

**Viennese Chamber Music with Clarinet and Piano, 1783–1827:  
Repertory and Performance Strategy**

**MARTIN DAVID HARLOW**

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**Department of Music**

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**Appendix 2**

**Edition of Eberl Sonata in B flat major, Op.10 no.2**

## **Editorial Principles**

Editorial intervention has been restricted to dealing with obvious and probable printing errors and passages where the sources leave the composer's intention unclear.

A comparison of the clarinet and violin parts of the first edition reveals many passages with divergent textual details, mostly with relation to phrasing, articulation and dynamic markings. Many of these variants seem to be caused by careless omissions from one part or the other in the editorial process. It is for this reason that the clarinet part here combines evidence furnished by both the violin and clarinet parts of the sources. Fewer in number are those variants where the clarinet and violin markings are conflicting. Most often these appear to be by error or whim rather than by logical intent.

A considerable problem arises in the different expression and phrase markings of parallel passages. The work did not appear in score, but in parts, and it has not been the intention here to apply consistency for the sake of cosmetic presentation. Many markings are omitted at the repetition of material, with intention implied by the context. The editorial principle adopted here has been to make clear any palpable inconsistencies either within or between the parts which could lead to musical problems, whilst respecting that differences may well reflect the composer's wish for variety in performance. In certain instances expression and phrase marks have been introduced based upon comparison with like material.

All substantial deviations from evidence in the sources are acknowledged and explained in the critical commentary where it is deemed necessary. In that the clarinet part of this edition is a concatenation of evidence from the sources, textual amendments to this part are confined to the editor's amendments that are not directly drawn from the original clarinet and violin parts. Only these editorial additions appear in brackets, with broken slurs being used to denote editorial phrase markings. Both editorial additions and the divergences in the clarinet and violin parts are explained in the critical commentary.

Unacknowledged emendations primarily concern idiosyncrasies of early nineteenth-century notational practice, as follows:

- In the first edition accidentals pertain to all subsequent notes in the bar, irrespective of the octave in which they appear. When appearing simultaneously (in the fortepiano) accidentals only appear on the upper note. Accidentals have been introduced in all voices and in all octave transpositions in accordance with modern practice.
- The original abbreviation for an octave doubling (8 under the note) has been notated in full.
- In the fortepiano part, due to the spacing of notes on the engraved plates and in an attempt to avoid leger lines, passages are spread across both treble and bass staves. When there is no question of the disposition of the material between hands, in order to make the notation clearer such notes have been redistributed.
- Multiple rests in the same stave have been rationalised into single rests. In bars in which the fortepiano has neither rests nor notes rests have been introduced.
- Unless a particular manner of performance is implied, inconsistencies in stem direction and beaming have been corrected.
- Bar numbers are editorial.

## Critical Notes

### Sources:

Anton EBERL (1765–1807), Sonata in B flat major, Op.10 no.2 for Clavecin/Fortepiano, Clarinet/Violin and Basso

The following sources were consulted in the preparation of this edition:

1. The first edition published by Gerstenberg and Dittmar, St Petersburg, reviewed in the *Allgemeine musikalische Zeitung*, 5 November 1800 (RISM E65):

DEUX GRANDES SONATES / pour le Clavecin ou Fortepiano / le premiere avec accompagnag<sup>t</sup>. d'un Violon obligé et d'une Basse ad libitum, / la Seconde accompagnée d'une Clarinette ou Violon obligé et d'une / Basse ad libitum / composées et dédiées / à S. Exc. Mons. le Comte FRANÇOIS DE DIETRICHSTEIN-PROSCAU, / Chambellan actuel et General-Major de S. M. Imp: Roy: Apostolique, / Chevalier de l'ordre militaire de Marie Therése etc. etc. etc. / par / ANTOINE EBERL / Oeuv. X / Gravé chez Gerstenberg & Dittmar (plate number 207); fortepiano part, clarinet in Bb part, violin part, basso part.

2. An edition produced from the same plates by Tranquillo Mollo, Vienna (c.1801) (RISM E66a).
3. An edition produced from the same plates by Kunst und Industrie Comptoir, Vienna and advertised in the *Wiener Zeitung*, 16 February 1805 with plate numbers altered to 466 (RISM E66).
4. A manuscript copy of the violin part to the Sonata at A:Wgm which accompanies the Gerstenberg and Dittmar edition. No printed copy of the violin part exists at this source. According to White (1971) this violin manuscript may be in Eberl's hand.

This new edition is based primarily on the first edition.

## Variant readings, editorial emendations, remarks

Both clarinet and violin notes are described as they appear in the part

fp = fortepiano; clar = clarinet in Bb; vln = violin

ed. = editorial addition

cf. 138 = editorial intervention made by comparison with bar 138 of the same part

cf. fp at 84 = editorial intervention made by comparison with bar 84 of the fortepiano part

### 1<sup>st</sup> movement: Allegro spiritoso (242 bars)

bar			
0	fp, <i>p</i> ed. This dynamic level contrasts with the <i>f</i> at 18. Only <i>p</i> , <i>f</i> , <i>ff</i> dynamics are employed.	43–6 48 52 53 54 55 64 66–81 67 68 69 71 72 73 75 76 77 80 81 83 85 86 87 89 90 98 99	fp LH, <i>p-fz</i> beats 2–3 ed. (cf. fp 35–8) <i>fp, fz</i> ed. (cf. clar at 40) clar, lacks slurs on triplets clar, lacks slurs on triplets; vln, slurs on first group of triplets only; vln, slurs over each triplet group in Source 4; clar, <i>fz</i> placed under 6 <sup>th</sup> and 12 <sup>th</sup> triplet quavers vln, double stop <i>d<sup>1</sup>/b<sup>1</sup>flat</i> vln, double stop <i>e<sup>1</sup>natural/c<sup>2</sup></i> vln, 5 <sup>th</sup> quaver <i>b flat</i> (erroneous) vln, passage from 66 to first crotchet of 81 an octave higher vln, no <i>appoggiatura</i> ; vln, <i>f</i> instead of <i>fz</i> clar, trill and turn on beat 2 (cf. 194); vln, <i>f</i> instead of <i>fz</i> beat 2 vln, crochets <i>c'', b' flat</i> beats 1 and 2; vln, lacks stacc. beat 3 vln, lacks flat on trill; clar, slur beat 4 ed. (cf. 196) vln, lacks slur vln, lacks stacc. beat 4; basso, <i>f</i> beat 1 omitted (repeats dynamic of 72) clar, lacks staccs 6 <sup>th</sup> to 8 <sup>th</sup> quavers; clar, <i>p</i> under 7 <sup>th</sup> quaver clar, <i>p</i> under 8 <sup>th</sup> quaver clar, lacks staccs clar, lacks slur beat 1 all parts, <i>f</i> ed. Contrasting F major tonality with F minor material at <i>p</i> dynamic 75ff. clar, <i>appoggiatura</i> is semiquaver vln, lacks stacc. 1 <sup>st</sup> quaver; clar, <i>p</i> 3 <sup>rd</sup> quaver omitted (cf. 210) vln, slurs 1 <sup>st</sup> to 4 <sup>th</sup> , 5 <sup>th</sup> to 8 <sup>th</sup> quavers; basso, <i>p</i> omitted (cf. 211) vln, lacks slur 5 <sup>th</sup> to 8 <sup>th</sup> quavers; all parts, <i>p</i> ed. (cf. 212) vln, slur only 6 <sup>th</sup> to 8 <sup>th</sup> quaver vln, lacks slurs beats 2 and 4 vln, lacks <i>fz</i> ; clar, <i>fz</i> on beat 2 (cf. 95). Originally on beat 2 <i>g<sup>1</sup> sharp</i> semiquaver vln, slur 1 <sup>st</sup> to 2 <sup>nd</sup> and 5 <sup>th</sup> to 8 <sup>th</sup> quavers
2	fp, <i>fz</i> under beat 3 (cf. clar at 10). Originally placed under 4 <sup>th</sup> quaver		
8	clar, slur only <i>f<sup>2</sup>#</i> to <i>g<sup>2</sup></i> ; clar <i>p</i> ed. (cf. 0)		
10	clar, slur 1 <sup>st</sup> to 2 <sup>nd</sup> , 3 <sup>rd</sup> to 4 <sup>th</sup> quavers ed. (cf. fp at 2). Originally slur 1 <sup>st</sup> to 4 <sup>th</sup> quavers		
12	clar, slur 6 <sup>th</sup> to 8 <sup>th</sup> quavers ed. (cf. fp at 4)		
13	clar, slur 5 <sup>th</sup> to 8 <sup>th</sup> quavers		
15	clar, slur 1 <sup>st</sup> to 2 <sup>nd</sup> quavers; vln, lacks slur 1 <sup>st</sup> to 2 <sup>nd</sup> quavers and 6 <sup>th</sup> to 8 <sup>th</sup> quavers; vln, staccs on 1 <sup>st</sup> and 2 <sup>nd</sup> quavers and with slur 6 <sup>th</sup> to 8 <sup>th</sup> quavers in Source 4		
18–28	inconsistent use of staccs in all parts - the markings 18–19 suggest employment to 28; staccs in basso at 21, clar at 22, clar and fp at 24, clar at 28 omitted		
18	clar and vln, slur over beats 1 and 2; clar, crotchets on beats 3 and 4		
19	clar, <i>fz</i> suggests employment at 21, 23 and 25 (also in fp)		
20	clar, crotchets on beats 3 and 4		
22	clar, stacc. omitted beats 3 and 4		
24	vln, lacks slur on semiquaver <i>c<sup>2</sup></i> to <i>d<sup>2</sup></i>		
28	vln, slur on <i>a<sup>2</sup></i> to <i>b<sup>2</sup>flat</i> semiquavers in Source 4		
32	vln, slur final semiquaver <i>b<sup>2</sup></i> to quaver <i>c<sup>3</sup></i> in 33		
33	vln, beat 2 <i>d<sup>3</sup></i> is dotted crotchet		
33–8	vln, passage from 6 <sup>th</sup> quaver of 33 to 2 <sup>nd</sup> crotchet of 38 an octave higher		
34	clar, lacks <i>p</i> ; clar, slur 6 <sup>th</sup> to 7 <sup>th</sup> quaver; vln, stacc. on 6 <sup>th</sup> quaver, slur 7 <sup>th</sup> to 8 <sup>th</sup> quaver; clar, slur 6 <sup>th</sup> to 8 <sup>th</sup> quaver ed. (cf. 35, 36 and 159)		
37	clar, <i>p</i> on 3 <sup>rd</sup> quaver ed. (cf. fp); vln and clar, <i>p</i> on 4 <sup>th</sup> quaver		
40	clar, lacks <i>p</i>		
41	clar, lacks sharp on <i>c<sup>3</sup> appoggiatura</i> ; clar, <i>p</i> on 8 <sup>th</sup> quaver		
42	clar, lacks <i>fz</i> ; fp articulation ed. (cf. 34); fp slur 5 <sup>th</sup> to 8 <sup>th</sup> quavers		

100	basso, originally crotchet a on beat 1 and slur over entire bar; basso, omit beat 1 crotchet and slur (cf. 225); clar, fz ed. (cf. 225)	164	clar, lacks stacc. 3 <sup>rd</sup> quaver
101-2	vln, stacc. quaver and three slurred quavers in each 4-quaver group	166	clar, lacks sharp on f <sup>1</sup> grace note; clar, lacks slur 6 <sup>th</sup> to 8 <sup>th</sup> quaver
105-7	fp LH, staccs ed. (cf. 230)	167	fp RH, 2 <sup>nd</sup> quaver mordent ed. (cf. 42); fp, slur 6 <sup>th</sup> to 7 <sup>th</sup> quaver; fp RH, slur 6 <sup>th</sup> to 8 <sup>th</sup> quaver ed. (cf. 42)
106	vln, lacks slur 6 <sup>th</sup> to 8 <sup>th</sup> quaver	168-71	fp LH, p-fz beats 2-3 ed. (cf. fp 160-63)
107	vln, lacks p	168-74	fp RH, dynamics and articulation ed. (cf. 43-9)
109	fp RH, triplet and crotchet notated as quavers (erroneous, cf. 234)	177	vln, 8 <sup>th</sup> triplet quaver b <sup>1</sup> flat (erroneous)
109-11	clar, lacks triplet slurs	177-8	fp RH, <i>appoggiaturas</i> ed. (cf. 52-3)
111	clar, originally slur 6 <sup>th</sup> to 7 <sup>th</sup> quaver and 8 <sup>th</sup> quaver stacc. (vln lacks these); clar, slur 6 <sup>th</sup> to 8 <sup>th</sup> quavers ed. (cf. 113)	179	vln, double stop g <sup>1</sup> /e <sup>2</sup> flat
113	vln, lacks fz; vln, lacks slur 6 <sup>th</sup> to 8 <sup>th</sup> quaver	180	vln, double stop a <sup>1</sup> /f <sup>2</sup>
114	vln, lacks staccs	181	all parts, p ed. (cf. 56)
115	vln, beat 4 triple stop g <sup>1</sup> /b <sup>1</sup> flat/e <sup>2</sup> natural	187	fp LH, flat placed on b rather than d <sup>1</sup> minim (erroneous)
116	vln, beat 1 triple stop f <sup>1</sup> /a <sup>1</sup> /f <sup>2</sup> , beat 3 triple stop f <sup>1</sup> /c <sup>2</sup> /a <sup>2</sup>	193	clar, staccs and fz ed. (cf. 68)
117	vln, double stop a/f <sup>1</sup> (1 <sup>st</sup> and 2 <sup>nd</sup> time); fp RH, 4 <sup>th</sup> and 5 <sup>th</sup> quavers d <sup>2</sup> and e <sup>2</sup> flat ed., originally e <sup>2</sup> flat and g <sup>2</sup> (cf. return of tonic material at 159)	194	vln, lacks slur
119	vln, double stop e <sup>1</sup> flat/c <sup>2</sup>	195	clar, lacks f <sup>1</sup> <i>appoggiatura</i> ; clar, slur beats 3 to 4 ed. (cf. 70)
120	vln, double stop f <sup>1</sup> /d <sup>2</sup> flat (beats 1 and 2)	196	clar, f instead of fz beat 1; clar, slur only on beat 4 demi-semiquavers f <sup>2</sup> and g <sup>2</sup>
123	vln, lacks fz	197	vln, lacks stacc. beats 1 and 2; all parts, f ed. (cf. 72)
128	clar, slur over beats 1 and 2	199	vln, lacks staccs beats 3 and 4
129	clar, slur over 1 <sup>st</sup> to 5 <sup>th</sup> quaver	205	clar, lacks slur beat 1
131	fp RH, slur over beats 1 and 2 ed. (cf. clar 121)	206	all parts, f ed. (cf. 81)
132	fp, <i>appoggiatura</i> is semiquaver	208	clar, lacks slur beat 1
133	fp RH, slurs ed. (cf. clar 123)	211	clar, slur 6 <sup>th</sup> to 8 <sup>th</sup> quaver
134	fp, <i>appoggiatura</i> is semiquaver	212	vln, stacc. 5 <sup>th</sup> quaver, slur 6 <sup>th</sup> to 8 <sup>th</sup> quaver
141	clar, lacks p	215	clar, lacks slurs beats 3 and 4
146	vln, lacks fz; clar, lacks slur beats 1 and 2	216	fp, f beat 1 omitted (cf. 91)
147	clar, lacks slur beats 1 to 2	223	clar, fz ed. (cf. 98)
148	vln, lacks fz	226	vln, slur 5 <sup>th</sup> to 8 <sup>th</sup> quaver Source 4; clar, slur 5 <sup>th</sup> to 8 <sup>th</sup> quavers ed. (cf. 101)
149	clar, lacks slur beat 1	227	clar, stacc. 5 <sup>th</sup> and slur 6 <sup>th</sup> to 8 <sup>th</sup> quaver
153	clar, slurs over beats 1 and 2, 3 and 4 ed. (cf. 151)	232	clar, lacks slurs beats 1 and 2; clar, staccs 6 <sup>th</sup> to 8 <sup>th</sup> quaver
158	vln, lacks slur 6 <sup>th</sup> to 8 <sup>th</sup> quaver	233	fp LH, fz ed. (cf. 108)
159	vln, slurs 1 <sup>st</sup> to 4 <sup>th</sup> , 5 <sup>th</sup> to 8 <sup>th</sup> quaver; clar, p ed. (cf. 34)	235-6	vln, lacks slurs on triplets
160	clar, lacks slur beats 1 to 2	236	fp RH, fz ed. (cf. 111); vln, lacks slur 6 <sup>th</sup> to 8 <sup>th</sup> quaver; clar, lacks f
161	clar, lacks slur 6 <sup>th</sup> to 8 <sup>th</sup> quaver	238	vln, lacks fz and f; basso, beat 3 B flat corrected to c (erroneous)
162	clar, slur 1 <sup>st</sup> to 3 <sup>rd</sup> quaver (3 <sup>rd</sup> quaver stacc.); clar, p ed. (cf. 37)	240	vln, f beat 1 omitted; clar, lacks slur 4 <sup>th</sup> quaver to 3 <sup>rd</sup> beat but has stacc. 4 <sup>th</sup> quaver; vln, lacks stacc. 2 <sup>nd</sup> and 3 <sup>rd</sup> quavers; vln, beat 4 triple stop f <sup>1</sup> /c <sup>2</sup> /a <sup>2</sup>
163	clar, lacks slur 6 <sup>th</sup> to 8 <sup>th</sup> quaver	241	vln, triple stop f <sup>1</sup> /d <sup>2</sup> /b <sup>2</sup> flat on beats 1 and 3

*2<sup>nd</sup> movement: Romance: Andante espressivo (75 bars)*

bar		
0	fp and clar. <i>p</i> ed. (cf. basso dynamic)	39
2	vln, lacks slur beat 1; vln double stop b flat/f <sup>1</sup> beat 2; fp and vln, <i>f</i> instead of <i>fz</i> beat 2	40
3	basso, <i>p</i> omitted ed. (repeat of initial dynamic that does not appear in fp and clar)	43
3	basso, <i>p</i> omitted ed. (repeat of initial dynamic that does not appear in fp and clar)	45–6
6	vln, lacks slur	46
7	vln, tie c <sup>2</sup> 6 <sup>th</sup> quaver to dotted quaver in 8 in Source 4	47
8	vln, lacks <i>fz</i>	48
9	clar, lacks slur g <sup>1</sup> to e <sup>2</sup> beat 2	49
10	vln, slur over beat 1	50
11	vln, <i>appoggiatura</i> to 6 <sup>th</sup> quaver is c <sup>2</sup> (erroneous)	54
13	clar and vln, slur over entire bar; clar, slur over d <sup>2</sup> s ed. (cf. 58)	55–7
17	vln, slurs both over beats 1 and 2; vln, lacks <i>fz</i> 3 <sup>rd</sup> quaver	56
18	vln, double stop b flat/f <sup>1</sup> beat 2, double stop b flat/g <sup>1</sup> 6 <sup>th</sup> quaver	58
21	clar, lacks slurs	59
23	clar, lacks slur beat 2	63
29	vln, 3 <sup>rd</sup> to 6 <sup>th</sup> quavers double stop g/g <sup>1</sup> ; fp, <i>p</i> ed. (cf. <i>subito p</i> in clar)	65
30	vln, <i>p</i> on 2 <sup>nd</sup> quaver	66
38	vln, double stop g/g <sup>1</sup> ; fp, <i>p</i> 2 <sup>nd</sup> quaver ed. (cf. clar)	70
		75
	vln, double stop g/g <sup>1</sup> tied to 1 <sup>st</sup> quaver of 40	
	clar, lacks <i>p</i> beat 2	
	fp, <i>fz</i> instead of <i>f</i> ed.	
	all parts, <i>p</i> ed. (cf. 0)	
	vln, <i>fz</i> on beats 1 and 2 (1 <sup>st</sup> and 4 <sup>th</sup> quavers)	
	vln, double stop b flat/f <sup>1</sup> beat 2	
	basso, <i>p</i> omitted ed. (cf. 3)	
	vln, lacks <i>fzs</i>	
	vln, slur over beat 2	
	basso, markings ed. (cf. 10–12)	
	clar, tie 6 <sup>th</sup> quaver to 57 1 <sup>st</sup> quaver	
	vln, slur over entire bar and tie 6 <sup>th</sup> quaver to 1 <sup>st</sup> quaver of 59; clar, lacks tie 6 <sup>th</sup> quaver to 1 <sup>st</sup> quaver of 59	
	vln, lacks slur	
	vln, double stop b flat/f <sup>1</sup> beat 2, double stop b flat/g <sup>1</sup> 6 <sup>th</sup> quaver	
	clar, lacks slur	
	vln, lacks slur beat 2	
	vln, lacks slur beat 2	
	vln, lacks <i>pp</i>	
	vln, <i>pp</i> on beat 1; vln, <i>perdendosi</i> placed over 5 <sup>th</sup> and 6 <sup>th</sup> quavers	
	vln, lacks 'siegue il Rondo'	

*3<sup>rd</sup> movement: Rondo: Allegretto (265 bars)*

bar		
0	fp, <i>p</i> ed. (cf. fp dynamic at 8)	35–7
1	fp RH, articulation and slurs ed. (cf. clar at 9)	35
2	fp RH, beat 3 slur ed. (cf. clar at 10)	38
5–6	fp RH, expression marks ed. (cf. fp at 1–2)	42
8–9	clar and basso, <i>p</i> ed. (cf. fp)	43
13	clar, stacc beats 1 and 2 ed. (cf. 9)	44
14	clar, beat 3 slur ed. (cf. 10)	45
16–18	fp, articulation ed. (cf. 125–7)	47
21	clar, lacks staccs	51
23	vln, lacks staccs beats 3 and 4	51
24–5	all parts, <i>p</i> ed. (cf. 133–4)	62
25–7	clar, articulation ed. (cf. 9–11)	63
28	vln, <i>f</i> instead of <i>fz</i> ; fp, <i>fz</i> instead of <i>f</i> ed.	64
29	fp RH, articulation and phrase marks ed. (cf. clar at 9)	66
32	clar, 1 <sup>st</sup> note is dotted crotchet	73
33–5	clar, articulation ed. (cf. 142–4)	74
33	vln, slur 5 <sup>th</sup> to 8 <sup>th</sup> quaver	75
	fp RH, <i>fz</i> beat 2 ed. (cf. 218)	
	clar, slurs ed. (cf. 73); vln, slur over beat 4 only	
	fp RH, articulation ed. (cf. clar here)	
	vln, lacks slur 6 <sup>th</sup> to 8 <sup>th</sup> quaver	
	clar, lacks stacc. on beat 2 (under slur)	
	clar, lacks tie to d <sup>1</sup> on 43 beat 1	
	clar, beats 2 to 4 ed. (cf. 187)	
	clar, ossia suggested. This falls within the compass of clar (cf. 188)	
	vln, lacks <i>p</i>	
	basso, natural added ed. (erroneous)	
	clar, slur 4 <sup>rd</sup> to 5 <sup>th</sup> quaver, lacking in violin. This omitted. Ossia suggested (cf. 194)	
	vln, lacks slur	
	clar, lacks stacc. on beat 4	
	clar, slur beats 1 to 3 ed. (cf. 208)	
	basso, stacc beat 3 ed. (cf. 210)	
	basso, <i>p</i> ed. (cf. 217)	
	fp RH, <i>fz</i> beat 2 ed. (cf. 218)	
	clar, slurs ed. (cf. 73); vln, slur over beat 4 only	

76–7	fp, fz ed. (cf. clar)	195	clar, slurs 1 <sup>st</sup> to 4 <sup>th</sup> , 5 <sup>th</sup> to 8 <sup>th</sup> quaver
78	clar, slurs ed. (cf. 73 and 75)	196	fp, staccs ed. (cf. 52)
79	vln, slur over beats 3 and 4	197	fp LH, minim F (beat 3) (erroneous) replaced with G ed. (cf. 53)
87	vln, lacks stacc. 4 <sup>th</sup> quaver	205–11	clar, fz and staccs (211) ed. (cf. 61–7)
89	vln, double stop b natural/a <sup>1</sup> flat; fp, staccs 4 <sup>th</sup> to 6 <sup>th</sup> quavers ed. (cf. 233)	210	vln, lacks beat 3 stacc.
90	vln, double stop a/f <sup>1</sup>	217–28	all parts, markings ed. (cf. 73–84)
91	vln, double stop a/f <sup>1</sup>	229	basso, A flat on beat 3 ed. Originally on beat 4 (cf. 85)
92	clar, lacks p and slurs; basso, p ed. (cf. 236)	231	fp RH, mordent ed. (cf. 87)
97	fp RH, slur over beats 3 and 4 ed. (cf. clar at 93)	233	vln, double stop d <sup>1</sup> flat/b <sup>1</sup> flat
110	clar, lacks fz	234	vln, double stop d <sup>1</sup> natural/b <sup>1</sup> flat
111	fp RH, fz beat 3 ed. (cf. clar at 110)	235	vln, double stop d <sup>1</sup> natural/b <sup>1</sup> flat
114	clar, 4 <sup>th</sup> quaver stacc. ed. (cf. clar at 115 and 116)	237	fp RH, beats 3 to 4 slur ed. (cf. clar)
119	clar, slurs beat 3 ed. (cf. 9–10)	239	fp, fz ed. (cf. clar)
120	clar, staccs beat 4 ed. (cf. beat 1 of bar)	240	clar, beats 3 to 4 slur ed. (cf. fp)
122–3	fp RH, articulation and dynamics ed. (cf. 5–6)	241–2	fp and clar, articulation and slurs ed. (cf. 237–8)
126	clar, staccs ed. (cf. fp)	242	vln, lacks staccs beats 3 and 4
127	clar, beat 4 slur ed. (cf. fp); vln, slur over entire bar	245	clar, beats 3 and 4 staccs ed. (cf. 243–4)
128	fp RH, beats 2 and 4 fz ed. (cf. clar)	246	vln, beat 1 double stop f <sup>1</sup> /e <sup>2</sup> flat, beat 2 crotchet rest, beat 3 double stop f <sup>1</sup> /d <sup>2</sup> , beat 4 crotchet rest
129–30	fp, staccs ed. (cf. 125–6)	247	vln, double stop e <sup>1</sup> flat/c <sup>2</sup>
133	fp LH, a <sup>1</sup> (erroneous) replaced with f <sup>1</sup> ed.; fp, p ed. (cf. clar and basso at 134)	251	vln, beat 1 triplet f <sup>1</sup> –d <sup>1</sup> –f <sup>1</sup> ; fp, beat 2 fz ed. (cf. 250)
134–5	fp, articulation and slurs ed. (cf. clar 9– 10)	253	vln, double stop beat 1 b flat/d <sup>1</sup>
135	clar, slur over beats 1 and 2 ed. (cf. 134)	254–5	fp, beat 2 fz ed. (cf. 250–1)
140	clar, slur 2 <sup>nd</sup> to 4 <sup>th</sup> quaver ed. (cf. 139)	256	fp, p ed. (originally placed on 257 beat 1) (cf. clar)
141–5	fp and clar, articulation and slurs ed. (cf. 32–5)	257	basso, p ed. (cf. fp and clar); clar, articulation ed. (cf. fp RH at 259)
144	vln, slur 5 <sup>th</sup> to 8 <sup>th</sup> quaver	260	fp RH, beats 1 to 2 slur ed. (cf. clar at 258); all parts, f on beat 3 ed. Originally placed in clar and basso on 261 beat 1. Moving this two beats earlier coincides with the basso <i>arco</i> writing and the rising semiquaver scale in clar.
147	basso, beat 3 flat ed. (erroneous)	262	fp RH, beat 2 demi-semiquavers erroneously as semiquavers
150	fp, beat 2 fz ed. (cf. clar at 162)	263	fp RH, articulation ed. (cf. clar)
153	fp, beat 1 fz ed. (cf. clar at 165)	264	vln, double stop beat 3 f <sup>1</sup> /d <sup>2</sup> /b <sup>2</sup> flat
154	fp, beat 1 fz ed. (cf. clar at 166)		
158–9	fp, beat 1 slur and beat 2 staccs ed. (cf. clar at 169–70)		
165	fp, semiquaver rest omitted (erroneous)		
166	basso, beats 3 and 4 staccs ed. (cf. clar)		
167	clar, beat 1 fz ed. (cf. fp at 155); vln, lacks slur beats 3 and 4		
173–84	clar, articulation of two-bar phrasing pattern repeated (six times) ed.		
173	vln, lacks stacc. beat 3		
174	vln, slur beat 2 to 175 beat 1, clar lacks any slur		
175	vln, lacks beat 4 slur		
179	clar, lacks beat 2 slur		
183	vln, double stop beat 1 b flat/e <sup>1</sup> natural		
187	vln, slur over entire bar		
188	clar, slur over entire bar ed. (cf. 44)		
190–91	clar, staccs ed. (cf. 189)		
194–5	fp and clar, slurs ed. (cf. fp 192–3)		

Sonata Op.10 no.2  
for clavecin or fortepiano, clarinet and basso *ad libitum*

Anton Eberl  
(1765-1807)

**Allegro spiritoso**

Clarinet in B $\flat$

Basso

Clavecin/Fortepiano

4

8

12

1

16

Musical score page 16. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. Measure 16 starts with a rest followed by a dynamic **f**. The first staff continues with eighth-note patterns. The second staff has a dynamic **fz**. The third staff has a dynamic **f**. The fourth staff has a dynamic **fz**. Measures 17-18 show more complex patterns, including sixteenth-note figures and sustained notes.

20

Musical score page 20. The top two staves continue with eighth-note patterns. The third staff has a dynamic **tr**. The fourth staff has a dynamic **f**. Measures 21-22 show sixteenth-note figures and sustained notes.

24

Musical score page 24. The top two staves continue with eighth-note patterns. The third staff has a dynamic **fz**. The fourth staff has a dynamic **fz**. Measures 25-26 show sixteenth-note figures and sustained notes.

28

Musical score page 28. The top two staves continue with eighth-note patterns. The third staff has a dynamic **f**. The fourth staff has a dynamic **f**. Measures 29-30 show sixteenth-note figures and sustained notes.

31

32

39

43

48

Musical score page 48. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is one flat. Measure 48 starts with a rest followed by eighth notes. The third staff has sixteenth-note patterns with dynamics fz. The fourth staff has eighth-note chords.

52

Musical score page 52. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is one flat. Measure 52 starts with eighth-note pairs. The third staff has sixteenth-note patterns with dynamics fz. The fourth staff has eighth-note chords.

55

Musical score page 55. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature changes to one sharp. Measure 55 starts with eighth notes. The third staff has sixteenth-note patterns with dynamics p and (p). The fourth staff has eighth-note chords.

57

Musical score page 57. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is one flat. Measure 57 starts with eighth notes. The third staff has sixteenth-note patterns. The fourth staff shows harmonic changes between G major and E minor.

59

62

64

67

70

73

77

81

83

85

88

91

A musical score for cello and piano, featuring two staves. The top staff is for the cello and the bottom staff is for the piano. The score consists of six systems of music, numbered 95 through 106. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, and D major. The tempo is mostly indicated by quarter note = 120. Dynamics include fz (fortissimo), f (forte), p (pianissimo), and arco. The cello part features various bowing techniques such as spiccato, pizzicato, and arco. The piano part includes chords, single notes, and rhythmic patterns.

108

111

114

1. [Measure 115]

2. [Measure 116]

1. [Measure 117]

2. [Measure 118]

121

121

*fz*

*(p)*

125

125

*fz*

*fz*

129

129

*f*

*pp*

*ff*

*(p)*

*fz*

133

133

*fz*

*fz*

137



140



142



144



146

This musical score consists of four staves. The top two staves are for the voice, with the soprano staff in treble clef and the bass staff in bass clef. The bottom two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. Measure 146 starts with a forte dynamic (fz) in the voice, followed by a piano dynamic (p) in the piano right hand. Measure 147 continues with fz in the voice and p in the piano right hand. Measure 148 begins with fz in the voice, followed by tr (trill) in the piano right hand. Measure 149 shows a continuous eighth-note pattern in the piano right hand. Measure 150 starts with (p) in the voice, followed by a sustained note in the piano right hand. Measure 151 shows a sustained note in the piano right hand. Measure 152 starts with a dotted eighth note in the voice, followed by a sustained note in the piano right hand.

146

*fz*

*fz*

*p*

148

*fz*

*tr*

*fz*

150

(*p*)

*p*

(*p*)

152

155



157

Musical score page 157. The top two staves are blank. The third staff (treble clef) has a dynamic of  $\text{b} \text{ o}$ . The fourth staff (bass clef) has a dynamic of  $\text{b} \text{ o}$ . The piano part consists of eighth-note patterns.

160

Musical score page 160. The top two staves are blank. The third staff (treble clef) has dynamics  $fz$ ,  $p$ ,  $fz$ ,  $p$ ,  $fz$  ( $p$ ),  $fz$ ,  $p$ . The fourth staff (bass clef) has a dynamic of  $\text{b} \text{ o}$ . The piano part consists of eighth-note chords.

165

Musical score page 165. The top two staves are blank. The third staff (treble clef) has dynamics  $fz$ ,  $fz$ ,  $p$ ,  $fz$ . The fourth staff (bass clef) has a dynamic of  $\text{b} \text{ o}$ . The piano part consists of eighth-note chords.

169

Musical score page 169. The score consists of four staves. The top two staves are blank. The bottom two staves are in G clef, common time, and key signature of one flat. The first staff has dynamic fz. The second staff has dynamics (p) and fz. The third staff has dynamics (p) and fz. The fourth staff has dynamics (p) and fz.

174

Musical score page 174. The score consists of four staves. The top two staves are blank. The bottom two staves are in G clef, common time, and key signature of one flat. The first staff has a sixteenth-note pattern. The second staff has a sixteenth-note pattern. The third staff has a sixteenth-note pattern. The fourth staff has a sixteenth-note pattern.

177

Musical score page 177. The score consists of four staves. The top two staves are blank. The bottom two staves are in G clef, common time, and key signature of one flat. The first staff has a sixteenth-note pattern. The second staff has a sixteenth-note pattern. The third staff has dynamics (d) and fz. The fourth staff has dynamics (d) and fz.

180

Musical score page 180. The score consists of four staves. The top two staves are blank. The bottom two staves are in G clef, common time, and key signature of one flat. The first staff has a sixteenth-note pattern. The second staff has a sixteenth-note pattern. The third staff has dynamics (p). The fourth staff has dynamics (p).

182

Musical score for page 182. The score consists of four staves. The top two staves are for voices (soprano and alto), and the bottom two staves are for piano. The key signature is one flat, and the time signature is common time. The vocal parts enter at measure 182.

184

Musical score for page 184. The score consists of four staves. The top two staves are for voices (soprano and alto), and the bottom two staves are for piano. The key signature is one flat, and the time signature is common time. The vocal parts continue from the previous page.

187

Musical score for page 187. The score consists of four staves. The top two staves are for voices (soprano and alto), and the bottom two staves are for piano. The key signature changes to no sharps or flats, and the time signature is common time. The vocal parts continue from the previous page.

189

Musical score for page 189. The score consists of four staves. The top two staves are for voices (soprano and alto), and the bottom two staves are for piano. The key signature is one flat, and the time signature is common time. The vocal parts continue from the previous page. Dynamic markings include *f* and *(f)*.

192

195

198

202

The score consists of four systems of music. System 1 (measures 192-194) features two staves: treble and bass. System 2 (measures 195-197) also features two staves: treble and bass. System 3 (measures 198-200) features two staves: treble and bass. System 4 (measures 201-203) features two staves: treble and bass. Various dynamics are indicated throughout the score, including fz, (fz), (f), ff, p, tr., and b.

206

Musical score for piano and violin. The violin part consists of two staves. The top staff starts with a dynamic of *f*, followed by a grace note and a sixteenth-note pattern. The bottom staff begins with a dynamic of *f*. The piano part consists of two staves, both in bass clef. The first staff has a dynamic of *f*, while the second staff has a dynamic of *fz*.

209

Musical score for piano and violin. The violin part consists of two staves. The top staff starts with a dynamic of *fz*. The piano part consists of two staves, both in bass clef. The first staff has a dynamic of *fz*, while the second staff has a dynamic of *p*.

212

Musical score for piano and violin. The violin part consists of two staves. The top staff starts with a dynamic of *p*, followed by a sixteenth-note pattern. The piano part consists of two staves, both in bass clef. The first staff has a dynamic of *p*, while the second staff has a dynamic of *p*.

215

Musical score for piano and violin. The violin part consists of two staves. The top staff starts with a dynamic of *fz*, followed by a sixteenth-note pattern. The piano part consists of two staves, both in bass clef. The first staff has a dynamic of *fz*, while the second staff has a dynamic of *fz*.

218

Musical score for measures 218-221. The top staff features a melodic line with dynamic markings fz, fz, fz, fz. The bottom staff provides harmonic support with various chords and bass notes.

222

Musical score for measures 222-225. The top staff features a melodic line with dynamic fz, (f), (fz), fz. The middle staff provides harmonic support with dynamic p and f. The bottom staff shows harmonic support with dynamic fz.

226

Musical score for measures 226-229. The top staff features a melodic line with dynamic p and pizz. The middle staff provides harmonic support with dynamic (p). The bottom staff shows harmonic support with dynamic fz, p, fz, p.

230

Musical score for measures 230-233. The top staff features a melodic line with dynamic arco, fz, p. The middle staff provides harmonic support with dynamic fz. The bottom staff shows harmonic support with dynamic fz.

232

235

238

240

Romance: Andante espressivo

Clarinet in B $\flat$

Basso

Clavecin/Fortepiano

5

10

16

21

cal - an - do a tempo

26

30

34

37

fz p      fz p      p

41

p      fz      fz

44

(p)      fz      pizz.      fz  
 (p)

47

fz      fz

50

53

56

59

62

pizz.

65

fz  
arco  
(fz)  
(fz)

68

Musical score for piano, two staves. Staff 1: Treble clef, dynamic fz, eighth-note pairs followed by sixteenth-note patterns. Staff 2: Bass clef, dynamic fz, eighth-note pairs followed by sixteenth-note patterns.

71

Musical score for piano, two staves. Staff 1: Treble clef, dynamic p, eighth-note pairs. Staff 2: Bass clef, dynamic p, eighth-note pairs followed by sixteenth-note patterns.

73

Musical score for piano, two staves. Staff 1: Treble clef, dynamic pp, eighth-note pairs followed by sixteenth-note patterns. Staff 2: Bass clef, dynamic pp, eighth-note pairs followed by sixteenth-note patterns.

ralentando - - - - perdendosi

siegue il Rondo

**Rondo: Allegretto**

Clarinet in B $\flat$

Basso

Clavecin/Fortepiano

5

(p) pizz.

(p)

p

10

fz fz fz fz

fz fz fz

14

fz fz

18

22

27

31

35

39

43

47

51

calando a tempo

Musical score for page 51. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 'calando a tempo'. The bottom staff shows a bass clef, a key signature of one flat, and a dynamic marking of 'p'.

57

Musical score for page 57. The top staff shows a treble clef and a dynamic marking of 'fz'. The middle staff shows a treble clef and a dynamic marking of 'tr.'. The bottom staff shows a bass clef and a dynamic marking of 'p'.

62

Musical score for page 62. The top staff shows a treble clef and dynamic markings of 'fz', 'fz', and 'fz'. The middle staff shows a bass clef and a dynamic marking of 'tr.'. The bottom staff shows a bass clef.

66

Musical score for page 66. The top staff shows a treble clef and dynamic markings of 'fz' and 'fz'. The middle staff shows a bass clef. The bottom staff shows a bass clef.

70

(p)

74

78

82

85

89

92

96

100

100

arcò

104

107

110

114

calando

a tempo

118

pizz.

(—) fz

fz

fz

fz

122

arco

p

(—) fz

(fz)

127

fz

fz

(fz)

(fz)

131

131

*p* *fz*

*p*

(*p*) (*fz*) *fz*

136

*fz* *fz* *pizz.*

*fz* *fz*

141

*arco* *fz* *fz* *fz*

*fz*

145

*fz* *fz*

*fz*

*fz*

150

Musical score page 150. The score consists of four staves. The top two staves are blank. The bottom two staves are for piano, with the right hand in treble clef and the left hand in bass clef. Measure 150 starts with a rest in both hands. The right hand then plays a sixteenth-note pattern: (fz) followed by a eighth-note followed by a sixteenth-note. The left hand plays a eighth-note followed by a sixteenth-note pattern. Measures 151 and 152 show similar patterns with dynamic fz.

153

Musical score page 153. The top two staves are blank. The bottom two staves are for piano. Measure 153 starts with a rest in both hands. The right hand then plays a eighth-note followed by a sixteenth-note pattern: (fz) followed by a eighth-note followed by a sixteenth-note. The left hand plays a eighth-note followed by a sixteenth-note pattern. Measures 154 and 155 show similar patterns with dynamic fz.

156

Musical score page 156. The top two staves are blank. The bottom two staves are for piano. Measure 156 starts with a rest in both hands. The right hand then plays a eighth-note followed by a sixteenth-note pattern: (fz) followed by a eighth-note followed by a sixteenth-note. The left hand plays a eighth-note followed by a sixteenth-note pattern. Measures 157 and 158 show similar patterns with dynamic fz.

159

Musical score page 159. The top two staves are blank. The bottom two staves are for piano. Measure 159 starts with a rest in both hands. The right hand then plays a eighth-note followed by a sixteenth-note pattern: (fz) followed by a eighth-note followed by a sixteenth-note. The left hand plays a eighth-note followed by a sixteenth-note pattern. Measures 160 and 161 show similar patterns with dynamic fz.

162

163

164

165

166

167

168

169

170

171

174

177

180

183

186

Musical score for page 186. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in treble clef. The key signature is one flat. Measure 186 starts with a whole note followed by a dotted half note. The dynamic is *p*. Measures 187 and 188 show eighth-note patterns.

190

Musical score for page 190. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in treble clef. The key signature is one flat. Measures 190-192 show eighth-note patterns. Measure 193 shows sixteenth-note patterns.

194

Musical score for page 194. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in treble clef. The key signature changes to one flat. Measures 194-196 show eighth-note patterns. Measure 197 shows sixteenth-note patterns. The dynamic *calando* is indicated above the staff, and *a tempo* is indicated below the staff.

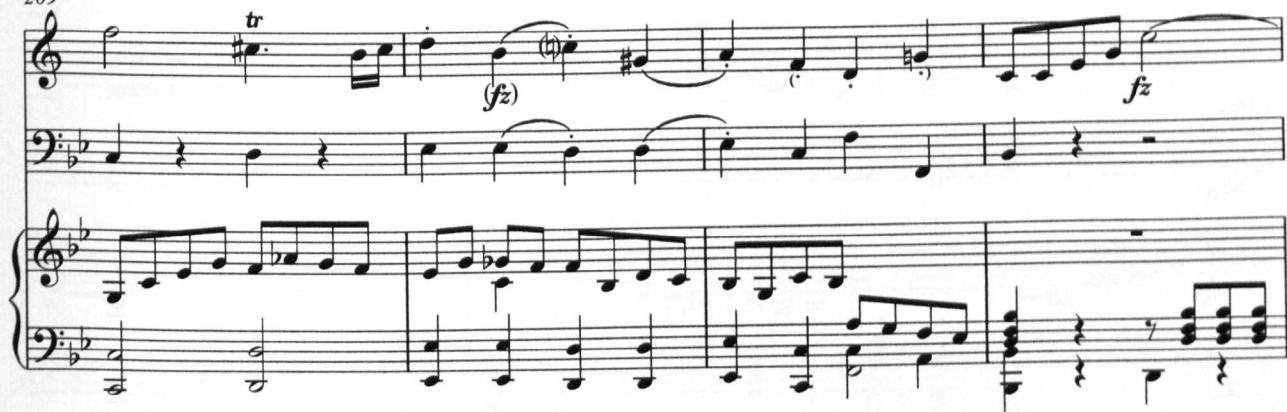
199

Musical score for page 199. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in treble clef. The key signature changes to one flat. Measures 199-201 show eighth-note patterns. Measure 202 shows sixteenth-note patterns.

205



209



213



217



220

223

227

230

234

237

241

245

248

3  
arco

251

fz  
(fz)

255

fz  
p  
pizz.  
(p)  
(p)

259

(f) arco  
(f) f  
(f)  
(f)

262

