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THE CLARINET SONATA IN FRANCE BEFORE 1800 WITH A MODERN  
PERFORMANCE EDITION OF TWO WORKS

The University of Oklahoma

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THE UNIVERSITY OF OKLAHOMA  
GRADUATE COLLEGE

THE CLARINET SONATA IN FRANCE BEFORE 1800  
WITH A MODERN PERFORMANCE EDITION  
OF TWO WORKS

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THE CLARINET SONATA IN FRANCE BEFORE 1800  
WITH A MODERN PERFORMANCE EDITION.  
OF TWO WORKS

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## TABLE OF CONTENTS

	Page
Acknowledgements . . . . .	iii
 Chapter	
I. INTRODUCTION . . . . .	1
II. BIOGRAPHY OF FRANÇOIS DEVIENNE (1759-1803) .	6
III. THE EVOLUTION OF CLARINET REPERTOIRE INTO THE CLARINET SONATA DURING THE EIGHTEENTH CENTURY. . . . .	14
Introduction of Clarinets into the Orchestras of France . . . . .	31
Introduction of Clarinets into the English Orchestras. . . . .	34
Introduction of Clarinets into the German Orchestras . . . . .	35
Clarinet Concertos. . . . .	37
Acceptance of the Clarinet into Wind Literature . . . . .	37
The Clarinet in Wind Chamber Works of Haydn, Beethoven, and Mozart. . . . .	38
The Clarinet in Late Eight- eenth-Century French Wind Groups . . .	40
Development of the Sonata in the Late Eighteenth Century . . . . .	42
The Accompanied Keyboard Sonata . . . .	43
Acceptance of the Piano as the Primary Keyboard Instrument . . . . .	44
Sonatas with Unfigured Bass Line Accompaniment . . . . .	45

Sonatas for Clarinet and Bass Line. . . . .	47
The Clarinet Sonata in France . . . . .	48
Summary . . . . .	51
IV. STYLISTIC FACTORS IN THE MUSIC OF FRANÇOIS DEVIENNE. . . . .	53
Articulations . . . . .	55
Ornaments in Eighteenth-Century Wind Music. . . . .	65
Appoggiaturas or <u>Petites Notes</u> . . . . .	66
Trills. . . . .	69
Turns or <u>Gruppetti</u> . . . . .	78
Tempo and Dynamics. . . . .	80
V. FRANÇOIS DEVIENNE'S STYLE OF KEYBOARD ACCOMPANIMENT . . . . .	87
A Comparison of Selected Keyboard Accompaniments of Devienne and Mozart. . . . .	90
Melody Harmonized in Thirds and Sixths. . . . .	103
Quasi-Contrapuntal Devices. . . . .	105
Shifts of Accompaniment Style . . . . .	109
Keyboard as Introduction. . . . .	112
Bass Lines of Sonatas III Op. 58a and 68a Compared to Devienne Keyboard Passages . . . . .	114
VI. THE WORKS. . . . .	123
Problems Incurred During the Study. . . . .	127
Solutions to the Problems . . . . .	128
Strategy Employed in Accomplishing the Tasks Which Led to Realization of the Modern Editions. . . . .	129
Conclusions . . . . .	131
Five-Line Score, Sonata III, Op. 58a. . . . .	133
Five-Line Score, Sonata III, Op. 68a. . . . .	177
BIBLIOGRAPHY . . . . .	228

## CHAPTER I

### INTRODUCTION

The close of the eighteenth century was an important time in the development of the repertoire for clarinet. Its acceptance into the opera and court orchestras, wind bands, concertos, and chamber music provided increasing positions for clarinetists. Clarinet virtuosi began to prefer the sonata to the concerto as a means of greater artistic expression. Concurrent with the increasing interest in clarinet performance in all media was the rise in the popularity of the piano and its acceptance as an accompaniment instrument. These factors, coupled with growing demands for new chamber solo literature, contributed much to the development of the clarinet sonata. The sonatas for clarinet and unfigured bass accompaniment are among the first important solo chamber works in the clarinet repertoire and need to be studied and developed more fully.

The purpose of this study is to discuss performance practice of late eighteenth-century clarinet works and to develop and realize a performance edition for clarinet and piano accompaniment of two sonatas for clarinet and unfigured bass line by François Devienne. The music is of



limited performance value in its present clarinet/bass line form. Due to its location in libraries in Paris and Washington D. C., the music is not readily accessible to the American clarinetist. In order to facilitate an authentic public performance, the music first has to be unearthed and studied, then a piano accompaniment realized from the bass line and made available. Finally a body of knowledge regarding performance practice must be assimilated in order to execute an informed interpretation of eighteenth-century works. This dissertation is basically a study in eighteenth-century clarinet performance style, with the music serving as a performance vehicle which represents the stylistic elements and serves as one possible piano realization of the bass line.

The sonata for solo instrument and an accompanying bass line is something of a musical oddity, for this is a medium that completely disappeared after a period of popularity toward the end of the classic era. The baroque forerunner of the instrumental duo was the melody/bass sonata in which the bass line was a basso continuo part to be realized on a keyboard instrument with a violoncello or bassoon doubling the bass line. Although the basso continuo practice faded into obsolescence during the late eighteenth-century, composers continued to utilize the two-part sonata with the understanding that the bass line was intended to merely provide the harmonic rhythm in an accompanying role

to the solo instrument; melodic considerations were secondary.<sup>1</sup> These compositions contain a substantial yield of potential performance experiences from the classic era for today's clarinetists when realized for B-flat clarinet and piano from their original C clarinet-bass line form.

A recent expansion of interest in early music on the part of performers has resulted in research into the works of lesser-known, though potentially important, composers. Friedrich Blume states that the principal aim of musical scholarship is to "study and unearth music of all periods--music that is characteristic of the thought and the spirit of these periods. It is concerned not only with great masters but with vast masses of music still hidden under the debris of time."<sup>2</sup>

François Devienne (1759-1803), a contemporary of Wolfgang Mezart (1756-1791), combined a successful playing and teaching career with composition. Well-known to his peers as a flutist and bassoonist, Devienne composed nine sets of sonatas for flute or bassoon and unfigured bass line, six sonatas for clarinet and bass line, thirteen

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<sup>1</sup>  
Lyle Merriman, "Early Clarinet Sonatas," The Instrumentalist, April, 1967, p. 28.

<sup>2</sup>  
Friedrich Blume, "Musical Scholarship Today," Perspectives in Musicology, ed. Barry S. Brook, O. D. Downes, and Sherman Van Solkema (New York: W. W. Norton, 1972), pp. 22-3.

sonatas for flute or violin and keyboard, thirteen flute concertos, four bassoon concertos, seven sinfonies concertantes, eleven operas, and many other pieces for various chamber music combinations.

Known for his beautiful melodies, Devienne enjoyed widespread acceptance of his eleven operas. For example, Les Visitandines (1792) received 200 performances in its first five years of existence. Devienne became the state stage composer during the French revolution and was named to the faculty of the Paris Conservatory at its inception. His Méthode de Flute (1794) contains valuable information concerning eighteenth-century woodwind performance practice. Although a few Devienne works have been published in modern editions, his music is worthy of further study and performance.

The modern editions which will result from this research are the last sonatas from separate sets of three works, each entitled Trois sonates pour clarinette avec accompagnement de basse, by François Devienne. Because the titles are identical, the different works will be identified in this study by opus numbers and original publisher, i.e. Sieber, Op. 68a, and Porthaux, Op. 58a. Both of the sets of sonatas for clarinet and bass line were published in Paris, ca. 1801-1803. The two sonatas selected for this study are also available in earlier editions for flute and bass line. It is supposed that these works were transcribed, possibly

by Devienne himself, for clarinet and bass from the flute/bass editions. This research does not attempt to prove or refute this position; rather, the sonatas will only be identified and related to the flute compositions which are almost identical.<sup>1</sup>

It is hoped that the completed study will provide clarinetists and scholars with a better understanding of the role of the clarinet in the classic era, guidelines for realizing some of the many other works available in this form, and two worthy additions to the repertoire of eighteenth-century works for clarinet and piano.

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For a discussion of the origin of these works, see William Montgomery, "The Life and Works of François Devienne, 1759-1803" (Unpublished doctoral dissertation, Catholic University of America, 1975), pp. 132-3 and 139-40.

## CHAPTER II

### BIOGRAPHY OF FRANÇOIS DEVIENNE (1759-1803)

François Devienne was born in Joinville, France on January 31, 1759, the seventh of eight children of Pierre and Marie Petit Devienne. At the age of ten, François is reputed to have written a mass which was performed by the musicians of the Royal Cravate Cavalry Regiment of which he was then a member, an allegation refuted by Humblot.<sup>1</sup> Humblot speculates that Devienne's early training may have been with Morizot, who was organist of the Saint-Laurent Chapel at the chateau in Joinville,<sup>2</sup> where François was a choir boy. In 1771, when Devienne was only twelve, his father died. Five years later, in 1776, he went to Deux-Ponts, France, to live with his older brother François Memmie Devienne. Arthur Pougin<sup>3</sup> writes that François Mem-

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<sup>1</sup>Emile Humblot, Un Musicien Joinvillois de l'époque de la Revolution, François Devienne, 1759-1803 (Saint-Dizier: Brulliard, 1909), pp. 19-22, cited by William Montgomery, "Life and Works of François Devienne," p. 3.

<sup>2</sup>Montgomery, "Life and Works of François Devienne," p. 4.

<sup>3</sup>Arthur Pougin, Devienne (Extrait de "La Revue et Gazette Musicale de Paris") (Paris: Imprimerie Centrale des Chemin de Fer, 1864), p. 6, cited by Montgomery, Ibid., p. 5.

mie was not only the younger François' godfather and guardian, but was also his only teacher. It was during this period that Devienne began to add "Le jeune" to his name, probably to distinguish himself from his older brother.

Devienne began his musical career as a bassoonist, but later became famous as a flute virtuoso. In the Almanach des Spectacles 1780, an annual publication which listed musical events and the surnames of most Parisian orchestra personnel for each season, there is a Devienne listed--probably François--who was the fifth chair bassoonist for the Paris Opera. At the same time, Devienne studied flute with J. Felix Rault, who also played with the Paris Opera. Later he dedicated his thirteenth flute concerto to his former teacher. In the Journal de Paris of March 24, 1780, there appeared a notice of the performance of Devienne's bassoon concerto by Etienne Ozi at the Concert spirituel. This was the first time his compositions were publicly announced.

Devienne left the Paris opera after only one year for reasons unknown. It may have been his desire to do more solo playing, and the flute was considered more of a solo instrument than the bassoon, which was primarily an orchestral instrument. What he did next is uncertain, but it is possible that he went directly into the service of the Cardinal de Rohan. Several of his works are inscribed "Musicien de chambre de le Cardinal de Rohan." The an-

nouncement of the first of these works to be published was made in the Affiches, Annonces et Avis Divers on May 21, 1782. The final work with this inscription appeared in the announcements in March and April 1785 for Devienne's sonatas for flute and harpsichord or piano that were published by Leduc.<sup>1</sup>

Devienne was one of many musicians who became a member of the Freemasons during the late eighteenth century.<sup>2</sup> Le Bihan lists Devienne as a member of two lodges in Paris, first Reunion des Arts, 1781-1785, and then La Société Olympique, 1786. Devienne's membership in these lodges is further evidence of his presence in Paris during those years. Montgomery notes that at least twenty-five per cent of the wind players employed in the orchestras of the Parisian theatres from 1782 to 1794 were Freemasons.<sup>3</sup> While Devienne was a member of the Concert de la Reine, an orchestra of the La Société Olympique, in 1786, he became familiar with Haydn's symphonies.<sup>4</sup>

In December 1782 Devienne first performed as a solo-

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<sup>1</sup>Montgomery, "Life and Works of François Devienne," p. 9.

<sup>2</sup>Alain Le Bihan, Franc-Maçons Parisiens de Grand Orient de France (Fin de XVIIIe Siècle) (Paris: Bibliothèque Nationale, 1966), pp. 17-8, 166, cited by Montgomery, "Life and Works of François Devienne," p. 10.

<sup>3</sup>Montgomery, Ibid., p. 10.

<sup>4</sup>Nicholas Slonimsky, ed., Bakers Biographical Dictionary of Musicians, 5th ed. (New York: G. Schirmer, 1965), p. 377.

ist at the Concert spirituel, where a music critic praised his natural embouchure and noted that the performance produced "some sounds of the most beautiful quality."<sup>1</sup> Though not a member of the orchestra of the Concert spirituel, Devienne appeared either as bassoon or flute soloist eighteen times during the period 1783-1785. In addition to his playing activities, Devienne was listed among the teachers of the bassoon in the Parisian Tablettes du Musicien 1785.<sup>2</sup> Rather than being affiliated with an institution, Devienne worked independently as a private teacher of bassoon. In 1784 and 1785 Devienne's Sonatas pour le Clavecin ou le Forte-Piano avec Accompagnement de Flute Obligé were published by Boyer and Leduc, respectively. The first publication of Devienne's sonatas for solo instrument with unfigured bass was a set of six sonatas for flute and bass issued by Boyer in 1786. In 1787 Sieber published a set of sonatas (Opus 24m) for bassoon and bass. A year later sonatas for flute and bass (Opus 50) were published by Wheatstone. After the 1789 publication of the Opus 23 set of sonatas for harpsichord or piano and flute obligato, no further sonatas were published until 1798, probably as a result of the revolution. Little else is known about Devienne during the years 1785-1787.

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<sup>1</sup> Marie Briquet and Simone Wallon, "François Devienne," Die Musik in Geschichte und Gegenwart (1954), III, col. 373.

<sup>2</sup> Humblot, François Devienne, p. 27.



Journals of the day mention numerous performances of Devienne's works--primarily concertos and concertantes--at Parisian concerts during the 1787-1788 season. In 1788, Devienne became the bassoonist with the band of the Swiss Guards.<sup>1</sup> Fétis writes that Devienne departed from the Swiss Guards band in the same year to enter the orchestra of the Théâtre de Monsieur,<sup>2</sup> a position he held until the Théâtre de Monsieur merged with the Théâtre Favart in 1801.

The political events of the time affected the life style of everyone, including musicians. Their privileges, pensions, playing jobs, and teaching opportunities were affected significantly. On May 5, 1789, the Estates Général met at Versailles and began its deliberation which led to the storming of the Bastille on July 14 and the full force of revolution. The following two years understandably witnessed diminishing numbers of orchestra concerts and solo appearances.

In the fateful year 1789, the year of the French Revolution, Devienne appeared as flute soloist in his Sinfonie Concertante No. 4 several times during the spring at the Concert spirituel and at the Concert de la Reine.<sup>3</sup>

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<sup>1</sup> Bakers Biographical Dictionary of Musicians, p. 377.

<sup>2</sup> François J. Fétis, Biographie universelle de musiciens et bibliographie générale de la musique, reprint of the nineteenth-century editions (Brussels: Culture et Civilization, 1963), p. 10.

<sup>3</sup> 1789 was probably the year of Devienne's marriage.. See "François Devienne," MGG., col. 373.

When the revolution broke out, the principal military band in Paris was that of the French Guards. Devienne was among several distinguished artists who joined the band in 1790. Known successively as the French National Guard Band (1790), the Free School of Music of the National Guard (1792), and the National Institute of Music (1793), the band formed the nucleus for the Paris Conservatory of Music at its inception in 1795. Devienne held the rank of sergeant, and was involved in administrative as well as musical duties. Swanzy notes that Devienne, Duvernoy, Arsman, and Pagniez took charge of every detail concerning performances, including the transportation of instruments and gathering supplementary musicians.<sup>1</sup>

Perhaps as a result of changes in social and cultural values brought on by the revolution, the interest of the French citizens shifted from instrumental compositions to dramatic works. In the spring of 1790, a new theatre opened--the Théâtre Montansier--which devoted most of its productions to operas comiques.<sup>2</sup> A born opportunist, François Devienne immediately turned his efforts toward the composition of operas. Among his operas which were well received were Le Mariage Clandestin (1790), Les Precieuses

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<sup>1</sup>David Swanzy, "The Wind Ensemble and Its Music During the French Revolution" (Unpublished doctoral dissertation, Michigan State University, 1966), p. 94.

<sup>2</sup>Pougin, Devienne, p. 8.

ridicules (1791), L'Ecole des Parvenus (1792), and Les Visitandines (1792). The more than two hundred performances of Les Visitandines in the first five years of its existence attest to the popularity of Devienne's operas. As a result of this activity, Devienne was acclaimed the French "state stage composer."

By the mid-1790's, Devienne had become well established as a composer, teacher, and performer in Paris. Numerous performances and publications of his works provided a stable income. In 1794 Devienne made his most significant and lasting contribution to flute teaching with the publication of his flute Méthode. In addition to general information and fingering charts, the Méthode also contains many exercises, instructions regarding phrasing, a large number of flute duets, and eleven "articles" or short chapters which deal with performance practice of the eighteenth-century music. Chapters of particular value to modern performers are those which discuss articulations (four articles), turns or gruppetti, long trills, short trills, and appoggiaturas.

In 1795, at the age of 36, Devienne became one of the nine administrators of the Paris Conservatory of Music and a Professor of Flute of the First Class, a position which he held until his death in 1803.

Paris journals record no notices of any solo performances by Devienne during the last seven years of his life.

He apparently was kept busy with his teaching at the conservatory, playing bassoon in the Théâtre Feydeau (formerly Théâtre de Monsieur), and composing. In addition to his final three operas, Volecour (1797), Les Comédiens ambulans (1798), and Le Valet de deux maitres (1799), sets of Devienne sonatas for flute and unfigured bass, clarinet and bass, and sonatas for piano with violin ad libitum were published between 1798 and 1803.

Devienne's assiduous involvement in every aspect of his musical interests eventually took its toll on his health. Balteau suggests that overwork led to Devienne's becoming mentally deranged.<sup>1</sup> On May 7, 1803, Devienne was committed to Charenton, the Paris home for the mentally ill. Insanity was listed in the obituaries as the cause of his death, which came on September 5, 1803.

According to many reports, François Devienne was viewed by his contemporaries as the greatest flute virtuoso of the eighteenth century.<sup>2</sup> In addition to influences on his contemporaries, Devienne made timeless contributions to wind literature through his compositions for wind instruments and his flute Méthode.

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<sup>1</sup>Barroux Balteau and Prevost, Dictionnaire de Biographie Française, 11 vols. (Paris: Librairie Letouzey et Aîné, 1933-1967), Vol. II, p. 201, cited by Montgomery, "Life and Works of François Devienne," p. 33.

<sup>2</sup>Marc Honegger, ed. Dictionnaire de la Musique les hommes et leurs oeuvres (Bordas, 1957), Vol. I, p. 273.

### CHAPTER III

#### THE EVOLUTION OF CLARINET REPERTOIRE INTO THE CLARINET SONATA DURING THE EIGHTEENTH CENTURY

In order to gain further understanding of the evolution of the clarinet sonata, this chapter will chronicle the development of the clarinet in eighteenth-century music and briefly discuss the factors that contributed to the culmination of the clarinet sonata in France at the close of the eighteenth century.

Writers fail to agree on the exact predecessor of the clarinet and the relationship between the chalumeau and the clarinet. The terms were often used together and Rendall points out that it is difficult to know whether they are equivalents or alternatives.<sup>1</sup> Rice, in stating that the names clarinet and chalumeau were interchangeable, cites the belief of Helmut Boese that there was no apparent difference in the chalumeau and the clarinet at the beginning of the eighteenth century.<sup>2</sup>

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<sup>1</sup>F. Geoffrey Rendall, The Clarinet (London: Ernest Benn Limited, 1957), p. 66.

<sup>2</sup>Helmut Boese, Die Klarinette als solo Instrument in der Musik der Mannheimer Schule (Phil. dissertation,

The earliest documentation of the origin of the clarinet is found in J. G. Doppelmayr's Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern (1730). In speaking of J. C. Denner, Doppelmayr writes:

At the beginning of the present century he invented a new sort of pipe, the so-called Clarinette, to the great satisfaction of music lovers. . . and finally produced chalumeaux in an improved form.<sup>1</sup>

Carse maintains that Doppelmayr's statements that Denner invented the clarinet and improved the chalumeau don't necessarily mean that the clarinet was an improved chalumeau.<sup>2</sup> Sachs, on the other hand, believes that the clarinet was not invented, but evolved from a short, single reed shawm. He writes that

These instruments, generally known by their French name chalumeaux, turned into clarinets when, at the end of the seventeenth century, Johann Christian Denner, at Nurnberg, gave them the shapes of oboes, with wooden tubes turned on a lathe and cut into several joints, with a separate bell and two keys--one above the front holes to produce a', and another, opposite in the rear, for b'.<sup>3</sup>

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Berlin, 1940), English translation, Kenneth Kawashima, Baltimore:: Peabody Conservatory of Music, 1965, pp. 3-4, cited by Albert R. Rice, "The History and Literature of the Chalumeau and the Two-Keyed Clarinet," The Clarinet, August, 1974, p. 11.

<sup>1</sup> J. G. Doppelmayr, Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern (Nürnberg: P. C. Monath, 1730), cited by Rendall, The Clarinet, p. 65.

<sup>2</sup> Adam Carse, Musical Wind Instruments (New York: Da Capo Press, 1965), p. 150.

<sup>3</sup> Curt Sachs, The History of Musical Instruments (New York: W. W. Norton and Company, 1968), p. 411.

Rendall points out that the clarinet was known as the chalumeau in Germany and Austria for the first two or three decades of the century--at least until Doppelmayr's Historische Nachricht (1730).<sup>1</sup> Outside Germany, however, the new instrument was more often known as the clarinet than the chalumeau.<sup>2</sup> Sachs observes that the preservation of the original name chalumeau may be due to the difficulty in establishing new names for old things.<sup>3</sup>

Walther, in his Musikalisches Lexikon (1732), gives four definitions of the chalumeau: (1) a shawm, shepherd's pipe, (2) the chanter of a bagpipe, (3) a small wind instrument with seven holes, compass f'-a", and (4) a small wind instrument made of boxwood, with seven holes on top, two brass keys, and one hole beneath, compass f'-a' and b"-flat.<sup>4</sup> The third of these is most commonly accepted as the chalumeau. Becker reports that Walther describes the chalumeau as a small wind instrument, while likening the clarinet to a long hautbois.<sup>5</sup> J. F. B. C. Majers mentions in his Museum

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<sup>1</sup>Rendall, The Clarinet, p. 67.

<sup>2</sup>Ibid., p. 75.

<sup>3</sup>Sachs, History of Musical Instruments, p. 412.

<sup>4</sup>J. G. Walther, Musikalisches Lexikon (1732), facs. ed., ed. Richard Schaal (Kassel und Basel: Bärenreiter, 1953), cited by Robert Titus, "The Solo Music for the Clarinet in the Eighteenth Century" (Unpublished doctoral dissertation, State University of Iowa, 1962), p. 5.

<sup>5</sup>Heinz Becker, "Die europäische Klarinette," in Die Musik in Geschichte und Gegenwart, (1954), VII, col. 1005-27.

musicum (1732) that the chalumeau range does not go much beyond an octave.<sup>1</sup> Although Becker sees no essential distinction between the chalumeau and the clarinet, descriptions of the instruments by various writers indicate that the basic differences are that the chalumeau has no barrel or bell, is smaller--about half the length of the clarinet--, and has a limited range of pitches--less than half that of the clarinet.<sup>2</sup>

Rendall concludes that Denner "invented the clarinet by improving the chalumeau, i.e. by giving it a separate mouthpiece, by adding keys to it, by developing the bell, and by making available for the first time the third and fifth harmonics; in other words, that he added the clarinet to the already existing chalumeau register."<sup>3</sup> Becker further points out that the a' and b'-flat keys added by Denner produced the deficient tones of the throat register crossing and expanded the range over an octave. He also notes that this construction of the clarinet indicates the expansion

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English translation by Dyke Kiel in "The European Clarinet," Part One, The Clarinet, May, 1975, p. 6. This study will refer to the original MGG. article because it is more readily accessible.

<sup>1</sup>J. F. B. C. Majer, Museum musicum theoretico practicum das ist neu-eröffneter theoretisch- und praktischer Music-Saal (1732), facs. ed., ed. Heinz Becker (Kassel und Basel: Bärenreiter, 1954), p. 43, cited by Becker, "Die europäische Klarinette," MGG., col. 1006.

<sup>2</sup>Becker, Ibid., col. 1007.

<sup>3</sup>Rendall, The Clarinet, p. 66.



of its register downward, rather than upward. The over-blown register of the clarinet is about the same range as the chalumeau.<sup>1</sup>

Rendall describes an original two-keyed J. C.

Denner clarinet:

In externals it resembles a treble fipple-flute or recorder, of which Denner was, as we have seen, a noted maker. It is approximately the same length, 50 cm., giving f, an octave lower than the recorder, as its bottom note. It is in three pieces, a mouthpiece and a slender barrel in one, an undivided body-joint with two small holes pierced side by side. The device of boring twin holes was adapted from the oboe and recorder. With all holes covered, the bottom note, f, would be sounded; with one of the twin holes uncovered by a roll of the little finger, f sharp would result. The foot-joint, being movable, could be accommodated to suit either a right- or left-handed player. Above the first hole a raised ring is left in the turning; in it are mounted two keys, covering two small holes bored diametrically opposite to each other. The bore is approximately 13 mm. There is no widening or flaring at the lower end; there is on the contrary more than a slight contraction. . . mouthpieces are abnormally large . . . the bore is cylindrical . . . The Keys, opened singly, give a'; opened together, b' natural. B' flat was presumably produced by slackening the embouchure and stopping the tone-holes of the upper joint. Either key may be used as a speaker to produce the twelfths.<sup>2</sup>

Rice suggests that the absence of the chalumeau from scores before the early eighteenth century meant that the chalumeau was not developed until the end of the seventeenth century.<sup>3</sup> This position is supported by Becker, who cites

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<sup>1</sup> Becker, Ibid., col. 1006.

<sup>2</sup> Rendall, The Clarinet, pp. 68-9.

<sup>3</sup> Albert R. Rice, "A Translation and Commentary of Heinz Becker's 'The Chalumeau in the Works of Telemann'," The Clarinet, Spring, 1979, p. 16.

the omission of the chalumeau from such major seventeenth-century treatises as Michael Praetorius' Syntagma musicum (1619) and Marin Mersenne's Harmonie Universelle (1636-37).<sup>1</sup>

Among the earliest scores which include the chalumeau is M. A. Ziani's Caio Pompilio (1704). In an appendix to Felibien's Recueil historique of 1706 Estienne Roger, the Amsterdam publisher, was advertising "Fanfares et autres airs de chalumeau a deux dessus" by J. Ph. Dreux. In 1707 chalumeaux appeared in A. M. Bononcini's Conquista delle Spagne and A. Ariosti's Marte placato.<sup>2</sup>

Reinhard Keiser called for chalumeaux in his opera Croesus (1710).<sup>3</sup> Typical of early chalumeau parts, the passage is of short duration and limited compass, lies within the treble clef range, and calls for three chalumeaux which are utilized in accompaniment roles. In the original version--published in 1711--Keiser first wrote the strophic aria in Act I, Scene 10 to be accompanied by strings and oboes. But then he crossed out the words "oboes 1, 2, and 3" and substituted "stromenti diversi." The first strophe is accompanied by three chalumeaux and three muted violins in unison, and the third by three oboes and three muted violins in unison (Ex. 1).

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<sup>1</sup>Becker, "Die europäische Klarinette," MGG., col. 1006.

<sup>2</sup>Rendall, The Clarinet, p. 65.

<sup>3</sup>Becker, Ibid., col. 1007.

Example 1. Keiser, Croesus, Act I, Scene 10, 1711 version.<sup>1</sup>

The musical score for Example 1 consists of three staves, each representing a different woodwind instrument. The first staff is labeled '(Hautb. 1) Chalmesau e Violino sordino 1'. The second staff is labeled '(Hautb. 2) Chalmesau e Violino sordino 2'. The third staff is labeled '(Hautb. 3) Chalmesau e Violino sordino 3'. The music is written in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The first staff features a melodic line with trills and slurs. The second and third staves provide harmonic support with sustained notes and some rhythmic patterns.

The success of the chalumeaux is evidenced in the 1730 re-print and revision where they are used in all three strophes, replacing the flutes and oboes (Ex. 2).

Example 2. Keiser, Croesus, Act I, Scene 10, 1730 revised version.<sup>2</sup>

The musical score for Example 2 consists of three staves, each representing a different woodwind instrument. The first staff is labeled '(Chalmesau e Violino I con sordino)'. The second staff is labeled '(Chalmesau e Violino II con sordino)'. The third staff is labeled '(Chalmesau e Viola con sordino)'. The music is written in treble clef with a key signature of two sharps (D major) and a time signature of 6/8. The first staff features a melodic line with trills and slurs. The second and third staves provide harmonic support with sustained notes and some rhythmic patterns. The score includes dynamic markings 'piano' and 'forte' for the second and third staves.

<sup>1</sup>Max Schneider, ed. Denkmäler deutscher Tonkunst (Wiesbaden: Breitkopf and Härtel, 1957-61), Vols.

In his account of Majer's<sup>1</sup> description of the family of chalumeaux, including discant (soprano), alto, tenor, and bass, Becker notes that the existence of transposing chalumeaux explains the various ranges for the instruments which are found in scores.<sup>2</sup>

The names chalumeaux and clarinet appear together in the 1716 catalogue of the Amsterdam publisher Roger and Le Cène in "Airs a deux clarinettes ou deux chalumeaux," by J. Ph. Dreux.<sup>3</sup> According to Talbot, Vivaldi used clarinets and chalumeaux (salmò or salmòe in Italian) in the oratorio Juditha Triumphans in the same year (1716).<sup>4</sup> Written at the Ospedal della Pieta, the hospital for girls in Venice where Vivaldi worked, Juditha is cited by Talbot as the earliest known instance of the instrument's orchestral use.<sup>5</sup> Becker, however, credits Rudolph Wagner with the discovery in the Nuremberg council records of 1712 that in that year four clarinets from Buchsbaum were provided for the council music.<sup>6</sup> Nevertheless, Vivaldi's use of both the clarinet

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37-8, p. xxx.

<sup>2</sup>Denkmäler der Tonkunst, Ibid., p. 52.

<sup>1</sup>Majer, Museum musicum (1732), Ibid.

<sup>2</sup>Becker, "Die europäische Klarinette," MGG., col. 1006.

<sup>3</sup>Becker, Ibid., col. 1007.

<sup>4</sup>Michael Talbot, Vivaldi (London, Toronto and Melbourne: Dent, 1978), p. 22.

<sup>5</sup>Talbot, Vivaldi, p. 163. <sup>6</sup>Becker, Ibid., col. 1017.

and chalumeau in the same work shows that they were not the same instrument to him.<sup>1</sup> Talbot writes that the salmò used in Juditha was a soprano--ranging from a' to b"-flat, while in the "ensemble concertos" and the quartet sonata including salmò Vivaldi prescribes a tenor--compass g to c". The latter works are: (1) F. XII, No. 12: Concerto funebre con hautbois sordini e salmòe--e viole all'Inglese--Tutti li violini e violette sordini--non pero il violino principale, (2) F. XII, No. 23: Concerto in C major for 2 flutes, oboes, salmòe, 2 trumpets, violin, 2 violas, strings and cembalo (English horns are stipulated instead of salmòe in Ricordi edition of Nos. 12 and 23), (3) F. XII, No. 37: Concerto in C major for 2 flutes, 2 salmò, 2 mandolins, two tiorbe, two violins, cello, strings and cembalo, and (4) Suonata a violino, oboe et organo, et anco se piace il salmòe (not in the Ricordi catalogue of Vivaldi's works).

Rice cites several works in which Telemann employed the chalumeau. Among them are the cantatas Danket dem Herrn Zabaoth (1718), Der feste Grund Gottes (1721), and Christus ist um unserer Missetat willen (1721).<sup>2</sup> Telemann utilized chalumeaux in rapid passages containing scales and arpeggios in sixteenth-note patterns (Ex. 3).

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<sup>1</sup>Talbot, Vivaldi, p. 161.

<sup>2</sup>Rice, "A Translation and Commentary of Heinz Becker's 'The Chalumeau in the works of Telemann'," p. 17.

Example 3. Telemann, Sonata in F Major (Mus. 1042/14).<sup>1</sup>



In 1727 chalumeaux were used by George Frederic Handel in his opera Riccardo Primo to accompany "Quel' innocente afflitto."<sup>2</sup> Among other composers whose works included chalumeaux are Johann Joseph Fux (1660-1741), Johann Adolph Hasse (1699-1783), Johann Ludwig Bach (1677-1741), Christoph Graupner (1687-1760), and Christoph Willibald Gluck (1714-1787).<sup>3</sup> Gluck is apparently one of the last composers to write for the chalumeau, although in later editions of Orfeo and Alceste the chalumeau parts were replaced by oboes or clarinets. In the first production of Orfeo in Vienna in 1762,<sup>4</sup> Gluck prescribed chalumeaux, English horns, flutes, oboes, strings, and continuo to be used in Orfeo's strophic song in Act I beginning "Chiamo io mio ben." In the Paris version of 1774, the chalumeaux are replaced by an oboe,

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<sup>1</sup>Rice, Ibid., p. 18.

<sup>2</sup>Rendall, The Clarinet, p. 77.

<sup>3</sup>Rice, "History and Literature of the Chalumeau and the Two-Keyed Clarinet," The Clarinet, pp. 16-17.

<sup>4</sup>Christoph Gluck Samtliche Werke, Abteilung I: Musikdramen, Band I, Orfeo, Wiener Fassung (1762), edited by Anna Amalie Abert and Ludwig Finscher (Kassel/Basel/Paris/London/New York, 1963), pp. 26-35.

and the English horn passages are given to C clarinets.<sup>1</sup> According to Rendall, Gluck called for chalumeaux in the first performance of Alceste (1769),<sup>2</sup> but the Paris version of 1776<sup>3</sup> has parts assigned to clarinet rather than chalumeau. Because it is not the task of this study to explore the history of the chalumeau in minute detail, the reader is directed to Titus<sup>4</sup> for a more thorough investigation of the instrument.

According to Titus, the earliest extant music for clarinet dates from the 1716 advertisement, previously mentioned, in the Roger and Le Cène catalogue which offered "Airs à deux chalumeaux, deux Trompettes, deux Clarinettes ou Cors . . . ."<sup>5</sup> In a modern edition (Ex. 4) of some of these anonymous airs, published by Breitkopf and Härtel,<sup>6</sup> Becker notes that the original title shows the spelling clarinelles, but that the advertisement appears as clari-

<sup>1</sup>Orfeo, Pariser Fassung von 1774, Abteilung I, Band 6, edited by Ludwig Finscher (Kassel/Basel/Paris/London/New York, 1967).

<sup>2</sup>Rendall, The Clarinet, p. 65

<sup>3</sup>Alceste, Pariser Fassung von 1776, Abteilung I: Musikdramen, Band 7, edited by Rudolf Gerber (Kassel/Paris/London, 1957).

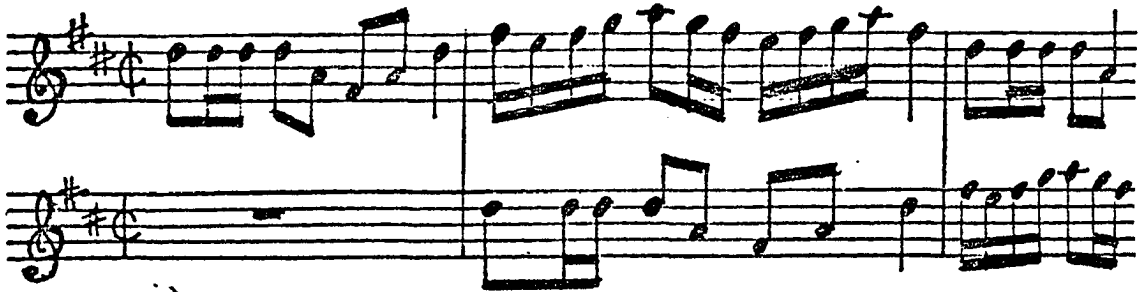
<sup>4</sup>Titus, "Solo Music for Clarinet," Ibid.

<sup>5</sup>Titus, Ibid., p. 49.

<sup>6</sup>Heinz Becker, "Anonymous Airs for Two Clarinets," (Wiesbaden: Breitkopf and Härtel, 1954), cited by Rice in "History and Literature of the Chalumeau and the Two-Keyed Clarinet," p. 13.

nettes, suggesting that the spelling clarinelles was a misprint. The key of D major suggests the probable use of the D clarinet. Rendall observes that early clarinets were pitched in D, C, and B-flat.<sup>1</sup>

Example 4. Anonymous Aires for Two Clarinets, No. 1



Although the work is now lost, many writers mention the mass "Maria Assumpta" (1720), written by J. A. J. Faber, organist and choirmaster of Antwerp Cathedral. Most references are traced to Francois Gevaert, who reproduced a portion of the work in his book on instrumentation. The passage quoted by Gevaert encompasses a range of f-a,<sup>2</sup> with arpeggios descending to the f, at that time the lowest note on the clarinet.<sup>3</sup>

The two-keyed clarinet was altered prior to 1721 either by J. C. Denner or one of his sons.<sup>4</sup> The thumb key

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<sup>1</sup>Rendall, The Clarinet, p. 70.

<sup>2</sup>Rice, Ibid., p. 13.

<sup>3</sup>Rendall, Ibid., p. 75.

<sup>4</sup>Becker, "Die europäische Klarinette," MGG., col. 1008.



was reduced in size and placed nearer the mouthpiece, producing b'-flat and providing better response and purity for the upper register. In addition, a larger, flared, bell was substituted for the recorder foot-joint and the mouthpiece and reed were reduced slightly in size. In documenting the date of this improvement, Rendall cites a description of the clarone--assumed by him to be the clarinet--by Fillipo Bonanni in Gabinetto armonico pieno d'istromenti sonari, published in 1722, but licensed for printing in 1721:

An instrument similar to the oboe is the clarone. It is two and a half palms long and terminates in a bell like the trumpet three inches in width. It is pierced with seven holes in front and one behind. There are in addition two other holes opposite to each other, but not diametrically, which are closed and opened by two springs pressed by the finger.<sup>1</sup>

Telemann, in his Cantata for Whitsunday, composed in 1721, specified a clarinet (a soprano aria is to be accompanied by "flauto piccolo, clarinetto et quartett").<sup>2</sup> Handel is reported to have revised the air "Par che mi nasca" from his opera Tamerlano (1724) to replace with clarinets the two cornetti which accompany the singer in the original version.<sup>3</sup> Rendall estimates the date of the Granville manuscript which contains the revision to be

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<sup>1</sup>Rendall, Ibid., pp. 60-70.

<sup>2</sup>Oskar Kroll, The Clarinet (New York: Taplinger Publishing Company, 1968), p. 48.

<sup>3</sup>Rendall, The Clarinet, p. 77.

between 1740 and 1750.<sup>1</sup> Goldman mentions 1725 as the date of the first appearance of clarinets in regimental and town bands.<sup>2</sup>

Vivaldi used clarinets in three concertos, all in C major. F. XII, Nos. 1 and 2 are for two oboes and two clarinets accompanied by strings and F. XII, No. 14, entitled Concerto in do magg. per la Solennita di S. Lorenzo is for two flutes, two oboes, two clarinets, bassoon, two solo violins, strings and harpsichord.<sup>3</sup> However, clarinets are not used in every movement of these concertos.<sup>4</sup> Encompassing a range of f-c", the clarinet parts vary greatly in these works, from fanfare-like arpeggios (Ex. 5) of F. XII No. 1 and scale passages, rapid triplets and trills which are idiomatic for the two-keyed clarinet,<sup>5</sup> to lyric passages in the clarinet-oboe second movement of F. XII No. 2.<sup>6</sup>

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<sup>1</sup>F. G. Rendall, "A Short Account of the Clarinet in England during the Eighteenth and Nineteenth Centuries," Proceedings of the Royal Music Association LXVIII (1941-1942), 56, cited by Titus, "Solo Music for Clarinet in the Eighteenth Century," p. 53.

<sup>2</sup>Richard Franko Goldman, The Wind Band (Boston: Allyn and Bacon, 1962), p. 24.

<sup>3</sup>Antonio Vivaldi (1678-1741) Catalogo Numerico-Tematico della operas strumentali (Milan: Istituto Italiano Antonio Vivaldi, compiled by Antonio Fanno, 1968), p. 125.

<sup>4</sup>There are no clarinets in the slow movement of F. XII, Nos. 1 and 14. The slow movement of F. XII, No. 2 is for oboes and clarinets only.

<sup>5</sup>Rendall, The Clarinet, p. 75.

<sup>6</sup>Rice, Ibid., p. 14.

Rendall notes that no precise dates have been given for these works.<sup>1</sup> Titus, in suggesting the 1730's as possible dates of composition, points out Kolneder's limits, 1720-1740.<sup>2</sup>

Example 5. Vivaldi, Concerto Grosso, F. XII, No. 1.

The image displays three systems of musical notation for Vivaldi's Concerto Grosso, F. XII, No. 1. Each system consists of two staves: the top staff is for the Oboe (labeled 'Ob.') and the bottom staff is for the Clarinet (labeled 'Cl.'). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows the initial entry of the instruments. The second system features more complex rhythmic patterns and dynamics. The third system continues the musical development with further melodic and harmonic progression.

<sup>1</sup>Rendall, The Clarinet, p. 75.

<sup>2</sup>Titus, "Solo Music for Clarinet in Eighteenth," p. 31.

Information regarding the clarinet history during the second quarter of the eighteenth century is limited for the most part to treatises which mention the instrument and its mechanical improvements, and brief mention of players. In addition to Doppelmayr's Historische Nachricht (1730), Walther's Musikalisches Lexikon (1732), and Majer's Museum musicum (1732), cited earlier in this study, there were two other literary works which discussed the clarinet. These were J. P. Eisel's Musicus autodidactus (1738), and J. Chr. Weigl's Musikalische Theatrum (ca. 1740).<sup>1</sup> Becker<sup>2</sup> and Rendall<sup>3</sup> both report the presence of two clarinetists in Frankfurt in 1739. As early as 1741 two pairs of clarinets are included in the instrument inventory of the Hofkapelle of Sayn-Wittgenstein-Berleburg.<sup>4</sup> Mills cites a Dublin newspaper report of 1742 which stated that a Hungarian named Mr. Charles had played a concerto on the clarinet at a Grand Concert of Music at which Handel may have been present.<sup>5</sup>

Becker notes the mention of clarinets in the chapter

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<sup>1</sup>Titus, "Solo Music for Clarinet in Eighteenth," p. 51.

<sup>2</sup>Becker, "Die europaische Klarinette," MGG., col. 1017.

<sup>3</sup>Rendall, The Clarinet, p. 75.

<sup>4</sup>Becker, Ibid., col. 1017.

<sup>5</sup>Ralph Mills, "Technical and Fundamental Problems in the Performance of Clarinet Solo Literature" (Unpublished doctoral dissertation, University of Southern California, 1965), p. 16.

inventory of Kremsmunster (1747) and discusses the four clarinet concertos of J. M. Molter about the same year.<sup>1</sup> According to Becker, the Molter works are written for D clarinet and the virtuoso treatment of the solo parts furnish proof that a notable woodwind tradition already existed by this time. The range for these concertos encompasses c' to g''', with only triadic passages occurring below c''. The upper register, on the other hand, abounds in difficult technical passages which place extreme demands on the performer. 1748 is the date given by Rice to an Ouverture for two clarinets in D and Corno di Caccia in D.<sup>2</sup> Written in a fanfare manner, the clarinet parts range from c'-sharp to d''.<sup>3</sup>

The second half of the eighteenth century was a time of wider-spread utilization of the clarinet in orchestral, solo, and wind literature. In an effort to more clearly elucidate this material, it will be examined, for the most part, chronologically by genre.

Kroll suggests that the reasons for the addition of the clarinet to the community of orchestral instruments and its popularity as a solo instrument are no doubt to be found partly in its improved tone and technique, but above all in

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<sup>1</sup>Becker, "Die europaische Klarinette," MGG., col. 1017.

<sup>2</sup>Rice, "The History and Literature of the Chalumeau and Two-Keyed Clarinet," p. 14.

<sup>3</sup>Rendall, The Clarinet, p. 77.

the change in ideals of sonority which was taking place at that time. While the matter-of-fact tone of the oboe corresponded with the musical sensibilities in the baroque period and the flute became the symbol, as it were, of the rococo, the clarinet gave expression to the era of the sentimental (touchant) and romantic. Kroll cites D. Schubart who enthusiastically described the warm, sensual sound of the clarinet in the following terms:

Its character symbolises [sic] the melting sentiments of love--it is the tone of the passionate heart. . . . The tone is so mellifluous, so languishing; and he who knows how to bring out the medium timbre, is sure to conquer every heart.

#### Introduction of Clarinets into the Orchestras of France

Among the clarinet's earliest entries into the standard instrumentation were those made in the opera orchestra. Earliest efforts were scored for doubling or choices between clarinet and oboe.<sup>2</sup> Performers often doubled on clarinet and oboe or clarinet and a string instrument.

According to Girdlestone, the tax farmer La Pouplinier's private orchestra included clarinets in 1748.<sup>3</sup> La Pouplinier was Jean Philippe Rameau's patron from 1731 to 1753, conducting the former's orchestra of fourteen players

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<sup>1</sup>Kroll, The Clarinet, p. 54.

<sup>2</sup>Sachs, History of Musical Instruments, p. 412.

<sup>3</sup>Cuthbert Girdlestone, Jean Philippe Rameau: His Life and Work (London: Cassell and Co., Ltd., 1957), p. 293.

which was maintained at a chateau in Passy near Paris.<sup>1</sup> The presence of the two clarinetists in La Pouplinière's orchestra probably gave Rameau the idea to use them in his opera Zoroastre in 1749. Girdlestone points out that Rameau wrote no special parts for clarinets in this opera-- they must have doubled or replaced oboes.<sup>2</sup> Grout, in citing Rameau's distinguished use of instrumental music in his operas, notes that clarinetists were not permanent members of the Paris opera orchestra; rather, they were hired as extras when needed.<sup>3</sup> Girdlestone later points out that in Acante et Céphise (1751) Rameau wrote separate parts for clarinets, the first French opera in which they were given individual parts.<sup>4</sup>

On March 26, 1755, the earliest recorded use of clarinets in a symphony took place when the Concert spirituel in Paris programmed a symphony including clarinets and horns by Mannheim composer Johann Stamitz. Two years later, in 1757, several symphonies with clarinets were also played at the Concert spirituel.<sup>5</sup> Although no symphony with original parts for clarinet by Johann Stamitz has been preserved, it

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<sup>1</sup> Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Company, 1973), p. 412.

<sup>2</sup> Girdlestone, Rameau: His Life and Work, p. 293.

<sup>3</sup> Donald Jay Grout, A Short History of Opera (New York: Columbia University Press, 1965), p. 169.

<sup>4</sup> Girdlestone, Ibid., p. 462.

<sup>5</sup> Rendall, The Clarinet, p. 78.

may be assumed that clarinets took over or reinforced the oboe parts. Many works of that period and the succeeding years contained directions to the effect that oboes might be replaced by clarinets or vice versa. Kroll cites the report of the Leipzig Allgemeine Musikalische Zeitung of 1802 concerning this custom:

In France the clarinet, instead of the oboe, is in almost general use for symphonies, and Backofen also reports: 'Among the wind instruments, the clarinet is still the favorite of the French and that to such a degree that in symphonies and concertos where the clarinet is not expressly specified, they make it take over the oboe parts.'<sup>1</sup>

Other works heard by Parisians included the symphony "Nova Tempesta" of Fillipo Ruggi (1757), several symphonies of François Gossec (1760 and later), and a symphony by Shencker (1761).<sup>2</sup> Bogart notes that Gossec, in his Symphony in C Major (1760), includes oboe with the clarinet, rather than replacing one with the other.<sup>3</sup> By 1760 the clarinet was well established in Paris. Further evidence of the presence of clarinets in France around the middle of the eighteenth century is found in an article in the April 1919 issue of the Bulletin de la Société française de Musicologie:

The notes of the archives are a new confirmation

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<sup>1</sup>Kroll, The Clarinet, p. 53.

<sup>2</sup>Rendall, The Clarinet, p. 78.

<sup>3</sup>Daniel Bogart, "A History of the Clarinet as an Orchestral Instrument From Inception to Full Acceptance Into the Woodwind Choir" (Unpublished doctoral dissertation, Michigan State University, 1968), p. 106.



that there were clarinets used in a bygone époque. In carton 03008 of the National Archives one finds different papers relating to the parties of the court given at Choisy in the month of June, 1763 under the orders of the Duke of Duras.....

In the first place a memoire of Cailot's "for a pair of clarinets ordered by the Duke of Duras, 10 Louis," was 240 livres.

Then a memoire of Chiquilier, in the course of which one reads: M. Demonville ordered me to take two cofferes to pay two clarinets for this: 24 livres.<sup>1</sup>

Documents and treatises written on matters which were current or developing acknowledged that the subject was of consequence. In 1764 the first theoretical work on the clarinet was published, Valentin Roeser's Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor.<sup>2</sup> In 1767 clarinets and horns were admitted to the Chapelle du Roi.<sup>3</sup> Gluck operas which included clarinets at Paris performances included Iphégenie in Tauride (1770), as well as the earlier-mentioned Orfeo (1774) and Alceste (1776).

#### Introduction of Clarinets into the English Orchestras

According to Kroll, Johann Christian Bach used clarinets for L'Olimpe in London in 1753.<sup>4</sup> Rendall points out

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<sup>1</sup>Bulletin de la Société française de Musicologie, "Notes des archives concernant l'emploi des clarinettes en 1763," (April, 1919).

<sup>2</sup>Rendall, The Clarinet, p. 79.

<sup>3</sup>Rendall, Ibid., p. 79.

<sup>4</sup>Kroll, The Clarinet, p. 48.

that the combination of horns and clarinets, already exploited by Rameau, was particularly popular in the English pleasure gardens of Marylebone and Ranelagh. In 1760 Dr. Thomas Augustine Arne (1710-1778) wrote for clarinets and horns in the comic opera Thomas and Sally which was performed at Covent Garden. The same composer used clarinets to replace flutes and oboes in some numbers in Artaxerxes two years later in London. J. C. Bach used D and B-flat clarinets in Orione in London the same year (1762). Clarinets were well established in London at this time and available when needed.<sup>1</sup> In 1763 clarinets were introduced into the festival orchestra at Gloucester and were heard at York in 1770.<sup>2</sup>

#### Introduction of Clarinets into the German Orchestras

Although the clarinet was used sparingly in early German opera,<sup>3</sup> the instrument gained greater acceptance into the orchestras of that country after the first half of the eighteenth century. In 1755 two clarinetists are mentioned for the first time in the budget of an orchestra,<sup>4</sup>

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<sup>1</sup>Rendall, The Clarinet, pp. 80-1.

<sup>2</sup>Rendall, Ibid., p. 80.

<sup>3</sup>Bogart in "A History of the Clarinet," p. 81, noted the decline of German opera after Keiser's works and cites only the use of clarinet by the Mannheim composer Holzbauer in the opera Gunther von Schwarzburg.

<sup>4</sup>Thurn and Taxis court orchestra, Regensburg, cited by Becker, "Die europäische Klarinette," MGG., col. 1018.

although previously some musicians, mostly flautists and oboists, had played the clarinet as a second instrument.

The Mannheim orchestra employed clarinetists during the 1750's and led the way in Germany with parts for clarinet included in the symphonies of K. Stamitz, Beck, Toeschi, Holzbauer, and Cannabich. The clarinet was particularly well suited to the Mannheim style<sup>1</sup> which refined gradation of tonal expression, especially in the handling of dynamics. The Cannabich works contained the most extensive clarinet scoring. Most of the clarinet parts were in the middle register. The chalumeau (lowest) register was marred by faults of intonation, and was weak in tone quality. Middle register notes were assisted by the narrow bore which permitted correction of the intonation defects by cross-fingerings. According to the diary of Count K. von Zinzendorf, Oginski played his own compositions for the clarinet in 1761 at the Vienna residence of Duke Esterhazy. Other dates and locations of German orchestras which included clarinets are Wallerstein, 1764; Bishop of Brosswardein, 1765; Prince of Prussia in Berlin, 1766; court orchestra of Passau, 1762-1767; Elector of Cologne at Bonn, 1784; Vienna court orchestra, 1787; Leipzig Gewandhaus orchestra, 1784, and the Dresden orchestra, 1794.<sup>2</sup>

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<sup>1</sup>Rendall, The Clarinet, p. 83.

<sup>2</sup>Kroll, The Clarinet, p. 53.

### Clarinet Concertos

Although clarinet concertos were included on the Haymarket New Theatre concerts in London in 1751 and 1752,<sup>1</sup> the Germans played the principal role in the composition of clarinet concertos. Among the earliest works for this genre are two by Franz Xaver Pokorny, originating about 1765 at the court of Oettingen-Wallerstein. Concertos which emanated from the Mannheim school include those by Johann Stamitz, Karl Stamitz, Ernst Eichner, A. Dimler, George Friedrich Fuchs, and later composers Franz Tausch, Peter von Winter and Franz Danzi. Other concertos were written in the late eighteenth century by Franz Anton Resetti, Franz Krommer, Franz Anton Hoffmeister, and Michael Yost.<sup>2</sup> Becker mentions composers H. de Croes, J. Beer, F. Berr, and Johann Christian Vogel.<sup>3</sup> In the last year of his life (1791), Mozart endeared himself to all clarinetists in the following generations with the composition of his concerto for clarinet, K. 622.

### Acceptance of the Clarinet into Wind Literature

Concurrent with the establishment of the basic string

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<sup>1</sup>Rendall, The Clarinet, p. 80.

<sup>2</sup>Robert A. Titus, "The Early Clarinet Concertos," Journal of Research in Music Education, XIII (Fall, 1965), p. 169.

<sup>3</sup>Becker, "Die europaische Klarinette," MGG., col. 1018.

choir in the eighteenth century was the addition of increasing complements of wind instruments. The growth in numbers of wind players and groups led to the establishment of a unique wind repertoire. Goldman describes the standardization of eighteenth-century band instrumentation:

It was also after the middle of the century that bands began to assume a definite shape. The typical mid-eighteenth-century band was a double quartet of oboes, clarinets, horns, and bassoons, to which were added, irregularly, one or two flutes, a trumpet, basset-horns, serpent or contra-bassoon, and drums. In about 1763, Frederick the Great of Prussia stabilized Prussian regimental bands in the form of the octet of oboes, clarinets, horns, and bassoons. This was the instrumentation utilized by Mozart . . . , Haydn, Pleyel, J. C. Bach, and later by Beethoven and Schubert. This combination is what might be called the "standard band" of the period, and the music written for it by these masters is characteristically <sup>1</sup> "band" music: serenades, divertimenti and marches.

Camus notes the increase in the number of wind groups during the second half of the eighteenth century and observes that the rise in the popularity of the clarinet resulted in its inclusion in the Harmoniemusik.<sup>2</sup>

#### The Clarinet in Wind Chamber Works of Haydn, Beethoven, and Mozart

Although Haydn was reticent to use the clarinet in his early symphonic works, he produced functional wind pieces which included the instrument. Among these were the

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<sup>1</sup>Goldman, The Wind Band, p. 24.

<sup>2</sup>Harmoniemusik is a term that refers to a band of wind instruments. See Raoul F. Camus, Military Music of the American Revolution (Chapel Hill: The University of North Carolina Press, 1976), p. 28.

Six Feldpartien (1761) for two clarinets, two oboes, two horns, three bassoons, and serpent; two marches for two clarinets, two bassoons, two horns, and one trumpet; the Octet for pairs of oboes, clarinets, horns, and bassoons; and several divertimenti that included clarinets.

In the Elector of Cologne's private orchestra at Bonn the clarinet was definitely in use by 1784, so that in his younger years Beethoven had opportunities to study the qualities of the clarinet, as it was among the wind instruments which were well represented there. Pairs of oboes, clarinets, bassoons, and horns were played daily at meal times. An important time in the acceptance of the clarinet into chamber music, the closing decade of the eighteenth century marked the time when several Beethoven works included the clarinet. Octet Op. 103 (1792), Three Duets for Clarinet and Bassoon (1786-1792), Rondino (1792), Sextet Op. 71 (1797), Trio Op. 11 (1798), Septet Op. 20 (Ca. 1800), and Quintet Op. 16 (1801) are among his works which feature the clarinet.<sup>1</sup> Major melodic roles, extending beyond a two octave range, were given to the clarinet in wind works of Haydn, Beethoven, and Mozart. The versatility of the clarinet is exploited in these works in the form of expressive melodies that require dynamic nuances and technical passages for the entire range of the instrument, especially in the lowest register.

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<sup>1</sup> Kroll, The Clarinet, p. 67.

According to Fennell, Mozart did more for the development of a true literature for wind instruments in his composing of the Serenades K. 361, 375, and 388, than any of the composers who preceded him.<sup>1</sup> In addition to these, other works which include clarinet are five Divertimenti for two clarinets or basset horns and bassoon, K. 439b; the Wind Quintet, K. 452 (1784); the Kegelstatt Trio, K. 581 (1786), for clarinet, viola and piano; and the Clarinet Quintet, K. 581 (1789). Mozart's predilection for the clarinet, set forth in his concertos, chamber works, and dramatic works, was a major determinant in the establishment of its stable position in the instrumental ensembles at the close of the eighteenth century.

#### The Clarinet in Late Eighteenth-Century French Wind Groups

Dudley points out that the clarinet became the "most important melodic instrument of the Revolutionary wind ensemble."<sup>2</sup> The development of the wind ensembles was more profoundly influenced by the French Revolution than by any event up to that time.<sup>3</sup> Bands, organized for and by the people, had grown to a size unknown before and occupied an

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<sup>1</sup>Frederick Fennell, Time and the Winds (Kenosha, Wisconsin: Leblanc Company, 1954), p. 7.

<sup>2</sup>Walter Sherwood Dudley, "Orchestration in the Musique D'Harmonie of the French Revolution" (Unpublished doctoral dissertation, University of California, Berkeley, 1968), p. 22.

<sup>3</sup>Goldman, The Wind Band, p. 20.

important place in the patriotic celebration and open-air festivals.

Barnard Sarrette gathered forty-five wind instrument players from existing bands and orchestras in 1789 to form the band of the National Guard of Paris. This band was augmented to a complement of seventy players in 1790, and was supported by the city of Paris. The National Guard Band, dissolved by the decree of the Convention in 1792, became the nucleus of the famous National Conservatory of Music in Paris, and its place in French musical history is a distinguished one. The Paris Conservatory has been particularly important in its production of woodwind performers and literature. Among the early faculty of the Conservatory who wrote wind works including clarinet were François Joseph Gossec (1734-1829), Etienne Mehul (1763-1817), Charles Simon Catel (1773-1830), and François Devienne (1759-1803).

Toward the closing years of the century, a convergence of musical and sociological forces had moved France into a position of leadership in the area of woodwinds and especially in the rapidly emerging repertoire for clarinet.

The second half of the eighteenth century witnessed the insertion of the clarinet into court orchestras, newly-formed regimental and municipal bands, concerto and symphony instrumentation, chamber music, and other wind groups. As the clarinet gained leading roles in bands and orchestras, increasing numbers of soloists demanded additional



works. The persistent virtuosi, many of whom composed for their instrument, eventually succeeded in their quest for a more extended repertoire. The clarinet sonata emerged from this need for chamber solo literature.

### Development of the Sonata in the Late Eighteenth Century

The adaptation of the baroque sonata into the classic sonata amounted to significant changes in the scheme of movements, style, structure, and instrumentation. The baroque movement arrangement of adagio-allegro-adagio-allegro became the three movement allegro-adagio-allegro or four movement allegro-adagio-scherzo-allegro. The repertory was divided into the solo sonata (piano, violin, flute, etc.), chamber sonata (quartet, quintet, etc.), and orchestral sonata (symphony). Most of the movements of the mid-eighteenth-century are in binary form, with both sections repeated. The change in style to more dramatic expression was the result of composers of the Mannheim school, J. C. Bach, C. P. E. Bach, and G. B. Sammartini. Muzio Clementi anticipated the virtuosity and dramatic elements of the Beethoven sonatas in his works.<sup>1</sup>

Beethoven's sonatas for piano, violin, and violoncello during the closing decade of the eighteenth century mark a period of great development in the sonata. Improvements in

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<sup>1</sup>Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1970), p. 790.

the instruments, sociological changes, and the acceptance of the piano into the chamber music repertory all were influences on the development of the sonata.

### The Accompanied Keyboard Sonata

The accompanied keyboard sonata or the "accompanied sonata for the harpsichord," as Avison referred to it in 1764, was a genre peculiar to the classic era. In it, typically, the keyboard took the lead, a violin or flute played a subordinate part, often distinguished as "as libitum" or "obligato" (i.e., obligatory), and a violoncello could be added to double the keyboard bass. This genre is rarely revived today because of its dilettante traits and obsolete scoring. Yet it flourished from the start to the end of the classic era and became the most numerous representative of the published classic sonata, as can be seen by examination of the British Union, Catalogue Bruxelles, or catalogues of other libraries rich in instrumental holdings from the eighteenth century. Those writing for it included Boccherini, C. P. E. and J. C. Bach, Haydn, Mozart, Clementi, and Vanhall. Johann Baptist Vanhall (1739-1813) wrote his Sonata per il clavicembalo o piano-forte con clarinetto o violino obbligato (published by Simrock in 1806) in the style typical of the accompanied sonata, with the keyboard carrying major responsibilities. So standard was the setting that a composer who preferred not to write an accompaniment sometimes felt obliged to make special mention of that fact, as in

Benser's Sonata, the Storm, for the Pianoforte Only (1781). The options to be exercised in accompanied keyboard sonatas were (1) whether to include or omit the accompaniment itself, (2) choice of flute or violin in the accompaniment, (3) whether or not to reinforce the keyboard bass violoncello, and (4) selection of harpsichord or piano as the primary keyboard instrument. Editors and publishers sometimes felt obliged to add an accompaniment in order to insure a sonata's success. Burney added accompaniments to several of Haydn's piano sonatas.<sup>1</sup>

#### Acceptance of the Piano as the Primary Keyboard Instrument

The transition from harpsichord to piano as the primary keyboard instrument in the 1760's and 1770's is documented by the gradual changes in classical sonata titles. Advantages of the piano as a new technical idiom were a clear and pliant tone and greater expressive capabilities. Dynamics and articulation markings appeared in abundance in piano music, after being introduced by Rutini in 1770.<sup>2</sup> The detailed indications of articulation through slurs and staccato or wedges were, according to Newman, among essential traits of the high-classic sonata style.<sup>3</sup> By 1785 the

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<sup>1</sup>William S. Newman, The Sonata in the Classic Era (Chapel Hill: University of North Carolina Press, 1964), p. 95.

<sup>2</sup>Newman, Sonata in the Classic Era, p. 554.

<sup>3</sup>Newman, Ibid., p. 86.

harpsichord had begun to disappear from the sonata repertory. At the turn of the century, when piano had become the accepted instrument, enough evolutionary change in keyboard writing itself had taken place to produce a clearly identifiable piano style which was characterized by its cantabile lines, modest dynamic and articulation markings, and other notations of expression.

Valentin Roeser, a clarinetist active in Vienna, Monaco, and Paris, wrote a set of Six sonates à trois ou avec tout l'orchestra, Op. 1 (1764) and arranged Stamitz's set for clavecin alone in 1768. Roeser's Six sonates pour le forte-piano avec accompagnement d'un violon, Op. 10, published in Paris in 1774, may be the first in the classic era to specify piano alone without the harpsichord alternative. Roeser also wrote unaccompanied duos and melody with bass sonatas. By 1780 the change-over from harpsichord to piano was almost complete.

#### Sonatas with Unfigured Bass Line Accompaniment

The baroque forerunner of the sonata with bass line was the melody/bass sonata in which the bass line was a basso continuo part to be realized on a keyboard instrument with violoncello or bassoon doubling the bass line. The earliest known sonata involving clarinet is a set by Gaspard Procksch, Sei Sonata a Clarinetto e' accompagnement di violoncello, Op. V (Breitkopf Supplement, 1777). Spanish com-

posers Antonio Soler (1729-1783) and Narcisco Casanovas (1747-1799) both wrote early sonatas for clarinet which are now lost. Giovan Battista Viotti (1755-1824) wrote several sets of violin sonatas with bass line accompaniment. According to Newman, the unfigured bass provides some textural interest and can even be regarded as an equal partner in a duo.<sup>1</sup>

Toward the end of the eighteenth century the melody with bass line settings declined in popularity. The bass lines appeared more frequently without figures. The gradual obsolescence of the basso continuo can be attributed in part to (1) the inability of the increasing numbers of amateurs to cope with its intricacies, (2) the debilitating effect that the new, more regularly phrased, melody exerted on a constantly moving bass line, for this melody engendered a slower harmonic rhythm with a more static kind of bass, (3) waning popularity of the harpsichord, and (4) the need for more textural precision. According to Merriman, composers continued to utilize the two-part sonata with the understanding that the bass line should be played by a single instrument, usually the violoncello. In these works, the bass line was intended to provide the harmonic rhythm in an accompanying role to the solo instrument; melodic considerations were secondary.<sup>2</sup> Titus notes that the two lines

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<sup>1</sup>Newman, Sonata in the Classic Era, p. 650.

<sup>2</sup>Lyle Merriman, "Early Clarinet Sonatas," Woodwind

do not share equal participation in the interplay of parts, thematic development, and accompanying functions found in later nineteenth-century sonatas for keyboard and melodic instrument. In contrast to earlier accompanied keyboard sonatas, the clarinet is given the major melodic responsibility; the upper line (clarinet) carries the principal melody line throughout with very little or no rest. The bass line assumes a subordinate accompanying role which, as earlier mentioned, supplies harmonic rhythm, some contrapuntal interest in slower movements, and utilizes frequent Alberti figures and limited scalewise passages. Titus submits that it may be likely that these sonatas were intended more for use in the studio or salon, as duets for clarinet and bass clef instruments such as bassoon or violoncello, than for public performance.<sup>1</sup> This appears to be a possibility; however, the scarcity of chamber works for clarinet from this era would suggest their suitability for public performances as well as for studio teaching. Of course, the final criterion must be the worth of the music itself.

#### Sonatas for Clarinet and Bass Line

Most of the sonatas for clarinet and bass line were published in France about 1800. The majority of published

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Anthology (Evanston: The Instrumentalist Co., 1976), p. 513.

<sup>1</sup>Titus, "Solo Music for Clarinet in Eighteenth," p. 488.

sonatas continued to appear in sets throughout the eighteenth century, as they had appeared in the baroque era.<sup>1</sup> Research by this writer reveals the following works for clarinet sonata and bass line, written around 1800.

Baissiere, Fils. Six sonates pour clarinette avec Accompagnement de Basse, Op. 3 (Paris: Decombe, c. 1808).

Blasius, Mathieu-Frederic (1758-1829). Six sonates de clarinette avec accompagnement d'alto ou basse, Op. 55 (Lyon: Garnier, ca. 1803).

Chiapperelli, D. Sonata (Boyer catalog, 1785).

Devienne, François (1759-1803). Trois sonates pour clarinette avec accompagnement de basse, Op. 68 (2e livre de sonates pr ctte) (Paris: Sieber, ca. 1801).

Devienne, François. Trois sonates pour clarinette avec accompagnement de basse, Op. 58 (Paris: Porthaux, ca. 1802-3).

Duvernoy, Charles (1766-1845). Trois sonates pour clarinette et basse, Op. 5 (Paris: Freres Gaveaux, ca. 1800).

Lefevre, Jean Xavier (1763-1829). Trois grandes sonates pour clarinette et basse, Op. 12. (Paris: Janet, 1803). Twelve more sonatas for clarinet and bass are included in Lefevre's Méthode de clarinette (Paris: Conservatoire de Musique, 1802).

### The Clarinet Sonata in France

Many factors influenced the development of the sonata in France. The Parisian symphony and symphonie concertant required instrumentalists capable of executing difficult technical passages. The expanding repertoire for these media included increasing complements of woodwinds, espe-

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<sup>1</sup>Newman, Sonata in the Classic Era, p. 78.

cially clarinets. Clarinet virtuosos such as Joseph Beer, Michael Yost and Jean Xavier Lefevre sought new literature for solo performance. The French Revolutionary War (1789-1799) had drawn many outstanding wind players into France to supply membership for the military bands and the clarinet had become the most important melodic instrument of the Revolutionary War wind ensemble. The theatre and Paris Opera were other influential cultural influences on the French clarinet sonata.

Stylistic characteristics of the sonata in France during the years 1780-1830 tended toward the lighter, more facile, popular style of the high-classic era.<sup>1</sup> Harmonic and melodic motion were sometimes created by Alberti patterns, triplet figures, or drum bass passages in the left-hand keyboard parts, and often by scale and arpeggio passages or tremolo in the right-hand writing for keyboard. Sonatas of Franz Beck (1723-1809) which were written in the years 1774-1785 were rudimentary and rather variable in their organization. Ranging from two to five movements of diverse length and forms, these works contain Alberti bass figures, galant traits and rhythmic details not found in his symphonies.<sup>2</sup> Other composers who wrote sonatas for or including piano during these formative years of its accep-

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<sup>1</sup>Newman, Sonata in the Classic Era, p. 648.

<sup>2</sup>Newman, Ibid., p. 647.



tance included Heinrich Joseph Riegel (1741-1799), Atoine Lacroix (1756-1806), Etienne Mehul (1763-1817), Hyacinthe Jadin (1769-1802), Niccolo Piccini (1728-1800), Felice Bambini (1742-?), Mathieu-Frederic Blasius (1758-1829), and Antoine Hugot (1761-1803). Wind works were written during the closing years of the eighteenth century in France by Blasius, Hugot, Jean Xavier Lefevre, François-Adrien Boieldieu, and François Devienne. Although wind instruments had solo responsibilities less often in early classic sonatas than in the classic concertos,<sup>1</sup> Titus notes that Rowen, in Early Chamber Music, cites a longing on the part of theorists at the end of the eighteenth century for the "bygone days when the sonata was prized for its expressiveness."<sup>2</sup>

A host of clarinet solo works that were neither concertos or sonatas but bore titles such as "Airs," "Airs. . . varies," "Variations," or merely "Solos," based largely on the current popular opera melodies, enjoyed a very ephemeral existence within the decades before and after the turn of the century (1800). Michael, Vanderhagen, Fuchs, Solere, and Duvernoy are among names listed by Meysel in "Solos für die clarinette."<sup>3</sup> Michael and Solere are represented by "Airs varies" in Sieber's catalogue as early as 1786. In

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<sup>1</sup> Newman, Sonata in the Classic Era, p. 93.

<sup>2</sup> Titus, "Solo Music for Clarinet in Eighteenth," p. 478.

<sup>3</sup> Anton Meysel, Handbuch der musikalischen Literatur (Leipzig: Anton Meysel, 1817), pp. 212-215.

1792 Sieber lists Calpigi for solo clarinet by Lefevre and Vanderhagen's "Airs varies" is referred to in the 1796 Imbault catalogue.

While sonata literature for flute, oboe, and bassoon was growing to recognizable proportions during the first three quarters of the eighteenth century, the clarinet repertoire consisted almost entirely of a limited number of concertos and miscellaneous chamber works. Few composers were interested in exploring the clarinet's possibilities in association with piano, in spite of the popularity of such works for the other wind instruments.

### Summary

The development of the clarinet sonata represents the birth and growth of the genre which is probably of most importance to clarinetists today. The closing years of the eighteenth century marked a particularly crucial time in the evolution of the sonata repertory for clarinet and piano. Increasing numbers of virtuosi demanded additional solo works and began turning to sonatas in preference to concertos. The piano was becoming accepted as the keyboard instrument and was frequently used as the accompaniment instrument. Expanding ranks of performers and publishers, mechanical improvements to the clarinet, the acceptance of the clarinet into opera and symphony orchestras, and the importance of the clarinet as the primary melodic instrument

of the Revolutionary Era wind band were other important catalysts which were in concert at this unique time to impel the clarinet sonata into prominence in France.

## CHAPTER IV

### STYLISTIC FACTORS IN THE MUSIC OF

#### FRANÇOIS DEVIENNE

The distinctive style of François Devienne may be most effectively understood through an examination of his works for keyboard, clarinet, and other wind instruments as well as a study of his Méthode de flute (1795).<sup>1</sup> The latter, together with other woodwind tutors of that time, such as the Quantz Versuch,<sup>2</sup> Lefevre's Méthode de clarinette,<sup>3</sup> and works by Ozi,<sup>4</sup> Vanderhagen,<sup>5</sup> Tromlitz,<sup>6</sup> and Michel<sup>7</sup> yield

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<sup>1</sup> François Devienne, Méthode de flute (Paris: B. Pollet, c. 1815), the edition examined by this author.

<sup>2</sup> Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen (Leipzig: Voss, 1752). On Playing the Flute, a complete translation with an introduction and notes by Edward R. Reilly (New York: St. Martin's Press, 1966).

<sup>3</sup> Jean Xavier Lefevre, Méthode de clarinette (Paris: Conservatoire de Musique, 1802).

<sup>4</sup> Etienne Ozi, Méthode nouvelle et raisonnée pour le basson (Paris: Boyer, c. 1787).

<sup>5</sup> Armand Vanderhagen, Méthode nouvelle et raisonnée pour la clarinette (Paris: Boyer et Le Menu, c. 1785).

<sup>6</sup> Johnn George Tromlitz, Kurze Abhandlung vom Flöten-spielen (Leipzig: Breitkopf and Härtel, 1786).

<sup>7</sup> V. Michel, Méthode de clarinette (Paris: Cochet, c. 1801).

valuable information concerning performance of the second half of the eighteenth century.

In order to complete an edition of the François Devienne clarinet sonatas that closely conforms to the stylistic practices of the time, this author consulted many contemporary documents. Matters of particular interest were articulation, ornamentation, tempo, rhythm, dynamics, phrasing, interpretive freedom, and pianistic style.

Warner expressed a concern that modern performers may do great injustices to seventeenth- and eighteenth-century music when they faithfully play it just as written. Often the music was notated very simply, without many articulation symbols, phrasing indications, or dynamic markings because, in the seventeenth and eighteenth centuries, the performer was given leeway to articulate and phrase as he wished.<sup>1</sup> Simply tonguing every note, as it would appear from the notation, instead of using a combination of slurring and tonguing, as suggested in the tutors of that century, often results in a dry rendition in which the motivic patterns are hammered out with boring regularity. Slurs were sometimes specifically indicated in the music, but often it was only the style of the music that implied legato articulation. It is therefore imperative that today's musicians

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<sup>1</sup> Thomas Everett Warner, "Indications of Performance in Woodwind Instruction Books of the Seventeenth and Eighteenth Centuries" (Unpublished doctoral dissertation, New York University, 1964).

gain a thorough insight into the customs and conventions regulating seventeenth- and eighteenth-century articulations. In this way they will be better able to restore to the music the expressive qualities which are lost by a literal interpretation.

Montgomery, in citing the importance of information found in Devienne's Méthode, points out that the contents of each short chapter, called "articles" by the author, provide the twentieth-century musician with many insights into late eighteenth-century performance practice. The examples shown in the Méthode demonstrate the proper manner of performing articulations, turns (gruppetti), cadential trills, trills in scale passages, and small notes of expression (petites notes).<sup>1</sup>

#### ARTICULATIONS

In his fourth, fifth, sixth, and seventh articles, Devienne provides examples of articulations associated with specific melodic patterns. While admitting that manuscripts and prints frequently lacked these signs, he insists that they should be added to the music whenever instances occur that are similar to his examples.

In the fourth article, for example, Devienne uses a scalar passage to discuss tonguing in general (Des coups de Langue en general) and suggests various possible combinations

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<sup>1</sup>Montgomery, "The Life and Works of François Devienne," p. 55.

of tongued and slurred articulations. Devienne compared each tongued note as shown in Example 1 to the violin bowing De-taché. The notes are marked by a vertical stroke (  $\dot{\text{p}}$  )<sup>1</sup> rather than by a dot (  $\dot{\text{p}}$  ).

Example 6. Devienne Méthode, p. 7.



Slurring by groups of two (liason d'une Note à l'autre apelle de deux en deux) is recommended as one of the easiest and most essential articulations (Ex. 7).

Example 7. Devienne Méthode, p. 7.



Devienne considers the slur-two, tongue-two articulation (liason de deux Notes coulees et de deux détachées), as shown in Example 8, to be the most brilliant (le plus brilliant).

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<sup>1</sup> See page 64 of this chapter for further explanation of these markings.

Example 8. Devienne Méthode, p. 7.

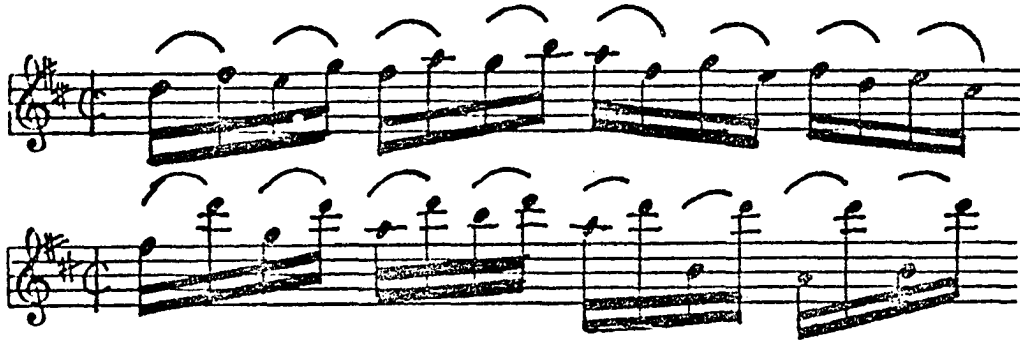


In the paragraph accompanying this example, Devienne asserts that when no articulation is indicated by the composer the performer is free to use the articulation most familiar to him (l'articulation qui lui est le plus familière), especially when the passage is a highly ornamented melody, which Devienne calls a roulade. It would appear from the large number of examples given by Devienne that his intention is to inform the reader of every possibility, so that the execution of passages will be in keeping with his own suggestions. Other possibilities than slur-two, tongue-two for the roulade are (1) slur-three, tongue one; (2) tongue-one, slur-three; and (3) tongue-one followed by slurred groups of two. The latter is rarely used.

The fifth article of the Méthode presents examples of different articulations, often forgotten in the copying or printing, that certain passages necessarily require. Melodies consisting of a series of alternating thirds, fourths, fifths, or sometimes large leaps require a slur for each two-note interval (Ex. 9).



Example 9. Devienne Méthode, p. 8.



In the instance of a leap to three notes of the same pitch, as in Example 10, the first two notes are slurred and the final two tongued.

Example 10. Devienne Méthode, p. 8.



When a four-note figure involves upper or lower neighbors followed by a leap, the player slurs the first three notes and tongues the last one (Ex. 11). The retrograde of this articulation is also given (Ex. 12).

Example 11. Devienne Méthode, p. 8.



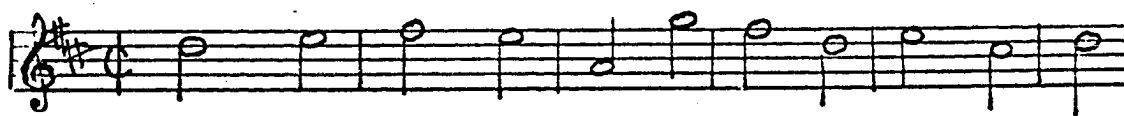
Example 12. Devienne Méthode, p. 8.



Example 13 demonstrates a sixteenth-note figuration of a simple melody in half notes. The melody note is the first note of each group of eight sixteenth notes. In this case Devienne suggests that the performer tongue the first note and slur the following seven.

Example 13. Devienne Méthode, p. 8.

Melody



Variation



Examples 14 and 15 demonstrate the effect of shifting the accent in a passage of nearly identical notes. In both instances the two notes slurred remain the same.

Example 14. Devienne Méthode, p. 8.



Example 15. Devienne Méthode, p. 8.



The final two examples of article five employ articulations used in all of the above examples, and a practice exercise as well, which contains no indications of articulation. At the end of the practice exercise, Devienne remarks, once again, that the articulation slur-two, tongue-two is the most brilliant, implying that it is preferred.<sup>1</sup>

In the sixth article, only one melodic formula is utilized to demonstrate several different triplet articulations. The two most commonly used triplet articulations consist of two notes slurred and one tongued or the reverse, in which the first is tongued and the following two are slurred, as seen in Example 16.

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<sup>1</sup> Devienne, Méthode, p. 9.

Example 16. Devienne Méthode, p. 10.



Example 17 presents a passage of triplets slurred by groups of threes or by groups of two. The latter technique is illustrated further in article seven which deals with passages ascending or descending by a third (Exs. 19 and 20).

Example 17. Devienne Méthode, p. 10.



The combination of alternating three slurred notes with three tongued ones is termed "very brilliant for those who have a quick tongue," (articulation très brillante pour ceux qui ont la langue vive) and is normally limited to diatonic passages (Ex. 18).

Example 18. Devienne Méthode, p. 10.

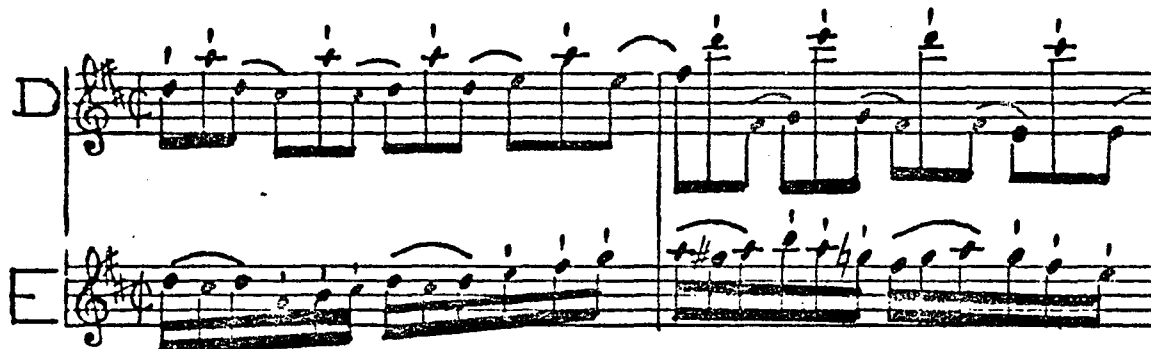


Devienne, in article seven, provides additional melodic patterns for the articulations that he described in articles four, five, and six. Example 19 is quite similar to Example 16, with the difference being the larger interval between the first two notes of lines "A" and "B". Line "C" is similar to line "B" of Example 17, as noted earlier. Line "D" of Example 19 illustrates the principle of slurring the smallest intervals while tonguing the isolated notes. Line "E" differs from the articulation of Example 18 only in the notation employed.

Example 19. Devienne Méthode, p. 11.



Example 19. Devienne Méthode, p. 11 (continued)



Example 20 represents a mixture of previous patterns. Line "A" combines the articulation of Example 19, "A" and "B", line "B" is the same as Example 7 but in triple meter, and line "C" is similar to Example 15, "C" and Example 17 "B".

Example 20. Devienne Méthode, p. 12.



In general, runs or chromatic scales in sixteenth notes are slurred or are articulated by slurring pairs of notes, as seen in Example 21, lines "A" and "B".


Example 21. Devienne Méthode, p. 12.





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B-natural in the Pollet edition.

Devienne then says that "there are still other articulations, but one is not able to give a rule for them, considering that they depend either on the musical phrase, the intention of the composer, or the sensitivity of the performer" (Il est encore d'autres articulations, mais que l'on ne peut pas donner pour règle, attendu qu'elles dépendent ou de la phrase musicale, ou de l'intention de l'Auteur, ou de la manière de sentir de l'exécutant). After giving two examples of different ways of interpreting the same passage, he closes by saying that it is always necessary to follow the intention of the composer, especially when articulation marks are given.

In contrast to the approach taken by flutist Devienne of marking all the tongued notes by a vertical stroke or wedge (  ), clarinetists Vanderhagen and Lefevre carefully distinguish between two types of staccato marks.<sup>1</sup> The first,

<sup>1</sup> Vanderhagen, Méthode, p. 3. This notation is contrary to modern practice in which the wedge indicates the shortest possible staccato. See Gardner Read, Music Notation, 2nd ed. (Boston: Allyn and Bacon, 1969), p. 262.

represented by the vertical stroke or wedge (  ), indicates a longer and more marked staccato than the dot (  ). The latter, accordingly, signifies a shorter and less accented articulation. Both types appear in Example 22.

Example 22. Vanderhagen, Méthode, p. 7.



Lefevre notes the importance of articulations to the clarinetist: "Without the tongue it is impossible to play the clarinet well, because it is to the clarinet as a bow is to the violin."<sup>1</sup> Like Vanderhagen, Lefevre instructs the performer to execute notes with dots with a lighter stroke of the tongue than notes with the vertical stroke or wedge. The instruction books leave no doubt that articulation was considered a vital aspect of expression in the eighteenth century.

#### Ornaments in Eighteenth-Century Wind Music

Ornaments are not discussed by Devienne in as much detail as are articulations. In fact, Rousseau noted no elaborate discussions of ornamentation in any of the instructional materials that he examined.<sup>2</sup> Therefore, following Devienne's

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<sup>1</sup> Lefevre, Méthode, p. 9.

<sup>2</sup> Eugene Rousseau, "Clarinet Instructional Materials from 1732 to ca. 1825" (Unpublished doctoral dissertation, State University of Iowa, 1962), p. 140.



lead, this discussion will be limited to appoggiaturas (petites notes), trills, and turns (gruppetti).

### Appoggiaturas or Petites Notes

Harvard Dictionary defines an appoggiatura as an ornamental note, usually a second, that is melodically connected with the main note that follows it. It is usually, but not always, dissonant with the prevailing harmony. It is indicated by means of a small note or special sign, but was also frequently introduced extemporaneously in performance.<sup>1</sup>

Devienne notes that appoggiaturas are little notes that one places between the ordinary notes without their being counted in the time of the measure. According to Devienne's general rule,<sup>2</sup> the appoggiatura receives half or two thirds of the main note which follows it. When the small note precedes an eighth, quarter or half note, it takes half of the value of the following main note (Exs. 23 and 24). The two notes are always slurred in performance.

Example 23. Devienne, Méthode, p. 16.

Written



<sup>1</sup> Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1955), p. 42.

<sup>2</sup> Devienne, Méthode, p. 15.

Performed



Example 24. Devienne, Méthode, p. 16.

Written



Performed



When the small note precedes a dotted eighth, dotted quarter, or dotted half note, it is worth two-thirds of the main note which follows it (Exs. 25 and 26).

Example 25. Devienne, Méthode, p. 16.

Written



Performed



Example 26. Devienne, Méthode, p. 16.

Written



Performed



The reader will notice that in measures one and three of Example 20 Devienne follows his own rule, but both measures two of Example 20 and 21 represent a variant. The two eighth notes following the appoggiatura retain their dotted relationship, but their total value is cut in half.

When in a 6/8 or 6/4 measure, if a petite note precedes a pair of notes tied to each other on the same step, the petite note receives the value of the dotted note (Ex. 27).

Example 27. Devienne, Méthode, p. 16.

Written



Performed



Petites notes are used in other ways as well, as indicated by Vanderhagen in his realizations of port de voix and l'accent, as seen in Examples 28 and 29.

Example 28. Vanderhagen, Méthode, p. 14.

Port de voix

Written

Performed



Example 29. Vanderhagen, Méthode, p. 14.

L'accent

Written

Performed



Trills

Rousseau points out that Francoeur (ca. 1793), in the chapter on the clarinet from his Diapason général, indicates in the fingering chart for trills that the trill is to be played from the upper note.<sup>2</sup> The majority of trills observed

<sup>1</sup> Cited by Rousseau in "Clarinet Instructional Materials," p. 138.

<sup>2</sup> Louis Joseph Francoeur, Diapason général de tous les instruments à vent, avec des observations sur chacun d'eux au quel on a joint un projet nouveaux pour simplifier la manière actuelle de copier, dédiée à M. la Borde (Paris: Lauriers, ca. 1772), p. 34, cited by Rousseau, "Clarinet Instructional Materials," p. 137.

in the following examples begin on the auxiliary tone, accelerate throughout their duration, and end in a termination. More attention is given to long trills, referred to as des cadences by Devienne, than short trills (petites cadences) which, according to Devienne, have limited application. Devienne defines the long trill as an alternating of two conjunct notes, the lower one being the melodic note.

Example 30. Devienne, Méthode, p. 14.

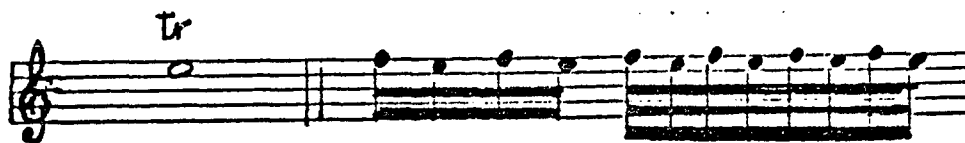
Major

Written      Played



Minor

Written      Played



The cadence begins with an auxiliary or borrowed note (note d'emprunt) and ends with the two-note termination (termination). The termination of cadences (long trills) should consist of two notes which descend beneath the main note and then return, as shown in Example 31.

Example 31. Devienne, Méthode, p. 14.

Written

Performed



Judging from the examples given in the Méthode, the choice of the lower tone of the termination seems to be a matter of the personal taste of the performer. Note that in Example 32 most of the terminations begin a half step lower than the main note; the exceptions, which begin a whole step lower, are marked with an asterisk.

Example 32. Devienne, Méthode, p. 14.

Written



Performed (as notated by Devienne)



Performance suggested by this writer



Written



Performed



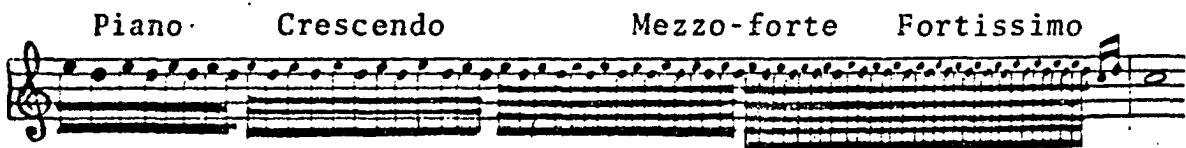
Devienne suggests that the long trill (cadence) which is found at the end of a phrase or at the final cadence be performed with increasing volume as well as speed. The dynamic markings are somewhat surprising in view of the typical conservative practices of the classic era.

Example 33. Devienne, Méthode, p. 14.

Written



Performed



In article ten Devienne discusses the short trill or small cadence (des trilles ou petites cadences), noting that

it may be marked by ( tr ) or ( + ). According to Devienne, the difference between the short trill and the cadence, other than actual duration, is that the short trill has no termination at the end and consists only of a little very light finger motion on the trilled tone. Short trills are limited to use on short notes in a descending diatonic melody. The short trill always must be tied to the following note, as in Example 34, and should begin on the main note.

Example 34. Devienne, Méthode, p. 15.

Written



Performed by Devienne



Performance suggested by this writer



The examples given by Devienne for performance of trills in a melodic passage of rapidly changing tones are not as explicit as others from the Méthode. Therefore, this writer presents several interpretations of performance based on his



understanding of Devienne's notation, as in Examples 32, 34, and 35. The short duration of rapidly changing trilled notes necessarily limit the number of alternations of pitch (Ex. 35).

Example 35. Devienne, Méthode, p. 15.

Written



Performance suggested by this writer



Written



Performance suggested by this writer



Woodwind tutors written by Devienne's contemporaries Lefevre, Vanderhagen, Muller, and Michel concur with Devienne's handling of trills for the most part. Only Michel begins the trill on the main note. Lefevre, in his Méthode de clarinette, shows trills approaching a cadence to begin on the upper note,

as in Example 36. He, too, suggests an *accelerando* during the trill.

Example 36. Lefevre, Méthode, p. 12.

Written

Performed



Written

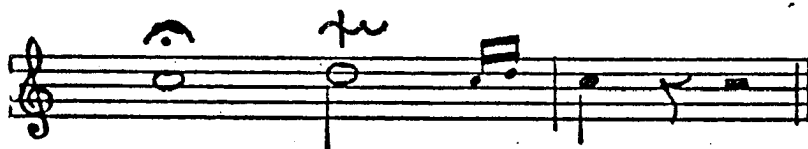
Performed



According to Lefevre, in cases of an organ point (point d'orgue) which is used in the final cadence, the trill can be extended as long as practical. At the beginning of the trill, the first upper notes are elongated and there is an *accelerando* which increases in speed until the termination (Ex. 37).

Example 37. Point d'orgue, Lefevre Méthode, p. 12.

Written



Performed



Vanderhagen, in his clarinet Méthode, follows convention in his trills, instructing the performer to begin on the upper note and gradually accelerate (Ex. 38.).

Example 38. Vanderhagen Méthode.<sup>1</sup>

Written



Performed



In the case of the prepared cadence (la cadence préparée),<sup>2</sup> Vanderhagen begins the trill on the upper note and sustains the first note a short time (Ex. 39).

<sup>1</sup>  
Cited by Rousseau in "Clarinet Instructional Materials," p. 140.

<sup>2</sup>  
For a discussion of eighteenth-century ornaments see Betty Bang Mather, Interpretation of French Music from 1675 to 1775 (New York: McGinnis and Marx, 1973), pp. 68-71.

Example 39. La cadence préparée, Vanderhagen Méthode.<sup>1</sup>

Written



Performed



Michel proves to be an exception; in the fingering chart of his Méthode de clarinette he writes out trills that begin on the main note. He, like Devienne, Vanderhagen, Lefevre, and Müller, gradually increases the speed of the trill.

Example 41. Michel, Méthode.<sup>1</sup>

Written



Performed



### Turns or Gruppetti

Article eight of the Devienne Méthode deals with gruppetti (turns),<sup>2</sup> ornaments which are normally placed on dotted notes to "give flow and elegance to the melody and energy to the runs."<sup>3</sup> Examples of turns are shown in Examples 42 and 43.

<sup>1</sup>

Ibid., p. 141.

<sup>2</sup>

Devienne calls these des cadences brisees (broken cadences). They will be referred to as "turns" in this chapter.

<sup>3</sup>

Devienne, Méthode, p. 13.

Example 42. Devienne, Méthode, p. 13.

Written



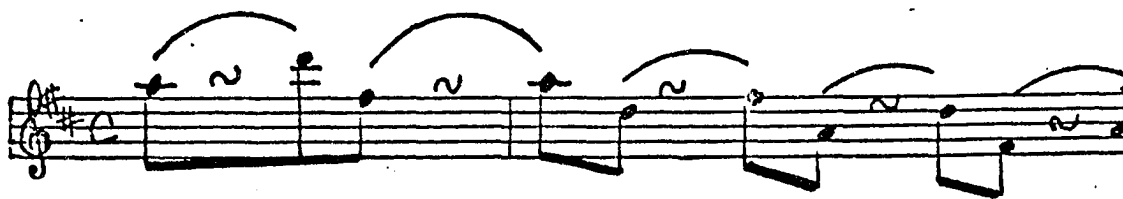
Performed



The small notes (petites notes) suggest the way in which the turn is executed but do not provide adequate information as to the precise rhythmic relationship of all of the notes. Devienne explains that the first note should be sustained slightly with the following five notes played evenly. However, the first note is not sustained when the turn is found in a rapid tempo (Ex. 43).

Example 43. Rapid Turns, Devienne Méthode, p. 13.

Written



Performed



Lefevre gives examples of the turn in his Methode in which two of the notes in the turn are sustained slightly longer than the rest. He also provides an example of a turn added to a dotted quarter and an eighth note in which the proportional relationships of the turning notes differ somewhat from the dotted eighth and sixteenth note (Ex. 44.)

Example 44. Turns, Lefevre Méthode, p. 13.

Written







Performed



### Tempo and Dynamics

The tempo was typically steady in French instrumental music of the late eighteenth century. There were, however, exceptions, as noted by Donington in quoting C. P. E. Bach on

tempo rubato: "certain sequential passages can be effectively performed by accelerating gradually and gently, and retarding immediately afterwards."<sup>1</sup> Quantz wrote that "the performance should be easy and flexible. However difficult the passage, it must be played without stiffness or constraint."<sup>2</sup> Daniel Gottlob Türk, eighteenth-century theorist, noted that "tempo rubato commonly signifies a manner of shortening and lengthening notes, taking a part from the length of one note and giving to the other."<sup>3</sup> In his Versuch, Quantz discusses the importance of tempo to a correct performance, establishing as a point of reference the "pulse beat at the hand of a healthy person," about eighty beats per minute.<sup>4</sup> Quantz describes four categories of tempo from which others can be derived. They are allegro assai, allegretto, adagio cantabile, and adagio assai. Having established eighty pulse beats per minute as the norm, Quantz lists four paces for common time as follows: allegro assai  = 80; allegretto  = 80; adagio cantabile  = 80; and adagio assai  = 80. Other markings are based on these.

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<sup>1</sup> Robert Donington, The Interpretation of Early Music (London: Faber and Faber, 1975), p. 432.

<sup>2</sup> Ibid., p. 425.

<sup>3</sup> Ibid., p. 430.

<sup>4</sup> Quantz, Versuch (Reilly translation), p. 283.



For example, allegro is a tempo in between allegro assai and allegretto; in this tempo the  = 120 and the 6/8  = 80. In alla breve, the tempos are twice as long, i.e., allegro assai  = 80; allegretto  = 80, etc.. In 2/4 or quick 6/8, the two pulse beats are equal to one normal pulse beat --  = 160 and the  = 80. In common time, adagio, mesto, and lento are performed at  = 40. C. P. E. Bach states that the "Berlin adagio is far slower and the allegro is far faster than is customary elsewhere."<sup>1</sup> Therefore, while the Quantz tempos are suitable for his music, they are not necessarily definitive for other music of the same period.<sup>2</sup> Quantz himself admits that the time of day will vary the pulse rate, but suggests that the average pulse is at least helpful in discovering the appropriate tempo demanded by the composer.<sup>3</sup>

The only tempo markings in the music of François Devienne examined by this author appear at the beginnings of movements; none are found in the body of his works. Among tempo indications in Devienne's music are lento, largo, adagio, moderato, andante, andantino, allegro con espressione, allegro non troppo, allegro con spiritoso, and allegro.

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<sup>1</sup> C. P. E. Bach, Essay, cited by Quantz, Ibid., p. 286.

<sup>2</sup> For further information regarding tempo see Rosamund Harding, Origins of Musical Time and Expression (London: Oxford University Press, 1939) and R. Kirkpatrick, "Eighteenth-Century Metronomic Indications," Papers of the American Musicological Society (1938), pp. 30-50.

<sup>3</sup> Quantz, Versuch, p. 288.

Devienne also used formal or stylistic terms such as rondeau, polacca, polonaise, grazioso, and maestoso.

Quantz's Versuch is the only eighteenth-century woodwind tutor that furnished a detailed account of dynamics. Others deal with the subject, but in a general way. The available evidence from all sources suggests that dynamic requirements--even at the beginning of the seventeenth century--often consisted of more than occasional echo contrasts. Various contemporary authors recommend opposition of piano and forte sections, as well as judicious use of the crescendo-dimuyendo in small phrase fragments. Hence, the decision facing a modern performer is not simply whether or not to add dynamic nuances; it is rather a question of to what extent gradations should be applied.<sup>1</sup>

Rowen relates dynamics to texture in stating that

in the classical style preference was given to free imitation among a variable number of parts. A powerful unison phrase could be followed by a delicate phrase with some independence in the accompanying parts; an opening phrase with full harmony could be opposed by a soft, running melodic phrase with the harmony barely suggested.<sup>2</sup>

Quantz's suggestion was that "on repetition or with similar thoughts consisting of half or whole measures, either

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<sup>1</sup> Warner, "Performance in Woodwind Instruction Books," p. 132.

<sup>2</sup> Ruth Halle Rowen, Early Chamber Music (New York: King's Crown Press, 1949), p. 148.

on the same tones as in a transposition, the repetition may be played somewhat more softly than the first execution of it."<sup>1</sup> The echo effect is found between phrases or within phrases, within motives, and on strong or weak beats.

Examination of Devienne's music reveals an inconsistent approach to the notation of dynamics, as if he intended the works to be performed with some volume contrasts and nuances, but never completed the markings. Among dynamic markings used by Devienne in his sonatas are ff, f, poco f, sf, rf, rinf, fp, fz, mf, mes f, p, pp, and crescendo and diminuendo signs. At times dolce seems to be utilized as a dynamic marking as well as a stylistic indication. Dynamics are often used to emphasize thematic changes and highlight dissonance. The first movement of the quatrieme sonate for two flutes, which is contained in the Pollet edition of the Devienne Méthode, contains dynamic markings in only six of the 150 measures, spaced as much as forty-eight measures apart. The largo movement of Devienne's Sonata No. 8 pour le clavecin ou le forte-piano avec accompagnement de flute obligé rapidly alternates pp, ff, p, f, and p for the first four measures, but omits any more markings until measure thirty-six.

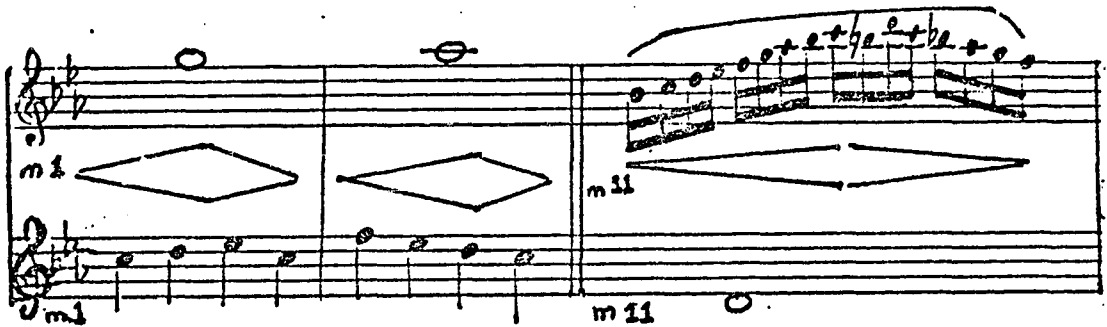
Slow movements generally contain more thorough use as dynamic markings. In the adagio of his Deuxieme sonata

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<sup>1</sup> Quantz, Versuch, p. 486.

for two flutes which appears in the Méthode, Devienne's introduction of a crescendo followed immediately by a diminuendo within a span of one measure produces a rather romantic or sentimental effect (Ex. 45).

Example 45. Deuxieme sonate, Adagio. Devienne Méthode, p. 75.



The melodic contour seems to govern the placement of crescendo and diminuendo marks, with crescendo occurring in the ascending passages and diminuendo in descending lines (Ex. 46). In this case Devienne is simply indicating the dynamics that should naturally occur in a musical performance of the passage.

Example 46. Deuxieme sonate, Adagio. Devienne Méthode, p. 75.



An analysis of many Devienne works reveals a somewhat exploratory approach to composition. While the greater part of his music consists of conventional practice, Devienne's writing for melodic solo instruments often exhibits a charm and excitement which easily surpasses the accompaniment writing. The latter will be discussed in the next chapter.

## CHAPTER V

### FRANÇOIS DEVIENNE'S STYLE OF KEYBOARD ACCOMPANIMENT

The piano was rapidly gaining popularity during the last quarter of the eighteenth century. Schonberg writes:

The history of piano playing begins with Mozart and Clementi. With Clementi, really, for even Mozart did not begin to concentrate on the piano until the middle 1770's. Like most musicians of his day, he had been trained on the harpsichord, clavichord and organ . . . From 1800 on, the piano became the most popular of instruments and the pianist the most popular of instrumentalists.<sup>1</sup>

Concurrent with the piano's replacement of the harpsichord as the primary keyboard instrument was the obsolescence of the figured bass. Written-out accompaniment parts were not new. Bach's flute and gamba sonatas, for example, have complete keyboard accompaniments. Ulrich suggests that the reason composers began to write keyboard parts in full, given the opportunity, was a distrust in the ability of amateurs to realize their intentions as expressed in the figured bass symbols.<sup>2</sup> This is not totally convincing; undoubtedly there were many amateurs in the baroque era whose

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<sup>1</sup>Harold C. Schonberg, The Great Pianists (New York: Simon and Schuster, 1963), p. 11.

<sup>2</sup>Homer Ulrich, Chamber Music (New York: Columbia University Press, 1966), p. 126.

ability to realize figured bass was untrustworthy. Nevertheless, the capabilities of the piano for expression, blending, and sustaining tones probably made it further suitable as an accompaniment instrument. The piano proved to be an excellent medium for the fusion of bass line, harmonic material, and melodic content into a written-out homophonic work which culminated in the classical chamber music style.<sup>1</sup>

The harpsichord and piano, freed from the duty of realizing figured bass accompaniments for orchestral and chamber music ensembles, were utilized in various genres, such as fully written multi-movement sonatas for keyboard alone, such as the Sonaten für Kenner und Liebhaber by C. P. E. Bach, or sonatas for piano solo accompanied by violin, such as the early sonatas K. 6-9 of Wolfgang Mozart.<sup>2</sup> Often the violin doubled the upper voice of the keyboard part and the violoncello doubled the lower parts, as in Mozart's sonatas for clavier, violin, and violoncello K. 10-15 ("London Sonatas"). These were called "clavier sonatas with violin ad libitum" because they were really clavier sonatas with an optional or accompanying part for violin. The violin fills in chord tones and accompanies in thirds--a minor role. However, a great change took place during

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<sup>1</sup>Rowen, Early Chamber Music, p. 1.

<sup>2</sup>Reinhard G. Pauly, Music in the Classic Period (Englewood Cliffs, N. J.: Prentice-Hall, 1965), p. 122.

Mozart's trip to Mannheim in 1778. Here, according to Einstein, Mozart began to compose seriously for violin and clavier. Now called the Mannheim or Palatinate sonatas, Mozart dedicated six of them as Opus 1 to the wife of the Elector Palatinate, Marian Elisabeth, and one to the young daughter of his Mannheim landlord Therese Pierron Serrarius (K. 296, K. 301-306).<sup>1</sup> These sonatas, which Mozart called "Clavierduetti mit violin," presented themes alternately in the violin and piano, i.e., the clavier and violin were equal partners. In the final sets written 1778-1788, a true partnership was reached and the violin emerged in its own right as a solo concertizing instrument.<sup>2</sup> The latter two types of sonatas--Palatinate sonatas and following--represent the form of wind sonatas composed by François Devienne.

It is not known if Devienne personally encountered Mozart or knew his music. It certainly is possible. Devienne was living with his brother in Deux-Ponts when Mozart visited Paris in 1777. While it is not the purpose of this study to compare the compositions of Devienne to those of Mozart, one can observe many similarities in the music of the two composers. Devienne's ready accessibility to

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<sup>1</sup> Alfred Einstein, Mozart--His Character, His Work (New York: W. W. Norton, 1945), p. 254.

<sup>2</sup> The numbers of these sonatas are K. 376-380, K. 402-404, K. 454, K. 481, K. 526, and K. 547.



materials in the Paris music circles and the likelihood of Mozart's works being found there do not discount the possibility that Devienne may have studied or performed Mozart's music, or both.

A Comparison of Selected Keyboard Accompaniment  
of Devienne and Mozart

The large body of Mozart works which embrace a piano accompaniment may serve as a frame of reference for the conventional keyboard accompaniment style of the late eighteenth century. This writer examined numerous keyboard accompaniments written by François Devienne<sup>1</sup> and found them to be quite similar in content and style to the piano accompaniments written by Wolfgang Mozart for violin sonatas between 1778 and 1788.<sup>2</sup> In order to evince a common understanding of Devienne's keyboard style, excerpts of his work are related to Mozart piano accompaniments which were written during the same period.

Melodies of both Mozart and Devienne are primarily comprised of passages based on scales and chords, with the result being musical lines which look rather similar (Ex. 47-48).

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<sup>1</sup>Devienne composed seven complete sonatas for flute obligé and harpsichord or fortepiano and one set of six sonatas for violin ad libitum and piano. See Montgomery, "Life and Works of François Devienne," pp. 95-108.

<sup>2</sup>Devienne's Sonatas pour le Clavecin ou le Forte-Piano avec Accompagnement de Flute Obligé were published in 1784, 1785, and 1789.

Example 47. Devienne, Sonata in C Major, Flute-Piano, 1st movement.



Example 48. W. A. Mozart, Sonata No. 25, K. 301, Violin-Piano, 1st movement.

Newman explains Alberti bass patterns in writing that

arpeggiated chords also had significance in accompaniment, at first as an improvised ornament in the thorough bass and then as an element explicitly written into the composition. There was method of improvising an arpeggiated accompaniment which, if incorporated into a composition, went under the title of the "Alberti bass." In his examples Heinichen--John David Heinichen,

Der General-Bass in der Composition (Dresden, 1728)--first presented simple chords, and then, having settled on a pattern of arpeggiation, broke the chords appropriately, treating one chord after another according to the given figuration. When dealing with chords in the left hand, he subjected a succession of three-part chords to the following preconceived figuration: lowest note of the chord, highest note, middle note, highest note. This particular pattern was later linked to the name of Domenico Alberti (ca. 1717-1740), a clavier player and minor composer.<sup>1</sup>

Alberti bass patterns are found in abundance in the works of Devienne and Mozart (Exs. 49-50).

Example 49. Devienne, Sonata No. 8, Flute-Piano, 1st movement.<sup>2</sup>



Example 50. Mozart, Sonata No. 43, K. 547, 1st movement.

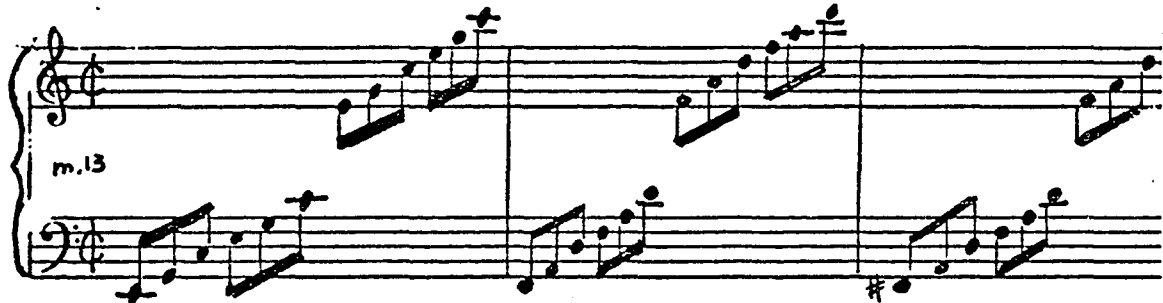


<sup>1</sup>Newman, Sonata in the Classic Era, pp. 50-1.

<sup>2</sup>Unless marked otherwise, all examples in this chapter are piano.

Although both composers utilized arpeggios over an extended range, Devienne appears to have made more use of this device (Exs. 51-52).

Example 51. Devienne, Sonata No. 8, Flute-Piano, 2nd movement.



Example 52. Mozart, Sonata No. 30, K. 306, 1st movement



Although changes of content in the accompaniment usually occurred at phrase points, both Devienne and Mozart varied the patterns frequently. Mozart's accompaniments show more consistency of patterns and congruity between the right and left hand lines. Examples 53 and 54 demonstrate the eclecticism of Devienne's music as compared to that of

Mozart.

## Example 53. Devienne, Sonata in C Major, Flute-Piano, 1st movement.

Measures 116-118. Measure 116 is marked *m116*. Measure 117 is marked *p*. The music is in C major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

Measures 119-122. Measure 119 is marked *119*. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The music flows smoothly through these measures.

Measures 123-125. Measure 123 is marked *123*. Measure 125 is marked *cresc.*. The right hand features a more active melodic line with sixteenth notes, and the left hand continues with the eighth-note accompaniment.

Measures 126-128. Measure 126 is marked *126 for.*. The right hand features a melodic line with eighth and sixteenth notes, and the left hand continues with the eighth-note accompaniment.

Example 54. Mozart, Sonata No. 27, K. 303, 2nd movement.

The musical score for Example 54 is presented in three systems. The first system (measures 13-18) shows a piano (p) texture with a 'molto p' marking at measure 13 and a 'mp' marking at measure 18. The second system (measures 19-24) continues the piano texture. The third system (measures 25-30) includes a 'piv p' marking at measure 27. The score includes various musical notations such as notes, rests, and dynamic markings.

Three-note afterbeat chords are used more sparingly by Mozart. Examples 55 and 56 reveal Mozart's scoring to be more subtle than that of Devienne.

Example 55. Devienne, Sonata No. 8, Flute-Piano, 1st movement.



Example 56. Mozart, Sonata No. 29, K. 305, 2nd movement.

Devienne and Mozart employed rhythmic mutation by changing from triplet to duple rhythms in approaching a cadence (Exs. 57 and 58).

Example 57. Devienne, Sonata No. 2, Violin-Piano, 1st. movement.

The musical score for Example 57 consists of two systems of piano accompaniment. The first system, labeled 'm34', shows a treble staff with chords and a bass staff with triplet eighth notes. The second system, labeled 'm37', shows a treble staff with chords and a bass staff with eighth notes.

Example 58. Mozart, Sonata No. 32, K. 376, 2nd movement.

The musical score for Example 58 shows a piano accompaniment in 4/4 time. The treble staff has a melody with a 'pp' (pianissimo) marking. The bass staff has a simple harmonic accompaniment.

Abrupt shifts of mode to parallel minor or major are found in works of both composers (Exs. 59 and 60).



Example 59. Devienne, Sonata No. 2, Violin-Piano, 1st movement.

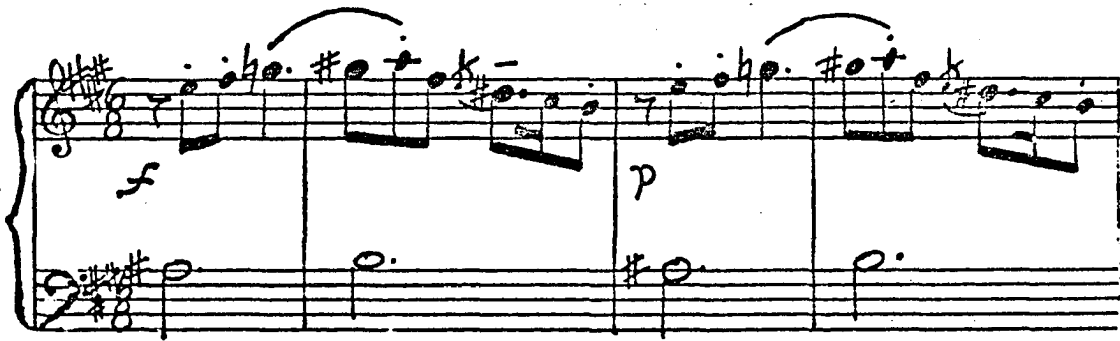
Example 59 shows a musical score for Devienne's Sonata No. 2, Violin-Piano, 1st movement. The score is in G major (one sharp) and 2/4 time. It consists of two systems. The first system starts at measure 19 and the second at measure 23. The violin part features a wavy line above the first measure of the first system. The piano accompaniment is in the bass clef.

Example 60. Mozart, Sonata No. 28, K. 304, 2nd movement.

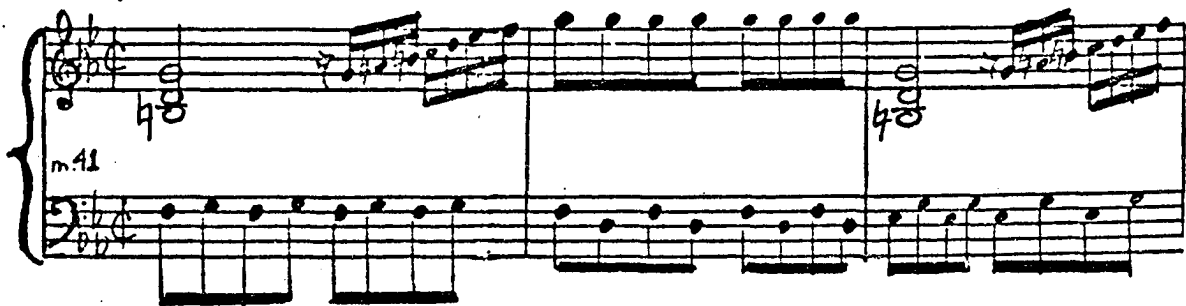
Example 60 shows a musical score for Mozart's Sonata No. 28, K. 304, 2nd movement. The score is in G major (one sharp) and 3/4 time. It consists of two systems. The first system starts at measure 38 and the second at measure 41. The violin part features a slur over the first measure of the first system. The piano accompaniment is in the bass clef. The second system includes dynamic markings: *molto pp* at measure 41 and *pp* at measure 45.

Devienne's treatment of repeated two-measure phrases is somewhat different from Mozart's "echo" treatment with merely a dynamic change. Utilizing a transition passage in which the note "G" is common to each pair of measures, Devienne utilizes a melodic truncation which prepares the arrival of the new key of A-flat. Harmonic clashes are created in measure forty-five by carrying out the scale motif in c minor against the dominant seventh of A-flat major, an early, inadvertant example of polytonality (Exs. 61 and 62).

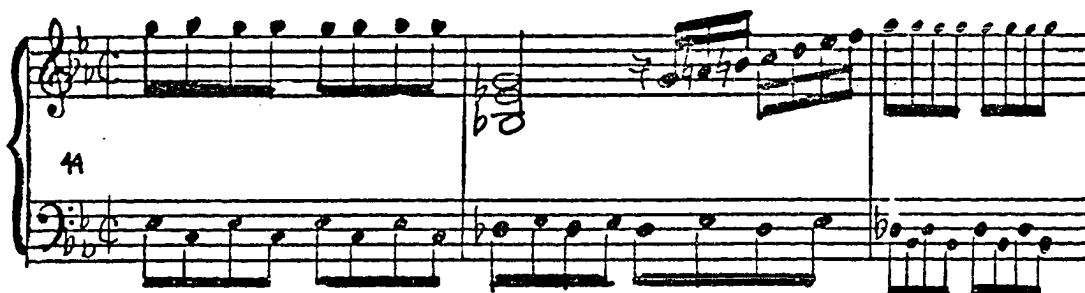
Example 61. Mozart Sonata No. 29, K. 305, 1st movement



Example 62. Devienne, Sonata No. 6, Violin-Piano, 1st movement.

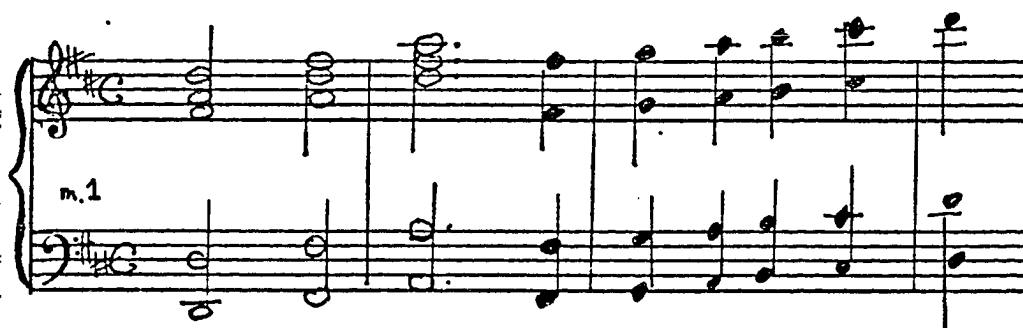


## Example 62. (Continued).

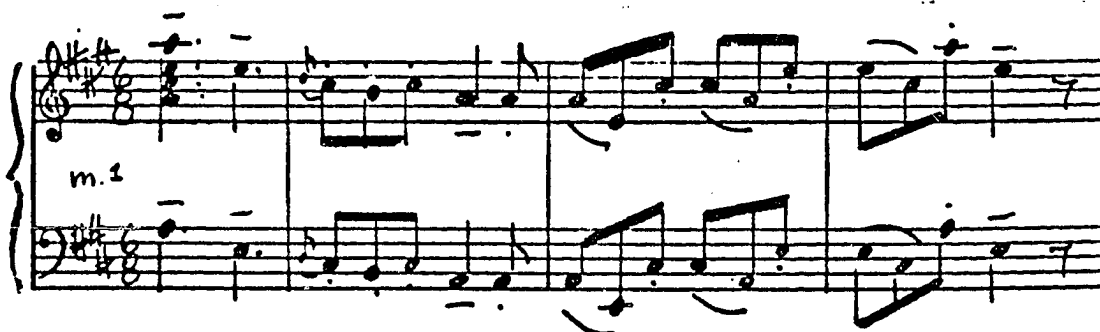


Opening measures of both Devienne and Mozart sonatas employed contrasting textures such as chordal texture succeeded by passages of octaves doubled (Exs. 63 and 64).

Example 63. Devienne, Sonata No. 1 in D Major, Flute-Keyboard, 1st movement.



Example 64. Mozart, Sonata No. 29, K. 305, 1st movement.



Devienne, like Mozart, frequently utilized free voice writing in his accompaniment, following no particular pattern of chords or single line melody. The style, which aims for textural contrast, features somewhat unexpected insertion of chords at times. Examples 65 and 66 illustrate.

Example 65. Devienne, Sonata No. 2, Violin-Piano, 1st movement.

The musical score for Example 65 is presented in four systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The first system (measures 67-70) begins with a melodic line in the right hand and a bass line in the left hand. A 'dol.' marking is present above the right hand, and a 'f' dynamic is indicated. The second system (measures 71-74) continues the melodic and bass lines, with a 'dol.' marking and a 'f' dynamic. The third system (measures 75-78) shows a melodic line in the right hand and a bass line in the left hand, with a 'dol.' marking and a 'f' dynamic. The fourth system (measures 79-82) features a melodic line in the right hand and a bass line in the left hand, with a 'dol.' marking and a 'f' dynamic.

Example 66. Mozart, Sonata No. 36, K. 380, 3rd movement.

The musical score for Example 66 is presented in two systems. The first system begins at measure 25 and features a trill (tr) in the right hand. The second system begins at measure 29 and includes a mezzo-piano (mp) dynamic marking. The piano part features a prominent bass line with octaves and chords.

A commonly used practice of scoring in unisons and octaves, the well-known all'unisono, adapted from the baroque concerto, appears frequently at the beginning of new sections in the sonatas of Devienne and Mozart (Exs. 67 and 68).

Example 67. Devienne, Sonata No. 6, Violin-Piano, 2nd movement.

The musical score for Example 67 is presented in two systems. The first system begins at measure 66 and includes a mezzo-piano (mp) dynamic marking. The piano part features a prominent bass line with octaves and chords.

Example 68. Mozart, Sonata No. 29, K. 305, 1st movement.

### Melody Harmonized in Thirds and Sixths

Another conventional scoring practice in keyboard accompaniments which is common to works by Devienne and Mozart is doubling the solo line in the keyboard, usually an octave apart. Examples 69-72 demonstrate also the custom of harmonizing the melody in either thirds or sixths, or otherwise embellished.

Example 69. Devienne, Sonata in C Major, Flute-Piano, 1st movement.

Example 70. Mozart, Sonata No. 32, K. 376, 3rd movement.

Example 70 is a musical score for the 3rd movement of Mozart's Sonata No. 32, K. 376. The score is written for three staves: Treble, Piano, and Bass. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score begins with a piano (p) dynamic marking. The Treble staff features a melodic line with eighth and sixteenth notes, including a triplet. The Piano staff provides harmonic support with chords and moving lines, marked with a piano (p) dynamic. The Bass staff contains a bass line with eighth notes, marked with a pianissimo (pp) dynamic. The score is divided into measures by vertical bar lines, with a measure number 'm.93' indicated in the Piano staff.

Example 71. Devienne, Sonata No. 2, Violin-Piano, 1st movement.

Example 71 is a musical score for the 1st movement of Devienne's Sonata No. 2, Violin-Piano. The score is written for three staves: Treble, Violin, and Bass. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score begins with a piano (poco f) dynamic marking. The Treble staff features a melodic line with eighth and sixteenth notes, including a triplet. The Violin staff provides harmonic support with chords and moving lines. The Bass staff contains a bass line with eighth notes. The score is divided into measures by vertical bar lines, with a measure number 'm.1' indicated in the Bass staff.

Example 72. Mozart, Sonata No. 40, K. 454, 2nd movement.

### Quasi-Contrapuntal Devices

Contrapuntal lines are not typically found in the primarily homophonic keyboard accompaniments of the late eighteenth century. However, Devienne utilized lines outlining triads in contrary motion which resulted in a form of simulated counterpoint, as seen in Example 73. Mozart's use of lines in contrary motion is shown in Example 74.

Example 73. Devienne, Sonata in C Major, Flute-Piano, 1st movement.



## Example 73. (Continued).

Example 73 (Continued) shows measures 65 and 66. The music is in G major (one sharp) and 3/4 time. The right hand plays a melody with eighth and sixteenth notes, ending with a repeat sign. The left hand plays a piano accompaniment with eighth notes, marked with a piano (*p*) dynamic.

Example 73 (Continued) continues with measures 67, 68, 69, and 70. The right hand features a melodic line with many grace notes. The left hand plays a steady eighth-note accompaniment. The tempo/mood is marked *67 Dolce*.

## Example 74. Mozart, Sonata No. 27, K. 303, 3rd movement.

Example 74 shows measures 59, 60, 61, and 62 of the 3rd movement of Mozart's Sonata No. 27, K. 303. The music is in G major (one sharp) and 3/4 time. The right hand plays a melody with eighth and sixteenth notes, featuring slurs and ties. The left hand plays a piano accompaniment with eighth notes, marked with a mezzo-forte (*m. 59*) dynamic.

Although Mozart skillfully used imitation, it is rarely found in works of Devienne (Exs. 75 and 76).

Example 75. Devienne, Sonata No. 6, Violin-Piano, 2nd movement.

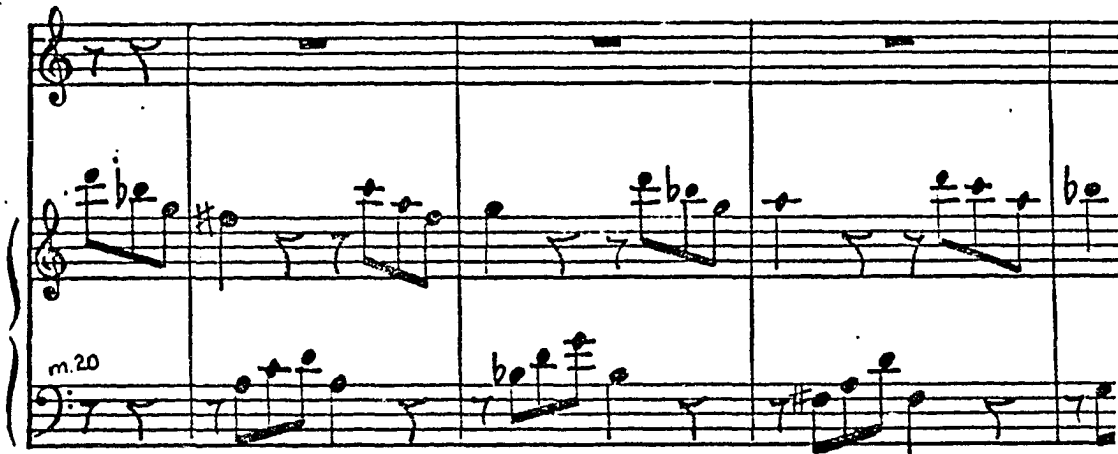
The musical score for Example 75 is a 2-staff piece in 2/4 time, key of B-flat major. The top staff is for the Violin and the bottom staff is for the Piano. The score consists of four measures. In the first measure, the Violin plays a quarter note B-flat, a quarter note D, and a quarter note F. The Piano plays a half note B-flat. In the second measure, the Violin plays a quarter note G, a quarter note A, and a quarter note B. The Piano plays a half note G. In the third measure, the Violin plays a quarter note C, a quarter note D, and a quarter note E. The Piano plays a half note C. In the fourth measure, the Violin plays a quarter note F, a quarter note G, and a quarter note A. The Piano plays a half note F. There are dotted lines above the Violin staff in the second and fourth measures, indicating a continuation of the melody.

Example 76. Mozart, Sonata No. 27, K. 303, 3rd movement.

The musical score for Example 76 is a 3-staff piece in 3/4 time, key of C major. The top staff is for the Violin, the middle staff is for the Violoncello, and the bottom staff is for the Piano. The score consists of four measures. In the first measure, the Violin plays a half note C, a quarter note D, and a quarter note E. The Violoncello plays a half note C, a quarter note D, and a quarter note E. The Piano plays a half note C, a quarter note D, and a quarter note E. In the second measure, the Violin plays a half note F, a quarter note G, and a quarter note A. The Violoncello plays a half note F, a quarter note G, and a quarter note A. The Piano plays a half note F, a quarter note G, and a quarter note A. In the third measure, the Violin plays a half note B, a quarter note C, and a quarter note D. The Violoncello plays a half note B, a quarter note C, and a quarter note D. The Piano plays a half note B, a quarter note C, and a quarter note D. In the fourth measure, the Violin plays a half note E, a quarter note F, and a quarter note G. The Violoncello plays a half note E, a quarter note F, and a quarter note G. The Piano plays a half note E, a quarter note F, and a quarter note G. The score includes markings such as "marc." (marcato) and "sempre f" (sempre forte) in the Piano part.

Devienne and Mozart frequently employed a dependent interaction of lines in the left and right hands of the accompaniments which produced a simulated motion and enhanced the rhythmic interest (Exs. 77 and 78).

Example 77. Devienne, Sonata No. 2, Violin-Piano, 1st movement.



Example 78. Mozart, Sonata No. 43, K. 547, 1st movement.



## Shifts of Accompaniment Style

Both Devienne and Mozart followed standard practice of their time in changing the style or content of the accompaniment to correspond with changes in the melodic material. Concurrent with this shift of style was often an exchange of melody from the accompaniment to the solo instrument or vice versa (Exs. 79-82).

Example 79. Devienne, Sonata in C Major, Flute-Piano, 3rd movement.

The musical score for Example 79 is presented in two systems. The first system covers measures 68, 69, and 70. The second system covers measures 71, 72, and 73. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The melody is marked '(melody)' and the piano part is marked 'piano'. The score is in 6/8 time and consists of two systems. The first system shows measures 68-70, and the second system shows measures 71-73. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The melody is marked '(melody)' and the piano part is marked 'piano'.

Example 80. Devienne, Sonata in C Major, Flute-Piano,  
3rd movement.

The musical score is written for Flute and Piano. The first system consists of three measures. The Flute part (treble clef) plays a melody of eighth notes, starting on G4 and ascending to D5. The Piano accompaniment (grand staff) features a bass line of eighth notes and a treble line of chords. The second system also consists of three measures. The Flute part continues the melody, with some rests and a final flourish. The Piano accompaniment continues with a steady eighth-note bass line and harmonic support in the treble.

Example 81. Mozart, Sonata No. 41, K. 481, 3rd movement.

The musical score is presented in three systems, each with a piano (p) and violin (v) part. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system begins with a piano instruction *p* and the word *Leggiero*. The piano part features a series of chords and single notes, while the violin part plays a rapid sixteenth-note scale. The second system continues the piano's chordal accompaniment and the violin's melodic line. The third system concludes the passage with a *pp* (pianissimo) marking in the piano part.

## Keyboard as Introduction

Many sonatas by Devienne and Mozart begin with a keyboard introduction, often eight measures, which precedes the statement by the solo instrument. The solo material is frequently a restatement or embellishment of the introductory material (Ex. 82 and 83).

Example 82. Devienne, Sonata in C Major, Flute-Piano, 2nd movement.

The musical score is presented in two systems, each with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The time signature is 3/4. The first system covers measures 1 through 3, with the measure number 'm.1' indicated at the beginning of the first measure. The second system covers measures 4 through 6, with the measure number '4' indicated at the beginning of the first measure. The piano part (left hand) features a continuous eighth-note accompaniment pattern throughout. The flute part (right hand) has a melodic line that begins with a quarter rest in measure 1, followed by a series of eighth and quarter notes in measures 2 and 3, and continues with a similar pattern in measures 4, 5, and 6.

## Example 82. (Continued).

FLUTE

7 9

This musical score is for Example 82 (Continued). It features three staves: a top staff for the Flute, a middle staff for the right hand of a piano, and a bottom staff for the left hand of a piano. The key signature is one sharp (F#) and the time signature is 3/4. The Flute staff begins with a whole rest, followed by a half note G4 and a quarter note A4. The piano right hand starts with a half note G4, followed by a half note A4, and then a half note B4. The piano left hand begins with a half note G2, followed by a half note A2, and then a half note B2. The score continues with various musical notations, including slurs and ties, across the three staves.

## Example 83. Mozart, Sonata No. 32, K. 376, 3rd movement.

Violin

p m.1 p pp p

5 pp

This musical score is for Example 83, Mozart's Sonata No. 32, K. 376, 3rd movement. It consists of two systems, each with three staves. The top staff of each system is for the Violin. The middle and bottom staves are for the piano, with the middle staff for the right hand and the bottom staff for the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The Violin staff begins with a half note G4, followed by a half note A4, and then a half note B4. The piano right hand starts with a half note G4, followed by a half note A4, and then a half note B4. The piano left hand begins with a half note G2, followed by a half note A2, and then a half note B2. The score includes various musical notations, such as slurs, ties, and dynamic markings (p, pp, m.1, 5).



Example 83. (Continued).

These and other examples of accompaniment writing by Devienne and Mozart, taken as a group, provide an informed basis upon which one may realize an eighteenth century-like piano accompaniment predicated on the original form of the Devienne sonatas for solo instrument and bass line.

Bass Lines of Sonatas III Op. 58a and 68a Compared  
to Devienne Keyboard Passages

The Devienne keyboard accompaniments were examined with an eye to discovering passages which are similar to the existing bass lines of the Porthaux and Sieber editions of sonatas for clarinet and bass from opus 58 and opus 68. No attempt was made to locate the same bass line note-for-note. Nevertheless, the availability of similar lines and rhythms provides additional perspective for the task of accurately representing the content suggested by the bass line. The first four measures of Sonata III for Clarinet and Bass, Op. 58a (Porthaux edition), are shown in Example 84.

Example 84. Devienne, Sonata III, Op. 58a, Clarinet-Bass line (Porthaux), 1st movement.

A somewhat similar line is used with an embellished arpeggio which becomes harmony in thirds with the flute in measure 49 (Ex. 85).

Example 85. Devienne, Sonata in C Major, Flute-Piano, 1st movement.

Devienne often suggests the harmony by including a second note in the bass line, as in Example 86 from the Porthaux Sonata III, Opus 58a, for clarinet and bass line. The static repeated chord may be broken up by plain or ornamented octaves. Newman points out that this broken octave pattern was a clavier technique which was introduced in the bass to combat the monotonous effect of the "drum bass",

with its long span of repeated notes. This was more suitable for the piano than for string instruments, as it allowed the mechanism of the keyboard twice as much time to bring each key in readiness for the next stroke. (Ex. 87).<sup>1</sup>

Example 86. Devienne, Sonata III, Op. 58a, Clarinet-Bass line (Porthaux), 1st movement.

Example 87. Devienne, Sonata No. 8, Flute-Piano, 3rd movement.

Sustained bass notes were frequently embellished melodically in the right hand (Exs. 88 and 89).

<sup>1</sup>Newman, Sonata in the Classic Era, p. 51.

Example 88. Devienne, Sonata III, Op. 58a, Clarinet-Bass line (Porthaux), 1st movement.

Example 89. Devienne, Sonata No. 8, Flute-Piano, 3rd movement.

The above example is quite similar to Example 85, except that the bass is moving more slowly in relation to the right hand of the keyboard part.

Devienne often extended the range of a descending bass line by repeated octaves which also provided rhythmic interest between the bass notes (Ex. 90). The clarinet solo line, though similar in contour to the bass line, is rhythmically more independent (Ex. 91).

Example 90. Devienne, Sonata III, Op. 58a, Clarinet-Bass line (Porthaux), 1st movement.

Example 91. Devienne, Sonata No. 8, Flute-Piano, 1st movement.

Alberti bass patterns often support flowing melodies, as represented in Examples 92 and 93.

Example 92. Devienne, Sonata III, Op. 58a, Clarinet-Bass line (Porthaux), 2nd movement.

Example 93. Devienne, Sonata No. 6, Violin-Piano, 1st movement.

*Allo Maestoso*

mf *f* *inf*

Repeated eighth notes in the bass were usually embellished in the right hand, as shown in Examples 94 and 95.

Example 94. Devienne, Sonata III, Op. 68a, Clarinet-Bass line (Sieber), 1st movement.

Clar

Bass

mf

Example 95. Devienne, Sonata No 6, Violin-Piano, 2nd movement.

mf

Examples 96 and 97 illustrate one possible right-hand realization to arpeggiated seconds and thirds of the bass line.

Example 96. Devienne, Sonata III, Op. 68a, Clarinet-Bass line (Sieber), 1st movement.

Example 97. Devienne, Sonata No. 6, Violin-Piano, 1st movement.

Devienne utilized sixteenth-note figures to embellish scale passages in 6/8 meters (Exs. 98 and 99).

Example 98. Devienne, Sonata III, Op. 68a, Clarinet-Bass line (Sieber), 2nd movement.

Example 99. Devienne, Sonata in C Major, Flute-Piano,  
3rd movement.

Rapidly changing eighth notes were frequently embellished by sixteenth notes in a manner similar to the two previous examples (Exs. 100 and 101).

Example 100. Devienne, Sonata III, Op. 68a, Clarinet-Bass  
line (Sieber), 3rd movement.



Example 101. Devienne, Sonata No. 8, Flute-Piano, 1st movement.



The research into stylistic characteristics and keyboard accompaniment style of François Devienne and his contemporaries has yielded many musical insights regarding their works. The keyboard accompaniment styles of Devienne and Mozart, which have been shown to be quite similar, are typical of those written in the late eighteenth century.

Among conventional keyboard devices utilized by François Devienne are Alberti bass, arpeggios, change of accompaniment with change of melodic content, three-note afterbeats, shift from triplet to duple rhythms, contrasting textures and free voice writing, all'unisono, melody harmonized in thirds and sixths, abrupt shifts to parallel minor or major modes, real or simulated counterpoint, introduction in keyboard, drum bass, broken and embellished octaves in left hand, and right hand melodic embellishment of sustained bass notes.

## CHAPTER VI

### THE WORKS

The two sonatas which are the subject of this inquiry are the last of separate sets of three sonatas for clarinet and bass line, both titled Trois sonates pour clarinette avec accompagnement de basse. Because they are completely different works with identical titles, they are identified in this study by the opus numbers of their corresponding flute/bass works and the publisher of the clarinet/bass edition. As mentioned earlier, the clarinet works are also extant in editions for flute and bass line.

One of these sets of three clarinet works was published by the Parisian firm of Sieber, ca. 1801. The frontispiece reads "Trois sonates pour clarinette avec accompagnement de basse, par F. Devienne (2e Livre de sonates pr. ctte), Prix 6<sup>fr</sup> à Paris, chez Sieber, Rue de la Loi, No. 1245" (plate No. 359).<sup>1</sup> The flute/bass version of this music is included in "Six sonates pour flute avec

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<sup>1</sup>Copies of the set are located in the Bibliotheque nationale, Paris, France (call number A33.863, Vm 6927) and the Library of Congress, Washington, D. C. (call number M250.D).

accompagnement de basse, par F. Devienne, Op. 68, Livre 4. . .A Paris chez Sieber-fils. . .rue de la Loi. . .No. 1245" (plate No. 27). Normally published in sets of six, only three sonatas for clarinet and bass have been found. Sonatas one and two of this set have been published in editions for clarinet and piano by Edition Musicales Transatlantiques (1969, 1972). This third sonata, which corresponds to Sonata III for flute/bass, Op. 68, will subsequently be referred to as the Devienne "Sonata III, Sieber, Op. 68a." Montgomery gives the date of publication as 1799<sup>1</sup> for the flute/bass edition, Op. 68.

The second set of three Devienne clarinet sonatas was published in Paris by Porthaux as "Trois sonates pour clarinette avec accompagnement de basse, dédiées à son ami Charles Duvernoy par F. Devienne Membre du Conservatoire de Musique, deuxieme oeuvre de clarinette, Livre 1, prix 7<sup>L</sup> 10<sup>S</sup>, A Paris Chez Porthaux. . .Rue de Thionville 16.L13" (plate No. 104).<sup>2</sup> The flute/bass version of this music is found in "Six sonates pour une flute avec accompagnement de basse, dédiées à son ami Hugot composees par Devienne membre du Conservatoire National de Musique, Oeuvre LVIII, a Paris, Chez Sieber, rue Coquilliere No. 22" (plate No.

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<sup>1</sup> Montgomery, "Life and Works of François Devienne," p. 138.

<sup>2</sup> This set is located in the Bibliothèque nationale, Paris, France (call number A33.751, Vm/6927).

1771). Montgomery lists publication dates as ca. 1802-3 for the Porthaux clarinet/bass version and 1798 for its antecedent, the Opus 58 flute/bass edition, published by Sieber. The clarinet/bass version of Opus 58 will subsequently be referred to as the Devienne "Sonata III, Porthaux, Op. 58a." It is interesting to note that Devienne dedicated these two settings of Opus 58 to clarinetist Charles Duvernoy and flutist Antoine Hugot, both of whom were his colleagues at the Paris Conservatory and the Théâtre Feydeau.

The large number of editions and arrangements made of these works are evidence of their popularity. Opus 58 appears in nine editions--eight for flute plus the Porthaux Opus 58a clarinet/bass setting. Opus 68 appears in fourteen editions--six for flute/bass, one for flute alone, three for oboe and bass, one for oboe and piano, the Sieber Op. 68a clarinet/bass version, and the two sonatas for clarinet and piano, mentioned earlier, which are taken from Op. 68a. Several different opus numbers are used<sup>1</sup> with these works.

Both Sonatas III, Op. 58a and 68a, have three movements, fast-slow-fast, and are approximately the same length. The form of the first movements is sonata-

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<sup>1</sup> For a further discussion of these editions, see Montgomery, "Life and Works of François Devienne," pp. 131-3, 138-9.

like, with traditional key schemes for contrasting themes, development sections, and recapitulations. Devienne, known for his ability to write beautiful melodies, presents numerous themes in each movement; the inconsistent treatment of themes results in a rapidly changing melodic style that lacks the cohesion and balance of a more gifted composer, such as Mozart. The second movements are written in ternary form, each containing a short cadenza passage. The melodies of Op. 68a are more scalar and its phrases are more symmetrical than the fantasia-like Op. 58a, whose melodies are both scalar and arpeggiated. The clarinet parts of both Op. 58a and 68a third movements are quite virtuostic, encompassing over three octaves, and formally resemble rondo (Op. 58a) and sonata forms (68a). Although the bass lines of the first movements are rather inactive melodically, consisting mostly of Alberti patterns, drum bass, repeated eighth notes, and other typical eighteenth-century practices for keyboard left hand, the bass lines of the second and third movements of both sonatas are more melodic, especially those of Op. 68a. The harmonic language is in keeping with the style of the period. It appears that Devienne had a propensity for writing in the dominant key of the movement; from sixty to ninety per cent of the expositions in the movements with sonata form are in the dominant tonality.

### Problems Incurred During the Study

Several specific problems faced the researcher in preparing a modern performance edition of these works. The original version is for C clarinet. Since B-flat clarinets are now more in vogue, the editions will present the sonatas for B-flat clarinet and piano. This decision presented the dilemma of whether to retain the clarinet in the original keys as written or to transpose the clarinet up a major second to retain the original key of the works.

The clarinet/bass editions are sparsely marked. Articulations are inconsistent, ornaments lack realization, dynamics are used sporadically, and tempo indications rarely appear. These are major concerns of eighteenth-century performance practice, as evidenced by their treatment in woodwind tutors of that period. This paucity of interpretive markings had to be corrected by proper addition of stylistic symbols, realization of ornaments, and application of terms that will facilitate an authentic performance.

The clarinet parts contain no rests. Because of the impossibility of performing an entire wind sonata movement without a break for breathing, some provision had to be made to allow the clarinetist to have short rests during the movements. The editor was concerned with preserving the concertato style in allocating melodic passages to the

clarinet and the piano.

The most difficult problem is the realization of the complete keyboard accompaniment from the unfigured bass line. The clarinet and bass lines had to be carefully examined to determine the chords, harmonic rhythm, type of accompaniment, form, and other matters relevant to harmonic language.

### Solutions to the Problems

The decision to retain the clarinet in the original keys as written--F, C, and F major for Op. 58a; C major, A minor, and C major for Op. 68a--was based on range, difficulty of fingerings, and the general comfort or playability of the passages in these keys as opposed to keys a major second higher. Stated briefly, F, C, and A minor are better "clarinet keys" than G, D, and B minor. Consequently, in order to attain the necessary major second relationship between B-flat clarinet and piano, the piano accompaniments were transposed to E-flat, B-flat, and E-flat for the three movements of Op. 58a and to B-flat, G minor, and B-flat for the three movements of Op. 68a.

Devienne's own Méthode de flute proved to be a valuable resource for determining eighteenth-century performance practice. The "articles" yielded specific instructions regarding articulations, ornaments, and trills. Other eighteenth-century woodwind tutors by Vanderhagen,

Lefevre, Michel, and Quantz's Versuch were also helpful in assimilating information leading to marking and interpreting stylistic matters. Many Devienne works were scrutinized to arrive at an understanding of his style of composition. Devienne and Mozart keyboard accompaniments were examined to develop an understanding of contemporary keyboard writing; this study revealed marked similarities in the styles of the two composers. Research by Montgomery, Warner, Rousseau, and others provided insights which enabled a more informed approach to wind music of this period.

Strategy Employed in Accomplishing the Tasks  
That Led to Realization of  
the Modern Editions

A multi-phase strategy was employed in accomplishing the tasks that resulted in the realization of the scores and the completion of the modern editions for B-flat clarinet and piano.

1. The original version was presented on the top and bottom staves of a five-stave score, reserving the inner three staves for the edited solo line and piano accompaniment.

2. Analysis of the works identified chords, inversions, harmonic rhythm, possible placement of dynamics, and phrases.

3. The solo clarinet part retains the written keys of the original sonatas, C and F. The piano accompaniment



was transposed to the keys of B-flat and E-flat, respectively, to attain the proper relationship between B-flat clarinet and piano.

4. Choices regarding placement of melody in clarinet or piano, rests for clarinet, clarinet as accompaniment, etc., were made on the basis of musical content and the writer's musical judgement.

5. The content of the accompaniment was realized from the clarinet and bass lines of the early edition, preserving the original Devienne bass line for the most part. The right hand of the piano accompaniment contains some new material which completes the harmony and/or provides additional musical interest and support to the solo clarinet line. Keyboard accompaniments written by Devienne were used as models in developing the piano accompaniment.

6. Editing of the sonatas included the placement of dynamic markings, tempo indications, articulations, and written-out notation of most ornaments.

7. Nothing was added to the original melodies in the solo clarinet line. The cadenzas, though somewhat incomplete, appear as Devienne composed them. The modern performer, in keeping with eighteenth-century practice, may choose to improvise or write out his own material in lieu of the ones provided in this edition.

8. The accompaniments are the result of the synthesis of information gathered from relevant sources and applied

to the music of Devienne. Final acceptance or rejection of material, after meeting stylistic parameters of the period, was determined through aural evaluation.

On the basis of this information a modern edition is presented which seeks to resolve these problems and provide the clarinet repertoire with a contemporary edition of two works from the late-classic era.

### Conclusions

The sonatas for clarinet and unfigured bass line, among the first important solo chamber works in the clarinet repertoire, are a source of multiple uses for the clarinetist. The Devienne melodies are well constructed and enjoyable to play. Taken alone, they are excellent studies in expressive and virtuosic lines. When complemented by a complete piano accompaniment, they become delightful recital pieces.

To expedite an authentic interpretation, the scholarly performer researches the work before performing it. Tutors which were written by contemporaries of the composer are an excellent reservoir of information regarding performance practice of a particular era.

The modern editions of François Devienne's Sonata III, Porthaux, Op. 58a and Sonata III, Sieber, Op. 68a represent one possible realization for B-flat clarinet and piano accompaniment and are a manifestation of an

inquiry into eighteenth-century performance practice. Though not intended to be an exhaustive compendium of classic style, the works nevertheless represent an application of these principles.

The reader is encouraged to pursue similar research involving early clarinet sonatas. To make available other modern editions of clarinet music from the classic era, replication of this research is recommended for Devienne's Sonatas I and II, Porthaux, Op. 58a, as well as for other works by Baissiere, Blassius, Duvernoy, and Lefevre.

The completed study provides clarinetists and scholars with a better understanding of the role of the clarinet in the classic era, guidelines for realizing some of the many other works available in this form, and two worthy additions to the repertoire of eighteenth-century works for clarinet and piano.

## SONATA III

François Devienne, Op. 58a<sup>†</sup>

Clarinet in C (C Clar.)

Clarinet in Bb (Bb Clar.)

Piano (Piano)

Bass (Bass)

mf

pp

cresc.

cresc.

cresc.

5

1

<sup>†</sup> Porthaux, circa 1802

This musical score page contains measures 12 through 14 of a piece. The instrumentation includes Clarinet in C (C Clar.), Clarinet in B-flat (Bb Clar.), Piano (P), and Bass. The key signature has one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into three measures. Measure 12 (measure number 12 is written in the piano part) features a complex melodic line for the C Clarinet, a more rhythmic line for the Bb Clarinet, and a steady bass line. Measure 13 continues the melodic development. Measure 14 concludes the section with a final chord and a double bar line. Dynamics include *ff* (fortissimo) in measures 12 and 14. The piano part includes a section marked with a double bar line and a repeat sign.

C Clar.

Bb Clar.

P

Bass

12

13

ff

ff

17

19

*dol*

*Dolce*

*mf*

*mp*

This musical score page contains measures 17 through 19. The instrumentation includes C Clarinet, Bb Clarinet, Piano, and Bass. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The score is divided into two systems. The first system covers measures 17 and 18, and the second system covers measures 19 and 20. The C Clarinet part features melodic lines with slurs and ties. The Bb Clarinet part has a more active, rhythmic line. The Piano part provides harmonic support with chords and moving lines. The Bass part has a steady, low-line accompaniment. Dynamic markings include *dol* (dolce), *Dolce*, *mf* (mezzo-forte), and *mp* (mezzo-piano).

22

25

rit.

This musical score page contains measures 22 through 25. The instrumentation includes Clarinet in C (C Clar.), Clarinet in Bb (Bb Clar.), Piano (P), and Bass. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The Piano part features a complex texture with many beamed sixteenth and thirty-second notes. The Clarinet in C part has a melodic line with some grace notes. The Clarinet in Bb part follows a similar melodic pattern. The Bass part provides a steady rhythmic foundation. Measure 25 ends with a 'rit.' (ritardando) marking.

29

32

*a tempo*

*a tempo*

Clar. C

Clar. Bb

Piano

Bass

This musical score page contains measures 29 through 32. The instrumentation includes Clarinet in C, Clarinet in Bb, Piano, and Bass. The key signature is one flat (Bb) and the time signature is common time (C). The tempo marking *a tempo* appears above the Clarinet in Bb staff in measures 29 and 30. The Piano part features a complex rhythmic pattern in measures 29 and 30, with a measure rest in measure 31. The Clarinet in C and Clarinet in Bb parts have melodic lines with various articulations and slurs. The Bass part provides a steady accompaniment. Measure numbers 29 and 32 are indicated at the beginning of their respective systems. The score is divided into two systems, with the first system covering measures 29-31 and the second system covering measures 32-34.



This musical score page contains measures 35 through 38. It is arranged in two systems, each with four staves. The instruments are Clarinet in C (C Clar.), Clarinet in Bb (Bb Clar.), Bassoon (Bassoon), and Bass (Bass).

**Measure 35:** The C Clarinet and Bb Clarinet play a melodic line with many accidentals. The Bassoon and Bass play a rhythmic accompaniment. A forte (**F**) dynamic is marked for the Bassoon.

**Measure 36:** Similar to measure 35, with complex melodic lines in the upper staves and rhythmic accompaniment in the lower staves.

**Measure 37:** The C Clarinet and Bb Clarinet continue their melodic lines. The Bassoon and Bass play a rhythmic accompaniment. A piano (**P**) dynamic is marked for the Bassoon.

**Measure 38:** The final measure on the page, showing the continuation of the melodic and rhythmic patterns. A pianissimo (**pp**) dynamic is marked for the Bassoon.

40

41a

42

tr

Clar. C

Clar. Bb

Piano

Bass

The musical score is divided into two systems. The first system covers measures 40 and 41. The second system covers measures 41a and 42. The instruments are Clarinet in C, Clarinet in Bb, Piano, and Bass. The key signature is one flat (Bb) and the time signature is common time (C). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A trill (tr) is indicated in measure 41a. The piano part features chords and arpeggios. The bass part provides a steady accompaniment.

This musical score is for the piece 'The Rose Tree' from the 'The Rose Tree' Suite. It is arranged for Clarinet (C and Bb), Bassoon, and Bass. The score is in 3/4 time and features a key signature of one flat (Bb). The piece is marked with a tempo of 'Moderato' and a dynamic of 'p' (piano). The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as 'p', 'cresc.', 'dol', 'mf', and 'Dolce'. The score is divided into two systems, with measures 43 and 45 marked at the beginning of the second system. The first system includes measures 1 through 42, and the second system includes measures 43 through 48. The score is written for three parts: Clarinet (C and Bb), Bassoon, and Bass. The Clarinet part includes a trill in measure 43 and a trill in measure 45. The Bassoon part includes a trill in measure 43 and a trill in measure 45. The Bass part includes a trill in measure 43 and a trill in measure 45. The score is written in a standard musical notation style, with a key signature of one flat and a tempo of 'Moderato'. The score is divided into two systems, with measures 43 and 45 marked at the beginning of the second system. The first system includes measures 1 through 42, and the second system includes measures 43 through 48. The score is written for three parts: Clarinet (C and Bb), Bassoon, and Bass. The Clarinet part includes a trill in measure 43 and a trill in measure 45. The Bassoon part includes a trill in measure 43 and a trill in measure 45. The Bass part includes a trill in measure 43 and a trill in measure 45.

This musical score is for the piece 'The Rose Tree' from the 'The Rose Tree' Suite. It is arranged for Clarinet (C and Bb), Bassoon, and Bass. The score is in 3/4 time and features a key signature of one flat (Bb). The music is divided into two systems, with measures 48 and 51 marked. The Clarinet parts are written in treble clef, the Bassoon in treble clef, and the Bass in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'f' (forte). The piece is characterized by its simple, folk-like melody and harmonic structure.

This musical score page contains measures 54 through 57. The instrumentation includes C Clarinet, Bb Clarinet, Piano, and Bass. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The score is divided into two systems. The first system covers measures 54 and 55, and the second system covers measures 56 and 57. The C Clarinet and Bb Clarinet parts feature complex melodic lines with many beamed sixteenth and thirty-second notes. The Piano part provides harmonic support with chords and moving lines, while the Bass part plays a steady, rhythmic accompaniment. Measure numbers 54 and 57 are printed at the beginning of their respective systems.

54

57

This musical score page, numbered 143, contains measures 60 through 63. The instrumentation includes C Clarinet, Bb Clarinet, Piano, and Bass. The key signature has one flat (Bb) and the time signature is common time (C). The score is divided into two systems. The first system covers measures 60 and 61, while the second system covers measures 62 and 63. The C Clarinet and Bb Clarinet parts feature complex, fast-moving melodic lines with many accidentals. The Piano part consists of dense, multi-measure chords in both staves, with measure numbers 60 and 63 indicated. The Bass part provides a steady, low-frequency accompaniment. Dynamic markings include 'FF' (fortissimo) at the end of measures 60 and 61. The notation includes various musical symbols such as notes, rests, beams, and slurs.

C Clar.

Bb Clar.

Piano

60

Bass

FF

C Clar.

Bb Clar.

Piano

63

Bass

**System 1 (Measures 66-68):**

- C Clarinet:** Measures 66-68. Dynamics: *pp* (pianissimo).
- Bb Clarinet:** Measures 66-68. Dynamics: *pp* (pianissimo).
- Bassoon:** Measures 66-68. Measure 66 includes a double bar line and a key signature change to B-flat major.
- Bass:** Measures 66-68.

**System 2 (Measures 69-71):**

- C Clarinet:** Measures 69-71. Dynamics: *cresc.* (crescendo).
- Bb Clarinet:** Measures 69-71. Dynamics: *cresc.* (crescendo).
- Bassoon:** Measures 69-71. Dynamics: *cresc.* (crescendo).
- Bass:** Measures 69-71. Dynamics: *cresc.* (crescendo).

This musical score is for the piece 'The Rose Tree' from the 'The Rose Tree' album. It features three staves: Clarinet (C), Bassoon (Bb), and Bass (B). The music is in 2/4 time and G major. The score is divided into two systems. The first system starts with a 'C' time signature and a 'Bb' key signature. The second system starts with a 'C' time signature and a 'Bb' key signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'FF' (fortissimo) and 'Dolce' (dolce). The piece is marked with a '72' and a '76' measure number.



This musical score is for the song "The Rose Tree" from the Broadway musical "The Pajama Game". It is a 1941 arrangement by Vincent Youmans and Leo Robin, featuring a key signature of one flat (B-flat) and a common time signature (C). The score is written for a full band and includes vocal parts for the main characters.

The score is divided into two systems, each containing five staves. The first system covers measures 78 through 83, and the second system covers measures 84 through 89. The instruments and parts are as follows:

- Clarinet (C):** The top staff in each system, featuring a melodic line with many grace notes and trills.
- Clarinet (B-flat):** The second staff in each system, providing harmonic support.
- Piano:** The third and fourth staves in each system, showing a complex accompaniment with many triplets and sixteenth notes.
- Bass:** The fifth staff in each system, providing a steady bass line.
- Vocal:** The bottom staff in each system, which would be sung by the main characters.

The score includes various musical notations such as grace notes, trills, and triplets, indicating a lively and intricate performance. The tempo is marked "Moderato" and the dynamics include "FF" (Fortissimo) and "F" (Forte).

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1555</

93

97

*dol*

*A Tempo*

*Dolce*

*A Tempo*

*p*

*p*

The musical score is divided into two systems. The first system covers measures 93 to 96, and the second system covers measures 97 to 100. Each system includes staves for C Clarinet, Bb Clarinet, Piano, and Bass. The key signature is B-flat major (two flats). The time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system begins with a 'dol' (dolce) marking and an 'A Tempo' marking. The second system begins with a 'p' (piano) marking. The score is written in a standard musical notation style with a clear layout and a professional appearance.

This musical score page contains measures 101 through 104. The instrumentation includes C Clarinet, Bb Clarinet, Piano, and Bass. The key signature has one flat (Bb), and the time signature is common time (C). The score is divided into two systems, each containing five staves. The first system covers measures 101-103, and the second system covers measures 104-106. The C Clarinet and Bb Clarinet parts feature complex, rapid passages with many beamed sixteenth and thirty-second notes. The Piano part provides harmonic support with chords and moving lines. The Bass part has a more rhythmic, walking-line quality. Measure numbers 101 and 104 are printed at the beginning of their respective systems.

101

104

This musical score is for the piece "The Rose Tree" from the opera "The Mikado". It features four staves: C Clarinet, Bb Clarinet, Piano, and Bass. The key signature is one flat (Bb), and the time signature is common time (C). The score includes measures 107 and 110. The C Clarinet and Bb Clarinet parts have various ornaments and dynamic markings. The Piano part includes a piano (pp) marking and a crescendo (Cresc.) marking. The Bass part provides a steady accompaniment.

FF

FF

FF

113

Bass

tr

Clar.

Bb

Clar.

FF

FF

116

Bass

Detailed description: This page of a musical score contains measures 113 through 116. It features four staves: Clarinet C (top), Clarinet Bb, Piano (middle), and Bass (bottom). The key signature has two flats (Bb and Eb), and the time signature is common time (C). Measures 113-115 are marked with a forte (FF) dynamic. In measure 116, the Clarinet C part includes a trill (tr) and a grace note (s). The Piano part also has a forte (FF) marking in measure 116. The score is written in a standard musical notation style with various articulations like slurs and accents.

119

122

accel trill

tr

tr

This musical score is for measures 119 through 122. It features four staves: Clarinet in C (C Clar.), Clarinet in Bb (Bb Clar.), Piano (P), and Bass. The key signature is one flat (Bb) and the time signature is common time (C). The score includes various musical notations such as eighth notes, sixteenth notes, and trills. Measure 119 shows the Clarinet in C and Bb playing a melodic line, while the Piano and Bass provide a harmonic foundation. Measure 120 continues the melodic development. Measure 121 features a trill in the Clarinet in C and a trill in the Clarinet in Bb, with the Piano and Bass playing a rhythmic pattern. Measure 122 shows the Clarinet in C and Bb playing a melodic line, with the Piano and Bass providing a harmonic foundation. The score is marked with '119' and '122' at the beginning of their respective measures. The Clarinet in C staff has a 'tr' marking above the final measure. The Clarinet in Bb staff has a 'tr' marking above the final measure. The Piano staff has an 'accel trill' marking above the final measure. The Bass staff has a 'tr' marking above the final measure.

C  
Clar.

Bb  
Clar.

125

C  
Clar.

Bb  
Clar.

128



131

C Clar.

Bb Clar.

131

Bass

Rit.

Rit.

This block contains the musical notation for measures 131 and 132. It features five staves: C Clarinet, Bb Clarinet, Piano (P), Bass, and a second Bass staff. The Piano part includes a measure number '131' and a dynamic marking 'pp'. The Bb Clarinet staff has a 'Rit.' (Ritardando) marking. The second Bass staff also has a 'Rit.' marking. The notation includes various musical symbols such as notes, rests, and slurs.

C Clar.

Bb Clar.

P

Bass

This block contains five empty musical staves, corresponding to the instruments listed on the left: C Clarinet, Bb Clarinet, Piano (P), Bass, and a second Bass staff. The staves are blank, indicating no musical notation is present in this section.

## Adagio Cantabile

Op. 58a

The musical score is for a piece titled "Adagio Cantabile" (Op. 58a), page 155. The tempo is marked "Adagio Cantabile". The score is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings. The instruments are arranged in a standard orchestral layout:

- Clarinet in C (C Clar.)**: The top staff, featuring a melodic line with a dynamic marking of *mf* and a tempo marking of *Adagio Cantabile*.
- Clarinet in Bb (Bb Clar.)**: The second staff, featuring a melodic line with a dynamic marking of *mf* and a tempo marking of *Adagio Cantabile*.
- Oboe (Oboe)**: The third staff, featuring a melodic line with a dynamic marking of *mf* and a tempo marking of *Adagio Cantabile*.
- Bassoon (Bassoon)**: The fourth staff, featuring a melodic line with a dynamic marking of *mf* and a tempo marking of *Adagio Cantabile*.
- Bass**: The fifth staff, featuring a melodic line with a dynamic marking of *mf* and a tempo marking of *Adagio Cantabile*.
- Cello/Double Bass (Cello/Bass)**: The sixth staff, featuring a melodic line with a dynamic marking of *mf* and a tempo marking of *Adagio Cantabile*.

The score is written in a standard musical notation style, with notes, rests, and dynamic markings. The tempo is marked "Adagio Cantabile". The score is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

This musical score is for page 156 and is written for a band. It features five staves: C Clarinet, Bb Clarinet, Piano, Bass, and a second C Clarinet section. The music is in 4/4 time and consists of two systems. The first system includes measures 7 and 8, while the second system includes measures 9 and 10. The C Clarinet and Bb Clarinet parts have complex melodic lines with many accidentals. The Piano part provides harmonic support with chords and moving lines. The Bass part has a steady, rhythmic accompaniment. The second C Clarinet section enters in the second system with a melodic line similar to the first. The score is marked with various dynamics and articulations, including slurs and accents.

C Clar.

Bb Clar.

Piano

7

Bass

C Clar.

Bb Clar.

Piano

9

Bass

12

15

Clar. C

Clar. Bb

Piano

Bass

cresc. poco a poco

cresc.

F

mf

Detailed description: This page of a musical score contains measures 12 through 15. The score is written for four parts: Clarinet in C (top), Clarinet in Bb (second), Piano (third and fourth staves), and Bass (bottom). The key signature has two flats (Bb and Eb), and the time signature is 4/4. Measures 12 and 13 are marked with a '12' and measure 15 with a '15'. The Clarinet in C part features a melodic line with many grace notes. The Clarinet in Bb part has a similar melodic line. The Piano part consists of a steady eighth-note accompaniment. The Bass part provides a harmonic foundation with a mix of eighth and sixteenth notes. Dynamic markings include 'cresc. poco a poco' for the woodwinds in measures 12-13, 'cresc.' for the piano in measure 14, and 'F' (forte) and 'mf' (mezzo-forte) for the piano in measures 14 and 15 respectively. The score ends with a double bar line and repeat signs at the end of measure 15.

This musical score page contains measures 18 through 21. The instrumentation includes Clarinet C, Clarinet Bb, Piano, and Bass. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The Piano part is written in grand staff notation, with measure numbers 18 and 21 indicated at the beginning of the staves. The Clarinet C part features melodic lines with various articulations and slurs. The Clarinet Bb part has rests in measures 18 and 19, followed by a melodic entry in measure 20. The Bass part provides a steady rhythmic accompaniment throughout the measures.

**Measure 18:** Clarinet C plays a melodic line starting on G4. Clarinet Bb has a whole rest. Piano (right hand) plays a descending eighth-note scale from G4 to D4. Piano (left hand) plays a steady eighth-note bass line. Bass plays a descending eighth-note scale from G3 to D2.

**Measure 19:** Clarinet C continues the melodic line. Clarinet Bb has a whole rest. Piano (right hand) continues the descending eighth-note scale. Piano (left hand) continues the eighth-note bass line. Bass continues the descending eighth-note scale.

**Measure 20:** Clarinet C plays a melodic line with a slur. Clarinet Bb enters with a melodic line. Piano (right hand) continues the descending eighth-note scale. Piano (left hand) continues the eighth-note bass line. Bass continues the descending eighth-note scale.

**Measure 21:** Clarinet C plays a melodic line. Clarinet Bb continues the melodic line. Piano (right hand) continues the descending eighth-note scale. Piano (left hand) continues the eighth-note bass line. Bass continues the descending eighth-note scale.

24

27

C Clar.

Bb Clar.

Piano

Bass

*a tempo*

*poco rit.*

*mf*

*a tempo*

Detailed description: This is a musical score for measures 24 through 27. The score is written for four parts: Clarinet in C (C Clar.), Clarinet in Bb (Bb Clar.), Piano (Piano), and Bass. The key signature has two flats (Bb and Eb) and the time signature is 4/4. Measure 24 begins with a piano introduction. The Clarinet in C part has a melodic line with some grace notes. The Clarinet in Bb part has a similar melodic line. The Piano part has a rhythmic accompaniment. The Bass part has a simple bass line. Measure 25 continues the melodic lines. Measure 26 features a tempo change to 'a tempo' and a dynamic marking of 'mf'. Measure 27 continues the melodic lines. The score is written in a standard musical notation style with various musical symbols such as notes, rests, and dynamic markings.

This musical score page, numbered 160, contains measures 30 through 32. The instrumentation includes C Clarinet, Bb Clarinet, Alto Saxophone, and Bass. The music is written in 2/4 time with a key signature of two flats (Bb and Eb). Measures 30 and 31 are marked with a '0' below the Alto Saxophone staff, while measure 32 is marked with a '32'. The C Clarinet and Bb Clarinet parts feature complex, fast-moving melodic lines with many beamed sixteenth and thirty-second notes. The Alto Saxophone and Bass parts provide a harmonic and rhythmic foundation with more sustained notes and occasional melodic fragments. The score is divided into two systems, with measures 30-31 on the first and measures 32 on the second.

C Clar.

Bb Clar.

Alto Sax.

30

Bass

C Clar.

Bb Clar.

Alto Sax.

32

Bass

34

C Clar.

Bb Clar.

Piano

Bass

37

cadenza ad libitum

cadenza

rit.

FF

a tempo

F

rit.

P

rit.

PP

pp

The musical score is written for four staves: Clarinet in C (C Clar.), Clarinet in Bb (Bb Clar.), Piano (Piano), and Bass. The key signature has two flats (Bb and Eb) and the time signature is 3/4. Measure 34 features a cadenza for the C Clarinet and Bb Clarinet, marked 'ad libitum'. The Piano part has a 'rit.' (ritardando) marking. The Bass part continues with a steady eighth-note pattern. Measure 35 shows the C Clarinet and Bb Clarinet playing a melodic line, with the Piano part marked 'FF' (fortissimo) and 'a tempo'. The Bass part continues. Measure 36 shows the C Clarinet and Bb Clarinet playing a melodic line, with the Piano part marked 'P' (piano) and 'rit.' (ritardando). The Bass part continues. Measure 37 shows the C Clarinet and Bb Clarinet playing a melodic line, with the Piano part marked 'PP' (pianissimo) and 'pp' (pianissimo). The Bass part continues.



## Rondo Allegretto non troppo

Op. 58a

The musical score is for a Rondo in G major, Op. 58a, by Franz Schubert. The tempo is 'Allegretto non troppo'. The score is for a woodwind quartet (C Clarinet, Bb Clarinet, Piano, Bass) and includes a vocal line with lyrics 'the be'.

The score is divided into two systems. The first system (measures 1-8) features a C Clarinet and Bb Clarinet playing a melody, with the Piano and Bass providing harmonic support. The second system (measures 9-16) features a vocal line with lyrics 'the be' and a piano accompaniment.

The tempo marking 'Allegretto non troppo' is present at the top left. The opus number 'Op. 58a' is at the top right. The page number '162' is at the top center.

The instruments are labeled on the left: C Clar., Bb Clar., Piano, and Bass. The vocal line is labeled 'C' and 'Clar.'.

The tempo marking 'Allegretto non troppo' is present at the top left. The opus number 'Op. 58a' is at the top right. The page number '162' is at the top center.

The instruments are labeled on the left: C Clar., Bb Clar., Piano, and Bass. The vocal line is labeled 'C' and 'Clar.'.

The musical score for "The Rose Tree" is presented in a standard orchestral format. It features five staves: C Clarinet, Bb Clarinet, Piano, Bass, and Double Bass. The music is in 2/4 time and includes various dynamics such as *F* (Fortissimo), *P* (Piano), *mp* (mezzo-piano), *cresc.* (crescendo), and *F* (Fortissimo). The piano part includes a "Piano" section starting at measure 9 and a "Double Bass" section starting at measure 13. The score is written in a key signature of one flat (Bb) and includes various musical notations such as notes, rests, and articulation marks.

164

C Clar.

Bb Clar.

Alto Sax.

17

Bass

C Clar.

Bb Clar.

Alto Sax.

20

Bass

*Fine*

*Fine*

*mp*

*Fine*

Detailed description: This is a page of a musical score, page 164, containing measures 17 through 20. The score is written for five instruments: C Clarinet, Bb Clarinet, Alto Saxophone, Bass, and Bassoon. The key signature is B-flat major (two flats) and the time signature is 2/4. Measures 17-19 are marked with a 'p' (piano) dynamic. Measure 20 begins with a 'mp' (mezzo-piano) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. A double bar line with repeat dots appears after measure 19. The word 'Fine' is written above the staff for the C Clarinet and below the staff for the Bassoon at the end of measure 19. The Alto Saxophone staff has a '3' written below it in measure 20, indicating a triplet. The Bass staff has a '7' written below it in measure 20, indicating a septuplet.

This musical score page contains measures 22 through 26. It is arranged in two systems, each with four staves. The instruments are Clarinet C, Clarinet Bb, Piano, and Bass. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The Piano part includes dynamic markings such as *mf*, *f*, and *ff*, as well as crescendo and decrescendo hairpins. Measure numbers 22, 26, and 3 are indicated. The Clarinet C part features a melodic line with many slurs and ties. The Clarinet Bb part has a more rhythmic, block-like texture. The Bass part provides a steady accompaniment.

**System 1 (Measures 22-25):**

- Clarinet C:** Melodic line with slurs and ties, starting on a whole note in measure 22.
- Clarinet Bb:** Block-like accompaniment with chords and single notes.
- Piano:** Accompaniment with chords and single notes, including dynamic markings *mf*, *f*, and *ff*.
- Bass:** Accompaniment with chords and single notes.

**System 2 (Measures 26-29):**

- Clarinet C:** Continues the melodic line with slurs and ties.
- Clarinet Bb:** Continues the block-like accompaniment.
- Piano:** Continues the accompaniment, including a decrescendo hairpin and a dynamic marking *f*.
- Bass:** Continues the accompaniment.

This musical score page contains measures 30 through 34. It is written for four instruments: C Clarinet, Bb Clarinet, Piano, and Bass. The key signature has one flat (Bb) and the time signature is 3/4. The score is divided into two systems, each containing staves for the two clarinets, piano, and bass.

**System 1 (Measures 30-34):**

- C Clarinet:** Measures 30-34. Measure 30 starts with a treble clef, key signature of one flat, and 3/4 time signature. It contains a melodic line with various accidentals and dynamics. Measure 34 ends with a double bar line and a repeat sign.
- Bb Clarinet:** Measures 30-34. Measure 30 starts with a treble clef, key signature of one flat, and 3/4 time signature. It contains a melodic line with various accidentals and dynamics. Measure 34 ends with a double bar line and a repeat sign.
- Piano:** Measures 30-34. Measure 30 starts with a treble clef, key signature of one flat, and 3/4 time signature. It contains a melodic line with various accidentals and dynamics. Measure 34 ends with a double bar line and a repeat sign.
- Bass:** Measures 30-34. Measure 30 starts with a bass clef, key signature of one flat, and 3/4 time signature. It contains a melodic line with various accidentals and dynamics. Measure 34 ends with a double bar line and a repeat sign.

**System 2 (Measures 35-39):**

- C Clarinet:** Measures 35-39. Measure 35 starts with a treble clef, key signature of one flat, and 3/4 time signature. It contains a melodic line with various accidentals and dynamics. Measure 39 ends with a double bar line and a repeat sign.
- Bb Clarinet:** Measures 35-39. Measure 35 starts with a treble clef, key signature of one flat, and 3/4 time signature. It contains a melodic line with various accidentals and dynamics. Measure 39 ends with a double bar line and a repeat sign.
- Piano:** Measures 35-39. Measure 35 starts with a treble clef, key signature of one flat, and 3/4 time signature. It contains a melodic line with various accidentals and dynamics. Measure 39 ends with a double bar line and a repeat sign.
- Bass:** Measures 35-39. Measure 35 starts with a bass clef, key signature of one flat, and 3/4 time signature. It contains a melodic line with various accidentals and dynamics. Measure 39 ends with a double bar line and a repeat sign.

37

38

38b

39

C Clar.

Bb Clar.

Piano

Bass

Cresc.

Cresc.

the the

F

F

Detailed description: This musical score page contains measures 37, 38, 38b, and 39. The instrumentation includes C Clarinet, Bb Clarinet, Piano, and Bass. The key signature has two flats (Bb and Eb) and the time signature is 3/4. Measures 37 and 38 feature complex, rapid sixteenth-note passages in the C and Bb Clarinets. The Piano part provides harmonic support with chords and single notes. The Bass line is a simple eighth-note accompaniment. Measure 38b shows the C and Bb Clarinets playing a melodic line with the word 'the' written above the notes. The Piano part has a sustained chord marked 'F'. Measure 39 continues the instrumental textures. Dynamic markings 'Cresc.' appear in measures 38 and 39. The score is written on five staves.

This musical score page contains measures 41 through 44. The instrumentation includes Clarinet in C (C Clar.), Clarinet in Bb (Bb Clar.), Piano (P), and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems, each containing staves for the two clarinets, piano, and bass.

**Measure 41:** The C Clarinet and Bb Clarinet play a melodic line with eighth and sixteenth notes, often beamed together. The Piano part features a series of chords, with a prominent F major chord in the first measure. The Bass line provides a steady accompaniment with eighth notes.

**Measure 42:** The melodic lines in the clarinets continue. The Piano part has a sustained chord in the first measure, followed by more active accompaniment. The Bass line continues its eighth-note pattern.

**Measure 43:** The C Clarinet and Bb Clarinet play a more complex melodic figure with many beamed sixteenth notes. The Piano part has a dynamic marking of *p* (piano) in the first measure. The Bass line continues with eighth notes.

**Measure 44:** The final measure on the page, showing the continuation of the melodic and harmonic themes established in the previous measures.

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This musical score page contains measures 54 through 57. It is written for four instruments: C Clarinet, Bb Clarinet, Piano, and Bass. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The score is divided into two systems by a double bar line. The first system contains measures 54 and 55, and the second system contains measures 56 and 57. The C Clarinet part features a trill (tr) in measure 55. The Bb Clarinet part has a piano (pp) dynamic marking in measure 55. The Piano part has a piano (pp) dynamic marking in measure 55. The Bass part has a piano (pp) dynamic marking in measure 55. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

**System 1 (Measures 54-55):**

- C Clarinet:** Measure 54: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests. Measure 55: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, trill (tr) on the final eighth note.
- Bb Clarinet:** Measure 54: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests. Measure 55: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, piano (pp) on the final eighth note.
- Piano:** Measure 54: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests. Measure 55: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, piano (pp) on the final eighth note.
- Bass:** Measure 54: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests. Measure 55: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, piano (pp) on the final eighth note.

**System 2 (Measures 56-57):**

- C Clarinet:** Measure 56: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests. Measure 57: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, trill (tr) on the final eighth note.
- Bb Clarinet:** Measure 56: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests. Measure 57: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, piano (pp) on the final eighth note.
- Piano:** Measure 56: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests. Measure 57: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, piano (pp) on the final eighth note.
- Bass:** Measure 56: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests. Measure 57: eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, eighth notes, eighth rests, piano (pp) on the final eighth note.

60

mf

mf

64

Rit. e Dim.

65a

This musical score page, numbered 171, contains measures 60 through 65a. The score is arranged in two systems. The first system (measures 60-63) includes parts for Clarinet C, Clarinet Bb, Piano (P), and Bass. The second system (measures 64-65a) includes parts for Clarinet C, Clarinet Bb, Piano (P), and Bass. The Piano part features a melodic line in the right hand and a bass line in the left hand. The Clarinet parts have various dynamics and articulations. The Bass part provides a steady rhythmic foundation. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

**Le jour se lève**  
Maurice Strakosky

**Instrumentation:**  
C Clar., Bb Clar., Bass, Cello-Bass

**Tempo:** A Tempo  
**Mood:** Mineur

**Measures:** 67, 68, 69, 70

**Dynamic Markings:** Morendo, mf

This musical score page contains measures 73 through 76. It is arranged in a system with four staves: C Clarinet (top), Bb Clarinet, Piano, and Bass (bottom). The key signature is B-flat major (two flats) and the time signature is 4/4. The Piano part is divided into two systems, with measures 73-74 on the first and 75-76 on the second. The C Clarinet and Bb Clarinet parts feature melodic lines with various articulations and slurs. The Bass part provides a steady accompaniment.

**Measure 73:** C Clarinet plays a melodic line starting on G4. Bb Clarinet has a whole rest. Piano (right hand) plays a descending eighth-note scale from G4 to D4. Bass plays a descending eighth-note scale from G2 to D2.

**Measure 74:** C Clarinet continues the melodic line. Bb Clarinet has a whole rest. Piano (right hand) continues the descending eighth-note scale. Bass continues the descending eighth-note scale.

**Measure 75:** C Clarinet plays a melodic line. Bb Clarinet plays a descending eighth-note scale. Piano (right hand) plays a descending eighth-note scale. Bass continues the descending eighth-note scale.

**Measure 76:** C Clarinet plays a melodic line. Bb Clarinet plays a descending eighth-note scale. Piano (right hand) plays a descending eighth-note scale. Bass continues the descending eighth-note scale.

This musical score page contains measures 79 through 83. It is written for four instruments: Clarinet C, Clarinet Bb, Piano, and Bass. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The score is divided into two systems. The first system covers measures 79-82, and the second system covers measures 83-85. The Piano part includes a double bar line at the end of measure 82 and a repeat sign at the beginning of measure 83. The Bass part has a double bar line at the end of measure 82. The Clarinet parts have various articulations, including slurs and accents. The Piano part features complex chordal textures with many beamed sixteenth and thirty-second notes.

**System 1 (Measures 79-82):**

- Clarinet C:** Measures 79-82. Starts with a sharp sign above the first measure. Features a series of eighth and sixteenth notes with slurs and accents.
- Clarinet Bb:** Measures 79-82. Similar melodic line to the C Clarinet, with slurs and accents.
- Piano:** Measures 79-82. Complex chordal accompaniment with many beamed sixteenth and thirty-second notes. A double bar line is at the end of measure 82.
- Bass:** Measures 79-82. Simple eighth-note accompaniment. A double bar line is at the end of measure 82.

**System 2 (Measures 83-85):**

- Clarinet C:** Measures 83-85. Continues the melodic line with slurs and accents.
- Clarinet Bb:** Measures 83-85. Continues the melodic line with slurs and accents.
- Piano:** Measures 83-85. Continues the complex chordal accompaniment. A double bar line is at the end of measure 85.
- Bass:** Measures 83-85. Continues the eighth-note accompaniment. A double bar line is at the end of measure 85.

This musical score page, numbered 175, contains measures 87 through 91. The instrumentation includes Clarinet in C (C Clar.), Clarinet in Bb (Bb Clar.), Bassoon (Bass.), and Bass. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is written for four staves. Measures 87 and 88 are marked with a double bar line. Measures 89 and 90 are marked with a double bar line. Measure 91 is marked with a double bar line. The music features various melodic lines, including eighth and sixteenth notes, and rests. The Bassoon part includes a measure with a 7-measure rest in measure 91.

87

91

95

98

D.S.

D.S.

This musical score page, numbered 176, contains measures 95 through 98. The instrumentation includes Clarinet C, Clarinet Bb, Piano, and Bass. Measures 95 and 96 feature complex, rapid passages for both Clarinet parts, with many notes beamed together. The Piano part provides harmonic support with chords and single notes. Measures 97 and 98 are marked with a double bar line and the instruction 'D.S.' (Da Capo), indicating a repeat of the previous section. The Bass line is active throughout, providing a steady accompaniment.

## SONATA III

François Devienne, Op. 68<sup>a</sup>  
ed. Dale E. Kennedy

*All<sup>o</sup> poco Moderato*  
♩ = 80

**C**  
Clar.

*poco F*

**Bb**  
Clar.

**F**

**m.1**

**Bass**

**C**  
Clar.

**F**

**Bb**  
Clar.

**F**

**mF**

**5**

**Bass**

\*Sieber, circa 1801



musical score for page 178, featuring C Clarinet, Bb Clarinet, Piano, and Bass.

The score is divided into two systems, each containing four staves. The first system includes a C Clarinet staff, a Bb Clarinet staff, a Piano staff (labeled "P" and "A-SCO"), and a Bass staff. The second system includes a C Clarinet staff, a Bb Clarinet staff, a Piano staff (labeled "P" and "A-SCO"), and a Bass staff.

Key markings and dynamics include:

- C Clarinet:** *rin F* (first system), *rin F* (second system).
- Bb Clarinet:** *rin F* (first system).
- Piano:** *mp* (first system), *13* (second system).

The notation includes various musical symbols such as notes, rests, and dynamic markings.

17

Cresc.

21

This musical score is for measures 17 through 21. It features four staves: Clarinet C (C Clar.), Clarinet Bb (Bb Clar.), Piano (Piano), and Bass. The key signature is one flat (Bb) and the time signature is common time (C). The score is divided into two systems. The first system contains measures 17, 18, and 19. The second system contains measures 20 and 21. The Piano part includes a 'Cresc.' (Crescendo) marking in measure 17. The Bass part has a double bar line at the end of measure 21. The Clarinet C part has a double bar line at the end of measure 21. The Clarinet Bb part has a double bar line at the end of measure 21.

This musical score page contains measures 25 through 28. The instrumentation includes C Clarinet, Bb Clarinet, Piano, and Bass. The key signature has one flat (Bb) and the time signature is common time (C). The score is divided into two systems. The first system covers measures 25 to 27, and the second system covers measures 28 to 30. The C Clarinet and Bb Clarinet parts feature complex, rapid passages with many beamed sixteenth and thirty-second notes. The Piano part provides harmonic support with chords and moving lines. The Bass part has a more rhythmic, steady accompaniment. Dynamic markings such as *f* (forte), *p* (piano), and *fz* (forzando) are used throughout. Trills and slurs are also present in the woodwind parts.

**System 1 (Measures 25-27):**

- C Clarinet:** Rapid ascending and descending runs. Measure 27 ends with a trill.
- Bb Clarinet:** Similar rapid runs, often in parallel with the C Clarinet. Measure 27 ends with a trill.
- Piano:** Chordal accompaniment with moving lines. Measure 27 ends with a trill.
- Bass:** Steady eighth-note accompaniment.

**System 2 (Measures 28-30):**

- C Clarinet:** Continues the rapid passages. Measure 29 features a trill and *fz* marking.
- Bb Clarinet:** Continues the rapid passages. Measure 29 features a trill and *fz* marking.
- Piano:** Chordal accompaniment. Measure 29 features a trill.
- Bass:** Steady eighth-note accompaniment.

31

C Clar.

Bb Clar.

Oboe

Bass

Bassoon

*a tempo*

*dol*

*mp Dolce*

*P legato*

*Rit.*

34

Detailed description: This page of a musical score contains measures 31 through 34. The score is written for five instruments: Clarinet in C (C Clar.), Clarinet in Bb (Bb Clar.), Oboe, Bass, and Bassoon. Measures 31 and 32 are marked with a first ending bracket. In measure 31, the Clarinet in C and Bb parts have a first ending bracket over a sixteenth-note run, and the Oboe and Bassoon parts have a first ending bracket over a half-note chord. In measure 32, the Clarinet in C and Bb parts have a first ending bracket over a half-note chord, and the Oboe and Bassoon parts have a first ending bracket over a half-note chord. In measure 33, the Clarinet in C and Bb parts have a first ending bracket over a half-note chord, and the Oboe and Bassoon parts have a first ending bracket over a half-note chord. In measure 34, the Clarinet in C and Bb parts have a first ending bracket over a half-note chord, and the Oboe and Bassoon parts have a first ending bracket over a half-note chord. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature has one flat (Bb), and the time signature is common time (C). The score is written in a standard musical notation style with a clear layout and a professional appearance.

38

42

Clar. C

Clar. Bb

Piano

Bass

Measures 38-42 of a musical score. The score is written for four staves: Clarinet in C (top), Clarinet in Bb, Piano, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The Piano part includes dynamic markings *F* (forte) and *p* (piano). The Clarinet in Bb part includes dynamic markings *F* and *mf* (mezzo-forte). The Bass part includes dynamic markings *F* and *mf*. The score is divided into two systems, with measures 38-41 in the first system and measures 42-45 in the second system. The Piano part has a double bar line at measure 41.

This musical score page contains measures 46 through 48. It is arranged in two systems, each with a double bar line. The instruments are C Clarinet, Bb Clarinet, A-Bassoon, and Bass. The key signature has one flat (Bb) and the time signature is common time (C). The A-Bassoon part includes measure numbers 46 and 48. The Bb Clarinet part includes dynamic markings 'Sub PP' and 'SubPP' in measures 47 and 48 respectively. The C Clarinet and Bass parts have various musical notations including slurs, ties, and accidentals.

C Clar.

Bb Clar.

A-Bass.

46

Bass

C Clar.

Bb Clar.

A-Bass.

48

Bass

Sub PP

SubPP

50

Clar. C

Clar. Bb

Alto Sax.

Bass

52

mf Cresc. Poco a Poco mf Cresc.

Detailed description: This musical score page contains measures 50, 51, and 52. The instruments are Clarinet in C, Clarinet in Bb, Alto Saxophone, Bass, and Bassoon. Measures 50 and 51 feature complex, fast-moving passages in the woodwinds and saxophone, with the bass providing a steady eighth-note accompaniment. Measure 52 begins with a dynamic of *mf* and a *Cresc.* marking, followed by a *Poco a Poco* section. The woodwinds and saxophone play sustained notes with tremolos, while the bass continues its accompaniment. The page number 184 is at the top.

The musical score is divided into two systems. The first system, starting at measure 55, features a Clarinet (C) and Bassoon (Bb) playing a melodic line with trills and grace notes, while the Bass (B) provides a steady eighth-note accompaniment. The second system, starting at measure 58, continues the melodic development with more complex rhythmic patterns in the woodwinds and a more active bass line. Dynamics such as *f*, *p*, and *mp* are indicated throughout the score.



This musical score page contains measures 61 through 63. It is arranged in two systems, each with four staves: C Clarinet (C Clar.), Bb Clarinet (Bb Clar.), Piano (Piano), and Bass.

**Measure 61:** The C Clarinet and Bb Clarinet parts feature rapid, ascending sixteenth-note passages. The Piano part consists of chords and single notes, also marked with a *Cresc.* (Crescendo) instruction. The Bass part provides a simple harmonic foundation with quarter notes.

**Measure 62:** The woodwind parts continue their rapid, ascending runs. The Piano part features a more active melodic line with eighth notes. The Bass part remains simple, with a few quarter notes.

**Measure 63:** The C Clarinet and Bb Clarinet parts reach their peak with very high, rapid sixteenth-note runs. The Piano part has a final chordal figure. The Bass part concludes with a few quarter notes.

The score is written in common time (C) and includes dynamic markings such as *Cresc.* and *f* (forte).

65

68

C Clar.

Bb Clar.

P

Cresc.

accel. trill

Cresc.

65

68

Bass

This musical score is for measures 65 through 68. It features four staves: C Clarinet, Bb Clarinet, Piano, and Bass. The key signature is one flat (Bb) and the time signature is common time (C). The score includes various musical notations such as trills, accents, and dynamic markings. Measure 65 is marked with a piano (p) dynamic. Measure 68 includes a crescendo (Cresc.) and an accelerated trill (accel. trill) in the Bb Clarinet part. The Piano part has a trill in measure 65 and a crescendo in measure 68. The Bass part has a trill in measure 65 and a crescendo in measure 68.

71

mp

Dolce

74

This musical score is for measures 71 through 74. It features four staves: Clarinet in C (C Clar.), Clarinet in Bb (Bb Clar.), Alto Saxophone (A-saxo), and Bass. The music is in 4/4 time. Measures 71 and 72 are marked with a piano (mp) dynamic and a 'Dolce' (sweet) instruction. The saxophone part has a melodic line with slurs, while the bass line provides a steady eighth-note accompaniment. Measures 73 and 74 continue the patterns, with the saxophone part becoming more complex and the bass line maintaining its rhythmic foundation. The score ends with a double bar line at measure 74.

This musical score page contains measures 77 through 80. It is arranged in two systems, each with four staves: Clarinet C, Clarinet Bb, Piano, and Bass. The key signature is one flat (Bb) and the time signature is common time (C). The first system (measures 77-79) features a complex melodic line in the Clarinet C part, with the Clarinet Bb part providing a similar but lower register melody. The Piano part has a rhythmic accompaniment with many beamed sixteenth notes, and the Bass part provides a steady, low-register accompaniment. Measure 79 includes an optional ending marked "(Opt)". The second system (measures 80-81) continues the melodic development in the Clarinet parts, with the Piano and Bass parts providing a consistent accompaniment. Measure 80 includes a forte dynamic marking "F".

C  
Clar.

Bb  
Clar.

Piano

77

Bass

(Opt)

C  
Clar.

Bb  
Clar.

Piano

F

80

Bass

C Clar.

Bb Clar.

Piano

Bass

C Clar.

Bb Clar.

Piano

Bass

mp

Solo

F

This musical score page contains measures 92 through 96. It is arranged in two systems, each with four staves. The instruments are C Clarinet, Bb Clarinet, Piano, and Bass. The key signature has one sharp (F#) and the time signature is common time (C). The Piano part includes measure numbers 92 and 96. The score features various musical notations including eighth notes, quarter notes, and rests, with some measures containing triplets or sixteenth notes. The Bb Clarinet part includes a measure with a circled 'b'.

**System 1 (Measures 92-95):**

- C Clarinet:** Measures 92-95. Measure 92 starts with a triplet of eighth notes.
- Bb Clarinet:** Measures 92-95. Measure 92 starts with a half note, followed by quarter notes. Measure 95 has a circled 'b' over a note.
- Piano:** Measures 92-95. Measure 92 starts with a triplet of eighth notes. Measure 95 has a measure rest.
- Bass:** Measures 92-95. Measure 92 starts with a half note, followed by quarter notes.

**System 2 (Measures 96-99):**

- C Clarinet:** Measures 96-99. Measure 96 starts with a half note, followed by quarter notes.
- Bb Clarinet:** Measures 96-99. Measure 96 starts with a half note, followed by quarter notes. Measure 99 has a measure rest.
- Piano:** Measures 96-99. Measure 96 starts with a triplet of eighth notes. Measure 99 has a measure rest.
- Bass:** Measures 96-99. Measure 96 starts with a half note, followed by quarter notes. Measure 99 has a measure rest.

100

102

*f-p*

*sf-pp*

**C Clar.**

**Bb Clar.**

**Piano**

**Bass**

Detailed description: This is a musical score for measures 100 through 102. The score is divided into two systems. The first system (measures 100-101) includes staves for C Clarinet, Bb Clarinet, Piano, and Bass. The C Clarinet and Bb Clarinet parts feature rapid sixteenth-note passages. The Piano part has a dynamic marking of *sf-pp*. The Bb Clarinet part has a dynamic marking of *f-p*. The second system (measures 102-103) continues the instrumental parts. The Piano part is marked with a double bar line and repeat dots at the beginning of measure 102. The Bass part continues with a steady eighth-note rhythm.

The image displays a page from a musical score for the piece "The Rose Tree". The score is arranged for four instruments: Clarinet in C (C Clar.), Clarinet in Bb (Bb Clar.), Bass, and Piano (Piano). The key signature is one flat (Bb), and the time signature is common time (C). The score is divided into two systems, with measures 104 and 106 marked at the beginning of the first and second systems, respectively.

**System 1 (Measures 104-105):**

- C Clar.:** Plays a melodic line with eighth and sixteenth notes, including trills (tr) and grace notes.
- Bb Clar.:** Plays a similar melodic line, often in harmony with the C Clarinet.
- Piano:** Provides harmonic support with chords and single notes in both staves.
- Bass:** Plays a simple bass line with quarter and eighth notes.

**System 2 (Measures 106-107):**

- C Clar.:** Continues the melodic line, featuring a trill (tr) and a grace note.
- Bb Clar.:** Features a rapid sixteenth-note scale-like passage, marked with "accel." (accelerando) and "Cadenza".
- Piano:** Continues the harmonic support with chords and single notes.
- Bass:** Continues the simple bass line.



107

111

*a tempo*

This musical score page contains measures 107 through 111. The instrumentation includes a Clarinet in C (C Clar.), a Clarinet in B-flat (Bb Clar.), a Piano (Piano), and a Bass. The score is written in common time (C). The Piano part features a steady eighth-note accompaniment in the left hand and a more complex melody in the right hand. The Clarinet in C part has a melodic line with various ornaments and slurs. The Clarinet in B-flat part is mostly silent, with a few notes in measure 107. The Bass part provides a simple eighth-note accompaniment. The tempo marking *a tempo* is present in measure 107. The page number 194 is at the top.



122

124

Clar. C

Clar. Bb

Piano

Bass

This musical score page contains measures 122 through 124. It features four staves: Clarinet in C (top), Clarinet in Bb (second), Piano (third and fourth staves), and Bass (bottom). The Piano part includes a grand staff with treble and bass clefs. The music is written in common time (C) and includes various musical notations such as eighth notes, sixteenth notes, and rests. The score is divided into measures by vertical bar lines, with measure numbers 122 and 124 clearly marked. The Clarinet parts have many slurs and ties, indicating complex melodic lines. The Piano part has some chords and single notes. The Bass part has a few notes and rests.

C  
Clar.

B $\flat$   
Clar.

mp Cresc. Poco a Poco

126

mp

C  
Clar.

B $\flat$   
Clar.

129

131

133

mf

accel.

tr

do I

This musical score is for measures 131 through 133. It features five staves: Clarinet in C (C Clar.), Clarinet in Bb (Bb Clar.), Piano (P), Bass, and Piccolo (Piccolo). The key signature has two flats (Bb and Eb), and the time signature is common time (C). Measures 131 and 132 show the Clarinet in C and Bb playing rapid, ascending sixteenth-note passages. The Piano part provides harmonic support with chords and moving lines. The Bass line is a steady eighth-note accompaniment. In measure 133, the Piccolo enters with a melodic line. The Clarinet in Bb has a trill (tr) and an acceleration (accel.) marking. The Clarinet in C has a 'do I' marking. The Piano part has a mezzo-forte (mf) dynamic marking.

This musical score page contains measures 138 and 139. The instrumentation includes C Clarinet (C Clar.), Bb Clarinet (Bb Clar.), Piano (P), and Bass. The key signature has one flat (Bb) and the time signature is common time (C). The score is divided into two systems, one for measure 138 and one for measure 139. The Piano part features a complex, fast-moving melody with many beamed sixteenth notes. The Clarinet parts have more melodic lines with some grace notes. The Bass part provides a steady, rhythmic accompaniment. The word "Dolce" is written above the Piano staff in measure 138 and below it in measure 139. The measure numbers 138 and 139 are printed at the beginning of their respective systems.

C Clar.

Bb Clar.

Dolce

P

138

Bass

C Clar.

Bb Clar.

Dolce

P

139

Bass

143

Clar. C

Clar. Bb

Piano

Bass

This block contains the musical notation for measures 143 and 144. The score is written for four parts: Clarinet C, Clarinet Bb, Piano, and Bass. The key signature is one flat (Bb) and the time signature is common time (C). A long slur is placed over the first measure of the Clarinet C part. The Piano part includes a fermata over the final measure of the first system. The Bass part has a double bar line at the end of the first measure.

Clar. C

Clar. Bb

Piano

Bass

This block contains empty musical staves for the next two measures, 145 and 146. The staves are labeled for Clarinet C, Clarinet Bb, Piano, and Bass, maintaining the same key signature and time signature as the previous section.

**Pastorella**  
**Larghetto**  $\text{♩} = 120$  **Op. 68a**

**C Clar.**  
**Bb Clar.**  
**Alto Sax.**  
**Bass**

*legato*  
*m. 1*

**C Clar.**  
**Bb Clar.**  
**Alto Sax.**  
**Bass**



7

8

9

10

Clar. C

Clar. Bb

Alto Sax.

Bass

rint

rint

musical notation

The image shows a musical score for measures 7 through 10. The score is written for four instruments: Clarinet C (C), Clarinet Bb (Bb), Alto Saxophone (Alto Sax.), and Bass. The key signature is one flat (Bb) and the time signature is 6/8. The score is divided into two systems. The first system contains measures 7, 8, and 9. The second system contains measures 9 and 10. The Clarinet C and Clarinet Bb parts have a 'rint' marking above the staff in measure 9. The Alto Saxophone part has a '7' marking above the staff in measure 7. The Bass part has a '10' marking above the staff in measure 10. The notation includes various musical symbols such as notes, rests, and accidentals.

This musical score page contains measures 13 through 16. It is written for four instruments: C Clarinet, Bb Clarinet, Piano, and Bass. The key signature has one flat (Bb) and the time signature is 6/8. The score is divided into two systems by a double bar line. The first system contains measures 13, 14, and 15. The second system contains measures 16, 17, and 18. The C Clarinet and Bb Clarinet parts feature complex melodic lines with many beamed sixteenth notes. The Piano part provides harmonic support with chords and moving lines. The Bass part follows a similar melodic pattern to the clarinets. Measure numbers 13 and 16 are printed at the beginning of their respective staves.

C Clar.

Bb Clar.

Piano

13

Bass

C Clar.

Bb Clar.

Piano

16

Bass

This musical score page contains measures 19 through 22. The instrumentation includes C Clarinet, Bb Clarinet, Alto Saxophone, and Bass. The key signature has one flat (Bb) and the time signature is 6/8. The score is divided into two systems. The first system covers measures 19 and 20, and the second system covers measures 21 and 22. The C Clarinet and Bb Clarinet parts feature melodic lines with various ornaments and slurs. The Alto Saxophone part provides harmonic support with chords and moving lines. The Bass part plays a steady, rhythmic accompaniment. Measure numbers 19 and 22 are indicated at the beginning of their respective systems.

C Clar.

Bb Clar.

Alto Sax.

19

Bass

C Clar.

Bb Clar.

Alto Sax.

22

Bass

205

*Fine*

*Fine*

*rit*

*Scherzando*

$\text{♩} = 60$

*staccato*

25

27

The musical score is divided into two systems. The first system covers measures 25 to 27, and the second system covers measures 28 to 30. The first system features a Clarinet in C (C Clar.), a Clarinet in Bb (Bb Clar.), a Piano (Piano), and a Bass. The second system features a Clarinet in C (C Clar.), a Clarinet in Bb (Bb Clar.), a Piano (Piano), and a Bass. The first system concludes with a *Fine* marking. The second system begins with a *Scherzando* marking and a tempo indication of  $\text{♩} = 60$ . The Piano part in the second system is marked *staccato*. The score is written in 6/8 time and includes various musical notations such as notes, rests, and dynamic markings.

This musical score is divided into two systems, each containing staves for Clarinet in C (C Clar.), Clarinet in Bb (Bb Clar.), Piano (Piano), and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The first system begins at measure 29, and the second system begins at measure 32. The Piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes. The woodwind parts have melodic lines with various articulations, including slurs and accents. The Bass part provides a steady, rhythmic foundation. The score is written in a standard musical notation style with a clear layout and a variety of musical symbols.

**System 1 (Measures 29-31):**

- C Clar.:** Melodic line with slurs and accents, starting on a high note and moving downwards.
- Bb Clar.:** Melodic line with slurs and accents, starting on a high note and moving downwards.
- Piano:** Complex rhythmic accompaniment with many beamed sixteenth notes.
- Bass:** Steady, rhythmic accompaniment with eighth and sixteenth notes.

**System 2 (Measures 32-34):**

- C Clar.:** Melodic line with slurs and accents, starting on a high note and moving downwards.
- Bb Clar.:** Melodic line with slurs and accents, starting on a high note and moving downwards.
- Piano:** Complex rhythmic accompaniment with many beamed sixteenth notes.
- Bass:** Steady, rhythmic accompaniment with eighth and sixteenth notes.

This musical score page contains measures 35 through 38. It is arranged in two systems, each with four staves. The instruments are C Clarinet (C Clar.), Bb Clarinet (Bb Clar.), Piano (P), and Bass. The key signature has two sharps (F# and C#), and the time signature is 6/8. Measure numbers 35 and 38 are indicated on the Piano staff. The score includes various musical notations such as eighth notes, quarter notes, and slurs. The first system ends with a double bar line and repeat slashes. The second system begins with a double bar line and repeat slashes.

**System 1 (Measures 35-37):**

- C Clar.:** Measures 35-37, featuring eighth and quarter notes with slurs.
- Bb Clar.:** Measures 35-37, featuring eighth and quarter notes with slurs.
- P:** Measures 35-37, featuring eighth and quarter notes with slurs. Measure 35 is marked.
- Bass:** Measures 35-37, featuring eighth and quarter notes with slurs.

**System 2 (Measures 38-40):**

- C Clar.:** Measures 38-40, featuring eighth and quarter notes with slurs.
- Bb Clar.:** Measures 38-40, featuring eighth and quarter notes with slurs.
- P:** Measures 38-40, featuring eighth and quarter notes with slurs. Measure 38 is marked.
- Bass:** Measures 38-40, featuring eighth and quarter notes with slurs.

41

43

*ril.*

*a tempo*

The musical score is written for four parts: Clarinet in C (C Clar.), Clarinet in Bb (Bb Clar.), Piano (P), and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into two systems. The first system contains measures 41 and 42, and the second system contains measures 43 and 44. The Piano part features a melodic line in the right hand and a bass line in the left hand, with a fermata in measure 42. The Clarinet parts have various melodic lines, including a rapid ascending scale in the C Clarinet part in measure 42. The Bass part provides a steady accompaniment. The tempo markings *ril.* and *a tempo* are placed above the Piano staff in measures 42 and 43, respectively. The measure numbers 41 and 43 are printed at the beginning of their respective staves.

Score for page 209, featuring Clarinet (C and Bb), Bassoon (A-B-C), and Bass staves. The music is in 6/8 time and D major.

**Clarinet (C):** Measures 45-48. Measures 45-47 contain eighth-note runs. Measure 48 contains a sixteenth-note run. Ends with a double bar line and a repeat sign.

**Clarinet (Bb):** Measures 45-48. Measures 45-47 contain eighth-note runs. Measure 48 contains a sixteenth-note run. Ends with a double bar line and a repeat sign.

**Bassoon (A-B-C):** Measures 45-48. Measures 45-47 contain eighth-note runs. Measure 48 contains a sixteenth-note run. Ends with a double bar line and a repeat sign.

**Bass:** Measures 45-48. Measures 45-47 contain eighth-note runs. Measure 48 contains a sixteenth-note run. Ends with a double bar line and a repeat sign.

**Other staves:** Empty staves for Clarinet (C), Clarinet (Bb), Bassoon (A-B-C), and Bass.

**Annotations:**

- rit.* (rhythm) above the Bassoon staff in measure 46.
- D. C.* (Da Capo) below the Clarinet (C) staff in measure 48.
- D. C.* (Da Capo) below the Clarinet (Bb) staff in measure 48.
- D. C.* (Da Capo) below the Bassoon (A-B-C) staff in measure 48.
- D. C.* (Da Capo) below the Bass staff in measure 48.



## Allegretto ma non troppo



Op. 68a

First system of musical notation. It includes staves for C Clarinet, Bb Clarinet, Piano (Grand Staff), and Bass. The C Clarinet part features trills (tr) and a dynamic marking of *poco F*. The Bb Clarinet part has a dynamic marking of *F*. The Piano part has a dynamic marking of *mf*. The Bass part has a dynamic marking of *mp*.

Second system of musical notation, continuing the first system. It includes staves for C Clarinet, Bb Clarinet, Piano (Grand Staff), and Bass. The C Clarinet part features trills (tr) and a dynamic marking of *mf*. The Bb Clarinet part has a dynamic marking of *mf*. The Piano part has a dynamic marking of *mp*. The Bass part has a dynamic marking of *mp*.

C  
Clar.

Bb  
Clar.

8

Bass

*F*

*mf*

*mp*

*p*

8

C  
Clar.

Bb  
Clar.

12

Bass

*mf*

*mb*

12

This musical score page contains measures 16 through 20. The instrumentation includes Clarinet C, Clarinet Bb, Piano, Bass, and Saxophone. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into two systems, each containing five staves. Measure numbers 16 and 20 are indicated at the beginning of the first staff in each system. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). The Saxophone part is marked with a double bar line at the end of measure 20.

System 1 (Measures 16-20):

- Staff 1: Clar. C
- Staff 2: Clar. Bb
- Staff 3: Piano (Measures 16-20)
- Staff 4: Bass
- Staff 5: Saxophone

System 2 (Measures 21-25):

- Staff 1: Clar. C
- Staff 2: Clar. Bb
- Staff 3: Piano (Measures 21-25)
- Staff 4: Bass
- Staff 5: Saxophone

This musical score page contains measures 24 through 28. It is arranged in two systems, each with four staves. The instruments are C Clarinet (top), Bb Clarinet (second), Piano (third), and Bass (bottom). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The Piano part includes dynamic markings of *f* and *mf*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like trills and slurs. Measure numbers 24, 28, and 29 are indicated at the start of their respective systems.

**System 1 (Measures 24-27):**

- C Clarinet:** Measures 24-27. Includes trills and slurs.
- Bb Clarinet:** Measures 24-27. Includes trills and slurs.
- Piano:** Measures 24-27. Includes a forte (*f*) dynamic marking in measure 27.
- Bass:** Measures 24-27.

**System 2 (Measures 28-31):**

- C Clarinet:** Measures 28-31. Includes trills and slurs.
- Bb Clarinet:** Measures 28-31. Includes a forte (*f*) dynamic marking in measure 30.
- Piano:** Measures 28-31. Includes a mezzo-forte (*mf*) dynamic marking in measure 30.
- Bass:** Measures 28-31.

This musical score page contains two systems of music, each spanning four measures. The first system (measures 32-35) and the second system (measures 36-39) both feature five staves: C Clarinet, Bb Clarinet, Alto Saxophone, Bass Saxophone, and Bass. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. The Alto Saxophone part in the first system includes a measure number '32' at the beginning. The second system is marked with double bar lines at the beginning and end, indicating a section break. The Bass part in the second system includes a measure number '36' at the beginning.

C Clar.

Bb Clar.

Alto Sax.

32

Bass

C Clar.

Bb Clar.

Alto Sax.

36

Bass

This musical score page contains two systems of music, measures 40 through 44. The instruments are Clarinet C, Clarinet Bb, Alto Saxophone, and Bass. The key signature has one flat (Bb) and the time signature is 4/4. The first system (measures 40-43) features a complex melodic line in the Clarinet C and Bb parts, with the Alto Saxophone and Bass providing harmonic support. The second system (measures 44-47) continues the melodic development, with the Clarinet C and Bb parts playing a more active role. The Alto Saxophone and Bass parts are more rhythmic and harmonic. The page is numbered 215 at the top.

**System 1 (Measures 40-43):**

- Clarinet C:** Measures 40-43. Melodic line with many accidentals.
- Clarinet Bb:** Measures 40-43. Melodic line with many accidentals.
- Alto Saxophone:** Measures 40-43. Harmonic support with chords and single notes.
- Bass:** Measures 40-43. Harmonic support with chords and single notes.

**System 2 (Measures 44-47):**

- Clarinet C:** Measures 44-47. Melodic line with many accidentals.
- Clarinet Bb:** Measures 44-47. Melodic line with many accidentals.
- Alto Saxophone:** Measures 44-47. Harmonic support with chords and single notes.
- Bass:** Measures 44-47. Harmonic support with chords and single notes.

This musical score consists of two systems, each with four staves. The first system is marked with a double bar line at the beginning and end. The second system is also marked with a double bar line at the beginning and end. The first system is marked with a double bar line at the beginning and end. The second system is marked with a double bar line at the beginning and end.

**System 1:**

- Clar. C:** Treble clef, 2/4 time signature. Melodic line with many accidentals.
- Clar. Bb:** Treble clef, 2/4 time signature. Melodic line with many accidentals.
- Piano:** Treble and Bass clefs, 2/4 time signature. Chordal accompaniment. Measure 48 is indicated.
- Bass:** Bass clef, 2/4 time signature. Simple harmonic line.

**System 2:**

- Clar. C:** Treble clef, 2/4 time signature. Melodic line with many accidentals.
- Clar. Bb:** Treble clef, 2/4 time signature. Melodic line with many accidentals.
- Piano:** Treble and Bass clefs, 2/4 time signature. Chordal accompaniment. Measure 52 is indicated. Dynamics *F* and *P* are marked.
- Bass:** Bass clef, 2/4 time signature. Simple harmonic line.

C Clar.  
 Bb Clar.  
 Piano  
 Bass  
 C Clar.  
 Bb Clar.  
 Piano  
 Bass

Cresc.  
 56  
 tr  
 FF  
 60  
 FF



64

68

(Opt.)

F

F

This musical score is for measures 64 through 68. It is written for four parts: C Clarinet, Bb Clarinet, Piano, and Bass. The key signature has one flat (Bb) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 64, 65, 66, and 67. The second system contains measures 68, 69, 70, and 71. In measure 69, there is an optional section marked "(Opt.)" for the Piano part, which is followed by a measure with a whole note F chord in both the C Clarinet and Bb Clarinet parts. The score includes various musical notations such as eighth notes, sixteenth notes, and beams, as well as dynamic markings like "p" (piano) and "f" (forte).

This musical score is for the song "The Rose Tree" and is arranged for a four-piece band. The instrumentation includes a C Clarinet, a Bb Clarinet, a Piano, and a Bass. The score is written in 4/4 time and consists of two systems of staves. The first system covers measures 72 to 75, and the second system covers measures 76 to 79. The key signature is one flat (Bb). The C Clarinet and Bb Clarinet parts are in the treble clef, the Piano part is in the treble clef, and the Bass part is in the bass clef. The Piano part includes dynamic markings of *mF* (mezzo-forte) and *mp* (mezzo-piano). The Bass part includes a double bar line at the end of the first system, indicating a section break.

80

84

Clar. C

Clar. Bb

Piano

Bass

Cresc.

F

mF

Detailed description: This musical score page contains measures 80 through 84. It features four staves: Clarinet in C (top), Clarinet in Bb, Piano (middle), and Bass (bottom). The Clarinet in C and Bb parts are highly melodic and complex, with many accidentals. The Piano part has a 'Cresc.' marking at measure 80 and an 'mF' marking at measure 84. The Bass part provides a steady rhythmic foundation. The score is divided into two systems, with measures 80-83 on the first and measures 84-84 on the second. The key signature has one sharp (F#) and the time signature is 2/4.

88

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155

96

Clar. C

Clar. Bb

Piano

Bass

97

98

99

100

*dol*

*F dolce*

Detailed description: This is a page of a musical score, page 222, containing measures 96 through 100. The score is written for four parts: Clarinet C (treble clef, key of C), Clarinet Bb (treble clef, key of Bb), Piano (grand staff, key of Bb), and Bass (bass clef, key of Bb). The time signature is 4/4. Measures 96-99 show complex melodic lines for the clarinets and piano accompaniment. Measure 100 begins with a double bar line and a repeat sign. The tempo/mood marking *dol* (dolce) appears in measure 97, and *F dolce* appears in measure 100. The piano part features a prominent bass line with eighth and sixteenth notes.

This musical score page contains measures 104 through 108. It is arranged in two systems of staves. The first system (measures 104-107) includes parts for C Clarinet, Bb Clarinet, Bassoon, and Bass. The second system (measures 108-111) includes parts for C Clarinet, Bb Clarinet, Bassoon, and Bass. The key signature is one flat (Bb), and the time signature is 4/4. The score features various musical notations including eighth and sixteenth notes, rests, trills (tr), triplets (3), and dynamic markings such as *p* (piano) and *dolce* (sweet). The Bassoon part in measure 108 includes the marking *pl dolce* (pianissimo dolce). The C Clarinet part in measure 108 includes the marking *p dolce*. The Bb Clarinet part in measure 108 includes the marking *p dolce*. The Bass part in measure 108 includes the marking *p dolce*. The score is written for a woodwind and bass ensemble.

C Clar.

Bb Clar.

Bassoon

104

Bass

C Clar.

Bb Clar.

Bassoon

108

Bass

*p dolce*

*pl dolce*

C  
Clar.

Bb  
Clar.

112

Bass

pp

C  
Clar.

Bb  
Clar.

116

Bass

This musical score is for the piece 'The Rose Tree' from the 'The Rose Tree' album. It is arranged for Clarinet (C), Bassoon (Bb), and Bass. The score is in 2/4 time and consists of two systems of music. The first system starts at measure 120 and the second system starts at measure 124. The Clarinet part is in C major, the Bassoon part is in Bb major, and the Bass part is in Bb major. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' (mezzo-piano) and 'cresc.' (crescendo). The piece is a traditional folk song, and this arrangement is a modern interpretation.



This musical score page contains measures 128 through 132. It is arranged in two systems of staves. The first system (measures 128-132) includes staves for Clarinet C, Clarinet Bb, Piano, and Bass. The second system (measures 132-136) includes staves for Clarinet C, Clarinet Bb, Piano, and Bass. The score features various musical notations including eighth notes, sixteenth notes, and trills. Dynamics such as *ff* (fortissimo) are indicated. The Piano part includes a section marked "128" and another marked "132". The Bass part includes a section marked "132". The Clarinet C part includes a section marked "132". The Clarinet Bb part includes a section marked "132". The score is written in 4/4 time and includes a key signature of one flat (Bb).

**System 1 (Measures 128-132):**

- Clar. C:** Measures 128-132. Includes a trill (tr) in measure 132.
- Clar. Bb:** Measures 128-132. Includes a trill (tr) in measure 132 and the instruction "accel. trill".
- Piano:** Measures 128-132. Includes a section marked "128".
- Bass:** Measures 128-132.

**System 2 (Measures 132-136):**

- Clar. C:** Measures 132-136. Includes the instruction *ff* in measure 132.
- Clar. Bb:** Measures 132-136. Includes the instruction *ff* in measure 132.
- Piano:** Measures 132-136. Includes a section marked "132" and the instruction *ff* in measure 132.
- Bass:** Measures 132-136.

C  
Clar.

Bb  
Clar.

P  
136

Bass

C  
Clar.

Bb  
Clar.

P  
140

Bass

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THE CLARINET SONATA IN FRANCE BEFORE 1800  
WITH A MODERN PERFORMANCE EDITION  
OF TWO WORKS

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The development of the clarinet sonata represents the birth and growth of the genre which is of great importance to clarinetists today. The closing years of the eighteenth century marked a particularly crucial time in the evolution of the sonata repertory for clarinet. Increasing numbers of virtuosi demanded additional solo works and began turning to sonatas in preference to concertos. The piano was becoming accepted as the standard accompanying instrument in sonata literature. Expanding ranks of performers and publishers, mechanical improvements to the clarinet, the acceptance of the clarinet into opera and symphony orchestras, and the importance of the clarinet as the primary melodic instrument of the Revolutionary Era wind band were other important catalysts which propelled the clarinet sonata into prominence in France.

The purpose of this study is to discuss performance practice of late eighteenth-century clarinet works and to present a modern performance edition for B-flat clarinet and piano of two sonatas by François Devienne which were originally published around 1800 for C clarinet and unfigured bass line.

François Devienne (1759-1803) was born in Joinville, France, and was probably trained with organist Morizot and older brother François Memmie Devienne. Well-known to his contemporaries as a bassoonist and flutist, Devienne performed in orchestras of the Paris Opera and Théâtre de Monsieur, Swiss Guard Band, and the French National Guard Band and appeared on many occasions as soloist at the Concert spirituel. In 1795 he became one of the charter

faculty members of the Paris Conservatory of Music as an administrator and Professor of Flute. His Méthode de Flute (1794) contains valuable information concerning eighteenth-century performance practice for woodwinds.

He composed eleven operas, seven sinfonies concertantes, four bassoon concertos, thirteen flute concertos, nine sets of sonatas for flute or bassoon and unfigured bass line, thirteen sonatas for flute or violin and keyboard, six sonatas for clarinet and bass line, and other works for various chamber music combinations.

In addition to the inclusion of a biographical sketch of Devienne, the dissertation chronicles the development of the clarinet in eighteenth-century music and discusses the factors that contributed to the culmination of the clarinet sonata in France at the close of the eighteenth century. The study briefly discusses the genres of sonata, sonatas with unfigured bass line, sonatas for clarinet with bass line, and the clarinet sonata in France. Information from eighteenth-century tutors and treatises regarding interpretation of ornaments, trills, turns, and articulations is presented to clarify matters of eighteenth-century woodwind performance practice. Similarities in the keyboard music of Devienne and Wolfgang Mozart are also noted, and musical examples from their works are included to assist the researcher in realizing one possible keyboard accompaniment based on the existing solo and bass lines.

The dissertation traces the origin of the works, cites the locations of the original version, and briefly describes their musical content. Tasks are organized in a manner which presents the reader with a strategy that may be employed to facilitate replications of this study.

The works are produced in a five-line score. The original clarinet and bass parts are given in the top and bottom lines, while the middle three lines present a modern performance edition for B-flat solo clarinet and piano.

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The Clarinet Sonata in France Before 1800 With a Modern Performance Edition of Two Works.

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