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A Survey of Discrepancies Among Solo Parts of Editions and Manuscripts of Carl Maria Von Weber's Concerto No. 1 in F Minor, Op. 73.

Ronnie Everett Wray
Louisiana State University and Agricultural & Mechanical College

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**A survey of discrepancies among solo parts of editions and
manuscripts of Carl Maria von Weber's Concerto No. 1 in F
minor, Op. 73**

Wray, Ronnie Everett, D.M.A.

The Louisiana State University and Agricultural and Mechanical Col., 1991

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A SURVEY OF DISCREPANCIES
AMONG SOLO PARTS OF EDITIONS AND MANUSCRIPTS OF
CARL MARIA VON WEBER'S
CONCERTO NO. 1 IN F MINOR, OP. 73

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
Ronnie Everett Wray
B.M.E., Louisiana State University, 1978
M.M., Louisiana State University, 1979
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ABSTRACT

This monograph presents a study of the interpretation of Carl Maria von Weber's Concerto No. 1 in F minor, Op. 73 for clarinet and orchestra. Twelve published editions are examined and compared with the two extant manuscript copies from the Library of Congress and the Deutsche Staatsbibliothek.

Because of Weber's apparent haste or carelessness in committing music to paper, and because of certain traditions in performance, a number of attempts have been made to edit this concerto. Given the large number of editions available to the clarinetist and the varied interpretations they present, it would be difficult to determine the most accurate interpretation of Weber's Concerto No. 1 without thorough study. The presentation of an accurate, authoritative edition must take into account historical perspective, performance practice, harmonic and formal considerations. This study has attempted to 1) compare all available material; 2) evaluate the various editions; 3) clarify these differences; and 4) determine the degree to which they are faithful to Weber's autograph.

Since it is common practice to reduce the orchestral score for piano, the clarinet part is used in these

comparisons and the orchestral parts of the manuscripts and piano scores are used to substantiate statements concerning form, harmonic analysis, and interpretation.

The published editions fall into three categories of editorial style. The first group consists of a single edition which most closely follows the content of the manuscripts. The second group of editions reflect the performance tradition of Heinrich and Carl Baermann and the changes found in the Robert Lienau edition. The third category consists of editions which employ substantially more editorial license, some of which reflects the content of the manuscripts and/or Baermann's performance tradition.

CHAPTER I

INTRODUCTION

The initial years of the nineteenth century brought forth numerous changes in music and performance practice. The decline in private patronage was an important change that affected many musicians, composers, and their musical output and composition.¹ This was a time when virtuosos assumed heroic proportions and musical emphasis was placed on the expression of feelings and emotions, a hallmark of romanticism.²

Piano virtuosos came into their own. Violin virtuosos continued their quest for excellence and in the desire to achieve and surpass the physical limits of their instruments, as did the virtuosos of the flute, bassoon, horn, and trumpet. The clarinet also found new champions in the early years of the nineteenth century. Heinrich Joseph Baermann (1784-1847) was one of these.³ Baermann's desire to awe and inspire audiences with his brilliance and bravura

¹Rey Longyear, Nineteenth-Century Romanticism in Music, (Englewood Cliffs, N.J.: Prentice-Hall Inc., 1973), 273.

²Harvard Dictionary of Music, 2d ed., s.v. "Romanticism."

³F. Geoffrey Rendall, The Clarinet, 3d ed. (London:Ernest Benn, Ltd., 1971), 93.

earned him a place among the greatest clarinet virtuosos of all time.⁴

The clarinet was a fledgling instrument at this time. Its mechanism was undergoing changes and improvements and the range and facility of the instrument was extended. It was given more brilliance and projection but it did not lose the rich, resonant qualities so admired by Mozart and Stadler.⁵

Because of the technical growth of the clarinet and the growing emphasis on virtuosity, Carl Maria von Weber (1786-1826) was attracted to the clarinet and its potential as a solo instrument.⁶ Upon hearing a performance by Baermann in Munich in 1811, Weber was inspired by his tone quality and virtuosity. After a "short study of the artist's style," Weber composed the Concertino, Op. 26 for him.⁷

In April, 1811, following a successful royal

⁴George Toenes, "Baermann--Father and Son," The Clarinet XXII (Spring 1956): 19.

⁵Around 1800, five-key instruments were the predominant instruments in use. Baermann was playing on a ten-key instrument by Griessling and Schlott of Berlin in 1810. Rendall, Clarinet, 87; also Toenes, "Baermann," 20. Stadler, the clarinetist for whom Mozart wrote his Concerto, K.V. 622, played with "charm and vocal quality of tone." Rendall, Clarinet, 82.

⁶John Hamilton Warrack, Carl Maria von Weber, 2d ed., (Cambridge: Cambridge University Press, 1976), 125.

⁷Wallace R. Tenney, "Baeramnn and von Weber," Woodwind Magazine, February 1949, 3.

performance by Baermann of the Concertino, Maximilian Joseph I of Bavaria commissioned Weber to write two clarinet concertos. In about a month, Concerto No. 1 was completed. Weber made two copies of each concerto, keeping one and giving the other to Baermann.⁸

The first published editions of the concertos were not issued until 1822, by Schlesinger, following Weber's success with his opera Der Freischütz.⁹ Inadvertently, this Schlesinger edition contained errors.¹⁰ Because there was a lack of copyright protection in the nineteenth century, editions such as the Schlesinger appeared apparently without Weber's supervision. As a result, subsequent performances of the concerto continued to vary from the original autograph. Baermann is known to have added sixteen measures and a cadenza in the first movement of his personal score (MSB) of Concerto No. 1 and other nineteenth-century virtuosos are believed to have altered the work to suit

⁸Louis Vincent Sacchini, "The Concerted Music for the Clarinet in the Nineteenth Century," (Ph.D. dissertation, University of Iowa, 1980), 167.

⁹Gomer J. Pound, "A Study of Clarinet Solo Concert Literature Composed Before 1850: With Selected Items Edited and Arranged for Contemporary Use," 2 vols. (Ph.D. dissertation, Florida State University, 1965), 215-216.

¹⁰Eric Simon, Foreword to Concerto No. 1 for Clarinet and Orchestra, by Carl Maria von Weber (London: Boosey & Hawkes Music Publishers Ltd., 1964).

their personal tastes and performance practice.¹¹ Cyrille Rose, an early French virtuoso, edited the concertos and furnished them with cadenzas.¹² The situation is further obscured as Jähns, a Weber biographer, noted performance markings in the autograph score which Heinrich Baermann added to his own copy (MSB) of the autograph.¹³

It was not until 1870 that the next edition of the concertos was published. In this "Luxury Edition," edited by Carl Baermann, the son of Heinrich Baermann, and published by Schlesinger, further discrepancies from Weber's autograph found their way into print.¹⁴ This edition is "based on tradition which the elder Carl Baermann received

¹¹Most nineteenth-century works did not generally include "each effect and nuance" and it was not until the end of the century that composers began to be more specific in interpretive markings in reaction to "overly subjective interpretations." Longyear, Romanticism, 27. Although it is speculation as to whether or not Baermann was given permission to add to the concerto, it is known that he was a lifetime friend of Weber's. Sacchini, "Concerted Music," 16. Further substantiation is found on the frontispiece to the Deutsche Staatsbibliothek autograph (Weber's copy) of Concerto No. 1 which is inscribed, "Composed for the use of ___[sic] friend the Signore Baermann." Carlo Maria de Weber, Gran Concerto Fa^b per il Clarinetto Principale Composto per uso dell' ___[sic] amico il Signore Baermann (1811). Microfilmed by Deutsche Staatsbibliothek, Berlin.

¹²Rendall, Clarinet, 114.

¹³Sacchini, "Concerted Music," 167.

¹⁴Simon cites Carl Baermann iii, grandson of Heinrich Baermann, as contributing editor of these editions. Simon, "Foreword."

from his father... and about [sic] the partly disfigured contents of the old, incorrect edition."¹⁵

Because of the many differences between the published editions and the manuscripts, the validity of changes, additions, and amount of editorial license is at question. Through an examination of the differences which exist among these editions and manuscripts, and their theoretical and historical relevance to the contents of the extant autographs, the appropriateness of this editorial license can be ascertained.¹⁶ Some changes reflect nineteenth-century performance practice and should be studied for their historical relevance. The purpose of this study is to determine the editions which are both faithful to the MS and in keeping with historical performance traditions.

As of 1991, there are twelve readily available published editions of Weber's Concerto No. 1 in F minor,

¹⁵Ibid., quoting Friedrich W. Jahns, Carl Maria von Weber: in Seine Werken.

¹⁶To ascertain historical relevance and nineteenth-century performance practice, the Carl Baermann edition (currently published by Robert Lienau) will be used as a basis. C.M. von Weber, Konzert Nr. 1, f-moll op. 73, revidiert und herausgegeben von Carl Baermann (Berlin: Robert Lienau). Hallmarks of Weber's style will be determined through examination of the Deutsche Staatsbibliothek autograph copy (Weber's) of Concerto No. 1 and the Library of Congress autograph copy (Heinrich Baermann's), Carlo Maria de Weber, Gran Concerto per il Clarinetto Principale composto all uso [sic] (1811). Photoduplicated by Library of Congress, 1965, Whittall Collection, Washington, D.C.

Op. 73. Table 1 lists the publisher, known editor, and a common abbreviation for all of the twelve editions.¹⁷ Each editor has contributed a personal interpretive response to this work and its performance tradition. Although there may be many similarities among the published editions, there are significant deviations from the original manuscripts. Differences of articulation, pitch, rhythm, phrase markings, dynamic indications, expressive musical terms, and ornamentation may be noted.

¹⁷Since it is common practice in the published editions to reduce the orchestral score for piano, only the clarinet parts of the published editions will be used in this cross examination with the manuscripts. References to the orchestral parts of the manuscripts and piano scores of Concerto No. 1 will be used to substantiate descriptive and theoretical statements.

TABLE 1

CURRENTLY PUBLISHED EDITIONS OF CONCERTO NO. 1

PUBLISHER	EDITOR	ABBREVIATION
Alphonse Leduc et Cie	Ulysse Delécluse	AL
Carl Fischer, Inc.	unknown	CF
Cundy-Bettoney Co.	unknown	CB
Belwin Mills Publishing Corp.		BM
Billaudot	Jacques Lancelot	Bil
Boosey & Hawkes Music Publishers Ltd.	Eric Simon	B&H
Breitkopf & Härtel	W. Schreinicke	BrH
International Music Company	Reginald Kell	Int
Ricordi & C.	Alamiro Giampieri	Ric
Robert Lienau	Carl Baermann	RL
Southern Music Co.	Robert Cavally	SM
Union Musical Española	J. Amaz	UME

NOTE: The Belwin Mills edition and the Breitkopf & Härtel edition are identical and will be referred to as having been edited by Schreinicke. MS will be used to refer to Weber's copy of the autograph and MSB will be used to refer to Baermann's copy of the autograph.

CHAPTER II

A COMPARISON OF EDITIONS

Editorial and interpretive license is relevant to the nineteenth-century performance tradition. In the case of some editions of this concerto, the degree and appropriateness of editorial license is at question. By considering certain factors of style, performance practice and tradition and harmonic and formal structures, the modern day clarinetist can ascertain which facets of the published editions are appropriate to this nineteenth-century concerto and are faithful to the spirit in which it was composed.

Allegro moderato

The first movement of Concerto No. 1 is a modified sonata form (see Table 2). Measures 1-47, the orchestral introduction of the exposition, are martial in style. The soloist enters in m. 48 with the lyrical principal theme, in distinct contrast to the martial dotted rhythms of the first tutti section. This element of contrast establishes what is to be one of the most significant characteristics of the opening movement of this concerto.

TABLE 2

STRUCTURAL AND HARMONIC FORM OF ALLEGRO MODERATO

SECTION	FUNCTION	DESCRIPTION	TONAL STRUCTURE
EXPOSITION			
mm. 1-47	intro.	orch. ritornello martial style	f minor i--V
mm. 48-63	beg. Th. Area I pt. I	soloist/orch. principal theme	i--i i--V V--Gr ⁶
mm. 64-73	Th. Area I pt. II	use of triplet	i ₄ --i
mm. 74-83	codetta		i--i
mm. 84-92	beg. Th. Area II pt. I	soloist/orch. subordinate theme	D ^b Major I--vii ^o /ii ⁶
mm. 93-97	end pt. I		vii ^o --I ⁶
mm. 98-104	transition	soloist/orch.	--A ^b Major
mm. 104-109		orch. ritornello	I--V--I
mm. 110-117	beg. Th. Area III pt. I	soloist/orch. closing theme	I--V--I
mm. 118-130	pt. II	lyrical/bravura	I--I ₄ --V-I
mm. 130-145	pt. III	(Baermann's +mm. +cadenza m. 144)	I--V-I
DEVELOPMENT			
mm. 145-169		orch. ritornello	A ^b Major-- V/c minor
mm. 170-222	devel.	rapid key changes	c minor-- num. keys
RECAPITULATION			
mm. 223-224	recap.	intro./orch.	F Major
mm. 225-230	recap.	Th. Area II	V
mm. 231-236	recap.	Th. Area I pt. I	f minor i--V
mm. 237-247	recap.	Th. Area I pt. II soloist/bravura	V
CODA			
mm. 247-257	coda pt. I	orch. ritornello	V--V
mm. 258-273	coda pt. II	soloist/orch.	i--i
mm. 273-277	coda pt. III		
mm. 278-end	coda pt. IV	soloist/orch.	∞

Most of the differences between the manuscripts and the editions examined in these initial measures are of a subtle nature. The antecedent phrase of the principal theme (mm. 48-51) is treated similarly in most editions. In the MSB, a slur mark is used to connect measures 48 and 49 but it ends ambiguously at m. 50. In Weber's copy of the autograph (MS), a slur covers measures 48-50 and appears to continue through the page turn into m. 51. The editors of every edition place the first phrase under a single slur as implied in the MS. This is the preferred treatment.

Crescendo and decrescendo marks are found in all but the Int, B&H, and CB editions. These markings are found in neither the MS nor the MSB. The markings should be omitted. Although the solo part is unmarked in both manuscripts, the orchestral parts of the MS and MSB are marked *pp* in m. 48, implying a similar volume for the soloist. The crescendo and decrescendo marks (mm. 49-50), such as in the RL edition, focus on the first appearance in the solo part of the dominant pitch and its resolution and become a justifiable expressive device.

Additional questionable markings are also found in m. 48 in all but the UME and B&H editions and are the result of Baermann's performance tradition. The *Tempo poco ritenuto* in the BM and BrH editions is added to prepare for the opening entrance of the soloist but this is unnecessary because the marking is not found in either manuscript. The

con duolo in the RL and Ric editions and the closely related *doloroso* marking of the CF edition are similarly unnecessary.

Changes to pitch and rhythm in the principal theme are found in four editions (RL, BM, BrH, and Ric). While this reflects performance tradition, the manuscript version should be retained since Weber clearly wrote an *appoggiatura*. These changes would weaken the dissonance created by it and confuse the rhythm of the lyric theme with that of the introduction (see Example 1).

Ex. 1 mm. 50-51



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In m. 51, the editors of the CB, Ric, Int, BM, and BrH editions insert a quarter rest. This is a case of over editing and is simply added to accommodate breathing.

The consequent phrase of the principal theme begins in m. 52 (see Table 2) where differences of pitch and rhythm also exist. These are similar to changes found in the antecedent phrase but Weber clearly specifies another

appoggiatura which should be used to maintain the same harmonic and rhythmic relationships as in the previous phrase. The entirety of the consequent phrase (mm. 52-55) is placed under a single slur marking in the MS and MSB and no further articulation is added. The accent added on the downbeat of m. 52, in the AL, SM, RL, CB, Ric, and Bil editions, while expressive in emphasizing the dominant seventh chord, is not necessary but probably reflects the phrasing Baermann performed.

The greatest deviation between the manuscripts and the published editions in the soloist's opening measures is found in the CF edition where mm. 58-59 are deleted. While these measures of the solo part are repetitious, the underlying phrase and harmonic structures are important as they lead toward the second part of the first theme group. The two motivic units together form a complete expressive idea. The deletion of these measures interferes with the expressive quality which they help create.

The articulation in the first thematic area is important in establishing the characteristic use of contrast between the solo and orchestral parts. In the MS, mm. 56-57 are placed under a single slur mark. Measure 56 of Baermann's copy of the manuscript (MSB) is placed under a single slur and the beginning of m. 57 is unmarked. It is unclear whether this omission was intended. As the material

is the same, it would be best to include these slurs for the sake of consistency.

Weber's markings are unclear in mm. 56-59. The editors of all but the AL, Bil, and CF editions place slurs over mm. 56-57 and mm. 58-59 which does little to change the stylistic content and in fact adds consistency to the phrasing. Additional accents, as in mm. 57 and 59 of the Carl Baermann (RL) edition, may emphasize nonharmonic tones, help create tension, and illustrate Heinrich Baermann's personal phrasing, but are not necessary. The tenuto marks in mm. 56 and 58 of the BM and BrH editions are also superfluous. They are probably variance of interpretations of Baermann's performance tradition. The dynamic marks added to several editions serve the same purpose as the accent in the Carl Baermann edition and do not need to be added (see Example 2).

The crescendo mark in m. 59, as in the SM edition, is more important and justifiable. While not found in the manuscripts it brings focus to the dominant chord on the downbeat, the $vii^{\circ 7}/iv$ on beat three, and the underlying change in harmonic structure. This is further substantiated by Weber's inclusion of an accent on beat three in the first violin part (MS) (see Example 3).

Measure 60 contains an important articulation pattern which recurs throughout the concerto. A slur unites

Ex. 2 mm. 56-57

MS



BrH



RL



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Ex. 3 m. 59

SM



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two notes, the first of which is a nonharmonic tone. The use of a slur to join a nonharmonic tone and its resolution is a common device used by Weber to end a phrase throughout

the concerto.¹⁸ In over half of the editions, (RL, SM, CB, BM, BrH, AL, and Bil), an accent is added to m. 60. The accent on the downbeat of m. 60 places emphasis on the iv^6 chord, the resolution of the $vii^{\circ 7}/iv$ chord in the previous measure, but this is unnecessary.

There is a crescendo and accent in mm. 61-62 which highlights the appearance of a German sixth chord. Evidently some editors have construed this accent as a diminuendo. A close examination of similar markings in the orchestral parts, however, such as in m. 57 of the bass part, m. 59 of the first violin, and m. 73 of the trumpet and solo part, confirms this mark as an accent (see Example 4).

Ex. 4 mm. 61-62



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¹⁸In both autograph copies of Concerto No. 1, numerous examples can be found of this articulation pattern at the end of a phrase. Some examples are mm. 77, 113, and 117 of the *Allegro moderato*.

The portato marks employed by Weber in m. 61 are also very specific and clearly marked and while found in only half of the editions (B&H, UME, SM, Int, AL, and CF), should be retained.

Beginning in m. 64, Weber utilizes the triplet to create rhythmic contrast between the soloist and accompanying parts. It is from these motives that later material is drawn (see Table 2). Although mm. 64-67 of the solo part are unmarked in the MS and MSB, clues to the treatment of this phrase are found in the orchestral parts. The accent found in the bass part, m. 63, and the crescendo marks of mm. 63-64 in the MS and MSB (and mm. 66-67 of the MSB) of the upper string parts, and in the repeated notes themselves, suggest less articulation is needed in the solo part. This treatment is found in the Bil and B&H editions. Less desirable is the use of portato marks, as in Carl Baermann's edition (RL), or the slurs used in the Int edition. Slur marks not only detract from the emphatic nature of the passage but also subdue the rhythmic contrast which is so important. The addition of the *accel. poco a poco* inscription in all but the B&H edition does contribute to the tense emphatic nature of the passage but is not necessary and is certainly not present in either manuscript (see Example 5).

In m. 69, a rhythmic discrepancy is found in the BM, BrH, Ric, CB, SM, and CF editions from the manuscripts.

Ex. 5 mm. 64-67

MS

B&H

Int

accel. poco a poco

cresc.

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While the rhythm found in these editions is a product of editorial license and is misleading, it is not necessarily incorrect. It is an attempt to notate and clarify a performance practice. The ornamentation found in the manuscripts should be retained. The inclusion of an accent on beat three of this measure in the MSB partially substantiates the importance of the manuscript's ornamentation (see Example 6).

Measures 64-73 represent the second part of the first thematic area, material which features rhythmic contrast to the lyrical style of the principal theme. In all but the CF, Bil, and AL editions, m. 71 is marked with a slur. The slur is the preferred treatment for this measure as this produces the greatest contrast with the staccato

Ex. 6 m. 69



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marked eighth notes of m. 70. Since the solo line is unaccompanied in these measures, contrast must be generated within the solo part itself.

Measure 72 contains a rhythmic discrepancy in the RL, BM, and BrH editions which apparently evolved from Baermann's performance tradition. It is probably an attempt to specifically notate the elder Baermann's rubato treatment of this figure. While Baermann's version should be studied to gain insight to the performer's flexible treatment of rhythm here, the original notation should be retained as it is clearly and consistently notated in both manuscripts (see Example 7).

Measure 72 immediately precedes a *Tempo I* inscription in the MSB, a marking absent from Weber's copy (MS) of the autograph but indicated in the RL, BM, BrH, Ric, CB, and SM editions by an *a tempo*. There are no clues in the MS which would indicate either an increase or a decrease

in tempo. The *a tempo* marking, probably the result of performance tradition, is unnecessary and should be

Ex. 7 mm. 72-73



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omitted. While all but the B&H and UME editions contain a tenuto mark in m. 73, the accent found in the MS and B&H edition is more appropriate and consistent with the style. The *ff* at m. 73 should also be observed throughout since the orchestral parts are marked *ff*. This dynamic marking also more effectively prepares for an important dynamic contrast for the ensuing bassoon soli which is marked *p*. Each of the editors stipulates *p* or *pp* in the final measures of the codetta or an unnecessarily romanticized *morendo* inscription, as found in the Int, CF, SM, CB, Ric, BrH, BM, and RL editions. The changes in duration and register of the notes in the final measures of the codetta in all but the CF, B&H, Bil, and Int editions are also unnecessary.

undue lengthening of the final note interferes with the clearly defined texture of the following orchestral material (see Example 8).

Ex. 8 mm. 80-82

MS



BrH



UME



B&H



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Following the fermata in m. 83, the orchestra enters in m. 84 in the key of D^b Major (see Table 2). While the bass restates the martial thematic material from the introduction, the soloist enters in m. 86 with the lyrical subordinate theme. The changes in rhythm and pitch in the RL, BM, and BrH editions are similar to the changes in the earlier statement of the principal theme. These changes are reflective of Baermann's performance tradition. The *dolce* which accompanies the phrase in the MS should be retained.

The *con anima* found at this same point in the RL, BM, BrH, CF, SM, CB, and Ric, editions is less appropriate as the martial theme of the bass part is set in counterpoint to the subordinate theme in mm. 86-88 and, so as not to obscure the texture, should not be overly animated.

Although the subordinate theme is unmarked in both manuscripts, a variety of articulations is found in the published editions. Some are based on the RL edition while other markings are purely editorial. For consistency of style, mm. 86-87 should be placed under a slur as in the B&H edition. In the RL, SM, and B&H editions, the slur mark found in m. 88 is an appropriate ending to the phrase and should be retained. This marking is also found in the bass part, m. 87, where a slur connects the last two notes of that thematic material (see Example 9).

Ex. 9 mm. 86-88

The image displays two staves of musical notation for measures 86-88, comparing the BrH and SM editions. Both staves are in treble clef with a key signature of one flat (B-flat). The BrH edition is labeled 'BrH' and the SM edition is labeled 'SM'. Both staves begin with the tempo marking 'con anima' above the first measure. The notation for both editions is identical: measure 86 contains a half note B-flat and a dotted half note D; measure 87 contains a quarter note E, a quarter note F, a quarter note G, and a dotted half note A; measure 88 contains a quarter note B, a quarter note C, a quarter note D, and a dotted half note E. In both editions, a slur is placed over measures 86 and 87, and another slur is placed under measure 88. A dynamic marking 'p' (piano) is positioned below the first measure of each staff.

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Measures 90-92 represent an imitative extension of the antecedent phrase of the subordinate theme (see Table 2). In all but the Int, B&H, UME, and Ric editions, the articulation and dynamic indications for this statement of the phrase are similar to mm. 86-88 where first stated, but some interpretive changes can be found. For example, the minor changes in the placement of the slur in the Bil, CF, and AL editions are strictly editorial while the crescendo printed in the SM, CB, BrH, BM, AL, and RL editions, reflecting Baermann's performance of this passage, does help to create additional tension and may be retained. This crescendo (m. 91) highlights the dissonance of the nonharmonic tone on beat three and the ensuing secondary seventh chord. This vii^7/vii in D^{\flat} Major (mm. 92-93) harmonically prepares for the advent of the ii chord (m. 94) upon which the first note of the consequent phrase of the subordinate theme is built. It is therefore an important expressive device (see Example 10).

The consequent phrase of the subordinate theme (mm. 94-97) is sparsely marked in the MS and unmarked in the MSB and most of the markings in the published editions have been handed down on the basis of Baermann's performance tradition. The inscribed *ritard.* inscription found in m. 96 of the MS, so faintly inscribed, should be observed. The *espr.* found in m. 94 in the RL, BM, BrH, while a facet of

Ex. 10 mm. 91-92



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Baermann's treatment, is unnecessary as it is not found in the MS.

Beginning with m. 98, Weber begins the harmonic preparation for the modulation to A^b Major which is fully reached at the beginning of the ritornello in m. 104. The MSB, mm. 98-104, contains significantly more articulation and phrase markings than these measures in the MS. Jähns, the Weber biographer, supposedly having noted differences between the manuscripts, does not include any notation in the MS indicating that these additional markings could be Baermann's rather than Weber's.

In the AL and Bil editions, the initial motive of this material (m. 98) contains altered pitches. The first note of this motive in these editions is a b^1 (written pitch). The second pitch, which is the beginning of beat two, is notated as a c^2 (written pitch) and is a nonharmonic

tone. While this alteration is subtle, it should be noted that in the MS and MSB the nonharmonic tones of this motive (m. 98) fall only on the second half of each beat. The chord members are placed on the beat, providing a clarity to the harmonic structure of the measure. This is important since this altered chord (i^6 in D^b Major), which is also changed in quality in the AL edition, harmonically prepares for the V/V (D^b Major) in m. 99 and the subsequent modulation to A^b Major (see Example 11). The original pitches in the MS should be honored here as a matter of consistency.

Changes and additions in articulation to mm. 98-100 in the published editions are mostly interpretive. Some of these are seen in the RL edition and emphasize the changing

Ex. 11 mm. 98-99

AL

harmonic structure. The accents and sforzando marking of m. 99 stress the nonharmonic tone, g^b (written pitch), which is a chord member of the secondary dominant (V/V in D^b Major) of this measure. While the accent is useful and appropriate, the addition of a sforzando to the same note is redundant (see Example 12).

Ex. 12 mm. 98-100



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The next motive of the transitional material, m. 100, is embellished in rhythm and pitch in three editions (RL, BM, and BrH) and reflects Baermann's performance tradition. While the changes do not alter the harmonic content, they do impair the rhythmic contrast between this simply stated motive, as seen in the MS and MSB, and the ensuing sixteenth note passage of mm. 102-103. The Carl Baermann version is not incorrect because of its historical relevance but because the manuscripts are clearly marked any elaboration should be avoided (see Example 13).

Most of the articulation and dynamic markings in these same measures are editorial and interpretive. One such example is the accent found above the downbeat of m.

101. It is present in all but the B&H, UME, AL, and Bil editions and is based on a performance tradition.

Ex. 13 m. 100



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Here, the accent emphasizes the lowered mediant of the dominant chord in D^b Major. Therefore it has an important function and should be employed since it helps stress the changing tonality and the increasing tension in this transitional material.

The only indication of dynamics found in the MS for this entire section is a faintly inscribed *dim.* of the solo part in m. 103. No other dynamic markings are found in Weber's copy of the autograph or in Baermann's, either in the solo part or orchestral parts, until the beginning of the ritornello in mm. 104-105. Volume indications, such as the decrescendo mark, and the *perdendosi* inscription found in RL edition are primarily based on performance tradition but are unnecessary. The decrescendo inscribed in m. 103 in

the RL and SM editions, however, is reflective of the *dim.* in the MS and should be retained.

The final three measures of the transitional material between the subordinate and closing themes (mm. 102-104) are comprised of a sequential extension. Measures 102-104 are placed under a slur, or phrase mark, and additional slur marks are used in m. 102 in the MSB while only a single slur mark appears above mm. 102-103 in the MS. In the MSB, these last slur marks, correctly link pairs of sixteenth notes in sequential patterns. These slurs are attributed to H. Baermann in the preface to the B&H edition. Jahns did not, however, include notations to this effect in the Deutsche Staatsbibliothek copy of the MS and another different interpretation is reported by C. Baermann in the RL edition. Repeated notes must be tongued however, and these short slur marks should therefore be included, as in the UME edition. The use of these short slurs to define the descending sequence also helps to solidify the rhythmic contrast between the solo line and the orchestral parts (see Example 14).

As noted above, this entire section is sparsely marked in the manuscripts but dynamic markings are added as is a *rall.* in the RL and B&H editions. These marks are faithful to the very faintly inscribed *dim.* and *rall.* in m. 103 in the MS. While probably added by Jahns, these are necessary indications and should be retained since the heavy

"hammerstroke" notes in the orchestral parts of m. 105 serve as a preparation for the return of the original tempo by defining the beat.

Ex. 14 mm. 102-104

The image displays four staves of musical notation, labeled MS, UME, RL, and BrH from top to bottom. Each staff contains a melodic line spanning measures 102 to 104, indicated by a long slur. The notation includes various note values, rests, and dynamic markings. The RL staff is annotated with 'poco rall.' and 'perdendosi' with a hairpin symbol, indicating a tempo change and a fading effect.

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Measures 105-109 are an orchestral ritornello in A^b Major (see Table 2). The soloist enters with the closing theme in m. 110, as shown in the MSB and each of the editions. In Weber's copy of the autograph, m. 109 appears to contain both a whole rest and a quarter note (a^b) on beat three. The quarter note is not, however, in the same handwriting as the rest of the MS and, while not indicated,

could have been added by Jähns. According to Sacchini, a d^2 quarter note was originally inscribed on beat three of m. 109.¹⁹ While this is not directly reflected in the development section when this theme appears, a variation of this anacrusis can be found. Measure 184 contains a transposed version of this theme which is preceded by a lower grace note, but it is at the interval of a sixth rather than the octave. For these reasons, the quarter note should be considered purely editorial and the rest retained.

The closing theme, beginning in m. 110, is lyric in style. The changes in pitch and rhythm in the RL, BM, and BrH editions do not affect the harmonic structure or the stylistic content of the manuscripts but it should be noted that they are not found in the manuscripts (see Example 15). These changes consist of added passing or lower-neighboring nonharmonic tones and are ornamental variance of the MS. While the added articulation in the closing theme (in all but the B&H, Ric, Int, and AL editions) is unnecessary, the accents in m. 113 (in all but the B&H, Int, AL, and Bil editions), also based on a performance tradition, make an important contribution. While not found in the MS, the accents do help define the tonality by emphasizing the tonic chord of A^b Major in the half cadence in this measure (see Example 15).

¹⁹Sacchini, "Concerted Music," 171.

In all but the B&H and UME editions, expressive terms, such as *con anima* and *Tempo ritenuto*, are added at

Ex. 15 mm. 110-113

MS

UME

BrH.

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the beginning of the closing theme, m. 110. While there is no counter-melody in the orchestral parts which would detract from their use as is found at the beginning of the subordinate theme, the terms are still important only as performance tradition. Measures 114-117 should rhythmically match mm. 110-113 so changes in pitch and rhythm in these measures should also be avoided. The broad slur marks and simple articulation found in the manuscripts in both phrases offer the greatest contrast to the repeated notes in the orchestral parts so these should be retained. Further ornamentation, found in the RL, BM, and BrH editions, does reflect the personal embellishments of Baermann but does not

contribute to the lyric quality of the phrase (see Example 15).

Starting in m. 118, Weber begins part II of the third thematic area, a section which is in stylistic contrast to the lyrical first part of this theme area. Extremes of both range and register of the clarinet are exploited in this section through large intervallic leaps. Harmonically, these measures are structured around the tonic and subdominant chords in A^b Major and their plagal relationship. Unlike the material that follows the principal theme, however, Weber utilizes a $IV--I\frac{5}{4}$ (mm. 120-122) progression rather than $iv\frac{5}{4}--i$ as found in mm. 74-83. This $IV--I\frac{5}{4}$ progression does not resolve immediately but is restated in mm. 127-128 before the V^7--I progression of mm. 129-130.

The interpretation of this section varies little between the published editions and the manuscripts. Most of the articulation markings used in the editions are more emphatic than that found in either the MS or MSB. One such case is the use of *con tutta forza* in the BM, BrH, and Bil editions which is purely editorial. The additional articulations are also unnecessary. The orchestral parts are marked *p* and the solo part is marked *f* and with broad slurs in this section. The use of additional articulation and a more emphatic treatment interferes with the contrast generated between these slurs and the repeated notes in the

orchestral parts. In m. 119, where more emphasis is called for, the MS is clearly marked (see Example 16). In mm. 124-126 of the RL, BM, and BrH editions, the rhythm is severely altered from what is found in both the MS and MSB. This

Ex. 16 mm. 118-121

The image displays four staves of musical notation for measures 118-121. The staves are labeled on the left as MSB, Int, BrH, and CF. The notation is in treble clef with a key signature of one flat (B-flat). The MSB staff features a melodic line with a long slur over measures 118-120 and a final note in measure 121. The Int staff follows a similar pattern. The BrH staff includes the instruction "con tutta forza" above the staff. The CF staff shows a more complex rhythmic pattern with many beamed notes and rests. All staves end with a double bar line in measure 121.

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change is a traditional interpretation and is supposedly based on the elder Baermann's performance tradition. By including the dotted rhythm pattern in the solo part, however, the rhythmic contrast between the soloist and accompaniment is lost. This contrasting feature is very

important in these measures and the sustained note in the clarinet should be retained to maintain this characteristic feature of the movement (see Example 17).

Dynamic indications are clearly marked in the MS and MSB for mm. 124-126. Although there are differences between the manuscripts and the editions, most are subtle and interpretive. While the MS is marked *ff* in m. 124, the BM, BrH, and Ric editions are marked only *f*. The inclusion of a *ff* level in the solo part is important, for the orchestra is thickly scored and is marked *ff* at the point beginning m. 125.

Ex. 17 mm. 124-125



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In the third beat of m. 127, a change of pitch and rhythm is found in the RL, BM, and BrH editions. As seen in the RL edition, this changes the beginning of beat three from an accented nonharmonic tone to a chord member. While the addition of the suspension on beat three does not

dramatically affect the smooth flow of the rhythm, it does reflect Baermann's performance tradition. In order to avoid a misunderstanding of the original rhythm, it should not be employed. The rhythmic alteration of the next measure, however, would detract from the lyricism and legato style implied by the *dolce* found in the manuscripts. Even though this is a minor change in rhythm and pitches are not affected, the phrasing is clearly marked in this measure and should be retained (see Example 18). A phrasing more consistent with the manuscripts is suggested in the B&H and SM editions where breath marks are placed in m. 129 immediately preceding the next section.

Ex. 18 mm. 127-128



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The next fourteen measures (mm. 130-143) represent the final measures of the exposition. This section is also in A^b Major. Most of the changes in articulation in mm. 130-143, in such editions as the RL, BM, and BrH, are

editorial. In mm. 134 and 135 of the MS and MSB, Weber includes an accent on beat three in the solo and orchestral parts, important in emphasizing the secondary dominants (V^9/ii and V^9/iii) and creating tension. It is common practice that editors place accents in various places throughout this passage. The only other accent which should be retained is on beat three of m. 136 in several editions, including the RL edition. This accent of m. 136 further strengthens the tension through the emphasis the $V\frac{1}{2}$ chord. The *fp* mark in m. 136 of the B&H edition functions in the same manner as the accent in the RL and other editions and is a viable alternative (see Example 19).

Ex. 19 mm. 134-137

The image displays two musical staves for measures 134-137. The top staff is labeled 'RL' and the bottom staff is labeled 'B&H'. Both staves show a melodic line with various accents and dynamic markings. The RL staff includes markings for 'cresc.', 'cresc. f', and 'espressivo'. The B&H staff includes a marking for 'fp' (fortissimo piano).

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Following the cadential $I\frac{6}{4}$ chord of the exposition, m. 143, the editors of the Int, Ric, RL, BM, and BrH editions include an additional sixteen-measure passage

attributed to Heinrich Baermann. A cadenza is also found in these editions following the appended measures. The sixteen added measures are found only in the MSB and neither the added measures nor cadenza appear in Weber's copy of the MS. Though the cadenza does not occur in its most common place in the first movement, it does function in its usual manner in keeping with the nineteenth-century tradition.²⁰ For this reason, a cadenza, either Baermann's or the performer's own, should be incorporated while the added sixteen measures are unnecessary. The appended measures should be studied for insight to nineteenth-century performance practice.

The development section begins in m. 145 with an extensive ritornello and the soloist reenters in m. 170 (see Table 2). Some new material is introduced (mm. 170-177) and motivic elements from the exposition are developed. Numerous tonal centers are passed through in the development section (see Table 3).

In the development section, the editors provide a great variety of interpretations in dynamic indications, articulation, expressive terms, and ornamentation. In the

²⁰While a cadenza may occur in several places in a concerto, the most common place is at the end of the recapitulation. The cadenza found in the RL edition expresses the typical display of virtuosity and, as was common at the beginning of the nineteenth-century, was composed by the performer rather than the composer. Reinhard G. Pauly, Music in the Classic Period, 2d ed., (Englewood Cliffs, N.J.: Prentice-Hall Inc., 1973), 131-132; also Harvard Dictionary, s.v. "Cadenza."

opening measures of this section (mm. 170-191), the solo part of the MS and MSB is clearly marked with an abundance

TABLE 3
HARMONIC FORM OF DEVELOPMENT SECTION

MEASURE NO.	DESCRIPTION	TONAL STRUCTURE
145-152	dotted rhythms/ reiteration of I	orch. ritornello
153-159	dotted rhythms/ elem. from intro.	orch. rit. f minor V--i
160-169	motive from intro.	orch. rit. c minor vii ^o 7--viii ^g
170-177	new thematic material	soloist enters i--i
178-181	modulation	solo/orch. c minor III in B ^b Maj.
182-183	mat. from subord. theme	solo/orch. B ^b Maj. IV--V
184-191	mat. from closing theme	solo/orch. B ^b Maj. I--IV
192-197	triplet elem. from mm. 130-144	solo/orch. orch. B ^b Major I--III (V of g minor)
198-206	bravura elem./ mat. from intro.	solo/orch. g minor i--i
207-210	bravura elem./ mat. from intro.	solo/orch. E ^b Maj. V--I
211-222	bravura/elem. from m. 119	solo/orch. orch. f minor vii ^o 7--vii/V

of slur marks and dynamic indications. Fewer marks and volume indications are found in the triplets and sixteenth note passages in the middle of this section in both the MS and MSB (mm. 192-215). In these areas, the soloist must refer to the markings of the orchestral soloists' parts for

clues to articulation and dynamics (mm. 198-200; mm. 202-205; mm. 206-209; and mm. 210-212).

The first of these solo passages begins in m. 198 where the bassoon presents the theme from the introduction. There are few specific dynamic indications for this section but some additional clues exist to provide the solo clarinet part a dynamic level. In the MS, the orchestral parts are marked only *pp* and *p* and strings are instructed to play a light *pizzicato* style in m. 192-197. Although the strings are instructed to resume bowing in m. 198 and m. 200 in the MS and MSB, the same dynamic level is applied here. The subsequent orchestral solo passages of mm. 202-205, mm. 206-209, and mm. 210-214, in the MS are marked *p* at each soloists' entry and this *p* should also be observed by the solo clarinet. In the MSB, these solos are marked *pf*, *fp*, and *f* respectively. The more clearly defined markings in the MS should be employed.

The orchestral parts yield further clues to articulation for the unmarked clarinet part of the MS and MSB in mm. 192-214. In keeping with Weber's characteristic use of contrasting articulation, the *pizzicato* markings of m. 192 and the subsequent use of staccato dots in the orchestral solos (mm. 198-214) imply a legato or slurred articulation for the solo clarinet in this section to maintain a consistent style. All but the Bil, AL, and CF editions contain broad slurs in this section. The final

sixteenth note arpeggio of this section (mm. 215 and 217) is slurred in the MS but not in the MSB and the former should be observed.

At the end of the development section (mm. 216-222), more and clearer articulation markings are provided in the MS and MSB though the soloist must still refer to the orchestral parts for dynamic indications. A *f* appears in the bass line of m. 215 and *f* marks are found in the upper string parts in m. 216 in the MS. The MSB contains a *ff* marking in each of these measures. In m. 219, a decrescendo appears beneath the bass part in both manuscripts and should also be employed in the solo part. The *pp* markings of m. 223 in the violin parts (in both the MS and MSB) further substantiate this.

Numerous minor discrepancies in pitch and rhythm can be found in the development section between the MS and MSB and several of the published editions. These differences can be attributed to haste in committing the concerto to manuscript in the MS and to copying errors in the MSB. These errors are easily resolved, however, through careful attention to melodic leading tone patterns and key relationships. These relationships are correctly observed in the B&H edition.

Following mm. 223-224, in which the theme from the introduction is reiterated in the horn part, the soloist

enters in m. 225 with material from the subordinate theme. This is the beginning of the recapitulation (see Table 2).

The tonal center of the initial measures of the recapitulation is *F* Major (see Table 2). Minor discrepancies in pitch can be found, such as a missing natural sign on the grace note of m. 227 in the MS, but these are the result of over-sight and are easily resolved, as they are in the B&H edition. Although detailed dynamic indications are not found in the solo part, some clues are again found in the orchestral parts. The first of these occur in m. 223, where the string parts of both the MS and MSB are marked *pp*. This marking is reflected through the inclusion of a *p* inscription in m. 225, in all but the CB, Ric, AL, and Bil editions, and should be retained.

The format and style of articulation in the recapitulation in the published editions differs little from the exposition in respective editions. While most of these markings conform to the MS and MSB in mm. 225-227 it is important to recapture the style employed in the exposition. The most consistent and stylistic articulation pattern is seen in the B&H edition.

A truncated version of the consequent phrase of the subordinate theme appears in m. 229. In all but the B&H, AL, Bil, and UME editions, interpretive markings which were seen earlier, such as *doloroso* and *con duolo*, are again added. These markings are unnecessary as is the added

ornamentation consistently found in the CF edition. While this is another example of over-editing, it does reflect the option of performer-added ornamentation (see Example 20).

The abbreviated portion of the consequent phrase of the subordinate theme is interrupted by the appearance of

Ex. 20 mm. 229-230



the principal theme in m. 231. This measure also marks the return to f minor (see Table 2). There are few discrepancies between the manuscripts and the editions in these measures. The dynamic indications found are appropriate and reflect the *pp* markings found in the string parts in m. 231 of both manuscripts. The differences in articulation between the manuscripts and the editions are minor.


As the second phrase was interrupted by the appearance of the principal theme, the consequent phrase of the principal theme is interrupted by material originally found in mm. 64-73. While this section is mostly unmarked, a slur appears in m. 237 of the MSB, but not in the MS. The

treatment in these measures should be consistent with the previous appearance of this material, as in the B&H edition. The placement of accents is an important aspect of this treatment. In m. 238 and m. 240, in the MS and MSB and B&H edition, accents are used to emphasize the nonharmonic tones found against the dominant chord of beat one of these measures. Any additional accents in this passage, as in the BM and BrH editions, detract from this tension-building device and should be avoided.


Terms, such as *sempre piu cresc. ed agitato*, are found in mm. 237-240 in all but the UME and B&H editions but are not marked in the manuscripts. Since *crescendo* inscriptions are found in the orchestral parts in both manuscripts they should be observed in the solo part, as in the B&H edition, but the *agitato* inscription is unnecessary (see Example 21).

Ex. 21 mm. 237-238

MS



SM



sub. pp
sempre piu cresc. ed agitato

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The remaining portion of the recapitulation, mm. 242-247, is derived from mm. 71-73 of the exposition. Although this passage is not marked in the manuscripts, its counterpart in the exposition is inscribed with slur marks, the antithesis of the staccato dots found in the string parts. This contrast should be retained, as in the B&H edition, to maintain consistent treatment.

While dynamic indications are not found in the solo part of the final measures of the recapitulation, abundant indications appear in the orchestral parts in both manuscripts. A *f* inscription is found in m. 242 and both *f* marks and crescendo marks appear in mm. 244-246 and should be included in the solo clarinet part as in the B&H, BM, and BrH editions.

The coda begins in m. 248 with the soloist entering in m. 258 (see Table 2). The final measures of the first movement in each edition differ only in minor detail from the manuscripts. These measures are succinctly marked in both manuscripts and the measure-long slur marks and the accents on the downbeats should be retained, as in the B&H edition. The omission of accidentals on the grace notes in mm. 266-267 in the MS and MSB is again the result of oversight and copying error. Since a modulation has not occurred and there are accidentals in the preceding measures, accidentals should be added here. Inscriptions, such as *perdendosi* in the UME edition and *morendo* in the

remaining editions, are derived from the *morendo* in the final measures of the orchestral parts in the MS and MSB and are appropriate and consistent.

Adagio ma non troppo

The slow movement of Concerto No. 1 is cast in an ABA' ternary form. The movement contains a variety of interpretations in the published editions. The most obvious discrepancy between the manuscripts and the editions is the time signature. While *alla breve* is found in both MS and MSB, the inclusion of common time for the meter in all but the B&H and UME editions is an editorial attempt at simplification derived from the *adagio* tempo. The use of the *alla breve* signature in slow movements is historically common practice, but may be confusing to one not accustomed to seeing it and understanding its meaning. The *alla breve* should be retained as it is in the B&H and UME editions for, by definition, it implies a slow tempo but with a degree of animation.²¹

The opening measures in the clarinet part of the manuscripts contain few clues to interpretation but the orchestral parts of the MS and MSB are clearly inscribed with broad phrase markings which span two or more measures each throughout the first section. The slow tempo, *p* dynamic indications, and broad phrase markings found in the orchestral parts of both manuscripts, imply a smooth legato

²¹Harvard Dictionary, s.v. "Alla breve."

interpretation for the soloist, justifiably found in the B&H edition. While every edition includes the appropriate accent, found in m. 4 of the MS, additional articulation is also included in the first phrase in all but the B&H edition. Added accents (Ric), staccato (CB) and portato dots (BM and BrH), while reflective of performance tradition, are interpretive and unnecessary (see Example 22). The broad phrase mark found in the B&H edition is more appropriate. The orchestral parts in the MS are marked *p* and *pp* in m. 1 and *pp* in the MSB. Most of the dynamic indications found in the editions are consistent with these volume markings. Additional dynamic indications, in the BM, BrH, CF, Int, Ric, CB, UME, and SM editions, are the result of over-editing.

Ex. 22 mm. 1-5

The image displays three staves of musical notation for measures 1-5 of a piece, comparing three different editions: MS (Manuscript), B&H (Boosey & Hawkes), and RL (Robert Lienau). All three staves are in treble clef with a key signature of one sharp (F#). The MS staff shows a melodic line with various articulations, including accents and portato dots. The B&H staff includes a tempo marking of $(\text{♩} = 68-76)$ and a dynamic marking of *p* at the beginning. The RL staff includes a tempo marking of $(\text{♩} = 46)$ and a dynamic marking of *p* at the beginning. The notation for all three editions is very similar, showing a melodic line with various articulations and a broad phrase mark.

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The next phrase, mm. 5-9, is treated similarly to the previous phrase in each edition. A broad slur is used in the B&H edition and additional articulation is added in the RL, BM, and BrH editions. While ornamentation is included in m. 8 in each edition, as in the MS and MSB, the same ornamentation is not used. The ornamentation in the MS is all but indiscernible and could possibly be grace notes or a half turn. A turn is indicated in all but the B&H edition which specifies a half turn. The use of the full turn in the remaining editions is an important reflection of performance tradition. Since the execution of ornamentation was flexible in the nineteenth century and the half turn in the B&H edition appears most like the ornamentation marking in the manuscript, the half turn should be retained (see Example 23).²²

Measures 10-13 imitate the opening phrase of the movement. Triplet figures, which bring the antecedent

Ex. 23 m.8 written played



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Berlin.

²²Harvard Dictionary, s.v. "Ornamentation."

phrase group to a close, also include the first dynamic markings of the movement in the solo part. The only indications prior to m. 13 are found in the orchestral parts at the beginning of the movement. A crescendo is marked from mm. 13-15 at which point the dominant chord is reached. A subsequent one measure decrescendo in m. 15 of both manuscripts leads to a *p* inscription in m. 16. These markings are reiterated in the orchestral parts of both manuscripts and help define the boundary of the antecedent phrase group. The *p* mark is correctly observed in the BrH, BM, CB, RL, UME, and SM editions and the crescendo is found only in the Ric edition. The *dolce con delicatezza*, expressed in all but the UME and B&H editions, only somewhat reflects the decrease in volume but is not as clear as the diminuendo marking in the MS.

The next phrase, mm. 18-21, signals the beginning of the consequent phrase group (see Table 4). There are errors in the MS which are probably the result of haste and copying error and have been corrected in each edition. Because of the sequential nature of the passage, the correct pitches for m. 20 can best be determined through the examination of m. 18 where the intervals between the last three notes of the measure are whole steps. Through the addition of a natural sign, found in each edition, the same intervallic relationships are maintained (see Example 24).

TABLE 4
STRUCTURAL AND HARMONIC FORM OF ADAGIO

SECTION	FUNCTION	DESCRIPTION	TONAL STRUCTURE
<u>THEMATIC AREA I</u>			
mm. 1-5	A part I antecedent phrase grp.	lyric solo line/accomp.	C Maj. I--I
mm. 6-9	consequent phrase grp.	imit. repet. of mm. 1-5	I--V
mm. 10-13			I--I
mm. 14-17		imitative response to opening phrase	I--V
mm. 18-21			V--I
mm. 22-24	part II	rhythm imitative of part I in orch./ clar. accomp.	I--V
mm. 25-30			I ⁷ --IV-V-I
mm. 31-34			c minor i--i
mm. 35-40			vii ^{o7} /iv--Gr ⁶ -V-i
<u>THEMATIC AREA II</u>			
mm. 41-44	B antecedent phrase grp.	orch. ritorn./ entrance of solo	E ^b Maj. I--V
mm. 44-48	consequent transition	homophonic / lyric solo line	V--I
mm. 49-52			vii ^{o7} /V-V
mm. 53-58			I--I
mm. 59-65		orch. ritorn./ entrance of solo	c minor V
mm. 66-69			
<u>RETURN OF THEMATIC AREA I</u>			
mm. 69-73	A' return of antecedent from Area I	lyric solo line/ accomp.	C Maj. I--I
mm. 74-79	consequent coda	homophonic, from conseq. phr. m.59ff	I--I
mm. 80-86			IV ⁶ --I

Ex. 24 m. 18, m. 20



The rhythmic discrepancy between the MS and MSB in m. 21 is probably the result of copying error. A clue to the correct rhythm is also found in m. 18. The quarter note that ends the phrase in the MS and B&H edition matches the rhythm at the beginning of the phrase and is more consistent in style than in other editions (see Example 25).

Ex. 25 m. 21



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There is added articulation in mm. 18-21, such as the tenuto marks on the ascending figures in the UME edition, which is contradictory to the style of the MS. The accents found above the downbeat of mm. 19-20 in the

manuscripts, and deleted entirely in the Ric and Bil editions, play an important role in emphasizing the I_4^6 chord of the $V--I_4^6$ I_4^6--V harmonic progression of the phrase and prepare the remainder of the phrase group. Both accents are retained in the B&H, RL, CB, SM, and Int editions. The only volume indication in these measures of the MS is a *p* inscription beneath the bassoon part in m. 18. This passage is preceded by a *p* (m. 16) and followed by a *f* (m. 25) in the orchestral parts of both the MS and MSB implying *p* for the soloist in the intervening measures (mm. 17-24). The Int, CF, and UME editions show a crescendo in m. 21 but the *p* volume should be maintained through m. 24. The *f* in m. 25 in the MS and B&H, AL, and Bil editions dramatically emphasizes the tonic chord and the ensuing cadential progression before the *c* minor tonal center of the next section (see Example 26).

Ex. 26 mm. 21-24

The image shows two staves of musical notation. The top staff is labeled 'MS' and the bottom staff is labeled 'Int'. Both staves are in G major (one sharp). The MS staff shows a single note in measure 21, while the Int staff shows a full phrase starting in measure 21. The Int staff includes a crescendo hairpin in measure 21 and a dynamic marking 'f' in measure 25.

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The final phrase of the first section begins in m. 25 and the broad phrasing found to this point should be

continued for the sake of consistency. While the markings in the MS are unclear, the broad phrase treatment is preferred and is found only in the B&H edition. Clues to dynamic treatment for these measures can be found in both the solo part and the orchestral parts. An obvious discrepancy to the MS includes the UME edition's inscribed crescendo mark in m. 26. The SM and Int editions are already marked *f* at this point. However, decrescendo marks are clearly found in the MS and in the orchestral parts of both manuscripts. Further markings in the orchestral parts, mm. 28-29, are equally specific and the balance between soloist and orchestra should be maintained, as in the B&H edition which maintains its faithfulness to the MS.

In m. 29, the rhythmic discrepancy found in the AL edition is of minor consequence but should be avoided. The AL interpretation results in a nonharmonic tone being placed on the beat while in the manuscripts and remaining editions, the downbeat of m. 29 serves as the root of a first inversion supertonic chord which helps prepare the perfect authentic cadence in m. 30 (see Example 27).

Ex. 27 m. 29

MS

AL

The roles of the soloist and orchestra are reversed in the next section and the soloist accompanies the orchestra with scale and arpeggio patterns. In mm. 31-40, the first violin, flute, and oboe parts present the theme in part I. Few markings are found in the clarinet line of the MS or MSB in this section. The *ff* and the arpeggiated sixteenth note figuration in the solo part in this section imply a more bravura style in contrast to the first part of this theme area. Although both the tonal center (c minor) and style are the opposite of the previous section, the solo line should still exhibit a smooth fluid motion. Added staccato dots and accents in the RL, BM, and BrH editions are inconsistent with this treatment (see Example 28).

Ex. 28 m. 34



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The second thematic area (B) begins in m. 41. This section begins with a horn solo in E^b Major, the relative major to the previous section (see Table 4). Several notations by Jähns, concerning the orchestral parts, are

found in the MS in mm. 41-55. The *lento* inscription in m. 41, apparently in Jähns' handwriting, is found in neither the MSB nor in any edition and should be considered questionable but is important as a possible performance treatment by Baermann. Most of the added articulation in the first phrase of this section, such as staccato dots in the BM and BrH editions, is interpretative editing. The accent found in m. 44 of the MS, MSB, and B&H and RL editions, but absent in the BM and BrH, is important and should be retained. It not only marks the beginning of the new section but helps reinforce the tonal center by emphasizing the dominant pitch of the tonic chord. While not marked in the MS, a *p* dynamic for the solo clarinet is implied through the inclusion of a *p* in the orchestral parts in m. 41 and a *pp* inscription in m. 49. All but the AL edition are marked *p* in m. 44. The accent in m. 48 of the MS is faintly marked and appears to be in Jähns' handwriting. It is not reiterated in the orchestral parts. Since it is also found in the MSB, it was probably originally added by Heinrich Baermann and should be so considered. The accents in succeeding measures (mm. 53, 55, and 57) however, are more important and should be retained as in the B&H and RL editions. The accents in mm. 53 and 55, absent in the UME edition, emphasize the secondary dominant chords ($\text{vii}^{\#7}/V$) upon which they are built. The final accent reinforces a suspension and its resolution to

the dominant pitch placed above a I_4^{\sharp} chord which helps reconfirm the tonal center (see Example 29).

In m. 58, a discrepancy in pitch is found between the manuscripts and several editions such as B&H and RL editions. The omission of a natural sign on the dominant pitch is clearly a copying error and is not consistent with the key of E^{\flat} Major (see Example 30).

The third thematic area (A') begins in m. 69 with a sustained dominant pitch in C Major (see Table 4). While

Ex. 29 m. 53, m. 57

RL

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Ex. 30 m. 58

MS
MSB

CF
B&H

the solo part in the MS and MSB is sparsely marked, the broad phrase markings in the strings signal a return to the lyric style and thematic material of the first thematic area. These broad phrase markings should be carefully observed. Excessive articulation such as additional accents and slur marks in the SM edition are a reflection of over-editing. The style of this final section should be consistent with the first section of the movement, as in the B&H edition.

Rondo

While Weber does not provide generous amounts of information in either manuscript, a more consistent use of markings, particularly for articulation and dynamics, is found in the third movement. Weber employs an ABACADA rondo form in F Major (see Table 5).

The refrain is sparsely marked in the manuscripts but several clues to style can be found in the solo line and in the orchestral parts. Each recurrence of the refrain is accompanied by staccato or pizzicato marked accompaniment. The generally accepted interpretation of placing the anacrusis of the refrain and the first downbeat under a slur, in all but the CF edition, is justified by such a marking in mm. 83-84 of both the MS and MSB. The lack of markings in the remaining refrains is probably the result of Weber's haste. Contrasting articulation is an important element in this movement as it was earlier in the concerto.

The use of accents to mark the syncop on the second half of the first beat of the opening figure of the refrain, and its repetition, is a typical treatment of syncopation and effectively contrasts the *p* marked orchestral parts. These accents should not be omitted as they are in the Int edition. Added articulation, such as staccato dots in the CF edition are purely subjective (see Example 31).

The remainder of the first phrase (mm. 3-4) is unmarked in the MS and MSB and the only clues to its articulation are in the staccato marked accompaniment. The

Ex. 31 mm. 1-2

Allegretto (♩=120)

B&H 

Allegro (♩=120)

CF 

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use of slurs, in the B&H edition, maintains the characteristic contrast between soloist and orchestra and is consistent with the slurs at the beginning of the refrain.

The editors of the all except the UME, BM, BrH, and B&H editions are consistent but incorrect in marking the solo part at the beginning of the movement *p*. This volume

matches the markings found in the orchestral parts in both manuscripts. The only refrain which contains a dynamic for the soloist, beginning in m. 303, is marked *p* and the accompaniment is marked *pp*. This volume relationship between soloist and accompaniment in the refrain should be maintained for the sake of consistency. The UME edition is unmarked. The BM and BrH editions, marked *mp*, are most faithful to this dynamic relationship. The *mf* in the B&H edition is also acceptable especially because this is the beginning of the movement.

As in the first phrase, the consequent phrase (mm. 9-16 and 17-24 and subsequent recurrences) (see Table 5) contains only a few clues to interpretation in the MS and MSB. Most of the articulation and dynamic indications in the editions, such as the tenuto and crescendo marks added to the BM and BrH editions, are based on performance tradition along with some editorial license. The use of slurs to mark the scale and arpeggio passages, in the B&H edition, appropriately contrasts the accompanying eighth notes. The accent employed on beat two of m. 10 and m. 12, in the B&H, BM, BrH and RL editions, is also justifiable as it is found in the solo and orchestral parts of both manuscripts. Measures 13-14 are also succinctly marked in the MS with staccato dots. The use of the staccato in this fashion, found in all but the Int edition, offers a most

effective contrast to the preceding measures and remains faithful to the manuscripts.

TABLE 5
STRUCTURAL AND HARMONIC FORM OF RONDO

SECTION	DESCRIPTION	TONAL STRUCTURE
<u>REFRAIN</u> mm. 1-8	part I antec. phrase	solo/orch. F Maj. I--V
mm. 9-24	conseq. phrase	V--I
mm. 25-37	part II	I--I
mm. 37-43	transition	
<u>EPISODE I</u> mm. 43-51	part I	solo/orch. C Maj. I--I
mm. 52-63	part II	solo/orch. vi--I
mm. 64-71	part II repeated	orch. vi--I
mm. 71-79	retransition	solo/orch.
<u>REFRAIN</u> mm. 79-95	part I antec./conseq.	solo/orch. F Maj. I--I
mm. 95-122	part II	orch. I--I
mm. 122-131		solo/orch.
<u>EPISODE II</u> mm. 132-169	part I	solo/orch. d minor i--V
mm. 170-192	part II	i--V
mm. 192-209	part III	i--V
<u>REFRAIN</u> mm. 210-225	part I	solo/orch. F Maj.
mm. 226-239	transition	
<u>EPISODE III</u> mm. 240-289	part I	solo/orch. B ^b Maj. I--vii ^{o7} /V
mm. 290-298	part II	D ^b Maj. I ₄ ⁶ --I
mm. 298-303	retransition	orch.
<u>REFRAIN</u> mm. 304-320	part I	solo/orch. F Maj. I ₄ ⁶ --I
mm. 320-338		orch. I--V
<u>CODA</u> mm. 339-367		solo/orch. F Maj.

Part II of the first refrain is introduced by the orchestra and outlines the tonic triad. The soloist's lyric entry in m. 28 contrasts the orchestral statement in style, texture, tempo, and volume. While minor interpretive differences exist between the published editions in this section, some added articulation, such as the accents in the CF edition, is more drastic. The *rallent.* found in the MS, and the *ritard.* in the MSB, are succinctly inscribed in m. 33, while in the RL, BM, and BrH editions an *a tempo* is indicated. The *rallent.* inscription, also found in m. 33 in the B&H edition, should be observed until the *ff* marked entrance of the orchestra in m. 34 where the *a tempo* should appear. This not only helps preserve the contrast of tempo and style but aids in emphasizing the outlined tonic triad of the orchestral theme in m. 34 (see Example 32).

In the first episode (see Table 5), the BM and BrH editions contain tenuto marks. These marks are probably meant only to serve as performance aids, reinforcing a legato style. The sixteenth notes in mm. 43-45 are clearly marked with slurs and staccato dots in the manuscripts and these should be retained, as in the B&H and SM editions. The accents in m. 47 in Ric and SM editions and the *sf* in the RL edition are also based on a performance tradition. These accents are not found in either manuscript and are not consistent with the lightness exemplified by the *pizzicato*

Ex. 32 mm. 32-34

MSB *ritard.*

RL *rall. a tempo ff*

CF *a tempo rit. rallent. a tempo*

B&H *a tempo*

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and *pp* marked accompaniment of these measures in both the MS and MSB (see Example 33).

Ex. 33 mm. 43-44, m. 47

RL *p scherzando sf p*

BrH *schertzando p*

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Measures 44-49 of the MS are succinctly articulated and this format of two slurs and two staccato dots should be employed. Further articulation in these measures, such as the addition of tenuto marks (SM), serve only as a performance aid.

Measures 71-78 function as a retransition and false return and not until mm. 79-80 does the refrain return in *F* Major. In the manuscripts, the articulation employed in mm. 71-79 provides a subtle but important distinction between the material of the false return and that of the true refrain. In the AL and Bil editions, the articulation is the same in both passages. It is important that the differences should be preserved as they are in the MS and in the remaining editions (see Example 34).

Ex. 34 mm. 73-75

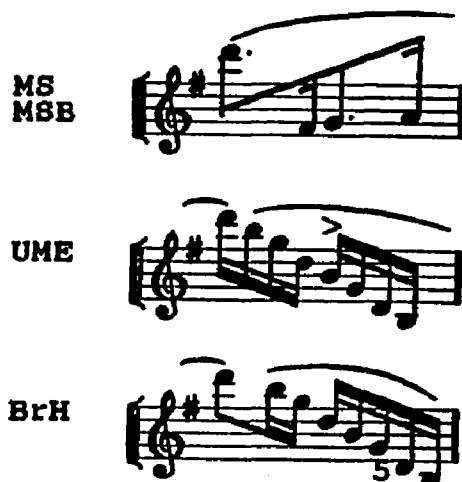


The second part of this refrain is based on the triadic theme found in mm. 25-26 and, as in the first refrain, is primarily orchestral. In mm. 125-129 of the solo part, considerable liberties are taken in the AL, SM,

UME, BM, BrH, AL, Ric, Int, and RL editions. These changes in rhythm certainly reflect the bravura embellishment probably employed by Heinrich Baermann and subsequently handed down to performers and editors as performance tradition. The original notation, as in the B&H, Bil, and CF editions, should be retained (see Example 35).

The second episode begins in m. 132 (see Table 5). It is in the relative minor (d minor) and begins with a lyric theme. The *poco meno* inscription found in the MS, but not the MSB, is noted by Jähns and should be considered questionable. A *pp* indication is found at the beginning of this section in the solo and orchestral parts of both

Ex. 35 m. 125



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manuscripts. The broad phrasing and *pizz.* indications in the orchestral parts of the MS and the broad phrase mark in

mm. 133-138 of the solo part indicate a legato treatment for the entire section. Added accents and ornamentation in the CF and UME editions are not consistent with the treatment found in the manuscripts.

The volume at the end of this part of the second episode is unclear in the manuscripts. Crescendo marks are found in mm. 150-153 in both the solo and orchestral parts of both manuscripts but further dynamic indications are not found in Weber's copy (MS). A contradiction of markings arises from the *f* marks in the solo and string parts of the MSB (m. 154) and *pp* marks in the bassoon soli in the same measure. Since Weber includes the *pp* in the bassoon part of the MS, the *f* marks in the MSB were probably intended for m. 153 and this should be considered a copying error. This discrepancy is resolved in the B&H edition, where a *p* mark appears in m. 154. Louder dynamic indications, in the BM, BrH, and UME editions, are the result of the editors copying the copy error between the manuscripts and should not be retained (see Example 36).

Measures 168-169 are missing in the MSB. This is presumably the result of an additional copying error as *bis.* in these measures of the MS was simply left out of the MSB. The repetition of these measures prolongs the iv--V progression and serves to introduce the next section.

At the beginning of the second part of this episode, nine editors (in the BM, BrH, Ric, SM, UME, CB, CF, Bil, and

Ex. 36 m. 154



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Int editions) change pitches in the scale passage in mm. 172-173. These changes should be avoided. The correct version, consistent with both the MS and MSB, can be found in the B&H, AL, and RL editions. A *p* mark is found m. 172 in the BM, BrH, and UME editions but this dynamic is strictly interpretive. The MS is clearly marked with a *f* inscription in m. 171 and this should be retained.

Part III of the second episode (mm. 192-209) is orchestral and the tonic and dominant chords of *d* minor are reiterated. A sustained dominant pitch in the oboe introduces the third refrain with no retransition (see Table 5).

The editors treat the third refrain in a consistent fashion to previous refrains. The treatment defined for the

first statement of the refrain should still be retained for this statement, as it is in the B&H edition.

The final episode begins in m. 240. It begins in the key of B^b Major and is used to introduce new thematic material rather than revert to the material from the first episode as is typical of the more common ABACABA rondo form. Most of the markings in the editions are quite consistent with the stylistic content of the manuscripts. Some notable exceptions include added staccato dots and tenuto marks in the BM and BrH editions. These marks are editorial. A legato treatment, as found in the B&H edition, is both more consistent in style and faithful to the MS. This legato treatment is substantiated by the treatment of similar themes in earlier episodes and in the slurs and portato marks in m. 243 and m. 247 in the solo part of the MS. A dynamic is not indicated in the solo part of either manuscript but a *pp* inscription appears in the upper string parts in m. 240 and implies at least a *p* dynamic for the solo clarinet, as in the B&H, Int, and Bil editions. The *f* inscription in the RL, UME, CB, SM, and Ric editions and the *ff* in the CF edition is probably the result of the elder Baermann's performance tradition and should be noted as such.

The rhythmic discrepancy in m. 289 between the MS and the MSB is also observed in the editions. The content of the some editions (Int, BrH, BM, B&H, and UME) conforms

to the rhythm inscribed in the MS which provides a slight "lift" before the ensuing section. In other editions (RL, Ric, SM, and CB), the rhythm found in the MSB is employed. A rest is not present following the note, indicating the need for this note to be sustained. Here, the accent can only imply a slight space before m. 290 and could be easily misconstrued. In the other editions (CF, AL, and Bil), an unprecedented interpretation is found. The quarter rest in these editions is provided to ensure ample time for a player to breathe. While this is a subtle difference, the original notation should be retained since it is clearly marked in the MS, it provides sufficient length to the note along with the intended "lift" after it, and effectively sets up the contrast in the volume, style, and tonal center of the next section (see Example 37).

The final measures of the first part of the third episode are based on secondary relationships to the dominant chord in d minor. The reiterated $N\frac{6}{4}/V$ and $vii^{\circ 7}/V$ chords do

Ex. 37 m. 289

MS



MSB



CF



not resolve to the dominant of d minor as expected but to the key of D^b Major. D^b Major becomes the tonal center for part II of the final episode (see Table 5).

The second part of the final episode is succinctly articulated in both the MS and MSB. The staccato dots and accents in mm. 292 and 296 are important not only in defining the style in this final episode but the accents emphasize the V⁷ chord so important in defining the key. While a specific dynamic is not indicated in the solo part of the manuscripts, a *pp* is clearly marked in the orchestral parts at the beginning of this passage. For the sake of consistency, this implies a *p* dynamic in the solo part, as found in all but the CF edition. Expressive terms, such as *calando un poco rit.* and *dolce* in the CF edition are editorial and unnecessary.

Measure 298 serves as the beginning of the retransition and the final refrain, which is divided between soloist and orchestra, and begins in m. 303 over a dominant pedal (see Table 5).

Following a statement of the dominant chord by the orchestra, the coda begins in m. 339. It consists primarily of scale and arpeggio passages and the treatment should be consistent with earlier material, as it is found in the B&H edition. The broad slurs found in this edition appropriately contrast the chordal accompaniment.

CHAPTER III

SUMMARY AND CONCLUSIONS

Because of Weber's apparent haste or carelessness in committing music to paper, and because of certain traditions in performance, a number of attempts have been made to edit this concerto. Given the large number of editions available to the clarinetist and the varied interpretations they present, it would be difficult to determine the most accurate interpretation of Weber's Concerto No. 1 without thorough study. The presentation of an accurate, authoritative edition must take into account historical perspective, performance practice, as well as harmonic and formal considerations. This study has attempted to 1) compare all available material; 2) evaluate the various editions; 3) clarify these differences; and 4) determine their appropriateness and the degree to which they are faithful to Weber's autograph.

This study reveals the published editions fall roughly into three main categories. The first of these groups is the smallest and consists of a single edition whose interpretation most accurately reflects the stylistic content, pitch, rhythm, dynamics, and articulation observed

in the manuscripts. The edition by B&H is edited by Eric Simon. While claims are made in several of the other editions regarding accuracy and historical correctness, only the B&H edition, as stated in its foreword, most closely fulfills its claims. Its main asset is its adherence to the manuscript and to the characteristic contrasts which, upon close scrutiny, become so evident in the manuscripts. The uninterrupted slurs and broad phrases in the lyric sections are most consistent with the markings in Weber's MS and the unadorned solo line directly contrasts the rhythms and articulations observed in the accompaniment in these passages. The bravura sections are unclouded by excessive articulation but enough is added to ensure a consistent style. Pitch and rhythm are employed faithfully to the MS in this edition as well. In those cases where the manuscript is ambiguous, the rhythm and pitch agree with similar instances or is made consistent with style and key. With few exceptions, the dynamics employed in the solo part throughout the work in the B&H edition accurately reflect the manuscript and the clues the orchestral accompaniment provides. Each of these characteristics is important in maintaining the faithfulness and the spirit of the concerto.

The next category of editions is based on an interpretation that reflects Heinrich Baermann's performance tradition. This is a tradition which was handed down father-to-son and subsequently to other editors and reflects

the evolution of a work brought about through continued performance. The RL edition, revised and edited by Carl Baermann, the BM and BrH editions, and to some extent the Ric edition are included in this category. These are enhanced editions and feature more ornamentation, rhythmic bravura, changes in pitch, an abundance of added articulation, and more varied dynamic indications. While they do not accurately portray the content of the manuscripts, their importance lies in historical relevance. These editions contain important clues to nineteenth-century performance practice and particularly to the interpretation of this work by the great virtuoso Heinrich Baermann. The study of the contents of these editions, with special emphasis on the RL edition, is most useful.

The final group of editions, such as the AL, Bil, Int, CB, UME, CF, and SM, consists of publications which contain further interpretations of the autograph, or of Baermann's performance tradition, or both. More unique changes in pitch and rhythm, varied articulation, and divergent dynamics are found in these editions. While some of these markings may be insightful and provide important clues to interpretation, other indications may have evolved well beyond the spirit in which the concerto was written. The examples of over-editing are reminiscent of the type used in high school contest material which often attempt to describe each and every nuance to a musically immature

performer and may contain the indiscriminate cutting or adding of material. The editions containing excessive use of ornamentation, the deletion of measures, and changes in rhythm or pitch which affect the harmonic structure should be avoided. The use of this kind of edition can contribute to a misunderstanding of the work, unless compared with the MS.

In conclusion, the editions from group two and three should be studied for their historical relevance and insight. In order to be faithful to the manuscripts and the spirit in which Concerto No. 1 was composed, however, the performer should perform from the B&H edition.

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Musikverlag.

APPENDIX A

Gran Concerto Fa^b

per il Clarinetto Principale Composto per uso dell' ____ [sic]
amico il Signore Baermann

di Carlo Maria de Weber

1811

FROM THE WEBERIANA COLLECTION OF THE
DEUTSCHE STAATSBIBLIOTHEK, BERLIN

No. 10.

Gran Concerto

per il

Clarinetto Principale.

composto per uso

del mio amico, il

Signore Bodermann

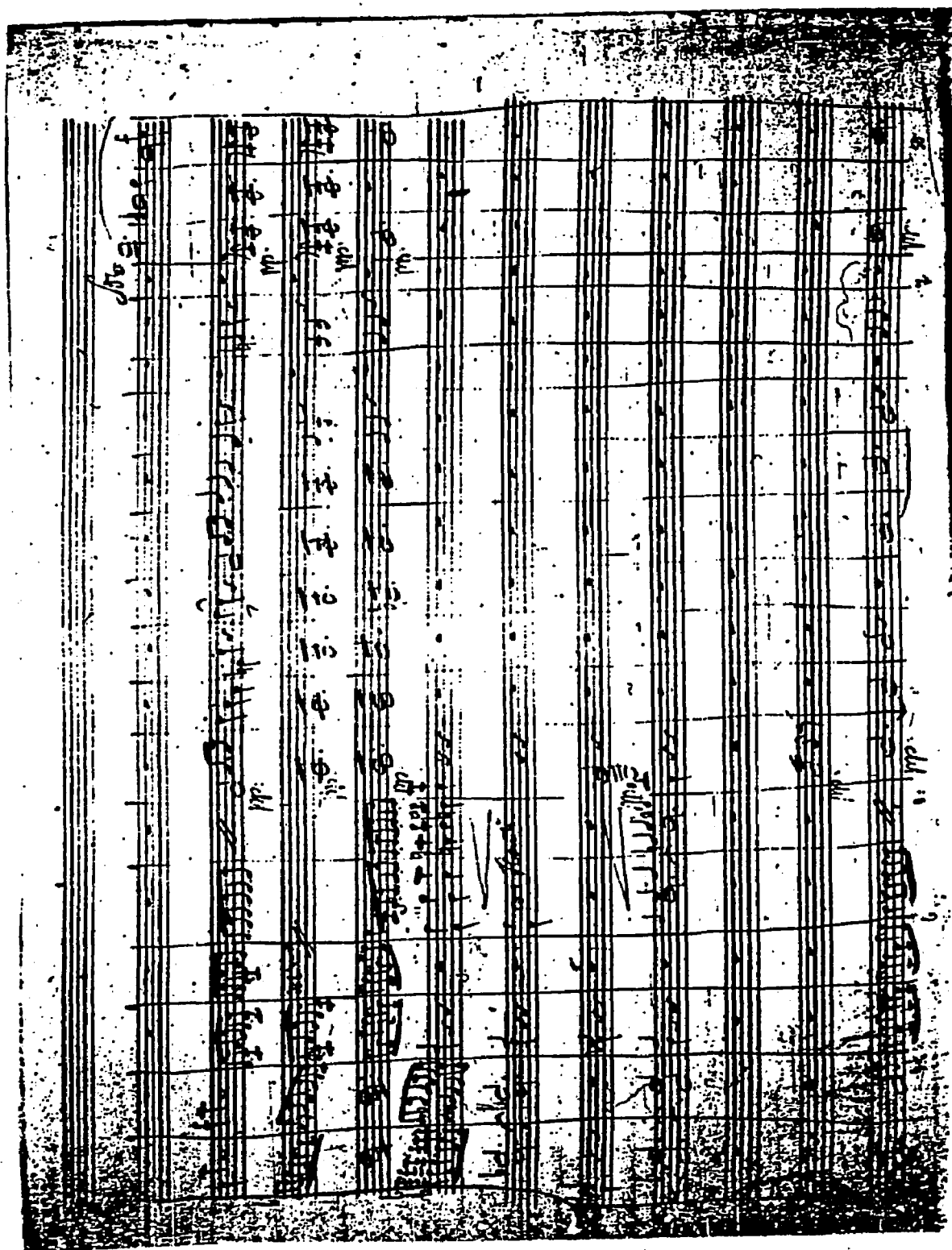
di
Carlo Maria de Weber.

Monaca il 17. Majo 1811.

op. 73.

[illegible]

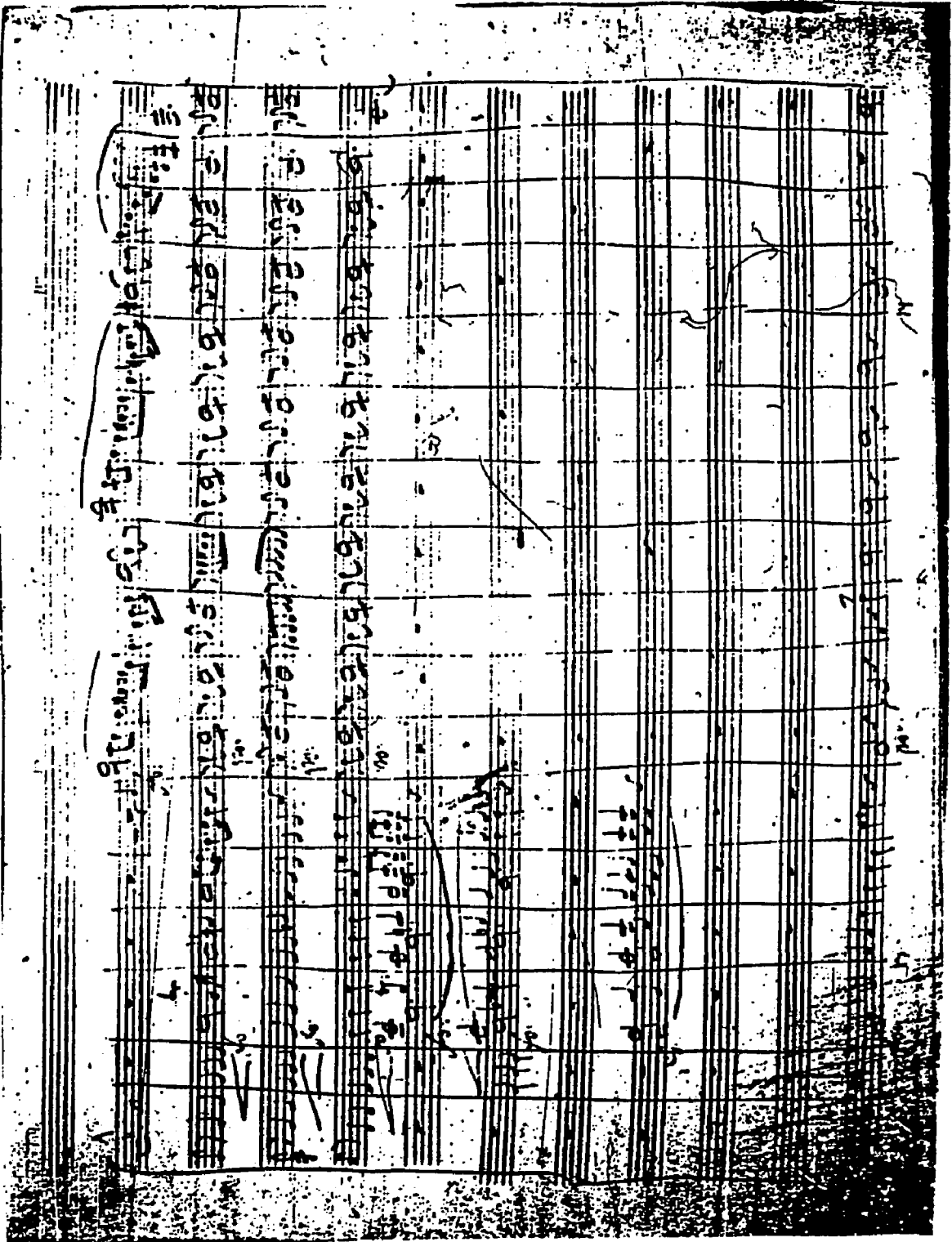
A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style that appears to be a personal or working draft, with some ink bleed-through and corrections visible. The first staff begins with a treble clef and a key signature of one flat. The notation includes many beamed notes, suggesting a fast or rhythmic passage. There are several instances of the letter 'E' written above the staves, possibly indicating a specific note or a section. The score concludes with a double bar line and a repeat sign. The overall appearance is that of a historical or archival musical manuscript.



A handwritten musical score on ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The first staff contains a series of notes and rests, followed by a large, stylized symbol. The second staff begins with a treble clef and contains several measures of music. The third staff starts with a bass clef and continues the notation. The fourth staff has a treble clef and more musical notation. The fifth staff begins with a bass clef. The sixth staff has a treble clef. The seventh staff starts with a bass clef. The eighth staff has a treble clef. The ninth staff begins with a bass clef. The tenth staff has a treble clef. The notation includes various symbols, including what look like letters (e.g., 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z') and numbers (e.g., '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'). The notation is written in a cursive, handwritten style. The page is numbered 80 in the top right corner.

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves. The first staff contains the title "The Rose Tree" in a decorative, cursive font. The music is written in a single system, with the melody line on the top staff and the accompaniment on the bottom staff. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in ink on aged, slightly stained paper. The score is a single system, with the melody line on the top staff and the accompaniment on the bottom staff. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in ink on aged, slightly stained paper.

Handwritten musical score on ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation, possibly related to Korean traditional music (Gugak) or a specific regional style. The score includes various notes, rests, and other musical symbols. The first staff has a key signature of one sharp (F#) and a time signature of 2/4. The notation is written in a cursive, handwritten style. The score is divided into measures by vertical bar lines. The overall appearance is that of a manuscript or a working draft of a musical composition.



A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style that appears to be from the 19th or early 20th century. The first staff begins with a treble clef and a key signature of one flat. The notation is somewhat obscured by ink smudges and the age of the paper. The score is divided into measures by vertical bar lines. There are several measures of music on each staff, with some measures containing multiple notes. The overall appearance is that of a working draft or a composer's sketch.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and some accompanying text in a non-Latin script. The notation includes various notes, rests, and clefs. The paper shows signs of wear, including stains and discoloration. The score is organized into systems, with some staves containing more complex notation than others. There are some markings above the staves that appear to be lyrics or performance instructions in a non-Latin script.

This page contains a handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a fluid, cursive style, with many notes beamed together. There are several slurs and ties throughout the piece. The bottom of the page shows the continuation of the staves from the previous page, indicated by double lines and a double bar line. The overall appearance is that of a personal or working manuscript.

This page contains a handwritten musical score on ten staves. The notation is a mix of Western musical symbols (notes, rests, bar lines) and Devanagari script. The lyrics are written below the staves, often with vertical lines connecting specific notes to syllables. The score is organized into systems, with some staves having double bar lines indicating section breaks. The handwriting is in black ink on aged paper, and the overall layout is typical of a traditional Indian musical manuscript.

Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and clefs. The score is written in a single system across the staves. The notation includes many notes, some with flags or beams, and rests. The staves are numbered 1 through 10 at the top. The notation is dense and complex, typical of early printed music.

13

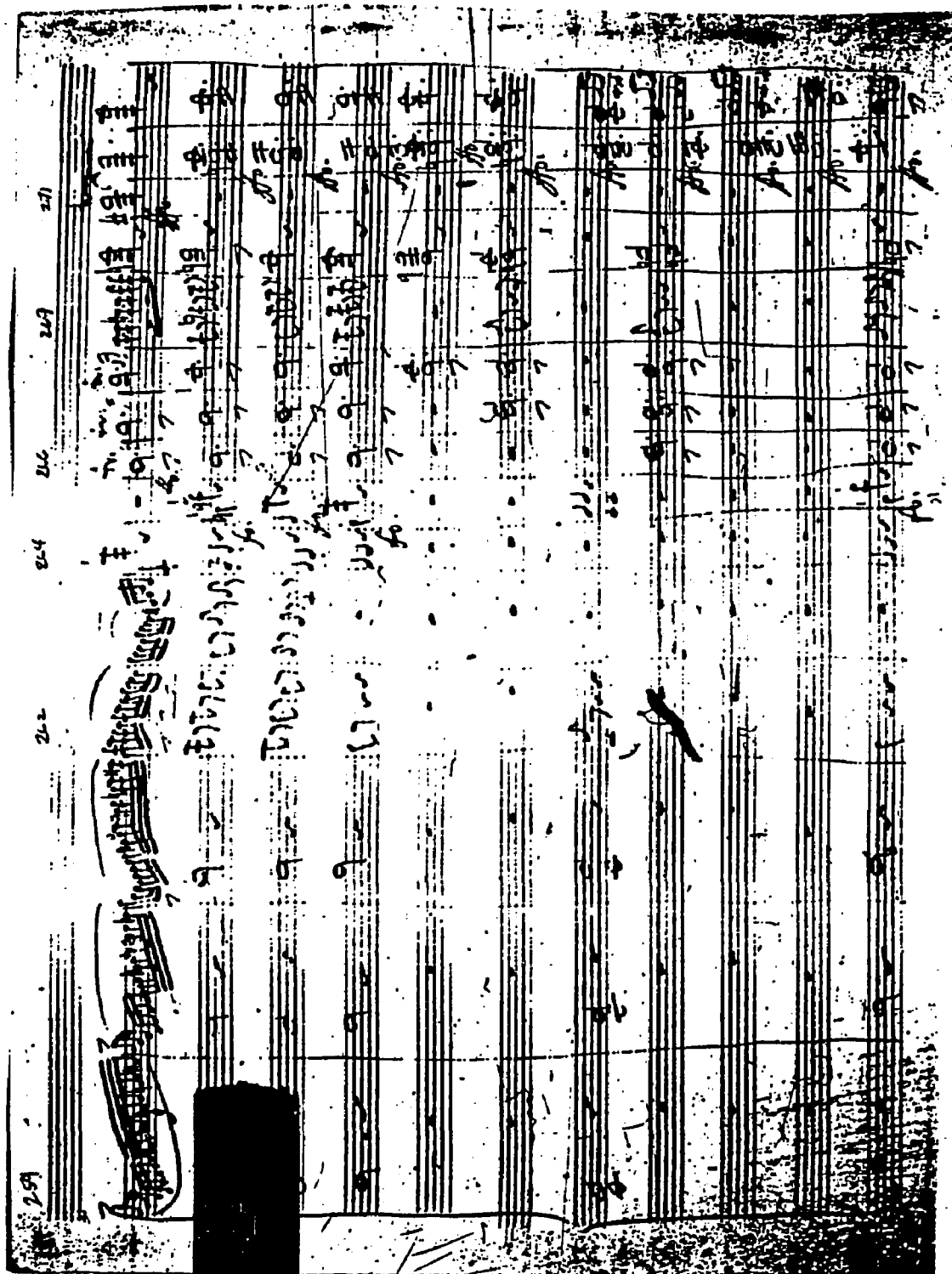
A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast or rhythmic passage. There are several large, stylized symbols or ornaments interspersed throughout the score, particularly in the first half. The ink is dark, and the paper shows signs of age and wear, with some staining and fading visible. The overall layout is dense, with the notes and symbols filling most of the staves.

A handwritten musical score on ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The first staff on the left contains a large, complex symbol that looks like a stylized 'M' or 'W' with various flourishes. The subsequent staves contain a series of vertical lines, some with small circles or dots, and some with larger, more complex symbols. The notation is written in black ink on aged, slightly yellowed paper. The overall style is that of a personal manuscript or a working draft for a musical composition.

Handwritten musical score on page 91, featuring multiple staves with musical notation and Korean text. The score is written in ink on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The Korean text is written in a cursive style, likely representing lyrics or performance instructions. The page is numbered 91 in the top right corner. The score is organized into several systems, with staves grouped together. The handwriting is fluid and characteristic of traditional Korean musical notation. The overall appearance is that of a historical manuscript or a personal score.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a style characteristic of early 20th-century manuscript notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and includes many accidentals and slurs. The score is divided into measures by vertical bar lines. The handwriting is in black ink on aged paper. The page number '92' is visible in the top right corner.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a style characteristic of early 20th-century manuscript notation. The page is numbered 259 in the top left corner and 93 in the top right corner. The notation is dense and includes many accidentals and dynamic markings.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *pp* (pianissimo). The score is written in a style characteristic of early 20th-century manuscript notation. The page number 287 is visible at the bottom left of the manuscript.

This page contains a handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in two groups of five. The first group of staves (top) contains the main melodic and harmonic lines, with some staves featuring a treble clef and others a bass clef. The second group of staves (bottom) includes parts labeled 'Violini' (Violins) and 'Violoncelli' (Violoncellos), indicating the instrumentation. The handwriting is fluid and characteristic of a composer's sketch or a working draft. The paper shows signs of age and wear, with some ink bleed-through and staining visible.

Handwritten musical score for "Die Schöne Heide" by Carl Maria von Weber. The score is written on ten staves. The first staff is the vocal line (Soprano), and the remaining nine staves are for the piano accompaniment. The music is in 3/4 time and G major. The score includes various musical notations such as notes, rests, and dynamic markings. The title "Die Schöne Heide" is written at the top, and the composer's name "Carl Maria von Weber" is at the bottom.

Handwritten musical score on page 97. The page contains multiple staves of music, including a grand staff at the top and several single staves below. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The score is written in a cursive, handwritten style. The page number 97 is visible in the top right corner.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text is written in German and appears to be a historical manuscript.

Handwritten text on the staves:

Das Leben des 3. Augustus, des ersten Königs von Frankreich, der im Jahr 1681 geboren wurde, ist ein Beispiel für die Macht der Kirche und die Herrschaft der Monarchie. Er regierte über ein Reich, das von der Kirche und der Monarchie regiert wurde. Er war ein Mann, der die Kirche und die Monarchie liebte und die Herrschaft der Kirche und der Monarchie liebte. Er war ein Mann, der die Kirche und die Monarchie liebte und die Herrschaft der Kirche und der Monarchie liebte.

Handwritten text below the staves:

Das Leben des 3. Augustus, des ersten Königs von Frankreich, der im Jahr 1681 geboren wurde, ist ein Beispiel für die Macht der Kirche und die Herrschaft der Monarchie. Er regierte über ein Reich, das von der Kirche und der Monarchie regiert wurde. Er war ein Mann, der die Kirche und die Monarchie liebte und die Herrschaft der Kirche und der Monarchie liebte. Er war ein Mann, der die Kirche und die Monarchie liebte und die Herrschaft der Kirche und der Monarchie liebte.

This page contains a handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The score is organized into systems, with some staves containing multiple measures of music. The handwriting is in black ink on aged paper. The page number '99' is visible in the top right corner.

The musical notation includes various notes, rests, and accidentals. The staves are numbered 1 through 10. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The score is organized into systems, with some staves containing multiple measures of music. The handwriting is in black ink on aged paper.

Handwritten musical score on page 100. The page contains multiple staves of music, with various notes, rests, and dynamic markings. The notation is dense and appears to be a complex piece of music. The page is numbered 100 in the top right corner. The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The staves are arranged in a single system, with various musical symbols and markings throughout, including notes, rests, and dynamic markings like 'p' and 'f'. The handwriting is somewhat slanted and the ink is dark, making it legible despite the age of the document.

A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The score is written in a style that appears to be a sketch or a working draft. The staves are numbered 1 through 10 at the bottom. The notation is written in a cursive, handwritten style. The score is oriented vertically on the page.

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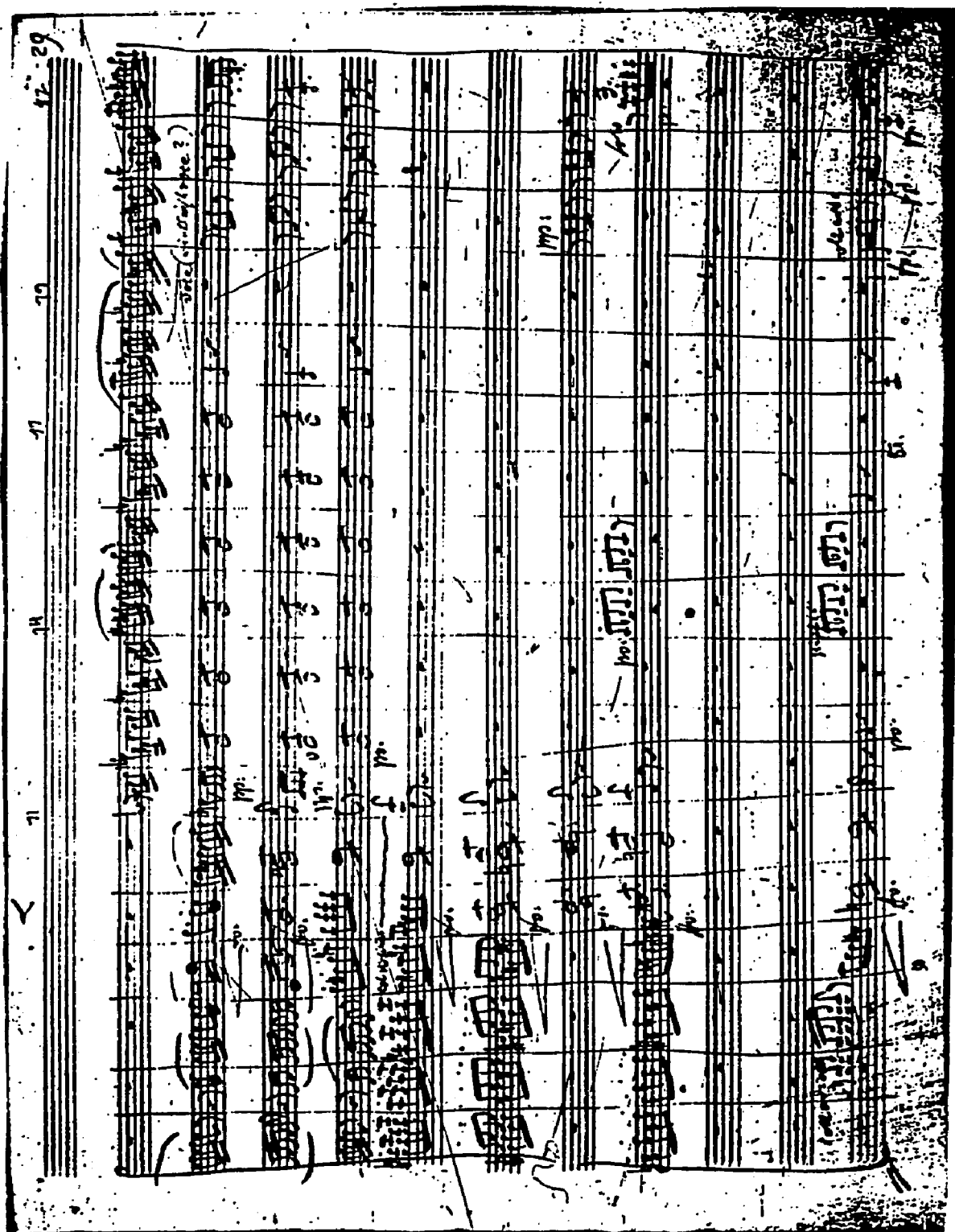
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A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves. The first staff is the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The lyrics 'The Rose Tree' are written below the first staff. The remaining nine staves are for piano accompaniment, with various musical notations including chords, arpeggios, and dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is in ink on aged, slightly stained paper.

A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The score is written in a style that appears to be a personal or working draft. The first staff begins with a treble clef and a key signature of one flat. The notation continues across the staves with various note values and rests. There are some markings that look like "ad lib" or "ad libitum" written above the staves. The handwriting is somewhat cursive and the ink is dark. The paper shows signs of age and wear, with some staining and a slightly grainy texture. The overall impression is that of a composer's sketch or a musician's personal notation.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff has a key signature of one flat (B-flat) and a time signature of 4/4. The notation is dense and includes many slurs and ties. The score is written on a page numbered 104 in the top right corner.



A handwritten musical score on ten staves. The notation is dense and appears to be a form of shorthand or a specific musical notation system. The staves are arranged vertically, with the top staff containing a series of notes and rests. The subsequent staves show more complex notation, including what looks like chords or groups of notes. The bottom staff has some additional markings, possibly indicating a key signature or a specific instrument. The overall appearance is that of a manuscript or a working draft of a musical composition.

Handwritten musical score on ten staves. The notation is in Arabic script, likely representing a form of Arabic music. The score includes various musical symbols, including notes, rests, and bar lines. The first staff is marked with a double bar line and the number 121. The second staff is marked with a double bar line and the number 31. The notation is dense and complex, with many notes and rests. The score is written in black ink on a light background.

A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style that appears to be a personal or working manuscript. The staves are numbered 1 through 10 at the bottom left. The notation is written in black ink on aged paper. The score is organized into systems, with some staves containing multiple measures of music. The handwriting is somewhat cursive and includes some annotations in a non-Latin script, possibly indicating performance instructions or corrections. The overall appearance is that of a historical or archival musical document.

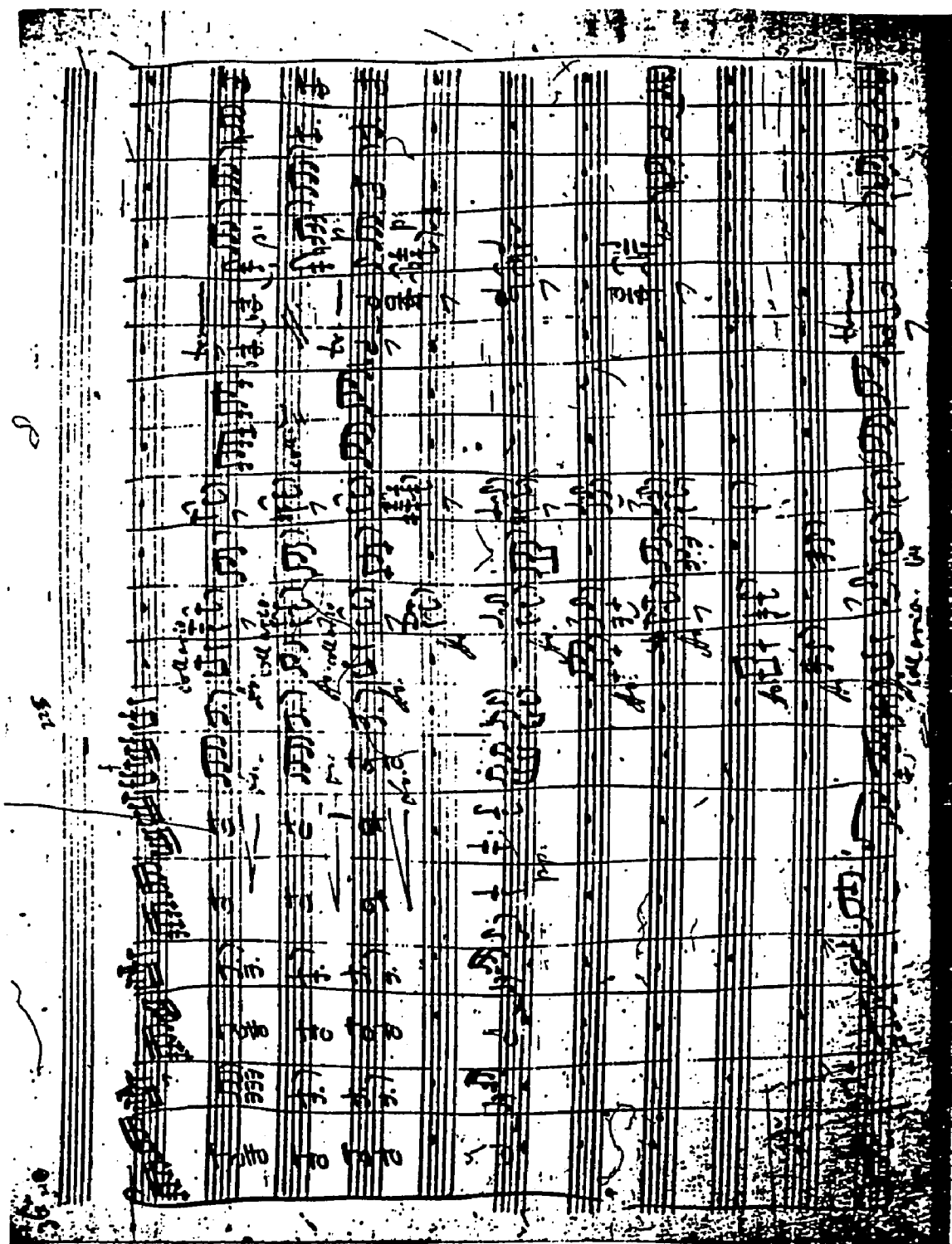
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a style characteristic of early 20th-century manuscript notation. The page number 108 is visible in the top right corner.

151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171

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A handwritten musical score on ten staves. The notation is dense and appears to be a form of shorthand or a specific musical notation system. The first staff has a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. There are several large, stylized symbols that look like 'M' or 'W' with vertical lines, possibly indicating specific musical phrases or sections. The handwriting is in black ink on aged, slightly yellowed paper. The score is written in a single system across the ten staves.

Handwritten musical score on page 110. The page contains multiple staves of musical notation, including treble and bass clefs, and various musical symbols. The notation is written in black ink on aged paper. The score is organized into systems, with some staves containing Arabic text or musical instructions. The page number 110 is visible in the top right corner.



A handwritten musical score on ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The first staff on the left contains a series of vertical lines and some small circles, possibly representing a melodic line. The subsequent staves show more complex notation, including vertical lines, circles, and some horizontal strokes. The rightmost staff has some additional markings, including what looks like a '19' and a '250'.

Handwritten musical notation on ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The first staff on the left contains a series of vertical lines and some small circles, possibly representing a melodic line. The subsequent staves show more complex notation, including vertical lines, circles, and some horizontal strokes. The rightmost staff has some additional markings, including what looks like a '19' and a '250'.

A handwritten musical score on ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of various symbols, including vertical lines, dots, and some larger, more complex shapes, arranged in a way that suggests rhythmic and melodic information. The score is written in ink on aged, slightly stained paper. The overall appearance is that of a personal or working manuscript.

Below the staves, there are several lines of text, likely a title or a list of notes, written in a similar shorthand style. The text is arranged in a columnar fashion, with some words or phrases appearing to be repeated or listed in sequence. The handwriting is consistent with the notation on the staves, suggesting a direct relationship between the written symbols and the text below.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ff* (fortissimo). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and complex, with many notes and rests. The score is written on a page numbered 114 in the top right corner.

This image shows a page of handwritten musical notation, identified as page 115. The score is written on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *f* (forte). The handwriting is in ink on aged paper, and the score is organized into systems. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and covers the entire page, with some markings appearing to be in a non-Latin script, possibly indicating lyrics or performance instructions. The page number '115' is printed in the top right corner.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a style characteristic of early 20th-century manuscript notation. The page number 116 is visible in the top right corner.

A handwritten musical score on ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The staves are arranged vertically. The first staff has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. There are some markings above the staves, possibly indicating dynamics or performance instructions. The handwriting is somewhat stylized and the ink is dark. The page number 117 is visible in the top right corner.

A handwritten musical score on ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The score is divided into two main sections by a horizontal line. The first section consists of the first five staves, and the second section consists of the remaining five staves. The notation includes various symbols, including what look like notes, rests, and possibly clefs. The word "Fine" is written at the end of the first section, indicating the end of a piece or a section. The score is written in ink on aged paper, and there are some stains and markings on the page.

351 352 353 354 355 356 357 358 359 360

Fine

APPENDIX B

LETTERS OF PERMISSION



SOUTHERN MUSIC COMPANY

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P.O. BOX 329 • SAN ANTONIO, TEXAS 78292

May 22, 1991

Mr. Ron Wray
6534 St. Ann Ave.
Baton Rouge, LA 70811

Dear Mr. Wray:

Thank you for your letter of May 14th. We appreciate your interest in our catalog.

You have our permission to use the excerpts you listed from our publication CONCERTO NO. 1 in F Minor by von Weber in your doctoral dissertation. You may notate the use in either a footnote or underneath each excerpt as follows:

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Sincerely yours,

SOUTHERN MUSIC COMPANY

ARTHUR J. EPHROSS
Director of Publications



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Ihre Nachricht

May 14, 1990

Ihre Zeichen

Unsere Zeichen

kg

Durchwahl (0611) 4903-.....

36

Tag

May 24, 1991

Your permission request

Dear Mr. Wray,

Thank you for your letter of May 14, requesting permission to include excerpts from our edition of Carl Maria von Weber's "Concerto No. 1" in F-minor, op. 73 in your doctoral work.

We are prepared to grant you our permission for this use free of charge and would only ask you to print the source of the used material under the excerpts.

Wishing you the best of success for your doctoral work, we remain

Yours sincerely,
BREITKOPF & HÄRTEL

(Karin Gabel)
- Licensing Department -

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August 23, 1982

Miss Ronnie E. Wray
845 Witz Drive
Baton Rouge, LA. 70806

Dear Miss Wray:

Re: Von Weber - CONCERTO NO.1, Op.73
CONCERTO NO.2, Op.74

We have your letter (undated) addressed to our old address at Oceanside, N.Y. Please note that our sales office is now located at:

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Farmingdale, N.Y. 11735


but questions such as you have raised should be sent to this address;
24 West 57th Street, New York, N.Y. 10019.

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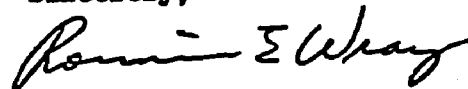
Ronnie E. Wray
845 Wiltz Dr.
Baton Rouge, LA 70806

International Music Co.
511 Fifth Ave.
N.Y., N.Y. 10017

Dear Sirs:

I am currently commencing a study which includes the Carl Maria von Weber clarinet concertos--Concerto No. 1 in F Minor, Op. 73 for clarinet and piano and Concerto No. 2 in E-Flat Major, Op. 74 for clarinet and piano. This study is a facet of my doctoral work at Louisiana State University. I respectfully request your permission to copy parts of your editions to be used in my paper.

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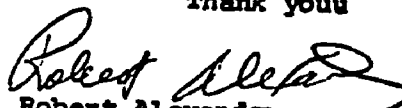


Ronnie E. Wray

Aug. 5, 1982:

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May 14, 1991

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Sincerely,

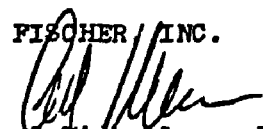


Ron Wray

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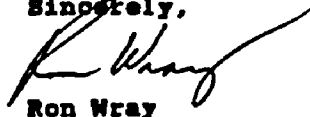
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Sincerely,



Ron Wray

Bon pour accord

Paris le 27. mai 1991
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Mr. Ronnie E. Wray
845 Wiltz Dr.
BATON ROUGE, La. 70806.
U.S.A.

August 13, 1982

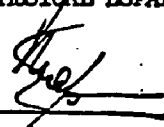
Dear Mr. Wray,

We thank you for your undated letter received today.

We give permission to copy parts of our edition of Weber's
CONCIERTO No. 1 in F. Minor for clarinet and piano reduction
of orchestra by Amas.

Yours faithfully

UNION MUSICAL ESPAÑOLA, S.A.


 Antonio Chapa
General Manager

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Ihre Nachricht vom

Unser Zeichen

Tag

your letter of May 91 c/-

12th June 91

Dear Sir,

Re.: C.M.v. Weber op. 73 "CONCERTO NO. 1 FOR CLARINET
AND PIANO"

We thank you for your above letter and we are willing to give you the permission to use several excerpts out of the above mentioned work for your doctoral work at L.S.U.. We have only one condition which must be granted by you:

Beneath the corresponding excerpts has to be printed the following credit line:

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Will you please confirm our request by signing the second copy of this letter which you find enclosed.

Further we kindly ask you to send us as proof one page of your finished doctoral work by way of photoprint, showing that our credit line has been inserted by you.

We are looking forward to the copy signed by you and we remain in the meantime,

with kind regards,

Yours sincerely,
ROBERT LIENAU MUSIKVERLAG

[Signature]

Confirmed by:

.....

(Ron Ray)
Baton Rouge

VITA

Ron Wray was born in Hot Springs, Arkansas on May 14, 1951. He attended Hot Springs public schools and studied clarinet with George Gray and Virgil Spurlin prior to his graduation from Hot Springs High School in 1969.

Mr. Wray continued his education at Hendrix College and Louisiana State University where he received his Bachelor of Music Education degree in 1978. His clarinet teacher at L.S.U. was Paul Dirksmeyer. After receiving his Master of Music degree in 1979, Mr. Wray began work on his doctorate at L.S.U. and completed the coursework in 1981. Mr. Wray has taught in the public schools of East Baton Rouge Parish, Baton Rouge, Louisiana and in the public schools of Arkansas since 1981. In 1990, Mr. Wray resumed his doctoral studies while serving as Music Director for St. Paul's United Methodist Church in Baton Rouge, Louisiana where he resides with his wife Brenda and two children, Tobias and Jessica.


DOCTORAL EXAMINATION AND DISSERTATION REPORT


Candidate: Ronnie Everett Wray

Major Field: Music

Title of Dissertation: A SURVEY OF DISCREPANCIES AMONG SOLO PARTS OF EDITIONS AND MANUSCRIPTS
OF CARL MARIA VON WEBER'S CONCERTO NO. 1 IN F MINOR, OP. 73

Approved:


Major Professor and Chairman


Dean of the Graduate School

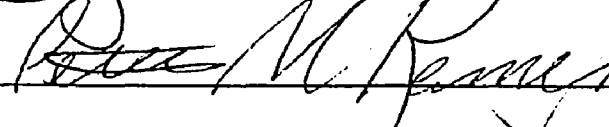
EXAMINING COMMITTEE:



Katherine Kemler







Date of Examination:

July 10, 1991