, K. 622 (Breitkopf & Härtel: Leipzig, Germany, 1801).

_____, *Concerto for Clarinet and Orchestra in A Major*, K. 622 (Kassel, Germany: Barenreiter, 1977).

_____, ed. Pamela Weston, *Concerto for Clarinet and Orchestra in A Major*, K. 622 (Vienna: Universal Edition, 1997).

_____, *Concerto for Flute and Orchestra in G Major*, K. 313 (Munich: Henle, 2000).

_____, *Concerto for Flute and Orchestra in D Major*, K. 314 (Munich: Henle, 2000).

_____, *Concerto for Flute, Harp, and Orchestra in C Major*, K. 299 musical manuscript facsimile reproduction in color, 1778.

_____, *Concerto for Flute, Harp, and Orchestra in C Major*, K. 299 (Munich: Henle, 2004).

_____, *Concerto No. 2 for Horn and Orchestra in E-flat Major*, K. 417 manuscript facsimile reproduction, 1783.

_____, *Concerto No. 5 for Violin and Orchestra in A Major*, K. 219 musical manuscript facsimile reproduction, 1775.

_____, *Quintet for Piano and Winds in E-flat Major*, K. 452 musical manuscript facsimile reproduction, 1784.

_____, *Serenade No. 11 for Winds in E-flat Major*, K. 375 musical manuscript facsimile reproduction, 1781.

Salieri, Antonio, *Concerto for Flute, Oboe, and Orchestra in C Major* musical manuscript facsimile reproduction, circa 1774.

Stadler, Anton, *6 Duettinos progressives pour Deux Clarinettes* (Vienna: Magasin de l'Imprimerie chimique, 1808).

_____, ed. Fritz-Georg Höly, *Heitere Variationen für Klarinette Solo* (Adliswil, Switzerland: Edition Kunzelmann, 1990).

_____, ed. Fritz-Georg Höly, *Trois Caprices pour la Clarinette seul* (Adliswil, Switzerland: Edition Kunzelmann, 1992).

Stamitz, Carl, *Concerto No. 3 for Clarinet and Orchestra in B-flat Major* musical manuscript facsimile reproduction in color.

_____, *Concerto No. 4 for Clarinet and Orchestra in B-flat Major* (Paris: Sieber, 1780).

_____, *Concerto No. 6 for Clarinet and Orchestra in E-flat Major* musical manuscript facsimile reproduction in color.

_____, *Concerto No. 10 for Clarinet and Orchestra in B-flat Major* musical manuscript facsimile reproduction in color.

**APPENDIX N SOURCES CONSULTED IN CONSIDERATION OF TEMPI APPLIED
TO AUTHORITATIVE MODERN PERFORMING EDITION**

Allegro maestoso

Mozart Sinfonia Concertante for Violin, Viola, and Orchestra, K. 364

I. Allegro maestoso: quarter note = 116

Itzhak Perlman, violin; Pinchas Zukerman, viola; and Zubin Mehta, conductor

Israel Philharmonic

https://youtu.be/szMu8si_YYQ

Mozart Flute Concerto in G Major, K. 313

I. Allegro maestoso: quarter-note = 116-**118**-120

Emmanuel Pahud, flute

Haydn Ensemble Berlin

<https://youtu.be/8OzM5yeb8Lc>

Mozart Piano Concerto No. 21 in C Major, K. 467

I. Allegro maestoso: quarter-note = **119**-120

Murray Perahia, piano

English Chamber Orchestra

<https://youtu.be/sZjL1sTBp0>

Mozart Violin Concerto No. 1 in Bb Major, K. 207

I. Allegro moderato: quarter-note = 116-**118**

Itzhak Perlman, violin; James Levine, conductor

Vienna Philharmonic

https://youtu.be/X_Sry3mW23w

Mozart Violin Concerto No. 2 in D Major, K. 211

I. Allegro moderato: quarter-note - 118

Itzhak Perlman, violin; James Levine, conductor

Vienna Philharmonic

<https://youtu.be/l-MwscFZPaQ>

Adagio

Eybler Clarinet Concerto

II. Adagio: quarter-note = 52

Dieter Klöcker, clarinet;

English Chamber Orchestra

https://www.youtube.com/watch?v=f_EGdm0Ypx8

Eybler Clarinet Concerto

II. Adagio: quarter-note - 54

Eduard Brunner, clarinet; Hans Stadlmair, conductor
Bamberg Symphony
<https://www.youtube.com/watch?v=JoHG67fKfx8>

Rondo

Eybler Clarinet Concerto
III. Rondo: quarter-note = 122-**124**-126
Dieter Klöcker, clarinet;
English Chamber Orchestra
https://www.youtube.com/watch?v=f_EGdm0Ypx8

Eybler Clarinet Concerto
III. Rondo: quarter-note = 120-122
Eduard Brunner, clarinet; Hans Stadlmair, conductor
Bamberg Symphony
<https://www.youtube.com/watch?v=aMgH15khWyc>

Note: metronome designations that appear in bold denote the average or most commonly employed tempo within a given performance.

**APPENDIX O EDITORIAL STACCATOS APPLIED TO EYBLER'S CONCERTO PER
STACY SMITH**

Allegro maestoso

- m. 74 and 76: eighth-notes on beat two
- m. 77: triplet eighth-notes on beats three and four
- mm. 85-86 and 89-90: half-notes on beats one and three (paired with tenuto markings)
- m. 102-107: triplet eighth-notes
- m. 111: quarter-notes on beats one, two, and three (paired with tenuto markings)
- mm. 123-130: eighth-notes on beats one and three⁷⁷⁷
- mm. 167 and 171: quarter-notes on beats one and two (paired with tenuto markings)
- m. 187: all eighth-notes in measure
- m. 188: staccato paired with tenuto on quarter-note on beat one
- mm. 190, 192, and 194: eighth-notes on beats one and three
- mm. 191, 193, 195, and 197: eighth-notes on beats one, three, and four
- m. 223: triplet eighth-notes on beats three and four
- m. 224: all triplet eighth-notes in measure
- mm. 230-231 and 234-235: half-notes on beats one and three (paired with tenuto markings)
- mm. 247-252: triplet eighth-notes
- m. 256: quarter-notes on beats one, two, and three (paired with tenuto markings)
- mm. 262-267: triplet eighth-notes
- mm. 268-274: eighth-notes on beats one and three

⁷⁷⁷ Eybler assigned staccatos to eighth-notes on beat four in mm. 124 and 126, and he also assigned staccatos to eighth-notes on beat one in mm. 125 and 127.

m. 275: eighth-notes on beat one

Rondo

mm. 1 and 5: eighth-notes on beat two

mm. 2 and 6: eighth-notes on beat one

m. 21: eighth-notes on beat two

m. 22: eighth-notes on beat one

mm. 59-60: all eighth-notes

m. 74: eighth-notes on beat one

mm. 81 and 85: eighth-notes on beat two

mm. 82, 84, 86 and 88: eighth-notes on beat one

m. 103: last eighth-note in measure (upbeat of beat two)

mm. 113-115: all eighth-notes

m. 124: first and last eighth-notes in measure

m. 146: last eighth-note in measure

m. 147: eighth-notes on beat one

mm. 154-155: all eighth-notes

m. 186: first eighth-note in measure

m. 226: eighth-notes on beat two

m. 244: all eighth-notes

mm. 341 and 345: eighth-notes on beat two

mm. 342, 344, and 346: eighth-notes on beat one

**APPENDIX P SOLO PART OF EYBLER'S CLARINET CONCERTO PER THE
AUTOGRAPH MANUSCRIPT**

Concerto for Clarinet and Orchestra in B-flat Major

I. Allegro maestoso

Joseph Eybler
per Autograph Manuscript facsimile

72

75

78

81

84

87

89

92

Detailed description: This page of a musical score for Clarinet, measures 72-92, is written in 4/4 time. The key signature has one flat (B-flat major). Measure 72 begins with a whole rest, followed by a quarter note B-flat, a quarter note D, and a quarter note E. Measure 73 contains a sixteenth-note triplet (F, G, A) followed by an eighth note G, a quarter note F, and a quarter note E. Measure 74 has a quarter note D, a quarter note C, and a quarter note B. Measure 75 starts with a quarter note B, a quarter note A, and a quarter note G, followed by a sixteenth-note triplet (F, G, A) and an eighth note G. Measure 76 has a quarter note F, a quarter note E, and a quarter note D. Measure 77 contains a quarter note C, a quarter note B, and a quarter note A. Measure 78 begins with a quarter note G, a quarter note F, and a quarter note E, followed by a sixteenth-note triplet (D, E, F) and an eighth note D. Measure 79 has a quarter note C, a quarter note B, and a quarter note A. Measure 80 contains a quarter note G, a quarter note F, and a quarter note E. Measure 81 starts with a quarter note D, a quarter note C, and a quarter note B, followed by a sixteenth-note triplet (A, B, C) and an eighth note A. Measure 82 has a quarter note G, a quarter note F, and a quarter note E. Measure 83 contains a quarter note D, a quarter note C, and a quarter note B. Measure 84 begins with a quarter note A, a quarter note G, and a quarter note F, followed by a sixteenth-note triplet (E, F, G) and an eighth note E. Measure 85 has a quarter note D, a quarter note C, and a quarter note B. Measure 86 contains a quarter note A, a quarter note G, and a quarter note F. Measure 87 starts with a quarter note E, a quarter note D, and a quarter note C, followed by a sixteenth-note triplet (B, C, D) and an eighth note B. Measure 88 has a quarter note A, a quarter note G, and a quarter note F. Measure 89 contains a quarter note E, a quarter note D, and a quarter note C. Measure 90 begins with a quarter note B, a quarter note A, and a quarter note G, followed by a sixteenth-note triplet (F, G, A) and an eighth note F. Measure 91 has a quarter note E, a quarter note D, and a quarter note C. Measure 92 contains a quarter note B, a quarter note A, and a quarter note G.

95

Musical staff 95: Treble clef, starting with a quarter rest, followed by a series of eighth notes with slurs and accents.

97

Musical staff 97: Treble clef, starting with a quarter rest, followed by a series of eighth notes with slurs and accents, including a flat sign.

100

Musical staff 100: Treble clef, starting with a quarter rest, followed by a series of eighth notes with slurs and accents, including a flat sign.

102

Musical staff 102: Treble clef, starting with a quarter rest, followed by a series of eighth notes with slurs and accents, including a sharp sign and triplets.

104

Musical staff 104: Treble clef, starting with a quarter rest, followed by a series of eighth notes with slurs and accents, including a sharp sign and triplets.

106

Musical staff 106: Treble clef, starting with a quarter rest, followed by a series of eighth notes with slurs and accents, including a sharp sign and triplets.

108

Musical staff 108: Treble clef, starting with a quarter rest, followed by a series of eighth notes with slurs and accents, including a sharp sign and triplets, and a *dolce* marking.

111

Musical staff 111: Treble clef, starting with a quarter rest, followed by a series of eighth notes with slurs and accents, including a sharp sign and triplets.

114

Musical staff 114: Treble clef, starting with a quarter rest, followed by a series of eighth notes with slurs and accents.

116



121



124



128



132



136



165



169



173



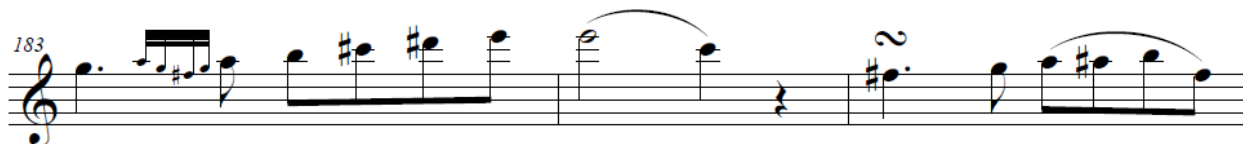
177



180



183



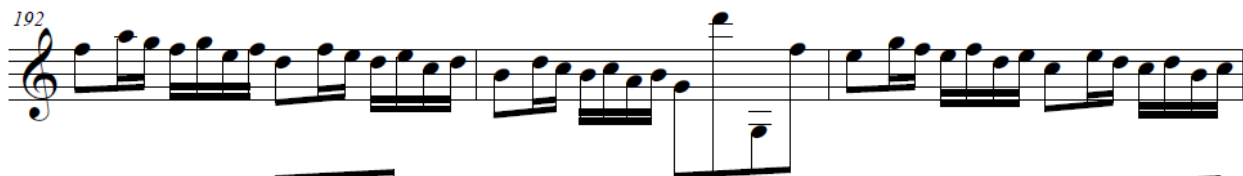
186



189



192



195



198



201



16

249

3 3 3 3 3 3 3 3

252

3 3 3 3 *dolce*

255

258

261

tr 3 3 3

264

tr 3 3 3 3 3 3 3

267

270

273

276

Musical staff 276: Treble clef, eighth-note melody with slurs and ties.

279

Musical staff 279: Treble clef, sixteenth-note melody with slurs.

282 *tr* **14**

Musical staff 282: Treble clef, trill (*tr*), quarter rest, quarter rest, and a 14-measure rest.

298 **24**

Musical staff 298: Treble clef, two half notes, quarter rest, quarter rest, and a 24-measure rest.

II. Adagio

Musical score for II. Adagio, measures 1-42. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features various dynamics and articulations.

Measures 1-7: *sf* (sforzando) dynamic. Measure 1 has a whole rest. Measures 2-3 have quarter notes. Measure 4 has a quarter note followed by two eighth rests. Measures 5-7 have eighth notes.

Measure 8: *sf* dynamic. Measure 8 has a quarter note followed by eighth notes.

Measures 9-12: Measure 9 has a quarter note followed by eighth notes. Measure 10 has a quarter note followed by eighth notes. Measure 11 has a quarter note followed by eighth notes. Measure 12 has a quarter note followed by eighth notes.

Measures 13-17: Measure 13 has a quarter note followed by eighth notes. Measure 14 has a quarter note followed by eighth notes. Measure 15 has a quarter note followed by eighth notes. Measure 16 has a quarter note followed by eighth notes. Measure 17 has a quarter note followed by eighth notes.

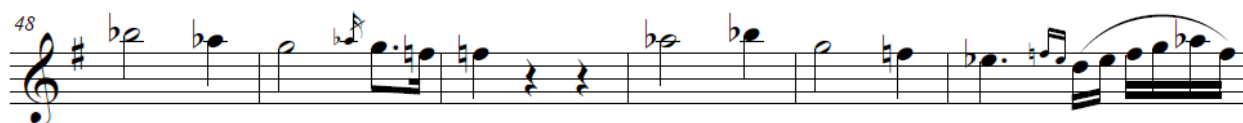
Measures 18-24: Measure 18 has a quarter note followed by eighth notes. Measure 19 has a quarter note followed by eighth notes. Measure 20 has a quarter note followed by eighth notes. Measure 21 has a quarter note followed by eighth notes. Measure 22 has a quarter note followed by eighth notes. Measure 23 has a quarter note followed by eighth notes. Measure 24 has a quarter note followed by eighth notes.

Measures 25-31: Measure 25 has a quarter note followed by eighth notes. Measure 26 has a quarter note followed by eighth notes. Measure 27 has a quarter note followed by eighth notes. Measure 28 has a quarter note followed by eighth notes. Measure 29 has a quarter note followed by eighth notes. Measure 30 has a quarter note followed by eighth notes. Measure 31 has a quarter note followed by eighth notes.

Measures 32-36: Measure 32 has a quarter note followed by eighth notes. Measure 33 has a quarter note followed by eighth notes. Measure 34 has a quarter note followed by eighth notes. Measure 35 has a quarter note followed by eighth notes. Measure 36 has a quarter note followed by eighth notes.

Measures 37-41: Measure 37 has a quarter note followed by eighth notes. Measure 38 has a quarter note followed by eighth notes. Measure 39 has a quarter note followed by eighth notes. Measure 40 has a quarter note followed by eighth notes. Measure 41 has a quarter note followed by eighth notes.

Measure 42: *cresc.* (crescendo). Measure 42 has a quarter note followed by eighth notes.

48 

54 

60 

p *f* *decresc.*

66 

72 

cresc. *f* *ff*

78 

84 

90 

96 

p

III. Rondo

Musical score for III. Rondo, measures 1-44. The score is written in treble clef with a 2/4 time signature. It consists of eight staves of music. Measure 1 starts with a treble clef and a 2/4 time signature. Measures 5, 9, 21, 25, 32, 36, and 40 are marked with their respective measure numbers. Measure 9 contains an 8-measure rest. Measure 25 contains a 4-measure rest. Measure 36 includes a trill (tr) over a note. The score concludes with a double bar line and repeat dots at the end of measure 44.

45

49

53

57

63

68

73

p

78

cresc. *cresc.*

83

89 

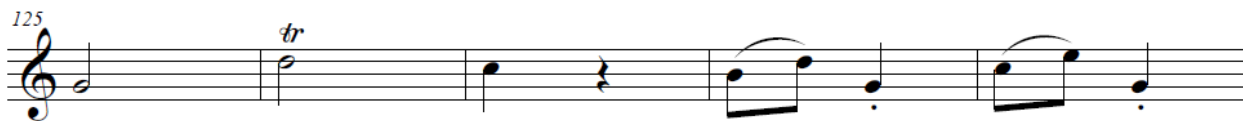
100 

104 

115 

119 

122 

125 

130 

134 

144

4

152

157

162

167

172

177

182

187

f *p*

192 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Musical staff 192-200: Treble clef, starting with seven trills (tr) on a whole note, followed by a sixteenth-note triplet and a quarter rest.

201 **11** *tr*

Musical staff 201-205: Treble clef, starting with a whole rest, followed by eighth-note patterns and a trill (tr) on a whole note.

216

Musical staff 216-220: Treble clef, eighth-note patterns with various accidentals (sharps and flats).

221

Musical staff 221-225: Treble clef, eighth-note patterns with various accidentals.

226

Musical staff 226-230: Treble clef, eighth-note patterns with various accidentals.

231

Musical staff 231-235: Treble clef, eighth-note patterns with various accidentals.

236

Musical staff 236-240: Treble clef, eighth-note patterns with various accidentals.

241

Musical staff 241-245: Treble clef, eighth-note patterns with various accidentals.

246

Musical staff 246-250: Treble clef, eighth-note patterns with various accidentals.

**APPENDIX Q AUTHORITATIVE MODERN PERFORMING EDITION OF THE SOLO
PART FOR EYBLER'S CLARINET CONCERTO EDITED BY STACY SMITH**

Concerto for Clarinet and Orchestra in B-flat Major

I. Allegro maestoso

Joseph Eybler
Edited by Stacy Smith

Clarinet in B \flat

$\text{♩} = 118-120$

72

1-72

[*mp*]

75

78

81

1)

[*mf*]

84

[*mp*]

88

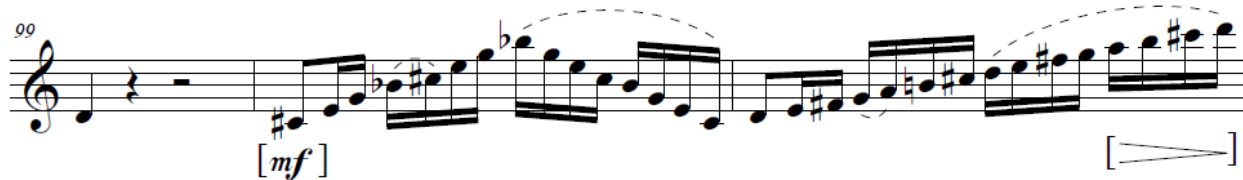
[*mf*]

92

Detailed description: This is a page of a musical score for Clarinet in B-flat. It contains seven staves of music, numbered 72 through 92. The music is in 4/4 time and B-flat major. The first staff (72) begins with a measure rest and a dynamic marking of [mp]. The second staff (75) features a triplet of eighth notes. The third staff (78) continues the melodic line. The fourth staff (81) starts with a first ending bracket (1) and a dynamic marking of [mf], followed by a complex sixteenth-note passage. The fifth staff (84) has a dynamic marking of [mp] and includes some rests. The sixth staff (88) has a dynamic marking of [mf] and continues the sixteenth-note passage. The seventh staff (92) concludes the section with a melodic phrase.

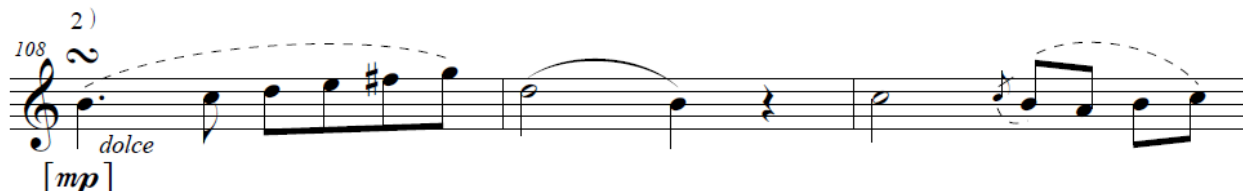
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95 

99 

102 

105 

108 ²⁾ 

111 ³⁾ 

114 

2-3) 

116 *[mf]*

121

124

127

130 *[f]*

133

136 *tr*

26 *[p poco cresc.]*

139-164

169 *[mp poco cresc.]*

173 *[mf poco cresc.]*

177
 [mf]

180 []

183
 [f]

188
 [mf]

194

197 []

200
 16

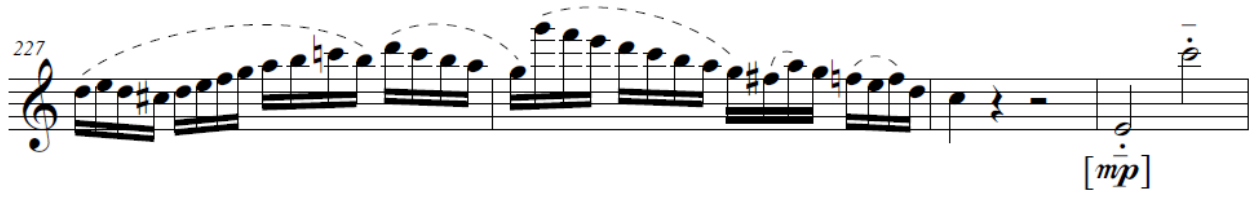
202-217

4)
 3

5)
 3

218  *[mf]*

222 

227  *[mp]*

231  *[mf]*

235 

238  *[sf sf sf]*

243 

246  *[mp]*

251 

249

3 3 3 3 3 3 3 3

252

3 3 3 3 7) dolce [mp]

255

[mp]

258

261

tr 3 [mf]

264

tr 3

267

270

7)

3

273

276

[*f*]

279

282

tr

14

24

284-297

300-323

II. Adagio

$\text{♩} = 52-54$

1-2 *mf* *sf* *sf* *mp*

8

14 *poco a poco cresc.* 3 3 *tr*

19 *mf* *mp* *poco cresc.* 1)

26 *mf* *sfz* *p* 2) *tr*

32 *mp*

37 3)

43 4) *cresc.*

1) 2) *tr* 3) 4)

49

55

62

70

75

82

88

93

5)

6)

7)

III. Rondo

$\text{♩} = 122-124$

The musical score is written in treble clef with a 2/4 time signature. It consists of seven staves of music. The first staff (measures 1-4) begins with a dynamic marking of *[mf]*. The second staff (measures 5-8) continues the melody. The third staff (measures 9-16) features a dynamic marking of *[mp]* and includes a first ending bracket labeled '8' above and '9-16' below. The fourth staff (measures 17-20) has a dynamic marking of *[mf]*. The fifth staff (measures 21-28) includes a first ending bracket labeled '4' above and '25-28' below, with a dynamic marking of *[mf]*. The sixth staff (measures 29-35) continues the melodic line. The seventh staff (measures 36-40) includes a trill marking (*tr*) above a note in measure 37 and concludes with a final cadence.

45 
[f]

49 
[p]

53 
[mf]

57 
[mf]

63 
[mf]

68 
[p] [f]

73 
[p] [f] p

78 
cresc. cresc. [mf]

83 
[p]

8
89-96 [mp]

100

104 8
105-112 [mf]

115 [f]

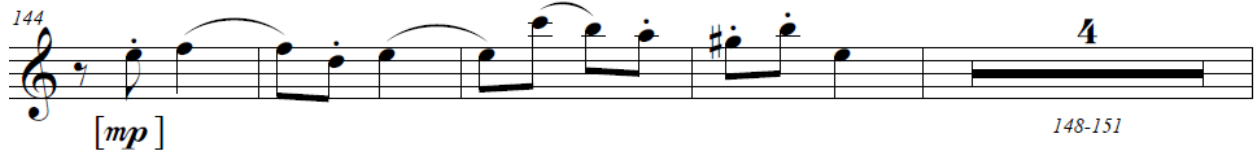
119 [p] [poco cresc.]

122 [poco a poco cresc.] [cresc.]

125 tr [mf]

130

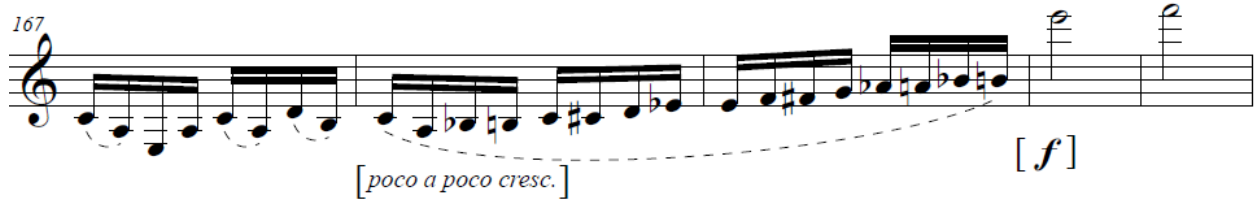
134 8
136-143

144 
[mp] 148-151

152 
[mf]


157 
[f]

162 

167 
[poco a poco cresc.] [f]

172 
[mp]

177 
[mf]

182 

187 
f p tr tr

192 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Musical staff 192-200: Treble clef, starting with a series of trills (tr) on notes G4, A4, B4, C5, B4, A4, G4. The trills are connected by a long slur. The staff ends with a quarter rest.

11
201-211 *[mp]*

Musical staff 201-211: Treble clef, starting with a whole rest. The staff contains a series of eighth-note patterns with slurs and a trill (tr) on a B4 note at the end.

216 *[mf]*

Musical staff 216-220: Treble clef, featuring eighth-note patterns with slurs and a trill (tr) on a B4 note. The staff ends with a quarter rest.

221 *tr*

Musical staff 221-225: Treble clef, featuring eighth-note patterns with slurs and a trill (tr) on a B4 note. The staff ends with a quarter rest.

226 *[mp]* *[poco cresc.]*

Musical staff 226-230: Treble clef, featuring eighth-note patterns with slurs and a trill (tr) on a B4 note. The staff ends with a quarter rest.

231 *[poco a poco cresc.]*

Musical staff 231-235: Treble clef, featuring eighth-note patterns with slurs and a trill (tr) on a B4 note. The staff ends with a quarter rest.

236 *[mp]* *tr*

Musical staff 236-240: Treble clef, featuring eighth-note patterns with slurs and a trill (tr) on a B4 note. The staff ends with a quarter rest.

241 *[mf]*

Musical staff 241-245: Treble clef, featuring eighth-note patterns with slurs and a trill (tr) on a B4 note. The staff ends with a quarter rest.

246 *[f]*

Musical staff 246-250: Treble clef, featuring eighth-note patterns with slurs and a trill (tr) on a B4 note. The staff ends with a quarter rest.

89
252-340 [mf]

345 8
349-356

357 [mp]

362 [mf]

367 [poco a poco cresc.]

372 tr [mp]

378

383

388 18
392-409 [mf]

**APPENDIX R ORCHESTRAL SCORE FOR EYBLER'S CONCERTO FOR CLARINET
AND ORCHESTRA IN B-FLAT MAJOR**

CONCERTO

I

JOSEPH EYBLER

Herausgegeben von Alexander Weinmann

Allegro maestoso

The musical score is arranged in a standard orchestral format. The top section includes Flauti (I and II), Clarinetti (I and II), and Fagotti (I and II). The middle section includes Corni I/II in B, Clarini I/II in B, Timpani in B/F, and two Clarinetto principale parts. The bottom section includes Violini (I and II), Viole I/II, and Violoncelli/Contrabassi. The Flauti and Clarinetto principale parts are silent throughout the first five measures. The Clarinetti and Fagotti parts begin with a melodic line in measure 2, marked with a piano (*p*) dynamic. The Violini, Viole, and Violoncelli/Contrabassi parts begin with a rhythmic accompaniment in measure 1, also marked with a piano (*p*) dynamic. The score is written in common time (C) with a key signature of two flats (B-flat and E-flat).

7

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

p

p

tr

tr

2

12

Fl. *f*

Cl. *f*

Fg. *f*

Cor. *f*

Tr. *f*

Timp. *f*

Cl. pr.

Vl. *f*

Vla. *f*

Vcl. Cb. *f*

This musical score page features several staves for woodwind and string instruments. The woodwind section includes:

- Fl.** (Flute): Two staves, both in treble clef with a key signature of two flats.
- Cl.** (Clarinet): Two staves, both in treble clef with a key signature of two flats.
- Fg.** (Bassoon): Two staves, both in bass clef with a key signature of two flats.
- Cor.** (Cor Anglais): One staff in treble clef with a key signature of two flats.
- Tr.** (Trumpet): One staff in treble clef with a key signature of two flats.
- Timp.** (Timpani): One staff in bass clef with a key signature of two flats.
- Cl. pr.** (Clarinet in C): Two staves, both in treble clef with a key signature of two flats.

The string section at the bottom includes:

- VI.** (Violin): Two staves in treble clef with a key signature of two flats.
- Vla.** (Viola): One staff in bass clef with a key signature of two flats.
- Vcl. Cb.** (Violoncello/Double Bass): One staff in bass clef with a key signature of two flats.

The score contains various musical notations such as notes, rests, slurs, and triplets. The woodwinds play melodic lines, while the strings provide harmonic support with triplets and sustained chords.

This musical score page, numbered 22, features a variety of instruments. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Clarinet in C (Cl. pr.). The brass section consists of Cor (Trumpet), Tr. (Trumpet), and Timp. (Timpani). The string section includes Violins (Vl.), Viola (Vla.), and Violoncelli/Violas (Vcl. Cb.). The score is written in a key signature of one flat (B-flat) and a 2/2 time signature. The dynamics range from *ff* (fortissimo) to *p* (piano). The woodwinds and brass play rhythmic patterns, while the strings provide a melodic and harmonic foundation. The Violoncelli part is specifically labeled in the lower right of the string section.

27

Fl.

Cl.

Fg.

Cor.

Vl.

Vla.

Vcl. Cb.

p

31

Fl.

Cl.

Fg.

Cor.

Vl.

Vla.

Vcl. Cb.

p

dolce dolce

simile

Fl.
 Cl.
 Fg.
 Cor.
 Vl.
 Vla.
 Vcl. Cb.

41
 Fl.
 Cl.
 Fg.
 Cor.
 Timp.
 Vl.
 Vla.
 Vcl. Cb.

p
 simile
 simile
 simile
 pizz.

52

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Via.

Vcl. Cb.

f *sf* *sf*

f *sf* *sf*

f *sf* *sf*

f *sf* *sf*

f *sf* *sf*

f *sf* *sf*

ff *sf* *sf*

ff *sf* *sf*

ff *sf* *sf*

ff *sf* *sf*

Fl.

Cl.

Fig.

Cor.

Tr.

Timp.

Cl. pr.

Vi.

Vla.

Vcl. Cb.

Soli

p dolce

pp

Detailed description: This page of a musical score, numbered 57, features a variety of instruments. The top section includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Fig.), with the latter two marked for a 'Soli' section in *p dolce*. The middle section contains Cor Anglais (Cor.), Trumpet (Tr.), and Timpani (Timp.). Below that are Percussion (Cl. pr.) and Violin (Vi.), with the latter marked *pp*. The bottom section includes Viola (Vla.) and Cello/Double Bass (Vcl. Cb.), also marked *pp*. The score is written in a key with two flats and a 3/4 time signature. The Flute and Clarinet parts have melodic lines with some rests, while the Bassoon and Violin parts have more active lines. The Viola and Cello/Double Bass parts provide harmonic support with sustained chords and rhythmic patterns.

Fl. *Soli*
p

Cl. *Soli*
p

Fg.

Cor. *pp*

Tr. *f*

Timp. *f*

Cl. pr.

Vl. *f*

Vla. *f*

Vcl. Cb. *f*

69

Fl. *f* *p*

Cl. *f* *p*

Fg. *f* *p*

Cor. *f* *p*

Tr. *f*

Timp.

Cl. pr. Solo

Solo

VI. *pp*

Vla. *pp*

Vcl. Cb. Violoncelli *pp*

senza Bassi

74

This musical score page contains measures 74 through 81. It features two systems of woodwinds and two systems of strings. The woodwind system includes Clarinet in C (Cl. pr.), Flute (Fl.), and Bassoon (Fg.). The string system includes Violin I (Vl.), Violin II (Vla.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.).

System 1 (Measures 74-75): The Clarinet in C (Cl. pr.) part has a melodic line with eighth-note patterns and trills. The Flute (Fl.) and Bassoon (Fg.) parts play chords, with the Bassoon starting in measure 75. The Violin I (Vl.) and Violin II (Vla.) parts play a rhythmic eighth-note accompaniment. The Viola (Vla.) and Violoncello/Double Bass (Vcl. Cb.) parts play a steady eighth-note accompaniment.

System 2 (Measures 76-77): The Clarinet in C (Cl. pr.) part continues with a melodic line. The Flute (Fl.) and Bassoon (Fg.) parts play chords. The Violin I (Vl.) and Violin II (Vla.) parts play a rhythmic eighth-note accompaniment. The Viola (Vla.) and Violoncello/Double Bass (Vcl. Cb.) parts play a steady eighth-note accompaniment.

System 3 (Measures 78-79): The Clarinet in C (Cl. pr.) part continues with a melodic line. The Flute (Fl.) and Bassoon (Fg.) parts play chords. The Violin I (Vl.) and Violin II (Vla.) parts play a rhythmic eighth-note accompaniment. The Viola (Vla.) and Violoncello/Double Bass (Vcl. Cb.) parts play a steady eighth-note accompaniment.

System 4 (Measures 80-81): The Clarinet in C (Cl. pr.) part continues with a melodic line. The Flute (Fl.) and Bassoon (Fg.) parts play chords. The Violin I (Vl.) and Violin II (Vla.) parts play a rhythmic eighth-note accompaniment. The Viola (Vla.) and Violoncello/Double Bass (Vcl. Cb.) parts play a steady eighth-note accompaniment.

Fl. (Flutes)
 Cl. (Clarinets)
 Fg. (Bassoons)
 Cor. (Cor Anglais)
 Tr. (Trumpets)
 Timp. (Timpani)
 Cl. pr. (Clarinet in C)
 Vl. (Violins)
 Vla. (Viola)
 Vcl. Cb. (Violoncelli/Basses)

Dynamics: *f*, *pp*

This musical score page features several staves for woodwind and string instruments. The top section includes parts for Flutes (Fl.), Clarinets (Cl.), Bassoons (Fg.), Cor Anglais (Cor.), and Trumpets (Tr.). The middle section contains parts for Clarinet in C (Cl. pr.) and Timpani (Timp.). The bottom section includes parts for Violins (VI.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The woodwind parts are mostly silent, with some initial notes. The string parts are more active, with the Basses (Bassi) playing a melodic line in the final measure. The score is written in a key with two flats and a common time signature. A dynamic marking of *p* (piano) is present at the bottom right.

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

p

p

p

p

p

p

p

p

p

p

This page of a musical score, numbered 404, features a variety of orchestral instruments. The top section includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), and Trumpet (Tr.). The middle section contains parts for Timpani (Timp.) and Clarinet in C (Cl. pr.). The bottom section is for Violin (Vl.), Viola (Vla.), and Violoncelli/Bass (Vcl. Cb.). The Violoncelli and Bass parts are specifically labeled with the text "Violoncelli" and "Bassi". The score is written in a key signature of two flats and a 3/4 time signature. The Clarinet in C part is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often grouped in triplets. The Cor Anglais part features a melodic line with a dynamic marking of *p* (piano) and includes several long, sustained notes. The Violoncelli and Bass part provides a steady, rhythmic accompaniment with a consistent eighth-note pattern.

Fl.
Cl.
Fg.
Cor.
Tr.
Cl. pr.
Vl.
Vla.
Vel. Cb.

dolce

The image shows a page of a musical score for a symphony orchestra. The score is divided into two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), and Trumpet (Tr.). The second system includes parts for Clarinet/Piccolo (Cl. pr.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vel. Cb.). The Flute and Clarinet parts feature melodic lines with slurs and accents. The Bassoon part has a long, sustained note. The Horn and Trumpet parts are mostly silent. The Clarinet/Piccolo part has a melodic line with slurs and accents. The Violin and Viola parts have a rhythmic accompaniment. The Cello/Double Bass part has a rhythmic accompaniment. The word "dolce" is written above the Clarinet/Piccolo part.

This musical score page contains the following parts and markings:

- Cl. pr.** (Clarinets in pairs): Two staves with melodic lines.
- VI.** (Violins): Two staves with rhythmic patterns.
- Vla.** (Violas): One staff with rhythmic patterns.
- Vcl. Cb.** (Violoncello and Contrabass): One staff with rhythmic patterns.
- Fl.** (Flute): One staff, mostly silent, with a *p* marking at the end.
- Cl.** (Clarinet): One staff with a *p* marking.
- Fg.** (Fagotto): One staff with a *p* marking.
- Cl. pr.** (Clarinets in pairs): Two staves with melodic lines.
- VI.** (Violins): Two staves with melodic lines.
- Vla.** (Violas): One staff with rhythmic patterns.
- Vcl. Cb.** (Violoncello and Contrabass): One staff with a *pizz.* marking.

This page of a musical score, numbered 407, contains the following parts and staves:

- Fl. (Flute):** Two staves, both in treble clef with a key signature of one flat (B-flat).
- Cl. (Clarinet):** Two staves, both in treble clef with a key signature of one flat.
- Fg. (Fagotto/Bassoon):** Two staves, both in bass clef with a key signature of one flat.
- Cor. (Corni):** One staff in treble clef, currently silent.
- Tr. (Trumpets):** One staff in treble clef, currently silent.
- Timp. (Timpani):** One staff in bass clef, currently silent.
- Cl. pr. (Clarinete piccolo):** Two staves in treble clef with a key signature of one flat, playing a rapid sixteenth-note pattern.
- Vl. (Violini):** Two staves in treble clef with a key signature of one flat.
- Vla. (Viola):** One staff in bass clef with a key signature of one flat, playing a rhythmic accompaniment.
- Vcl. Cb. (Violoncello/Contrabasso):** One staff in bass clef with a key signature of one flat, playing a simple bass line.

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

f

f

f

arco

127

Cl.
pr.

VI

Vla.

Vcl.
Cb.

131

Cl.
pr.

VI

Vla.

Vcl.
Cb.

This musical score page, numbered 135, features a variety of instruments. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), and Trumpet (Tr.). The string section consists of Violin (Vl.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). Percussion includes Timpani (Timp.) and Clarinet Piccolo (Cl. pr.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first three measures show the woodwinds and strings with rests, while the percussion and piccolo parts are active. From the fourth measure onwards, all instruments play with a forte (*f*) dynamic. The woodwinds and strings play melodic lines, while the percussion and piccolo provide rhythmic accompaniment. The piccolo part features a complex, fast-moving melodic line.

This musical score page features several staves for different instruments. The woodwind section includes two Flutes (Fl.), two Clarinets (Cl.), and two Bassoons (Fg.). The brass section consists of two Cor Anglais (Cor.), Trumpets (Tr.), and Timpani (Timp.). There are also staves for Clarinet in C (Cl. pr.) and a string section with Violins (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The woodwinds and brass play mostly quarter and eighth notes, while the strings play a more complex rhythmic pattern with triplets and sixteenth notes. The key signature has two flats, and the time signature is 4/4.

This musical score page features seven staves of music. The top three staves are for Flute (Fl.), Clarinet (Cl.), and Bassoon (Fig.). The middle three staves are for Cor Anglais (Cor.), Trumpet (Tr.), and Trombone (Timp.). The bottom three staves are for Violin (Vl.) and Viola (Vla.). The Flute and Clarinet parts have a key signature of one flat (B-flat). The Bassoon part has a key signature of two sharps (F# and C#). The Violin and Viola parts have a key signature of one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, along with triplets and trills. The Flute and Clarinet parts have a melodic line with some rests. The Bassoon part has a more rhythmic line. The Cor Anglais part has a harmonic accompaniment. The Trumpet and Trombone parts have a rhythmic accompaniment. The Violin and Viola parts have a rhythmic accompaniment with triplets and trills.

This musical score page, numbered 149, contains measures 149 through 152. It is arranged in four systems. The first system includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Violin I (Vl.), Violin II (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The third system includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.). The fourth system includes Violin I (Vl.), Violin II (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The key signature is one flat (B-flat), and the time signature is 4/4. The woodwinds play rhythmic patterns with various articulations. The strings provide harmonic support with sustained chords and moving lines. Trills (tr) are marked above the first violin part in measures 149 and 150.

177

Fl. *f sf sf sf sf*

Cl. *f sf sf sf sf*

Fg. *f sf sf sf sf*

Cor. *f*

Tr. *f*

Timp.

Cl. pr.

Vi. *f sf sf sf sf pp*

Vla. *f sf sf sf sf pp*

Vcl. Cb. *f sf sf sf sf pp*

Detailed description: This page of a musical score, numbered 177, features a complex orchestral arrangement. The woodwind section includes two flutes (Fl.), two clarinets (Cl.), and two bassoons (Fg.), all playing melodic lines with dynamic markings of *f* and *sf*. The brass section consists of two trumpets (Tr.) and two trombones (Timp.), with the trumpets playing a rhythmic pattern starting in the fourth measure. The string section, including violins (Vi.), violas (Vla.), and a double bass (Vcl. Cb.), provides harmonic support with chords and rhythmic patterns, transitioning from *f* and *sf* to *pp* in the final measure. The score is written in a key signature of one flat and a common time signature.

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): *pp* (pianissimo) dynamic marking.
- Cl.** (Clarinet): *pp* (pianissimo) dynamic marking.
- Fg.** (Fagotto/Bassoon): *pp* (pianissimo) dynamic marking and a **Solo** section.
- Cor.** (Corni) and **Tr.** (Trumpets): No musical notation is present on these staves.
- Timp.** (Timpani): No musical notation is present on this staff.
- Cl. pr.** (Clarinet in E-flat): **Solo** section with musical notation.
- Cl.** (Clarinet in B-flat): **Solo** section with musical notation.
- vl.** (Violini): Violin I and Violin II parts with musical notation.
- vla.** (Viola): Viola part with musical notation.
- vcl. cb.** (Violoncello/Contrabasso): Cello and Double Bass part with musical notation.

This musical score page features several staves for woodwind and string instruments. The woodwind section includes:

- Flute (Fl.) and Clarinet (Cl.) parts, both in treble clef with a key signature of two flats.
- Clarinet in B-flat (Cl. *pp*) and Clarinet in C (Cl. *pp*) parts, both in treble clef.
- Flugelhorn (Fg.) part in bass clef with a key signature of two flats, featuring a melodic line with a slur.

The string section includes:

- Cor Anglais (Cor.) and Trumpet (Tr.) parts, both in treble clef.
- Timpani (Timp.) part in bass clef.
- Clarinet in C (Cl. pr.) part in treble clef, featuring a melodic line with a slur.
- Violin (Vl.) and Viola (Vla.) parts, both in treble clef.
- Violoncello (Vcl. Cb.) part in bass clef.

The score is written on a five-line staff system with a key signature of two flats and a common time signature. The woodwind parts are marked with *pp* (pianissimo). The string parts are marked with *pp* (pianissimo). The score is written on a five-line staff system with a key signature of two flats and a common time signature.

This musical score page features several staves for woodwind and string instruments. At the top, the Flute (Fl.) and Clarinet (Cl.) parts are grouped together. The Flute part has a melodic line with eighth and sixteenth notes, while the Clarinet part has a more sustained, harmonic line. Below them is the Bassoon (Fg.) part, which provides a low-frequency accompaniment. The Cor Anglais (Cor.) and Trombone (Tr.) parts are shown as empty staves. The Tympani (Timp.) part is also empty. The Clarinet in C (Cl. pr.) part is a prominent feature, playing a complex, rhythmic pattern of sixteenth and thirty-second notes. The Violins (Vl.) and Violas (Vla.) parts are grouped together, with the Violins playing a melodic line and the Violas providing harmonic support. The Violoncelli (Violoncelli) and Basses (Bassi) are grouped at the bottom, with the Violoncelli playing a melodic line and the Basses providing a low-frequency accompaniment. The score is written in a key signature of two flats and a common time signature.

This musical score page features the following instruments and parts:

- Fl. (Flute):** Two staves, both in treble clef with a key signature of one flat (B-flat).
- Cl. (Clarinet):** Two staves, both in treble clef with a key signature of one flat.
- Fg. (Bassoon):** Two staves, both in bass clef with a key signature of one flat.
- Cor. (Cor Anglais):** One staff in treble clef, mostly containing rests.
- Tr. (Trumpet):** One staff in treble clef, mostly containing rests.
- Timp. (Timpani):** One staff in bass clef, mostly containing rests.
- Cl. pr. (Clarinet/Piccolo):** Two staves in treble clef with a key signature of one flat. The upper staff has a complex, fast-moving melodic line, while the lower staff has a more melodic line.
- VI. (Violin):** Two staves in treble clef with a key signature of one flat.
- Vla. (Viola):** One staff in bass clef with a key signature of one flat.
- Vcl. Cb. (Violoncello/Double Bass):** One staff in bass clef with a key signature of one flat.

The score is written on a single page with a yellowish background. It contains three measures of music. The Flute, Clarinet, and Bassoon parts have active melodic lines. The Clarinet/Piccolo part has a very active, fast-moving line. The Violin, Viola, and Double Bass parts provide harmonic support with slower-moving lines. The Cor Anglais, Trumpet, and Timpani parts are mostly silent.

This musical score page features the following instruments and parts:

- Flutes (Fl.):** Two staves, both in treble clef with a key signature of two flats (B-flat and E-flat).
- Clarinets (Cl.):** Two staves, both in treble clef with a key signature of two flats.
- Bassoons (Fg.):** Two staves, both in bass clef with a key signature of two flats.
- Cor Anglais (Cor.):** One staff in treble clef with a key signature of two flats.
- Trumpets (Tr.):** One staff in treble clef with a key signature of two flats.
- Timpani (Timp.):** One staff in bass clef.
- Clarinet in C (Cl. pr.):** Two staves in treble clef with a key signature of two flats, featuring a complex melodic line with many accidentals.
- Violins (Vl.):** Two staves in treble clef with a key signature of two flats, playing a rhythmic accompaniment of eighth notes.
- Viola (Vla.):** One staff in bass clef with a key signature of two flats, playing a rhythmic accompaniment of eighth notes.
- Cello/Double Bass (Vcl. Cb.):** One staff in bass clef with a key signature of two flats, playing a simple bass line.

This musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), and Timpani (Timp.). The Flute and Clarinet parts have a melodic line starting in the third measure. The Bassoon part has a low, sustained line. The Cor Anglais and Trumpet parts are silent. The Timpani part is also silent. The second system includes parts for Clarinet Principal (Cl. pr.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vcl. Cb.). The Clarinet Principal part features a complex, rhythmic melody with trills. The Violin and Viola parts have a similar melodic line. The Cello/Double Bass part has a low, sustained line.

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

This musical score page features ten staves for various instruments. The top section includes Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), and Trumpet (Tr.). The middle section includes Percussion (Timp.), Clarinet in C (Cl. pr.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vcl. Cb.). The Flute and Clarinet parts have melodic lines with some rests. The Bassoon part has a few notes in the first measure. The Clarinet in C part has a complex, fast melodic line with trills. The Violin and Viola parts have rhythmic patterns, and the Cello/Double Bass part has a steady bass line. The score is written in a key signature of two flats and a common time signature.

Fl. *f*

Cl. *f*

Fg. *f*

Cor. *f*

Tr. *f*

Timp.

Cl. pr.

Vl. *f*

Vla. *f*

Vcl. Cb. *f*

205

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

Detailed description: This page of a musical score covers measures 205 through 208. The score is arranged in systems. The first system includes woodwinds: Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes brass: Cor Anglais (Cor.), Trumpet (Tr.), and Timpani (Timp.). The third system includes Clarinet in C (Cl. pr.) and a second staff. The fourth system includes strings: Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The key signature has two flats (B-flat and E-flat). The woodwinds and strings play a rhythmic pattern of eighth notes with accents. The brass instruments play chords and rhythmic patterns. The string section features prominent triplets in the Violin, Viola, and Cello/Bass parts.

Fl. *f* *p* *cresc.* *f*
 Cl. *f* *p* *cresc.* *f*
 Fg. *f* *p* *cresc.* *f*
 Cor. *f* *p* *cresc.* *f*
 Tr. *f* *f*
 Timp. *f* *f*
 Cl. pr.
 Vl. *f* *p* *cresc.* *f*
 Vla. *f* *p* *cresc.* *f*
 Vcl. Cb. *f* *p* *cresc.* *f*
 Violoncelli
 Bassi

This page of a musical score features woodwind and string parts. The woodwind section includes Flutes (Fl.), Clarinets (Cl.), Bassoons (Fg.), Cor Anglais (Cor.), and Trumpets (Tr.). The string section includes Violins (Vl.), Viola (Vla.), and Violoncelli/Contrabass (Vcl. Cb.).

The score is divided into three systems. The first system (measures 1-6) features a *Soli* section for the Flutes, marked *p*. The Flute parts play a melodic line with eighth-note patterns. The Clarinet and Bassoon parts play a rhythmic accompaniment of eighth notes. The Cor Anglais and Trumpet parts play a steady eighth-note accompaniment. The Timpani part has a single eighth-note hit in the first measure.

The second system (measures 7-12) features a *Solo* section for the Clarinet in *pr.* (piccolo), marked *p*. The Clarinet part plays a melodic line with eighth-note patterns and trills. The Violin and Viola parts play a rhythmic accompaniment of eighth notes, marked *pp*. The Violoncelli/Contrabass part plays a rhythmic accompaniment of eighth notes, marked *pp*.

The third system (measures 13-18) continues the string accompaniment. The Violin and Viola parts play a rhythmic accompaniment of eighth notes, marked *pp*. The Violoncelli/Contrabass part plays a rhythmic accompaniment of eighth notes, marked *pp*.

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

f

pp

f

pp

f

pp

Bassi

Violoncelli

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

p

p

p

p

236

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

p

sf

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

p

sf

p

Bassi

240

Fl. *pp*

Cl. *pp*

Fg.

Cor.

Tr.

Timp.

Cl. pr.

VI.

Vla.

Vcl. Cb.

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

dolce

dolce

Vl.

Vla.

Vcl. Cb.

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

p

p

p

pizz.

201

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

arco

Cl. pr.

Violin (Vl.)

Viola (Vla.)

Vcl. Cb.

This system contains the first four staves of a musical score. The top two staves are for Clarinet in C (Cl. pr.), showing a melodic line with eighth-note patterns and some accidentals. The next two staves are for Violin (Vl.), with a melodic line featuring slurs and some accidentals. The Viola (Vla.) and Violoncello/Contrabass (Vcl. Cb.) parts are shown below, with the Viola part having a more rhythmic, eighth-note pattern and the Vcl. Cb. part having a simpler, more harmonic line.

274

Cl. pr.

Violin (Vl.)

Viola (Vla.)

Vcl. Cb.

This system contains the next four staves of the musical score, starting at measure 274. The Clarinet in C (Cl. pr.) part continues with a similar melodic pattern. The Violin (Vl.) part features a melodic line with trills (tr) in the later measures. The Viola (Vla.) and Violoncello/Contrabass (Vcl. Cb.) parts continue with their respective rhythmic and harmonic lines.

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

This musical score page features the following instruments and parts:

- Flutes (Fl.):** Two staves, both playing a melodic line starting in the second measure with a forte (*f*) dynamic.
- Clarinets (Cl.):** Two staves, both playing a melodic line starting in the second measure with a forte (*f*) dynamic.
- Bassoons (Fig.):** Two staves, both playing a melodic line starting in the second measure with a forte (*f*) dynamic.
- Cor Anglais (Cor.):** One staff, playing a melodic line starting in the second measure with a forte (*f*) dynamic.
- Trumpets (Tr.):** One staff, playing a melodic line starting in the second measure with a forte (*f*) dynamic.
- Timpani (Timp.):** One staff, playing a rhythmic pattern starting in the second measure with a forte (*f*) dynamic.
- Clarinet in C (Cl. pr.):** Two staves, each playing a melodic line starting in the first measure with a trill (*tr*) in the second measure.
- Violins (Vl.):** Two staves, playing a melodic line starting in the second measure with a forte (*f*) dynamic.
- Viola (Vla.):** One staff, playing a melodic line starting in the second measure with a forte (*f*) dynamic.
- Violoncello/Double Bass (Vcl. Cb.):** One staff, playing a melodic line starting in the second measure with a forte (*f*) dynamic.

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

This musical score page features a variety of instruments. The woodwind section includes two Flutes (Fl.), two Clarinets (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), and Trumpets (Tr.). The percussion section includes Timpani (Timp.) and a Clarinet in C (Cl. pr.). The string section consists of Violins (Vl.), Violas (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The score is written in a key signature of two flats and a 4/4 time signature. The woodwinds and strings play a complex, rhythmic pattern with many triplets and sixteenth notes. The woodwinds have a melodic line with some rests, while the strings provide a dense harmonic and rhythmic foundation. The dynamic marking *f* (forte) is used throughout, and *sf* (sforzando) is used in the string parts. The page number 443 is centered at the bottom.

300

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

VI.

Vla.

Vcl. Cb.

Detailed description: This page of a musical score, numbered 300, contains staves for various instruments. The woodwind section includes two Flutes (Fl.), two Clarinets (Cl.), and a Bassoon (Fg.). The brass section includes two Corneets (Cor.), two Trumpets (Tr.), and a Timpani (Timp.). There are also two staves for Clarinet in C (Cl. pr.). The string section includes Violins (VI.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The woodwinds and strings are playing active parts, while the brass and timpani are mostly silent, indicated by rests.

306

Fl. *f sf sf*

Cl. *f sf sf* Solo (*p*)

Fg. *f sf sf* Solo (*p*)

Cor. *f sf sf*

Tr. *f sf*

Timp. *f sf*

Cl. pr.

Vl. *ff sf sf pp*

Vla. *ff sf sf pp*

Vcl. Cb. *ff sf sf pp*

This musical score page features a variety of instruments. The woodwind section includes two Flutes (Fl.), two Clarinets (Cl.), and two Bassoons (Fg.). The brass section consists of two Corneets (Cor.) and two Trumpets (Tr.). The percussion section includes Timpani (Timp.) and a Clarinet in C (Cl. pr.). The string section includes Violins (Vl.), Violas (Vla.), and Violoncellos/Double Basses (Vcl. Cb.).

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play sustained chords. The Flutes and Bassoons have 'Soli' markings, indicating solo passages. The Flutes and Bassoons also have a 'p' (piano) dynamic marking. The Corneets have a 'pp' (pianissimo) dynamic marking. The string section plays a steady eighth-note accompaniment.

This musical score page, numbered 318, features a variety of instruments. The woodwind section includes two Flutes (Fl.), two Clarinets (Cl.), and two Bassoons (Fg.). The brass section consists of two Cor Anglais (Cor.), two Trumpets (Tr.), and a Timpani (Timp.). There are also two parts for Clarinet in C (Cl. pr.). The string section includes Violins (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A dynamic marking of *f* (forte) is present in several measures across the woodwind and string parts. The notation includes various note values, rests, and articulation marks.

II

Adagio

The musical score is for the second page of a section titled "Adagio". It features the following parts and their initial notation:

- Flauti (I, II):** Treble clef, 3/4 time. Flute I starts with a whole note G4, followed by rests. Flute II starts with a whole note F4, followed by rests.
- Clarinetti (I, II):** Treble clef, 3/4 time. Clarinet I starts with a whole note G4, followed by rests. Clarinet II starts with a whole note F4, followed by rests.
- Fagotti (I, II):** Bass clef, 3/4 time. Bassoon I starts with a whole note G2, followed by rests. Bassoon II starts with a whole note F2, followed by rests.
- Corni I/II in F:** Treble clef, 3/4 time. Starts with a whole note G2, followed by rests.
- Clarinetto principale:** Treble clef, 3/4 time. Starts with a whole rest, then a half note G4, and a half note F4.
- Violini (I, II):** Treble clef, 3/4 time. Both Violin I and II play a rhythmic pattern of eighth notes starting from the second measure, marked with a piano (*p*) dynamic.
- Viole:** Alto clef, 3/4 time. Plays a rhythmic pattern of eighth notes starting from the second measure, marked with a piano (*p*) dynamic.
- Violoncelli/Contrabassi:** Bass clef, 3/4 time. Plays a rhythmic pattern of eighth notes starting from the second measure, marked with a piano (*p*) dynamic and a pizzicato (*pizz.*) articulation.

Fl. *p*

Cl. *p*

Fg. *p*

Cl. pr. *sf*

Vl.

Vla.

Vcl. Cb.

9

Fl. Solo

Cl. *p*

Cl. pr.

Vl.

Vla.

Vcl. Cb.

Fl.

Cl.

Fg.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

17

Fl.

Cl.

Fg.

Cor.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

cresc.

cresc.

cresc.

p

p

p

p

This musical score is arranged in two systems. The first system includes:

- Flute (Fl.)
- Clarinet (Cl.)
- English Horn (Fg.)
- Clarinet in C (Cl. pr.)
- Violin I (Vl.)
- Violin II (Vla.)
- Violoncello and Double Bass (Vcl. Cb.)

The second system includes:

- Flute (Fl.)
- Clarinet (Cl.)
- English Horn (Fg.)
- Clarinet in C (Cl. pr.)
- Violin I (Vl.)
- Violin II (Vla.)
- Violoncello and Double Bass (Vcl. Cb.)

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the piano part features a melodic line with various articulations and dynamics.

This musical score is arranged in two systems. The first system includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Clarinet in C (Cl. pr.), Violin I (Vl.), Violin II (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The second system repeats these instruments. The woodwinds (Cl., Fg., Cl. pr.) play sustained chords with a *cresc.* (crescendo) in the first system and a *decesc.* (decrescendo) in the second. The strings (Vl., Vla., Vcl. Cb.) play a rhythmic accompaniment of eighth notes. The Flute (Fl.) is silent throughout. The score is written in a key signature of one sharp (F#) and a common time signature (C).

37

Solo

Fl.

Cl.

Fg.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

41

Fl.

Cl.

Fg.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

This musical score is arranged in two systems. The first system includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Clarinet in C (Cl. pr.), Violin I (Vl.), Violin II (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The second system repeats these instruments. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments (Cl. pr.) play a melodic line. The score includes dynamic markings such as *cresc.* and *p*.

This page of a musical score contains the following parts and markings:

- Flute (Fl.):** Part 1 (top) is mostly silent. Part 2 (middle) has a *p* marking.
- Clarinet (Cl.):** Part 1 (top) has a *cresc.* marking. Part 2 (middle) has a *p* marking.
- Bassoon (Fg.):** Part 1 (top) has a *cresc.* marking. Part 2 (middle) has a *decrescendo* marking and a *p* marking.
- Clarinet in B-flat (Cl. pr.):** Part 1 (top) has a melodic line. Part 2 (middle) has a *p* marking.
- Violin (Vl.):** Part 1 (top) and Part 2 (middle) have rhythmic patterns.
- Viola (Vla.):** Part 1 (top) and Part 2 (middle) have rhythmic patterns.
- Violoncello and Double Bass (Vcl. Cb.):** Part 1 (top) and Part 2 (middle) have rhythmic patterns.
- Cor (Cor.):** Part 1 (top) has a *p* marking.

This musical score page features eight staves for various instruments, all marked with a *crescendo* dynamic. The instruments and their parts are as follows:

- Fl. (Flute):** Two staves in the upper register, both marked *crescendo*.
- Cl. (Clarinet):** Two staves in the upper register, both marked *crescendo*.
- Fg. (Bassoon):** Two staves in the lower register, both marked *crescendo*.
- Cor. (Cor Anglais):** One staff in the upper register, marked *crescendo*.
- Cl. pr. (Clarinet in C):** One staff in the upper register, marked *crescendo*.
- VI. (Violin):** Two staves in the upper register, both marked *crescendo*.
- Vla. (Viola):** One staff in the lower register, marked *crescendo*.
- Vcl. Cb. (Violoncello/Contrabass):** One staff in the lower register, marked *crescendo* and *arco*.

This musical score page features several staves for different instruments. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The string section includes Violin (Vl.), Viola (Vla.), and Violoncello/Contrabass (Vcl. Cb.). The brass section includes Clarinet in C (Cl. pr.). The score is divided into four measures. The first measure shows initial entries for several instruments. The second measure features a dynamic shift to *f* (forte). The third measure shows a further increase to *ff* (fortissimo). The fourth measure concludes with sustained notes and a final dynamic marking of *ff*. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The Flute and Clarinet in C parts have a *ff* marking in the third measure. The Bassoon part has a *f* marking in the second measure and a *ff* marking in the third. The Cor Anglais part has a *f* marking in the second measure and a *ff* marking in the third. The Violin and Viola parts have a *f* marking in the second measure and a *ff* marking in the third. The Violoncello/Contrabass part has a *f* marking in the second measure and a *ff* marking in the third. The Clarinet in C part has a *f* marking in the second measure and a *ff* marking in the third.

This musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Clarinet in C (Cl. pr.), Violin I (Vl.), Violin II (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The second system repeats these parts with different musical content. A 'Solo' section is marked for the Clarinet in C (Cl. pr.) in the first system, featuring a melodic line with a slur. The woodwinds and strings provide harmonic support with various rhythmic patterns, including sixteenth-note runs in the strings and woodwinds.

This musical score page features several staves for different instruments. The woodwind section includes two Flutes (Fl.), two Clarinets (Cl.), and a Bassoon (Fg.). The brass section includes a Cor Anglais (Cor.) and a Clarinet in A (Cl. pr.). The string section includes Violins (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. Dynamics are indicated by *p* (piano) and *pp* (pianissimo). The woodwinds and strings play melodic lines with various articulations, while the brass provides harmonic support. The Flutes and Clarinets play a similar melodic line in the first system, while the Bassoon and Cor Anglais play a more rhythmic accompaniment. The Violins and Viola play a melodic line, while the Violoncello/Double Bass plays a bass line. The Clarinet in A plays a melodic line in the second system. The score is divided into systems, with the first system containing the Flutes, Clarinets, Bassoon, Cor Anglais, and the first two staves of the Violins. The second system contains the Violins, Viola, and Violoncello/Double Bass. The third system contains the Clarinet in A. The fourth system contains the Violins, Viola, and Violoncello/Double Bass. The fifth system contains the Violins, Viola, and Violoncello/Double Bass. The sixth system contains the Violins, Viola, and Violoncello/Double Bass. The seventh system contains the Violins, Viola, and Violoncello/Double Bass. The eighth system contains the Violins, Viola, and Violoncello/Double Bass. The ninth system contains the Violins, Viola, and Violoncello/Double Bass. The tenth system contains the Violins, Viola, and Violoncello/Double Bass. The eleventh system contains the Violins, Viola, and Violoncello/Double Bass. The twelfth system contains the Violins, Viola, and Violoncello/Double Bass. The thirteenth system contains the Violins, Viola, and Violoncello/Double Bass. The fourteenth system contains the Violins, Viola, and Violoncello/Double Bass. The fifteenth system contains the Violins, Viola, and Violoncello/Double Bass. The sixteenth system contains the Violins, Viola, and Violoncello/Double Bass. The seventeenth system contains the Violins, Viola, and Violoncello/Double Bass. The eighteenth system contains the Violins, Viola, and Violoncello/Double Bass. The nineteenth system contains the Violins, Viola, and Violoncello/Double Bass. The twentieth system contains the Violins, Viola, and Violoncello/Double Bass. The twenty-first system contains the Violins, Viola, and Violoncello/Double Bass. The twenty-second system contains the Violins, Viola, and Violoncello/Double Bass. The twenty-third system contains the Violins, Viola, and Violoncello/Double Bass. The twenty-fourth system contains the Violins, Viola, and Violoncello/Double Bass. The twenty-fifth system contains the Violins, Viola, and Violoncello/Double Bass. The twenty-sixth system contains the Violins, Viola, and Violoncello/Double Bass. The twenty-seventh system contains the Violins, Viola, and Violoncello/Double Bass. The twenty-eighth system contains the Violins, Viola, and Violoncello/Double Bass. The twenty-ninth system contains the Violins, Viola, and Violoncello/Double Bass. The thirtieth system contains the Violins, Viola, and Violoncello/Double Bass. The thirty-first system contains the Violins, Viola, and Violoncello/Double Bass. The thirty-second system contains the Violins, Viola, and Violoncello/Double Bass. The thirty-third system contains the Violins, Viola, and Violoncello/Double Bass. The thirty-fourth system contains the Violins, Viola, and Violoncello/Double Bass. The thirty-fifth system contains the Violins, Viola, and Violoncello/Double Bass. The thirty-sixth system contains the Violins, Viola, and Violoncello/Double Bass. The thirty-seventh system contains the Violins, Viola, and Violoncello/Double Bass. The thirty-eighth system contains the Violins, Viola, and Violoncello/Double Bass. The thirty-ninth system contains the Violins, Viola, and Violoncello/Double Bass. The fortieth system contains the Violins, Viola, and Violoncello/Double Bass. The forty-first system contains the Violins, Viola, and Violoncello/Double Bass. The forty-second system contains the Violins, Viola, and Violoncello/Double Bass. The forty-third system contains the Violins, Viola, and Violoncello/Double Bass. The forty-fourth system contains the Violins, Viola, and Violoncello/Double Bass. The forty-fifth system contains the Violins, Viola, and Violoncello/Double Bass. The forty-sixth system contains the Violins, Viola, and Violoncello/Double Bass. The forty-seventh system contains the Violins, Viola, and Violoncello/Double Bass. The forty-eighth system contains the Violins, Viola, and Violoncello/Double Bass. The forty-ninth system contains the Violins, Viola, and Violoncello/Double Bass. The fiftieth system contains the Violins, Viola, and Violoncello/Double Bass. The fifty-first system contains the Violins, Viola, and Violoncello/Double Bass. The fifty-second system contains the Violins, Viola, and Violoncello/Double Bass. The fifty-third system contains the Violins, Viola, and Violoncello/Double Bass. The fifty-fourth system contains the Violins, Viola, and Violoncello/Double Bass. The fifty-fifth system contains the Violins, Viola, and Violoncello/Double Bass. The fifty-sixth system contains the Violins, Viola, and Violoncello/Double Bass. The fifty-seventh system contains the Violins, Viola, and Violoncello/Double Bass. The fifty-eighth system contains the Violins, Viola, and Violoncello/Double Bass. The fifty-ninth system contains the Violins, Viola, and Violoncello/Double Bass. The sixtieth system contains the Violins, Viola, and Violoncello/Double Bass. The sixty-first system contains the Violins, Viola, and Violoncello/Double Bass. The sixty-second system contains the Violins, Viola, and Violoncello/Double Bass. The sixty-third system contains the Violins, Viola, and Violoncello/Double Bass. The sixty-fourth system contains the Violins, Viola, and Violoncello/Double Bass. The sixty-fifth system contains the Violins, Viola, and Violoncello/Double Bass. The sixty-sixth system contains the Violins, Viola, and Violoncello/Double Bass. The sixty-seventh system contains the Violins, Viola, and Violoncello/Double Bass. The sixty-eighth system contains the Violins, Viola, and Violoncello/Double Bass. The sixty-ninth system contains the Violins, Viola, and Violoncello/Double Bass. The seventieth system contains the Violins, Viola, and Violoncello/Double Bass. The seventy-first system contains the Violins, Viola, and Violoncello/Double Bass. The seventy-second system contains the Violins, Viola, and Violoncello/Double Bass. The seventy-third system contains the Violins, Viola, and Violoncello/Double Bass. The seventy-fourth system contains the Violins, Viola, and Violoncello/Double Bass. The seventy-fifth system contains the Violins, Viola, and Violoncello/Double Bass. The seventy-sixth system contains the Violins, Viola, and Violoncello/Double Bass. The seventy-seventh system contains the Violins, Viola, and Violoncello/Double Bass. The seventy-eighth system contains the Violins, Viola, and Violoncello/Double Bass. The seventy-ninth system contains the Violins, Viola, and Violoncello/Double Bass. The eightieth system contains the Violins, Viola, and Violoncello/Double Bass. The eighty-first system contains the Violins, Viola, and Violoncello/Double Bass. The eighty-second system contains the Violins, Viola, and Violoncello/Double Bass. The eighty-third system contains the Violins, Viola, and Violoncello/Double Bass. The eighty-fourth system contains the Violins, Viola, and Violoncello/Double Bass. The eighty-fifth system contains the Violins, Viola, and Violoncello/Double Bass. The eighty-sixth system contains the Violins, Viola, and Violoncello/Double Bass. The eighty-seventh system contains the Violins, Viola, and Violoncello/Double Bass. The eighty-eighth system contains the Violins, Viola, and Violoncello/Double Bass. The eighty-ninth system contains the Violins, Viola, and Violoncello/Double Bass. The ninetieth system contains the Violins, Viola, and Violoncello/Double Bass. The hundredth system contains the Violins, Viola, and Violoncello/Double Bass.

RONDO

Allegro

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flauti (Flutes I and II), Clarinetti (Clarinets I and II), Fagotti (Bassoons I and II), Corni I/II in B (Trumpets I and II), and Clarini I/II in B (Trumpets I and II). The percussion section includes Timpani in B u. F (Timpani in B and C), Tamb. gr. e Piatti (Snare and Cymbals). The string section includes Violini (Violins I and II), Viole I/II (Violas I and II), and Violoncelli Contrabassi (Violoncellos and Double Basses). The woodwind parts for Clarinetto principale (Principal Clarinet) and Clarinetto principale (Principal Clarinet) are shown with a melodic line starting in the 5th measure, marked *(mf)*. The string parts for Violini, Viole I/II, and Violoncelli Contrabassi begin in the 5th measure with a *p* (piano) dynamic. The Flauti, Clarinetti, Fagotti, Corni, and Clarini parts are currently silent, indicated by rests.

9

Fl.
Cl.
Fg.
Cor.
Tr.
Timp.
Cl. pr.
Vl.
Vla.
Vcl. Cb.

f

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

p

mf

p

p

p

25

Fl. *f*

Cl. *f*

Fg. *f*

Cor. *f*

Tr. *f*

Timp. *f*

Cl. pr. *(mf)*

Vl. *f* *p*

Vla. *f* *p*

Vcl. Cb. *f* *p*

Detailed description: This page of a musical score, numbered 25, features a variety of instruments. The woodwind section includes two Flutes (Fl.), two Clarinets (Cl.), two Bassoons (Fg.), two Cor Anglais (Cor.), and a Trumpet (Tr.), all playing a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The Percussion section consists of a pair of Timpani (Timp.) playing a similar rhythmic pattern. The Clarinet in C (Cl. pr.) enters in the fifth measure with a melodic line of eighth notes, marked mezzo-forte (*mf*). The string section, including Violins (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.), begins with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes. In the fifth measure, the strings transition to a piano (*p*) dynamic, with the Violins and Viola playing sustained chords and the Cello/Double Bass playing a melodic line.

This musical score page features the following instruments and parts:

- Flutes (Fl.):** Two staves, both showing rests.
- Clarinets (Cl.):** Two staves, both showing rests.
- Bassoons (Fg.):** Two staves. The upper staff has a melodic line starting in the fourth measure, and the lower staff has a corresponding bass line.
- Cor Anglais (Cor.):** One staff with a melodic line starting in the fourth measure, marked with a piano (*p*) dynamic.
- Trumpets (Tr.):** Two staves, both showing rests.
- Timpani (Timp.):** One staff showing rests.
- Percussion (Cl. pr.):** Two staves with rhythmic patterns, including trills (*tr*) in the fourth measure.
- Violins (Vl.):** Two staves with rhythmic patterns.
- Viola (Vla.):** One staff with rhythmic patterns.
- Cello/Double Bass (Vcl. Cb.):** One staff with a bass line.

Fl. *pp*

Cl. *pp*

Fg. *pp*

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

This musical score is divided into two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), and Timpani (Timp.). The Flute and Clarinet parts feature melodic lines with some rests, while the Bassoon part has a more active line. The Cor Anglais, Trumpet, and Timpani parts are mostly silent. The second system includes parts for Clarinet in C (Cl. pr.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vcl. Cb.). The Clarinet in C part has a complex, fast-moving melodic line. The Violin and Viola parts play a rhythmic accompaniment of eighth notes, and the Cello/Double Bass part plays a similar rhythmic pattern in the bass register.

55

Fl.

Cl.

Fg.

Cor.
Soli
pp

Tr.
pp

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

Detailed description: This page of a musical score, numbered 470, contains measures 55 through 60. The score is arranged in systems. The first system includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cor.) and Trumpet (Tr.), with dynamics *Soli* and *pp* indicated. The third system is for Timpani (Timp.). The fourth system includes Clarinet in C (Cl. pr.). The fifth system includes Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The woodwinds and strings play melodic lines, while the percussion is silent. The key signature has one flat, and the time signature is 4/4.

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

p

p

p

tr

tr

This page of a musical score, numbered 472, features a variety of orchestral instruments. The top section includes Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), and Timpani (Timp.). The middle section is dedicated to Clarinet in C (Cl. pr.), with two staves. The bottom section includes Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The Flute and Clarinet parts are mostly rests, while the Bassoon, Cor Anglais, and Violoncello/Double Bass parts have active melodic lines. The Clarinet in C parts feature complex, fast-moving passages with many slurs and accents. The Violin and Viola parts have rhythmic patterns with slurs. The Timpani part is mostly rests.

Fl.

Cl.

pp

pp

Fg.

pp

pp

Cor.

pp

p

Soli

Tr.

Timp.

Cl. pr.

p

cresc.

(mf)

p

cresc.

(mf)

Vl.

p

p

Vla.

p

Vcl. Cb.

p

This musical score page, numbered 474, features a variety of instruments. The woodwinds include Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cor.), Trumpets (Tr.), and Clarinet in C (Cl. pr.). The strings consist of Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vcl. Cb.). The percussion section includes Timpani (Timp.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The dynamic marking *f* (forte) is prominently used throughout the piece, indicating a strong, loud sound. The Flute and Clarinet parts feature intricate, fast-moving passages, while the strings provide a rhythmic and harmonic foundation. The Horns and Trumpets play block chords and rhythmic patterns. The Timpani part is characterized by sharp, rhythmic accents. The Clarinet in C part has a melodic line with some grace notes. The Violin and Viola parts play rhythmic patterns with some melodic movement. The Cello/Double Bass part provides a steady bass line with some melodic fragments.

This page of a musical score, numbered 475, contains the following parts and musical details:

- Fl. (Flutes):** Two staves. The upper staff has a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment.
- Cl. (Clarinets):** Two staves. The upper staff has a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment.
- Fg. (Fagotti):** Two staves. The upper staff has a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment.
- Cor. (Cori):** Two staves. The upper staff has a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment.
- Tr. (Trombe):** Two staves. The upper staff has a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment.
- Timp. (Timpani):** Two staves. The upper staff has a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment.
- Cl. pr. (Clarinetti in sol):** Two staves. Both staves have a melodic line with eighth-note patterns, starting with a *p* dynamic marking.
- VI. (Violini):** Two staves. The upper staff has a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment. A *p* dynamic marking is present.
- Vla. (Violoncelli):** One staff. The staff has a melodic line with eighth-note patterns, starting with a *p* dynamic marking.
- Vcl. Cb. (Violoncelli):** One staff. The staff has a melodic line with eighth-note patterns, starting with a *p* dynamic marking.

102

Fl. *f*

Cl. *p*

Fg. *p*

Cor.

Tr.

Imp.

Cl. pr.

VI. *f*

Via. *f*

Vcl. Cb. *f* Bassi

Detailed description: This page of a musical score, numbered 102, features a complex orchestration. The woodwind section includes two Flutes (Fl.), two Clarinets (Cl.), and two Bassoons (Fg.), with dynamic markings of *f* for the flutes and *p* for the others. The string section consists of Violins (VI.), Violas (Via.), and Violoncellos/Double Basses (Vcl. Cb.), with *f* dynamics. The percussion section includes Cor Anglais (Cor.), Trumpets (Tr.), and Timpani (Imp.). A Clarinet in the right hand (Cl. pr.) is also present. The score is written in a key signature of two flats and a 2/4 time signature. The woodwinds and strings play melodic lines, while the percussion provides rhythmic support.

111

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

v1.

v1a.

vcl. Cb.

p

p

p

p

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

p

p

p

p

tr

tr

This page of a musical score, numbered 479, contains the following parts and their musical content:

- Fl. (Flute):** Two staves, both containing whole rests throughout the entire piece.
- Cl. (Clarinet):** Two staves. The upper staff has a whole rest for most of the piece, followed by a melodic phrase in the final measure marked with a forte (*f*) dynamic. The lower staff has a whole rest for most of the piece, followed by a melodic phrase in the final measure marked with a forte (*f*) dynamic.
- Eg. (Euphonium):** Two staves. The upper staff has a whole rest for most of the piece, followed by a melodic phrase in the final measure marked with a forte (*f*) dynamic. The lower staff has a whole rest for most of the piece, followed by a melodic phrase in the final measure marked with a forte (*f*) dynamic.
- Cor. (Cornet):** One staff with a whole rest for most of the piece, followed by a melodic phrase in the final measure marked with a forte (*f*) dynamic.
- Tr. (Trumpet):** One staff with a whole rest throughout the entire piece.
- Timp. (Timpani):** One staff with a whole rest throughout the entire piece.
- Cl. pr. (Clarinet in C):** Two staves. Both staves play a melodic line starting with a whole rest, followed by eighth and sixteenth notes, and ending with a melodic phrase in the final measure.
- VI. (Violin):** Two staves. Both staves play a rhythmic accompaniment of eighth notes throughout the piece.
- Vla. (Viola):** One staff. It plays a rhythmic accompaniment of eighth notes throughout the piece.
- Vcl. Cb. (Violoncello):** One staff. It plays a rhythmic accompaniment of eighth notes throughout the piece.

This musical score page, numbered 136, features a variety of instruments. The Flute (Fl.) and Bassoon (Fg.) parts are marked with a forte (*f*) dynamic and play intricate, fast-moving passages. The Clarinet (Cl.) part provides a steady accompaniment of quarter notes. The Trumpet (Tr.) and Trombone (Cb.) parts play block chords, with the Trumpet also marked *f*. The Timpani (Timp.) part features a rhythmic pattern of eighth notes. The Violin (Vl.) and Viola (Vla.) parts play a rhythmic accompaniment of eighth notes, with the Violin marked *f*. The Violoncello (Vcl.) part provides a bass line of quarter notes. The Clarinet in C (Cl. pr.) part is silent throughout the page. The score is written in a key signature of two flats and a common time signature.

This musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), and Timpani (Timp.). The Flute and Trumpet parts are silent, indicated by whole rests. The Clarinet and Bassoon parts play a melody of quarter notes, starting with a piano (*p*) dynamic. The second system includes parts for Clarinet in C (Cl. pr.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vcl. Cb.). The Clarinet in C parts play a complex, fast-moving melodic line with a mezzo-forte (*mf*) dynamic. The Violin, Viola, and Cello/Double Bass parts play a rhythmic accompaniment of eighth notes, starting with a piano (*p*) dynamic.

100



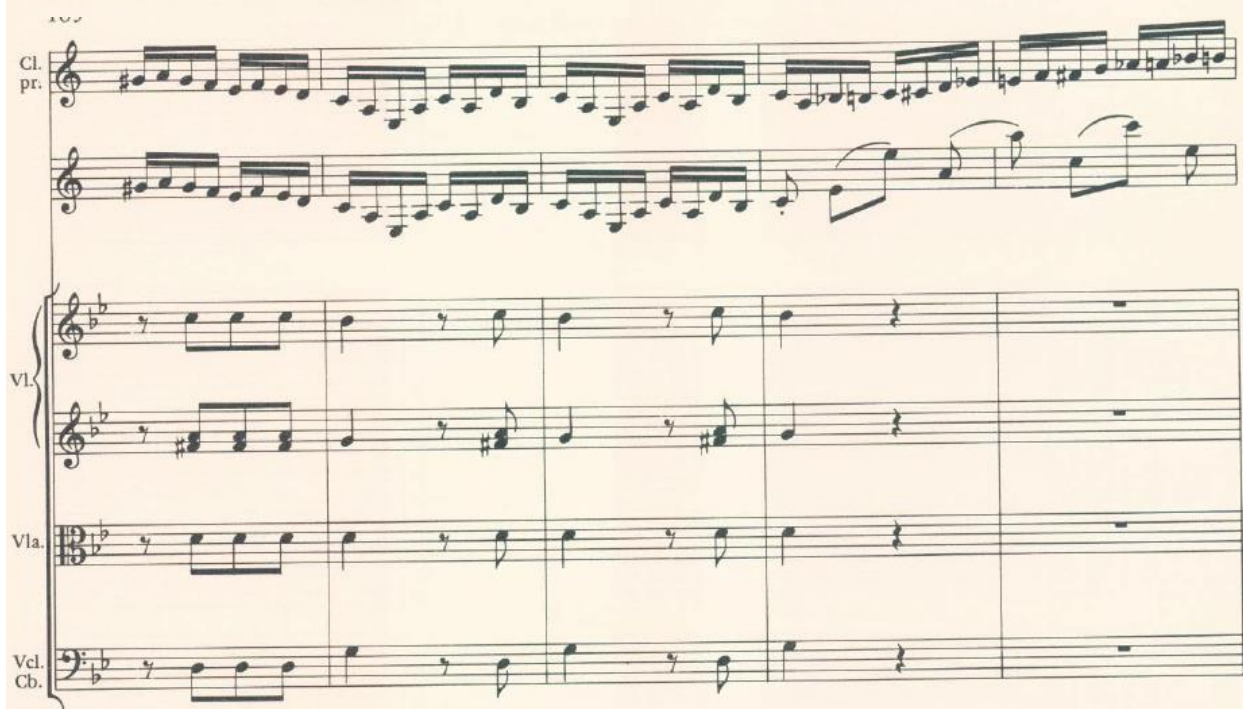
Cl. pr.

VI.

Vla.

Vcl. Cb.

101



Cl. pr.

VI.

Vla.

Vcl. Cb.

170

Cl. pr.

VI.

Vla.

Vcl. Cb.

Detailed description: This system of musical notation covers measures 170 to 175. It features four staves: Clarinet in C (Cl. pr.), Violin (VI.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The Clarinet part has a melodic line with slurs and accents. The Violin and Viola parts play rhythmic patterns with slurs. The Double Bass part provides a steady bass line with slurs. The key signature has two flats, and the time signature is 4/4.

170

Cl. pr.

VI.

Vla.

Vcl. Cb.

Detailed description: This system of musical notation covers measures 176 to 180. It features the same four staves as the previous system. The Clarinet part has a more complex melodic line with slurs and accents. The Violin and Viola parts continue their rhythmic patterns. The Double Bass part has a steady bass line. Dynamic markings include *f* (forte) and *sf* (sforzando) in the Violin, Viola, and Double Bass parts. The key signature has two flats, and the time signature is 4/4.

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

sf

f

p

This page of a musical score features a woodwind section and string section. The woodwind parts include Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The string section includes Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwind parts are marked with "Soli" and contain intricate melodic and rhythmic patterns. The string parts are mostly silent, indicated by rests. The page number 486 is centered at the bottom.

200

Soli

Fl.

Soli

Cl.

Soli

Soli

Soli

Soli

Cor.

Tr.

Timp.

Cl. pr.

(mf)

(mf)

v1.

p

p

p

vcl. Cb.

p

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

p

p

p

tr

tr

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

This musical score page, numbered 491, is arranged in a standard orchestral format. The top section includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Trumpet (Tr.). The middle section contains staves for Trombone (Tr.) and Timpani (Timp.). The bottom section features staves for Clarinet in C (Cl. pr.), Violin (VI.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The woodwind parts (Cl., Fg., Cl. pr.) are active throughout the page, with the Cl. pr. part showing a complex melodic line with many slurs and trills. The string parts (VI., Vla., Vcl. Cb.) provide a harmonic and rhythmic foundation, with the Vcl. Cb. part featuring a prominent bass line. The percussion part (Timp.) is mostly silent, indicated by rests. The score is written in a key signature of two flats and a common time signature.

Fl. *ff*

Cl. *mf* *p* *f*

Fg. *mf* *p*

Cor. *ff*

Tr. *ff*

Timp. *ff*

Cl. pr. *ff* *ff* *ff* *ff*

Vl. *mf* *p* *ff*

Vla. *mf* *p* *ff*

Vcl. Cb. *mf* *p* *ff*

This musical score page, numbered 252, is arranged in a standard orchestral format. It features the following parts and staves:

- Flutes (Fl.):** Two staves, both in treble clef with a key signature of one flat (B-flat).
- Clarinets (Cl.):** Two staves, both in treble clef with a key signature of one flat.
- Fagott (Fg.):** Two staves, both in bass clef with a key signature of one flat.
- Cor Anglais (Cor.):** One staff in treble clef with a key signature of one flat.
- Trumpets (Tr.):** One staff in treble clef with a key signature of one flat.
- Timpani (Timp.):** One staff in bass clef.
- Clarinets (Cl. pr.):** One staff in treble clef with a key signature of one flat.
- Violins (VI.):** Two staves, both in treble clef with a key signature of one flat.
- Viola (Vla.):** One staff in bass clef with a key signature of one flat.
- Violoncello and Double Bass (Vcl. Cb.):** One staff in bass clef with a key signature of one flat.

The score shows a complex rhythmic and melodic texture. The woodwinds and strings are active throughout the first four measures, with some instruments playing sixteenth-note patterns. The brass section (Cor, Tr, Timp) has a more rhythmic, punctuated role. The string section (VI, Vla, Vcl. Cb.) provides a harmonic and rhythmic foundation. Dynamic markings such as *p* (piano) are present in the string parts. The notation includes various note values, rests, and articulation marks.

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

Violoncelli

p

p

Detailed description: This is a page of a musical score for a symphony or concert band. The score is arranged in a vertical stack of staves. The top section includes woodwinds: Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.). Below these are the Horns (Cor.) and Trumpets (Tr.). The next section contains Percussion (Timp.) and Clarinet in E-flat (Cl. pr.). The bottom section features the string ensemble, consisting of Violins (Vl.), Viola (Vla.), and Violoncelli/Violas (Vcl. Cb.). The key signature is one flat (B-flat major or E-flat minor). The time signature is not explicitly shown but appears to be common time. The woodwinds and percussion are mostly silent, indicated by rests. The strings are active, with the Violoncelli/Violas playing a rhythmic pattern of eighth notes and the Violins playing a melodic line. Dynamics include piano (*p*) markings.

This musical score page, numbered 268, features a variety of instruments. The Flute (Fl.) and Clarinet (Cl.) parts are written in treble clef with a key signature of two flats and a dynamic marking of *f*. The Bassoon (Fg.) part is in bass clef with the same key signature and dynamic. The Cor Anglais (Cor.) and Trumpet (Tr.) parts are in treble clef with a dynamic of *f*. The Timpani (Timp.) part is in bass clef with a dynamic of *f*. The Clarinet in C (Cl. pr.) part is in treble clef and is mostly silent. The Violin (Vl.) part is in treble clef with a dynamic of *f*. The Viola (Vla.) part is in alto clef with a dynamic of *f*. The Bassoon (Vcl. Cb.) part is in bass clef with a dynamic of *f* and is labeled "Bassi". The score includes various musical notations such as slurs, accents, and dynamic markings.

274

Fl.

Cl.

Fg.

Cor.

Tr.

Temp.

Cl. pr.

VI.

Vla.

Vcl. Cb.

Detailed description: This page of a musical score contains measures 274 through 279. The score is arranged in a standard orchestral format. The Flute (Fl.) and Clarinet (Cl.) parts are in the upper register, with the Flute playing a melodic line and the Clarinet providing harmonic support. The Bassoon (Fg.) part is in the lower register, playing a rhythmic accompaniment. The Horn (Cor.) and Trumpet (Tr.) parts are in the middle register, with the Horn playing a sustained chord and the Trumpet playing a rhythmic accompaniment. The Timpani (Temp.) part is in the lower register, playing a rhythmic accompaniment. The Percussion (Cl. pr.) part is in the middle register, playing a rhythmic accompaniment. The Violin (VI.) and Viola (Vla.) parts are in the upper register, with the Violin playing a melodic line and the Viola providing harmonic support. The Cello and Double Bass (Vcl. Cb.) part is in the lower register, playing a rhythmic accompaniment. The score is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

280

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

Detailed description: This page of a musical score, numbered 280, contains ten systems of staves. The first system includes Flute (Fl.) and Clarinet (Cl.) parts. The second system includes Clarinet (Cl.) and Bassoon (Fg.) parts. The third system includes Horns (Cor.) and Trumpets (Tr.). The fourth system includes Timpani (Timp.) and Percussion (Cl. pr.). The fifth system includes Violin (Vl.) and Viola (Vla.) parts. The sixth system includes Cello and Double Bass (Vcl. Cb.) parts. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The Flute and Clarinet parts feature melodic lines with some rests. The Bassoon part has a more active, rhythmic pattern. The Horns and Trumpets play sustained chords. The Timpani and Percussion parts provide a steady rhythmic accompaniment. The Violin and Viola parts have melodic lines with some rests. The Cello and Double Bass parts provide a bass line with some rests.

This page of a musical score, numbered 498, contains the following parts and staves:

- Fl.** (Flute): Two staves with a treble clef and a key signature of one flat. The music consists of a continuous sixteenth-note pattern.
- Cl.** (Clarinet): Two staves with a treble clef and a key signature of one flat. The music consists of a continuous sixteenth-note pattern.
- Fg.** (Fagotto): Two staves with an alto clef and a key signature of one flat. The music consists of a continuous sixteenth-note pattern.
- Cor.** (Corni): One staff with a treble clef, containing rests.
- Tr.** (Trombe): One staff with a treble clef, containing rests.
- Timp.** (Timpani): One staff with a bass clef, containing rests.
- Cl. pr.** (Clarinetti in sol): Two staves with a treble clef, containing rests.
- VI.** (Violini): Two staves with a treble clef and a key signature of one flat. The music consists of a continuous sixteenth-note pattern.
- Vla.** (Viola): One staff with an alto clef and a key signature of one flat. The music consists of a continuous sixteenth-note pattern.
- Vcl. Cb.** (Violoncelli): One staff with a bass clef and a key signature of one flat. The music consists of a continuous sixteenth-note pattern.

This page of a musical score, numbered 499, features a variety of orchestral instruments. The Flute (Fl.) and Clarinet in C (Cl. pr.) parts are mostly silent, with notes appearing in the final measures. The Clarinet (Cl.) and Bassoon (Fg.) parts play active, rhythmic patterns. The Horn (Cor.) and Trumpet (Tr.) parts provide harmonic support with sustained notes and chords. The Timpani (Timp.) part has a steady, rhythmic pulse. The Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vcl. Cb.) sections play complex, moving lines that drive the music forward. The score is written in a key with two flats and a 2/4 time signature.

This page of a musical score, numbered 500, features a variety of instruments. The Flute (Fl.) and Clarinet in C (Cl. pr.) parts are mostly silent, with some activity in the final measures. The Bassoon (Fg.) and Violoncello/Double Bass (Vcl. Cb.) parts play a rhythmic pattern of eighth notes. The Horn (Cor.) and Trumpet (Tr.) parts are silent until the final measures, where they play a chord. The Timpani (Timp.) part has a few notes in the final measures. The Violin (Vl.) and Viola (Vla.) parts play a melodic line with some rests. The overall texture is light and rhythmic.

This musical score page, numbered 307, is arranged in a standard orchestral format. It features the following instruments and parts:

- Flutes (Fl.):** Two staves, both in treble clef with a key signature of one flat (B-flat).
- Clarinets (Cl.):** Two staves, both in treble clef with a key signature of one flat.
- Bassoons (Fg.):** Two staves, both in bass clef with a key signature of one flat.
- Horns (Cor.):** Two staves, both in treble clef with a key signature of one flat.
- Trumpets (Tr.):** Two staves, both in treble clef with a key signature of one flat.
- Timpani (Timp.):** One staff in bass clef.
- Percussion (Cl. pr.):** One staff in treble clef.
- Violins (Vl.):** Two staves, both in treble clef with a key signature of one flat.
- Viola (Vla.):** One staff in bass clef with a key signature of one flat.
- Cello/Double Bass (Vcl. Cb.):** One staff in bass clef with a key signature of one flat.

The score is written in a common time signature (C) and a key signature of one flat (B-flat). The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The page number 307 is located at the top left of the score.

This page of a musical score, numbered 502, contains the following parts and staves:

- Fl.** (Flute): Two staves, both in treble clef with a key signature of one flat. The upper staff begins with a whole rest, followed by eighth-note patterns. The lower staff begins with a whole rest, followed by eighth-note patterns.
- Cl.** (Clarinet): Two staves, both in treble clef with a key signature of one flat. Both staves play eighth-note patterns.
- Fg.** (Fagotto): Two staves, both in bass clef with a key signature of one flat. Both staves play eighth-note patterns.
- Cor.** (Corni): One staff in treble clef with a key signature of one flat, playing chords.
- Tr.** (Trombe): One staff in treble clef with a key signature of one flat, playing chords.
- Timp.** (Timpani): One staff in bass clef with a key signature of one flat, playing a rhythmic pattern.
- Cl. pr.** (Clarinete piccolo): One staff in treble clef with a key signature of one flat, which is empty.
- VI.** (Violini): Two staves, both in treble clef with a key signature of one flat. The upper staff plays a melodic line, and the lower staff plays eighth-note patterns.
- Vla.** (Viola): One staff in bass clef with a key signature of one flat, playing eighth-note patterns.
- Vcl. Cb.** (Violoncelli): One staff in bass clef with a key signature of one flat, playing eighth-note patterns.

321

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

VI.

Vla.

Vcl. Cb.

Detailed description: This page of a musical score, numbered 321, contains ten systems of staves. The first system includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cor.), Trumpet (Tr.), and Timpani (Timp.). The third system includes Clarinet in C (Cl. pr.) and an unlabeled staff. The fourth system includes Violin (VI.), Viola (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The Flute part features a melodic line with eighth-note patterns. The Clarinet and Bassoon parts provide harmonic support with similar rhythmic motifs. The Bassoon part includes a dynamic marking of ff . The Cor Anglais part consists of sustained notes with long slurs. The Trumpet part plays a rhythmic pattern of eighth notes. The Timpani part has a steady pulse. The Violin and Viola parts play a melodic line with eighth-note patterns. The Violoncello/Double Bass part plays a rhythmic pattern of eighth notes.

This musical score page, numbered 504, is arranged in a standard orchestral format. It features the following parts and staves from top to bottom:

- Flutes (Fl.):** Two staves, both in treble clef with a key signature of one flat (B-flat).
- Clarinets (Cl.):** Two staves, both in treble clef with a key signature of one flat.
- Flugelhorns (Fg.):** Two staves, both in bass clef with a key signature of one flat.
- Coronet (Cor.):** One staff in treble clef with a key signature of one flat, featuring long, sustained notes.
- Trumpets (Tr.):** One staff in treble clef with a key signature of one flat, playing a rhythmic pattern of eighth notes.
- Timpani (Timp.):** One staff in bass clef with a key signature of one flat, playing a rhythmic pattern of eighth notes.
- Clarinet in E-flat (Cl. pr.):** One staff in treble clef with a key signature of one flat, which is mostly silent.
- Violins (Vl.):** Two staves, both in treble clef with a key signature of one flat.
- Violas (Vla.):** One staff in bass clef with a key signature of one flat.
- Violoncello and Double Bass (Vcl. Cb.):** One staff in bass clef with a key signature of one flat.

The score is written in a key signature of one flat (B-flat) and includes various musical notations such as notes, rests, and dynamic markings.

335

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

VI.

Vla.

Vcl. Cb.

ff

fff

Detailed description: This page of a musical score, numbered 335, features a variety of instruments. The woodwind section includes two Flutes (Fl.), two Clarinets (Cl.), two Bassoons (Fg.), two Cor Anglais (Cor.), and two Trumpets (Tr.). The percussion section includes Timpani (Timp.) and Clarinet in C (Cl. pr.). The string section includes Violins (VI.), Violas (Vla.), and Violoncello/Double Bass (Vcl. Cb.). The score is written in a key with one flat (B-flat) and a common time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The dynamic markings are *ff* (fortissimo) and *fff* (fortississimo). The page number 335 is located at the top left.

341

Fl. *p*

Cl. *p*

Fg. *p* Solo

Cor. *p*

Tr.

Timp.

Cl. pr. *(mf)* Solo

(mf) Solo

Vl.

Vla.

Vcl. Cb.

349

Fl.

Cl.

Fg.

Cor.

Tr.

Timp.

Cl. pr.

Vl.

Vla.

Vcl. Cb.

f

f

f

f

f

f

f

f

f

f

Fl. *p*

Cl. *p*

Fg. *p*

Cor. *p*

Tr.

Timp.

Cl. pr. Solo *(mf)*

Solo *(mf)*

Vl. *p*

Vla. *p*

Vcl. Cb. *p*

This musical score page, numbered 509, features a variety of instruments. At the top, the Flute (Fl.) and Clarinet (Cl.) parts are written in treble clef with a key signature of one flat. Below them, the Bassoon (Fg.) part is in bass clef with one flat. The Horns (Cor.) and Trumpets (Tr.) are in treble clef, with the Horns playing a rhythmic pattern of eighth notes. The Timpani (Timp.) part is in bass clef and is mostly silent. The Clarinet in C (Cl. pr.) part is in treble clef and plays a complex rhythmic pattern. The Violins (Vl.) and Violas (Vla.) are in treble clef, and the Violoncello and Double Bass (Vcl. Cb.) are in bass clef. All string parts are marked with "pizz." (pizzicato). The score is written on a system of staves with a common time signature and a key signature of one flat.

This page of a musical score, numbered 510, contains the following parts and measures:

- Fl. (Flute):** Two staves, measures 1-8.
- Cl. (Clarinet):** Two staves, measures 1-8.
- Fg. (Fagotto/Bassoon):** Two staves, measures 1-8.
- Cor. (Corni):** One staff, measures 1-8.
- Tr. (Trumpet):** One staff, measures 1-8.
- Imp. (Timpani):** One staff, measures 1-8.
- Cl. pr. (Clarinet piccolo):** Two staves, measures 1-8, featuring trills (tr) and sixteenth-note passages.
- Vi. (Violins):** Two staves, measures 1-8, marked *arco*.
- Vla. (Viola):** One staff, measures 1-8, marked *arco*.
- Vcl. Cb. (Violoncello/Double Bass):** One staff, measures 1-8, marked *arco*.

This page of a musical score, numbered 386, features a variety of instruments. The Flute (Fl.) and Clarinet (Cl.) parts are prominent, with the Flute playing a melodic line and the Clarinet providing harmonic support. The Bassoon (Fg.) and Horn (Cor.) parts also contribute to the texture. The Trumpet (Tr.) part is mostly silent, with some notes appearing later. The Timpani (Timp.) part provides a steady rhythmic accompaniment. The Percussion (Cl. pr.) part features a complex, rhythmic pattern. The Violin (Vl.) and Viola (Vla.) parts are also present, with the Violin playing a melodic line and the Viola providing harmonic support. The Cello/Double Bass (Vcl. Cb.) part provides a solid bass line. The score is written in a key signature of two flats and a common time signature. The dynamics are marked with 'f' (forte) throughout the piece.

This musical score page, numbered 392, is arranged in a standard orchestral format. It features the following instruments and parts:

- Flute (Fl.):** Two staves, both in treble clef with a key signature of one flat. The upper staff includes dynamic markings of *sf* (sforzando) in the final two measures.
- Clarinet (Cl.):** Two staves, both in treble clef with a key signature of one flat. The upper staff includes dynamic markings of *sf* in the final two measures.
- Bassoon (Fg.):** Two staves, both in bass clef with a key signature of one flat. The upper staff includes dynamic markings of *sf* in the final two measures.
- Horn (Cor.):** One staff in treble clef with a key signature of one flat, playing sustained chords with dynamic markings of *sf* in the final two measures.
- Trumpet (Tr.):** One staff in treble clef with a key signature of one flat, playing sustained chords with dynamic markings of *f* in the final two measures.
- Timpani (Timp.):** One staff in bass clef with a key signature of one flat, playing a rhythmic pattern with dynamic markings of *f* in the final two measures.
- Percussion (Cl. pr.):** One staff in treble clef with a key signature of one flat, which is currently empty.
- Violin (Vl.):** Two staves, both in treble clef with a key signature of one flat. The upper staff includes dynamic markings of *sf* in the final two measures.
- Viola (Vla.):** One staff in alto clef with a key signature of one flat, playing sustained chords with dynamic markings of *sf* in the final two measures.
- Cello/Double Bass (Vcl. Cb.):** One staff in bass clef with a key signature of one flat, playing a rhythmic pattern with dynamic markings of *sf* in the final two measures.

401

Fl. *f* *ff*

Cl. *f* *ff*

Fg. *f* *ff*

Cor. *f* *ff*

Tr. *ff*

Timp. *ff*

Cl. pr.

Vl. *f* *ff*

Vla. *f* *ff*

Vcl. Cb. *ff*

Detailed description: This page of a musical score, numbered 401, features a complex orchestration. The woodwind section includes two Flutes (Fl.), two Clarinets (Cl.), and two Bassoons (Fg.), all playing melodic lines with dynamic markings of *f* and *ff*. The brass section consists of two Cor Anglais (Cor.), two Trumpets (Tr.), and a pair of Timpani (Timp.), providing harmonic support and rhythmic drive. The string section includes Violins (Vl.), Violas (Vla.), and Violoncello/Double Bass (Vcl. Cb.), with the cellos and double basses playing a rhythmic pattern. The score is written in a key with one flat and a 4/4 time signature. The page number '401' is located at the top left.

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