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# **UMI**

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ANTON REICHA'S QUINTETTO POUR CLARINETTE EN SI,  
DEUX VIOLONS, VIOLA ET VIOLONCELLE:  
AN ANALYTICAL STUDY

by

Catherine Kay Schulze Tesch

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A Document submitted to the Faculty of the  
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As members of the Final Examination Committee, we certify that we have read the document prepared by Catherine Kay Schulze Tesch entitled Anton Reicha's Quintetto Pour Clarinette En Si, Deux Violons, Viola Et Violoncelle: An Analytical Study

and recommend that it be accepted as fulfilling the requirements for the Degree of Doctor of Musical Arts

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## LIST OF ABBREVIATIONS

### Instruments:

bsn	bassoon
cl	clarinet
fl	flute
hn	horn
ob	oboe
str qt	string quartet
va	viola
vc	violincello
vn I	violin I
vn II	violin II

### Cadence Types:

DC	deceptive cadence
HC	half cadence
IAC	imperfect authentic cadence
PAC	perfect authentic cadence

### Modulation Types:

cpc	chromatic pivot chord
dpc	diatonic pivot chord
$^{\circ}7 \rightarrow Mm^7$	a fully diminished seventh chord becomes a major minor seventh chord
3rd rel.	third relation

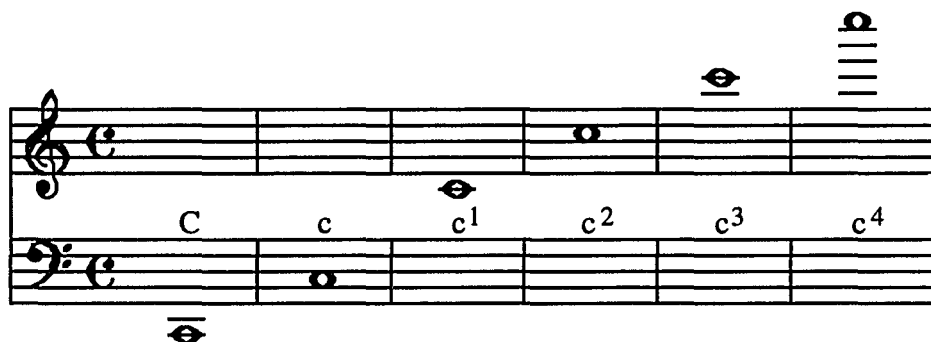
### Other Terms:

FT	first theme
ST	second theme
pp	parallel period
pdp	parallel double period
recap	recapitulation
$\uparrow 8va$	up an octave
$\downarrow 8va$	down an octave



## PITCH DESIGNATION

To minimize the number of musical examples needed to label individual notes, the following system of pitch designation will be employed throughout this study.



## ABSTRACT

Anton Reicha (1770-1836) was well-respected during his lifetime as an illustrious teacher, and author of four successful textbooks on composition. His chamber works, particularly the twenty-four wind quintets brought him a measure of success as a composer. This study focuses on one of Reicha's lesser known chamber works, the Quintet in B-flat Major for Clarinet and String Quartet, op. 89.

Part I of the study consists of biographical information, influences of performers, technical advances and performance practice, as related to Reicha's compositional technique for clarinet. The Quintet was written early in the 19th century as the clarinet was experiencing rapid technological advances. The six-key clarinet used by Jean Xavier Lefèvre at the Paris Conservatory, and the thirteen-key clarinet designed by Ivan Müller are discussed with a comparative fingering chart included.

Part II of the study contains an analysis of each of the four movements of the Quintet with regard to melody, harmony and form. A chart is provided for each movement in order to summarize the aspects of the analysis. A chart of Reicha's explanation of sonata form, La grande coupe binaire, is translated and discussed. Reicha's theories concerning composition are also included as they are found reflected in the work.

## PART I: BACKGROUND

### Chapter 1: Biographical sketch of Anton Reicha

Anton (Antoine)-Joseph Reicha (Rejcha) was born in Prague, Bohemia on February 26, 1770. His father, Simon Reicha, died when Anton was ten months old, leaving Anton's widowed mother in charge of his future education.<sup>1</sup>

At age eleven, Anton Reicha became obsessed with the desire to become a man of importance. Troubled by his mother's complete neglect of his education in Prague, he dreamed of running away to his paternal grandfather's home to seek assistance in obtaining an education.<sup>2</sup> One summer day in 1781, consumed by his dreams, Anton seized opportunity while walking along the highway outside the city. He jumped on the back of a stagecoach, unaware of its final destination. Instinct and luck were with him that day, because after several hours of riding, he found the stagecoach was headed for Klatovy; a little city near the border of Bohemia, the home of his grandfather, Václav Rejcha (1717-98).<sup>3</sup> Not long after his arrival, Anton realized his desire for education could not be accomplished in this small backward city. He begged his grandfather to send him to his uncle in Wallerstein, Swabia, in the hope his uncle would

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<sup>1</sup> Peter Eliot Stone, "Reicha, Antoine(-Joseph)," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980) 696.

<sup>2</sup> Anton Reicha, "Notes sur Antoine Reicha," trans. Gordon Hallman, appendix, Anton Reicha's Quintets for Flute, Oboe, Clarinet, Horn, and Bassoon by Millard Myron Laing (Ed.D. dissertation, University of Michigan, 1952; Ann Arbor, Michigan: University Microfilms, 3697) 295.

<sup>3</sup> Maurice Emmanuel, Antonin Reicha (Paris: Henri Laurens, 1937) 5; Stone 696.

endorse his education. Although he gave his permission, Václav Rejcha was in his eighties and could not accompany Anton on his journey. The eleven-year-old boy set off across a portion of Germany alone, unable to speak or understand the German language.

After a few minor adventures, he arrived at the home of his uncle, Joseph Reicha.<sup>4</sup> In his autobiography, Anton Reicha describes the situation:

My uncle Joseph Reicha was the youngest son of the family. He had lived in the home of my father, who was the eldest, while pursuing his studies in Prague, and was there treated as his own child. Both because of family ties and out of gratitude, he made ample and admirable repayment to me for the care he had received from my parents. He adopted me as his own child, and I loved him as though he had been my own father. My uncle was married, but he had no children. He had married a French woman, a native of Metz, who, knowing only French, could not talk with me, which vexed her greatly. As for myself, being young and thoughtless and not at all accustomed to her way of living, I had great difficulty in deserving and winning her good graces. In order to be able to do my studies in the German language, and to succeed as soon as possible in talking with my aunt and in understanding her, I had, simultaneously, to learn two very different languages, German and French. From this time henceforth I no longer used my mother tongue, which I have long since entirely forgotten.<sup>5</sup>

His uncle, Joseph Reicha, was one of the most respected musicians of his time, both as a director and as a virtuoso cellist. Joseph Reicha's compositions are characterized by the sonorous sound of string instruments, technical passages, and expressive, often chromatic, melodies in the classic style of musicians in Vienna.

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<sup>4</sup> Emmanuel 6.

<sup>5</sup> Reicha, Notes, trans. Hallman 297.

Under his uncle's guidance, in addition to his studies of both German and French, Anton began to study flute, violin and piano.<sup>6</sup> At first Anton found the long hours of study difficult, but eventually grew to love both his capacity for work and his studies. His uncle was finally forced to chase the young boy outside to get some sun.<sup>7</sup>

In 1785, Maximilian Franz of Austria, youngest son of Maria Theresa, and brother of Emperor Joseph II, was appointed Electorate of Cologne with residence in Bonn. He immediately sent for Joseph Reicha to come to Bonn and be concert director of the court orchestra.<sup>8</sup> By this time, fifteen-year-old Anton played violin well enough to join the orchestra. Later on, Archduke Maximilian appointed Joseph Reicha to manage the Kölner National theater in which Anton played the flute.

It was during this time that Anton developed his love for wind instruments.<sup>9</sup> A passionate desire to learn the art of composition came from the daily playing of the best of music. His uncle did not feel that Anton was particularly talented for the art. Such study would take precious time needed for other endeavors. Anton's study of composition

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<sup>6</sup> Jaroslav Bužga, "Reicha (Rejcha), Joseph und Antonin," Die Musik in Geschichte und Gegenwart, ed. Friedrich Blume, 16 vols. (Kassel: Bärenreiter, 1949-79) 11: 146.

<sup>7</sup> Emmanuel 7.

<sup>8</sup> Martin Dennis Smith, Antoine Joseph Reicha's Theories on the composition of Dramatic Music (Ph.D. dissertation, Rutgers University, 1979. Ann Arbor, Michigan: University Microfilms, 80-08922) 7.

<sup>9</sup> Bužga 146.

was forbidden, but his need to compose was so acute that he studied in secret:

I feared my uncle's stern treatment of me, and in order that he might not find my books on composition, I hid them under the mattresses on my bed. One morning, becoming disgusted with this hiding-place, I gathered up my books and went down to my uncle. "Here," I told him, "is what I have bought myself out of my savings. I could not possibly go on living if you were to take them from me." He examined these works, then shook his head. "Keep them then," he answered me, "since I cannot prevent you from wasting your time."<sup>10</sup>

It was in the court orchestra that Anton met and became friends with a young violist, Ludwig van Beethoven. Also in the orchestra was Christian Gottlob Neefe (pianist and stage manager for the opera), who gave both young men lessons and introduced Anton to the keyboard works of Bach. It is possible that the lessons included the study of composition.

As an orchestral player, Anton learned the works of the Mannheim school and the Vienna classics. In the theater orchestra, he became especially acquainted with French operas. Anton's study expanded to include analysis of the stage productions of Handel, Haydn, and Mozart.<sup>11</sup>

In 1787, he composed and conducted his first symphony and several *scènes italiennes*, subsequently obtaining his uncle's approval for his pursuit of composition:

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<sup>10</sup> Reicha, Notes, trans. Hallman 341.

<sup>11</sup> Smith 10-13; Stone 697; Reicha, Notes, trans. Hallman 299.

When my first symphony was being played, he [Joseph Reicha] smiled continually. Later he said to me: “That symphony of yours is not bad. It might amount to something if it were treated properly.” Besides, to see me running from one desk to the next, giving my instructions, was real cause for laughter. I put such enthusiasm into this that I shoved the mouthpiece down the throat of the bassoon player, broke a violin bow, and tore the bridge from the viola on which Beethoven was playing.<sup>12</sup>

A short time later, Anton was granted his uncle’s official approval:

One day he [Joseph Reicha] had a singer rehearse one of my Italian scenes, accompanying her at the piano. I stood listening at the door; what happiness, what joy did I not feel at that moment! At last I completed the musical setting to a scene from Calsabici’s “Armida.” In the morning, before my uncle was up, I placed it on his piano and set out for the country. I returned home very late and was told that my uncle, before going to bed, wished to speak to me. This surprised me very much, for I knew that ordinarily he retired very early. I went into his rooms where I found him walking on crutches, made necessary by severe pains in his legs. “Come, my dear nephew,” he said to me, and he clasped me in his arms. “Your scene pleased me very much. Follow your destiny, for I shall stand in your way no longer.”<sup>13</sup>

Beethoven and Anton enrolled in the University established by the new Electorate at Bonn in 1789, taking courses in algebra and the philosophy of Emmanuel Kant. Both of these disciplines later became valued highly by Anton Reicha, the teacher. The analytical frame of mind he developed during his study resulted in his efficient and logical approach to writing and teaching.<sup>14</sup> In his autobiography, Anton later described

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<sup>12</sup> Reicha, Notes, trans. Hallman 341.

<sup>13</sup> Reicha, Notes, trans. Hallman 343.

<sup>14</sup> Reicha, Notes, trans. Hallman 299.

Beethoven as his close friend and inseparable companion between the years 1785 and 1799. Born the same year, 1770, Anton was nine months older than Beethoven.<sup>15</sup> An amusing story about his friend is related in Anton's autobiography:

One evening when Beethoven was playing a Mozart piano concerto at the Court, he asked me to turn the pages for him. But I was mostly occupied in wrenching out the strings of the piano which snapped, while the hammers stuck among the broken strings. Beethoven insisted upon finishing the concerto, so back and forth I leaped, jerking out a string, disentangling a hammer, turning a page, and I worked harder than did Beethoven.<sup>16</sup>

In 1790, when Haydn stopped to rest in Bonn during his first trip to London, Anton made a point of meeting the famous composer. The relationship that Anton later established with Haydn was greatly prized throughout the rest of Anton's life.<sup>17</sup>

In 1794, a few weeks before the French revolutionary army reached Bonn, Joseph Reicha asked his nephew to leave the country, so as not to be corrupted by "revolutionary principles." Obeying his uncle's wishes, Anton left Bonn to settle in Hamburg for five years, where composing, reading scientific works, and giving lessons on composition, harmony and piano occupied his time. He was never to see his aunt and uncle, Archduke

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<sup>15</sup> Reicha, Notes, trans. Hallman 337.

<sup>16</sup> Jacques Gabriel Prod'homme, "From the Unpublished Autobiography of Antoine Reicha," The Musical Quarterly 22 (1936): 351.

<sup>17</sup> Reicha, Notes, trans. Hallman 309; Stone 697.



Maximilian, nor with the exception of Beethoven, any of his friends again.<sup>18</sup>

It was in Hamburg that I began seriously to think about composition, its nature, the way of teaching it properly, and the great ease of misusing its possibilities. The study of algebra had given me an analytical turn of mind. I disliked anything that was unclear, including every work I had ever read on harmony and composition. I was anxious to discover a logical method of treating this subject, one that would adequately satisfy the mind. For twenty years at least, I devoted all my efforts to this task. I revised completely my method of teaching, thereby succeeding in saving my pupils years of study. This earned me the reputation of being one of the best teachers of composition in Europe, a reputation which envy, mediocrity and ignorance would certainly like to challenge in me.<sup>19</sup>

Among the compositions written in Hamburg were two operas; L'ermite dans l'île Formosa set to German words of the poem by August von Kotzebue, and Obaldi ou les français en Egypte set to French words.<sup>20</sup> On Haydn's return from England, Reicha was privileged to meet the much admired composer again in Hamburg in 1795.<sup>21</sup>

The liberal conditions in the French capital and the flourishing musical life drew Reicha to Paris. The Directory (1795-99) led the French people through a period of consolidation following the upheaval of the French Revolution.<sup>22</sup> Laws were passed by the National Convention

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<sup>18</sup> Reicha, Notes, trans. Hallman 301.

<sup>19</sup> Reicha, Notes, trans. Hallman 303-5.

<sup>20</sup> Reicha, Notes, trans. Hallman 305.

<sup>21</sup> Reicha, Notes, trans. Hallman 309; Stone 697.

<sup>22</sup> David Charlton and John Trevitt, "Paris § VI," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980) 208.

establishing the Paris Conservatory, which created prestigious teaching positions for musicians. The laws also made private ownership of theaters possible, which resulted in an increased number of productions. Fortunes were made in Paris by industrialists and bankers. The new rich became patrons of music.<sup>23</sup>

Acting on the advice of French émigrés in Hamburg, Reicha moved to Paris on September 25, 1799, hoping to have success with his operas. His two symphonies and some Italian scenes were positively received, but his operas were not produced. Three reasons seem to account for this lack of success: 1) The libretto for Obaldi ou les français en Egypte was written by a French émigré in Hamburg, describing Napoleon's campaign of Egypt. By the time Reicha reached Paris, Napoleon's victories were almost completely overturned making the libretto of Obaldi quite unpopular; 2) Work on a new opera, Télémaque was abandoned after only two or three scenes were completed, due to a duplicate use of the title by a ballet at the same theater, "incurring the displeasure" of Anne Pierre Jacques Devismes du Valgay, the opera director, who had given Reicha the libretto; and 3) L'ouragan was completed and offered next, but turned down because of financial problems in the theaters at the time.<sup>24</sup>

Frustrated with his lack of success in staging his operas, Reicha left Paris for Vienna in the winter of 1801-02. Robbed shortly after his arrival, he consoled himself by renewing his acquaintance with Haydn.

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<sup>23</sup> Charlton and Trevitt 209.

<sup>24</sup> Smith 17-20; Bužga 146-47; Reicha, Notes, trans. Hallman 305-7.

Reicha highly valued Haydn's friendship and their long talks regarding the art of composition. Through Haydn, he was introduced to Albrechtsberger and Salieri, both of whom further complemented his knowledge of composition. While in Vienna, Reicha was also able to renew his friendship with Beethoven.<sup>25</sup> Alexander Wheelock Thayer explains the relationship of the two friends in his biography of Beethoven's life:

They were alike in age--Reicha being but a few months the elder--and alike in tastes and pursuits. Reicha was superior in the culture of schools and in what is called musical learning; Beethoven in genius and originality as a composer and in skill as a pianist. The talents of each commanded the respect of the other. Both were aspiring, ambitious, yet diverged sufficiently in their views of art to prevent all invidious rivalry.<sup>26</sup>

Success in producing his operas continued to elude Reicha. The operas were refused in Vienna as they had been in Paris, but the musical community offered other avenues of success. In 1801, Prince Lobkowitz had the music from L'ouragan performed at his palace. Empress Maria Theresa (wife of Emperor Franz Joseph I of Austria; mother of Marie Louise, wife of Napoleon) entrusted Reicha with an Italian poem "Argine, regina di Granata" from the Imperial Library, and commissioned him to set it to music. The Empress later sang the music at a private performance in her residence. In 1802, Prince Louis Ferdinand of Prussia offered Reicha the post of professor of composition in his court, a highly valued

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<sup>25</sup> Bužga 146; Reicha, Notes, trans. Hallman 307-9.

<sup>26</sup> Elliot Forbes, Thayer's Life of Beethoven (Princeton: Princeton University Press, 1967) 301.

position. Wishing to remain free and to continue his profitable friendship with Haydn, he declined the offer.<sup>27</sup>

In 1806, Reicha's cantata Leonore (based on the poem by Gottfried August Bürger) was denied performance in occupied Vienna because of Napoleon's censorship of the poem.<sup>28</sup> Hoping to perform the cantata before an audience, he traveled to Leipzig. Passing through Prague, he saw his mother for the first time since running away twenty-six years earlier. He spent three days acquainting himself with a sister he had never met and joyfully renewing his relationship with his mother.

On the eve of the scheduled performance of the cantata Leonore, the French army entered Leipzig and all entertainments, plays and concerts were canceled. His cantata was never performed in Leipzig. The roads were so unsafe that Reicha was forced to remain in Leipzig and spend a frustratingly unproductive four months before returning to Vienna.<sup>29</sup>

During Anton Reicha's time in Vienna, he composed 50 works, most of which were published in Leipzig by Breitkopf and Härtel. In his opinion the most outstanding of these were:

1. an Opera Seria [untitled]
2. Leonore, after Bürger (a cantata)
3. a kind of oratorio entitled The Psalm
4. a Requiem [untitled]

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<sup>27</sup> Reicha, Notes, trans. Hallman 311-13; Prod'homme, Reicha 345-46.

<sup>28</sup> Stone 697.

<sup>29</sup> Reicha, Notes, trans. Hallman 313-17.

5. 36 fugues for the piano, composed in a totally new manner (this work, inscribed to Joseph Haydn, and prefaced by a dedicatory ode, caused much discussion)
6. Six great quintets for string instruments, which are highly original. In Vienna these quintets more than any other work of mine, established my reputation.<sup>30</sup>

In 1808, war appeared imminent between Austria and France. Local wagering was ten to one for the war being centered around Vienna, so Reicha decided to wait out the war in France. In October 1808, he permanently moved his home to Paris, and was welcomed by his former friends. Reicha taught composition and his students spread his reputation as teacher. In his autobiography, Reicha mentions some of his students during this period by name: Jacques Pierre Joseph Rode, August Gustave Vogt, Pierre Baillot, Louis François Dauprat, and François Habeneck, Sr. Reicha felt the most important contribution to the establishment of his reputation in Paris was the composition of twenty-four wind quintets, written in four sets of six quintets.<sup>31</sup> The first set was begun in 1810, and one quintet premiered at the Paris Conservatory on April 17, 1814.<sup>32</sup> Still hoping for success in staging an opera, and the fame that would accompany it, Reicha went into a joint venture with another composer and two librettists to produce Cagliostro ou les illuminés which lasted for eight performances in 1810. Reicha composed the music for the overture and last two acts. Although the opera was “hissed” for all eight performances,

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<sup>30</sup> Prod’homme, “Reicha,” 348.

<sup>31</sup> Prod’homme, “Reicha,” 348.

<sup>32</sup> Smith 34.

reviewers were complimentary to some of the music, particularly the overture. His next operatic venture, Natalie ou la famille ruse was finished in 1812, but staging was postponed until 1816 due to the war between France and Russia.<sup>33</sup> Reicha's difficulties in staging this opera are related in his autobiography:

If I had to give an exact account of the unparalleled difficulties I experienced, so as to achieve order in the staging of this work [Natalie], of the anguish it caused me, of the diabolical intrigues and cabals that went on during the rehearsals and the first six performances, to prevent its appearing on the stage, or on the contrary to bring about its failure, I should need to write volumes. No one will ever succeed at the opera unless he has a great power backing him.<sup>34</sup>

Reicha's next three operas were never staged: Gusman d'Alfarache, Bégri ou le chanteur à Constantinople, and Philoctète.

His first book, Traité de mélodie, abstraction faite de ses rapports avec l'harmonie [Treatise on Melody, an Abstraction, Based on its Relations to Harmony] (1814), was under examination by Etienne Nicolas Méhul, a professor of composition at the Paris conservatory. Méhul was preparing an account of Reicha's book to deliver to the Institut de France.<sup>35</sup>

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<sup>33</sup> Smith 36-38.

<sup>34</sup> Reicha, Notes, trans. Hallman 327.

<sup>35</sup> A learned society created in Paris in 1795 consisting of five academies: the Académie Française, the Académie des Sciences, the Académie des Inscriptions et Belles-Lettres, the Académie des Beaux-Arts, and the Académie des Sciences Morales et Politiques. "Membership in each academy is limited to a small, distinguished group of persons, and vacancies are filled by election." The Academic American Encyclopedia, on-line edition, (Danbury: Groline Electronic Publishing, 1993).

He had finished 60 pages of comments at the time of his death on October 18, 1817.<sup>36</sup>

Anton Reicha's application for the position of professor of composition at the Paris Conservatory mentioned both his first and second book, Cours de composition musicale, ou Traité d'harmonie complete et raisonné d'harmonie pratique [Course in Musical Composition, or Complete and Descriptive Treatise on Practical Harmony] (1816-18). The vacancy, created by Méhul's death, went to Jean François Leseur instead of Reicha. A position as professor of counterpoint and fugue, however, was created especially for Reicha at the Paris Conservatory and he began teaching on January 1, 1818.<sup>37</sup> That same year, his second book, Cours, became the official text of the conservatory.

On October 15, 1818, Reicha married a French citizen, Virginie Enaust. Their marriage produced two daughters, Antoinette Virginie and Mathilde Sophie. The manuscript of Reicha's autobiography survives in Antoinette Virginie's own handwriting.<sup>38</sup>

Reicha's last opera, and in his opinion his best, Sapho, was premiered on December 16, 1822, at the Académie Royale de Musique. It lasted twelve performances and, according to Reicha, the music was "spoiled, shifted about and horribly mutilated." In disgust, he stopped writing

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<sup>36</sup> Reicha, Notes, trans. Hallman 321.

<sup>37</sup> Smith 43-44.

<sup>38</sup> Stone 698.

operas and dramatic music. “I shall leave these matters to all those who have nothing better to do.”<sup>39</sup>

In 1826, two students initiated study with Reicha: one through the conservatory, Hector Berlioz, and a young private student, Franz Liszt. Peter Eliot Stone summarizes the effect Reicha’s teaching had on his two famous students:

Berlioz’s frequent fugal passages, his reharmonization of melodies on each recurrence, the asymmetric metre of the “Dance of the Soothsayers’ in L’enfance du Christ, his general rhythmic flexibility, his concept of the ideal orchestra, his use of the timpani and his emphasis on the wind instruments, all reflect Reicha’s influence, regardless of Berlioz’s silence on that subject. Liszt suggested that his own idiosyncratic use of fugue and his attitudes toward formal and rhythmic experiments might derive from Reicha.<sup>40</sup>

In his Memoirs, Berlioz remembered his teacher’s music:

His wind quintets enjoyed a certain vogue in Paris for a number of years. They are interesting pieces but a little cold. On the other hand I remember a magnificent duet full of fire and passion in Sapho, an opera of his which had a few performances.<sup>41</sup>

While editing Johann Wilhelm Christern’s Franz Liszt’s Leben und Werken, Liszt’s correction on page 15 in the margin of the manuscript, showed his personal evaluation towards Reicha’s influence on his education:

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<sup>39</sup> Reicha, Notes, trans. Hallman 329-31; Smith 44.

<sup>40</sup> Stone 698.

<sup>41</sup> Hector Berlioz, The Memoirs of Hector Berlioz, trans. David Cairns (New York: Norton, 1975) 75.



Here an important point is omitted--namely my studies in counterpoint and fugue with Reicha which took up all of my time during '27 and '28 [1827 and 1828].<sup>42</sup>

Reicha's third text, Traité de haute composition musicale [Treatise on Higher Musical Composition] (1824-26), was mentioned in his application for candidature to the Académie de Beaux-Arts on February 28, 1829, for the seat vacated by François Joseph Gossec's death and in his application for naturalization. Both documents list the same six qualifications summarized here: Reicha 1) was professor of composition at the Paris Conservatory for 12 years. Some of his pupils obtained the grand prize awarded by the Académie de Beaux-Arts; 2) published more than 100 instrumental works; 3) had two grand operas, Natalie and Sapho produced at the Académie Royal de Musique; 4) was the author of three didactic works, which were adopted in composition schools of Bologna, Rome and Naples; 5) was the childhood friend of Beethoven and benefited for six years from the counsels of the famous Haydn; and 6) lived in Paris for more than 20 years. He was granted French citizenship on March 16, 1829, but the seat in the Académie went instead to Daniel François Auber, a foremost composer of French Opéra Comique.<sup>43</sup>

Reicha began to have more success in publishing his compositions. He commented on the last pieces he composed in his autobiography:

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<sup>42</sup> Carl Engel, rev. of Franz Liszt's Leben und Werken by Johann Wilhelm Christern, The Musical Quarterly 22 (1936): 359.

<sup>43</sup> Emmanuel, copies of the documents of Naturalization and the letter of candidature to the Académie de beaux-arts are on pages 119-121.

It would be difficult to list here the total number of works of all kinds that I have composed in Paris. More than a hundred of them are published, and more than fifty to sixty are still in manuscript form. Among the last are to be found those that are most outstanding, except for my treatises on composition and the twenty-four quintets for wind instruments which are already published.<sup>44</sup>

In 1831, Reicha was named a Chevalier de la Légion d'honneur for his services and contributions in the field of music. Later that year, he petitioned the Académie de Beaux-Arts for the position vacated by the death of Charles Simon Catel. That chair went to Ferdinando Paer, another successful opera composer and personal favorite of Napoleon.<sup>45</sup>

Reicha's last didactic work, Art du compositeur dramatique ou cours complet de composition vocale [Art of the Dramatic Composer or Complete Course of Vocal Composition], was published in 1833. The text takes the student of composition through "the basics of prosody and melody to composition of an entire operatic act."<sup>46</sup>

On March 23, 1835, upon the death of François Adrien Boieldieu, Reicha again petitioned for membership in the Académie de Beaux-Arts of the Institut Royal de France. This time his efforts met with success and he was granted membership. Shortly after receiving this honor, another famous student initiated study with Reicha:

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<sup>44</sup> Reicha, Notes, trans. Hallman 331-33.

<sup>45</sup> Reicha, Notes, trans. Hallman 321; Stone 699.

<sup>46</sup> Smith 49.

In June [1835] César Franck became a pupil of Reicha for ten months, a period of study that was to affect Franck's formal and tonal conceptions. . . Franck's notebook (as well as Antoinette Virginie's) attests to Reicha's thoroughness and speed [in teaching].<sup>47</sup>

Reicha did not have long to enjoy his success. He contracted pneumonia and died at age 66 on May 28, 1836.<sup>48</sup>

Reicha's didactic works had been translated throughout Europe during his lifetime and still have relevance to students of Theory. His reputation rests on these works as well as his teaching and his chamber music, especially the wind quintets.<sup>49</sup>

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<sup>47</sup> Stone 699.

<sup>48</sup> Emmanuel 30.

<sup>49</sup> Gustave Chouquet, "Reicha, Antonin," Grove's Dictionary of Music and Musicians, 5th ed., 10 vols. (London: Macmillan, 1954) 107.

## Chapter 2: Influence of Performers, Technical Advances and Performance Practice upon Reicha's Compositional Technique for Clarinet

Reicha's introduction to the clarinet could have occurred no later than 1785, when he entered the Elector of Bonn's orchestra under his Uncle's direction. In 1785, Joan Baum performed as second clarinet and Christian Meuser as solo clarinet in the Elector's orchestra. Meuser also played in the wind octet (2ob, 2cl, 2bsn, 2hn) that entertained the court at mealtime.<sup>50</sup> Clarinetist Joseph Pachmeier joined the Elector's orchestra in 1789. Previously, Pachmeier was a member of Count Belderbusch's house quintet (2cl, 2hn, bsn) also located in Bonn.<sup>51</sup> It is uncertain how far Reicha's previous education was taken under his uncle's tutelage in Wallerstein. However, it seems possible that he might have heard, on occasion, the Court orchestra and the clarinetists employed there during 1781-85, Fürst and Xavier Link.<sup>52</sup>

Reicha's next location, Hamburg, was one of the earliest towns to provide permanent employment to clarinetists.<sup>53</sup> During his stay of 1794-99, the city theater orchestra employed a least three clarinetists: Bultos,

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<sup>50</sup> Pamela Weston, More Clarinet Virtuosi of the Past (London: Halstan & Co. Ltd., 1977) 42, 177, 291; Oskar Kroll, The Clarinet, rev. with Repertory, Diethard Riehm, trans. Hilda Morris, ed. Anthony Baines, (New York: Taplinger, 1968) 66.

<sup>51</sup> Weston, More Clarinet Virtuosi 190-91.

<sup>52</sup> Weston, More Clarinet Virtuosi 329.

<sup>53</sup> Weston, More Clarinet Virtuosi 60.

K.J. Krause, and the French refugee Dufour.<sup>54</sup> It is possible that Reicha heard the Bohemian clarinetist Joseph Beer's performance in Hamburg during February of 1799.<sup>55</sup>

During the time of Reicha's first visit to Paris, 1799-1801, clarinetists were employed at Court, the Concert Spirituel, the opéras, the Military Guard Bands, and the Paris Conservatory. The Conservatory had recently been founded in 1795 by the National Convention. Of the original 115 professors and 351 pupils,<sup>56</sup> the professors of clarinet numbered 19, and the clarinet students 104, nearly one-third of the total student body. Employment possibilities for clarinetists in Paris seem to have been very good, partly due to French bands increasing the use of clarinets from two to nineteen or twenty by the turn of the century. According to Pamela Weston, the clarinetists of Napoleon's "Grand Army" might have totaled 1000.<sup>57</sup> Some notable clarinetists Reicha might have heard in the Consular Guard Band included Louis Lefèvre (1773-1833), Franco Dacosta (1778-1866) and Amand Vanderhagen (1753-1822).<sup>58</sup>

The six-key clarinet was available to Parisian clarinetists, played by

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<sup>54</sup> Weston, More Clarinet Virtuosi 299.

<sup>55</sup> Pamela Weston, Clarinet Virtuosi of the Past (Kent, England: Novello & Co. Ltd., 1971) 38.

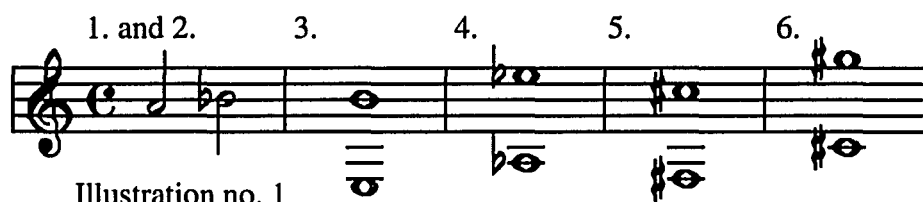
<sup>56</sup> David Charlton and John Trevitt, "Paris § VI," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980) 218.

<sup>57</sup> Weston, Clarinet Virtuosi 61.

<sup>58</sup> Louis was the younger brother of Jean Xavier Lefèvre; see Weston, More Clarinet Virtuosi 160, 78, 261.

“brilliant soloists” such as Jean Xavier Lefèvre (1763-1829) whose popularity attracted large concert audiences.<sup>59</sup> Lefèvre, one of the original clarinet teachers at the Conservatory, is usually credited with inventing the sixth key, used in Paris around 1790. His personal clarinets were pitched in two different keys, C and B♭. With *pièces de rechange*, his C clarinet became a clarinet in B; his B♭ clarinet became one pitched in A.<sup>60</sup> Lefèvre is also noted for composing a clarinet method book in 1802 for the Paris Conservatory, which included twelve progressively difficult sonatas. The range of these sonatas never exceeds f<sup>3</sup>, however, and with only one exception, does not use key signatures with more than one flat or sharp.<sup>61</sup>

The following illustration shows the historical order in which the six key mechanisms were added:<sup>62</sup>



The first key produced a<sup>1</sup>. The combination of the first key with the

<sup>59</sup> Charlton and Trevitt 215.

<sup>60</sup> Weston Clarinet Virtuosi 61; *Pièces de rechange* were alternative top joints used to lower by one-half step the pitch of E-flat, C, or B-flat clarinets. This was primarily a financial consideration since the most expensive part of the clarinet was the lower joint and bell. The resulting intonation could not have been favorable. Nicholas Shackleton, “Clarinet,” The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980) 434-35.

<sup>61</sup> Weston Clarinet Virtuosi 63.

<sup>62</sup> F. Geoffrey Rendall, The Clarinet: Some Notes on Its History and Construction, ed. Philip Bate, 3rd. ed. (London: Williams and Norgate Ltd., 1971) 87.

second, the speaker key, produced  $b\flat^1$ . The third key produced low e, and in combination with the speaker key,  $b^1$ . The repositioning of the first two keys and the development of the third key is usually attributed to Jacob Denner, son of Johann Christoph Denner.<sup>63</sup> The senior Denner is credited with originally developing the clarinet around 1696, in Nuremberg.<sup>64</sup> The fourth and fifth keys are attributed to a possible collaboration between the Bohemian clarinetist Joseph Beer (1744-1812) and the instrument maker Barthold Fritz of Brunswick.<sup>65</sup> The sixth key invented by Lefèvre in 1790 produced  $c\sharp^1/g\sharp^2$ . Before the invention of this particular key, both  $c\sharp^1$  and  $g\sharp^2$  were poor to non-existent notes on the instrument without twin holes available for the third finger of the left hand.<sup>66</sup> The difficult cross-fingering needed to produce this note without such improvements, is shown below:

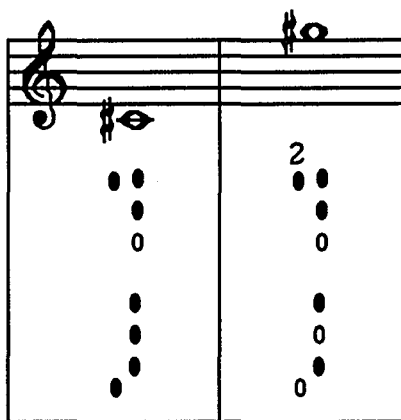


Illustration no. 2

\*The numeral 2 represents the open register key.

\*\*The circles represent finger holes; blackened circles are covered by fingers, plain circles are uncovered.

<sup>63</sup> Rendall 68; Weston, Clarinet Virtuosi 31.

<sup>64</sup> Weston, Clarinet Virtuosi 18.

<sup>65</sup> Weston, Clarinet Virtuosi 31.

<sup>66</sup> Weston, Clarinet Virtuosi 59.

Cross-fingerings tended to produce a stuffy sound quality, and the note in the low register,  $c\#^1$ , was particularly weak and muffled.<sup>67</sup> Another particularly unsatisfactory note produced by cross-fingering that remained unimproved on the six-key clarinet was  $e\flat^1$ , shown below:<sup>68</sup>

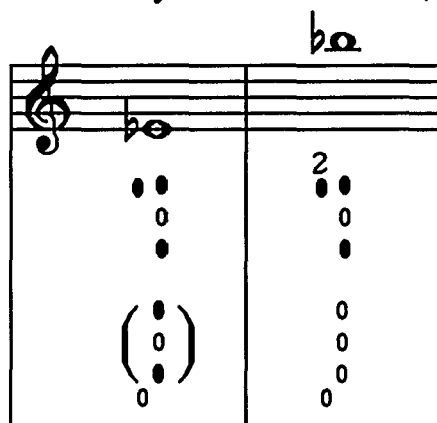


Illustration no. 3

Intonation in the chalumeau register of the six-key clarinet was particularly poor, while the clarion register possessed a passable intonation.<sup>69</sup> Although clarinets with differing sets of six or more keys existed in other countries during the same time period, the six-key clarinets available in Paris utilized the six keys listed in illustration no. 1. Many have found their way to present day private collections.<sup>70</sup>

Reicha left Paris for Vienna in 1801. During his seven years in Vienna, he had opportunity to hear the clarinetists that influenced Mozart,

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<sup>67</sup> Anthony Baines, Woodwind Instruments and their History (New York: Norton, 1957) 301.

<sup>68</sup> Nicholas Shackleton 435.

<sup>69</sup> Rendall 83; Rendall labeled the chalumeau register as  $e$  to  $f^1$  and the clarion register as  $b^1$  to  $c^3$ , Rendall 34.

<sup>70</sup> Weston, Clarinet Virtuosi 59.



the Stadler brothers. Johann Stadler (1755-1804) was employed at Court. His brother, Anton (1753-1812) had recently retired in 1799. The two brothers, however, continued to play side by side in the opera orchestra until after the turn of the century. Anton was noted as a performer and he continued to give concert appearances, the last two with the Tonkünstlersocietät in December of 1805 and March of 1806.<sup>71</sup>

If Reicha's relationship with Beethoven was as close as he recounts in his autobiography, it is highly probable that he heard Beethoven's clarinetist, Joseph Bähr (1770-1819). Bähr was the clarinetist who played with the composer on the first performance of Beethoven's Quintet op. 16 on April 6, 1797. He was also involved in first performances of two other Beethoven works, the Septet op. 20 on April 2, 1800, and the Sextet op. 71 in April of 1805. The Septet enjoyed enormous popularity from the first performance until long after Reicha left Vienna for Paris in 1808. Pamela Weston believes it was Bähr who asked Beethoven to write the Trio op. 11 and suggested the theme for the variations.<sup>72</sup>

Joseph Friedlowsky (1777-1859), who traveled to Vienna in the winter of 1802, gradually usurped Bähr's "place of honor" in Vienna. After Bähr's death, Beethoven turned to Friedlowsky for advice on the technical details for his orchestral parts.<sup>73</sup> Both clarinetists were known

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<sup>71</sup> Weston, Clarinet Virtuosi 56.

<sup>72</sup> Pamela Weston, "Beethoven's Clarinetists," The Musical Times 111 (1970): 1212.

<sup>73</sup> Weston, Clarinet Virtuosi 40, 171.

for their quality of sound and virtuosic playing. After Friedlowsky played a Weber potpourri on November 3, 1817, the Allgemeine Musikalische Zeitung made the following comment on his performance:

The virtuosity of this clarinetist has for long been universally acknowledged here: his ravishing magic sound and the loveliness of his expressive delivery pierces the heart. He found support and plentiful applause.<sup>74</sup>

Reicha just missed meeting Ivan Müller (1786-1854) in Vienna before the former moved permanently to Paris in October of 1808. Müller first gained renown as a virtuosic player on a tour during 1808 that included Berlin and Leipzig. The next year, 1809, he traveled to Vienna where his playing was praised on the “new clarinet” which had been constructed to his own design specifications by Merklein in Vienna.<sup>75</sup> This new clarinet had thirteen keys, seven more than the clarinet used in Paris. The additional notes improved by these added keys are shown in the following illustration.<sup>76</sup>

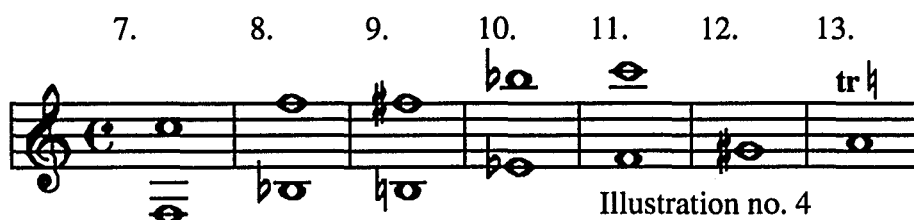


Illustration no. 4

Although there were other attempts to construct clarinets of more

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<sup>74</sup> Weston, Clarinet Virtuosi 170.

<sup>75</sup> Werner Smigelski, “Müller, Ivan,” Die Musik in Geschichte und Gegenwart, ed. Fredrich Blume, 16 vols. (Kassel: Bärenreiter, 1949-79) 9: 856.

<sup>76</sup> Rendall, 89.

than six keys, the standard felt or leather-lined square pads caused the clarinets to perform poorly. Müller's new clarinet was constructed with 'salt spoon' shaped keys which were filled with wool and covered in gut or soft leather, creating a better air seal than was previously possible. All the tone holes of his new clarinet were countersunk and repositioned in a new way which allowed a relatively pure intonation.<sup>77</sup> The opening for the register key was moved to the side of the clarinet to do away with the lining tube which was needed to divert water from the opening. Extensions that provided alternate fingerings for the fourth and fifth keys were provided for the right thumb. There was no thumb rest, so these extensions were somewhat awkward to operate.<sup>78</sup> Conscious of the technical difficulties that his added keys might cause, Müller recounted in his clarinet tutor, Anweisung, that he was careful "not to do anything which might interfere with the former use or technique; all previously familiar fingerings have not only been preserved but, so far as seemed possible, applied."<sup>79</sup>

A drawing has been constructed by the author of this study, showing a hypothetical placement of Müller's thirteen keys. Sources that inspired the drawing were pictures and descriptions of keywork found in Brymer, Kroll and Weston.<sup>80</sup>

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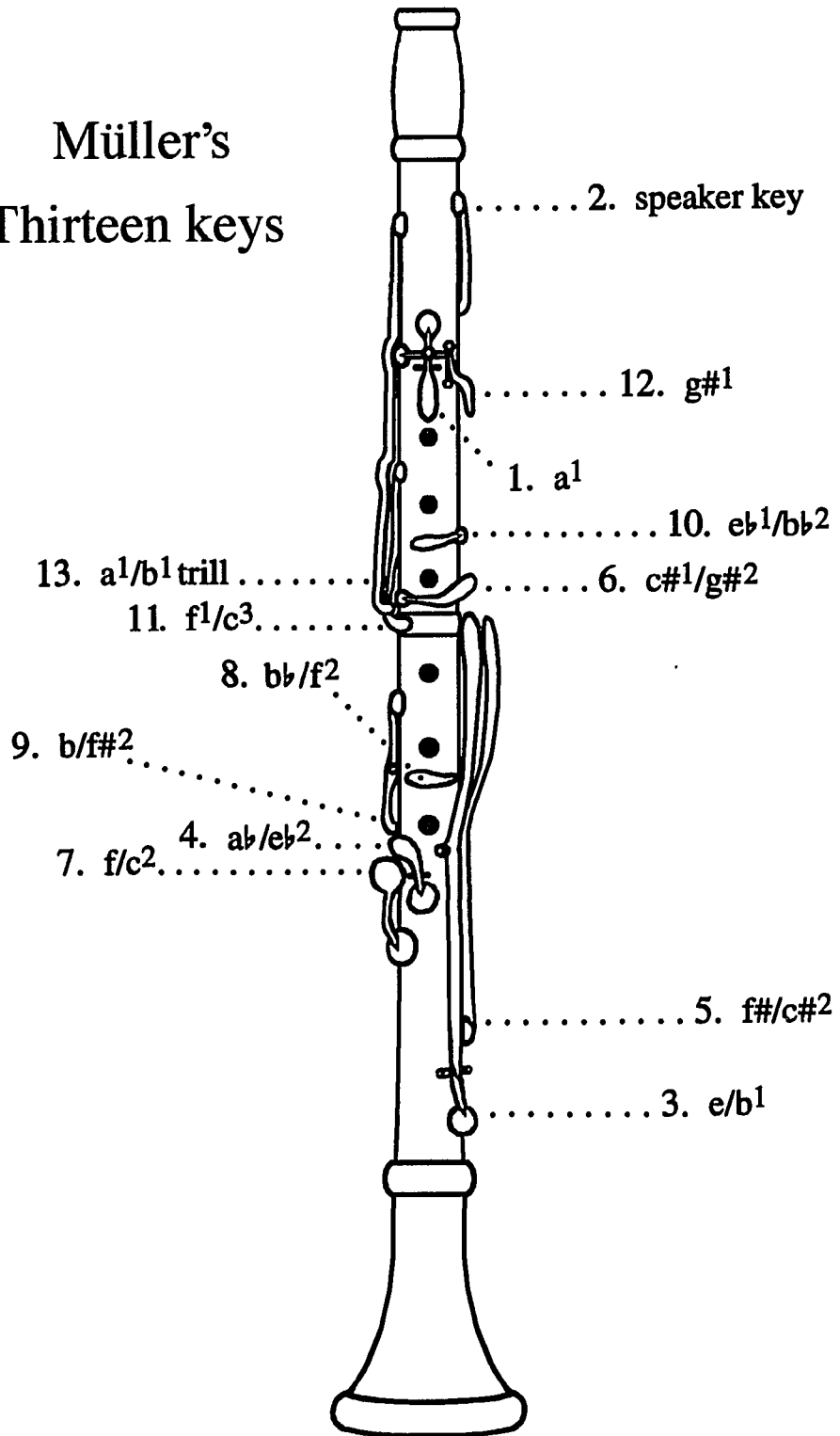
<sup>77</sup> Smigelski 856.

<sup>78</sup> Shackleton 436; Weston, Clarinet Virtuosi 155-56.

<sup>79</sup> Ivan Müller, Anweisung zu der neuen Clarinette und der Clarinette-Alto, (Leipzig, 1825), qtd. in Kroll 26.

<sup>80</sup> Brymer figure 11; Kroll 26-27; Weston, Clarinet Virtuosi plate 4, 155-56.

Müller's  
Thirteen keys



A fingering chart follows the drawing, comparing the fingering used by Müller's new thirteen-key clarinet and that of the Parisian six-key clarinet. Since Müller tried to preserve the previous fingerings as much as possible, the chart provides only the six key fingering when it was different than that of the thirteen key. Keep in mind that the previous six key fingerings could still be used on the thirteen-key clarinet. As the range of the clarinet reaches above  $c^3$ , the charts vary widely as the pitch of the six-key clarinet was difficult to control in the altissimo register. The charts consulted for the compilation of this chart did not include fingerings for the six-key clarinet above  $g^3$ .<sup>81</sup> Fingerings unique to the thirteen-key

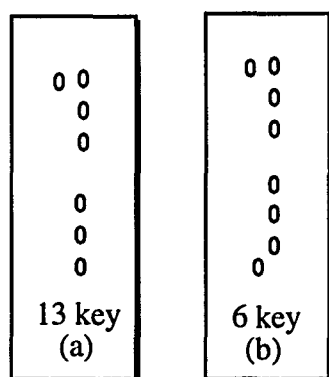


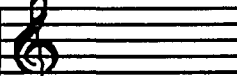
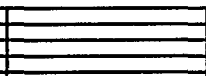
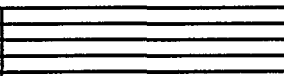
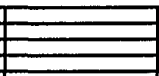

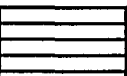
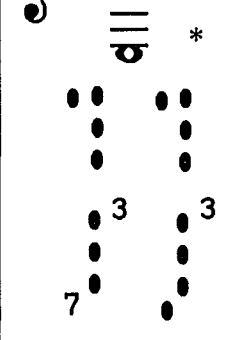
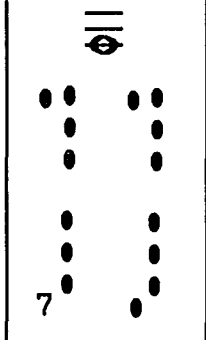
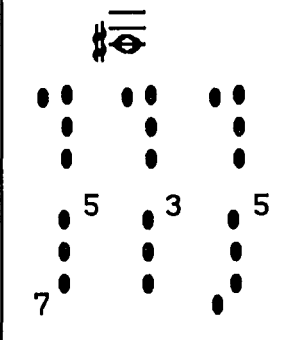
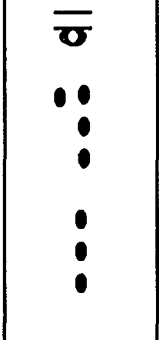
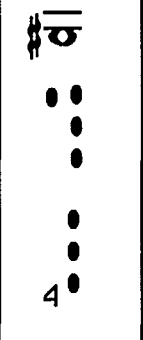
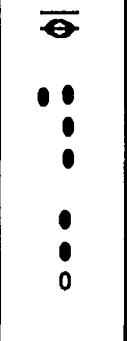
Illustration no. 5

clarinet are shown on a chart similar to illustration 5(a). The six-key clarinet, lacking a key for  $f/c^2$ , includes one extra hole, as in illustration 5(b). Blackened circles represent holes covered by fingers. Utilization of any of the thirteen keys is numbered as in the clarinet drawing, and as in illustrations no. 1 and no. 4, reproduced below.


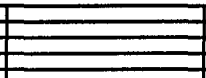
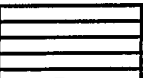
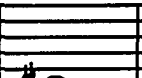
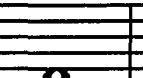
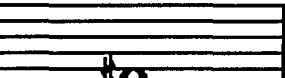
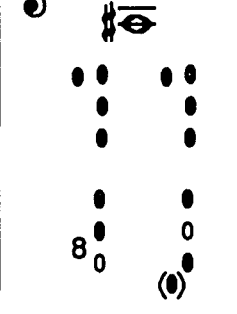
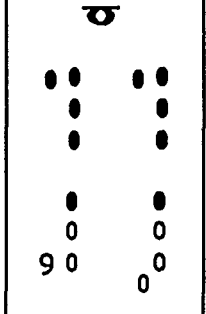
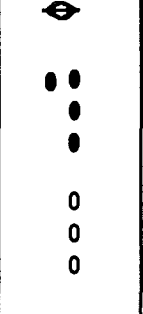
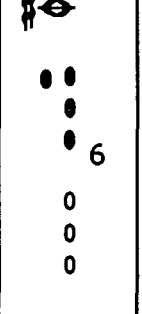
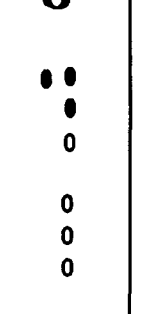
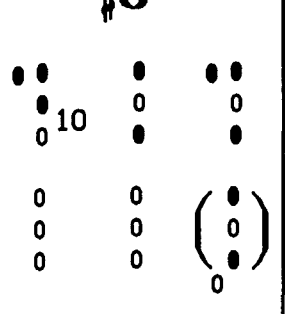
The musical notation shows a single staff with 13 numbered notes. The notes are: 1. G4, 2. A4, 3. B4, 4. C5, 5. D5, 6. E5, 7. F5, 8. G5, 9. A5, 10. B5, 11. C6, 12. D6, 13. E6. Below the staff, fingerings are indicated by blackened circles and numbers. For example, note 10 (B5) has a blackened circle with the number 10 below it, and note 11 (C6) has a blackened circle with the number 11 below it. The final note (E6) is marked with "tr q".



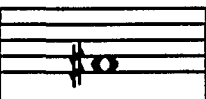
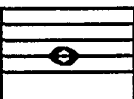
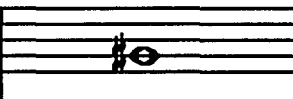

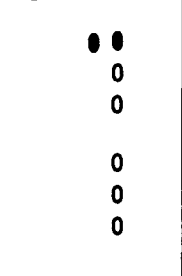
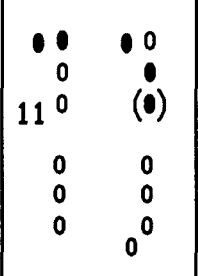
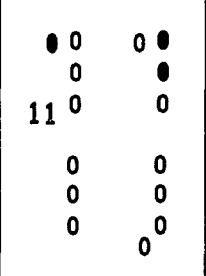
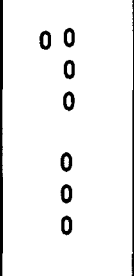
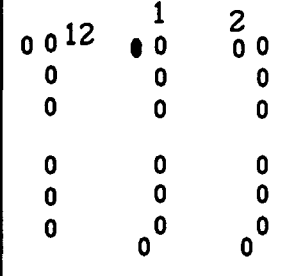
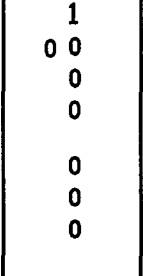
<sup>81</sup> Baines 139, 301.

### Comparative Fingering Chart for Both Six-key and Thirteen-key clarinets

\* 13 key clarinet chart on the left hand side, 6 key (if different) on right.

2 1 0 0 0 0 0 0 0 0	2 2 ● ● ● ● ● ● ● ● ● ● ● ● 3 3 ● ● ● ● 7 ● ● ●	2 2 ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● 7 ● ● ●	2 2 2 ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● 5 3 5 ● ● ● ● ● ● 7 ● ● ● ●	2 ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ●	2 ● ● ● ● ● ● ● ● ● ● ● ● 4 ● ● ●

2 ● ● ● ● ● ● ● ● ● ● ● ● 0 0	2 2 ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● 8 0 ● ● ● ● ● ● 0 ● ● ●	2 2 ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● 9 0 ● ● ● ● ● ● 0 ● ● ●	2 ● ● ● ● ● ● ● ● ● ● ● ● 0 0 0 0 0 0	2 ● ● ● ● ● ● ● ● ● ● ● ● 6 ● ● ● ● 0 ● ● ● 0 ● ● ●	2 ● ● ● ● ● ● ● ● ● ● ● ● 0 0 0 0 0 0

2 2 ● ● ● ● ● ● ● ● ● ● ● ● 0 10 ● ● ● ● ● ● 0 0 0 0 0 0	2 ● ● ● ● ● ● ● ● ● ● ● ● 0 0 0 0 0 0	2 2 ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● 11 0 ● ● ● ● ● ● 0 0 0 0 0 0	2 2 2 ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● 4 0 0 ● ● ● ● ● ●	2 2 1 ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● 0 0 ● ● ● ● ● ● 4 0 0	2 2 ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● 3 ● ● ● ● ● ● 4 0 0 4 0 0



\* Above  $e^3$  the fingering charts for six-key clarinets vary greatly.

\*\* The fingering chart for the six-key clarinet does not include notes above  $g^3$ .



Müller arrived in Paris later that same year, 1809, with his new clarinet. He planned to market and produce his clarinet himself, but he did not have sufficient funds for such a project. “Armed with his new instrument and uncrushable confidence he went the rounds to make himself known.”<sup>82</sup> Perhaps Reicha met Müller during this time. Fortunately, Müller did meet Marie Pierre Petit (1782-?), who was to become his patron. Petit was a clarinetist himself and had obtained the second prize at the Paris Conservatory during his last year of residence, while studying with Charles Duvernoy (1766-1845).<sup>83</sup> After leaving the Conservatory in 1802, he became a wealthy stockbroker. In 1810, with Petit’s financial help, Müller opened a shop in Paris to manufacture his new clarinet.<sup>84</sup>

In 1812, Müller managed to present his new invention to a special committee appointed by the Paris Conservatory. The committee members were Charles Simon Catel, Luigi Cherubini, François Joseph Gossec, Etienne Nicolas Méhul, Bernard Sarrette, and two clarinet instructors, Jean Xavier Lefèvre and Charles Duvernoy. Müller explained to the committee that clarinetists could do away with all the different pitched clarinets and the accompanying *pièces de rechange*, because his new invention was “omnitonic” and could “play in all of the keys with ease and security.” According to Brymer, Müller picked the B $\flat$  clarinet for its convenient size and pleasant tone. Without taking time to evaluate the “mechanical

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<sup>82</sup> Weston, Clarinet Virtuosi 159.

<sup>83</sup> Weston, More Clarinet Virtuosi 194.

<sup>84</sup> Smigelski 856.

advantages” of Müller’s invention, the committee passed the following evaluation:

Our clarinets by their different proportions produce different types of sounds. Thus the clarinet in C has a Brilliant and lively sound. The B-flat clarinet is suitable for the pathetic and majestic style. The A clarinet is suitable for the pastoral style. It is incontrovertible that M. Müller’s new clarinet, if it were adopted to the exclusion of others, would deprive composers of the resource that the use of these very distinct characteristics offers.<sup>85</sup>

It has been conjectured that the composers on the committee felt the diverse qualities of the different pitched instruments were important to retain, although Brymer points out that composers chose clarinets by the key needed for the composition rather than by the “character of the music.” It has also been conjectured that the conservatism of the two clarinetists on the committee swayed the decision. Lefèvre thought the tone quality was adversely affected by puncturing additional holes into the clarinet bore. Perhaps learning the new technique required by the presence of additional keys was too forbidding a prospect.<sup>86</sup> The decision rendered a decisive blow to Müller’s business venture. Without the Conservatory’s stamp of approval, he found it necessary to close his clarinet shop, although he

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<sup>85</sup> “Nos clarinettes par leurs différentes proportions produisent différents caractères de sons; ainsi la clarinette en *ut* a le son brillant et vif; la clarinette en *sib* est propre au genre pathétique et majestueux, la clarinette en *la* est propre au genre pastoral. Il est incontestable que la nouvelle clarinette de M. Müller, si elle était exclusivement adoptée, priverait les compositeurs de la ressource que leur donne l’emploi de ces caractères très-distincts.” unpublished translation by Dr. James Kaplan, Moorhead State University, Foreign Language Department, Moorhead MN, 11-30-94, qtd. in Weston, Clarinet Virtuosi 159-60.

<sup>86</sup> Brymer 44; Rendall 89-90; Weston Clarinet Virtuosi 65.

remained in Paris and continued to demonstrate his new clarinet.<sup>87</sup>

Two other clarinetists were instrumental in presenting Müller's new clarinet to the public. Before 1820, Giovanni Battista Gambaro (1785-1828) created a sensation with his beautiful sound, playing on a Müller clarinet at the Théâtre Italien in Paris. Gambaro later influenced another important Parisian clarinetist, Frédéric Berr (1794-1838), to play on Müller's clarinet at the Théâtre Italien. The clarinetist Berr studied composition with Reicha in 1819. He became teacher of clarinet at the Conservatory in 1831. It was at the Théâtre Italien on June 19, 1825 that Rossini's occasional opera, *Il viaggio a Reims*, was produced as part of the coronation festivities of Charles X. For the performance, Rossini included an air with variations for two clarinets from his Naples Cantata of 1819 performed by Gambaro and Berr.<sup>88</sup>

At approximately the same time as the Committee's decision, Reicha started composition of his wind quintets. It is thought that he began work around 1810, completing the first set of six before 1817. In his autobiography, he makes several points relevant to this study.

Let us consider for a minute the twenty-four quintets for wind instruments, truly novel in style, which created such a sensation throughout Europe and brought me much renown. At the time there was a dearth not only of good classic music but of any good music for wind instruments, simply because the composers knew little of their technique. The effects which a combination of these

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<sup>87</sup> Weston, *Clarinet Virtuosi* 160.

<sup>88</sup> Rendall 90-91; Weston, *More Clarinet Virtuosi* 107-08, 49-50; Weston, *Clarinet Virtuosi* 156-57.

instruments could produce had not been explored. Instrumentalists have made enormous strides in the past twenty years, their instruments have been perfected by the addition of keys, but there was no worth while [sic] music to show their possibilities. Such was the state of affairs when I conceived the idea of writing a quintet for a combination of the five principal wind instruments (flute, oboe, clarinet, horn, and bassoon). My first attempt was a failure, and I discarded it.

A new style of composition was necessary for these instruments. They hold the mean between voices and strings. Combinations for a particular kind had to be devised in order to strike the listener. After much thought and a careful study of the possibilities of each instrument, I made my second attempt and wrote two very successful quintets. A few years later I had completed the six which make up the first book.

I owe their success to those admirable musicians, Messieurs Guillou, Vogt, Boufil, Dauprat and Henry whose perfect rendition of them at public concerts and private musicales started all Paris talking about them. Encouraged by their success, I wrote eighteen more, bringing the number to twenty-four. They are published in four books. If the many congratulatory letters I received can be believed, they created a sensation throughout Europe.<sup>89</sup>

Reicha wrote his autobiography circa 1824.<sup>90</sup> His reference therein to the innovations made in the last twenty years by addition of keys indicates that he was aware of Müller's improvements. He was certainly aware of the improvements when he wrote Concerto pour la clarinette perfectionnée par Müller. By 1815, Müller was performing difficult works by Reicha and Ferdinand Ries, as well as several of his own

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<sup>89</sup> Prod'homme 349-50.

<sup>90</sup> Stone 698.

compositions on solo tours through England, Holland and Germany.<sup>91</sup> Unfortunately, there are no known extant copies of Reicha's clarinet concerto.

Reicha was not the first to write for the combination of instruments that comprise the wind quintet. Giuseppe Maria Cambini (1746-1825) wrote three such works published in Paris during 1797-99.<sup>92</sup> All three were dedicated to J. Xavier Lefèvre, which lends credence to the belief that Reicha knew of these works. Surely through Reicha's relationship with the students of J. Xavier Lefèvre, in addition to the later performances of Reicha's wind quintets at the Conservatory, the existence of Cambini's wind quintets must have come to Reicha's attention. Laing provides the following appraisal of Cambini's wind quintets: "They are brief and very simple making extremely limited use of the possibilities of the instruments." Perhaps Reicha did not acknowledge the existence of these previous wind quintets in his autobiography, because he felt his approach to writing for the combination of instruments was unique in comparison.<sup>93</sup>

In the second paragraph of Reicha's autobiographical excerpt quoted on the previous page of this study, he mentioned his "careful study of the possibilities of each instrument" of the wind quintet. One of Reicha's first composition students after moving to Paris in 1808 was hornist Louis

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<sup>91</sup> Weston, Clarinet Virtuosi 160; Brymer 45.

<sup>92</sup> These dates are from Laing 45; White places the three quintets around 1802, see Chappell White, "Giuseppe Maria Cambini," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980) 641.

<sup>93</sup> Laing 45-46.

François Dauprat (1781-1868). According to Delaire, before Reicha composed Twenty-four Trios for Horn op. 82, Dauprat assisted him with detailed information on horn technique. Delaire also stated that these trios served Reicha as preliminary studies to the wind quintets.<sup>94</sup> During the years of Dauprat's retirement, he edited Reicha's wind quintets.<sup>95</sup>

As a flutist, Reicha wrote a considerable number of pieces for the instrument. Rudolf Felber appraised Reicha's Flute Sonata in G op. 54 as deserving "particular mention."<sup>96</sup> Reicha felt that his Six Quartets for flute and strings op. 98 were true quartets, not simply vehicles for solo flute.<sup>97</sup>

With regard to his investigations of the remaining three instruments of the wind quintet (oboe, clarinet and bassoon), little is written. An examination of Reicha's work-list will yield a quintet with strings for each instrument of the wind quintet:

- Quintet in A op. 105 for flute and string quartet
- Quintet in G op. 107 for oboe and string quartet
- Quintet in B $\flat$  op. 89 for clarinet and string quartet
- Quintet for bassoon and string quartet (unpublished)

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<sup>94</sup> Jacques Auguste Delaire, Notice Sur Reicha, Musicien compositeur et Théoriste (Paris: Lacombe, 1837), qtd. in Millard Myron Laing, Anton Reicha's Quintets for Flute, Oboe, Clarinet, Horn, and Bassoon (Ed.D. dissertation, University of Michigan, 1952. Ann Arbor, Michigan: University Microfilms, 3697) 64-65.

<sup>95</sup> Reginald Morley-Pegge and Horace Fitzpatrick, "Louis François Dauprat," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980) 255.

<sup>96</sup> Rudolf Felber, "Anton Reicha," Cobbett's Cyclopedic Survey of Chamber Music, ed. Walter Willson Cobbett (London: Oxford University Press, 1930) II: 285.

<sup>97</sup> Stone 697.

### Quintet in E op. 106 for horn and string quartet

According to Stone, the dating of many of Reicha's late compositions can not be certain; "some late Parisian publications with high opus numbers contain works whose manuscripts originate in the Viennese period."<sup>98</sup> For oboe, only the op. 107 is listed in Reicha's works list. For bassoon, the quintet, plus a Duo in B♭ for bassoon and piano, both unpublished, are listed. Of Reicha's works for clarinet, only the missing concerto and Quintet in B♭ op. 89, the subject of this study, are listed.<sup>99</sup> It would be reasonable to assume that Reicha would investigate the instruments with which he was unfamiliar through composition as he did the horn. If the first two wind quintets were finished in 1811 as hypothesized by Laing,<sup>100</sup> and Stone's dating of the Quintet in B♭ op. 89 is actually 1809, then it seems possible that this same quintet could be Reicha's preliminary study of writing for the clarinet.

Close examination of the first two wind quintets, would seem to substantiate this hypothesis. The clarinet writing in the first of the quintets, op. 88 no. 1, seems embryonic in comparison to the writing in the second, op. 88 no. 2. The clarinet in the first wind quintet is used primarily as a middle voice, outlining chord tones, sometimes given a scale fragment. A notable exception occurs at the beginning of the second movement, in which clarinet is featured in a brief solo passage. However, the range of

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<sup>98</sup> Stone 699.

<sup>99</sup> Works Lists that were consulted: Stone 699-701; Bužga 147-49; Emmanuel 113-117.

<sup>100</sup> Laing 65.

the solo is narrow, containing only the notes  $d^1$  to  $b^3$ . In the fourth movement, measures 89 through 96 feature clarinet in another brief solo, utilizing a one octave range,  $b^2$  to  $b^3$ . Simple arpeggio patterns in the chalumeau register are frequently utilized as was the contemporary style of the Classical period. Pitches in both the altissimo and lowest chalumeau registers are infrequently used in the clarinet part.

The second of the wind quintets exhibits a change in the style of writing for the clarinet. A more melodic role is given to the instrument, although it still functions at times as an inner voice. An expanded range is utilized, although the lowest notes of the chalumeau are still used infrequently. The arpeggio passages do not stay in the chalumeau register exclusively but cross over the break.<sup>101</sup> Many more ornaments are written and in all but the slow movement, scalewise movement is increased in frequency and range. Later quintets use more chromaticism and do away with the frequent arpeggiated patterns. Laing summarizes Reicha's clarinet writing for the wind quintets as follows:

The clarinet is treated much more freely in the Reicha Quintets than in the wind ensemble works of his predecessors. While the clarinet is used chiefly as a utilitarian instrument, both as accompaniment and as a flexible member of the quasi-contrapuntal ensemble, it is, from time to time, afforded solo passages of impressive character. Particularly significant are the rhapsodic solos at points of climax in which the clarinet soars into its altissimo range above the full support of the remainder of the ensemble. Reicha frequently demonstrates his dissatisfaction with the practice of restricting the

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<sup>101</sup> The 'break' is a term used to describe the neutral register of the clarinet throat tones,  $g$  to  $b^1$ , and serves as a link between the chalumeau and clarion register, Rendall 35.



clarinet to a role secondary to the oboe.<sup>102</sup>

The last chapter of Reicha's Cours, the text later accepted as harmony text of the Paris Conservatory, discusses orchestration. Reicha made the following suggestion to students of composition:

It is indispensable to be acquainted with the compass and powers of the instruments for which we would compose; and it is an important study which ought not to be neglected. In vain should we hope to derive this knowledge from books: it must be sought in the orchestras themselves, and it is only by frequenting them and frequently consulting performers that it can be acquired. It is indeed the fruit of experience and labour. I am therefore very far from wishing to give a theory of every one of them here. Besides, this subject does not appertain to a treatise of harmony. I shall confine myself merely to indicating the compass, namely the number of sounds belonging to every instrument used in the orchestra, adding a few indispensable remarks.<sup>103</sup>

Reicha defined the range of the clarinet for two separate circumstances: one for solo playing and another for orchestral playing, shown below.

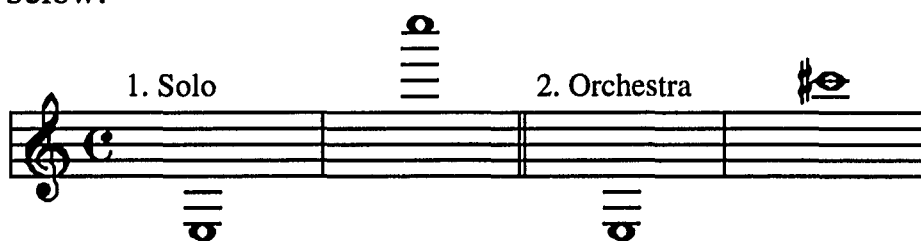


Illustration no. 6

Did he make this distinction in range based on some factor other than the

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<sup>102</sup> Laing 163-64.

<sup>103</sup> Antoine Joseph Reicha, Course of Musical Composition: or, Complete and Methodical Treatise of Practical Harmony, trans. Arnold Merrick, (London: R. Cocks, 1854), qtd. in Laing 129.

differences between six and thirteen keyed clarinets? The out-of-tune altissimo register<sup>104</sup> of the six-key clarinet seems an excellent reason and also, the notes above  $c\#^3$  were difficult to play softly. Reicha labeled the range from  $e$  to  $b\flat^1$ , the chalumeau, and described the included notes as particularly soft, and frequently used for broken chords. The notes in the range from  $b^1$  to  $c\#^3$  were more sonorous and brilliant.<sup>105</sup>

Also in the orchestration section of Cours, Reicha gave further instructions to the student composer on the choice of clarinet:

Clarinets are made in the keys of A, B $\flat$ , and C. The composer should choose the clarinet which will enable the performer to play in a key having rarely more than one accidental.<sup>106</sup>

This statement agrees with the Conservatory's ruling on the thirteen-key clarinet, as well as the compositional practice of J. Xavier Lefèvre.

Clarinetists at the Conservatory were still using the six-key clarinet, while professional soloists were not so limited. Professional courtesy to his colleagues at the Conservatory might be partial explanation for not recognizing the possibilities of Müller's clarinet in Cours.

Reicha followed his own suggestion on the choice of clarinet key signatures, more often in the wind quintets than in the quintet for clarinet

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<sup>104</sup> Rendall labels the altissimo register the 'extreme' and defines the range as  $c^3$  to  $c^4$ , Rendall 34.

<sup>105</sup> Laing 132.

<sup>106</sup> Antoine Joseph Reicha, Cours de composition musicale; ou, Traité complet et raisonnée d'harmonie pratique (Paris: Bombaro, 1818) 254, qtd. in Donald Wheeler Packard, Seven French Theorists of the 19th Century (Ph.D. dissertation, University of Rochester, 1952. Rochester, New York: University of Rochester, 5088) 90.

and strings. The following table shows the keys available to the composer writing for clarinet following Reicha's advice.

key signature:	← one accidental	no accidentals	one accidental →
C clarinet	G: e:	C: a:	F: d:
B $\flat$ clarinet	F: d:	B $\flat$ : g:	E $\flat$ : c:
A clarinet	E: c#:	A: f#:	D: b:

Compare the possible clarinet keys with the key signatures that Reicha chose for all twenty-four wind quintets shown in the next table. Note that the repetition of keys are spaced out as far as possible and nearly all of the keys possible for the clarinet by Reicha's definition are utilized. Not until the thirteenth quintet, op. 99 no. 1, does use of a key repeat.<sup>107</sup>

Opus no. Quintet no.	88						91					
	1	2	3	4	5	6	1	2	3	4	5	6
1st mov.	e:	E $\flat$ :	G:	d:	B $\flat$ :	F:	C:	a:	D:	g:	A:	c:
slow mov.	G:	B $\flat$ :	C:	A:	E $\flat$ :	B $\flat$ :	F:	D:	E $\flat$ :	D:	D:	C:
minuet [scherzo]	e:	E $\flat$ :	G:	d:	B $\flat$ :	F:	C:	a:	D:	g:	A:	C:
- trio	E:	B $\flat$ :		D:	E $\flat$ :	d:	a;	A:	G:		D:	E $\flat$ :
finale	e:	E $\flat$ :	G:	d:	B $\flat$ :	F:	C:	a:	D:	g:	A:	c:

Opus no. Quintet no.	99						100					
	1	2	3	4	5	6	1	2	3	4	5	6
1st mov.	C:	f:	A:	D:	b:	G:	F:	d:	E $\flat$ :	e:	a:	B $\flat$ :
slow mov.	F:	C:	E:	A:	G:	C:	d:	G:	c:	A:	D:	g:
minuet [scherzo]	C:	f:	A:	D:	b:	G:	F:	D:	E $\flat$ :	e:	a:	B $\flat$ :
- trio	F:		D:									E $\flat$ :
finale	C:	f:	A:	D:	b:	G:	F:	d:	E $\flat$ :	e:	a:	B $\flat$ :

<sup>107</sup> Laing 84.

For further comparison, the following table lists the clarinet that Reicha chose for each movement of his wind quintets.

Opus no. Quintet no.	88						91					
	1	2	3	4	5	6	1	2	3	4	5	6
1st mov.	C	B $\flat$	C	C	B $\flat$	C	C	C	A	C	A	B $\flat$
slow mov.	C	B $\flat$	C	A	B $\flat$	B $\flat$	C	C	B $\flat$	C	A	C
minuet [scherzo] - trio	C	B $\flat$	C	C	B $\flat$	C	C	C	A	C	A	B $\flat$
finale	C	B $\flat$	C	C	B $\flat$	C	C	C	A	C	A	C

Opus no. Quintet no.	99						100					
	1	2	3	4	5	6	1	2	3	4	5	6
1st mov.	C	B $\flat$	A	A	A	C	C	C	B $\flat$	A	C	B $\flat$
slow mov.	C	C	A	A	C	C	C	C	B $\flat$	A	A	B $\flat$
minuet [scherzo] - trio	C	B $\flat$	A	A	A	C	C	C	B $\flat$	A	C	B $\flat$
finale	C	B $\flat$	A	A	A	C	C	C	B $\flat$	A	C	B $\flat$

Note that in seven of the quintets, the clarinetist is required to change to another pitched instrument, but at no time did Reicha ask the clarinetist to change from one instrument to another in the middle of a movement.<sup>108</sup> In the case of the first quintet, op. 88 no. 1, the keys of the movements all fit Reicha's suggested compositional plan for clarinet, except for the key of the trio, E major. Upon examination of the score, the clarinet generally rests during the trio, with few notes to play. Laing described how Reicha handled the more difficult keys for clarinet in his writing for all of the wind quintets:

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<sup>108</sup> Laing 122-23.

Again, it must be emphasized that within movements modulations are very free. Reicha does not hesitate to demand six or seven sharps or flats for limited areas of movements. As the key signature becomes more complicated, the clarinet parts invariably become quite simple.<sup>109</sup>

Laing makes another important point on Reicha's choice of clarinet for each movement of the wind quintets:

To summarize, Reicha's preference for a specific clarinet or horn was evidently not influenced by the particular tone quality of the instrument. . . . Reicha's prominent use of these instruments appears to be due, however, merely to his wide latitude in choice of keys of the compositions. . . . He showed no preference for any of the keys chosen; rather he employed all of the keys practicable for the wind instruments used in the Quintets with almost mathematical equality.<sup>110</sup>

In the last paragraph of Reicha's autobiographical excerpt concerning the wind quintets, quoted on page 34 of this study, he credited the following five performers for the success of his wind quintets in Paris.<sup>111</sup>

flute	Joseph Guillou (1787-1853)
oboe	August Gustave Vogt (1781-1868)
clarinet	Jacques Jules Boufil (1783-1868)
horn	Louis François Dauprat (1781-1868)
bassoon	Antoine Nicola Henry (1777-1842)

Of the members of this brilliant wind quintet, Weston related the following: "They performed all the Reicha wind quintets in a series of

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<sup>109</sup> Laing 122.

<sup>110</sup> Laing 127-28.

<sup>111</sup> Laing 50.

concerts at the Théâtre Favart during 1818 and 1819.”<sup>112</sup>

The constituency of this group was not the first to perform Reicha’s wind quintets. In Pierre, the following performers are listed in an early performance of a Reicha wind quintet. Note that three of the performers are the same as on Reicha’s list.<sup>113</sup>

April 17, 1814	flute	Guillou
	oboe	Vogt
	clarinet	Claude Gabriel Péchignier (1782-1853)
	horn	Colin, Jr.
	bassoon	Henry

Other performances of Reicha’s wind quintets listed in Pierre include the following performers.

January 13, 1819	flute	Roger
	oboe	Brod
	clarinet	Claude François Buteux (1797-1870)
	horn	Méric
	bassoon	Testard

December 21, 1822	flute	Touquet
	oboe	Brod
	clarinet	Adolphe Hugot (1799-?)
	horn	Rousselot
	bassoon	Baumann

There is a relationship among all of the clarinetists listed as performers of

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<sup>112</sup> Weston, More Clarinet Virtuosi 57.

<sup>113</sup> Constant Victor Désiré Pierre, Le Conservatoire national de musique et de déclamation: documents historiques et administratifs: recuilles ou reconstitués, (Paris: Imprimerie nationale, 1900) 496, 969, 970.

Reicha's wind quintets: Pécignier, Boufil, Buteux, and Hugot were students of J. Xavier Lefèvre at the Conservatory; each earned a first prize in 1802, 1806, 1819, and 1822, respectively. Weston, as well as Fétis, list Boufil as winning first prize in 1806, however Pierre lists Boufil as only gaining *2<sup>e</sup> accessit* (honorable mention) in 1806 and again in 1808.<sup>114</sup>

It seems evident that Reicha considered which clarinets were available to the students of J. Xavier Lefèvre when he wrote the wind quintets. Careful examination of the clarinet parts indicate that Reicha did consider the six-key clarinet, particularly in the choice of keys and careful use of chromaticism for the clarinet part. Perhaps employment at the Conservatory was foremost in his mind, since success of his wind quintets would promote him in good light to those that might influence his appointment. In 1817, the Count de Sèze wrote a letter of recommendation for Reicha's appointment to the conservatory, pointing out that eight of Reicha's composition students were already engaged there as professors. Stone speculated that these eight were: Baillot, Bouffil, Dauprat, Garaudé, Guillou, Habeneck, Rode, and Vogt.<sup>115</sup> Note the list includes four of the quintet members mentioned by Reicha. However, Boufil is not listed as a professor at the Conservatory in Pierre, nor in Weston. In the preface of the 1817 Simrock edition of Reicha's first set of quintets, all five members of the quintet credited by Reicha are listed as professors at the

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<sup>114</sup> Weston, *More Clarinet Virtuosi* 57, 62, 133, 192; Pierre 705; Francois J. Fetis, "Boufil, Jacques Jules," *Biographic universelle de musiciens et bibliographie générale de la musique*, 2nd ed., 8 vols. (Paris: Fermin Didot Frères, 1866-70), qtd. in Laing 54.

<sup>115</sup> Stone 698.

Conservatory, although Henry was not found listed until 1834. Laing provided a possible explanation for this discrepancy:

It is possible that the five former pupils of the Conservatory were listed together as members of the Royal conservatory in order to lend prestige to the publication of these works.<sup>116</sup>

After examining the clarinetists for whom the wind quintets may have been written, the question arises as to which of these Reicha consulted in writing the Quintet in B $\flat$  op. 89. In the first publication of the quintet by Breitkopf & Härtel in 1820, the title page read Quintetto pour Clarinette en si, deux Violons, Viola et Violoncelle, dedie a Monsieur Boscary de Villeplaine, par Ant. Reicha.<sup>117</sup> Might Boscary de Villeplaine be the clarinetist that advised Reicha on technique or the commissioner of the work? Boscary de Villeplaine was not included in Pierre as a professor at the Conservatory, nor in the *dictionnaire des lauréats* (prize winners at the conservatory). His name was not found in Weston, Brymer, Kroll, Rendall. Jean Baptist Joseph Boscary de Villeplaine (1757-1827) is listed in Larousse as a banker and famous officer in command of a platoon in the French National Guard, responsible to Louis XVI. An unnamed elder brother, also a banker, is also mentioned.<sup>118</sup> It is doubtful that either of the brothers commissioned the quintet, as Reicha stated in his autobiography that it was impossible for him to take commissions:

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<sup>116</sup> Laing 68.

<sup>117</sup> Kurt Janetzky, forward to the score, Anton Reicha, Quintet in B-flat for Clarinet and String Quartet (Monteux, Fr.: Musica Rara, 1962).

<sup>118</sup> Pierre Larousse, Grand Dictionnaire universel du 19 siècle (1866-79. Paris: Slatkine Genève, 1982) 1016.



Henceforth composition was to be my occupation; but it didn't provide me with a living, because in the course of more than 30 years it brought in at the very most the sum of 10,000 francs. This is not astounding when one thinks that Mozart was always in the greatest poverty and died destitute. That is how true and sublime talents are often unappreciated in our civilized Europe. While snake oil salesmen, charlatans, creators of fashion merchandise are often encouraged and rewarded. It was impossible for me to take up my pen for a commissioned work, that is for a given sum of money. I always put myself in a position to not expect any help from composition although it was my occupation, nor even count on it.

Therefore I advise any person whom nature calls to become a great composer and who has an ardent desire to become illustrious:

1. To put himself in a position as much as possible, that his physical existence does not depend on composition.
2. To not wish to get rich by composing.
3. To satisfy first in his composing his own genius, his own feelings and to not let himself be thrown off his path or discouraged by his contemporaries.<sup>119</sup>

Also listed in Larousse is Mme. Boscary de Villeplaine of the same famous family of bankers. Under the Restoration (1814-30), the wealth of her husband allowed Mme. Boscary de Villeplaine to open a salon to which she

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<sup>119</sup> "La composition devait être désormais mon état; mais elle ne me faisait pas vivre, car ce qu'elle m'a rapporté depuis dans le courant de plus de trente années se réduit tout au plus à la somme de dix mille francs. Cela n'est pas étonnant quand on pense que Mozart fut toujours dans la plus grande détresse et mourut dans la dernière misère. C'est ainsi que les véritables et sublimes talents sont souvent méconnus dans notre Europe civilisée, tandis que des histrions, des charlatans, des faiseurs de marchandises à la mode y sont souvent encouragés et récompensés. Il m'a été impossible de prendre la plume pour un morceau de commande, c'est-à-dire pour telle ou telle somme d'argent. Je me suis toujours mis à même de ne point attendre de secours de la composition quoiqu'elle fût mon état, ni même de compter sur elle.

Aussi je conseille à toute personne que la nature appelle à devenir un grand compositeur et qui a un ardent désir de s'illustrer: 1° De se mettre dans le cas autant que possible, que son existence physique ne dépende pas de la composition. 2° De ne pas vouloir s'enrichir par la composition. 3° De satisfaire d'abord en composant son propre génie, son propre sentiment et de ne pas se laisser dérouter ni décourager par ses contemporains." trans. Kaplan, Anton Reicha, "Notes sur Antoine Reicha," appendix, Laing 302.

invited most of the contemporary celebrities in order to satisfy her taste for the world and its society.<sup>120</sup> It cannot be determined if Reicha met the Boscary de Villeplaine's through this salon. Therefore the question with regard to the role of Boscary de Villeplaine remains unanswered.

The quintet was written for B $\flat$  clarinet, which by Reicha's suggestion in Cours limits the keys for composition to the following:

F:      d:      B $\flat$ :      g:      E $\flat$ :      c:

The keys that were used throughout the quintet are shown in the following table.

Quintet in B $\flat$ , op. 89	progression of keys
1st mov.	B $\flat$ : c: F: c: B $\flat$ : E $\flat$ : B $\flat$ :
slow mov.	E $\flat$ : G $\flat$ : b $\flat$ : B $\flat$ : e $\flat$ : E $\flat$ : G $\flat$ : E $\flat$ :
minuet - trio	B $\flat$ : c: g: B $\flat$ : E $\flat$ :
finale	B $\flat$ : f: g: F:f:F: g:G:g: B $\flat$ : c: B $\flat$ :b $\flat$ :B $\flat$ :

Observe that in the first movement, Reicha used only his recommended B $\flat$  clarinet keys. The characteristic chalumeau arpeggio patterns, typical of Classical period writing for clarinet, are found only in movement one, shown below:



similar writing continues through m. 25

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<sup>120</sup> Larousse 1016.



similar writing continues through m. 202

The troublesome  $e\flat^1$  was used twice, once as a passing eighth note and once as a quarter note appoggiatura. The coda features clarinet in a 26 measure cadenza-like solo reaching twice to  $g^3$ .

The slow movement shows a more adventuresome use of keys. The following table summarizes how Reicha handled the writing for clarinet in the foreign keys:

Key	Clarinet writing
$G\flat$ : (first time)	five notes only
$b\flat$ :	$b\flat$ arpeggio only
$e\flat$ :	no clarinet
$G\flat$ : (second time)	no clarinet

Again, there are only two uses of the troublesome  $e\flat^1$ . One an eighth note in the B-flat minor arpeggio, and the other in a more prominent use, a full measure in the coda as the fourth entry of the main motive.

Reicha does not venture from the recommended clarinet keys in the Minuet-trio. The chalumeau is barely touched upon in the minuet and avoided altogether in the trio. The only note to rise above  $c^3$  occurs in a scale passage from  $c^1$  to  $e^3$  for unaccompanied clarinet at the conclusion of the minuet. Reicha did not use the  $e\flat^1$ . Judging from the simple clarinet part, it seems probable that this movement was written before the others.

The Finale shows a marked change in writing for the clarinet. It is the most technically demanding of the four movements and chromaticism is utilized freely rather than avoided. The following table summarizes how Reicha handled the clarinet writing for the foreign keys in the finale.

Key	Clarinet writing
f: (first time)	clarinet featured, chromatic scale d <sup>2</sup> to d <sup>3</sup>
f: (second time)	clarinet solo, chromatic scale d <sup>1</sup> to a <sup>2</sup>
G:	one note, the dominant
b <sup>b</sup> :	duet with violin, chromatic scale g <sup>1</sup> to g <sup>2</sup>

He used e<sup>b1</sup> four times in this movement, once in a chromatic scale and three times in a prominent place in the melody. Trills are included more frequently and one in particular, a<sup>1</sup> to b<sup>1</sup>, would be simplified by the use of Müller's thirteenth key (see clarinet illustration). Reicha's free chromatic writing for the clarinet, along with included use of the a<sup>1</sup> trill, point to the likelihood that this movement was written with Müller's clarinet in mind.

For advice on performance practice of Reicha's work, consult the treatise, On Playing the Flute, written by J. J. Quantz in 1752. Quantz's particular style of composition and performance were considered by some to be out of date at the time of his death, but his treatise continued to be highly valued until the turn of the century. Many suggestions are still pertinent to performers today. Chapter nine, "Of Good Execution in General in Singing and Playing," has many recommendations worthy of consideration.<sup>121</sup>

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<sup>121</sup> Edward R. Reilly, foreword, Johann Joachim Quantz, On Playing the Flute, trans. Edward R. Reilly (New York: The Free Press, 1966) xxx-xxxi; Quantz 119-28.

Chapter fifteen, “Of Cadenzas,” also has helpful suggestions.<sup>122</sup> Reicha’s cadenza passages are written out, but leave room for embellishment. In his autobiography, Reicha related an incident which indicates that spontaneous improvisation was not foreign to him:

At the performance of a certain symphony, during an organ point, I improvised some twenty or thirty measures on my flute. This so delighted the orchestra, that at each performance thereafter they insisted that I make a new improvisation.<sup>123</sup>

Brown stated that “There is plenty of evidence to show that 19th-century performers often took liberties with the printed text.”<sup>124</sup> Later in his article on performance practice, Brown makes another point that will give certain freedom to performance options in playing Reicha’s written out cadenzas:

In fact it is not at all clear whether 19th-century players aimed to maintain an invariable pulse at all times, or whether changes of tempo (other than those specifically indicated) were tolerated in the course of a movement. Beethoven’s pupil Czerny insisted on strict time as the general rule, but Schindler described Beethoven’s own playing as romantically free, and both Chopin and Liszt seem to have played with a certain freedom of rhythm and tempo.

In the quintet, Reicha is careful in indicating ornaments, such as turns, trills, and appoggiaturas. The turns played by more than one member of the ensemble in unison are written out in exact note values, as

<sup>122</sup> Johann Joachim Quantz, On Playing the Flute, trans. Edward R. Reilly (New York: The Free Press, 1966) 179-95.

<sup>123</sup> Prod’homme 351.

<sup>124</sup> Howard Mayer Brown, “Performing practice, §6: After 1750,” The New Grove Dictionary of Music and Musicians 20 vols., ed. Stanley Sadie (London: Macmillan, 1980) 389.

in the first measure of the score:

The image shows the first measure of a musical score for four instruments: violin I, violin II, viola, and cello. The music is in 2/4 time and has a key signature of two flats. The first measure contains a series of eighth and sixteenth notes, with some notes marked with a '1' above them, indicating a first finger turn.

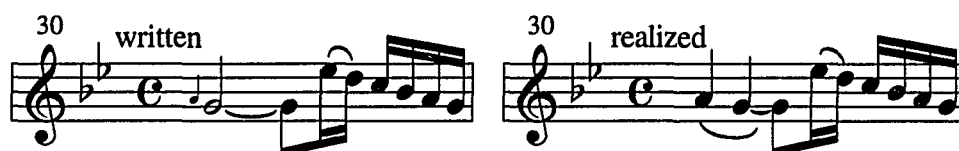
When turns are played by a single member, they are written with the turn sign and pitch deviation indicated, or in some cases, the notes are written as small grace notes as was popular in the Classical period. Note the following example of each case taken from the score.

The image shows two musical examples illustrating turns. The first example, labeled '31', shows a single note with a turn sign and a sharp sign above it, indicating a pitch deviation. The second example, labeled '64', shows a note with a grace note (a small eighth note) preceding it, indicating a turn.

Trills are indicated by the abbreviation “tr.” Chapter nine, “Of Shakes,” in Quantz’s treatise commands the performer to begin each shake [trill] with the appoggiatura that precedes its note. The appoggiatura may

be taken from above or below the note to be trilled.<sup>125</sup> Brown points out that “it is by no means clear when trills began to be played starting on the written note rather than the one above.”<sup>126</sup> This author chooses to begin on the written note when executing the trills in Reicha’s quintet.

Reicha had two methods of indicating appoggiaturas. (He called them notes de goût). “If notated with small notes, they may be interpreted rhythmically according to the context as shorter, equal to, or longer than their resolution.” (Examples shown are taken from the score of the Quintet in B $\flat$ )



“When notated with ‘common’ notes, their time values are to be as notated.”<sup>127</sup>



appoggiatura notated with  
“common” note, resolving up.

One of the best sources of performance practice concerning Reicha’s compositions is found on the first page of the original edition of his first

<sup>125</sup> Quantz 103.

<sup>126</sup> Brown 389.

<sup>127</sup> Anton Reicha, Course of Musical Composition: or, Complete and Methodical Treatise of Practical Harmony, trans. Arnold Merrick (London: R. Cocks, 1854) 99, qtd in Noel Howard Magee, Anton Reicha as Theorist (Ph.D. dissertation, University of Iowa, 1977. Ann Arbor, Michigan: University Microfilms, 78-10364) 127.

six wind quintets op. 88, published by N. Simrock of Bonn in 1817. In a statement written by the members of the “brilliant wind quintet” that made his quintets famous in Paris, we are reminded that good performance means attention to detail, sufficient rehearsal, and knowledge of one’s role in the ensemble. The thorough knowledge found through analysis of the music can help us to uncover the intentions of the composer.

For a long time only stringed instruments have had the privilege of commanding attention at musical gatherings. Ought not one to regret that the wind instruments, which by their nature are much closer to the human voice, are, so to speak, kept out?

The complaint levelled against the wind instruments is that there is no music written for them which is of sufficient interest to make anyone care to hear it performed.

The progress of instruments depends more on composers than on players. The masterpieces of Haydn and Mozart, which were so difficult to play once upon a time, have long since established the preponderance of stringed instruments. One must give credit to the amateurs for whom these works were written; they were not discouraged by the difficulties, and today we have reaped the benefit of their study and their courage.

It is by following the same path that we will arrive at the same end.

To study one’s part carefully, to rehearse often, to perfect the ensemble in order to grasp the intentions of the composer--these are the essentials for the performance of these Quintets. In music which depends on the ensemble for its effect there are always some difficulties which appear great at first, but which are not hard to overcome. The fortes, mezzo-fortes, etc., and above all the pianos should be strictly observed. The part which carries the melody must be allowed to dominate and must not be covered up. To arrive at perfection it is also necessary to be sure to observe the nuances which are indicated, for without them all music loses its interest.

By carefully following the recommendations we have just made, one will succeed in playing these Quintets as they should be played. This is what we ourselves have endeavored to do. By following our example, teachers and players of wind instruments



will encourage composers to enrich their repertory.

It is only by diligence and perseverance that they will arrive at such musicianship as to overcome the repugnance which many composers feel toward writing for wind instruments, and only in such a way will they establish a real rivalry with the stringed instruments, bringing to an end the priority of the latter, for which we have described the principal causes.

(signed) Messrs. VOGT, GUILLOU, DAUPRAT, BOUFFIL,  
HENRY

Members of the Royal School of Music and the Royal  
Theatre of Comic-Opera. Paris, 1817<sup>128</sup>

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<sup>128</sup> Richard Franko Goldman, The Band's Music (New York: Pitman Publishing Corporation, 1938) 63-4.

## PART II: ANALYSIS

### Chapter 3: Introduction

The second part of this study consists of an analysis of each movement of the Quintet in B-flat for Clarinet and Strings by Anton Reicha. First published by Breitkopf & Härtel in 1820, the Quintet was republished by Musica Rara in 1962. A copy of the edition published by Breitkopf & Härtel is located in the collection of the Gesellschaft der Musikfreunde in Vienna. Due to their current extensive remodeling, the original copy was not available for this study. Kurt Janetzky states that the Musica Rara edition of the Quintet is a “transcription” of the Breitkopf & Härtel edition of 1820, “with corrections of obvious errors.”<sup>129</sup>

It is this author’s hope that the analysis provided on the Quintet will introduce a little known work to the repertoire of works available for study to the performer-teacher and theorist as well. The objective of the analysis will be to examine the melody, harmony, and form, as well as to document Reicha’s theories as they pertain to the work. Although many factors influence a successful performance, comprehension of the formal aspects of any work will furnish the members of the ensemble additional knowledge with which to facilitate performance decisions.

Reicha wrote four major treatises on composition, all of which contain numerous examples to illustrate his concepts, as well as illuminating the influence of the German tradition upon his work.

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<sup>129</sup> Kurt Janetzky, foreword, Quintet in B-flat for Clarinet and String Quartet, by Anton Reicha (Monteux, Fr.: Musica Rara, 1962).

Antoine Reicha's teaching was important as a complement to the Conservatoire. . . His emphasis on German models, especially Bach, was new at the time, and his methods were thorough and successful, and appeared in several publications.<sup>130</sup>

The first treatise concerns the study of melody and “melodic constructions.” Consisting of two volumes, the first volume is divided into three main sections, while the second volume contains examples of music which illustrate the concepts discussed in the first:

Traité de mélodie, abstraction faite de ses rapports avec l'harmonie; suivi d'un supplément sur l'art d'accompagner la mélodie par l'harmonie, lorsque la première doit être prédominante: le tout appuie sur les meilleurs modèles mélodiques. Paris: J. L. Scherff, 1814.

- 1) components of melody:  
motives, rhythm, phrases, periods, and cadences;
- 2) different styles of melody:  
recitatives, national songs and marches;
- 3) relationship of melody to harmony:  
the art of accompaniment.<sup>131</sup>

The second treatise concerns the study of harmony and is divided into three main parts:

Cours de composition musicale; ou, Traité complet et raisonnée d'harmonie pratique. Paris: Bombaro, 1818.

- 1) intervals, chords, cadences, and modulations;
- 2) accidentals, non-chord tones, and figured bass;
- 3) chord progressions, strict and free counterpoint, and orchestration.<sup>132</sup>

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<sup>130</sup> Charlton and Trevitt 218.

<sup>131</sup> Smith 41.

<sup>132</sup> Smith 42-43.

Reicha intended his third treatise concerning composition to follow an individual's study of the first two. Each of the third work's two volumes is divided into three main parts and contains numerous illustrative examples of music:

Traité de haute composition musicale. Paris: Zetter, 1824-26.

Volume I:

- 1) vocal composition in the strict and modern styles;
- 2) counterpoint and invertible counterpoint at various intervals in two, three, and four voices;
- 3) canons;

Volume II: Musical Forms:

- 1) fugue in general;
- 2) vocal and orchestral fugues;
- 3) other forms such as rondeau, fantasy, variation, and sonata.<sup>133</sup>

Reicha's last treatise incorporates many of the concepts found in his first treatise, Traité de mélodie, and guides the student through "the basics of prosody and melody to the composition of an entire operatic act."<sup>134</sup> Published in two volumes, the first volume contains the text of the work, while the second volume contains the examples that are used to illustrate the text:

L'art du compositeur dramatique, ou Cours complet de composition vocale. Paris: Chez A. Farrenc, 1833.

Volume I:

- 1) prosody and libretto;
- 2) dramatic vocal music;
- 3) instrumental music in opera;
- 4) staging and the other complements to the dramatic

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<sup>133</sup> Smith 47.

<sup>134</sup> Smith 49.

work;  
 Volume II: numerous examples from several sources;  
 most are taken from Reicha's two operas, Natalie ou la  
 famille Russe (1816), and Sapho (1822).<sup>135</sup>

Reicha's treatises have been studied in several notable dissertations, all of which have been consulted in preparation for the analysis of the Quintet: Seven French Theorists of the 19th Century, by Donald Wheeler Packard, examined Reicha's harmony treatise, Cours; Anton Reicha as Theorist, by Noel Howard Magee, investigated Reicha's theoretical concepts in both Traité de mélodie and Cours; Antoine Reicha's Theories of Musical form, by Jo Renee McCachren explored the formal concepts of Reicha as to periods and larger forms in Traité de mélodie, and Traité de haute composition musicale; Antoine Joseph Reicha's Theories on the composition of Dramatic Music, by Martin Dennis Smith surveyed Reicha's last work, L'art du compositeur dramatique.

In his first treatise, Traité de mélodie, Reicha states "The great edifice of Music rests on two pillars of the same grandeur and of equal importance, Melody and Harmony."<sup>136</sup> The relationship between melody and harmony creates the texture by which Reicha classifies music into three categories:

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<sup>135</sup> Smith 92-93.

<sup>136</sup> Antoine Reicha, Traité de mélodie, abstraction faite de ses rapports avec l'harmonie; suivi d'un supplément sur l'art d'accompagner la mélodie par l'harmonie, lorsque la première doit être prédominante: le tout appuie sur les meilleurs modes mélodiques (Paris: J. L. Scherff, 1814) i, qtd. in Jo Renee McCachren, Antoine Reicha's Theories of Musical form (Ph.D. dissertation, University of North Texas, 1989. Ann Arbor, Michigan: University Microfilms, 90-16192) 190.

- 1) where melody is prominent:  
chansons, romances, national airs, arias, duets, instrumental solos;
- 2) where harmony is prominent:  
declaimed airs, recitatives, preludes, fugues, fantasies and many pieces of musical imitation;
- 3) where these “two pillars” of music are successfully balanced:  
overtures, symphonies, quartets, nearly all instrumental music, the *recitatif obligé*, choruses and ensemble pieces.<sup>137</sup>

His treatment of melody was essentially a starting point to the analysis of form, which he continued in the third treatise, Traité de haute composition musicale, concluding with the larger forms. Reicha felt that the period was the “cornerstone” to composition of good melody, as well as the building block of form.<sup>138</sup> Emmanuel made the following appraisal of Reicha in his biography of the composer.

There were two men in Reicha: a professor, an avant-garde technician, a timid and almost routine-bound artist, excepting, however, the rhythmic organization of musical periods, where very often Reicha appears as an innovator.<sup>139</sup>

A synopsis of the melodic formal elements, defined by Reicha, which are pertinent to the analysis of the Quintet follows:

dessin

The dessin is the smallest melodic unit, “a little idea or motive of not

<sup>137</sup> Magee 48-50.

<sup>138</sup> McCachren 24.

<sup>139</sup> “Il y eut en Reicha deux hommes: un professeur, un technicien d’avantgarde, un artiste timide et presque routinier; étant mise à part toutefois l’organisation rythmique des périodes musicales, où très souvent Reicha apparait novateur.” trans. Kaplan, Emmanuel 21.

less than two notes.”<sup>140</sup>

### le membre

One or more dessins linked together create a larger melodic unit, le membre, concluding with a half or perfect cadence.<sup>141</sup>

### le rythme

“Just as measures divide a series of beats into equal parts, so rythmes organize a series of measures into corresponding sections articulated by half-cadences. This grouping of measures into equivalent divisions maintains the balance and symmetry of the melody.”<sup>142</sup> “Since the membre as well as the rythme is articulated by a half-cadence, these two units always coincide.”<sup>143</sup> The membre and rythme considered together are called a phrase in contemporary terminology. “In order to maintain balance, principles of rythme require that one melodic division be followed by a companion containing an equal number of measures.” Reicha considered phrase lengths to consist of two to eight measures (excluding the number seven) dependent upon the tempo of the melody. To maintain symmetry, each phrase should be balanced

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<sup>140</sup> Antoine Reicha, Treatise on Melody, trans. from the Italian by Edwin S. Metcalf (Chicago: E. S. Metcalf, 1893) 8, qtd. in Magee 60.

<sup>141</sup> Magee 60.

<sup>142</sup> Reicha, Traité de mélodie 11, qtd. in McCachren 32.

<sup>143</sup> Reicha, Traité de mélodie 15, qtd. in McCachren 41.

with a phrase of equal length.<sup>144</sup>

Many imagine that there cannot be any other rhythm than that of four measures, which is commonly called square rhythm; but if they would rid themselves of such an error they should analyze compositions of great masters, and they will be convinced to the contrary. The nature of this art in general seems to oppose all that which tends toward monotony.<sup>145</sup>

### période

“Composed of a symmetrical arrangement of rythmes or membres, the period always concludes with a perfect cadence, creating a sense of completion on a satisfactory resting point. The period is therefore the most important goal of melody; the rhythm and cadences exist in relation to the period; without it, it is impossible for a good melody to take place.”<sup>146</sup>

### Supposition

A supposition [elision] occurs if two phrases overlap. “This is a measure that in the rhythm counts for two: first, as final measure of the first rhythm [phrase], and as initial measure of rhythm [phrase] that follows.”<sup>147</sup>

### l’echo

An echo occurs when the close of a phrase is repeated in a different

<sup>144</sup> Magee 61.

<sup>145</sup> Reicha, Treatise on Melody 37, qtd. in Magee 61.

<sup>146</sup> Reicha, Traité de mélodie 12, qtd. in McCachren 42.

<sup>147</sup> Reicha, Treatise on Melody 49, qtd. in Magee 64.



voice.

### complement

The complement is a short melodic design filling a pause between two phrases usually found in an accompanying voice. It should be distinct from the two phrases, and still retain the same character.<sup>148</sup>

### conduit

“A connecting passage consisting of a short free melodic statement which occurs at a fermata on the dominant and serves to connect the dominant to the tonic. . . Though this passage is prescribed sometimes by the composer, its realization usually remains with the discretion and taste of the singer.”<sup>149</sup>

### retard de la cadence

“a fermata placed over the penultimate note of a period, or its antepenultimate, or both, prolongs the rythme [phrase]. At these points, arbitrary melodic ornaments may be added, though they cannot contribute to the periodic regularity of the rythme [phrase].”<sup>150</sup>

### coda

“The coda is a musical section located after the material which constitutes the formal structure of the piece. It generally confirms

<sup>148</sup> Reicha, Treatise on Melody 31-32, 49, qtd. in Magee 66.

<sup>149</sup> Reicha, Traité de mélodie 30, qtd. in McCachren 50.

<sup>150</sup> Reicha, Traité de mélodie 28-30, qtd. in McCachren 50.

the conclusion of a composition but may also appear at the end of a period, or other sections of a melody.”<sup>151</sup>

L’echo, complement, conduit, retard de la cadence and coda, are all devices used to add length to the period. They create exceptions to the “regular symmetry of the period,” but are not counted in the length of the individual phrases. Therefore, the melody can stand alone without their inclusion.<sup>152</sup>

In Cours, Reicha advises the student that comprehension of “the nature of chords, their succession, modulation, non-harmonic tones, and broken chords” will place a student “in the position to solve the following problems:”

- 1) To find the bass and harmony for a given melody;
- 2) To determine the harmony for an unfigured bass;
- 3) To analyze completely a piece of music of any sort:
  - a) that the student eliminate from the piece of music to be analyzed all non-harmonic tones;
  - b) that he place on another staff the fundamental notes of the chords;
  - c) that he then examine the succession of notes in the fundamental bass to see how the different chords progress.<sup>153</sup>

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<sup>151</sup> Reicha, Traité de mélodie 31, qtd. in McCachren 50.

<sup>152</sup> Magee 65.

<sup>153</sup> Antoine Joseph Reicha, Cours de composition musicale; ou, Traité complet et raisonnée d’harmonie pratique (Paris: Bombaro, 1818) 128, qtd. in Donald Wheeler Packard, Seven French Theorists of the 19th Century (Ph.D. dissertation, University of Rochester, 1952. Rochester, New York: University of Rochester, 5088) 73-34.

Reicha proceeds to give the thirteen chords of his musical system as shown in the following example:

The image displays 13 numbered chords from Reicha's system, organized into four staves. Each chord is shown as a set of notes on a five-line staff with a treble clef. The chords are: No. 1, 2, 3, 4 (first staff); No. 5, 6, 7, 8 (second staff); No. 9, 10 (third staff); and No. 11, 12, 13 (fourth staff). The labels 'Accords de TriosSons', 'Accords de Septième', and 'Accords de Neuvième' are placed to the left of their respective staves.

Shown in four staves, the thirteen chords consist of four triads, four seventh chords, two ninth chords and three altered chords:

Types of triads:

1. major
2. minor
3. diminished
4. augmented

Types of seventh chords:

5. major triad with a minor seventh
6. minor triad with a minor seventh
7. diminished triad with a minor seventh (half-diminished seventh)
8. major triad with a major seventh

Types of ninth chords:

9. major triad with a minor seventh and major ninth
10. major triad with a minor seventh and minor ninth

Types of altered chords:

11. augmented six-five (German augmented sixth chord)
12. augmented six-four-three (French augmented sixth chord)
13. augmented triad with a minor seventh<sup>154</sup>

Although Reicha did not use a system to label the sonority of chords, the chords in this study will be labeled in the following manner: the root and quality of major and augmented triads will be represented with capital letters, i.e. CM, C+; minor and diminished triads will be represented in lower case, i.e. cm, c°. The symbol, +, will be used to label augmented triads. The symbol, °, will apply to both diminished triads as well as fully diminished seventh chords. The difference will be signified by the presence of the numerals indicating a seventh chord and its inversion. The quality of thirds added to the triad will also be labeled, as well as any inversion, shown in the example below:

The diagram shows a treble clef staff with a key signature of one flat (Bb). The notes are C4, E4, G4, Bb4, and C5. Below the staff, the chord is labeled 'CMmM 9/7'. A bracket groups the notes C, E, and G, with a line pointing to the text 'C major triad'. Another bracket groups the notes Bb and C, with a line pointing to 'minor seventh'. A third bracket groups the notes E, G, Bb, and C, with a line pointing to 'with a major ninth'. A fourth bracket groups all five notes, with a line pointing to 'in root position'.

The symbol, °, will be used to label half- diminished seventh chords.

German French and Italian augmented sixth chords will use the abbreviation, Gr<sup>♭</sup>, Fr<sup>♭</sup> and It<sup>♭</sup>, respectively. In the example below, all of

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<sup>154</sup> Reicha, Cours 8.

Reicha's thirteen chords listed in Cours are shown as they are labeled in this study :

1. CM  
2. cm  
3. c<sup>o</sup>  
4. C+  
5. CMm<sup>7</sup>  
6. cmm<sup>7</sup>  
7. c<sup>o</sup>7  
8. CMM<sup>7</sup>  
9. CMmM<sup>9</sup><sub>7</sub>  
10. CMmm<sup>9</sup><sub>7</sub>  
11. Gr<sup>♭</sup>  
12. Fr<sup>♭</sup>  
13. C+m<sup>7</sup>

In his first treatise, Traité de mélodie, Reicha ordered the chords somewhat differently. He listed examples of the naturally occurring chords as found in the keys of D major and D minor first, and listing the altered chords last:<sup>155</sup>

1. DM  
2. dm  
3. e<sup>o</sup>  
4. AMm<sup>7</sup>  
5. emm<sup>7</sup>  
6. e<sup>o</sup>7  
7. GMM<sup>7</sup>  
8. AMmM<sup>9</sup><sub>7</sub>  
9. AMmm<sup>9</sup><sub>7</sub>  
10. D+  
11. A+m<sup>7</sup>  
12. Gr<sup>♭</sup>  
13. Fr<sup>♭</sup>

Observe how Reicha notated the root of the dominant ninth chords an octave lower in order to separate the fundamental from the half-diminished or fully-diminished seventh chord that results when the fundamental is

<sup>155</sup>Antoine Reicha, Traité de haute composition musicale, 2 vols. (Paris: Zetter, 1824-26) 1: 13.

omitted. Deprived of the fundamental, Reicha showed the following possibilities for chords built on the leading tone:<sup>156</sup>

1. Major

2. minor

GMmM<sup>9</sup><sub>7</sub>   b°<sup>7</sup>   b°<sup>6</sup><sub>5</sub>   b°<sup>4</sup><sub>3</sub>   GMmm<sup>9</sup><sub>7</sub>   b°<sup>7</sup>   b°<sup>6</sup><sub>5</sub>   b°<sup>4</sup><sub>3</sub>

Although Reicha considered the half-diminished and fully-diminished seventh chords shown above as dominant ninths deprived of their fundamental, in this study these chords are labeled as leading-tone sevenths, i.e. vii<sup>o</sup>7, vii<sup>o</sup>7. Functions are labeled in upper and lower case according to the quality of the chord as in the sonorities. The following example was presented in Cours to show how to write for the dominant seventh deprived of its fundamental.<sup>157</sup>

b°<sup>6</sup>   CM   b°<sup>6</sup><sub>4</sub>   CM

C: vii<sup>o</sup>6   I   vii<sup>o</sup>6<sub>4</sub>   I

Reicha instructed the student in the manner by which he may distinguish the difference between a half-diminished dominant ninth chord without its fundamental and a half-diminished super-tonic seventh chord as shown in the following table:

<sup>156</sup> Reicha, Cours 12, qtd. in Packard 60.

<sup>157</sup> Reicha, Cours 34, qtd. in Packard 62.

In C major B D F A as V<sup>9</sup>

1. It is not prepared.
2. It resolves to I.
3. Its usage does not require a series of chords.
4. The 9th (A) must be placed above the bass (B).
5. The 9th (A) may be replaced by G with no inconvenience.

In A minor B D F A as II<sup>9</sup> [ii<sup>o7</sup>]

1. It must be prepared.
2. It resolves to the dominant.
3. There must be a series of at least three chords.
4. The A may be placed in the bass as well as in the upper parts.
5. The A may not be changed to G.<sup>158</sup>

Reicha utilized four different types of modulation in composing the Quintet. To avoid confusion over terminology, the modulation types found in this study are defined below. The examples shown are Reicha's, the labeling style of sonorities, functions, and modulation types are not.

Diatonic Pivot Chord (dpc)

A diatonic chord (usually a triad, sometimes a seventh chord) in the first key becomes a diatonic chord in the new key, often just before the new dominant chord.<sup>159</sup>

	CM	DMm <sup>4</sup> / <sub>2</sub>	GM <sup>6</sup>	em	DM	GM
C:	I			e:	V	I
G:	IV	V <sup>4</sup> / <sub>2</sub>	I <sup>6</sup>	G:	V	I
	dpc			dpc		

<sup>158</sup> II<sup>9</sup> must be a typographical error; Reicha, Cours 42, qtd. in Packard 63.

<sup>159</sup> example taken from Reicha, Cours 49, qtd. in Packard 64.

### Chromatic Pivot Chord (cpc)

A diatonic or chromatic chord in the first key becomes a diatonic or chromatic chord in the new key, often just before the new dominant chord. Therefore, the common chord may be chromatically altered in one or both keys.<sup>160</sup>

	BMm <sup>6</sup> / <sub>5</sub>	EM	AMm <sup>6</sup> / <sub>5</sub>	DM	GMm <sup>6</sup> / <sub>5</sub>	CM
E:	V <sup>6</sup> / <sub>5</sub>	I		I		
D:		V	V <sup>6</sup> / <sub>5</sub>	V		
C:		cpc	cpc	V <sup>6</sup> / <sub>5</sub>		I

The preceding example of Reicha's also demonstrates how he utilized falling fifths to handle chromatic movement between foreign keys.

### Third Relation (3rd rel.)

The root of a major triad (or major-minor seventh chord) moves by a major or minor interval of a third to the root of another major triad (or major-minor seventh chord). No pivot chord is involved, although in some cases a pivot note may appear bridging the two chords.

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<sup>160</sup> example taken from Reicha, Cours 49, qtd. in Packard 50.



The example below is an excerpt from the second movement of Reicha's Quintet in B $\flat$ . In Cours, Reicha suggested such modulations for "extended compositions, or between movements, or where a dramatic situation requires it."<sup>161</sup>

22

pivot note

E $\flat$ M I C $\flat$ M e $\flat$ m $\frac{6}{4}$

E $\flat$ : G $\flat$ :

IV vi $\frac{6}{4}$

3rd rel.

In Zeitschrift für Musikwissenschaft, Ernst Bücken made note of Reicha's frequent use of third relationship:

In his own compositions Reicha used third relationship even more than Beethoven or Schubert, and as a theorist he stood up for the cause of using third-related keys.<sup>162</sup>

### Major-minor Seventh becomes Diminished Seventh. (Mm $^7$ $\rightarrow$ $^{\circ}7$ )

Raising the root of a major-minor seventh chord by one-half step produces a diminished seventh chord which functions in the new key.

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<sup>161</sup> Reicha, Cours, qtd. in Magee 117.

<sup>162</sup> Magee 118.

1.

$A\flat M^6$     $E\flat Mm^4_2$     $c\sharp^{\circ 7}$     $G M^6_4$     $D Mm^7$     $G M$   
 $A\flat$ :    $I^6$     $V^4_2$     $\frac{vii^{\circ 7}}{V}$     $I^6_4$     $V^7$     $I$   
 $G$ :  
 $Mm^7 \rightarrow \circ^7$

In Cours, Reicha also shows an example of the reverse of this modulation type.

Diminished Seventh becomes Major-minor Seventh. ( $\circ^7 \rightarrow Mm^7$ )

The lowering by one-half step of any note of the diminished seventh chord produces a major-minor seventh chord which functions in the new key.<sup>163</sup>

2.

$F\sharp M$     $F\sharp Mm^4_2$     $a\sharp^{\circ 3}$     $E\flat Mm^7$     $G M^6_4$     $D Mm^7$     $G M$   
 $B$ :    $V$     $V^4_2$     $vii^{\circ 3}$   
 $G$ :    $Gr^{\flat}$     $I^6_4$     $V^7$     $I$   
 $\circ^7 \rightarrow Mm^7$

<sup>163</sup> Reicha, Cours 66, qtd. in Packard 65.

Reicha concludes his discussion of formal elements in Traité de haute composition musicale by defining the larger compositional forms. With regard to instrumental music, he defines six formal patterns:

1. La Grande Coupe Binaire;
2. La Coupe Ternaire;
3. La Coupe du Rondeau;
4. La Coupe Libre or la Coupe de Fantaisie;
5. La Coupe des Variations;
6. La Coupe du Menuet.<sup>164</sup>

In composing the four movements of the Quintet in B $\flat$ , Reicha utilized only two of the large patterns listed above. Since the definition of La coupe du menuet depends on the definition of Reicha's la petite coup binaire, that definition will precede the definition of the two larger forms that were used in the composition of the Quintet.

#### La petite coup binaire

. . .contains two principal periods which may or may not encompass modulation. It may include added periods which may prolong the melody or provide a coda.<sup>165</sup>

#### La coupe du menuet

The minuet is characterized by lightness and frivolity, symmetry, and a lively tempo in addition to its particular formal arrangement. It usually appears as a short petite coup binaire with two repeats. The trio which generally follows the minuet constitutes “ a kind of second minuet which anticipates the return to the first and prolongs the piece. Frequently such a trio also employs la petite coup binaire and almost always provides tonal contrast with the dominant,

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<sup>164</sup> Antoine Reicha, Traité de haute composition 296, qtd. McCachren 190.

<sup>165</sup> Reicha, Traité de mélodie 36, qtd. in McCachren 148

subdominant, submediant or parallel minor key areas. For minor keys, the trio may appear in the parallel major, mediant, subdominant, or minor dominant. At the conclusion of the trio, the minuet da capo ensues. Such a concise form is not conducive to extensive development of thematic ideas.<sup>166</sup>

### La grande coupe binaire

The most characteristic feature of la grande coupe binaire is its division into two principal parts. The first major part serves as the exposition of invented ideas while the second, subdivided into two sections, presents the development of ideas followed by their “transposition” to the original tonic.<sup>167</sup>

The first part is divided into four sections:

1. Motif: The main idea consists of a complete period closing on the principle tonic.
2. Bridge: The primary purpose of this section is to arrive at the dominant of the new key.
3. Second motif: The second main idea appears in the dominant [or relative major] and should be distinctive enough to differentiate from the ideas that follow.
4. Ideas Accessories: May be used to prolong the exposition or provide a smooth transition to the opening material if the exposition is repeated.<sup>168</sup>

The second part of this coupe can never be shorter than the first, though it may be a third or even half again longer than the opening section; for the first part is only the exposition, while the second is the development of it.<sup>169</sup> The second part . . . may open with a new motif, especially if the first part did not contain a sufficient number

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<sup>166</sup> Reicha, Traité de haute composition 311, qtd. in McCachren 208.

<sup>167</sup> Reicha, Traité de haute composition 296, qtd. in McCachren 192.

<sup>168</sup> McCachren 192-195.

<sup>169</sup> Reicha, Traité de mélodie 46, qtd. in McCachren 153.

of ideas for development and may introduce new idées accessoires.<sup>170</sup>

The final section --the “resolution” of the piece-- usually begins with the initial motif (première idée mère) in the original tonic, which was prepared by the dominant pedal of the preceding section. The primary purpose is to reestablish the original tonic, which should predominate throughout the section. The motif may be abridged or even partially transposed. The ideas of the bridge passage may also reappear here, though possibly rearranged or transposed to avoid movement away from tonic.

The recurrence of the seconde idée mère appears in the tonic; if the original tonic is minor, it may appear in the major mode. Occasionally, this idea may even initiate this section especially if the first motif predominates within the development. In general, all the ideas previously presented in the dominant in the first part reappear in the tonic key. This transposition may incorporate such additional modifications as reversed order of ideas, different dynamics, rearranged parts, altered harmony or accompaniment, varied melody, or a continued development of ideas in a manner different from the first section. An interesting Coda completes the entire piece.<sup>171</sup>

On page 300 of Traité de haute composition, Reicha provided a chart of La grande coupe binaire, reproduced on the following page of this study. A translation provided by the author of this study follows on the next page. Observation and study of the chart will demonstrate that Reicha’s La grande coupe binaire is an early explanation of sonata form. Reicha did not explain Sonata form as a three part form (exposition, development, recapitulation), because he continued the development of ideas through the recapitulation to the end of the second section. Reicha’s

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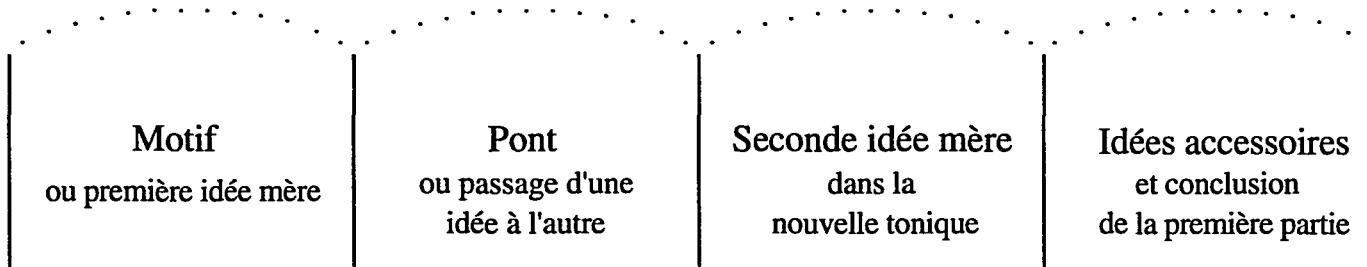
<sup>170</sup> Reicha, Traité de haute composition 298, qtd. in McCachren 195.

<sup>171</sup> Reicha, Traité de haute composition 299, qtd. in McCachren 196-97.

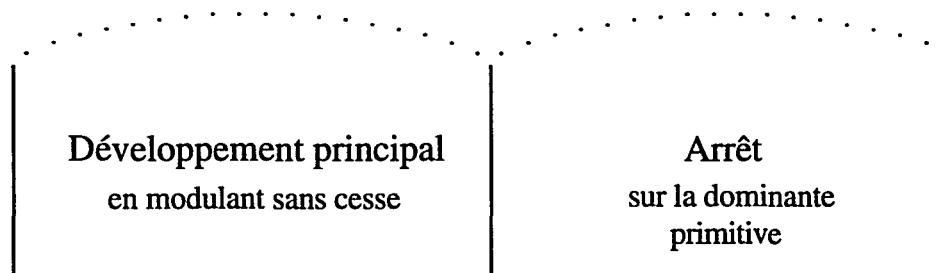
compositional style for this form will become evident during the following analytical study of the Quintet.

## La grande coupe binaire

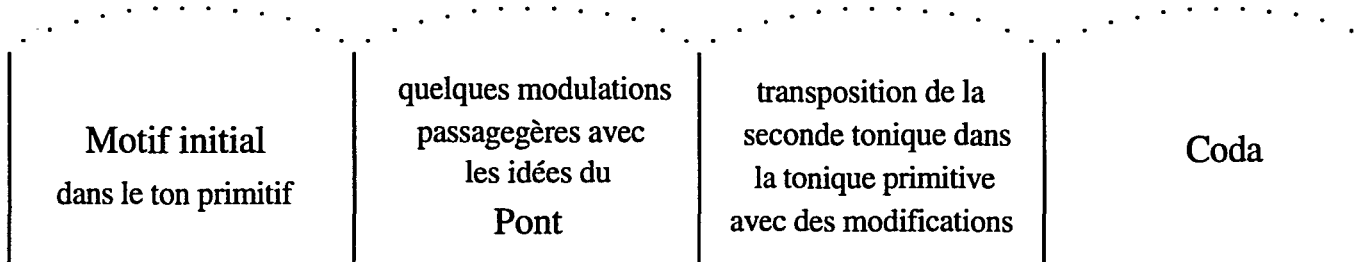
Première partie,  
ou exposition des idées



Première section de la seconde partie

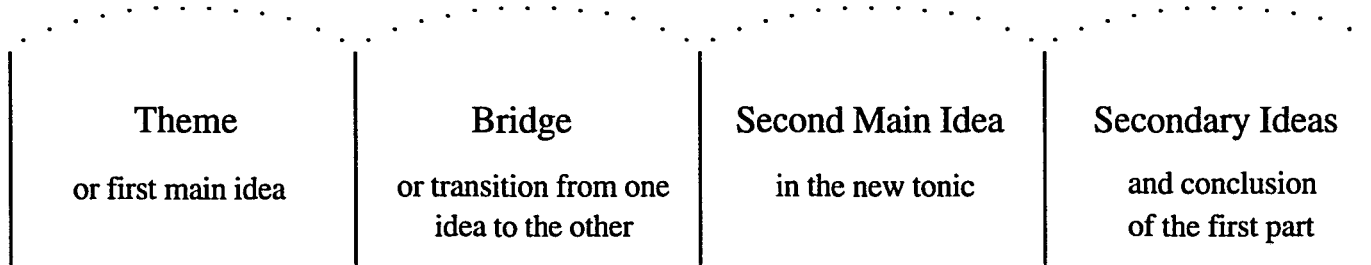


Seconde section

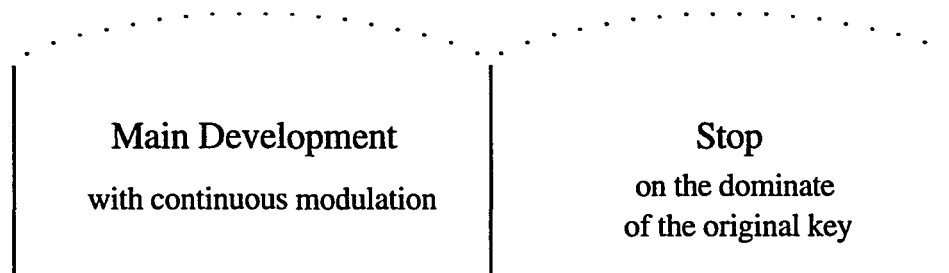


# The Large Binary Pattern

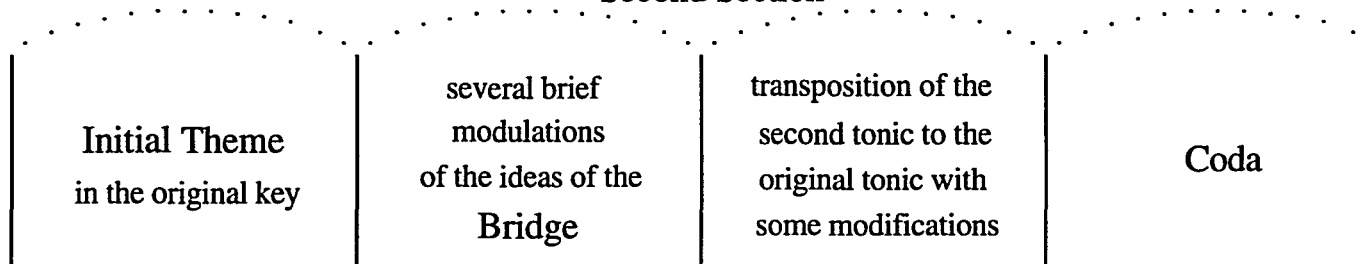
## First Part or the Exposition of the Ideas



## First Section of the Second Part



## Second Section





## Chapter 4: First Movement

The first movement is a sonata form with a length of 245 measures. The exposition of 88 measures is repeated, followed by 37 measures of development and a recapitulation of 120 measures. Thus, Reicha's "Grand Coup Binare" (Large Binary Pattern) is nearly balanced in length with the first part (exposition of the ideas) generating with repeat a total of 176 measures (53%) and the second part (development and recapitulation) 157 measures (47%).

The first theme (1-32<sub>1</sub>) is presented in two periods of sixteen measures; the first a contrasting period, the second a parallel period. The first period introduces three motives which generate much of the musical material in the movement. Motive x is introduced in the string quartet first as a unison in the violins and viola with the cello an octave lower.



Motive y follows in the clarinet and is presented twice in sequence.



Motive z is introduced in measure 12 in the clarinet, twice with invertible counterpoint in violin I for added emphasis.



## First theme: first period

The musical score for the first theme, first period, consists of five staves of music. The key signature is B-flat major (two flats). The first staff is labeled 'str qt' and 'cl', with a trill 'tr' above the final measure. The second staff has a trill 'tr' above the final measure. The third staff has trills 'tr' above the first and last measures. The fourth staff has trills 'tr' above the first and last measures. The fifth staff has trills 'tr' above the first and last measures. The chords are as follows:

- Staff 1: Bb: I
- Staff 2: ii<sup>4</sup>/<sub>2</sub> V
- Staff 3: V<sup>7</sup> I (IAC) V<sup>7</sup> V<sup>4</sup>/<sub>2</sub>
- Staff 4: I<sup>6</sup> vi<sup>7</sup> IV<sup>6</sup> I<sup>6</sup>/<sub>4</sub> V<sup>6</sup>/<sub>5</sub> of V V<sup>4</sup>/<sub>2</sub>
- Staff 5: I<sup>6</sup> IV I<sup>6</sup>/<sub>4</sub> V<sup>7</sup> I (PAC)

The second period of the first theme (16-32<sub>1</sub>) transforms motive y

The transformed motive y is shown in a single staff of music. It consists of a sequence of notes with a trill 'tr' above the final measure.

and presents it in sequence, the antecedent phrase in violin I and the consequent phrase of the parallel period an octave lower in the clarinet.

## First theme: second period

The musical score consists of three staves. The first staff is for Violin I (vn I) in B-flat major, with a key signature of two flats. The second staff is for Clarinet (cl) in B-flat major. The third staff is for a lower instrument, possibly Bassoon or Contrabass, in B-flat major. The chord progressions are as follows:

Staff 1 (vn I): Bb: I vi ii vii<sup>o</sup> vii<sup>o4</sup><sub>2</sub> V<sup>6</sup><sub>5</sub>of vi vi vi<sup>4</sup><sub>2</sub>

Staff 2 (cl): IV ii<sup>6</sup> V<sup>7</sup> I (IAC) I V<sup>4</sup><sub>2</sub>of IV IV<sup>6</sup> ii vii<sup>o</sup>

Staff 3: V<sup>6</sup><sub>5</sub>of vi vi vi<sup>4</sup><sub>2</sub> IV ii V I (PAC)

The transition (32-51<sub>1</sub>) begins in measure 32 on an elided Perfect Authentic Cadence by bringing back motive x and y in their original form and voices, presenting both twice more in sequence, a step higher each time to facilitate modulation from B-flat major to C minor. Part 2 of the transition (40-47<sub>1</sub>) further transforms motive y, played by clarinet, modulating to F major for the third section of the transition (47-51<sub>1</sub>), featuring the clarinet in a repeated scale flourish that finishes the transition to begin the second theme in the dominant key. The following chart summarizes the modulations that occur in the transition.

	32-34	35-37	38-40	41	42	43	44	45	46	47
Bb:	BbM	cm	d <sup>o</sup>	b <sup>o6</sup> <sub>5</sub>	cm <sup>6</sup>	f# <sup>o6</sup>	gm <sup>6</sup>	e <sup>o6</sup>	e <sup>o6</sup> <sub>5</sub>	FM
c:	I	ii	ii <sup>o</sup>	vii <sup>o6</sup> <sub>5</sub>	i <sup>6</sup>	vii <sup>o6</sup> of V	ii <sup>6</sup>	vii <sup>o6</sup>	vii <sup>o6</sup> <sub>5</sub>	I
F:		<i>dpc</i>				<i>cpc</i>				

The second theme (51<sub>2</sub>-62<sub>1</sub>) is a contrasting period, ten measures in length. Five measures feature violin I, followed by five measures of violin I with clarinet, sounding an octave lower, in exact imitation at one measure of the violin. Reicha has shown his theory of phrase balance by matching a five measure phrase with another of equal length, although one extra measure is added in order to complete the canonic imitation in the clarinet. The eleventh measure accomplishes a dual function; it completes the imitation and provides a cadence that establishes the beginning of the codetta.

### Second theme

The musical score for the second theme consists of three staves of music in G minor, 3/4 time. The first staff is labeled 'vn I' and contains the first five measures. The second staff contains the next five measures. The third staff contains the final measure and includes trills. Chord symbols are provided below the notes for each measure.

Chord symbols for the first staff: F: I, V, iii, vii<sup>o</sup>6, V<sup>6</sup>, V, I<sup>6</sup> ii

Chord symbols for the second staff: V, V<sup>7</sup>, I, V<sup>7</sup>, I(PAC), V<sup>7</sup>, I, V<sup>7</sup>

Chord symbols for the third staff: I(PAC), V<sup>7</sup>, I, V<sup>7</sup>, I, V<sup>7</sup>, I(PAC)

The codetta (62-88) brings the exposition to a close with two contrasting sections, each utilizing repetition as a compositional device. The first section (62-74<sub>1</sub>) begins on an ascending chromatic line in the cello with tonic pedal throughout. This section has three four measure phrases. The second phrase is a repetition of the first and the third a unique prolongation of tonic pedal with syncopation throughout. The

second section (74-88) begins on a descending chromatic line passed from clarinet, to cello, to violin I. In measure 77, the harmonic rhythm becomes faster with melodic material and cadential formula repeated for final emphasis on the dominant key.

	77	78	79
F:	dm B♭M FM <sub>4</sub> <sup>6</sup> CMm <sup>7</sup>	FM CM FM <sub>4</sub> <sup>6</sup> CMm <sup>7</sup>	FM B♭M FM <sub>4</sub> <sup>6</sup> CMm <sup>7</sup>
	vi IV I <sub>4</sub> <sup>6</sup> V <sup>7</sup>	I V I <sub>4</sub> <sup>6</sup> V <sup>7</sup>	I IV I <sub>4</sub> <sup>6</sup> V <sup>7</sup>
		PAC	melodically = 77
	80	81	82
F:	FM CMm <sup>7</sup> dm e <sup>o</sup>	FM B♭M FM <sub>4</sub> <sup>6</sup> CMm <sup>7</sup>	FM FMm <sup>7</sup>
	I V <sup>7</sup> vi vii <sup>o</sup>	I IV I <sub>4</sub> <sup>6</sup> V <sup>7</sup>	I V <sup>7</sup> of IV
	PAC	=79	PAC
	melodically = 78-79		B♭M <sub>4</sub> <sup>6</sup> e <sup>o</sup> 7/F
			IV <sub>4</sub> <sup>6</sup> vii <sup>o</sup> 7
	84	85	86
F:	FM FMm <sup>7</sup>	B♭M <sub>4</sub> <sup>6</sup> e <sup>o</sup> 7/F	FM CMm <sup>7</sup>
	I V <sup>7</sup> of IV	IV <sub>4</sub> <sup>6</sup> vii <sup>o</sup> 7	I V <sup>7</sup>
	=82	=83	=86
			FM
			I
			PAC
	87	88	
	FM CMm <sup>7</sup>	FM	
	I V <sup>7</sup>	I	
	=86		
			PAC

The development (89-126<sub>1</sub>) begins in F major and modulates to C minor before returning to B-flat major for the recapitulation. The first section of the development (89-107<sub>1</sub>) works with syncopation in the clarinet melody and utilizes more chromaticism in the harmonic progression.

	89-90	91-2	93-4	95-6	97-8	99-100	101
F:	FM	CMm <sup>7</sup>	fm	b <sup>o</sup> <sub>3</sub> <sup>4</sup>	cm <sup>6</sup>	d <sup>o</sup> <sub>5</sub> <sup>6</sup>	cm <sup>6</sup> fmm <sub>2</sub> <sup>4</sup>
	I	V <sup>7</sup>	i				
c:		V <sup>7</sup> of iv	iv	vii <sup>o</sup> <sub>3</sub> <sup>4</sup>	i <sup>6</sup>	ii <sup>o</sup> <sub>5</sub> <sup>6</sup>	i <sup>6</sup> iv <sub>2</sub> <sup>4</sup>
		<i>cpc</i>					

	102	103	104	105	106
c:	B♭Mm <sub>5</sub> <sup>6</sup> E♭MM <sub>2</sub> <sup>4</sup>	A♭MM <sub>5</sub> <sup>6</sup> d <sup>♭4</sup> <sub>2</sub>	GMm <sub>5</sub> <sup>6</sup> cm <sub>4</sub> <sup>6</sup> /B	f# <sup>♭6</sup> <sub>5</sub>	DFr <b>♭</b>
	V <sub>5</sub> <sup>6</sup> of III III <sub>2</sub> <sup>4</sup>	VI <sub>5</sub> <sup>6</sup> ii <sup>♭4</sup> <sub>2</sub>	V <sub>5</sub> <sup>6</sup> i <sub>4</sub> <sup>6</sup>	vii <sup>♭6</sup> <sub>5</sub> of V	Fr <b>♭</b>

The final French augmented sixth chord, the most dissonant chord found in the movement, prepares the false recapitulation (107-126<sub>1</sub>). Reicha uses motive x in sequence to bring the music back to the tonic key by the most unusual modulation utilized in the composition. A fully diminished seventh becomes a major minor seventh by lowering only one note; f sharp becomes f natural. At the conclusion of the second section of the development, Reicha employs the dominant of the tonic key for thirteen measures (Arrêt, sur la dominante primitive), a significant event that brings the key back to B-flat major for the return of the first theme.

	107-8	109-10	111-2	113-125	126
c:	GM	cm <sub>4</sub> <sup>6</sup>	f# <sup>♭7</sup>	FMm <sup>7</sup>	B♭M
B♭:	V	i <sub>4</sub> <sup>6</sup>	vii <sup>♭7</sup> of V	V7 σ7 → Mm <sup>7</sup>	I

Thirty-seven measures of development (15% of the total 245) is rather short unless Reicha's theory of form is taken into account. He views development and recapitulation of the sonata form as the second part of a binary form. In the examination of the recapitulation, it is evident that Reicha carries the idea of development into the recapitulation through variation of voicing, melody and order in the returning parts of the form, particularly in the transition and codetta. The coda is a final culmination of his development of motivic ideas.

The recapitulation begins with the return of the first theme (126-141<sub>1</sub>) in the tonic key. Reicha brings back only the first of the two periods with the original music and chord progression. For variety, violin I takes over the melody from the clarinet in the sixth measure of the period (131<sub>3</sub>) in an exchange of voicing.

The transition (141-160) returns with a more extensive change in voicing. In the first section (141-151<sub>1</sub>), motive x is played by the clarinet and motive y by violin I. Instead of the original second section of the transition returning next, Reicha has changed the order to provide more variety. The scale work of the original third section returns (151-155<sub>1</sub>), however this time the four measure pattern is shared between violin I and clarinet, each performing two measures. The music from the original second section of the transition follows (155-160), with the clarinet solo modified. The transition in the recapitulation modulates also, but to the subdominant key of E-flat major and back again for the return of the second theme in the tonic key.

	141-2	143	144-5	146	147-9	150	151
B $\flat$ :	B $\flat$ M	gm	cm	A $\flat$ M	d $^{\circ}$	B $\flat$ Mm $_5^6$	E $\flat$ M A $\flat$ M E $\flat$ M $^6$
E $\flat$ :	I	vi iii <i>dpc</i>	vi	IV	vii $^{\circ}$	V $_5^6$	I IV I $^6$

	152	153-4	155-6	157	158	159	160
E $\flat$ :	fmm $^7$ B $\flat$ M $^7$	repeat	E $\flat$ M	b $^{\circ 6}_5$	cm $^6$	a $^{\circ 6}_5$	FMm $_5^6$ B $\flat$ M
B $\flat$ :	ii $^7$ V $^7$	=151-2	I IV <i>dpc</i>	vii $^{\circ 6}_5$ of ii	ii $^6$	vii $^{\circ 6}_5$	V $_5^6$ I

The second theme(160<sub>3</sub>-171) returns with the same harmonic progression as in the exposition, but transposed to the tonic key. The melody begins in violin I as before, but the clarinet joins in harmony in the second measure (162<sub>3</sub>). For the second five measure phrase, the clarinet takes over the melody and violin I then imitates the clarinet at one measure, an octave higher.

The return of the codetta (171-207<sub>1</sub>) brings back both sections. The first section (171-183<sub>1</sub>) returns with the same harmonic progression of the original three four measure phrases transposed to the tonic key. The first phrase exchanges voicing throughout, the second phrase returns with only some modifications to the inner voices. The third phrase changes only in the third and fourth measure of the clarinet part, exchanging passage work for scale work. Part two of the codetta (183-207) shows Reicha's experimentation with the order of events. He brings back the first eight measures of the second section of the original codetta, complete with the transposed original harmonic progression, but with voice exchange. Inserted into the center of this eight measure section is the return of the so far missing second period of the first theme. The melody and key are exactly as they were before, but the accompanying parts have been rewritten, simplifying the harmonic progression somewhat. Clarinet and violin I exchange phrases but remain in their original tesitura. Measure 193 of the clarinet part appears to be an obvious error. This author does not believe Reicha would distort his melody in this manner. Changing the melody to the original notes also does not change the chord progression. The returning theme is shown below with the corrected measure.



## Recap of First theme: second period

187

cl

B $\flat$ : I ii $\frac{4}{2}$  V $\frac{6}{5}$

original

I vi IV $\frac{6}{4}$  V $\frac{7}{4}$

vn I

I I V $\frac{4}{2}$  of IV IV ii ii $\frac{4}{2}$  vii $^{\circ}$  vii $^{\circ}$   $\frac{4}{2}$

V $\frac{6}{5}$  of vi vi IV ii V $\frac{7}{4}$  I (PAC)

The coda (207-245) begins with motive x stated one more time in the string quartet as in the beginning. Following in imitation, clarinet, viola, violin I, and violin II make overlapping entries at the octave of motive x. While the clarinet part reaches the upper limits of its range (g<sup>3</sup>), more chromaticism occurs in the harmonic progression. Each key center utilized in the movement is briefly brought back in a cadential relationship; E-flat major in 209-212, C minor in 215-216, F major in 216-217, and finally B-flat major in 220-221. As violin I works with motive z, the harmony shifts by third relation for an unsettling effect in measure 215.

	207-8	209-11	212	213-4	215	216
B♭:	B♭M I	B♭Mm <sub>2</sub> <sup>4</sup> V <sub>2</sub> <sup>4</sup> of IV	E♭M <sup>6</sup> IV <sup>6</sup>	B♭Mm <sub>2</sub> <sup>4</sup> V <sub>2</sub> <sup>4</sup> of IV	B♭Mm <sub>2</sub> <sup>4</sup> GMm <sup>7</sup> V <sub>2</sub> <sup>4</sup> of IV V <sup>7</sup> of ii <i>third relation</i>	cm e <sup>o4</sup> <sub>3</sub> ii vii <sup>o4</sup> <sub>3</sub> of V

	217	218	219	220	221	222
B♭:	FM <sup>6</sup> V <sup>6</sup>	gm vi	CM CMm <sub>2</sub> <sup>4</sup> V of V V <sub>2</sub> <sup>4</sup> of V	FMm <sub>5</sub> <sup>6</sup> V <sub>5</sub> <sup>6</sup>	B♭M E♭M <sub>4</sub> <sup>6</sup> cmm <sub>2</sub> <sup>4</sup> I IV <sub>4</sub> <sup>6</sup> ii <sub>2</sub> <sup>4</sup>	B♭M E♭M <sub>4</sub> <sup>6</sup> cmm <sub>2</sub> <sup>4</sup> I IV <sub>4</sub> <sup>6</sup> ii <sub>2</sub> <sup>4</sup> =221

In measure 227, a long predominant tonic six-four chord sets off a cadenza passage for the clarinet finished with a trill and perfect authentic cadence in measure 238. The following chart shows how Reicha has prolonged the tonic six-four.

	223	224	225	226	227-30	231
B♭:	B♭M I	e <sup>o7</sup> vii <sup>o7</sup> of V	b♭m <sub>4</sub> <sup>6</sup> i <sub>4</sub> <sup>6</sup>	e <sup>o7</sup> vii <sup>o7</sup> of V	B♭M <sub>4</sub> <sup>6</sup> I <sub>4</sub> <sup>6</sup>	B♭Mm <sub>2</sub> <sup>4</sup> E♭M <sup>6</sup> G♭Mm <sup>7</sup> V <sub>2</sub> <sup>4</sup> of IV IV <sup>6</sup> Gr <sup>6</sup>

	232-4	235	236	237	238
B♭:	B♭M <sub>4</sub> <sup>6</sup> I <sub>4</sub> <sup>6</sup>	B♭M <sub>4</sub> <sup>6</sup> FMm <sup>7</sup> I <sub>4</sub> <sup>6</sup> V <sup>7</sup>	B♭M <sub>4</sub> <sup>6</sup> I <sub>4</sub> <sup>6</sup>	FMm <sup>7</sup> V <sup>7</sup>	B♭M I PAC

Following the perfect authentic cadence, the key is reaffirmed with two four measure phrases. In the first phrase, two measures are repeated both cadentially and melodically with voice exchange. The final four measure

phrase consists of dominant and tonic to bring the movement to a close.

	238	239	240	241
	B♭M B♭MmM <sub>7</sub> <sup>9</sup>	E♭M <sub>4</sub> <sup>6</sup> a <sup>°7</sup> /B♭	B♭M B♭Mm <sup>7</sup>	E♭M <sub>4</sub> <sup>6</sup> a <sup>°7</sup> /B♭
B♭:	I V <sub>7</sub> <sup>9</sup> of IV	IV <sub>4</sub> <sup>6</sup> vii <sup>°7</sup>	I V <sup>7</sup> of IV	IV <sub>4</sub> <sup>6</sup> vii <sup>°7</sup>

	242	243	244-5
	B♭M FMm <sup>7</sup>	B♭M FM	B♭M
B♭:	I V <sup>7</sup>	I V	I

Summary:

Keys used in the movement shown in bold:

<i>Closely Related Keys: B-flat major</i>		
Dominant	<b>F:</b>	d:
Tonic	<b>B♭:</b>	g:
Subdominant	<b>E♭:</b>	c:

Modulations used:

B♭: → c: → F: → c: → B♭: → E♭: → B♭:  
*dpc cpc cpc <sup>o7</sup>→Mm<sup>7</sup> dpc dpc*

Chords used:

Diatonic chords: Major keys:

triads: I ii iii IV V vi vii<sup>o</sup>  
 seventh chords: ii<sup>7</sup> V<sup>7</sup> vi<sup>7</sup> vii<sup>o7</sup>

Diatonic chords: Minor key:

triads: i ii<sup>o</sup> iv  
 seventh chords: ii<sup>o7</sup> III<sup>7</sup> iv<sup>7</sup> V<sup>7</sup> VI<sup>7</sup> vii<sup>o7</sup>

Chromatic chords:

triads: vii<sup>o</sup> of ii vii<sup>o</sup> of V V of V  
 seventh chords: vii<sup>o7</sup> of ii vii<sup>o7</sup> of V vii<sup>o7</sup> of vi  
 V<sup>7</sup> of ii V<sup>7</sup> of III V<sup>7</sup> of iv  
 V<sup>7</sup> of IV V<sup>7</sup> of V V<sup>7</sup> of vi  
 vii<sup>o7</sup> Gr<sup>♭</sup> Fr<sup>♭</sup>

Errors found:

<i>measure</i>	<i>Part</i>	<i>correction</i>
141	clarinet	The score is correct. In part, second grace note should be f <sup>2</sup>
193	clarinet	Both score and part are incorrect. The first two notes should be changed from g <sup>1</sup> , f <sup>1</sup> to b <sup>♭1</sup> , a <sup>1</sup> .
207	violin II	Both score and part are incorrect. The first note should be b <sup>♭</sup> .

# I. Allegro

<b>FT (1-32<sub>1</sub>)</b>		<b>transition (32-51<sub>1</sub>)</b>			<b>ST (51<sub>2</sub>-62<sub>1</sub>)</b>		<b>Codetta (62-88)</b>	
1 (1-16)	2 (17-32 <sub>1</sub> )	1 (32-39)	2 (40-47 <sub>1</sub> )	3 (47-51 <sub>1</sub> )	1 (51 <sub>2</sub> -57 <sub>1</sub> )	2 (57-62 <sub>1</sub> )	1 (62-74 <sub>1</sub> )	2 (74-88)
x in str qt, y in cl, z in cl & vn I, concludes with cl passage work	y 8 bars vn I, cl repeat ↓8va	x in str qt, y in cl, sequential	y, cl solo	cl scale work in F:	vn I, no cl	vn I with imitation ↓8va at one bar in cl	ascending chromatic line, tonic pedal, 62-65=66-69, 70; syncopation	descending chromatic line, faster harmonic rhythm
<b>B<math>\flat</math>:</b> (PAC-16)	<b>B<math>\flat</math>:</b> (PAC-32)	<b>B<math>\flat</math>:</b> c: 35	<b>c:</b> F: 43	<b>F:</b>	<b>F:</b> (PAC-57)	(PAC-62)	<b>F:</b>	(PAC-78) (PAC-80) (PAC-82) (PAC-88)
<b>Development (89-126<sub>1</sub>)</b>		<b>FT (126-141<sub>1</sub>)</b>			<b>transition (141-160)</b>			
1 (89-107 <sub>1</sub> )	2 (107-126 <sub>1</sub> )	=1-16 with exchanged voicing, concludes with vn I passage work			1 (141-151 <sub>1</sub> )	3 (151-155 <sub>1</sub> )	2 (155-160)	
syncopation	false recap, x in vn I				x in cl, y in vn I, sequential	from 47-51 <sub>1</sub> vn I, cl scale work	from 40-47 <sub>1</sub> cl solo modified	
<b>F:</b>	<b>c:</b>	<b>B<math>\flat</math>:</b>			<b>B<math>\flat</math>:</b>	<b>E<math>\flat</math>:</b>	<b>E<math>\flat</math>:</b>	
c: 93 (Fr $\flat$ -106)	<b>B<math>\flat</math>:</b> 113 ( $^{\circ}7 \rightarrow Mm^7$ ) V $^7 \rightarrow$	(PAC-141)			<b>E<math>\flat</math>:</b> 146		<b>B<math>\flat</math>:</b> 158	
<b>ST (160<sub>3</sub>-171<sub>1</sub>)</b>		<b>Codetta (171-207<sub>1</sub>)</b>					<b>Coda (207-245)</b>	
1 (106 <sub>3</sub> -165)	2 (166-171 <sub>1</sub> )	1 (171-183 <sub>1</sub> )	2 (183-207)		b (188-203 <sub>1</sub> )	c (203-207 <sub>1</sub> )	cl featured, x in imitation, 227; I $^{\circ}6$ cl cadenza, z in vn I (215-220)	
vn I & cl	cl with imitation ↑8va at one bar in vn I	from 63-74 <sub>1</sub> with exchanged voicing, ascending chromatic line, tonic pedal	a (183-187)	from 74-78 <sub>1</sub> , descending chromatic line	=FT 2 (17-32 <sub>1</sub> ) 8 bars cl, vn I repeat ↓8va	=78-82 <sub>1</sub>		
<b>B<math>\flat</math>:</b>	(PAC-167) (PAC-169)	<b>B<math>\flat</math>:</b> (PAC-179) (PAC-183)	(PAC-187)		(PAC-203)	(PAC-205) (PAC-207)	<b>B<math>\flat</math>:</b> (PAC-238)	

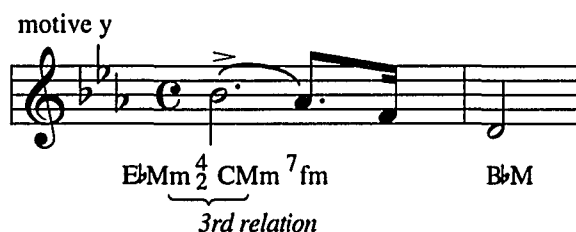
## Chapter 5: Second Movement

The second movement is a sonata form without development, commonly called slow-movement form. The 95 measures that comprise the movement are nearly equally distributed between the exposition of 45 measures (47%), and the recapitulation of 50 measures (53%).

The first theme (1-22<sub>1</sub>) consists of two eight measure periods. The first period (1-8) features the clarinet in a contrasting period. The antecedent phrase of the period introduces two motives that generate much of the musical material in the movement. Motive x is in measures 1 and 2.



Motive y follows in measure 3 and 4, highlighted the first time by the unsettling third relation shift in the harmonic progression.



The consequent phrase transforms motive y to complete the eight measure phrase. A close examination of the cello part reveals a discrepancy between the exposition and recapitulation. When the first period returns, all parts return in their original form except for one note in the cello part. An error in the score seems likely. In the following excerpt of the cello part, the note in question is pointed out by the arrow.



The corresponding measures from the recapitulation are shown below.

In this author's opinion, the error occurs in the first period, since the transformed motive *y* is matched with a 2-3 suspension in the bass each time in the recapitulation, highlighting it with unsettling harmony as it was first introduced in measure 3.

### First theme: first period

clarinet

$E_b$ :  $I^6$   $I$   $\frac{V^4}{IV} \frac{V^7}{ii}$   $ii$   $V$   $\frac{V^4}{2}$

$I^6$   $I$   $V^7$   $I$   $vi$   $ii^6$   $ii$   $V^7$   $I$

The five measures following the first period (9-14<sub>1</sub>) transform motive x

The musical notation shows two staves. The top staff, labeled 'motive x transformed' and 'cl', contains a whole rest in measure 9, followed by a series of eighth notes in measures 10-14. The bottom staff, labeled 'vn I', contains a whole note in measure 9, followed by a series of eighth notes in measures 10-14, mirroring the melody of the clarinet in the second half of the passage.

and present it in sequence with emphasis on the tonic and dominant relationship (shown below) forming a codetta to the first period of the first theme.

	9	10	11	12	13	14				
	E♭M	f <sup>m</sup> 6	B♭M	FM	B♭M	a <sup>o</sup> 6	B♭Mm <sub>5</sub> <sup>6</sup>	E♭M	B♭Mm <sup>7</sup>	E♭M
E♭:	I	ii <sup>6</sup>	V	V of V	V	vii <sup>o</sup> of V	V <sub>5</sub> <sup>6</sup>	I	V <sup>7</sup>	I

The second period of the first theme (14-22<sub>1</sub>), also eight measures in length, further transforms motive y. The two four-measure phrases are essentially the same in melodic content. With voice exchange between violins and clarinet, and an elided cadence, a parallel period results. The clarinet carries the melody in the first four measures with violin I silent. Violin II plays the obligato part that is taken over by the clarinet in the second four measure phrase, while violin I repeats the melody exactly as it was played by the clarinet.



## First theme: second period

The musical score consists of three systems, each with two staves. The top staff is for the clarinet and the bottom staff is for violin I. The key signature is E-flat major (three flats) and the time signature is common time (C). The first system starts at measure 14. The clarinet part features a melodic line with slurs and accents, while the violin I part is mostly rests. Below the violin I staff, the harmonic analysis is given as: Eb: I, V<sup>7</sup>, I, V<sup>7</sup>. The second system shows more activity in both parts, with the clarinet playing a melodic line and the violin I playing a rhythmic accompaniment. The harmonic analysis below is: I (IAC), V<sup>7</sup>. The third system continues the melodic and rhythmic patterns. The harmonic analysis below is: I, V<sup>7</sup>, I (PAC).

The transition (222-33<sub>1</sub>) follows the relatively simple harmonic progression of the second period with a third relation shift to G-flat major. The following chart shows G-flat major to be a foreign key to E-flat major since it is not closely related.

<i>Closely Related Keys: E-flat major</i>		
Dominant	B♭:	g:
Tonic	E♭:	c:
Subdominant	A♭:	f:

An examination of the parallel minor of E-flat major and its closely related keys, reveals the relationship between E-flat major and G-flat major that Reicha wished to exploit.

<i>Closely Related Keys: E-flat minor</i>		
Dominant	b♭:	D♭:
Tonic	e♭:	G♭:
Subdominant	a♭:	C♭:

To make the modulation to this foreign relationship sound less abrupt, the gap between the two keys is bridged with reduced texture and a single pivot note, e♭<sup>2</sup>, links the harmony of the old key to the new key, shown below in a reduction of measure 22.

22

pivot note

E♭: I IV vi<sup>6</sup><sub>4</sub>  
G♭:

With the modulation to G-flat major, the harmonic rhythm becomes faster and motive y is further transformed in sequence to facilitate another modulation. This time the key changes by diatonic pivot chord to B-flat minor, a closely related key of G-flat major.

	22	23	24	25
	E♭M C♭M e♭m <sub>4</sub> <sup>6</sup>	a♭m D♭M f <sub>4</sub> <sup>6</sup>	G♭M <sup>6</sup> e♭m G♭M <sub>4</sub> <sup>6</sup>	c <sup>o</sup> A♭M <sup>6</sup>
E♭:	I			
G♭:		ii V vii <sub>4</sub> <sup>6</sup>	I <sup>6</sup> vi I <sub>4</sub> <sup>6</sup>	[vii <sup>o</sup> V <sup>7</sup> ] of V
	3rd rel.			

	26	27	28	29	30
	D♭M G♭M <sup>6</sup>	c <sup>o</sup> FM <sup>6</sup>	b♭m c <sup>o</sup>	b♭m <sub>4</sub> <sup>6</sup> FMm <sup>7</sup>	b♭m
E♭:	V				
b♭:		ii <sup>o</sup> V <sup>6</sup>	i ii <sup>o</sup>	i <sub>4</sub> <sup>6</sup> V <sup>7</sup>	i PAC
		dpc			

The last three measures of the transition (30-41<sub>1</sub>) feature the clarinet in a cadenza like solo which accomplishes two functions; a change of mode to the dominant key and a fermata pause on the new dominant to highlight the beginning of the second theme.

The second theme (33-41<sub>1</sub>) features the clarinet in a contrasting period of eight measures. The repeat of the seventh measure is not counted by Reicha in the overall length of the period.

## Second theme:

33 clarinet

B $\flat$ : I V $_5^6$  I V $_5^6$  of vi

vi IV V $_5^6$  of IV IV ii V vi V $_5^6$  I ii $_5^6$

I $_4^6$  V $_7$  I V $_7$

I V $_7$  I

The retransition (41-46 $_1$ ) features the string quartet in ascending scale patterns passed from viola to cello and finally to violin I to prepare the return of the first theme. The modulation scheme, shown below, is quite interesting. The key moves from B-flat major to E-flat minor, again a foreign key. The presence of E-flat minor in the retransition makes sense of the G-flat major, its relative major, used earlier and prepares the way back to E-flat major by a modal shift. Thus, Reicha has successfully used both closely related keys of E-flat major and E-flat minor in the second movement.

	41	42	43	44-5	46
	E♭M	e♭m <sup>6</sup>	C♭M a <sup>o6</sup> <sub>5</sub>	B♭Mm <sup>7</sup>	E♭M
B♭:	I				
e♭:	V <i>dpc</i>	i <sup>6</sup>	VI vii <sup>o6</sup> <sub>5</sub> of V	V <sup>7</sup>	I PAC

The recapitulation begins with the return of the first theme (46-61<sub>1</sub>) in E-flat major. The first period (46-53) returns exactly as in (1-8) with the one note difference in the cello part in measure 50 discussed earlier.

The codetta to the first period (54-61<sub>1</sub>) returns with several variations. Compared to the original first three measures (9-12<sub>1</sub>); violin I has a new syncopated rhythm, the three upper strings parts are an octave higher, the clarinet part an octave lower, and a cello part is added. The original fourth and fifth measures (12-13) come back twice; first with voice exchange and then as they were originally voiced.

The second period of the first theme (61-69<sub>1</sub>) returns with the original melody and chord progression but with voice exchange in all parts but cello. Violin I plays the theme that was originally played by the clarinet. The repeat of the four measures has violin I playing the original clarinet obligato an octave higher and the clarinet playing the theme an octave lower than in the exposition.

The transition (69<sub>2</sub>-75<sub>1</sub>) returns with the same shift to G-flat major as was found in the exposition. Continuing with the upper three parts revoiced, the common tone, e♭<sup>1</sup>, is played by violin II. The first three measures return with the same chord progression. Since the key change

needs to progress differently in the recapitulation, the next eight measures of the original transition are reduced to three which are different but similar to the first transition. The second three measures bring the key back to E-flat major for the return of the second theme.

	69	70	71
	E♭M C♭M e♭m <sub>4</sub> <sup>6</sup>	a♭m D♭M f <sup>♭6</sup> <sub>4</sub>	G♭M <sup>6</sup> e♭m G♭M <sub>4</sub> <sup>6</sup>
E♭:	I		
G♭:	IV vi <sub>4</sub> <sup>6</sup>	ii V vii <sub>4</sub> <sup>♭6</sup>	I <sup>6</sup> vi I <sub>4</sub> <sup>6</sup>
	<i>3rd rel.</i>		

	72	73	74	75
	C♭M a♭m <sup>6</sup>	B♭Mm <sub>2</sub> <sup>4</sup>	E♭M <sup>6</sup> B♭Mm <sub>3</sub> <sup>4</sup> . B♭Mm <sup>7</sup>	E♭M
G♭:	IV ii <sup>6</sup>	V <sub>2</sub> <sup>4</sup> of vi		
E♭:		V <sub>2</sub> <sup>4</sup> <i>cpc</i>	I V <sub>3</sub> <sup>4</sup> V <sup>7</sup>	I

The length of the return of the transition was reduced from eleven to six measures. The return of the second theme (75-80) was also reduced in length from eight measures to six, to give room for the coda and yet maintain the balance between the two parts of the large binary form.

The coda (81-95) begins with motive x passed in imitation at the octave and one measure, from violin I to violin II, to cello and finally clarinet. The harmonic progression stops on a tonic six-four in measure 86 for a clarinet cadenza culminating with a final statement of motive x (91-92) in the clarinet accompanied by the dotted rhythm of motive y in the string quartet.

	81-3	84		85		86-9	90	
E♭:	E♭M	E♭Mm <sup>7</sup>	e <sup>♭5</sup>	fm <sup>6</sup>	a <sup>♭7</sup>	E♭M <sub>4</sub> <sup>6</sup>	B♭Mm <sup>7</sup>	b <sup>♭7</sup>
	I	V <sup>7</sup> of IV	vii <sup>♭5</sup> of ii	ii <sup>6</sup>	vii <sup>♭7</sup> of V	I <sub>4</sub> <sup>6</sup>	V <sup>7</sup>	vii <sup>♭7</sup> of vi
						→	<i>clarinet cadenza</i>	→

	91-2		93		94-5	
E♭:	cm	E♭M <sup>6</sup>	E♭Mm <sub>5</sub> <sup>6</sup>	A♭M	B♭Mm <sup>7</sup>	E♭M
	vi	I <sup>6</sup>	V <sub>5</sub> <sup>6</sup> of IV	IV	V <sup>7</sup>	I
		→	<i>motive x,y</i>	→		

## Summary:

Keys used in the movement shown in bold:

<i>Closely Related Keys: E-flat major</i>			<i>Closely Related Keys: E-flat minor</i>		
Dominant	<b>B♭:</b>	g:	Dominant	<b>b♭:</b>	D♭:
Tonic	<b>E♭:</b>	c:	Tonic	<b>e♭:</b>	<b>G♭:</b>
Subdominant	A♭:	f:	Subdominant	a♭:	C♭:

## Modulations used:

E♭: → G♭: → **b♭:** → **B♭:** → e♭: → E♭: → G♭: → E♭:  
*3rd rel. dpc dpc 3rd rel. cpc*

## Chords used:

## Diatonic chords: Major keys:

triads: I ii IV V vi vii°  
 seventh chords: ii<sup>7</sup> V<sup>7</sup> vi<sup>7</sup>

## Diatonic chords: Minor keys:

triads: i ii° V VI  
 seventh chords: V<sup>7</sup>

## Chromatic chords:

triads: vii° of V V of V  
 seventh chords: vii<sup>o7</sup> of ii vii<sup>o7</sup> of V vii<sup>o7</sup> of vi  
 V<sup>7</sup> of ii V<sup>7</sup> of IV V<sup>7</sup> of vi

## Errors found:

<i>measure</i>	<i>Part</i>	<i>correction</i>
5	cello	Both score and part are incorrect. The first note should be changed to A from G.
66	cello	Part is incorrect. Both e♭'s should be d.
69	viola	Part is incorrect. First d <sup>1</sup> should be e♭ <sup>1</sup> .
79	viola	Both score and part are incorrect. The first note should be changed from f to g.
88	clarinet	Both score and part are incorrect. The last note should be b♭ <sup>2</sup> .



## II. Andante

FT (1-22 <sub>1</sub> ) a (1-8) x, y in cl	codetta (9-14 <sub>1</sub> ) x, sequential	b (14-22 <sub>1</sub> ) y, 4 bars cl, repeat 4 bars vn I	transition (22 <sub>2</sub> -33 <sub>1</sub> ) 1 (22 <sub>2</sub> -30 <sub>1</sub> ) y, sequential	2 (30-33 <sub>1</sub> ) cl solo	ST (33-41 <sub>1</sub> )	retransition (41-46 <sub>1</sub> ) sequential no cl	
E♭:	E♭:	E♭:	G♭:		B♭:	e♭:	
(PAC-8 <sub>3</sub> )		(PAC-16) (PAC-20) (PAC-22)	b♭: 27 (PAC-30)				
FT (46-69 <sub>1</sub> ) a (46-53) = 1-8	codetta (54-61 <sub>1</sub> ) like 9-14 <sub>1</sub> new rhythm, str ↑8va, cl ↓8va, 57-8 = 59-60 with voice exchange	b (61-69 <sub>1</sub> ) = 14-22 <sub>1</sub> , 4 bars vn I repeat cl ↓8va	transition (69 <sub>2</sub> -75 <sub>1</sub> ) y, like 22-24, voice exchange	ST (75-80)	Coda (81-95) 1 (81-85) four entries of motive x all 8va	2 (86-90) cl cadenza I <sub>4</sub> <sup>6</sup>	3 (91-95) motive x last time in cl
E♭:		E♭:	G♭:	E♭:	E♭:		
(PAC-53 <sub>3</sub> )	(PAC-59)	(PAC-63) (PAC-67)	E♭: 73	(PAC-78)		(PAC-94)	

## Chapter 6: Third Movement

The overall form of the third movement is ternary (Minuetto, Trio, Minuetto), with the Trio's 32 measures nearly one half (54%) the length of the Minuetto's 59 measures. Both the Minuetto and Trio are rounded binary forms.  $\parallel: a :||: b a :||$ . The "a" section of the Minuetto (1-16) is shown below in concert pitch.

The image displays two staves of musical notation in B-flat major, 3/4 time. The first staff is labeled "antecedent" and the second "consequent". Both phrases are 16 measures long. The antecedent phrase ends with a half cadence in measure 8, and the consequent phrase ends with a perfect authentic cadence (PAC) in measure 16. The chord symbols for the antecedent are: Bb: I, V, vi, IV<sup>7</sup>, I, ii<sup>7</sup>, V<sub>3</sub><sup>4</sup>, I<sup>6</sup>, V<sup>7</sup> of V, V. The chord symbols for the consequent are: I, V, vi, IV<sup>7</sup>, I, ii<sup>7</sup>, V<sub>3</sub><sup>4</sup>, I<sup>6</sup>, V<sup>7</sup> of V, V<sup>7</sup>, I (PAC).

The "a" section is a parallel double period, sixteen measures in length with a half cadence in measure 8. The antecedent phrase is played by the clarinet, and the consequent phrase by violin I.

The "b" section of the Minuetto (17-30) is modulatory and contains the most unusual chromaticism of the entire movement. As can be seen from the modulation chart below, the key changes from B-flat major to C minor and then G minor by diatonic pivot chords. An Italian sixth chord is presented not once but twice before a succession of falling fifths brings the key back by chromatic pivot chord to B-flat major for the return of "a."

	15	16	17	18	19	20	21	22	
B♭:	CMm <sup>7</sup>	Fm <sup>7</sup>	B♭M	B♭Mm <sup>7</sup>	cm	Gm <sup>7</sup>	cm	Dm <sup>7</sup>	gm
c:	V <sup>7</sup> of V	V <sup>7</sup>	I	VII <sup>7</sup>	i	V <sup>7</sup>	i	V <sup>7</sup>	i
g:			<i>dpc</i>				<i>iv</i> <i>dpc</i>		

	23	24	25	26	27	28	29-30	31
g:	E♭Mm <sup>7</sup>	DM	'g' E♭Mm <sup>7</sup>	DM	Gm <sup>7</sup>	CMm <sup>7</sup>	Fm <sup>7</sup>	B♭M
B♭:	<i>It</i> <sup>6</sup>	V	<i>i</i> <i>It</i> <sup>6</sup>	V	V <sup>7</sup> of →	V <sup>7</sup> of →	V <sup>7</sup>	I
				<i>cpc</i>				

For the return of “a” (31-46<sub>1</sub>), the double parallel period sounds like two consequent phrases, the first played by clarinet and the second by cello.

33

B♭: I V vi IV<sup>7</sup> I ii V<sub>3</sub><sup>4</sup> I<sup>6</sup> V<sup>7</sup> I (PAC)

I V I<sup>6</sup> V<sup>7</sup> I (PAC)

The final section of the Minuetto, the codetta (46-59), is characterized by increased harmonic rhythm and a chord progression filled with chromatic chords highlighting the super tonic and sub-mediante of B-flat major. The clarinet finishes this progression by playing the B-flat

major scale two full octaves plus a third over the last eight measures. The string quartet joins in the last two of these measures with a forte perfect authentic cadence to highlight the end of the Minuetto. The last chord serves as a diatonic pivot chord to move into the key of the Trio, E-flat major.

	46	47	48	49	50
B $\flat$ :	B $\flat$ M DM $^6$	gm b $^{\circ 4}_3$	cm FM	B $\flat$ M $^6$ DM $^6$	gm b $^{\circ 4}_3$
	I V $^6$ of vi	vi vii $^{\circ 4}_3$ of ii	ii V	I $^6$ V $^6$ of vi	vi vii $^{\circ 4}_3$ of ii

	51	52	53-7	58	59	60-1
B $\flat$ :	cm FMm $^7$	B $\flat$ M		FMm $^7$	B $\flat$ M	E $\flat$ M
	ii V $^7$	I		V $^7$	I	
E $\flat$ :		←	clarinet plays B-flat major scale	→	V	I
					<i>dpc</i>	

The trio, being nearly half the length of the Minuetto, has shorter phrases and a slower harmonic progression. The rounded binary form can be labeled  $\parallel: c :||: d c :||$ , where “c” (59 $_3$ -67 $_1$ ) is a parallel period of eight measures played by the clarinet shown below in concert pitch.

antecedent consequent

E $\flat$ : I ii $^6$  V V $^7$  I

Due to the brevity of the Trio, no modulations occur, save the initial move by diatonic pivot chord to E-flat major for the Trio itself.

Following the repeat of “c,” falling fifths are again used for

chromatic movement in section “d” (67<sub>3</sub>-75<sub>1</sub>) as they were in the corresponding part of the rounded binary form in the Minuetto.

	68	68	70	71
	CMm <sub>2</sub> <sup>4</sup>	FMm <sub>5</sub> <sup>6</sup>	B♭Mm <sub>2</sub> <sup>4</sup>	E♭M <sup>6</sup>
E♭:	V <sub>2</sub> <sup>4</sup> of →	V <sub>5</sub> <sup>6</sup> of →	V <sub>2</sub> <sup>4</sup>	I <sup>6</sup>

The “c” section, (75<sub>3</sub>-83<sub>1</sub>), returns to complete the rounded binary form with an exact repeat of the beginning melody in the clarinet. For added color, violin I doubles the melody an octave higher.

The codetta of the Trio (83<sub>1</sub>-91) follows with increased harmonic rhythm which reaffirms the key of E-flat major before modulating back to B-flat major by diatonic pivot chord for the repeat of the Minuetto.

	84	85	86	87	88	89
	E♭M	A♭M	FM	B♭M	cmm <sup>7</sup> d <sup>7</sup>	E♭M A♭M
E♭:	I	IV	V of V	V	vi <sup>7</sup> vii <sup>o7</sup>	I IV

	90	91	1	2
	E♭M <sub>4</sub> <sup>6</sup> B♭Mm <sup>7</sup>	E♭M	B♭M	FM
E♭:	I <sub>4</sub> <sup>6</sup> V <sup>7</sup>	I	I	V
B♭:		IV dpc		

Summary:

Keys used in movement shown in bold:

<i>Closely Related Keys: B-flat major</i>		
Dominant	F:	d:
Tonic	<b>B♭:</b>	<b>g:</b>
Subdominant	<b>E♭:</b>	<b>c:</b>

Modulations used:

B♭: → c: → g: → B♭: → E♭: → B♭:  
*dpc dpc cpc dpc dpc*

Chords used:

Diatonic chords: Major keys:

triads: I ii IV V vi  
 seventh chords: ii<sup>7</sup> IV<sup>7</sup> V<sup>7</sup> vi<sup>7</sup>

Diatonic chords: Minor keys:

triads: i iv V  
 seventh chords: V<sup>7</sup> VII<sup>7</sup>

Chromatic chords:

triads: V of vi V of V  
 seventh chords: vii<sup>o7</sup> of ii  
 V<sup>7</sup> of V  
 vii<sup>o7</sup> It<sup>6</sup>

### III. Minuetto - Trio

#### Minuetto (1-59) Rounded Binary

: <b>A</b> (1-16) Parallel Double Period	: <b>B</b> (17-59)				:
a (1-8) clarinet	a (9-16) violin I	b (17-30) clarinet descending 5ths (26-31)	a (31-38) clarinet	a (39-46) <sub>1</sub> cello	Codetta (46-59) 1 (46-52) 2 (53-59) strings clarinet, scale
<b>Bb</b> : (PAC-9)	<b>Bb</b> : (PAC-16)	<b>c</b> : g: 22	<b>Bb</b> : (PAC-31)	<b>Bb</b> :	<b>Bb</b> : (PAC-46) (PAC-52) (PAC-59)

#### Trio (59-91) Rounded Binary

: <b>C</b> (59-67) <sub>1</sub> Parallel Period	: <b>D</b> (67-91)				:
c (59-67) <sub>1</sub> clarinet	d (67-75) <sub>1</sub> clarinet descending 5ths	c (75-83) <sub>1</sub> clarinet violin I, 8va duo			Codetta (83-91) cello clarinet
<b>Eb</b> : (PAC-67) <sub>1</sub>	<b>Eb</b> : (PAC-75) <sub>1</sub>	<b>Eb</b> : (PAC-83) <sub>1</sub>			<b>Eb</b> : (PAC-91)

## Chapter 7: Fourth Movement

The last movement of the Quintet is a sonata form with a length of 275 measures. The exposition of 110 measures is not repeated, and is followed by 19 measures of development and a recapitulation of 146 measures. Thus the first section of Reicha's Large Binary Pattern comprises 40% of the total movement and the second section 60%, for a ratio of 2 to 3.

The first theme (1-20) is a parallel double period. Eight measures of this period feature clarinet and introduce motive x of the fourth movement.



A new chord type is seen for the first time in the final cadence of this phrase, an augmented dominant.

clarinet

B $\flat$ : I I V $_3^4$  V $_5^6$  I

I $^6$  IV IV $^7$  ii V V $^7$  V+ I(IAC)

The second phrase of the parallel period (9-20) starts with violin I restating motive x and the clarinet bridging the occurrences of motive x with a scale run. Reicha did not count repeated measures as part of period length, so



although the first eight measure phrase seems paired with twelve measures, eliminating the repeated measures in the second phrase reduces the length to eight measures. Measure 15 and 16 are a repeat of (13-14), exchanging violin solo for clarinet solo, while measure 19 and 20 are an exact repeat of (17-18).

The musical score is divided into three systems, each with a clarinet part on the top staff and a violin I part on the bottom staff. The key signature is B-flat major (two flats).

- System 1 (Measures 9-12):**
  - Measure 9: Clarinet rests, Violin I plays a half note G3.
  - Measure 10: Clarinet plays a sixteenth-note scale (A4, B4, C5, D5, E5, F5, G5), Violin I plays a half note G3.
  - Measure 11: Clarinet rests, Violin I plays a half note G3.
  - Measure 12: Clarinet plays a sixteenth-note scale (A4, B4, C5, D5, E5, F5, G5), Violin I plays a half note G3.
- System 2 (Measures 13-16):**
  - Measure 13: Clarinet plays a half note G3, Violin I plays a half note G3.
  - Measure 14: Clarinet plays a half note G3, Violin I plays a half note G3.
  - Measure 15: Clarinet rests, Violin I plays a half note G3.
  - Measure 16: Clarinet plays a sixteenth-note scale (A4, B4, C5, D5, E5, F5, G5), Violin I plays a half note G3.
- System 3 (Measures 17-20):**
  - Measure 17: Clarinet plays a sixteenth-note scale (A4, B4, C5, D5, E5, F5, G5), Violin I rests.
  - Measure 18: Clarinet plays a sixteenth-note scale (A4, B4, C5, D5, E5, F5, G5), Violin I rests.
  - Measure 19: Clarinet plays a sixteenth-note scale (A4, B4, C5, D5, E5, F5, G5), Violin I rests.
  - Measure 20: Clarinet plays a sixteenth-note scale (A4, B4, C5, D5, E5, F5, G5), Violin I rests.

Harmonic analysis is provided below the staves:

- System 1: B♭: I, V<sub>3</sub><sup>4</sup>, V<sub>5</sub><sup>6</sup>, I
- System 2: V<sub>5</sub><sup>6</sup> of V, V<sub>2</sub><sup>4</sup>, I<sup>6</sup>, V<sub>5</sub><sup>6</sup> of V, V<sub>2</sub><sup>4</sup>, I<sup>6</sup>
- System 3: ii, V, I (PAC), I<sup>6</sup>, ii, V, I (PAC), I<sup>6</sup>

The transition (21-42<sub>1</sub>) follows, with the first section (21-33<sub>1</sub>) transforming motive x in the clarinet. While motive x and related ideas of the first theme are presented in sequence, the scale work becomes

chromatic, allowing for modulations from B-flat major to F minor and finally to G minor for the beginning of the second section of the transition (33-42<sub>1</sub>). Reicha highlights the beginning of this section by treating the harmonic progression in a somewhat unusual manner. The notes “g” and “b-flat” are held for a full eight eighth notes by clarinet, violin II, viola and cello implying a G minor triad, while violin I superimposes the notes necessary to complete the triad and to change the chord to a German augmented sixth chord. Violin I then provides the resolution by an articulated “d,” shown by arrow below. The clarinet plays another “d” and “g” alone, creating the sound of a tonic six-four for the resolution of the augmented sixth chord. These two measures are then repeated exactly to reinforce the key before modulation to F major by diatonic pivot chord.

33

cl

vn I

vn II

va

vc

g: i Gr<sup>♭</sup> i Gr<sup>♭</sup> i vii<sup>°</sup><sub>4</sub>

The modulations of the transition are shown in the following table.

	21	22	23-4	25	26	27-31	32	33
B $\flat$ :	E $\flat$ M $^6$	e $^{\circ 6}_5$	fm $^6$	D $\flat$ M	D $\flat$ Mm $^7$	CM	"f" f $\sharp^{\circ}$	gm E $\flat$ Mm $^7$
f:	IV $^6$	vii $^{\circ 6}_5$ of V	i $^6$	VI	Gr $^6$ It $^6$	V	i vii $^{\circ}$ of ii	ii
g:		vii $^{\circ 6}_5$					vii $^{\circ}$	i Gr $^6$
		<i>cpc</i>					<i>cpc</i>	

	34	35	36	37	38-9	40	41	42
g:	"d"	gm E $\flat$ Mm $^7$	"d"	gm	e $^{\circ 4}_2$	CM	CMm $^7$	FM
F:		i Gr $^6$	i $^6_4$	i	vii $^{\circ 4}_2$	V	V $^7$	I
				<i>dpc</i>				

The second theme (42-86) begins with twelve measures (42-54 $_1$ ) that can only be described as an example of an exposition of a fugue played by the string quartet. The clarinet is not included in the first section of the second theme, so four entries of the three measure fugue subject by the string quartet make up the twelve measures. Motive y is introduced in the viola at the beginning of the "fugue" subject.



Violin I plays the tonal answer an octave plus a fifth higher. There is no counter subject. Violin II again states the subject an octave higher than the

viola, followed by the tonal answer in the cello two octaves lower than played by violin I. The order of entries is shown in the following excerpt of (42-54).

42

vn I  
vn II  
va  
vc

F: I (PAC)      ii      vii<sup>o6</sup><sub>4</sub> of V      V

46

vi <sup>6</sup>/<sub>5</sub>      v<sup>7</sup> of V      v<sup>4</sup>/<sub>3</sub>      <sup>4</sup>/<sub>2</sub> I<sup>6</sup>      IV      ii      vii<sup>o7</sup>/vi

50

tr

tr

vi V<sup>7</sup>of V V vi<sup>7</sup> V<sub>2</sub>of V V  $\frac{V}{V}$  V $\frac{6}{5}$  I

In the second section of the second theme (54-86), the clarinet returns with a new lyrical melody accompanied by the rhythmic version of motive y in the string quartet.

rhythmic motive y

The harmonic progression exploits the mode mixture of F major and F minor. The harmony moves chromatically toward a tonic six-four in F major for a cadenza-like passage by violin I (70-3). A tonic six-four in F minor follows for a cadenza-like passage for clarinet (74-81), first ending on a deceptive cadence in measure 81, followed by a repeat of the cadential pattern with violin I as solo, this time concluding with a perfect authentic cadence to end the second theme.

	54-5	56-7	58-9	60-1	62	63	64-5	66-7
F:	FM	C $\flat$ Mm $_5^6$	fm	C $\flat$ Mm $_5^6$	fm	fm A $\flat$ Mm $_3^4$	D $\flat$ M	A $\flat$ Mm $_3^4$
f:	I	V $_5^6$	i	V $_5^6$	i	i V $_3^4$ of VI	VI	V $_3^4$ of VI

	68	69	70-3	74-5	76	77	78	79
f:	D $\flat$ M	D $\flat$ M D $\flat$ Mm $_7^7$	F $\flat$ M $_4^6$	f $\flat$ m $_4^6$	F $\flat$ M $_4^6$	D $\flat$ Mm $_2^4$	f $\sharp^{\circ 6}_5$	gm $_6^6$
F:	VI	VI Gr $_6^6$	I $_4^6$	i $_4^6$	I $_4^6$	V $_2^4$ of ii	vii $_5^{\circ 6}$ of ii	ii $_6^6$

	80	81	82	83	84	85	86
F:	F $\flat$ M $_4^6$ C $\flat$ Mm $_7^7$	dm D $\flat$ Mm $_7^7$	F $\flat$ M $_4^6$	F $\sharp^{\circ 6}_5$	gm $_6^6$	F $\flat$ M $_4^6$ C $\flat$ Mm $_7^7$	FM
	I $_4^6$ V $_7^7$	vi Gr $_6^6$	I $_4^6$	vii $_5^{\circ 6}$ of ii	ii $_6^6$	I $_4^6$ V $_7^7$	I PAC

The codetta (87-110) begins with a change of texture; two and one half measures of solo clarinet followed by one and one half measures of string accompaniment presented in sequence. First G minor is tonicized, followed by a perfect authentic cadence in F major. The opening motive of the codetta is passed from violin I to clarinet and back again to repeat the tonicization of G minor, followed by another perfect authentic cadence in F major, as if a forewarning of the key relationship that is yet to come. The first section of the codetta (87-106) ends with clarinet scale work over the tonic and dominant in F major. The second section of the codetta (107-110) provides the answer to the relationship of F major and G minor. Reicha moves to G minor by chromatic pivot chord to prepare for a

change of mode to G major, a foreign key to the key of the movement, B-flat major, for the beginning of the development.

	87-8	89	90	91-3	94	95	96	97	
F:	FM I	FM <sub>4</sub> <sup>6</sup> I <sub>4</sub> <sup>6</sup>	DMm <sup>7</sup> gm V <sup>7</sup> of ii ii	gm ii	gm ii	CMm <sup>7</sup> FM V <sup>7</sup> I PAC	FM I	dm am <sup>6</sup> B♭M vi iii <sup>6</sup> IV	B♭M IV

	98	99	100	101	102
F:	B♭M f# <sup>o6</sup> gm IV vii <sup>o6</sup> of ii ii	gm ii	gm e <sup>o4</sup> <sub>3</sub> ii vii <sup>o4</sup> <sub>3</sub>	FM B♭M FM <sub>4</sub> <sup>6</sup> CMm <sup>7</sup> I IV I <sub>4</sub> <sup>6</sup> V <sup>7</sup>	FM I PAC

	103	104	105	106
F:	CMm <sub>3</sub> <sup>4</sup> CMm <sub>2</sub> <sup>4</sup> V <sub>3</sub> <sup>4</sup> V <sub>2</sub> <sup>4</sup>	FM <sup>6</sup> FM I <sup>6</sup> I	CMm <sub>3</sub> <sup>4</sup> CMm <sub>2</sub> <sup>4</sup> V <sub>3</sub> <sup>4</sup> V <sub>2</sub> <sup>4</sup>	FM <sup>6</sup> dmm <sup>7</sup> I <sup>6</sup> ii <sup>7</sup>

	107	108	109	110	111
F:	f# <sup>o4</sup> <sub>3</sub> DMm <sub>2</sub> <sup>4</sup> vii <sup>o4</sup> <sub>3</sub> of ii	gm <sup>6</sup> gm	E♭Mm <sup>7</sup>	DM	GM
g:	vii <sup>o4</sup> <sub>3</sub> cpc	V <sub>2</sub> <sup>4</sup> i <sup>6</sup> i	It <sup>6</sup> Gr <sup>6</sup> It <sup>6</sup>	V	I

The development (111-130) begins with what seems to be the return of the first theme. The first phrase returns with the same chord progression, but in the wrong key; the same melody, but in violin I instead of clarinet; the accompaniment is in violin II, but changed and viola is left out. What seems to be the return of the first theme is a false recapitulation.

The following chart shows the chord progression to be identical to the one found in measures 1-8.

	111	112	113	114	115	116	117	118
G:	GM I	DMm <sub>3</sub> <sup>4</sup> V <sub>3</sub> <sup>4</sup>	DMm <sub>5</sub> <sup>6</sup> V <sub>5</sub> <sup>6</sup>	GM I	GM <sup>6</sup> CM I <sup>6</sup> IV	CMM <sup>7</sup> am IV <sup>7</sup> ii	DMm <sup>7</sup> V <sup>7</sup>	D+/G GM V+ I

The second section of the development brings back the first four measures of the first theme, this time an octave lower and in G minor. The viola returns, but the accompaniment is still modified and the key is still not the correct one. By moving to G minor again, Reicha can modulate to the tonic key by diatonic pivot chord for the real return of the first theme. He has handled this foreign key relationship by moving from G minor, a closely related key of B-flat major, to G major, a foreign key of B-flat major by mode change. The mode changes back to G minor to facilitate modulation to B-flat major by diatonic pivot chord, as shown in the table below. This mode change does not stand alone in the composition. The relationship of major-minor mode change in the second half of the second theme has been shown from F major to F minor and back again. In the recapitulation the relationship occurs again, but in the tonic key, B-flat.

	119	120	121	122	123	124	125	126
g:	gm i	DMm <sub>3</sub> <sup>4</sup> V <sub>3</sub> <sup>4</sup>	DMm <sub>5</sub> <sup>6</sup> V <sub>5</sub> <sup>6</sup>	gm i	E♭M <sup>6</sup> VI <sup>6</sup>	E♭M IV	E♭M <sup>6</sup> IV <sup>6</sup>	E♭M IV
B♭:				vi dpc	IV <sup>6</sup>			



	127-8	129	130
g:	E♭M <sup>6</sup>	a <sup>o7</sup> a <sup>o7</sup>	B♭M
B♭:	IV <sup>6</sup>	vii <sup>o7</sup> vii <sup>o7</sup>	I

In Reicha's Grand Binary Pattern, the development "stops" on the dominant of the tonic key. In this movement, that would be an F major chord. Instead he stops on the subdominant, an E-flat major triad for six measures (123-28), while clarinet and cello pass back and forth a modified motive y at the octave. After this exchange of motive y, the harmonic progression moves to a half diminished seventh chord and finally a fully diminished seventh chord, a chord that Reicha considers the dominant ninth without the root. In this author's opinion, the dominant note is avoided here because motive x begins on the dominant, "f<sup>2</sup>," in the recapitulation of the first theme.

The recapitulation begins with the return of the first theme in the correct key (130-149). The first phrase of eight measures return exactly as before, with one addition, a pizzicato chord played by violin I in measure 134. The second phrase of the parallel period returns with only two minor changes. Clarinet and violin I exchange voicing for eight measures and the cello part gains a new rhythm without changing the harmonic progression.

The transition (150-171<sub>1</sub>) returns with a change in the first section (150-162<sub>1</sub>). Modulation is not needed, so the transformed motive x first seen in measure 21 is not presented in sequence. The transformed motive is presented three times, with a new motive in Violin I interspersed over a

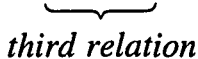
long fully diminished triad on “e.” After this long diminished triad, the harmonic progression of (264-42<sub>1</sub>) is repeated in (1554-171<sub>1</sub>), but in the new keys of B-flat major and C minor; the same tonic to supertonic relationship that F major and G minor possessed.

	150-4	155	156
B♭:	e <sup>o6</sup>	e <sup>o6</sup>	E♭Mm <sup>7</sup>
	vii <sup>o6</sup> of V	vii <sup>o6</sup> of V	Gr <sup>♭</sup> It <sup>♭</sup>
	<i>long diminished triad</i>		FM
			V

The second theme (171-209) returns with no changes in the first section (171-183<sub>1</sub>), save the modulation to the tonic key. The second section (183-209) returns in the tonic key, with some variation in voicing. The lyrical theme returns with violin I playing the original clarinet solo, accompanied by the clarinet an octave lower for eight measures. Violin I then takes over the melody alone, while the clarinet joins the other strings on the rhythmic motive y. The violin cadenza-like passage occurs on the tonic six-four (199-203<sub>1</sub>), but the clarinet cadenza-like passage over the minor tonic six-four does not recur. The cadential pattern ending the second theme occurs only once in the clarinet without the repeat.

The codetta (210-245) returns bringing back twenty measures of the first codetta transposed to the tonic key (210-229). Clarinet and violin I exchange voices. The cadence in measure 224 is slightly rewritten, leaving the harmonic progression intact. The clarinet plays the scale work again in the new key. Section two (230-245) brings back the material of the original second section of the codetta. No modulation is needed, but Reicha

presents the original material of the four measure transition to the development in a sixteen measure sequence. The closely related keys of the second half of Reicha's Grand Binary Pattern are briefly tonicized by use of this sequential treatment, with a final perfect authentic cadence in the tonic key.

	230	231	232	233	234	235 .
B♭:	B♭Mm <sup>7</sup> GMm <sup>6</sup> <sub>5</sub> V <sup>7</sup> of IV    V <sup>6</sup> of ii	cm ii	cm    FMm <sup>6</sup> <sub>5</sub> ii    V <sup>6</sup> <sub>5</sub>	B♭M I	B♭M    B♭MM <sup>6</sup> <sub>5</sub> I    IV <sup>6</sup> <sub>5</sub>	a <sup>o</sup> vii <sup>o</sup>
						

	236	237	238	239	240	241
B♭:	a <sup>o</sup> DMm <sup>6</sup> <sub>5</sub> vii <sup>o</sup> V <sup>6</sup> of vi	gm vi	b♭m <sup>6</sup> <sub>4</sub> i <sup>6</sup> <sub>4</sub>	CMm <sup>6</sup> <sub>5</sub> e <sup>o7</sup> V <sup>6</sup> of V    vii <sup>o7</sup> of V	B♭M <sup>6</sup> <sub>4</sub> FMm <sup>7</sup> I <sup>6</sup> <sub>4</sub> V <sup>7</sup>	gm vi DC

	242	243	244	245
B♭:	b♭m <sup>6</sup> <sub>4</sub> i <sup>6</sup> <sub>4</sub>	CMm <sup>6</sup> <sub>5</sub> e <sup>o7</sup> V <sup>6</sup> of V    vii <sup>o7</sup> of V	B♭M <sup>6</sup> <sub>4</sub> FMm <sup>7</sup> I <sup>6</sup> <sub>4</sub> V <sup>7</sup>	B♭M I PAC
	←	<i>four measure repeat in melody</i>		→

The first section (246-253) of the Coda (246-275) uniquely combines motive x and y of the movement. The melody found in the first phrase of the first theme returns in violin I exactly as it was originally played by the clarinet. The original motive y is played by violin II and viola. The cello

has a new part and the harmonic progression is changed.

246

vn I motive x

vn II, va motive y

vc

$E_b$ : I vii° V<sup>7</sup> I

250

I IV<sup>6</sup><sub>4</sub> ii V vii<sup>o</sup><sub>3</sub><sup>4</sup> V<sup>6</sup> I

In section two of the coda (254-261<sub>1</sub>) the clarinet joins the string quartet and plays the original first phrase of the first theme this time without the augmented dominant. Violin I and cello imitate motive x, each at the octave and one-half measure.

254

The third section of the coda (261-275) features the clarinet over a tonic pedal, three perfect authentic cadences in B-flat major, and a final scale flourish over the dominant-tonic harmonic relationship to bring the Quintet to a close.

	261	262	263	264	265
B♭:	B♭M B♭Mm <sup>4</sup> <sub>2</sub>	E♭M <sup>6</sup> E♭M	B♭M <sup>6</sup> <sub>4</sub> FMm <sup>7</sup>	B♭M B♭Mm <sup>4</sup> <sub>2</sub>	E♭M <sup>6</sup> E♭M
	I V <sup>4</sup> <sub>2</sub> of IV	IV <sup>6</sup> IV	I <sup>6</sup> <sub>4</sub> V <sup>7</sup>	I V <sup>4</sup> <sub>2</sub> of IV	IV <sup>6</sup> IV
	PAC				

	266	267-8	269-270	271-5
B♭:	B♭M <sup>6</sup> <sub>4</sub> FMm <sup>7</sup>	B♭M FMm <sup>7</sup>	B♭M FMm <sup>7</sup> B♭M FMm <sup>7</sup>	B♭M
	I <sup>6</sup> <sub>4</sub> V <sup>7</sup>	I V <sup>7</sup>	I V <sup>7</sup> I V <sup>7</sup>	I
		PAC		
		←	<i>clarinet scale flourish</i>	→

Summary:

Keys used in the movement shown in bold:

<i>Closely Related Keys: B-flat major</i>			<i>Closely Related Keys: B-flat minor</i>		
Dominant	<b>F:</b>	d:	Dominant	<b>f:</b>	A $\flat$ :
Tonic	<b>B<math>\flat</math>:</b>	g:	Tonic	<b>b<math>\flat</math>:</b>	D $\flat$ :
Subdominant	E $\flat$ :	c:	Subdominant	e $\flat$ :	G $\flat$ :

foreign key to B-flat major, but parallel to G minor: **G:**

Modulations used:

B $\flat$ : → f: → g: → F:f:F: → g:G:g: → B $\flat$ : → c: → B $\flat$ :b $\flat$ :B $\flat$ :  
*cpc cpc dpc cpc dpc cpc dpc*

Chords used:

Diatonic chords: Major keys:

triads: I ii iii IV V vi vii $^{\circ}$   
 seventh chords: ii $^7$  IV $^7$  V $^7$  vi $^7$  vii $^{\circ 7}$

Diatonic chords: Minor keys:

triads: i V VI  
 seventh chords: V $^7$  vii $^{\circ 7}$

Chromatic chords:

triads: vii $^{\circ}$  of ii vii $^{\circ}$  of V V of V V+  
 seventh chords: vii $^{\circ 7}$  of ii vii $^{\circ 7}$  of V vii $^{\circ 7}$  of vi  
 V $^7$  of ii V $^7$  of IV V $^7$  of V  
 V $^7$  of vi V $^7$  of VI  
 vii $^{\circ 7}$  It $^{\flat}$  Gr $^{\flat}$

#### IV. Finale- Allegretto

FT (1-20) pdp		transition (21-42 <sub>1</sub> )		ST (42-86)		Codetta (87-110)	
a (1-8)	a' (9-20)	1 (21-33 <sub>1</sub> )	2 (33-42 <sub>1</sub> )	1 (42-54 <sub>1</sub> )	2 (54-86)	1 (87-106)	2 (107-110)
x in cl	x in vn I	cl featured, sequential, chromatic	cl featured, 33; 35; Gr <sup>6</sup>	4 entries of y in str, no cl	cl solo, y in str acc, 70-I <sub>4</sub> <sup>6</sup> (cadenza)	cl featured, sequential	transition, 109; Gr <sup>6</sup>
B♭:		B♭:	g:	F:	F:	F:	g:
	(PAC-18) (PAC-20)	f: 22	F: 38 (PAC-42)		f: 58 (PAC-86)	(PAC-94 <sub>4</sub> ) (PAC-102)	

Development (111-130)		FT (130-149)		transition (150-171 <sub>1</sub> )	
1 (111-118)	2 (119-130)	a (130-137)	a' (138-149)	1 (150-162 <sub>1</sub> )	2 (162-171 <sub>1</sub> )
false recap, like 1-8, x in vn I	x in vn I, 123; cl, vc imitation at 8va	=1-8, 134, Pizz. in vn I	=9-20, cl and vn I exchange voices	155-161 like 26-32, long vii <sup>o6</sup> of V	like 33-41 <sub>1</sub>
G:	g: 119 B♭: 123	B♭:		B♭:	c: B♭: 166 (PAC-171)
			(PAC-147) (PAC-149)		

ST (171-209)		Codetta (210-245)		Coda (246-275)		
1 (171-183 <sub>1</sub> )	2 (183-209)	1 (210-229)	2 (230-245)	1 (246-253)	2 (254-261 <sub>1</sub> )	3 (261-275)
like 42-54 <sub>1</sub> , same order of entries	cl, vn I ↑8va, 191- vn I solo 199- I <sub>4</sub> <sup>6</sup> (cadenza)	like 87-106, vn I, cl	like 107-110, sequential	like 1-8, x in vn I, y rhythmic motive	like 1-8, x in imitation at 8va in cl, vn I, vc	cl featured tonic pedal
B♭:	B♭:	B♭:		B♭:		
	bb: 187 (PAC-209)	(PAC-225) (PAC-229)	(PAC-245)		(PAC-261)	(PAC-264) (PAC-267)

## Chapter 8: Conclusions

Anton Reicha was considered a leading theorist and teacher during his lifetime. The success of his wind quintets in Paris brought him the measure of fame that he had so desired as a youth. Widespread use of his textbooks in French, Italian, English and German spread his name and theoretical concepts throughout Europe. His concise style of teaching influenced his students, some of whom gained greater recognition in their lifetimes than he. Berlioz, Franck, and Habeneck each owed their early development to Reicha.

The analysis of the Quintet unveils Reicha's orderly, sometimes regimented approach to composition. In the formal aspects, the work belongs to the Classical period. However, Reicha's use of parallel major and minor keys, striking third relationships, and movement through distant key signatures foretells the Romantic period.

Emmanuel saw two men in Reicha, the technician and the innovator.<sup>172</sup> The orderliness and symmetry of the periods and the careful spelling of the chords observed in the Quintet, point to Reicha the technician. The evidence of his experimentation: the misplaced period, the prominent fully-diminished seventh becoming major-minor seventh modulation in the first movement; the third relation in the second movement; the fugue-like second theme in the fourth movement; all show Reicha the innovator.

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<sup>172</sup> Emmanuel 21.



A clarinetist will observe how Reicha's use of the clarinet in the Quintet blossoms from the very simple and careful treatment in the minuetto-trio to the full chromatic freedom and extended range in the Finale. Undoubtedly, Reicha had the opportunity to become familiar with the thirteen-key clarinet when he composed the Quintet.

Relatively few compositions were written for clarinet and string quartet during the late Classical and early Romantic Periods. Kroll made the following comment on the subject:

Quintets for clarinet with string quartet are rarer even than clarinet trios. Mozart's work of this kind for a long time remained unique in its perfection. Other clarinet quintets with solo, almost concerto-like clarinet parts were written by Weber, Spohr, Heinrich and Carl Baermann, and the famous Prague clarinetist Franz Thaddäus Blatt. Anton Reicha, Andreas Romberg, the son of an outstanding clarinetist, and the violin virtuoso Thomas Täglichsbeck wrote quintets for the same instrumentation, which, however, were very little known or soon forgotten.<sup>173</sup>

Reicha stated in his autobiography that he lacked the talent to promote his compositions and have them performed.<sup>174</sup> Perhaps his personality was partially to blame for the relatively obscure status of the Quintet in B-flat. Another factor that might have left the Quintet unknown is the difficulty in interpreting Reicha's "quasi-contrapuntal style" of writing, as the burden is placed on the performer to comprehend the role of each member of the ensemble.<sup>175</sup> Only by careful study and analysis

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<sup>173</sup> Kroll 79.

<sup>174</sup> Prod'homme, "Reicha," 343.

<sup>175</sup> Laing 284.

has the role of the clarinet in the Quintet been determined by this author. Not simply a concerto for clarinet and strings, Reicha has tried to write a quintet for five instruments. Clarinet and Violin I often share the role of carrying the melody, each as soloist or in duet. Occasionally, as in the second movement, viola and clarinet, violin II and clarinet, or cello and clarinet exchange parts. Occasionally, the clarinet rests and the string quartet carries the melody, as in the fugal statement in the second theme of the Finale.

Not many of Reicha's compositions have been analyzed to date. Laing made a thorough analysis of four of the wind quintets in his dissertation, Anton Reicha's Quintets for Flute, Oboe, Clarinet, Horn, and Bassoon. He studied Ernst Bücken's dissertation, Anton Reicha: Sein Leben und seine Kompositionen, and while admiring the "breadth of coverage," felt the analysis was "hurried and inadequate." No other analysis of Reicha's compositions has been discovered by this author. Perhaps when more study of Reicha's music is completed, his music may be performed more often. Stone summarized Reicha's position in music history as seems evident today:

Until more is known of Reicha's music the judgment of time on his importance as a composer must tacitly be accepted; his role as a seminal figure however seems clear.<sup>176</sup>

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<sup>176</sup> Stone 699.

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