THE CLARINET IN CHAMBER MUSIC
FROM MOZART THROUGH BRAHMS

THESIS

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By

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PREFACE

It is the purpose of this thesis to present a study of the development of writing for the clarinet in chamber music during the period from Mozart (1756-1791) through Brahms (1833-1897). The first part is a brief history of the clarinet showing the stages of development of the instrument from its beginning to its present form and also surveys the field of chamber music in general, with special attention to the chamber music for the clarinet, and to the performers for whom many of these works were written. No attempt is made to include all the chamber works written during this period which employ the clarinet; rather the writer's intention is to include chiefly those works which have proven to be the most outstanding in clarinet literature.

The order in which the works themselves are taken up is chronologically by composers, with comment on their styles as to form, harmonic content, melodic content, rhythmic content, problems in phrasing and general technical problems. All of these elements are illustrated with examples taken from the music.
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CHAPTER I

THE HISTORICAL DEVELOPMENT OF THE CLARINET

The clarinet at the time of Mozart had just begun to acquire a state of development comparable to that of the other major wind instruments of the chamber ensemble. Compared to the bassoon, horn, and flute, it was especially young.

The invention of the clarinet is usually credited to Johann Christopher Denner, an instrument maker of Nuremberg, in 1690. The clarinet actually was only an improvement on the chalumeau, an ancient single reed instrument with a cylindrical bore having a range of an octave.

\[\text{Low register gap upper register}\]

Fig. 1.--Range of the chalumeau

The peculiar characteristic of the chalumeau distinguishing it from all the other instruments was that it would over-blow at the twelfth, instead of at the octave. At the time of
Denner the range of the chalumeau was from \( g \) to \( g' \) in the low register, the upper register starting on \( d'' \), a twelfth above \( g \). This left a gap of a fifth between the two registers, greatly limiting the capacity of the instrument.

Another bad feature of the instrument was the difficulty of obtaining the upper register. Denner's first important discovery was that by adding a "speaker key" between the seven holes and the mouthpiece, the upper register was quite easily obtained.\(^1\) His next discovery was that by the addition of another key near the same spot on the instrument, \( a' \) could be obtained, and that by opening the \( a' \) key and the speaker simultaneously \( b' \) was produced. By this time there was also the bell note \( f \) on the instrument, the harmonic of which is \( c'' \).\(^2\) This with the addition of the two previously mentioned keys finally bridged the gap between the two registers. The sons of J. C. Denner carried on the improvements of the instrument and added a bell note \( e \) by lengthening the bell and adding another key. The next key to make its appearance on the clarinet was the \( g\# \) key. By 1780, with

\(^1\)The speaker key opens a hole near the mouthpiece and prevents the instrument from sounding the lower register.

\(^2\)The bell is a funnel shaped extension to the instrument which increases the distance of the air column and thereby makes possible the production of lower tones.
the appearance of the f# key, the famous "five-keyed clarinet" had come into existence. This was the stage of development of the instrument at the time that Mozart wrote his *divertimenti* (1773).

The clarinets of this period were usually constructed of boxwood with ivory or bone ferrules added to strengthen the joints and protect the end of the bell. The keys were made of brass, square in shape, and with a piece of leather for the pad. It is hard to imagine the lovely Mozart *Quintet in A* (K.581), 1789, being played on such a primitive instrument!

In order to produce several of the semitones of the primary scales it was necessary to use "fork-fingerings," which resulted in a noticeably muffled quality on these tones. Another bad feature of the five-keyed clarinet was that the tone b was out of tune. Carse says that the old composers were accustomed to the poor intonation of the instrument. He quotes Burney as saying: "I know it is natural to those instruments to be out of tune." 

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3 These are rings fitted around the tube to protect the joints.

4 Forked fingering is a device used to lower a given tone a half step by covering the tone hole immediately below the one from which the sound emerges.

5 The writer's conclusion concerning the cause of the flat sound of the b is that the b hole had to be placed close enough to the a hole to enable the fingers to reach both holes.

The range toward the end of the eighteenth century extended from $f$ to $f'''$, and even up to $c''''$ on some fingering charts. The practical range of the present-day clarinet, as shown below, extends no further upward than $g''''$. The lower register retains the name of "chalumeau," the tones bridging the gap are called "throat-tones," and the remainder of the upward range takes its name from the clarion.

![Fig. 2.--The practical range of the clarinet](image)

Mozart probably helped establish the name "clarinet" by rewriting for the clarinet the clarion parts in much of Handel's music because he couldn't endure the shrill sound of the clarion. It is the opinion of Schwartz that Mozart was the first to utilize the possibilities of the clarinet.

7Ibid., p. 156.
8Willi Apel, in the Harvard Dictionary of Music, p. 154, describes the clarion as "an ancient English trumpet."
Schwartz states:

Mozart showed the world how to use the clarinet in the orchestra, although Haydn and Gluck and others had been using clarinets for some time before Mozart. Gluck was not certain of himself in handling this new voice of the orchestra and at first considered it as a kind of substitute for the oboe and flute, or at least only a supplement or reinforcement for them. He hesitated to use the clarinet as a solo instrument as he did the flute and oboe, and confined himself to using it as a harmony instrument. Haydn had two clarinets in his Eisenstadt orchestra from 1776 to 1778, but he did not understand their possibilities until some years later, after Mozart had demonstrated their great resources.\textsuperscript{11}

The greatest growth in the clarinet key system took place during the first quarter of the nineteenth century. The six-keyed clarinet made its appearance around 1800, the year of Beethoven's \textit{Septet}. The sixth key was a lever placed to cover the $c\#$, operated by the little finger of the left hand, eliminating the necessity for a "fork-fingering." By 1825 there were eleven to thirteen keys on the average clarinet. Included in these were: an extra key designed to improve the bad $b$, an $e$ flat key to improve the "fork-fingering," and three closed keys for $b$ flat, $f'$, and $g#'$, designed to eliminate more "fork-fingering." The right little finger was still without an $f$ key, and the hole retained its old irrational position above the $g$ hole.\textsuperscript{12}

\textsuperscript{11}Ibid.

\textsuperscript{12}Tone holes are usually placed in the order of the pitches which they produce, ranging from low notes at the bottom end of the instrument to the higher tones at the upper end; therefore, the arrangement of the $g#$ hole below the $f$ hole would be illogical.
Early in the second quarter of the nineteenth century, about the time of Schubert's Octet, Op. 166 (1824), the clarinet had acquired many improved features. Some of its old characteristics were preserved: the boxwood body, the ivory ferrules, and the brass keys. Its new features included: the abolition of the middle joint, the mounting of the keys on blocks, (later on brass saddles), the replacement of square key-holes with the cup shaped key, the placing, between the keys, of rollers operated by the left little finger to facilitate slurs, the increase of the mouthpiece size at the tip, and the invention of the ligature.  

The typical German clarinet of about 1825-1830 had twelve keys and two levers, no low f key, a thread ligature, and a wooden thumb rest for the right-thumb, helping support the instrument. The clarinets manufactured by Bischoff of Darmstadt were considered greatly superior to all others. The English had the short b key which was still missing on the German models.

In France, about 1808, a clarinet maker, J. F. Simiot of Lyons, had the speaker hole moved to the top of the

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13 The ligature is a metal band clamped around the mouthpiece for the purpose of holding the reed.
14 Carse, op. cit., pp. 159-160.
instrument in order to prevent saliva from leaking out. In Germany other improvements were taking place which were to give the clarinet hitherto undreamed of resources. In 1812 Ivan Müller (1786-1854) devoted himself to improving the old five-keyed clarinet acoustically, as well as mechanically. Up until this time the low f had been small in order to be easily covered by the right little finger. The disadvantage of this was that the e, which sounded through the f hole, had a muffled quality because of the smallness of the hole. Müller's first improvement was to enlarge this hole and move it lower down on the instrument and provide a key to cover it, operated by the little finger of the right hand. Müller finally came out with the "b-key wonder," having twenty-two key holes. This clarinet had elaborate provisions for many alternate fingerings, but the presence of all the side holes caused the tone to be muffled. Some improvements on Müller's system were: the Gassner five-key model in 1849, the Kastner six-key and nine-key models of 1848, and the von Gontershausen thirteen-key model of 1855.

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17 Pads absorb sound and slow down the process of tone production or "response" of the instrument.
This last model made its stand in the Albert-system clarinet.19

In general, some of the improvements which most models shared by the mid-century were: the replacement of brass keys with German silver keys mounted on pillars, the replacement of the old boxwood body with darker and harder woods, such as Cocus-wood, and the utilization of rod-axles and rings.20

Even before the mid-century, Adolphe Sax had been experimenting with clarinets made of metal. These instruments were fashioned out of a metal tube the diameter of the ordinary clarinet bore with tone holes raised to the normal playing level of the wooden clarinets. It is the opinion of Carse that the inspiration of many of Sax's improvements was the Boehm flute.21

At the mid-century, A. Hyacinth Klosé, a great clarinet soloist and a professor at the conservatory of Paris, saw

19 Schwartz, op. cit., p. 124.
20 Carse, op. cit., p. 162, explains that rings, attached to a central rod axle, are placed so as to encircle the finger holes without affecting the tone produced by these holes, and that by moving a ring on one part of the instrument it is possible to control any other desired key which is connected to the same rod axle.
21 Ibid.
the need for much improvement on the clarinet of his time. Realizing that the twenty-two-holed clarinet lacked responsiveness, he set about to find a way to cut down the number of openings without hampering the efficiency of the instrument. Like Sax, Klosé had the idea that this could be achieved through utilizing some of the features of the Boehm-system flute. Not being a technician himself, he sought the aid of Auguste Buffet and succeeded in gaining this famous clarinet maker's interest in the project. Together they designed a clarinet with only eighteen holes and twenty-three keys.\textsuperscript{22}

Klosé did not interfere with the customary duties of the little fingers; providing alternates to better control the notes that lie between the little fingers was his main object.\textsuperscript{23} Rings were utilized on the right-hand tone holes which operated a pad for b. From d on up, this clarinet was the same as that of Müller, except that the speaker key was placed back on the under side of the body.\textsuperscript{24}

The invention and improvement of the Boehm clarinet made it possible for the clarinetist to play in all keys and

\begin{itemize}
\item \textsuperscript{22}Ibid., p. 164.
\item \textsuperscript{23}Ibid., p. 165.
\item \textsuperscript{24}Carse, op. cit., p. 164.
\end{itemize}
execute passages formerly unplayable on the earlier models of the instrument. The Boehm-system clarinet found ready acceptance in Paris soon after the invention of the model in 1843. Along with this there began to appear methods for the Boehm clarinet; the famous Klose Method was written during the third quarter of the century and its English translation was published in 1873. In Germany the clarinetists were slow to adopt this new model and to this day a large number of them have continued to use the Albert-system. Twentieth-century improvements in this model have made it the practical equal of the Boehm-system clarinet.25

25Ibid., p. 165.
CHAPTER II

CHAMBER MUSIC

The expression "chamber music" originally referred to music designed for performance in a room of a house of nobility. In Italy early in the seventeenth century, a musician of such a household was called musico da camera (musician of the chamber). Composers employed by the household wrote what were called cantate da camera and madrigali da camera for their patrons. The term sonata da camera (as opposed to sonata da chiesa) came with the rise of the violin during the same century. The term sonata da camera finally came to refer to music for a consort of viols.

Chamber music, in its composition and performance, was always dependent upon the patronage of the nobility until it began to be performed more often in the concert room and reached a larger public. Parry credits the establishment

2 Ibid.
of such concerts to John Banister, an English violinist who in London in 1672\textsuperscript{5} instituted the practice of having regular chamber music performances.

The exact modern meaning (from the early classical period to the present day) of the term "chamber music" is a subject of controversy among the authorities. Following is a list of relevant questions, the answers of which will effect a definition of chamber music: (1) Should there be only one player to a part? (2) Should certain instruments be included or excluded? (3) Is having or not having a conductor a criterion? (4) Are there numerical boundaries as to the number of parts? (5) Is the music composed for the concert room, or the streets? Rowen describes the numerical boundaries of chamber music to include everything from the solo to the septet, as the occasion demands, but with only one player to a part.\textsuperscript{6} Ulrich defines chamber music as:

\begin{quote}
[instrumental music written in the largest forms available to the composer for groups of three to eight players, having one player to a part, in which string instruments supply the principal interest.]
\end{quote}

He further states:

\begin{quote}
[... there are a few works in which a wind instrument]
\end{quote}


\textsuperscript{6}Ruth H. Rowen, Early Chamber Music, p. 168.
is substituted for a string, as in the Mozart and Brahms clarinet quintets and the Brahms horn trio (violin, horn, and piano). There are also a few combinations of winds and strings, notably the Beethoven septet and the Schubert octet.7

Lacier states:

... it is music suitable for performance in a moderate sized room with not more than one player to a part. Usually it implies two or more persons, in the former case the parts being of equal importance and not solo and accompaniment. No upward limit has ever been fixed and the point where chamber music ends and orchestral music begins is somewhat vague.8

Apel restricts the size of the ensemble to include trios to octets, and in regard to the importance of the individual participants he says: "In true chamber music, emphasis lies on the ensemble, not on the single player."9 Cobbett states that in Germany it is held that the instrumentation of chamber music begins with trios and extends to no definite upper limit. His own conviction is that, although the performers of Mozart's Serenade in B flat (K.361), (for thirteen wind instruments) will feel that a conductor is necessary for a group of this size, there is no need for excluding the composition from the classical limits of chamber music. In

further defining the term he states:

Every part is to be necessary, and the ensemble is to be complete in itself. Therefore an instrumental group must be capable of making a coherent ensemble, so that, whatever the art employed in combining sounds on different planes of tone, the chamber music style does not encourage the use of an instrument which cannot be allowed to use its normal strength, or of one which cannot make itself heard without constant strain on its part and constant repression of the other instruments.  

Because there is no complete agreement among the authorities as to an exact definition of the term "chamber music" the writer has for his own use chosen to formulate a definition of the term as signifying instrumental music designed for indoor performance, written for combinations ranging from three to eight players, each player being of equal importance to the group.

The actual beginnings of chamber music are somewhat vague, the reason being that its performances were private and not public affairs. England and Italy played the most important roles in its development, although Germany was to take it up later and develop its repertoire to large proportions.

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11 Exceptions to this work will be made in the case of compositions which have proven to be outstanding in clarinet literature.

12 Laciar, op. cit.  

13 Ibid.
In early chamber music it was difficult to distinguish between vocal and instrumental music. The reason for this lay in the fact that in most of the compositions the parts were originally written for voices but so that instruments could be used interchangeably with the voices in performance of the work. A definitely instrumental style emerges when the individual parts were written bearing the names of the instruments, instead of the names of the voice parts (alto, canto, etc.) The most important early composer of instrumental chamber music was Biagio Marini (1600?-1655?) who wrote a considerable amount of literature in the field, and whose favorite combination was two violins and bass. He marks the beginning of the basso-continuo style, which lasted from the beginning of the sixteenth to the middle of the eighteenth century.

Some of the seventeenth century instrumental combinations including woodwinds and the composers who wrote for them are: four sonatas for flute and two violins, by Alessandro Scarlatti (1695-1725); one sonata for violin and flute, by J. S. Bach; six sonatas for oboes and bass, and six sonatas for two violins, oboes, or flutes, by Handel.

Although Alessandro Scarlatti was considered to have written the first string quartet about 1715, Laciar claims:

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14Cobbett, op. cit. 15Ibid. 16Ibid.
The composer of the first work for four stringed instruments was undoubtedly Gregorio Allegri, composer of the famous Miserere which was four years sung during Holy Week in the Sistine Chapel and reproduction of which was forbidden under pain of excommunication. Allegri lived between 1482 and 1652, almost exactly a century before Sebastian Bach. His quartet, of which the writer has a manuscript copy, is undoubtedly written for four stringed instruments, although what the lowest one was is still a matter of doubt. It makes no use of the lower octave of the present-day violincello, which did not exist in Allegri's day and, in the matter of range, the work could be played on two violins and violas.  

In Haydn's time the string quartet became the most outstanding chamber combination. Haydn's chief contribution to the string quartet as an ensemble was to give the individual instruments more independence, notably in the middle voices. Laciar says:

Haydn had been called the "father of the string quartet and of the orchestra." We are not here concerned with the latter, but he certainly deserves the former title, except that "chamber music" might well be substituted for "string quartet."  

Cobbett holds that:

The ancestry of Haydn's quartet is not to be sought in such works as the quartets of Alessandro Scarlatti, but in the symphonies of Sammartini and the south German composers at Vienna and Mannheim who followed in his footsteps.  

During the middle of the eighteenth century there appeared compositions written for more varied combinations.

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17Lacicar, op. cit.  
18Ibid.  
19Cobbett, op. cit.
of instruments. Some of the examples of these combinations are: harpsichord, violin, and flute; flute, cello, and cembalo; various quartets of wind instruments; and oboe, corno di caccia, viola, and bassoon.\textsuperscript{20} The first record of a clarinet being used in chamber music was in a quartet with strings composed by Carl von Stamitz (1745-1801).\textsuperscript{21} From Mozart's time onward chamber music was written for various combinations of winds and strings, reaching the numerical limit in Mozart's \textit{Serenade in B flat} (K.361), for thirteen wind instruments.

As was previously mentioned, the two most important chamber music plans at the beginning of the eighteenth century were the \textit{sonata da chiesa}, and \textit{sonata da camera}.\textsuperscript{22} The \textit{sonata da chiesa} was a serious, four-movement, contrapuntal styled piece, designed for use in the church service. The \textit{sonata da camera} was largely a set of dances, usually homophonic in style.\textsuperscript{23} In the early eighteenth century the differences in the two styles gradually disappeared, their similarities increased, and the two merged into one style, the setting of which was the \textit{trio sonata}.\textsuperscript{24}

\begin{itemize}
\item \textsuperscript{20}Cobbett, \textit{op. cit.}
\item \textsuperscript{21}"Carl Stamitz," Cobbett's \textit{Cyclopedic Survey of Chamber Music}, Vol. II.
\item \textsuperscript{22}\textit{Ibid.}
\item \textsuperscript{23}Ulrich, \textit{op. cit.}, p. 115.
\item \textsuperscript{24}\textit{Ibid.}, pp. 127-129.
\end{itemize}
At the time of Handel's set of *Sonatas*, Op. 1 (1696-1733), the general plan of the sonata plan was as follows: The first movements were marked *adagio*, were contrapuntal in style, and contained imitation but were not fugal, the imitation occurring on the tonic and dominant. The general style was majestic, containing dotted rhythmic figures. The second movements were fugues with the exposition in related keys and containing the use of stretto. The third movements were in slow triple meter, were contrapuntal, and did not contain dotted rhythmic figures which were found in the first movement. The fourth movements were always fast and in an imitative contrapuntal style.\(^{25}\)

Other composers who wrote in the trio sonata setting were: Giovanni Pergolesi (1710-36), Christoph W. von Gluck (1714-87), George Philip Teleman (1681-1767), and Johann Fasch (1688-1758). Through each of these composers the sonata plan underwent constant change the first of which was a reduction from four movements to three. Pergolesi introduced the use of two independent themes and recapitulation, and Teleman introduced into the plan an over all atmosphere of the gaiety and spirit of diversion of the Rococo period.\(^{26}\)

Whereas beforehand the slow movements were of a very serious

\(^{25}\) Ulrich, *op. cit.*, p. 151.  \(^{26}\) Ibid., p. 158.
nature and the fast movements set in a formal fugal style, they both were made lighter and less strict in character. This spirit brought about the development of the divertimento style, which was to bridge the gap between the trio sonata and the coming string quartet.  

The divertimento was designed as music to be played as an evening serenade in the streets or out in the open. Both wind and string instruments were employed, often with more than one player to a part. The content of the music was light and gay, and the plan was in only three movements. South German and Austrian composers added the menuet to the three-movement plan, giving the allegro, andante, menuet, and finale plan which later influenced the string quartet and the symphony.

Some of the most important influences contributing to the transition from the rococo to the early classical period emanated from the Mannheim school, a group of composers and orchestral musicians headed by Johan Wenzel Anton Stamitz (1717-1757). Laciar credits the school with the following innovations: the use of a secondary subject of contrasting

27 Ulrich, op. cit., p. 151.
28 According to the writer's definition these works would be excluded from the field of chamber music.
29 Ulrich, op. cit., p. 159.
tonality and style, the addition of the menuet to the existing three-movement plan, and giving the upper three voices (of the quartet) more freedom through abandonment of the basso-continuo.  

Haydn and Mozart actually added little to the existing forms, although they developed them to the extent that their real originators were put into the background for many years. Haydn's early quartets contained the following five-movement plan: fast movement, menuet, slow movement, menuet, and fast movement. For a time the menuet was used as a second movement, but finally was placed permanently in the position of the third movement. Haydn was the first to use a scherzo, a playful or joking movement. In his earlier works the menuet was kept in the stately mood of the dance forms from which it emanated, but gradually it was speeded up and given an air of frivolity and playfulness. Haydn's treatment of the scherzo differed from that of Beethoven in that the latter used the movement for development, sometimes even casting the movement in complete sonata form.

30Laciar, op. cit.  
31Ibid.  
33See Haydn, Quartet, Op. 33, No. 5, third movement.  
34See Beethoven, Quartet, Op. 18, No. 4, second movement.
Haydn also made some changes in the sonata form of the first and last movements. Besides making use of contrasting second themes, he made use of thematic fragments to add color and interest to the development sections, and used fully developed codas instead of recapitulations.  

Although he established the scherzo and occasionally deviated from the four-movement plan (such as the divertimento-like six-movement plan of the Septet, Op. 20), Beethoven's chief contributions to the form were stylistic changes within the movements. Some of these were: the construction of the theme from repetition of short motives, and the expansion of the development sections and the codas.  

The composers of the Romantic period also made changes within the sonata form with little alteration of the basic plan, for example: the scherzo lost all resemblance to the old menuet through Schubert's inserting into the movement a contrasting andante section of duple time. It is characteristic of Schubert's style that his developments are mere changes of harmonic color instead of an interplay of contrasting thematic fragments.  

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35 See Haydn, Quartet, Op. 50, No. 6, first movement, measures 112-164.
38 Ibid., Octet, Op. 166, first movement, measures 143-7.
In Mendelssohn the scherzo movement departs entirely from any traces of its origin. Also in his music there occurs thematic interlocking of movements known as the "cyclic form."\textsuperscript{39} The form underwent little change in the compositions of Schumann, a composer who stayed within the confines of the classical forms but was thwarted in so doing.\textsuperscript{40} Brahms likewise conformed to the existing plans, but introduced new elements of rhythmic complexity through his use of syncopation of themes and writing triple against duple time.\textsuperscript{41}

Thus it may be seen that from the time of Haydn and Mozart until chamber music reached its culmination in Brahms that the sonata plan remained the guide for most composition and that few major changes took place during the course of time.\textsuperscript{42} Almost every great composer except Liszt, Berlioz, and Musorgsky, has written at least one chamber composition, but it is noticeable that there was a steady decline in the general popularity of chamber music since the classical period.\textsuperscript{43} This decline is illustrated in Table 1, which

\textsuperscript{39}See Schubert, \textit{Quartet in E flat}, Op. 12, first movement, measures 17-21, and fourth movement, measures
\textsuperscript{40}Ulrich, \textit{op. cit.}, p. 315.
\textsuperscript{41}See Brahms, \textit{Trio}, Op. 114, fourth movement, measure 66.
\textsuperscript{42}Laciar, \textit{op. cit.}
\textsuperscript{43}\textit{Ibid.}
shows the amount of chamber music written by the outstanding composers of chamber music from Haydn to Brahms.

### TABLE 1

<table>
<thead>
<tr>
<th>Composer</th>
<th>Chamber Works</th>
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<tr>
<td>Haydn</td>
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<td>Mozart</td>
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<td>Beethoven</td>
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<td>Schubert</td>
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<td>Schumann</td>
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CHAPTER III

THE CLARINET AND CLARINETISTS IN CHAMBER MUSIC

The earliest extant score using the clarinet in chamber music is a quartet for clarinet and strings by Karl von Stamitz (1746-1801).\(^1\) The first record of its appearance in a score of any sort occurred in 1721 in a mass by Faber.\(^2\) Sachs says that two clarinets were used in a Paris performance in 1749 of Rameau's opera Zorastre, although there was no indication on the score to substantiate this claim. Evidently the composer wrote the clarinet parts after the score had been completed.\(^3\) Haydn did not use the clarinet in chamber music, but made use of it in his later symphonies to a limited degree. There appears a trio for two clarinets and bassoon in the Et Incarnatus of Haydn's first Mass (1752) and the clarinet is also used in the Creation (1798). It

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\(^2\)Adam Carse, Musical Wind Instruments, p. 154.

\(^3\)Curt Sachs, The History of Musical Instruments, p. 412.
was with Mozart that the instrument became a leading orchestral voice and achieved importance in the field of chamber music.

Previously the flute and oboe had tended to over-shadow the clarinet in prestige because of the great artists who wrote for and performed on these older more established instruments. Handel was a virtuoso on the oboe and Frederick the Great (1712-1786) gave prestige to the flute through his playing it and composing for it. The clarinet needed a champion to bring it to the attention of the great composers, and such a man was Anton Stadler. It was Mozart's acquaintance with this first of the clarinet virtuosos that inspired the composition of several fine works which include the clarinet. The first of the works, the Trio in E flat, (K.498), written in August, 1786, was perhaps not inspired by Stadler, but there were works soon to follow which definitely were written especially for him, notably the Quintet in A (K.581) for clarinet and strings, written two years later. It won


5Also the difficulties in bridging the "gap" between registers hampered the clarinet's growth in popularity.

6Schwartz, The Story of Musical Instruments, p. 70.


8Anderson, Letters of Mozart and his Family, I, 409.
a place not only as a celebrated work in clarinet literature, but also as one of the greatest works in chamber music. Two years after the quintet, Mozart wrote the *Concerto in A*, (K.622) for a proposed tour of Stadler.  

Although Beethoven employed the clarinet in his symphonies to the utmost of its capacities, there seems to have been no clarinet virtuoso in Vienna capable of inspiring the master to write for the instrument as did Mozart. The clarinet does have, however, an important role in those chamber works in which Beethoven used it, especially in the *Septet*, Op. 20, and the *Trio*, Op. 11, for clarinet, piano, and cello.  

Franz Schubert (1797-1828) was the next composer to have been inspired by a great clarinetist. Perhaps the inspiration was two-fold, in that the clarinetist not only commissioned a work, but was also a man of sufficient means to make the effort financially worthwhile to the composer. The *Octet*, Op. 166, for winds and strings, was written in February and finished in March, 1824. It was commissioned  

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9Actually all that Mozart received in return for his work was promises from the ne'er-do well clarinetist. Stadler constantly took advantage of his friendship with Mozart by borrowing money from him and boarding with him without paying. As if this were not enough, the scoundrel was strongly suspected of even stealing from the composer! (Rogers, op. cit.).

10Ibid.
by Count von Troyer, an amateur clarinetist of great ability and chief steward to the Archduke Rudolph (friend and pupil of Beethoven), who had dedicated to Troyer a sonata for clarinet and piano.11

A great clarinetist whose artistry inspired more than one composer was Heinrich Baerman (1784–1847) of Munich, friend of Weber and Mendelssohn.12 Weber evidently idolized the man and had this to say about him:

All the choicest tidbits in life are presented to that handsome fellow on a silver platter; poor devils like me must beg for crumbs that fall from his magnificent table.13

So inspired and interested was Weber that he wrote for this clarinetist the very popular Concertino, Op. 26, for clarinet and piano.14 The Variations, Op. 33, for clarinet and piano; Duo Concertante, Op. 48, and the Quintet, Op. 34, for clarinet and strings were also inspired by Baerman. There are also two concertos with orchestra, opera 73 and 74, which are particularly outstanding in clarinet literature, although they lie outside the chamber music class. Weber made several

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13 Rogers, op. cit.
14 L. P. Stebbins and R. P. Stebbins, Enchanted Wanderer, p. 86.
tours with Baerman during which the artists performed together. Thus through his constant association with the clarinet, Weber achieved an understanding of the instrument and how to write for it which was unsurpassed during his day. 15

Heinrich Baerman's son, Carl (1811-1885), inherited his father's musicianship and rose to be a clarinetist of almost equal rank with the elder. He composed many excellent works for the instrument and developed a school of clarinet instruction the influence of which still prevails. Mendelssohn, who was a close friend of both father and son, wrote for them two trios for clarinet, basset horn (alto clarinet), and piano, Op. 114. 16

Ludwig (Louis) Spohr (1784-1859), famous violinist, composer, and conductor, heard the clarinetist Hermsted in the court of Prince Sonderhausen. Sonderhausen had requested that Spohr write a composition for the clarinetist, which he did. Upon hearing the performance of it, Spohr was glad he had complied with the request. In Spohr's autobiography the composer wrote in reference to Hermsted: "As from the immense execution together with the brilliance of his tone and purity of intonation I felt at liberty to give the reins

15 Rogers, op. cit. 16 Ibid.
to my fancy." Spohr wrote four concertos and also an opus called *Six Songs for soprano, clarinet, and piano*. These songs are characterized by their natural, flowing lyric beauty and were greatly admired by Mendelssohn. Spohr, like Weber, felt such an enthusiasm for the clarinet and his favorite performer, that he toured the country with Hermsted.

Schumann's main contributions to clarinet literature were three Fantasiestücke for clarinet and piano, and a trio entitled *Märchenerzählungen*.

The clarinetist who inspired Brahms, a musician who gave up the violin for the clarinet because he felt that the latter was a more expressive instrument, was Richard Mühlfeld. Brahms, while visiting the ducal court in 1891, first heard the great clarinetist in a concert of the Meiningen orchestra. At this time Brahms felt he had reached his peak in composition and wished to compose no more for fear of lowering the standards he had already attained. But when he heard Mühlfeld's beautiful playing with the Meiningen orchestra, of which the latter was the clarinetist

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17 Rogers, *op. cit.*
19 The instrumentation of clarinet, viola, and piano, was inspired by Mozart's *Trio in E flat*, (K.498), for same group.
20 Rogers, *op. cit.* , p. 933.
and assistant conductor, the composer's interest was aroused to the extent that he requested Mählfeld to play him a private recital. The clarinetist obliged and demonstrated the possibilities of the instrument by playing through the repertoire of the day. Brahms then could not rest until he had written the Trio in A minor, Op. 114 (1891), for clarinet, cello, and piano; and the Quintet in B minor, Op. 115 (1891), for clarinet and strings, the latter composition being inspired by the Mozart Quintet, (K.581). The two sonatas for clarinet and piano, Brahms's final major works and among the finest of all his chamber pieces, were produced three years later (1894) as Op. 120. So devoted was Brahms to Mählfeld as a person, as well as a musician, that despite the final illness that was upon him he managed to be present at Mählfeld's performance (which Brahms had scheduled himself) of the Quintet, Op. 34, by Weber.

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23 J. A. Fuller Maitland, Brahms, p. 62.
26 Rogers, op. cit.
CHAPTER IV

MOZART

Although the clarinet was actually used in chamber music before the time of Mozart, effective use of the instrument in this medium started with this composer. Clarinet players were not only presented with works of high rank in the field of chamber music, but the foundation of modern clarinet virtuosity was established.¹

Following is a list of Mozart's chamber works which include the clarinet:

**Five Pieces for Winds**, (no Köchel number).

**Divertimento, No. 3, in E flat, (K.166)**, for 2 oboes, 2 clarinets, 2 English horns, 2 bassoons, and 2 horns.

**Divertimento, No. 4, in B flat, (K.186)**, for 2 oboes, 2 clarinets, 2 English horns, 2 bassoons, and 2 horns.

**Serenade in B flat, (K.361)**, for 2 oboes, 2 clarinets, 2 bassett-horns, 2 bassoons, contra bassoon, and 4 horns.

**Serenade in E flat, (K.375)**, for 2 oboes, 2 clarinets, 2 bassoons, and 2 horns.

**Serenade in C minor, (K.388)**, for 2 oboes, 2 clarinets, 2 bassoons, and 2 horns.

**Trio in E flat, (K.498)**, for piano, clarinet, and viola.

Quintet in E flat, (K.452), for piano and winds.
Quintet in A, (K.581), for clarinet and strings.
Adagio, (K.411), for two clarinets and three bassett horns.

Divertimento in B flat, K.V.A. 229, No. 1, for two clarinets and bassoon.
Divertimento in B flat, K.V.A. 229, No. 2, for two clarinets and bassoon.

In the following discussion the serenades and the divertimenti (K.166, and 186) are omitted because of the fact that their large instrumentation was designed for outdoor performance. The remaining available works are listed below:

Trio in E flat, (K.498).
Quintet in E flat, (K.452).
Quintet in A major, (K.581).
Divertimento in B flat, K.V.A. 229, No. 1.
Divertimento in B flat, K.V.A. 229, No. 2.

Following the classical sonata plan, a typical first movement is usually marked allegro or allegretto and written in duple time (the Trio in E flat, (K.498), is an exception, in that it begins with a 6/8 movement marked andante). In the slow movements the clarinet has most of the thematic

material; the second movement of the *Quintet (K.581)*, is almost entirely a clarinet solo (with muted string accompaniment).

Fig. 3.—Solo treatment in slow movement

Following the adagio is the menuet with one or more trios, where again the clarinet has most of the thematic material. In the *Quintet (K.581)*, the clarinet is omitted entirely
from the first trio, the strings having the entire strain. The typical last movement is usually either a rondo (in second rondo form), or a theme and variations, in which the clarinet is displayed to good advantage, making use of the individual color of each register of the instrument. An example of this is shown in Figure 4.

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3See Mozart Divertimento I, in B flat major, K.V.A. 229, No. 1, fifth movement.
These are the usual forms in which Mozart couched practically all of his chamber music in which the clarinet is included. Upon surveying all the compositions it is noteworthy that there are no movements of a strictly contrapuntal style. The reason for this perhaps lies in the fact that the clarinet tone is of an individual quality which would tend to distract the listener's attention from the intended polyphonic effect of the contrapuntal writing.

Mozart's harmonic structure was admirably adapted to the clarinet as it existed in his day. As long as the chordal background stayed within the closely related keys, the composer was at liberty to write comparatively florid passages, such as the arpeggiated figures found in the first movement of the Quintet (K.581).

Fig. 5.—Florid passage in theme

In the above example the harmony implied by the sixteenth note passage is merely the dominant seventh chord in the key
of C for the clarinet. The actual harmonic structure of a theme is quite simple, staying within the closely related chords of the given key. A typical progression for a theme is found in the first movement of the Trio in E flat (K.498).

![Harmonic progression for theme](image)

Fig. 6.--Harmonic progression for theme

In transitory passages where the harmonic progressions pass through several keys foreign to the original, Mozart was obliged to confine the writing of the clarinet parts to the types of passages which would present the minimum amount of technical difficulties to the performer on the primitive five-keyed clarinet of the time. An example of this type of writing is found in the first movement of the Divertimento, (K.V.A.229) No. 1.
Fig. 7.--Transitory passage

In the development sections, as well as in the transitions, the clarinet part is made playable while the underlying harmonies pass through distantly related keys. This is illustrated in the following example from the development section of the first movement of the \textit{Quintet} (K.581).
The melodic contours of the clarinet parts of Mozart are decidedly linear, except for occasional arpeggiated figures. Most of the intervals are either scalewise or no wider than a fourth. An example of this is shown in the following theme from the Trio (K.498).
Fig. 9.--Linearity of melody

An example of a typical completely scalewise melody is illustrated in the following passage from the trio of the first menuet of the Divertimento (K.V.A.229), No. 2.

Fig. 10.--Scalewise melody

The linearity is occasionally broken by arpeggiated figures such as are found in the first movement of the Quintet (K.581).

Fig. 11.--Arpeggiated passage
Although most of the melodic clarinet parts are written for the upper, or clarion register, Mozart occasionally inserted skips to the chalumeau register for the sake of variety. An example of this device, used in a slow movement, is found in the Larghetto of the Quintet (K.581), for clarinet and strings.

![Figure 12](image1.png)

**Fig. 12.**—Register skips in slow movement

These same type register changes are used at an allegretto tempo in the theme and variations found in the last movement of the same work.

![Figure 13](image2.png)

**Fig. 13.**—Register skips in Allegretto movement
After the clarinet part has been flowing along in the upper register an occasional skip to the chalumeau register provides a pleasing contrast. In fast movements repeated leaps to the low register with a staccato articulation produce the effect of an accompanying figure to the upper melody.

Rhythmically, Mozart's writing for the clarinet is simple and straightforward. The pulsation is quite natural and easily anticipated. On the whole, few examples of rhythmic syncopation in any form are to be found. Nevertheless, Mozart's predilection for certain kinds of syncopation finds expression in the Quintet (K. 452), for piano and woodwinds. Here are two characteristic types of syncopated figures from the second movement of this quintet:

![Musical notation](image)

Fig. 14.--Types of syncopation

The second example of Fig. 14 contains a very characteristic figure of Mozart. This consists of two short notes
slurred together followed by a note of longer duration which
may or may not be syncopated as in Fig. 9. The first note
is usually an accented passing tone resolving downward to
the second tone which is followed by a longer note of the
same pitch. The first note does not necessarily have to be
a non-chord member. It may be equally as important to the
harmony as the second tone.

Fig. 15.--Characteristic figure

Another type of syncopation employed in the clarinet
parts of Mozart is found in the second strain of the menuet
from the Divertimento (K.V.A.229), No. 1.

Fig. 16 illustrates the type of syncopation brought a
about by the use of harmonic anticipation and suspension.
In Fig. 11 the B flat is introduced as a member of the G
minor chord, but is suspended into the A dominant seventh
harmony of the first beat of the next measure.
There is much to be considered in the phrasing of music written for the clarinet in Mozart's chamber works. Mozart employs very few markings to designate the desired effects. The interpretation is left largely to the taste of the performer. By observing the contour and other characteristics of the melody, the performer strives to produce the effects the composer intended. For example, the main theme in the development section of the quintet for clarinet and strings is only marked by the dynamic level "p." Yet, the clarinetist can judge by observing the nature of the phrase that it is not to be played at the same level of volume throughout.

Fig. 16.—Syncopation in triple time
It can be seen that the over-all picture of the phrase is one which starts softly and builds toward its peak in the center, after which it gradually diminishes to the same level from which it started. To play the phrase in exactly this manner would not in itself be entirely correct, because, within the contour of the phrase there are smaller subdivisions of dynamic level to which the performer's attention is drawn. There must be a slight diminution in the intensity of tone just at the close of the second measure of the phrase. Likewise, the second half of the phrase is built toward the middle in intensity with a minute degree of taper at the end. All of these nuances are fitted together so as not to destroy the over-all picture of the phrase as the performer has first seen it. If the composer had indicated all the nuances that should be employed in a phrase of this type, the resulting picture would be somewhat like the following example:
Mozart doubtless omitted all of these detailed markings for fear of their being exaggerated by unmusical performers. In the phrasing of Mozart, the clarinetist is careful not to "over-phrase" the part, while at the same time he seeks to avoid the dull interpretation that might result through heed of only the dynamics indicated by the composer.

Technically the clarinet parts in Mozart's chamber works are not difficult to play. As was mentioned before, they are written in a key easily played in such a manner that one hardly realizes that the performer might have been completely at a loss in another key. If the key of the composition is A major, E major, or some other key involving several sharps, the part is written for the A clarinet, making the written key in C or G. All of the runs and arpeggiated figures are at once recognized by the clarinetist as being forms of the diatonic scale or an arpeggio in a given key. Although the actual execution of these passages is
quite simple for the modern clarinet, it is hard to imagine how Stadler executed them on the primitive instrument of his time.
CHAPTER V

BEETHOVEN

The next great composer to continue the development of the clarinet's place in chamber literature was Beethoven, who included the instrument in the following works:

Trio in B flat, Op. 11, for piano, clarinet, and cello.

Quintet in E flat, Op. 16, for piano and winds.

Octet in E flat, Op. 103, for 2 horns, 2 oboes, 2 clarinets, and 2 bassoons.

Septet in E flat, Op. 20, for winds and strings.

Rondino in E flat, Op. 146, for 2 oboes, 2 clarinets, 2 horns, and 2 bassoons.

Sextet in E flat, Op. 71, for 2 clarinets, 2 horns, and 2 bassoons.

Trio in E flat, Op. 38, for piano, clarinet, and cello.

From the above listed compositions the following works are to be studied as typical examples of Beethoven's style:

Trio in B flat, Op. 11.

Quintet in E flat, Op. 16.

Octet in E flat, Op. 103.

The forms which Beethoven used in writing these chamber works were essentially the same as those in use by all the great composers of his time, the three and four-movement sonata form. Of the compositions listed, two of them, the Quintet, Op. 16, and the Trio, Op. 11, have only three movements, the menuet being omitted from each. Of the first movements there is only one marked Allegro ma non troppo (Quintet, Op. 16); the rest are marked Allegro con brio. There is an adagio introduction to the first movement of the Septet, Op. 20, and a similar introduction marked Grave in the Quintet, Op. 16. In the Septet, Op. 20, and the Trio, Op. 11, the clarinet is given a very prominent part in the thematic material of the first movements, whereas in the Octet, Op. 103, and the Quintet, Op. 16, the oboe plays the leading part. This perhaps represents a substitution of the woodwinds for the strings in the piano quintet form, the first violin part being given to the oboe, the clarinet the second violin, etc. In slow movements Beethoven like Mozart, uses the clarinet in presenting most of the thematic material.

Fig. 19.—Typical slow movement theme
In his substitution of the scherzo for the menuet of the Septet, Op. 20, Beethoven makes little thematic use of the clarinet. A typical last (or first) movement of Beethoven starts with the statement of the theme by the piano or strings, the clarinet entering on the repetition of the theme. For example, the last movement of the Septet:

![Musical notation](image1)

**Fig. 20.**--Thematic statement

The clarinet enters on the repetition eight measures later:

![Musical notation](image2)

**Fig. 21.**--Repetition

The basic harmonic structure of a typical theme in Beethoven's chamber works is usually even more simple than that
used by Mozart. For example, the main theme of the first movement of the Quintet, Op. 16.

Again following Mozart's example, such passages as are found in the theme-and-variations from the Beethoven Septet are playable because the simplicity of the harmonic background allows rapid figures to be written without encountering too great technical difficulties. During harmonic
backgrounds which are transitory in character, it becomes necessary to simplify the writing, as was done during the following transitory passage found in the Rondo of the Quintet, Op. 16.

![Musical notation]

Fig. 23.--Florid writing

The melodic contours of the clarinet parts usually resemble those of Mozart's in linearity, except for occasional usage of such angular melodic line as found in the main theme of the theme and variations from the Trio, Op. 11.
Another such example is found in the Rondo of the *Quintet*, Op. 16:

![Fig. 24. --Angularity of melody](image)

The use of the intervals of the sixth and seventh gives the melody its angular quality.

*Straightforwardness of rhythm is the chief characteristic of most of the thematic material found in the clarinet parts, with infrequent use of syncopation, except in cases like the following example from the 6/8 variation in the second movement of the *Trio*, Op. 11:*
Fig. 26.--Syncopation

This is, in effect, "moving the bar line" ahead one beat. An effective cross accent is achieved by the use of the canonic treatment of the clarinet and piano in the first movement of the Trio, Op. 11:

Fig. 27.--Canonic treatment

As always in the matter of dynamics, Beethoven left little to the judgment of the clarinetist, in that he very specifically indicated the desired effects through detailed dynamic markings. In this respect Beethoven's practice is widely divergent from Mozart's, since, as previously noted,
Mozart was liable to leave dynamic interpretation largely to the discretion of the performer. This may be illustrated through comparing the following example from the first movement of the Beethoven Septet with a similar figure from the first movement of the Mozart Quintet for clarinet and strings.

Fig. 28.—Mozart's dynamic marking

Fig. 29.—Beethoven's dynamic marking

A figure of this type naturally calls for a crescendo at the peak of the melodic contour. Where Mozart would have left this type of phrasing to the interpretation of the performer, Beethoven leaves little doubt as to the effect desired by the composer. Beethoven made frequent use of the sforzando, forte-piano, and sforzando-piano. Beethoven's
characteristic use of the sudden change in dynamic level is shown by this example from the Presto of the Octet, Op. 103:

![Musical notation]

Fig. 30.--Sudden change of dynamics

Technically speaking, such accent as is shown in the above example is hardly attainable on the clarinet alone, because the necessary force of the attack would result in an effect unpleasant to the listener; however, with the combined weight of other instruments, the desired effect can more nearly be obtained. Another problem involved in phrasing the clarinet parts of Beethoven is the correct articulation of eighth note figures, slurred in groups of two. The main difficulty lies in preventing the figure from sounding too "choppy." The correct articulation is achieved by leaning on the first note of each pair of slurred tones and prolonging the second note of each group by letting the tone die with the breath.
There is frequent use of the semi-legato tongue as well as the staccato tongue in clarinet parts found in Beethoven's chamber works. In producing this effect the clarinetist must start each note with the tongue, and yet keep the breath flowing between the tones.

In general the clarinet parts of Beethoven's chamber works do not exceed those of Mozart in difficulty, but hold their own from the standpoint of the performer's interest. The clarinetist finds his role in Beethoven's parts to be musically exacting and full of opportunity for expressive playing of noble phrases.
CHAPTER VI

WEBER

The real continuation of the clarinet virtuosity which Mozart established took place in the chamber works of Weber, although the latter was not of the Viennese succession of composers, as were Mozart and Beethoven. Following is a list of chamber works which Weber contributed to clarinet literature:

*Concertino*, Op. 26, for clarinet and piano
*Variations*, Op. 33, for clarinet and piano
*Quintet*, Op. 34, for clarinet and strings
*Grand Duo Concertante*, Op. 48, for clarinet and piano

The last composition has been omitted from the study because of the unavailability of the music.

From studying these compositions it appears that the form which Weber preferred for displaying the possibilities of the clarinet was the theme-and-variations. The *Variations*, Op. 33, is written entirely in this form, and the *Concertino*, Op. 26, is a theme-and-variations with an adagio introduction. The *Quintet*, Op. 34, however, is in a plan resembling that of the sonata: the first movement is an

allegro, contrasting a main theme and a secondary theme; the second movement is an adagio; the third a menuet, and the fourth a rondo. If one takes into consideration the definition of chamber music which specifies that all parts must be of equal importance, the Quintet, Op. 34, would have to be eliminated due to its being merely a clarinet solo with string accompaniment. But because of its frequency of performance and established place in clarinet literature, the writer has chosen to include it in the discussion of Weber's compositions.

The chordal background beneath the theme of the Concertino, Op. 26, is an example of the simplicity of harmonic design necessary for a theme upon which variations are to be built.

Fig. 33.--Chordal background of theme
Weber wrote the most florid passages that had been given to the clarinet up until this time, and yet they are actually not difficult to play. This is because Weber, like Mozart, wrote in easy keys for the clarinet (C, F, or G) and kept the underlying harmonies simple. The harmonies, for the most part, are based on the tonic and dominant, as in the following example from the fourth movement of the Quintet, Op. 34:

Fig. 34.—Simple harmonies and florid melody
Weber also wrote more floridly over transient harmonies than did Beethoven or Mozart, but he utilized his knowledge of the instrument in making certain that passages written during a transition were kept in an easy key for the clarinet. It can be seen that the harmony beneath the following example might suggest the use of more tones foreign to the key of the clarinet part. The presence of the $g$ flat in the first violin part does not influence the clarinet part, but two measures later both instruments are united on the foreign tone of $d$ flat and from this point all parts are kept simple and playable. This transitory passage occurs in the first movement of the Quintet:

Fig. 35.--Transitory passage
Weber, like Beethoven, was more inclined to construct main themes from melodic fragments, rather than from complete phrases, as did Mozart. The principal theme of the first movement of the *Quintet* appears to be built upon the following pattern: sixteenth note, dotted-eighth note, sixteenth note, followed by a half-note:

![Fig. 36.--Theme of motifs](image)

In like manner the main theme of the *Concertino*, Op. 26, is built upon the idea of a long note slurred down an interval of a fourth or fifth to a note of shorter duration:

![Fig. 37.--Theme of motifs](image)

The melody of the main theme of the *Variations*, Op. 33, is more in the Mozartian style than the two previous
examples, because the principal thematic idea is in the form of a two-measure phrase:

Fig. 38.--Regular theme

The interval most characteristic of the melodic lines in the clarinet parts is that of the ninth, the minor ninth appearing more frequently than the major ninth. Weber uses this almost to the point of monotony, especially in the Concertino, in which piece it is found to occur seven times in the clarinet part. In the following example, the b flat and the c# of the first measure, and between the a flat and the b natural of the second measure. The most frequent usage of the interval is from the lowered sixth scale degree down to the raised leading tone in minor.

Fig. 39.--Diminished seventh
An example of how the same interval is used in the Quintet is shown below in a passage from the first movement:

Fig. 40.--Diminished seventh

The same interval used in reverse position lies between the $b$ and the $a$ flat in the following example from the adagio movement of the Variations:

Fig. 41.--Ascending diminished seventh

In slow movements the composer scores the clarinet strictly as the solo instrument in playing very affected and ornamental figures, as shown in the example from the adagio movement of the Quintet:
Another characteristic of the clarinet parts in the slow movements is that there is a frequent usage of thirty-second note runs, all progressing in the same direction. Below is an example of the descending-type arpeggio which is the pattern for the third movement of the Variations:

Throughout the adagio of the Quintet, the thirty-second notes all progress upward. As in the Mozart Quintet, K. 581 a cadenza-like passage is employed, but this example from Weber makes use of a type note which is not found in Mozart or Beethoven's works, the 128th note!
Fig. 44.--Sweeping run

Perhaps because they were written in the same year, (1810) there are numerous similarities between the Variations Op. 33, and Concertino, Op. 26. Both compositions contain variations in which exactly the same treatment is used. This pattern is a triplet unit consisting of an eighth rest followed by two slurred eighth notes, as is illustrated in the seventh movement of the Variations:

Fig. 45.--Characteristic variation

Exactly the same pattern is used in the Concertino, only the time signature being different:
Another case of Weber repeating almost exactly the same ideas in the clarinet parts of different compositions is shown in the following examples from the \textit{Concertino} and the \textit{Quintet}. Both figures are built upon the dominant harmony, starting from the leading tone, ascending by thirds up to the ninth degree of the chord, and returning directly to the root:

Concerning wide skips between the different registers of the clarinet, a favorite device of Mozart and Beethoven, Weber constantly utilized it in slow movements, but only infrequently did so in fast movements. A typical example
is found in the third movement of the Variations, where a skip of three octaves is made from the lowest note of the chalumeau register to the high register:

![Fig. 48.--Wide skip](image)

Little use is made of syncopation in any of these compositions, except for cases like the following example from the scherzo-like menuet from the Quintet, where a syncopated effect is produced through the recurrence of the natural accent of the upper notes in the passage. The accent falls first on the strongest beat of the measure and then on the up-beat of the second pulsation, producing the syncopated effect:

![Fig. 49.--Syncopated effect](image)
Also within the first strain of the same movement, Weber shows his thorough familiarity with the range of the clarinet by writing from the lowest tone (first measure) to the highest (last measure):

Fig. 50.--Range employed
CHAPTER VII

SCHUBERT

In considering the chamber works of Schubert, Beethoven's contemporary and, in a sense, successor in the dynasty of Viennese classical-romanticists, the writer has chosen the following composition for study:

Octet, Op. 166, in F, for clarinet, bassoon, horn, violin, viola, cello, and bass (1824).

These other works were omitted because of their unavailability and infrequency of performance.

Octet (Minuet and Finale) for 2 oboes, 2 clarinets, 2 bassoons, and 2 horns (1813).

Nonet for 2 clarinets, 2 bassoons, contra-bassoon, 2 horns, and 2 trombones (1813).

The form which Schubert employs in the Octet, Op. 166, is very similar to that of the Beethoven Septet, Op. 20, in that both compositions contain the same number of movements, following the same order, except that Schubert uses a scherzo-like plan for the third movement instead of a menuet. Also the menuet in Schubert's Octet, Op. 166, is in the same place as the scherzo of the Beethoven Septet, Op. 20.

1Paul Henry Lang, Music in Western Civilization, p. 785.
The extra-ordinary length of this work is noteworthy in that it approaches symphonic proportions. Ulrich says it was to have been a work in preparation for a "Grand Symphony."²

In the adagio introduction to the first movement the clarinet introduces a motif from which the secondary subject is to evolve.

![Germ motif](attachment:germ_motif.png)

Fig. 51.---Germ motif

In the allegro section of the first movement the clarinet is used to present both the primary and secondary subjects. Likewise, in the adagio movement the clarinet is given the part of most thematic importance, the movement bearing resemblance to the adagio movements of Mozart and Beethoven's chamber works in this respect. In the theme and variations of the andante movement, the clarinet is used to introduce the main theme and plays an important role in the variations that follow. The movement is similar to that of the

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²Ulrich, Chamber Music, p. 293.
Beethoven *Septet*, Op. 20, in that the clarinet is brought in on the repetition of the main theme and introduces the sub theme.

The harmonic progressions which Schubert used in the main themes are as basic as those used by Mozart and Beethoven, in that only the principal chords of the given key are used. This is illustrated in the following example from the principal theme of the first movement.

![Chord progression for principal theme](image)

Fig. 52.--Chord progression for principal theme
In the secondary subjects the harmonies remain simple, but the keys for the subjects are interesting in that they do not always appear in the dominant. The second subject of the first movement appears in the relative minor of the principal subject which is an equally easy key for the clarinet. In the adagio movement, however, the secondary subject is placed in G flat major, a key which is considered remote from the original key of B flat. In such a key as this, the writing of florid passages such as occur in the adagio movement of the Mozart Quintet (K.581) for clarinet and strings, would be very impractical.

![Fig. 53.--Remote key of secondary subject](image)

The harmonic backgrounds of the development sections likewise pass through several keys very foreign to the original keys of the movements, necessitating the writing of
passages simple enough to be playable on the clarinet of the time. An example of this is shown in the development section of the first movement:

**Fig. 54.--Foreign tonalities**

Schubert's melodic writing for the clarinet, like Beethoven's, is linear, but with occasional cases of extreme angularity.

**Fig. 55.--Linearity of melody**
In fast movements Schubert makes use of "bouncing" staccato figures such as are shown in the following example from the last movement.

Fig. 56.--Extreme angularity of melody

Another such figure used throughout the first half of the scherzo-like third movement is illustrated below.

Fig. 57.--Staccato figure

Fig. 58.--Staccato figure
There are passages for the clarinet in this work which equal, if not surpass, in difficulty anything found in previous compositions. Such passages would not be difficult to play at a slower tempo. But at the intended tempo of the movement, the execution of the register changes between a and b, and a and c# prove to be somewhat awkward.

Fig. 59.--Difficult passage

Another example of a none too easy passage is found in the secondary subject of the first movement. The difficulty here lies not only in executing the wide slurs, but in making the sixteenth notes sufficiently short and still being able to attack the note following the sixteenths.

Fig. 60.--Difficult slurs
In the phrasing of the passages found in this work, Schubert gives even more detail to the marking of phrasing and articulation than Beethoven.

![Fig. 61.--Detailed phrase marking](image)

An exception to this characteristic of the composer occurs under similar circumstances in this composition as it does in works of Mozart and Beethoven; that is, in the adagio movement the matter of phrasing in the clarinet solo is left almost entirely up to the performer.

![Fig. 62.--Absence of phrase marking](image)

In this work is found an interesting example of how the writing of the string parts can sometimes affect that of the clarinet. The first violin part of the Octet, Op. 166,
demands for its satisfactory execution a chamber music virtuoso of the finest order. It is interesting to note that at least one passage has been generally recognized as unplayable, and one wonders if Schubert actually ever heard the passage performed as he wrote it. This passage, as it appears in the score of the sixth movement (measures 116-119) is illustrated in the following example:

![Original violin passage](image)

**Fig. 63.**—Original violin passage

The echoing clarinet passage, as it appears three measures later, contains the same rhythmic pattern.

![Echoing clarinet passage](image)

**Fig. 64.**—Echoing clarinet passage
While no change has been made in the printed score, most editions of the violin part show a simplification of the original as illustrated in the following example from the Peters edition:

In a corresponding manner the clarinet part has been changed to make a difficult, though not impossible, passage more playable.
CHAPTER VIII

SCHUMANN

Listed below are the only two chamber works of Schumann which include the clarinet:

Phantasiestücke, Op. 73, for piano and violin (or clarinet).

Märchenerzählungen, Op. 132, for piano, clarinet, and viola.

Phantasiestücke, Op. 73, is a composition of three contrasting fantasy-pieces arranged as follows: the first piece is in A minor and is cast in a smooth-flowing lyrical style; the second piece, in A major, is marked vivace and is written in a more fleeting and graceful fashion; and the third piece, also in A major, is of a fiery character, taken at the speed of $\frac{3}{8} = 160$. In all three pieces the clarinet part is written in common time with the piano playing an accompaniment of triplet figures, as is shown in measures thirteen and fourteen of the second piece. Besides the undercurrent of triplet rhythm, the pieces have another point of unity in that they are all written in the key of A, the only contrast being in change of mode. The change between the first and second pieces is from A minor to A major; this key is
retained in the third piece. The second and third pieces have middle strains in the contrasting keys of F major and A minor, respectively.

The Märchenerzählungen, Op. 132, is a suite of four "Fairy Tales," all written in duple time. The key relationship between the pieces is close, but not as close as that of the Phantasiestücke, Op. 73 for example: The first piece is in B flat major, the second in E flat major, the third in G major, and the fourth is in B flat major. The relationship between the keys of the third and fourth pieces might be said to be close, in that they are only a half step apart, or foreign, because of the difference in accidentals from the key of one sharp to the key of six flats.

Fig. 67.--Triplet accompaniment
The harmonies underlying the main thematic material in these compositions is, on the whole, not as elementary as that employed by the classical composers, or even a Romanticist like Schubert. From merely observing the diatonic character of the melody in one of Schumann's clarinet parts, one would not be likely to suspect the presence of the chromaticism found in the underlying harmonies. An example of this is the melody taken from the middle section of the second piece of the \textit{Märchenerzählungen}, Op. 132:

![Musical notation image]

\textit{Fig. 68.--Simple writing over transient harmonies}

The preceding example appears to be more a series of sequential repetitions than a melody. A more typical melody however, is found in the principal subject of the first piece of the same composition. The chromatic nature of the
accompanying harmonies is suggested by the use of accidentals in the melody: The $f\#$ in the third measure suggests the G minor harmony which is to follow, and the introduction of the e natural of the trill in the next measure is an indication of the approaching dominant harmony. The b natural in the second measure merely functions as an appogiatura resolving to a member of the dominant harmony.

![Musical notation](image)

Fig. 69. --Use of accidentals in melody

The effect of transitory harmonies on the clarinet part is shown by the following example, wherein the use of numerous accidentals, foreign to the original key, is suggestive of transitory passages found in Schubert (see Fig. 53).
This passage is found in the second piece of the *Fairy Tales*, Op. 132.

The overall contours of the melodic lines are very symmetrical, usually ranging from a low point at the beginning of the phrase to a central high point, and back down to approximately the beginning level again. The main theme of the first piece of the *Phantasiestücke*, Op. 73, is a good example of this.

![Fig. 70.--Transitory passage](image)

![Fig. 71.--Symmetry of melody](image)
Schumann apparently was fond of using slurs of more than an octave in the clarinet parts. The resultant angularity of melody may be seen in the following example from the second piece of the Phantasiestücke. Characteristic leaps are those of the minor seventh and the minor ninth. The composer compensates for these leaps by having the melody turn in the opposite direction immediately afterwards.

Fig. 72.--Wide melodic intervals

In the last movements of practically all the chamber works studied up to this point it is noteworthy that the composers have made use of the contrasting colors of the different registers of the clarinet by having the part skip about. Schumann makes use of this device in the last movement of the Fairy Tales. The first example to be shown is in a staccato style.
Fig. 73.--Staccato register changes

The next example, taken from the same movement, is in a smooth-flowing legato style.

Fig. 74.--Legato register changes

Such variety in articulation makes for better contrast within the clarinet part, although the execution of the passages is not always an easy matter for the performer. Particularly in the slurring of wide intervals does it require a high degree of control on the part of the clarinetist. In the staccato passages there is no great difficulty involved because the performer has ample time to make embouchure adjustments between leaps. But in slurred passages involving wide intervals between the different
registers it becomes difficult to make smooth connections between the tones. Following is an example of such a situation occurring in the second piece of the *Fairy Tales*. Note that in the first measure the slur from $a'$ to $c#$$'$$ spans the distance from one of the highest tones of the chalumeau register to the first tone of the high register.

Fig. 75.--Difficult slurred intervals

A characteristic dynamic indication found in Schumann's clarinet parts consists of a crescendo inserted to build the tonal intensity toward the highest melodic point of the phrase. The inclusion of such markings seems superfluous, in that the natural contour of the phrase calls for some interpretation. An illustration of this point is found in the coda of the fourth piece of the *Phantasiestücke*.

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1 The difficulty is because of the number of things on which the clarinetist must concentrate while executing the slur. Some of these are: making all the fingers move exactly together, keeping the embouchure pressure constant, and maintaining constant breath pressure to insure that the first tone melts smoothly into the second.
The rhythms employed by the composer are, on the whole, not particularly intricate, however, occasional use of triple against duple rhythms takes place between the clarinet and the accompaniment, as illustrated in the following passage from the same source as the previous example.
CHAPTER IX

BRAHMS

Of the twenty five chamber compositions which Brahms wrote, only four of them include the clarinet, but in these four compositions he reveals an understanding of the resources of the instrument which places his works on a plane with those of Mozart in the field of clarinet literature.\(^1\) Following is a list of the compositions studied:

**Trio**, Op. 114, for clarinet, cello and piano.

**Quintet, in B minor**, Op. 115, for clarinet and strings.

**Sonata, in F minor**, Op. 120, No. 1, for clarinet and piano.

**Sonata, in E flat**, Op. 120, No. 2, for clarinet and piano.

All of these compositions are written in the sonata plan, two of them having inter-movement thematic relationship. In the **Sonata, Op. 120, No. 2**, the final 2/4 allegro movement serves as a variation upon the theme introduced in the preceding 6/8 andante movement.

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In the Quintet, Op. 115, the main theme of the first movement returns in the fourth movement as the last in a series of variations.
The harmonies used beneath the thematic materials are more interesting than those used by the earlier composers, and consequently the themes themselves are more colorful. In the following example taken from the first movement of the \textit{Sonata}, Op. 120, No. 1, the clarinet part gains additional color from the nature of the underlying harmonies. The use of the Neapolitan sixth chord in the fourth measure provides the momentary illusion of a modulation to a very distantly related key.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{music.png}
\caption{Fig. 82.---Harmonic background of theme}
\end{figure}
During transitory passages the composer makes interesting use of the clarinet through having it play identical rhythmic patterns with the ensemble, or piano, as the case may be. An example of this is found in the following transitory passage from the first movement of the Trio, Op. 114.

Fig. 83.—Transitory passages

Another example of similar treatment is found in a transitory passage from the first movement of the Sonata, Op. 120, No. 1. In this case the clarinet and piano play a descending scalewise passage in thirds, starting out with
the clarinet having the upper part with the piano switching places in the second measure, allowing the clarinet to continue the passage downward.

Fig. 84. -- Transitory passage

An exception to this practice may be found in another transitory passage from the Trio, Op. 114, in which the clarinet moves quite independently of the remainder of the ensemble.
Fig. 85.—Independent motion

Brahms' thematic usage of the clarinet involves two melodic types: the extremely angular and the linear. Fig. 81 is an example of the former type containing upward leaps of minor tenths and downward leaps of major and minor sevenths; certainly an illustration of the extremes in angularity that a melody may embody without the loss of fluidity. The second type is the more conventional sort of diatonic melody containing no leaps greater than a fourth. The theme from the andantino movement of the Quintet, Op. 115 is an example of this type.
The rhythmic treatment of Brahms' clarinet parts, as is the case in all of his composition, is far more complex than that of the major composers who preceded him. One of his characteristic uses of syncopation in these chamber works is that of having the clarinet part a half beat removed from the rhythmic pattern played by the remainder of the ensemble.

In the following example from the second movement of the *Quintet*, Op. 115, the clarinet anticipates the strings on each beat.
An example of the same idea occurs in the following excerpt from the third movement of the *Sonata*, Op. 120, No. 2. This time the procedure is reversed with the piano anticipating the clarinet on each beat.

![Syncopation Example](image)

Fig. 38.—Syncopation

Still another treatment of the same type syncopation is found in the third movement of the *Sonata*, Op. 120, No. 1. In this case the clarinet is again anticipating the piano, but the accompaniment is playing exactly the same melody (harmonized) as the clarinet. Such use of syncopation as is shown in these examples is frequently carried to the point where the listener is unable to distinguish which is up-beat and which is down-beat.
Brahms employs the use of duple against triple rhythmic figures to the extent that an overall effect of rhythmic complexity results. This is one characteristic of his writing that sometimes creates difficulty for the clarinetist in proceeding independently of the other parts. The following portion of the adagio movement of the Quintet, Op. 115, is an example of such a situation. Here each note of the clarinet part is written on the up-beat of a duple rhythm, while the violincello, viola, and second violin are playing a syncopated figure in triple rhythm, and only the first violin is playing the basic beat unit of three quarter notes per measure. In playing syncopated figures the performer needs to feel a strong pulsation on the down-beat in order to have something to "push against." In this example not only the
clarinet, but the remainder of the ensemble must rely on the first violin to provide the basic rhythmic pulsation needed to hold the framework together.

Fig. 90.--Rhythmic independence

Brahms, like all the preceding composers studied, knew how to make use of the qualities of the different registers of the clarinet in providing tonal contrast. The following example from the Sonata, Op. 120, No. 1, shows how the contrasting colors of the chalumeau, the clarion, and the high
registers of the clarinet underline the contrast between the different octaves of Ds in this passage.

Fig. 91.—Contrast of registers

There are not as many cases of extremely wide ascending slurs in Brahms as are found in the clarinet parts of Schumann and Weber, but there is illustrated below a sequence of descending slurs which provides some technical problems for the clarinetist. The difficulties in ascending slurs (which were explained in the preceding chapter) are not as great as those encountered in descending slurs, because in the latter case it is harder to relax the embouchure and allow the tone to drop than it is to merely open a register key, tighten the embouchure, and allow the tone to slur upward to a higher register.

Fig. 92.—Descending slurs
Like Mozart, Brahms frequently left the matter of phrase interpretation to the clarinetist. There are many cases where the composer might have inserted dynamic markings to insure obtaining the desired result. How such a part would look is shown in this example of an unmarked phrase, altered as Beethoven might have phrased it. Here the composer's only mark is a piano at the beginning of the phrase; the remainder of the markings are placed there by the writer to indicate how a musicianly performer might interpret the passage.

![Fig. 93.—Phrasing](image)

Due to the advanced mechanical state of the clarinet of his time, Brahms was able to utilize more key signatures in his writing for the clarinet than any of the earlier composers. In the Sonata, Op. 120, No. 1, the key signature of G flat appears, and in the Sonata, Op. 120, No. 2, the key signature of D flat is found. In these somewhat difficult
keys, however, there is an absence of florid writing, as is shown in the following example from the second movement of the Sonata, Op. 120, No. 1.

![Musical notation]

**Fig. 94.**--Difficult key

Since the time of Brahms there have been other composers who, inspired by his works (notably the Quintet, Op. 115, for clarinet and strings), have expanded clarinet chamber literature to larger proportions, but none have succeeded in employing the artistic resources of the instrument to any greater degree or attained any greater musical heights than were reached in Brahms' contributions.²

²Tuthill, op. cit.
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