THE INSTRUMENTAL WORKS OF FRANZ CHRISTOPH NEUBAUER (1760-1795). (VOLUMES I AND II.) [Portions of Text in German].

The Ohio State University, Ph.D., 1970

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THE INSTRUMENTAL WORKS OF
FRANZ CHRISTOPH NEUBAUER (1760-1795)

DISSERTATION
Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By:
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UNIVERSITY MICROFILMS.
The late eighteenth century is a period at once familiar and largely unexplored. To be sure, many of the works of Haydn and Mozart are staple commodities for the concert hall and the recording industry and are readily available to the man on the street. The scores of these two composers are also quite easily accessible. Surprisingly, however, there is still no complete edition of the works of Haydn, but progress is being made in this direction. For the first time, the complete symphonies are available in a modern edition.\(^1\) On the other hand, the classic period as a whole remains open for investigation. The monumental study on the history of the sonata idea by Newman is the most accurate and comprehensive work to date on the eighteenth century.\(^2\) Other studies consist largely of monographs and unpublished Ph. D. dissertations.

In order to bring into sharper focus the musical picture of the last half of the eighteenth century, it is necessary to study the host of lesser contemporaries of


Haydn and Mozart. A biographical study of these minor composers would not be nearly so important as a detailed investigation of their works. This type of research will not only shed more light upon the general musical style of the late eighteenth century but will also build a more complete view of an important period in the history of music.

The choice of Neubauer as a minor contemporary of Haydn and Mozart evolved out of an initial contact made several years ago. While doing research on the solo song in the eighteenth century, I encountered two songs by Neubauer that were included in Max Friedländer's monumental study of the German Lied of that period. Compared with others in the volume, Neubauer's songs had keyboard accompaniments that were fairly sophisticated for the time. Consultation of the standard reference works indicated that little was known of the composer and his works. My correspondence with Jan LaRue of New York University and a subsequent trip to New York to work with LaRue's indices of eighteenth-century symphonies broke the ground for the study. LaRue's calling Neubauer a better than average composer was particularly intriguing, and an intense interest in the eighteenth century was all that was further needed to launch this project.

The choice of Neubauer's instrumental music as a topic brought with it four basic problems: finding biographical data; locating and obtaining the music; dating the individual works; and evaluating Neubauer as a composer.

Although several biographical sketches of Neubauer exist, they derive most of their information from the earliest and most extensive source, Schlichtegroll's **Nekrolog** for the year 1795. Useful as this **Nekrolog** is, its information on Neubauer's early life is full of gaps. Chapter I is an attempt to piece together a biographical sketch of the composer that collates data from the various published accounts of his life and that assembles information from the dedications of his works, their places of publication, and the location of manuscript copies in libraries. The resulting biography is still far from being complete.

Locating Neubauer's music seemed an almost insurmountable problem at first. After the works listed in published catalogues were secured from their respective libraries, it was a matter of tracing the outdated listings of Eitner's **Quellen-Lexikon**. A major breakthrough occurred when copies of the card files of Neubauer's holdings were obtained from the two headquarters for the publication of

Friedrich Schlichtegroll, **Nekrolog auf das Jahr 1795** (Gotha, 1798), II, 395-403.
the new *Répertoire international des sources musicales* (RISM). The listing from Munich included all Neubauer holdings of German libraries, and the Kassel listing included holdings of libraries outside of Germany. Many new Neubauer works were brought to light by this valuable service, which made possible a complete index of the composer's surviving instrumental works.

One of the most difficult problems involved the dating of individual compositions. Most of Neubauer's works were published by one of two firms, Johann André at Offenbach am Main, or J. G. Gombart at Augsburg. The dating of André prints offers no real problems because of the work of Deutsch.5 With Gombart, however, the situation is quite different. Virtually nothing is known of this publisher, and plate numbers mean little in terms of chronology. In certain cases, publication dates can be ascertained from secondary sources. This entire area of dating and eighteenth-century publication procedures is one that needs much more extensive investigation.

Finally, description and evaluation of the music are always difficult, all the more so in the case of Neubauer because there is little opportunity for comparison. Certain parallels can be drawn with Haydn and Mozart, but, on the whole, these composers stand in a world apart.

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from their minor contemporaries. In addition, so few of the works of Neubauer's contemporaries are available that comparison with his peers is almost impossible. This aspect of the study, then, is largely confined to formal and stylistic considerations of each genre, to genre by genre comparisons, and, whenever possible, to parallels in the works of Neubauer's contemporaries.

Grateful acknowledgement is made to the librarians of the various domestic and foreign libraries for their assistance in locating and duplicating the music. A complete listing of the various libraries is included with the Thematic Index in Volume II. A special word of thanks goes to Liesbeth Weinhold, Bibliotheksrat a. D. Leiterin, Deutsche Arbeitsgruppe des RISM München, who offered the services of RISM in locating Neubauer compositions, and to the Generalsekretariat des Internationalen Quellen-lexikon for making available the Kassel files on Neubauer. I also wish to extend my gratitude to Dr. Keith Mixter, of the Ohio State University School of Music, whose bibliographic expertise and intimate knowledge of the holdings of innumerable European libraries were of immeasurable help in untangling knotty bibliographic problems.

Thanks are also due to Dr. Kurt von Fischer, for his assistance in locating the Neubauer treatise and someone to decipher it. To Peter Keller, of the Musikwissenschaftliches Seminar der Universität Zürich, profound
gratitude is given for providing a typed script of the treatise, without which its contents would remain largely unknown.

Two eighteenth-century specialists deserve particular thanks. Dr. Herbert Livingston, of The Ohio State University School of Music, was of great help in the brief absence of my adviser. Dr. Livingston's wide knowledge of the period, his extensive library of eighteenth-century scores and microfilms, and his particularly provocative points on matters of style did much to shape this study. Thanks are also due to Dr. Jan LaRue of New York University for making available his extensive thematic index of eighteenth-century symphonies.

Words are not adequate to convey the gratitude felt for the distinctive contribution of my adviser, Dr. Richard H. Hoppin. His patience in supervising my entire course of study for the Ph. D., his help in shaping the overall structure of this dissertation, and his meticulous attention to details of style are all greatly appreciated.

Finally, loving thanks are due to my wife for her indispensable part in the process of acquiring a Ph. D. degree. It takes a woman of real courage and stamina to endure the years of financial hardship and mental anguish that are incumbent upon a graduate student's spouse, but she was more than equal to the task. Her unflagging encouragement during the travail of producing a dissertation
are appreciated beyond what words can express. It is to her and the ideals that she represents that this work is dedicated.
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CHAPTER I

INTRODUCTION AND BIOGRAPHICAL SKETCH

During a trip to Verona, Goethe, in his enthusiasm over the paintings of Orbetto, made a pertinent remark concerning artists of second and third rank.

In der Entfernung erfährt man nur von den ersten Künstlern und oft begnügt man sich mit ihren Namen; wenn man aber diesem Sternenhimmel näher tritt und die von der zweiten und dritten Grösse nun auch zu flimmern anfangen und jeder auch also zum ganzen Sternbild gehörend hervortritt, dann wird die Welt weit und die Kunst reich.¹

This statement may also be applied to the musical life of the late eighteenth century. In an age that is dominated by the incomparable musical monuments of Haydn and Mozart, there existed a host of lesser, relatively unknown composers who perhaps represent the tenor of the times even better than the genius of the great Classicists. The contributions of the minor contemporaries of Haydn and Mozart are certainly sufficient to warrant detailed investigation, and the logic of Goethe provides the raison d'être for this study. It is to the group of musicians "von der zweiten und dritten Grösse" that the composer Franz Christoph Neubauer (1760-1795) belongs. As an almost exact con-

¹Quoted in Wilhelm Riehl, Musikalische Charakterköpfe (Stuttgart, 1699), I, 161.
temporary of Mozart, Neubauer and his works deserve closer inspection in order to more fully understand the musical culture of the late eighteenth century.

Franz Neubauer was part of an emigration of Czech musicians that was of great consequence to European music of the Classic period. For centuries the Czechs had been known as a musically gifted people. While Austria and the German states had their cultural centers at the courts, the musical life of Bohemia was more decentralized. Music was cultivated at many local institutions throughout the country, but they were obscure, poorly endowed, and socially unimportant. As a result, there was not enough pecuniary incentive or, for that matter, enough room for so many gifted musicians in the country, and a mass migration of Czech talent ensued. Komma has shown that eighteenth-century European orchestras had a high percentage of Czech players. Composers, too, made their mark upon various European cultural centers. Mysliweček, whose influence on Leopold and Wolfgang Mozart is a matter of record, went to Italy, where he became one of the most important composers of the later Neapolitan school. Stamitz founded the so-called "Mannheim School," and his Bohemian compatriots

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Richter, Filtz, and Cannabich were part of the same movement. Vienna became the home of Vanhal, Koželuch, Gyrowetz, Gassman, and Pichl. The Benda family moved to Berlin. Zelenka was active in Dresden, Dussek in London, Zach in Mainz, and Reicha in Paris. Franz Christoph Neubauer, after a period of wandering, settled first in Weilburg and later in Minden and Buckeburg.

Biographical data on Neubauer are sadly lacking. The most extensive account of his life, with a rather cursory description of a few select works, is an obituary notice by Schlichtegroll published three years after Neubauer's death. Articles on Neubauer by both Gerber and Fétis draw the greater part of their biographical data from the Nekrolog, and each has a useful, although incomplete list of works. One of the most informative discussions of Neubauer exists in an article by Riehl called "Die göttlichen Philister." In this article the author treats the more or less contemporary composers Gyrowetz, Rosetti, Pleyel, Wranitzky, Hoffmeister, and

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4Friedrich Schlichtegroll, *Nekrolog auf das Jahr 1795* (Gotha, 1798), II, 395-403.


Neubauer. Accounts in later lexicons, encyclopedias, and dictionaries draw heavily upon Schlichtegroll and Riehl, so it is largely upon these that the following biographical sketch is based.

Any attempt to piece together a biography of Neubauer is fraught with difficulties. It is known that Neubauer visited four important cities during his early wanderings, Prague, Munich, Vienna, and Zurich, as well as a number of smaller musical centers, but it is impossible to pinpoint his activities or to establish a chronology because of conflicting dates and data among the sources. Publication information on Neubauer's compositions is also of little help in fixing dates and locations of Neubauer's activity. Works published at a particular place do not necessarily indicate that the composer was there at the time or, indeed, at all. Opus numbers are equally misleading and cannot be used to establish a chronology of the compositions. Various publishers assigned them independently of each other with the result that different compositions have the same opus number in several cases. A list of the works to which opus numbers were assigned will be found in Appendix "C".

Confusion also exists concerning Neubauer's name. Most writers agree that the composer's full name is Franz Christoph Neubauer, but there are several variations on his Christian names. Schlichtegroll gives a latinized version,
Franziskus, and Fétis offers the French version as Francois-Chrétien. Forkel, in a "Verzeichnis jetzt lebender Componisten in Deutschland," calls him Friedrich Christian. Perhaps the most important deviation occurs on the title page to the Sei Quartetti for flute, violin, viola, and cello, where the composer's name appears as Giovanni Neybaur. Neubauer's last name is often spelled Neubaur, but apparently not Neupauer, the other alternative suggested by some writers.

Neubauer's exact birth date cannot be fixed with any degree of certainty. Most accounts of his life give 1760, but two sources state 1765 as the date of birth. Riemann Lexikon is the only source to give the curiously early date of 1750. Oddly enough, neither Schlichtegroll nor Riehl offers any dates besides that of Neubauer's death. The only clue contributed by Schlichtegroll is that Neubauer, having not yet reached his thirtieth year,

8Johann Nikolaus Forkel, Musikalischer Almanach für Deutschland auf das Jahr 1789 (Leipzig, n. d.), p. 85.

9The publisher's catalogue credits these quartets to Franz Christoph Neubauer. Alexander Weinmann, Die Wiener Verlagswerke von Franz Anton Hoffmeister (Wein, 1964), p. 97. Cf. the discussion of these quartets in Chapter III.


entered the service of the Prince of Weilburg. Later accounts, including the *Riemann Lexikon*, place the Weilburg appointment in 1790, which would put Neubauer's birth nearer to 1760 than to 1765. Fétis states explicitly that Neubauer died on October 11, 1795, at the age of thirty-five. From what is known of his travels and accomplishments, Neubauer could hardly have done so much in fewer than thirty-five years.

Franz Christoph Neubauer was born, apparently of peasant parentage, at Hořín near Mělník at the confluence of the Vltava and Labe (Elbe) Rivers, in the Czech-speaking part of Bohemia. Still indicated on modern maps of Czechoslovakia, this small town is approximately thirty miles northeast of Prague. Seemingly, the first major influence in Neubauer's life was the master of the local school in which he was placed early in his boyhood. This man, whose name has not been recorded, recognized the youth's rare disposition for music and became involved in the advancement of his talents.

According to Fétis, Franz Neubauer's development progressed rapidly, for, still very young when he journeyed to Prague, he not only spoke fluent Latin but was also a

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13 I am profoundly indebted for this information to Dr. Edith Vogl Garrett, without whose help determining the Czech equivalents of Germanic spellings of Bohemian place names would have been a major problem.
skilled violinist and composer. From this point, there are contradictory versions of Neubauer's itinerary. Most writers agree that, after having passed some years in Prague, Neubauer travelled to Vienna. Three accounts, however, report that Neubauer went first to Munich, where he directed his three-act Schauspiel, "Fernando und Yariko" in 1784.

Neubauer must have travelled widely during this period and made some important musical contacts. According to one source, he apparently made the acquaintance of Abt Vogler (1749-1815). This event was reported to have taken place at the Abbey of Schönthal, which is located a few miles northeast of Heilbronn. Eitner relates that Vogler, who was not easy to please, heard several of Neubauer's works and could not conceal his admiration for the composer's talent, but he does not affirm that the two musicians

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14Fétis, loc. cit.

15Karl Michael Komma, article "Neubauer," Die Musik in Geschichte und Gegenwart (Kassel, 1961), IX, 1388.

16Universal Lexikon der Tonkünst, ed. M. Fink et al. (Stuttgart, 1838), VI, 146. "Zwischen 1784 und 1788 trieb er sich fortwährend in den Reichsprälaturen herum, schrieb, und schleuderte aller Orten zuweilen sogar sehr gelungene Kirchenwerke hervor, wie denn selbst der kritische Vogler, als er ihn in der Abtei Schönthal traf, einigen Werken seine Bewunderung nicht versagen konnte; . . . ."

17Robert Eitner, article "Neubauer," Allgemeine deutsche Biographie (Leipzig, 1886), XXIII, 469.
actually met. Vogler and Neubauer may also have crossed paths at Munich, since both seem to have been there around 1784. 18

It may also have been at Munich that Neubauer wrote his treatise "Eine Erleichterung zu der musikalischen Composition" (1783). The title page of this work credits Neubauer with having been chamber composer to the prince of Prussia ("ehemaligem Kammer-Compositeurs des Herrn Printzen von Preussen"). Nothing has yet been found to substantiate this claim. In view of the fact that Prussia was rather remote from Neubauer's known sphere of activity, it seems possible that the allegation may have been fabricated in order to create a favorable impression on the public. It must be noted, however, that the treatise was never published and exists in only one manuscript copy.

If Munich was indeed Neubauer's first stop after having left Prague, he cannot have remained there for long before going to the great musical center of Vienna. The short length of time spent in Munich and Vienna seems to indicate that success must have eluded Neubauer in both places. According to Schlichtegroll, it was in Vienna that Neubauer made the acquaintance of Haydn, Mozart, and his Bohemian compatriots Koželuch and Wranitzky. The latter was Paul Wranitzky (1756-1808) and not his younger brother Anton (1761-1820), both of whom were violinists and com-

18 Walter Reckziegel, article "Vogler," Die Musik in Geschichte und Gegenwart (Kassel, 1969), XIII, 1894.
posers like Neubauer. It is known that Paul went to Vienna in 1776 to study theology. He obtained the directorship of the "Hofopernorchester" in 1785, thereby assuming his role in the musical life of the city. Wranitzky was highly regarded in his time. He was especially admired by Haydn, and Neubauer is said to have closely studied his works. Leopold Kozeluch (1747-1818) was a brilliant pianist, a fashionable teacher, a music publisher, and a composer of passing ability. His envious criticism of other composers and his rivalry with Mozart are matters of record. Koželuch's publication of an "Ariette varié" for piano and violin by Neubauer suggests a personal relationship between the two men.

Neubauer's own compositional style must have matured considerably during his stay in Vienna, not only because of his acquaintances and exposure to the musical activity of the city, but also because of his careful study of the scores of the great Italian masters of the past and of his own time. Knowledge of his skillful compositional style had already become somewhat widespread in southern Germany, and had won for him the admiration of several journalists, among whom Schlichtegroll names Meusel and

\[\text{19Camillo Schoenbaum, "Die Böhmischen Musiker in den Musikgeschichte Wiens vom Barok zur Romantik," Studien zur Musikwissenschaft, XXV (1962), 488.}\]

Cramer. A search through Cramer's *Magazin der Musik*, however, failed to turn up any mention of Neubauer.

Another production of Neubauer's operetta, "Fernando und Yariko," was presented to the Viennese public at the theatre of Schikaneder. Emanuel Schikaneder's life resembled Neubauer's very closely, and perhaps this is why the two struck up a relationship. Schikaneder began his career as a poverty-ridden performer in a wandering troupe of actors, and his many early endeavors at theatre management all met with failure. His first stroke of good fortune came in 1787, when his wife succeeded in taking over the management of the "Freihaus auf der Wieden" in Vienna. In these confined premises, little better than a barn, Schikaneder mounted many successful comic operas of the type particularly popular with the Viennese public at that time. Neubauer's "Fernando und Yariko" must have been one of the earliest productions, if the only date recorded among the sources, "vers 1786," is nearly correct. Among Schikaneder's other recorded productions are Schock's "Una Cosa rara" (1789), Schenck's "Das Singspiel ohne Titel" (1790), and the work which secured Schikaneder's place in

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21 Schlichtegroll, op. cit., p. 396.


history, Mozart's "Die Zauberflöte" (1791).\(^{24}\)

The years between Neubauer's departure from Vienna and his first permanent position at Weilburg are scarcely traceable. Some of these years were spent in wandering from cloister to cloister, giving concerts in return for a night's lodging. Kellner reports that Neubauer spent some time at Kremsmünster, where his symphonies were especially popular.\(^{25}\) Kellner also quotes from an account in the Allgemeine Wiener Musikalische Zeitung of 1819 that lists Neubauer among the well-known composers who had been associated with Kremsmünster.\(^{26}\) It cannot be ascertained when Neubauer visited Kremsmünster. Since the monastery is located about midway between Vienna and Munich, he may have stopped there on several occasions during his travels between the two cities and on his way to Zurich.

The Riemann Lexikon and the article by Komma (in MGG) state that Neubauer was in Winterthur in 1786 where his large cantata "Hymne auf die Natur" was performed. This

\(^{24}\)Jahn, op. cit., III, 305.


date seems to conflict with that given by Clément and Larousse for the Viennese performance of "Fernando und Yariko" and suggests that the operetta was probably performed in 1787, rather than "vers 1786," which assumption is more compatible with Schikaneder's history. Also in 1786, in the winter months, Neubauer's "Hymne auf die Natur" was published at Zurich. In the preface to this work the publishers report that Neubauer, through his various compositions, had become known as one of the foremost composers.\(^\text{27}\) In 1788 there appeared in Zurich a piano-vocal score for his operetta "Fernando und Yariko," and "24 Gesänge beim Clavier." The dedication of the violin sonatas, Op. 13, and a set of variations for violin, Op. 14, to Giuseppe di Gumer, a noble of Tyrol, suggests a possible connection with this region of southern Austria. Whether the association with the Tyrolian nobleman was made during Neubauer's stays in Munich, Vienna, or Zurich, or whether his wanderings brought him into the province of Tyrol itself, remains unknown.

After Zurich, Neubauer apparently turned northward along the Rhine River. One of the definite dates in his itinerary is 1789 when he was in Heilbronn to conduct his famous battle symphony, "Coburg's Sieg über die Türken."

Figure 1

Map of Europe about 1790.
Op. 11. Neubauer's *Douze Quatuors Concertants*, published at Heilbronn by Amon, indicate that he may also have visited Heidelberg. They are dedicated to Monsieur Mieg, an administrative member of the ecclesiastical government of that city. Fétis mentions Mainz, Coblenz, and other cities along the Rhine to round out Neubauer's itinerary for the 1780's.

In 1790 Neubauer entered the service of the Count of Weilburg, a province located immediately east of Coblenz. The importance of this position is evidenced in the retention of the title "Weilburg Court Capellmeister" in his obituary. A death notice on Princess Julianne of Bückeburg also describes Neubauer as "Weilburgische Kapellmeister." Perhaps it was at Weilburg that Neubauer came to know Count Wittgenstein. Neubauer may have found, or have sought, a patron in this amateur cellist to whom he dedicated a set of three quartets, Op. 3. The dedication specifically calls him a Count ("...Monseigneur le Comte regnant/de Sayn Wittgenstein, Berlebourg"), although Gerber gives his full name as "Fürst Christian von Wittgenstein in Berleberg." Berleburg and Wittgenstein are used interchangeably in the historical atlases. Both

29Allgemeine Musikalische Zeitung, Zweiter Jahrgang, Nr. 12 (December 18, 1799), p. 222.
refer to a city directly north of Weilburg that was the seat of the Count.

Neubauer must not have been anxious to leave the security of his first important post, but political conditions did not remain favorable to his staying at Weilburg. In 1794 the country was invaded by the French revolutionary armies of the first coalition. Schlichtegroll reports that after the dissolution of the chapel the composer fled north to Prussia-Minden, a small principality in Westphalia. Both Dlabacz and the Riemann Lexikon report that Neubauer went to Hannover after having left Weilburg, and neither mentions Minden in their brief accounts of Neubauer's travels. Dlabacz states that Kussy met Neubauer in Hannover in 1794, where he had been giving public and private concerts. The identity of Kussy remains uncertain. Two accounts tantalizingly mention another position as Capellmeister for the Prince of Fürstenburg, but both neglect to state their source for this information. Fürstenburg is a town southeast of

31 Gottfried Johann Dlabacz, Allgemeines historisches Künstler-Lexikon für Böhmen. (Prague, 1815), II, 374.

32 Ibid. "Im J. 1794 traf ihn unser berühmte Kussy zu Hannover an, wo er sich, sowohl in Privat- als öffentlichen Akademien und Konzerten hervorgethan hat. . . ."

33 Eitner, Allgemeine deutsche Biographie, p. 469. ".. auch beim Fürsten von Fürstenberg war er eine zeit­lang Capellmeister." Universaal Lexikon der Tonkunst, p. 146. "Vom Jahre 1790 an stand er abwechselnd als Capellmeister und Concertdirector in den Diensten der Fürsten von Weilburg, Fürstenberg und Schaumburg. . . ."
Berlin on the Oder River. Since this appointment does not appear in other accounts, it is more likely that Neubauer remained at Minden until he was invited by the Princess of Schaumburg to come to Bückeburg, Minden's immediate neighbor to the east. It was probably at Minden or at Bückeburg that Neubauer made contact with M. J. J. Vittorelli, noble of Slern and Lilienthal, to whom he dedicated a set of trios, Op. 6. Lilienthal is located in the northern part of Germany, close to Bremen.

Bückeburg, the capital city of a principality in northwestern Germany called Schaumburg-Lippe, had been an important musical center with an active court chapel in the time of Heinrich Schütz, who, according to the documents, was listed for a few years as "Kapellmeister von Haus aus." In the second half of the eighteenth century, when Herder was the court minister, Bückeburg became once again an eminent musical center through the efforts of the ninth son of Johann Sebastian Bach, Johann Christoph Friedrich Bach (1732-1795). As Capellmeister at the Bückeburg court and as a prolific composer, the older, conservative Friedrich Bach undoubtedly resented the sudden intrusion

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36 An up-to-date list of works is available in Hannsdieter Wohlfarth, "Neues Verzeichnis der Werke von Johann Christoph Friedrich Bach," Die Musik Forschung, XIII (1960), 404-417.
of the younger and more progressive Neubauer. At any rate, the two composers displayed an immediate and steadily growing hostility.

Neubauer must have found a stimulating musical environment at Bückeburg, one that encouraged a constant flow of new works from resident composers. It is reported to have been one of the best German court chapels of that time. Princess Juliane Wilhelmine, who reigned over the court from 1787 to 1799, was an avid music lover. She took keyboard lessons from J. C. F. Bach and sponsored frequent public as well as private concerts. Two public concerts were regularly given every week at the palace.

Neubauer came to Bückeburg in the capacity of court composer and concert master, with permission from the princess to perform his compositions in the court chapel. Friedrich Bach, who directed the chapel, resented the approval that greeted Neubauer's innovations in the areas of instrumentation and harmonic effects, which resulted in works more novel and fresh than those in the conservative Bach style. It was really a matter of the changing taste of the times with which Friedrich Bach had not kept pace. It hurt him deeply that he was pushed into the background by a foreign newcomer, who, in his opinion, lacked his

37 Rolf Benecke, article "J. C. F. Bach," Die Musik in Geschichte und Gegenwart (Kassel, 1949-1951), I, 956.

38 Allgemeine Musikalische Zeitung, Zweiter Jahrgang, Nr. 12 (December 18, 1799), p. 221.
contrapuntal skill and craftsmanship. Bach's greater productivity in his last year is probably traceable to Neubauer's appearance in Bückeburg. His last symphony of 1794 is, according to Schünemann, of a stronger cast than all the others in its harmonic and thematic inventiveness. The fire which permeated the orchestra when Neubauer directed brought matters to a head. An injudicious criticism by Bach concerning Neubauer's compositions found its way back to Neubauer, who reacted most violently. He broke out into harsh invectives against Bach and challenged him to a musical duel. It was to be a competitive working out of a fugal subject. According to Fétis, the affair was soon stifled, and the competition never took place. Soon afterward, Bach succumbed to an acute malady and Neubauer was appointed to succeed him for an unspecified time. The unexpected good fortune of a higher position permitted him to wed a lady from a gentle family of Bückeburg. He did not long enjoy the advantages of his new situation, however. On October 11, 1795, less than a year after the


40In all fairness it must be stated that at least one source, the Universal-Lexikon der Tonkunst, disputes the authenticity of this rivalry with J. C. F. Bach.

41Komma, loc. cit., lists Neubauer's death in December, 1795. It is the only written account to do so, and, as in other instances, Schlichtegroll is taken as the primary authority.
death of his predecessor, Franz Christoph Neubauer died and was buried at the side of J. C. F. Bach, his rival in life.

The exact cause of Neubauer's death is not known, but he unquestionably shortened his life through an addiction to drink. During his travels, his biographers report, he fired his imagination with the good Rhine wines. Apparently, the relative financial comfort of his station at Weilburg was never attained at Bückeburg. Schlichtegroll states that at his last place of residence, Neubauer's lack of sufficient support (patronage?) made it necessary for him to satisfy his need for spirits with brandy, which he drank in enormous quantities and died.  

To date, no portraits of Neubauer have been found, but, according to Schlichtegroll, his physical appearance was striking. He had particularly commanding facial features, especially the eyes, which were capable of spirited and fiery expression. His natural character was also estimable. He had a talent for generosity which, among more favorable life circumstances, would have made him a genuine philanthropist. Neubauer gave a good share of the profits from the sale of his compositions and the

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proceeds from his concerts to poor, travelling artists, but he himself contracted debts and became destitute. This noble generosity is explained in a single quotation attributed to Neubauer: "I always think a great artist has also a great heart."

Riehl finds in Neubauer a transition to the romantic artist in whom some social eccentricity was presupposed as a trademark of genius. Certainly the disorderliness of his wandering existence and his personal characteristics foreshadow the Romantic concept of the musician and composer.

That Neubauer was prolific and composed with unbelievable rapidity is borne out by the number of compositions he turned out during his short life span. Frequently he set up his writing table on the floor of the inn where he was staying and, amid the disharmonious sounds of reveling men, composed his masterful symphonies. Assuming that he was no child genius as was Mozart, the period of his productivity could scarcely have exceeded fifteen years, or from about 1780 to 1795. He was first

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43Ibid. "Ich denke immer (pflegte er zu sagen, und möchte dies doch alle Künstler zu ihrem Wahlspruche machen), ein grosser Künstler hat auch ein grosses Herz."

and foremost a composer of instrumental music, a "Sonatenkomponist," to use Moser's terminology.\textsuperscript{45} Symphonies, concertos, quartets, and smaller chamber pieces flowed readily from his pen. He also wrote some important church compositions — masses, offertories, hymns, litanies, and other liturgical pieces — which were probably exchanged for room and board at the many cloisters Neubauer is said to have visited. In addition, Neubauer composed the \textit{Schauspiel}, or operetta, "Fernando und Yariko," a large sacred cantata called "Hymne auf die Natur," a "Cantata über die Lage des Deutschen Vaterland," and many solo songs with clavier accompaniment. Two of these songs are reproduced in Friedländer's work on the eighteenth-century German \textit{Lied} and show rather sophisticated keyboard accompaniments for that time.\textsuperscript{46} The vocal and choral pieces will not be discussed in this dissertation, but a preliminary survey shows them to be compositions of considerable interest. Riehl's observation that Neubauer's best compositions remain in manuscript and are probably lost does not seem to be true.\textsuperscript{47} Riehl gives little indication of which music of Neubauer he actually knew, and his failure to name these "best compositions" makes

\textsuperscript{45}Moser, \textit{op. cit.}, p. 548.

\textsuperscript{46}Friedländer, \textit{op. cit.}, III, 325-332. The two songs are "Der Knabe an ein Veilchen" and "Eine sehr gewöhnliche Geschichte."

\textsuperscript{47}Riehl, \textit{op. cit.}, p. 195.
his allegation seem the more dubious. It certainly appears unlikely that any large amount of music is lost.

Neubauer's contribution to the theoretical field is the treatise of 1783 which describes a short cut to musical composition. Its complete title is "Eine Erleichterung zu der musikalischen Composition: die Erfindung, die Ausführung und Verbündung der Tön." The only manuscript copy of this work is located in the Stiftsbibliothek at Einsiedeln. Eitner's supposition that this is a Neubauer autograph is substantiated only by the fact that Neubauer's initials appear at the end of the treatise. The lack of known autograph scores renders it impossible to determine conclusively whether the treatise is in Neubauer's hand, although it seems likely that it is. The nature of the title suggests that it is typical of many popular treatises of the late eighteenth century. Included among these works are two essays by Kirnberger, translated as "Method for Tossing Off Sonatas" (Berlin, 1783) and "The Ever-Ready Polonaise- and Minuet-Composer" (1757), which was based on dice-throwing. Untidy handwriting, a far from correct use of a language

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48 Eitner, Quellen-Lexikon, VII, 176.


with which Neubauer was not totally familiar, and the many local expressions and words used only in Switzerland and Southern Germany have caused almost insurmountable problems in attempting to decipher the treatise. Fortunately, Peter Keller, of the Musikwissenschaftliches Seminar der Universität Zürich, was able to provide a legible copy, without which the contents would have remained uncertain.

Briefly stated, the treatise is divided into two parts that treat theoretical and practical aspects of composition. The first part, "Von der Erfindung," deals with the make-up of chords and describes modulation by means of augmented sixth and diminished seventh chords. In the second part, "Von der Ausführung," Neubauer first discusses the twelve major keys, their affective connotations, and the instruments and voices favorable to each. He then proceeds to a particularly interesting section in which he treats the composition of a complete theme from a musical motif. A long example expands this theme into a sonata exposition and development and is accompanied by a description of the various components of sonata form. Textural matters are discussed under the categories of imitation, homophony ("Von Bund"), and fugue. The complete treatise appears in Appendix "A".

Schlichtegroll, op. cit., p. 402.
As has already been indicated, this dissertation will be concerned exclusively with Neubauer's extant instrumental works. For purposes of discussion, these pieces may be divided into five separate categories or genres. The first genre consists of the eleven extant symphonies, one of which is the programmatic "La Bataille." Twenty-two works constitute the quartet genre. Most of these are for string quartet, but one set of six pieces is scored for flute, violin, viola, and cello. A third category includes the smaller chamber pieces and consists of sixteen trios and forty-three duos for various instrumental combinations. Only three works constitute the concerto group: one concerto is for flute, another for cello, and still another for piano. Miscellaneous pieces, the final category, are the most diverse in form and performing media. Four keyboard pieces are single movements from a collection for dilettantes. Chamber works with a keyboard instrument include a piano trio, a violin-piano sonata, and a set of variations for piano and violin. Four other sets of variations are scored for instrumental combinations ranging from a violin-viola duo to full orchestra. The seven divertimento-like pieces include a Notturno for two flutes and viola, two Serenaten for full orchestra, and four Parthien for two clarinets, two horns, and bassoon. A single march movement rounds out the miscellaneous category. Consideration of these pieces in
the above order will be the subject of the first volume of the dissertation. Volume II consists of a thematic index of Neubauer's compositions, including entries for a number of lost works, and a musical supplement in which each of the categories except the concertos is represented.

As was true of other composers who lived only a short time, such as Mozart and Schubert, the promise inherent in the works that Neubauer wrote before he was thirty-five leads one to speculate how much more he might have developed and grown had he lived a normal life span. It is to be regretted that Neubauer the man had such a short life, and that so little biographical data are available. But Neubauer the artist lives on in his works. It is hoped that this study will bring him some of the recognition he deserves.
CHAPTER II

THE SYMPHONIES

Introduction

Among Neubauer's early chroniclers, the necrologist Friedrich Schlichtegroll considered the composer to be at his strongest in his symphonies. "He possessed an inexhaustible richness of thought, strength, and fullness of expression."¹ Later writers, however, were less enthusiastic about Neubauer's efforts in the symphonic genre. Gerber, comparing Neubauer's symphonies with those of Haydn, finds in them more of the quartet or divertimento style and says that they seem to be pretty rather than beautiful.² Gerber finds no depth of expression to grip the listener, but, rather, a smaller, trifling manner. Komma accuses Neubauer of being concerned more with effect

¹Friedrich Schlichtegroll, Nekrolog auf das Jahr 1795 (Gotha, 1798), II, 397. "Am stärksten war er in der Sinfonie. Unerschöpflichen Reichtum am Gedanken, Stärke und Fülle der Ausdrücke war sein Eigenthum."

²Ernst Ludwig Gerber, Neues historisch-biographisches Lexikon der Tonkünstler (Leipzig, 1812-1814), III, 573. "...im wahren Quartetten- oder Divertissements-Tone und mehr in der Manier des Ioli als des Beau gearbeitet zu seyn scheinen."
than with compositional craftsmanship. In the case of Gerber, it is likely that his knowledge of actual works by Neubauer was very limited. Contrary to Eitner's suggestion, however, Gerber does not acknowledge his limitations in this respect. He discusses only three of the symphonies, and his comments are taken directly from Schlichtegroll's Nekrolog.

The symphonies alone form an impressive part of Neubauer's total output and are therefore to be considered first. Of the eighteen symphonies known to have been composed by Neubauer, seven appear to have been casualties of the recent floods in Florence. The incipit of one of these works, however, suggests that it may be a transposition of the symphony Op. 1/1 (Thematic Index, Nos. 1 and 13). The tempo indications, time signatures, and key relationships indicate that the remaining movements may also be derived from those of Op. 1/1, although the order of the second and third movements is reversed. The Köchel catalogue of the works of Mozart (Anhang C 11.14) lists a symphony that is attributed to Neubauer (Thematic

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3Karl Michael Komma, article "Neubauer," Die Musik in Geschichte und Gegenwart (Kassel, 1961), IX, 1388.

4 Robert Eitner, article "Neubauer," Allgemeine deutsche Biographie (Leipzig, 1866), XXIII, 469.

5 It should be noted that only the incipits of first movements are available for the missing Florence symphonies.
Index, No. 14).\textsuperscript{6} Jan LaRue, however, found that the autograph of this work in the Biblioteca Nazionale in Florence is in fact by Anton Eberl (1765-1807).\textsuperscript{7}

We have, then, eleven of Neubauer's eighteen symphonies that are presently available for study. Significantly, they are the only ones that were published. The remaining seven symphonies were in manuscript and were last reported by LaRue to have been in the Biblioteca Nazionale in Florence. Either they did not survive the ravages of the recent floods, or they have not as yet been reshelved. Several entreaties to Sra. Bianca Beccherini concerning these symphonies have gone unanswered. On a recent visit to the library, a musicologist friend found that the call numbers in LaRue's file were not recognized by the Florentine librarians and are not traceable in any of the available catalogues.\textsuperscript{8} It is to be regretted that these seven symphonies must be omitted from


\textsuperscript{7}Sincerest thanks are due to Professor Jan LaRue, of New York University, for providing access to his extensive thematic index of eighteenth-century symphonies, where the basic information on all of Neubauer's symphonies was found.

\textsuperscript{8}I wish to thank Dale Hall, graduate student in musicology at Ohio State University, for his efforts to procure Neubauer symphonies in the Biblioteca Nazionale of Florence.
this study. Their rediscovery would undoubtedly shed considerable further light on Neubauer the symphonist.

As is the case for most of Neubauer's works, the principal publisher of the symphonies was André at Offenbach am Main just east of Mainz. Johann André (1741-1799) founded his publishing firm in 1774, and it thrived throughout the eighteenth and nineteenth centuries. A very active publisher, André was responsible for printing a good many of Mozart's works in addition to those of a multitude of lesser composers. Moser calls him a friend of Goethe, a Singspiel composer, and a Mozart collector.9

Other publishers figured only indirectly in the publication of Neubauer's symphonies. Imbault of Paris duplicated the three symphonies of Op. 8 originally printed by André, and Schott of Mainz republished the symphony Op. 1/1 around 1792. Any attempt to date Imbault publications from their plate numbers ends in hopeless confusion. The Köchel Verzeichnis gives plate numbers and dates of Mozart's compositions that Imbault published. Plate numbers 506, 905, 906, and 910 are dated about 1795. In 1800, however, plate numbers 349 and 437 appear. With no orderly sequence of these numbers, it is obviously impossible to develop a chronology that is of

9Hans Joachim Moser, Die Musik der deutschen Stämme (Stuttgart, 1957), p. 415, "... Johann André, den Goethefreund, Singspielkomponisten und Mozartsammler..."
use for the Neubauer compositions. Some help is supplied by Hopkinson, according to whom the address found on the Neubauer symphonies ("Chez Imbault Rue S. Honore près l'Hôtel d'Aligre au Mont d'Or No. 627") was the location of this publisher from about 1788 to 1794.\(^{10}\) In the case of the André publications, dates are easily ascertained from Deutsch's list of music publisher's plate numbers.\(^{11}\) In the absence of autograph scores, there is no way of establishing dates of composition, and any attempt at chronology must come primarily from publication dates derived from publisher's plate numbers. This information is given in Table 1 for the symphonies discussed in this study.

It was in keeping with the practice of the times to publish symphonies in groups. Just as composers normally turned out symphonies, quartets, trios, etc., in groups of three or more, so publishers would print them in this fashion,\(^{12}\) although not always together, as can be detected from the nonconsecutive plate numbers of both editions of Op. 8. Sometimes symphonies were published in periodic installments, and, as in the Imbault set of Op. 8


TABLE 1

Publication Information on the Symphonies

<table>
<thead>
<tr>
<th>Symphony</th>
<th>Publisher</th>
<th>Plate Number</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Op. 1/1</td>
<td>André</td>
<td>374</td>
<td>1790-91</td>
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<tr>
<td>Op. 1/1</td>
<td>Schott</td>
<td>140</td>
<td>ca. 1792?</td>
</tr>
<tr>
<td>Op. 4/1</td>
<td>André</td>
<td>438</td>
<td>1791-92</td>
</tr>
<tr>
<td>Op. 4/2</td>
<td>André</td>
<td>439</td>
<td></td>
</tr>
<tr>
<td>Op. 4/3</td>
<td>André</td>
<td>440</td>
<td></td>
</tr>
<tr>
<td>Op. 8/1</td>
<td>André</td>
<td>662</td>
<td>1793-94</td>
</tr>
<tr>
<td>Op. 8/2</td>
<td>André</td>
<td>664</td>
<td></td>
</tr>
<tr>
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<td>André</td>
<td>673</td>
<td></td>
</tr>
<tr>
<td>Op. 8/1</td>
<td>Imbault</td>
<td>453</td>
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</tr>
<tr>
<td>Op. 8/2</td>
<td>Imbault</td>
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<td></td>
</tr>
<tr>
<td>Op. 8/3</td>
<td>Imbault</td>
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<td></td>
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<tr>
<td>Op. 11</td>
<td>André</td>
<td>2833&lt;sup&gt;c&lt;/sup&gt;</td>
<td>1809</td>
</tr>
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<td>746</td>
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</tr>
<tr>
<td>Op. 12/3</td>
<td>André</td>
<td>748</td>
<td></td>
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</tbody>
</table>

<sup>a</sup>Contrary to what the opus number suggests, no other works continue this opus.

<sup>b</sup>Deutsch, op. cit., p. 23, indicates a gap in the Schott publications from plate number 138 in 1792 to number 178 in 1795.

<sup>c</sup>The title page identifies this as a second edition. Gerber, op. cit., p. 573, reports that the work was first published in 1794, five years after its premiere at Heilbronn.
and the Schott edition of Op. 1/1, they were then entitled "Sinfonie Périodique." All of the André publications of Neubauer's symphonies use the title "Sinfonie à Grand Orchestre," except for the programmatic Op. 11, "La Bataille." Because it differs so radically from the other symphonies, this work will be treated at the close of this chapter.

Arrangement of Movements

It is interesting to note that Neubauer chose to write three-movement works, following the fast-slow-fast pattern of the pre-Classic Italian opera overture or sinfonia, at a time when the four-movement plan had become well established. Both Haydn and Mozart, whose early symphonies were in three movements, had been writing four-movement works for some time. Haydn used that arrangement regularly after his thirty-first symphony, and of the Mozart symphonies, twenty are in three and twenty-nine in four movements. Neubauer's Buckeburg predecessor and rival, J. C. F. Bach, having written three-movement symphonies in the 1770's, turned, after a decade of no symphonies at all, to the four-movement plan in his last ten works.13

Neubauer added a minuet-and-trio to his three-

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movement symphonies only in Opp. 1/1 and 12/3 and in at least two of the missing Florence symphonies. Another work of this latter group consists of seven movements and is probably to be classed as a divertimento rather than a true symphony. On the surface, the omission of this typical member of the Viennese symphonic cycle might be attributed to the fact that the North Germans, among whom Neubauer spent his last years, largely ignored the minuet as a part of the symphonic plan and rarely included it on an equal footing with the other movements, as did Haydn and Mozart. The real explanation, however, may be found in Neubauer's treatise of 1783, which was written seven years before he settled in North Germany. In this document, Neubauer readily admits that many composers include minuets in their symphonies, but he contends that they bring little honor to themselves thereby. He does state, however, that a minuet can be used with good effect if it features a solo instrument or if it contains canonic writing. In actual practice, Neubauer uses solo instruments only in the trio sections, and none of his minuets that have been preserved is canonic.

Tempo indications are consistently present in the symphonies, and, as can be seen in Table 2, they show a certain uniformity in the application of some form of Allegro to the outer movements. There is a good deal more variation in the tempo indications used for the second
# TABLE 2

Tempo Indications for the Symphonies

<table>
<thead>
<tr>
<th>Symphony</th>
<th>First Movement</th>
<th>Second Movement</th>
<th>Minuet</th>
<th>Finale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 1/1</td>
<td>Allegro di molto</td>
<td>Andante</td>
<td>Menuetto</td>
<td>Allegro</td>
</tr>
<tr>
<td>Op. 3/1</td>
<td>Allegro</td>
<td></td>
<td>Un poco Adagio</td>
<td>Allegro</td>
</tr>
<tr>
<td>Op. 3/2</td>
<td>Allegro ma non tanto</td>
<td>Cantabile</td>
<td>Allegro moderato</td>
<td></td>
</tr>
<tr>
<td>Op. 3/3</td>
<td>Allegro ma non tanto</td>
<td>Andante</td>
<td>Allegro</td>
<td></td>
</tr>
<tr>
<td>Op. 8/1</td>
<td>Allegro</td>
<td>Adagio</td>
<td></td>
<td>Allegro ma non tanto</td>
</tr>
<tr>
<td>Op. 8/2</td>
<td>Allegro ma non tanto</td>
<td>Un poco Adagio</td>
<td>Allegro</td>
<td></td>
</tr>
<tr>
<td>Op. 8/3</td>
<td>Adagio/Allegro</td>
<td>Cantabile</td>
<td>Allegretto</td>
<td></td>
</tr>
<tr>
<td>Op. 12/1</td>
<td>Adagio/Allegro di molto</td>
<td>Andante</td>
<td></td>
<td>Allegro</td>
</tr>
<tr>
<td>Op. 12/2</td>
<td>Allegro assai</td>
<td>Un poco Adagio</td>
<td>Allegro ma non tanto</td>
<td></td>
</tr>
<tr>
<td>Op. 12/3</td>
<td>Allegro maestoso</td>
<td>(none)</td>
<td>Menuetto</td>
<td>Allegro</td>
</tr>
</tbody>
</table>
movements. It should be noted, however, that in three instances the indications are indefinite with regard to tempo. The term Cantabile is used in the second movements of Opp. 4/2 and 8/3, and a simple Menuetto suffices for the third movement of Op. 12/3. In this same symphony, there is no indication of any kind for the second movement.

All of the symphonies are in major keys, with the exception of Op. 8/2, which begins in C minor. However, the coda to the first movement turns to C major, which is also the key of the finale. In all the symphonies, of course, the first and last movements are in the tonic key, as is the minuet-and-trio when present. Neubauer uses the subdominant for the key of the second movements in eight symphonies, including the one in C minor. In the other two symphonies, Opp. 4/2 and 8/3, the second movement is in the key of the dominant. The use of the subdominant for the slow movement was also favored by Haydn and Mozart, although they were occasionally more venturesome than Neubauer in their choice of keys.

The symphonies of Neubauer are not particularly long works in comparison to those of Mozart, whose last six works average 281 measures in the first movements. Haydn's twelve "London" symphonies, on the other hand, average 240 measures, and thus are closer in length to those of Neubauer, whose first movements average 235
measures. In relation to his lesser-known contemporaries, however, Neubauer's symphonies equal and even surpass theirs in length and scope. Bryan reports that in the case of Johann Vanhal (1739-1813), for example, the first movements of his early symphonies (ca. 1765-1785) average from 96 to 158 measures, although they become longer in his later works. 14

As to their overall mood and style, the symphonies all seem to fall into more or less the same mold. They are Viennese in spirit, in the sense that "the fundamental note of true Viennese classical music is a metaphysical blend of the serious and the gay." 15 The most obvious example of this blending occurs in the C minor symphony, Op. 8/2, where the sobriety befitting its minor tonality is relieved and contrasted by a bright C major finish to the first movement; but it is evident in other works as well. Op. 8/3, because of its intricate motivic organization, is one of the more stylistically advanced works, and, for that reason, is included in the musical supplement (Vol. II, pp. 65-108). All of the symphonies, however, show a composer who commanded a remarkable compositional technique.


Instrumentation

Neubauer used virtually the same instrumentation for all of his symphonies. The basic string body is supplemented by the normal wind group of one flute, two oboes, two horns, and one bassoon. Notable exceptions to this usual plan occur in Opp. 4/3 and 12/3, which lack bassoons, and in Op. 8/3, which lacks a flute. Opp. 1/1 and 4/2 are unusual in that they call for two bassoons. The instrumentation for the outer movements does not change, but it is usually thinned out for slow movements. Generally, the second oboe is omitted, but sometimes the two horns remain silent as well. As was typical of eighteenth-century publishing procedures, no parts were included for trumpets or percussion instruments, but there is reason to believe that they were used when available. Since the tympani parts were often confined to tonic and dominant tones, composers and publishers felt little need to include them in the sets of parts. Trumpets, likewise, were rarely specified although they were apparently expected to participate in forte tutti passages when they were available.\(^\text{16}\)

In treating the orchestra, Neubauer follows the usual practice of giving the string section its own complete version of the harmony. Like Haydn, he generally assigns the entire melodic responsibility to the first

\(^{16}\text{Homer Ulrich and Paul A. Pisk, \textit{A History of Music and Musical Style} (New York, 1963), p. 399.}\)
violins, while the second violins and violas have supporting roles. Either the second violins or violas may double the first violin melody an octave lower or they may fill in the harmony. The violoncello is almost always used as a bass instrument, except in the few notable instances where it has melodic prominence. This practice generally occurs in developmental passages where the cello participates in the imitative treatment of thematic material. (See, for example, Op. 8/3, Vol. II, p. 74, mm. 127ff.)

Neubauer’s adeptness as an orchestrator was recognized in his own time. Schlichtegroll relates that Neubauer was far superior to the Bückeburg Bach in the handling of instruments, and that Bach recognized and resented this superiority. This skill is evident especially in his expert treatment of woodwinds, which are frequently endowed with considerable technical and thematic interest. It should be noted, however, that in most cases Neubauer first states important themes with strings alone. He opens first movements with either a forte tutti statement of the tonic chord, or sometimes with a longer tutti passage of arpeggios, but the normal continuation is a piano statement by the strings. Op. 8/3 varies the procedure slightly by beginning the theme with a tutti.

statement of the antecedent phrase, but the consequent phrase is assigned to the strings (Vol. II, p. 68, mm. 32-39). Often, too, Neubauer begins the second thematic group with strings alone. At other times, however, the woodwinds as a group are given ample opportunity for motivic play and thematic responsibility. Op. 8/3 contains several examples of woodwinds in dialogue with the strings. At the beginning of the second thematic group, for example (Vol. II, p. 71, mm. 84ff.), they join in some motivic interplay, and in the development section (mm. 168-178), the winds and strings are treated imitatively in the working out of the closing motive. Notable examples of thematic prominence are found in the rondo finale of Op. 1/1, where the woodwinds predominate in the "C" section, and in the rondo finale of Op. 4/2, where the woodwinds are given the final appearance of the refrain. An even more unusual example occurs in Op. 8/1, where the woodwinds are employed alone in the first statement of the primary theme (Example 1).

Individual woodwinds are treated soloistically upon occasion, often in conjunction with a simple accompanimental pattern in the strings. When used in this manner, the indication "solo" sometimes appears in the appropriate part, as, for example, in the bassoon "solo" in the introduction to Op. 8/3 (Vol. II, p. 66, mm. 13ff.), and in the varied repeat of the theme of the second move-
ment of the same symphony (p. 83, m. 8). Instead of referring to a distinction between solo and tutti within a part, this usage of the term "solo" draws attention to the concentration of melodic interest in a part more frequently given to supporting roles. Further examples of this practice will be found in the quartets, trios, and duos.

More usual than soloistic treatment, however, is the use of woodwinds to reinforce the sonority of the
strings. The flute frequently doubles the first violin part an octave higher, and oboes and horns are normally used to fill in the harmony. The bassoon is given a remarkably individual treatment. Although often reinforcing the bass line, it just as frequently doubles the melody an octave lower. An unusual feature occurs in Op. 4/2, with two bassoons which are divided and treated independently from the bass part. Example 2 illustrates the ways in which the two bassoons fulfill both melodic and harmonic functions. It is interesting to note that Neubauer never called for clarinets in his symphonies, especially as clarinets were becoming relatively common in the last quarter of the eighteenth century and were included in some of the late symphonies of Haydn and Mozart.\(^{18}\) The only reference to clarinets occurs in the Schott edition of Op. 1/1, which offers the option between clarinets or oboes.

Although Neubauer varies his symphonic fabric by using strings or woodwinds alone and by the soloistic treatment of instruments, his characteristic orchestral texture is full and rather compact. Violins and flutes are rarely required to go beyond E or F above the staff, and bass instruments only occasionally reach as low as E or D below the bass staff. Haydn and Mozart usually demanded

\(^{18}\)See, for example, Haydn's symphonies Nos. 99, 100 (second movement only), 101, 103, and 104, and the Mozart symphonies K. 297, 385, 543, and 550.

[Allegro ma non tanto]

^a The viola part to this symphony is missing.
more of their players. The extremes of range are not only greater in their works, but they seem to be used with greater frequency. Perhaps this is a reflection of the smaller, less expert orchestras for which Neubauer wrote.

**First Movements**

As a general characteristic, which will be discussed in more detail in the chapter on musical style, Neubauer shows a strong preference for simple quadruple meter in his first movements. In his music as a whole, seventy-four per cent of these movements are in C meter. However, a greater metrical variety exists in the symphonic first movements. Only four are in quadruple, and two each are in $\frac{3}{4}$, $\frac{2}{4}$, and $\frac{6}{8}$ meters.

The ten symphonies all have typical sonata-allegro first movements. In two of these, Opp. 8/3 and 12/1, the exposition is preceded by an *Adagio* introduction. It should be noted, however, that two of the missing Florence symphonies also contain slow introductions (Thematic Index, Nos. 18 and 19). The frequency of these introductions, nevertheless, is proportionately less than in some of Neubauer's contemporaries, notably Haydn and J. C. F. Bach. Each of Haydn's twelve "London" symphonies, except No. 95, opens with a slow introduction. In the case of the Bückeburg Bach, eight of the nine symphonies that he wrote between 1782 and 1795 contain slow introductions. The length of Neubauer's introductions (Op. 8/3: 31
measures; Op. 12/1: 22 measures) compares favorably to those of Haydn and Mozart. Haydn's introductions range from sixteen measures in Symphony No. 88 to thirty-nine measures in Symphony No. 103. Those of Mozart, on the other hand, range from nineteen measures in the Linz Symphony to thirty-six measures in the Prague Symphony. Neubauer's introductions serve the usual purpose of providing a dramatic contrast to the following Allegro. Both have individual thematic importance but are not related to the thematic working out of the first movement, as sometimes occurs in Haydn. Each introduction contrasts with the ensuing Allegro in that it is in a different meter as well as tempo, and each, while opening in the tonic key, turns to the parallel minor before closing with a cadence on the dominant. This trend toward the minor is also characteristic of Haydn.19 Especially interesting is the introduction of Op. 8/3 (Vol. II, pp. 66-68). A section in the tonic minor begins with a yearning chromatic motive in the woodwinds (mm. 16ff.), and, following some brief imitation in the strings (mm. 20ff.), builds to a forte climax. The following pianissimo and the chromatic passage leading to the cadence (mm. 28-30) provides a dramatic and expressive contrast.

As is typical of sonata form in the symphony from Haydn to Beethoven, the exposition tends to be the longest section.¹⁰ Interesting, however, is the impressive length of the development sections in the Neubauer symphonies. In three instances they even exceed the length of the recapitulation. While all of the symphonies have a repeated exposition, only Op. 1/1 repeats the second half as well. Table 3 shows the relative length of the respective sections, as well as the total number of measures in the symphonic first movements.

In discussing expositions, it is proper to speak of thematic groups, since one of the chief characteristics of Neubauer's style is multiplicity of themes. This trait is slightly more common in the second thematic group.

The symphonic first themes are generally energetic, disjunct melodies that frequently open with arpeggios and broken chord figures. This is in direct contrast to the more lyric, conjunct melodies of the quartets and smaller chamber pieces. The symphonies, perhaps more than any other genre, show the wide variety of Neubauer's thematic construction. Some are built of eight-measure periods, with antecedent and consequent phrases that contrast in both dynamics and motives. The first phrase is usually a loud tutti passage, which may consist of an arpeggio on

TABLE 3

The Relative Length in Measures of Sections
in the Symphonic First Movements

<table>
<thead>
<tr>
<th>Symphony</th>
<th>Introduction</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation and Coda</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 1/1</td>
<td>85</td>
<td>64</td>
<td>73</td>
<td></td>
<td>222</td>
</tr>
<tr>
<td>Cp. 4/1</td>
<td>80</td>
<td>80</td>
<td>57</td>
<td></td>
<td>217</td>
</tr>
<tr>
<td>Cp. 4/2</td>
<td>122</td>
<td>84</td>
<td>90</td>
<td></td>
<td>296</td>
</tr>
<tr>
<td>Cp. 4/3</td>
<td>105</td>
<td>33</td>
<td>104</td>
<td></td>
<td>242</td>
</tr>
<tr>
<td>Op. 8/1</td>
<td>72</td>
<td>50</td>
<td>74</td>
<td></td>
<td>196</td>
</tr>
<tr>
<td>Cp. 8/2</td>
<td>78</td>
<td>48</td>
<td>92</td>
<td></td>
<td>218</td>
</tr>
<tr>
<td>Cp. 8/3</td>
<td>31</td>
<td>74</td>
<td>70</td>
<td></td>
<td>267</td>
</tr>
<tr>
<td>Op. 12/1</td>
<td>22</td>
<td>101</td>
<td>81</td>
<td></td>
<td>268</td>
</tr>
<tr>
<td>Cp. 12/2</td>
<td>87</td>
<td>50</td>
<td>82</td>
<td></td>
<td>219</td>
</tr>
<tr>
<td>Cp. 12/3</td>
<td>80</td>
<td>38</td>
<td>80</td>
<td></td>
<td>198</td>
</tr>
</tbody>
</table>
the tonic chord; the second phrase is frequently a piano, lyric idea, often stated by the strings alone. Op. 8/3 provides one of the most regular examples of this pattern (Vol. II, p. 68, mm. 32-39). The beginning of Op. 1/1 follows a similar design, but the second phrase ends on a half-cadence (Example 3). Instead of continuing with a


second lyric phrase, Neubauer returns to a varied and extended repeat of the opening tutti. Sometimes a symphony opens with a **forte tutti** statement of the tonic
chord, followed by a regular eight-measure period that is stated piano by the strings alone. Example 4 shows this procedure as it occurs in Op. 12/2. Still other themes are irregular in structure. The opening theme of Op. 12/1 begins regularly enough with a four-measure tutti phrase that cadences on the tonic. A slight elongation of the consequent phrase and its varied repeat results in a thirteen-measure design (Example 5). An even more unusual
but symmetrical structure occurs in Op. 8/1 (see above, Example 1), where a two-measure tutti is followed by ten measures for woodwinds alone. The first four-measure phrase of the continuation, which is related melodically to the opening tutti, cadences on the tonic. The second phrase of four measures closes with a half-cadence and is extended by two measures that lead to a pause on the dominant chord. The movement then continues with a tutti statement of the second theme in the tonic group.

Neubauer's common practice of dividing his thematic structures into two contrasting parts seems to be an Italian trait, one that is found in the works of Jomelli, J. C. Bach, and Mozart. It is less characteristic of Haydn, the Viennese, and the Mannheimers.21 As was mentioned in the biographical sketch, Neubauer, while at Vienna, studied the works of the Italian masters, and this

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may have influenced his own thematic structures. Many of Neubauer's themes contain several motives that provide material for future development. The first theme of Op. 8/3, for example, introduces four motives which recur throughout the movement, although motive "2" from the consequent phrase is the one that recurs most frequently (Example 6).


Having stated the first theme, Neubauer proceeds, usually by means of phrase extension, either to a varied repeat of the first theme or to a second theme in the tonic key. When a second theme is used, it is of decidedly less importance than the first theme, but of sufficient melodic interest to distinguish itself from episodic passage work.

The transition frequently begins as a restatement of the first theme and then dissolves into figural passages. Often, as with Haydn, such passages include motives from the first theme. Neubauer tends to avoid non-thematic

figuration and prefers to develop motives in his transitions. Op. 4/2 offers a clear example of transition development. Three successive transpositions of an arpeggio pattern from the first theme are followed by development of a motive from this theme, now in the parallel minor. The transition of Op. 8/3 also is an interesting study in development. It opens with a combination of motives "x" and "z" (Example 6, above) from the first theme (Vol. II, p. 69, mm. 56ff.), and later introduces a variation of motive "y" (mm. 68ff.). Imitation is also found near the end of the transition section (mm. 78ff.), but it uses material that is unrelated to the motives of the first theme. Characteristically, the tonal motion in the transition is from the tonic to the dominant, occasionally, as in Opp. 4/1 and 8/3 (mm. 68-72), by way of the relative minor key. This harmonic turn, as will be demonstrated in succeeding chapters, is more characteristic of Neubauer's chamber music.

In all but two symphonies, the transition ends on the dominant of the new key with a decided half cadence followed by rests. Op. 4/3 is exceptional in that the transition dovetails smoothly into the second thematic group (Example 7). The half cadence is still relatively clear (m. 45), but only later do the repeated notes on the fifth degree of the dominant key prove to be the beginning of the second thematic group. The other exception occurs
Example 7. Op. 4/3\textsuperscript{1}. End of the transition and beginning of the second theme group, mm. 43-47.

\begin{verbatim}
\textit{[Allegro ma non tanto]}
\end{verbatim}

in Op. 8/3 (Vol. II, p. 71), where the transition ends with a full cadence in the key of the dominant (m. 83). A break in the rhythmic flow is avoided by continuing an eighth-note pattern in the second violin part and by overlapping the "z" motive of the first theme in the viola and bass. In this way the transition is again dovetailed into the second thematic group, which begins with imitation between the oboes and first violins and bassoons.

The classical symphonists of the late eighteenth century generally formed their second thematic groups to produce contrast with the first not only in tonality, but also in thematic material. Neubauer's themes in the dominant group tend to be lyric in nature, with a smaller range, softer dynamics, and more conjunct motion than his
opening themes. They also tend to be more regular in their phrase and period structure. Neubauer adds further contrast through changes in instrumentation, often introducing the theme with the strings alone following a tutti transition. The usual result is a much thinner texture, with the melody in a treble instrument above a light accompaniment, as in Example 8. Op. 8/3 (Vol. II, p. 71, Example 8. Op. 12/1. Second thematic group, mm. 85-89.

mm. 83ff.) is unusual in that the first and second thematic groups are motivically related. The accompaniment to the second theme is a sequential pattern based upon the "z" motive from the consequent phrase of the first theme (see Example 6, above). As in the first group, additional themes, when they appear, lack the distinctive melodic interest of the main themes, although they frequently provide material for development.

Neubauer generally closes the exposition with a codetta made up of cadential figures that stress V-I progressions in the key of the dominant. Several of these closing sections bring back and develop motives from the
principal theme. In Op. 4/3, for example, the primary motive of the opening theme becomes the basic material for the closing section (Example 9). The developmental


[Allegro ma non tanto]

closing section of Op. 8/3 is particularly interesting (Vol. II, pp. 72-73, mm. 100-123). It consists of elaborations upon motive "x" (mm. 100, 118-119), "y" (mm. 109-114), and "z" (mm. 116-117; cf. Example 6, above), after which a four-measure phrase presents a new lyric idea to end the exposition (mm. 120-123). Closing themes are found in two works, Opp. 4/1 and 8/2. In both cases the theme consists of an eight-measure period that is immediately repeated, and, in Op. 4/1, four measures of final cadential figures are added to the closing theme. The ends of the expositions are always clearly marked by a strong cadence in the dominant, usually followed by a rest.
Perhaps in the development section more than anywhere else Neubauer reveals real talent as a composer. The usual method used by eighteenth-century composers to begin their development sections was to restate the opening part of the principal theme in the dominant key. Haydn regularly begins the development sections of his first twenty-seven symphonies with the first theme, and even in the "London" symphonies, he frequently begins with the opening phrases or motives from the first theme. Mozart, on the other hand, sometimes introduces the development section with a new theme. Neubauer generally avoids restating any large part of the principal theme, although in two instances he begins by developing motives from it. In some works he develops motives from the closing sections, as in Opp. 8/2 and 12/2. In Op. 8/3, the four-measure lyric phrase that closes the exposition is repeated to form a transitional link to a development of motives from the first theme. Sometimes he begins his developments with material from the transition, as in Op. 4/2, or from the second thematic group, as in Op. 12/3. Only once, in Op. 8/1, does Neubauer begin the development with new material. This practice is more common, however, in his chamber music.

The beginnings of Neubauer's development sections show considerable variety in their tonal relationships to the ends of the expositions. The typical procedure in
most eighteenth-century sonata-allegro forms was to begin the development in the dominant, the key in which the exposition closed. Neubauer does this in four symphonies, Opp. 1/1, 4/2, 4/3, and 12/3. In the case of Op. 4/3, however, it is the dominant minor tonality. Equally as often, Neubauer begins development sections with an abrupt shift to the dominant chord of the relative minor, as in Opp. 4/1, 8/1, 8/3, and 12/2. Perhaps the most startling tonal pattern occurs in Op. 12/1. After having closed the exposition in G, the dominant of C major, Neubauer shifts to the key of the mediant major to open the development section. The tonality remains in E for only four measures before turning suddenly to F major.

The tonality in which the development begins is only one of many in these sections. Modulation, always an important ingredient in development sections, frequently encompasses many different keys in Neubauer's symphonies. The sequence of keys in the development section of Op. 12/1 is shown in Example 10. The use of minor keys is typical Example 10. Op. 12/1\textsuperscript{1}. A sequence of keys in the development section. Tonic for the movement is C major.
of Neubauer's development sections, probably because, since all but one of his symphonies are in major tonalities, the minor keys produce needed contrast.

In addition to modulation, motivic development is an expected feature of late eighteenth-century symphonies, but Neubauer uses it to a surprising degree. Perhaps the most extensive example occurs in the development section of Op. 4/3, which consists almost entirely of two motives from the first theme, used singly, in combination, and in imitation (Example 11b, c, and d). In Op. 4/2, Neubauer repeats a motive from the first theme, but the intervallic structure is transformed to accommodate the changing tonalities (Example 12). Motivic development also appears in combination with imitative and rhythmic treatment of material.

Imitation occurs throughout the symphonies, as well as in the other genres, but it becomes especially important as a developmental device. An extended example of imitation may be seen at the beginning of the development section of Op. 8/3, where the first motive of the opening theme is treated contrapuntally (Vol. II, p. 74, mm. 127ff.).

Rhythmic modification of themes and motives can be found in most of the symphonies, frequently in combination with other developmental techniques. In Op. 4/3, for example (Example 11d), imitation between the cello and
Example 11. Op. 4/3

a) First theme, mm. 1-4.

b) Development section, mm. 105-107.

c) Mm. 110-112.

d) Mm. 118-123.

Allegro ma non tanto

Example 12. Op. 4/2

Opening theme, mm. 1-5, and development section, mm. 154-164.

Allegro ma non tanto
first violin introduces a rhythmically varied statement of motive "y".

Neubauer likes to combine motives in a variety of ways in his development sections. Short motives may be further elaborated by the use of imitation, as in Example 11c, above. Sometimes he also combines longer segments, again frequently in conjunction with imitation. In Op. 8/2, for example, the opening phrase of the first theme is treated imitatively between the violins and violas, above a bass derived from the first two measures of the second theme (Example 13). In Op. 12/1, imitation between the celllos and first violins and violas is based upon the opening motive of the first theme, which is rhythmically varied in the upper part. This is combined with a scalar passage in the second violins that originally appeared in
b) Scalar passage, mm. 40-41. c) Development section, mm. 136-141.

**Allegro di molto**

\[ \text{\( \mathcal{E}_{\text{t}} \) following the first theme group, and then again in the transition, before providing material for development (Example 14).} \]

The end of the development section and the preparation for the recapitulation are frequently accomplished through the use of a dominant pedal. These pedals are of varying length, and often, rather than leading directly into the recapitulation, they are followed by another phrase primarily in the dominant. In Op. 8/3, for example (Vol. II, pp. 77-78), a four-measure dominant pedal (mm. 190-193) is followed by a four-measure phrase (mm. 194-197) that leads into the recapitulation (m. 198). This transitional phrase arises out of a motive found in the wood-
winds at the end of the dominant pedal (m. 193) but contrasts in rhythm, dynamics, and melodic character. Other instances of a dominant pedal followed by a transitional phrase occur in Opp. 1/1, 4/3, and 12/2. The symphony Op. 8/2 illustrates another means of preparing the recapitulation. A tutti passage in octaves stresses the dominant chord and brings the development section to a close on the fifth degree of the tonic key (Example 15). This

Example 15. Op. 8/2. End of the development section and beginning of the recapitulation, mm. 122-127.
example, along with Op. 4/3, is unusual in that a rest marks the end of the development. As a rule, Neubauer avoids a cadence and leads smoothly into the recapitulation. Still another method of leading from the development section into the recapitulation is found in Op. 12/3. A dominant pedal is followed by four measures of tutti with the harmonic progression I-vi-ii6-V-I. The final tonic chord marks the beginning of the recapitulation (Example 16).

A peculiarity of Neubauer's recapitulations is their avoidance of a complete restatement of the opening theme. This trait is probably due to the emphasis that has been placed on the first theme in the development section. Neubauer frequently opens the recapitulation of a symphony with transition material and thus eliminates the first theme altogether, as in Opp. 4/2, 8/2, 8/3 (Vol. II, p. 78, mm. 198ff.), 12/2, and 12/3. Upon other occasions, he begins the recapitulation with a subordinate theme from the first thematic group, as in Opp. 8/1 and 12/1, or a varied repeat of the first theme, as in Op. 1/1. The phrase extension following the first theme in the exposition of Op. 4/1 opens the recapitulation. Only in Op. 4/3 does the recapitulation begin with a full restatement of the principal theme.

Contrast is also found between the transition sections of expositions and recapitulations. Those of the
latter are considerably shorter and frequently do not begin with the first theme as in the exposition. In Op. 12/1, for example, the transition is unobtrusively dovetailed into the end of the first thematic group (Example 17). In some instances, the transition is entirely different, as in Op. 8/1, probably because of the extensive use of transition material in the development section. The non-modulatory nature of the recapitulation transitions presumably accounts for their brevity. In Op. 4/1, for instance, the transition of the exposition consists of twenty-eight measures, but it is shortened to a mere eight measures in the recapitulation. In most cases, the transition closes on a half-cadence, thus preparing for the second thematic group in the tonic key.

In addition to altering the beginnings of his recapitulations and reworking the transitions, Neubauer achieves variety in a number of other ways. Having avoided first themes through beginning recapitulations with tran-
sition material, he generally keeps his second thematic groups and closing themes intact. However, he is rarely satisfied with transposed restatements of the themes as found in the expositions but achieves contrast through variation. In comparing the second theme of the exposition and recapitulation of Op. 8/1, for example, differences in instrumentation and texture are clearly discernible (Example 18). Variations such as this are common.

Less common, but more significant, is his occasional variation in harmonization of the second theme, as, for example, in Op. 4/1 (Example 19).


In two symphonies, Opp. 8/2 and 12/3, Neubauer introduces new material into the recapitulation. This material is in the form of new melodies, and in both cases it is inserted between the second thematic group and the closing section.

The addition of a coda occurs in half of Neubauer's symphonic first movements. Three codas are dovetailed into
the ends of the recapitulations, and the other two begin after a definite cadence. They are, for the most part, quite lengthy and developmental in nature. As in Haydn's later symphonies, a last climax is reached in the coda, a "final dramatic concentration of the thematic material." The coda of Op. 4/2, for example, opens with the first phrases of the first theme which are modified to introduce subdominant harmonies. Motives and rhythmic figures from the first theme then provide material for the closing cadential passage. An entirely different concept of a coda is found in the C minor symphony, Op. 8/2. The recapitulation omits the closing theme of the exposition and adds a seventeen-measure section of new material which ends with a half cadence on the dominant. The coda then begins in the key of C major and includes the closing theme and its varied repeat, a final statement of the principal theme, and the expected cadential flourishes.

The recapitulations of the remaining five symphonies close with transposed versions of the ends of the expositions to which cadential figures are added. In Op. 8/3, for example (Vol. II, pp. 82ff.), the end of the recapitulation is an exact transposition of the end of the exposition (cf. mm. 116-123 and 256-263), but a final four-measure fanfare-like passage concludes the movement.

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Second Movements

Neubauer's second movements are all slow movements, but, as has already been noted, they display a wide variety of tempo indications. They also exhibit the greatest variety of forms and techniques. Neubauer shows a slight preference for duple meters in his slow movements: 2/4 meter is found in six, 6/8 in three, and 3/4 in only one of the slow movements. Two of those in 6/8 meter are labelled Poco Adagio, a designation that Haydn used frequently for slow movements, such as the Poco Adagio of his "Maria Theresa" Symphony, No. 48 (1772).

Unlike Neubauer's first movement melodies, those of the slow movements have more regular phrase and period structures. They are essentially conjunct and lyric in style, designed to contrast with the rhythmic, robust, disjunct themes of the first movements. Correspondingly, the dynamics are more subdued for the slow movements.

These movements are cast in variation, rondo, sonata, and ternary forms, but Neubauer's fondness for the variation principle is apparent throughout. The slow movements of Opp. 8/1 and 12/2 are actually sets of variations. Op. 8/1 has four variations and Op. 12/2 has three, and in both cases the melody is a simple binary form with eight measures in each repeated section. The first section

cadences in the dominant and the second returns to the
tonic. Variation almost exclusively takes the form of
melodic ornamentation. The first variation of the slow
movements of both Op. 8/1 and 12/2, for example, consists
of thirty-second note elaborations of the theme in the
first violin. An interesting deviation from normal
melodic ornamentation occurs in the third variation of
Op. 12/2, in which the theme is treated imitatively between
the first and second violins and is consequently altered
harmonically (Example 20). In Op. 8/1, the third variation
Example 20. Op. 12/2ii. Theme, mm. 1-4, and third var-
iation, mm. 48-52.

Un poco Adagio

\[\text{Music notation}\]

is in the parallel minor key, and, curiously, ends on a
half cadence, after which the tonic major is re-estab-
lished with the beginning of the fourth variation. The
use of minor sections within a set of variations is much
more common in the quartets and the independent sets of
variations. Another common device is melodic ornamentation coupled with changes in instrumentation. The thematic material of the second variation of Op. 8/1, for example, is concentrated in the first horn in parallel thirds with the bassoon, all to a pizzicato string accompaniment (Example 21). In the same work, the first oboe

Example 21. Op. 8/1. Theme, mm. 1-5, and second variation, mm. 33-37.

is given the first half of the fourth variation, and, for the second half, the flute, first oboe, and bassoon are used alternately.

Neubauer's use of variation techniques is not confined to slow movements that are themes and variations. When it appears in other movements, however, it is an
added frill, not the fundamental formal principle. The second movement of Op. 8/2, for instance, is a rondo with varied restatements of the refrain. The first two variations use melodic elaboration, and the last refrain returns to the original melody but changes the accompanimental pattern and consistently uses all of the instruments. Intervening sections contain contrasting thematic ideas. The form of this movement may be diagrammed as follows:

\[
A \quad A^1 \quad B \quad A^2 \quad C \quad A^3 \quad \text{Coda}
\]

Neubauer used this movement again as the slow movement of Op. 12/1, but he made some important changes. A slight but obvious difference is that of tempo indications: \textit{Un poco Adagio} in Op. 8/2 and \textit{Andante} in Op. 12/1. Another difference involves the matter of length: Op. 8/2\textsubscript{ii} is 139 measures long and Op. 12/1\textsubscript{ii} is 133 measures. The omission of repetitious material in transitional passages makes the movement in Op. 12/1 somewhat more compact. Other, more significant discrepancies include changes in the nature of the accompaniments, differences in instrumentation, and, most important of all, modifications of the themes themselves. Some of these changes are illustrated in Example 22. It should be noted that this is not the only instance in which Neubauer reworked movements. Two occurrences with substantially more radical changes are found in the quartets.
The variation principle is also operative in the slow movement of Op. 8/3, a movement that appears to be a rondo with the middle refrain omitted (AB[A]CA). Variation is obviously at work at the beginning of the movement, where the second period is a varied repeat of the first (Vol. II, p. 83, mm. 8ff.). What happens in the middle part between statements of the main theme is less clear. A second section in the dominant, which begins after a short transition (mm. 16-24), reveals no real thematic
contrast. Another transition leads back to the tonic and a variation of the first theme's opening phrase. This is altered to conclude with a half cadence on the dominant of the subdominant (mm. 42-55) and is followed immediately by the third section. Here we find some contrast, but the melody of this section is motivically related to previous material (cf. mm. 55ff. and 9ff.). Following this, a return to the tonic and two more variations on the main idea conclude the movement (mm. 98ff.). Its form may be diagrammed as follows:

\[
\begin{array}{cccccc}
I & I & V & I & IV & I & I \\
\end{array}
\]

The slow movement of Op. 12/3 is another interesting example of rondo form with some of the variation technique operative. It opens with an eight-measure period and its varied repeat. A transition to the dominant is built upon the opening motives of the initial theme. The second section, in the key of the dominant, is also motivically related to the first and offers no essentially new melodic ideas. This section concludes with a short return to the tonic, whereupon Neubauer again introduces a highly abbreviated variation of the refrain. The following section in the subdominant has the first contrasting thematic material, and it too is followed by a transition back to the tonic which emphasizes motives from the first theme. Up to this point, the formal structure corresponds closely to that of the second movement of
Op. 8/3. The last section, however, reveals some major differences. Variations of the refrain begin a lengthy coda that combines all of the movement's important thematic material.

Sonata form is used in the slow movements of Opp. 1/1 and 4/1, the first of which deviates scarcely at all from Neubauer's usual treatment of first-movement sonata form. It is a large-scale sonata, with a full exposition of two thematic groups, a rather lengthy development section, and a complete recapitulation. The unusual feature of Op. 4/1 is that it substitutes an eight-measure transition for the development section. The return to the tonic for the recapitulation is achieved by use of material similar to that of the transition in the exposition. Thus, Op. 4/1 is a typical sonata form without a development such as occurs frequently in Mozart's slow movements. Unlike Neubauer's normal first movement forms, both slow movements are in two repeated sections.

Ternary forms are used in the remaining slow movements, those of Opp. 4/2 and 4/3. The latter is an example of what Robbins Landon calls ternary variation because it is an ABA form in which the two sections are musically related. In this case, the "B" section, a minore, opens with the same theme as the "A" section, but now in the parallel minor tonality. Most of the other

material in the middle part is motivically derived from the opening section. In the three-part form of Op. 4/2, the opening section, in B-flat major, consists of an eight-measure period and a varied repeat. The much longer second section, in the surprising key of D-flat major, opens with material similar to the initial theme but thereupon proceeds to new material. A return to the tonic key prepares the final section, which consists of one statement of the main theme and a coda.

Minuet-and-Trio

Only two of Neubauer's symphonies, Opp. 1/1 and 12/3, contain a minuet-and-trio as part of the symphonic cycle. The third movement of Op. 1/1, labelled Menuetto. Allegretto, offers some interesting features in the minuet, which is made up of the usual two repeated sections. The opening section consists of two eight-measure periods, the first of which cadences on the dominant, and the second on the tonic. The second section opens with alternating dominant seventh and tonic arpeggios that form an eight-measure transition back to the opening melody. At this point the first section returns complete but slightly varied. The trio is also made up of two repeated sections. The first is an eight-measure

26 The first oboe part, however, carries the indication Menuetto. Un poco Allegro, the only time that this label occurs in Neubauer's works.
period, beginning and ending on the tonic. The second section begins with a four-measure transition back to a repeat of the opening period. The instrumentation for the trio consists of an oboe solo with the accompaniment of a solo bassoon and pizzicato strings. This use of oboe and strings for the trio section is a favorite device of Haydn, who may have influenced Neubauer in this respect.27

The third movement of Op. 12/3 is labelled simply Menuetto. It has a rather commonplace minuet with two repeated eight-measure periods of which the first cadences on the dominant and the second on the tonic. The trio again features an oboe solo, and the internal structure is exactly the same as that of Op. 1/1. In neither case is there a key change for the trio, as often happens in the symphonies of Haydn, who frequently turns to the subdominant for his trios, but sometimes, especially in later works, to more remote keys. In Symphony No. 99, for example, the minuet is in E-flat major and the trio turns to C major; in Symphony No. 104, the minuet is in D and the trio in B-flat major. It is interesting to note that Neubauer did use contrasting tonalities for the trios of minuets in several of the chamber and miscellaneous pieces.

27Haydn, Kritisch Ausgabe sämtlicher Symphonien, ed. H. C. Robbins Landon (Wien, 1965), Symphonies 14, 38, 50, and 90. He was also fond of using a flute or bassoon solo with strings, as in Symphonies 13, 24, 53, 54, 56, 74, and 75.
Finales

Although Einstein finds in the works of Haydn and Mozart that the balance of the symphonic movements gradually shifts in favor of the finale, no such "Finale-symphonies" are found among the works of Neubauer. Clearly of less weight than the first movements, Neubauer's finales represent a liberation from the conflict and restraint that have been evident in the preceding movements. Neubauer's choice of meters and themes in the finales may serve to illustrate this fact. The variety of time signatures found in the first movements does not carry over into the finales. With one exception, the finales are either in 2/4 (Opp. 1/1, 4/1, 8/2, and 8/3) or 6 meter (Opp. 4/2, 4/3, 8/1, 12/1, and 12/2). The finale of Op. 12/3 is in 6/8. Within these meters, sprightly melodies that use many repeated notes and energetic rhythmic figures establish the carefree and joyous mood of Neubauer's symphonic finales.

Of the ten finales, six are in rondo or sonata-rondo and four in sonata forms. The three finales in "short" rondo form (ABACA) have tuneful refrains that are always regular in periodic structure. Intervening sections contain more figural passage work and offer tonal rather than thematic contrast. An exception is found in the rondo finale of Op. 4/2, where, although "B" is very similar to "A" at the outset, it contains some real

---

28 Einstein, op. cit., pp. 221-222.
development of motives from "A" and includes some imitative writing. The harmonic structure of the short rondos is generally as follows:

\[
\text{A} \quad \text{B} \quad \text{A} \quad \text{C} \quad \text{A}
\]

\[
\text{I} \quad \text{V} \quad \text{I} \quad \text{IV} \quad \text{I}
\]

In Op. 4/1, the "C" section begins in the relative minor but quickly modulates to the subdominant. The corresponding section in Op. 4/2 is in the parallel minor tonality. This use of a minore section is much more characteristic of rondos in other genres and will be discussed in more detail in the ensuing chapters.

Slightly more sophisticated are the sonata-rondo finales of Opp. 8/3, 12/1, and 12/3. In the case of Op. 8/3 (Vol. II, pp. 91-108), the "B" section has a contrasting melodic idea (mm. 42ff.) in the second violins and includes some development of "A" motives. The "C" section, beginning at m. 127, is developmental in nature and also treats motives from "A". Particularly interesting is a rather lengthy development of a single figure (cf. mm. 138-158 and mm. 2-3) that is occasionally inverted (mm. 150-151 and 154-155). The harmonic structure of this section is quite modulatory, which is in keeping with the character of Neubauer's development sections in sonata forms. What follows is a slightly varied recapitulation in the tonic of the first three sections and a short coda. An important unifying device in this movement is Neubauer's consistent use of a characteristic motive from the "A"
theme. It appears mostly in transition passages (cf. m. 2 and mm. 73-82, 118-124), but sometimes is found also in the digressions (mm. 138-142).

In Op. 12/1, the opening theme provides the basic material for the entire sonata-rondo finale. Sections "B" and "C" are both developmental in nature and venturesome in their far-ranging modulations. The returns of the "A" and "B" sections are considerably shortened and stress the tonic key. After the final return of the refrain and a full cadence, a rather lengthy coda consists of rapid scalar passages and cadential flourishes. Example 23 is a tonal analysis of the finale of Op. 12/1.


The sonata-rondo finale of Op. 12/3, in D major, offers some unusual features. The refrain itself contains two contrasting ideas: an initial broken-chord figure on the tonic is followed by a more conjunct phrase that recurs frequently throughout the movement (Example 24). The "B" section, which contains a distinctly different thematic idea, is followed by a transition to the mediant key of F-sharp minor. The repetition of the refrain begins in this key, but a chain of anticipatory motives leads to a return of the "x" phrase in the tonic (Example 25).
A transition through the parallel minor introduces the "C" section in the unusual key of F major. What follows this section is essentially a recapitulation of the first three sections, to which is added a rather lengthy coda based upon the "x" phrase from the refrain.

The four finales in sonata form differ somewhat from their first movement counterparts in both meter and thematic construction. Op. 8/2 is unusual in that it is in 2/4, a meter that never occurs in Neubauer's symphonic first movements. All of the other sonata finales are in C. Compared with first movement themes, those of the finales are regular eight-plus-eight structures and differ somewhat in melodic character. The finales of Opp. 4/3, 8/1, and 12/3 begin piano with strings alone. The intervallic organization of these themes is basically conjunct. An interesting exception to the other sonata
finale themes occurs in Op. 8/2\textsuperscript{iii}. It opens in the manner of normal first movements with a \textit{forte tutti} statement of the tonic note, after which the strings begin the theme at a \textit{piano} dynamic level. The theme itself, however, is more typical of a rondo refrain with its repeated notes and recurring rhythmic figures (Example 26).


\begin{音乐符号}
\end{音乐符号}

As far as length and internal organization are concerned, few significant differences distinguish first movement and finale sonata forms. The finales average 236 measures in length compared to an average length of 235 measures for the first movements. Development sections are noticeably shorter in the finales, but in three cases the movements are extended by lengthy codas (Table 4). As in the first movements, two contrasting thematic groups are the rule. There are no examples of more than one theme in the tonic group, but Opp. 8/1, 8/2, and 12/2 have two themes in the dominant group. Characteristically, development sections show wide modulations, considerable motivic development, and imitative writing. In three cases, Opp. 4/3, 8/2, and 12/2, the recapitulation begins
TABLE 4

The Relative Length in Measures of the Sections of Finales in Sonata Form

<table>
<thead>
<tr>
<th>Symphony</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation and Coda</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 4/3</td>
<td>79</td>
<td>49</td>
<td>81</td>
<td>209</td>
</tr>
<tr>
<td>Op. 8/1</td>
<td>96</td>
<td>25</td>
<td>119</td>
<td>240</td>
</tr>
<tr>
<td>Op. 8/2</td>
<td>100</td>
<td>58</td>
<td>107</td>
<td>265</td>
</tr>
<tr>
<td>Op. 12/2</td>
<td>100</td>
<td>38</td>
<td>92</td>
<td>230</td>
</tr>
</tbody>
</table>

with the first theme; that of Op. 8/1 begins with transition material. In all movements, only the exposition is repeated.

"La Bataille" - A Special Case

The only known orchestral program music by Neubauer is the battle symphony, Op. 11, called simply on the title page "La Bataille." Fuller descriptions are "La Bataille de Martinestie a la gloire de S. A. le Prince de Saxe Cobourg, Gran Simphonie,"29 and "Coburg's Sieg über den Türken, in einem malenden Concert."30 It was perhaps the most widely known of all of Neubauer's works. Schlichtegroll writes that this symphony must stand above

29 Constant von Wurzbach, Biographisches Lexikon des Kaiserthums Oesterreich (Wien, 1869), XX, 239.
30 Eitner, op. cit., p. 469.
all others in its effects, but in matters of genuine art and musical correctness of invention and execution, it is inferior to all of Neubauer's other symphonies.\textsuperscript{31} Apparently Schlichtegroll did not appreciate the work as much as the general public did. It is recorded that the premiere at Heilbronn in 1789 with Neubauer himself conducting was received with much acclaim.\textsuperscript{32} The popularity of the symphony is further verified by its appearance in 1809 in a second edition and as a piano transcription. No other work of Neubauer achieved these distinctions.

As the most richly orchestrated of Neubauer's works, "La Bataille" calls for performing forces that include, in addition to the usual strings, two flutes, two oboes, bassoon, two horns, trumpet, tympani, and snare drum. This is the only symphony in which percussion instruments are included in the sets of parts. One account states that Neubauer also played on the drums at the premiere performance.\textsuperscript{33}

With the Battle Symphony, Neubauer joins a distinguished company of composers of battle music. Biber's

\textsuperscript{31}Schlichtegroll, \textit{op. cit.}, pp. 401-402.

\textsuperscript{32}von Wurzbach, \textit{op. cit.}, p. 238.

\textsuperscript{33}\textit{Ibid.}
"Battalia" (ca. 1673), Mozart's contredanses K. 535 ("La Bataille," 1788) and K. 587 ("Der Sieg von Helden Coburg," 1789), which is based on the same historical event as Neubauer's work, and Beethoven's "Wellington's Victory" (1813), are a few pieces that come to mind. In his symphony, Neubauer celebrates the victory of the Austrians, led by General Josias Prinz Coburg-Saalfeld, and the Russians over the Turks at Martinestie on September 22, 1789. It should be noted that both the battle and its commemoration in the Neubauer and Mozart occurred within a matter of a few months.

Newell Jenkins asserts that "La Bataille" is a genuine tone poem, "a precursor of Berlioz's writing in its concept of colorful and rich orchestration." It also resembles a tone poem in that the form is more or less continuous. The symphony is in seven movements, but most end on the dominant chord of the following movement, or lead smoothly into it without a break in the rhythmic flow. The arrangement of movements is as follows:


Adagio ma non tanto. "Le Matin"
3/4 - D major, 72 measures

Allegro. "Allarme au Camp"
C - D major, 57 measures

Andante. "Harangue aux Guerriers"
2/4 - B-flat major, 48 measures

Allegretto. "Les deux armées se rangent en ordre de bataille"
2/4 - D major, 134 measures

Allegro. "La Bataille"
C - D major, 213 measures

Andante. "Retour au Camp"
2/4 - D major, 44 measures

Allegro. "Célébration de la victoire"
2/4 - D major, 274 measures.

"Le Matin," the first movement, portrays the calm dawn of the day of battle. The strings open with a serene melody in D major (Example 27). The presence of birds,


Adagio ma non tanto

depicted by flutes, adds to the atmosphere of pastoral calm (Example 28). A trumpet call near the close is an ominous forecast of the events to come. The movement ends on a half cadence.
A trumpet fanfare precedes the second movement, "Allarme au Camp," whose bustling, busy music depicts the camp awaking and returning to life. This Allegro is full of syncopated rhythms and sixteenth-note figures, as illustrated in Example 29. The tonal motion is from D major through the parallel minor to the dominant of B-flat major, the key of the following movement.

A bassoon solo, which opens with a pizzicato string accompaniment, depicts the commander-in-chief of the army making his "Harangue aux Guerriers" (Example 30). Near the mid-point of the movement, the bassoon and violins engage in a brief dialogue (Example 31), after which the general continues his solo harangue. The movement is largely in B-flat major. A brief excursion to the dominant by way of the relative minor is followed by a

long dominant pedal that leads to a return of the opening melody in the tonic. An eleven-measure transition to the dominant of D major by the strings, punctuated by drum rolls, is a dramatic preparation for the next movement.

The following Allegretto, in D major, is entitled “Les deux armées se rangent en ordre de bataille.” The two armies are represented by two different groups of instruments with contrasting thematic material. Army I is represented by flutes and strings. Because of its scoring for oboes and horns and its characteristic rhythmic pattern, Army II may represent the Turks (Example 32). This rather lengthy movement (134 measures) remains in D major throughout, and, while highlighting the contrast between the two armies, has little formal organization other than continuous repetitions of four-measure and six-measure phrases. The movement proceeds without a cadence into the following Allegro.

Allegretto

All of the foregoing is preliminary to the main movement of the piece, "La Bataille," which falls into two repeated sections. The first begins in D major, and is full of running-note figures and furious seventh-chord clashes. This section moves to the dominant major by way of the dominant minor key. The second section also begins in D major and contains a melody that resembles "La Marseillaise" (Example 33), although this tune was not to be composed until 1792. The martial strains of the theme alternate with running-note figures, seventh-chord clashes, and other motives reminiscent of the first section. The tonal motion is from D major to G major, D minor, E-flat
major, and back to D major. After the repeat of the second section, a transition to the following movement is accomplished through a passage dominated by scalar figures in the strings. These figures disintegrate into more quiet, sustained chords, between which are interspersed scurrying motives in the first flute. This may be taken as a graphic illustration of the gradual dying out of the battle. The transition cadences on the D minor tonic chord.

In the ensuing Andante, the "Retour au Camp" is depicted by an initial jogging melody that consists of two repeated eight-measure periods. The first cadences on the tonic, but the second begins in the dominant and returns to the tonic. An eight-measure transition is followed by three statements of an expanded version of the initial melody, which would suggest that this movement is a contredanse. It is similar in substance to Mozart's contredanse
K. 535, "La Bataille" and K. 587, "Der Sieg vom Helden Koburg," except that each section in Mozart's pieces contains a new eight-measure melody and its immediate repeat. It is altogether possible that Neubauer knew Mozart's K. 535 and may have derived from it his inspiration for a battle piece that included a contredanse. Both K. 535 and 587, Mozart's commemoration of the Battle of Martinestie, are rather short works that consist of four and five sixteen-measure sections respectively. K. 535 ends with a Marcia turca. Each of Beethoven's Zwölf Contretänze of 1803 is a short, usually sixteen-measure piece that is in normal binary form. The contredanses of Mozart and Beethoven and the movement by Neubauer share certain metric and rhythmic characteristics. With only a few exceptions in Mozart's output, they are in duple meter and are marked by vigorous, strongly-accented rhythms.

The Battle Symphony closes with an Allegro entitled "Celebration de la victoire." This is the longest movement (274 measures) and is characterized by jubilant motives and rollicking rhythms. Newell Jenkins calls this movement a contredanse, but it does not correspond at all to the structures of the contredanses that have just been described. Rather, it is a clear-cut ABACA rondo form. The main theme is stated by the strings in D major and appears three times in the opening section. The "B"

36 Jenkins, loc. cit.
section introduces a contrasting theme in the key of the dominant. A shortened repeat of "A" is followed by a transition to the tonic minor with a cadence on the dominant chord. The "C" section contains a stately theme in the unusually distant key of F major. A long return to the tonic ushers in the final "A" section, and a lengthy coda closes the symphony.

Summary

At the beginning of this chapter, reference was made to conflicting opinions regarding Neubauer's strength in the symphonic genre. One who has studied Neubauer's symphonies cannot subscribe to Gerber's statement that they approximate a divertimento style. Rather, the foregoing discussion would seem to confirm Schlichtegroll's observations that these works are among Neubauer's strongest and best productions. He was individualistic in his insistence upon the three-movement symphonic plan, but, in his skillful blending of a predominantly light style with sophisticated developmental techniques, he also shows a close affinity to Haydn and Mozart. That he came to know these composers and their works during his stay in Vienna is certainly borne out in his music. Neubauer's compositional craftsmanship can be measured at least in part by the considerable amount of motivic development that takes place outside his development sections, in transitional sections, phrase extensions, and codas. The
regular "sonata" symphonies as well as the programmatic "La Bataille" confirm his skill as an orchestrator and show his melodic invention and sure grasp of form. They reveal a composer who is not an innovator, but one who couples solid workmanship with a fertile imagination.
CHAPTER III

THE QUARTETS

Introduction

Early writers on Neubauer generally agree that an important part of his instrumental output is found in the quartet genre. Schlichtegroll, one of the first of these writers, had a high regard for the quartets, describing them as supple and charming works.¹ It will be recalled, however, that Schlichtegroll considered Neubauer to be at his strongest in the symphony (see Chapter II). Other of Neubauer's chroniclers disagreed and considered his quartets to be even more effective than his symphonies. Komma categorically states that Neubauer's chamber music has a more solid effect than do his symphonies.² Gerber specifically mentions the quartets, among other similar "sonata-like" compositions, as succeeding better than the

¹Friedrich Schlichtegroll, Nekrolog auf das Jahr 1795 (Gotha, 1798), II, 397. "Seine Quartette haben einen geschmeidigen, lieblichen Charakter. . . ."

²Karl Michael Komma, article "Neubauer," Die Musik in Geschichte und Gegenwart (Kassel, 1961), IX, 1388. "Sein Kam. wirkt solider."
Neubauer is known to have composed a total of twenty-five quartets, twenty-two of which are extant. The following table shows that all of the quartets exist in sets of three or more works and all but six are string quartets.

**TABLE 5**

An Overview of the Quartets

<table>
<thead>
<tr>
<th>Work</th>
<th>Number of Pieces</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 3/1</td>
<td>1</td>
<td>Two violins, viola, cello</td>
</tr>
<tr>
<td>Op. 3/2</td>
<td>1</td>
<td>Violin, viola, cello, bass</td>
</tr>
<tr>
<td>Op. 3/3</td>
<td>1</td>
<td>Two violins, viola, cello</td>
</tr>
<tr>
<td>Op. 6</td>
<td>4</td>
<td>Two violins, viola, cello</td>
</tr>
<tr>
<td>Op. 7</td>
<td>3</td>
<td>Two violins, viola, cello</td>
</tr>
<tr>
<td>Douze Quatuors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I. Livraison</td>
<td>3</td>
<td>Two violins, viola, cello</td>
</tr>
<tr>
<td>II. Livraison</td>
<td>3</td>
<td>Two violins, viola, cello</td>
</tr>
<tr>
<td>Sei Quartetti</td>
<td>6</td>
<td>Flute, violin, viola, cello</td>
</tr>
<tr>
<td>III Quattri</td>
<td>3</td>
<td>Two violins, viola, cello</td>
</tr>
</tbody>
</table>

Neubauer's first published opus in the genre consists of three rather unusual quartets dedicated to Count Wittgenstein of Berleburg (1753-1800), a virtuoso amateur.
cellist as well as a skilled singer and clavier player. It has been recorded that he frequently performed at surrounding towns and courts under an assumed name and received enthusiastic notices about his playing. He also composed songs and several sonatas for cello. Knowledge of the dedicatee explains the active cello part found throughout this set of quartets. Considerable thematic material is given to the cello in all movements of the first and third quartets. In the second, the cello is even more dominant throughout the entire work, which is scored for the unusual combination of violin, viola, cello, and bass. These works bring to mind the six quartets of Op. 50 (1787) by Haydn and the three quartets, K. 575, 589, and 590 (1789-1790) by Mozart. Both composers dedicated these quartets to Frederick Wilhelm II of Prussia, who, like Wittgenstein, was an amateur cellist. In both sets the cello is treated as a melody instrument and is given ample opportunity to predominate in all movements. Mozart entrusted extended themes to the instrument, especially in the middle section of the Andante of K. 575, and it even begins the finale of K. 575 and the Larghetto of K. 589. Similar occurrences in the Neubauer quartets will be discussed below.

4 Allgemeine musikalische Zeitung, IV, 3 (October 14, 1801), 36-42.

5 Gerber, op. cit., IV, 595-596.
The set of quartets called *Douze Quatuors Concertants* poses some problems. In the first place, the term *concertant*, which also appears in Op. 3, demands explanation. Stylistically, both sets of quartets show a greater equality of parts than the other quartets. Op. 3, as has already been mentioned, places the cello on an almost equal footing with the first violin and also gives some thematic material to the other instruments. The *Douze Quatuors*, on the other hand, introduce a good deal of thematic participation by all the instruments. Neubauer also used the term *concertant* in several sets of duos that treat both instruments as melodic equals. Collectively, these pieces may be indicative of the historical process by which the Classical style, reacting against its earlier stark homophony, achieved an increasingly polyphonic texture. A second problem in connection with the *Douze Quatuors* is the fact that the set contains only six pieces, in spite of the number its title suggests. The two books of three quartets each make it seem likely that an additional two books were planned but never published. All sources, including the RISM files on Neubauer, list only six quartets in this group. As a final problem, the set contains a dedication which appears on the title pages of both books: "...Dédies à Monsieur Mieg Conseiller et Trésorier Générale de l'administration de biens/Ecclesiastiques à Heidelberg..." A Ludwig
Christian Mieg (1668-1740) was a Calvinist theologian ("reformirter Theolog") in Heidelberg whose son, Johann Friedrich Mieg, was responsible for publishing some of his father's writings. No further information is given concerning the son, but it was most likely he to whom Neubauer dedicated these quartets. The dedication indicates that the younger Mieg had become an official of considerable importance in Heidelberg.

The six flute quartets belong to a special kind of chamber music that enjoyed more popularity in the eighteenth century than is indicated by the meager output of Haydn and Mozart in the genre. Haydn's set of six flute quartets and the three by Mozart (K. 285, 298, and K. Anhang 171) form only a small part of a large body of literature that includes contributions by Pleyel, J. C.

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6 Allgemeine deutsche Biographie (Leipzig, 1866) XXI, 712.

7 "Sei Quartetti/per/Flauto Traverso, Violino/Viola, e Violoncello. . . ." These will henceforth be identified simply as Sei Quartett.

8 One of these quartets appears in Nagels Musik-Archiv, 129 (1937), edited by Walter Upmeyer, who gives the full title of the set as "Six/Quatuors/A/Flute, Violon,/Alto & Basse/Composes Par/Giuseppe Haydn/opera Quinto/A Amsterdam chez J. J. Hummel."

9 I wish to thank Dr. Herbert Livingston, Professor of Musicology at Ohio State University, for making available his extensive collection of microfilms and scores of flute quartets by various late eighteenth-century composers.
Bach, and Boccherini. Closely akin to this genre is the oboe quartet, K. 370, by Mozart. The title page of Neubauer’s set of flute quartets gives his name as Giovanni Neybaur, a fact that led Eitner to include an independent entry for Johann Neubaur with the single attribution of these six flute quartets. Both the publisher’s catalogues and the RISM entry for Sei Quartetti, however, list them under Franz Neubauer. Internal evidence also leaves little doubt that these quartets were written by Franz Neubauer.

A supplement to the Breitkopf catalogues includes short incipits for the first movements of three string quartets by "Franc. Neubauer." The reference names Speier as the place of publication but gives no dates.

Two other sources list this set as having been published

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at Speier in 1785, but no copies of the publication are known to exist.

As was true for the symphonies, the chief publisher of the quartets was J. André at Offenbach, but four additional publishers now enter the picture: Gombart at Augsburg, Amon at Heilbronn, Hoffmeister at Vienna, and an unspecified publisher at Speier. The only publisher known to have been operating at Speier at this time was H. P. Bossier, who also published some collections of pieces that contain works by Neubauer. These include the "Bibliothek der Grazien" of 1789, which includes a sonata for violin and piano by Neubauer, and the "Neue Blumenlese für Klavierliebhaber" of 1784, in which are four piano pieces by the composer. It is likely therefore that Bossier was also the publisher of the missing set of three string quartets.

The publication and dating of Neubauer's extant quartets present some problems, but secondary sources, fortunately, establish dates with reasonable certainty. In the case of the Douze Quatuors, the imprint of Gombart is placed over that of Amon. This is the only contact with the publisher Amon in Neubauer's works, but Gombart becomes increasingly important in the publication of his other chamber pieces.

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14 Robert Eitner, article "Neubauer," Allgemeine deutsche Biographie (Leipzig, 1866), XXIII, 469. Constant von Wurzbach, Biographisches Lexikon des Kaiserthums Oesterreich (Wien, 1869), XX, 238.
Table 6 lists the sets of quartets, the publishers, plate numbers, and dates of publication. It is interesting to note that in the three sets published by André plate numbers are the same for an entire opus, which was not true for the symphonies. In the flute quartets published by Hoffmeister, three non-consecutive plate numbers appear. The rare appearance of plate numbers on the pages of *Douze Quatuors* makes it impossible to determine whether they remained constant within each book (see Table 6, footnote b).

**Arrangement of Movements**

As in the symphonies, the three-movement plan predominates in the quartets. It appears in fourteen of the twenty-two works. The other eight are unusual in that they consist of only two movements. None of the quartets has the four-movement plan that was standard for Haydn and even for Mozart, who consistently wrote four-movement quartets beginning with K. 168 (1773). It is interesting to note, however, that at least one of Neubauer's contemporaries, Pleyel, joined in his insistence on the three-movement pattern. Exact figures for Pleyel are unavailable, but Klingebeck states that, except for a few four- and two-movement works, the vast majority of his quartets are in three movements.15 The quartets of Neubauer and

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### TABLE 6

Publication Information for the Quartets

<table>
<thead>
<tr>
<th>Set</th>
<th>Publisher</th>
<th>Plate Number</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 3</td>
<td>Andre</td>
<td>434</td>
<td>1792a</td>
</tr>
<tr>
<td>Op. 6</td>
<td>Andre</td>
<td>523</td>
<td>1792</td>
</tr>
<tr>
<td>Op. 7</td>
<td>Andre</td>
<td>588</td>
<td>1793</td>
</tr>
<tr>
<td>Douze Quatuors</td>
<td>Amon (Gombart)</td>
<td>3</td>
<td>1792b</td>
</tr>
<tr>
<td>I. Livraison</td>
<td></td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>II. Livraison</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sei Quartetti</td>
<td>Hoffmeister</td>
<td>178</td>
<td>1788c</td>
</tr>
<tr>
<td>1</td>
<td></td>
<td>178</td>
<td></td>
</tr>
<tr>
<td>2-3</td>
<td></td>
<td>183</td>
<td></td>
</tr>
<tr>
<td>4-6</td>
<td></td>
<td>193</td>
<td></td>
</tr>
<tr>
<td>III Quattri</td>
<td>(Bossler?)</td>
<td></td>
<td>1785d</td>
</tr>
</tbody>
</table>


*bThe date is derived from the Library of Congress entry for this work found in the RISM files. The plate number 3 is located at the bottom right of only the first two pages of the first violin part. The plate number 6 is found only on page three of the second violin, viola, and cello parts of the first quartet in the second book.*

*cHoffmeister plate numbers 178-193 appeared in October-November, 1788, according to the list in Weinmann, op. cit., p. 19. On p. 97 he lists only four of this set with the indication "Erscheinen ca. Oktober, 1788." It must be noted, however, that Gerber, op. cit., p. 575, claims 1796 as the publication date of the flute quartets.*

*dSee footnote 14, p. 100.*
Pleyel are similar not only in the number but also in the arrangement and character of movements. Both composers took the arrangement that was usual for sonatas and smaller chamber pieces as the basis for their quartets. Klingenberg's description of Pleyel's quartets also holds true for those of Neubauer.

The majority of the three-movement works comprise an introductory sonata-form Allegro movement, a slow, song-like middle movement, and a Rondo finale.16

Tempo indications, present in most of the quartet movements,17 show considerably more variety than those in the symphonies (see Table 7). Except for the Allegro finale of Op. 7/3, the eight two-movement quartets end with a movement in a moderate tempo. In six cases, this is a theme-and-variations, and in Sei Quartetti 2 the finale is labelled Menuettino moderato.

The most common tonal organization of the three-movement quartets is, like that of the symphonies, tonic for the outer and subdominant for the middle movements.


17A simple Cantabile (Op. 6/3 and Douze 1/1), Finale (Op. 6/3), and Menuetto (Sei Quartetti 4) cannot be called tempo indications. Even the Tempo giusto of Op. 7/1 and Douze 1/2 is rather nebulous in its meaning.
TABLE 7

Tempo Indications for the Quartets

<table>
<thead>
<tr>
<th>Work</th>
<th>First Movement</th>
<th>Middle Movement</th>
<th>Last Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 3/1</td>
<td>Allegro ma non tanto</td>
<td>Adagio non troppo</td>
<td>Allegro ma non tanto</td>
</tr>
<tr>
<td>Op. 3/2</td>
<td>Allegro</td>
<td>Adagio ma non tanto</td>
<td>Allegro moderato</td>
</tr>
<tr>
<td>Op. 3/3</td>
<td>Allegro</td>
<td>---</td>
<td>Un poco Adagio (with variations)</td>
</tr>
<tr>
<td>Op. 6/1</td>
<td>Allegro</td>
<td>Un poco Adagio</td>
<td>Allegro ma non tanto</td>
</tr>
<tr>
<td>Op. 6/2</td>
<td>Allegro</td>
<td>---</td>
<td>Un poco Adagio con variazioni/Allegro</td>
</tr>
<tr>
<td>Op. 6/3</td>
<td>Allegro</td>
<td>Cantabile</td>
<td>Finale</td>
</tr>
<tr>
<td>Op. 6/4</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Allegro</td>
</tr>
<tr>
<td>Op. 7/1</td>
<td>Tempo giustò</td>
<td>---</td>
<td>Andante con variazioni/Allegro</td>
</tr>
<tr>
<td>Op. 7/2</td>
<td>Allegro</td>
<td>Adagio ma non tanto</td>
<td>Allegro</td>
</tr>
<tr>
<td>Op. 7/3</td>
<td>Allegro</td>
<td>---</td>
<td>Allegro</td>
</tr>
</tbody>
</table>

Douze Quatuors

<table>
<thead>
<tr>
<th></th>
<th>First Movement</th>
<th>Middle Movement</th>
<th>Last Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>I/1</td>
<td>Allegro</td>
<td>Cantabile</td>
<td>Allegro di molto</td>
</tr>
<tr>
<td>I/2</td>
<td>Allegro ma non tanto</td>
<td>---</td>
<td>Tempo di giusto (with variations)</td>
</tr>
<tr>
<td>I/3</td>
<td>Allegro</td>
<td>---</td>
<td>Tempo di Menuetto (with variations)</td>
</tr>
</tbody>
</table>
TABLE 7 - Continued

<table>
<thead>
<tr>
<th>Work</th>
<th>First Movement</th>
<th>Middle Movement</th>
<th>Last Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Douze Quatuors</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II/1</td>
<td>Allegretto</td>
<td>Adagio con sordini</td>
<td>Allegro ma non tanto</td>
</tr>
<tr>
<td>II/2</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Allegro</td>
</tr>
<tr>
<td>II/3</td>
<td>Allegro</td>
<td>---</td>
<td>Andante con variazioni</td>
</tr>
<tr>
<td><strong>Sei Quartetti</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Allegro</td>
</tr>
<tr>
<td>2</td>
<td>Variationi Andantino</td>
<td>---</td>
<td>Menuettino moderato</td>
</tr>
<tr>
<td>3</td>
<td>Allegro</td>
<td>Larghetto</td>
<td>Allegro</td>
</tr>
<tr>
<td>4</td>
<td>Andante grazioso con variazioni</td>
<td>---</td>
<td>Allegro</td>
</tr>
<tr>
<td>5</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Rondeau&lt;sup&gt;c&lt;/sup&gt;</td>
</tr>
<tr>
<td>6</td>
<td>Allegro</td>
<td>Largo cantabile</td>
<td>Allegro moderato</td>
</tr>
</tbody>
</table>

<sup>a</sup>Only *Adagio* appears in the first violin part; *tropo* takes the place of *tanto* in the second violin.

<sup>b</sup>The viola part has *Andantino*.

<sup>c</sup>*Rondo Allegro* appears in the violin part.
In this choice of key relationships Neubauer allies himself with Haydn and Mozart, both of whom show a slight preference for the subdominant in their slow movements. There is, however, none of the more venturesome mediant relationships that are found in some of Haydn's later quartets, as, for example, in his Opp. 74/3, 76/5, 76/6, 77/1, and 77/2. Neubauer uses the subdominant for nine of the slow movements. He chooses the parallel minor for the slow movements of Douze Quatuors I/1 and 2. On two other occasions, the key relationships are a little more resourceful. In Op. 3/2 in B-flat major, the slow movement is in the supertonic, C minor. Sei Quartetti 6 in E minor, the only quartet in a minor key, has a slow movement in the submediant, C major.

As was true for his symphonies, the first movements of Neubauer's quartets correspond more closely in length to Haydn's than to Mozart's. The last seven quartets of Mozart, K. 458, 464, 465, 499, 575, 589, and 590 (1784-1790), average 234 measures in their first movements, while the thirty-two quartets of Haydn's Opp. 50, 54, 55, 64, 71, 74, 76, and 77 (1787-1797) average 176 measures. Neubauer's quartet opening movements are generally longer than Haydn's, averaging 196 measures.

In the thirty Mozart quartets, for example, the subdominant is used twelve times compared with only six slow movements in the dominant key. The remaining twelve slow movements include a variety of more remote keys.
As far as the mood and style of the Neubauer quartets are concerned, they are typical of the spirit of the late eighteenth century. The basic difference between the works of Neubauer and those of the great Classicists is one of intent. Haydn, Mozart, and Boccherini wrote their greatest works for professional musicians.\(^9\) Neubauer, on the other hand, like Pleyel, seems to have accommodated himself to the needs and wishes of the musical amateur. Both were probably more representative of their time in this respect and may have contributed more to the Hausmusik of the period. This is not to say that Neubauer’s quartets are not strong works. Although they may not attain the depth of expression of some of the most profound Haydn and Mozart quartets, they nevertheless show the skillful refinement of late-eighteenth century musical style.

Stylistically, the flute quartets, the cello-dominated works of Op. 3, and the two books of Douze Quatuors seem to indicate that Neubauer was engaged in a conscious endeavor to break away from the normal violin-dominated quartet style. In the flute quartets, the use of two different melody instruments results in an equal sharing of themes between them. The violin normally begins the important themes, which are then transferred to the flute. This division of material between two upper parts liberates the viola for functions more vital than

\(^9\)Klingenbeck, op. cit., p. 297.
merely filling in the harmony or doubling the cello. Like the second violin in a normal string quartet setting, the viola can now participate in motivic interplay to a greater extent and assume some thematic responsibility. In Sei Quartetti 1, for example, the viola announces the first theme of the second thematic group. The cello is similarly emphasized in the Op. 3 quartets, but its limitations of range necessitate a sharing of thematic material by all the instruments. Nowhere is this more dramatically illustrated than in the second thematic group of the first movement of Op. 3/3, where each instrument in succession states a different theme (Vol. II, pp. 125-126, mm. 32-67). The active cello part of the Op. 3 quartets is explained by their dedication to Count Wittgenstein, but the equal distribution of thematic material is also to be found in the Douze Quatuors, which are scored for a normal combination of instruments and do not feature any one of them. Frequently, the first theme of the second group is given to the viola (as in Example 4, below) or to the cello. In Douze I/2 and I/3, this theme is announced by the cello in the exposition, and by the viola in the recapitulation. Exactly the reverse situation occurs in Douze I/1. In Douze II/1 and II/3, the second violin announces the first theme of the second group in the recapitulations. In the latter case, the theme is stated by the viola in the exposition. Second and third movements of the quartets in this set also abound in examples of shared material.
A further indication of Neubauer's attempt to break away from the normal violin-dominated quartet style is his occasional use of the term "solo" to identify the appearance of thematic material in lower instruments. This use of the term in chamber music appears to be a peculiarity of Neubauer. A search through printed editions of quartets by his contemporaries revealed only one similar use in the second movement of Haydn's Op. 74/2, where the second variation, in the parallel minor key, is begun by the second violin, which is marked "solo." Even more than was the case for the symphonies (see above, pp. 39-40), it is clear that the indication "solo" merely calls attention to the presence of melodic material in a normally subsidiary instrument. Because Neubauer did not designate every appearance of thematic material in the lower voices as "solo," his inconsistency in using this indication remains a puzzle.

**First Movements**

Two instances of duplicated movements occur among the quartets. In both cases only the first movements are the same: Op. 6/1 equals Op. 7/3 and Op. 6/4 equals Op. 7/1. From a detailed comparison it becomes evident that the Op. 7 works are revisions of the pre-existent Op. 6 quartets. Perhaps the most obvious difference is that of tempo indication. The Allegro of Op. 6/4 becomes Tempo giusto in Op. 7/1. Both Opp. 6/1 and 7/3 are Allegro.
More important changes, however, occur in the internal structure of the movements. Op. 7/3 omits the second theme that is found in the second thematic group of both the exposition and recapitulation in Op. 6/1. Op. 7/1 also excludes the second theme in its exposition, but the recapitulation corresponds almost exactly to its Op. 6/4 counterpart. The themes omitted from the expositions are introduced in the development sections as new material, a practice which is more common in the trios and duos. In Op. 7/3 the ends of the exposition and recapitulation are completely reworked, but in Op. 7/1 these parts of the form are unchanged. It is Op. 7/1, in fact, that bears the closest resemblance to its model. Op. 7/3 is drastically shortened and also contains minor variations in instrumentation, part-writing, and articulation marks. Whereas the Op. 7 first movements have repeats for both sections of the sonata form, the Op. 6 works repeat only the exposition.

There can be little doubt that these are deliberately-reworked movements, but the reason for the duplications remains elusive. It does not seem possible that any attempt at deception was intended by the composer, because the changes are hardly sufficient to fool the publisher, who is the same for both sets of quartets. On the other hand, the reworked movements do not seem to be markedly superior to their models. It is possible that
Neubauer was pressed to meet a publisher's demands, and, in order to complete a set of quartets, introduced some changes in previously composed first movements. It is perhaps noteworthy that both Opp. 7/1 and 7/3 consist of only two movements. The result of these duplications, however, is to reduce the total number of first movements in the quartets.

All of the Neubauer quartets follow standard sonata-allegro form in the first movements, except for two of the flute quartets, Sei Quartetti 2 and 4, which begin with sets of variations. None of the movements begins with an Adagio introduction, but it will be recalled that only two of these were found among the symphonies. Introductions are noticeably less frequent also in the quartets of Haydn and Mozart. Conspicuous exceptions are Haydn's quartet in D major, Op. 71/2, and Mozart's quartet in C minor, K. 465, the "Dissonant" quartet.

The twenty sonata-allegro first movements show a greater preponderance of simple quadruple meter (C) than was true for the symphonies, and thus the quartets are more in accordance with Neubauer's general practice in this respect (cf. Chapter VII on Neubauer's general musical style). Twelve of the quartet first movements are in C and four are in C meter. Of the remainder, two are in 6/8 and two in 2/4 meter.
As in the symphonies, the quartets frequently show a disparity in the length of the sections of their sonata forms. In sixteen of the twenty movements, the recapitulation is considerably shorter than the exposition, but in five cases a coda is added to the form. Another characteristic shared by both genres is the significant length of the development sections. Both the symphonic and quartet development sections occupy an average of twenty-five per cent of the total form. In seven instances these sections are relatively close in length to the recapitulations, and in five cases equal or even exceed them. The expositions are always repeated, and, as happens only once in the symphonies (Op. 1/1), almost half (nine) of the quartets have repeats for the second part of the sonata form (Table 8). This trait may be partially due to the brevity of the recapitulations, although in three cases the recapitulation equals the exposition in length. Historically, however, the idea of a shortened recapitulation and repeats for both sections is a carry-over from rounded binary form.

In addition to the relative length of internal sections, Neubauer's treatment of sonata form in the quartets is basically the same as in the symphonies. There are noticeable differences in melodic style, however. The quartet first movements generally do not open with the strong, energetic themes that characterize the symphonies
TABLE 8

The Relative Length in Measures of Sections in the Sonata-form First Movements of the Quartets

<table>
<thead>
<tr>
<th>Work</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation and Coda&lt;sup&gt;a&lt;/sup&gt;</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 3/1</td>
<td>68</td>
<td>35</td>
<td>62</td>
<td>165</td>
</tr>
<tr>
<td>Op. 3/2</td>
<td>70</td>
<td>70</td>
<td>46</td>
<td>186</td>
</tr>
<tr>
<td>Op. 3/3</td>
<td>67</td>
<td>41</td>
<td>65 (8)</td>
<td>173</td>
</tr>
<tr>
<td>Op. 6/1</td>
<td>98</td>
<td>45</td>
<td>86</td>
<td>229</td>
</tr>
<tr>
<td>Op. 6/2</td>
<td>73</td>
<td>46</td>
<td>72 (12)</td>
<td>191</td>
</tr>
<tr>
<td>Op. 6/3</td>
<td>91</td>
<td>44</td>
<td>54</td>
<td>189</td>
</tr>
<tr>
<td>Op. 6/4&lt;sup&gt;b&lt;/sup&gt;</td>
<td>93</td>
<td>48</td>
<td>56</td>
<td>197</td>
</tr>
<tr>
<td>Op. 7/1&lt;sup&gt;*&lt;/sup&gt;</td>
<td>77</td>
<td>50</td>
<td>56</td>
<td>183</td>
</tr>
<tr>
<td>Op. 7/2&lt;sup&gt;*&lt;/sup&gt;</td>
<td>85</td>
<td>46</td>
<td>55 (11)</td>
<td>186</td>
</tr>
<tr>
<td>Op. 7/3&lt;sup&gt;*&lt;/sup&gt;</td>
<td>69</td>
<td>48</td>
<td>57</td>
<td>174</td>
</tr>
</tbody>
</table>

Douze Quatuors

<table>
<thead>
<tr>
<th>Livraison</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation and Coda&lt;sup&gt;a&lt;/sup&gt;</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>93</td>
<td>47</td>
<td>56</td>
<td>196</td>
</tr>
<tr>
<td>2</td>
<td>103</td>
<td>45</td>
<td>77</td>
<td>225</td>
</tr>
<tr>
<td>3</td>
<td>93</td>
<td>59</td>
<td>76</td>
<td>228</td>
</tr>
<tr>
<td>II.</td>
<td>80</td>
<td>53</td>
<td>79 (26)</td>
<td>212</td>
</tr>
<tr>
<td>2</td>
<td>70</td>
<td>59</td>
<td>52</td>
<td>181</td>
</tr>
<tr>
<td>3*</td>
<td>88</td>
<td>63</td>
<td>84 (12)</td>
<td>235</td>
</tr>
</tbody>
</table>

Sei Quartetti<sup>a</sup><sup>b</sup>

<table>
<thead>
<tr>
<th>*</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation and Coda&lt;sup&gt;a&lt;/sup&gt;</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>67</td>
<td>42</td>
<td>67</td>
<td>176</td>
</tr>
<tr>
<td>3&lt;sup&gt;*&lt;/sup&gt;</td>
<td>63</td>
<td>36</td>
<td>63</td>
<td>162</td>
</tr>
<tr>
<td>5&lt;sup&gt;*&lt;/sup&gt;</td>
<td>64</td>
<td>26</td>
<td>63</td>
<td>153</td>
</tr>
<tr>
<td>6&lt;sup&gt;*&lt;/sup&gt;</td>
<td>118</td>
<td>84</td>
<td>67</td>
<td>269</td>
</tr>
</tbody>
</table>

<sup>a</sup>The length of codas is shown in parentheses.

<sup>b</sup>Movements with two repeated sections are indicated *. 
but use supple, graceful melodies more suited to the genre. A more lyric style results in part from the greater amount of conjunct motion that is characteristic of the quartet principal themes. These themes also seem to be more regular in structure than those of the symphonies. A few consist of an eight-measure period with antecedent and consequent phrases, as in Sei Quartetti 6 (Vol. II, p. 110, mm. 1-8). The first four-measure phrase generally cadences on the dominant, and the second closes on the tonic. An interesting variation of the eight-measure structure occurs in Op. 7/2 where the period is expanded into nine measures by means of filler material in the lower instruments (Example 3^). More commonly,

Example 3^: Op. 7/2^\textsuperscript{1}. First theme, mm. 1-9/

principal themes of the quartets consist of two eight-measure phrases combined into a sixteen-measure period. One example of this type of construction may be seen in Op. 3/3 (Vol. II, p. 12^4, mm. 1-16). In most of these cases, the second eight-measure phrase begins as a repeat of the initial phrase, but is then modified to a greater or lesser degree.
Quartet first themes generally are not as rich in motives as the symphonic themes, but in two quartets the first theme provides the material for the entire first movement. In Op. 6/3 the initial theme consists of several motives from which both the second and closing themes are derived (Example 35). In Sei Quartetti 5 only one basic motive generates the unfolding of the rest of the movement. Similarly, in Sei Quartetti 6 (Vol. II, pp. 109-122), the opening motive permeates the entire first movement. It is used imitatively and in combination with other themes.

After the initial statement of the first theme, Neubauer proceeds either to its varied repeat, to a second theme in the tonic key, or to both in succession. Sometimes, as in Sei Quartetti 6 (mm. 8ff.), the first theme is followed by a rather elaborate motivic extension. The first theme group generally comes to a full cadence, after which the transition begins. Although it rarely grows out of a restatement of the first theme, as often happens in
the symphonies, the transition usually contains motives from the first theme. A characteristic example occurs in Op. 6/3 where, after a cadence on the dominant tone of F major, the transition begins abruptly on the dominant tone of D minor (Example 36; cf. Example 35a above). This use of developmental procedures in transitions is not as characteristic of the quartets as of the symphonies. It occurs most obviously in the first book of the Douze Quatuors, where all three quartets have developmental tran-
sitions. Especially interesting is Douze I/3, in which considerable motivic development is combined with unusually wide modulations. Indeed, the tonal organization of the entire first movement of this quartet is imaginatively conceived (Example 37). Sei Quartetti 6 (mm. 16ff.) is

Example 37. Douze I/3. A tonal sketch.

![Tonal sketch](image)

exceptional in that the transition opens with a repeat of the initial theme. A stylistic trait found in the symphonies but much more characteristic of the quartets is the turning to the relative minor tonality in the transition. Example 36 has already illustrated one instance of Neubauer's use of the relative minor, and another may be seen in Op. 3/3 (Vol. II, p. 124). After modulating from the tonic, A major, to F-sharp minor (mm. 24ff.), he makes the minor tonality major (m. 28), and it becomes a secondary dominant in the new key of E major. In most cases the transition ends on a half cadence in the key of the dominant followed by a rest. It should be pointed out that the transitions of the flute quartets are considerably shorter than those of the string quartets. The shortest, in Sei Quartetti 1, is only four measures in length.
Neubauer produces contrast in his second themes in a variety of ways. In addition to the obvious tonal change, there are differences in character between the two melodies. If the first theme is lyric or conjunct, the second is likely to be staccato or segmented. Neubauer commonly varies the texture of his second thematic groups by allotting the theme to one of the lower instruments. When this occurs, further contrast is achieved by changes in the accompanimental pattern. The first movement of *Douze I/1* illustrates all of these traits. The second theme contrasts with the first in melodic and rhythmic character, in the way the instruments are used, and in the nature of the accompaniment (Example 38). Sometimes the thematic contrast is counterbalanced by a recurrence of motives from the first theme that sound simultaneously with the second theme, as in *Sei Quartetti 6* (Vol. II, p. 110, mm. 37ff.). Second themes are frequently shorter than Neubauer's usual sixteen-measure first themes. Most are eight-measure periods made up of antecedent and consequent phrases. *Op. 3/3* (Vol. II, p. 125, mm. 32-40) is a typical example of Neubauer's treatment of second themes. The first four-measure phrase is a sequential treatment of a two-measure motive. The second phrase contains a contrasting two-measure motive and its varied repeat. *Sei Quartetti 6* (Vol. II, p. 110, mm. 36-45) is an example of a four-measure theme (mm. 36-40) that is repeated almost
Example 38. *Douze I/1*. a) First theme, mm. 1–4.

b) Second theme, mm. 57–61.

Exactly with the violin and viola parts exchanged (mm. 41–45). The four-measure unit and its immediate repeat still give the effect of an eight-measure period, however.

Following the statement of the theme, regardless of its length, Neubauer proceeds with a varied repeat, phrase extension, another theme, or figural passage work. Where additional themes appear, they too are often stated by another instrument, as, for example, in Op. 3/3, where no fewer than four themes in the dominant group are given

[Allegro]

a. Vn. I

b. Vn. II

c. Vn. III

d. Vn. IV

to the first violin, cello, second violin, and viola, respectively (Example 39).

Closing themes are found infrequently in the quartets as in the symphonies. Rather, the exposition more often ends with a codetta-like extension that employs motives from the first theme. The closing section of Sei Quartetti 6 (Vol. II, p. 111) is ingeniously conceived. Following the second theme of the second thematic group (mm. 65ff.), which is in G major, an unexpected modulation to the rather surprising key of B-flat major begins a development of the basic motive from the first theme (mm. 80ff.) that continues through succeeding modulations to G minor (mm. 87ff.) and back to G major (mm. 96ff.). Near the end of this section a closing idea introduces a
new motive (mm. 107ff.) that becomes the basis for much elaboration in the development section (mm. 132ff.).

Whereas the symphonies frequently draw upon material from the transition, the second thematic group, or the closing section to begin the development, the quartets depend heavily upon material from the first theme. Neubauer follows the practice of Haydn in beginning the majority of the development sections with the first theme itself or motives from it. When he does open with other material, he often uses it to form a link to development of the first theme. In Op. 3/3, for example, a figure from the close of the exposition opens the development, only to become the accompanying figure to the first theme (Example 40).

Example 40. Op. 3/3\(^i\). End of the exposition and beginning of the development section, mm. 66-70.

[Allegro]
All of the developmental techniques discovered in the symphonies are found in the quartets as well. Imitation of short rhythmic and melodic motives finds a wide-spread use, as, for example, in Sei Quartetti 6 (Vol. II), where it permeates the entire first movement as well as in the development section. Fragmentation and combination of themes and motives are devices that also appear regularly. Even more than in the symphonies, the developments in the quartets stress minor keys, usually including both parallel and relative minors. Far-ranging modulations such as those found in Douze I/3 (Example 37, above) are typical of the quartets as well as the symphonies.

One of the favorite means of ending the development section and preparing the recapitulation in the late eighteenth century was through the use of a dominant pedal. An example of Neubauer's use of this technique may be seen in Sei Quartetti 6 (Vol. II, pp. 114-115, mm. 195-202). These pedals, which vary in length from three to eight measures, are considerably shorter than examples from Haydn, Mozart, and Beethoven. They are usually preceded by an augmented sixth chord, and above them motives often anticipate the return of the first theme, as in Sei Quartetti 5 (Example 41). A similar procedure links the development and recapitulation in Op. 3/3 (Vol. II, p. 127, mm. 105-110). Other means of preparing the recapitulation include unison arpeggios on the dominant chord, dominant scalar passages, and
Example 41. **Sei Quartetti** 5\(^1\). End of the development and beginning of the recapitulation, mm. 85-92.

Typical vi-ii-V-I chord progressions. In the latter case, the beginning of the recapitulation coincides with the resolution to the tonic.

Also in direct contrast to the symphonies, the recapitulations of many quartets open with some part of the first thematic group. Often the first theme itself reappears unchanged, but some recapitulations begin with a varied repeat of the first theme, as in Op. 6/4, or with
the second theme in the tonic group as in Op. 6/3. In a few exceptional cases, however, the recapitulation begins with material other than the first theme. Transition material is used to open this section in Opp. 7/2 and 3/1. The first of these recapitulations omits all of the first theme, probably because of its prominence in the development section, but the opening motive reappears in the coda. In Op. 3/1, a statement of the first theme by the cello is inserted between transition material. Two other quartets, Op. 3/2 and Douze II/2, use the second thematic group to open the recapitulation. The latter movement is all the more unusual in that the opening theme is conspicuously absent from the development section.

Transitions in recapitulations are normally re-worked and considerably shortened, as in Sei Quartetti 6, where the transition of the exposition is twenty measures, compared with twelve in the recapitulation (Vol. II, pp. 110 and 115, mm. 16-36 and 210-222). In some instances transitions are practically nonexistent (Op. 6/3, Douze I/3 and II/1). As in the symphonies, the large omissions are probably due to the fact that recapitulation transitions do not have to modulate.

Second and closing themes, when present, usually return intact in the recapitulations. In both cases, changes in instrumentation frequently achieve a measure of contrast with the exposition. Only two quartets, Douze
I/1 and *Sei Quartetti 6*, show any significant omissions in the second thematic group. In the former, the deletion involves only episodic passage work between the second and closing themes. *Sei Quartetti 6*, on the other hand, omits the second theme of the second group from the recapitulation, probably because of its prominence in the development section (mm. 157-170).

Neubauer normally ends his quartet first movements with a transposed version of the end of the exposition to which a few measures of cadential patterns are sometimes added. Codas of greater thematic importance conclude the first movements of five of the quartets. They vary in length from eight to twenty-six measures and are generally dovetailed into the end of the recapitulation. The coda to the first movement of Op. 3/3 (Vol. II, p. 129, mm. 166ff.) is typical in that it opens as a restatement of the first theme of the exposition. Of particular interest here is the imitative writing between the first violin and cello. Compared with codas in the symphonies, those in the quartets are not particularly lengthy or developmental.

**Variation Movements**

Neubauer uses sets of variations in nine of his quartets. Two of these are first movements (*Sei Quartetti 2 and 4*), but most serve as finales to two-movement quartets (Opp. 3/3, 6/2, 7/1, *Douze I/2, I/3*, and II/3).
only one instance, Op. 6/4, the set of variations is a middle movement.

The themes which Neubauer composes for his variation movements are characteristically regular in structure. Most are divided into two repeated eight-measure sections in normal binary form. The theme of the first movement of *Sei Quartetti* 4 illustrates both this stereotyped pattern of construction and Neubauer's skill in creating an interesting melodic contour from a Haydnesque repetition of short motives (Example 42). Frequently in Example 42. *Sei Quartetti* 4i. Theme, mm. 1-16.

![Example 42](image)

the second section of the theme Neubauer returns to the last part of the first section to create a rounded binary form. The theme of the finale of Op. 3/3 (Vol. II, p. 129) illustrates this design precisely. A different sort of rounded binary idea is found in the theme of the slow movement of *Douze* 1/2, where the second section of the melody recalls the first part of the opening section (Example 43).
The themes are subjected to an average of four variations. In this respect they are comparable to the variation movements of the Haydn quartets, which have from two to five variations. A variety of techniques is used, many of which can be found in the variations of Op. 7/1. The theme itself is a typical sixteen-measure rounded binary form. The beginning measures of the theme and the four variations are given in Example 44. The first variation is a combination of the original theme slightly ornamented an octave lower in the second violin part, with rapid ornamental figures in the first violin. The second variation begins with a substantially varied melody in the second violin and is followed by an alternation of short motives, first by pairs of instruments, and later by each.

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20Op. 6/4 has three variations; Opp. 6/2, 7/1, Douze I/2, and Sei Quartetti 2 and 4 have four variations; Op. 3/3 and Douze II/3 have five variations; and Douze I/3 has six variations. The last example is unusual in that it is a set of variations written in Tempo di Menuetto.
individually. In the third variation, the viola, which is predominantly in double stops with ornamental figures in the upper parts, imitates horn-call patterns. The final variation is an elaboration of the theme in thirty-second notes by the first violin. Melodic ornamentation of a theme in fast note values is a common variation procedure not only with Neubauer but with late eighteenth-century composers in general. It is found in virtually all the variation movements of Haydn and Mozart. Other devices for introducing contrast include changes in tempo and the use of minor keys for some variations. An example of the former occurs in the second movement of Douze I/3, where an Un poco Allegro in the fifth variation contrasts with the original Tempo di Menuetto. Both Op. 3/3 and Douze II/3 include variations in a minor key. The fifth variation of Op. 3/3 (Vol. II, p. 132) is in the parallel minor and is unusual in that the eight-measure sections of the theme are not repeated as they are in the first four variations. Both sections begin in the parallel minor, but the harmonic progressions are varied so that the first ends on a half cadence in the relative major and the second returns to a cadence on the tonic major. A lengthy coda begins as a slightly ornamented version of the opening eight measures of the original theme. Somewhat similar in effect is a da capo repetition of the theme following the last variation in Sei Quartetti 4. This recapitulation of
the theme at the close of a set of variations also occurs in Mozart's Quartet in D Minor, K. 421, and in Haydn's quartets Opp. 2/6, 17/3, and 30/4.

Neubauer appends an Allegro to the sets of variations in two of the quartets. Following the last variation in Op. 6/2, which is in A major, a twenty-seven measure transition leads to the Allegro. This transition begins in the parallel minor with a cello melody reminiscent of the original theme. A passage in C major, in which the cello continues to be prominent, is followed by a return to the minor key and a cadence on the dominant to prepare the entrance of the Allegro. The Allegro itself is 108 measures long and is written in $\frac{5}{4}$ instead of the $\frac{2}{4}$ meter of the variations. There is no resemblance whatsoever between the theme of the variations and the Allegro, which opens with a sprightly melody in A major (Example 45). This melody returns twice, but the absence of any tonal contrast prevents a rondo-like form from emerging. Another fast section is added to the finale of Op. 7/1, where the end of the final variation bears the directive Attacca subito l'Allegro. This Allegro of fifty-four measures is in $\frac{2}{4}$ meter, in contrast to the $\frac{6}{8}$ of the previous section and, like that of Op. 6/2, is thematically unrelated to the variations. It begins with one of Neubauer's characteristic sixteen-measure periods and continues with a series of different phrases that are arranged
Example 45. Op. 6/2 ii. a) Variation theme, mm. 1-8.

b) Allegro theme, mm. 1-9.

Un poco Adagio con Variazioni

\[ \text{Musical notation image} \]

in shorter period structures. Harmonically, the entire section is designed to emphasize the tonic of B-flat major. Except for passing modulations to the subdominant and the supertonic minor near the middle of the section, the harmony consists almost exclusively of dominant to tonic progressions. Since both Opp. 6/2 and 7/1 are two-movement works, the Allegros were undoubtedly intended to balance quartets that would otherwise end with slow movements. The addition of a light-hearted fast flourish to a variations movement is not entirely without precedent. It occurs, for example, in Mozart's Clarinet Quintet K. 581 and string duo K. 424. More unusual is the return of the theme following an Allegro section. In Douze I/2 the fourth variation is followed by a twenty-measure non-modulatory transition to an Allegro of 110 measures. This Allegro contrasts with
the main portion of the movement not only in tempo but also in meter and thematic material. It is in 2/4 meter in comparison to the 6/8 of the original *Tempo di giusto*. The tonality remains largely in the tonic, E-flat major, except for a brief excursion to the parallel minor midway through the section. As in Op. 7/1, this section is a constant unfolding of new ideas which are immediately repeated. Following the *Allegro*, the original tempo and meter return for a final statement of the main theme in its original form.

**Slow Middle Movements**

Thirteen of Neubauer’s quartets include a slow middle movement. One of these is a typical theme and variations and needs no further consideration here. The middle movement of another quartet is a minuet and will be discussed under "Minuets" below.

As in the symphonies, the themes of the quartet slow movements are characteristically regular in structure and lyric in style with subdued dynamics. Theme and tempo work together to give the slow movements their characteristic serious tone. The themes are generally more expressive than those of the variations, which seem to be constructed more with a view to their structural potential.

Simple ABA form is the most frequent in the slow middle movements. It is found in five quartets, Opp. 3/1, 6/1, *Douze* I/1, *Sei Quartetti* 1 and 3. The first sections
typically open with an eight-measure theme which returns at the end of the section. Although the "A" sections are usually non-modulating, Op. 6/1 stands as an exception. In this movement, which is in F major, the middle eight measures of the "A" section modulate through G minor to D minor and then back through G minor to the tonic. The "B" sections have no characteristic tonal relationship to the tonic. Two (Sei Quartetti 1 and 3) are in the dominant, two others (Op. 3/1 and Douze I/1) are in the parallel minor, and one (Op. 6/1) is in the subdominant. These middle sections tend to be modulatory, as in Op. 3/1, where a progression through six different keys occurs (Example 46). Typically, too, the "B" sections are develop-

Example 46. Op. 3/1. Tonal sketch of the middle section.

opmental, treating motives from the "A" sections, and show more variety in instrumentation. In Douze I/1, for example, the viola and cello are used for important themes within the middle section. The return of "A" is usually prepared by a cadence on the dominant. The only exception occurs in Sei Quartetti 1, where the middle section cadences on the sub-
dominant, E-flat, in which key the return of "A" begins. The first four measures of the theme move back to the dom-
inant of B-flat, however, and the continuation remains in
the tonic. In only one instance, Op. 3/1, the final "A" is an exact, written-out repeat of the opening section. More typically, a moderate amount of variation is introduced. In Op. 6/1 the two statements of the melody in the return of "A" are subjected to ornamental elaboration, and Douze I/1 and Sei Quartetti 1 have slight variations in the accompanimental patterns. Sei Quartetti 3 is unusual in that the return of the "A" section is exact but ends with a deceptive cadence and a six-measure transition to a half cadence in the key of the finale. This is one of the rare cases in which Neubauer links the slow movement with the finale.

Two of the quartet slow movements, those of Sei Quartetti 5 and 6 are short rondo forms. In the first work, a monothematic form results from the derivation of the digressions from the opening melody. The first digression opens in the relative minor, moves to the dominant tonality, and ends on a half cadence in the tonic key. The second digression begins in the parallel minor, and after an excursion to the relative major returns to the minor, also closes on the dominant. Both sections lean heavily on primary material, so that the movement may be diagrammed as follows:

```
A  B(A^1).  A  C(A^2)  A
I  vi-V  I  i-III-i  I
```

Example 47 shows the first phrase of the refrain and the beginnings of both digressions. The repetitions of the
Example 47. Sesti Quartetti i

a) Refrain, mm. 1-4.
b) "B" section, mm. 21-21.
c) "C" section, mm. 47-50.
refrain are not exact, but the only differences are those of voicing. The nature of the theme and its artful unfolding make this one of the most beautiful of Neubauer's slow movements.

In the last of the flute quartets (Vol. II, pp. 116ff.), the slow movement is a short rondo with varied refrain. After a regular sixteen-measure "A" section, the first digression begins with a transition to the dominant (mm. 16-24), then introduces a new melody in that key (mm. 24ff.). In the return of "A", the melody is ornamented with rapid sixteenth- and thirty-second note figures, and the viola is given a more active accompanimental pattern (mm. 40-55). The second digression, which is a miniature, self-contained ternary form in the parallel minor, opens with a cello melody in C minor (mm. 55-63). The middle part consists of a viola melody in E-flat major (mm. 63-71) and is followed by a repeat of the C minor cello theme (mm. 71-79). The final refrain is an elaboration of the original theme in thirty-second note figuration.

Neubauer casts three of his slow middle movements in large two-part binary forms without repeats. Perhaps the most obvious example occurs in Op. 7/211, which is sixty-one measures long. The first section introduces the principal theme and ends on the dominant. After a short transition, the second section begins with a varied repeat of the main theme in the tonic key and is concluded by a five-measure
The binary movement of Op. 6/3 is fifty-nine measures long. It opens with a regular eight-measure theme in B-flat major followed by a sixteen-measure section that modulates to the dominant by way of the relative minor. This passage introduces a descending motive in Lombardic rhythms. After a two-measure transition, the initial theme returns in the tonic but is highly ornamented and harmonically varied. In the following passage, which remains largely in the tonic, the motive in Lombardic rhythms recurs in both ascending and descending patterns. An eight-measure coda concludes the movement. A cantabile melodic style and several chromatic passages, especially in the varied repeat of the main theme and in the coda, add to the expressive effect of the movement (Example 48).

Example 48. Op. 6/3 ii. a) Second section, mm. 32-33. b) Coda, mm. 52-53.
The binary middle movement of *Douze II/2* differs formally from those of *Opp. 7/2* and *6/3* in that it is more sectional, as can be seen in the following diagram:

<table>
<thead>
<tr>
<th>Measure</th>
<th>1</th>
<th>10</th>
<th>22</th>
<th>34</th>
<th>43</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section</td>
<td>A</td>
<td>A' Pass*</td>
<td>B</td>
<td>Cl</td>
<td></td>
</tr>
<tr>
<td>Key</td>
<td>g</td>
<td>Eb, V6/2</td>
<td>Eb</td>
<td>(c)</td>
<td>V6 of g</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II</th>
<th>44</th>
<th>60</th>
<th>71</th>
<th>75</th>
<th>85</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>Pass</td>
<td>A'</td>
<td>Cl</td>
<td>Coda</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>(Bb) V</td>
<td>g</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*denotes figural passage work

The entire piece is an expressive unfolding of one basic motive found in the opening melody (Example 49). The

**Example 49. Douze II/2 ii. Mm. 1-7.**
beginning section, which is twenty-one measures long, opens in G minor. After only five measures the harmony begins to modulate to E-flat major, whereupon the original motive returns in the first violin in imitation with a melodic permutation of the motive in the second violin (Example 50). An extension of this germ motive comes to a fermata cadence on the $V_7^4$ chord of E-flat major. The following "B" section finds the motive in all of the parts, sometimes fragmented, but usually complete. The motive in the cello alternates with scalar and arpeggio passages in the first violin. Immediately following, when the motive is in the first violin, it is combined with arpeggio passages in the cello. This section remains basically in E-flat major, and is concluded by an idea unrelated to the main motive and a cadence on the $V_7^4$ of G minor. The second half of the piece adheres roughly to

Example 50. *Douze II/2ii*. Mm. 10-13.
the two major divisions of the first half. It begins with
the motive in the second violin, which alternates with
arpeggio passages in the first violin and cello. The har­
mony turns to B-flat major, but the section ends with a
fermata cadence on the dominant seventh chord of G minor.
In the last section the first important difference between
the two halves occurs. Here the imitative subsection "A"'
replaces the "B" section of the first half (see diagram
above). The closing section is the same as before but is
extended by a coda that treats its motive imitatively in
all the parts. The entire last section remains essentially
in G minor. Harmonic and formal considerations justify
classifying this movement as a large-scale binary form
without repeats, but with a rearrangement of material in
the second half.

Neubauer casts each of the two remaining slow
movements in a different form. Sonata form is used for
the middle movement of Op. 3/2. It is a rather uneventful
example, with two thematic groups and a closing theme, a
development built on motives from the transition, and a
complete recapitulation. Only the exposition is repeated.
The slow movement of Douze II/1 serves as a fifty-measure
introduction to the finale. This Adagio con sordini is in
the rather unusual key of B-flat minor, with modulations
to A-flat major and E-flat minor. In form, it is a fan­
tasia-like movement with a constant unfolding of melody and
little repetition of material. A return to B-flat minor is followed by a transition leading to a fermata on the dominant chord of B-flat major, the key of the finale.

As to Haydn and Mozart, quartets offer Neubauer greater opportunity for the expression of personal and romantic feelings, which are especially evident in the slow movements of all three composers. Neubauer's use of free form in *Douze II/1* is a romantic trait in itself, but the content also reveals his leanings toward romanticism. Diminished seventh-chords, dissonant harmonies, chromatic passages, and extreme dynamic contrasts in close juxtaposition all foreshadow the impending romantic movement (Example 51). Romantic feeling is especially apparent in the slow movement of *Douze II/2*. The dark tonality of G minor immediately brings to mind the tragedy and pathos one associates with Mozart's symphony K. 550 and string quintet K. 516 in that key. The serious mood of Neubauer's slow movement is evident in the opening motive, with its successive repetitions of the fifth degree of the scale that lead to an ascending outline of the tonic chord followed by a falling minor third (see Example 49, above). The rich harmonic vocabulary of this movement is frequently colored with sharp dissonances, such as the minor ninths that occur in Example 49, measures five and six. Close juxtaposition of dynamic contrasts and frequent use of chromatic scalar passages also add to the romantic overtones.
Minuets

Neubauer used some form of the word minuet in the headings for three of his quartet movements, but, curiously, only one is a minuet-and-trio form. In the Tempo di Menuetto finale of Douze I/3, he used the term as a tempo indication for a set of variations on a theme in triple meter. The finale of Sei Quartetti 2 bears the indication Menuettino moderato. Neubauer's use of the diminutive form
of *Menuetto* is peculiar because there is no trio and the movement is a large binary form (104 measures) with both sections repeated. It is, in fact, a sonata form without development in the meter and style of a minuet. The opening melody consists of two eight-measure phrases combined into a sixteen-measure period. Following a short transition to the dominant, a new theme emerges, first in the violin and then in the viola. The second section opens with a ten-measure return to the tonic, and the rest of the movement is essentially a recapitulation of the first half.

The minuet of *Sei Quartetti* 4 is the middle movement of that work. It is a typical late eighteenth-century minuet and is similar in form and style to Neubauer's symphonic minuet movements of Opp. 1/1 and 12/3. Both the minuet and trio are rounded binary forms with each section repeated. Unlike the symphonies, where the trios were in the tonic major, the trio of this quartet minuet is in the subdominant key. Of particular interest is the use of imitation in the latter part of the trio. The return of the trio melody is begun in the cello and then transferred to each successively higher instrument in a stretto-like effect. The rising character of the melody is counterbalanced by combining it with descending arpeggios that are also transferred successively from part to part, but this time from top to bottom (Example 52).
Once again Neubauer demonstrates his concern for giving melodic importance to all the instruments.

Fast Finales

The use of the term "finale" is complicated by the fact that several quartets end with a variation movement in a moderate tempo. The fifteen quartets that end with a fast finale all use rondo forms except for the last movement of Douze II/1, which is in sonata form. This movement shows no irregularities or deviations from Neubauer's normal treatment of the form and therefore calls for no further discussion here.

The rondos are divided equally between those in 6/8 meter and those in 2/4. These movements are all relatively long, ranging from 138 to 349 measures with an average length of 219 measures. Formally, however, they are all short rondos (ABACA) except for two sonata-rondos in Op. 6/3 and Sei Quartetti 3 and an ABA rondo in Sei
Quartetti 1. As in the symphonies, the rondos of the quartets are typical of the late eighteenth century in their melodic style as well as in their formal structure. Rondo themes tend to be shorter and livelier than first movement themes, and they immediately establish the character of the movements. The factors of meter and tempo also contribute to making the rondos less serious and lighter in weight than the first movements in sonata form.

Although the overall formal structures of the short rondos differ scarcely at all, they display greater variety in their distribution of material and tonal organization. Refrains are always in the tonic and their repetitions are mostly literal, as is evident in Neubauer's frequent use of da capo to indicate the return of the refrain. In a few exceptional cases, repetitions are slightly ornamented or considerably shortened.

All but three of the movements have minore sections, a feature that appeared only once in the symphonic rondos (Op. 4/2). Of these, seven have minor "C" sections and four have minor "B" sections. The "C" section of Op. 7/2iii is labelled minore in the parts for the lower three instruments, but it is, in fact, in the subdominant major. Parallel minor tonalities characterize the "C" sections, but in the rondos that have a minor "B" section, the relative minor is favored. In several of these minore sections, the harmony turns to the relative
major and then back again to the minor to form a balanced tripartite structure. The minore sections in general are more modulatory in nature than the digressions in major. In Douze II/2, for example, the "C" section runs through five keys before returning to the tonic G major (g - B-flat - E-flat - A-flat - c - G). The choice of major tonalities for the digressions seems to be related to the position of the minor digressions. In rondos with minor "C" sections, the "B" sections tend to favor the dominant, while the subdominant major is most common in "C" sections when the first digression has been in minor. That there are several exceptions to these general patterns may be seen in Table 9. One of the more notable deviations from Neubauer's usual tonal organization of rondo form occurs in Sei Quartetti 6 (Vol. II, p. 119) because it is in a minor key. The refrains, which are all in E minor, are separated by a first digression in the relative major (G) and a second in the submediant major (C). Thus, all of the sections are in third relationships.

Most digressions tend to be somewhat figural, with an abundance of scalar and arpeggio passages and motives from the refrain. Sometimes Neubauer achieves further contrast by introducing a new theme. When these occur, they are frequently allotted to one of the lower instruments, as in Op. 7/2\textsuperscript{iii}, where the melodies of the "B" and "C" sections are given to the viola (Example 53). In
<table>
<thead>
<tr>
<th>Work</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>C</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>Coda</th>
<th>Total Measures</th>
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<td>V</td>
<td>I</td>
<td>i-III-i</td>
<td>I</td>
<td></td>
<td></td>
<td>I</td>
<td>42</td>
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<td>66</td>
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<td>I</td>
<td>V</td>
<td>I</td>
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<td>i-III-i</td>
<td>I</td>
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<td>V</td>
<td>I</td>
<td>i-IV</td>
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<td>V</td>
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<td>IV</td>
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<td>i-III</td>
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<td>vi-I-vi</td>
<td>I</td>
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<td>I</td>
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<td>V</td>
<td>I</td>
<td>vi-I-vi</td>
<td>I</td>
<td>V</td>
<td>I</td>
<td></td>
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<td>I</td>
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<td>I</td>
<td></td>
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<tr>
<td>Sei Quartetti 5 I</td>
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<td>I</td>
<td>IV</td>
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</table>

TABLE 9 - Continued
several of the tripartite minore digressions, the use of
the same theme in the opening and closing sections empha-
sizes the ternary structure created by the tonal organ-
ization.

The sonata-rondo finale of Op. 6/3 differs little
from the corresponding forms in the symphonies. Sections
"B" and "C", in the dominant and subdominant respectively,
both develop motives from the refrain. The return of "B"
is considerably shortened and remains in the tonic key,
after which the final appearance of "A" is extended by
closing cadential figures. More interesting is the sonata-
rondo form of *Sei Quartetti* 3, which offers greater variety in construction. The "B" section is in the dominant and introduces a new theme to contrast with the refrain (Example 54). The "C" section opens with development of Example 54. *Sei Quartetti* 3\textsuperscript{iii}. a) Refrain, mm. 1-8.
b) "B" section, mm. 23-30.

\[ \begin{align*}
\textit{Allegro} \\
\text{Example 54} \\
\end{align*} \]

the initial motive of the refrain, but later it treats a new motive in four-part imitation (Example 55). Surprisingly, the return of "B" is an exact repeat of its first appearance and is again in the dominant. The final statement of the refrain is complete and provides motives for a thirty-measure coda.

The ABA rondo of *Sei Quartetti* 1 uses contrasting themes for its two sections, each of which is a rounded binary form in two repeated parts. The first parts of both sections "A" and "B" cadence on their respective
tonics. A fifteen-measure transition follows the "B" section, and the return of the refrain is indicated by a da capo. A rather lengthy coda concludes the movement, so that the complete form may be diagrammed as follows:

\[
\begin{array}{cccccc}
A & b & a & c & d & c \\
I : V & |vi | |I & vi |
\end{array}
\]

Although the form differs little from the ternary arrangement of a minuet and trio, Neubauer himself labelled the movement a Rondo Allegro. Since the ABA rondo is more
common in the duos and trios, the following chapter will contain a more detailed discussion of its character.

Nine of the rondo finales end with relatively long codas that average about thirty-five measures. Most of the codas are added to the rondo pattern after a complete final statement of the refrain. Three exceptions occur in Opp. 6/1, 6/4, and Douze I/1, where the coda arises out of the final appearance of the refrain and is dovetailed smoothly into it. In all cases, however, the coda has some motivic relationship to the rondo theme.

Summary

It has been noted that some of Neubauer’s chroniclers disagreed as to whether his symphonies or quartets were his strongest works. After detailed analyses of both genres, it can be said that compositional craftsmanship, harmonic invention, and high quality of thematic construction are all in evidence to an equal degree in both genres. The quartets, however, offer a greater variety of forms and styles. This may result in part from the greater number of works at hand, but it may also reflect the greater opportunity for personal expression within the form. Consequently, the quartets more than the symphonies reveal Neubauer’s romantic tendencies, especially in their slow middle movements. His occasional use of more or less free forms, an extensive occurrence of minor tonalities, a high degree of melodic chromaticism and dissonant harmon-
ies, and frequent sharp dynamic contrasts are all indica-
tions of the advancing tide of Romanticism.

In another respect as well, Neubauer appears to have been more forward-looking in the quartets than in the symphonies. He was obviously concerned with breaking away from the typical eighteenth-century violin-dominated quartet style. Perhaps the most important indication of this concern is his distribution of thematic material among all the parts, occasionally to the point of letting them share equally in the presentation of themes. Another indication is his use of the term concertants on the title pages of two sets of quartets. Both in their romantic qualities, then, and in their trend away from violin-dominated style, the quartets are relatively advanced and important compositions. They show Neubauer to be a serious and skilled craftsman in the late eighteenth-century musical scene, one who reflects the coming events of the nineteenth century.
CHAPTER IV

THE SMALLER CHAMBER PIECES

I. The Trios

Introduction

The history of the string trio is a direct extension of the history of the baroque trio sonata. The baroque setting seems to have largely disappeared by about 1775, having given way to several more progressive types, including the string trio. The trio idea was not confined to string instruments, however. The repertoire includes pieces for two flutes and cello; for flute, violin, and cello or viola; and for other combinations in addition to the more usual violin, viola, and cello. The piano trio is an entirely different and much more popular type, and Neubauer's one composition in this form will be discussed with the miscellaneous pieces. Although the popularity of the instrumental trio without piano was rather shortlived, a number of composers made sufficient contributions to the genre to warrant a more intensive study than has yet been conducted.

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It is interesting to note that Mozart wrote only one trio, the Divertimento in E-flat, K. 563, for violin, viola, and cello. Haydn, on the other hand, was prolific in the trio genre. In addition to the 126 trios for baryton, viola, and cello (Hoboken XI:1-126), he wrote twenty-one trios for two violins and cello (Hoboken V:1-21; ca. 1750), six for violin or flute, viola, and cello (Hoboken IV:6-11; 1784), and three trios plus a single movement for two flutes and cello (Hoboken IV:1-4; 1794).

Beethoven's trio output is more modest. It includes the single trio Op. 3, a set of three such works in Op. 9, and a serenade Op. 8. All of these are trios for violin, viola, and cello. In addition, Beethoven wrote a serenade for flute, violin, and viola, Op. 25, and a trio for two oboes and English horn, Op. 87. Finally, Boccherini's prodigious output in the trio genre completes the picture. Yves Gérard lists fifty-four trios for two violins and cello, twelve for violin, viola, and cello, and six for flute.

2An excellent discussion of the forms and styles of these baryton trios is in Oliver W. Strunk, "Haydn's Divertimenti for Baryton, Viola, and Bass," The Musical Quarterly, XVIII (1932), 216-251.

3These divertimenti, as they were called, could also have been performed by two flutes and cello, according to Geiringer, but it is difficult to understand how the flute could replace the viola part, not only because of the clef problem, but also because of the viola's lower range. Karl Geiringer, Haydn. A Creative Life in Music (Berkeley, 1968), p. 307.
violin, and cello. Picquot is lavish in his praise of Boccherini's skill as a composer of trios and asserts that no one was able to surpass him in managing this difficult genre. In summary, it can be said that the trio was more important to the late eighteenth-century than its inclusion in the present-day concert repertoire suggests.

The apparent number of twenty-eight trios by Neubauer turns out to be misleading. Duplications, missing works, and arrangements reduce the total considerably. One set of three trios for flute, violin, and viola was published as Op. 3 by Gombart and as Op. 14 by André. Both sets are identical, except that each title page has a different format, and Op. 3 carries a dedication. Fétis lists a set of trios for two violins and bass published by Gombart as Op. 9. Since Gombart published three trios for this combination of instruments as Op. 8 and a set of eight variations for flute and orchestra as Op. 9, it is likely that Fétis' reference was to Op. 8, particularly as it is his only reference to Neubauer's trios. Gombart also published the three trios of Op. 6 for flute, violin, and cello. A set of six trios "arranged for three flutes

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6 F.-J. Fétis, Biographie universelle des musiciens et bibliographie générale de la musique (Paris, 1854), VI, 301.
by G. Weiss" was published by Longman and Broderip in London. These trios do not correspond with any of Neubauer's known works and will not be discussed here because their original form cannot be determined. They are included in the Thematic Index, however, numbers 152-157. Finally, a set of six trios that differ from all the others in instrumentation and arrangement of movements will be treated separately at the end of this section. The main discussion, therefore, will center around ten works, Op. 6/1-3, Op. 8/1-3, Op. 14/1-3, and a single trio from a set of two, one of which is by Neubauer and the other by J. C. Bach, selected and published by T. Monzani.

The dating of publications is more of a problem in the trios than in the symphonies and quartets, but it is of less significance because they were all published after Neubauer's death. Gombart at Augsburg is the main publisher of these works, and our scanty knowledge about this firm means that plate numbers tell us virtually nothing. The chief source of information on Gombart is Eitner's Quellen-Lexikon. Here we learn that the firm G. Gombart

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7This firm was active in London from 1776 to 1798. Charles Humphries and Wm. C. Smith, Music Publishing in the British Isles (London, 1954), p. 216.

8This work will henceforth be identified as the Monzani trio.

9Robert Eitner, Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikwissenschaftler. (Leipzig, 1899-1904), IV, 301.
and Company (also called Johann Carl Gombart and Company), like other publishers of the period, rarely appended dates to the sets of parts, so it is difficult to chronicle the firm's activity. Eitner, however, did find two prints of G. Gombart and Company dated 1795 and 1798, but, unfortunately, he neglected to record their plate numbers, so even these findings are of little value. The firm is recorded in the Hofmeister catalogues until 1844, after which it disappears without any indication that it transferred into other hands. The Köchel Verzeichnis lists the plate numbers and dates of several Mozart works that were printed by Gombart. Köchel places Gombart publications bearing the plate numbers 217, 252, 261, and 285 in 1799 and a work numbered 325 about 1808. The wide span of years between the numbers 285 and 325 make this information a precarious frame of reference for attempting to date the Neubauer publications. The Monzani trio was printed by Theobald Monzani, a London musical instrument maker, music seller, and publisher. Humphries and Smith have found that the address No. 2 Pall Mall, which appears on the title page of the Neubauer work, was Monzani's address from 1798 to early in 1800. Table 10 presents what

10 G. F. Whistling's Handbuch der musikalischen Literatur (Leipzig, 1844), I, zweiter Theil.


12 Humphries and Smith, op. cit., p. 237.
little information we have for the trios. It is hoped that further research into eighteenth-century publishing activities will shed more light on the Gombart publishing firm.

TABLE 10

Publication Information for the Trios

<table>
<thead>
<tr>
<th>Work</th>
<th>Publisher</th>
<th>Plate Number</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 3 (Op. 14)</td>
<td>Gombart</td>
<td>208</td>
<td>1798?</td>
</tr>
<tr>
<td>Op. 6</td>
<td>Gombart</td>
<td>304</td>
<td>1807?</td>
</tr>
<tr>
<td>Op. 8</td>
<td>Gombart</td>
<td>378</td>
<td>1808?</td>
</tr>
<tr>
<td>Op. 14 (Op. 3)</td>
<td>André</td>
<td>1173</td>
<td>1798a</td>
</tr>
<tr>
<td>Monzani</td>
<td>Monzani</td>
<td>---</td>
<td>1798-1800</td>
</tr>
</tbody>
</table>

^Otto Erich Deutsch, Musikverlags Nummern (Berlin, 1961), p. 6

Dedications are appended to the three complete sets of trios, but attempts to establish the identity of the two specific dedicatees have proved futile. Op. 3 is dedicated to an imperial court official, the "Illustrissimo Sigre. Allessandro Barone/de Loudon/Generale Maggiore di Sua Maesta Imp. Reggia &." Op. 6 is dedicated to a nobleman, probably a patron, "Mr. J. J. Vittorelli/Noble de Slerne et Lilienthal/Chevallier de St. Empire." By its inscription, "Dediés à Amateurs," Op. 8 reveals the purpose for which all of Neubauer's chamber music was written.
Arrangement of Movements

Neubauer's trios are all three-movement works in a fast-slow-fast sequence. As in the symphonies and quartets, the two outer movements are usually Allegro or Allegretto, and the slow movements show the greatest variety of tempo indications (Table 11).

Surprisingly, in the light of Neubauer's preference for the subdominant in the slow movements of the symphonies and quartets, six of the ten trios have slow movements in the dominant key. It is noteworthy that the tonal plan is consistent for each set of trios. Only the Op. 8 set and the Monzani trio use the subdominant for their slow movements.

The trios are not long works compared to the symphonies and quartets. First movements average only 144 measures in length, compared with an average of 235 measures for symphonic and 196 for quartet first movements.

The trio confronted composers with a special problem, as Tovey puts it, "the problem of the string quartet intensified into a tour de force." Simply stated, the problem is to construct a satisfactory and varied harmonic fabric within a three-voice texture. The tour de force is perhaps less difficult to achieve in works for violin, viola, and cello because of the relatively wide range

13Donald Francis Tovey, The Forms of Music (New York, 1959), p. 9.
### TABLE 11

**Tempo Indications for the Trios**

<table>
<thead>
<tr>
<th>Work</th>
<th>First Movement</th>
<th>Second Movement</th>
<th>Third Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 6/1</td>
<td>Allegro</td>
<td>Andante</td>
<td>Allegretto</td>
</tr>
<tr>
<td>Op. 6/2</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Allegretto</td>
</tr>
<tr>
<td>Op. 6/3</td>
<td>Adagio/Allegro</td>
<td>Romance. Larghetto</td>
<td>Andante con variazioni quasi Allegretto</td>
</tr>
<tr>
<td>Op. 8/1</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Allegretto</td>
</tr>
<tr>
<td>Op. 8/2</td>
<td>Allegro</td>
<td>Adagio ma non tanto</td>
<td>Allegro</td>
</tr>
<tr>
<td>Op. 8/3</td>
<td>Allegro</td>
<td>Adagio cantabile</td>
<td>Allegro</td>
</tr>
<tr>
<td>Op. 14/1</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Allegro</td>
</tr>
<tr>
<td>Op. 14/2</td>
<td>Allegro</td>
<td>Romance. Andante amoroso</td>
<td>Allegretto</td>
</tr>
<tr>
<td>Op. 14/3</td>
<td>Allegro</td>
<td>Andante</td>
<td>Tempo di Menuetto</td>
</tr>
<tr>
<td>Monzani</td>
<td>Moderato</td>
<td>Adagio</td>
<td>Allegro</td>
</tr>
</tbody>
</table>
covered by the instruments and the possibility of using
double stops. Neubauer's trios are closer to the baroque
trio sonata, however. They are all scored for two equally
high instruments and a bass, and all but three call for at
least one flute. Op. 6 is written for flute, violin, and
cello; Op. 8 for two violins and cello, and the Monzani
trio for two German flutes, or flute and violin, with
cello. The trios of Op. 14 (or Op. 3), for flute, violin
or second flute, and viola, present even more acute prob­lems of texture because they lack a low bass instrument
and because the violin part cannot use double stops if it
is to be replaced by a flute. As a result, the part­
writing is much closer, the tessitura higher, and the gen­
eral timbre brighter than in the other trios.

Perhaps the Op. 14 works, because of the limitat­
tions imposed by their instrumentation, best illustrate
Neubauer's adeptness at solving the trio problem. He was
evidently not content to provide a simple melody and
accompaniment or to let one instrument predominate.
Instead, he constantly varies the disposition of the instru­
ments as well as the texture, as is evident in the expo­
unison opening (mm. 1-4) is followed by a more lyric idea
with an alternation of motives between the flute and the
violin and viola (mm. 5-10). After a flute melody with
string accompaniment in the transition (mm. 12-29),
Neubauer shifts the melody to the violin for the first theme of the second group (mm. 30-42) and to the viola for the second theme (mm. 43-53). The closing section displays the two upper instruments in parallel thirds with the viola acting as a bass (mm. 53-61).

In all the trios, Neubauer's treatment of instruments results in a texture that is always harmonically complete and sometimes almost thick. This is particularly true of the trios Op. 8 for two violins and cello, where double stops can be used in any part. They appear most commonly and are of greatest value for strengthening the harmony at cadence points, as in Example 56. Even


in trios with a flute as the top instrument, however, double stops in the middle or lower part may produce four-part harmony (Example 57). In trios that offer the option of a flute replacing the violin in the middle part, such as in Op. 14/2 (Vol. II, p. 135), Neubauer keeps the harmony
consistently full by the use of double stops in the viola (mm. 12ff.) or by broken-chord patterns (mm. 30ff.). This last device, however, is not limited to the bass instrument but is found to an equal degree in all of the trios.

Careful study of the trios leads to the conclusion that Neubauer lavished as much care upon them as upon the quartets as far as his treatment of instruments and harmonic texture are concerned. It will be demonstrated below that the trios are also formally solid works and, in some cases, have an even wider harmonic range than the symphonies and quartets.
First Movements

Neubauer's characteristic preference for simple quadruple meter in the first movements is borne out in the trios. Seven of the ten movements are in C, two are in 6/8, and one in 3/4 meter.

Themes employed for the first movements of the trios differ little from those found in the genres previously discussed. Most are similar in form and style to the lyric and supple melodies of the quartets. There are several instances, however, of the more energetic, chord-outlining themes that characterize the symphonic first movements. Such an example occurs in Op. 14/2 (Vol. II, p. 135). The forte passage in octaves that outlines the tonic chord and the soft lyric phrase that follows could well be fitted into a symphonic framework. As in the other genres, Neubauer favors the long line and often creates melodies that are constructed of sixteen-measure periods.

Only one of the trios, Op. 6/3, opens with an Adagio introduction. As in the symphonies Opp. 8/3 and 12/1, this introduction stresses the tonic minor tonality. It is only seven measures long but of sufficient interest to warrant full quotation in Example 58. Two separate motives are apparent, the first of which is a descending figure (mm. 1-3), accompanied by a triplet pattern in the violin. The following succession of "sigh" motives (mm. 5-6) in the flute above an even quarter-note pattern in the
lower instruments leads toward a cadence on the dominant. Of particular interest are the prolonged minor ninth on the third beat of measure two, the augmented sixth harmony in measure four, and the parallel fifths in measure six that become acceptable because the g-sharp is a nonharmonic tone.

All of the opening movements are in the expected sonata-allegro form, but there is little in Neubauer's treatment of the form that differs from the symphonies and quartets. The exposition typically has only one theme in the tonic, which may consist of several motives that form the basis for further elaboration in the development section. Op. 6/2 is unusual in that the opening theme
Example 59. Op. 6/2\textsuperscript{1}. a) First theme, mm. 1-4. b) Second theme, mm. 29-32. c) Closing theme, mm. 58-61.

\textit{Allegro}

\begin{verbatim}
 provides material for both the second thematic group and the closing theme (Example 59). Following the first themes, short transitions normally move through the relative minor to a half cadence in the key of the dominant. The contrasting second thematic groups generally consist of at least two themes, sometimes with closing themes to
\end{verbatim}
end the expositions.

Development sections are rather short, but the developmental techniques that appear in the other genres are also found here. Motivic development and imitation continue to find wide-spread use. A typical example occurs at the end of the development section of Op. 14/2 (Vol. II, pp. 136-137, mm. 81-88), where, above a varied repetition of a motive from the first two measures of the opening theme, the two upper instruments are in dialogue, with the imitative figure inverted in the middle part.

As in the other genres, a frequent use of minor keys is characteristic. A Haydnesque device, the false reprise near the end of the development section, occurs in Op. 8/3 (Example 60). New material in Neubauer's development sections is found to a greater extent in the trios than in the symphonies and quartets. In Op. 14/2, for example, the viola states a new melody (mm. 74ff.) after several measures that develop motives from the first theme. This use of new material becomes even more frequent in the duos.

Recapitulations are usually complete, except for shortened transitions. In three instances, Opp. 6/1, 8/3, and 14/3, the opening theme from the second group is omitted, but only in Op. 6/1 does it receive particular prominence in the development section. Such omissions never occur in the recapitulation when new material has been introduced in the development. In all but one case,
Example 60. Op. 8/3. a) Opening theme, mm. 1-5.
b) Development section, mm. 107-120.

Op. 6/3, both sections of the sonata form are repeated.

Although codas occur infrequently in the symphonies and quartets, the trios are unusual in that none of the first movements concludes with a coda. In all the trios, the end of the recapitulation is simply a transposition of the end of the exposition, as in Op. 14/2
Of greater interest than Neubauer's use of sonata form in the trio first movements is his treatment of instruments. In most cases they share melodic material, sometimes to the point of equal participation, as in the three-part imitative exposition of the second theme in Op. 6/1 (Example 61). Frequently, entire themes are entrusted to a normally subordinate instrument. In Op. 14/2, the first two themes of the second thematic group in both the exposition and recapitulation are given to the violin and viola respectively (Vol. II, pp. 135-136, mm. 30 and 43, and pp. 137-138, mm. 113 and 126). The cello announces the second theme in the Monzani trio.

Also of interest in a few of the first movements is a wider harmonic range than in the symphonies and quartets, a trait that is even more characteristic of the duos. Op. 6/2, for example, presents the second theme in the second group in minor, dominant minor in the exposition.
and tonic minor in the recapitulation. In both instances, however, there is a brief modulation to the relative major of the minor tonality. More far-ranging modulations are found in Op. 8/2, as may be seen in Example 62.


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Slow Movements.

As in the quartets, the meters of the trio slow movements show a wider variety than those of the opening movements. Four of the ten pieces are in 3/4, while two each are in 6/8, 2/4, and 6/8 meters.

Themes of the second movements are typical lyric melodies with a preponderance of conjunct motion. They are broadly conceived tunes, and their expressiveness nicely balances the energetic first movement themes and the lively rondo melodies.

Although the slow movements show the greatest variety of tempo indications, there is no corresponding variety of forms. Of the ten pieces, six are rather diminutive sonata forms, averaging approximately sixty-five measures in length. The expositions normally contain two themes, development sections are short and uneventful, and
the recapitulations are usually complete. Both sections of the sonata form are repeated. The two Romance movements (Opp. 6/3 and 14/2) are short rondos in ABACA form. In both pieces, the first digression is in the dominant; the second digression is in the parallel minor and is tripartite, with the middle section in its relative major. One slow movement, Op. 8/3, is a binary form without repeats. The first section begins with a theme that is extended to twenty measures and cadences on the dominant. This is followed by a long return to the tonic through the relative minor. The second section recapitulates the material of the first but remains in the tonic key throughout. Surprisingly, only one example of a theme and variations occurs in the trio slow movements (Op. 14/3). A different instrument takes the lead in each of the three variations, after which a da capo of the theme without repeats closes the movement.

Stylistically, the slow movements of the trios seem to be less advanced than their symphonic or quartet counterparts. They are not as various in form or as venturesome in their tonal organization as some of Neubauer's other slow movements. The designation Romance occurs here for the first time, but it seems to have little relationship to the musical style of the movement. Neither piece differs from Neubauer's other slow movements either in melodic or metrical character. Both, however, are
short rondo forms and in this respect fit Koch's definition of Romance. More will be said concerning this in the discussion of the duos, where Romance movements are more numerous.

**Third Movements**

Most of the fast finales are rondos with two or more digressions. In comparison with the other genres, the rondo finales of the trios display a rather unusual metrical variety. Of the eight rondo forms, three each are in 6/8 and 2/4, and one each is in 6 and 3/4 meter. Formally, little of importance occurs in these rondos that has not already been discussed in connection with the symphonies and quartets, except that here, for the first time, we find the long rondos with three different digressions (ABACADA). This "multi-couplet" rondo, as Malcolm Cole identifies it, is simply an expansion of the more usual ABACA form, and it is closely akin to the rondeau of the French harpsichord school. That the form was recognized by eighteenth-century theorists is demonstrated by Cole, who cites an early definition in Johann Mattheson's *Das Neuf-Eröffnete Orchester* (Hamburg, 1713).

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14Heinrich Christoph Koch, *Musikalisches Lexikon* (Frankfurt, 1802), p. 1271.


16Ibid., pp. 183-184.
In what is perhaps the clearest definition of the long rondo, Koch offers the ABACADA form as an alternative to the sonata-rondo plan.

After the close of this period [the "C" section], the rondo refrain enters again in the tonic, and either closes the entire movement or still another main period is added which either repeats melodic parts of the first digression or couplet partly in the tonic and partly in the key of the dominant, or a new digression is inserted which closes in a closely related but previously unexploited key; usually it is the key of the subdominant. Also after this digression the rondo refrain is repeated in the tonic, and with this the movement closes.17

Although three different digressions occur in four of Neubauer's eight trios with rondo finales, they are far less frequent in the other genres. The usual form, as in the other four trios, is the short rondo with two digressions. In comparison with Haydn and Mozart, Neubauer's repetitions of the refrains are unusually literal. Indeed, they are frequently indicated by a da capo in the parts and are not written out. The first digression is normally in the dominant and the second in a minor key, although on

two occasions this sequence is reversed. As is usual with Neubauer, the minore digressions are frequently complete tripartite forms in themselves, which, especially in the long rondos, creates a nicely balanced form. The middle part of the minore section has independent thematic material and is in the relative major. Table 12 shows the tonal and formal organization of the trio rondos.

Of the remaining two finales, that of Op. 6/3 is a theme and variations and that of the Monzani trio is a small sonata form. Both movements differ little from Neubauer's usual treatment of the forms. In the case of Op. 6/3, however, it is unusual for Neubauer to end a three-movement work with a theme and variations, although the Quasi Allegretto in 2/4 meter offers some contrast to the preceding Allegro and Larghetto movements.

VI A TRE - A Special Case

The library at Kremsmünster yielded a rather strange set of six trios that must be considered independently of the others. The set is in manuscript, and from a comparison of the handwriting with that of the musical examples in the treatise it appears that the two hands are different (cf. Plate I and the reproduction of the treatise in Appendix "A"). If Neubauer's treatise is indeed an autograph, the manuscript of these trios must be the work of a copyist.
TABLE 12

Trio Rondos: Tonal Organization and Relative Length in Measures of the Sections

<table>
<thead>
<tr>
<th>Work</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>C</th>
<th>A</th>
<th>D</th>
<th>A</th>
<th>Coda</th>
<th>Total Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 6/1</td>
<td>I</td>
<td>V</td>
<td>I</td>
<td>i-III-i</td>
<td>I</td>
<td>I-V</td>
<td>I</td>
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<td>284</td>
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<td></td>
<td>24</td>
<td>58</td>
<td>DC</td>
<td>54</td>
<td>DC</td>
<td>76</td>
<td>DC</td>
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<tr>
<td>Op. 6/2</td>
<td>I</td>
<td>V</td>
<td>i-III-i</td>
<td>I</td>
<td>I-V</td>
<td>I</td>
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<td>166</td>
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<td></td>
<td>8</td>
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<td>41</td>
<td>DC</td>
<td>57</td>
<td>DC</td>
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<td></td>
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<td>Op. 8/1</td>
<td>I</td>
<td>V</td>
<td>vi-I-vi</td>
<td>I</td>
<td>I-V</td>
<td>I</td>
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<td>19</td>
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<td>51</td>
<td>DC</td>
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</tr>
<tr>
<td>Op. 8/2</td>
<td>i-III-i</td>
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<td>V</td>
<td>I</td>
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<td>24</td>
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<td>90</td>
<td>DC</td>
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</tr>
<tr>
<td>Op. 8/3</td>
<td>i-III-i</td>
<td>I</td>
<td>V</td>
<td>I</td>
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<td>148</td>
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</tr>
<tr>
<td>Op. 14/1</td>
<td>V</td>
<td>I</td>
<td>i-III-i</td>
<td>I</td>
<td>I-V</td>
<td>I</td>
<td>I</td>
<td>169</td>
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<td>DC</td>
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<tr>
<td>Op. 14/2</td>
<td>V</td>
<td>i-III-i</td>
<td>I</td>
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<td>I</td>
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<td>DC</td>
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<td></td>
<td>11</td>
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<tr>
<td>Op. 14/3</td>
<td>V</td>
<td>i</td>
<td></td>
<td>I</td>
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<td>16</td>
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<td>19</td>
<td>21</td>
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</table>
The unusual character of these trios is first revealed by their scoring, which the title page describes as "Violon solo/Alto Viola oblig./con/Basso et Fagotto." Contrary to what the title suggests, however, the writing is really for three parts. The melodic material is concentrated in the violin, and the viola, with frequent use of double stops, fills in the harmonic space between the melody and the bass. The bass is not figured, but the doubling of the bass part by the bassoon suggests an affinity with Baroque practice.

Another affinity with Baroque practice is evident in the arrangement and character of the movements, which seem to have been influenced by the trio sonata. All of the trios begin with slow movements, which become multisectional with alternating Adagio and Allegro tempos in the second and fifth trios. The term Tarde used in two of the first movements is a tempo indication that occurs nowhere else in Neubauer's works. The second movement is always a minuet and trio. Only three pieces include an Allegro finale (Table 13).

All of the movements in each trio are in the tonic key, but a few internal sections in contrasting keys give some relief from this tonal motony. The six trios are all very short. The six first movements average forty-eight measures, and the three fast finales average fifty-nine measures in length. Except for the multisectional move-
TABLE 13

Arrangement of Movements of the VI A TRE

<table>
<thead>
<tr>
<th>Item</th>
<th>First Movement</th>
<th>Second Movement</th>
<th>Third Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ex C² Adagio</td>
<td>Menuetto/Trio Allegro Moderato</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ex A Adagio/Allegro/Adagio/Allegro/Adagio/Allegro</td>
<td>Menuetto/Trio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ex F Tarde</td>
<td>Menuetto/Trio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ex G Tarde</td>
<td>Menuetto/Trio Allegro Moderato</td>
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<td></td>
</tr>
<tr>
<td>Ex E Adagio/Allegro/Adagio/Allegro/Allegro/Adagio/Allegro</td>
<td>Menuetto/Trio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ex D Andante</td>
<td>Menuetto/Trio Allegro</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*The manuscript uses the Latin for key indications. Thus, the first piece is in C major, the second in A major, and so on.*

...ments of Ex A and Ex E, the first and third movements are rounded binary forms with two repeated sections in which the tonal motion is from tonic to dominant and from dominant to tonic. The multisectional movements are unique forms whose middle sections are partially or wholly in the dominant, and the very short concluding Adagio and Allegro sections turn to the parallel minor. Contrasts in tempi are occasionally heightened by metrical changes. In the first trio, Ex A, there is no evidence of any thematic relationship between the sections. In the fifth trio, however, the material which opens the first Allegro section...
returns in the latter part of the second Allegro. Only one section, the second Allegro of Ex A, has an internal organization, a small ABA form. Figure 2 shows the overall design of the two movements.

The minuet movements of these trios offer little that is new. Generally, both the minuet and trio consist of two repeated eight-measure sections. The trio of Ex A is unusual in having eight- and sixteen-measure sections that make it longer than the minuet. Another exception occurs in Ex G, where the minuet consists of thirty-two measures and the trio of eighteen. As has already been noted, the minuets are in the tonic, but the trios all turn to another key. In four instances (Ex C, Ex F, Ex G, and Ex D), the trio is in the subdominant. More interesting is the use of the parallel minor in the trios of Ex A and Ex E. The key signatures for both of these trios are unusual. In the first, the trio retains the F sharp and G sharp of the tonic A major key signature, but indicates a C natural. In the second trio, the key signature retains the F sharp and C sharp of the E major tonic, and indicates D and G natural. The first sections of both trios cadence in the relative major, and the second sections return to the tonic minor.

Even in these smaller forms, Neubauer characteristically continues to concentrate some melodic importance in the lower instruments. In two instances, Ex F and
Figure 2

The Multisectional Opening Movements
of the Trios Ex A and Ex E

**EX A**

<table>
<thead>
<tr>
<th>Tempo:</th>
<th>Adagio</th>
<th>Allegro</th>
<th>Adagio</th>
<th>Allegro</th>
<th>Adagio</th>
<th>Allegro</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter:</td>
<td>C (V)</td>
<td>C</td>
<td>C (V₄)</td>
<td>A (V)</td>
<td>C</td>
<td>a (i)</td>
</tr>
<tr>
<td>Key:</td>
<td>A</td>
<td>A - E (I)</td>
<td>E</td>
<td>E (V₄_/₂)</td>
<td>a - b - a</td>
<td></td>
</tr>
<tr>
<td>Form:</td>
<td>a - b - a</td>
<td>52</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measures:</td>
<td>4</td>
<td>16</td>
<td>6</td>
<td>of A)</td>
<td>52</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EX E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo:</td>
</tr>
<tr>
<td>Meter:</td>
</tr>
<tr>
<td>Key:</td>
</tr>
<tr>
<td>Form:</td>
</tr>
<tr>
<td>Measures:</td>
</tr>
</tbody>
</table>
Ex G, the trio provides opportunity for the bass to assume the lead; in the former it is marked "solo" in the manuscript (Example 63).

Example 63. VI A TRE. Ex F. Trio, mm. 17-20.

Summary

To refer back to Tovey's statement that the trio presents "the problem of the string quartet intensified into a tour de force," it may be said that Neubauer seems to have successfully met the challenge. Despite the limitations of writing for only three instruments, the harmony is consistently full and complete, and the individual parts are varied and interesting. In addition, Neubauer lavished on his trios the same care and craft that he brought to his symphonies and quartets, and thus he created tightly-knit, skillfully-wrought pieces of chamber music. It is difficult to draw comparisons with Neubauer's contemporaries because so few of their works in this genre are available, but it may be asserted that the trios rank high in Neubauer's own output.
II. The Duos

Introduction

Any discussion of duos as a genre immediately poses two major problems. Practically none of the music from the early or later periods of the duo's development is available to the modern researcher, and, in addition, literature on the duo is scant indeed. The only detailed investigation of the duo's early history is a study by Studeny, on which the following discussion is largely based.18

While the string trio developed from the trio sonata, the origins of the unaccompanied instrumental duo are more obscure. It seems to have come into its own considerably earlier than the trio and probably the first originated in Italy, even though Studeny finds the native soil of the eighteenth-century duo in France. The duo appears to have emerged from the seventeenth-century accompanied solo sonata. The first known examples are found in the works of the Florentine composer Girolamo Fantini (ca. 1602-?). His publication, "Modo per imparare a sonare di tromba" (Frankfurt, 1638), includes six

18 Bruno Studeny, Beitrage zur Geschichte der Violinsonate im 18. Jahrhundert (Munich, 1911), pp. 84-91.
unaccompanied trumpet duets among the more familiar accompanied solo sonata settings. It is important to note that the first known duos are instructional pieces, and, at least in part, later duos continue to be consistent with this practice.

Early duos were invariably scored for equal instruments, such as two trumpets, as in the Fantini examples, two violins, two flutes, and sometimes for two low instruments, as in August Kühnel's (1645-?) fourteen "Sonate a partite ad una o due viole da gamba." Duos from this period were in suite form and were generally written in contrapuntal style with frequent use of strict imitation. Studeny cites real canons in many of the works of the French composers La Barre (ca. 1674-1744) and Hotteterre (1680-1761) from the years 1709 to 1714. In the following period the duo grew in vogue, with composers such as Aubert (1689-1753) and Leclair (1697-1764) contributing to the genre in France. In 1738 Aubert published a set of sonatas for two unaccompanied violins, Op. 24, the type that was to become increasingly popular in the latter part of the eighteenth century. In Germany, the works of Telemann (1681-1767) and Quantz (1697-1773) show that

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20 Ibid., p. 232.

21 Ibid., p. 374.
strict counterpoint still strongly influenced the composers of that generation. In the fourth sonata of Telemann's "Sechs Sonaten ohne Bass für zwei Querflöten oder zwei Violinen" (Op. 2, 1727), all movements begin with strict imitation. Marpurg, speaking of Quantz' six duos for transverse flute (Berlin, 1759), states that so few duos were being written because of the difficulty that was inherent in the genre. One needed a command of double counterpoint, as well as sufficient taste, wit, and skill, to make these works successful.

It was around 1750 - perhaps somewhat earlier in France - that the duo began to move away from the polyphonic style toward the homophonic accompanied solo sonata. This new style appears in the works of Wilhelm Friedmann Bach (1710-1784) and C. P. E. Bach (1714-1788). A mixture of styles occurs, for example, in C. P. E. Bach's "Duett für eine Flöte und eine Violine" from his *Musikalische Vielerley* (Hamburg, 1770). The opening *Andante* begins with rather strict imitation and sustains an imitative texture throughout. The ensuing *Allegro*

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23Studeny, op. cit., p. 87.

seems to begin imitatively, but the doubling in thirds leads to a more homophonic style. The last movement, Allegretto, is almost entirely in the new style. Even the beginning of each movement foreshadows its predominant style (Example 64). It was also C. P. E. Bach who, in his Example 64, C. P. E. Bach, Duo in G Major. Incipits.

![Musical notation]

famous Essay, commented on the problems of writing accompanied solo sonatas. "If the bass is well constructed, the solo becomes a duet; if it is not, how dull it sounds without the harmony!"25

Some of the earliest examples of duos in the new style without counterpoint are found in the "Zwölf instruktiven Duette für 2 Violinen" by Francesco Geminiani (1687-1762). These pieces establish a style of writing string duos that was followed by other late eighteenth-century composers, and that culminated in the duos of Ludwig Spohr (1784-1859). Studeny relates that the second violin part in the Geminiani set does not achieve the significant, rivaling position that it did in the works of Spohr, but it is given certain elementary thematic responsibilities.²⁶

The output of the great Classicists cannot be said to be indicative of the popularity of the duo in the late eighteenth century. Haydn wrote twelve pieces in this genre, "Six Duo dialogues," Op. 46, for two violins, and six "Sonates pour violon et alto."²⁷ Haydn's duos are typical of the 1770's in their sequence of movements. An opening Allegro is normally followed by a song-like Adagio middle movement. The duo is usually concluded by a minuet without a trio. Mozart's contribution to the duo genre is even smaller than Haydn's. Two duos for violin and viola, K. 423 in G major and K. 424 in B-flat major, both date

²⁶Studeny, op. cit., p. 90.

from 1783. A set of twelve separate movements for two bassett horns, K. 487, has appeared in arrangements for many different instruments, but its musical style differs considerably from the normal duo. The duos K. 423 and 424, according to the famous anecdote, were composed to fulfill the commission of Mozart's ailing friend, Michael Haydn. This story would indicate that, except for the unusual circumstances, the duos would not have been written. The only string duo by Beethoven is a one-movement work ("Sonatensatz") in E-flat major for viola and cello "mit zwei obligaten Augengläsern" (1796). Beethoven's obviously intended pun or joke long remained a mystery, but Elliot Forbes has determined that the two players "with two eyeglasses obbligato" were Beethoven himself as the violist and Baron Zmeskall as the cellist, both of whom wore glasses. There is also a duet in G major for two flutes (1792) and the three duos in C, F and B-flat major for clarinet and bassoon (ca. 1792).

Thus it is the lesser eighteenth-century composers who deliver the great majority of instrumental duos. The Hofmeister catalogues list duos of all kinds by many com-


posers. Among Neubauer's contemporaries, Pleyel, Wranitzky, Gyrowetz, Rossetti, and Kozeluch all wrote numerous duos for various combinations of instruments, but any definite information is lacking as to how many they actually composed. Boccherini contributed about twenty works to the literature, although the authenticity of some of these is doubtful.

As was the case for the trios, determining the total number of Neubauer's duos is complicated by missing works, duplications, and arrangements. The RISM files list the Musikwissenschaftliches Institut der Universität Tübingen as having the duos for two violins Op. 14/1-6 published by Gombart and an Opus posthume for violin and cello published by Simrock, but inquiries have revealed that the Institut does not in fact own these works. Schott reprinted the Op. 14 duos for two violins, but only Livre II is currently available. The Hofmeister catalogues refer to duos for two flutes, Op. 11/1-3, a [violin] Solo avec B., duos for two flutes, Op. 15/1-3, and 6 Solos for flute and cello. All of these appear to be lost, except that the 6 Solos may be the same as Op. 21. Although the publisher is different, Bachmann in Hannover for the former and a firm in Braunschweig for the latter, the title

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30Gérard, op. cit., pp. 56-73.

31G. F. Whistline's Handbuch, I/2, pp. 52 and 85.
and instrumentation are the same in both cases. A RISM card for three violin and viola duos gives the opus number as 16, but this seems to be a mistake because the duos are those of Op. 10*, published by Gombart. Finally, a set of three duos for two violins will not be discussed because they are arrangements of Neubauer's trios Op. 14 by N. Barth. If we discount these arrangements and the obvious duplication of Op. 16, the total number of duos is fifty-seven, of which forty-three are extant.

Dating continues to be a problem for the duos as it was for the trios because Gombart remains the principal publisher for these works. That Op. 13/I and II have lower plate numbers than pieces with lower opus numbers makes attempts at dating Gombart's publications even more dubious than was true for the trios. A new publishing house at Braunschweig is encountered, but its plate numbers also mean little in terms of dates. In 1798, according to Gerber, the same firm printed Neubauer's piano trio Op. 20 and his piano concerto Op. 21 with the plate numbers 123 and 203 respectively. The Köchel Verzeichnis lists Mozart's "Sonate für Klavier und Violine," K. 526, as having been published at Braunschweig.

Because there are two Opera 10, one published by André for two cellos and one by Gombart for violin and viola, the latter will henceforth be designated Op. 10*. The same will apply to the set of four duos for violin and viola, Op. 5, published by André, and the set of three duos for two flutes, Op. 5*, published by Gombart.
in 1798 with the plate number 255 and a "Sonate für zwei Klaviere," K. 488, in 1799 with the plate number 264. Thus, Neubauer's duos Op. 21, with the plate number 220, should probably also be placed in 1798. Op. 10*, interestingly, is one of the few Neubauer works that is available in modern reprint. Book II of Op. 13 exists in two editions, one by Gombart and another by Auguste le Duc of Paris. In the latter case, the RISM entry states that the publisher placed his imprint over that of Vogt, another Parisian publisher. Finally, the sonatas in Op. 12 also exist in manuscript in Milan at the Biblioteca del Conservatorio di Musica, where the set is entitled Tre Sonate. As is the case of the VI a Tre, the manuscript trios from Kremsmünster, the hand seems to be that of a copyist. Publication data concerning the extant Neubauer duos are given in Table 14.

Several sets of duos include dedications, but, as for the trios, it has been impossible to identify the recipients. Op. 5* is dedicated to Mr. C. de Mayerl. The dedicatee of Op. 7, Monsieur le Comte de Thunn, may have been a patron of Neubauer. Op. 10* is dedicated to Mr. Pierre Paul de Ritsch. The sonatas of Op. 12 are inscribed to Mr. Jean Nuñester. Each edition of the violin sonatas

33Küchel, op. cit., pp. 590 and 392.

TABLE 14

Publication Information for the Duos

<table>
<thead>
<tr>
<th>Work</th>
<th>Publisher</th>
<th>Plate Number</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>Op. 4</td>
<td>Gombart</td>
<td>237</td>
<td>1799?</td>
</tr>
<tr>
<td>Op. 5</td>
<td>André</td>
<td>512</td>
<td>1792</td>
</tr>
<tr>
<td>Op. 5 b</td>
<td>Gombart</td>
<td>244</td>
<td>1799?</td>
</tr>
<tr>
<td>Op. 7</td>
<td>Gombart</td>
<td>341</td>
<td>1807?</td>
</tr>
<tr>
<td>Op. 9 b</td>
<td>André</td>
<td>695</td>
<td>1794</td>
</tr>
<tr>
<td>Op. 10 b</td>
<td>André</td>
<td>696</td>
<td>1794</td>
</tr>
<tr>
<td>Op. 10 b</td>
<td>Gombart</td>
<td>376</td>
<td>1808?</td>
</tr>
<tr>
<td>Op. 12</td>
<td>Gombart</td>
<td>420</td>
<td>1808?</td>
</tr>
<tr>
<td>Op. 13/II</td>
<td>Gombart (Vogt-Le Duc)</td>
<td>144</td>
<td>1797^c</td>
</tr>
<tr>
<td>Op. 14/II</td>
<td>Schott</td>
<td>322</td>
<td>?d</td>
</tr>
<tr>
<td>Op. 21</td>
<td>Magazin de Musique,</td>
<td>220</td>
<td>1798</td>
</tr>
<tr>
<td></td>
<td>Braunschweig</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Op. 35</td>
<td>Gombart</td>
<td>636</td>
<td>?</td>
</tr>
</tbody>
</table>

a As in the trios, Gombart dates may be tentatively established by inference, and Deutsch, op. cit., p. 6, continues to be the source for dating André publications.


c Ernst Ludwig Gerber, Neues historisch-biographisches Lexikon der Tonkünstler (Leipzig, 1812-1814), III, 574.

d Deutsch, ibid., p. 23 lists no plate numbers between 209, 1798, and 427, ca. 1810.
Op. 13 carries a different dedication. Both books of the Gombart set name "Mr. Giuseppe de Gumer/Noble provincial du Tirol," the same personage who is the dedicatee of the violin variations Op. 14. It may be that this nobleman was an amateur violinist like the amateur cellist Count Wittgenstein to whom Neubauer dedicated the quartets Op. 3. The Paris edition of Book II of Op. 13 is dedicated to "P. Wacher/Artiste du Théâtre Italien." Finally, the sonatinas of Op. 35 are dedicated to beginners ("... dediés aux Commencants"). These fall into the category of instructive pieces, in the same manner as those of Fantini and Geminiani that were discussed above.

The instrumentation of the duos shows a wide variety of combinations, and consequently the pieces differ in texture and spacing of parts. Eighteen duos are for equal instruments, and of the remaining twenty-five, nineteen are for violin and viola (Table 15). The works for two violins, Opp. 4, 14, and 35, and those for two flutes, Opp. 5* and 7, are bright in timbre and close in texture with frequent crossings of parts. The duets for two cellos, Op. 10, are similarly close in texture but naturally much darker in timbre. Cello duets have fewer historical antecedents than other combinations. Mention has already been made of Kühnel's sonatas for two viols da gamba (see above, p. 184). Sometime between 1736 and 1744, Jean-Baptiste Joseph Masse wrote three sets of sonatas for two
### TABLE 15

**Instrumentation in the Duos**

<table>
<thead>
<tr>
<th>Work</th>
<th>Number of Pieces</th>
<th>Instrumentation</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 4</td>
<td>3</td>
<td>Two violins</td>
<td>Duets</td>
</tr>
<tr>
<td>Op. 5</td>
<td>4</td>
<td>Violin, viola</td>
<td>Duets</td>
</tr>
<tr>
<td>Op. 5*</td>
<td>3</td>
<td>Two flutes</td>
<td>Duets</td>
</tr>
<tr>
<td>Op. 7</td>
<td>3</td>
<td>Two flutes</td>
<td>Duets</td>
</tr>
<tr>
<td>Op. 9</td>
<td>3</td>
<td>Violin, viola</td>
<td>Duets</td>
</tr>
<tr>
<td>Op. 10</td>
<td>3</td>
<td>Violin, viola</td>
<td>Duets</td>
</tr>
<tr>
<td>Op. 10*</td>
<td>3</td>
<td>Violin, viola</td>
<td>Duets</td>
</tr>
<tr>
<td>Op. 12</td>
<td>3</td>
<td>Violin, viola</td>
<td>Sonatas</td>
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<tr>
<td>Op. 13</td>
<td></td>
<td>Violin, viola</td>
<td>Sonatas</td>
</tr>
<tr>
<td>Book I</td>
<td>3</td>
<td>Violin, viola</td>
<td>Sonatas</td>
</tr>
<tr>
<td>Book II</td>
<td>3</td>
<td>Violin, viola</td>
<td>Sonatas</td>
</tr>
<tr>
<td>Op. 14</td>
<td></td>
<td>Two violins</td>
<td>Duets</td>
</tr>
<tr>
<td>Book II</td>
<td>3</td>
<td>Flute, cello</td>
<td>Solos</td>
</tr>
<tr>
<td>Op. 21</td>
<td>6</td>
<td>Two violins</td>
<td>Sonatinas</td>
</tr>
<tr>
<td>Op. 35</td>
<td>3</td>
<td>Two violins</td>
<td>Sonatinas</td>
</tr>
</tbody>
</table>

cellos, for which the composer lists bassoons, viols, or even violins as optional instruments.\(^{35}\) This raises an interesting question about performance practices involved in such pieces. Newman states that when the upper part may be played by either violin or cello, the piece often appears in score with the upper part in the treble clef and the lower part in the bass clef. The bottom voice normally plays chordal outlines or multiple stops to act simultaneously as a bass, a realization, and a duet.

Newman cites two early editions of six cello duets by Boccherini to illustrate that, although both are in score, one specifies violin for the upper part in the treble clef, and the other calls for cello for the upper part in the bass clef. Neubauer's Op. 10 was not published in score, and both parts are predominantly in the bass clef, so there can be little doubt that two cellos were intended.

Any stylistic consideration of the duos must take into account the various types that the genre includes (see Table 15). Up to this point, the term "duo" has been used as a generic term to designate all of Neubauer's works for two instruments without a keyboard accompaniment. Now an important distinction needs to be made between what the title pages identify as duos and sonatas. The majority of Neubauer's works are for two concertizing instruments and may be considered genuine duets. The very titles of three sets indicate the equality of parts by their use of the term concertants for the duets of Opp. 10*, 14/II, and a London edition of the Op. 10 cello duets. In all three cases, the second instrument has a good deal of thematic importance, frequently to the point of expos-

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37 Ibid., p. 98.
ing an entire theme, and there is considerable motivic interplay between the two parts. Exceptions to this general characteristic of the duet category occur in the four-movement duets for two flutes, Opp. 5* and 7. Both sets tend to concentrate the melodic interest in the first flute, and the second flute serves a predominantly harmonic function. The light style of Op. 7 was early recognized in a brief notice in the Allgemeine Musikalische Zeitung of October 1, 1801.

The tonalities in which these duets are set are D, G, and C. They have a light, pleasant and flowing line throughout, contain no difficult and lung-bursting passages, and are generally well-suited to the nature of the instrument. Each duet contains four movements that have exactly the right dimension and are neither too long nor too short. The friend and connoisseur of genuine two-voice style, however, will be less satisfied with them than the mere dilettante, for whom they essentially appear to be written.38

Pieces that are identified as "sonatas" show noticeable stylistic differences from those that are called "duos." All nine of the sonatas for violin and

38 Allgemeine Musikalische Zeitung, Vierter Jahrgang, No. 2 (October 1, 1801), p. 32.
viola - Op. 12 and Op. 13, books I and II - are virtuoso pieces for the violin. The viola merely serves an accompanimental function and is rarely given any thematic or motivic importance. For the soloist, at least, the sonatas are more difficult than the duets and are further removed from music for amateur performance. The distinction between the duet and sonata style becomes apparent in a comparison of the two pieces in the musical supplement. Op. 4/1 (Vol. II, pp. 143-149) is typical of Neubauer's duets, while Op. 13/II/2 (pp. 150-158) illustrates the sonata style.

Two sets of pieces are closer in style to the sonatas than to the duos because they also concentrate the thematic material in the top part. These include the six solos for flute and cello, Op. 21, and the three sonatinas for two violins, Op. 35. The use of the term "solo" for the duos of Op. 21 is a clear indication that the flute is the predominant instrument. Neubauer notes on the title page that the sonatinas, which are dedicated to beginners, are "easy and progressive" pieces.\(^\text{39}\) The three works are arranged in order of increasingly difficulty, but even the final sonatina does not attain the degree of difficulty of the sonatas. It is interesting to note that in the Gombart editions of the sonatas Op. 12 and the duos Op. 14/II, the title pages also indicate an arrangement in

\(^{39}\)"Trois/Sonatines/faciles et progressives/pour/deux Violons..."
progressive order. In both cases, the increasing technical difficulty of the pieces is evident in the order of keys, the progressively greater rhythmic complexity, and the increasing virtuosity that introduces wider leaps, more double stops, and more frequent scale and arpeggio passages.

Even more than the trios, the duos present the composer with difficult compositional problems. Two voices, particularly in the many instances when imitation is present, can give only an illusion of harmony. Even in homophonic style, the part-writing must be very careful to create and sustain this illusion, which Neubauer accomplishes mainly by means of chord-outlining figures and arpeggio accompanimental patterns. Themes used for the duos, especially for first movements, appear to be more consistently disjunct than in the other genres. A reading of the Thematic Index reveals many themes that are broken-chord figures. In the slow introduction of Op. 4/1, for example (Vol. II, p. 144), the first three statements of the opening motive outline the tonic minor, the supertonic seventh (ii\(^7\)), and the dominant seventh chords (mm. 1-3). The problem of harmony is somewhat less acute in the duets or sonatas for strings, because the use of double stops at crucial points gives a fuller harmony (Op. 4/1, mm. 3, 6-7, 11, 18-21, and 23-25). In Op. 5/2, for example, double stops in both parts provide complete chords for
the opening theme (Example 65). The pieces for two flutes impose more severe limitations upon the composer, not only because the instruments are of the same range, but also because only two tones can sound simultaneously. In the six solos for flute and cello, however, a moving bass part is usually constructed so as to suggest the harmony (Example 66), or double stops are used in the lower part (Example 67).

Example 66. Op. 21/6\textsuperscript{i}. Introduction, mm. 1-4.

Example 67. a) Op. 21/1\textsuperscript{i}. Mm. 1-2. b) Op. 21/5.

Mm. 135-138.
Two-part writing also confronts the composer with the problem of how to maintain an interesting and varied texture. While it is true that the duos are full of passages in parallel thirds and sixths, Neubauer avoids monotony by constantly changing the relationship of the two instruments. The first movement of Op. 4/1 (Vol. II, p. 144) illustrates Neubauer's most common means of achieving this variety, namely, through alternating melodic material between the two parts. This may take the form of short motivic exchanges (mm. 1-6 and 26-27), imitation of longer segments (mm. 13-16), or complete melodies in the second part (mm. 37-48 and 54-62). In addition, Neubauer also varies his accompanimental patterns. In the Allegro Moderato of Op. 4/1, for example, a short motivic exchange in mm. 26-27 is followed by a passage in which the first violin melody is accompanied by a steady eighth-note pattern in the second violin (mm. 28-36). The melody of the transition section in the second violin is accompanied by a triplet figure in the first violin which is later transferred to the second violin (mm. 37-44), and the transition closes with a sixteenth-note pattern that accompanies cadential figures (mm. 48-54). All of these procedures combine with attractive melodies to create a relatively full harmony and an interestingly varied texture. It would appear that, at least in these respects, Neubauer successfully solved the problem of writing for only two instruments.
Arrangement of Movements

About half of Neubauer's duos follow his normal three-movement arrangement. Significantly, however, sixteen of the forty-three works are in two, and six are in four movements. It should be noted also that the number of movements is usually consistent for all the pieces within an opus. Opera 5, 9, and 10 contain only two-movement pieces, and five numbers of Op. 21 are also in two movements. An interesting deviation from Neubauer's usual procedure occurs in the flute duos of Opp. 5# and 7. Each of the six works in these sets consists of four movements, and in every case, a minuet-and-trio movement stands in third place. Why Neubauer chose a four-movement plan for only these duos remains a mystery. The plan apparently has little relation to the content, for, as was mentioned above, these are lighter and less serious works than the other duos. Together with the two symphonies, Opp. 1/1 and 12/3, the duos of Opp. 5# and 7 are the only examples of the normal four-movement arrangement in Neubauer's sonata cycles. It is curious to note that Op. 4/1 is the only three-movement duo that substitutes a minuet in the tonic key for the usual slow movement.

Characteristically, the outer movements of the three-movement works are some form of Allegro or Allegretto, and the slow movements show the greatest variety in tempo indications (Table 16). The indication Romance appears
**TABLE 16**

 Tempo Indications for the Duos

<table>
<thead>
<tr>
<th>Work</th>
<th>First Movement</th>
<th>Second Movement</th>
<th>Minuet</th>
<th>Last Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 4/1</td>
<td>Adagio/Allegro</td>
<td></td>
<td>Menuetto</td>
<td>Rondo. Allegro</td>
</tr>
<tr>
<td></td>
<td>Moderato</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Op. 4/2</td>
<td>Allegro moderato</td>
<td>Andante</td>
<td></td>
<td>Rondo. Allegretto</td>
</tr>
<tr>
<td>Op. 4/3</td>
<td>Allegro moderato</td>
<td>Adagio</td>
<td></td>
<td>Rondo. Allegretto</td>
</tr>
<tr>
<td>Op. 5/1</td>
<td>Allegro</td>
<td></td>
<td></td>
<td>Finale. Allegro ma non tanto</td>
</tr>
<tr>
<td>Op. 5/2</td>
<td>Allegro</td>
<td></td>
<td></td>
<td>Finale. Andante con variazioni</td>
</tr>
<tr>
<td>Op. 5/3</td>
<td>Allegro ma non tanto</td>
<td></td>
<td></td>
<td>Finale. Allegro moderato</td>
</tr>
<tr>
<td>Op. 5/4</td>
<td>Allegro</td>
<td></td>
<td></td>
<td>Finale. Andante con variazioni</td>
</tr>
<tr>
<td>Op. 5*/1</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Menuetto. Allegretto</td>
<td>Rondo. Allegro</td>
</tr>
<tr>
<td>Op. 5*/2</td>
<td>Allegro</td>
<td>Romance. Andante</td>
<td>Menuetto</td>
<td>Polines. Allegretto</td>
</tr>
<tr>
<td>Op. 7/1</td>
<td>Allegro</td>
<td>Romance. Andante</td>
<td>Menuetto</td>
<td>Rondo. Allegro</td>
</tr>
<tr>
<td>Op. 7/3</td>
<td>Adagio/Allegro</td>
<td>Andante con variazioni</td>
<td>Menuetto</td>
<td>Rondo. Allegretto</td>
</tr>
<tr>
<td>Work</td>
<td>First Movement</td>
<td>Second Movement</td>
<td>Last Movement</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------</td>
<td>--------------------------</td>
<td>-------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Op. 9/1</td>
<td>Allegro ma non tanto</td>
<td></td>
<td>Allegretto con variazioni</td>
<td></td>
</tr>
<tr>
<td>Op. 9/2</td>
<td>Adagio/Allegro</td>
<td></td>
<td>Rondo. Allegro</td>
<td></td>
</tr>
<tr>
<td>Op. 9/3</td>
<td>Allegro</td>
<td></td>
<td>Finale. Cantabile</td>
<td></td>
</tr>
<tr>
<td>Op. 10/1</td>
<td>Allegro</td>
<td></td>
<td>Finale</td>
<td></td>
</tr>
<tr>
<td>Op. 10/2</td>
<td>Allegro</td>
<td></td>
<td>Finale. Allegretto</td>
<td></td>
</tr>
<tr>
<td>Op. 10/3</td>
<td>Allegro ma non tanto</td>
<td></td>
<td>Allegretto</td>
<td></td>
</tr>
<tr>
<td>Op. 10*/1</td>
<td>Allegro moderato</td>
<td>Adagio non tanto</td>
<td>Rondo. Andante quasi Allegretto</td>
<td></td>
</tr>
<tr>
<td>Op. 10*/2</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Rondo. Allegro</td>
<td></td>
</tr>
<tr>
<td>Op. 10*/3</td>
<td>Allegro moderato</td>
<td>Adagio</td>
<td>Rondo. Allegro</td>
<td></td>
</tr>
<tr>
<td>Op. 12/1</td>
<td>Allegro moderato</td>
<td>Adagio</td>
<td>Andante con variationi</td>
<td></td>
</tr>
<tr>
<td>Op. 12/2</td>
<td>Allegro moderato</td>
<td>Adagio</td>
<td>Rondo. Allegro</td>
<td></td>
</tr>
<tr>
<td>Op. 12/3</td>
<td>Allegro moderato</td>
<td>Largo</td>
<td>Rondo. Allegretto</td>
<td></td>
</tr>
<tr>
<td>Op. 13/I/1</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Rondo. Allegretto</td>
<td></td>
</tr>
<tr>
<td>Op. 13/I/2</td>
<td>Allegro</td>
<td>Romance, Andante sostenuto</td>
<td>Rondo. Allegretto</td>
<td></td>
</tr>
<tr>
<td>Op. 13/I/3</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Rondo. Allegro</td>
<td></td>
</tr>
<tr>
<td>Op. 13/II/1</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Rondo. Allegro molto</td>
<td></td>
</tr>
<tr>
<td>Op. 13/II/3</td>
<td>Allegro</td>
<td>Adagio</td>
<td>Rondo. Allegro</td>
<td></td>
</tr>
</tbody>
</table>

TABLE 16 - Continued
<table>
<thead>
<tr>
<th>Work</th>
<th>First Movement</th>
<th>Second Movement</th>
<th>Last Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 14/II/5</td>
<td>Allegro</td>
<td>Andante</td>
<td>Rondo. Allegro</td>
</tr>
<tr>
<td>Op. 21/1</td>
<td>Allegro</td>
<td></td>
<td>Rondo. Allegro</td>
</tr>
<tr>
<td>Op. 21/2</td>
<td>Allegro</td>
<td></td>
<td>Finale. Andante</td>
</tr>
<tr>
<td>Op. 21/3</td>
<td>Allegro ma non tanto</td>
<td>Romance. Adagio non tanto</td>
<td>Rondeau. Allegro</td>
</tr>
<tr>
<td>Op. 21/4</td>
<td>Allegro</td>
<td>Andante con variazioni</td>
<td></td>
</tr>
<tr>
<td>Op. 21/5</td>
<td>Allegro</td>
<td>Adagio/Allegro/Tempo primo/</td>
<td></td>
</tr>
<tr>
<td>Op. 21/6</td>
<td>Adagio cantabile/</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegro</td>
<td>Allegro di molto</td>
<td></td>
</tr>
<tr>
<td>Op. 35/1</td>
<td>Allegro moderato</td>
<td>Andante</td>
<td>Rondo. Allegretto</td>
</tr>
<tr>
<td>Op. 35/2</td>
<td>Allegro moderato</td>
<td>Un poco Adagio</td>
<td>Rondo. Allegro</td>
</tr>
<tr>
<td>Op. 35/3</td>
<td>Allegro moderato</td>
<td>Larghetto</td>
<td>Polacca. Moderato</td>
</tr>
</tbody>
</table>
here to a greater extent than in the trios where it was first encountered.

    Tonally, the duos are in major keys except for Op. 10*/1 in G minor and Op. 21/3 in D minor. The twenty-six slow movements show a wide variety of tonal relationships to their tonic outer movements. As in the trios, there is a slight preference for the dominant key, which is used in thirteen movements, while the subdominant is used in eight. More striking is the use of minor keys. The slow movements of Opp. 10*/2, 12/3, and 13/II/3 are in the relative minor, and that of Op. 4/3 is in the parallel minor tonality. The middle movement of Op. 10*/1 is in the relative major of its minor outer movements.

    Rather surprisingly, the duets turn out to be slightly longer works than the trios. Their first movements average 160 measures in length compared to an average of 144 measures for the trio first movements. The sonatas, on the other hand, have an average first-movement length of 141 measures and more closely approximate the length of the trios. This would seem to indicate that Neubauer regarded both the duets and sonatas as at least equal in importance to the other types of chamber music. Opera 4 and 10* are the longest and appear to be the most advanced sets of duos. They are more venturesome in their wide range of modulations and show a greater variety of forms, styles, and techniques among the movements. The
sonatinas and solos are considerably shorter and of less substance than the other pieces. The solos average 116 measures and the sonatinas 92 measures in the length of their first movements.

**First Movements**

The frequency of quadruple meter in Neubauer's duo first movements far exceeds the average of 74 per cent for all his opening movements. Thirty-seven of the forty-three duo first movements, or 86 per cent, use this meter. Of the remainder, two each are in 6/8 and 3/4, and one each is in 2/4 meters.

The duos show a variety of melodic styles in the themes of their first movements. As in the trios, lyric conjunct melodies reminiscent of the quartet first movement themes can be found, but more often the themes of the duos bear a closer affinity to those of the symphonies. As a general characteristic, they tend to be chordal melodies that compensate for the harmonic restrictions imposed by the necessarily sparse texture.

Only four of the forty-three first movements are prefaced with an *Adagio* introduction (See Table 16). These are all relatively long sections, ranging from fourteen to twenty-seven measures. Strikingly, only the introduction of Op. 4/1 is in the parallel minor tonality that is characteristically found in the introductions of Neubauer's symphonies and trios. The others are in the
tonic major and do not even touch upon the minor. They all, however, contain independent thematic material and cadence on the dominant to prepare for the exposition.

All of the opening movements are in sonata-allegro form and, as in the trios, differ little in this respect from Neubauer's symphonies and quartets. The expositions characteristically contain one theme in the tonic group and two or more themes in the dominant group. A rather long section of figural passage work often follows the second thematic group, but, as in the symphonies and quartets, Neubauer generally ends the expositions with a tunesful codetta-like passage.

Development sections are unusually long, as in the quartets, and employ the usual developmental techniques, such as imitation, fragmentation, and combination of motives. Emphasis on minor keys is again characteristic. A distinctive feature of developments in the duos is their wide-spread use of new material. In several instances (Op. 4/2, 10*/1, 12/2, 12/3, 13/11/3, 21/4, and 35/1), the development section consists almost entirely of new material usually in the form of distinct melodies, some in minor keys, that are unrelated to the themes of the exposition. The development section of Op. 10*/1, for example, consists of little more than three statements of a new theme with no use of previously stated material (Example 68); The introduction of new material in the
Example 68. Op. 104/1. a) Opening theme, mm. 1-5.
b) First theme, second group, mm. 25-26. c) Second theme, second group, mm. 41-42. d) Closing idea, m. 58.
e) New theme from development, mm. 71-75.

development is not peculiar to Neubauer since Mozart also followed this practice rather frequently. In none of Neubauer's other works, however, does it occur to such a large extent. Perhaps the most likely explanation is that, with only two instruments, the possibilities for development are more easily exhausted, and the use of new material is the logical recourse. As in the trios, the use of new

40Examples occur in the piano sonatas K. 280, 281, 283, and 547a; sonata in F major for pianoforte four hands, K. 497; piano concertos K. 453 and 488; string quartets K. 406 and 575; quintet for horn and strings, K. 407.
material in the development usually means that the recapitulation will completely restate the themes of the exposition. Notable exceptions occur in Opp. 10\textsuperscript{II}/1 and 13/II/3, where the first themes from the second thematic groups are omitted in the recapitulations.

Contrary to his usual practice, Neubauer seldom abbreviates the recapitulations in the duos, and they remain almost equal in length to the expositions. Codas are rare, but when they do exist, as in Opp. 5/1, 10/1, and 21/5, they are based on material from the first theme that had been omitted from the beginning of the recapitulation. Both sections of the sonata form are normally repeated, but the duos of Opp. 5 and 10\textsuperscript{II} are unusual in that only the expositions are repeated.

The first movements of the duets immediately establish the equality of the two instruments by letting them share in the presentation of thematic material. No other genre allows such equal participation. In Op. 4/1, for example (Vol. II, p. 144), several themes are given to the second violin. Even in the introduction, it takes the melodic lead from the first violin in measure seven. The beginning of the transition in the exposition finds a new theme in the second violin (mm. 37ff.), and the first theme in the second group of both the exposition and recapitulation is given to the same instrument (mm. 54ff. and 146ff.). New material in the development section is
also announced by the second violin (mm. 117ff.). Extensive motivic interplay between the parts is another indication of their equality. An interesting use of imitation occurs at the beginning of the first theme (mm. 26-27) where one-measure motives of the first and second violins are interchanged.

Even the sonatas, sonatinas, and solos, in which thematic interest is concentrated almost exclusively in the top voice, introduce some bits of dialogue, although they characteristically occur most often in transitions and development sections (Example 69). In the violin sonata Example 69. Op. 12/3. Transition, mm. 31-32, and development, mm. 58-60.

Op. 13/II/2 (Vol. II, pp. 150-158), an imitative figure in the viola occurs twice in the second thematic group of both the exposition and recapitulation (mm. 35-36, 54-55, 131-132, and 150-151). In the same movement, an unusual example of independent material in the viola consists of a descending scalar passage above which the violin repeats a single tone (mm. 110-112).
Perhaps the most remarkable feature of the first movements in the duos is their tonal organization. In these works, Neubauer is more venturesome than in any of the other genres. Not only are the modulations in development sections more far-ranging, but expositions also introduce unexpected tonal variety. A tonal sketch of the first movement of Op. 4/1 will illustrate the wide range of Neubauer's tonal palette (Example 70). The complete duo is included in Volume II, pp. 143-149. It should be noted that duos of each set are consistent in the extensiveness of their tonal variety. Opera 4, 10, and 5, in that order, seem to be the most advanced in this respect, while the solos Op. 21 and the instructive sonatinas Op. 35 are the simplest. Their expositions stay within the confines of the tonic and dominant keys, and their development sections rarely extend beyond the dominant, subdominant, and relative minor.

**Slow Movements**

Thirty-two of Neubauer's duos include a slow movement, and in six cases this movement serves as the
Although Neubauer uses a variety of forms, variations are common in the duos as they are in the symphonies and quartets. Nine of the slow movements are, in fact, sets of variations. The themes are generally subjected to four variations. This is true of all movements except those in Opp. 5/1 and 12/1, which have five variations, and in Op. 4/2, which has six. It is interesting to note that, contrary to his usual practice, Neubauer introduces no minore variations in the duos. The variations for the duets are a little more sophisticated than for the sonatas, because both instruments participate in the elaboration of the theme. In both types, variation consists almost entirely of new figuration and motivic play above a constant harmonic structure. The last movement of the duo Op. 5/4 shows the variety of ways in which Neubauer uses this technique (Example 71). In Variation I, the viola and violin treat a motive in imitation. The viola elaborates the theme in the second variation, while the violin serves an accompanimental function. Variation III maintains a triplet figure in the violin, and the final variation is again a shared elaboration.

Slow movements in sonata form occur in seven duos (Opp. 10*/1; 10*/2; 10*/3; 13/I/1; 13/II/1; 35/1; and 35/2). These are diminutive forms with only one theme

41 For purposes of convenience, this count includes the Allegretto con variazioni of Op. 9/1. By the same token, because of its form, the Rondo, Andante quasi Allegretto of Op. 10*/1 will be included among the fast finales. The middle movement of Op. 4/1 will be discussed under "Minuets."

\[ \text{Theme} \]

\[ \text{Var. I} \]

\[ \text{Var. II} \]

\[ \text{Var. III} \]

\[ \text{Var. IV} \]

in the tonic, one in the dominant, and a short transition instead of a full development section. In most of these movements both halves of the sonata form are repeated, but Opp. 13/I/1 and 13/II/1 are unusual in having no repeated sections. As has already been noted, sonata form without development is often used for slow movements not only by Neubauer but by other composers as well. Three movements are binary forms in two repeated sections (Opp. 12/2, 12/3, and 13/II/3). These differ from the diminutive sonata
forms in that no distinct theme appears in the dominant area. Six slow movements are simple ABA forms (Opp. 9/3; 13/I/2; 13/I/3; 13/II/2; 21/3; and 35/3). The final "A" sections are usually written out but exact repeats.

In the middle movement of Op. 4/3, Neubauer continues his practice of creating formally enigmatic slow movements. The piece, which is a forty-one measure Adagio in C minor, opens with a motive strangely similar to the beginning of Mozart's "Jupiter" Symphony, K. 551 (Example 72). The first violin announces a second phrase in the


Example 73. Op. 4/3i. Second phrase, mm. 7-11.

same key, but the repetition by the second violin is altered to modulate to the relative major (Example 73). The cadence in E-flat is immediately followed by a section
that begins as a restatement of the opening phrase, again
in C minor. This time, however, the harmony moves through
F minor to B-flat minor and eventually cadences on the
dominant of C minor, all within twelve measures. A motive
in imitation then enters, again in C minor (Example 7).  


Figural passage work on dominant arpeggios leads to a
return of the second phrase (Example 73), with which the
movement closes. It seems to be characteristic that
Neubauer's free forms are among his most romantic pieces.
This was the case in the quartets, and it is no less true
in the duo Op. 4/3. The sober C minor tonality is re-
lieved only by a brief modulation to the relative major.
Other modulations lead to other minor keys and thus retain
a sombre quality. Sharp dynamic contrasts also contribute
to the romantic overtones of this movement.

Even more than in the trios, Neubauer designates
slow movements by the term Romance, which was being intro-
duced by other composers of instrumental music in the late
eighteenth-century. Mozart used Romance or Romanze on
several occasions. It appears, for example, in his concertos K. 447, 466, and 495, the Serenade K. 525 ("Eine kleine Nachtmusik"), and the Gran Partita K. 361. Two Romanzen for violin and orchestra, Opp. 40 and 50, are well-known examples by Beethoven. Neubauer's seven examples in the duos occur in Opp. 5*/2, 7/1, 13/1/2, 13/II/2, 14/4, 14/6, and 21/3.

Among several theorists who were more or less contemporary with Neubauer, the only one to offer a substantial article on Romance is Koch in his Musikalische Lexikon. According to Koch's definition, Romance had specific formal and expressive significance:

Because the unaffected and naive expression of melancholy or feelings related to love, in so far as it appears in the narrative tone, lends itself very properly to the form of the rondo, one is accustomed to call romances instrumental pieces of slow movement and of the aforesaid character, which are set in an unaffected and naive style, and cast in the form of a rondo or in a form that differs only little from it.  

Melodically, there seems to be little to distinguish the Romance from other slow movements. Schünemann finds

42 Koch, op. cit., p. 1271. "Weil der ungekünstelte und naive Ausdruck trauriger oder sich auf Liebe beziehender Empfindungen, in so fern er in dem erzählenden Tone erscheint, sich sehr schicklich in die Form des Rondo biegen lässt, so ist man gewöhnt, diejenigen Instrumentalstücke von langsamer Bewegung und von dem angezeigten Charakter, die in einer ungekünstelten und naiven Schreibart gesetzt, und in die Form des Rondo, oder in eine nur wenig davon verschiedene Form eingekleidet sind, Romanzen zu nennen."
expressive, song-like melodies in the Romance movements of J. C. F. Bach, and the same may be said of the themes in Romances of Neubauer, Mozart, and Beethoven. It may also be said, however, of almost all their other slow movements. The Romances of all four composers do have three traits in common: the use of minor keys in contrasting sections, a greater degree of chromaticism than in their other slow movements, and a tending toward rondo or ternary forms.

In keeping with Koch's definition of the term, Neubauer's Romances are either rondos or related ABA forms. Like the Romance movements of the trios, those of the duos Opp. 14/4 and 14/6 are short rondos with tripartite minore "C" sections. The remaining five Romances use ABA form, with the middle sections in the parallel minor tonality. Each of these "B" sections is tripartite and has thematic material that contrasts strikingly with the "A" sections. An exception occurs in Op. 13/1/2, where figural passage work in the violin predominates. Four of the seven Romance movements are in 6/8 meter (Opp. 5/2, 7/1, 13/1/2, and 14/6), while two are in F (Opp. 13/II/2 and 14/4) and one is in 2/4 (Op. 21/3).

\[^{43}\] Georg Schünemann, "Johann Christoph Friedrich Bach," Bach-Jahrbuch, XI (1914), 135, with examples.
Minuets

Seven of Neubauer’s duos include a minuet. In the four-movement pieces of Op. 5* and Op. 7, the minuet appears as the third movement of the sonata cycle, but in the duet Op. 4/1 it is the middle movement. All of the pieces are typical examples of late eighteenth-century minuet style. Each includes a trio in the key of the subdominant, and both minuet and trio are rounded binary forms in two repeated sections. The minuet and trio of Op. 4/1 (Vol. II, p. 148) is unusual in that the second violin predominates for most of the movement.

Fast Finales

The vast majority of the fast finales are rondos with from one to three digressions. As in the other genres, the short rondo (ABACA) is the most common in the duo finales. Long rondos with three digressions are rare and occur only in the three duos of Op. 4 and in the sonata Op. 13/1/3. As in most of Neubauer’s rondos, minore digressions are frequently tripartite forms in themselves. Of the two duos in minor keys, only Op. 10*/1 keeps the minor tonality for its rondo finale. Its two digressions are in the parallel and relative major keys. The other duo in minor, Op. 21/3, turns to the tonic major for the finale, which follows Neubauer’s standard ABACA plan.

Of particular interest are the three movements with only one digression that are called rondos (Opp. 12/2,
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21/1, and 21/6). This usage agrees with eighteenth-century classification of simple ABA form as a type of rondo. In all cases, the "B" section is labelled minore and is tripartite, as are the "C" sections in Neubauer's normal rondo plan. The same form was used in some of the Romance movements discussed above, but here the fast tempos and lively themes clearly establish a normal rondo finale style.

A most unusual circumstance occurs in the rondo finale of the sonata Op. 13/II/2 (Vol. II, p. 157). The "C" section of the form is marked Andante Molto (m. 102). At this point the viola has a fifteen-measure rest, and the violin part is written on two staves. On the bottom staff, the direction Violino solo Accomp. appears, which would seem to indicate that the violin was to accompany itself. The imitation and cross-rhythms occur alternately in each part, and, although difficult, it would not be impossible for one instrument. Perhaps Neubauer's use of a solo violin in duo style reflects a return to a baroque practice. Biber's eight violin sonatas of 1681, for example, are all written en duo, and the last sonata appears on two separate staves.

Recognition of this classification by eighteenth-century theorists is documented by Cole, op. cit., p. 183.

Only two fast finales are not in rondo form. The finale of Op. 21/5 is unique in that it alternates two sections of contrasting tempos. An opening Adagio of twelve measures is followed by a thirty-seven measure Allegro moderato section. Each moves from tonic to dominant and ends on a half cadence. A third section, marked Tempo primo, is fifteen measures in length and begins with the same motive that opened the first section. Following several measures of figuration above the same harmonies of those of the first section, the tonality turns to the key of the dominant. A concluding Allegro di molto opens with the same melody as the second section, and then proceeds to a lengthy figural passage. This section of forty-five measures remains in the tonic key throughout. The entire movement may be diagrammed ABA'B'.

The finale of Op. 35/3 is a Polacca and Trio. The movement is essentially a "denationalized polonaise" that retains the rhythmic peculiarities and brilliance of its Polish origin. The movement is a typical Polonaise in its moderate triple meter, lack of upbeats, feminine cadence, endings, and recurrence of a short rhythmic motive (Example 75). Both the Polacca and trio, which is in the subdominant, are binary forms of two eight-measure periods, each of which is repeated. The finale of Op. 5*/2 is labelled

Polinese Allegretto. Rondo form is used for this movement, but, like its Op. 35/3 counterpart, its rhythmic structure reflects its nationalistic origin. Neubauer uses the term Polonese, which is essentially the same as Polacca, to designate movements in his Notturno Op. 11 and Serenata II (see Chapter VI).

Summary
As was the problem for the trios, the unavailability of any large amount of duos from Neubauer's contemporaries renders it difficult to assess his position in the mainstream of his time. Numerically, the duos represent the largest single genre of Neubauer's output and many of them rank among his best chamber pieces. He surmounted the challenges inherent in the genre by careful attention to details of harmonic implication and of compositional craftsmanship. Modern editions of these works would greatly enhance an all too limited repertoire.
CHAPTER V

THE CONCERTOS

Introduction

While most of Neubauer's chroniclers had a good deal to say concerning his symphonies, quartets, and, to a lesser extent, his smaller chamber pieces, they are absolutely silent about his concertos. It seems likely that the concertos were little known in Neubauer's lifetime, because even Schlichtegroll, easily the most important early writer on Neubauer, fails to mention these works.¹ Gerber, writing about fifteen years later, mentions only two of the concertos.² Fétis lists all three.³ There seems to be no explanation whatever for Komma's listing only the flute concerto.⁴ This slighting of Neubauer's concertos is all the more mysterious since they are some of his best

¹Friedrich Schlichtegroll, Nekrolog auf das Jahr 1795 (Gotha, 1798), II, 395-403.

²Ernst Ludwig Gerber, Neues historisch-biographisches Lexikon der Tonkünstler (Leipzig, 1812-1814), III, 574.

³F.-J. Fétis, Biographie universelle des musiciens et bibliographie générale de la musique (Paris, 1884), VI, 301.

⁴Karl Michael Komma, article "Neubauer," Die Musik in Geschichte und Gegenwart (Kassel, 1961), IX, 1387-1388.

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The concertos constitute the only genre in which all of the pieces are extant. Neubauer's three efforts in this field include a concerto for cello, another for transverse flute, and one for piano. This output seems small in comparison with Mozart's forty-odd concertos. In his catalogue of Haydn works, Hoboken lists upwards of forty concertos, but several are spurious works. Any attempt to tabulate the Haydn concertos is complicated by problems of attribution and by the fact that some concerto-like pieces for clavier and strings are called divertimenti.

Neubauer's few contributions to the concerto literature are representative of the various kinds of concertos that were being written in the late eighteenth century. Cello concertos then enjoyed a much greater popularity their presence in the modern concert repertoire indicates. Engel traces their history to Giuseppe Jacchini (?-1727), a cellist at San Petronio in Bologna, who wrote the first real solo concertos for cello as early as 1701. Many cello concertos were written during the latter part of the eighteenth century by composers such as


6Hans Engel, The Solo Concerto (Köln, 1964), p. 27.
Pleyel, Monn, Wagenseil, Wranitzky, Filtz, and Holzbauer, to name only a few. Cellists themselves often composed concertos, as, for example, the several works by Luigi Boccherini (1743-1805). One of the best known of all cello concertos is one of a total of five by Haydn (Hoboken VIIb:2, 1783). It was long thought to have been the work of Haydn's student, Anton Kraft (1752-1820), but it is now considered to be authentic. Interestingly, Mozart wrote no concertos for this instrument.

Flute concertos were equally as common in the eighteenth century, to which the over 300 works in this genre by J. J. Quantz will attest. Engel claims four flute concertos for Mozart, but the Köchel Verzeichnis of Mozart's complete works lists only two such pieces, K. 313 and K. 314 (1778). The second of these concertos, K. 314, has been shown to be a reworked version of an earlier oboe concerto, K. 271k. A flute concerto in D major by Haydn (Hoboken VIIIf:1) seems to be lost.

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7Ibid., pp. 28-29.
8Ibid., p. 30.
The piano concerto was cultivated by many late eighteenth-century composers in addition to Mozart. Engel writes that

E. W. Wolf (1735-92) wrote some splendid concertos that approach Mozart, and similar work was done by C. G. Neefe, J. Schuster, W. Hässler, Bach of Buckeburg, G. F. Richter, Neubauer and Josef M. Pfeiffer. ...11

In Neubauer’s work, as was customary at that time, the title page calls for "Clavecin ou Fortepiano," an indication that was probably more the publisher’s idea than the composer's. Although the harpsichord was gradually being replaced by the pianoforte, title pages such as these indicate that it was still in wide use. The option of harpsichord or pianoforte is common in the keyboard sonatas and concertos of Haydn and Mozart. Even Beethoven indicated "Clavecin ou Pianoforte" through Op. 27.12 In the works of Mozart and Beethoven, and the later works of Haydn, it is clear that the pianoforte was intended rather than the harpsichord. In fact, Einstein claims that Mozart wrote all his clavier works, including the concertos, not for harpsichord, but for the pianoforte.13 The same evidently holds true for Neubauer’s keyboard concerto.

11Engel, op. cit., p. 40.
Graduated dynamics, detailed articulation marks, and the use of such devices as forceful octaves, all point to the piano as the instrument for which Neubauer wrote his concerto.

Neubauer's orchestra remains the same in all three concertos and consists of the usual body of strings, two horns, and two oboes. In both the flute and cello concertos, the solo instrument plays with the orchestra in the tutti sections. The "flauto principale" consistently doubles the first violin part and the cello doubles the bass part. More unusual, however, is the use of the keyboard instrument in the piano concerto. It accompanies the orchestra for the first half of the opening tutti, drops out from a section devoted to strings alone, and re-enters in the closing cadential passage. For the remainder of the entire concerto, the keyboard instrument participates in none of the tutti sections. The pianistic writing here is peculiar because the right hand of the keyboard part doubles the first violin and the left hand doubles the bass. Perhaps the soloist was expected to fill in his own harmony to reinforce the sonority of the orchestra.

Not only is each of Neubauer's concertos written for a different instrument, but each was published under different auspices. The flute concerto was published at Offenbach by André as Op. 13. The piano concerto, Op. 21,
was printed at Braunschweig, "au Magazin de Musique a la Hohe," the same firm that published the duos Op. 21. It is completely inexplicable that one publisher should assign the same opus number to both Neubauer works. The cello concerto is without opus number, and, strangely enough, its title page is in Italian. It was printed in Mainz by Carlo Zulehner ("In Magonza presso Carlo Zulehner"). Lack of information about the publisher renders it impossible to date this piece. Table 17 assembles what is known about the publication of the concertos.

Only the piano concerto, Op. 21, includes a dedication: "... Dedie[à]/Madame la Baronne de Beverforde virriés, née/Comtesse de Westerholt/..." Research has failed to yield any information concerning this noble lady, but, in the light of the dedications found in other works, such as the quartets Op. 3 (see Chapter III, pp. 95-96), it is possible that she was a pianist with whom Neubauer was acquainted. The difficulty of the solo part indicates that she was above amateur rank.

Arrangement of Movements

Neubauer's concertos, as is true of practically all solo concertos of the eighteenth and nineteenth centuries, are three-movement works, the standard concerto pattern inherited from the Italians. The outer movements are some form of Allegro, and the middle movements are
### TABLE 17

Publication Information for the Concertos

<table>
<thead>
<tr>
<th>Work</th>
<th>Instrument</th>
<th>Publisher</th>
<th>Plate Number</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 13</td>
<td>Flute</td>
<td>Andre</td>
<td>762</td>
<td>1795&lt;sup&gt;a&lt;/sup&gt;</td>
</tr>
<tr>
<td>Op. 21</td>
<td>Piano</td>
<td>Magazin de Musique, Braunschweig</td>
<td>203(174)&lt;sup&gt;b&lt;/sup&gt;</td>
<td>1798&lt;sup&gt;c&lt;/sup&gt;</td>
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<tr>
<td>Cello</td>
<td>Zulehner</td>
<td></td>
<td>19(16)&lt;sup&gt;d&lt;/sup&gt;</td>
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<sup>b</sup>The plate number 174 appears in the piano part at the bottom of pages 8 and 16-22 and also in the first violin part on page 4. Elsewhere the plate number is 203.

<sup>c</sup>Gerber, *op. cit.*, p. 574.

<sup>d</sup>The plate number 19 appears on the title page, but 16 is printed on the pages of the individual parts.

### TABLE 18

Tempo Indications for the Concertos

<table>
<thead>
<tr>
<th>Work</th>
<th>First Movement</th>
<th>Middle Movement</th>
<th>Finale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 21</td>
<td>Allegro</td>
<td>Adagio ma non tanto</td>
<td>Rondeau</td>
</tr>
<tr>
<td>Cello</td>
<td>Allegro ma non tanto</td>
<td>Adagio</td>
<td>Rondo. Allegro</td>
</tr>
</tbody>
</table>
labelled *Adagio* (Table 18). The term *Romanza* in Op. 13 carries the same connotations as the *Romance* movements of other genres (see the fuller discussion of *Romance* in Chapter IV, pp. 215-217). According to Robbins Landon, Mozart uses the *Romance* in his concertos as a "vehicle for tender, reflective lyricism." All three of Mozart's *Romances* are various kinds of rondos. The middle movements of the horn concertos K. 447 and 495 are short ABACA rondos, and that of the piano concerto K. 466 is an ABA form. The finale of Neubauer's Op. 21 lacks a tempo indication and is labelled *Rondeau* in contrast to the more usual "rondo" of other concertos. All of the middle movements are in subdominant relationships to the *Allegro* outer movements, a harmonic organization that predominates in Neubauer's other works. Mozart also was fond of using this key for his concerto slow movements. Out of thirty-nine three-movement concertos (the horn concerto K. 412 consists of two *Allegro* movements), nineteen turn to the subdominant for the middle movement, while only thirteen are in the dominant. The remainder are cast in the relative minor, parallel minor, or relative major tonalities. The unavailability of Haydn's concertos makes it impossible to determine the prevailing tonal organization in his works.

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First Movements

Before proceeding to an analysis of the concertos, it is necessary to clarify terminology concerning the opening tutti sections. The term "double exposition," commonly used by writers on the concerto form, is both inadequate and misleading. It implies that the opening tutti is analogous to a sonata exposition and that the solo and orchestra then engage in a second exposition. This is, of course, not entirely true. Orchestral tutti typically remain in the tonic key and vary considerably in their thematic relationship to the solo expositions. The solo exposition, for example, may employ very little of the thematic content of the opening tutti, as in Mozart's piano concerto K. 482, or a great deal of it, as in his piano concerto K. 488. The primary principle of the classic concerto is contrast between soloist and ensemble, and the opening tutti, the distinctive feature of the concerto, is designed to emphasize this contrast. Historically, it is a carry-over from the ritornello principle of the Baroque concerto, in which tonal and thematic contrast came to distinguish tutti from solo sections. Thus, to dispel the double exposition myth and for purposes of clarification as well as historical

accuracy, the opening tutti will be called "ritornello" in the ensuing discussion.

Neubauer's ritornellos are relatively long sections, although they do not equal the length of the solo expositions except in the cello concerto, where the ritornello is longer than the exposition. Development sections are quite brief, but this may be attributed in part to the large amount of development that occurs in other sections. The recapitulations in the piano and cello concertos are considerably longer than the solo expositions, although this disparity in length is counterbalanced when the ritornellos and solo expositions are considered together. Figure 3 shows Neubauer's formal organization of the concerto first movements and the length in measures of the various sections of the form.

In each concerto, the opening ritornello contains several themes that reappear in the same order in the solo exposition. The initial themes of Opp. 13 and 21 begin forte with dotted rhythms in broken-chord patterns on the tonic. The cello concerto, on the other hand, begins with a quiet, more lyric theme. Even though all the ritornellos remain in the tonic key, they normally present the musical material that will reappear in the first and second thematic groups of the solo expositions. Each ritornello opens with a principal theme which, once exposed, is followed by a transition that prepares the
<table>
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<th>Group: Key:</th>
<th>T. I</th>
<th>II</th>
<th>S (T)</th>
<th>T</th>
<th>S - T</th>
<th>S^b</th>
<th>T(cadenca)</th>
<th>Cello</th>
</tr>
</thead>
<tbody>
<tr>
<td>Op. 13</td>
<td>I</td>
<td>II</td>
<td>I</td>
<td>I</td>
<td></td>
<td></td>
<td></td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td></td>
<td>II</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Op. 21</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>68</td>
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</tr>
</tbody>
</table>

^aRit. = Ritornello; T = tutti; S = solo.


^cNo cadenza in the cello concerto.

Figure 3

Formal Organization and Length in Measures of the Sections of the Concerto First Movements
entrance of the second theme in the tonic. Imitation regularly occurs in these transition sections, as, for example, in Op. 21, where a motive from the first theme is bandied about between the first and second violins. This may be seen in Example 76, which also shows how the piano doubles the first violin and bass parts. Transitions


always cadence on the dominant chord. Only one theme follows the transition in the flute and cello concertos, but in the latter case the theme is repeated and varied. Op. 21 introduces two new themes after the transitional passage. Of greater interest, however, is the development that takes place in all the ritornellos following the second themes. In Opp. 13 and 21, the development consists of motivic fragmentation of the first theme, but in the cello concerto the second theme is developed in
imitation between the bass, oboes, and horns (Example 77). Closing themes as such do not occur in the ritornellos, which typically end with passage work and cadential figures that come to a full stop. In Op. 13, however, the closing section introduces a motive that recurs in the solo exposition and recapitulation.

The solo expositions all begin with the first theme as stated in the ritornellos. In every case, however, the theme is slightly ornamented in the solo instrument, and the orchestra is reduced to a light accompaniment. Example 78 includes the opening themes from the ritornellos and solo expositions of all the concertos in order to demonstrate the amount of variation in the

In all three concertos, the transition of the solo exposition opens with a brief tutti, after which the solo instrument re-enters. In Op. 13 the transition begins as a restatement of the opening theme, but in the other two concertos it begins with different material as in the ritornello. New themes appear in the transition sections of Op. 13 and the cello concerto. The transitions are not particularly lengthy as compared with those of the symphonies and quartets, and the solo parts are not as
virtuoso in style as one would expect. An exception occurs in Op. 13, in which rapid scalar and arpeggio passages make rather exacting demands upon the capabilities of the solo flutist.

Second themes, like the first, vary somewhat from their ritornello counterparts. Ornamented restatements of the ritornello themes provide the only essential differences in the cello and piano concertos. In Op. 21, for example, a rather ordinary theme in the ritornello becomes a melody of Mozartean lyricism in the solo exposition (Example 79). In Op. 13, it is only in the solo exposition Example 79. Op. 21, second theme. a) Ritornello, mm. 31–39. b) Solo exposition, mm. 103–111.
that the incompleteness of the second theme of the ritornello becomes apparent. What occurs as the second theme in the ritornello appears in the solo exposition in an altered form and imbedded in a melody that begins as a restatement of the first theme in the dominant key (Example 80). Following the first theme of the second group in all

b) Ritornello, second theme, mm. 16-19. c) Solo exposition, second theme, mm. 83-89.

three concertos, figural passage work leads into a solo statement of another theme from the ritornello, after which the virtuoso element appears in earnest. Lengthy passages unrelated to previously stated material consist mainly of rapid scales and arpeggios that exploit the technical proficiency of the soloist.

At the end of the solo exposition in each of his concertos, Neubauer introduces a long trill in the solo
instrument above dominant harmony. The resolution to the tonic marks the beginning of a short ritornello that also comes to a full stop in the dominant key. In Op. 13, the tutti passage continues the virtuoso figural material that followed the second theme group and ends with the closing motive of the first ritornello. The passage work of the cello concerto also continues in a tutti that ends with the cadential figures of the first ritornello. In the piano concerto, however, a more unusual scheme is unfolded. A repeat of the second theme of the second group turns to the parallel minor of the dominant key and leads into an extended figural passage similar to one between the two themes of this group. The exposition ends with the usual formula, and the ensuing ritornello is based on motives from the principal and transition themes. Op. 21 is the only concerto in which the ends of the two ritornellos are motivically dissimilar.

Development in the Neubauer concertos is primarily a responsibility of the soloist, and the orchestra serves a predominantly accompanimental function except for occasional sharing in motivic imitation. In every case, the development sections open with the solo instrument. Those of the flute and cello concertos begin by treating motives from the first theme, but new material announces the beginning of this section in Op. 21. Neubauer's extensive use of minor keys is evident here as in the other
genres. In Op. 13, in fact, the development section is labelled minore in all the parts. Developmental techniques found within these sections are also typical of Neubauer's procedure as exemplified in the symphonies, quartets, and smaller chamber pieces. All of the concertos show a wide use of imitation, but nowhere is it so intensely concentrated as in Op. 21, probably because the piano offers a greater range of technical possibilities than either the flute or cello. In this concerto, imitation occurs between the left hand of the solo part and the first violin and cello parts, and later within the solo part itself (Example 81).

in a dialogue section where scalar passages in the flute alternate with motives from the first theme in the bass (Example 82). Modulation plays its usual role in the development sections, but Op. 21 is particularly sophisticated in this respect. Of special interest is a modulation from F major through F minor to E-flat major by means of chromatic harmonies. A stationary motive in the right hand of the solo part alternates with four chords of which the top notes descend while the bass notes rise in consecutive half steps (Example 83).

In all the concertos, Neubauer leads smoothly from the development into the recapitulation. No clear-cut cadences interrupt the rhythmic flow, and the dominant pedals that are frequently found in the other genres do not occur here. Instead, the harmony leads to a return of the tonic chord that coincides with the beginning of the

recapitulation. The piano concerto is again the most interesting example with its chain of anticipatory motives from the first theme. In Op. 13, the recapitulation, which is marked maggiore [sic] in the parts, opens with an orchestral tutti. In the other two concertos, however, the soloist announces the first theme of the recapitulation.

Contrary to the practice of Mozart and Beethoven, whose concerto recapitulations are amalgamations of the ritornellos and solo expositions, Neubauer tends to reproduce the formal outlines of the solo expositions in his recapitulations. In all three instances, these sections begin with the opening theme of the movement. The only important differences consist in the amount of development found in the recapitulations, especially in the cello and piano concertos. In the former case, for example, following the second theme and its varied repeat, motives from
that theme occur in imitation between the oboes and solo cello. Immediately thereafter, a chain of these motives in the bass accompanies unrelated material in the solo part (Example 84). Also unusual is the insertion of a new Example 84. Cello concerto. First movement, mm. 298-303.

figural passage between the first thematic group and the transition in the recapitulation of Op. 21. This section of sixteen measures contains motives and figures previously unheard and leads directly into the tutti transition passage. In general, the recapitulations stay in the tonic key, but an exception occurs in Op. 21. The second theme of the second group turns briefly to A-flat major before modulating back to the tonic B-flat by way of its parallel minor.

The recapitulations close, like the expositions, with virtuoso solo passages that come to a climax on a trill above dominant harmony, and a final tutti section
begins with the resolution to the tonic. In Opp. 13 and 21, these tutti sections are interrupted by a fermata on a I\(^6\) chord, at which point a solo cadenza is obviously intended. Neubauer did not provide cadenzas for his concertos, but, according to the normal practice of the times, he left this place for them to be improvised. At the end of the cadenza the orchestra resumes the tutti to end the movement with cadential flourishes that are typically made up of motives from the first theme. It is of interest to note that Neubauer makes no allowance for a cadenza in the cello concerto. Instead, the closing tutti includes a section in which the orchestra and soloist share in restatements of the second theme.

Second Movements

The Romanza of the flute concerto and the Adagio movement of the cello concerto are simple ABA forms. Both have themes of unusual lyric beauty, which contrast dramatically with the more vigorous themes of the first movements. In the "A" sections, the return of initial material creates ternary forms in themselves. Both of the movements are begun by the solo instrument. The minore "B" section of Op. 13 is a typical tripartite form. It is in the parallel minor key and modulates to the relative major where a new theme is found. This section ends on a half cadence, and the return of "A" is indicated by a da capo. The "B" section of the cello concerto slow movement is one of
Neubauer's most romantic utterances. It depends heavily upon motives from the opening theme of the movement, which the orchestra states in impassioned outbursts to offer stark contrast with the soft solo responses (Example 85). Far-ranging modulations from the tonic key are also

Example 85. Cello concerto. Second movement, mm. 27-31.

highly suggestive of the romantic spirit. The tonic is E-flat major, and Neubauer ventures to B-flat minor and such remote keys as G-flat and C-flat major in this "B" section. The return of "A" has only one statement of the melody, which is followed by a codetta-like extension that uses motives from the main theme in a pianissimo close.

The slow movement of Op. 21 is highly unusual in that it corresponds to concerto first-movement form complete with opening tutti, solo exposition, development section, recapitulation, and a short coda that begins with a final statement of the opening theme and closes with two
pizzicato chords. The form, however, is not nearly so important as the romantic overtones of the movement. Dynamic contrasts abound, as well as some venturesome harmonic effects. Following the second thematic group, a rather Beethovenesque section turns to the dominant minor in a dramatic outburst by the solo instrument (Example 86).


Also of interest is a passage from the development section where a distant modulation involves an enharmonic change, the only such instance in Neubauer's works (Example 87).

Third Movements

All three concerto finales are in the familiar short rondo form (ABACA). In all the finales, the solo-tutti distinction is much less pronounced than in the first movements. The solo instruments are responsible for the thematic unfolding of each section, and tutti generally appear only at the ends of the "A" sections.
Little can be said about the rondo forms of the flute and cello concertos that has not already been detailed in connection with other genres. Refrains marked by typically rondo-like themes are followed by a first digression in the dominant and a second that is a tripartite minore section. In the cello and piano concertos these are in the relative minor, but the flute concerto uses the parallel minor. Again, it is Op. 21 that shows many refinements and advances in Neubauer's usual rondo style.

The entire movement is unified by the reiteration in all sections of a rhythmic figure from the main theme: \[ \text{[Rhythmic figure]} \]. The contrasting "B" and "C" sections are related by a subordinate theme that occurs in the middle of both sections and reappears in the coda (Example 88). Also of interest, although by this time it has become commonplace for the piano concerto, are the mod-
Example 88. Piano concerto, Op. 21\textsuperscript{iii}. a) "B" section, mm. 68-72. b) "C" section, mm. 178-182. c) Coda, mm. 331-335.

ulatory and chromatic nature of the minore section.

Neubauer's treatment of the solo instruments in his concertos is perhaps the clearest indication of the success with which he solved the concerto problem. Soloist and orchestra are on an equal but contrasting plane, and true dialogue occurs between the opposing forces. Virtuoso elements inherent in the solo parts of the individual concertos reveal that Neubauer knew the resources and capabilities of each solo instrument. Challenging and perhaps occasionally taxing, the solo part is never called upon to do the impossible. The piano con-
certo, Op. 21, comes as a real surprise in this respect. None of the sources mentions whether or not Neubauer was a trained pianist, but his familiarity with the piano is revealed in the many idiomatic passages for the instrument. This is particularly evident in the forceful bass octaves in certain sections (Example 86, above) and right-hand passages in thirds. At times, Neubauer's pianistic writing takes on an almost Mozartean style. Neubauer's unusual lyricism in this concerto is strongly reminiscent of the so-called "singing cantabile" that characterizes Mozart's melodic style. Chromatic triplet figures and rapid passage work such as those in Example 89 abound in Mozart's concertos as well. The left hand does not remain unchallenged either. It frequently has rapid figurations that make rather exacting demands on the technical facility of the pianist.

Another indication of the success with which Neubauer met the concerto challenge is reflected in the amount of dialogue between the solo and normally subsid-
iary instruments. Two examples will suffice to illustrate this point. In the recapitulation of the first movement of the cello concerto, the second theme is preceded by anticipatory motives in the horns, solo cello, and oboes (Example 90). In the corresponding section of the first

Example 90. Cello concerto. First movement, mm. 279-284.

movement of Op. 21, the piano's motives are answered by the oboes in combination with scalar passages in the violins and violas, as in Example 91.

Summary

A study of Neubauer's concertos shows them to be among his most significant works. The concerto problem, that of pitting two unequal sonorous forces against one another, seems to have been successfully resolved. In all of their movements, the concertos show Neubauer's highly refined developmental techniques and varied harmonic vocabulary. The slow movements, especially of the cello and piano concertos, are forward-looking in the depth of their romantic expression. This particular trait is more pronounced here than in any of the other genres.

Because of the paucity of available concertos by Haydn and the lesser masters of the late eighteenth century, it is difficult to assess Neubauer's position in the mainstream of his time. On the other hand, it is of questionable value to draw comparisons with the concertos of Mozart, whose works are the most readily available and the most frequently performed today. Few composers have attained the profundity of the D minor concerto, K. 466, for example, or, for that matter, the variety of form and content that is characteristic of Mozart's mature works.
Neubauer's concertos, however, are important works in their own right and are well worth introducing to modern concert audiences.
CHAPTER VI

THE MISCELLANEOUS PIECES

Introduction

Several works in Neubauer's total output do not fit into any of the genres discussed in the preceding chapters and must be treated individually as miscellaneous pieces. On the basis of either their instrumentation or their form, these pieces can be divided into three main categories (Table 19). First are the chamber works with a keyboard instrument: a trio for piano, violin, and cello; and a sonata for violin and cembalo. A second category includes five sets of variations for different combinations of instruments that range from violin and viola in Op. 14 to full orchestra in Op. 9. Finally, several ensemble pieces resemble the divertimento in form and style. Among these may be classed the exceptional one-movement Marcio in C major.

Four short keyboard pieces by Neubauer appeared in a 1784 publication called Neue Blumenlese für Klavierliebhaber. Two are minuet-and-trio movements, one of

1Neue Blumenlese für Klavierliebhaber, Eine musikalische Wochenschrift, zweiter Theil (Speier, 1784), pp. 22-23, 70, 74, and 94.
TABLE 19

An Overview of the Miscellaneous Pieces

<table>
<thead>
<tr>
<th>Category</th>
<th>Opus Number</th>
<th>Instrumentation</th>
<th>Number of Movements or Variations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keyboard Pieces</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano Trio</td>
<td>20</td>
<td>Piano, violin, cello</td>
<td>2</td>
</tr>
<tr>
<td>Sonata</td>
<td>--</td>
<td>Cembalo, violin</td>
<td>3</td>
</tr>
<tr>
<td>Variations</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Piano, violin</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>Flauto principale, two violins, viola, two oboes, two horns, and bass</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>14 (18)</td>
<td>Violin, viola</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>16</td>
<td>Flute, violin, viola</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Two violins, viola, cello</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Other Ensemble Pieces</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Notturno</td>
<td>11</td>
<td>Two flutes, viola</td>
<td>8</td>
</tr>
<tr>
<td>Parthia I</td>
<td>--</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>--</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>--</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>--</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Serenata I</td>
<td>--</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>--</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marcio</td>
<td>--</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

253
which is for four hands, one is an Allegro, and another is an Adagio Romance. Because of their extreme brevity and simplicity, they are of only passing interest and will not be discussed here. Their incipits may be found in the Thematic Index, Nos. 129-132.

A few missing works are of some concern because of the importance attached to them by writers on Neubauer. Eitner lists the Darmstadt library as containing four Harmoniemusiken and a Parthia in B, all of which date from 1791. The Parthia was probably similar to those in Table 19 but was scored for a larger combination of instruments: flute, oboe, two clarinets, two horns, bassoon, and bass. Harmoniemusik was a type of composition much in vogue during the last half of the eighteenth century. They were usually scored for wind instruments alone (the French term harmonie denoted the wind section of the orchestra) and were divertimento-like in form. Sometimes they were used as serenades and were often performed for people of rank during meals. It was probably one of these four Harmoniemusiken that Schlichtegroll tantalizingly called Neubauer's most consummate masterpiece. He states that it was set for a sonorous wind ensemble accompanies by violin and bass.

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All of the skills and finest effects of writing for wind instruments are here united in a focal point, Schlichtegroll says, to produce a harmony of the spheres. An inquiry to Darmstadt revealed that both the Parthia and Harmoniemusiken were among many treasures destroyed in the ravages of World War II.

Matters of chronology continue to be problematic, since only few of the pieces can be dated with any degree of certainty. The piano trio, Op. 20, which was published at Braunschweig, has no date on its title page, but it has been placed in 1798 by Gerber. The keyboard part and each of the string parts were printed separately. Unfortunately, the violin part of about the last two-thirds of the rondo finale is missing. The sonata for violin and cembalo was published in a monthly periodical called Bibliothek der Grazien. It was printed in Speier by H. P. Bossler in April, 1791. A set of variations for violin and piano

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4Friedrich Schlichtegroll, Nekrolog auf das Jahr 1795 (Gotha, 1798), II, 402. "Sein vollendetes Meisterstück war die sogennante Harmonie, ein Tonstück für lauter Blasinstrumente gesetzt, mit einer Violine und einem Bass begleitet. Alle Künste der Blasinstrumente auf die feinsten Wirkungen berechnet, waren hier in einen Brennpunkt vereinigt. Es war eine Harmonie der Sphären, die man ertönen hörte, und die alles Iridische vergessen liess."

5Ernst Ludwig Gerber, Neues, historisch-biographisches Lexikon der Tonkünstler (Leipzig, 1812-1814), III, 574.

exists in two editions, both of which can be accurately dated. The earlier of the two printings was by Kozeluch in Vienna "au Magazin de Musique dans l'Unterbreuner Strasse, No. 1152" and was advertised in the Wiener Zeitung of May 3, 1791. Gerber lists the same work as having been published by André in 1792 as Op. 2. It is of interest to note that Kozeluch also printed two sets of keyboard variations by Mozart, K. 354 and K. 573.

Dating the remaining pieces is either impossible or a matter of conjecture. Seven works, the four Parthien, the two Serenaten, and the Marcio, exist only in manuscript copies. A comparison of the three manuscripts with the Neubauer treatise shows that they all are in different hands. In the case of the Marcio, Kellner attributes the handwriting to Friedrich Kramel, a secular musician in the service of the monastery at Kremsmünster. Kellner reports that Kramel was an uncommonly diligent and unassuming man, a skillful copyist, but also an excellent violin-

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8 Gerber, loc. cit.

ist and estimable composer.\textsuperscript{10}

The variations for string quartet, Op. 20, were published at Augsburg by André Boehm. It is the only work of Neubauer to be printed by this publisher. The absence of a plate number and lack of additional information on this publisher render it impossible to date the piece. The title page carries a dedication to "Mr. Duledo/Coëmissaire ordonateur."

The remaining four works were published by Gombart, and, as has been discussed in preceding chapters, dating from plate numbers may be conjectured from the known dates of his publications of Mozart's works. The set of variations for violin and viola, Op. 14, also exists as Op. 18 in a publication by Madame Duhan of Paris. The two editions are identical except that Op. 14 is dedicated to "Mr. F. de Gumer/Noble provincial de Tirol," who, it will be recalled, is also the dedicatee of both books of the Op. 13 violin sonatas. Table 20 assembles what is known about the publication of the miscellaneous pieces.

Chamber Pieces with Piano

Like the keyboard concerto, Op. 21, the trio, Op.

\textsuperscript{10}Ibid., p. 407. "Den ersten platz unter den weltlichen Stiftsmusikern unserer 'goldenen Zeitalters' nimmt unstreitig Friedrich Kramel ein. Kramel, 1727 geboren, stand seit 1760 in Stiftsdiensten, und zwar als 'Aulae Cremifanensis et monasterii musicus,' also bei Hof und im Münster. Er war ein ungemein fleißiger und bescheidener Mensch, ein geübter Notenschreiber, aber auch ein trefflicher Violinspieler und geschätzter Komponist."
### TABLE 20

Publication Information on the Miscellaneous Pieces

<table>
<thead>
<tr>
<th>Work</th>
<th>Publisher</th>
<th>Plate Number</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ariette varie</td>
<td>Kozeluch</td>
<td>---</td>
<td>1791</td>
</tr>
<tr>
<td>Op. 2</td>
<td>André</td>
<td>---</td>
<td>1792</td>
</tr>
<tr>
<td>Op. 9</td>
<td>Gombart</td>
<td>377</td>
<td>1809?</td>
</tr>
<tr>
<td>Op. 11</td>
<td>Gombart</td>
<td>387</td>
<td>1809?</td>
</tr>
<tr>
<td>Op. 14 (18)</td>
<td>Gombart</td>
<td>474</td>
<td>1798?</td>
</tr>
<tr>
<td>Op. 15</td>
<td>Duhan</td>
<td>G15</td>
<td>----</td>
</tr>
<tr>
<td>Op. 20</td>
<td>Boehm</td>
<td>---</td>
<td>----</td>
</tr>
<tr>
<td>Op. 20A</td>
<td>Magazin de Musique, Braunschweig</td>
<td>123</td>
<td>1798</td>
</tr>
<tr>
<td>Violin-cembalo sonata</td>
<td>Bossler</td>
<td>---</td>
<td>1791</td>
</tr>
<tr>
<td>Parthien</td>
<td>MS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Serenaten</td>
<td>MS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marcio</td>
<td>MS</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Boehm Op. 20 is the set of variations for string quartet; the Braunschweig Op. 20 is the piano trio.

20, calls for either harpsichord or piano. The title page indicates "Clavecin ou Fortepiano/avec l'Accompagnement d'un/Violon & Violoncell." The work for keyboard and violin is called simply "Sonata" and the keyboard part is labelled "Cembalo," the Italian term for harpsichord. In both keyboard parts, however, graduated dynamics, the use of forceful octaves, especially in the bass, and idiomatic passage work reveal that Neubauer intended them for the piano rather than the harpsichord.
The two Neubauer chamber pieces with keyboard are quite unlike any of the genres discussed in previous chapters. Of particular interest is the piano trio, which came at the threshold of an era in which the genre blossomed into a full-fledged art form. Johann Schobert (ca. 1720-1767), who is often called the father of the accompanied clavier sonata, and Haydn stand at the beginning of the modern piano trio. Haydn wrote upwards of thirty-five; Mozart, only seven. The earliest trios of both composers are similar in that the keyboard instrument completely dominates the form. The cello almost always duplicates the bass of the keyboard part, and the violin is only slightly more independent. In the first movement of Mozart's piano trio in B-flat major, K. 254, for example, the violin is used mainly in a chord-outlining function at the outset but later is involved in some motivic interplay with the pianoforte. The cello, on the other hand, is used strictly as a bass instrument. In the mature works of both masters, however, the piano trio evolved into a carefully elaborated form. In Haydn's trio in E-flat major (Hoboken XV:30, 1795), the string instruments are organically linked together and are often independent of the keyboard part. The same may be said of Mozart's trio in G major, K. 496.

Neubauer's piano trio finds the form in a relatively advanced state. It consists of only two movements,
however, and both are Allegros. The first movement, a rather conventional sonata form, offers many examples of independent treatment of the violin. Most importantly, the violin begins the first and second themes of the second thematic group in both the exposition and recapitulation (Example 92). The cello, it must be admitted, is

Example 92. Piano trio, Op. 20. a) First theme, second group, mm. 66-67. b) Second theme, second group, mm. 74-76.

for the most part tied rather closely to the piano bass, but there are some notable exceptions. In one instance, liberated entirely from the bass line, the cello begins imitatively with the violin and continues with independent material (Example 93). In the closing theme of the exposition and recapitulation, the two string instruments are organically united and pitted against the keyboard part (Example 94). The last movement, a short rondo form (ABACA),
also illustrates independent treatment of the strings. As has been stated previously, the violin part is missing for about two-thirds of the rondo, but it is obvious from the nature of the keyboard part that the violin has the primary melodic material in certain sections, such as the Mineur "C" section. It seems that Neubauer treats the piano trio
in a fashion similar to that of his Buckeburg rival, J. C. F. Bach. In Bach's trios, the keyboard part generally predominates at the beginning, but the violin soon answers it or exchanges themes with it. Sometimes the violin is the first to state an internal theme.\textsuperscript{11}

Neubauer's violin sonata belongs to a repertoire considerably more extensive than the piano trio. Mozart wrote forty-four works in this genre, which occupied him throughout his lifetime. The sonatas range from an optional violin part to a full \textit{concertante} partner with the keyboard instrument. With Haydn the situation is quite different. His violin sonatas are not really duets for a string instrument and keyboard, but, rather, keyboard pieces accompanied by an optional violin. It is possible, in fact, that none of the existing violin sonatas was originally conceived for this combination. A set of eight violin sonatas published by Peters contains three pieces that are ordinary piano sonatas to which a violin part was added by none other than Charles Burney. Two others of this set are arrangements of other Haydn pieces.\textsuperscript{12}

Neubauer's violin sonata is closer in style to Mozart's later sonatas than to the sonatas of Haydn. It

\textsuperscript{11}William S. Newman, \textit{The Sonata in the Classic Era} (Chapel Hill, 1963), pp. 409-411, with an example.

is considerably more than an accompanied keyboard sonata. The violin is a true duet partner with the keyboard instrument with a perpetual sharing of material throughout the three-movement work. Indeed, it is elevated to the position of announcing the themes of the second and third movements. In the finale, which is a theme and variations, the violin continues to participate in elaborations of the theme (Example 95).

Example 95. Sonata for violin and cembalo. Third movement, second variation, mm. 17-20.

Neither of the chamber pieces with keyboard is particularly virtuosic in its intent. Neubauer himself was a skilled violinist and was undoubtedly well aware of the possibilities and peculiarities of the instrument. However, the violin is rarely asked to go beyond the third position. Also the keyboard part, while containing such pianistic effects as rapid scalar passages in both hands, does not make excessive demands upon the player. Neubauer
obviously had the musical amateur in mind when composing these relatively easy but delightful works.

**The Variations**

In the history of Western music, the variation principle has intrigued composers from the earliest times until the present, but variation form was especially popular in the eighteenth century. Variations upon a popular theme were a favorite form of improvisation, to the point that varying and improvising often became synonymous terms. Composers frequently used variations for inner or final movements of symphonics, quartets, or smaller chamber pieces, as occurs in many works of Haydn, Mozart, and Beethoven. Neubauer's variations as movements of larger works have been noted in preceding chapters. Separate sets of variations for different combinations of instruments were rarer. Haydn's only known work is a set of variations in F minor for piano (Hoboken XVII:6). Mozart's contributions to this form are almost exclusively for the keyboard. Except for the two variations for violin and piano, K. 354 and K. 360, he wrote fifteen sets for piano alone. Beethoven seems to have been the most prolific composer of independent variations, which he wrote for a wider variety of instruments, although a keyboard instrument is always included. There are three sets

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13 Jahn, *op. cit.*, II, 444.
for piano and cello; two for piano, violin, and cello; and twenty for piano alone. Each of Neubauer's five sets of variations is scored for different instruments, ranging from two strings to full orchestra (see Table 19, above). Three are for smaller combinations: Op. 14 is for violin and viola, Op. 2 (Ariette varié) for piano and violin, and Op. 16 for flute, violin, and viola. Op. 20 expands the instrumentation to a string quartet, and Op. 9 uses Neubauer's normal symphonic scoring for what amounts to variations for flute with orchestral accompaniment. Such diversity is highly unusual, and, as far as can be determined, without precedent in the works of other composers.

The variations by Mozart and Beethoven are almost always on a borrowed theme, which is either a popular tune or an air from an opera by another composer. In this respect, too, Neubauer is unusual. Only one of the sets of variations, Op. 9, uses a pre-existent melody: the duet "Nel cor piu non mi sento" from the opera buffa La Molinara (1788) by Giovanni Paisiello (1740-1816). This charming air achieved such popularity that it became the theme for many sets of instrumental variations in the late eighteenth century, including one for piano by Beethoven (without opus number). Another theme, that of Op. 14, sounds suspiciously like a French folk song, but repeated attempts to identify the melody have not been fruitful.

All of the themes, original and borrowed alike, are notable for their simplicity and clarity. Op. 2, for clavier and violin, and Op. 16, for flute, violin, and viola, have sixteen-measure themes in two repeated sections. To this form in Op. 16 Neubauer adds an eight-measure section that functions as a refrain. The shortest of the variation themes is found in Op. 14, for "Violon solo" and viola. The melody consists of an opening four-measure phrase that is repeated unchanged and then followed by a four-measure contrasting phrase. A da capo of the first phrase results in an AABA form. Neubauer's borrowed theme of Op. 9 is twenty measures long and omits a repeat of the last twelve measures that extends Paisiello's original melody. The theme concludes with an added nine-measure tutti that again functions as a refrain. Because the opera score was not available, it is not possible to determine whether Neubauer or Paisiello composed this tutti, and it does not appear in Beethoven's variations on the same theme. The theme of Op. 20 contains twenty-two measures in a small ternary form. The middle section consists of a six-measure passage in the relative minor key, and the initial eight measures return unchanged at the end.

Neubauer's use of refrains in the variations Opp. 9 and 16 is worthy of some comment. In each case the closing section of the theme returns as an unvaried refrain after each variation. The flute presents the theme and dominates
each variation of Op. 9, and the refrain is a nine-measure tutti (Example 96). The eight-measure refrain of Op. 16 is also marked by a change in the way the instruments are used. Both in the theme and in the variations, the violin is the main melody instrument, and the flute serves an essentially ornamental function. In the refrain, however, the flute takes the lead, and even the viola has a melody similar to the original theme (Example 97). It is


interesting to note that the use of a refrain is not characteristic of other Classical composers and receives no mention in the major studies on variation form.
Stylistically, Neubauer's variations closely parallel many of Mozart's in that they are ornamental and light, and have no higher object than passing amusement. There is none of Beethoven's genius for complex treatment of a simple theme such as that of the Diabelli variations. Rather, Neubauer achieves contrast through relatively simple melodic embellishments, changes in tempo and mood, shifts to minor keys, and variety in the use of instruments.

The first technique, melodic embellishment, is by far the most common means of variation. Neubauer's uses of it in variation movements within his larger forms have been discussed in preceding chapters. Neubauer often writes elaborations in triplet, sixteenth-note, or thirty-second note figures, which may be combined with melodic chromaticism, as in Example 98. The variations for string


b) Variation 16, mm. 1-4.

15Jahn, op. cit., II, 446.
quartet, Op. 20, use melodic embellishment to the exclusion of other devices, and the elaboration is concentrated in the first violin part.

Changes in tempo and mood are rarer in Neubauer's variations. In Op. 2 for piano and violin, however, a change is indicated for almost every variation:

<table>
<thead>
<tr>
<th>Theme:</th>
<th>Tempo di Giusto</th>
</tr>
</thead>
<tbody>
<tr>
<td>Var. 1:</td>
<td>Cantabile</td>
</tr>
<tr>
<td>Var. 2:</td>
<td>Allegro</td>
</tr>
<tr>
<td>Var. 3:</td>
<td>Tempo primo</td>
</tr>
<tr>
<td>Var. 4:</td>
<td>Allegro</td>
</tr>
<tr>
<td>Var. 5:</td>
<td>Un poco Andantino Cantabile</td>
</tr>
<tr>
<td>Var. 6:</td>
<td>Con Espressione</td>
</tr>
<tr>
<td>Var. 7:</td>
<td>Allegro</td>
</tr>
<tr>
<td>Var. 8:</td>
<td>Cantabile</td>
</tr>
</tbody>
</table>

Although melodic elaboration of the original theme remains the principal device, changes in mood and tempo establish the individuality of each variation. This important deviation from the more common ornamental variation bears a close resemblance to what Nelson calls the "nineteenth-century character variation" in which changes in expression or "character" of the theme occur.16

Three of the five sets of variations follow Neubauer's normal procedure of having one variation in the tonic minor key (Opp. 9, 14, and 16). In this respect, too, Neubauer parallels Mozart, who was fond of inserting a minor variation about two-thirds of the way through the set. Parry finds that these Mozart minore sections are

usually the most interesting variations, but he does not explain why. As a rule the shift to minor necessitates changes in the harmonic structure. Modulations or altered chords in the original theme now present problems that Neubauer solves in a variety of ways. In Op. 14, for example, the middle section of the theme opens with a passing modulation to the supertonic by means of a secondary dominant chord, but then returns to a cadence on the tonic. In the minore variation, Neubauer retains the same progression, but the effect is quite different. The first chord in the passage appears as the dominant of the subdominant, which then becomes the supertonic in the key of the relative major (Example 99). Op. 16 is less ingenious in resolving a similar problem. The second section of the theme begins with tonic and dominant chords in the key of the dominant, but in the minor variation, these progressions remain in the tonic minor. A more varied harmonic treatment occurs in the minor variation of Op. 9, which is based on the borrowed melody "Nel cor piu non mi sento." The first four measures of the theme and the minor variation use the same succession of chords, but, instead of continuing in the tonic, the next four measures of the minor variation are in the relative major. The harmonic structure

of the remainder of the minore corresponds to that of the original theme.

Finally, Neubauer gives variety to his technique of melodic ornamentation by changing the ways in which instruments are used. In Op. 2, for piano and violin, each instrument is given the prominent position in several variations. Sometimes the violin shares the lead with the right hand of the keyboard part. In Variation 3, for example, the left hand has an unadorned version of the theme, while the right hand and violin have scalar passages in parallel thirds (Example 100). This is quite different from the Mozart variations for violin and piano (K. 359 and K. 360), in which the violin is no more than an accompanying instrument and is sometimes omitted from
Example 100. Variations, Op. 2. a) Theme, mm. 1-4.

b) Variation 3, mm. 1-4.

an entire variation, as in K. 359, Variation 3. Even in Neubauer's Op. 14, which, according to the title page, is for violin solo with viola accompaniment, the viola is occasionally given prominence. It has the melody for all of Variation 2 and in Variations 5 and 17 assumes the lead for the middle sections. Sharing of melodic interest is more limited in the variations for flute, violin, and viola, Op. 16. All elaborations of the theme occurs in the violin, while the flute serves a decorative function and helps fill in the harmony. In the refrain that follows each variation, however, as was mentioned above, the flute takes the lead, and even the viola has a melody similar to the original theme (cf. Example 97, above). Op. 9 is a special case because it resembles a concerto movement for "Flauto Principale" with orchestral accompaniment. The solo flute announces the theme and embellishes it in
successive variations. The orchestra is kept in the background except for the recurrent tutti refrain, but Neubauer changes the character and style of the accompaniment for each variation. In the final variation the original theme returns in the first oboe, which is marked "Oboe primo solo." The horns and strings have accompanimental patterns identical to those in the first statement of the theme, but the flute now is given rapid arpeggio figurations.

Related to the matter of Neubauer's use of instruments are two unusual indications that occur in the set of variations for violin and viola, Op. 14. Variation 5 carries the indication Flascinet and Variation 14 has Flautino. The only term which approaches Neubauer's Flascinet is the eighteenth-century German Flaschenett, a corrupt form of the French Flageolet. Koch, in his entries for Flaschinet and Flautino refers his reader to a rather lengthy and explicit article on Flageolet. He defines the term specifically as a treatment of string instruments whereby, through a special placement of the fingers and a cutting stroke of the bow, a tone approxi-

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mating that of a flute results. Koch's description of the hand positions and the placement of the fingers on the strings makes it clear that he is talking about natural and artificial harmonics. In the variation marked Flascinet, the written notes make sense only if they are taken to be the points at which the G and D strings are lightly touched to produce natural harmonics. The resulting tonic and dominant chords fit the harmonic progressions of the viola part (Example 101). Flascinet applies to only


\begin{center}
\includegraphics[width=\textwidth]{example101.png}
\end{center}

the first phrase of the melody and its repeat, while the term loco in the contrasting middle phrase indicates a return to the normal method of performance. The melody of

\textsuperscript{19}Heinrich Christoph Koch, \textit{Musikalisches Lexikon} (Frankfurt, 1802), p. 577. "...eine besondere Art des Traktelements der Geigeninstrumente bey welchem der Ton einer solchen Pfeife durch eine besondere Art des Aufsatzes der Finger und durch einen schneidenden Bogenstrich nachgeahmt wird."
Variation 14 is not notated in the same way and must sound as written. The different indication Flautino may here refer to a special bowing technique, perhaps combined with performance an octave higher. That violin harmonics were not unknown at this time, and, in fact, predate Neubauer's activity by some fifty years is illustrated by several compositions between 1738 and 1773. Performance of complete melodies in harmonics also was not unknown. Kirkendale cites an early example in Domenico Ferrari's Sonata Op. 1/5 (ca. 1756-1760), which ends with a minuet composed entirely of harmonics. In 1794, Gerber heard the violinist Jakob Scheller (1759-1803) perform a concerto by Hoffmeister in which the whole first theme of the rondo finale was played in Flageolettönen.

Other Ensemble Pieces

Neubauer's Notturno Op. 11 and his two Serenaten bring to mind divertimento-like chamber pieces that enjoyed considerable popularity in the late eighteenth century. The terms divertimento, serenade, cassation, and nocturne were in general use at that time to designate

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22 Gerber, *op. cit.*, IV, 47.
light, entertaining music. Both Notturni and Serenaten appear to be designed for evening entertainment and are generally written for small chamber ensembles of strings and winds. Historically, they are related to the Baroque suite in that they consist of a number of short movements in predominantly binary forms. Any distinction between Notturni and Serenaten must be purely speculative, since there seems to be little difference between the two either as to form or function. Perhaps, after all, the question is merely academic. It appears that the two terms were used interchangeably for similar kinds of divertimenti. Both Mozart and Beethoven confirm this supposition. Beethoven's Notturno for piano and viola in D major, Op. 40, is an arrangement of his earlier Serenade for string trio, Op. 8. Mozart's K. 239 combines the two terms into Serenata Notturno, and his Serenade K. 388 is subtitled Nacht-Musique.

Notturno. Neubauer's Notturno for two flutes and viola, Op. 11, is divided into eight movements of contrasting tempo, key, and character (Table 21). As is normal for this kind of music, the first movement is a march, although the term appears only in the lower two

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### TABLE 21

Metrical and Harmonic Organization
of the Notturno, op. 11

<table>
<thead>
<tr>
<th>Movement</th>
<th>Meter</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro (Marche)</td>
<td>$\frac{3}{4}$</td>
<td>G</td>
</tr>
<tr>
<td>Menuetto</td>
<td>$\frac{3}{4}$</td>
<td>G</td>
</tr>
<tr>
<td>Trio</td>
<td>$\frac{3}{4}$</td>
<td>C</td>
</tr>
<tr>
<td>Adagio</td>
<td>$\frac{3}{4}$</td>
<td>D</td>
</tr>
<tr>
<td>Menuetto</td>
<td>$\frac{3}{4}$</td>
<td>G</td>
</tr>
<tr>
<td>Trio</td>
<td>$\frac{3}{4}$</td>
<td>D</td>
</tr>
<tr>
<td>Andante</td>
<td>$\frac{3}{4}$</td>
<td>e</td>
</tr>
<tr>
<td>Menuetto polonese</td>
<td>$\frac{3}{4}$</td>
<td>G</td>
</tr>
<tr>
<td>Trio</td>
<td>$\frac{3}{4}$</td>
<td>C</td>
</tr>
<tr>
<td>Larghetto</td>
<td>6/8</td>
<td>G</td>
</tr>
<tr>
<td>Rondo Allegro</td>
<td>2/4</td>
<td>G</td>
</tr>
</tbody>
</table>

instrumental parts. The first flute is simply labelled Allegro. The movement is a short, rounded binary form with both sections repeated. After the march, the Notturno continues with three minuets alternating with slow movements. All of the minuets are in the tonic key. As in his other minuets, Neubauer again shows his fondness for turning to the subdominant for the trios. It should be noted, however, that the trio of the central minuet is in the dominant key. All the minuets and trios are binary forms in two repeated sections. The indication polonese in the
third minuet, like the polacca of the sonatina Op. 35/3. for example, suggests nationalistic tendencies, which are borne out by the moderate triple meter and characteristic rhythms of the Polonaise. The Adagio is a little more sophisticated in form and style. It is a binary form in two repeated sections but with two distinct themes that appear in both sections (Example 102). The second section opens with the first theme in the dominant, and, after, progressing through the relative minor and supertonic keys, returns to the tonic, at which point the second theme reappears. During the course of the modulations, the first flute and viola develop motives in imitation. This is one of the few instances in which a lower instrument participates in any kind of thematic exposition in the Notturno, which would seem to indicate that Neubauer regarded the piece as essentially an accompanied flute solo. Both of the remaining slow movements, the Andante in E minor and the Larghetto in G major, are AAB forms. The short "A" sections are repeated and followed by con-
trasting "B" sections that begin in the relative major in
the first case, and in the dominant key in the second.
The Andante returns to its tonic E minor, but the
Larghetto cadences on the dominant of G major, at which
point the indication Attacca subito appears. The finale
is one of Neubauer's longer rondo forms: ARACADA.
Characteristically, the "B" section is in the key of the
dominant, and the "C" section is a typical tripartite form
in the relative minor. Its middle section has indepen­
dent material in the relative major key. The "D" section
begins in the tonic but then turns to an extended passage
in the key of the dominant. The final "A" section is
indicated by a da capo, to which a four-measure coda of
closing chords is added.

The Notturno is charmingly light and graceful in
mood. Entertainment was obviously its intended goal, and
the more cerebral elements of Neubauer's compositional
craft are conspicuously lacking.

Serenaten. Neubauer's two Serenaten are scored
for two violins, two violas, two horns, and bass. A part
for transverse flute in the first work appears to be a
later addition by someone unknown. External evidence in
support of this conclusion is plentiful. In the first
place, the flute is not mentioned in the list of instru­
ments in the title and does not appear in the second
Serenata. In addition, the handwriting is different for
the flute part, from the note shapes to the clef signs. Internal evidence also points to another authorship of the flute part. In the *Andante* and the trio of the second minuet, the flute appears with strings alone. While it is not impossible, it is highly unlikely that Neubauer would have detracted from the obviously intended contrast in sonority by including the flute in these sections. The flute never has independent material but, most frequently, doubles the first violin.

Neubauer's *Serenaten* are similar in form to the *Notturno*, Op. 11. They are introduced by marches and alternate minuets with contrasting movements. Table 22 presents the arrangement of movements in both *Serenaten*. Little needs to be said concerning the formal structure of these movements. The marches and slow movements are mostly in rounded binary forms with repeated sections, as is the finale to the first *Serenata*. The minuet-and-trio movements are usually regular in form, but attention may be drawn to the *Polonese* of the second *Serenata*. Like its counterpart in the *Notturno* Op. 11, it uses rhythms characteristic of the Polish dance. The second section is labelled *minore* but is in the dominant major key. It continues the rhythmic characteristics of the first section and, as in Neubauer's other Polish dances, is followed by a *da capo* of the *Polonese*. The trios of these *Serenaten* minuets are unusual in that only one is in the key of the
### Metrical and Harmonic Organization of the Serenaten

<table>
<thead>
<tr>
<th>Movement</th>
<th>Meter</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Serenata I</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marche. Poco Adagio</td>
<td>2/4</td>
<td>C</td>
</tr>
<tr>
<td>Allegro Spiritoso</td>
<td>3/4</td>
<td>C</td>
</tr>
<tr>
<td>Minuet. Allegretto</td>
<td>3/4</td>
<td>C</td>
</tr>
<tr>
<td>Trio</td>
<td>3/4</td>
<td>F</td>
</tr>
<tr>
<td>Andante</td>
<td>2/4</td>
<td>C</td>
</tr>
<tr>
<td>Menuetto. Allegretto</td>
<td>3/4</td>
<td>C</td>
</tr>
<tr>
<td>Trio</td>
<td>3/4</td>
<td>E</td>
</tr>
<tr>
<td>Finale. Allegro</td>
<td>6/8</td>
<td>C</td>
</tr>
</tbody>
</table>

| **Serenata II**           |       |     |
| Marche                    | 2/4   | Eb  |
| Menuetto. Allegretto      | 3/4   | Eb  |
| Trio                      | 3/4   | Eb  |
| Adagio                    | 3/4   | Bb  |
| Minuet. Allegretto        | 3/4   | Eb  |
| Trio                      | 3/4   | Eb  |
| Andante                   | 3/4   | Eb  |
| Polonese. Allegretto      | 3/4   | Eb  |
| Minore                    | 3/4   | Bb  |
| Finale. Allegro           | 2/4   | Eb  |
subdominant, while two are in the tonic and two in the dominant. The finale of the second Serenata is an ABA rondo with its only digression in the dominant key.

More interesting is Neubauer's use of instruments in his Serenaten. Throughout both pieces, a concertante style of writing is evident, most frequently, between the violins and violas, as in the middle section of the Polonese of Serenata II (Example 103). The horns also participate occasionally in dialogue, as is evident in Example 104. Of particular interest is the use of the first viola as the primary melody instrument in the Polonese of Serenata II. At first glance, the theme appears to be in the first violin, but upon closer inspection, this proves to be only a partial doubling of the continuous melody in the viola (Example 105).

Like his Notturno, Neubauer's Serenaten are light
and graceful pieces. The thicker texture resulting from a larger ensemble of instruments does not alter their basically light and entertaining style.

Parthien. Of the various names given to divertimento-like pieces during the late eighteenth century, parthia (partita) is perhaps the most nebulous in its meaning. It was a fairly common synonym for partita, or suite, in the seventeenth and early eighteenth centuries,
but it seems to have no consistent formal designation during the late Classic era. Einstein suggests that the title *Gran Partita*, given to Mozart's K. 361, perhaps hints at open-air performance.\(^\text{25}\) This may be the case for most partitas since they seem to be generally scored for wind instruments, although Haydn called some of his early keyboard sonatas partitas. Koch equates *Parthien* with *Harmoniemusik*, which he says are normally scored for two oboes, two clarinets, two horns, and bassoon.\(^\text{26}\) Haydn wrote about a dozen *Feldpartiten*, literally, "field-suites," which were pieces for wind instruments and composed in a military or martial character. Some were scored for two oboes, two bassoons, and two horns, but Hoboken II:41-46 lists six *Feldpartiten* of 1780 for wind.


\(^{26}\) Koch, *op. cit.* pp. 737-738. "Harmoniemusik, nennet man diejenige, die aus lauter Blasinstrumenten, und zwar gewöhnlich aus zwey Oboen, zwey Clarinetten, zwey Hörnern und Fagotts bestehet. Man bedient sich dabei entweder besonders dazu gesetzter Tonstücke, die den Namen Parthien führen, und die aus Sätzen von verschiedener Bewegung und Taktart bestehen, und jeden Charakter annehmen können, aber in keiner bestimmten Ordnung auf einander folgen, oder man arrangirt für diese Instrumente Opern und andere Tonstücke, die eigentlich zu einem andern Gebrauche bestimmt sind, weil es bis jetzt noch an einer hinlänglichen Anzahl guter Tonstücke fehlet, die ursprünglich für diese Art der Musik gesetzt wären."
octet, three of which are scored for two oboes, two horns, three bassoons, and serpent! The second movement of the last piece contains the famous St. Anthony choral used by Brahms for his "Variations on a Theme by Haydn," Op. 56.

Mozart also wrote several divertimenti that, since they follow Haydn's scoring for two oboes, two bassoons, and two horns, might be called partitas. They include K. 213, 240, 252, 253, 270, and 289. Also of interest is Mozart's eight-movement Gran Partita for thirteen wind instruments (K. 361, 1781). Even Beethoven labelled his early Octet for wind instruments (misleadingly published as Op. 103) as Parthia.

Departing from Haydn's and Mozart's normal instrumentation, Neubauer scored his four Parthien for two clarinets, two horns, and bassoon. Clarinets are not called for in any of the genres previously discussed, and it is striking that they should be found here among divertimento-like pieces. Neubauer's use of E-flat major for all of the Parthien is consistent with his association of clarinets and horns with this tonality, as set forth in his treatise of 1783 ("...so liebt es Bass oder Alt, 2 Violen, Clarinett und Horn.")

Three of the Parthien consist of four movements all of which are in the tonic key. The exceptional Parthia III has only three movements, and the second is a Romance in the key of the dominant (Table 23). In the forms of their
### TABLE 23

**Metrical and Harmonic Organization of the Parthien**

<table>
<thead>
<tr>
<th>Movement</th>
<th>Meter</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Parthia I</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allegro</td>
<td>$\frac{2}{4}$</td>
<td>Eb</td>
</tr>
<tr>
<td>Menuetto</td>
<td>$\frac{3}{4}$</td>
<td>Eb</td>
</tr>
<tr>
<td>Trio</td>
<td>$\frac{3}{4}$</td>
<td>Eb</td>
</tr>
<tr>
<td>Adagio</td>
<td>$\frac{3}{4}$</td>
<td>Eb</td>
</tr>
<tr>
<td>Rondeau</td>
<td>$\frac{2}{4}$</td>
<td>Eb</td>
</tr>
<tr>
<td><strong>Parthia II</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allegro</td>
<td>$\frac{2}{4}$</td>
<td>Eb</td>
</tr>
<tr>
<td>Menuetto</td>
<td>$\frac{3}{4}$</td>
<td>Eb</td>
</tr>
<tr>
<td>Trio</td>
<td>$\frac{3}{4}$</td>
<td>Bb</td>
</tr>
<tr>
<td>Adagio</td>
<td>$\frac{3}{4}$</td>
<td>Eb</td>
</tr>
<tr>
<td>Rondo</td>
<td>$\frac{2}{4}$</td>
<td>Eb</td>
</tr>
<tr>
<td>Trio</td>
<td>$\frac{2}{4}$</td>
<td>Bb</td>
</tr>
<tr>
<td><strong>Parthia III</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allegro</td>
<td>$G$</td>
<td>Eb</td>
</tr>
<tr>
<td>Romance</td>
<td>$G$</td>
<td>Bb</td>
</tr>
<tr>
<td>Trio</td>
<td>$C$</td>
<td>Eb</td>
</tr>
<tr>
<td>Rondo</td>
<td>$\frac{3}{8}$</td>
<td>Eb</td>
</tr>
<tr>
<td><strong>Parthia IV</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allegro</td>
<td>$\frac{2}{4}$</td>
<td>Eb</td>
</tr>
<tr>
<td>Menuetto</td>
<td>$\frac{3}{4}$</td>
<td>Eb</td>
</tr>
<tr>
<td>Trio</td>
<td>$\frac{3}{4}$</td>
<td>Eb</td>
</tr>
<tr>
<td>Adagio</td>
<td>$\frac{3}{4}$</td>
<td>Eb</td>
</tr>
<tr>
<td>Finale</td>
<td>$\frac{2}{4}$</td>
<td>Eb</td>
</tr>
</tbody>
</table>

movements the Parthien resemble small scale symphonies and therefore differ from Neubauer's Serenaten and Notturno. Sonata form is used for all of the opening Allegros. They are rather short and in two repeated sections, usually with only one theme in each group. The most noteworthy aspect
of these movements is the presence of new material in three of the four development sections. The use of minuet and trio in second place in Parthien I, II, and IV is a practice that harks back to Haydn's early chamber music, but it also suggests a kinship between the Parthien and the Serenaten. In all three movements, both the minuets and trios are in normal binary forms in two repeated sections with only one of the trios in a key other than the tonic. Two slow movements are rather large-scale ABA forms with the "B" sections in the key of the dominant. In Parthia III, the ABA Romance has a "Trio" in the subdominant for its "B" section. The slow movement of Parthia IV is a sonata form. Each partita concludes with a rondo. Three are short rondos (ABACA), with a minore "C" section. An exception occurs in the finale of Parthia II, which, although it bears the indication "Rondo," is an ABA form, with "B" labelled "Trio." Both the refrain and the Trio, which is in the dominant, are rounded binary forms in two repeated sections. In each case, the first section does not modulate to the dominant, and all of the sections end with a perfect cadence. As in Neubauer's other ABA rondos, the nature of the theme and character of the piece as a whole give the effect of a rondo finale.

An indication of the importance that Neubauer attached to these Parthien is seen in the way he treats the instruments. The horns, far from providing mere filler
material, are often elevated to roles of primary importance. Given the instrumentation, this is not altogether unexpected, but the degree to which the horns are emphasized seems noteworthy. In the first movement of Parthia I, for example (Vol. II, pp. 159-169), the horns repeat the first theme in both the exposition and recapitulation (cf. mm. 8ff. and mm. 62ff.). They also begin the development section with new material (mm. 41ff.). Similarly, in the first movement of Parthia IV the horns announce the first theme of the second thematic group. The same movement gives another indication of the prominence and importance of the horns in a rather virtuosic dialogue between the two instruments (Example 106). The bassoon is also frequently allowed to come into the foreground. In the Rondeau of Parthia I, for example, it has the theme at the beginning of each "A" section (Vol. II, pp. 167-169). Also, in the second section of the minuet, the bassoon has the main melody, which is later picked up by the first horn

Example 106. Parthia IV. Mm. 82-85.
The equality of instruments is also evident in many imitative passages, which are present to a much greater extent in the Parthien than in the other divertimenti.

The foregoing stylistic considerations would seem to establish that the Parthien were pieces of some consequence to Neubauer. It is true that the texture is relatively thin and the harmonic organization of the movements is simple, but the form and content are somewhat weightier than in the other divertimenti.

Marcio. A final ensemble piece may be disposed of briefly. The march is an Adagio in C major for a solo quartet of violin, viola, flute and oboe, with two horns and bass. A short binary form of twenty-four measures in two repeated sections, the piece is of little consequence beyond being the only independent march movement known to have been composed by Neubauer.

Summary

The various genres into which Neubauer's miscellaneous pieces fall are representative of the late eighteenth century. Neubauer's chamber music with keyboard indicates that he was well aware of that mode of expression, but he does not seem to have been particularly attracted by it. The sets of variations also show the currency of that particular form, but Neubauer's variety
of instrumentation appears to be atypical. The divertimento-like pieces, on the other hand, with their prevailing bright, gay mood, more closely approach those of Haydn and Mozart in style and spirit.
CHAPTER VII

NEUBAUER'S GENERAL MUSICAL STYLE

After the foregoing discussion of the various genres in Neubauer's instrumental works, it is now possible to summarize the general characteristics of his musical style. For clarity of organization, the summary will deal separately with four aspects of style: melody, harmony, rhythm, and texture. A final section on Neubauer's choice of keys, his concept of the character of keys, and his use of instruments with certain keys is directly related to a portion of his treatise.

Melody

The melodic aspect of Neubauer's music must be treated in terms of both form and style. The lines of demarcation tend to blur when one attempts to separate these elements, and some overlap is inevitable. Certain formal principles, however, remain constant and can be discussed in a generalized fashion. Stylistically, on the other hand, melodies tend to differ according to the type of movement in which they occur.

Form. One of the first things one observes in the works of Neubauer is the variety in his patterns of melodic
construction. The most common structure for late eighteenth-century composers is the combination of two parallel four-measure phrases into an eight-measure period. This design is more prevalent in lyric melodies than in those that are more dramatic in character. Mozart's Symphony in G Minor, K. 550, provides a well-known illustration. A single motive (\[\text{music notation}\]) unifies the entire theme, but each two-measure segment within the phrase offers some contrast. The first unit is relatively static except for the ascending leap of a sixth at the end, and the second half of the phrase is a descending pattern. The second phrase parallels the first, but cadences on the tonic (Example 107). Neubauer uses an identical structure in the first movement of his symphony Op. 4/3 (Example 108).

Sometimes, instead of being parallel, the first two phrases of a theme contrast with each other in character. A forte, disjunct antecedent phrase, for example, may be followed by a piano, conjunct consequent


phrase. Such patterns occur occasionally in Mozart, as in the Serenade in C minor for wind octet, K. 388 (Example 109). Contrasting phrases within a theme can also be found in Neubauer, as in the symphony Op. 8/3 (Vol. II, p. 68, mm. 32-39). It is noteworthy that both Mozart and Neubauer use this type of construction for more dramatic, motive-laden first themes.

More characteristically, Neubauer avoids parallel and contrasting periods of only eight measures. One of his favorite methods is to combine two eight-measure units into a complete musical idea. Although merely an expansion of the four-plus-four melodic structure, this construction results in longer lines that give a different character to

The themes. A typical example occurs in the string quartet Op. 3/1 (Example 110). The opening theme consists of two eight-measure phrases, both of which show a sequential organization. The first phrase is made up of a two-measure motive, which is repeated, and a four-measure continuation. Each segment of this two-plus-two-plus-four pattern opens with increasingly larger ascending leaps. The second eight-measure phrase begins as a varied repeat of the first, but its continuation consists of quite different material.

A different expansion of the eight-measure period results in twelve-measure themes in a four-plus-four-plus-four arrangement. In the first movement of the trio Op. 14/2 (Vol. II, p. 135), for instance, the antecedent phrase in unison writing ends on an implied half cadence. The consequent phrase ends on a deceptive cadence and is
then repeated with the cadence altered to end on the tonic. A similar pattern occurs in the first movement of the trio Op. 8/1 (Example 111). Except for the extension, which again repeats the consequent phrase with an altered cadence, both examples are typical four-plus-four patterns that are built of contrasting phrases. A twelve-measure unit is further expanded in the symphony Op. 4/2 (Example 112). The first four measures can scarcely be called an
antecedent phrase; rather, the tonality is established and stressed by an opening tutti tonic chord followed by tonic arpeggio figures. The next eight measures, however, form a normal four-plus-four unit, the second part of which is a varied repeat of the first. These eight measures are then repeated with only slight rhythmic modifications. On rare occasions Neubauer writes themes with phrases of irregular length, as in the violin sonata Op. 13/II/2 (Vol. II, p. 151). The initial phrase of the opening theme is extended to cadence in measure five. The continuation repeats measures two to four an octave higher but cadences on the tonic in measure nine.

It becomes clear that Neubauer avoids eight-measure periods in two different ways. By repetition of four-measure phrases, he creates units of twelve and even twenty measures. By expanding phrases to eight measures, he creates sixteen-measure periods.

Style. Description of melodic character is one of the most elusive aspects of musical style. For example, much has been made of the so-called folk-like melodies of Haydn and the more Italianate ones of Mozart, but no one study has yet substantiated these generalizations with specific musical details. Many factors are involved in the make-up of a melodic style. Elements of range, intervallic structure, rhythmic organization, and ornamentation
all need to be considered in discussing the themes of the various types of movements.

Neubauer's melodies vary in range according to the type of movement in which they occur. The opening themes of sonata-allegro movements generally have ranges between a tenth and an octave and a sixth. Melodies for a single violin tend to have a wider range. The first theme of the violin sonata Op. 13/II/2 (Vol. II, p. 151) covers two octaves and a third, and the first theme of the quartet Op. 3/1 covers two octaves and a fourth (see above, Example 110). The average range of slow movement melodies is somewhat smaller than that of sonata-allegro themes and rarely exceeds a major ninth. Rondo tunes, like those of sonata-allegro movements, occupy a relatively wide range, at times extending to two octaves.

Neubauer's sonata-allegro melodies also are consistent in their intervallic structure. Most themes open with skips or arpeggios which are then balanced by step-wise progressions. Several examples in the musical supplement illustrate this procedure: the symphony Op. 8/3 (Vol. II, p. 66); the string quartet Op. 3/3 (p. 124); the trio Op. 14/2 (p. 135); the duo Op. 4/1 (p. 144); and the sonata Op. 13/II/2 (p. 151). A slightly different application occurs in the string quartet Op. 3/1 (see above, Example 110), where the ascending leaps that open each of the three segments of the initial phrases are immediately
compensated for by more conjunct motion. In the second
phrase, a rapid scalar passage leads to unusually wide
melodic skips (mm. 12-14).

One of the main causes for the narrower compass of
slow movement melodies may be found in their intervallic
structure. They are similar to their sonata-allegro
counterparts in that they generally open with melodic skips
that are compensated for by step-wise motion. The skips
are fewer in number and smaller in size, however, and there
is a greater proportion of conjunct motion. In the second
movement of the string quartet Op. 3/3, for example (Vol.
II, p. 129), the predominantly conjunct motion that follows
the small opening skip is finally relieved by an unusually
wide leap of a major ninth (m. 6; cf. also m. 14). The
relatively narrow range and conjunct intervallic structure
of the slow movement melodies produce a flowing and
cantabile style. In fact, tempo indications for these
movements are frequently qualified by the addition of the
term Cantabile.

Rondo themes also show some differences in intervallic
structure from the themes of other movements.
Neubauer constructs some themes of rondo refrains in pre-
dominantly chordal rather than scalar or conjunct patterns.
A particularly consistent example of this procedure may be
found in the finale of the sonata for violin and viola,
Op. 12/2, where the only conjunct motion appears in the

Allegro

last measures of the antecedent and consequent phrases (Example 113). Sei Quartetti 6 (Vol. II, p. 119) is typical of the instances in which the intervallic structure of the refrain consists of predominantly step-wise motion. A characteristic feature of most rondo themes is a prevalence of repeated notes (Example 114). In a number of


Rondo. Allegretto

cases, an anacrusis note is repeated on the down-beat and is followed by a skip, as in the rondo finale of the trio Op. 14/2 (Vol. II, p. 139). The consistent use of
repeated notes within rondo melodies is largely responsible for their energetic rhythmic character.

The rhythmic structure of themes is also an important factor in determining melodic style. Neubauer frequently contrasts faster and slower values within his themes. Generally, they open with slower values and proceed to faster ones, as is shown by several pieces in the musical supplement (Op. 8/3, p. 66; Sei Quartetti 6, p. 116; Op. 3/3, p. 12; Op. 3/3, p. 129; Op. 14/2, p. 135; Op. 4/1, p. 144; and Op. 13/II, p. 154).

A more important means of rhythmic organization, however, is the recurrence of short rhythmic motives. An interesting example occurs in the initial theme of the symphony Op. 8/3, where the opening figure returns at the end of the theme (Example 115). In the sonata Op. 13/II/2


(Vol. II, p. 151) the theme is unified by the recurring motive . A further illustration may be found in the symphony Op. 4/1, where a rhythmic figure is combined with repeated notes to unify an eight-measure period (Example 116). The recurrence of short motives is
perhaps even more typical of rondo melodies. The duo Op. 4/1 (Vol. II, p. 148), the rhythmic pattern of which is similar to that of a polonaise, clearly shows this trait. Example 117 further illustrates typical recurring patterns in Neubauer's rondo themes.

Example 117. a) Symphony, Op. 4/1\textsuperscript{iii}, Mm. 1-8. b) Trio, Op. 14/1\textsuperscript{iii}, Mm. 1-4. c) Duo, Op. 5\textsuperscript{ii}/2\textsuperscript{iii}, Mm. 1-4.

Chromaticism is a relatively unimportant aspect of Neubauer's melodic style. Perhaps its most common use is in links between phrases of melodies that are themselves diatonic. Characteristic examples occur in the slow movements of the symphonies Opp. 4/2 and 8/1 (Example 118).
Occasionally, Neubauer introduces a complete chromatic scale within a four-measure phrase (Example 119). Even rarer is the use of chromaticism in the varied repetition of a melodic phrase. One example occurs in the first movement of the piano concerto Op. 21 where the piano decorates the continuation of the opening theme (Example 120). Still another instance of chromaticism may be found in the string quartet Douze II/3, where a passage in the closing theme of the exposition is exploited in the development section (Example 121).

Melodic ornamentation of various kinds appears throughout Neubauer's output. One common form of ornamen-
tation in the late eighteenth century consisted of inverted dotted figures, which inexplicably came to be called Lombardic rhythms. In two of his works, Neubauer constructs themes in predominantly Lombardic rhythms. In the violin sonata Op. 13/1/3, the first movement opens with a
theme that is little more than broken double stops (Example 122). Another illustration occurs in the rondo of the string trio Op. 6/2, which opens with a quaint theme in Lombardic rhythm (Example 123). It should be noted that these figures are similar to short appoggiaturas, which are discussed below.

Another facet of Neubauer’s ornamentation consists of the addition of various signs and small notes to the melodic line. Many of the ornaments that had been indicated by signs in the Baroque era were written out in the late eighteenth century. According to Donnington, however, the rules of Quantz and C. P. E. Bach still apply to the signs that do appear in the works of Haydn, Mozart, and Beethoven. Neubauer was typical of his time in that he used only four

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signs: the small note to represent single appoggiaturas (♯); the melodic turn (enido); the trill (t, t, or tim); and groups of from two to six grace notes.

The appoggiatura is found in many different guises. Most frequently, it is the long appoggiatura, which normally takes one-half the value of the following note, as in Example 124a and b. Example 124c illustrates Example 124. a) Symphony, Op. 8/3. Mm. 113-116.


the long appoggiatura before two repeated notes, in which case it is assumed to replace the first of the two notes. With dotted notes, however, the appoggiatura takes two-thirds the value of the succeeding note (Example 125).

Short appoggiaturas are also found regularly among Neubauer's ornamental devices. While they are indistinguishable in appearance from long appoggiaturas, they can
be identified by their function. According to C. P. E. 
Bach, the short appoggiatura occurs most frequently before 
notes of relatively long values (Example 126a), before 
several notes of the same value (Example 126b), and filling 
in intervals of a third (Example 126c). In all instances, 

Example 126. a) Quartet, Op. 3/31. M. 5. b) Trio, 

the short appoggiatura should be played on the beat. An 
interesting illustration of how short appoggiaturas may 
have been performed occurs in the first of Neubauer's two 
Serenaten. The melody of the opening Marche indicates the 
short appoggiatura by means of small notes, but in the 
second section of the binary form, the figure is written 

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*C. F. E. Bach, Essay on the True Art of Playing 
Keyboard Instruments, trans. Wm. J. Mitchell (New York, 
Example 127. Serenata I. Mm. 3-4 and 25-26.

out in Lombardic rhythm (Example 127). Sometimes Neubauer inserts a grace note that involves a large skip, usually an octave, between it and the main note, as in the symphony Op. 8/3 (Vol. II, p. 66, m. 2). Significantly, the several instances of this usage in Neubauer's works occur only in string instruments. Thus it becomes more like a broken double stop.

Melodic turns are found regularly in Neubauer's works. This ornament most commonly occurs over a single note, but it is sometimes inserted between two notes. Both instances are illustrated in Example 128, but Op. 12/1 also shows a written-out turn inserted between two notes.


Trills are common in all kinds of movements throughout the genres. They frequently occur on notes of relatively long value at important cadences. Sometimes Neubauer uses grace notes to indicate trills that begin and end with turns. A characteristic example occurs in
the first movement of Neubauer's duo for two violins, Op. 4/1 (Vol. II, p. 145, mm. 74 and 91).

Insertions of from two to six grace notes into a melodic line generally ornament notes of relatively long value (Example 129). Some are simply written-out melodic turns, as in Example 129f and Example 128b above. In several instances, two-note figures consist of an appoggiatura combined with an anticipation, as in Example 129b. Three-note figures are used in a variety of ways. On one occasion, Neubauer attaches an inverted turn to a note of long value (Example 129c). The Schleiffer, which Neubauer uses only once, appears in the introduction to the symphony Op. 12/1 (Example 129d). Five- and six-note figures that follow a fermata must be performed as unmeasured additions to the melodic line (Example 129g and h).
From the foregoing discussion, it may be seen that certain formal and stylistic features are consistent in Neubauer's melodies. It must be said, however, that many exceptions to these general stylistic traits occur, but these exceptions attest to Neubauer's individuality and versatility as a melodist. He was obviously not satisfied with a mechanical, stereotyped melodic construction but sought to sustain interest through variety in form and style. It may be asserted, albeit cautiously, that Neubauer's melodies bear a rather close affinity to those of Haydn in their motivic and rhythmic structure. Mozartean influences are not altogether lacking, however, as can be seen in Neubauer's use of chromaticism and in some of his cantabile melodies. Influences notwithstanding, Neubauer's individuality is clearly discernible in his melodic style.

Harmony

Neubauer seems to be firmly ensconced in the mainstream of his time with regard to his general harmonic vocabulary. He does not appear to be revolutionary on the one hand, nor can he be called conservative on the other. His harmonic style is consistent with the common practice of the late eighteenth century. Neubauer operated within the framework of the system of functional harmony as defined by secondary dominants and dominant-tonic progressions, frequently enlarged by the availability of third-related keys
and the use of interchangeable modes in a given tonality.
One of the important differences between the Baroque and
Classic periods is the slower harmonic rhythm of the
latter, which is evident in the works of Neubauer as well
as other late eighteenth-century composers. The opening
of the first movement of the quartet Op. 3/3 (Vol. II,
p. 124) is a typical example of Neubauer's normal harmonic
vocabulary and harmonic rhythm. Example 130 shows the
opening theme, to which an analysis of the functional har­
mony and an indication of the harmonic rhythm are added.

Example 130. Quartet, Op. 3/3. Opening theme, harmonic
analysis, and an indication of the harmonic rhythm.
The dominant-tonic harmony is relieved only after eleven measures have elapsed. At this point, a diminished seventh chord leads to the submediant chord. In measure thirteen Neubauer finally arrives at subdominant harmony to balance all the previous dominant-tonic progressions.

Neubauer achieves variety in his harmonic practice through modulations, sudden changes of key, and the use of melodic and harmonic dissonance. Neubauer's adeptness at modulation is especially evident in the development sections of his sonata-allegro movements, which make extensive use of distant and minor keys. Two examples may suffice to illustrate his craftsmanship in this respect. In the quartet Douze Quatuors I/2, B-flat major has been established as the key of the second thematic group. The second theme in this group, however, suddenly turns to the parallel minor. A rapid progression to the relative major of that key is made by means of a diminished seventh chord which Neubauer turns into a dominant seventh of the new key, D-flat major (m. 78). A return to the parallel minor is followed by a short dominant pedal and a cadence on the dominant chord. The continuation is in B-flat major (Example 131). Similar modulations occur in the trio Op. 8/2, the duo Op. 4/1 (Vol. II, p. 145, mm. 54-75), and the E minor flute quartet, Sei Quartetti 6 (Vol. II, p. 110). In the quartet, this modulation takes place in three short measures. In the second thematic group, which
is in G major, Neubauer moves by means of a vii-i progression to G minor, and that tonic becomes the pivot chord initiating a vi-ii-V7-I progression in B-flat major (mm. 78-80).

Another device that Neubauer uses to vary his harmonic practice consists of sudden changes of key with little or no preparation and no pivot chord. Because this technique is found in several of Haydn's works as well, as for example, in the string quartet Op. 54/2 (Example 132), he may have influenced Neubauer in this respect. It is, however, not so typical of Mozart. Generally, Neubauer's
sudden changes of key move to the key of the flat sixth degree, for example, from G major to E-flat major. This occurs in the quartets Opp. 3/1 and 6/1, and in the trio Op. 8/3. In such instances, the two tonic chords have one tone in common, a relationship that Haydn and Beethoven usually retain in similar situations. In Neubauer's duo for two violins, Op. 4/2, the second theme, which is in F major, is repeated in the parallel minor, and then the tonality shifts suddenly to D-flat major (Example 133).
This, of course, allows two tones to remain common to both tonic chords. One of the most unexpected of the sudden changes occurs in the recapitulation of the piano concerto Op. 21. A long section of figural passage work that follows the first theme in the second thematic group comes to a close in the tonic key, B-flat major. The piano part begins the melody of the second theme but turns abruptly to a second inversion of the tonic minor chord by means of a diminished seventh. The B-flat and D-flat tones remain common in the ensuing shift to the dominant seventh of the rather remote key of A-flat major, in which key the second theme of the group continues (Example 134). After only two measures in A-flat major, Neubauer raises the first degree of that scale and adds an F to the chord, which then becomes a first inversion of the dominant of B-flat major.

Neubauer's harmonic vocabulary is also varied by a moderate use of melodic and harmonic dissonance. First to be considered are nonharmonic tones introduced by the melodic lines. By far the most frequent type of melodic dissonance takes the form of unaccented passing tones, but
accented passing tones are also common, as can be seen in the symphony Op. 8/2 (Vol. II, p. 71, mm. 85 and 89). More expressive dissonances result from the use of suspensions, as in the symphony Op. 8/3 (p. 72, mm. 105ff.), and from appoggiaturas, as in the quartet Op. 3/3 (Vol. II, p. 124, m. 14). Sometimes Neubauer raises the dissonance level by imitative repetition of a motive with non-harmonic tones, such as the one that produces major and minor ninths in the symphony Op. 8/3 (p. 74, mm. 127ff.). Another form of dissonance results from upper parts moving above a pedal point in the bass (Op. 8/3, p. 66, m. 3).

Neubauer's dissonance results even more frequently from harmonic than from melodic factors. Dissonance produced by dominant seventh and secondary dominant chords is consistently present and need not be elaborated upon here. Augmented sixth chords also find wide-spread usage among the genres. In almost every case, these are German augmented sixths, in which the interval of a perfect fifth is present. In his discussion of this chord and its resolutions in his treatise (Appendix "A"), Neubauer writes two examples to demonstrate how the augmented sixth chord expands to a $I_6$ chord or contracts to a $V_3$ of $V$. Both of these resolutions then proceed to the dominant. A third example shows that a direct resolution of the augmented sixth to the dominant chord produces parallel fifths. These are avoided by suspensions that bring back a $I_6$ chord. This proves to be the
most common resolution in Neubauer's actual practice both in major (Example 135) and in minor (Example 136). In the symphony Op. 12/3, a moving voice eliminates the parallel fifths (Example 137). A more unusual resolution of the augmented sixth chord is to the tonic major chord in first


inversion (Example 138).

Neubauer's treatment of the diminished seventh chord in his treatise is a record of the common practice of the period. On page three of the original document (see Appendix "A"), Neubauer shows three different diminished seventh chords, spelled so as to use all the tones of the chromatic scale. He then proceeds to demonstrate four resolutions of each chord. These examples from the treatise sum up Neubauer's actual practice. Generally,
diminished seventh chords are used singly and, in the music discussed here, never in chains as sometimes happens in Haydn and Mozart. In a few notable instances, however, diminished sevenths appear in close proximity but serve different functions. One such example occurs in the development section of the first movement of *Douze Quatuors* I/3 (Example 139). Having established A minor and stressed

it by means of dominant sevenths, Neubauer proceeds to a diminshed seventh chord (m. 100), a ninth chord (m. 101), and a different diminished seventh chord (m. 102). It is especially interesting to observe how Neubauer uses the second diminished seventh in two ways, first to emphasize A minor (mm. 102-103), and immediately after to resolve to the dominant of G minor (mm. 104-105).

In addition to secondary dominants, Neubauer introduces other borrowed chords into the tonal fabric. This harmonic chromaticism adds color but does not lead far afield of conventional harmonic progressions. In the quartet Op. 6/1 a borrowing from the tonic minor consists simply of a chord change from $\text{V}^7$ to $\text{iv}_6$ and back to $\text{V}^7$ (in the key of the dominant) in which the bass notes of the chords are a half-tone apart (Example 140). A more sophisticated example.

Example 140. Quartet, Op. 6/1. Mm. 53-58.
example occurs in the first movement of the piano concerto Op. 21. Following a deceptive cadence in F major, a transition to E-flat major is accomplished through chromatic harmonies. The following three chords are borrowed from the parallel minor of F major. A diminished seventh chord leads to a $\frac{1}{4}$ which is followed by an augmented sixth chord on D flat. This last chord is then chromatically altered to become the dominant seventh of E-flat major (Example 141). The bass of the solo part rises in four consecutive half steps. Although the harmonies are constantly changing, the instability of the chromatic passage is tempered by the retention of the tones F and A flat, as
part of a repetitive rhythmic-melodic figure in the right hand and as a constant part of the harmony in the left hand chords.

Rhythm.

The late eighteenth century was certainly not an era that produced significant innovations in the rhythmic aspects of music. Regularly recurring accents produced what has commonly become known as the "tyranny of the bar line." In discussing the rhythmic style of a late eighteenth-century composer, we must direct attention to three main topics: the aspect of meter, devices that achieve rhythmic unity, and devices that achieve rhythmic variety.

Overall, Neubauer shows decided preferences in his choice of meters for different types of movements. This is most clearly evident in sonata-allegro first movements, where 74 per cent are in quadruple meter (C). The remainder are in 6/8, 3/4, and 2/4 meters, in that order of frequency. Preferences are less obvious in Neubauer's slow movements and rondo finales. Of the slow movements, which include variation finales, 36 per cent are in 2/4 meter, while 26 per cent are in 3/4 and 21 per cent are in 6/8 meter. The remaining 17 per cent are divided among C, 3/8, and 3/8 meters. In the fast finales, 48 per cent are in 2/4 and 38 per cent are in 6/8 meter. Most of the remaining 14 per cent are in 3/4, with only one example in 6/8 meter. Although there is no single meter that is over-
whelmingly predominant in the fast finales, it is significant that they never use the quadruple meter that occurs so frequently in the first movements. It will be noted that Neubauer normally chooses simple meters for his compositions. Of the compound meters, only compound duple (6/8) exists in Neubauer's output; there are no examples of compound triple (9/8) or quadruple (12/8) meters.

To achieve rhythmic unity and flow in his music, Neubauer uses two important devices, both of which involve the principle of repetition. Rhythmic unity results in large part from the repetition of motives derived from thematic material. Rhythmic flow, on the other hand, results from subdivisions of the beat in accompanimental patterns. Changes in these patterns provide variety without disturbing either the unity or flow. Examples of unifying rhythmic motives abound in the works of the great classicists. In the first movement of Haydn's Symphony Number 97, for example, the figure \[ \frac{3}{4} \] which initially appears in the introduction, becomes important for the entire movement. Similarly, the first movement of Mozart's String Quintet in E-flat Major, K. 614, has the figure \[ \frac{6}{8} \] as its basic rhythmic germ. In most cases it is difficult and often impossible to distinguish rhythmic from melodic motives. The rondo finale of Neubauer's symphony Op. 4/1, for example, is permeated by the figure \[ \frac{2}{4} \], but its melodic importance
cannot be overlooked. Among the many examples of motives in which rhythm is the more important factor, perhaps quotations from two symphonies will suffice. In the first movement of the symphony Op. 4/3, the germ \( \begin{array}{c|c} & \end{array} \) is an extremely important formal element. In the symphony Op. 8/3 (Vol. II, pp. 65ff.), part of the consequent phrase of the first theme (mm. 36-37) contains a rhythm motive that pervades the remainder of the first movement. It occurs in measures 56-59, 72-75, 84-95, and 116-117 of the exposition alone, and continues to be an important factor in the development section (mm. 140-143, 155-156, and 159-165).

By far the most important means of generating rhythmic life in late eighteenth-century music results from an attempt to retain the rhythmic vitality of late Baroque polyphony in a completely new style. Classical homophony, with its emphasis on melody above slowly changing harmonies, demanded some form of rhythmic activity to keep the music alive. To solve this problem, composers animated the harmony by repeated notes, broken chord figures, such as the Alberti bass, and patterns involving combinations of smaller note values. These devices can be found on virtually every page of the music of Haydn and Mozart and are equally as characteristic of Neubauer. In the first movement of Neubauer's symphony Op. 8/3 (Vol. II, pp. 65ff.), for example, the second violin and viola repeat chords in
quarter notes (mm. 166-179). Even more frequently, however, rhythmic generation results from recurring subdivisions of the pulse into repeated eighth- or sixteenth-note patterns. To use Op. 8/3 for other illustrations, eighth-note patterns are commonly found in the bass and viola parts (first movement, mm. 100ff.). Sometimes the repetition of two-note figures serves to fill in the harmonies as well as to generate rhythmic life (mm. 68ff.). A similar example using sixteenth-note patterns may be seen in the finale to this symphony (mm. 28ff.), where repeated sixteenth-notes turn into broken two-note patterns in the viola and bass.

In addition to the rhythmic devices just discussed, Neubauer keeps his music alive by varying the rhythmic elements in a number of ways. Perhaps the most apparent of these is syncopation. Most commonly in the works of Neubauer syncopation results from placing long values on weak beats or weak parts of the beat and from placing accents upon normally weak beats. The first device usually happens when the normal unit of the pulse is shifted so that \[ \frac{3}{1} \] becomes \[ \frac{2}{1} \]. This can occur in melodies as well as harmonic accompaniments, as in the second movement of the symphony Op. 11, "La Bataille," which opens with a theme that is syncopated in this fashion (Example 142). The symphony Op. 8/3 shows the simpler and more usual practice of repeated notes.
shifted to weak parts of the pulse (Vol. II, pp. 70-71, mm. 75ff., 104ff., and 136ff.). Such displacement of the pulse also results from notes tied over bar lines, as in the first movement of Op. 8/3 (mm. 105ff.). Haydn used this device frequently in his minuets, as in the string quartet Op. 50/6, but also in other types of movements. In practically all cases, syncopation resulting from tying over bar lines is confined to the melodic line, but an interesting example of what Apel calls "complete syncopation," that is, the displacement of accents in the entire texture, occurs in the first movement of Haydn's quartet Op. 64/5 (Example 143). Less extensive examples of com-
Complete syncopation occurs in Neubauer. It may be achieved by a sforzando in all parts, as in *Sei Quartetti 1*, or by placing longer values on weak parts of the beat (Example 144). Apel's claim that Beethoven in his late works was

the first to use complete syncopation thus stands refuted by both the Haydn and Neubauer examples.³

Accents on normally weak beats need little explanation, particularly since they are an important ingredient of Haydn's musical style. In the Neubauer works, the accenting of weak beats most frequently occurs through the use of sforzando markings. In addition to Example 144a above, two pieces in the musical supplement will serve as illustrations, the second movement of Sei Quartetti 6 (Vol. II, p. 110, m. 13) and the finale of the trio Op. 14/2 (p. 135, mm. 34ff.). When Neubauer uses only accents to mark the syncopation, the effect is presumably less strong than the sforzando.

Contrasting rhythmic patterns within the texture provide another means of achieving variety. In most cases, the accompanying voices maintain an even rhythmic flow while the melody moves in different rhythmic patterns. This contrast between melody and accompaniment is clearly illustrated in the first movement of the symphony Op. 8/3 (Vol. II, p. 71). In measures 84ff., for example, three distinct rhythmic patterns occur simultaneously. An eighth-note rhythmic background is provided by the second violins, against which the violas and basses sound a quarter-note

motive taken from the consequent phrase of the opening theme. Above this, a melodic idea with its own rhythmic contrast is treated imitatively between the oboes and the first violins and bassoons. All of these combine to form an intricate rhythmic fabric that may be diagrammed as follows:

Variety is also achieved through rhythmic contrast between sections of a movement. The most obvious examples occur in movements with sections in different tempi. In the rondo of the violin sonata Op. 13/II/2, for example (Vol. II, pp. 155ff.), the initial Allegretto changes to Andante Molto (m. 102) and then to Presto (m. 117), after which Tempo I° is restored. Rhythmic contrast is also evident in movements in sonata-allegro form, where it occurs between thematic and figural areas. In transition sections, for instance, rhythms characteristically tend to become more "busy" by means of smaller note values. In the duo for two violins, Op. 4/1 (Vol. II, p. 144), the energetic rhythms of the transition section (mm. 49-53) provide strong contrast to the more placid rhythms of the
second thematic group (mm. 54ff.). Similarly, small note values near the end of the exposition (mm. 75-87) contrast vividly with the preceding grand pause and three measures of *piu lento* (mm. 71-74) and the following cadential figures (mm. 89-96).

Contrasts in rhythmic character between movements result from metrical differences and changes in tempi. The slow movements of the various genres are rhythmically less active than the *Allegros*, and the rondos are the most rhythmically energetic of all movements. It should be noted, however, that the aspects of unity and variety described above are found in all types of movements.

**Texture**

After the simple homophonic style of the early classical era, the later part of the eighteenth century witnessed a remarkable revival of interest in counterpoint, especially as part of the developmental process in sonata form. Prime examples of this trend may be found in the fugal finales of the Haydn quartets Opp. 20/2, 20/5, 20/6, 50/4, and 54/3, and in the masterful fugato finale to Mozart's "Jupiter" Symphony in C Major, K. 551. Fugal counterpoint, however, was less common than the imitative treatment of short motives.

Neubauer's interest in and knowledge of counterpoint is revealed in his treatise. He devotes an entire section to imitative and canonic writing before proceeding
to a discussion of fugue. Genuine fugues are never found in the extant instrumental works of Neubauer, but a preliminary look at the vocal works shows them to exist in some of the liturgical compositions.

Neubauer's texture may be characterized as basically homophonic with considerable motivic imitation. Although the melody is usually in a top part, the lower voices often introduce imitative fragments into the accompanimental fabric. It has been pointed out in preceding chapters that Neubauer varies his texture by allowing normally subsidiary instruments to present thematic material, and, even more frequently, to participate in imitative writing. He also varies his normally full texture by reducing the number of parts during the course of a movement or, as in the orchestral pieces, between movements.

In spite of consistently correct partwriting, Neubauer occasionally allows some parallelisms to creep in. The most noteworthy example occurs in the duo for two violins, Op. 4/1 (Vol. II, pp. 144ff.). In the first movement, the first theme of the second group contains parallel fifths in the first statement of the theme (m. 58) and in its repeat in a new key (m. 66). Parallel fifths also appear in the recapitulation (mm. 150 and 158), and, in the last instance, three successive fifths occur. It is difficult to understand how Neubauer could allow parallel-
isms in a two-voice texture where they would be more noticeable than in other forms. It must be said, however, that such occurrences are rare in his works. He can certainly be forgiven these lapses, especially since so great a theorist as Padre Martini allowed similar errors to occur. ¹

Neubauer's Choice of Keys

Many composers appear to have associated particular keys with specific moods and musical effects. Mozart's practice in this respect has been well documented by Einstein. ⁵ Neubauer, however, is one of the few composers to record his preferences. In Part Two, "Von der Ausführung," of his treatise "Eine Erleichterung zu der musikalischen Composition" (Appendix "A"), Neubauer characterizes each major key and mentions its suitability for particular instruments and voices. A free translation of that section of the treatise is therefore of some interest.

C is a majestic key which indicates a happy ending. Although it is used mostly in magnificent tuttis, it is favorable to many timbres: violins and voices, oboes, horns, trumpets, and occasionally also timpani. (Neubauer


continues by discussing the ranges of voices in a tutti.) String instruments have no special style but are set according to the text. In view of that, it is to be observed that the strings can be used to excess. Oboes mostly fill out the chord and are used as solo instruments in Dolce and Cantabile movements, which is also to be observed of the horns.

C-sharp or D-flat is very seldom used.

D indicates joyfullness; it is vigorous and also appropriate to the tutti. Bass arias, which have a particularly stately effect, are set in this key. It is especially grateful to flutes and horns, but trumpets are too high in this key.

E-flat is the key of tender melancholy, but not of sadness as most composers use it, because to show sadness one should use the minor mode. No key generates serenity as this key; it flows as from a gentle spring. The tempo is mostly Adagio or Andante, but symphonic Allegros are also glorious. It prefers bass or alto, violas, clarinet, and horn.

E can stimulate one's thoughts to rapture, predominantly in piano and Andante or even Adagio. Voices and violins are particularly appropriate. Oboes and horns are not good to use in this key, only flutes should be used in the harmony.
F is a key for beautiful arias in the bass and alto, and for string instruments in an Andante tempo. Flutes are not much better than oboes in this key, and the horns should never be set too high. Bassoons are entirely agreeable.

F-sharp is an unheard-of tonality.

G is a cheerful and, especially for the soprano, agreeable key. Scherzandos and Rondeaux in symphonies or concertos succeed well. Flutes, oboes, horns, and bassoons are all very good to use.

A-flat is used mostly in slow and soft music. Wind instruments are used only for harmony.

A is good for soprano arias. ... Flutes are better than oboes, and horns would be too high in this key, on account of which one uses bassoons instead.

B-flat is good for soprano and tenor voices and beautiful for oboe and bassoon soli. This key is to be used not only for pleasant, but also for magnificent effects.

B is very rarely used, but it succeeds well for majestic effects.

In the practical application of these theories, Neubauer favors the keys of C major and B-flat major for many of his works. C major is the tonic key in 21 per cent and B-flat major serves for 18 per cent of Neubauer's works. The keys of E-flat (16 per cent), F (14 per cent),
and G major (12 per cent), however, are not far behind in popularity. The remaining works are spread rather thinly over the keys of D, A, and E major, and a few minor tonalities. Surprisingly, Neubauer makes rather infrequent use of D major, which seems to have been a favorite tonality for the symphonies of Haydn and Mozart. It is interesting to note that Neubauer makes only passing mention of minor keys in his treatise, especially as he chose minor tonalities for four works. G minor is used for the symphony Op. 8/2, D minor for the flute-cello duo Op. 21/3, E minor for the flute quartet Sei Quartetti 6, and G minor for the violin-viola duo Op. 10*/1. This infrequent use of the minor keys is quite in keeping with the period in which Neubauer lived. Although figures are not available for all the genres, according to Jan LaRue only about 2 per cent of all known eighteenth-century symphonies are in minor.6 Like Mozart, Neubauer did not employ the rather exotic keys to which Haydn sometimes turned, such as B major, F-sharp major and minor, D-flat major, G-flat major, etc. On the sharp side of the circle of keys, Neubauer went no further than E major, and that only on two occasions: once as the tonic of the fifth trio of the VI A TRE, and once as the key of a middle movement in the duo Op. 14/6. On the flat side, Neubauer went as far as A-flat major only once, in the slow movement of the symphony Op. 12/2. An unusual

6 Cited by Brofsky, op. cit., 651.
deviation occurs in *Douze Quatuors* II/1, where Neubauer turns to the remote key of B-flat minor for the middle movement. This movement, however, is actually a long introduction to the finale in B-flat major.

Neubauer's characterizations of the various keys seems to have been more an idealistic than practical concept. In keeping with his theories, the symphonies in C (Op. 12/1) and B-flat (Opp. 1/1, 8/1, and 8/3) all have a more or less "magnificent" affect. Of the two symphonies in E-flat, Op. 4/2 is "melancholy" and Op. 12/2 "glorious" in character. The symphony in G, Op. 4/3, certainly can be called "cheerful." On the other hand, the symphony Op. 11, "La Bataille," shows how many effects besides "joyfulness" can be indicated by D major. Despite these apparent correspondences with Neubauer's theories, the character of a key does not always remain the same in every genre. A symphony in C major, for example, will likely have a different character from a quartet, trio, duo, or set of variations in the same key. Nevertheless, Neubauer's theoretical preferences for certain instruments in particular keys seem to find some application in his works. It is significant that the flute concerto Op. 13 and the *Notturno* Op. 11 for two flutes and viola are in G major. In addition, Neubauer's four *Parthien* for two horns, two clarinets, and bassoon in E-flat major are in keeping with his concept of that tonality. The third movement of the symphony Op. 11,
"La Bataille," entitled "Harangue aux Guerriers," is in B-flat major and features a bassoon solo, which is consistent with Neubauer's characterization of that key in his treatise. On the other hand, there is no evidence that Neubauer's changes of instrumentation within larger works are related to changes of tonality.

In summary, Neubauer's musical style reveals an imaginative composer of mature craftsmanship and skill. Again it must be said that, while not an innovator, he made more than workmanlike use of the means that were at his disposal. It is a testimony to his competence that he was able to take the conventional tools of his time and with them imbue life into his creations. Throughout his entire output, there is the unmistakable stamp of an inspired talent.
Eine Erleichterung zu der Musikalischen Composition
Aufgesetzt von Franz Neubauer
ehemaligem Kammer - Compositeurs
des Herrn Printzen von Preussen
im Jahr 1783
enthaltet
die Erfindung, die Ausführung
und Verbindung der Tön
Von der Erfindung

Ein jeder Ton enthält 7 Accord in sich, nämlich 4 in einer natürlichen Tonarth, wie

2 in der weichen und 1 Chromatischen Tonart Ton

Dieser letztere Ton wird auf unterschiedliche Arten bezeichnet. Die Bezeichnung muss haben allezeit nach der Auflösung schielen. Weiter unten wird man mehrere davon hören.

Jeder Accord hat bei sich immer 2 Quinten, eine herauf und eine herunter, jede Quint hat wieder einen besonderen Ton, der obere die 2 untere die 6. In diesen muss der Grundton so lang herumgehen, bis das Thema aus ist; wenn man in die Quint übergänge, so hat man das nämlich zu beobachten, dann muss man sie sich als einen Grundton achten, so lang man sich darin aufhält.
NB wenn man in die Quint gleich mit einem Ton nicht fallen will, so bedient man sich der 2, 4, 5, #7, wie man sie auch brauchen muss wenn man in andere Töne fallen will.

Doch dieses Exempel zeigt nicht, dass man mögen dieses nämlich fallen immer allen gebrauchen, sondern falls das ein Ton in sich enthält, der muss was für Tön ein Gedanke herumläuft. Der 4. Takt hätte auch auf diese Arth gesetzt werden können. Doch dieser Fall gehört in der Arth der beträglichen Töne.

Das ist in der 6 von der unteren Quint.
Von der Erfindung eines Gedankens

Die Erfindung ist 3 fach: Durch Variation der Hauptstimme, durch die Variation der mittleren Stimmen, und durch die Variation der Töne.

1. Variation der Hauptstimme.

Der Setzer muss die Natur jeder Variation unterscheiden, und sehen, ob sie piano, forte, Adagio, oder Allegro erfordert.

2. Variationen der Mittelstimmen.
Diese Accord haben eine Auflösung, die aber abermals abwärts geschieht und ein einziger Ton nur um einen halben herunter gesetzt wird. Die andern behalten ihre Lage.

Auflösung aus dem ersten chromatischen Ton

NB der Bass in der 2. Auflösung solte liegen bleiben, weil er aber in die 6 an statt dem Haubt Ton in den der gehen muss fallen würde! Dieser fall wird in den zweiten und dritten Auflösung gegeben.
Auflösungen des zweiten chromatischen Tones

Das sind nun die drei Arten der Auflösungen, eine ist wie die andere, doch führt jede in einen andern Ton. Die Bezeichnung eines Chromatischen Tones ist sehr veränderlich, denn sie richtet sich immer nach der Natur des Tones, in den sie sich auflösen soll. Dieses werden wir gleich sehen. Um aber einen Ton gewiss zu bestimmen, in den man fallen will, bedient man sich folgender Anweisung.
Ich setze zum Beispiel eine Melodie auf den Ton C, will aber durch einen chromatischen Ton in Des fallen, so muss ich die Quart von diesem Des brauchen, welches Ges ist; so bald ich dieses habe muss ich sehen, wie es in den 3 Auflösungen steht. Das Ges steht in der zweiten Auflösung und im ersten Ton, ist aber antstatt b mit # bezeichnet, der Ton des Des hat aber kein Kreuz sondern lauter B, muss also in verwandeln. Nun setzte ich den ganzen Ton wie in der Arth und gehe die andere Quart herunter von Des. Dieses ist das As. Fahre ich also mit dem A nach der festen Regel um einen halben Ton herunter so wird es As. Also

\[ NB \text{ die 2 herunter} \]

Nun dieser nemlichen Regel noch einmal zu wiederholen will ich aus dem Des in den vorigen Ton C fallen. Von C ist die Quart herauf das F, welches steht in der dritten Auflösung zum chromatischen Ton. Das \[ \text{must in } \] gesetzt werden, sofern ich in einen weichen Ton \[ \text{one word is illegible} \], und in keinen harten sondern natürlichen Ton, der alle bezeichnungen annehmen kann, fallen will.
Die Erfindung der betrüglichen Töne ist die schönste und beste, denn sie erhaltet nicht nur bei einem Zuhörer die Aufmerksamkeit, sondern mehrt auch den ersten Eindruck von ihm. Die Arth davon ist, dass man vorher immer die 6tam superfluum oder septimam minorem haben muss. Die 6 wird allezeit in Octav, zu Zeiten aber auch in die 6tam majorem ausgeführt, wie:

Der Gedanke ist der zweite aus der Variation der Hauptstimme

NB so wie die chromatischen Töne meistens in forte und Allegro gebraucht werden, so sind diese meistens nur in piano, hingegen aber im Allegro oder Adagio zu gebrauchen.
In die 6tam majorem setzt man sie nur auch wenn der Eindruck nichts besonderes ist und der Gedanke schnell in die Quint fallen will.

Nun hat man sich eine sehr wichtige Anmerkung von dieser 6 zu machen, welche die meisten Komponisten übergehen, und darum die grössten Böck begehen.

Diese 6 wird zwar allemal in die Octav, aber nicht mit der Quint und 3, sondern mit der 6 und 4 aufgelöst. Darum löst man die 8 so das man nur 3 stimmig setzt, wenn man nicht 5 Quinten herausbringen will, setzt man sie aber 4 stimmig, so muss man entweder springen oder aufgelöste Quinte setzen.
nichts nütz weil es nur 3 stimmig ist. nicht gut weil die Secund um- geht einen natürlichen fall in das Fis in das G springen muss.
So sieht man, das 2 Quinten nach einander folgen müssen und die 6 in 8 aufgelöst wird.

Die Auflösung der 7 Accord ist zweierlei, wie auch die Anmerkung vorzeigt.
Um dieses aufzulösen bedient man sich folgender Regel. Die 3 Major wird in die Secund, die Secund in die 3, die 4 in die Quint, die Quint aber nicht in die Quart, sondern in die 6, die 6 in die 7 oder aber in die 6, aber dieses ist zu verstehen. Die 3 ist mehr also eine Secund, wenn ich also aus der 3 eine Secund machen will, so müssen die 2 Töne der 3 jeder um einen halben Ton zusammenstossen, dann werden sie eine wohlklingende 8 ausmachen.

Z. B.

so ist auch in Violin Prim der das B, und in der Viola das C, ist also eine 7. Aus der 7 macht man eine 6, rückt also das Violin um einen halben herunter, so wird es A. Der Viola aber um einen halben Ton herauf so wird aus dem C Cis. Diese Arth ist vor Allem so zu verstehen [the remaining eighteen words are illegible].
Diese Art ist also hauptsächlich gut Gedanken zu erfinden, denn ich kann immer aus einem Ton in den andern gehen, ohne den Gedanken viel zu verändern. Wenn man diese Art auch so gebrauchen will, wie die chromatischen Töne, nemlich dass man in alle Töne gehen kann, wie man will, so hat man sich der nemlichen Regel zu bedienen wie bei den chromatischen Tönen mit dem einzigen Unterschied, dass die obere und untere Quart auf einmall aufgelöst wird. Wenn ich wolte aus F in As gehen so nehme ich von Anfang die 7 vom C:

Nach diesem gleich die Quart herauf und herunter; die Quart herauf ist das Des, die herunter ist Es, also
Dieses ist aber nicht so zu verstehen, dass gar keinen Gedanken, oder Melodie sondern lautere Harmonie das sagen sollte, denn jede ist ohne das andere etwas unvollkommener.


Ende des ersten Teiles

**Von der Ausführung**

Die Ausführung besteht in die Variation der Gedanken und der Veränderung der Töne.

Man wählt sich einen Gedanken, der nicht viel über einen Takt hat. Diesen variiert man durch die Variation der Hauptstimme, der Mittelstimme, der Töne. So bald man einem Takt auf diese Weise Aufgesetzt[hat], so erfindet man ein Thema, aber ein solches das der Ausführung gemäss ist. Man muss gut betrachten, was man für eine Arbeit zu machen hat, man muss das Tempo, den Ton, und die Instrumente recht kennen lernen. Denn dieses steht nicht in der Macht eines Componisten, allerlei Tempo, Tön und Instrumenten zu bestimmen, sondern der Text, oder die Erfindung eines Stückes muss es zeigen. Nun wird die Natur der Tön und Instrumente gezeigt, das Tempo ist am leichtesten zu bestimmen.


Cis oder Des wird gar selten gebraucht.
Ds: zeigt die Fröhlichkeit an, ist munter und auch meistens dem Tutti eigen. Doch werden auch Bass-Arien, die einen stolzen Ausdruck haben in diesem Ton gesetzt. Es liebt besonders die Flauten und Horn. Die Trompeten kommen etwas zu jung heraus, weil sie zu hoch sind.

Es: ist der Ton einer sanften Melancholie und nicht einer Traurigkeit, wie ihn die meisten Komponisten gebrauchen, denn eine Traurigkeit zu zeigen, kann man nicht besser als durch die Tonus minor. Keinen Ton der Harmonie zu zeigen als wie diesen Ton. Darum sie fliesst wie ein sanfter Quell daher. Das Tempo ist meistens Adagio, Andante, doch werden auch die Allegro in denen Symphonien prächtig, so liebt es Bass oder Alt, 2 Violen, Clarinett und Horn.

E: In diesem Ton kann man einen Gedanken bis zum Entzücken treiben, aber meistens in Piano und Andante oder gar Adagio. Die Singstimmen und Geigen sind seine Lieblinge, die Hoboens und Horn, sind gar nicht gut darzu gebrauchen, nur die Flauten werden dafür in die Harmonie gesetzt.

E: Ein Ton für schöne Arien in dem Bass und Alt, die geigenden Instrumente lieben ihn im Andante, die Flauten sind nicht viel besser als die Hoboens, die Horn werden nie hoch gesetzt. Die Fagott sind gar angenehm.

Fis ist auch ein unbekannter Ton.
Ein munter und für den Diskant angenehmer Ton, die Scherzando, Rondeaux in Symphonien oder Concerten fallen gut heraus. Flauten auch Hoboën, und Horn auch Fagott sind sehr gut zu gebrauchen.

As meistens wird es in Adagio und Piano gebraucht. Die flautenden Instrumente werden nur zu einer Harmonie gebraucht.

A: gut für Discant Arien Ton, so angenehm gesetzt werden und alles werden, die Flauten sind besser als die Oboen, die Horn sind sicher zu hoch, deswegen man anstatt ihr die Fagott gebraucht.

B: gut für Discant und Tenor, schön für Hoboën und Fagott solo. Dieser Ton ist nicht nur zum angenehmen, sondern auch zum pompösen Ausdruck zu gebrauchen.

H: wird zwar selten gebraucht, doch fallen das majestätische sehr gut heraus.

Dieses ist nicht so zu verstehen, als wenn man die Töne just so gebrauchen sollte wie ich es vorhin beschrieben habe, sondern dass dieses Arth meistens gebraucht wird.

Nun das Thema zu erfunden bedient man sich folgender Weise. Ich setze mir einige Noten auf dieses Vorgesetzte auf und den Text der mir am besten gefällt. Ich muss das Thema wenden, das Thema muss aber nicht zu lang oder zu kurz
werden, sondern sich nach der Länge des Stücks, das man musizieren will richten. Also dies sind einige Noten

Diese kann man nun einfach oder doppelt versetzen und einen schönen Takt daraus machen.

Der Gedanke ist etwas zu leer, müssen also die andern Instrumente etwas geschwinder gehen, damit es ausgefüllt wird. Nun mache ich aus diesem einzigen Gedanken das Ganze Thema.
Nun da ist aus dem einzigen Takt das ganze Thema, und aus diesem Thema muss das ganze Stück werden.


NB: Die Ausführung ist meist aus dem Thema genommen, fängt man also bei der Transition an und setzet die Noten von den Noten in die 5, so ist das auch mit dem Hauptgedanken und dem Beschluss zu tun.

Auf diese Arth werden alle Stücke ausgeführt. Das ist: Tutti, Quadro, Symphonien und alle andern. Doch hat jedes Stück seine Besonderheit, die ich jetzt zeigen werde.

Ein Tutti oder vollstimmiger Chor, muss zwar immer ein bündiges Vorgehen in sich haben, damit er nicht in das [one word is illegible] fällt, doch hat er auch seine Annahmlichkeiten, wenn der Text Concertarien in sich enthält.

Ihm sind zwei Figuren eigen, der Canon oder Nachahmung, und der Bund. Der Canon ist aber zweierlei, nämlich der Ganze und der Halbe.

Der ganze geschieht, wenn der Bass durch 12 oder 16, auch 20 Takt das nämliche nachmacht, was die erst Stimme gehabt hat. Da ist zu beobachten die erste Regel, wieviel nemlich ein
Ton Accord in sich enthält. Man setzt zwei Töne. Das G ist da als Ci-Accord, so bald der Bass aber dazu tritt, ist er natürlicher Accord.

Wenn man nun die zwei oder drei Töne hat, so muss man für sie sehen, damit der nachfolgende Takt gut auf den ersten passt.

Die 5 Takt muss schon gemacht werden, damit es zu der Kadenz vom ersten Theil behulplich ist. So auch der zweite Theil der 4 letzten Takt sein muss.

Der halbe Canon ist, wenn der Bass die Arth beibehält, nicht aber die nämlichen Noten. Da ist gut zu merken.

Wenn die Violin in dem Hauptton anfängt, so muss der Bass in der 3 nachfolgen, also
fängt die Violin in der Quint an, so folgt der Bass im Hauptton nach.

Die Stimmen zu diesen Nachahmungen zu machen, muss man folgendes beobachten. Fängt die erste Violin in dem Hauptton an, so folgt ihr der Second in der 6 nach, die Viola dem Bass in der 3.

fängt aber die Violin in der Quint an, so müssen alle anderen Stimmen nur den Accord ausfüllen.
Vom Bund

Es gibt nur einen Hauptbund. Von diesem Stammen, wie andere wollen 3 ab, wir wollen nur zwei beibehalten: weil die 9 ist nichts anderes als die 2. Die erste Bund ist, wenn der Bass hinauf steigt, so wird die 5 in 6 verwandelt.

NB: man muss es nicht so verstehen, als wenn der Bund gar zu glatt da liegen sollte, sondern man kann ihn mit verschiedenen Gedanken ausziehen,

Fallet der Bass, so wird die $\phi:7$ in $4$ aufgelöst.

oder umgekehrt.
Die 2 und Quart wird in 3 und 6 aufgelöst.

Da sind nun die Figuren mit Tönen man im Tutti sehr verschönern kann.

Doch muss man merken, dass die Art, die ich vorgeschrieben habe in der Ausführung eines Stückes immer beibehalten, und jedes Stück seine zwei Haupt Theile und dieses wieder jedes 4 haben muss.

Ein Quartett ist ein Stück, wo Ihrer 4 solo haben. Im Thema fängt eine oder zwei Stimmen, auch 3, miteinander an (wie es der Text gibt) in der Transition concertieren sie miteinander, im Hauptgedanken sie zusammen und beschliessen den ersten Theil miteinander. Bei dem zweiten Theil ist zu beobachten, dass man den Hauptgedanken meistens auch in der Ausführung hören lasset, damit die Stimmen wieder zusammen kommen, weifers macht man es wie im ersten Theil.

Ein Terzett beobachtet die nämliche Regel wie das Quartett. Dem Hauptgedanken kann man gar schön zieren, wenn man eine
Ein Duett oder Singstück hat von zwei Stimmen und hernach ein Solo oder Arie hat die nämliche Ordnung, der Compositeur muss da selbst immer sehen, was der Text erfordert.


**Von der Fug**

Man wählt sich einen geschickten Gedanken zum Thema aus, welches 2, 4, höchstens 6 Takte dauert, nach diesem macht:
man das Subjectum. Das hat man aber zu merken. Fängt das Thema im Haupt Ton an, so folgt das Subjectum in der Quint nach, ist der Anfang in der Quint, so kommt das Subjectum in den Haupt Ton. Ist das Thema geläufig, so geht das Subjectum still, und so nun geht das. Um das Subjectum recht zu machen, so muss man wohl acht geben was für Accord dass das Thema in sich enthält, damit kein Unrechtes darin komme. Z. B.

Hat man diese zwei, so erfindet man das zweite Subjectum auf folgende Weise. Die Accord weiss man schon, so lässt man das 2 Subjectum entweder nach der Arth des Thema, oder des ersten Subject gehen, wie es sich besser empfiehlt; wenn man dies drei hat, so braucht man nur die 4 Stimme entweder zu verdoppeln, oder den Accord auszufüllen. Man verdoppelt aber meistens nur die 3 oder die 6.

Die Form der Fuge ist folgende. Wenn der Diskant anfängt, so folget ihm der Alt in der Quint nach, dann wieder der
Tenor in dem Hauptton, nach diesem der Bass in der Quint.
dann das 5te Mahl der Diskant wieder in dem Hauptton. Dann
kann man in einen andern Ton von der Tonleiter fallen. Die
Tonleiter hat alles bis in die 6, doch so dass man niemals
mehr als ein # oder b hat; aber wenn gesetzt es wäre die
Fuge aus dem Ton C, so ist eine Tonleiter D minor hat nicht
mehr als ein 6 weil es von F abstammt. E minor hat nicht
mehr als ein # weil es von G herkommt. F natural hat nicht
mehr als ein b. G natural hat nur ein #. A minor ist
natürlich, weil es von C herkommt. In diesen 6 Tönen kann
ich nun herumgehen und mein Thema variieren, und ausführen.
Um aber die Ausführung gut zu machen, so muss man das Thema
zergliedern, und sehen, wieviel ein Gedanken im sich ent-
haltet, dann kann ich einen Gedanken nehmen, und ihn aus-
führen. Auch das erste Subjectum gibt einem oft Gelegenheit
Gedanken zur Ausführung zu entdecken. NB zu Zeiten fängt
das Thema gleich mit dem Subjectum, nach Belieben des
Compositeurs.

Aber am meisten ist bei einer Fuge zu beobachten, nemlich
dass der Bass das Thema, oder das erste Subjectum haben,
oder ganz pausieren muss. Auch wenn es eine Singfuge ist,
so muss man keine geläufigen Themata, sondern Singende
nehmen.
Das Thema fängt in der Quint an, so muss das Subjectum im Hauptton anfangen.
Die Arth zeigt nun, wie man die Fuge anfangen muss, die Ausführung ist sehr leicht. Man darf nur Acht haben, wo der Gedanke her ist, so weiss man gleich eine Begleitung, denn man setzt sie so wie sie gestanden ist. Damit man aber auf die vorige Regel komme, so will ich aus dem Thema einen Canon machen.

Indessen wünsche ich ihm den aufmerksamen Leser Glück zu meinen kurzen aber gründlichen Regeln.

F. Nb.
APPENDIX "B"

A PHOTODUPLICATION OF THE
NEUBAUER TREATISE
...
APPENDIX "C"

LIST OF PUBLICATIONS

BY OPUS NUMBER
Op. 1  Symphony, André.
Op. 2  Ariette varié, André.
Op. 3  Three Quartets, André. Three Trios, Gombart.
Op. 5  Four Duos, André. Three Duos, Gombart.
Op. 6  Four Quartets, André. Three Trios, Gombart.
Op. 15 Three Duos, André.
Op. 16 Seven Variations, Gombart.
Op. 18 Eighteen Variations, Duhan.
Op. 35 Three Sonatinas, Gombart.
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THE INSTRUMENTAL WORKS OF
FRANZ CHRISTOPH NEUBAUER (1760-1795)

Volume II

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of the Ohio State University

By

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The Ohio State University

1970

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INTRODUCTION

The second volume is designed to supplement the text and examples of Volume I with complete pieces that are representative of Neubauer's best efforts in the various genres. A symphony, flute quartet, string quartet, trio, duet, sonata, and Parthia are included here for study and comparison. The works were scored from sets of parts obtained on microfilm or xerox copies from various libraries, most of which are in Europe. The only editorial work corrects obvious printing errors, and, where these occur, the corrections are enclosed in brackets. Passages that require comment are indicated by asterisks in the parts and the comment appears immediately below.

In addition to these complete pieces, the present volume begins with a thematic index of Neubauer's known instrumental works. It is complete for the available works and includes incipits of the lost symphonies that were recorded by Jan LaRue. In the latter case, however, the incipits are for the first movements only. In order to be comprehensive, missing and dubious works are also listed in the index, but, in the latter case, numbers are not assigned. It is hoped that continued research may turn up missing works and complete the index. The listing for each piece
is organized, in so far as the information is available, as to title, opus number, dedication, instrumentation, incipits for all movements of extant works, and publication information. Plate numbers, when known, are given, and dates are included when dating is possible. The library locations of each piece are given, and any remarks that seem applicable appear with the appropriate work. In the following alphabetical listing of the libraries, most of the abbreviations are those used by the Répertoire international des sources musicales (RISM).

ABBREVIATIONS OF LIBRARIES

Berlin Hfm - Bibliothek der Hochschule für Musik
Berlin Stabi - Staatsbibliothek Preussischer Kulturbesitz
BN - Bibliothèque Nationale, Paris
Brno - Universitní knihovna
Brux Con - Bibliothèque du Conservatoire Royale de Musique
Budapest SK - Országos Széchényi Könyvtár
Darmstadt - Hessisches Landes- und Hochschulbibliothek
Detmold LB - Landesbibliothek
Donaueschingen - Hofbibliothek
DK Kk - København, Det kongelige Bibliotek
Dresden LB - Sächsische Landesbibliothek
Fir BN - Biblioteca Nazionale, Florence
Freising - Dombibliothek
GB CKc- King's College, Cambridge
Gotha - Landesbibliothek
Halle mwi - Musikwissenschaftliches Institut
Keszthely BH - Bibliothek Helikon
Kremsmünster - Stiftsbibliothek
LBM - The British Museum, London
Leipzig MB - Musikbibliothek der Stadt Leipzig
LOC - The Library of Congress, Washington D.C.
Lübeck - Bibliothek der Hansestadt
Luzern - Zentralbibliothek
Milan Con - Biblioteca del Conservatorio di Musica
Giuseppe Verdi
Marburg - Hessisches Musikarchiv
München SB - Bayerische Staatsbibliothek
Münster UB - Universitätsbibliothek
Oslo UB - Universitätsbibliothek
Paris Bib R - Bibliothèque Royale
Paris Con - Conservatoire Nationale de Musique
Praha Kons - Konservator
Praha Nar Mus - Národní Muzeum V Praze, Hudební Oddělení
Regensburg - Fürstliche Thurn und Taxische Hofbibliothek
Rg. 1 - Ringmacher catalogue, Prof. Jan LaRue
SF Turku - Sibelius-Museum
Solothurn - Zentralbibliothek
Stift Heiligenkreuz
Stift St. Florian (Oberösterreich)
Szekesfchérvár - Muzemi Könyvtár
Tmi - Musikwissenschaftliches Institut der Universität Tübingen

Univ. of Pa. - University of Pennsylvania Library, Philadelphia

Utrecht Institut

Weimar MHS - Musikhochschule

Wien ÖNB - Oesterreichische Nationalbibliothek

Zagreb - Nacionalna i Sveučilišna Biblioteka
THE
THEMATIC
INDEX
SYMPHONIES

1. Op. 1/1
Sinfonie/à/grand Orchestre

Vln. I, Vln. II, Va., Vlc. and Bass; Fl.,
Ob. I, Ob. II, Fag. I, Fag. II, Cor. I, Cor. II

André 374 (1791)

Location

BN, Vm 7 1605
Brux Con, W. 7773
Dresden LB, Mus. 4040 N 1
Halle mwi, 2° 1004
Regensburg, Neubauer 2
SF Turku s

Also published as:

Sinfonie/periodique:

Vln. I, Vln. II, Va., Bass; Fl., Clar. I,
Clar. II (or Ob. I, Ob. II), Fag. I, Fag. II,
Cor. I, Cor. II

Schott 140 (ca. 1792).
Location

Brux Con. W. 12.659
Donaueschingen, Drwk 2190
München SB, 4° Mus Fr, 14274
Münster UB, Rheda 540, 540a

2. Op. 4/1

Sinfonie à grand orchestre

Vln. I, Vln. II, Va., Vlc.; Fl., Ob. I, Ob. II, Fag., Cor. I, Cor. II

André 438 (1791-92)

3. Op. 4/2

Sinfonie à grand orchestre


André 439 (1791-92)
4. Op. 4/3

Sinfonie à grand orchestre

Vln. I, Vln. II, Va., Bass; Fl., Ob. I, Ob. II, Cor. I, Cor. II

André 440 (1791-92)

Remarks

A modern edition of Op. 4/3 is published by Cesky hudebni fond, Prague (CHF 117, 1957). Manuscript parts for this work were last reported to be in Fir. BN, 65/2.

Location

Brno, ST Mus 4-365336 (Op. 4/3 only)
Brux Con, W. 7774
Dresden LB, Mus. 4040 N 2 (Op. 4/2 only)
Fir. BN, D5 62
Halle mwi, 261005 (Op. 4/1 only)
Luzern, AML I, 146 (Op. 4/1 only)
Marburg (Op. 4/3 only)
SF Turku o
Univ. of Pa. (Op. 4/3 only)

5. Op. 8/1

Sinfonie à grand orchestre

Vln. I, Vln. II, Va., Bass; Fl., Ob. I, Ob. II, Fag., Cor. I, Cor. II

André 662 (1793-94)
6. Op. 8/2
Sinfonie à grand orchestre

Vln. I, Vln. II, Va., Bass; Fl., Ob. I, Ob. II, Fag., Cor. I, Cor. II

André 664 (1793-94)

7. Op. 8/3
Sinfonie à grand orchestre

Vln. I, Vln. II, Va., Bass; Ob. I, Ob. II, Fag., Cor. I, Cor. II

André 673 (1793-94)
Also published as:

Sinfonie/périodique/a/plusiers instruments


Imbault, 453, 459, 462

Location

BN, Vm² 1606 (Op. 8/2 and Op. 8/3)
Brux Con, W. 7775
Luzern, AML I, 147-8 (Op. 8/1 and Op. 8/2)
Regensburg, Neubauer 3 (Op. 8/3 only)
Solothurn, DA

8. Op. 11

La Bataille/Sinfonia/à grand Orchestre


Andre 713 (1794)
Andre 2833, second edition (1809)
Remarks

See under Arrangements, No. 162.

Location

Brno, ST Mus 4-365348
Brux Con, W. 7776 (second edition)
DK Kk, mu 6511.2732
Dresden LB, Mus. 4040 N. 4
LBM, RM 17f.3(4)
Marburg
Paris Nat., Res. 2606
Solothurn, DA
Stift St. Florian, XXVII 75
Wien ONB, M. S. 37340

9. Op. 12/1

Sinfonie/à grand Orchestre

Vln. I, Vln. II, Va., Bass; Fl., Ob. I, Ob. II, Fag., Cor. I, Cor. II

André 746 (1795)

10. Op. 12/2
Sinfonie à grand Orchestre
Vln. I, Vln. II, Va., Bass; Fl., Ob. I, Ob. II, Fag., Cor. I, Cor. II
André 747 (1795)

11. Op. 12/3
Sinfonie à grand Orchestre
Vln. I, Vln. II, Va., Bass; Fl., Ob. I, Ob. II, Cor. I, Cor. II
André 748 (1795)
Location

Brno, ST Mus 4-365347 (Op. 12/1 and Op. 12/2).
Brux Con, W. 7777
Detmold LB, Mus-n 768-770.
DK Kk, mu 6511.2731 and 3031 (Op. 12/1 and
Op. 12/2)
Dresden LB, Mus. 4040 N:5
Fir. BN, D5 64/1 (Op. 12/2 only).
LEM, RM 17.c.1. (23)
Marburg (Op. 12/1 and Op. 12/2)
SF Turku o
Solothurn, DA
Stift St. Florian, XXVII 74 (Op. 12/3 only)
Univ. of Pa. (Op. 12/3 only)

12. [Symphony in C]

Location

Freising 279

Remarks

The Freising collection has been moved
to the München SB, but the Neubauer works are
no longer traceable.
13. [Symphony in C]

Vln. I, Vln. II, Va., Vlc. and Bass; Fl. I, Fl. II, Cor.
Allegro...

II. Menuetto/Trio, C, 3/4
III. Poco Adagio, F, 6/8
IV. Allegro molto, C, 2/4

Location
Rg. 1

Remarks

14. [Symphony in C]


Allegro con brio

Location
Fir. BN, D5 64/4

Remarks
This symphony is attributed to Neubauer in the Köchel Verzeichnis, Anhang C II.16, but LaRue found the work to be an Eberl autograph.
15. [Symphony in D]
Vln. pr., Vln. I, Vln. II, Va., Vlc. and Bass; Fl., Ob. I, Ob. II, Fag., Cor. I, Cor. II

Four movements; II. Minuet/Trio

Location

Fir. BN, D5 65/1

16. Overture [in D]
Vln. I, Vln. II, Va., Bass; Fl., Ob. I, Ob. II, Fag., Cor. I, Cor. II.

Three movements

Location

Fir. BN, D5 65/3

17. [Symphony in D]

Location

Freising 280
18. Notturno-Divertimento


Allegro

Adagio

II. Andante

III. Menuetto/Trio

IV. Adagio

V. Menuetto/Trio

VI. Andante/Allegro

Location

Fir. BN, D5 168

19. [Symphony in Eb]

Vln. I, Vln. II, Va., Vlc. and Bass; Clar. I, Clar. II, Fag., Cor. I, Cor. II

Allegro molto

Adagio

Three movements

Location

Fir. BN, D5 65/4

QUARTETS

Opus 3

Trois Quatuors/concertants

... dediees/à son Excellence/Monseigneur le Comte regnant/de Sayn-Wittgenstein, Berlebourg... . .

Andre' 434 (1792)
20. Op. 3/1

*Allegro ma non tanto*

Adagio non troppo

*Finale: Allegro ma non tanto*

---

21. Op. 3/2
Vln., Va., Vlc., Bass

*Allegro*

Adagio ma non tanto

*Finale: Allegro moderato*

---

22. Op. 3/3

*Allegro*

*Finale: Un poco Adagio*

---

Location

Dresden LB, Mus. 4040 P 1
Praha Nár Mus, Ra 516 (Vln. II part only)
Opus 6
IV/Quatuors
André 523 (1792)

23. Op. 6/1

Remarks

The opening movement of Op. 6/1 is musically similar to that of Op. 7/3 (cf. No. 29).

24. Op. 6/2

25. Op. 6/3
Opus 6
Trois Quatuors
Andre 588 (1793)
26. Op. 6/4

Remarks
The opening movement of Op. 6/4 is musically similar to that of Op. 7/1 (cf. No. 27).

Location
LBM, g. 410 (e)
München SB, 2º Mus Pr, 677

Opus 7
Trois Quatuors

27. Op. 7/1

Remarks
The opening movement is musically similar to that of Op. 6/4 (cf. No. 26).

The opening movement is musically similar to that of Op. 6/1 (cf. No. 23).

Location

Dresden LB, Mus. 40^0 P 2
Praha Nar Mus, Ra 509 (Vlc. part missing)
Univ. of Pa.
Utrecht Institut

Douze/Quatuors/Concertants

I Livraison

Dedie á Monsieur Mieg Conseiller/et Trésorier Générale de l'administration de biens/Ecclesiastiques à Heidelberg.


Amon at Heilbronn 3 and 6 (1792)
Remarks

The imprint "à AUGSBOURG chez J. G. GOMBART/Editeur & Graveur de Musique" is pasted over the original imprint.

30. I/1

31. I/2

32. I/3

II Livraison
33. II/1

Allegretto

Adagio con sordini

Allegro ma non tanto

34. II/2

Allegro

Adagio

Finales. Allegro

35. II/3

Allegro

Adagio con variazioni

Location

Berlin Stabi, Mus 14248
LOC, M 452 N.46 (Case) (I Livraison only)
Regensburg, Neubauer 8/I, II

Sei Quartetti

Fl., Vln., Va., Vlc.

Hoffmeister 178, 183, 193 (October-November, 1788)
36. Sei Quartetti 1

Allegro

Adagio

Rondo Allegro

37. Sei Quartetti 2

Variatoni Andentino

Meno Lento moderato

38. Sei Quartetti 3

Allegro

Larghetto

Rondo Allegro

39. Sei Quartetti 4

Andante: graciosc con variazioni

Menuetto

Rondo Allegro
40. Sei Quartetti 5

Allegr\(\text{a} \)

\[ \begin{array}{c}
\text{Allegro}\text{,}\text{ Allegro}\text{,}\text{ Allegro}\text{,}\text{ Allegro}\text{,}\text{ Allegro}\text{,}
\end{array} \]

41. Sei Quartetti 6

Allegr\(\text{a} \)

\[ \begin{array}{c}
\text{Largo Cantabile}\text{,}\text{ Largo Cantabile}\text{,}\text{ Largo Cantabile}\text{,}\text{ Largo Cantabile}\text{,}\text{ Largo Cantabile}\text{,}
\end{array} \]

Location

Keszthely BH, 937/V (Sei Quartetti 2 and 3 only)
LBM, g.467

III Quattri


Speyer [H. P. Bossler?] (1785)

Reference


42. Quartet No. 1
43. Quartet No. 2

\[ \text{\&} - \text{\&} - \text{\&} - \text{\&} \]

44. Quartet No. 3

\[ \text{\&} - \text{\&} - \text{\&} - \text{\&} \]

**Location**

These Quartets appear to be lost.

**TRIOS**

Opus 3

Tre/Trios

... dedicati/all' Illustrissimo Sigre. Alessandro Barone/de Loudon/Generale Maggiore di Sua Maesta Imp. Reggia & ... 

Fl., Vln., Va. (or Fl. I, Fl. II, Va.)

Gombart 208 (ca. 1799)

**Remarks**


**Location**

Berlin Stabi, Mus 14296, 1-3
München SB, 4° Mus Pr, 16059 (Op. 3/3 only);
Székesfehérvár, 889
Wien ONB, M. S. 11134
Zagreb
Opus 6

Trois/Trios

... Dédie à/Mr. J. J. Vittorelli/Noble de Slem et Lilienthal/Chevallier de St. Empire...

Fl., Vln., Vlc.

Gombart 304 (ca. 1807)

45. Op. 6/1

46. Op. 6/2

47. Op. 6/3
Location

Berlin Stabi, Mus 14295, 1-3

Opus 8

Trois/Trios

...Dedies à Amateurs...


Gombart 378 (ca. 1808)

48. Op. 8/1

49. Op. 8/2
Opus 8/3

Location

Wien ONB, M. S. 31933

Opus 9

Trios

Vln. I, Vln. II, Bass

Reference

R.-J. Fétis, Biographie universelle des musiciens et bibliographie générale de la musique (Paris, 1884), VI, 301.

Remarks

This is a spurious work and probably an error on the part of Fétis in the attribution of this opus number (cf. discussion in Vol. I, Ch. IV).

Opus 14

III Trios

Fl., Vln., Va.

André 1173 (1798).
51. Op. 14/1

52. Op. 14/2

53. Op. 14/3

Location

LEH, g. 694
Praha Nar Mus. Ka 636
54. Two Trios

[The first trio in this publication is by J. C. Bach and is omitted here]

Two German flutes, Va. (or Fl., Vln., Va.)

T. Monzani (1798-1800)

Location

LBM, g.274.b(3)

VI a Tre

Vlns. solo, Alto viola oblig., Basso & Fag.

55. Ex C:

56. Ex A
57. Ex F

Tarde

58. Ex G

Tarde

59. Ex E

60. Ex D

Location

Kremsmünster, in MS.
DUOS

Opus 4

Trois/ Duos

Vln. I, Vln. II

Gombart 237 (ca. 1799)

61. Op. 4/1

Adagio

Allegro moderato

62. Op. 4/2

Allegro moderato

Andante

Rondo. Allegretto

63. Op. 4/3

Allegro moderato

Adagio

Rondo. Allegretto
Location
Budapest SK, Z 41.263

Opus 5
IV Duos
Vln., Va.
Andre 512 (1792)

64. Op. 5/1

Allegro
Finale. Allegro ma non tanto

65. Op. 5/2

Allegro
Finale. Allegro con variazioni

66. Op. 5/3

Allegro ma non tanto
Finale. Allegro moderato
67. Op. 5/4

 Allegro

 Finale. Andante con variazioni

Location

Milan Con.
Oslo UB
Weimar MHS, Mus. ant. 2163

Opus 5*

Trois/Duos

...Dedies à Mr. C. de Mayerl...

Fl. I, Fl. II

Gombart 244 (ca. 1799)

68. Op. 5*/1
69. Op. 5*2

Allegro

Location

Zagreb

Opus 7

Trois/Duos

... Dedies à/Monsieur le Comte de Thunm. ...

Fl. I, Fl. II

Gombart 341 (ca. 1807)
Remarks


71. Op. 7/1

72. Op. 7/2
73. Op. 7/3

Location
Zagreb

Opus 9
Trois/Duos
Vln., Vlc.
Andre' 695 (1794).

74. Op. 9/1

75. Op. 9/2
76. Op. 9/3

Opus 10
Trois/Duos
Vlc. I, Vlc. II

Andre 696 (1794)

77. Op. 10/1

78. Op. 10/2
79. Op. 10/3

Allegro ma non tanto

Allegretto

Location

Berlin Hfm, 2386
DK Kk, mu 6512.0631
Praha Nar Mus, Ra 696
Wien ONB, IX 25913

Also published as:

A Second Set of Three Concertanti Duets

Vlc. I, Vlc. II

London, W. Forester (1796)

Location

LEM, h.219(12)

Remarks

If the title is intended to indicate that a first set of duets was also written by Neubauer, they appear to be lost.

Opus 10*

Trois/Duos/Concertans

... Dedies/à/Mr. Pierre Paul de Ritsch...

Vln., Va.

Gombart 376 (ca. 1808)

Remarks

This work is erroneously listed in the RISM files as Op. 16. A modern reprint of this set of duos, edited by W. Altmann, is published by International Music Company, number 2205.
80. Op. 10*/1

Allegro moderato

Adagio non tanto

Rondo. Andante quasi Allegretto

81. Op. 10*/2

Allegro

Adagio

Rondo. Allegro

82. Op. 10*/3

Allegro moderato

Adagio

Rondo. Allegro

Location

Leipzig MB
München SB, Mus Pr. 4° 4853/85
83–85. Opus 11
3 Sonatas faciles et progressives
Vln. I, Vln. II
( C. G. D)
Gombart
Reference
C. F. Whistling's Handbuch der musikalischen Literatur (Leipzig, 1844), 1/2, 52, "Duetten für 2 Violinen."
Remarks
No known copy of this set of sonatas is available.

Opus 12
Trois/Sonates/progressives
... Dédies à Mr. Jean Némester ...
Vln., Va.
Gombart 420 (ca. 1808)
Remarks
This set of sonatas exists in a manuscript copy in Milan Con. It is without opus number and entitled simply "Tre Sonate."

86. Op. 12/1
87. Op. 12/2

Allegro Moderato

Adagio

Adagio

Rondo. Allegro

88. Op. 12/3

Allegro moderato

Largo

Rondo. Allegretto

Location
Milan Con.
Zagreb

Opus 13
Trois/Sonates
Livre I

...Dedies à/Mr. Giuseppe de Gumer/Noble provincial du Tirol...

Vln., Va.

Gombart 144 (1797)
89. Op. 13/I/1

90. Op. 13/I/2

91. Op. 13/I/3

Livre II

Gombart 149 (1797)
92. Op. 13/II/1

93. Op. 13/II/2

94. Op. 13/II/3

Location

GB Ckc (Livre II only).
Leipzig MB
Paris Con, K. 4725 (Livre II only)
Wien ONE, IX 32115 (Livre I only).
Zagreb
Livres II is also published as:

Trois/Grandes Sonates

...Dédies à P. Wacher/Artiste du Théâtre Italien...

Vln., Va.

Le Duc

Location

BN, Vm7 836
LOC M 287. A2 N78

95-100. Opus 14

Six/Duos/Concertants/d'une difficulté progressive

Vln. I, Vln. II

Gombart 424 (ca. 1808)

Location

Tmi, IX Neubauer M

Remarks

The RISM entry for Op. 14 notwithstanding, this set seems to be lost since Tmi reports that they do not have the duos in their collection.

Opus 14

Trois/Duos/Livre II

Vln. I, Vln. II

Schott 322

Remarks

This is quite possibly the second book of the six progressive duos, Op. 14, items 95-100. Deutsch shows a gap between Schott plate numbers 209 (1798) and 427 (1810).
101. Op. 14/4

Allegro moderato

102. Op. 14/5

Allegro

103. Op. 14/6

Allegro non molto

Location

Lübeck StB, Mus H. 38
104-106. Opus 15

3 Duos
Fl. I, Fl. II
André (1799)

Reference

Gerber, op. cit., p. 574.

C. F. Whistling's Handbuch, I, 85.

Opus 21
Six/Solos
Fl., Vlc.

Braunschweig, Magazin de Musique 220 (1798)

107. Op. 21/1

Allegro

Rondo

108. Op. 21/2

Allegro

Finale. Andante
109. Op. 21/3

Allegro non Tanto

110. Op. 21/4

Allegro

111. Op. 21/5

Allegretto

112. Op. 21/6

Adagio cantabile

Location

Zagreb
Opus 35
Trois/Sonatines/faciles et progressives
• • dedié aux/Commençants • •
Vln. I, Vln. II
Gombart 636 (ca. 1808)

113. Op. 35/1

114. Op. 35/2

115. Op. 35/3
Location

Berlin: Stabi, Mus. 14297, 1-3

116. Duo/. . . /Œuvre posthume

Vln., Vlc.

Simrock 573 (ca. 1807-08)

Location

Berlin Hfm, 2387
Tmi, M2

Remarks

The RISM entries for Berlin Hfm and Tmi may be outdated because neither library any longer owns this work.

117. Solo avec Bass

Fl., Vlc.

Schott

Reference

C. F. Whistling's Handbuch, I, 56.

Remarks

No known copy of this duo exists.

118-123. 6 Solos avec Bass

Fl., Vlc.

Hannover, Bachmann

Reference

C. F. Whistling's Handbuch, I, 85.

Remarks

This set appears to be lost, but it may be identical to Op. 21, Nos. 107-112.
124. Opus 13

Concerto pour la Flute traversière


Andre 762 (1795)

Location

Berlin Stabi, Mus. 14247
BN, Vmg 6495

125. Opus 21

Concert pour le Clavecín ou Fortepiano

... dédié à Madame la Baronne de Beverforde virries, née/Comtesse de Westerholt...

Clavecín; Vln. I, Vln. II, Va., Bass; Ob. I, Ob. II, Cor. I, Cor. II

Braunschweig, Magazin de Musique 203 (1798)
126. Concerto à Violoncello Principale

Violoncello principale; Vln. I, Vln. II, Va., Bass; Ob. I, Ob. II, Cor. I, Cor. II

Mainz, Carlo Zulehner 16

Location

Dresden LB, Mus. 4040 0 1
Wien ONB, M. S. 37205

MISCELLANEOUS PIECES

127. Opus 20

Trio/pour le/Clavecin ou Fortepiano

Clavecin, Vln., Vlc.

Braunschweig, Magazin de Musique 123 (1798)

Location

Berlin Stabi, Mus. 14293, 1-3
Brux Con, V. 12.023

128. Sonata

Cembalo, Vln.

Speier, H. P. Bossler (April, 1791)

\[
\begin{align*}
&\text{Allegro assai} \\
&\text{Adagio cantabile} \\
&\text{Poue adagio, sem variatio} \\
&\text{Vln.}
\end{align*}
\]

Location

Wien ONB, M. S. 27011

Neue/Blumenlese/für/Klavierliebhaber/Eine musikalische Wochenschrift/Zweiter Theil

Pfte.

Speier, Bossler (1784)

129. Menuetto/a quatre mains (pp. 22-23)

\[
\begin{align*}
&\text{poco adagio} \\
&[\text{prima part}]
\end{align*}
\]

130. Romance (p. 70)

\[
\begin{align*}
&\text{Adagio}
\end{align*}
\]
131. Menuetto (p. 74)

132. Allegro (p. 94)

Location

LOC, rare books

133. Ariette Varié

Clavecin ou Piano Forte, Vln.

Wien, Magazin de Musique dans l'Unterbreuner Strasse No. 1152 (1791)

Location

Wien ONB, M. S. 31934

Remarks

This piece was reviewed in the Wiener Zeitung, No. 19 (March 5, 1791)

134. Opus 9

Huit/Variations/Supra il Duetto/Nel cor piu non mi sento

Pl. principale: Vln. I, Vln. II, Va., Pass; Ob. I, Ob. II, Cor. I, Cor. II

Gombart 377 (ca. 1808)
135. Opus 14
Dix-huit/Variations
Vln., Va.
Gombart 200 (ca. 1798)

Location
Münster UB

136. Opus 16
VII/Variations
Fl., Vln., Va.
Gombart 474 (ca. 1808)

Location
Berlin Stabi, Mus. 14294, 1-3
137. Opus 18
Dix-huit/Variations
Vln., Va.
Paris, Mme. Duhan

Location
Paris Bib. R., Vm 847

Remarks
This set is identical to Opus 14, No. 135.

138. Opus 20
Andante/avec/Huit Variations
...Dedie à/Mr. Duledo/Comissaire ordonateur

Augsburg, Andre Boehm

Location
Zagreb

139. Opus 11
Nocturno

Gombart 387 (ca. 1809)
Location

Praha Nār Mus, Ka 637
Stift Heiligenkreuz

Serenaten

Cor. II

MS

140. Serenata I
141. Serenata II

Märche

Allegro, Allegretto

Andante

Minuet, Allegretto

Finale: Allegro

Location

München SB, MS 1682
Parthien

Clar. I, Clar. II, Cor. I, Cor. II, Fag.

MS

142. Parthia I

Allegro

143. Parthia II

Allegro

144. Parthia III

Allegro
145. Parthia IV

Location

Kremsmünster

146. Marcio in C

Vln., Va., Bass; Fl., Ob., Cor. I, Cor. II

Location

Kremsmünster

147-150. IV Harmoniemusiken

(1791)

Location

Darmstadt

Remarks

These Harmoniemusiken, as well as the Parthia below (No. 151), were destroyed during World War II.
151. Parthia in B
Vln. I, Vln. II; Fl. obl., Clar. I, Clar. II,
Cor. I, Cor. II, Fag. I, Fag. II

(1791)

Location
Darmstadt

ARRANGEMENTS

Three [six] Trios. • adapted by G. Weiss

Fl. I, Fl. II, Fl. III

London, Longman and Broderip

152. Trio I

153. Trio II
154. Trio III
Allegro ma non tanto

155. Trio IV
Allegro moderato

156. Trio V
Allegro
Tempo di Minuetto

157. Trio VI
Allegro ma non tanto
Poco Adagio

Location

LBM, g.222(8)
158-160. Trois Duos/Concertants/. . . arrange par
N. Barth

Vln. I, Vln. II

Rotterdam, N. Barth 142

Location

Berlin Stabi, Mus. 14122

Remarks

These duos are arrangements of Neubauer's trios Op. 14, Nos. 51-53.

161. Grand Sinfonie Militaire

Pfte.

Heilbronn, Amon 87

Location

Berlin Stabi, Mus. 16102
Münster UB, 1406
Paris Con, Res 2606
Praha, Nar Mus, Ka 1204

Remarks

This is a transcription for piano of Neubauer's symphony Op. 11, "La Bataille," No. 8.
THE
MUSICAL
SUPPLEMENT
SINFONIE
à grand orchestre,
conçue par
M. Neubauer

Oeuvre 8ème.
Livre 3ème.

N. Hoffmeister, le tilin, chez Sandri.

Le violon
Piéce
2sté
Angelo et sô.
2 Cori.
Adagio

Ob.

Eas.

Cor. (2)

Vln.

Vln.

Vc.

Basso (2)

Solo
Finale. Allegretto.
sei quartetti

per

flauto traverso, violino

viola, e violoncello.

composti
dal signore

GIOVANNI NEYBAUER

a Vienna presso Hoffmeister
TROIS QUATUORS concitants

pour
deux Violons, Alto et Basse,

composés et dédiés

da son Excellence

Monseigneur le Comte regardant

de Sajn, Wittgenstein, Berlebourg,

par

son très humble et très dévoué Serviteur

Francois Neubauer.

Oeuvre 3ème

À Offenbach, par le Sieur, chez Jean Aufé, et
aux dépens ordinaires.

N° 434

[1779/81]

[Encre]
III TRIOS
pour
Flûte, Violon
et Viola
composés par
F. NEUBAUER.
Oeuvre 14.
TROIS

DUOS

pour

Deux Violons

Composés

par

M. F. NEUBAUR

Oeuvre IV.

Prix 72.

Augsburg

Char GOMBART et COMP. Éditeurs et graveurs de Musique
SONATES

Eugène Silin

Composer & Dessert

Le Grandhamp de Guizzot

Op. 103 — Ha. 11

Le Temps des Fleurs

Le Grandhamp de Guizzot

Op. 103 — Ha. 11

Le Temps des Fleurs
An extra measure exists in the viola part.