1991

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
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
December 19, 1991
ACKNOWLEDGMENTS

I wish to thank my family for their enduring support in the course of this study and especially to my wife Brenda for her faith and perseverance. I would also like to thank Dr. Mark Ostoich for his encouragement and advice and Dr. Wallace McKenzie for his friendship and support over the years.
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<td>mm. 98-100</td>
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<td>m. 100</td>
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<td>m. 21</td>
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<td>m. 125</td>
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<td>Ex. 36</td>
<td>m. 154</td>
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<td>Ex. 37</td>
<td>m. 289</td>
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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

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


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 Toones, "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.


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.  

The first published editions of the concertos were not issued until 1822, by Schlesinger, following Weber's success with his opera Der Freischütz. Inadvertently, this Schlesinger edition contained errors. 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

---


their personal tastes and performance practice.\textsuperscript{11} Cyrille Rose, an early French virtuoso, edited the concertos and furnished them with cadenzas.\textsuperscript{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.\textsuperscript{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.\textsuperscript{14} This edition is "based on tradition which the elder Carl Baermann received

\textsuperscript{11}Most 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\textsuperscript{b} per il Clarinetto Principale Composto per uso dell \[sic\] amico il Signore Baermann (1811). Microfilmed by Deutsche Staatsbibliothek, Berlin.

\textsuperscript{12}Rendall, Clarinet, 114.

\textsuperscript{13}Sacchini, "Concerted Music," 167.

\textsuperscript{14}Simon 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,


Op. 73. Table 1 lists the publisher, known editor, and a common abbreviation for all of the twelve editions. 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**

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Editor</th>
<th>Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alphonse Leduc et Cie</td>
<td>Ulysse Delécluse</td>
<td>AL</td>
</tr>
<tr>
<td>Carl Fischer, Inc.</td>
<td>unknown</td>
<td>CF</td>
</tr>
<tr>
<td>Cundy-Bettoney Co.</td>
<td>unknown</td>
<td>CB</td>
</tr>
<tr>
<td>Belwin Mills Publishing Corp.</td>
<td></td>
<td>BM</td>
</tr>
<tr>
<td>Billaudot</td>
<td>Jacques Lancelot</td>
<td>Bil</td>
</tr>
<tr>
<td>Boosey &amp; Hawkes Music Publishers Ltd.</td>
<td>Eric Simon</td>
<td>B&amp;H</td>
</tr>
<tr>
<td>Breitkopf &amp; Härtel</td>
<td>W. Schreinicke</td>
<td>BrH</td>
</tr>
<tr>
<td>International Music Company</td>
<td>Reginald Kell</td>
<td>Int</td>
</tr>
<tr>
<td>Ricordi &amp; C.</td>
<td>Alamiro Giampieri</td>
<td>Ric</td>
</tr>
<tr>
<td>Robert Lienau</td>
<td>Carl Baermann</td>
<td>RL</td>
</tr>
<tr>
<td>Southern Music Co.</td>
<td>Robert Cavally</td>
<td>SM</td>
</tr>
<tr>
<td>Union Musical Española</td>
<td>J. Amaz</td>
<td>UME</td>
</tr>
</tbody>
</table>

**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>
<thead>
<tr>
<th>SECTION</th>
<th>FUNCTION</th>
<th>DESCRIPTION</th>
<th>TONAL STRUCTURE</th>
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</thead>
<tbody>
<tr>
<td><strong>EXPOSITION</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 1-47</td>
<td>intro.</td>
<td>orch. ritornello</td>
<td>f minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>martial style</td>
<td>i--V</td>
</tr>
<tr>
<td>mm. 48-63</td>
<td>beg. Th.</td>
<td>soloist/orch.</td>
<td>i--i i--V</td>
</tr>
<tr>
<td></td>
<td>Area I pt.I</td>
<td>principal theme</td>
<td>V--Gri¹⁶</td>
</tr>
<tr>
<td>mm. 64-73</td>
<td>Th. Area</td>
<td>use of triplet</td>
<td>i⁶--i</td>
</tr>
<tr>
<td></td>
<td>I pt.I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 74-83</td>
<td>codetta</td>
<td>soloist/orch.</td>
<td>i--i</td>
</tr>
<tr>
<td>mm. 84-92</td>
<td>beg. Th.</td>
<td>subordinate/orch.</td>
<td>Dᵇ Major</td>
</tr>
<tr>
<td></td>
<td>Area II pt.I</td>
<td>end pt. I</td>
<td>I--vii⁰/i⁶</td>
</tr>
<tr>
<td>mm. 93-97</td>
<td>transition</td>
<td>soloist/orch.</td>
<td>vii⁰--I⁶</td>
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<tr>
<td>mm. 98-104</td>
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<td>mm. 104-109</td>
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<td>mm. 118-130</td>
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<tr>
<td>mm. 130-145</td>
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</tr>
<tr>
<td><strong>DEVELOPMENT</strong></td>
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<tr>
<td>mm. 145-169</td>
<td>intro.</td>
<td>orch. ritornello</td>
<td>Aᵇ Major</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>V/c minor</td>
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<tr>
<td>mm. 170-222</td>
<td>deval.</td>
<td>rapid key changes</td>
<td>C minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>num. keys</td>
</tr>
<tr>
<td><strong>RECAPITULATION</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 223-224</td>
<td>recap.</td>
<td>intro./orch.</td>
<td>F Major</td>
</tr>
<tr>
<td>mm. 225-230</td>
<td>recap.</td>
<td>Th. Area II</td>
<td>V</td>
</tr>
<tr>
<td>mm. 231-236</td>
<td>recap.</td>
<td>Th. Area I</td>
<td>f minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>pt. I</td>
<td>i--V</td>
</tr>
<tr>
<td>mm. 237-247</td>
<td>recap.</td>
<td>Th Area I pt.I</td>
<td>V</td>
</tr>
<tr>
<td></td>
<td></td>
<td>soloist/bravura</td>
<td></td>
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<tr>
<td><strong>CODA</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 247-257</td>
<td>coda pt.I</td>
<td>orch. ritornello</td>
<td>V--V</td>
</tr>
<tr>
<td>mm. 258-273</td>
<td>coda pt.II</td>
<td>soloist/orch.</td>
<td>i--i</td>
</tr>
<tr>
<td>mm. 273-277</td>
<td>coda pt.III</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 278-end</td>
<td>coda pt.IV</td>
<td>soloist/orch.</td>
<td>G</td>
</tr>
</tbody>
</table>
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\(^{6}/iv\) 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
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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. 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 viio\(^7\)/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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18 In 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.
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
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 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

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Following the fermata in m. 83, the orchestra enters in m. 84 in the key of D♭ 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

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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 vii7/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
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Bärmann'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 Bärmann'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 (i6 in D♭ Major), which is also changed in quality in the AL edition, harmonically prepares for the V/V (D♭ Major) in m. 99 and the subsequent modulation to A♭ 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
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♭ 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

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Measures 105-109 are an orchestral ritornello in Ab 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 b1) 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 d² quarter note was originally inscribed on beat three of m. 109. 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♭ Major in the half cadence in this measure (see Example 15).

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In all but the B&H and UME editions, expressive terms, such as con anima and Tempo ritenuto, are added at 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 Ab Major and their plagal relationship. Unlike the material that follows the principal theme, however, Weber utilizes a IV--I‡ (mm. 120-122) progression rather than iv‡--i as found in mm. 74-83. This IV--I‡ progression does not resolve immediately but is restated in mm. 127-128 before the V⁷--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 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 Ab 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 $V^4_2$ 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

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Following the cadential $I^4_4$ 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. 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

2*While 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."
TABLE 3
HARMONIC FORM OF DEVELOPMENT SECTION

<table>
<thead>
<tr>
<th>MEASURE NO.</th>
<th>DESCRIPTION</th>
<th>TONAL STRUCTURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>145-152</td>
<td>dotted rhythms/</td>
<td>( A^b ) Major</td>
</tr>
<tr>
<td></td>
<td>reiteration of I</td>
<td>I--V</td>
</tr>
<tr>
<td>153-159</td>
<td>dotted rhythms/</td>
<td>( f ) minor</td>
</tr>
<tr>
<td></td>
<td>elem. from intro.</td>
<td>V--i</td>
</tr>
<tr>
<td>160-169</td>
<td>motive from intro.</td>
<td>( c ) minor</td>
</tr>
<tr>
<td></td>
<td>new thematic</td>
<td>vii(^0)/vii(^7)</td>
</tr>
<tr>
<td></td>
<td>material</td>
<td>( c ) minor</td>
</tr>
<tr>
<td></td>
<td>modulation</td>
<td>i--i</td>
</tr>
<tr>
<td>170-177</td>
<td>mat. from subord. theme</td>
<td>( c ) minor</td>
</tr>
<tr>
<td></td>
<td>modulation</td>
<td>III in ( B^b ) Maj.</td>
</tr>
<tr>
<td></td>
<td>mat. from closing theme</td>
<td>( B^b ) Maj.</td>
</tr>
<tr>
<td></td>
<td>triplet elem.</td>
<td>IV--V</td>
</tr>
<tr>
<td></td>
<td>from mm. 130-144</td>
<td>( B^b ) Major</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I--III</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(V of g minor)</td>
</tr>
<tr>
<td>198-206</td>
<td>bravura elem./ mat. from intro.</td>
<td>( g ) minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>i--i</td>
</tr>
<tr>
<td>207-210</td>
<td>bravura elem./ mat. from intro.</td>
<td>( B^b ) Maj.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>V--I</td>
</tr>
<tr>
<td>211-222</td>
<td>bravura(elem. from m. 119</td>
<td>( f ) minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>vii(^0)/vii/V</td>
</tr>
</tbody>
</table>

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 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

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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

\(^{21}\) *Harvard 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

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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

B&H

RL

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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>
<thead>
<tr>
<th>SECTION</th>
<th>FUNCTION</th>
<th>DESCRIPTION</th>
<th>TONAL STRUCTURE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THEMATIC</strong></td>
<td><strong>AREA I</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 1-5</td>
<td>A</td>
<td>lyric solo line/accomp.</td>
<td>C Maj.</td>
</tr>
<tr>
<td></td>
<td>antecedent</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>phrase grp.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 6-9</td>
<td></td>
<td></td>
<td>I--I</td>
</tr>
<tr>
<td>mm. 10-13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 14-17</td>
<td></td>
<td></td>
<td>I--V</td>
</tr>
<tr>
<td>mm. 18-21</td>
<td></td>
<td></td>
<td>I--I</td>
</tr>
<tr>
<td>mm. 22-24</td>
<td></td>
<td></td>
<td>V--I</td>
</tr>
<tr>
<td>mm. 25-30</td>
<td></td>
<td>imitative response to opening phrase</td>
<td>I--V</td>
</tr>
<tr>
<td>mm. 31-34</td>
<td></td>
<td>rhythm imitative of part I in orch./clar. accomp.</td>
<td>c minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>THEMATIC</strong></td>
<td><strong>AREA II</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 41-44</td>
<td>B</td>
<td>orch. ritorn./entrance of solo homophonic/lyric solo line</td>
<td>E₀ Maj.</td>
</tr>
<tr>
<td>mm. 44-48</td>
<td></td>
<td></td>
<td>I--V</td>
</tr>
<tr>
<td>mm. 49-52</td>
<td></td>
<td></td>
<td>V--I</td>
</tr>
<tr>
<td>mm. 53-58</td>
<td></td>
<td></td>
<td>vii°⁷/V-V</td>
</tr>
<tr>
<td>mm. 59-65</td>
<td></td>
<td></td>
<td>I--I</td>
</tr>
<tr>
<td>mm. 66-69</td>
<td></td>
<td></td>
<td>c minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>V</td>
</tr>
<tr>
<td><strong>RETURN OF</strong></td>
<td><strong>THEMATIC</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>AREA I</strong></td>
<td><strong>A</strong>'</td>
<td>return of antecedent line/accomp.</td>
<td>C Maj.</td>
</tr>
<tr>
<td>mm. 69-73</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 74-79</td>
<td></td>
<td></td>
<td>I--I</td>
</tr>
<tr>
<td>mm. 80-86</td>
<td></td>
<td>homophonic, from consequ. phr. m.59ff</td>
<td>IV⁶--I</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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 I₆ chord of the V—I₆—I₆—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

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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

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{example27.png}
\caption{Example 27}
\end{figure}
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 Eb 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 MS 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 (vii\(^7\)/V) upon which they are built. The final accent reinforces a suspension and its resolution to
the dominant pitch placed above a I₆ 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 B♭ 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

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Ex. 30 m. 58
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 \( (J=120) \)

B\&H

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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

<table>
<thead>
<tr>
<th>SECTION</th>
<th>DESCRIPTION</th>
<th>TONAL STRUCTURE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REFRAIN</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 1-8</td>
<td>part I antec. phrase solo/orch.</td>
<td>F Maj.</td>
</tr>
<tr>
<td>mm. 9-24</td>
<td>part II conseq. phrase orch./solo solo/orch.</td>
<td>I--V V--I I--I</td>
</tr>
<tr>
<td>mm. 25-37</td>
<td>transition solo/orch.</td>
<td></td>
</tr>
<tr>
<td>mm. 37-43</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>EPISODE I</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 43-51</td>
<td>part I solo/orch. C Maj. I--I vi--I vi--I</td>
<td></td>
</tr>
<tr>
<td>mm. 52-63</td>
<td>part II solo/orch. orch. solo/orch.</td>
<td></td>
</tr>
<tr>
<td>mm. 64-71</td>
<td>part II repeated orch. solo/orch.</td>
<td></td>
</tr>
<tr>
<td>mm. 71-79</td>
<td>transition solo/orch.</td>
<td></td>
</tr>
<tr>
<td><strong>REFRAIN</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 79-95</td>
<td>part I antec./conseq. solo/orch. F Maj. I--I I--I</td>
<td></td>
</tr>
<tr>
<td>mm. 95-122</td>
<td>part II orch. solo/orch.</td>
<td></td>
</tr>
<tr>
<td>mm. 122-131</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>EPISODE II</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 132-169</td>
<td>part I solo/orch. d minor i--V i--V</td>
<td></td>
</tr>
<tr>
<td>mm. 170-192</td>
<td>part II solo/orch. F Maj.</td>
<td></td>
</tr>
<tr>
<td>mm. 192-209</td>
<td>part III orch.</td>
<td></td>
</tr>
<tr>
<td><strong>REFRAIN</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 210-225</td>
<td>part I solo/orch.</td>
<td></td>
</tr>
<tr>
<td>mm. 226-239</td>
<td>transition solo/orch.</td>
<td></td>
</tr>
<tr>
<td><strong>EPISODE III</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 240-289</td>
<td>part I solo/orch.</td>
<td></td>
</tr>
<tr>
<td>mm. 290-298</td>
<td>part II orch.</td>
<td></td>
</tr>
<tr>
<td>mm. 298-303</td>
<td>retransition orch.</td>
<td></td>
</tr>
<tr>
<td><strong>REFRAIN</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 304-320</td>
<td>part I solo/orch.</td>
<td></td>
</tr>
<tr>
<td>mm. 320-338</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CODA</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 339-367</td>
<td>solo/orch.</td>
<td>F Maj.</td>
</tr>
</tbody>
</table>


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

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

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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
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♭ 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 $N_e/V$ and $vii^7/V$ chords do

Ex. 37 m. 289
not resolve to the dominant of d minor as expected but to the key of D♭ Major. D♭ 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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Concerto No. 1, Opus 73. N.Y.: Cundy-Bettoney Co., Inc. by Carl Fischer, Inc.


APPENDIX A

Gran Concerto Fa¹
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

75
Gran concerto a 3
per il
Clarinetto Principale
composto per uso
de sua signora,
Signor Rodermund

Carlo Maria de Weber.
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APPENDIX B

LETTERS OF PERMISSION
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.

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Director of Publications
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Dear Mr. Wray,

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Yours sincerely,
BREITKOPF & HARTEL

(Karin Gabel)
- Licensing Department -
August 23, 1982

Miss Bonnie B. Wray
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Dear Miss Wray:

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

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Farmingdale, N.Y. 11735

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BOOSEY & HAWKES, INC.

[Signature]

Erika Goldstein
Vice President

SG:kck
Ronnie E. Wray  
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Baton Rouge, LA 70806

International Music Co.  
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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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Dear Sir or Madam:

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this study after several years delay, I respectfully request
permission again to use excerpts from your edition in my
paper. I do not at the present time anticipate publication
nor distribution beyond the requirements of the degree.

Sincerely,

Ron Wray

PERMISSION GRANTED

CARL FISCHER, INC.

By Carl Michaelson, Manager
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Ron Wray  
6534 St. Ann Ave.  
Baton Rouge, LA 70811  
USA  
May 14, 1991

Alphonse Leduc  
Editeurs de Musique  
Copyright & Royalty Dept.  
175 rue St. Honore  
75040 Paris Cedex 01  
France  

Dear Sir or Madam:

Several years ago I began a study of Carl Maria von Weber's 
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this study after several years delay, I respectfully request 
permission again to use excerpts from your edition in my 
paper. I do not at the present time anticipate publication 
or distribution beyond the requirements of the degree.

Sincerely,

Ron Wray

Bon pour accord  
Paris le 27 mai 1991
Dear Mr. Wray,

We thank you for your undated letter received today.

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

Yours faithfully

UNION MUSICAL ESPAÑOLA, S.A.

Antonio Chapa
General Manager
Dear Sir,

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

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

"By permission of the original publisher
Robert Lienau, Berlin"

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Further we kindly ask you to send us as proof one page of your finished doctorial 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

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.
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:

[Signatures]
Major Professor and Chairman
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination: July 10, 1991