

A near-facsimile of the cover of the ca. 1821? publication

Premier

QUATUOR

pour

Clarinette,

Violon, Alto & Violoncelle,

dédié à

Monsieur Boscary

à Paris

Par

JWAN MÜLLER

*Auteur de la nouvelle-Clarinette & Clarinette — Alto, premier/Clarinette au grand
Opéra et Membre de la Société Philharmonique à Londres, Correspondant de la 4me
Classe de L'institut royal à Amsterdam ; &cc &cc.*

N^o. 3788 ----- Prix f^{rs}. 30 Fr

A Offenbach s/m, chez J. André

Bb Clarinet

Premier Quatuor

Iwan Mueller (1786 - 1854)

Allegro

I. Allegro

Bb Clarinet

10

16

21 *tr* *tr* 3

29 *f*

32 *p* 3

35 *f* *rf*

38 *a Tempo*

44 *tr* *tr* *rit.* *dolce* *fp* 5

50 3 *f* *tr* *tr*

56 *tr* *sfz*

59 *pp*

62 *tr*

65 *tr* *tr*

68 *cresc.* *f*

70 *tr* *tr* *tr* *3* *rf*

79 *tr* *tr*

85 *tr* *cresc.*

95 *fp*

98 *p dolce*

103

108

111 *tr* *5*

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute, spanning measures 59 to 111. The score is written in treble clef with a key signature of one sharp (F#). It begins at measure 59 with a piano (*pp*) dynamic and features a series of sixteenth-note runs. Trills (*tr*) are used frequently throughout, particularly in measures 62, 65, 70, 79, 85, and 111. Dynamic markings include *cresc.* (crescendo), *f* (forte), *rf* (ritardando forte), *fp* (fortissimo piano), and *p dolce* (piano dolce). Measure 70 contains a triplet of eighth notes. Measure 68 has a sixteenth-note run with a '6' written below it. Measure 111 ends with a five-measure rest marked with a '5'. The score is characterized by its technical demands, including rapid sixteenth-note passages and various trill ornaments.

121

6 6 6 6 6 6

124 *Cadenza* *a Tempo*
14 *p dolce*
tr tr

129

133 *mf*
5 6 3

140

143

146

149

152 *rf* *tr tr tr* *rf rf*
p dolce

157 *mf*

162 *sfz*

Bb Clarinet

Premier Quatuor

II

Iwan Mueller (1786 - 1854)

Adagio con espressione

Bb Clarinet

p dolce

1

4

7

10

14

17

20

24

29

32

35

6

6

f

tr

p

rf

rf

tr

p

pp

ppp

Bb Clarinet

Premier Quatuor III. Polonaise

Iwan Mueller (1786 - 1854)

Bb Clarinet

dolce mf

Polonaise

tr

5

9

14

19

dolce

24

dolce

tr

28

6

rf

39

p

45

Musical staff 45-52: Treble clef, key signature of one sharp (F#). Measures 45-52. Features a melodic line with eighth and sixteenth notes, some slurs, and a fermata over measure 52.

53

53 *f*

Musical staff 53-57: Treble clef. Measures 53-57. Features a melodic line with eighth and sixteenth notes, slurs, and a fermata over measure 57. A dynamic marking of *f* is present at the start.

58

58 *tr*

Musical staff 58-61: Treble clef. Measures 58-61. Features a melodic line with eighth and sixteenth notes, slurs, and a fermata over measure 61. A trill marking *tr* is present at the start.

62

62 *cresc. ----- poco*

Musical staff 62-65: Treble clef. Measures 62-65. Features a melodic line with eighth and sixteenth notes, slurs, and a fermata over measure 65. Dynamic markings *cresc.* and *poco* are present.

66

66 *tr*

Musical staff 66-71: Treble clef. Measures 66-71. Features a melodic line with eighth and sixteenth notes, slurs, and a fermata over measure 71. A trill marking *tr* is present at the end.

72

72

Musical staff 72-76: Treble clef. Measures 72-76. Features a melodic line with eighth and sixteenth notes, slurs, and a fermata over measure 76.

77 *tr* *a Tempo* *rallent.* *tr*

77 *tr* *a Tempo* *rallent.* *tr*

Musical staff 77-81: Treble clef. Measures 77-81. Features a melodic line with eighth and sixteenth notes, slurs, and a fermata over measure 81. Includes markings *tr*, *a Tempo*, *rallent.*, and *tr*.

82

82 *tr*

Musical staff 82-83: Treble clef. Measures 82-83. Features a melodic line with eighth and sixteenth notes, slurs, and a fermata over measure 83. A trill marking *tr* is present.

84

84

Musical staff 84-87: Treble clef. Measures 84-87. Features a melodic line with eighth and sixteenth notes, slurs, and a fermata over measure 87. A measure rest for 4 measures follows.

91 *dolce* *rf*

98 *rf* *rf*

103

107

111

115

119 *pp*

123 *tr* *p*

127 *tr* 5

136

tr

Musical staff 136-140: Treble clef, starting with a whole rest. The melody begins at measure 137 with a trill (tr) on a quarter note, followed by eighth-note runs and sixteenth-note patterns. A fermata is placed over the final measure (140).

141

tr

Musical staff 141-145: Treble clef, starting with a trill (tr) on a quarter note, followed by eighth-note runs and sixteenth-note patterns. A fermata is placed over the final measure (145).

145

Musical staff 145-149: Treble clef, featuring eighth-note runs and sixteenth-note patterns. A fermata is placed over the final measure (149).

149

tr tr

Musical staff 149-154: Treble clef, featuring eighth-note runs and sixteenth-note patterns. The staff concludes with a trill (tr) on a quarter note. A fermata is placed over the final measure (154).

154

Musical staff 154-158: Treble clef, featuring eighth-note runs and sixteenth-note patterns. A fermata is placed over the final measure (158).

158

f

Musical staff 158-162: Treble clef, featuring eighth-note runs and sixteenth-note patterns. The staff concludes with a fermata over the final measure (162). A dynamic marking of *f* (forte) is placed below the first measure of this system.

Jwan Müller – Premier Quatuor

pour Clarinette, Violon, Alto & Violoncelle

Jwan Müller (Ivan Müller, Iwan Mueller) was born in Reval (now Tallinn), Estonia December 3, 1786 and died in Bückeberg, Germany February 4, 1854. He was a virtuoso clarinetist, composer and inventor who improved the clarinet key system by introducing membrane-bound stuffed pads to hold the air better and adding seven keys. He is also credited with the invention of the metal ligature to replace twine, string and wire which were formerly used to keep the reed in place. On concert tours he was indefatigable in demonstrating the superiority of his “clarinette omnitonique” or “nouvelle clarinette” and the ease with which he could play difficult arpeggios and chromatic scales. Critics commented that though his style was brilliant and expressive it was nevertheless impetuous and lacking in polish.



His prototype 13-key clarinet was ready to play in 1809. Further development of the keying arrangement continued of course throughout the 19th century by Klosé and Buffet (1839-1843) and Oehler (1887), but with the market all to himself as it were for almost 30 years and with the encouragement of his patron, Marie-Pierre Petit, Müller went into the business of mass-producing his “clarinette omnitonique.”

Müller’s two Quatuors for Bb Clarinet, Violin, Viola and Cello were published between 1817 and 1821 by J. André in Paris and clearly show the composer’s desire to promote the superiority of his design. They offer interesting studies for the student of the development of clarinet keying with the versatility offered the player through the improvement of the instrument. The chromatic runs and arpeggios demanded in these pieces demonstrate what had become possible with Müller’s improvements. The first publication of the quatuors show scores for Bb Clarinet and string trio. This work, the Premier Quatuor is certainly amenable to be played with the instrument for which it is scored.

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Violin

Premier Quatuor

I. Allegro

Iwan Mueller (1786 - 1854)

Violin

Allegro

ff *decresc.* *p*

5

10

15 *ff* *p* *f*

19 *p* 3

24 *fp* *mf*

29 *f* *p*

35 *f* *rit.*

40 *a Tempo* *p*

46 3 3

51 3 3

55 *sfz sfz sfz* *pp pp pp*

61

67 *f f*

73 *fp mf*

78 *rf f*

83 *p*

87

91 *fp f*

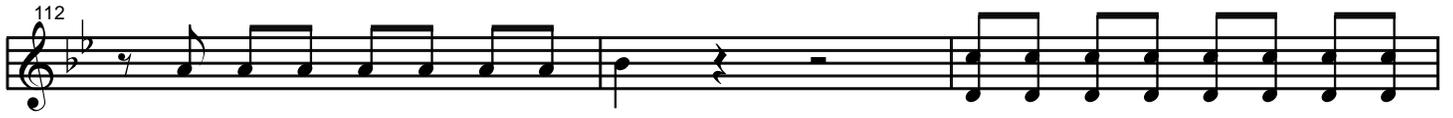
96 *p*

101

106

Detailed description: This is a musical score for a single melodic line in a piano, spanning measures 55 to 106. The key signature is B-flat major (two flats). The score is written on a single staff in treble clef. It features a variety of dynamic markings and articulations. Measures 55-60 are marked *sfz* (sforzando) and *pp* (pianissimo). Measures 61-66 continue with *pp*. Measures 67-72 are marked *f* (forte). Measures 73-77 are marked *fp* (forzando piano) and *mf* (mezzo-forte). Measures 78-82 are marked *rf* (ritardando forte) and *f*. Measures 83-86 are marked *p* (piano). Measures 87-90 are marked *fp* and *f*. Measures 91-95 are marked *fp* and *f*. Measures 96-100 are marked *p*. Measures 101-105 are marked *p*. Measure 106 is marked *p*. The score includes slurs, accents, and dynamic hairpins throughout.

112



115



120

cresc. --- poco --- a --- poco

f *pp* *mf* *p*

Cadenza a Tempo



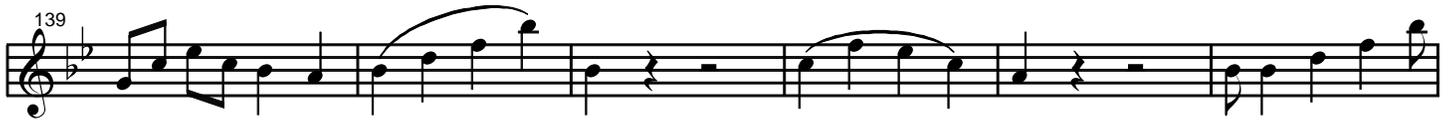
126



134



139



145



151

rf *rf* *rf* *p*



156



162



Violin

Premier Quatuor

II

Iwan Mueller (1786 - 1854)

Adagio con espressione

Violin

1 *p*

5

9 *f* *p*

14

18 *p* *rf*

22 *p* *pp*

27

31 *rf* *pp*

35 *pp*

37 *ppp*

Violin

Premier Quatuor

III. Polonaise

Iwan Mueller (1786 - 1854)

Polonaise

Violin

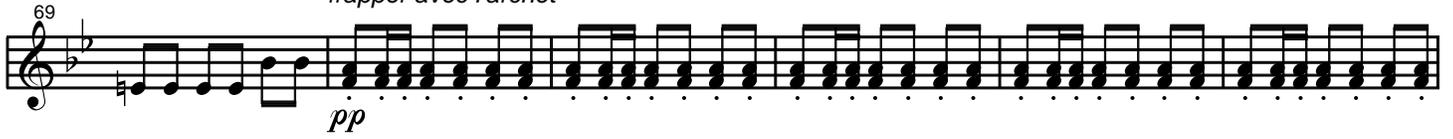
p *f* *f* *pp* *rf* *arco* *f* *p* *cresc. ----- poco*

63



pizz frapper avec l'archet

69



pp

75 arco 41



a Tempo

rallent.

80

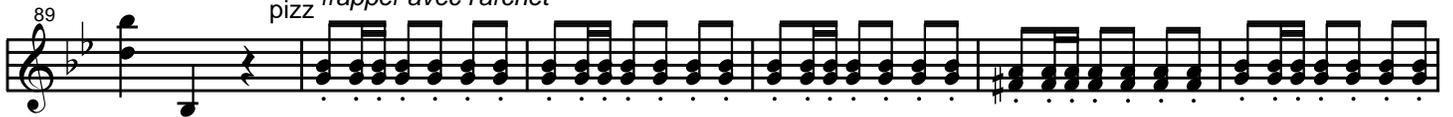


84



pizz frapper avec l'archet

89



95



arco 41

rf *rf* *rf*

101



dolce *rf*

107



rf

115



pp

123 pizz *p*

127 arco 41 *f*

131

135

141

147 pizz

154 arco 41 *f*

Detailed description: This is a musical score for a string instrument, likely a violin or viola, in a key with one flat (B-flat major or E-flat minor). The score consists of seven staves of music. The first staff (measures 123-126) is marked 'pizz' (pizzicato) and 'p' (piano). The second staff (measures 127-130) is marked 'arco 41' (arco, 41) and 'f' (forte). The third staff (measures 131-134) continues the arco 41 section. The fourth staff (measures 135-140) continues the arco 41 section. The fifth staff (measures 141-146) continues the arco 41 section. The sixth staff (measures 147-153) is marked 'pizz' (pizzicato). The seventh staff (measures 154-157) is marked 'arco 41' (arco, 41) and 'f' (forte). The score ends with a double bar line.

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Viola

Premier Quatuor

Iwan Mueller (1786 - 1854)

I. Allegro

Allegro

Viola

1 *ff* *decresc.* *p*

5

10

15 *ff* *p* *f* *p*

21 *fp*

26 *mf*

31 *f* *p* *f*

37 *a Tempo* *rit.* *p*

43

48

112

115

cresc. --- poco --- a --- poco

119

f pp mf Cadenza

125

a Tempo

133

p

137

142

148

rf rf rf p

154

159

164

Viola

Premier Quatuor

II

Iwan Mueller (1786 - 1854)

Adagio con espressione

1 *p*

4

9 *f* *p*

14

18 *p* *rf* *p*

23 *pp*

27

32 *pp*

36 *pp* *ppp*

Viola

Premier Quatuor

III. Polonaise

Iwan Mueller (1786 - 1854)

1 Polonaise

Viola

p *f*

6

12

f

18

p

24

ff

30

rf

36

pp pizz frapper avec l'archet

42

arco 42

48

54

f

60

cresc. ----- poco

66 *pizz frapper avec l'archet*
pp

72 *arco 42*

78 *a Tempo*

84 *rallent.*

90 *pizz frapper avec l'archet*

95 *arco 42*
rf *rf* *rf*

101 *rf*

107 *rf*

115 *pp*

123 pizz
p

129 arco 42
f *f*

136

142

148 pizz

154 arco 42
f

Jwan Müller – Premier Quatuor

pour Clarinette, Violon, Alto & Violoncelle

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Cello

Premier Quatuor

I. Allegro

Iwan Mueller (1786 - 1854)

1 Allegro

Cello

ff *decresc.* *p*

6

12 *ff* *p*

18 *f* *p*

24 *mf*

30 *fp* *p* *f*

36 *rit.* *a Tempo* *p*

42

48 *pizz*

54 *arco* 43 *sfz* *sfz* *sfz* *pp* *pp*

60 *pp*

66 *f*

72 *f* *fp*

78 *rf* *f* *p*

84

88 *fp*

96 *p*

102

108

114 *cresc. --- poco --- a --- poco*

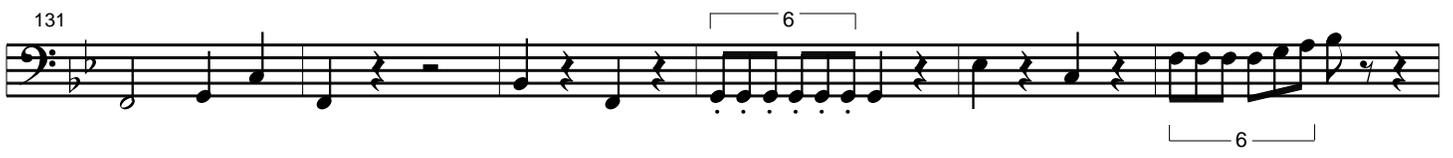
119 *f* *pp* *mf* *Cadenza*

125 *a Tempo*
p



Musical staff 125-130: Bass clef, key signature of two flats. Starts with a piano (*p*) dynamic. Contains eighth and sixteenth notes, with a fermata over a quarter note at the end of the staff.

131



Musical staff 131-136: Bass clef, key signature of two flats. Features a sixteenth-note triplet (marked with a bracket and '6') and a sixteenth-note sextuplet (marked with a bracket and '6').

137



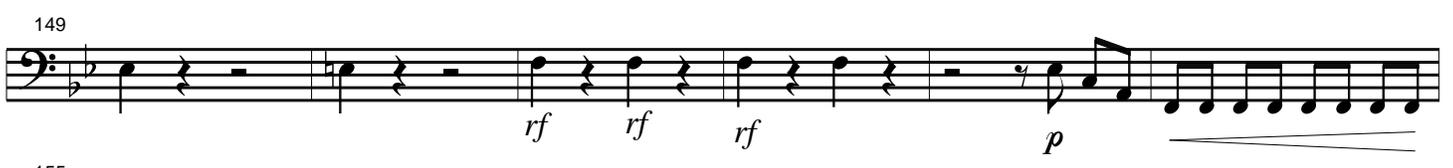
Musical staff 137-142: Bass clef, key signature of two flats. Consists of eighth and sixteenth notes with rests.

143



Musical staff 143-148: Bass clef, key signature of two flats. Features a quarter note with a fermata, followed by eighth and sixteenth notes.

149



Musical staff 149-154: Bass clef, key signature of two flats. Includes dynamic markings *rf* (ritardando forte) and *p* (piano). Features a crescendo hairpin.

155



Musical staff 155-160: Bass clef, key signature of two flats. Includes a decrescendo hairpin.

161



Musical staff 161-166: Bass clef, key signature of two flats. Includes a decrescendo hairpin.

Cello

Premier Quatuor

II

Adagio con espressione

Iwan Mueller (1786 - 1854)

Cello

1 *p*

5

11 *f*

16 *p* *rf*

21 *p* *pp*

27 *rf*

32 *pp*

36 *pp* *ppp*

Cello

Premier Quatuor

III. Polonaise

Iwan Mueller (1786 - 1854)

1 Polonaise

Cello

p *f*

6

12 *f*

18 *p*

24 *ff*

30 *rf*

36 *frapper avec l'archet*
pizz *pp*

42 *arco* 43

48 *f* *p*

60 *cresc. ----- poco*

66 *pizz* *frapper avec l'archet*
pp

72 arco 43

78 a Tempo

84 rallent.

90 pizz frapper avec l'archet

96 arco 43

102

120 pizz

126 arco 43

132

138

147 pizz

154 arco 43

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Jwan Müller (Ivan Müller, Iwan Mueller) was born in Reval (now Tallinn), Estonia December 3, 1786 and died in Bückeberg, Germany February 4, 1854. He was a virtuoso clarinetist, composer and inventor who improved the clarinet key system by introducing membrane-bound stuffed pads to hold the air better and adding seven keys. He is also credited with the invention of the metal ligature to replace twine, string and wire which were formerly used to keep the reed in place. On concert tours he was indefatigable in demonstrating the superiority of his “clarinette omnitonique” or “nouvelle clarinette” and the ease with which he could play difficult arpeggios and chromatic scales. Critics commented that though his style was brilliant and expressive it was nevertheless impetuous and lacking in polish.



His prototype 13-key clarinet was ready to play in 1809. Further development of the keying arrangement continued of course throughout the 19th century by Klosé and Buffet (1839-1843) and Oehler (1887), but with the market all to himself as it were for almost 30 years and with the encouragement of his patron, Marie-Pierre Petit, Müller went into the business of mass-producing his “clarinette omnitonique.”

Müller’s two Quatuors for Bb Clarinet, Violin, Viola and Cello were published between 1817 and 1821 by J. André in Paris and clearly show the composer’s desire to promote the superiority of his design. They offer interesting studies for the student of the development of clarinet keying with the versatility offered the player through the improvement of the instrument. The chromatic runs and arpeggios demanded in these pieces demonstrate what had become possible with Müller’s improvements. The first publication of the quatuors show scores for Bb Clarinet and string trio. This work, the Premier Quatuor is certainly amenable to be played with the instrument for which it is scored.

Müller’s factory was a family business which produced instruments for several generations. His grandson Edward Mueller immigrated to New York near the turn of the 20th century and entered into a partnership with Gustav Penzel to produce the Penzel-Mueller clarinet which was continuously manufactured until around 1960. This writer, who was previously unaware of the rich legacy offered by the composer of these lovely quatuors, has been playing an *Artist* model from the Penzel-Mueller Company for the past 68 years much to his enjoyment and inspiration to continue to search for lovely works for clarinet found here and there in music libraries around the world via the internet.

Both quatuors demand dexterity in the higher registers of the instrument, the highest note in this work being a G, as read, in the altissimo register for the scored Bb instrument. It is elegantly illustrative of what had become possible with Müller’s design. This exquisite work, with its companion, the Deuxième Quatuor, ought to be seized upon and played should an itinerant string trio arrive at the doorstep of your studio for an afternoon musicale followed by wine time on the veranda.

This edition is available for download at no charge in Finale 3.7 format at <http://www.csudh.edu/oliver/clarmusi/clarmusi.htm> . Happy playing, all!

Oliver Seely
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Oakhurst, California