Three Quintets by and for Heinrich Joseph Baermann

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Abstract

Carl Maria von Weber and Giacomo Meyerbeer each dedicated a clarinet quintet to Heinrich Joseph Baermann in 1813; a few years later Baermann wrote three quintets for himself. Carl Maria von Weber’s Quintet for clarinet, 2 violins, viola and cello in B-flat Major, op. 34, Giacomo Meyerbeer’s Sonate for clarinet with accompaniment of 2 violins, viola and cello, and Heinrich Joseph Baermann’s Quintet for clarinet, 2 violins, viola and cello with 2 bassoons, 2 horns and contrabass *ad libitum* in E-flat Major, op. 19, like all of the clarinet quintets from the second decade of the nineteenth century, are written for B-flat clarinet. Although officially chamber works, they each feature the clarinet as a solo instrument supported by an accompanimental texture. The string instruments introduce and development important motives, but with few exceptions the thematic material is presented by the clarinet. As one would expect, the clarinet lines contain passages of technical display and cantabile melodies; they also present contrasting elements such as wide leaps adjacent to minor second intervals and juxtaposition of duple and triple rhythms. Moreover, textural contrast is achieved
through the alternation of clarinet and the full string quartet, as well as in dialogue between clarinet and a single string instrument. Examination of these quintets provides insights into Baermann’s abilities as a clarinetist and into compositional techniques used by composers of works for the clarinet in the early nineteenth century.
Dedication

Dedicated to my husband, Kevin, for his unconditional love and support throughout my degree program and the completion of this document.
Acknowledgements

I would like to thank the members of my committee for their support and encouragement. Mr. Pyne, thank you for helping me find my voice as a clarinetist. Dr. Atkinson, thank you for guidance and direction in the writing of my document. Dr. Mikkelson, thank you for teaching me to perform as a member of a professional ensemble. I would also like to thank Professor Katherine Borst Jones for four years of service on my committee.
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Chapter 1: Introduction

The second decade of the nineteenth century was an important time in the composition of works for clarinet; many of those pieces were performed, and even made famous, by clarinetist Heinrich Joseph Baermann. From 1810 to 1820, a number of composers wrote clarinet quintets; among them were Heinrich Joseph Baermann, Franz Krommer, Joseph Köffner, Giacomo Meyerbeer, Anton Reicha, Andreas Romberg, Louis Spohr and Carl Maria von Weber. All of the aforementioned quintets are for B-flat clarinet. Although Weber’s quintet continues to be performed in the modern repertory, the other clarinet quintets from this time period are not often performed. Meyerbeer’s

1 Regarding the choice of B-flat clarinet instead of A or C clarinet, see R. M. Longyear’s article, “Clarinet Sonorities in Early Romantic Music,” *The Musical Times* 124, no. 1682 (April 1983): 224-226. Longyear responds to a question raised by Raymond Meylan in “A propos du development de l’instrumentation au début du XIX siècle” *Acta musicologica* 42 (1970): 71-2. Meylan asks “To what extent where the differences among the clarinets in A, B flat, and especially C, recognized by composers and writers on music?” (Quoted from Longyear, page 224.) Longyear states “In examining the choice of clarinets by composers of the early 19th century, one notices that the solo literature is overwhelmingly for the B flat instrument, whether for concertos, sonatas, chamber music or obligatos in operatic and oratorio arias; the clarinet in A was a rather distant second, and the clarinet in C last” (224). Colin Lawson, in *Mozart: Clarinet Concerto* (Cambridge: University Press, 1996), also discusses the tonal characteristics of the A and B-flat clarinets (see “The Clarinet in A Major” on pages 29-31). From descriptions of the B-flat clarinet in the 1770s, he notes it has “a stronger sound, which could project,” and it was “expressive and majestic” (29-30).
quintet, like Weber’s, is dedicated to Baermann; near the end of the decade, Baermann wrote three quintets himself.\(^2\)

Baermann’s life has been extensively researched, and the information published, by Pamela Weston.\(^3\) This study provides an analysis of quintets written by him and for him by two of his close friends.\(^4\) Weber’s Quintet for clarinet, 2 violins, viola and cello in B-flat Major, op. 34, Meyerbeer’s Quintet (with the title Sonate for clarinet with accompaniment of 2 violins, viola and cello), and the first quintet by Baermann, Quintet for clarinet, 2 violins, viola and cello with 2 bassoons, 2 horns and contrabass \textit{ad libitum} in E-flat Major, op. 19, will be analyzed to better understand how these composers wrote for clarinet (and therefore how they wrote for Baermann) and also for their treatment of the ensemble, especially regarding texture and the role of the participating instruments.\(^5\)

By providing these analyses I hope to lay at least a partial foundation for a more complete


\(^4\) The quintets by Weber and Meyerbeer were both presented to Baermann as a present on his name-day, 1813 (Weber’s quintet was incomplete at the time). See the discussion of quintets by Weber and Meyerbeer on pages 6 and 94 below.

\(^5\) Baermann’s quintet, unlike the quintets by Weber and Meyerbeer, includes \textit{ad libitum} bassoon, horn and contrabass parts.
assessment of Baermann’s impact on the clarinet repertory, and specifically on the clarinet quintet, in the early nineteenth century.\(^6\)

\(^6\) Meyerbeer’s quintet possibly contains thematic material provided by Baermann himself. See the discussion of the piece’s composition on pages 93-4 below.
Chapter 2: Carl Maria von Weber’s Quintet for clarinet, 2 violins, viola and cello

in B-flat Major, op. 34

Carl Maria von Weber was born in Eutin, Germany, in 1786, and died in London in 1826. Although successful in his lifetime as a composer, conductor, pianist, and critic, he is best known today as a composer. He wrote six works that feature the clarinet: 

*Concertino* for clarinet and orchestra in E-flat Major, op. 26; *Concerto* for clarinet and orchestra no. 1 in F Minor, op. 73; *Concerto* for clarinet and orchestra no. 2 in E-flat Major, op. 74; *Variations* on a theme from the opera “Silvana” for clarinet and piano in B-flat Major, op. 33; *Grand Duo concertant* for clarinet and piano in E-flat Major, op. 48; *Quintet* for clarinet, 2 violins, viola and cello in B-flat Major, op. 34. All six of Weber’s concerted and chamber pieces for clarinet were written between 1811 and 1816, a time when Weber was a very close friend of the clarinetist Heinrich Joseph Baermann.7

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8 Weston’s *Clarinet Virtuosi of the Past* is an invaluable source of information on the friendship shared by Weber and Baermann. She also provides details of their performances together (for an example, see footnote 12 below) and shared concert tours. See Chapter 8, pages 114 to 153.
From March 14, 1811, to August 9, 1811, Weber was in Munich; during this time he wrote all three of his concerted clarinet pieces for Baermann. On August 9, 1811, Weber left for Switzerland, and during his stay in the municipality of Jegenstorf, Weber began working on a chamber piece for Baermann. An entry in Weber’s diary on September 24, 1811, mentions that he started composing a quartet for Baermann. Further diary entries from September 25th to September 27th also mention work on the piece; by September 27, 1811, Weber had worked on the Minuet and the first Allegro movement.

Further composition of the quintet was postponed until March 1812. A diary entry on March 22, 1812, records that Weber completed the Adagio movement and wrote out the parts to be performed the next day at the home of Prince Anton Heinrich Radziwill. Another lapse in time occurred before Weber resumed work on the quintet. His diary, on January 27, 1813, again mentions the quintet, and then entries between

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9 Weston, *Clarinet Virtuosi of the Past*, 120-121. The *Concertino* was premiered on April 5, 1811, with Baermann as soloist along with the Munich court orchestra. The *Concerto no. 1* was premiered by Baermann on June 13, 1811, and *Concerto no. 2* on November 25, 1811.

10 Weber’s diary as quoted from Gerhard Allogren, Knut Holtsträtter, and Joachim Veit, eds., *Kammermusik mit Klarinette, Serie VI: Kammermusik*, Band 3, *Carl Maria von Weber Sämtliche Werke* (Mainz: Schott, 2005), 127. All subsequent quotes from Weber’s diary also come from this source, known as “WeGA” – *Weber Gesamtausgabe*. Weber’s compositions were given new catalogue numbers in WeGA; the quintet was re-numbered as “WeV P. 11.” I have chosen to keep the “op. 34” designation for this paper, as this is what currently is familiar to clarinetists. The editors of WeGA suggest that Weber might not have settled on a final instrumentation for the piece at that time.

11 WeGA, 127.

12 During the gap in time between composition work on the quintet, Weber and Baermann premiered the *Silvana* variations for clarinet and piano on December 14, 1811, in Prague during a multi-city tour by the two musicians.

13 WeGA, 128, suggests this was the first completed movement of the quintet. However, according to their own records of Weber’s diary entries, no mention of composing the Minuet movement is made between September 25, 1811, and April 13, 1813, when Weber presented Baermann with the first three movements of the piece.
March 14th and March 20th record that he completed the first Allegro movement. 14 On March 29, 1813, Weber arrived in Vienna, where he again was in the company of his friend Baermann.

On April 13th, as a present for Baermann’s name-day, Weber presented the clarinetist with the first three movements of the quintet, noting in his diary that it was still lacking the Rondo. 15 The quintet was, according to Weber’s diary, “tried out” in its three-movement form on May 3, 1813, at the home of fellow composer, Louis Spohr, in Vienna. 16 Yet another lapse of time occurred before Weber continued composition of the quintet to add the final movement. While staying with Baermann in Munich from June 18 to September 5, 1815, he finally finished the quintet’s Rondo, thereby completing the work that he had begun in 1811. 17 The first full premiere of the quintet was given August 26, 1815. In a letter written the next day and addressed to Caroline Brandt,

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14 WeGA, 128.
15 WeGA, 129. It is interesting to note that Giacomo Meyerbeer also presented Baermann with a quintet for his name-day that year. Meyerbeer’s quintet will be discussed later in this paper. Pamela Weston, in Clarinet Virtuosi of the Past, 127, notes Baermann’s birthday is not actually on April 13th (instead it is February 14th), and therefore, this must have been a late celebration of his birthday. Meyerbeer’s diary, on July 12, 1812, contains an entry about Baermann: “Visit from Baermann (his name day is not until the fifteenth of July).” See Robert Ignatius Letellier, ed., trans., annot, The Diaries of Giacomo Meyerbeer, Volume I, 1791-1839 (London: Associated University Presses, 1999), 282; a footnote to that entry (#151, page 304) provides the information that ‘his name day’ refers to the Feast of St. Henry in the Catholic church. Also, Weber’s diary, as quoted by Weston, 127, still contains the term “quartet” instead of “quintet” as discussed previously on page 5 and referenced in footnote 10 above. WeGA, page 127, states “The word ‘Quintett’ here [in their quote from Weber’s diary, dated September 24, 1811] is a correction of ‘Quartett’ – possibly the instrumentation was not clear at the outset.” The WeGA never directly states at what point, or if at all, the entries in Weber’s diary begin to use “quintet” instead of “quartet.”
16 WeGA, 129, mentions Meyerbeer’s quintet was also “tried out” on May 3, 1813, at Spohr’s residence.
17 WeGA, 143-144, dates the Grand Duo (movements II and III) to the same summer while Weber resided at Baermann’s home in Munich. The WeGA claims the Grand Duo was, therefore, composed for Baermann, not Simon Hermstedt or Johann Gottlieb Kotte as previously suggested by Jähns and Weston. The WeGA cites entries from Weber’s diary (July 5 and 11, 1815, when he worked on composing the piece, and July 18, 1815, when he and Baermann performed the Grand Duo’s third movement, Rondo) and a letter Weber wrote to Caroline Brandt (July 6, 1815). Pamela Weston, in an article from 1986, had already stated the Grand Duo was not written for Hermstedt, and that a frequently misquoted diary entry of Weber had caused the confusion. See “In Defense of Weber,” The Clarinet 13, no. 3 (Spring 1986): 24-25.
Weber speaks of Baermann’s performance, saying he “played like an angel and would have moved you as much as he did me.”

The autograph score of Weber’s quintet is located at the Deutsche Staatsbibliothek, Berlin. The work was first published by Schlesinger in Berlin during 1816; subsequent editions contain numerous changes made by Carl Baermann, son of Heinrich Joseph Baermann, and other editors. For the analysis portion of this paper, and for all musical examples, I shall use the Schott 2005 edition in the Weber Gesamtausgabe.

Weber’s Quintet for clarinet, 2 violins, viola and violoncello in B-flat Major, op. 34, has four movements: I. Allegro, II. Fantasia. Adagio ma non troppo, III. Menuetto Capriccio. Presto. Trio, and IV. Rondo. Allegro giojoso. The first movement is in the key of B-flat major, 219 measures long, and in sonata form. The second movement, in the key of G minor and 63 measures long, is in a three-part form. The third movement contains a Menuetto of 109 measures in B-flat major and a Trio from measure 110 to 189 in the key of E-flat major. The final movement is a rondo, 387 measures long, and in the key of B-flat major.

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18 Quoted from the English translation in WeGA, 130.
19 The WeGA contains a detailed account of the quintet’s publication history (see pages 132-143). A digital edition of the quintet was also made available in conjunction with the WeGA, which provides a comparison of Carl Baermann’s edition with Weber’s corrections made to the first printed edition. See footnote 35 on page 136 of WeGA. In his article, “Weber’s Clarinet Chamber Music Without Baermann,” Joachim Veit (one of the editors of WeGA) briefly compares the changes made by Carl Baermann to the autograph score. He provides an example of the digital edition (see page 41 of his article), showing excerpts from the autograph, the engraver’s copy-text, the first printed edition, and the new, practical edition provided in the CD-Rom that accompanies WeGA. See Veit’s article in The Clarinet 33, no. 3 (June 2006): 40-44.
20 Although musical examples are presented with the discussion of each piece, it is suggested that scores be used along with this study to view the additional examples cited occasionally in the footnotes.
The quintet is written for clarinet pitched in B-flat, thereby placing the clarinet part in comfortable keys throughout the piece but not the string quartet parts.\textsuperscript{21} The range of the clarinet part extends from \textit{e} to \textit{a'''}.\textsuperscript{22} Weber creates contrast through dialogue textures between the clarinet and string parts, writing adjacent large and small intervals in the clarinet part, and by occasionally mixing duple and triple rhythms within a single clarinet melody line. The string quartet parts provide accompaniment to the clarinet line; they also contribute important motivic material and present complete melodic phrases. Although the strings do not play a role equal to that of the clarinet, they are more than accompanying instruments in the texture.

\textsuperscript{21} See Longyear, 224-26.
\textsuperscript{22} The Helmholtz notation system is used to identify pitches. When referencing the clarinet part, pitches are identified as those seen by the clarinetist on the page – transposed to B-flat – unless otherwise indicated. When discussing harmonic functions, I shall refer to the clarinet part in concert pitch; this will be noted in the text.
Chapter 3: Movement I., Allegro

The first movement, Allegro, is 219 measures long, and in sonata form. Table 3.1 below provides an analysis done by Wolfgang Sandner\textsuperscript{23} (reproduced here as seen in his book on page 119), and Table 3.2 contains my own analysis.\textsuperscript{24}

\textsuperscript{24} For tonality designations, both charts use concert pitches only.
Sandner’s Analysis:

Exposition
1-11 Streicher-Introduktion
12-24 Hauptsatzthema B-Dur (Thema I)
25-32 neue thematische Substanz, verteilt auf Streicher und Klarinette
   (Thema II) g-Moll
33-40 neue Motivgruppe C-Dur (Thema III)
41-63 thematische Arbeit mit Thema I
64-77 Seitensatzthema F-Dur (Thema IV)
78-92 Fortspinnung und thematische Arbeit (Thema I)

Durchführung
93-101 Verarbeitung Thema I F-Dur
102-110 Thema II d-Moll
111-123 Thema III Des-Dur
124-136 Verschränkung von Motivteilen verschiedener Themen

Reprise
137-143 Streicher-Introduktion
144-179 Thema I ohne Kopfmotiv, mit anschließender Umgestaltung
180-188 Seitensatzthema B-Dur
189-202 Thema II B-Dur, anschließend Verarbeitung
203-213 Thema III B-Dur
214-219 Kopfmotiv des Hauptsatzthemas

Table 3.1: Analysis of Weber Quintet, Movement I., Allegro, by Wolfgang Sandner
My Analysis:

<table>
<thead>
<tr>
<th>Measures</th>
<th>Contents</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Exposition</strong></td>
<td></td>
</tr>
<tr>
<td>1-16</td>
<td>Introduction (strings, then clarinet)</td>
<td>B-flat major</td>
</tr>
<tr>
<td>17-24</td>
<td>Theme I (clarinet, R1)</td>
<td>B-flat major</td>
</tr>
<tr>
<td>25-40</td>
<td>1st Transition: part 1 (1st vln, M1, and clarinet, M2) and part 2 (clarinet)</td>
<td>G minor, C major</td>
</tr>
<tr>
<td>41-63</td>
<td>Theme II (clarinet), begins with “intro” by cello and clarinet</td>
<td>F major</td>
</tr>
<tr>
<td>64-77</td>
<td>Closing Theme (clarinet)</td>
<td>F major</td>
</tr>
<tr>
<td>78-92</td>
<td>2nd Transition (Theme I in cello)</td>
<td>F major</td>
</tr>
<tr>
<td></td>
<td><strong>Development</strong></td>
<td></td>
</tr>
<tr>
<td>93-96</td>
<td>Material from Theme I (strings, R1)</td>
<td></td>
</tr>
<tr>
<td>97-100</td>
<td>Material from Theme II (clarinet)</td>
<td></td>
</tr>
<tr>
<td>101-113</td>
<td>Material from 1st Transition, part 1 (M1, M2) and from Theme I (R1)</td>
<td></td>
</tr>
<tr>
<td>114-123</td>
<td>Material from 1st Transition, part 2, (R1)</td>
<td></td>
</tr>
<tr>
<td>124-136</td>
<td>Material from 1st Transition, part 1 (M1, M2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Recapitulation</strong></td>
<td></td>
</tr>
<tr>
<td>137-144</td>
<td>Introduction (strings)</td>
<td>B-flat major</td>
</tr>
<tr>
<td>145-152</td>
<td>Theme I (clarinet, R1)</td>
<td>B-flat major</td>
</tr>
<tr>
<td>153-156</td>
<td>New Transition material</td>
<td>B-flat major</td>
</tr>
<tr>
<td>157-179</td>
<td>Theme II (clarinet, R1), begins with “intro” by clarinet and cello</td>
<td>B-flat major</td>
</tr>
<tr>
<td>180-188</td>
<td>Closing Theme (clarinet)</td>
<td>B-flat major</td>
</tr>
<tr>
<td>189-202</td>
<td>Transition using material from 1st Transition, part 1 (M1, M2), from Theme I (R1), and from Theme II</td>
<td>B-flat major</td>
</tr>
<tr>
<td>203-213</td>
<td>Coda (Material from 1st Transition, part 2, and Theme I, R1)</td>
<td>B-flat major</td>
</tr>
<tr>
<td>214-219</td>
<td>Introduction material (clarinet)</td>
<td>B-flat major</td>
</tr>
</tbody>
</table>

Table 3.2: Analysis of Weber Quintet, Movement I., Allegro
The first movement opens with introductory material for sixteen measures, forming a double period. (See Example 3.1 below.) The chromatic line, found in the first violin part beginning in measure 5, descending from f' to d', is answered by a chromatic line in the clarinet part, measures 12 to 14 (c''' to d'''). The clarinet entrance in measure 12 interrupts the string quartet during the second musical period of the introduction; – the chromatic line – now ascending, placed in the clarinet part – occurs one measure earlier in the musical period than had the presentation by the first violin. The introduction, in B-flat major, cadences at measure 16, followed by the opening theme stated in the clarinet beginning with the anacrusis to measure 17, a rhythmic motive I shall refer to as R1. The string quartet supports the clarinet melody with a simple chordal accompaniment.

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25 R1 consists of the following rhythmic pattern: sixteenth note, eighth note, sixteenth note.
Example 3.1: Weber Quintet, Movement I., Allegro, Measures 1 to 16 (introduction, R1, opening phrase of Theme I)
As seen in Table 3.1 above, Sandner’s analysis lists the introduction as played by strings only, and designates it as ending with measure 11, just prior to the first entrance of the clarinet part. He then combines measures 12 to 16 with Theme I. Presumably, he did this because the clarinet part enters in measure 12, and he wanted to have the clarinet part enter at the point of the theme, but the strings have already set up an eight-measure musical period (measures 1 to 8) and the same material is repeated, with only slight variation of melodic content and instrumentation, in measures 9 to 16. Therefore, the introductory section does not end until the cadence on B-flat major in measure 16, and Theme I begins with the anacrusis to measure 17 in the clarinet part.

The introductory material is found again just prior to the recapitulation (measures 137 to 144) and at the end of the first movement (measures 214 to 218). In the introductory passage at measures 137 to 144, leading to the recapitulation, the first violin has its descending chromatic line, but the introduction is cut short before the clarinet presents its ascending chromatic material. The clarinet is given the “introduction” to the end of the movement, but this time, the first violin does not have a chromatic figure. Rather, the introductory passage begins with the ascending chromatic line in the clarinet from c'''' to d'''' (first heard beginning in measure 12). Here, the string instruments do not present their introductory material, the descending chromatic gesture; instead the cello states R1 in measures 212 and 213. The chromatic ascent in the clarinet part from c'''' to d'''' is preceded by a two-octave chromatic scale in the clarinet line. (See Example 3.2 below.) The element of contrast, as seen in the chromatic segments mentioned here, will be discussed again below.
Example 3.2: Weber Quintet, Movement I., Allegro, Measures 212 to 219 (introductory material at the end of the first movement, R1)

As mentioned above, Theme I of the first movement occurs in the clarinet part beginning with the anacrusis to measure 17, and it is characterized by a dotted rhythmic pattern (R1). The theme is presented as a solo clarinet line above a string quartet accompaniment. Weber uses this soloist-accompaniment texture for the clarinet and
string parts to present each of the three themes in both the exposition and recapitulation.\(^{26}\)

When the string quartet is providing an accompaniment to the solo clarinet melody, the string parts often have repeated pitches in a homorhythmic pattern. For example, the development section begins with the string quartet homorhythmically developing the motive R1, then the clarinet part (with material based on Theme II) enters in measure 97. At that point, the string parts continue in a homorhythmic pattern, incorporating pairs of repeated pitches. (See Example 3.3 below.)

\(^{26}\) This is not to the exclusion of the same texture being used in other passages, but, for the most part, thematic material is presented in a soloist-accompaniment texture and developmental passages, along with some transitions, are presented in a more equal, chamber instrumentation, involving all five instruments. The string instruments also introduce and develop important motivic material (see discussion below of melodic motive M1, pages 19-20).
Example 3.3: Weber Quintet, Movement I., Allegro, Measures 92 to 100 (beginning of development section, soloist-accompaniment texture, R1)
In addition to the soloist-accompaniment texture of the previous examples, Weber uses a paired duet texture between the clarinet and one of the string instruments, supported by accompanimental parts in the remaining instruments. This dialogue texture is seen in the brief, “introductory” section to Theme II between the cello and clarinet. (See Example 3.4 below.27) This four-measure “introduction” leads to Theme II in the exposition. In the parallel spot of the recapitulation (anacrusis to measure 157 through measure 160), the duet voices are reversed and the clarinet begins the dialogue. The four melodic figures of the dialogue are the same (although now in B-flat major instead of F major) except for ornamental embellishment added to the third statement, presented now by the clarinet. Therefore, as seen in Examples 3.1, 3.2 and 3.4, Weber uses introductory material to present Theme I and Theme II in the exposition, as well as to end the movement.

27 The introductory section leading to Theme II strengthens the importance and position of this melody as thematic material. Sandner considers measures 41 to 63 to be thematic working of Theme I. I propose this section is actually a four-measure “introduction” followed by Theme II. In the recapitulation, Sandner does not acknowledge the independent thematic properties of what I have labeled as Theme II.
Weber uses the clarinet and first violin as the main voices for two very prominent motives of the first transition, part 1; I shall refer to these motives as M1 and M2. (See Example 3.5 below.) This transition begins with the first violin part dramatically leaping
down two octaves from $g''$ to $g$.\textsuperscript{28} Immediately following the wide leap down is a quick ascent through a G minor arpeggio, ending with a dotted rhythm on repeated pitches and a descending minor second. I shall refer to this figure as M1. M1 alternates with M2 as seen in the clarinet line, which presents pairs of eighth notes, all either major or minor seconds. Within each pair of the eighth notes, the first note is higher in pitch than the second. The clarinet line (with M2) picks up where the first violin (with M1) left off—with the interval of a minor second (the first violin moves from $g''$ to $f''$-sharp in measure 26, followed by the clarinet’s $a''$ to $g''$-sharp, the same concert pitches as the first violin). Weber has successfully achieved contrast here on several levels: first, the two-octave leap down in the first violin line is followed quickly by an ascent; second, there is contrast in the alternation of two voices; and third is the juxtaposition of major and minor seconds in close succession given to the clarinet after being started in the first violin.

\textsuperscript{28}For purposes of this paper, I am limiting the term “wide leap” to leaps of two octaves or more. (See page 27 below for a discussion of “wide leaps.”)
Example 3.5: Weber Quintet, Movement I., Allegro, Measure 25 to the Downbeat of Measure 33 (1st Transition, part 1, M1 and M2)
As seen in Example 3.5 above, although the interval of a descending second is presented in either major or minor form for M2, the minor second provides the connective material between the two motives, M1 and M2.29 In the development section, Weber first places M1 (wide leap down, followed by ascending arpeggio, ending in dotted rhythm of repeated pitches and a minor second) in the clarinet part. (See two statements of M1 by the clarinet in measures 101 to 104 in Example 3.6 below.30) After a few measures of other development (based mainly on R1, the dotted rhythm of the opening theme, which pairs nicely against the dotted rhythm at the end of M1), Weber introduces the paired eighth notes again, now letting the first violin take over towards the end of the figure.31 (See measures 110 to 113 in Example 3.7 below.)

29 For connective minor seconds, see measures 26 and 30, where the last interval of the violin figure, M1, is a minor second followed by the same minor second as the first interval of the clarinet figure, M2 (transposed to B-flat clarinet pitches). In the transition, from measure 32 to 33, the two instruments both play a minor second to connect the first part of this transition (in G minor, from measures 25 to 32) to the second part of this transition (in C major, from measures 33 to 40). Carrying the idea of major and minor seconds being poised against one another slightly further, the clarinet line in the second part of the transition (in the key of D major for the clarinet) has a high concentration of seconds, and it eventually leads to a descending chromatic scale (see measures 33 to 40).

30 The first two notes in measure 101 of the clarinet part are only one octave plus a minor third, not a “wide leap.” In measure 103 the clarinet begins M1 with a wide leap of two octaves.

31 Beginning at the end of measure 110, the pairs strictly alternate between minor and major seconds.
Example 3.6: Weber Quintet, Movement I., Allegro, Measures 101 to 104 (two statements of M1 presented by the clarinet in the development section, R1)
Example 3.7: Weber Quintet, Movement I., Allegro, Measures 110 to 113 (M2 and R1 in the development section)

To bring the development section to a close, M1 and M2 are again heard in alteration. (See Example 3.8 below.) Starting in measure 124, the first violin presents M1, followed by the already established trade-off with M2, the clarinet’s paired eighth notes.\(^{32}\) What Weber does differently at this point signifies dominance of the minor second over the major second, creating suspense and drama to bring about the recapitulation by using the smaller, more emotionally charged of the two intervals. At the end of M2 in the clarinet part, measure 130, having strictly alternated between minor seconds and major seconds, he augments the rhythmic value of the minor second in measure 131 in the clarinet part going from \(d\)-flat’’ to \(c’’\). This is emphasized even more

\(^{32}\) Refer back to Example 3.5 above.
as another minor second follows, in measures 133 to 134, with the rhythm augmented yet again (the clarinet’s c’’ to b’). To continue the minor second, and the descending direction of its two notes, he places the motion now in the cello (descending from G-flat to F). The minor second, having now completely superseded the major second, ushers in the recapitulation through a chromatic ascending movement in the cello (measure 136, F-sharp, G, G-sharp and A, arriving in the key of B-flat major on the downbeat of measure 137).  

33 It is interesting to note that the introductory material presented at the beginning of the recapitulation (originally coming from the opening of the piece and containing two chromatic lines – the first violin line ascending chromatically and clarinet line descending chromatically – in opposite directions for contrast, but both using the minor seconds) is now shortened, taking away one of the musical periods, but it still contains two instruments progressing through a chromatic passage in opposite directions. If one considers the cello movement leading to the recapitulation as introductory in nature, we now have the contrast of direction pertaining to chromatic motion again.
Example 3.8: Weber Quintet, Movement I., Allegro, Measures 124 to 138 (end of development section, M1, M2, first two measures of recapitulation)
Weber makes many technical demands on the clarinet player in his quintet, but one of the most idiomatic and also dramatic of those is the way in which he exploits the clarinet’s ability to traverse wide leaps. The idea of a wide leap is first introduced in the quintet by the principal violin in melodic motive, M1, in measure 25. Unlike the string parts, which include wide leaps only in relation to the motive M1, the clarinet part contains wide leaps in relation to M1 and inside melodies. These wide leaps are important in both Theme II and the closing theme, as well as in the first transition.

In Theme II, as seen in Example 3.9 below, the clarinet line descends through the first four measures of its melody, suggesting at first a key area of B-flat minor (concert pitch) before confirming the more expected key of F major. Following the general descending motion of the clarinet line, there is an abrupt jump upward in measure 49 with a wide leap from g to g’. Here the music again hints at B-flat minor (again, concert pitch) before settling once more at F major. The minor second leading the end of measure 49 to measure 50 provides a nice melodic transition into the key of F major, with the clarinet note d’’ (concert pitch c’’) supplying the fifth of that chord, and it also places a minor second, the smallest possible diatonic interval, in close proximity to a wide leap. Weber again provides the element of contrast in a very dramatic context.

34 Refer back to Example 3.5 above. Here I take a moment to acknowledge the importance of the motive, M1. Its characteristics, of a wide leap and a minor second, play a very important role in this quintet (as will be discussed in the following portion of this paper). I disagree with Sandner that this is a “theme” though, especially due to its treatment in the recapitulation (see measures 189 to 202). The way Weber uses M1 in an extremely sequential manner, combines it with fragment ideas from Theme I, and augments its rhythm—which happens to be one of its defining traits—tells me this is an important device he is developing, but not a melodic theme. It is a motive, and he clearly treats it as such.

35 For example, see the string parts in measures 193 to 195, and also 198.

36 See measures 189 and 191 of the clarinet part, where M1 is presented in alteration with the cello, and also measure 197 to 198, where the clarinet line interjects during the augmented treatment of M1 but only plays the first three notes of the figure.
Example 3.9: Weber Quintet, Movement I., Allegro, Measures 45 to 52 (opening of Theme II in the exposition, wide leap in the clarinet part)
When Theme II recurs at the parallel spot in the recapitulation, as seen in Example 3.10 below, the wide leap in the clarinet melody is even larger, this time three octaves instead of two. Moreover, the wide leap here from $f$ to $f''''$ is followed more closely by a minor second (the $a$-flat'' to $g''$ moving from measure 165 to 166 occurs as the interval immediately following the wide leap, instead of being separated from the wide leap by two notes as seen in Example 3.9), therefore, the elements of contrast – a wide leap placed next to a minor second – are used more compactly. They are also heightened now with the stretch to a three-octave leap.\footnote{Another interesting feature of Theme II in the recapitulation is how Weber connects the two four-measure phrases of the opening musical period by placing interjections in the second violin and viola parts that are based on the rhythmic motive of Theme I, R1 (see measure 164).}
Example 3.10: Weber Quintet, Movement I., Allegro, Measures 161 to 168 (opening of Theme II in the recapitulation, wide leap in the clarinet part, R1)
The closing theme, in its presentation during the exposition, ends very dramatically with a wide leap upward.\textsuperscript{38} (See Example 3.11 below.) The clarinet part finishes the theme with a descending scale pattern to its lowest note, $e$, before the abrupt wide leap in the other direction to $g'''$. This leap, an even wider interval distance than the three octaves in Example 3.10, is three octaves plus a minor third. The contrast of a descending scale pattern followed by an ascending wide leap displays the flexibility of the clarinet. Weber also provides textural contrast in this section by following the wide leap up in the clarinet melody, which was unaccompanied, with a homorhythmic, string quartet interlude to begin the transition, which is then answered by an unaccompanied, ascending chromatic line in the clarinet part.\textsuperscript{39} In the space of nine measures, Weber has used three dramatically different textures, exploited the technical facility of the clarinet, and ingeniously made use of a very large interval (three octaves plus a minor third) and very small ones (the minor seconds in the chromatic scale).

\textsuperscript{38} The parallel spot of the closing theme in the recapitulation does not include a wide leap, but instead elides into transitional material. Perhaps the wide leap that would normally occur here is just postponed, and it is found instead at the penultimate measure of the movement, where the clarinet line has $e'''$ followed in the final measure by $e'$, now a wide leap down instead of up.

\textsuperscript{39} As seen in measure 84 of Example 3.11 below, the cello enters with R1 to state Theme I in the key of F major and close the exposition.
Example 3.11: Weber Quintet, Movement I., Allegro, Measures 75 to 84 (end of closing theme in exposition, beginning of the 2\textsuperscript{nd} transition, wide leap in the clarinet part, R1)

continued
Example 3.11: continued
Chapter 4: Movement II., Fantasia. Adagio ma non troppo

The second movement of Weber’s quintet is 63 measures long and divided into three main sections. Upon initial perusal the form would appear to be A B A’, but as this analysis will show, it is represented more accurately as A B A’/B’ plus a coda. (See Table 4.1 below.) See also Table 4.2 below for the formal analysis provided by Wolfgang Sandner in *Die Klarinette bei Carl Maria von Weber*.40

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40 Sandner, 120.
My Analysis:

<table>
<thead>
<tr>
<th>Measures</th>
<th>Contents</th>
<th>Structure and Tonality</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>Introduction (strings, M1)</td>
<td>4, G minor</td>
</tr>
<tr>
<td>1-4</td>
<td></td>
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<tr>
<td>5-22</td>
<td>Clarinet (M1, vM1)</td>
<td>4+4+4+6, G minor</td>
</tr>
<tr>
<td>B</td>
<td>Introduction (strings, M1)</td>
<td>4, G minor</td>
</tr>
<tr>
<td>23-26</td>
<td>Clarinet (rhapsodic material)</td>
<td>4+4+4+2 cad.+3+5, B-flat major</td>
</tr>
<tr>
<td>A’/B’</td>
<td>Introduction (strings, M1, vM1)</td>
<td>3, G minor</td>
</tr>
<tr>
<td>49-51</td>
<td>Clarinet (vM1, rhapsodic material)</td>
<td>2+4+2 cad., G minor</td>
</tr>
<tr>
<td>Coda</td>
<td>Clarinet</td>
<td>4, G minor</td>
</tr>
<tr>
<td>60-63</td>
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Table 4.1: Analysis of Weber Quintet, Movement II., Fantasia. Adagio ma non troppo

Sandner’s Analysis:

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<tr>
<th>Introduktion</th>
<th>Streicher</th>
<th>4 Takte</th>
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<tr>
<td>Teil A</td>
<td>Klarinette</td>
<td>12</td>
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<tr>
<td>“ A’</td>
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<td>6</td>
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<td>Zwischenspiel</td>
<td>Streicher</td>
<td>4</td>
<td>“</td>
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<tr>
<td>Teil B</td>
<td>Klarinette</td>
<td>22</td>
<td>“</td>
</tr>
<tr>
<td>“ A’</td>
<td></td>
<td>6</td>
<td>“</td>
</tr>
<tr>
<td>2. Kadenz</td>
<td></td>
<td>2</td>
<td>“</td>
</tr>
<tr>
<td>Coda</td>
<td></td>
<td>4</td>
<td>“</td>
</tr>
</tbody>
</table>

Table 4.2: Analysis of Weber Quintet, Movement II., Fantasia. Adagio ma non troppo, by Wolfgang Sandner
The second movement begins with an introductory section played by the string quartet. The cello enters alone in the first measure, quickly establishing the key of G minor with a three-note motive based on the interval of a minor second: G, F-sharp, G. I shall refer to this motive as M1. (See Example 4.1 below.) M1 is then echoed by the second violin (b-flat, a, b-flat) and viola (g, f-sharp, g) in measure 3, at which point the cello augments the rhythm of the motive, stretching the three notes, D, C-sharp, D, across two entire measures (measures 3 and 4). The four string instruments serve equal roles in the texture of the opening introductory section, even though the first violin does not present M1.

This four-measure string introduction is reminiscent from the first movement of the quintet, where introductory sections also serve an important structural role in the movement. Here in the second movement, the beginning of each large formal section (as I shall continue to discuss below) is signaled by introductory material; those introductions should not be set apart from their respective formal units. Sandner’s analysis does not identify the three “introductions,” but instead he identifies the first as introductory and the other two as transitions. 41

The importance of the opening introduction is clearly identified when the clarinet line enters in measure 5 with a varied form of M1, the three-note motive established by the string quartet. The beginning of the clarinet’s melodic phrase consists of vM1 – an inverted form of M1 – going up by a minor second from e’’ to f’’, then down again to

41 Refer back to Table 4.2 for Sandner’s analysis. He labels the second and third introductory sections as “Zwischenspiele,” not acknowledging their structural function as introductory passages leading to the second and third main sections of the piece.
The grace note, \( g' \), in the clarinet melody at measure 5, is an embellishment and not part of the motive’s structure. Moreover, with the clarinet entrance in measure 5, the texture changes to a solo clarinet line supported by an accompaniment of string instruments. Still in the key of G minor, the cello line states M1 in measures 5 and 6 – G, F-sharp, G – and then the viola echoes in measures 7 and 8 with g, f-sharp, g.

\[\text{See also measures 17 and 52 in the clarinet part and measure 49 in the first violin part for vM1, where it again functions as the beginning to a melodic phrase.}\]
Example 4.1: Weber Quintet, Movement II, Fantasia. Adagio ma non troppo, Measures 1 to 8 (opening introductory section, first phrase of clarinet melody in the A section, M1, vM1)

The clarinet has four phrases in the A section of the second movement: a measures 5 to 8, b measures 9 to 12, c measures 13 to 16, and d measures 17 to 22 (now
six measures instead of four like the previous phrases and combining features from a, b and c). Phrase b is melodically more chromatic than a, beginning with a three-note chromatic descent in the clarinet line and doubled at the octave in the first violin part, now using both a raised and lowered seventh scale degree in G minor. The first violin makes a transition to the c phrase, which is in the key of D major, with M1, now presented as $d'$, $c'^\#$, $d'$ and augmented to half notes then a quarter note in measures 12 through 14. The character of the clarinet line is more rhapsodic in the c phrase than in the previous two phrases. Throughout phrases a, b and c, the texture of the string parts has been a combination of sustaining pitches and tremolo figures.

Phrase d (measures 17 to 22), as previously mentioned, is a combination of features from phrases a, b and c: the tremolos continue in the two violin parts, then also in the viola part; the cello begins phrase d with a descending chromatic line, now extended to five notes, that first occurred in the b phrase; the clarinet melody begins similar to the a phrase then, like the cello, takes the descending chromatic line from the b phrase, also now heard as five notes; then the clarinet melody becomes slightly more rhapsodic, as heard in the c phrase. Therefore, the last phrase of the A section is not only

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41 Clive Brown discusses Weber’s use of chromatic melodies, with an example from Weber’s Quartet for piano and strings in B-flat major, op. 8, in Nineteenth-Century Chamber Music (NY: Schirmer Books, 1998). See chapter 3, pages 140 to 169, devoted to Spohr and Weber. Brown describes how Weber uses cantabile melodies with chromaticism to form “characteristic Romantic self-contained, square-cut, chromatically embellished melodies” (143). He also notes, “Weber seems most assured in the slow movement, where he had greater scope to exercise his well-developed feeling for texture, color, and atmosphere” (also page 143).

42 See the first violin line in measures 5, 7, 8, 12 and 13; the viola part in measures 8 and 10; the cello line measures 15 and 16.

43 The second violin part carries this feature throughout all four phrases, in addition to the viola (measures 13 to 16, and 20) and the first violin (measures 15 and 20, and parts of measures 16 to 19).
longer than the first three phrases, but it also encompasses traits from the previous three phrases.\(^{46}\)

A texture similar to that in the second movement of Weber’s quintet is found in his opera *Der Freischütz*, at the opening of the finale to the second act, the “Wolf’s Glen” scene. (See Example 4.2 below.) The texture in this example contains the three elements found in the string texture mentioned above: sustained notes, tremolo figures and a descending chromatic line.\(^{47}\) Therefore, Weber created a very operatic, dramatic and suspenseful accompaniment for his beautiful clarinet melody, although in the quintet, as compared to the excerpt from *Der Freischütz*, these elements occur in a much more compact nature to accommodate the scale of the piece.

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\(^{46}\) In Sandner’s analysis, as seen above in Table 4.2, the d phrase, measures 17 to 22, is labeled as A’. He also identifies measures 52 through 57 as A’ material. Both of these phrases are 6 measures in length, but as will be discussed in this paper, the material in measures 52 through 57 is taken not only from what I labeled A (measures 1 to 22) but also from the B section (measures 23 to 48). Measures 52 to 57 especially are improperly represented as A’ material.

\(^{47}\) John Warrack, in his article “Mahler and Weber,” speaks of the contrast Weber creates in his operas, especially *Euryanthe*, by using chromatic music to represent ghosts or villains and diatonic music for that of the ‘world.’ See *The Musical Times* 108, no. 1488 (February 1967): 122. The operatic texture and the prominent chromatic lines (and not least of all the cantabile, aria-like melody in the clarinet line) make the second movement of Weber’s quintet similar to an opera scene.
Example 4.2: Weber *Der Freischütz*, Act II, Scene 10, Finale: The Wolf’s Glen, Measures 1 to 12 (texture containing sustained notes, tremolo figures and a descending chromatic line)
The second introductory section, measures 23 to 26, leading to the B section of the movement, is similar in texture to the opening introduction (refer back to measures 1 to 4 in Example 4.1). The second introductory section is string instruments only and develops M1 throughout the various voices: E-flat, D, E-flat in the cello part during measure 23, the same pitches but up two octaves in the second violin part during measure 24, and b-flat, a, b-flat in the viola part during measure 25. In the second violin and viola parts in measure 26, M1 now ascends by minor second through all three notes, taking the harmony in measure 26 from B-flat minor to B minor before leading in measure 27 to B-flat major. Therefore, the harmonic motion at the end of the second introduction is structured around vM1 – going up a minor second at first, then down a minor second – changing from minor to major chords in the process. (See Example 4.3 below.)

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48 This is a different presentation of introductory material than in the first movement, where the clarinet participates, interrupting the string instruments in the introduction at the beginning of the movement, then leads the “introduction” to the end of the first movement. The second movement, by contrast, only uses string instruments in the introductory passages.

49 Another interesting harmonic movement by a minor second is found after the first cadenza in the clarinet part, measures 41 to 42, where the clarinet entrance alone on a’’-flat (concert g’’-flat) in measure 40 is unsettling to the ear. The last chord before measure 40 occurs in measure 39, a B-flat major-minor seventh chord just prior to the two flourishes of the clarinet. The entrance in measure 41 in the clarinet line is then followed in measure 42 by the string instruments establishing a C-flat major chord (making the clarinet’s pitch the fifth of that chord). The harmonic relationship of B-flat major to C-flat major is ascending motion of a minor second movement by the root of the chord. To end the B section, a D major-minor seventh chord (with the clarinet providing the fifth of the chord after a 6-5 suspension) occurs in measure 48. This proceeds nicely to the return of G minor in the third string introduction, beginning measure 49.
Example 4.3: Weber Quintet, Movement II., Fantasia. Adagio ma non troppo, Measures 23 to 27 (second introductory section, leading to the B section, first measure of the B section, M1, harmonic movement outlining vM1)

The third string introductory section is very different from the first two. (See Example 4.4 below.) Although harmonically returning to the key of G minor, the key of the movement, and containing M1 in the cello once again – G, F-sharp, G – in the same rhythmic presentation as in measure 5 (quarter notes), this introduction includes melodic material (from the clarinet line, phrase a of the A section) whereas the other two introductory sections do not. The melody is placed in the first violin part, and it is presented almost exactly as it was by the clarinet in measures 5 to 8, but there is no grace-note embellishment of M1 and no dotted rhythmic pattern at the end of the third measure. The most significant difference between the clarinet part (measures 5 to 8) and the first violin part when presenting the same melodic material (measures 49 to 51) is that
the first violin is interrupted after the third measure and is not allowed to continue into the fourth measure to finish the phrase.\(^5\)

Example 4.4: Weber Quintet, Movement II., Fantasia. Adagio ma non troppo, Measures 49 to 51 (introductory section leading to the A'/B' section, M1, vM1, first violin with clarinet melody)

Another striking difference between the third string “introduction” and the first two is the texture. With the addition of melodic material, the texture provided by the other instruments, except the cello, is also changed. The second violin and viola now fill out the chords for harmony. Other than M1 \((G, F\text{-sharp}, G)\) in the cello line during

\(^5\)The clarinet line here in measure 52 of the second movement, like in measure 12 of the first movement, is heard interrupting the string instruments. The difference between these two examples is that the clarinet interruption in the first movement, measure 12, is part of the introductory material, but in the second movement, the clarinet’s entrance at measure 52 is the beginning of the melodic phrase starting the third main section of the movement, not part of the introductory section.
measures 49 and 50, there is no occurrence of M1 besides the inverted form, vM1, that begins the first violin melody. The development of M1 was a dominant textural idea in the first two introductory sections. (Refer back to Examples 4.1 and 4.3.)

As previously mentioned, the clarinet interrupts the first violin in measure 52, cutting the third string “introduction” short at only three measures. The phrase beginning at measure 52 in the clarinet line is six measures long, reminiscent of phrase d in the A section, which is also six measures long. Another similarity between these two phrases (measures 17 to 22 and measures 52 to 57) is the combination of various melodic ideas into one phrase of music.\textsuperscript{51} The clarinet melody in measures 52 and 53 is borrowed from measures 5 and 6, but now it is heard in its most simplified and unadorned version of the movement. The tremolo figures in measures 52 and 53, here in the second violin and viola parts, most closely resemble the tremolo figures beginning phrase d of the A section (measures 17 and following where they were heard in the two violin parts).

At measure 54 the material changes. The three-note chromatic descent found in the A section during measures 9 to 10 in the clarinet and first violin parts, and the five-note chromatic figure in measures 17 and 18 of the cello line (also from the A section), are now presented as an ascending chromatic line from $F$ to $d$ in the cello part, measures 54 to 57 (minus the final eighth note, $e$, in measure 56). (See Example 4.5 below.) The clarinet line in measures 54 to 57 is borrowed from the B section, measures 45 to 47.

Beginning with the anacrusis to measure 45, the clarinet line may be analyzed as pairs of

\textsuperscript{51} Refer back to the discussion on pages 39-40 above regarding phrase d of the A section, and especially footnote 46 on page 40.
pitches, each forming a minor second.\textsuperscript{52} (See Example 4.6 below.)\textsuperscript{53} Each pair contains a note on a weak beat leading to a note on a strong beat: \textit{d''-flat to c''} then \textit{g''-flat to f''} and finally \textit{b'' to c'''}, with re-articulation of the pitches \textit{g''-flat} and \textit{b''}. In measures 54 to 57, the minor seconds are still presented as a weak beat leading to a stronger beat: \textit{c''} to \textit{b'}, \textit{f''} to \textit{e''}, \textit{g''} to \textit{f''-sharp}, \textit{a''} to \textit{g''-sharp}, \textit{b''} to \textit{c'''}, and \textit{e'''-flat to e'''}, with the weak-beat pitches again often being re-articulated. Therefore, the cello is ascending chromatically with material borrowed from the A section and the clarinet is following a general ascending pattern while using minor second material borrowed from the B section. The overall registration of this phrase is rising,\textsuperscript{54} and in measure 57, it reaches the dramatic climax of the entire movement (which I shall return to below).

\textsuperscript{52} This is a very similar presentation of the interval of a second as seen in the first movement, first transition, part 1, motive M2 (of the first movement), where the clarinet line, heard in dialogue with the first violin (M1 of the first movement), presents pairs of eighth notes. At that time, the pairs of eighth notes were often alternating between minor seconds and major seconds; then as seen towards the end of the development section, the minor second achieves a superior role to the major second. (Refer back to Example 3.5 above.) It is also this figure of paired notes forming a minor second that determines the phrase structure from measures 41 to 48 here in the second movement, beginning with a three-measure phrase – measures 41 to 43 – then a five-measure phrase – measures 44 to 48. The material in measure 44 should not be separated from measures 45 (which occurs if you follow Sandner’s analysis of a 4+4 phrase structure just following the first clarinet cadenza), because the clarinet’s note \textit{d''-flat} is paired with the following \textit{c’} as well as the notes within its beam. Therefore, I suggest an asymmetrical musical period of one three-measure phrase followed by a five-measure phrase. The clarinet melody, following this outline, is supported by a half-cadence in measure 43 (G-flat major-minor seventh chord in the key of C-flat) then a return to C-flat to start the next phrase, which then leads to a D major-minor seventh chord, functioning as the dominant chord of the following tonality, G minor.

\textsuperscript{53} In measure 47, the clarinet line leaps down two octaves, a “wide leap” as defined in the previous discussion of the first movement of Weber’s quintet. Here, like measures 49 and 50 of the first movement, as seen in Example 3.9 above, Weber places a wide leap in close proximity to minor seconds. Following the wide leap in measure 47 of the second movement, there is a minor second in measure 48 from \textit{e''' to b’} after a delay of the twice articulated \textit{c’’}.\textsuperscript{54} In measures 45 to 47 of the B section, where the clarinet line borrows the minor second material for measures 54 to 57, the overall scoring is in contrasting motion. The clarinet follows a general ascending pattern as the cello part descends.
Example 4.5: Weber Quintet, Movement II, Fantasia. Adagio ma non troppo, Measures 54 to 63 (from third section, A'/B', containing material borrowed from A and B sections, coda)
Example 4.6: Weber Quintet, Movement II., Fantasia. Adagio ma non troppo, Measures 44 to 48 (end of the B section, including material borrowed in third large section, wide leap in the clarinet part)

Just as in the first movement of the quintet, Weber uses the technical flexibility of the clarinet through wide leaps of two octaves or more. In the B section the clarinet melody becomes more rhapsodic in character. The texture involves the solo clarinet line supported by sustained pitches and tremolo figures in the string instruments (which have already been discussed as two elements used by Weber in very operatic and suspense-filled textures). In measures 35 to 38, seen in Example 4.7 below, the clarinet melody is replete with contrasting features: a shift from two extreme dynamic ranges,

55 The B section of the second movement also exploits the struggle of the minor second and major second intervals for a dominant position. In measures 29 and 30, the clarinet line presents paired notes once again: the first four pairs are minor seconds, then one pair of a major second interval, and then the last pair again has a augmented rhythm compared to those just preceding it and is a minor second. This follows the pattern already mentioned regarding the end of the first movement’s development section where the minor second is heard as the last interval of the sequence (M2 in first movement). See again Example 3.8 above.
“pp” to “ff” in measures 35 and 36, and a wide leap up two octaves from e to e‴ (which inherently contrasts the chalumeau register of the clarinet with the altissimo register) followed immediately by a minor second up to f‴ (presenting a wide interval directly leading into the smallest of intervals).

Example 4.7: Weber Quintet, Movement II., Fantasia. Adagio ma non troppo, Measures 35 to 38 (from the B section, including a wide leap in the clarinet part)

The widest leap of the second movement (and also of the entire quintet) occurs in measure 57 in the clarinet line, at the climax of the movement. (Refer back to Example 4.5 above.) The clarinet line, after ascending through the pairs of notes forming minor seconds, and supported by the chromatically ascending cello line, reaches the note a‴.
(also the highest pitch in this movement).\textsuperscript{56} The clarinet line then leaps down three octaves plus a major third to \textit{f}. The \textit{f} then serves as the beginning of the last two-measure clarinet cadenza, descending a minor second to \textit{e} at the downbeat of measure 58.

The interval of a minor second serves as bookends to the two flourishes of the clarinet cadenza in measures 58 and 59. The aforementioned movement from \textit{f} to \textit{e} by the clarinet from measure 57 to 58 begins the first flourish; the second flourish begins with an identical movement between the same pitches (the end of measure 58 to the beginning of measure 59). At the top of each flourish, the clarinet also has a minor second, now the pitches \textit{e}’’’ down to \textit{b}’’.\textsuperscript{57} The coda of the movement, measures 60 to 63, seen in Example 4.5 above, continues the emphasis Weber places on the minor second. The minor second interval ending measure 59 (\textit{e}’’’ down to \textit{b}’’) is echoed with minor seconds in measures 60 and 61 (\textit{f}’’ to \textit{e}’’ and \textit{a} to g\textsuperscript{#}) in an augmented rhythmic value each time, emphasizing its importance through both repetition and length.\textsuperscript{58} The movement concludes with a return to the expected tonality of G minor.

\textsuperscript{56} The pitch \textit{a}’’’ is only reached one other time in the quintet: measure 255 of the Rondo finale.

\textsuperscript{57} The first clarinet cadenza, occurring in the B section at measures 39 to 40 (another way the last main section of the movement is borrowing from the B section, and therefore is incorrectly considered A’ by Sandner) contains the minor second motion involving \textit{e} and \textit{f} at the beginning (both times this minor second motion is following a wide leap down – first from \textit{b}’’Flat to \textit{e}, then from \textit{c}’’’ to \textit{e}) but it is an ascending minor second instead of descending as in measures 58 and 59. The bookend format of the second clarinet cadenza does not occur in the same way during the first cadenza. Both flourishes of the first clarinet cadenza end with the interval of a major second, not a minor second. Although different from the second cadenza, this does follow the pattern established by Weber of setting up the minor second and major second in alteration, to therefore have the minor second supercede the major second in the end (from M2 in the first movement), explaining its occurrence at the top of the flourishes in the second clarinet cadenza but not the first.

\textsuperscript{58} The same process of rhythmic augmentation and echoing repetition occurred at the end of the development section of the first movement with descending pairs of minor second intervals. (See again Example 3.8 above.)
The third movement of Weber’s quintet, Menuetto Capriccio. Presto. Trio, is 189 measures long. The Menuet section is in the key of B-flat major and includes the first 109 measures, followed by the Trio section, in E-flat major, from measures 110 to 189. For a formal analysis and identification of the primary melodic instrument(s), see Table 5.1 below. As noted by Sandner, the third movement is built mainly on eight-measure phrases and often alternates between voices of the ensemble. The Menuetto primarily has eight-measure phrases that are subdivided into smaller units; the Trio is strictly composed of eight-measure sections. The textures in the third movement of Weber’s quintet are similar in many ways to those of the first and second movements. It contains moments of a soloist-accompaniment texture, duets in dialogue supported by accompaniment in the remaining voices, homorhythmic segments in the string quartet and the full quintet, and the use of solo instruments. The Menuetto, with its segmented nature, contains several arpeggio and scale passages in the clarinet part; the Trio has a

59 Sandner, 121.
more cantabile character and longer melodies, rather than being based on motivic material.

Analysis:

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<th>Measures</th>
<th>Contents</th>
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<td>1-8</td>
<td>alternating clarinet and strings (M1)</td>
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<tr>
<td>9-16</td>
<td>full quintet (M1)</td>
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<tr>
<td>17-24</td>
<td>clarinet/cello</td>
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<tr>
<td>25-30</td>
<td>clarinet, full quintet</td>
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<td>54-61</td>
<td>clarinet</td>
<td>8</td>
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<td>62-67</td>
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<td>clarinet alone</td>
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<td>clarinet/cello</td>
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<td>96-102</td>
<td>clarinet, full quintet</td>
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Trio

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<td>clarinet</td>
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<td>126-133</td>
<td>first violin</td>
<td>8</td>
</tr>
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<td>clarinet/first violin</td>
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</tr>
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<td>182-189</td>
<td>clarinet</td>
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</table>

Table 5.1: Analysis of Weber Quintet, Movement III., Menuetto Capriccio. Presto. Trio
The third movement begins with two-measure segments that alternate between the clarinet and the string quartet. The clarinet line in measures 1 and 2, and then 5 and 6, ascends through an arpeggio figure. The clarinet part is marked at a “f” dynamic level. The arpeggios in the clarinet part alternate with the string quartet’s accompaniment figure that is marked “pp” in measures 3 and 4, and heard again in measures 7 and 8. This opening section provides contrast through dynamic markings, alternation of voices, and also the types of figures being presented. (See Example 5.1 below.\textsuperscript{60})

Example 5.1: Weber Quintet, Movement III., Menuetto Capriccio. Presto. Trio, Measures 1 to 8 (opening of the Menuetto, M1, contrasting two-measure segments)

\textsuperscript{60} For a discussion of the melodic motive M1 (seen in the string quartet parts, measures 3 and 4, then 7 and 8) see the discussion below on page 60.
This opening material returns in measures 41 to 48, but variety is provided in the harmonic progression. In measures 1 to 8 (refer back to Example 5.1) the four two-measure segments are all presented in the key of B-flat major; in measures 41 to 48, the first two segments are in the key of D-flat major (measures 41 to 44) and the next two segments (measures 45 to 48) are in the key of F minor. At measure 72 this material returns once again, now back in the key of B-flat major through all four segments, and in measures 104 to 107, an abbreviated version is presented, also in the key of B-flat major. (I shall return to the section at measure 104 in the following discussion.)

Another example of the clarinet line in an ascending figure, followed by an entrance of the string quartet, is found in measures 25 to 30 and then again in measures 96 to 102. (See Example 5.2 below for measures 96 to 102.) In both measure 25 and 96, the clarinet part begins an ascending scale passage of two octaves plus a third – from c’ to e’’’ the first time, and e to g’’ the second – followed by an entrance of the full string quartet to provide the cadence on a dominant seventh-chord to tonic resolution. In measures 29 and 30, the section ends with three identical F major chords, the new tonic; measures 100 to 102 each contain B-flat major chords, the tonic key to end the Menuetto, but the voicing changes from one chord to the next.\(^6\)

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\(^6\) As seen in Example 5.2 below, the three measures of B-flat major chords, measures 100 to 102, contain wide leaps in the first and second violin parts. The first violin part in measure 100 has a two octave leap down from b’’-flat to b-flat; then in measures 101 and 102, both violin parts have descending wide leaps.
Example 5.2: Weber Quintet, Movement III., Menuetto Capriccio. Presto. Trio, Measures 96 to 102 (contrasting textures, wide leaps in the two violin parts, near the end of the Menuetto section)

Scale passages in the clarinet part are also found in measures 54 to 61 and 68 to 71. The material presented in these measures is new, and it is not presented at any other time in the movement. In measures 54 to 57, the clarinet line weaves between $f$ and $c'$ using an E-flat major scale (concert D-flat major) in the chalumeau register. The clarinet
line then ascends to $b''$-flat in measure 61; the only note outside of the clarinet’s E-flat major scale is the last note in measure 60, $a''$. The six measures from 62 to 67 contain a variation on the dialogue between clarinet and cello first presented in measures 17 to 24 (see discussion below). In measure 68, the clarinet again starts a scale figure, but it is now descending. The scale figure takes the music from an F major-minor seventh chord in measure 68 to the key of B-flat major and a return of the opening material of the movement in measure 72. The clarinet scale passages are supported by sparse accompaniment in the strings: measures 54 to 58, then measure 68, have very simple chords, and measures 59 to 61, then 69 to 71, are unaccompanied. This section is the clearest example of soloist-accompaniment texture in the Menuetto. (See Example 5.3 below.)

Example 5.3: Weber Quintet, Movement III., Menuetto Capriccio. Presto. Trio, Measures 54 to 71 (soloist-accompaniment texture in the Menuetto)
Example 5.3: continued
In measures 17 to 24 of the Menuetto, Weber presents the clarinet and cello as two duet voices in a dialogue, with the remaining string instruments providing harmonic accompaniment. The clarinet and cello lines alternate in two-measure segments. (See Example 5.4 below.)

Example 5.4: Weber Quintet, Movement III., Menuetto Capriccio. Presto. Trio, Measures 17 to 24 (dialogue texture between clarinet and cello in the Menuetto)

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62 This is similar to the clarinet and cello dialogue from the first movement, measures 40 to 44. (See Example 3.4 above.)
The same material is presented again in measures 88 to 95 in the Menuetto, and with slight variations in measures 33 to 40, and also measures 62 to 67. In measures 33 to 40, the material is now in the key of A-flat major, instead of F major as in measures 17 to 24 and 88 to 95. In measures 62 to 67, the phrase structure is shortened. Whereas all other occurrences of the clarinet-cello dialogue are eight-measure phrases, composed of two-measure units inside the phrase, measures 62 to 67 has only six measures total. The dialogue, previously two measures in the clarinet part, followed by two measures in the cello part, then both repeated, is now abbreviated to two measures in the clarinet part, two measures in the cello part, then the last two measures are in the clarinet part once again. Therefore, the last two measures, as presented in the cello part of the eight-measure phrase, are missing. Also, the single cello statement in measures 64 and 65 is now altered to a rhythmic and melodic pattern more representative of a motive than that of an equal voice in the dialogue. (Refer back to measures 62 to 67 in Example 5.3 for the clarinet-cello dialogue.)

As seen in Example 5.3 above, the harmonic rhythm is faster in measures 62 to 67 as compared to previous statements of the same dialogue material. Measure 62 and 63 – the first two-measure segment – is in G major, followed in measures 64 and 65 by C major and an A-flat diminished seventh chord in measures 66 and 67. The harmonic shift from measure 61 to measure 62 descends by a minor second: the clarinet’s lone concert
a’’-flat in measure 61 resolves down a minor second to the key of G major on the downbeat of measure 62.  

In addition to the various textures mentioned above, and the clarinet’s arpeggio and scale figures, the Menuetto section of the third movement contains a very distinctive motive: pairs of notes, often using the interval of a minor second, and syncopating the 3/4 time signature by displacing the accented note away from the first beat. I shall refer to this motive as M1. Sandner noted the shift of accent related to this two-note motive. M1 is first heard in the string quartet parts, measures 3 and 4. (Refer back to Example 5.1 above.) The six chords are an alternation of just two sonorities: an F major-minor seventh chord and a B-flat major triad. The grace note embellishing the first violin part helps to define M1 (a two-beat motive) against the three-beat measure.

Measures 12 to 15 present M1 in a highly chromatic way. (See Example 5.5 below.) M1 begins on beat three, displacing the accent away from beat one, and four of the five voices (not including the second violin part) present the pairs of notes as minor seconds (M1). The process of displacing the accent is even more effective due to the homorhythmic nature of this example by the entire quintet. A similar use of this material occurs from measure 49 to the downbeat of measure 54 (where the clarinet line begins a

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63 This is similar to the second movement, measure 26 to measure 27, where the harmony moves from B minor to B-flat major, and also from the B-flat major chord in measure 39, to the next chord – C-flat major – in measure 42, which is prepared by the clarinet’s concert g’’-flat in measure 41. Winton Dean notes Weber’s use of shifting harmonies based on the minor second in his operas: “There is theatrical mastery in the magical change from the chord of G major to F sharp major when Agathe opens her balcony door to let in the moonlight, in the plunge from C to D flat as Lysiart stakes his claim against Euryanthe in the second finale, and in the modulation from F to D via F minor and D flat when in Act I Oberon transfers the scene from France to the banks of the Tigris.” See Winton Dean, “German Opera,” in New Oxford History of Music, Vol. 8, The Age of Beethoven 1790 to 1830, ed. Gerald Abraham (London: Oxford University Press, 1982), 506.

64 Sandner, 121.
scale figure based in E-flat major). (See Example 5.6 below.) In this example, the second violin is once again the only instrument that does not have intervals of a minor second (M1). The rhythm in measures 51 to 53 is augmented to dotted half notes from quarter notes, which continues to emphasize the highly chromatic presentation of M1.65

![M1 Example](image)

Example 5.5: Weber Quintet, Movement III., Menuetto Capriccio. Presto. Trio, Measures 12 to 15 (M1)

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65 This is similar to the first movement’s motive M2, measures 131 to 134 in Example 3.8 above, just prior to the recapitulation, where the paired minor seconds in the clarinet line are rhythmically augmented; also the end of the second movement, measures 59 to 61 in Example 4.5 above, where the minor second at the end of the last clarinet cadenza is echoed by two more minor seconds, each time rhythmically augmented.
Example 5.6: Weber Quintet, Movement III., Menuetto Capriccio. Presto. Trio, Measures 49 to 54 (M1, then M1 rhythmically augmented, followed by a scale pattern in the clarinet part)

Weber uses silent measures twice in the Menuetto of the third movement. These both occur near the end of the Menuetto (see Example 5.7 below for measures 103 to 109). Measure 103 is completely silent, and then measures 108 and 109 are also silent.\(^\text{66}\)

The silent measures serve to enclose material originally found at the opening of the

\(^{66}\) WeGA, page 133, discusses the omission of measures 108 and 109 in an early print of the Menuetto of the third movement. Friedrich Mockwitz, when doing a piano reduction of the quintet in 1840, found that “The string parts contain the rest, while the clarinet does not: Mockwitz seems to have decided on the basis of the clarinet part that the error is in the strings. Presumably he felt that the two-bar G.P. at the end of a movement or part of a movement was too unusual” (footnote 24, WeGA, page 133). The parts used by Mockwitz were from the first printed edition of the quintet, done by Heinrich Schlesinger (WeGA, 132). The aforementioned two-measure rest is omitted from the clarinet part in Robert Lineau editions (quintet version and piano reduction) still available today; the rest is included in the string parts as well as the piano score of these editions.
movement. (Refer back to Example 5.1.) The opening material, heard as four two-measure segments in measures 1 to 8, is presented here as only two two-measure segments. As previously mentioned, this is the only time the opening material of the movement occurs in shortened form. The dynamics are also changed: now the clarinet arpeggio is marked “pp” and the string quartet’s chords, “ppp” whereas, in earlier presentations of this material, the clarinet arpeggios were marked “f” and the string quartet parts either “p” or “pp.”

Example 5.7: Weber Quintet, Movement III, Menuetto Capriccio. Presto. Trio, Measures 103 to 109 (measures of silence, ending of the Menuetto section, M1)

67 Measures 3 and 4 (and presumably 7 and 8) are marked “pp”; measures 43 and 44, and 47 and 48, are both marked “p”; measures 74 and 75 (and presumable 78 and 79) are also marked “p.”
Weber also uses single instruments in unaccompanied lines. For example, see measures 31 and 32 in the Menuetto section of the third movement (Example 5.8 below). Here, Weber introduces the dialogue between clarinet and cello, now in the key of A-flat major (refer back to the discussion of measures 33 to 40 on page 59 above), with repeated a-flat pitches in the viola part. In the second movement, Weber also used a single instrument to begin a new section and a new key center.68

Example 5.8: Weber Quintet, Movement III., Menuetto Capriccio. Presto. Trio, Measures 31 to 36 (unaccompanied viola line as an “introduction” to the dialogue between clarinet and cello)

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68 See measure 41 in the second movement, where the clarinet’s entrance sets the key center for measure 42 and following (the concert g’’'-flat in the clarinet part functions as the fifth scale degree of the C-flat major triad in measure 42). The viola part contains a two-measure “introduction” in the fourth movement, measures 11 and 12, then 15 and 16 (see Example 6.2 below).
At the beginning of the Trio section in the third movement, the texture of an unaccompanied line is much more prominent. From measures 110 to 117, the first violin presents the main melody of the Trio section as an unaccompanied solo line. (See Example 5.9 below.) The Trio section, as seen in this example, has a more cantabile character than the Menuetto, which was based more on scales, arpeggios and a small, two-note motive (M1). This melody consists of long note values: dotted half notes, half notes, and some quarter notes. It begins, in measure 110, on b♭, the fifth scale degree of the E-flat major tonality of the Trio, and then ends the phrase, in measures 116 and 117, with a penultimate tonic pitch then the fifth scale degree again, an octave lower than the beginning of the phrase. The general descent of the melodic line is begun with a chromatic movement through b♭, a’, a♭, g’, then it moves into diatonic motion in the key of E-flat major.69

69 It is interesting to note the frequency of ascending motion in the Menuetto – all of the clarinet arpeggios and almost all of the clarinet scales – contrasted by the general descending motion of melodies in the Trio section.
Example 5.9: Weber Quintet, Movement III., Menuetto Capriccio. Presto. Trio, Measures 110 to 117 (opening phrase of the Trio section by the unaccompanied first violin)

The descending, four-note chromatic figure that opens the Trio section also begins phrases four other times in the Trio.\textsuperscript{70} Texturally most notable is the presentation of this melodic figure beginning the phrase in measure 134. Here, the clarinet and first violin have the chromatic figure presented at the interval of a third apart.\textsuperscript{71} (See Example 5.10 below.) The clarinet part descends through $c'''$, $b''$, $b''$-flat, $a'''$, and the first violin line has three notes of the figure, $g''$, $f''$-sharp, and $f''$, before leaving the chromatic passage by going to $e''$-flat. Unique to this particular presentation of the Trio melody is the viola counter-line ascending through a chromatic scale by quarter notes ($e$-flat to $c'$), leaving the chromatic line at the same time the first violin and clarinet parts switch from their

\textsuperscript{70} See phrases beginning in measures 126, 134, 174, and 182.

\textsuperscript{71} This is a texture similar to the phrase beginning in measure 13 of the second movement, where the clarinet and first violin parts are in octaves and start the phrase with a descending chromatic figure. Refer back to the discussion on page 39 above.
chromatic lines into diatonic ones (measure 137). The two chromatic ideas in this passage – the clarinet and first violin parts, and the viola part – are heard in contrasting motion. As the lines converge, the relationship between the instruments becomes more intimate and the importance of each voice is heightened.  

Example 5.10: Weber Quintet, Movement III., Menuetto Capriccio. Presto. Trio, Measures 134 to 141 (melody taken from the opening phrase of the Trio, now in the clarinet and first violin)

The texture first heard in measures 118 to 121 becomes very important throughout the Trio section. (See Example 5.11 below for the phrase from measures 118 to 125.)

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72 In the second movement, measures 54 to 57 (as seen in Example 4.5 above), Weber raises the tessitura of all five instruments (with a chromatic line in the cello, similar to the chromatic line here in the viola) to increase the dramatic effect leading to measure 58. He creates a much different effect in the Trio of the third movement where the counterpoint is more intimate.
Example 5.11: Weber Quintet, Movement III, Menuetto Capriccio. Presto. Trio, Measures 118 to 125 (arpeggio figure introduced in first violin part)

Here the first violin introduces an arpeggio figure, outlining an E-flat major triad in measures 118 and 119, and then outlining an F major triad in measures 120 and 121. By contrast to the clarinet arpeggios presented in the Menuetto section, this line is much more lyrical and flowing, matching the cantabile qualities of the Trio melodies. This texture – arpeggios in two-measure segments, with a cantabile clarinet melody and sustained notes in the remaining voices – is heard from measure 142 to measure 169 of the Trio, although the arpeggios are placed in the viola part now, instead of the first violin part.\(^{73}\) (See Example 5.12 below for measures 142 to 157.)

\(^{73}\) Sandner, 121, remarks on the use of the viola arpeggios in the Trio section of the third movement.
Example 5.12: Weber Quintet, Movement III, Menuetto Capriccio. Presto. Trio, Measures 142 to 157 (arpeggio line now placed in the viola part)

A similar arpeggio figure is heard beginning the last eight-measure phrase of the Trio, measures 182 to 189. The viola and cello parts contain arpeggios in quarter notes. After the first three measures, the quarter note rhythm continues in the viola and cello parts, but they are no longer arpeggios. The articulation is also marked as separated instead of legato. (See Example 5.13 below.)
Example 5.13: Weber Quintet, Movement III., Menuetto Capriccio. Presto. Trio, Measures 182 to 189 (last phrase of the Trio section, arpeggios in the viola and cello parts)

The variety of textures incorporating the string instruments, the importance of individual instrumental voices as soloists in addition to the clarinet, as well as the role of the strings instruments as equally contributing members of the ensemble, form the basis of the view that this movement is the most "chamber-like" of the entire quintet. The Menuetto is characterized by short, mostly two-measure phrase segments linked together to form eight-measure phrases; the Trio, which is much more cantabile in nature, shares its long, eight-measure phrases of melodic material between the clarinet and first violin parts, and important structural material and counter-lines are found in the parts of the other string instruments. The interval of a minor second is important in both sections of

74 Brown, 144, states the quintet “is essentially a display piece, with the strings providing little more than a discreet foil to the virtuosity of the clarinetist; its virtues are those of a concerto rather than chamber music. Only in the scherzo is there more than a hint of genuine chamber music textures and procedures.”
the third movement: in the Menuetto it is found in the two-note motive M1 inside a homorhythmic texture, syncopating the accent away from the 3/4 time signature, and in the Trio it is heard in chromatic passages such as the four-note descent beginning the main melodic phrase and the viola’s counter-line ascending through a chromatic scale.
Chapter 6: Movement IV., Rondo. Allegro giojoso

The fourth movement of Weber’s quintet is a rondo, 387 measures long, and in the key of B-flat major. The overall form of the rondo is ABACAB-Coda. (For an analysis, see Table 6.1 below.) The formal structure suggested by Sandner is A r B a’ A r C r a’ A’ r B’ r A’’, with a more general outline of ABA-C-ABA.\textsuperscript{75} My analysis fundamentally differs from Sandner’s analysis only with regard to the end of the movement. In general, the sections Sandner has labeled as ritornello and a’, I have labeled as transition material; I shall discuss these in terms of their motives.

\textsuperscript{75} Sandner, 121-22, discusses the fourth movement of Weber’s quintet. He defines the overall form of the movement as being a mix of rondo form and sonata form, with ABA forming the exposition, C, the development, and ABA, the recapitulation; he notes that the C section does not include development of motives from the exposition. He defines the sections as follows: A = the rondo theme, A’ and A’’ = variations on the rondo theme, B and C = new themes, r = a ritornello, and a’ = quasi-letimotif announcements.
Analysis:

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Content</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-31</td>
<td>R1, M1</td>
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</tr>
<tr>
<td>Transition</td>
<td>32-67</td>
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<td></td>
</tr>
<tr>
<td>B</td>
<td>68-105</td>
<td>M2</td>
<td>F major</td>
</tr>
<tr>
<td>Transition</td>
<td>106-118</td>
<td>develops M1</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>119-149</td>
<td>R1, M1</td>
<td>B-flat major</td>
</tr>
<tr>
<td>Transition</td>
<td>150-182</td>
<td>develops M1, M2 and R1</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>183-242</td>
<td>M3, vM3</td>
<td>D-flat major</td>
</tr>
<tr>
<td>Transition</td>
<td>243-282</td>
<td>develops R1 and M1</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>283-291</td>
<td>R1, M1</td>
<td>B-flat major</td>
</tr>
<tr>
<td>Transition</td>
<td>292-299</td>
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<td></td>
</tr>
<tr>
<td>B</td>
<td>300-334</td>
<td>M2</td>
<td>B-flat major</td>
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<tr>
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<td>335-338</td>
<td>develops M1</td>
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<tr>
<td>Coda</td>
<td>339-387</td>
<td>vM1, develops M1</td>
<td>B-flat major</td>
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</table>

Table 6.1: Analysis of Weber Quintet, Movement IV., Rondo. Allegro gioioso

The A section contains three distinct melodic periods: a b a. Measures 1 to 10 are the a period, composed of smaller units of 2+2+2+4 measures. The opening two measures function as an introductory section in the string quartet parts, establishing the key of B-flat major with repeated tonic chords; it is presented in a rhythmic motive that I shall refer to as R1. The next two measures of the a period, the ascending scale figure in the clarinet part from measure 3 to 4, I shall refer to as melodic motive M1. Measures 1 to 10, containing the string quartet parts with R1 and the clarinet part that introduces M1, are then repeated. (See Example 6.1 below for measures 1 to 10.)

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56 Sandner, 121, also acknowledges the three-part structure of the A material. He identifies it as “aba” and calls it a three-part song form.
57 R1 consists of the following rhythm: eighth note then two sixteenth notes.
58 M1 consists of an ascending scale figure over two beats, covering approximately one octave, and often followed by a quarter note and eighth note in the second measure.
Example 6.1: Weber Quintet, Movement IV., Rondo. Allegro giojoso, Measures 1 to 10 (musical period a of A section, R1 and M1)

The second musical period, b, measures 11 to 23, also begins with a two-measure introductory section. This “introduction” is a solo line in the viola part, with R1 presented on g-flat, which becomes the third scale degree of the E-flat minor chord in measure 13.\(^79\) At measure 13, the clarinet enters with a new melodic figure, accompanied

\(^{79}\) The viola part in measures 11 and 12 is reminiscent of the viola part in the Menuetto of the third movement of Weber’s Quintet, measures 31 and 32, where the same solo instrument had another two-measure “introduction,” there on the repeated pitch a-flat. (Refer back to Example 5.8.)
by the string quartet parts presenting the motive R1. Another two-measure viola
introductory section, or interlude in this particular place, occurs in measures 15 and 16,
before the musical period b continues through measure 23. (See Example 6.2 below.) In
measure 24, the third melodic period is a return of a, but this presentation of a does not
have a two-measure “introduction” or a repeat. The return of a still contains the rhythmic
motive R1 in the string quartet parts, accompanying the clarinet line that begins with the
melodic motive M1, and returning to the key of B-flat major. Therefore, the a b a form
of the A section has the following outline: measures 1 to 10 are a (and repeated),
measures 11 to 23 are b, and measures 24 to 31 are a return of the a musical period, this
time shortened to eight measures.
Example 6.2: Weber Quintet, Movement IV., Rondo. Allegro gioioso, Measures 11 to 23 (musical period b in the A section, viola introductory section/interlude, R1)
The second A section, measures 119 to 149, is similar to the first A section, but now the first ten measures are not repeated and the third musical period has an even more pervasive treatment of R1. The A section occurs once again in measures 283 to 291. Instead of a two-measure introductory section by the string quartet containing R1, as with the two previous A sections, there is one complete measure of silence, measure 283. The clarinet enters as a solo instrument with M1 in measure 284; the string quartet does not enter with R1 until measure 285. This presentation of the A material is eight measures long, containing only the first musical period, a, of the other occurrences of the A section (normally a b a). In all three A sections of the rondo, R1 is used in the string quartet parts to establish the key of B-flat major.

The last section of the movement, measures 339 to 387, is a coda. It is characterized by very technical and virtuosic treatment of the clarinet part, mostly in sixteenth-note triplets and supported by accompanimental material in the string lines with eighth notes and eighth-note rests. Although the fourth movement of Weber’s quintet as a whole is very virtuosic, the coda section pushes the technical abilities of the clarinet the farthest. Prior to the coda, the fourth movement contains, almost exclusively, rhythms with a duple subdivision; at the coda the clarinet line switches to a rhythm subdivided into triplets while the string quartet parts remain in duple subdivision. The contrast of switching the clarinet line to triple rhythms is heightened even more as the coda continues and the clarinet line returns to duple rhythms, and from measure 369 to the end, joins the string instruments in a general ascent by scale passages, homorhythmically in measures 379 to 381.
The coda contains material similar to the three A sections, but it is mistakenly identified as A'''. \textsuperscript{80} The first figure of the coda in the clarinet part, descending from $c'''$ to $g'$, covers the same range and uses similar pitches as M1 in the A section. \textsuperscript{81} I shall refer to this variation of M1 as vM1. (See Example 6.3 below.) As compared to M1, vM1 descends instead of ascending and contains a mixture of both scale and arpeggio lines. Moreover, beginning with the anacrusis to measure 339 through measure 356 of the coda, the overall phrase structure is a a b a, making it proportionally similar to the A section, measures 1 to 31, with a written-out repeat instead of a repeat sign. The coda phrase structure in measures 339 to 356 is, therefore, 4+4+6+4.

Example 6.3: Weber Quintet, Movement IV., Rondo. Allegro giojoso, Measures 338 to 340 (opening clarinet figure of the coda section, vM1)

\textsuperscript{80} Refer back to Sandner’s analysis where he identifies the last section as A’’.
\textsuperscript{81} For M1, refer back to Example 6.1.
Measures 357 to 387 of the coda section contain several elements of contrast. From measure 357 to 364, the clarinet part has unaccompanied descending scale figures, with chord interjections by the string quartet. The clarinet, as a solo voice, is heard in contrast to the string instruments, and the scale figures in contrast to the chords. In measures 365 to 368 of the coda section, the scale figure M1 alternates with arpeggio lines. The first violin and cello, as a pair, present two statements of M1. During the second measure of each M1 statement in the paired string voices, the clarinet line descends through arpeggios. Contrast is provided by the dialogue between two string instruments and the clarinet part, by the contrary motion of the clarinet line and the paired string lines, and the alternation of scale figures and arpeggio figures. 

(See Example 6.4 below.)

Example 6.4: Weber Quintet, Movement IV., Rondo. Allegro giojoso, Measures 365 to 368 (M1 in the coda, contrasting the clarinet’s arpeggio figure)

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82 This is a texture similar to measures 110 to 118 (refer to Example 6.5 below), which Sandner, 122, identified as “quasi-leitmotif” treatment of the motive.
The material Sandner referred to as a’, or quasi-leitmotif material, and I labeled M1, is found in the transition between the first B section and the second A section, measures 106 to 118.\(^3\) (See Example 6.5 below.)

Example 6.5: Weber Quintet, Movement IV., Rondo. Allegro gioioso, Measures 106 to 118 (M1 developed in the transition between the first B section and the second A section)

\(^3\) Sandner, 122, discusses a’ (the leitmotif), and then provides a musical example to illustrate the technique (see Weber Quintet, measures 110 to 117, as presented on page 123 of Sandner’s book).
Example 6.5: continued

M1 is presented first by the cello, measures 106 and 107, then by the clarinet in measures 108 and 109. In measures 110 and 111, M1 occurs in pairs of instruments beginning with the cello and second violin, heard at the interval of a third. The string parts continue to present M1 in paired voices: the first violin and viola at the interval of a sixth in measures 112 and 113, the second violin and viola at the interval of a third in measures 114 and 115, and the first violin and cello at the interval of a sixth in measures 116 and 117. To contrast the ascending motion of M1 in the string parts during measures 110 to 117, the clarinet has a two-beat descending arpeggio line, occurring three times during those measures.\[^{84}\]

M1 is again developed in measures 170 to 175, towards the end of the transition material from the second A section to the C section. M1 is presented in the second violin

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\[^{84}\] This dialogue texture, using all five instruments of the quintet, is similar to the development of the motive M1 in the first movement, measures 189 to 202. Refer back to footnote 34 above. Of notable interest is how Weber developed both of these important motives within a dialogue texture among all five instruments. Moreover, the development occurs in a transition section of their respective movements.
part in measures 170 and 171, in the first violin part in measures 172 and 173, and then in
the cello part, measures 174 and 175.\(^{85}\) The transition after the C section also contains
statements of M1, developed in the string quartet parts. In measures 261 to 264, the cello
line has two statements of M1; then all four string parts develop M1 in measures 265 and
266. The most prominent presentation of M1 in this transition section occurs in measures
277 to 282.\(^{86}\) (See Example 6.6 below.) The string quartet homorhythmically presents
M1 three times, with the beginning of each statement rising by a scale degree, leading to
the last A section.\(^{87}\)

Example 6.6: Weber Quintet, Movement IV., Rondo. Allegro gioioso, Measures 277 to
282 (M1 homorhythmically developed in the transition following the C section)

\(^{85}\) Refer to the discussion of this transition on page 88 below, and Example 6.9 below.

\(^{86}\) The brief transition, measures 335 to 338, leading into the coda section, also contains material based on
M1, presented homorhythmically in the two violin and viola parts, but is much shorter than the M1 material
in measures 277 to 282.

\(^{87}\) As mentioned on page 77 above, the last A section is introduced by a measure of silence (measure 283)
rather than R1 in the string quartet.
The theme of the B section begins with the anacrusis to measure 78. This theme, whose first four measures I shall refer to as M2, is heard in the key of F major in measures 78 to 105, and with the return of the B section in measures 309 to 334, in B-flat major. The B section presents the melody line in the clarinet part and the string quartet provides support with accompanimental figures. Moreover, the B section is prepared by an introductory section in measures 69 to 77 and also measures 300 to 308; the texture of the introductory sections is also a clarinet line supported by accompanimental figures in the string parts.

The “introduction” to the first B section, measures 69 to 77, is itself preceded by a complete measure of silence in measure 68. The clarinet line enters alone in measure 69, joined by the string quartet parts in measure 71. The introductory section hints at a minor tonality in measure 71, and again in measure 75, with the clarinet’s e’’-flat (concert d’’-flat) before settling into a major mode for the thematic material. The second B section is introduced by similar material. During this introductory section, measures 300 to 308, there is no complete measure of silence, the clarinet line in the introduction is altered to be more motivic than melodic (see measures 304 and 305), and the string parts present a less complex accompanimental figure.

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88 M2 refers specifically to the first four measures of the B section’s theme because that is the material Weber develops later in the quintet. Moreover, the first four measures of the theme repeat in the fifth through eighth measures of the theme.

89 Refer back to the discussion on page 77 regarding the A section beginning measure 283. The A material at measure 284 was also prepared by a complete measure of silence, measure 283. These are the only two times in the fourth movement where Weber uses this technique. Refer back to the discussion of the third movement, where ending the Menuetto section, Weber treats silent measures as bookends surrounding measures 104 to 107. (See Example 5.7 above.)
Example 6.7: Weber Quintet, Movement IV., Rondo. Allegro giojoso, Measures 68 to 85 (introductory section to the first B section followed by the first musical period of the B section, consisting of two statements of M2)
M2 is developed during the transition from the second A section to the C section. In measures 157 to 169, M2 is first presented as complete four-measure statements, at the interval of three measures. The first violin part enters with M2 at the anacrusis to measure 157, followed by the cello part with the anacrusis to measure 160, and then, the first violin part again with the anacrusis to measure 163, and the cello part with the anacrusis to measure 165. The first violin line begins M2 in the key of F major, and the first presentation in the cello line is also in F major. The second statement by the first violin is now in C Major, and the cello part follows, also in C Major. In measure 166, the viola line interrupts the cello line before it can finish that statement of M2. With the viola part in measure 166, the presentations of M2 now begin every measure instead of at
three-measure intervals, and M2 is abbreviated to a single-measure fragment, a variation of M2 that I shall refer to as vM2. The viola presents vM2 starting on d’’, the second violin on g’’, and the first violin on e’’. (See Example 6.9 below for measures 156 to 182.)

Example 6.9: Weber Quintet, Movement IV., Rondo. Allegro gioioso, Measures 156 to 182 (transition between second A section and C section; development of M2, vM2, M1 and R1)
Example 6.9: continued
As one can see in Example 6.9 above, the texture of this transition is very thin, accommodating for clarity in the presentations of motivic material. The clarinet part is absent from measures 157 to 182. The transition develops M2 and vM2 from measure 157 to 169; then M1 is developed from measures 170 to 175.\textsuperscript{90} In measures 177 and 178, the rhythmic motive R1 is found in the two violin parts and the viola part. Therefore, the transition from the second A section to the C section contains material from the B section – M2 and vM2 – as well as M1 and R1, both originally found in the A section. The B material is not developed in any other section of the rondo. To end the transition, measures 180 to 182 serve an introductory function to the C section; this “introduction,” with the sustained A diminished seventh chord for three measures, is similar to the sparseness of previous introductory sections consisting of either a solo instrument presenting repeated pitches or complete silence.\textsuperscript{91}

The C section, measures 183 to 242, is in the key of D-flat major. (See Example 6.10 on pages 90-1 below.) The clarinet melody is supported by a syncopated accompaniment in the two violin and viola parts, with the cello line providing a harmonic foundation of chords that change every two measures. The first musical period of the C section is from measure 183 to 190, and the second musical period is from measure 191 to 198; each are eight measures long and the clarinet melody line is structured around note groupings. The first two groups are based on movement by a minor second and the third group is diatonic.

\textsuperscript{90} Refer back to pages 81-2 for the discussion of M1 development, including its occurrence from measures 170 to 175.

\textsuperscript{91} Refer back to introductory sections in the third movement of Weber’s quintet, measures 31 and 32 in Example 5.8, and measures 103, 108 and 109 in Example 5.7.
The first group of notes in the clarinet part, $d''$, $e''$-flat, $e''$, and $f''$, is based on melodic movement by adjacent minor seconds, with the notes ordered to emphasize the key of D-flat major, therefore, beginning the clarinet melody on $e''$-flat (concert $d''$-flat) instead of $d''$ (concert $c'$.)$^{92}$ This note group, stretching chromatically from $d''$ to $f''$, I shall refer to as the melodic motive, M3. M3 is presented from the beginning of measure 183 through the first beat of measure 185, at which time the second note grouping is heard – $b''$-flat, $a''$, $a'$-flat, and $g''$ – through the first beat of measure 188. (See again Example 6.10 below.) I shall refer to this variation of M3 as vM3. The clarinet melody finishes the first melodic period of the C section with a diatonic passage, leading the scale in descending motion to the fifth scale degree of D-flat major (the clarinetist’s E-flat major, thus descending to $b'$-flat).$^{93}$ In the second musical period of the C section, measures 191 to 198, the clarinet melody repeats M3 and vM3 before finishing the phrase with another diatonic figure from the second to the fifth scale degrees. Melodic contrast is inherent in the alteration of chromatic note groups – M3 and vM3 – with diatonic passages.

$^{92}$ The grace notes in the clarinet melody at measure 184 are still members of the chromatic note group, although the ornamentation breaks the adjacent movement through minor seconds. They are an embellishment of the melodic figure whose main structure still provides movement by a minor second.

$^{93}$ Refer back to page 72, footnote 75, for the discussion of Sandner’s analysis. Sandner notes the C section, which he compares to the development section of a sonata form movement, does not contain development of motives from the exposition, but instead has new material.
Example 6.10: Weber Quintet, Movement IV., Rondo. Allegro giojoso, Measures 183 to 198 (C section, first two musical periods, with chromatic notes groups M3 and vM3 that contrast the diatonic phrase endings)

continued
Considering the syncopation in the two violin parts and viola part, along with M3 and vM3 forming an asymmetrical phrase structure that does not align with beat one of any measures except the first (measure 183 for the first musical period and measure 191 for the second), the cello part is the only member of the ensemble to provide musical nuance according to barlines in the first two musical periods of the C section. This texture presents an ambiguous quality in the C section, with contrast between the instruments of the ensemble (the clarinet melody and the contrast built into its own part, the bass line in the cello, and the syncopated accompaniment in the remaining string instruments) and texturally compared to the other sections of the rondo.

As seen in the analysis above, Weber’s uses the key of B-flat major for substantial sections in each of the four movements. The “slow” movement makes the most extensive use of a minor key. Moreover, the “slow” movement presents a similar texture to the
suspenseful and dramatic Wolf Glen’s scene from Weber’s opera *Der Freischütz*. Weber provides textural contrast in dialogue passages between the clarinet and another single instrument or the clarinet and the full string quartet. The string parts contribute to, and even introduce, important motives; they also present complete melodic phrases as solo instruments. Weber also provides contrast within the clarinet line by juxtaposing major and minor seconds as well as diatonic and chromatic passages. The clarinet part extends from $e$ to $a'''$, and it contains wide leaps in movements I., II. and IV. The “slow” movement has the highest concentration of wide leaps; Weber is, thereby, presenting wide leaps in the clarinet part for dramatic and lyrical passages, not just for technical display. The clarinet line is idiomatic, although the coda section of the rondo is difficult even by modern standards. The quintet most often features the clarinet as a soloist, although the string quartet parts function as more than accompanying instruments.
Giacomo Meyerbeer was born in Vogelsdorf, Germany, in 1791, and died in Paris in 1864. At a young age, he was best known as a piano prodigy; he is now remembered as an opera composer. Meyerbeer developed a friendship with Heinrich Joseph Baermann early in 1811 during his residency in Darmstadt. In 1812, Meyerbeer was again in the company of Baermann in Munich. While Meyerbeer was composing his first opera, *Jephtas Gelübde*, Baermann offered help on how to write for voice. Meyerbeer, extremely unhappy with Baermann for offering this advice, separated himself from Baermann for a brief time before their friendship was renewed. On July 9, 1812, Baermann, in an attempt to mend harsh feelings, suggested Meyerbeer should write a

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95 See Weston’s *Clarinet Virtuosi of the Past*, 119. Weston mentions the friendship of all three men – Weber, Meyerbeer and Baermann – and Meyerbeer’s attendance at a concert on February 6, 1811, when Baermann performed Weber’s “Se il mio ben” for two contraltos, obbligato clarinet, horn and strings. Robert Ignatius Letellier, editor, translator and annotator of *The Diaries of Giacomo Meyerbeer, Volume I, 1791-1839* (London: Associated University Presses, 1999) notes the diaries from Meyerbeer’s time in Darmstadt are lost (page 256). The following description of the friendship between Meyerbeer and Baermann, as well as the composition of Meyerbeer’s quintet, comes from Weston, pages 125 and 126, unless otherwise noted.

96 Weston, 125.
quintet for him with strings, bringing Meyerbeer thematic material to begin the composition.\textsuperscript{97} The two friends worked together for the next week composing the quintet.\textsuperscript{98} Weber also mentions Meyerbeer’s quintet for Baermann in his diary entry from April 13, 1813.\textsuperscript{99}

Weston describes a performance Baermann gave of Meyerbeer’s quintet in Vienna at a concert attended by Prince Lobkowitz; the prince, speaking of Baermann’s playing, stated “[it] was so melodious that singers would do well to find out his secrets of cantabile.”\textsuperscript{100} In March 1816, just after he arrived in Italy to focus on writing for voice and begin his career as an opera composer, Meyerbeer wrote a cantata for soprano, chorus, and obbligato clarinet titled \textit{Gli Amori di Teolinda}; he also composed duos for clarinet and harp, but all of the aforementioned works, like the quintet, were not published.\textsuperscript{101}

\textsuperscript{97} Weston, 126. In a diary entry from May 23, 1812, Meyerbeer mentions he “composed a rondo theme for Baermann” (Letellier, 271). Letellier suggests in the footnote to that entry (#102, page 302) that this is the final movement of Meyerbeer’s quintet for Baermann. This reference in May 1812 dates the beginning of composition of the piece earlier than Weston suggests (July 9, 1812). Another of Meyerbeer’s diary entries, from July 9, 1812, again mentions Baermann: “Visit from Baermann, who brought me several phrases he had written down, and out of which he would like to create a clarinet quartet” (Letellier, 282). Letellier again provides a footnote to the entry (see footnote #147 on page 304) stating this work would become Baermann’s Quintet, op. 23 (see discussion of Baermann’s quintets on below). It is unclear how Letellier connected this piece with Baermann’s Quintet, op. 23.

\textsuperscript{98} Weston, 126. Meyerbeer’s diary contains entries on July 10\textsuperscript{th}, 11\textsuperscript{th} and 13\textsuperscript{th}, 1812, describing his composition of the piece; it continues to refer to the piece as “his [Baermann’s] quartet.” (See Letellier, pages 282 and 283.)

\textsuperscript{99} Refer back to the discussion of Weber’s diary entry from April 13, 1813, on page 6 above. The same entry mentions a break in friendship between Weber and Meyerbeer, which according to Weston, 127, was longer and more serious than the same between Baermann and Meyerbeer. Weber’s diary (as quoted by Weston) states: “Beer [Meyerbeer] and I each surprised him with a quartet … I am apparently on the old footing with Beer, but pure and entire trust can never return” (Weston, 127).

\textsuperscript{100} Quoted from Weston, 127. Meyerbeer’s quintet, along with Weber’s quintet, was also performed on May 3, 1813, at the home of Louis Spohr (refer back to page 6 and footnote 16 above).

\textsuperscript{101} Weston, 130-1, also mentions a piece for tenor, clarinet obbligato and piano that was published, but it was not composed for Baermann.
Meyerbeer’s quintet was discovered by clarinetist Dieter Klöcker in the private manuscript collection of the Baermann family. The piece, with the title page “Sonate pour la clarinette avec accompagnamento [sic] de 2 violins, alto & violoncello. Composée et dedicée a son ami Henri Bärmann par J: Meyerbeer” is a copyist’s manuscript; there is no extant autograph score. An inscription written on the inside cover states “Meyerbeer composed this quintet in Vienna for my father, H. Baermann, on the occasion of his name-day, just as did Weber”; the handwriting is identified as Heinrich Joseph Baermann’s son, Carl Baermann. For the following discussion, and all musical examples, I shall use the Bärenreiter edition of 2001.

Meyerbeer’s quintet is in two movements: I. Allegro moderato and II. Rondo. The first movement is 190 measures long, in the key of E-flat major, and in sonata form. The second, and final movement, is 185 measures long, also in the key of E-flat major, and in the form of a rondo. The key of E-flat major is very comfortable for the B-flat clarinet, but is not a favorable key for string instruments. The clarinet part extends from e to a‴, and the cello line is often written in tenor clef, and even once in treble clef. In both movements, Meyerbeer structures melodic material around motivic figures. The title of the piece, “Sonate” with “accompaniment” implies a difference in

102 The following discussion of the copyist’s manuscript discovered in the Baermann family’s private collection is based on Dieter Klöcker’s preface to Meyerbeer’s Quintet for clarinet, 2 violins, viola and cello (Basel: Bärenreiter Kassel, 2001), translated by J. Bradford Robinson. Dieter Klöcker also wrote an article about Meyerbeer’s quintet, “Meyerbeers wiederentdecktes und fuer Heinrich Baermann entstandenes Klarinettenquintett,” published in TIBIA, Magazin für Holzbläser 17, no. 3 (1992): 178 ff.
104 Bärenreiter Kassel has published the piece under the title “Quintet” instead of “Sonate.” See discussion below regarding the implications of the title “Sonate.”
105 Refer back to page 1 and footnote 1 above regarding the choice of B-flat clarinet over clarinets in A or C.
106 See Example 9.8 below.
the roles between the clarinet and the string instruments; Meyerbeer’s work reflects that difference, presenting motivic material in the string parts, but rarely entire melodic phrases. Moreover, when the clarinet presents melodic material, the string quartet parts provide a simple accompaniment.

\[\text{See the analysis of Meyerbeer’s quintet below, specifically the cello’s role in Theme II of the first movement and the coda section of the rondo (Examples 8.10 and 9.8 below).}\]
Chapter 8: Movement I., Allegro moderato

The first movement of Meyerbeer’s quintet, in sonata form, has three themes. The movement is largely based on a unifying melodic motive, which will be discussed as M1, along with two variations on that motive (vM1 and v₂M1). Other important elements are the melodic motive M2 and the rhythmic motives R1 and R2.¹⁰⁸ The first theme and closing theme are presented in keys closely related to the tonality of the movement, E-flat major. The second theme explores the most remote tonalities of the movement, especially in the exposition and development sections. For my formal analysis, including information regarding motives, see Table 8.1 below.

¹⁰⁸ M₁ (vM1 and v₂M1), M₂, R₁, and R₂, will be identified and discussed in the following pages.
Analysis:

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Table 8.1: Analysis of Meyerbeer Quintet, Movement I., Allegro moderato

The first movement begins with an introductory section presented in the two violin and cello parts from measures 1 to 3. The two violins enter on the first beat of the piece with g and b-flat; not until the second measure, with the cello note, e-flat, is the tonality of E-flat major apparent. The cello, moving from measure 1 to 2, is the first instrument to announce the melodic motive M1.\textsuperscript{109} The melody of Theme I, presented in the clarinet line beginning with the anacrusis to measure 4, is built upon M1. (See Example 8.1 below.)

\textsuperscript{109} M1 refers to the melodic motive first presented in the cello line, from measure 1 to 2, as well as the clarinet line from measure 3 to 4. The motive is a four-note figure (consistently composed of sixteenth-notes, although the rhythm of this motive is not a constitutive element) of an ascending minor second and major second followed by a descending major second. After the four-note figure, there is often a leap upward of a fourth (as seen in the cello part, measure 1 to 2) or a re-articulation of the last note of the figure (as seen in the clarinet part, measure 3 to 4).
Example 8.1: Meyerbeer Quintet, Movement I., Allegro moderato, Measures 1 to 11 (introductory section, first two phrases of Theme I, M1)

Theme I, measures 4 to 25, is presented in E-flat major. It is composed of four phrases: a, a’, b, and a” (4+4+4+10), with an extended last phrase and an overall form of two musical periods (a and a’, then b and a’). The first, second and fourth phrases of Theme I are all based on M1, which occurs predominantly in the clarinet part, and also in
the viola part (measures 4, 5, 8, 9, 17 and 18) and the first violin part (measures 19 and 20). The third phrase contains new material. With the exception of measures 21 to 25, the end of the fourth phrase, Theme I presents the clarinet melody accompanied by the string quartet parts with simple rhythms and chords (refer back to Example 8.1 above).

Phrase a’’ begins with the established texture of melody and accompaniment, although the melody line with M1 moves from the clarinet part to the viola part with the anacrusis to measure 18. (See Example 8.2 below for phrase a’’.) With the anacrusis to measure 20, the first violin takes M1 and presents it at two-beat intervals. In measure 21 the clarinet part enters on $d'''$ with a descending line, through both scale and arpeggio patterns, to $f$.

The melody-accompaniment texture prior to measure 21 is changed to finish Theme I. In measures 21 and 22 the descending solo clarinet line is heard against chord interjections made by the string quartet; then in measures 23 and 24, the cello line supports the emphatic sixteenth notes of the two violin and viola parts with arpeggios. The first violin compactly states M1 four times in measures 23 and 24.

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110 The first violin statements of M1, in measures 19 and 20, are rhythmically similar to the clarinet and viola lines combined in measures 3 and 4 (refer back to Example 8.1 above).
Example 8.2: Meyerbeer Quintet, Movement I., Allegro moderato, Measures 16 to 25 (fourth phrase, a’’, of Theme I, M1)
In the first and fourth phrases of Theme I both the melody and accompaniment consist of strictly duple rhythms. The end of the second phrase briefly switches to triple subdivision in the clarinet melody (see measure 10 in Example 8.1 above, and compare to the parallel spot at the end of the first phrase, measure 6) while the accompaniment continues in duple rhythms. The third phrase, which begins with the anacrusis to measures 12, again presents duple and triple rhythms in the clarinet line against duple rhythms in the string parts (see measures 12, 14 and 15 of Example 8.3 below). The juxtaposition of duple and triple subdivisions within a single passage is a concept Meyerbeer develops throughout the quintet.

Example 8.3: Meyerbeer Quintet, Movement I., Allegro moderato, Measures 11 to 15 (third phrase, b, of Theme I, combination of duple and triple rhythms in the clarinet line with duple rhythms in the string parts)

Theme I returns in measure 123 to begin the recapitulation. The last four measures of the development section, measures 119 to 122, serve an introductory function to this presentation of Theme I. The “introduction” section begins in measure
119 with the first violin and clarinet lines alternating one-beat figures of sixteenth notes; the clarinet part states M1 throughout the introductory section, supported by a varying number of string instruments.\textsuperscript{111} (See Example 8.4 below.) The persistent M1 in the clarinet line becomes the anacrusis to the melody of Theme I, going from measure 122 to 123, beginning the recapitulation section. Theme I in the recapitulation includes only the first two phrases of Theme I from the exposition (a and a’), also in E-flat major.

Example 8.4: Meyerbeer Quintet, Movement I., Allegro moderato, Measures 119 to 123 (introduction to the recapitulation, return of Theme I in the recapitulation, M1)

\textsuperscript{111} The cello part, measure 121, is placed in tenor clef. Meyerbeer frequently wrote the cello line in tenor clef during both the first and second movements of his quintet.
M1 is used abundantly throughout the movement, in all of the transitions, the development and the coda. In the first transition section, measures 26 to 33, M1 is presented in the clarinet line in its original form (measure 27) and also in a variation, vM1 (anacrusis to measure 26, to begin the transition).\textsuperscript{112} (See Example 8.5 below.)\textsuperscript{113}

![Example 8.5: Meyerbeer Quintet, Movement I., Allegro moderato, Measures 25 to 28 (transition from Theme I to Theme II, M1 and vM1 in the clarinet line)](image.png)

M1 and vM1 are also presented at the beginning of the development section, again in the clarinet line. The development begins with an unaccompanied clarinet passage for five measures before the string instruments enter with an accompaniment of simple chords and rhythms. (See Example 8.6 below.) M1 occurs in measures 79b, 80

\textsuperscript{112} The motive vM1 consists of the four-note group M1, but now all intervals are a minor second. Therefore, vM1 consists of two ascending minor seconds followed by a descending minor second. Refer back to footnote 109 for an interval description of M1.

\textsuperscript{113} Measure 26 to 29 of the cello part is again written in tenor clef. Refer back to page 103 and footnote 111 above with regard to measures 121 and following.
and 81; then the motive is presented in its varied form, vM1, in measures 82, 83, 84 and 85.

Example 8.6: Meyerbeer Quintet, Movement I., Allegro moderato, Measures 79b to 85 (beginning of the development section, M1 and vM1 in the clarinet line)

M1 and vM1 occur later in the development section, now amid the juxtaposition of duple and triple rhythms in the clarinet line. The clarinet enters with vM1 for the anacrusis to measure 109. In the section that follows, vM1 is frequently presented on the fourth beat of the measure (see measures 108, 109 and 111 of Example 8.7 below). Beginning with measure 113, beat four then consists of M1 (see measures 113 to 118).
Measure 119, as seen above in Example 8.4 begins a repeated treatment of M1 through 122 in the clarinet part, leading to the recapitulation. The clarinet line, with M1 and vM1, places duple and triple rhythms adjacently (see beats one and three in triple rhythm and beats two and four in duple rhythm of measure 109), although M1 and vM1 are always presented in a four-note group of duple rhythm. The clarinet line, with arpeggios, M1 and vM1, is supported by a simple accompaniment in the string instruments.
Example 8.7: Meyerbeer Quintet, Movement I., Allegro moderato, Measures 108 to 118 (from the development section; M1, vM1 and juxtaposition of duple and triple rhythms in the clarinet part)
The coda is predominantly constructed around M1 placed in the clarinet line. The coda begins with a two-measure introductory section that is similar in texture to the three-measure “introduction” at the beginning of the movement. (See Example 8.8 below for the introductory section leading to the coda; refer back to Example 8.1 above for the introductory section at the beginning of the movement.) The coda’s “introduction” contains accompanimental eighth notes in the string parts (minus the viola line), like measures 1 to 3, but the chords are complete E-flat major triads now and the cello line does not present M1.\(^{114}\) The clarinet part states M1 in measures 173 and 174, then also measures 177, 179 and 181.

\(^{114}\) Refer back to page 98 above for a discussion of the texture in measures 1 to 3.
Example 8.8: Meyerbeer Quintet, Movement I., Allegro moderato, Measures 172 to 182
(introductory section to the coda, beginning of coda, M1 in the clarinet part)

At the end of the coda, in measures 187 and 188, the string instruments present
the last statement of M1, taking a more active role in the texture than earlier in the coda
section as seen above. The string ending begins as the clarinet finishes its last passage of
the movement, a sextuplet arpeggio ending on the altissimo note $f'''$. (See Example 8.9
below.)

Example 8.9: Meyerbeer Quintet, Movement I., Allegro moderato, Measures 187 to 190
(end of the coda, M1 in the string parts)

Theme II is presented in F major during measures 34 to 45 of the exposition, and
it first occurs in the cello part, not the clarinet part. The cello is placed in tenor clef for
the three-measure melodic phrase. The first three notes of Theme II are the melodic
motive I shall refer to as M2. Once the cello enters with Theme II (and therefore, M2),
the clarinet interrupts before the phrase is complete. (See the clarinet’s interruption of

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115 In the parallel spot of the recapitulation, measure 130 to 132, Theme II is again placed in the cello line
before the clarinet line. Moreover, the cello phrase is again in tenor clef.

116 M2 consists of three notes, in a general rhythmic pattern of a longer note followed by two shorter notes,
using the following intervals: a descending minor second and an ascending minor second. Interestingly,
this is the same melodic motive developed by Weber in the second movement of his quintet, first presented
in the cello, measure 1, and then in reverse direction with the beginning of the clarinet melody, measure 5.
(Refer back to Example 4.1 above.)

110
the cello line in measure 36 of Example 8.10 below.) The clarinet part then presents two more phrases of Theme II followed by a last, extended phrase. The string parts provide a simple accompaniment to the clarinet melody.\textsuperscript{117}

Example 8.10: Meyerbeer Quintet, Movement I., Allegro moderato, Measures 34 to 45 (Theme II in the exposition, M2 introduced first by the cello)

\textsuperscript{117} The cello’s statement of Theme II in measures 34 to 36 is only assisted by a sparse line in the clarinet part; in the recapitulation, Theme II is accompanied by simple chord figures during both the cello’s statement and the clarinet’s phrases that follow. The clarinet once again interrupts the cello in its third measure of Theme II.
In measure 44 of the last phrase, the clarinet line ascends through a wide leap from $f$ to $c'''$.\textsuperscript{118} Just prior to this wide leap, and also immediately following it, Meyerbeer places the interval of a minor second in the clarinet line, presenting a wide interval and small intervals adjacently, providing an element of contrast within the clarinet part. (Refer back to Example 8.10 above.)

Theme II in the recapitulation is presented in E-flat major. (See Example 8.11 below.) The cello entrance in measure 130 begins the theme, but it is not preceded by

\textsuperscript{118}Refer back to the discussion of Weber’s quintet and the definition of a “wide leap” (page 20, footnote 28).
transition material this time; Theme I cadences on E-flat major at the downbeat of 130 and Theme II begins immediately with M2. The clarinet part once again interrupts the cello’s statement in the third measure (and the cello part is placed in tenor clef, as seen previously in the exposition). In measure 134, the clarinet line with M2 leads the melody through a modulation: A diminished seventh chord in measure 134, E diminished seventh chord in measure 135, to B-flat major in measure 136. The three-note motive M2 carries the clarinet line upward by a minor second through each of these three measures, leading the modulation. Therefore, Theme II in the recapitulation begins in E-flat major, but through the use of M2, moves to B-flat major.
Example 8.11: Meyerbeer Quintet, Movement I., Allegro moderato, Measures 130 to 138 (return of Theme II in the recapitulation, including M2 used to move from E-flat major to B-flat major)

The closing theme of the first movement is based largely on a second variation of M1. I shall refer to this variation as $v_2M_1$. The theme occurs at measure 46 in the exposition and measure 141 in the recapitulation. It is first heard in the key of B-flat major, then E-flat major. (See Example 8.12 below.) The phrase structure for the closing theme is 2+2+2+5. In each of the 2 measure segments, $v_2M_1$ is placed on beats two and

---

$v_2M_1$ consists of the interval and directional pattern of $M_1$ in reverse: now an ascending major second followed by a descending major second and minor second.
four of the first measure of that segment (therefore, in measures 46, 48 and 50 of the exposition). The texture of the closing theme is once again a clarinet melody line supported by simple chords in the string parts, often using three-note groups in sixteenth-note rhythms. I shall refer to this rhythm as R1.  

\[ v_2 M1 \]

R1 (in 1st/2nd violin and viola above)

Example 8.12: Meyerbeer Quintet, Movement I., Allegro moderato, Measure 46 to the Downbeat of Measure 57 (closing theme in the exposition, \( v_2 M1 \), R1, wide leap in the clarinet part)

continued

\[ ^{120} \text{R1 consists of two sixteenth notes followed by an eighth note, often presenting repeated pitches, but as a rhythmic motive the pitches are not the main focus of the motive. The first note of the motive may either be placed on the upbeat (as in the accompaniment for the closing theme in Example 8.12) or on the downbeat (as later developed in the movement).} \]
The clarinet line in measure 56 contains a three octave wide leap from $e'''$ down to $e$. The leap is followed by a series of minor seconds ascending from the $e$, through $f$ and $f$-sharp to $g$. Again, Meyerbeer has placed a wide leap in the clarinet line adjacent to, in this particular figure, three intervals of a minor second.

The texture of the transition between the closing theme and the coda, measures 151 to 171, is of notable interest. (See Example 8.13 below.) The second violin begins a tremolo figure on a repeated $b$-flat in measure 151, and it is sustained through the beginning of measure 158, at which point it changes pitches but still continues the
rhythm. I shall refer to this rhythmic motive as $R_2$.\textsuperscript{121} This accompaniment supports the first violin entrance of $M_1$ with the anacrusis to measure 152. When the cello part takes $M_1$ at the anacrusis to measure 154, the viola enters with Theme II (and therefore, $M_2$) and the clarinet with sustained pitches. In measure 156 another layer is added to the texture with the clarinet arpeggios, displaying the technical ability of the clarinet and once again contrasting duple rhythms against triple rhythms in a single line. The texture continues to thicken, and becomes more agitated in measures 158 and 159, with the rhythmic motive $R_1$ now added to the first violin part and then all the string parts.$^{122}$ The clarinet line in measures 160 and 161 is then sparsely accompanied, releasing the textual intensity of the preceding measures.

Theme II (and $M_2$) continue to be developed in measures 164 through 171. The clarinet and cello lines are first supported by sextuplet tremolos of alternating notes in the string parts, then by a slower motion through quarter-note chords.$^{123}$ Theme II is placed in the key of B major, and the clarinet enters after only one measure of the cello’s phrase this time.$^{124}$ Therefore, the transition into the coda contains two rhythmic motives, $R_1$ and $R_2$.\textsuperscript{125} Melodically it begins with $M_1$ then adds $M_2$ and also arpeggio figures in the clarinet line. The texture changes every two measures between measures 151 and 164, and then by three-measure intervals until measure 171. The variety and intensity of this

\textsuperscript{121} $R_2$ is the thirty-second note rhythm pattern presented in the second violin part, measure 151 and following. Again, with the rhythmic motive, as with $R_1$, the pitches may change but the motive remains $R_2$.

\textsuperscript{122} The clarinet line in measures 158 and 159 presents a melodic variation on the rhythmic motive $R_1$, with changing pitches, but the same rhythm, on beats two and four then two, three and four.

\textsuperscript{123} The sextuplets in the string parts were presented first during the transition into the development section, measures 63 to 65 and also 68 and 69.

\textsuperscript{124} Theme II consistently explores more remote key areas than Theme I or the closing theme.

\textsuperscript{125} The only other presentation of $R_2$ occurs near the end of the coda, measure 186, in the string quartet parts.
transition heightens the importance of M1 in the coda, where it is presented as a fundamental component of the structure and in an exposed texture.

Example 8.13: Meyerbeer Quintet, Movement I., Allegro moderato, Measures 151 to 171 (transition to coda, M1, M2, R1, R2, duple and triple rhythms in the clarinet part)
Example 8.13: continued
Example 8.13: continued
Chapter 9: Movement II., Rondo

The second and concluding movement of Meyerbeer’s quintet is a rondo with the form A B A C A B A-Coda, as seen in Table 9.1 below. The primary motive of this movement, M1, is introduced in the first measure; it is rhythmically and melodically developed in the first transition section, evolving into another distinct motive, M2. M1 and M2 occur abundantly throughout the movement. The rhythmic motive R2 from the first movement briefly returns in the C section; I shall refer to this motive as R2(FM) – R2 first movement. In the A and C sections Meyerbeer’s primary focus is on melody, while the B sections and coda contain elements of technical display in the clarinet line. The texture throughout the movement is almost exclusively soloist-accompaniment; the string quartet parts serve a primary role only in the textures of the first and third transitions, and the cello line is given a melodic phrase once near the end of the movement. The movement begins in the tempo Allo⁰ Scherzando, slowing to Adagio for the C section.
Analysis:

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Content</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-23</td>
<td>M1</td>
<td>E-flat major</td>
</tr>
<tr>
<td>Transition</td>
<td>24-52</td>
<td>M1, M2</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>53-75</td>
<td></td>
<td>B-flat major</td>
</tr>
<tr>
<td>Transition</td>
<td>75-87</td>
<td>M2</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>88-95</td>
<td>M1</td>
<td>E-flat major</td>
</tr>
<tr>
<td>Transition</td>
<td>96-107</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>108-138</td>
<td>R2(FM)</td>
<td>A-flat, D-flat and A-flat major</td>
</tr>
<tr>
<td>Transition</td>
<td>139-145</td>
<td>M2</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>146-159</td>
<td>M1</td>
<td>E-flat major</td>
</tr>
<tr>
<td>B</td>
<td>160-168</td>
<td></td>
<td>E-flat major</td>
</tr>
<tr>
<td>Coda</td>
<td>169-185</td>
<td></td>
<td>E-flat major</td>
</tr>
</tbody>
</table>

Table 9.1: Analysis of Meyerbeer Quintet, Movement II., Rondo

The A section, measures 1 to 23, is in a three-part form: phrase a, measures 1 to 8, b, 9 to 15, and a’, 16 to 23. Phrases a and a’ present the melody in the clarinet part and accompaniment in the string quartet parts. The accompaniment consists of arpeggios in the cello line and syncopated chords in the two violin and viola lines. The clarinet part in measure 1 begins the melodic motive M1; the two parts of M1, when developed separately, will be identified as M1\(^a\) and M1\(^b\), as seen in Example 9.1 below. M1 occurs four times in the A section, twice each in phrases a and a’.

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\(^{126}\) This is a similar texture to the presentations of Theme II in the first movement (refer back to Example 8.10 above). Moreover, the same texture appears in the C section of Weber’s rondo (refer back to Example 6.10 above).

\(^{127}\) M1\(^b\) specifically develops as a grace note followed by three eighth notes (and therefore, does not continue to include the last eighth note of measure 1).
Phrase b of the A section introduces a new texture and melodic material. The string instruments continue to support the clarinet melody, although the viola provides melodic interjections in measures 10 and 12. The last three measures of phrase b, measures 13 to 15, contain a juxtaposition of minor and major second intervals within a mostly unaccompanied clarinet line.\(^{128}\) (See Example 9.2 below.)

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\(^{128}\) The adjacent placement of minor and major seconds in this passage is similar to Weber’s treatment of the same two intervals preceding the recapitulation in the first Allegro of his quintet. Weber concludes the alteration of minor and major seconds with an emphasis (by rhythmic augmentation and repetition) on the minor second. (Refer back to Example 3.8 above.) Meyerbeer instead continues to open the interval distance through a minor third and major third, leading to the perfect fourth that begins M1 and the phrase a’ in measure 16.
The second and third A sections of the rondo contain shorter presentations of the A material. The second A section, measures 88 to 95, presents only phrase a’; the third A section includes phrases a” and b’. The two variations of phrase a – a’ and a” – rhythmically alter the final measure of the clarinet part. (See Example 9.3 below for phrase endings of a, a’ and a”).
Phrase ending for a:

Phrase ending for a’:

Phrase ending for a”:

Example 9.3: Meyerbeer Quintet, Movement II., Rondo, Measures 7 to 8, 94 to 95, 152 to 153 (ending of phrases a, a’ and a” in A sections)
The rhythmic variations in the clarinet line, as seen above in Example 9.3, are similar to the development of M1 in the first transition. (For the first statement of M1, refer back to Example 9.1.) M1\(^a\) is developed in the string quartet parts through the first section of the transition, thickening the texture for the first time in the movement. The clarinet remains silent for the opening measures of the transition, then enters with a solo, rhapsodic line. With the anacrusis to measure 32 (as seen in Example 9.4 below), M1 is presented in the key of D major (in each of the three A sections it is in E-flat major) and the texture is once again soloist-accompaniment. As M1 develops, the clarinet part varies the melodic line by inserting triple rhythms into the previously duple phrase (see measures 33 and 35 of Example 9.4 below).
Beginning in measure 36, the development of M1 is divided into the two elements, M1\text{a} and M1\text{b}, and the texture is thinned. (See again Example 9.4 above). M1\text{a}
is seen in measure 36 and 37; the second time missing the first note of the figure. The remaining measures of the transition develop $M_1^b$ melodically and in a rhythmic manner similar to the ending of phrases a, a’ and a” in the A sections (refer back to Example 9.3 above). First, in measure 36, $M_1^b$ is reduced to a three-note figure: $e''$, $d''$-sharp, $d'''$. The three-note pattern, consisting of a minor second downward and a minor second upward, widens to major seconds in measure 38 ($d''$, $c''$, $d''$); this is the first melodic alteration to $M_1^b$. $M_1^b$ continues through measure 41 in both the minor second and major second forms, which are rhythmic and melodic alterations of the original.

The string quartet parts introduce another melodic development to $M_1^b$ in measure 39 in the transition, now the three-note figure consists of all ascending pitches – octaves on $f$, $g$ and $a$. (Continue referring to Example 9.4 above.) The clarinet line presents the former variation again in measures 40 and 41, before submitting to the melodic development of $f'$, $g'$, $a'$ (concert pitches) in measure 42. Measures 42 and 43 contain solo statements of $f'$, $g'$, $a'$, briefly stabilizing the motive before another alteration of pitch and rhythm in measure 44. The clarinet line in measures 44 and 45 (and continuing in measures 48 and 49) ascends through the final form of the motive, $M_2$. Therefore $M_2$, consisting of three ascending pitches in the rhythm of dotted-eighth, sixteenth and quarter notes, developed through several stages from $M_1^b$. (See Example 9.5 below for the stages of development from $M_1^b$ to $M_2$ as presented in the clarinet line.)

$^{129}$ The three-note figure also contains the grace note originally presented with $M_1^b$ (see measure 1 in Example 9.1 and footnote 127 on page 122 above).
The second, third and fourth transition sections again present M2. The second transition consists of a clarinet melody, based on M2, accompanied by a thin texture in the string quartet parts. The third transition begins with the clarinet part resting and the string quartet parts developing M2; then the clarinet part enters with a continuation of M2 and the string instruments return to accompanimental figures. The final transition, like the first transition, explores a remote key, this time G-sharp minor.  

Example 9.5: Meyerbeer Quintet, Movement II., Rondo, Measures 1, 36, 42 and 44 of the clarinet line (M1\textsuperscript{b} developed in stages to M2)

\begin{verbatim}
M1\textsuperscript{b} in measure 1: \includegraphics{example_9_5_1.png}

M1\textsuperscript{b} in measure 36: \includegraphics{example_9_5_36.png}

M1\textsuperscript{b} in measure 42: \includegraphics{example_9_5_42.png}

M2 in measure 44: \includegraphics{example_9_5_44.png}
\end{verbatim}

In Example 9.6 below the b’-flat in the clarinet line ties into measure 139 from the previous measure, then changes enharmonically to a’-sharp on beat three of measure 139.
With each of the four transitions, the string quartet parts contain accompanimental material when the clarinet line is present; when the clarinet part is absent, the texture is thicker and the four string instruments contribute to the development of motivic material.

Example 9.6: Meyerbeer Quintet, Movement II., Rondo, Measures 139 to 141 (beginning of the fourth transition, including $M_1^b$ and $M_2$ in the clarinet part)

The B sections and the coda contain abundant arpeggio and scale lines in the clarinet part for technical display and are not as melodic as the A sections. The B sections, each in the form a b c a b c’, contain ascending tonic chord arpeggios in the clarinet part (concert B-flat major in the first B section and concert E-flat major in the second) in the a phrases. The ascending arpeggios, in duple rhythm, contrast the descending scale passages in triple rhythm for phrases b, c and c’. The scale passages in c and c’ descend through an entire measure before leaping upward. For example, in c’ of
the first B section, the clarinet part leaps upward in measure 68 with an interval just under two octaves (from \textit{g-sharp} to \textit{g’}). With each measure the leaps expand to two octaves or more.\footnote{Refer back to the definition of “wide leaps” in regard to Weber’s quintet, footnote 28 on page 20 above.} (See Example 9.7 below.) The first B section ends with a continuous passage of arpeggios and scales, measures 73 to 75, leading to transition material which begins on the third beat of measure 75 with M2. Throughout the B sections, the clarinet part is presented either as an unaccompanied solo line or accompanied by thin chords in the string quartet parts.

Example 9.7: Meyerbeer Quintet, Movement II., Rondo, Measures 62 to 75 (second half of the first B section, phrases a, b and c’, wide leaps in the clarinet part, M2) continued
The second B section leads directly to the coda at measure 169. The seventeen-measure coda divides into two sections by a change of texture: the first is measures 169 to 174, and the second, measures 175 to 185. The first section of the coda, as seen in Example 9.8 below, contains four distinct elements: continuous clarinet scales and arpeggios, a rhythmic figure using repeated pitches in the two violin parts, quarter-note
arpeggios in the viola part, and a melodic cello part written in treble clef. The cello line is the main melodic voice in this passage, and it is supported by chords in the remaining instruments. This is a unique instance of a complete melodic phrase by a single string instrument, a function normally reserved for the clarinet part. Moreover, the melody in measures 171 to 174 is rhythmically ambiguous, often avoiding the articulation of pitches on a strong beat of the measure.

Example 9.8: Meyerbeer Quintet, Movement II., Rondo, Measures 169 to 174 (first part of the coda section, rhythmically ambiguous treble-clef melody in the cello part)

132 As previously mentioned, Meyerbeer often writes the cello line in tenor clef, but this is the only cello passage in treble clef.
133 The ambiguous melodic material in the cello line, measures 171 to 174, is based on the clarinet melody of the C section (see Example 9.10 below.)
The second part of the coda, measures 175 to 185, contrasts clarinet arpeggios on the tonic triad with homorhythmic, quarter-note chords in the string quartet parts. The arpeggio motion of the clarinet part, measures 181 and 182, is echoed in the first violin part, measure 182, and the cello part, measure 183. The clarinet line reaches its highest pitch of the quintet, $a'''$, in measure 182.\footnote{The first movement also contains one $a'''$ (measure 161), again at the top of an ascending F major arpeggio in the clarinet part.} (See Example 9.9 below.)

Example 9.9: Meyerbeer Quintet, Movement II., Rondo, Measures 175 to 185 (second part of the coda section, contrasting texture of mostly unaccompanied clarinet arpeggios with homorhythmic chords in the string parts)
The C section, measures 108 to 138, contains six phrases: a a’ b c a’’ a’’. It is preceded by a two-measure introductory section in the solo clarinet line. The tempo changes from Allo° Scherzando, the tempo set at the beginning of the movement, to Adagio during the “introduction” at the double barline in measure 107. Phrase a, measures 108 to 111, presents the clarinet melody supported by a very thin accompaniment in the string parts. The clarinet melody, as seen in Example 9.10 below, creates an ambiguous character with the avoidance of metrical emphasis in measures 109 and 110.135

![Example 9.10: Meyerbeer Quintet, Movement II., Rondo, Measures 106 to 111 (two-measure introductory section to the C section, first phrase of the C section, soloist-accompaniment texture)](image)

The C section begins in A-flat major; then at measure 116 and phrase b, it moves to D-flat major for four measures. As seen in Example 9.11 below, measure 116 contains

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135 The clarinet melody in measures 109 and 110 is then presented in the treble-clef cello line during the first section of the coda (refer back to Example 9.8 above).
M2 in the clarinet line, measure 117 contains $M1^b$ in its three-note form (refer back to the stages of development for $M1^b$ in Example 9.5 above), and then in measure 118, the clarinet line moves from duple rhythms to triple rhythms – three traits Meyerbeer developed in the A and B sections. This section continues the established texture of soloist-accompaniment for the clarinet line and the string quartet parts.

Example 9.11: Meyerbeer Quintet, Movement II., Rondo, Measures 116 to 119 (b phrase of the C section, $M1^b$ in three-note form, M2, adjacent duple and triple rhythms)

The unique texture of phrase a’’ in the C section, measures 131 to 134 as seen below in Example 9.12, contains the rhythmic motive R2 from the first movement of Meyerbeer’s quintet, referred to here as R2(FM). In the first movement, the viola part in measures 151 to 159 presents repeated pitches on thirty-second notes while the remaining instruments develop other motives (refer back to Example 8.13 and the discussion on
pages 116-7 above). In measure 186 of the first movement, near the end of the coda section, the string quartet parts homorhythmically present a B-flat major chord with R2. In the second movement, the only occurrence of R2(FM) is the four-measure phrase a’’ in the C section, where the second violin and viola parts contain the pitches e’-flat and c’. The cello part and first violin part provide sustained notes to complete the harmonic support for the clarinet melody line. The C section closes with a return to the phrase a’ and the soloist-accompaniment texture, discontinuing R2(FM).

Example 9.12: Meyerbeer Quintet, Movement II., Rondo, Measures 131 to 134 (a’’ phrase of the C section, R2 motive from the first movement)

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136 Refer back to footnote 125 above.
Meyerbeer’s quintet is only two movements, a trait unique to the quintets of the second decade of the nineteenth century. The title “Sonate” is also unique; it implies specific functions of the five instruments which is true in Meyerbeer’s quintet. Both movements are in the tonic key of the piece, E-flat major. There is no substantial use of a minor key, even in the “slow” section of the second movement. The clarinet part is idiomatic, extends from e to a’’, and contains more passages of technical display than expressive cantabile melodies. Meyerbeer places elements of contrast in the clarinet part, including wide leaps adjacent to small intervals and a juxtaposition of duple and triple rhythms. Minor seconds play an important role in the motivic material; the motives serve important structural functions. Meyerbeer introduces motivic material in the string parts, as well as melodic phrases, but these are quickly taken over by the clarinet. The interaction of clarinet and strings contributes to the development of motive M1b to M2 in the second movement. The piece features the clarinet; the string parts are most prominent in introductory sections and transitions.
Chapter 10: Heinrich Joseph Baermann’s Quintet for clarinet, 2 violins, viola and cello
with 2 bassoons, 2 horns and contrabass *ad libitum* in E-flat Major, op. 19

Heinrich Joseph Baermann was born in Potsdam, Prussia, in 1784, and died in Munich in 1847. He served in Munich as principal clarinet of the Bavarian court orchestra from 1807 to 1834. Baermann was a successful clarinetist and composer. Weber wrote all six of his concerted and chamber pieces that feature clarinet for Baermann; Meyerbeer’s quintet and cantata, *Gli Amori di Teolinda* with clarinet obbligato, were written for him as well. Other composers also wrote pieces for Baermann, sometimes in the form of a duet for Heinrich Joseph and his son, Carl (1810-1885), who was also a successful clarinetist.

Baermann’s output as a composer includes works for clarinet. He wrote three quintets, op. 19 in E-flat Major, op. 22 in F Minor, and op. 23 in E-flat Major, that were published sometime between 1817 and 1822, and written for B-flat clarinet.

Baermann’s Quintet for clarinet, 2 violins, viola and cello, with 2 bassoons, 2 horns and contrabass ad libitum, in E-flat Major, op. 19 contains four movements: I. Allegro moderato, in E-flat major and 186 measures long; II. Romanze, in G minor and 43 measures long; III. Menuetto is 37 measures long in G minor, then the Trio, in B-flat major is measures 38 to 119; IV. Allegro is in E-flat major and 195 measures long. The first and last movements contain ad libitum parts; the ad libitum instruments are tacet in movements two and three. John P. Newhill, in his article “The Adagio for Clarinet and Strings by Wagner/Baermann,” discusses Baermann’s use of ad libitum parts in each of the quintets, suggesting they identify the concerto nature of the pieces.

thematic contribution, serving merely to amplify the tuttis” and “they may be ignored” (see preface to the Musica Rara edition, 1991). It is interesting to note that Danzi’s potpourri is based on his own melody from the opera *Der Quasimann* and that Louis Spohr wrote a set of variations on the same Danzi melody: Louis Spohr, Fantasia and Variations on a Theme of Danzi for clarinet and string quartet, op. 81, ed. Himie Voxman (London: Musica Rara, 1977). Weston’s *New Grove* article also mentions that Felix Mendelssohn wrote two concert pieces for the Baermann’s: Felix Mendelssohn-Bartholdy, Concert Pieces for clarinet, basset horn and piano, No. 1 in F Minor, op. 113, and No. 2 in D Minor, op. 114, ed. Sabine Meyer, Wolfgang Meyer and Reiner Wehle (Wiesbaden: Breitkopf & Härtel, 1993). All of the aforementioned works are for B-flat clarinet (refer back to footnote 1 on page 1 above for a discussion of B-flat, A, and C clarinets during the early nineteenth century).

140 Weston in *New Grove*, 464, mentions quartets, quintets, concertinos, and various instrumental combinations.

141 In the preface to Quintet in E-flat Major, op. 23, (Monteaux, France: Musica Rara, 1980) John P. Newhill states that all three quintets were published by Breitkopf & Härtel between 1820 and 1821; Christoph Wandinger, in the preface to Quintet in E-flat Major op. 19 (Germany: ACCOLADE Musikverlag, 1998) states op. 19 was published by Hofmeister in Leipzig between 1817 and 1822. The MGG works list dates op. 19 as “ca. 1819” and opp. 22 and 23 as 1821: Gudula Schütz, “Baermann,” in *Die Musik in Geschichte und Gegenwart*, Personteil 1, 2d ed., ed. Ludwig Finscher (Kassel: Bärenreiter, 1999), 1614-1617.

The Baermann quintets were composed after the works by Weber (1811-1815) and Meyerbeer (1812).

The quintet, op. 19, is written in comfortable keys for the B-flat clarinet, but not for the string quartet instruments. The clarinet part, extending from e to a‴, is idiomatic in its technical and virtuosic passages; the second movement, especially, contains simple but beautiful cantabile melodies. Baermann creates contrast by mixing duple and triple rhythms in the clarinet melodies as well as large and small intervals. The string quartet parts serve accompanimental roles and contribute to motivic development, but, with the exception of the ritornello in the final movement, they do not participate with complete melodic phrases.

and discussed by Newhill in his article, the Adagio movement of op. 23 is the piece formerly known as “Wagner’s Adagio.”
Chapter 11: Movement I., Allegro moderato

The first movement of Baermann’s quintet, as seen in Table 11.1 below, is in the key of E-flat major, 186 measures long, and divides into three sections: A B A’.

Throughout the movement the string quartet supports the clarinet line with accompanimental figures. The *ad libitum* parts – two bassoons, two horns and a contrabass – contribute sparsely to the texture and almost exclusively double the string instruments. Baermann provides contrast through the juxtaposition of duple and triple rhythms, phrases of varying character, and large and small intervals in the clarinet melody lines.
Analysis:

<table>
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<th>Section</th>
<th>Measures</th>
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<th>Tonality</th>
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<tbody>
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<td>Introduction 1-7</td>
<td>String quartet</td>
<td>E-flat major</td>
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<td></td>
<td>Theme I 8-23</td>
<td>Clarinet, 1st violin</td>
<td>E-flat major</td>
</tr>
<tr>
<td></td>
<td>Transition 24-31</td>
<td>Clarinet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Theme II 32-48</td>
<td>Clarinet</td>
<td>A-flat major</td>
</tr>
<tr>
<td></td>
<td>Transition 49-50</td>
<td>1st violin</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Theme III 51-72</td>
<td>Clarinet</td>
<td>B-flat major</td>
</tr>
<tr>
<td></td>
<td>Transition 73-81</td>
<td>1st violin</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Introduction 82</td>
<td>Two violins and viola</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Theme IV 83-93</td>
<td>Clarinet</td>
<td>A-flat major</td>
</tr>
<tr>
<td></td>
<td>Transition 94-104</td>
<td>Clarinet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Theme V 105-113</td>
<td>Clarinet</td>
<td>F major</td>
</tr>
<tr>
<td></td>
<td>Transition 114-117</td>
<td>Clarinet “cadenza”</td>
<td></td>
</tr>
<tr>
<td>A’</td>
<td>Theme I 118-125</td>
<td>Clarinet</td>
<td>E-flat major</td>
</tr>
<tr>
<td></td>
<td>Transition 126-129</td>
<td>(no lead voice)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Theme II 130-142</td>
<td>Clarinet, 1st violin</td>
<td>E-flat major</td>
</tr>
<tr>
<td></td>
<td>Theme III 143-173</td>
<td>Clarinet</td>
<td>E-flat major</td>
</tr>
<tr>
<td></td>
<td>Transition 174-179</td>
<td>Clarinet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coda 180-186</td>
<td>Clarinet</td>
<td>E-flat major</td>
</tr>
</tbody>
</table>

Table 11.1: Analysis of Baermann Quintet, Movement I., Allegro moderato

The movement begins with an introduction in the string quartet and *ad libitum* parts. It contains three scale passages, the first two in sequence, that start in E-flat major and cadence on B-flat major in measure 7. (See Example 11.1 below.) After each scale passage, the cello line descends in a flourishing figure, first with four notes, then five and six notes (see measures 2, 4 and 7). The *ad libitum* contrabass line doubles the cello part during the flourishes, in unison for the first two figures, then one octave below for the last, and for a brief scale segment in measure 5, also one octave lower. The bassoon and horn *ad libitum* parts punctuate the fanfare rhythm that ends each scale passage.
Example 11.1: Baermann Quintet, Movement I., Allegro moderato, Measures 1 to 7 (introduction to the A section)
Theme I begins with the anacrusis to measure 8 in the clarinet part and it consists of two eight-measure phrases, a and a’. (See Example 11.2 below for the beginning of phrase a.) The melody line contains a variety of rhythms, including dotted rhythms, triplets and sixteenth notes, all within the first four measures of each phrase.\(^{143}\) For example, the clarinet melody alternates between duple and triple rhythms in measures 8 and 10 of the first phrase.

Example 11.2: Baermann Quintet, Movement I., Allegro moderato, Measures 8 to 11 (beginning of phrase a, Theme I in the A section, rhythmic variety in the clarinet melody)

\(^{143}\) The clarinet figures on beat four of measure 9, beat two of measure 10, and beat four of measure 17, are the same as melodic motive M1 in the first movement of Meyerbeer’s quintet (refer back to Example 8.1 above). This figure occurs again in Baermann’s first movement during the transition preceding the coda (see Example 11.7 below). Moreover, the high concentration of minor second intervals in measure 11 of Baermann’s quintet is similar to Meyerbeer’s treatment of minor seconds in Theme II of his first movement (refer back to Example 8.10 above), which is itself similar to Weber’s treatment of the minor second in pairs of eighth notes during the first transition in the opening Allegro of his quintet (refer back to motive M2 in Example 3.5 above).
From the anacrusis to measure 16 through measure 17, the first violin line presents the melody for the beginning of the second phrase, a’. (See Example 11.3 below.) The clarinet enters on beat four in measure 17 with the continuation of the melody; in measure 18 (as compared to measure 10 of phrase a in Example 11.2 above) the clarinet part adds a descending wide leap and removes the triple rhythms. When Theme I returns in the last section, A’, the clarinet presents a single phrase, a’’, which again contains a juxtaposition of duple and triple rhythms.

Example 11.3: Baermann Quintet, Movement I., Allegro moderato, Measures 15 to 19 (beginning of second phrase, a’, in Theme I of the A section by the first violin, then continued by the clarinet, wide leap in the clarinet part)

144 “Wide leaps” are defined as intervals of two octaves or more. Wide leaps are also included in the clarinet part of quintets by Weber and Meyerbeer (see the analyses of their quintets above). Baermann provides contrast in the clarinet part by following the wide leap down from f’’’ to e with a minor second ascent to f.
As stated above, the clarinet line always presents Theme I except for the brief statement by the first violin in measures 15 to 17 (refer back to Example 11.3 above). The string quartet parts provide a simple accompaniment and the *ad libitum* parts contribute infrequently to the texture. As seen in Examples 11.2 and 11.3 above, the contrabass doubles the cello part; the *ad libitum* bassoons and horns add color with sustained notes in measures 16 and 17 while the clarinet part is resting.

The transition from Theme I to Theme II in the A section presents the clarinet part as the primary voice and slightly more independent accompaniment parts for the *ad libitum* instruments.\(^\text{145}\) (See Example 11.4 below.) The contrabass continues doubling the cello line; in measures 25 and 27, the bassoons and horns add sustained pitches to the eighth-note figures in the string quartet (and contrabass) parts, similar to measures 16 and 17 as seen in Example 11.3 above, but now without the sustained notes in the cello (and contrabass) part.

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\(^{145}\) The last two measures of the transition, measures 30 and 31, contain a figure in the clarinet part that repeats at the end of phrase a in Theme II (measures 38 and 39). For a discussion of Theme II see page 153 below.
Example 11.4: Baermann Quintet, Movement I., Allegro moderato, Measures 24 to 28
(beginning of first transition in the A section)

The second transition contains even more involvement by the *ad libitum* parts,
although doubling the string quartet lines again. The first violin presents the primary line
during the transition. (See Example 11.5 below.) In measure 49 the first violin part
moves in sixteenth notes, with the remaining instruments providing an accompaniment of eighth notes. In measure 50 the first violin continues sixteenth notes, now as a solo instrument.146

Example 11.5: Baermann Quintet, Movement I., Allegro moderato, Measures 49 to 50 (second transition of the A section, first violin as the primary voice)

The transition preceding the B section is led once again by the first violin part. Although the remaining string quartet instruments, as well as the ad libitum bassoons and contrabass, present sixteenth-note figures, the first violin’s ascent from $b$-flat to $f'''$ is the primary element of the texture in measures 73 and 74. (See Example 11.6 below.) In the

146 Measure 50 of the violin part, as a solo instrument with a continuous sixteenth note passage, foreshadows similar treatment in the clarinet part, measures 114 to 117, and 169.
second ending, measure 79, the texture returns to simple accompanimental parts for the string quartet and *ad libitum* instruments.\(^{147}\) The bassoon *ad libitum* parts present an independent line of the accompaniment in measures 79 and 80.\(^{148}\)

![Musical notation image]

Example 11.6: Baermann Quintet, Movement I., Allegro moderato, Measures 73 to 81 (transition preceding the B section: omitting the first ending, measures 76 to 78; first violin as the primary voice)

\(^{147}\) Measure 75 is followed by either the first ending, measures 76 to 78, returning to measure 8 of the A section, or the second ending, measure 79, leading to the B section.

\(^{148}\) The bassoons also present an independent line of the accompaniment in the parallel spot of the first ending, measures 76 and 77.
The transitions in the A’ section occur in measures 126 to 129, connecting Theme I and Theme II, and measures 174 to 179 connecting the Theme III to the coda, both brief and with a simple texture. The transition leading to the coda, as seen in Example 11.7 below, is notable. The accompanying voices – the string quartet and ad libitum parts – present sustained lines, with few moving rhythms.\(^{149}\) The ad libitum bassoon and horn parts continue sustaining in measure 179, while the cello line and ad libitum contrabass move to quarter notes and quarter-note rests.\(^{150}\) The clarinet line of the transition freely

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\(^{149}\) See measure 174 and 176 of the first violin part (triplets), measure 175 of the second violin and viola parts (eighth notes) and measure 179 of the two violin parts (sixteenth-note to quarter-note rhythm).

\(^{150}\) The horn parts change to bass clef for the sustained concert E-flat pitches in octaves, measures 178 and 179, exploring the low range of the horn.
mixes duple and triple rhythms. Measures 175 and 177 restate material from Theme I (refer back to measure 10 in Example 11.2 above) with a slight alteration of pitches on beat four, and measure 177 is one octave lower, beginning on $b$ instead of $b'$. Moreover, the top note of the figure in measure 177 is flattened with an accidental, making all of the intervals minor seconds.\footnote{This is the same alteration Meyerbeer made to melodic motive M1 in the first movement of his quintet, although he did not change the octave. M1 when altered is labeled as vM1. (Refer back to Example 8.5 above.)} The clarinet line continues the triple rhythm through measure 178.

Example 11.7: Baermann Quintet, Movement I., Allegro moderato, Measures 174 to 179 (transition preceding the coda, duple and triple rhythms in the clarinet part)
Theme II is presented in the key of A-flat major in the A section, measures 32 to 48, and in E-flat major, measures 130 to 142 of the A’ section. Theme II in the A section contains two phrases: phrase a is eight measures long and phrase a’ is nine measures long. In both of these Baermann again juxtaposes duple and triple rhythms within the melodic line of the clarinet. (See phrase a in Example 11.8 below.) The melody begins with the anacrusis to measure 32 in the clarinet part, a unique dotted sixteenth-note figure, and continues with chromatic movement in measure 32 through pairs of notes. Phrase a’ begins with the same anacrusic figure, but the minor second intervals, $b’$ to $c’’$, $e$ to $f$, and $e’’’-flat$ to $d’’’$ (measure 40), occur in disjunct pairs and include a wide leap from $f$ to $e’’’-flat$.152 (See measures 39 to 41 of Example 11.8 below.)

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152 Baermann, like Meyerbeer and Weber, presents a wide leap adjacent to minor seconds, contrasting elements in the clarinet line. For a discussion of wide leaps adjacent to minor seconds in quintets by Weber and Meyerbeer, refer back to the analyses of those works above.
Example 11.8: Baermann Quintet, Movement I., Allegro moderato, Measures 31 to 41  
(phrase a of Theme II in the A section, beginning of phrase a’, minor seconds presented  
as paired notes, wide leap in the clarinet part)

The return of Theme II in the A’ section contains an eight-measure phrase and a  
five-measure phrase. As in the A section, Theme II moves freely between duple and  
triple rhythms, and the clarinet melody is supported by a simple accompaniment in the  

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remaining voices. The anacrusis figures in measures 129 and 137 contain a dotted eighth, sixteenth-note rhythm as compared to the dotted sixteenth note, thirty-second note rhythm in the A section. Moreover, the second phrase begins with the first violin part presenting the melody instead of the clarinet part. The clarinet enters in measure 139 to finish the phrase. (See Example 11.9 below.)

Example 11.9: Baermann Quintet, Movement I., Allegro moderato, Measures 137 to 140 (beginning of second phrase of Theme II in the A’ section by the first violin, then continued by the clarinet, duple and triple rhythms in the clarinet melody)

The ad libitum parts only contribute with very isolated pitches: the contrabass part in measures 47 and 48, the horn parts in measures 136 and 137, and the contrabass part again in measures 141 and 142. The first violin presented the melody for the beginning of Theme I, phrase a’, measures 15 to 17 of the A section (refer back to Example 11.3 above). These are the only times in the first movement that the first violin serves as the primary melodic voice; the first violin is the primary voice in two of the transitions (refer back to Example 11.5 above showing the second transition and Example 11.6 above for the third transition.).
Theme III, measures 51 to 72 in the A section, is presented in the key of B-flat major. It consists of a clarinet melody line accompanied by simple syncopated patterns in the string quartet parts and sparse interjections in the *ad libitum* parts. The clarinet line includes a repetitive sixteenth-note figure of jolly character as well as scale and arpeggio passages for technical display.\(^{155}\) (See Examples 11.10 and 11.11 below for the contrasting elements in the clarinet line.)

![Example 11.10](image)

Example 11.10: Baermann Quintet, Movement I., Allegro moderato, Measures 51 to 54 (sixteenth-note figure of Theme III in the A section, soloist-accompaniment texture)

\(^{155}\) The clarinet part reaches the pitch $a'''$ twice in the first movement: in measure 66, as seen in Example 11.11 below, and measure 170, also ending an arpeggio pattern.
Example 11.11: Baermann Quintet, Movement I., Allegro moderato, Measures 65 to 68
(scale and arpeggio passage of Theme III in the A section, soloist-accompaniment texture)

Theme III in the A’ section begins in measure 143. The jolly sixteenth-note figure from the A section is now rhythmically altered to include duple and triple rhythms.¹⁵⁶ (See measures 143 and 144 of Example 11.12 below.) New scale and arpeggio patterns introduced in the B section replace those presented in the A section.¹⁵⁷ (See measures 145 and 146 of Example 11.12 below.) Although the specific elements of Theme III in the A’ section are changed, the contrast between two distinct elements

¹⁵⁶ This form of the sixteenth-note closing theme figure begins the coda section, measures 180 and 181, in a sequence pattern that ascends melodically.
¹⁵⁷ See Example 11.14 and pages 159-60 below for the scale and arpeggios of the B section.
remains. Moreover, those elements consist of the same basic character as before – a jolly sixteenth-note figure and scale and arpeggio patterns for technical display. Baermann continues contrasting two distinct elements and two rhythmic subdivisions (duple and triple).

Example 11.12: Baermann Quintet, Movement I., Allegro moderato, Measures 143 to 146 (contrasting elements of Theme III in the A’ section)

The B section begins with a single introductory measure in the two violin and viola parts, measure 82, presenting an A-flat major chord through repeated dotted eighth, sixteenth-note rhythms. The rhythmic pattern continues on repeated pitches through Theme IV, measures 83 to 93, adding the cello line in quarter notes. In measure 83 the
clarinet melody enters with long, cantabile lines in duple and triple rhythm. (See Example 11.13 below.)

Example 11.13: Baermann Quintet, Movement I., Allegro moderato, Measures 82 to 86 (introductory measure, opening measures of Theme IV in the B section, soloist-accompaniment texture)

The clarinet line, after a transition passage of sequential scale patterns, leads to Theme V, measure 105 and following, consisting of arpeggio and scale figures in the key of F major. (See Example 11.14 below.) The clarinet part ends the B section with an

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158 The clarinet line in measure 83 is marked “solo”; the only other such indication occurs with the anacrusis to measure 8 for the first statement of Theme I (refer back to the end of measure 7 in Example 11.1 above). This indication, as well as the introduction of all new thematic material, identifies measures 82 to 117 as a B section rather than a development section.

159 The new scale and arpeggio figures reappear as part of Theme III in the A’ section (see Example 11.12 and the discussion on pages 157-8 above).
unaccompanied, cadenza-like line in measures 114 to 117. (See Example 11.15 below.) Measure 115 includes a wide leap from $e$ to $c'''$-sharp followed by a minor second ascent to $d'''$. Baermann, once again, adjacently contrasts the elements of a wide leap and a minor second interval, now in one of the most dramatic passages of the movement.

Example 11.14: Baermann Quintet, Movement I., Allegro moderato, Measures 105 to 106 (scale and arpeggio figures of Theme V in the A’ section)

160 An introductory passage (or distinct change of texture during a transition) occurs immediately preceding the three large formal sections of the movement: measures 1 to 7 are a formal introduction in the string quartet and ad libitum parts, measure 82 establishes the accompaniment texture of the B section in the string parts, and the cadenza-like passage in the solo clarinet line, measures 114 to 117, although part of the B section, leads directly into the A’ section.
Example 11.15: Baermann Quintet, Movement I., Allegro moderato, Measures 114 to 117 (clarinet “cadenza,” end of the B section, wide leap in the clarinet part)
Chapter 12: Movement II., Romanze

The second movement of Baermann’s quintet is a Romanze, in the key of G minor, and 43 measures long. The string quartet parts support the cantabile clarinet melody; the *ad libitum* parts are tacet. The overall form is binary, with an introductory section and coda. (See Table 12.1 below.)

Analysis:

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Primary Voice in Texture</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-2</td>
<td>String quartet</td>
<td>G minor</td>
</tr>
<tr>
<td>A</td>
<td>3-18</td>
<td>Clarinet, Cello</td>
<td>G minor</td>
</tr>
<tr>
<td>B</td>
<td>19-37</td>
<td>Clarinet</td>
<td>G major</td>
</tr>
<tr>
<td>Coda</td>
<td>38-43</td>
<td>Clarinet, Viola, Cello</td>
<td>G minor</td>
</tr>
</tbody>
</table>

Table 12.1: Analysis of Baermann Quintet, Movement II., Romanze

The texture of the introductory section is unique in the movement: very simple chords in the string quartet parts, using only eighth notes and eighth-note rests. With the clarinet melody entrance in measure 3, the texture changes to a solo voice supported by
accompaniment. The first violin part provides an arpeggio figure in eighth notes while the remaining string instruments sustain pitches. The phrase structure of the A section is two musical periods, 8 + 8; each musical period contains two four-measure phrases. The clarinet part presents a cantabile melody, beginning both four-measure phrases of the first musical period with a descending scale passage from $e''$ to $a'$. (See the first musical period in Example 12.1 below.)

Example 12.1: Baermann Quintet, Movement II., Romanze, Measures 1 to 10 (introductory section, first musical period of clarinet melody, soloist-accompaniment texture)
The A section concludes with the same descending scale passage from $e''$ to $a'$ in the clarinet line, measures 17 and 18, followed by a descending scale in the cello part, modulating to G major for the B section. (See Example 12.2 below.) The cello statement in measure 18 is the first independent figure by a string instrument; it connects two melodic phrases of the clarinet melody as well as the A section and the B section.\textsuperscript{161}

Example 12.2: Baermann Quintet, Movement II., Romanze, Measures 17 to 20 (end of A section, beginning of B section, connected by a descending scale in the cello part)

The B section, in the parallel key of G major, changes the texture of the accompaniment. The cello line provides harmonic support on downbeats; the two violin and viola lines introduce a tremolo figure that continues throughout most of the B

\textsuperscript{161} See Example 12.4 for the independent viola line in measures 38 and 40, as well as the cello line in measure 42.
Measures 31 to 33 of the B section again present sustaining pitches in the accompaniment, but without the arpeggios in the first violin part (as seen in measures 3 to 10 in the A section, Example 12.1 above). Moreover, when the accompanimental lines of the B section change to sustaining pitches, the rhythmic motion in the clarinet melody line becomes faster. (See Example 12.3 below.)

Example 12.3: Baermann Quintet, Movement II., Romanze, Measures 31 to 33 (clarinet melody with sustained accompaniment in the B section)

The movement returns to the key of G minor for the coda, measures 38 to 43. (See Example 12.4 below.) The viola line presents unaccompanied scale figures in

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\[\text{Weber and Meyerbeer both present tremolo accompanimental figures in the string parts of their quintets (see the second movement of Weber’s quintet, Example 4.1 above, and the first movement of Meyerbeer’s quintet, Example 8.13 above). Meyerbeer’s second violin part contains a single-pitch tremolo figure; the tremolo in Weber’s quintet is presented in multiple string instruments and with alternating pitches.}\]
measures 38 and 40, similar to the cello line in measure 18. The first viola scale, measures 38, connects the last clarinet phrase of the B section with the first clarinet statement of the coda; the second scale in the viola part, measure 40, leads to the second statement by the clarinet in the coda. The cello part in measure 42 descends through two scales to the final chord of the movement. Therefore, the coda contains the highest number of solo string lines of the movement.

Example 12.4: Baermann Quintet, Movement II., Romanze, Measures 37 to 43 (last measure of clarinet melody in the B section, coda, scale figures in the viola and cello parts)

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163 Refer back to discussion above on page 164 and Example 12.2.
Chapter 13: Movement III., Menuetto. Trio

The third movement of Baermann’s quintet, as seen in Table 13.1 below, is a menuet and trio and 119 measures long. The Menuetto, measures 1 to 37, is in the key of G minor; the Trio, measures 38 to 119, is in the key of B-flat major. The string quartet parts provide accompaniment to the clarinet melody, and the ad libitum parts are tacet.

Analysis:

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Primary Voice in Texture</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Menuetto</td>
<td>1-33</td>
<td>Clarinet, R1</td>
<td>G minor</td>
</tr>
<tr>
<td>Coda</td>
<td>34-37</td>
<td>Clarinet, R1</td>
<td>G minor</td>
</tr>
<tr>
<td>Introduction</td>
<td>38-41</td>
<td>String quartet, clarinet tacet</td>
<td></td>
</tr>
<tr>
<td>Trio</td>
<td>42-119</td>
<td>Clarinet</td>
<td>B-flat major</td>
</tr>
</tbody>
</table>

Table 13.1: Analysis of Baermann Quintet, Movement III., Menuetto. Trio

The Menuetto contains four phrases of eight measures each, then a four-measure coda. The Menuetto is characterized by a rhythmic figure consisting of two sixteenth
notes followed by an eighth note; I shall refer to this rhythmic motive as R1. The
movement begins with a two-note anacrusis in the clarinet line, $a'$ and $b'$, followed by R1
in measures 1, 2, 5 and 6. The two violin parts emphasize R1 along with the clarinet
line, and the string quartet presents independent statements of R1 in measures 4 and 8.
(See Example 13.1 below.)

Example 13.1: Baermann Quintet, Movement III., Menuetto. Trio, Measures 1 to 8 (first
phrase of the Menuetto, R1)

The clarinet part reaches its highest note of the movement, $e''''$, in the second and
third phrases of the Menuetto. The third phrase, measures 18 to 25, shows the technical
abilities of the clarinet, ascending through a scale figure from $c'$ to $e''''$ then alternating

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164 The anacrusis in the clarinet part ($a'$ to $b'$) returns at the beginning of the fourth movement. (See Example 14.1 below.)
between $e'''$ and $e''$. (See Example 13.2 below.) The string quartet parts provide rhythmic motion with R1 (measures 21 to 23) under the octave leaps of the clarinet line.

Example 13.2: Baermann Quintet, Movement III., Menuetto. Trio, Measures 18 to 25 (third phrase of the Menuetto, R1, scale figure and octave leaps in the clarinet part)

The coda, measures 34 to 37 at the end of the Menuetto section, contains a texture similar to the third phrase (refer back to Example 13.2 above). Measure 34 consists of a scale figure in the clarinet line, followed by leaps in measures 35 and 36. Measures 34 and 35 present the clarinet as an unaccompanied voice except for the five-note flourish in the string quartet parts; then the string quartet parts state R1 for the final two measures of the coda.\(^\text{165}\) (See Example 13.3 below.)

\(^\text{165}\) The coda ending the Menuetto section is similar to the coda ending the Menuetto of Weber’s quintet (refer back to Example 5.7 above). Weber also presented a homorhythmic figure in the string quartet parts after an unaccompanied line in the clarinet part. Weber, unlike Baermann, began and ended the coda with measures of silence.
Example 13.3: Baermann Quintet, Movement III., Menuetto. Trio, Measures 34 to 37 (coda ending the Menuetto, R1, clarinet line similar to the third phrase of the Menuetto)

The Trio section, measures 42 to 119, is in the key of B-flat major and begins with a four-measure introductory section, measures 38 to 41. The “introduction” presents homorhythmic chords in the string quartet parts, while the clarinet part is tacet; the eighth-note rhythm continues in a thinner accompanimental texture throughout the Trio section, supporting the cantabile clarinet melody. Therefore, the surface rhythm of both the melody and the accompaniment is slower than the Menuetto. (See Example 13.4 below.)
Example 13.4: Baermann Quintet, Movement III., Menuetto. Trio, Measures 38 to 49 (introductory section and first phrase of the Trio)

The accompanying texture of the Trio changes in measures 98 to 101 to a staggered pattern. (See Example 13.5 below.) The clarinet melody begins measure 90 with an accompaniment of paired string instruments similar to measures 42 through 45 of Example 13.4 above, but now the eighth notes are more chromatic. The clarinet part takes the eighth-note line in measure 93 before it moves to the two violin parts in measures 94 and 95 and the viola and cello parts in measures 96 and 97. The eighth notes then proceed in a staggered motion through measures 98 to 101 in the individual

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166 This phrase in the clarinet part is repetition of measures 74 to 89 with slight variations. In measures 74 to 76 the eighth-note accompaniment with chromaticism is presented in the two violin parts, whereas in measures 90 to 92 it is in the viola and cello parts.
string parts. Although the accompanying texture changes, the clarinet continues with a long, cantabile melody line.

Example 13.5: Baermann Quintet, Movement III., Menuetto. Trio, Measures 90 to 102 (staggered accompanying texture of the Trio)
Chapter 14: Movement IV., Allegro

The final movement of Baermann’s quintet is 195 measures long, divided into five sections, and presents three themes. The movement is in the key of E-flat major, moving to D-flat major and A-flat major for the second and third themes. Two-measure introductory sections begin each thematic area except the final statement of Theme I. The string quartet and *ad libitum* parts provide accompaniment to the clarinet melody throughout the three themes; they also present ritornello material based on Theme I. The movement is largely based on triple rhythms, although Themes II and III contain duple sections. Theme I in the first section foreshadows Theme II. The movement closes with a coda section based on Theme I. (See Table 14.1 below.)
Analysis:

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Content</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme I, pt.1</td>
<td>1-19</td>
<td>Intro, Clarinet, M1</td>
<td>E-flat major</td>
</tr>
<tr>
<td>Theme I, pt.2</td>
<td>20-35</td>
<td>Clarinet, M1, R1, M2</td>
<td>E-flat major</td>
</tr>
<tr>
<td>Ritornello (Th. I, pt.2)</td>
<td>36-45</td>
<td>Strings, ad libitum, M1</td>
<td>E-flat major</td>
</tr>
<tr>
<td>Theme II, pt.1</td>
<td>46-63</td>
<td>Intro, Clarinet, M2</td>
<td>D-flat major</td>
</tr>
<tr>
<td>Theme II, pt.2</td>
<td>64-78</td>
<td>Clarinet</td>
<td>D-flat major</td>
</tr>
<tr>
<td>Ritornello (Th. I, pt.2)</td>
<td>79-89</td>
<td>Strings, ad libitum, M1</td>
<td>B-flat minor</td>
</tr>
<tr>
<td>Theme II, pt.1</td>
<td>90-108</td>
<td>Intro, Clarinet</td>
<td>D-flat major</td>
</tr>
<tr>
<td>Theme I, pt.1</td>
<td>109-126</td>
<td>Intro, Clarinet, M1</td>
<td>E-flat major</td>
</tr>
<tr>
<td>Ritornello (Th. I, pt.2)</td>
<td>127-128</td>
<td>Strings, ad libitum, M1</td>
<td>A-flat major</td>
</tr>
<tr>
<td>Theme III, pt.1</td>
<td>129-146</td>
<td>Intro, Clarinet</td>
<td>A-flat major</td>
</tr>
<tr>
<td>Theme III, pt.2</td>
<td>147-162</td>
<td>Clarinet</td>
<td>A-flat major</td>
</tr>
<tr>
<td>Theme I, pt. 1</td>
<td>163-178</td>
<td>Clarinet</td>
<td>E-flat major</td>
</tr>
<tr>
<td>Coda</td>
<td>179-195</td>
<td>Clarinet</td>
<td>E-flat major</td>
</tr>
</tbody>
</table>

Table 14.1: Analysis of Baermann Quintet, Movement IV., Allegro

The first section, measures 1 to 45, begins with a two-measure introductory section in the string quartet and *ad libitum* parts. The opening chord establishes the key of E-flat major with the four octave range of the ensemble, then the two violin and viola parts present a simple E-flat major chord throughout measures 1 and 2. The clarinet melody (Theme I) enters with the anacrusis to measure 3 presenting two sixteenth notes
in duple rhythm, a′ and b′.\textsuperscript{167} In measure 3 the melody line changes to sixteenth-note triplets, based on minor second intervals: c′′ - b′ - c′′, then f′′ - e′′ - f′′, etc. I shall refer to this melodic motive as M1.\textsuperscript{168} The sixteenth-note triplet pattern with M1 does not change until measure 6, where it ascends and descends through a scale. Theme I contains two musical periods of two phrases each: a a′, b a′.\textsuperscript{169} The string quartet, along with the bassoon and horn \textit{ad libitum} parts, provides a simple accompaniment in duple rhythm that was established in the introductory section, measures 1 and 2. (See Example 14.1 below.)

\textsuperscript{167} This is the same anacrusis as begins the Menuetto of the third movement (refer back to Example 13.1 above).

\textsuperscript{168} M1 consists of three-note groups built on minor second intervals. The rhythm of three sixteenth-notes contributes to the distinctive quality of the melodic motive; the motive will continue to be presented in this rhythm throughout the movement. I label this as a melodic motive, instead of a rhythmic motive, because the unique element is the pattern of pitches, not the rhythm.

\textsuperscript{169} Both musical periods of Theme I end with a repeat sign.
Example 14.1: Baermann Quintet, Movement IV., Allegro, Measures 1 to 6 (introductory section, phrase a of Theme I, M1)

As seen in Table 14.1 above, each theme divides into two smaller sections, part 1 and part 2. The second part of Theme I, measures 20 to 35 contains material from part 1, measures 3 to 19. (See Example 14.2 below.) The clarinet line, in measures 20 and 21, presents the melodic motive M1 as a solo instrument while the string and \textit{ad libitum} parts are resting. At the end of measure 21, the clarinet part changes from the triple rhythm of M1 to a duple passage of arpeggios that continue into measure 22. Theme I, part 2, also
contains new motive material, some of which foreshadows Theme II. The string parts begin Theme I, part 2, with a rhythmic motive I shall refer to as R1. R1 is presented again in the string quartet parts, measure 23. Measures 24 and 25 contain the first statement of M2 in the clarinet line – a combination of M1 (the three-note figure of minor second intervals) and R1 (three sixteenth notes followed by an eighth note).

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170 See the discussion below regarding melodic motive M2 in measures 24 and 25. This motive becomes the main element in Theme II, pt. 1.
171 R1 consists of three sixteenth-note triplets followed by an eighth note, often in repeated pitches (as seen in the two violin parts and viola part, measure 20) or as an arpeggio figure (as seen in the cello and contrabass parts in measure 20).
Example 14.2: Baermann Quintet, Movement IV., Allegro, Measures 20 to 27 (Theme I, part 2, M1, R1, M2)
Although part 2 of Theme I does not return, part 1 appears in the third section of the movement at measure 109 and the fifth section at measure 163.\footnote{The third section of the movement presents Theme II material before Theme I material (refer back to Table 14.1 above).} Measures 109 and 110 present a two-measure introductory passage to Theme I, part 1. (See Example 14.3 below.) The “introduction,” as compared to measures 1 and 2 of the movement (refer back to Example 14.1 above) adds involvement by the clarinet line (with minor second intervals in measure 109, widening to a major second for measure 110) and the cello line (which now joins the other members of the string quartet with the chord figures). The accompanying instruments present chords in a triplet pattern, similar to R1 but without the final eighth note.

Example 14.3: Baermann Quintet, Movement IV., Allegro, Measures 109 to 110 (introductory section to Theme I, part 1, in the third section of the piece)
The melody line of Theme I, part 1 begins in measure 111. The accompanying instruments, although still missing the contrabass part, contain sixteenth-note triplet figures on repeated pitches, an element already noted in the introductory section, measures 109 and 110. Moreover, the first violin part connects the second and third phrases of the melody with a sixteenth-note triplet figure in measure 118. (See measures 118 to 121 of Theme I in Example 14.4 below.)

Example 14.4: Baermann Quintet, Movement IV., Allegro, Measures 118 to 121 (end of second phrase, beginning of third phrase in Theme I, part 1, third section of the piece)

Theme I, part 1 returns again in measures 163 to 178, just prior to the coda section, presenting its four phrases of four measures each (a a’, b a’) and an
accompaniment texture similar to measures 3 to 19. This statement of Theme I contains the connecting figure in the first violin part between phrases two and three (similar to Example 14.4 above), but it does not begin with a two-measure introductory section.

The ritornello material that ends each of the first three large sections of the movement are based on Theme I, part 2. As seen in Example 14.5 below, the first ritornello, in the key of E-flat major, begins with an anacrusis to measure 36. The ritornello contains two four-measure phrases then a two-measure transitional passage leading to Theme II.\(^{173}\) The ascending line of the two violins in measures 36 and 37 presents M1, thereby resembling measures 20 and 21 in the clarinet line of Theme I, part 2. (Refer back to Example 14.2 above.) The accompanimental texture in the remaining string and \textit{ad libitum} parts is more complex than during Theme I, part 2, measures 20 to 35.

\(^{173}\) See discussion of Theme II on page 188 below.
Example 14.5: Baermann Quintet, Movement IV., Allegro, Measures 35 to 39 (first phrase of first ritornello, M1, clarinet part is tacet, full involvement by remaining instruments)
The second ritornello begins with the anacrusis to measure 80; it again contains two four-measure phrases and a two-measure transitional section. The ritornello presents M1 homorhythmically in the string parts in measures 79 and 80 (minus the contrabass in measure 80, which joins the accompanying chords in the remaining *ad libitum* parts). In measure 82, M2 occurs in the first violin, viola, cello and contrabass parts, while the second violin provides the rhythmic motive R1. The string quartet and contrabass parts of the ritornello predominately contain sixteenth-note triplets; the *ad libitum* bassoons and horns provide harmonic support in eighth notes and sustained pitches. (See Example 14.6 below.)

Example 14.6: Baermann Quintet, Movement IV., Allegro, Measures 79 to 83 (first phrase of second ritornello, M1, M2, R1)
Example 14.6: continued

The third ritornello, as seen in Example 14.7 below, is only two measures long. M1 is presented mainly in the first violin part and less so in the remaining string instruments. The *ad libitum* bassoons and horns once again provide harmonic support with sustained pitches. The three ritornellos, as seen in Examples 14.5 – 14.7, contain involvement by all string instruments.
Example 14.7: Baermann Quintet, Movement IV., Allegro, Measures 127 to 129 (third and final ritornello, M1)

M1 is also a prominent characteristic of the coda section. The coda begins in measure 179 with the clarinet line eliding Theme I scale material with M1. The coda mainly consists of unaccompanied scale patterns in the clarinet part based on Theme I, part 1. The accompanying instruments occasionally interject chords. (See Example 14.8 below.) Moreover, the coda section contains one segment in duple rhythm (a defining element in part 2 of both Theme II and III).\textsuperscript{174} Beginning with the anacrusis to measure 181, two measures are in strictly duple rhythms. Therefore, the texture of the coda

\textsuperscript{174} See Example 14.11 below for a discussion of Theme II, part 2.
contrasts unaccompanied scale triplet figures in the clarinet part with chordal eighth-note interjections in the remaining instruments, as well as an overall feeling of triple rhythms with the two strictly duple measures (181 and 182). Moreover, near the end of the coda section, measure 193 contains simple eighth-note chords in all instruments except the cello and contrabass, which present triplet sixteenth-note arpeggios. (See Example 14.9 below.)

Example 14.8: Baermann Quintet, Movement IV., Allegro, Measures 179 to 186 (beginning of the coda section, M1, two measures of duple rhythm)
Example 14.8: continued

Example 14.9: Baermann Quintet, Movement IV., Allegro, Measures 191 to 195 (end of coda section)
Theme II, like Theme I discussed above, divides into two parts; the first part is based on triple rhythms and the second on duple rhythms. The first part returns in the third section of the movement, but the second part does not. As seen in Example 14.10 below, Theme II begins with a two-measure introductory section, measures 46 and 47, establishing the accompanimental texture for the theme. Theme II opens with M2 (foreshadowed in Theme I, part 2).\(^{175}\)

Example 14.10: Baermann Quintet, Movement IV., Allegro, Measures 46 to 51 (introductory section to Theme II, part 1, first phrase of Theme II, part 1, M2)

\(^{175}\) Refer back to Example 14.2 above.

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Theme I, part 2 consists of only duple rhythms. (See Example 14.11 below.) The clarinet melody mixes dotted quarter notes and sixteenth notes, alternating between two measures of each. The *ad libitum* parts are tacet, and the cello presents a counter-line to the clarinet. The two violins and viola provide movement with a syncopated figure, avoiding articulation of any pitch on a downbeat after the first measure of the theme.\(^{176}\)

Example 14.11: Baermann Quintet, Movement IV., Allegro, Measures 64 to 67 (first four measures of Theme II, part 2, in duple rhythm, clarinet melody, counter-line in cello)

\(^{176}\) This texture is presented again with only slight variation for Theme III, part 2, which is also in duple rhythms.
Theme III, part 1 contains the best example of soloist-accompaniment texture in the fourth movement. The clarinet melody enters in measure 131 after a two measure introductory section (measures 129 and 130). (See Example 14.12 below.) Once again, the “introduction” establishes the texture for the accompanying instruments in the theme. The first violin and viola are the most involved in the texture, while the remaining members of the string quartet participate occasionally; the ad libitum parts are tacet. The clarinet melody is characterized by repeated pitches and the prevailing triplet sixteenth-note rhythm of the movement, contrasting the style of the accompanimental figures.

Example 14.12: Baermann Quintet, Movement IV., Allegro, Measures 129 to 134 (introductory section to Theme III, part 1, and first four measures of Theme III, part 1, soloist-accompaniment texture)
Baermann’s quintet is in the key of E-flat major, although it avoids that key for the middle movements. The “slow” movement is in a minor key, and it also uses the parallel tonic major key. The third movement is the only one that does not begin with an introductory section; introductory sections play an important role in the structure of the movements. The *ad libitum* parts mostly double the string quartet. The clarinet part is idiomatic, extends from *e* to *a’’’, and it contains contrasting elements such as wide leaps adjacent to small intervals and a juxtaposition of duple and triple rhythms. The interval of a minor second is important in motivic material. The quintet features the clarinet part with a soloist-accompaniment texture. The string quartet and *ad libitum* parts are most involved in the ritornello sections of the final movement. Although individual string instruments do not present complete melodies like the clarinet part, the first violin introduces melodic material in the first movement that is then taken over by the clarinet.
Chapter 15: Conclusion

The clarinet quintets from the second decade of the nineteenth century were all written for the B-flat clarinet, thereby placing the clarinet part in comfortable keys, but not the string quartet parts. The three quintets included in this study are representative of that situation: Weber’s Quintet for clarinet, 2 violins, viola and cello, op. 34, is in the key of B-flat Major, Meyerbeer’s Quintet (with the title Sonate for clarinet with accompaniment of 2 violins, viola and cello) is in the key of E-flat major, and the first quintet by Baermann, Quintet for clarinet, 2 violins, viola and cello with 2 bassoons, 2 horns and contrabass ad libitum, op. 19, is in E-flat Major. If the same clarinet parts were written for A clarinet, the string quartet parts would have been in the much more friendly keys of A and D major.

Of the three quintets examined, those by Weber and Baermann are in four movements; the outer movements are Allegro and, especially Weber’s, are of substantial

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177 All of the works written for and by Baermann mentioned in this paper are for B-flat clarinet.
178 Mozart’s Quintet for clarinet, 2 violins, viola and cello, K. 581, written just twenty-two years before Weber began his quintet, is in the key of A major and written for A clarinet. Lawson, 30, notes the B-flat clarinet “retained its supremacy throughout the nineteenth century; Mozart’s espousal of the A clarinet as a solo instrument [speaking specifically of the Concerto for clarinet and orchestra in A Major, K. 622, as well as the Quintet] was followed by few later composers.”
length (Weber: I. is 219 measures long, IV. is 387 measures long; Baermann: I. is 186 measures long, IV. is 195 measures long). The first and last movements are in the tonic key of the piece, B-flat major for Weber’s quintet and E-flat major for Baermann’s. The second movements are shorter and in minor keys. Weber’s second movement, an Adagio, is 63 measures long, and in the key of G minor; Baermann’s second movement is 43 measures long, Andante, and also in the key of G minor. Both Weber’s and Baermann’s second movements contain a middle section in a major key: Weber’s moves to B-flat major, and Baermann’s moves to G major, the tonic major in the key of the movement. The third movements are both in the form of a menuet and trio; Weber’s is 189 measures long and is in B-flat major and E-flat major, and Baermann’s is 119 measures long and in the keys of G minor and B-flat major. Therefore, each of Weber’s middle movements contain large sections in the tonic key of the piece, B-flat major (the middle section of the Adagio and the Menuetto of the third movement); Baermann avoids the tonic key of E-flat major for the middle movements of his quintets. Although Baermann uses the four-movement form like Weber, the individual movements are not as long; Baermann relies less on the tonic key of the piece for each movement.

Meyerbeer’s quintet, like Baermann’s, is in the key of E-flat major but in a two-movement form. The first movement, an Allegro, is 190 measures long, and in the key of E-flat major; the second, and concluding movement, is an Allegretto, 185 measures long, and also in the key of E-flat major. There is no “slow” movement in the quintet, although the C section of the final movement (a rondo) changes tempo to Adagio. The Adagio section is in the key of A-flat major (unlike Weber and Baermann, Meyerbeer does not
use a minor key for the “slow” part of his quintet). The two-movement form keeps the quintet largely in the tonic key, and it does not incorporate minor keys for any substantial thematic areas.

The clarinet parts to all three quintets are idiomatic and display the technical and lyrical capabilities of the instrument. The range of the clarinet line in all three pieces extends from $e$ to $a'''$. Weber writes $a'''$ in the clarinet line during both a technical scale passage and a lyrical passage.\(^{179}\) The clarinet line of Baermann’s quintet reaches $a'''$ at the conclusion of two arpeggio passages in the first movement; $a'''$ is not included in the other movements.\(^{180}\) Meyerbeer’s quintet extends the clarinet part to $a'''$ for the ending of an arpeggio passage in both movements.\(^{181}\) Weber, therefore, is the only composer of the three to use the highest pitch of the piece in a lyrical and dramatic context, rather than only for technical display.

During the second movement of his quintet, Weber presents the highest pitch, $a'''$, in the context of a wide leap.\(^{182}\) Weber’s second movement contains six wide leaps in the clarinet part, five of which are adjacent to intervals of a minor second, creating contrast through adjacent elements in the clarinet line.\(^{183}\) Weber also includes wide leaps

\(^{179}\) For example, the scale passage in measures 252 to 255 of the final movement (refer back to footnote 56 above), contains $a'''$, as does the dramatic climax of the second movement, measure 57 in Example 4.5 above. The $a'''$ of the second movement is also part of a wide leap in the clarinet part (see discussion below).

\(^{180}\) See measure 66 in Example 11.11 above, and refer to footnote 155 above regarding measure 170 of the first movement.

\(^{181}\) Measure 161 in the first movement (Example 8.13 above); measure 182 in the second movement (Example 9.9 above).

\(^{182}\) See again Example 4.5 above. Weber follows the $a'''$ of the clarinet part with $f$; he also places the wide leap adjacent to the interval of a minor second (the $f$ descends to $e$). (Refer back to footnote 28 above for the definition of a “wide leap”.)

\(^{183}\) The wide leap in measure 47 of the second movement, from $c'''$ to $c'$ is immediately followed by $c''$ before moving by a minor second to $b'$ (delaying the element of contrast until measure 48). (See Example
in the first and last movements of his quintet, as does Baermann; Baermann does not, however, use this technique in the slow movement of his quintet. Neither Weber nor Baermann include wide leaps in the clarinet part of their third movement, the Menuetto and Trio. Meyerbeer places wide leaps in the clarinet parts of both movements of his quintet, although not in the “slow” section of his rondo.

Other contrasting elements in the clarinet lines of the three quintets include mixing duple and triple rhythms, chromatic and diatonic passages, and major and minor seconds. The clarinet line of Theme I in the first movement of Baermann’s quintet moves freely between duple and triple rhythms. Meyerbeer also presents duple and triple rhythms in the first theme of his quintet and again in the development section of the first movement. Weber’s clarinet melodies do not mix duple and triple rhythms as extensively as those of Baermann and Meyerbeer, although in the C section of his rondo, the cantabile clarinet line moves once from duple to triple then back to duple.

Weber composes entire cantabile melodic lines that juxtapose distinct chromatic passages with diatonic ones. Moreover, Weber presents chromatic scale passages in

4.6 and footnote 53 above.) Baermann and Meyerbeer also place minor seconds adjacent to wide leaps in their quintets, although not as frequently as Weber does in his second movement (5 of 6).
184 See Example 11.2 above.
185 See Examples 8.3 and 8.7 above.
186 Measure 204 of the C section is in triple rhythms while the surrounding measures are duple. The triple rhythms in measure 240 (also in the C section of the rondo) are adjustments made to later editions by Carl Baermann; the WeGA corrects this change, replacing the triplets with eighth notes (see footnote 19 above for a discussion of changes made by Carl Baermann).
187 For example, see the four-note chromatic groups of the opening phrase in the C section of his rondo followed by a diatonic passage to end the phrase (see Example 6.10 above). In the Trio section of the third movement, Weber begins the first melodic phrase (measures 110 to 117) with a chromatic descent of four notes, again followed by a diatonic passage to conclude the phrase. (See Example 5.9 above.)
the clarinet part, often unaccompanied. Meyerbeer, like Weber, places chromatic scale passages in an unaccompanied clarinet line. Baermann does not include chromatic scale passages in the clarinet part of his quintet.

The interval of a minor second is prominent in the melodic lines of all three quintets. For example, Theme II in the first movement of Baermann’s quintet presents pairs of notes in the interval of a minor second, and Theme I of the fourth movement contains three-note groups also based on minor seconds. The first movement of Meyerbeer’s quintet is structured around a melodic motive combining both minor and major seconds; the motive is also presented in a varied form of all minor seconds. Theme II of Meyerbeer’s first movement also begins with a series of minor seconds. The second movement, like the first movement of Meyerbeer’s quintet, is structured around a melodic motive consisting of minor seconds; the motive develops through stages into an ascending scale figure. Weber’s quintet also presents melodic ideas based on minor seconds. The first movement, first transition, part 1, introduces a juxtaposition of minor seconds and major seconds that develops through the movement. At the end of the development section, returning to this pattern, Weber emphasizes the

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188 Examples include: the unaccompanied clarinet line in the fourth movement of Weber’s quintet, measures 350 to 352, that ends in a chromatic scale passage; the partially unaccompanied chromatic descent in measures 38 and 39 of the first movement; the unaccompanied chromatic ascent in measures 81 and 82 of the same movement (see Example 3.11 above); the final chromatic passage of the first movement, an ascending line in measures 212 to 213, accompanied by the string quartet (see Example 3.2 above); and the four dramatic clarinet cadenza moments in the second movement, measures 39, 40, 58 and 59 (see measures 58 and 59 in Example 4.5 above).
189 Meyerbeer’s first movement contains two solo descending chromatic passages (measures 98 and 160).
190 See Examples 11.8 and 14.1 above.
191 See melodic motive M1 in the first movement of Meyerbeer’s quintet (measure 3 of the clarinet part, Example 8.1 above) and vM1 (measure 25 of the clarinet part in Example 8.5 above)
192 See Example 8.10 above.
193 See Example 9.5 above for the stages of development from M1 \( ^b \) to M2.
minor second through repetition and rhythmic augmentation.\textsuperscript{194} Weber again presents a three-note motive of minor seconds in the second movement.\textsuperscript{195}

As one would expect, all three quintets contain passages displaying the technical abilities of the clarinet. The sixteenth-note triplet passages in the quintets by Weber and Baermann are technically difficult even by modern standards.\textsuperscript{196} Moreover, Weber and Baermann present these sixteenth-note triplet passages in the final movements of their quintets, thereby increasing the technical difficulty for the end of the piece. Meyerbeer’s quintet, in similar style to the Weber and Baermann quintets, ends with a coda section in compound meter that displays the clarinet’s ability to traverse registers through arpeggio and scale figures.

The cantabile lines in the slow movements of quintets by Weber and Baermann, and the Adagio section of Meyerbeer’s quintet, present the lyrical capabilities of the clarinet, an aspect of Baermann’s playing that received much praise.\textsuperscript{197} The clarinet melodies of Weber’s second movement, extending three and a half octaves while also using technical aspects such as wide leaps and chromatic scales, are some of the most dramatic of the quintet. The accompanimental texture with tremolos that Weber creates

\textsuperscript{194} See Example 3.5 above for the first transition and Example 3.8 for the end of the development section in the first movement.
\textsuperscript{195} The three-note motive is introduced in measure 1 of the cello part. (See Example 4.1 above.) The motive permeates the movement, and during the clarinet cadenza moments is set against major seconds (refer back to the discussion on page 50 above). The movement ends with emphasis on the minor second through repetition and rhythmic augmentation (measures 59 to 61) like the end of the development section in the first movement.
\textsuperscript{196} The coda of Weber’s final movement is characterized by sixteenth-note triplet figures (the most exhaustive use of triple rhythms by Weber throughout the entire quintet; see Example 6.3 above). Baermann’s final movement, with only two sections in duple rhythms, almost exclusively contains triplet sixteenth notes in the clarinet part. (See Example 14.1 above.)
\textsuperscript{197} Refer back to the quote by Weston, 127, of Prince Lobkowitz’s assessment of Baermann’s playing during a performance of Meyerbeer’s quintet. (See page 94 above.)
in the second movement foreshadows his treatment of texture a few years later in the opera *Der Freischütz*. Like Weber in his second movement, Baermann and Meyerbeer also use tremolo figures – Baermann places tremolos in the accompanimental texture during the middle section of his second movement, and Meyerbeer introduces tremolos in both movements of his quintet.

In addition to the dramatic use of texture in the accompanimental parts as mentioned above, each of the three quintets contain textures providing elements of contrast. Weber creates contrast through a dialogue interaction between the clarinet line and the string instruments, either as solo voices or with varied combinations of string instruments. Meyerbeer uses single string instruments to develop, and even introduce, important motive material that is then placed in the clarinet line, contrasting the motive’s color by placing it in a different voice. In the second movement of Meyerbeer’s quintet, the interaction of the clarinet part and the string quartet parts is important to the development of melodic motive M1 to M2. Baermann’s most prominent example of combining the clarinet part with another instrument to create contrast in texture during a

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198 See the texture of Weber’s second movement in Example 4.1 above and the texture of the Wolf Glen’s scene in *Der Freischütz*, Example 4.2 above.

199 See Example 12.2 above for the middle section of the second movement of Baermann’s quintet with tremolos in the accompaniment; see Examples 8.13 and 9.12 above for Meyerbeer’s use of thirty-second note tremolos as rhythmic motive R2 in the accompanimental texture of the first movement, measures 151 to 159 of the transition to the coda, and of the second movement C section melody.

200 Refer back to the dialogue textures in the first movement during the first transition (clarinet and first violin, Example 3.5 above), and the introductory section leading to Theme II (clarinet and cello, Example 3.4 above). In the third movement, see the dialogue in measures 17 to 24 (clarinet and cello, Example 5.4 above). In the final movement, see measures 106 to 118 (beginning with a dialogue between the clarinet and cello parts, moving to a dialogue between pairs of string instruments and the clarinet, Example 6.5 above) and in measures 365 to 368 of the coda (clarinet dialogue with paired string instruments, Example 6.4 above).

201 See the opening of Meyerbeer’s quintet, where the cello first introduces the melodic motive (beat four, measure 1) that is then taken over in the clarinet line for the melody of Theme I (Example 8.1 above).

202 Refer back to Examples 9.4 and 9.5 above. In measure 39, the string instruments are the first to move the three-note motive in an all ascending direction.
melodic figure occurs in the first movement – twice the first violin part begins a melodic phrase that is then taken by the clarinet, but Baermann does not create an alternating dialogue texture between the clarinet and another instrument (or group of instruments).  

Weber and Meyerbeer, unlike Baermann, use solo string instruments to present entire melodic lines. In the third movement of Weber’s quintet, at the opening of the Trio section, the composer presents the melody in the first violin part as an unaccompanied line.  

Meyerbeer introduces Theme II of his first movement in the cello, which is then interrupted by the clarinet. Baermann’s use of solo string instruments is mainly restricted to the connective figures presented in the viola and cello parts during the second movement of his quintet.  

During thematic presentations by the solo clarinet, the accompanimental figures in the string quartet parts of all three quintets are mostly simple chordal and rhythmic figures, allowing the clarinet melody to project. For example, the accompanimental parts during cantabile melodies in the clarinet are often a combination of chords outlined in the cello part and syncopated patterns in the two violin and viola parts. Baermann, in the middle section of the first movement, presents a cantabile melodic line in the clarinet part over chords outlined in the cello and repeated dotted rhythms in the two violin and viola

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203 See the first violin part, measures 15 to 17 and measures 137 to 139, in Examples 11.3 and 11.9 above.
204 See Example 5.9 above.
205 See Example 8.10 above.
206 See Examples 12.2 and 12.4 above. Similarly, Weber presents solo viola statements in the third and fourth movements, serving as mini-“introductions” to new phrases or melodic ideas. See the viola part in the third movement, measures 31 and 32 (Example 5.8 above), and the fourth movement, measures 11 and 12, then 15 and 16 (Example 6.2 above).
207 See the accompanimental texture supporting the cantabile clarinet melody of the C section in Weber’s rondo and the opening melody of Meyerbeer’s final movement, Examples 6.10 and 9.1 above.
parts. The string quartet parts in each of the three quintets analyzed in this study play relatively important roles in transition passages, serving a function other than strictly accompaniment. Moreover, they play important melodic roles in the introductory passages of the quintets by Weber and Meyerbeer, either presenting melodic motives or phrases.

The quintets by Weber, Meyerbeer and Baermann each include cantabile and technical passages in the clarinet parts that are idiomatic for the instrument. The beautiful melodies of the second movements in the works by Weber and Baermann present a soloist-accompaniment texture similar to a solo voice with accompaniment. The wide leaps and arpeggio passages, pushing the upper range of the clarinet part to a’, display the technical capabilities of the instrument. All three composers present elements of contrast in the clarinet line, through either the juxtaposition of large and small intervals, duple and triple rhythms, or minor and major seconds, or a combination of those techniques.

Studying the works written for and by Baermann provides a deeper understanding of the famous clarinetist and of compositional techniques used in early nineteenth-century works for the clarinet. This study focused on three clarinet quintets from the second decade of the nineteenth century written either by Baermann himself or written

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208 See Example 11.13 above.
209 Refer back to the following examples: the first transition of the first movement in Weber’s quintet where the first violin part interacts with the clarinet part, Example 3.5 above, and the transition during measures 78 to 80, Example 3.11 above; the ritornello statements of the final movement of Baermann’s quintet, Examples 14.5 – 14.7 above; the transition during the second movement of Meyerbeer’s quintet, measures 24 to 27.
210 See the introductory passages to the first movements of both quintets (Examples 3.1 and 8.1 above) and the introductory passage beginning the third large section of Weber’s second movement (Example 4.4 above).
for him by his close friends, Weber and Meyerbeer. Although the Weber quintet continues to be played in the modern repertory, the other two quintets are not performed as often. It is hoped that this study will provide clarinetists with an introduction to these pieces and encourage further studies of the music written for and by Heinrich Baermann.


