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

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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 accompag^{t}. 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

1st movement: Allegro spiritoso (242 bars)

bar

0 fp, *p* ed. This dynamic level contrasts with the *f* at 18. Only *p, f, ff* dynamics are employed.

2 fp, *fz* under beat 3 (cf. clar at 10). Originally placed under 4th quaver

8 clar, slur only f^2# to g^2; clar *p* ed. (cf. 0)

10 clar, slur 1st to 2nd, 3rd to 4th quavers ed. (cf. fp at 2). Originally slur 1st to 4th quavers

12 clar, slur 6th to 8th quavers ed. (cf. fp at 4)

13 clar, slur 5th to 8th quavers

15 clar, slur 1st to 2nd quavers; vln, lacks slur 1st to 2nd quavers and 6th to 8th quavers; vln, staccs on 1st and 2nd quavers and with slur 6th to 8th 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, *fz* 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 c^2 to d^2

28 vln, slur on a^2 to b^2flat semiquavers in Source 4

32 vln, slur final semiquaver b^2 to quaver c^3 in 33

33 vln, beat 2 d^3 is dotted crotchet

33–8 vln, passage from 6th quaver of 33 to 2nd crotchet of 38 an octave higher

34 clar, lacks *p*; clar, slur 6th to 7th quaver; vln, stacc. on 6th quaver, slur 7th to 8th quaver; clar, slur 6th to 8th quaver ed. (cf. 35, 36 and 159)

37 clar, *p* on 3rd quaver ed. (cf.fp); vln and clar, *p* on 4th quaver

40 clar, lacks *p*

41 clar, lacks sharp on c^3 *appoggiatura*; clar, *p* on 8th quaver

42 clar, lacks *fz*; fp articulation ed. (cf. 34); fp slur 5th to 8th quavers

43–6 fp LH, *p-fz* beats 2-3 ed. (cf. fp 35-8)

48 fp, *fz* ed. (cf. clar at 40)

52 clar, lacks slurs on triplets

53 clar, lacks slurs on triplets; vln, slurs on first group of triplets only; vln, slurs over each triplet group in Source 4; clar, *fz* placed under 6th and 12th triplet quavers

54 vln, double stop d^1/b^1flat

55 vln, double stop e^1natural/c^2

64 vln, 5th quaver b flat (erroneous)

66–81 vln, passage from 66 to first crotchet of 81 an octave higher

67 vln, no *appoggiatura*; vln, *f* instead of *fz*

68 clar, trill and turn on beat 2 (cf. 194); vln, *f* instead of *fz* beat 2

69 vln, crochets c'', b' flat beats 1 and 2; vln, lacks stacc. beat 3

71 vln, lacks flat on trill; clar, slur beat 4 ed. (cf. 196)

72 vln, lacks slur

73 vln, lacks stacc. beat 4; basso, *f* beat 1 omitted (repeats dynamic of 72)

75 clar, lacks staccs 6th to 8th quavers; clar, *p* under 7th quaver

76 clar, *p* under 8th quaver

77 clar, lacks staccs

80 clar, lacks slur beat 1

81 all parts, *f* ed. Contrasting F major tonality with F minor material at *p* dynamic 75ff.

83 clar, *appoggiatura* is semiquaver

85 vln, lacks stacc. 1st quaver; clar, *p* 3rd quaver omitted (cf. 210)

86 vln, slurs 1st to 4th, 5th to 8th quavers; basso, *p* omitted (cf. 211)

87 vln, lacks slur 5th to 8th quavers; all parts, *p* ed. (cf. 212)

89 vln, slur only 6th to 8th quaver

90 vln, lacks slurs beats 2 and 4

98 vln, lacks *fz*; clar, *fz* on beat 2 (cf. 95). Originally on beat 2 g^1 sharp semiquaver

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

2nd movement: Romance: Andante espressivo (75 bars)

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

3rd movement: Rondo: Allegretto (265 bars)

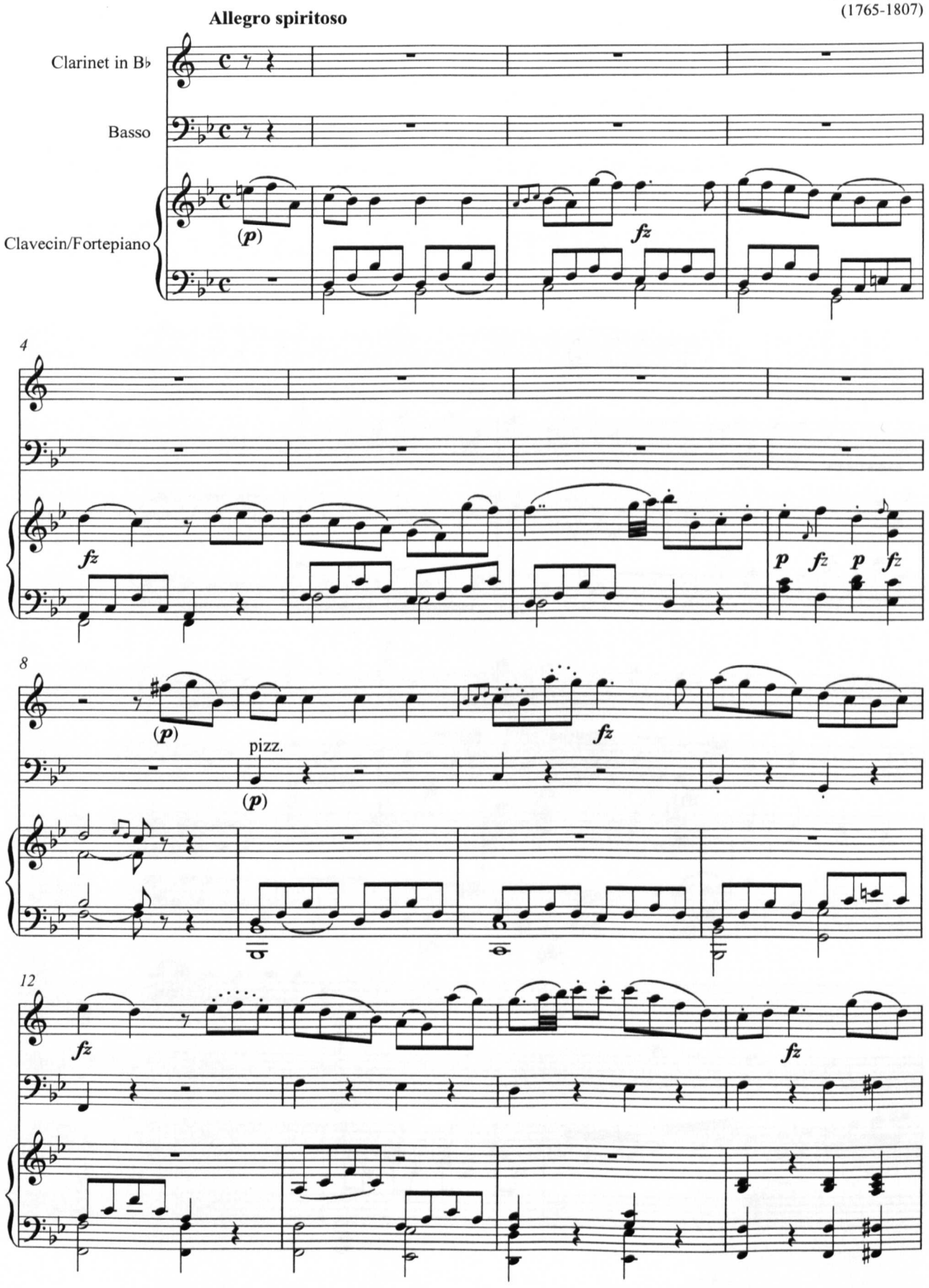
bar	
0	fp, *p* ed. (cf. fp dynamic at 8)
1	fp RH, articulation and slurs ed. (cf. clar at 9)
2	fp RH, beat 3 slur ed. (cf. clar at 10)
5–6	fp RH, expression marks ed. (cf. fp at 1-2)
8–9	clar and basso, *p* ed. (cf. fp)
13	clar, staccs beats 1 and 2 ed. (cf. 9)
14	clar, beat 3 slur ed. (cf. 10)
16–18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

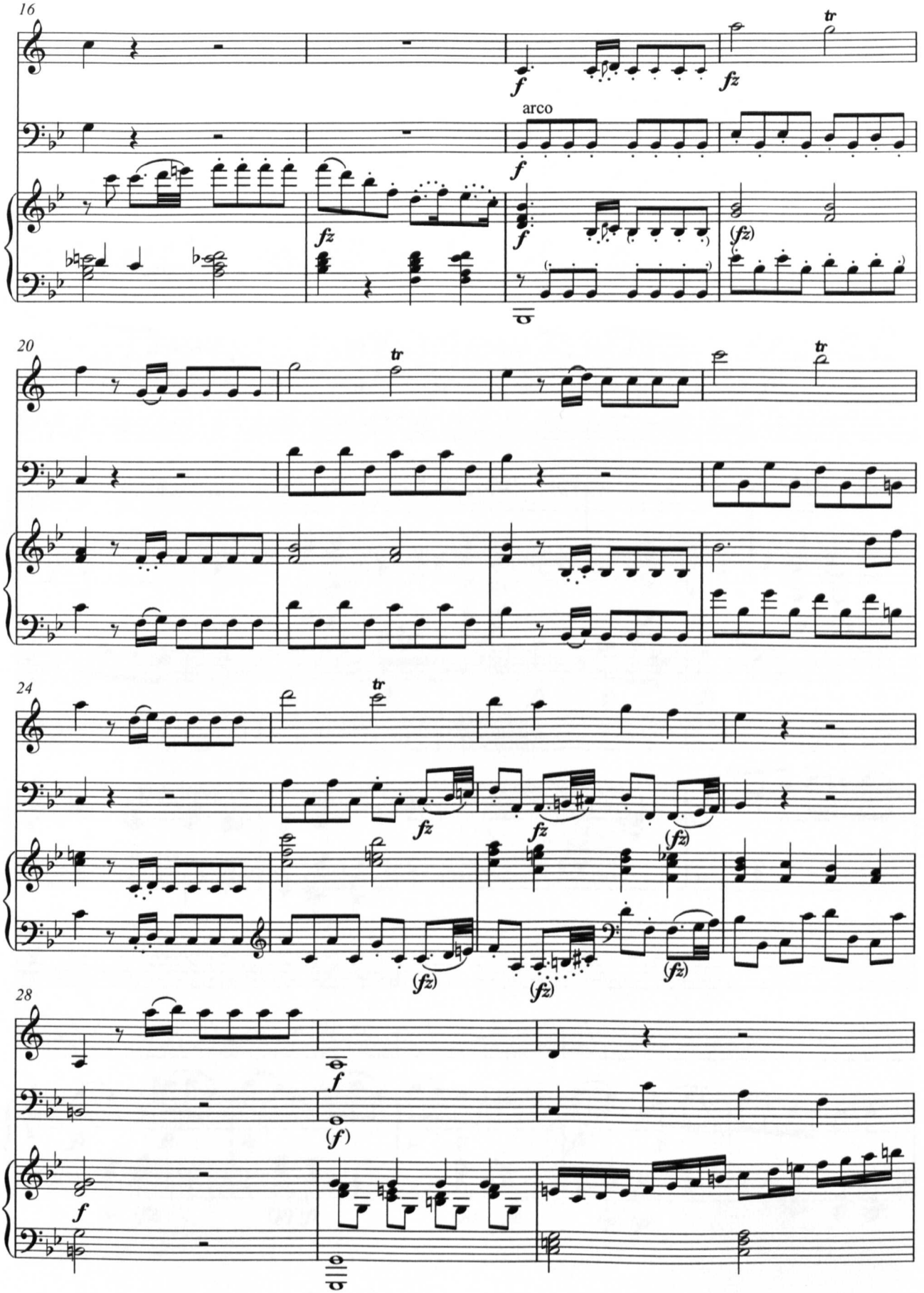
76–7 fp, *fz*s ed. (cf. clar)
78 clar, slurs ed. (cf. 73 and 75)
79 vln, slur over beats 3 and 4
87 vln, lacks stacc. 4th quaver
89 vln, double stop b natural/a^1flat; fp, staccs 4th to 6th quavers ed. (cf. 233)
90 vln, double stop a/f^1
91 vln, double stop a/f^1
92 clar, lacks *p* and slurs; basso,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

Sonata Op.10 no.2

for clavecin or fortepiano, clarinet and basso *ad libitum*

Anton Eberl
(1765-1807)

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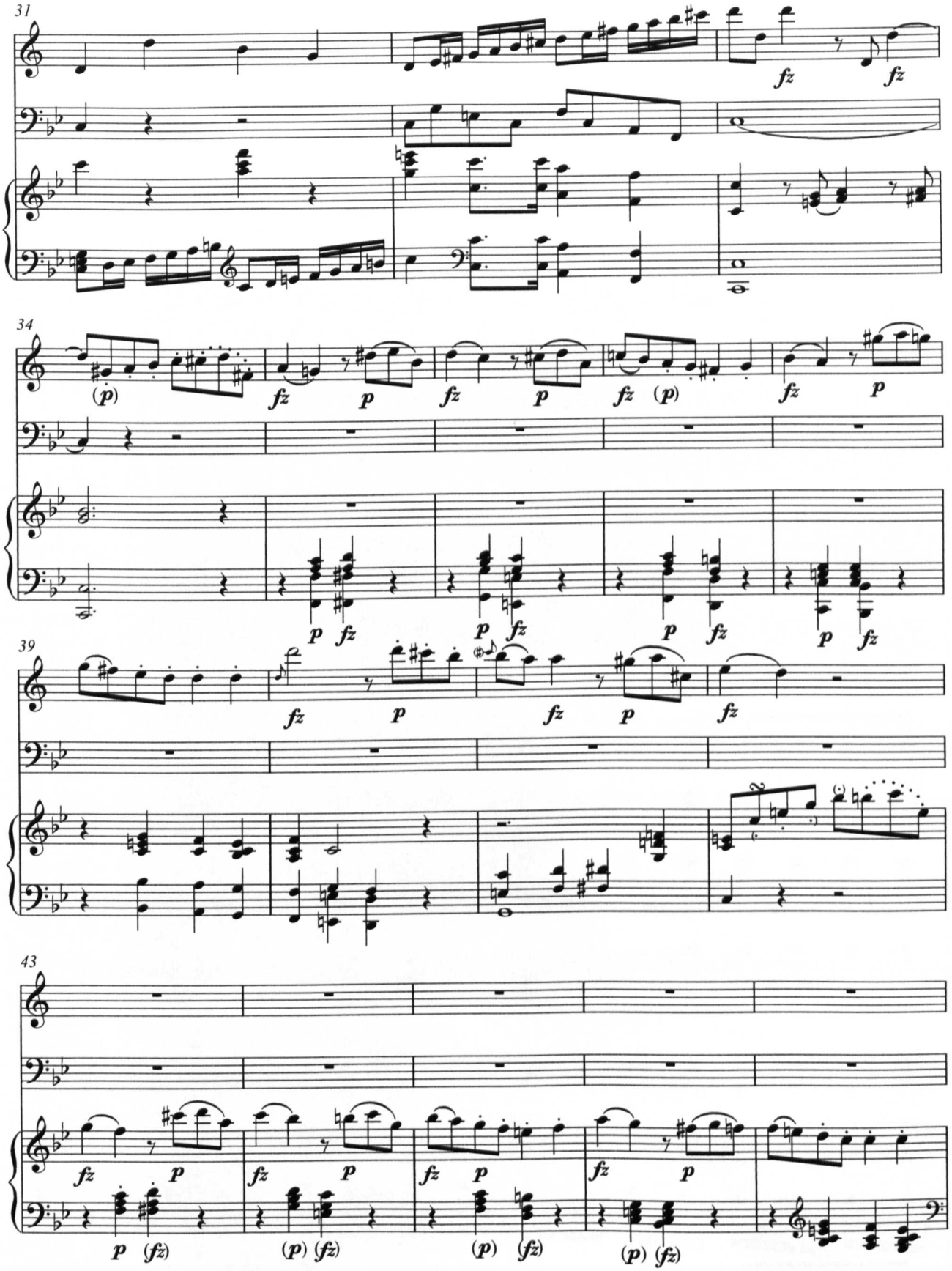
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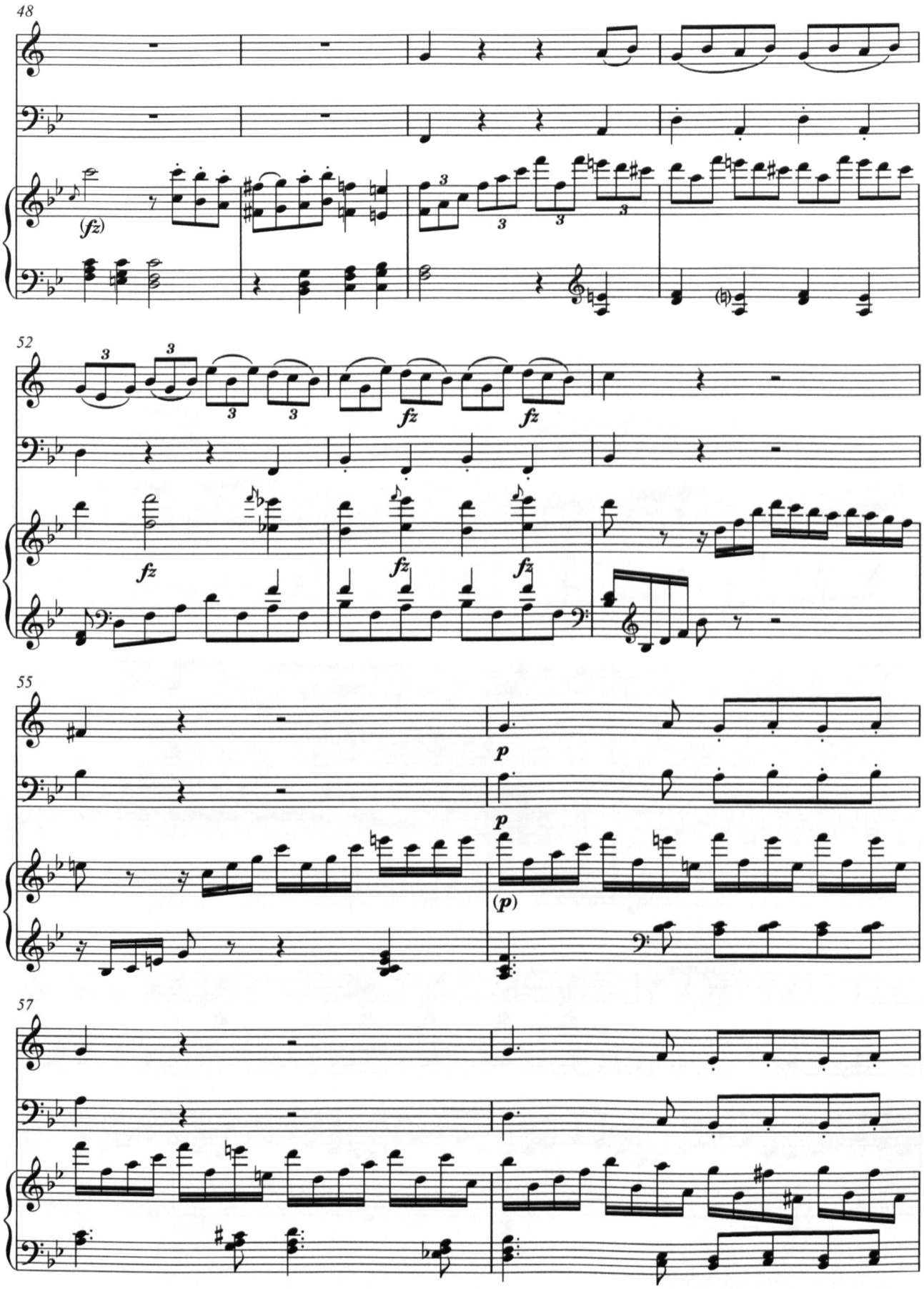
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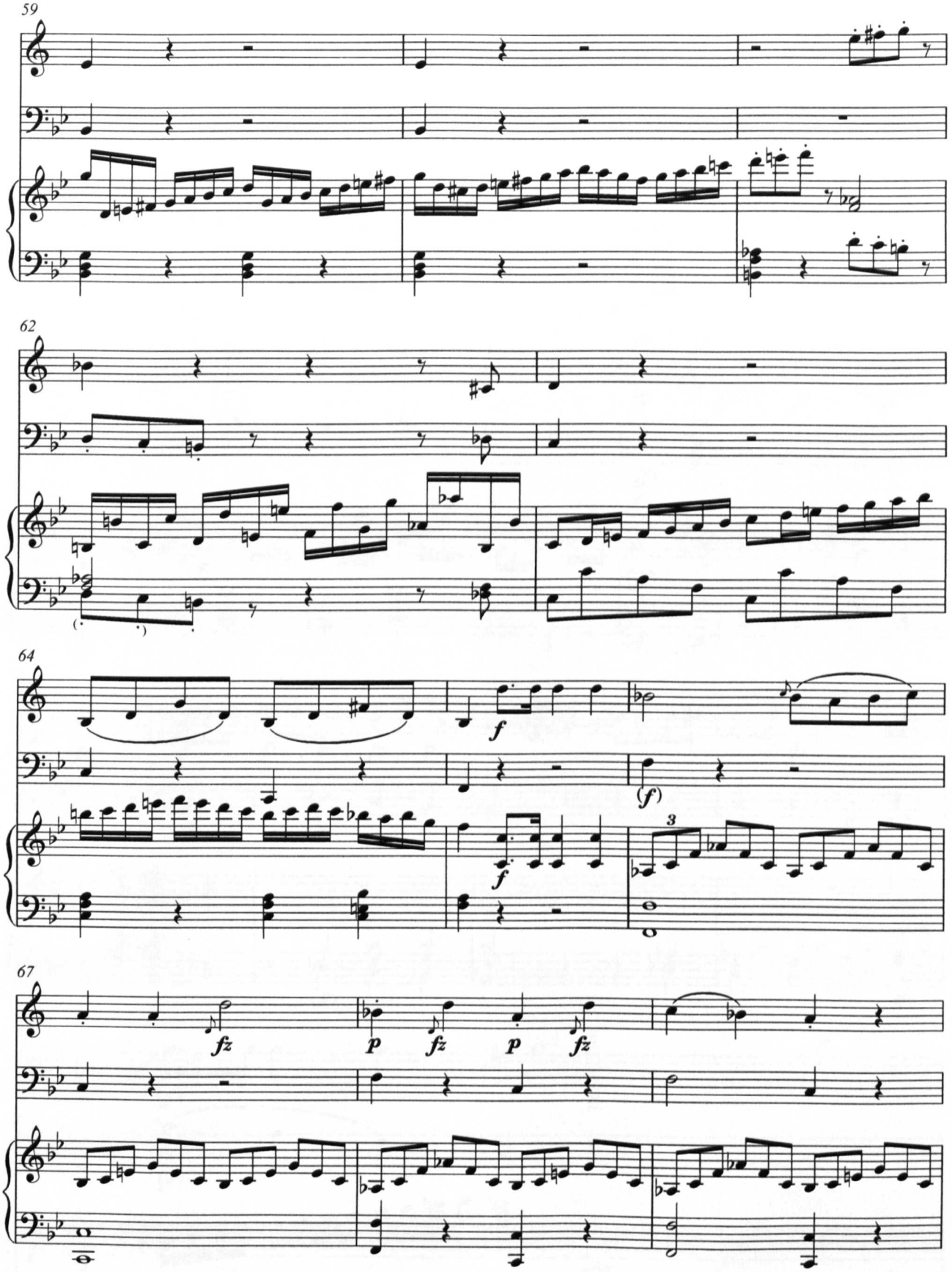
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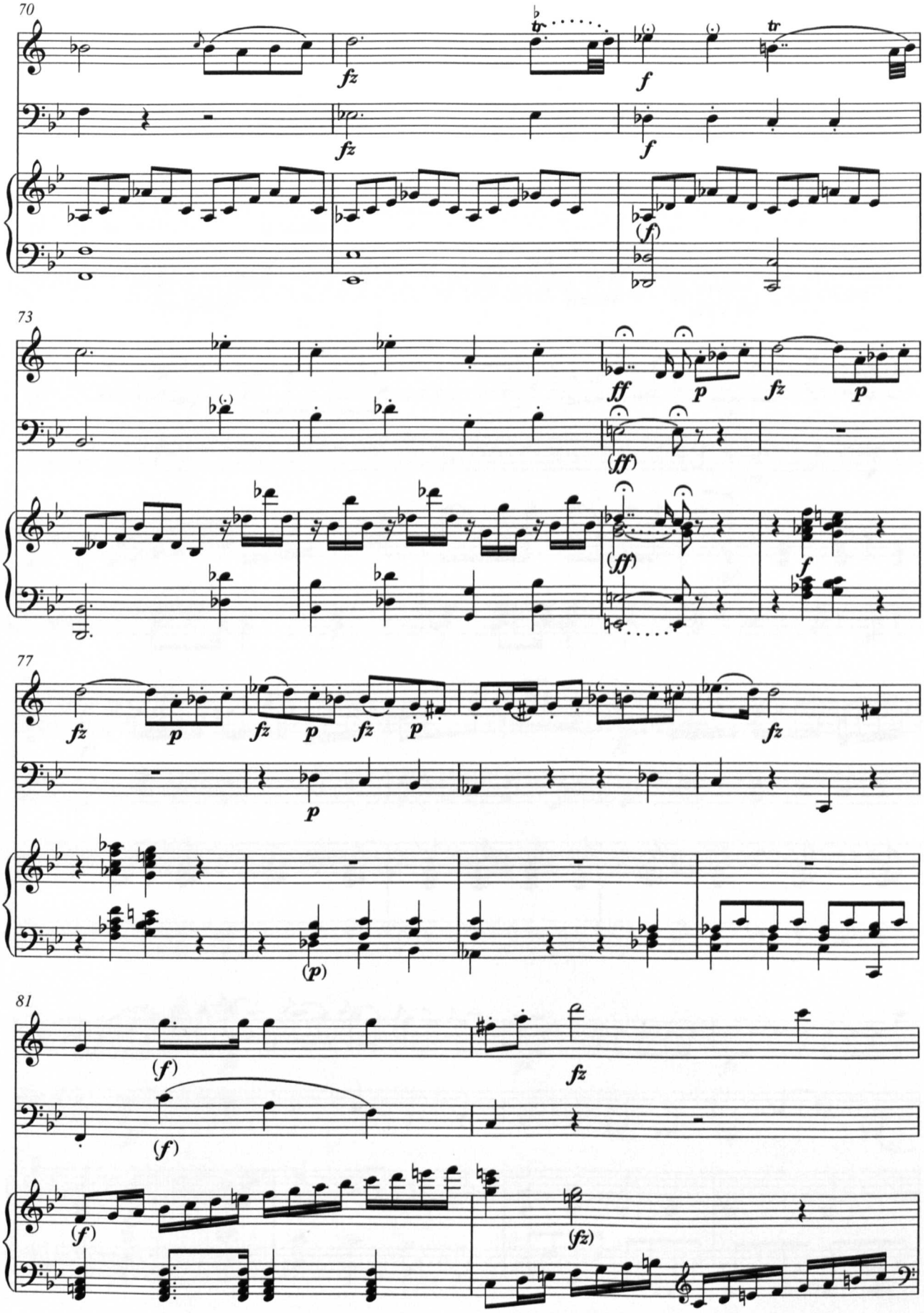
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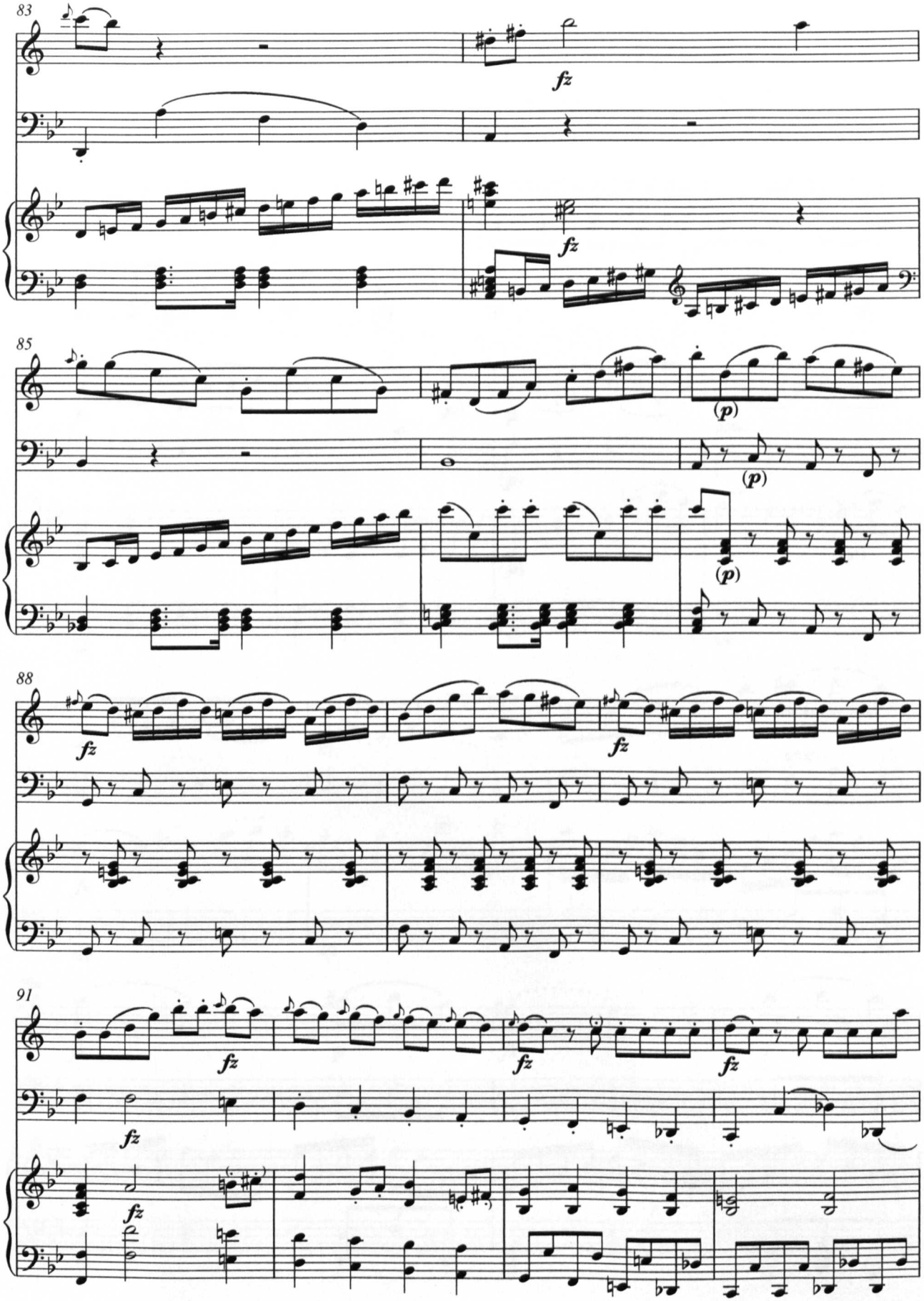
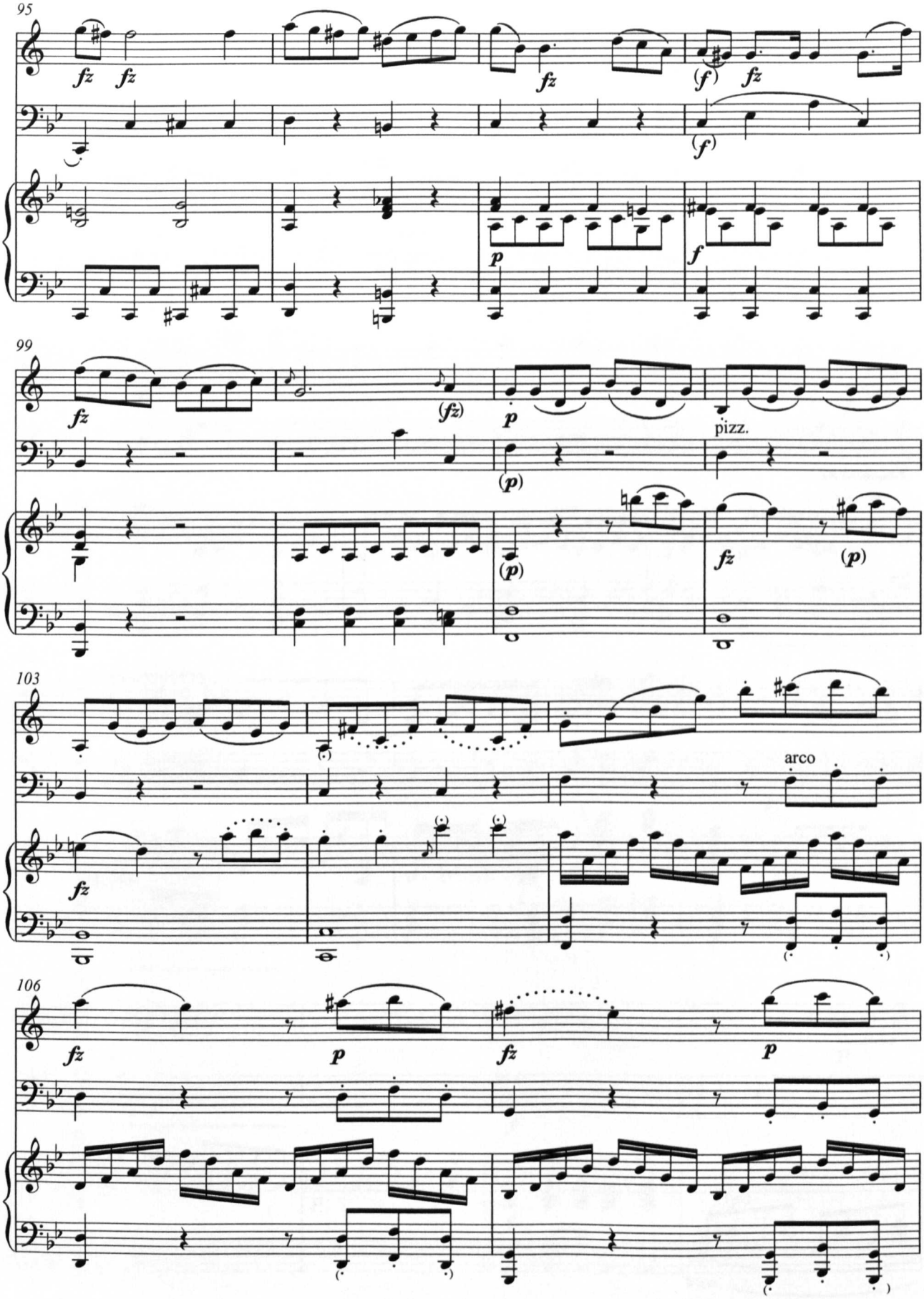
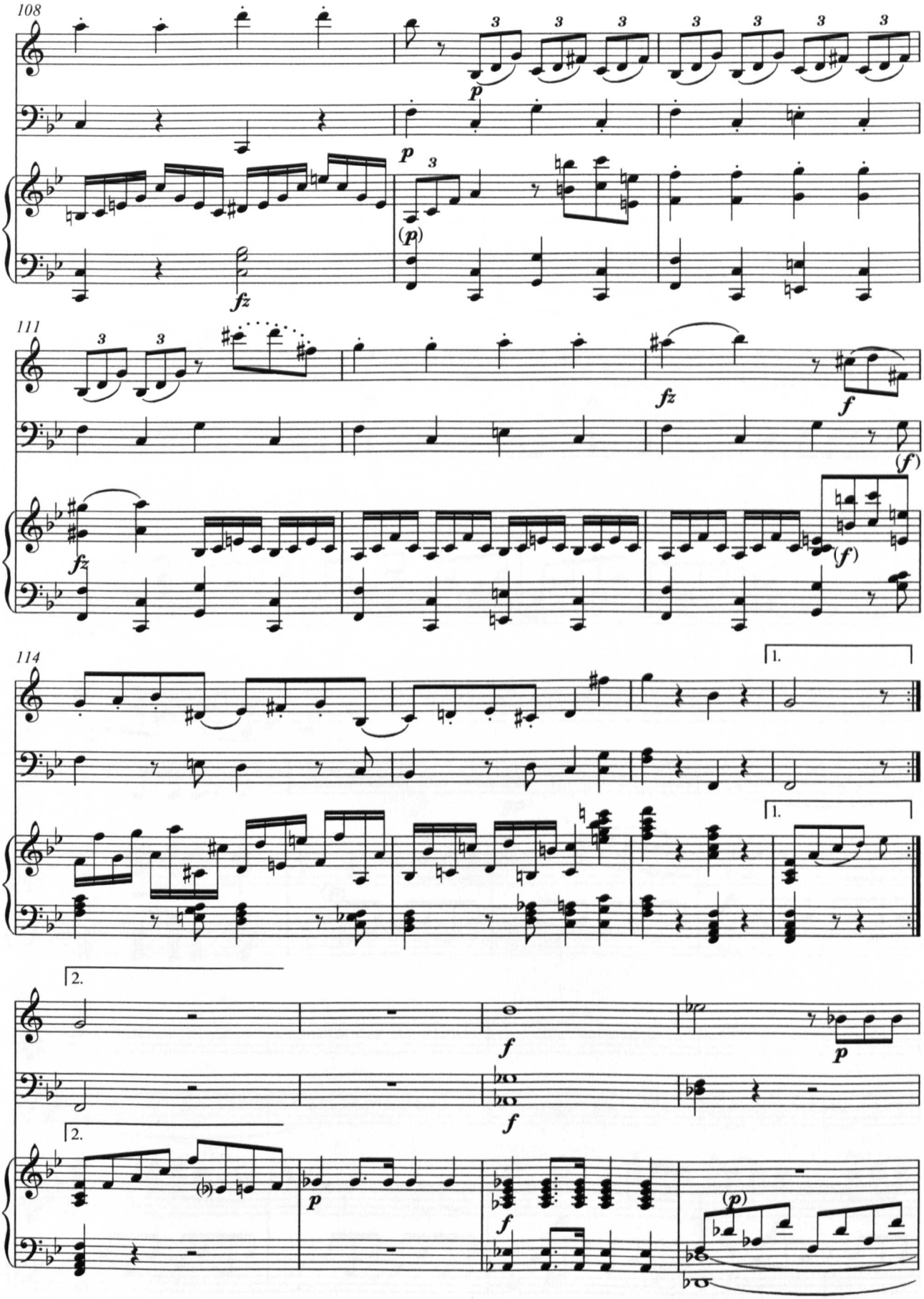
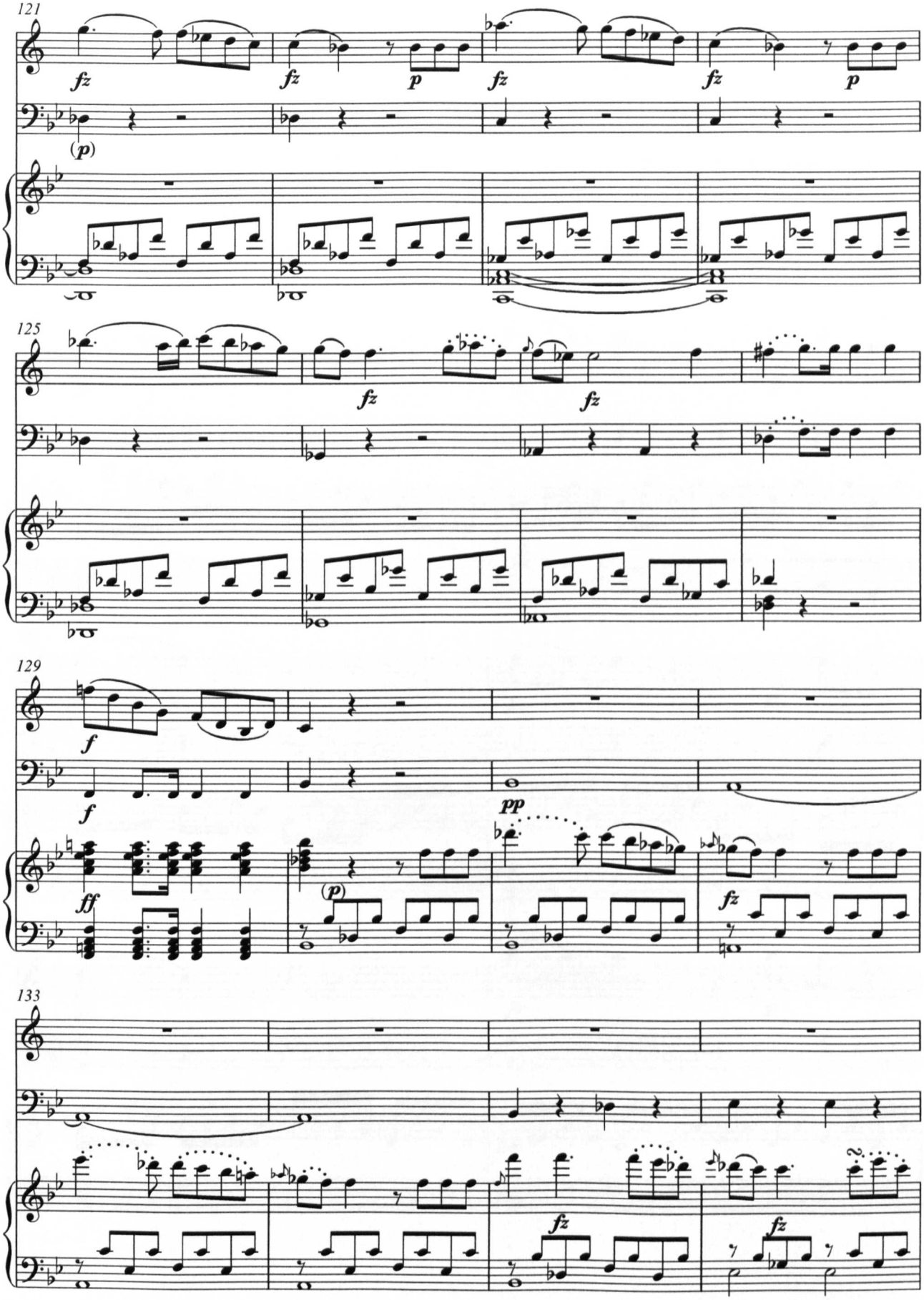
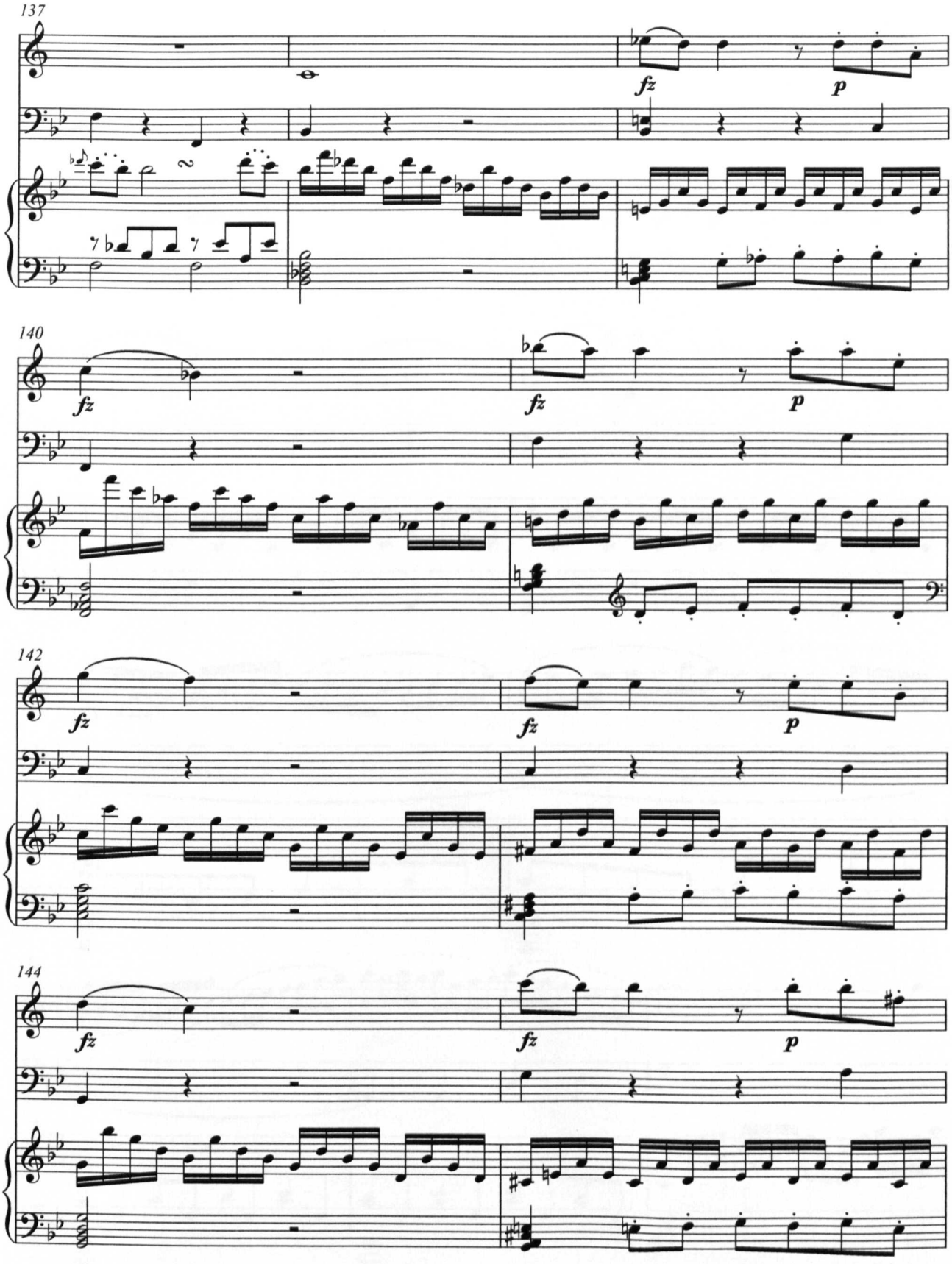
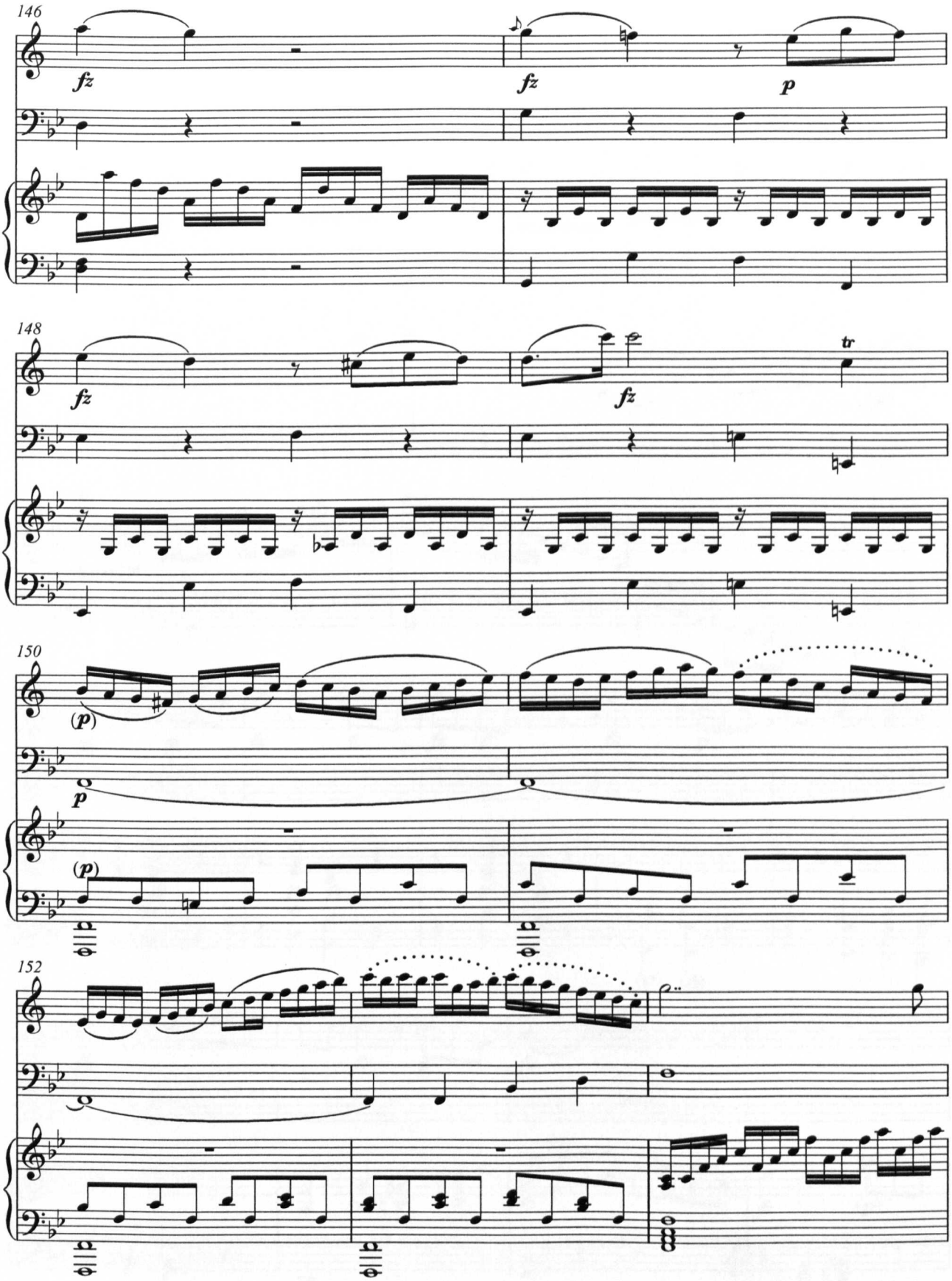

83
fz
fz
85
(p)
(p)
(p)
88
fz
fz
91
fz
fz
fz
fz
fz

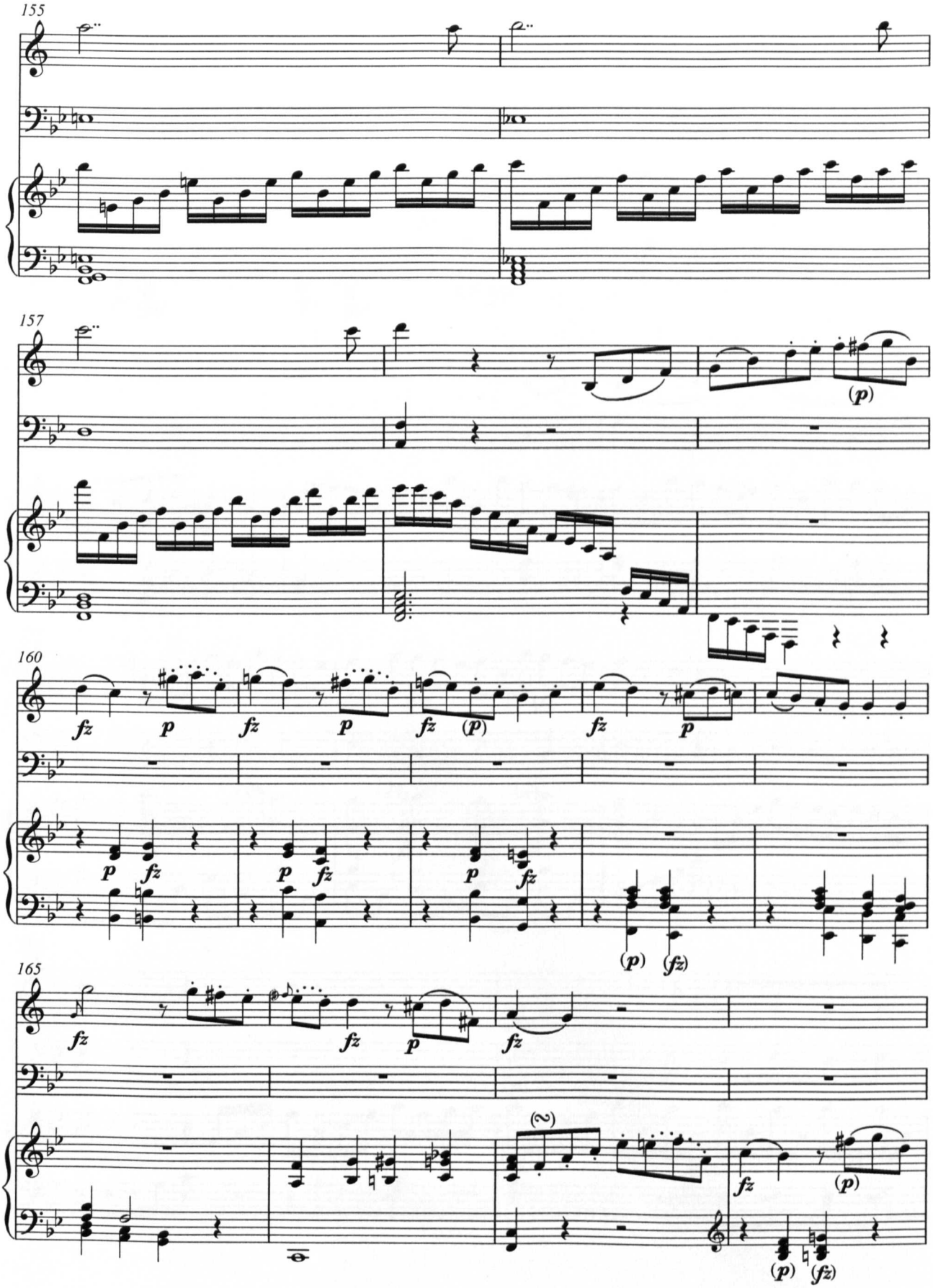

95
fz fz
fz
(f) fz
(f)
p
f
99
fz
(fz)
p
pizz.
(p)
(p)
fz (p)
103
arco
fz
106
fz
p
fz
p


108
111
114
1.
2.


121
fz
fz
p
fz
fz
p
(p)
125
fz
fz
129
f
f
pp
ff
(p)
fz
133
fz
fz


137
fz
p
140
fz
fz
p
142
fz
fz
p
144
fz
fz
p


146
fz
fz
p
148
fz
fz
tr
150
(p)
p
(p)
152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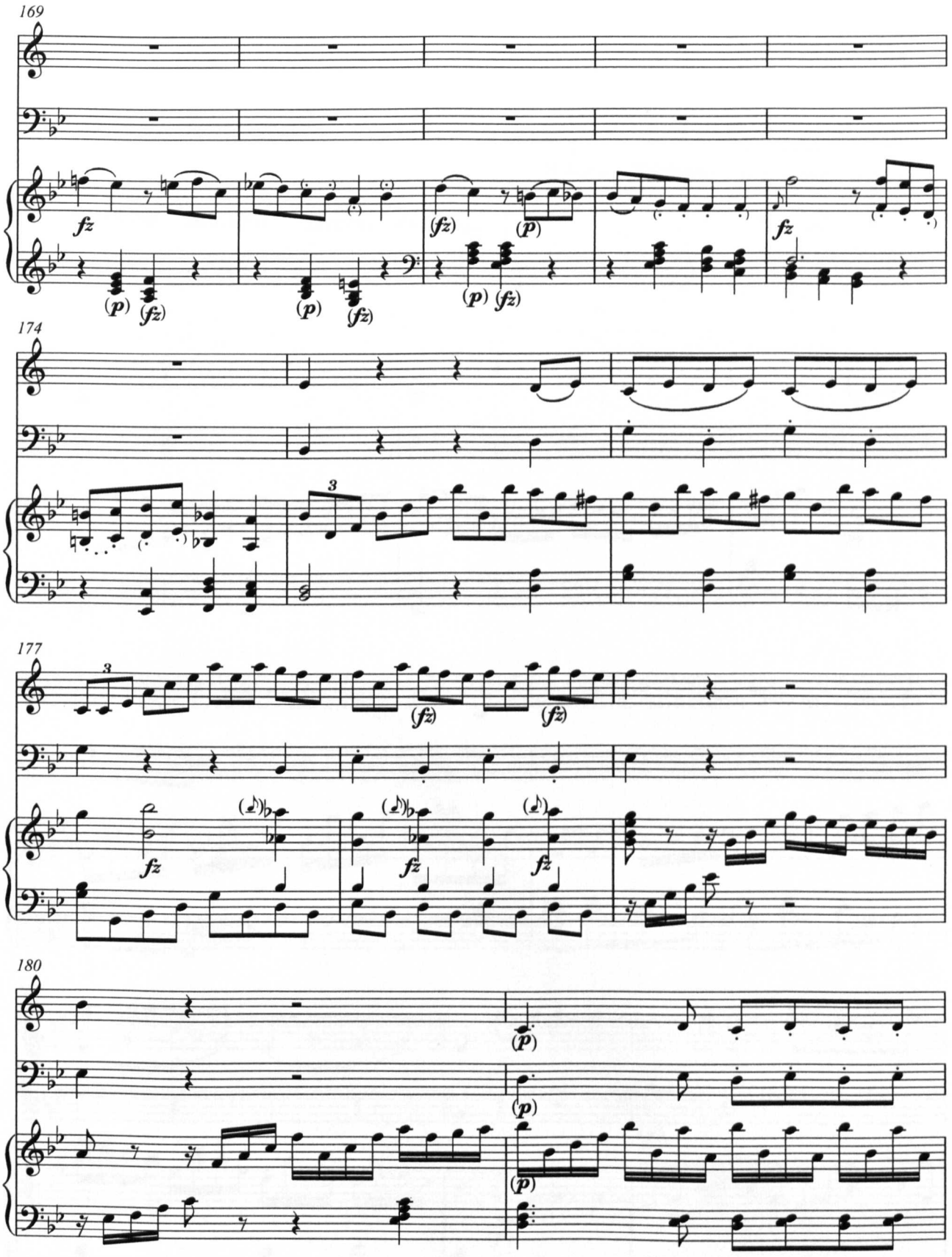
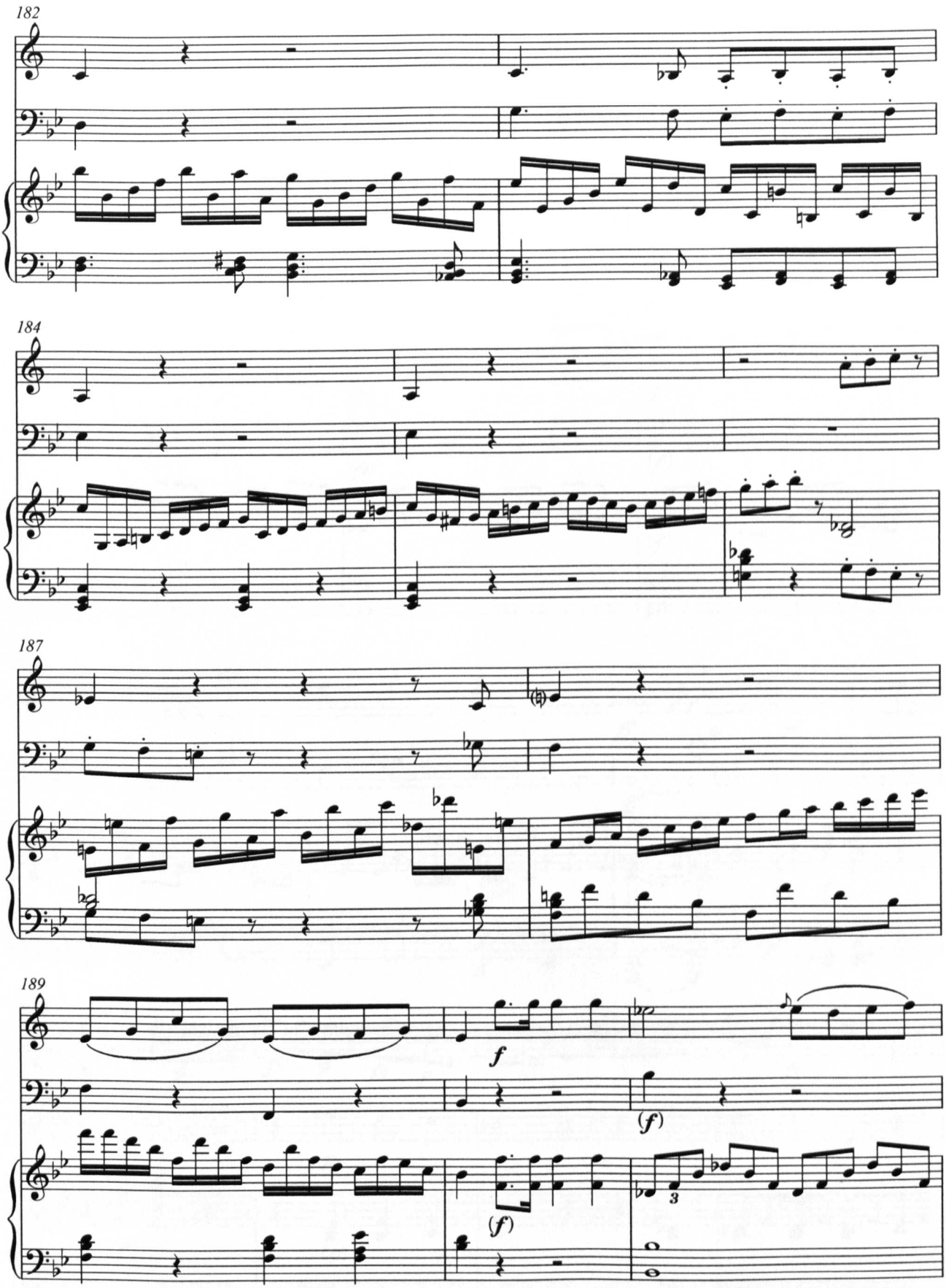
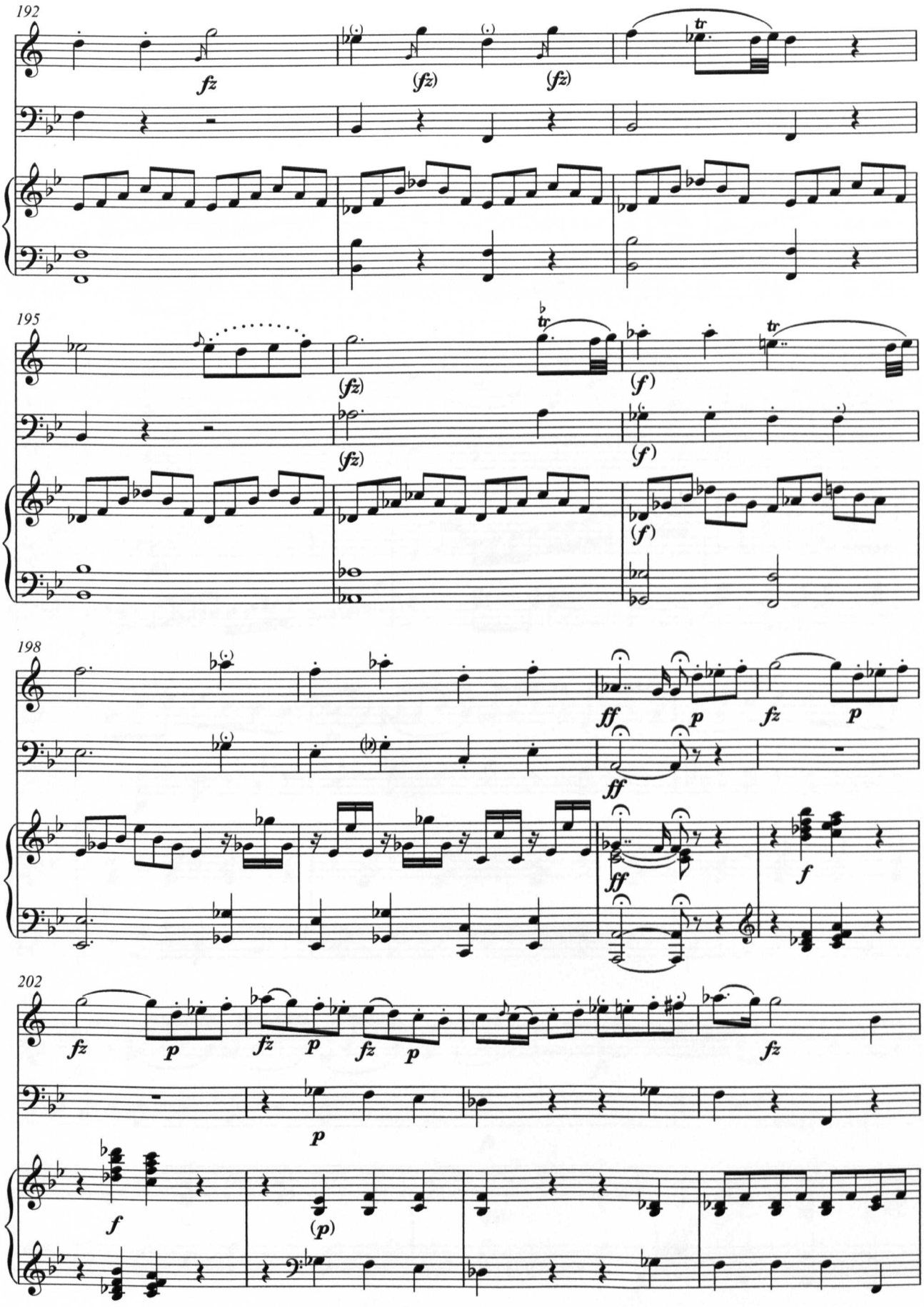
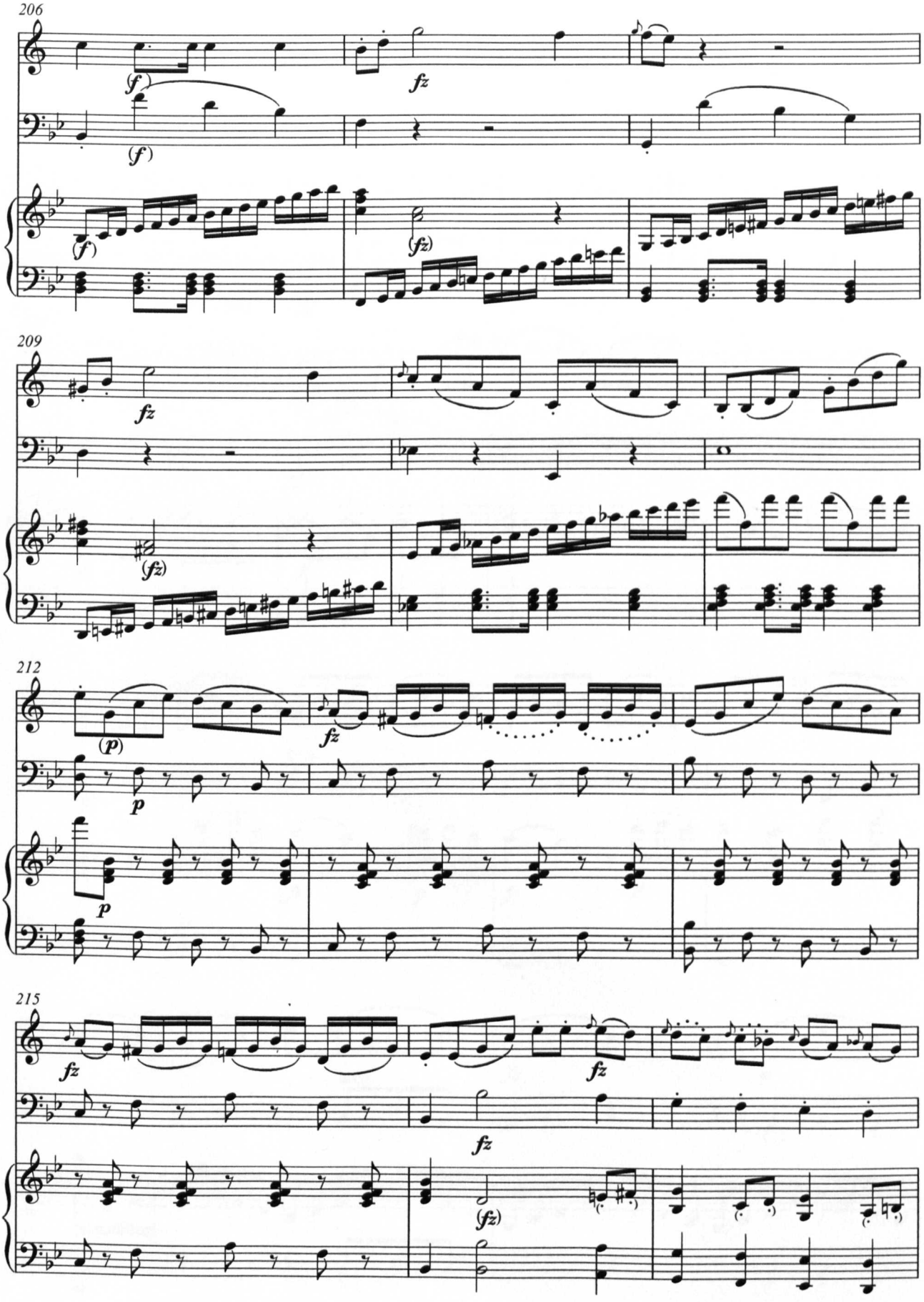
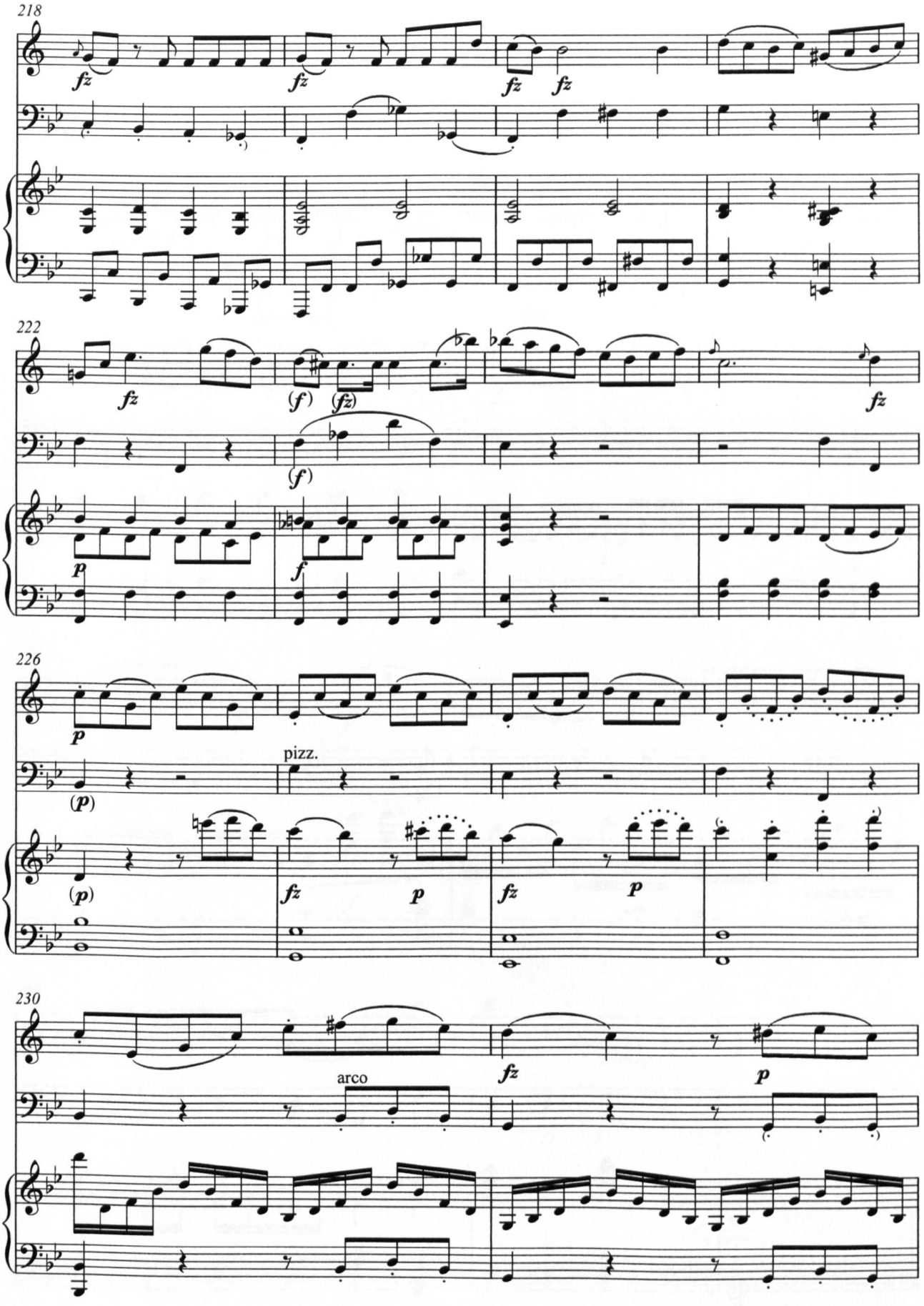
157
160
165

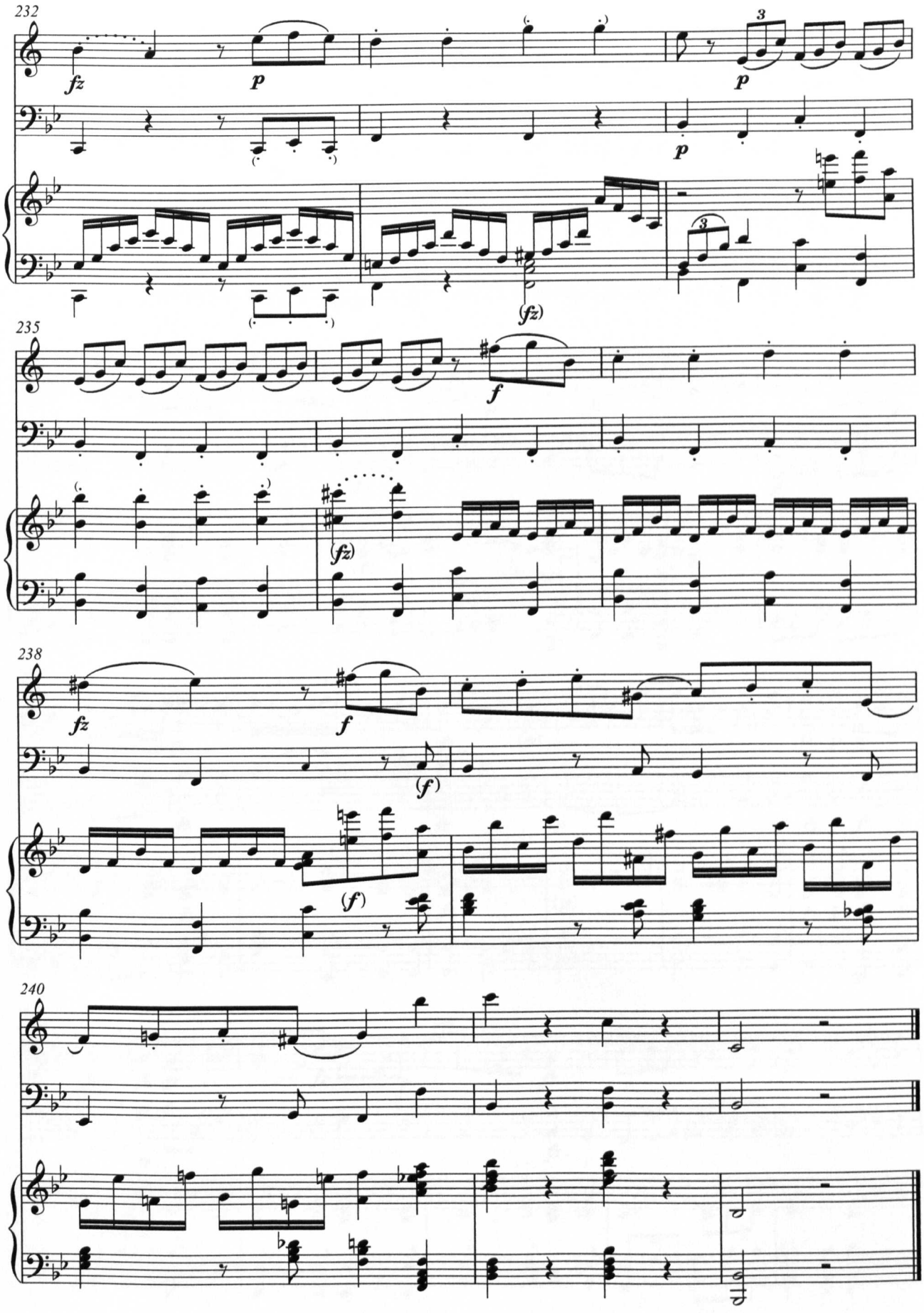

169
fz
(p)
(fz)
(p)
(fz)
(fz)
(p)
(p)
(fz)
fz
174
3
177
3
(fz)
(fz)
fz
fz
fz
180
(p)
(p)
(p)

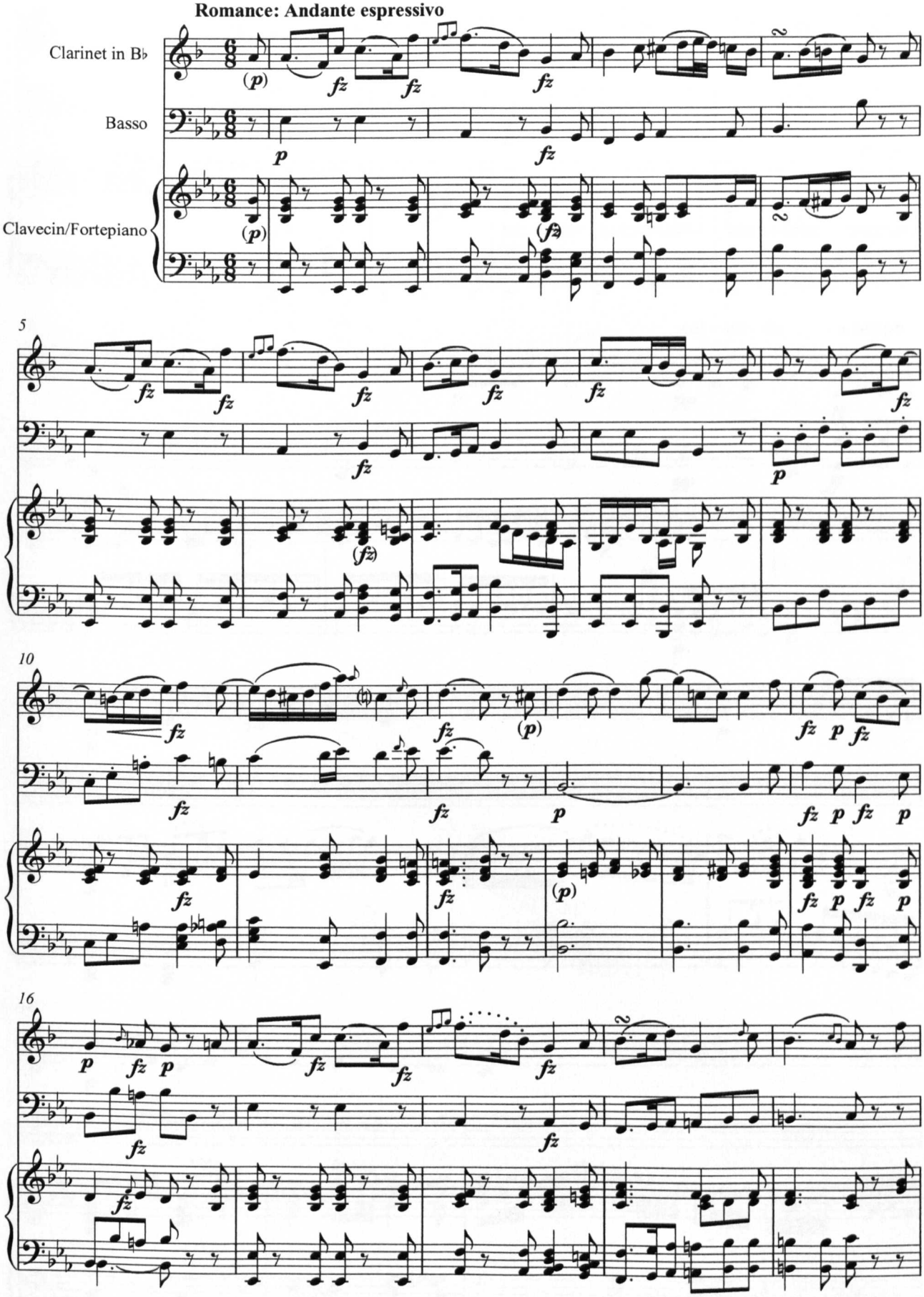

182
184
187
189
f
(f)
(f)
3

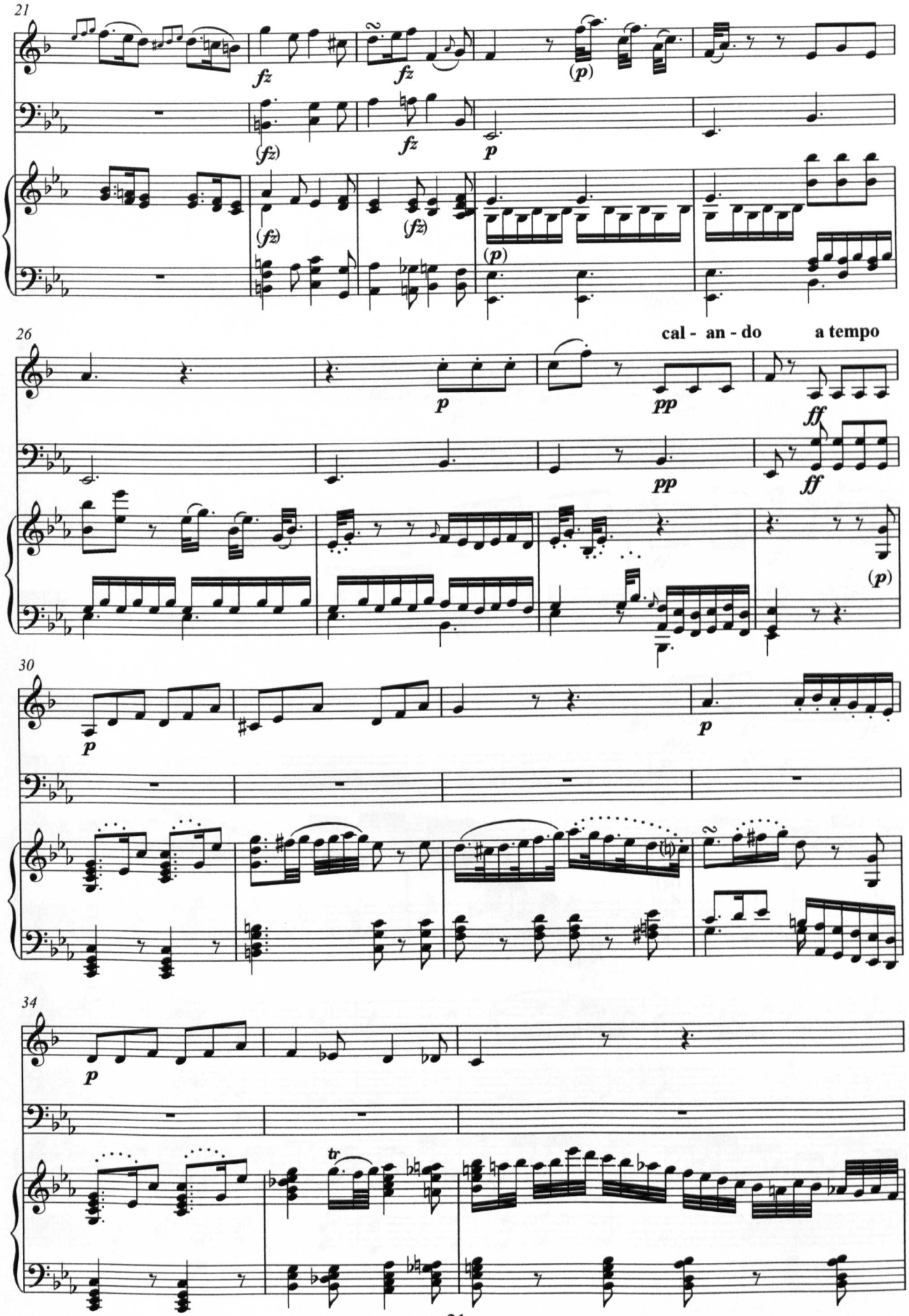

192
fz
(fz)
(fz)
tr
195
(fz)
(fz)
(f)
(f)
(f)
198
ff
p
fz
p
ff
ff
f
202
fz
p
fz
p
fz
p
fz
p
f
(p)

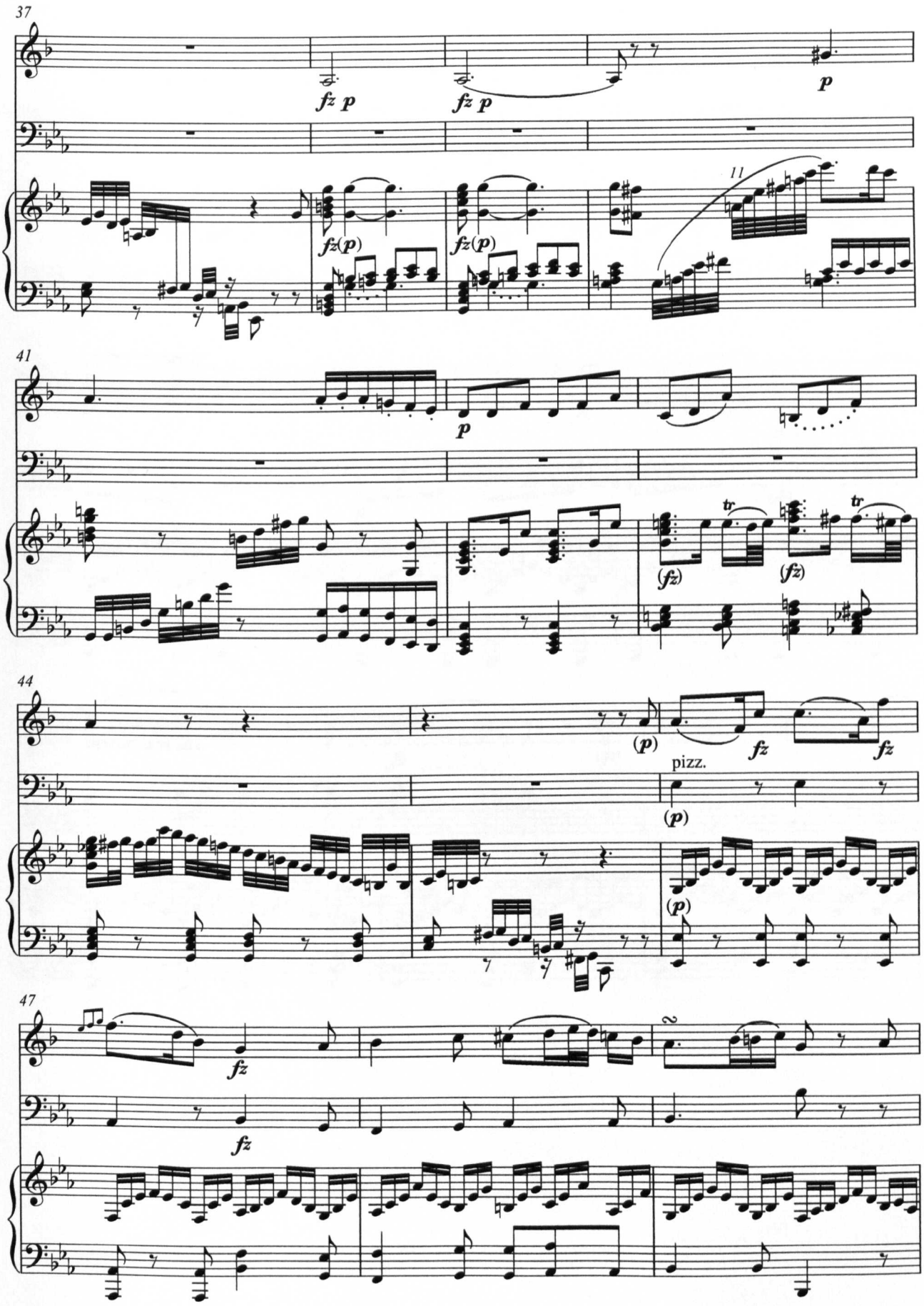

206
209
212
215

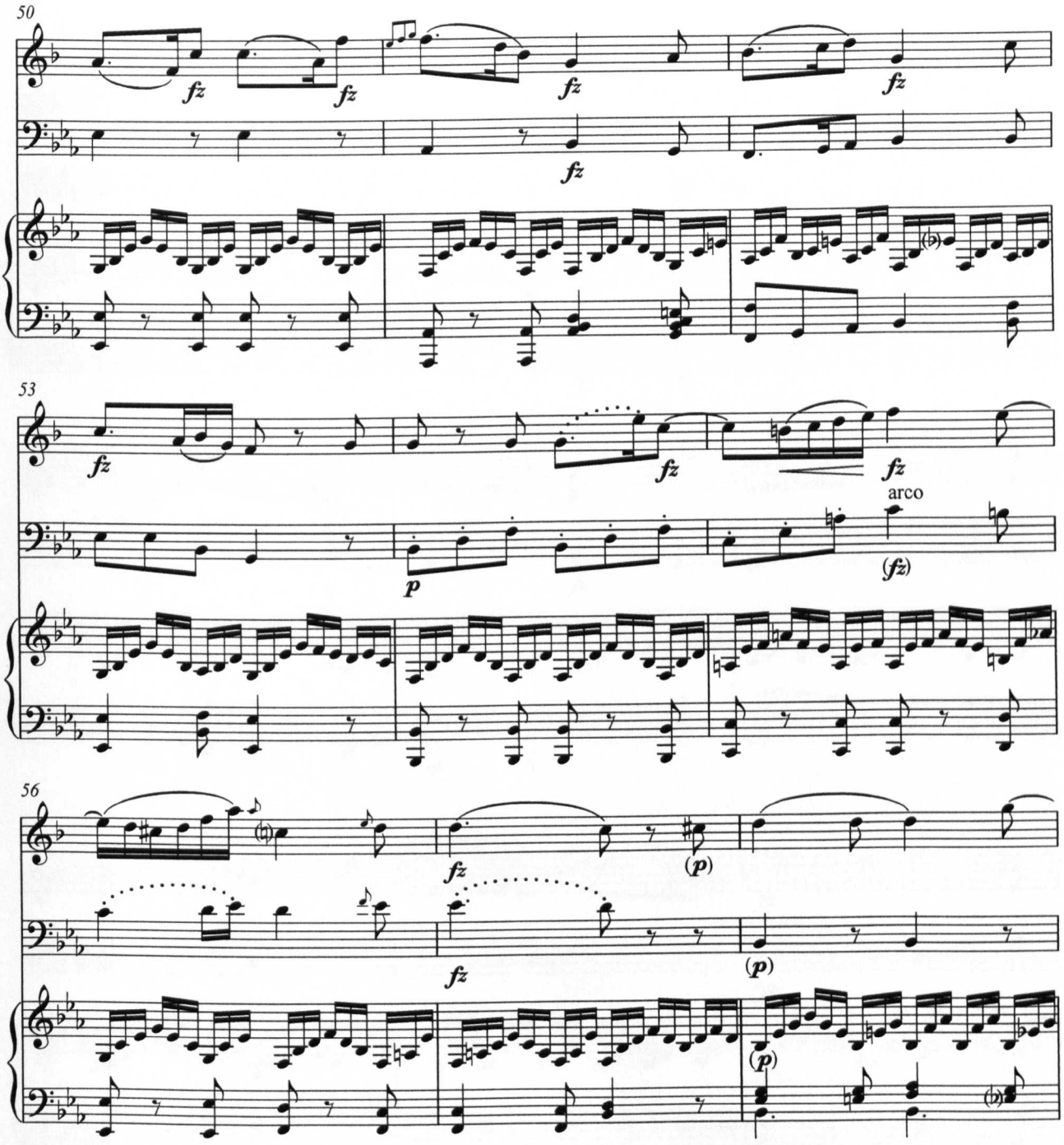

218
fz
fz
fz
fz
222
fz
(f)
(fz)
fz
(f)
p
f
226
p
pizz.
(p)
(p)
fz
p
fz
p
230
arco
fz
p

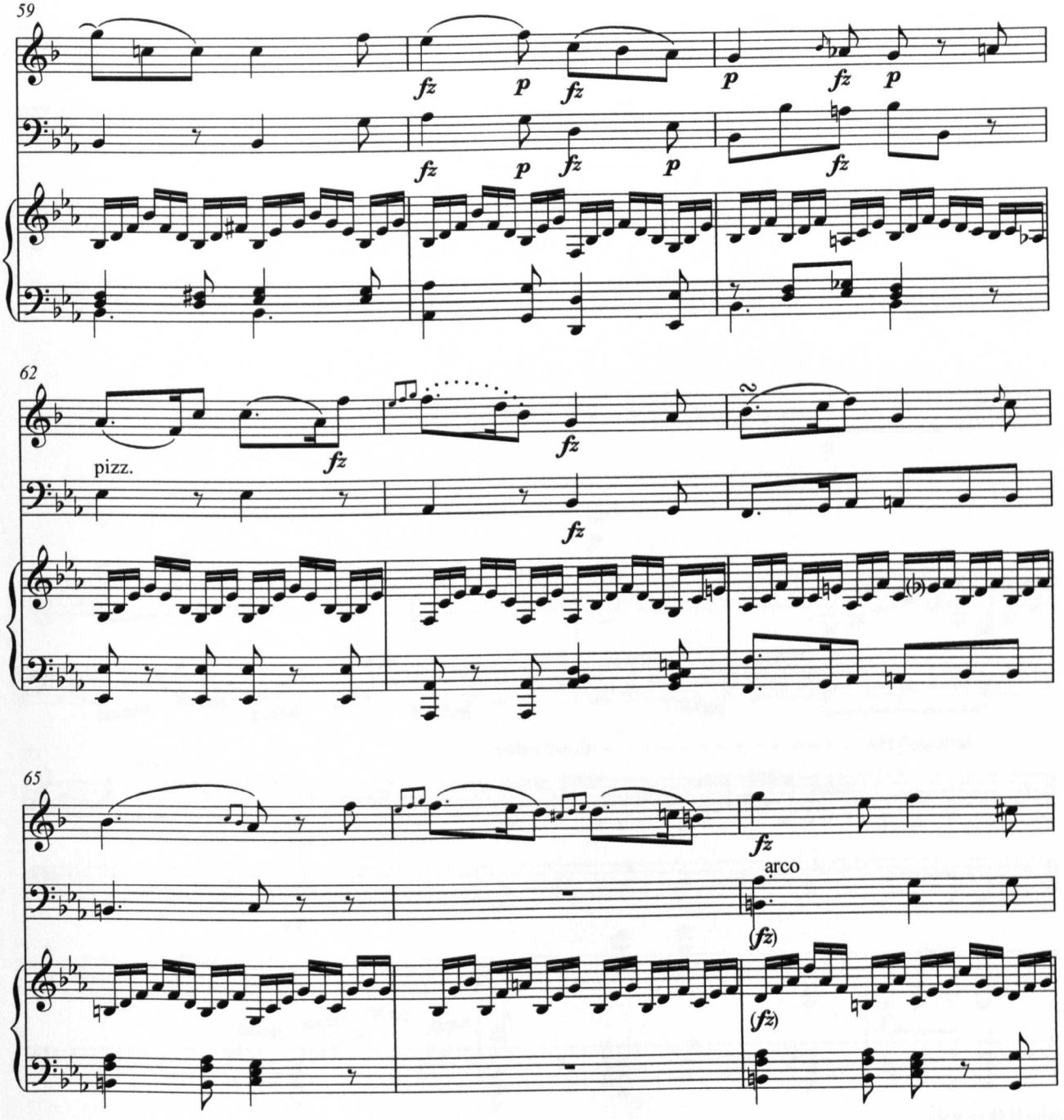

232
fz
p
p
p
(fz)
235
f
(fz)
238
fz
f
(f)
(f)
240

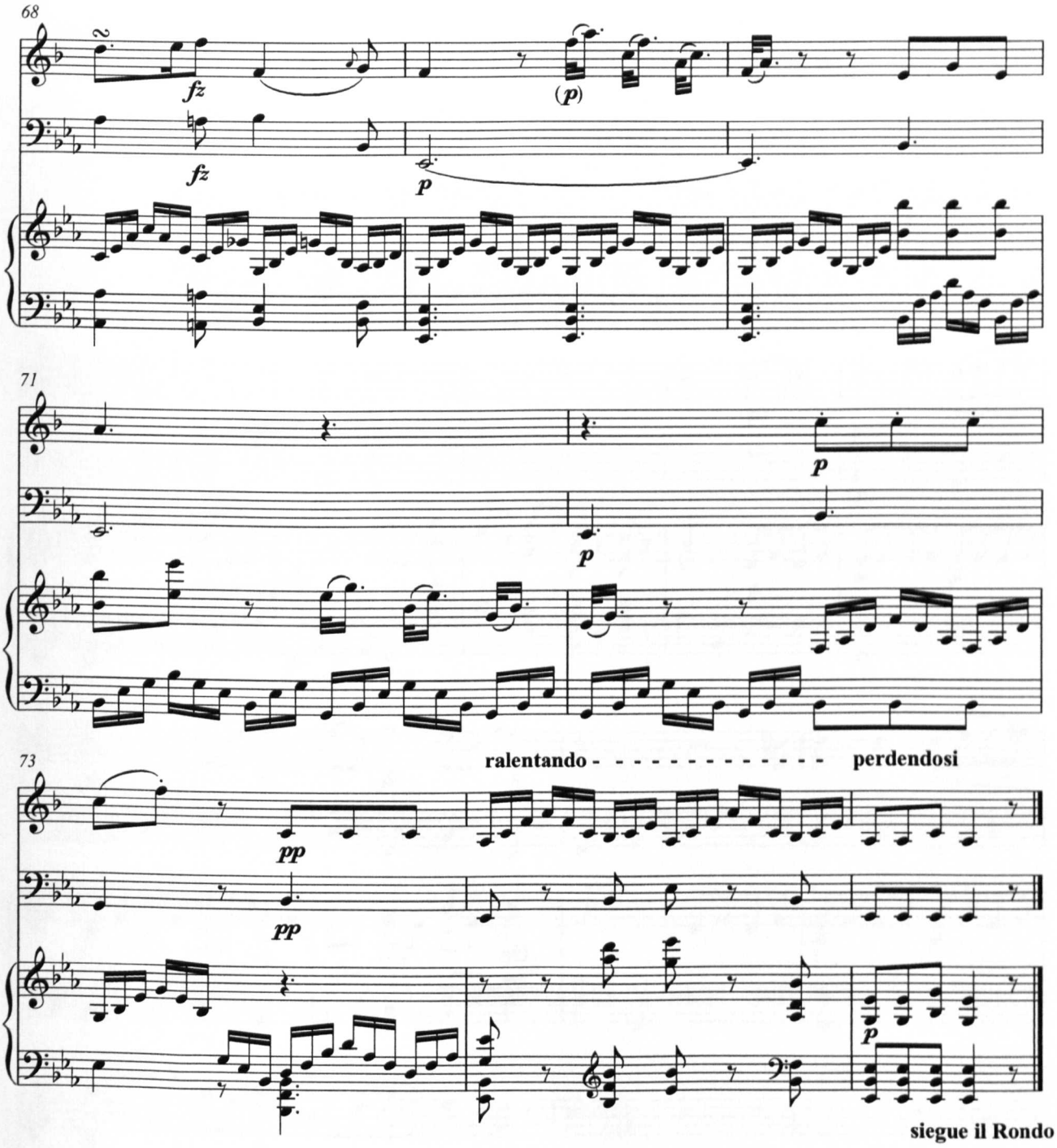

Romance: Andante espressivo
Clarinet in B♭
Basso
Clavecin/Fortepiano

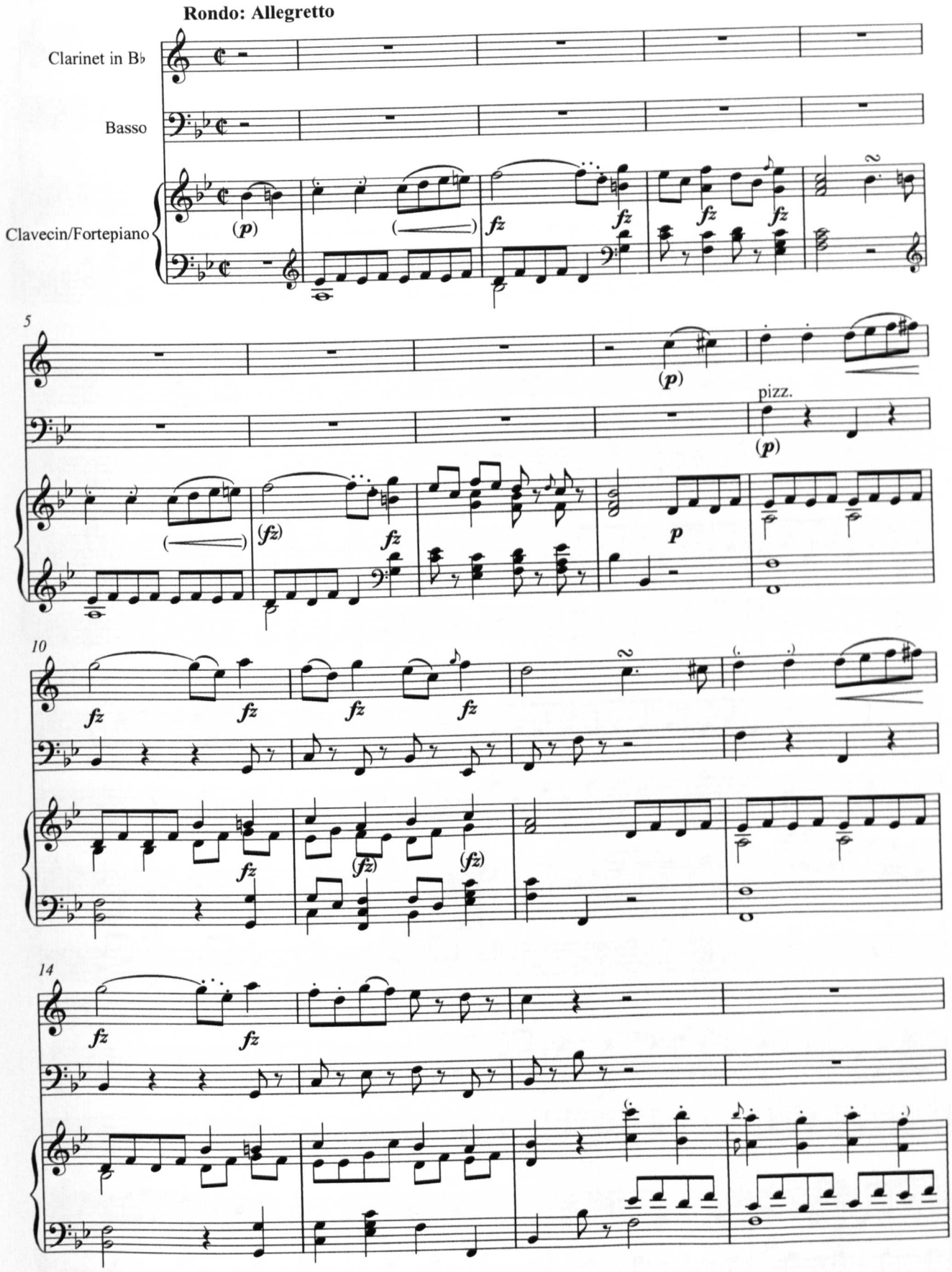

21
fz
fz
(p)
(fz)
fz
p
(fz)
(fz)
(p)
26
cal - an - do
a tempo
p
pp
ff
pp
ff
(p)
30
p
p
34
p
tr

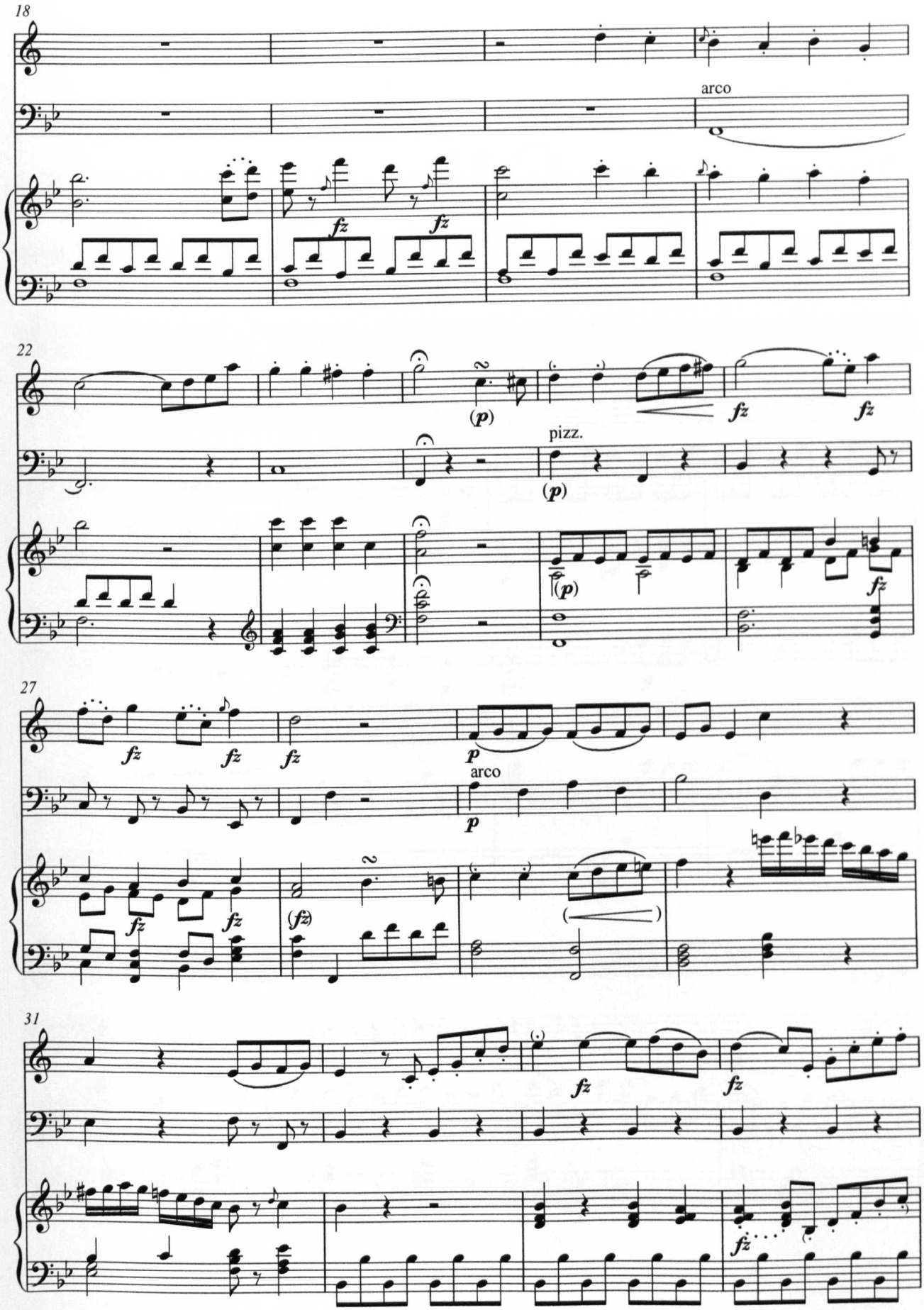

37
fz p
fz p
p
fz(p)
fz(p)
11
41
p
(fz)
tr
(fz)
tr
44
(p)
fz
fz
pizz.
(p)
(p)
47
fz
fz
2

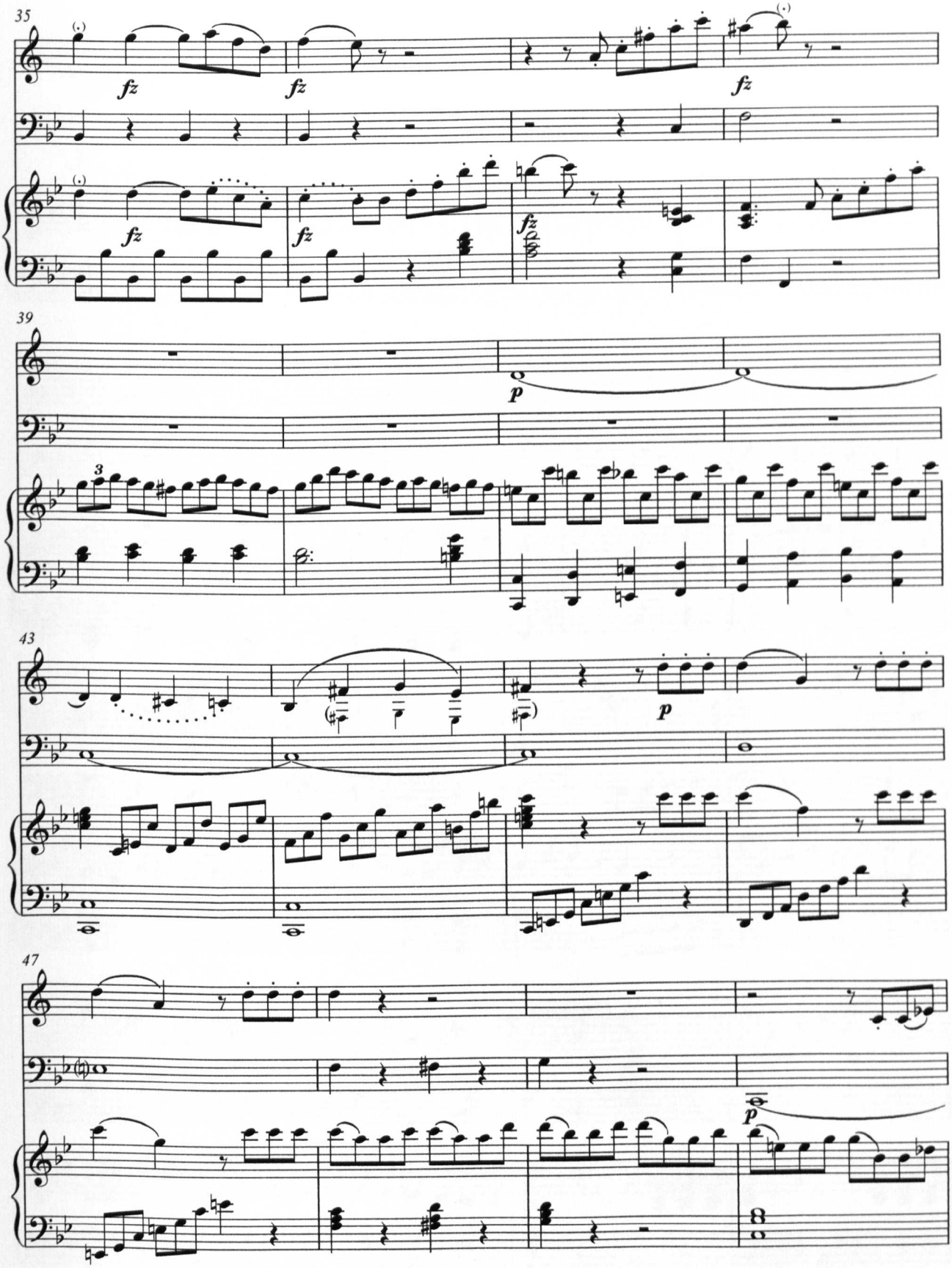

50
fz
fz
fz
fz
fz
53
fz
fz
fz
arco
p
(fz)
56
fz
(p)
fz
(p)
(p)

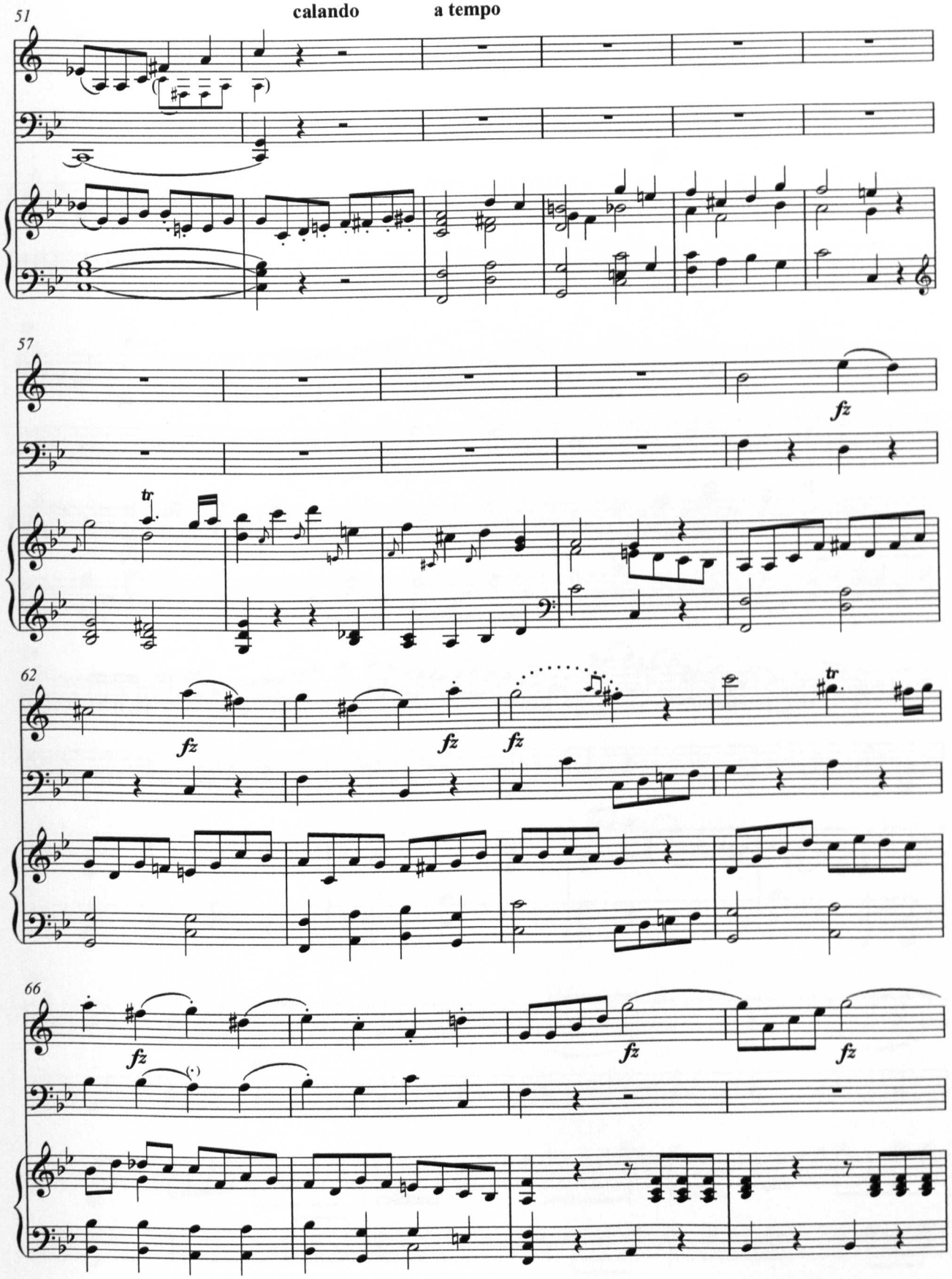

59
fz
p
fz
p
p
fz
p
fz
p
fz
62
pizz.
fz
fz
fz
65
fz
arco
(fz)
(fz)

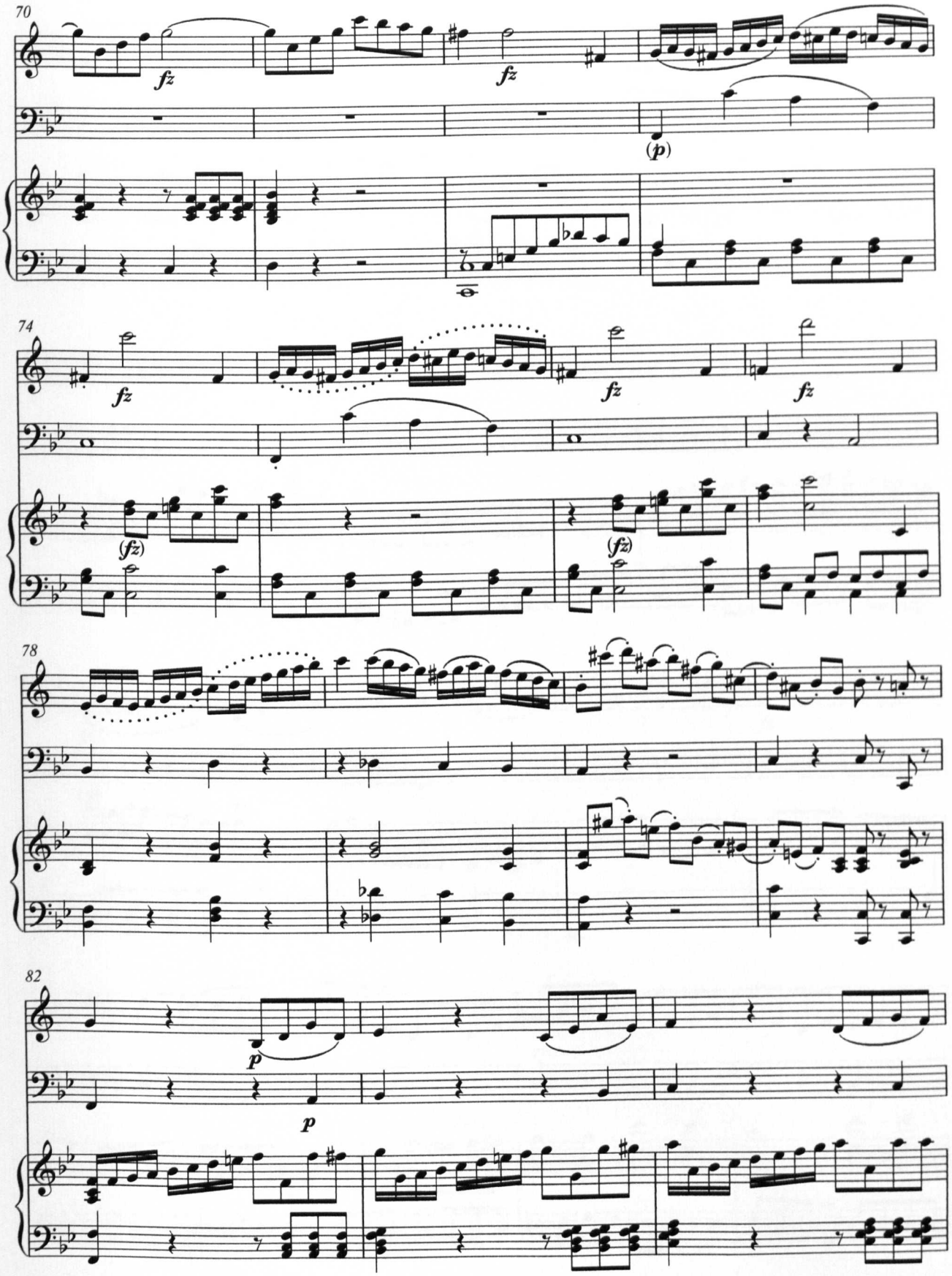

68
fz
fz
(p)
p
71
p
p
73
ralentando - - - - - - - - - - - - - perdendosi
pp
pp
p
siegue il Rondo

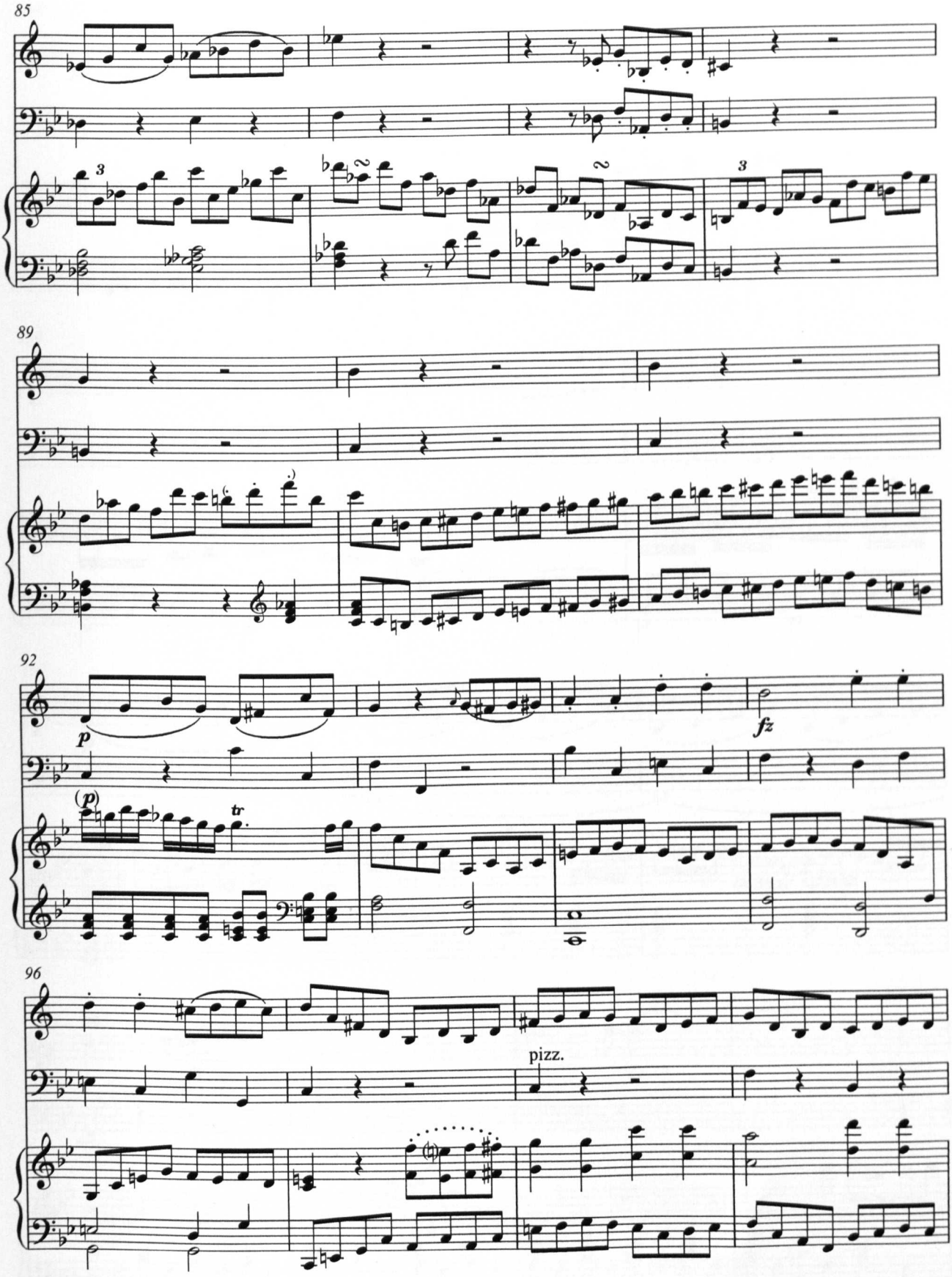

Rondo: Allegretto
Clarinet in B♭
Basso
Clavecin/Fortepiano
pizz.

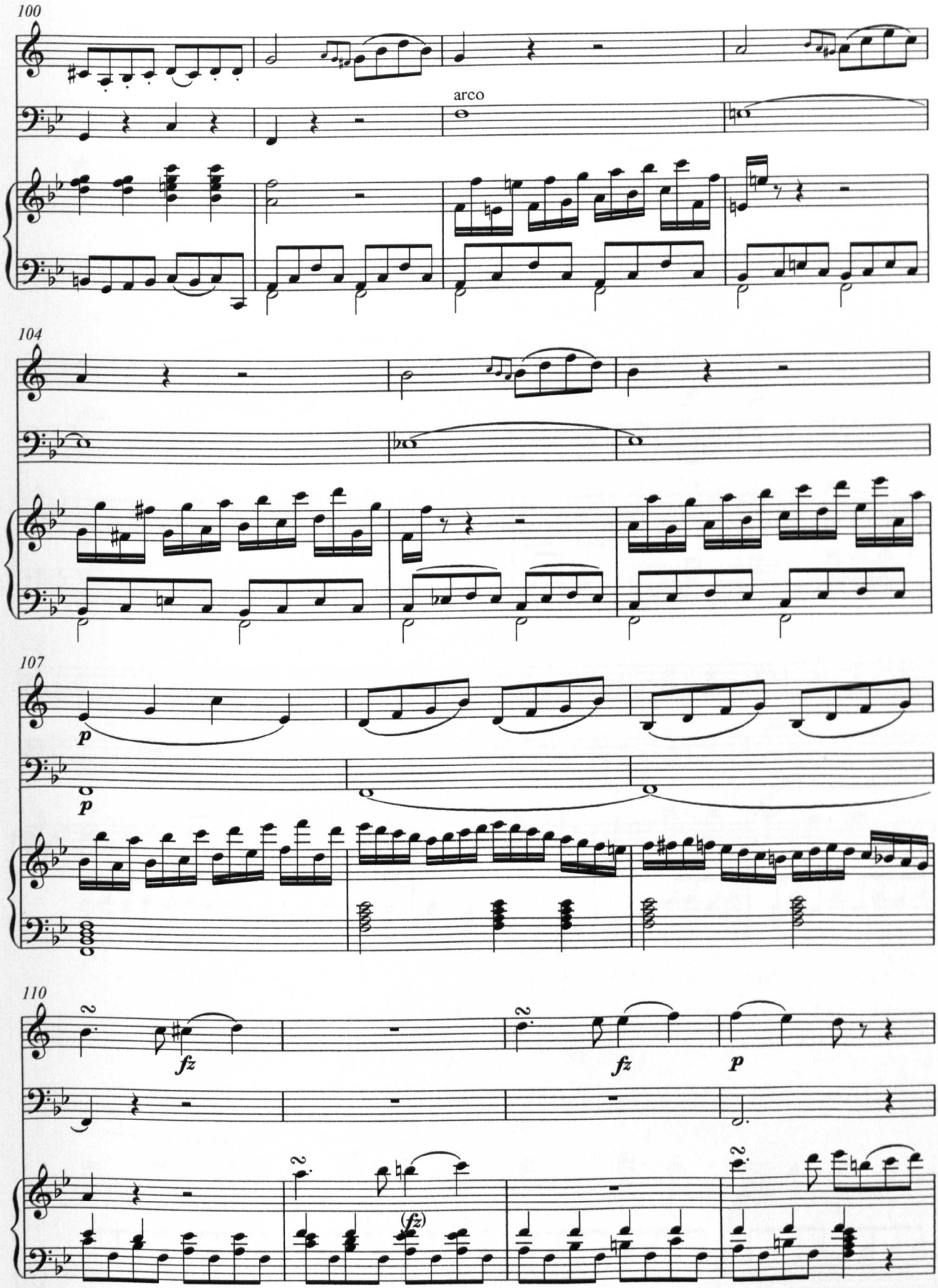

18
arco
22
pizz.
27
arco
31

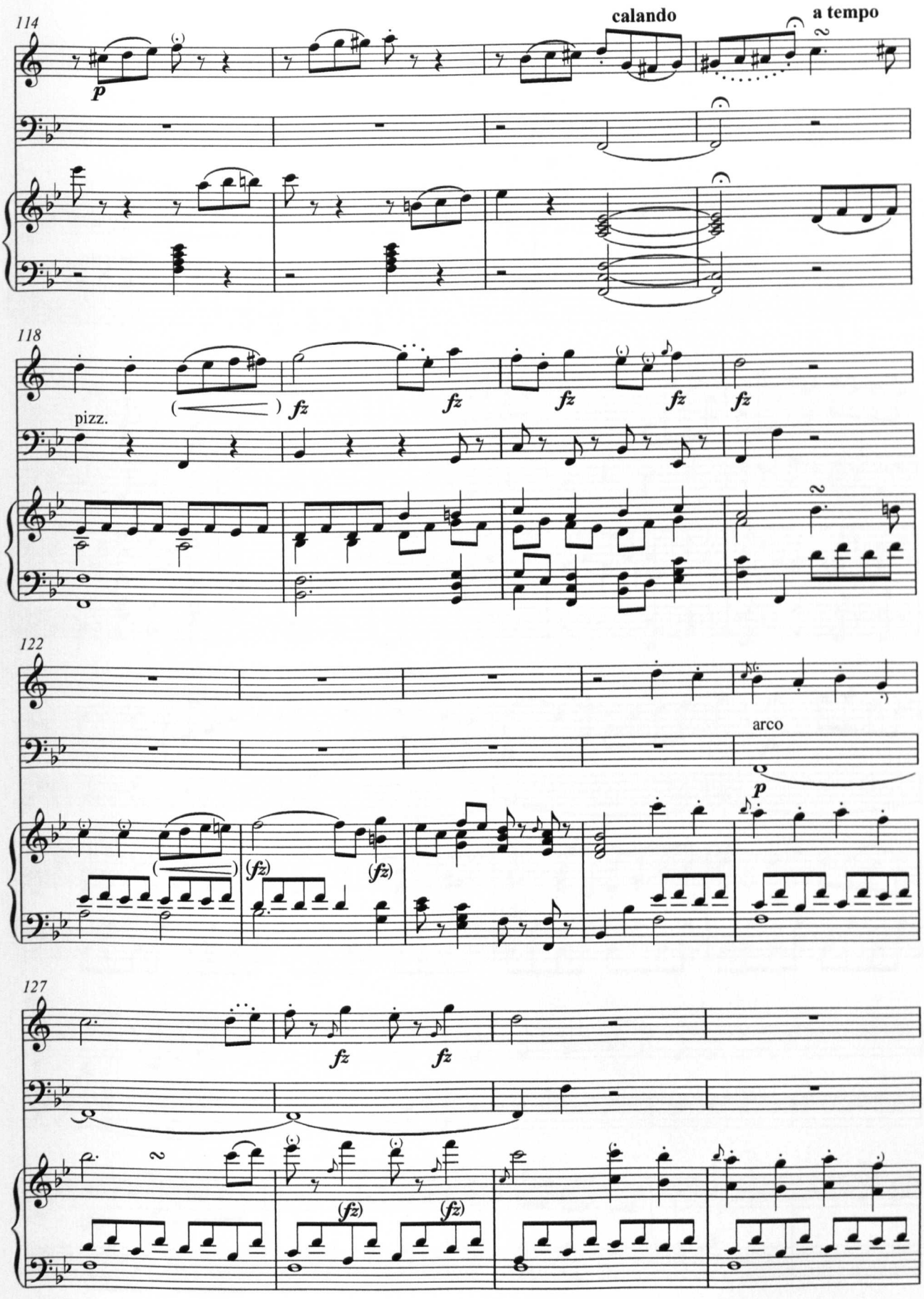

35
fz
fz
fz
fz
fz
39
p
3
43
p
47
p

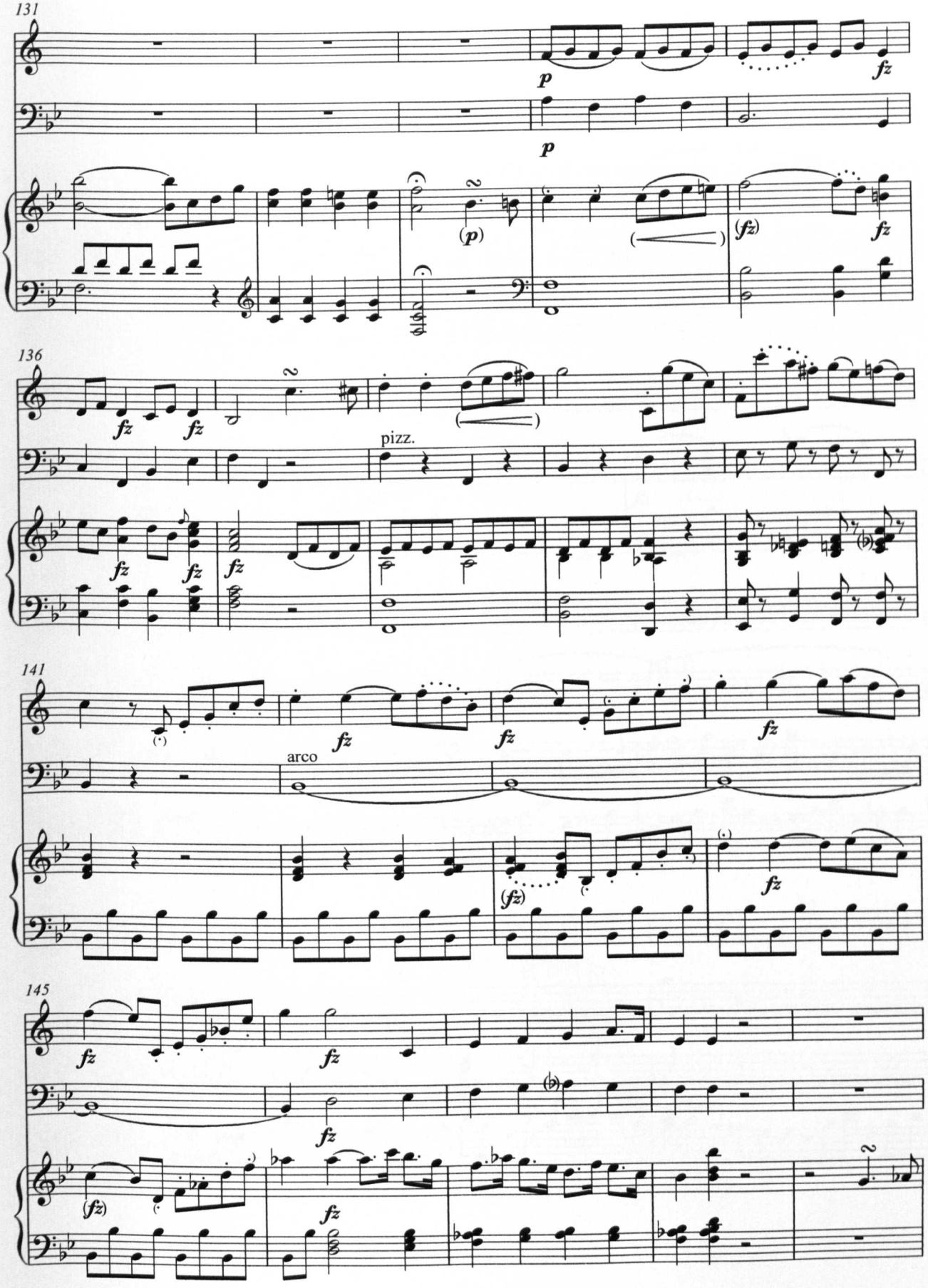

51
calando
a tempo
57
fz
tr
62
fz
fz
fz
tr
66
fz
fz
fz

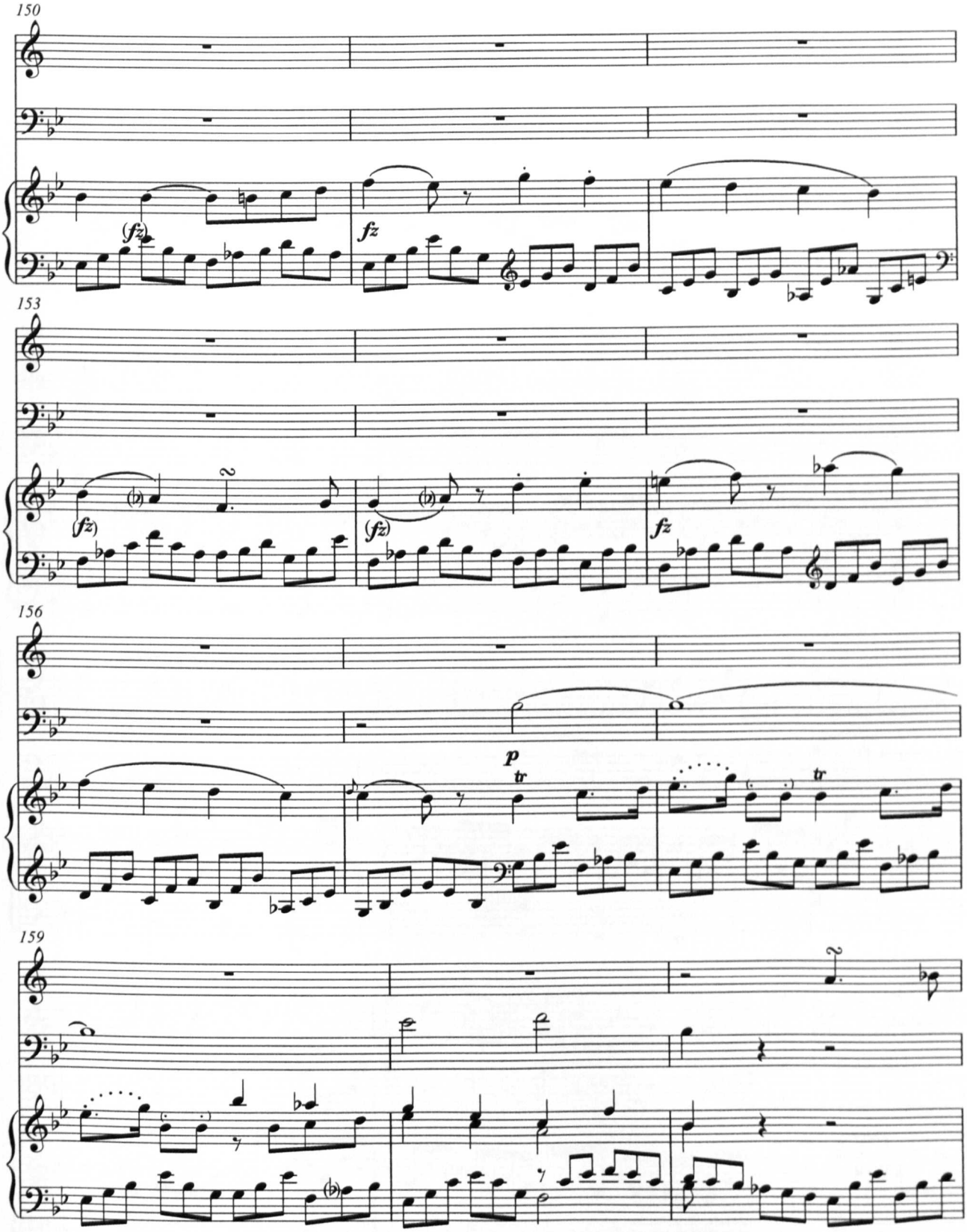

70
fz
fz
(p)
74
fz
fz
fz
(fz)
(fz)
78
82
p
p

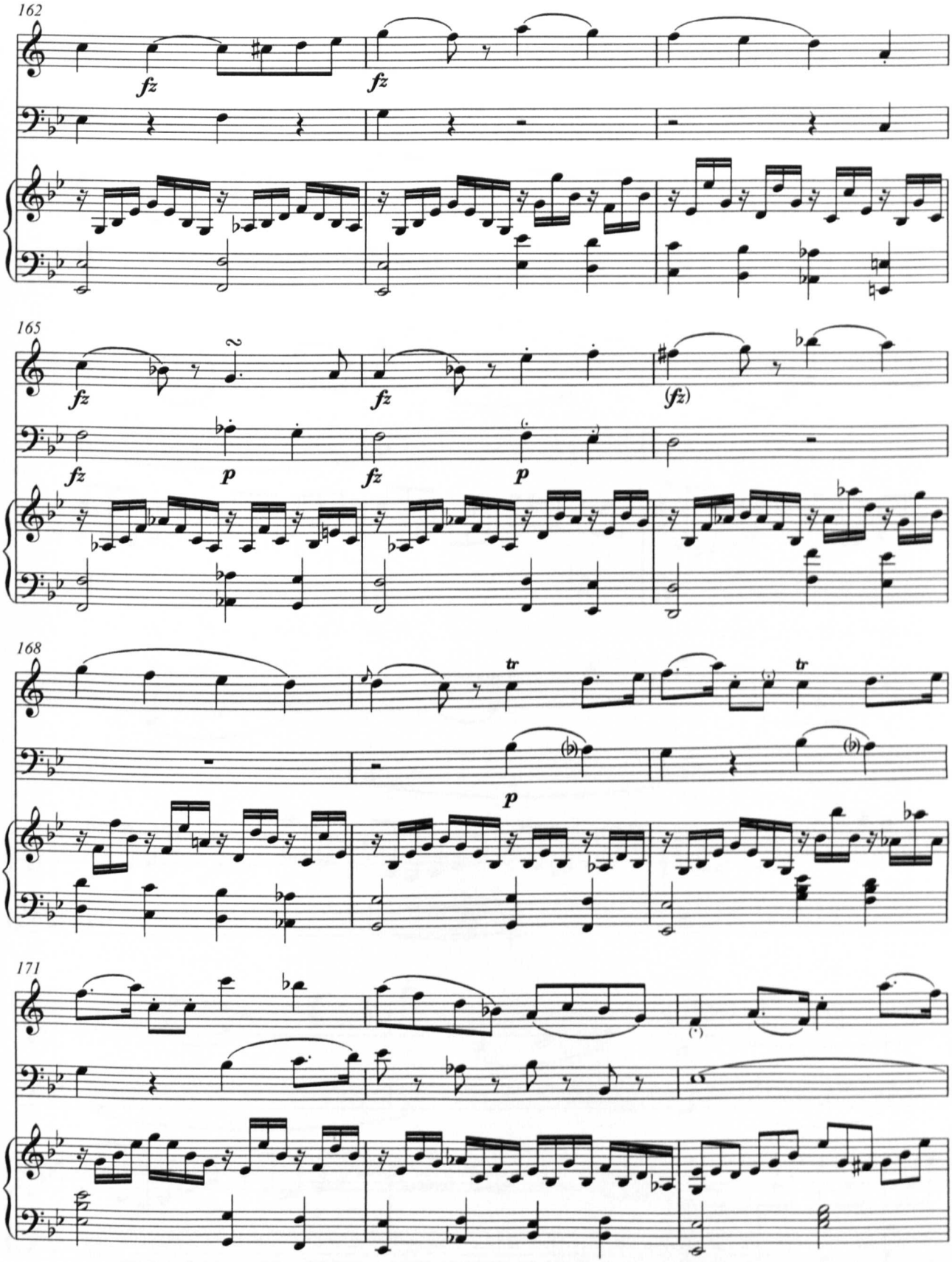

85
89
92
p
fz
(p)
tr
96
pizz.

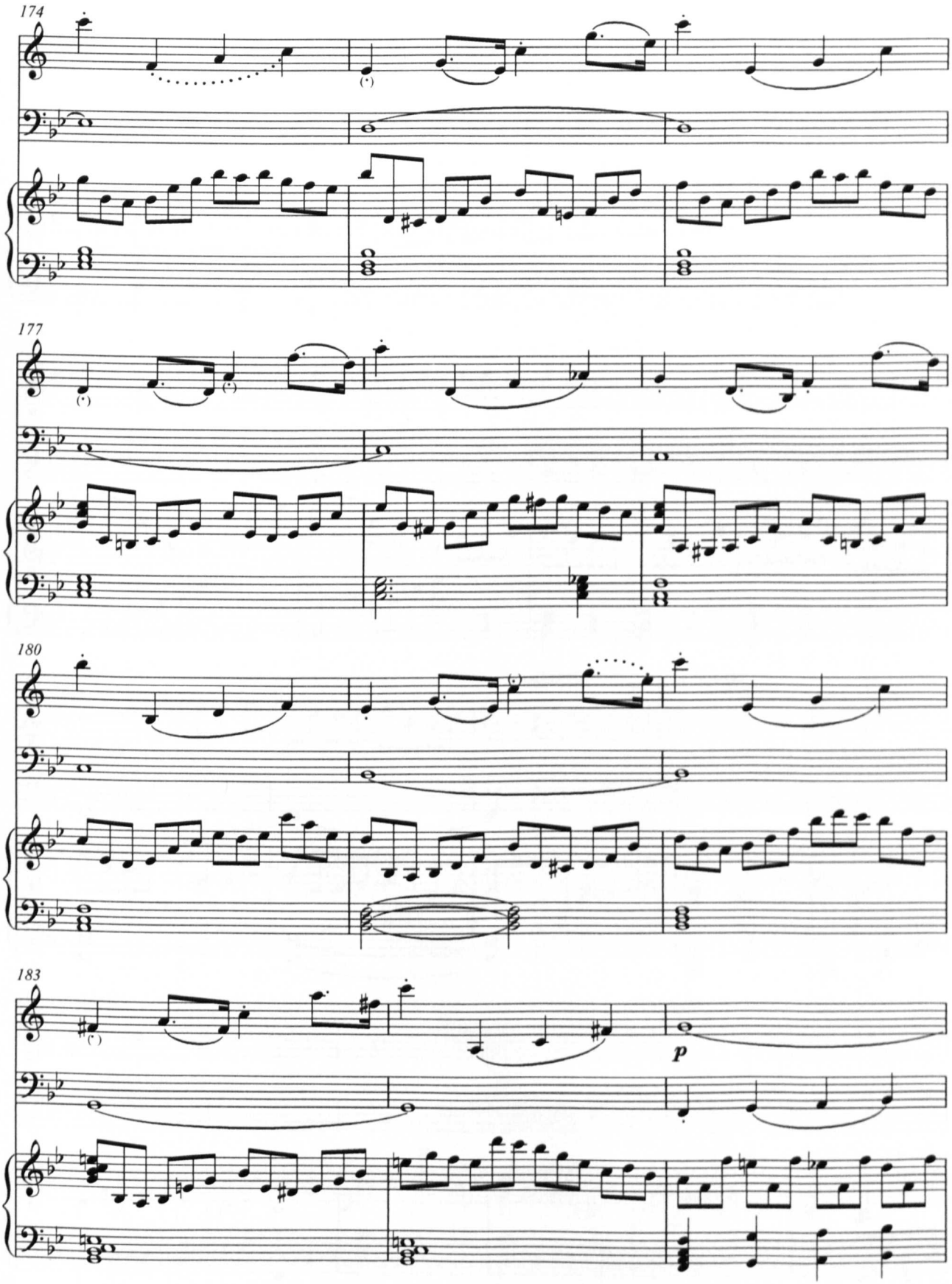

100
arco
104
107
p
p
110
fz
fz
p
(fz)

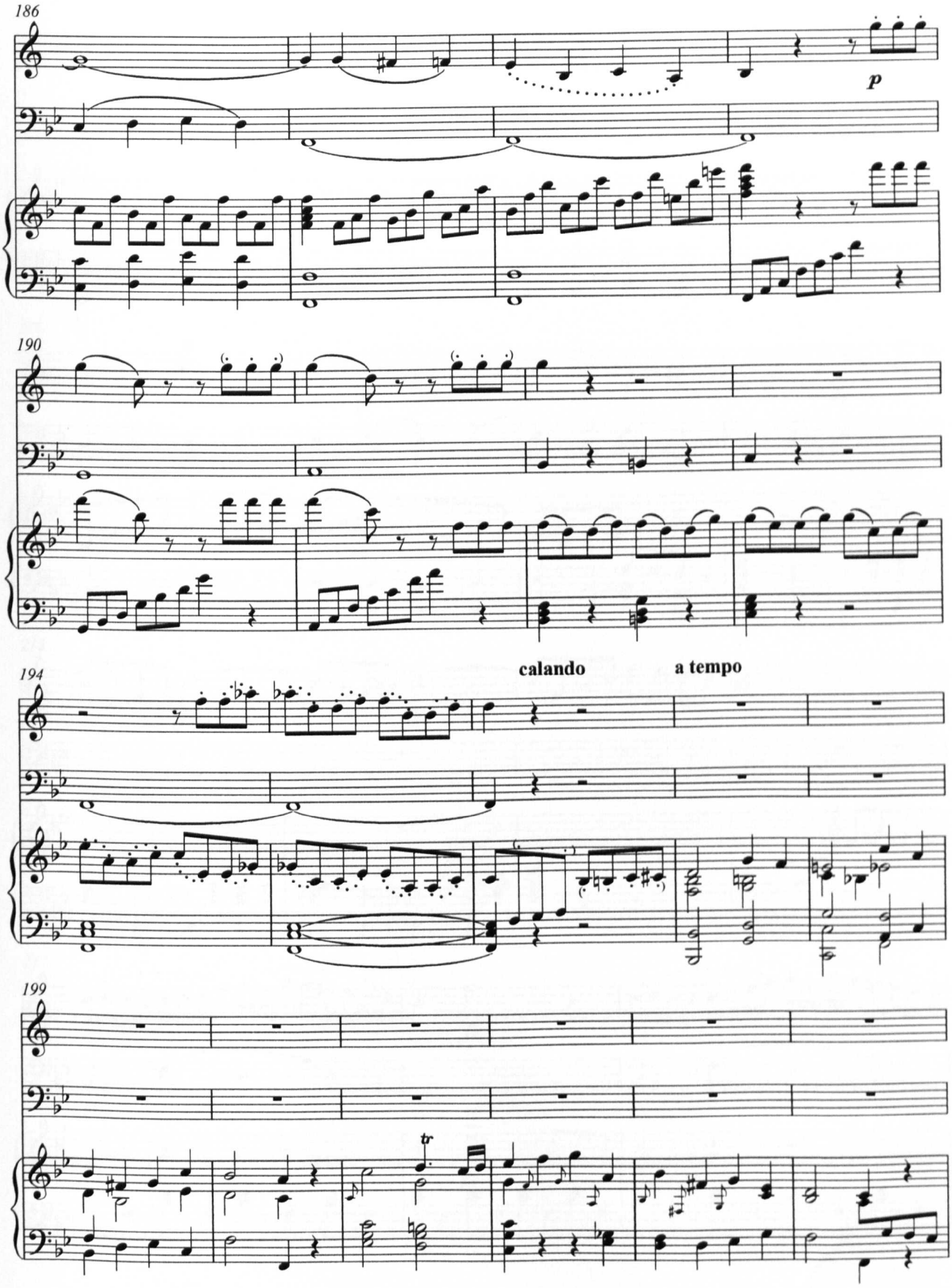

114
calando
a tempo
p
118
pizz.
fz
122
arco
p
(fz)
127
fz
(fz)

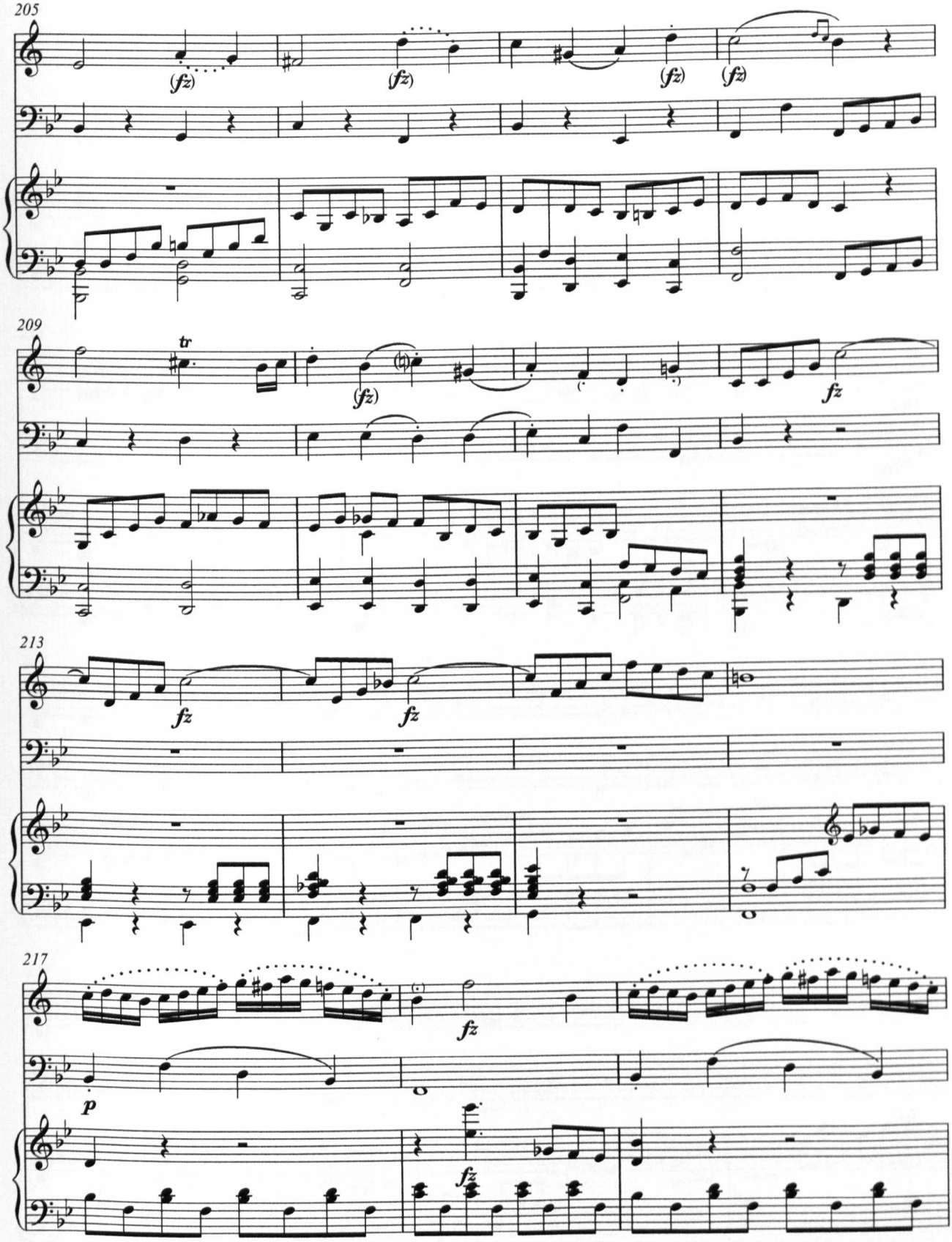

131
p
fz
p
(p)
(fz)
fz
136
fz
fz
pizz.
fz
fz
fz
141
fz
fz
fz
arco
(fz)
fz
145
fz
fz
fz
(fz)
fz

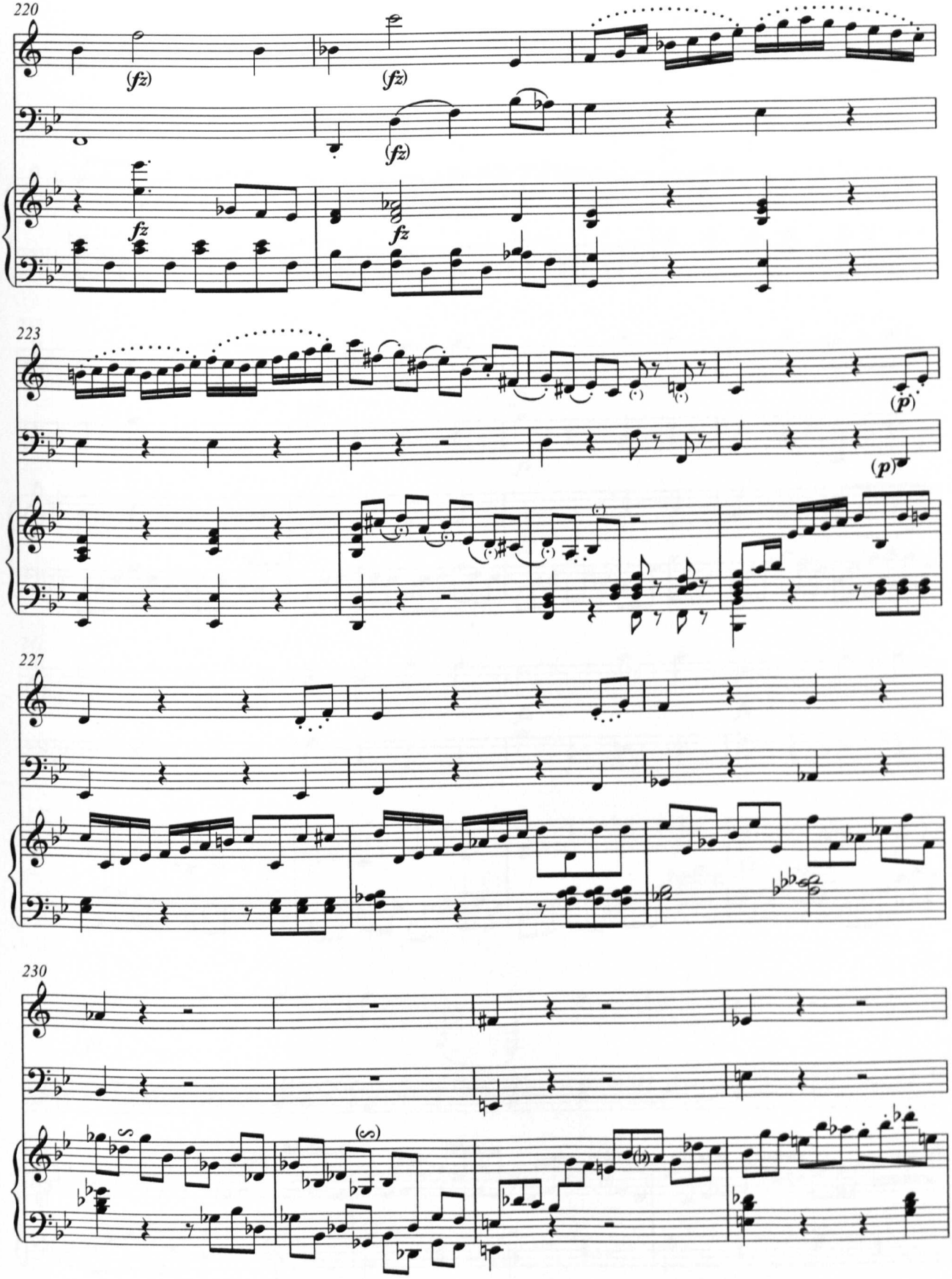

150
(fz)
fz
153
(fz)
(fz)
fz
156
p
tr
tr
159

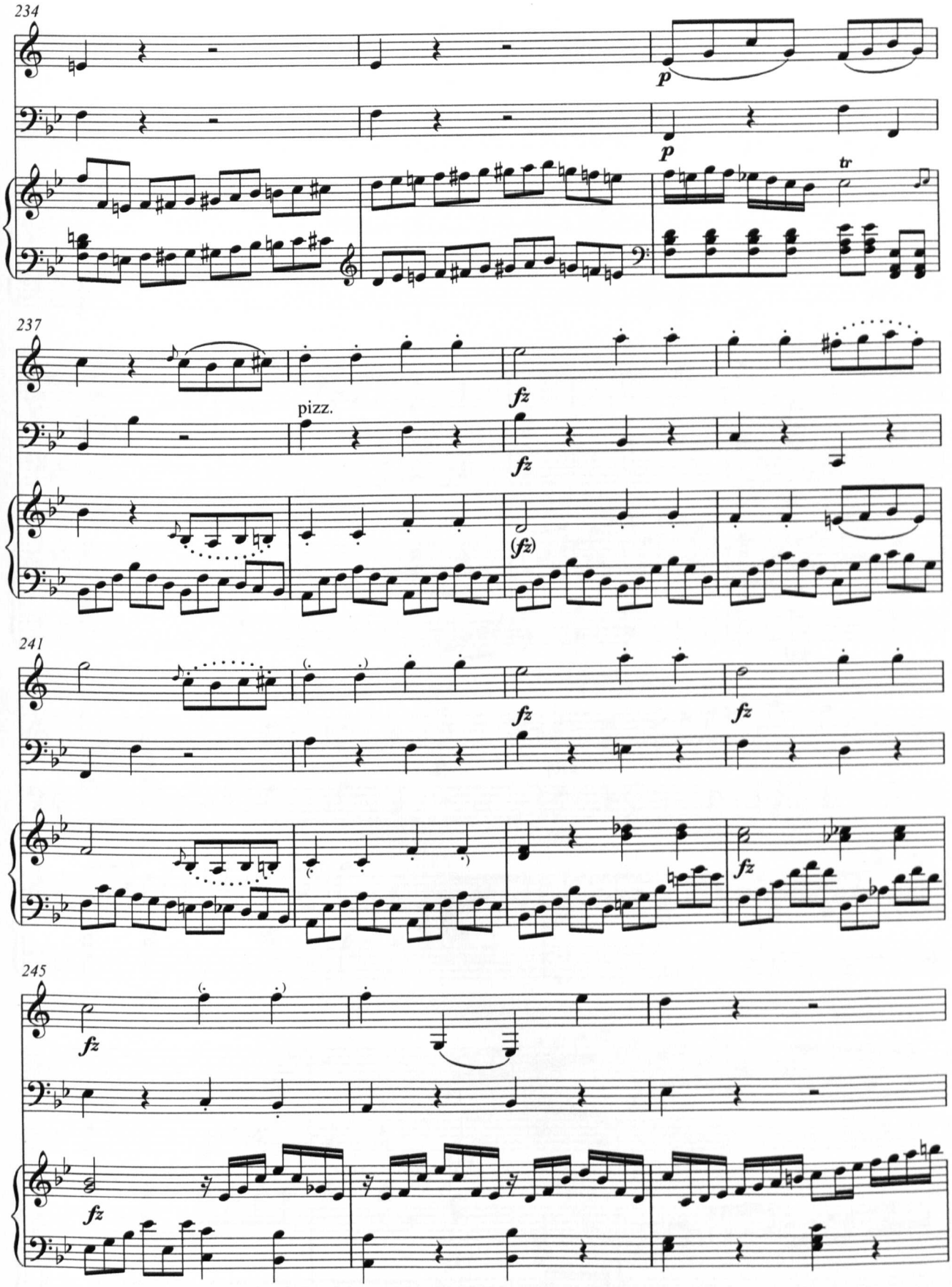

162
fz
fz
165
fz
fz
(fz)
fz
p
fz
p
168
tr
tr
p
171

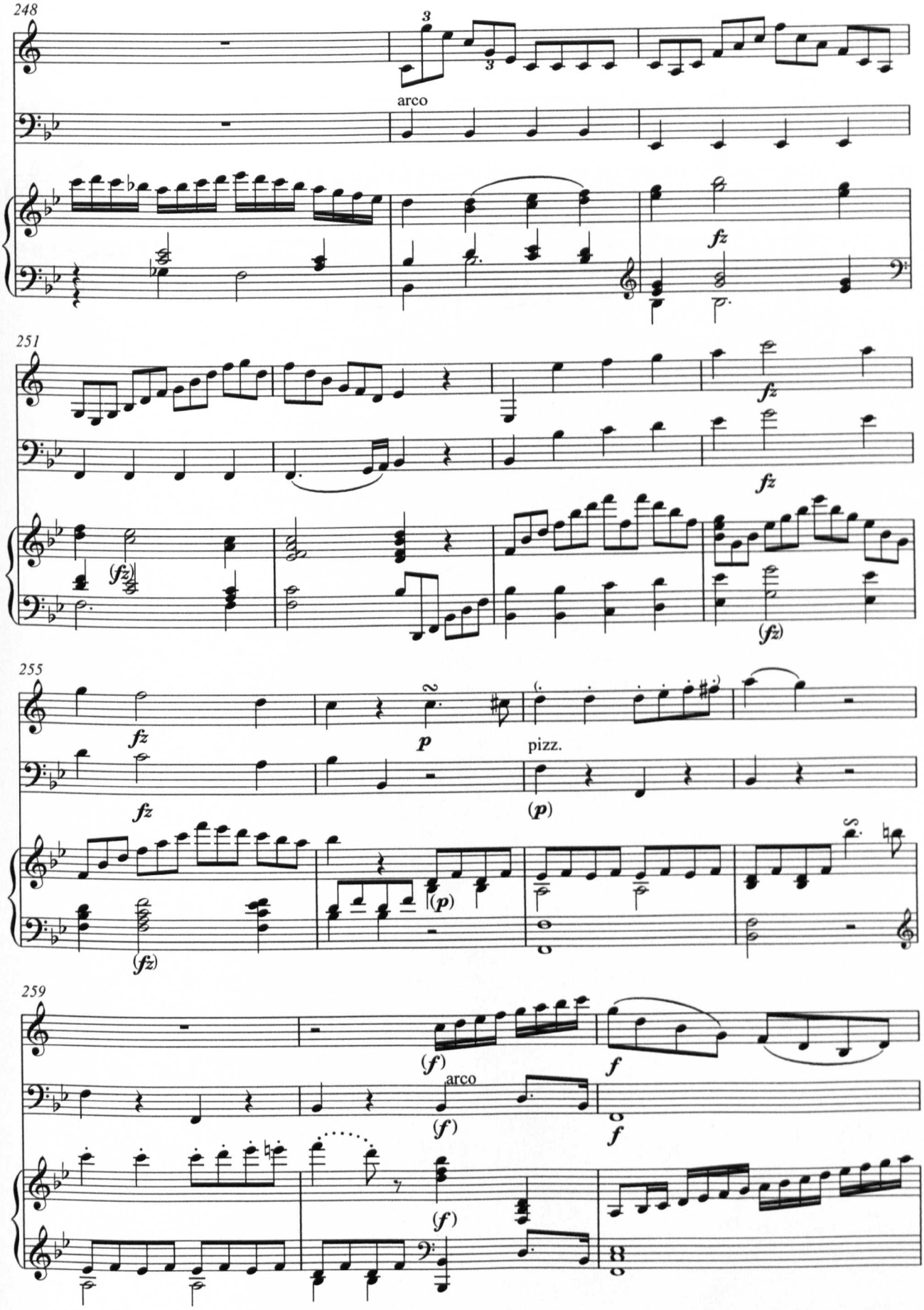

174
177
180
183
p

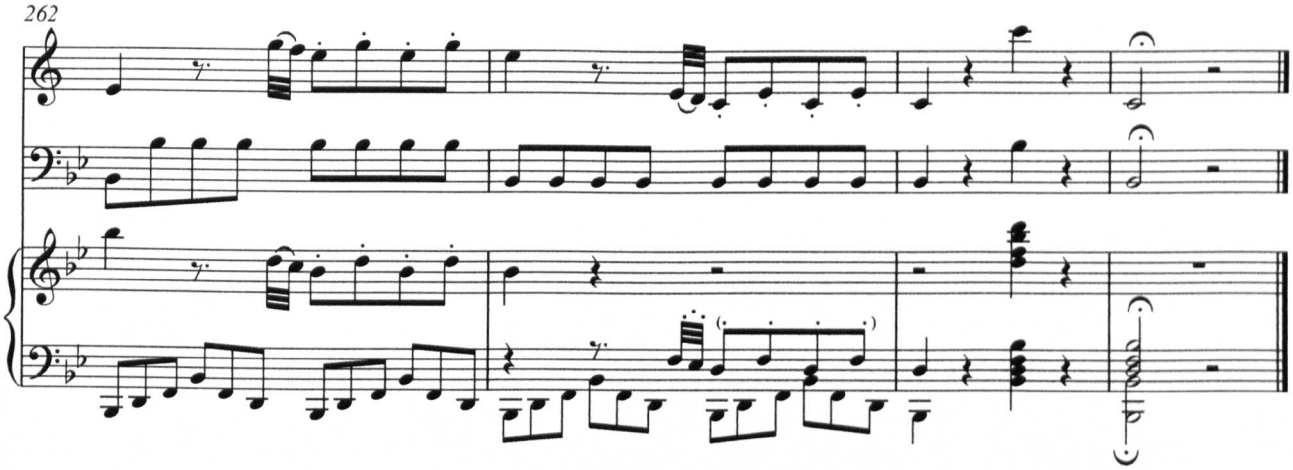

186
p
190
194
calando
a tempo
199


205
(fz)
(fz)
(fz)
(fz)
209
tr
(fz)
fz
213
fz
fz
217
fz
p
fz


220
(fz)
(fz)
(fz)
fz
fz
223
(p)
(p)
227
230


234
p
p
tr
237
pizz.
fz
fz
(fz)
241
fz
fz
fz
245
fz
fz


248
arco
fz
251
fz
fz
(fz)
(fz)
255
fz
p
pizz.
fz
(p)
(p)
(fz)
259
(f)
f
arco
(f)
f
(f)


262