

Joseph Küffner (1777-1856)

Quintetto op. 32

for clarinet, violin, two violas & violoncello

edited by Craig Hill

Küffner: Quintetto pour Clarinette principale op. 32

Source:

Küffner: Quintetto pour Clarinette principale, Violon, deux Altos & Violoncelle op. 32
B. Schott à Mayence, plate 795, March 1815.

The first publication carried a dedication to Adam Joseph Schott (1794-1840), a member of the publisher's family, clarinetist, and pupil of Heinrich Baermann. According to the entry in Schott's printing ledger, the work was published in 1815, when Adam would have been about 18 years old. It was reprinted in 1816, 1818 and 1820, with over 250 copies being produced. Küffner's two Serenades, op. 21 (1813) and op. 45 (1816) were also dedicated to Adam Schott.

Misattribution to Weber:

Leonard Kohl published the quintet with *Afas Verlag* (date unknown) and revised it for publication by *Bote & Bock* (1962). This publication carried the title *Introduktion, Thema und Variationen* and is widely used to the present day. According to Oskar Kroll, Kohl found the work in 1943 as a manuscript copy titled *Concertino für Klarinette und Streichquartett* with Weber named as the composer. Kroll believed this work was the "missing work" for Baermann's name day in 1815, however that work is now known to be the *Dreistimmige Burleske*, a work for voices and piano with a humorous reworking of text from Mozart's *Zauberflöte*. Some prints of the *Bote & Bock* edition carried the remark that it was a previously unpublished composition from Weber's estate composed in 1815 for Heinrich Baermann (perhaps following Kroll). Records of Weber's estate contain no mention of a work for clarinet which could be the theme and Variations, so this claim was invented. The claim that it was composed for Heinrich Baermann is clearly false since the work was in fact dedicated to Adam Schott. Both claims were later removed from the *Bote & Bock* edition. When *Boosey & Hawkes* acquired *Bote & Bock* in 1996, the work continued to be reprinted under Weber's name.

If the work had been performed as a composition of Weber it is unlikely to have escaped attention until Kohl found it in the 1940's. The first mention of this work under Weber's name does not appear until about 1949. Enquiries with Kohl's wife by Ulrich Rau (1966), who had discovered the original Schott edition, drew the response that he could no longer remember where he had found the manuscript, on account of advancing age, but that he *may* have found it in Königsberg before the war. Since Königsberg was heavily bombed in 1944, this manuscript would not have survived. Kohl's claim to have found a copy of the work with Weber named as the author can therefore not be verified.

Rau rejects the authorship of Weber on stylistic grounds, noting the use of simple stereotypes. He notes the use of the throat *g* as an axis in Variation 4, a device which harks back to eighteenth century clarinet writing, and which is nowhere to be found in Weber's much more progressive style of writing for the clarinet. Rau also found a manuscript copy of the work, with two violins and one viola which gave Küffner as the author (location not given).

Editorial procedure:

Another quintet by Küffner for the same combination of instruments, Op. 33, was issued and reprinted together with Op. 32 (Schott plate number 798). The fair copy of Op. 33 made by Küffner and preserved in the Schott archive is beautifully written and without errors. Comparison with the printed edition highlights the meticulous engraving standards of the publisher.

There is little reason to think this was not also the case with Op. 32. In only a few instances articulation seemed to be missing from a part and has been supplemented here. In this new edition the careful placement of diminuendo markings has been preserved. Similarly, the preference for chains of slurs rather than long slurs over several bars has been retained. Where these stretch the

bounds of practicality it may be preferable for players to change bows at different points, rather than to co-ordinate bowings.

The production of a score required that the use of first- and second-time bars had to be unified. The modern use of first- and second-time bars has been employed here in all the parts.

Beaming generally follows the original edition, except when there is a discrepancy between the parts and a judicious choice has been made. Küffner was meticulous in the use of cautionary accidentals, and these have been retained.

The editor has refrained from making additions to the clarinet part based on parallel passages. Since the variations are short it is easy for the player to observe the slight differences and play according to their own taste. In the violin part some small editorial suggestions have been made with dotted slurs.

Clarinetists familiar with the *Bote & Bock* edition will note several discrepancies in the clarinet part. There is no way of discovering whether the divergent readings in *the Bote & Bock* edition stem from Leonard Kohl, his source, or perhaps a combination of both. Since the original Schott edition offers a perfectly consistent version without apparent errors there was no need to incorporate readings from *Bote & Bock* in this edition.

The most striking difference between the two versions is the cadence in bars 123-24 and 131-32:

The image displays a side-by-side comparison of musical notation for two editions: Schott (left) and Bote & Bock (right). The score is for a chamber ensemble consisting of Clarinet in Bb, Violin, Viola 1, Viola 2, and Violoncello. The time signature is 2/4 and the key signature has two flats. The Schott edition shows a cadence in bars 123-24, while the Bote & Bock edition shows a cadence in bars 131-32. The violin part in the Bote & Bock edition has a note change in bar 131, and the cello part has a different rhythmic pattern.

The reading from Schott is a grammatically correct cadence. The uppermost note in the violin melody, *g''*, is a graceful appoggiatura. The reading contained in the *Bote & Bock* edition is questionable in several respects. Firstly, the cadential pattern in the cello is out of alignment with the upper voices. It was undoubtedly recomposed to accommodate the change the clarinet figuration which has a different harmonic pattern. The unfortunate choice of *c* for the fourth note perhaps originated in the desire to avoid octaves with the 2nd violin. The consequent delay of the *f* gives rise to the cadential misalignment. The alteration of the harmony means that the *g''* in the violin melody is now a chord note, and the charm of the sliding semitones followed by an appoggiatura is somewhat diminished. While the inner string parts are the same in both versions, they don't function very well in the new harmonic scheme. All these features are inconsistent with Küffner's well-schooled style and point to intervention of a clarinetist.

In the string parts, the most important difference between the editions (apart from the scoring) is the cello part of Variation III, which is written as staccato quavers in the *Bote & Bock* edition and pizzicato semiquavers each followed by a rest in the original edition. The textural effect of the original is charming and may encourage a lighter execution of the clarinet part.

In bars 25 and 33 the cello arpeggio contradicts the harmony in the upper voices. The overlapping of a 6/4 or dominant seventh chord with its resolution is to be found in other works of the period. The original reading has been retained here, with slight reservation since it is possible that bar 25 may contain the only wrong notes in the entire edition. In Kohl's edition the arpeggio in that bar reads: *f, d, B flat, F*, which is given here as an *ossia*. In bar 33 a satisfactory alternate arpeggio cannot be found, and in Kohl's edition the passage stands as in the original print: *f, c, A, F*. The harmonic contradiction here is very fleeting indeed, being felt only with the third note of the cello as a slight anticipation of the resolution. However, the cello may play octaves in bar 33 if the dissonance is found to be too disconcerting.

The image shows a musical score with five staves: Cl. in Bb, Vln., Vla. 1, Vla. 2, and Vc. The score is divided into four measures, each corresponding to a different edition or alternative reading. Above the staves, the editions are labeled: 'Schott: bar 25', 'Bote & Bock: bar 25', 'Both publications: bar 33', and 'alternative: bar 33'. The Cl. in Bb staff shows a melodic line with a trill-like figure. The Vln. staff has a continuous eighth-note arpeggiated pattern. Vla. 1 and Vla. 2 have similar arpeggiated patterns, with Vla. 2 having some rests. The Vc. staff has a simple eighth-note arpeggiated pattern. The key signature has one flat (Bb), and the time signature is 4/4.

It is hoped that this new edition will encourage performance with the original scoring. An adaption of the Viola 1 part for a second violin permits performance with a string quartet.

Craig Hill,
Melbourne, 2023

References:

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Quintetto op. 32

Joseph Kuffner (1777-1856)

Adagio

Clarinet in B \flat

Solo

cantabile

Violin

pp

Viola 1

pp

Viola 2

pp

Violoncello

pp pizz.

3

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

6

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

9

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

12

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

rf

arco

15

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

Solo *tr*

18 3 Attacca subito

Cl. in B \flat *perdendosi*

Vln. *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. *pp*

Allegretto

21

Cl. in B \flat *dolce con espressione*

Vln. *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. *p pizz.*

25

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

29

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

34

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

A

f

rf

f

f

f

f arco

39

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

rf

ff

ff

ff

ff

Var. I

45

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

rf

rf

p

p

p

50

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

rf

rf

54

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

rf

rf

rf

B

59

Cl. in B b

rf

1. 2.

Vln.

Vla. 1

Vla. 2

Vc.

Solo

p

64

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

tr

ff

Var. II

68

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

p

tr

72

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

Detailed description: This system covers measures 72 to 75. The Clarinet in B-flat (Cl. in B b) has a melodic line with eighth-note patterns. The Violin (Vln.) and Violin I (Vla. 1) parts play a rhythmic accompaniment of eighth notes. The Violin II (Vla. 2) and Violoncello (Vc.) parts play a bass line with a prominent half-note accompaniment. The key signature has two flats, and the time signature is 4/4. The system concludes with a double bar line and repeat signs.

76

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

Detailed description: This system covers measures 76 to 79. The Clarinet in B-flat (Cl. in B b) continues its melodic line, featuring a chromatic ascent in measure 78. The Violin (Vln.) and Violin I (Vla. 1) parts maintain their eighth-note accompaniment. The Violin II (Vla. 2) and Violoncello (Vc.) parts continue with their half-note accompaniment. The key signature has two flats, and the time signature is 4/4. The system concludes with a double bar line and repeat signs.

80

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

f

Detailed description: This system covers measures 80 to 83. The Clarinet in B-flat (Cl. in B b) has a melodic line with eighth-note patterns. The Violin (Vln.) and Violin I (Vla. 1) parts play a rhythmic accompaniment of eighth notes. The Violin II (Vla. 2) and Violoncello (Vc.) parts play a bass line with a prominent half-note accompaniment. The key signature has two flats, and the time signature is 4/4. A dynamic marking of *f* (forte) is present in measure 83. The system concludes with a double bar line and repeat signs.

C

84

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

88

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

Var. III

92

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

pp

pp

pp

p pizz.

95

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

98

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

pp

pp

pp

p

101

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

104

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

107

1. 2. **D**

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

p dolce

p

p

p arco

111

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

f

f

f

f

Var. IV

117

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

p

120

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

122

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

125

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

127

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

rf

rf

rf

130

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

f

E

133

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

137

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

F

158

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

p

Cadenza ad libitum:

161

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

Lento

Echo

piu moto

Lento

<> <> > < > > >

6

Var. VI : Allegro

Majore

162

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

pp

Solo

pp

pp

pp

165

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

Detailed description: This system covers measures 165 to 167. The Clarinet in B-flat (Cl. in B b) has a melodic line with slurs and accents. The Violin (Vln.) part features a rhythmic pattern of eighth notes with a '2' marking. The Violas (Vla. 1 and Vla. 2) play a steady eighth-note accompaniment. The Violoncello (Vc.) part has a simple eighth-note line. The key signature has one flat (B-flat).

168

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

1.

2.

Detailed description: This system covers measures 168 to 170. Measure 168 is the start of a first ending (1.), which leads to a second ending (2.) in measure 169. The Clarinet in B-flat (Cl. in B b) has a melodic line with slurs and accents. The Violin (Vln.) part features a rhythmic pattern of eighth notes with a '2' marking. The Violas (Vla. 1 and Vla. 2) play a steady eighth-note accompaniment. The Violoncello (Vc.) part has a simple eighth-note line. The key signature has one flat (B-flat).

171

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

Detailed description: This system covers measures 171 to 173. The Clarinet in B-flat (Cl. in B b) has a melodic line with slurs and accents. The Violin (Vln.) part features a rhythmic pattern of eighth notes with a '2' marking. The Violas (Vla. 1 and Vla. 2) play a steady eighth-note accompaniment. The Violoncello (Vc.) part has a simple eighth-note line. The key signature changes to two flats (B-flat and E-flat) starting in measure 171.

174

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

Detailed description: This system covers measures 174 to 176. The Clarinet in B-flat (Cl. in B b) has a melodic line with eighth-note patterns and slurs. The Violin (Vln.) part features a rhythmic pattern of eighth notes with a '2' above the staff, indicating a second ending or a specific articulation. The Viola 1 (Vla. 1) and Viola 2 (Vla. 2) parts play a steady eighth-note accompaniment. The Violoncello (Vc.) part provides a bass line with eighth notes. The key signature has one flat (B-flat major or D minor).

177

G

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

Detailed description: This system covers measures 177 to 180. Measure 177 begins with a box containing the letter 'G', likely indicating a key signature change to G major or F# minor. The Clarinet in B-flat (Cl. in B b) has a melodic line with a repeat sign and a fermata. The Violin (Vln.) part has a melodic line with a forte 'f' dynamic and a slur. The Viola 1 (Vla. 1) and Viola 2 (Vla. 2) parts play a steady eighth-note accompaniment. The Violoncello (Vc.) part provides a bass line with eighth notes. The key signature changes to G major (two sharps).

181

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

Detailed description: This system covers measures 181 to 184. The Clarinet in B-flat (Cl. in B b) is silent. The Violin (Vln.) part has a melodic line with eighth notes and slurs. The Viola 1 (Vla. 1) and Viola 2 (Vla. 2) parts play a steady eighth-note accompaniment. The Violoncello (Vc.) part provides a bass line with eighth notes. The key signature remains G major (two sharps).

18
Allegro assai

185

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

p

p

p

p

Detailed description: This system covers measures 185 to 188. The Clarinet in B-flat (Cl. in B b) has a rest in measure 185 and then plays a melodic line with slurs and accents in measures 186-188. The Violin (Vln.) plays a rhythmic eighth-note pattern. The Violas (Vla. 1 and Vla. 2) play sustained chords with slurs. The Violoncello (Vc.) plays a simple bass line. Dynamics include piano (*p*) and accents.

189

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

[simile]

Detailed description: This system covers measures 189 to 191. The Clarinet in B-flat (Cl. in B b) continues its melodic line with slurs and accents. The Violin (Vln.) continues its rhythmic pattern. The Violas (Vla. 1 and Vla. 2) play sustained chords with slurs. The Violoncello (Vc.) continues its bass line. A "[simile]" instruction is present above the Violin staff in measure 190.

192

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

Detailed description: This system covers measures 192 to 195. The Clarinet in B-flat (Cl. in B b) continues its melodic line with slurs and accents. The Violin (Vln.) continues its rhythmic pattern. The Violas (Vla. 1 and Vla. 2) play sustained chords with slurs. The Violoncello (Vc.) continues its bass line. The system concludes with a double bar line and repeat signs.

195

Cl. in B b
Vln.
Vla. 1
Vla. 2
Vc.

p

Detailed description: This system covers measures 195 to 197. The Clarinet in B-flat (Cl. in B b) has a melodic line with slurs and ties. The Violin (Vln.) plays a steady eighth-note accompaniment. The Violas (Vla. 1 and 2) play sustained notes with ties. The Violoncello (Vc.) plays a simple eighth-note accompaniment. The dynamic marking *p* is present at the beginning of the system.

198

Cl. in B b
Vln.
Vla. 1
Vla. 2
Vc.

Detailed description: This system covers measures 198 to 200. The Clarinet in B-flat (Cl. in B b) continues its melodic line. The Violin (Vln.) maintains the eighth-note accompaniment. The Violas (Vla. 1 and 2) continue with sustained notes. The Violoncello (Vc.) continues with the eighth-note accompaniment.

201

H

Cl. in B b
Vln.
Vla. 1
Vla. 2
Vc.

dolce
p

Detailed description: This system covers measures 201 to 203. A rehearsal mark **H** is placed above measure 202. The Clarinet in B-flat (Cl. in B b) has a melodic line with a repeat sign and a fermata. The Violin (Vln.) has a melodic line with a fermata. The Violas (Vla. 1 and 2) have sustained notes with ties. The Violoncello (Vc.) has a simple accompaniment. The dynamic marking *p* is present at the beginning of the system, and *dolce* is written above the Violin staff in measure 202.

204

Cl. in B \flat

dolce

Vln.

Vla. 1

Vla. 2

Vc.

208

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

212

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

215

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

Detailed description: This system covers measures 215 to 217. The Clarinet in B-flat (Cl. in B b) has a melodic line with slurs and accents. The Violin (Vln.) plays a simple melody. The Violas (Vla. 1 and 2) and Violoncello (Vc.) provide harmonic support with sustained notes and slurs.

218

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

Detailed description: This system covers measures 218 to 220. The Clarinet in B-flat (Cl. in B b) has a fast, rhythmic melodic line. The Violin (Vln.) and Violoncello (Vc.) play a steady eighth-note accompaniment. The Violas (Vla. 1 and 2) play a similar eighth-note accompaniment.

221

Cl. in B b

Vln.

Vla. 1

Vla. 2

Vc.

J

tr

Solo

Detailed description: This system covers measures 221 to 224. The Clarinet in B-flat (Cl. in B b) has a fast melodic line with a trill (tr) and a dynamic marking of J . The Violin (Vln.) and Violoncello (Vc.) play a steady eighth-note accompaniment. The Violas (Vla. 1 and 2) play a similar eighth-note accompaniment. The word 'Solo' is written above the Violoncello staff in measure 224.

226

Cl. in B \flat

dolce

Vln.

p

Vla. 1

p

Vla. 2

p

Vc.

230

Cl. in B \flat

K

f

Vln.

f

Vla. 1

f

Vla. 2

f

Vc.

f

233

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

236

Cl. in B \flat

Vln.

Vla. 1

Vla. 2

Vc.

Fine

Detailed description of the musical score: The score is for measures 236 to 239. The key signature has two flats (B-flat and E-flat). The Cl. in B-flat part (top staff) begins with a melodic line of eighth notes, slurred across measures 236 and 237, and then continues with a few more notes in measures 238 and 239. The Vln. part (second staff) plays a series of chords, each with an accent mark. The Vla. 1 part (third staff) has a long note in measure 236, followed by chords in measures 238 and 239. The Vla. 2 part (fourth staff) has a long note in measure 236, followed by chords in measures 238 and 239. The Vc. part (bottom staff) has a long note in measure 236, followed by chords in measures 238 and 239. The piece concludes with a double bar line and the word 'Fine'.