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The Clarinet Music of Johann Baptist Vanhal

By

Samuel Russell Floyd, III

A DISSERTATION

Submitted to  
Michigan State University  
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## ABSTRACT

### THE CLARINET MUSIC OF JOHANN BAPTIST VANHAL

By

Samuel Russell Floyd, III

Johann Baptist Vanhal (1739-1813) composed over seven hundred works, including keyboard and instrumental sonatas, concerti, trios, numerous piano compositions, and vocal works. By 1785, he had written over one hundred string quartets and symphonies and was considered by his contemporaries as one of the most promising composers of the eighteenth century. Upon his return from studying in Italy, however, Vanhal became ill and curtailed his composing in the instrumental forms, concentrating instead on teaching.

Composer of numerous pedagogical works, Vanhal became one of the first musicians to support himself from his private earnings. Included among his students was Ignaz Pleyel, who later was to become one of Haydn's most celebrated pupils.

Vanhal was one of the earliest proponents of the larger symphonic development. He demonstrated an understanding of the popular forms of his time (sonata-allegro, ternary, rondo, etc.) and helped establish the four-movement pattern for the string quartet.

Vanhal was among the first composers to write for the clarinet, employing it in at least three of his symphonies as well as in his chamber music. His works for clarinet

were composed by the late 1770's. Among them are twenty trios, at least two quartets, a concerto, and three sonatas. His clarinet concerto, written in 1775, is the earliest written in Vienna, preceding Mozart's Concerto in A by at least ten years. Although he is not known for his innovations for the clarinet, his numerous compositions helped promote its popularity.

The sonatas for clarinet and keyboard, published by 1810, are among the earliest for the instrument. They exhibit an equality between the two instruments which was uncommon during the mid-1770's. Each uses a three-movement design, contains an energetic first movement employing sonata allegro form, and a spirited third movement using rondo form. The melodious and sensitive second movements employ rondo, three-part, and sonata allegro forms.

Vanhal's use of broad, cantabile melodies demonstrates his understanding of wind instruments. These three sonatas, all presently available in modern editions, are splendid representatives of the Classic period, worthy of study and performance, and satisfying to play.



"Genius makes, determines, and writes  
the laws of artistic taste whereas  
talent simply follows them."

Margarethe von Dewitz

## PREFACE

This thesis studies the clarinet music of Johann Baptist Vanhal. Biographical material on Vanhal's life, a discussion of his contributions to the symphony and string quartet forms, and detailed analyses of the three clarinet sonatas are also included.

This writer is indebted to the members of his committee, Dr. Elsa Ludewig-Verdehr, Dr. Theodore Johnson, Dr. Dale Bonge, and Dr. Edgar L. Kirk for their generous assistance and encouragement in reading and evaluating the dissertation; to Dr. Ronald Monsen of the University of Kentucky and Mr. Jerry Pierce for their help in suggesting sources for the early editions of the clarinet sonatas of Vanhal; to Mr. Lyle Merriman of Pennsylvania State University, Himie Voxman, Österreichische Nationalbibliothek of Vienna, and Bayerische Staatsbibliothek of Munich for supplying the early editions of Vanhal's sonatas; to the librarians at Hope College and the University of North Carolina; to Chris Stueart of the University of Michigan Music Library; and to Dr. James Vanderlaan of Hope College for his assistance in translating the German language; Dr. Sergei Shishkoff and Ms. Yvonne Howell of the University of Michigan for their assistance in translating the Slavic languages, and Ms. Eva Gyongyosy of Hope College for her assistance in translating the Hungarian language.

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CHAPTER ONE  
BIOGRAPHICAL MATERIAL

Johann Baptist Vanhal<sup>1</sup> composed approximately seven hundred works, including an estimated one hundred symphonies, quartets, and vocal works (Masses, Requiems, Salve Reginas, and Offertories), as well as numerous keyboard and instrumental sonatas, concerti, trios, duets, divertimenti, and piano pieces. A contemporary of Vanhal, C. F. D. Schubart, presents the following appraisal of Vanhal's place among composers of the day:

Vanhall is, without a doubt, one of the noblest and best of the new composers. . . Because he knew how to combine solid harmony and a lovely melody with so much intelligence and insight, it is no wonder he was received well by both Germans and foreigners. He wrote a great many works, some in the<sup>2</sup> gallant style, and even the connoisseurs gave him their applause.

Vanhal was admired by both Mozart and Haydn. One of his symphonies was even performed at Esterhazy on January

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1 There appears to be much discrepancy concerning the proper spelling of his name. In his dissertation, The String Quartets of Vanhal, 3 Vols (University of Wales, 1978), 1: 43, David Wyn Jones lists fourteen different spellings of the composer's surname encountered while researching the string quartets. Even the Czech sources he examined failed to use the Czech spelling, "Jan Krtitel." In most sources consulted, Johann Baptist Vanhal seems to be the most widely accepted version.

2 C. F. D. Schubart, Ideen zu einer Aesthetik der Tonkunst, (Vienna: J. V. Degan, 1806), pp. 232-233. "*Vanhall* ist unter den neuesten Tonsetzern unstreitig einer der edelsten und besten. . . . Da er solide Harmonie, und liebliche Melodie mit so vieler Klugheit und Einsicht zu vermischen wußte; so ist's kein Wunder, daß er von Deutschen und Welschen gleich günstig aufgenommen wurde. Er hat vieles geschrieben, manches im Galanteriestyle; und immer folgte ihm der Beyfall der Kunstverständigen."

30, 1778.<sup>3</sup> In a letter written to his father in October, 1777, Mozart gives an account of a performance which included some of Vanhal's compositions:

. . . In spite of poor fiddling I prefer the monastery players to the Augsburg orchestra. I performed a symphony and played Vanhal's violin concerto in Bb, which was unanimously applauded . . .

In the United States, Vanhal's music was highly respected. The American statesman Thomas Jefferson (1743-1826), who was also an amateur violinist and enjoyed playing chamber music, listed Vanhal in the catalog that he prepared for his music library between 1783-1815.<sup>5</sup>

Vanhal, the son of a Czech peasant serf,<sup>6</sup> was born in Nove Mechanice near Königgratz in western Bohemia<sup>7</sup> on May 12, 1739. Displaying a propensity for music, Vanhal

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3 H. C. Robins Landon, Haydn: Chronicle and Works, (London: Indiana University Press, 1978), 2: 94.

4 Emily Anderson, The Letters of Mozart and his Family, (New York: W. W. Norton & Co., 1985), p. 338.

5 William S. Newman, The Sonata in the Classic Era, (Chapel Hill: The University of North Carolina Press, 1963), p. 804.

6 Margarethe von Dewitz, "Jean Baptiste Vanhal: Leben und Klavierwerke" (Ph.D. dissertation, Ludwig-Maximilians-Universität zu München, 1933), p. 8, mentions a contradictory account: Schilling, Universallexikon der Tonkunst (Stuttgart, 1840/42). This account states that Vanhal's father was of the wealthy Bourgeoisie. " . . . sein Sohn, der Vater unseres Vanhal, scheint nach einigen Berichterstattern in leibeigener Abhängigkeit gestanden zu haben, nach andern wäre er ein wohlhabender Bürger gewesen." However, this account is generally discounted.

7 According to Dr. Bohumir Sledron in his biography of Vanhal included with the Sonata Pro Klavir a Klarinet Nebo Housle (Nakladatelství Rovnost V Brně, 1948), p. 17, Vanhal was born at Mechanice by Bystrice, near the old town of Hradec Kralove in north-east Bohemia.

attracted the attention of a local teacher, Antonin Erban,<sup>8</sup> who taught him the fundamentals of singing and music. Vanhal was later sent by his parents to Marscherdorf<sup>9</sup> to learn German. His teacher, a man named Kozák,<sup>10</sup> not only taught him German, but also continued Vanhal's musical education. In 1752, Vanhal returned to Nechanice, where he once again studied with Erban, concentrating on violin and organ.<sup>11</sup> In 1757, at the age of eighteen, he became the organist at Opocno,<sup>12</sup> then, two years later, choir director and organist at Niemczowes.<sup>13</sup>

It was during his tenure at Niemczowes that Vanhal tried to gain the favor of Mathias Novak,<sup>14</sup> the "dean" of Niemczowes, who was also an accomplished violinist, by

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8 Gottfried Johann Dlabacz, Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien (Prague: Gottlieb Hasse, 1815), III, p. 324, states that Vanhal admitted that, while in Bohemia, he received his best instruction from Erban. "Nach seinem eigenen Geständnisse aber, wurde er am besten vom Anton Erban, einem vorzüglich guten Musiker zu Nechanicz gebildet."

9 Milan Postolka, "Johann Baptist Vanhal," The New Groves Dictionary of Music and Musicians (6th ed., edited by Stanley Sadie, 1980), 19: 522 refers to the town as Marsov. In an article by Podava K. Hulka, "Jan Vanhal," Dalibor, 22, no.4: 25-26, the town is referred to as "Marshov."

10 Jones, Vol. I, p. 43, uses the spelling "Kosak."

11 Hulka, p. 26. ". . . Po navratu svem domu byl odevzdan opet Erbanovi, u nehoz potom prospival obzvlaste na houslich a varhanach . . ."

12 Paul Robey Bryan, "The Symphonies of Johann Vanhal," 2 Volumes (Ph.D. dissertation, University of Michigan, 1956), Vol. I, p. 3, uses the spelling "Opoczna."

13 According to Postolka, p. 522, the location is "Hnevceves." Hulka, p. 26, refers to the location as "Nemcovse."

14 Dlabacz, p. 324, uses the spelling "Nowak."

playing occasional solos on the violin during oratorios, or by giving evening concerts on the viola d'amore.<sup>15</sup> The dean was impressed with Vanhal's playing and violin compositions and recommended him to his superiors. This resulted in an invitation for Vanhal to go to Vienna.<sup>16</sup>

While in Vienna, Vanhal attracted the attention of a Countess von Schaffgotsch, who employed the composer in 1760 as a servant, allowing him to continue to develop and use his musical talents.<sup>17</sup> Through the influences of the Countess, Vanhal was accepted socially and became a teacher of voice, violin, and harpsichord.<sup>18</sup>

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15 Hulka, p. 26. It is difficult in translating Hulka's article to ascertain the specific title of Vanhal's superior (Novak) while he was organist at Niemszowes. It is probable that his superior may have been a chaplain. "Tam aby získal a udržel si prizen tamniho dekanu Mateje Novaka, jenž sam byl zručným houslistou, snazil se upoutati jeho pozornost na sebe hrou na varhanach, obcasnym solem na houslich pri offertoriu, nebo v podvečer hrou na violu d'amour na dekanství."

16 J. F. Rochlitz, "Johann Wanhall," Allgemeine Musikalische Zeitung (January 19, 1814), col. 39-40, says that a Dutchess Colloredo took Vanhal to Vienna. "Eine Gräfin Colloredo lernte ihn kennen, nahm ihn mit nach Wien, und brachte ihn, indem sie nicht daselbst verblieb, in einem verwandten, vornehmen Hause vortheilhaft unter."

17 According to Hulka, p. 26, it was common in those days for noblemen living in Vienna to employ Czech musicians. "A nyní odehrala se zase ona procedura povolavani nasich hudebniku do Vidne slechtici z Cech, o niz podrobne psal jsem jiz v tomto casopise r. 1898."

18 Dlabacz, p. 325, states that the Countess Schaffgotsch, in 1760, arranged for Vanhal to receive instruction from a teacher named Schleger. However, Vanhal was not satisfied with his instruction. For this reason, he began to study works of the great masters on his own. In the shortest time, he accomplished so much that even the most respected began to value him and his facility as a composer. He also gave the high aristocracy instruction in grand piano, singing, and violin. "Diese schnellen Fortschritte unsers jungen Künstlers fielen der dortigen Grundobrigkeit auf, weswegen ihn auch die Gräfinn von Schaffgotsch im Jahre 1760 nach Wien berief, wo sie ihn von Schleger noch unterrichten ließ, mit dessen Schule er aber gar nicht zufrieden war. Deswegen fing er selbst an die Partituren der größten Meister zu

In Vienna, Vanhal had the opportunity to attend concerts and meet many prominent musicians. This atmosphere most likely influenced Vanhal. Among the many outstanding musicians travelling to Vienna were: Georg Christoph Wagenseil (1715-1777); Michael Haydn (1737-1806); Christoph Willibald Gluck (1714-1787); Franz Joseph Haydn (1732-1809); and Karl Ditters von Dittersdorf (1739-1799). An account exists of a 1762 visit of the Mozart family to Vienna in which the twenty-three-year-old Vanhal and the six-year-old Wolfgang Amadeus improvised a four-hand fantasy at the keyboard.<sup>19</sup>

While in Vienna, Vanhal studied composition with Dittersdorf and counterpoint with Joseph Fux.<sup>20</sup> Evidence of this relationship is given by Dittersdorf in his autobiography:

Amongst these travelling *virtuosi* was a certain Rusche, a good flute-player, who was insane enough to personate Vanhall, afterwards so popular as a composer. He came, in the character of Vanhall, to Johannisberg, but Vanhal having learnt from me, just as Pleyel had from Joseph Haydn, I knew for a certainty that, so far from being a skilled player, he had never put a flute to his lips. To be sure, I admitted the gentleman to an interview, but I rated him soundly for his impudence, and told him that if he wanted to

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studieren, und er brachte es in kurzer Zeit so weit, daß man ihn seiner Geschicklichkeit im Tonsetzen wegen selbst in den ansehnlichsten Häusern zu schätzen anfieng, und er dem hohen Adel Unterricht sowohl im Flügel, als im Singen, und in der Violine geben mußte."

19 Dewitz, p. 13, mentions this account cited from Der Aufmerksame, (Graz: 1813), Nr. 104. "Als Leopold Mozart mit seinem Wunderknaben, dem in der Folge so großen Wolfgang Amadäus Mozart, nach Wien kam, führte er (Vanhal) einst mit diesem in einem Privatkonzert eine improvisierte Phantasie a quattro mani auf dem Klavier aus, und war einer der ersten, der in dem kleinen Virtuosen, der sich dabei auf keine Weise irre machen ließ, den künftigen großen Mann prophezeite."

20 Sledron, p. 17.

keep up the sham any longer, I would post his name in the public journals as a rascal and an imposter.<sup>21</sup>

By the mid-1760's, Vanhal had become a successful teacher. Among his students was Ignaz Pleyel (1757-1831) who was later to become one of Haydn's most celebrated pupils, winning Mozart's praise:

. . . I must tell you that some quartets have just appeared, composed by a certain Pleyel, a pupil of Joseph Haydn. If you do not know them, do try and get hold of them; you will find them worth the trouble. They are very well written and most pleasing to listen to. You will also see at once who was his master. Well, it will be a lucky day for music if later on Pleyel should be able to replace Haydn.<sup>22</sup>

By 1767, Vanhal's first symphonies were published. Their success helped spread his reputation as a prominent young composer and teacher throughout Europe, providing him with the financial means to free himself from servitude.<sup>23</sup> Baron I. W. Riesch and Count Johann Nepomuk von Erdody, members of the nobility, were attracted to this promising young musician and became his patrons.<sup>24</sup> A major

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21 Karl Ditters von Dittersdorf, The Autobiography of Karl von Dittersdorf, translated from German by A. D. Coleridge (New York: Da Capo Press, 1970), p. 225.

22 Anderson, p. 875. This excerpt is from a letter, dated April 24, 1784, from Mozart to his father.

23 Hulka, p. 25, mentions that other sources claim, on the contrary, that Vanhal was given his freedom as a reward for his musical services. "Nektere novejsi zpravy tvrdi naopak, ze propusten z poddanstvi zadarmo jaksi v uznani velikych svych zasluh o hudebni umeni. Referenta Schil igova pletly patrne obe casti slova Vanhal."

24 Dewitz, p. 14, refers to an account from Der Aufmerksame, 1813, No. 104, which implies that Vanhal did not have a regular appointment from Count Erdody or Baron Riesch, but they did invite him to their homes in order that he might conduct performances of his works. "Im

opportunity came in 1769 when Baron Riesch offered Vanhal the financial support which enabled him to continue his musical training in Italy.

With letters of recommendation and sufficient funds,<sup>25</sup> Vanhal left for Italy in May, 1769. He travelled to Venice, where he studied with Gluck, who introduced him into the aristocratic circles. Vanhal remained in Venice for one year, again enjoying success as a teacher, and devoting himself to learning the Italian and French languages.<sup>26</sup> Vanhal next journeyed to Bologna, where it is highly probable that he met Padre Martini (1706-1784). Martini was a well-respected musician whose approval was sought by such promising composers as J. C. Bach and Mozart.<sup>27</sup>

From Bologna, Vanhal travelled to Florence and then to Rome where he met his fellow countryman, Florian Leopold

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Kreise des Adels waren es vor allem ein Graf Erdödy und Baron Riesch, die sich der Förderung des jungen Talents annahmen. Eine regelmäßige Tätigkeit in deren Hausorchester scheint Vanhal nicht ausgeübt zu haben, wohl aber 'luden sie ihn wechselweise zu sich, um seine Sinfonien da zu dirigieren.'"

25 Rochlitz, col. 40, states that Vanhal was furnished with 2000 Gulden for expenses. He was to use this money for whatever he might need, provided he do his part to fulfill the hopes of his patrons. This stipulation, in Rochlitz's opinion, compared to putting a harness over the young man in order to drive him to work. ". . . mit baaren 2000 Gulden ausgerüstet, welchen von Zeit zu Zeit in Wechseln folgen sollte, was er etwa nöthig brauchen möchte - vorausgesetzt, er thue auch das Seine, die Hoffnungen seiner Gönner zu erfüllen. Dem jungen Mann einen leichten Kappzaum überzuwerfen, ihn vor Leichtsinne zu verwahren und zum Arbeiten zu treiben, hiess es, diese Summen würden ihm blos bis zu seiner Zurückkunft geliehen . . ."

26 Dewitz, p. 15. "Der Erlernung der italienischen und französischen Sprache galt in diesem einjährigen venezianischen Aufenthalt seine besondere Aufmerksamkeit."

27 Jones, Vol. I, p. 48, conjectures that Vanhal studied with Martini.





Gassmann (1729-1774). Gassmann was in Rome in 1770 preparing for a production of an opera seria entitled Ezio for which it is reported Vanhal composed several arias.<sup>28</sup> Gassmann's friendship helped make commissions for Vanhal, resulting in two operas on popular texts by Metastasio, IL Trionfo di Clelia and Demofonte. These appear to be the only operas he wrote.

After a two-year absence, Vanhal returned to Vienna in 1771, and was offered by Baron Riesch the coveted post of Kapellmeister at his residency in Dresden. Unfortunately, Vanhal had become ill during his return to Vienna, and so turned down the Baron's offer. His sickness was apparently not physical, but a mental disorder.<sup>29</sup> According to most sources, Vanhal, who was always a very pious man, was overcome with a religious fanaticism<sup>30</sup> wherein he supposedly received instructions from divine voices and visions. Consequently, he destroyed whatever secular manuscripts he

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28 Bryan, Vol. I, pp. 9-10.

29 Hulka, "Jan Vanhal," Dalibor, XXII, no. 6, p.41, claims that Vanhal's sickness was caused by an unhappy love affair that drove him to this state of mental (spiritual) imbalance. "Hlavne ujal se ho nyní hrabe Erdody i zdalo se, ze nadesla pro neho nyní skvela doba. Bohuzel, ze jemu dosud pomerne priznivy osud nahle a to hrozne se zmenil. Vanhal se zamiloval, ale zamiloval nesfastne."

30 Dewitz, p. 18, quotes from Der Aufmerksame, 1813, No. 104, implying that Vanhal had always been a fanatic bigot, holding firm to his beliefs. Previously, this fanaticism was not pronounced. Now, however, it takes over so that his entire being is shaken by it and he falls prey to this mental (spiritual) confusion. ". . . nahm seine bigotte Schwärmerei, welcher er von jeher, nur in geringem Maße ergeben war, so sehr überhand, daß sie sein ganzes Wesen zerrüttete und ihm eine Geistesverwirrung zuzog, von der ihn die ärztliche Hilfe erst nach längerer Zeit zu heilen vermochte."

had and began composing only religious music. One of his earlier benefactors, Count Erdody, came to Vanhal's assistance, and offered him convalescence at his Hungarian estate.

The peacefulness of Count Erdody's estate allowed Vanhal to recover, and his creativity returned. While there, he composed several sacred works, including a Passion Oratorio, several Masses, Motets, and Litanies, which he dedicated to Count Erdody. He returned to Vienna in 1780,<sup>31</sup> but his stay was occasionally interrupted by visits to Count Erdody's estate.<sup>32</sup>

Available documentation suggests discrepancies in the length of his convalescence and extent of his recovery. Some sources insinuate that "he never fully recovered"<sup>33</sup> or that he degenerated as a musician, evolving into "a facile composer of salon music."<sup>34</sup> The following account of a visit with Vanhal by Charles Burney indicates that Vanhal

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31 Ibid., p. 19. "Mehrere kirchliche Werke, ein Passionsoratorium, Messes, Motette, Litaneien widmete er in dieser Zeit seinem Gönner, dem Grafen Erdödy. 1780 siedelte Vanhal für dauernd nach Wien über."

32 Ibid., p. 28. "Neben den kroatischen Besitzungen des Grafen Erdödy. . ."

33 Schubart, p. 233, suggests that Vanhal died insane. "Er starb in der Raserey." Rochlitz, co. 41, states that Vanhal spent most of his remaining life as a privately earning artist, troubled by occasionally recurring fits. Rochlitz continues by asserting that Vanhal's happy and truly pious spirit helped him easily overcome these attacks. "Von da an zog sich W., begünstigt von äussern Verhältnissen, in den Stand eines privatisirenden Künstlers zurück. Was man ihm aus dieser Zeit verdankt, ist schon erwähnt. Sein Leben war übrigens bis ins hohe Alter selten durch vorübergehende Unfälle getrübt, und diese half ihm ein heiterer, zufriedener und ein wahrhaft frommer Sinn, leicht überstehen."

34 Landon, p. 380.

seems to have at least partially recovered from his illness by 1772, when he was living in Vienna:

This morning, after a long visit to Metastasio, and hearing Mademoiselle Martinetz play and sing with new delight and amazement, I determined to find out the habitation of Vanhall. . . He is a civil young man; and though he could speak no French, yet he had a little Italian, which is the case with many German musicians. I told him that I was a stranger, and in the quest of whatever was most curious in music. . . M.V. is now so far recovered, and possesses a mind so calm and tranquil, that his last pieces appear to me rather insipid and common, and his former agreeable extravagance seems changed into too great economy of thought. . .<sup>35</sup>

Other accounts imply that Vanhal recovered from his illness and continued to compose without declining quality or energy:

We only know of two masses: a small one in G and a larger one in C which has the peculiar characteristic of using obligato violins in several sections. Judging from these valuable works, Vanhall, in his later years had lost none of his imagination or skill as some would like to maintain occurred in his later instrumental works; rather, he had improved in every respect. The ideas are more characteristic; the spirit, intellect and taste are noble and the work is far more accomplished even in regard to counterpoint and fugue, even more than his best symphonies from his early time.<sup>36</sup>

Most scholars agree that Vanhal continued to compose,

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35 Dr. Charles Burney, An Eighteenth-Century Musical Tour in Central Europe and the Netherlands, 2 Vols, edited by Percy A. Scholes (London: Oxford University Press, 1959), 2: 121-122.

36 Rochlitz, col. 38. "Wir kennen von seinen Messen nur zwey: eine kleinere - im Styl und Umfang - aus G; und eine grössere, in jenen beyden Hinsichten, aus C, welche die Eigenheit hat, daß in mehrern [sic] Sätzen obligate Violon angebracht sind. Nach dieser sehr schätzbaren Arbeit zu urtheilen, hatte W. in seinen spätern Jahren an Geist und Kunst keineswegs verloren - wie man aus spätern Instrumental-Compositionen behaupten möchte; er hatte vielmehr in jeder Hinsicht gewonnen. Die Ideen sind hier eigenthümlicher, Geist, Sinn und Geschmack zeigen sich würdig, und die Arbeit ist weit gründlicher, auch in Absicht auf Contrapunct und Fugue, als man ihm, selbst nach seinen besten Symphonien aus früherer Zeit, zutrauen möchte."

adding a large number of instrumental and vocal works to his extensive list of compositions.<sup>37</sup> Dewitz, quoting an anonymous critic in the 1790's, concludes that Vanhal's renewed vigor in composition was probably only temporary:

Mr. Vanhal, a composer with much taste. Everything that he has delivered for many years, in sacred and other music, is masterful and shows a man of knowledge and practice. His masses and his Church music are especially outstanding and please both ear and heart. It is a shame that this artist does not deliver further proof of his talents, for it has been a very long time since something new from him has appeared.<sup>38</sup>

Vanhal increasingly directed his energies towards teaching<sup>39</sup> and his compositional productivity became almost entirely pedagogical. He composed countless keyboard works for his students, many later appearing in piano collections and anthologies,<sup>40</sup> as well as books for teaching the musical

37 See Postolka, pp. 524-525; and Milan Postolka, "Vanhal," Die Musik in Geschichte und Gegenwart, edited by Freidrich Blume (1949-1967), XIII, pp. 1257-1263, for a complete listing of Vanhal's works.

38 Dewitz, p. 30, quotes from Wiener Schriftsteller und Künstlerlexikon, 1793, S. 147. "Herr Vanhal, ein sehr geschmackvoller Tonsetzer. Alles, was er seit vielen Jahren sowohl an geistlicher und anderer Musik geliefert, ist meisterhaft und zeigt den Mann von Kenntnis und Übung. Seine Messen und seine Kirchenmusik zeichnet sich besonders aus und trifft Ohr und Herz. Schade, daß dieser Künstler nicht fortfährt uns fernere Beweise seines Talents zu geben; denn es ist nun schon sehr lange, daß von ihm nichts Neues erschienen."

39 Bryan, pp. 19-20, suggests that Vanhal's decision not to pursue a position, such as Kapellmeister, may have been the result of his success as a teacher. Despite a warm personality, deep religious convictions, and concern for his fellow man, Vanhal may have lacked the personal ambition and drive necessary for a Kappellmeister. Teaching probably appealed to him as it provided him with the intellectual stimulation and financial means to adequately maintain his livelihood.

40 Dewitz, p. 25, suggests that the reason for Vanhal's great quantity of unimportant piano works was that he composed pieces for his students to play. Many of these found their way into piano anthologies and musical collections, and were later used by other teachers. "Bei

foundations.<sup>41</sup>

The Irish singer, Michael Kelly, reported that he was in the company of Vanhal in Vienna on two occasions. The first was a quartet party that he, the famous Italian composer Giovanni Paisiello, and the poet Abbate Casti attended in 1784:

The players were tolerable; not one of them excelled on the instrument he played, but there was a little science among them, which I dare say will be acknowledged when I name them:

The First Violin . . . . . Haydn  
The Second Violin . . . . . Baron Dittersdorf  
The Violoncello . . . . . Vanhall  
The Tenor . . . . . Mozart

The poet Casti and Paisiello formed part of the audience. I was there, and a greater treat, or a more remarkable one, cannot be imagined.<sup>42</sup>

The second meeting occurred in 1787 when Kelly sang Basilio and Don Curzio in the first performance of Mozart's Marriage of Figaro:

I went one evening to a concert of the celebrated Kozeluch's, a great composer for the piano-forte, as well as a fine performer on that instrument. I saw there the composer Vanhall and Baron Dittersdorf, and, what was to me one of the greatest gratifications of my musical life, was there introduced to that prodigy of genius — Mozart.<sup>43</sup>

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dem Mangel an passendem Übungsmaterial lag es dem Lehrer ob, dieses für seine Schüler zu beschaffen. Nur so erklärt sich die ungeheure Menge unbedeutender und flacher Kompositionen, die auch verstreut in musikalischen Sammelbänden und Klavierschulen seiner und der folgenden Zeit zu finden sind."

41 Ibid., pp. 25-26, lists three books: (1) Flötenschule; (2) Kurzgefaßte Anfangsgründe für das Pianoforte; and (3) Anfangsgründe des Generalbasses. Only the last treatise survives.

42 Landon, p. 491.

43 Bryan, p. 15, quotes this occasion from Michael Kelly,



Vanhal spent the remaining years of his life in Vienna.<sup>44</sup> His fame diminished, however, as the music of Haydn and Mozart became more and more popular, and his activity as a composer began to decrease around 1790.<sup>45</sup> Dlabacz visited Vanhal in Vienna in 1795. He found him to be a great composer, a dedicated Christian, a true patriot, a warm and noble friend, and a gentle father of suffering humanity.<sup>46</sup> Vanhal died in Vienna on August 20, 1813 at the age of seventy-four.

Though Vanhal is not regarded as a prominent musical innovator of his time, his works were well received and contained characteristics which anticipated the Romantic period. His early instrumental works<sup>47</sup> displayed a

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Reminiscences of Michael Kelly (2nd ed.; London: Henry Colburn, 1826), I, p. 222.

44 Dewitz, p. 28, cites from Neu herausgegeben von Zincke-Leitzman, 1914, S. 181, which mentions an account from a diary of a Georg Forster, August 31, 1784, of a trip to Bohemia by Vanhal. ". . . Um zehneinhalb Uhr abends mit Lichnowsky in die Stadt zur Sonnenfels. Daselbst Graf Nostitz, Graf Wrba und Vanhall. . . Um elfeinhalb geht Sonnenfels mit seiner Frau und Vanhall ab nach Böhmen."

45 Ibid., p. 30. ". . . ließ Vanhals Popularität allmählich hinter sich; auch scheint sich seine Kompositionstätigkeit von ca. 1790 ab verringert zu haben."

46 Dlabacz, p. 326. "Ich selbst überzeugte mich von seinem Werthe, als ich im Jahre 1795 zu Wien seines fast täglichen freundschaftlichen Umgangs genoß, und zugleich einen großen Tonkünstler, eifrigen Christen, wahren Patrioten, edlen und warmen Freund und einen zärtlichen Vater der leidenden Menschheit."

47 There have been three detailed studies of the instrumental compositions of Vanhal. These include: (1) symphonies - Paul Robey Bryan, The Symphonies of Johann Vanhal, two volumes (Ph.D. dissertation: University of Michigan, 1955); (2) string quartets - David Wyn Jones, The String Quartets of Vanhall, three volumes (Ph.D. dissertation: University of Wales, 1978); and (3) keyboard compositions - Margarethe von Dewitz, Jean Baptiste Vanhal, Leben und Klavierwerke (Ph.D. dissertation: Ludwig-Maximilians-Universität zu München, Munich, 1933).

predominance of the Baroque style, but by the 1770's, his symphonies and string quartets were already deeply rooted in the *Sturm und Drang* style.<sup>48</sup>

His symphonies were admired by his contemporaries and considered of equal rank with those of Haydn by the early 1770's. The following review, entitled "Trois Symphonies a grand Orchestra composées par Mr. G. Vanhall. Oeuvre 10. ches J. J. Hummel a Berlin & Amsterdam," was written in April, 1783 from Cramer's Magazine der Musik and gives evidence of Vanhal's success with this instrumental form:

These three Symphonies distinguish themselves among others by this so well known and famous man, and they are full of good thoughts and a select accompaniment. They rather approach the newest Hayden [sic] symphonies, but are more difficult than easy; and one cannot advise putting out the parts without having played though [sic] at least once. . . May Herr Vanhall as he grows older not be hindered by waning strength from giving us more such symphonies, which will be so much more welcome, the more<sup>49</sup> spoiled we become by the delightful ones by Hayden [sic].

Burney offered a similar appraisal of the symphonies of Vanhal:

. . . Vanhal, a young composer, several of whose productions, particularly his symphonies, had afforded me such uncommon

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48 According to Donald J. Grout, A History of Western Music, 3rd. Edition (New York: W. W. Norton & Co., 1980), pp. 464 and 489, characteristic features of this style include driving, syncopated rhythms, harmonic tension, expressive melodies, greater breadth of dynamics, etc. Barry S. Brook, in his article "Sturm Und Drang and the Romantic Period in Music," (Studies in Romanticism, Vol. IX, no. 4), pp. 278 & 279 also mentions the emphasis on minor modes as a characteristic. Ten of Haydn's one hundred and seven symphonies are in minor. Landon, Vol. II, p. 389, states that Vanhal's minor symphonies outnumbered Haydn's by three.

49 H. C. Robbins Landon, Haydn Chronicle and Works, five volumes (Great Britain: Indiana University Press, 1978), Vol. V, 474-475.



pleasure, that I should not hesitate to rank them among the most complete and perfect compositions, for many instruments, which the art of music can boast.<sup>50</sup>

Vanhal composed his over one hundred symphonies<sup>51</sup> between 1767 and the mid-1780's. Robert Sondheimer, in his book Die Theorie der Sinfonie, states that Vanhal, along with Dittersdorf, helped propel the fresh nature and character of the Viennese symphony which Haydn then used to conquer the world.<sup>52</sup> Like Haydn's, his early ones were actually chamber symphonies (with a small instrumentation of strings and winds) and similar in structure to the pre-Classical, three-movement form, the Italian Overture (sinfonia). They contained Baroque characteristics such as the "concerto-grosso" contrast of instrumental forces, terrace dynamics,<sup>53</sup> and fragmentary melodic materials which, unlike most of Haydn's, frequently used anacrusic beginnings at a soft dynamic level.<sup>54</sup>

Vanhal's later symphonies displayed elements of Bohemian folk music.<sup>55</sup> Other characteristics include the

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50 Burney, Vol. II, p. 120.

51 Bryan, Vol. I, pp. 297-298, discovered that Vanhal's last symphony was composed in 1785, bringing his total number to 105.

52 Robert Sondheimer, Die Theorie der Sinfonie (Leipzig: Breitkopf und Hartel, 1925), p. 90. ". . . Vanhal also bildet (neben Dittersdorf) den Auftakt zu dem einschmeichelnden und zugleich so frischen Wesen der Wiener Sinfonie, die sich durch Haydn die Welt erobert. . . "

53 Bryan, Vol. II, 201.

54 Landon, Vol. II, 299-300.

55 According to Bryan, p. 203, these elements included the use of minor tonality, second beat accents within the melody, and irregular

use of crescendos and diminuendos, expanded harmonic vocabulary, and more independent voice lines. He expanded the orchestration for his later symphonies, adding instruments such as trumpets, timpani, and occasionally, clarinets.<sup>56</sup>

His later symphonies also featured a broadening of the total length and a gradual movement towards clearer form and balance. They contained four movements in which the first, second, and last movements were written in sonata form. With his ability to write broad, cantabile melodies,<sup>57</sup> he became one of the most prominent advocates of a longer, symphonic development.<sup>58</sup>

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phrase lengths.

56 Bryan, p. 201, explains that in Vanhal's later symphonies, a greater emphasis is given to the second violin and viola. Techniques such as double stops and divisi, and the addition of four horns eliminate the need for a realized continuo part.

57 Rochlitz, col. 39, indicates that Vanhal's ability to write cantabile melodies was, like Mozart's and Haydn's, the result of being a good singer in his youth. "Und so bewährte sich auch ab ihm, wie an Haydn, Righini, Hasse, Graun und vielen andern, die Erfahrung, daß gute Sänger in frühen Jahren treffliche Melodiker in spätern werden, wenn ihnen sonst musikalisches Dichtungsvermögen verliehen; eine Erfahrung, von der man ja wol der Zukunft die zweyte Hälfte versprechen darf: daß, da man endlich ernster auf gründliche Bildung deutscher Kunst-Sänger zu denken anfängt, man damit zugleich eine Zeit herbeyführen könne, wo die deutschen Componisten die Melodie ihrer Harmonie nachheben, und damit eine Höhe erreichen werden, die wir uns kaum denken und aus einzelnen Hauptwerken unsrer grössten Meister - vornämlich Mozarts - blos ahnen und gewissermassen vorkosten können." Von Camillo Schoenbaum, "Die Böhmischen Musiker In Der Musikgeschichte Wiens Vom Barock Zur Romantikp," Studien Zur Musikwissenschaft (Vol. XXV, 1962), p. 480, suggests that this ability was influenced by his depressive mental condition. "Unzweifelhaft haben auch die depressiven geistigen Zustände des Komponisten, über die uns Zeitgenossen unterrichten, seine Werke entscheidend beeinflußt."

58 Bryan, pp. 198-208, states that Vanhal's development sections usually comprise one-third of the total length of each movement. There are examples of even larger sections by Vanhal. R. M. Longyear, in his

Vanhal composed over one hundred string quartets between 1769 and 1787. His early quartets were dominated by the first violin and only in his later quartets did Vanhal distribute the melodic lead to other members of the ensemble. Vanhal's major contribution to the genre was the establishment of the four-movement pattern.<sup>59</sup> Jones also asserts that Vanhal is to be credited with the virtuoso string quartets which were later to become popular:

Pleyel was undoubtedly a popular composer of virtuoso, concerto-like quartets, but Vanhal's quartets, which predate those of Pleyel by some ten to fifteen years, are equally valuable in their first violin parts and were equally popular over Europe. If Vanhal rather than Pleyel is to be credited with the introduction and popularization of this type of quartet, then his status in the history of the string quartet is not primarily as a composer who failed to write quartets in the genuine symphonic style of Haydn and Mozart, but as an early and prominent figure in the evolution of another quartet style which culminated in the virtuoso quartets of the early nineteenth century.<sup>60</sup>

Even with his enormous output of compositions, most critics feel Vanhal failed to fulfill his potential, thus becoming one of the major disappointments of the eighteenth-century music world. He had shown great promise as a young composer, but by his late forties, Vanhal had deliberately chosen not to proceed with the compositional forms -- the

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article "Binary Variants of Early Classic Sonata Form," Journal of Music Theory, (Spring, 1969), p. 180, mentions Vanhal's Sinfonia in A minor which contains a development section 206% larger than the exposition.

59 Jones, Vol. I, 232-233, suggests that Vanhal chose to ignore the standard five-movement form used in Haydn's early quartets as well as the typical three-movement (slow-minuet-concluding fugal movement) Viennese form. Instead, in the majority of his quartets, Vanhal elected to use a four-movement form (fast-slow-minuet-fast or fast-minuet-slow-fast).

60 Ibid., p. 235.

symphony and string quartet -- that had brought him so much success during his early years in Vienna, and began composing less ambitious works. Most of Vanhal's contemporaries felt that this decision was a result of either his religious fanaticism or a mental breakdown.

Jones suggests two alternative reasons why Vanhal abstained from composing in these forms. By the mid-1780's, Vanhal's symphonies and quartets had already been surpassed by the imagination, quality, and craftsmanship of those by Haydn and Mozart. With their successes and advancements in these genres, Vanhal may have realized his own limitations. Furthermore, because Vanhal was not supported by the patronage system, his own welfare was dependent upon the popularity and marketability of his own compositions.<sup>61</sup> He resorted to composing less ambitious music which was more commercially practical.<sup>62</sup>

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<sup>61</sup> Beethoven is generally considered the first freely producing musician living on the income of his music. Dewitz, p. 21, however, suggests that Vanhal must be considered as the first artist who lived solely from what his music could bring him. "Allgemein wird Beethoven als der erste frei schaffende, durch kein Dienstverhältnis gebundene Künstler angesehen, der damit eine Tradition der künstlerischen Existenz durchbrochen habe. Da uns bei der Klarlegung von Vanhals Lebensweg jede Bestätigung einer amtlichen Tätigkeit fehlt, können wir uns auf Forkel als Gewährsmann verlassen und somit in Vanhal den ersten Künstler erkennen, der seine Existenz auf sein Können und seinen Ruf, der europäisch genannt werden konnte, baute."

<sup>62</sup> Jones, pp. 227-231.

## CHAPTER TWO

### VANHAL AND THE CLARINET

During the 1700's, the clarinet was constantly evolving. The virtuosity of the players was ever increasing, and mechanical improvements, such as addition of extra keys to facilitate technique and expand the playing range, were being made. These innovations, combined with the clarinet's pleasant tone, wide range, and dynamic versatility, made it an attractive melodic instrument, and helped secure its place in the orchestra. The significant number of works for solo clarinet that he composed by the end of the 1780s<sup>1</sup> suggests that Vanhal contributed to that instrument's popularity and further development. Since no concrete evidence exists, one has to conjecture as to the reason Vanhal was attracted to this new instrument, and why he wrote for it.

It is possible Vanhal may have been introduced to the clarinet while attending concerts in Vienna,<sup>2</sup> during his

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1 Gyorgy Balassa, "Az Elso Becsi Klasszikus Iskola Zongora-Klarinet Szonatai," Magyar zene (March 1976), Vol. XVII, no. 1, p. 18, suggests that by the beginning of the 1770's, Vanhal had composed his works for solo clarinet. " . . . Vanhal (1739-1813) erdeklodeset mar koran felkeltette az ujonnan divatossa valt hangszer, a klarinet. Igy irodott az 1770-es evok elejen klarinetversenye. Kesobbi keletkezesu a klarinetkvartett, a hat klarinet-trio es vegul a harom zongora-klarinet szonata."

2 While Vanhal was in Vienna, before his trip to Italy, there was interest in the clarinet, and it is probable that instrument makers in Vienna may have contributed to certain innovations. Nicholas Shackelton, in his article "Clarinet," The New Groves Dictionary of Music and Musicians (6th ed., edited by Stanle Sadie, 1980), IV, p. 435,



travels throughout Italy, or by his instruction from prominent musical figures. By this time, the clarinet had found its way into the works of Antonio Vivaldi (1678-1741), George Frideric Handel (1685-1759), Jean-Philippe Rameau (1683-1764), Johann Stamitz (1717-1757),<sup>3</sup> Karl Ditters von Dittersdorf (1739-1799), and Carl Stamitz (1745-1801). Several clarinet concertos by Johann Melchior Molter (1696-1756), and fellow countrymen, Johann Stamitz and Franz Xaver Pokorny (1729-1794) had also been written. It is logical to assume that Vanhal may have become acquainted with the clarinet during his study with Dittersdorf.<sup>4</sup> Another reason for Vanhal's attraction to the clarinet may have been the result of his expert knowledge and fondness of another wind instrument -- the flute.

By all accounts, Vanhal was a virtuoso flautist, having had much success as a performing artist. An article from the January 4, 1779 Zeitung Preßburger, a newspaper of

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displays an illustration containing a three-keyed clarinet by P. Paur, Vienna, circa 1760.

3 Robert Austin Titus, The Solo Music for the Clarinet in the Eighteenth Century (Ph.D. dissertation: State University of Iowa, 1962), p. 145, states that the first known use of the clarinet in an orchestra was in a symphony performed by the Mannheim Orchestra on March 26, 1755. According to F. G. Rendall's article, "Clarinet," The Groves Dictionary of Music (edited by Eric Bloom, 1955), Vol. III, p. 323, the Mannheim orchestra by the late 1750's employed regular clarinetists. Clarinet parts of certain symphonies of K. Stamitz, Beck, Toeschi, Holzbauer, and Gossec were sold separately and would be played by other instruments when clarinets were not available.

4 Helmut Wirth, "Dittersdorf," Die Musik in Geschichte und Gegenwart, edited by Freidrich Blume (1949-1967), IV, p. 589, mentions that Dittersdorf sometimes employed the "seldom used clarinet." "Er verstärkte das Orch. auf 34 Musiker und beschäftigte sogar die damals noch selten gebrauchte Klar."

Bayreuth, reports of Vanhal performing at a "Liebhaberkonzert." The article also includes a poem, supposedly written by the Russian Empress, which refers to Vanhal.

So sanft, mein Freund, wie deine Töne klingen,  
 Kann meine Muse dir nicht singen,  
 Den ohngeachtet schweig ich nicht;  
 Die Muse zahlet ihre Pflicht  
 Dir und der göttlichen der Flöten;  
 Mehr fordre nicht von weltlichen Poeten.  
 Denn auch der kleinste Ton von dir  
 Geht meinem ersten Liede für.  
 Ich kann nur Worte künstlich fügen,  
 Doch deine Kunst weiß Herzen zu besiegen.  
 KATHARINA II.

So gently, my friend, as your tones sound,  
 My Muse cannot sing to you,  
 Nevertheless, I do not keep silent;  
 The Muse pays her duty  
 To you and the divinities of the flute;  
 More one should not require of a worldly poet.  
 For even the smallest tone from you  
 Surpasses my first song.  
 I can only connect words together artificially,  
 Whereas your art is able to conquer hearts.<sup>5</sup>

If Vanhal is to be credited with being one of the first composers in Vienna who realized the potential of the clarinet as a solo instrument, his actual writing for the clarinet may have been for purely economic reasons. With the popularity of the clarinet spreading, Vanhal may have realized the need for music suitable for performance as well for teaching purposes. In addition to his three sonatas for clarinet and keyboard, which will be discussed in detail in

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<sup>5</sup> Dewitz, p. 27, quotes the article from Preßburger Zeitung (January 27, 1779), no. 8.



chapters three through five, Vanhal also made extensive use of this instrument in other musical forms: the symphony, the concerto, and chamber music.

### SYMPHONIES

Vanhal was among the earliest composers in Vienna to employ the clarinet in symphonies. Elsewhere, since the mid-1750's, the clarinet had been used on a limited scale. Vanhal's basic wind choir usually consisted of two oboes, occasionally replaced by flutes in some editions, and two horns.<sup>6</sup> The first and second oboes basically doubled the first and second violins, reinforcing melodic figures, while the horns simply filled out the harmony, providing extra dynamic contrasts.<sup>7</sup> It is worth noting that in his symphonies, Vanhal used the clarinet not as a melodic instrument, but as an instrument capable of playing high clarino<sup>8</sup> trumpet parts, which provided extra harmonic

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6 H. C. Robins Landon, in a review found in "A Tribute to the Forerunners of Mozart and Haydn," Ovation (September, 1984), p. 57 refers to Vanhal's Sinfonia in G minor, composed in 1770, as "remarkable in that it uses four rather than the customary two horns."

7 This conclusion is based upon examination of the score to Vanhal's Symphony in C (Periodical Overture no.42) and also confirmed by Bryan, pp. 174-175.

8 Clark McAlister, in his modern edition of this symphony, Johann Baptist Vanhal, Symphony in C, (Edwin F. Kalmus, 1982) has scored the part labeled "clarinetti" for trumpets. He states in his preface that "Both the nature of the part itself and its context indicate unquestionably that trumpets (clarini) are intended, and the score and parts are so labeled." Eric Bloom, in his article "Clarino," Groves Dictionary of Music (New York: St. Martins Press, 1955), Vol. II, states that when the clarinet came into fashion, the art of high trumpet playing was dying out and sometimes these parts were played on the

support to the melodic instruments.

Three sources of Vanhal's symphonies contain parts for the clarinet. These include the Bremner printed editions of Vanhal's second symphony in D major, sixth symphony in C major,<sup>9</sup> and a set of manuscript parts added to the Bailleux edition of the fifth F major symphony.<sup>10</sup> See Appendix B for a facsimile of the clarinet part for the sixth C major symphony (Periodical Overture no.42) printed in 1774. The clarinet is found in all movements except the slow and melodious second movement (Andante). The clarinet part is quite simple and trumpetlike and for the most part, doubles the horns.

#### OTHER WORKS FOR CLARINET

Among Vanhal's clarinet compositions are a concerto, two quartets, twenty trios, and three sonatas. Vanhal composed his concerto circa 1775, thus becoming the first composer in Vienna to write a clarinet concerto.<sup>11</sup> It was

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clarinet. In the article, "Clarino," The New Groves Dictionary of Music and Musicians (6th ed., edited by Stanley Sadie, 1980), Vol. IV, 444, Reine Dahlqvist and Edward H. Tarr write that " . . . After 1750, clarino meant clarinet in Italy . . ." Nicholas Shackleton, Vol. IV, p. 429, refers to the Italian form of clarinet as "clarinetto."

9 Vanhal's symphonies were numbered by Bryan. The sixth symphony in C refers not to Vanhal's total output as his sixth symphony but to the sixth symphony Vanhal wrote in C major.

10 Bryan suggests the fact that the clarinet parts are in manuscript probably means that the instrument was available locally, otherwise the parts would not have been copied. A special inscription on this edition's title page, plus the fact that the parts themselves are labeled *clarino*, probably further indicates that their inclusion was unusual.

11 According to Balassa, Vanhal probably composed his concerto when

originally written in C major for the C clarinet and is scored for a small orchestra of strings and two horns. Originally titled Concerto Pour la Clarinette Obligée Avec l'Accompagnement De Deux Violons, Deux Cors de Chasse Alto & Basse Composé par Mr. Vanhal,<sup>12</sup> it is presently available in two modern editions.<sup>13</sup>

The concerto, which is shorter in length compared to others of this period,<sup>14</sup> contains three movements: the first (Allegro) in sonata form; the second (Adagio) in a three-part (ABC) form; and the third (Allegretto) in rondo (ABACADA) form. The clarinet part remains within the upper two registers, and except for the cadenzas, almost totally ignores the lower chalumeau register. The melodic lines employ predominantly stepwise motion with occasional leaps, requiring a moderate degree of virtuosity. Because of the limited range of  $g^1$  to  $d^3$ ,<sup>15</sup> the concerto can also be played

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he returned to Vienna from Italy. "Az Elso Becsi Klasszikus Iskola Klarinetversenye: (1770-1810)," Magyar zene (March, 1977), Vol. XVIII, no. 1, p. 50. "Vanhal klarinetkoncertjet minden bizonnyal 1775 elott, feltehetően Italiabol Becsbe tortent visszaerkezese idejen keletkezhetett."

12 Balassa, "Johann Baptist Vanhal Klarinetversenye," p. 373.

13 Both editions, which include a piano reduction of the orchestral accompaniment, are identical. These editions include: (1) Johann Baptist Vanhal, Concerto in Do Maggiore per clarinetto e orchestra, edited by Gyorgy Balassa and Melinda Berlasz (Budapest: Editio Musica, 1972); and (2) Johann Baptist Vanhal, Concerto in C Major for clarinet and orchestra, edited by Gyorgy Balassa and Melinda Berlasz (Budapest: Editio Musica/Boosey & Hawkes Music Publishers LTD, 1972).

14 Balassa, "Johann Baptist Vanhal Klarinetversenye," p. 373, includes a diagram illustrating the various lengths of the concertos of Molter, J. Stamitz, Pokorny, and Vanhal. Only Molter's concerto (337 measures) is shorter than Vanhal's (379 measures).

15 The cadenzas contain a much wider written playing range (E to a3)

on other instruments, such as the flute or oboe.<sup>16</sup>

Vanhal wrote over twenty-eight quartets which include at least one wind instrument. Two quartets, in F major and Bb major, include the clarinet. Most likely, they were originally scored for clarinet in C, violin, viola, and cello (or bass). Both use a limited playing range, f<sup>#1</sup>-e<sup>3</sup> with the majority of notes lying within the upper clarion register, and the same four-movement scheme (fast-slow-minuet-fast) found in his string quartets. Each quartet contains an expressive second-movement (Cantabile) in which the majority of the melodic material is presented by the clarinet.

The modern edition of the quartet in F major<sup>17</sup> was prepared from a set of parts which, according to the editor, appeared to have been made from an incomplete score.<sup>18</sup> The movements are labeled Allegro Moderato, Cantabile, Minuet, and Presto. In the modern edition of the quartet in Bb

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and include wide leaps of up to two octaves and a fifth, as well as extensive playing in the altissimo register. It is most likely they were not written by Vanhal, but added much later by someone else.

16 The playability of Vanhal's clarinet concerto by the flute has resulted in some confusion. According to Balassa, "Johann Baptist Vanhal Klarinetversenye," p. 377, the Breitkoff catalog, Catalogo delle sinfonie, partita . . . e Concerti, once incorrectly listed it as one of Vanhal's flute concertos. "Meg szembetűnőbb ez a körülmeny a klarinetverseny szolamanal, amelyik tulajdonképpen bármilyen tetszőleges szoprán hangszerrel is eloadható volna. Így fuvolával vagy oboával is. Ezt látszik alátámasztani a Breitkoff 'Catalogo delle sinfonie, partita . . . e concerti' is. Itt Vanhal négy fuvolaversenyt hirdet, melyek közül az első C-dúr verseny kezdő uteme azonos a klarinetverseny első utemével."

17 J. B. Vanhall, Quartet in F for Clarinet, Violin, Viola and Cello, edited by Georgina Dobrée (London: Musica Rara, 1971).

18 Ibid., p. i.

major, the four movements are designated Moderato, Cantabile, Minuet, and Allegro.<sup>19</sup>

Of the twenty trios by Vanhal which include the clarinet,<sup>20</sup> only four from his op. 20 are currently available in modern edition.<sup>21</sup> The trios, op. 20, were written in 1781 and originally published by Le Duc in Paris under the title Sei Trios per Violino, Clarinetto e Basso, Composte dal Signor Vanhal Compositore di Musica in Vienna.<sup>22</sup> Each contains three movements as illustrated below:

- No. 1 Bb major - Moderato, Cantabile, Tempo di Minuetto
- No. 2 C major - Allegro, Adagio, Minuetto
- No. 3 Eb major - Amoroso, Allegro moderato, Minuetto
- No. 5 Eb major - Allegro, Grazioso, Allegretto

The first three trios are technically more demanding than his other works for clarinet and contain passages which extend into the chalumeau register. With an expanded range,

19 J. B. Vanhal, Quartett fur Klarinette, Violine, Viola, und Violoncello, edited by Gyorgy Balassa and Andras Wilhelm (Budapest: Editio Musica/Eulenburg General Music Series, 1974).

20 Postolka, The New Groves Dictionary of Music and Musicians, p. 524, lists the following trios: (1) six for violin, clarinet, violoncello, op. 10 (Paris, 1774); (2) six for clarinet, clarinet/bassoon, violoncello, op. 18 (Paris, n.d.); (3) six for violin, clarinet, violoncello, op. 20 (Paris, 1781); and (4) two for clarinet, violin, and violoncello (London, ? circa 1785).

21 The editions include: (1) J. B. Vanhal, Trios fur Klarinette, Violine, Violoncello oder Fagott, Op. 20, Nr. 1-3, edited by Gyorgy Balassa and Imre Sulyok (Budapest: Editio Musica/Edition Eulenburg GmGH Zurich, n.d.); and (2) Jan Vanhal, Trio in E flat, Op.20, No.5, edited by Pamela Weston and Walter Bergmann (London: Schott & Co. Ltd., 1964).

22 Pamela Weston and Walter Bergmann, "Note" to Jan Vanhal, Trio in E flat, Op.20, No.5 (London: Schott & Co. Ltd., 1964).

from  $g-e^3$ , as well as a greater variety of articulations and rhythmic variations, these trios demonstrate the technical improvements made to the clarinet and clarinet playing. The fifth trio is technically less demanding than the first three, with a narrower range of  $c^1-c^3$ . The modern edition is arranged in such a way that it may be played as a piano trio or as a trio for clarinet, violin, and violoncello (or bassoon).

## CHAPTER THREE

### SONATA IN Bb MAJOR

The first clarinet sonata composed by Vanhal was originally entitled Sonata per il Clavicembalo o Pianoforte con Clarinetto o Violino obbligato, No.1. The title implies that the composer allowed performance by the violin. Such an interchange of instruments was still customary in Vanhal's day, and violinists as well as flautists and oboists eagerly looked for whatever music was applicable to their instruments.

The sonata was first published in Vienna in 1801 by Ignaz Sauer and later by Nikolaus Simrock of Bonn in 1806,<sup>1</sup> containing parts for keyboard, Bb clarinet, and violin.<sup>2</sup>

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1 There is much discrepancy concerning the dates of the early publications of this sonata. Gyorgy Balassa, in "Az Elso Becsi Klasszikus Iskola Zongora-Klarinet Szonatai," Magyar zenem eszek szovets ege, Vol. XVII, No. 1, March, 1976, pp. 18-19, suggests that Vanhal's sonatas in B and C major were published in 1801 and in 1803. ("Az elso ket szonatat (B-dur, C-dur) 1801-ben, illetve 1803-ban adtak ki, . . . ".) He also states that they were later published in 1806 in Bonn by Simrock. (" . . . Vanhal elso es masodik szonatajat Simrock is megjelentette Bonnban 1806 korul . . . cimen.") Josef Marx, in his introduction to Johann Wanhal, Sonata in B Flat (Violin, Flute, or Oboe) and Piano edited by Burnet Tuthill (New York: McGinnis & Marx, 1948), claims that this sonata was published by Simrock in 1806.

2 Modern editions include: (1) Johann Wanhal, Sonata for Clarinet (Violin, Flute, or Oboe) and Piano, edited by Burnet Tuthill (New York: McGinnis & Marx, 1948); (2) Jan Vanhal, Sonata pro Klavir a Klarinet B Nebo Housle, edited by Frant. Horak (V. Brne: Nakladatelstvi Rovnost, 1948); (3) Johann Baptist Wanhal, Sonata in Bb Major for Clarinet and Piano, edited by Eric Simon (New York: International Music Co., 1967); and (4) Johann Baptist Wanhal, Sonata No.3 in Bb for Clarinet and Piano, edited by Lukas Matousek (Monteux: Musica Rara, 1984).

Vanhal employs a limited playing range of  $c^1$  to  $e^3$ , concentrating primarily on the clarion register. Several triadic and octave leaps are interspersed within the predominantly stepwise melodic lines. Worth noting is the equality of the clarinet and keyboard parts throughout the sonata.

First Movement  
Allegro Moderato

The first movement, Allegro Moderato, uses sonata-allegro form, with the usual exposition (measures 1-58), development (measures 59-108), and recapitulation (measures 109-179). The exposition can be divided in the following manner:

Section	Measures	Key
First-theme group	1-20	Bb major
Transition	20-32	Bb major to F major
Second-theme group	32-44	F major
Closing theme	44-52	F major
Codetta	52-58	F major

The movement begins with a sixteen-measure double period. The first antecedent phrase is presented by the clarinet above a tonic pedal and followed by the consequent phrase presented by the keyboard (Example 1).



Example 1. Vanhal, Sonata in Bb Major, first movement;  
measures 1-8.

Allegro Moderato

The musical score is written for Bb Clarinet and Piano. The tempo is marked 'Allegro Moderato'. The key signature is Bb major (two flats). The time signature is 4/4. The Bb Clarinet part begins with a forte (f) dynamic. The Piano part begins with a piano (p) dynamic. The Piano part features a four-measure codetta above a tonic pedal in measures 16-20.

The second period begins as an ornamentation of the first and then continues differently (measures 9-15). A four-measure codetta above a tonic pedal (measures 16-20) leads to a transition (measures 20-32) which modulates from Bb major to C major to F major. Example 2 reveals invertible counterpoint (measures 16-20) found during the transition.

Example 2. Vanhal, Sonata in Bb Major, first movement; measures 16-20.



A four-measure second theme is presented in measures 33-36 in durchbrochene Arbeit by the keyboard and clarinet and then repeated in measures 37-40 with harmonic and minor melodic alterations. A four-measure extension follows, consisting of a two-measure idea having sixteenth-note patterns in the piano which are then imitated by the clarinet at the upper fourth two measures later.

In measures 44-52, an eight-measure parallel period is presented, with the first phrase stated by both instruments followed by the second phrase stated by the clarinet (measures 49-52). The exposition continues in measure 52 with a five-measure codetta utilizing imitation and is followed by a three-measure retransition (measures 56-58).

The development begins in G minor with a four-measure phrase (measures 59-62) introduced by the keyboard above a dominant pedal, as illustrated in Example 3.

Example 3. Vanhal, Sonata in Bb Major, first movement;  
measures 59-62.



The phrase, which resembles the first theme of the exposition, is repeated in measures 63-66 with octave doubling and rhythmic variation. This is followed by a three-measure passage modulating to Eb major.

The opening antecedent phrase of the exposition returns in measures 70-73 above a tonic pedal in Eb major. After a two-measure passage modulating to F minor, the preceding six-measure phrase is sequenced, modulating to G minor. The melodic motive of measure 81 becomes the generating material for a four-measure section (measures 82-85) in imitation. A cadential passage follows in measures 85-90, concluding with a deceptive resolution of the dominant of G minor and modulating to Eb major. A four-measure sequential passage modulating to C minor occurs in measures 90-94. After a modulation to Bb major, a two-measure cadential segment is stated twice (measures 98-101), followed by a seven-measure extension (measures 101-109) which brings the development to

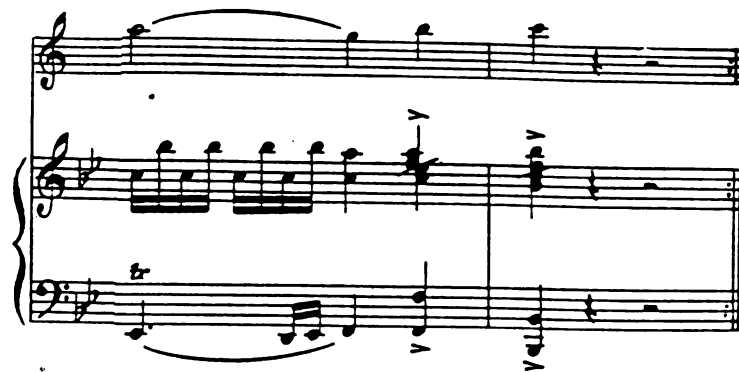
a close, in elision with the beginning of the recapitulation.

The recapitulation, which begins in measure 109 and concludes in measure 179, contains the following changes in relationship to the exposition: (1) key change for the second-theme area; (2) slight melodic modifications; and (3) several previous descending passages now stated in ascending form. This can be seen by a comparison of measures 28-29 with 136-137 and measures 53-56 with 161-163.

Linking material originating in measure 16 returns in measures 164-168, followed by a return of measures 161-164, with melodic changes, in measures 168-172. The closing theme (from measures 44-48 and measures 152-156) returns in measures 172-175. The movement concludes in measure 179 following a final statement of the closing theme. In Example 4 (measures 176-178) the closing theme is found simultaneously in its original form (lower piano score) and semi-inverted form (clarinet).

Example 4. Vanhal, Sonata in Bb Major, first movement; measures 176-179.

## Example 4 (continued)



Second Movement  
Adagio Cantabile

The second movement, Adagio Cantabile, employs a five-part form which can be symbolized ABABA:

Section	Measures	Key
A	1-16	Eb major to Bb major
B	17-25	F minor to Eb major
A	26-33	Eb major
B	34-42	F minor to Eb major
A	43-50	Eb major
Coda	51-61	Eb major

The movement begins in Eb major with an eight-measure theme presented by the keyboard. Example 5 illustrates:

- (1) the eight-measure theme which modulates to Bb major;
- (2) the dialogue effect created by the clarinet as it echoes with three-note motives within the antecedent phrase; and
- (3) the occasional melodic use of duplets against the triplets of the accompaniment, creating a sesquialtera effect.

Example 5. Vanhal, Sonata in Bb Major, second movement;  
measures 1-8.

Adagio Cantabile

The musical score is written for piano and features a tempo marking of *Adagio Cantabile*. The key signature is Bb major (two flats) and the time signature is 3/4. The score consists of eight measures, organized into four systems of two staves each. The first system begins with a piano (*p*) dynamic and a *dolce* marking. The right hand plays a single note (Bb) in the first measure, while the left hand plays a triplet of eighth notes (Bb, Ab, Gb). The second system continues the triplet pattern in the left hand and introduces a triplet of eighth notes in the right hand. The third system shows the right hand with a single note and the left hand with a triplet of eighth notes. The fourth system continues the triplet pattern in the left hand and adds a triplet of eighth notes in the right hand. The fifth system shows the right hand with a single note and the left hand with a triplet of eighth notes. The sixth system continues the triplet pattern in the left hand and adds a triplet of eighth notes in the right hand. The seventh system shows the right hand with a single note and the left hand with a triplet of eighth notes. The eighth system continues the triplet pattern in the left hand and adds a triplet of eighth notes in the right hand.

The clarinet then restates the entire theme in measures 9-16. The first episode (measures 17-24) begins unexpectedly in F minor with the keyboard presenting a new eight-measure phrase (Example 6).

Example 6. Vanhal, Sonata in Bb Major, second movement; measures 17-24.



A two-measure link (measures 24-25) precedes the return of the refrain in measures 26-33. It is worth noting that the refrain returns with ornamentation. The consequent phrase (measures 30-33) is melodically and harmonically altered to remain in Eb major. The first episode returns in measures 34-41, where the theme, now with subtle harmonic changes, is presented by the clarinet.

A two-measure link (measures 41-42) ushers in the refrain (measures 43-50) with the theme presented by the clarinet. A codetta follows in measures 50-61 bringing the movement to a conclusion. Material found here includes:

- (1) a four-measure cadential passage (measures 50-54);
- (2) a restatement of the same passage, this time with triplet ornamentation and minor harmonic changes; and (3) a perfect authentic cadence.

Third Movement  
Rondo Allegretto

Despite the use of rondo in its title, the third movement is a compound three-part form whose major sections can be divided as illustrated in the following diagram:

Section	Measures	Key
A		
a	1-16	Bb major
b	16-26	Bb major
link	27-35	Bb major
a	35-43	Bb major
Transition	43-46	G minor to Eb major
B		
c	47-68	Eb major
d (Digression and Transition)	68-90	C minor to Bb major to Eb major
c	91-112	Eb major
Retransition	112-130	C minor to Bb major to F major to Bb major
A		
a	130-146	Bb major
b	146-156	Bb major
link	157-165	Bb major
a	165-200	Bb major
Coda	201-212	Bb major



The "A" section begins with the refrain, containing an eight-measure period, presented by the keyboard (measures 1-8) and the clarinet (measures 8-16). A second theme, four measures in length, is introduced by the keyboard (measures 16-20) and imitated by the clarinet (measures 20-23), concluding with a four-measure extension (measures 23-26). Following a link in measures 27-35, the opening refrain returns (measures 35-43) utilizing durchbrochene Arbeit. A four-measure transition, containing two statements of a two-measure sequence, generates a modulation from G minor to Eb major (measures 43-46).

A six-measure theme in the clarinet, supported by a tonic pedal, begins the "B" section (measures 47-52). The keyboard introduces the second theme in measures 53-56. Measures 47-56 are restated in measures 57-68 with melodic alterations (measures 65-66) and with an additional two-measure extension (measures 67-68). A twenty-two-measure transition, based on motives originating from earlier themes follows (measures 68-90), modulating from Eb major to C minor (measure 70) and Bb major (measure 74).

Following a five-measure link (measures 86-90), material from measures 47-68 returns in measures 91-112. A retransition, containing sequential and motivic material from measures 68-85, is found in measures 113-130. Keys introduced through modulation within the transition include: (1) C minor (measure 114); (2) Bb major (measure 116); and (3) F major (measure 118). The transition concludes with a

fermata emphasizing the dominant seventh of Bb major and the return of "A".

Section "A" is restated in its original form (measures 1-43) in measures 130-173. An inverted and rhythmically varied form of the second theme, originating in measures 16-26, returns in measures 173-185. The two-note motives which occur originally on beats 2 and 4 (measures 20-23) are now inverted and shifted to beats 1 and 3 (measures 173-177). Example 7 (measures 173-177) illustrates the inverted and rhythmically displaced form of the original theme found in the clarinet.

Example 7. Vanhal, Sonata in Bb Major, third movement; measures 173-177.



A link, with the clarinet and keyboard playing in thirds, is found in measures 185-191. This is followed by the return of the eight-measure refrain (191-199). The movement concludes with an energetic codetta (measures 201-212), emphasizing the tonic triad.

CHAPTER FOUR  
SONATA IN C MAJOR

The second sonata for clarinet and piano by Vanhal, originally entitled Sonata per il Clavicembalo o Piano-Forte con Clarinetto o Violino obbligato, No.2, was published in 1803 by Ignaz Sauer of Vienna and in 1806 by Nikolaus Simrock of Bonn.<sup>1</sup> The original score contained a part for piano and a single part for "violino o clarinetto in C." In modern editions, the piano part has been transposed to Bb.<sup>2</sup>

This sonata is virtually the same length as the first sonata, and has a similar playing range (d<sup>1</sup> to e<sup>3</sup>) with an emphasis on the clarion register. The clarinet and keyboard parts are technically and harmonically more challenging and complex. Although the melodic lines move stepwise, they contain frequent leaps, some occasionally outlining major-minor seventh chords and others spanning two octaves.

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1 Lyle Merriman in the "Preface" to Johann Baptist Wanhall, Sonata No. 2 (San Antonio: Southern Music Co., 1968) suggests that the Sauer editions were published around 1800. Georgina Dobrée, in the "Preface" to J.B. Wanhall, Sonata in B Flat, edited by Dobrée (London: Musica Rara, 1973), suggests the Simrock edition was published in 1805.

2 Modern editions include: (1) Johann Baptist Wanhall, Sonata No. 2, edited by Lyle Merriman (San Antonio: Southern Music Co., 1968); and (2) J. B. Wanhall, Sonata in Bb, edited by Georgina Dobrée (London: Musica Rara, 1973).

First Movement  
Moderato

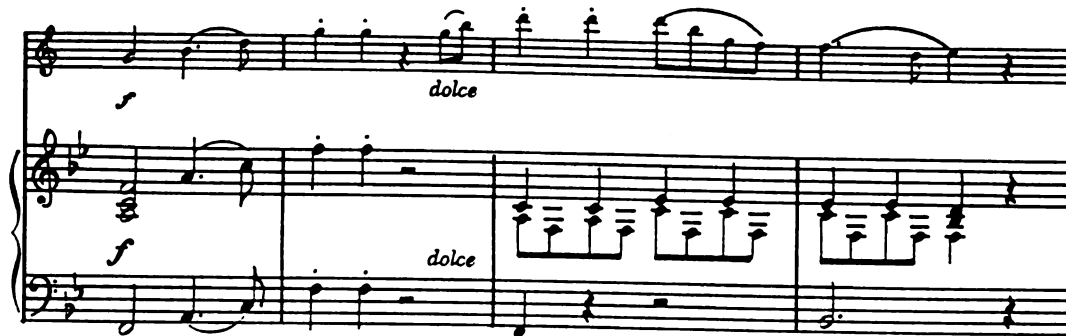
The first movement is written in sonata-allegro design with major sectional divisions as follows: exposition (measures 1-62), development (measures 63-188), and recapitulation (measures 119-182). Principal sections of the exposition are shown below.

Section	Measures	Key
First-theme group	1-12	Bb major
Transition	13-20	Bb major to F major
Second-theme group	21-43	F major
Codetta	44-62	Db major to F major.

An eight-measure period which introduces the exposition begins by outlining the tonic triad in Bb major. Example 8 illustrates this lively and animated theme with its contrasting dynamics and rhythms.

Example 8. Vanhal, Sonata No. 2, first movement, measures 1-8.

## Example 8 (continued)



A two-measure motive and its repetition in invertible counterpoint, follow in measures 9-12. A two-measure link consisting of a Bb major scale is presented heterophonically between the clarinet and piano leading to a transition (measures 13-20) modulating to F major.

The second-theme group begins in measure 21 with a four-measure phrase utilizing free stretto between the clarinet and keyboard. The following eight-measure theme (measures 25-33) is presented by the clarinet and keyboard in thirds above the tonic pedal. A four-measure sequence is found in measures 32-35. The exposition continues with an eight-measure closing theme, comprising a five-measure phrase with the last portion reiterated but with a deceptive cadence instead of a perfect authentic cadence (measures 36-44). After an abrupt change of key to Db Major (measures 44-62), a two-measure motive, originating in measures 23-24,

is presented in stretto by both instruments. As illustrated in Example 9, the return to F major is achieved through the resolution of an altered chord which could be analysed as a secondary dominant or an augmented-sixth chord (measure 49).

Example 9. Vanhal, Sonata No.2, first movement; measures 47-50.



A codetta follows in measures 59-62, bringing the exposition to a close. A transition begins in measure 63 with the dominant of G minor outlined by the triplet figure from measures 61-62, and at the same time, a descending tonic triad stated by the clarinet, implying an inversion of the opening theme, after which the development begins at measure 65. This inverted triad is the basis of a new theme beginning in measure 65 above a tonic pedal (Example 10).

Example 10. Vanhal, Sonata No. 2, first movement; measures 65-69.



The clarinet restates a portion of the theme in C minor in measures 72-77. After a modulation to Eb major, the second-theme material from measures 21-24 is found in stretto (measures 85-88, Example 11).

Example 11. Vanhal, Sonata No. 2, first movement; measures 85-89.



A modulation back to G minor occurs in measure 92, accomplished by means of a four-measure sequence, followed by material originating from the second-theme area. In measures 93-102, thematic material from an eight-measure

passage originating in measures 25-33 is found, with material from the earlier second phrase preceding that from the first here. The development continues in measures 103-106 with a four-measure unit featuring imitation between the keyboard and clarinet. Example 12 illustrates this imitation and its use as a means of modulating from C minor to F major and Bb major.

Example 12. Vanhal, Sonata No. 2, first movement; measures 103-107.



A codetta is found in measures 109-113, followed by a five-measure transition (measures 114-118), which brings the development to a close.

Aside from the expected change of key for the second-theme area, minor melodic alterations, and the addition of a



short codetta (measures 179-182), the recapitulation, which begins in measure 119, is virtually identical with the exposition.

There are several points of interest within the first movement. Abrupt modulations to unrelated keys are accomplished by deceptive resolutions of the dominant in measures 44 and 162. German-sixth chords are suggested in measures 49-50 and 166-167, providing a means of modulation to the closing keys. The use of *stretto* is frequent, as can be seen in measures 21-24, 45-48, 85-89, 103-106, 139-142, and 162-165.

### Second Movement Adagio

The *Adagio* provides an excellent contrast to the energetic *Moderato*. It employs ternary form, with a lyrical digression section between the first and last sections. The movement can be divided in the following manner:

Section	Measures	Key
A	1-20	Eb major
B	21-33	F minor to Eb major
A	34-52	Eb major

The *Adagio* begins in Eb major, with the clarinet presenting the melody while the keyboard provides a harmonic foundation. Example 13 illustrates: (1) a twelve-measure, three-phrase period; and (2) an outlining of the tonic triad

whose harmony and rhythm are significant throughout the movement.

**Example 13.** Vanhal, Sonata No. 2, second movement; measures 1-12.

Adagio

*dolce*

*p*

The musical score consists of three systems, each with a single melodic line in the right hand and a piano accompaniment in the left hand. The tempo is marked 'Adagio' and the mood is 'dolce'. The piano part is marked 'p' (piano). The melody is written in a single staff with various ornaments and slurs. The piano accompaniment is written in two staves (treble and bass clef) and features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

The keyboard then presents the opening antecedent phrase as the clarinet provides short sixteenth-note responses. The following four-measure phrase functions as a transition to the "B" section and suggests a modulation to the dominant.

Instead of following the expected key-relationship scheme, the "B" section begins unexpectedly in Bb minor then modulates to F minor before returning to Eb major. An eight-measure period is introduced with the antecedent phrase stated by the clarinet and the consequent phrase by the keyboard. A codetta followed by a link ensues in measures 28-33 and concludes on a dominant seventh chord, ushering in the return of the "A" section.

The first section returns at measure 34, and after this time with ornamentation and durchbrochene Arbeit (Example 14).

Example 14. Vanhal, Sonata No. 2, second movement; measures 34-37.



A twelve-measure coda with its first four measures repeated and featuring altered chords repeated in sixteenth-note patterns, brings about the sensation of finality. The last four measures provide an interesting texture containing a recurrence of the opening dotted eighth note figure.

### Third Movement Rondo

The third movement is a fast Allegro movement. Because of its developmental middle section, the form suggested is sonata-rondo. The description does not apply exactly here, however, due to the fact that the final occurrence of the first episode is not in the tonic key. A more fitting designation is an expanded eight-part rondo form, having an arch-like design, ABACCABA, showing the following key relationships:

Section	Measures	Key
A	1-16	Bb major
B	17-43	F major
Transition	43-47	F major to Bb major
A	48-63	Bb major
Transition	63-67	Bb major to Eb major
C	68-87	Eb major
Transition	87-109	C minor to Ab major to Bb major
C	110-129	Eb major
Retransition	129-143	Eb major to Bb major
A	144-159	Bb major
B	160-186	F major
Transition	186-190	F major to Bb major
A	191-206	Bb major
Codetta	206-222	Bb major

The opening sixteen-measure refrain comprises an eight-bar theme stated first by the clarinet then the keyboard. The first episode ("B") begins in measure 17 in the dominant key and extends until measure 43. This is followed by a five-measure transition modulating back to Bb Major. The return of the refrain is further identified by a fermata on the dominant seventh chord of Bb Major in measure 47. The sixteen-measure refrain returns in measure 48 and extends until measure 63. This is followed by another five-measure transition modulating to Eb major, where the contrasting second episode ("C") begins.

The theme of the second episode employs a twenty-measure period in which the antecedent phrase is presented by the clarinet and the consequent phrase by the keyboard. A lengthy transition follows in measures 87-109, suggesting modulations to C minor and Ab major before returning to Eb major. The second episode theme is restated in measures 110-129. A retransition, containing material from the preceding transition, and modulating to Bb major, follows in measures 129-143.

The opening three sections return in measures 144-206 and correspond identically with measures 1-63. The sonata concludes with an exuberant codetta in measures 206-222.

## CHAPTER FIVE

### SONATA IN Eb MAJOR

The third clarinet sonata of Vanhal, originally entitled Sonate [Es] Pour le Pianoforte et Violon ou Clarinette ou Violoncelle [oblig.] was first published by Chemische Druckerey of Vienna in 1810. The present edition, by Doris Stofer, was published by B. Schott's Sohne in 1971. According to Balassa, it was also published in 1973 for viola and piano based on old copies found in the National Library of Vienna, entitled Sonate pour le Piano Forte et Viola. p. J. Wanhal. No. 5. He suggests that the 1810 edition was originally written for viola, then later for the clarinet.<sup>1</sup>

The Sonata in Eb Major is 559 measures in length, the longest of Vanhal's three sonatas.<sup>2</sup> Although most of the melodic material exists within the clarion register, the clarinet part requires greater flexibility than in the other sonatas, for the entire range is from a to f<sup>3</sup>.

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1 Balassa, p. 18. "Alexander Weinmann 1973-ban kozreadta az *Esz-dur* szonata viola-zongora verziojat a cecsi Nemzeti Konyvtarban orzott korabeli masolt szolamok alapjan A mu cime 'Sonate pour le Piano Forte et Viola. p. J. Wanhal. No. 5.' Nehany jelentektelen kulonbsegtol eltekintve, a mu azonos a hegedu, klarinet, viola, csellora 1810-ben kiadott kompozicioval. Ezt az azonossagot egyik kozreado sem emliti, pedig feltehető, hogy a viola-zongora verzio volt az eredeti fogalmazas."

2 The Sonata in Bb Major contains 452 measures and the Sonata in C Major 456 measures.

This sonata demonstrates a greater emphasis by Vanhal on the accompaniment. One could perhaps deduce that it was intended more as an instructional piece for the keyboard. The keyboard part is the most challenging and contains elaborate codas, difficult rhythms, and sesquialtera effects. In the second movement, it presents most of the melodic material while the clarinet assumes an accompanying role.

First Movement  
Allegro Vivace

The first movement, Allegro Vivace, employs sonata-allegro form, with the exposition at measures 1-102, development at measures 103-160, and recapitulation at measures 161-244. The exposition can be divided in the following manner:

Section	Measures	Key
First-theme group	1-36	Eb major
Transition	36-46	Eb major to Bb major
Second-theme group	47-64	Bb major
Closing theme	65-82	Bb major
Codetta	83-160	Bb major

The opening phrase, presented by the clarinet, introduces an eight-measure passage generated from the inverted tonic and dominant triads of Eb major (Example 15).

**Example 15.** Vanhal, Sonata in Eb, first movement; measures 1-8.

*Allegro vivace*

Klarinette (in C)

*mf*

Klavier

*p*

5

The musical score is written for Clarinet (in C) and Piano. The tempo is *Allegro vivace*. The key signature is three flats (Bb, Eb, Ab). The time signature is common time (C). The Clarinet part starts with a melodic line in measure 1, marked *mf*. The Piano part starts with a rhythmic accompaniment in measure 1, marked *p*. The score is divided into three systems. The first system contains measures 1-4. The second system contains measures 5-8. The third system contains measures 9-12. The fifth measure of the second system is marked with a circled '5'.



In measures 9-16, the second part of the main theme, consisting of two four-measure phrases above a tonic pedal, is introduced. Except for ornamentation in the melody, the second phrase is identical to the first. The theme concludes with a repeated two-measure extension.

The opening theme returns in measures 21-40 with the last four measures rhythmically altered using triplets. The theme is presented by both instruments, with the clarinet playing an octave lower. Example 16 illustrates the triplet passage which is later used throughout the movement.

Example 16. Vanhal, Sonata in Eb, first movement; measures 36-39.



After a transition modulating to Bb major (measures 40-46), the second-theme area begins. The first eight-measure period is presented by the clarinet in measures 47-54, then restated by the keyboard with triplet ornamentation and with a two-measure extension (measures 55-64). An eight-measure closing theme appears in measures 65-72 and is repeated with ornamentation and a three-measure extension in measures 73-

82. The exposition concludes in measure 102 following a 20-measure codetta.

The development begins in measure 103 with a modulation to C minor generated by a sequence of the preceding two measures a minor-third lower. The resulting chromatic mediant relationship is shown in Example 17.

Example 17. Vanhal, Sonata in Eb major, first movement; measures 101-104.



In measures 107-116, a four-measure phrase based on material originating in the second-theme area is presented first in Ab major and then, following an intervening measure, Bb minor. The development continues after another intervening bar with five statements of a four-note motive in stretto. This material, which originates in the first theme, is combined with secondary dominants and augmented-sixth chords providing a method of modulating to F minor (measures 120-121) and C minor (measures 125-138).

The development continues, utilizing material from the codetta in measures 128-138 and from the closing theme in

measures 138-159, modulating to Eb major. A cadenza above a dominant seventh chord in measure 160 brings the development to a close.

Except for slight melodic alterations, a two-measure repetition in measures 235-236, and tonal changes expected for the return of the second theme area, measures 160-244 (the recapitulation), parallel measures 21-103.

Worth noting within the first movement is Vanhal's use of *stretto* to create tension and interest in the development (measures 118-128). In measures 123-128, *stretto* is combined with a German-sixth chord and serves as a means of modulating to C minor. Secondary dominants add variety and color to phrases, as well as functioning as a means of modulation (measures 106-107).

### Second Movement Poco Adagio

The second movement, Poco Adagio, makes use of sonata-allegro form, with the exposition at measures 1-38, development, 39-67 and recapitulation, 68-105. The following diagram illustrates the exposition:

Section	Measures	Key
First-theme group	1-11	Bb major
Transition	12-20	Bb major, C major to F major
Second-theme group	21-30	F major
Codetta	31-38	F major

The movement begins with an eight-bar period found in the keyboard with the clarinet providing limited doubling (Example 18).

Example 18. Vanhal, Sonata in Eb Major, second movement; measures 1-8.

Poco Adagio

The musical score for measures 1-8 of Vanhal's Sonata in Eb Major, second movement, is presented in three systems. The top system shows the clarinet part (treble clef) and the piano part (grand staff). The clarinet part begins with a circled '5' above the fifth measure. The piano part includes fingerings (5, 3, 4, 2, 3, 1) and dynamics (p, dolce, sf, p). The bottom system continues the piano part.

The consequent phrase of the period then returns with variation and more harmonic interest (measures 9-12). A transition beginning with a sequence having two two-bar stages follows in measures 13-20, modulating to G minor (measure 14), F major (measure 16), and C major (measure 18). The second-theme area begins in measure 21 with an eight-bar period presented by the keyboard. In measure 28, the consequent phrase is restated by the clarinet, beginning in elision with the ending of the first consequent phrase,

and followed by a nine-measure codetta in measures 31-38. Example 19 shows Vanhal's use of imitation in the codetta.

Example 19. Vanhal, Sonata in Eb Major, second movement; measures 31-34.

The development begins by presenting, in measure 39, the opening two measures of the first phrase of the exposition. This is followed by a sudden change of dynamics and a modulation to G minor, using material originally from measure 29. In measures 43-46, the antecedent phrase of measures 23-25 returns, followed by a modulation to Eb major. A false recapitulation occurs in measures 50-53 (Example 20) followed by a modulation to Bb major, through C minor.

Example 20. Vanhal, Sonata in Eb Major, second movement; measures 50-53.



A five-measure extension above the tonic pedal in F major (measures 59-63) brings the development to a close. It is followed by a five-measure transition modulating to Bb major (measure 63-67).

Excepting slight melodic alterations and the expected change of key for the second theme, the recapitulation (measures 68-105) restates the exposition in its entirety.

### Third Movement Rondo Allegretto

The last movement, Rondo Allegretto, is a six-part rondo which can be divided in an ABACCA design:

Section	Measures	Key
A	1-34	Eb major
Transition	35-42	Eb major to Bb major
B	42-64	Bb major
Transition	64-72	Bb major to Eb major
A	73-89	Eb major
Transition	89-93	Eb major to Ab major
C	93-109	Ab major to Eb major to Ab major

Transition	109-124	Ab major, Eb major to Ab major
C	124-134	Ab major
Transition	135-145	F minor to Eb major
A	145-171	Eb major
Coda	171-211	Eb major to Db major to Eb major

The rondo begins with a thirty-four-measure refrain containing two melodic themes. The first eight-measure theme is introduced by the clarinet and then repeated in measures 9-16 by the keyboard. The "A" section's middle part, made up of an eight-measure period with a two-measure extension, is stated by the clarinet in measures 17-26. This is followed by a return of the first theme, with the use of durchbrochene Arbeit, in measures 27-34 (Example 21).

Example 21. Vanhal, Sonata in Eb Major, third movement; measures 26-34.

The musical score for Example 21, measures 26-34, is presented in two systems. The top system shows measures 26-31, and the bottom system shows measures 32-34. The clarinet part (top staff) introduces a melodic theme in measure 26, marked *mf dolce*. The keyboard part (bottom two staves) provides harmonic support with chords and arpeggiated figures. Dynamics include *p* (piano) and *mf* (mezzo-forte). The score shows the first eight-measure theme and its repetition by the keyboard.

A transition follows in measures 35-42. The first episode ("B") begins in Bb major and contains a series of repeated phrases (measures 42-64). Example 22 illustrates the nine-measure transition in stretto which follows in measures 64-72 and modulates to Eb major.

Example 22. Vanhal, Sonata in Eb Major, third movement; measures 64-72.

The musical score for Example 22, measures 64-72, is presented in two systems. The first system shows a piano introduction with a treble staff featuring a melodic line and a bass staff with harmonic accompaniment. The second system continues the piece, with markings for *dolce* and *(poco rit.)* in both staves, indicating a change in tempo and mood.

The refrain returns in measures 73-89, presenting the first theme as stated in measures 1-16. The movement continues with a short transition in measures 89-93 modulating through C minor to Ab major.



In measure 93, a contrasting third episode begins with an eight-measure phrase in Ab Major. The antecedent phrase, presented by the clarinet, is followed by the consequent phrase, stated by the keyboard, in Eb Major. The eight-measure period is restated in measures 101-109. This is followed by a sixteen-measure digression modulating to Ab major. The eight-measure period from measures 93-100 returns in measure 125. The consequent phrase is extended by two measures and contains a tonal digression through Db major (measures 130-131) and Bb minor (measures 131-132) before returning to Ab major (Example 23).

**Example 23.** Vanhal, Sonata in Eb Major, third movement; measures 125-135.

The musical score for Example 23 consists of two systems of music. The top system, measures 125-129, features a clarinet part with a melodic line and a keyboard part with harmonic support. The bottom system, measures 130-135, shows the keyboard part becoming more active. The score includes dynamic markings such as *espr.* and *poco f*.

## Example 23 (continued)



Material from measures 109-110 is featured in a four-measure sequence modulating from F minor to Eb major (measures 135-139). This is followed by a six-measure extension concluding in measure 145 with a cadenza above the dominant chord in Eb major.

The refrain returns in measures 146-171, restating measures 9-34 in durchbrochene Arbeit. The movement concludes with an extended coda which can be divided into the following four sections: (1) a nineteen-measure passage (measures 171-189), made up of a harmonically colorful nine-measure phrase, its repetition, and a two-measure extension; (2) a nine-measure passage (measures 189-197) incorporating a repeated four-measure phrase containing ascending and descending major scales above a tonic pedal; (3) a nine-measure section (measures 197-205) containing two-measure motives based on the first theme and presented in repetition; and (4) a seven-measure cadential section which brings the movement to a close.

Within the coda, Vanhal displays an imaginative use of chord progressions and modulations. Example 24 illustrates: (1) chromatic passing tones (measures 171-173); (2) a chromatic mediant relationship (measures 173-174); (3) a modulation to an unrelated key (Eb major to Db major) by a secondary dominant chord used as a pivot chord (measures 174-175); and (4) the return to Eb major by a secondary dominant (measures 176-177).

**Example 24.** Vanhal, Sonata in Eb Major, third movement; measures 171-179.

The musical score for Example 24, measures 171-179, is presented in two systems. The first system (measures 171-175) shows a piano introduction with a *p* dynamic and a *cresc.* marking. The melody in the right hand features chromatic passing tones, and the left hand has a triplet pattern. The second system (measures 176-179) continues the triplet pattern in the left hand and shows a modulation to an unrelated key (Eb major to Db major) by a secondary dominant chord used as a pivot chord (measures 174-175).

## Example 24 (continued)

Musical score for Example 24 (continued), page 65. The score is written for piano (piano) and features three staves: a single treble staff at the top, and a grand staff (treble and bass) at the bottom. The key signature is B-flat major (two flats). The tempo is marked with a quarter note. The score is divided into three measures by vertical bar lines.

- Measure 1:** The single treble staff begins with a forte (*f*) dynamic and contains a half note G4, a half note A4, and a half note B4, all beamed together. The grand staff begins with a forte (*f*) dynamic and contains a continuous eighth-note triplet pattern in the right hand, while the left hand plays a steady quarter-note bass line.
- Measure 2:** The single treble staff continues with a half note C5, a half note D5, and a half note E5, all beamed together. The grand staff continues with the eighth-note triplet pattern in the right hand and the quarter-note bass line in the left hand.
- Measure 3:** The single treble staff concludes with a half note F5, a half note G5, and a half note A5, all beamed together. The grand staff concludes with the eighth-note triplet pattern in the right hand and the quarter-note bass line in the left hand. The measure ends with a fermata over the final notes.

Dynamic markings include *f* (forte) at the beginning of each measure and *p cresc.* (piano crescendo) at the end of each measure.

## APPENDIX A

## APPENDIX A

### TITLES AND LOCATIONS OF ORIGINAL EDITIONS OF PRESENTLY UNPUBLISHED WORKS BY VANHAL INCLUDING CLARINET

Sei Trio Per Violino, Clarinetto e Basso, op. 10.  
*originally published in Paris, 1774, by La Chevardière*

- (a) Bibliothèque national (Ancien Fonds du Conservatoire National de Musique), Paris, France
- (b) Biblioteka Uniwersytecka, Wroclaw (Breslau), Poland

Sei Trios Per Violino, Clarinetto e Basso, op. 20.  
*originally published in Paris, 1781, by Le Duc, No. 181*

- (a) Bibliothèque Nationale, Paris, France

Deux Trios a Clarinetto, Violino et Violoncelle.  
*originally published in London, circa 1785, by J. Bland*

- (a) Rowe Music Library, Kings College, Cambridge, London

Six Trios Pour une Clarinette, un Basson et Basse ou Deux Clarinettes et Basse, Op. 18 . . . on ne Doit se Servir de la Seconde Clarinette qu'au Deffaut du Basson.  
*originally published in Paris, n.d., by Mme Berault; Metz, Kar.*

- (a) Fürstlich Bentheimsche Bibliothek, Burgsteinfurt, West Germany
- (b) Bibliothèque National (Ancien Fonds du Conservatoire National de Musique, Paris, France.

## APPENDIX B

# APPENDIX B

## CLARINETTO PART TO SINFONIA XLII (SYMPHONY IN C)

BRENNER EDITION, 1774

48

CLARINETTI 1<sup>mo</sup> e 2<sup>do</sup> in C

### SINFONIA XLII

*All'egro con brio*

*cresc.*

*Andante Tacet*



CLARINETTI 1<sup>mo</sup> e 2<sup>do</sup> in C

49

Menuetto

Allegro

Musical score for Clarinets 1 and 2 in C, measures 49-58. The score is in 3/4 time and consists of two systems. The first system is labeled "Menuetto" and the second "Allegro". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as "p" (piano) and "f" (forte). The key signature has one flat (B-flat).

## APPENDIX C

APPENDIX C

SONATA PER IL CLAVICEMBALO O PIANO-FORTE  
CON CLARINETTO O VIOLINO OBLIGATO, NO. I  
PUBLISHED BY NIKOLAUS SIMROCK, 1806

*SONATA*  
PAR IL  
Clavicembalo o Piano-Forte  
CON  
*Clarinetto o Violino obbligato*  
COMPOSTA DA  
*J. MANHAI.*  
Opera Lit. F. N.º I  
A BONN CHEZ N. SIMROCK.

Prix 2 Francs.

PARIS chez H. Simrock, professeur, N.º de musique et d'instruments, Rue du Mont Blanc N.º 373. Chaussée d'Antin près le Boulevard  
P. D. L. 3. S. à la B. Imprimerie.

SONATA I. Clarinetto in B. 1.  
All<sup>o</sup> moderato

The musical score is written for a Clarinet in B. It consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff has a forte (F) dynamic marking. The second staff has a piano (p) dynamic marking. The third staff has a forte (F) dynamic marking. The fourth staff has a piano (p) dynamic marking. The fifth staff has a piano (p) dynamic marking. The sixth staff has a forte (F) dynamic marking. The seventh staff has a piano (p) dynamic marking. The eighth staff has a forte (F) dynamic marking. The ninth staff has a piano (p) dynamic marking. The tenth staff has a piano (p) dynamic marking. The eleventh staff has a piano (p) dynamic marking. The twelfth staff has a piano (p) dynamic marking. The thirteenth staff has a piano (p) dynamic marking. The fourteenth staff has a forte (F) dynamic marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

## 2.

Adagio  
cantabile.

Measures 1-10 of the Adagio cantabile section. The music is in 3/4 time. It begins with a melody in the right hand, featuring triplets and slurs. The left hand provides a steady accompaniment. Dynamics include *p* (piano), *f* (forte), and *dec.* (decrescendo).

Rondo.  
Allegretto.

Measures 1-10 of the Rondo Allegretto section. The music is in 3/4 time. It begins with a lively melody in the right hand, featuring slurs and dynamics. The left hand provides a steady accompaniment. Dynamics include *f* (forte), *p* (piano), and *dec.* (decrescendo).

5.



## Violino.



2.

*All.<sup>o</sup> moderato.*

SONATA  
I.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as 'p' (piano) and 'f' (forte) are indicated throughout. The first system begins with a key signature of one sharp (F#). The second system has a key signature change to one flat (Bb). The third system has a key signature change to two flats (Bb and Eb). The fourth system has a key signature change to two sharps (F# and C#). The fifth system has a key signature change to one sharp (F#). The score ends with a double bar line and a repeat sign.

3.

423.

V. S.



4.

The image displays four staves of musical notation, likely for a piano. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid runs. The staves are arranged vertically. The first staff begins with a piano (p) dynamic marking. The second staff includes a forte (f) marking. The third staff has a piano (p) marking. The fourth staff features a pianissimo (pp) marking. The notation includes various musical symbols such as slurs, ties, and repeat signs, indicating intricate phrasing and dynamics. The overall style is characteristic of late 19th or early 20th-century piano music.

477.

5.

This musical score consists of four systems of staves, each containing a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 3/4 time signature.

- System 1:** The first staff features a melodic line with eighth and sixteenth notes, including a triplet. The second staff provides harmonic support with chords and a bass line. Dynamics include *f* (forte) and *p* (piano).
- System 2:** Continues the melodic and harmonic development. The first staff has a triplet of eighth notes. The second staff includes a *f* dynamic marking.
- System 3:** The first staff contains a complex triplet of sixteenth notes. The second staff continues the harmonic accompaniment.
- System 4:** The first staff features a *ff* (fortissimo) dynamic marking. The second staff concludes the passage with a final chord.

6.

Adagio  
cantabile.

The musical score consists of two systems of staves. The first system contains measures 6, 7, and 8. The second system contains measures 9, 10, and 11. The piano part is written in the right hand, and the vocal part is written in the left hand. The tempo is marked 'Adagio' and the mood is 'cantabile'. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by a flowing, lyrical quality. The score is arranged in two systems, with measures 6-8 on the first system and measures 9-11 on the second system. The piano part is written in the right hand, and the vocal part is written in the left hand. The key signature is one flat (B-flat major or D minor).

7.

Rondo.  
Allegretto

The musical score is written for piano and consists of several systems of staves. The first system includes a treble staff and a bass staff. The tempo is marked 'Rondo. Allegretto'. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings including *p*, *f*, *sf*, and *sfz*. There are also articulation marks like *acc.* and performance instructions like *V.S.* (Viva). The score is marked with a '7.' at the beginning and a 'V.S.' at the end.

This page of musical notation, numbered 8 in the bottom left corner, contains a single system of music. It is written for piano, with a complex, multi-measure melody in the right hand and a supporting bass line in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The piece is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The melody in the right hand is highly rhythmic and features many beamed sixteenth and thirty-second notes. The left hand provides a steady, rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

This page of musical notation, numbered 80, contains five systems of staves. The notation is complex, featuring multiple staves per system, likely representing different instruments or voices. The music is written in a style that suggests a late 19th or early 20th-century composition, with intricate melodic lines and dense harmonic textures. Key features include:

- System 1:** Features a prominent melodic line in the upper staff, with dynamic markings *p* and *f*.
- System 2:** Continues the melodic development, with a *p* marking in the lower staff.
- System 3:** Shows a more active texture with various dynamic markings, including *f* and *ff*.
- System 4:** Includes a *p* marking and features a *ff* marking in the lower staff.
- System 5:** The final system on the page, ending with a *f* marking.

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings, all arranged in a structured and aesthetically pleasing manner.

## APPENDIX D.

APPENDIX D

SONATA PER IL CLAVICEMBALO O PIANO-FORTE  
CON CLARINETTO O VIOLINO OBLIGATO, NO. II  
PUBLISHED BY NIKOLAUS SIMROCK, 1806

*SONATA*  
... ..  
Clavicembalo o Piano-Forte

... ..  
*Clarinetto o Violino obbligato*

COMPOSTA DA  
*J. WAGNER*  
Opera Lib. N.º II

N.º 5.

À BONN CHEZ N. SIMROCK.

Preis 2 Francs.

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P. D. L. S.  
N.º 10. B. Importale.



6.

Violino o Clarinetto in C.

## SONATA II.

All.<sup>o</sup> moderato.

Musical score for Violino o Clarinetto in C, Sonata II, All. moderato. The score consists of 12 staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "All. moderato." and the dynamics range from "f." (forte) to "p." (piano). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. The score ends with a double bar line and a repeat sign.

**Violino o Clarinetto.**

7.

[illegible]

8. Violino o Clarinetto.

The musical score for measures 84-92 is written for Violino o Clarinetto. It consists of 11 staves. The notation includes various dynamics (dol., p., f., ff.), articulation (accents), and phrasing (slurs). The key signature has one flat (B-flat). The score is as follows:

- Staff 1: *dol.* (measures 84-88), *p.* (measures 89-92)
- Staff 2: *f.* (measures 84-88), *dol.* (measures 89-92)
- Staff 3: *p.* (measures 84-88), *dol.* (measures 89-92)
- Staff 4: *dol.* (measures 84-88), *p.* (measures 89-92)
- Staff 5: *dol.* (measures 84-88), *f.* (measures 89-92)
- Staff 6: *p.* (measures 84-88), *f.* (measures 89-92)
- Staff 7: *dol.* (measures 84-88), *p.* (measures 89-92)
- Staff 8: *dol.* (measures 84-88), *p.* (measures 89-92)
- Staff 9: *p.* (measures 84-88), *dol.* (measures 89-92)
- Staff 10: *ff. dol.* (measures 84-88), *p.* (measures 89-92)
- Staff 11: *p.* (measures 84-88), *f.* (measures 89-92), *ff.* (measures 90-92)

## 10

SONNEN  
M.

Moderato.

479.

V. S.

This musical score page contains two staves, Violoncello (V. S.) and Viola (V.), spanning measures 479 to 488. The key signature is one sharp (F#) and the time signature is 3/4. The V. S. staff begins with a whole rest in measure 479, followed by a melodic line starting in measure 480. The V. staff plays a continuous eighth-note accompaniment throughout. Dynamic markings include *p* (piano) and *f* (forte). Measure numbers 479, 480, 481, 482, 483, 484, 485, 486, 487, and 488 are indicated below the staves.

This page contains five staves of musical notation, likely for a piano piece. The notation is written in a standard musical staff format with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout the piece. The notation is arranged in a single system, with the staves connected by a brace on the right side. The page is numbered 87 at the top center.

13.



16.

The musical score is written for piano and consists of two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte) and *pp* (pianissimo) are used throughout. The score includes a key signature change from one sharp (F#) to two sharps (F# and C#) in measure 11. The piece concludes with a double bar line and a repeat sign in measure 20.

Rondo.  
Allegretto

479.



15.

624

473.

This musical score consists of eight staves, organized into four systems of two staves each. The notation is for a voice part and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The piano part features complex textures with many beamed sixteenth and thirty-second notes, often in the right hand, while the left hand provides a more rhythmic foundation. The voice part is written in a single melodic line with some phrasing slurs. The system concludes with a double bar line and a repeat sign.

453.

453.

454.

455.

456.

457.

17.

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