A HISTORY OF THE CLARINET AS AN ORCHESTRAL INSTRUMENT FROM INCEPTION TO FULL ACCEPTANCE INTO THE WOODWIND CHOIR

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This is to certify that the

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ABSTRACT

A HISTORY OF THE CLARINET AS AN ORCHESTRAL INSTRUMENT FROM INCEPTION TO FULL ACCEPTANCE INTO THE WOODWIND CHOIR

by Daniel Thomas Bogart, Jr.

The subject of this paper is the apprenticeship of the clarinet as an orchestral instrument. The period covered is from the very beginnings of the instrument up to the time it began to appear regularly in the woodwind choir. The approach used was (a) to read all available books and articles on the subject, and (b) to analyze selected scores of the 18th century. Xeroxed examples of the music discussed are included in this paper.

The first chapter presents a brief descriptive history of the invention of the clarinet and its subsequent physical development from the early 2-keyed model shaped like a recorder to the classical 5 to 6-keyed instrument.

Chapter II deals with scores of the first half of the 18th century beginning with opera scores containing sporadic parts labeled "chalumeau" to the use of the clarinet by Vivaldi and Rameau.

Chapter III is concerned with the orchestral use of the clarinet at Mannheim.

Chapter IV takes the clarinet through the active years leading to its full acceptance into the woodwind choir.

In summary, it was found that the composers most directly responsible for the clarinet's eventual success were (a) early innovators in orchestration such as Reinhard Keiser of Hamburg and others, who first "broke the ground"; (b) Antonio Vivaldi for his characteristic writing for the instrument in three recently discovered concertos; (c) Jean Phillip Rameau for his introduction of the clarinet into the Paris Opera Orchestra; (d) Christian Cannabich for his intelligent, individual clarinet parts; (e) Francois Joseph Gossec for his use of the instrument in La Poupliniere's orchestra; (f) Johann Christian Bach for his use of the instrument in England; (g) Christoph Gluck for his eventual acceptance of the clarinet as a regular member of the ensemble in some of his later works; (h) Wolfgang Amadeus Mozart for his wholehearted acceptance and unreserved use of the instrument; and (i) Ludwig van Beethoven for helping to solidify the clarinet's newly won position in the orchestra by regularly including it in all of his orchestral scores.

It was found that physical improvements leading to the appearance of specialists on the clarinet were also a factor in the instrument's acceptance. It was no longer thought of as just a doubling instrument for oboe players.

The clarinet's supplantation of the oboe in the military band undoubtedly helped the instrument gain a wider base of acceptance.

The developing concepts of orchestration during the 18th century also were a factor in the clarinet's acceptance; its use as a color instrument by opera composers is an example.

The readiness of the clarinet to blend with other instruments and with the human voice were important assets.

The clarinet's supreme control of dynamics spoke well for it as the effects of sudden pp's and ff's and crescendo and decrescendo came into widespread use.

Finally, it was found that, based on available scores and with the exception of Christian Cannabich and one short opera excerpt by Ignaz Holzbauer, the use of the clarinet in the orchestra by the composers at Mannheim had nothing to distinguish it from its use by other composers of the time.

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By

Daniel Thomas Bogart, Jr.

A THESIS

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In Loving Dedication

to

my Father and Mother

ACKNOWLEDGMENTS

I want to express my gratitude to my graduate committee for their assistance, guidance, and encouragement.

Dr. William R. Sur, Chairman

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INTRODUCTION

The subject of this paper is the apprenticeship of the clarinet as an orchestral instrument. The period covered is from the very beginnings of the instrument up to the time it began to appear regularly in the woodwind choir. My approach to this study has been (a) to read all available books and articles on the subject, and (b) to analyze selected scores of the 18th century. Zeroxed examples of the music discussed are included in this paper. I have used the facilities of the Michigan State University Library, Harvard University Library, the Library of Congress, and the Newberry Library of Chicago.

This subject has been considered in a number of books and articles throughout the years, but a detailed investigation of this aspect of clarinet development has not been made. Such authorities as Wilhelm Altenburg, Anthony Baines, Michel Brenet, Adam Carse, Georges Cucuel, Lionel de la Laurencie, Geoffrey Rendall, and others discuss this subject, but none give a sustained account and do not make available any examples of the music in question.

Errors were encountered in some sources. The Encyclopedia Britannica (1959 edition) in its article on clarinet states that Handel did not know the instrument, when

research in 1950 concluded that "there can be no doubt that Handel knew the clarinet."[1]

C. Mennicke concluded that the 'clarinette' parts in Rameau's opera "Acante et Cephise" (1951) were really meant for an 8 foot natural trumpet.[2] However, there is documentary evidence of the clarinet's having been used in France at this period at various court functions thus proving that it was a known quantity and making a mistake in terminology unlikely;[3] also, there is documentary proof that clarinets were used two years previously by Rameau in his opera "Zoroastre" (1749), which again makes an ambiguous use of names unlikely.[4] Finally, there is a note on the manuscript in Rameau's own handwriting cautioning the orchestra to play quietly when the clarinets enter, something he would have been unlikely to do if by that term he meant trumpets.[5]

Anthony Baines states that the 'clarinette d'amour' was used solely as a solo instrument and did not appear in

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[1]R. B. Chatwin, Handel and the Clarinet (Galpin Society Journal, London, March, 1950).

[2]Adam Carse, The History of Orchestration (New York: E. P. Dutton and Co., 1925), p. 179.

[3]Bulletin de la Societe francaise de Musicoloque, Notes des archives concernant l'emploi des clarinettes en 1763 (April, 1919).

[4]Lionel de la Laurencie, Rameau et les clarinettes SIMG, XIV (February, 1913), 85-90.

[5]Michel Brenet, Rameau, Gossec et les clarinettes Le Guide Musical (May 1, 8, and 15, 1903).

any scores,[6] when it is used in the introduction to F. J. Gossec's "Requiem Mass."

(To remark these errors is not to criticize the overall excellence of the contribution these men have made. On the contrary, I greatly respect and admire their work.)

In tracing this history I have assembled a list of 18th century scores in which the clarinet appears, and have sought to identify the composers who made significant use of the instrument and were thus important in its achieving a permanent place in the orchestra.

I have also sought answers to the question of why the clarinet was taken into the orchestra at all. It was a crude instrument in comparison with its neighbors the flute and oboe, possessing only two keys for much of its apprenticeship; its sound was not altogether pleasant if we are to believe contemporary accounts:

> The tone of these early clarinets is far from satisfactory. Disparaging remarks occur as early as 1713 when J. Mattheson in his "Neueroffnete Orchestre" speaks of 'chalumeaux' with their howling symphony,' and Walther's statement that 'the clarinet sounded from afar like a trumpet' points to some stridency of tone in the higher register.[7]

> With all its glaring imperfections Denner's 'invention' could not be expected to gain an enthusiastic welcome from musicians. Nor did it. It was vastly inferior to the contemporary oboe and flute in tone, intonation, and agility . . . .[8]

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[6] Anthony Baines, Woodwind Instruments and their History (New York: W. W. Norton and Co., Inc., 1963), p. 304.

[7] Geoffrey Rendall, The Clarinet (2d ed. rev.; London: E. Benn Co., 1957), p. 70.

[8] Ibid., p. 74.

It was limited to diatonic passages for the most part, as nearly all chromatic tones required cross-fingerings of questionable intonation; its distribution was spotty at best, and it was built in many different keys, not all equally available; it was given sporadic work to do when it did appear, and most composers seemed at a loss to know what to do with it; the oboe admirably filled the gap in the staff between the flute and bassoon and range requirements presented no need for another instrument. All of these things argued against the clarinet's being accepted into the orchestra. The search for reasons why it was accepted forms a focus of this paper.

I have also tried to clear up confusion over terminology in some early scores (i.e., whether chalumeau meant clarinet; whether clarinet meant clarino-trumpet). A careful analysis of the scores, as well as facts about early wind instruments have been applied to this problem.

No attempt has been made to study the other members of the 18th century clarinet family, such as the high clarinet in D and the clarinette d'amour in G, other than to note their rare appearances. I have traced the path of the primary instrument from the chalumeau through the 2-keyed instrument to the 5-6 key classical clarinet.

The 18th century was an interesting period because the orchestra was developing at the same time the clarinet was entering the scene; the method of writing music was

changing (i.e., from contrapuntal to harmonic; the conscious use of some instruments for an accompaniment role and others for the melody); the use of instruments for their own characteristics instead of the old arbitrary assignment of parts was beginning to be the norm; the imaginative search for orchestral color through the combination of different sections of the orchestra was becoming an important facet of the composers' art. The orchestra was being moulded and fashioned into the great 'instrument' of the classical composers and the clarinet, the last instrument added to the classical orchestra, was very much a part of this development.

CHAPTER I

THE INVENTION OF THE CLARINET

Although the physical history of the clarinet is not the focus of this paper, some information in this area is a necessary part of a history of its early uses. For this reason this chapter is presented.

> The idea of a single-beating reed used in conjunction with a cylindrical tube is of ancient origin. It was in use as early as the beginning of the third millennium B.C. in Egypt, which may have been the country of its origin. It also seems certain that at least one type of the ancient Greek Aulos used a single-beating reed.[9]

Miss Schlesinger confirms this. She says, "The single-beating reed mouthpiece was the Greek instrument of the musician and creative artist."[10]

In the Middle Ages the single-beating reed was chiefly identified with peasant folk. In France it was called the chalumeau, a word derived from the Latin Calamellus, "a little reed," or from the Green Calamaulos, "a pipe of reed."

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[9]Francis W. Galpin, A Textbook of European Musical Instruments (New York: E. P. Dutton, 1937), pp. 186-187.

[10]Kathleen Schlesinger, The Greek Aulos (London: Methuen and Co., 1939), p. 49.

The word "chalumeau," however, was used loosely to describe not a specific instrument but almost any small woodwind instrument.

> It was a generic name, applying to (a) wooden pipes played with a double-reed, (b) wooden pipes played with a single-reed, and (c) the chanters of Bagpipes and Musettes. One of these early "chalumeaux" was a small keyless pipe of type (b), with a cylindrical bore, no bell, and with a single-reed. This is the instrument that was the forerunner of our present-day Clarinet.[11]

Anthony Baines gives a description of such a chalumeau as,

> . . . a little cane pipe, 8 to 9 inches long, with six holes and thumb-hole, and the reed-tongue cut in the upper side of the cane at the top end. Bonanni describes it in his book on instruments (Gabinetto Armonico, Rome, 1722), and an instrument answering to his description was exhibited at the Royal Military Exhibition in London in 1890 and described in Day's catalogue as follows: of cane, 8¼ inches long with 15 millimetres bore, covered with red leather, and sounding from g' to g" in fundamentals.[12]

J. C. Denner, who was one of the leading German woodwind-makers of the end of the 17th century (died 1707), improved this instrument by making it of boxwood, adding a little-finger hole and two keys near the top end of the instrument (one in front and one opposite it on the back), giving a range of f' to b-flat' or b', and using a replaceable reed which was tied on [see page 8 (a)].

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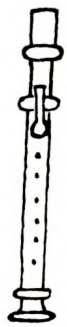
[11]Carl W. Forsyth, Orchestration (London: MacMillan Co., 1942), p. 251.

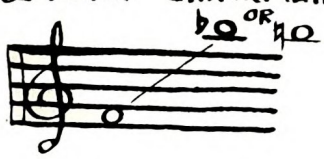
[12]Baines, op. cit., p. 296.

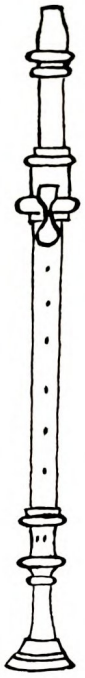


(a)

J.C. DENNER IMPROVED
2-KEYED CHALUMEAU

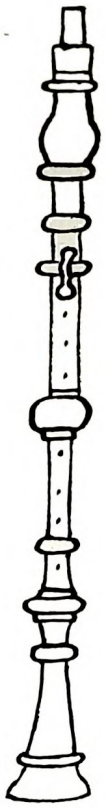
RANGE





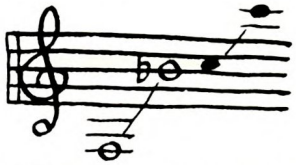
(b)

+ EARLY 2-KEYED CLARINET
RESEMBLING RECORDER -
J.C. DENNER



(c)

+ LATER MODEL OF
2-KEYED CLARINET



+the keys opened singly gave a', opened together b'natural; b'-flat was produced by slackening the embouchure and stopping the tone holes of the upper half of the instrument (the keys were diametrically opposite each other)

+b'-flat produced with both keys open; b'natural produced by tightening the embouchure (thumb key closer to mouthpiece and size of hole reduced)

Bonnani states that musicians called this 2-keyed form of the instrument the "Calandrone," "the lark," and that it gave a raucous sound.[13]

Diderot's "Encyclopedie" (Paris, 1767) confirms that the chalumeau is correctly identified in this midget instrument.[14]

An acoustical feature of the stopped cylindrical tube (the reed end of the chalumeau in effect "stops" the tube at that end), is that it overblows at the 12th rather than the octave. This feature had, up to this time, caused a "gap" in the scale of the chalumeau between its fundamental scale and its overtones. In improving the chalumeau (adding a little-finger hole and two keys), Denner had extended its fundamental range up to its first overtone. He also found that opening the key at the back of the instrument aided in producing these overtones, which previously had been much more difficult to sound.

These two things, (a) extending the range to the first overtones, and (b) making these overtones much easier to produce, gave Denner an instrument which was more sophisticated, but hardly capable of doing much more than it always had because the overtones, being very high and shrill in quality, were still impractical. He had in his hands an

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[13] Ibid., p. 296.

[14] Ibid.

instrument of greatly expanded potential but one which could not fully realize this potential.

Denner must have reasoned that if the instrument could not expand upwards to any degree perhaps it could do so if it were pitched lower. He constructed a new instrument twice as long as his chalumeau having a fundamental range of f to b'. As a master craftsman in the making of recorders, Denner shaped the new instrument like a recorder, and using the rear key as a "speaker key" he now had pleasant sounding tones in the over-tone range, which was the chalumeau's fundamental range, and a usable scale of from f to c''', a 2½ octave range and an instrument of importance; one that clearly was much more than a chalumeau, and which would soon make that crude instrument obsolete.

J. G. Doppelmayr records the event for us in his "Historical Report of Nuremburg Mathematicians and Craftsmen" of 1730 where he tells us that the clarinet was invented about 1700 by J. C. Denner of Nuremburg[15] [see page 8(b)].

We don't know when this new instrument was named but we do know that the publisher Roger in 1716 published a score entitled "Airs a deux clarinettes ou deux chalumeaux" (original score in the library of the Brussels Conservatoire of Music).

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[15] Ibid., p. 297

Around 1720 Denner's son John added an oboe-like bell. He also moved the thumb-key nearer to the mouth-piece and greatly reduced the size of the hole it covered. B-flat' was then produced with both keys open and greater security was given to the harmonics. He also slightly reduced the size of the mouthpiece and reed. This form of the instrument is the one more generally understood among historians as the "two-keyed clarinet" [see page 8(c)].

This instrument was taken abroad and introduced to France and England by Germans who played it in partnership with the horn. It was known in Italy as "Clarone" as early as 1721. Vivaldi wrote for it in three of his concertos which have only recently been discovered. It also was in common use in the Netherlands, appearing very early in a Mass by J. A. J. Faber in the 1720's.[16]

Soon after 1720 came the improvement which gave the instrument its final basic form: the elongation of the bell to take the long B key so that b' could be more properly produced and lowering the fundamental tone to e. Next, soon after 1750, the E-flat key was added, and before 1770 the long C-sharp key, making the Classical 5-keyed clarinet with a range of e to e'''. Its bore was narrow, only 13 to 14 millimeters as against 15 or more today.

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[16]Rendall, op. cit., p. 75.

B-flat and C were the usual keys it was constructed in, D was sometimes used, and A was rarer (see page 13).[17]

Its use gained steadily and by the 1790's the clarinet was accepted into full partnership with the flutes, oboes, and bassoons. By 1800 few orchestras of any size were without them.

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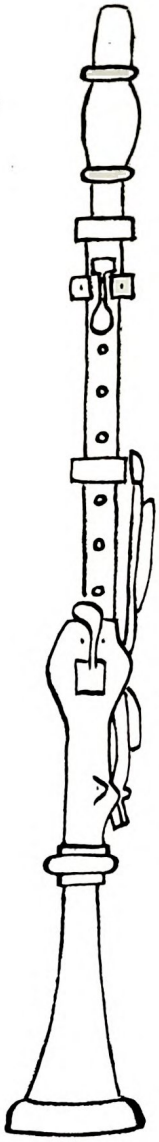
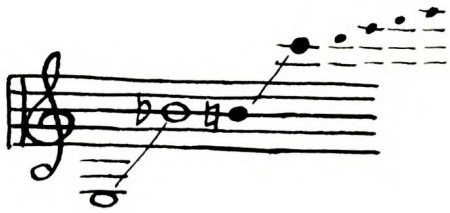
[17]Baines, op. cit., p. 299.



THE CLASSICAL 5-KEYED CLARINET



CHAPTER II

THE EARLY YEARS

In studying early 18th century orchestral scores with parts marked for the chalumeau (the term clarinet does not take over exclusively until after the middle of the century) it is a question whether the parts were in fact intended for that primitive instrument or for the clarinet. In other scores the term clarinet may have referred to a trumpet (clarino). It is not always possible, due to the conservative nature of the parts, to make a judgment on what instrument was really intended.

There was undoubtedly some confusion over terms for many years after the invention of the clarinet. This was especially true in the case of the terms chalumeau and clarinet. In 1716 Roger was advertising "Airs a deux clarinettes ou deux chalumeaux." The two instruments may just as well be equivalents as alternatives.[18]

Majer in his "Neu eroffneter Musiksall" of 1741 describes both the chalumeau and the clarinet in such a way as "it is impossible to suppose that they were anything but one and the same thing."[19] Evidently clarinets

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[18] Rendall, op. cit., p. 66.

[19] Carse, op. cit., p. 178.

were manufactured and sold under the name of chalumeau as the confusion over names persisted.

As the parts for the chalumeau become more sophisticated, however, it is obvious that the primitive instrument is inadequate to perform the music and that the new instrument was intended under whichever name it was assigned.

In cases where a trumpet might have been intended, music of a highly technical nature, with diatonic scale work extending to middle C and below, helps us reach a decision in as much as the only trumpet available at that time was the natural trumpet without keys or valves (key trumpets were invented in 1770; valves were introduced in 1813).[20]

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[20]Willi Apel, The Harvard Dictionary of Music (Cambridge: Harvard University Press, 1944), p. 771.

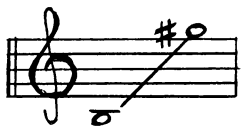
1711 - "Croesus" - Opera - Reinhard Keiser

The three earliest scores using the chalumeau are no longer available (see list of 18th century scores in the Appendix).

"Croesus" by Reinhard Keiser is the earliest score I have been able to locate (Newberry Library). A Xerox copy of the chalumeau's only appearance in this work immediately follows. It is a three-strophe aria. A different woodwind instrument doubles the string parts on each strophe. (The instruments used are flute, oboe, and chalumeau.)

In trying to ascertain what instrument may actually have been used here (i.e., the chalumeau or the clarinet), Grove's Dictionary states that ". . . it is not unreasonable to suppose that 'chalumeau' marked parts by Keiser, et al., were intended for the newly invented instrument."

A glance at the music supports the thesis that a clarinet could indeed have been the instrument intended by the composer. The range of the parts requires an instrument with a sounding range of



and the ability to produce the chromatic tones F#, C#, G#, and D#. All sources I have read but two give the written sounding range of a chalumeau as

52

da ich muß das Ur - teil hö - ren: ich kann nicht, Verzweiflung-Wort!

da ich muß das Urteil hö - ren: ich kann nicht, Verzweiflung-Wort!

da ich muß das Urteil hö - ren: ich kann nicht, Verzweiflung-Wort!

Scena 10ma

Atis, Elcius, Vorige. [Atis zeigt sich traurig.]

Cantabile

(Chalumeau e Violino I con sordino)

(Chalumeau e Violino II con sordino)

(Chalumeau e Viola con sord.)

Elmira

(Fag., Violonc., con sord. Basso, Cemb.)

piano *forte*

Trau - re nicht, trau - re nicht,

Cantabile

Cembalo

mei - ner See - len Lust und Won - ne, was be - ne - belt dein Gesicht, trau - re nicht,

trau_re nicht! Laß mir glänzen mei_ne Sonne, laß mir glänzen mei_ne Son_ne,

dei_ner Au_gen Freu_den-Licht! Traure nicht, traure nicht!

(attacca)

attacca

(Recitativo)

Elcius

Wo ich bei diesen Fackeln des Nachtes sehen muß, so wird mein trunkner Fuß im Dunkeln greulich wackeln.

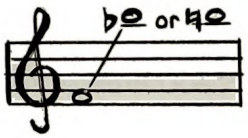
(Continuo)

(Violoncello)

Cembalo

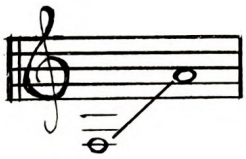
[Atis zeigt indessen seine Ungeduld, daß er nicht reden kann.]

La stanza 2da et 3za come sopra:



If these sources are accurate, the chalumeau used would have had to be pitched a 6th lower than the size they were normally built in to handle the lower notes. This would have been a chalumeau pitched in A and then all the sharped tones would have been in its diatonic scale with the exception of the D#. Baines states that ". . . a few of the operatic chalumeau parts demand instruments pitched a 3rd or a 4th lower . . .[21] than normal pitch; however, there is no record of chalumeaux pitched a 6th lower. This gives credence to the use of a clarinet on these parts.

To make the picture more confusing, Hugo Riemann offers different information as to the range of the chalumeau. Riemann states, "The chalumeau had 9 tone holes, was made in F major, and had a diatonic scale from f to a'."[22]



If this was the case, Adam Carse, in discussing the subject, says

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[21]Baines, op. cit., p. 296.

[22]Hugo Riemann, Musik-Lexikon (Mar Hesses Verlag, Berlin, 1922), p. 640.

> If the compass of the chalumeau was only from F below middle C to A a tenth higher, as is stated by Riemann ("Musik-Lexikon") and Volbach ("Die Instrumente des Orchesters," 1913), there is indeed conclusive proof that the chalumeau in the 18th century scores was none other than the early clarinet, for Keiser's parts in "Croesus" and Bonocini's in "Turno Aricino" are much too high for an instrument of such limited range . . . .[23]

A clarinet used on this part could, theoretically at least, have been pitched in C. It could have read right off the string parts. The enclosed fingering chart for the 2-key instrument shows how it would have fared.

We can see from the fingering chart that while the parts would have been playable on a C clarinet with double-vented F and G keys, it would have presented difficulties of intonation and tone quality on all notes out of its diatonic scale. An authority named F. D. Castilon, writing in the 1776-77 edition of the Diderot and d'Alembert Encyclopedie (Paris), states that the clarinet, even the 4-key model that he describes, encounters such difficult intonation problems on chromatic tones that the instrument is practical only in its diatonic scale.[24]

Eric Halfpenny states that he reached the same conclusion himself based solely on the evidence of the instruments themselves (as did Geoffrey Rendall). He also says that English tutors of the period agree on this point.[25]

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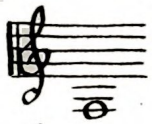
[23]Adam Carse, The Clarinet in the 18th Century, The Sackbut, Vol. 2, No. 4 (London: 1921), p. 19.

[24]Eric Halfpenny, Castilon on the Clarinet (Music and Letters, XXXV, No. 1, 1954), pp. 332-36.

[25]Ibid., p. 337.

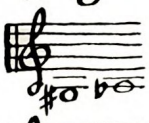
FINGERINGS FOR THE 2-KEY CLARINET



- BOTTOM *f* - ALL FINGERS DOWN - SATISFACTORY

- NON-EXISTENT UNLESS TWIN HOLES ARE PROVIDED FOR *f*

- *g* - LITTLE FINGER REMOVED - SATISFACTORY



- NON-EXISTENT UNLESS TWIN HOLES ARE PROVIDED FOR *g*

- *a* - LITTLE + RING FINGER REMOVED
- LESS SATISFACTORY DUE TO BAD VENTING

- FORKED FINGERING OF $R_1 + 3$
- VERY MUFFLED AND SHARP SINCE IT IS AN INSUFFICIENTLY FLATTENED *b*♮

- *b* - FINGERED R_1
- TOO FLAT BECAUSE IT IS UNAIDED BY A VENT KEY

- *c'* - L_{123}
- GOOD

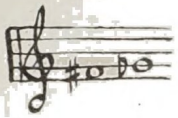
- $L_{12} + R_{12}$
- VERY POOR

- *d'* - L_{12}
- GOOD

- FORKED WITH L_{1+3}
- SHARP AND WEAK

- *e'* - L_1
- GOOD

- *f'* - L THUMB + L_2
- FAIR



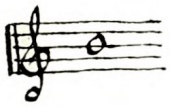
- L THUMB - GOOD, BUT SOMEWHAT FLAT

- g' - ALL FINGERS OFF - GOOD

- OPEN SPEAKER KEY - VERY SHARP

- a' - TOP KEY OPEN

- BOTH KEYS OPEN AND SLACKENING EMBOUCHURE



- b' - BOTH KEYS OPEN - 23a*

THE 12THS ARE BETTER, MORE RESONANT, AND MORE CLEARLY DEFINED.

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*Rendall, op. cit., pp. 71-72.

The enclosed fingering chart Principes de Clarinette for the 4-key clarinet also indicates that chromatic notes are very poor when it states that clarinets in A, B-flat, C, and D are needed to enable the clarinetist to play in all keys.

All of this makes the use of the C clarinet improbable in this instance because of the notes required that are out of its diatonic scale. I believe the clarinet pitched in A could have been used because all but the accidental tone would lie in its diatonic scale. A clarinet in D (its parts would be in the key of G) is another possibility.

Summary

In this early fragment of orchestral music for the chalumeau/clarinet we have an example of the concept of orchestration which was current at the beginning of the 18th century. Instruments were arbitrarily assigned parts without regard to their special characteristics or problems. But, the fact that the instrument was used here for an effect of tone color (of the other two strophes of the aria, one uses the flute with the strings, the other the oboe) shows that composers were beginning to experiment a little in this area.

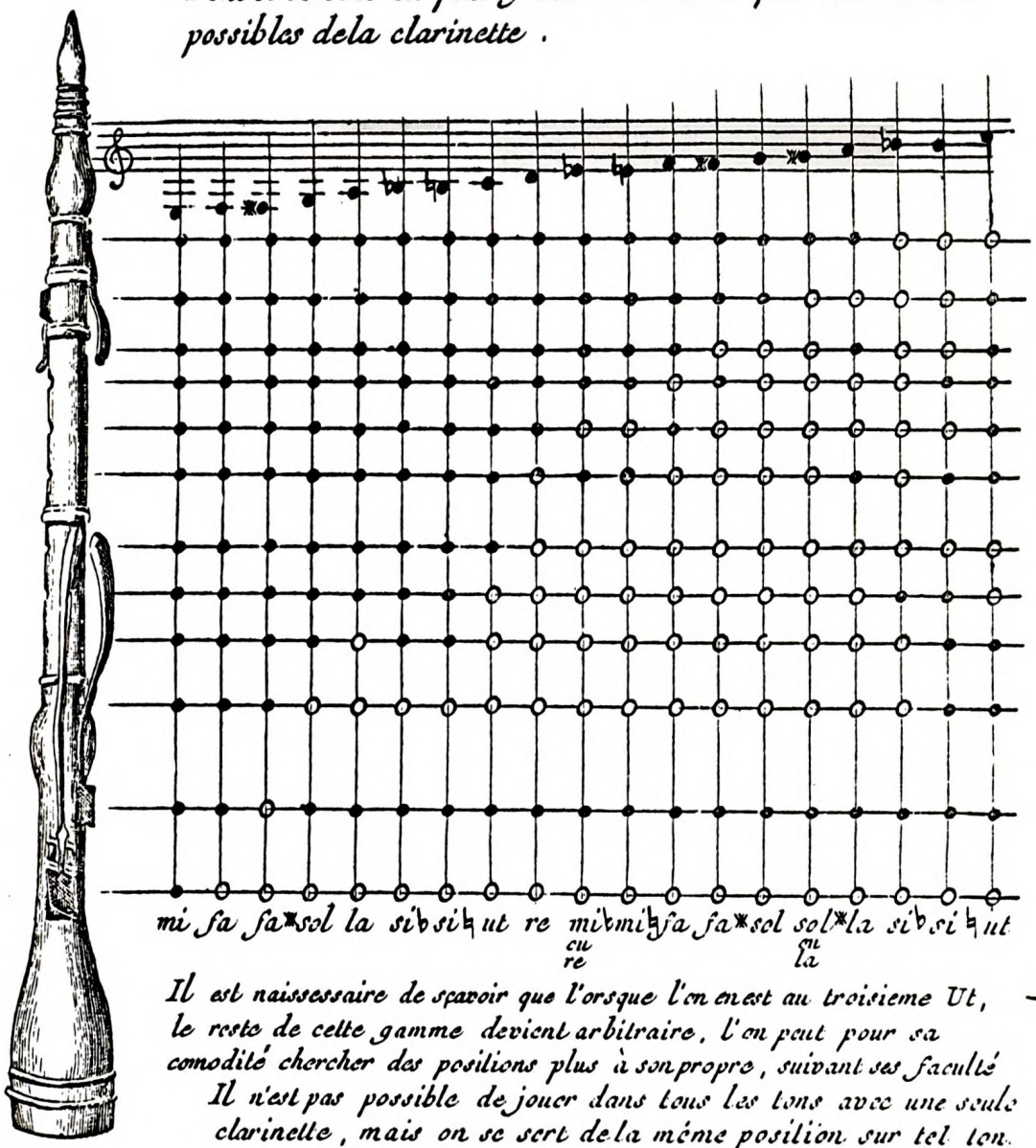
> Reinhard Keiser (1673-1739), the first prominent figure amongst those who made Hamburg a flourishing centre of musical and operatic activity in the early years of the 18th century . . . was amongst the first of the Germans to show signs of the coming change in orchestration.

PRINCIPES DE CLARINETTE

Avec la Tablature des Meilleurs M^tres pour cet Instrument et plusieur Duo pour cet Instrument Prix 1^ll 4^s. A Paris

GAMME GÉNÉRALE

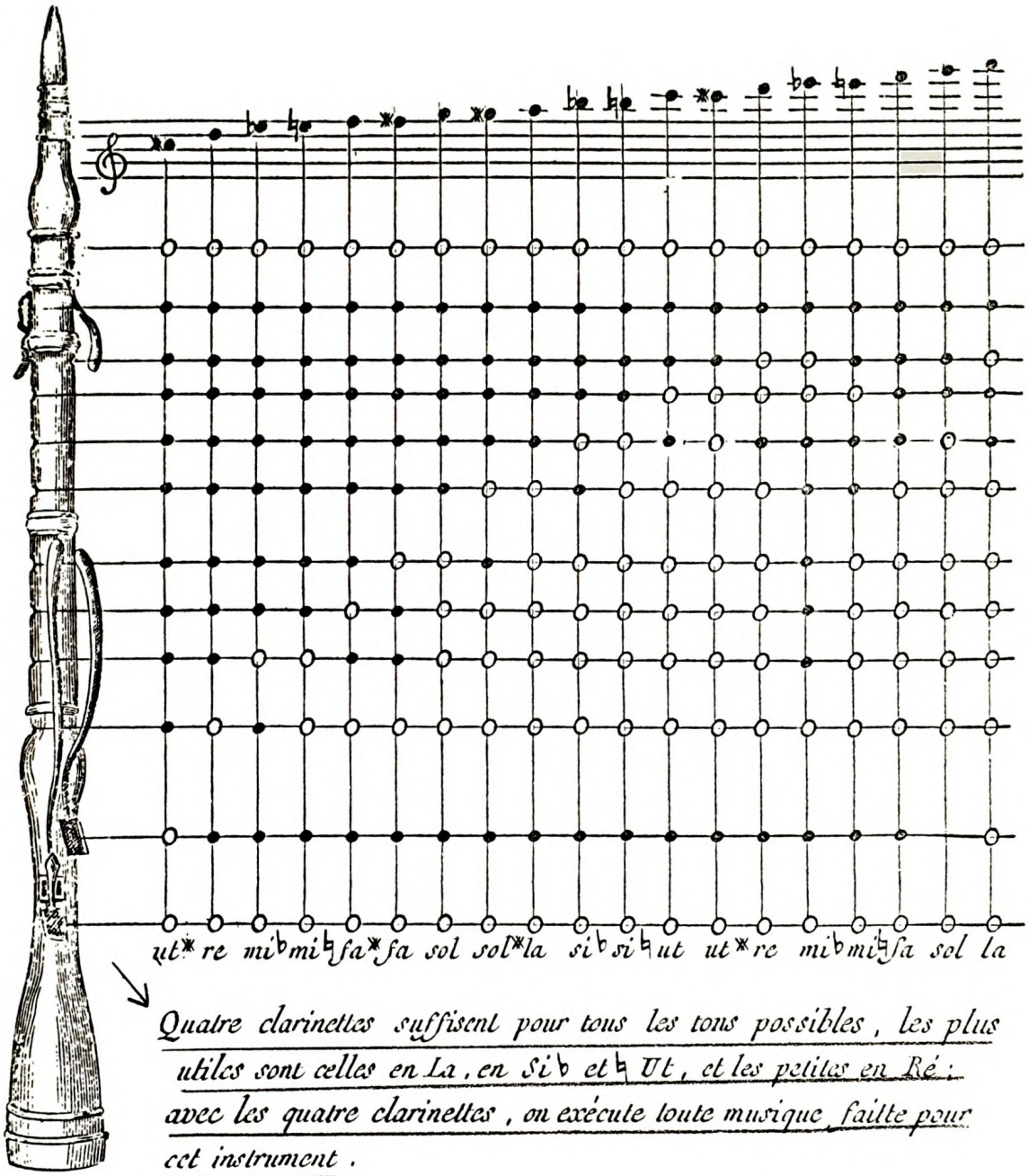
Dont se servent les plus grands Maitres pour tous les tonts possibles dela clarinette .



Il est naissessaire de sçavoir que l'orsque l'on en est au troisieme Ut, le reste de cette gamme devient arbitraire, l'on peut pour sa comodité chercher des positions plus à son propre, suivant ses faculté

Il n'est pas possible de jouer dans tous les tons avec une seule clarinette, mais on se sert de la même position sur tel ton que ce soit indifferamment pour toute sorte . (3)

Il faut remarquer que dans les tonts ou il y en a plusieurs qui peuvent ce faire de differentes facon



Quatre clarinettes suffisent pour tous les tons possibles, les plus utiles sont celles en La, en Si♭ et ♮ Ut, et les petites en Ré; avec les quatre clarinettes, on exécute toute musique faitte pour cet instrument.

Les points noires marque les trous bouche, et les Zéros marque ceux qui doivent êtres ou vert. (4)

> . . . His scores reveal many flashes of independence and well-aimed efforts to bring about more varied orchestral effects than were known to the German Church composers of his time. He was amongst the first to write parts for horns, to devise entirely pizzicato accompaniments for strings, and to make use of double-stopping in his violin parts; all of which show a commendable desire to exploit what were unfamiliar, if not quite novel means of brightening up the rather monotonous colouring of contemporary orchestration.[26]

To Keiser's list of innovations, we can add his use of the chalumeau/clarinet in his opera "Croesus."

I want to especially note here that (1) the instrument first appeared in the opera orchestra; (2) that the reason for its use here was to obtain variety in tone color; and (3) that the word chalumeau here almost certainly meant a clarinet, most probably in A or D.

The use of the orchestra, as noted previously, underwent dramatic changes in this century. This evolving concept of orchestration with its attendant climate of experimentation helped ease the way of the clarinet into the orchestra. This first fragment of orchestral clarinet music demonstrates this.

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[26] Carse, The History of Orchestration, p. 147.

1720 - "MARIA ASSUMPTA" MASS - J. A. J. Faber

The next known appearance of the chalumeau/clarinet in an orchestral score is in the "Maria Assumpta" Mass by the Netherlander organist and composer J. A. J. Faber.

The score is no longer extant but Gevaert in his "Nouveau traite d'instrumentation" of 1885 reproduces 21 bars from the "Qui tollis"--the solo contralto is accompanied by two flutes, clarinet, and cembalo or organ. "A most unexpected feature are arpeggios for the clarinet in the chalumeau register, descending to f, at that time the lowest note."[27] (A Xerox copy of this excerpt is on the following page, from p. 178 of Gevaert's book, Newberry Library.)

Summary

I would like to note two things about this fragment: (1) it is the earliest known appearance of the word "clarinet" in an orchestral score (the part is for clarinet in C); and (2) its use of the chalumeau register right down to the low f is the earliest known orchestral use of this register on the clarinet. (Most sources give Mozart credit for the first use of this register.)

This example of the clarinet's use by the chapelmaster J. A. J. Faber

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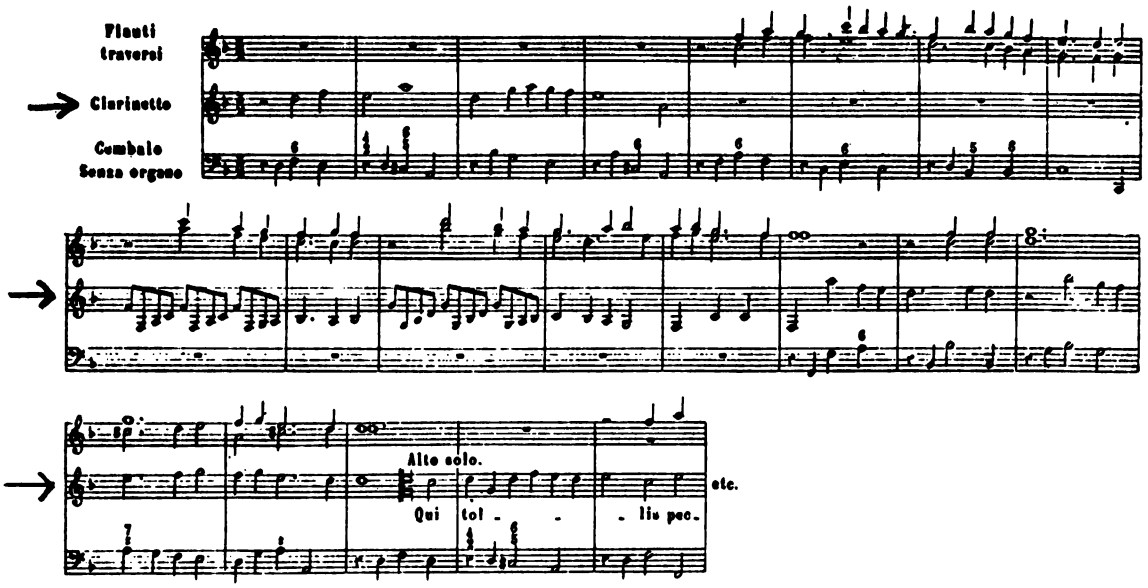
[27]Rendall, op. cit., p. 75.

CLARINETTE ORDINAIRE

Ex. 264.



En dehors de ce fait isolé, nous ne connaissons aucun exemple de l'emploi de la clarinette antérieurement à 1751 (Rameau, *Acante et Céphise*, pastorale héroïque). L'orchestre du théâtre impérial de Vienne ne possédait pas encore de clarinettes en 1767, témoin la partition de l'*Alceste* italienne de Gluck, où l'on rencontre les antiques chalumeaux. Le grand réformateur du drame lyrique se servit du nouveau timbre dans ses ouvrages français, mais il avait appris à le connaître trop tard pour se familiariser avec lui et en tirer de grands effets. Mozart employa pour la première fois des clarinettes dans la symphonie qu'il composa et fit exécuter à Paris en 1778, et depuis lors ne s'en passa plus au théâtre. Vers la même époque Haydn commença aussi à les introduire dans ses compositions. Enfin à partir de la 1re Symphonie de Beethoven (1800), les clarinettes sont devenues un élément indispensable du programme instrumental de l'orchestre symphonique.

Une particularité à noter, c'est que les trois grands maîtres, en écrivant leurs œuvres orchestrales, s'abstiennent presque complètement du registre inférieur. Mozart, qui en use largement quand il traite la clarinette en solo, n'a touché au chalumeau qu'une seule fois, à ma connaissance, hors de ce cas: dans le célèbre trio des masques, au final du Ier acte de *Don Giovanni*. Il était réservé au créateur de l'opéra romantique de révéler dans le *Freyschütz* l'expression menaçante, infernale, dont ces notes sont susceptibles.

La pratique générale à l'orchestre est d'employer deux clarinettes. Chez les anciens compositeurs d'opéras, la première se détache parfois de sa compagne, pendant des morceaux entiers, pour jouer une partie obligée dialoguant avec la voix. Mozart notamment a des airs de soprano avec clarinette solo (exemple: *la Clemenza di Tito*, Ier acte, air de Sesto "Parto! ma tu ben mio) genre de composition aujourd'hui complètement démodé.

L'orchestre des derniers drames de Wagner comprend trois parties de clarinette, sans compter la clarinette basse. (5)

> is most significant and of vital interest if one realizes that Gossec finished his musical education at Anvers and that he was for several years a chanter in this same cathedral; it would be therefore very possible that he had appreciated the use of the clarinet before entering the service of La Poupliniere.[28]

(In the 1760's Gossec wrote symphonies with parts for the clarinet.)

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[28] G. Crucuel, Études sur un Orchestre au XVIII me siècle (Paris: Librairie Fischbache, 1913), p. 17.

1724 - "TAMERLANE" - Opera - G. F. Handel
1727 - "RICCARDO PRIMO" - Opera - G. F. Handel
17 ? - "OVERTURE" - G. F. Handel

It has often been stated that Handel did not write for the clarinet, but several well-known authors have expressed the opinion that certain parts composed by him were intended for this instrument--Handel may have intended that a clarinet or clarinets should be used in the following three works:

1. the opera "Tamerlane"--1724
2. the opera "Riccardo Primo"--1727
3. a score in three parts headed "Overture" (in the Fitzwilliam Museum, Cambridge undated).[29]

1. "Tamerlane"--in the air "Par che mi nasca" Handel indicated cornetti in the autograph score.

Since players could not be found, or were not good enough, the parts were played on violins, as shown in the printed score and in the other transcriptions. When the opera was revived between 1760-70 clarinets were available and were used on these parts. The transcriptionist who made the alteration would have been very unlikely to do so unless he knew that Handel had wished to authorize the use of clarinets.[30]

In the Granville Manuscript the parts are marked Clar. 1 + 2 (instead of Cornetti, as this edition of the score is marked). It is possible that "clarini" are intended, but the pensive nature of the song calls for clarinet rather than trumpet tone.[31]

(A Xerox copy of the excerpt follows.)

2. "Riccardo Primo"--Handel indicated chalumeaux were to accompany the air "Quell innocent afflitto." It is not clear whether Handel actually intended the

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[29] Chatwin, op. cit.

[30] Ibid.

[31] George Grove, Dictionary of Music and Musicians (London: Macmillan and Co., Ltd., 1954), p. 322.

OPERA "TAMERLANO"

60

Mà non con-ten-ta a pie-no del se-no la co-stan-za, se l'a-gi-ta il ti-mor; mà

Adagio.

non con-ten-ta a pie-no del se-no la spe-ran-za, se l'a-gi-ta il ti-mor. Da Capo.

(parte.)

*) B. (v. pag. 88.)

.....fende. gra-ti-tu-di-ne al-men og-gi mi rende.

Cornetti I. II.

Violini I. II.

(Viola.)

IRENE.

(Bassi.)

Par che mi na-sca in se-no un rag-gio di spe-ran-za, a con-so-lar-mi il cor.

Corn. e Viol. I.

Corn. e Viol. II.

con_so_lar - - - - - - - - - - - - - - - - mi, a con_so_lar_mi il cor;

par che mi na_sca in se - - no un rag - gio di speran - - - - - - za,

a conso_lar_mi il cor, a con - so - lar_mi il cor; par che mi na_sca in se_no un rag_gio di spe_

_ran_za, a con_so_lar_mi il cor, a con_so_lar_mi il cor, a con - so_lar,

a con - - so - lar - mi il cor, a con - - so - lar - mi il

f

cor.

f

(Fine.)

Mà non con - ten - ta a pie - no del se - no la co - stan - za, se l'a - gi - ta il ti - mor, se l'a - gi - ta il ti -

- mor; mà non con - ten - ta a pie - no - del se - no la co - stanza, se l'a - - gi - ta il - ti - mor.

Da Capo.

chalumeau or the clarinet because the parts are limited to a twelfth for the most part. (A Xerox copy of the parts follows.) This would make the parts playable for a chalameau, but in four instances the parts call for notes which extend the range beyond that of the chalumeau.

On page 125 of the score, in measures 4 and 11 an e' is notated. Perhaps the chalumeaux could just drop off the part in measure 4 where they are doubling the violins, but in measure 11 this would have been awkward, as the chalumeaux are notated alone at this spot. The note e' is important, too, in that it is a phrase-ending note.

On page 127 in measures 40 and 41 an e-flat' and d' are called for. Here, again, the chalumeaux could just drop off the part on these notes. However, I don't think Handel would score a part for an instrument that would even temporarily be out of its range. A chalumeau pitched a 3rd lower is a possible choice of instrument. Anthony Baines supports this view on page 296 of his book.

Mr. Baines states that the chalumeau's

> Usual compass was from f' to b-flat'', or even to c''' (which no doubt would have been possible by opening the back key to overblow the bottom note to its twelfth), but a few of the operatic chalumeau parts demand instruments pitched a third or a fourth lower. Among the composers who wrote for it--usually for a pair--are Handel (in "Riccardo Primo"), Telemann, Vivaldi, and lastly Gluck.

Another choice of instrument is the improved 2-key clarinet in C [see page 8(c)] with a double-vented f and

APPENDICE.

A. (v. pag. 89.)

Andante.

Chalameaux, e Violino I.
Violino II.
Viola.
PULCHERIA.
Bassi.

Tutti.

Viol.

Quando non vede la cara madre quell'agnel-

Chal. senza Viol.

Viol.

-li-na gemendo và, finchè un pastore pietà ne sente, e la conduce ove el-la sta, e la con-

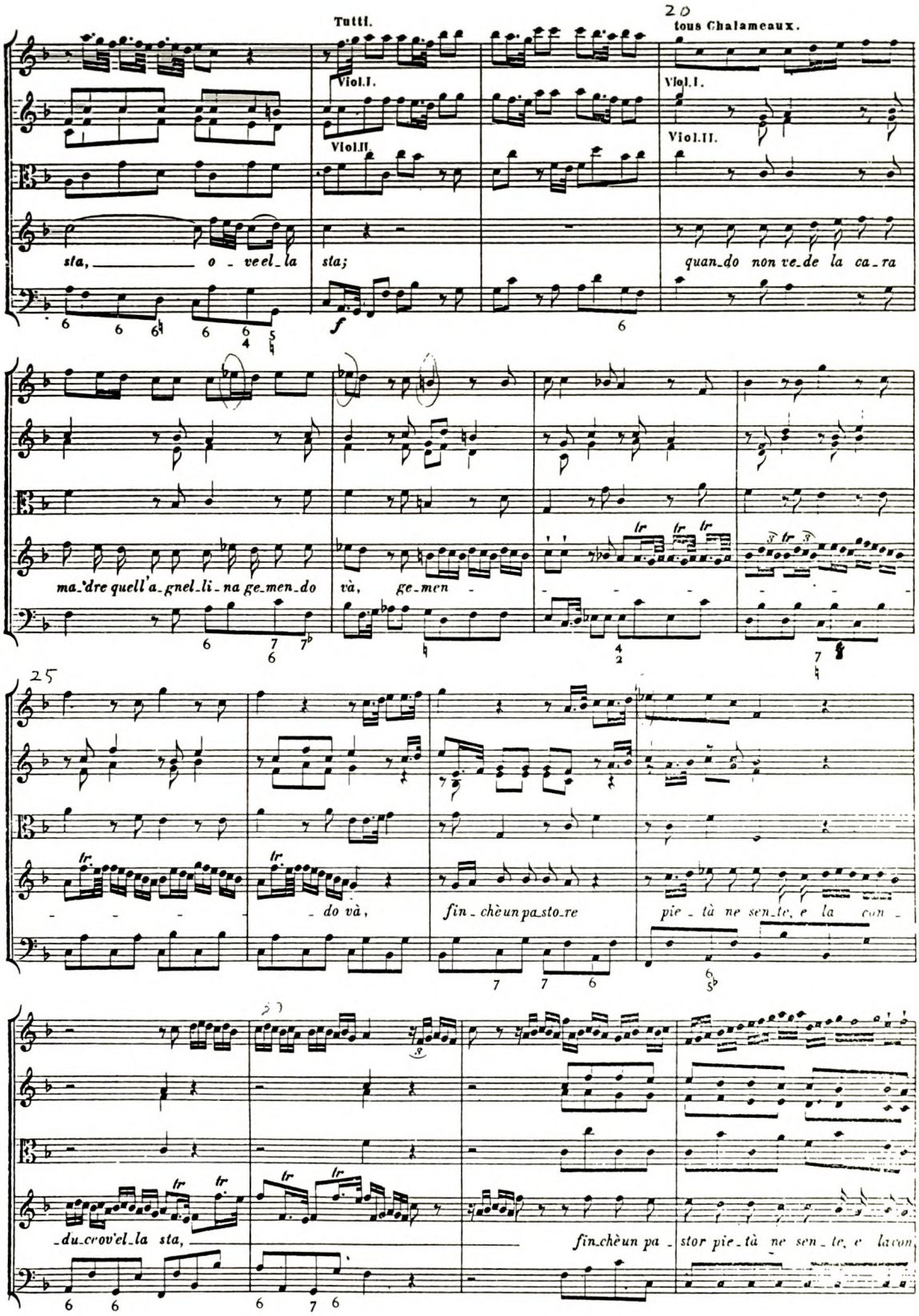
Chal.

Chal.

Viol. I.

Viol. II.

-du-ce ove el-la sta,


Tutti.
Viol.I.
Viol.II.
tous Chalameaux.
Viol.I.
Viol.II.
sta, o - ve el - la sta; quan_do non ve_de la ca_ra
ma_dre quell'a_gnel_li_na ge_men_do và, ge_men
do và, fin_chè un pa_sto_re pie_tà ne sen_te, e la con_
du_cro'el_la sta, fin_chè un pa_stor pie_tà ne sen_te, e la con

Tutti.

Viol. I. e Chal. I.

Viol. II. e Chal. II.

-du-ce ov' el - la sta.

E ta-le io spe-ro, se vi-vo è il padre, spargerla men-ti all'au - re e ai ven-ti, e al fin tro-

(Fine.)

-var qual-che pie-tà, e al fin tro - var qual-che pie-tà; e ta-le io spe-ro, se vi-vo è il pa-dre, al fin tro-

Tutti e Chal.

Viol. II.

Viol.

Adagio.

-var qual - che pie - tà.

Quan - do non

Dal Segno.

and g. This instrument could have handled the parts as the accidentals are not numerous.

3. "Overture"--the score is in three parts headed:

Clarinet 1.

Clarinet 2.

Corno di Caccio

This seems to be a definite instance of the use of the clarinet by Handel. The parts are reported to be of such a character that "this particular instance seems undoubtedly to mean clarinets."[32]

Summary

Mr. Chatwin conclused his article by stating "There can be no doubt that Handel knew the clarinet, and, as we can see from these three scores, he was interested in trying it out--more than that we cannot say unless fresh evidence is found."[33]

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[32] Ibid.

[33] Ibid.

17 ? - CONCERTO F XII, No. 1 - Antonio Vivaldi
17 ? - CONCERTO F XII, No. 2 - Antonio Vivaldi
17 ? - CONCERTO F XII, No. 14 - Antonio Vivaldi

In three recently discovered concertos, Antonio Vivaldi scores for the clarinet. (The score indicates clarinet, not chalumeau.) These are the only known instances of this master's use of the instrument. The exact dates of these compositions are not known.

While the 3-key clarinet may have been available to Vivaldi, the careful avoidance of the note b' in the clarinet parts in these concertos points to the use of the 2-key model (b' was a very poor note on the 2-key clarinet, but there would have been no need to avoid this note with a 3-key instrument).

Mr. Baines states that, "The clarinet parts that occur in some of Vivaldi's concertos are . . . probably for the two-keyed instrument."[34] The improved model of this instrument, shown on page 8, letter (c), was possibly the model he had at his disposal.

The two excerpts on pages 40-41 show Vivaldi avoiding the b', and demonstrate his awareness of the problems of negotiating the "throat" register in a rapid passage.

In all three concertos Vivaldi uses the oboes and the clarinets instead of one or the other as was commonly done in the first half of the 18th century.

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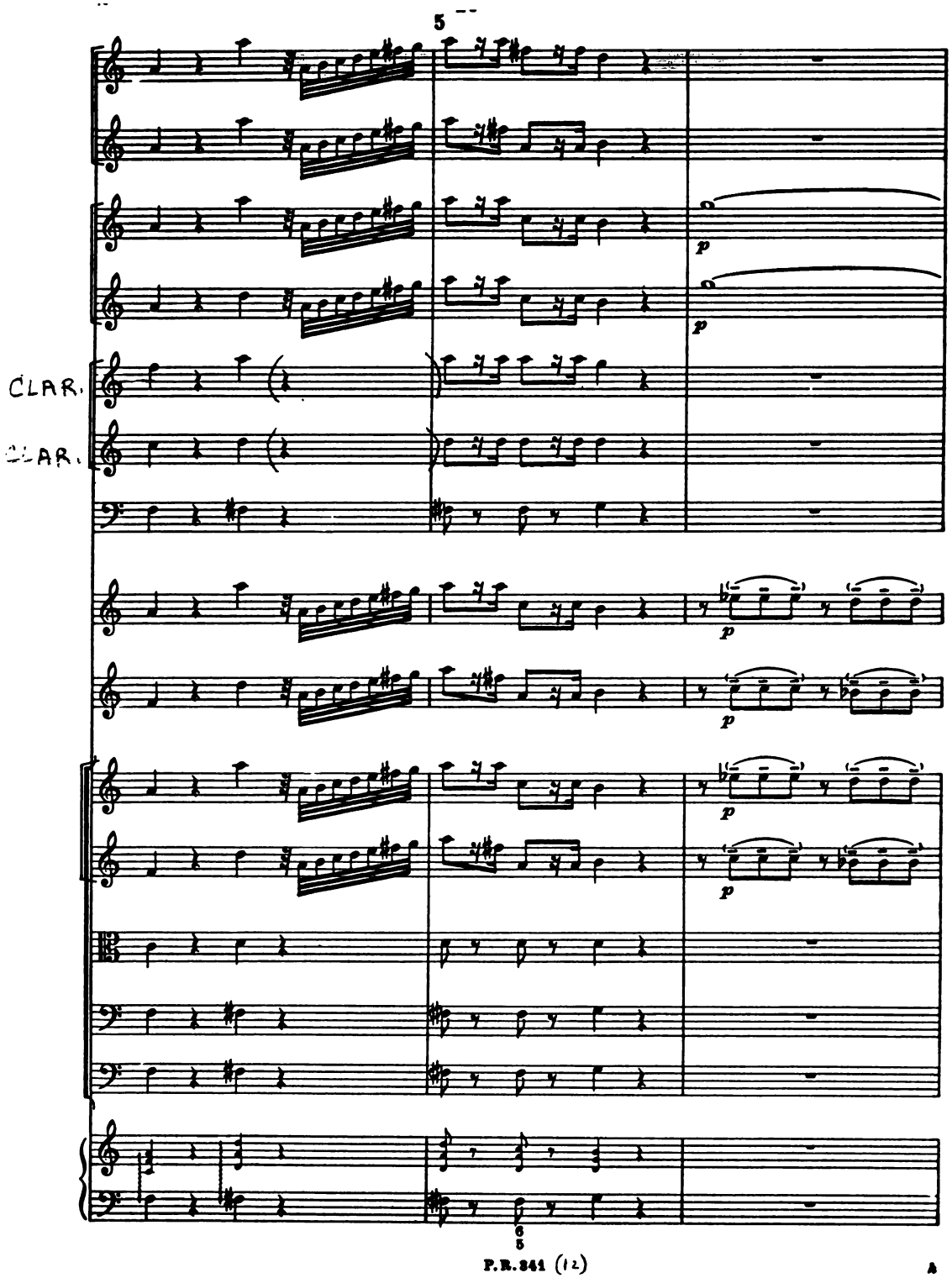
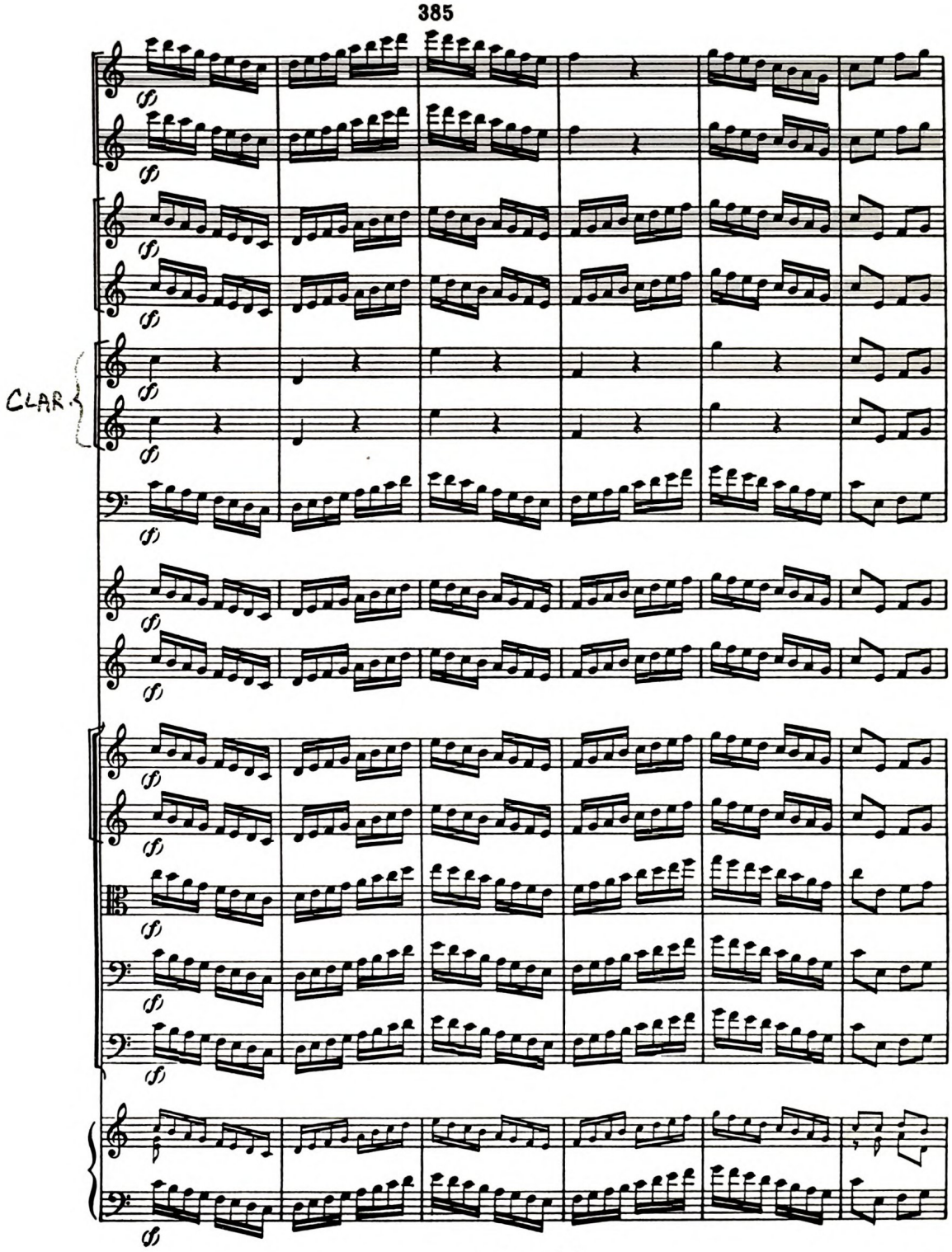
[34]Baines, op. cit., p. 299.


5
CLAR.
CLAR.
p
p
p
p
p
p
6
5


385
CLAR.

> There was clearly some uncertainty at first whether the newcomers were to be regarded as additional to the already established group of woodwind instruments or as substitutes for the oboes. (i.e. Mozart's early symphony in E-flat K. 18 was written for clarinets instead of oboes. Burney mentions a clarinet which served as a hautboy in a Brussels orchestra.) Many composers write no oboe parts in the movements in which they included clarinet parts, and with others it was evidently a matter of choice whether oboes or clarinets, or both together, were to play the parts which lay between the flute and the bassoon registers.[35]

Only late in the 18th century was the problem resolved by the decision to keep both instruments in the orchestra.

An interesting example of Vivaldi's use of the two instruments is the second movement of Concerto No. 2 which is written for two oboes and two clarinets only. It is reproduced in its entirety on the following pages.

Another interesting feature is the use in Concerto No. 14 of the complete woodwind choir--two flutes, two oboes, two clarinets, and in this instance, one bassoon. This was approximately forty years before the eventual establishment of the orchestral woodwind choir. (Note again the avoidance of the "break" on the clarinet.)

Other facts concerning the clarinets in these concertos include the almost exclusive use of diatonic writing. (All three concertos are in C major--a C clarinet was used.) The production of chromatic notes on the

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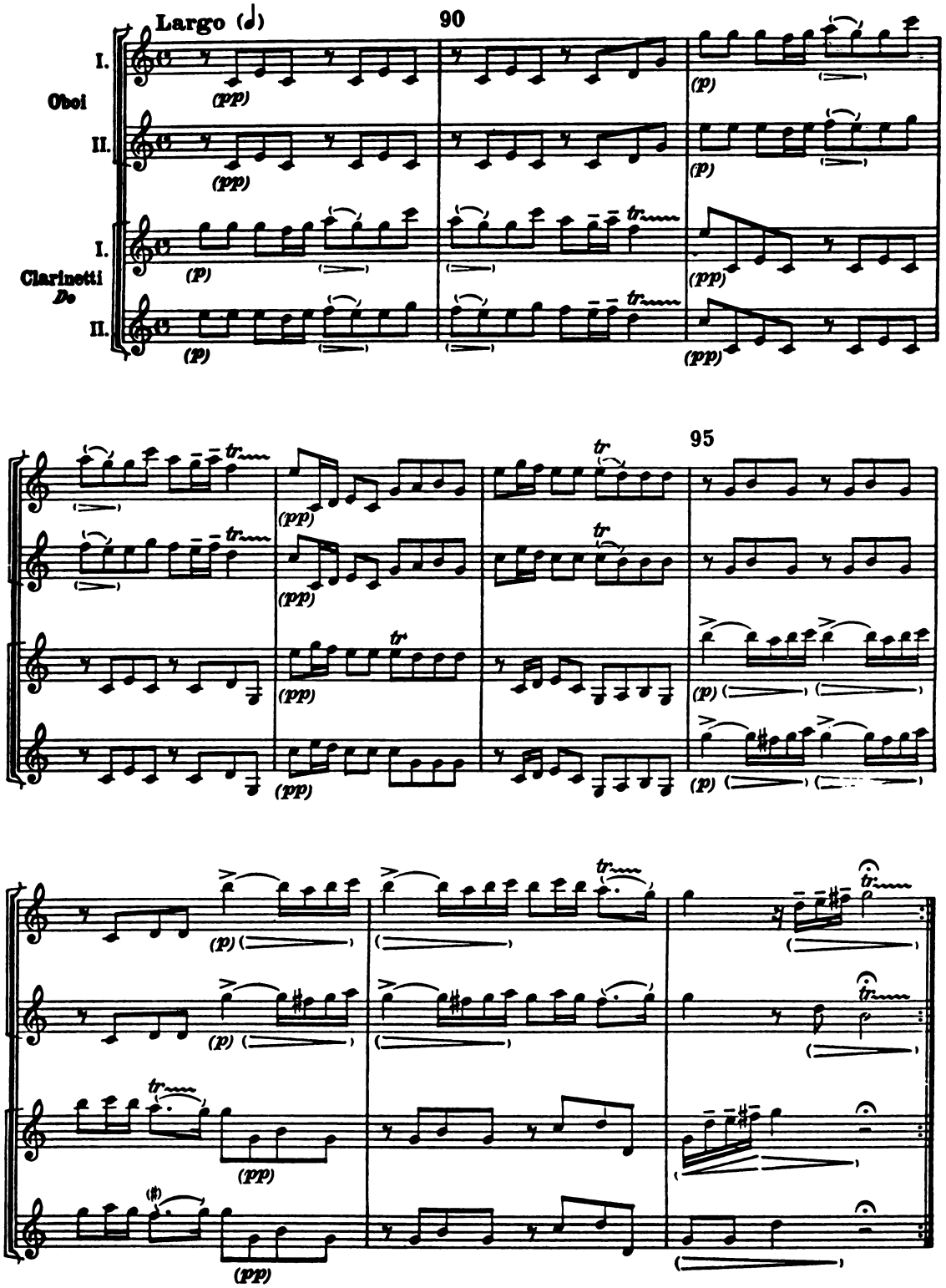
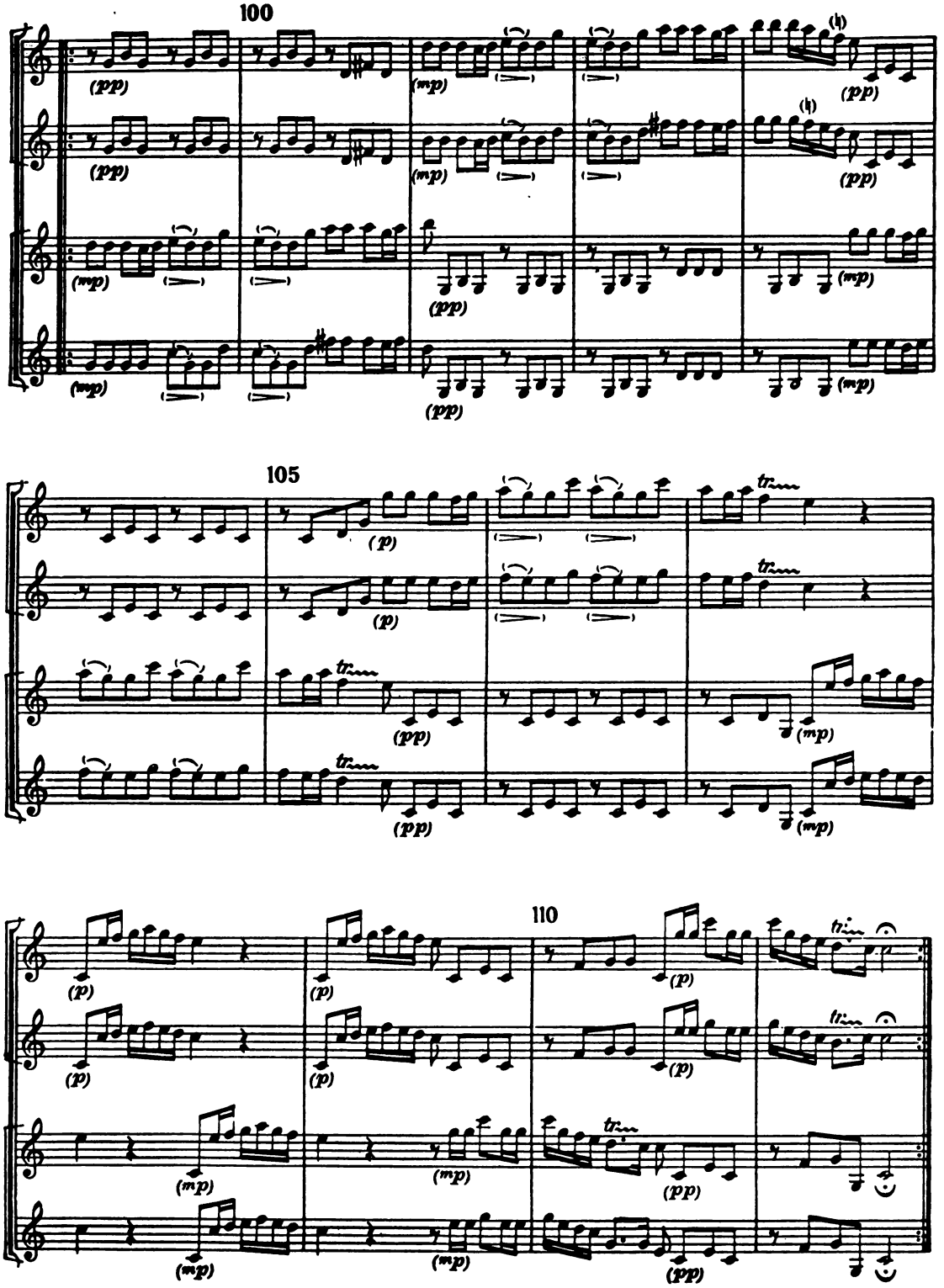
[35]Carse, The History of Orchestration, p. 178.


Largo (♩)
90
95
Oboi
I.
II.
Clarinetti
Do
I.
II.
(pp)
(p)
tr


100
(pp)
(mp)
(pp)
(mp)
105
(p)
trill
(pp)
(mp)
110
(p)
(mp)
(pp)

Durata: min. 14

CONCERTO in Do maggiore

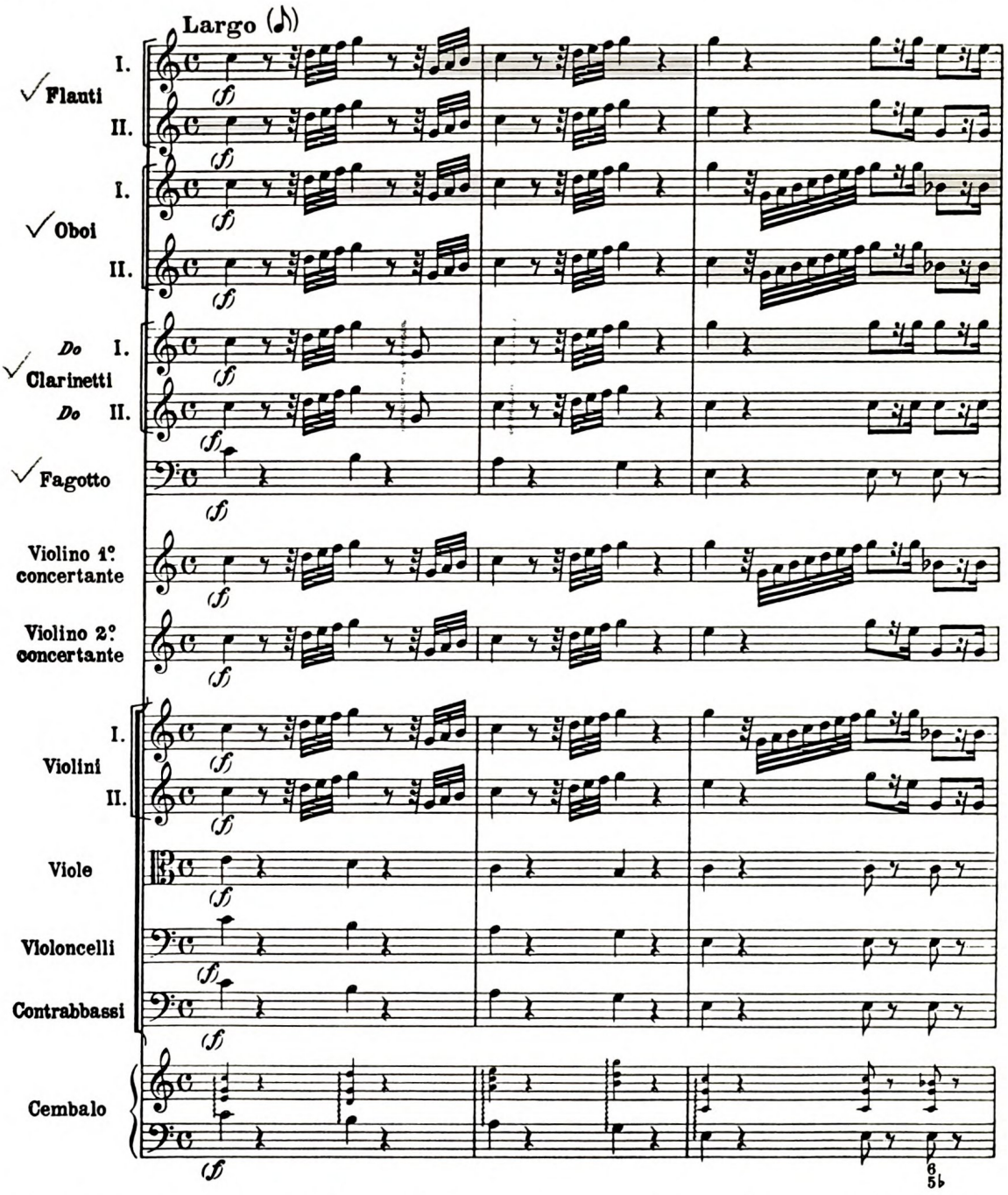
«per la Solennità di S. Lorenzo»

per 2 Flauti, 2 Oboi, 2 Clarinetti, Fagotto, 2 Violini, Archi e Cembalo

a cura di
Angelo Ephrikian

F. XII n° 14

Antonio Vivaldi
(1675?-1741)



2-key instrument was, as noted earlier, a difficult feat. Vivaldi carefully avoided them by giving the clarinet rests during most of the chromatic sections of the concertos.

Whereas Mozart is given credit for being the first to use the chalumeau register of the clarinet, we have already noted J. A. J. Faber's use of this register in his "Maria Assumpta" Mass. Here we find Vivaldi also writing for this register (pages 47-49).

The music is generally in "clarino" style abounding in rapid diatonic scale work, skips, and trills. The clarinet is given ensemble work but also significant soli work. It is used alone as a pair, and also is paired with oboes and with bassoon (pages 50-55).

Summary

The things I would like to note about these Vivaldi concertos are (1) the use of the clarinet with instead of in place of the oboe (they even cooperate imaginatively when they carry an entire movement together); (2) this is the earliest known use of the clarinet in cooperation with the bassoon. "This blend was soon to replace in general favour the old established alliance of oboes and bassoons";[36] (the quote was in reference to their use together by Puccini in his opera "Iphigenie en Tauride"--Vivaldi's use of this pairing predates Piccini's scoring by twenty or more years); (3) this is the earliest appearance of the complete woodwind choir together--(Concerto No. 14).

[36] Ibid., p. 158.

CLAR.

a 2

(pp

(pp

40

a 2

(pp)

(pp) (cresc.)

a 2

pp) (cresc.)

(1 Solo)

(pp)

(Tutti)

pp) (cresc.)

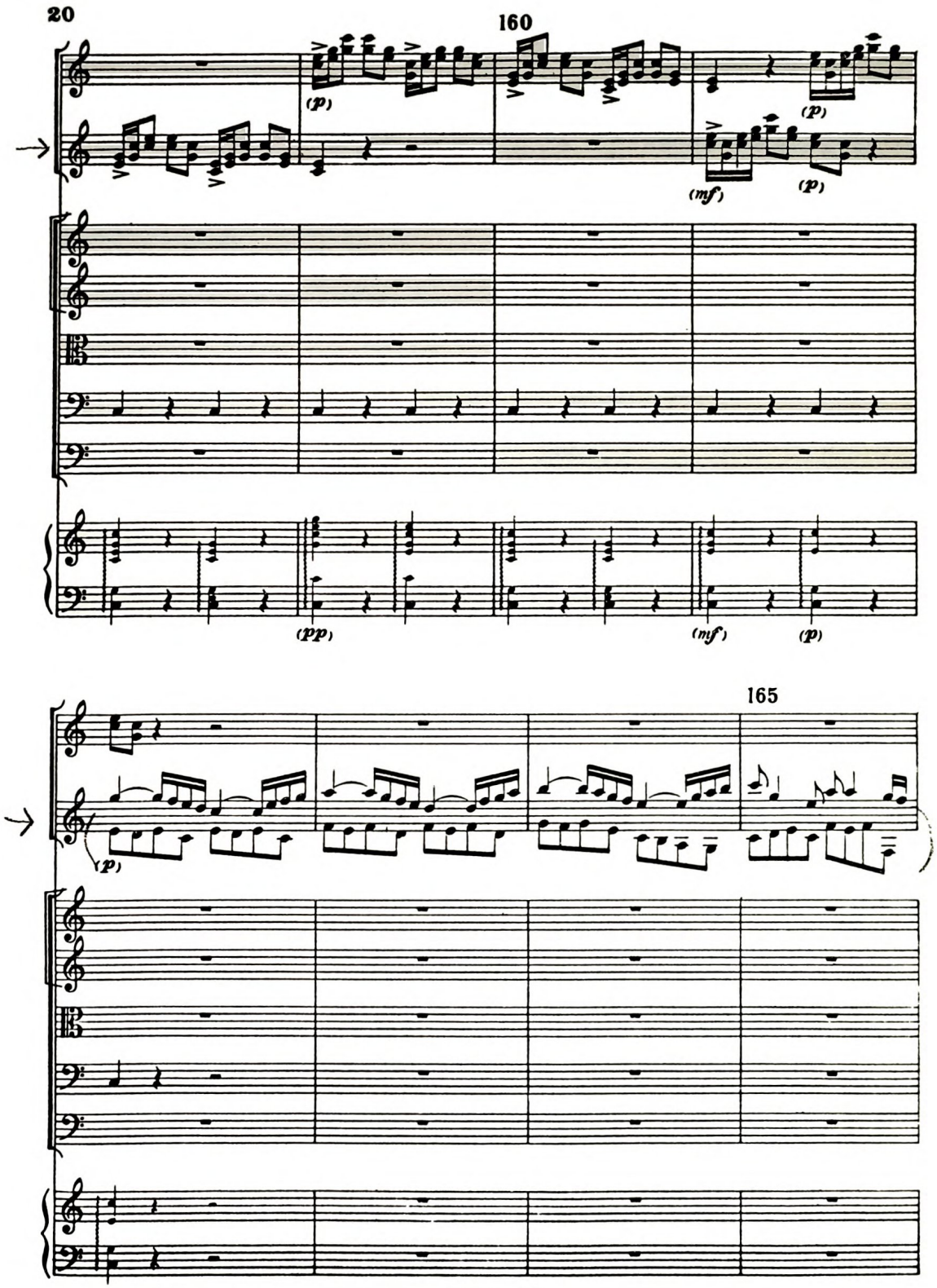
(pp (cresc.)

pp

pp cresc.

(pp)

pp) (cresc.)


20
160
(p)
(p)
(mf)
(p)
(pp)
(mf)
(p)
165
(p)

(p)

(pp)

(pp)

170

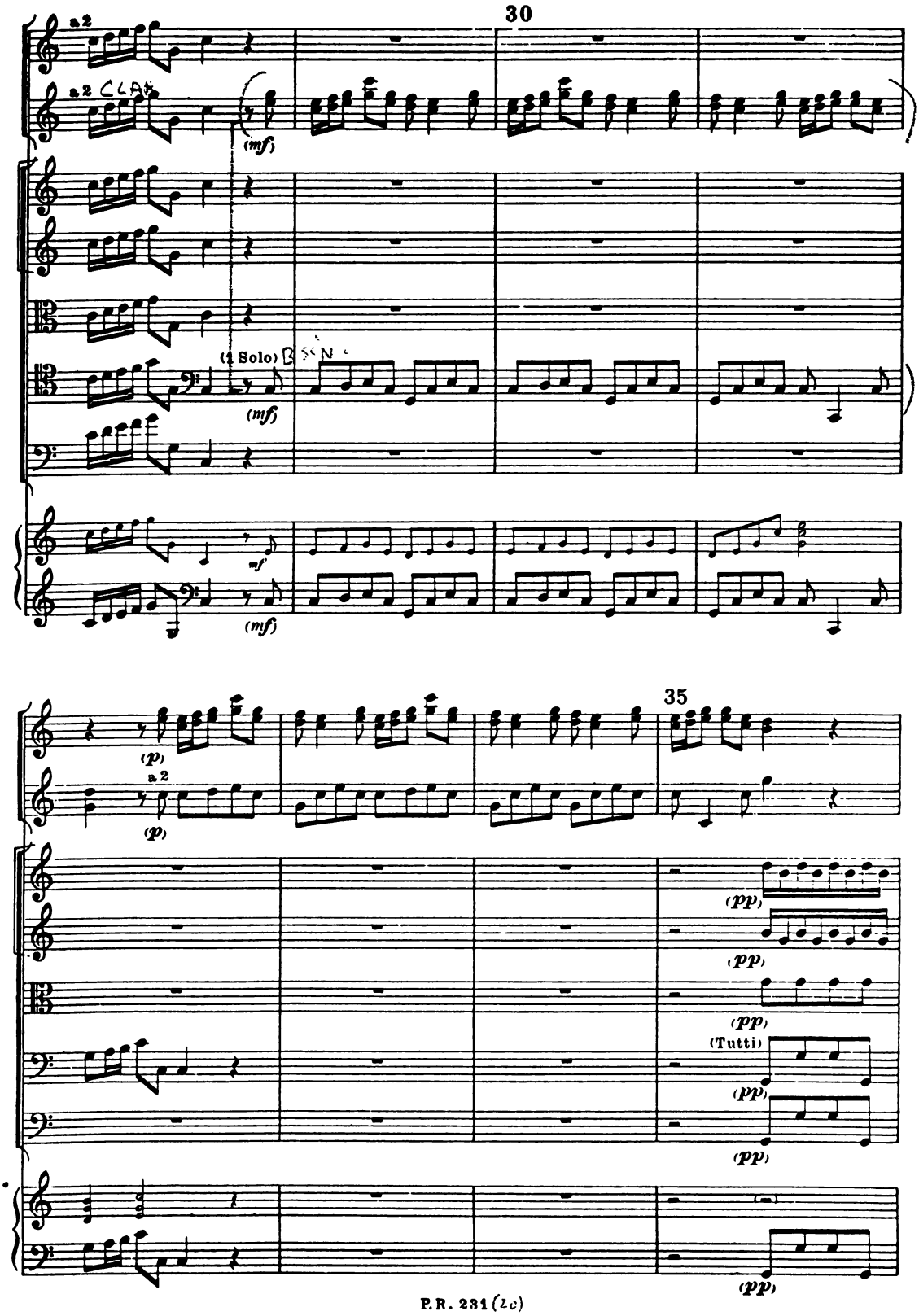
I.

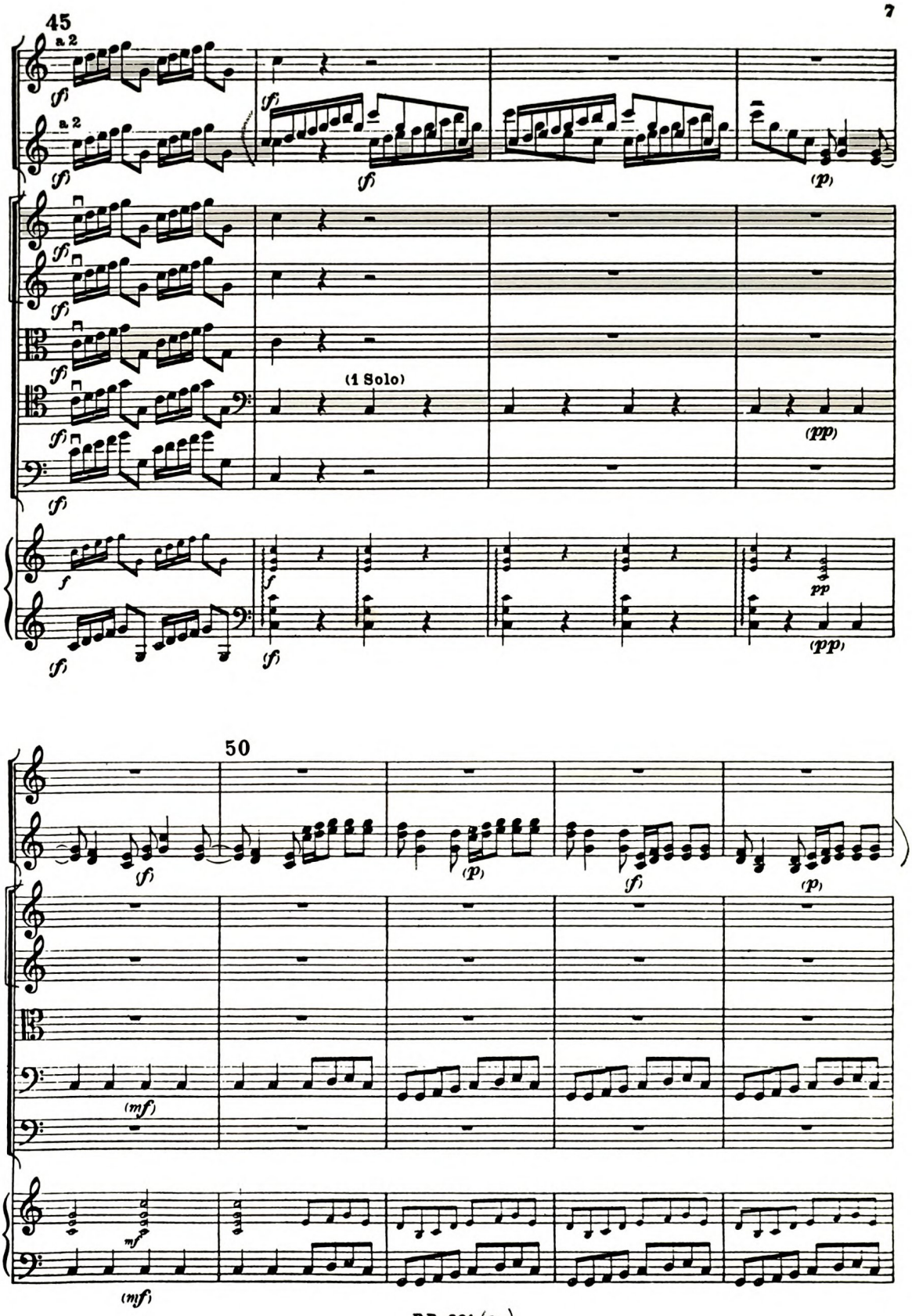
(mf)

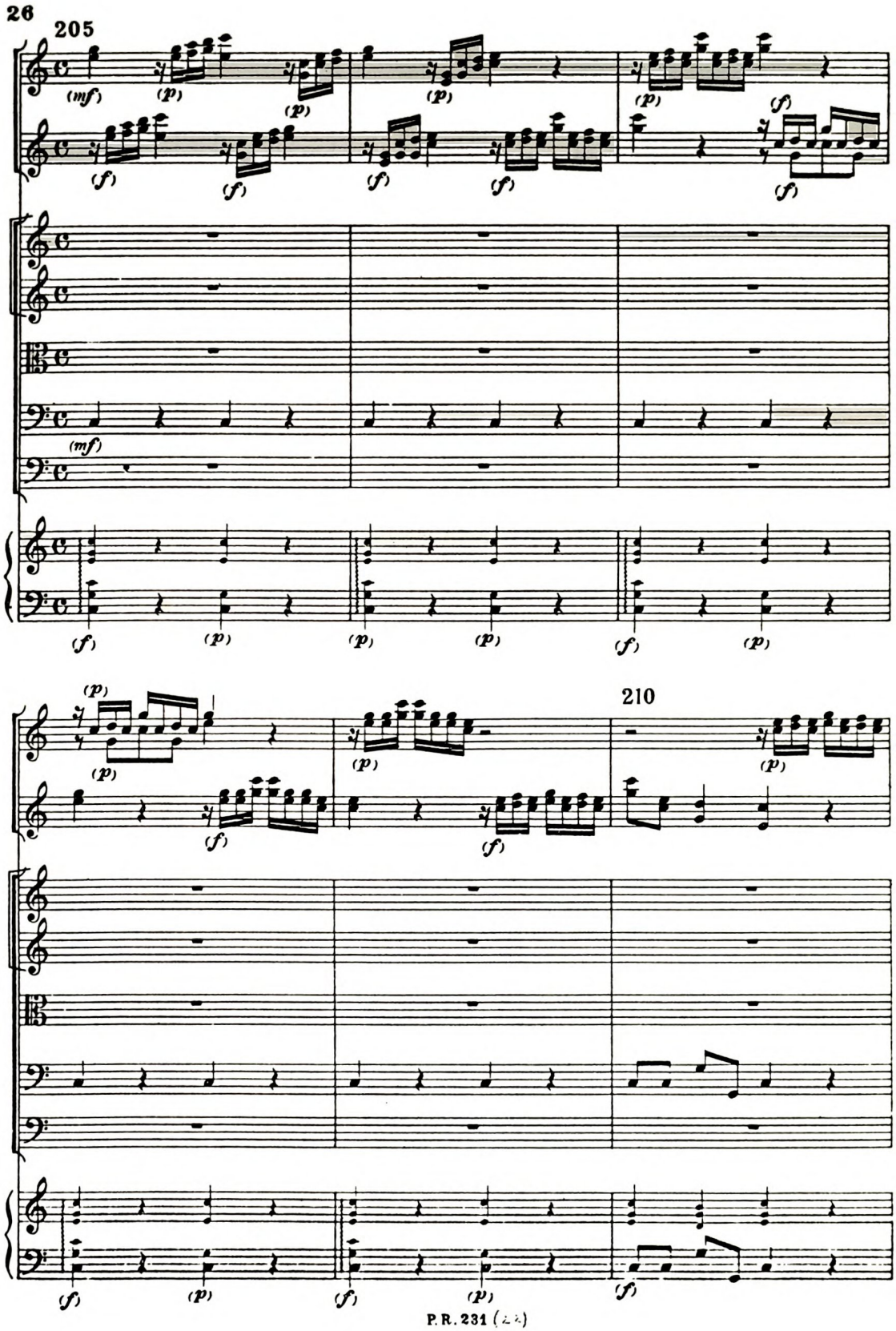
(p)

(p)

(p)


30
a 2
a 2 CLAR.
(mf)
(1 Solo) BASSN.
(mf)
mf
(mf)
35
(p)
a 2
(p)
(pp)
(pp)
(pp)
(Tutti)
(pp)
(pp)
(pp)


45
7
a 2
a 2
(1 Solo)
50


26
205
(mf)
(p)
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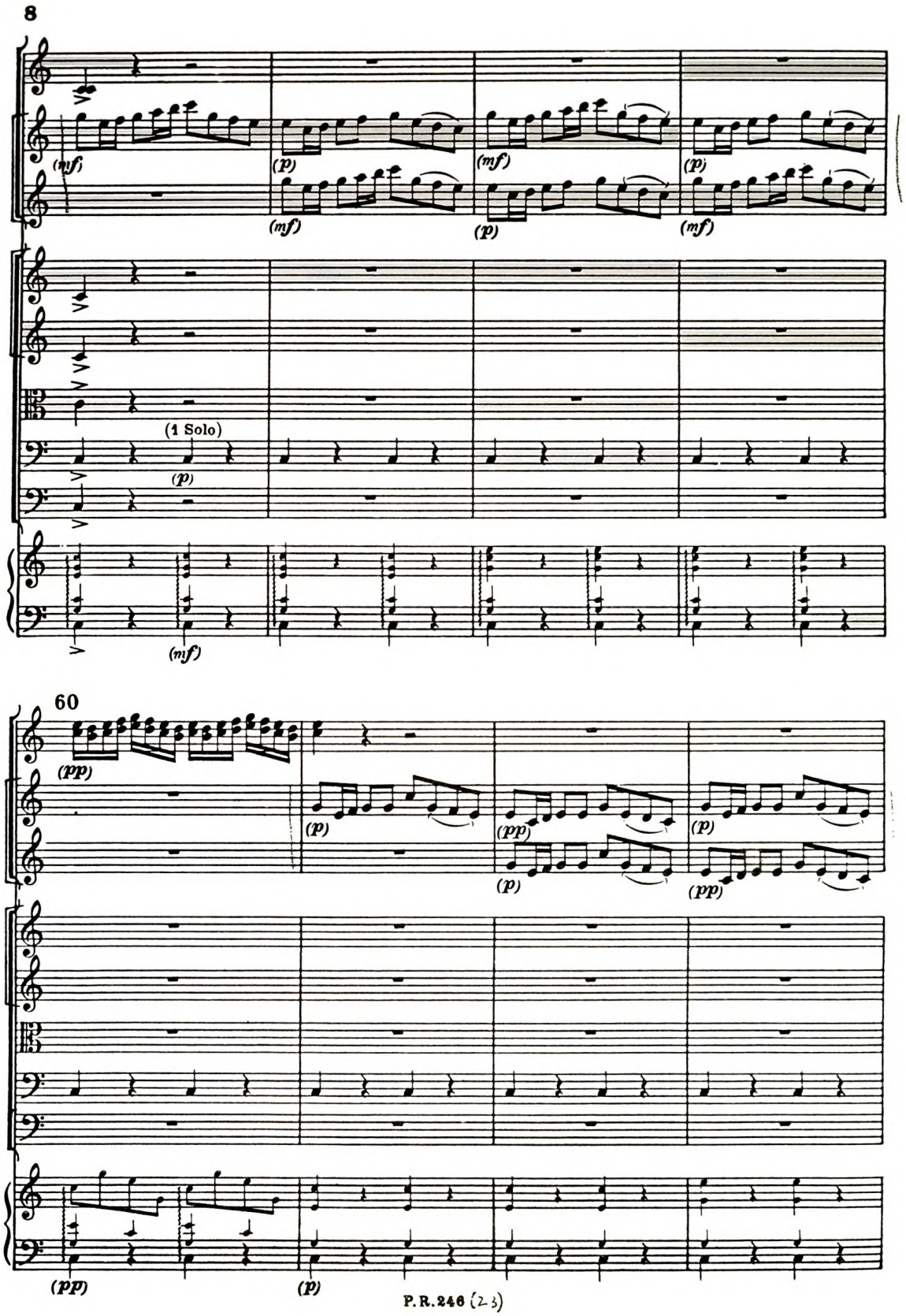
210


8
(mf)
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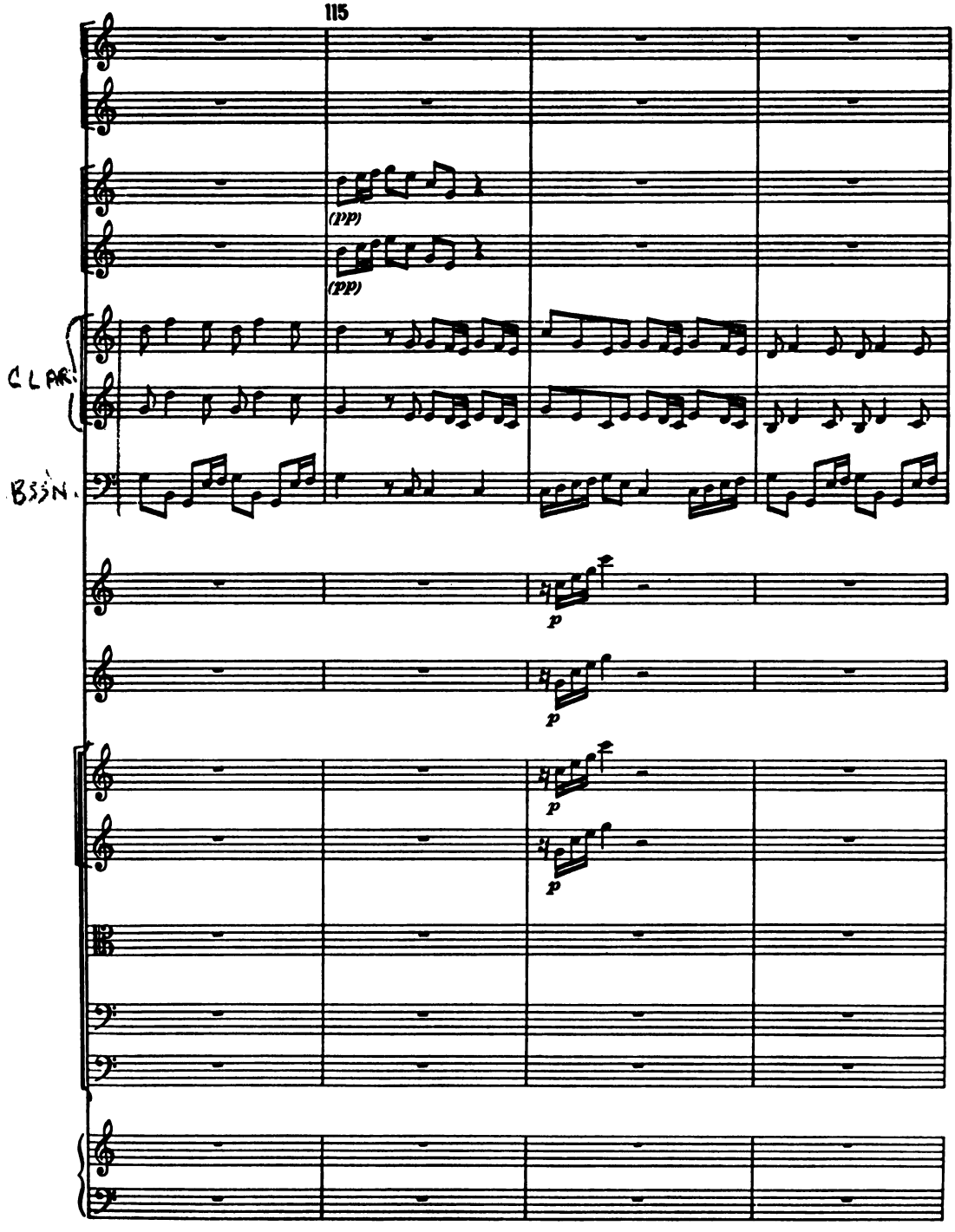
(p)


115
(pp)
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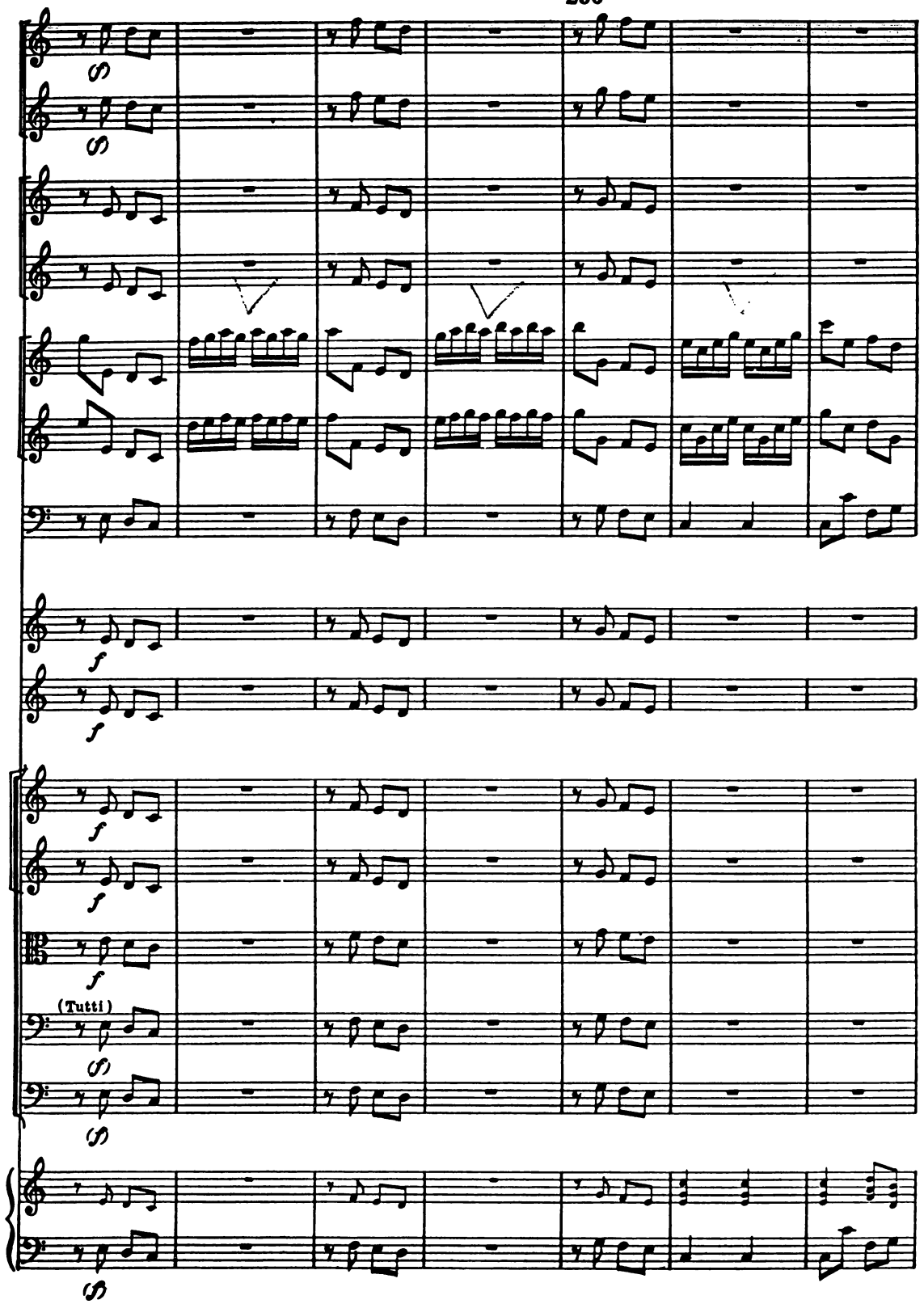
CLAR.
BSSN.
p
p
p
p

250



1749 - "ZOROASTRE" - Opera - Jean Philippe Rameau
1751 - "ACANTE ET CEPHISE" - Opera - Jean Philippe Rameau

Jean Philippe Rameau made important contributions to the art of orchestration. "It was not until the advent of Rameau that French orchestration made its first real advance on the beginning so favourably inaugurated by Lulli in the 17th century."[37]

"Perhaps the first composer to give each instrument a distinct part of its own was Rameau . . . he opened the path to the coloristic treatment of the modern orchestra."[38]

Included among his contributions was the first use of clarinets in French opera in "Zoroastre" (1749). Here they were not given independent parts but doubled other instruments. Mr. Laurencie states:

> We will observe in all cases that neither the score of "Zoroastre" printed in 1749 nor the orchestral score of this opera dating 1756 that is in the National Library contain any indications bearing witness to the participation of clarinets in the performance of "Zoroastre." The orchestra is composed, besides strings, of two flutes, two horns, and two oboes. It follows that the two clarinetists "very unusually used" either doubled the oboes or replaced them, conforming to the usage of the times . . . .[39]

How can we be certain that clarinets were used in this opera? Research has helped prove that they were. Lionel de la Laurencie's article is again quoted from:

---

[37] Ibid., p. 128.

[38] Apel, op. cit., p. 521.

[39] Laurencie, op. cit., 85-90.

> Research recently effected in the Archives of the Opera has enabled us to discover a creditable document which proves that clarinetists were employed at the Royal Academy of Music before 1751, that is to say before the time when Rameau called for their use in "Acante et Cephise." It resulted in the document in question that Rameau introduced some clarinets in "Zoroastre," given for the first time December 5, 1749.
>
> This document is called "Unusual Instruments employed at the Opera"--State of Payments which were made to several after named subjects employed at the Opera since August 29, 1749.
>
> The two following are named Jean Schieffer and Francois Raiffer and receive together 168 Livres "for having played the clarinet in three rehearsals and twenty-five performances of the Opera "Zoroastre" for reason of 6 livres each time."
>
> Of the two artists we know the second, Raiffer, who was employed as the clarinetist at the Concert Spiritual in 1775 . . . .
>
> The aforementioned document, in demonstrating the presence of clarinets in the orchestra at the Opera for the rehearsals and presentations of "Zoroastre" permits the advance by two years of the first official mention of these instruments in Paris.[40]

The above verifies the presence of clarinets in the orchestra for this opera in 1749.

A more important contribution of Rameau's was his writing of imaginative, independent parts for the clarinet in his opera "Acante et Cephise" (1751). Here again, however, we encounter differing views as to what instrument is actually intended. Earlier the term "chalumeau" confused the issue; here the word "clarinette" is actually used, but then an authority like Mennicke casts doubt upon what instrument that word intends.

---

[40] *Ibid.*

> Regarding some alleged clarinet parts in Rameau's "Acante et Cephise" (1751) Mennicke in his "Hasse und die Bruder Graun als Symphoniker" has pointed out that every note of the part could be played on an eight-foot natural trumpet, and concludes that the parts were written for clarino (trumpet) and not for clarinet.[41]

Other authors differ with this view. Mr. Girdlestone states that "'Acante et Cephise' is the first French opera in which clarinets were given individual parts."[42]

In Le Guide Musical of May, 1903, Michel Brenet takes the side of the clarinets in his series of three articles entitled "Rameau, Gossec, et les clarinettes." He quotes a note Rameau himself pencilled in the margin of the manuscript of "Acante et Cephise" saying, "On reprend ce premier rigaudon après le deuxieme, mais pour lors très doux, parce que les clarinettes le jouent en meme temps."[43] Rameau would hardly have cautioned the orchestra to play softer when the clarinets enter if by that word he meant trumpets.

Beyond this, in a more general way, we have evidence of the presence of clarinets in France around this time in an article in the April, 1919 issue of the Bulletin de la Société française de Musicoloque wherein the following is written:

---

[41] Carse, The History of Orchestration, p. 179.

[42] Cuthbert Girdlestone, Jean Philippe Rameau: His Life and Work (London: Cassell and Co., Ltd., 1957), p. 460.

[43] Brenet, op. cit.

> The notes of the archives are a new confirmation that there were clarinets used in a bygone epoque. In carton 03008 of the National Archives one finds different papers relating to the parties of the court given at Choisy in the month of June, 1763 under the orders of the Duke of Duras . . . .
> In the first place a memoire of Cailot's "for a pair of clarinets ordered by the Duke of Duras, 10 louis," was 240 livres.
> Then a memoire of Chiqulier, in the course of which one reads: M. Demonville ordered me to take two coffers to pay two clarinets for this: 24 livres.[44]

The above confirm the presence of clarinets in France around the middle of the century. They were used on more than one occasion and must have been a known quantity . . . we have noted confirmation of the fact that Rameau used them in "Zoroastre" in 1749. (It is interesting and perhaps significant that Mr. Laurencie's research confirming use of clarinets in "Zoroastre" came seven years after the publication of Mr. Mennicke's book.) All in all, it is unlikely that there would have been confusion over terminology of a kind that would have permitted the use of the word clarinette to mean a trumpet. I believe there is strong argument for taking the word clarinette in the "Acante" score at face value. A further confirmation of this view is given my Mr. G. Cucuel when he states:

> . . . the word clarinette is employed sometimes to designate trumpets as in "Caio Mario" by Jommelli in 1746, but it is fairly rare and one generally makes use of the words clarino or tromba.[45]

---

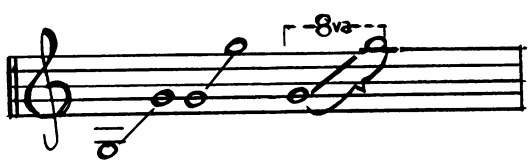
[44] Bulletin de la Societe francaise de Musicoloque; op. cit.

[45] Cucuel, op. cit., p. 16.

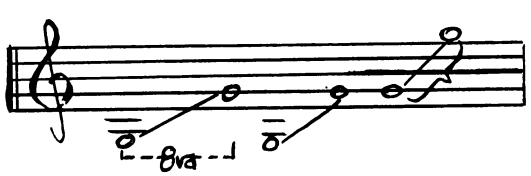
As for the trumpet (clarino) of this date (1751), it was a natural instrument able to produce only the natural tones of its overtone series.

> Prior to 1800 the trumpet existed only in the form known as the natural trumpet, i.e., as a plain tube without any devices such as side-holes, crooks, slides, valves, designed to bridge the gaps of the natural scale of harmonics.[46]
>
> Clarin trumpet = the natural trumpet of the 17th and 18th centuries, a low-pitch and long tube instrument but played on trumpeters trained specially and exclusively in the art of producing the highest harmonics, ie. from the third octave onward, where they form a continuous scale.[47]

The normal B-flat trumpet has a tubing of about four feet in length. Its third octave is shown below:



The 18th century low pitch trumpet that Mr. Mennicke referred to was eight feet in length. Its third octave, where the overtones begin to form a continuous scale, is shown below:



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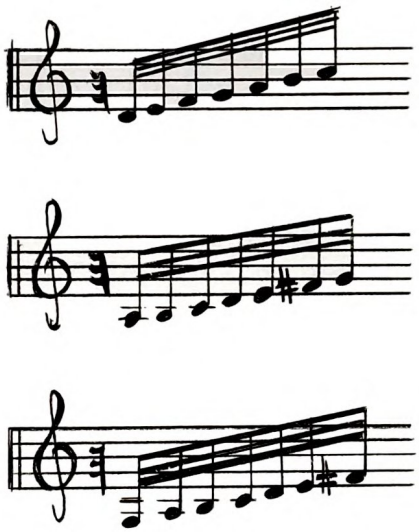
[46] Apel, op. cit., p. 771.

[47] Ibid., p. 154.

This would make diatonic music on the upper part of the treble clef playable; however, the diatonic scale work required by this opera goes below, even an octave below, the third octave of this instrument (see examples).



To conclude, Michel Brenet states:

> All hesitation (regarding use of clarinets in "Acante et Cephise") was erased by the testimony of the Mercure de France, which, in the month of December in 1751, reporting on the first performance of Rameau's pastorale, indicated as having been greatly enjoyed, the airs played by the clarinets in the episode of the hunter's feast.[48]

A final quote from G. Cucuel shows this scholar's conclusion on the matter:

> We hold for certain that Rameau used clarinettes in "Acante et Cephise" which he had come to know about thru La Poupliniere's concerts.[49]

---

[48] Brenet, op. cit.

[49] Cucuel, op. cit.

(La Poupliniere's Orchestra had 2 clarinets in 1748.)[50]

In looking at the music itself, Michel Brenet has the following to comment:

> The clarinets appear in the overture in, as many musicologists have already noted, a very curious piece of descriptive music. Rameau, who wasn't writing a prologue of circumstances for his opera and placed, only at the end, the allusions necessitated by the birth of an heir to the throne, imagined painting in a symphonic tableau the fireworks set off in honor of the new born prince and the cries of joy of the people. In a short introduction, slow, in c minor, in which the short rapid scales of the wind and string instruments represent the radiant ascension of the rockets, the orchestration calls for a small flute, 1st and 2nd flutes, 1st and 2nd violins, 1st and 2nd clarinets, 1st and 2nd horns, one tenor part, 1st and 2nd bassoons, basses with kettle drums (cannon). A third movement entitled "Fanfare in C major" is linked with the description of the fireworks; the same instruments, with 2 parts for trumpets in addition, imitate the desire to shout (Vive le roi) and the joyous sounds of the military bands.
>
> In all this long piece, the 2 clarinets take on a special role and the 1st, above all, a very important one. At the beginning of the fireworks, after having descended in broken arpeggios the extent of 2 octaves, the notes of the perfect chord of C major, it performs an ornamental design for several measures in double quavers; a little farther on, after the 2nd clarinet has played some accessory passages with it, the first comes back to a solo in its initial arpeggio; then it joins the violin in brilliant scales; in the fanfare, it is the 1st clarinet which makes the imitative design resonate, to which for clarity are added the words (Vive le roi).
>
> Thus even when the word clarinet wouldn't be written out in full at the head of the staves, it would be rather difficult to attribute to "clarini," bugles, or trumpets, what Rameau noted in the aforementioned parts for clarinets.[51]

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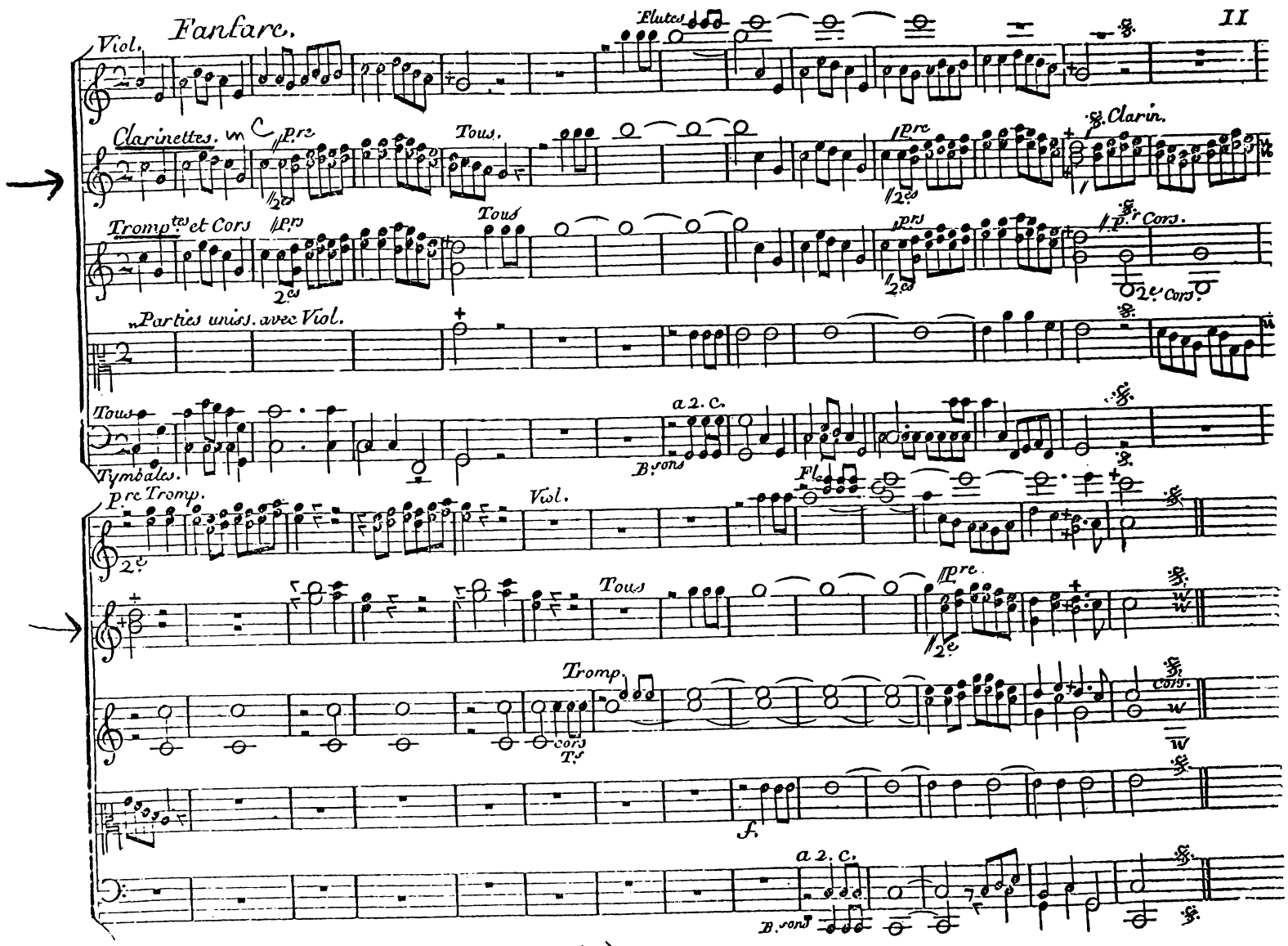
[50] Girdlestone, op. cit., p. 293.

[51] Brenet, op. cit., p. 184.

OVERTURE - 3RD SECTION



Rameau - "Acante et Cephise"

OVERTURE - 2ND SECTION

2

Feu d'artifice.

Flutes.

Pts Viol. f.

d.

2es Viol.

unissons

Clarinettes. en C

Pts Cors.

2es Cors

Parties

Pts Bsons.

Tous

Pts

2es

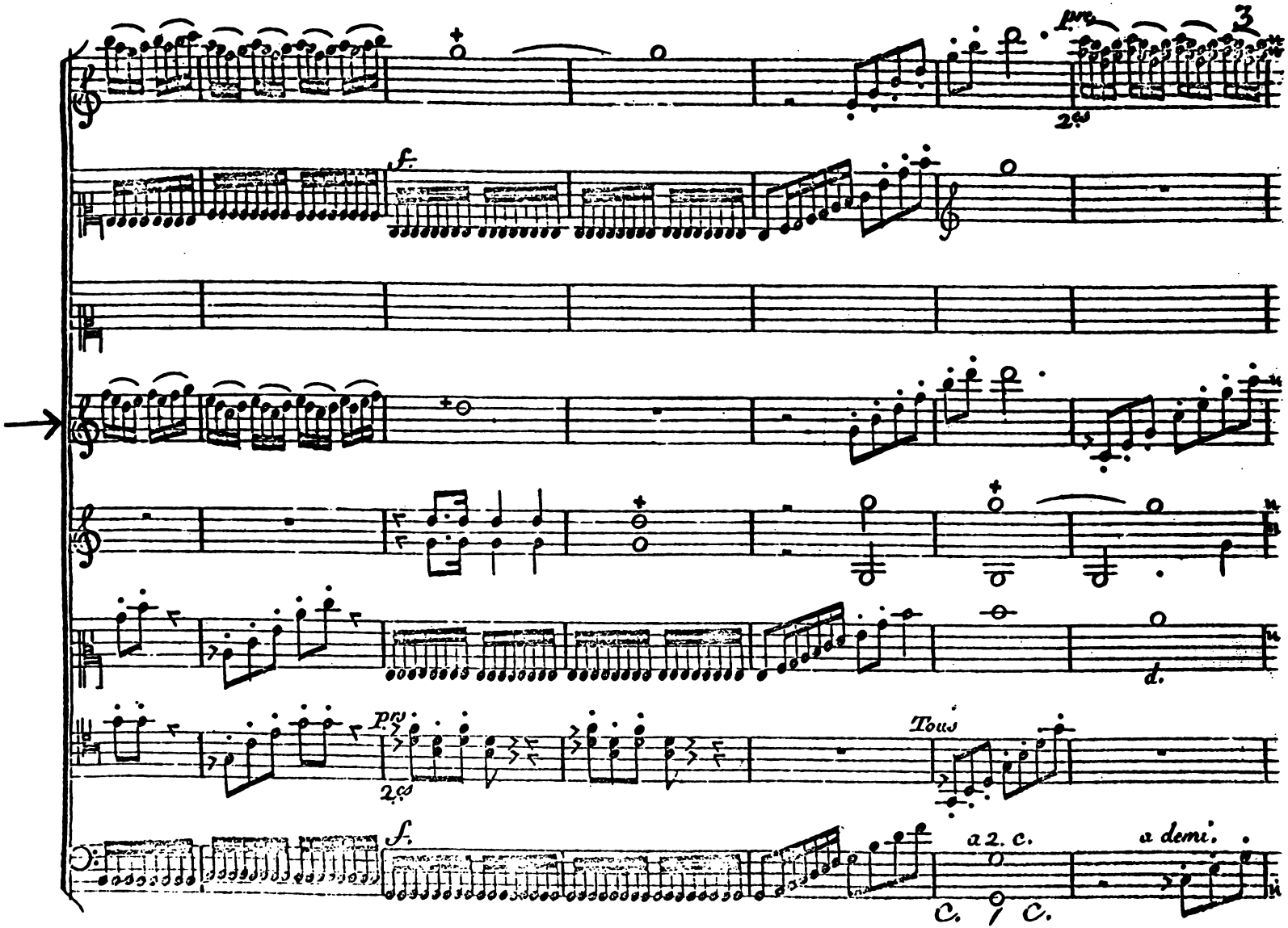
2es Bassons

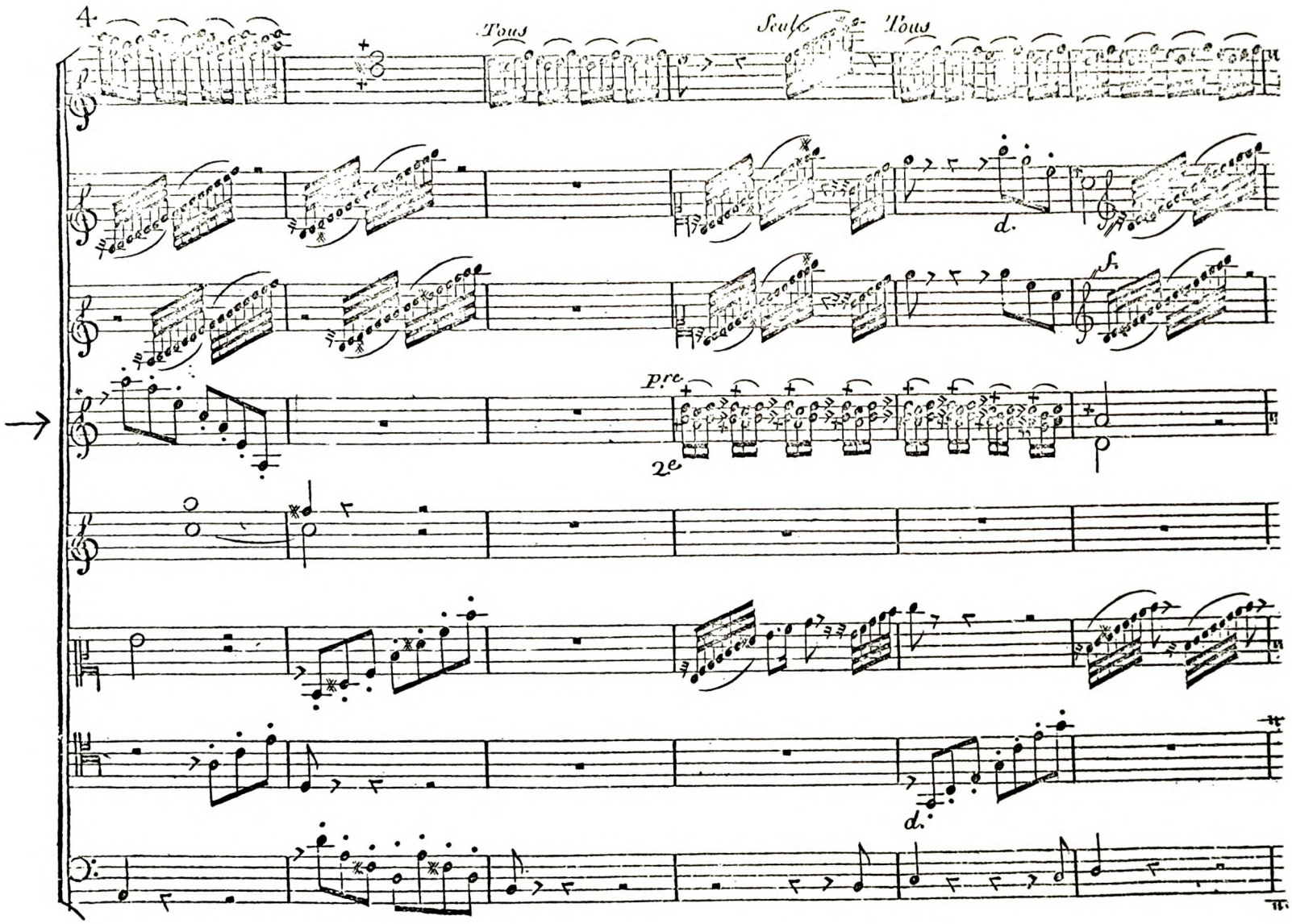
Can. // C.

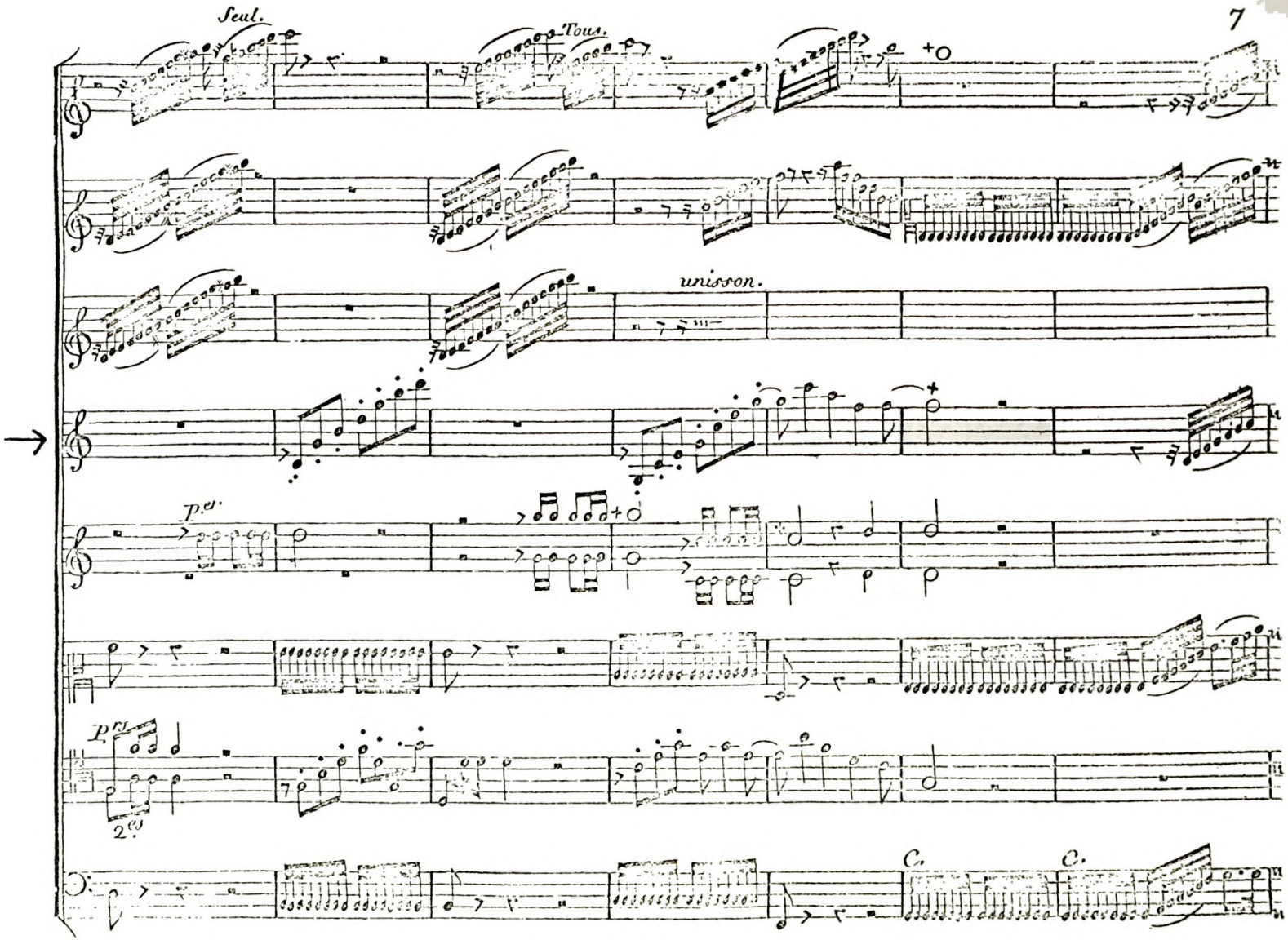
C. // C.

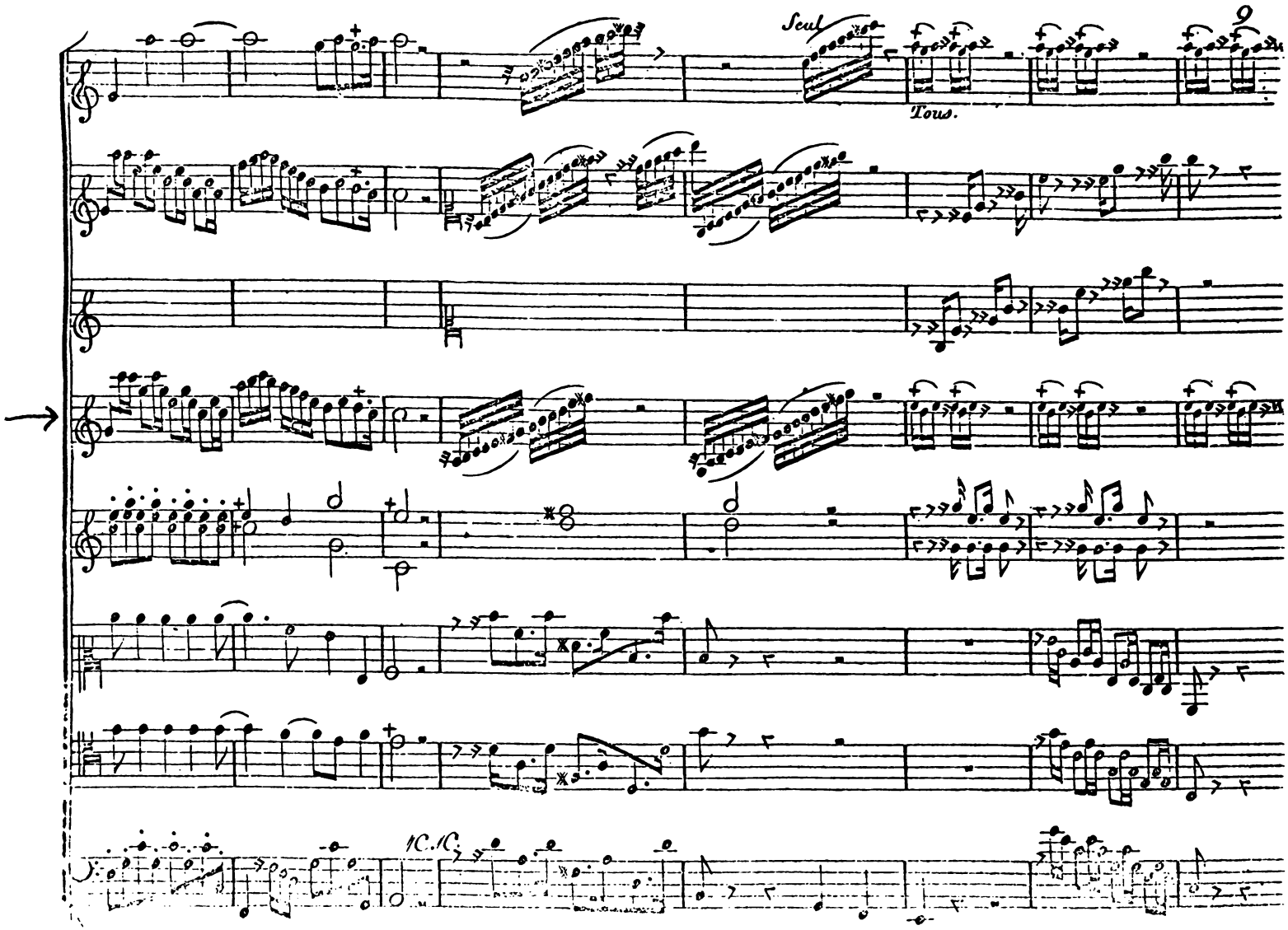
d.

Basses.

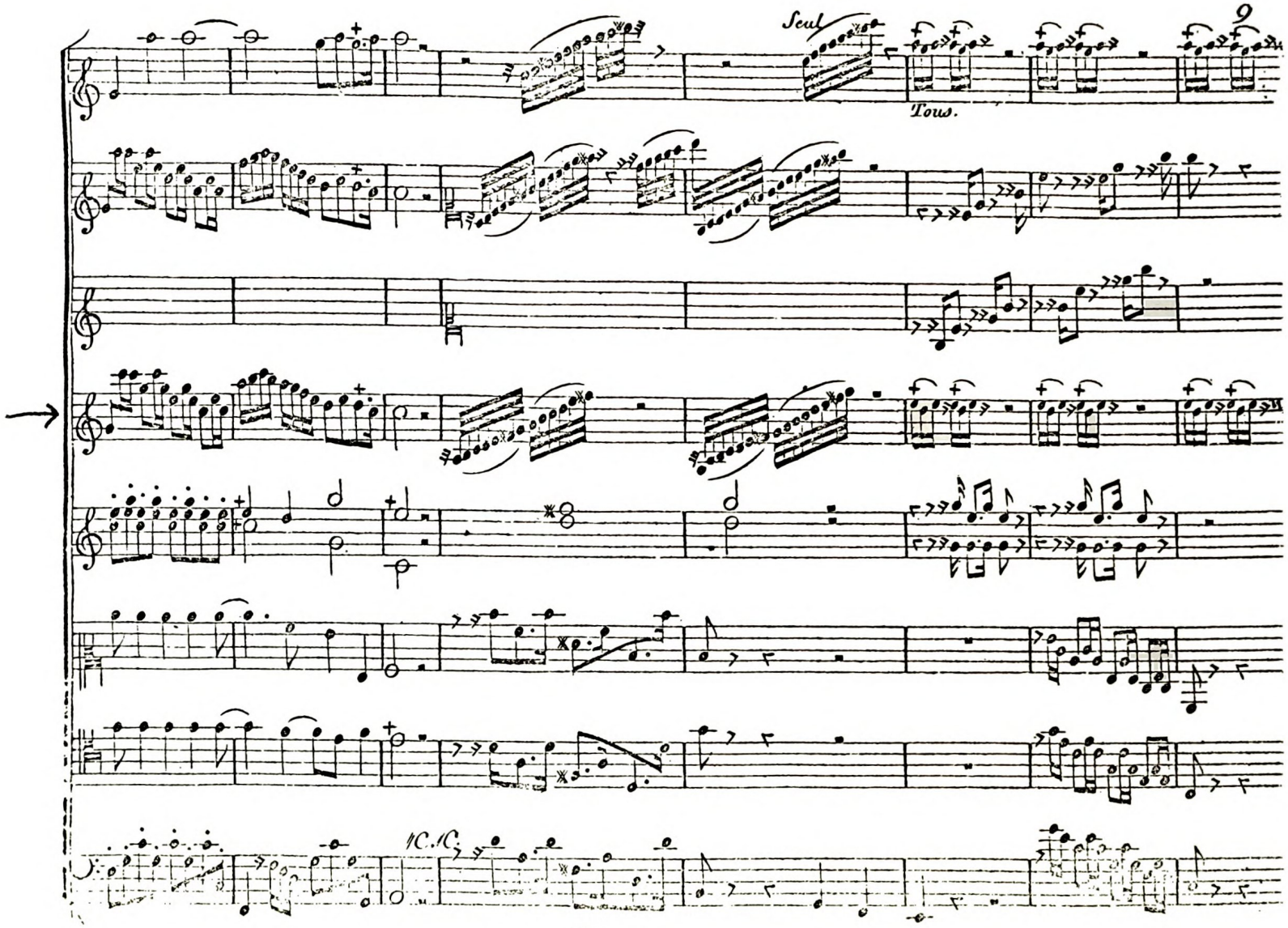

f.
p.ro
2.do
3
d.
p.ro
2.do
Tous
f.
a 2. c.
a demi.
C. / C.


4
Tous
Seule
Tous
d.
f.
pre
2e
d.


Seul.
Tous.
7
unisson.
p.
p.
2.
C.
C.



(31)



(31)

At an interlude in Act II, clarinets and horns are combined. The music calls for diatonic scale work over a wide range (pages 70-72).

On the aira "L'Amour est heureux" clarinets and horns are again combined, this time to accompany a vocal solo. (A high trumpet would overpower a voice.) (See page 73.)

Clarinets and horns are again used together for the Entr'Acte to Act II (page 74).

In the Contre-Dance, clarinets are used with violins and oboes--a choir joins them on page 133 (see pages 75-77).

Summary

I would like to note the following things about these Rameau scores: (1) all authorities with the sole exception of G. Mennicke agree that Rameau intended that clarinets be used in "Acante et Cephise"; (2) these scores mark the first appearance of the clarinet in the French Opera Orchestra; (3) the combination of clarinets and horns, noted as occuring before, is again evident here; (4) the clarinet, ideal for accompanying a voice, is used for that purpose in the air "L'amour est heureux"; (5) the sizes of clarinet used are clarinet in C, D, and B-flat, and most probably the 3-key model.

In the first fifty years of its existence the clarinet was improved by John Denner but remained a primitive instrument with only three keys. It appeared

Chantons, ://: deux amans constans, Chantons . . . . . des flames si belles, Chantons des flames si bel . . les.

Chantons deux amans constans, Chantons, // des flames si bel . . les Chantons des flames si bel . . les.

// Tous. // avec Cors et Clar.

// Ts.

P.re Clarinette

Entrée andante

P.r Cors

2e. Cors

P.ts Viol.

2es V. d.

Basses d.

d.

d.

d.

d.

d.

d.

P.re Clar. in D

P.er Rigaudon.

2.e Clar. in D

P.r Cors.

2.e Cors.

Acte 2e

Rep.

Rep.

P.ro Viol a demi.

2e Rigaudon.

2es Viol. a demi

Basses a demi.

On reprend le p.r Rigaudon.

Un Chasseur:

L'Amour est heureux par lui même, Sa chai . . . . . ne est son plus cher trésor. L'a-

P.re Clarinette in B♭

2.e Clar.

P.r Cors.

2.e Cors.

B.C.

Fin.

=mour est heur.x par lui même, Sa chai . . . . . ne est son plus cher trésor.

Fin / f.

Fin. / f.

92 Entr'Acte. Acte 2.e

Lent. P.re Clarinette in C

2.e Clar. in C

P.r Cors.

2.e Cors.

Petite Reprise

Petite Reprise.

jours. Lance, lance tes feux, Lan . . . . . ce Lance tes feux naissante aure . . . re. Lan . =

. . . . . ce. tes feux naissante aure . . re.

Contre-Danse

Pr.s Viol. et h. bois.

2.ds Viol. et h. b.

pre Clarinette.

2e Clarinette.

Tous

Acte 3e

Fin

Da Capo

Fin

Da Capo.

Chœur. Achante et Céphise

Pts

Vive la race de nos Rois, Vive la race de nos Rois. Cest la source de notre gloi . . . . . re.

Vive la race de nos Rois, Vive la race de nos Rois. Cest la Source de notre gloi . . . . re.

Pr. Viol. et H. bois

2d V. et h. b.

Pre Clarinette.

2e Clar.

Tous.

re. Vive la race de nos Rois, Cest la Source de notre gloi . . . re, Cest la Source le notre

Vive la race de nos Rois, Cest la Source de notre gloi . . re

sporadically in scores in Germany, the Netherlands, England, Italy, and France. In the next thirty years it would be improved in construction, be recognized for its unique characteristics, and appear with increasing frequency, being adopted as a permanent member of all but two of the most important orchestras in Europe (see chronological table of orchestras using the clarinet). The active years leading to its final acceptance were approaching, and soon W. A. Mozart would take it up as his favorite woodwind instrument; but first we must concern ourselves with a rather special stop along the way: the Mannheim school.

CHAPTER III

THE MANNHEIM SCHOOL

Over the years it has been customary to give credit to the composers of the Mannheim school for being "the first to realize the expressive qualities of the clarinet."[52] This evaluation may have foundation in their solo literature for the instrument, but as far as I have been able to discover (with but one exception), not in their use of the clarinet as an orchestral instrument.

Below are listed the men who made up this "school" of composition; after their name an indication is given of their use of the clarinet in the orchestra. This determination is the result of readings, and of a search of all their available scores.

Only six composers included the clarinet in their scores at all, and of these only Christian Cannabich wrote interesting parts for it in his symphonies. Giuseppi Toeschi, Karl Stamitz, Franz Danzi, and Ignaz Holzbauer used the clarinet only once (Holzbauer's use of it is intelligent), and Johann Stamitz made a token use of it by including a note on two scores that the oboe part could also be played by a clarinet if desired. This is not

---

[52]Rendall, op. cit., p. 82.

TABLE 1.--Use of the clarinet by the Mannheim composers.*

Composer	Use of Clarinet
Older Group--"Founders"	
Johann Stamitz (1717-1758)	- doubling parts only
Franz Richter (1709-1789)	- no clarinet parts found
Anton Filtz (d. 1760)	- no clarinet parts found
Giuseppe Toeschi (1724-1788)	- clarinet parts in one symphony** (could not find music)
Ignaz Holzbauer (1711-1783)	- small excerpt in an opera
Younger Group	
Christian Cannabich (1731-1798)	- interesting use made of the clarinet
Franz Beck (1730-1809)	- no clarinet parts found
Ignaz Frankel (1736-1811)	- no music found
Ernst Eichner (1740-1777)	- no music found
Last Group	
Karl Stamitz (1746-1801)	- clarinet obligato part in one symphony** (could not find music)
Wilhelm Cramer (1745-1799)	- no clarinet parts found
Anton Stamitz (1753-1820)	- no clarinet parts found
Franz Danzi** (1763-1826)	- clarinet parts in one symphony** (Could not find music)
Carl Cannabich (1771-1805)	- no music found

*Paul Henry Lang, History of Music in Western Civilization (New York: W. W. Norton and Co., Inc., 1941), p. 608.

**Franz Waldkirch, Die konzertanten sinfonien der Mannheimer im 18. jahrhundert (Ludwigshafen am Rhein: Julius Waldkirch and Co., 1931), pp. 52, 87, 123.

significant, characteristic writing on Stamitz's part, but just follows a common practice of the time; i.e., the indiscriminate doubling of parts and the substitution of various instruments for one another (see two examples, pages 82-83).

On this subject, M. Cucuel has the following to say:

> . . . if Stamitz and most of the Mannheim symphony writers hadn't written parts for the clarinet, it's because this instrument had been used in place of the oboes or in unison with the oboes. In 1751 the Encyclopedia simply states: "clarinettes"--a kind of oboe . . . .
>
> In usage, this substitution was one of the basic processes of instrumentation in the 18th century.
>
> For example:
>
> In the 2nd movement of Gossec's 5th Symphony in E-flat Major, op. XII (1769) the parts for the clarinets in b-flat are transposed for the oboe two pages farther on.
>
> It also noted that if no oboes, the part would be given to the violins--and this must have happened rather often since it is preserved in the engraved parts.
>
> In Beck's 6th Symphony, opus III (1762) the note: "If no oboes, the violins will play the solos." One could enumerate many examples of this kind; they show the mechanical substitution procedure of the instruments, and explain a little the lack of early orchestral literature for the clarinet.[53]

The Holzbauer excerpt from his opera "Gunther von Schwarzburg" is an example of imaginative, individual use of the instrument. The clarinet, a good instrument with which to accompany the human voice, is used here for that purpose in an imitative style to compliment the vocal line (pages 84-87).

---

[53] Cucuel, op. cit.

Sinfonia a 8.

Johann Stamitz (La Melodia Germanica Nº 1).

Presto.

2 Corni in D.

2 Oboi (e Clarinetti al unisono).

Violino I.

Violino II.

Viola.

Basso.

Presto (non tanto).

Klavierauszug.

fr po pianiss f p pp cresc. il fr. cresc.

Sinfonia a 8.

Johann Stamitz,
La Melodia Germanica No 3.

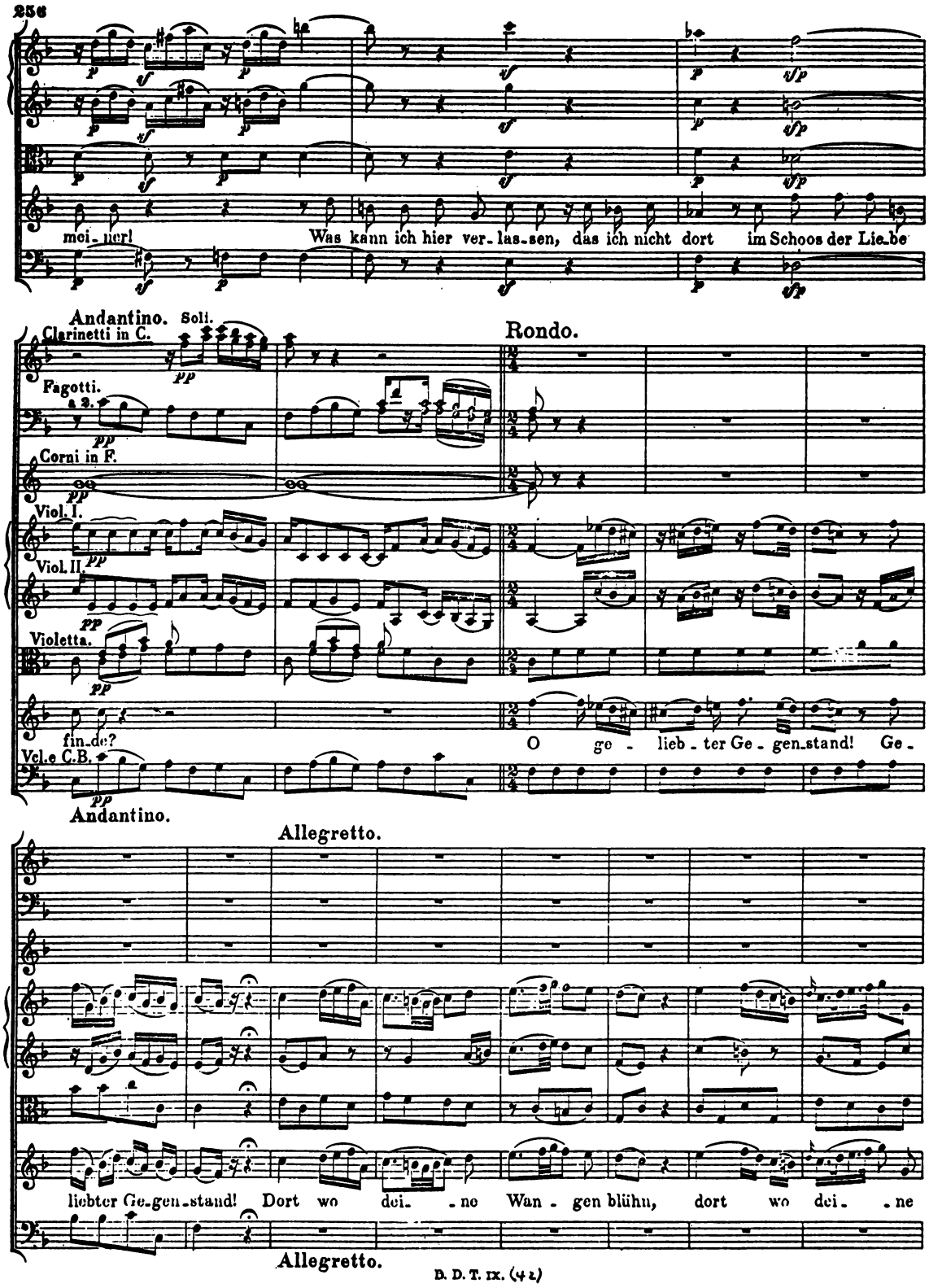
Allegro assai.

2 Corni in Es.
2 Oboi. (Flauti e Clarinetti.)
Violino I.
Violino II.
Viola.
Basso.
Klavierauszug.

Anm. Die kleinen x der Bezifferung entstammen Rameaus Versuch einer Reform der Akkordbezeichnung (1732, vgl. Riemann. Geschichte der Musiktheorie S. 483) Dieselben markieren stets Umkehrungen der Harmonie des Leittons (verminderten Dreiklangs) sowohl der Haupttonart als auch aller Ausweichungen.

Stich und Druck von Breitkopf & Härtel in Leipzig.

HOLZBAUER
"GUNTHER VON SCHWARZBURG"
OPERN



Au - gen glühn, dort wo auf be - glück - ten Au - - en sie nach mei - nen

Vcl.

Soli.

dolce

a 2.

p

Trit - ten schauen, stil - - len U - fern, stil - - len U - fern ei - ne Thrän ver-

pizz.

C.B.

arco

larg. come prima

blühn, o ge_liebter Gegenstand! Dort nur ist, dort nur ist mein Va_ter_

a 2.

land! O ge_lieb_ter Ge_ gen_stand! Dort, dort, dort nur ist mein Va_ter_land!

Vcl.

a 2.

ist mein Va-ter-land! Dort, dort, dort nur ist mein Va-ter-land! Mein Va - ter -

C. B. pizz.

a 2.

land! Mein Va-ter-land!

In Christian Cannabich's "Sinfonia à 12" and "Ouverture à 15" we find writing for the clarinet that is both a necessary part of the score, and is characteristic for the instrument. In "Sinfonia à 12" the clarinets are combined with two instruments with which they had frequently been paired previously, the bassoon and horn. Solo parts feature the clarinet throughout the piece (pages 89-93).

In "Ouverture à 15" we have the complete woodwind choir for the first time (that I have been able to find) since Vivaldi used it in his Concerto No. 14. The clarinet is not used here as a soli instrument but as an ensemble one, in full partnership with the flute, oboe, and bassoon.

Another point to note is the liberal use of chromatics (pages 94-96).

Summary

With the exception of Cannabich's writing (and a short excerpt from Holzbauer's opera) the orchestral use of the clarinet at Mannheim had nothing to distinguish it from what was common practice of the time--it was either ignored or was notated as a doubling instrument. The evidence is not enough to warrant a final conclusion in this matter, but based on the scores available, we cannot say that the Mannheim school saw the emergence of the clarinet as an expressive instrument. If this is true at

Sinfonia a 12.

Christian Cannabich.

Allegro.

2 Corni in B.

2 Clarinetti in B obligati

2 Fagotti.

Violino I.

Violino II.

divis.

Viola I. II.

Violoncello e Contrabasso.

Klavierauszug.

Soli.

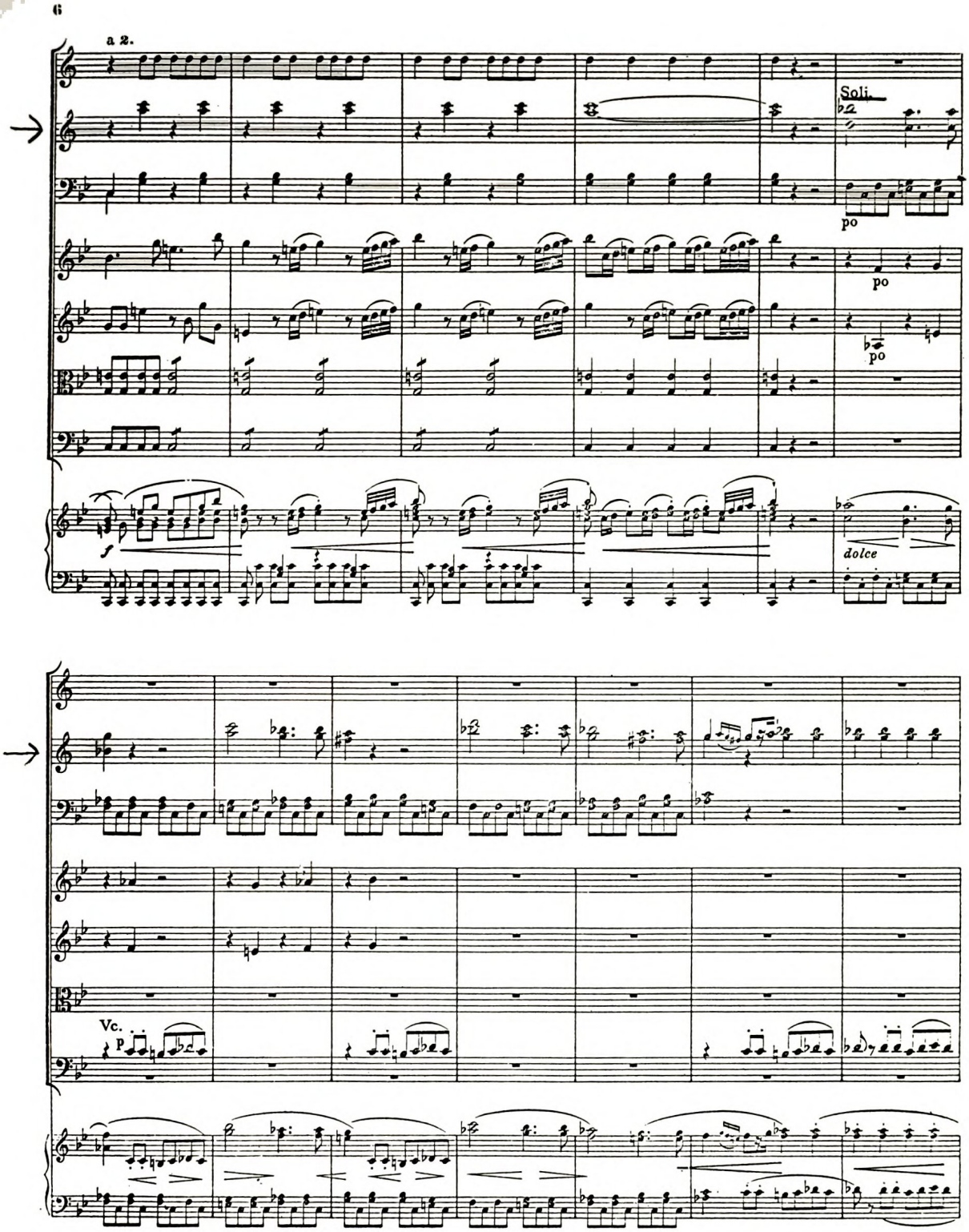
unis.

a 2.

poco f

dolce

Stich und Druck von Breitkopf & Härtel in Leipzig.


6
a 2.
Soli.
po
po
po
f
dolce
Vc.
p

a 2.

fp

p

po

C. B. fp

a 2.

fo

a poco cres il for

Tutti

mf

ff

cresc

Andante.

2 Corni in Es.

2 Clarinetti in B.

2 Fagotti.

Violino I.

Violino II.

Viola I. II.

Violoncello e Contrabasso.

Klavierauszug.

po

a 2.

p dolce

pp

mf

sf

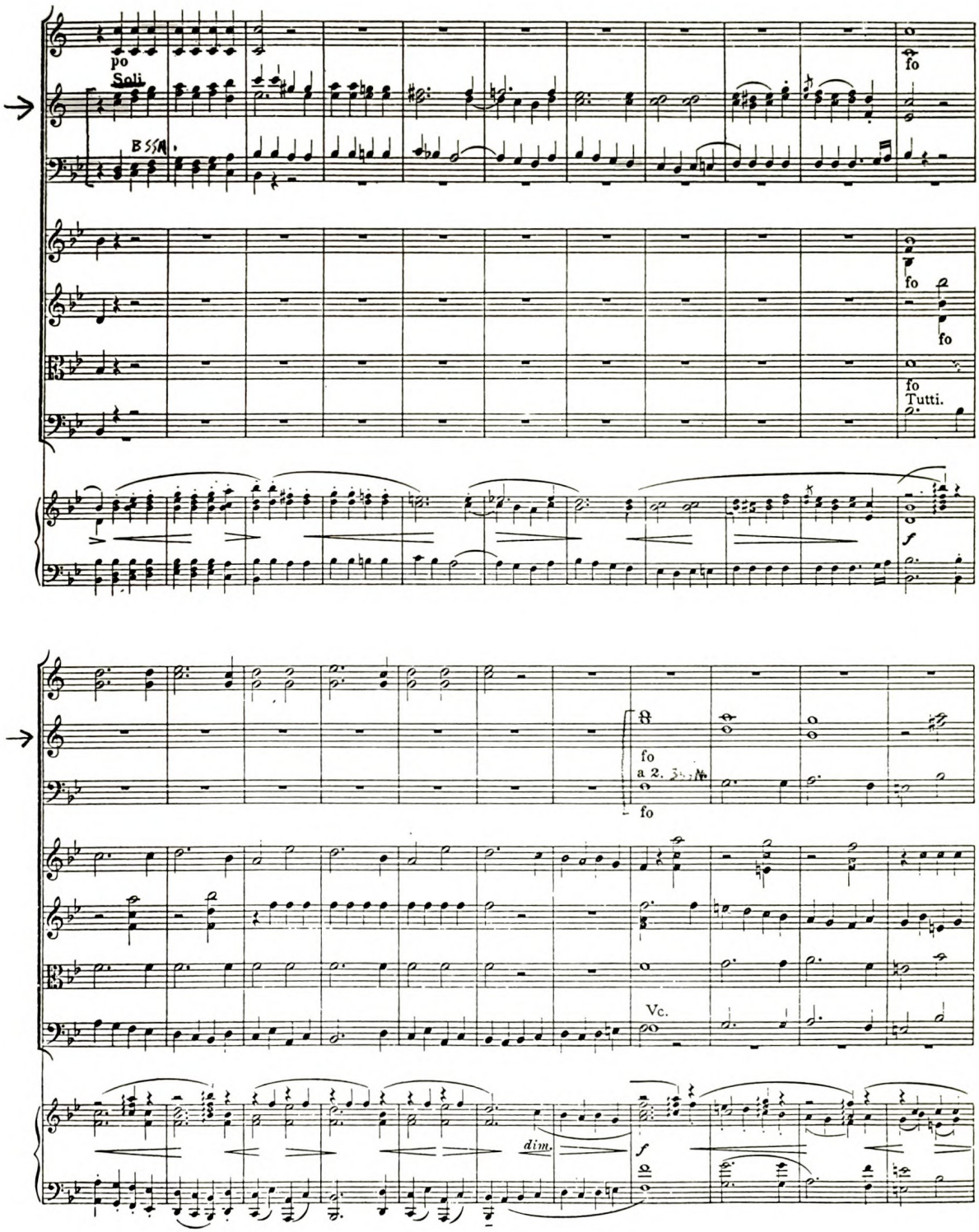
p

Solo.

Vc.

Tutti.

dim.

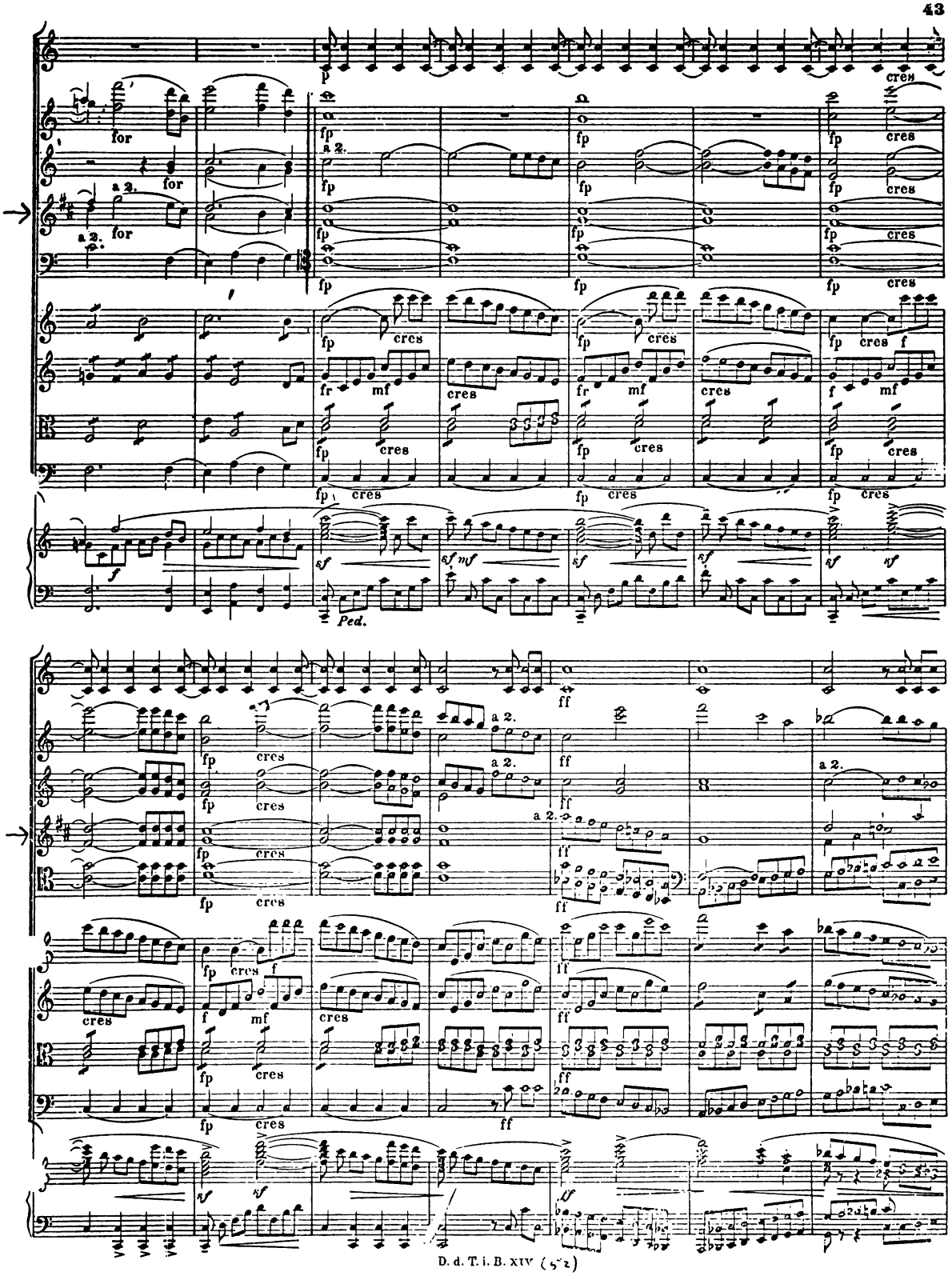

po
Soli
Bssn.
fo
fo
fo
fo
Tutti.
f
fo
a 2.
fo
Vc.
dim.
f

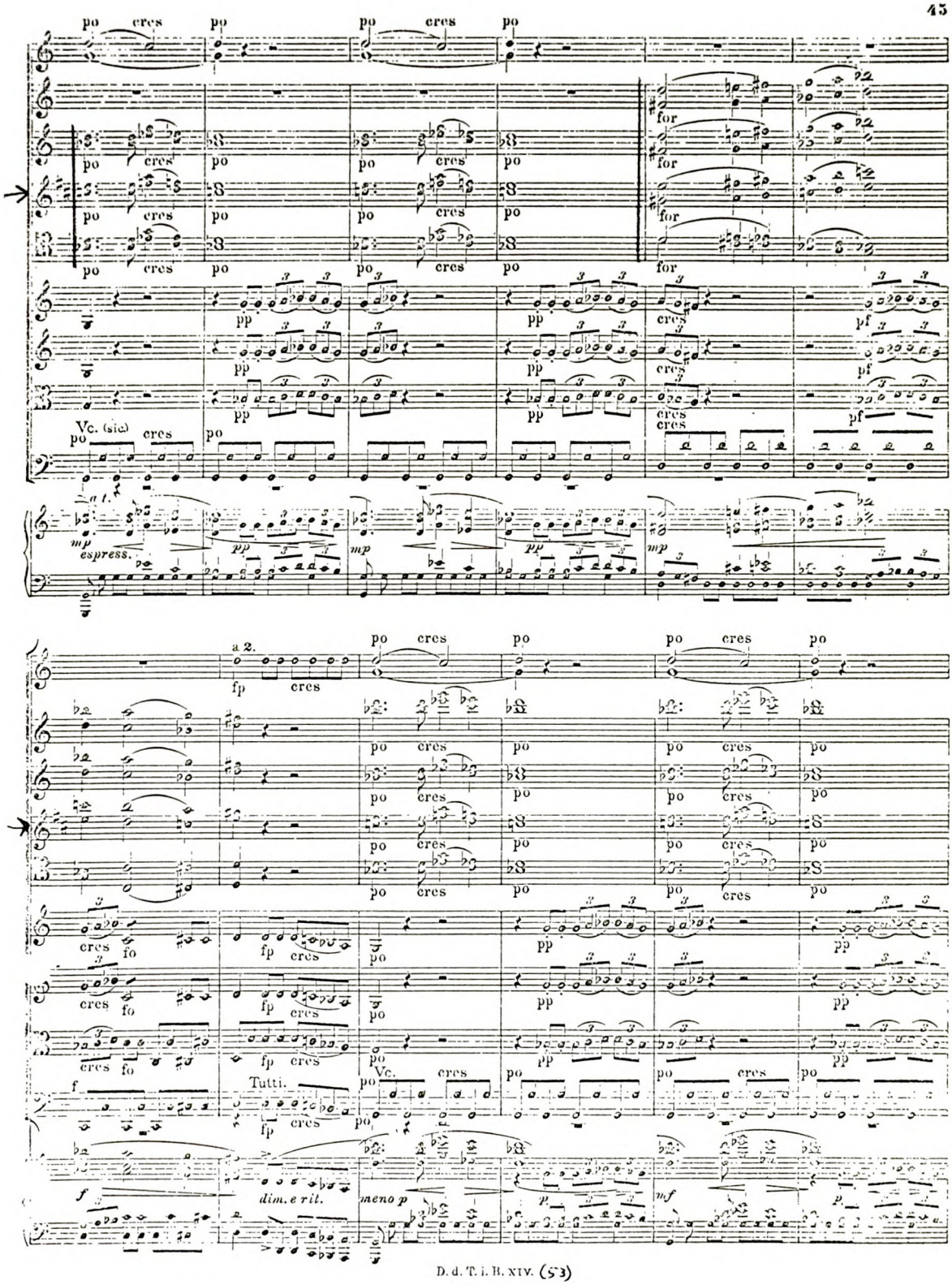
Ouverture a 15.

Allegro molto. C. Cannabich.

2 Corni in C.
2 Flauti.
2 Oboi.
2 Clarinetti in B.
2 Fagotti.
Violino I.
Violino II.
Viola I. II.
Violoncello e Contrabasso.
Klavierauszug.

a 2. po
po
cres
unis.
cresc.
poco f
pf
fp
fo
fpo
mezza voce
leg.
più cresc.
sf
mp
Ped.


for
a 2.
fp
cres
fr
mf
f
sf
Ped.
ff


po cres po po cres po
for
pp
cres
pf
Vc. (sic)
a t.
mp
espress.
a 2.
fp
fo
f
Tutti.
Vc.
dim. e rit.
meno p
mf

all, it must be based solely on their writing for it as a solo instrument.

The Mannheim composers deserve credit, however, for adding its tone to the orchestra on a more regular basis than it had previously enjoyed, even if merely as a doubling instrument for the most part. It was here that the clarinet made such a profound impression on the young Mozart, who, after hearing the orchestra wrote his father, "Ah, if we had clarinets, too. You cannot imagine the splendid effect of a symphony with flutes, oboes, and clarinets."[54]

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[54]Otto Jahn, Life of Mozart, trans. Pauline D. Townsend (London: Novello, Ewer and Co., 1882), p. 378.

CHAPTER IV

THE YEARS OF ACCEPTANCE

In the last half of the 18th century the clarinet appeared in ever more numerous scores in England, France, and Germany. For a time it was still most common in the opera orchestra but the example of the Mannheim orchestra, of including the clarinet more often in the instrumentation of purely instrumental works, began to be followed elsewhere. Johann Stamitz, who served for a year (1754) as leader of La Poupliniere's orchestra, propagated the instrument in that organization. F. J. Gossec, who succeeded Rameau in that post (1752-1762, one year excepted) made use of it in many of his symphonic works. "No one did more to propagate the use of the new instrument than Gossec. . . . He began to write parts for it in his symphonies from 1760-1 on."[55] (It will be remembered that Gossec might have made contact with the instrument years earlier during his employment under Faber at the Antwerp Cathedral.) Mozart, extremely impressed with its possibilities, included it in his scores whenever he could do so; Haydn began to write for it, including his oratorio "The Creation" as well as symphonic works; and Beethoven

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[55]Rendall, op. cit., p. 78.

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---

[55]Rendall, op. cit., p. 78.

accepted it as part of the standard instrumentation of the orchestra.

1760 - "THOMAS AND SALLY" - Opera - Thomas Arne
1762 - "ARTAXERXES" - Opera - Thomas Arne

In these two operas by the English composer Arne the clarinet is paired with the horn. It is chosen for its blending qualities with the horn and for its ability to accompany the human voice.

Arne

THOMAS and SALLY or the SAILOR'S return.

ACT the 1.st SCENE 1.st A COUNTRY SEAT.

Half the following Symphony is play'd behind the Scene at the further end. Then the Horns & Clarinets come on Sounding the rest of the Symphony Several Huntsmen follow & last of all the Squire.

1.st HORN and CLARINET.

2.d HORN and CLARINET.

With Spirit 1.st Horn alone. 2.d Horn. Clarinets alone.

Enter. 1.st Horn. 2.d Horn. 1.st Clarinet. 2.d Clarinet.

Tutti.

1.st and 2.d HORNS.

1.st and 2.d CLARINETS.

SQUIRE.

Pia. For. Pia.

The Echoing Horn calls the sportsmen abroad, to Horse my brave Boys and away:

The Morning is up, and the cry of the Hounds upbraids our too tedious delay, what Pleasures

feel in pur-ſuing the Fox, o'er Hill and o'er Valley he flies. then follow we'll ſoon over take him, Huz-

1st 2d Horn.

za! the Traitor is ſeiz'd on and dies. he dies - - - - - - - - - - the Traitor is ſeiz'd on and dies.

CHORUS

1st & 2d Horns

Clarinet & Hoboy

Vio.s

Tenor Voices

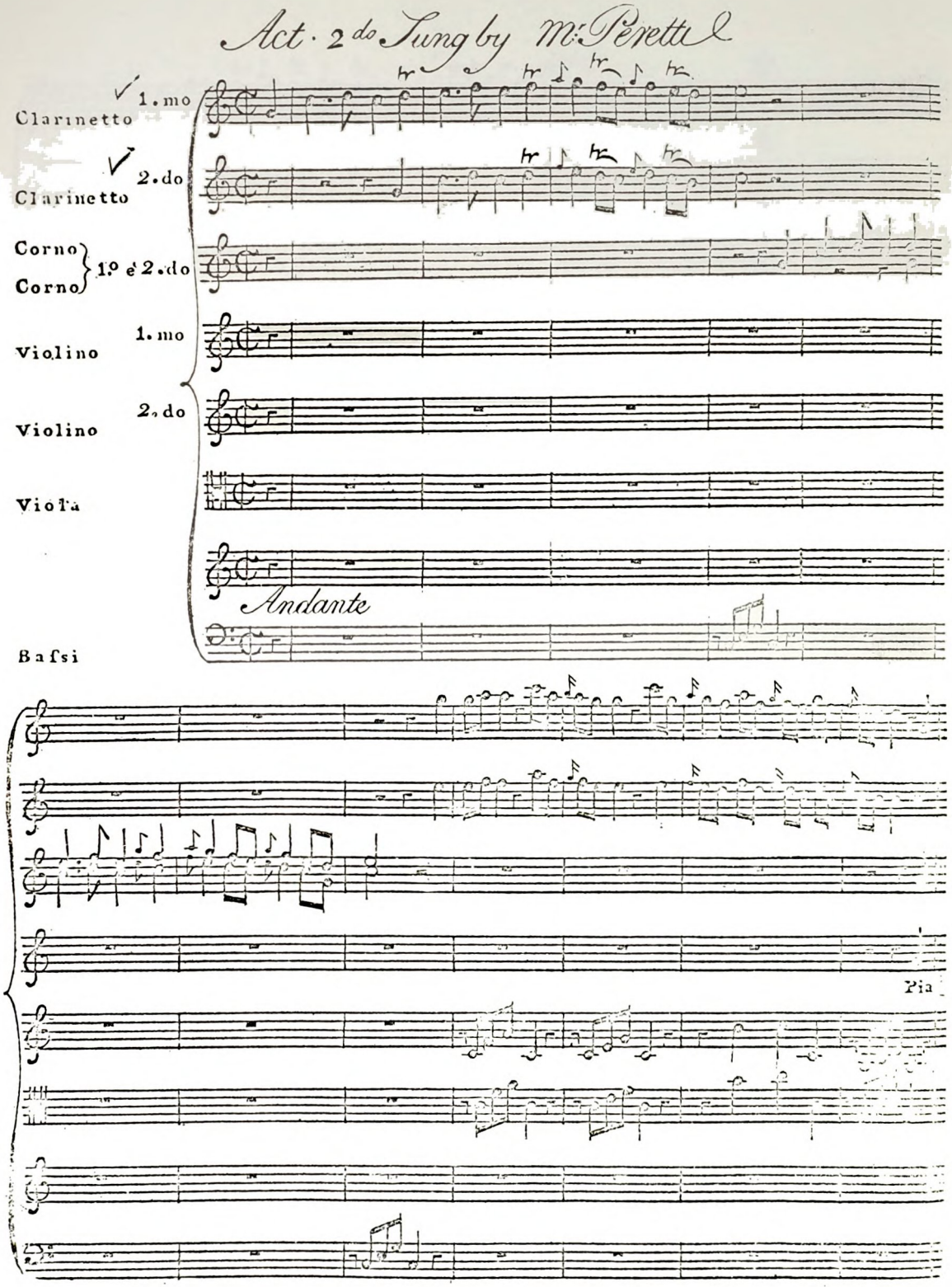
Then follow, we'll ſoon over take him, Huzza! the Traitor is ſeiz'd on and dies.

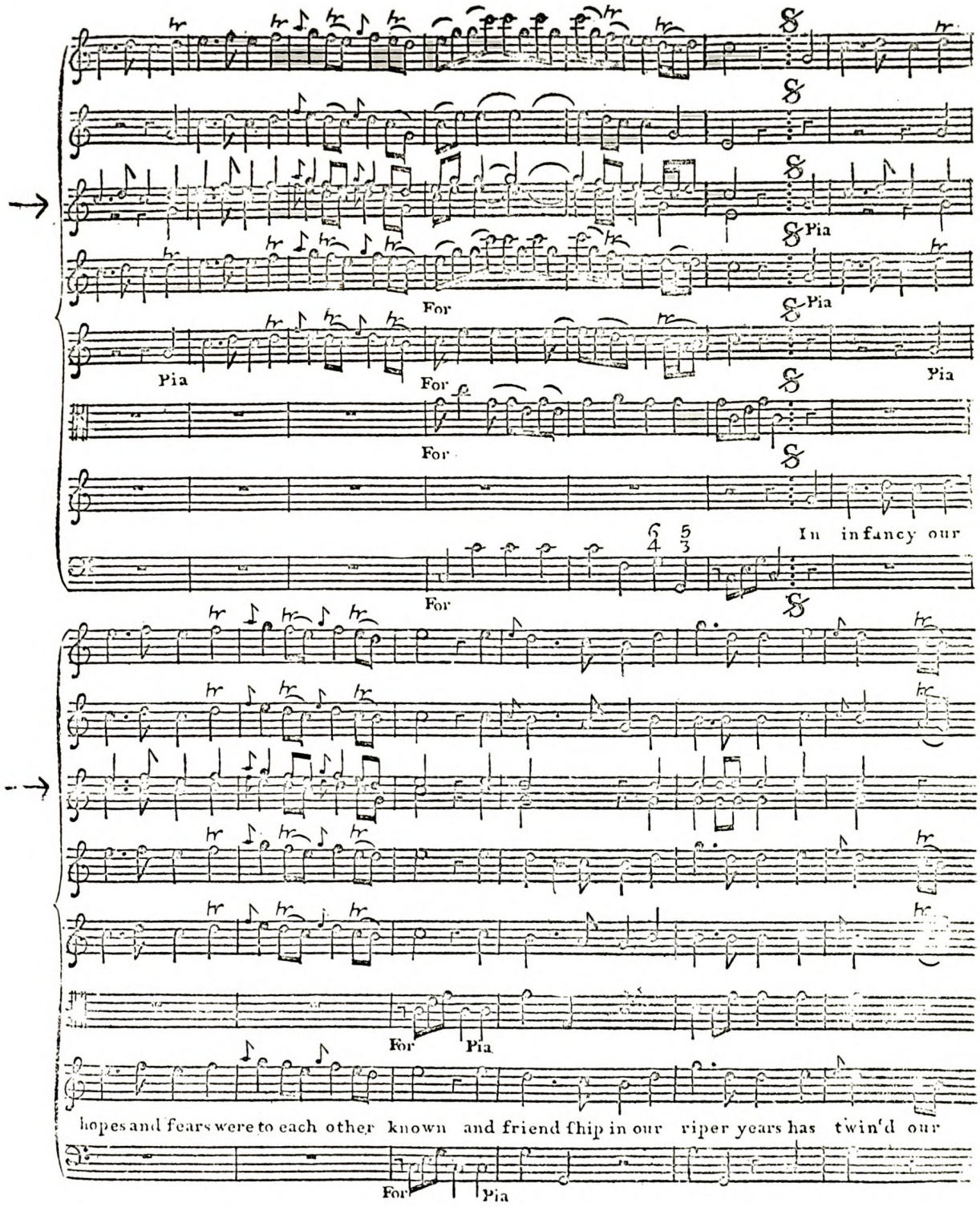
Baſs Voices together Baſses

Then follow, we'll ſoon &c.

2

Triumphant returning at Night with the ſpoil,
Like Bacchanals ſhouting and Gay,
How ſweet, with a Bottle and Laſs to refreſh,
And loſe the Fatigues of the Day!
With ſport Love and Wine fickle Fortune defye;
Dull Wiſdom all Happineſs ſours:
Since Life is no more than a Paſsage at beſt,
Let's ſtrew the way over with Flow'rs.
With Flow'rs - - - -
Let's ſtrew &c.


Act. 2do Sung by Mr. Perretti
Clarinetto 1.mo
Clarinetto 2.do
Corno
Corno
1.º e 2.do
Violino 1.mo
Violino 2.do
Viola
Andante
Basi
Pia


Pia
For
Pia
Pia
For
Pia
For
For
In infancy our
For
For
Pia
hopes and fears were to each other known and friend ſhip in our riper years has twin'd our
For
Pia

Unis. Col Primo

Unis. Col Secondo

For

For

For

For

hearts in one ____ has twin'd our hearts in one

For

Pia

mez For Pia

Pia

mez For Pia

Pia

mez For

Pia

For

Oh clear him then from this offence thy love thy du_ty prove restore him

Pia

For

1760 - SINFONIE IN C DUR - Francois Joseph Gossec

Around this time the clarinet appears ever more often in symphonic scores. F. J. Gossec included a part for a clarinet in the 2nd movement of this symphony. It is featured as a soloist at letter A. Later on, on page 11, it is used in unison with the oboe on a part that goes up to d''' and e'''. It is a part that is quite idiomatic and requires some agility; it is more in keeping with the nature of the instrument than most scores we have talked about to date.

Gossec doesn't use the full woodwind choir but it is interesting to note that the oboe is included with the clarinet; one is no longer thought of as a replacement for the other, but rather, both are accepted (pages 107-108).

II. Andante.

2 Oboen
Klarinette in B
2 Hörner in C
2 Posaunen
Violine 1
Violine 2
Viola
Violoncello-Solo
Cello und Bass
Konzert-Flügel

A

Mezza voce

E

F

Mezza voce

Tutti

Tutti

G

poco a poco cresc.

poco rit.

a tempo

espr.

Mezza voce

poco a poco cresc.

Gravido

poco rit.

a tempo

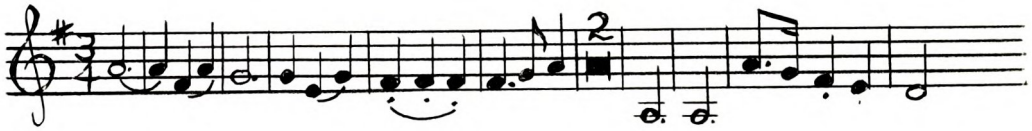
Tutti

1763 - ORIONE - Opera - J. C. Bach

Many sources mention J. C. Bach's use of the clarinet in his opera "Orione" (1763) but I have been unable to locate a score to this work. However, Mr. Terry includes some information about it in his work on Bach's life.

> Produced (opera "Orione"--1763) upon a scale of unusual lavishness, the advertisements in the "Public Advertiser" drew particular attention to the "grand chorus's" and to the fact that "several Vocal and Instrumental Performers" were engaged outside the normal establishment. The employment otherwise consisting of strings, flutes, oboes, corni da caccia, and bassoons. Burney observed that this was "the first time that clarinets had admission in our opera orchestra" (Bur. iv. 481) (((what about Arne's operas?))) Bach's employment of them, however, was neither adventurous nor remarkable: in the overture they are prominent in the first movement only in a single passage of four bars, which occurs twice:

> Otherwise the clarinets are grouped with the horns and third oboe ("Tallie"). In the middle movement (Andante) they are silent, and in the Finale (Allegro) are conspicuous only in a short passage:



> In the arias Bach's use of them is equally tentative: they are employed only in Enopione's "Frema crudello sdegno" and Candiope's "Di quest alma desolata."[56]

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[56] Charles Sanford Terry, John Christian Bach (London: Oxford University Press, 1929), pp. 68-69.

1767 - "ALCESTE" - Opera - Christoph Gluck
1779 - "IPHIGENIE EN TAURIDE" - Opera - Christoph Gluck

In Gluck's "Alceste" the clarinets and oboes double on the same parts in the Overture; later, on page 145 of the score, they are used with bassoons, and strings to accompany an aria. The clarinets double somewhat the 1st violin part and the solo voice part.

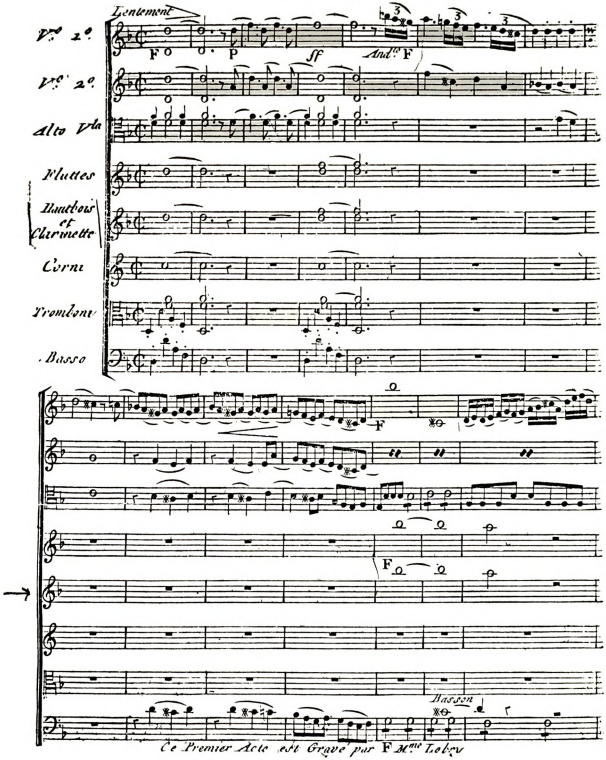
On page 208 the clarinets again double the 1st violin part.

On page 210 the clarinets are used alone with the strings to accompany a solo voice; there is very little independence of part, the instrument entering and leaving often, coloring and strengthening the violins (pages 111-116).

In "Iphigenie en Tauride" Gluck gives the clarinets some rapid scale work on pages 12 and 29 of the score. These require a smooth negotiating of the "break," cross-fingerings, and several accidentals.

On page 153 the clarinets are combined with bassoons and trombones to work with the strings. The bassoons merely reinforce the cello part, the trombones provide a chordal background, and the clarinets basically double the violin parts. The same type of scoring again occurs in the section marked "Hymne." The clarinet is used to enrich the woodwind section tone and to bolster the string parts.

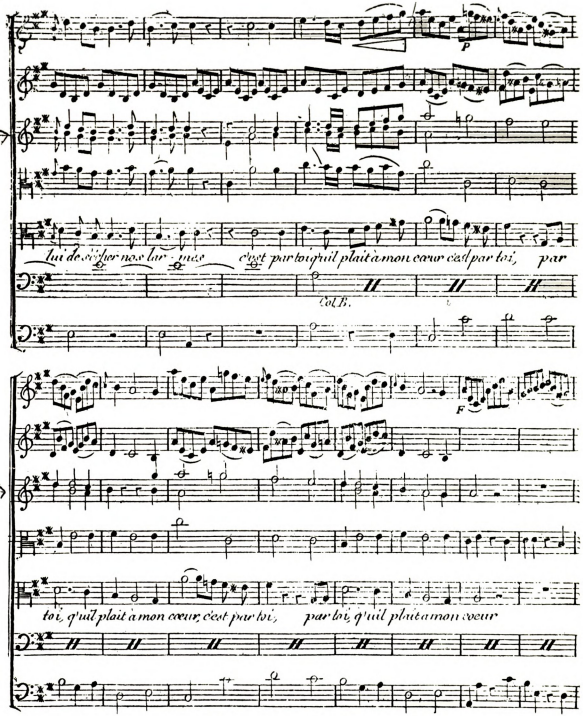
OUVERTURE

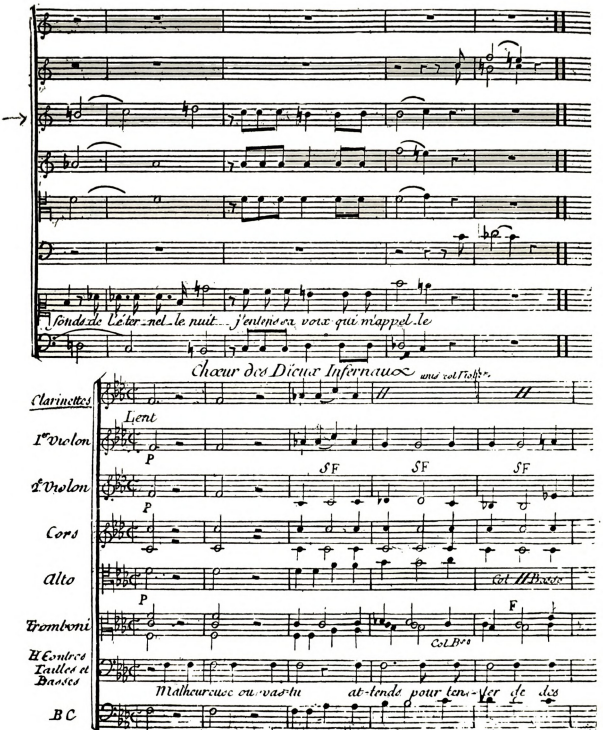


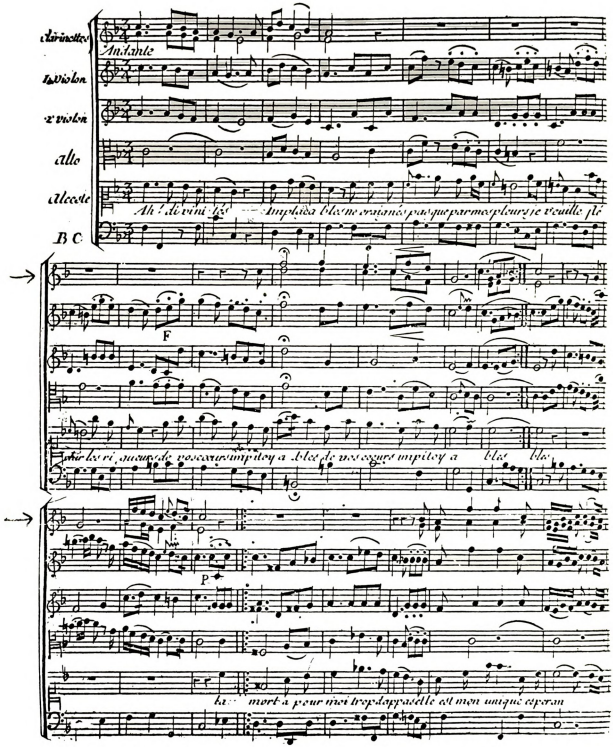
Ce Premier Acte est Gravé par F. Mlle Lebey

1re Violon
Andante
enforcé
3e Violon
Clarinette
Cimbalon
Alto
Admette
Dans air d'assurance.
Bans
Basson
B. C.

nis la crainte et les al - larmes, que le plai sir succède à la douleur c'est ici


p
lui de s'offrir nos lur - ques c'est par toi qu'il plait à mon cœur c'est par toi, par
Col B.
F
toi, qu'il plait à mon cœur, c'est par toi, par toi, qu'il plait à mon cœur


Fonds de l'éter-nel le nuit j'entens ex voix qui m'appel-le
Chœur des Dieux Infernaux
Clarinettes
Lent
Ier Violon
P
IIe Violon
SF
SF
SF
P
Cors
Alto
P
Tromboni
F
Col Bas
II Contres Tailles et Basses
Malheureuse où vas-tu at-tends pour ten-ver de des
B C
P
SF

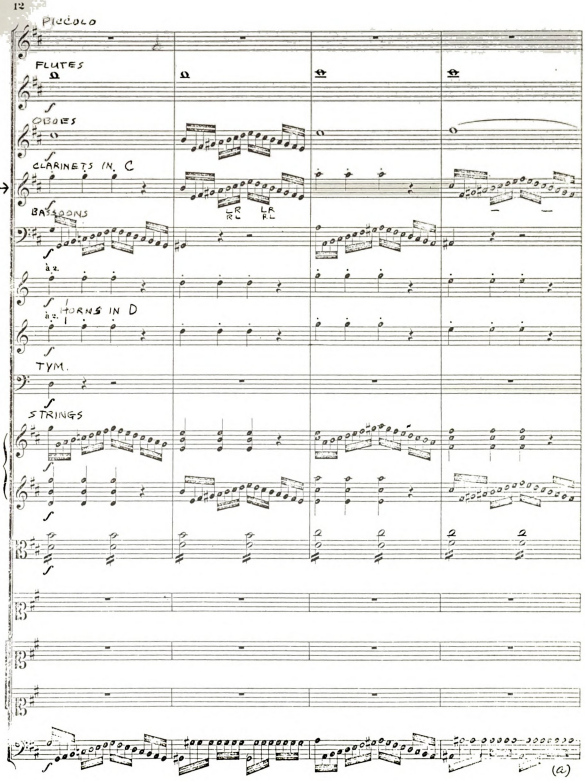

clarinettes
Andante
1 violon
2 violon
alto
alceste
Ah ! de vini ste — implora bles ne crains pas que parmes pleurs je veuille fle
B C
F
Sur le ri ueau de vos cœurs impitoy a bles de nos soupirs impitoy a bles
p
la mort a pour moi trop d'appas elle est mon unique espran

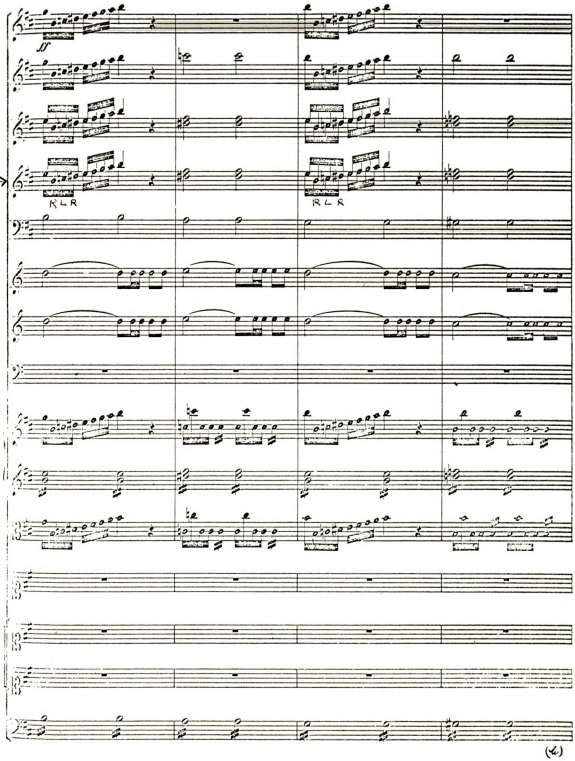
ce ce n'est pas vous faire une offense que de vous conjurer de haïr mon trop pas la mort a pour

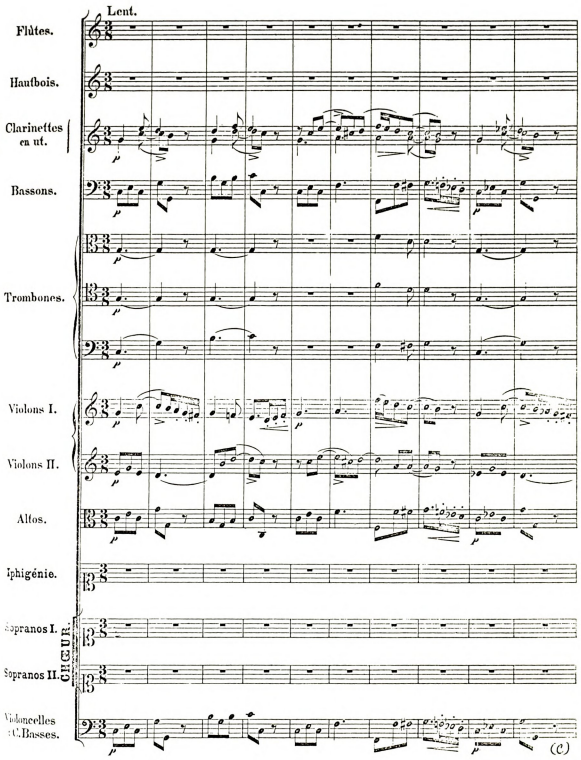
mon trop d'appas et le est mon unique espérance c'est pas vous faire a ne crain ge que de

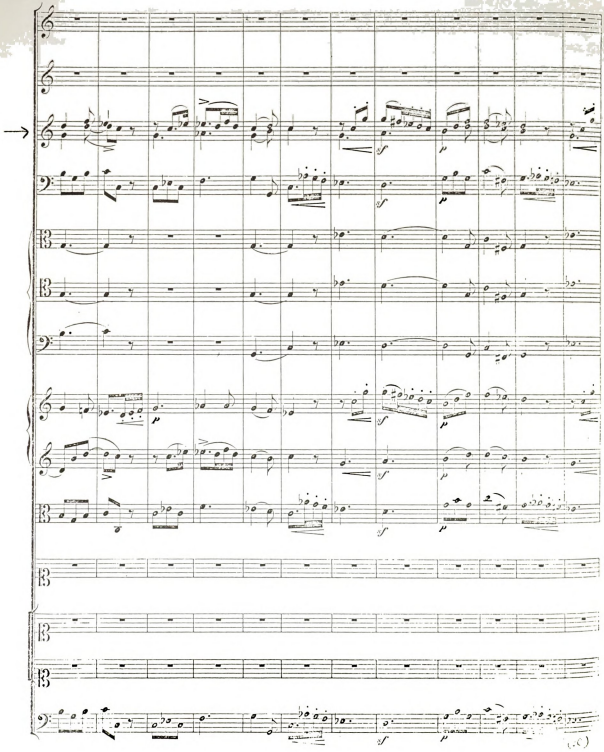
vous conjurer de haïr mon trop pas

The most important thing about this score from the clarinet's standpoint is that the instrument is used as a regular member of the ensemble throughout the opera; it is omitted in a few spots only. This is a 100% turn-around from its use in most other scores I have been able to locate and study up to this date (1779) with the exceptions of Vivaldi's Concertos and Cannabich's "Ouverture à 15" (pages 118-122).


12
PICCOLO
FLUTES
OBOES
CLARINETS IN C
BASSOONS
à 2
HORNS IN D
à 2
TYM.
STRINGS
(a)

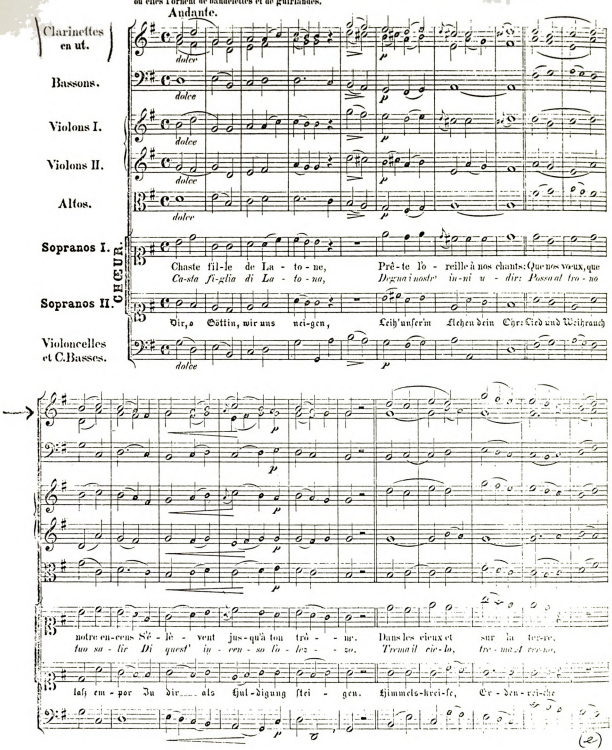

ff
R L R
R L R


Lent.
Flûtes.
Hautbois.
Clarinettes en ut.
Bassons.
Trombones.
Violons I.
Violons II.
Altos.
Iphigénie.
Sopranos I.
Sopranos II.
CHŒUR.
Violoncelles et Basses.
(C)


→
sf
p
sf
p
p
sf
p
sf
p
sf
p

Hymne.

Les Prêtresses environnent Oreste en chantant le Chœur suivant; elles le conduisent dans le Sanctuaire, où elles l'ornent de bandelettes et de guirlandes.



1782 - "REQUIEM MASS" - Francois Joseph Gossec

In the introduction to this work Gossec uses a "clarinette d'amour" in G. This is the only time I have come across this clarinet in a score. It doubles the oboes and strings.

On page 9 of the score clarinets in b-flat accompany the soprano and alto solo voices in exact rhythm and pitch. This is another instance of the use of clarinets with the human voice.

In the "Tuba Mirum," page 51, they are used with horns and trombones.

> The Tuba Mirum includes three trombones, four clarinets, four trumpets, four horns, and eight bassoons, the first complete use, as Cucuel observes, of wood and brass.[57]

On page 163, in the "Pie Jesu," clarinets are used with flutes, oboes, and bassoons; a full woodwind choir (pages 124-127).

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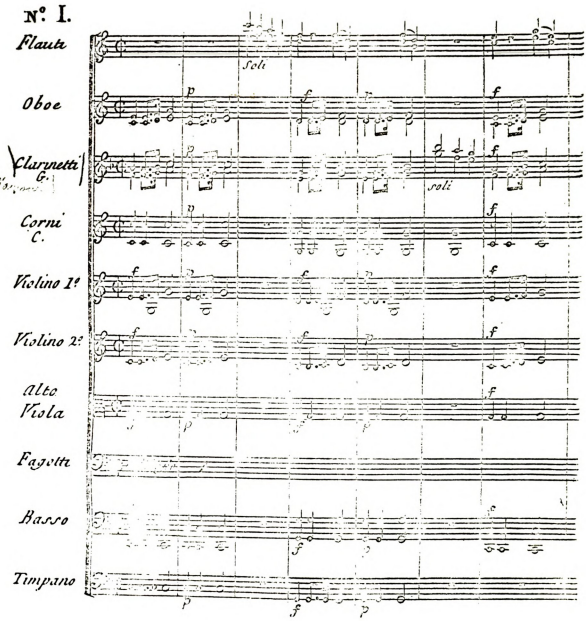
[57]Rendall, op. cit., p. 78.

JNTRODUZIONE



Nº III. CHORUS

Oboe

Allegro Moderato

Clarinetti B♭

Corni E♭

Violino 1º

Violino 2º

Alto Viola

Soprano Solo

te de - cet te de- - cet him - nus de - us in sion et

Contralto Solo

te de - cet te de-cet him nus de - - - us et

Soprano

Contralto

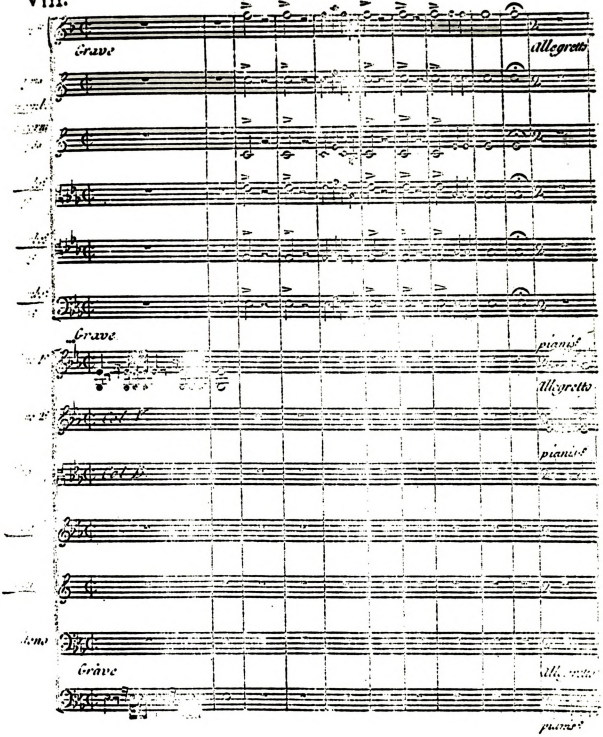
Tenore

Basso

Allegro Moderato

Basso

VIII. TUBA MIRUM



N°. XXII. PIE JESU

Flutes — largo
Hautbois — largo
Clarinettes — largo
Cors
Violino 1.t — pizzicato pizzicato
Violino 2.t — pizzicato
alto
Soprano
Contralto
Tenore — pi - e je - su pi - su do - mi
Baßo
Fagotti — largo
Baßo Continuo — pizzi: pizzi:

1774 - "SINFONIA IN D DUR" - Johann Christian Bach

In the 2nd movement of this work Bach uses the clarinet in an essential role. They support the 1st violin part; they take sole responsibility for the music beginning in measure 12; they are used to sustain harmony to support the more active strings as on page 18 of the score. This is making intelligent use of the qualities of this instrument.

The pitch of these clarinets is D. Anthony Baines states, "An older instrument, and one most used by German composers before Mahler, is the D clarinet, built a semitone lower . . . [than the E-flat soprano clarinet]. . . ."[58]

The bass clef used for Clarinette III I cannot explain. (See Table of Clarinets in the Appendix.) (Pages 129-131.)

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[58] Baines, op. cit., p. 124.

II

Andante

Flöte I II

Clarinette d'amore in D I II

Fagott I II

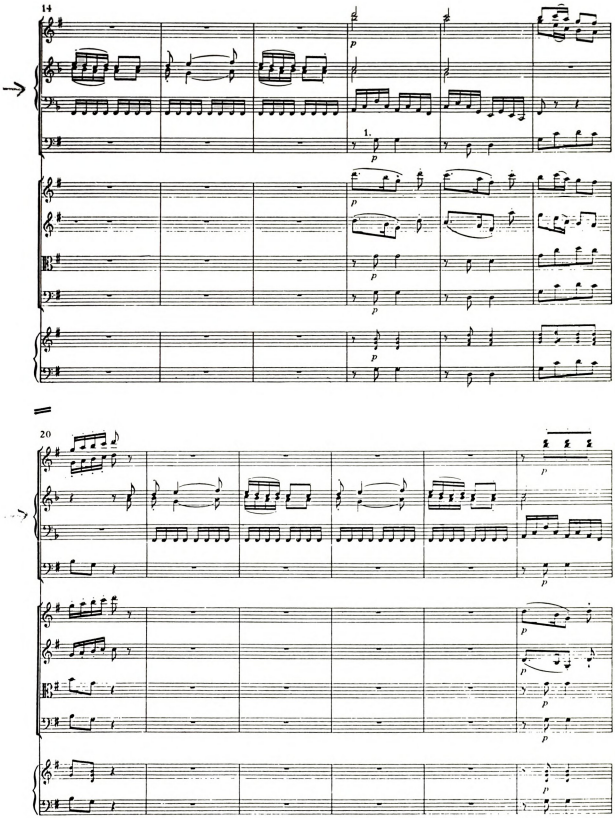
Violine I

Violine II

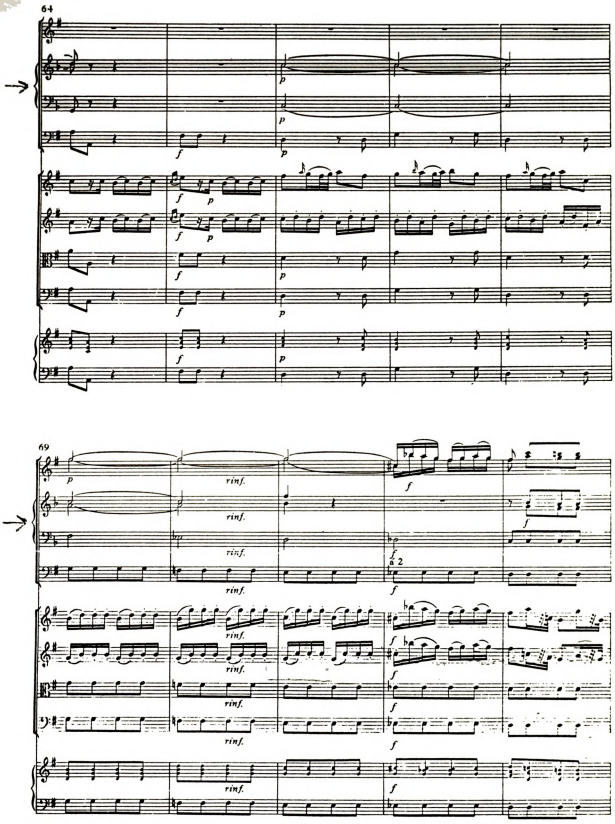
Bratsche

Violoncell

Kielflügel und Kontrabass


14
1.
p
20

18 (76)



1788 - "SYMPHONY No. 39, K 543" - Wolfgang Amadeus Mozart

This work is sometimes referred to as the "Clarinet Symphony" (oboes are omitted). Willi Apel states: "Mozart used [the clarinet] in some of his later symphonies, notably that in E-flat (K 543), in which prominent parts covering a wide range are given to the pair of clarinets. From that time, two clarinets are to be found in every normal orchestra."[59]

The clarinets blend with the entire ensemble for a few measures in the Adagio opening; they are used with the bassoons and horns and clarini to sustain harmony as on page 2; they participate, with the bassoons and flutes, in woodwind ensemble work on pages 28 and 29; they participate in blended woodwind and brass work in the Minuet, page 37; in the Trio they play a very important role, the 1st clarinet carrying the melody and the 2nd clarinet accompanying it with Alberti-type figures in the chalumeau register, pages 40 and 41.

This symphony might be said to have "capped" the clarinet's journey from obscurity to permanent acceptance into the orchestra (pages 133-139).

---

[59] Apel, op. cit., p. 153.

W. A. MOZ..RT

Sinfonie in Es

KV 543

Adagio

Vollendet Wien, 26. Juni 1788

Flauto

Clarinetti in Si♭/B

Fagotti

Corni in Mi♭/Es

Clarini in Mi♭/Es

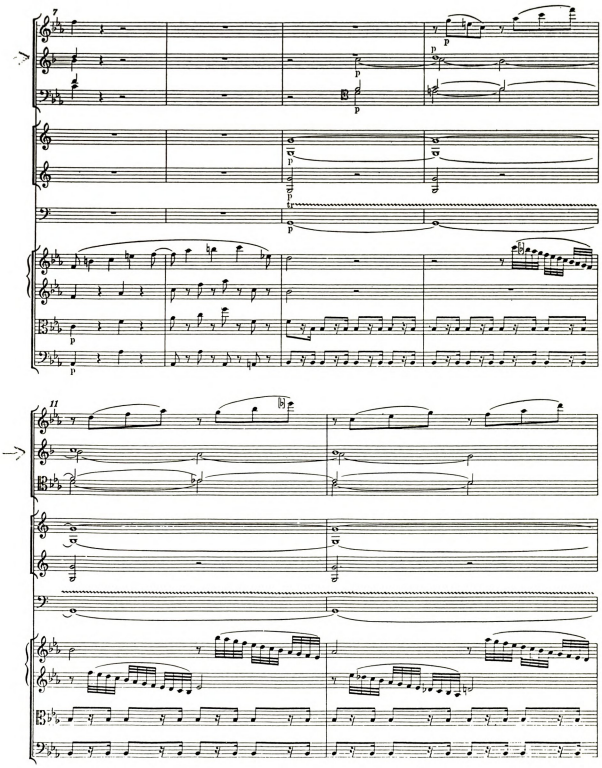
Timpani in Mi♭-Si♭/Es-B

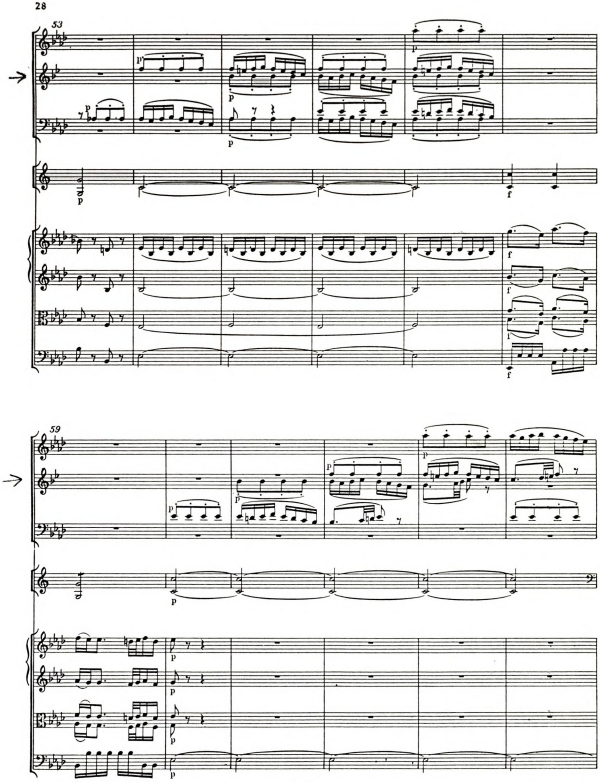
Violino I

Violino II

Viola

Violoncello e Basso


7
p
p
p
p
p
p
p
11


28
53
59

65

p

p

p

Violoncelli

72

tutti

Violoncelli

tutti

MENUETTO
Allegretto

Flauto
Clarinetti in Si♭/B
Fagotti
Corni in Mi♭/Es
Clarini in Mi♭/Es
Timpani in Mi♭-Si♭/Es-B
Violino I
Violino II
Viola
Violoncello e Basso

(56)

Trio

Flauto

Clarinetti in Si♭/B

Fagotti

Corni in Mi♭/Es

Violino I

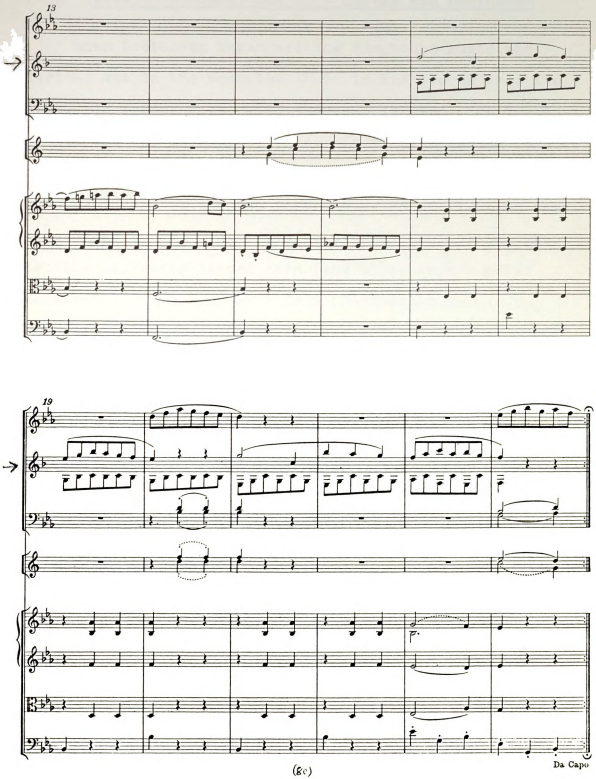
Violino II

Viola

Violoncello e Basso

p

7


13
19
Da Capo

1799 - "SYMPHONY No. 1" - Ludwig van Beethoven
1802 - "SYMPHONY No. 2" - Ludwig van Beethoven

When Beethoven began writing symphonic music the clarinet was in the woodwind choir in his scores from the first. In Symphony No. 1 (C clarinet is used) the instrument is used as an ensemble one. It is interesting to note on page 35 that the clarinet is paired with the horns; this century-old use of the two instruments is still valid here and even so today. The affinity of the clarinet to blend with the well-established horn (and other instruments) recommended it to composers from the beginning.

In Symphony No. 2 (A clarinet is used) the clarinet is more than an ensemble instrument when it carries the melody, above the orchestra, in the 2nd movement. In this full acceptance by the master symphonist, the clarinet has "arrived" (pages 141-144).

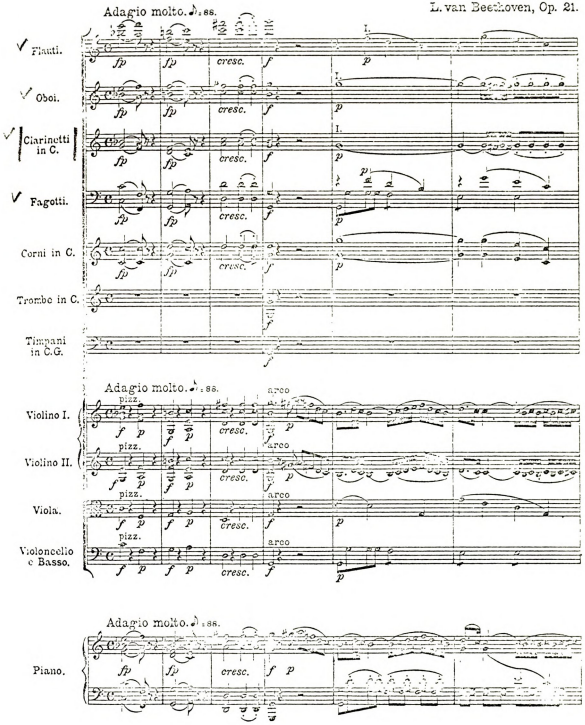
№ 2015

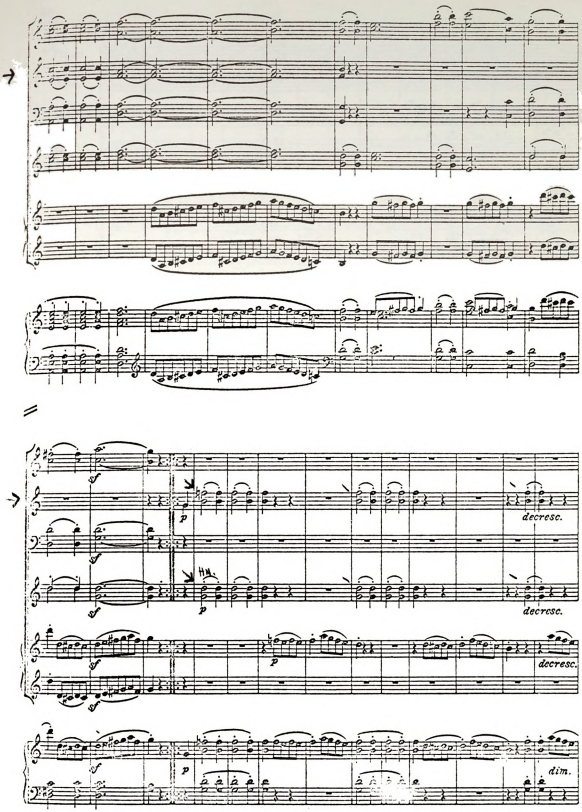
Symphonie № 1.

C dur. Ut majeur. C major.

Dem Baron van Swieten gewidmet.

L. van Beethoven, Op. 21.




decresc.
decresc.
decresc.
dim.

Larghetto. ♩. 92.

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Vcl.

Basso

Bassi

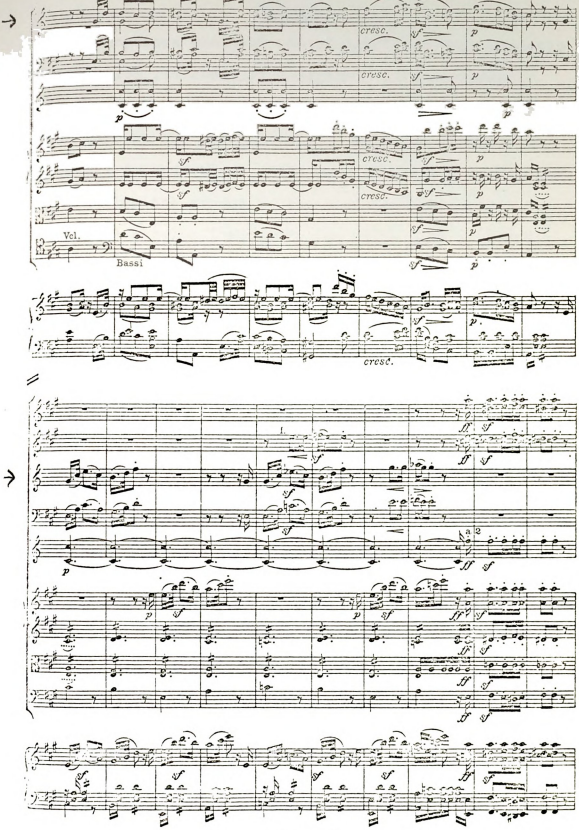
Piano.

Cl.

Fg.

Cr.

cresc.


cresc.
cresc.
cresc.
cresc.
Vcl.
Bassi
cresc.
a 2

Summary

The composers who used the clarinet are most directly responsible for its eventual acceptance as a permanent member of the orchestra's woodwind choir. In re-tracing its path through the 18th century, innovators such as Reinhard Keiser and others would have to receive credit for first "breaking the ground." The chalumeau/clarinet's appearance as a color instrument (or maybe more accurately as a novelty instrument) in operatic scores in Italy, Germany, England, and France paved the way for further acceptance.

Antonio Vivaldi's use of the clarinet in a purely instrumental work is a landmark in the clarinet's history; not only this, but the writing for the instrument is so true to its real character; and its use side by side with the oboe pointed the way for the eventual resolution of this problem.

Georg Frederic Handel made a tentative use of the clarinet in no way as important as that of Vivaldi and Rameau.

Jean Philipp Rameau's introduction of the clarinet into the Paris Opera orchestra is another contribution of the utmost importance. We are fortunate to have documented proof of its use in "Zoroastre"; this also helps establish the clarinet's presence in "Acante et Cephise" in the face of some doubt. With this master's use of the instrument in

Paris, a major center of the arts, and in the world famous Paris Opera orchestra, the instrument has stepped "on stage" so to speak, and its period of relative obscurity has ended.

Johann Stamitz and some other composers of the Mannheim school, most especially Christian Cannabich, must receive credit as a group for merely adding the clarinet to the orchestra on a fairly regular basis. This type of acceptance did not go unnoticed and the instrument's virtues, such as its ability to blend well with other instruments, and to produce a variance of dynamics ranging from a tone as soft as a whisper to a triple forte, came to the attention of a wider audience.

Francois Joseph Gossec's use of the clarinet in La Poupliniere's orchestra in purely instrumental works kept the instrument in the public eye.

In England the instrument appeared in operatic works. Johann Christian Bach used it in his opera "Orione" and some symphonic works.

Christoph Gluck included clarinets in some of his operas and especially in "Iphigenie en Tauride," where they are part of the ensemble on a full-time basis. This must be one of the first uses of the clarinet in this manner; most usually they were given only occasional entrances in operatic works to inject color or to strengthen the ensemble.

Wolfgang Amadeus Mozart, who turned almost everything he put his hand to into beauty, unreservedly accepted the clarinet. His later operas include the instrument and his Symphony No. 39 was a "full-blown" use of the instrument by a major composer. Franz Joseph Haydn's use of it was much more tentative and reserved; he used it to "give additional body to the woodwind tutti, to supply essential harmony, or to double melodic phrases played by one or other of the woodwinds . . . ."[60]

Ludwig van Beethoven, because of his prominence and his use of the clarinet in all his symphonic works, deserves credit for helping to firmly establish the instrument's newly won membership in the orchestra.

In searching for reasons why the clarinet was taken into the orchestra, I have noted its use as a color instrument in operatic scores of the first half of the 18th century. Improvements in the design and construction of the instrument, occurring approximately between 1750 and 1770, were no doubt a crucial factor in its increased popularity at Mannheim and other centers in subsequent years. The note b' was no longer awkward and chromatic tones were more easily produced (see fingering chart for the 5-6 keyed Classical clarinet).

Another reason for its increased use was that these improvements were followed by the appearance of specialists

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[60]Carse, History of Orchestration, p. 190.

Fingering Chart for the Five or Six-keyed Clarinet[61]

e	• • • B	• • • •	b'	As opposite (with speaker key)
f	• • •	• • • •	c''	
f#	• • • C#	• • • •	c''#	
g	• • •	• • •	d''	
g#	• • •	• • • E♭	e''♭	
a	• • •	• • o	e''	
b♭	• • •	• o • (o)	f''	• • • • o •
b	• • •	• o o	f''#	• • • o • •
c'	• • •	o o o	g''	• • • o o o
c'#	• • •	• • •	g''#	• • o • o •
d'	• • o	o o o	a''	• • o o o o
e'♭	• o •	(• o •)	b''♭	• o • o o o
e'	• o o	o o o	b''	• o o o o o
f'	o • (o)	o o o	c'''	o • o o o o
f'#	• • o	o o o	Thumb off	
g'	o o o	o o o	Thumb off	
g'#	A o o o o o o	o o o o o o	Thumb on hole Thumb on speaker key only	
a'	A o o o	o o o	Thumb off	
b'♭	A o o o	o o o	Thumb on speaker key only	
c'''#	o o o o • • B	o o o • • •		
d'''	A o • o o • • B	o o o • o • (E♭)	Thumb off	
e'''♭	o • • B	• o o	E♭	
e'''	o • •	o o o	E♭	
f'''	• • o	o o o		
f'''#	• o o	o o o		
g'''	• o o	• • •		

[61] Baines, op. cit., p. 301.

on the clarinet. No longer was it a mere "doubling" instrument of oboe players; it could command a following of its own. Gaspard Procksch and Flieger were soloists active in Paris in the mid-18th century.[62] In Germany there were two outstanding virtuosi; Joseph Beer, for whom Karl Stamitz wrote several concertos, and Anton Stadler, the artist Mozart favored with his famous concerto.[63] Two British players active in the last quarter of the 18th century were John and William Mahon.[64]

The use of clarinets in the military band also undoubtedly helped the instrument gain a firmer footing and a wider base of acceptance. "The military musician played no small part in popularizing the clarinet."[65]

"There is some evidence that clarinets were used in military bands during the first half of the 18th century."[66]

Other sources put the data a little later. "The Gardes Suisses were allowed to form a band of 4 bassoons, 4 horns, 4 oboes, and 4 clarinets in 1762."[67] "The clarinet was introduced into British military bands around 1763."[68]

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[62] Rendall, op. cit., p. 78.

[63] Ibid., p. 83.

[64] Ibid., p. 81.

[65] Ibid., p. 82.

[66] Carse, History of Orchestration, p. 178.

[67] Rendall, op. cit., p. 79.

[68] Ibid., p. 82.

Stanley Sadie writes:

> The change from oboes to clarinets as the principal instrument of the military band probably took place gradually between 1755 and 1785.
> Oboes were still in use in 1777, for in that year Samuel Wesley wrote a march for two oboes, two horns, two bassoons, and a serpent, which is believed to have been intended for one of the Guards Bands.

Mr. Sadie then quotes from another source:

> One year later, "half a dozen lads of the militia were sent up to London to be taught various instruments to form a military band. The German master Baumgarten put into their hands a new instrument called a 'clarionet' which, with its fiery tone, was better adapted to lead armies into the field of battle than the meek and feeble oboe."[69]

> In 1783 the Honourable Artillery Company band consisted of four clarinets, two horns, two bassoons, and a trumpet.[70]

In a London Directory of 1763 of players and teachers of wind instruments, no clarinetists are mentioned.

In the Directory of 1794, however, 24 clarinetists are listed. The chart for this year is below:

Bassoon	49	teachers and/or performers
Bag and Union Pipes . .	2	"
Clarinet	24	"
Flute	20	"
Horn	36	"
Oboe	36	"
Serpent	5	"
Trumpet	19	"
Trombone.	6	"

---

[69] W. Gardner, an article in Music and Friends, III (London, 1853), p. 7.

[70] Stanley Sadie, The Wind Music of J. C. Bach, Music and Letters, Vol. 36, No. 4 (October, 1955), pp. 107-117.

"It is remarkable that bassoon players outnumbered the other players, that oboes and horns came next, and that clarinets had established themselves in excess even of flutes."[71] I believe the clarinet's acceptance into the wind band is reflected in these figures.

The evolution taking place in orchestration also contributed to the success of the clarinet.

> The use of woodwind instruments in a body to supply harmonic backing to the more busy work of the strings was one of the most important of the progressive features in the orchestration of the transition composers. The addition of clarinets to the orchestra was, of course, a distinct gain to the substance of the woodwind harmony, and their readiness to blend with the tone of other instruments was clearly in favor of the newcomers where only harmonic cohesion was required.[72]

Thus we can see that the search for coloristic effects in the opera orchestra, improvements in the design of the clarinet, the appearance of specialists on the instrument, its acceptance into the military band, and the changes occurring in orchestration all helped the clarinet win a permanent place in the orchestra.

This ends my paper. It doesn't pretend to be a complete report, because the subject is open-ended, but I have endeavoured to give the salient facts pertaining to the clarinet's apprenticeship in the orchestra.

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[71] Lyndesay G. Langwill, "Two Rare 18th Century London Dictionaries," Music and Letters, edited by Eric Blom, Bol. XXX, No. 1 (January, 1949), pp. 37-43.

[72] Carse, History of Orchestration, p. 158.

APPENDIX

CHRONOLOGICAL LIST OF SCORES USING THE CLARINET

This list is meant to be nothing more than representative of the period being studied. Scores with an * in front of their dates have been located and studied.

1704 - "Caio Pompilio" - opera - Marc Antonio Ziani (parts marked "chalumeau")

1707 - "Conquista delle Spagne" - opera - M. A. Bononcini (parts marked "chalumeau")

1707 - "Marte placato" - opera - A. Ariosti

*1711 - "Croesus" - opera - Reinhard Keiser

1716 - "Airs à deux clarinettes ou deux chalumeaux" - published by Roger

*1720 - "Maria Assumpta" Mass - J. A. J. Faber (excerpt only)

1722 - "Sieg der Schondeit" - Georg Philipp Telemann

*1724 - "Tamerlane" - opera - Georg Frederic Handel

*1727 - "Riccardo Primo" - opera - Georg Frederic Handel

17 ? - "Overture" - Georg Frederic Handel

1737 - "La Virtu appie della Croce" - opera - J. Hasse

*17 ? - "Concerto in C Major, F XII, No. 1 - A. Vivaldi

*17 ? - "Concerto in C Major, F XII, No. 2 - A. Vivaldi

*17 ? - "Concerto in C Major, F XII, No. 14 - A. Vivaldi

*1749 - "Zoroastre" - opera - Jean Philipp Rameau

*1751 - "Acante et Cephise" - opera - Jean Philipp Rameau

*1755 - "Sinfonia à 8" (La Melodia Germanica No. 1) - Johann Stamitz

*17 ? - "Sinfonia à 8" (La Melodia Germanica No. 3) - Johann Stamitz

*17 ? - "Sinfonia à 12" - Christian Cannabich

*17 ? - "Ouverture à 15" - Christian Cannabich

*1760 - "Sinfonie in C Dur" - Francois Joseph Gossec

*1760 - "Thomas and Sally" - opera - Thomas Arne

*1762 - "Artaxerxes" - opera - Thomas Arne

1763 - "Orione" - opera - Johann Christian Bach

*1767 - "Alceste" - opera - Christoph Gluck

*1774 - "Sinfonia in D Dur" - Johann Christian Bach

*1779 - "Iphigenie en Tauride" - opera - Christoph Gluck

*1782 - "Requiem Mass" - Francois Joseph Gossec

*1788 - "Symphony No. 39, K 543" - Wolfgang Amadeus Mozart

*1799 - "Symphony No. 1" - Ludwig van Beethoven

*1802 - "Symphony No. 2" - Ludwig van Beethoven

CHRONOLOGICAL LIST OF 18th CENTURY ORCHESTRAS USING CLARINETS[a]

The dates indicate when the clarinets were first adopted as permanent members of the instrumentation; a * indicates the most famous and largest orchestras of the century.

1762 - Paris: La Poupliniere's orchestra

1770 - Milan: Opera orchestra*

1773 - Paris: Opera orchestra*

1773 - Paris: Concert Spiritual orchestra*

1777 - Mannheim: Court orchestra*

1778 - Munich: Elector's orchestra

1781 - Vienna: Opera orchestra*

1782 - Ansbach: Chamber and Church orchestras

1782 - Coblenz: Hof-musik orchestra

1782 - Mayence: Hof-musik orchestra

1783 - Bentheim-Steinfurt: Court orchestra

1783 - Bonn: Hof-musik orchestra

1783 - Pressburg: Cardinal's orchestra

1783 - Regensburg: Court orchestra

1787 - Berlin: King of Prussia's orchestra*

1790 - Paris: Theatre de Monsieur orchestra

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[a]Carse, Orchestra in the 18th Century, pp. 18-27.

1776-77 ENCYCLOPEDIA ARTICLE ON THE 4-KEY CLARINET*

This is a translation of the article on clarinet in the 1776-77 edition of the Diderot and d'Alembert Encyclopedie published in Paris. The article is by F. D. Castilon. It is included for the contemporary information it gives on the clarinet in the last quarter of the 18th century.

> Clarinet . . . Reed instrument, invented, it is said, at the beginning of this century by a Nuremburger . . . . The instrument illustrated is apparently of the earliest type, but that shown in our Plate is more complicated.
>
> Nowadays the clarinet is made in four pieces: the head, the two middle joints, and the foot. There are twelve lateral holes, of which seven in front and one at the back are closed by the fingers; the other four are closed by keys.
>
> The head is made of boxwood like the rest. It terminates in a beak somewhat resembling that of a "flute clouee." But instead of the mouthpiece, this beak has on its upper flat part a triangular hole. . . . The beak is pierced obliquely so that the interior profile exactly corresponds to the outline shown in Fig. 20. The triangular orifice is covered by a tongue of cane, suitably shaped and adapted, and tied on with thread; so that the embouchure of the clarinet is something like the tongue of brass that one finds on a child's wooden trumpet. Incidently, the tone of the clarinet closely resembles that of the trumpet.
>
> The clarinet is held like the recorder. Holes 2, 3, and 4 are closed by the three fingers of the left hand. The thumb covers hole 11 and manages the key 12 (these two dorsal holes are numbered in the tabulature and drawing after the front holes, and not in their correct order from the top of the instrument.) Besides hole 2, the index finger controls key 1. The little finger serves to open and close keys 9 and 10. It is important to bear in mind this double duty of the thumb, index and little fingers when writing music for the clarinet, otherwise one may create insurmountable difficulties. The three fingers of the

right hand close holes 5, 6, 7, and the little finger hole 8, while the thumb helps to hold the instrument.

The clarinet as described above has a compass of 3 octaves and 2 tones, for the most part chromatic.

One observation must be made, which is that the clarinet is a minor third lower than other instruments; that is, its lowest C is in unison with the lowest A of the violin. By this reckoning the compass of the clarinet extends from 4 ft. C#, the first C# of the cello to E, the triple octave of the minor third of this C# or the fingered E on the top string of the violin.

This is why, when the clarinet plays with other instruments, the part is written a minor third higher than theirs. For example, if the piece is in A major, the part is in C; if in D, it is in F. Owing to fingering difficulties, obbligato passages are only written for the clarinet in C (the A of other instruments) and in F major (the D of other instruments). To remedy this want of variety, the middle joints containing the holes 2, 3, 4, 5, 6, and 7 are now made in duplicate. With these new pieces the clarinet is raised a major semitone, giving two more tonalities, B-flat and E-flat major.

In preparing a piece of music in A major for the clarinet, one writes it in C major, and for D major in F, marking the part as one does for the horns "Clarinet in A," so that the player will know which middle joints to take. If the music is in B-flat or E-flat, the clarinet part will be in C for B-flat and in F for E-flat, and will be marked "Clarinet in B-flat."

As regards filling-up passages, where the clarinet has no obblagato or plays only simple parts, they can be managed in all keys by careful attention to fingering and breath-control, upon which this instrument makes considerable demands.

The two things to remember are that the clarinet is usually a minor third below other instruments, but that one should state which middle joints the player must select.

At the time of writing, there is in Berlin a musician who plays a clarinet with six keys, on which he obtains all the modes. It has already been shown that four keys cause difficulties. How much worse it must be with six!

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*Halfpenny, op. cit., pp. 332-336.

TABLE OF CLARINETS*

(Extinct or very rare sizes in brackets)

A-flat clarinet	14.0 inches	Continental military bands
[F clarinet]	17.3 "	Bands of 150 years ago
E-flat clarinet	19.3 "	
D clarinet	20.5 "	German orchestras
C clarinet	23.5 "	German orchestras
B-flat clarinet	26.5 "	
A clarinet	27.8 "	
[Clarinet d'amour in A-flat or G]	31.0 "	Extinct
Basset horn in F		
[F alto clarinet]		Formerly in continental bands
E-flat alto clarinet		Military bands
B-flat bass clarinet		
[A bass clarinet]		Occasionally still in Germany
E-flat contrabass clarinet		
B-flat contrabass clarinet		
B-flat sub-contrabass clarinet		New

*Baines, op. cit., p. 125.

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