

A near-facsimile of the cover of the 1817 (ca) publication

*Deuxième*  
**QUATUOR**

*pour*  
**Clarinette,**

*Violon, Alto & Violoncelle.*

dédié à

*Monsieur Hermstädt*

*Directeur de la Musique de S.A. le Prince  
de Schwarzbourg-Sondershausen*

*Par*  
**JWAN MÜLLER**

*Auteur de la Nouvelle-Clarinette & Clarinette de Alto, premier Clarinette de l'Opéra  
et Membre de la Société Philharmonique de Londres, Membre de L'institut royal  
d'Amsterdam, & etc.*

*No. 3712 ----- Prix fr., 30 Kr*

*A Offenbach s/m, chez J. André*

# A Clarinet

## Deuxième Quatuor

Allegro moderato ma con spirito

I

Iwan Mueller (1786 - 1854)

A Clarinet

1 *ff* *risoluto*

5

10 *fp*

18 *rf* *mf*

23 *p* *rf*

26 *rf* *tr*

31 *rf*

36 *f*

41 *p*

44 *rallent.*

48 *dolce*

54 *rf*

57 *rf*

61 *rf*

66 *ff* *tr* *rf* *rf*

70

73 *tr* *rf* *rf*

76

79 *sfz* *p* *f* *tr*

83

87 *ff* 1. 2.

92 *f* 3.

99 *dolce* *ff* 6.

110 *ff* *f*

115 *f*

120 *dolce*

126

131 *mf*

137 *tr*

143 *f* *p* 3

148 *f*

154 3 3 *ff*

158 *p*

163 *pp* *f*

168 *fp*

*a Tempo Maggiore*

173 *dolce*

180

185 *p*

190 *f*

195 *cresc.* *f*

198

201 *rallent.*

*Minore*

203 *dolce*

209 *mf* *decreśc.*

The musical score consists of nine staves of music. The first staff (measures 173-179) begins with a treble clef, a key signature of one flat, and a tempo marking of 'a Tempo'. The mode is 'Maggiore' (Major). The music features a triplet of eighth notes in measure 173, followed by a series of eighth notes and a triplet of sixteenth notes in measure 179. The second staff (measures 180-184) continues with eighth notes and a triplet of sixteenth notes in measure 184. The third staff (measures 185-194) starts with a piano dynamic marking 'p' and features a long slur over a series of eighth notes and triplets. The fourth staff (measures 195-197) begins with a forte dynamic 'f' and a crescendo marking 'cresc.', followed by a series of eighth notes and triplets. The fifth staff (measures 198-202) continues with eighth notes and triplets, ending with a 'rallent.' marking. The sixth staff (measures 203-208) changes to a key signature of two flats (B-flat and E-flat) and a mode of 'Minore' (Minor). It starts with a 'dolce' marking and features eighth notes and triplets. The seventh staff (measures 209-210) begins with a mezzo-forte dynamic 'mf' and a decrescendo marking 'decreśc.', followed by eighth notes and triplets, concluding with a final triplet in measure 210.

218 *mf* *ff* *rallent.*

Musical staff 218-223. The staff begins with a treble clef and a key signature of two flats. It contains a series of eighth and sixteenth notes, some beamed together. Dynamic markings include *mf* and *ff*. A *rallent.* marking is present. The staff ends with a double bar line.

223 *a Tempo*

Musical staff 223-226. The staff continues the melodic line with eighth and sixteenth notes. A *a Tempo* marking is present. The staff ends with a double bar line.

226

Musical staff 226-229. The staff continues the melodic line with eighth and sixteenth notes. The staff ends with a double bar line.

229

Musical staff 229-232. The staff continues the melodic line with eighth and sixteenth notes. The staff ends with a double bar line.

232

Musical staff 232-235. The staff continues the melodic line with eighth and sixteenth notes. The staff ends with a double bar line.

235

Musical staff 235-238. The staff continues the melodic line with eighth and sixteenth notes. It includes a 5-measure rest and a 3-measure rest. The staff ends with a double bar line.

238

Musical staff 238-241. The staff continues the melodic line with eighth and sixteenth notes. It includes a 3-measure rest and a 3-measure rest. The staff ends with a double bar line.

241 *tr*

Musical staff 241-245. The staff continues the melodic line with eighth and sixteenth notes. It includes a trill marked *tr*. The staff ends with a double bar line.

245 *a Tempo* *sfz*

Musical staff 245-251. The staff begins with a 2-measure rest. It continues with eighth and sixteenth notes. Dynamic markings include *a Tempo* and *sfz*. The staff ends with a double bar line.

251 *p* *rf* *p* *rf* *f*

Musical staff 251-255. The staff continues the melodic line with eighth and sixteenth notes. Dynamic markings include *p*, *rf*, *p*, *rf*, and *f*. The staff ends with a double bar line.

# A Clarinet

## Deuxième

# Quatuor

## II. Theme and Variations

## Iwan Mueller (1786 - 1854)

A Clarinet

The musical score for the A Clarinet part consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Andante' with a metronome marking of 80. The first measure is marked with a first ending bracket. The music features a variety of dynamics including *mf* (mezzo-forte), *dolce* (softly), *p* (piano), and *fp* (fortissimo). The notation includes eighth and sixteenth notes, often beamed together, and rests. The second staff starts at measure 6. The third staff starts at measure 12. The fourth staff starts at measure 18. The fifth staff, labeled 'Var. 1', starts at measure 22 with a new tempo marking of 60. The remaining staves continue the variation with complex rhythmic patterns and dynamic markings.

43 Var. 2  $\text{♩} = 70$

47 *tr*

51

55

59 *tr*

62 *f*

64 Var. 3 *Piu lento et sempre Piano*

72

80



Var. 4 Allegretto

85 *f*

89 3

92

96 *f*

99

102 3

105 *tr*

108

112 *rallent.* *a Tempo*

115

118

122

128

133

139

144

148

153

157

160

*pp*

*a Tempo*

*f*

*tr*

*tr*

*f*

This musical score is for a single melodic line, likely for a flute or violin, spanning measures 115 to 160. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various musical elements: triplets (indicated by a '3' in a box), trills (marked 'tr'), and dynamic markings such as *pp* (pianissimo) and *f* (forte). The score is divided into systems of staves. Measures 115-117, 118-121, 122-127, 128-132, 133-138, 139-143, 144-147, 148-152, 153-156, 157-160. The piece concludes with a final double bar line at measure 160.

# Jwan Müller – Deuxième 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 Bückeburg, 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 19<sup>th</sup> 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 second work, I would offer, is more easily played on an A Clarinet, except for measures 113 through 141 of the second movement, Theme and Variations, where a Bb Clarinet would be preferred. There is no convenient place to switch instruments so one is left wondering if the composer actually did play the movement on a Bb instrument, proclaiming, with his celebrated dexterity, “Look what I can do with my new clarinet!”

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 20<sup>th</sup> 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 Bb in the altissimo register (or an A on a Bb instrument – but only for those not faint of heart) and proclaim almost without argument that it is elegantly illustrative of what had become possible with Müller’s design. This exquisite work, with its companion, the Premier 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.

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# Bb Clarinet

## Deuxième Quatuor

Allegro moderato ma con spirito

I

Iwan Mueller (1786 - 1854)

Bb Clarinet

1 *ff* *risoluto*

5

10 *fp*

18 *rf* *mf*

23 *p* *tr* *rf*

26 *rf* *tr*

31 *rf*

36 *f*

41 *p*

44

48 *dolce* *rallent.*

54 *rf*

57 *rf* 6

61 *rf*

66 *ff* *tr* *rf* *rf*

70

73 *tr* *rf* *rf*

76

79 *sfz* *p* *f* *tr*

83 *rf* *rf*

87 *ff* 1. 2.

92 *f* 3

99 *dolce* *ff* 6

110 *ff* *f*

115 *f*

120 *dolce*

126

131 *mf*

137 *tr*

143 *f* *p* 3

148 *f* 3

154 *ff* 3

158 *p*

163 *pp* *f*

168 *fp*

173 *a Tempo Maggiore*

*dolce*

180

185 *p*

189 *f*

193 *cresc.* *f*

197

200 *rallent.*

203 *Minore* *dolce*

209 *mf* *decresc.*

The musical score consists of nine staves of music. The first staff (measures 173-179) begins with a treble clef, a key signature of three sharps, and a tempo marking of 'a Tempo'. The mode is 'Maggiore' (Major). The music features a triplet of eighth notes in measure 173, followed by a series of eighth notes and a slur over a group of notes in measure 179. The second staff (measures 180-184) continues with eighth notes and a triplet in measure 184. The third staff (measures 185-188) starts with a piano dynamic marking 'p' and features several triplets and slurs. The fourth staff (measures 189-192) begins with a forte dynamic marking 'f' and includes triplets and slurs. The fifth staff (measures 193-196) shows a crescendo marking 'cresc.' and a forte dynamic 'f', with triplets and slurs. The sixth staff (measures 197-200) continues with triplets and slurs. The seventh staff (measures 201-202) features a 'rallent.' (ritardando) marking. The eighth staff (measures 203-208) changes to 'Minore' (Minor) mode and includes a 'dolce' (sweet) marking. The final staff (measures 209) ends with a mezzo-forte 'mf' dynamic, a decrescendo 'decresc.' marking, and a final triplet of eighth notes.



218 *mf* *ff* *rallent.*

223 *a Tempo*

226

229

232

235

238

241 *a Tempo* *tr*

245 *sfz*

251 *p* *rf* *p* *rf* *f*

# Bb Clarinet

## Deuxième Quatuor

### II. Theme and Variations

Iwan Mueller (1786 - 1854)

Bb Clarinet

Andante  $\text{♩} = 80$

*mf* *dolce*

6 *mf* *p*

12

18

22 Var. 1  $\text{♩} = 60$  *fp* *fp* *fp*

27 *fp* *fp* *fp* *fp*

32 *fp* *fp* *fp*

36 *fp* *fp* *fp*

40 *fp* *fp* *fp* *fp*

-7-

43 Var. 2  $\text{♩} = 70$

47

51

55

59

63

64 Var. 3 *Piu lento et sempre Piano*

72

80

Var. 4 Allegretto

85 *f*

88

91 *3*

94

97 *f*

100

103 *3* *tr*

106 *tr*

110 *rallent.* *a Tempo*

Detailed description: This is a musical score for a single melodic line in treble clef, key of D major (two sharps), and 6/8 time. The piece is titled 'Var. 4 Allegretto'. The score consists of nine staves of music, numbered 85 to 110. The first staff (85) begins with a forte (*f*) dynamic. The music is characterized by rapid sixteenth-note passages, often spanning multiple staves with long horizontal lines. There are several trills (*tr*) marked above notes. A triplet of eighth notes is indicated with a bracket and the number '3' at measures 91 and 103. The tempo changes from 'Allegretto' to 'rallent.' (rallentando) at measure 106, and then returns to 'a Tempo' at measure 110. The key signature remains D major throughout.

114

118

123

129

*pp*

135

*rit.*

*a Tempo*

141

*f*

145

150

154

157

160

*f*

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# Violin

## Deuxième Quatuor

Iwan Mueller (1786 - 1854)

Allegro moderato ma con spirito

I

Violin

1 *ff*

5 *fp*

10 *dolce* *f*

16 *f* 2

22 *ff*

26 *decresc.*

30

35 *p* *f*

39 *f*

44 *rallent.* *dolce*

49



54

58

62

66

70

75

80

84

88

*rf*

*rf*

*ff*

*rf*

*rf*

*f*

*f*

*p* *decresc.*

*p*

*f*

*f*

*ff*

1.

2.

2

94 *f*

101 *ff*

106 *pp* *cresc.* *ff*

112 *ff* *ffp*

116 *sfz*

120 *dolce*

125

131 *Solo*

137 *mf*

142

147

151

155 *ff*

159 *decresc.*

164 *ff*

169 *fp*

174 *p* *rallent.* *a Tempo Maggiore* *dolce*

180

185

189

193 *p* *cresc.* *f*

197 *rallent.*

203 *Minore*

*p*

209

*mf* *decresc.*

215 *Solo* *mf* *f* *a Tempo*

220 *ff* *rallent.*

225

231

236

240 *ff* *a Tempo* *f*

245 *string.* *sfz*

250 *p* *rf* *p*

255 *rf* *f*

# Violin

## Deuxième Quatuor

### II. Theme and Variations

Iwan Mueller (1786 - 1854)

Andante  $\text{♩} = 80$

Violin

*mf dolce*

*mf*

10

*p*

18

Var. 1  $\text{♩} = 60$

*fp*

24

*fp*

*fp*

*fp*

*fp*

*fp*

30

*fp*

*fp*

*fp*

*fp*

36

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

42

Var. 2  $\text{♩} = 70$

*fp*

48

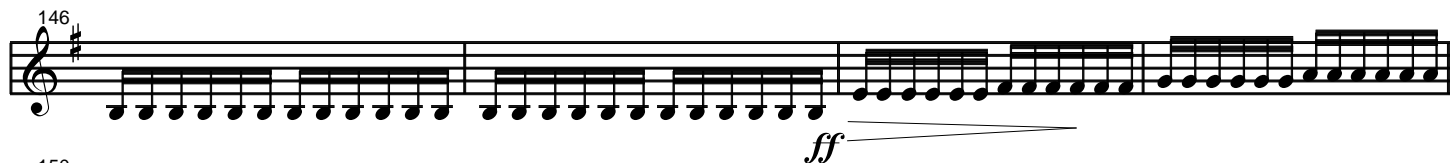
54

60

Var. 3 *Piu lento et sempre Piano*

*f*

64



# Jwan Müller – Deuxième Quatuor

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# Viola

## Deuxième

## Quatuor

Iwan Mueller (1786 - 1854)

Allegro moderato ma con spirito

I

Viola

1 *ff*

5 *fp*

10 *p* *fp*

15

20

25 *ff*

29 *decresc.*

33 *p* *p*

37 *f* *f*

42 *rallent.*

47 *p*

53

58

62

66

70

75

80

84

88

93

99

*rf*

*rf*

*ff*

*rf* *rf*

*rf* *rf*

*f* *f*

*p* *f* *f*

*p* *decresc.*

*ff*

1. Solo

2.

*dolce* *ff*

105

*pp* *cresc.* *ff*

111

*ff* *ff*

115

*sfz*

119

124

*dolce*

130

*mf*

136

141

146

150

154

*ff*

158

*decresc.*

163

*ff*

168

*fp*

a Tempo *Maggiore*

173

*p* *rallent.* *dolce*

178

182

186

190

*p* *cresc.*

194

*f*

199

*rallent.*

203 *Minore*

*p*

208

*mf*

212

*decresc.* *mf*

217

*f* *a Tempo*

221

*ff* *rallent.*

226

232

237

*ff*

242

*f*

247

*a Tempo* *string.* *sfz*

252

*p* *rf* *p* *rf* *f*

# Viola

## Deuxième Quatuor

### II. Theme and Variations

Iwan Mueller (1786 - 1854)

1 Andante  $\text{♩} = 80$

Viola

*p*

6 *mf* *p*

12

18 Var. 1  $\text{♩} = 60$  *fp*

24 *fp* *fp* *fp* *fp*

29 *fp* *fp* *fp* *fp* *fp*

35 *fp* *fp* *fp* *fp* *fp*

40 Var. 2  $\text{♩} = 70$  *fp* *fp* *fp* *fp*

46

52

58 *f*

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64 Var. 3 *Piu lento et sempre Piano*

*Sempre legato*

70

76

82 Var. 4 *Allegretto*

*f*

87

93

99 *f*

105

109

113 *a Tempo* *rallent.*

119 *p*

125 *pp*

130

136

*pp*

*rit.*

a Tempo

141

*f*

145

*ff*

149

*ff*

decresc.

153

*f*

159

*ff*

*p*

*f*



# Jwan Müller – Deuxième 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 Bückeburg, 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 19<sup>th</sup> 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 second work, I would offer, is more easily played on an A Clarinet, except for measures 113 through 141 of the second movement, Theme and Variations, where a Bb Clarinet would be preferred. There is no convenient place to switch instruments so one is left wondering if the composer actually did play the movement on a Bb instrument, proclaiming, with his celebrated dexterity, “Look what I can do with my new clarinet!”

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 20<sup>th</sup> 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 Bb in the altissimo register (or an A on a Bb instrument – but only for those not faint of heart) and proclaim almost without argument that it is elegantly illustrative of what had become possible with Müller’s design. This exquisite work, with its companion, the Premier 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  
May 29, 2018  
Oakhurst, California

A near-facsimile of the cover of the 1817 (ca) publication

*Deuxième*  
**QUATUOR**

*pour*  
**Clarinete,**

*Violon, Alto & Violoncelle.*

dédié à

*Monsieur Hermstadt*

*Directeur de la Musique de S.A. le Prince  
 de Schwarzbourg-Sondershausen*

*Par*  
**JWAN MÜLLER**

*Auteur de la Nouvelle-Clarinete & Clarinete de Alto, premier Clarinete de l'Opéra  
 et Membre de la Société Philharmonique de Londres, Membre de L'institut royal  
 d'Amsterdam, & etc.*

*No. 3712 ----- Prix fl., 30 Kr*

*A Offenbach s/m, chez J. André*

# Cello

## Deuxième Quatuor

I

Iwan Mueller (1786 - 1854)

Allegro moderato ma con spirito

1

Cello

*ff*

6

*fp* *p*

12

*mf*

18

24

*f*

29

*decresc.* *p*

34

*p* *f* *f*

40

*p*

46

*rallent. decresc.* *p* *dolce*

52

*rf*

58

*rf*

64

*ff*

69

*rf rf* *rf rf*

75

*f f*

80

*p decresc.* *p* *f* *f*

85

*ff*

89

1. 2. 6 *f*

100

*p* *ff*

106

*pp* *cresc.* *ff*

111

*ff* *ff*

115

*sfz*

119

*decresc.* *p*

127

*mf*

133

136

142

147

*f*

152

*rf* *ff*

157

*decresc.*

161

*ff*

167

*fp* *a Tempo Maggiore*

173

*p* *rallent.* *fp dolce*

179

185

*f*

191

*p* *cresc.* *f* *f*

197

*rallent.*

203 *Minore*

*pp*

209

*mf* *decresc.*

215

*mf* *f*

221 *a Tempo*

*ff* *rallent.*

227

233

238

*ff*

244 *a Tempo*

*f* *string.* *sfz*

249

*p* *rf*

254

*p* *rf* *f*

# Cello

## Deuxième Quatuor

### II. Theme and Variations

Iwan Mueller (1786 - 1854)

1 Andante  $\text{♩} = 80$

Cello

*p*

6 *mf* *p*

12

18 Var. 1  $\text{♩} = 60$  *fp*

24 *fp* *fp* *fp*

29 *fp* *fp* *fp* *fp*

35 *fp* *fp* *fp* *fp*

40 Var. 2  $\text{♩} = 70$  *fp* *fp* *fp* *fp*

45

51 Solo

57 *f*

64 Var. 3 *Piu lento et sempre Piano*

69 *Sempre legato*

75

81 Var. 4 *Allegretto*

87 *f*

95 *f*

103 *rallent.*

113 *a Tempo*

123 *p*

135 *pp* *rit.* *f* *a Tempo*

146 *ff* *ff* *decresc.*

155 *f* *ff* *p* *f*



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