

A COMPARISON OF EDITIONS OF CARL MARIA VON WEBER'S
GRAND DUO CONCERTANT, OP. 48, FOR CLARINET AND
PIANO, WITH THE COMPOSER'S AUTOGRAPH SCORE

PROBLEM IN LIEU OF THESIS

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CHAPTER I

INTRODUCTION

Since the first edition of Carl Maria von Weber's Grand Duo Concertant, Op. 48, for clarinet and piano, in 1817, there has evolved a variety of editions. In contrast to the much-over-marked and over-phrased editions that the clarinetist today is accustomed to, it is surprising to see how little the composer actually notated. It is the purpose of this paper to study the various editions available, to collate them with the original manuscript, and to conclude from this comparison which is the best edition available.

Weber's inspiration for writing music for the clarinet came from the great virtuoso Heinrich Baermann. Baermann greatly impressed the composers of his day, such as Weber, Mendelssohn, and Meyerbeer, with his magnificent tone quality and masterly execution. These composers, particularly Weber, used his style as a pattern in writing some of the finest music in the clarinet literature. Besides Weber's clarinet compositions, other compositions written especially for Baermann are Mendelssohn's two concert pieces for clarinet and basset horn with piano accompaniment and Meyerbeer's cantata Thecelindens Liebshaften for soprano, obbligato clarinet, and orchestra. Baermann was greatly admired by

his colleagues and was particularly intimate with Weber, Mendelssohn, and Meyerbeer. Weber called him "a great artist and a glorious man" and said, "All the choicest tidbits in life are presented to that handsome fellow on a silver platter: poor devils like me must beg for the crumbs which fall from his magnificent table."¹

When Weber was in Darmstadt in January of 1811, the Grand Duke asked Weber to give a concert. For the occasion Weber wrote a duet, Se il mio ben, Op. 31, No. 3, for two altos, with clarinet obbligato. This was written for Baermann, who happened to be in Darmstadt.² In March, Weber went to Munich, where Baermann was the first clarinetist in the court orchestra of King Max Joseph I. Weber wrote and dedicated the Concertino, Op. 26, to Baermann and gave a concert on April 5, in which Baermann's performance of the Concertino was enthusiastically received. The King was so delighted with the composition and performance that he commissioned Weber to write two compositions for the clarinet. He complied by composing the Concerto in F minor, Op. 73, and the Concerto in E \flat major, Op. 74. From this experience, a warm friendship developed between Weber and Baermann which was to last a lifetime. An insight into the nature

¹Wallace R. Tenney, "Baermann and von Weber," Woodwind Magazine, I (February, 1949), 3.

²Lucy Poate Stebbins and Richard Poate Stebbins, Enchanted Wanderer: The Life of Carl Maria von Weber (New York, 1940), p. 82.

of their friendship may be gained from a letter which Weber wrote in 1822 to Baermann's second wife shortly after the marriage:

I thank you sincerely for the kind description of me, in your letter, as the faithful friend of your Heinrich. As such, I am certainly entitled to your sympathy and I would not have hesitated to claim it, if your kind letter had not so agreeably forestalled me. But thereby you furnish matter for reproach on my part, for is it right that you should thus overwhelm your husband's intimate friend with so much flattery as completely to shut his mouth? Do not allow yourself to be dazzled, nor look upon me through the spectacles of my friend Baermann, who apparently has not hesitated to conjure me up before your eyes in a manner that only his love for me should inspire.³

Weber and Baermann soon embarked on a concert tour through Northern Germany which lasted from December, 1811, to March, 1812. Many concerts were given in Prague, Dresden, Leipzig, Gotha, Weimar, and Berlin. In Gotha Weber met the composer Ludwig Spohr and the clarinetist for whom Spohr wrote his compositions, J. S. Hermstedt. Baermann continued concertizing throughout Europe, visiting France, Italy, England, and Russia after the tour with Weber.⁴

The Grand Duo Concertant was Weber's last composition for the clarinet and the only one not dedicated to Baermann. There is no dedication on the first edition or the original

³William Saunders, Weber (London, 1940), p. 142.

⁴Tenney, op. cit., p. 3.

manuscript, but the piece could have been intended for Hermstedt who, in 1812, offered Weber ten louis d'or for a concerto. Weber promised to consider the suggestion, and in 1815 he wrote in his diary: 'Worked...on clarinet concerto for Hermstedt.'⁵ As Weber left no work of this nature, it could be assumed that the work referred to was used in the Grand Duo.⁶

Contrary to the statement found in many sources, this work was completed on July 6, 1815, according to the date given in the composer's handwriting at the conclusion of the autograph score. Friedrich Wilhelm Jähns, in his catalogue of Weber's works, C. M. v. Weber in seinen Werken, Berlin, 1871, dated the composition 1816 because the autograph was unknown to him at that time.

The Grand Duo Concertant was first printed in 1817 by A. M. Schlesinger in Berlin.⁷ In 1870 the son of Heinrich Baermann, Carl Baermann, re-edited Weber's clarinet music. Jähns, in his catalogue, says:

All six works have preserved up to this day [1871] their significance for this instrument, and thanks to their absolute--musical--and to their relative--instrumental--excellence they have withstood any change in taste. This is proven, among other things, by the new luxury edition at Schlesinger (Lienau)

⁵Oskar Kroll, The Clarinet (New York, 1968), p. 75

⁶Ibid.

⁷Otto E. Albrecht, A Census of Autograph Music Manuscripts of European Composers in American Libraries (Philadelphia, 1953), p. 304.

in Berlin, edited by Heinrich Baermann's son Carl, and grandson Carl Baermann in Munich, the former a Royal Bavarian Court Musician, a first rank clarinet virtuoso, the latter an eminent pianist, teacher at the Royal Music School. At the same time this revision became very important for these works, as it rests on the traditions which the elder Carl Baermann received from his father Heinrich about the execution of the works and about their partly⁸ distorted content in the old incorrect edition...

When he speaks of the "partly distorted content in the old incorrect edition," he apparently refers to the first edition of Weber's clarinet works. These editions show many obvious misprints as well as many inconsistencies.⁹ The Carl Baermann edition, on which virtually all current editions are based, tries to do away with misprints and inconsistencies, but, on the other hand, adds dynamic and phrasing marks of which there is no evidence in the first edition. It even goes so far as to change the music at several points. These deviations were interpreted by Jähns as "authentic" tradition.¹⁰ Eric Simon believes that, regardless of the merits of Baermann's or any other virtuoso's interpretations, they, in turn, must not be taken as the basis of further editing and comment. He feels, rather, that every clarinetist should, so to speak, be his own Baermann.¹¹ Therefore, when Simon came across the manuscript of the Grand Duo in the Library of Congress, he based his

⁸Eric Simon, "Weber's Clarinet Compositions," Woodwind World, III (January-February, 1959), 11.

⁹Ibid.

¹⁰Ibid.

¹¹Ibid.

edition on this and the first edition, making it an authentic edition that would create a new basis for the intelligent interpretation of Weber's composition.¹²

The Eric Simon edition is published by G. Schirmer and the Carl Baermann edition is published by Robert Lienau, Berlin-Lichterfelde. The other available editions are International, edited by Reginald Kell; Boosey & Hawkes, edited by Ernest Roth; C. F. Peters, edited by Richard Hofmann; and Cundy-Bettoney, an exact copy of the Peters edition. These editions will be used to show the numerous interpretations of this work as they compare with the autograph score.

The original autograph of the Grand Duo Concertant is found in the Whittall Collection, Shelf No. 205, The Library of Congress, Washington, D. C.

¹²Ibid.

CHAPTER II

COMPARISON OF EDITIONS WITH THE AUTOGRAPH SCORE

Form

It is not the intent of this paper to analyze in great detail the form of this work, but rather to point out the first obvious difference in the editions. To do this, a brief analysis of the piece is necessary.

This composition is in three movements: "Allegro con fuoco," "Andante con moto," and "Rondo (allegro)." The first movement is in sonata-allegro form and in the key of F major. The first subject, of brilliant, marziale nature, is given without introduction. Weber followed the ideas that Beethoven introduced to the sonata form rather than the very strict symmetrical form of Mozart. For example, the first subject has several sections and is of a modulatory disposition, passing through the tonic and the relative minor before preparing for the second subject in the dominant key. Like Mozart and Beethoven, the second subject, beginning in measure 70, strongly contrasts with the first subject with its more lyrical characteristic.

The development section is composed almost entirely of fragments from the exposition. It is not extended,

being seventy-eight measures in length, with a ten-measure dominant preparation for the return to the tonic key.

The recapitulation, occurring at measure 209, realigns the elements of the exposition. After only fifteen measures of a short and varied version of the first subject, the second subject recurs. It is played in full in the customary tonic key and is then followed by material from the first subject of the exposition. The coda is quite brief, beginning in measure 293. Throughout the movement Weber exhibits a classical, rather Beethovenian economy in the complete utilization of thematic elements.

The second movement is in a simple three-part form in the key of D minor. The second section, beginning in measure 37, is in the key of A major.

The last movement is a Rondo in A-B-A-C-A form. The main theme is in the key of F major and is twenty-six measures long. The last A section is quite varied, using material from the B section. There is a transition to the B section in measures 35 to 41 preparing for the key of C major, the key of the second section. The material at measure 66 is used in the last A section. The C section is of a different character and is more lyrical, but not slower. It is in the key of E \flat major. Beginning in measure 176, there is a ten-measure transition to the last A section. This transition is very important because it builds up, both in dynamics and in range, to a great climax and enthusiasm

which the piece holds to the very end. The rest of the piece is very brilliant and exciting, with a coda beginning in measure 256 to add brilliance and finality to the entire composition.

All of the editions except the Boosey & Hawkes edition have rehearsal letters at various points in the clarinet part. The Schirmer, Cundy-Bettoney, Peters, and International editions are lettered exactly the same, with the letters demarking sections of the structure of the movement. The lettering in the Lienau edition is confusing in that the letters do not occur in important places. It is particularly noticeable in the "Rondo" where the first letter occurs in measure 35 while a new theme occurs in measure 42. Also, there is no letter in measure 186 where the last return of the main theme occurs. The Boosey & Hawkes edition does not use letters, but numbers every ten measures.

Notes and Rhythm

The few notational discrepancies found in the editions of this piece may be results of preferences of the editor or of possible mistakes by Weber in the manuscript. Sometimes Weber was careless in putting in necessary accidentals, which causes some confusion.

With the exception of the Boosey & Hawkes edition, there are no wrong notes in the first two movements. The Boosey &

Hawkes edition puts an F in measure 268 of the first movement. The note should be a C.

The last movement has several discrepancies, the first occurring in measure 13. Weber has written the first three notes as F-A-C, making measures 13 and 14 identical. The Schirmer edition does this correctly. The Lienau, International, Peters, and Cundy-Bettoney editions put A-C-E in measure 13 and F-A-C in measure 14. The Boosey & Hawkes edition puts A-C-E in both measures. When this passage occurs again in measures 101 and 102, all editions have the correct F-A-C for both measures. There is no reason why measures 13 and 14 should be different from measures 101 and 102, because the piano has the same notes both times and the passages are identical.

In measure 46 there is a wrong note in the Cundy-Bettoney, Peters, and International editions. These editions have a B[♯] trill where they should have a C[♯] trill. The piano has an E[♭] minor chord, and a concert A in the clarinet part does not fit in the chord.

Measure 68 is a controversial measure in that Weber may have omitted an accidental. The question is whether Weber wanted a B[♯] or a B[♭] in the second beat; unfortunately this will never be known. He indicates a B[♯] because the natural sign is carried over from the first beat. The clarinet and piano are playing together in parallel thirds and with a written B[♯] the interval would be a major third,

the piano having an F \sharp . However, in the first beat Weber indicates a B \flat in the clarinet part along with the F \sharp in the piano part, making the interval a minor third. Figure 1 shows what the manuscript has in measure 68.



Fig. 1--C. M. von Weber, Grand Duo Concertant, Op. 48, third movement, measure 68.

This would lead one to believe Weber wanted the same interval in the second beat but carelessly omitted the flat sign. Baermann may have played it this way because the Lienau edition does have the necessary flat sign, but it could have been Carl Baermann's own preference. There is also reason to believe Weber wanted this played exactly as he wrote it because the passage is modulating to B \flat major and a concert A \sharp in the clarinet part would fit. All editions except the Lienau edition have it exactly as Weber wrote it. Consequently,

this passage is left up to the discretion of the player since there is a question as to what Weber actually wanted.

An example of Weber's carelessness or neglect to put in the necessary accidentals is found in measure 173 of the third movement. The note should be a B \flat because it is the fifth of an E minor triad as outlined in the clarinet part in measures 171-173. There is no natural sign, this being an obvious error which further endorses the possibility of the mistake just discussed in measure 68.

Weber did not write in grace notes after every trill, but it is customary to terminate the trill with either a turn, as indicated by grace notes, or an anticipating note. Donington states that when no termination is shown, it is necessary in music earlier than the middle of the nineteenth century to introduce one of the two standard terminations unless there is a positive reason for making an exception.¹ However, Weber did write in a few grace notes in places such as measure 87 of the first movement and measure 53 of the third movement. The Schirmer edition writes only what Weber has, so one would want to add the necessary ornaments. The only questionable place in the Schirmer edition is in measure 185 of the third movement. The editor puts a breath mark after the trill, making a break before the next section.

¹Robert Donington, "Ornaments," Grove's Dictionary of Music and Musicians, 5th edition by Eric Blom, VI (New York, 1954), p. 402.

Grace notes leading into the next section would seem more appropriate. Since the editor based his edition on the original manuscript, there is a possibility that he could have interpreted a flat in the line above as a breath mark, since it resembles a breath mark in the manuscript. Figure 2 shows a copy of this section of the manuscript.



Fig. 2--C. M. von Weber, Grand Duo Concertant, Op. 48, third movement, measure 185.

Turns are very much associated with the characteristic style of Weber and are heard frequently in the performance of his music. It is interesting to note, however, that in the Grand Duo Weber indicated only one turn, which is found in measure 113 of the first movement. All of the editions indicate this turn, and the Schirmer, Lienau, and Boosey & Hawkes editions have a natural sign under the turn to instruct the player to play Bⁿ instead of B^b in the turn. The International, Peters, and Cundy-Bettoney editions indicate a sharp sign under the symbol for the turn, which also indicates a raised tone in the turn. All of the editions except Schirmer and Boosey & Hawkes choose to add two turns in the last

movement occurring at measures 25 and 72. Figure 3 illustrates the use of the turn in these measures. Measure 72 is played the same way as measure 25.

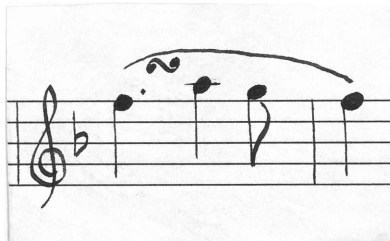


Fig. 3--C. M. von Weber, Grand Duo Concertant, Op. 48, third movement, measure 25.

There are a few rhythmic inaccuracies found when comparing the editions with the original manuscript. In the first movement, measure 308, the first note should be a quarter note. The International, Peters, and Cundy-Bettoney editions have an eighth note and an eighth rest. In measure 182 of the third movement, the rhythm should be four sixteenth notes, an eighth note, and a dotted quarter note. All of the editions except Schirmer have the incorrect rhythm of eighth note, four sixteenth notes, and a dotted quarter note. In measure 163 of the same movement the Boosey & Hawkes edition has a dotted half note where it should have a dotted quarter note tied to an eighth note and two eighth rests.

In regard to notes and rhythm, the Schirmer edition is without error. It is exactly as Weber wrote it. The Lienau edition is accurate, with the exception of the wrong notes in measure 13 and the rhythm in measure 182 of the third movement.

Tempo and Dynamic Markings

Weber indicates tempo only at the beginning of the movements. His feeling toward tempo markings can be explained in a statement he made just after the invention of the metronome. "For all this" (meaning tempo), he wrote, "we have no correct measurements in music. They only exist in the feeling heart and if they cannot be found there, the metronome will not help, which anyhow serves only to prevent gross errors, nor the very vague tempo marks."² By Weber's time there had been an increase in the notating of tempo marks by composers. There was also an increase in the use of variations of tempo marks such as accelerando, ritardando, etc. Weber indicates ritard, in measure 259 of the first movement and a tempo in measure 260.

As to the use of words to indicate a kind of expression, mood, or a particular tone quality, the Romantic composers generously provided the player with such instructions because of the more subjective interpretations which became customary. Although Weber did not use as many as some of the later Romantic composers, today's editions of the Grand Duo are sufficiently provided with these words. In the Grand Duo Weber indicated several in the first movement, none in the second, and only one in the last movement. He frequently used the word dolce. It is found in measures 25 and 104 of

²Emanuel Winternitz, Musical Autographs from Monteverdi to Hindemith (Princeton, 1955), p. 14.

the first movement and measure 256 of the last movement. The only other descriptive words used in the first movement are perdendosi in measure 64, lusingando in measure 70, and con anima in measure 107. Aside from these, all others have come from the editors.

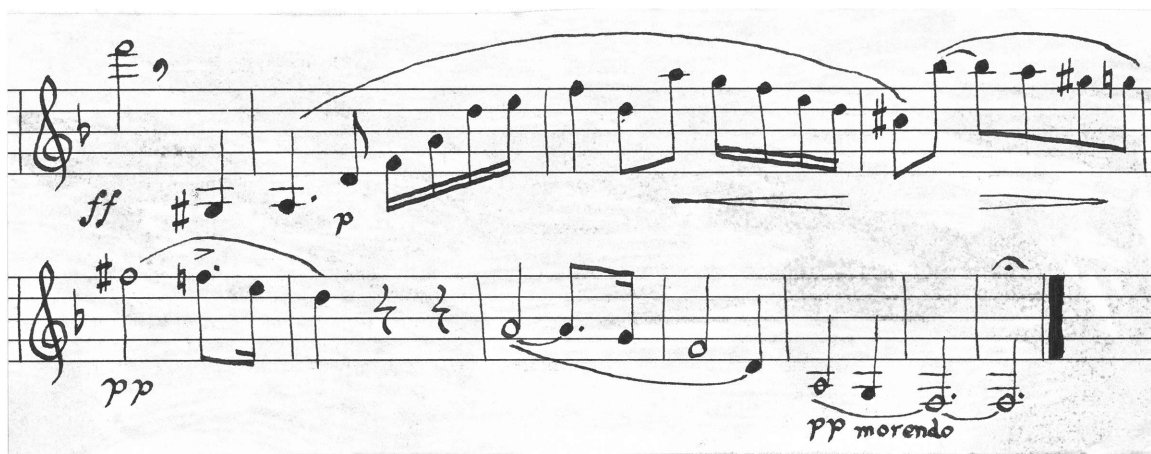
Before Beethoven, relatively few dynamic markings were indicated, although there was a considerable increase in their use in the Classical period in comparison to their sparseness in the Baroque. Haydn was very conservative and used dynamic marks with great economy; Mozart was subtle and specialized. After Beethoven, in composers such as Mendelssohn and Berlioz, one finds a marked increase in dynamic markings. In works of Reger and Schoenberg the profusion of dynamic markings had reached its peak.³

In this work Weber starts out using numerous dynamic markings, but they become fewer and fewer. In the first movement he indicates some marking at almost every entrance of the clarinet until the development section. From there to the end of the movement there are very few markings. He uses only a few crescendi in this first movement but does indicate a great many accents. For example, he accents the notes in measures 14 and 15 and the first note of measure 16. Also, the first notes in measures 92 and 93 are accented. In the entire second movement he puts only piano in measure 1

³Ibid., p. 16.

and forte in measure 5. In the last movement most of the dynamic markings occur between measures 105 and 185.

Therefore, most of the dynamic markings in today's editions of the Grand Duo come from the editor. The Schirmer edition is the most conservatively marked, adding only as few marks as possible to get across the basic idea of the piece. It adds only a few crescendi and decrescendi, and most of these are added in the second movement. The Boosey & Hawkes, Cundy-Bettoney, Peters, and International editions add more dynamic markings, especially crescendi and decrescendi. The Lienau edition is the most detailed as to dynamic markings and indicates an excessive amount of crescendi and decrescendi. To illustrate the different interpretations in regard to dynamic markings, one can compare the last eleven measures of the second movement. This comparison is shown in Figure 4.



(Schirmer Edition)

ff *p*
pp morendo *pp*

(Boosey & Hawkes Edition)

ff *p*
p morendo *pp dim.*

(Cundy-Bettoney and Peters Editions)

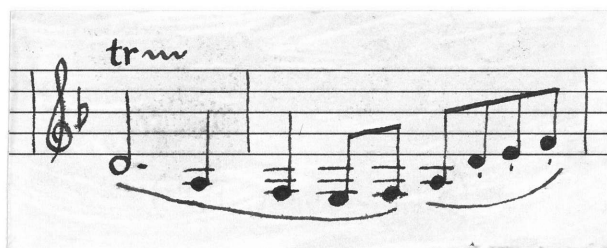
ff *p*
p morendo *pp*

(International Edition)

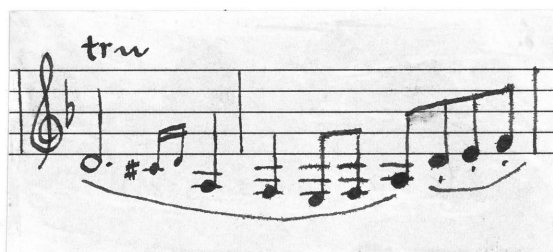
Mozart put very few articulation marks in his clarinet music. He frequently omitted any articulation markings on the rapidly moving passages.

In the first movement of the Grand Duo Weber indicates articulation marks until he apparently believes that he has made clear the nature of his preferences, afterwards omitting such marks. For example, when a section recurs, as happens with the second subject in the recapitulation, he does not write in the markings again. He indicates almost no markings in the second movement and indicates them sporadically in the third movement. Weber left much of the interpretation up to the player, and there are accordingly many differences in the editions.

In the exposition of the first movement Weber indicated clearly the way he wanted it played. In measure 4 he accents the high B \flat and puts staccato marks over the E, C, B \flat , and G. All of the editions except the Schirmer edition add a slur mark from the first beat to the second beat. In measure 28, Weber uses the indication for a semi-legato tongue on the last three notes of the measure. He indicates staccato marks with a slur over them. Mozart also used this notation. Weber uses it again in the second subject in measures 72 and 73. Figure 5 illustrates the different interpretations of measures 27 and 28.



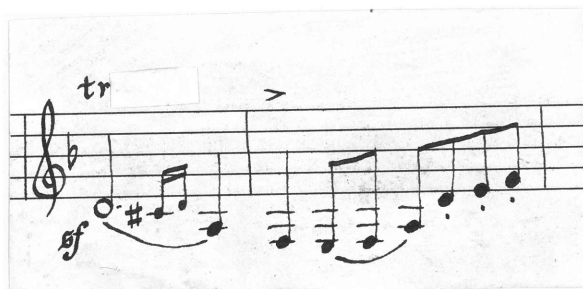
(Schirmer and Boosey & Hawkes Editions)



(Cundy-Bettoney and Peters Editions)



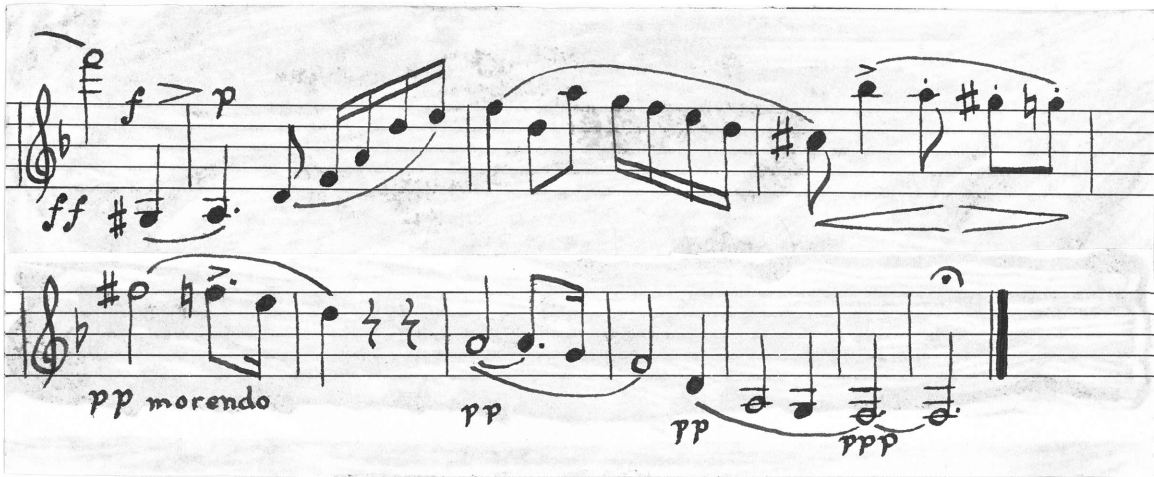
(International Edition)



(Lienau Edition)

Fig. 5--C. M. von Weber, Grand Duo Concertant, Op. 48, first movement, measures 27-28.

It is interesting to notice how Carl Baermann's edition differs from Weber's manuscript. In the second subject,



(Lienau Edition)

Fig. 4--C. M. von Weber, Grand Duo Concertant, Op. 48, second movement, measures 80-90.

Articulation

Detailed articulation marks also did not reach their peak until the Romantic period. In the works of J. S. Bach one sees almost no slurs, whereas Chopin represents the culmination of use of the long phrasing slur. The origin of phrasing slurs seems to have been strongly influenced by early Italian violin practice. It is noticeable how frequently phrasing slurs occur in J. S. Bach's parts for solo strings, while they occur much less often in his keyboard compositions.⁴ In the Classical period, especially in the works of Mozart, however, one finds the independence of phrasing and articulation as separate aspects of artistic musical performance.⁵

⁴Ibid., p. 17.

⁵Lee Gibson, "The Clarinet Concerto: What Did Mozart Write?" National Association of College Wind and Percussion Instructors, XVIII (Spring, 1970), 32.

Weber indicates a slur from measure 70 to measure 71, but the Lienau edition is articulated as shown in Figure 6.

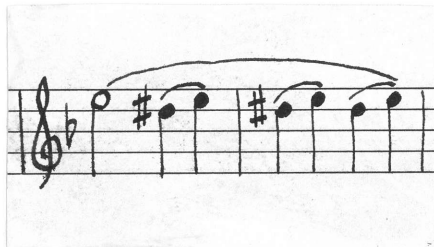


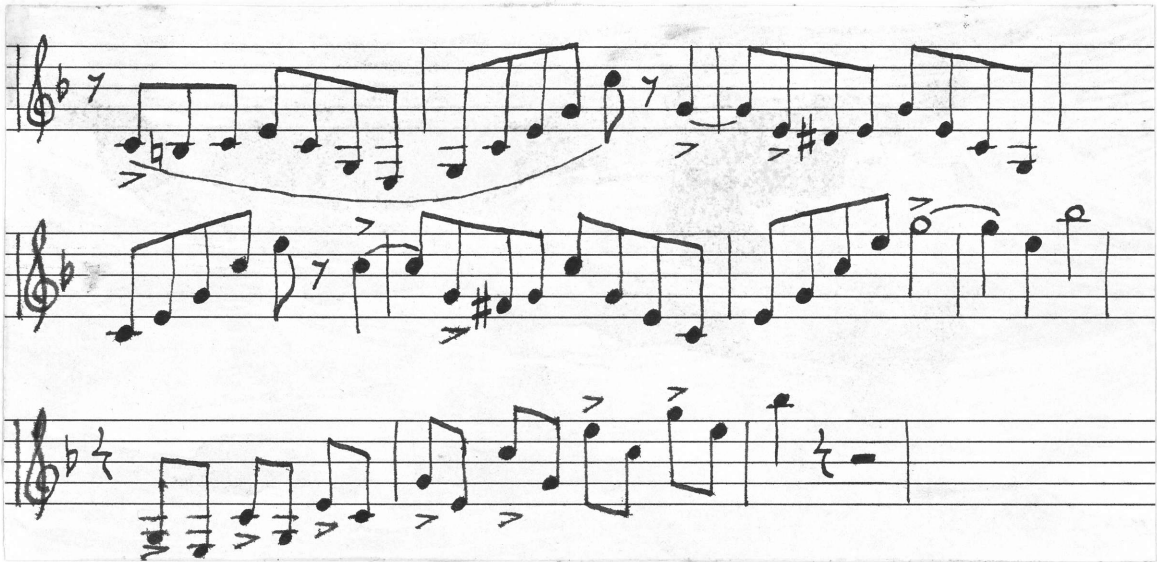
Fig. 6--C. M. von Weber, Grand Duo Concertant, Op. 48, first movement, measures 70-71.

The Schirmer edition is the only edition with the correct marking in measures 62 to 66. The tie should be from measure 62 to 63 and then from 64 to 66. All other editions tie from measure 62 to 66.

From measure 199 to 208, Weber did not notate any articulation marks. Figure 7 shows three different interpretations of this passage.



(Schirmer, International, Cundy-Bettoney, and Peters Editions)



(Boosey & Hawkes Edition)

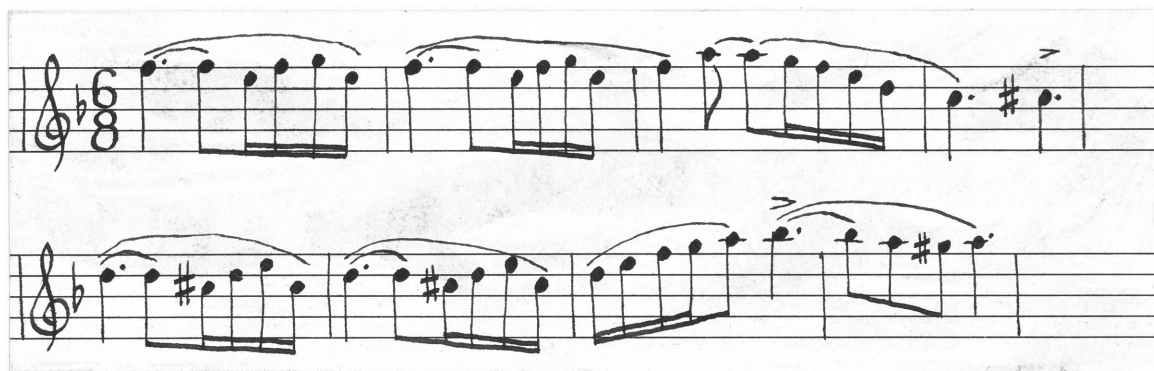
(Lienau Edition)

Fig. 7--C. M. von Weber, Grand Duo Concertant, Op. 48, first movement, measures 199-208.

The few slur marks Weber put in the second movement are in measures 5, 18, and 22. He indicates the semi-legato tongue in measures 18 and 22. He also articulates measures

54 and 56 with each pair of sixteenth notes tongued and accented and with the last five sixteenth notes staccato tongued. All editions have this correctly. The only major difference in this movement is in measures 78 to 80. The Lienau edition differs in that it slurs from the A to the D in measure 79, from the A to the F in measure 80, and from the G# to the A in measure 81. No other edition makes these slurs.

The "Rondo" shows the most differences among editions, since Weber did not articulate this movement in great detail. In the first section, he slurs separately measures 13 and 14, and slurs together measures 17 and 18, 19 and 20. He does put staccato marks over the sixteenth notes in measures 21 and 22. To illustrate the different interpretations is the first eight measures shown in Figure 8.



(Schirmer Edition)

A musical score consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains a melodic line with eighth notes, some beamed together, and a final note with a sharp sign. The bottom staff is in bass clef with a key signature of one flat and contains a bass line with eighth notes, some beamed together, and a final note with a sharp sign.

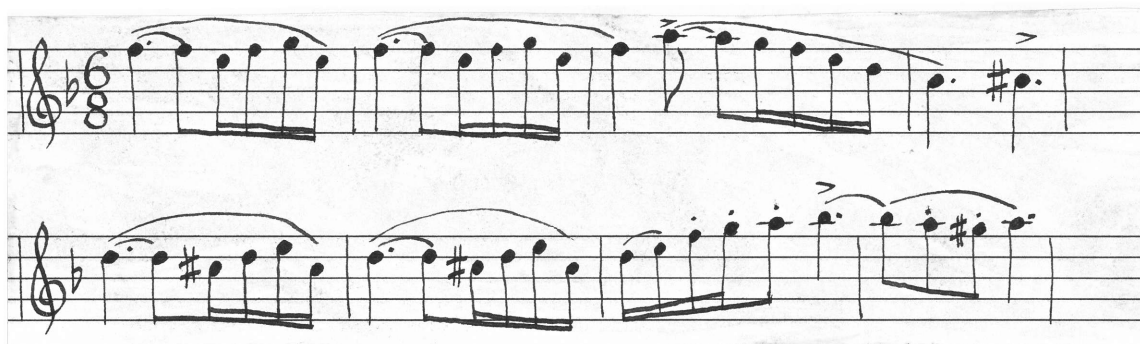
(Boosey & Hawkes Edition)

A musical score consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains a melodic line with eighth notes, some beamed together, and a final note with a sharp sign. The bottom staff is in bass clef with a key signature of one flat and contains a bass line with eighth notes, some beamed together, and a final note with a sharp sign.

(Cundy-Bettoney and Peters Editions)

A musical score consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains a melodic line with eighth notes, some beamed together, and a final note with a sharp sign. The bottom staff is in bass clef with a key signature of one flat and contains a bass line with eighth notes, some beamed together, and a final note with a sharp sign.

(International Edition)



(Lienau Edition)

Fig. 8--C. M. von Weber, Grand Duo Concertant, Op. 48, third movement, measures 1-8.

The Lienau edition changes Weber's markings in measures 13 and 14 and indicates staccato tongue on the last four sixteenth notes of these measures.

In the B section Weber indicates a slur over the last two notes in measure 43. The Lienau and International editions tongue these notes. Weber does not put any marks in measures 66 through 73, but all the editions are consistent in slurring these notes except the Lienau edition. This edition tongues the first note of every four sixteenth notes in measures 66 and 67. Again the Lienau edition differs in measure 80 where it indicates staccato tongue over the last four sixteenth notes.

At a climactic point, Weber was fond of having the soloist sustain a note while the accompaniment changes harmony. This occurs in measure 159 while the clarinet is playing high Eb. Weber ties measures 157 and 158 together and 159 and 160 together, thus tonguing the Eb at the change of

harmony. The Schirmer edition is the only edition that notates this correctly. The Lienau, International, Cundy-Bettoney, and Peters editions tie together all four measures. The Boosey & Hawkes edition tongues the Eb in measure 160.

Weber leaves the entire last section up to the player. All of the editions are fairly consistent with the exception of a few places. In measures 195 and 199 the Cundy-Bettoney and Peters editions slur the last two notes, whereas all the others tongue them. The Boosey & Hawkes edition slurs measure 205 instead of tonguing the first note of every four sixteenth notes. Also, the Boosey & Hawkes edition tongues measures 243 and 244, where all other editions slur them. The Lienau edition articulates measure 265 as illustrated in Figure 9. All other editions slur this measure.



Fig. 9--C. M. von Weber, Grand Duo Concertant, Op. 48, third movement, measure 265.

CHAPTER III

CONCLUSION

On the basis of this study, one can make the following conclusions about the editions. The Cundy-Bettoney and Peters editions are exactly the same. They are the most inaccurate because of the wrong notes in measures 13 and 46 of the "Rondo." The International edition is much like the Cundy-Bettoney and Peters editions and also has the same wrong notes. The Boosey & Hawkes edition is more accurate as to notes but is unusual in its markings of articulations, as shown in Figure 7.

The Lienau edition is the most detailed as to articulation, dynamic, and tempo markings. It even indicates metronome markings for the first two movements. Because of the many discrepancies in this edition as compared to the original manuscript, Oskar Kroll is justified in his statement regarding Carl Baermann's re-editing of Weber's works: "Unfortunately the editor proceeded somewhat arbitrarily. He may have followed tradition but the work he produced is hardly in keeping with the composer's intentions."¹

Therefore, the Schirmer edition of this work is the most accurate. Because the editor, Eric Simon, had access

¹Kroll, op. cit., p. 76.

to the original manuscript, this edition is the closest to the composer's markings. Simon believed that the clarinetist should be his own Baermann and interpret the music from what the composer wrote.² Consequently this edition is very basic, with the minimum of dynamic markings and expression marks. When this edition is used the following recommendations can be made. All trills should be terminated, probably by turns as Weber has indicated in various places in the manuscript. In the "Rondo," the breath mark should be removed before measure 186 and a turn played after the trill. With these additions and changes, the Schirmer edition of the Grand Duo Concertant becomes as faithful to the intention of the composer as one believes it can be.

²Simon, op. cit.

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