THREE WORKS FOR BASSOON (CA. 1780-1815) BY THE COMPOSERS BRANDL, SCHNEIDER AND SCHACHT INCLUDING HISTORIES, SCORES AND COMMENTARIES ON EDITING

by

ALLAN ROSS THORPE

B.Mus., The University of Victoria, 1986
M.Mus., Indiana University, 1990

DOCUMENT SUBMITTED IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF MUSICAL ARTS

in

THE FACULTY OF GRADUATE STUDIES

School of Music

We accept this document as conforming

to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

June 1994

© Allan Ross Thorpe, 1994

In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the head of my department or by his or her representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

(Signature)

School
~~Department~~ of Music

The University of British Columbia
Vancouver, Canada

Date October 14, 1994

DE-6 (2/88)

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Friday, April 12, 1991
8:00 p.m.

DOCTORAL RECITAL*

ALLAN THORPE, Bassoon

Sonata in d minor Op.2, No.5, 1767 — Mr. Dard

Adagio
Allegro
Arietta
Allegro

Winnie Kwok, harpsichord
Laura McPheeters, violoncello

Trio pour piano, hautbois et basson, 1926 — Francis Poulenc (1899-1963)

Presto
Andante
Rondo

Elizabeth Sillett, oboe
Steven Smith, piano

Prisme pour Basson et Piano, 1982 — Roger Boutry (b. 1932)

Leslie Wyber, piano

Divertimenta pour Basson et Quintette ou Orcheste à cordes, 1942 — Jean Françaix (b. 1912)

Vivace
Lento
Vivo assai
Allegro

Nicholas Lozovsky, violin
Paul Nahhas, violin
Wallace Leung, viola
Laura McPheeters, violoncello
Robert Haynes, bass

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in bassoon performance.

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Monday, February 17, 1992
8:00 p.m.

DOCTORAL RECITAL*

ALLAN THORPE, Bassoon

Concerto - *Le Phenix* (1738) — Michel Corrette (1709-1795)

Allegro
Adagio
Allegro

Isaac Bull, *bassoon*
David Overgaard, *bassoon*
Lorenzo Lapiedra, *bassoon*
Winnie Kwok, *harpsichord*

Trio for Bass Flute, Bassoon and Continuo (1755) — Carl Philipp Emanuel Bach (1714-1788)

Un Poco Andante
Allegretto
Allegro

Raymond Aucoin, *bass flute*
Brian Mix, *violoncello*
Winnie Kwok, *harpsichord*

Quintetto 1, Opus 14 (1798) + — Johann Brandl (1760-1837) ed. A. Thorpe

Allegro ma non troppo
Andante (con moto)
Minuetto - Un poco Allegretto
Moderato

Paul Luchkow, *violin*
Nancy Enns, *viola*
Glenys Webster, *viola*
Christine Bootland, *violoncello*

- INTERMISSION -

Trio for Oboe, Clarinet and Bassoon (1921)

Heitor Villa-Lobos
(1887-1959)

Animé
Languissament
Vivo

Elizabeth Sillett, *oboe*
Stephen Robb, *clarinet*

Trio Pathétique (1832)

Mikhail Ivanovich Glinka
(1804-1857)

Allegro moderato
Scherzo - Vivacissimo
Largo
Allegro con spirito

Stephen Robb, *clarinet*
Cheryl Pauls, *piano*

+ Modern Premiere

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in Bassoon Performance.

Reception to follow in the faculty lounge.

Michel Corrette (1709-1795)
Concerto - Le Phenix (1738)

Corrette's longevity combined with the amount of information regarding performance practice found scattered throughout his numerous method books served to assure this musician a place in the history of music. This historical information was enhanced by a knowledge of international styles gained in his travels. He provided not only an unusually large historical window, but a geographical one as well. The instruments for which he wrote these method books included organ, violin, cello, bass, flute and even clarinet, an instrument which had only recently been elevated from the position of a folk instrument. One possible limit to the value of his observations is that by the late 1770's his contemporaries considered his views ultraconservative.

The title "*Le Phenix*" of this Concerto for four celli, viols or bassoons appears on the original, but it's significance is unknown. It may be that the same music had been used in one of Corrette's vocal works or stage compositions based on the story of the phoenix, maybe even a ballet - beginning the tradition following by Rimsky-Korsakov (Le Coq d'Or) and Stravinsky (The Firebird) In any case, the title invites some programmatic association between the music and the story. The two outer movements present rapidly ascending themes and sequences, reminiscent of soaring flight, while the second movement frames its more plaintive melody with descending sighs of suspension. Within the second

PROGRAM NOTES

Mr. Dard – *Sonata in d minor* Op. 2, no. 5, 1767.

Very little is known regarding this composer. His first name and dates of birth and death are still unknown. He was a member of Paris' Royal Chapel as well as the Royal Academy of Music. The historian Fétis suggests that he may have been a bassoonist, but is unable to substantiate this claim. Traces of Dard's musical activity are found in *Mercure de France*, the *Gazette de France* and the *Journal des beaux-arts et sciences*. His known works consist of a history, whose title claims to cover music from its origin to the date of publication (1769), two sets of six sonatas and a few arias. There is some confusion in the encyclopedic sources as to whether the Opus 1 set of sonatas is for flute/violin or for bassoon/cello.

F. Poulenc (1899–1963) – *Trio* pour piano, hautbois et basson, 1926.

Poulenc was already considered a part of *Les Six* by 1921, though he did not consider his training to be complete. During this year he attempted to study with Paul Vidal and Maurice Ravel before settling with Charles Koechlin. This period of searching also included a visit with Schoenberg and his students in Vienna. The *Trio* as well as its contemporary *Chansons gaillardes* mark the end of this searching with a return to a light-hearted personal style. This general light-heartedness was undoubtedly the source of the irresistible humour that Nadia Boulanger found in Poulenc. She claimed that he could tell the most banal story and have his audience laughing themselves to tears.

It was during these same years that Poulenc was first introduced to Wanda Landowska, the woman almost single-handedly responsible for the revival of the harpsichord. In 1923 after a concert of music by Bach, Rameau, Scarlatti and Couperin she approached both Poulenc and Manuel de Falla, the person to whom the *Trio* is dedicated, to compose modern works for harpsichord. It was shortly after the premiere of the *Trio* that Poulenc found the inspiration for his *Concert champêtre* for harpsichord, at Saint-Leu-la-Forêt, Landowska's summer home.

The musical language used by Poulenc is simpler than many of his contemporaries, seldom reaching beyond the harmonic language of Bach's chorales. He even admitted that he knew he wasn't one of those composers who have made harmonic innovations like Igor Stravinsky, Ravel or Debussy, but he thought that there was room for new music which doesn't mind using other people's chords.

This *Trio* is one of four chamber works Poulenc wrote between the years 1918 and 1926. The spirit of these pieces has been compared with that of the 18th Century divertissements.

Roger Boutry (1932-) - *Prisme* pour Basson et Piano, 1982.

As a student at the Paris Conservatoire from 1944 to 1954, Boutry studied with Nadia Boulanger, Marguerite Long and Tony Aubin. This composer's style has been compared with Debussy and Ravel, and his melodies are said to be uncommonly expressive. He has won numerous first prizes for his piano playing, composing and conducting, including the 1954 Grand Prix de Rome. *Prisme* was written for the 1982 Concours at the Conservatoire National Superior de Musique de Paris, where Boutry is a professor of harmony.

J. Françaix (1912-) - *Divertimento pour Basson et Quintette ou Orchestre à cordes*, 1942.

This work, which was completed in 1942, was saved from obscurity by the efforts of William Waterhouse. He was aided by Fernand Oubardous, who loaned him a set of parts which had been used for the first performances. This led to the 1973 printed edition. Mr. Waterhouse has been awarded the honour of having the printed edition dedicated to him for these efforts. In a more recent attempt to restore the piece to its original state he has published a list of errata in the 1988 *International Double Reed Society Journal* correcting some minor discrepancies between the printed edition and the original parts.

Françaix was one of Nadia Boulanger's most successful protégés. He began his studies with her in 1922 at age ten and maintained a close friendship with her until her death in 1979. His compositions also include a cantata of a humourous nature which he wrote for her internationally celebrated media event "surprise " birthday party. Poulenc composed a fanfare "Vive Nadia" for this same celebration.

movement this plaintive, spectral affect is enhanced by the reduction of forces to that of the concertino. This dying away is also foreshadowed and reflected upon in the first and third movements through the alternation of the concertino and the full forces of the ripieno.

Carl Philipp Emanuel Bach (1714-1788)
Trio for Bass Flute, Bassoon and Continuo (1755)

C.P.E. Bach, the second son of Johann Sebastian Bach, also left a valuable treatise on performance practice. His *Essay on the True Arts of Playing the Keyboard* is the most comprehensive guide from this period. It describes in detail fingering, ornamentation, aesthetics, continuo realization and improvisation. While the sections on fingering and continuo realization are specific to keyboard, the other three sections are often consulted by players of other instruments.

Emanuel's primary employment was that of continuo player at the court of Frederick the Great, in Berlin. Among the numerous musicians employed by this flautist King was the flute maker and instructor J.J. Quantz.

There are three versions of this particular trio, one for two violins, another for viola and bass flute and the one performed tonight for bass flute and bassoon. It seems likely that the piece was composed for one of the combinations involving bass flute, perhaps one designed by Quantz for Frederick, or an old bass recorder left over from the days of the recorder consort. This claim is supported by the order of movements (beginning with an Andante) which is unusual for Emanuel, as well as for the time, but may be explained as an attempt to imitate an earlier style, which would be consistent with the antique recorder scenario. It is perhaps because of this allusion to antiquity that this pieces was, for at time, believed to be by his father, Johann Sebasitan.

Johann Brandl (1760-1837)
Quintetto 1, Opus 14 (1798)

Brandl began his musical training at age 6 as a choir boy in the cloister at Rohr, which had an extraordinarily large inventory of instruments. As well as studying voice, he received violin and piano lessons. After his studies were completed he continued his ties with the church, obtaining the position of Kapellmeister in Stuttgart just prior to the composition of this quintet. His continuing studies included the string quintets and quartets of Mozart and Haydn.

While there is no dedication on this quintet, a pair of quintets for the same combination were written in 1826, and dedicated to Jacques Hartmann. Just about the time of the composition of the Opus 14 quintets, the music periodical Leipziger Allgemeinen musikalischen Zeitung reviewed some of Brandl's compositions. Hartmann was one of the bassoonists in Leipzig's famous Gewandhaus Orchestra, a position that was also held at various times by Julius Weissenborn, the author the method book which is still in frequent use, and Carl Schäfer.

Tonight's performance will be played from an edition-in-progress, based on the parts in the Staatsbibliothek in Berlin. I would like to thank Jesse Read for making a copy of these parts available, as well as the performers for their assistance in proof-reading the new edition.

Heitor Villa-Lobos (1887-1959)
Trio for Oboe, Clarinet and Bassoon (1921)

Though Villa-Lobos has been described as being self-taught, he did receive some, if limited, formal training. His father, an amateur cellist, provided the first lessons, while later he studied composition with Francisco Braga, at the time Brazil's Minister of Music. In deference to academic training, Villa-Lobos preferred a less structured, bohemian life-style, which provided him the opportunity to observe and collect the various types of popular music which was idiomatic to his home country. One might say he became the Kodaly of Brazil.

It is this popular music which pervades Villa-Lobos' compositions, and is likely the element which Europeans such as Arthur Rubinstein, who encouraged Villa-Lobos' tours through Europe, admired so much. In support of an application for funds for his first European tour, his former teacher, Francisco Braga, signed the following public statement:

> Mr. Heitor Villa-Lobos has enormous musical talent. He has shown amazing productive capacity and already possesses a remarkable artistic estate where one may find valuable works, some of them quite original. He is no longer a promise, he is an affirmation. I think Brazil will some day be proud of this son.
>
> December 5, 1920

Mikhail Ivanovich Glinka (1804-1857)
Trio Pathétique (1832)

Glinka spent the first six years of his life under the care of his aged grandmother. This provided two large influences on the remainder of his life. First, in these six years, he was exposed to little music, other than the Russian peasant songs which were sung to him by this nurse-maid. As well, his grandmother's ill health laid the ground for his own hypochondria.

It was in 1830 that Glinka journeyed to Italy, partly to study the Italian musical style that had recently grabbed his attention, but also to take the waters. It was there that he became enamoured with one of his students, the daughter of his doctor, De Filippe. The romance was ended by the doctor, who felt that his daughter was too young for Glinka, and this composition is the result, The original bears the inscription, "*Je n'ai connu l'amour que par les peines qu'il cause.*" (I have never known love except through the pain it causes.)

Upon returning to Russia he quickly became part of a multi-faceted social life which included the literary giants Tolstoy and Pushkin, as well as the Tzar. Later in his Memoirs, he was to summarize his time in Italy as worthless. He had been trying to adopt a foreign style when he should have been forging a new one. He did ultimately achieve this new national style in his opera "A Life for the Tzar". As for the baths, they seemed to have the opposite affect from what was intended.

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Monday February 14, 1994
8:00 p.m.

DOCTORAL LECTURE-RECITAL*

ALLAN THORPE, Bassoon

Quintetto Op. 14, 1798 — Johann Brandl (1760 - 1837)

Allegro
Poco Adagio
Andante - Allegro

Paul Luchkow, violin
Heather Harron, viola
Glenys Webster, viola
Andrea Bell, violoncello

Concertino, F-Dur — Johann Brandl (1760 - 1837)

Allegro ma non troppo

Leslie Wyber, piano

INTERMISSION

Concerto B-dur per due Faggotti, ca. 1780 — Theodor von Schacht (1748 - 1823)

(Allegro)
Andante
Allegretto - Menuetto - Adagio - (Allegretto)

Myriam Blouin, bassoon
Orchestra (see over)

- continued on other side -

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in bassoon performance.

A. Thorpe - DMA Lecture-Recital
Feb. 14, 1994
(continued)

Grand Concerto pour le Basson, Op. 67 — Georg Abraham Schneider (1770 - 1839)

Allegro Moderato
Adagio
Allegro

Orchestra

Violin I
Paul Luchow
Paul Nahhas
Sarah Westwick

Violin II
Anne Simons
Andrea Block
Fidelma Cordick

Viola
Glenys Webster

Violoncello
Andrea Bell

Double-Bass
Namateet Mollerup

Flute
Mark McGregor
Margaret Brydges

Oboe (for Schneider only)
Peter Gal
Erin Marks

Clarinet (for Schacht only)
Stephen Robb
Karen Noel-Bentley

French Horn
Heidi Twellmann
Alison Tinck

Trumpet (for Schneider only)
Daeyong Ra
Pam Holland

Tympani (for Schneider only)
Phillip Crewe

Program notes for part 3

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Monday February 14, 1994
8:00 p.m.

DOCTORAL LECTURE-RECITAL
ALLAN THORPE

"Rediscovering Forgotten Repertoire for the Bassoon"

Booklet of Examples

Johann Brandl (1760 - 1837)
Quintetto, Op. 14
&
Concertino (no examples included)

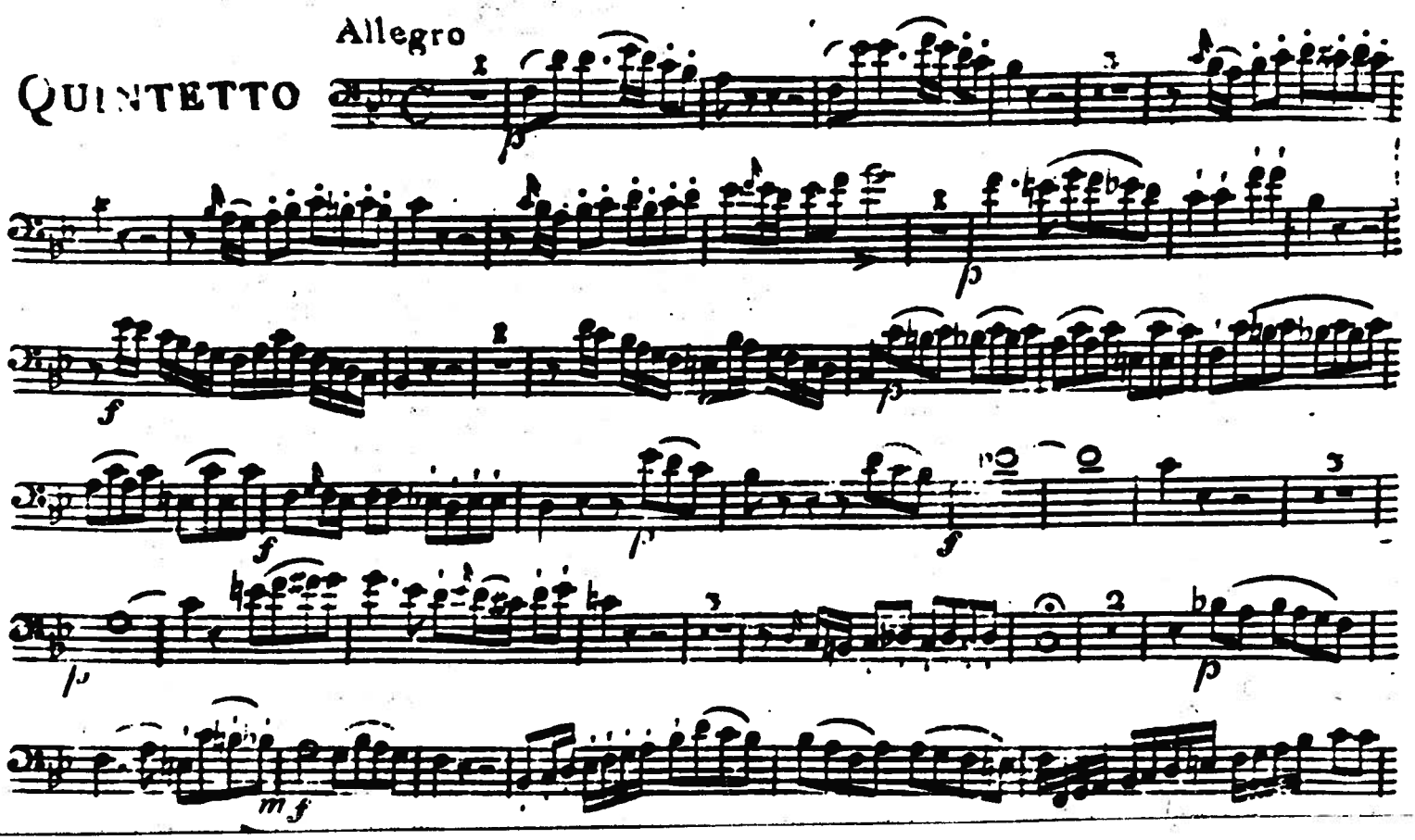
Theodor von Schacht (1748 - 1823)
Concerto per due Faggotti

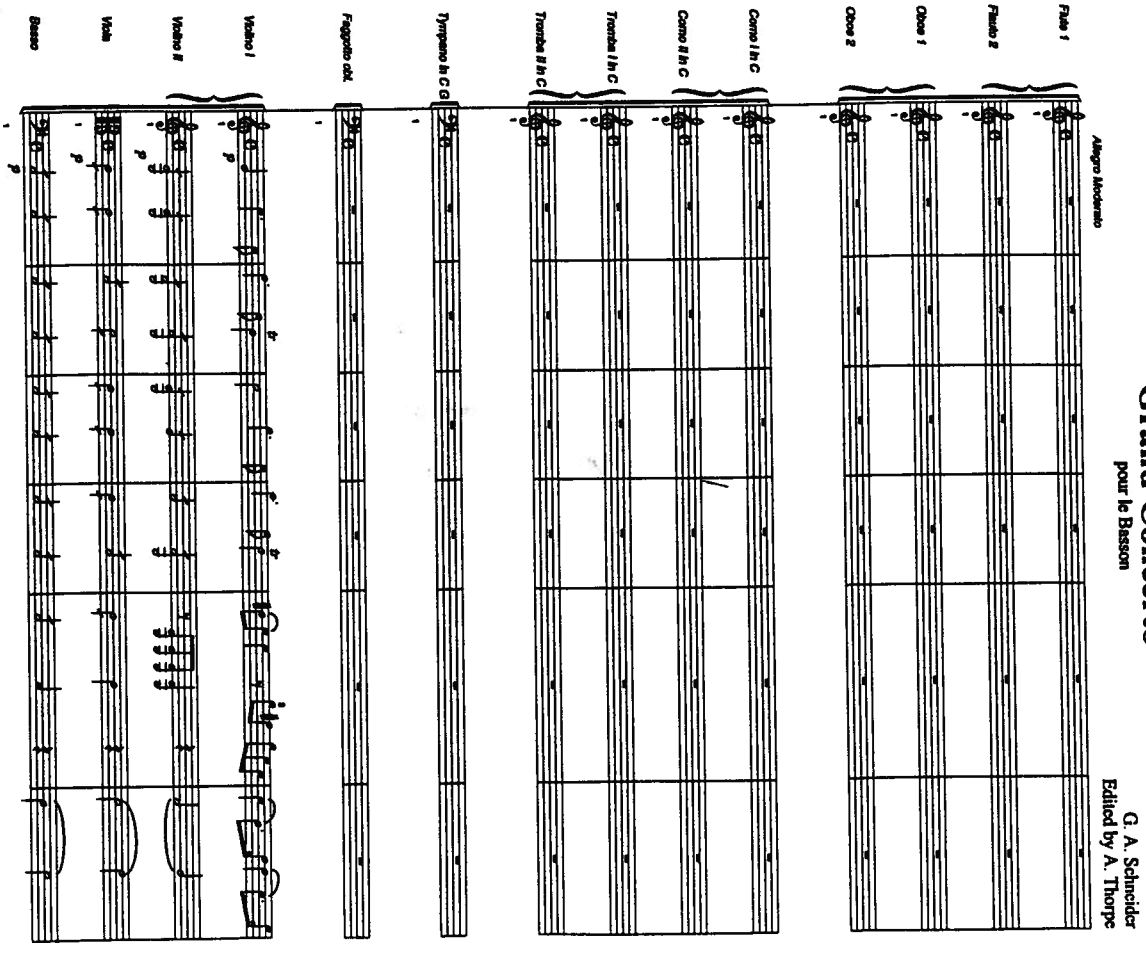
Georg Abraham Schneider (1770 - 1839)
Grand Concerto pour le Basson, Op. 67

FAGOTTO

QUINTETTO

Allegro





2.

Fagotto obligato.

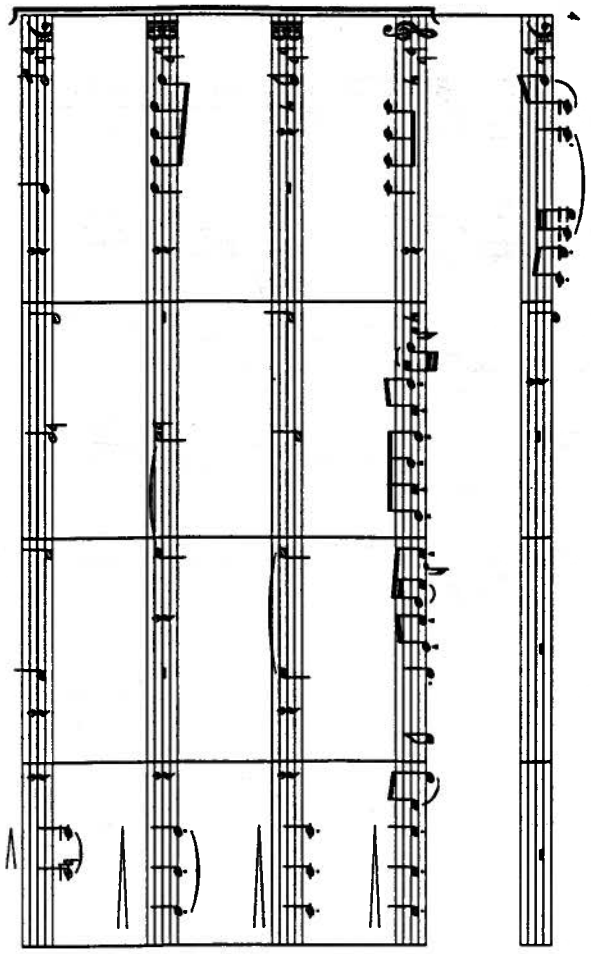
Allegro moderato.

Violino.

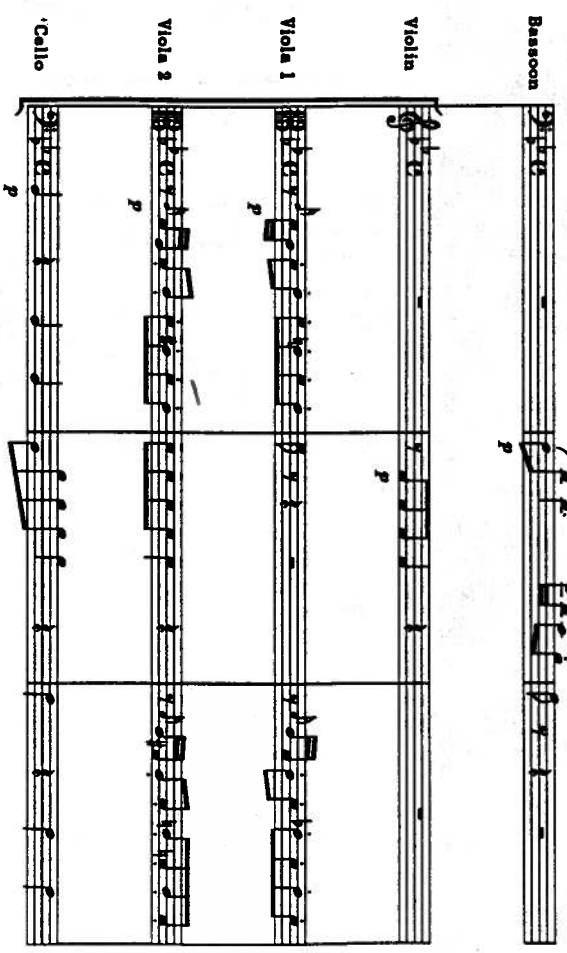
12.

11.

Solo.

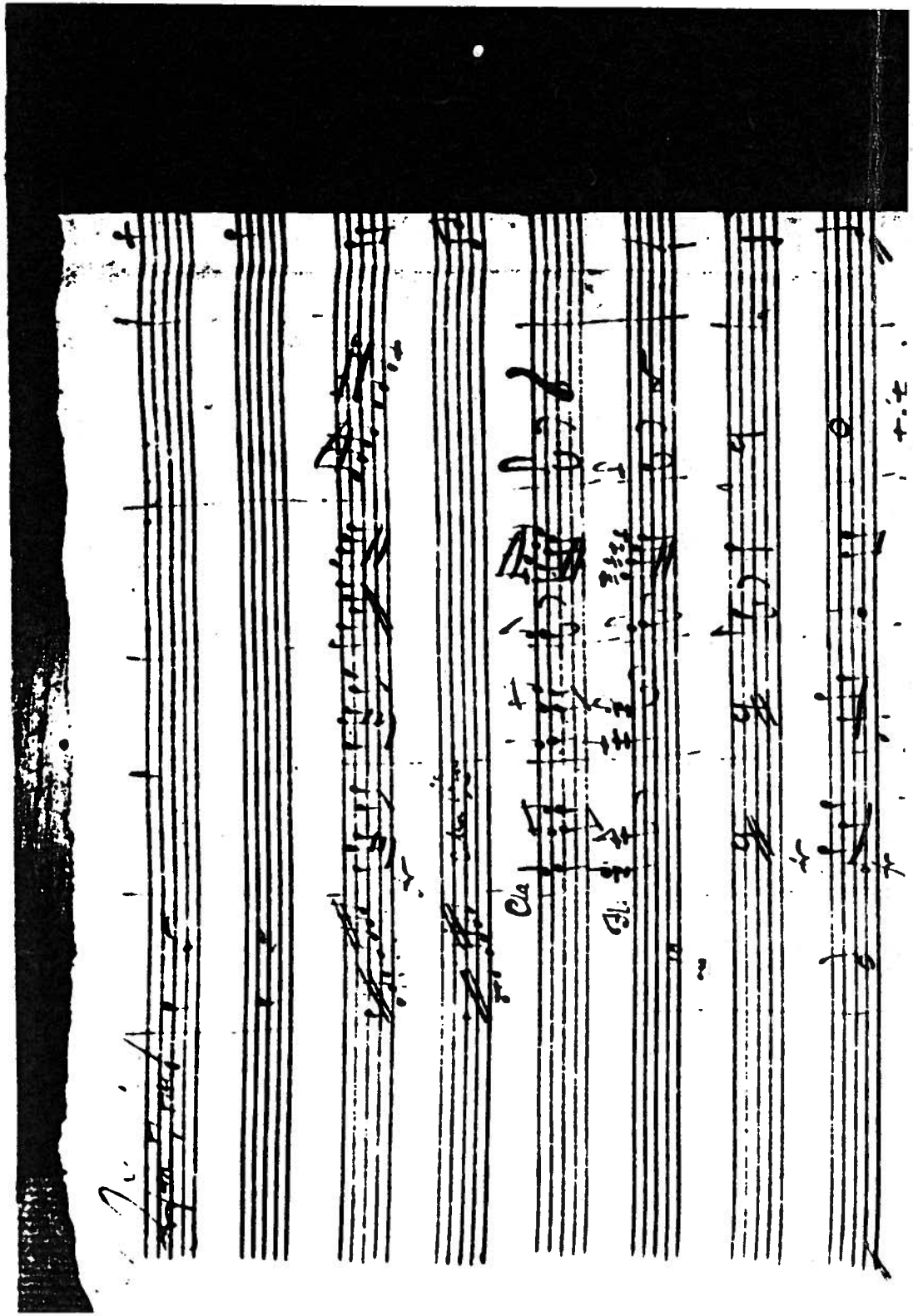


© A. Thorpe 1992



Quintetto
Opus 14

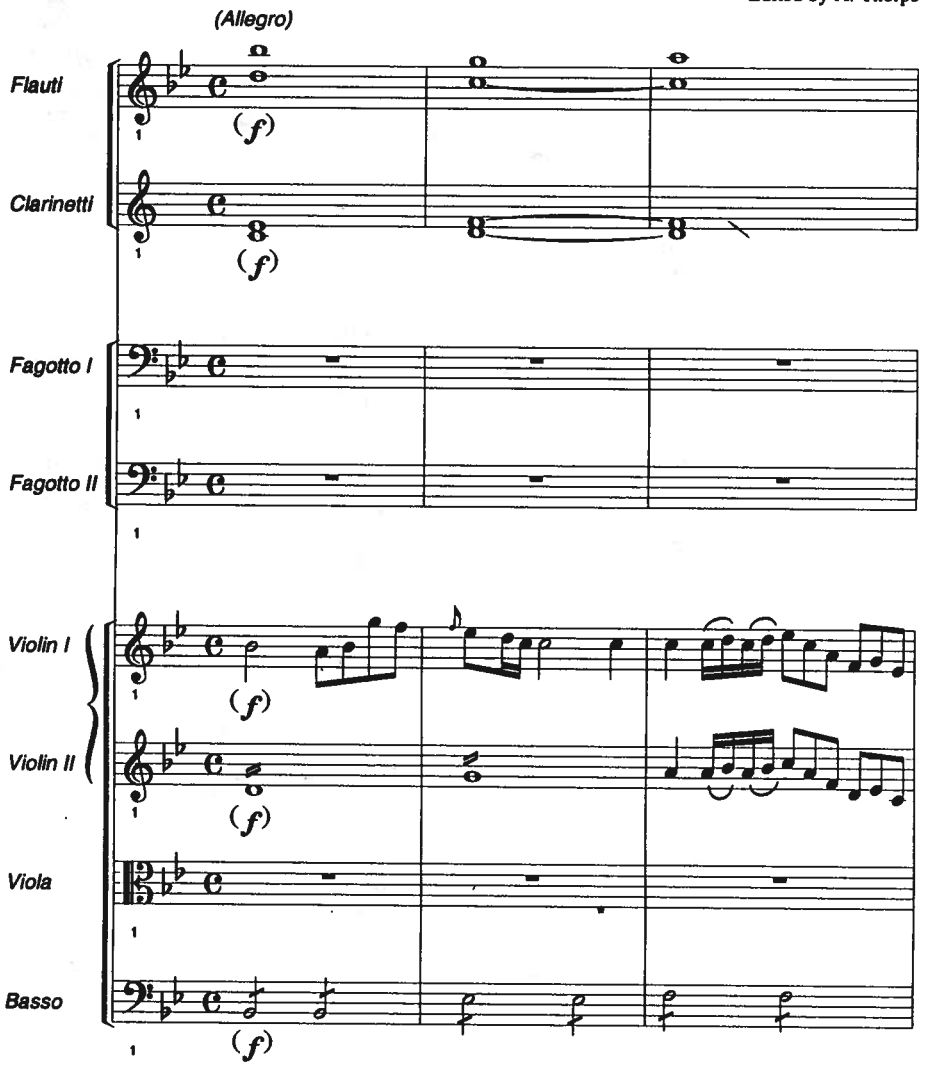
J. Brandl 1
ed. by A. Thorpe



Concerto

For Two Bassoons

T. Schacht
Edited by A. Thorpe



THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Thursday, October 6, 1994
8:00 p.m.

DOCTORAL RECITAL*
ALLAN THORPE, Bassoon

Concerts Royaux - Treizième Concert — François Couperin (1668-1733)
(before 1722)

Vivement
Air - Agréablement
Sarabande - Tendrement
Chaconne - Légere

Peter Caton, violoncello

Sonate II — François Devienne (1759-1803)
(ca. 1788)

Allegro Maestoso
Adagio
Rondeau - Moderato

Jacqueline Retzlaff, harpsichord
Peter Caton, violoncello

Prélude de Concert - pour basson sur un thème de Purcell, Op. 53 — Gabriel Pierné (1863-1937)
(1933)

Allegro non troppo

Sandra Friesen, piano

INTERMISSION

Concerto pour basson — André Jolivet (1905-1974)
(1954)

Recitativo - Allegro Giovale
Largo cantabile - Fugato

Sandra Friesen, piano

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in bassoon performance

PROGRAM NOTES

F. Couperin - *Concerts Royaux, Treizième Concert*, before 1722

Couperin worked as harpsichordist, organist and composer at the French court from 1693 to 1733. The *Concerts Royaux* were not published until 1722, but in the preface Couperin refers to performances of the pieces in 1714 and 1715. This would place their date of composition just before the death of France's Sun King, Louis XIV (1643-1715). Louis XIV is well remembered for his patronage of the arts, as well as his transformation of his father's hunting lodge at Versailles into a world landmark.

While most of the *Concerts Royaux* appear to be composed for solo instrument and continuo, the *Treizième Concert* has two unusual characteristics. First, the absence of figures in the lower part, while they are present in the other *Concerts*, would suggest that Couperin did not intend for this one to be played with keyboard accompaniment. Secondly, in the table of contents provided at the end of the collection Couperin designates the instrumentation for this *Concert* as two viols or bassoons. The designation is the same for the *Douxième Concert*. While the idioms used in the *Douxième Concert* are more appropriate for viols and those used in the *Treizième Concert* are more appropriate for bassoons, the complementary natures of the individual lines of the *Treizième Concert* are better displayed when they are performed on contrasting instruments. There is enough ambiguity in the entry in the table of contents to allow for such a performance. Couperin even suggested that the whole collection could be performed as solo keyboard works.

François Devienne - *Sonate II*, ca. 1788

François Devienne was born in 1759, and at the age of nineteen moved to Paris. Within the first year of his arrival he was employed at the Opéra as the last desk bassoonist. The following year, 1780, he left this position to work as a chamber musician for the Cardinal Louis-René-Edouard. This position would likely have taken Devienne to the court of Versailles. In 1785 his employer was exiled from the court in disgrace. Devienne may then have played bassoon with the Swiss Guards Band from 1785 to 1789. Following this, from 1790, he is known to have played bassoon for the Théâtre de Monsieur, until the Théâtre suddenly closed in 1801. He died a few years later, in 1803, following a period of mental illness. His salary at the Théâtre was less than one fifth of that paid to the bassoonists with the Opéra.

As early as 1780, there is record of a performance of one of his bassoon concertos by the bassoon pedagogue Etienne Ozi. It is certain that a good portion of his income also came from teaching. In 1794 he wrote the well-known flute tutor, "Nouvelle méthode théoretique et pratique pour la flûte." In the following year, as the famous Conservatoire was just beginning, Devienne is listed as the first professor of flute. The virtuosity found in many of his compositions for winds demonstrates a detailed understanding of, and familiarity with, the technical possibilities of these instruments.

Gabriel Pierné, *Prélude de Concert*, Op. 53

Pierné was a product of the Paris Conservatoire. At age nineteen he won the Conservatoire's prestigious Grand Prix de Rome. At the Conservatoire there is a continuing annual competition, or Concours, which places a heavy emphasis on technical proficiency. In 1933 Pierné's Op. 53 was the contest piece for bassoon. This piece is dedicated to Léon Letellier. 1933 was Letellier's final year as bassoon instructor for the Conservatoire. He held this teaching position from 1922.

The source for this composition is the *Prelude* to Purcell's *Suite III* for harpsichord. This theme, quoted in its original fugal texture, is characterized by a rolling stream of sixteenth notes. Later in the original composition Purcell passes short bursts of these notes from hand to hand. A parallel may be heard where Pierné passes short groups between the bassoon and the piano. Purcell's *Suite III* also includes an *Almand* and a *Courante*. While some elements of these movements of Purcell's work are suggested in Pierné's *Prelude de Concert*, there is no further quotation. The use of dotted-eighth sixteenth groups may be an allusion the traditional dotted rhythms found in Purcell's *Almand*, while a few measures of extended syncopation may represent the pervasive syncopations of Purcell's *Courante*.

André Jolivet, *Concerto pour basson*, 1954

A Parisian by birth, Jolivet studied composition with Edgar Varèse. Along with his contemporaries Olivier Messiaen, Daniel Lesur and Yves Baudrier, he formed the group known as "La Jeune France" in 1935. His work included experimentation with tonality, rhythmic devices and electronic instruments. This concerto is characterized by sharp contrasts. The first movement pairs a serious, declamatory recitative with a high-spirited, pointed rag-time. The second movement matches a poignant, lyric aria with an angular fugue.

The *Concerto* was written for the Paris Conservatoire's 1954 Concours. It was considered demanding enough that only the second half was required for the competition. Even so, four students were awarded first prizes that year. While none of them has acheived international recognition, their professor, Gustav Dhérin, was known for his teaching and performing. In the 1930s Dhérin recorded Poulenc's *Piano Trio* with Poulenc, himself, on piano. Maurice Allard, a former student of the Conservatoire, took over Dhérin's teaching duties in 1957. The year that Allard won first place at the Conservatoire Concours the competition piece was Mozart's *Bassoon Concerto*.

The University of British Columbia
FACULTY OF GRADUATE STUDIES

PROGRAMME OF THE FINAL ORAL EXAMINATION FOR THE DEGREE OF

DOCTOR OF MUSICAL ARTS
(Bassoon Performance)

of

ALLAN ROSS THORPE

B.Mus., University of Victoria, 1986
M.Mus., Indiana University, 1990

FRIDAY, OCTOBER 7, 1994 AT 12:30 P.M.

IN THE CONFERENCE ROOM
LIBRARY PROCESSING CENTRE

Three Works for Bassoon (ca. 1780-1815) by the "Kleinmeisters" Brandl, Schneider and Schacht

EXAMINING COMMITTEE

Chair: James Kennedy (Computer Science)

Supervisory Committee:
Martin Berinbaum (Music)
Jesse Read (Music)
John Roeder (Music)
James Schell (Music)

University Examiners:
Gregory Butler (Music)
Karl Zaenker (Germanic Studies)

External Examiner:
Ronald J. Klimko
School of Music
University of Idaho

Abstract

This document presents performing editions of three lesser-known works from the classical period which feature bassoon. The works discussed are Johann Brandl's Quintetto Op. 14, Theodor von Schacht's Concerto B-dur per due Fagotti and Georg Abraham Schneider's Grand Concerto. Each of these works survive in only one source -- either a manuscript or an early edition.

Prior to the discussion of the pieces, a brief discussion of editorial procedures is included. This discussion begins as a survey of common editorial procedures and leads to a presentation of the editorial procedures used in the preparation of the scores included in the document. Some brief comments regarding the computer software packages used in the production of these scores are also included.

The discussion of each composition begins with historical information -- a biography of the composer, a list of his works for bassoon, and comments on the composition's performance history. Next the source for each composition is identified, and its condition noted. This is followed by a discussion of the difficulties encountered in preparing the editions. The scores are presented are presented at the end of each of the three main chapters. A comprehensive list of editorial changes is provided for each work in an appendix.

Table of Contents

Abstract ii
List of Illustrations v
Abbreviations vi
Acknowledgements vii

Chapter I 1
Statement of Purpose 1

Chapter II 3
Editing Manuals 3
Common Editorial Practices 3
Editorial Procedures Used in this Document 6
Notation Software 7

Chapter III 10
Johann Brandl: Quintetto Op. 14 10
Biography 11
Brandl's Works for Bassoon 14
Weidauer's Edition of the Concertino in F 14
Performance History of Op. 14 16
Source 16
Condition of the Source 16
Comments on the Edition 17
Score 20
Allegro 20
Poco Adagio 55
Andante 63

Chapter IV 79
Freiherr Theodor von Schacht: Concerto B-dur per due Fagotti 79
Biography 80
Schacht's Works for Bassoon 82
Performance History of the Concerto B-dur per due Fagotti 82
Source 83
Condition of the Source 83
Comments on the Edition 84
Score 88
(Allegro) 88
Andante 162
Allegretto 186

Chapter V 238
Georg Abraham Schneider: Grand Concerto, [Op. 67] 238
Biography 240
Schneider's Works for Bassoon 241
Performance History of Op. 67 242
Source 243
Condition of the Source 243
Comments on the Edition 243
Score 245
Allegro Moderato 245
Adagio 303
Allegro 312

Chapter VI 353
Concluding Remarks 353

Bibliography 355

Appendix A - List of Brandl's Works That Feature Bassoon 362

Appendix B - Inconsistencies Found in Weidauer's Edition 363

Appendix C - List of Editorial Changes Made to Brandl's Quintetto Op. 14 364
Allegro 364
Poco Adagio 367
Andante 368

Appendix D - List of Schacht's Works That Feature Bassoon 370

Appendix E - List of Concertos for Two Bassoons 371

Appendix F - Discography of Works by Schacht 372

Appendix G - List of Editorial Changes Made to Schacht's Concerto B-dur per Due Fagotti 373
(Allegro) 373
Andante 377
Allegretto 378

Appendix H - List of Schneider's Works That Feature Basoon 381

Appendix I - List of Editorial Changes Made to Schneider's Grand Concerto 383
Allegro Moderato 383
Adagio 385
Allegro 386

List of Illustrations

Figure 1 - First Page of Bassoon Part from Original Edition of Brandl's Quintetto, Op. 14 10

Figure 2 - First Page from Manuscript of Schacht's Concerto B-dur per due Fagotti.... 79

Figure 3 - Thirty-Second Page from Manuscript of Schacht's Concerto B-dur per due Fagotti 85

Figure 4 - Title Page from Original Edition of Schneider's Grand Concerto, [Op. 67] . 238

Figure 5 - First Page of Bassoon Part from Original Edition of Schneider's Grand Concerto, [Op. 67] 239

Abbreviations

BB - Fürstlich Bentheimsche Bibliothek in der Universitätsbibliothek Münster
BS - Bayerische Staatsbibliothek
BF - Bibliotheca Fürstenbergiana
BM - British Museum
BN - Bibliothèque Nationale
Bo & Bo - Bote & Bock
bsn - bassoon (on lists)
db - double bass
Cb - double bass and violoncello (in scores)
cl - clarinet
fg - bassoon (in scores)
FHB - Fürstlich Fürstenbergische Hofbibliothek
fl - flute
GdM - Gesellschaft der Musikfreunde
HBA - Fürst zu Hohenlohe-Bartensteinsches Archiv
HJB - Fürst zu Hohenlohe-Jagstbergische Bibliothek
hn - french horn
KMAB - Kunglisa Musikaliska Akademiens Bibliothek
LB - Landesbibliothek
lib. - library
Lp - Leipzig
m. - measure
MMF - Moravian Music Foundation
M.R. - Musica Rara
Ms - manuscript
op. - opus
orch - orchestra
pf - pianoforte
PN - publisher's plate number
PWM - Polskie Wydawnictwo Muzyczne, Kraków
SB - Deutsche Staatsbibliothek
TTB - Fürst Thurn und Taxis Hofbibliothek
va - viola (on lists)
vc - violoncello
vla - viola (in scores)
vln - violin (in scores)
vn - violin (on lists)
WW - William Waterhouse

Acknowledgments

I would like to thank my family and professors for the support and encouragement, as well as the patience, that they have shown me during this endeavour. Special thanks are due to Jesse Read for his continued guidance and inspiration, John Roeder for his his advice on technical and stylistic details and Martin Berinbaum and James Schell for their support. To my wife and Margaret, our daughter, we can now say, "Busy all done."

Chapter I

Statement of Purpose

The repertoire of music from the Classical era featuring bassoon is frequently limited to a handful of concertos and a few chamber works. Included in this select group would be Mozart's Concerto in B flat, Weber's Concerto in F and Hungarian Fantasy, Hummel's Concerto in F and Devienne's Quartets for Bassoon and Strings. While these pieces are certainly worthy compositions, eventually bassoonists and bassoon enthusiasts tire of them and begin to ask, "What else was written for this instrument?" This document will provide some answers to this question.

Expansion of the repertoire is something that any musician can embark upon, if he or she is armed with a few simple tools and plenty of time. The tools consist mainly of bibliographies, but should not exclude correspondence with or brief interviews of other musicians. During the research for this document William Waterhouse, Henry Skolnick and Jesse Read all provided generous guidance. Bassoonists seeking new repertoire should, at all costs, consult both Bulling's bibliography and the newly released, and very promising, bibliography by Koenigsbeck.[1]

As with any research, the availability of sources has, to some extent, limited the selection of materials. The pieces selected for presentation in this document are Johann Brandl's Quintetto, Op. 14, Theodor von Schacht's Concerto B-dur per due Fagotti, Rtt 31/II, and Georg Abraham Schneider's Grand Concerto, Op. 67. The research on a project such as this often proceeds with each discovery suggesting many new directions the research could

---

[1]Burchard Bulling, Fagott Bibliographie (Wilhelmshaven: Florian Noetzel Verlag, [ca. 1989]) and B. Koenigsbeck, Bassoon Bibliography (Monteux: Musica Rara, 1994).

take. The library that is the repository for the source for Brandl's Op. 14 also houses the foremost collection of Schacht's works. While Schacht's pieces had been recommended on their own merits this connection suggests that the Thurn and Taxis collection may warrant a closer look by bassoonists. The lead for the Schneider concerto came from a review of a performance given by Jacques Hartmann, the bassoonist for whom Brandl wrote two other quintets.

The pieces themselves are not merely examples of Classical works for solo wind and ensemble. They each help to place, into a larger context, pieces that have already become standard bassoon literature. Brandl's Op. 14 and Op. 52 quintets are contemporary partners of Devienne's quartets, which are frequently performed and have been recorded.[2] Vanhal's Concerto for Two Bassoons,[3] the most popular work for this unusual combination, is a relatively close ancestor of Schacht's double concerto. Schacht introduces some more unusual harmonic and formal features to this genre. These features include a few surprising modulations and the interruption of the third movement with some material derived from the second movement. The final work included in this document, Schneider's Grand Concerto, shares a heritage with two of its contemporaries -- Hummel's Concerto for Bassoon and Weber's Concerto for Bassoon. This common heritage is displayed in such features as their proportions, the number and order of movements, and the characters of the motives chosen. These features may all be traced back at least as far as Mozart's Concerto in B-flat, K. 191. However, both the Schneider and the Weber concertos include trumpet and tympani which are not present in Mozart's concerto. As well as providing an historical context, the three works presented in this document should be considered as alternatives to their more commonly played counterparts in the standard literature.

---

[2]François Devienne, Trois Quartuors pour basson, violon, alto et basse, Opus 73, Kim Walker, bassoon; Eric Pritchard, violin; Paul Yarbrough, viola; and Sandy Wilson, violoncello (Donneloye, Switzerland: Gallo CD-472, 1986).

[3]This too has been recorded, see Johann Baptist Vanhal, Concerto fa maggiore per due fagotti ed orchestra, Arne Nilsson, bassoon; Annika Wallin, bassoon; Umea Sinfonia (Djursholm, Sweden: BIS CD 288, 1985).

Chapter II

Editing Manuals

Where does a person who is interested in producing good editions turn to get a better understanding of the finer points of this art? While manuals exist, there is no definitive one. Often editing becomes a matter of good judgment and personal taste. Examples of manuals would be Walter Emery's Editions and Musicians and Carl Rosenthal's Practical Guide to Music Notation for Composers, Arrangers and Editors.[4] Unfortunately these manuals have their failings. Emery's book is more a series of short case studies than an instructional manual. It discusses the necessity of editing more than it instructs the reader in the basics. Rosenthal's book is better in dealing with rudimentary elements such as shape and size of the notation of symbols (note-heads, beams, tails, etc.), but it does not explain how to resolve inconsistencies within or between sources. Details of caligraphy, such as those discussed by Roesenthal, are not a primary consideration when music notation programs are used in the editing process. These programs have very adequate defaults for such elements of music notation. Such improvements in technology have greatly reduced the usefulness of this book to music editors. The solution then is to consider what others have done in preparing editions and to be aware of current dialogues on the subject.

Common Editorial Practices

An edition can serve many purposes. It can be intended as a record of a particular performer's interpretation of a work, for example, certain editions of the Beethoven Sonatas

---

[4]Walter Emery, Editions and Musicians (London: Novello and Co. Ltd., 1957) and Carl A. Rosenthal, Practical Guide to Music Notation for Composers, Arrangers and Editors (New York: MCA Music, 1967).

and Bach Cello Suites. While some of these editions are remnants of the nineteenth century, like the edition of Beethoven's Piano Sonatas by Louis Köhler (1820-86), others have been produced in this century.[5] Some of these practical or performer's editions are infamous for their blatant disregard for the composers' original markings, but they provide an insight into the performance practices of the time in which they were prepared.

Facsimile editions are perhaps the other extreme. The concept of giving the performer direct access to what composers wrote seems noble, but at times composers may not have written what they intended to have played, or may not have been clear or consistent. Conventions of notation and performance practices change. The assumptions that a composer held concerning something as basic as interpreting accidentals may no longer be valid. Articulations may vary between instruments within a measure or between related sections of a composition, providing a unnecessary level of complication. It is unlikely that listeners or performers would appreciate such complications being applied to an otherwise clear and simple style. While such problems can be overcome, facsimiles require resources that are not always available: knowledgeable performers and adequate rehearsal time to work out well-thought solutions to the problems that will arise when performing from these materials.

There must be a position of compromise somewhere between these limits of personal interpretation and historical authenticity. Even when there is only one surviving source, as is the case with all three of the works presented here, there will still be a need for a considerable amount of editing. This should be evident from the length of the lists of editorial changes which precede each score in this document. Facsimile editions would require each performer to start the editing process afresh. Editions without clear indications of the changes made unnecessarily distance the performer from the source. I believe that a most workable compromise can be found if an editor adheres to the following guidelines.

---

[5]Ludwig van Beethoven, Sonatas for the Pianoforte: Neu revidirte Ausgabe, ed. by Louis Köhler and Rich Schmidt (Leipzig: Peters); Ludwig van Beethoven, Sonatas for the Pianoforte, ed. by G. Buonamici (London: Augener Ltd., 1903); and a more recent example J. S. Bach, Six Suites for Solo Cello, ed. by Paul Tortelier, assisted by Frieder Lenz (London: Stainer & Bell, 1983).

1) Cite the sources clearly. This serves two purposes. If another scholar or performer would like to consult the sources directly, clear citations can help to eliminate some lengthy preliminary research. In the event that a source is lost or destroyed, the edition, if well prepared, should be able to stand as a secondary record of what was in that source.

2) Present the editorial changes clearly. The symbols used should require as little explanation as possible, while still making it clear to the reader what has been added or removed. To further assist the distinction between the original and the editorial, a full list of alterations should be included with the edition. If more than one source is available, comparisons of the sources should be included in this list. Walter Emery points out that such high ideals are rarely achieved due to purely practical considerations, since such a list could often equal or exceed the length, in pages, of the score itself.[6] Perhaps then, for commercial purposes, the list could be limited to only those items that cannot be clearly and succinctly indicated on the score. However, such a limitation would remove the opportunity for the editor to explain his choices.

If guidelines (1) and (2) may be called Urtext procedures, I wholeheartedly embrace that concept. Unfortunately the word Urtext has also been used to describe a myriad of editorial practices, some of which have been notably unclear in their mingling of editorial and original material.[7] If one is truly attempting to present the original text, then it should be made clear where the physical evidence ends and the suppositions begin. This does still allow missing sections of a composition to be supplied by the editor's intuition.[8]

---

[6]Emery, Editions and Musicians, 49.

[7]One infamous example would be Johann Sebastian Bach, Concerto in the Italian Style, ed. by Rosalyn Tureck (New York: G. Schirmer, 1983), which is discussed in Paul Badura-Skoda, "Das Problem 'Urtext'," Musica XL, 3 (May-June 1986): 222-28.

[8]See mm. 89-96 of the second movement of Schacht's Concerto B-Dur, on pages 181-83 of this document. The only indication that the bassoons should be playing at all is that the lines they are given approaching and departing this section would otherwise be harshly interrupted. That they should double the violin lines is the most obvious possibility.

The handling of changes to the source in various Urtext editions varies widely. Each publishing house and each series of collected works has found it necessary to formulate their own guidelines. Dadelsehn has collected together the editorial guidelines for a number of these collections in order to aid scholars and performers in understanding how accurately the sources have been represented.[9] Some of the editorial decisions seem arbitrary. In the collected works of Joseph Haydn, for example, reconstructed measures and ties added to sustained chords are parenthesized, while a missing accidental is not, if it is a note repetition over a barline or is preceded by an octave leap, and neither are missing slurs or staccatos. Such an incomplete record of editorial changes only serves to distance the performer from the editorial decisions that have been made.

The variety of editorial policies that exist in various collected works can in part be understood when they are viewed from an historical perspective. When the *Gesamtausgaben* began in the early nineteenth century they were intended to serve as cultural monuments, and had some nationalistic sentiments attached to their production. At the time the act of collecting the music together was much more important than its accurate historical representation. Shortly after the World War II the emphasis shifted in the various collected works to a clearer representation of the sources. It has been suggested that this interest in clear representation of original sources has lead to this century's interest in authentic performance practices.[10]

Editorial Procedures Used in this Document

In editing the works presented in this document the following procedures have been followed:

Clefs: The original clefs, including clef changes, are retained.

---

[9]Georg von Dadelsen, Editionsrichtlinien Musikalischer Denkmäler und Gesamtausgaben (Kassel: Barenreiter,1967).

[10]Karl Gustav Fellerer, "Werk - Edition - Interpretation," in Musik - Edition - Interpretation: Gedenkschrift Günther Henle, ed. Martin Bente (Munich: G. Henle Verlag, 1980), 180-92.

Pitches: Where correction is indicated, the original note head is stricken over, and the correct note is added in parenthesis.

Accidentals: Any missing accidentals are provided in parenthesis immediately preceding the note.

Rhythm: The corrected rhythm is shown in parenthesis above the staff, while the original rhythm is provided in the staff. This has the advantage of keeping the source material together while the editorial material is still identified in a consistent manner.

Articulations: Additions are provided in parenthesis. Any deletions from original are stricken over. Here some exceptions are necessary. Staccato markings are negated by the parenthesized indication "(non-staccato)", as an overstrike would obscure the original staccato. In the Brandl, editorial slurs are indicated through the use of dotted slurs. This feature is not available in Finale, the software used in editing the Schacht and Schneider. It is therefore necessary in these works to use parentheses to indicate editorial slurs.

Insertions: Empty measures or those without musical notation are enclosed in square brackets.

Notation Software

Two different music notation software packages, Score and Finale, were used to prepare the editions of the pieces included in this document.[11] Although both of these music notation packages have been reviewed extensively, it may be useful to other editors to consider the relative strengths and weaknesses of these programs for producing editions of similar works.[12] While each program had its share of advantages and disadvantages, only one insurmountable problem was encountered. That was the above-mentioned inability of Finale to notate dotted slurs. This symbol would have been the preferred method of notating editorial slurs because it is less complicated and cumbersome than using parentheses. While user-definable shapes are available in Finale for this notation, dotted curves are nevertheless

---

[11]Leland Smith, Score: Computer Music Typography System, Version 3.00 (Half Moon Bay, California: Passport Designs, 1990) and Phil Farrand, Randall Stokes, et al., Finale, Version 2.2 (Eden Prairie, Maine: Coda Music Technology, 1990).

[12]See the annual reviews in Walter B. Hewlett and Eleanor Selfridge-Field, eds., Directory of Computer Assisted Research in Musicology [1]-7 (1985-91), under the various titles as listed in the Bibliography. See also Karl Signell, "Music Notation Software," Journal of the American Musicological Society 44, 1 (Spring 1991): 136-48; and reviews of the Macintosh version of Finale such as William Alves, "Finale, ver. 3.0," Notes 50, 3 (March 1994): 1052-54. Other less thorough reviews are also included in the Bibliography.

displayed as solid on the screen. They are printed as dotted slurs only on Postscript printers; other printers print them as solid. Defining dotted slurs on custom shapes is also very cumbersome, because whenever different lengths, curvatures, or other variations of the dotted slur are needed, a new symbol must be created.

Each program posed some inconveniences. An editor wants to get the note and rhythms into a file quickly, so that she or he can get on to the more detailed work. Score's multiple pass entry system makes rapid input impossible, though it does permit more of the information from the source to be input at one time. Although Finale allows fast input, it does not allow items such as dynamics and articulation to be entered simultaneously with notes and rhythms.

Once into the finer details of preparing a score, an editor will find that each program still has its problems. When editing with Score, one must memorize a complex multidimensional matrix of parameters, or frequently refer to the manual, to perform simple tasks such as adding a slur or changing an accidental. While Finale's pallettes remove the necessity for memorizing commands, they group the tools with little regard for which ones may be needed at the same time. For example staccatos and slurs belong to two different pallettes, and dynamics are available from two other pallettes. Apparently this grouping has been determined by whether the symbol is to be added to all staves, one staff, or a note, with little regard for convenience. Coda Music Technology should reconsider these groupings. Allowing for user-definable pallettes, or for the possibility of having more than one pallette available at a time, are two possible solutions.

Other features of each program deserve praise. The ability of Score to handle batch printing sessions is a real convenience. What editor wants to individually request the printing of each movement of each part of a composition? For the parts and score of Schneider's concerto, prepared with Finale, that task required forty-five separate print requests. Batch printing, of course, was a matter of necessity for Score, which requires the subdivision of scores into short, page-width files in order to take advantage of other program features such as justification and part extraction. The Brandl quintet required no less than

one hundred and eighteen data files, just for the score alone. Finding a specific measure in such a collection of files can become quite a challenge.

The playback feature of Finale will be appreciated by many editors as a useful tool for proofing the score. The full score may be performed with the inclusion of details such as dynamics, staccatos, and accents, and each line can be assigned its own timbre. While Score included a similar feature, it was limited to playing four lines and did not allow for a continuous performance of a complete score.

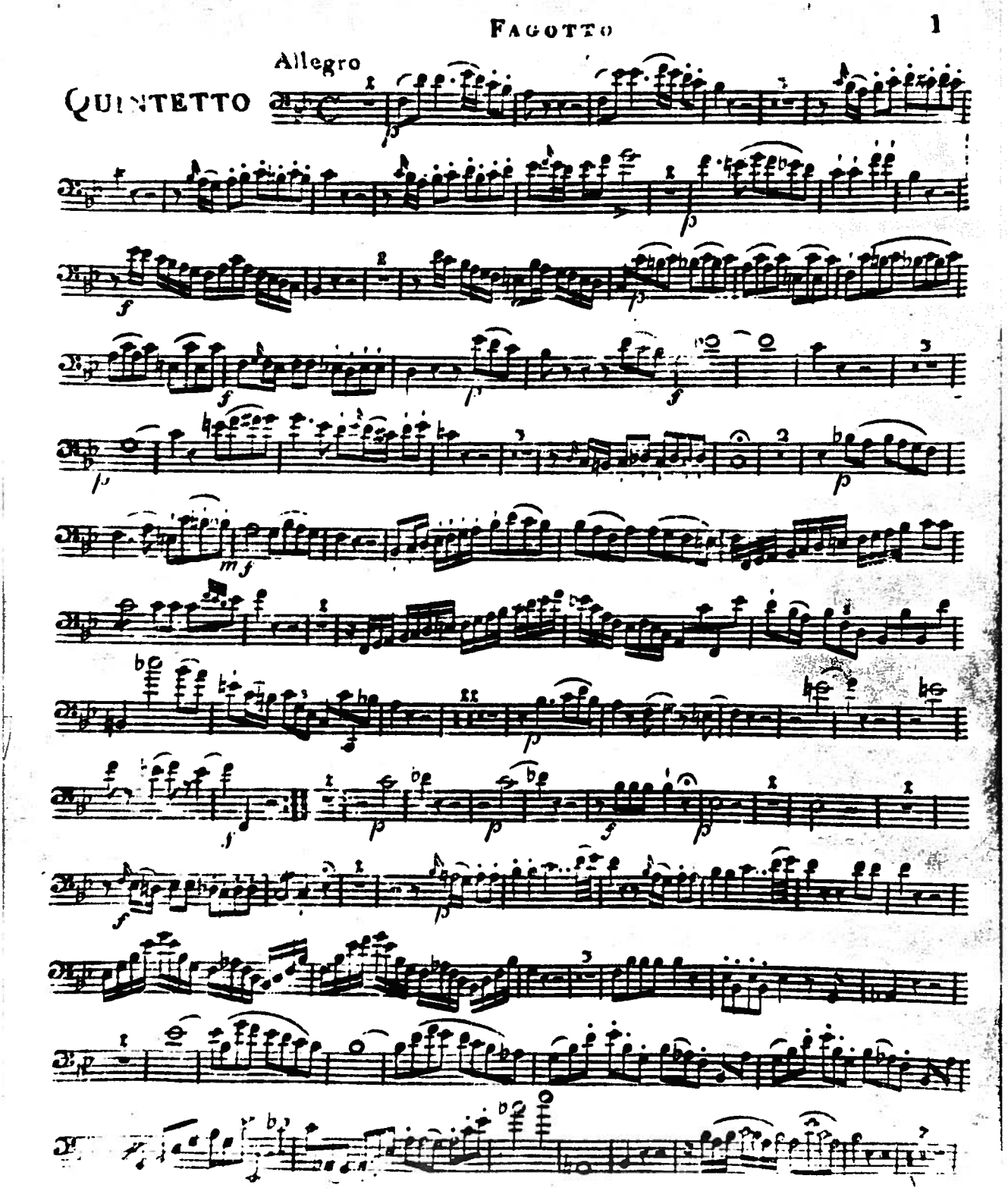


Figure 1 - First Page of Bassoon Part from Original Edition of Brandl's Quintetto Op. 14

Chapter III

JOHANN BRANDL: QUINTET OP. 14

Biography

The starting point for the research for this document was the first of three quintets by Johann Brandl (1760-1837), three pieces which had come to my attention during my undergraduate studies. Brandl can be most quickly put into historical perspective by considering his interaction with his contemporaries Franz Danzi (1763-1826) and Louis Spohr (1784-1859).

While wind players will recognize Danzi's name from his woodwind quintets, he is also known for his promotion of Weber's operas. In fact, Danzi is known to have written a few operas himself. Brandl probably regarded Franz Danzi as something more of a rival than a friend, because in 1812 Brandl was demoted from principal music director at the court in Karlsruhe, a position he had held for about two years, to make it available to Danzi.

Spohr was known in his own time as much for his virtuosity on the violin as for his compositions, but now he is probably better known for his works which feature clarinet. He was also acquainted with Brandl. Through Spohr's autobiography we learn that Brandl heard Spohr's quartets and quintets in February of 1816. Subsequently he made arrangements for Spohr's ensemble to play for Jacques Hartmann, an important industrialist of France, and a quite proficient bassoonist. Spohr recounts his meeting with Hartmann, and the introduction by Brandl, in the following entry.

Münster, near Colmar, March 26, 1816

> For the last fortnight nearly we are here in a small manufacturing town in the Vosges mountains, on a visit to a wealthy manufacturer *Jacques Hartmann.* Our host, who is an ardent lover of music, was informed by Herr Kapellmeister *Brandt* [sic] of Carlsruhe, that we should pass through Colmar on our journey. He had ascertained from Strasburg the day on which we should pass through; he therefore way laid us and with friendly force compelled us to follow him to his home at Münster.[13]

A few years after Op. 14 was written, in 1802 the Allgemeine musikalische Zeitung of Leipzig ran a four-page biography of Brandl, which included the following review of his musical style.

> Brandl's compositions express themselves not only in a pure and correct style, but also through a richness of great, beautiful ideas, and carry the unmistakable mark of the school to which they belong. That is to say that this composer has patterned his writing style after Gluck, Haydn and Mozart, without either timid imitation or the repetition of their errors. The most notable aspects of his genius are the gentleness and the grandeur, which are the strengths of the writing style in many of his compositions written in the gallant style, shining forth like the full moon behind a light tracing of cloud, as well as what Brandl is always capable of accomplishing, as readily demonstrated in many of the fugue movements of his sacred compositions. Characteristic of his writing style is the singular and striking nature heard in his modulations, which he knows how to handle with the finest grooming and delicacy. Without ever becoming severe, shrill, forced or unnatural, his progressions flow smoothly one into the other, like the colors of a rainbow, and are released as lightly and tenderly. . . . In summary, Brandl is a well studied theorist, a composer of educated taste, well versed in the aesthetics of musical instruments, and a man of strong character.[14]

It is surprising that a composer so well thought of, and poetically lauded in his lifetime, is now so little known.

---

[13]Louis Spohr, Louis Spohr's Autobiography, trans. from German (London: Longman, Green, Longman, Roberts & Green, 1865), 229. In the German version, Louis Spohr, Lebenserinnerungen (Tutzing: Hans Schneider, 1968), 218, Brandl's name is spelt correctly, the error was introduced during the translation. The Brandt with whom the translator has confused Brandl is likely the bassoonist G. F. Brandt who toured with Braun's ensemble (see quotation on page 242). Brandt, the bassoonist, was never the Kapellmeister at Karlsruhe, but Brandl was.

[14]Christmann, "Biographische Nachricht. Johann Brandl," Leipziger Allgemeine musikalische Zeitung (November 1802): 154-55. The translation is my own.

The most definitive biography of Brandl to date is by Otto Danzer.[15] Where dates and events are not consistent between sources, Danzer includes a brief discussion of the differences found. Brandl's birth is such a case. While Danzer feels that it is probably November 14, 1760, other sources give dates of 1763 and 1764.[16] The article by Christmann is a contemporary source, but the wrong date may have been given to help emphasize Brandl's accomplishments. In 1770 Brandl was accepted to study at a monastery school in Munich.[17] His vocal abilities led him, in 1774, to further studies at Neuberg on the Danube, where his other studies suffered for his love of music.[18] In his fourth year there, his voice changed, requiring a shift to his second instrument, the violin.[19] After Brandl finished his studies at Neuberg, he searched for a career. He first applied to be a novice at Donauwörth but did not take to cloister life. Next he tried law studies at Freiburg, but lacked the financial support to continue and finally settled on a life of playing concert tours.[20] Eventually a tour of Switzerland lead to employment in 1784 as *Kapellmeister* at the court of Prince Ludwig Hohenlohe-Bartenstein.[21] His next court position was for the Bishop of Speyer at Bruchsal, from 1789, though he appears to have been active in Stuttgart for part of this time as well. When the French army took possession of Speyer, including

---

[15]Otto Danzer, Johann Brandls Leben und Werke: Ein Beitrag zur Musikgeschichte von Karlsruhe (Leipzig: Rudolf M. Rohrer, 1936).

[16]See Christmann, "Johann Brandl," 149; Robert Eitner, ed. Biographisch-Bibliographisches Quellen. Lexikon der Musiker und Musikgelehrten (Leipzig, 1900), s.v. "Brandl, Johann" by B. Wagener, 172; E. L. Gerber, ed. Neues Historisch-Biographischer Lexikon der Tonkünstler (Leipzig, 1812), s.v. "Brandl, (Johann)," 495; and F. J. Fétis, Biographie universelle des musiciens (Paris 1875), s.v. "Brandl, (Jean)," 56.

[17]Gerber, "Brandl, (Johann)," 495; but Fétis, "Brandl, (Jean)," 56, gives the age of ten for this event.

[18]Danzer, Johann Brandls Leben, 10.

[19]Christmann, "Johann Brandl," 152. Here Danzer's calculations do not quite make sense. While he does not accept the birth date given by Christmann, he does takes 1778 to be the date of this event. The result is that, according to Danzer, we are to believe that Brandl's voice changed at the late age of eighteen. Alone this would be a matter of little signifigance, but when other events in his life are measured relative to this landmark it becomes more complicated.

[20]Danzer, Johann Brandls Leben, 11.

[21]Ibid., 12.

Bruchsal castle, it is not clear if Brandl stayed.[22] He arrived as concertmaster to the court orchestra in Karlsruhe in 1808, and shared the position of musical director for two years.[23] He then held this position alone for two years until 1812 when the arrival of Franz Danzi demoted him to second music director.[24] Brandl remained in Karlsruhe until his death on May 25, 1837.[25] In June 1837 a requiem was performed in his honour.[26]

Brandl's Works for Bassoon

The three quintets mentioned above are not the only pieces that Brandl wrote for bassoon. A sextet, Op. 16, adds an oboe to the instrumentation. Another group of quintets, Opuses 13, 61, 62, and 63, varies the instrumentation again. Here a viola is removed and a piano added. This instrumentation (strings, piano and bassoon) makes these quintets a potentially interesting, and welcome addition to the repertoire.[27] There are even two pieces for bassoon and orchestra: a Concertino without Opus and a full Concerto, Op. 52. More complete information on these and other bassoon pieces by Brandl is listed in Appendix A.

Weidauer's Edition of the Concertino in F

The Concertino mentioned above is the only piece by Brandl currently in print.[28] As such it stands as the first small step in the recent rediscovery and republication of Brandl's works. Unfortunately, there are a number of minor problems with this edition. It appears, on the whole, to be hastily produced. It is apparent from the jagged edges on the beams and slurs that this edition is also a product of the growing cottage industry of desktop publishing. There are wrong notes in both the piano and bassoon parts. For example, measure 130

---

[22]Ibid.

[23]Ibid., 21.

[24]Ibid., 16.

[25]Ibid., 46. An obituary printed on May 26, 1837 is quoted without full citation.

[26]Neue Zeitung für Musik 7 (1837): 76.

[27]There are editions of the quintets Op. 61, Op. 62 and Op. 63 awaiting publication by Bassoon Heritage Editions. This information is contained in a letter received by the author from the publisher Henry Skolnick dated September 1, 1992.

[28]J. E. Brandl, Concertino F-dur (ohne op.) für Fagott und Orchester, ed. by Stephan Weidauer (Schorndorf: Verlag Hofmann, 1992).

contains a two octave C major scale from dominant to dominant, and yet the B-natural that appears in the first octave is missing in the second. The C given in the piano's left hand in measure 162 is questionable, because the diminished seventh chord that is formed by the notes of the printed version does not lead well into the following E minor chord. Playing B here provides a more traditional progression. The D given to the bassoon in measure 267 is also questionable; it must be an E or some other note of the accompanying chord, the dominant seventh of D minor. Measure 283 is another similar curiosity. The bassoon's upwards flourish ends on a B-flat while the accompaniment sounds a second inversion F major triad. Is this another error?

On top of these errors, there are numerous inconsistencies between the bassoon part and the bassoon line in the piano score. A complete list of them is included in Appendix B. If the articulation markings in the source for this piece are as inconsistent as those in the sources of Op. 14 and Op. 52, the editor of the concertino did not explain his decision to regularize them. Knowing whether and where such changes in articulation had been introduced could influence how literally a performer followed such markings.

The unnecessary time signatures all occur at the tops of pages,[29] suggesting a flaw in the music notation program that was used. The differences in ornamentation, beaming and articulation could have been rectified with more careful proofreading. The pitches at measures 162, 267 and 283 (as noted in Appendix B) would have been less suspect if fewer inconsistencies had been present in this edition.

Another consideration for performers of this piece would be the authority behind the realizations of ornaments that Weidauer includes on page three of the bassoon part. If they had been included in the source, Weidauer need not have presented them separately. Therefore they should be considered as editorial suggestions only.

---

[29]See Ibid., bassoon part m. 74, page 5, m. 134, page 7, and piano score m. 268, page 23.

Performance History of Op. 14

The entry in Spohr's autobiography quoted above regarding the visit with Jacques Hartmann continues with some valuable information regarding both the abilities of this bassoonist and a work by Brandl.

> The Orchestra of Herr *Hartmann* was already in their places and received us upon our entry with a by no means ill executed Overture. The Orchestra consists of Herr *Hartmann's* family, and in part some of the employés, musicians and workmen employed in his Cotton-manufactury. . . . Herr *Hartmann* himself is a virtuoso on the bassoon and has a fine tone and much skill. . . . Three days ago we gave a concert at Colmar, which was very fully attended, and which Herr *Hartmann* had previously solicited his there resident musical friends to make arrangements for. . . . In the second part of the concert Herr *Hartmann* played also some variations for the bassoon by *Brandt* [sic]. He seemed nervous, but played nevertheless quite well.[30]

Jacques Hartmann is the dedicatee of Brandl's Opus 52 quintets, which are written for the same instrumentation. It is likely that Hartmann came across the Opus 14 quintet and liked it sufficiently to request the Opus 52 quintets. Perhaps the variations mentioned by Spohr are really Brandl's variations on Mozart's "Ein Mädchen oder Weibchen" from the final movement of Opus 14. It is clearly seen in the earlier quotation from Spohr's autobiography that Brandl and Hartmann were at least familiar with each other, if not regular correspondents.

Source

Mr. Brandl, Quintetto à Violon, deux Violes, Basson et Violoncelle, Op. 14, (J. André: no. 1112), [microfilm/photocopy] (Regensburg: Fürst Thurn und Taxis Hofbibliothek).

Condition of the Source

The only surviving source for Brandl's Op. 14 quintet is the printed set of parts mentioned above. No score or manuscript is known to exist. Occasional markings that have

---

[30]Spohr, Autobiography, 229-32. As above (page 12) the error in the spelling of Brandl's name was introduced during the translation.

been added to these parts suggest that these parts were used in performance.[31] The parts are inconsistent with regards to dynamics and articulation. It cannot be ascertained whether these inconsistencies were Brandl's or the publisher's. Music that consists of such harmonic and melodic clarity would find its clarity obscured by the inconsistencies that would result from a literal reading of the parts.

Comments on the Edition

One solution to the inconsistencies in articulation is to regularize the articulations associated with any frequently recurring themes or motives. Such regularizations are mentioned in the list of editorial changes, included as Appendix C. The most frequently used articulation for the theme or motive is taken to be the standard which is applied to all other occurences and parts. At no point does the same variant occur in all parts. Any deviation from this standard is duly noted in the score, with accompanying overstrike.

The regularization of dynamics is in many ways even simpler. The absence of a dynamic in any part, at a point where dynamics are present in other parts, invites regularization by the insertion of that same dynamic. Like added articulation marks, such insertions are parenthesized. Occasionally, the source shows different parts having different dynamics at the same time. To resove such inconsistencies parallel sections of the work are often of assistance. The less common dynamic is crossed out, and the one that is more frequently associated with that passage is inserted in parentheses.

A more complicated situation arises in the second movement, where an ambiguous symbol occurs in the score.[32] The symbol could be an accent, although it was larger than other accents in the piece; or it could be a small hairpin decrescendo. It seems likely that it is an accent for the following reasons. In some locations *rf* or a more normally sized accent appears simultaneously in another part. Moreover the ambiguous symbol is only ever

---

[31]The first viola at measure 123 of the first movement is one example, the note correction has been added by hand to the original.

[32]Examples of this ambiguous symbol may be found at measures 2, 4, 6 and 8 of the second movement.

applied to a single note, which is never longer than a dotted quarter. Lastly, if it was a decrescendo, some indication would be required in the vicinity to indicate the new dynamic, or to recover the dynamic lost during the decrescendo; but no such indication ever appears.

Assuming then that this symbol is an accent, it must be decided how to notate it in this edition. I chose to reproduce the original marking, including its placement above or below the staff. This does not obscure the original text's notation, and allows for the possibility of the alternate reading. It invites the performers into the editing process, without taking too much rehearsal time, since the interpretive decision need only be made once and can then be applied to other measures.

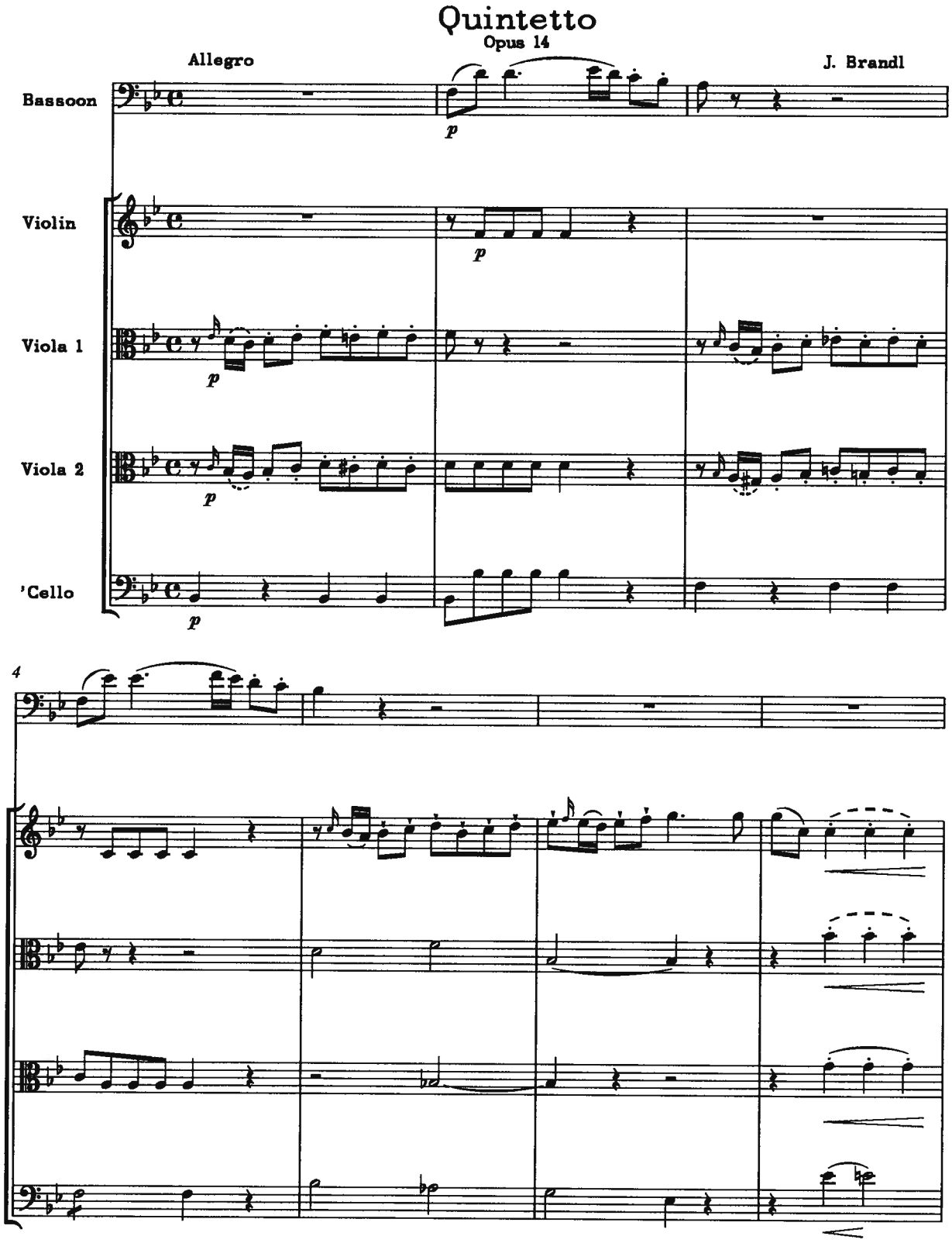
A few of the source's notational conventions, or oversights, regarding accidentals that would cause problems for today's performers have been updated for this edition. In the source, accidentals marked in one octave apply to any occurrence of that note in other octaves. During secondary key areas, the accidentals which are required to maintain the key do not always appear. While this is common to all three works presented in this document, the question arises as to whether it is merely a common error, or whether somehow the performers of the late eighteen- and early nineteenth-century were somehow expected to supply the accidentals appropriate to the current key area. This problem occurs too frequently in music of this time to be casually dismissed as an error. Mozart and Beethoven both omit accidentals where today's performers would expect them. Such omissions often occur after barlines or in higher or lower octaves,[33] but occasionally accidentals are omitted in secondary key areas.[34] This use of implied accidentals can be traced back to the figured bass tradition. An example that would be familiar to bassoonists would be the F minor

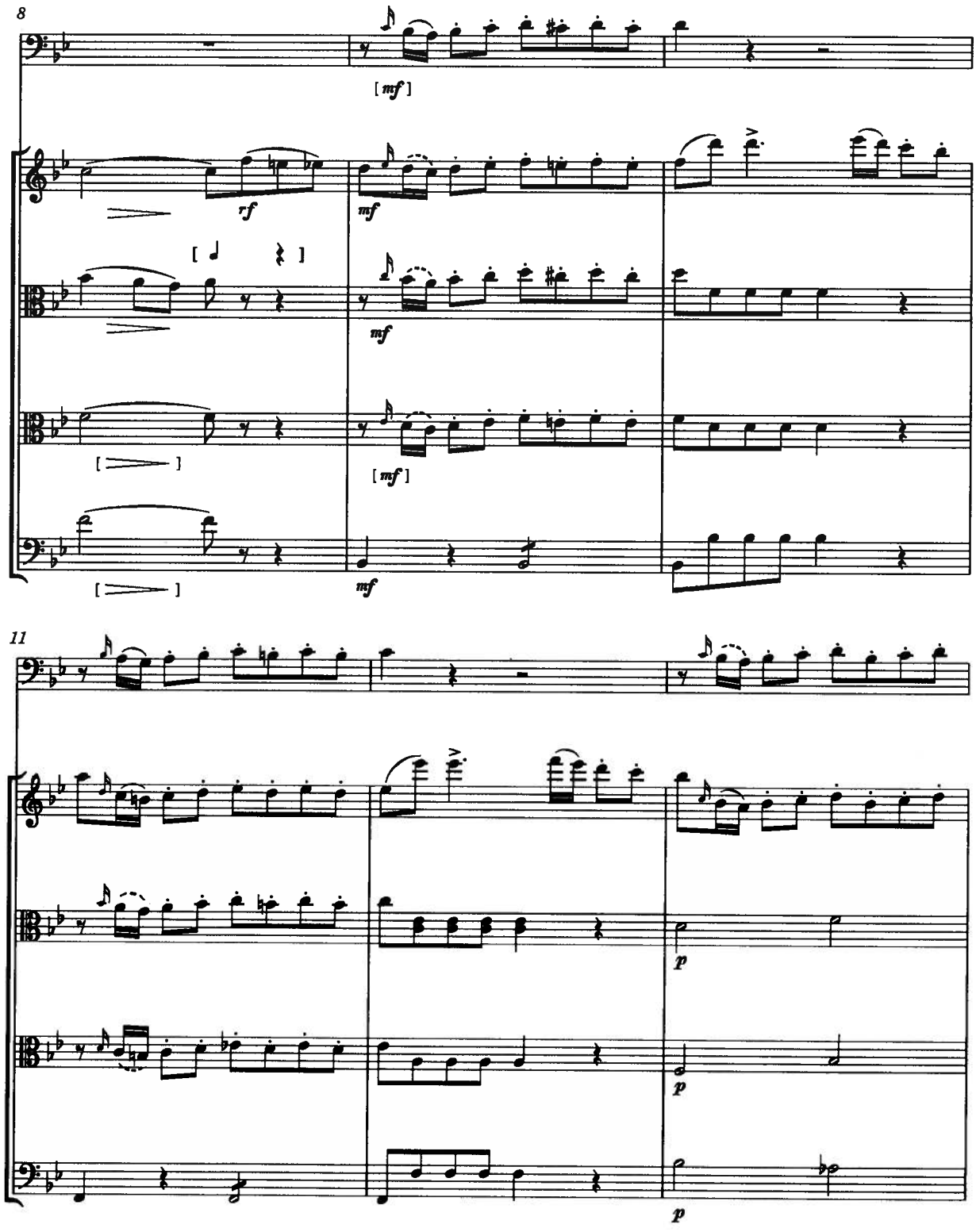
---

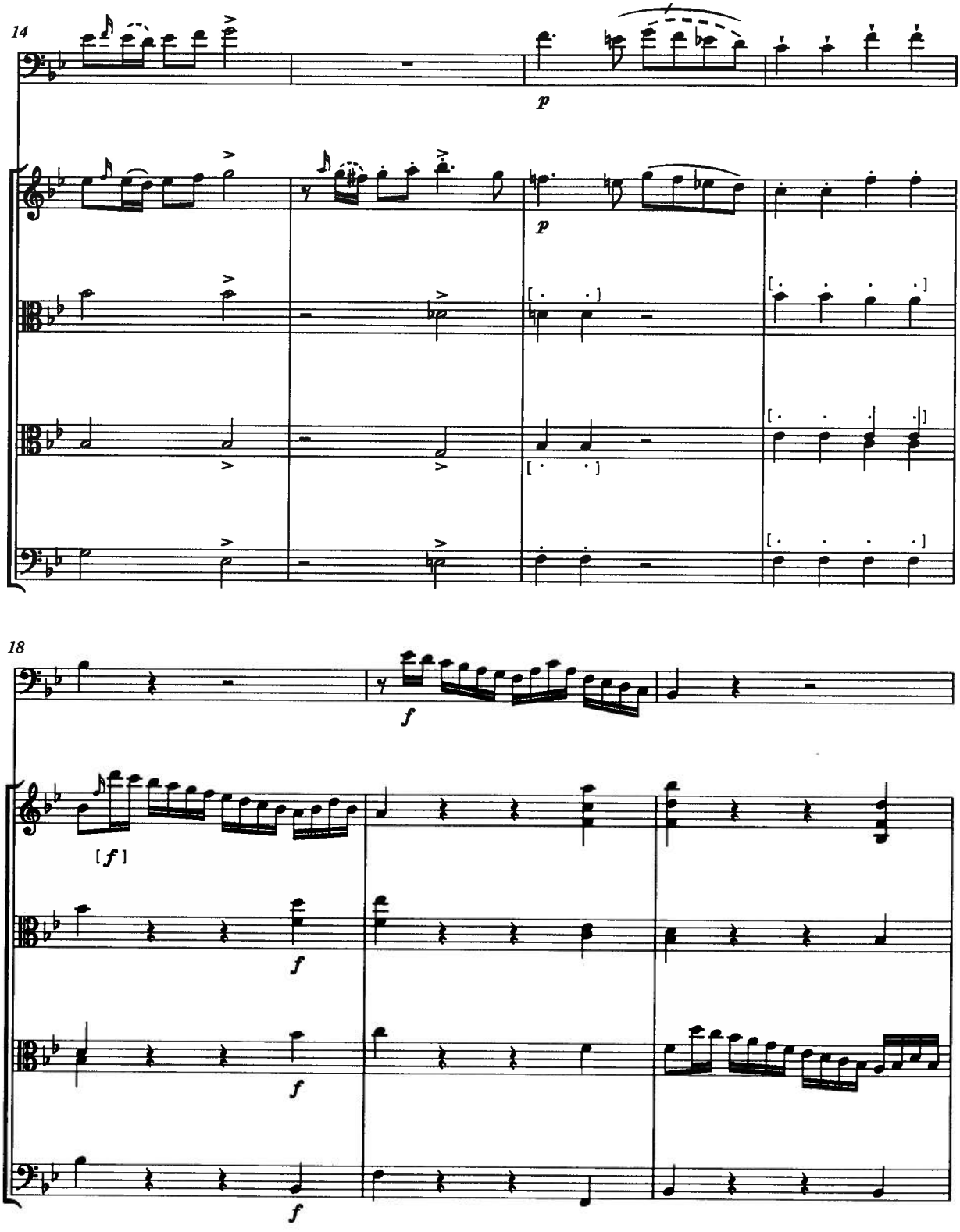
[33]See Ludwig van Beethoven, Klaviersonate in C-dur, Op. 53, Ausgewählte Handschriften in Faksimile-Ausgabe 2 (Bonn: Beethovenhaus, [1969]). At m. 6 B-flats are not marked but are normally continued from m. 5. Later at m. 38, a G-sharp is present in the left hand but not the right. See also Wolfgang Amadeus Mozart, The Six "Haydn" String Quartets, British Library Music Facsimiles 4 ([London]: The British Library, 1985) In the K. 387 quartet the D-sharp in the cello at m. 58 is to be carried forward into m. 59. Also, the F-natural at m. 158 is marked in the upper octave of the first violin but not in the lower octave. In this measure, the second violin has no accidental at all.

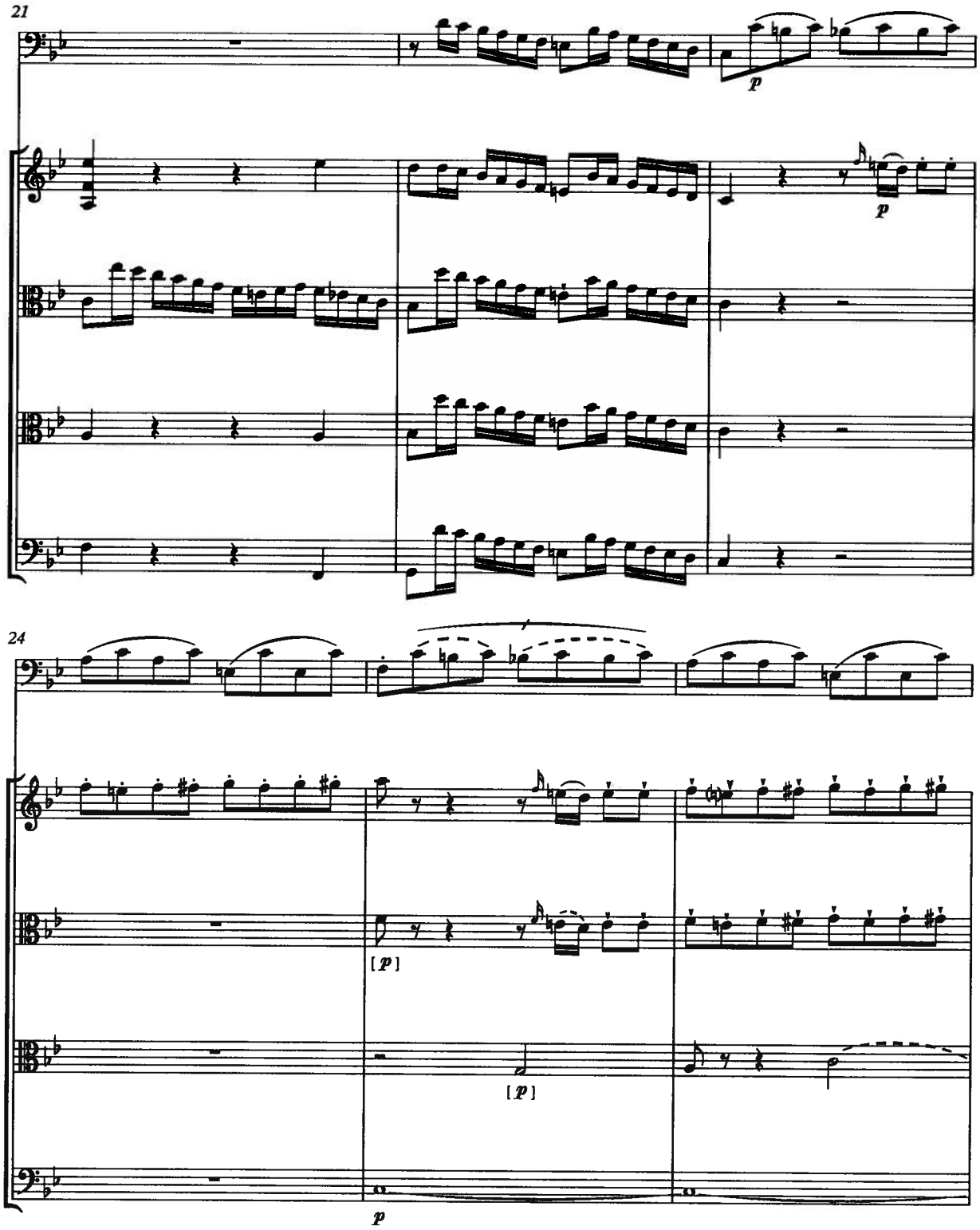
[34] See Beethoven, Op. 53 m. 44, where the left hand is missing the C-sharp required to stay in E major, the key of the second theme group.

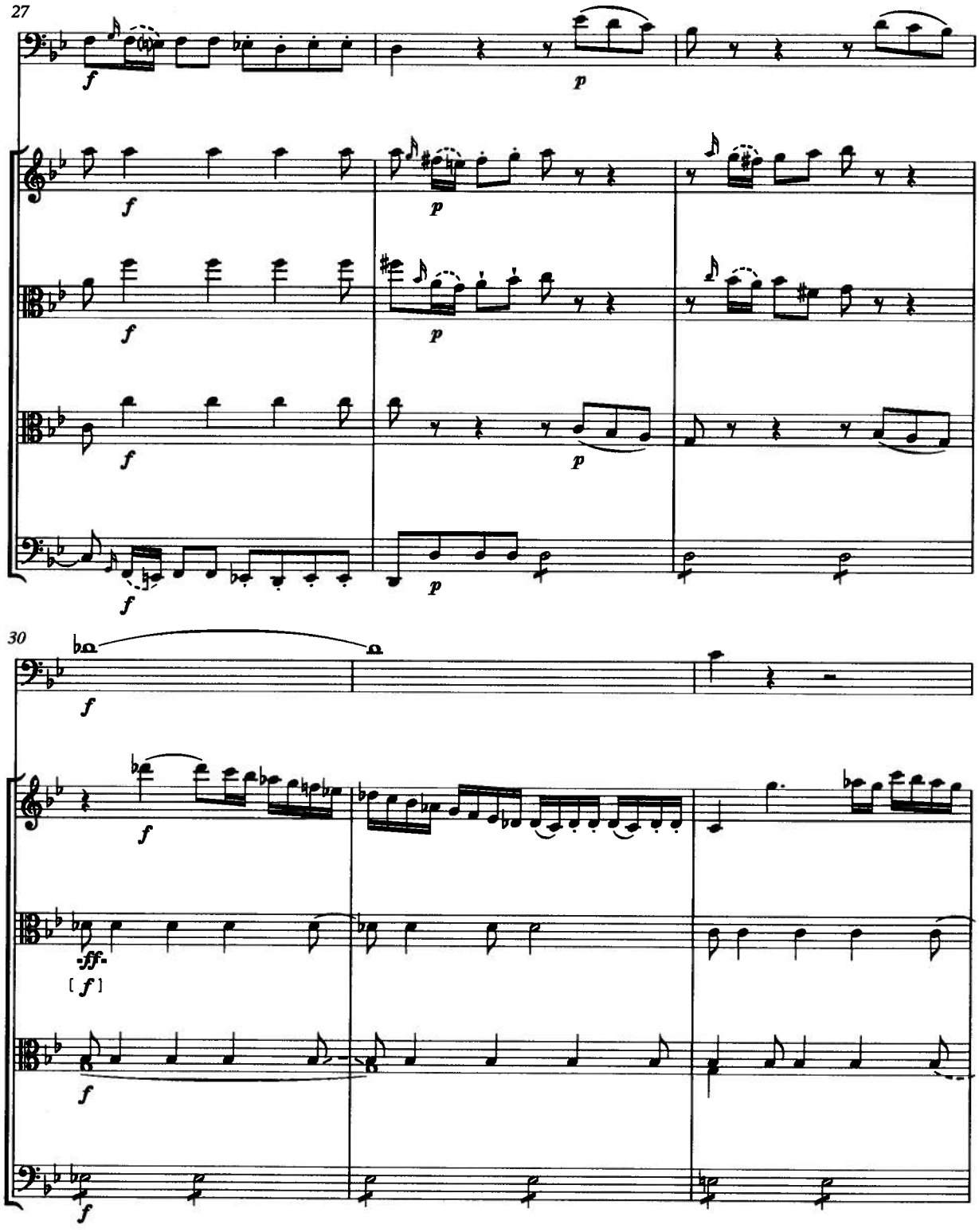
sonata by Telemann, where in the source the D-flats are often implied in the melody line and in the figures.

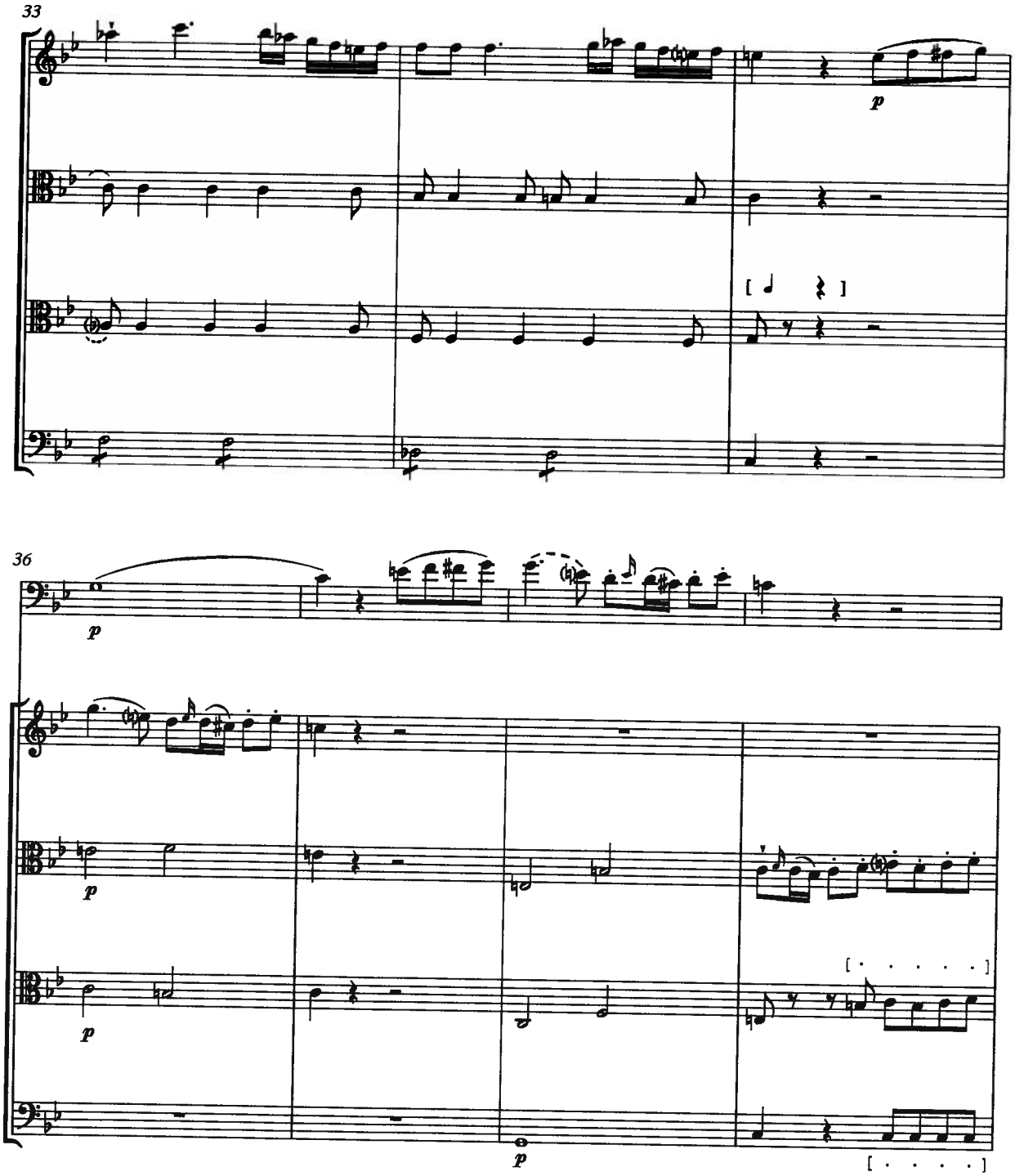

Quintetto
Opus 14
Allegro
J. Brandl
Bassoon
Violin
Viola 1
Viola 2
'Cello
p
4

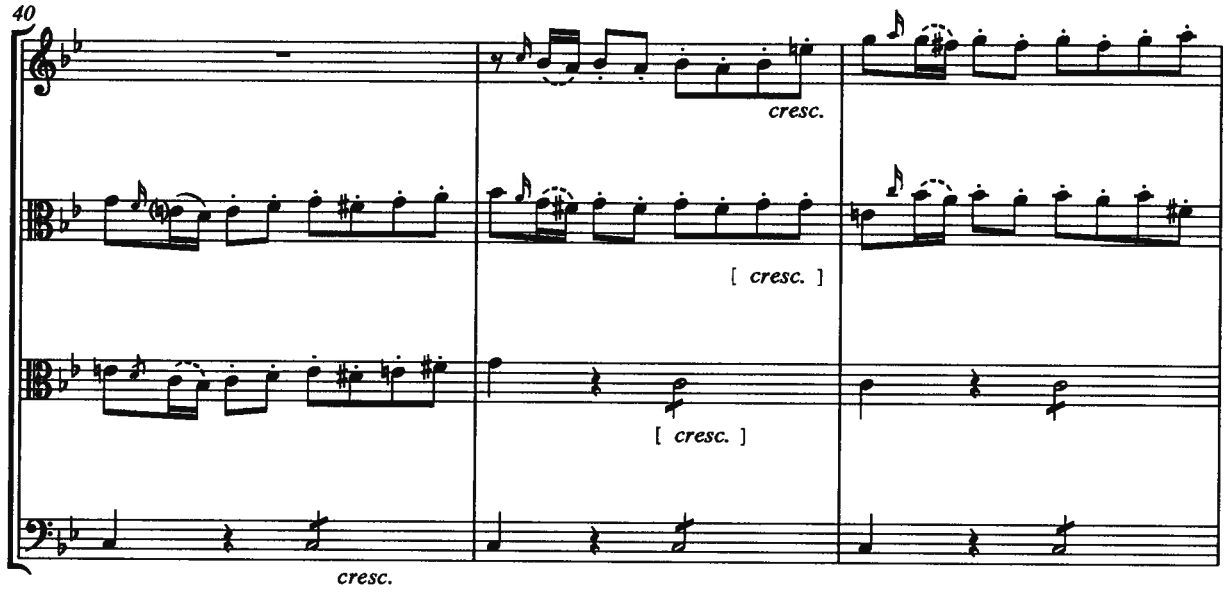

8
[mf]
rf
mf
mf
[mf]
mf
11
p
p
p

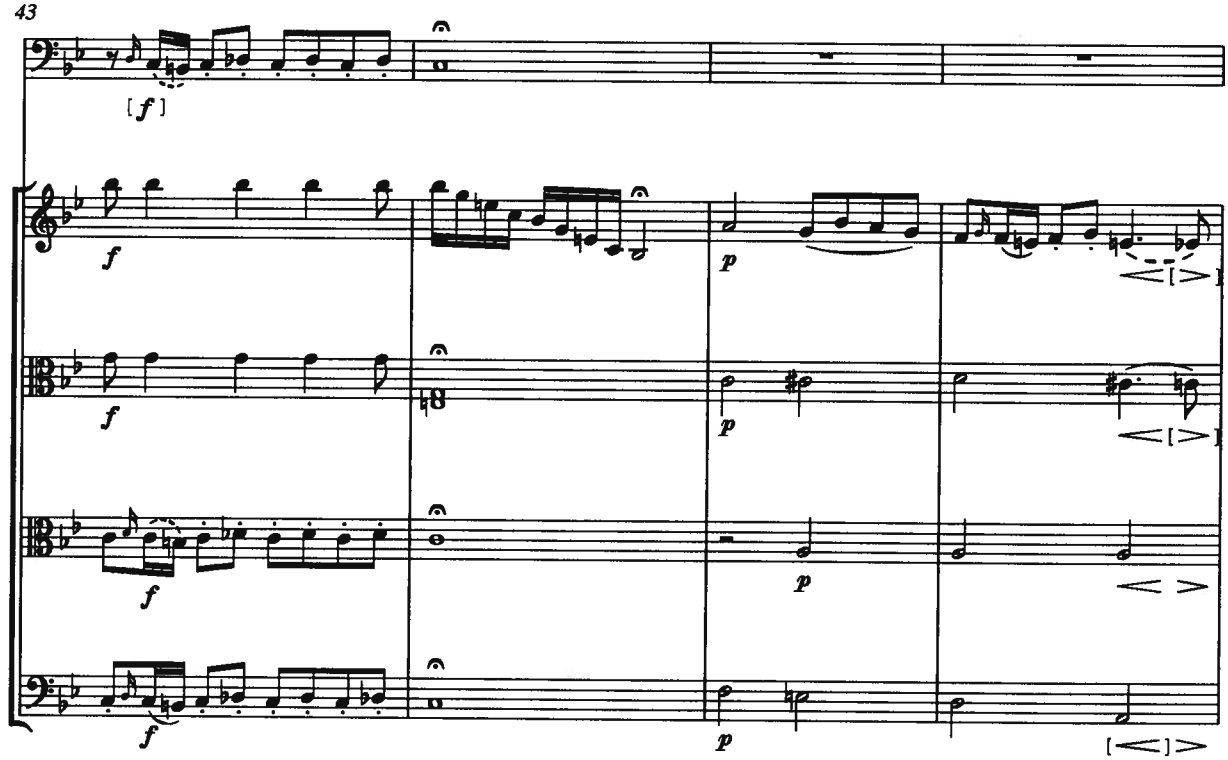

14
p
p
18
f
[f]
f
f
f

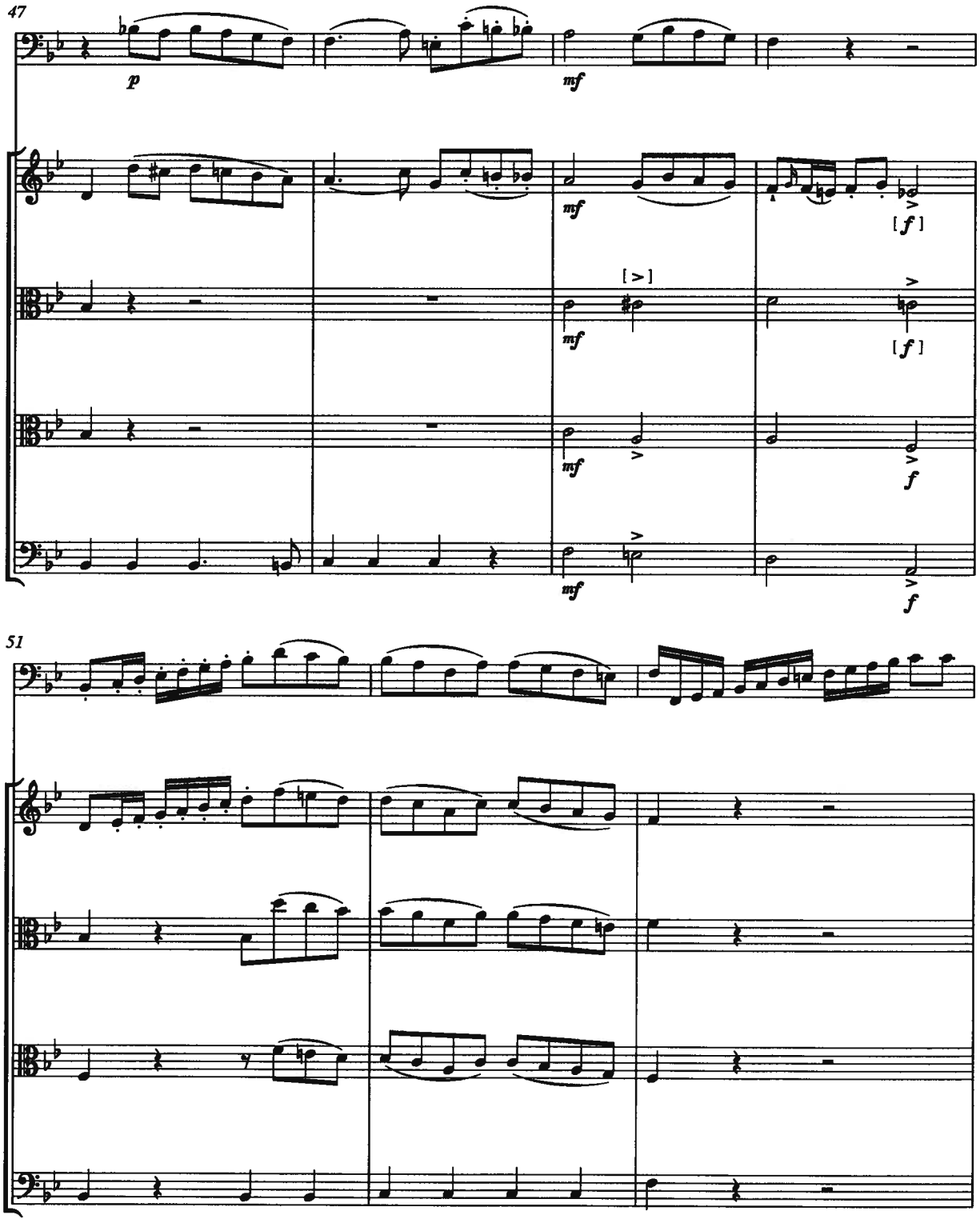

21
p
p
24
[p]
[p]
p

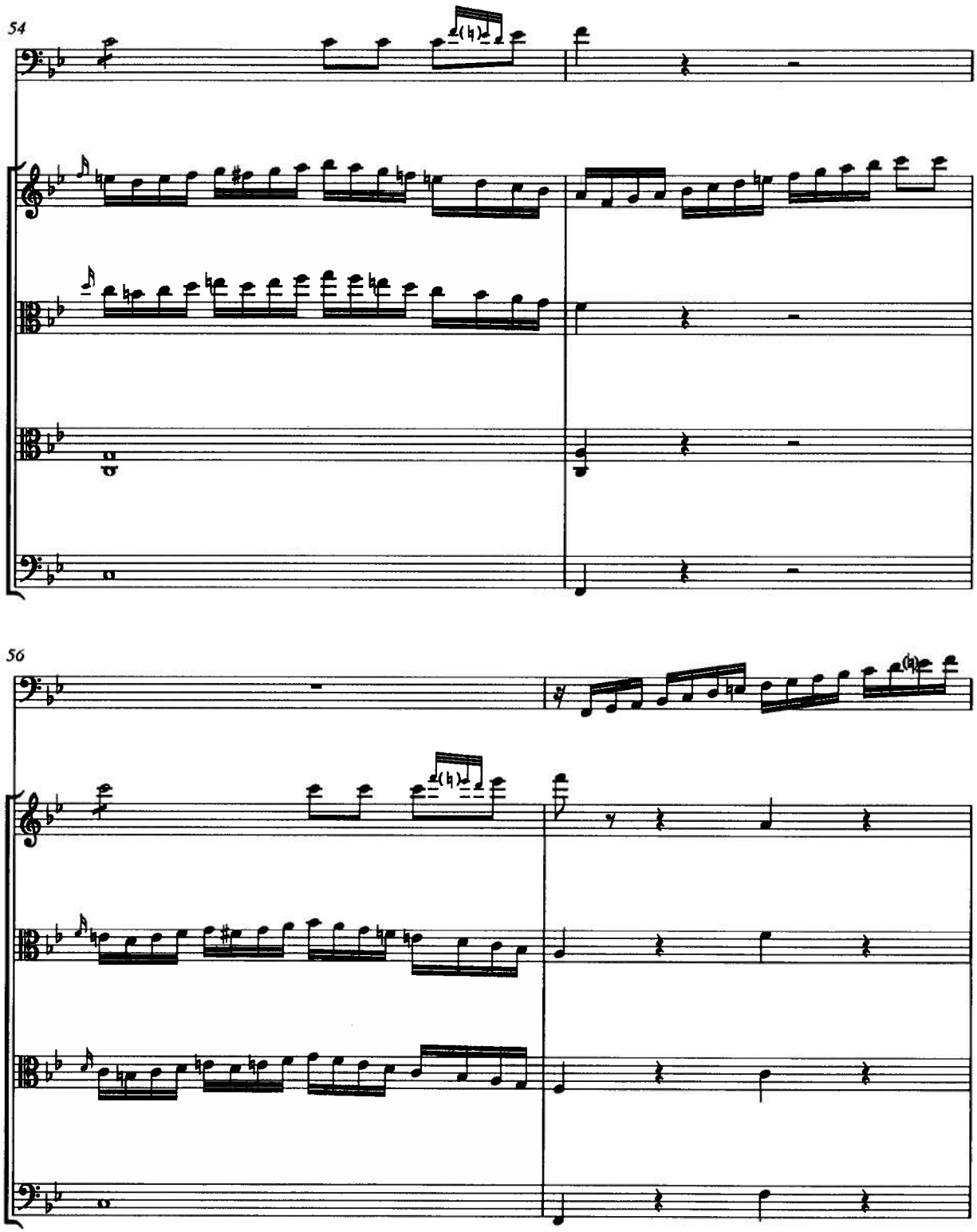

27
f
p
30
-fff-
[f]

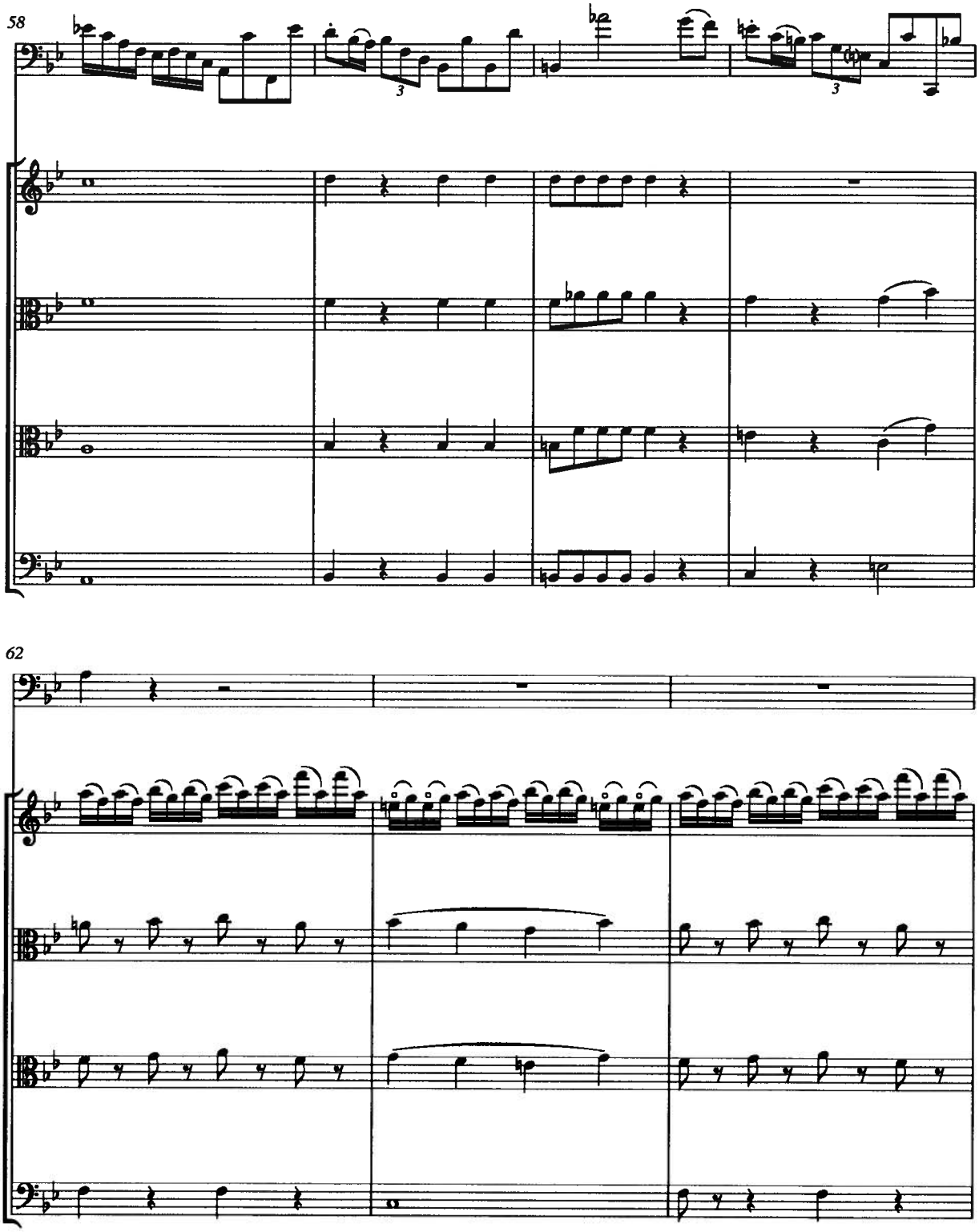

33
p
[ ]
36
p
p
p
p
[. . . . .]
[. . . .]

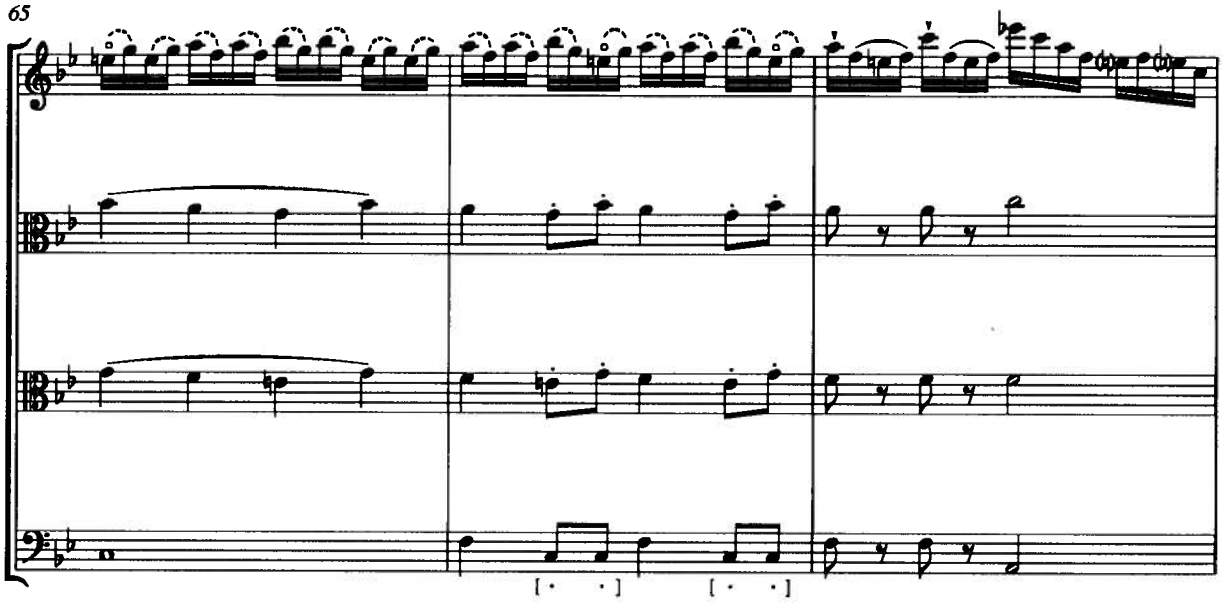

40
cresc.
[cresc.]
[cresc.]
cresc.

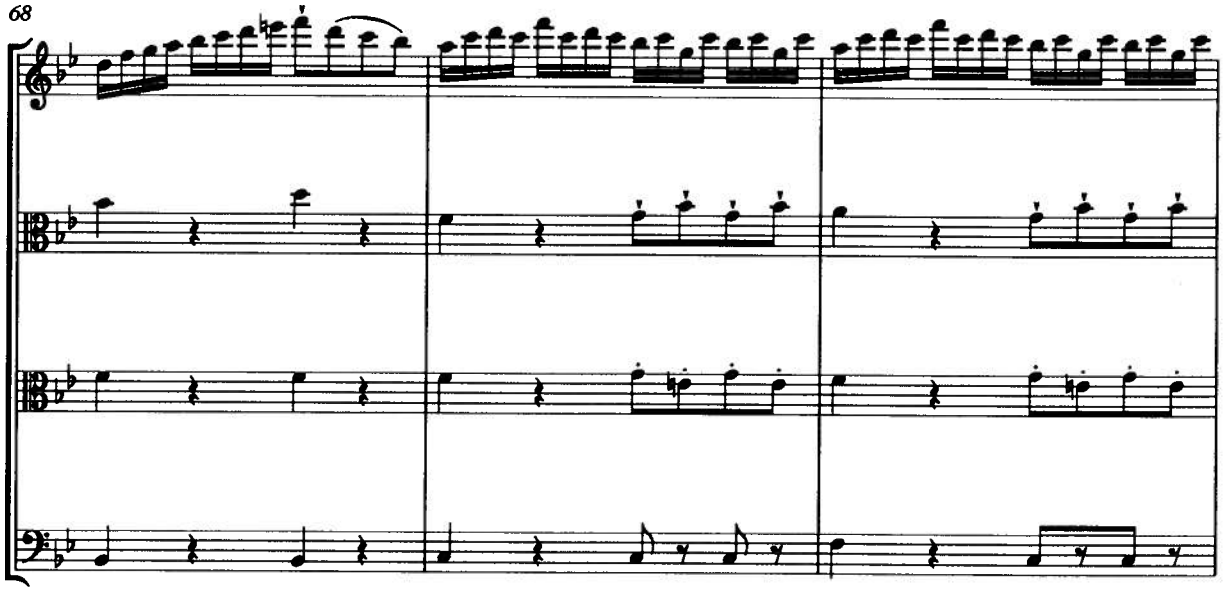

43
[f]
f
f
f
f
p
p
p
p

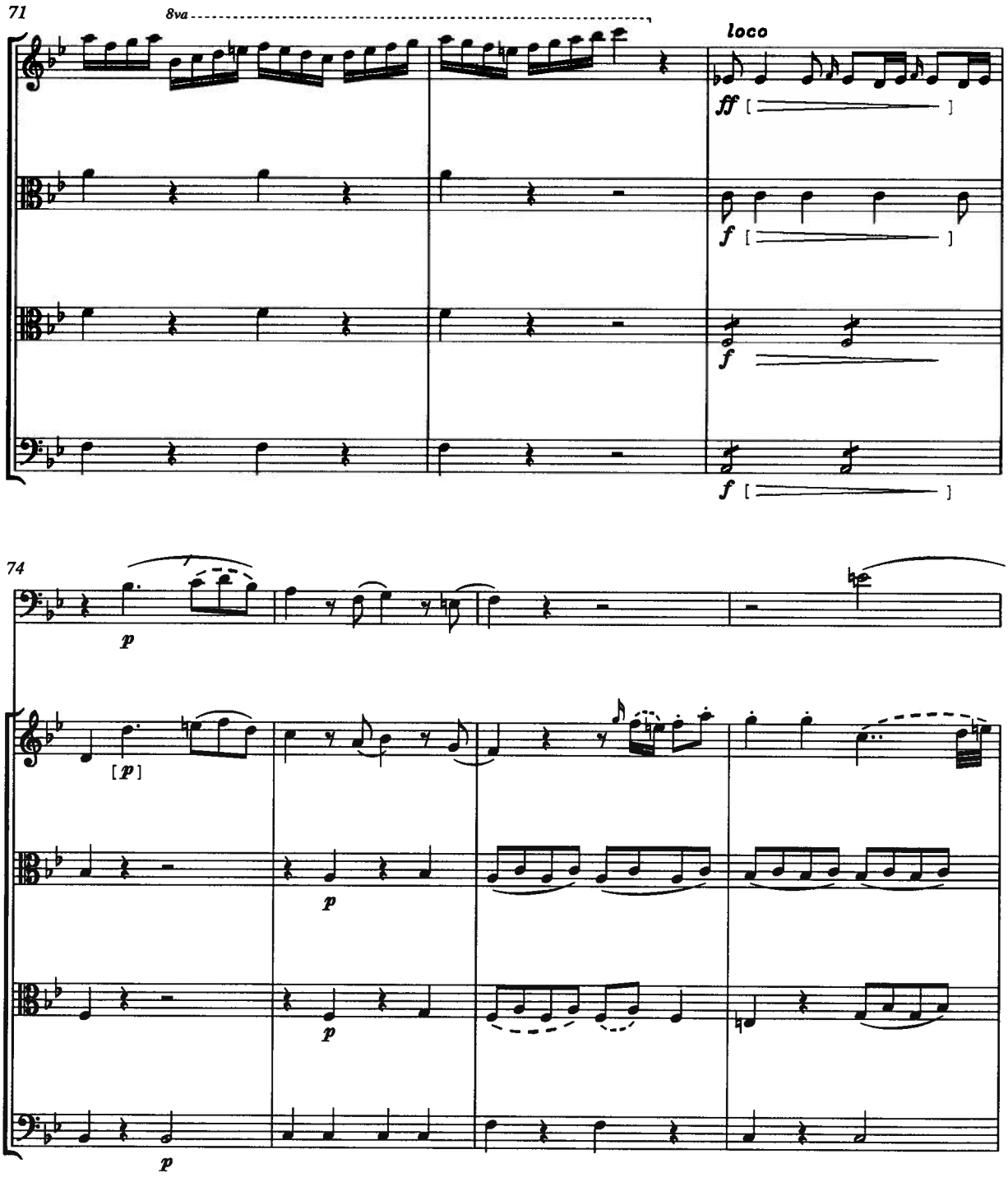

47
p
mf
mf
[f]
[>]
mf
[f]
mf
f
mf
f
51

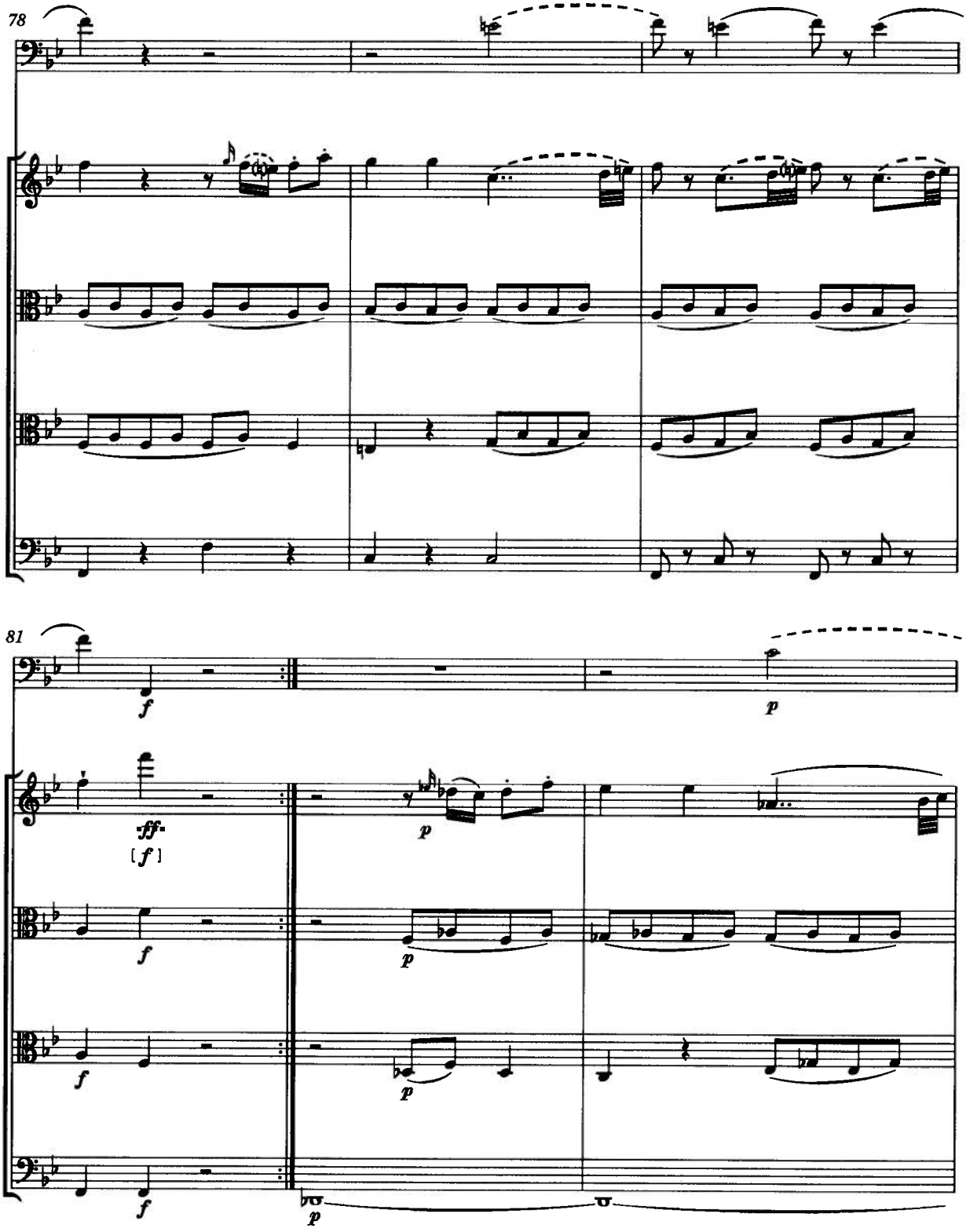

54
56

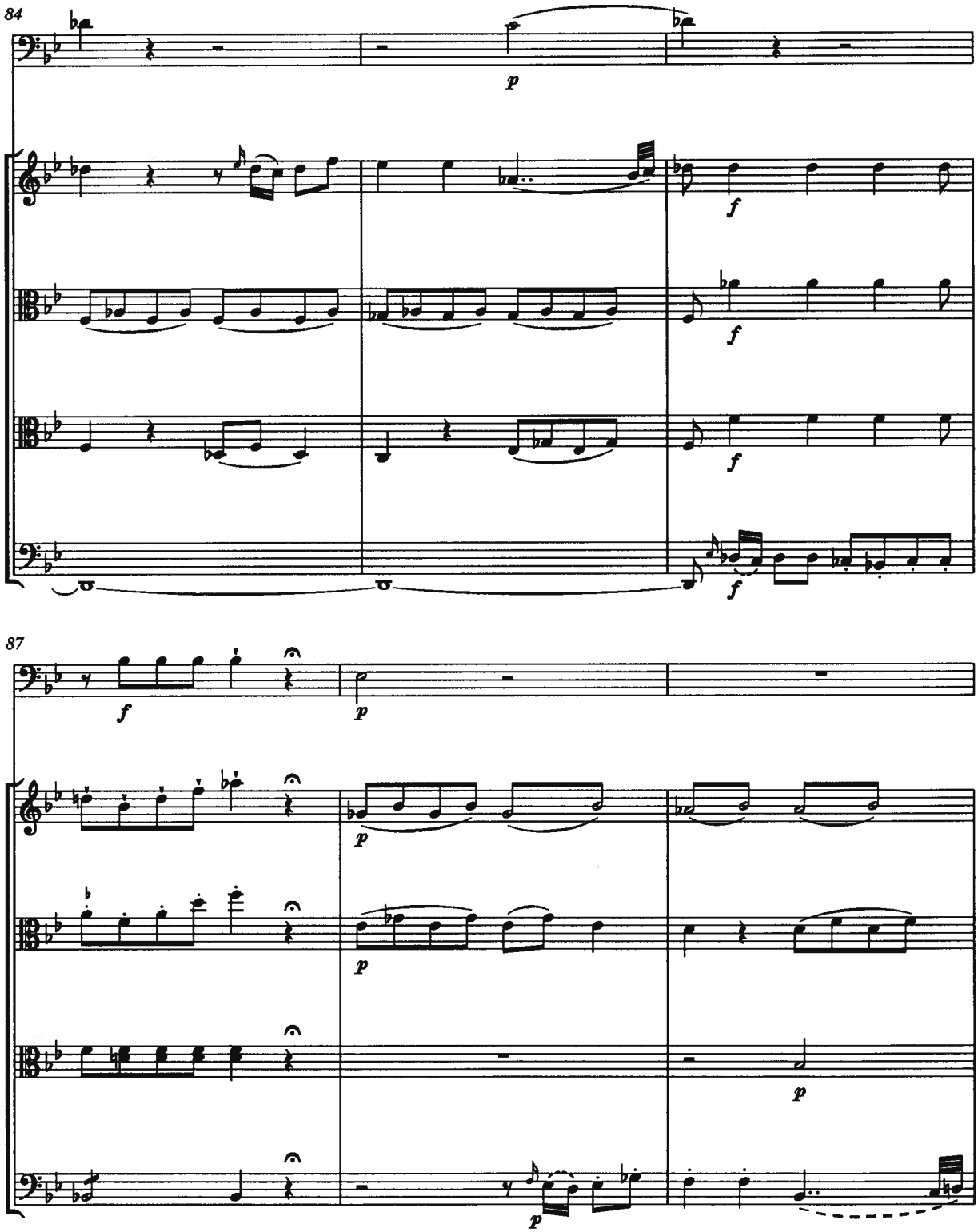

58
62

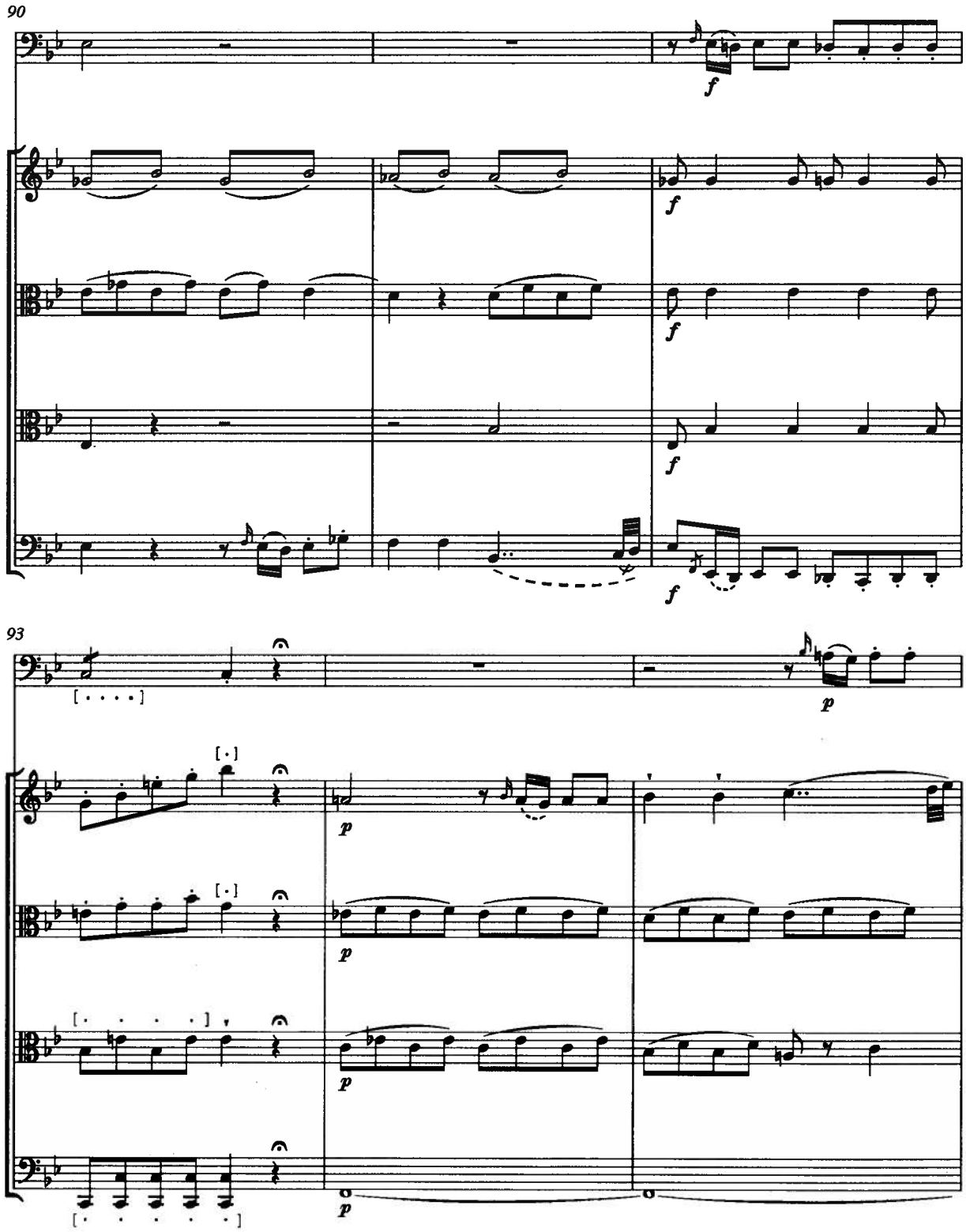

65

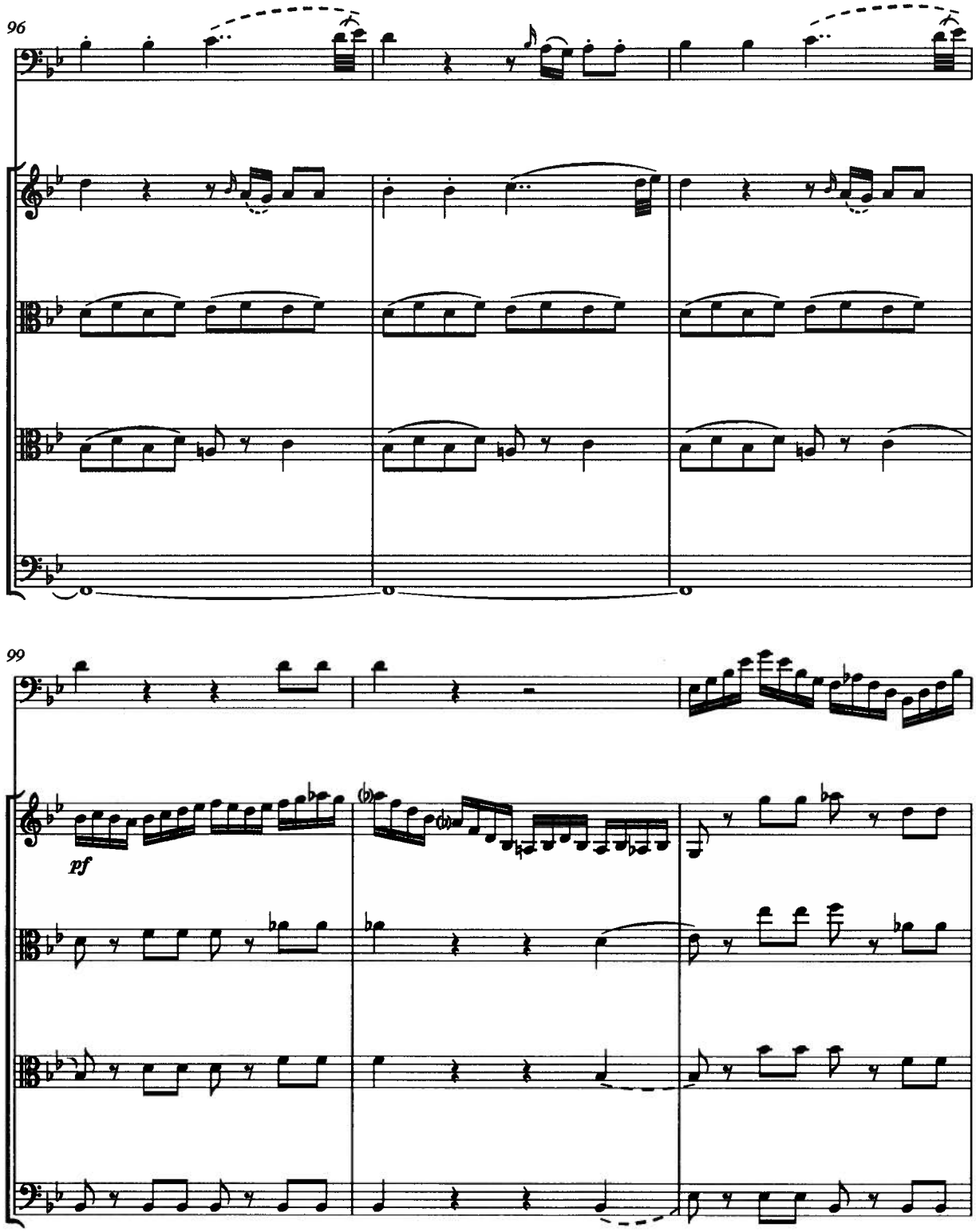

68

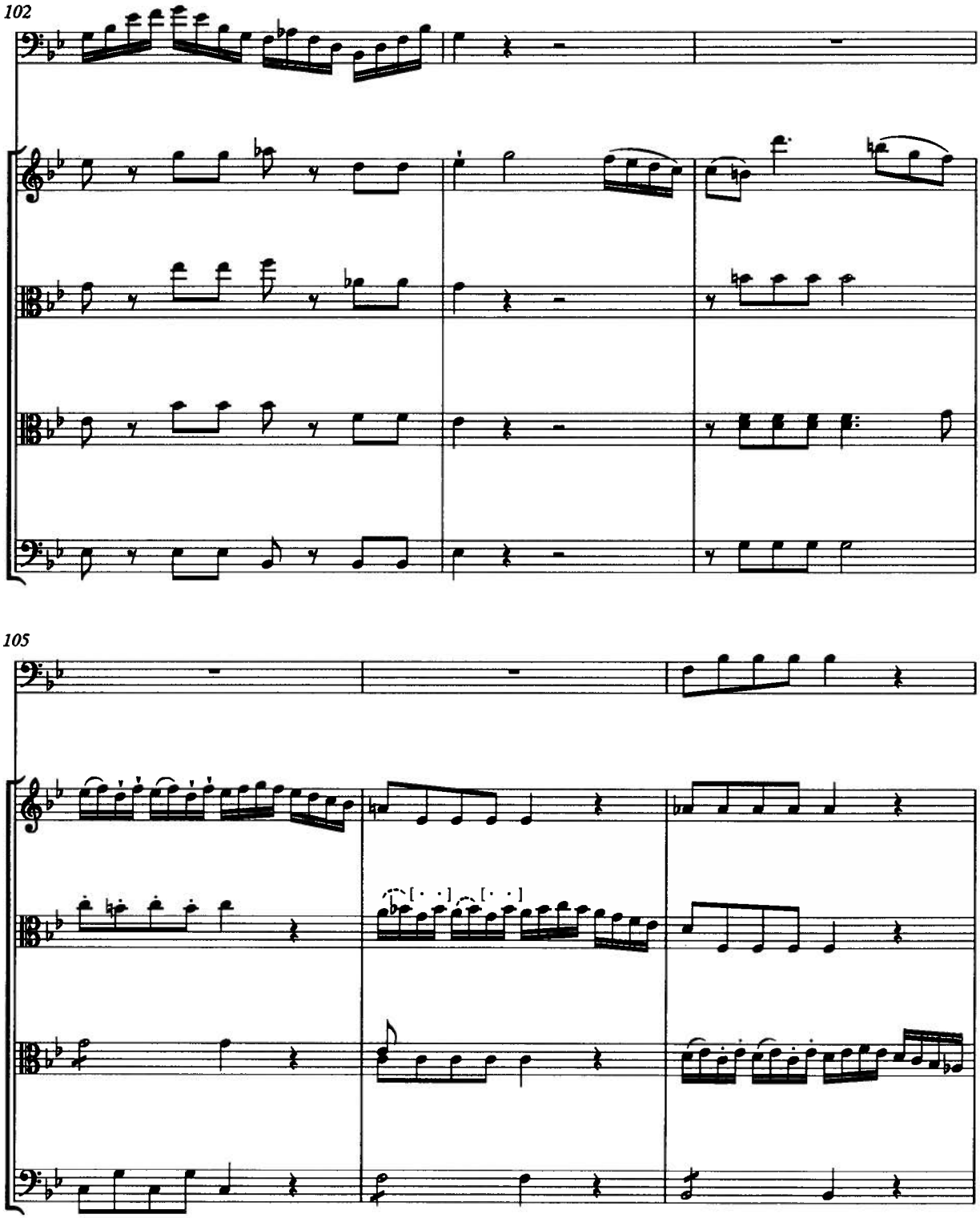

71
8va
loco
ff
f
f
f
74
p
[p]
p
p
p

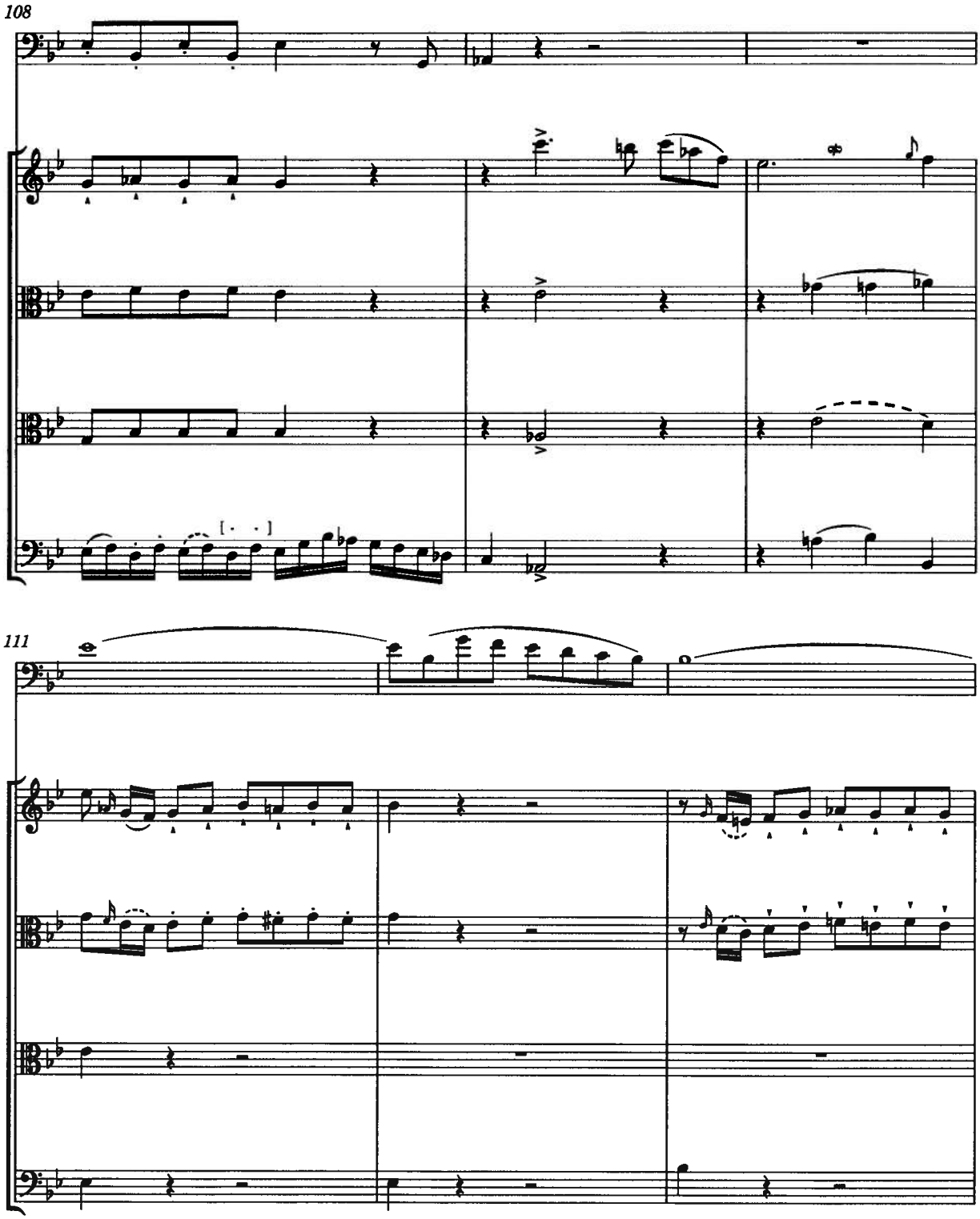

78
81
f
p
ff
[f]
p
f
p
f
p
f
p

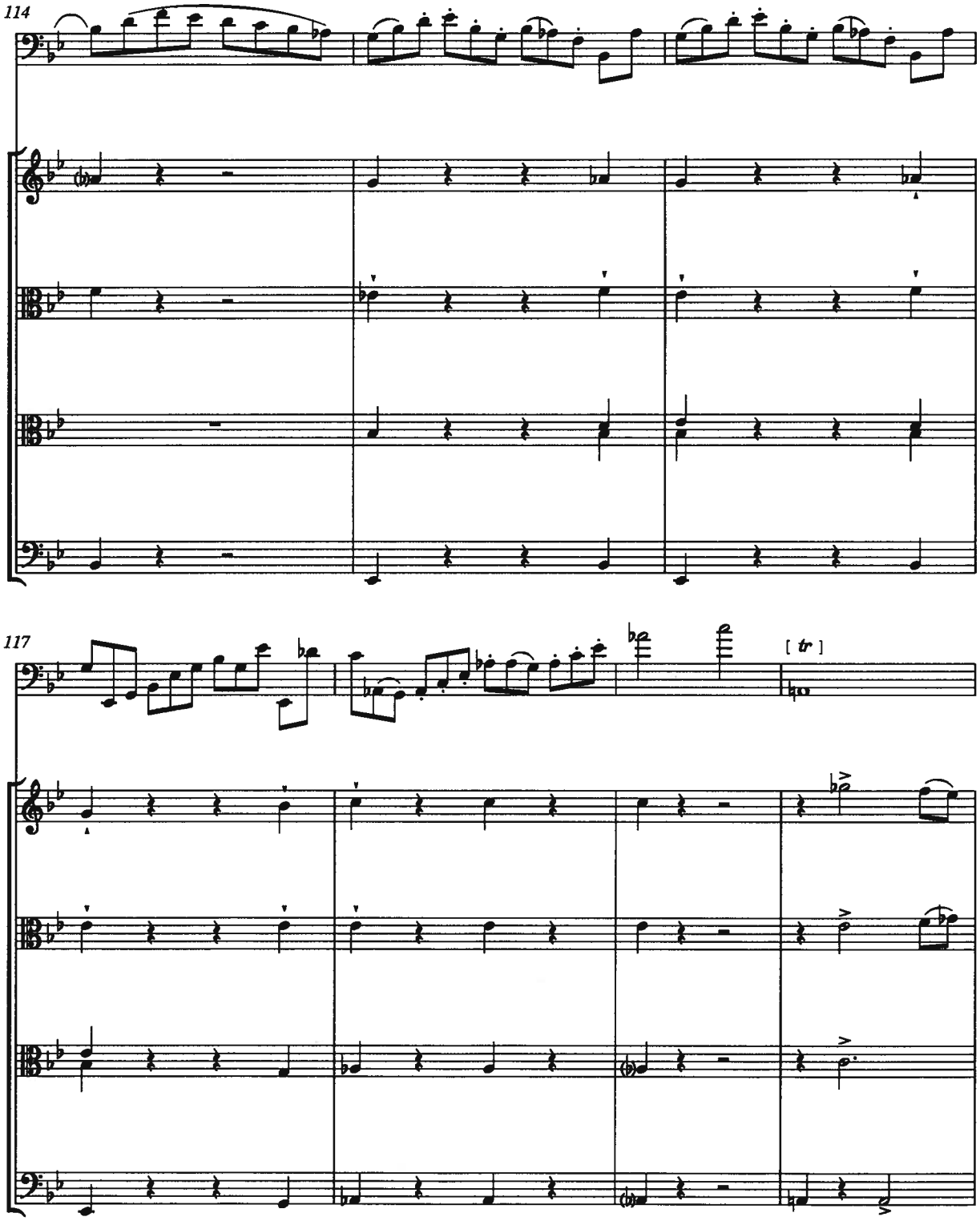

84
p
f
f
f
f
87
f
p
p
p
p
p

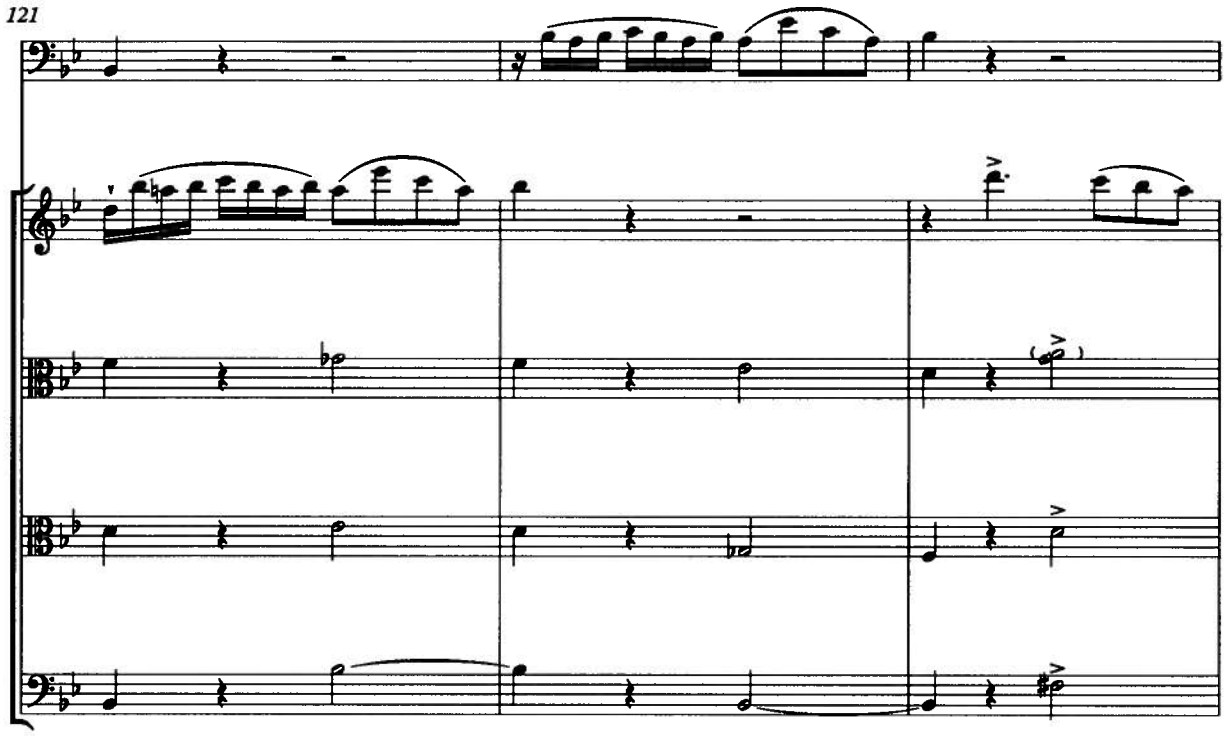

90
f
93
p

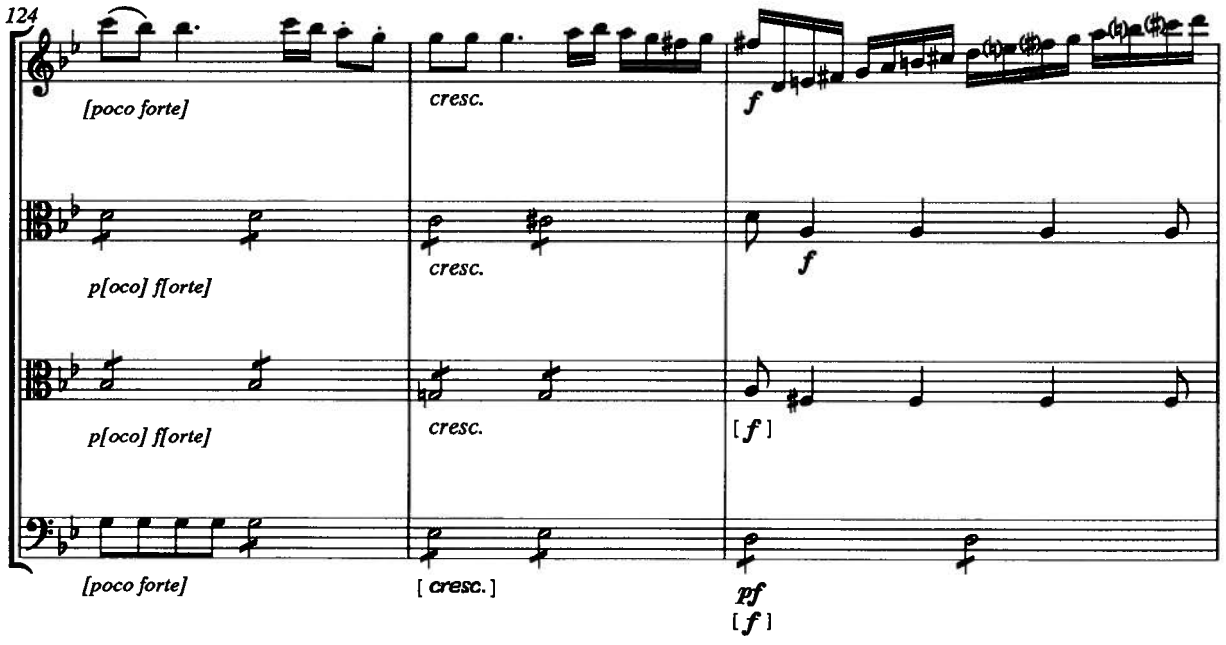

96
99
pf

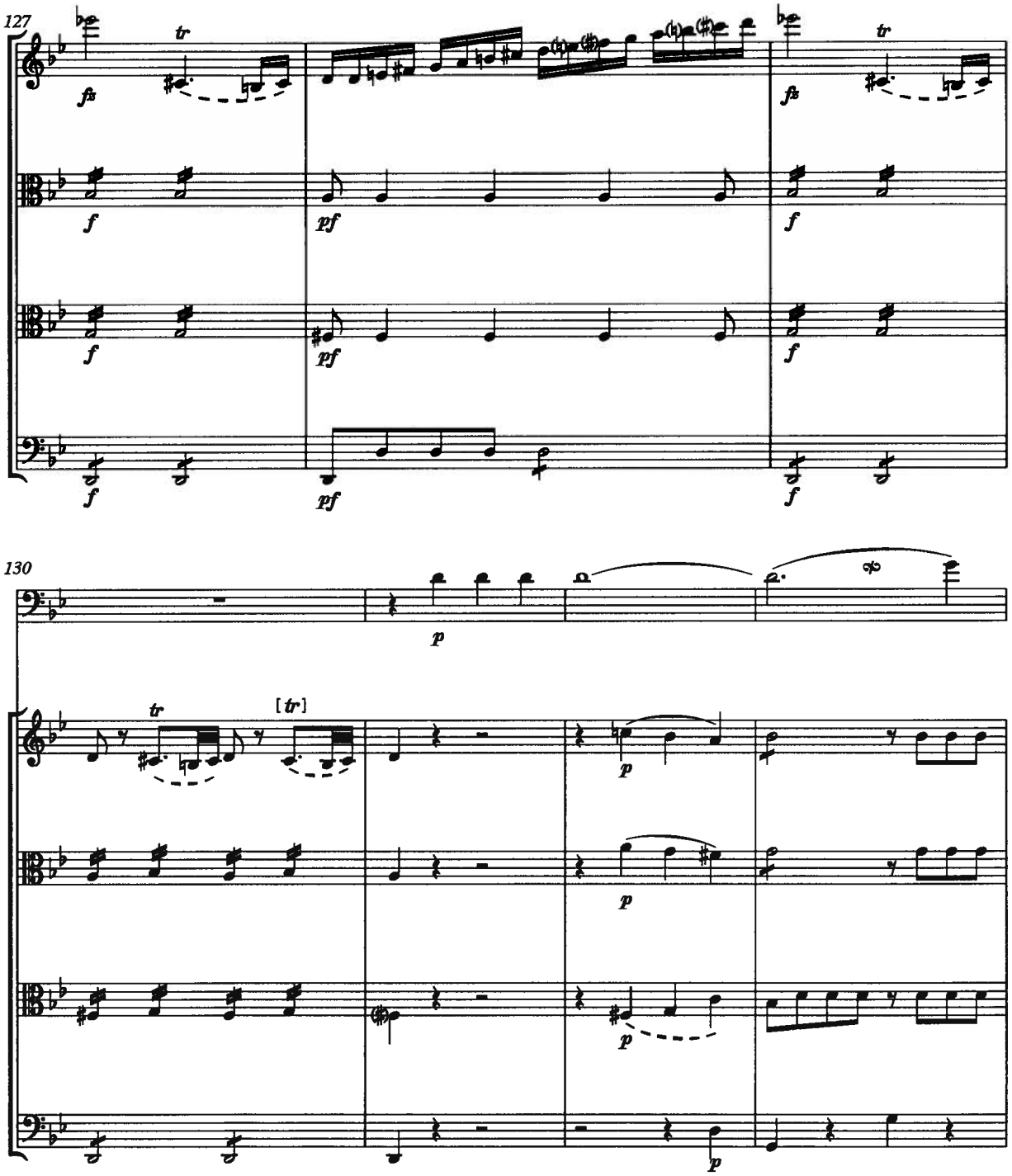

102
105

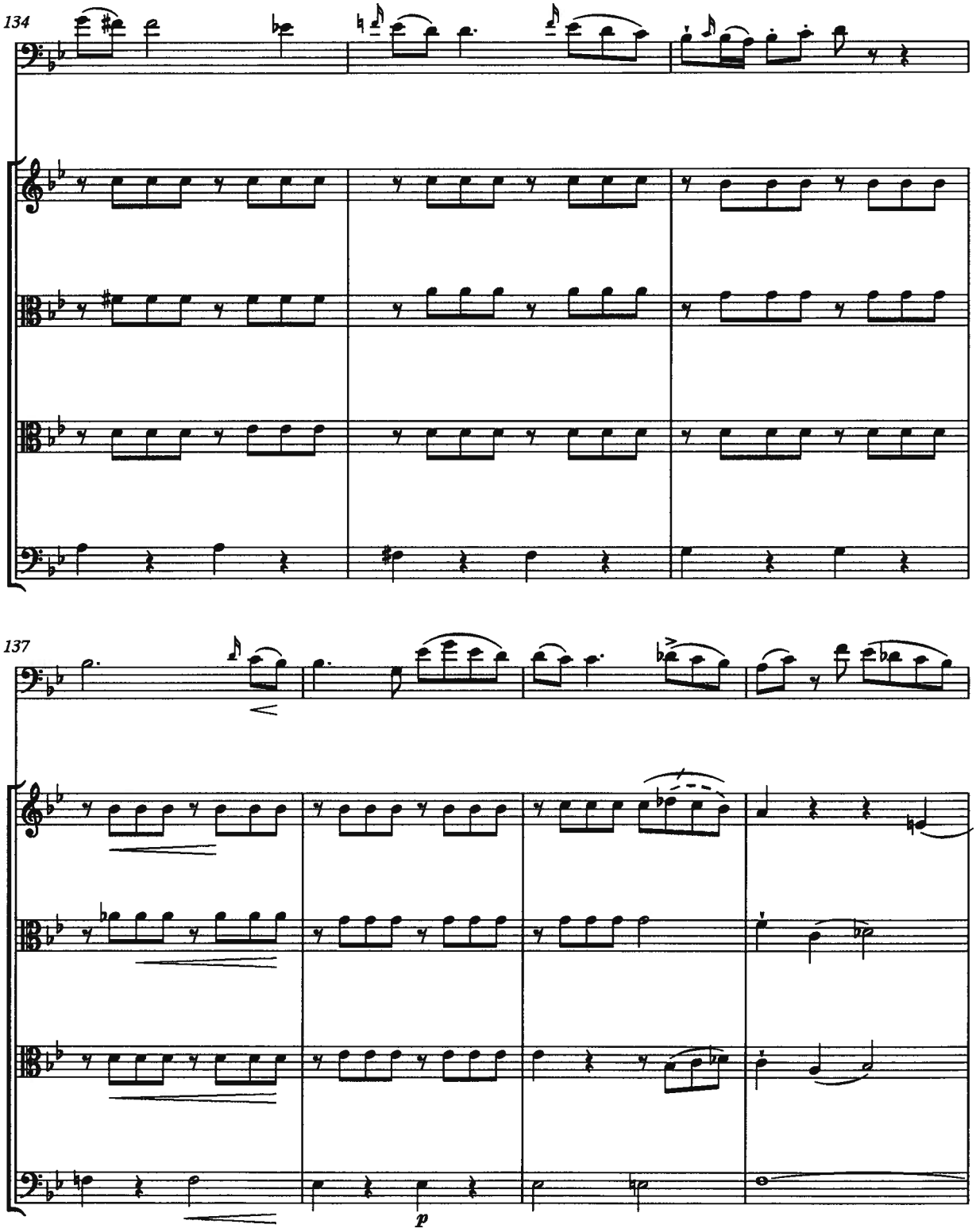

108
111

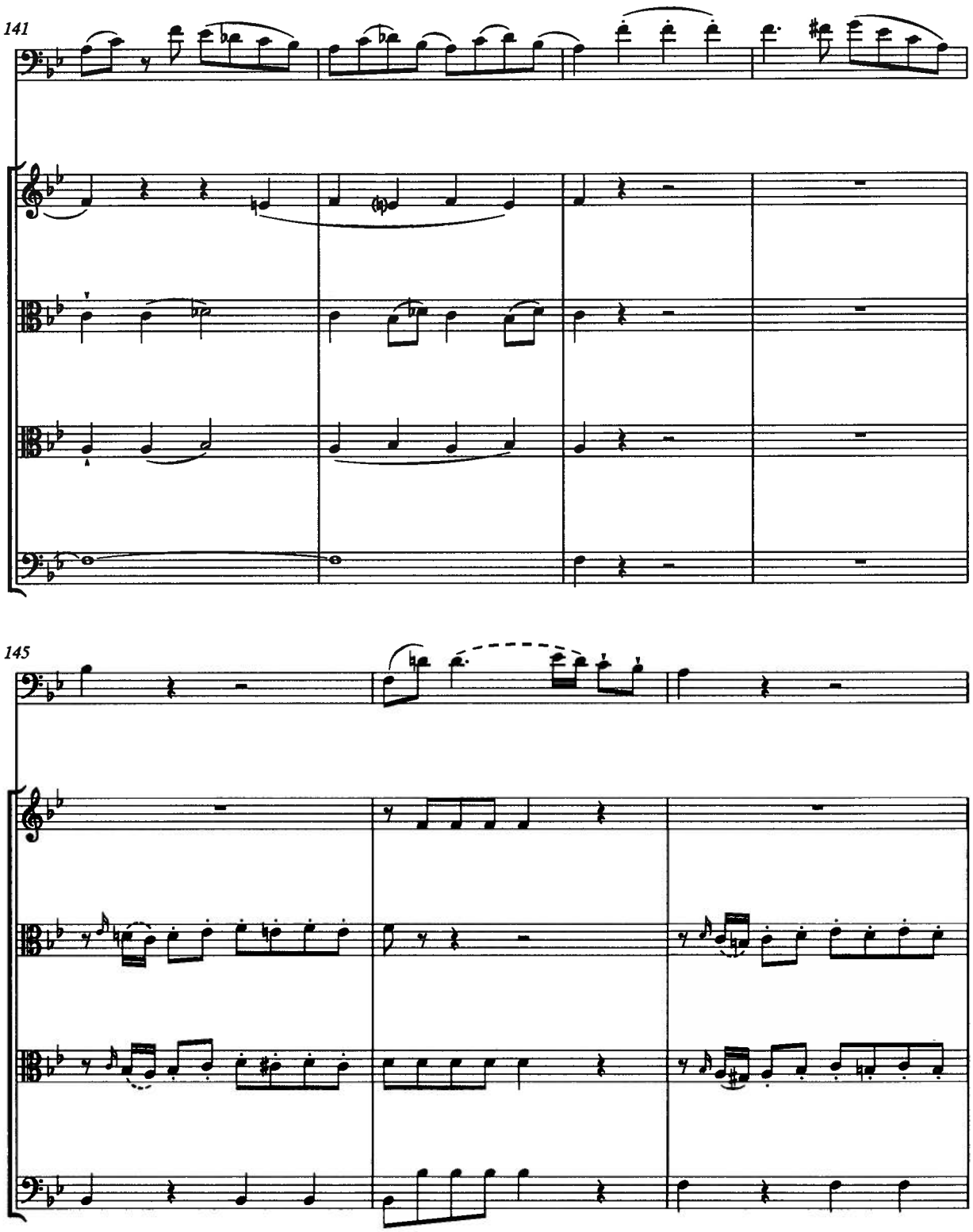

114
117
[tr]

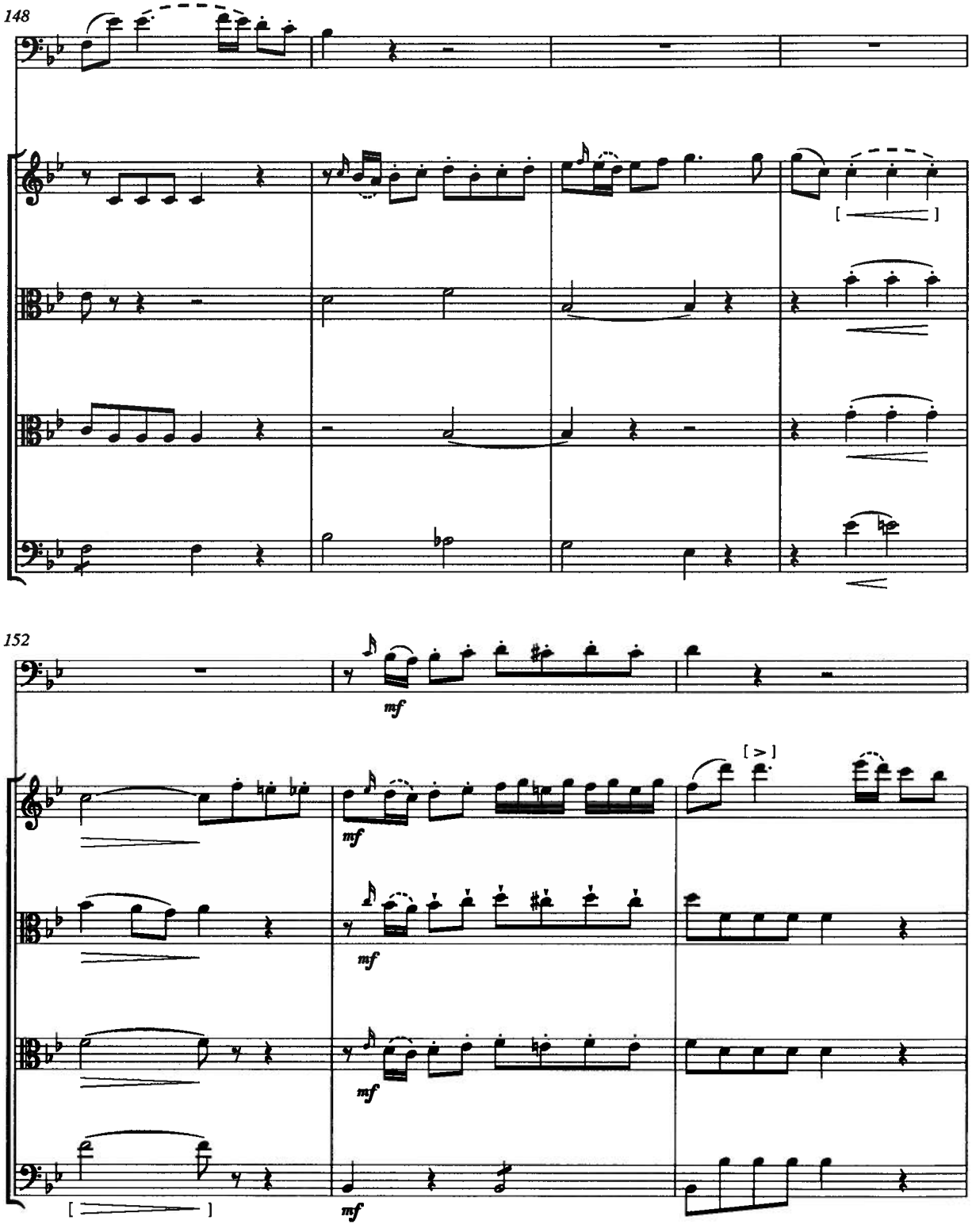

121

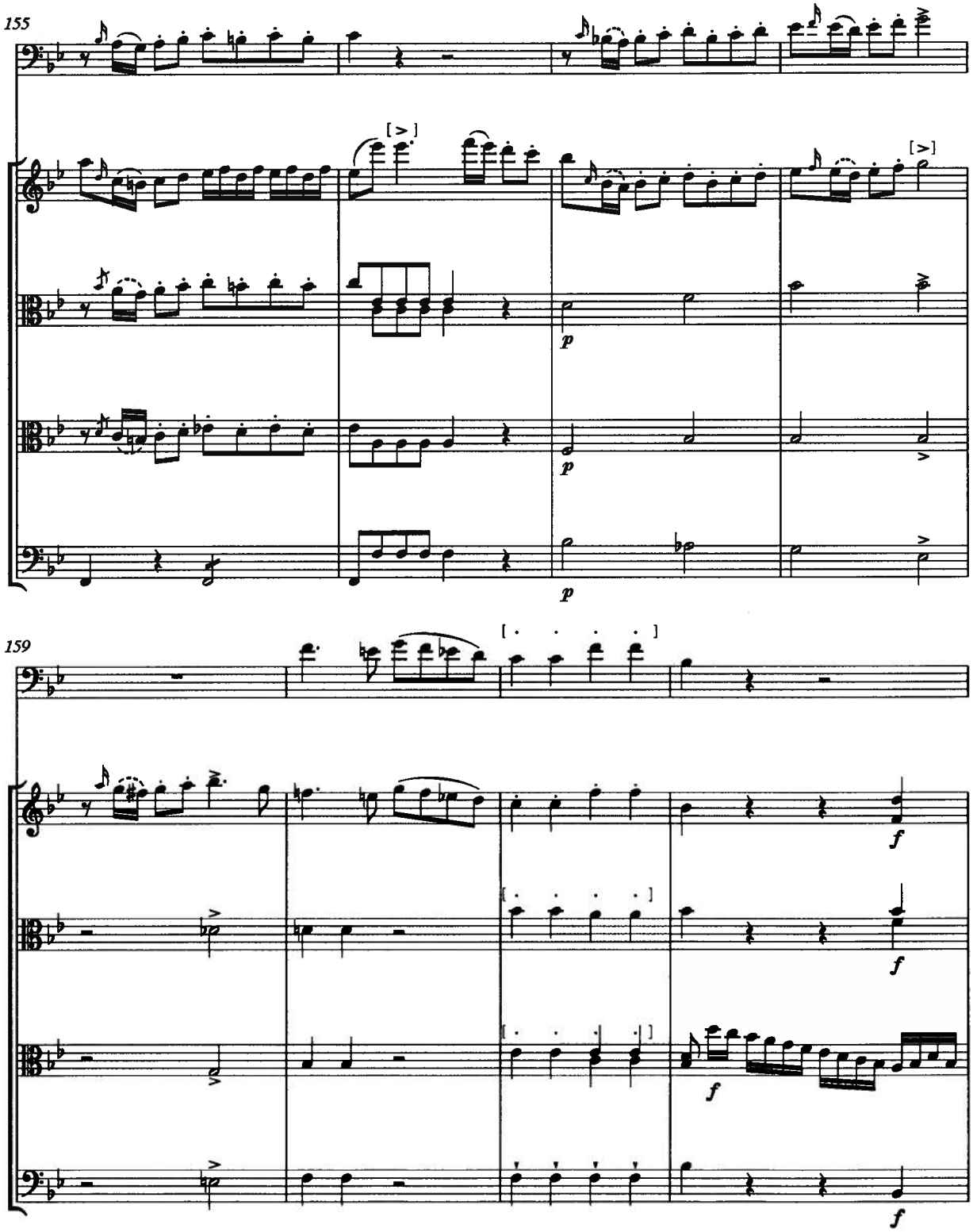

124
[poco forte]
cresc.
f
p[oco] f[orte]
cresc.
f
p[oco] f[orte]
cresc.
[f]
[poco forte]
[cresc.]
pf
[f]

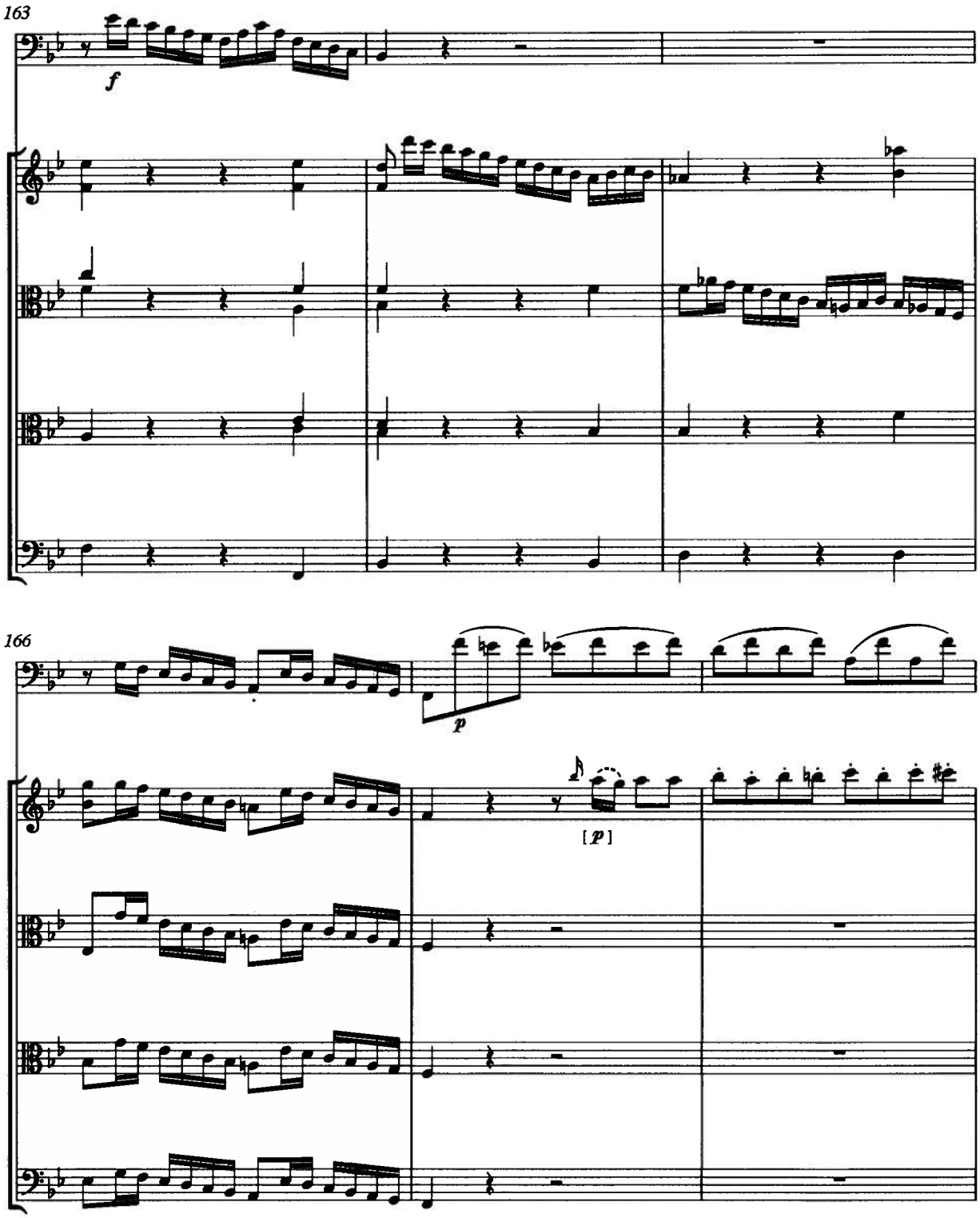

127
tr
fz
f
pf
130
p
[tr]

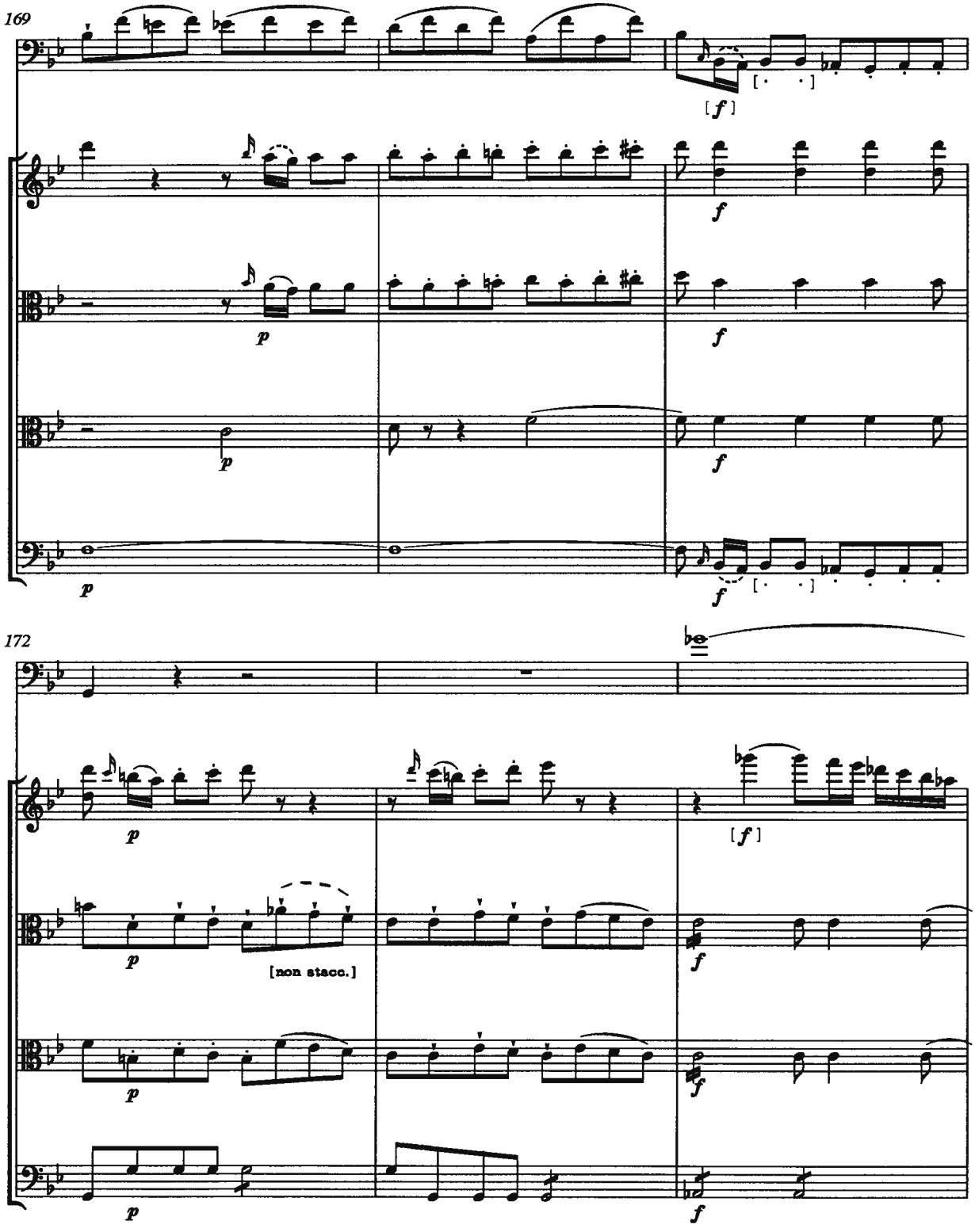

134
137
p

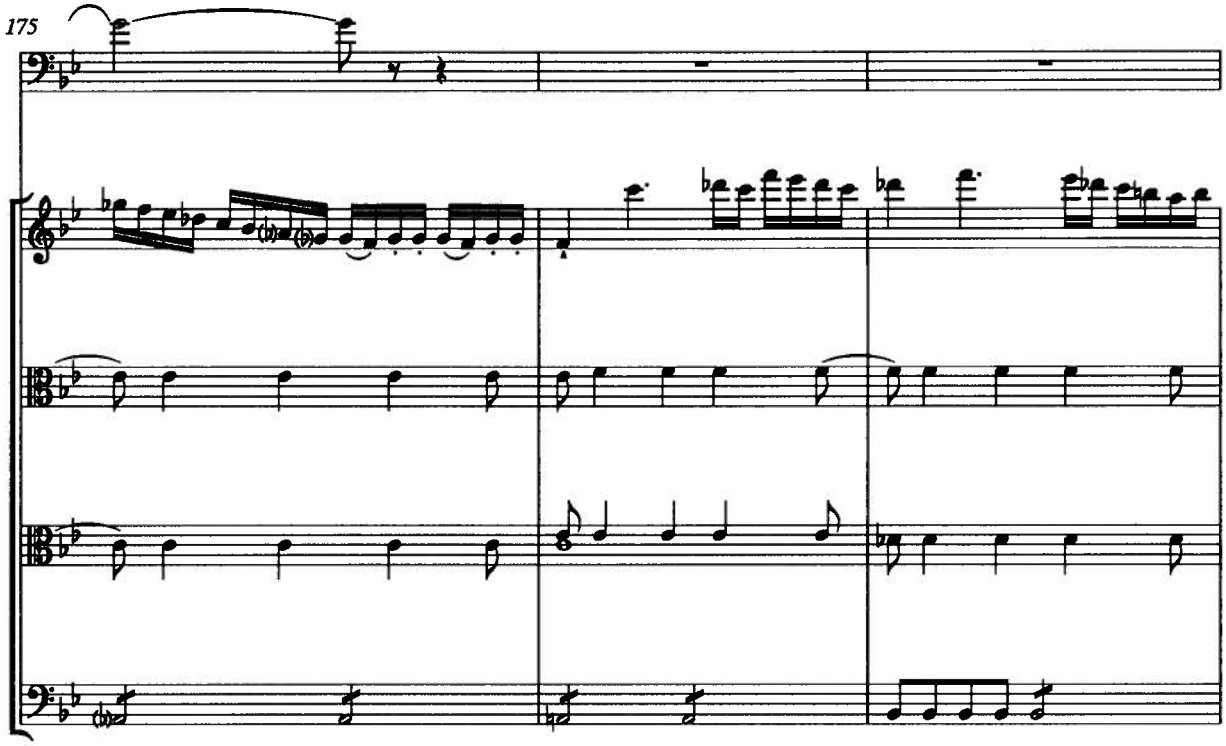

141
145

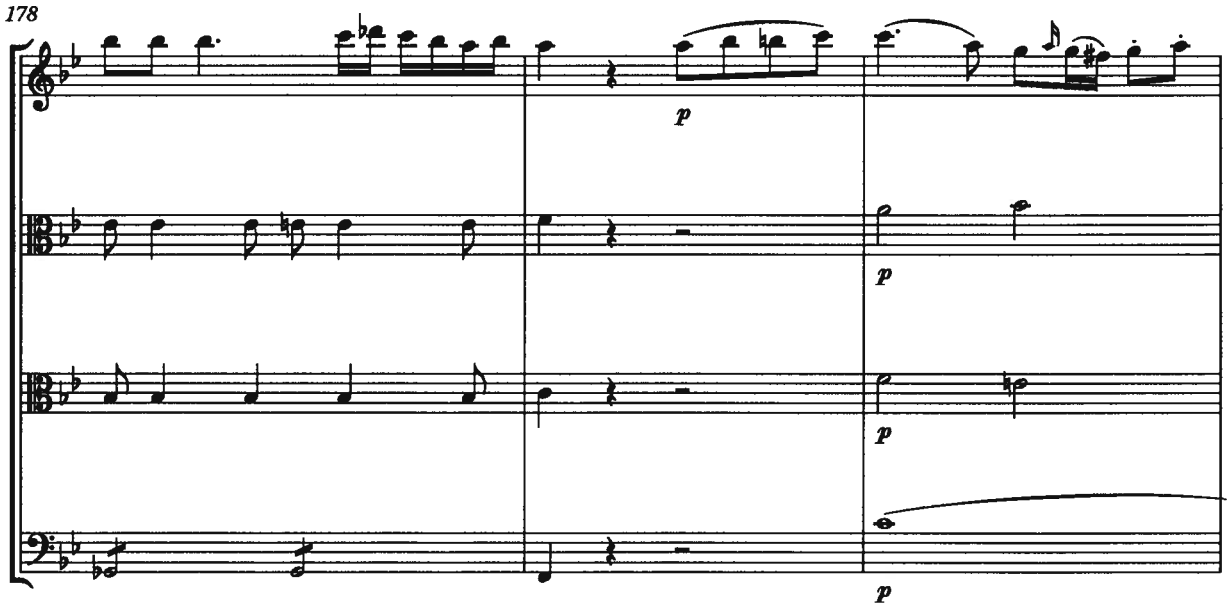

148
152
mf
mf
mf
mf
mf
[>]

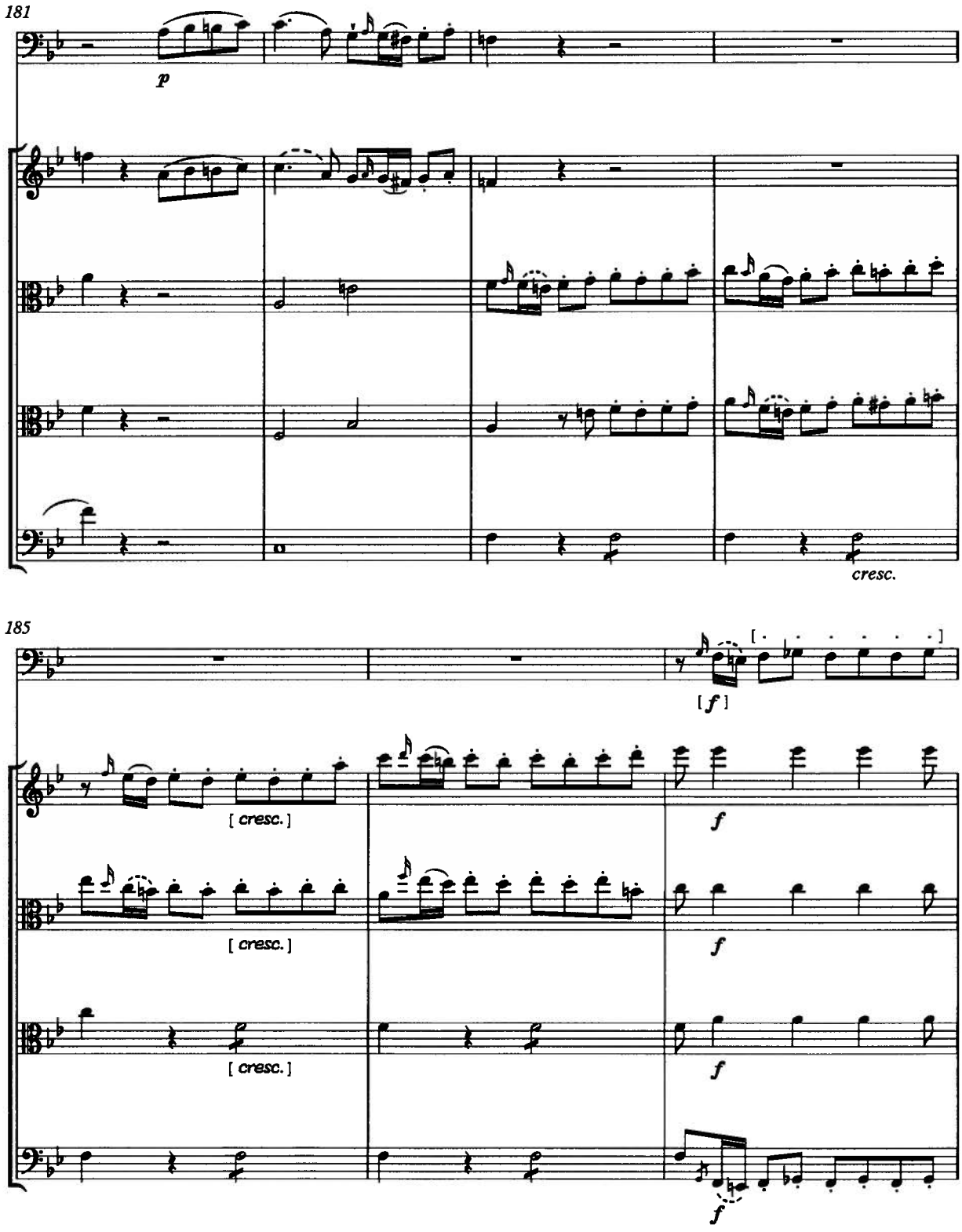

155
159

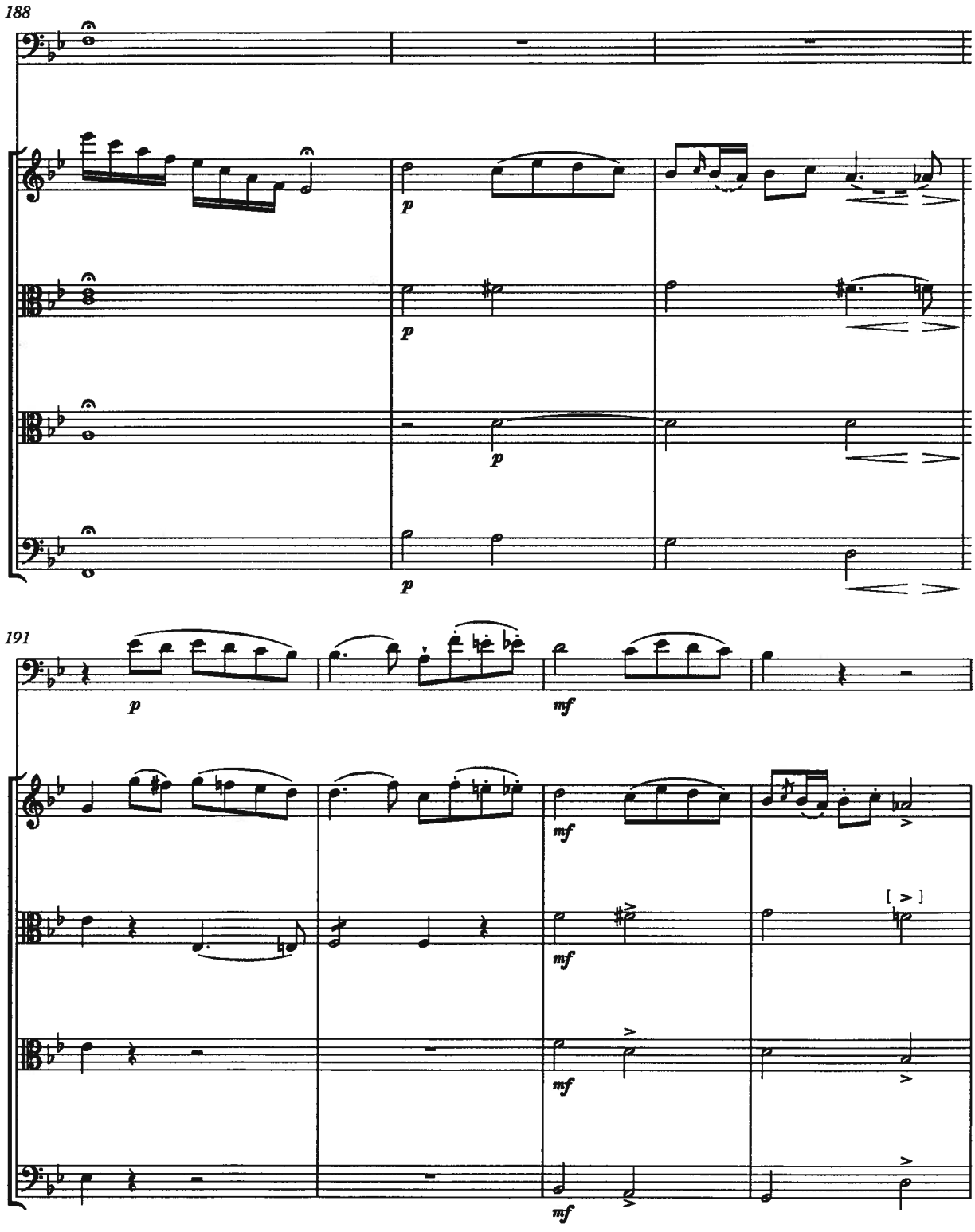

163
f
166
p
[p]

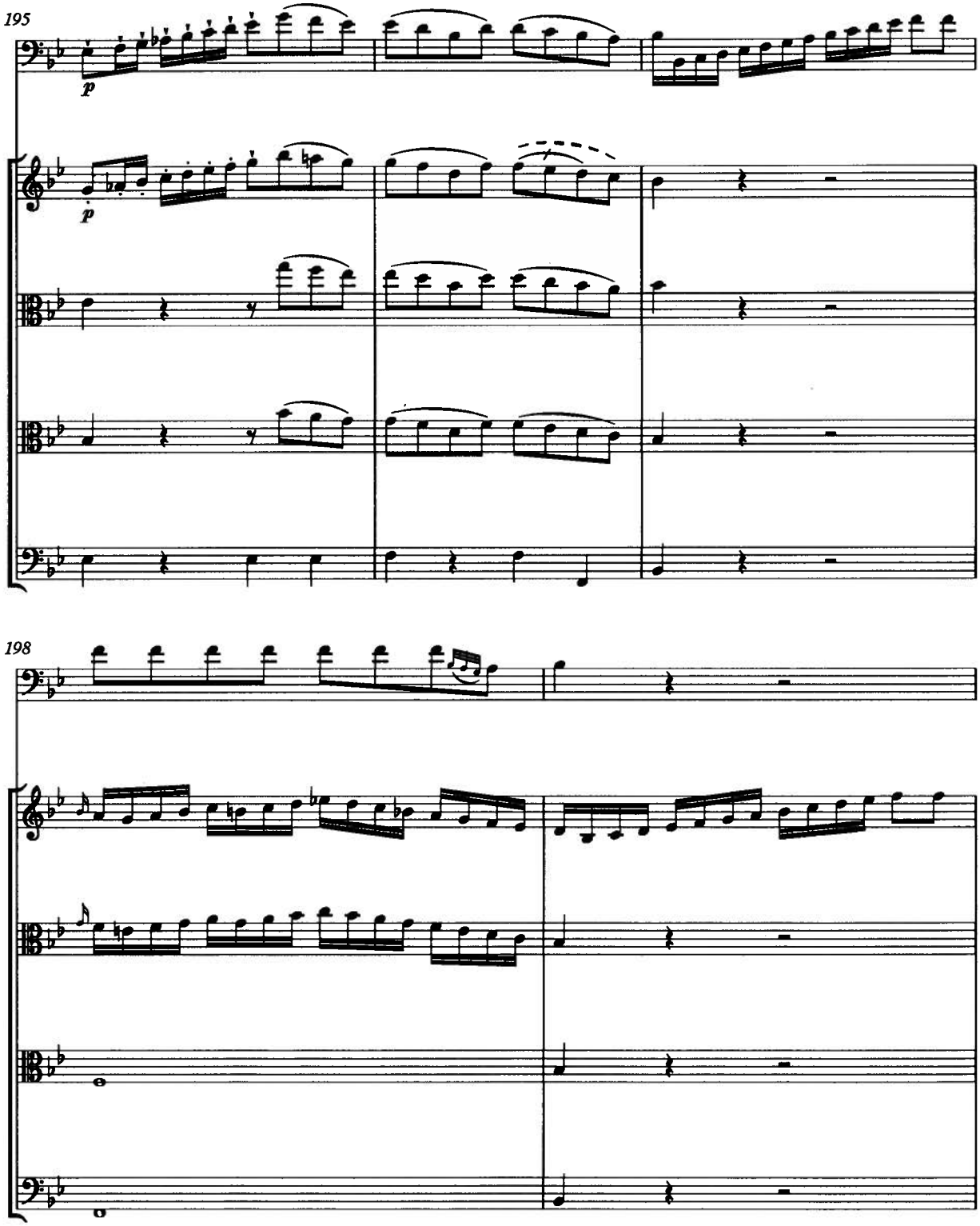

169
[f]
f
p
f
p
f
f
172
p
[f]
p
[non stacc.]
f
p
f
p
f

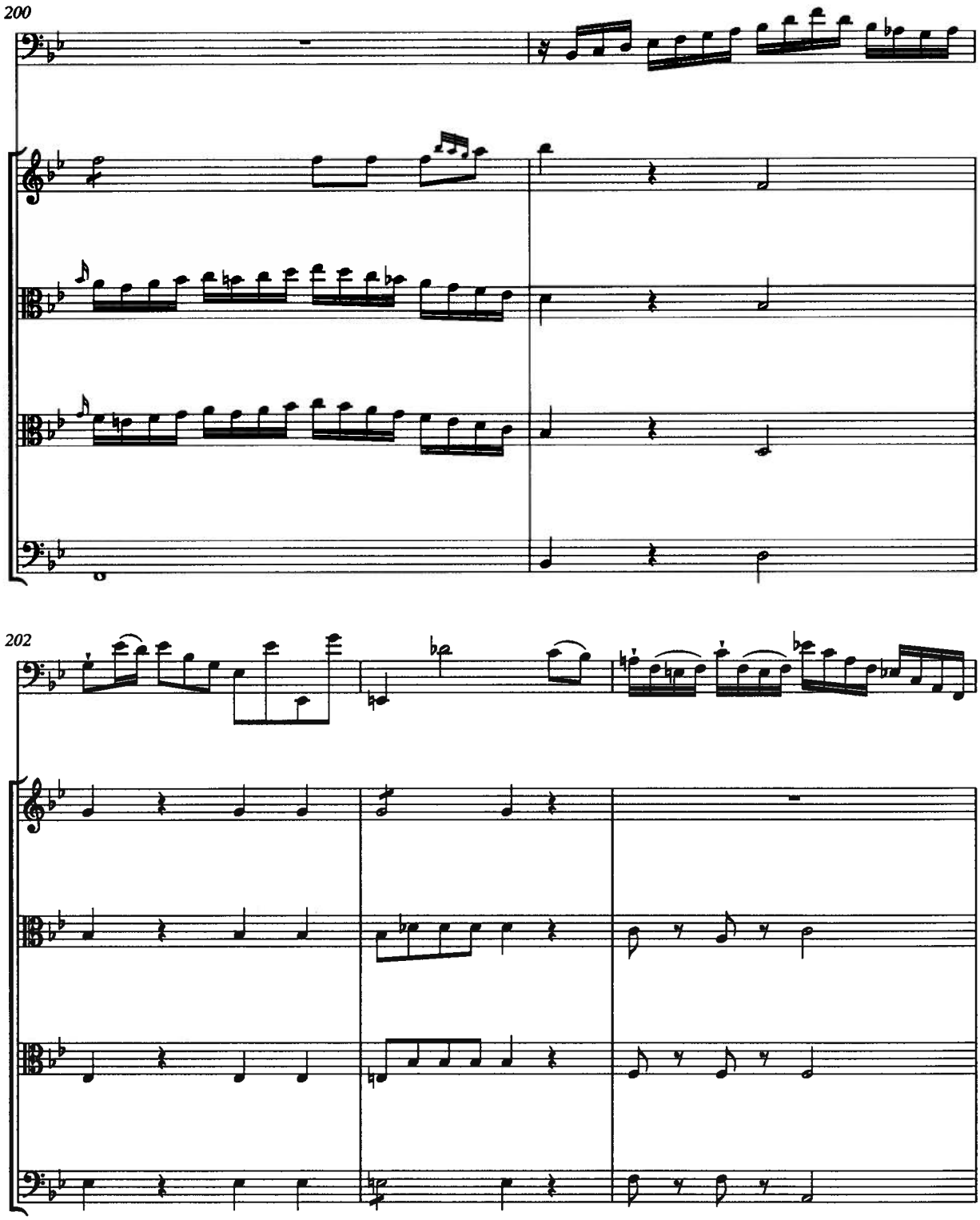

175


178
p
p
p
p

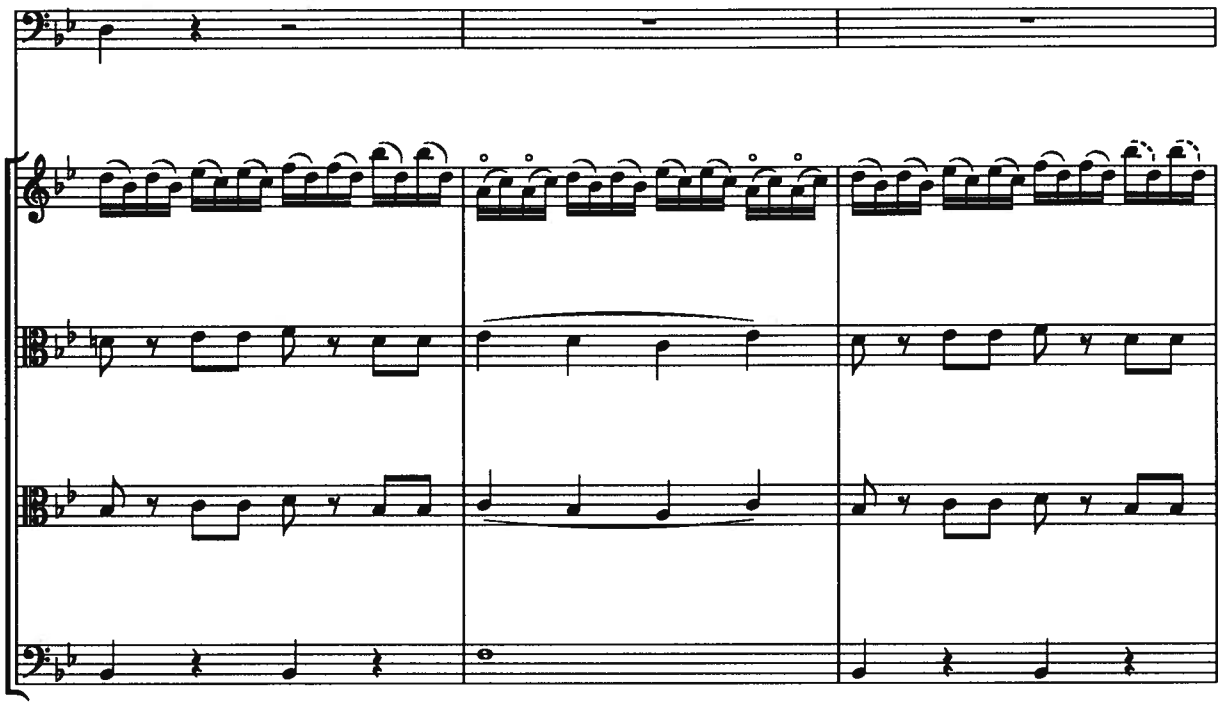

181
p
cresc.
185
[f]
[cresc.]
[cresc.]
[cresc.]
f
f
f
f


188
p
p
p
p
191
p
mf
mf
mf
mf
[>]

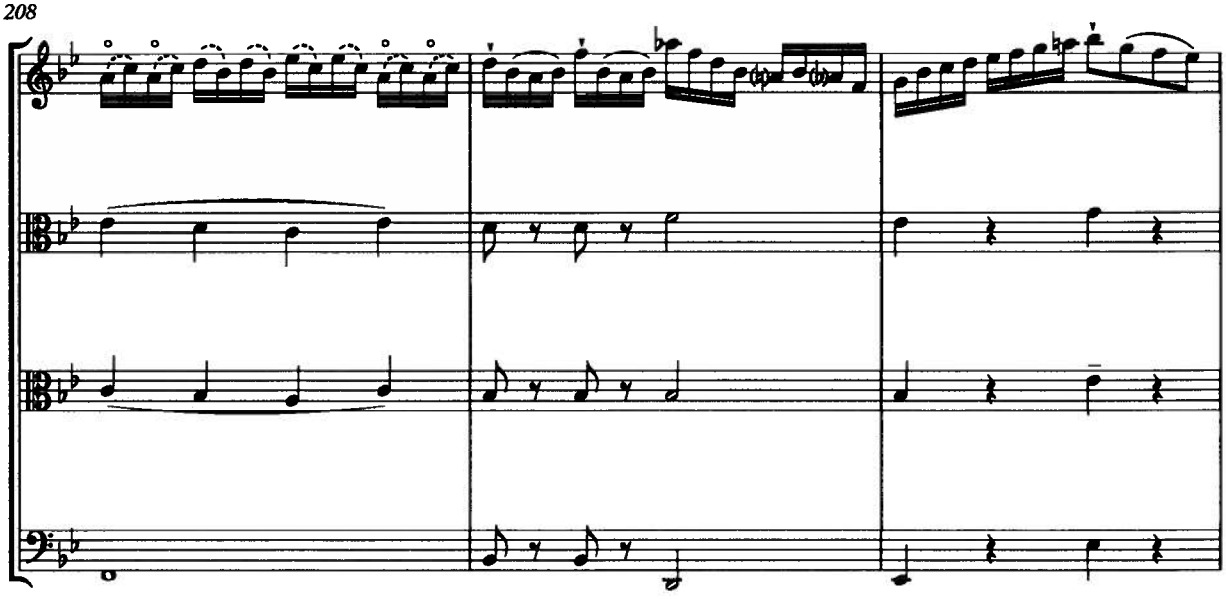

195
p
p
198


200
202

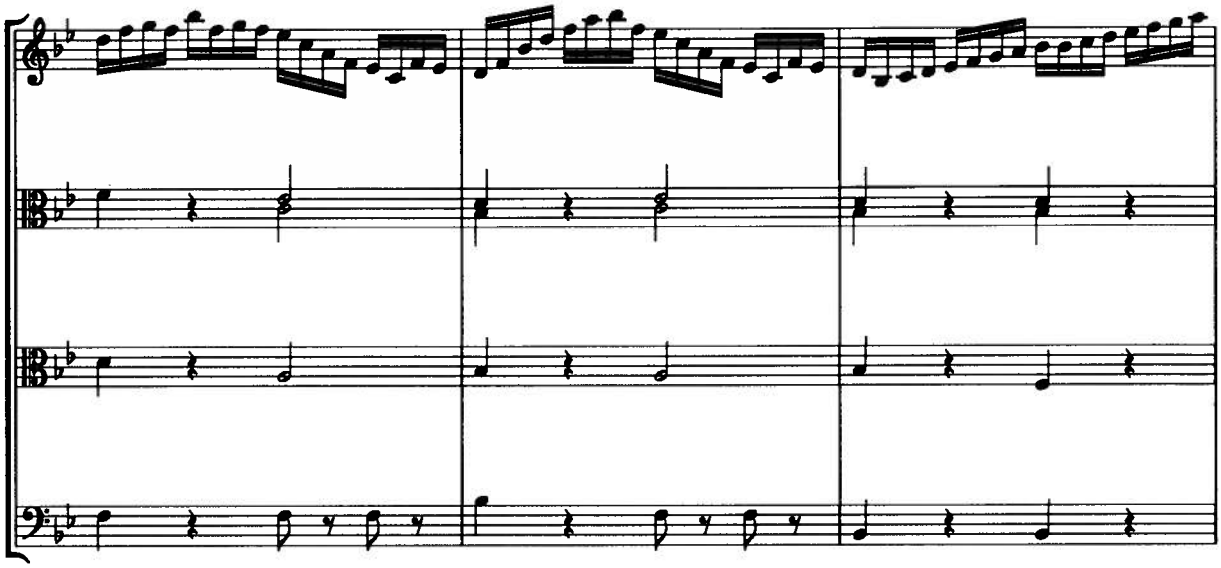
205



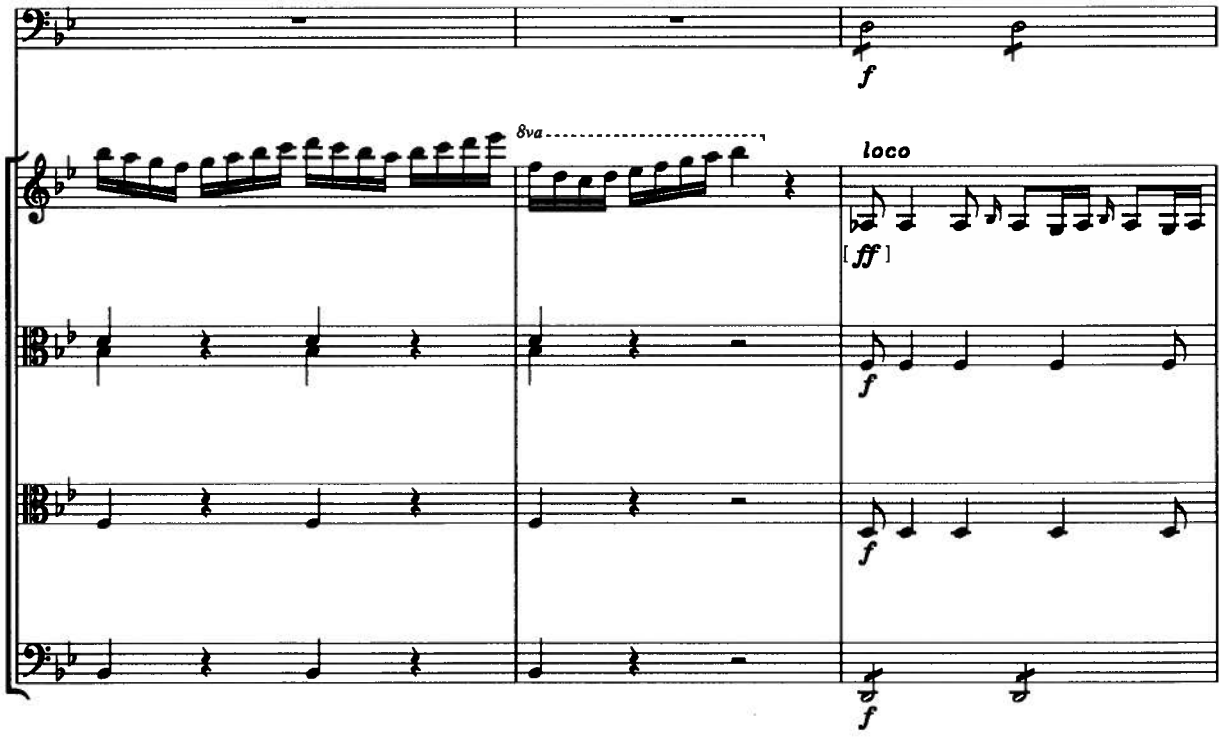
208

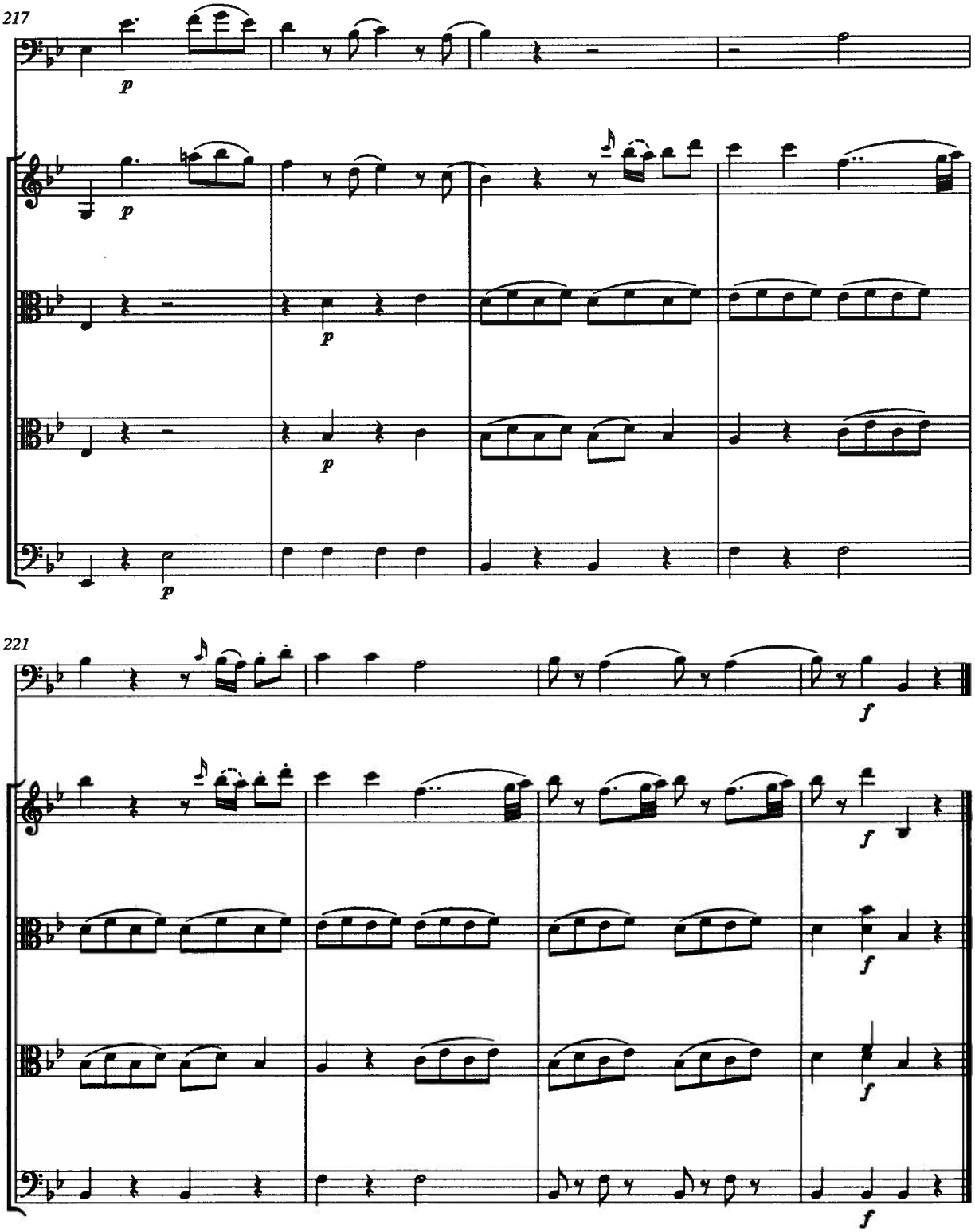


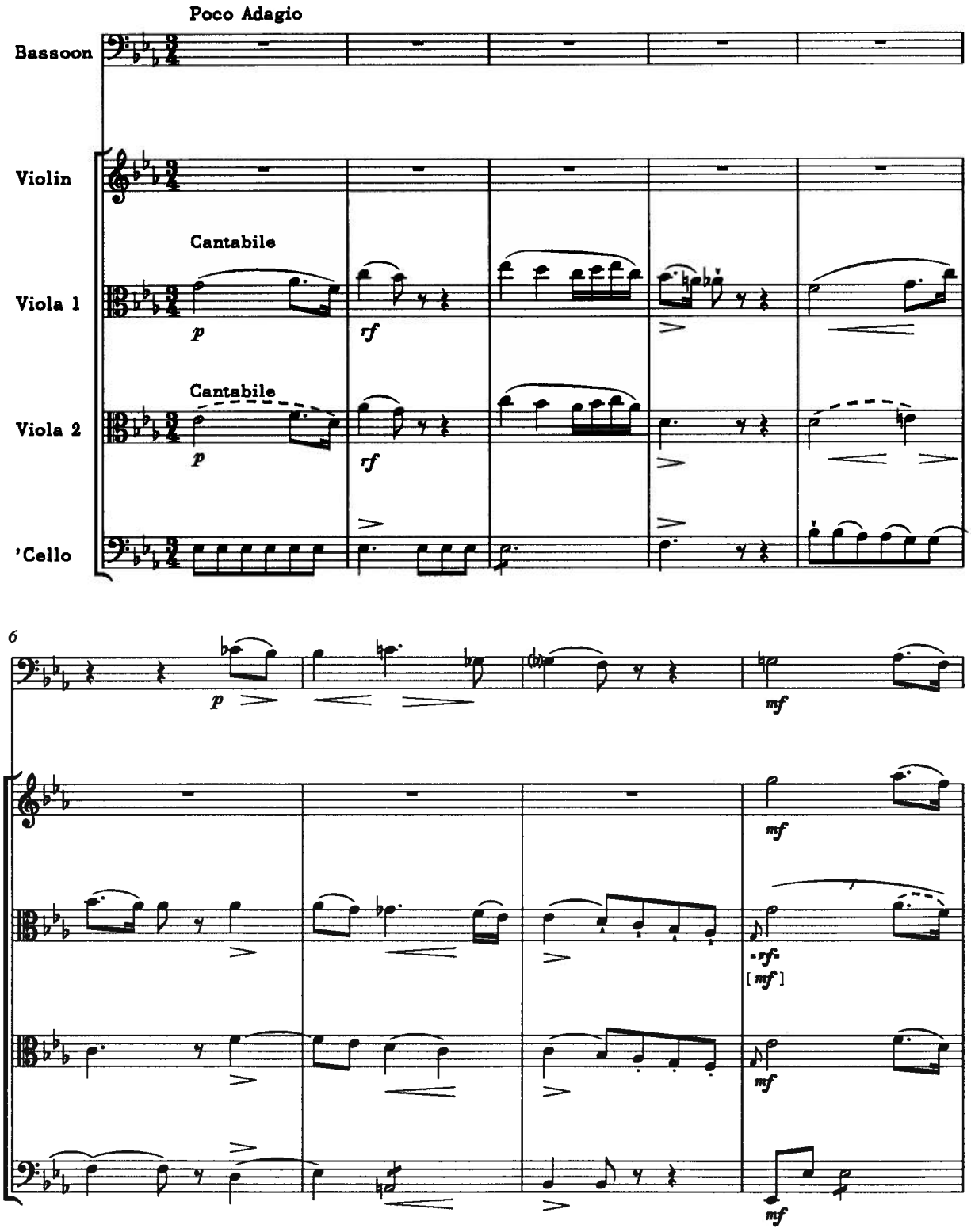
211

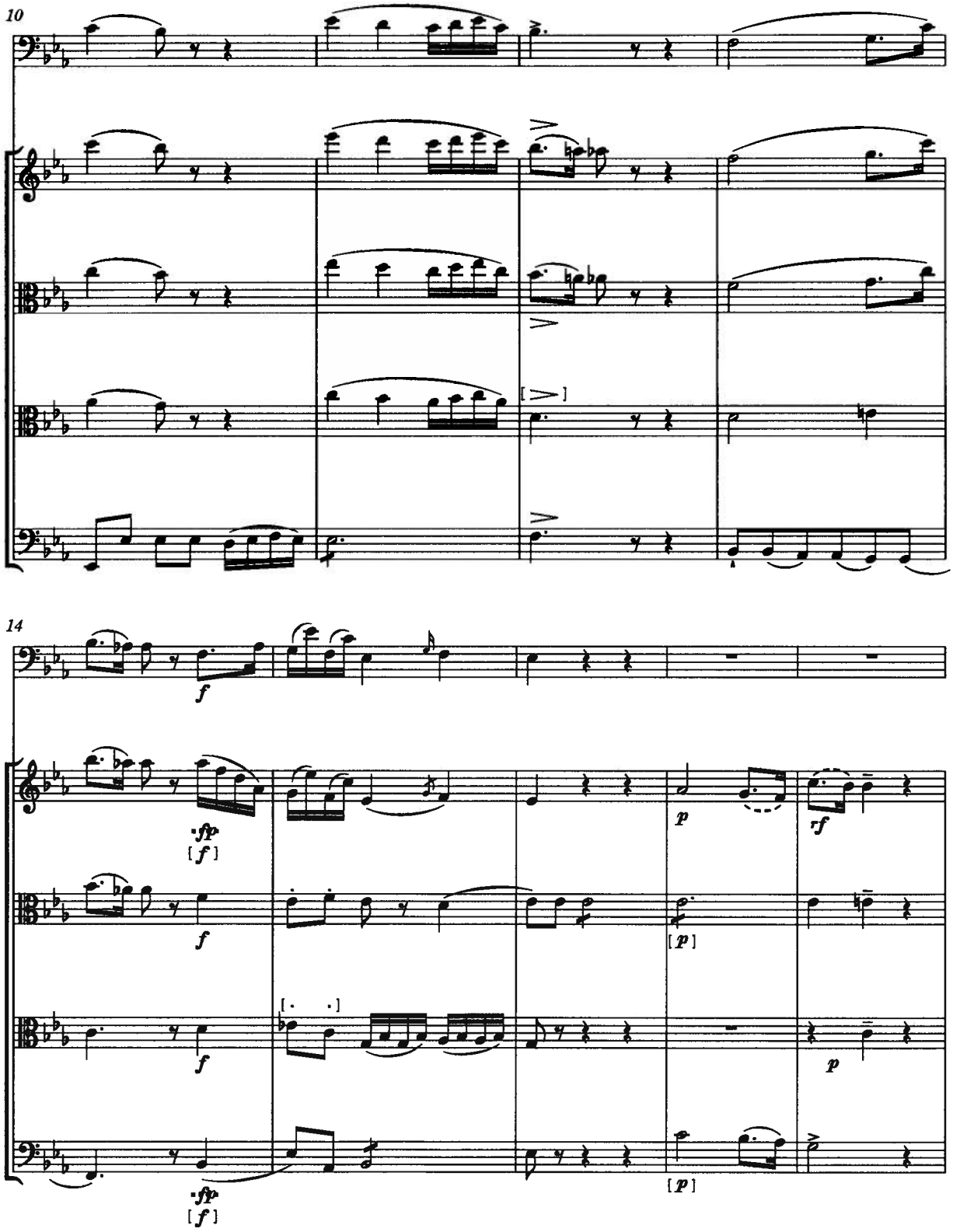


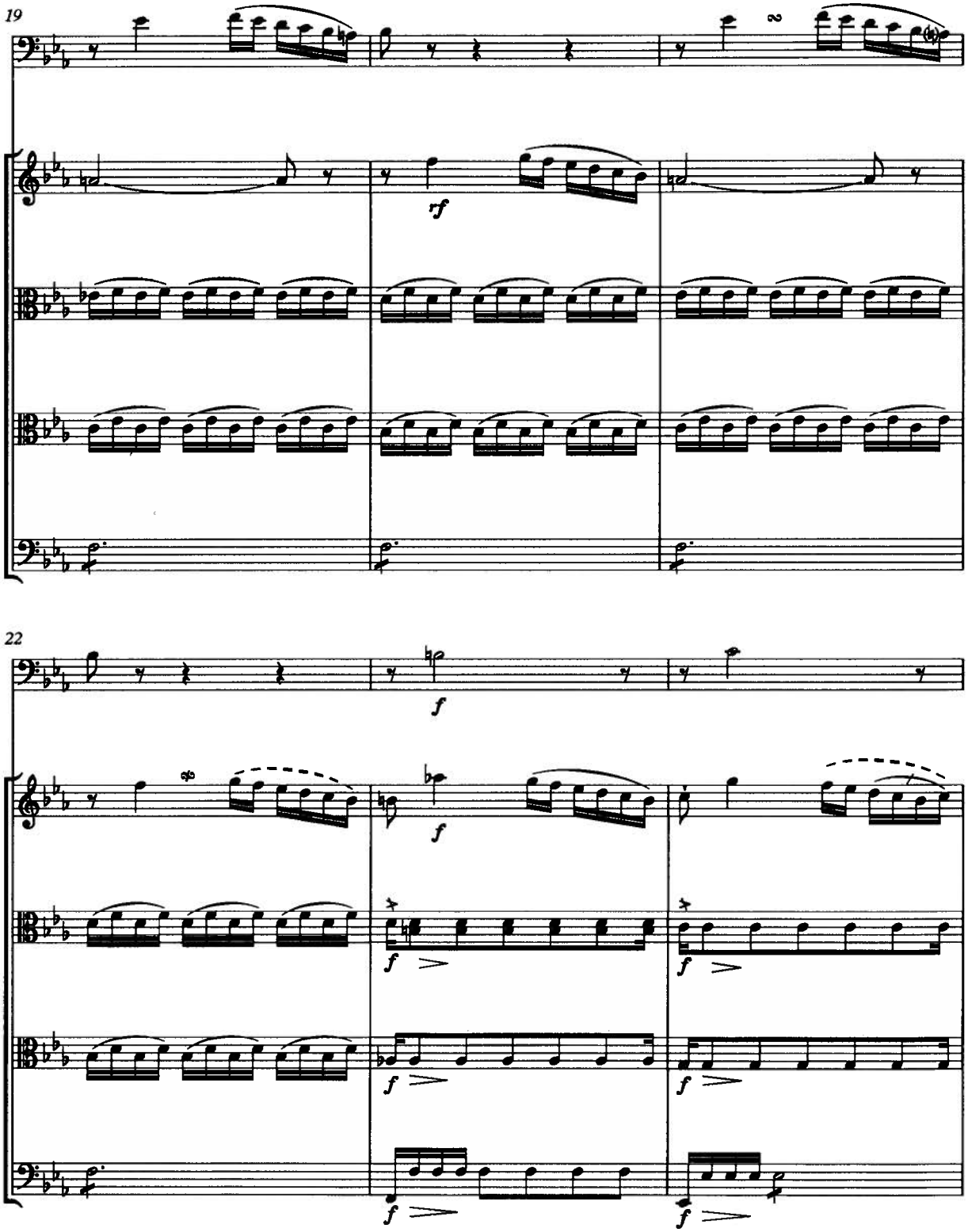
214

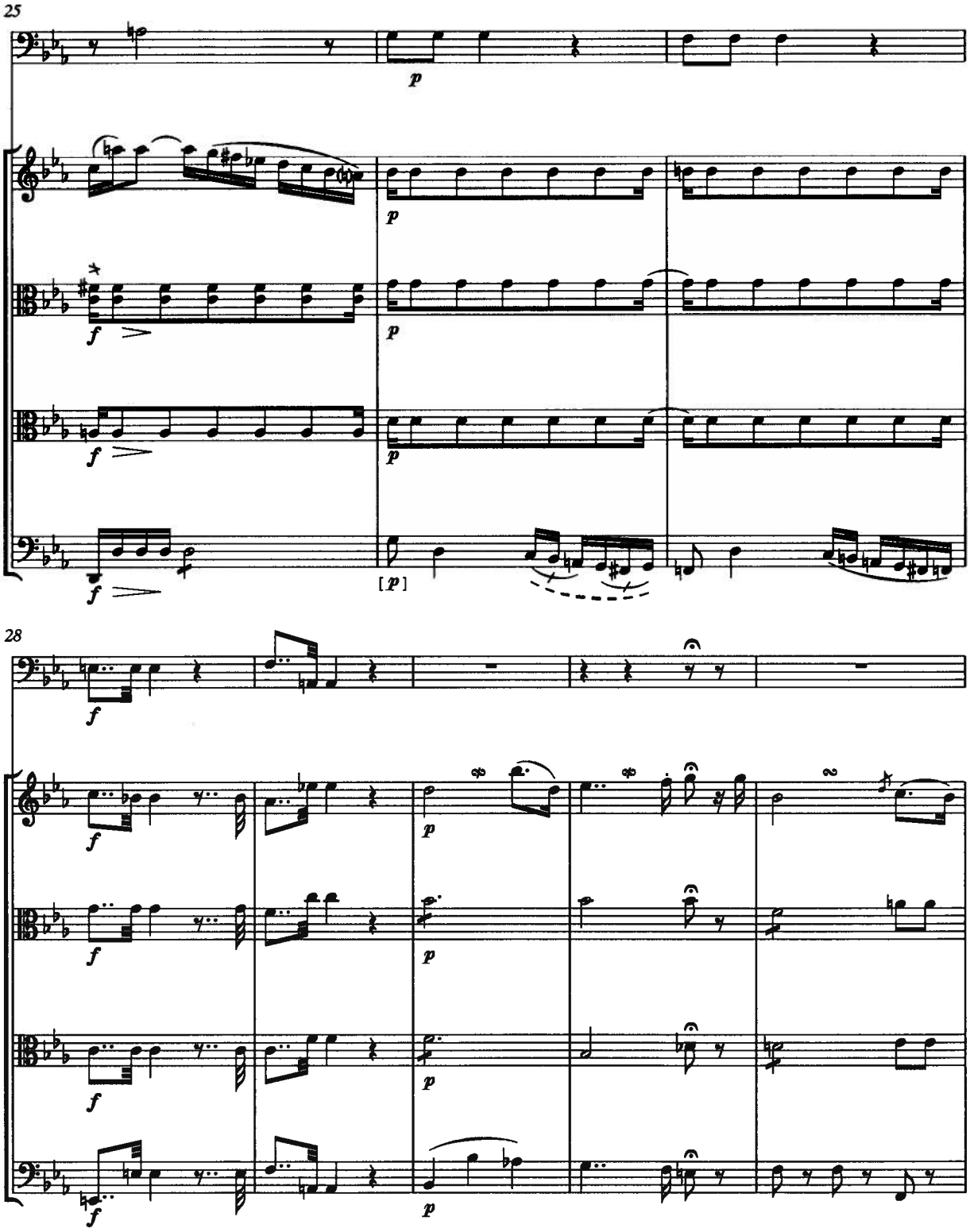


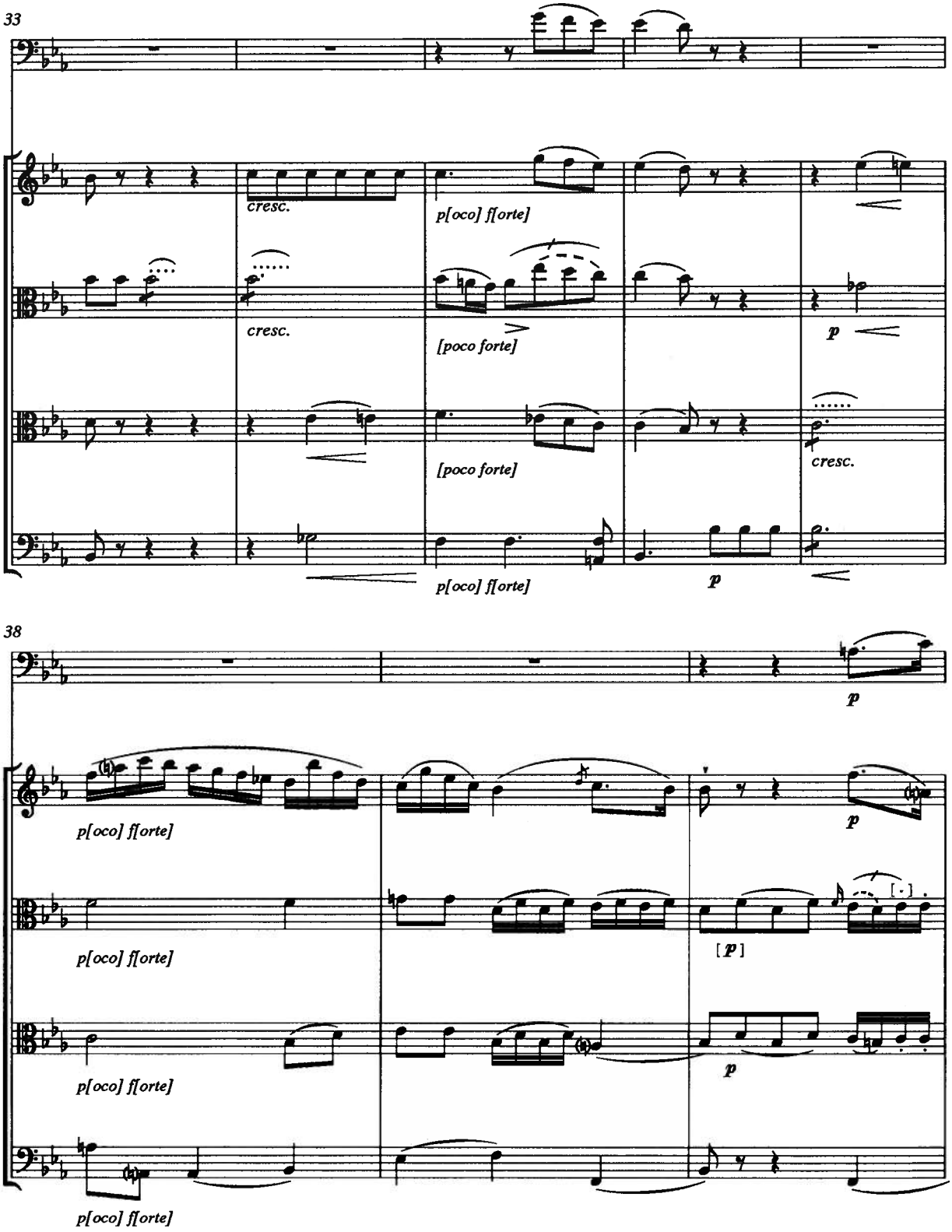

217
p
p
p
p
221
f
f
f
f

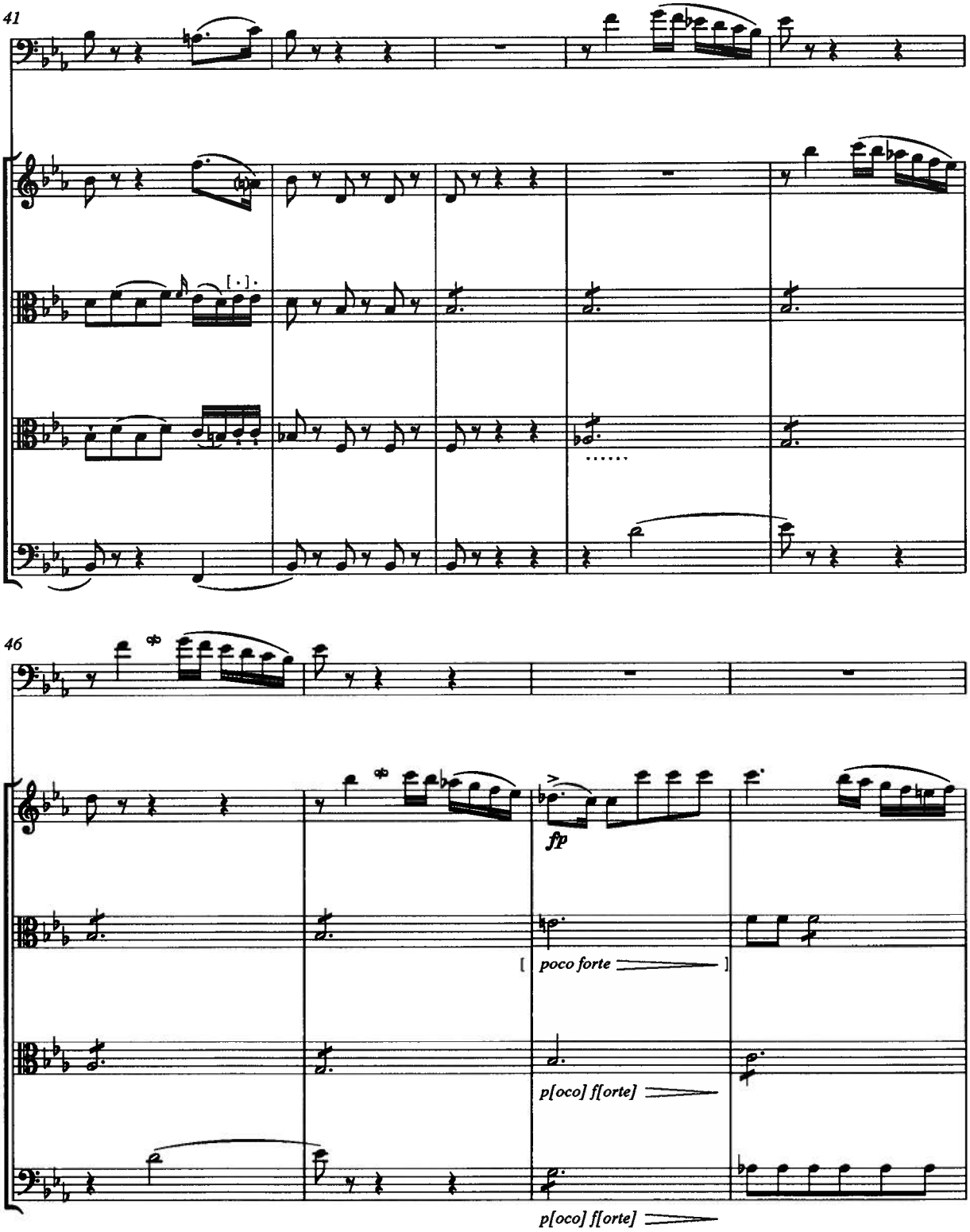

Poco Adagio
Bassoon
Violin
Cantabile
Viola 1
p
rf
Cantabile
Viola 2
p
rf
'Cello
6
p
mf
mf
-rf-
[mf]
mf
mf

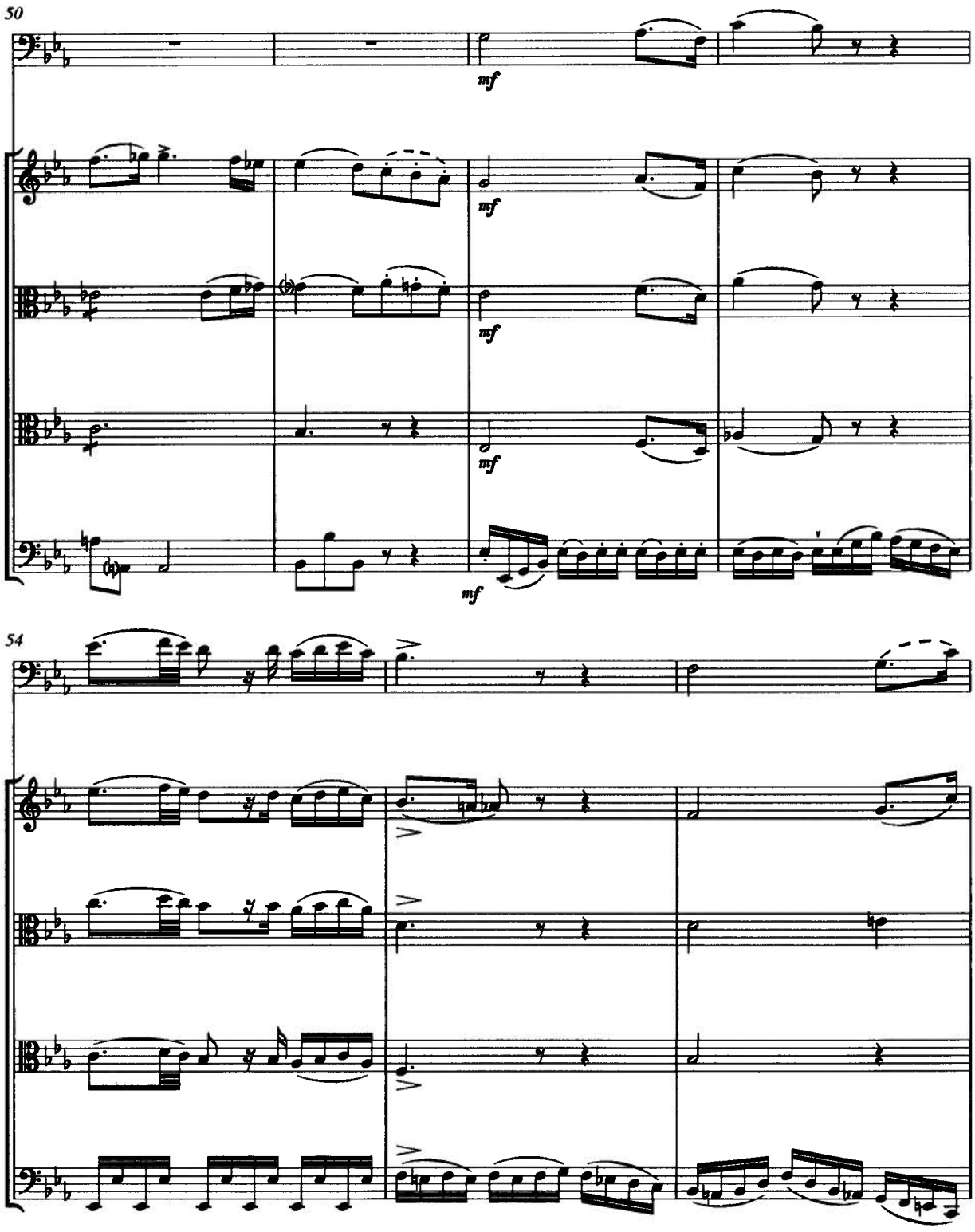

10
14
f
fp
[f]
p
rf
[p]

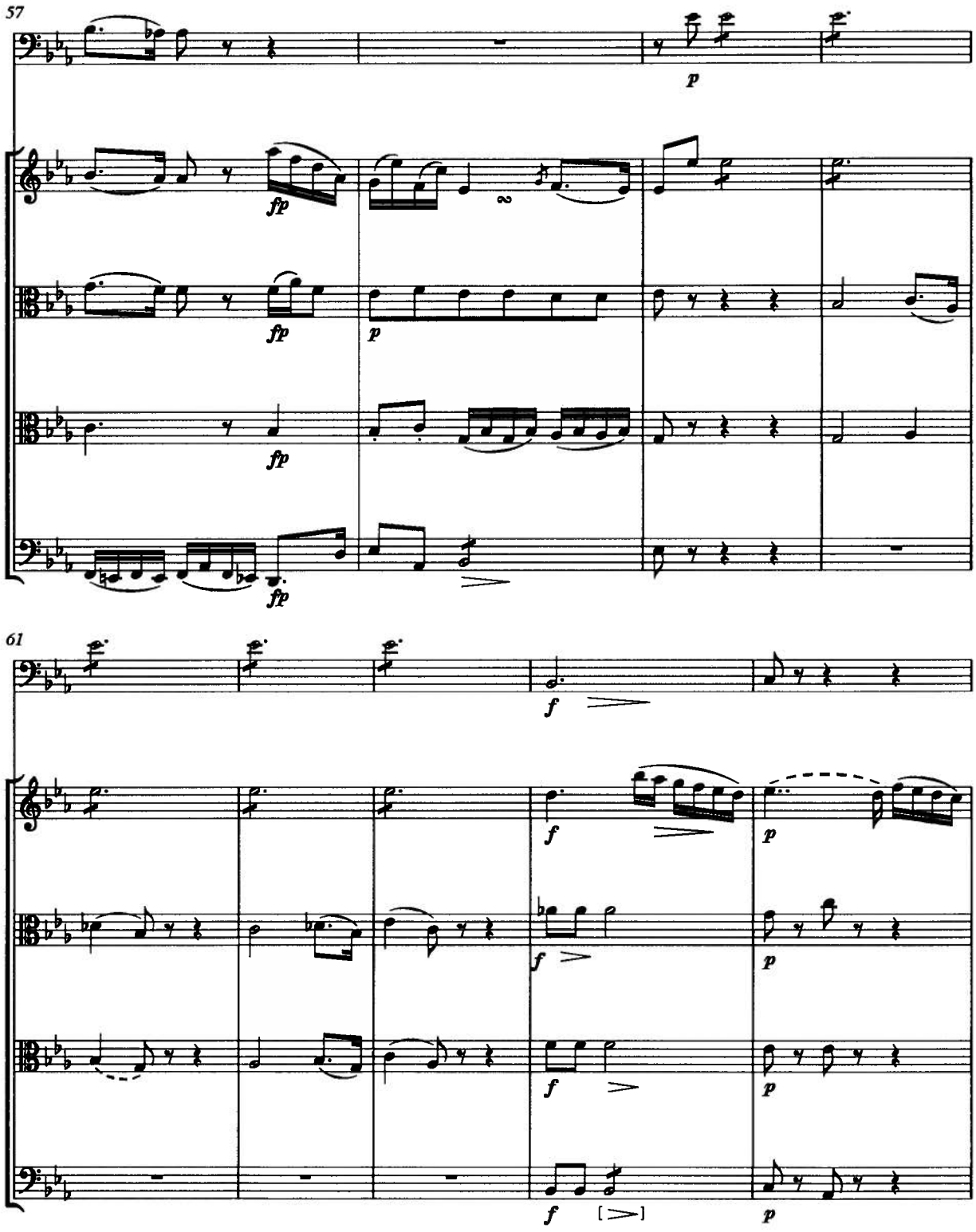

19
rf
22
f
f
f
f
f
f
f

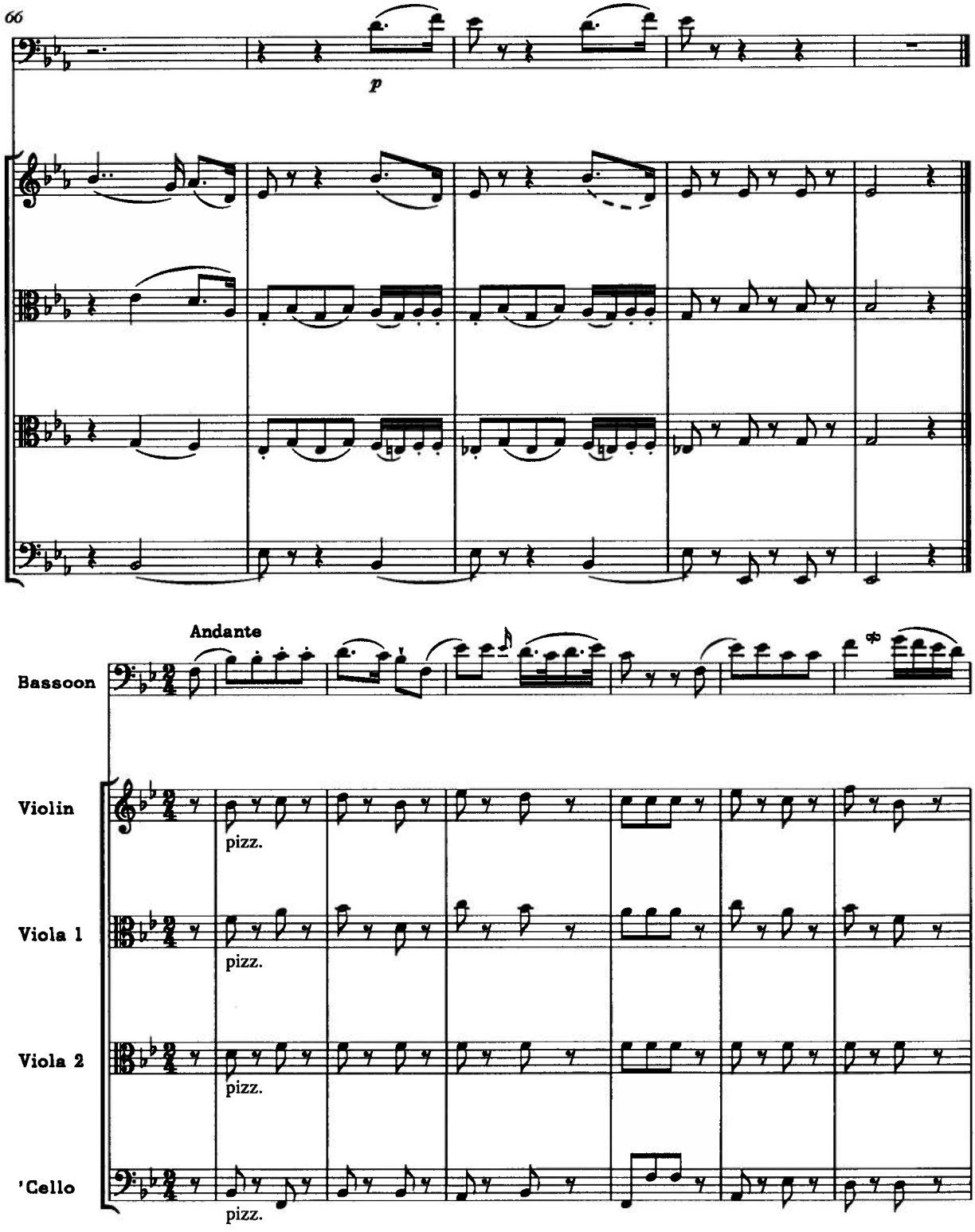

25
p
f
[p]
28

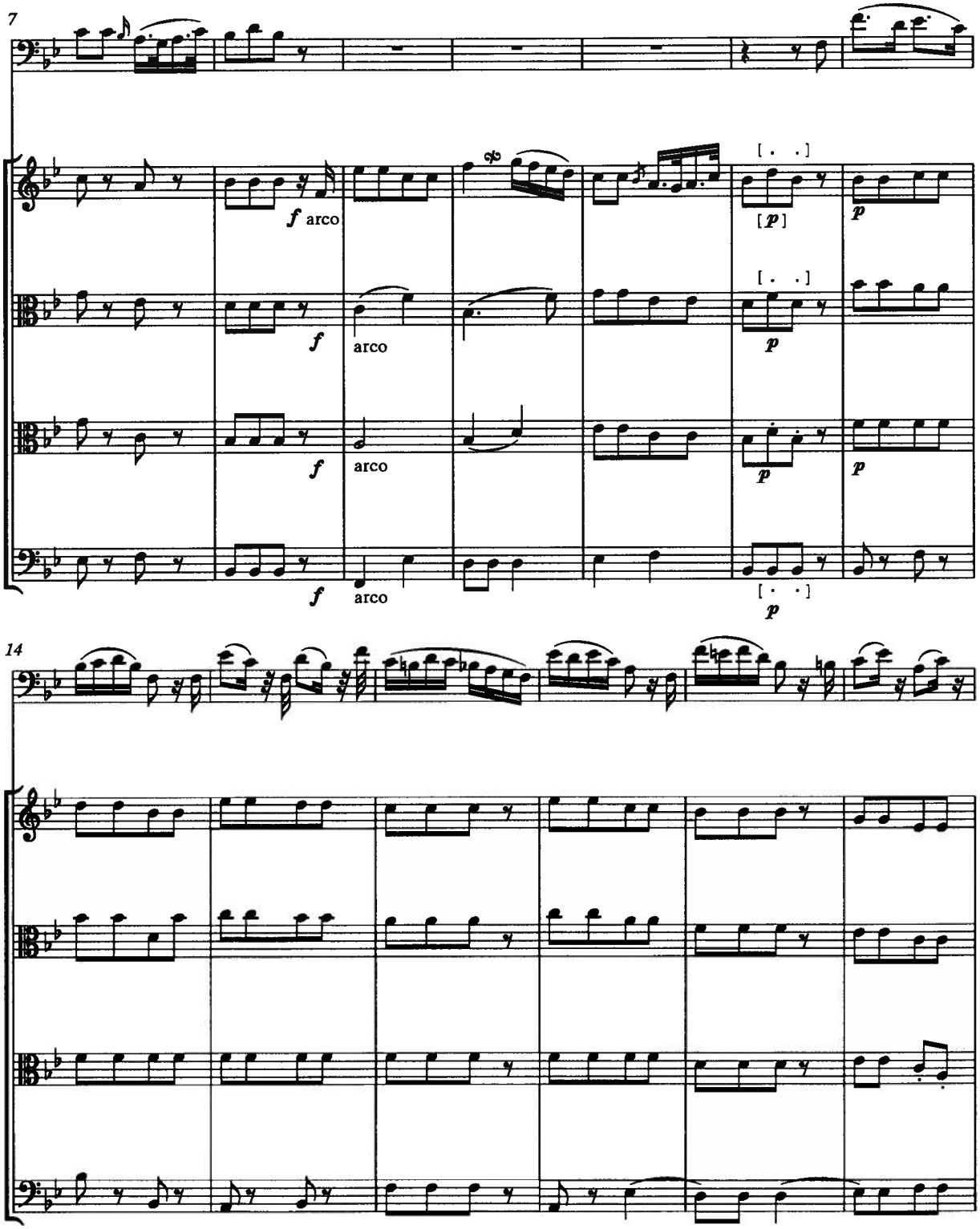

33
cresc.
p[oco] f[orte]
cresc.
[poco forte]
p
[poco forte]
cresc.
p[oco] f[orte]
p
38
p
p[oco] f[orte]
p[oco] f[orte]
[p]
p[oco] f[orte]
p
p[oco] f[orte]

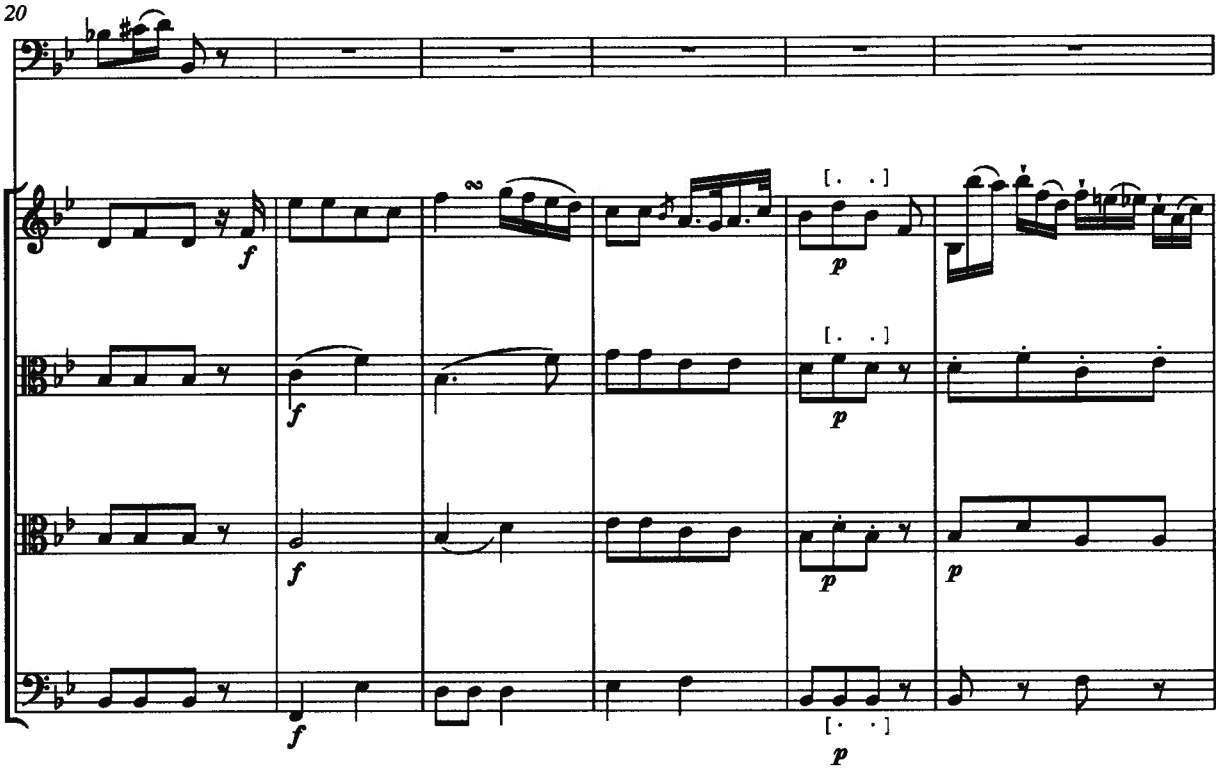

41
46
fp
poco forte
p[oco] f[orte]
p[oco] f[orte]

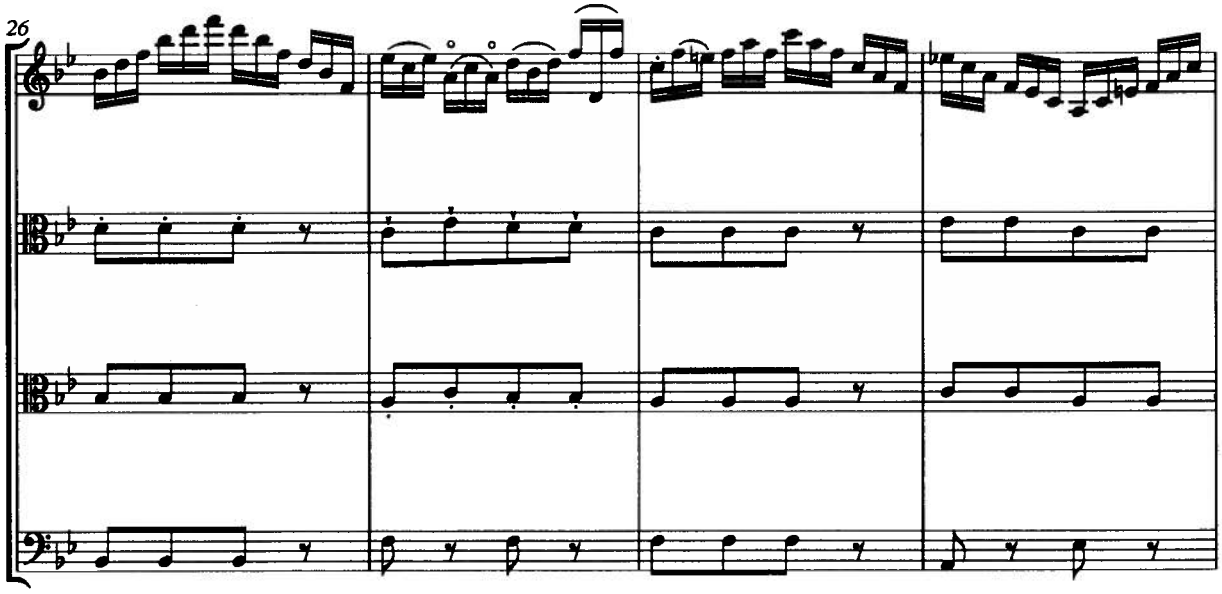

50
mf
mf
mf
mf
54

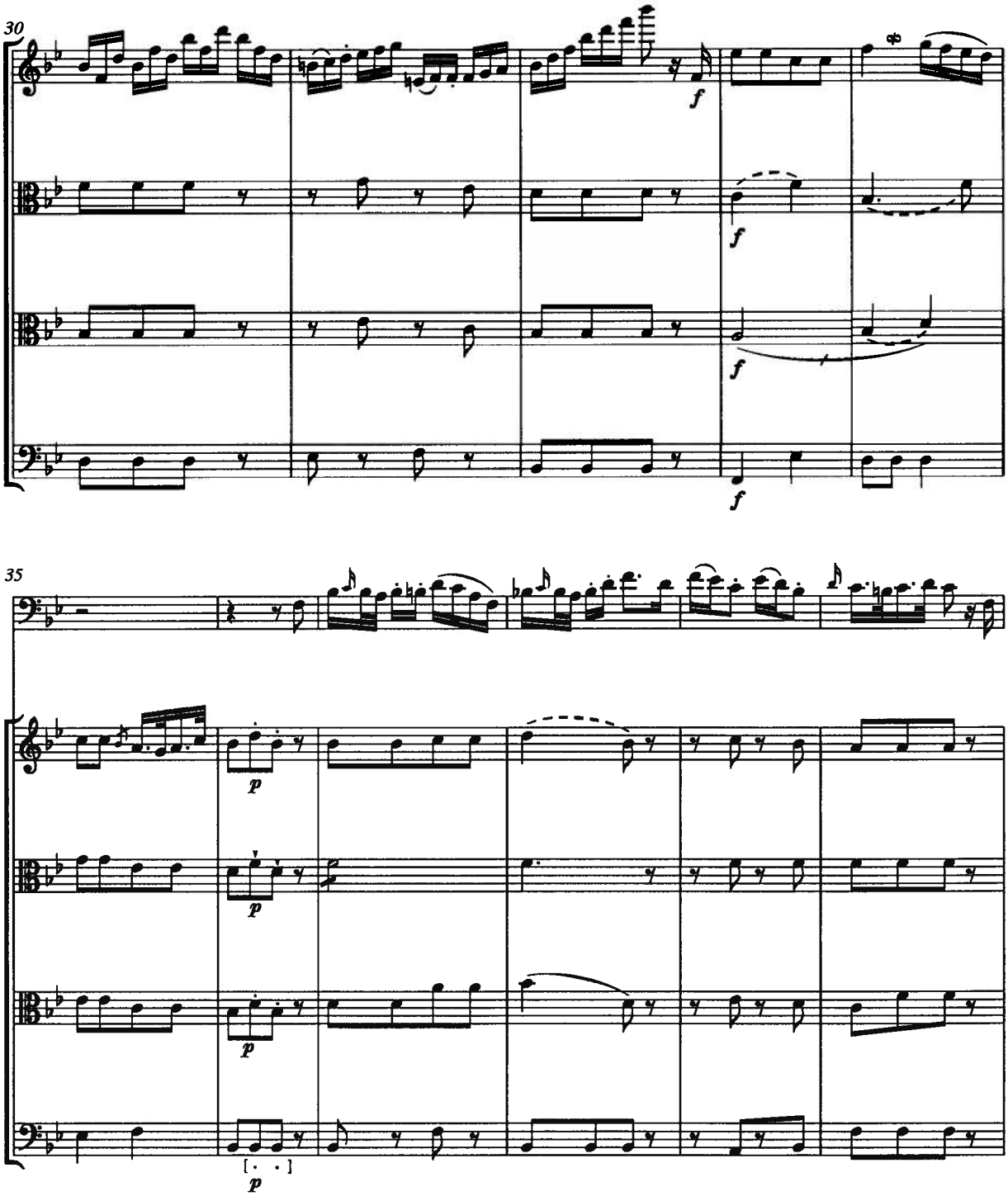

57
p
fp
fp
p
fp
fp
61
f
f
p
f
p
f
p
f
p

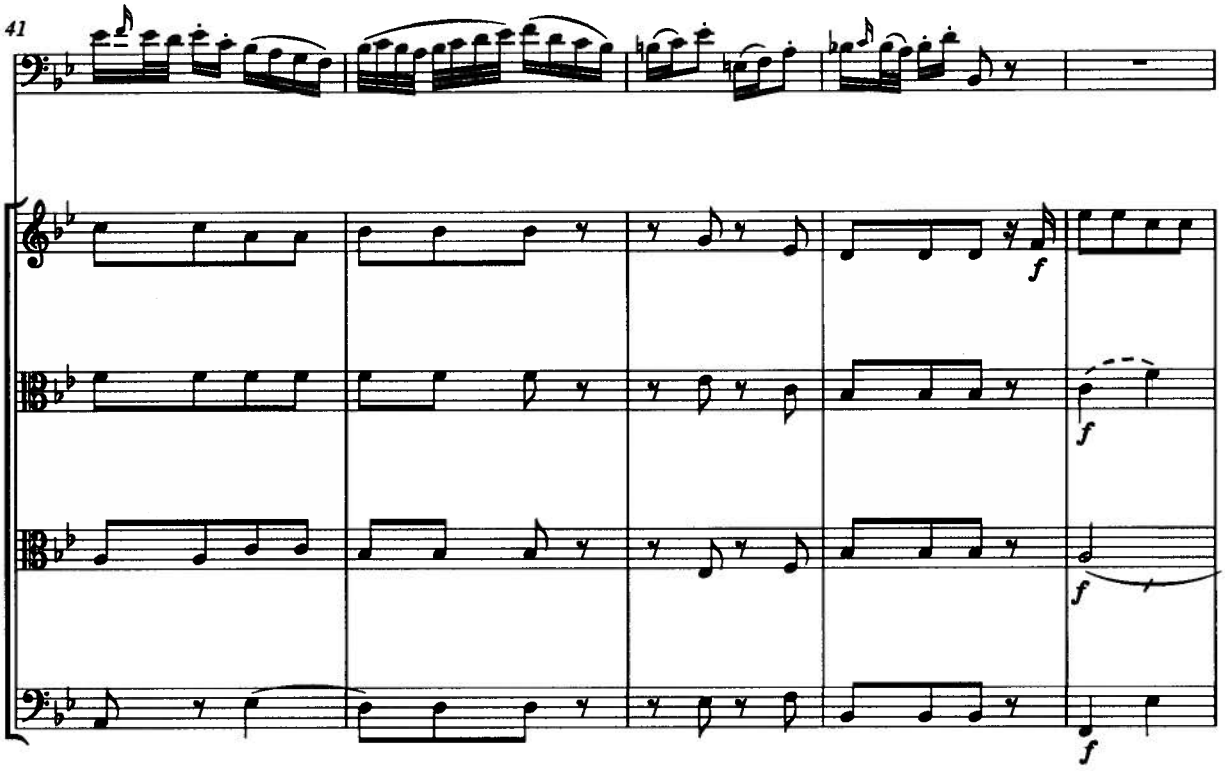

66
p
Andante
Bassoon
Violin
pizz.
Viola 1
pizz.
Viola 2
pizz.
'Cello
pizz.

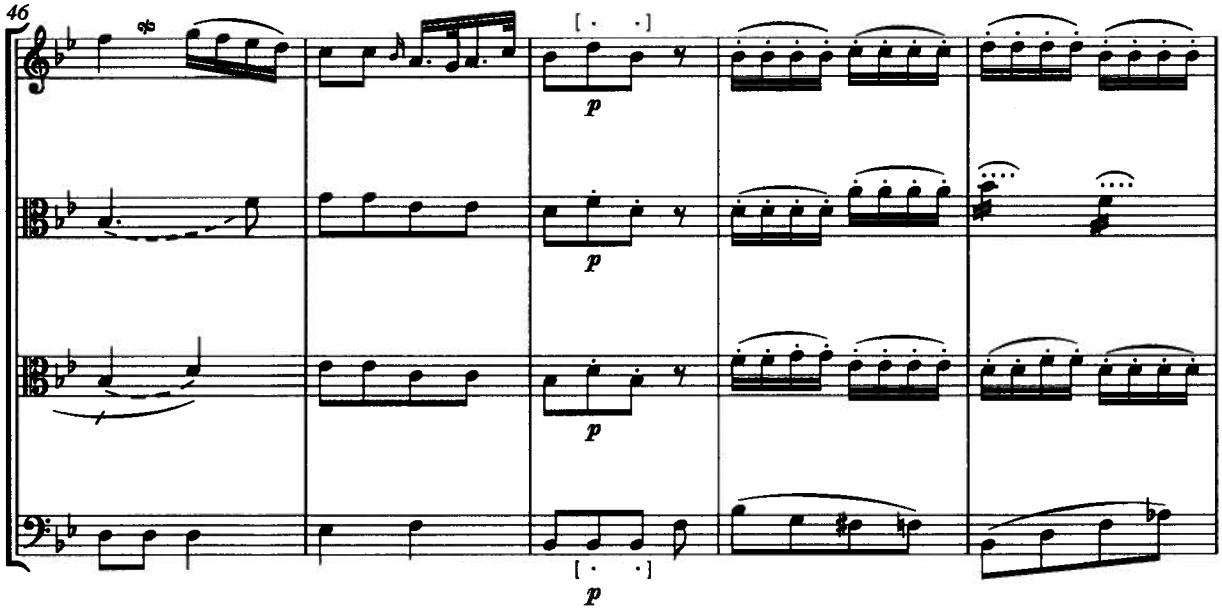

7
f arco
arco
arco
arco
[p]
p
14

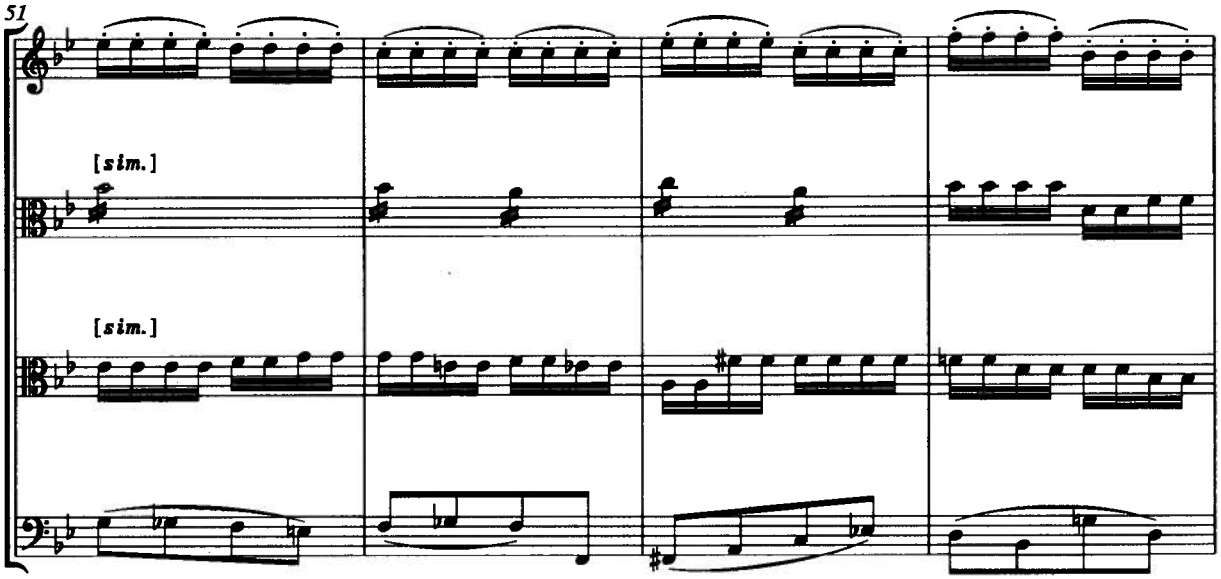

20
f
p

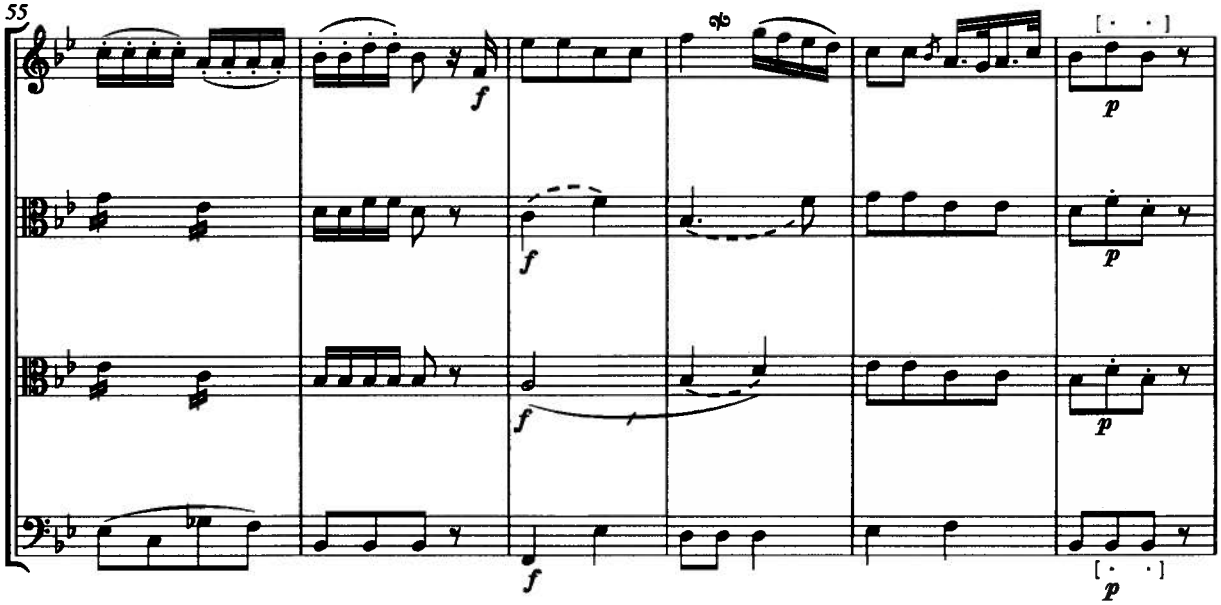

26

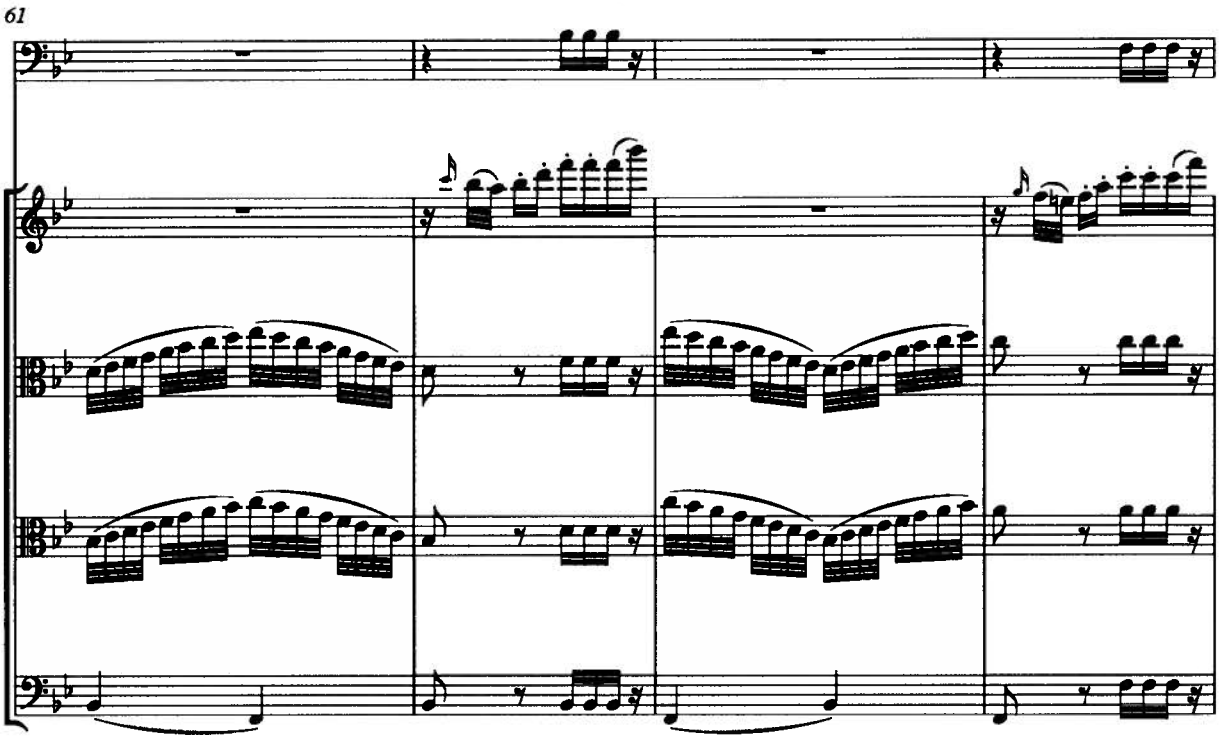

30
f
f
f
f
35
p
p
p
p

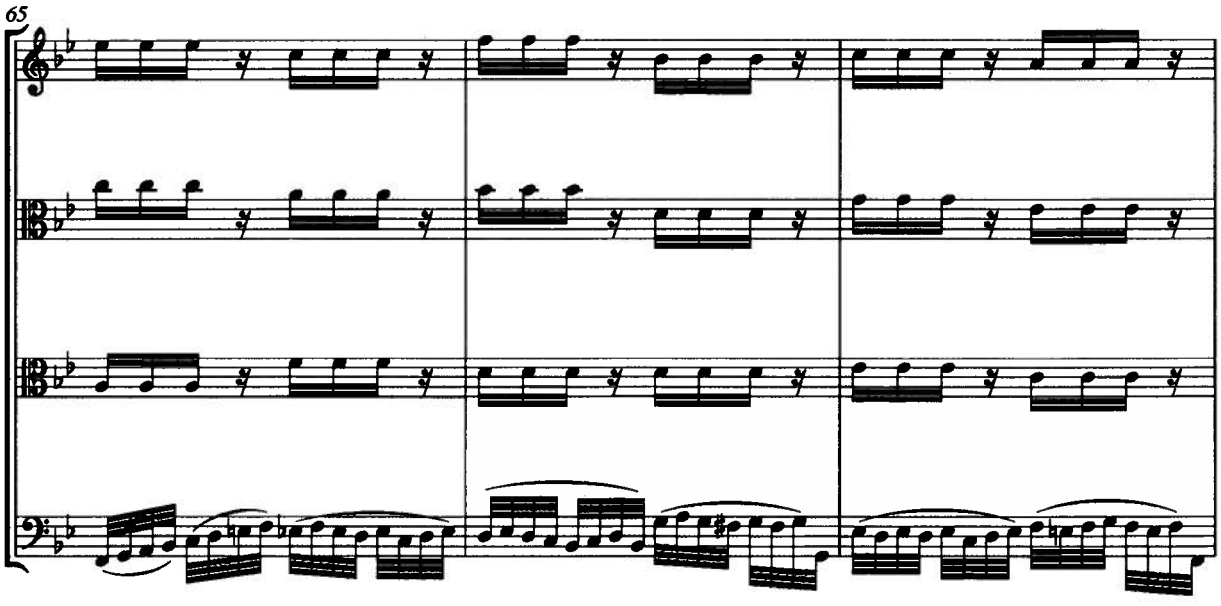

41
f
f
f
f

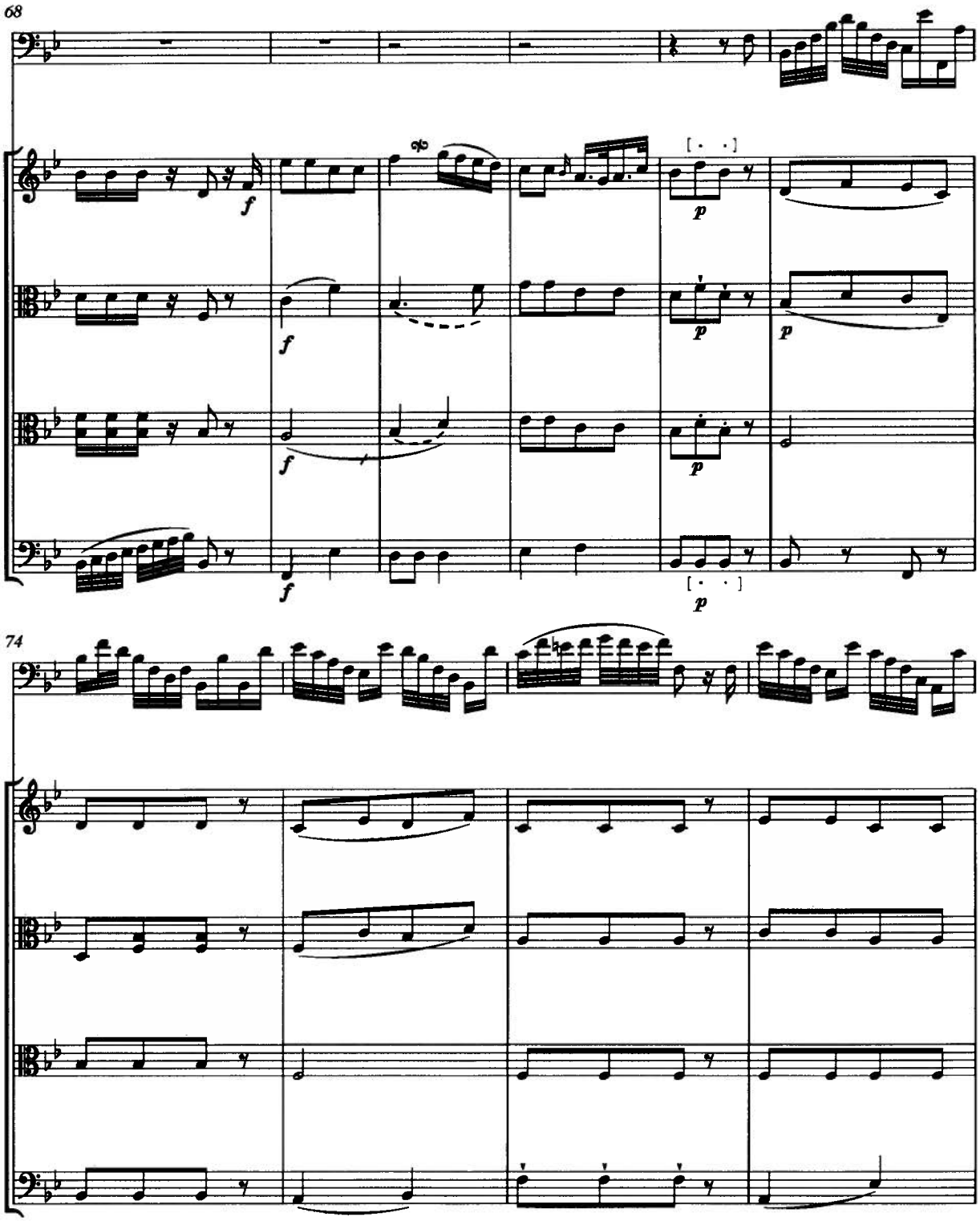

46
p
p
p
p

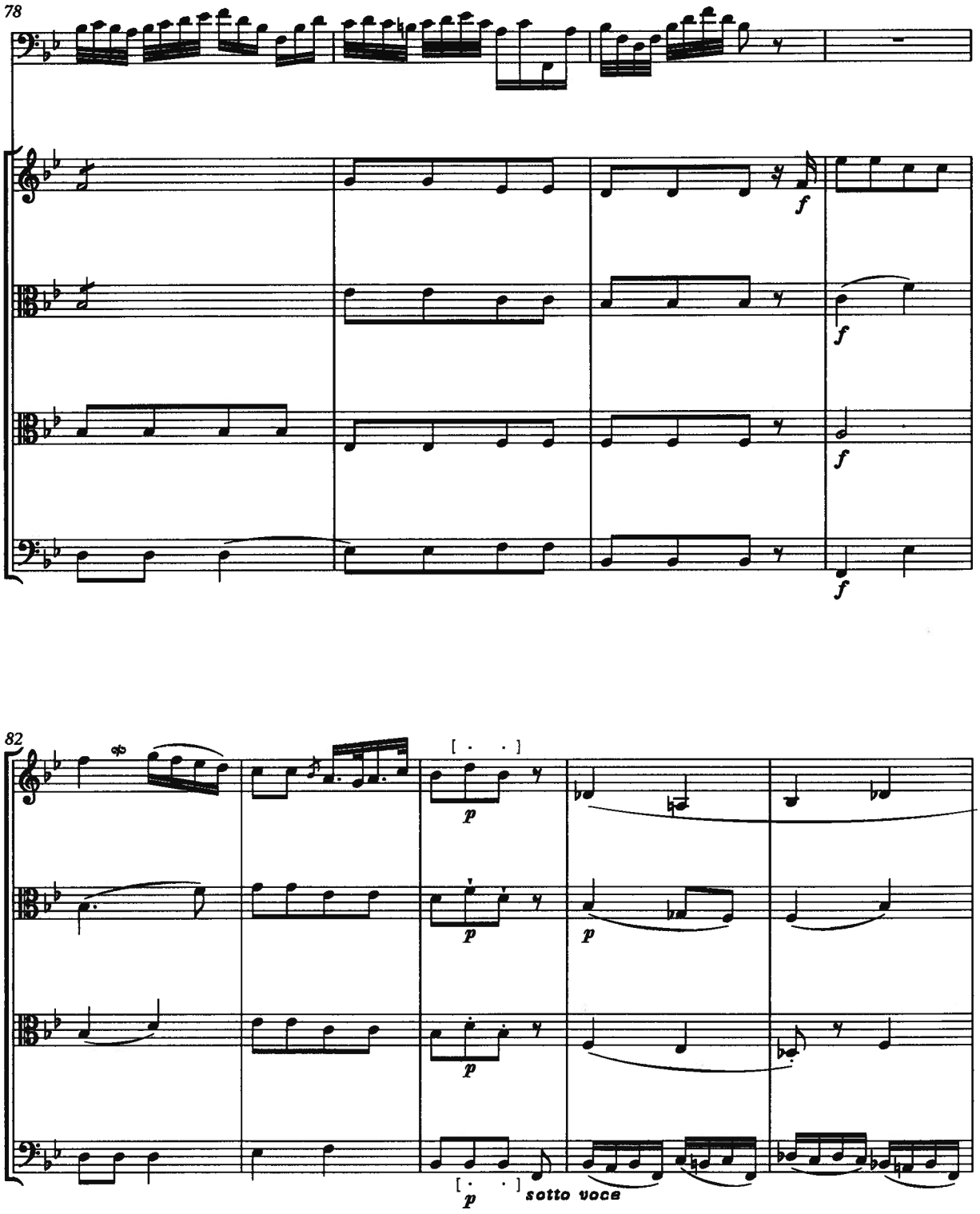

51
[sim.]
[sim.]

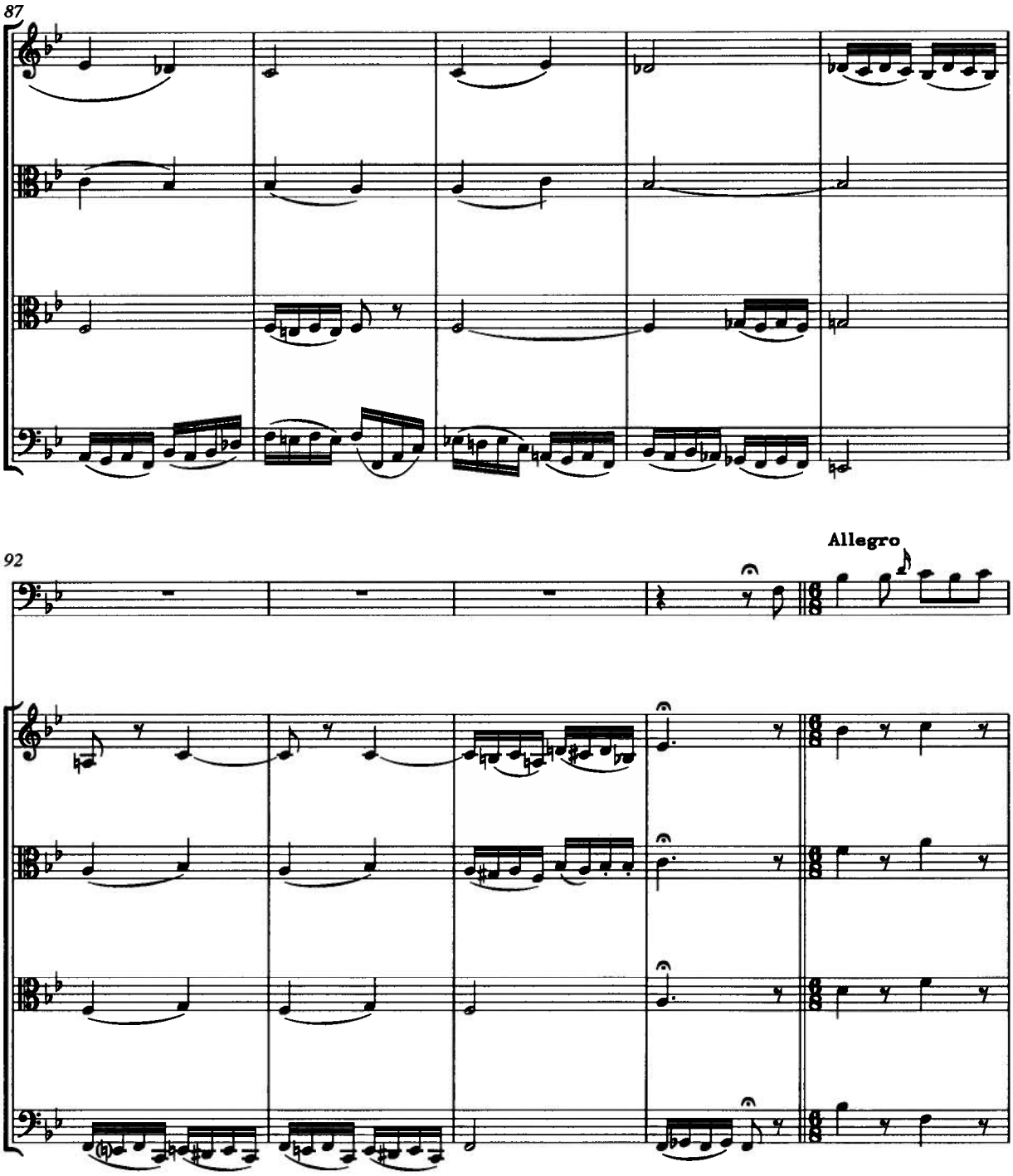

55
f
f
f
f
p
p
p
p

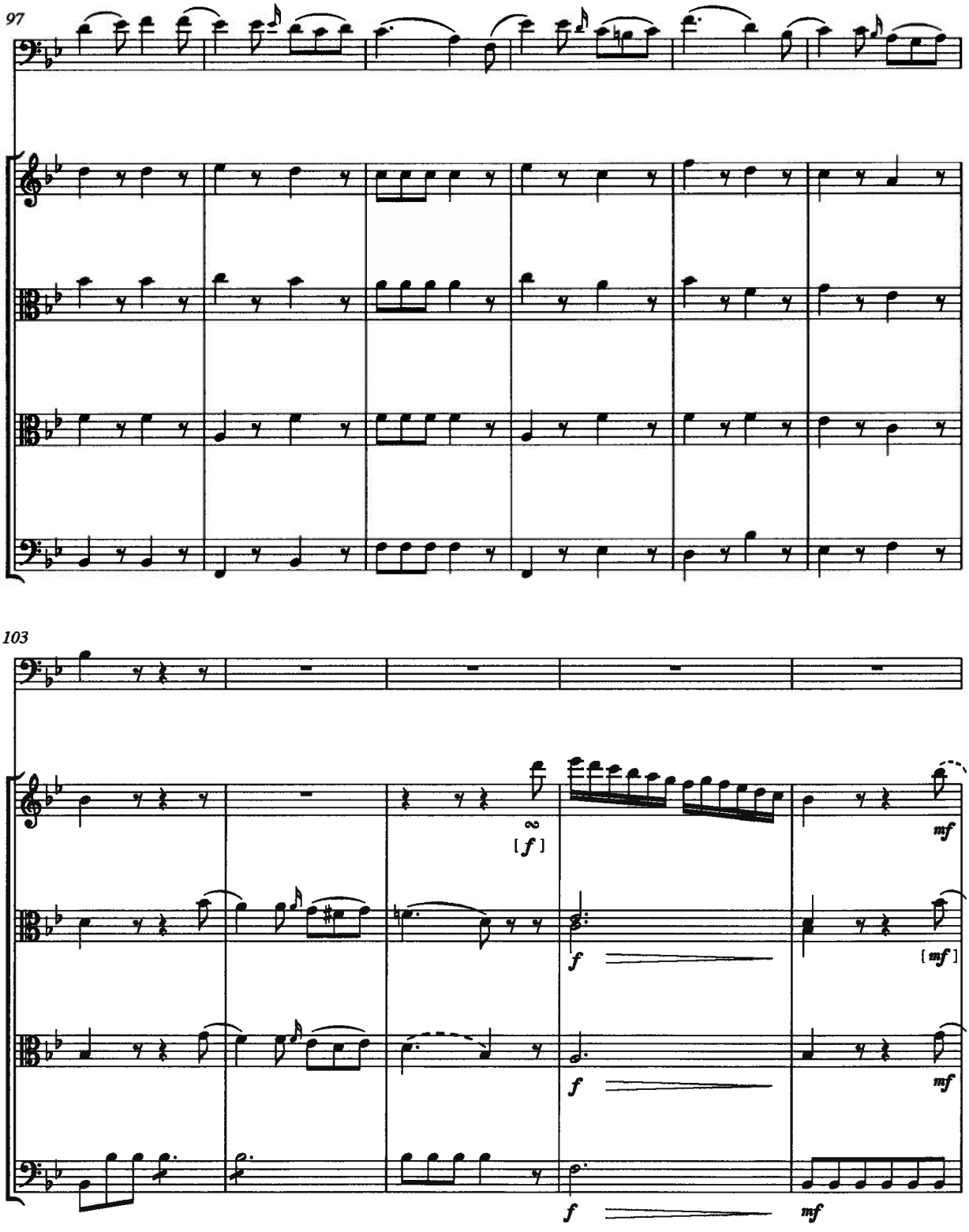

61

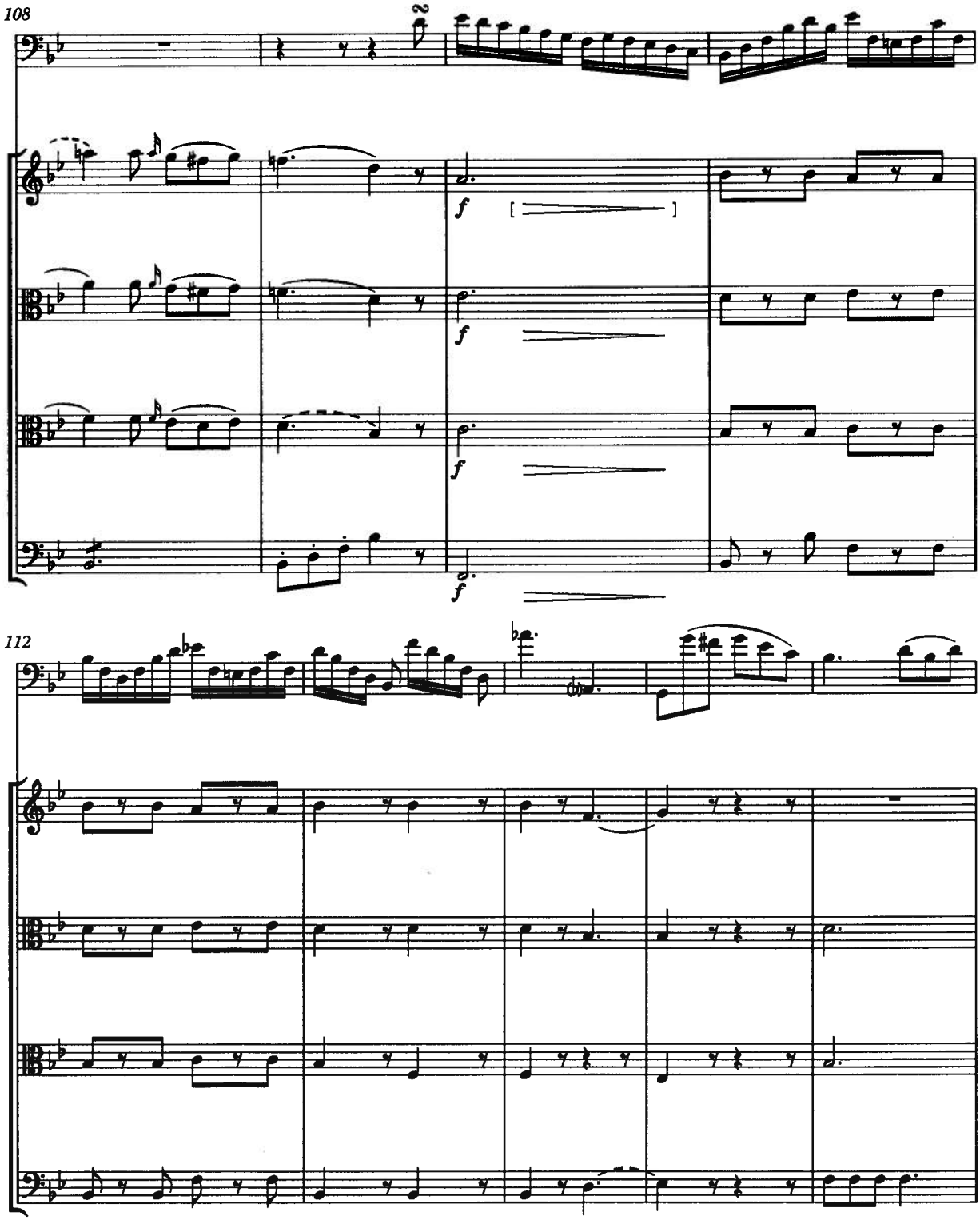

65

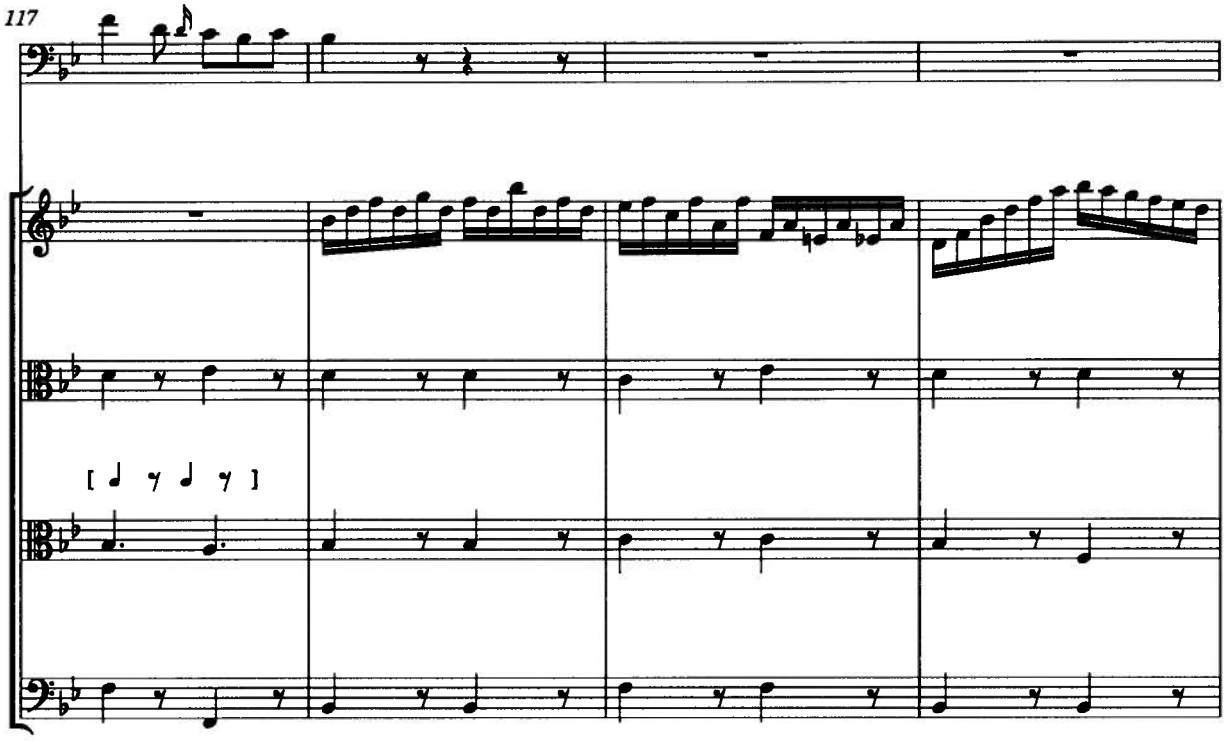

68
f
f
f
f
p
p
p
p
74

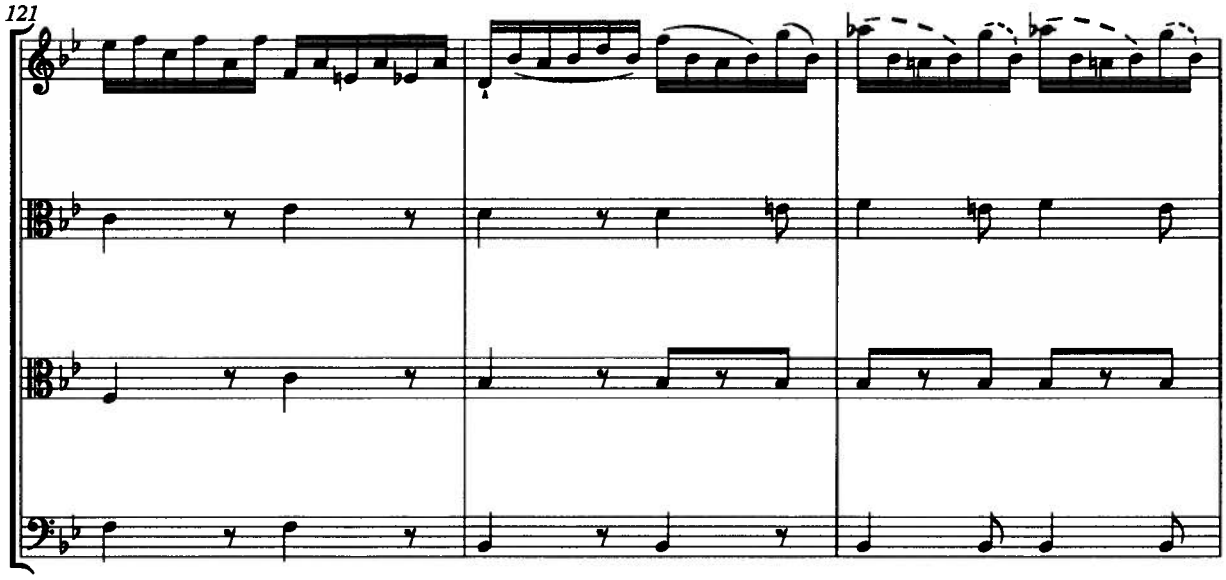

78
f
f
f
f
82
[. .]
p
p
p
p
[. .]
p
sotto voce

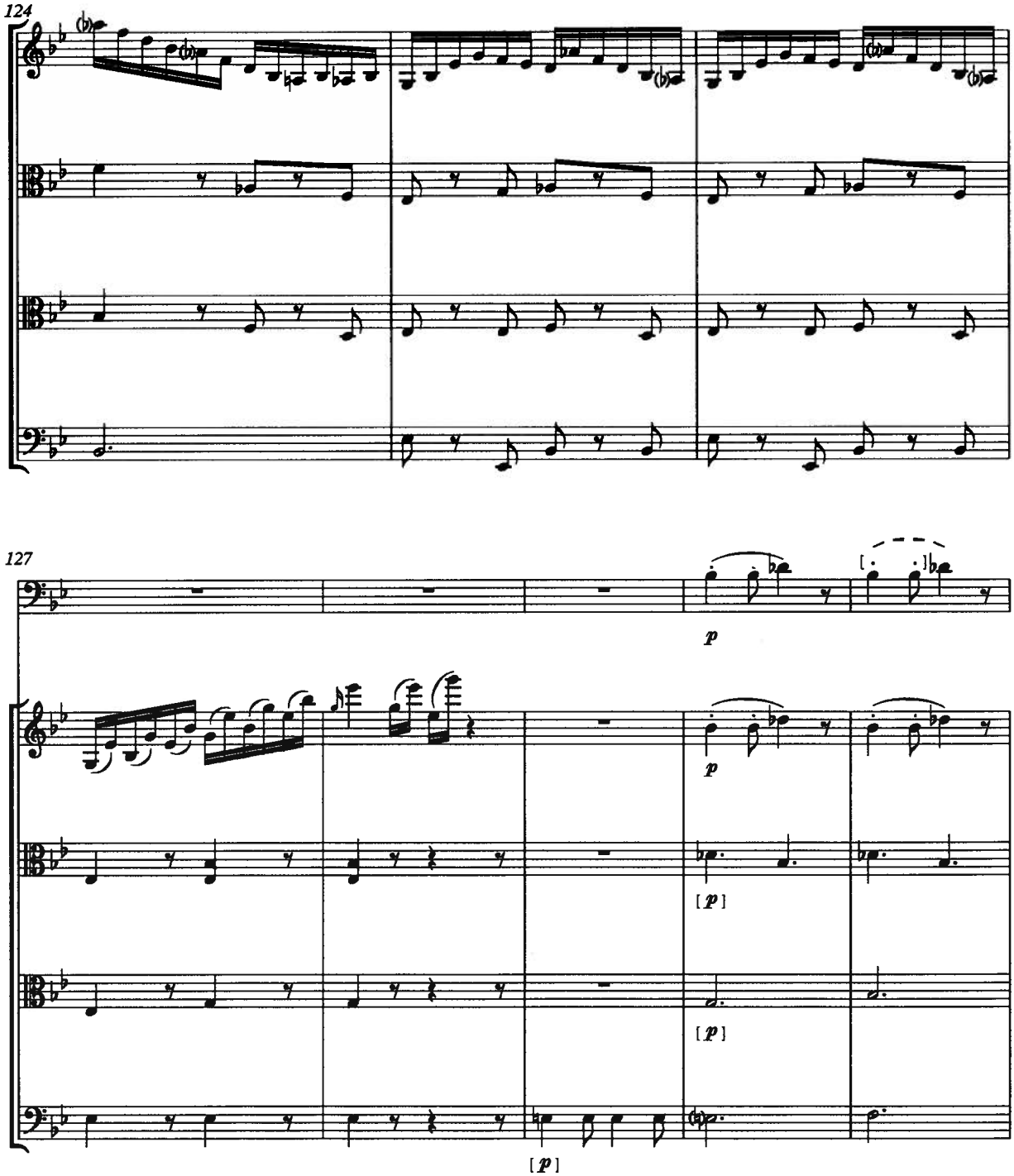

87
92
Allegro

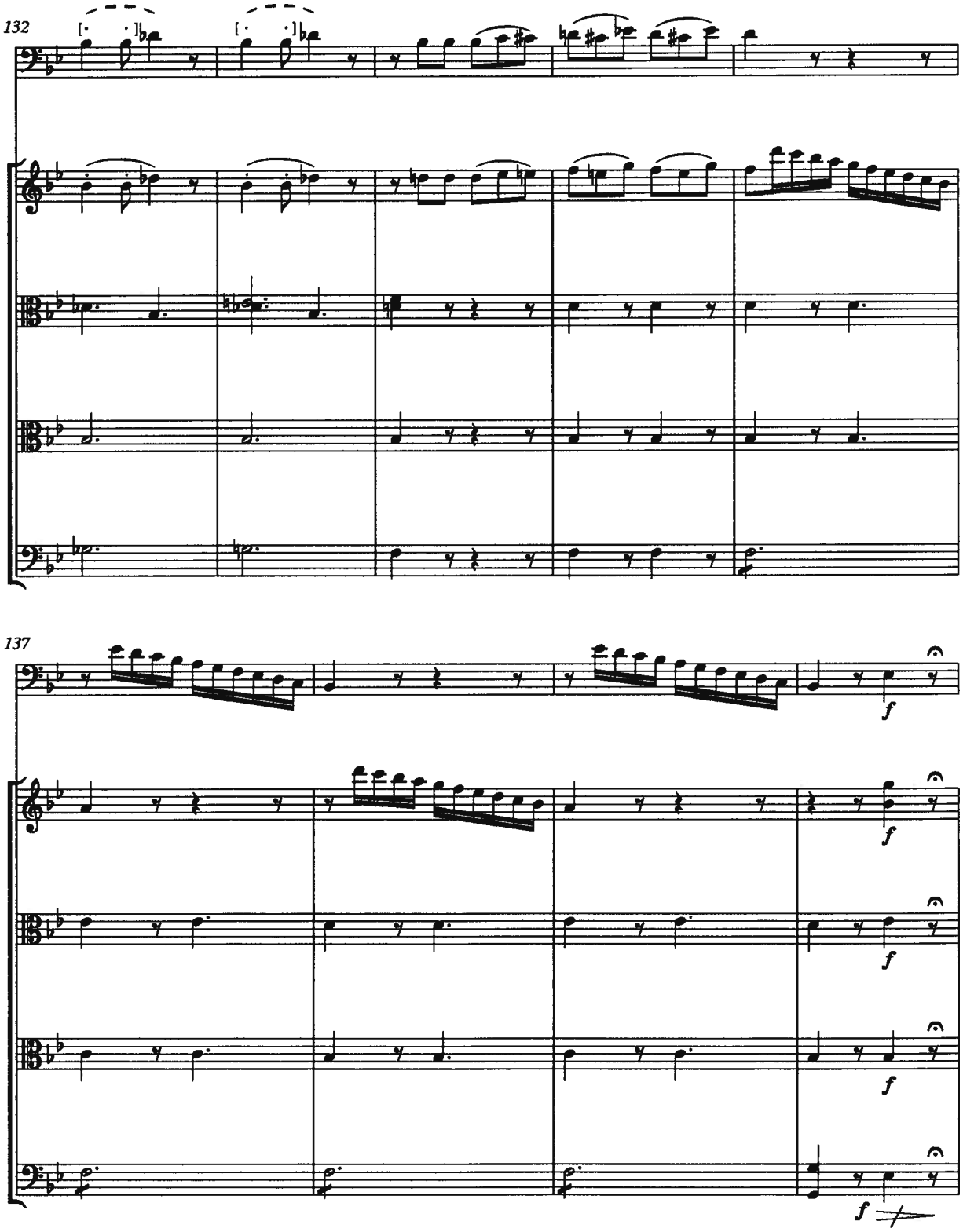

97
103
[f]
f
f
f
mf
[mf]
mf
mf

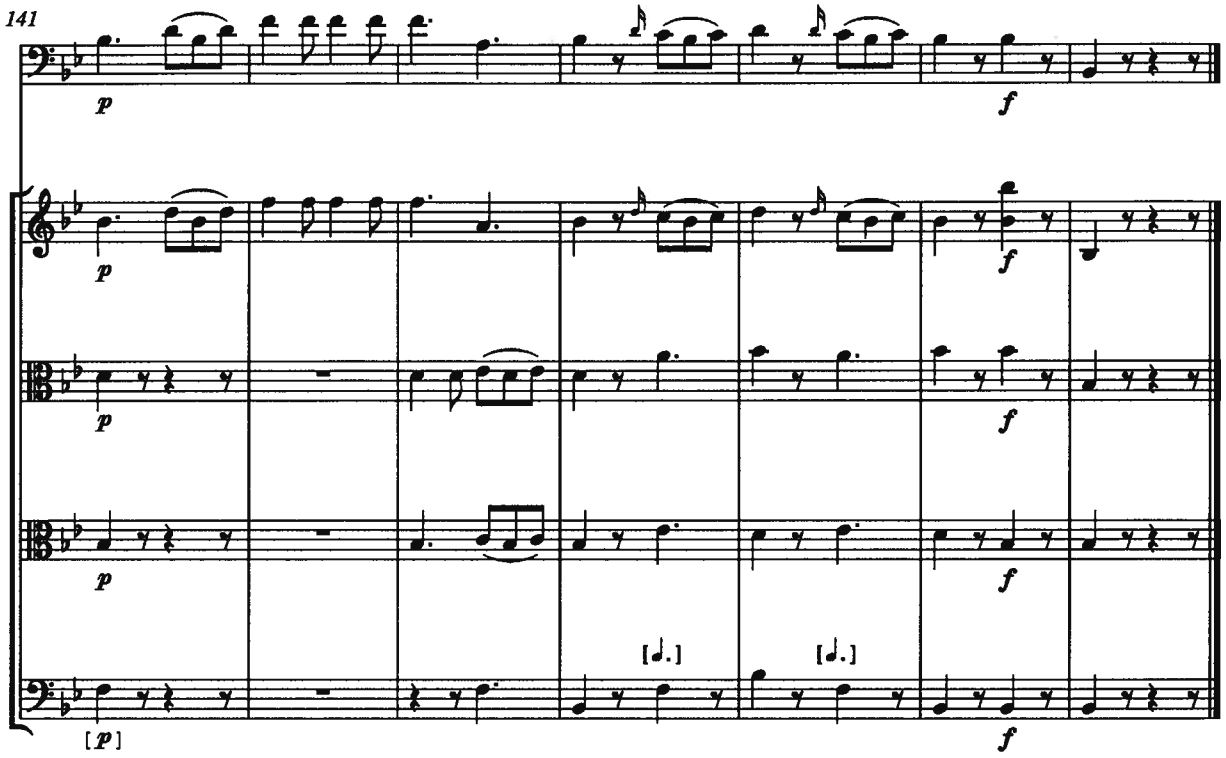

108
2
f
[ ]
f
f
f
112


117


121


124
127
p
p
[p]
[p]
[p]


132
137
f
f
f
f
f


141
p
f
p
f
p
f
p
f
[p]
[𝅗𝅥.]
[𝅗𝅥.]
f

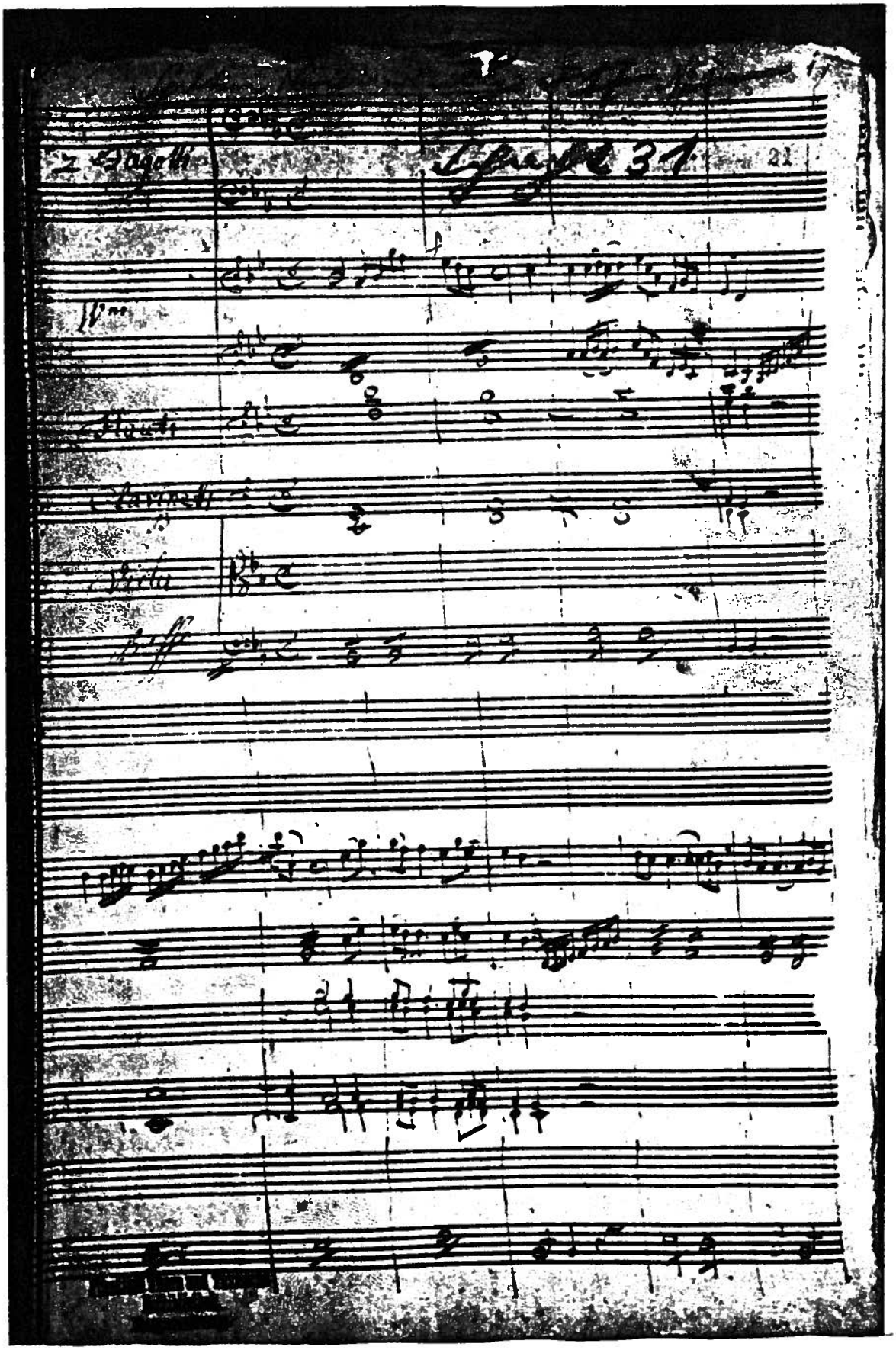


Figure 2- First Page from Manuscript of Schacht's Concerto B-dur per due Fagotti

Chapter IV

FREIHERR THEODOR VON SCHACHT: CONCERTO B-DUR

Biography

There is no published biography for Theodor von Schacht, but the current reference works center their discussion on three principal sources -- a manuscript biography and two histories of the musical life of the court of Thurn and Taxis in Regensburg.[35] The following Grove entry provides the main details.

> **Schacht, Theodor,** Freiherr von (*b* Strasbourg, 1748; *d* Regensburg, 20 June 1823). German composer. From 1756 to 1766 he studied the piano and theory under J. J. Küffner and Riepel at the Thurn and Taxis court in Regensburg, and from 1766 to 1771 he was a pupil of Jommelli at Stuttgart. In 1771 he became a *Hofkavalier* to Prince Carl Anselm of Thurn and Taxis, who in 1773 appointed him intendant of the court's music and commissioned him to set up an Italian opera, which flourished from 1774 to 1778. After the building of a German theatre in 1778 Schacht dedicated himself to the service of the court. In 1784-6 he again established an Italian opera at the court, and was its leader and Kapellmeister. From 1786 he was the administrator and musical director of the court orchestra. In 1805 he travelled via Salzburg to Vienna, where he won respect as a composer of sacred music. There in 1809 he was asked by Napoleon to compose six solemn masses, and also enjoyed the protection of Archduke Rudolf. He returned to Germany in 1812, lived in the castle of Scheer (in Württemberg) until 1819 and spent his last years in Regensburg.[36]

---

[35]See D. Mettenleiter, Musikgeschichte der Stadt Regensburg (Regensburg, 1866); S. Färber, "Der fürstlisch Thurn und Taxissche Hofkomponist Theodor von Schacht und seine Opernwerke" TMs; and S. Färber Das Regensburger fürstlich Thurn und Taxissche Hoftheater und seine Oper 1760-1786 (Regensburg, 1936).

[36]Stanley Sadie, ed. The New Grove Dictionary of Music and Musicians, s.v. "Schacht, Theodor, Freiherr von," by August Scharnagl (London: Macmillan, 1980), 583.

The Musik in Geschichte und Gegenwart article on Schacht includes the following additional information.[37] The court duties that Schacht devoted himself to after the change from Italian productions to German productions included *Reisemarschall* in 1779. Later, in 1790, he became a private advisor to the prince (*fürstlich geheimer Rat*), and in 1796 was granted a yearly pension for his services as court musician. This pension is clearly what made the extended trip to Vienna a financial possibility. This same article mentions a collection of Schacht's compositions that are dated "Wetzlar 1769, 1770", indicating that his time in Stuttgart was not without interruption.

While he studied under J. Riepel, who is best known today best for his theoretical works, Schacht identifies himself as a student of Jomelli on the title page of his Sei Notturno, Op. 1.[38]

At least one of Schacht's pieces is known to modern concert audiences, although for years it was thought to have been written by Haydn. The theorist and musicologist Jan LaRue revealed in 1959 that what had been thought to have been Haydn's Symphony No. 84 in E-flat was really Schacht's Symphony No. 16.[39] In Schacht's defense, it is likely that he was not responsible for the false attribution. Schacht's is not the only composition to have been falsely attributed to Haydn; LaRue lists forty-three others. While LaRue suggests that this discovery is not likely to aid Schacht's stature, the opposite may turn out to be true. For years Peters Editions sold a second Mozart bassoon concerto which was revealed in 1957 to have been composed by Devienne.[40] While interest in this concerto has declined somewhat, interest in Devienne's other compositions has increased.[41]

---

[37]Friedrich Blume, ed., Die Musik in Geschichte und Gegenwart, s.v. "Schacht, Theodor, Freiherr von," by August Scharnagl (Kassel: Barenreiter-Verlag, 1949) 1525-6.

[38]Eitner, ed., Biographisch-Bibliographisches Quellen, s.v. "Schacht, Freiherr Theodor von," 463.

[39]Jan LaRue, "A New Figure in the Haydn Masquerade," Music and Letters 40 (1959): 132-9. This is not the well-known Symphony No. 84 from the "Paris Symphonies", the source attributed to Haydn merely has the title "Symphony No. 84". It is correctly identified as Hob I: Es11.

[40]Ernst Hess, "Ist das Fagotkonzert KV. Anhang 230a von Mozart?," Mozart Jahrbuch (1957): 223-32.

[41]Recent recordings of works for bassoon by Devienne include François Devienne, "Sinfonia Concertante für Flote, Oboe, Horn, Fagott und orchester," 3 Sinfonie Concertanti,

Schacht's Works for Bassoon

Perhaps due to the stability of Schacht's employment at the court of Thurn und Taxis, the court library houses a huge collection of his works, many of which feature bassoon in sinfonia concertante settings. Among them is the untitled double concerto for two bassoons, cast in the form of a sinfonia concertante, that is presented in this document. Schacht also wrote two solo concertos, one in B-flat and the other in F, for bassoon. As well, there is an aria, "Alme incaute," with bassoon obbligato. Appendix D contains a full list of these and other works. The Thurn und Taxis court library which houses these works is also the repository for the first edition of Brandl's Op. 14.

Schacht is not the only composer known to have written a concerto for two bassoons. Vanhal's double concerto is in print and has been recorded twice. There is a completed, though unpublished, edition of another by Romberg.[42] Danzi is also believed to have written one, but the work has been lost. Other composers for this combination include Schneider, the composer of the final piece presented in this document. For more information see the list included as Appendix E.

Performance History of the Concerto B-dur per due Fagotti

There are no surviving parts, nor any record of the circumstances surrounding the composition of this work. However some educated guesses may be hazarded. The instrumentation is unusual enough to suggest that the piece was written for particular soloists. Moreover, the piece was obviously written in some haste. Much of the score is written in shorthand, and a theme is borrowed from the first movement of an earlier

---

Consortium Classicum; Rundfunkorchester Hannover des NDR; and Wolf-Dieter Hauschild, conductor (Austria: Koch Schwann 3-1074-2, 1992); Six Sonatas for Bassoon and Continuo, Op. 24, Jesse Read, bassoon; and Glen Wilson, fortepiano (Etcetera KTC 1024, 1984); Six Sonatas for Bassoon and Continuo, Op. 24, Klaus Thunemann, bassoon; Klaus Stoll, violone; and Jorg Ewald Dähler, fortepiano (Thun, Switzerland: Claves CD 50-9207, 1992); and Six sonates pour un basson avec un accompagnement de basse, Danny Bond, bassoon; Richte van der Meer, violoncello; and Robert Kohnen, harpsichord (Beert, Belgium: Accent ACC 9290, 1993).

[42]Anton Romberg, Concerto for Two Bassoons, ed. by Katrina Russell (AMs, [ca. 1990]).

composition, the concerto for one bassoon in the same key, mentioned above. Schacht used this theme again later in an oboe concerto in C major.[43] This evidence suggests that the piece was written for two bassoonists who visited the court at Thurn and Taxis, and that Schacht was given short notice to write something to honour these performers.

Some of Schacht's works may still be heard today. This is primarily the result of the work done by the clarinetist Dieter Klöcker, one of a growing number of performers who seek to revive some of the works of these lesser-known Classical composers. Performers such as Klöcker must recognize a certain public interest in classical music that has a clearer form and simpler harmonic structure than some of the revered masterworks. This interest may arise as a reaction to the complexity of some of the music from our century, or as an outgrowth of the interest in certain historical aspects of music (including authentic instruments). Among recordings of other works by lesser-known Classical composers Klöcker has recorded six concertos by Schacht. For a complete list see Appendix F.

Source

[Freiherr Theodor von Schacht, Concerto B-Dur per Due Fagotti] AMs [35 mm. film], (Regensburg: Fürst Thurn und Taxis Hofbibliothek, Rtt Schacht 31/II). Score.

Condition of Source

The restoration and editing of Schacht's double concerto was by far the most challenging of all of the pieces presented here, The manuscript is little more than a sketch or a working copy of the score. The final page of the second movement even includes a very brief sketch of some third movement material. No original parts are known to exist. The score is riddled with cryptic notes and symbols indicating everything from instrumental doubling to repetitions of earlier portions. To make matters worse some of these directions

---

[43]See the entries Rtt Schacht 31/I and Rtt Schacht 51 in Gertraut Haberkamp, Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg. Thematischer Katalog (München: G. Henle Verlag, 1981) 275-276.

became practically illegible amidst the translations from original source to film and then to paper.

The following page (see figure 3), a reproduction of the source, is from the third movement. At the top left I believe it says "Ersten 7 tact," indicating a repeat of the first seven measures. On the fourth line from the top, about halfway across the page, is the faint notation "Colla 3za," that is "In thirds," apparently meaning that the line is supposed to continue in thirds with the first violins (third staff). Below this the clarinet and flute parts have been labeled, because the composer mistakenly interchanged the lines.

The condition of this source leads me to believe that it is a working score for the composition, written in some haste. Certainly, it is in the composer's hand, for it includes some sketch material, and alterations to sections in the same pen. For example, at measure 91 of the third movement, two measures containing only the bassoon lines have been crossed out, perhaps because the additional repetition of the motive was thought to be redundant. In the first movement at measure 46, a rising sixteenth-note figuration leading to G is scratched out and replaced with a single quarter note G. This was probably done to avoid the fourth that would have resulted on the third sixteenth between the F in the bass and the B-flat in the second bassoon. Both of these changes must be the result of a composer rethinking the work as it was composed, because these are not the sorts of errors that a copyist would be likely to make.

Comments on the Edition

Some apparent errors in the source may in fact be more a topic of theoretical than editorial discussion. One example, in particular, stands out -- the sudden shift of tonality in measure 42 of the third movement. Schacht goes immediately from a B flat minor to a D major sonority. An explanation for this modulation may be found in the writings of Schacht's theory teacher, Joseph Riepel. He states that "a tonicization (Wendung) occurs by

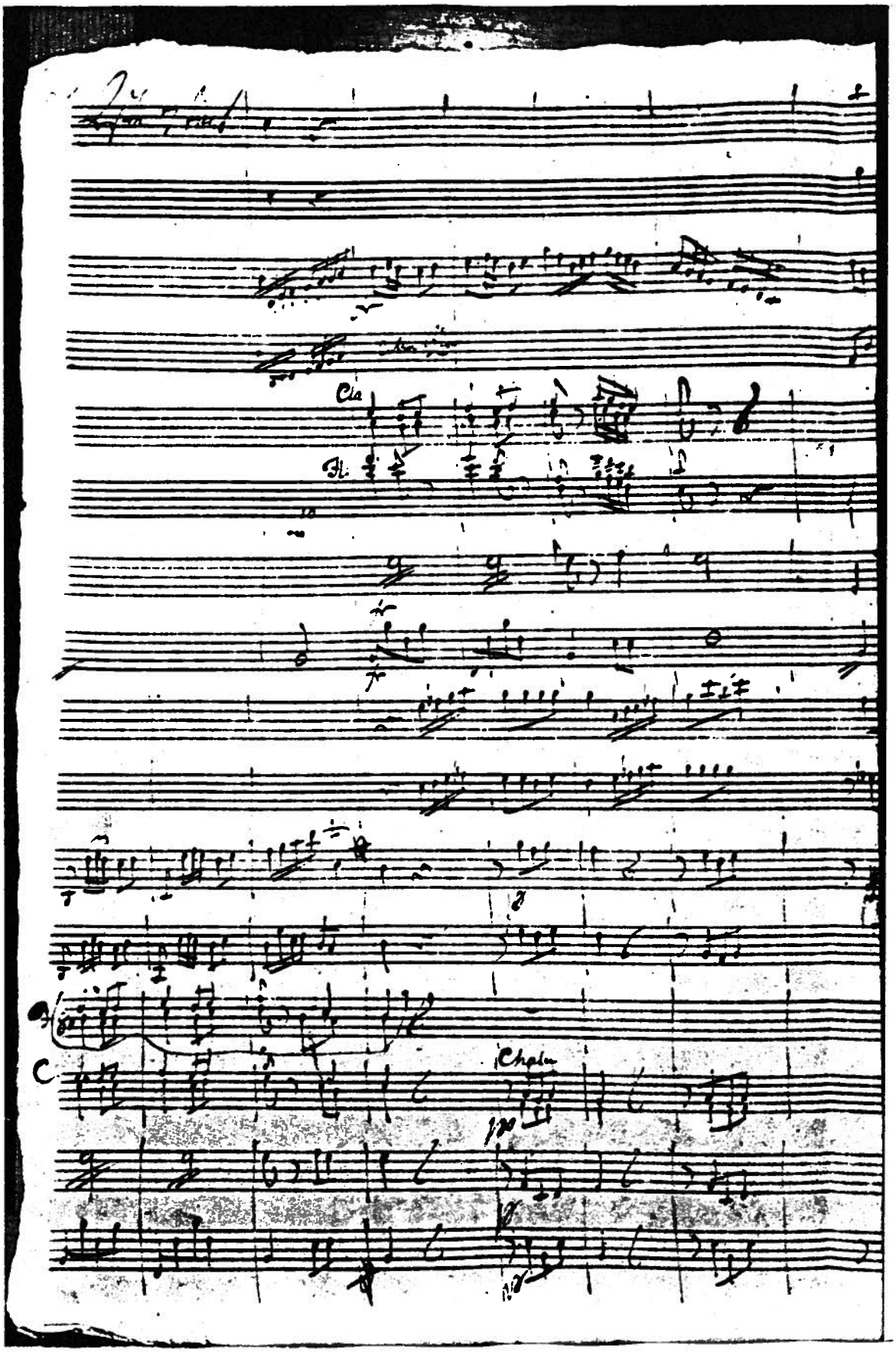


Figure 3 - Thirty-Second Page from Manuscript of Schacht's Concerto B-dur per due Fagotti

means of the voice which contains the leading tone of the new key."[44] Accordingly the D flat in the second bassoon and first violins could be reinterpreted as a C sharp, the leading tone of the new key, D major. Riepel's treatment of chromaticism, which is his second means of modulation, involves primarily the reinterpretation of diminished seventh chords. Since there is no F in the B-flat minor chord, we may hear this minor third as a very incomplete diminished seventh chord that has been reinterpreted to lead to D. Even this one simple example suggests that theorists who regret the lack of a larger body of surviving compositions by Riepel to help in exploring his theories should perhaps be looking to compositions produced by his students such as Schacht.

The regularization of articulation in this work, is necessitated more by omissions by the composer than by inconsistencies between the parts. The score format of the source helps to avoid differences between the parts. Most of the editing of articulation, then, involved applying the articulation in one part to the other concurrent parts. Similarly any dynamics found in just one part are assumed to apply (always with such additions placed in parentheses). Some accidentals, usually missing from modulations and secondary key areas in the source, have been supplied in parentheses in this edition.

An unusual variety of abbreviations in the source made editing a challenge. The doubling of the bass line by the violas was at various times notated as *Col Basso, Col Bs, Col B, C:* and *C.* A doubling of a line in thirds is indicated as *Colla 3za,* and also *3.* In the shorthand part of the score first violins become *PV* (Primi Violini) and both violins together become *Vni.* Schacht uses *8va* to raise the flutes an octave, while for the clarinet he uses *chalumeau* and *clarino*, respectively, to lower them an octave and return them to the written one. In the accompanying edition these parts have been written in the octave that they sound. Various symbols, such as ß, † and ⊕ are used in the source to mark the beginning and end points of formal sections which are repeated.

---

[44]Nola Jane Reed, "The Theories of Joseph Riepel as Expressed in his Anfangsgründe zur Musicalischen Setzkunst (1752-68)" (Ph.D. diss., Eastman School of Music, University of Rochester, 1983), 116.

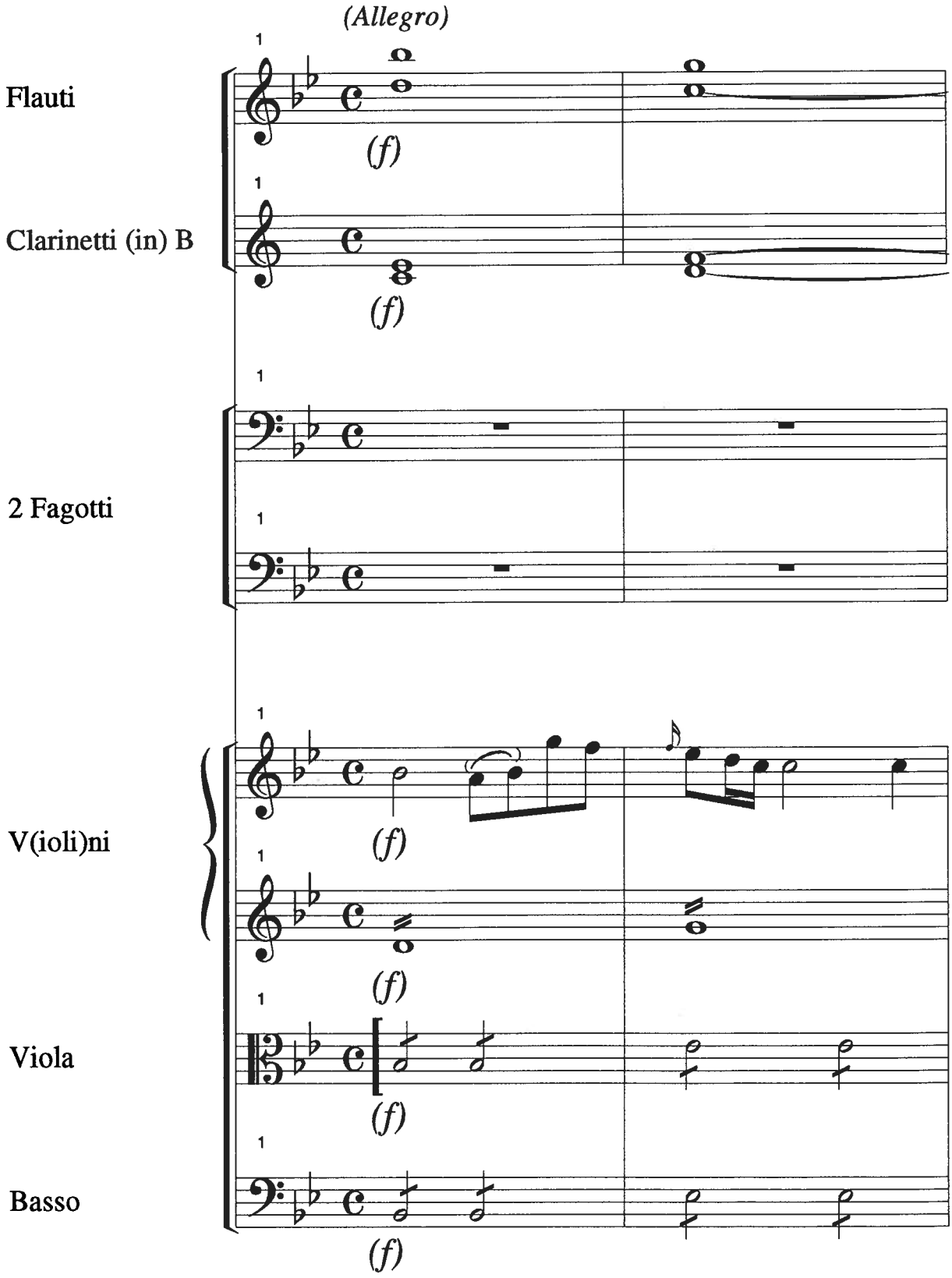
The source also suffers occasionally from the incorrect rhythmic notation. At measure 59 of the first movement a dotted quarter on the second beat in the bassoons is correctly written in the violins as quarter tied to triplet eighth note.[45] Also in the rhythm of the third beat of measure 76, which is apparently intended to be dotted-eighth sixteenth, the dot has been placed on the wrong side of the sixteenth, creating an improbable rhythm that does not correctly fill the measure. Later at measure 139, the first bassoon has a dotted-half instead of the correct notation half-note tied to eighth. The inexact use of dots instead of ties is either an archaic usage or an attempt to avoid a more complex (and more accurate) notation. Finally in the third movement, at measure 104, the second bassoon was somehow given a dotted-eighth sixteenth rhythm in place of two eighths. Other small errors may simply be indicative of the time constraints that Schacht was facing. A complete list of the editorial changes made in the following score may be found in Appendix G.

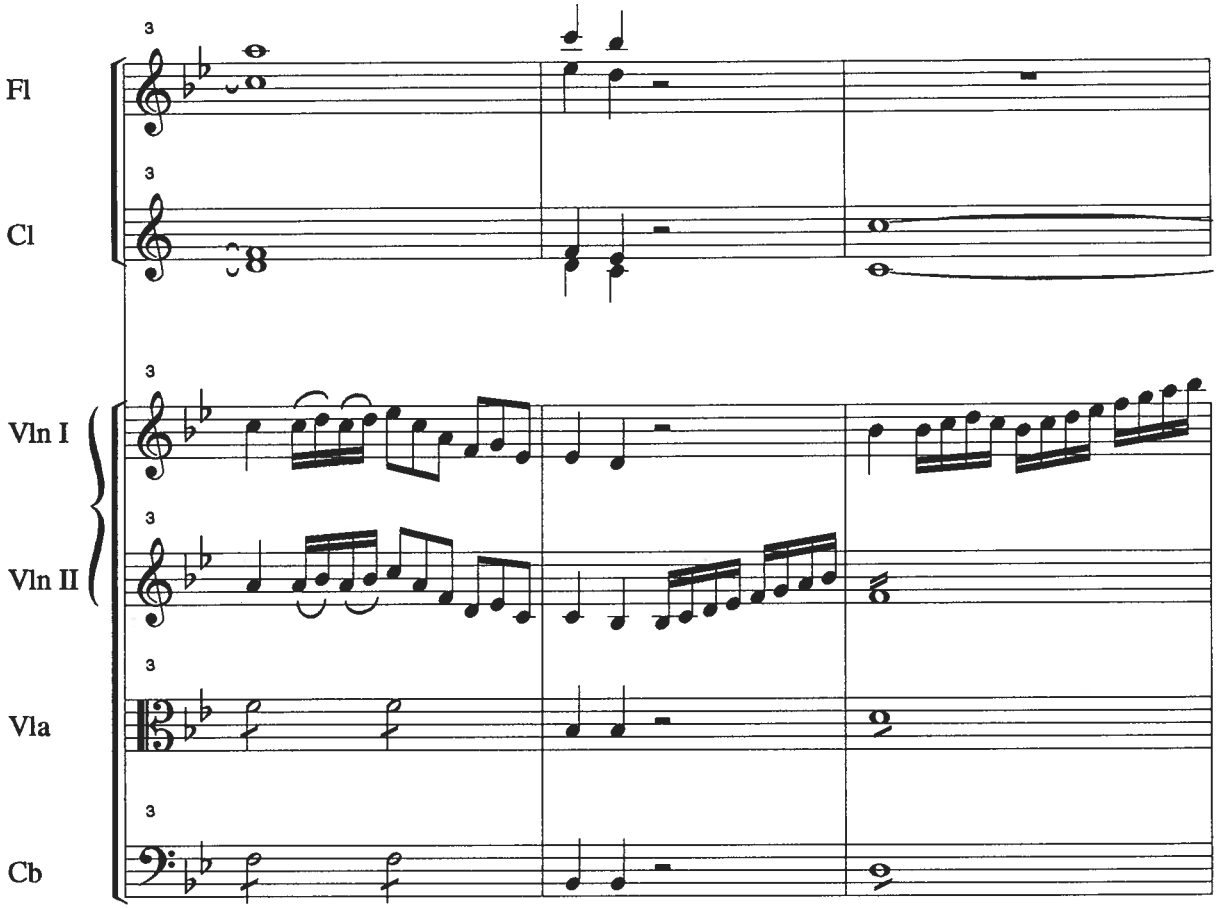
[45]Beethoven, Schubert and Chopin all used dotted-eighth sixteenth occasionally to indicate the triplet quarter eighth figure. See Josef Dichler, "Interpretationsprobleme bei Schuberts Klaviermusik," Österreichische Musikzeitung 27, 4 (April 1972): 200-7. This same convention is still in use in some popular music.

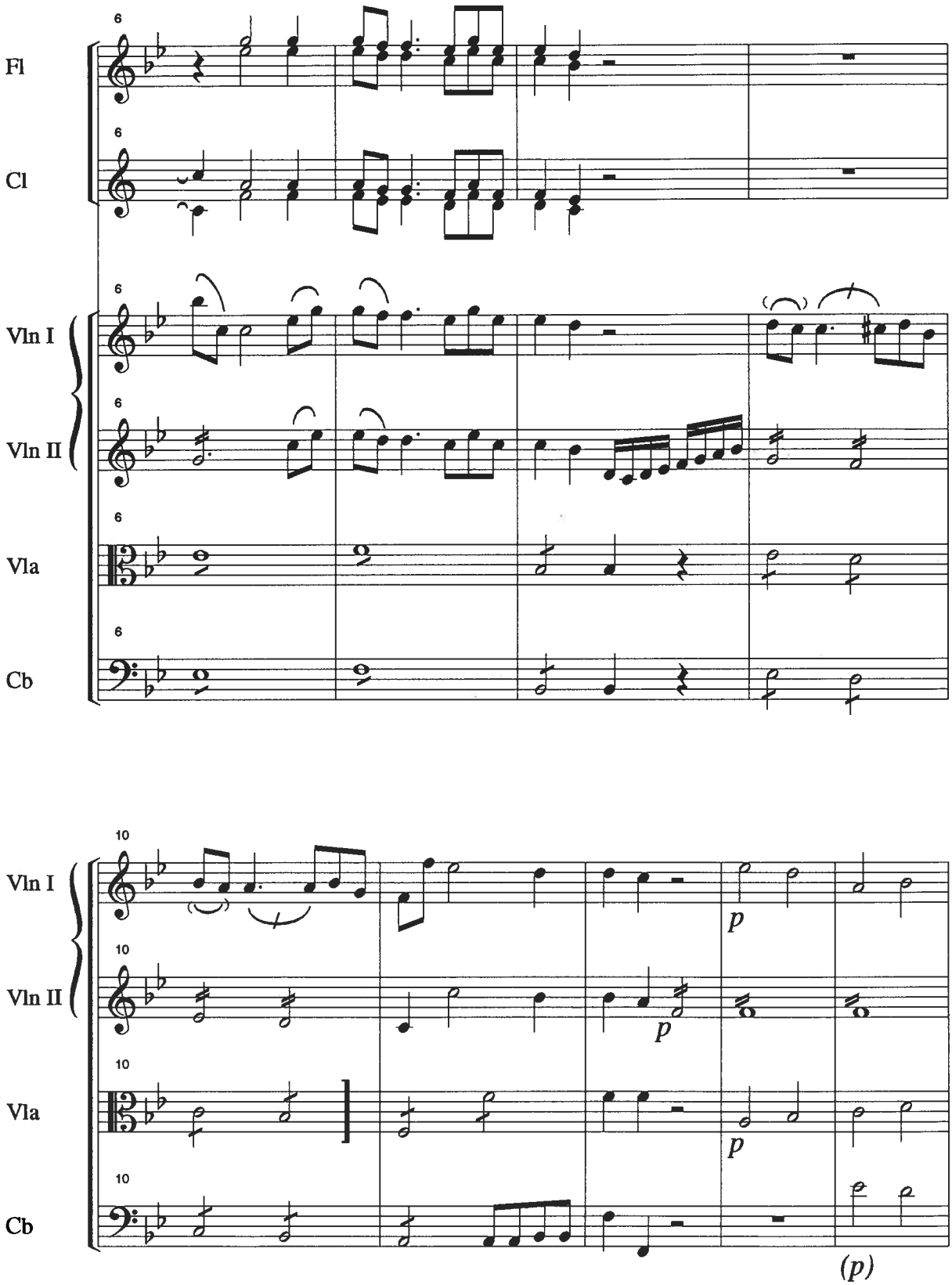
Concerto B-dur

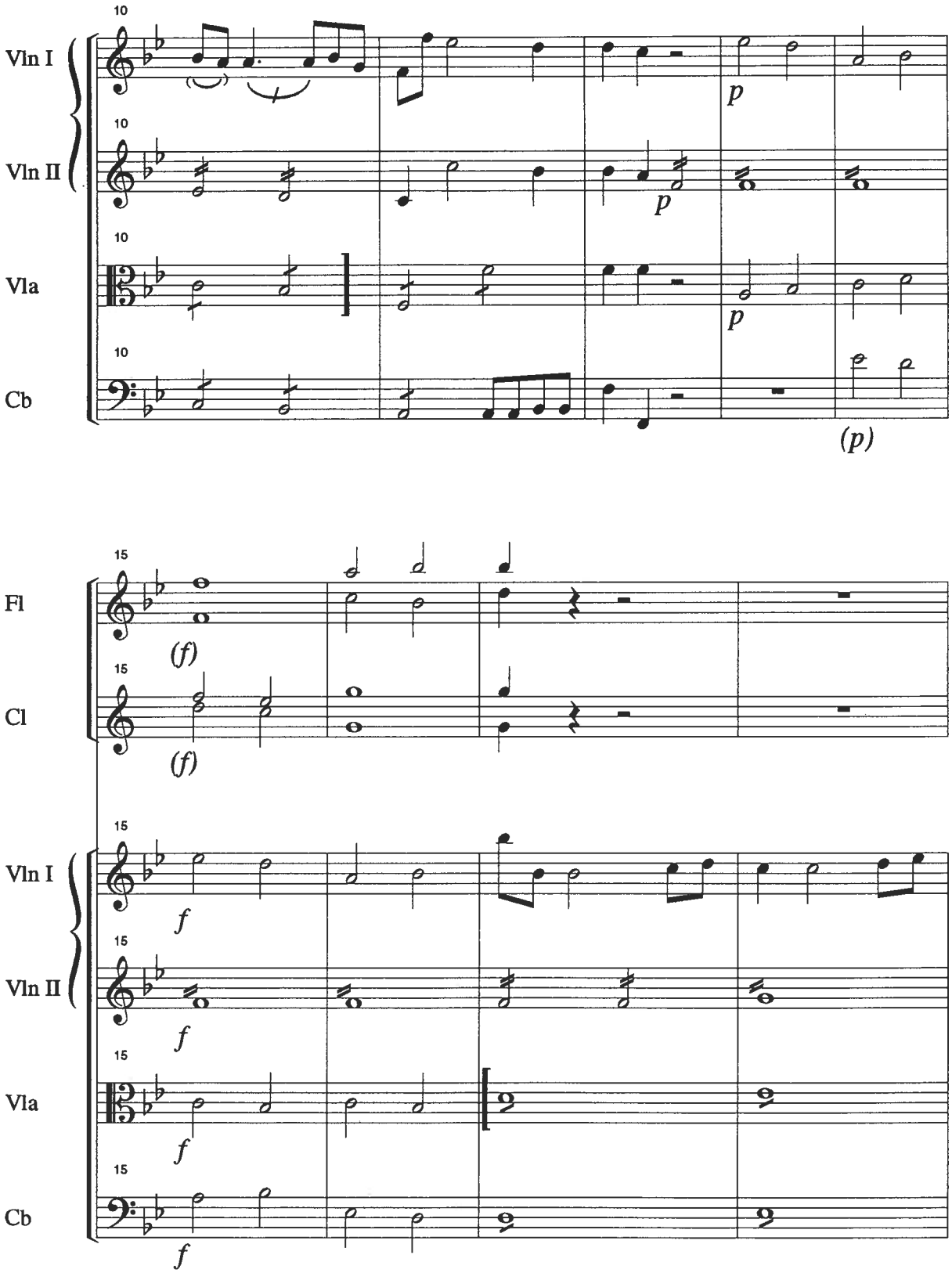
per due Fagotti

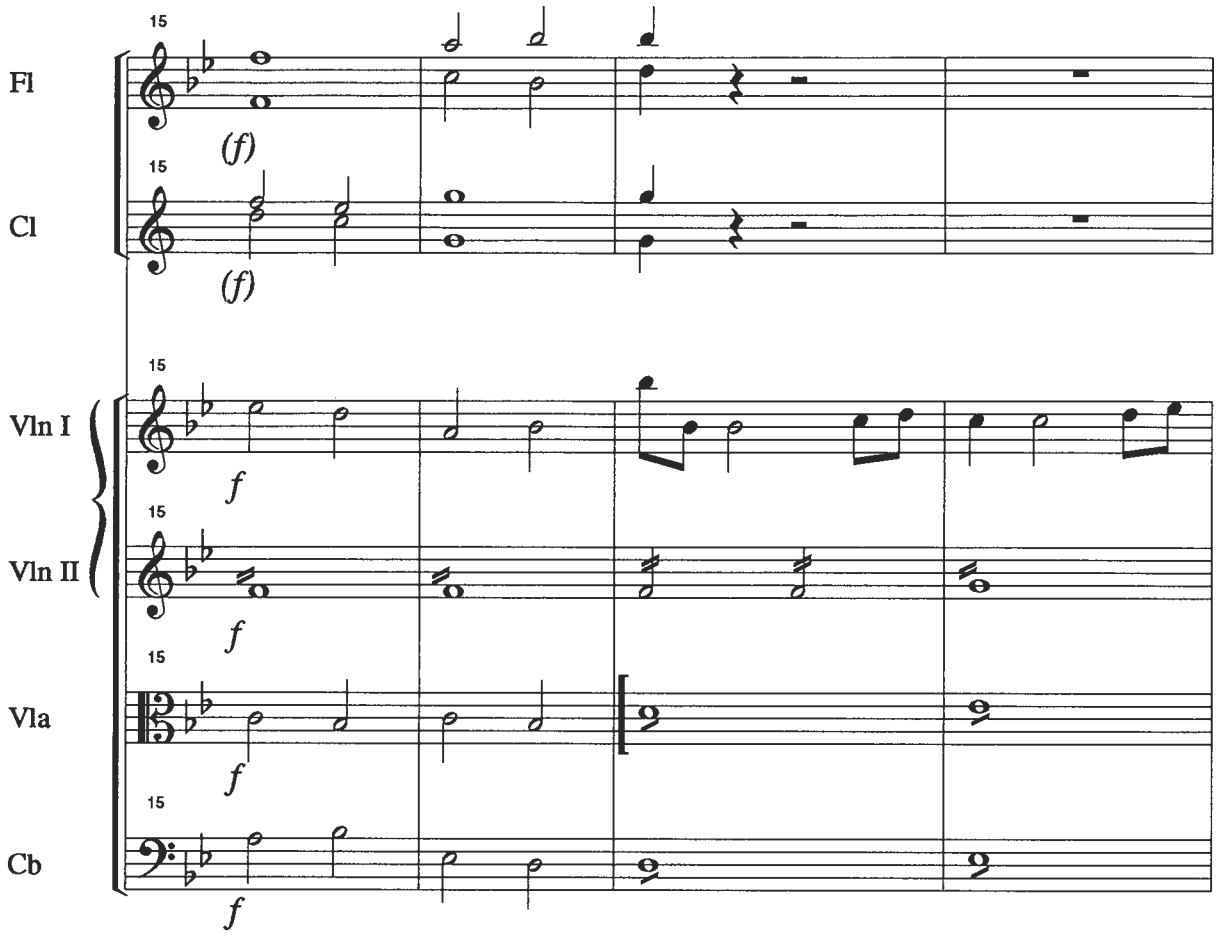
T. Schacht

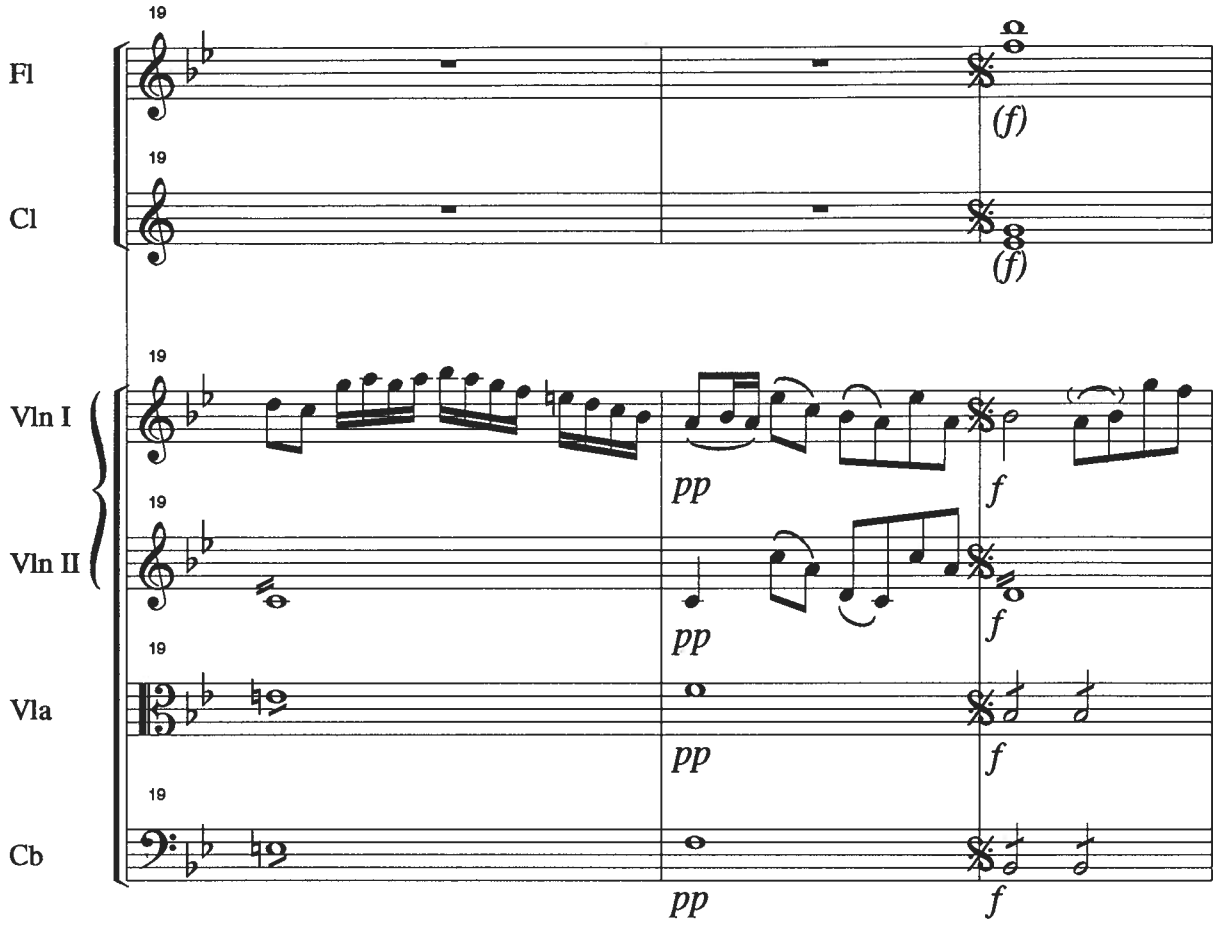


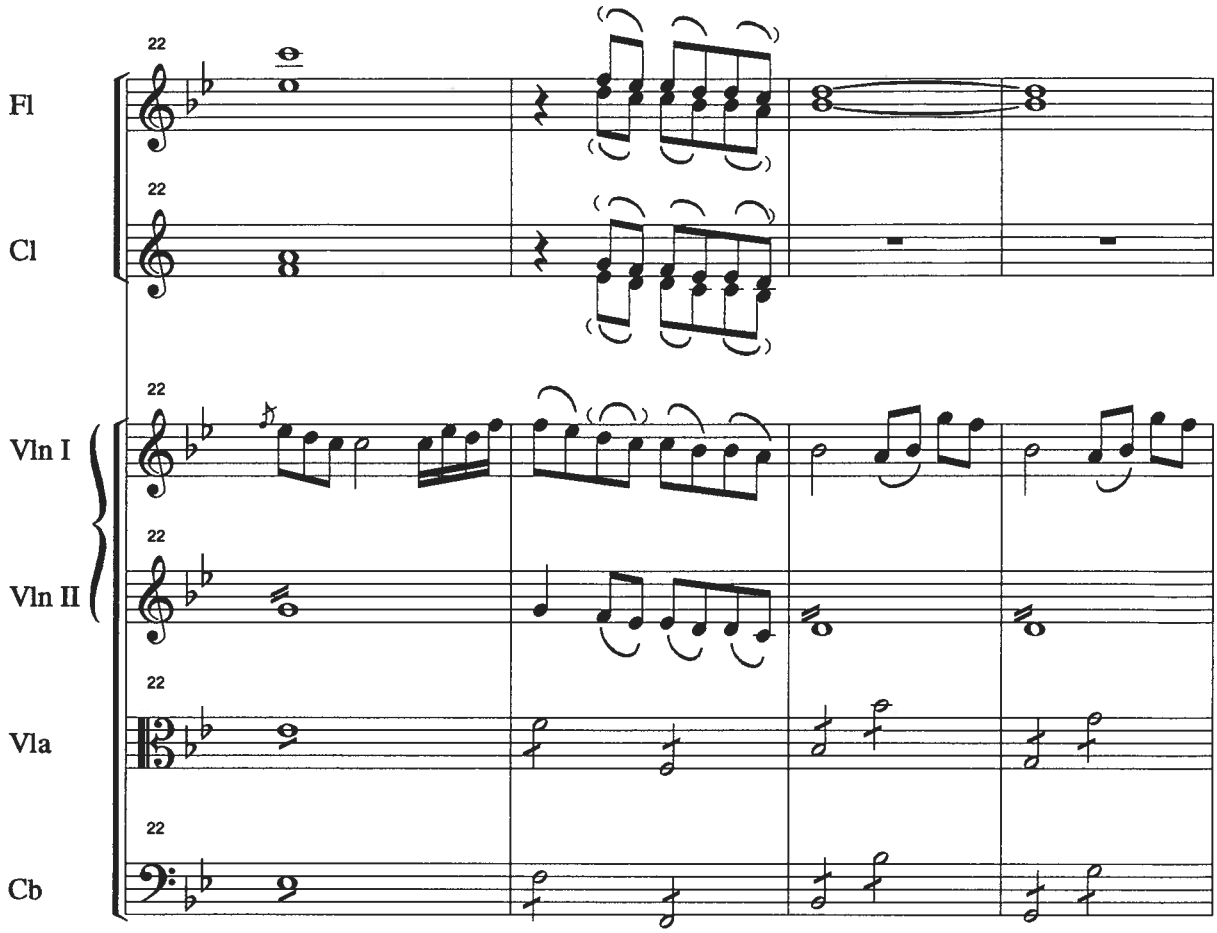

Fl
Cl
Vln I
Vln II
Vla
Cb

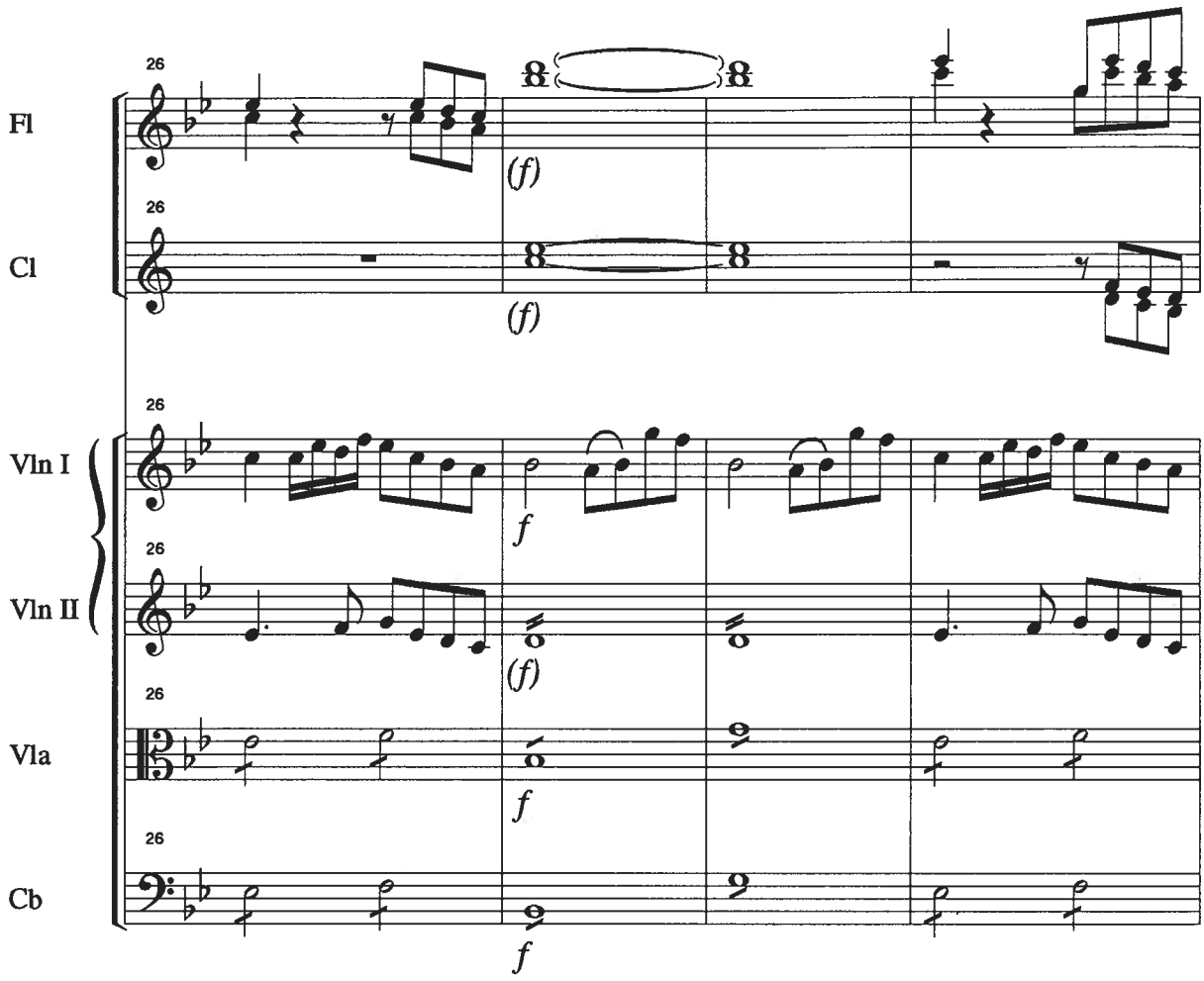

6
Fl
6
Cl
6
Vln I
6
Vln II
6
Vla
6
Cb
10
Vln I
10
Vln II
10
Vla
10
Cb
p
p
p
(p)

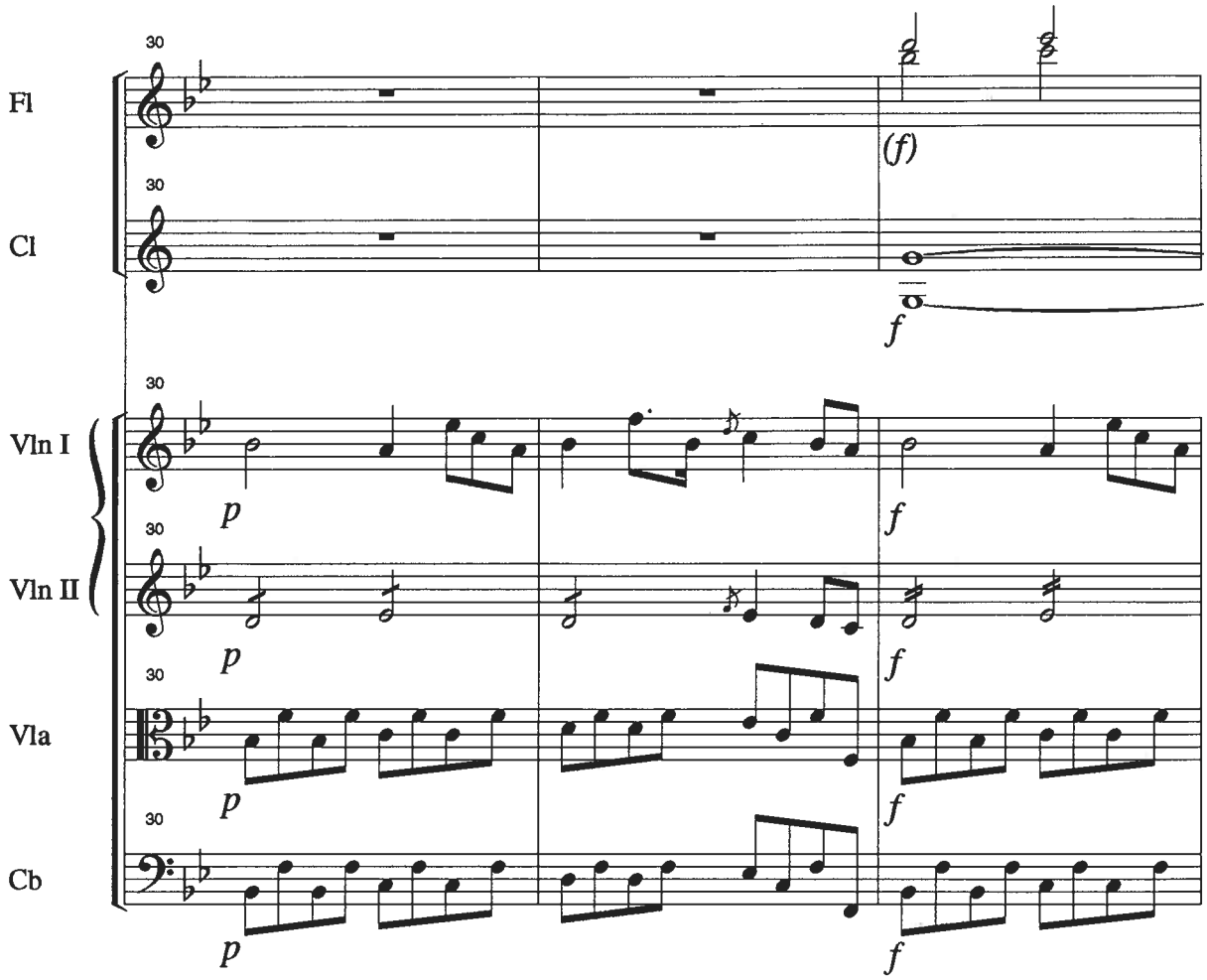

10
Vln I
10
Vln II
10
Vla
10
Cb
p
p
p
(p)
15
Fl
15
Cl
(f)
(f)
15
Vln I
15
Vln II
15
Vla
15
Cb
f
f
f
f

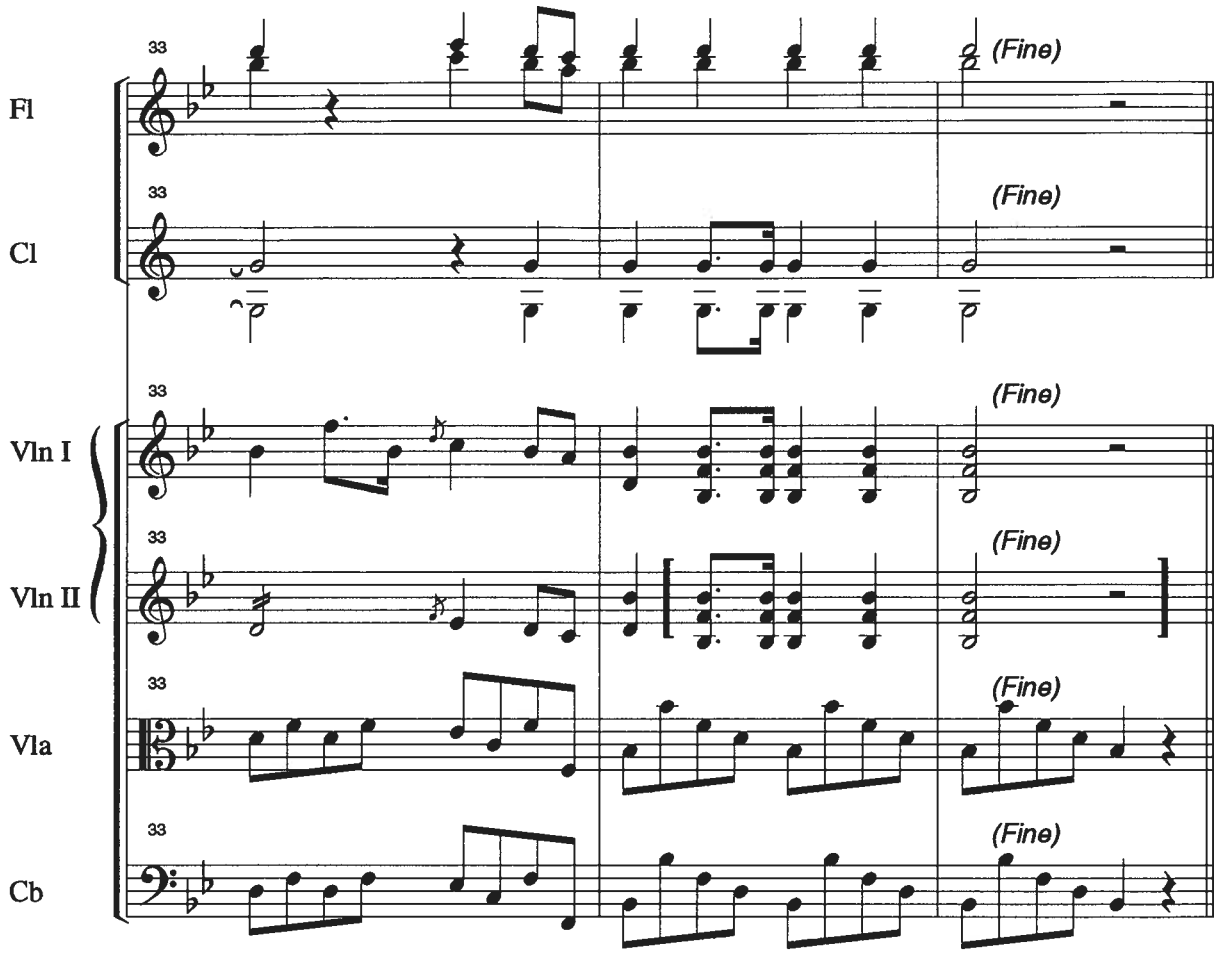

15
Fl
(f)
15
Cl
(f)
15
Vln I
f
15
Vln II
f
15
Vla
f
15
Cb
f

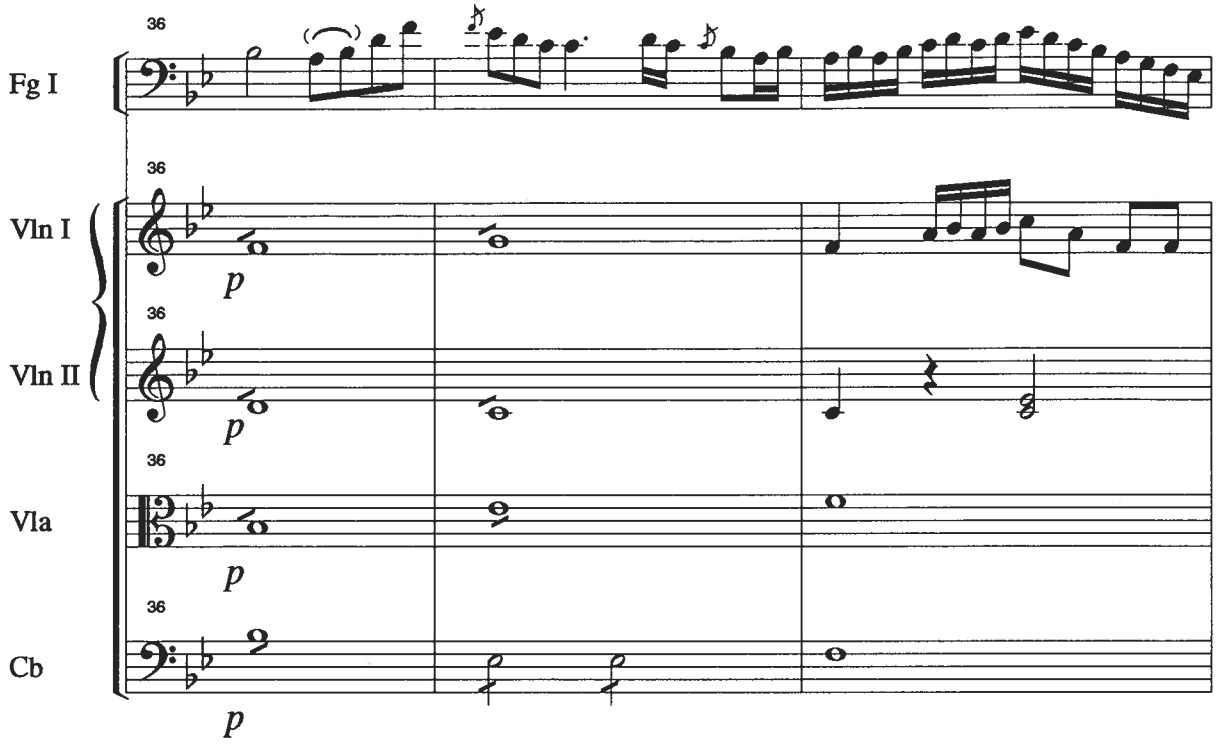

19
Fl
(f)
19
Cl
(f)
19
Vln I
pp
f
19
Vln II
pp
f
19
Vla
pp
f
19
Cb
pp
f

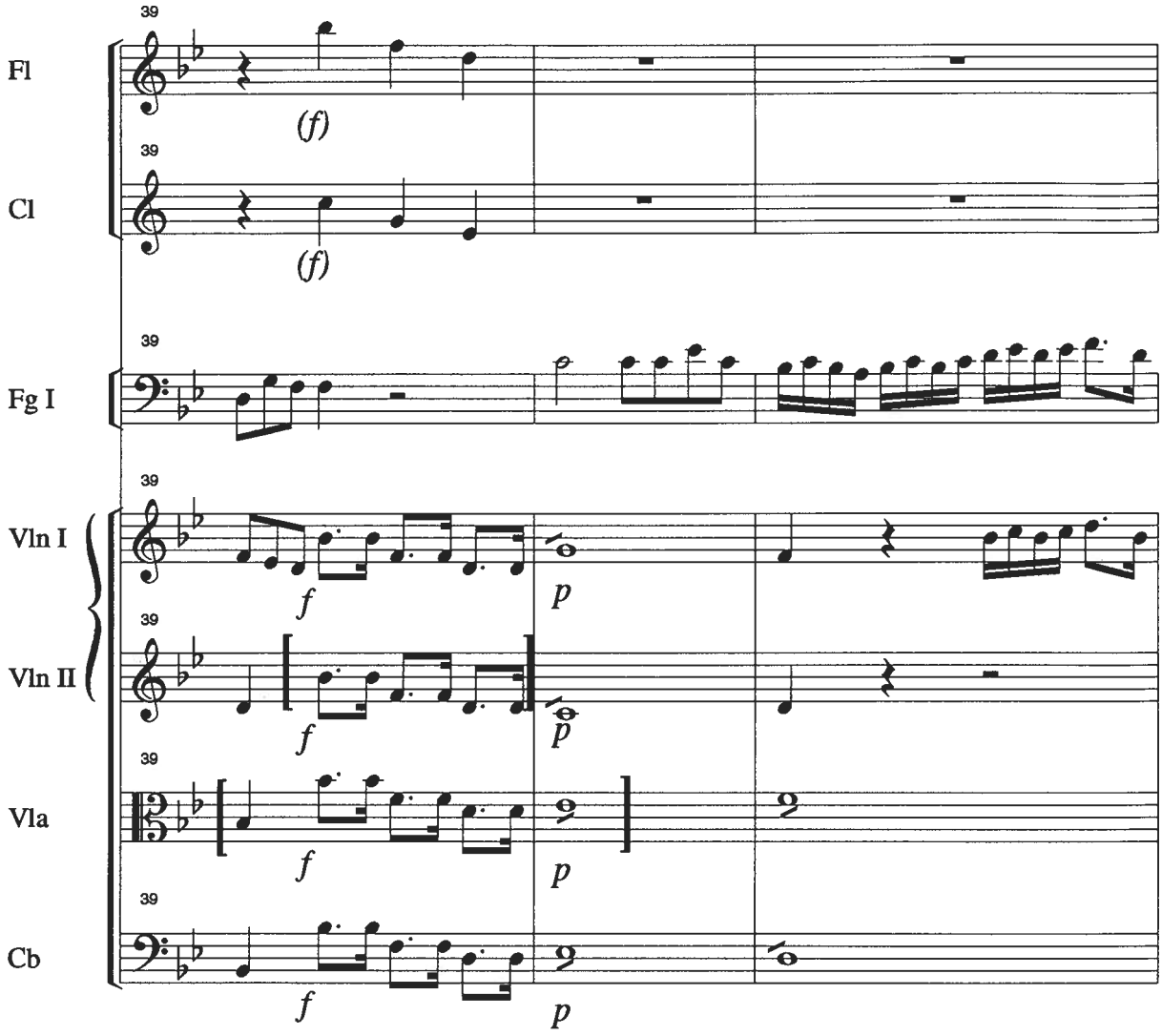

Fl
Cl
Vln I
Vln II
Vla
Cb
22

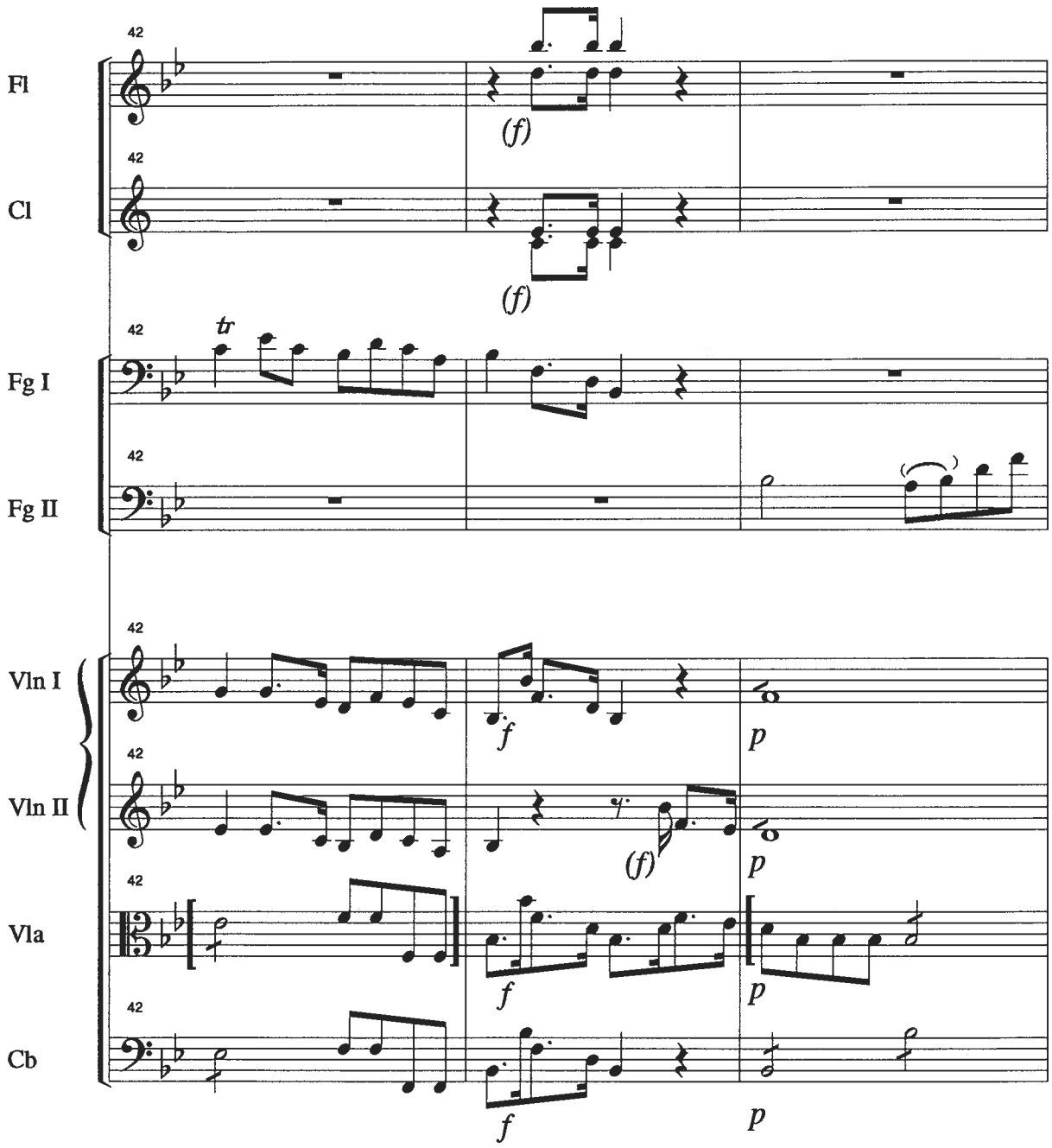

26
Fl
(f)
26
Cl
(f)
26
Vln I
f
26
Vln II
(f)
26
Vla
f
26
Cb
f

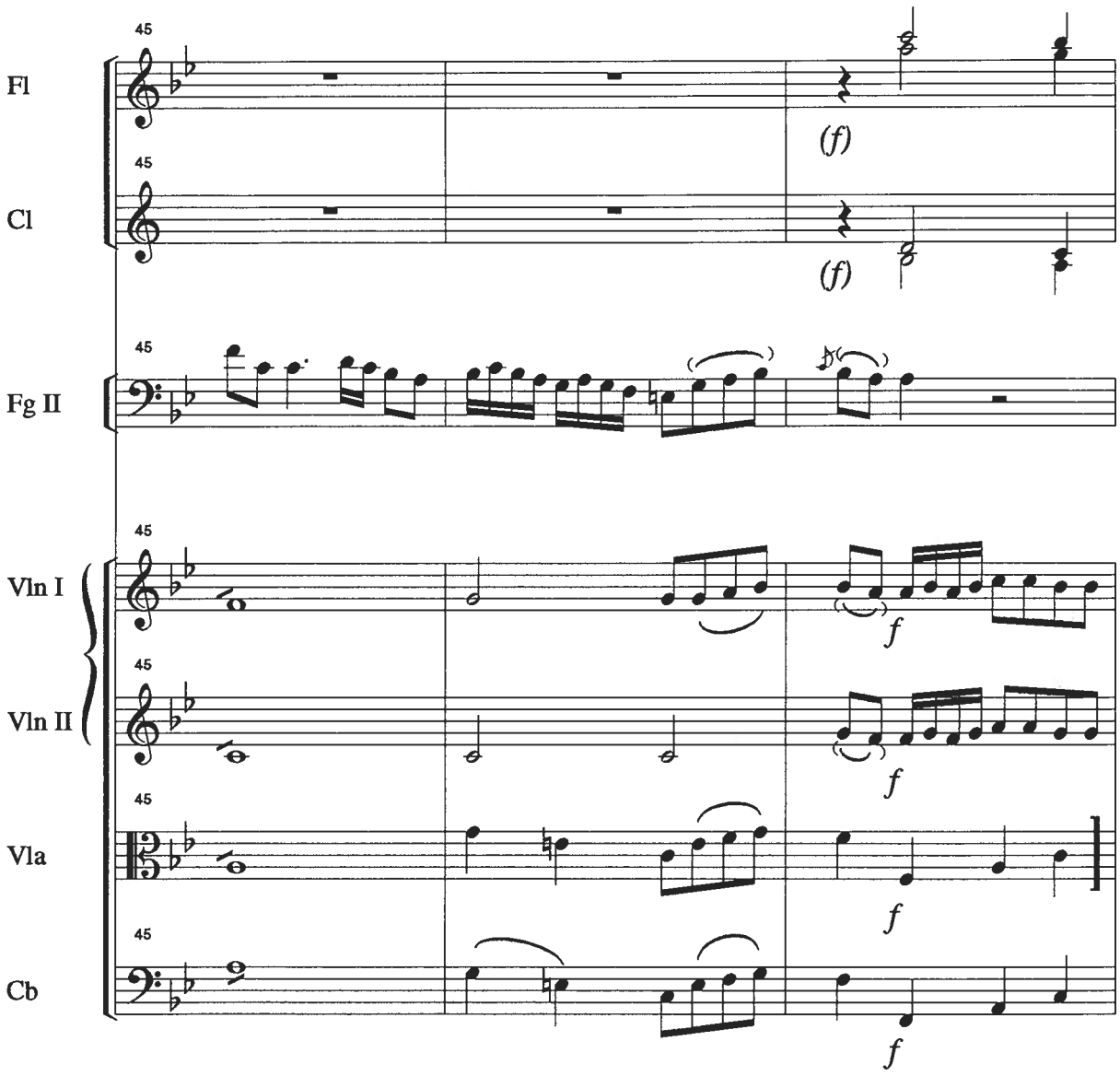

30
Fl
(f)
30
Cl
f
30
Vln I
p
f
30
Vln II
p
f
30
Vla
p
f
30
Cb
p
f

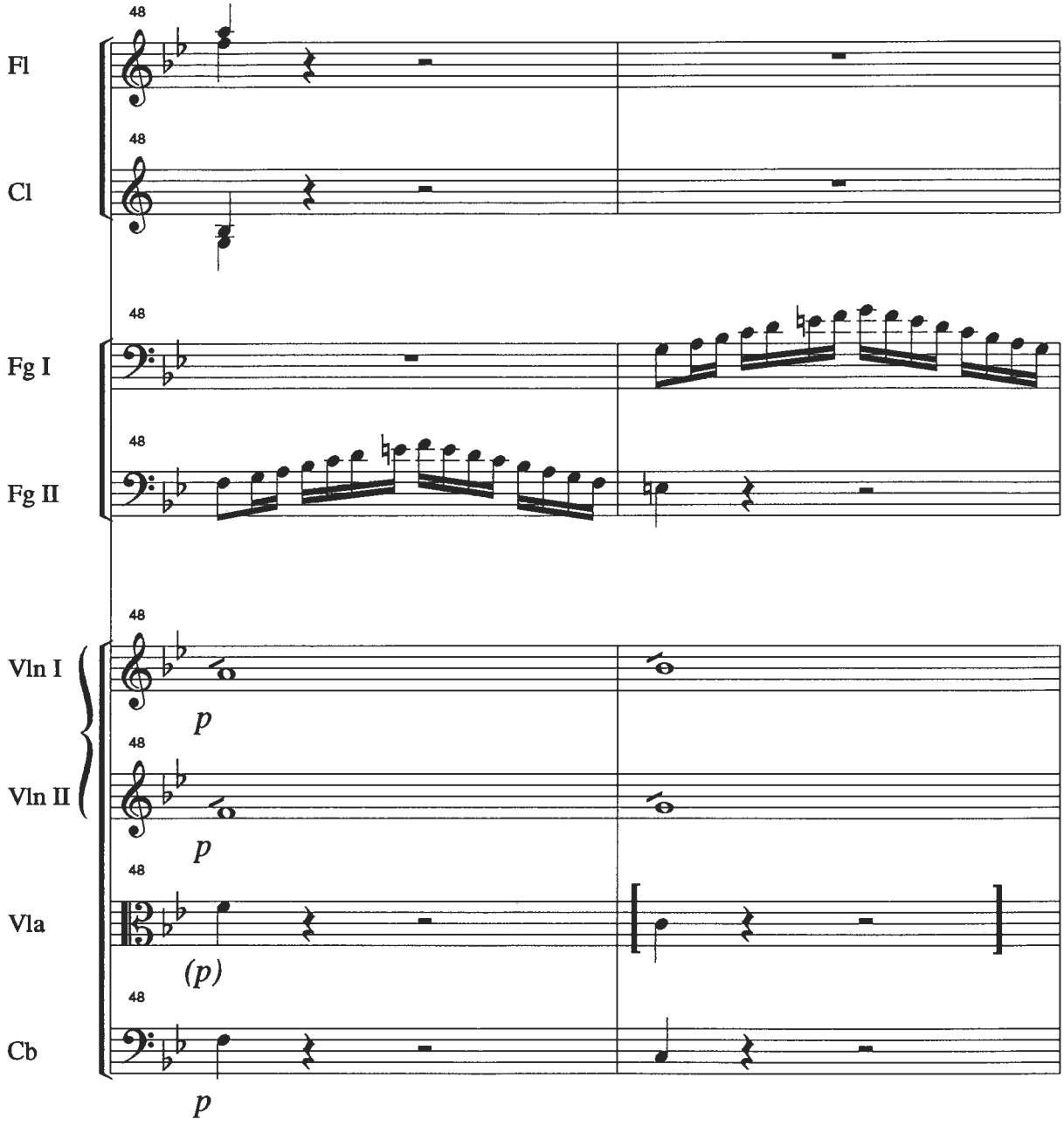

Fl
Cl
Vln I
Vln II
Vla
Cb
33
(Fine)

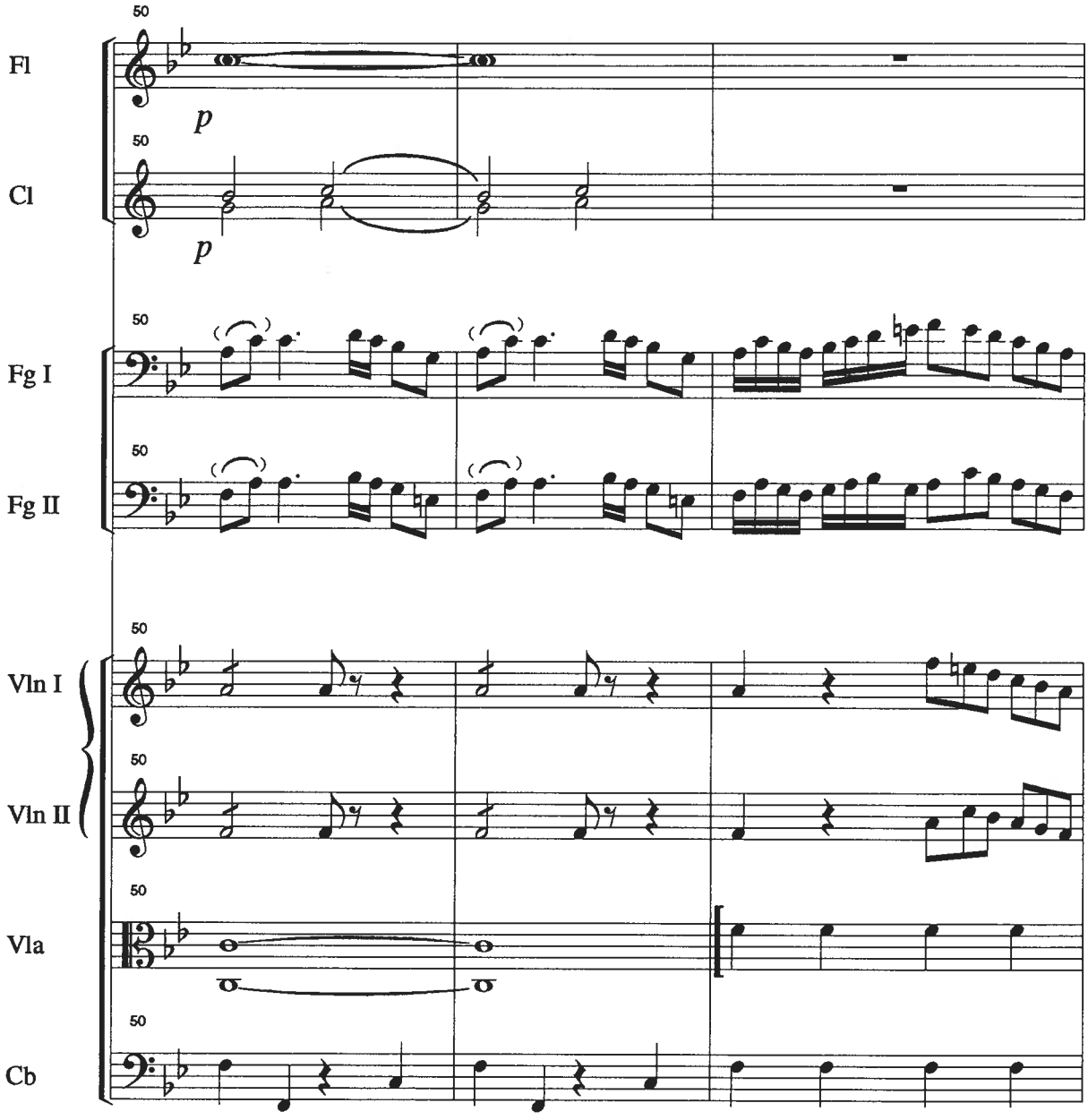

Fg I
Vln I
Vln II
Vla
Cb
36
p

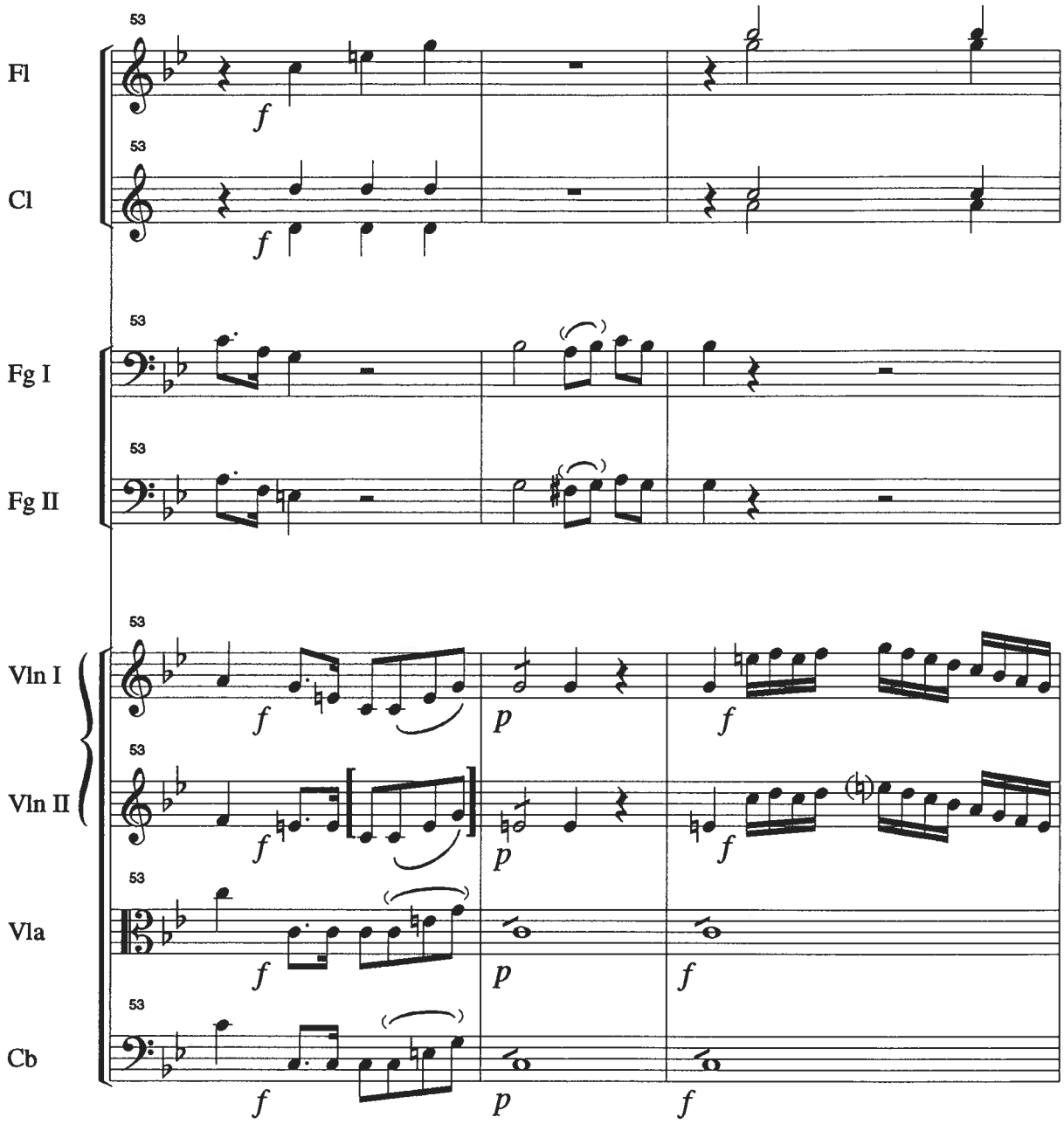

39
Fl
(f)
39
Cl
(f)
39
Fg I
39
Vln I
f
p
39
Vln II
f
p
39
Vla
f
p
39
Cb
f
p

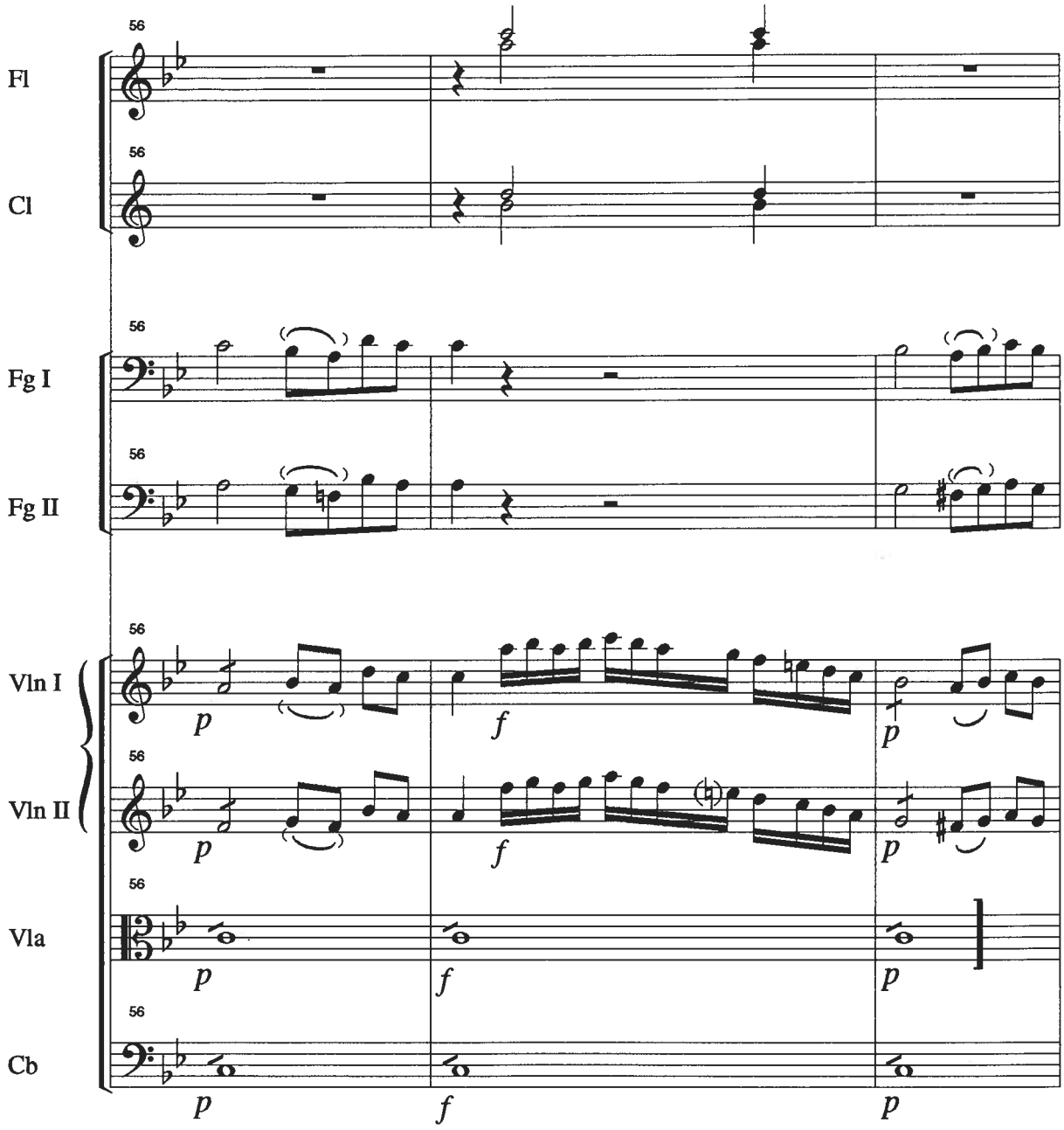

42
Fl
(f)
42
Cl
(f)
42
tr
Fg I
42
Fg II
42
Vln I
f
p
42
Vln II
(f)
p
42
Vla
f
p
42
Cb
f
p

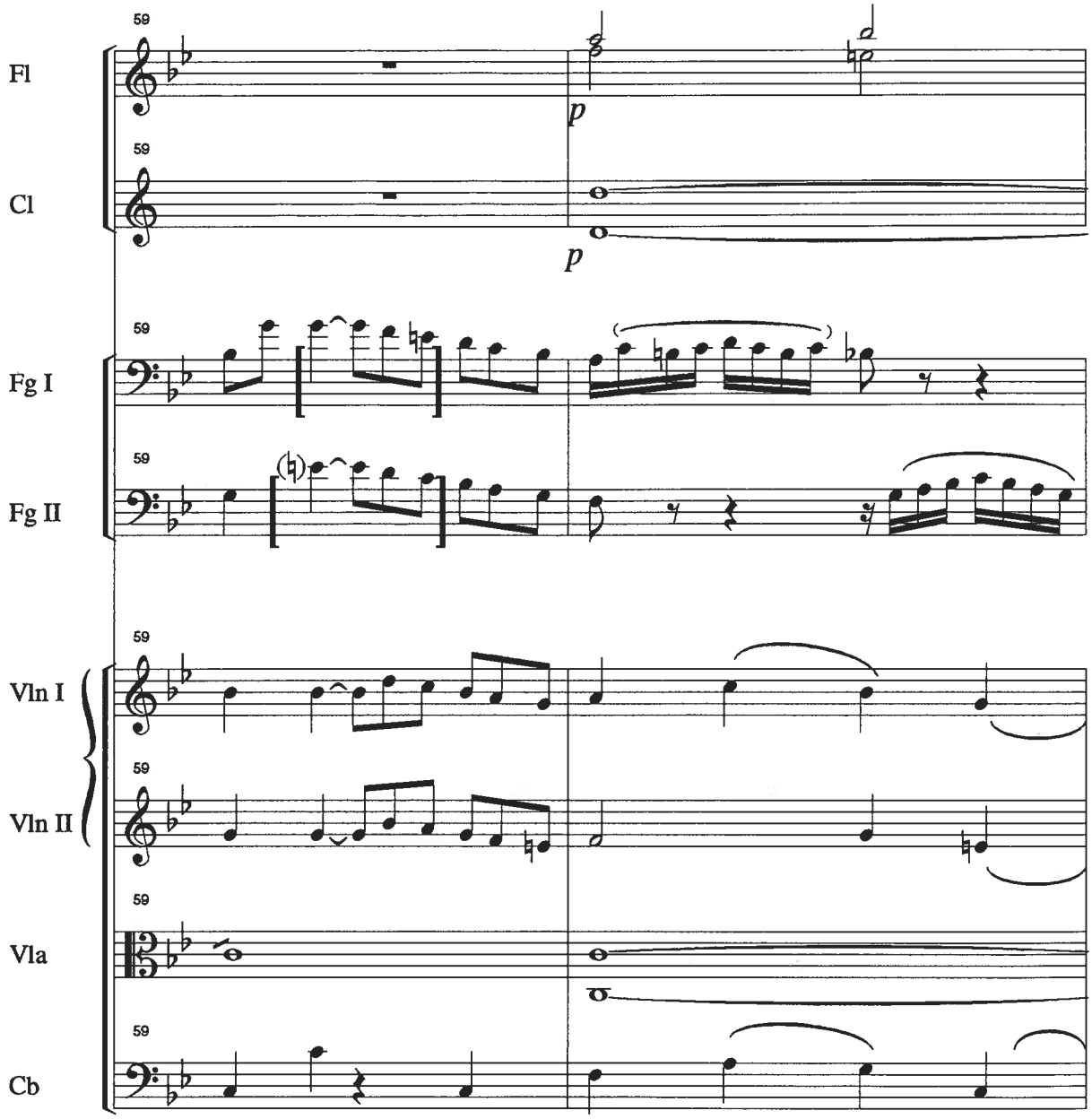

45
Fl
(f)
45
Cl
(f)
45
Fg II
45
Vln I
f
45
Vln II
f
45
Vla
f
45
Cb
f

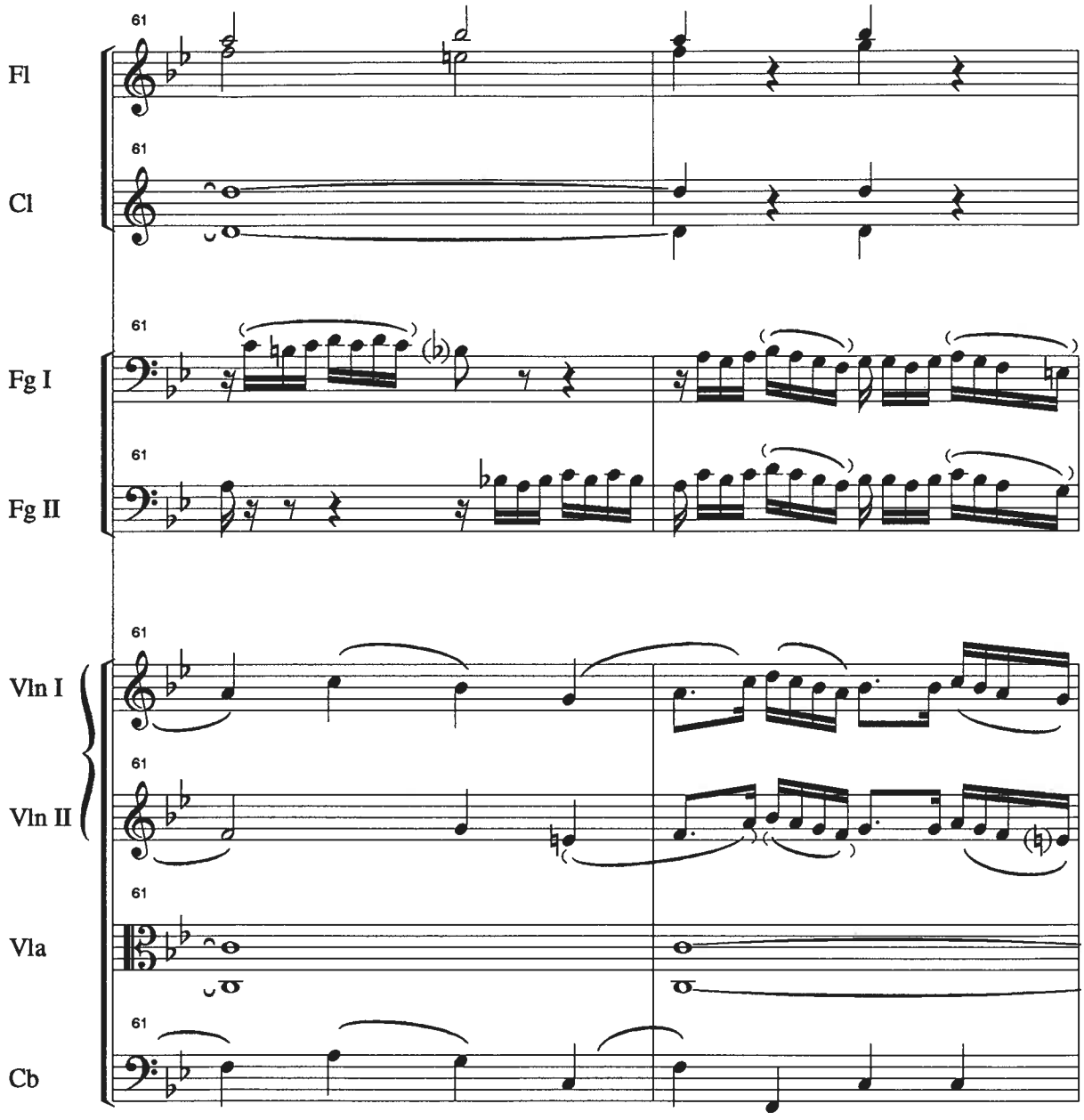

48
Fl
48
Cl
48
Fg I
48
Fg II
48
Vln I
p
48
Vln II
p
48
Vla
(p)
48
Cb
p

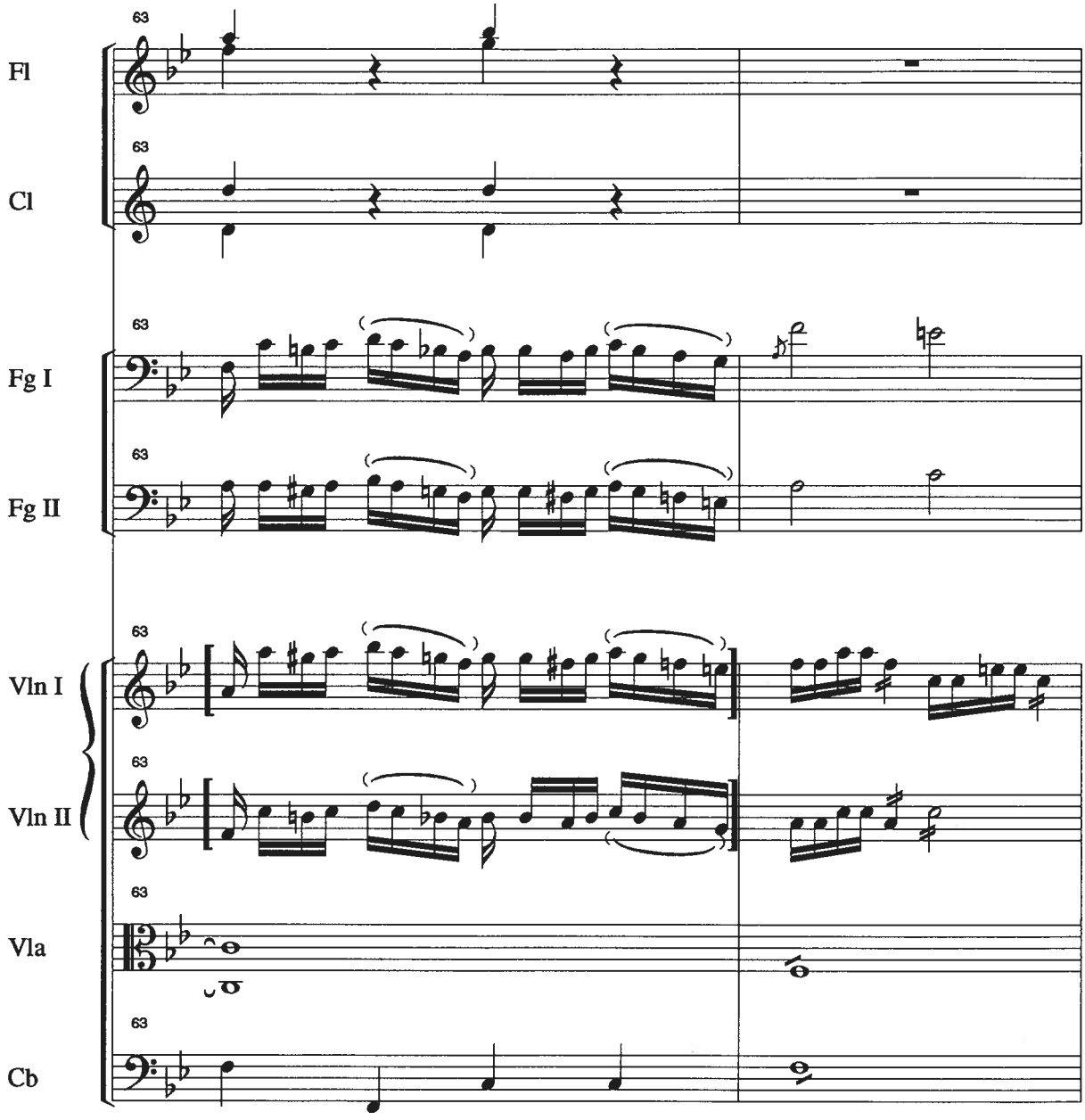

50
Fl
p
50
Cl
p
50
Fg I
50
Fg II
50
Vln I
50
Vln II
50
Vla
50
Cb

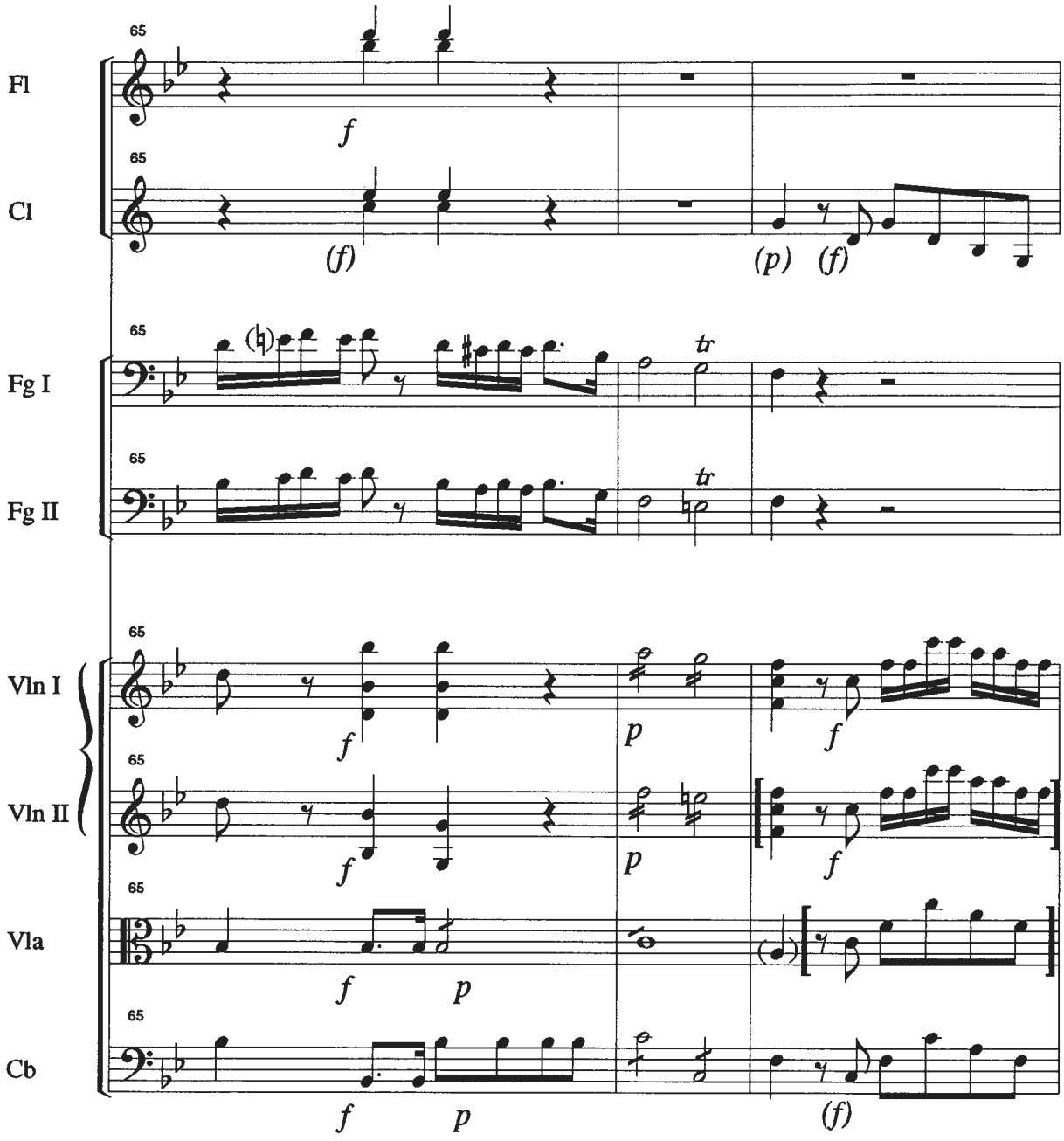

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
53
f
p

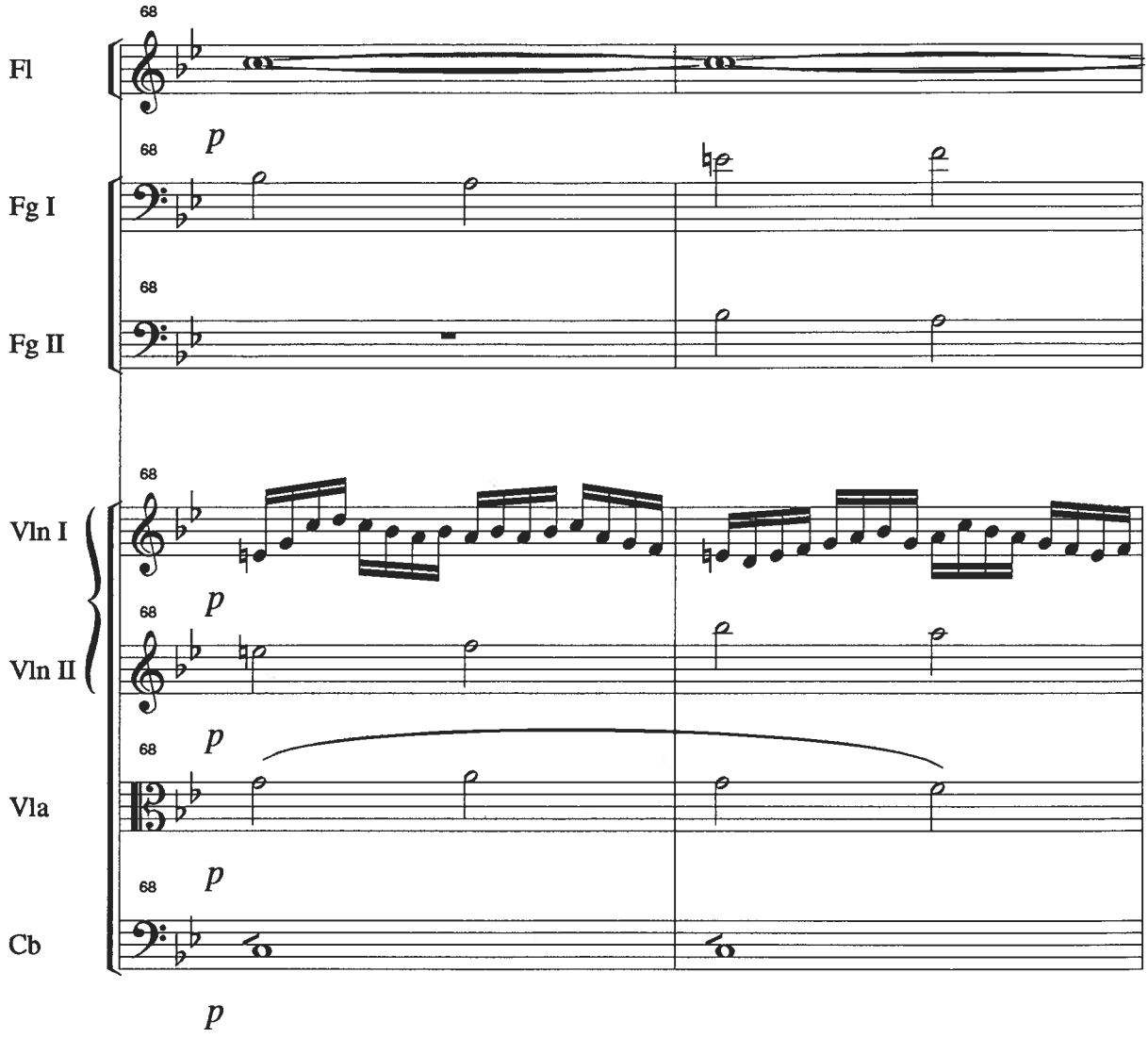

56
Fl
56
Cl
56
Fg I
56
Fg II
56
Vln I
56
Vln II
56
Vla
56
Cb
p
f
p

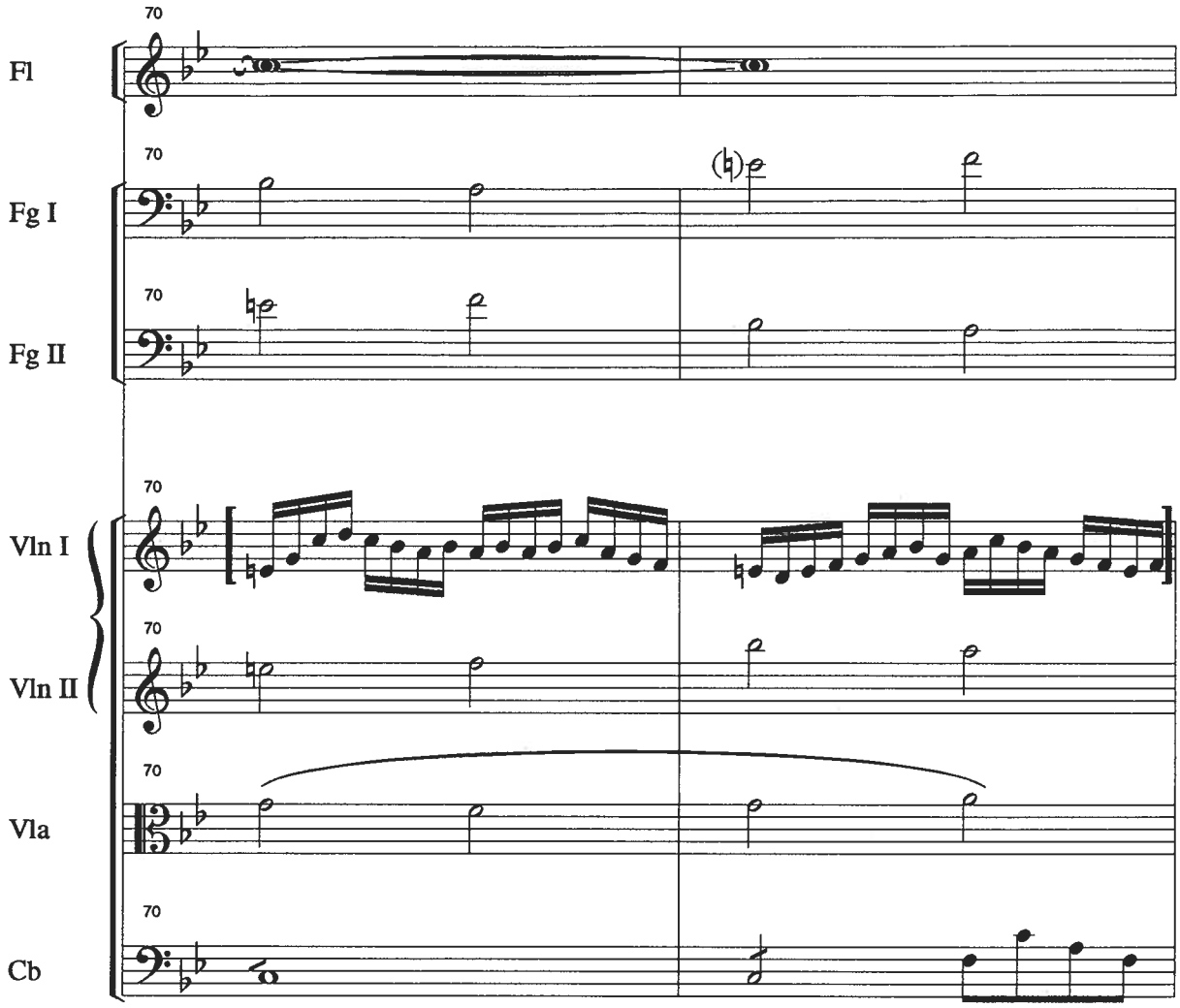

59
Fl
p
59
Cl
p
59
Fg I
59
Fg II
59
Vln I
59
Vln II
59
Vla
59
Cb

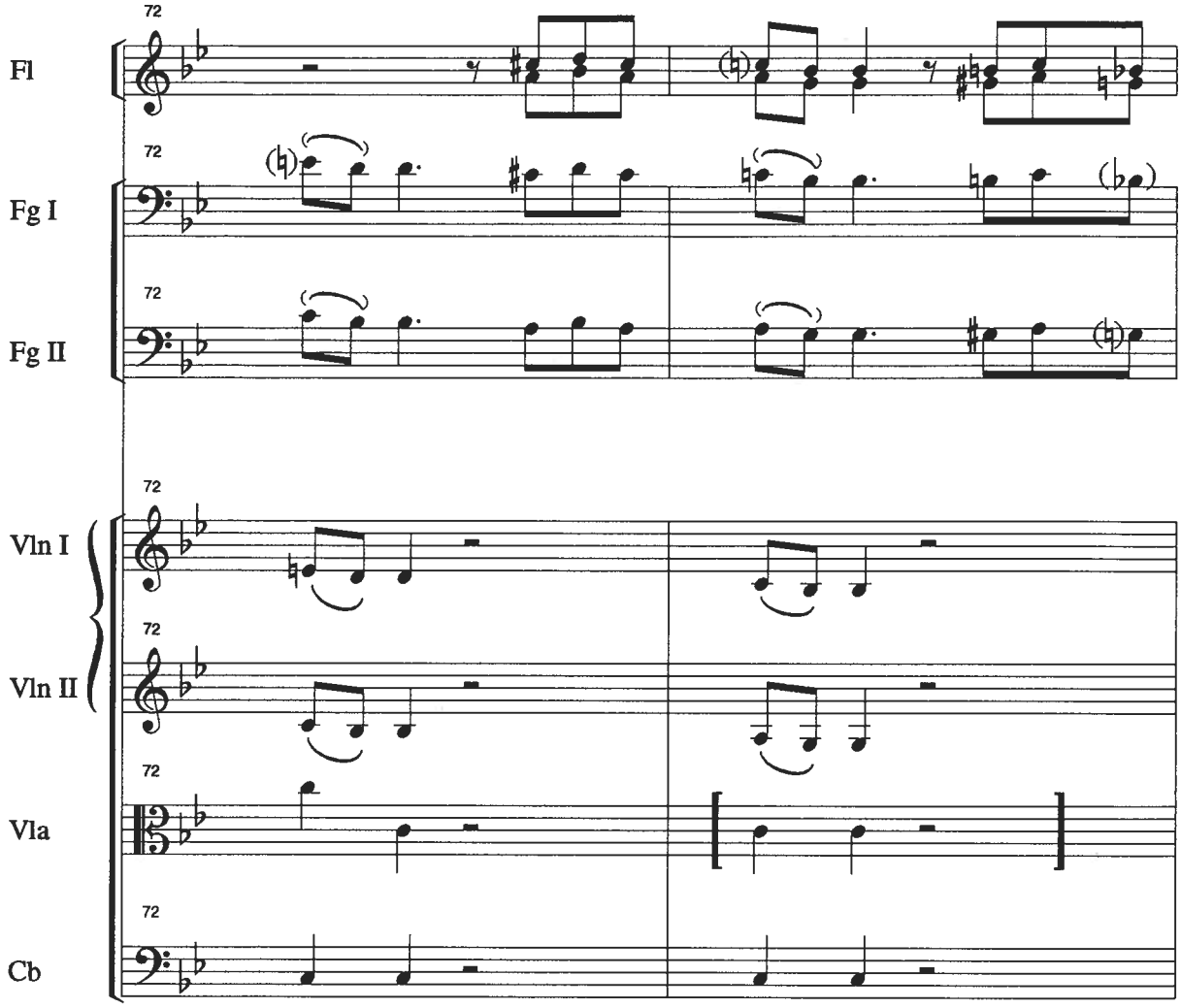

61
Fl
61
Cl
61
Fg I
61
Fg II
61
Vln I
61
Vln II
61
Vla
61
Cb

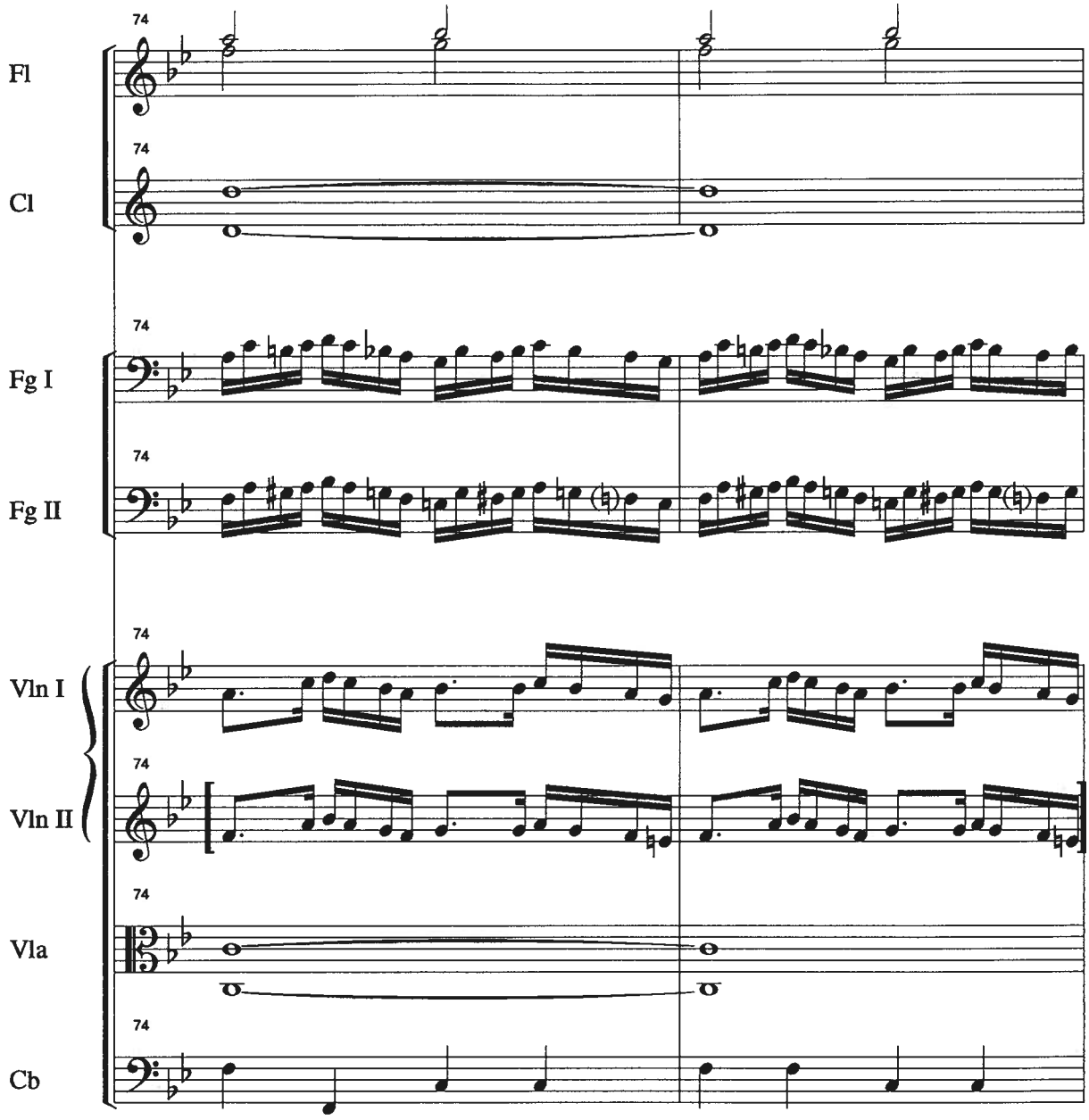

63
Fl
63
Cl
63
Fg I
63
Fg II
63
Vln I
63
Vln II
63
Vla
63
Cb

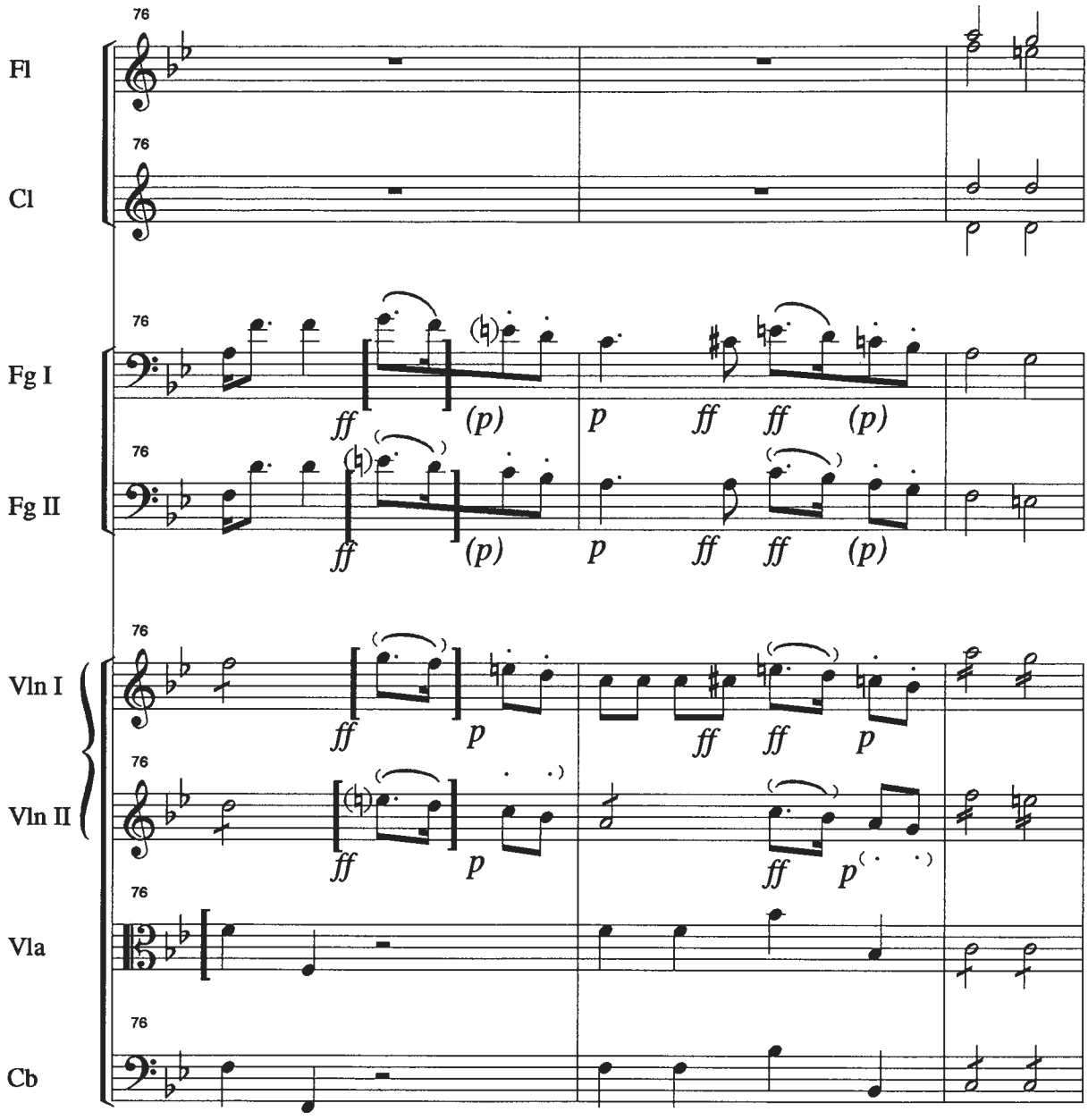

65
Fl
f
65
Cl
(f)
(p) (f)
65
Fg I
tr
65
Fg II
tr
65
Vln I
f
p
f
65
Vln II
f
p
f
65
Vla
f
p
65
Cb
f
p
(f)

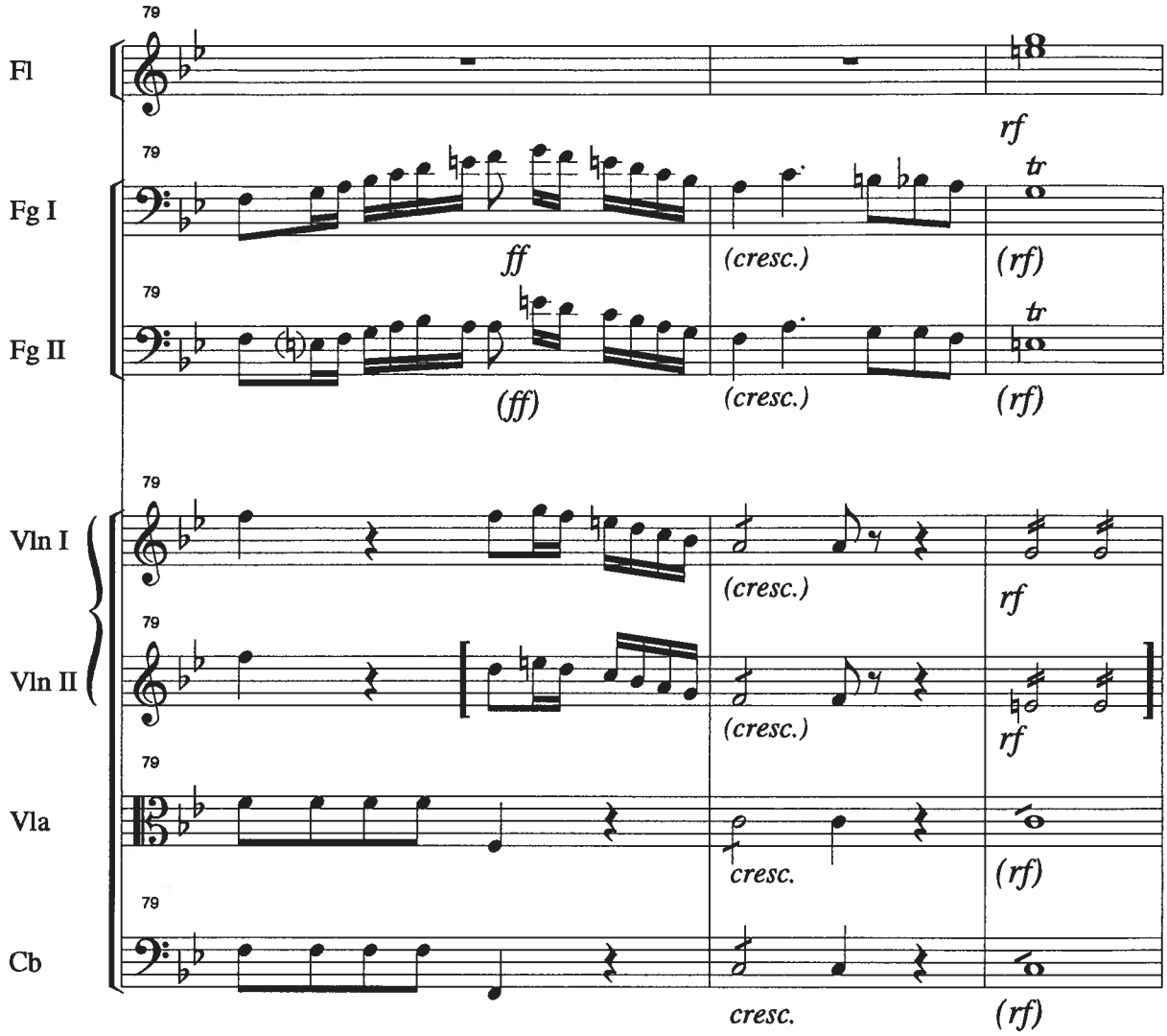

68
Fl
p
68
Fg I
68
Fg II
68
Vln I
p
68
Vln II
p
68
Vla
p
68
Cb
p

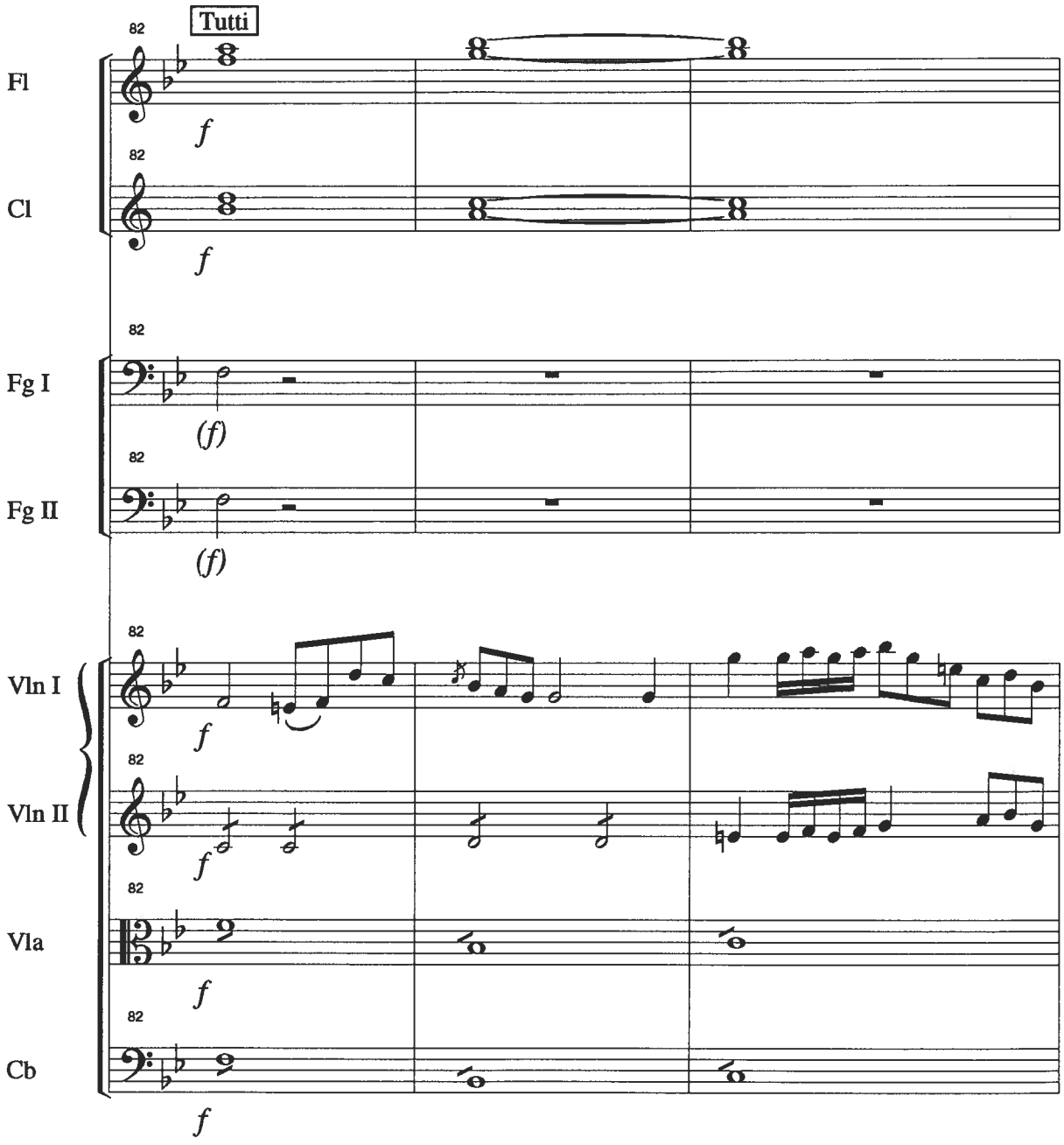

70
Fl
70
Fg I
70
Fg II
70
Vln I
70
Vln II
70
Vla
70
Cb

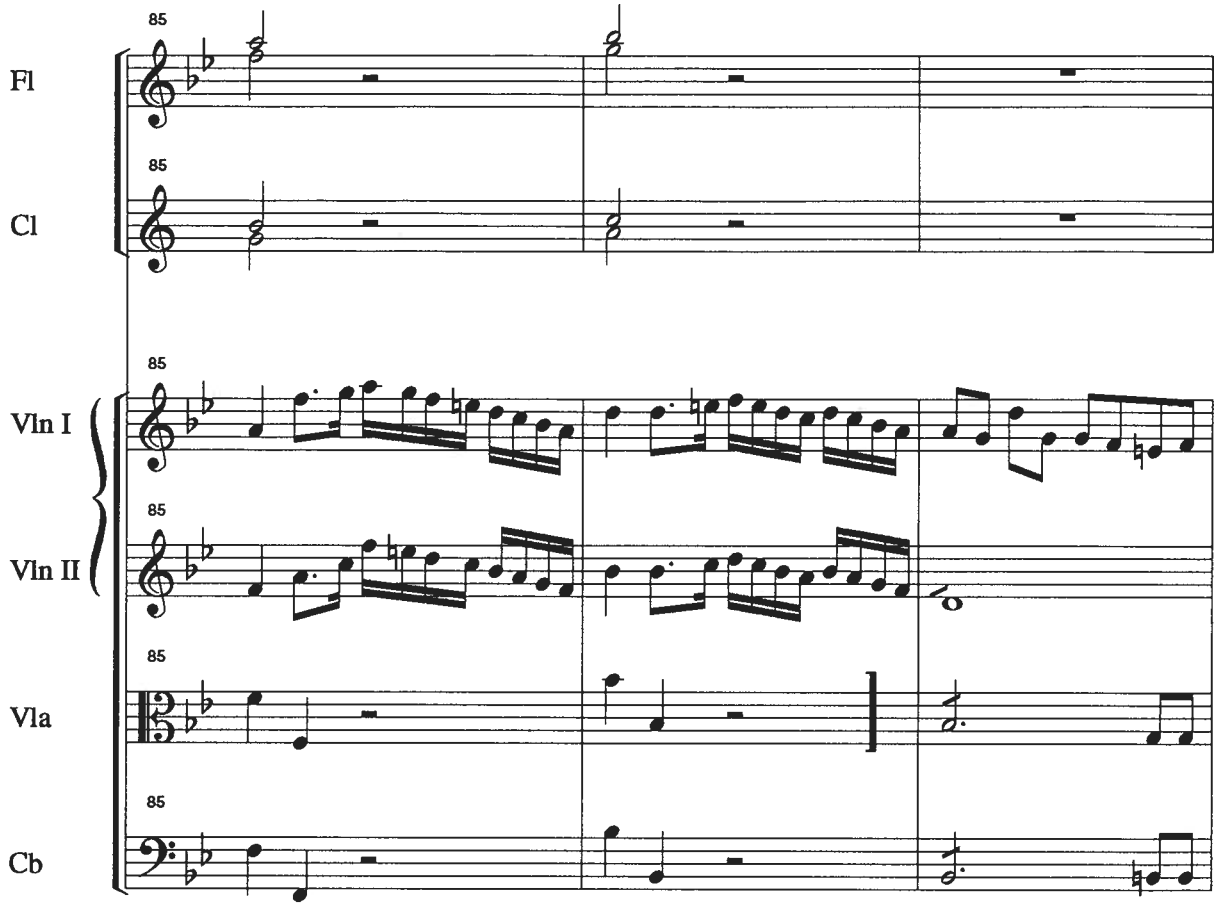

72
Fl
72
Fg I
72
Fg II
72
Vln I
72
Vln II
72
Vla
72
Cb

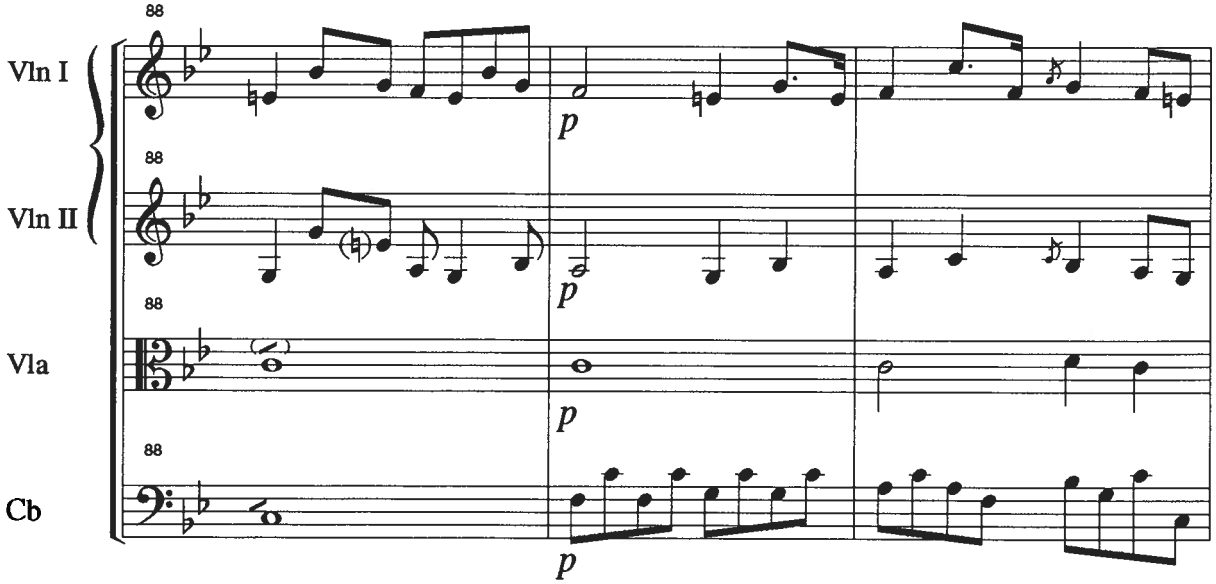

74
Fl
74
Cl
74
Fg I
74
Fg II
74
Vln I
74
Vln II
74
Vla
74
Cb

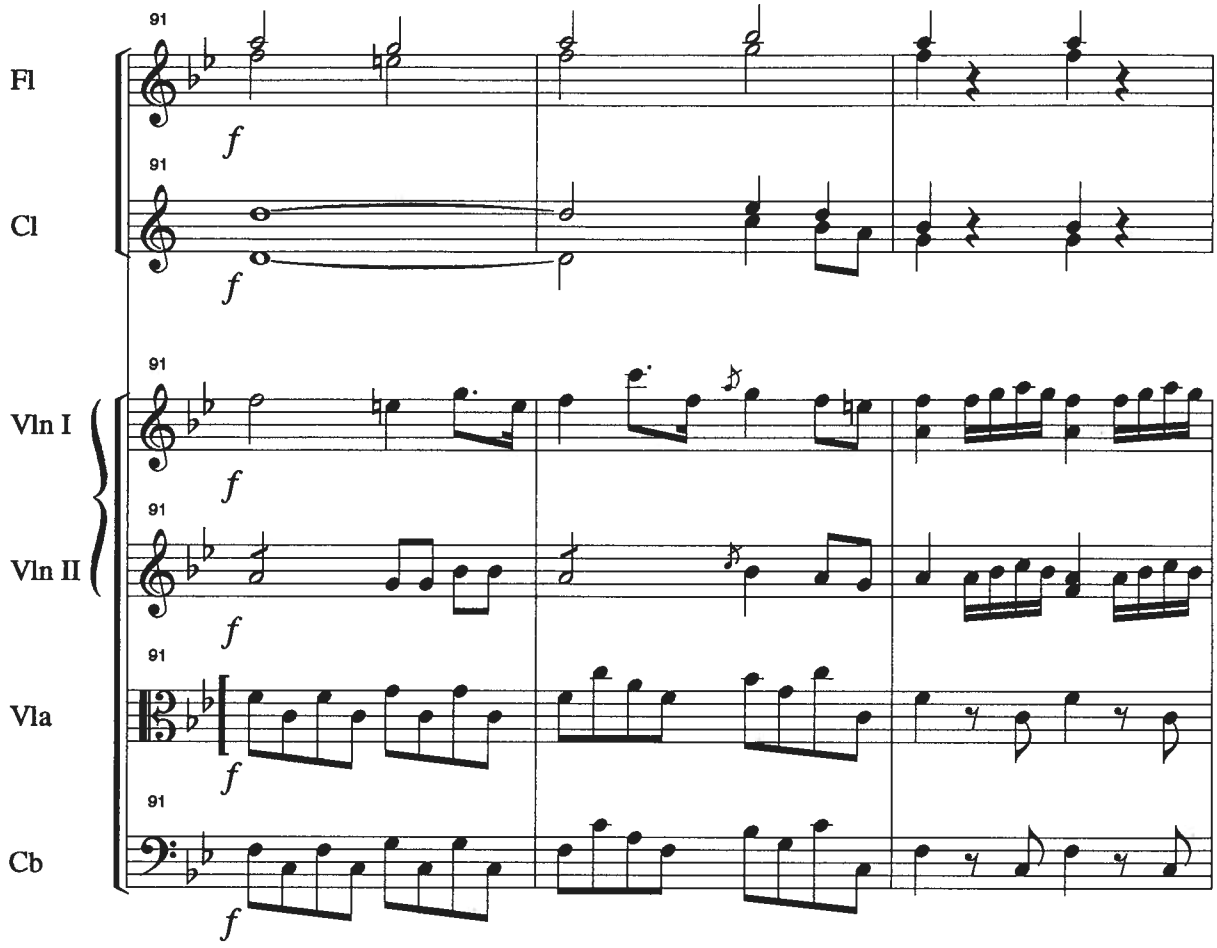

76
Fl
76
Cl
76
Fg I
76
Fg II
76
Vln I
76
Vln II
76
Vla
76
Cb
ff
(p)
p
ff
ff
(p)

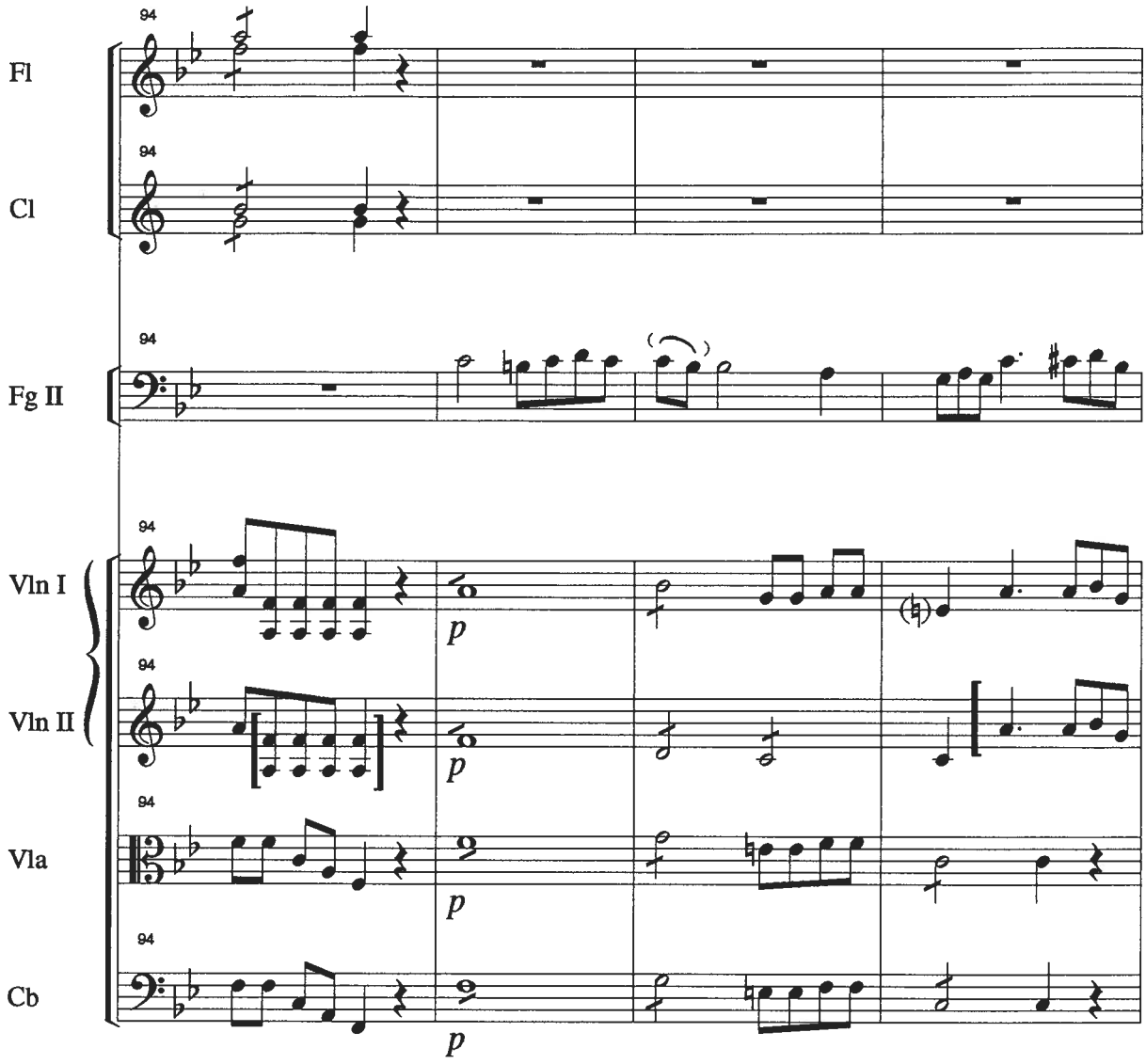

79
Fl
rf
79
Fg I
ff
(cresc.)
(rf)
79
Fg II
(ff)
(cresc.)
(rf)
79
Vln I
(cresc.)
rf
79
Vln II
(cresc.)
rf
79
Vla
cresc.
(rf)
79
Cb
cresc.
(rf)

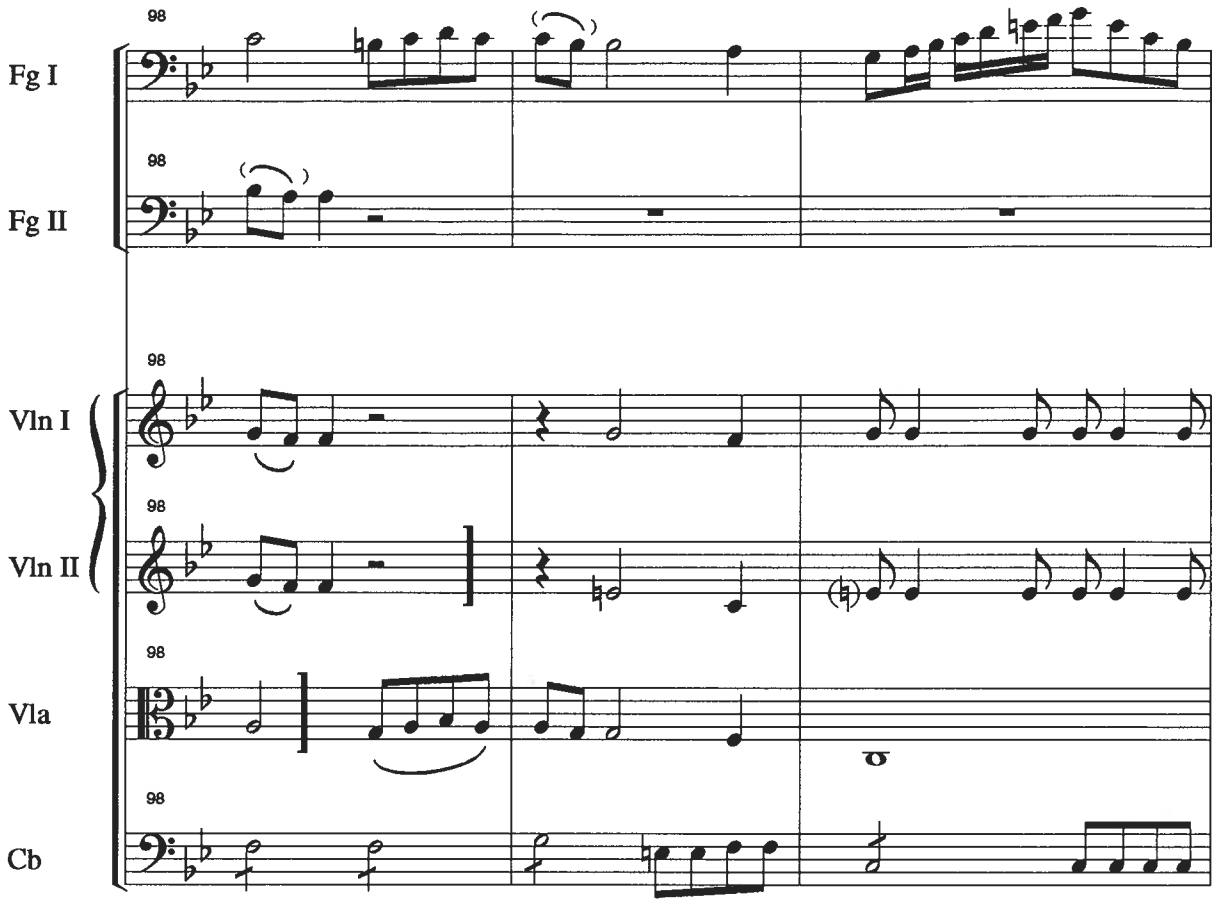

Tutti
82
Fl
f
82
Cl
f
82
Fg I
(f)
82
Fg II
(f)
82
Vln I
f
82
Vln II
f
82
Vla
f
82
Cb
f

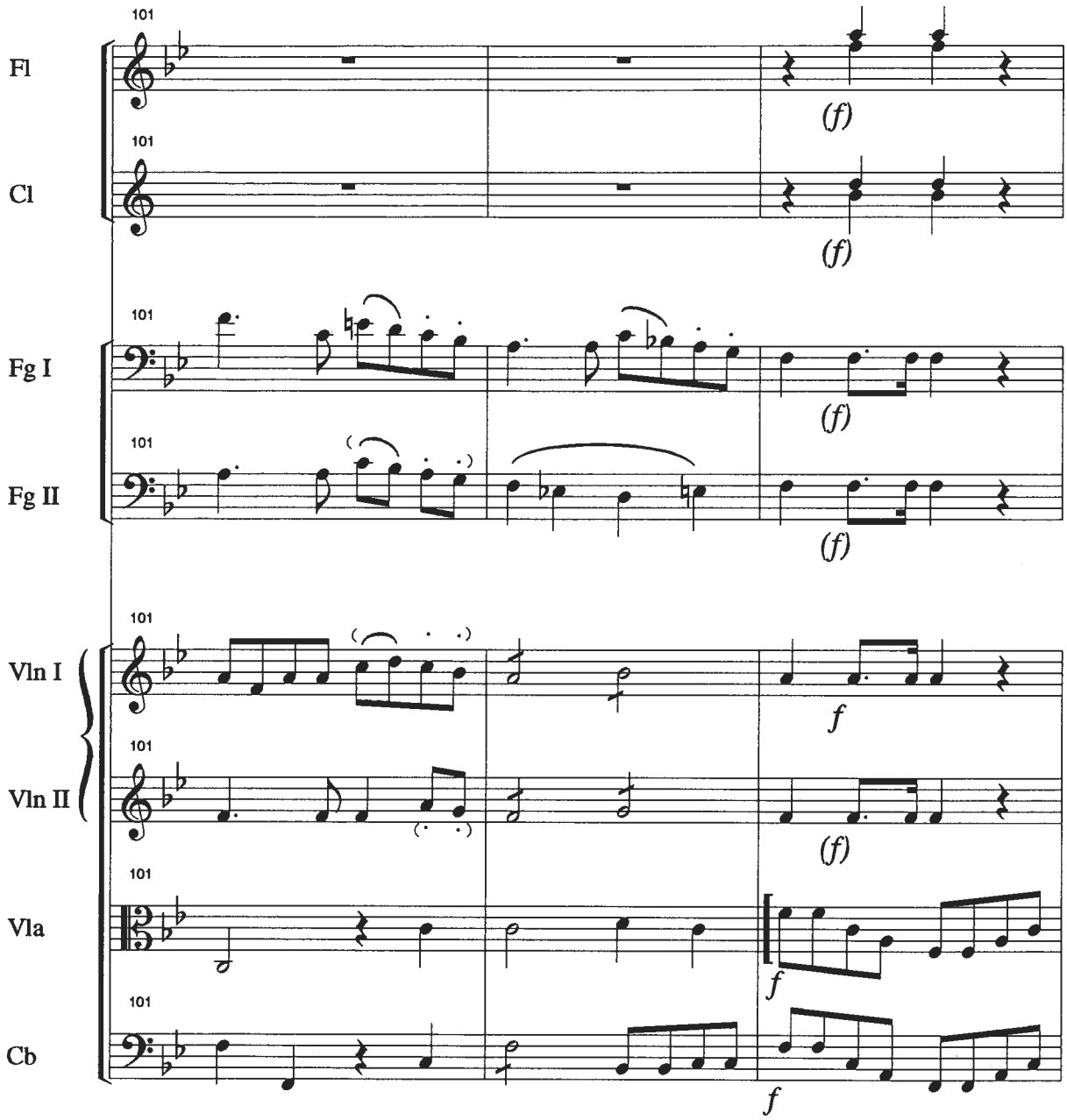

85
Fl
85
Cl
85
Vln I
85
Vln II
85
Vla
85
Cb

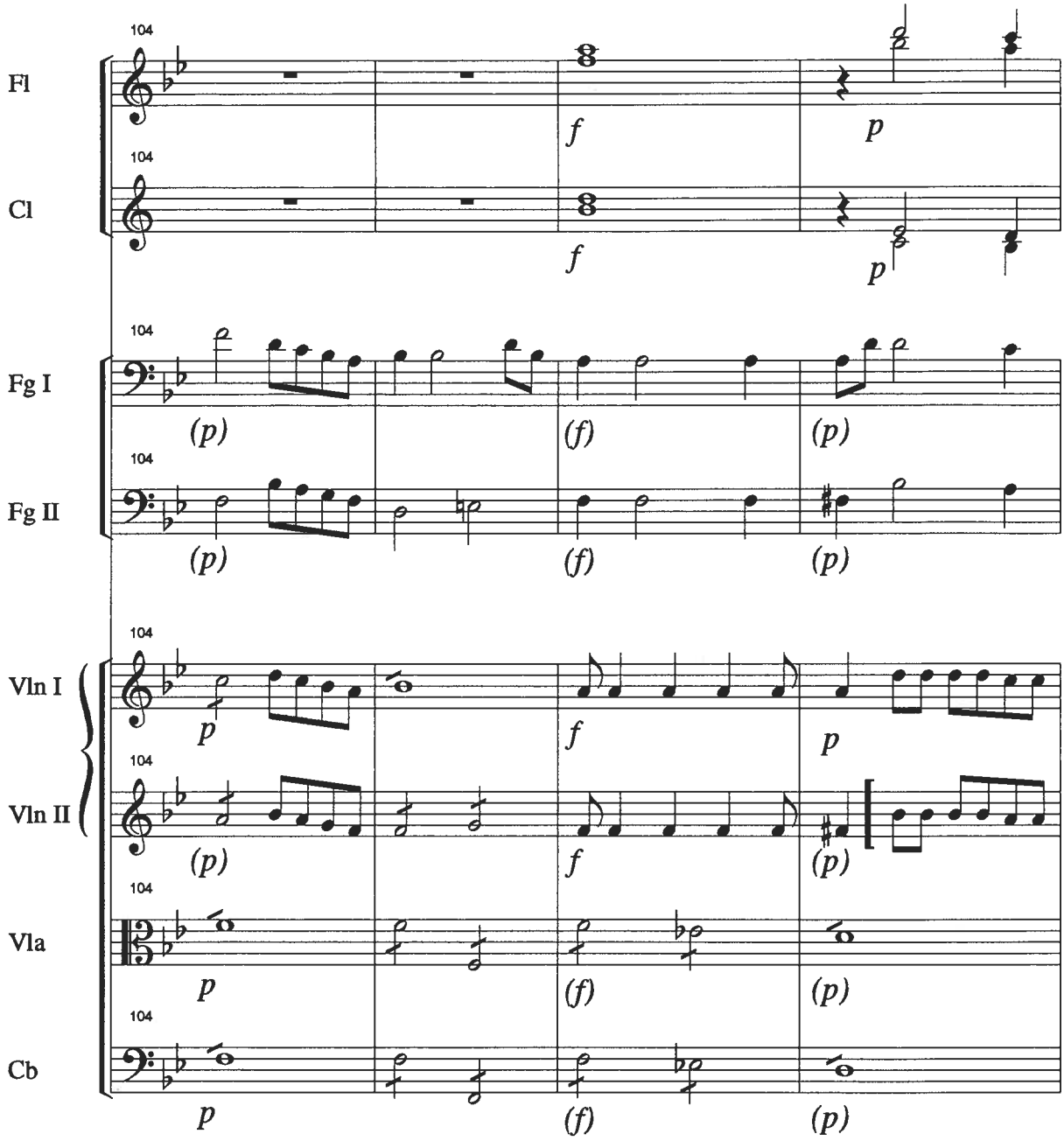

88
Vln I
p
88
Vln II
p
88
Vla
p
88
Cb
p

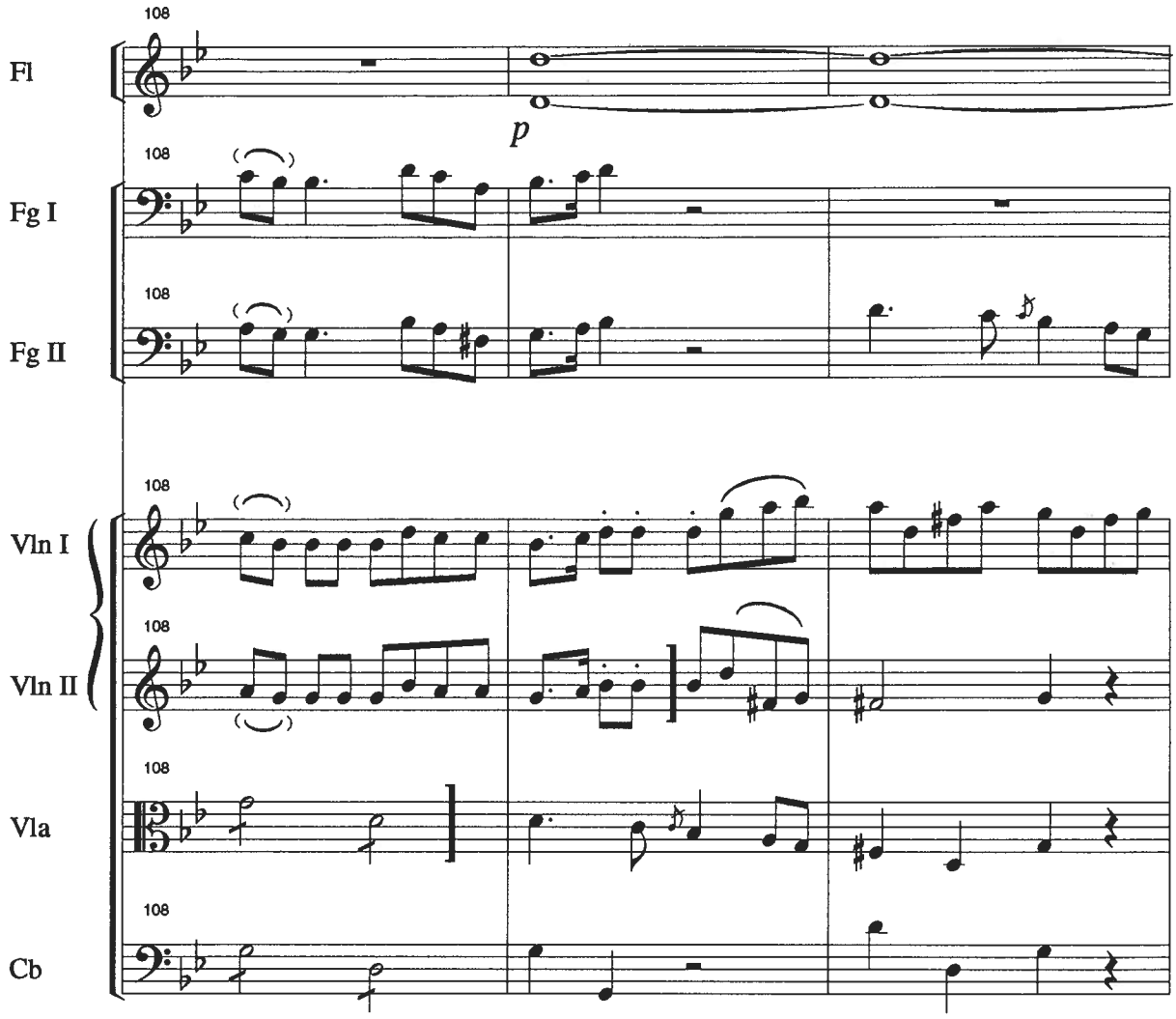

91
Fl
f
91
Cl
f
91
Vln I
f
91
Vln II
f
91
Vla
f
91
Cb
f

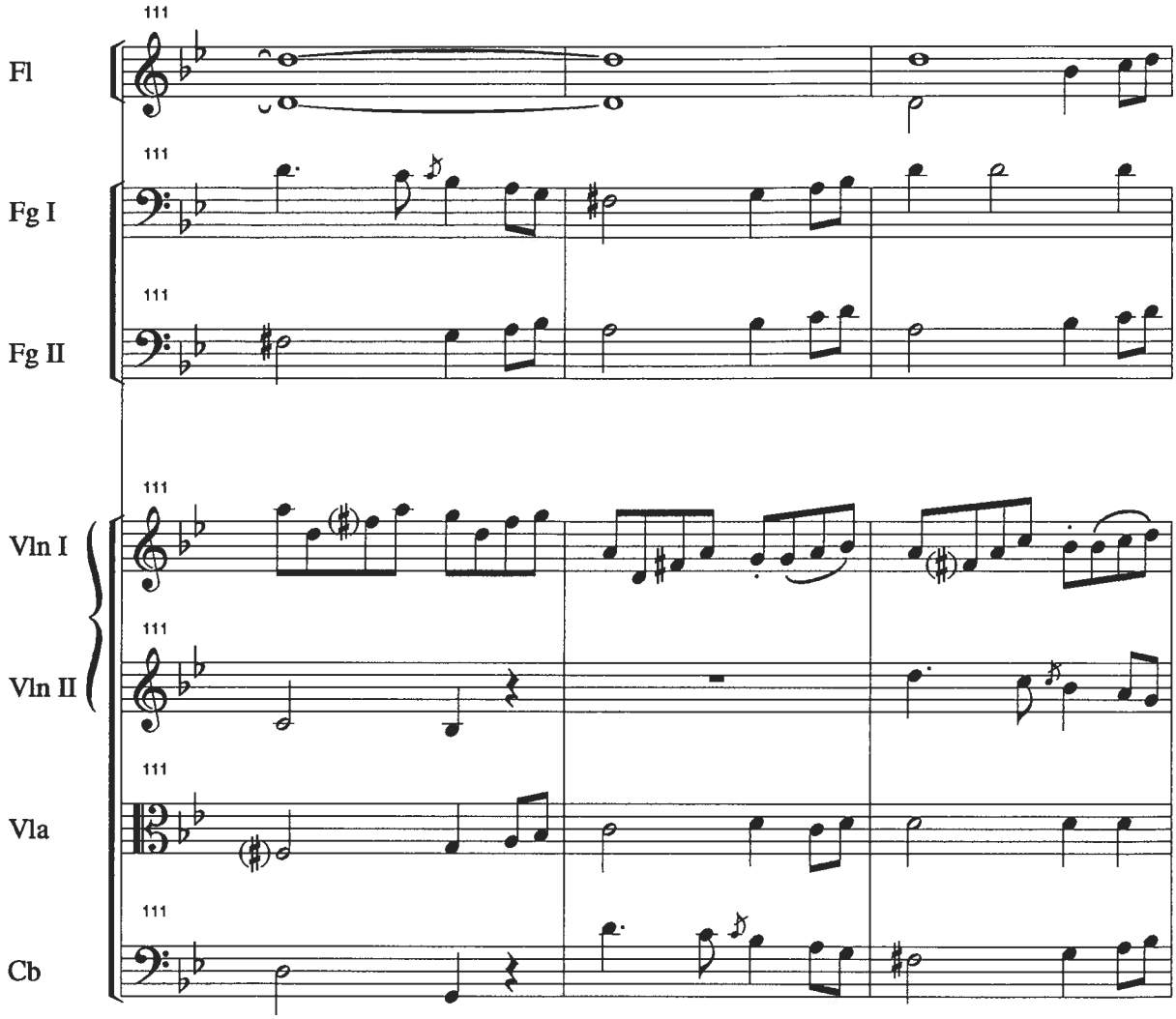

94
Fl
94
Cl
94
Fg II
94
Vln I
p
94
Vln II
p
94
Vla
p
94
Cb
p

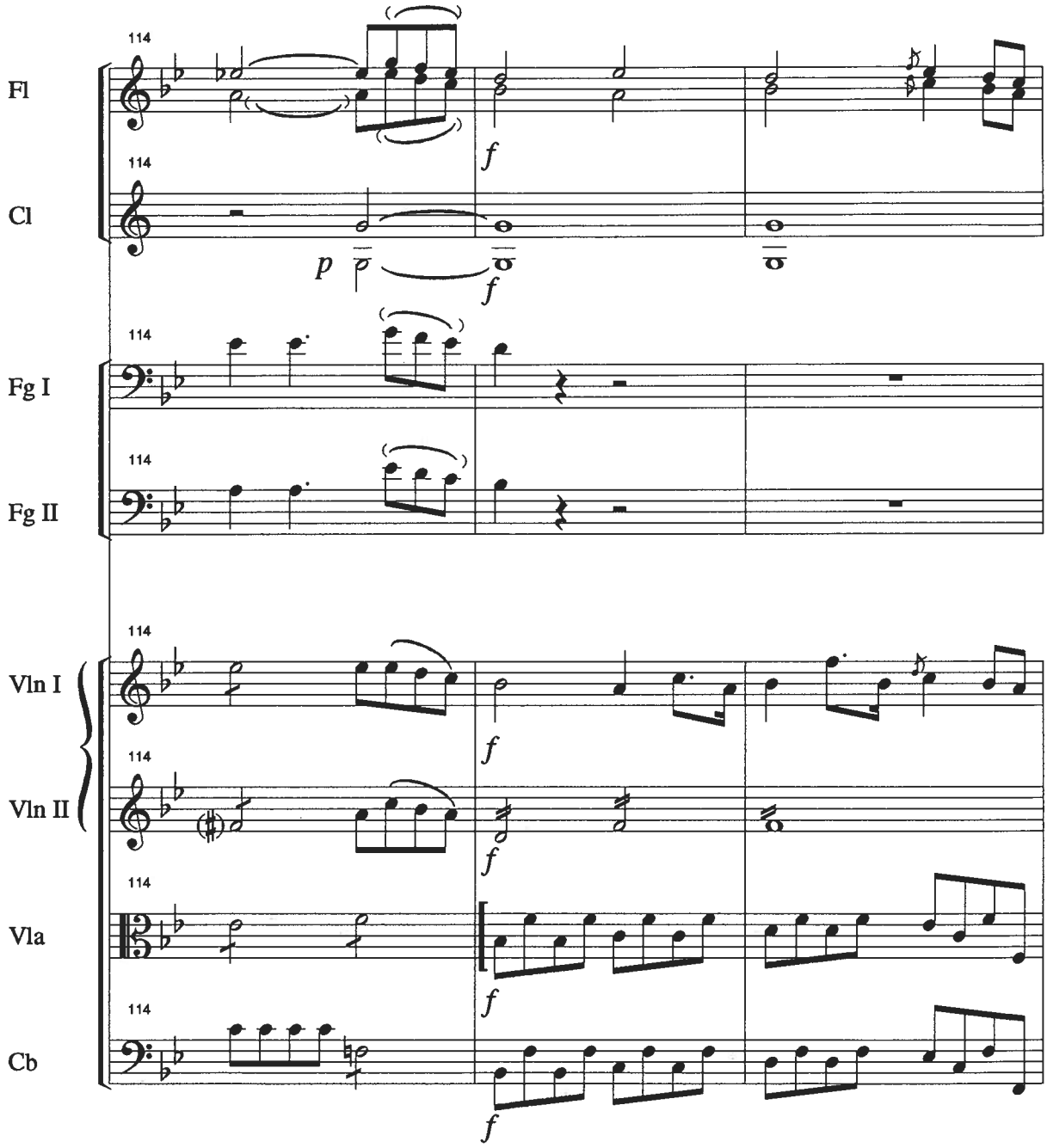

98
Fg I
98
Fg II
98
Vln I
98
Vln II
98
Vla
98
Cb

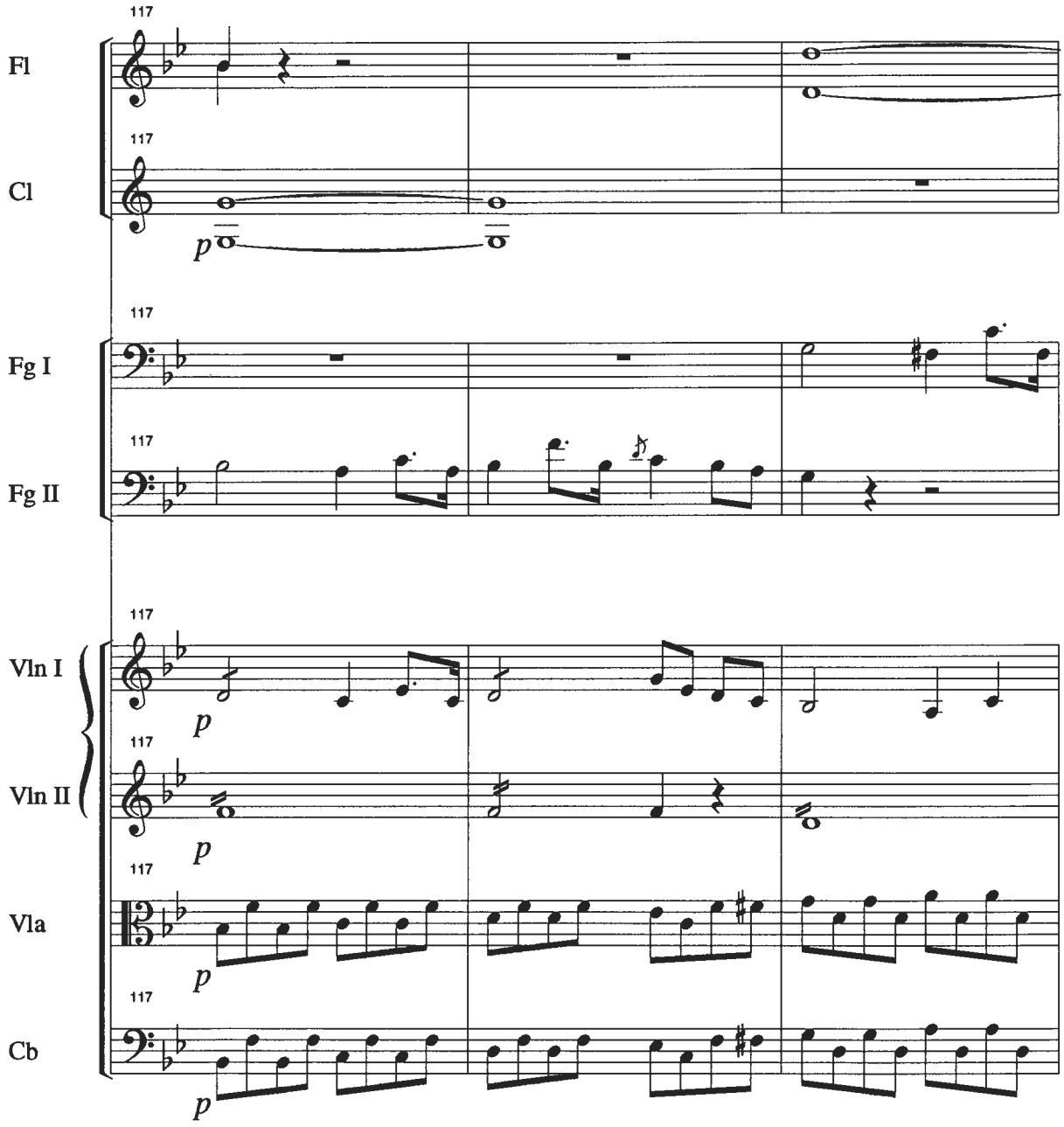

101
Fl
(f)
101
Cl
(f)
101
Fg I
(f)
101
Fg II
(f)
101
Vln I
f
101
Vln II
(f)
101
Vla
f
101
Cb
f

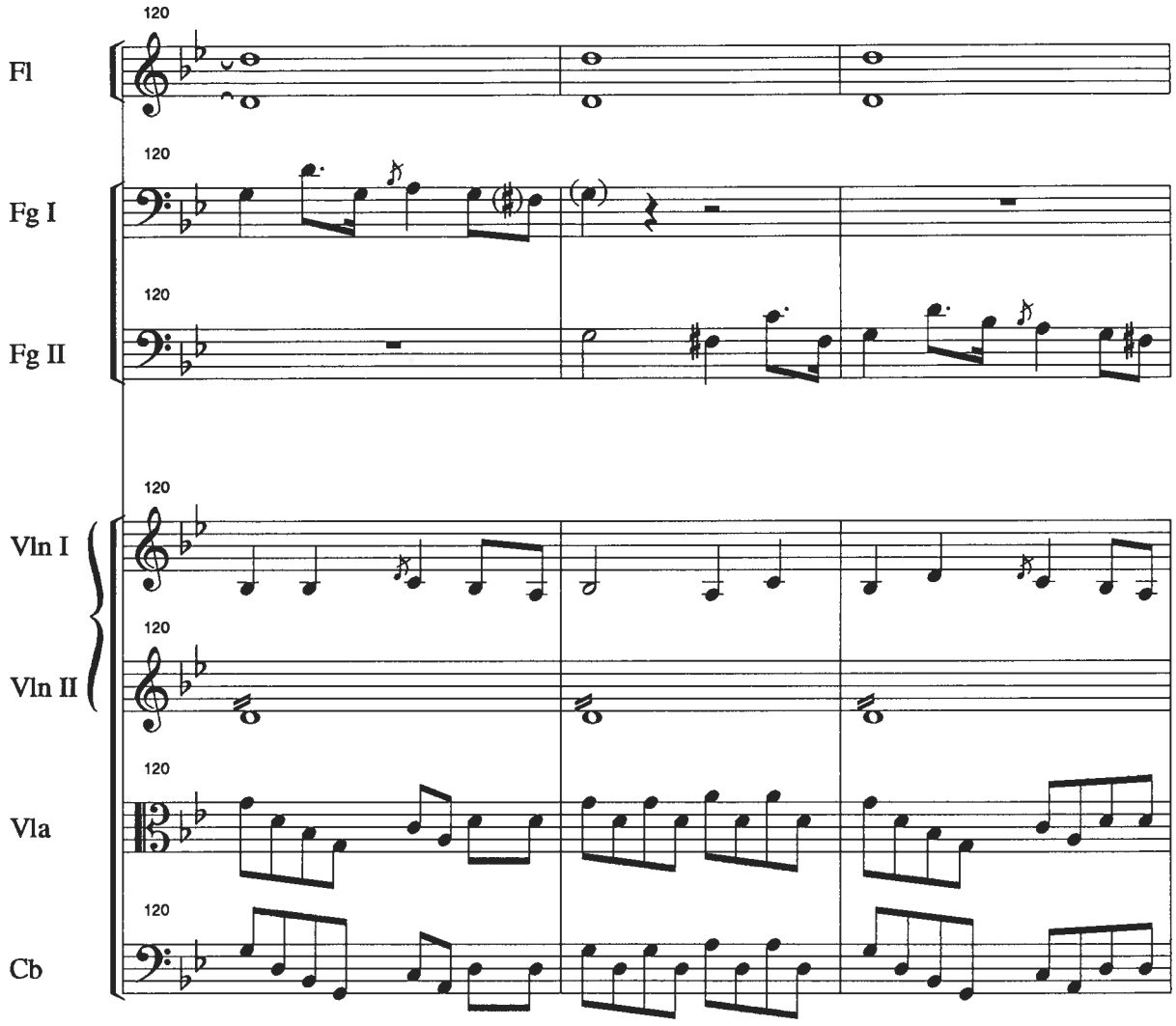

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
104
f
p
(p)
(f)

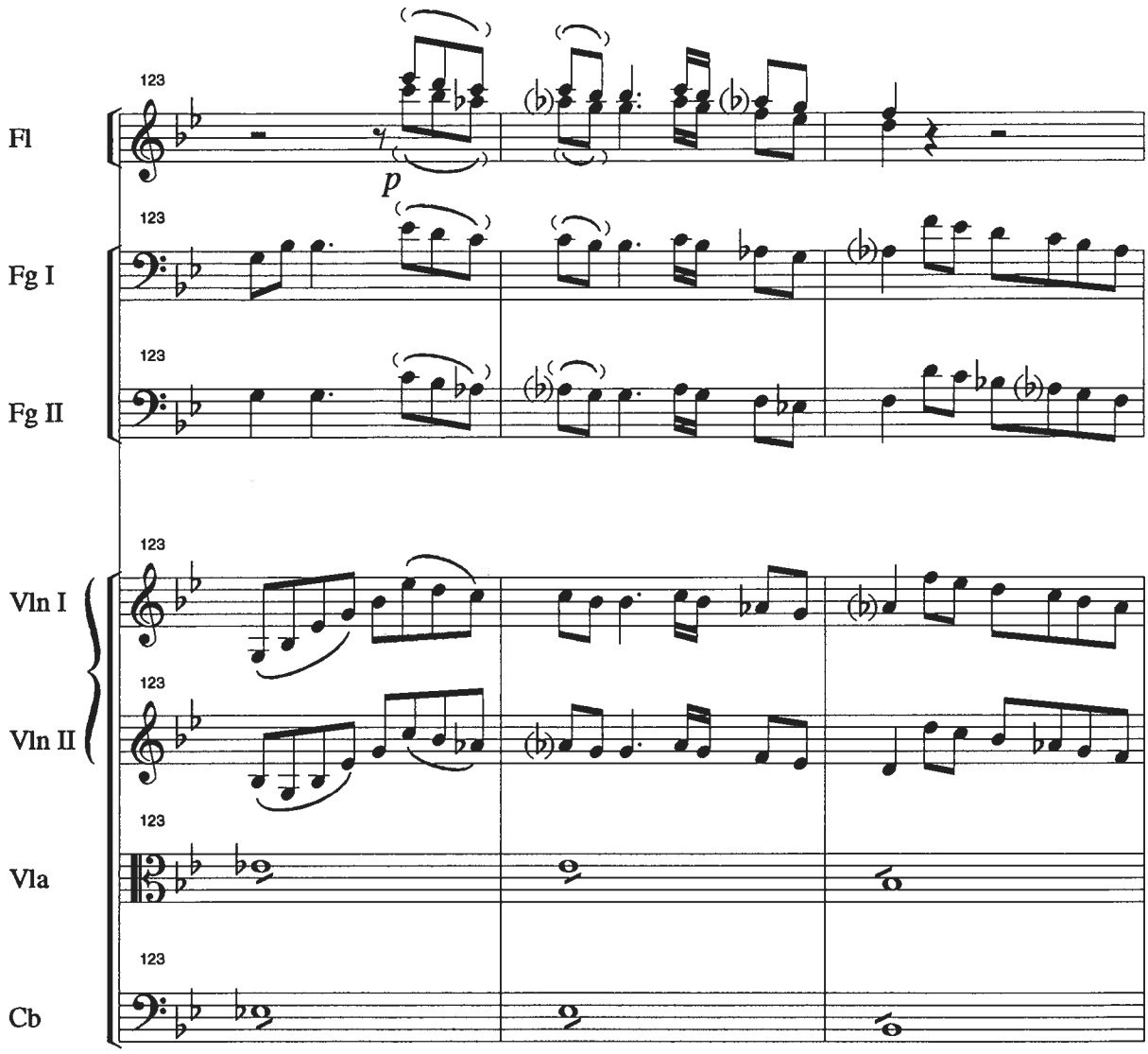

108
Fl
p
108
Fg I
108
Fg II
108
Vln I
108
Vln II
108
Vla
108
Cb

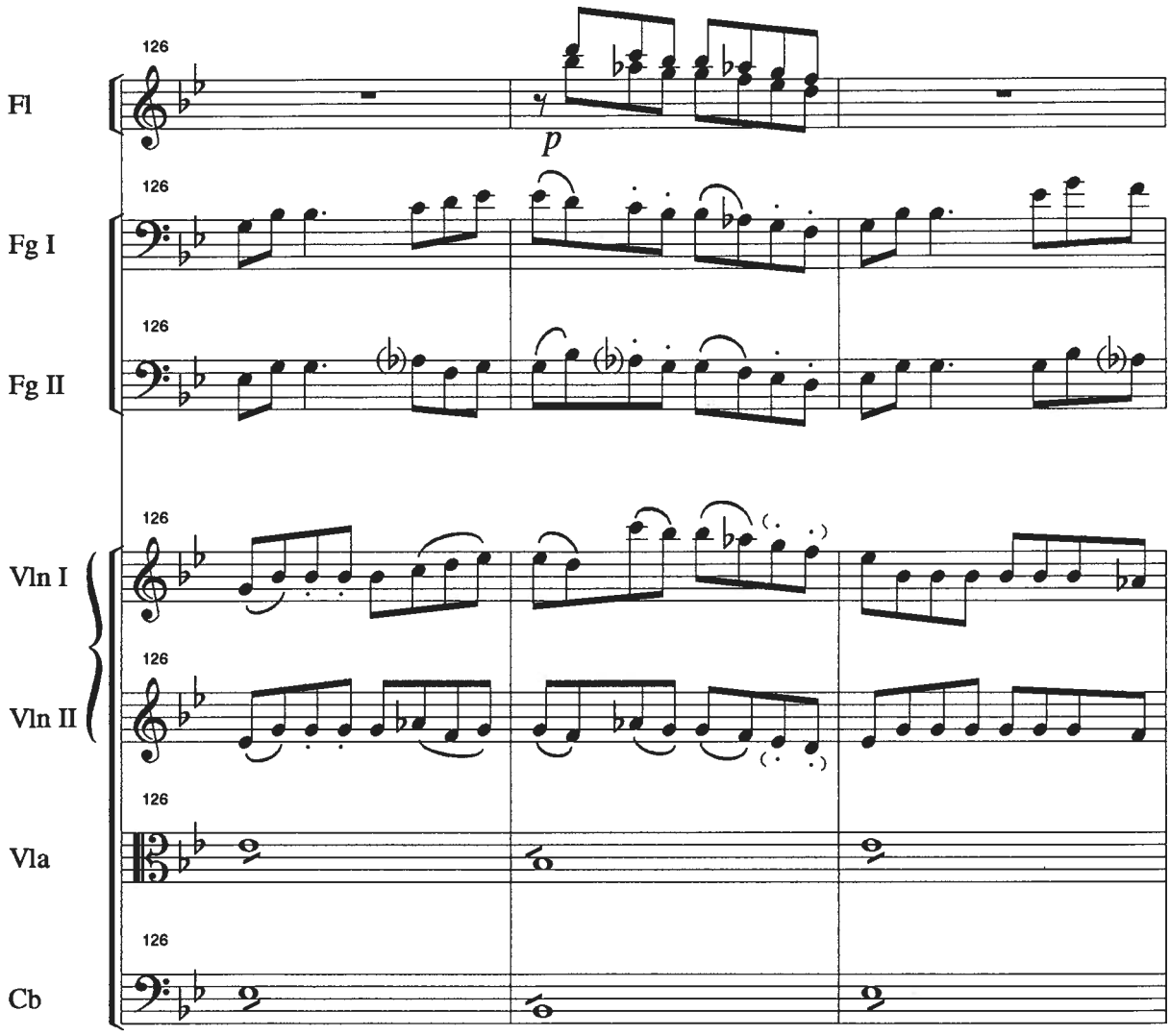

111
Fl
111
Fg I
111
Fg II
111
Vln I
111
Vln II
111
Vla
111
Cb

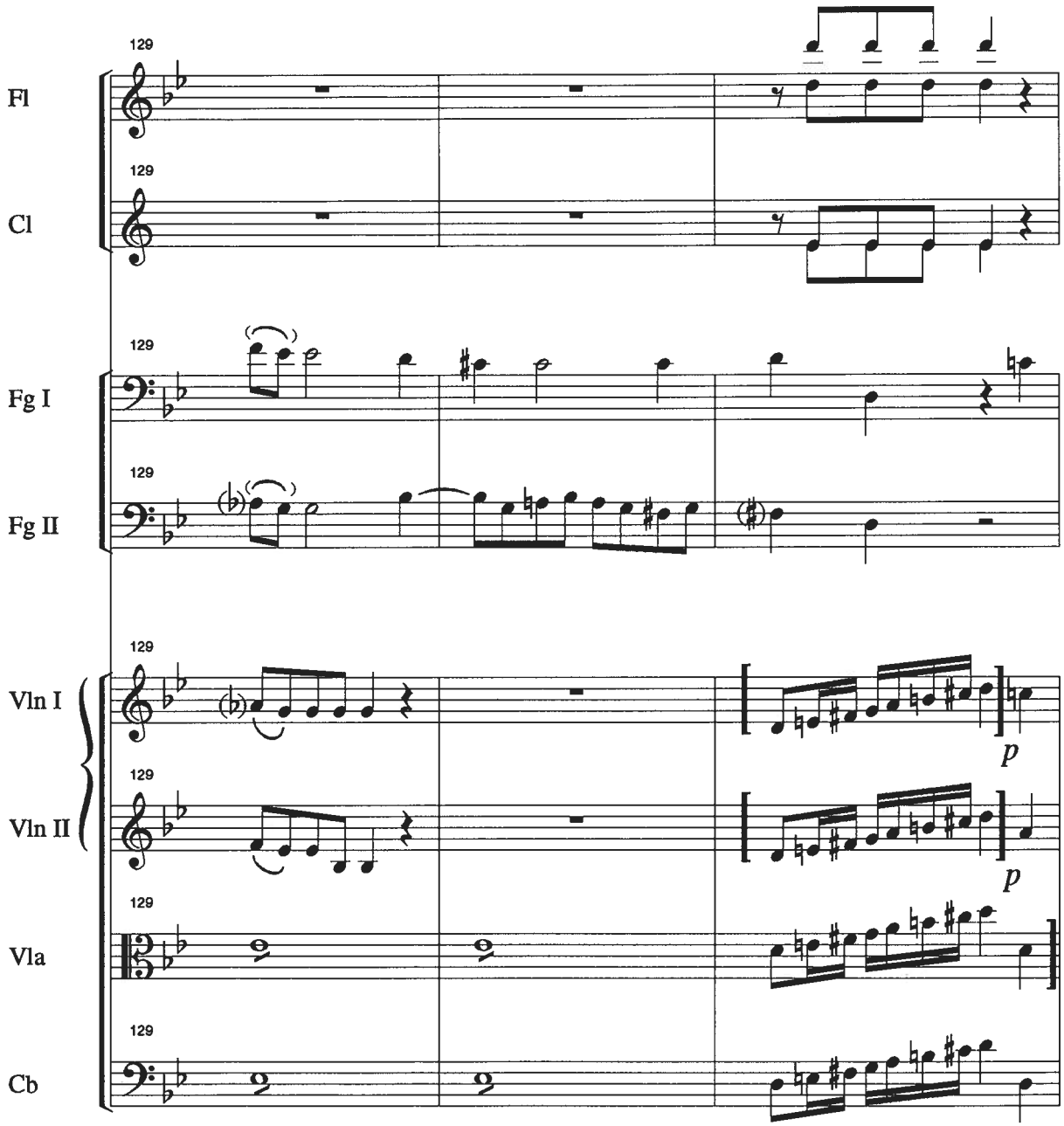

114
Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
p
f

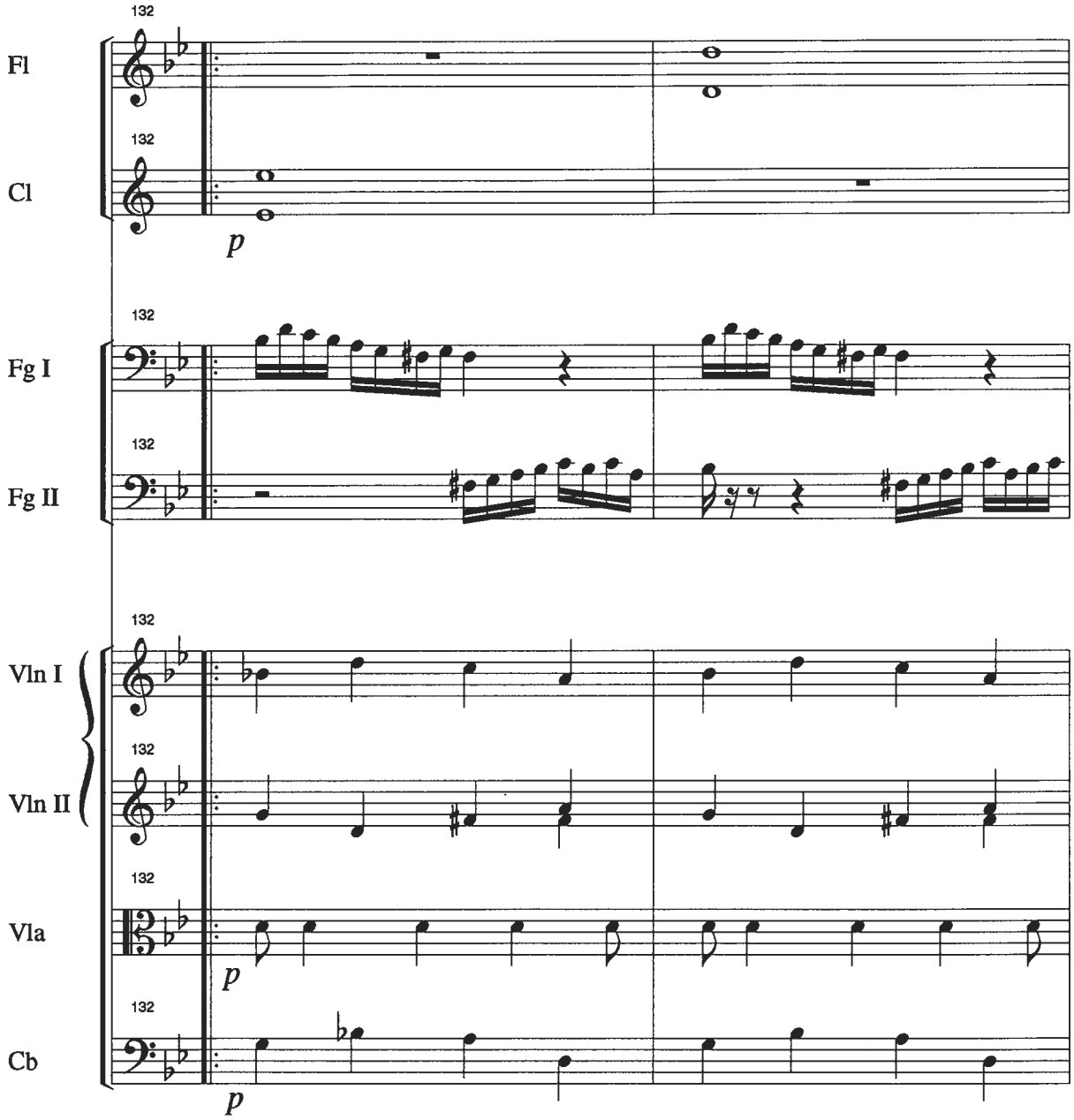

117
Fl
117
Cl
p
117
Fg I
117
Fg II
117
Vln I
p
117
Vln II
p
117
Vla
p
117
Cb
p

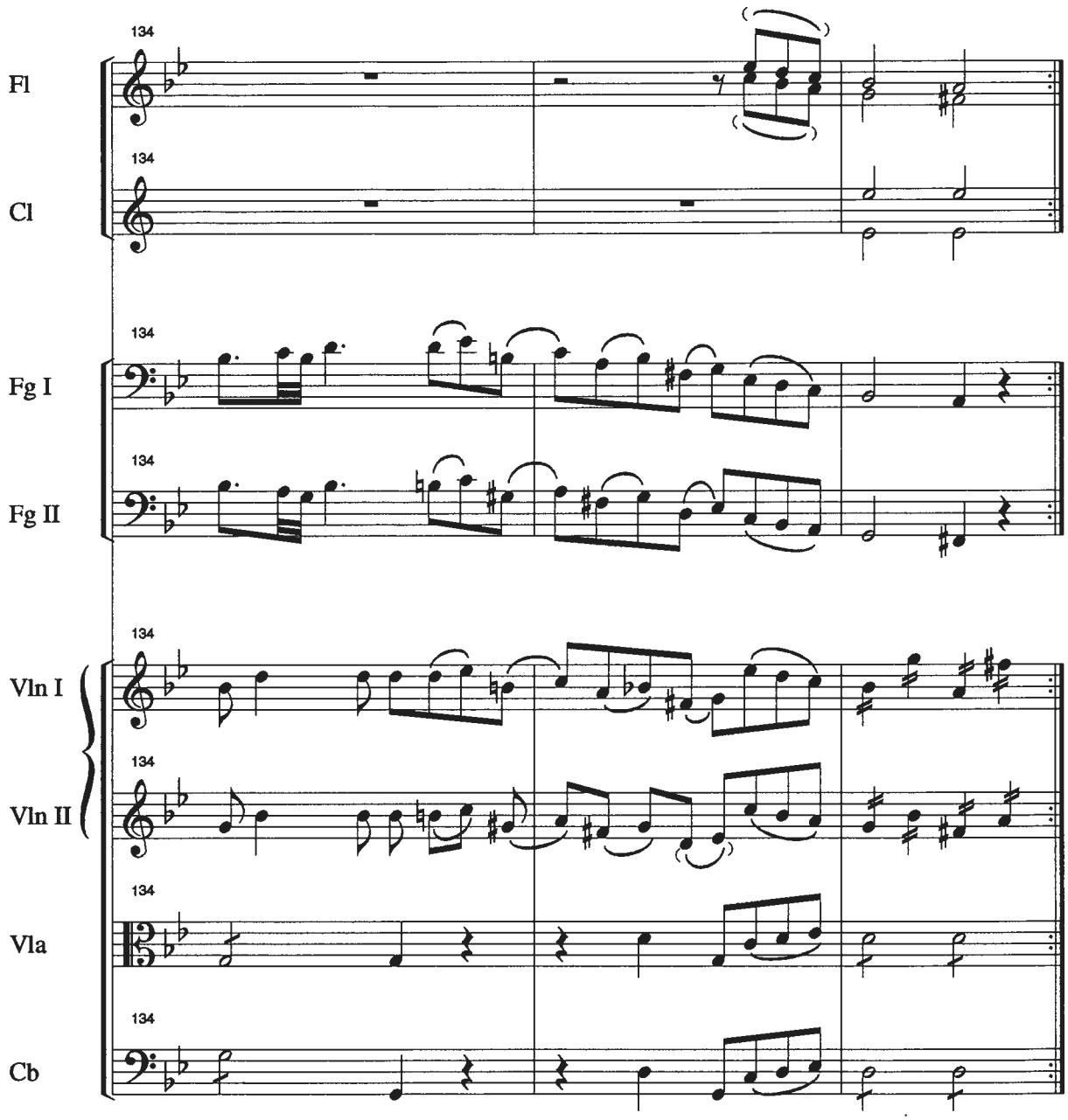

120
Fl
120
Fg I
120
Fg II
120
Vln I
120
Vln II
120
Vla
120
Cb

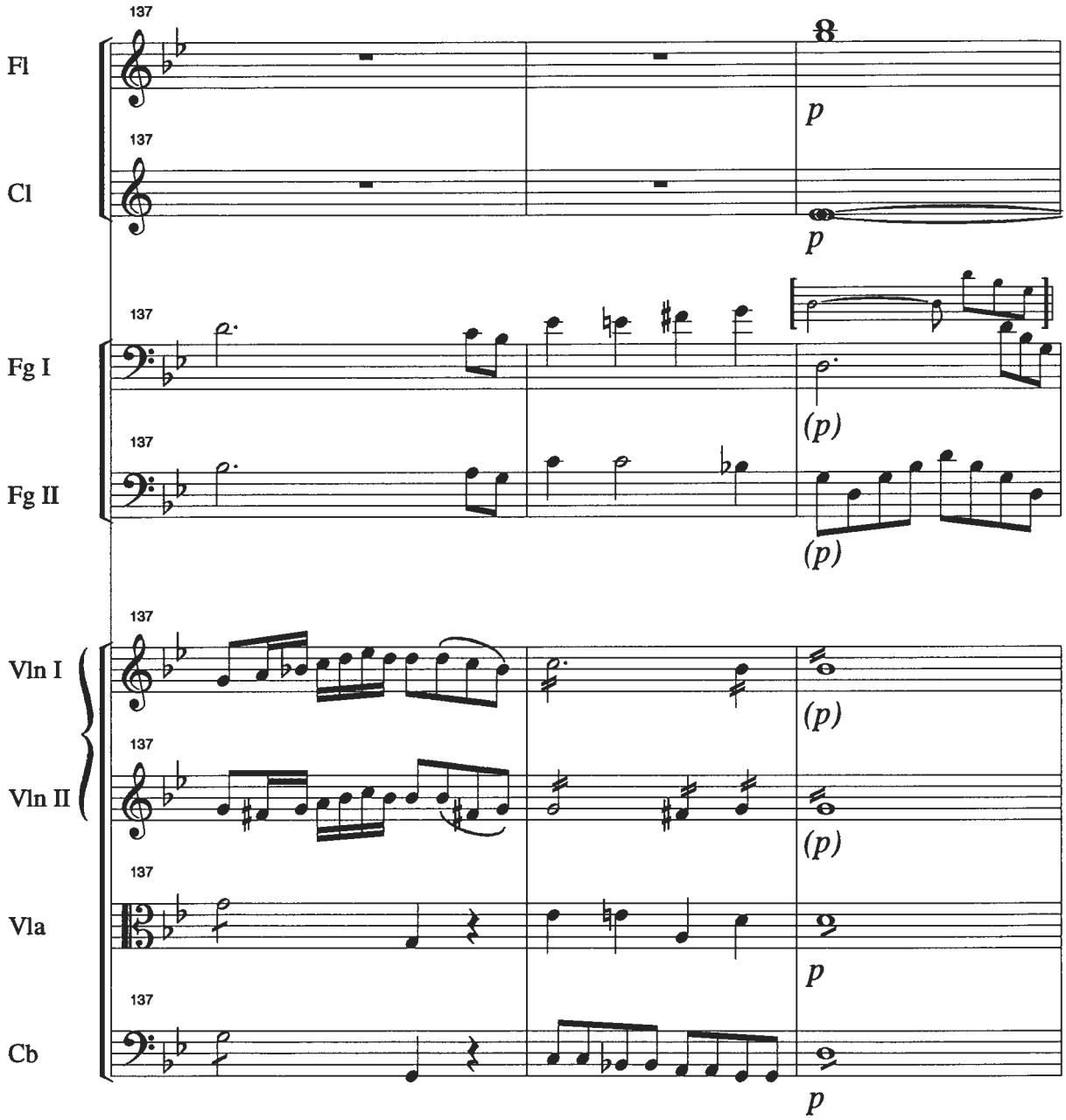

123
Fl
p
123
Fg I
123
Fg II
123
Vln I
123
Vln II
123
Vla
123
Cb

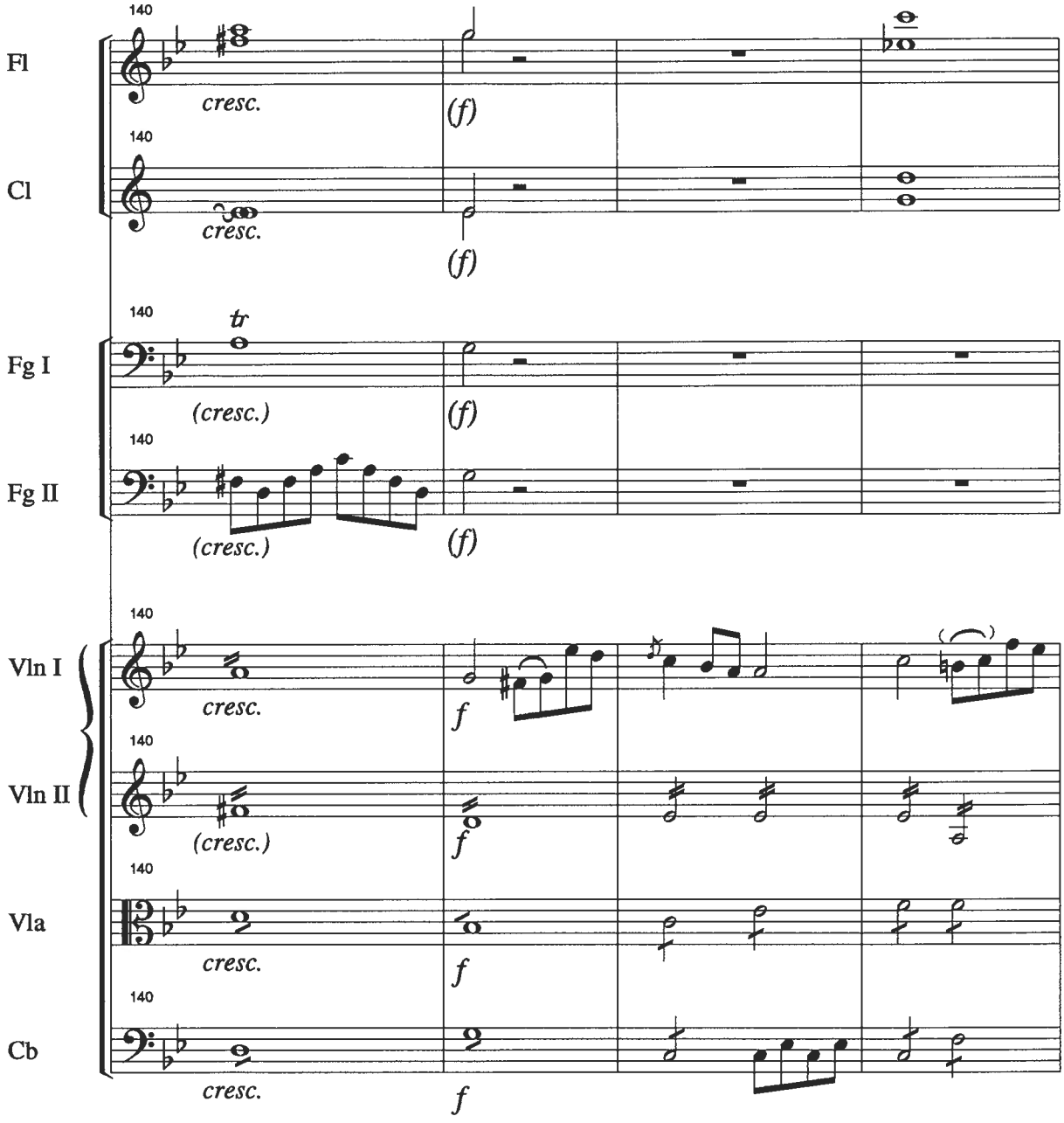

126
Fl
p
126
Fg I
126
Fg II
126
Vln I
126
Vln II
126
Vla
126
Cb

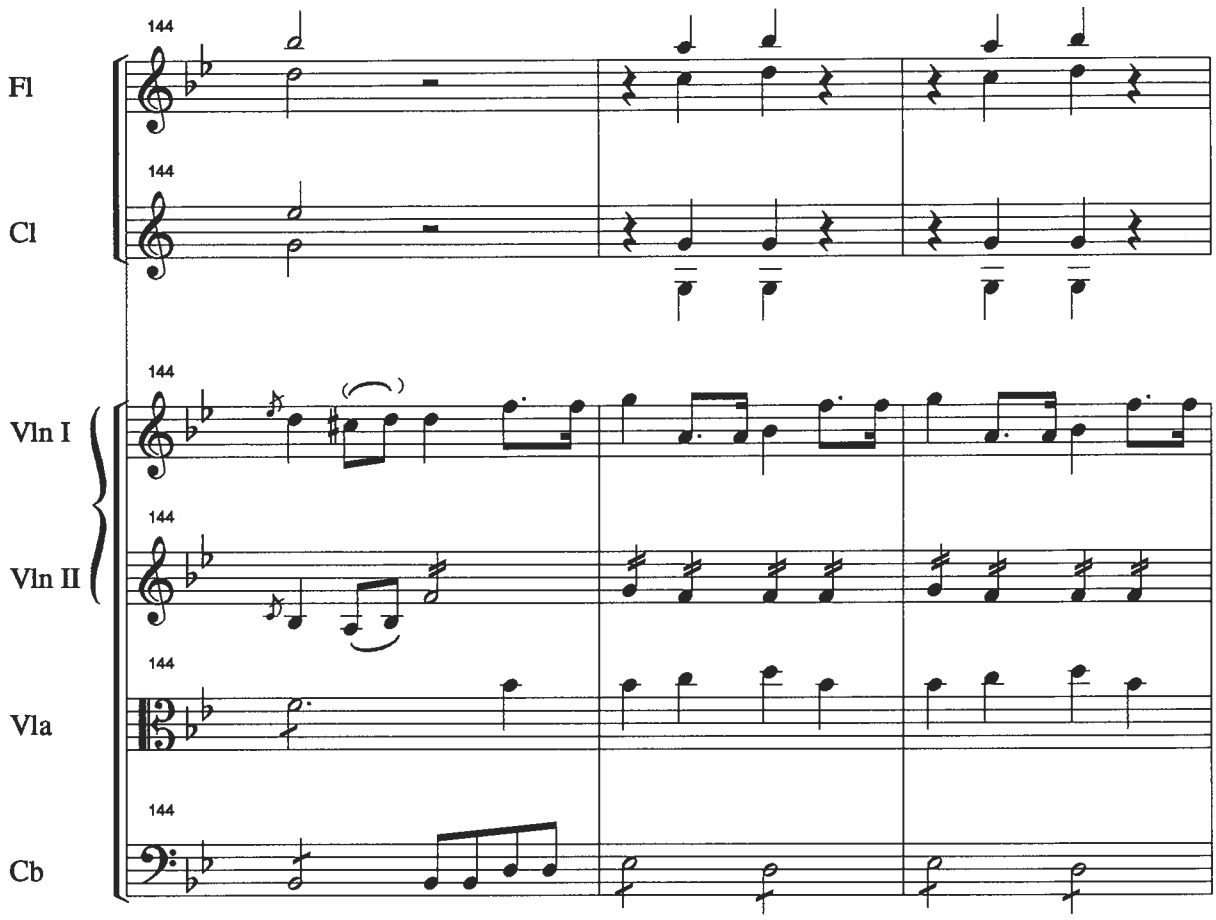

129
Fl
129
Cl
129
Fg I
129
Fg II
129
Vln I
p
129
Vln II
p
129
Vla
129
Cb

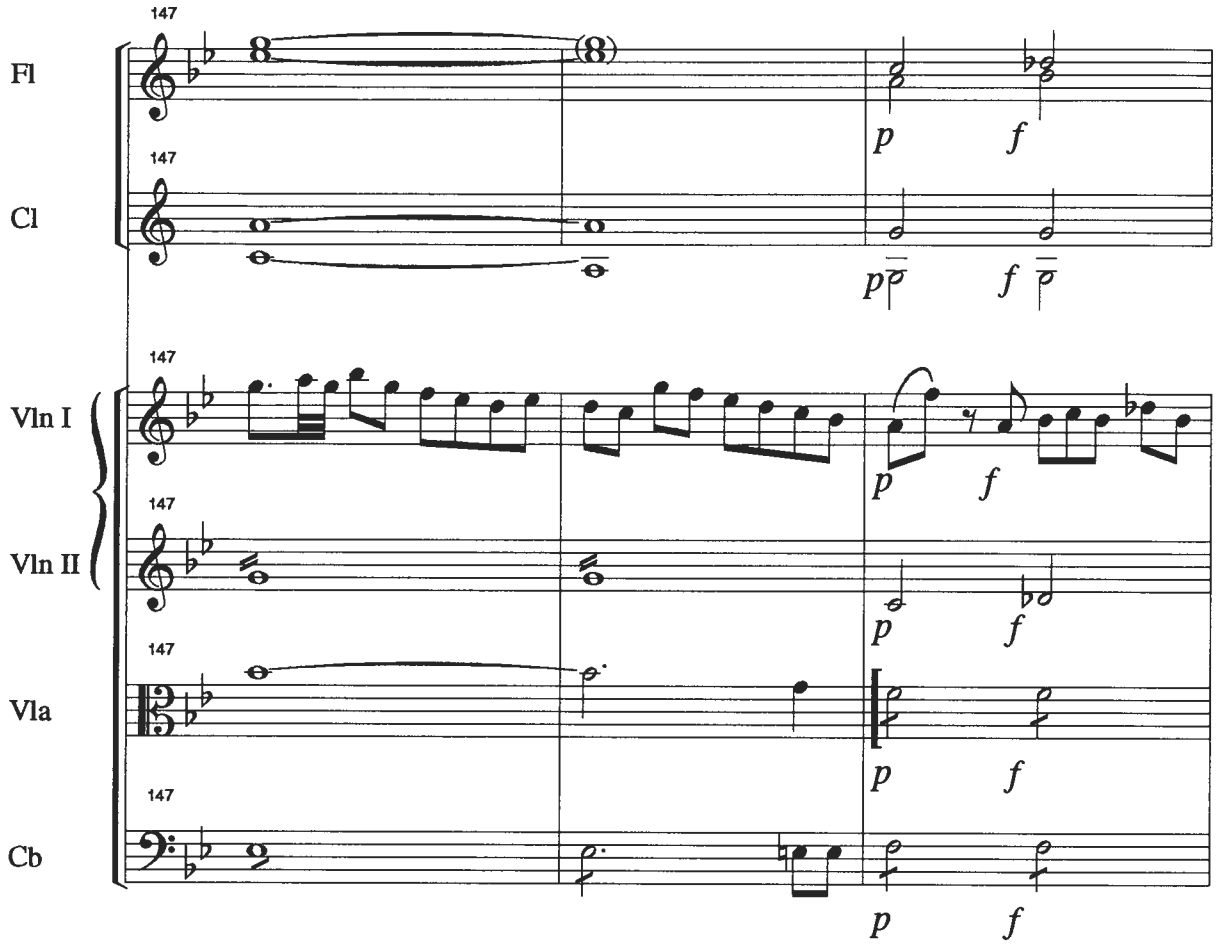

132
Fl
132
Cl
p
132
Fg I
132
Fg II
132
Vln I
132
Vln II
132
Vla
p
132
Cb
p

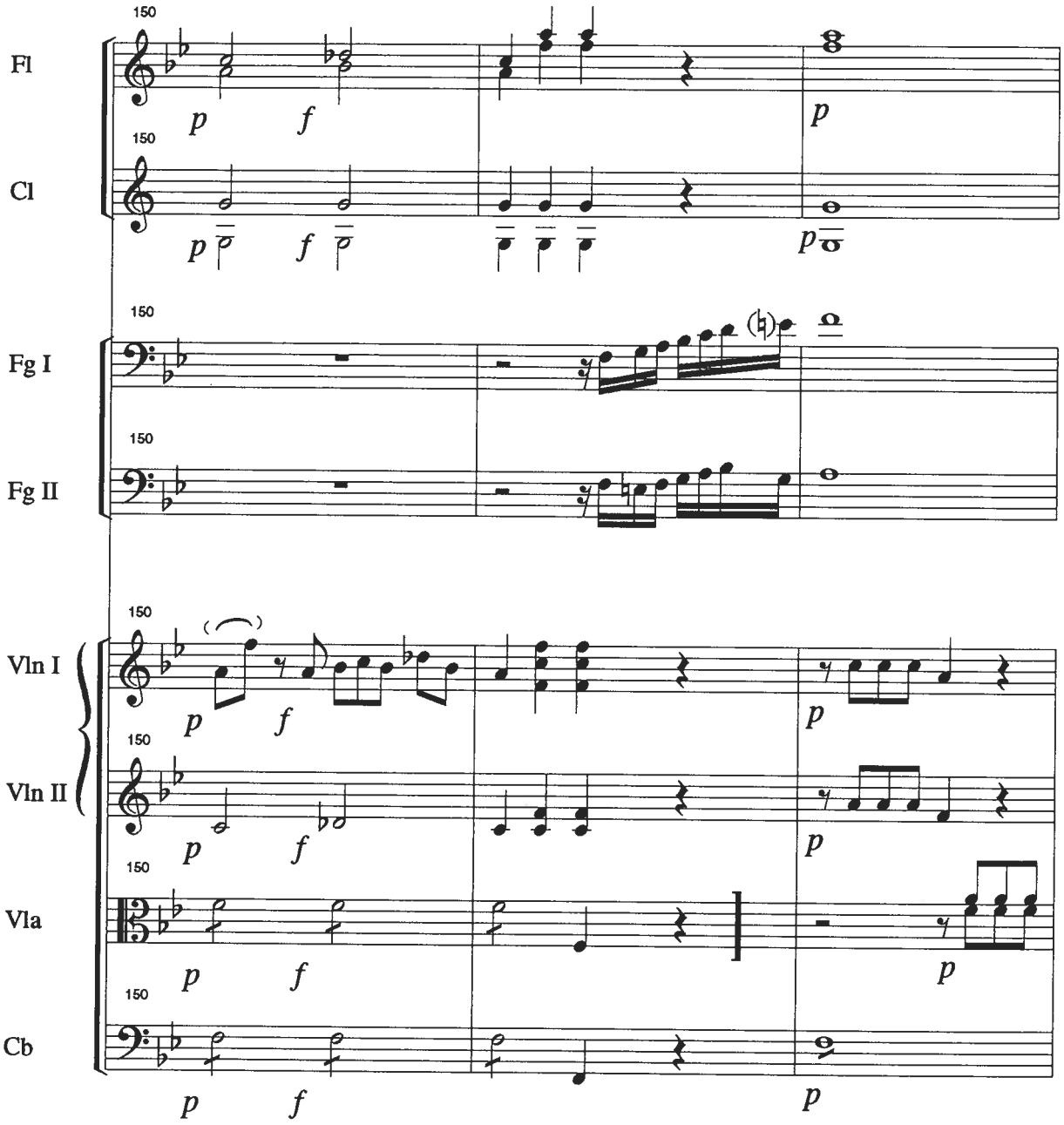

134
Fl
134
Cl
134
Fg I
134
Fg II
134
Vln I
134
Vln II
134
Vla
134
Cb

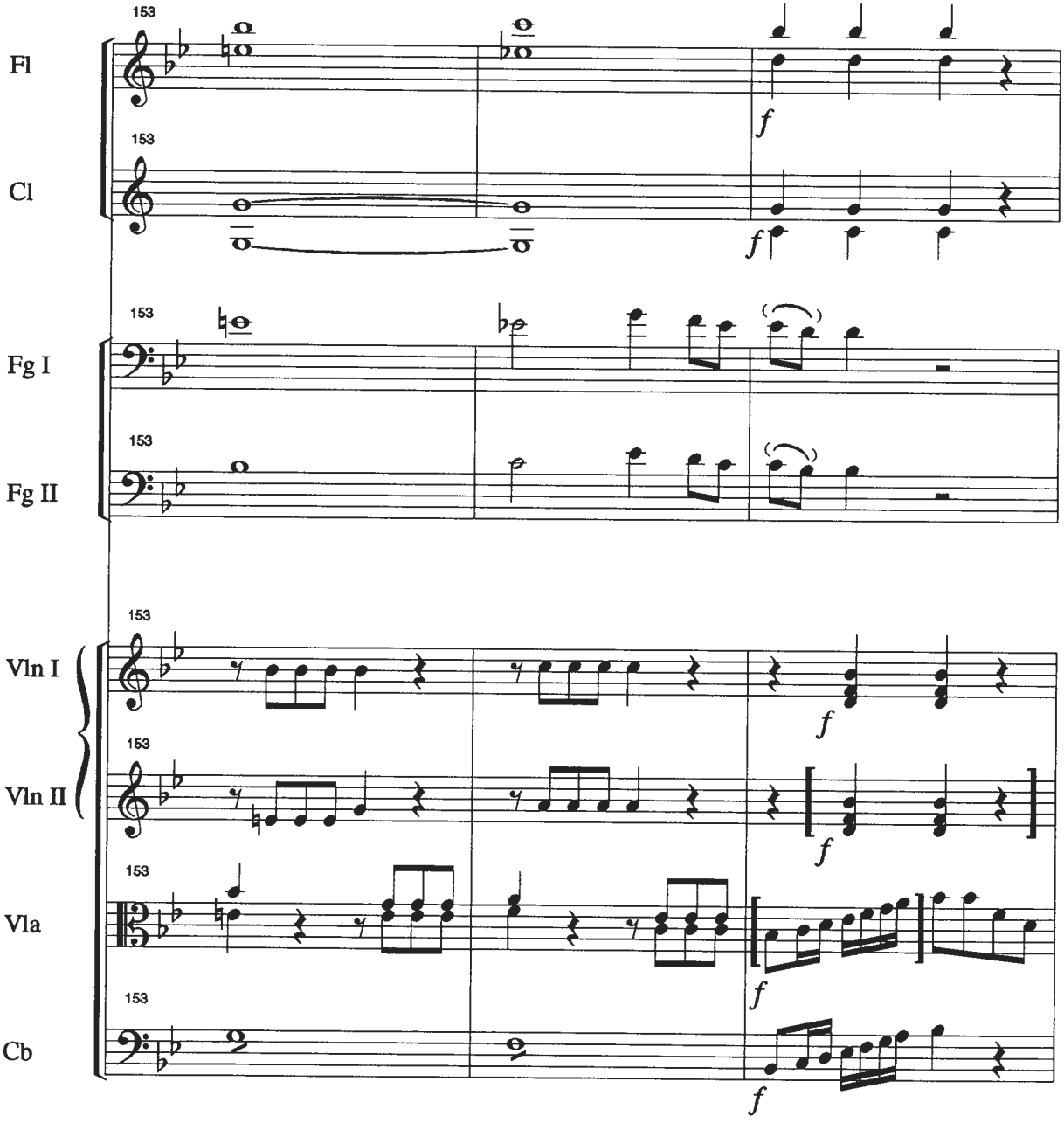

137
Fl
p
137
Cl
p
137
Fg I
(p)
137
Fg II
(p)
137
Vln I
(p)
137
Vln II
(p)
137
Vla
p
137
Cb
p

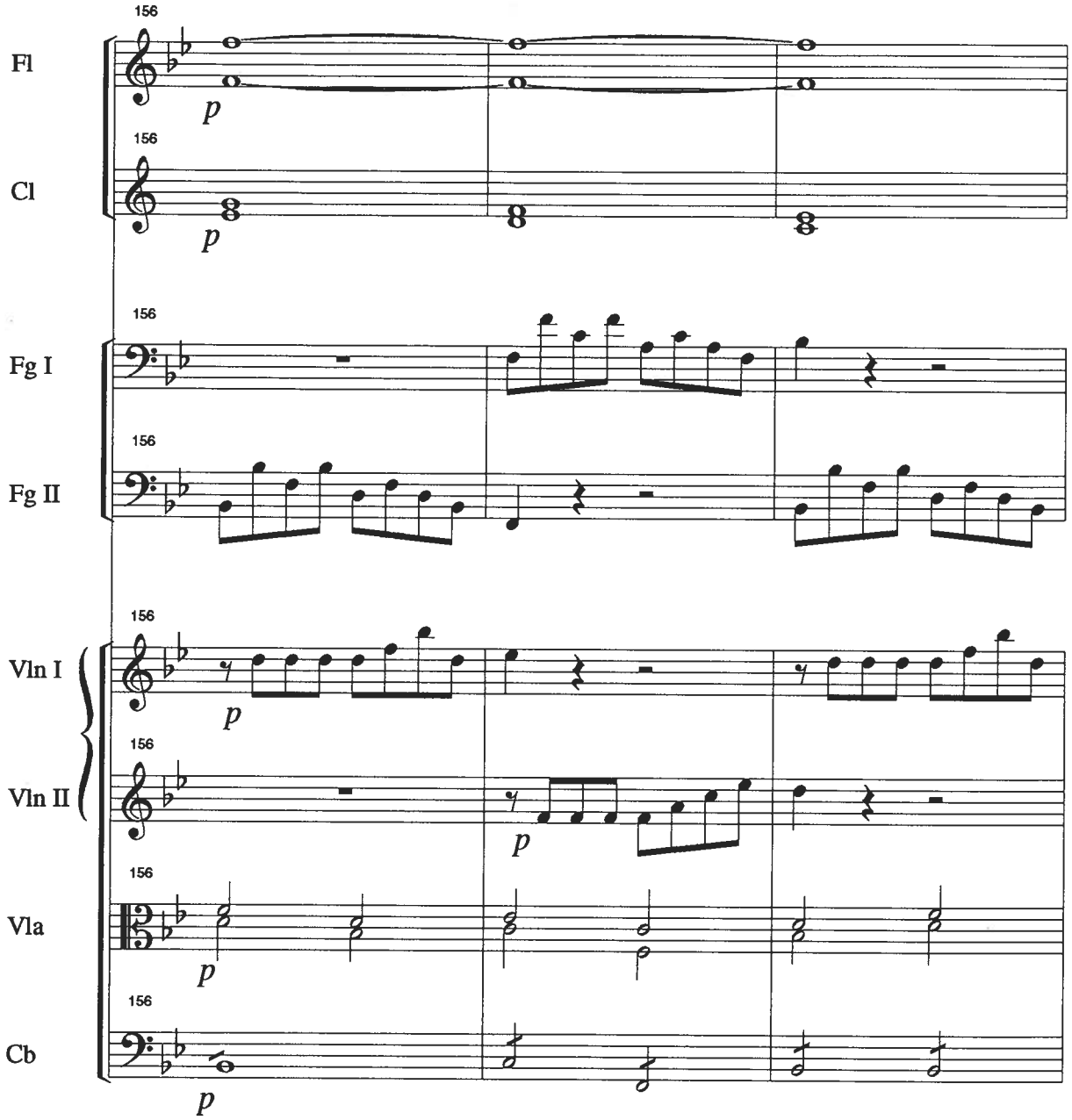

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
140
cresc.
(f)
tr
(cresc.)
f

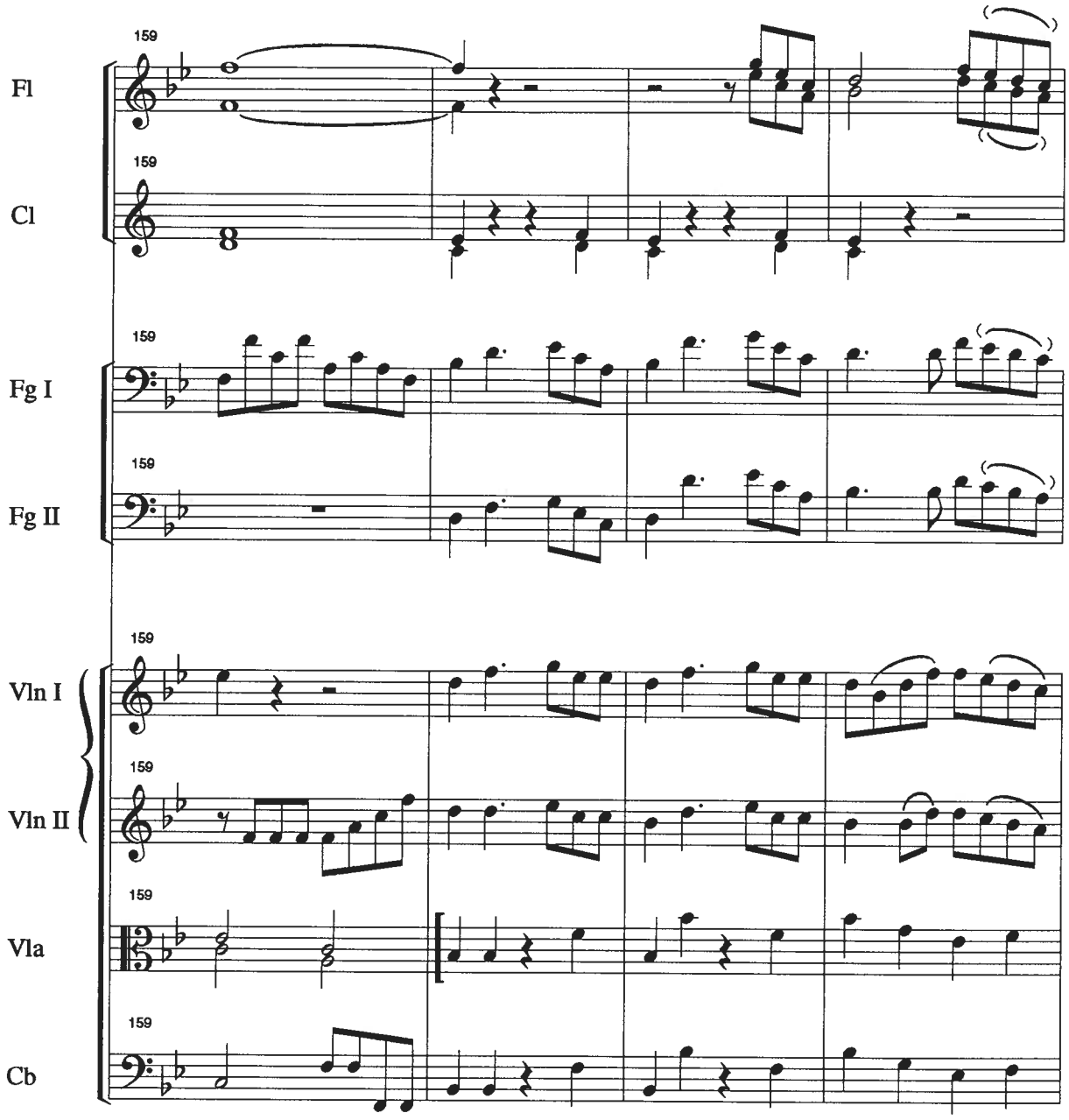

144
Fl
144
Cl
144
Vln I
144
Vln II
144
Vla
144
Cb

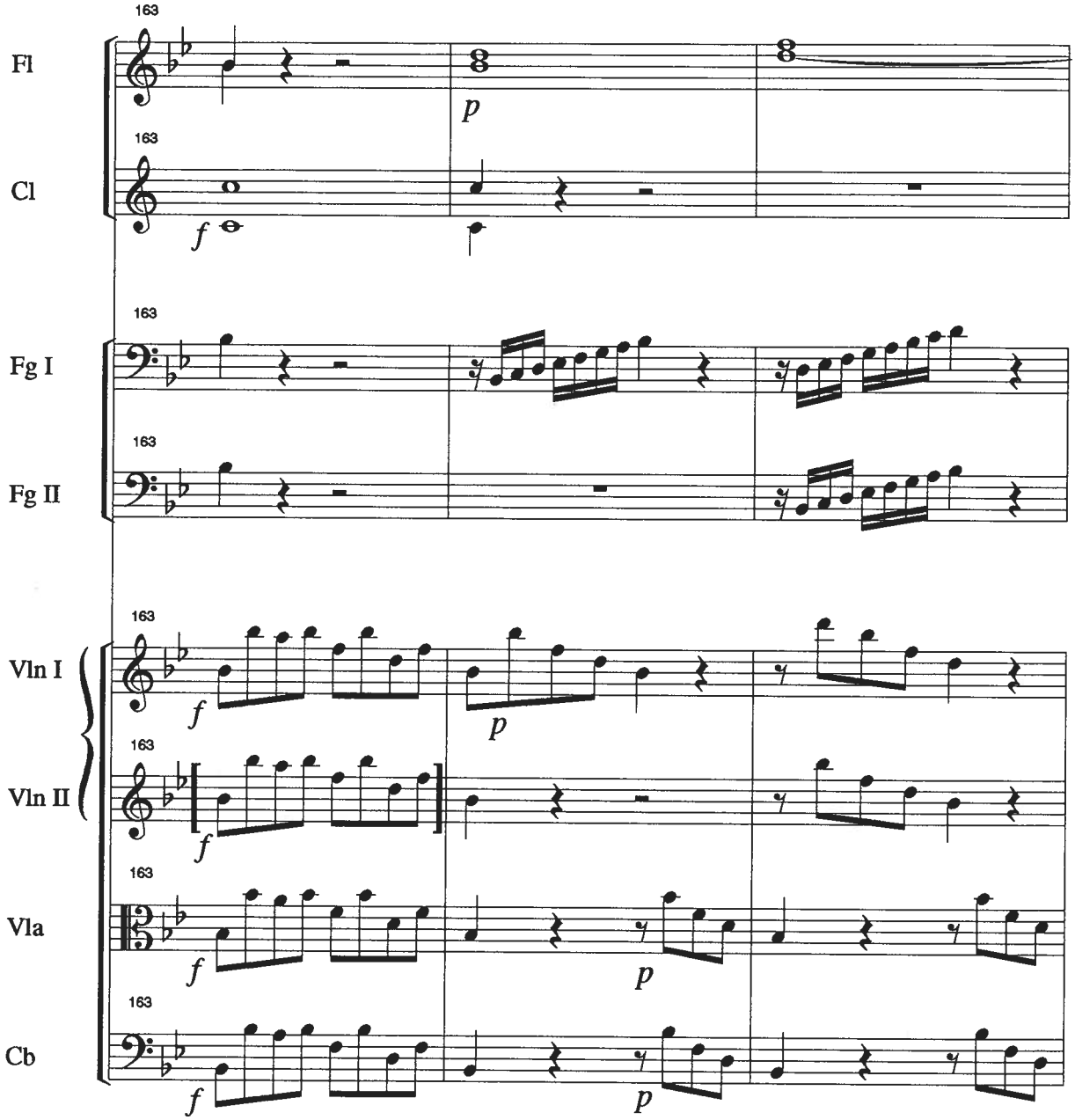

147
Fl
147
Cl
147
Vln I
147
Vln II
147
Vla
147
Cb
p
f
p
f
p
f
p
f
p
f

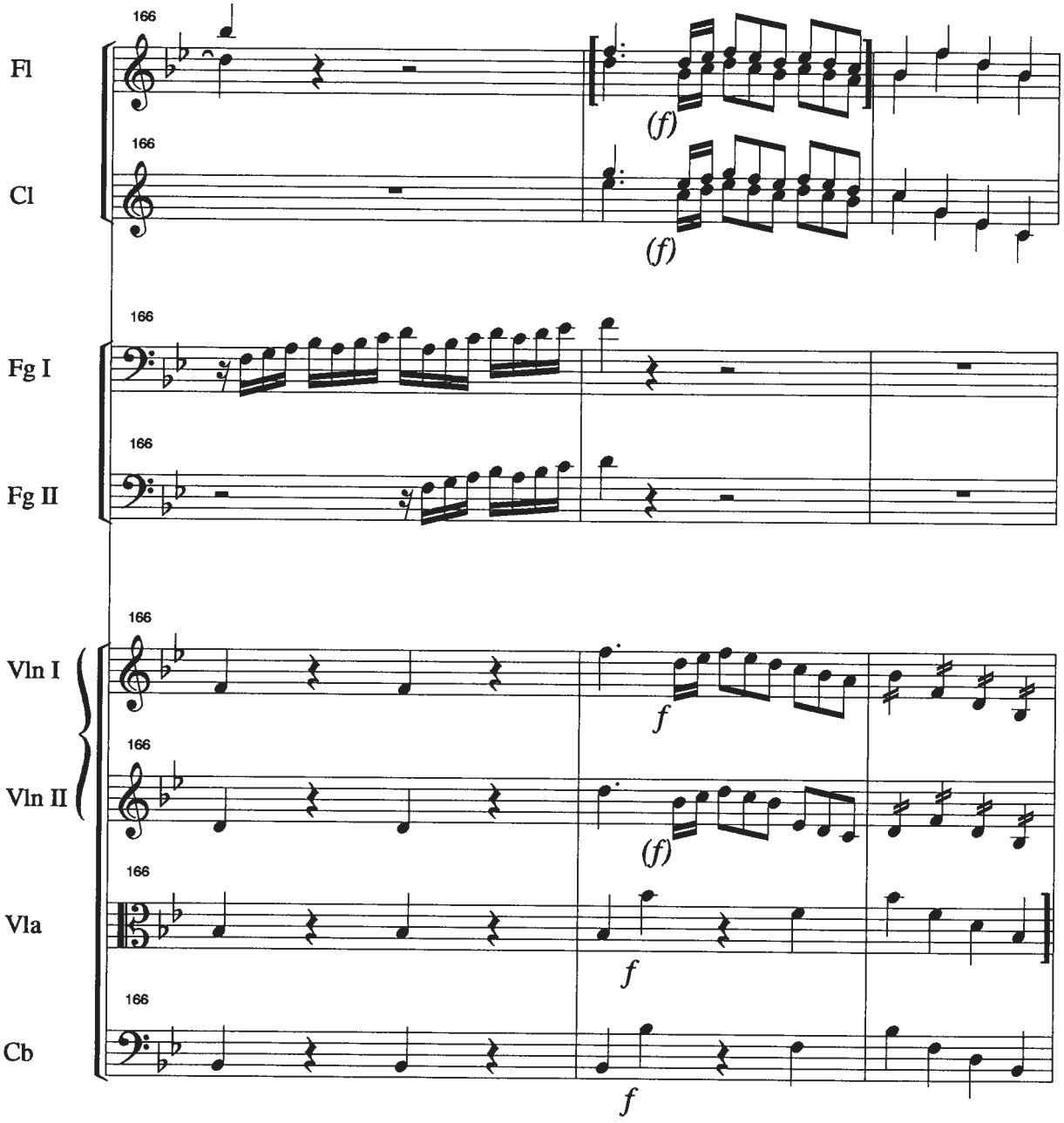

150
Fl
p
f
p
150
Cl
p
f
p
150
Fg I
150
Fg II
150
Vln I
p
f
p
150
Vln II
p
f
p
150
Vla
p
f
p
150
Cb
p
f
p

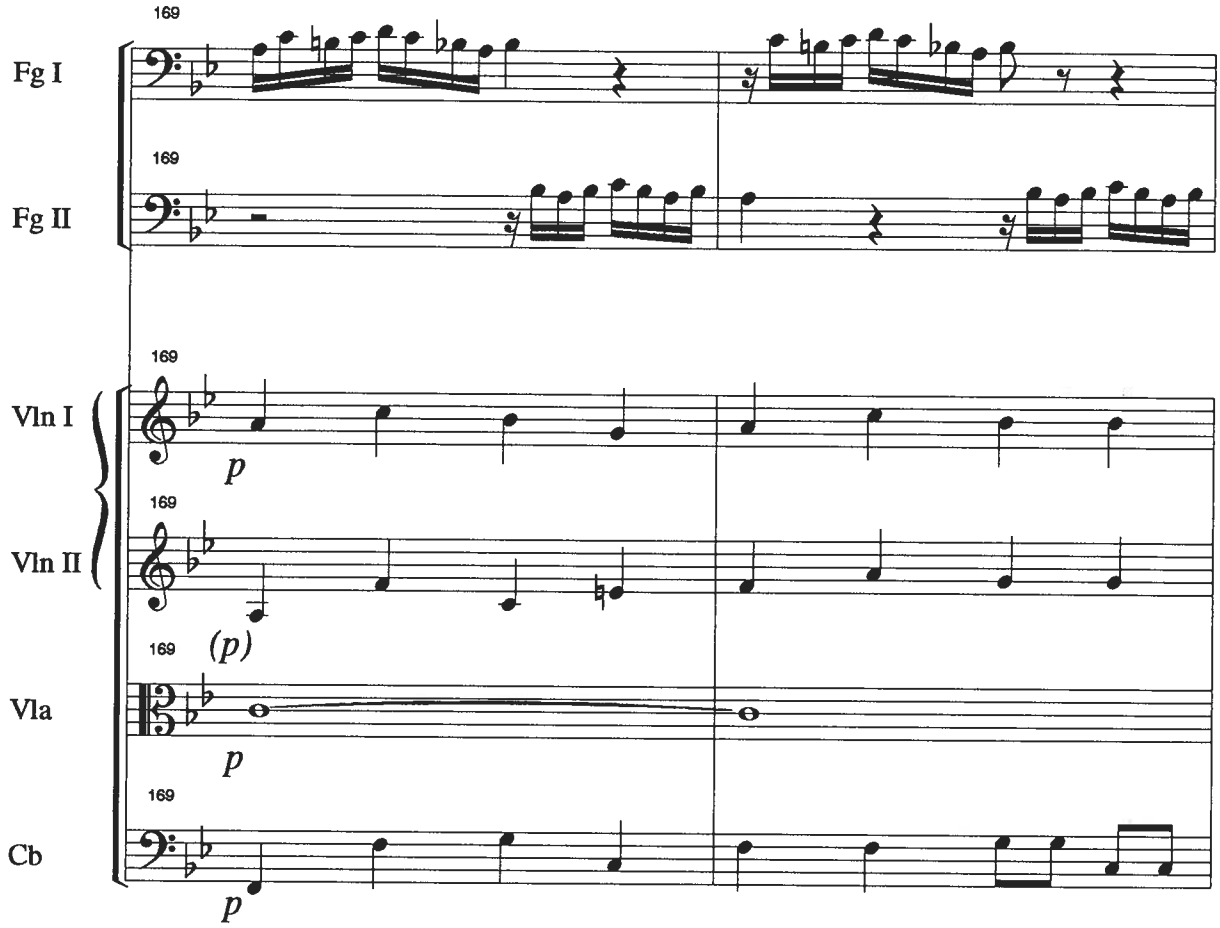

153
Fl
153
Cl
153
Fg I
153
Fg II
153
Vln I
153
Vln II
153
Vla
153
Cb
f

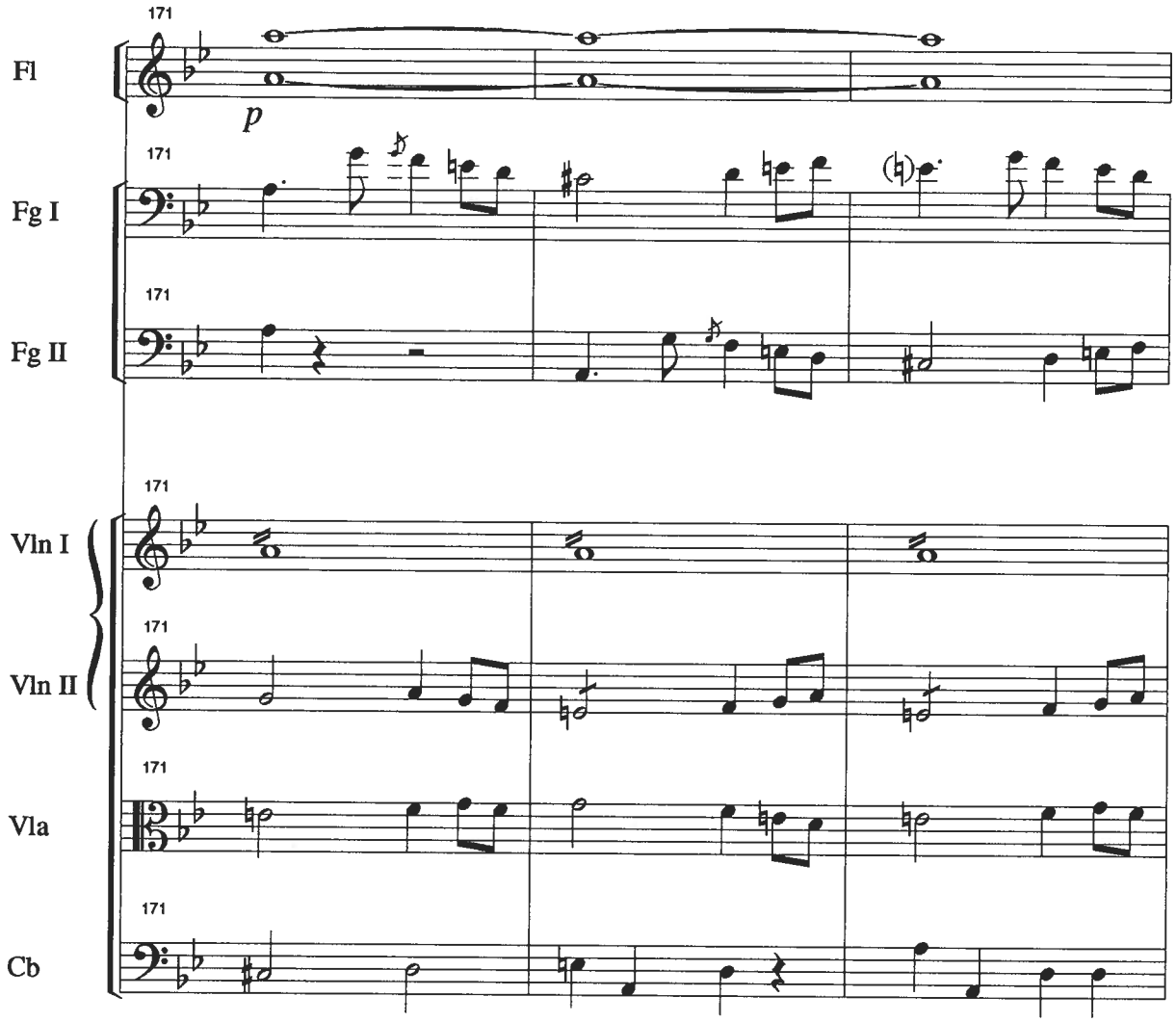

156
Fl
p
156
Cl
p
156
Fg I
156
Fg II
156
Vln I
p
156
Vln II
p
156
Vla
p
156
Cb
p

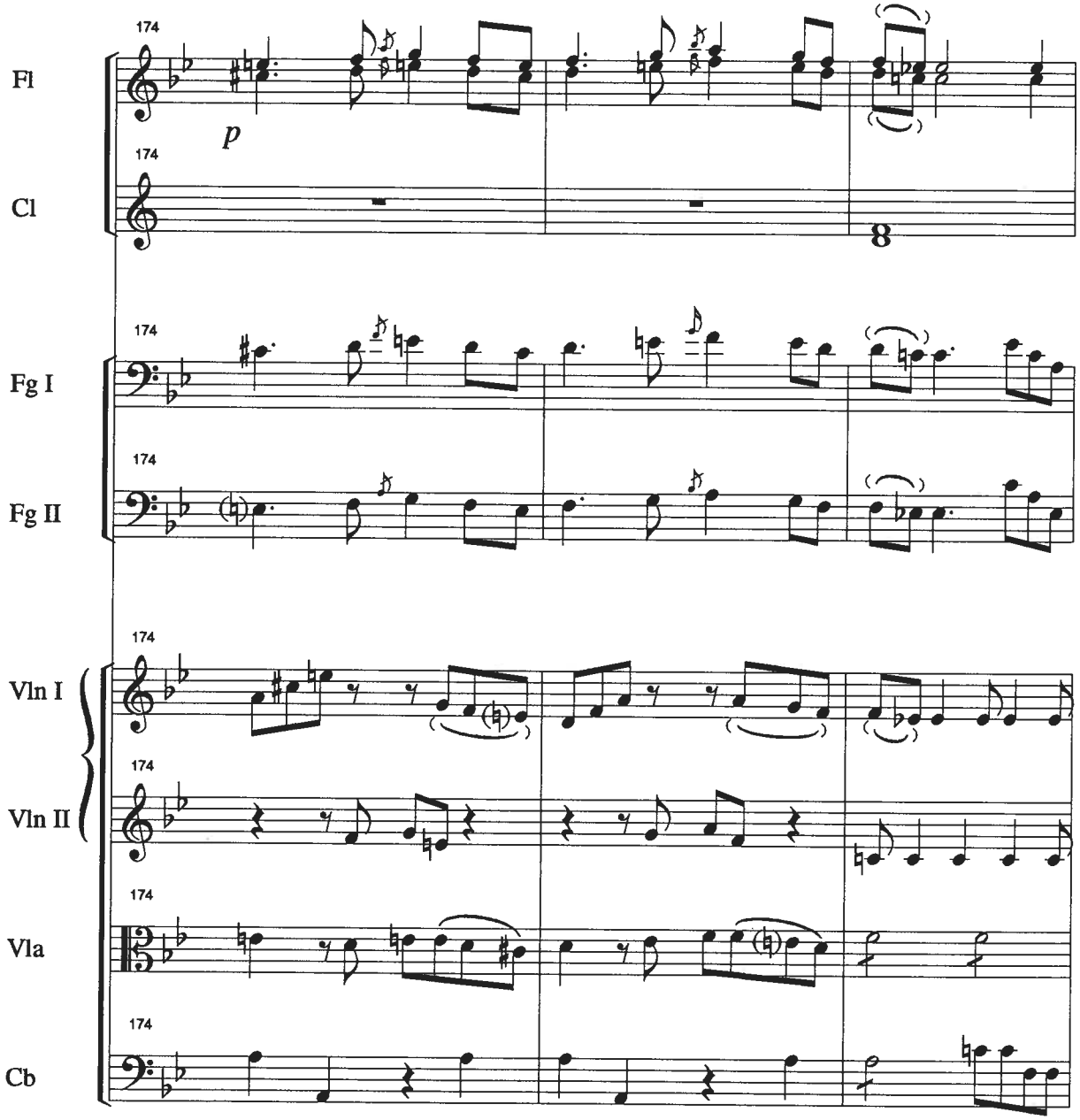

159
Fl
159
Cl
159
Fg I
159
Fg II
159
Vln I
159
Vln II
159
Vla
159
Cb

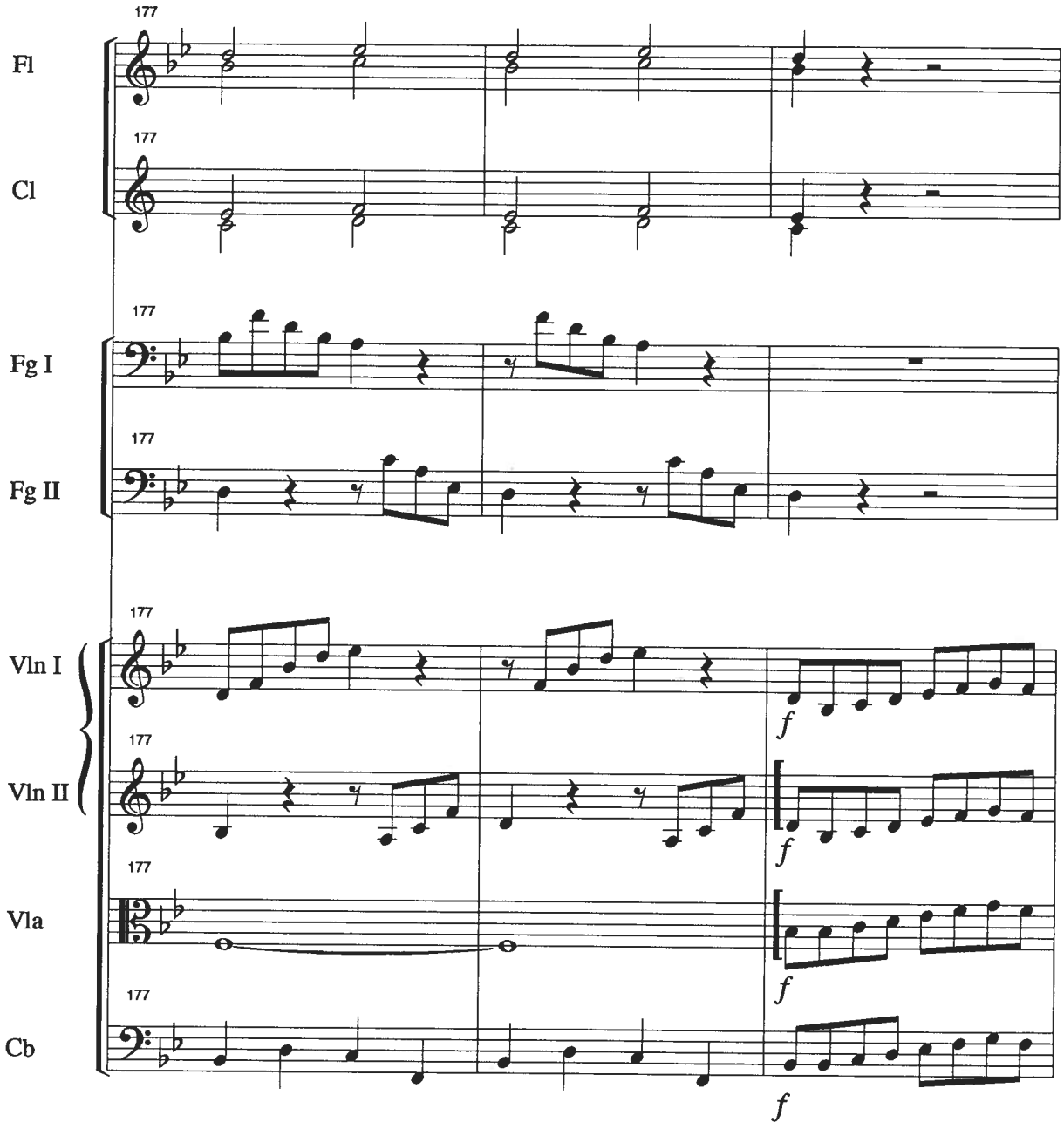

163
Fl
p
163
Cl
f
163
Fg I
163
Fg II
163
Vln I
f
p
163
Vln II
f
163
Vla
f
p
163
Cb
f
p

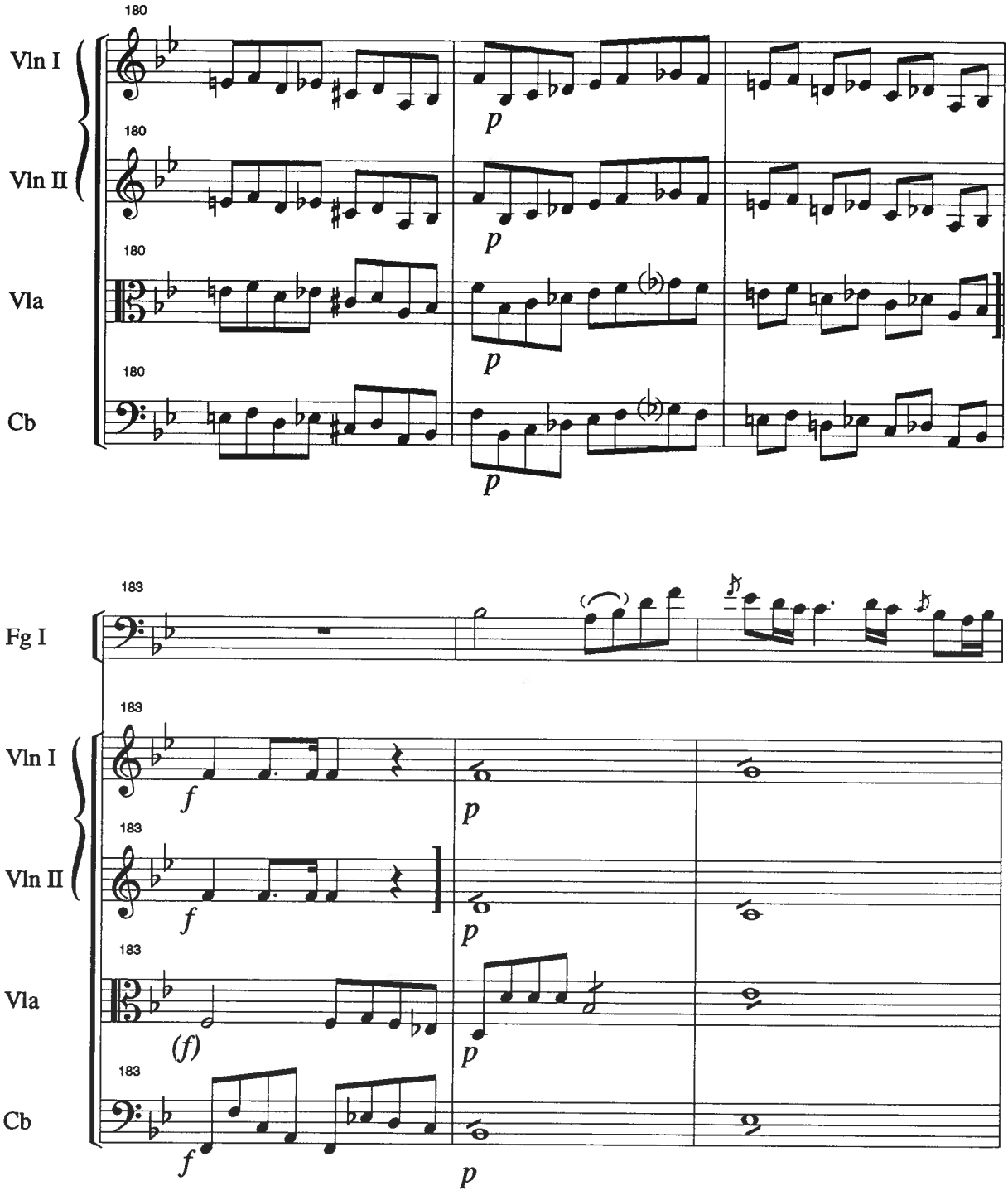

166
Fl
(f)
166
Cl
(f)
166
Fg I
166
Fg II
166
Vln I
f
166
Vln II
(f)
166
Vla
f
166
Cb
f

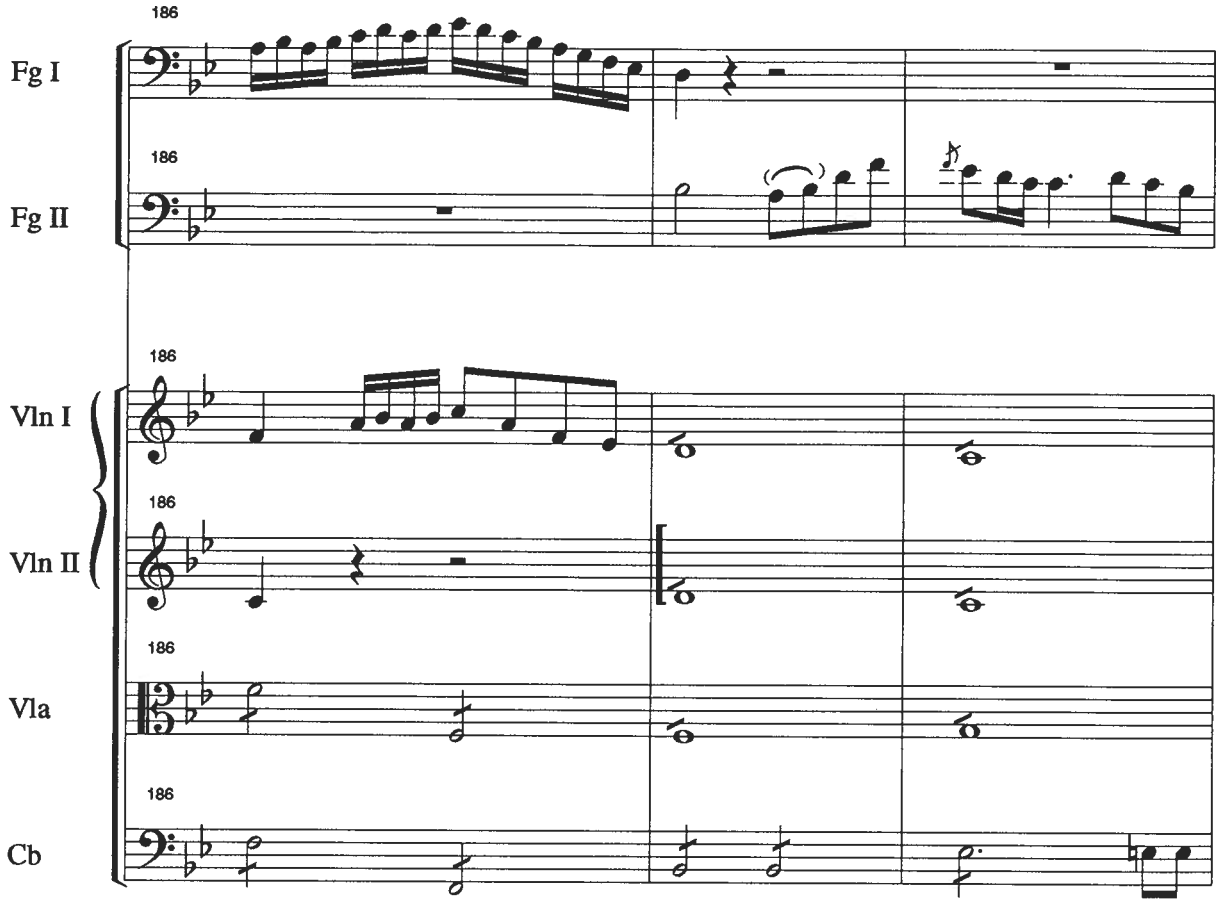

169
Fg I
169
Fg II
169
Vln I
p
169
Vln II
169
(p)
Vla
p
169
Cb
p

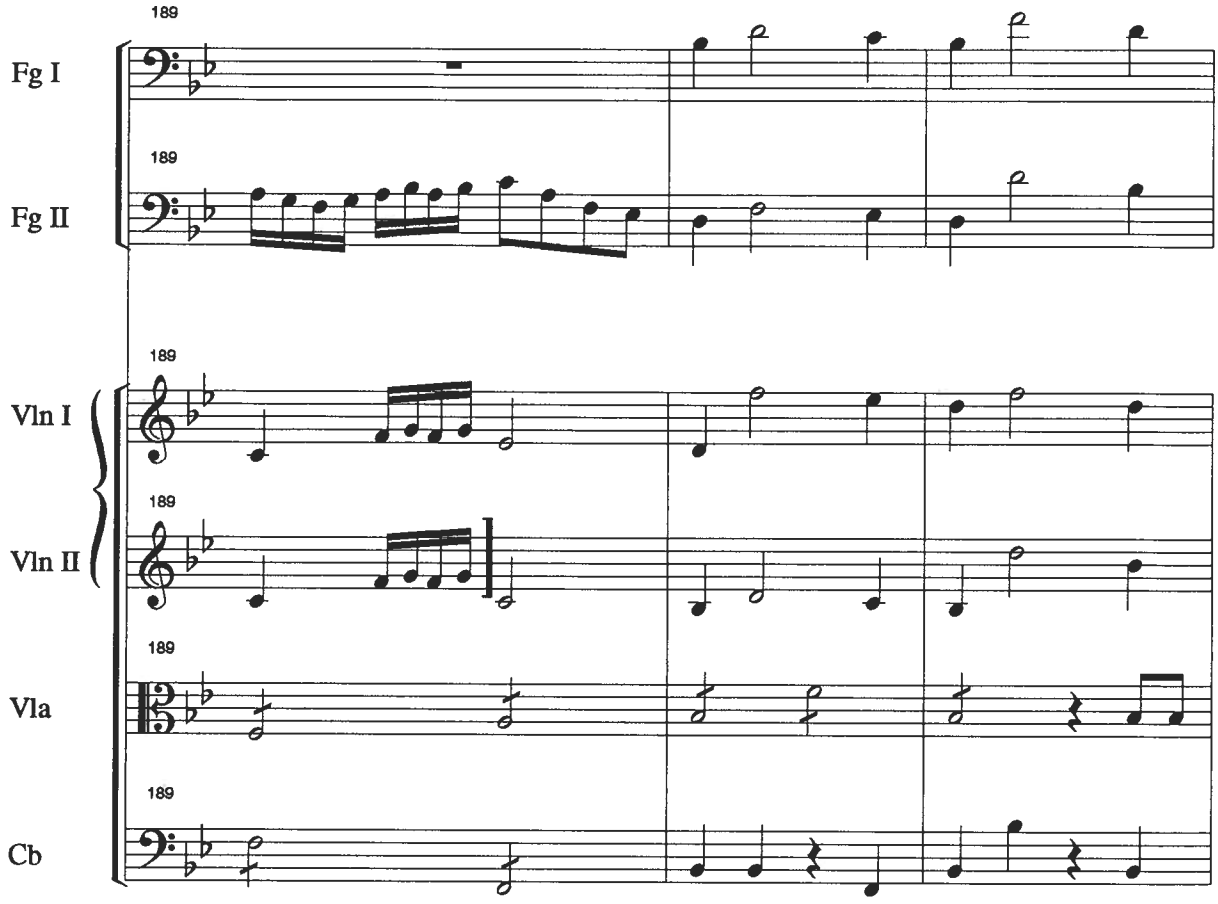

171
Fl
p
171
Fg I
171
Fg II
171
Vln I
171
Vln II
171
Vla
171
Cb

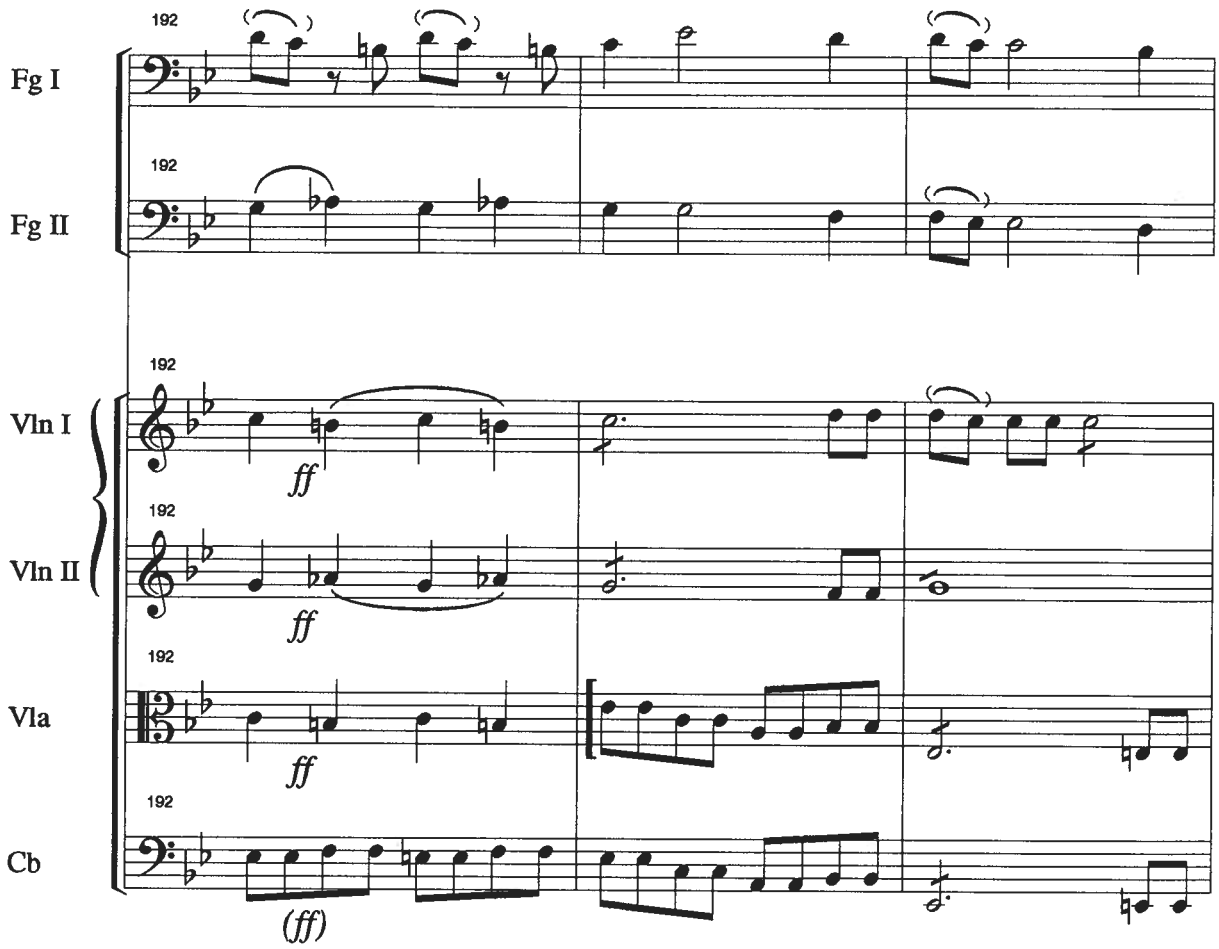

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
174
p
8

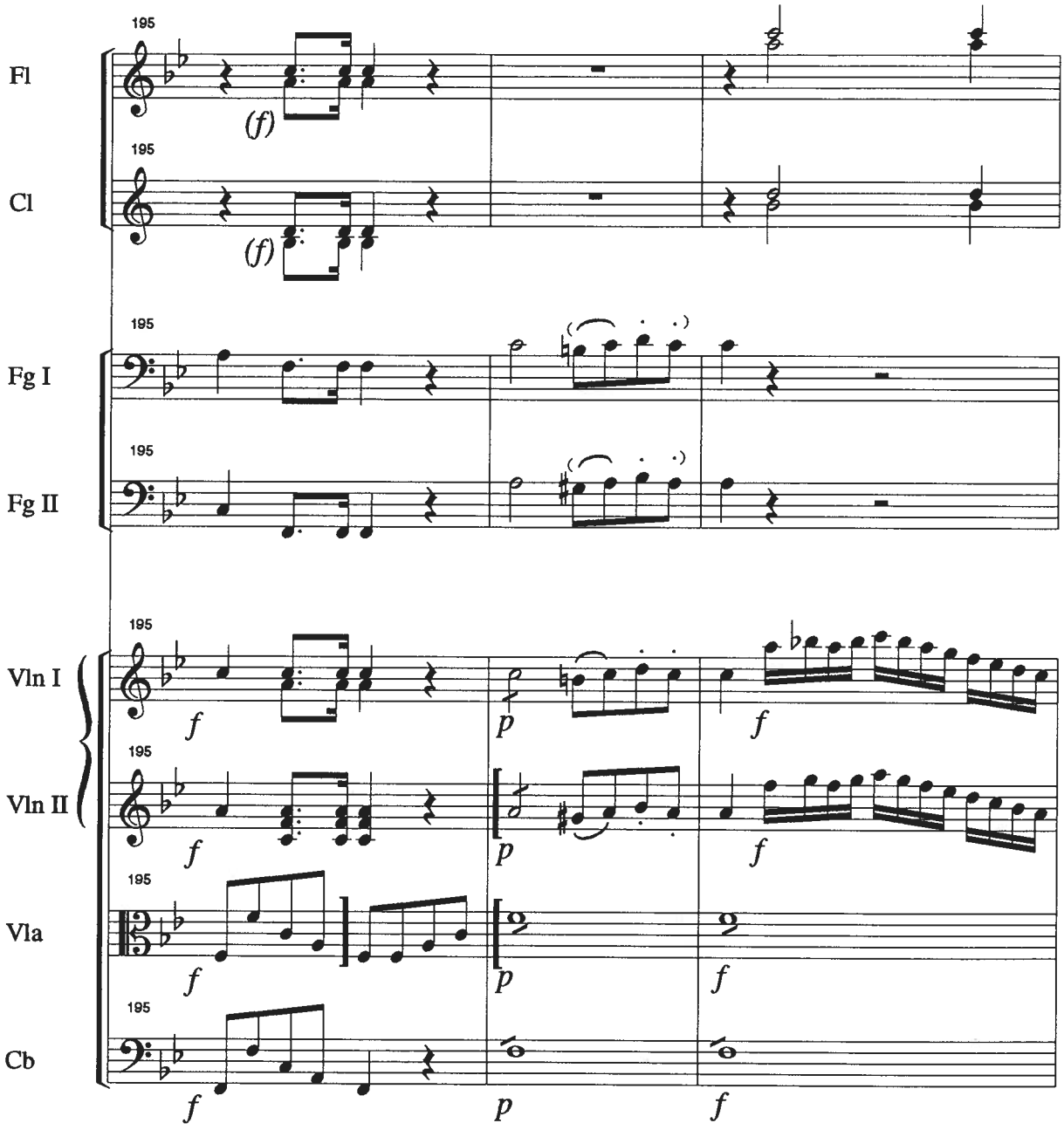

177
Fl
177
Cl
177
Fg I
177
Fg II
177
Vln I
177
Vln II
177
Vla
177
Cb
f
f
f
f

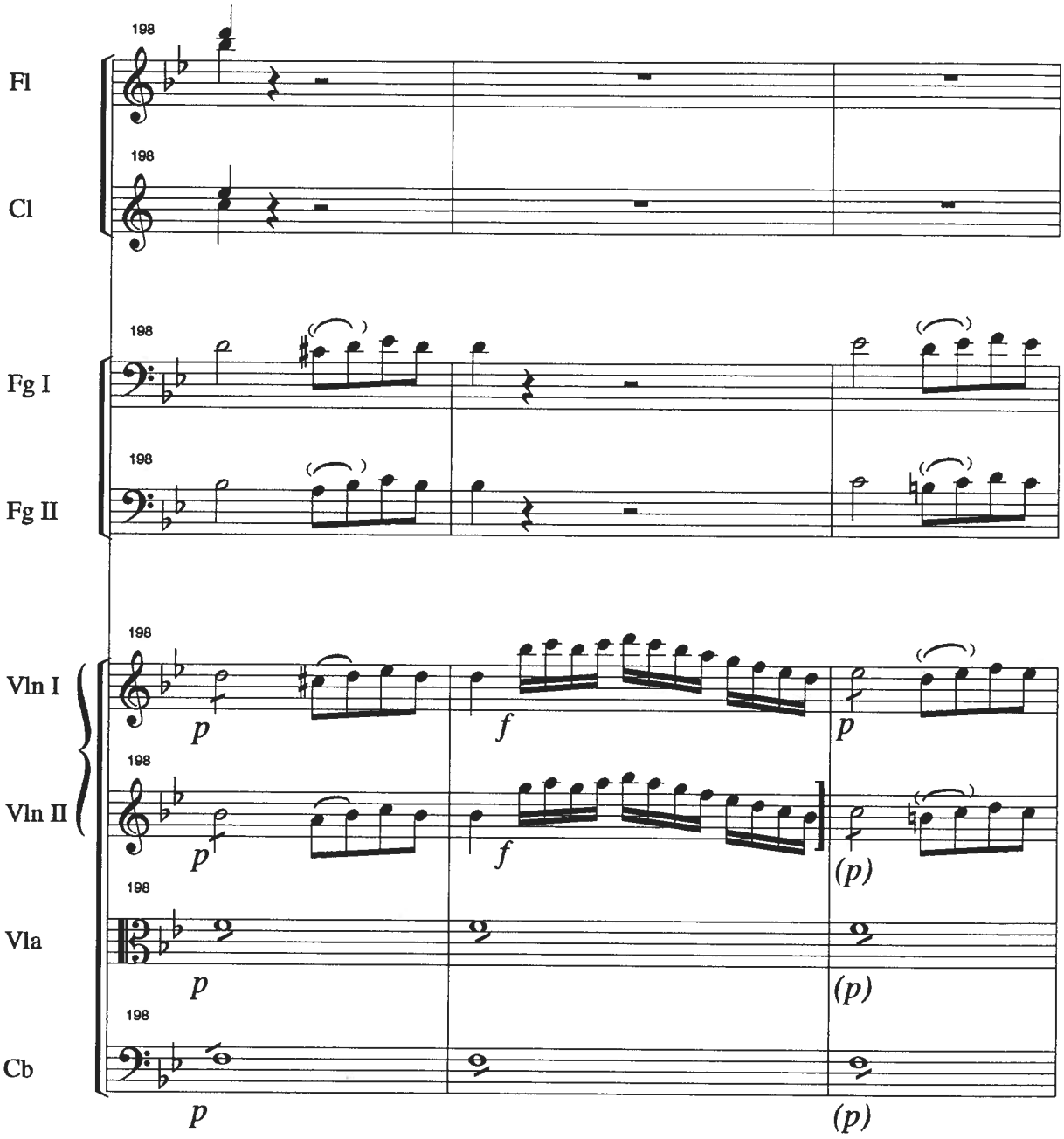

180
Vln I
180
Vln II
180
Vla
180
Cb
p
183
Fg I
183
Vln I
f
p
183
Vln II
f
p
183
Vla
(f)
p
183
Cb
f
p

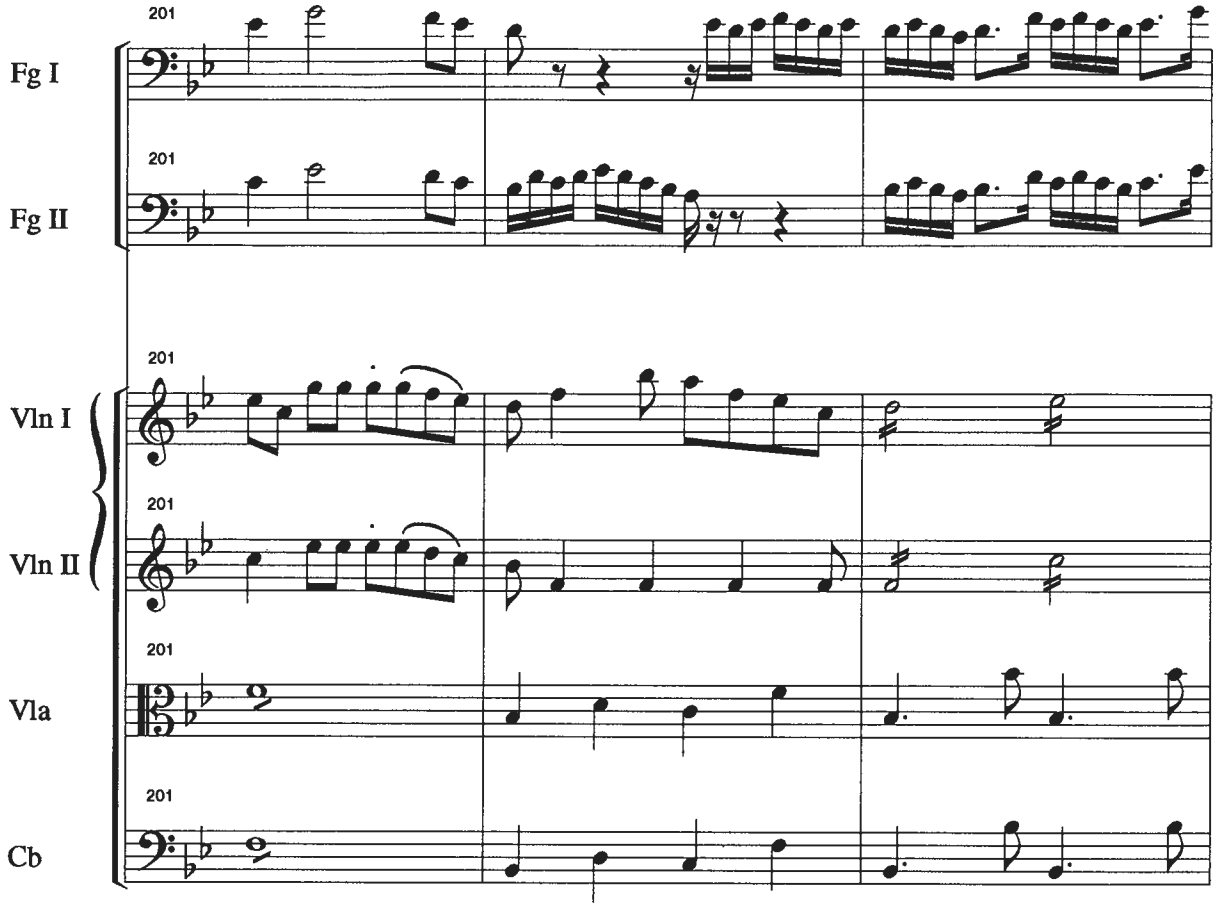

186
Fg I
186
Fg II
186
Vln I
186
Vln II
186
Vla
186
Cb

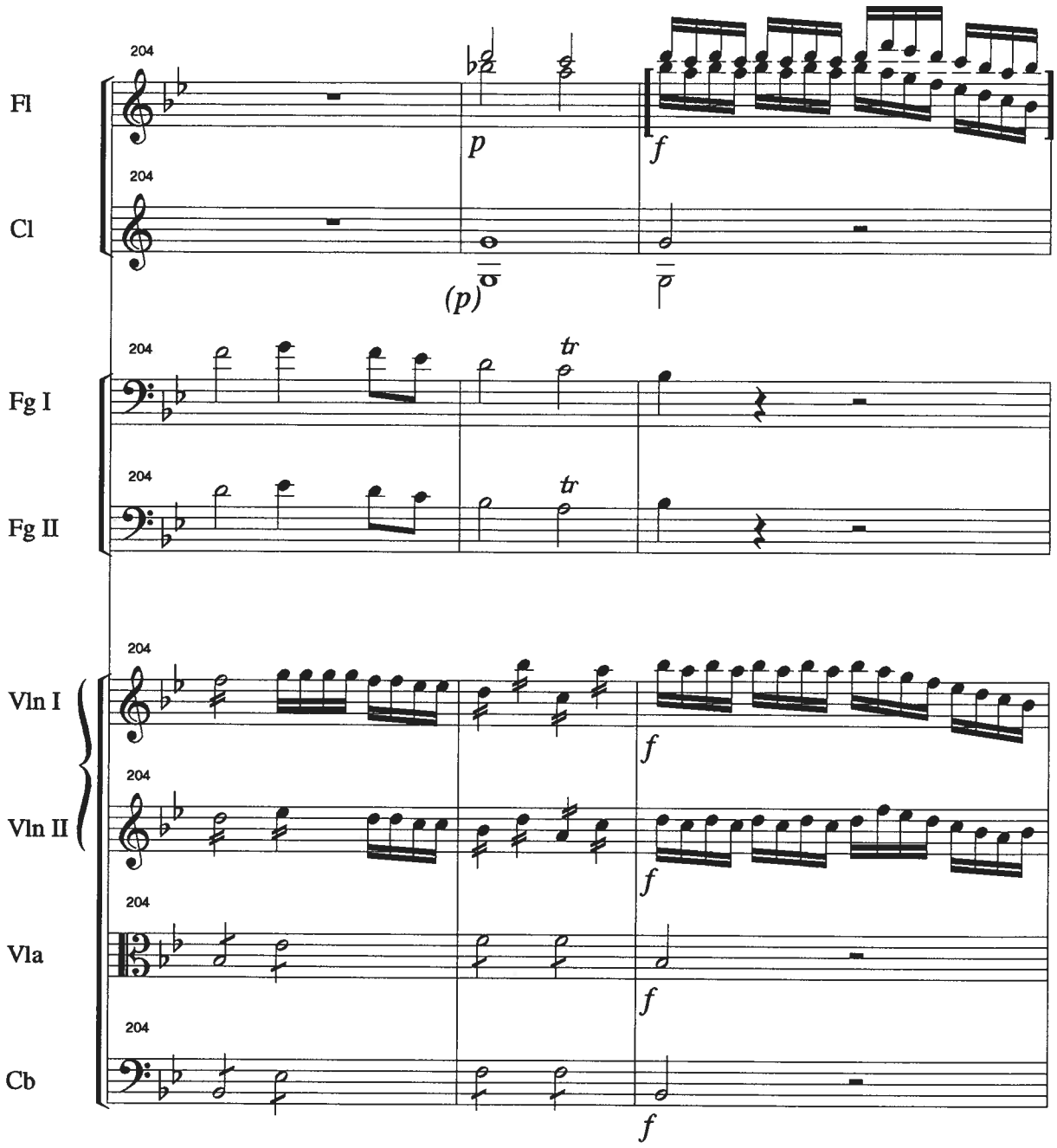

189
Fg I
189
Fg II
189
Vln I
189
Vln II
189
Vla
189
Cb

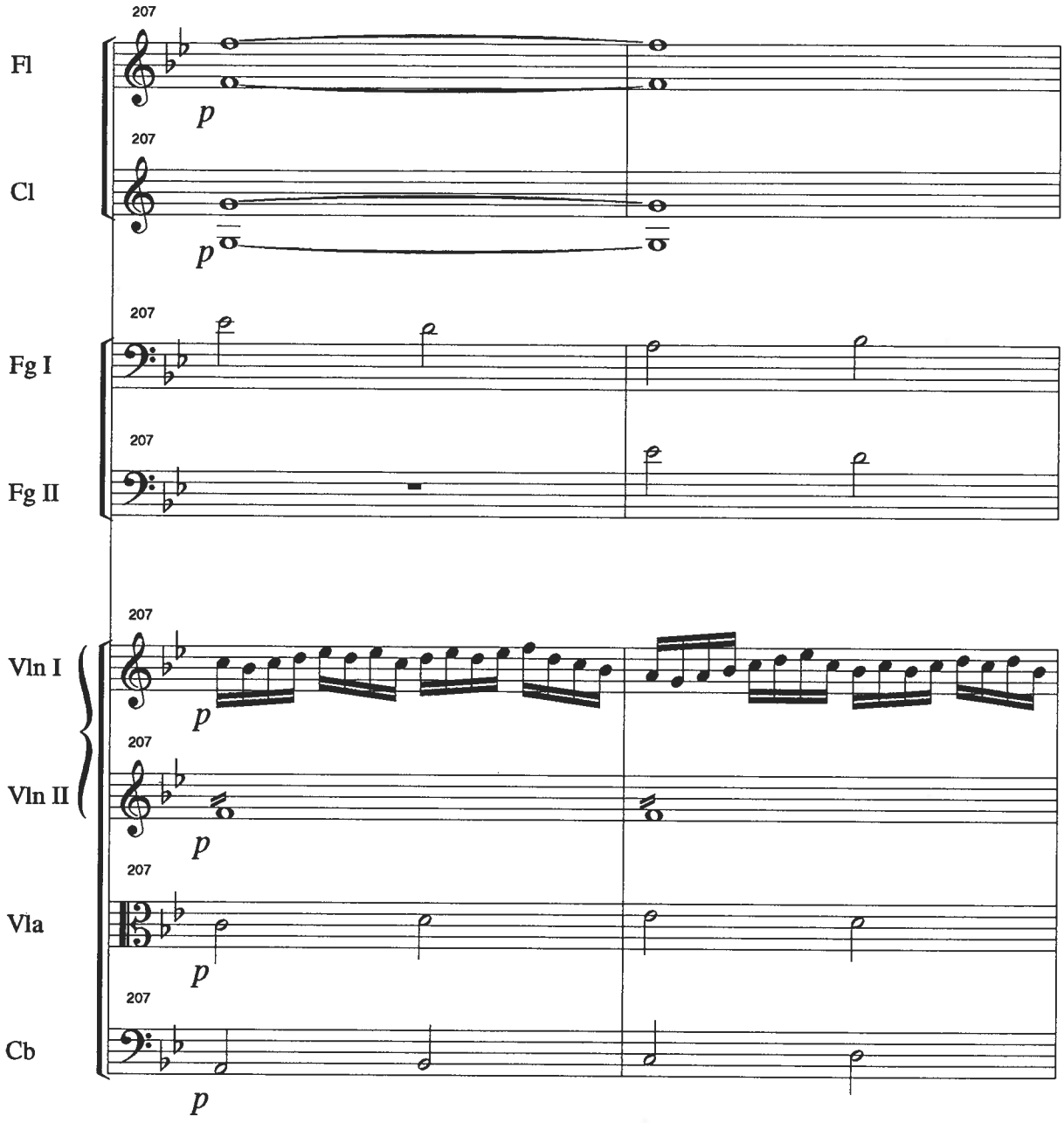

192
Fg I
192
Fg II
192
Vln I
ff
192
Vln II
ff
192
Vla
ff
192
Cb
(ff)

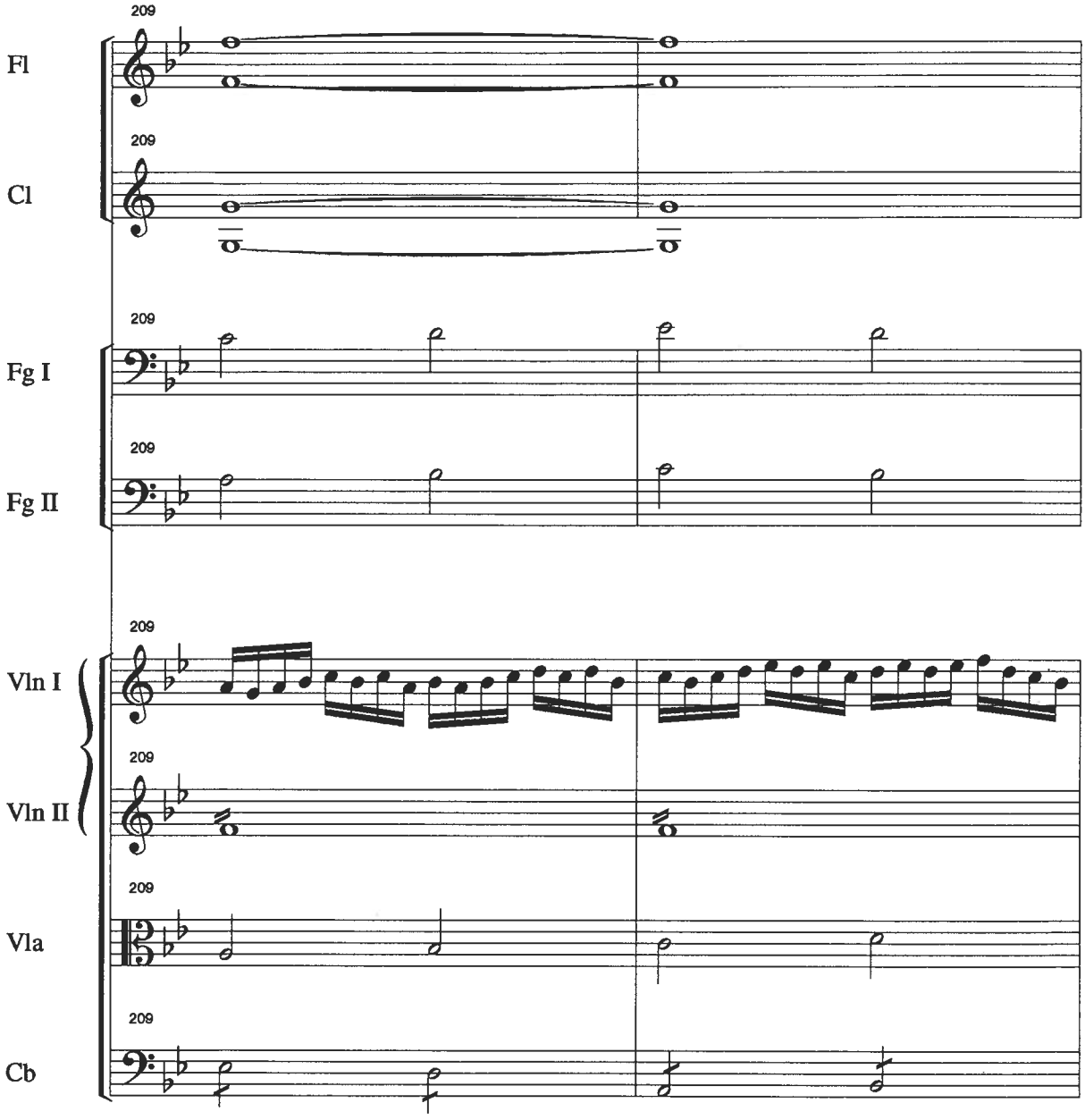

195
Fl
(f)
195
Cl
(f)
195
Fg I
195
Fg II
195
Vln I
f
p
f
195
Vln II
f
p
f
195
Vla
f
p
f
195
Cb
f
p
f

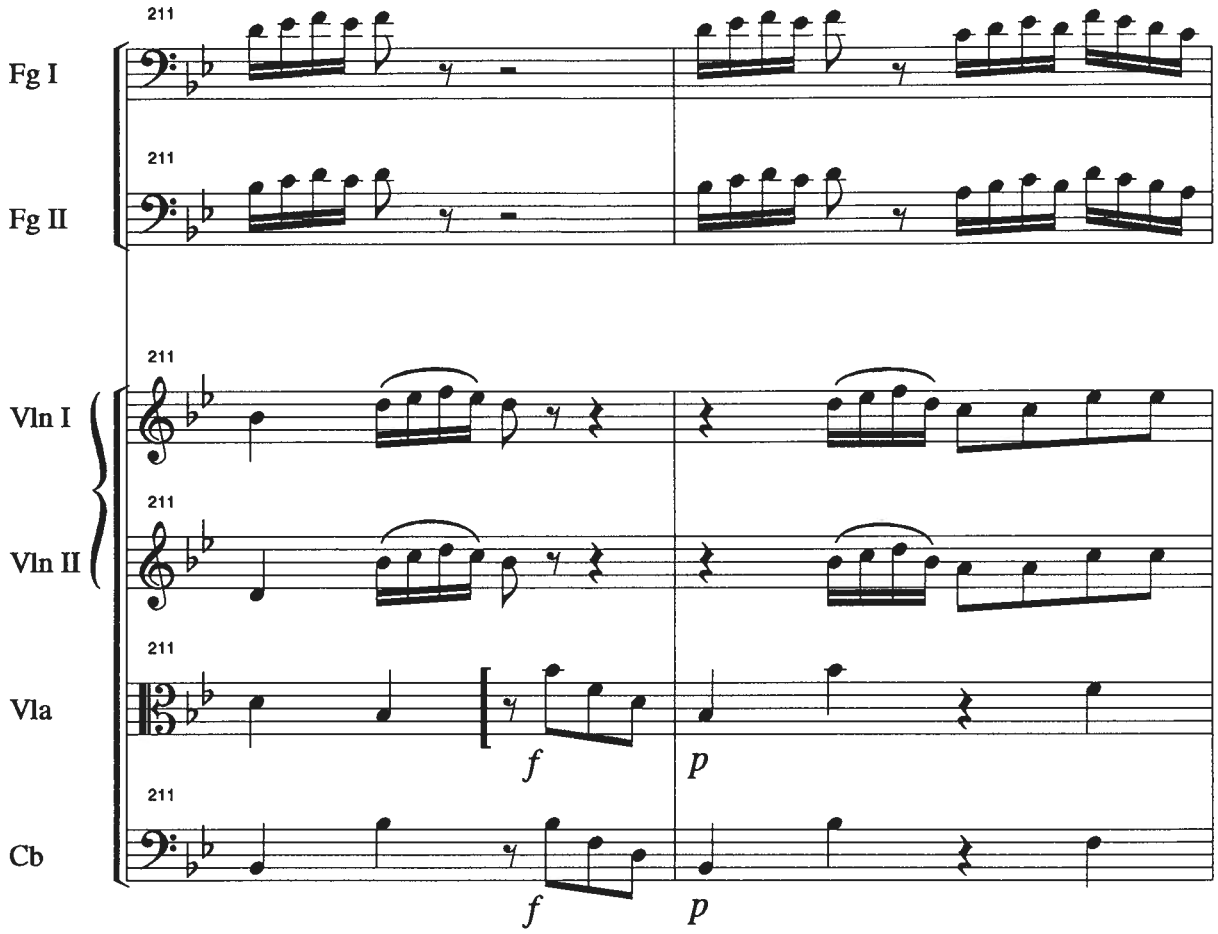

198
Fl
198
Cl
198
Fg I
198
Fg II
198
Vln I
p
f
p
198
Vln II
p
f
(p)
198
Vla
p
(p)
198
Cb
p
(p)

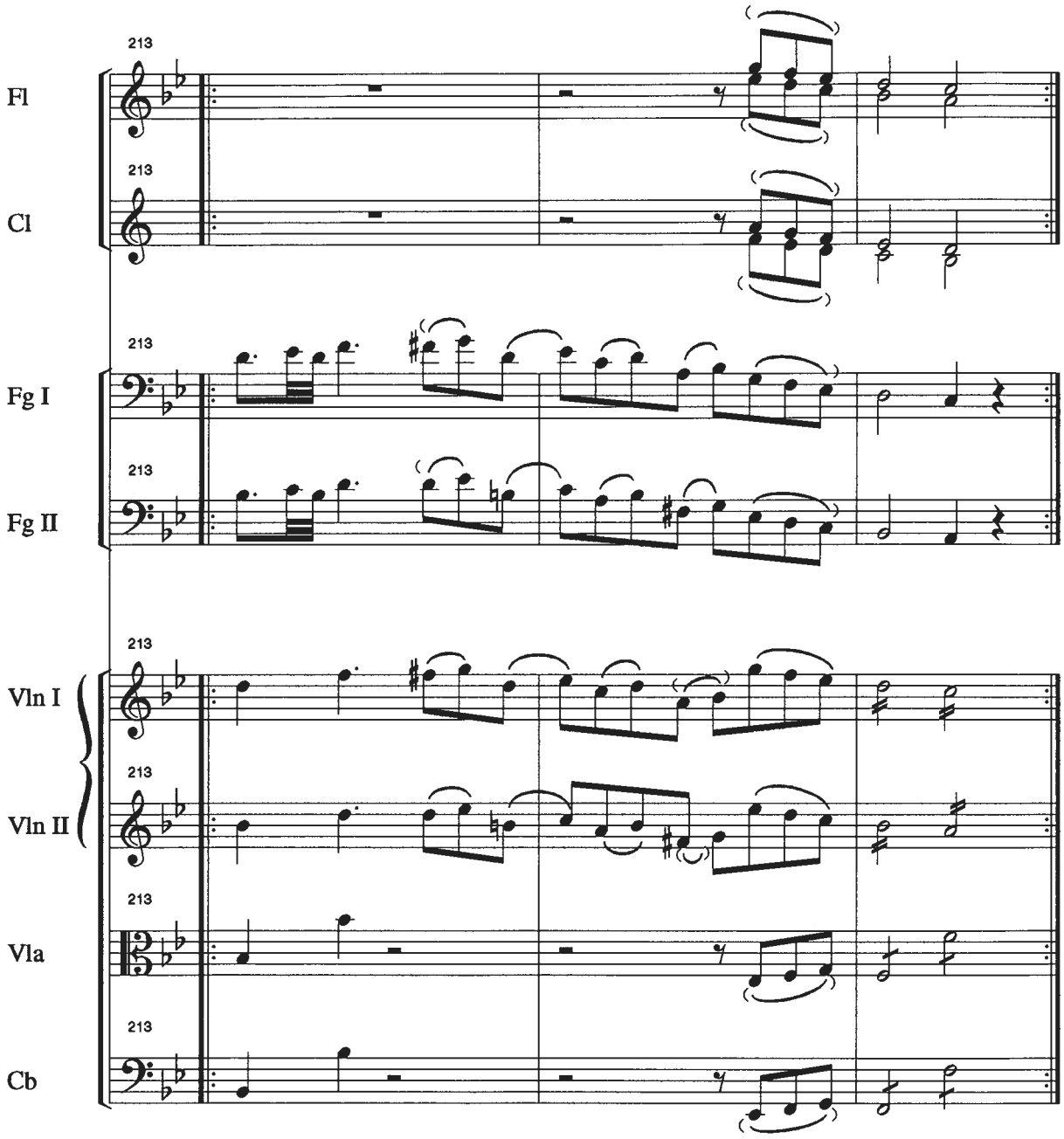

201
Fg I
201
Fg II
201
Vln I
201
Vln II
201
Vla
201
Cb

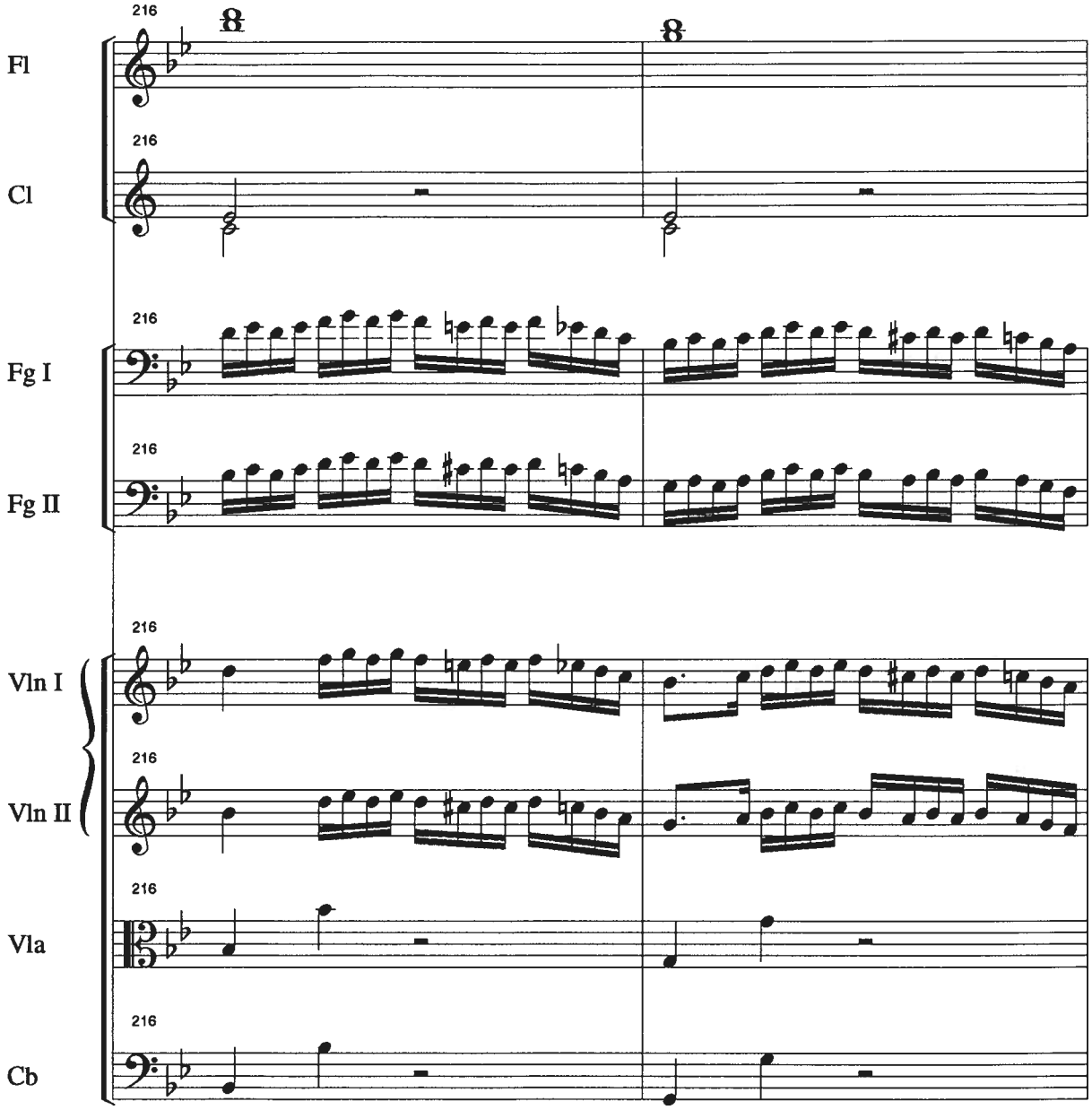

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
204
p
f
(p)
tr

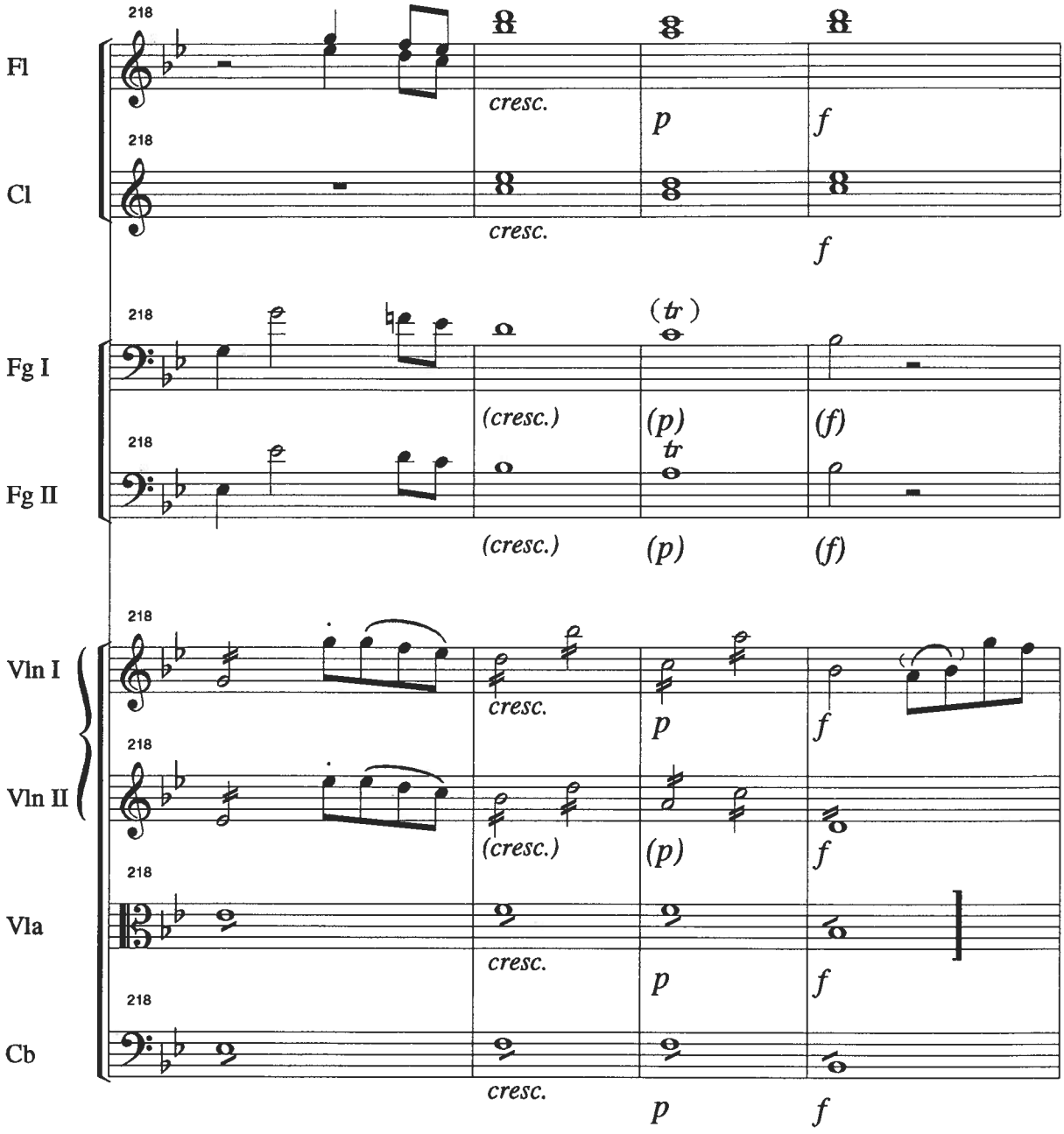

207
Fl
p
207
Cl
p
207
Fg I
207
Fg II
207
Vln I
p
207
Vln II
p
207
Vla
p
207
Cb
p

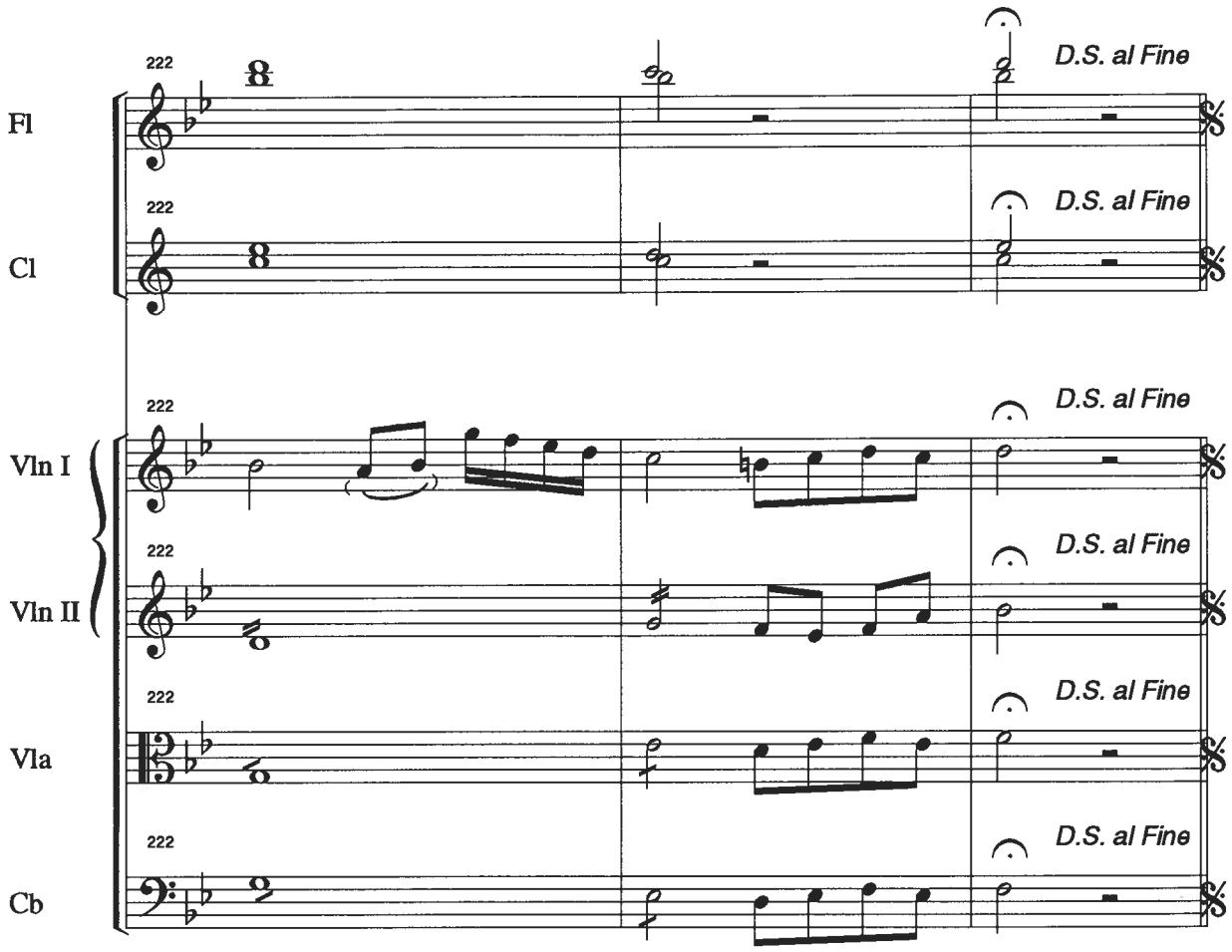

209
Fl
209
Cl
209
Fg I
209
Fg II
209
Vln I
209
Vln II
209
Vla
209
Cb

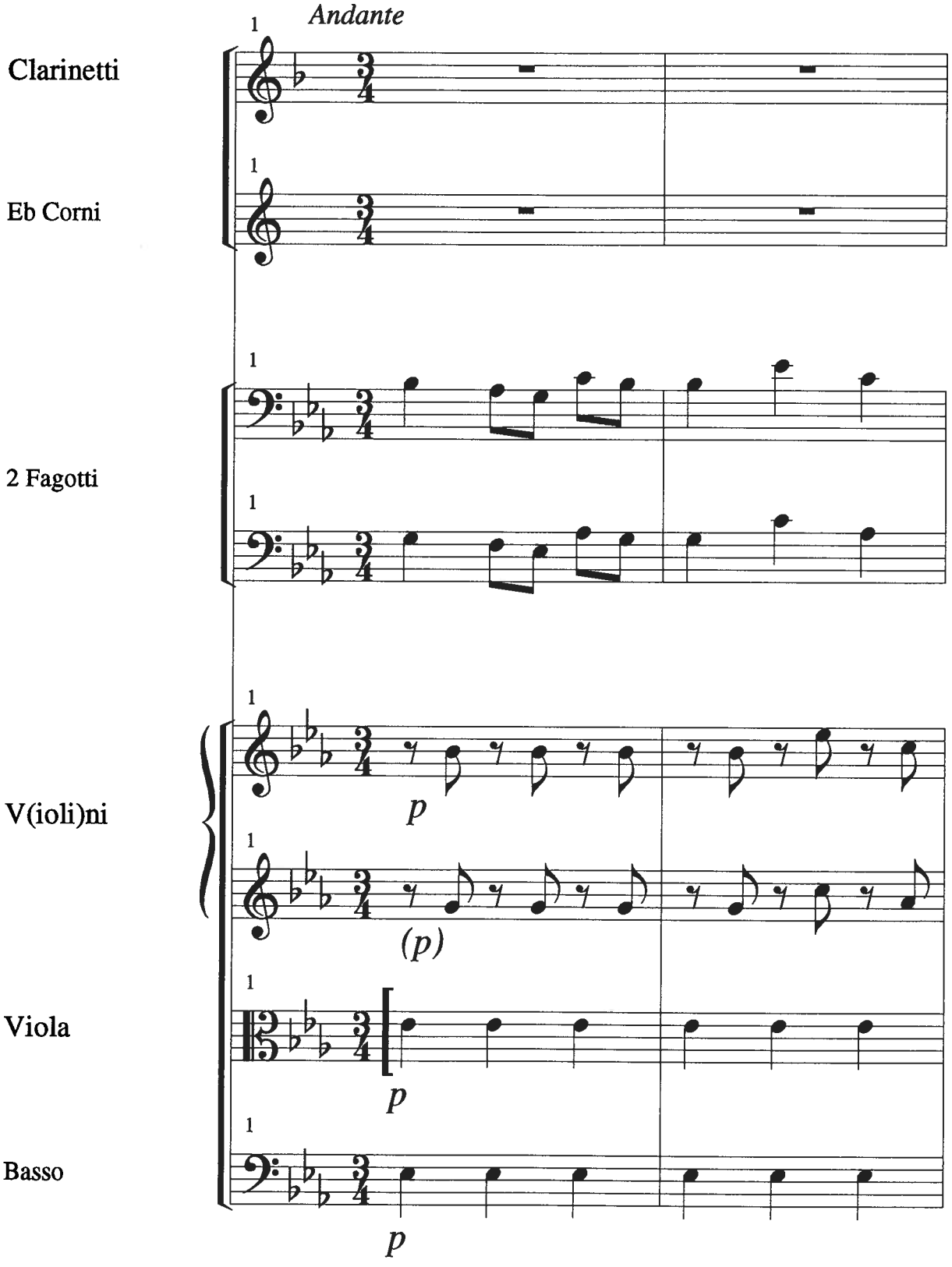

211
Fg I
211
Fg II
211
Vln I
211
Vln II
211
Vla
f
p
211
Cb
f
p

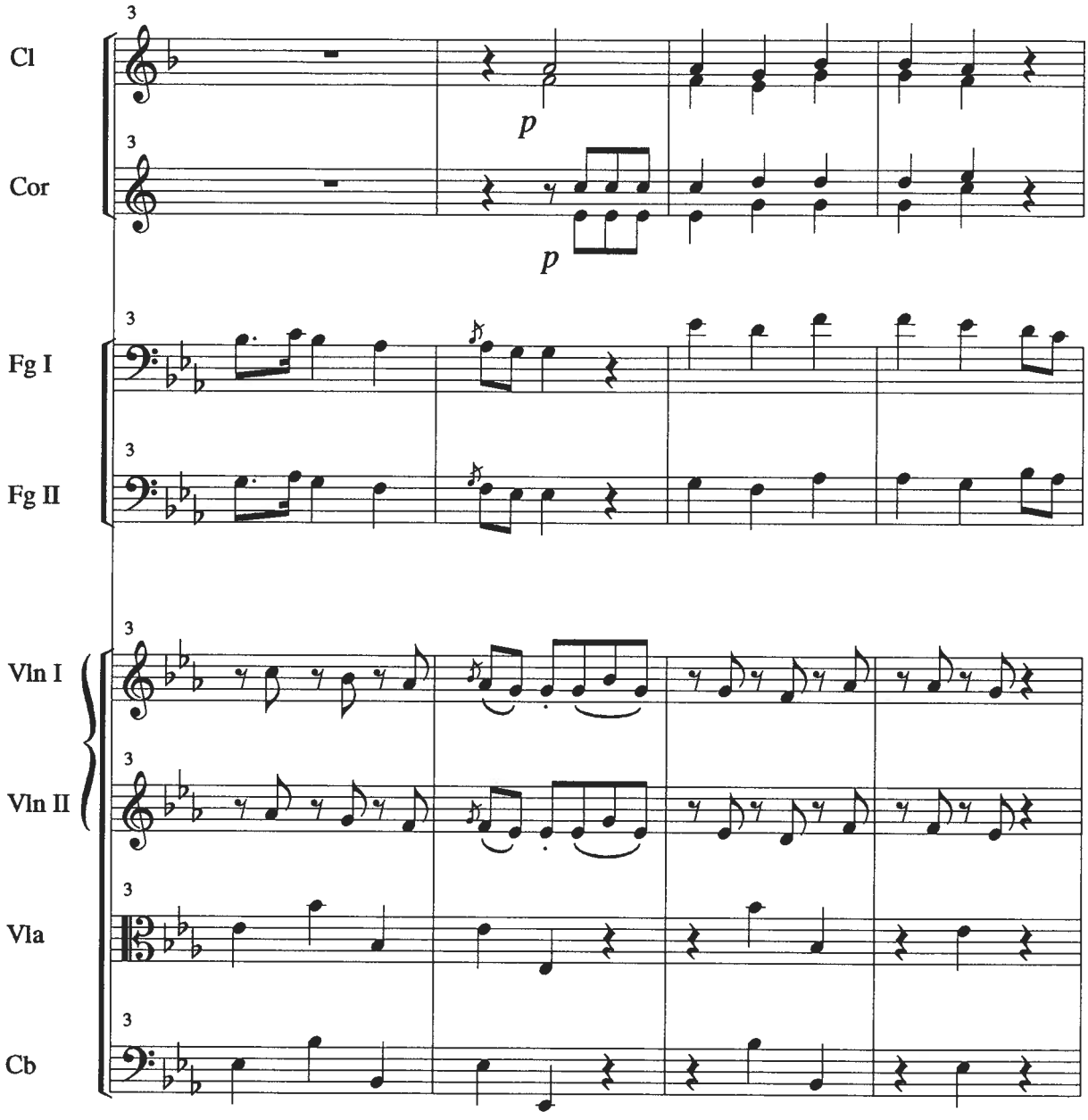

213
Fl
213
Cl
213
Fg I
213
Fg II
213
Vln I
213
Vln II
213
Vla
213
Cb

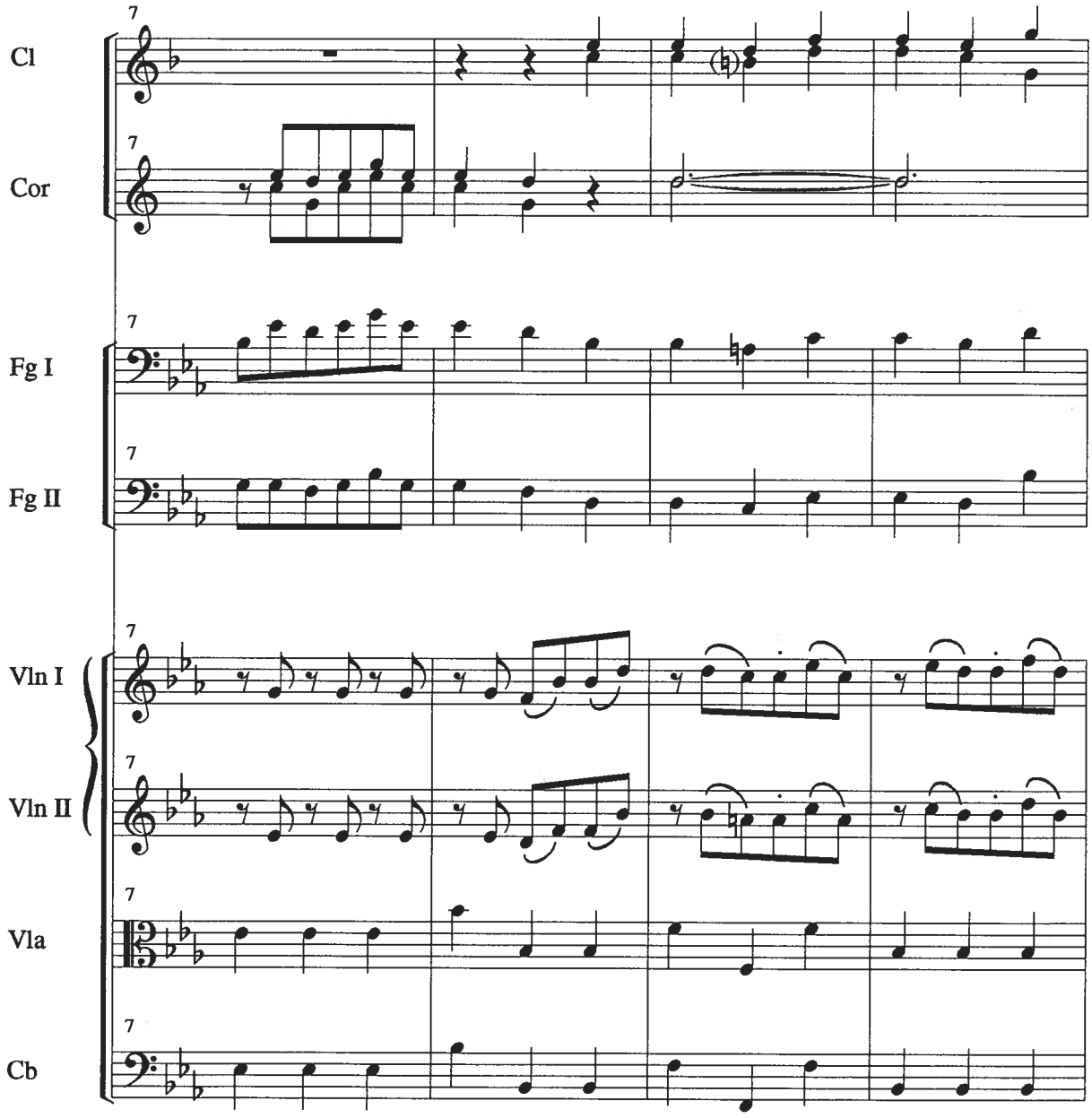

216
Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb

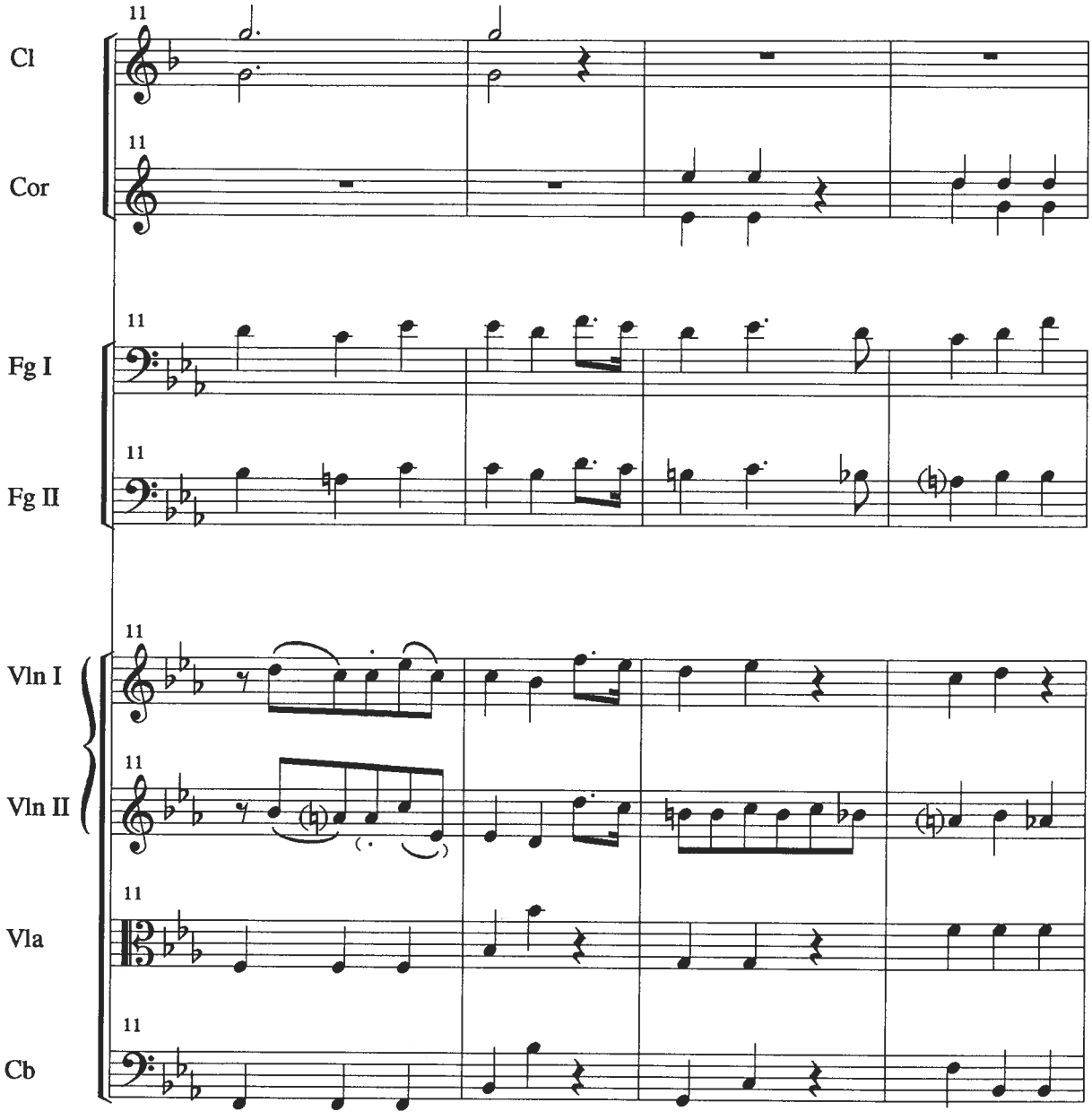

218
Fl
cresc.
p
f
218
Cl
cresc.
f
218
Fg I
(tr)
(cresc.)
(p)
(f)
218
Fg II
tr
(cresc.)
(p)
(f)
218
Vln I
cresc.
p
f
218
Vln II
(cresc.)
(p)
f
218
Vla
cresc.
p
f
218
Cb
cresc.
p
f

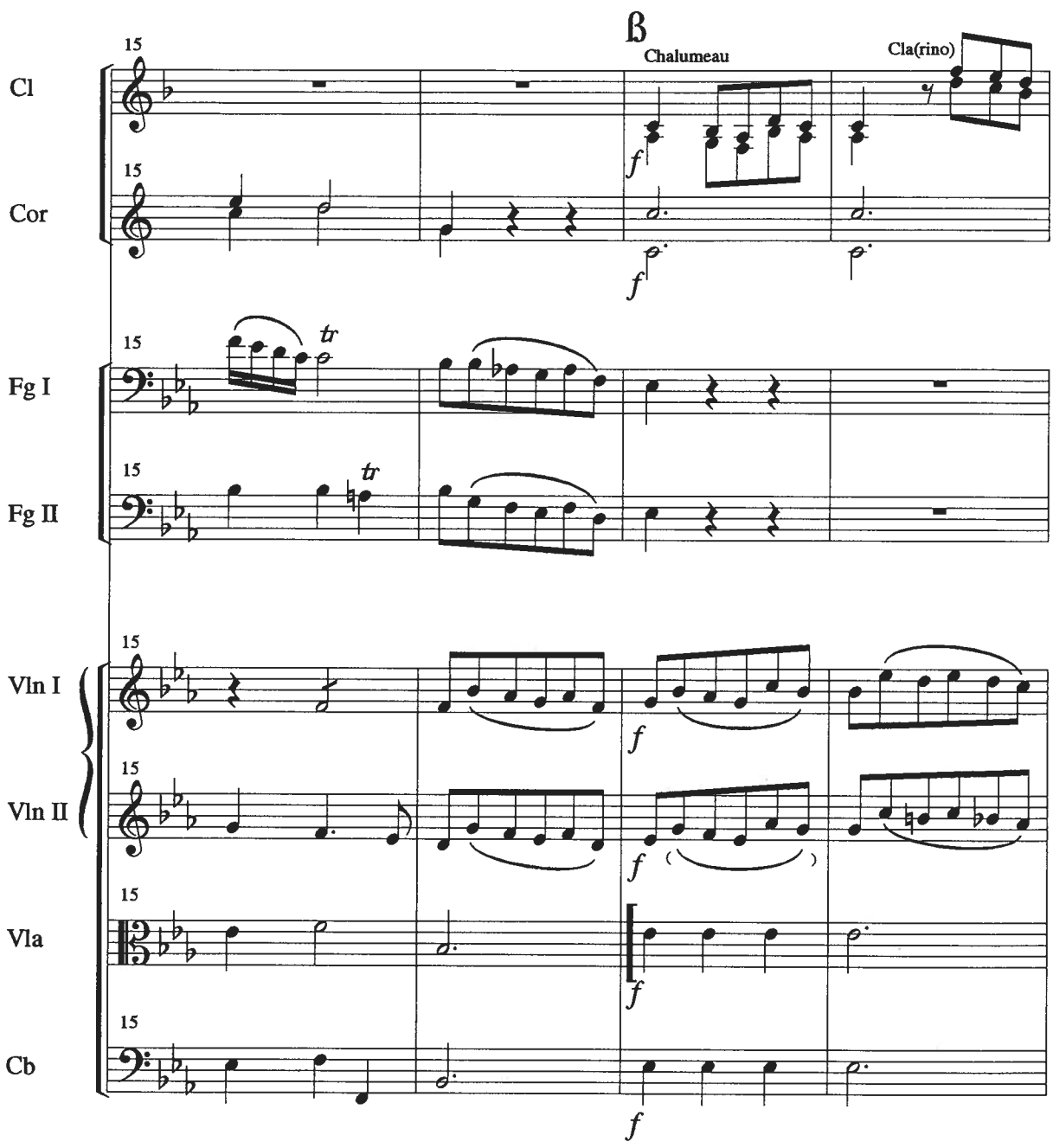

Fl
Cl
Vln I
Vln II
Vla
Cb
222
D.S. al Fine

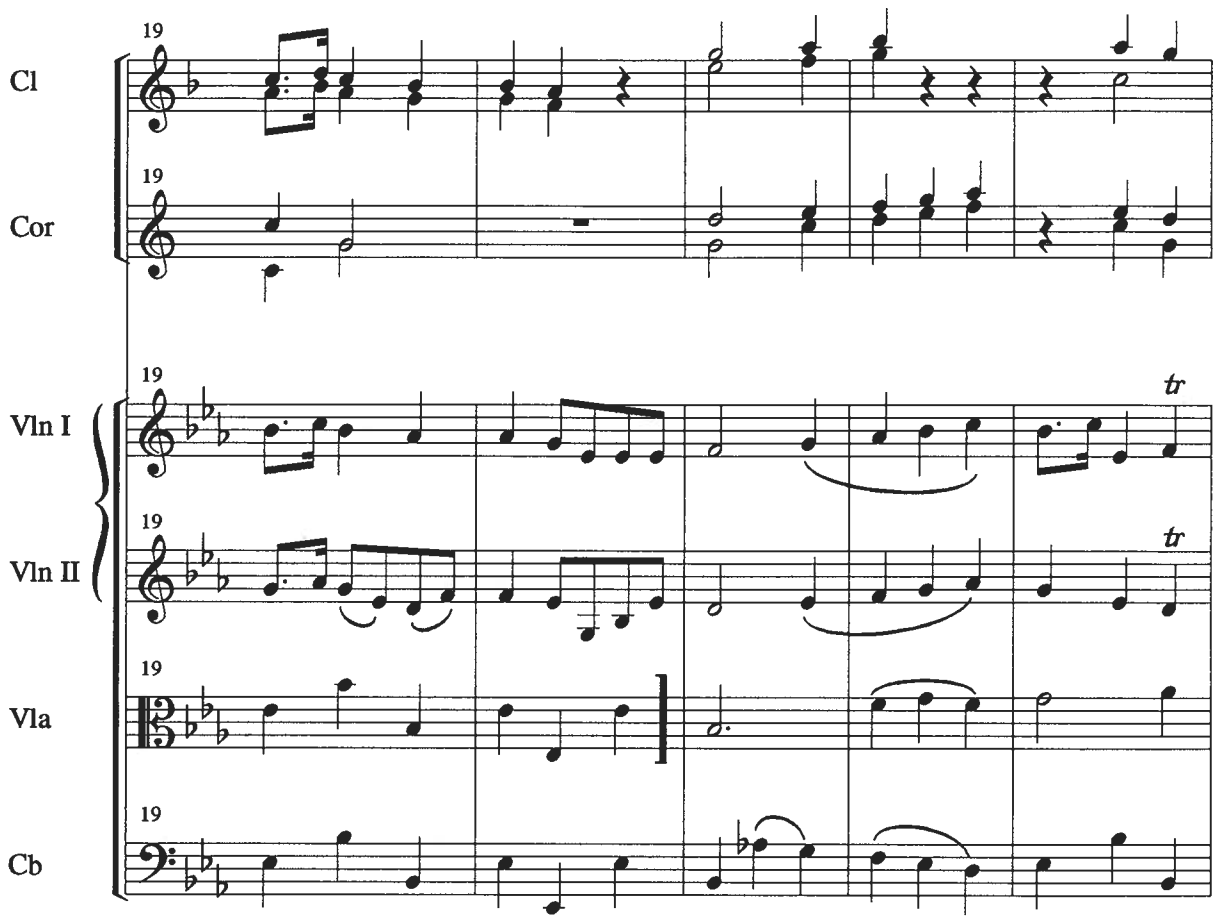

Andante
Clarinetti
Eb Corni
2 Fagotti
V(ioli)ni
Viola
Basso
p
(p)
p
p

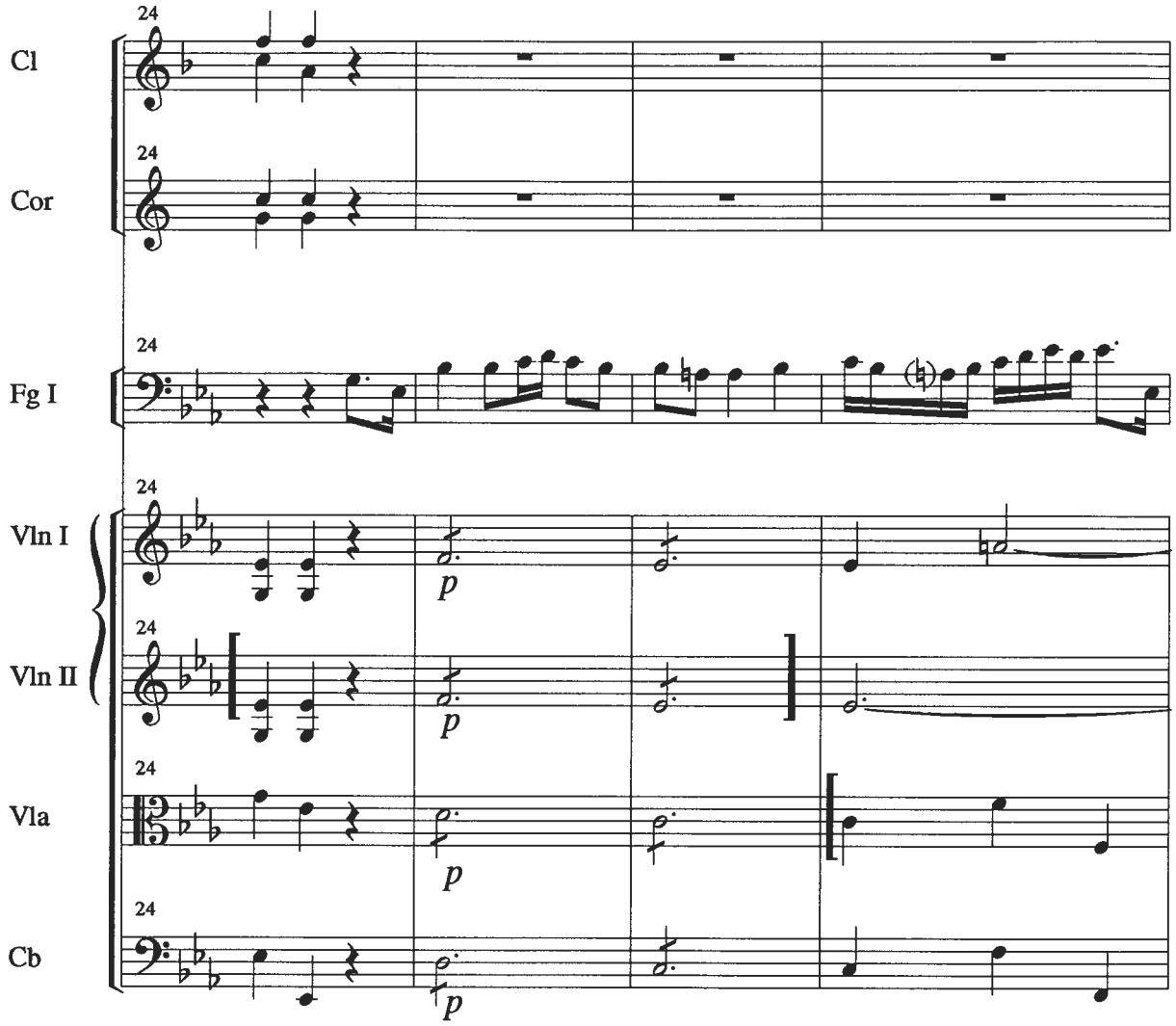

Cl
Cor
Fg I
Fg II
Vln I
Vln II
Vla
Cb
p
p

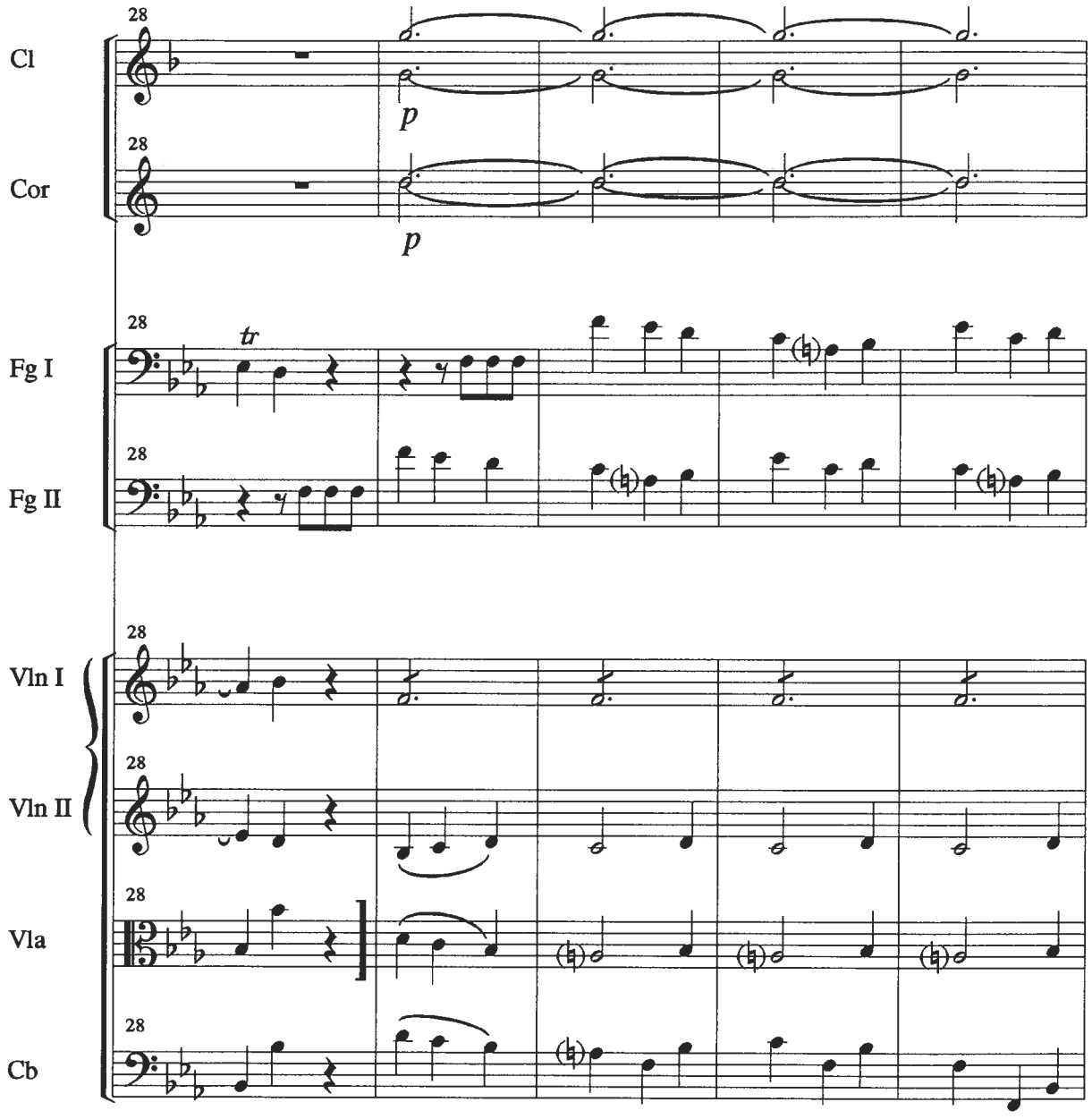

Cl
Cor
Fg I
Fg II
Vln I
Vln II
Vla
Cb

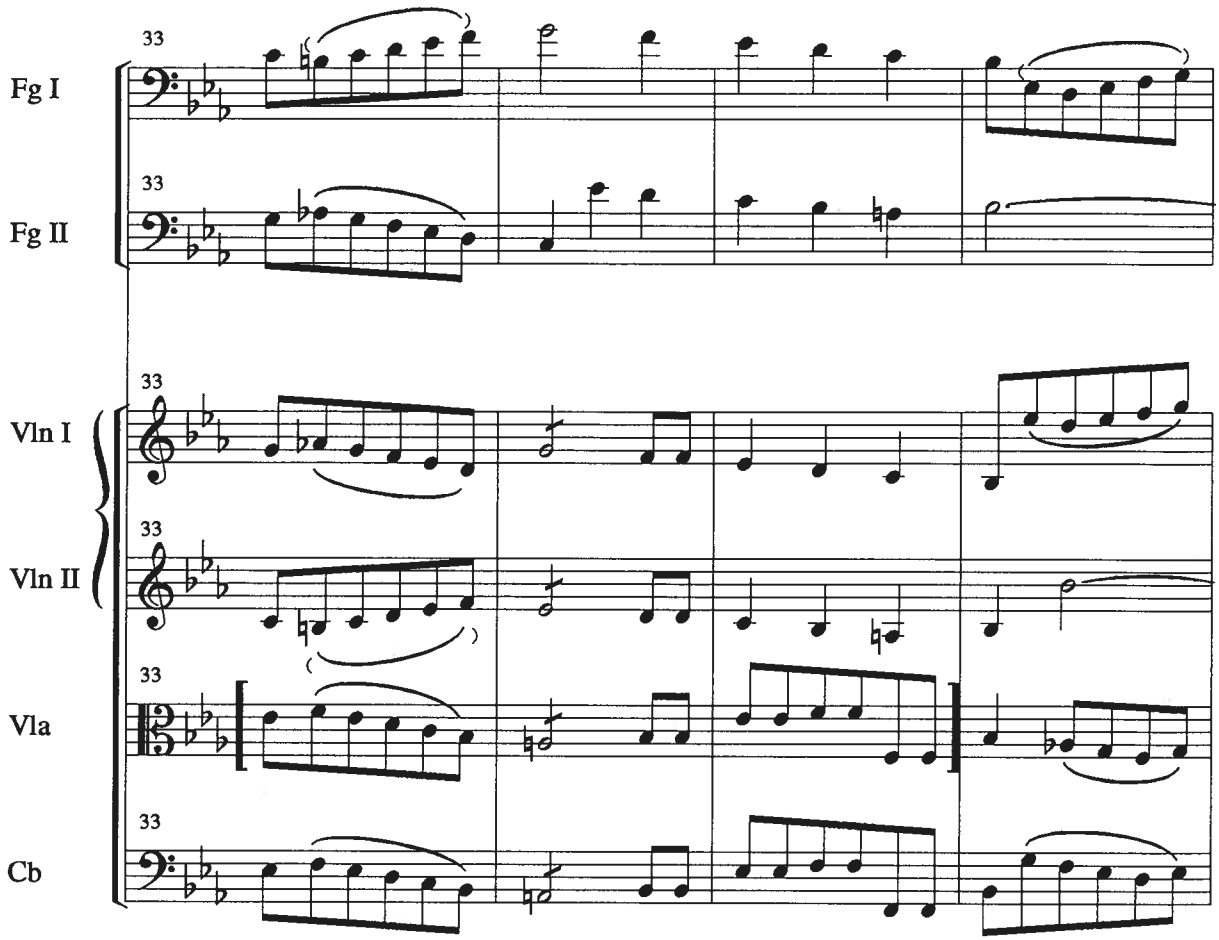

11
Cl
11
Cor
11
Fg I
11
Fg II
11
Vln I
11
Vln II
11
Vla
11
Cb

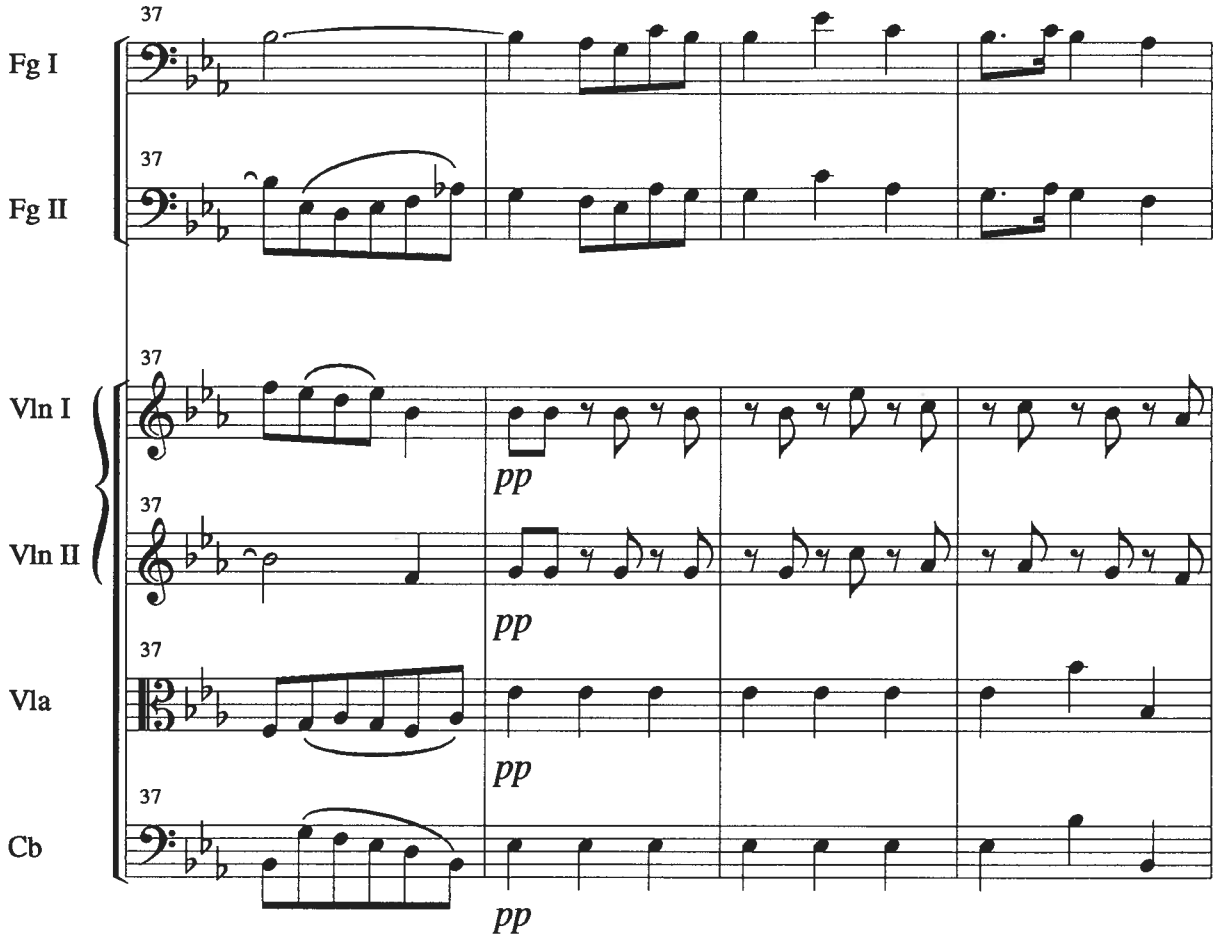

ß
Chalumeau
Cla(rino)
Cl
Cor
Fg I
Fg II
Vln I
Vln II
Vla
Cb
15
tr
f

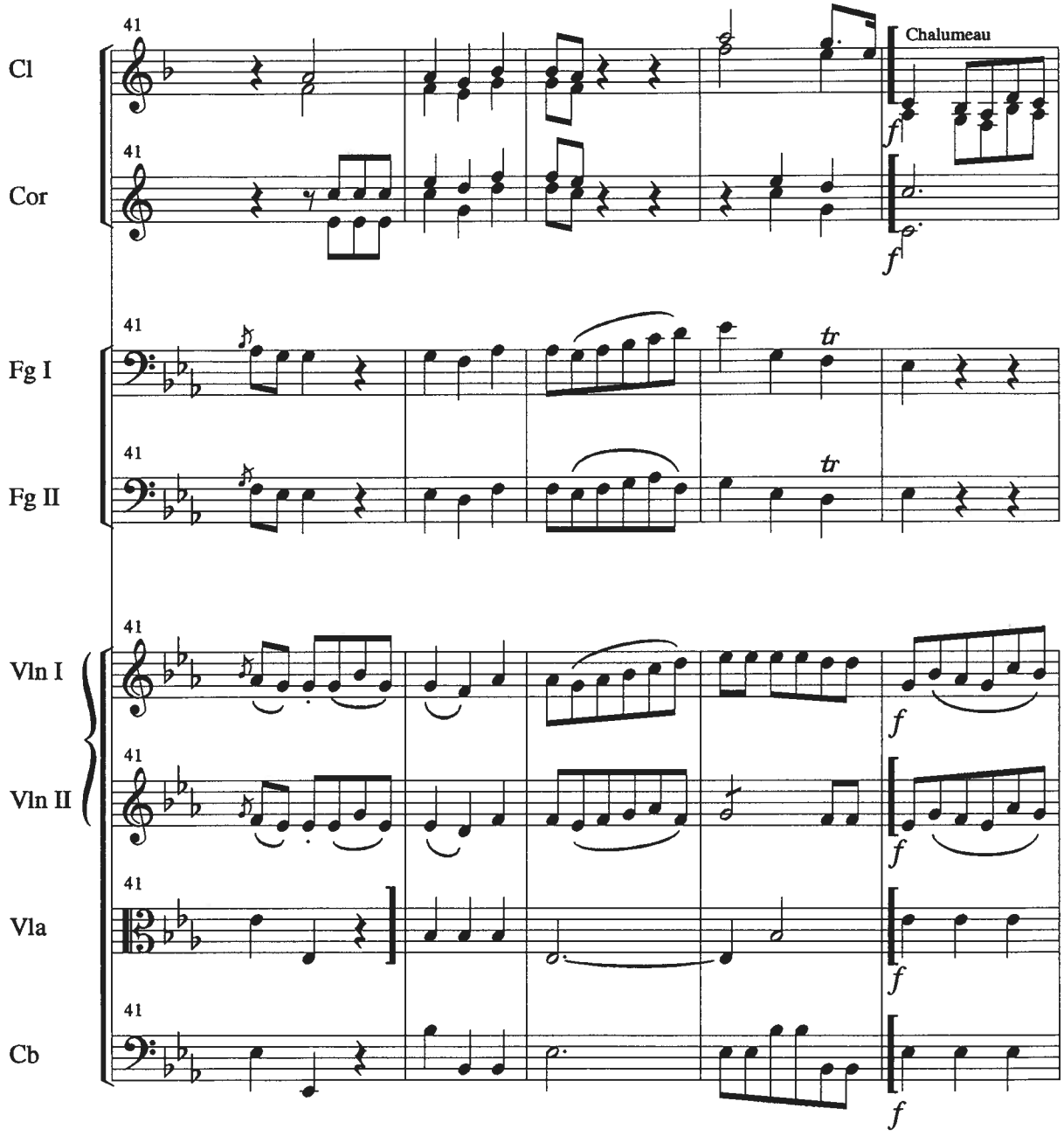

19
Cl
19
Cor
19
Vln I
tr
19
Vln II
tr
19
Vla
19
Cb

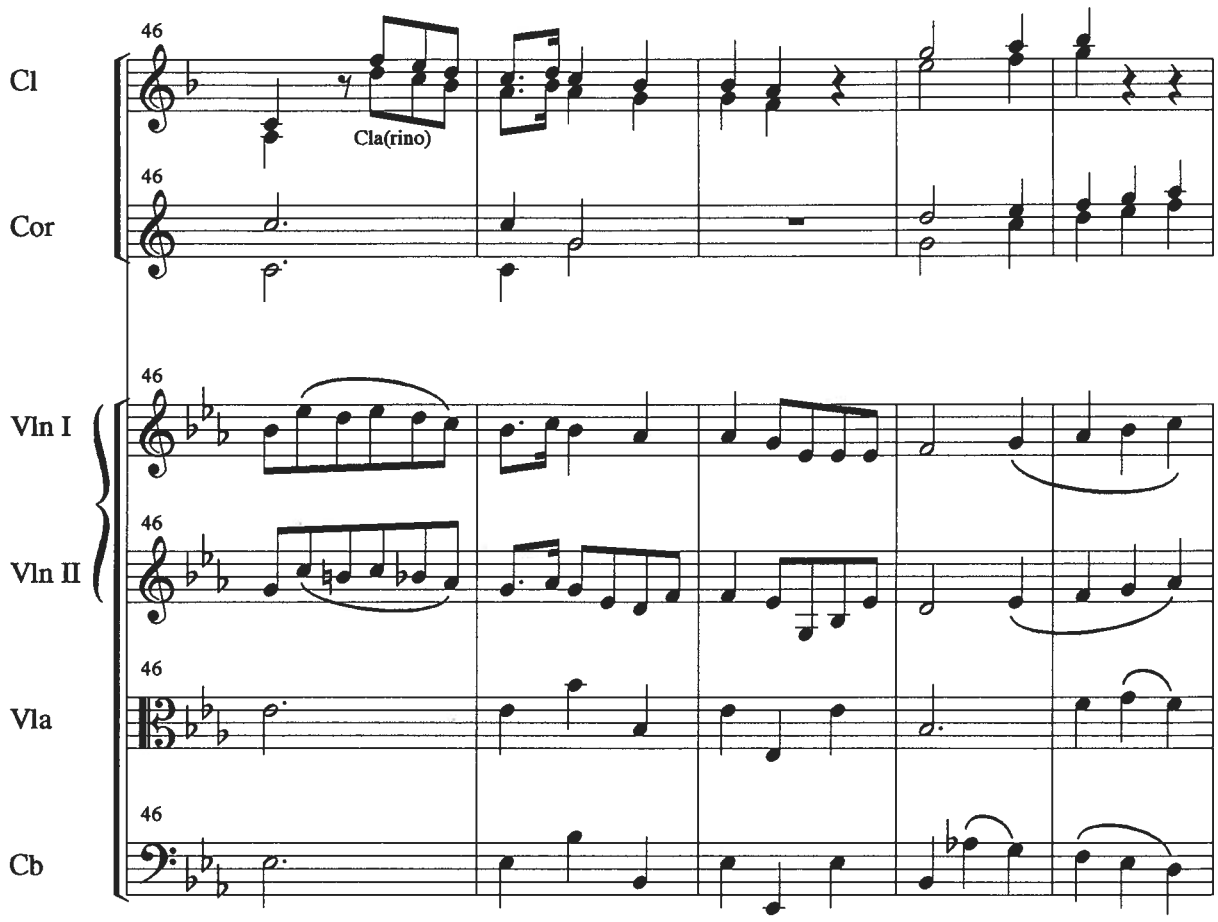

Cl
Cor
Fg I
Vln I
Vln II
Vla
Cb
24
p

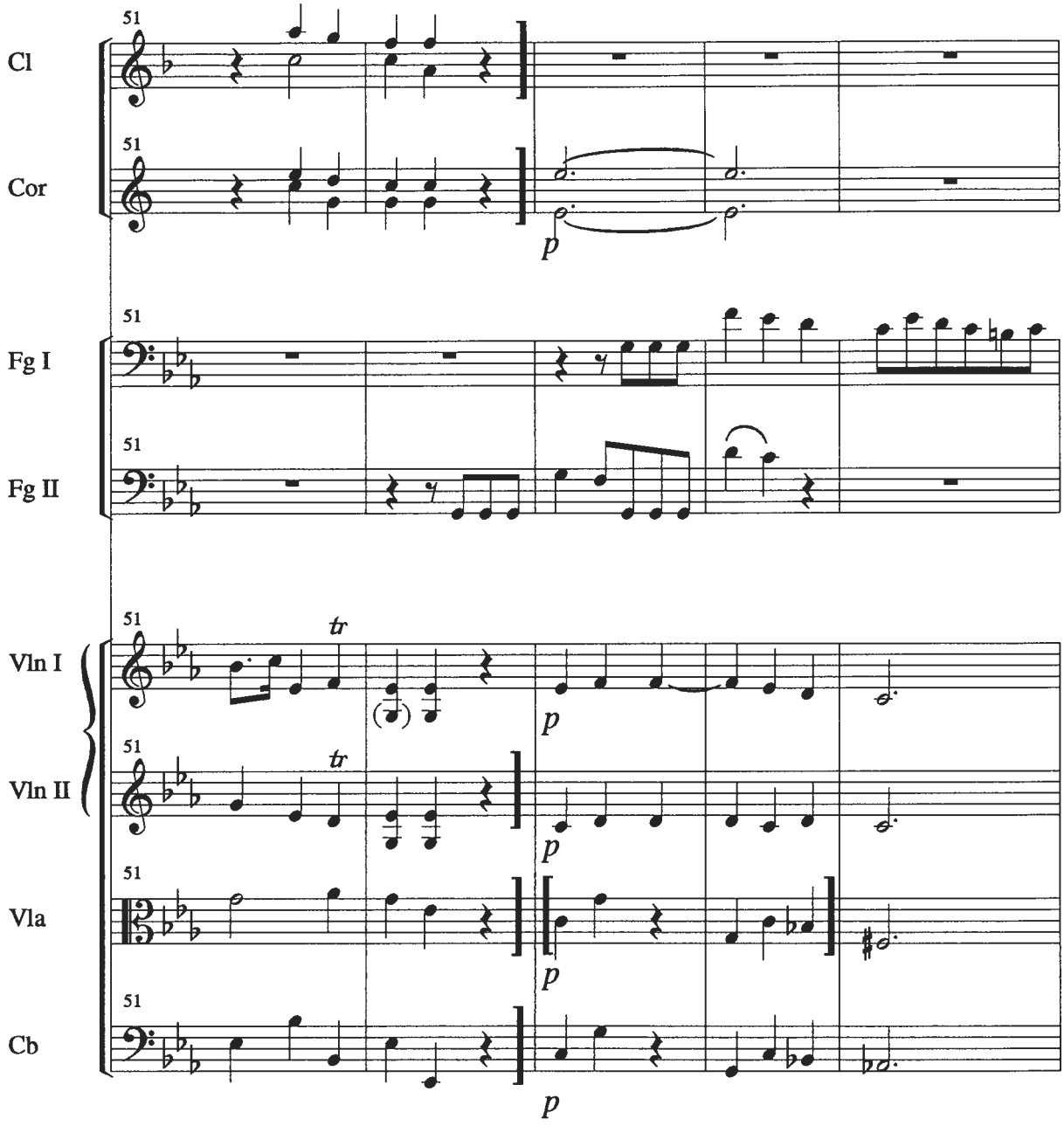

28
Cl
p
28
Cor
p
28
tr
Fg I
28
Fg II
28
Vln I
28
Vln II
28
Vla
28
Cb

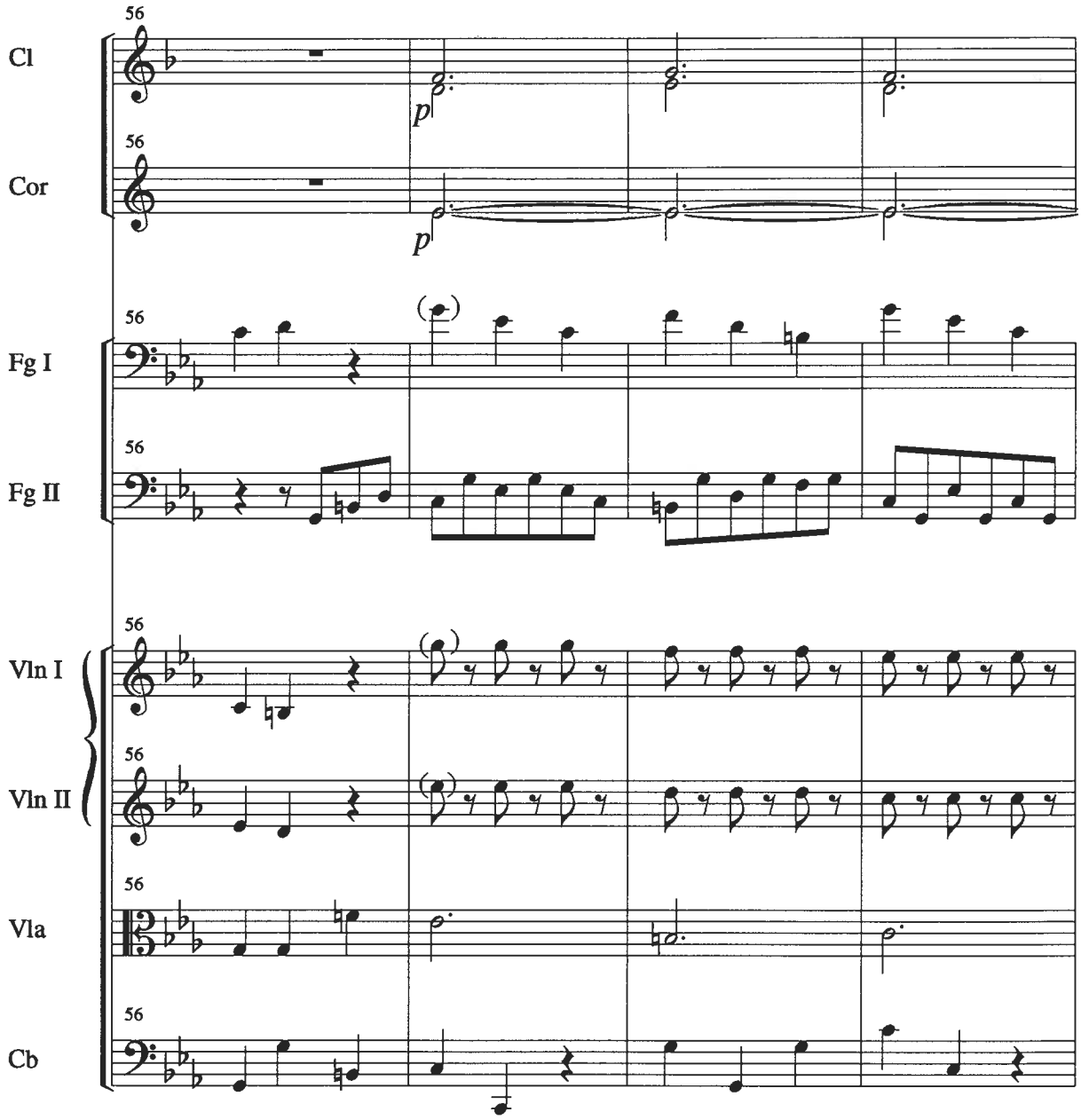

Fg I
Fg II
Vln I
Vln II
Vla
Cb
33

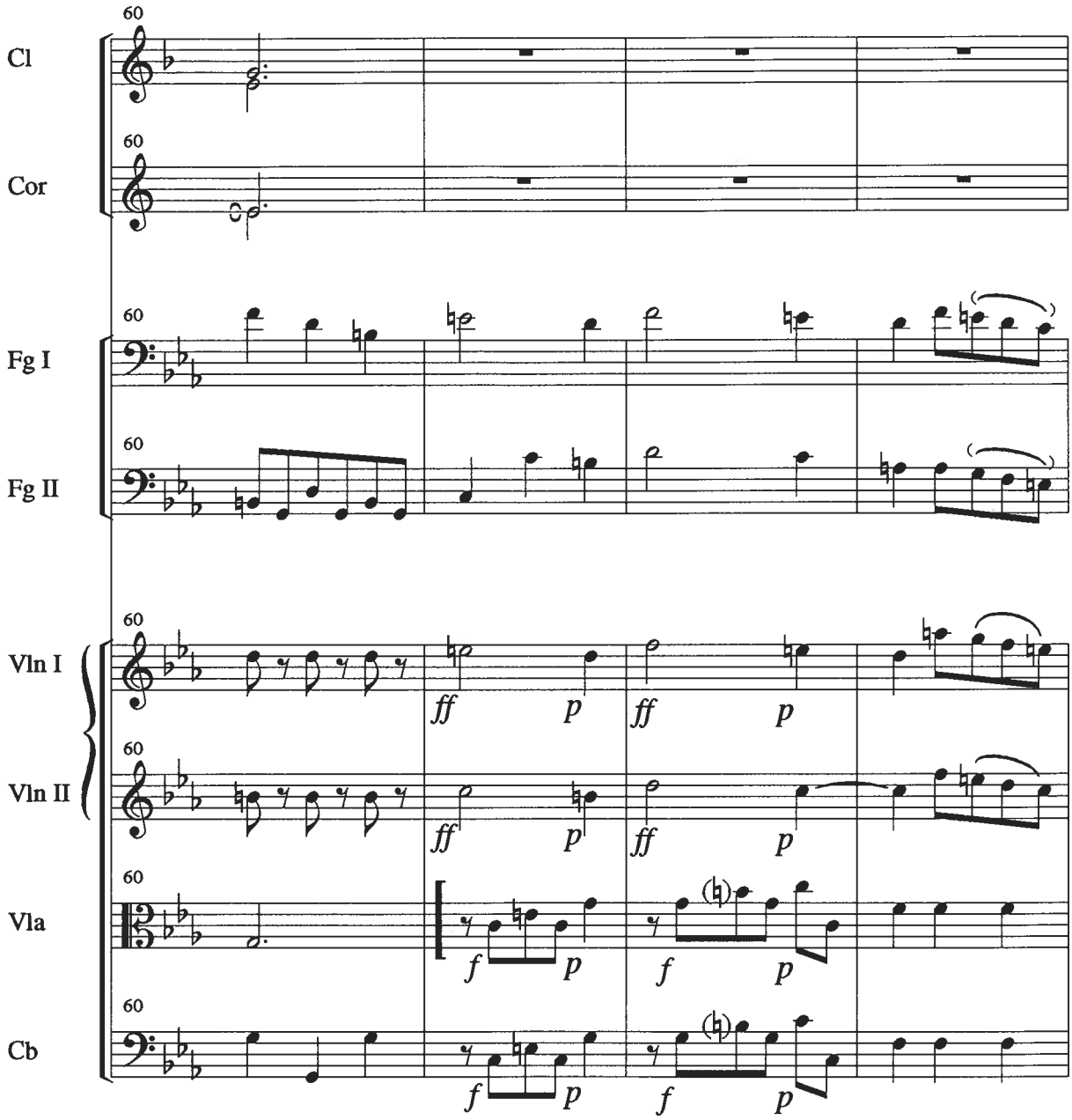

37
Fg I
37
Fg II
37
Vln I
pp
37
Vln II
pp
37
Vla
pp
37
Cb
pp

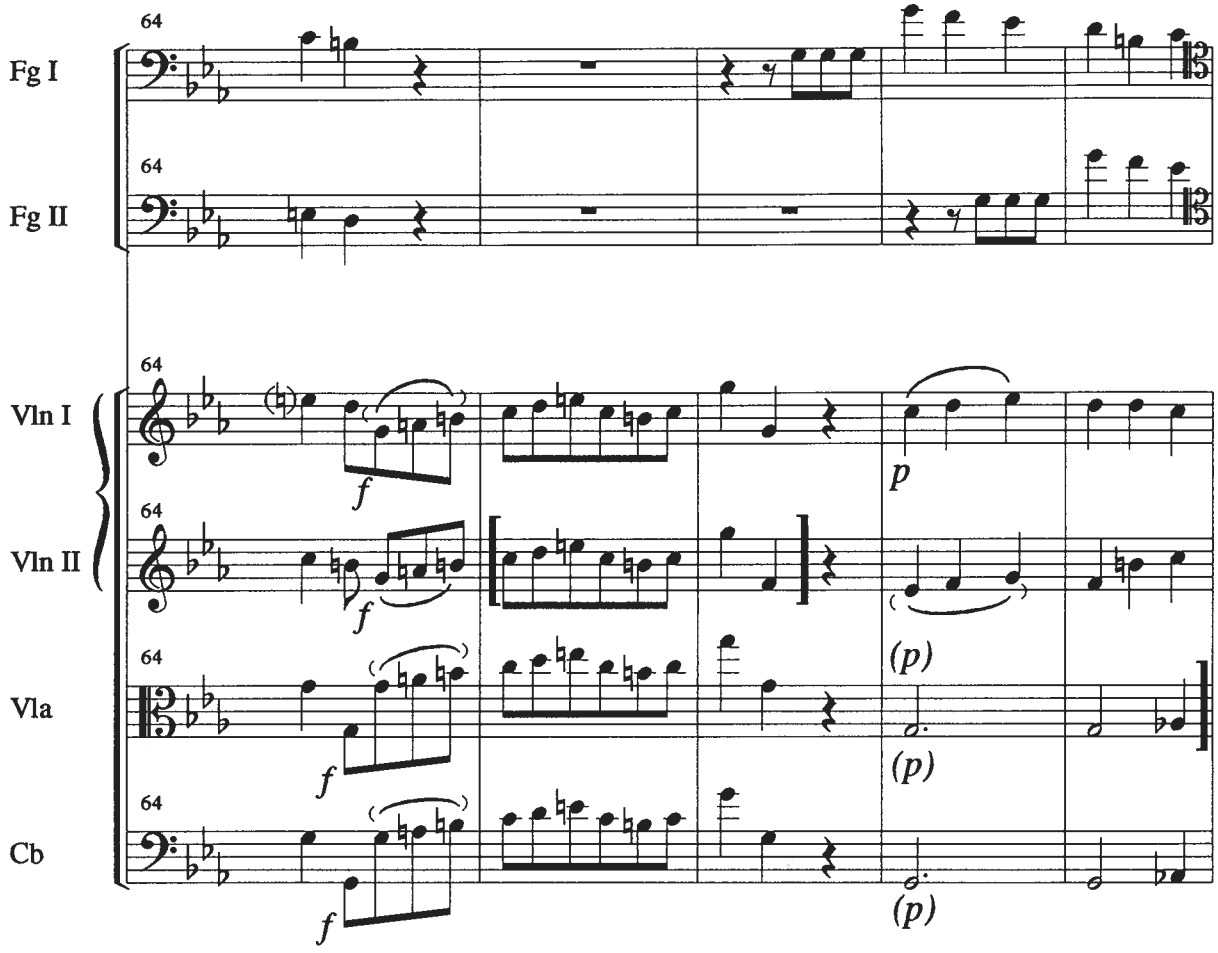

41
Cl
Chalumeau
f
41
Cor
f
41
Fg I
tr
41
Fg II
tr
41
Vln I
f
41
Vln II
f
41
Vla
f
41
Cb
f

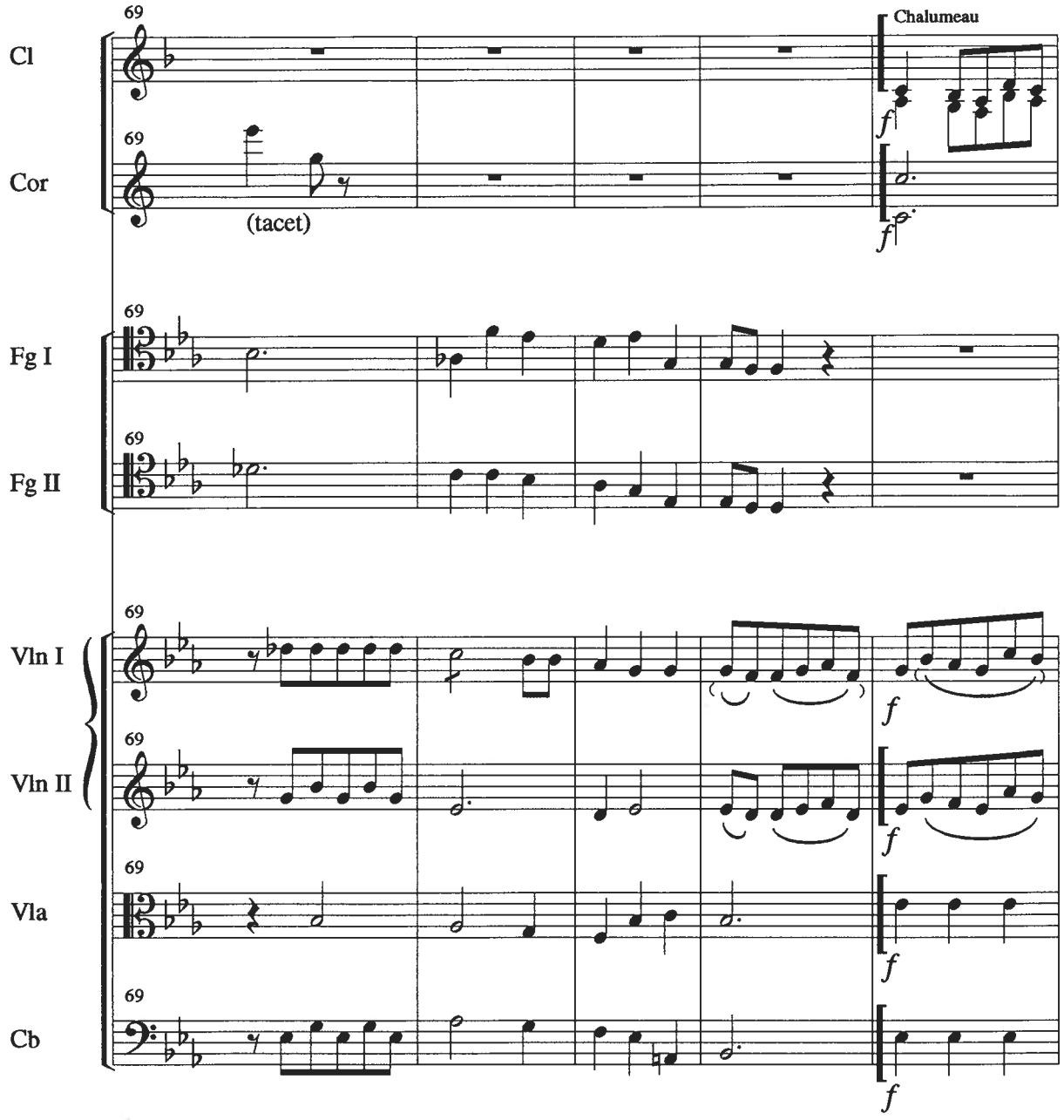

46
Cl
Cla(rino)
46
Cor
46
Vln I
46
Vln II
46
Vla
46
Cb

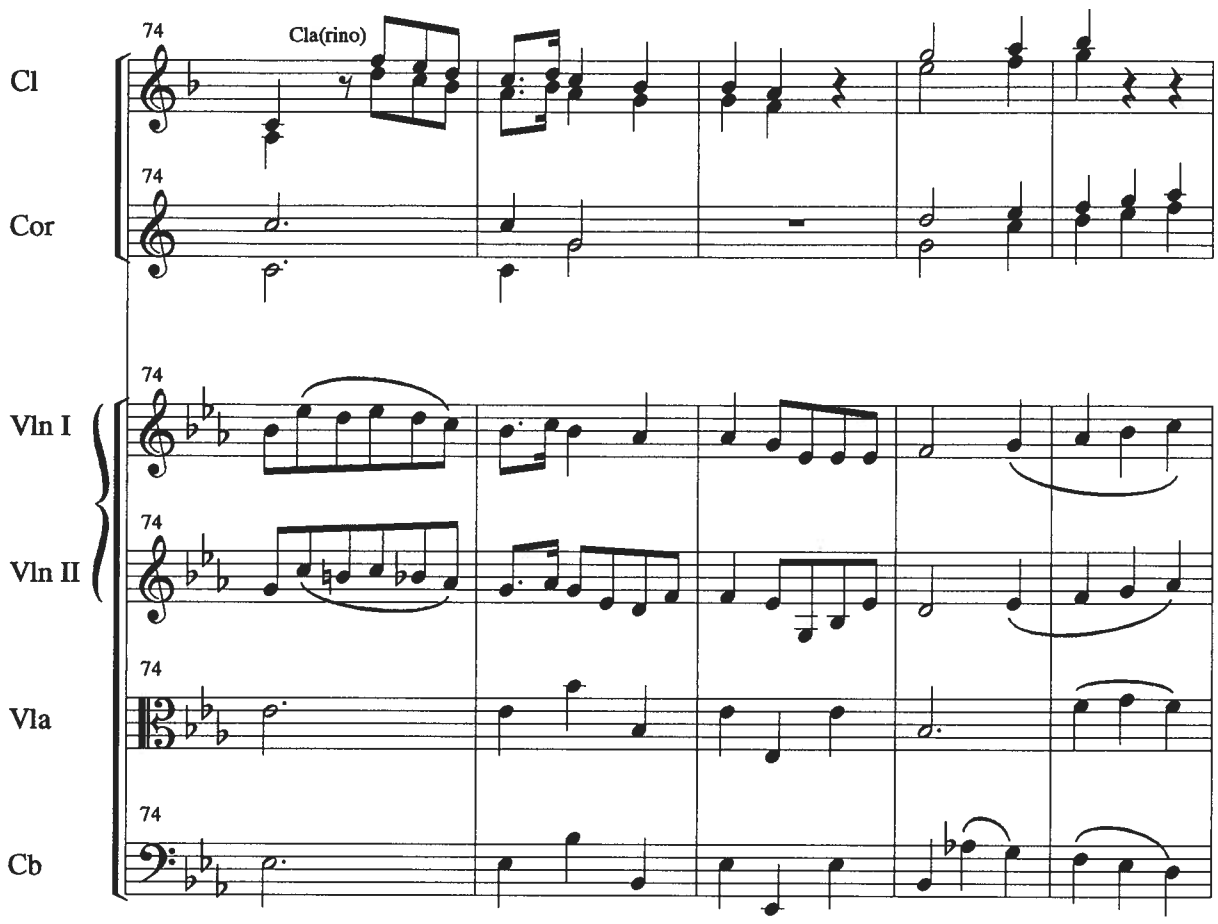

51
Cl
51
Cor
p
51
Fg I
51
Fg II
51
tr
Vln I
51
tr
Vln II
51
Vla
51
Cb
p

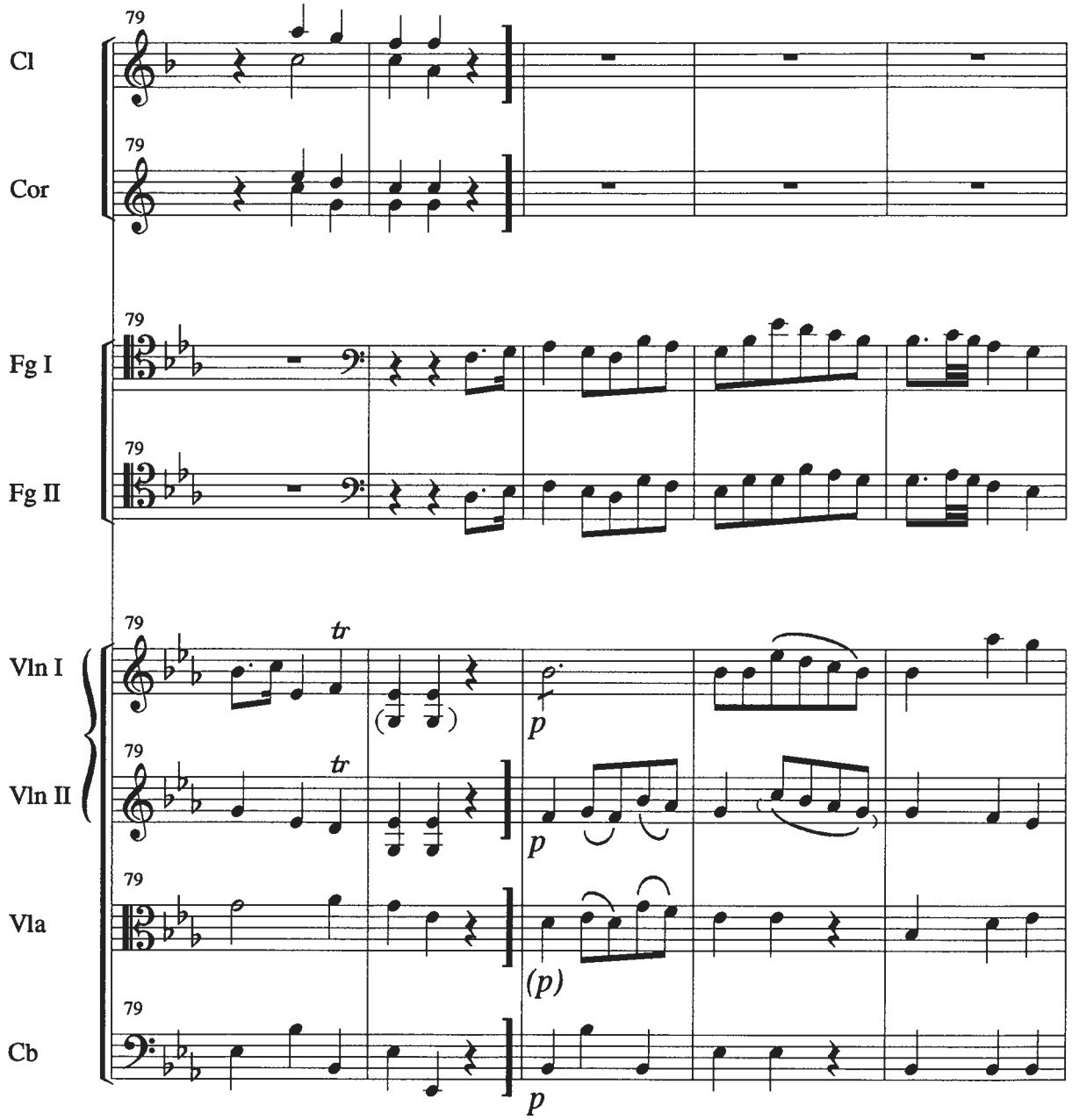

56
Cl
p
56
Cor
p
56
Fg I
56
Fg II
56
Vln I
56
Vln II
56
Vla
56
Cb

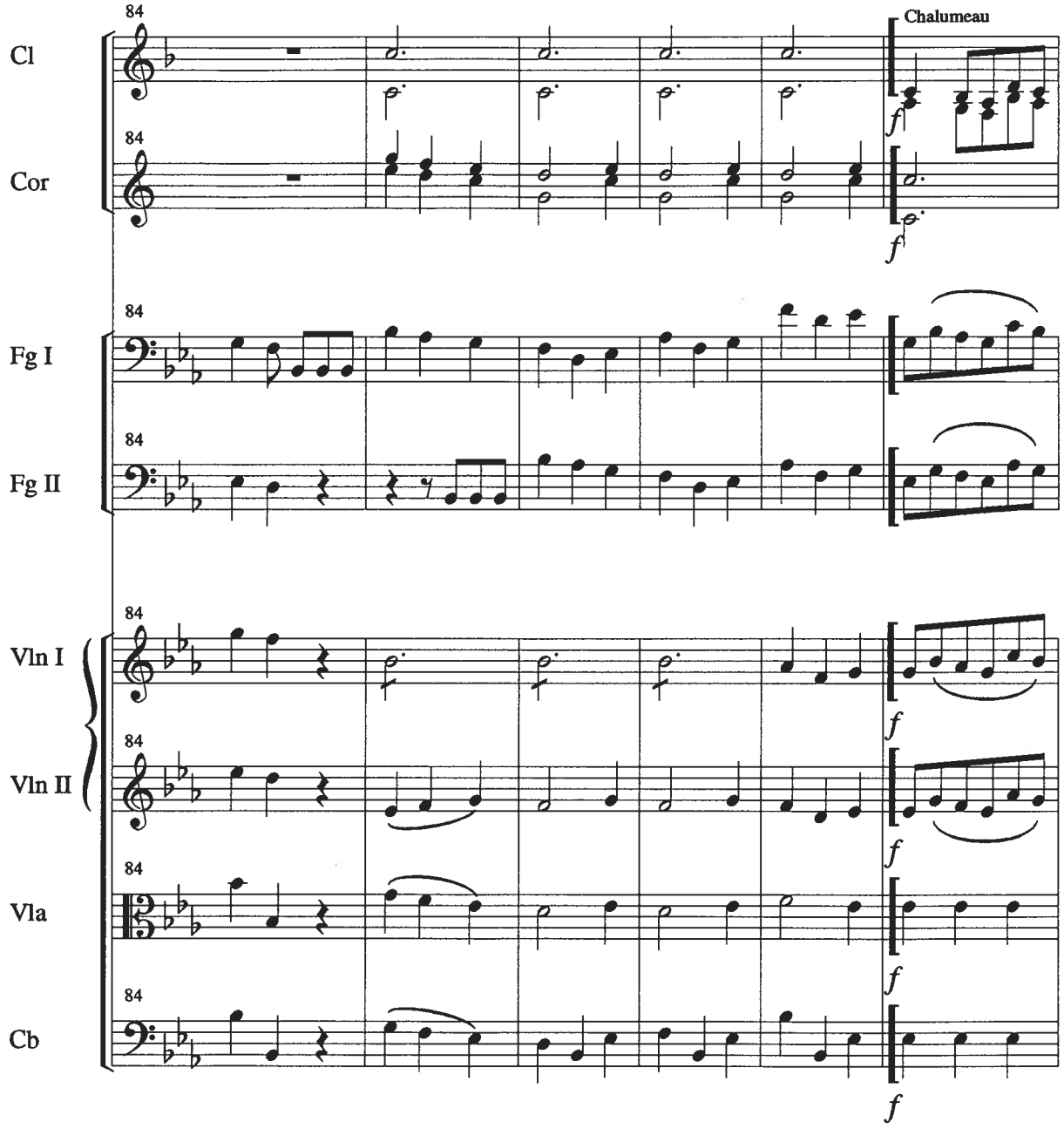

60
Cl
60
Cor
60
Fg I
60
Fg II
60
Vln I
ff
p
ff
p
60
Vln II
ff
p
ff
p
60
Vla
f
p
f
p
60
Cb
f
p
f
p

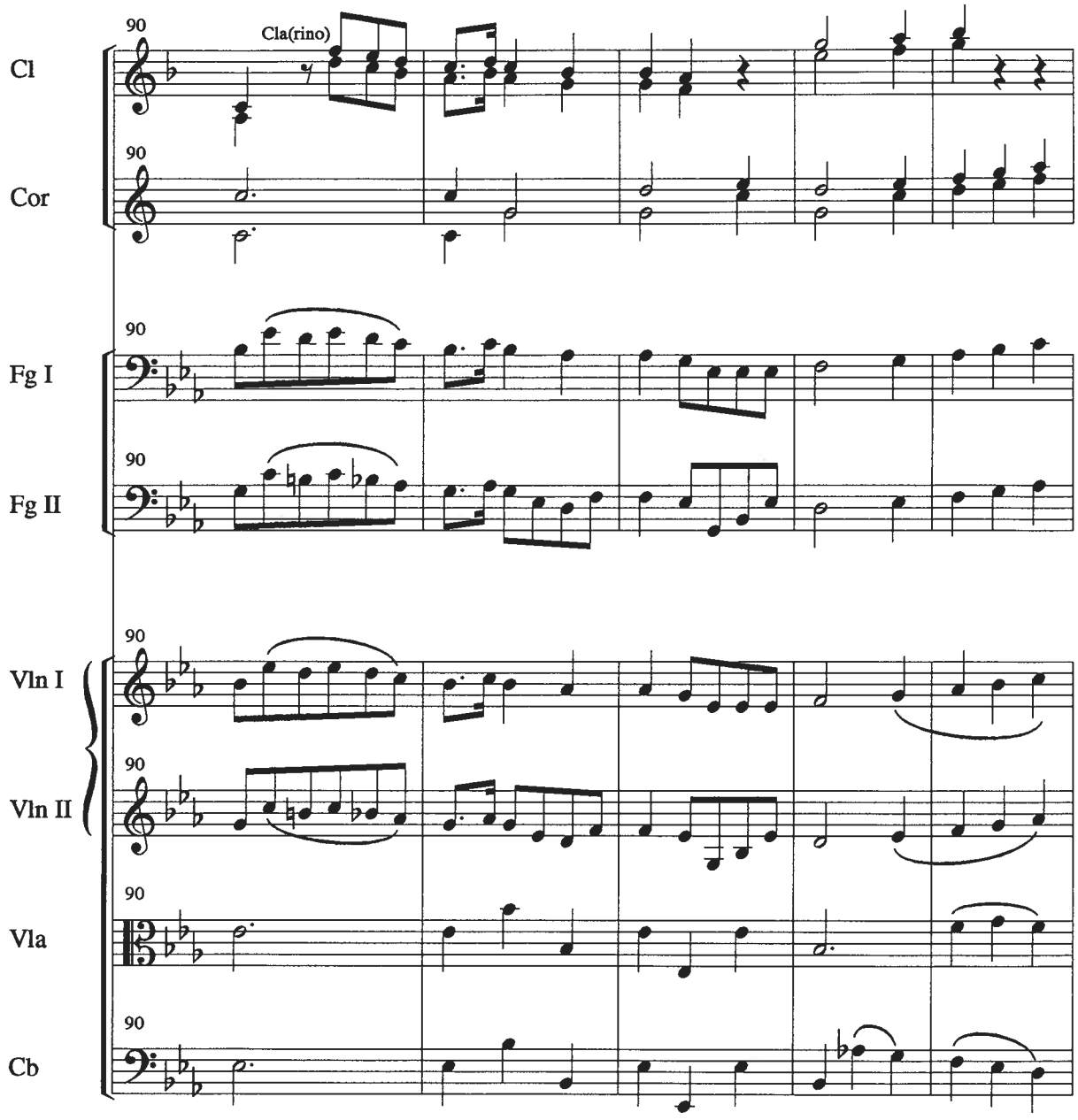

64
Fg I
64
Fg II
64
Vln I
64
Vln II
64
Vla
64
Cb
f
p
(p)

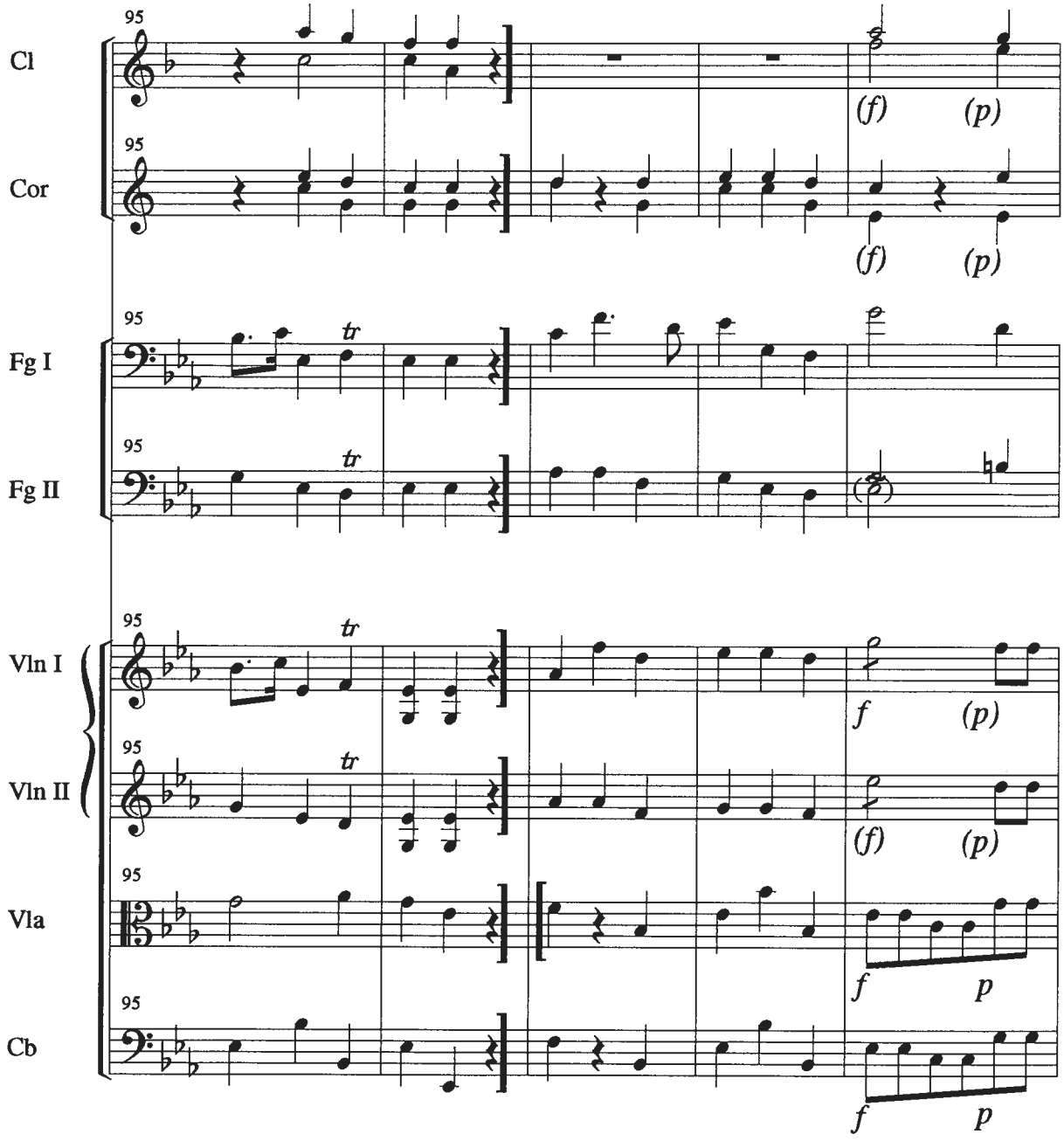

69
Cl
Chalumeau
f
69
Cor
(tacet)
f
69
Fg I
69
Fg II
69
Vln I
f
69
Vln II
f
69
Vla
f
69
Cb
f

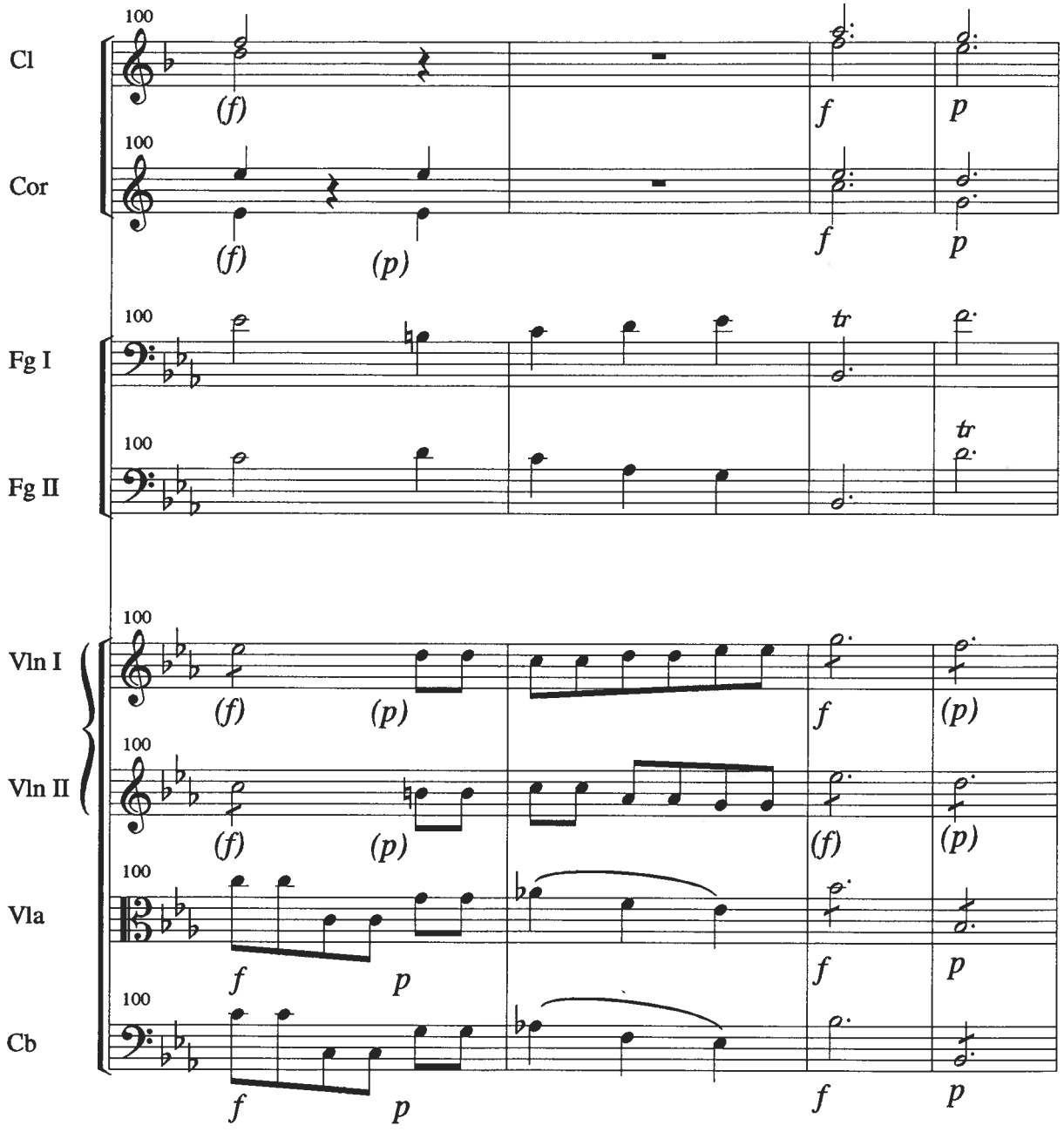

74
Cla(rino)
Cl
74
Cor
74
Vln I
74
Vln II
74
Vla
74
Cb

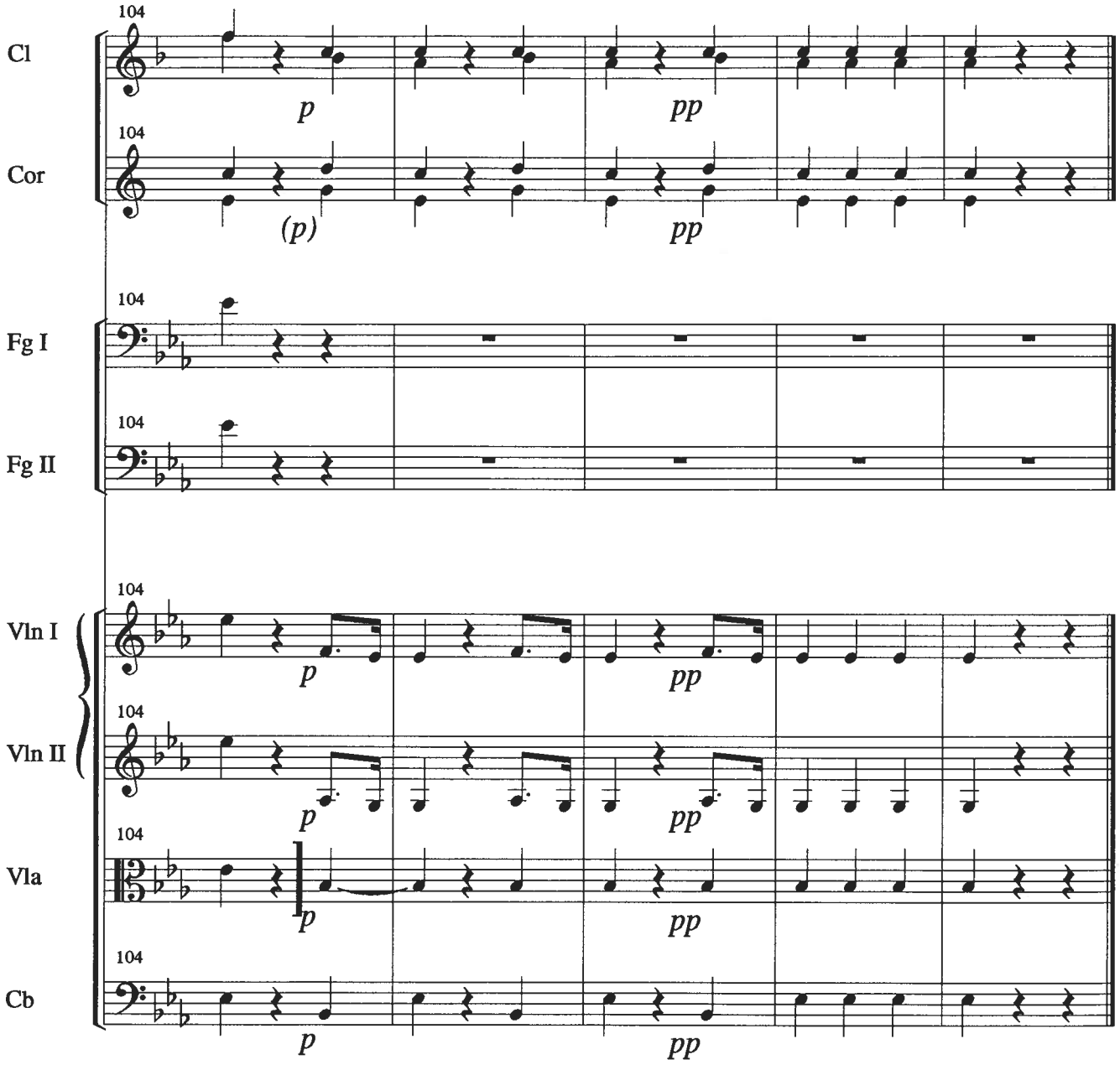

79
Cl
79
Cor
79
Fg I
79
Fg II
79
Vln I
tr
p
79
Vln II
tr
p
79
Vla
(p)
79
Cb
p

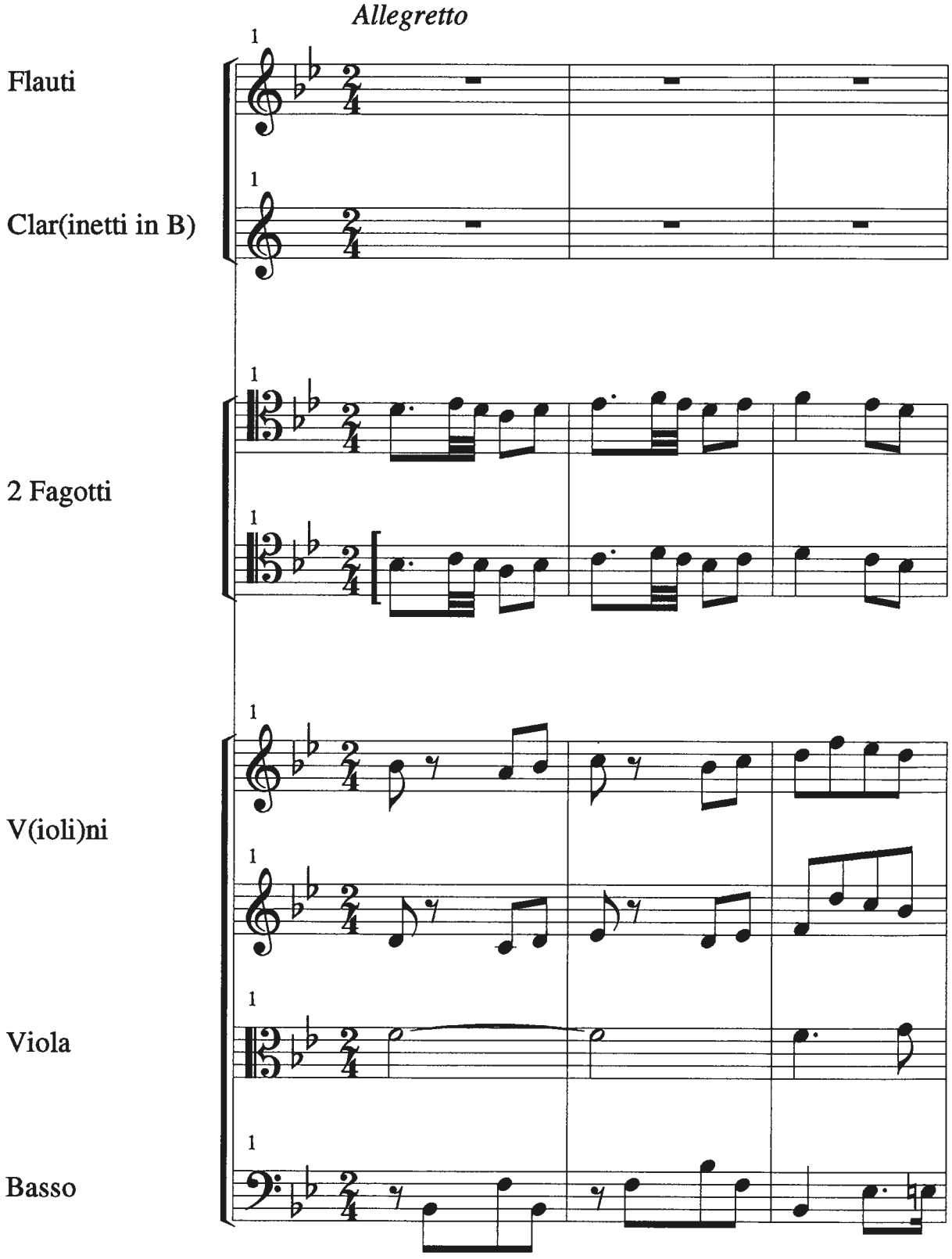

84
Cl
Chalumeau
f
84
Cor
f
84
Fg I
84
Fg II
84
Vln I
f
84
Vln II
f
84
Vla
f
84
Cb
f

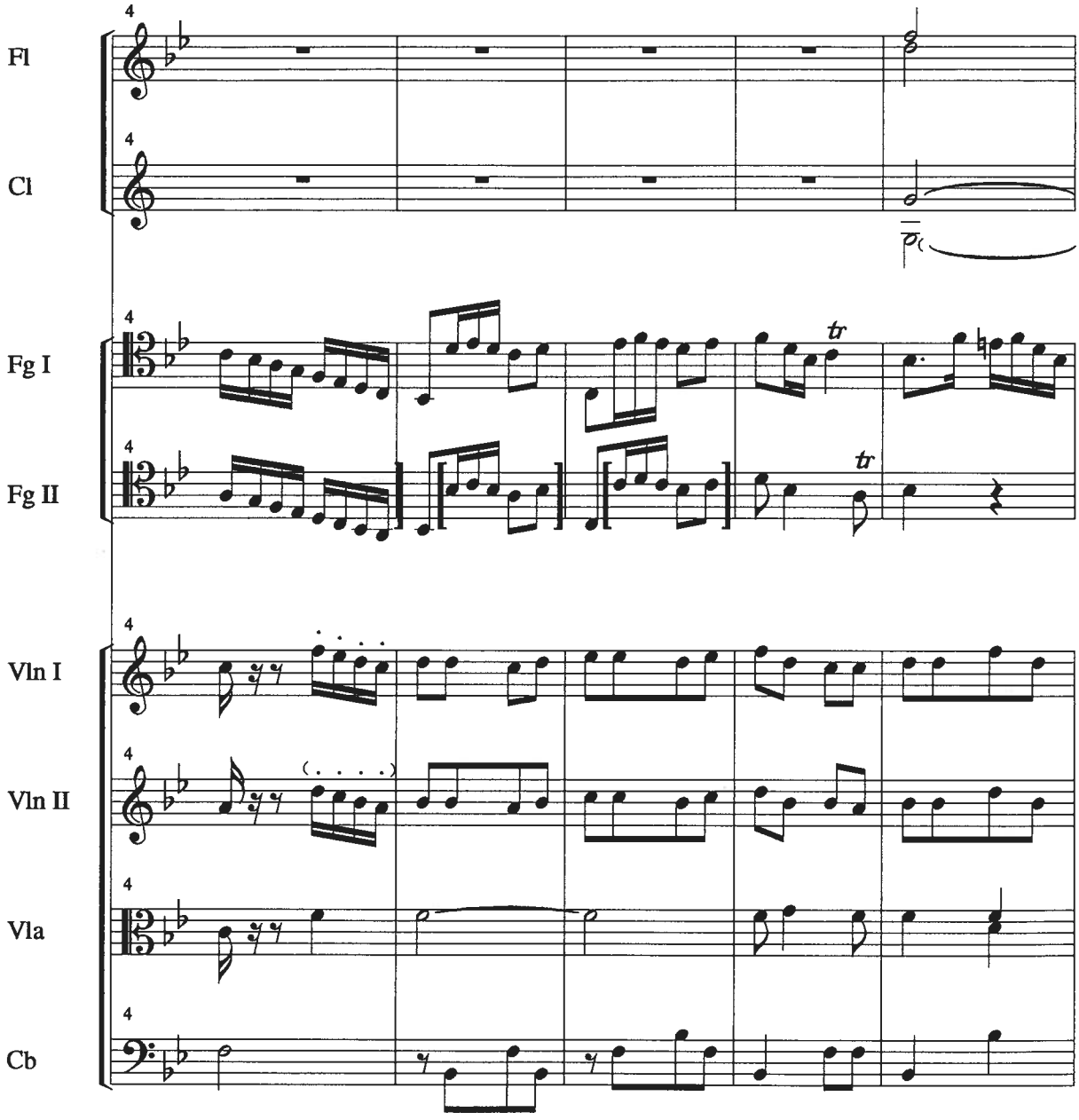

Cla(rino)
Cl
Cor
Fg I
Fg II
Vln I
Vln II
Vla
Cb
90

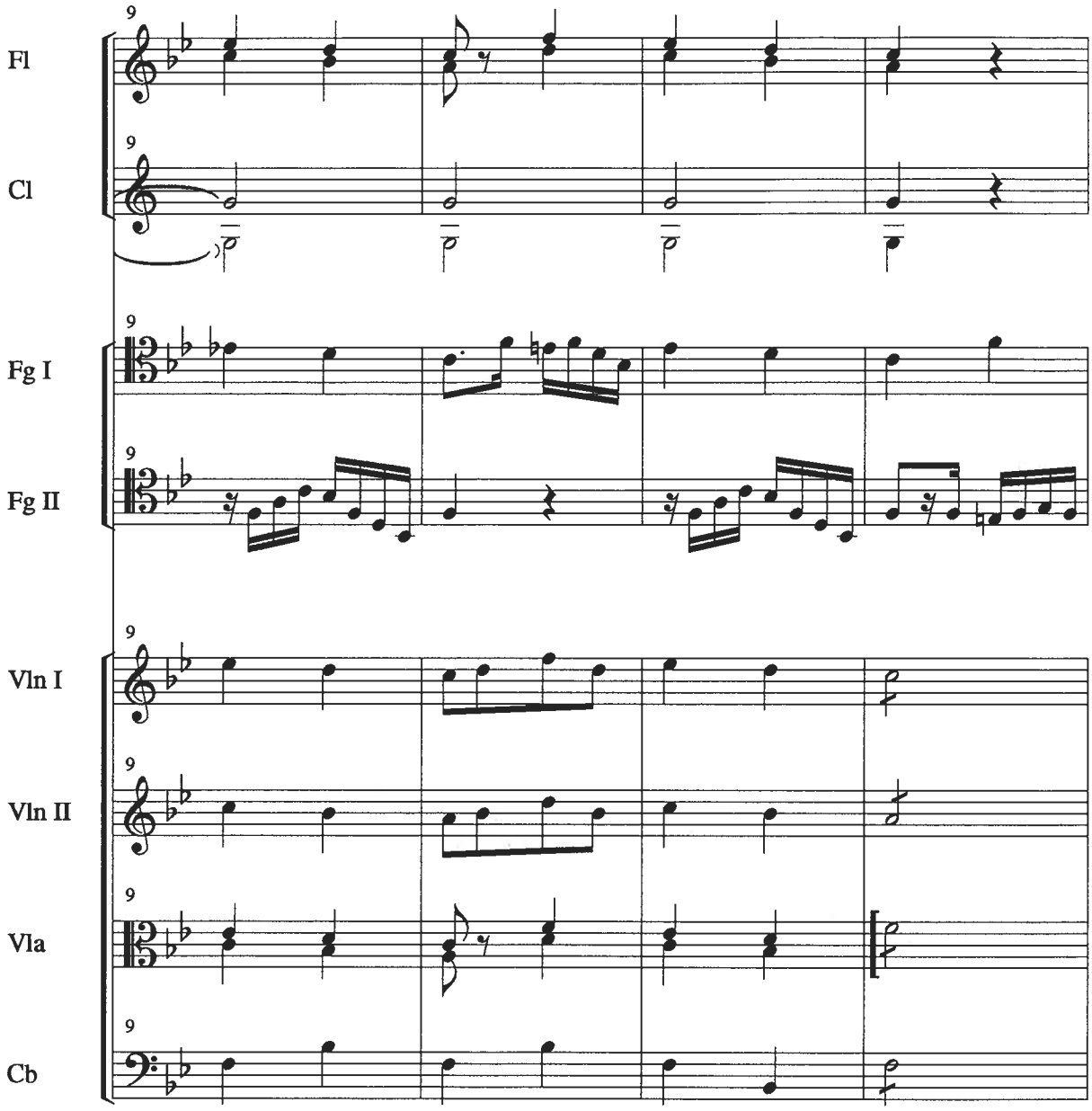

95
Cl
(f)
(p)
95
Cor
(f)
(p)
95
Fg I
tr
95
Fg II
tr
95
Vln I
tr
f
(p)
95
Vln II
tr
(f)
(p)
95
Vla
f
p
95
Cb
f
p

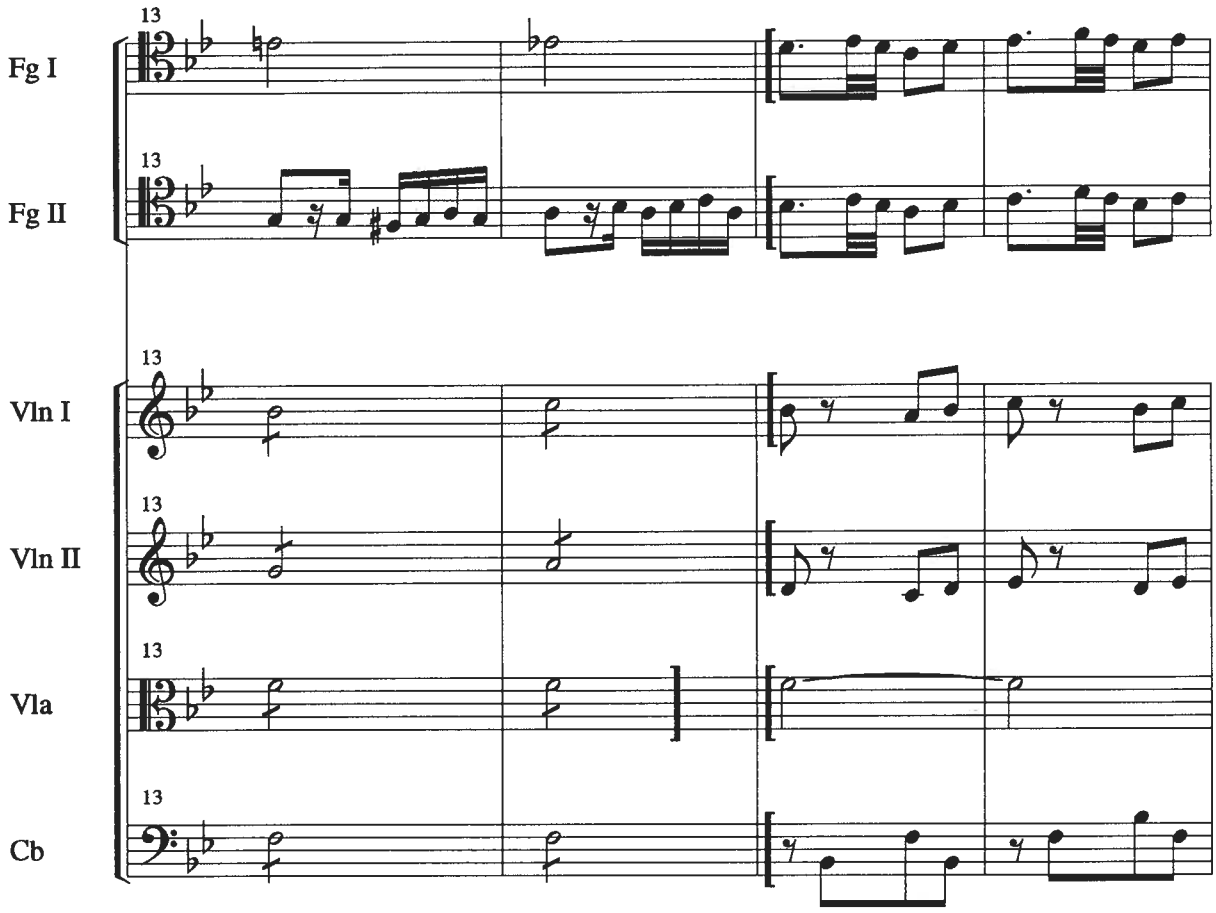

Cl
Cor
Fg I
Fg II
Vln I
Vln II
Vla
Cb
100
(f)
(p)
f
p
tr

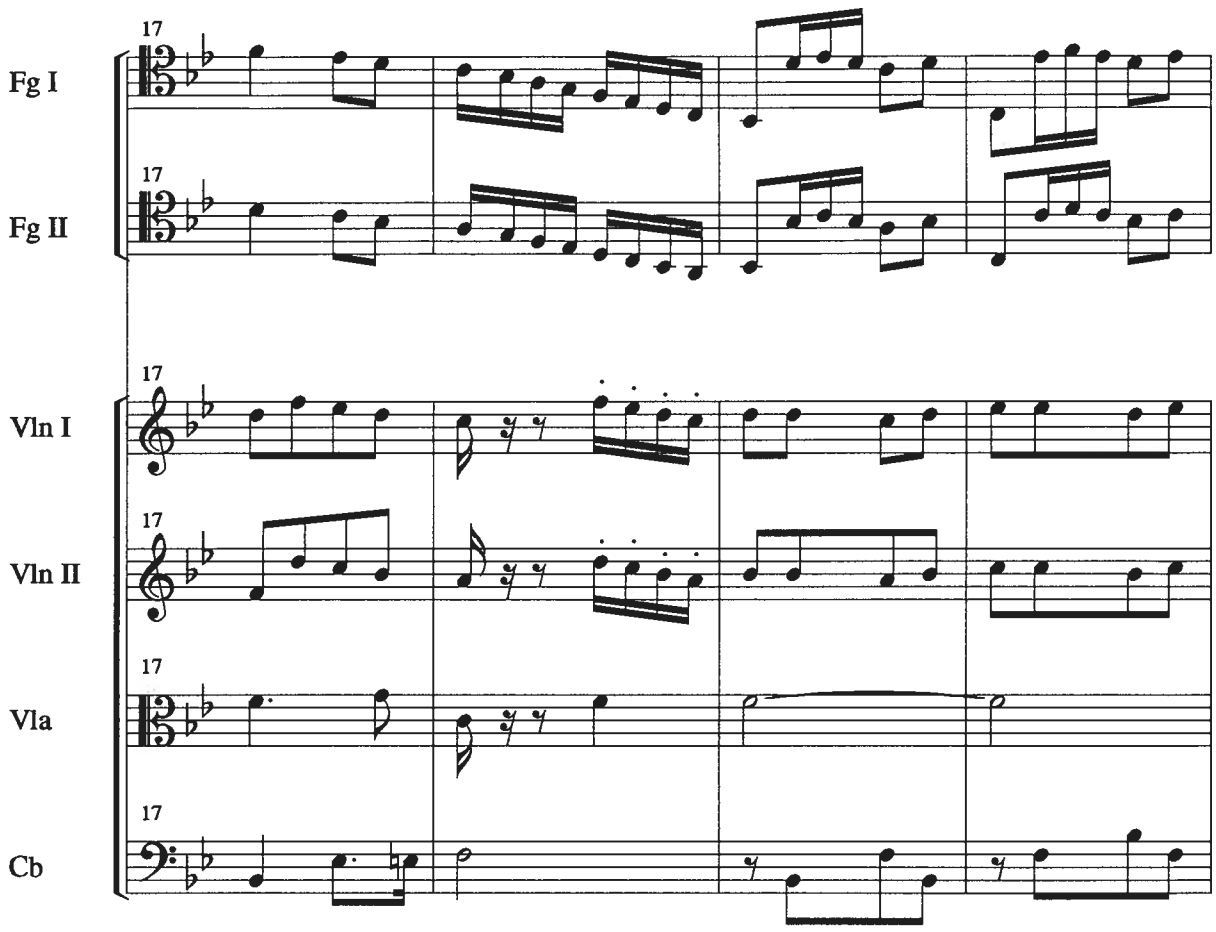

104
Cl
p
pp
104
Cor
(p)
pp
104
Fg I
104
Fg II
104
Vln I
p
pp
104
Vln II
p
pp
104
Vla
p
pp
104
Cb
p
pp

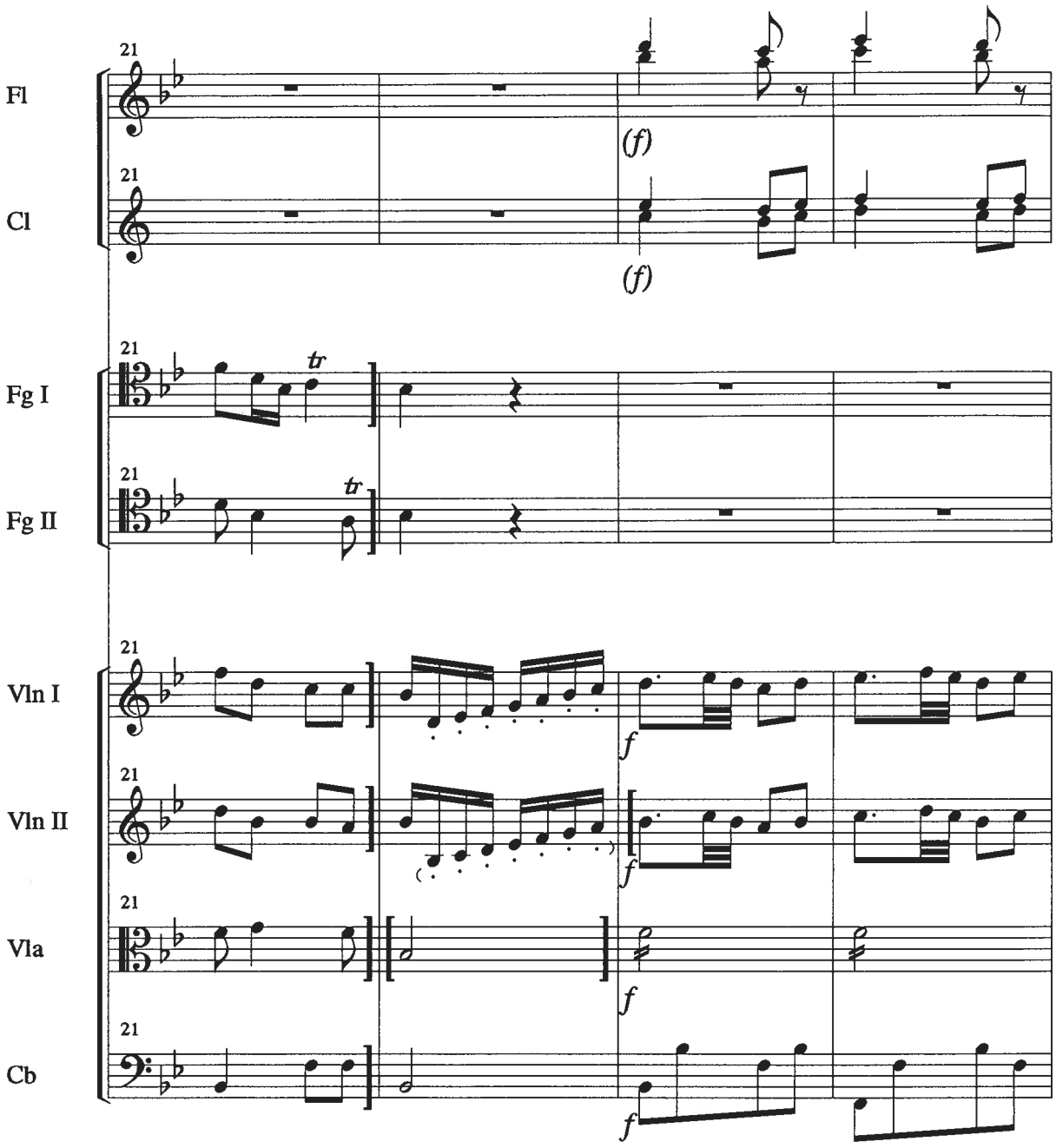

Allegretto
Flauti
Clar(inetti in B)
2 Fagotti
V(ioli)ni
Viola
Basso

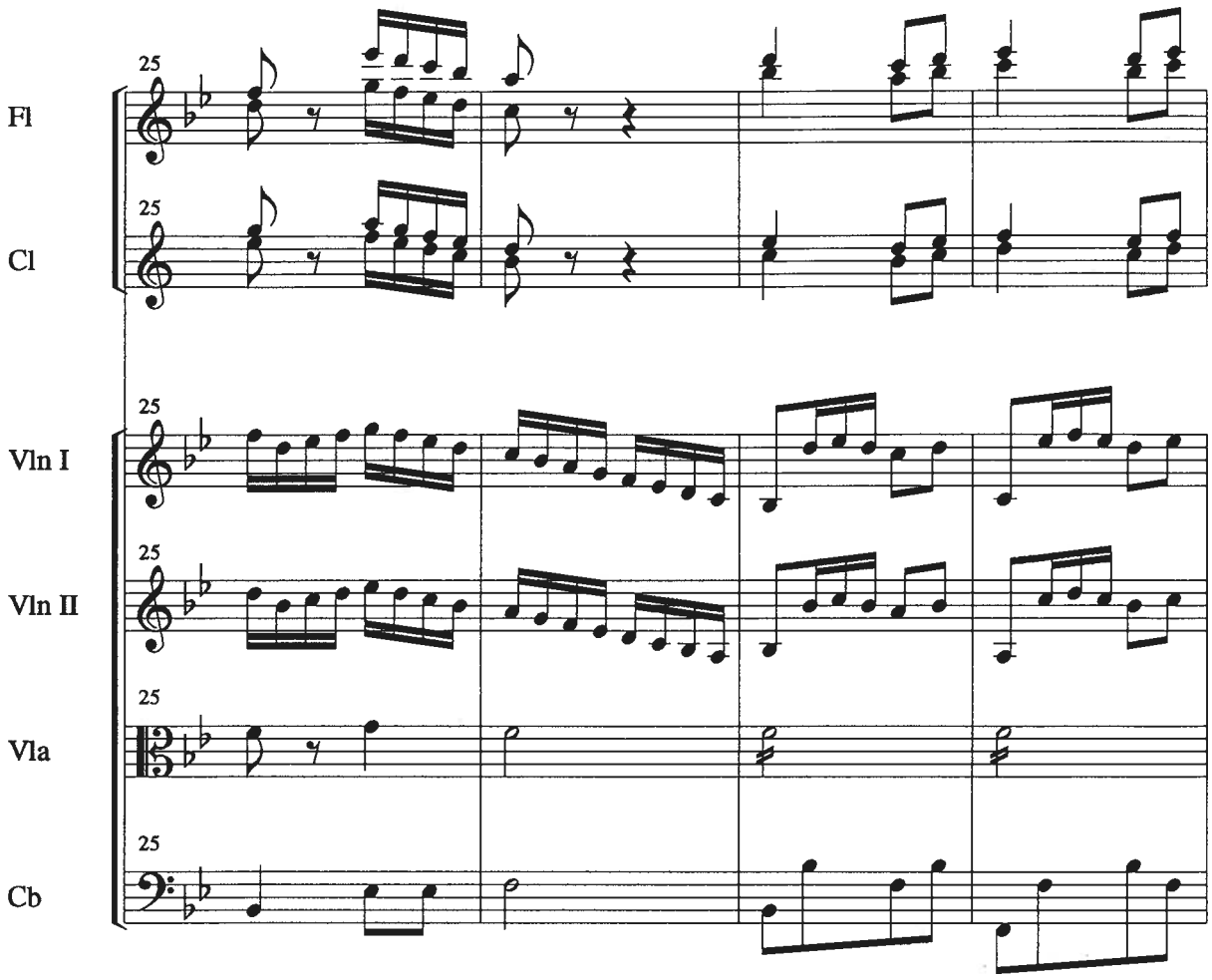

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
tr
tr

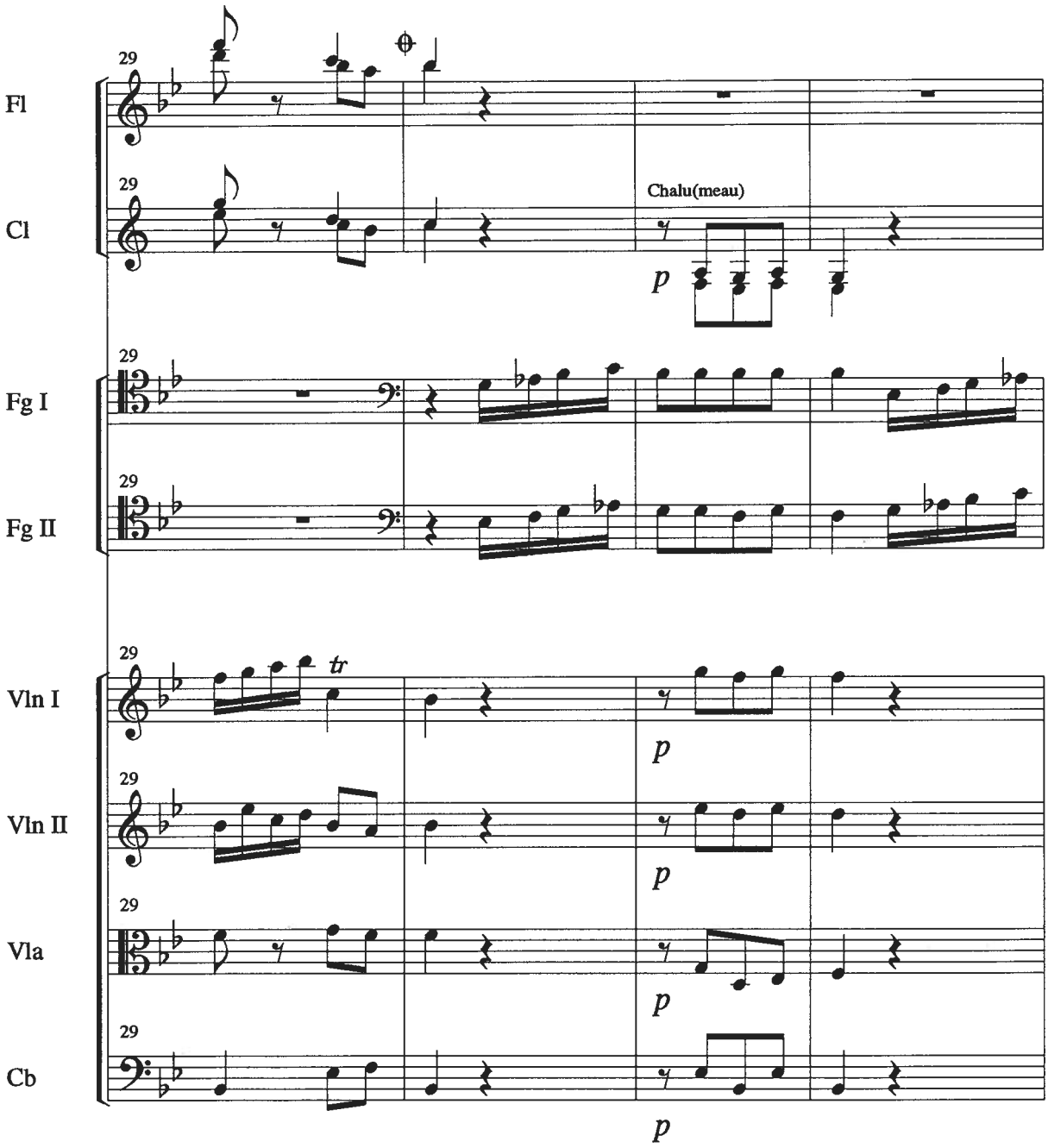

9
Fl
9
Cl
9
Fg I
9
Fg II
9
Vln I
9
Vln II
9
Vla
9
Cb

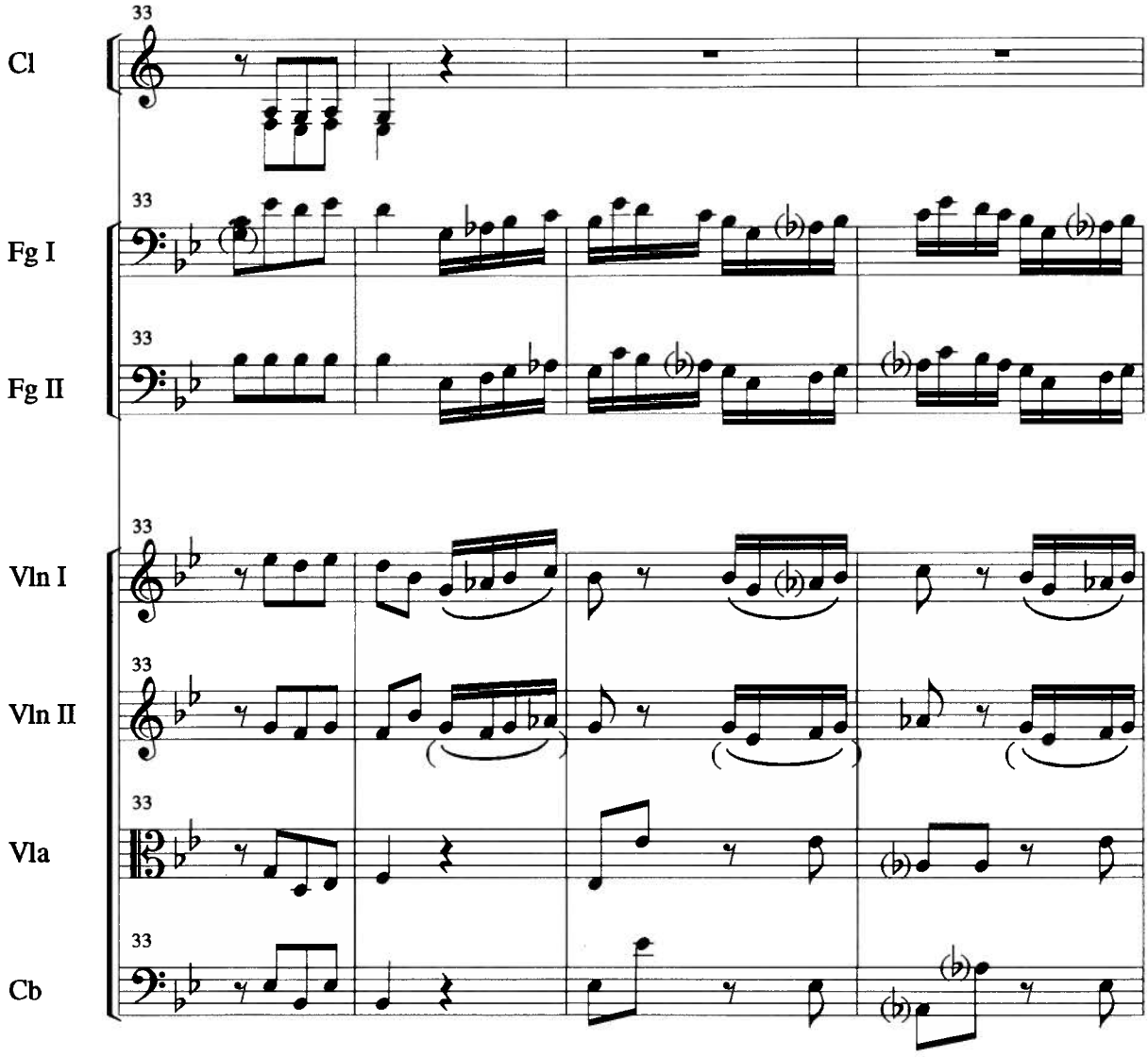

13
Fg I
13
Fg II
13
Vln I
13
Vln II
13
Vla
13
Cb

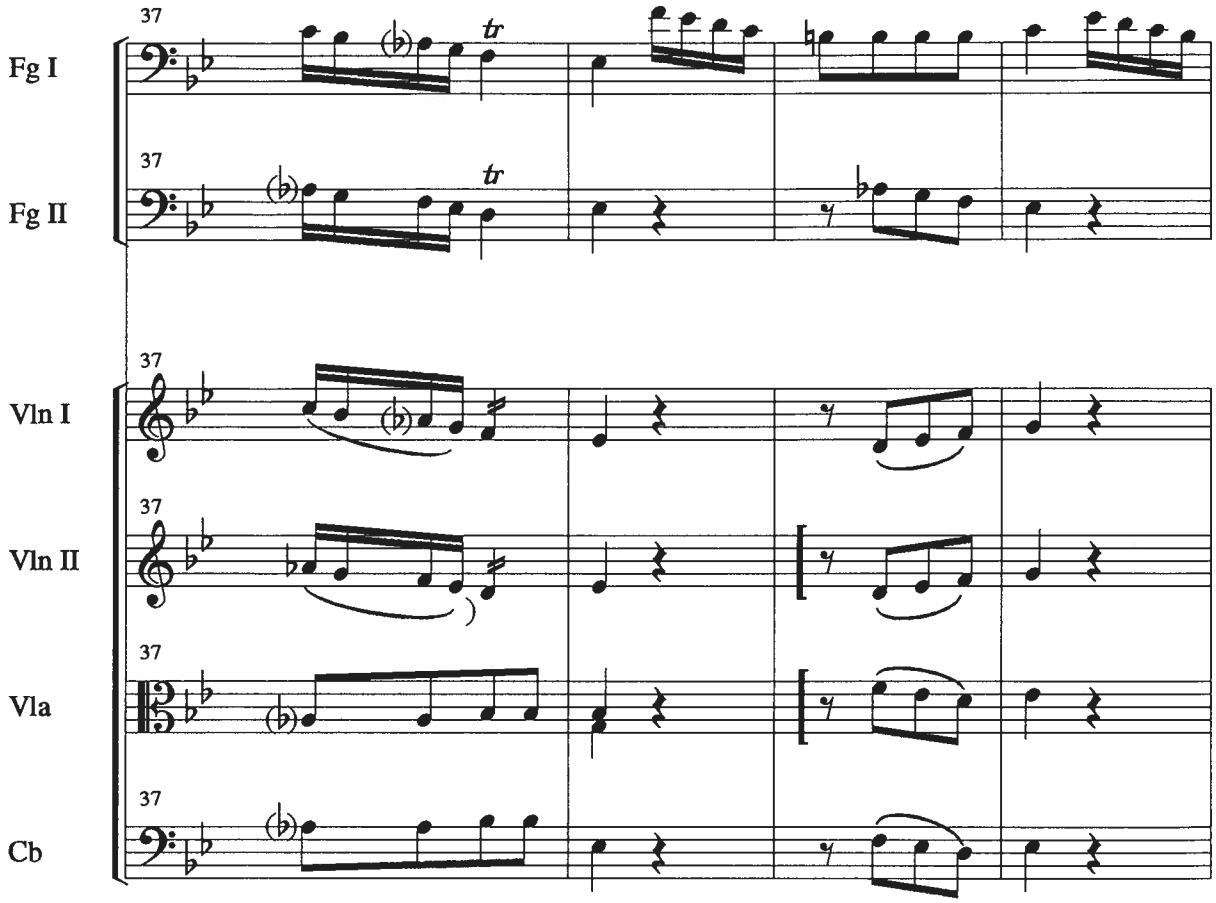

17
Fg I
17
Fg II
17
Vln I
17
Vln II
17
Vla
17
Cb

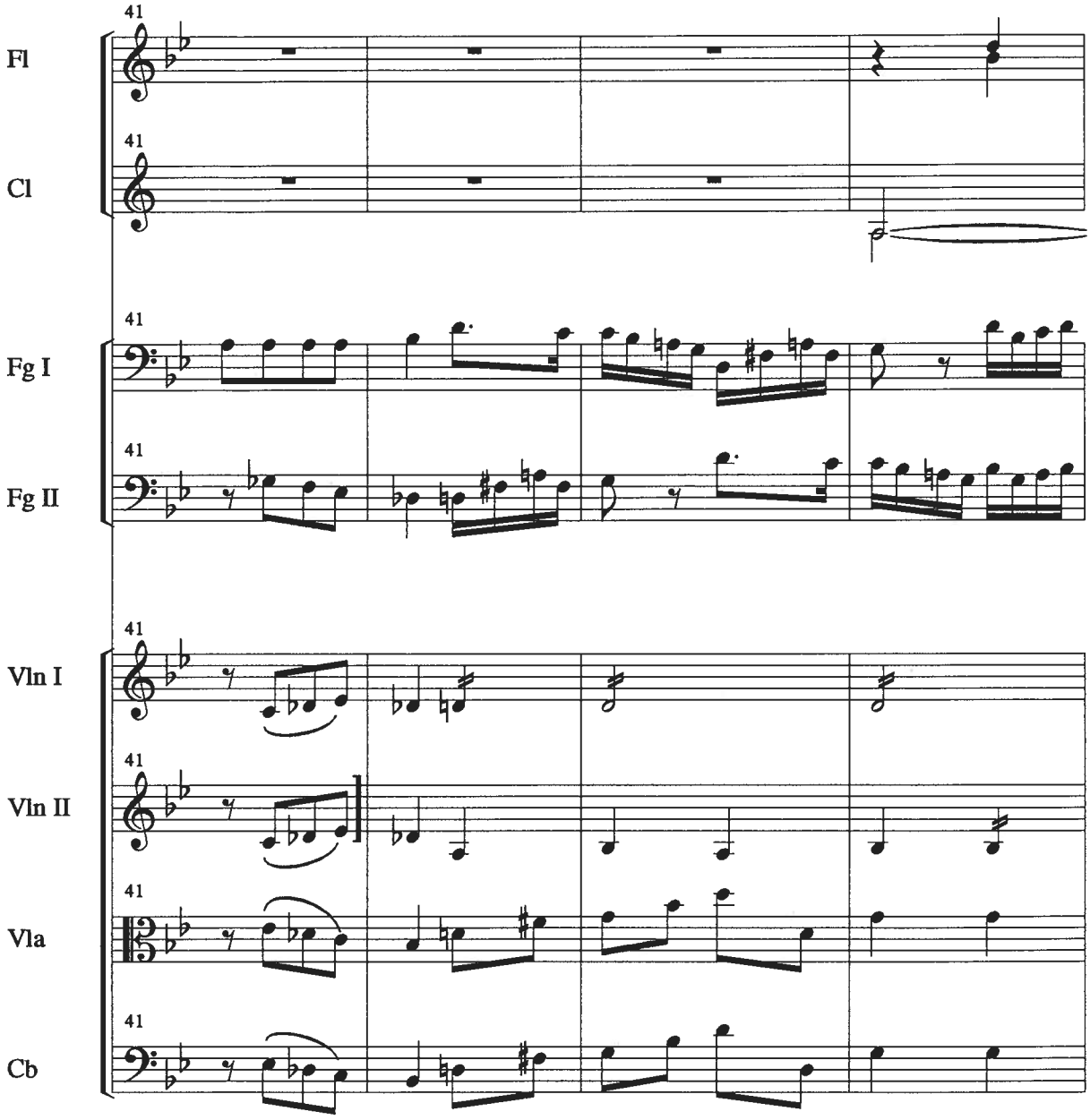

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
21
(f)
tr
f

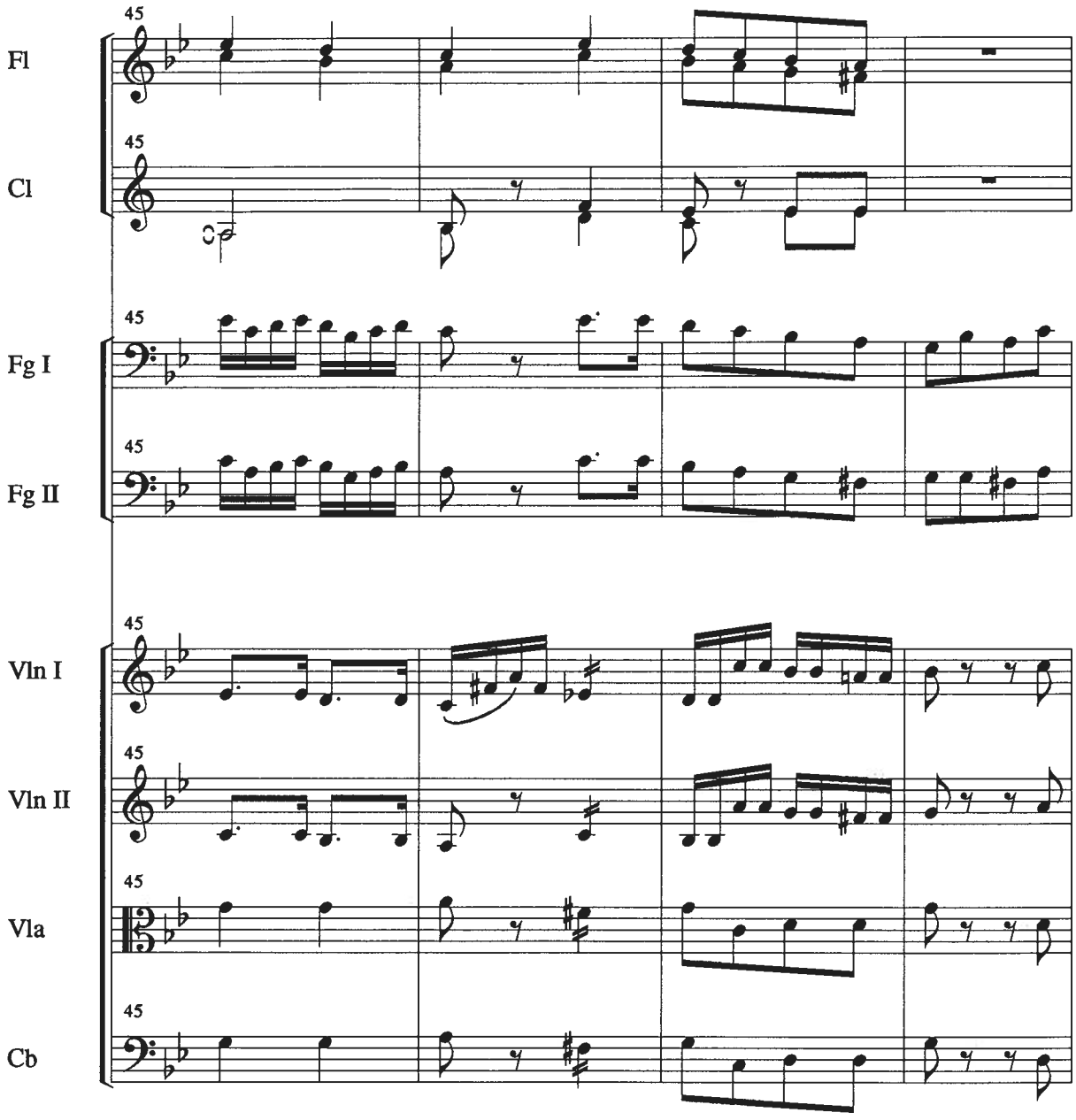

25
Fl
25
Cl
25
Vln I
25
Vln II
25
Vla
25
Cb

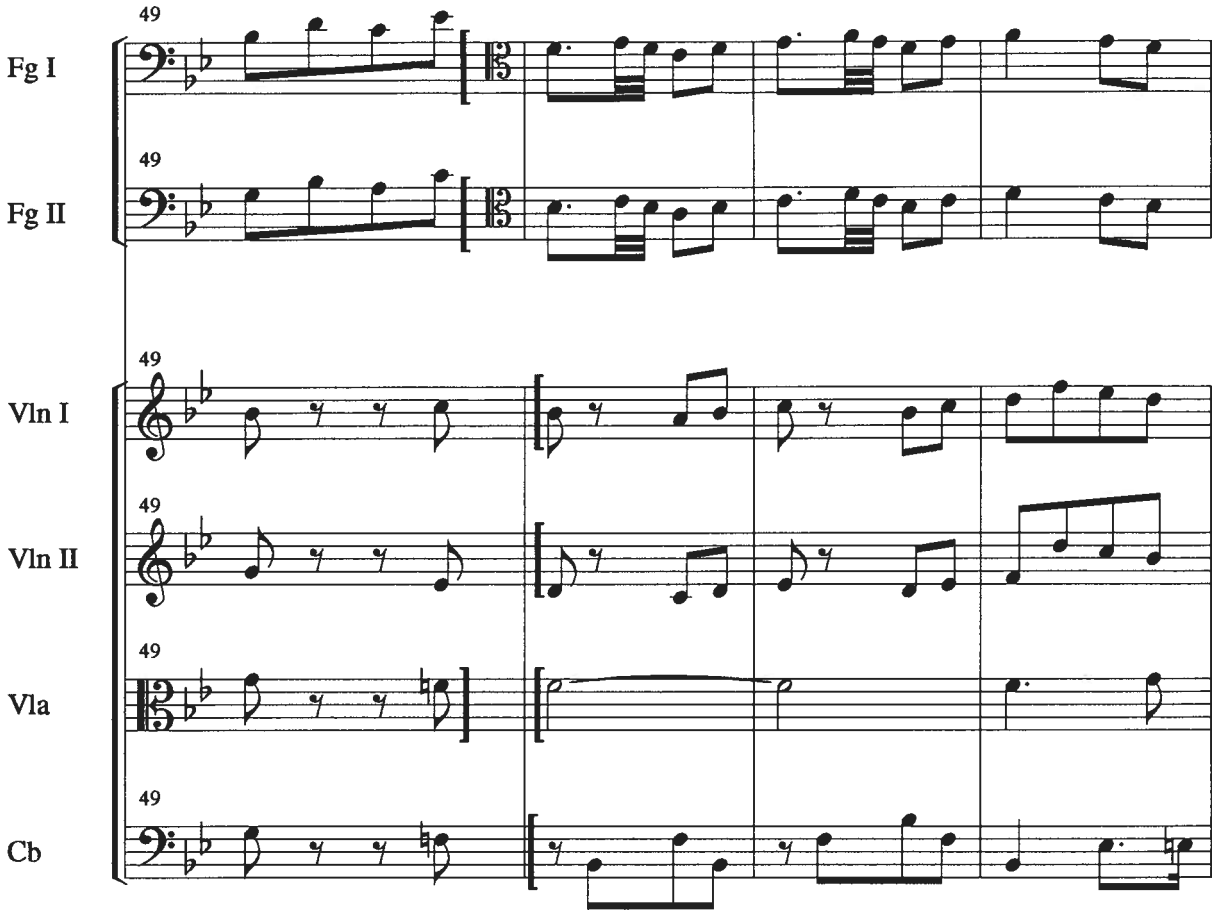

Fl
Cl
Chalu(meau)
Fg I
Fg II
Vln I
Vln II
Vla
Cb
29
tr
p

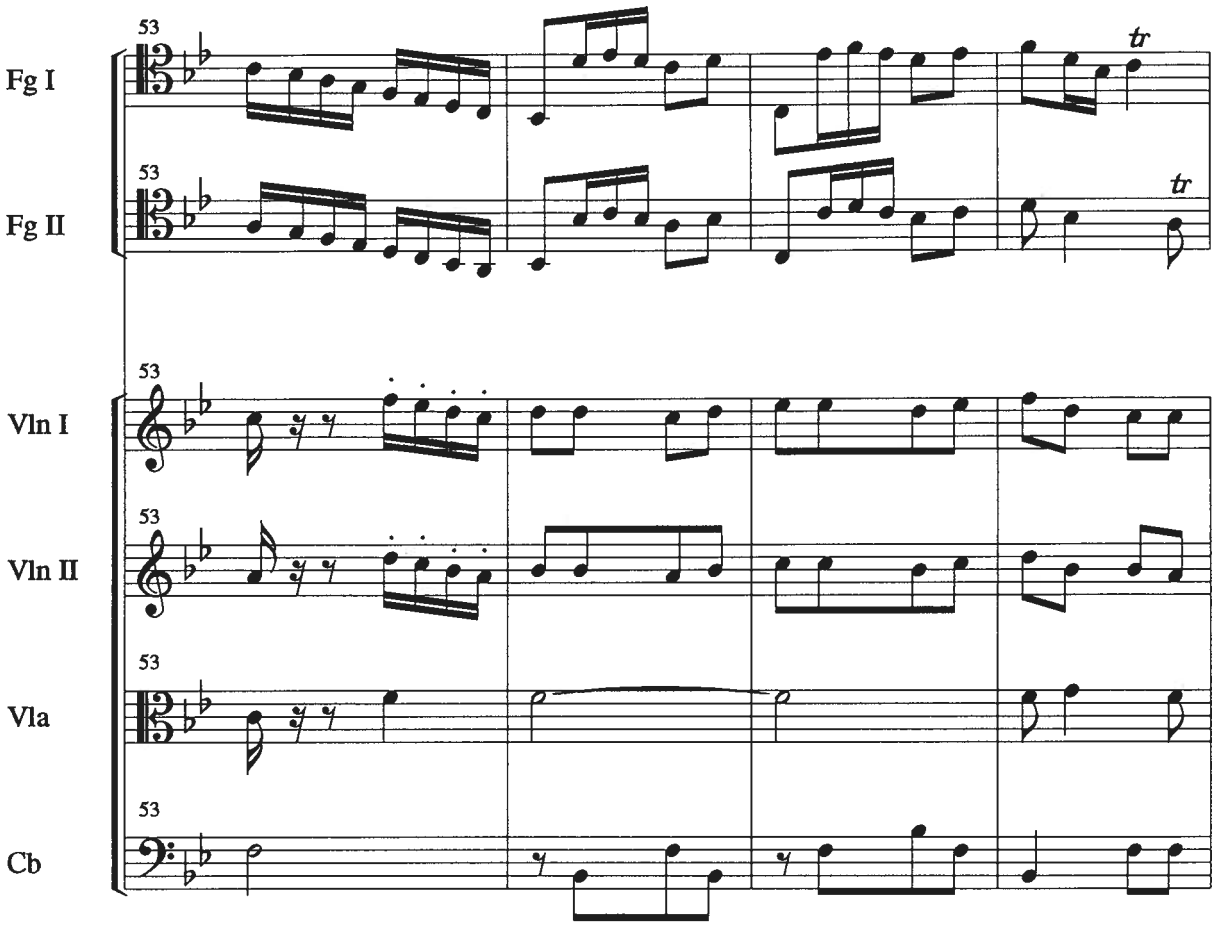

33
Cl
33
Fg I
33
Fg II
33
Vln I
33
Vln II
33
Vla
33
Cb

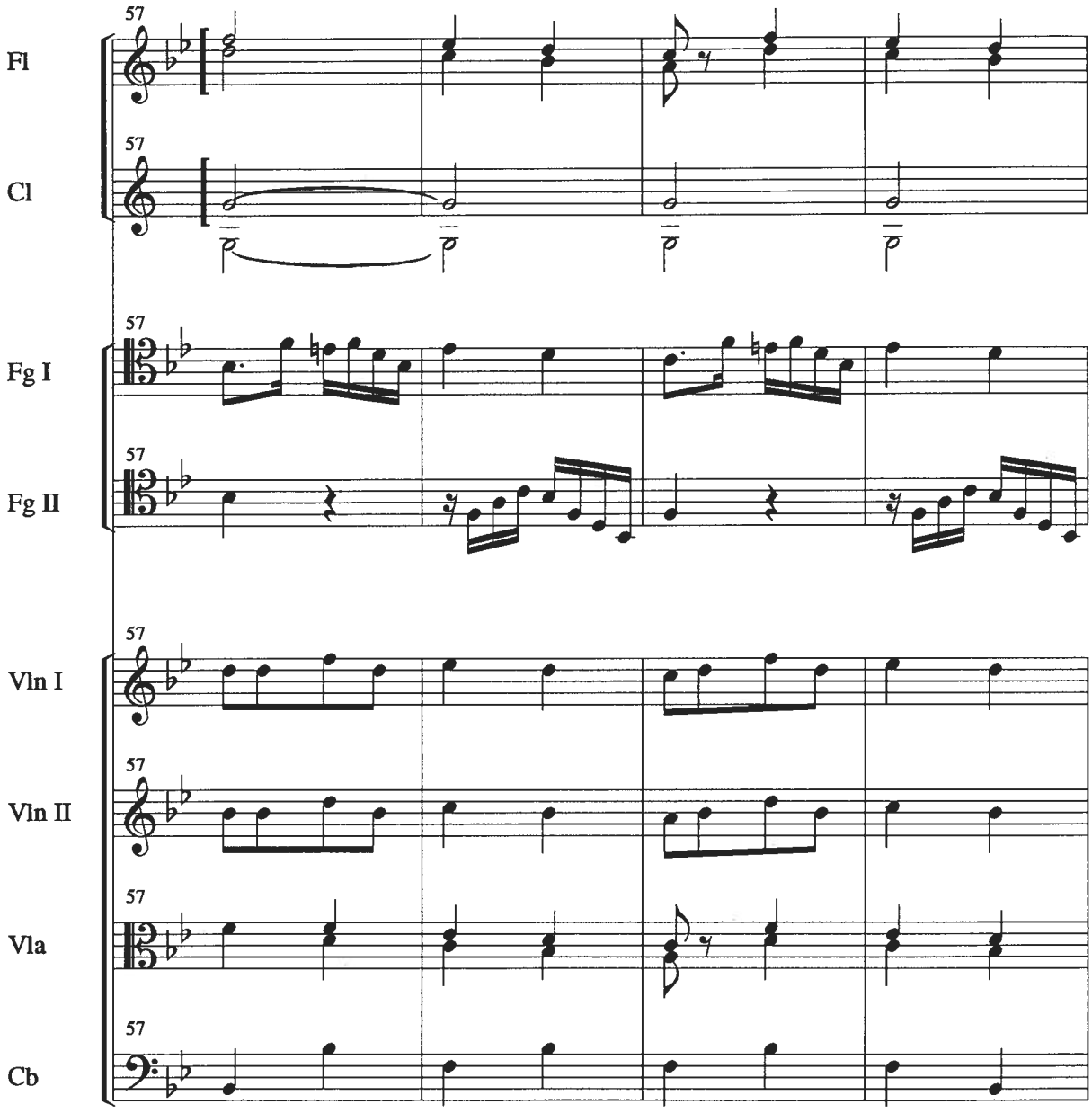

37
Fg I
37
Fg II
37
Vln I
37
Vln II
37
Vla
37
Cb

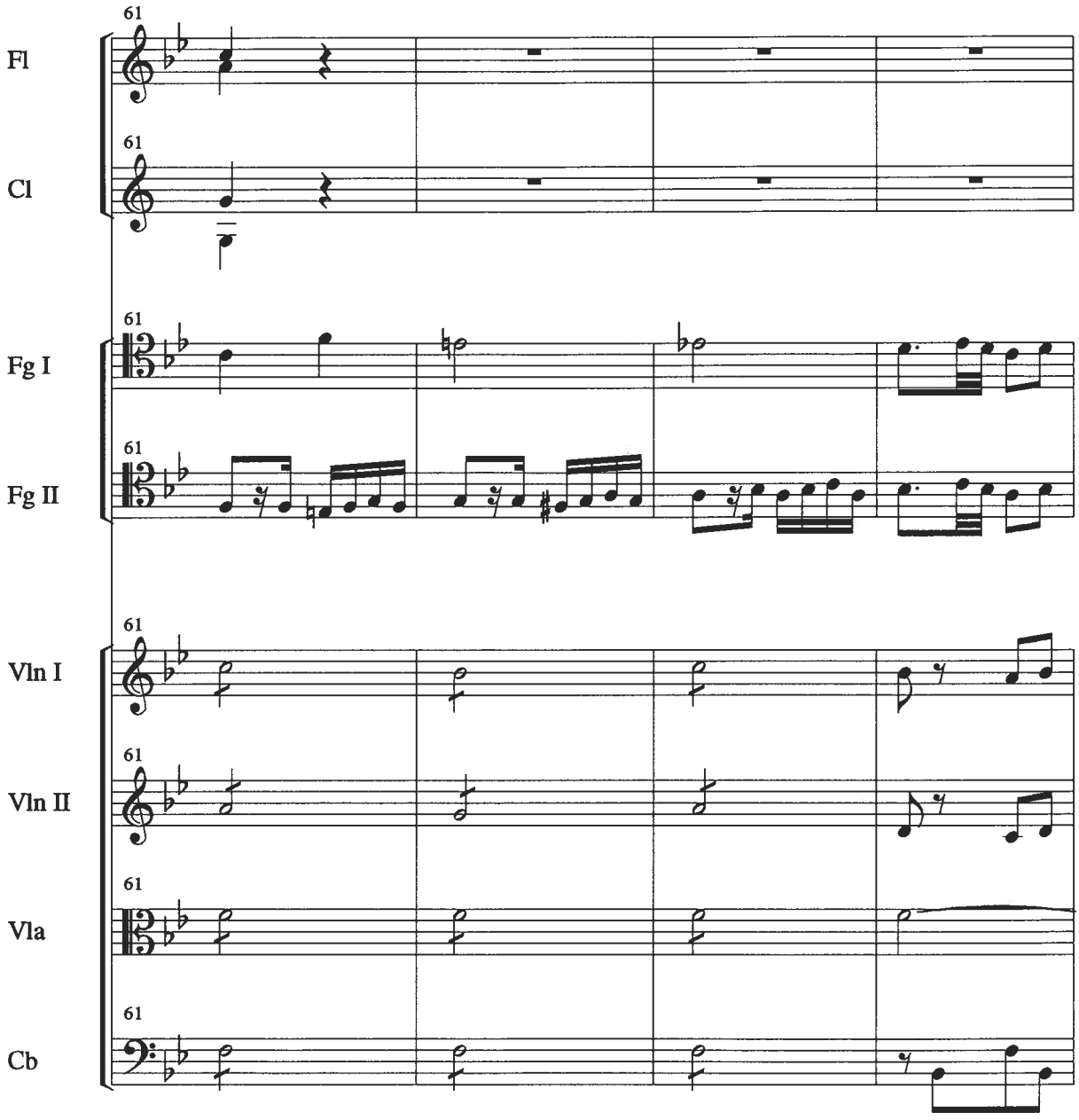

41
Fl
41
Cl
41
Fg I
41
Fg II
41
Vln I
41
Vln II
41
Vla
41
Cb

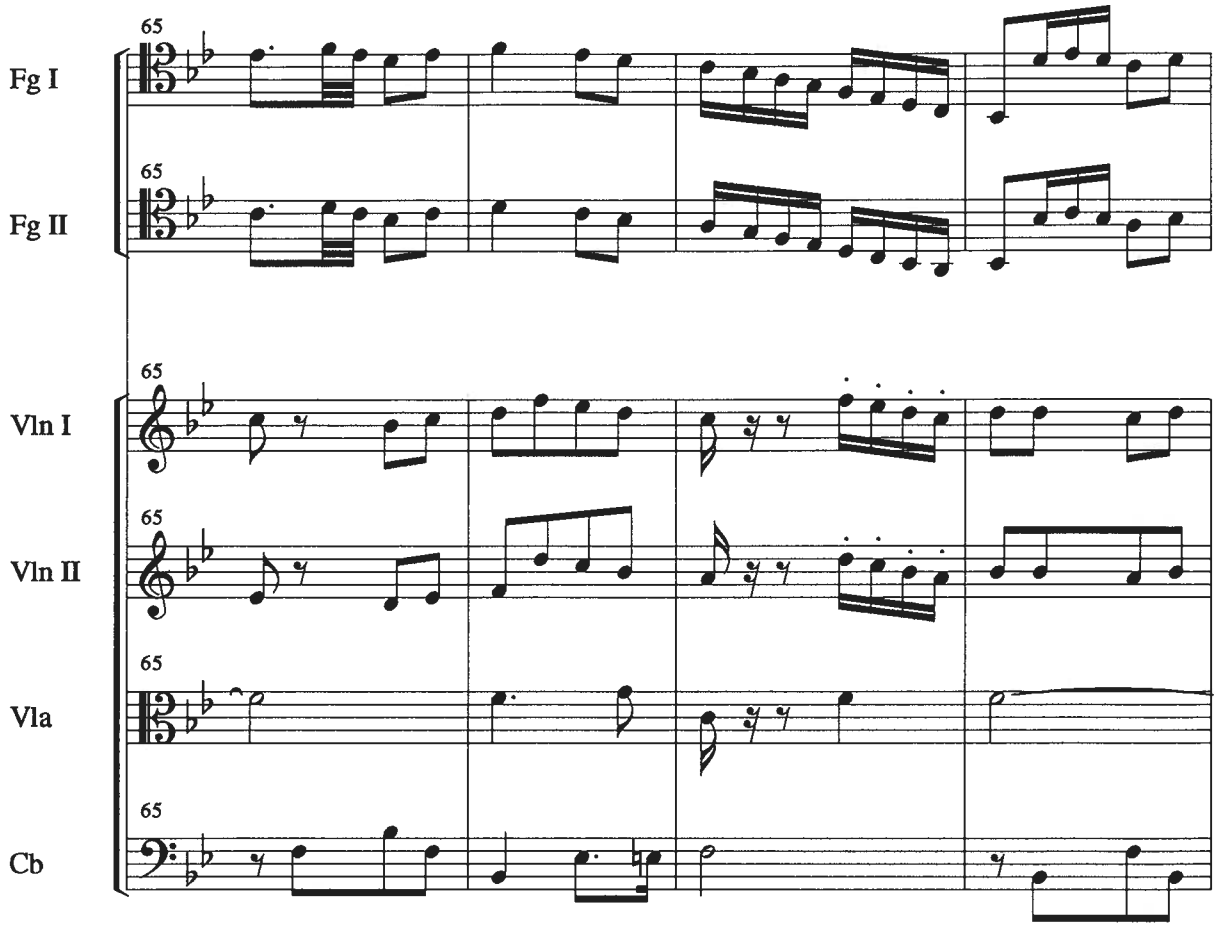

45
Fl
45
Cl
45
Fg I
45
Fg II
45
Vln I
45
Vln II
45
Vla
45
Cb

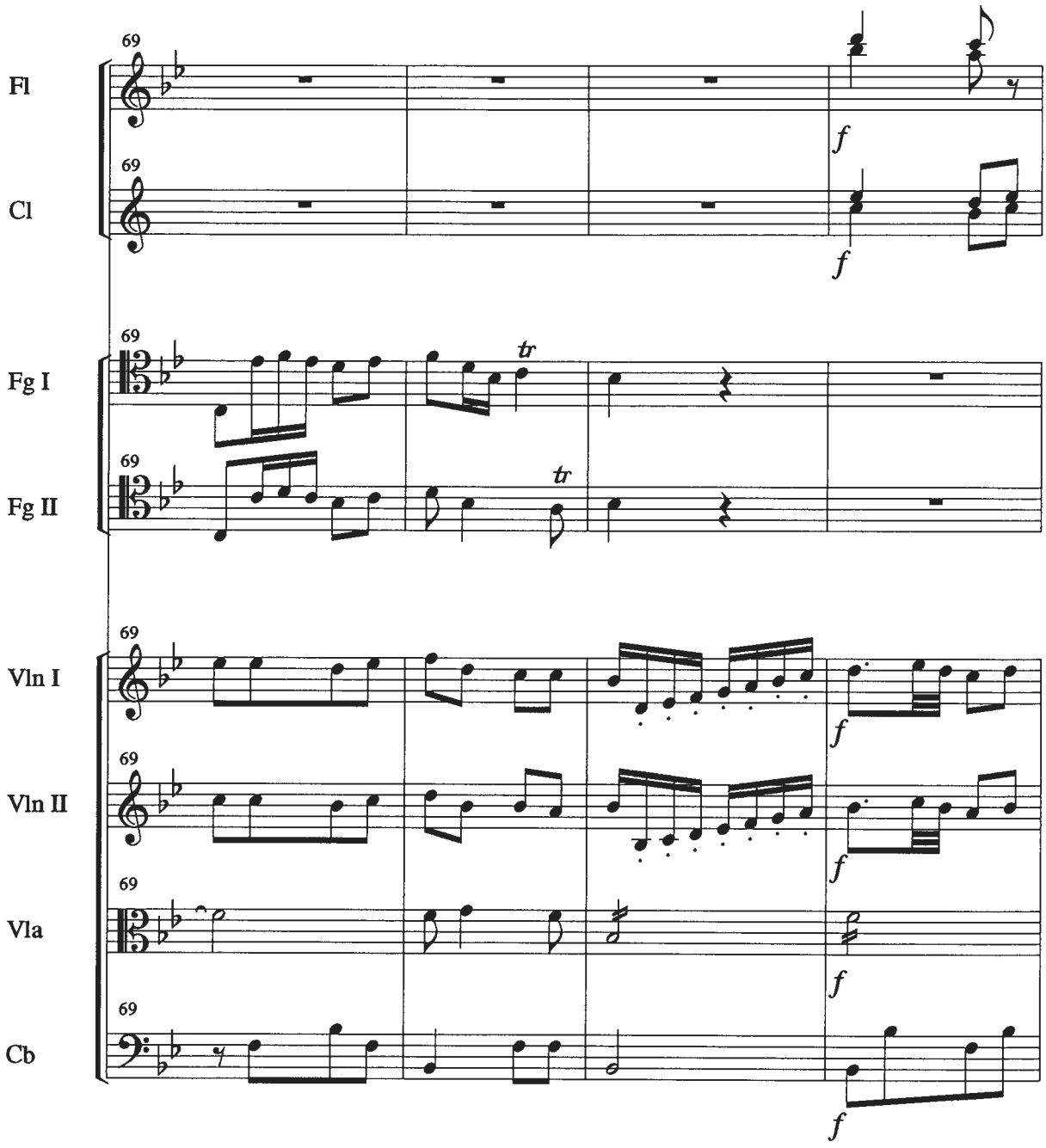

49
Fg I
49
Fg II
49
Vln I
49
Vln II
49
Vla
49
Cb

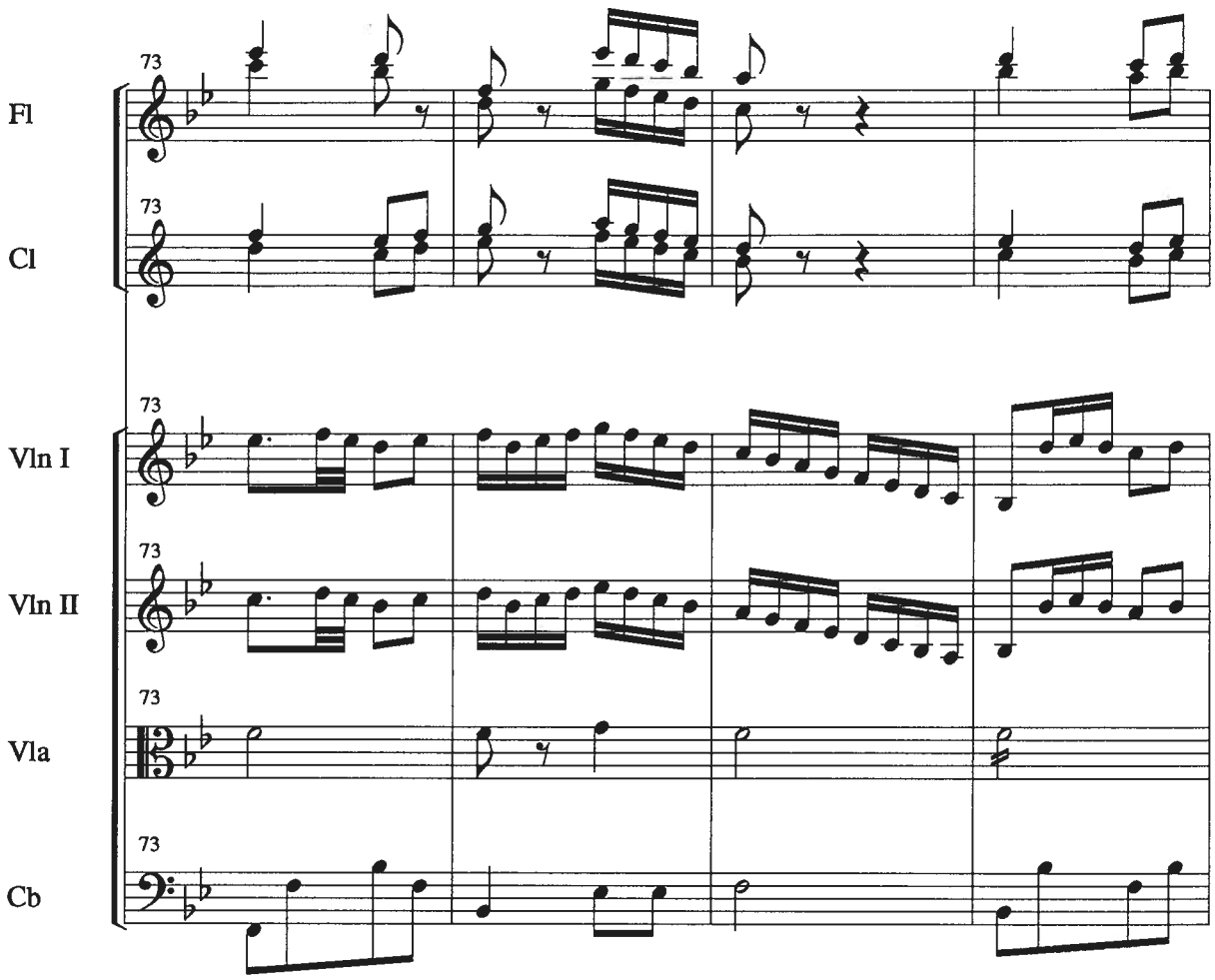

Fg I
Fg II
Vln I
Vln II
Vla
Cb
53
tr

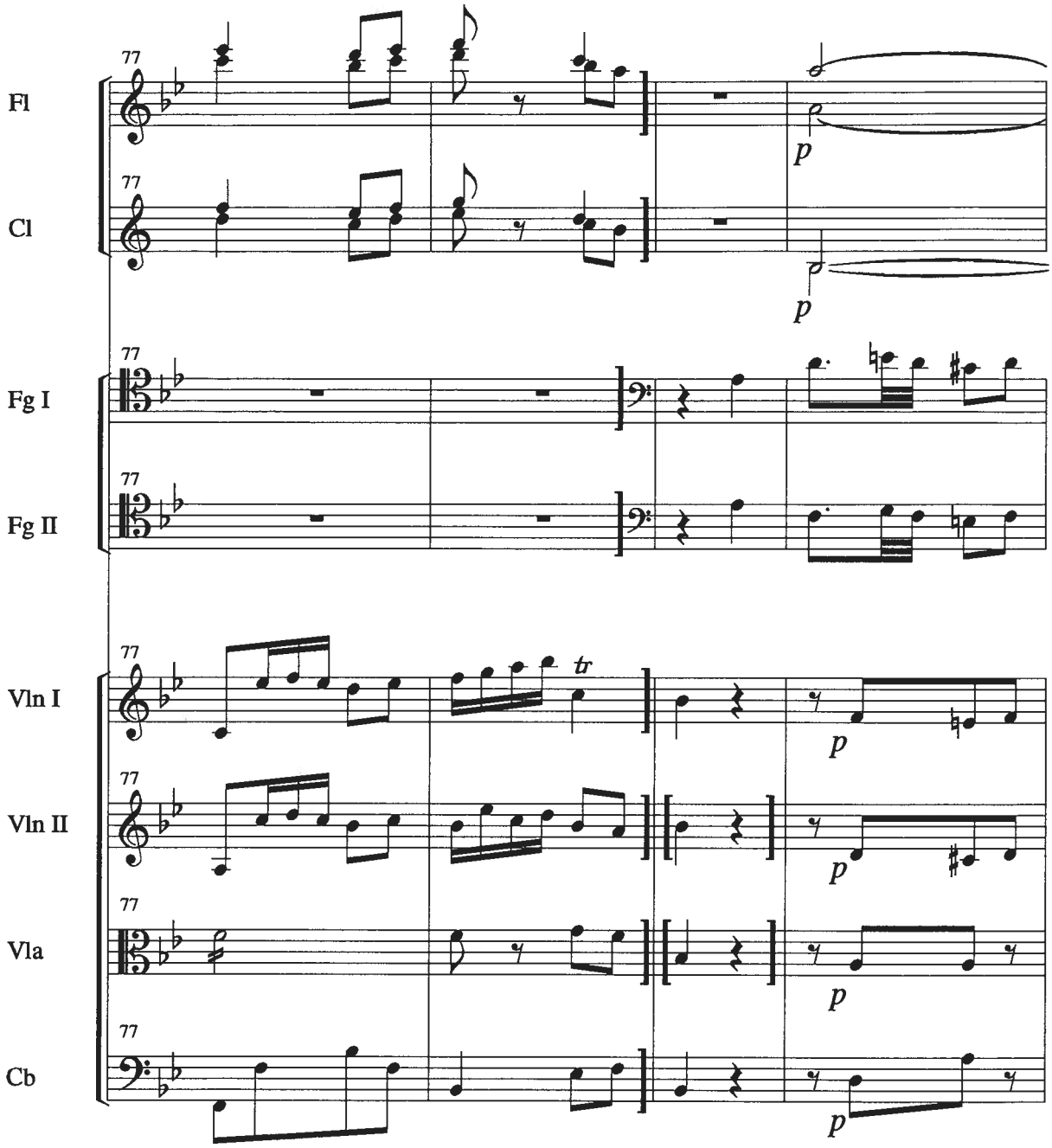

57
Fl
57
Cl
57
Fg I
57
Fg II
57
Vln I
57
Vln II
57
Vla
57
Cb

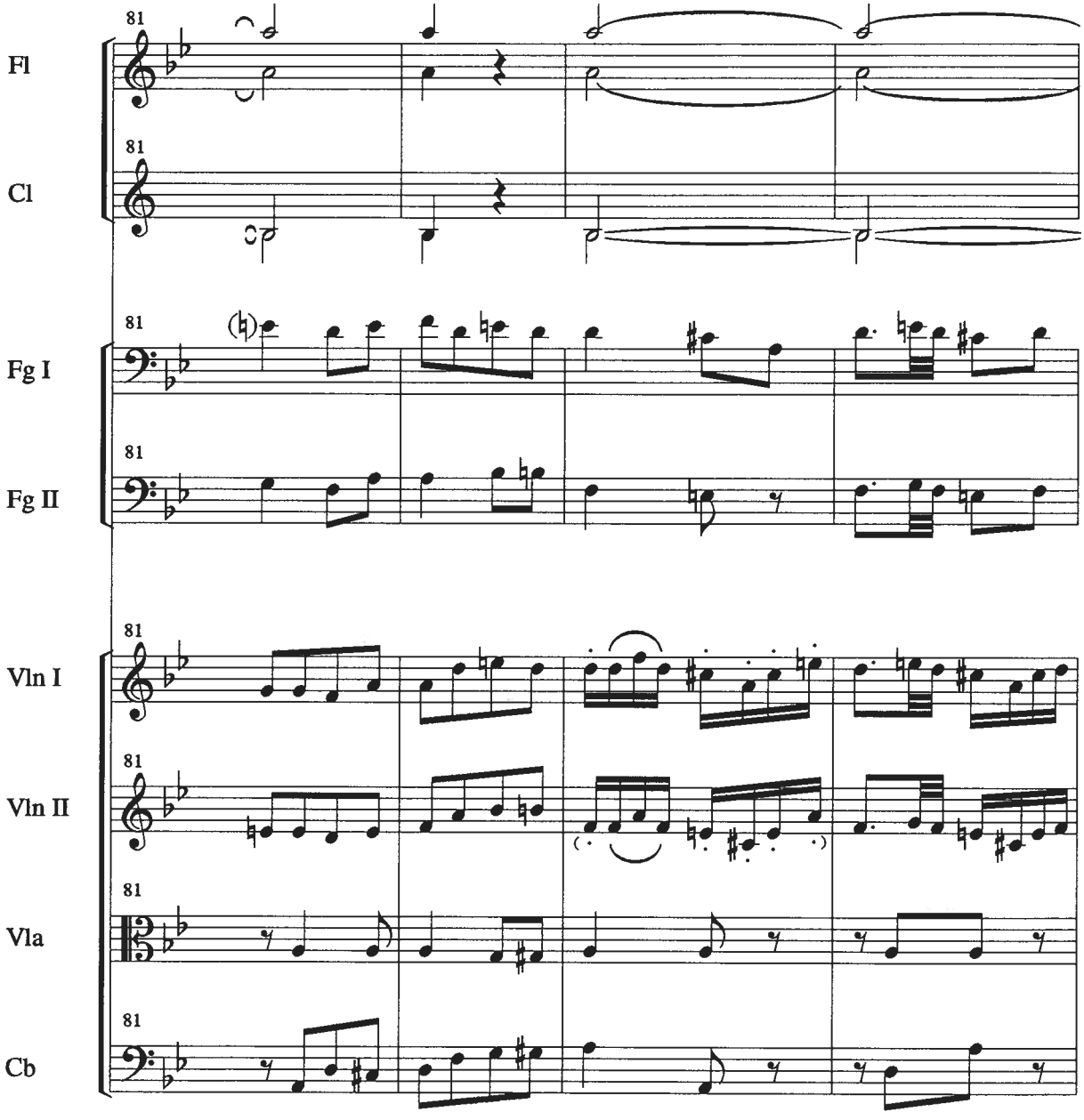

61
Fl
61
Cl
61
Fg I
61
Fg II
61
Vln I
61
Vln II
61
Vla
61
Cb

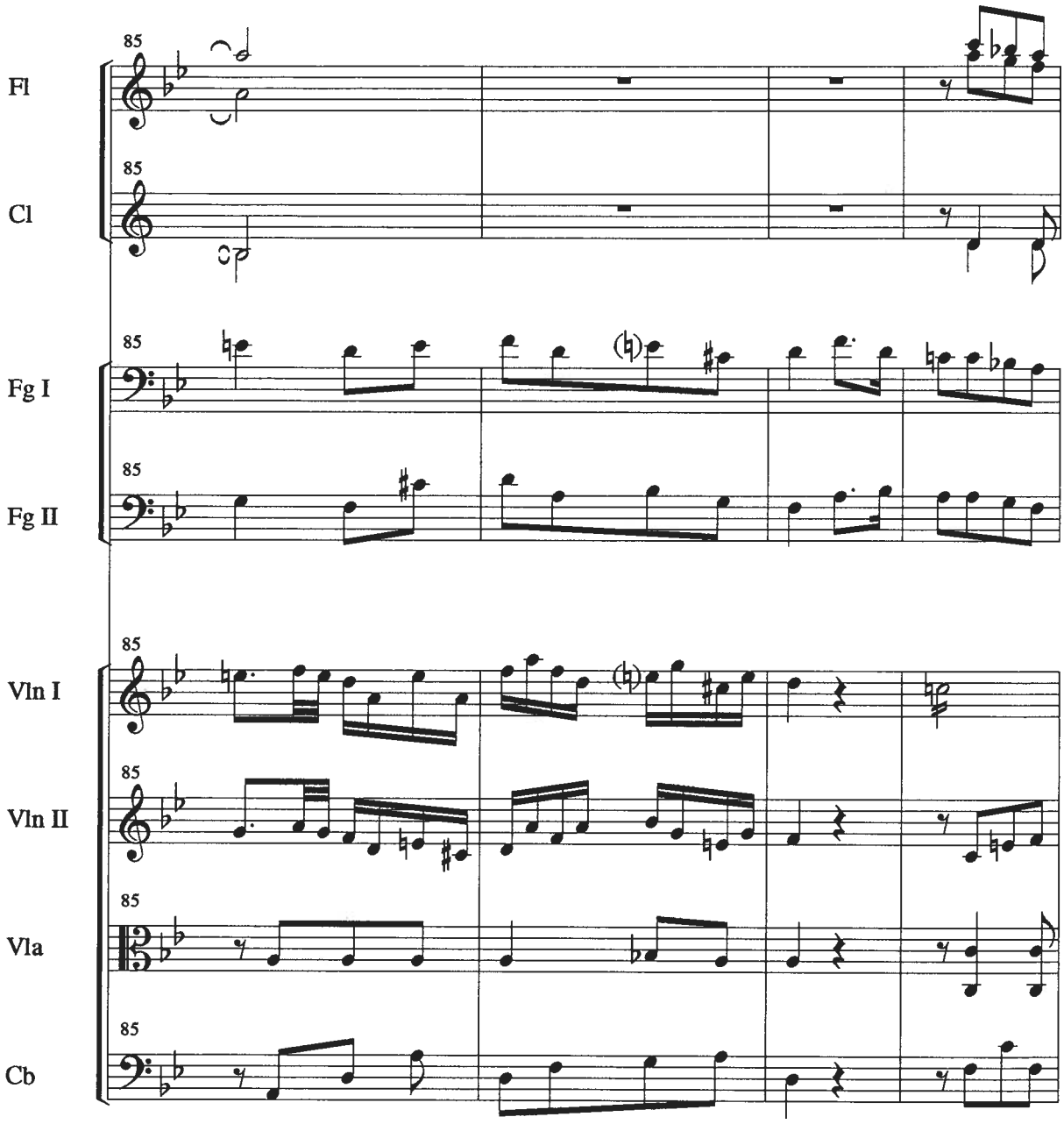

65
Fg I
65
Fg II
65
Vln I
65
Vln II
65
Vla
65
Cb

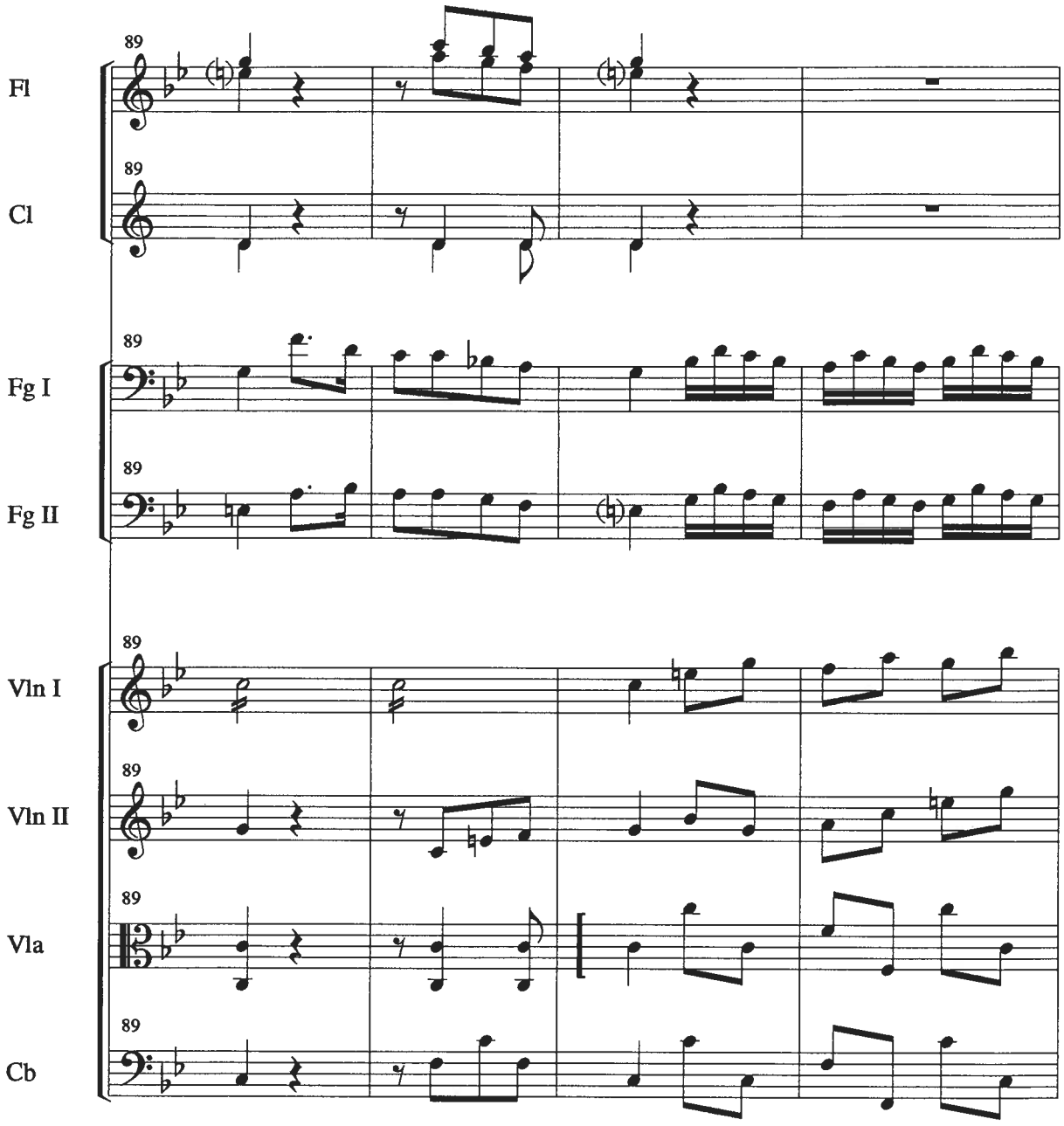

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
69
tr
f

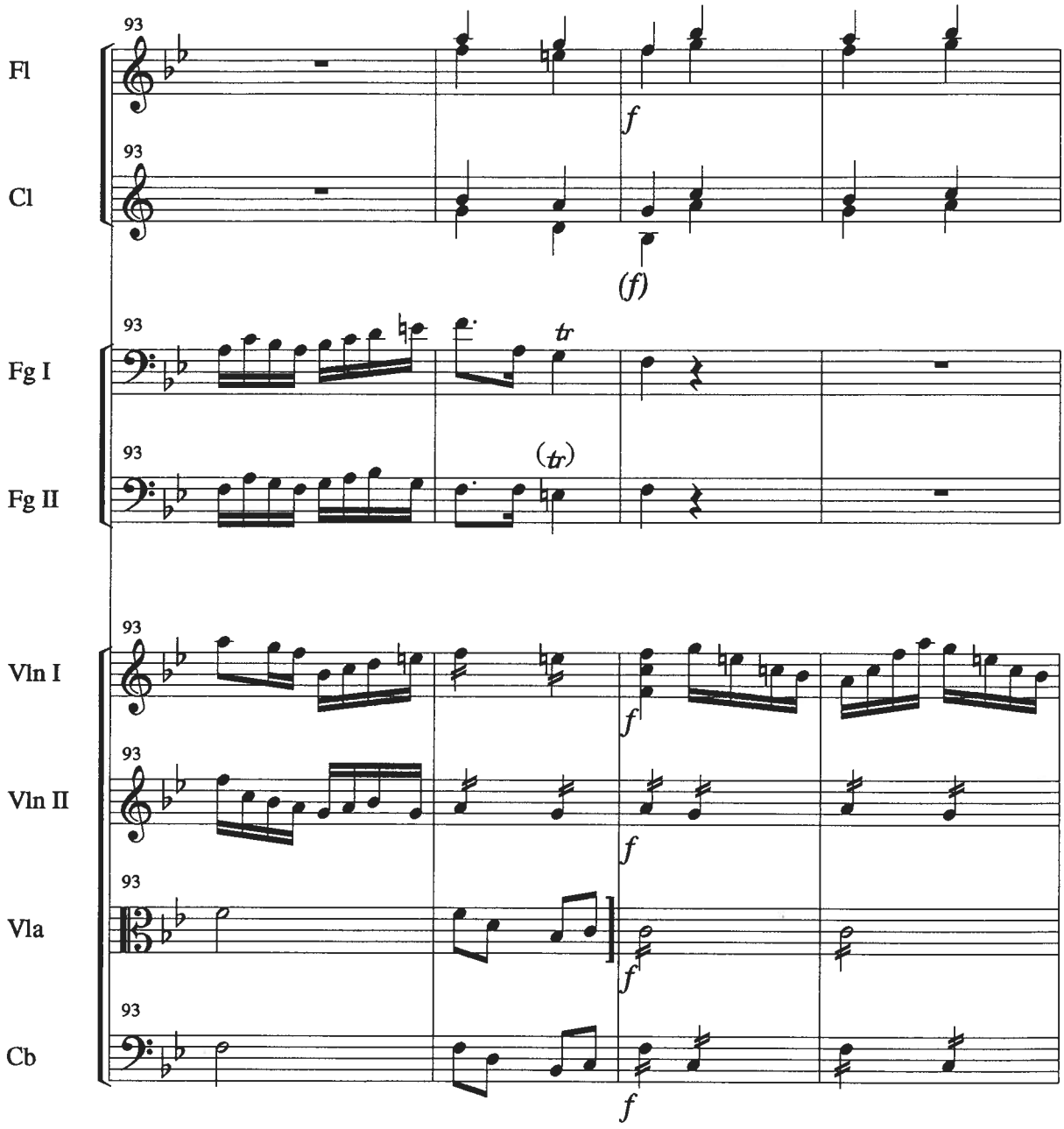

Fl
Cl
Vln I
Vln II
Vla
Cb
73

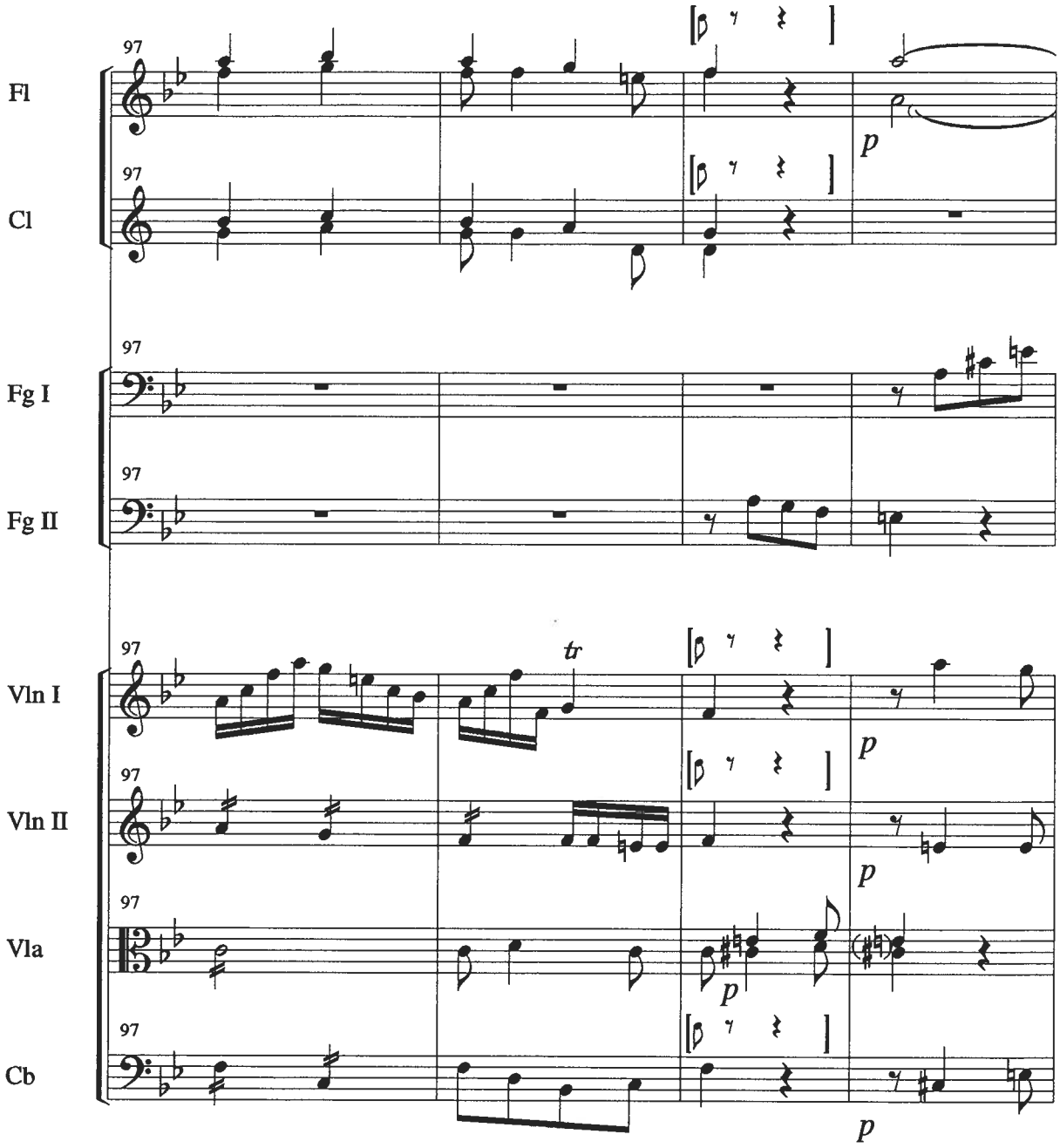

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
77
p
tr

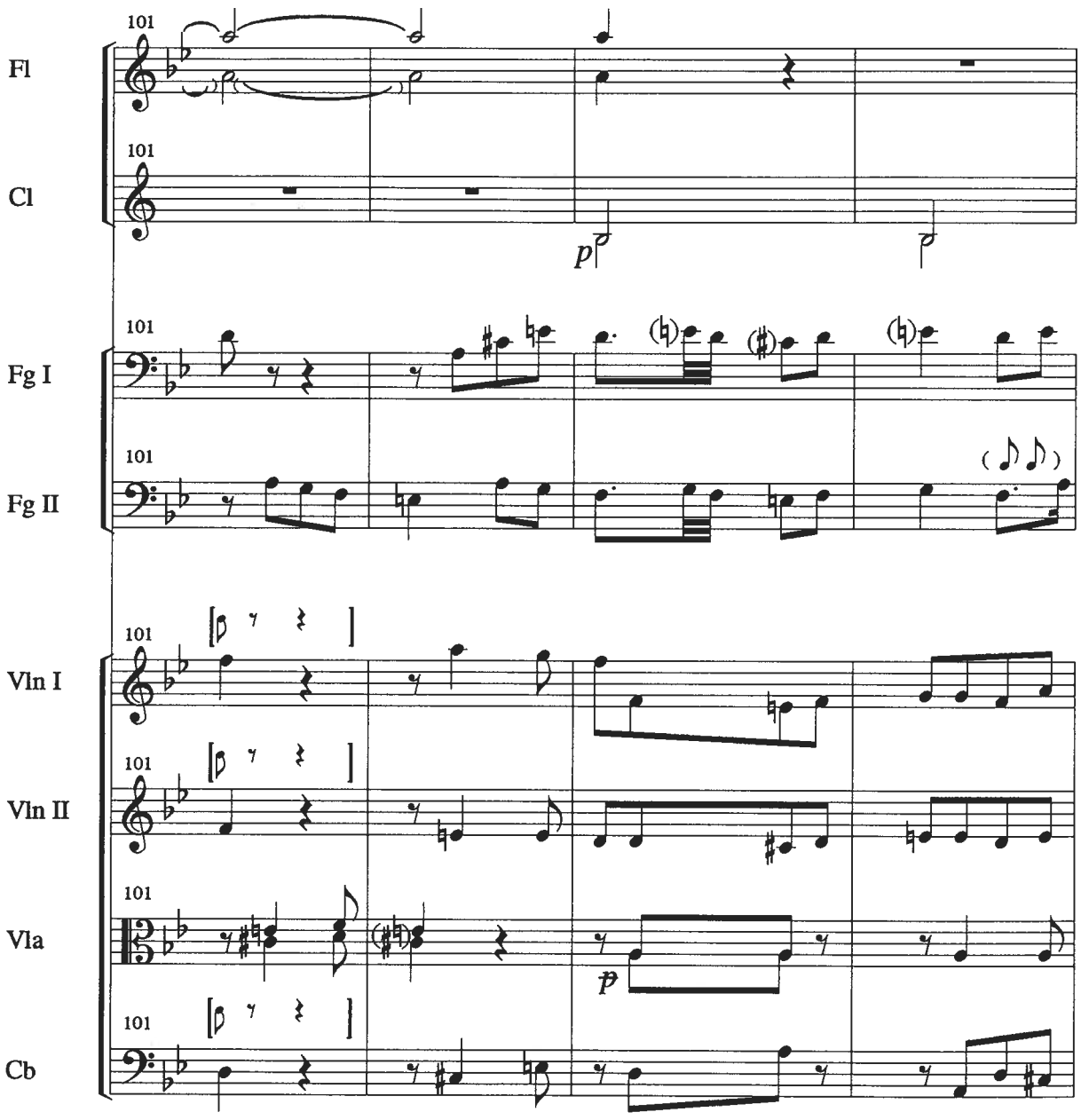

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
81

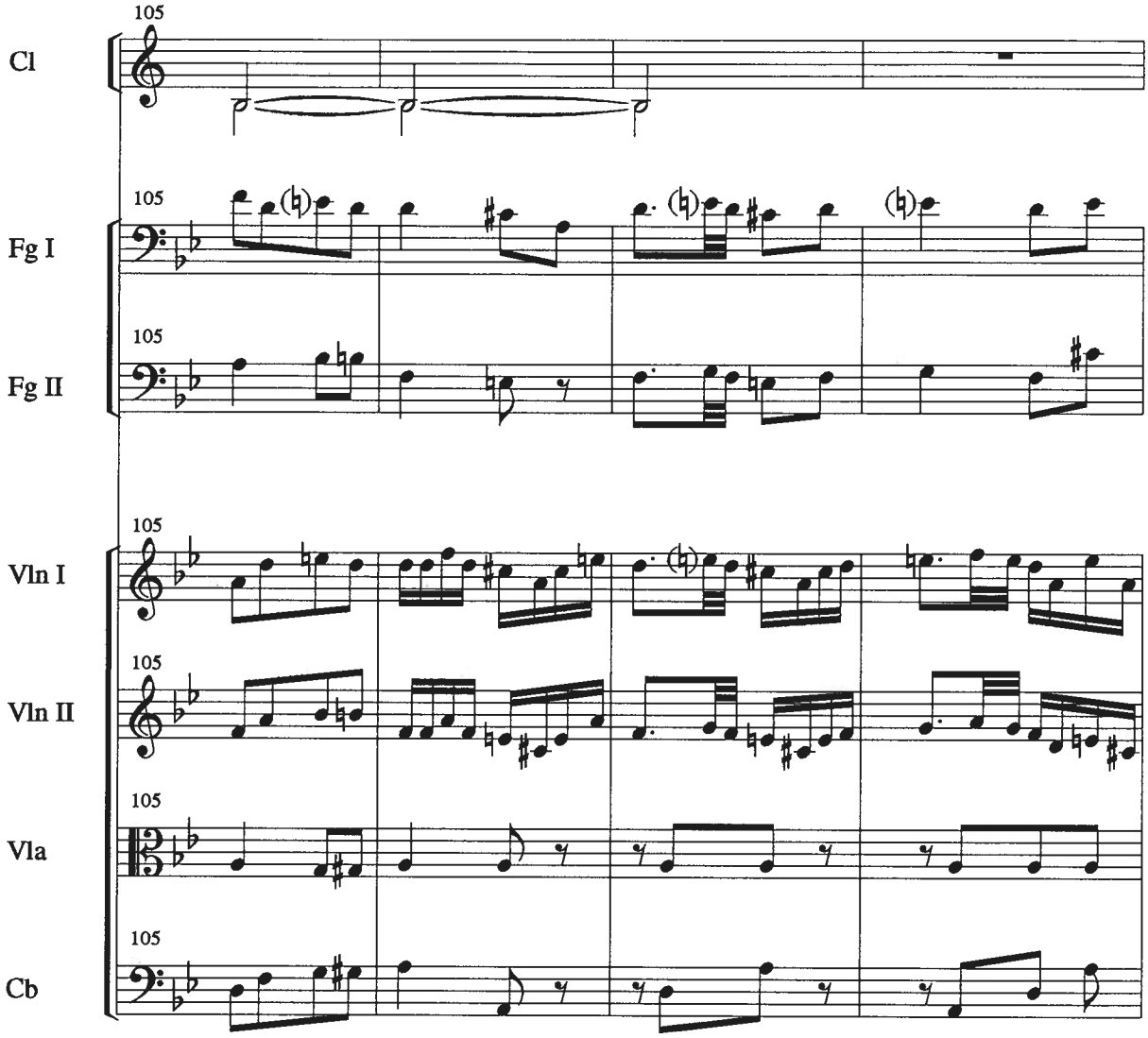

85
Fl
85
Cl
85
Fg I
85
Fg II
85
Vln I
85
Vln II
85
Vla
85
Cb

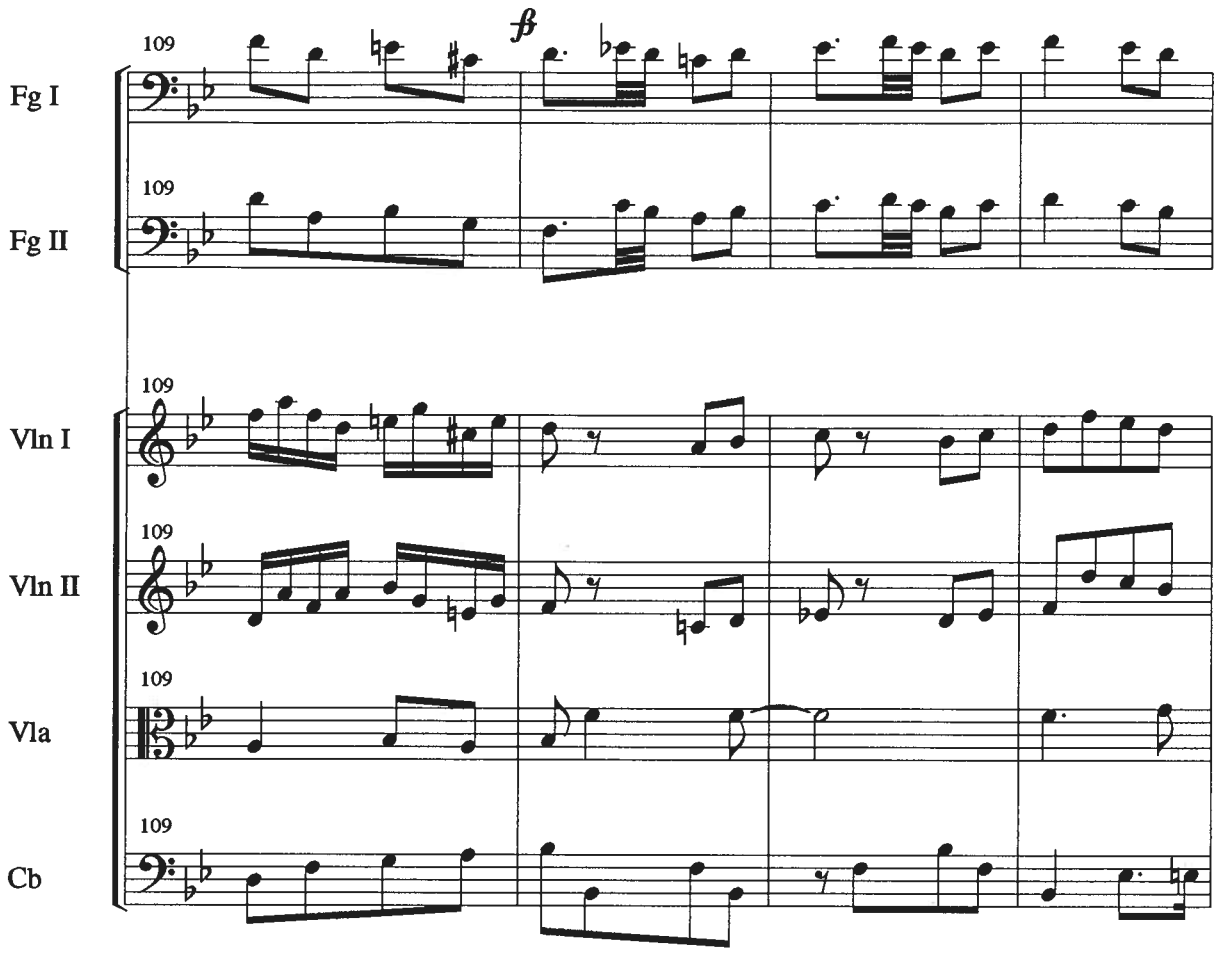

89
Fl
89
Cl
89
Fg I
89
Fg II
89
Vln I
89
Vln II
89
Vla
89
Cb

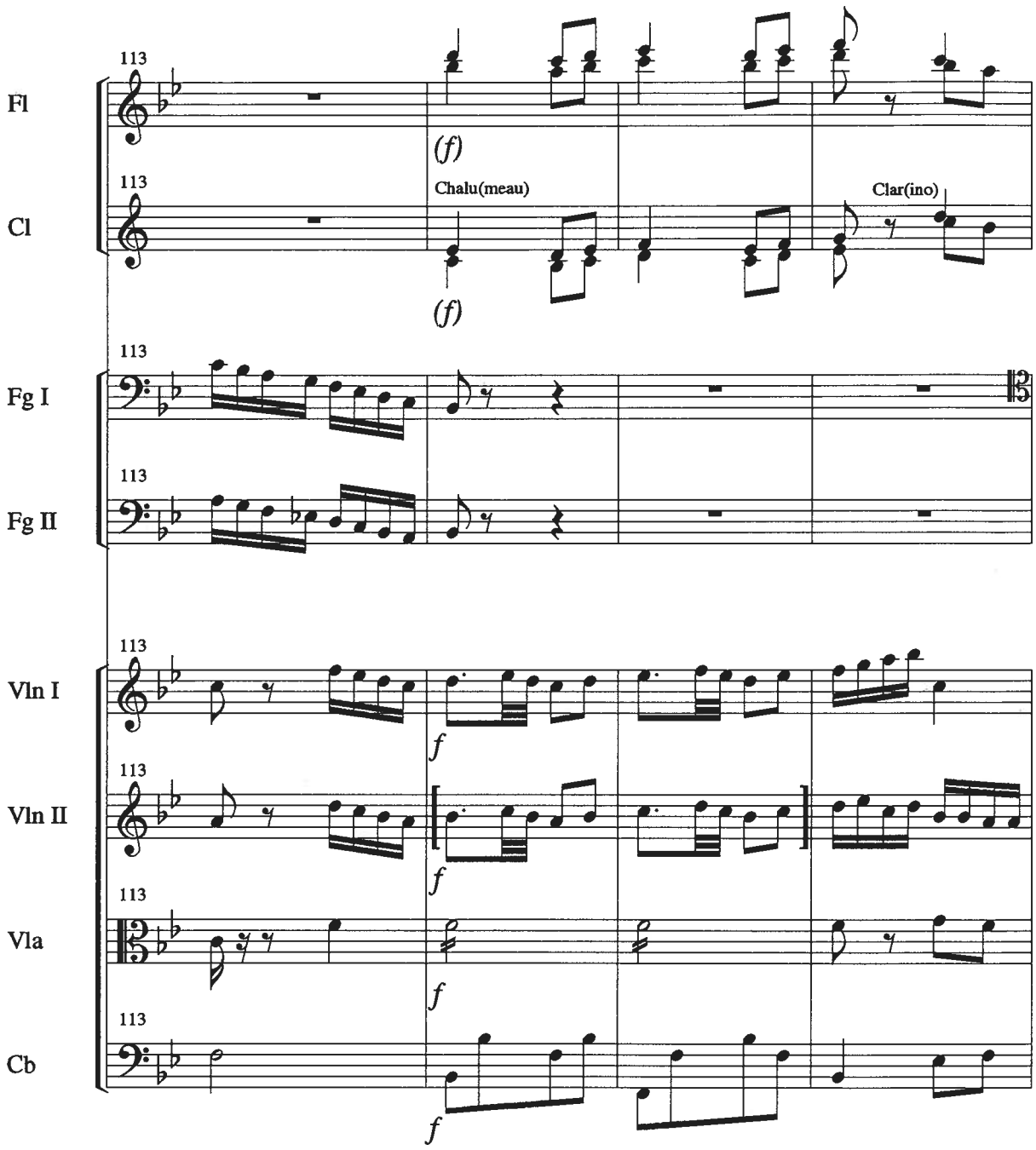

93
Fl
f
93
Cl
(f)
93
Fg I
tr
93
Fg II
(tr)
93
Vln I
f
93
Vln II
f
93
Vla
f
93
Cb
f

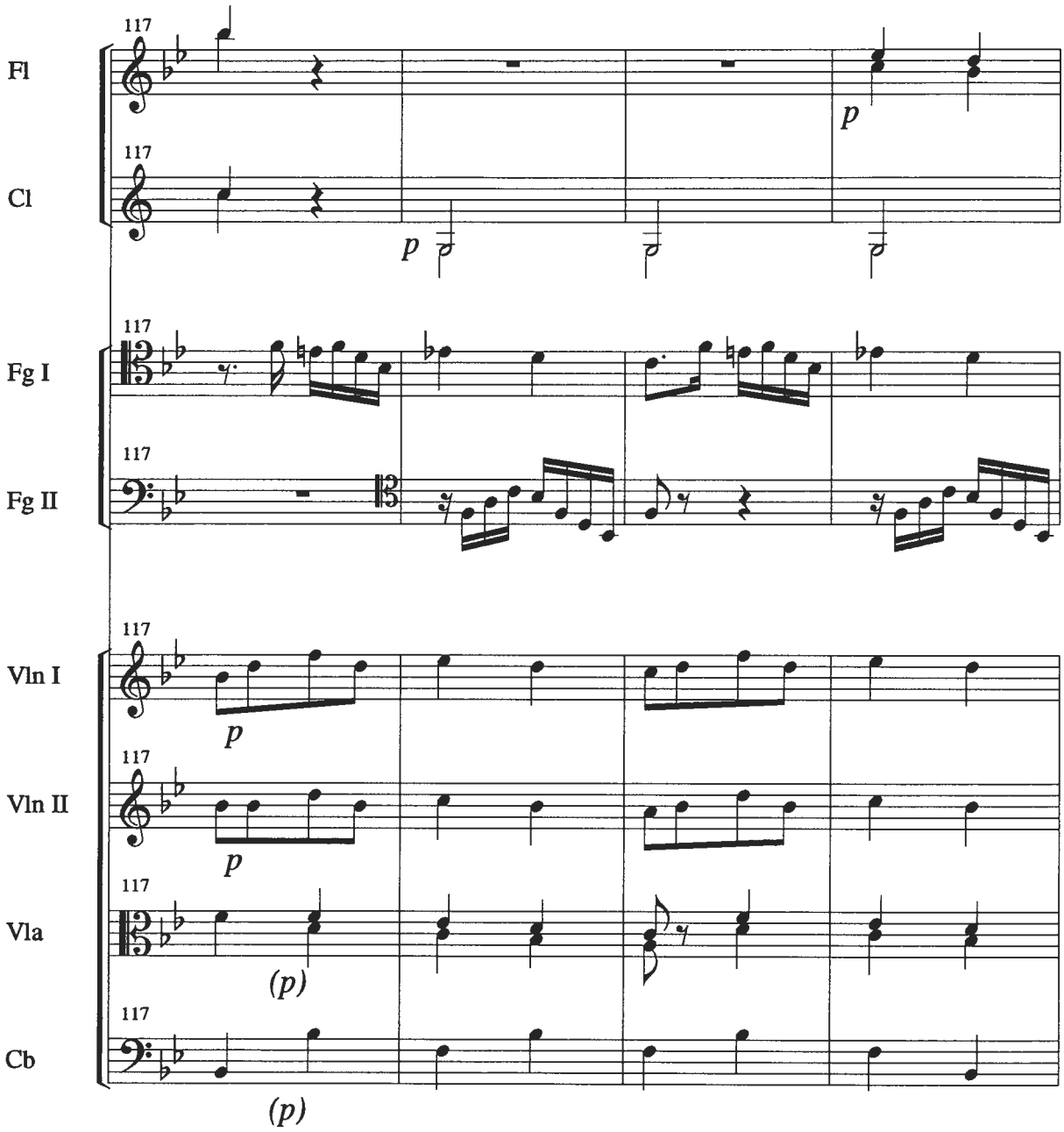

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
97
tr
p

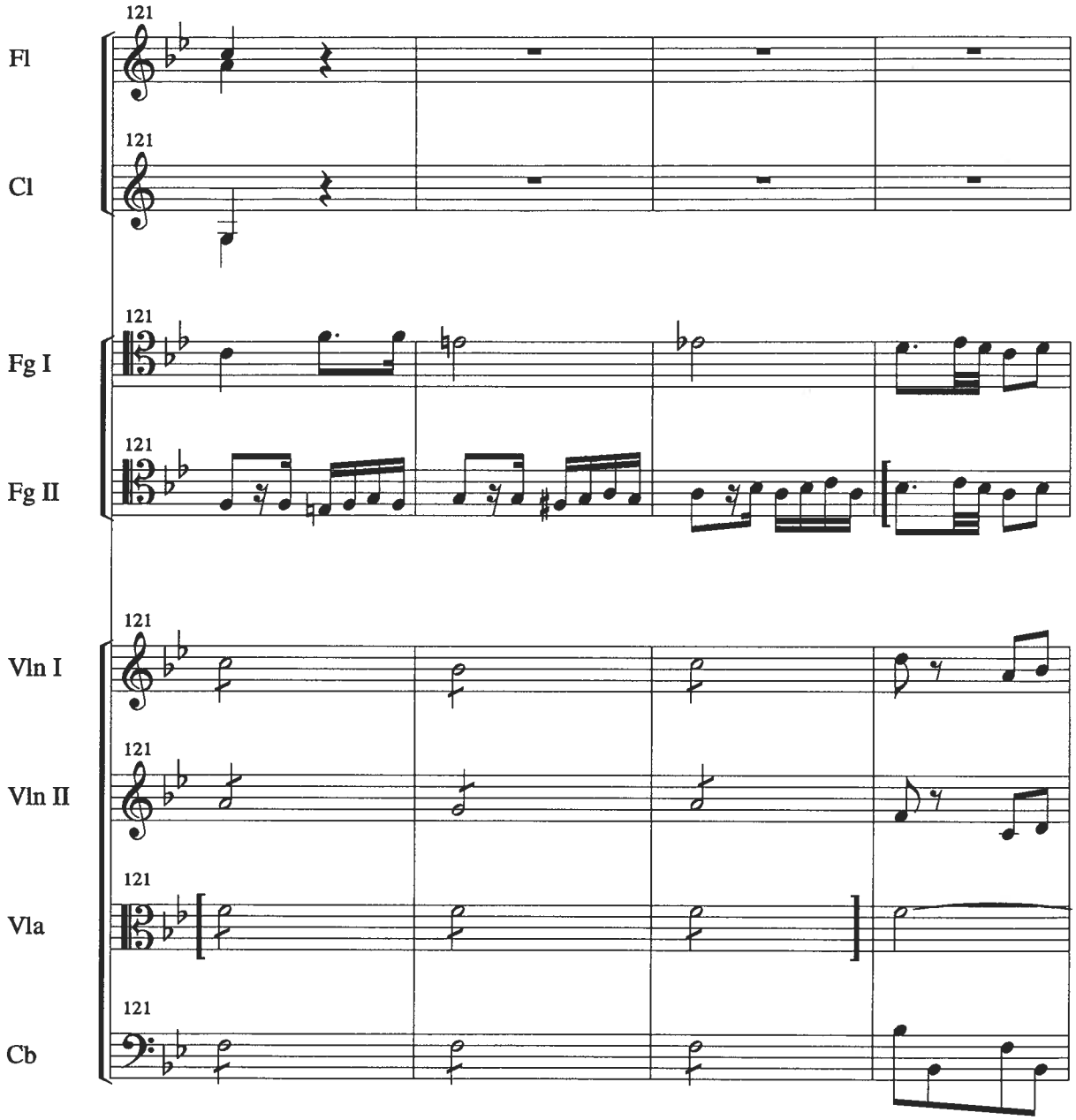

101
Fl
101
Cl
p
101
Fg I
101
Fg II
101
Vln I
101
Vln II
101
Vla
p
101
Cb

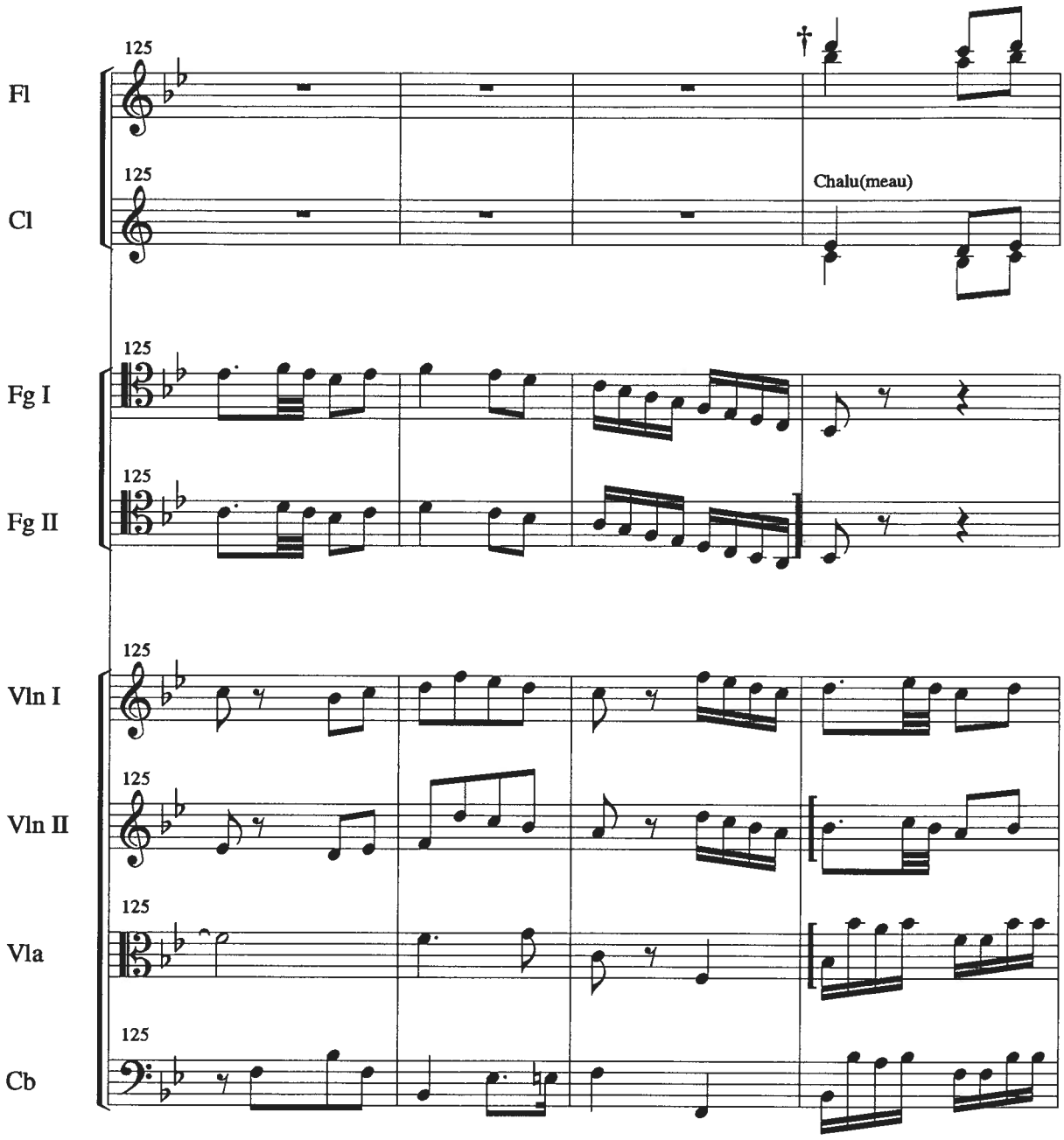

105
Cl
105
Fg I
105
Fg II
105
Vln I
105
Vln II
105
Vla
105
Cb

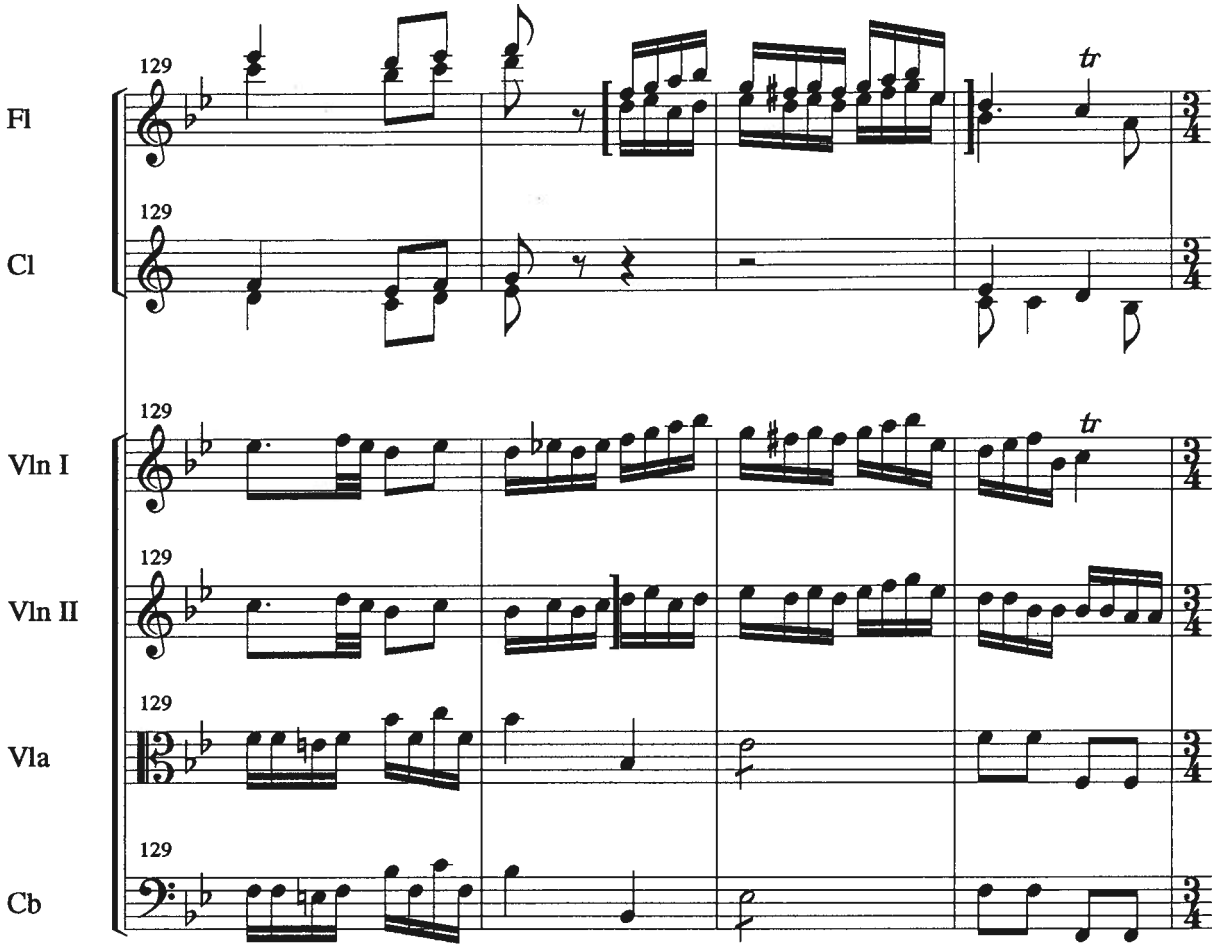

fp
109
Fg I
109
Fg II
109
Vln I
109
Vln II
109
Vla
109
Cb

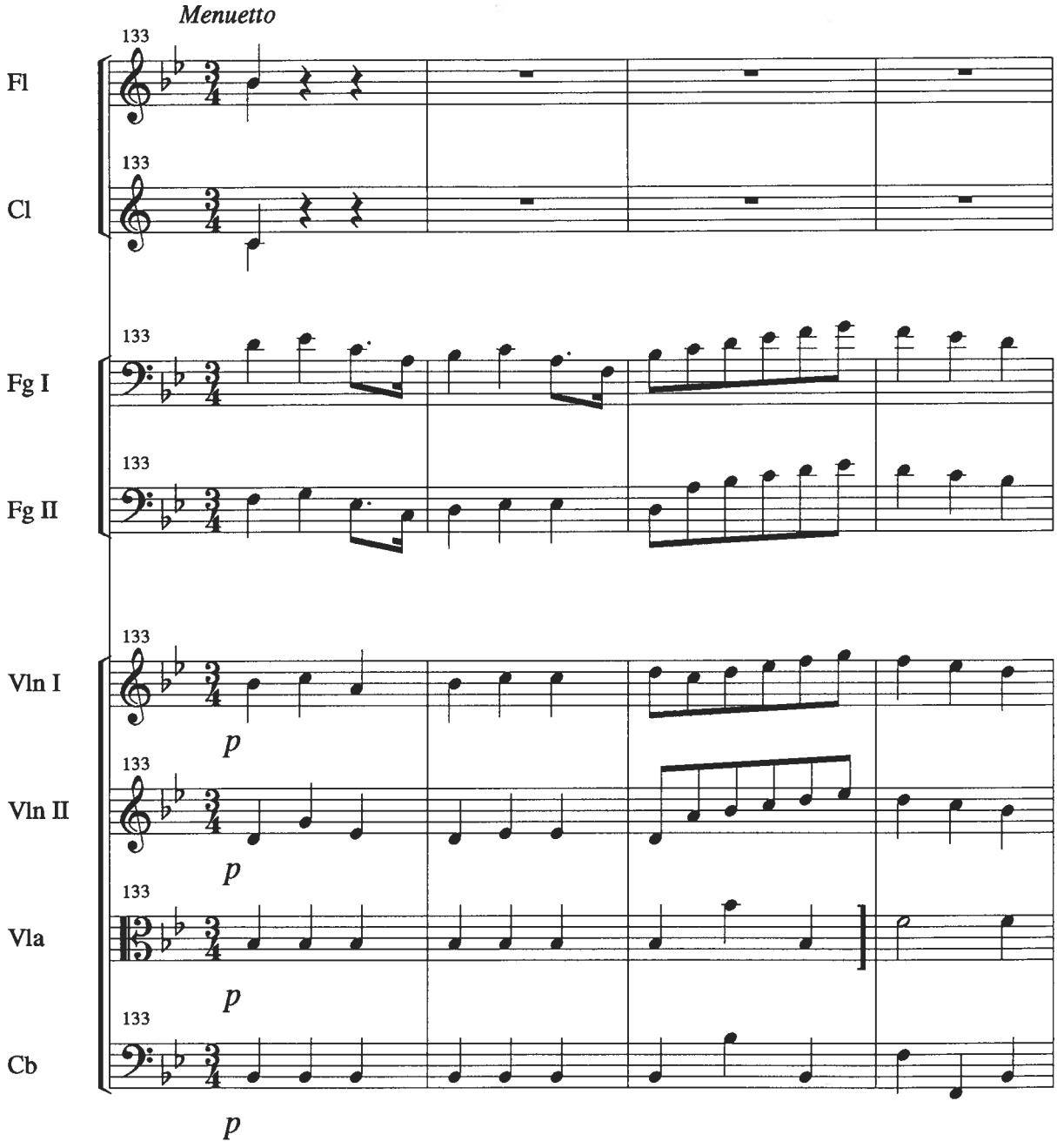

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
113
(f)
Chalu(meau)
Clar(ino)
f

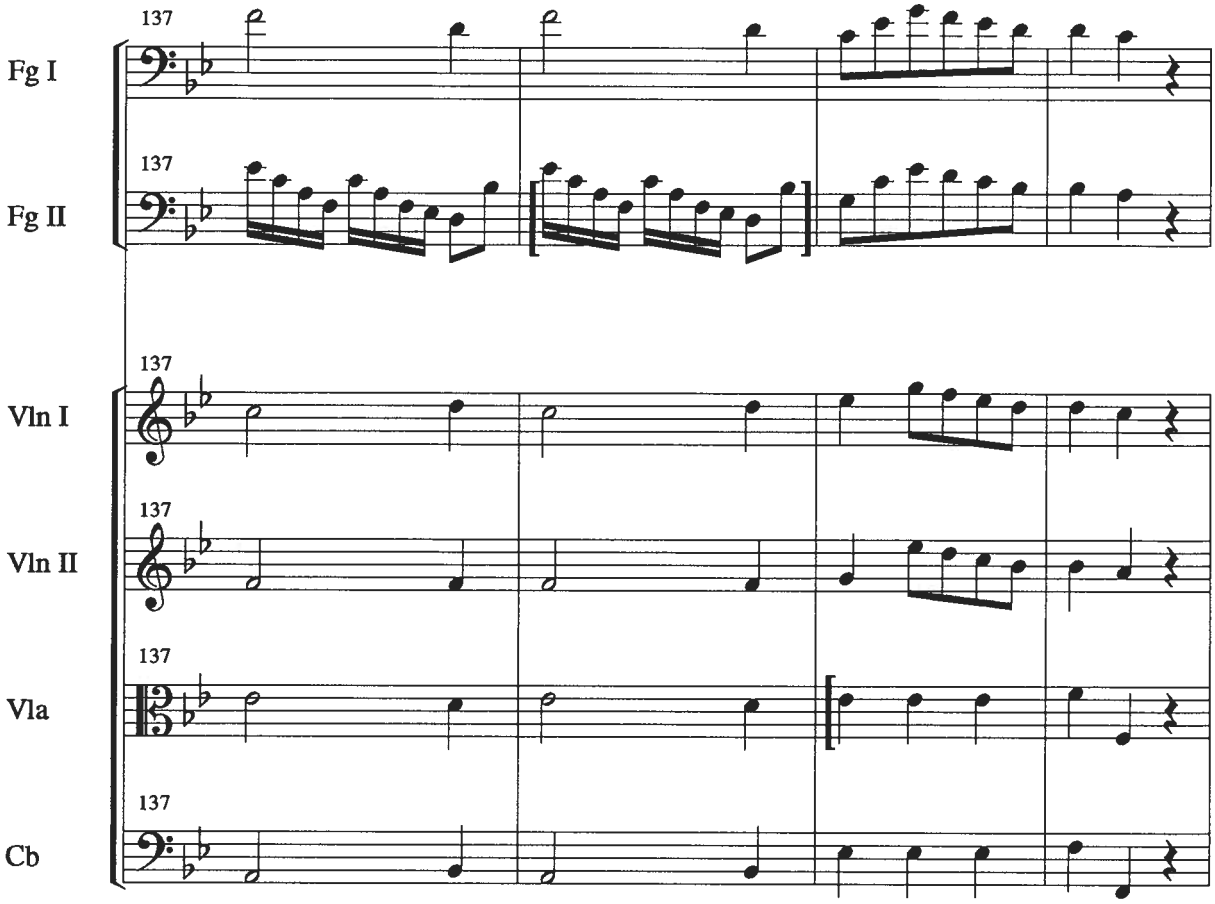

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
117
p
(p)

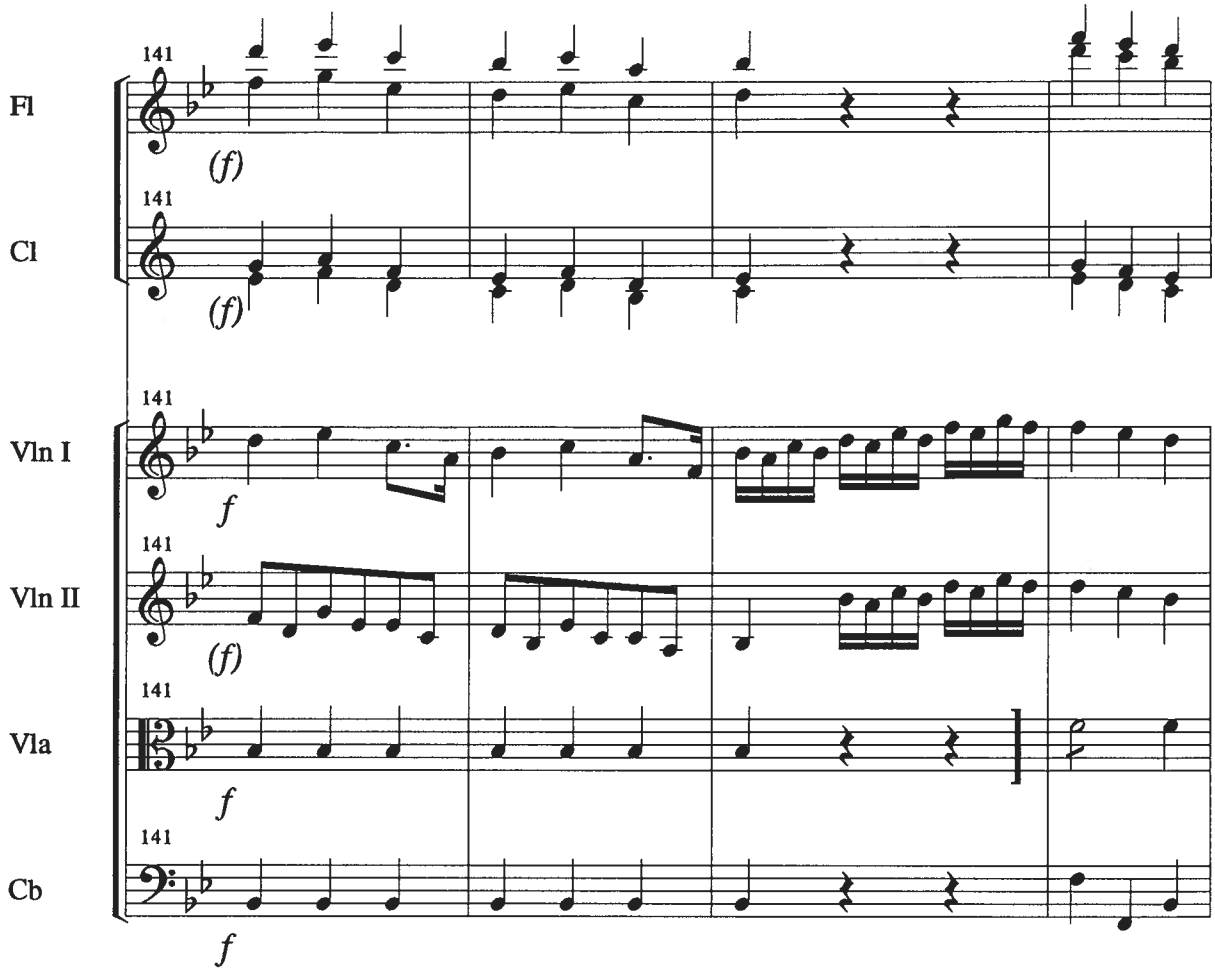

121
Fl
121
Cl
121
Fg I
121
Fg II
121
Vln I
121
Vln II
121
Vla
121
Cb

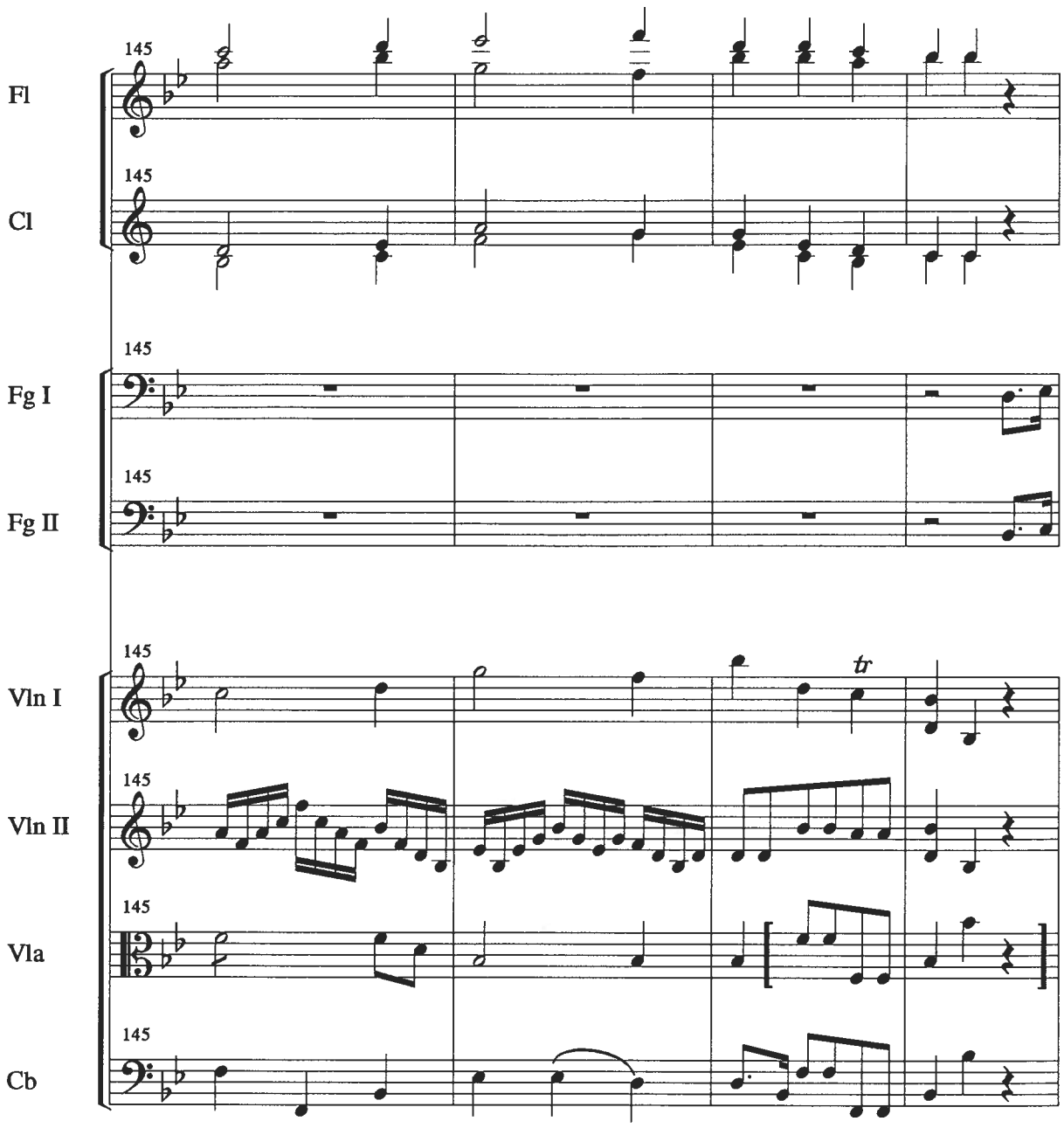

125
Fl
125
Cl
Chalu(meau)
125
Fg I
125
Fg II
125
Vln I
125
Vln II
125
Vla
125
Cb

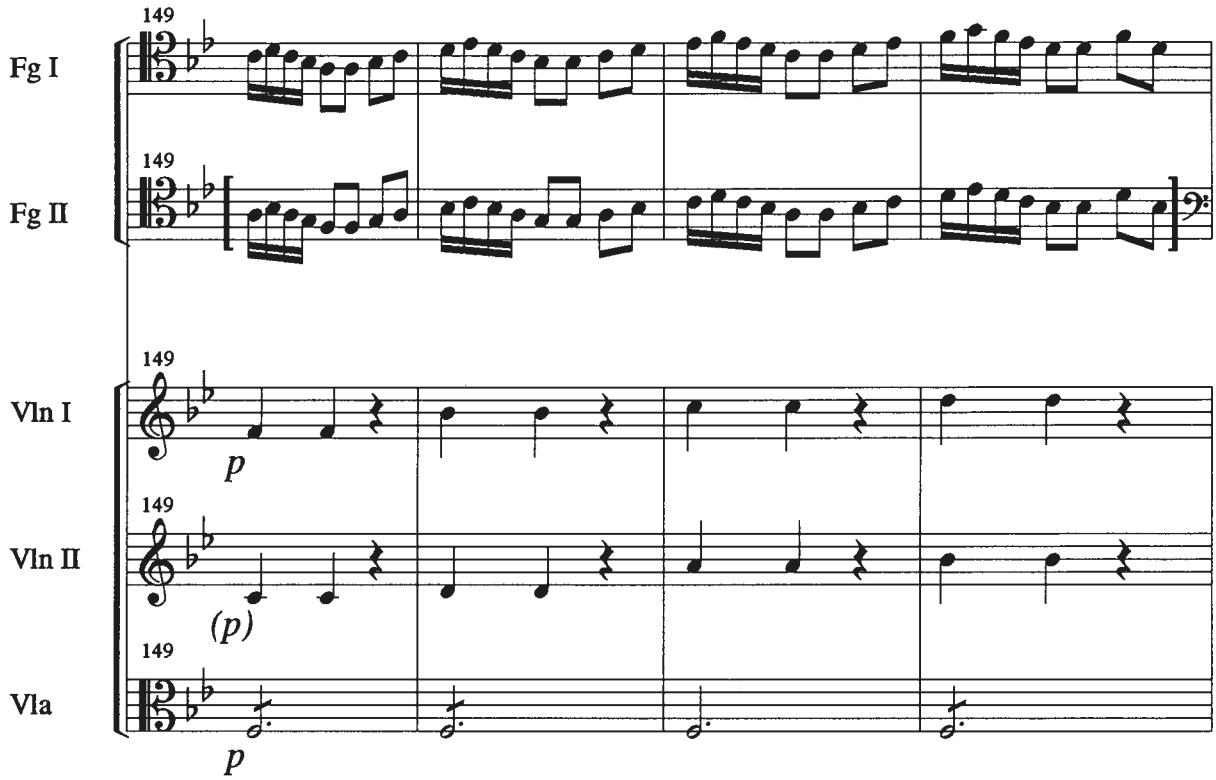

129
Fl
129
Cl
129
Vln I
129
Vln II
129
Vla
129
Cb
tr
tr

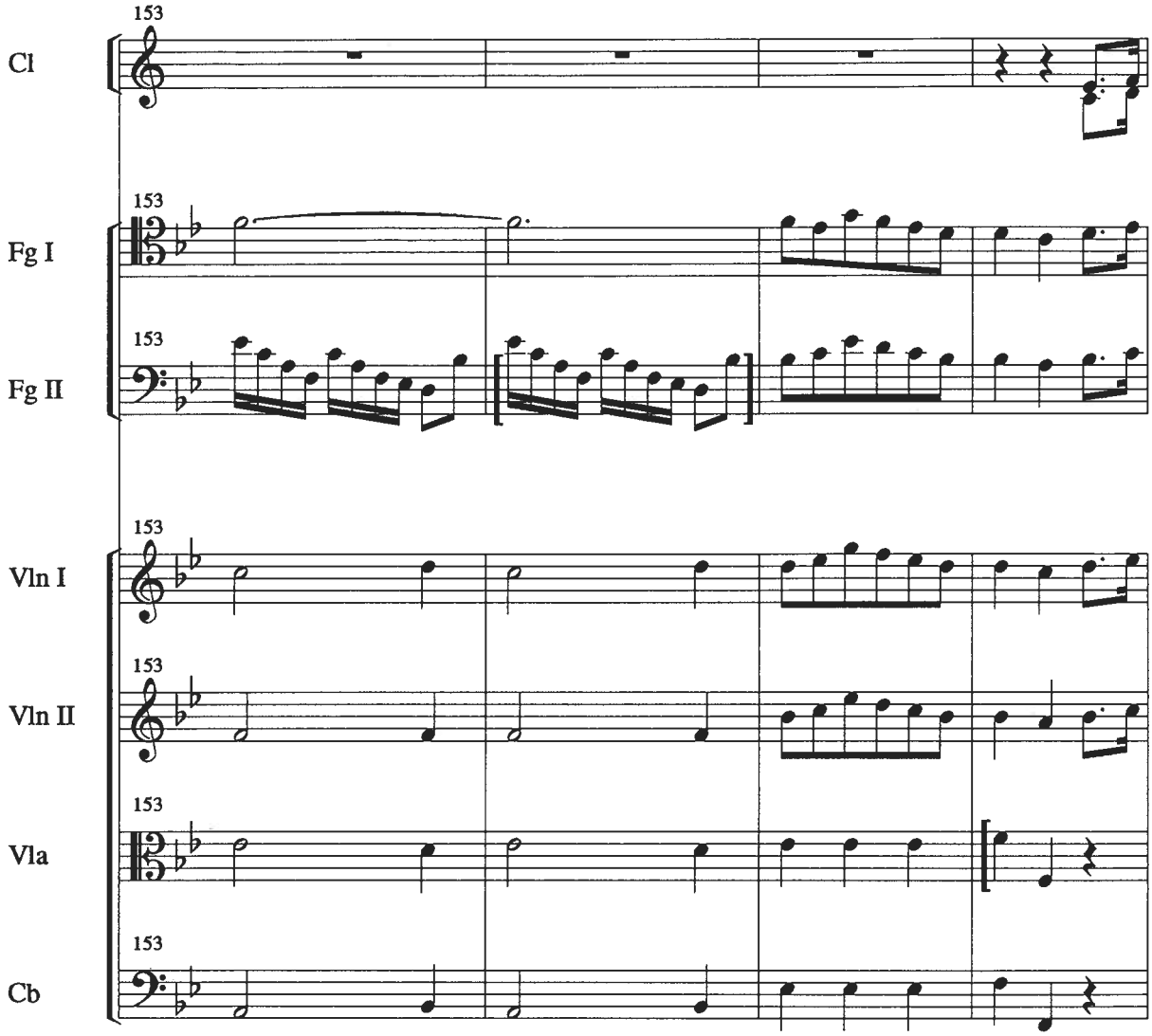

Menuetto
133
Fl
133
Cl
133
Fg I
133
Fg II
133
Vln I
p
133
Vln II
p
133
Vla
p
133
Cb
p

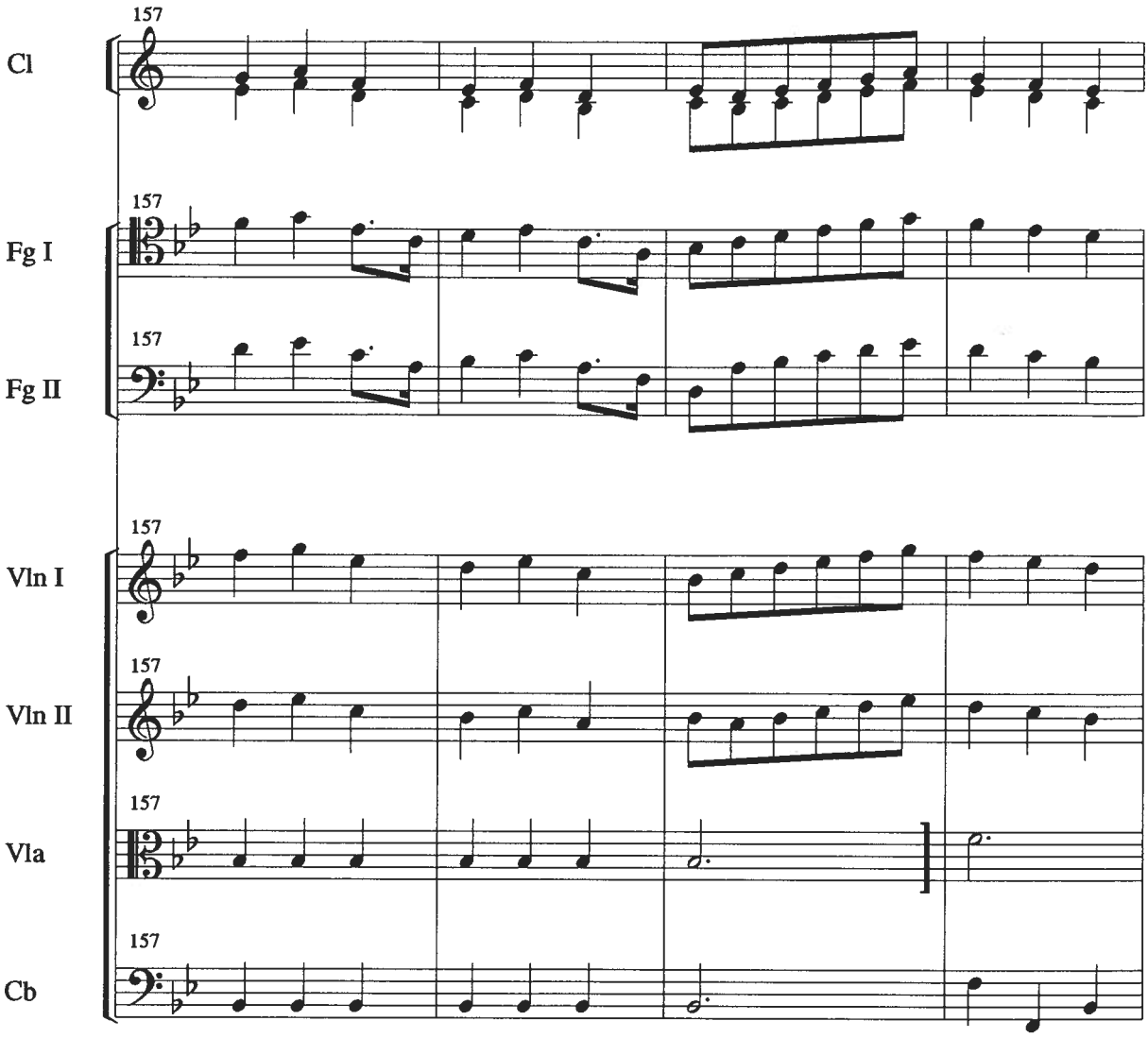

137
Fg I
137
Fg II
137
Vln I
137
Vln II
137
Vla
137
Cb

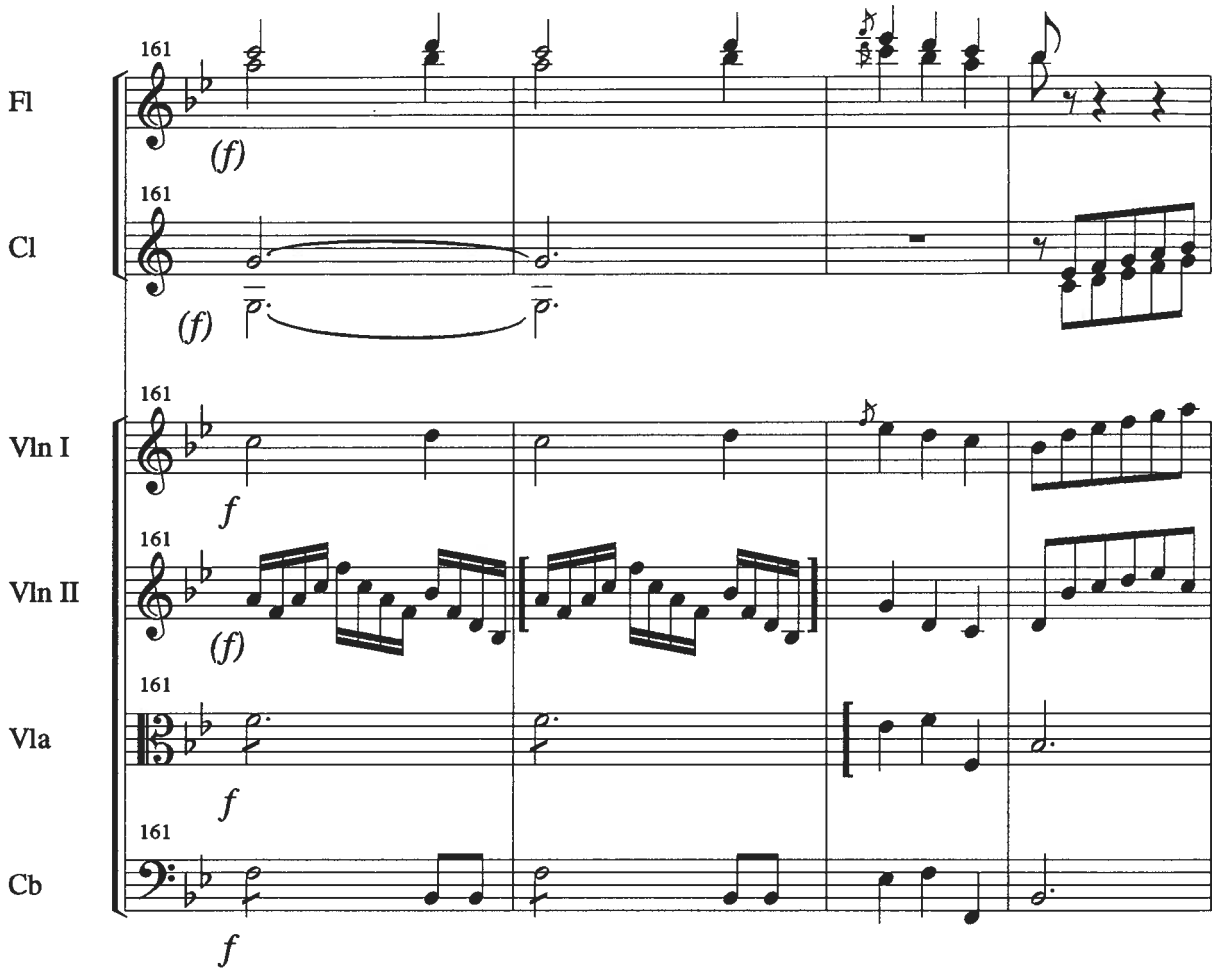

Fl
Cl
Vln I
Vln II
Vla
Cb
141
(f)
f

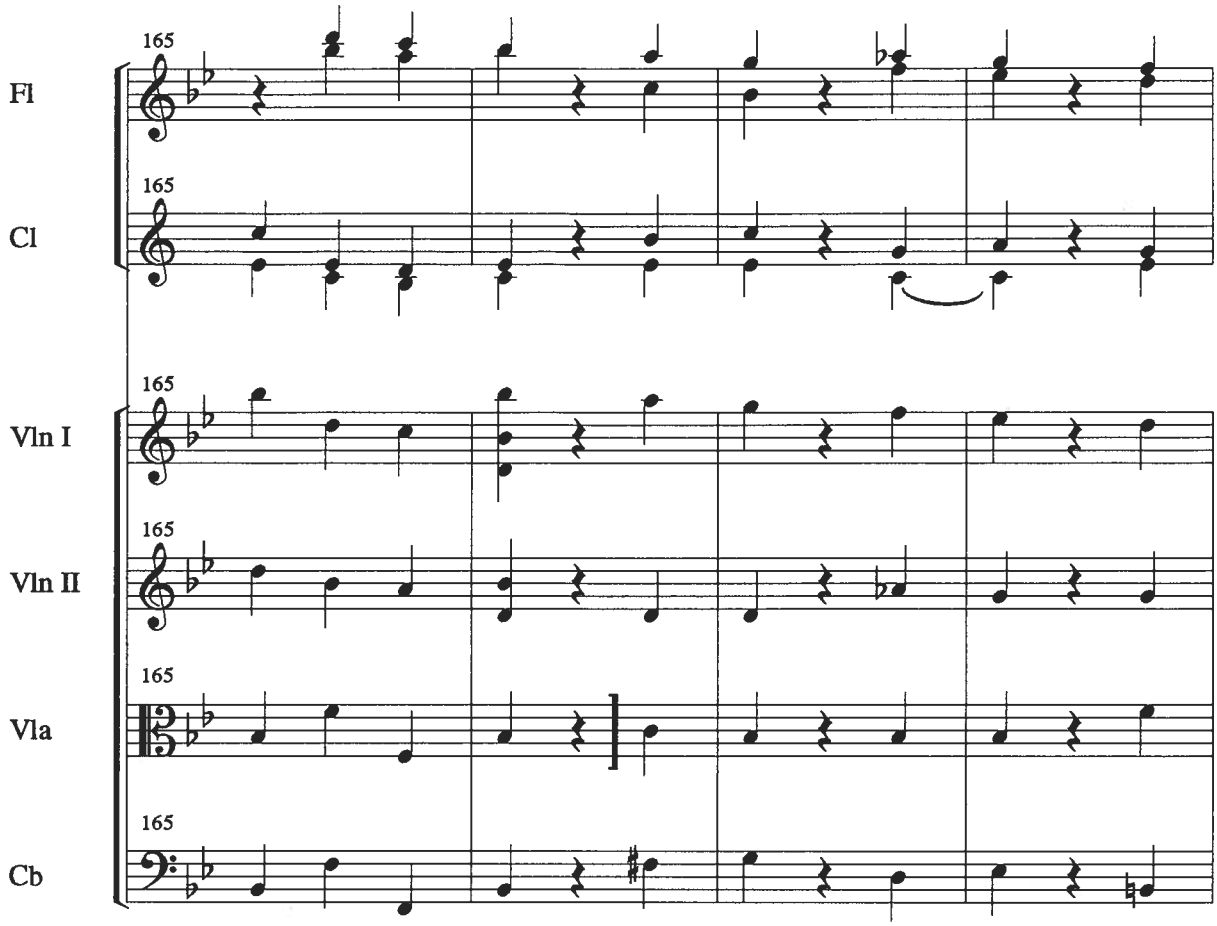

145
Fl
145
Cl
145
Fg I
145
Fg II
145
Vln I
tr
145
Vln II
145
Vla
145
Cb

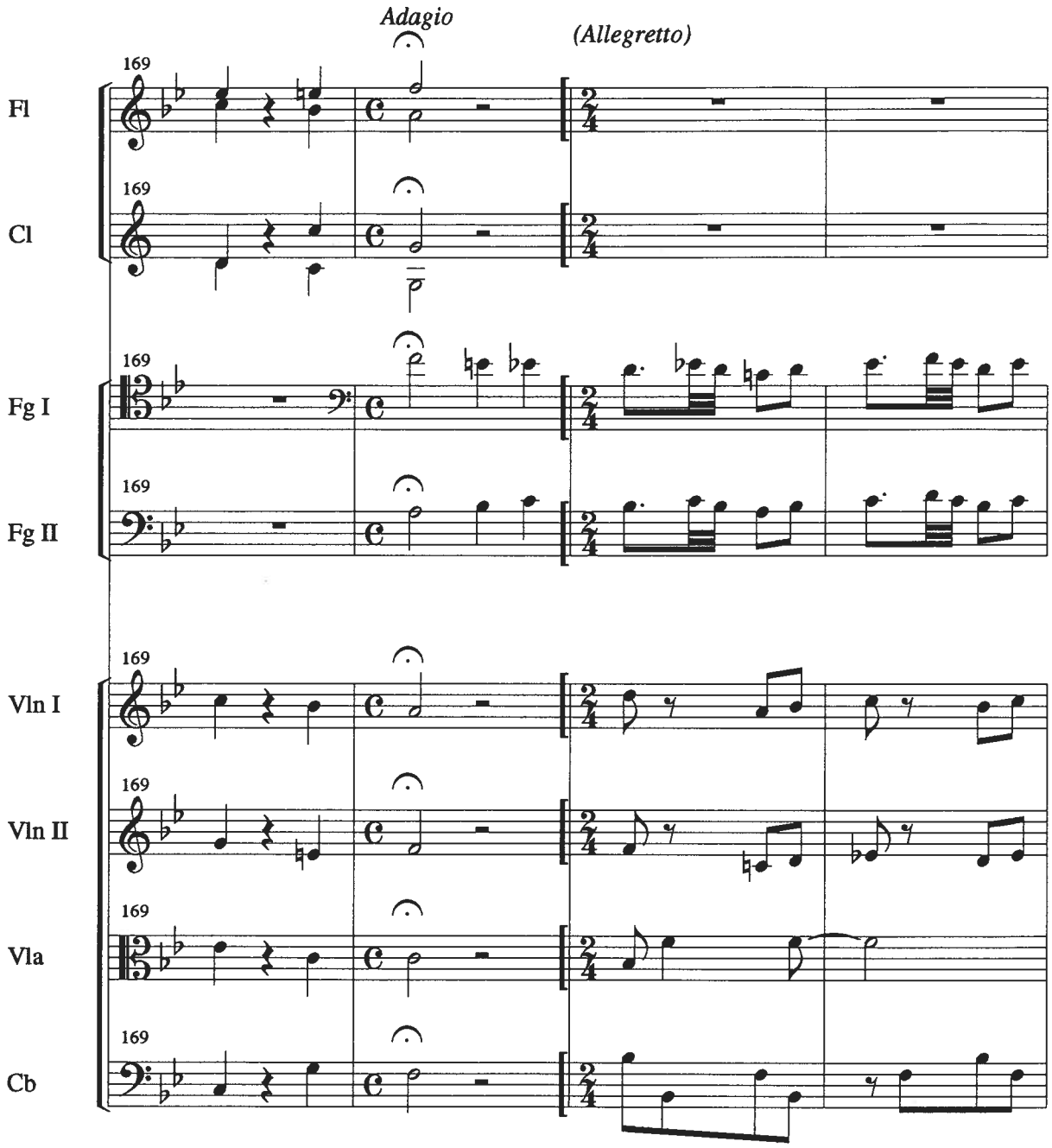

149
Fg I
149
Fg II
149
Vln I
p
149
Vln II
(p)
149
Vla
p

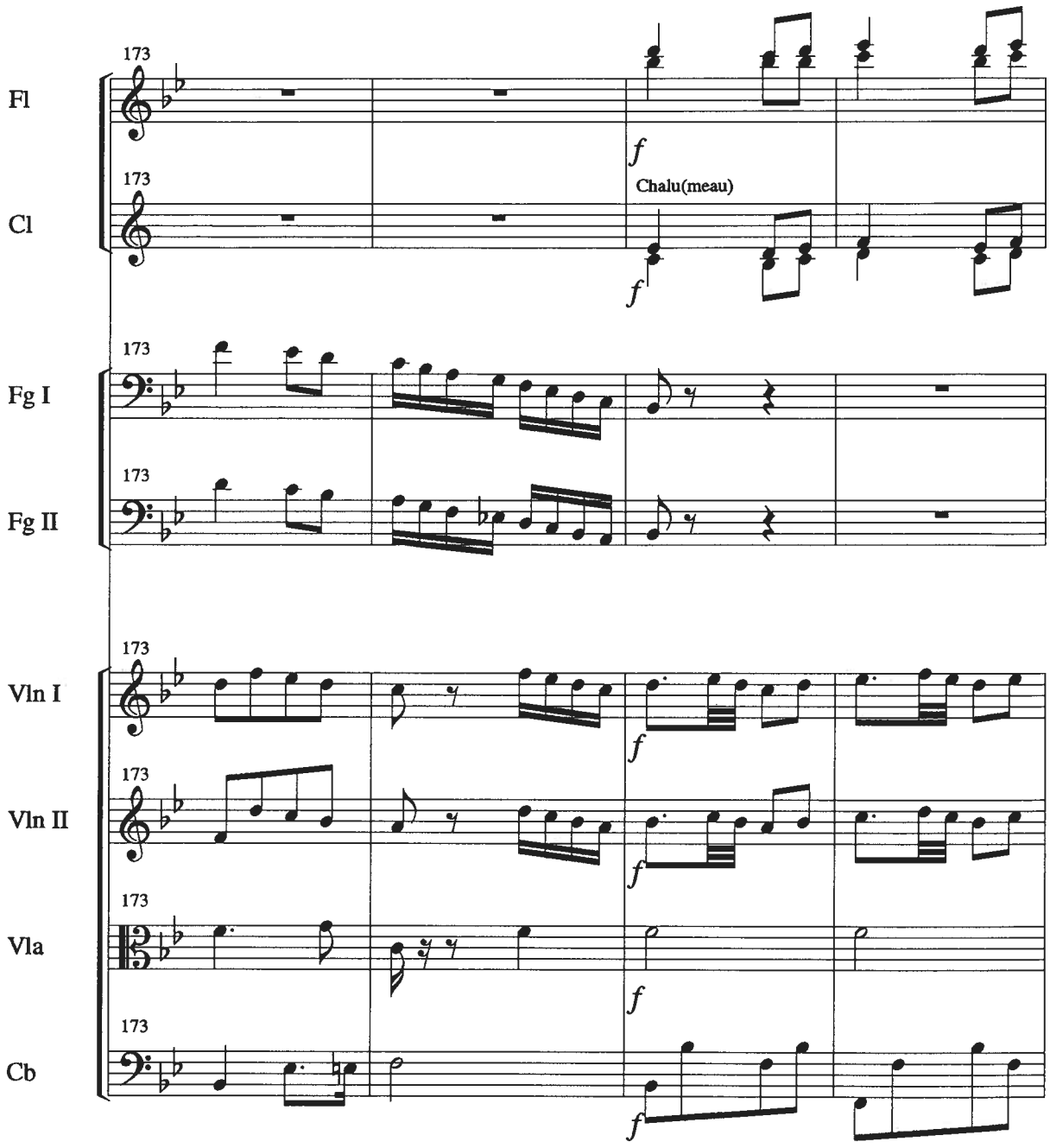

153
Cl
153
Fg I
153
Fg II
153
Vln I
153
Vln II
153
Vla
153
Cb

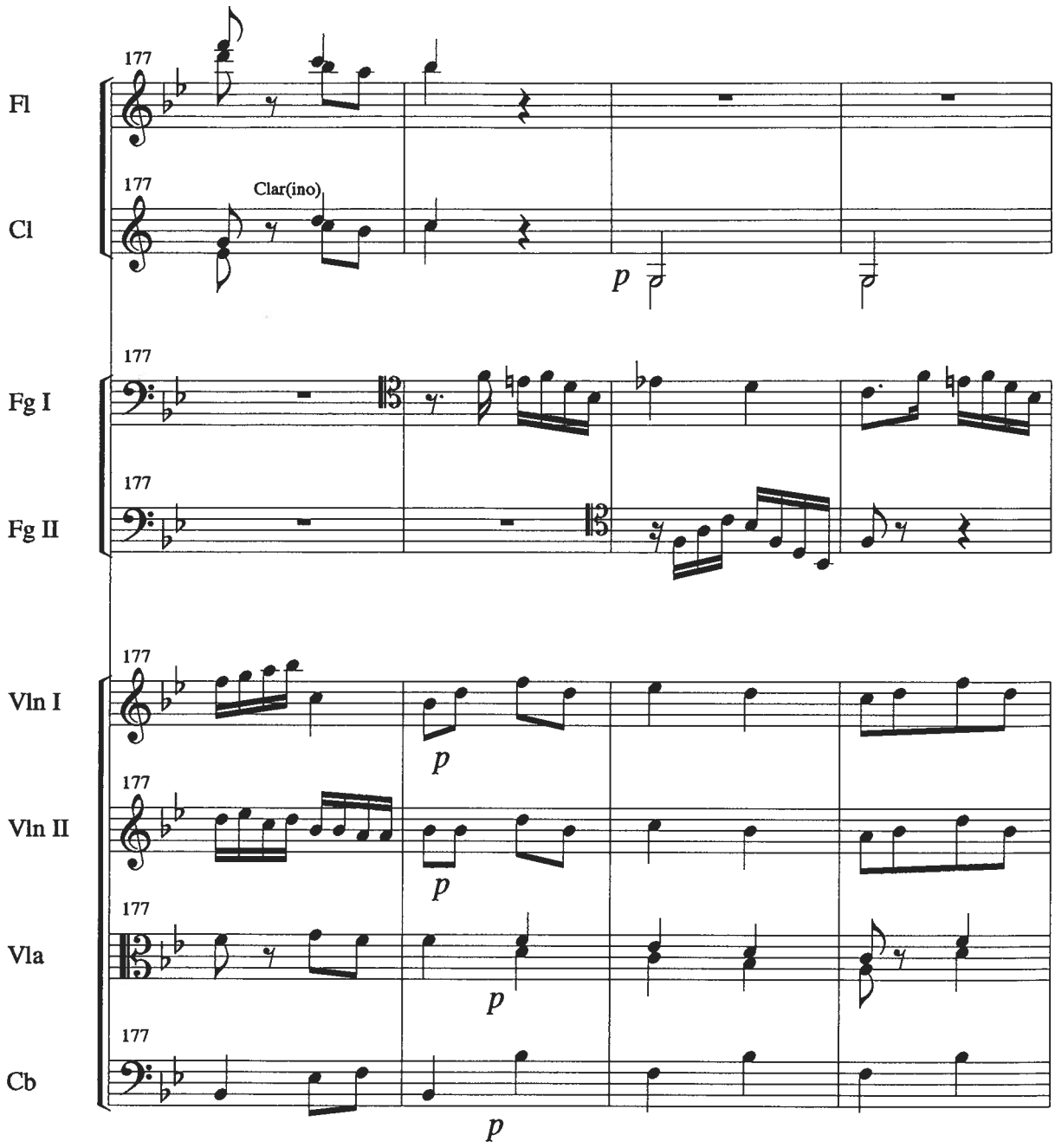

157
Cl
157
Fg I
157
Fg II
157
Vln I
157
Vln II
157
Vla
157
Cb

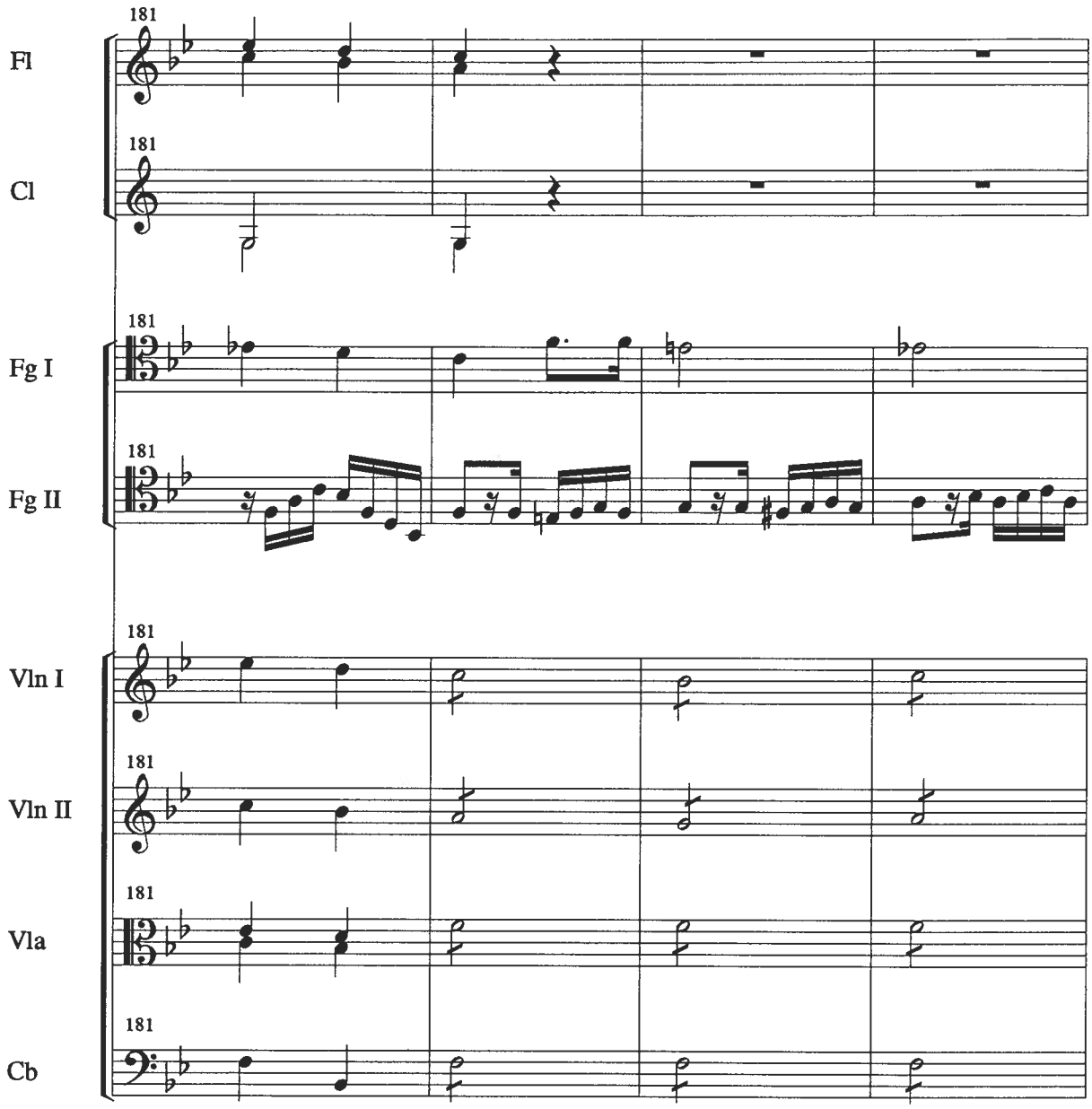

161
Fl
(f)
161
Cl
(f)
161
Vln I
f
161
Vln II
(f)
161
Vla
f
161
Cb
f

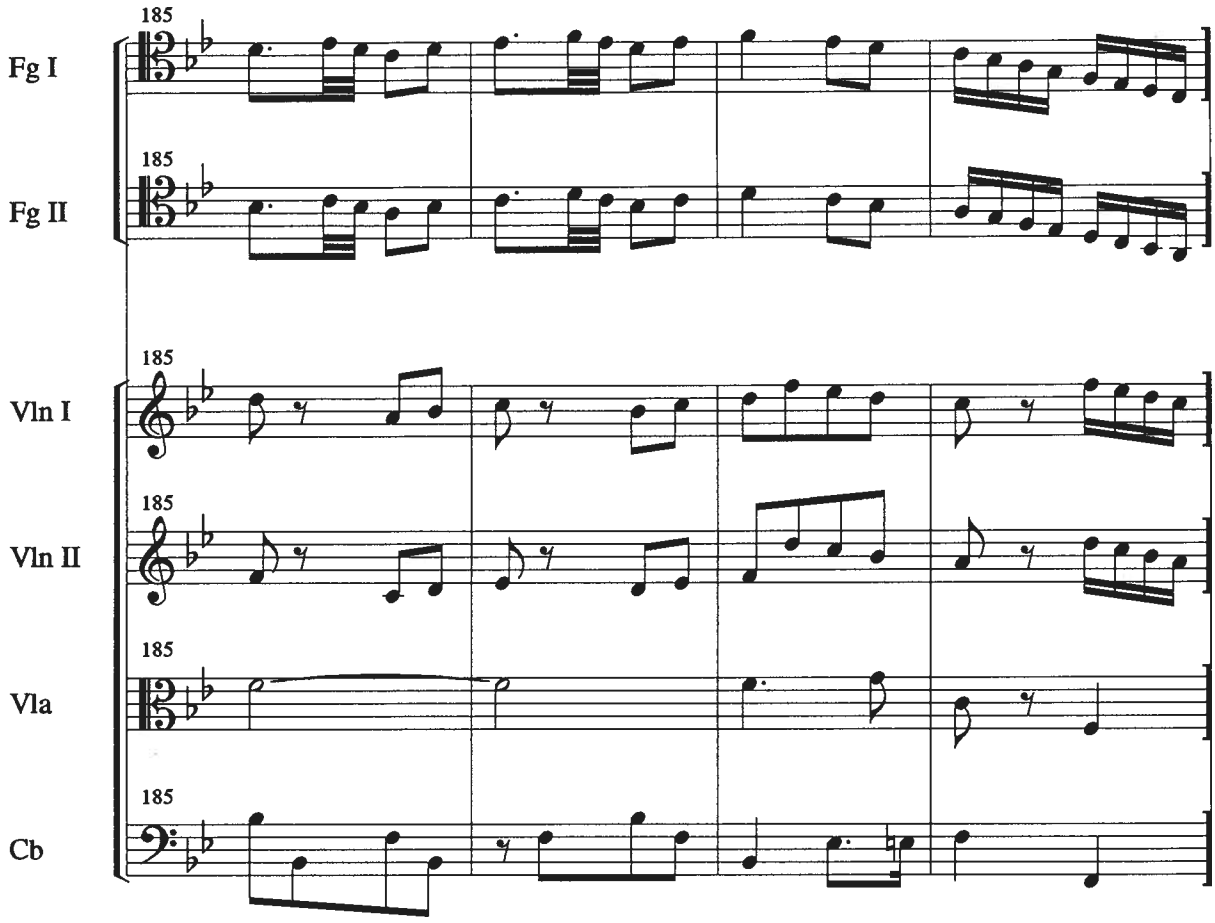

165
Fl
165
Cl
165
Vln I
165
Vln II
165
Vla
165
Cb

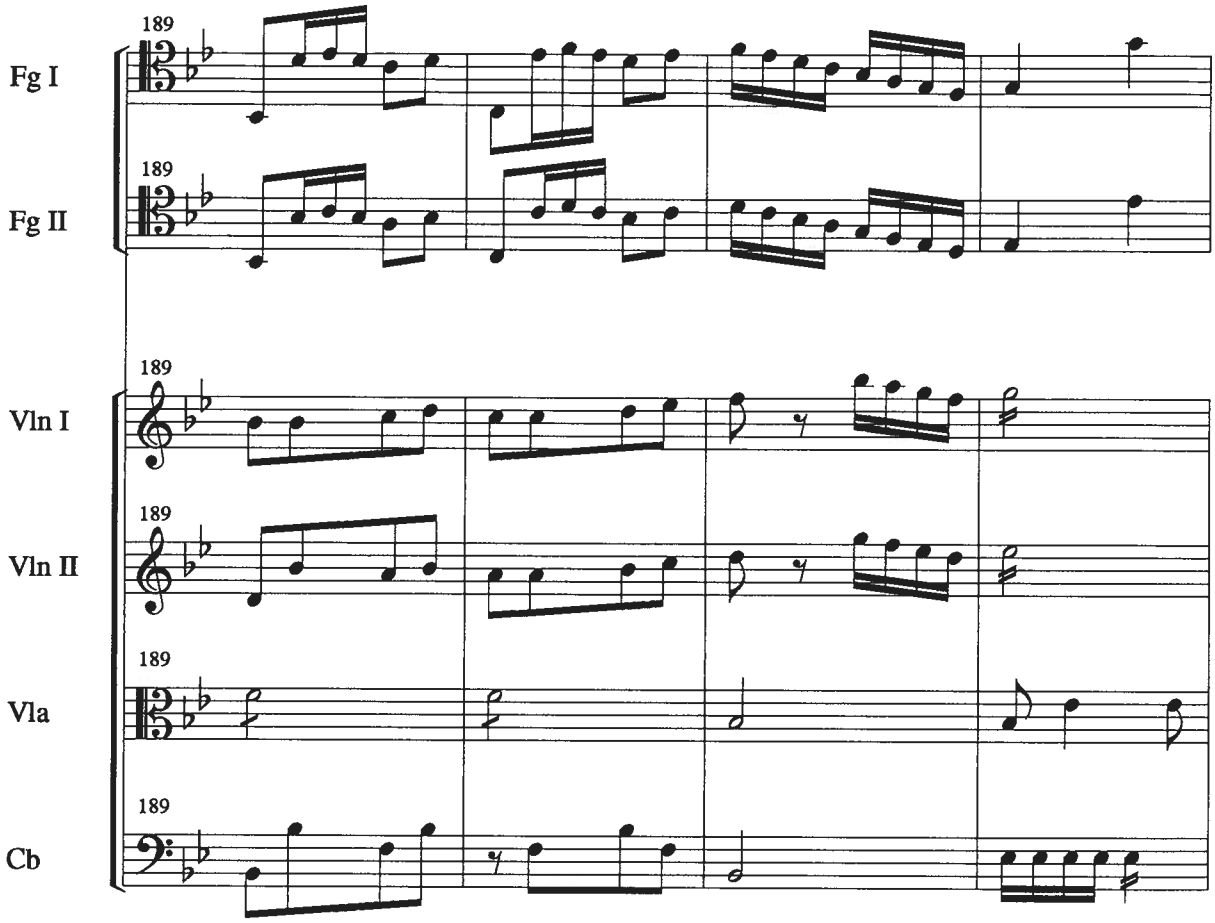

Adagio
(Allegretto)
169
Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb

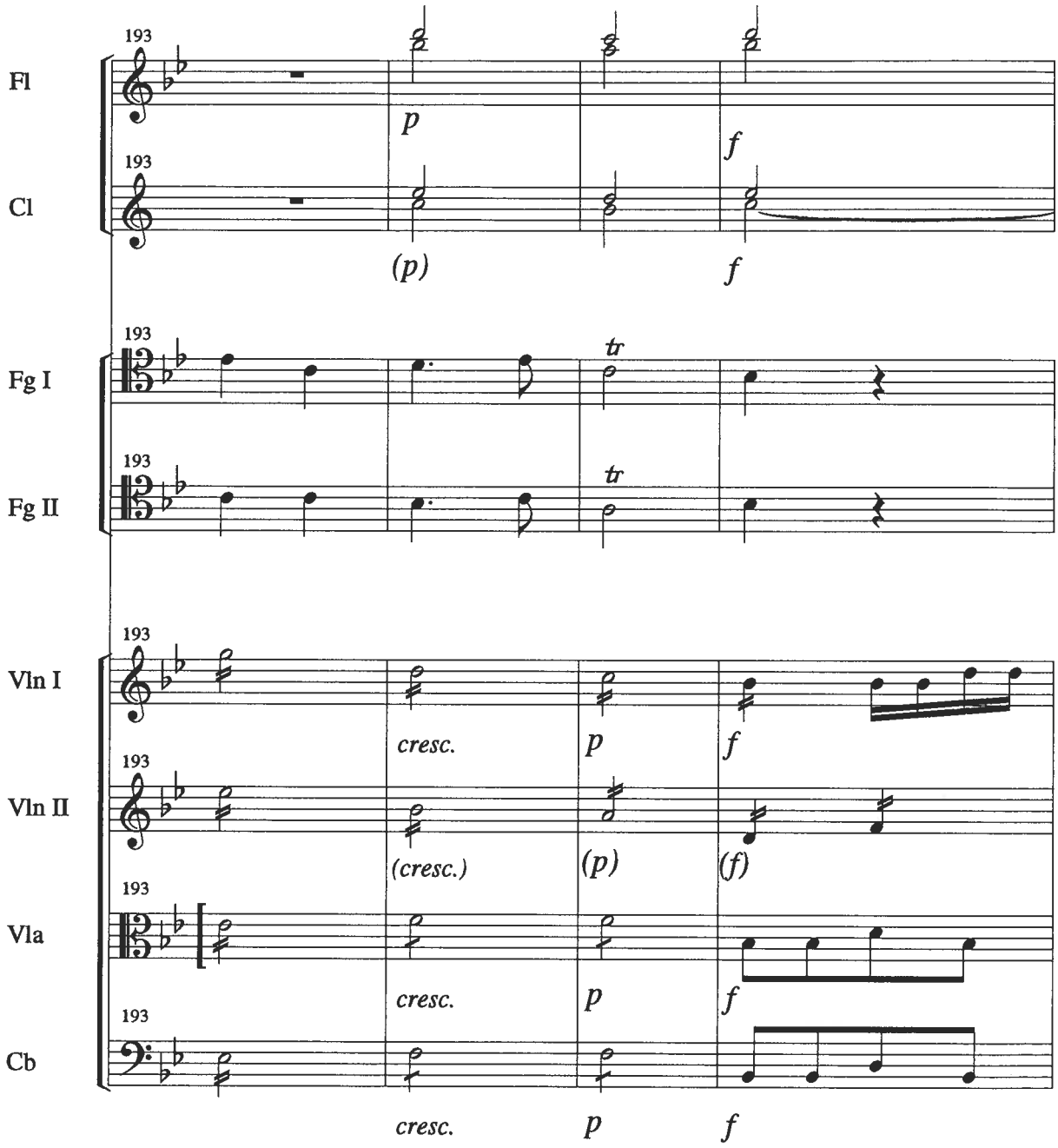

Fl
Cl
Fg I
Fg II
Vln I
Vln II
Vla
Cb
173
Chalu(meau)
f

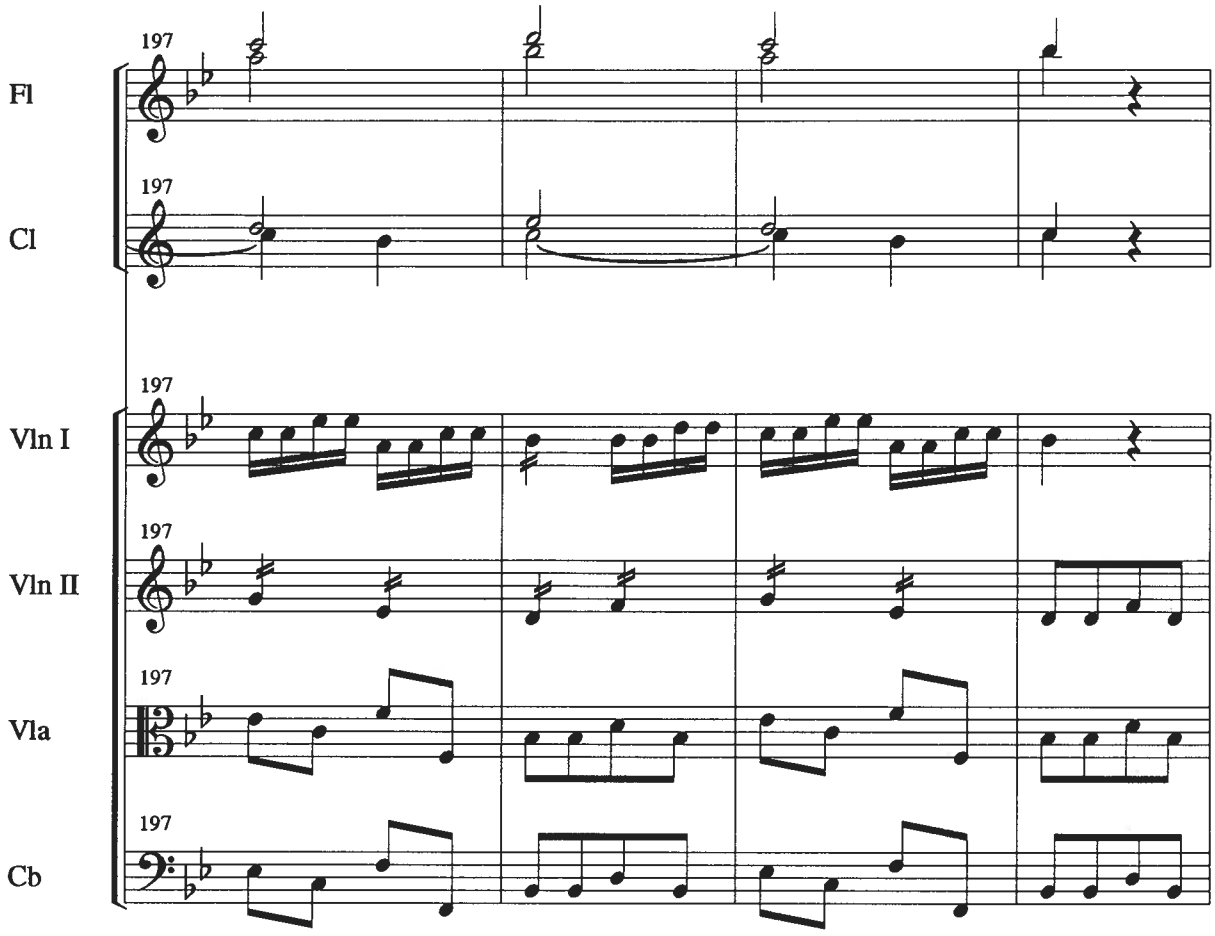

177
Fl
177
Clar(ino)
Cl
p
177
Fg I
177
Fg II
177
Vln I
p
177
Vln II
p
177
Vla
p
177
Cb
p

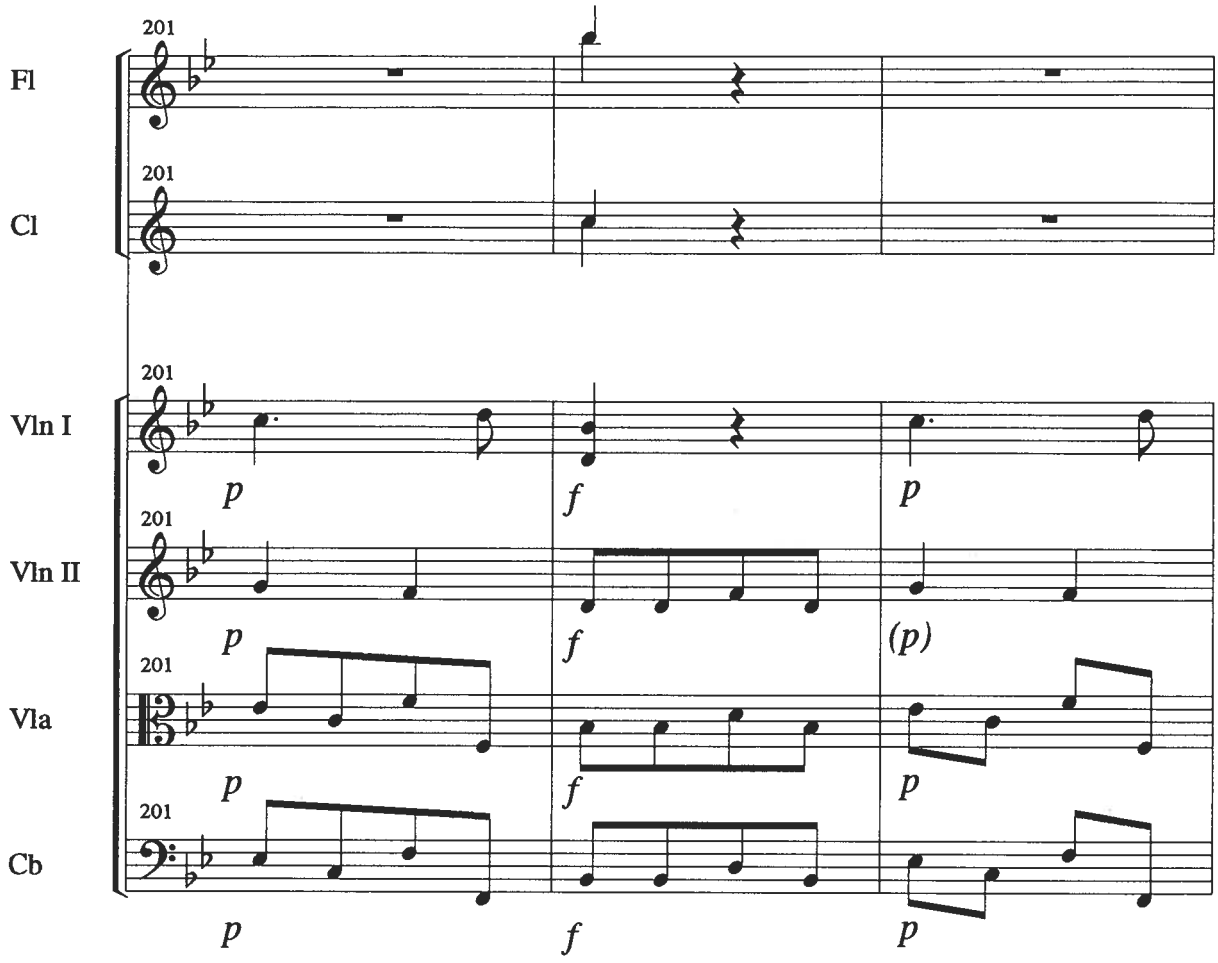

181
Fl
181
Cl
181
Fg I
181
Fg II
181
Vln I
181
Vln II
181
Vla
181
Cb

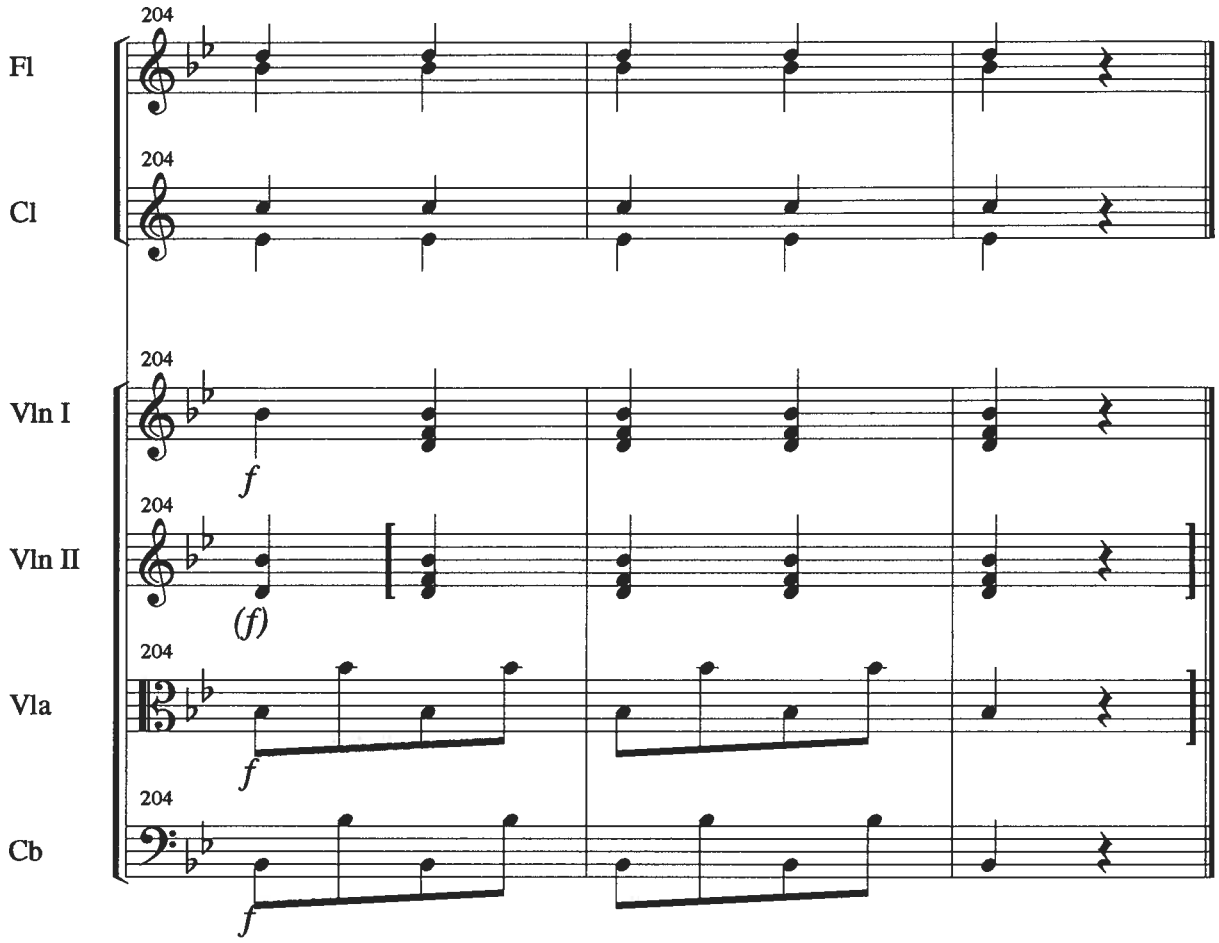

185
Fg I
185
Fg II
185
Vln I
185
Vln II
185
Vla
185
Cb


189
Fg I
189
Fg II
189
Vln I
189
Vln II
189
Vla
189
Cb


193
Fl
p
f
193
Cl
(p)
f
193
Fg I
tr
193
Fg II
tr
193
Vln I
cresc.
p
f
193
Vln II
(cresc.)
(p)
(f)
193
Vla
cresc.
p
f
193
Cb
cresc.
p
f


197
Fl
197
Cl
197
Vln I
197
Vln II
197
Vla
197
Cb


201
Fl
201
Cl
201
Vln I
p
f
p
201
Vln II
p
f
(p)
201
Vla
p
f
p
201
Cb
p
f
p


204
Fl
204
Cl
204
Vln I
f
204
Vln II
(f)
204
Vla
f
204
Cb
f

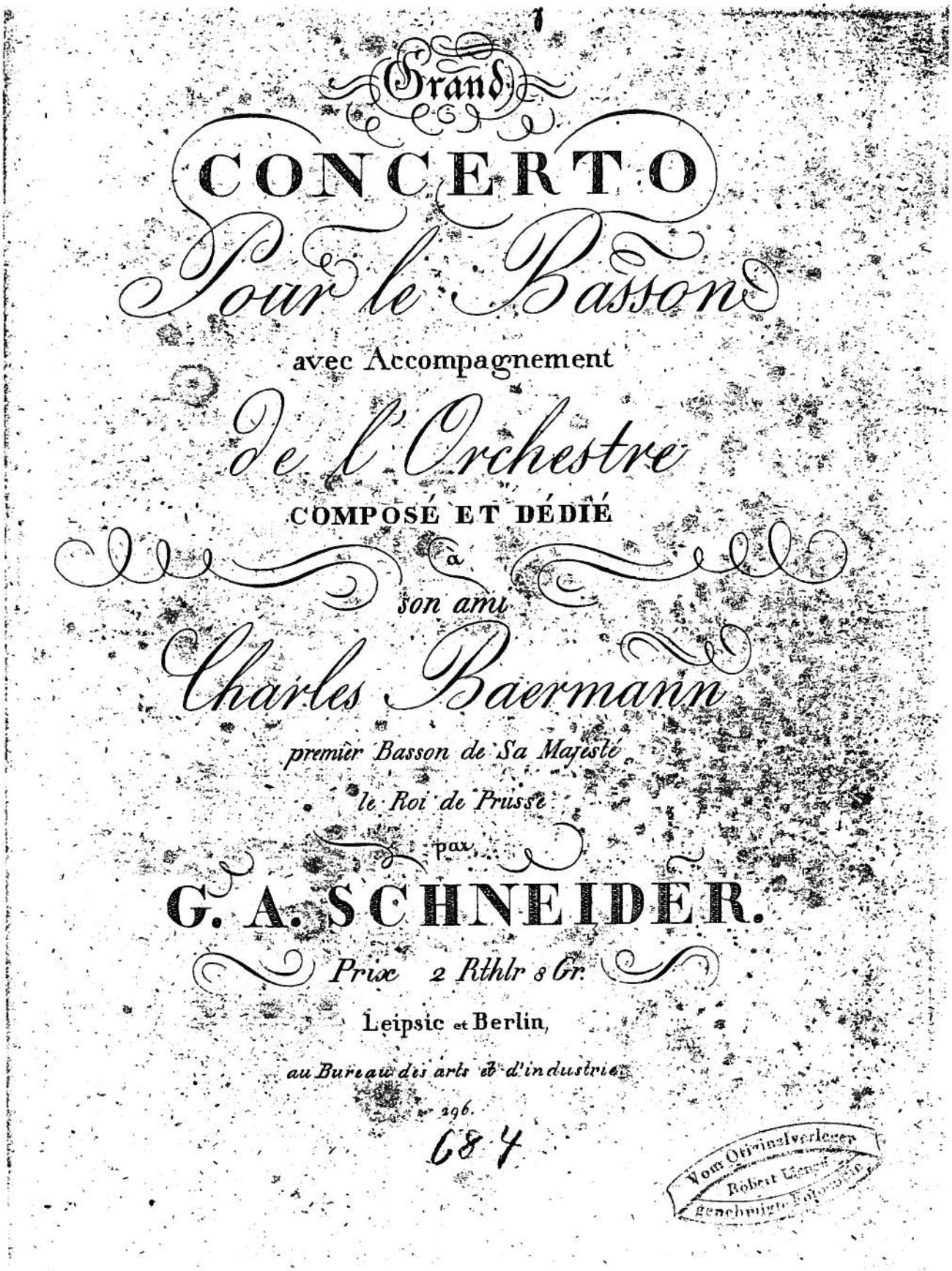

Grand
CONCERTO
Pour le Basson
avec Accompagnement
de l'Orchestre
COMPOSÉ ET DÉDIÉ
à
son ami
Charles Baermann
premier Basson de Sa Majesté
le Roi de Prusse
par
G. A. SCHNEIDER.
Prix 2 Rthlr 8 Gr.
Leipsic et Berlin,
au Bureau des arts et d'industrie.
№ 296.
684
Vom Originalverleger
Robert
genehmigte

Figure 4 - Title Page from Original Edition of Schneider's Grand Concerto, [Op. 67]

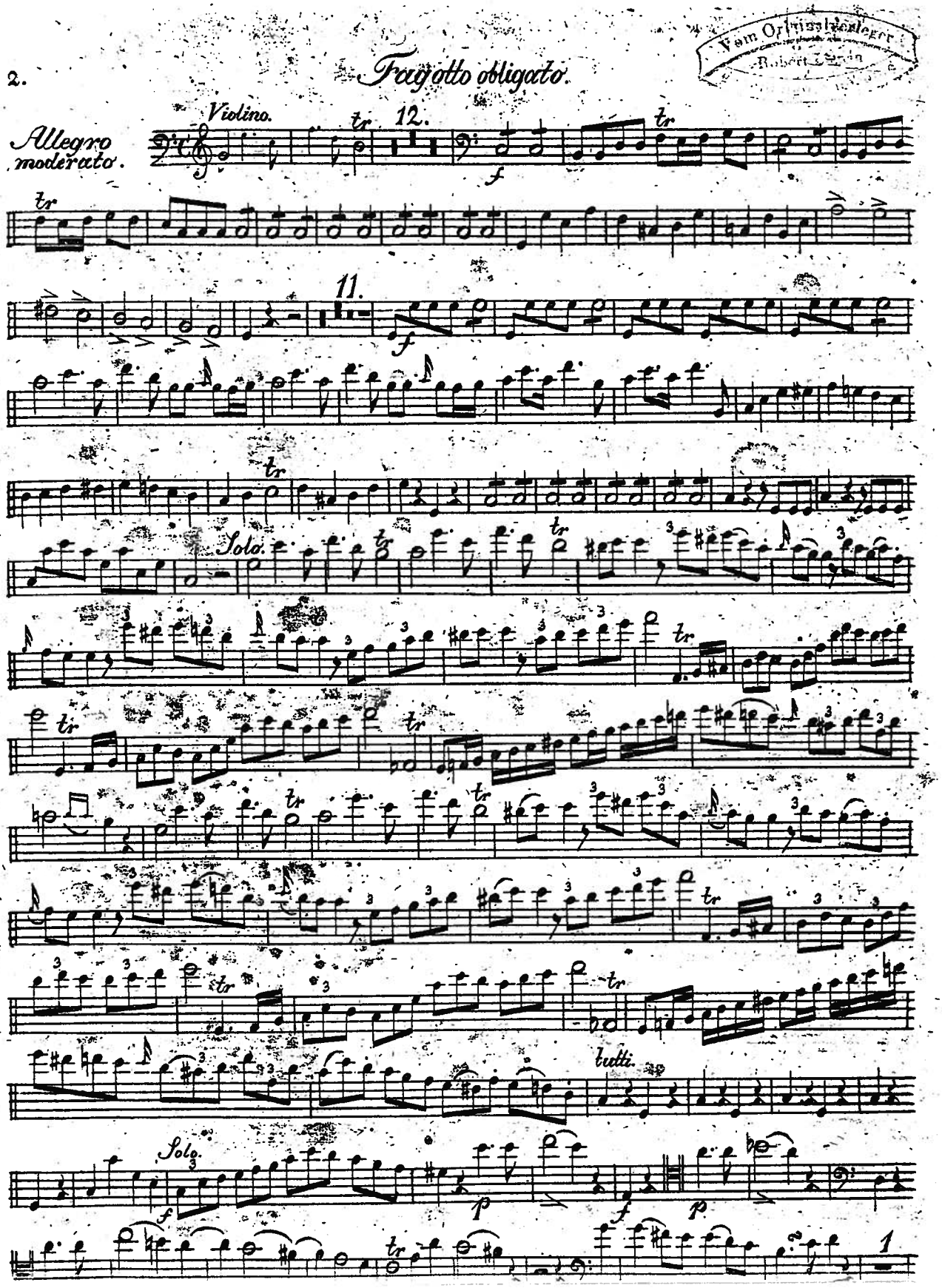


Figure 5 - First Page of Bassoon Part from Original Edition of Schneider's Grand Concerto, [Op. 67]

Chapter V

GEORG ABRAHAM SCHNEIDER: GRAND CONCERTO

Biography

Georg Abraham Schneider's life is most completely chronicled in a study of early nineteenth-century musical life in Berlin.[46] He was born on April 19, 1770 in Darmstadt,[47] and by the age of seventeen had become an oboist in the court chapel.[48] This was only one of many instruments that he studied under Johann Wilhelm Mangold.[49] His studies in theory and composition were guided by Johann Gottlieb Portmann, a student of Gottfried August Homilius, who was in turn a student of Johann Sebastian Bach.[50] By 1795, when Schneider left Darmstadt for Rheinsberg, to join Prince Heinrich of Prussia's (a brother of Frederick the Great) court,[51] Schneider was married to Portmann's daughter Karoline, an opera singer, and the couple were awaiting the birth of their first child.[52] The court in Rheinsberg had from 1765 enjoyed the musical directorship of Johann Peter Salomon, before his trips to Paris and London.[53] After Prince Heinrich's death in 1802 the members of the chapel were pensioned or released, and by February 8, 1803 both Schneider and F. Bötticher, the hornist who played second to Schneider in Rheinsberg, had found employment at the

---

[46] Andreas Meyer-Hanno, Georg Abraham Schneider (1770-1839) und seine Stellung im Musikleben Berlins. Ein Beitrag zur Musikgeschichte der preussischen Hauptstadt in der ersten Halfte des 19. Jahrhunderts (Berlin: Merseburger, 1965).

[47] Ibid., 18-19.

[48] Ibid., 26.

[49] Ibid., 23.

[50] Ibid., 24-25.

[51] Ibid., 27-28.

[52] Ibid., 29.

[53] Ibid., 31.

royal chapel of Berlin.[54] Many of Berlin's musical institutions were forced to close amidst the turmoil caused by the arrival of Napolean's troops in 1806.[55] The following year, as a part of a general revival of the city's cultural life, Schneider began a very successful and long-lived concert series called *Musikalische Divertissements*, which were given in his *Gartenhaus*.[56] According to his *Lebenslauf* of 1833, Schneider viewed these next years (1806-1813) as his most productive compositionally.[57] Schneider's subsequent directorship of the theatre orchestra in Reval (1814-1816), where he is known to have introduced works such as Mozart's *Zauberflöte* and *Don Giovanni*,[58] must have limited his time for composing. His return to Berlin in 1816 allowed him more creative time.[59] Many of his works dating from this period take the form of solo concerti.[60] Four years later, Schneider became the successor to Anton Romberg as director of the royal theatre.[61] Schneider lived the rest of his life in Berlin, and died on January 19, 1839.[62]

Schneider's Works for Bassoon

It was reported in May of 1815, in the Allgemeine musikalische Zeitung of Leipzig, that Jacques Hartmann -- the same bassoonist we encountered in connection with Schacht's concerto -- had "earned himself great applause" upon performing "the idiomatic concerto by G. A. Schneider."[63] Prior to this concerto the only works Schneider had composed for bassoon and strings were the Quartet No. 1, Op. 43, and the Potpourris, Op. 46 and Op. 48. It is a curious coincidence that these Potpourris have exactly the same instrumentation as Brandl's Op. 14 and Op. 52 Quintettes. If Hartmann had performed Schneider's Grand Concerto in 1815 and Brandl's 1798 Quintette, Op. 14, in 1816, perhaps he also owned

---

[54]Ibid., 33-35.
[55]Ibid., 60-61.
[56]Ibid., 66-67.
[57]Ibid., 83.
[58]Ibid., 88.
[59]Ibid., 94.
[60]Ibid., 100.
[61]Ibid., 110.
[62]Ibid., 166.
[63]"Nachrichten," Leipziger Allegemeine Musikalische Zeitung, (May 1815), 324.

copies of Schneider's 1808 and 1809 chamber works, or even was responsible for commissioning them. For a complete listing of works for bassoon by Schneider, and their sources, see Appendix H.

Performance History of Op. 67

Even though Hartmann may have performed Schneider's Grand Concerto, he was not the person for whom it was written. The dedication on the title page is to a Charles Bärmann, of whom a correspondent to the Zeitung in 1802 wrote:

> "Something remarkable and different has been brought by the Bärmann brothers from Potsdam, who stopped off here (to visit their father): the eldest one, a young man of about 19, is one of the most excellent bassoon players. He is the most beloved pupil of his teacher Ritter, and he can be assured the greatest hope, through his unique virtuosic style, of becoming a great success. In strength and beauty of tone he surpasses the bassoon player Brandt, who travels with Mr. Braun. . . . [Bärmann] combine[s] a love of the musical art with a very modest, captivating manner."[64]

There is also evidence of an 1814 performance given by Bärmann of his own concerto in Vienna.[65] On this same concert he performed a work for two bassoons with Anton Romberg. This would be a performance, perhaps the premiere of, the Romberg double concerto mentioned above (page 82) in the discussion of Schacht's double concerto. Romberg worked at the royal theatre in Berlin, and Schneider, who from 1803 had been a member of the royal chapel and actively involved in promoting subscription concerts, would undoubtedly have met Romberg by this time. Perhaps on Romberg's invitation Schneider attended this concert, befriended Bärmann and was inspired to compose his Grand Concerto, Op. 67. There is no date attached to this work, but it must fall between 1809, the publication date for Op. 48, and 1818, the publication date for Op. 85. Assuming a fairly consistent level of output, and merely averaging the dates it is quite possible that the composition date

---

[64]"Nachrichten," Leipziger Allegemeine Musikalische Zeitung, (February 1802), 329-30.

[65]"Nachrichten," Leipziger Allegemeine Musikalische Zeitung, (November 1814), 790-91.

of Op. 67 is ca. 1814. It must certainly have been composed before 1815, if Hartmann played it then.

Current recordings of music by Schneider show that this composer has not been forgotten by today's performers. There is a recording of one of his Sinfonia Concertante by Consortium Classicum.[66] Iona Brown's direction from the position of concertmaster indicates that this recording is part of the current interest in authentic performance practices. There is also another recording featuring Hermann Baumann and the Folkwang Horn Ensemble.[67]

Source

G. A. Schneider, Grand Concerto Pour le Basson avec Accompagnement de l'Orchestre; composé et dédié à son ami Charles Baermann premièr Basson de Sa Majesté le Roi de Prusse, [op. 67] (Leipzig: Bureau des arts et d'industrie, no. 296) [photocopy], Schlesingersche Musikhandlung via Robert Lienau. Parts only.

Condition of the Source

The only surviving source for this work is an engraved set of parts. The parts are generally well done. Unfortunately any markings that performers may have added in rehearsals and performances are absent. Such markings would have been helpful in determining what alterations are required to accidentals and articulations.

Comments on the Edition

As in the other two works presented in this document, some regularization was necessary to prevent the application of an overly complicated set of articulations to otherwise

---

[66]Georg Abraham Schneider, "Sinfonia Concertante für Violine und Viola, Op. 19, D major," Konzertante Sinfonien, Consortium Classicum; Academy of St. Martin-in-the-Fields; Iona Brown, concertmaster and director (Köln: EMI 1C 157-30 762 to 1C 157-30 766, 1977).

[67]Georg Abraham Schneider, "3 Trios," Grande messe de Saint Hubert, Hermann Baumann, french horn; Folkwang Horn Ensemble; Deutsche Naturhorn Solisten (Philips 4263012, 1991).

simple melodic ideas. And again, accidentals are commonly neglected in secondary key areas. Elsewhere in the source unnecessary and incorrect accidentals are included. It seems likely that these accidentals were caused by the engraver's misreading of the original manuscript. Often naturals are shown where sharps would make more sense harmonically or melodically. However, dynamics are more consistent in this source than in those of the other two works. Minor adjustments to the placement of hairpin style crescendos and decrescendos have been made in this edition, but these changes have not been notated on the score for many reasons. The adjustments made were minimal, no more than a note in either direction. Also, in performance crescendos and decrescendos that are not perfectly aligned produce a virtually identical effect to those that are. And finally, the added visual complexities that would result on the score from the required overstrikes and parenthesis would be more hindrance than assistance.

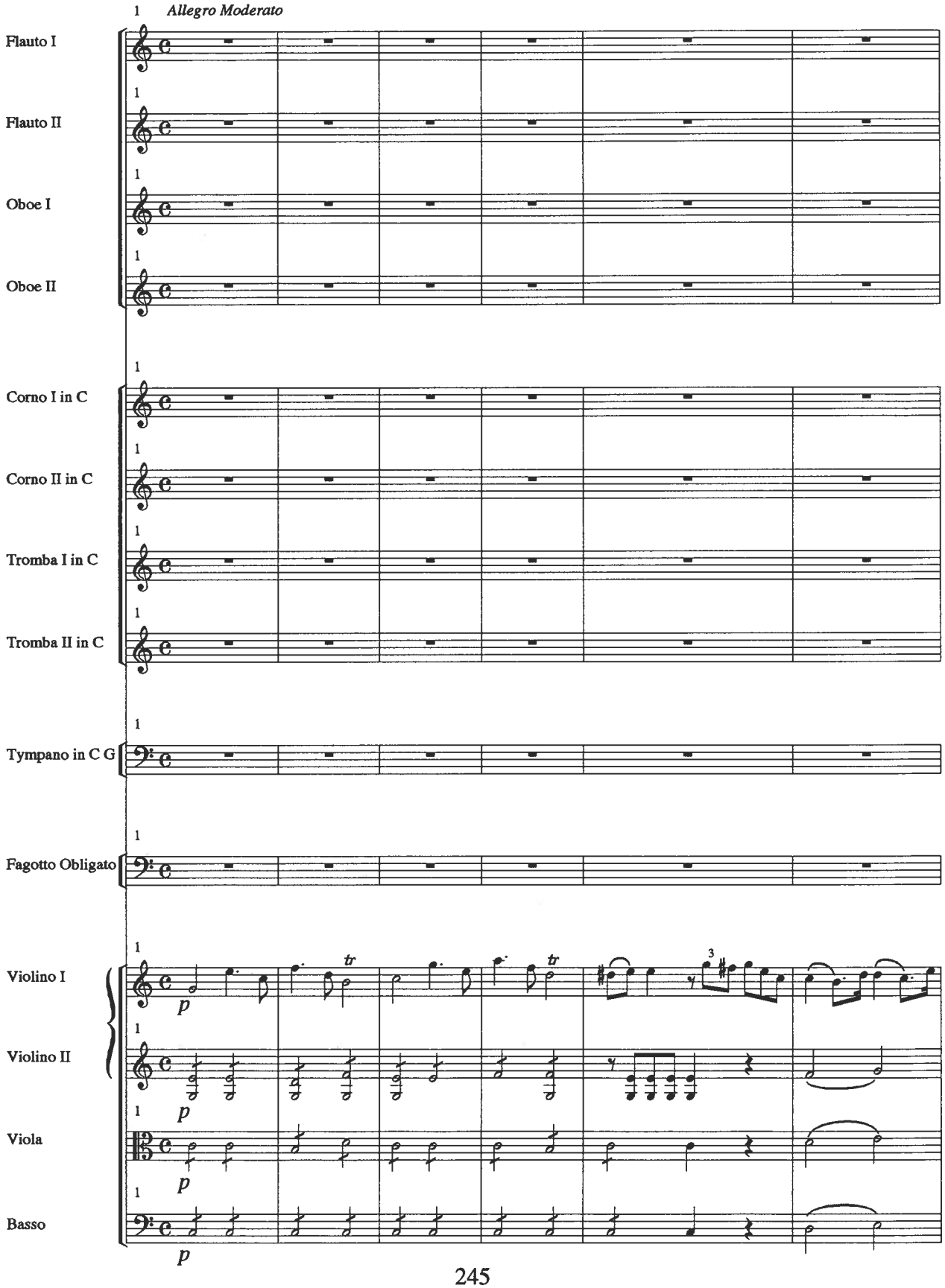
A similar situation occurs with the grace notes in the theme of the third movement. In a few locations, such as at measure 17 in the solo part, they appear with a slur. Elsewhere they have no slur. Now, grace notes are rarely performed without a slur, and it is extremely unlikely that one would try to perform these notes with separate articulations. Therefore no editorial slurs have been added to the grace notes in this edition, in order not to clutter the score with parenthesized slurs.

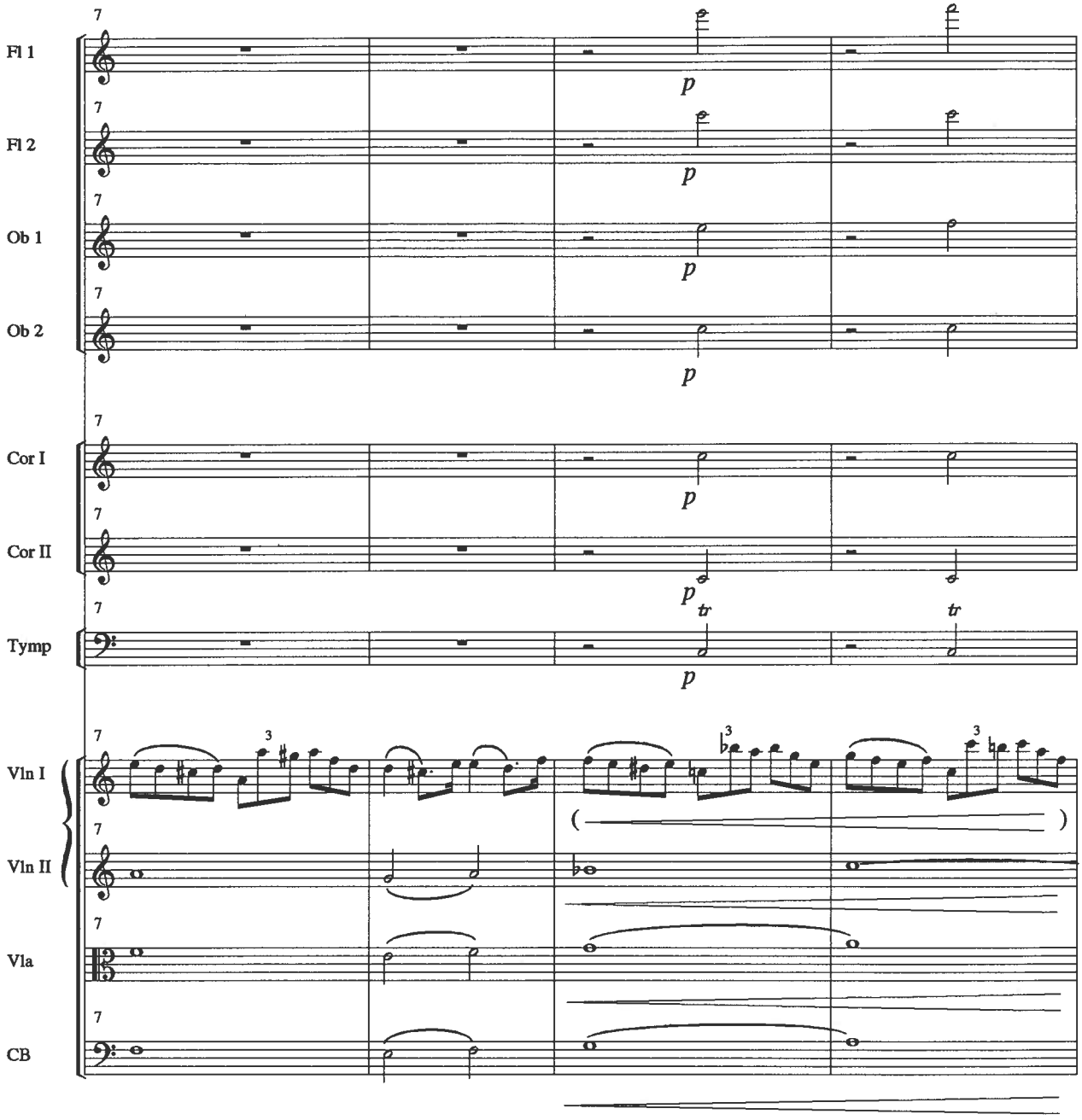
The source's use of "Solo" required some further refinements. It had been used both to indicate where the soloist (the bassoon) was to be prominent, as well as to indicate important lines in the parts that should be brought out. It was necessary to find a way to clarify the meanings of this word. The bassoon solos are designated in the score by enclosing the word "Solo" in a rectangle. Solo lines in the orchestra are identified simply by the word "Solo". The complete list of editorial changes for Schneider's Grand Concerto is found in Appendix I.

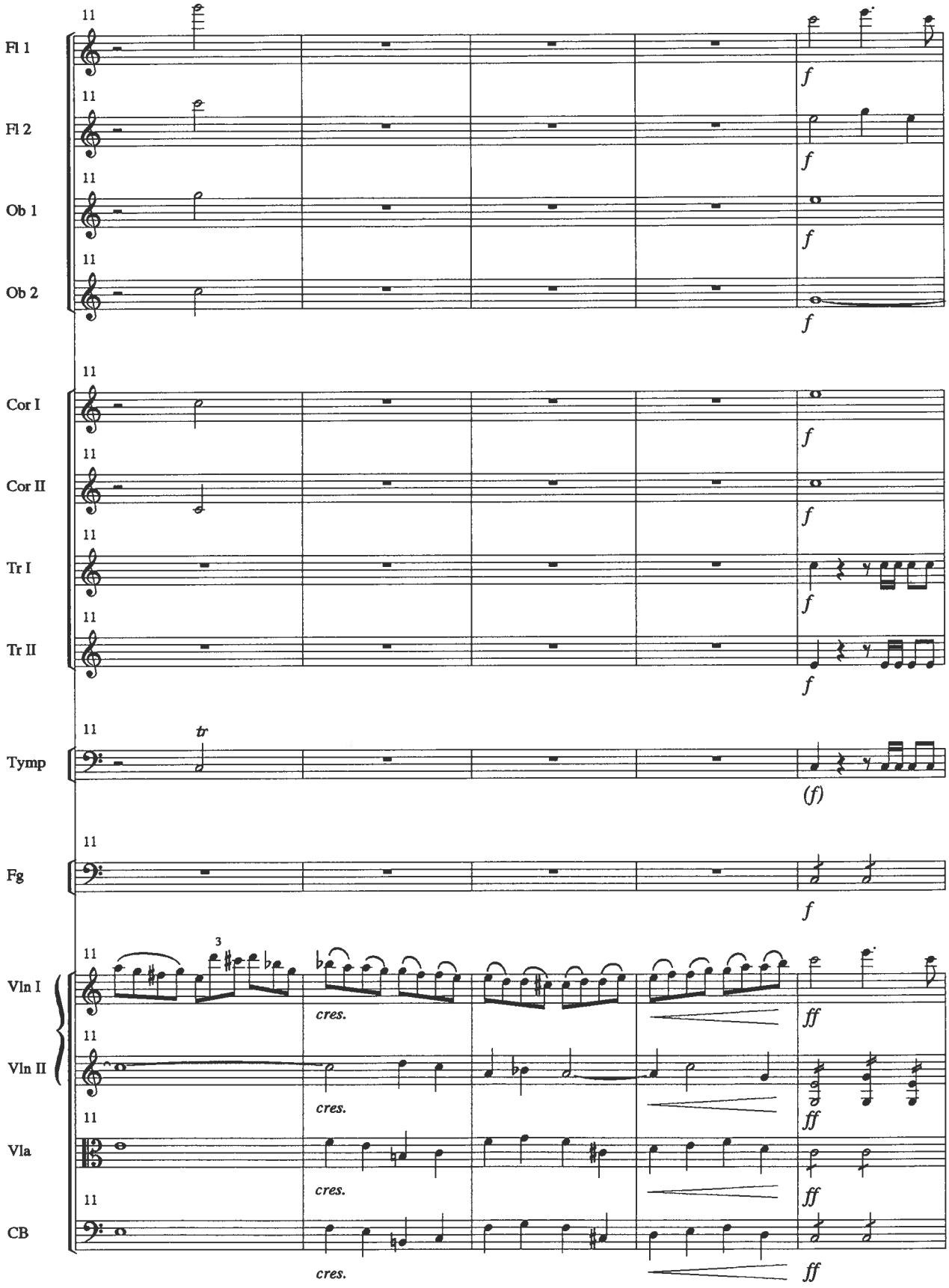
Grand Concerto

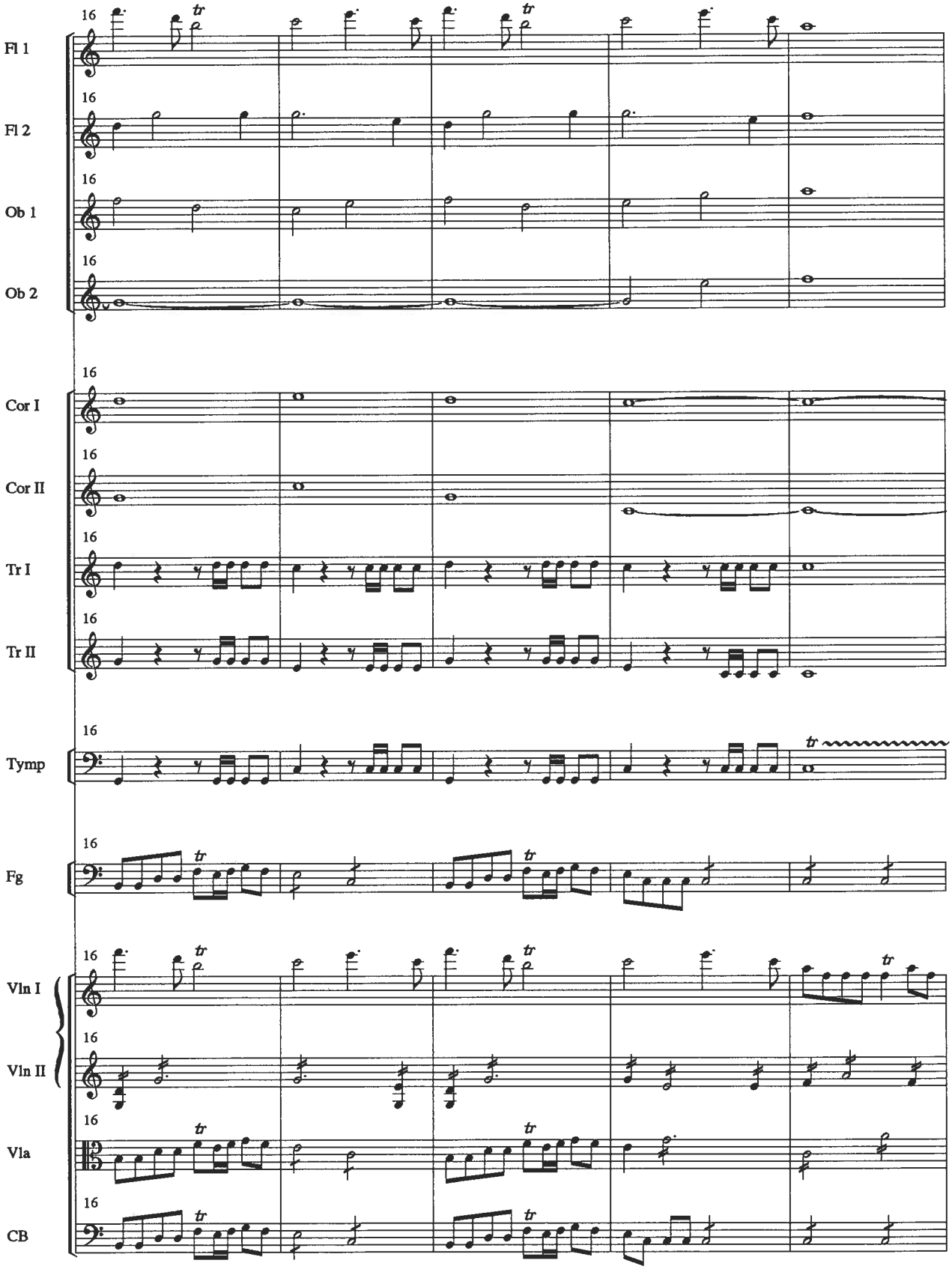
pour le Basson

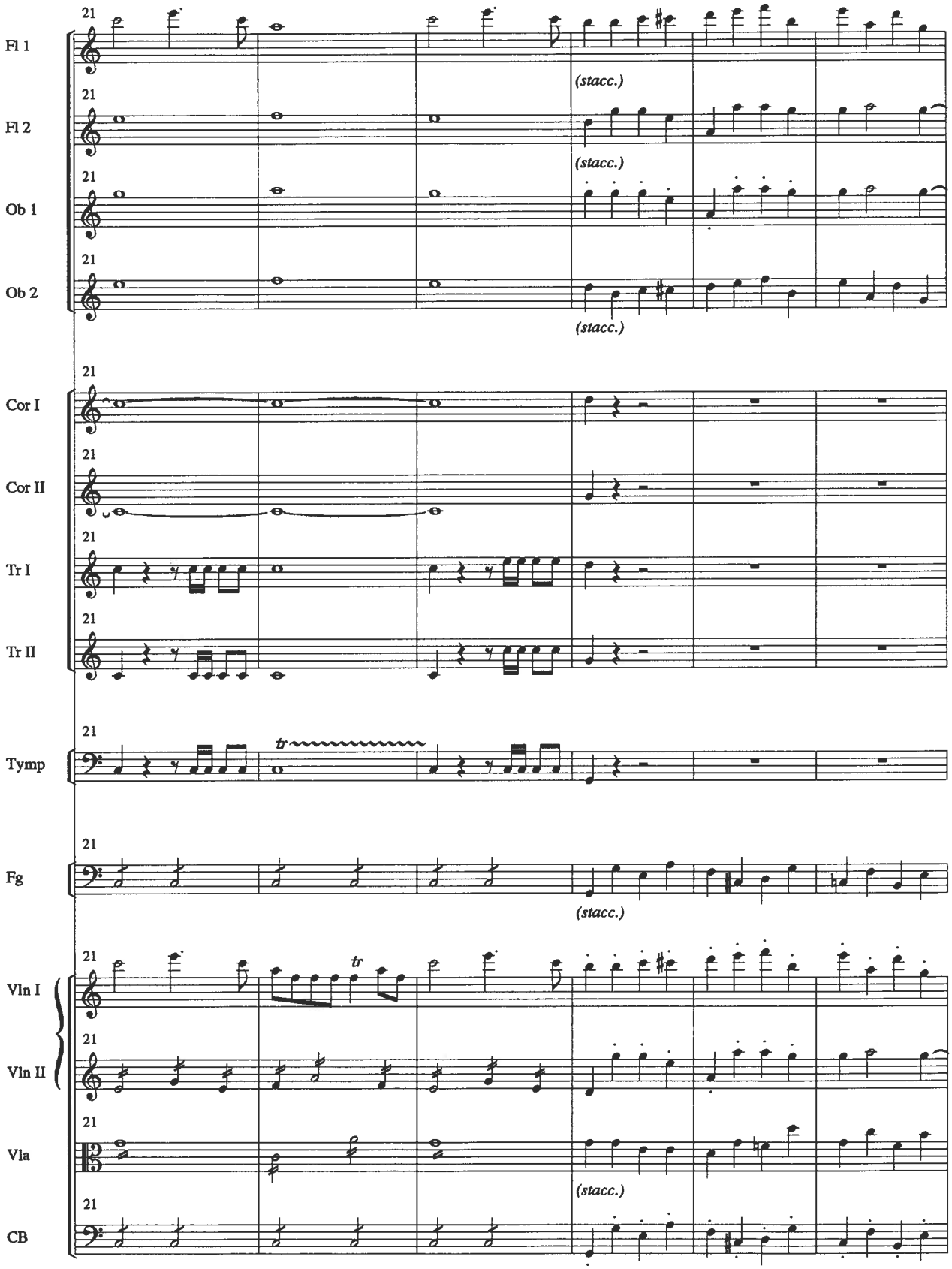
G. A. Schneider

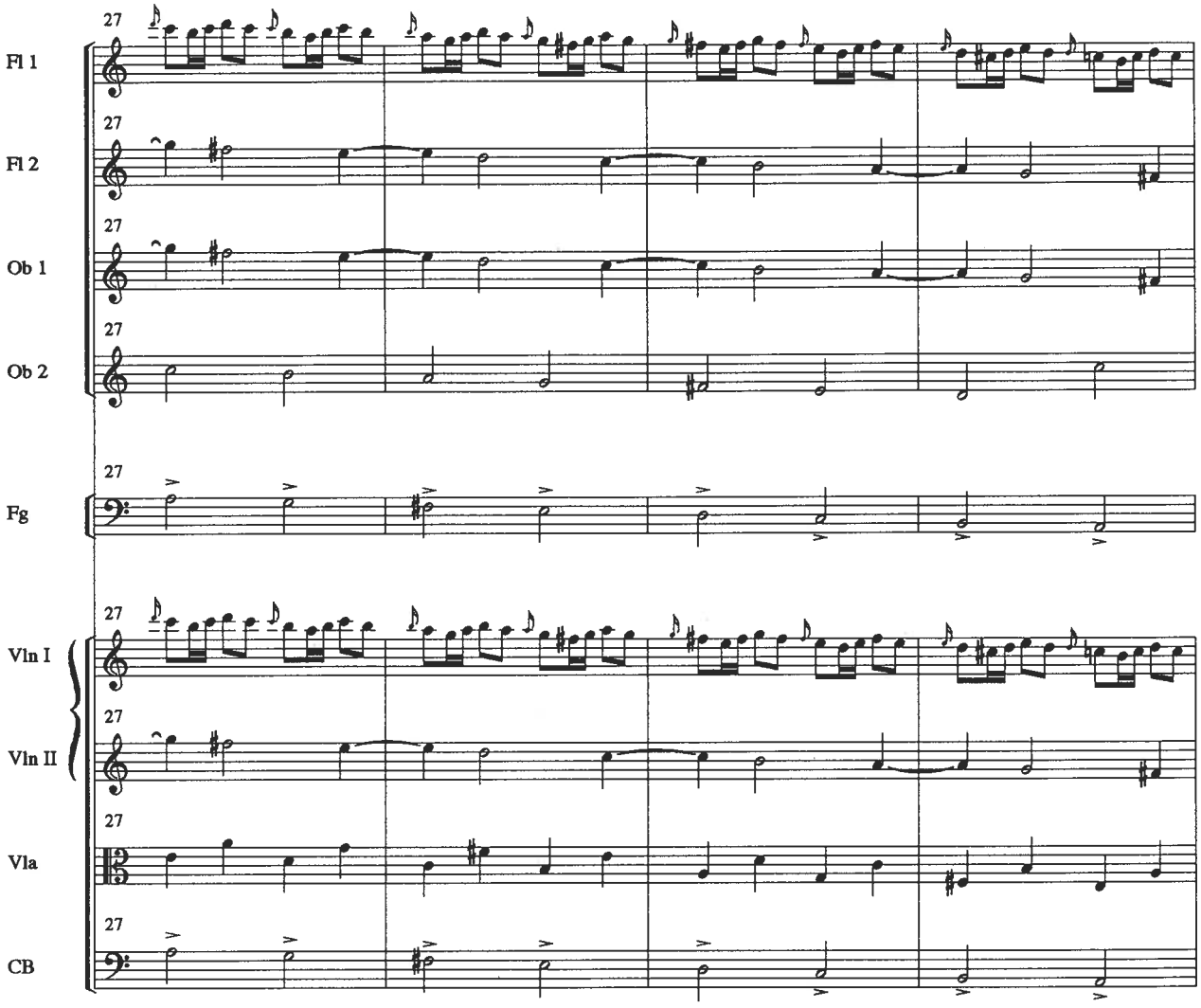


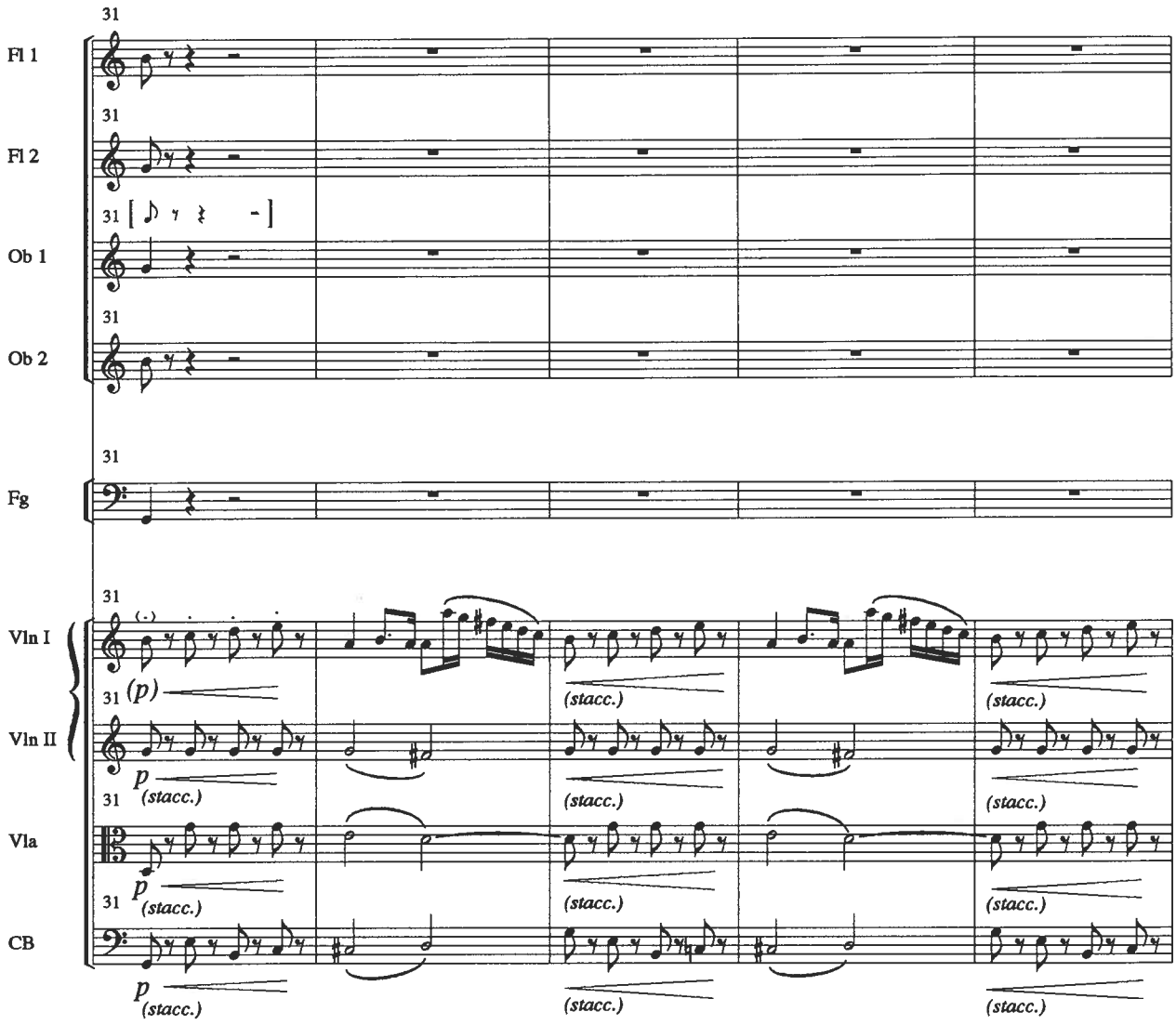

Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tymp
Vln I
Vln II
Vla
CB
p
tr

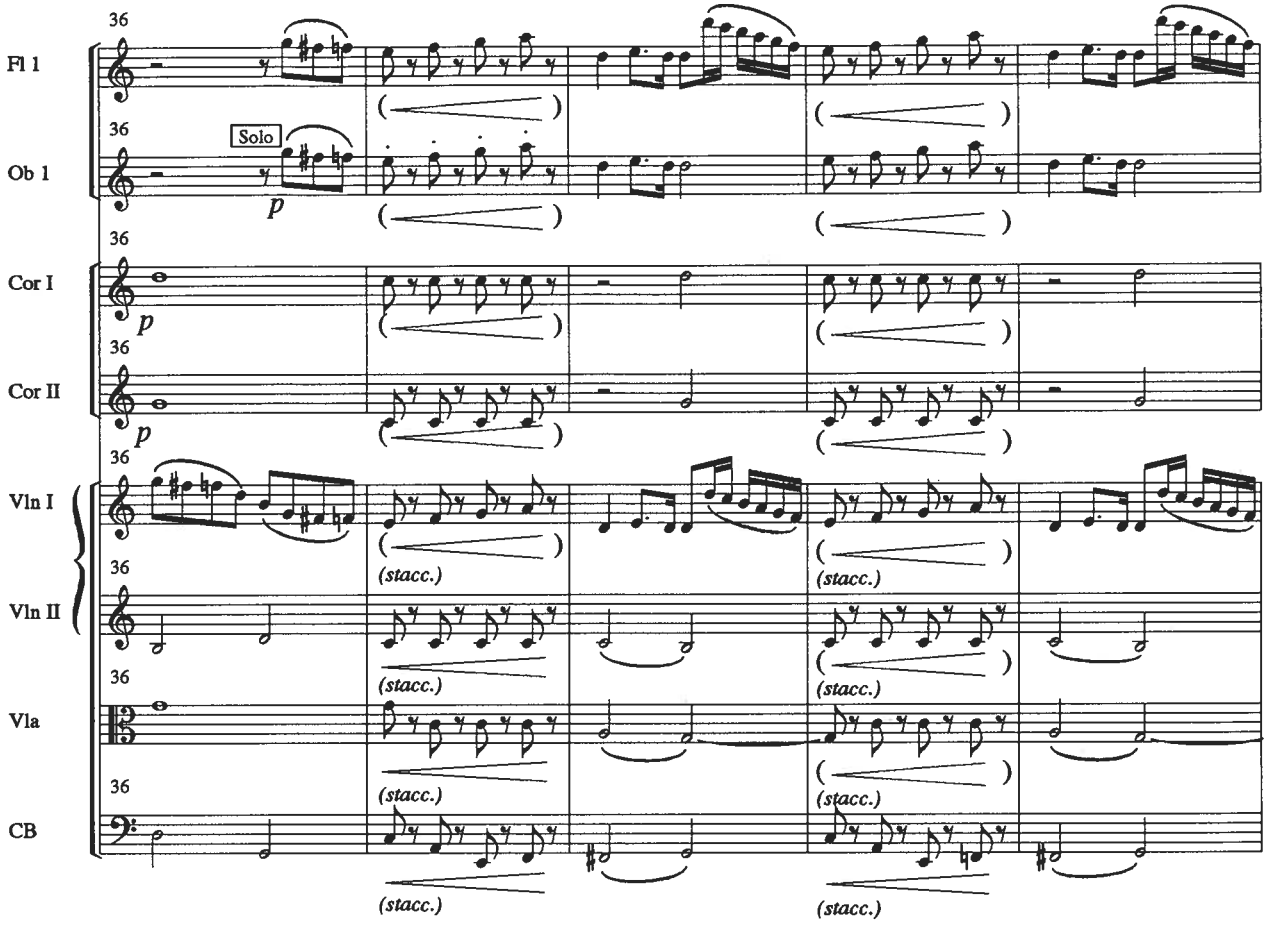

Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
11
tr
3
cres.
f
(f)
ff

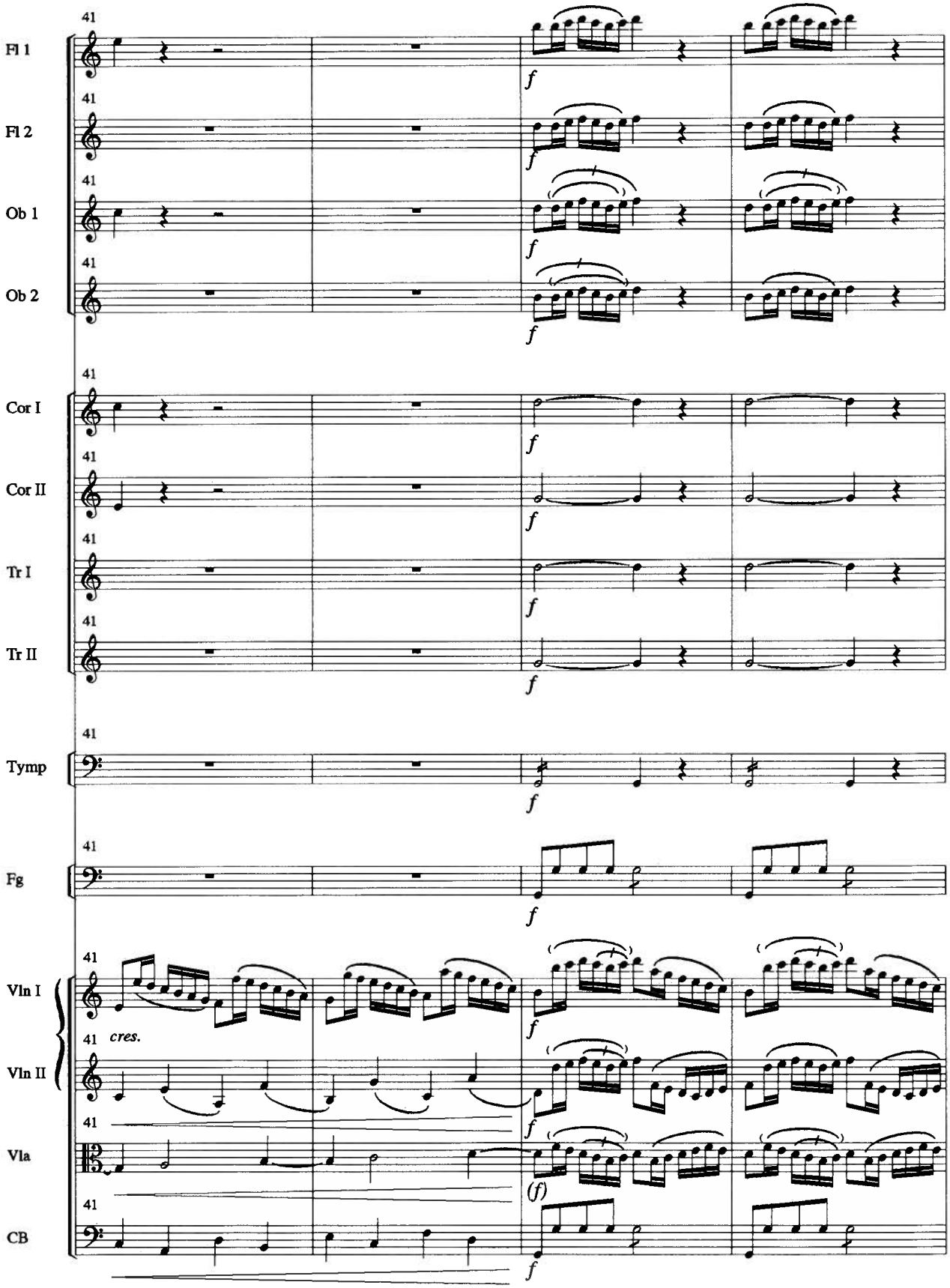

Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB

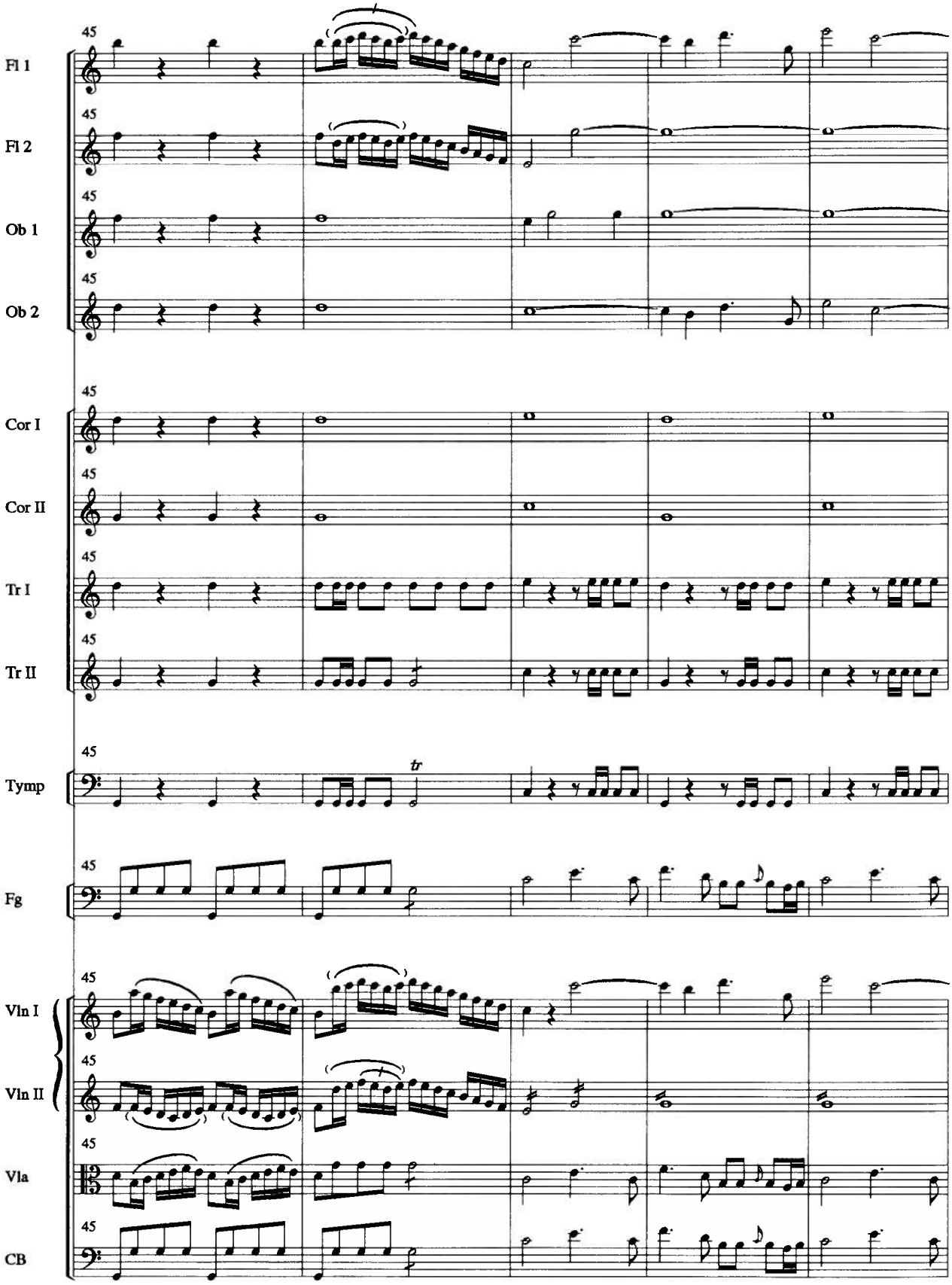

Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
21
(stacc.)
tr

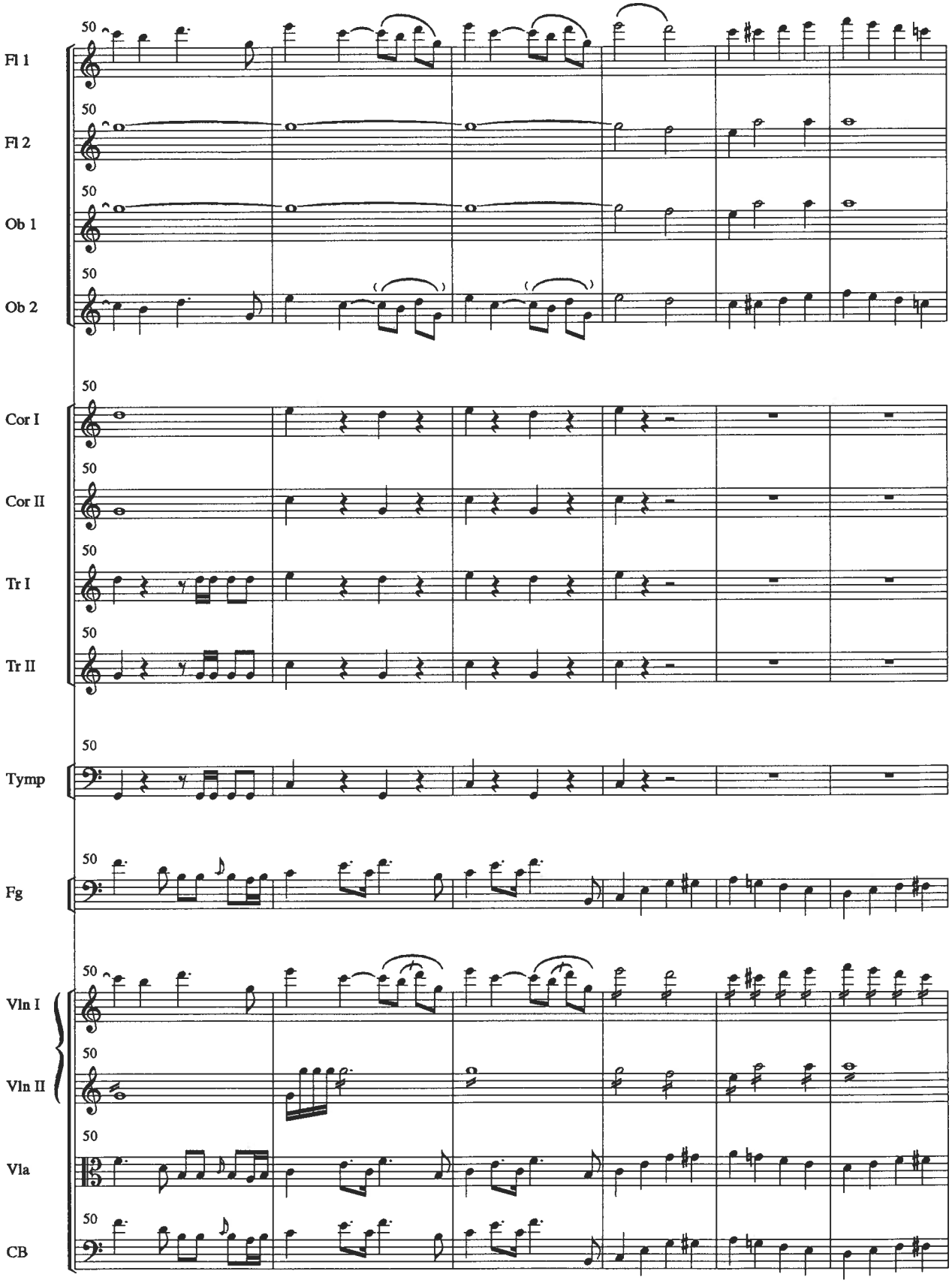

27
Fl 1
Fl 2
Ob 1
Ob 2
Fg
Vln I
Vln II
Vla
CB

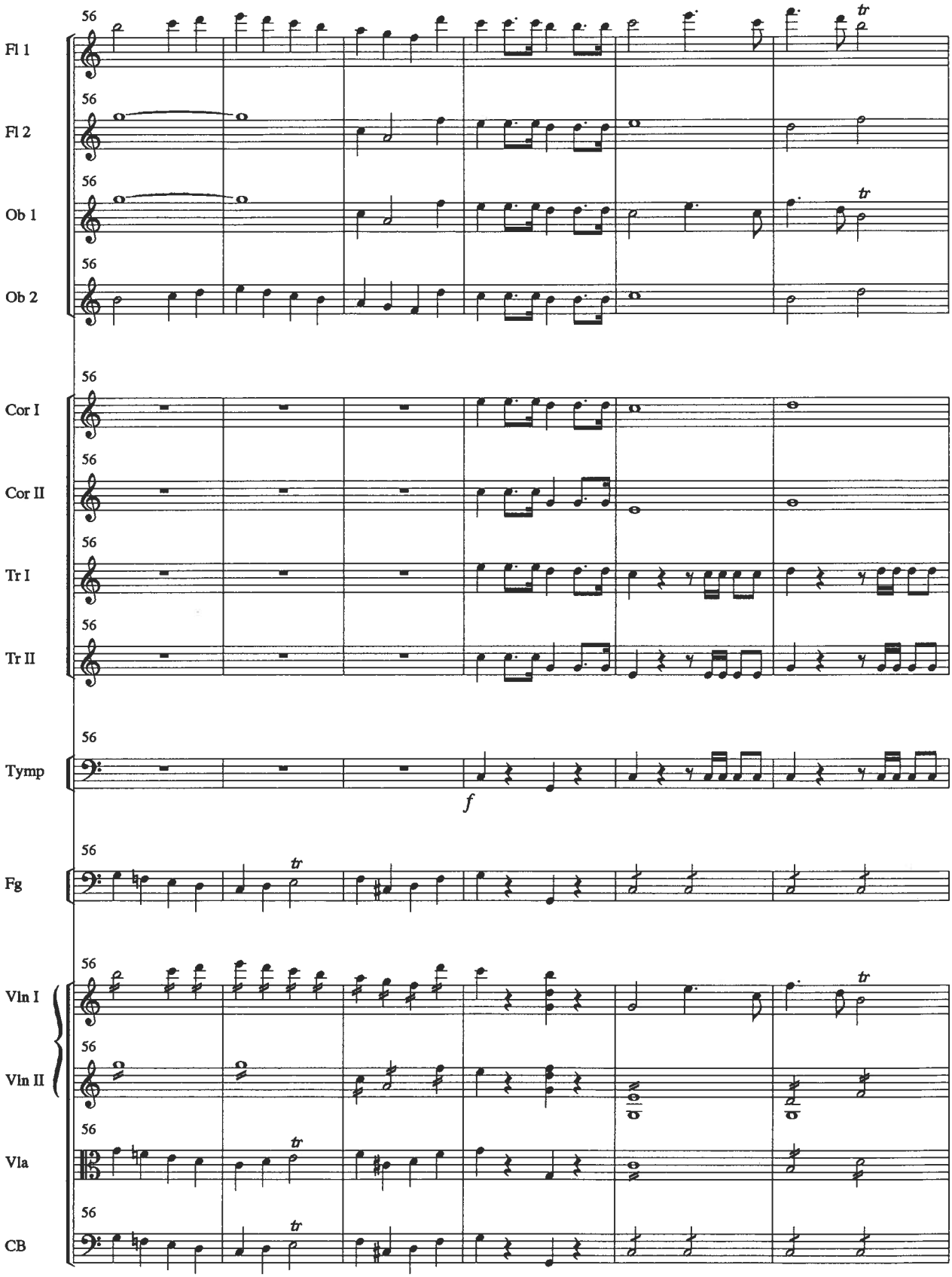

31
Fl 1
31
Fl 2
31
Ob 1
31
Ob 2
31
Fg
31
Vln I
(p)
(stacc.)
Vln II
p
(stacc.)
Vla
p
(stacc.)
CB
p
(stacc.)

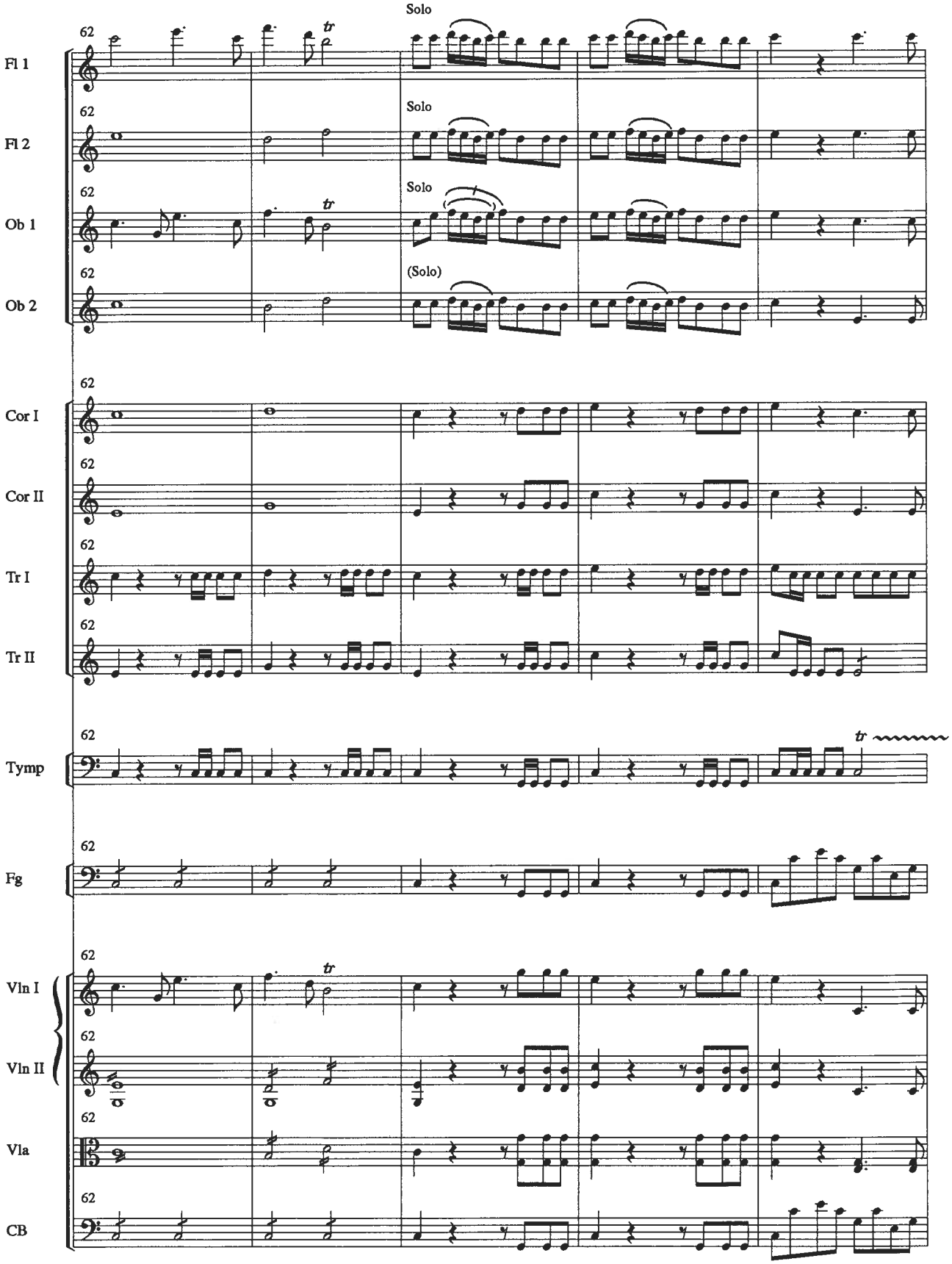

36
Fl 1
36
Solo
Ob 1
p
36
Cor I
p
36
Cor II
p
36
Vln I
(stacc.)
36
Vln II
(stacc.)
36
Vla
(stacc.)
36
CB
(stacc.)
(stacc.)
(stacc.)
(stacc.)

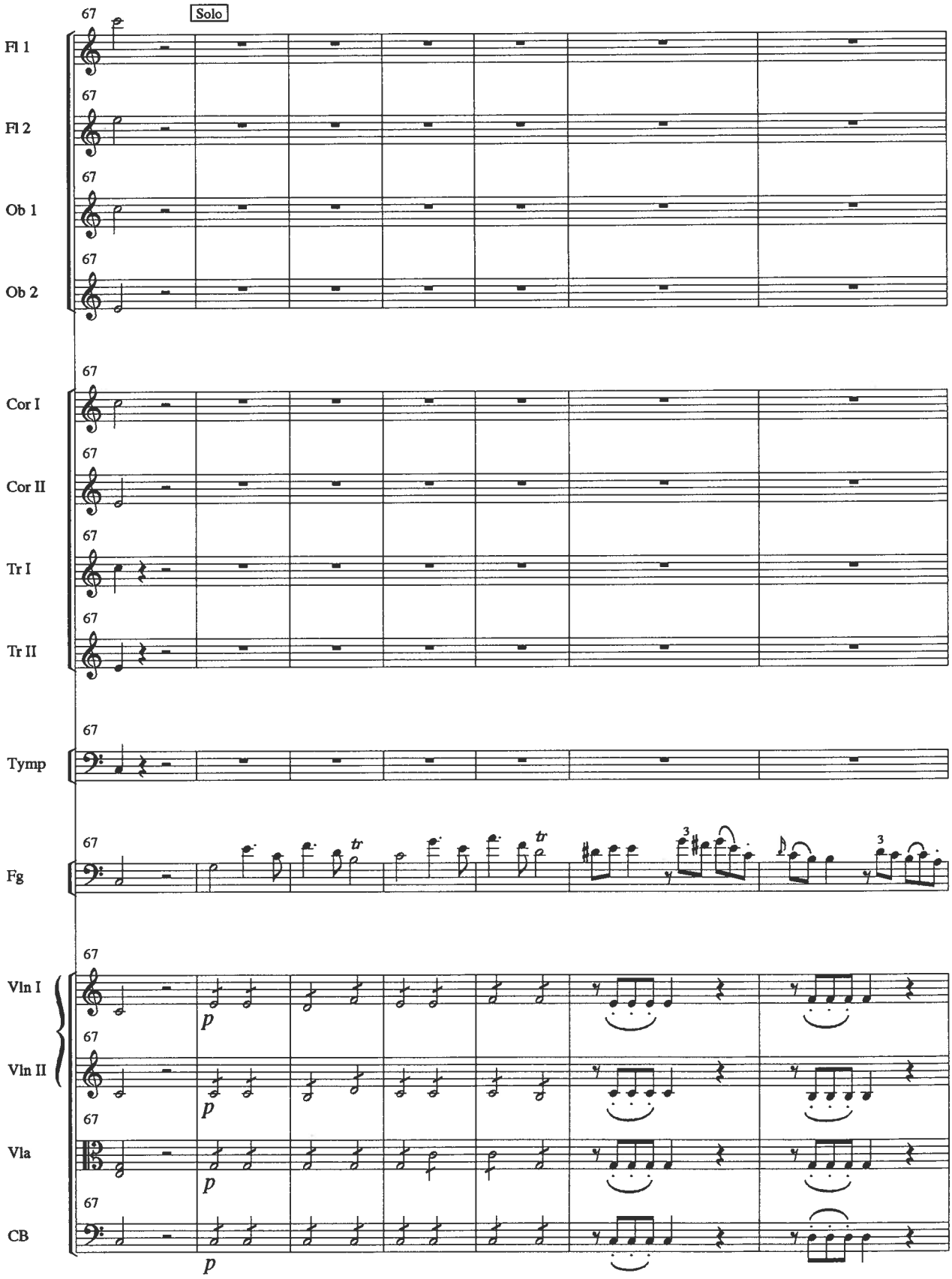

41
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
f
cres.
(f)

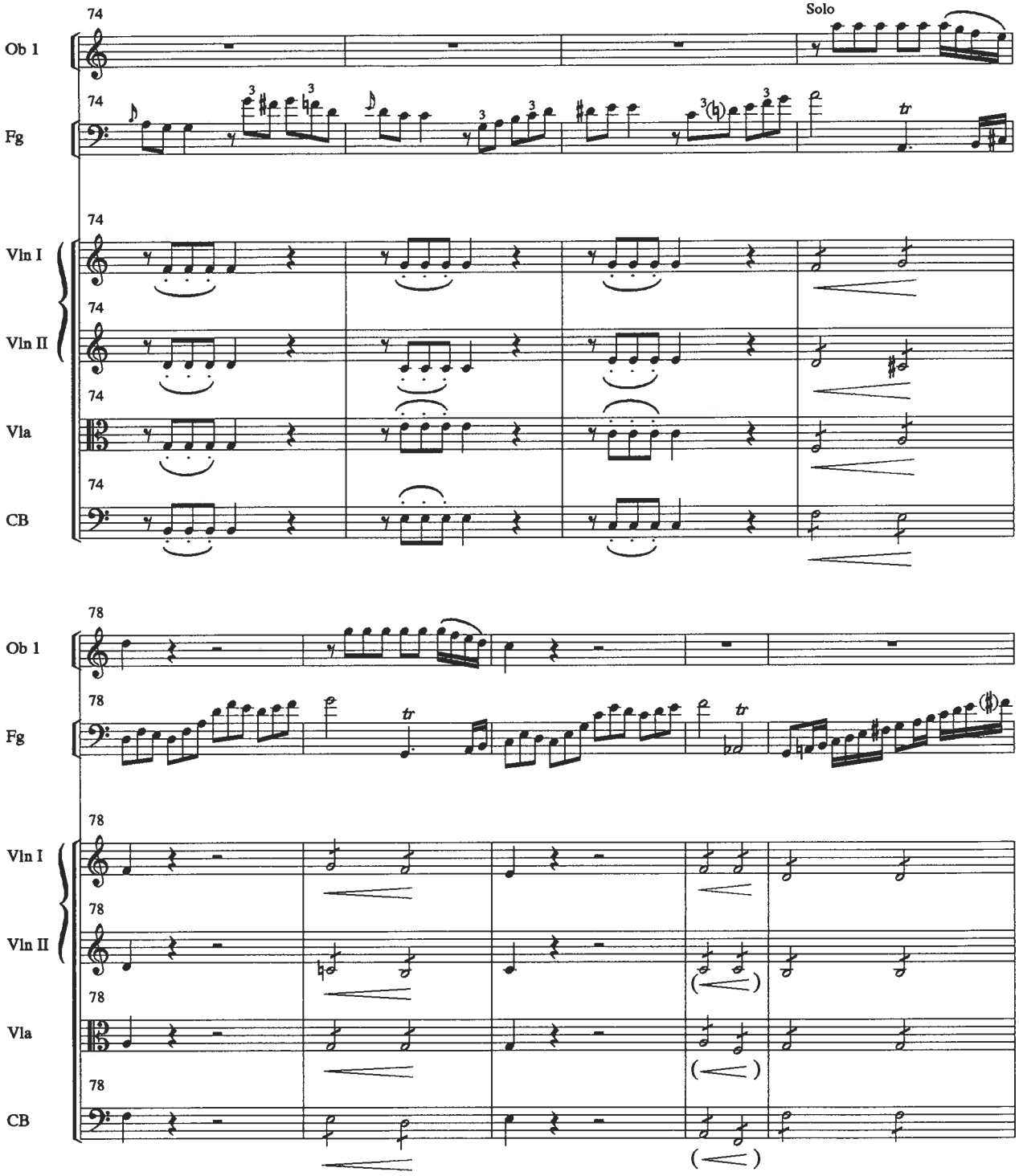

45
Fl 1
45
Fl 2
45
Ob 1
45
Ob 2
45
Cor I
45
Cor II
45
Tr I
45
Tr II
45
Tymp
tr
45
Fg
45
Vln I
45
Vln II
45
Vla
45
CB

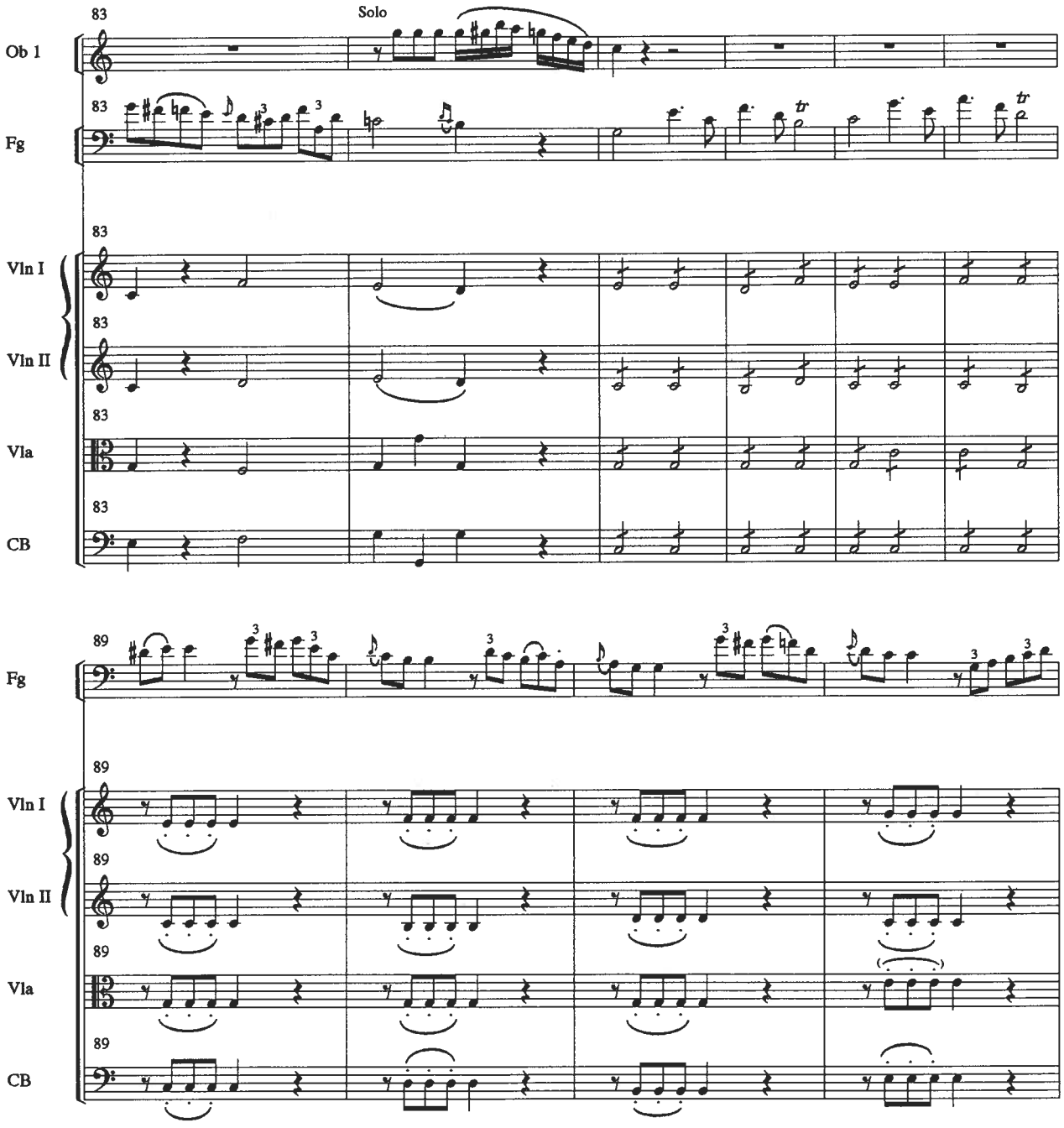

Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
50

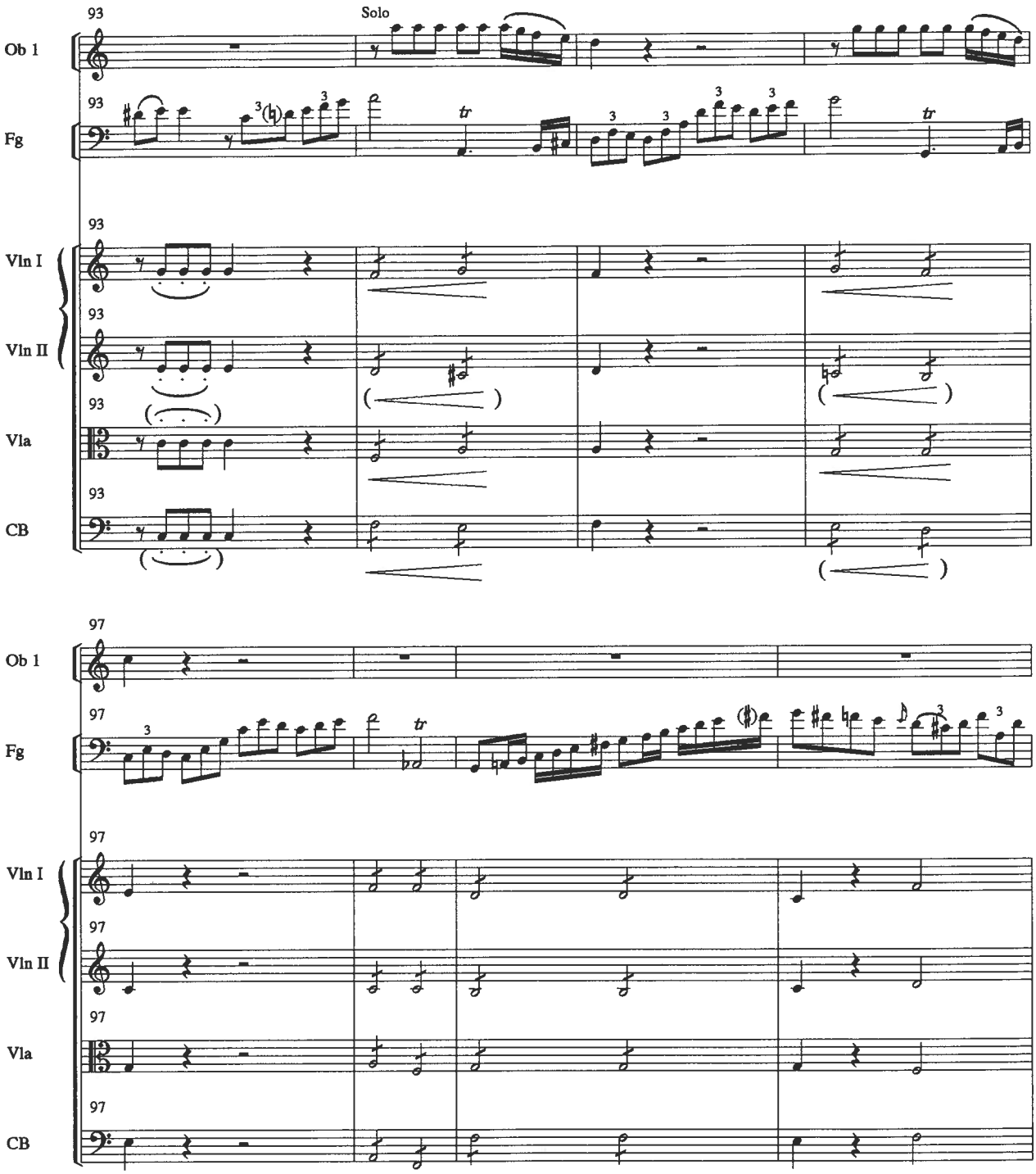

Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
56
tr
f

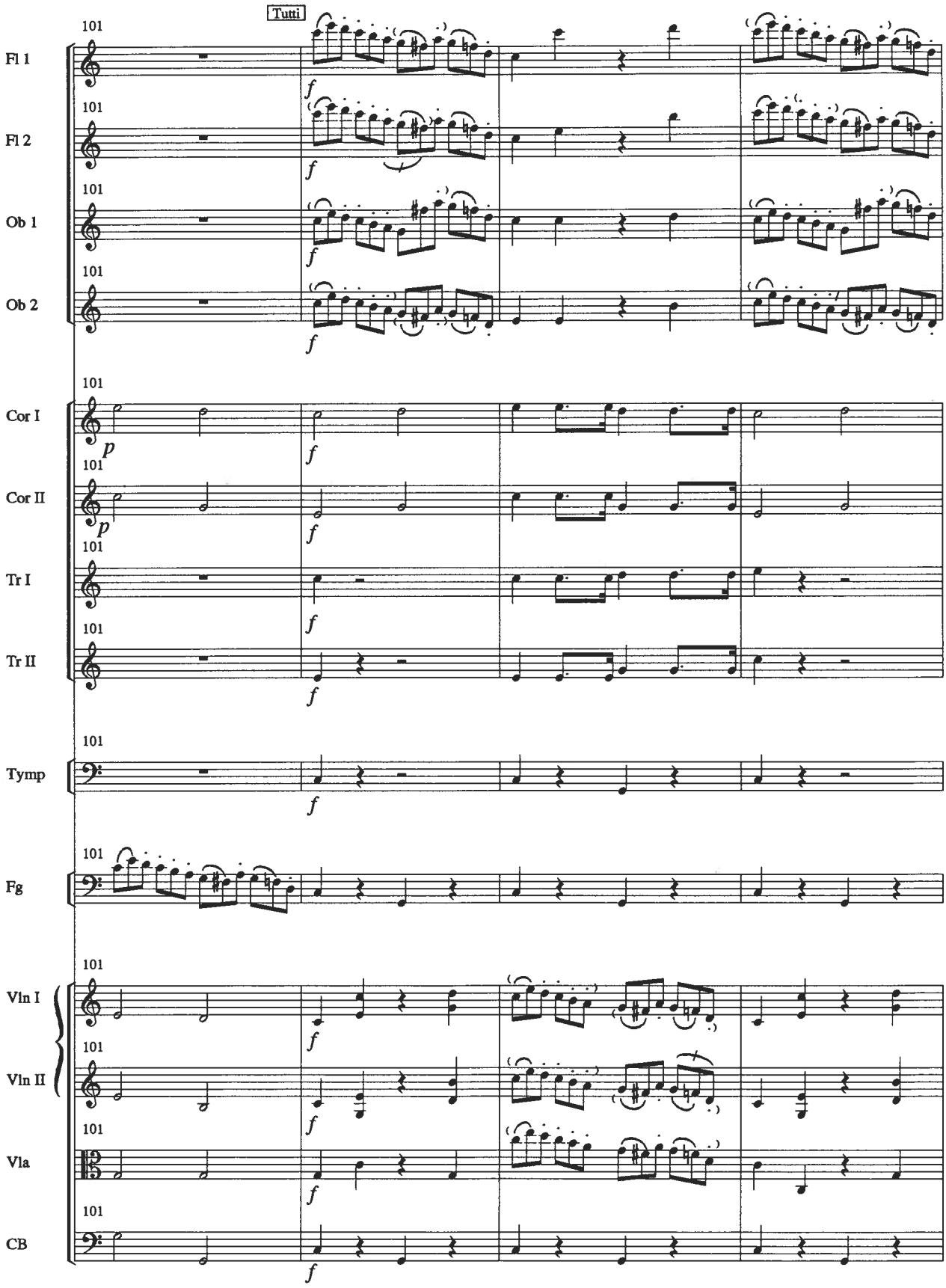

Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
62
Solo
(Solo)
tr

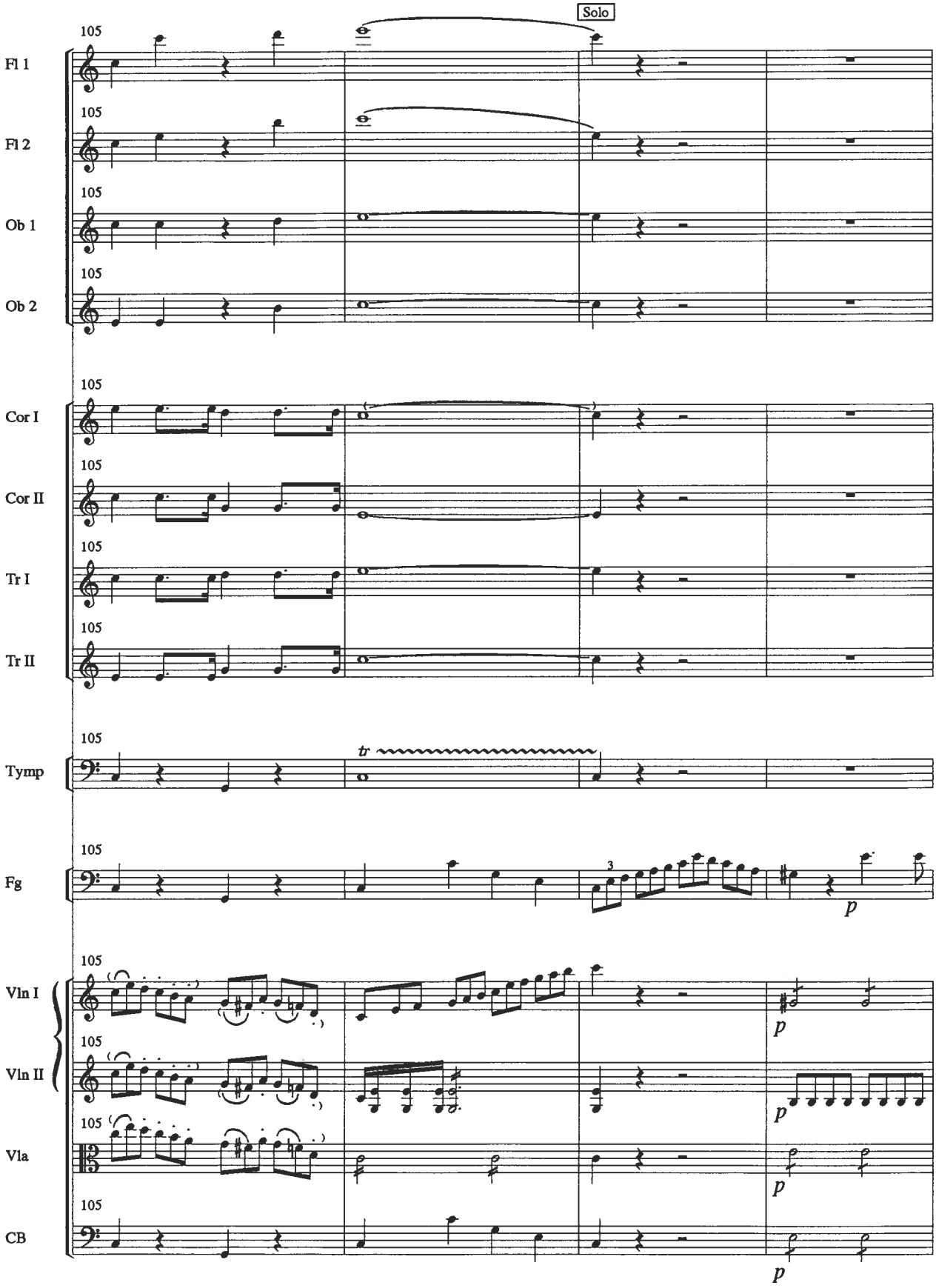

67
Solo
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
p
tr
3

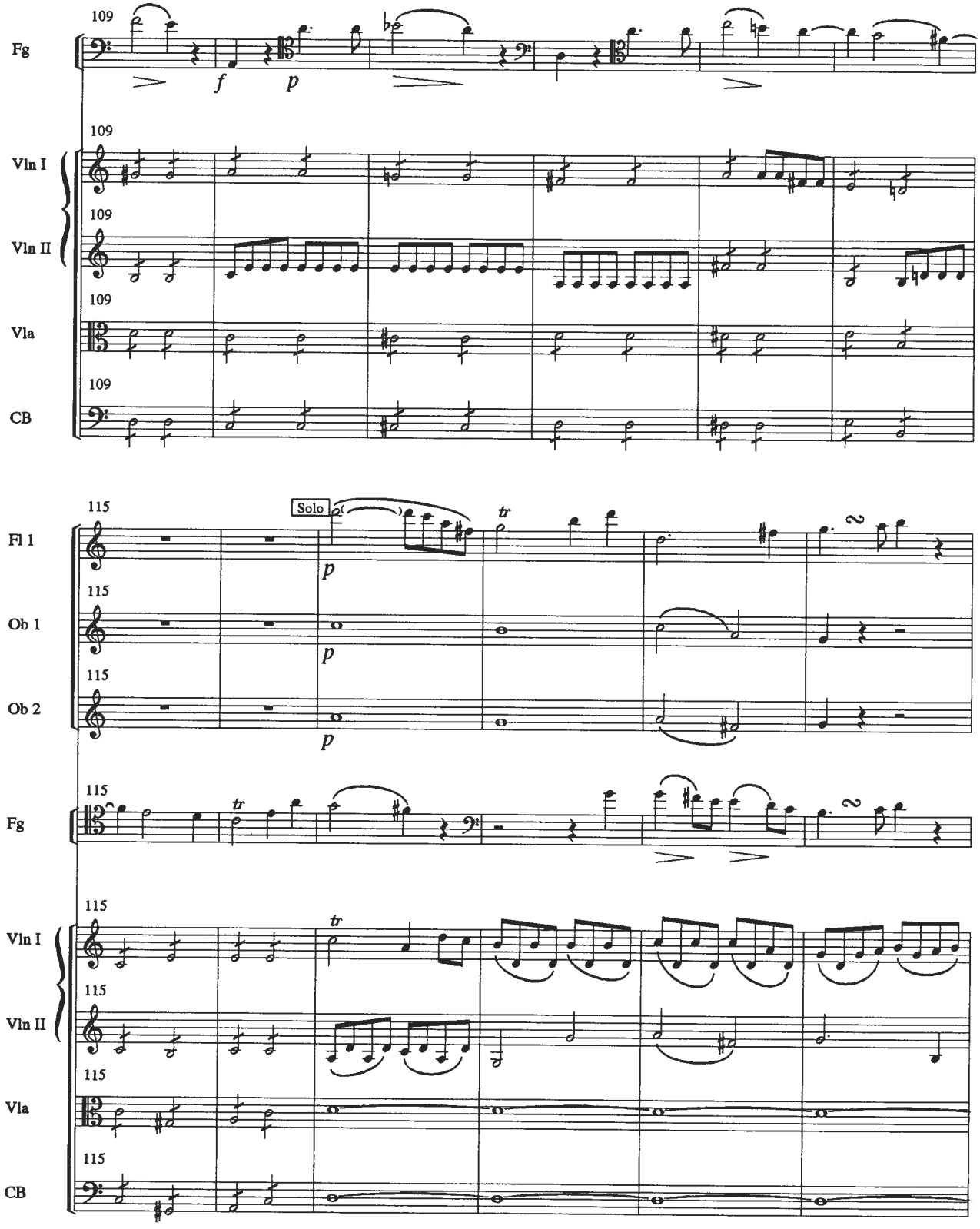

74
Solo
Ob 1
Fg
Vln I
Vln II
Vla
CB
78
Ob 1
Fg
Vln I
Vln II
Vla
CB

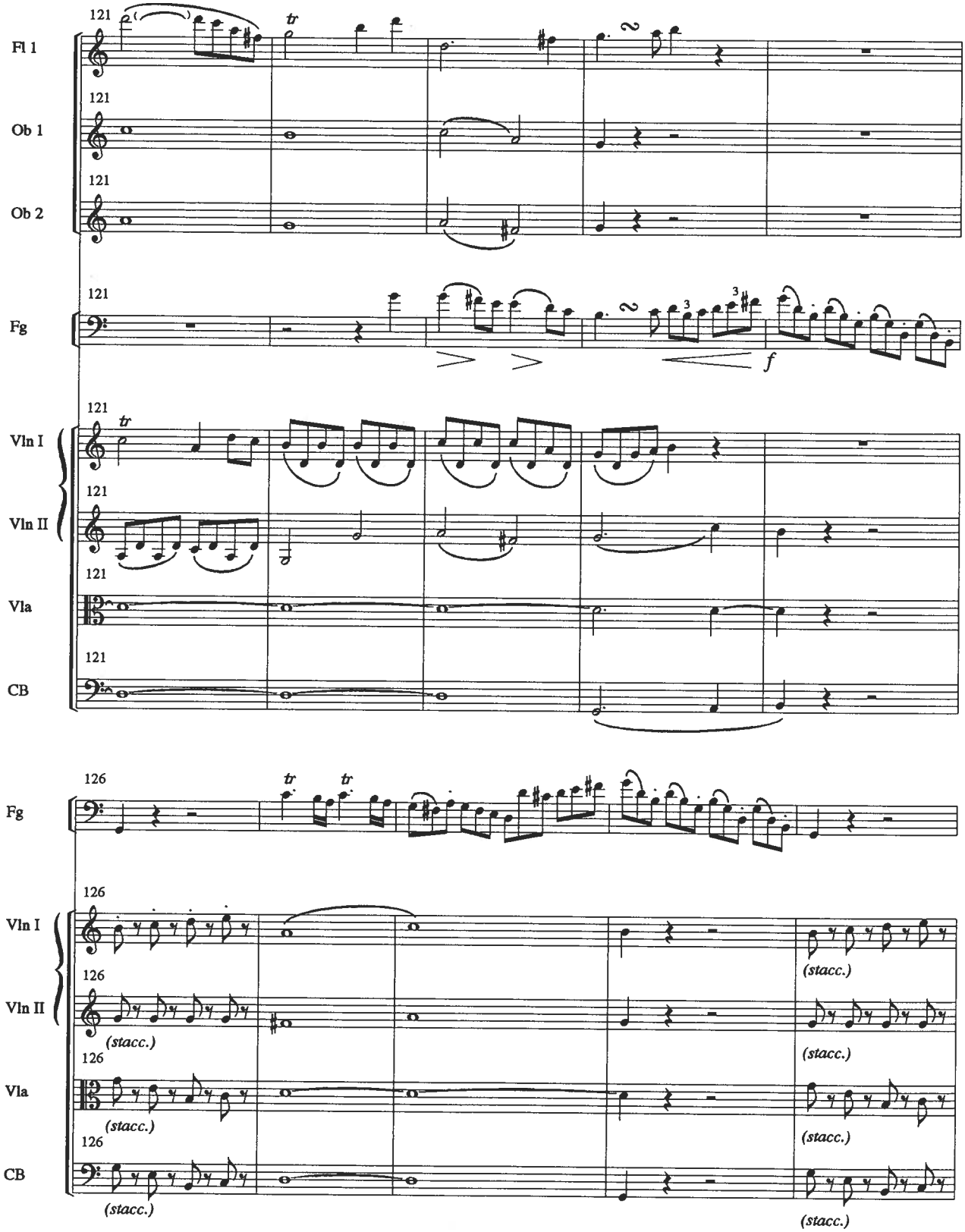

83
Solo
Ob 1
Fg
Vln I
Vln II
Vla
CB
89

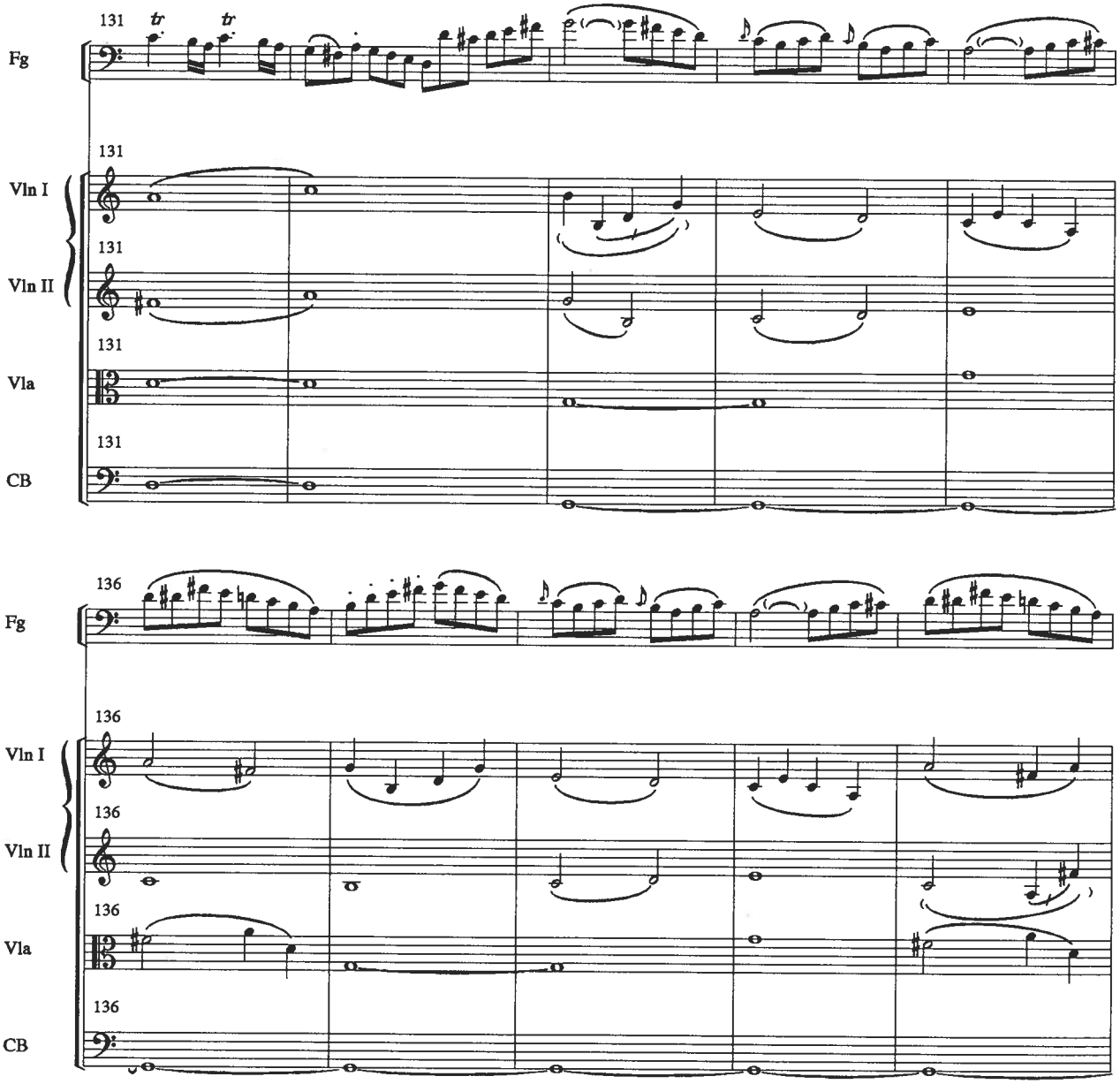

93
Solo
Ob 1
Fg
Vln I
Vln II
Vla
CB
97
Ob 1
Fg
Vln I
Vln II
Vla
CB

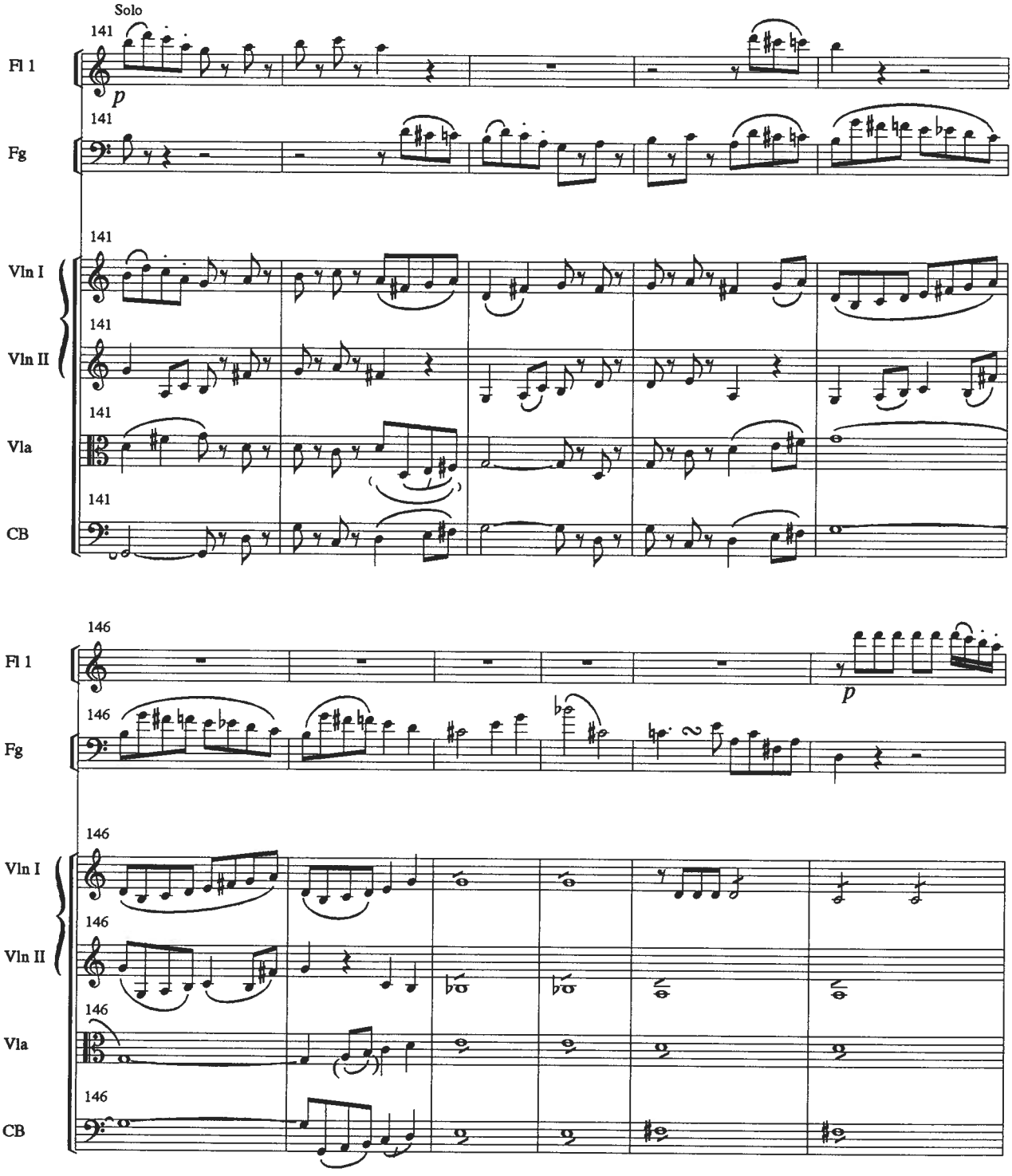

Tutti
101
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
f
p

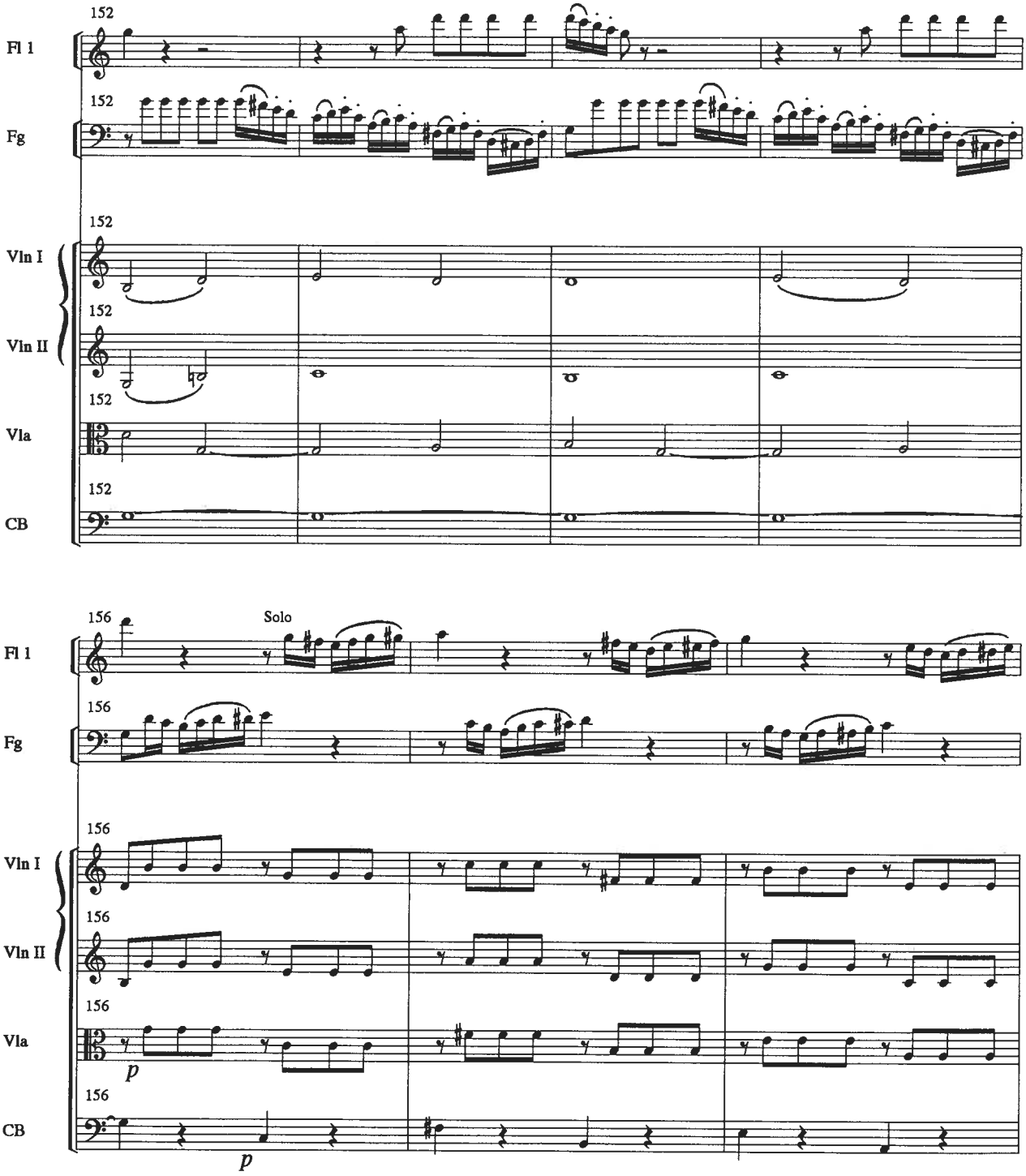

Solo
105
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
tr
Fg
3
p
Vln I
Vln II
Vla
CB

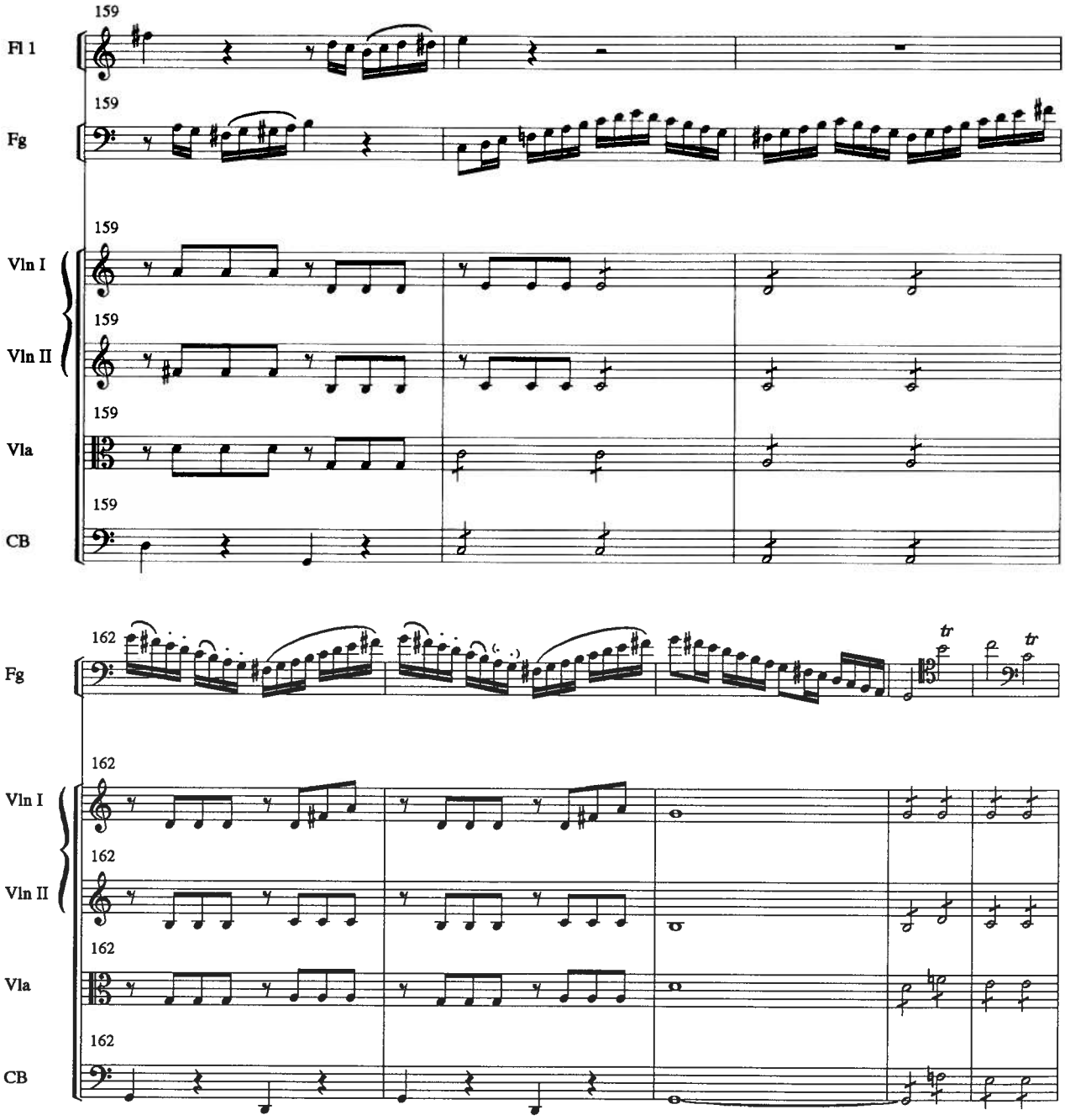

Fg
109
f
p
Vln I
109
Vln II
109
Vla
109
CB
109
Fl 1
115
Solo
p
tr
Ob 1
115
p
Ob 2
115
p
Fg
115
tr
Vln I
115
tr
Vln II
115
Vla
115
CB
115

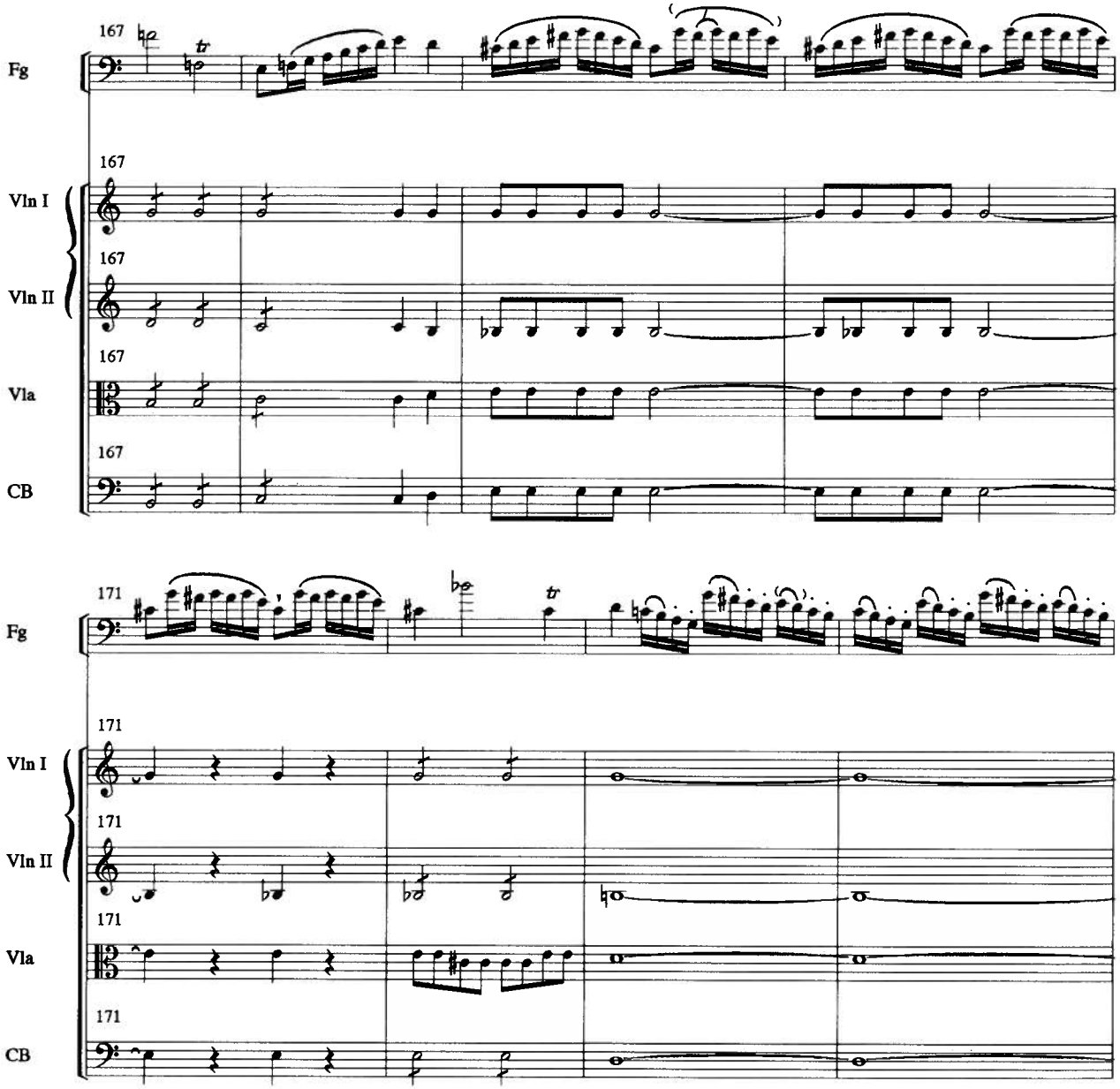

121
Fl 1
Ob 1
Ob 2
Fg
Vln I
Vln II
Vla
CB
tr
f
126
(stacc.)

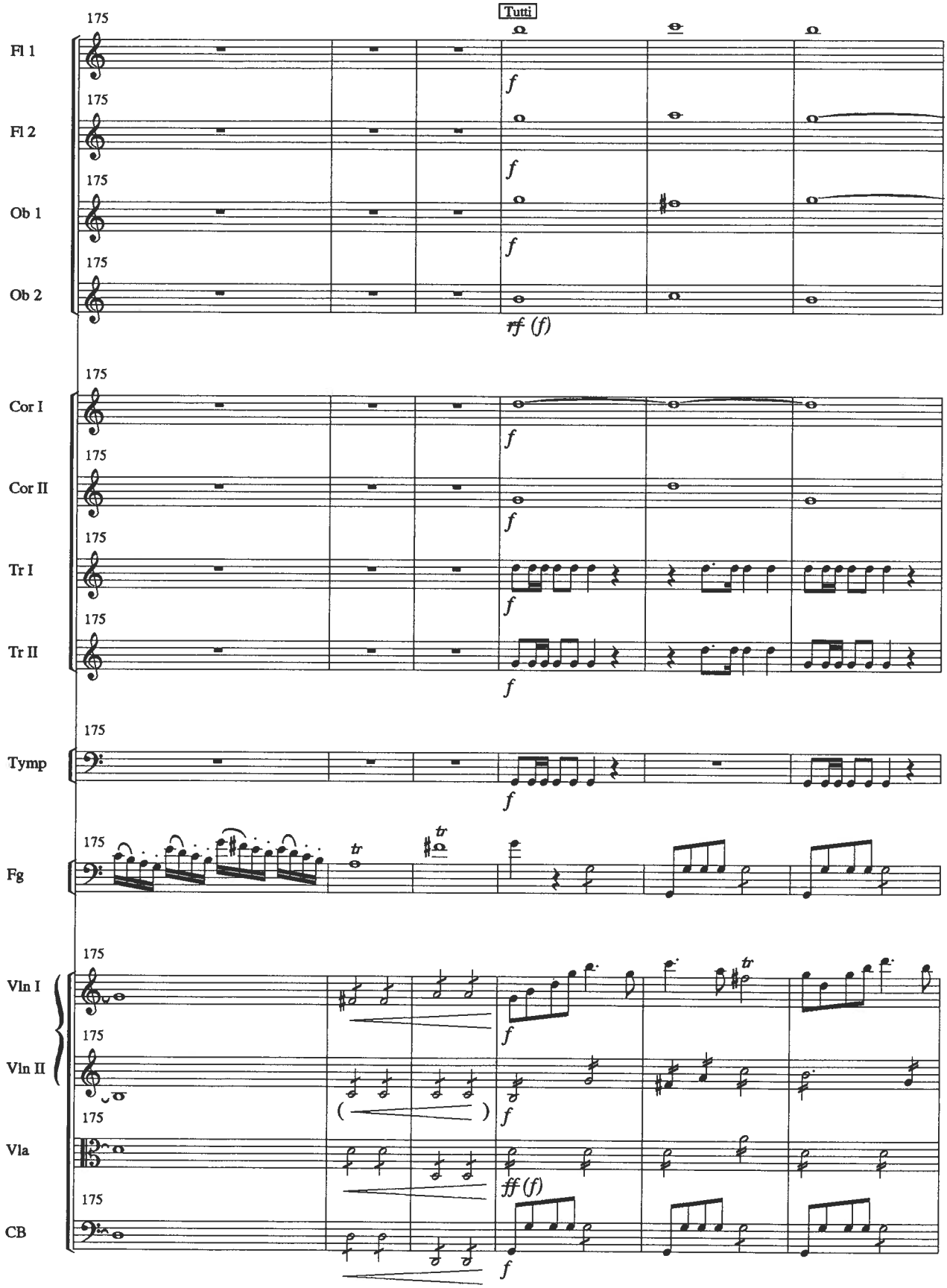

131
Fg
131
Vln I
131
Vln II
131
Vla
131
CB
136
Fg
136
Vln I
136
Vln II
136
Vla
136
CB

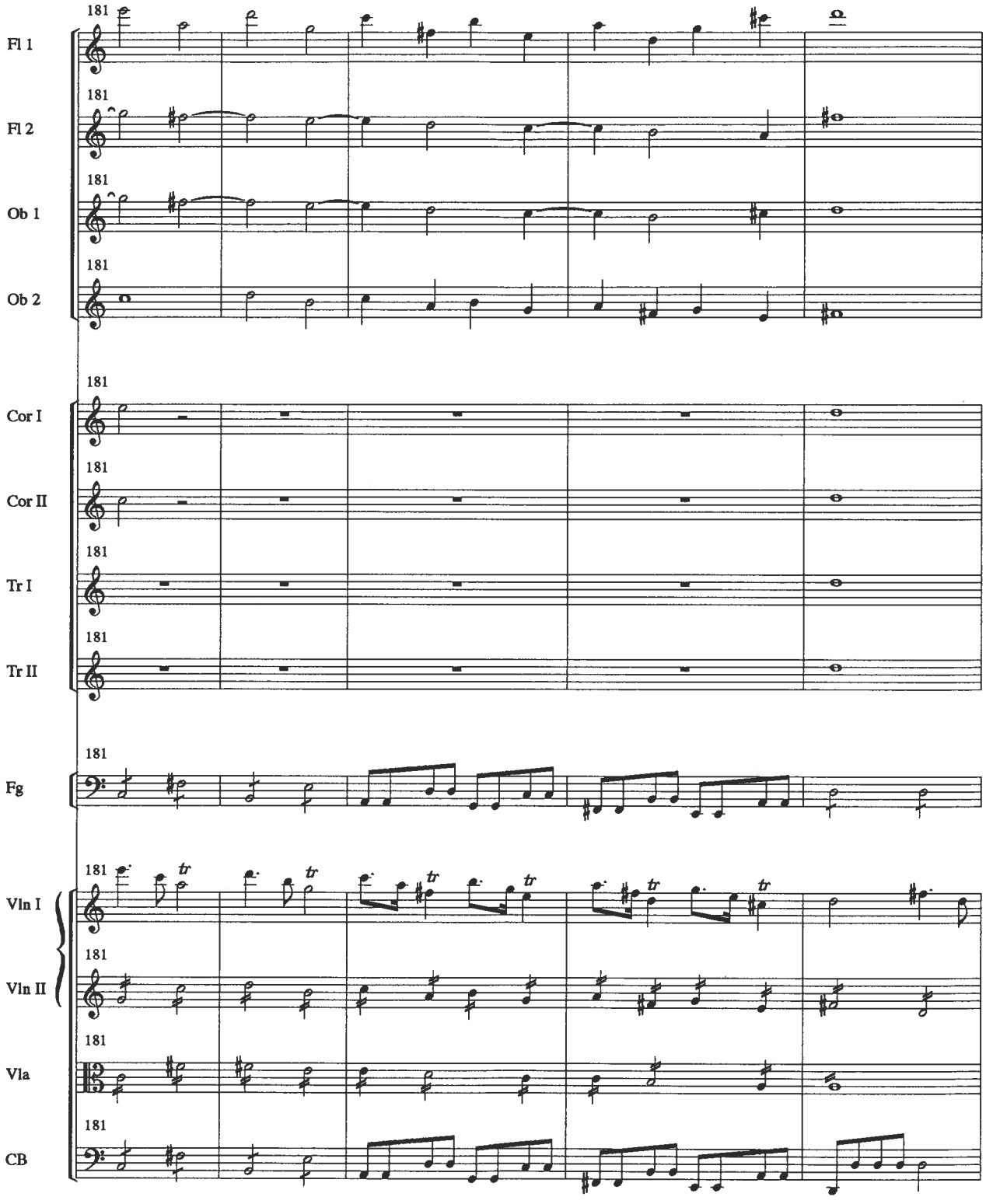

Solo
141
Fl 1
p
141
Fg
141
Vln I
141
Vln II
141
Vla
141
CB
146
Fl 1
p
146
Fg
146
Vln I
146
Vln II
146
Vla
146
CB

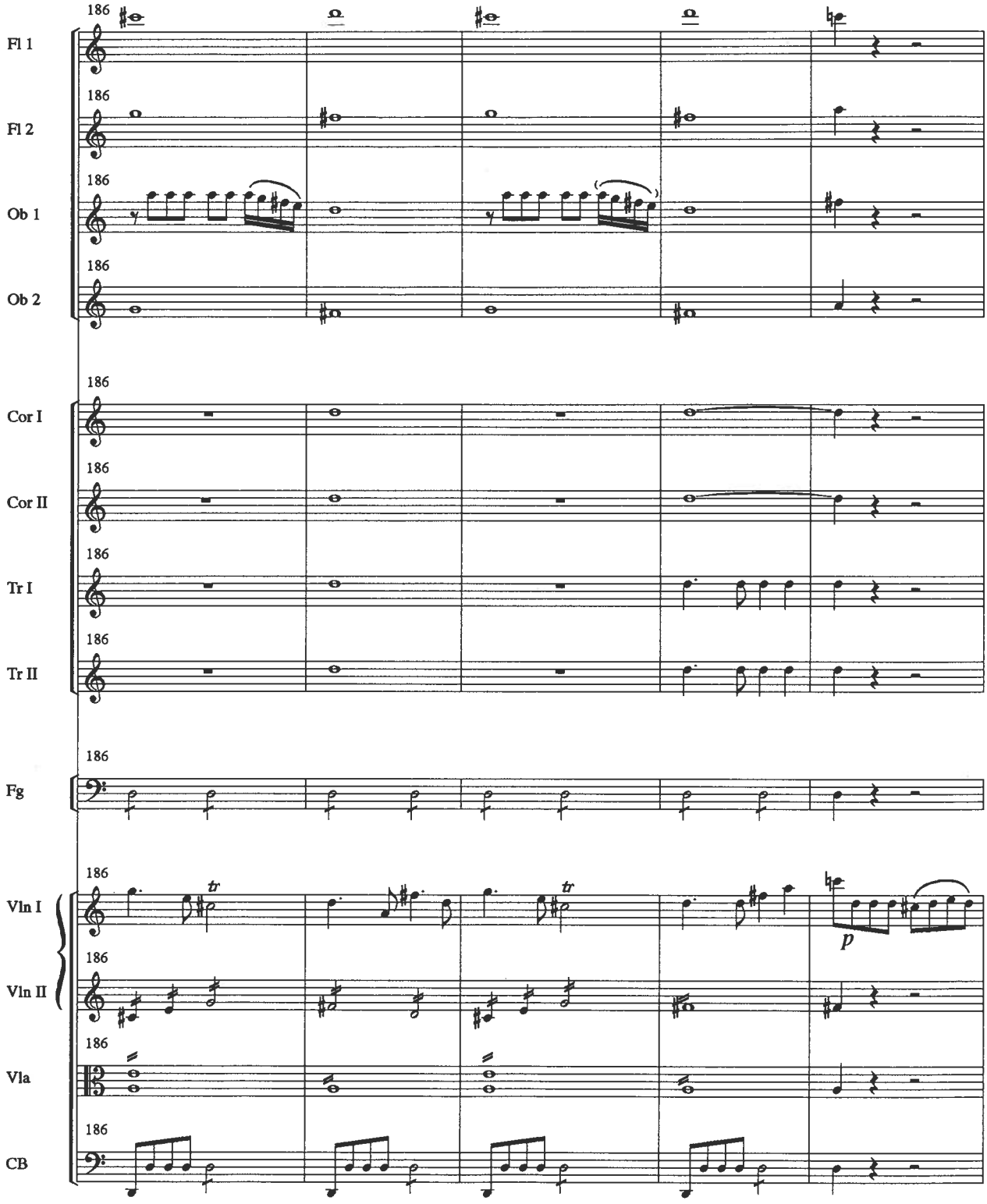

152
Fl 1
152
Fg
152
Vln I
152
Vln II
152
Vla
152
CB
156
Solo
Fl 1
156
Fg
156
Vln I
156
Vln II
156
Vla
p
156
CB
p

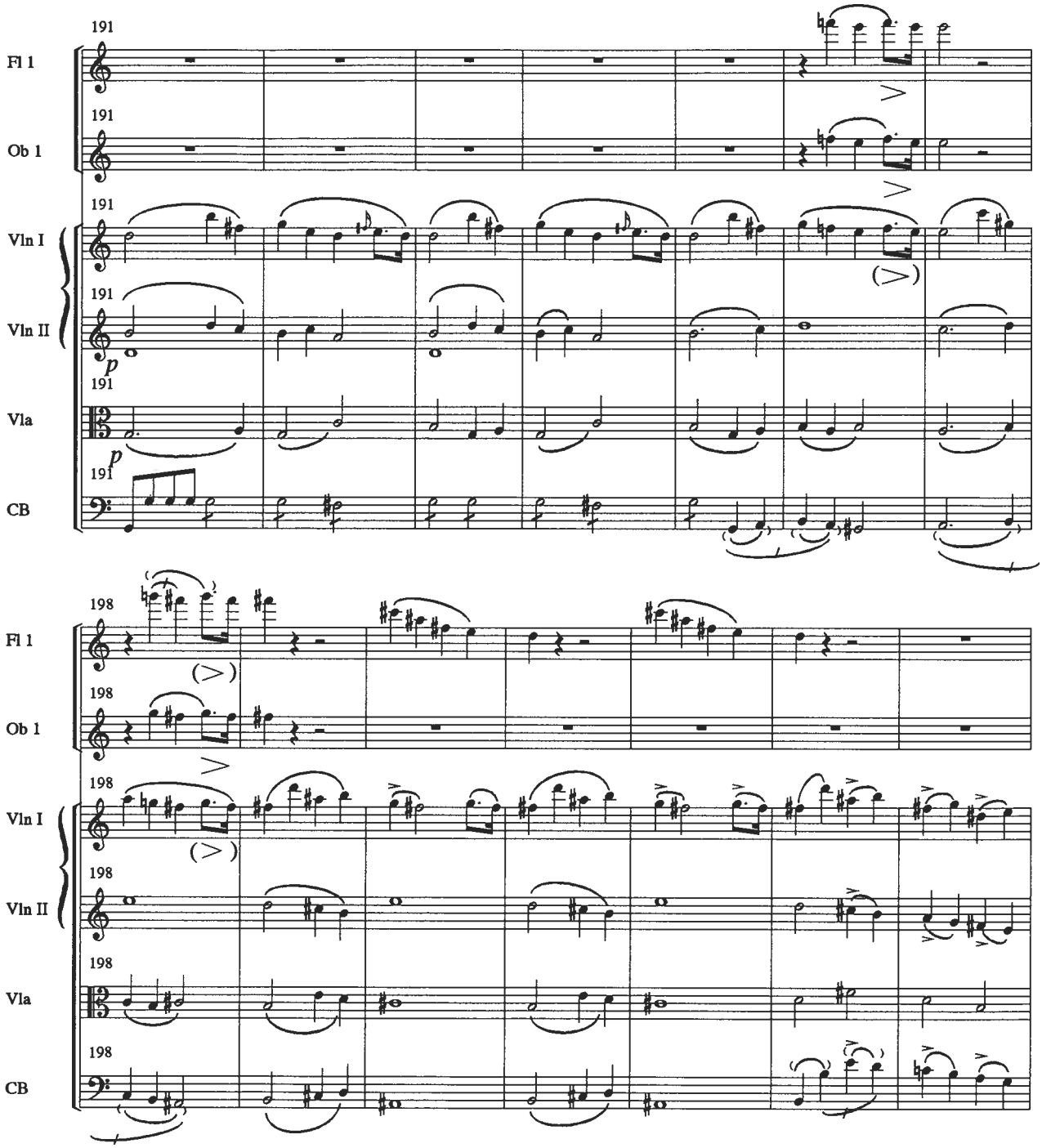

159
Fl 1
159
Fg
159
Vln I
159
Vln II
159
Vla
159
CB
162
Fg
tr
tr
162
Vln I
162
Vln II
162
Vla
162
CB

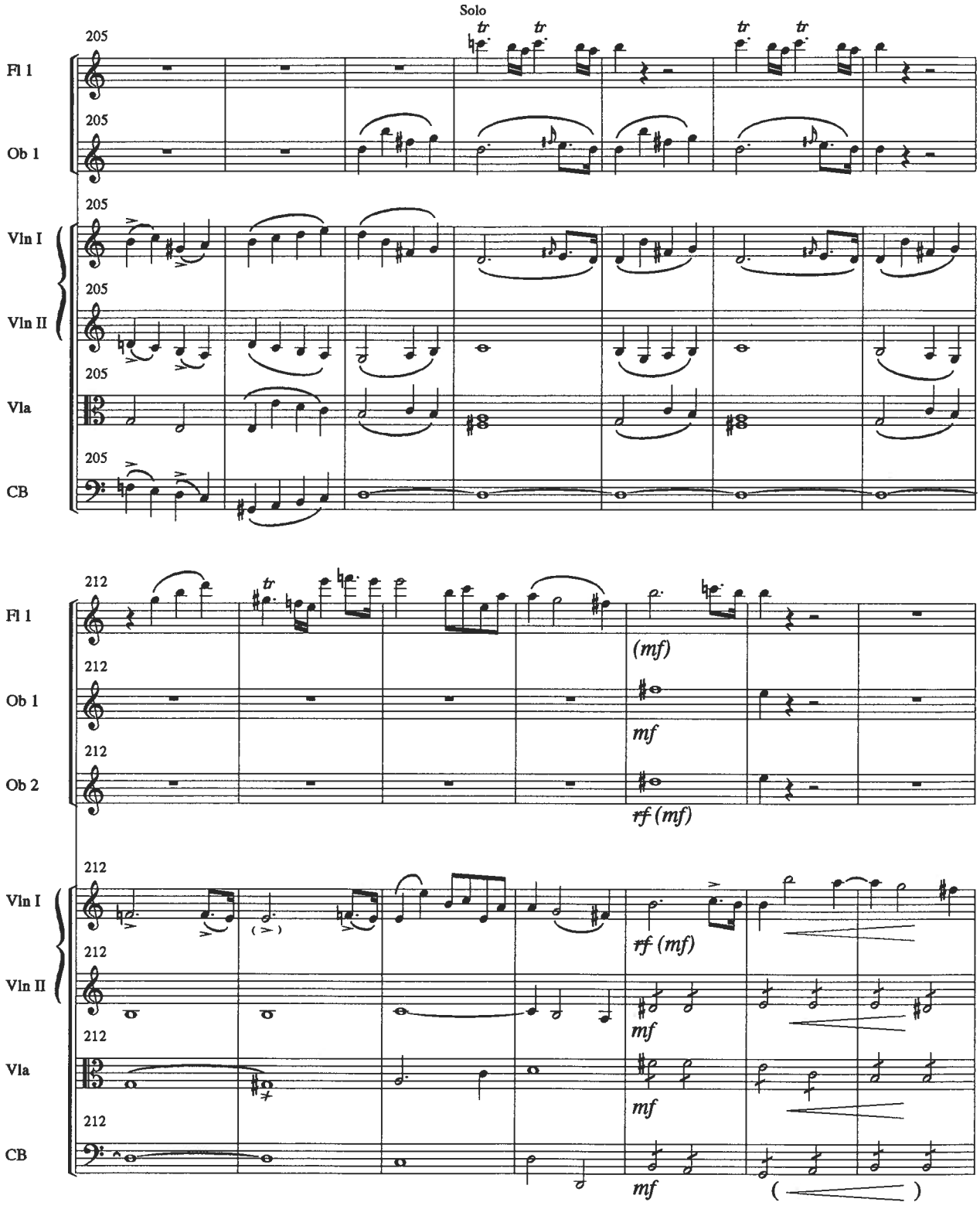

167
Fg
167
Vln I
167
Vln II
167
Vla
167
CB
171
Fg
171
Vln I
171
Vln II
171
Vla
171
CB

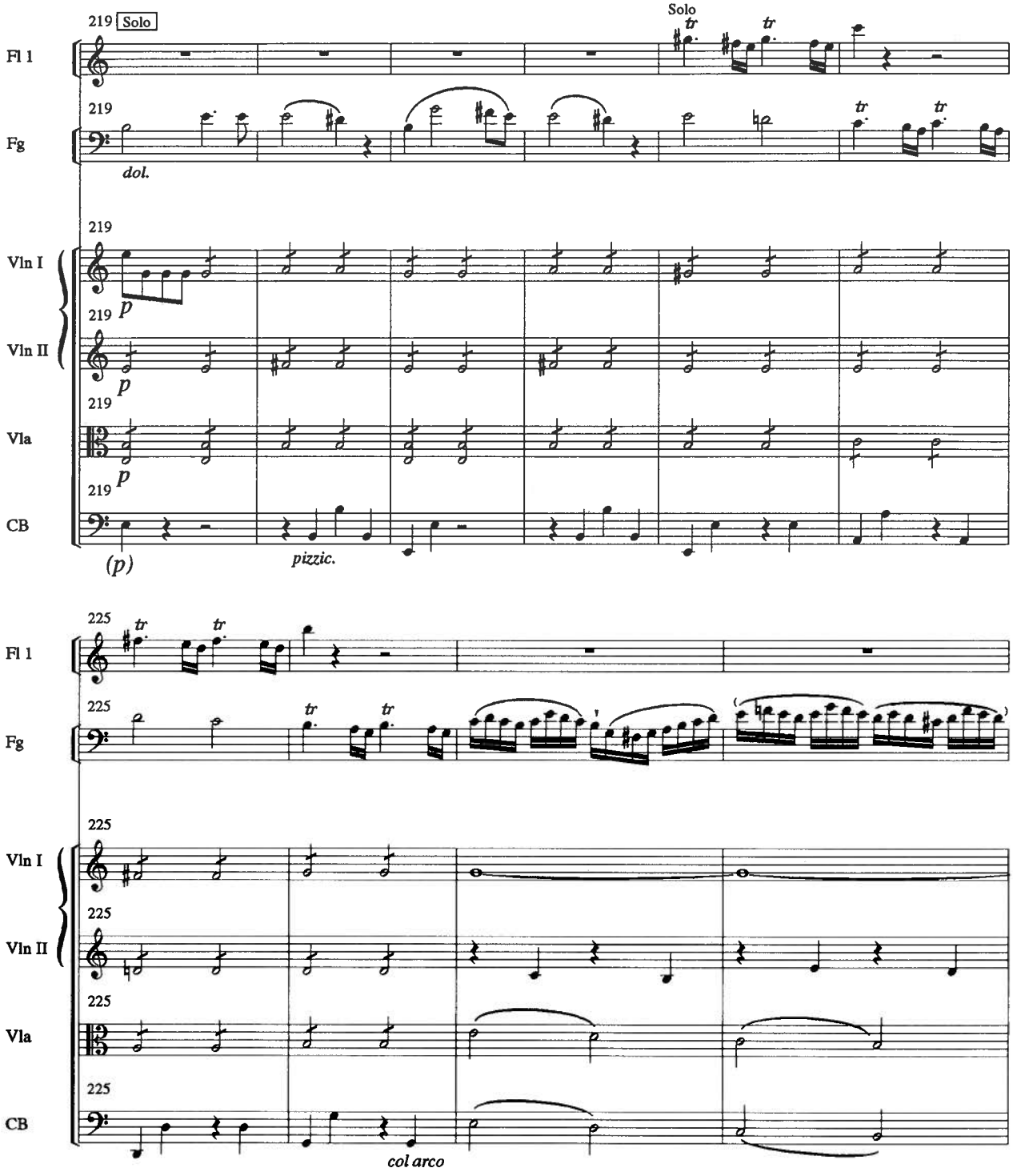

175
Tutti
Fl 1
Fl 2
Ob 1
Ob 2
rf (f)
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
ff (f)
CB
f

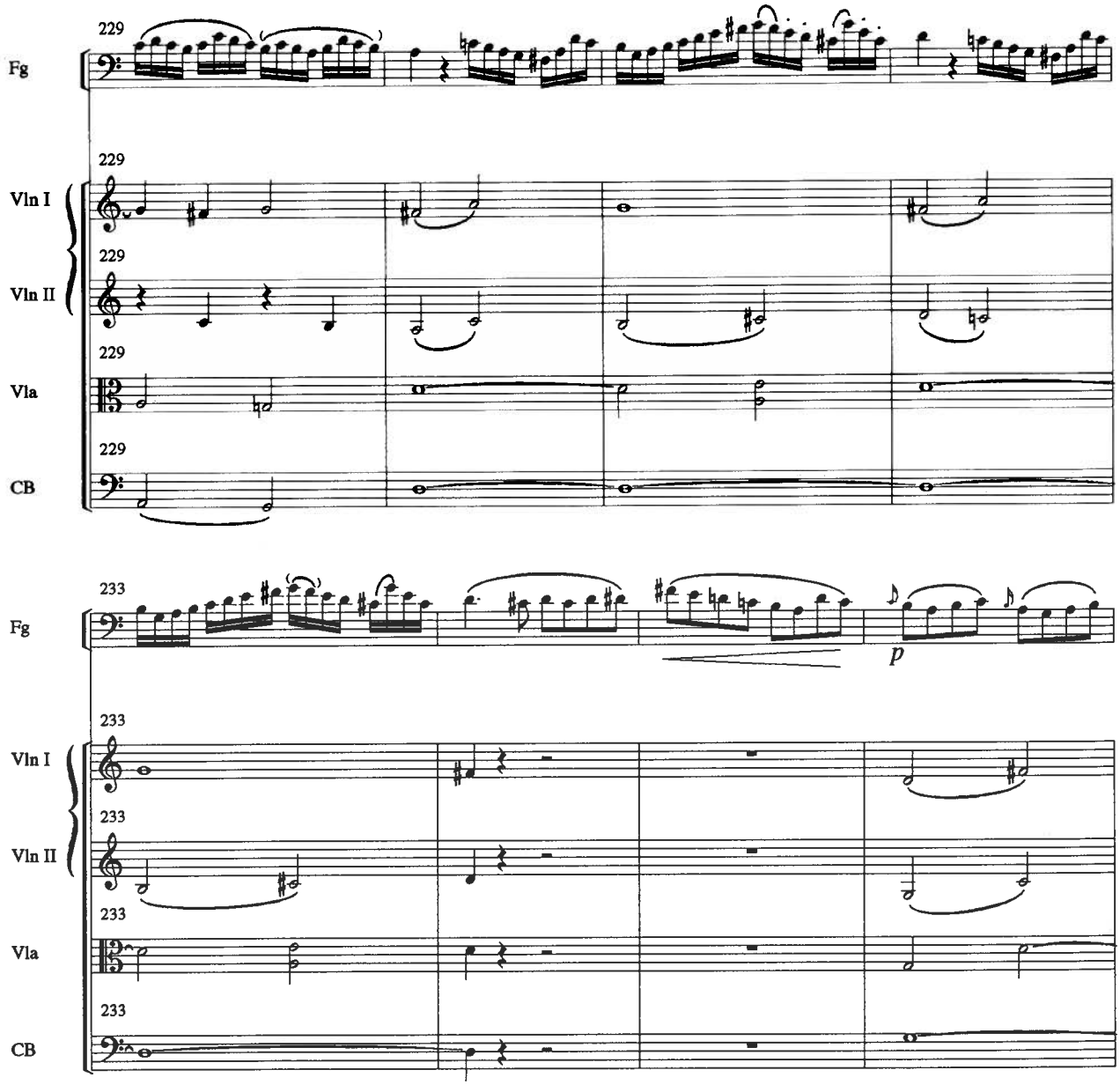

181
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Fg
Vln I
Vln II
Vla
CB

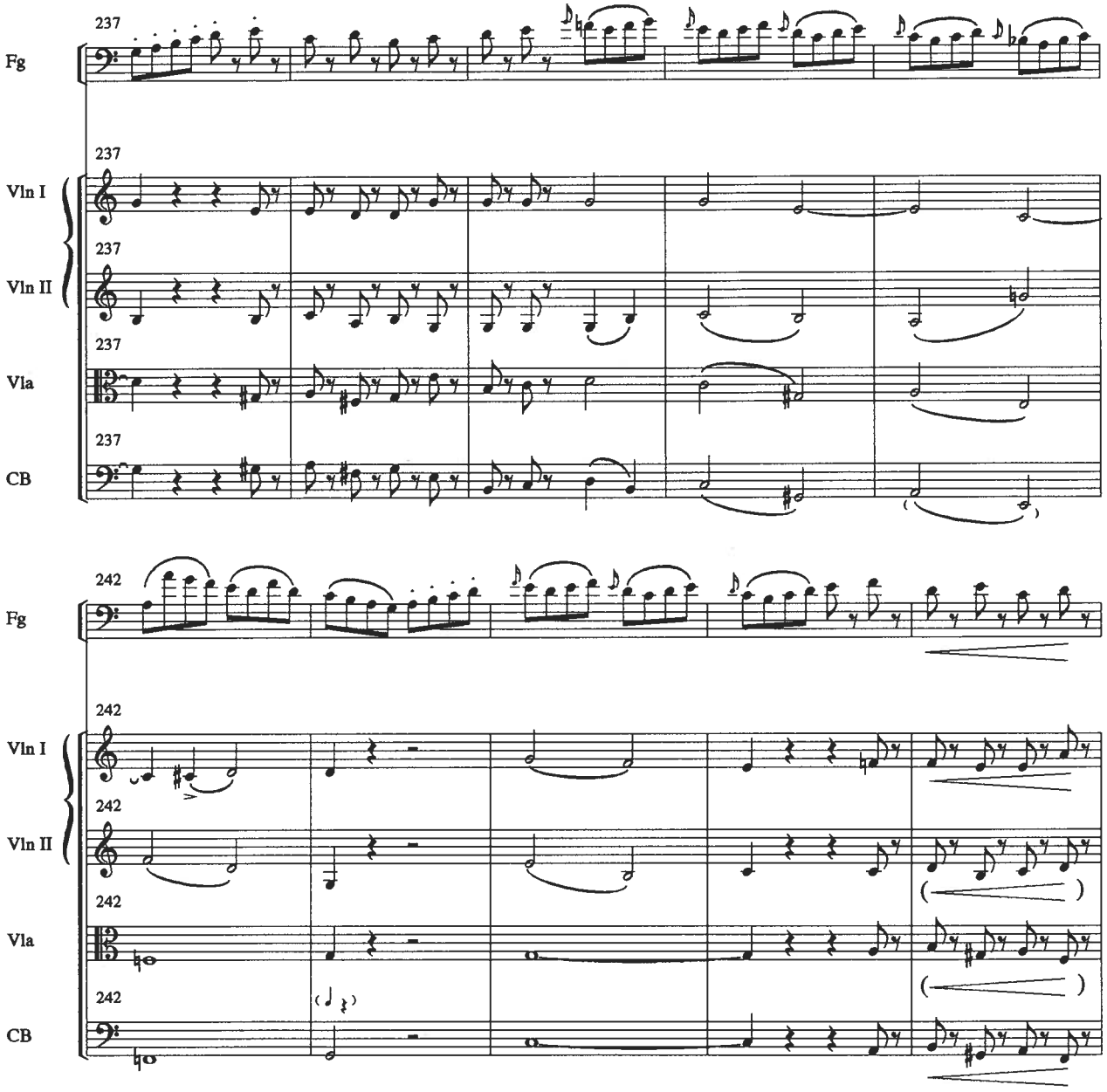

186
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Fg
Vln I
Vln II
Vla
CB
tr
p

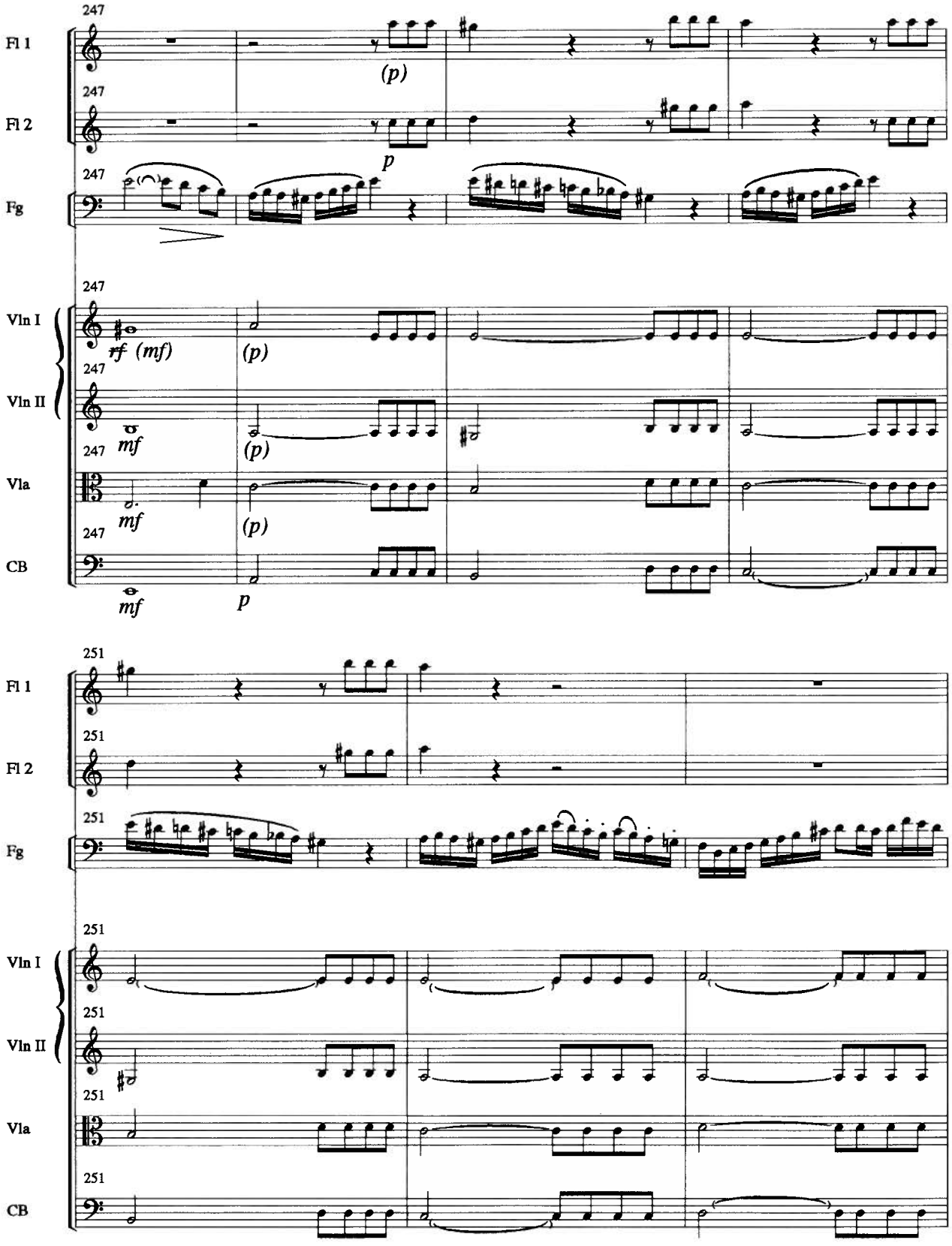

191
Fl 1
191
Ob 1
191
Vln I
191
Vln II
p
191
Vla
p
191
CB
198
Fl 1
198
Ob 1
198
Vln I
198
Vln II
198
Vla
198
CB

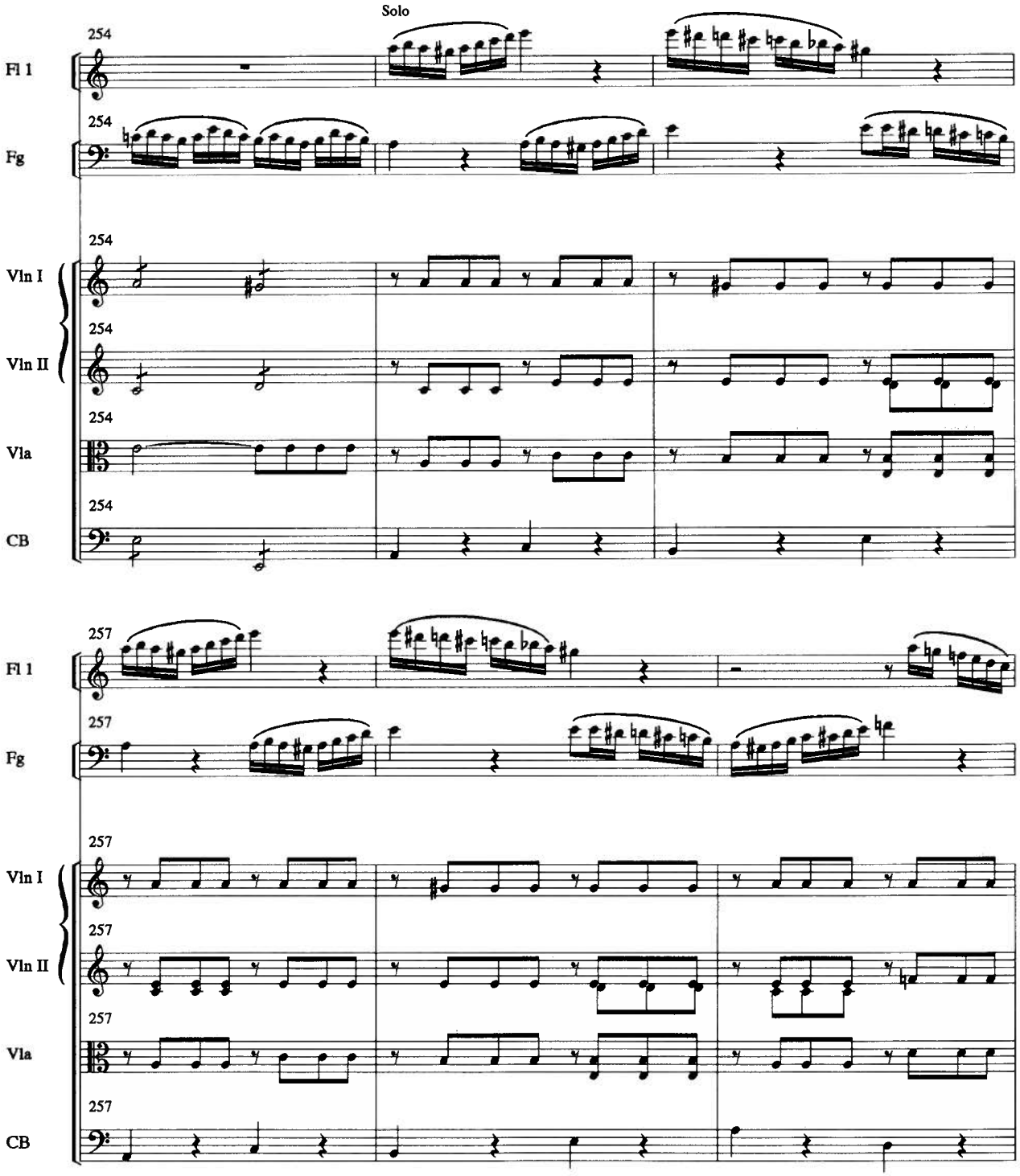

Solo
205
Fl 1
Ob 1
Vln I
Vln II
Vla
CB
212
(mf)
mf
Ob 2
ff (mf)

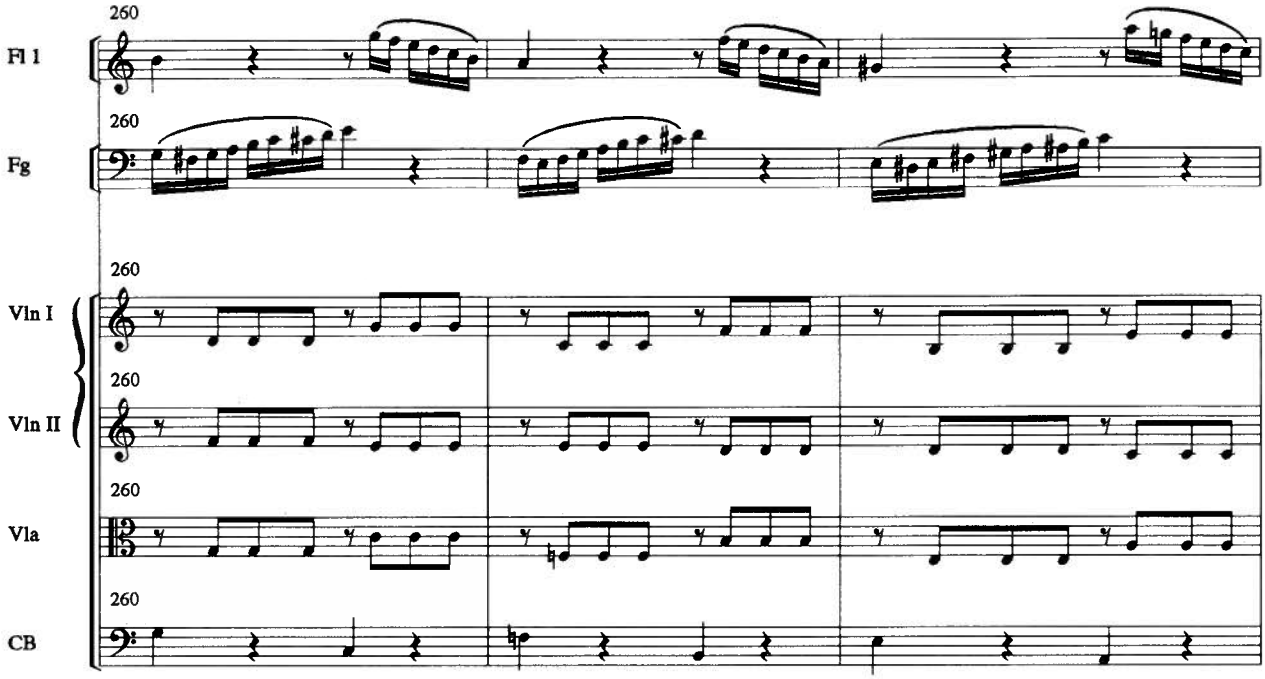

219 Solo
Solo
Fl 1
219
Fg
dol.
219
Vln I
219
p
Vln II
219
p
Vla
219
p
CB
219
(p)
pizzic.
225
Fl 1
225
Fg
225
Vln I
225
Vln II
225
Vla
225
CB
col arco

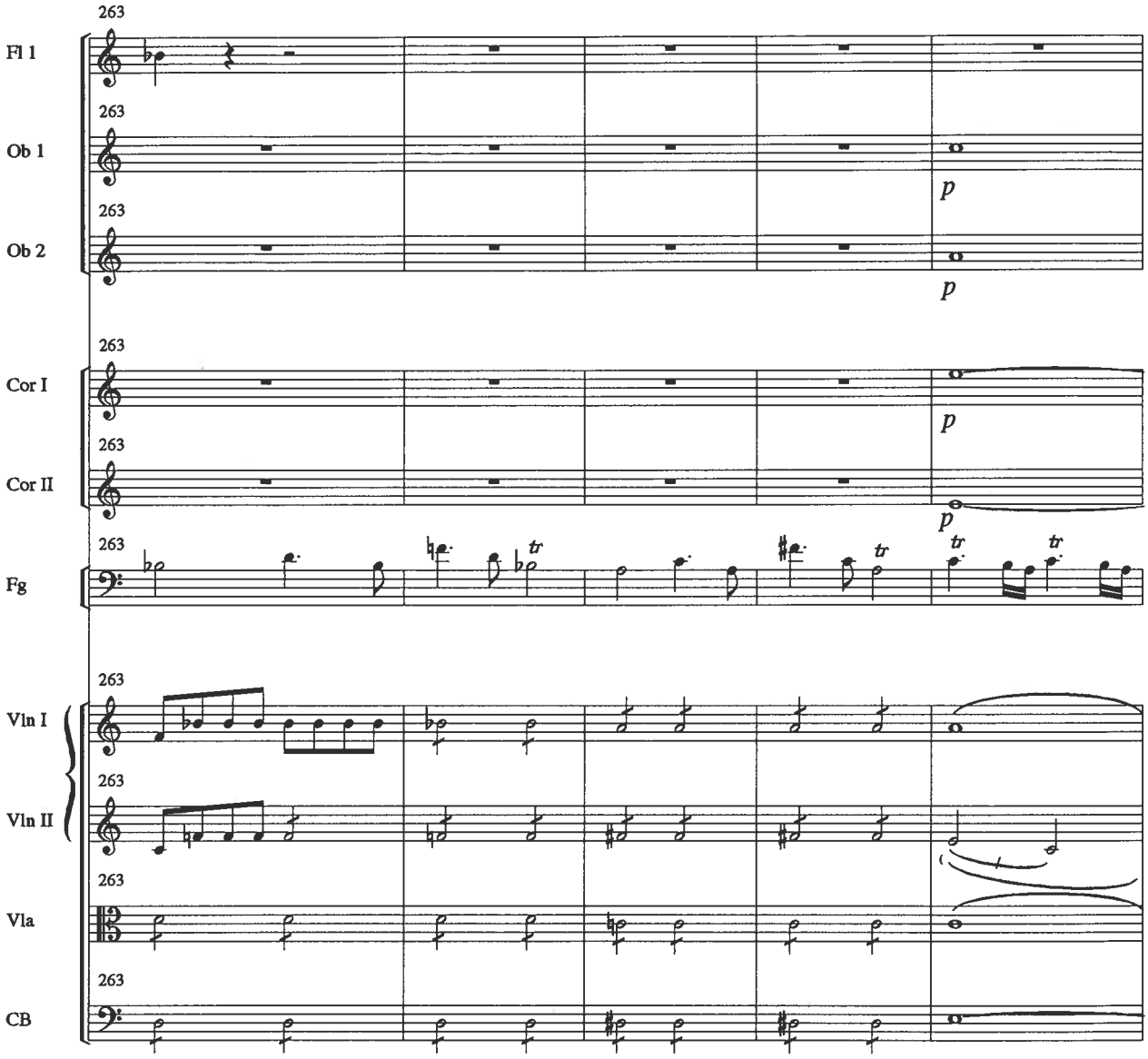

229
Fg
229
Vln I
229
Vln II
229
Vla
229
CB
233
Fg
p
233
Vln I
233
Vln II
233
Vla
233
CB

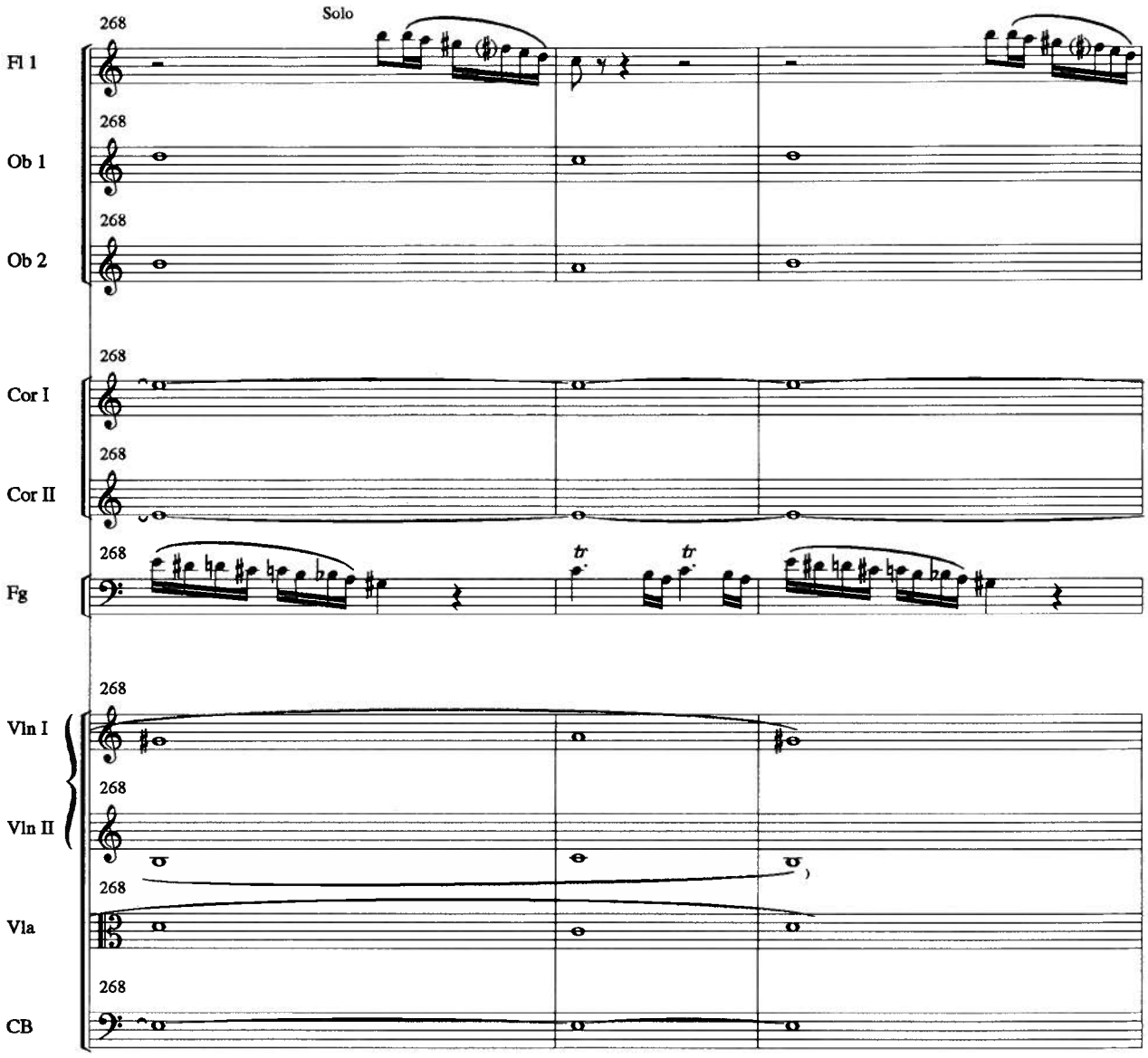

237
Fg
237
Vln I
237
Vln II
237
Vla
237
CB
242
Fg
242
Vln I
242
Vln II
242
Vla
242
CB

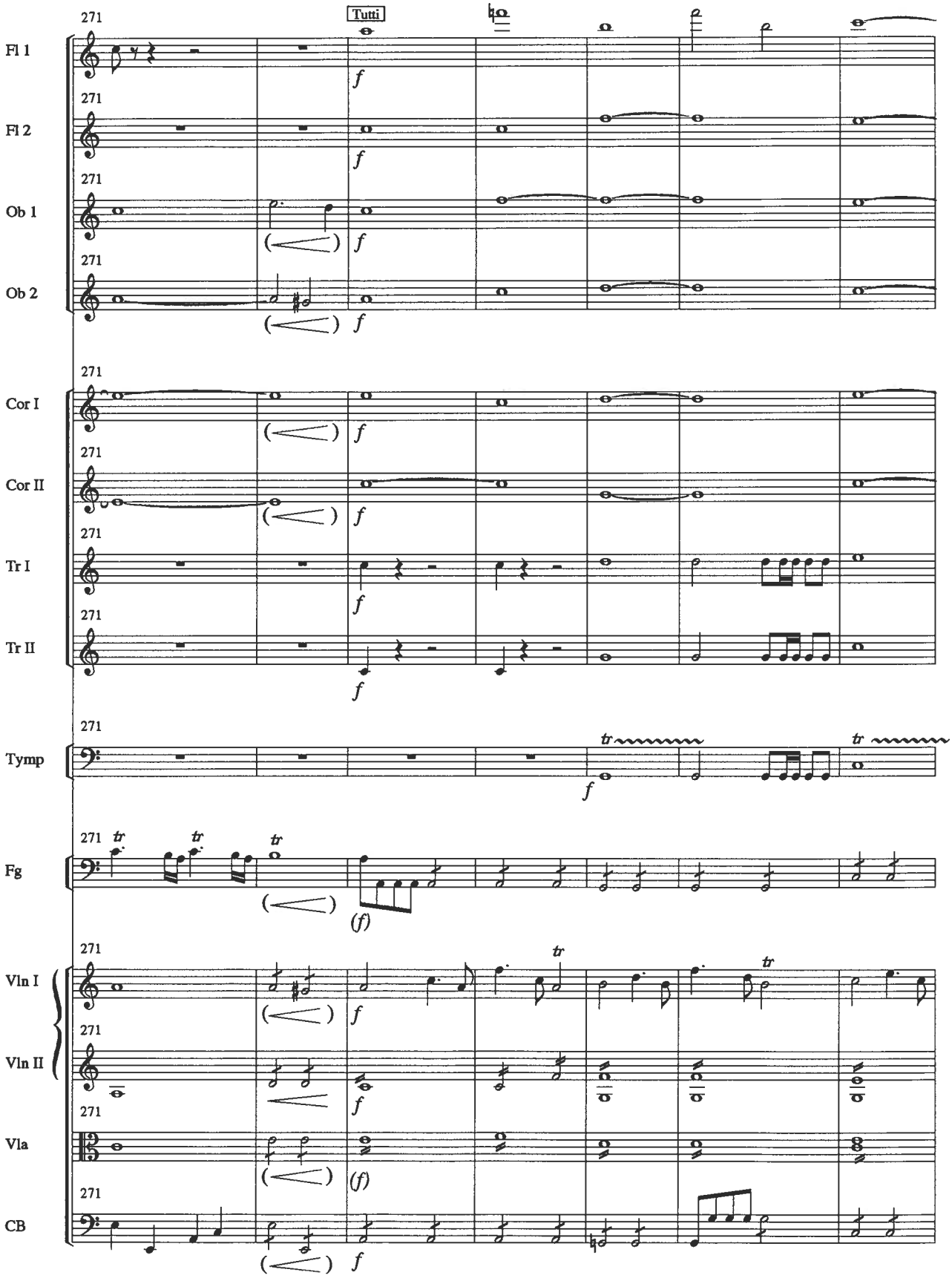

247
Fl 1
(p)
247
Fl 2
p
247
Fg
247
Vln I
rf (mf)
(p)
247
Vln II
mf
(p)
247
Vla
mf
(p)
247
CB
mf
p
251
Fl 1
251
Fl 2
251
Fg
251
Vln I
251
Vln II
251
Vla
251
CB

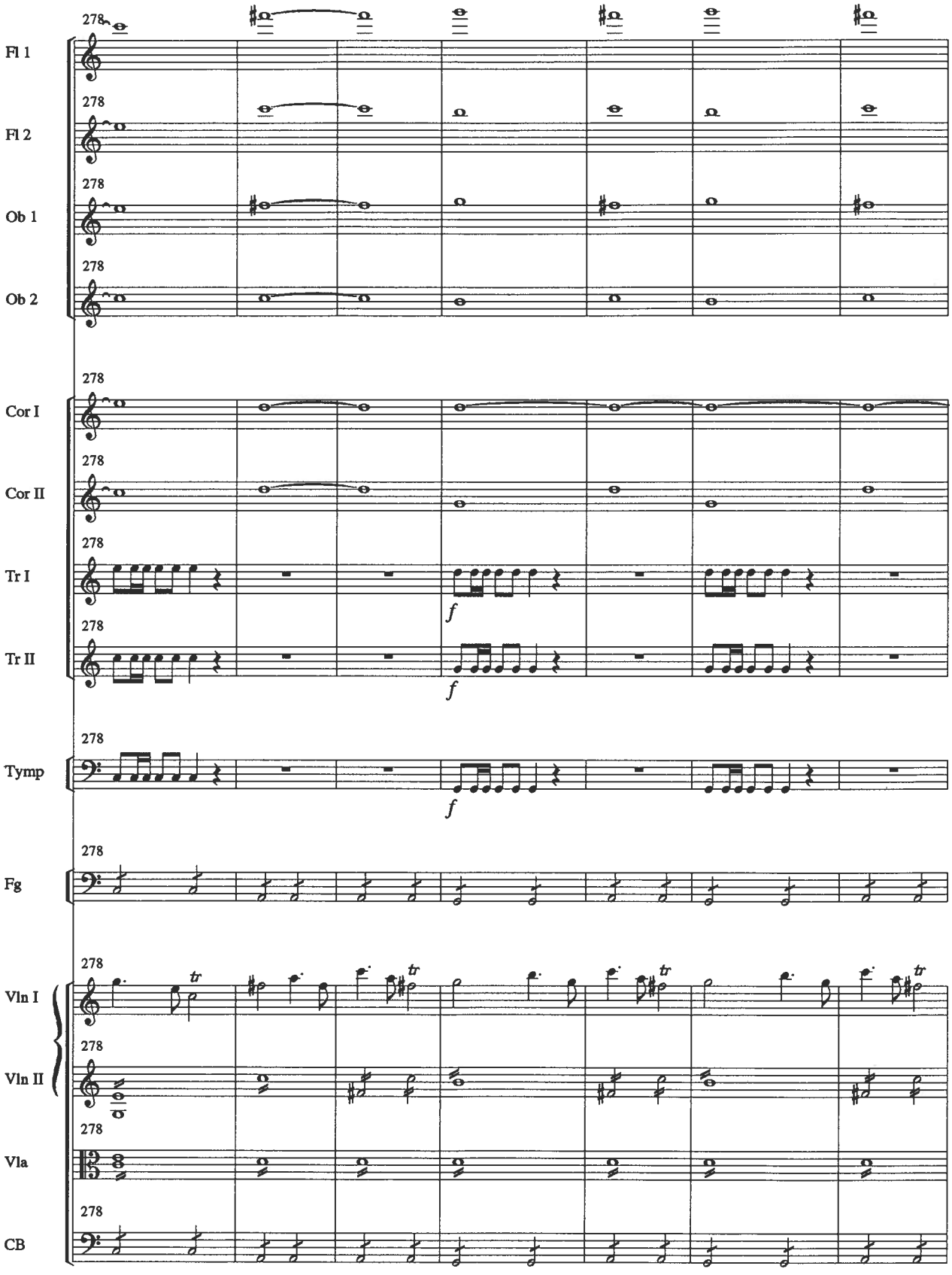

Solo
254
Fl 1
254
Fg
254
Vln I
254
Vln II
254
Vla
254
CB
257
Fl 1
257
Fg
257
Vln I
257
Vln II
257
Vla
257
CB

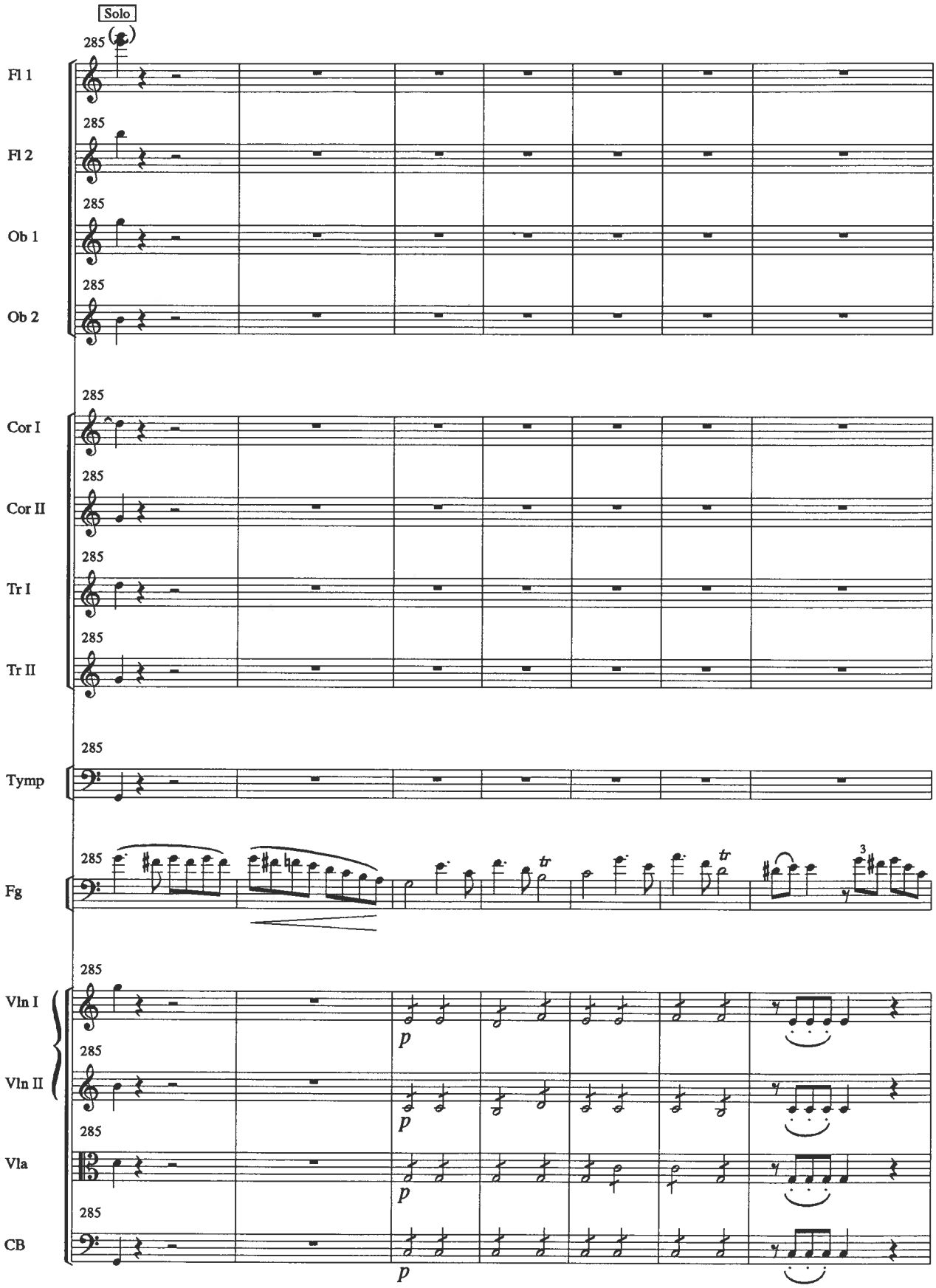

260
Fl 1
260
Fg
260
Vln I
260
Vln II
260
Vla
260
CB

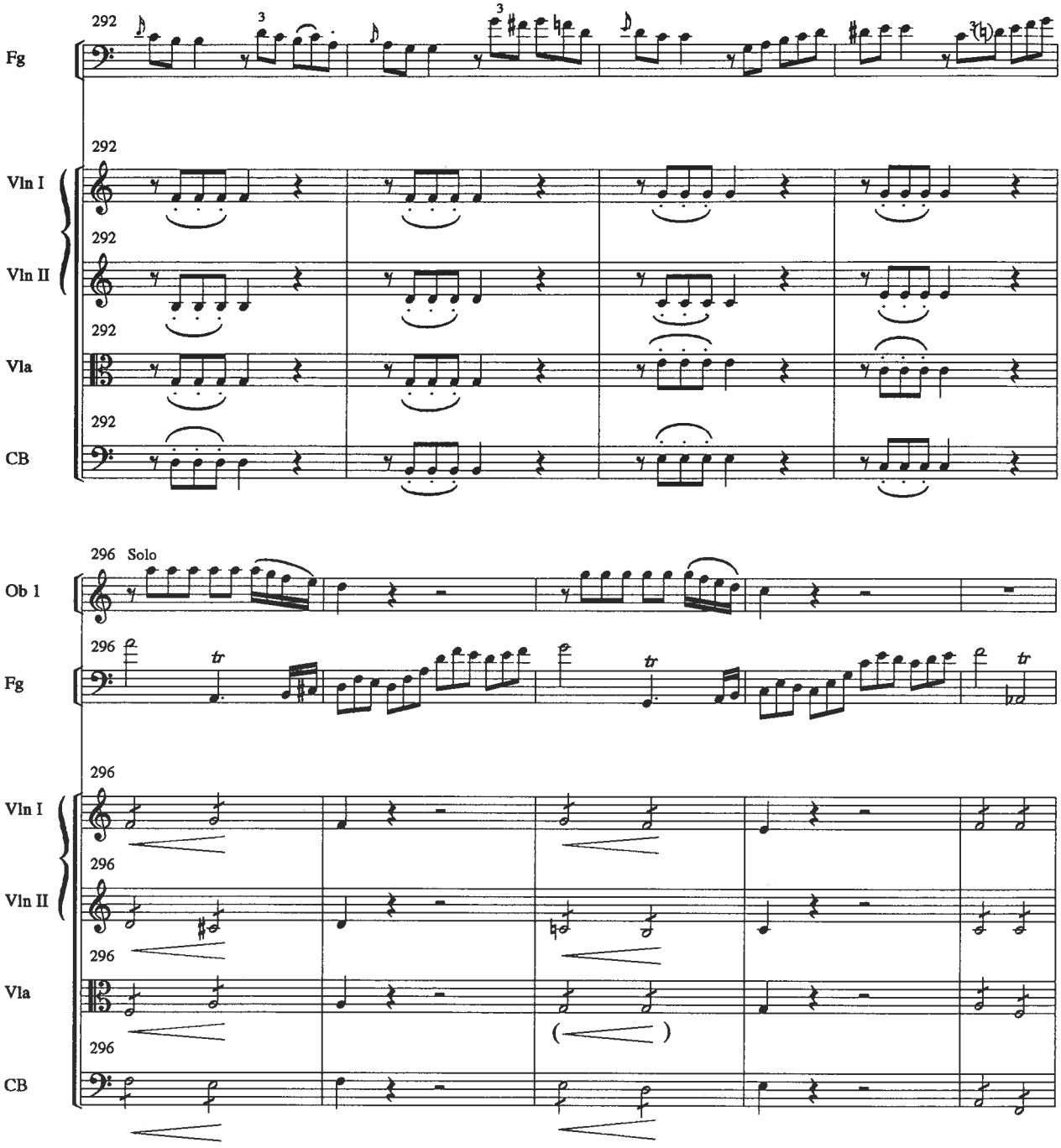

263
Fl 1
263
Ob 1
p
263
Ob 2
p
263
Cor I
p
263
Cor II
p
263
Fg
tr
tr
tr
tr
263
Vln I
263
Vln II
263
Vla
263
CB

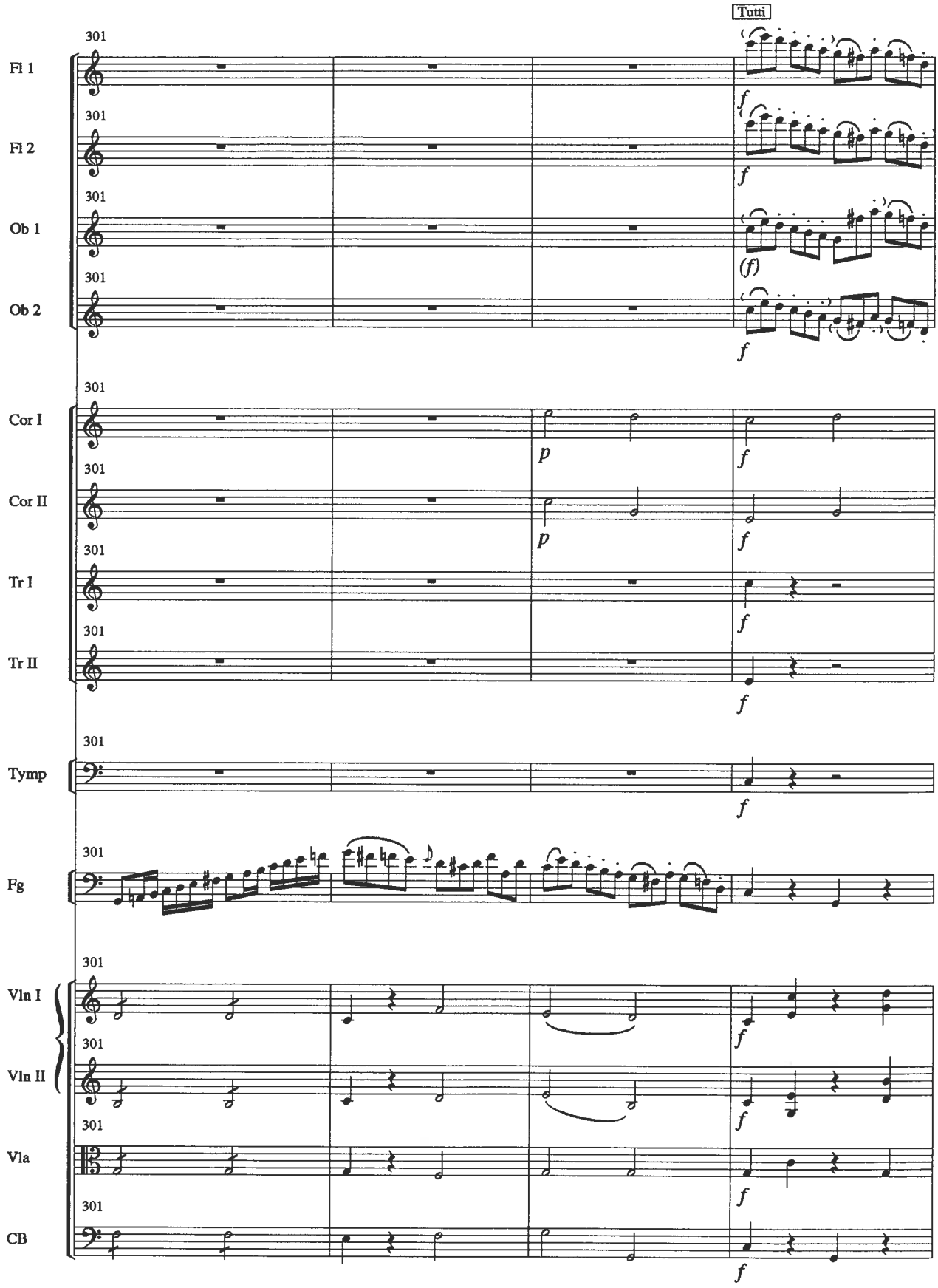

Solo
268
Fl 1
Ob 1
Ob 2
Cor I
Cor II
Fg
Vln I
Vln II
Vla
CB
tr
tr

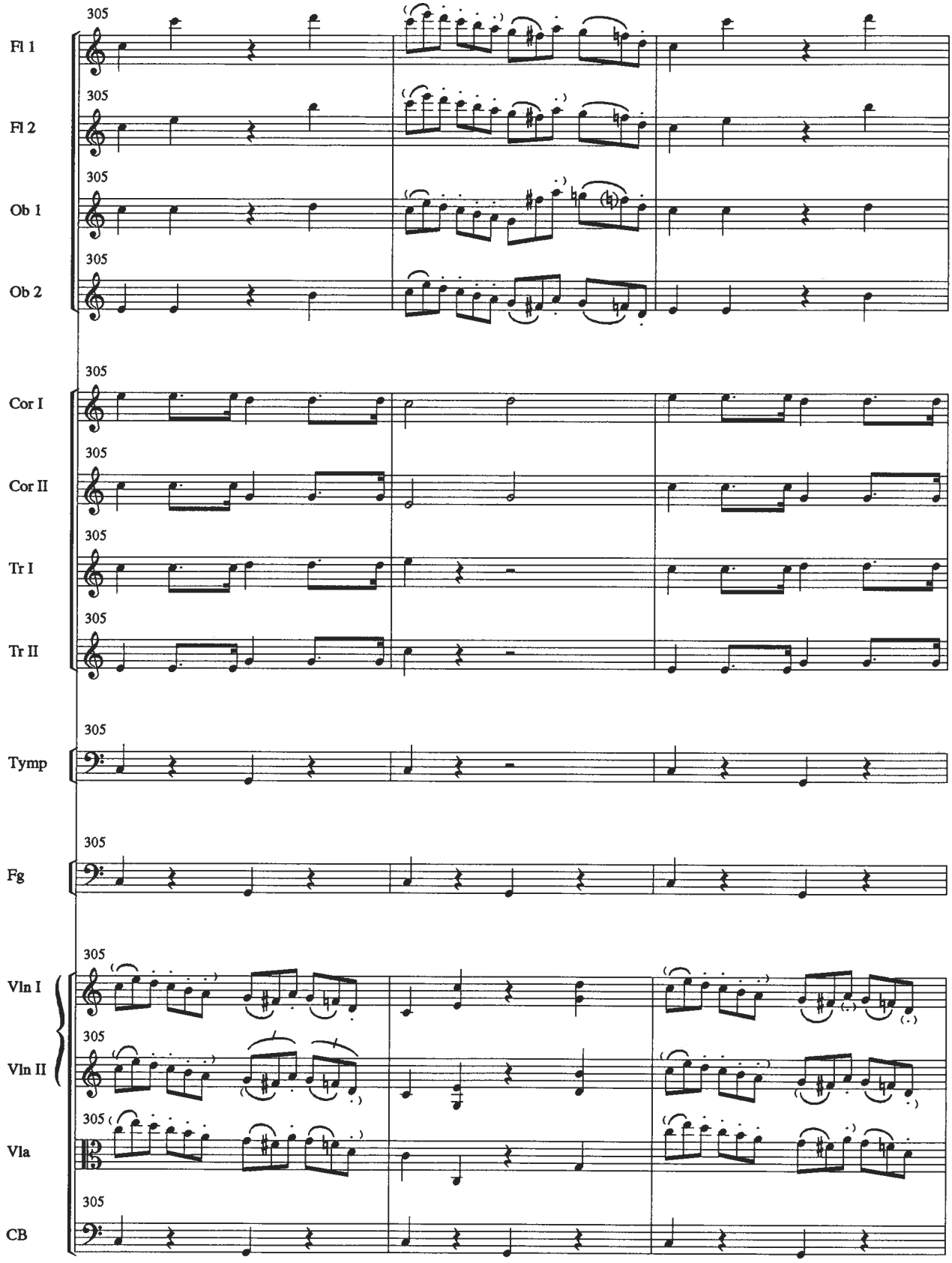

271
Tutti
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
f
(f)
tr

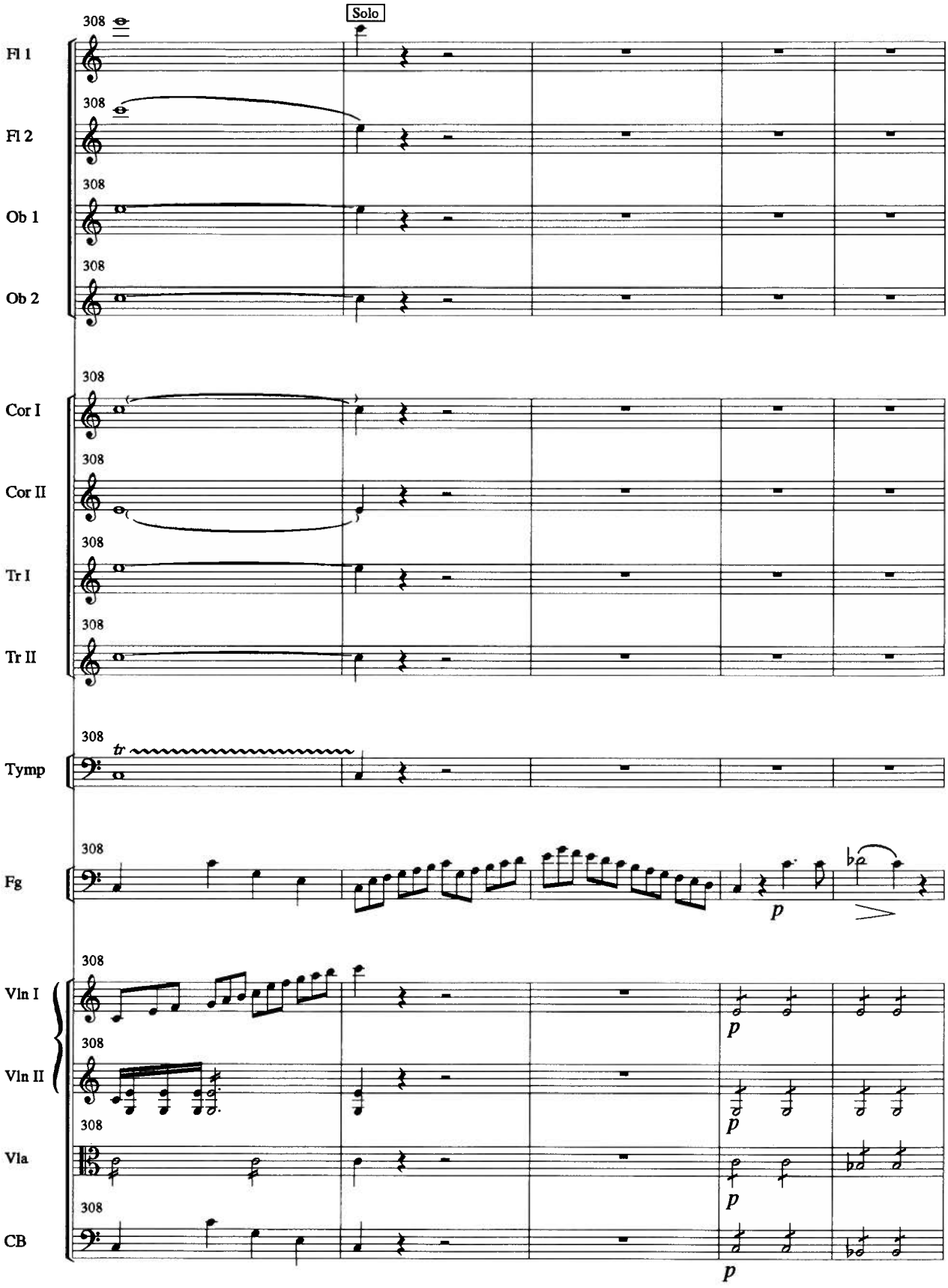

278
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
f
tr

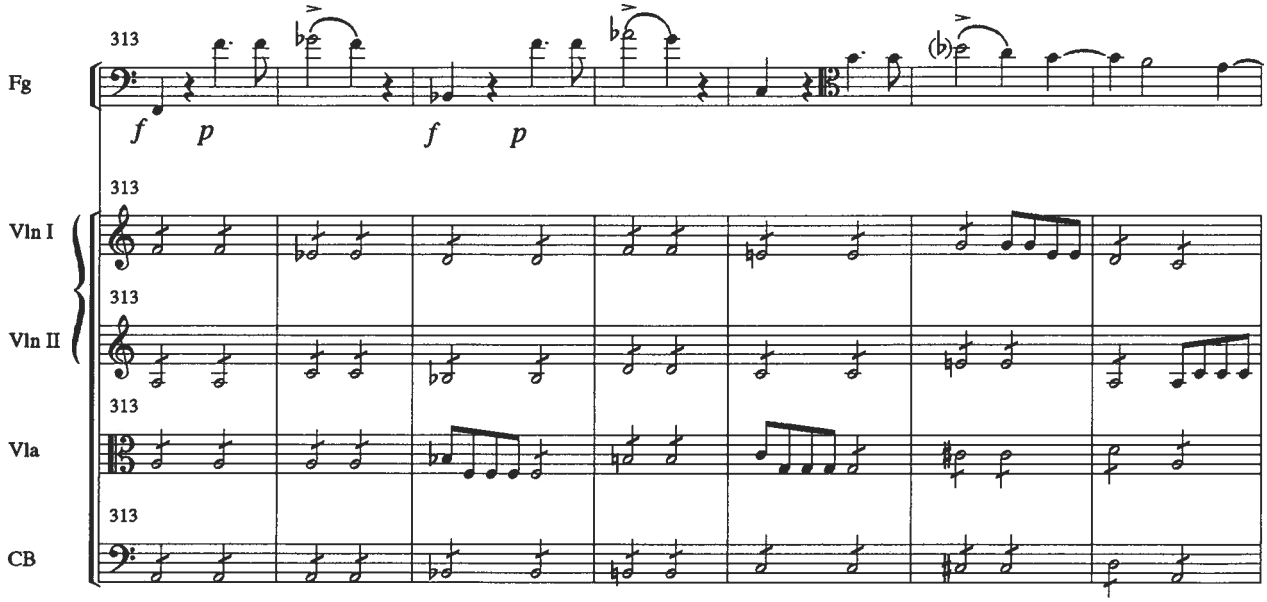

Solo
285
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
p
tr
3

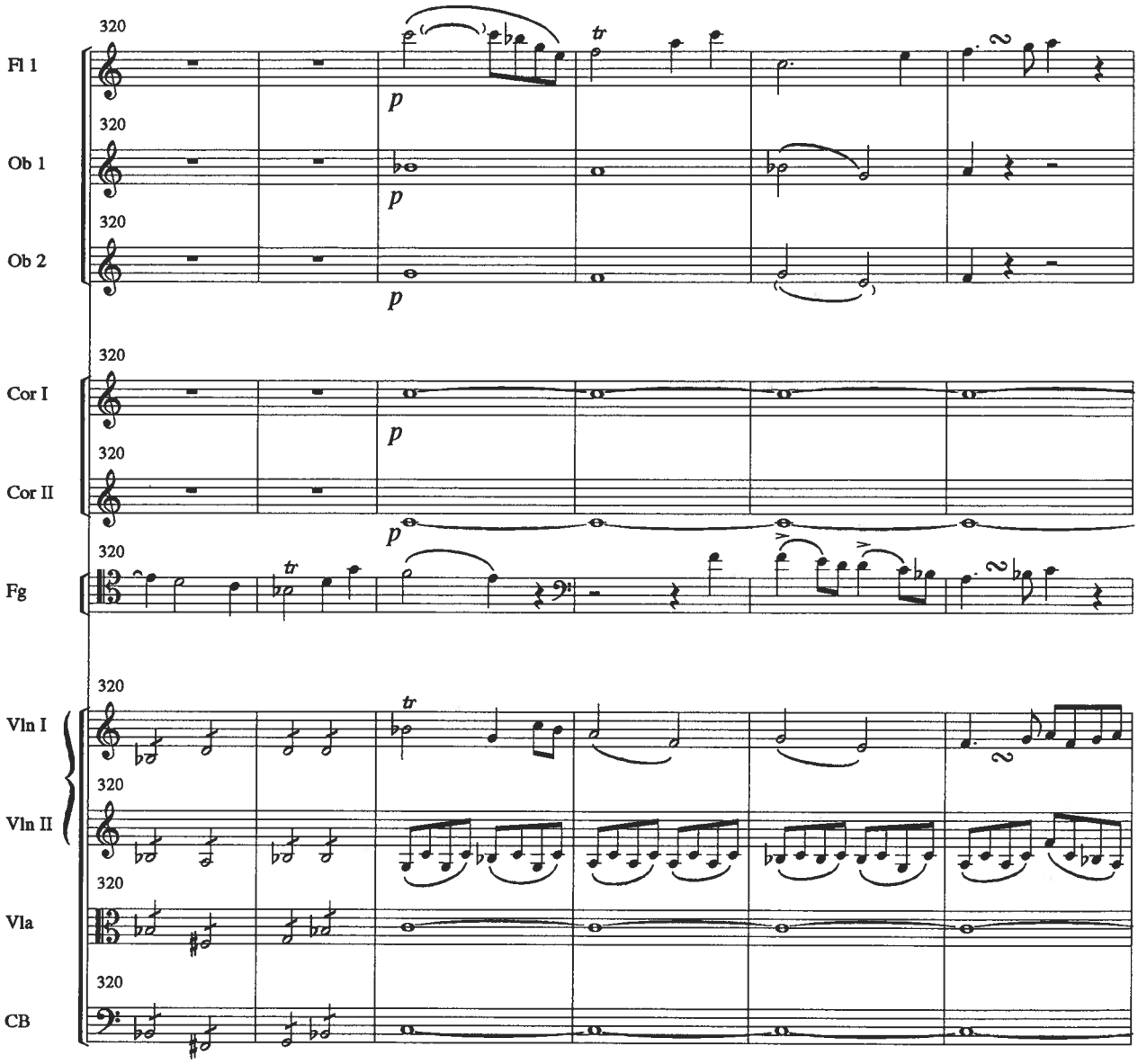

292
Fg
Vln I
Vln II
Vla
CB
296 Solo
Ob 1
Fg
Vln I
Vln II
Vla
CB

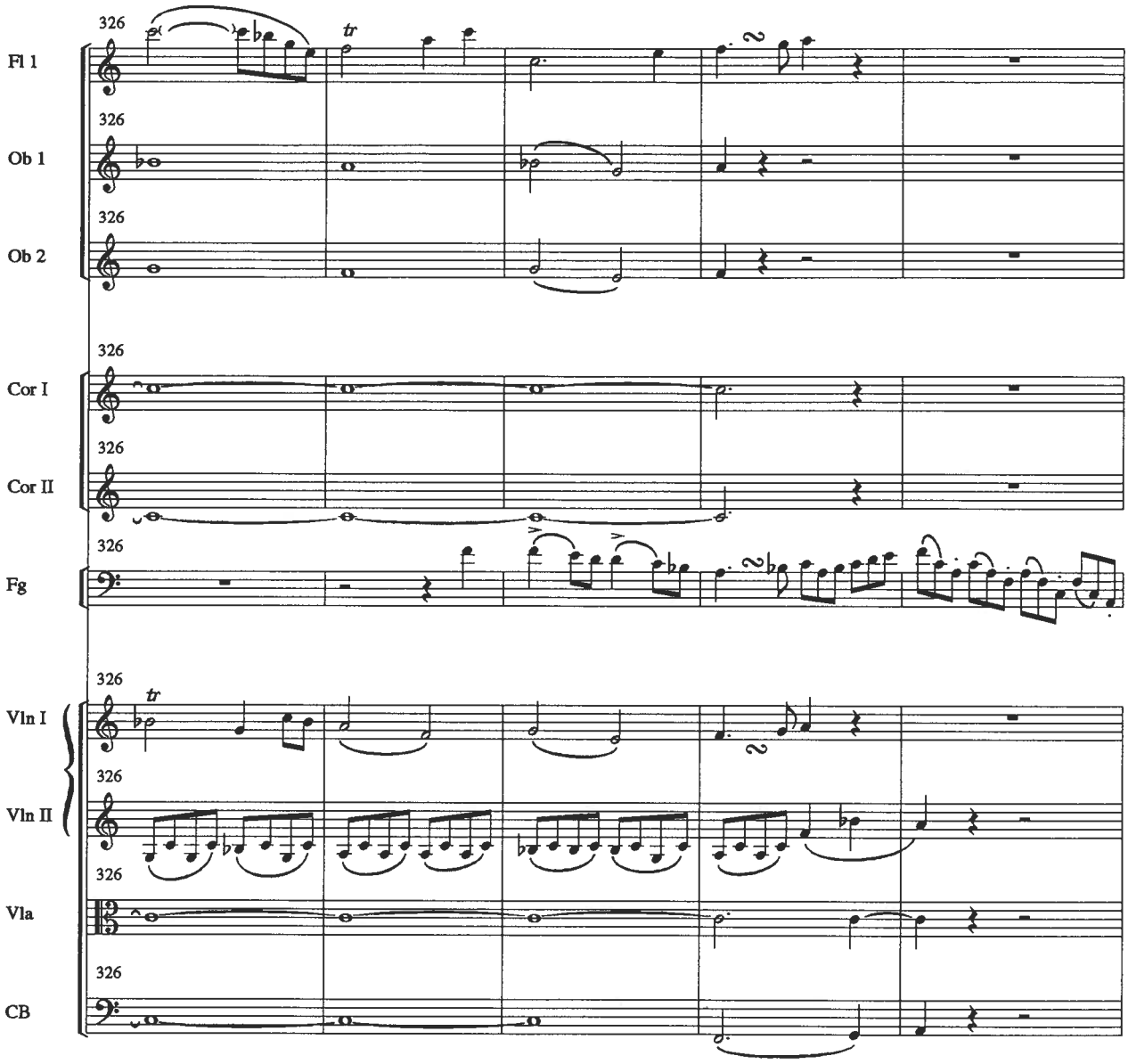

Tutti
301
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
f
(f)
p

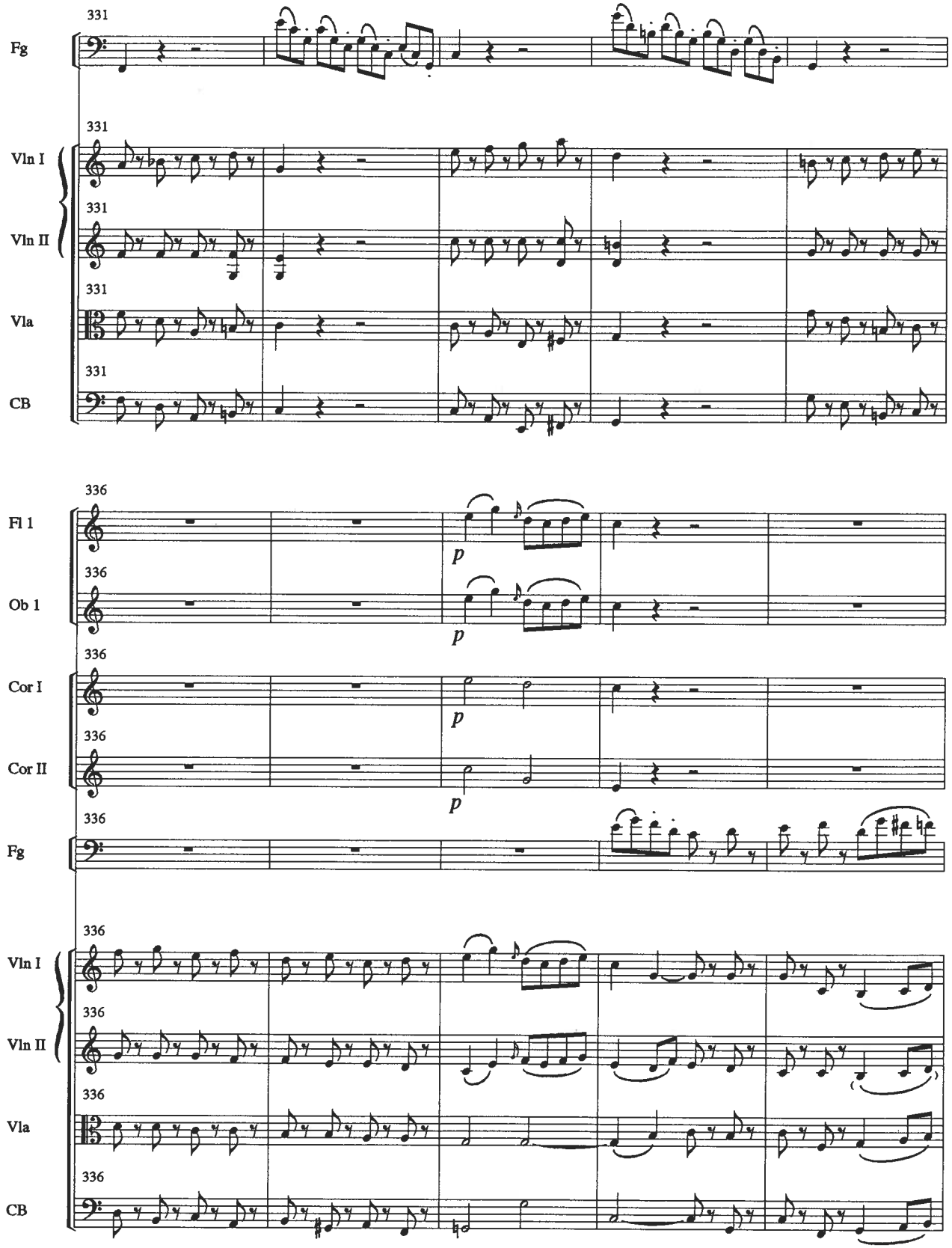

305
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB

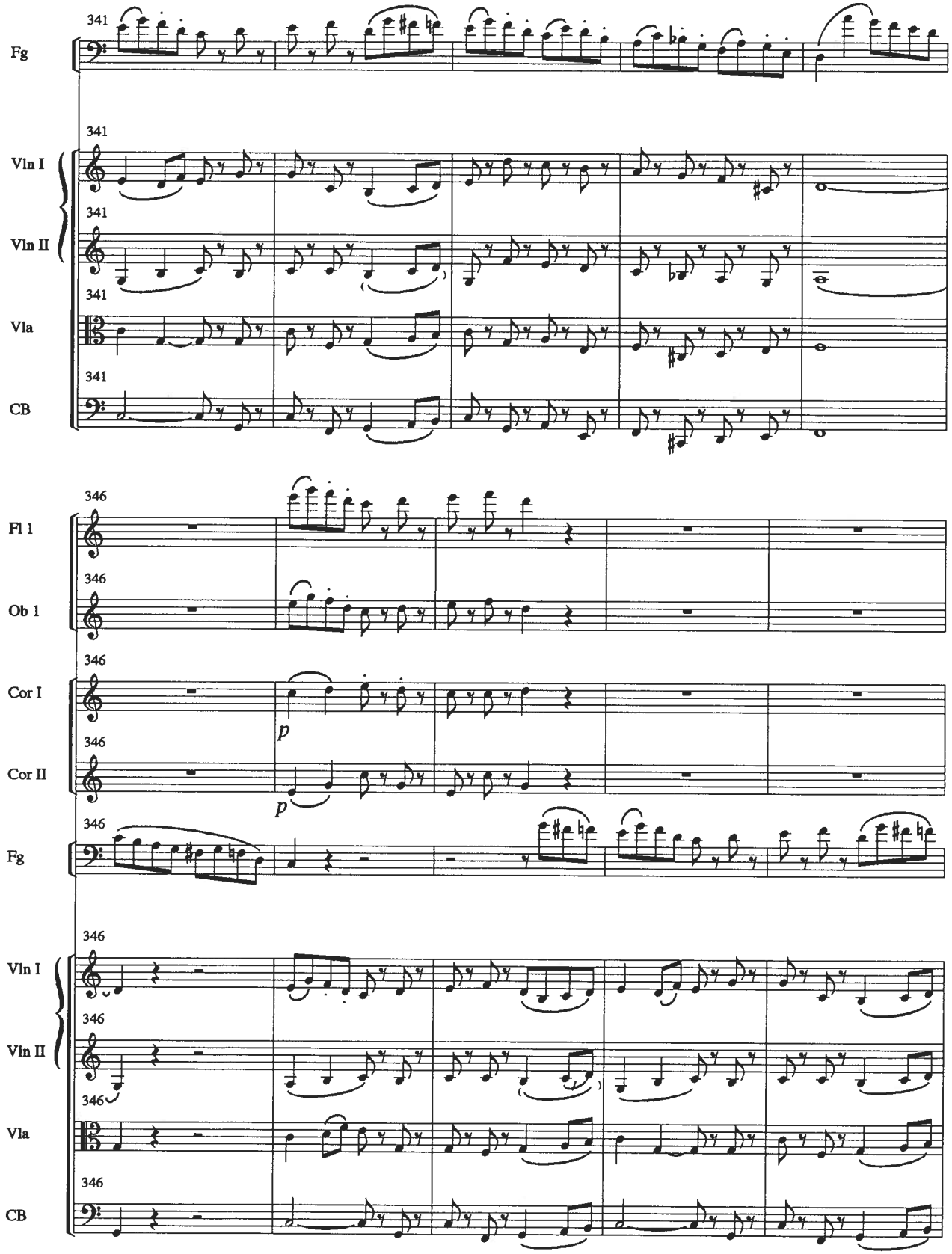

Solo
308
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
tr
Fg
Vln I
Vln II
Vla
CB
p

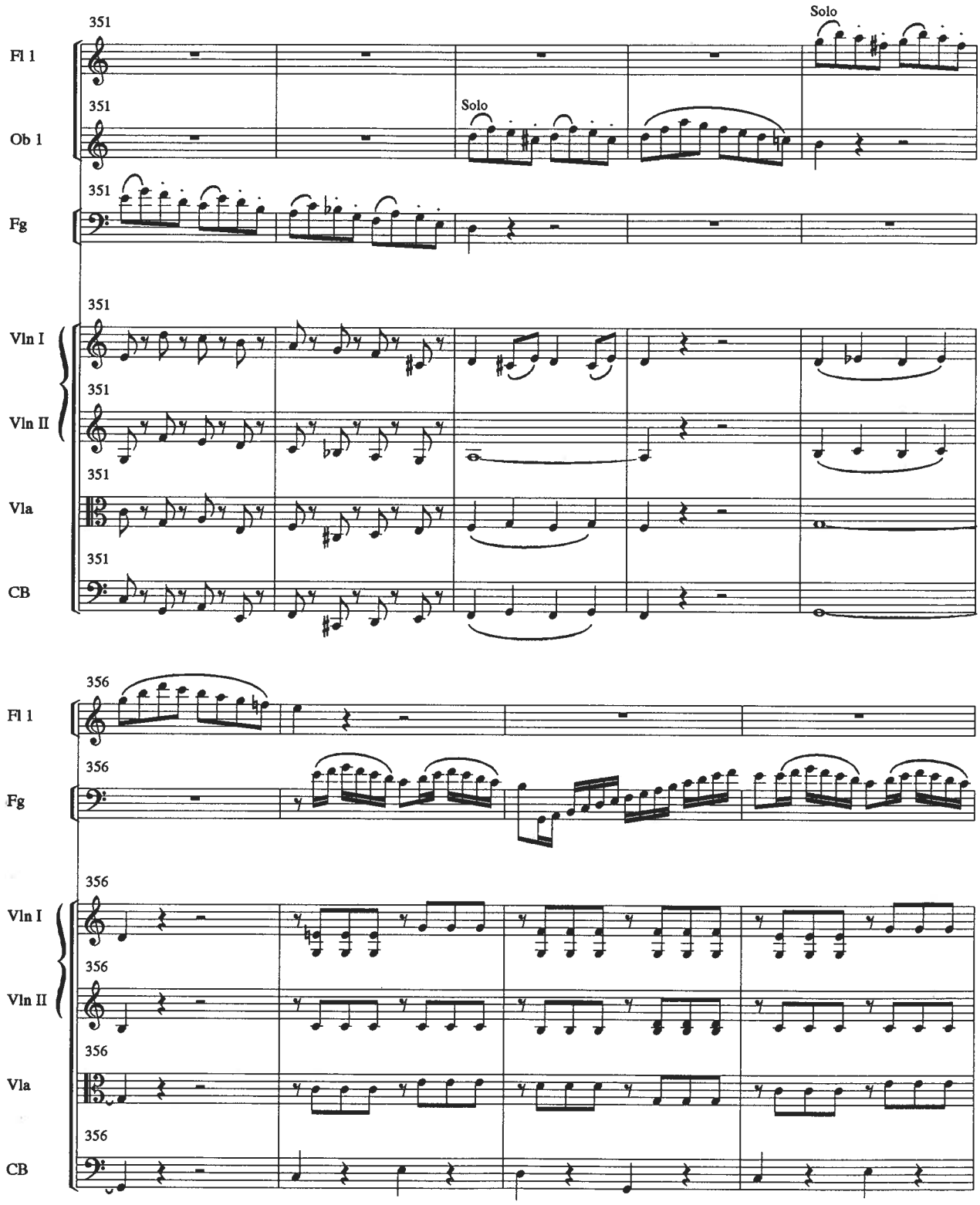

313
Fg
f
p
f
p
313
Vln I
313
Vln II
313
Vla
313
CB

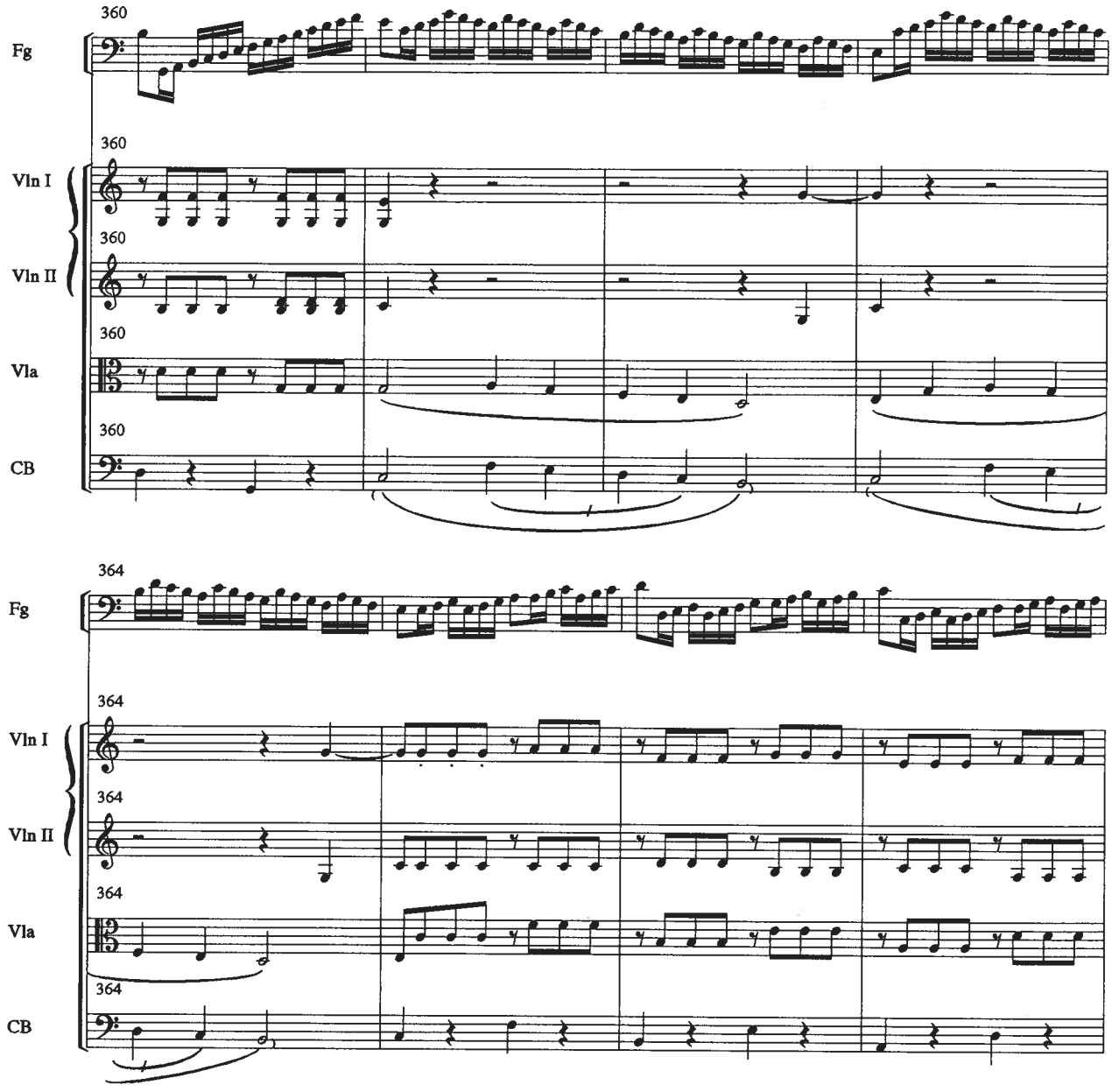

320
Fl 1
Ob 1
Ob 2
Cor I
Cor II
Fg
Vln I
Vln II
Vla
CB
p
tr

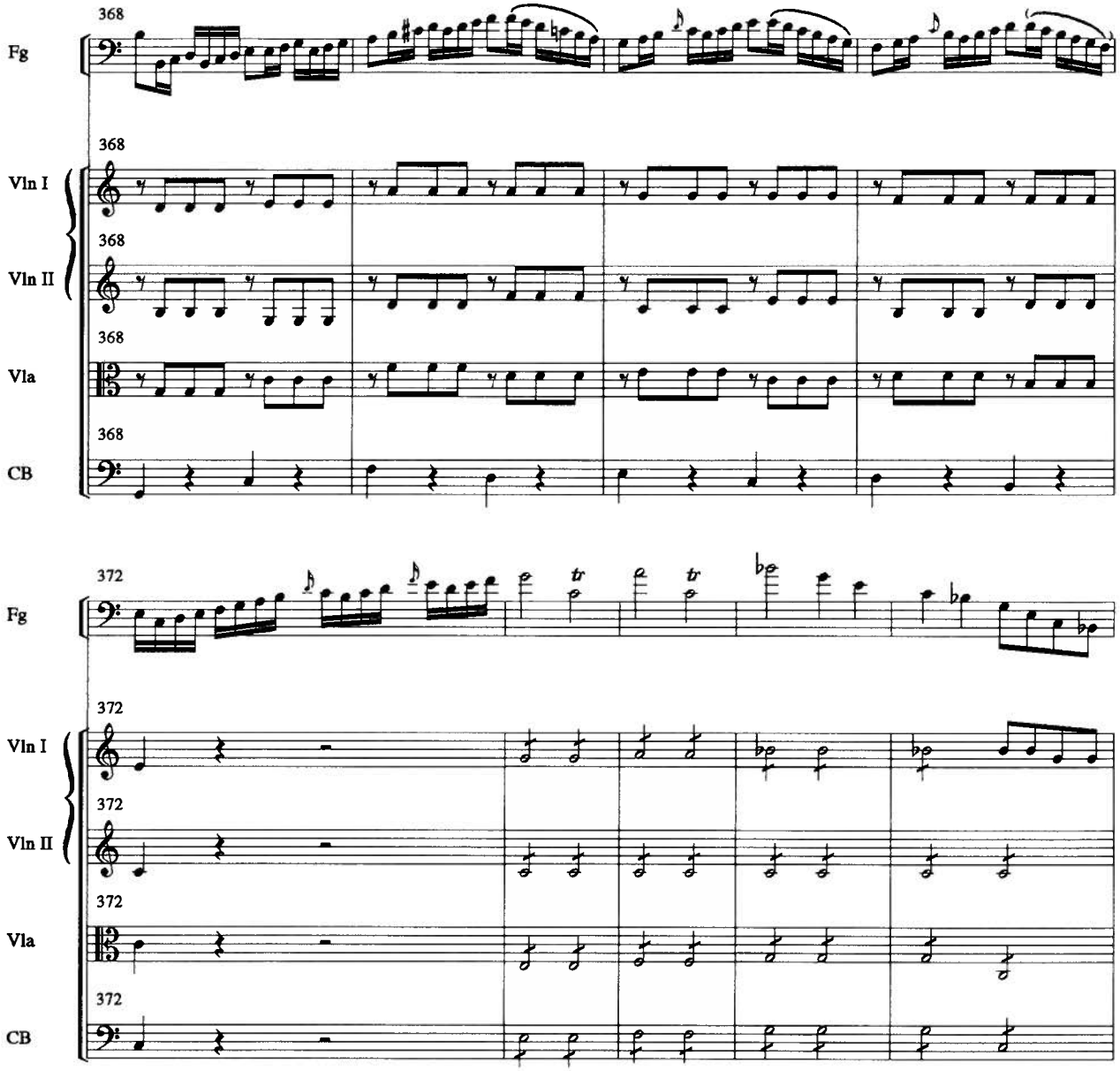

326
Fl 1
Ob 1
Ob 2
Cor I
Cor II
Fg
Vln I
Vln II
Vla
CB
tr

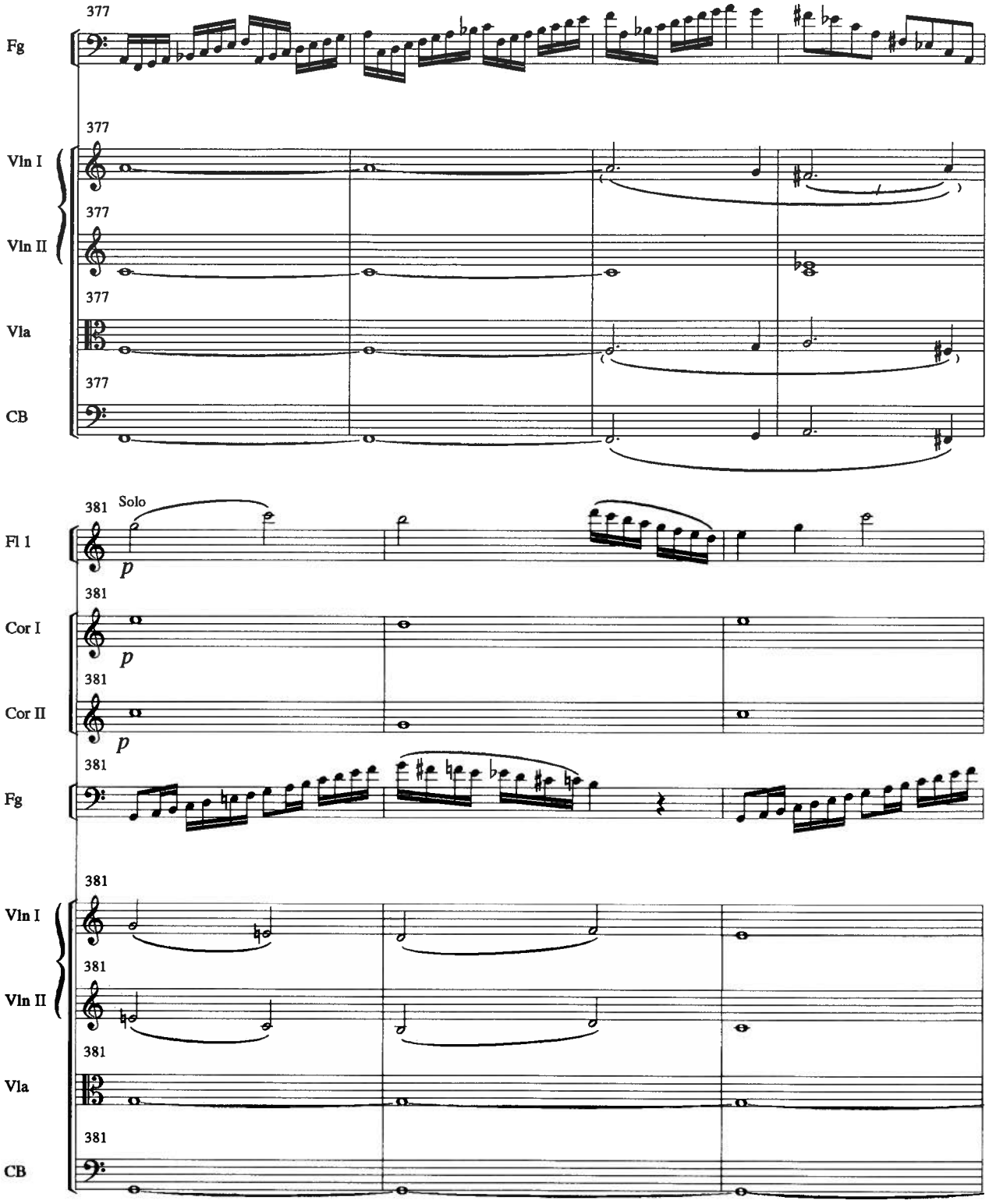

331
Fg
331
Vln I
331
Vln II
331
Vla
331
CB
336
Fl 1
p
336
Ob 1
p
336
Cor I
p
336
Cor II
p
336
Fg
336
Vln I
336
Vln II
336
Vla
336
CB

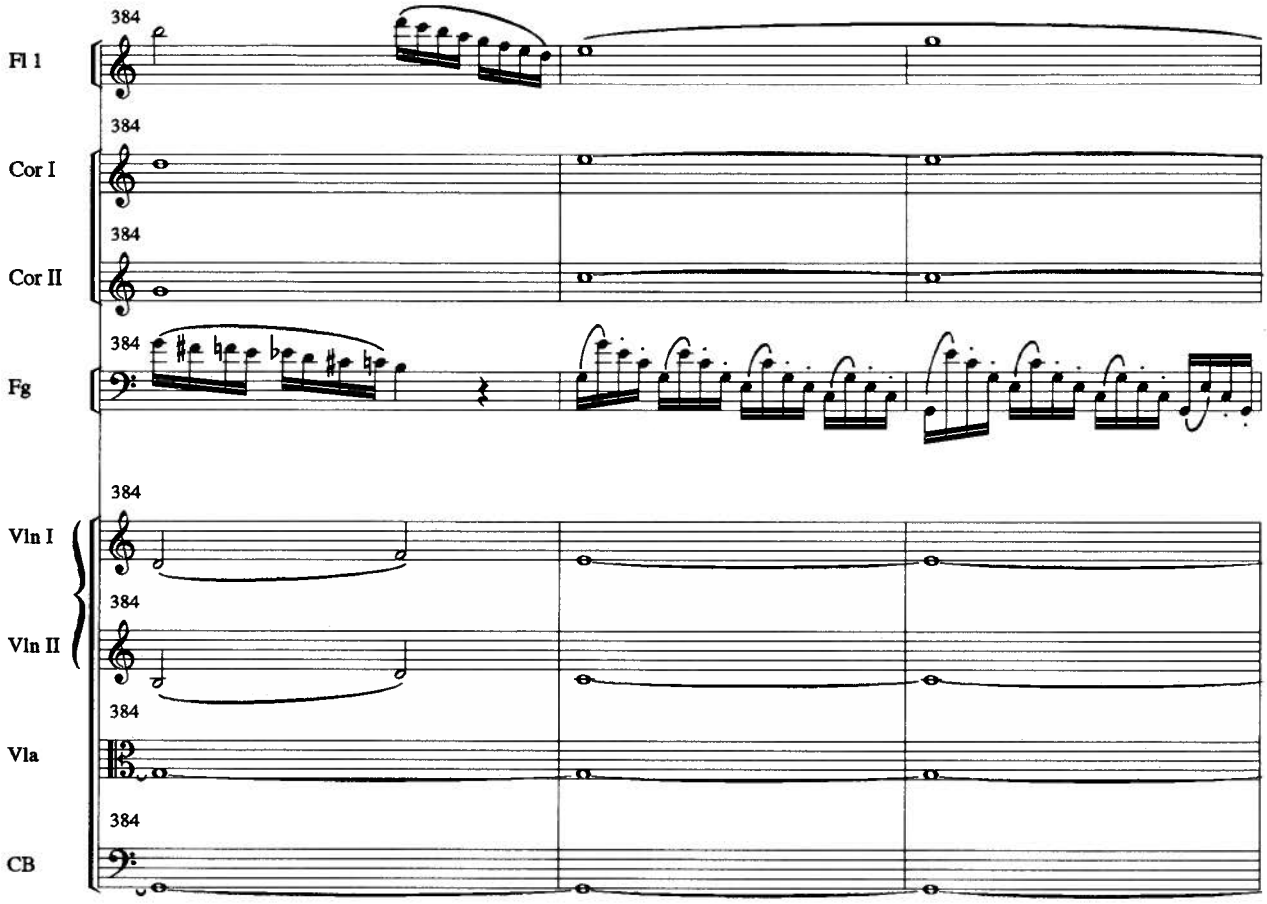

341
Fg
341
Vln I
341
Vln II
341
Vla
341
CB
346
Fl 1
346
Ob 1
346
Cor I
p
346
Cor II
p
346
Fg
346
Vln I
346
Vln II
346
Vla
346
CB

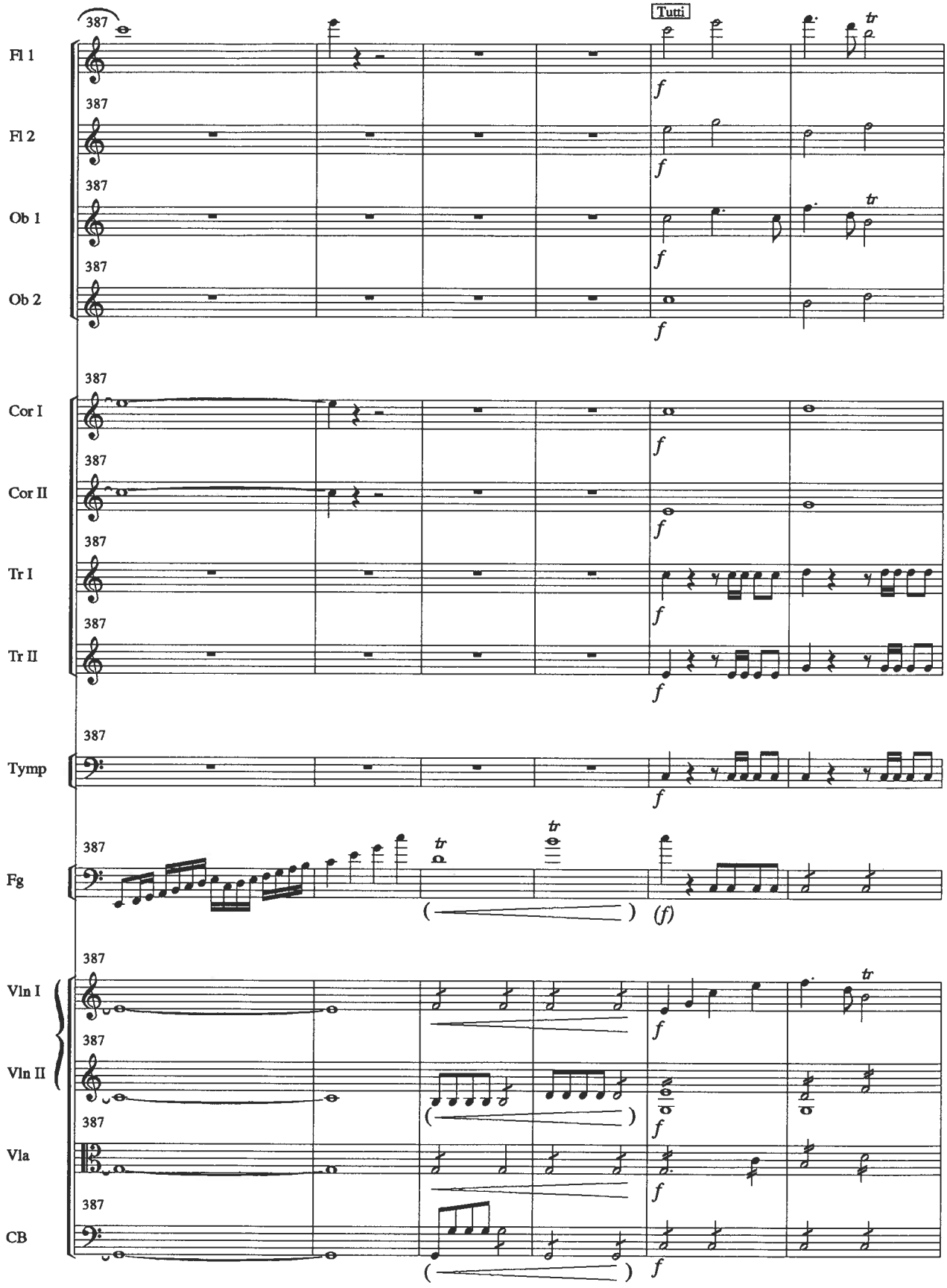

351
Fl 1
Solo
351
Ob 1
Solo
351
Fg
351
Vln I
351
Vln II
351
Vla
351
CB
356
Fl 1
356
Fg
356
Vln I
356
Vln II
356
Vla
356
CB

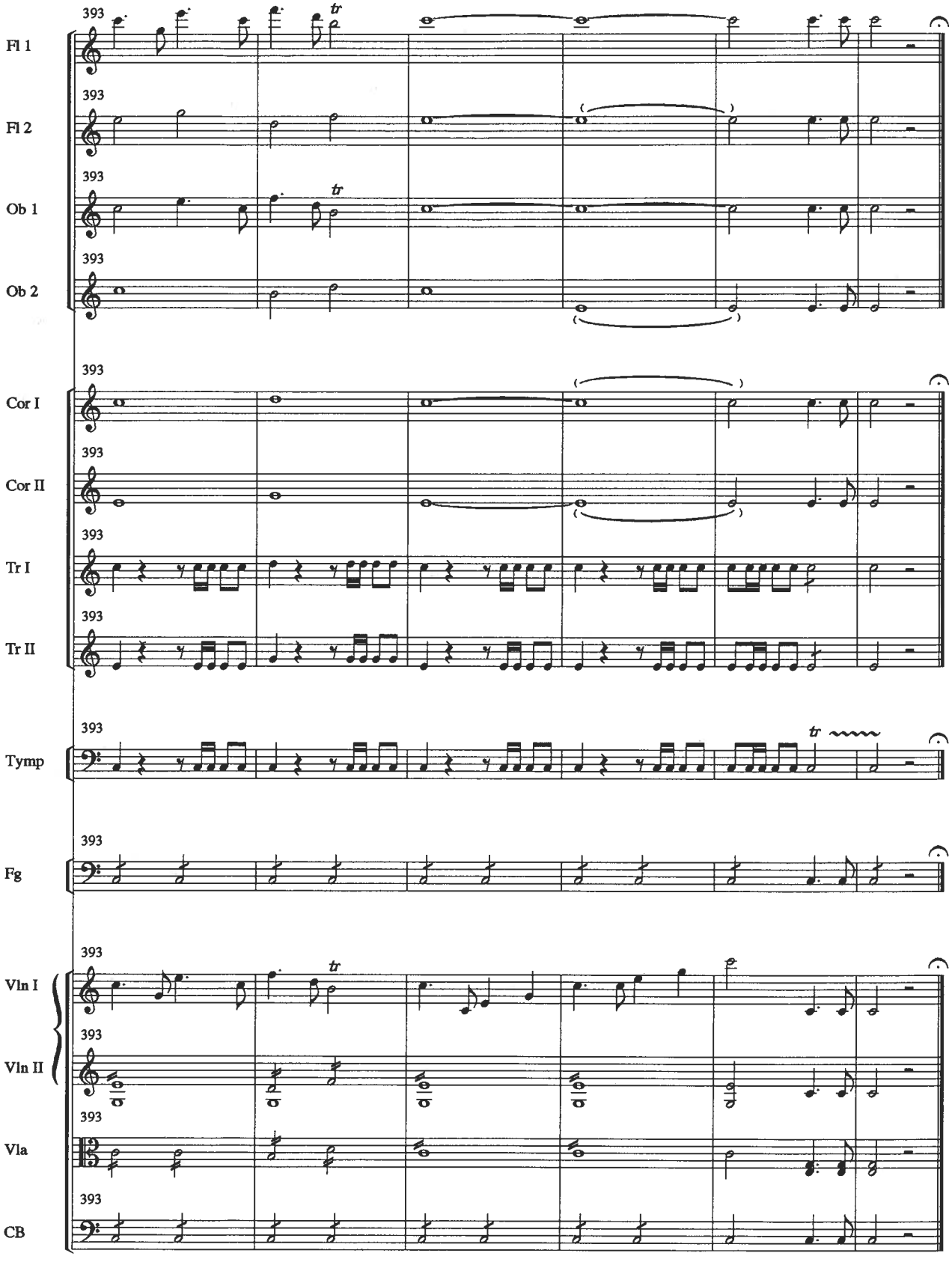

360
Fg
360
Vln I
360
Vln II
360
Vla
360
CB
364
Fg
364
Vln I
364
Vln II
364
Vla
364
CB

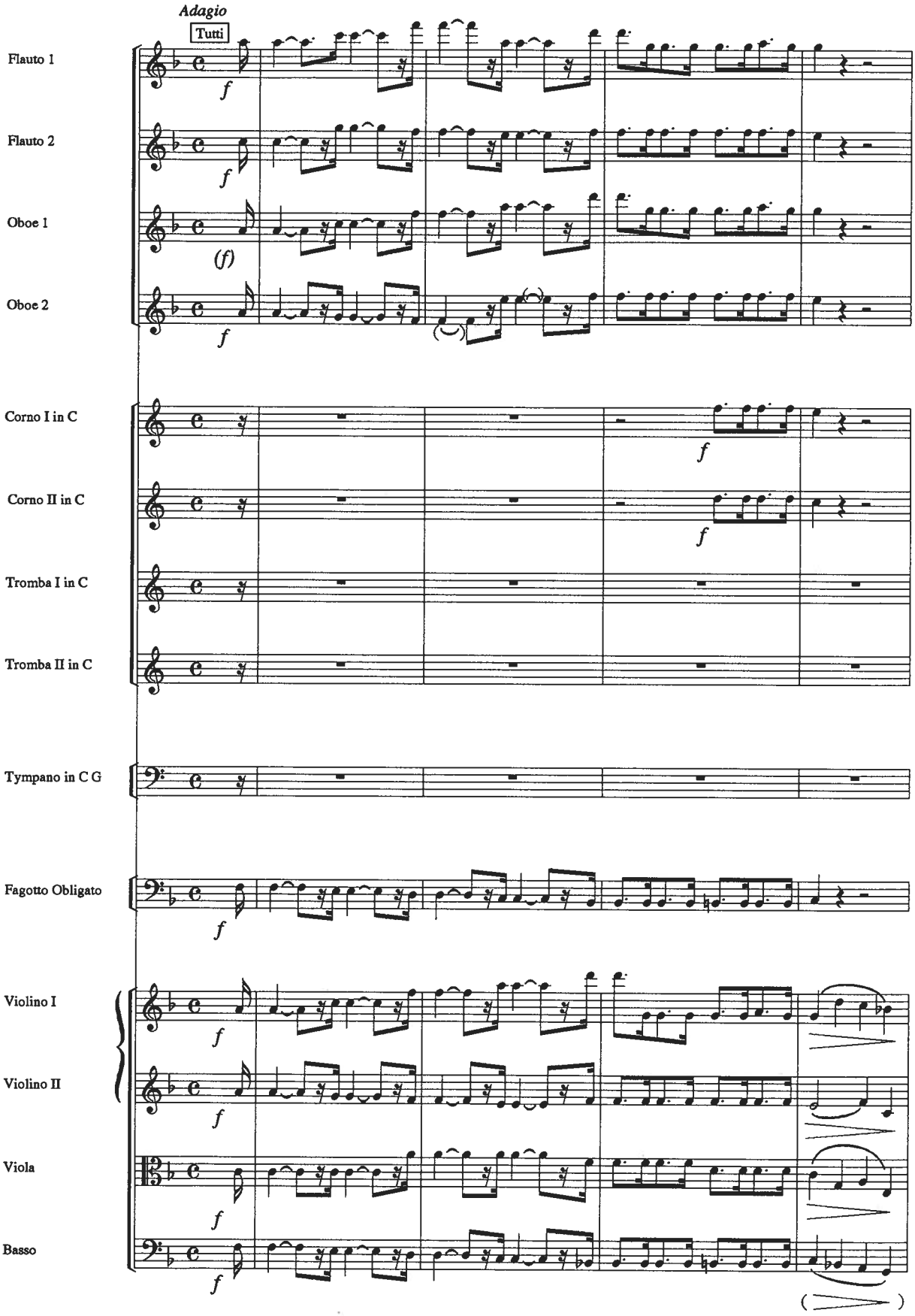

368
Fg
368
Vln I
368
Vln II
368
Vla
368
CB
372
Fg
372
Vln I
372
Vln II
372
Vla
372
CB

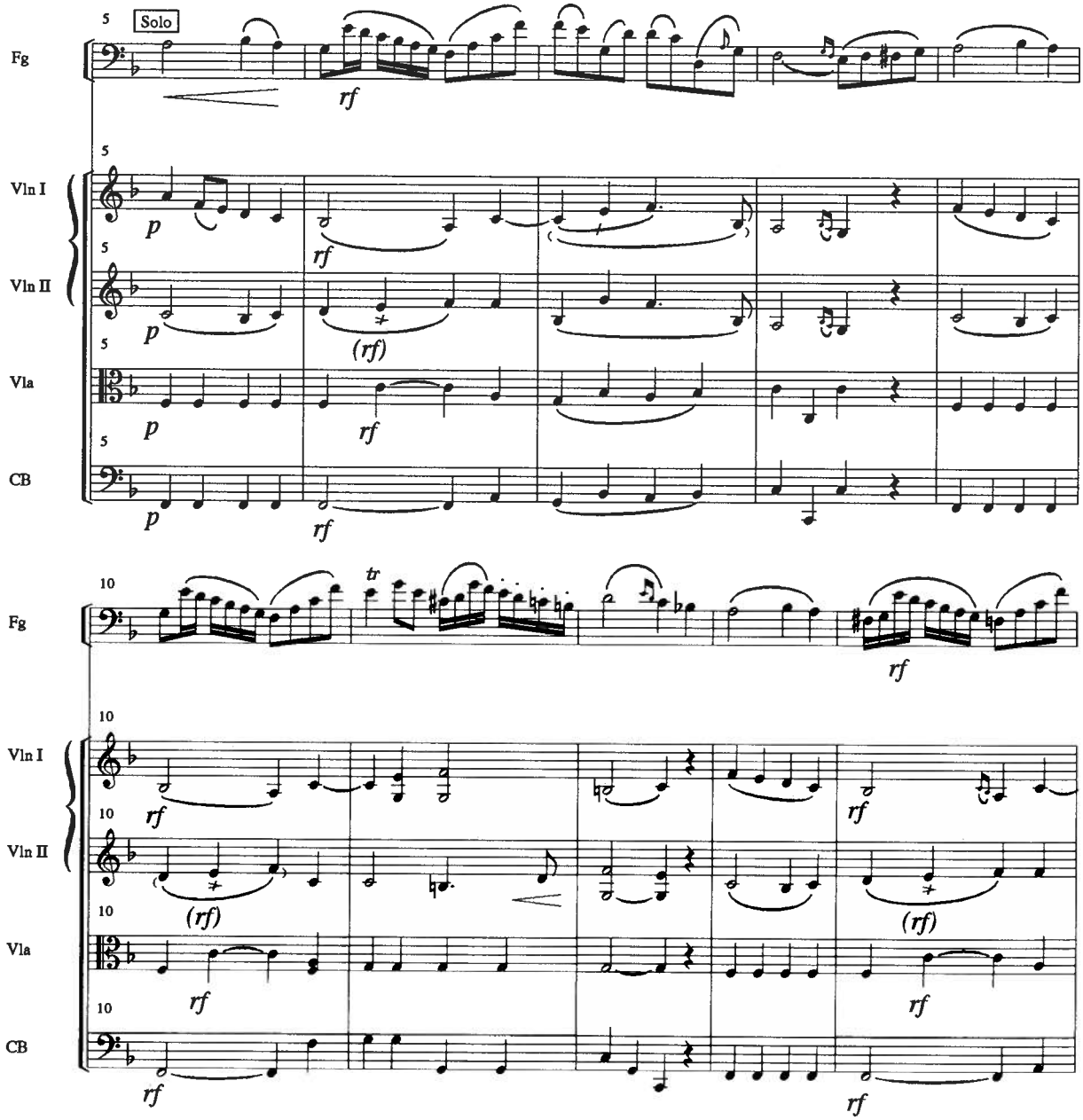

377
Fg
377
Vln I
377
Vln II
377
Vla
377
CB
381
Solo
Fl 1
p
381
Cor I
p
381
Cor II
p
381
Fg
381
Vln I
381
Vln II
381
Vla
381
CB

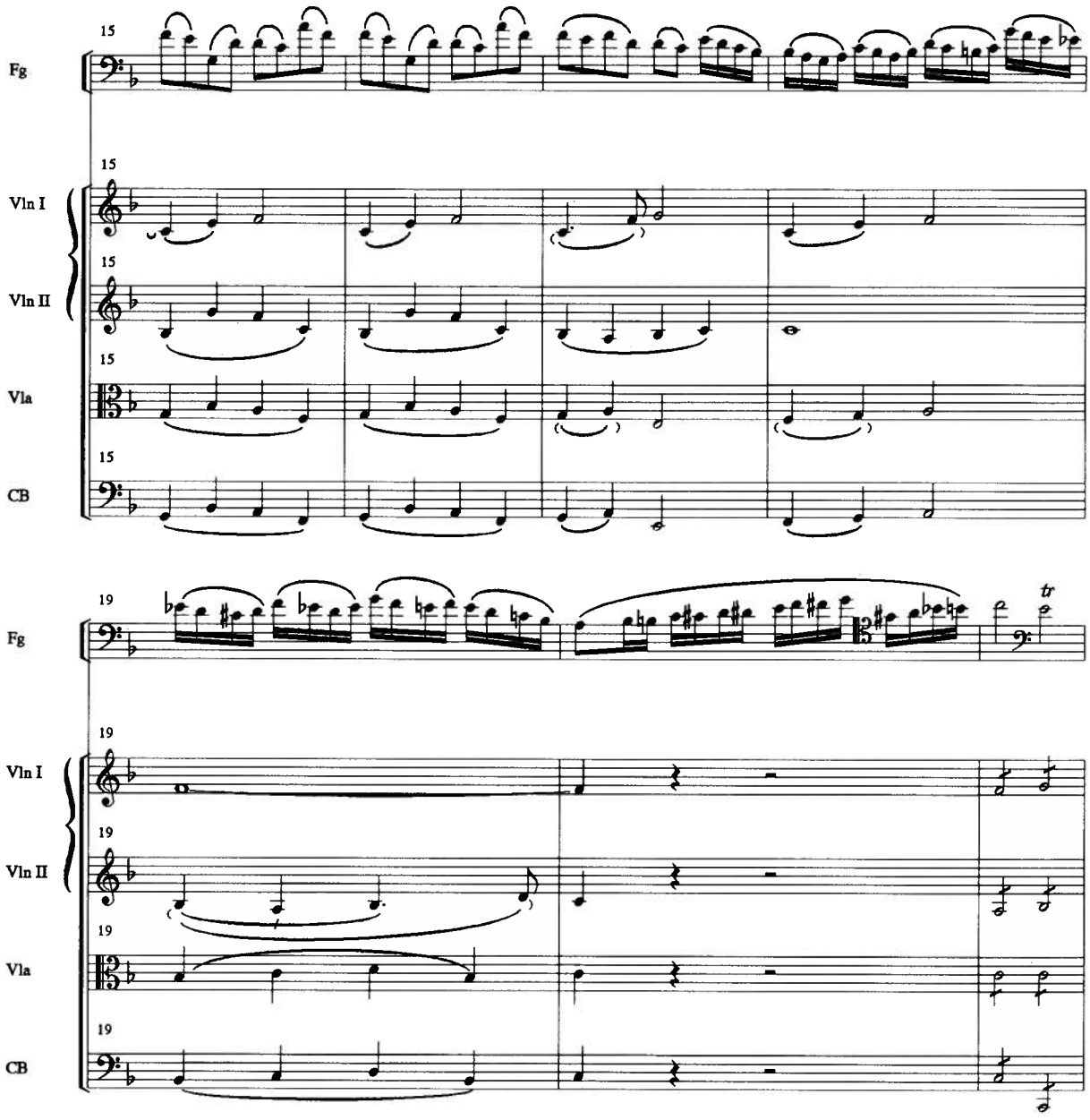

384
Fl 1
384
Cor I
384
Cor II
384
Fg
384
Vln I
384
Vln II
384
Vla
384
CB

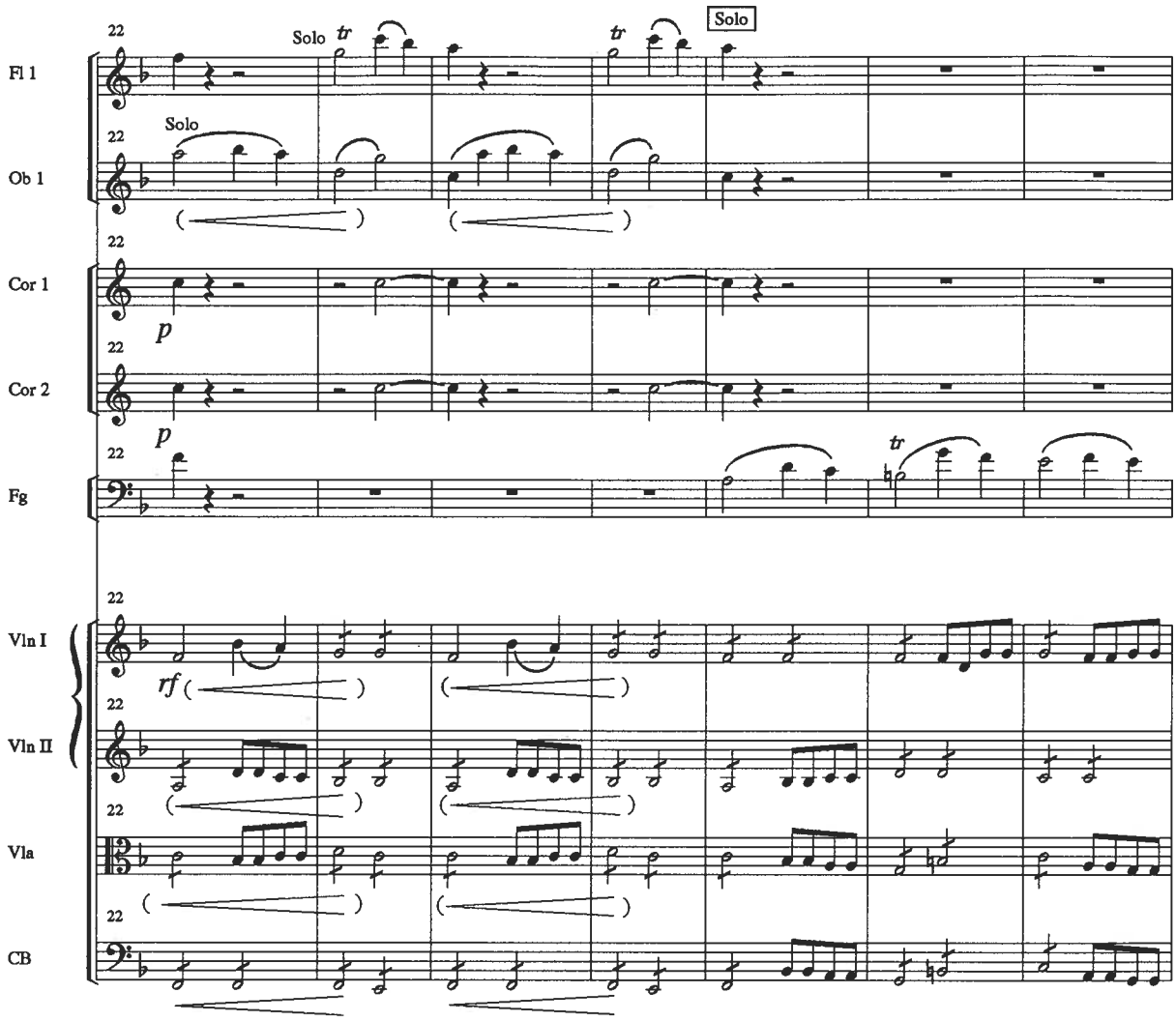

387
Tutti
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
f
(f)
tr

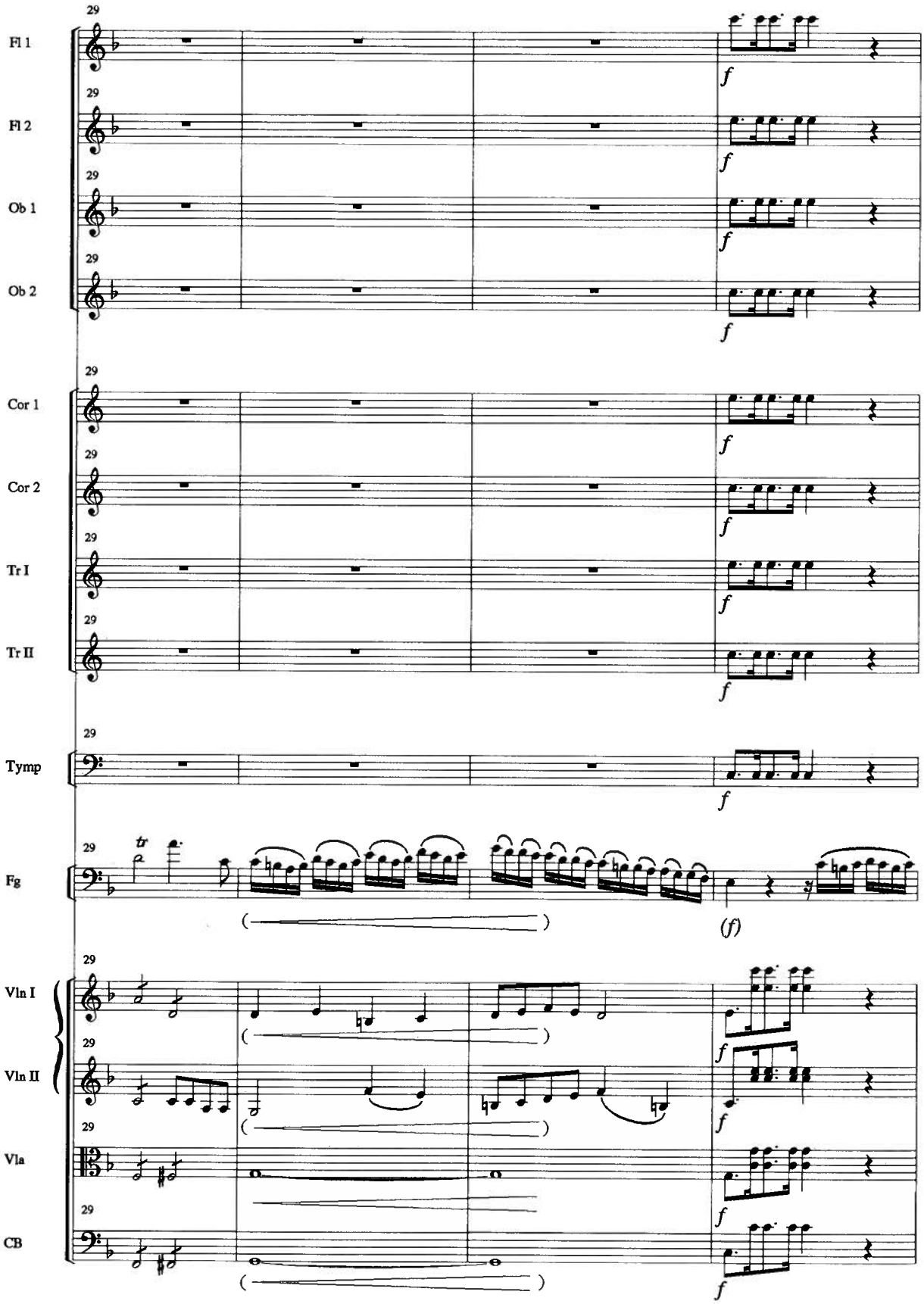

393
Fl 1
Fl 2
Ob 1
Ob 2
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
tr

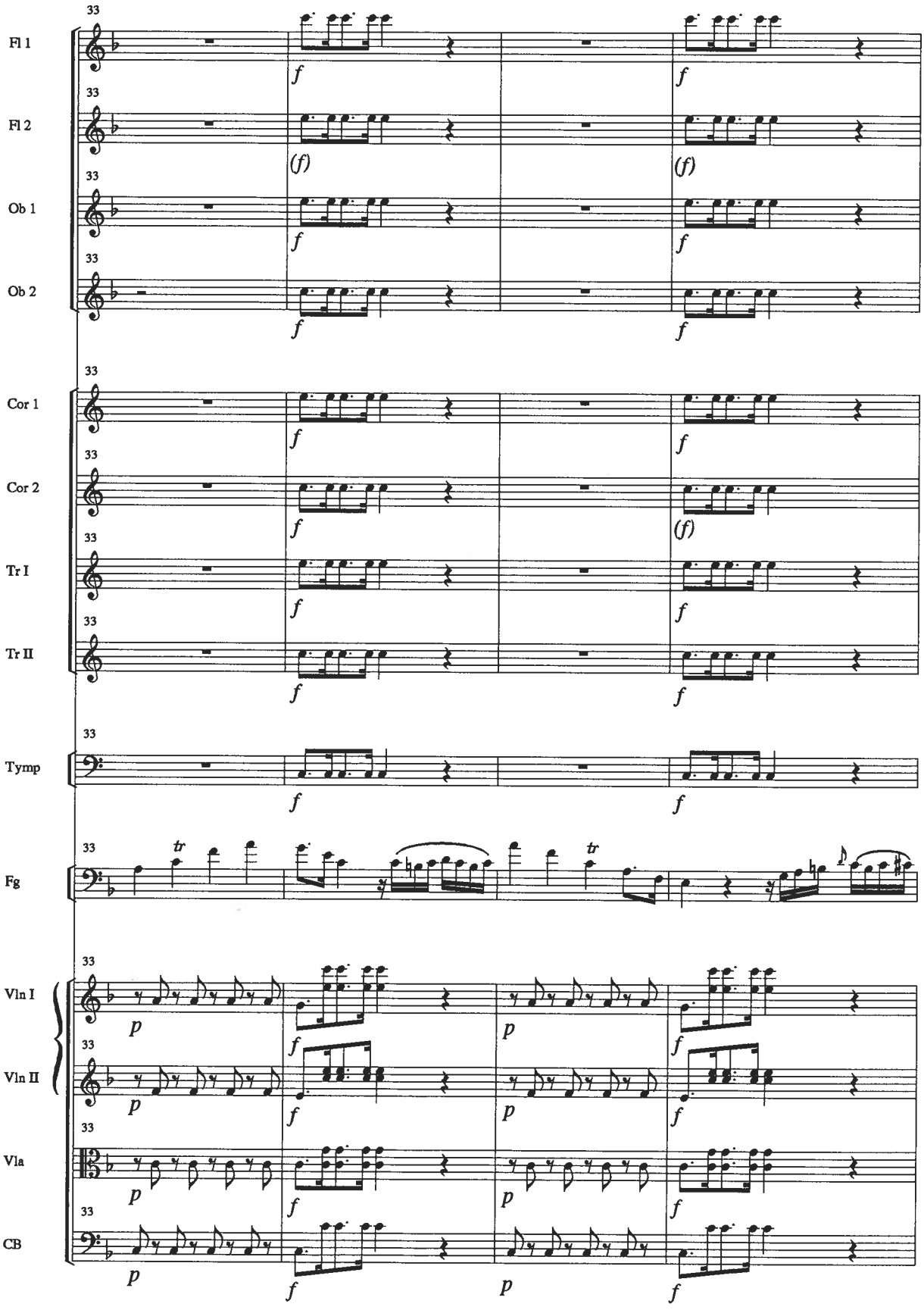

Adagio
Tutti
Flauto 1
Flauto 2
Oboe 1
Oboe 2
Corno I in C
Corno II in C
Tromba I in C
Tromba II in C
Tympano in C G
Fagotto Obligato
Violino I
Violino II
Viola
Basso

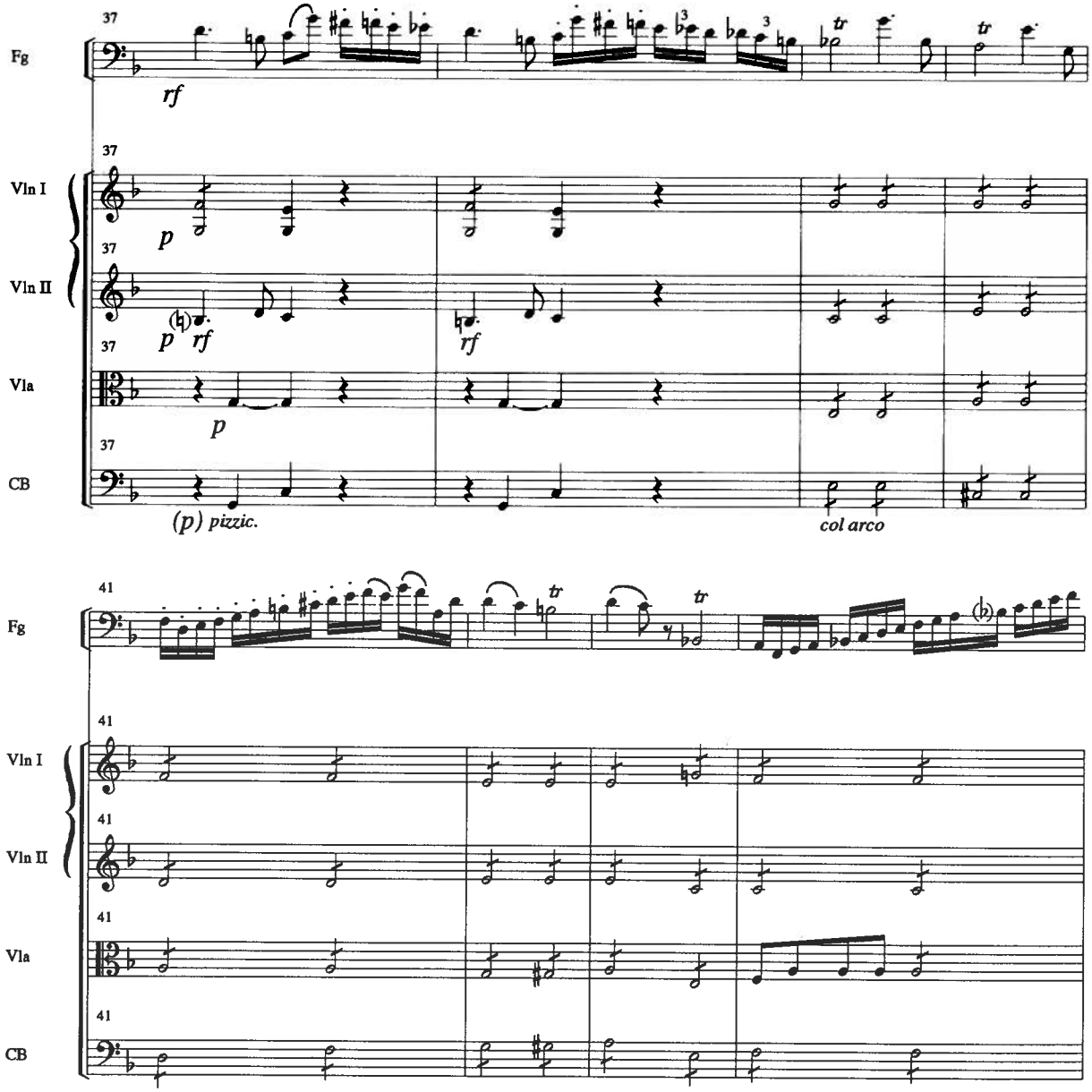

5
Solo
Fg
rf
5
Vln I
p
rf
5
Vln II
p
(rf)
5
Vla
p
rf
5
CB
p
rf
10
Fg
tr
rf
10
Vln I
rf
rf
10
Vln II
(rf)
(rf)
10
Vla
rf
rf
10
CB
rf
rf

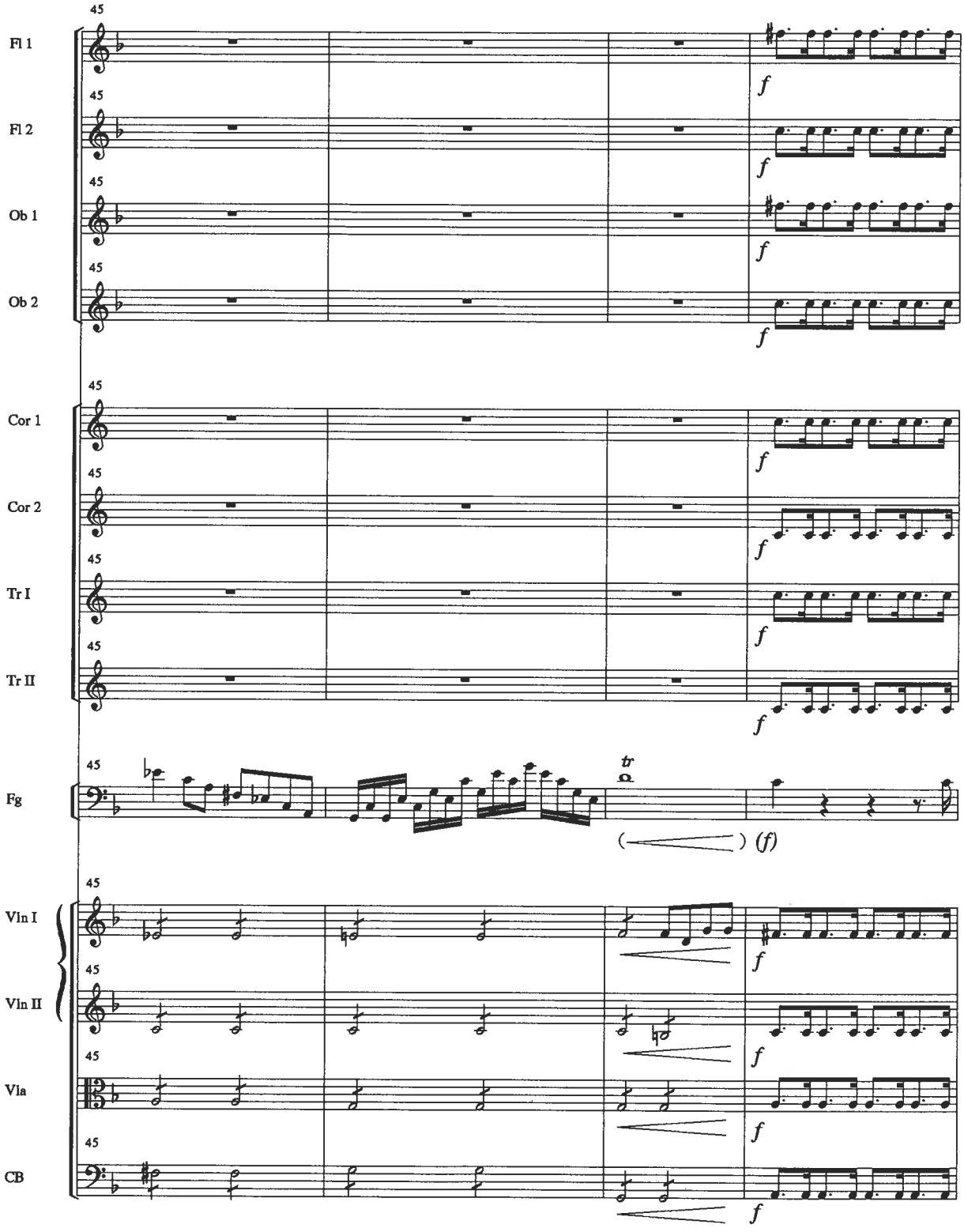

15
Fg
15
Vln I
15
Vln II
15
Vla
15
CB
19
Fg
tr
19
Vln I
19
Vln II
19
Vla
19
CB

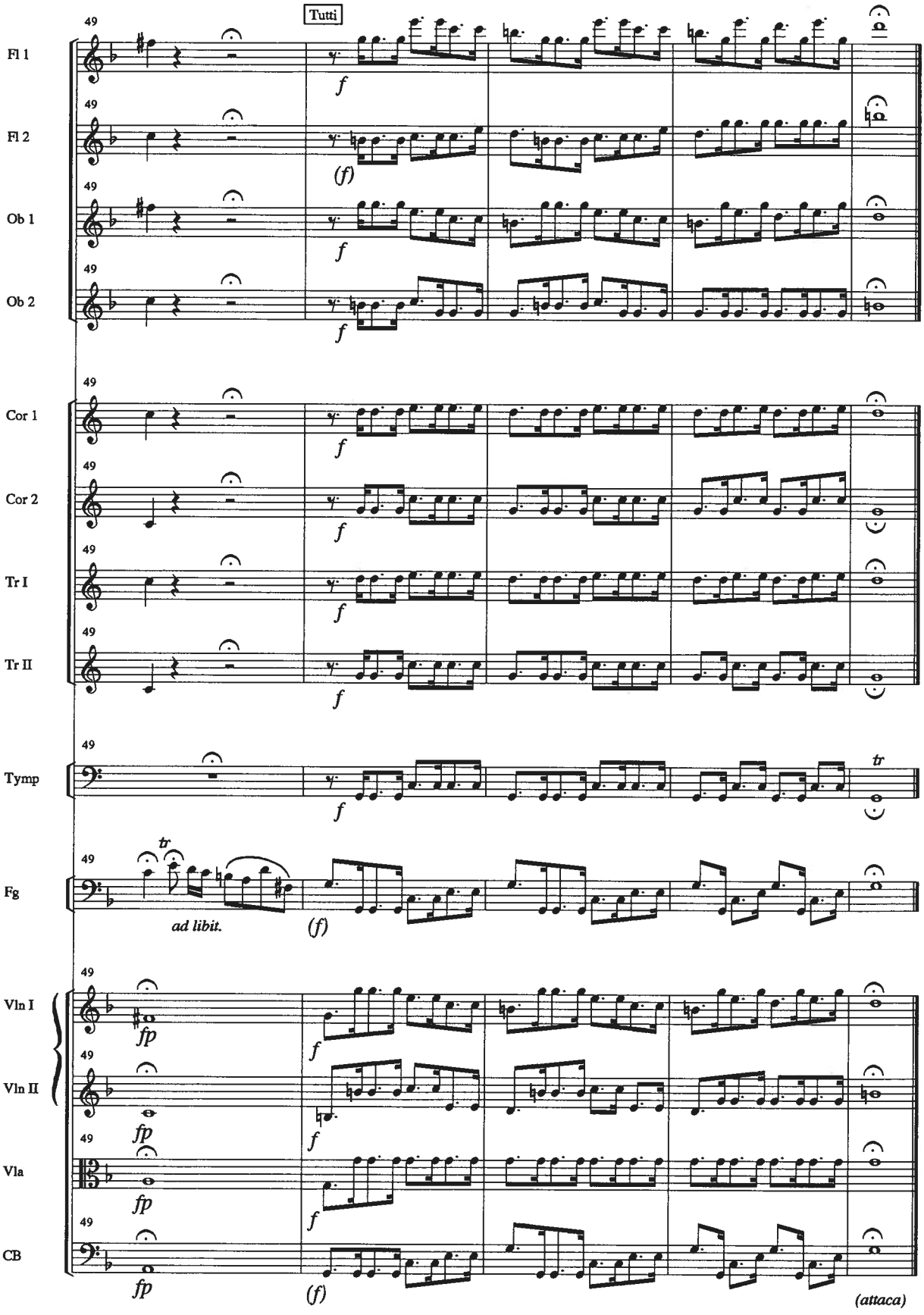

Fl 1
Ob 1
Cor 1
Cor 2
Fg
Vln I
Vln II
Vla
CB
Solo
Solo
Solo
tr
tr
tr
p
p
rf
22

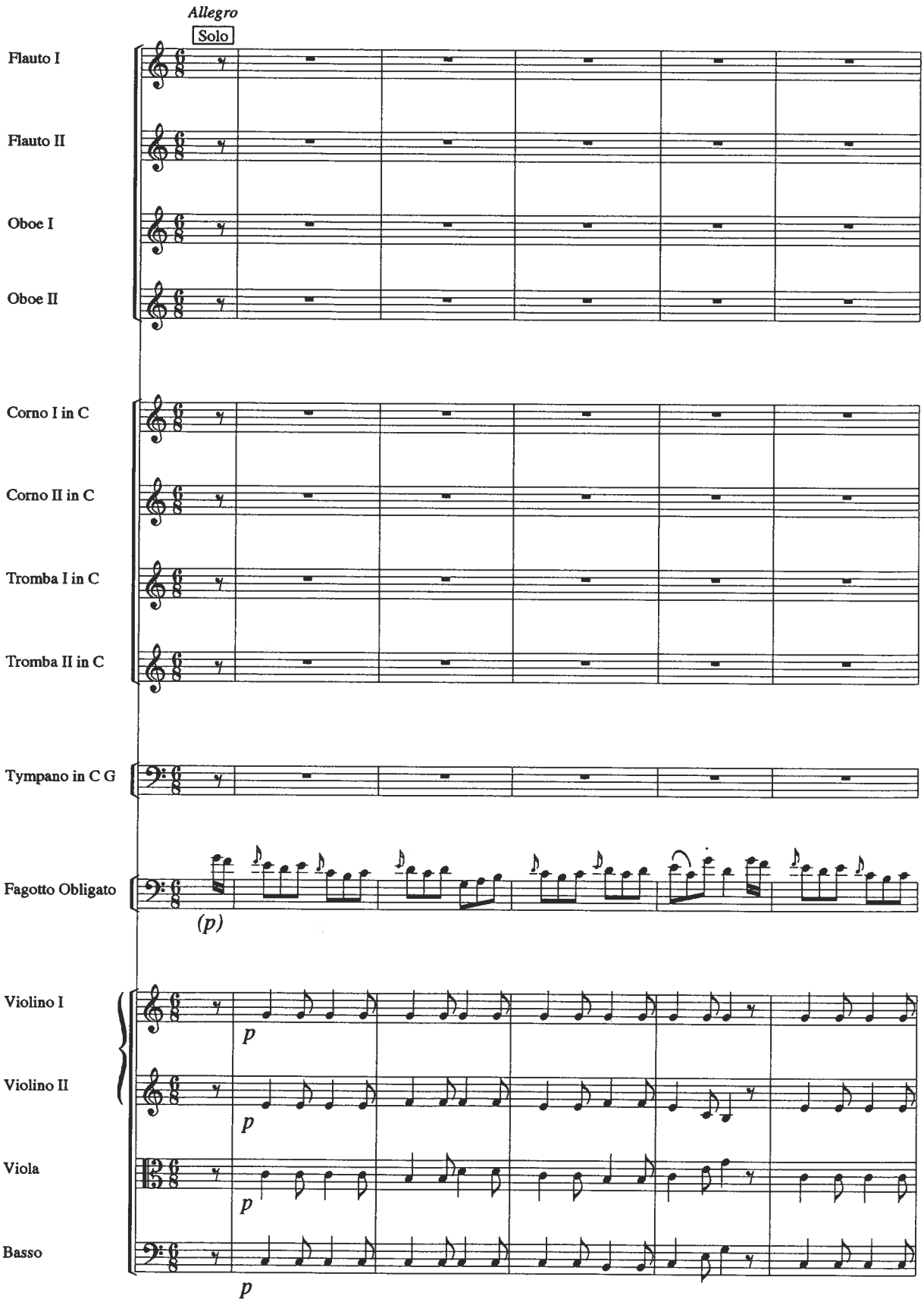

29
Fl 1
Fl 2
Ob 1
Ob 2
Cor 1
Cor 2
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
f
(f)

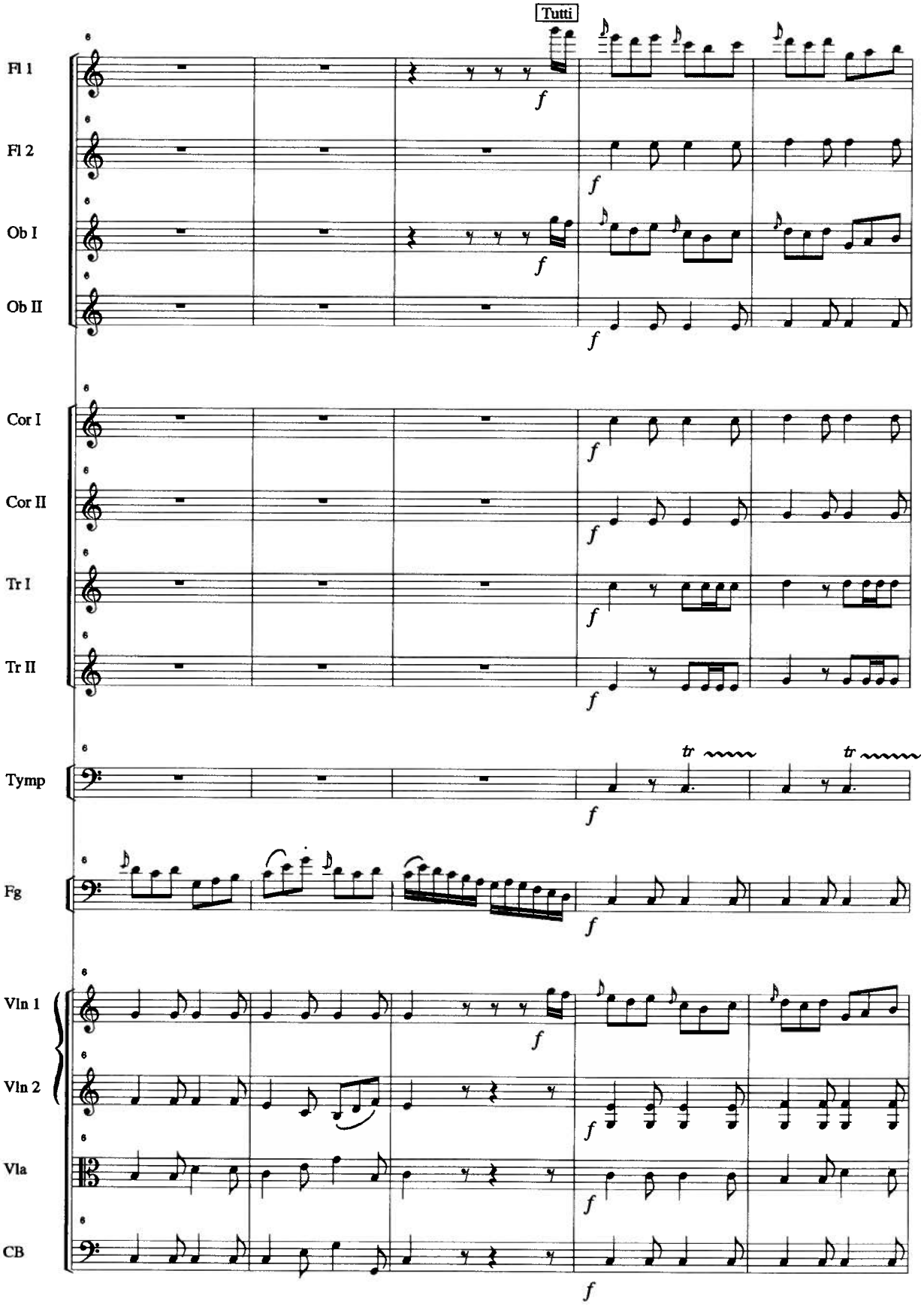

33
Fl 1
Fl 2
Ob 1
Ob 2
Cor 1
Cor 2
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
f
(f)
p
tr

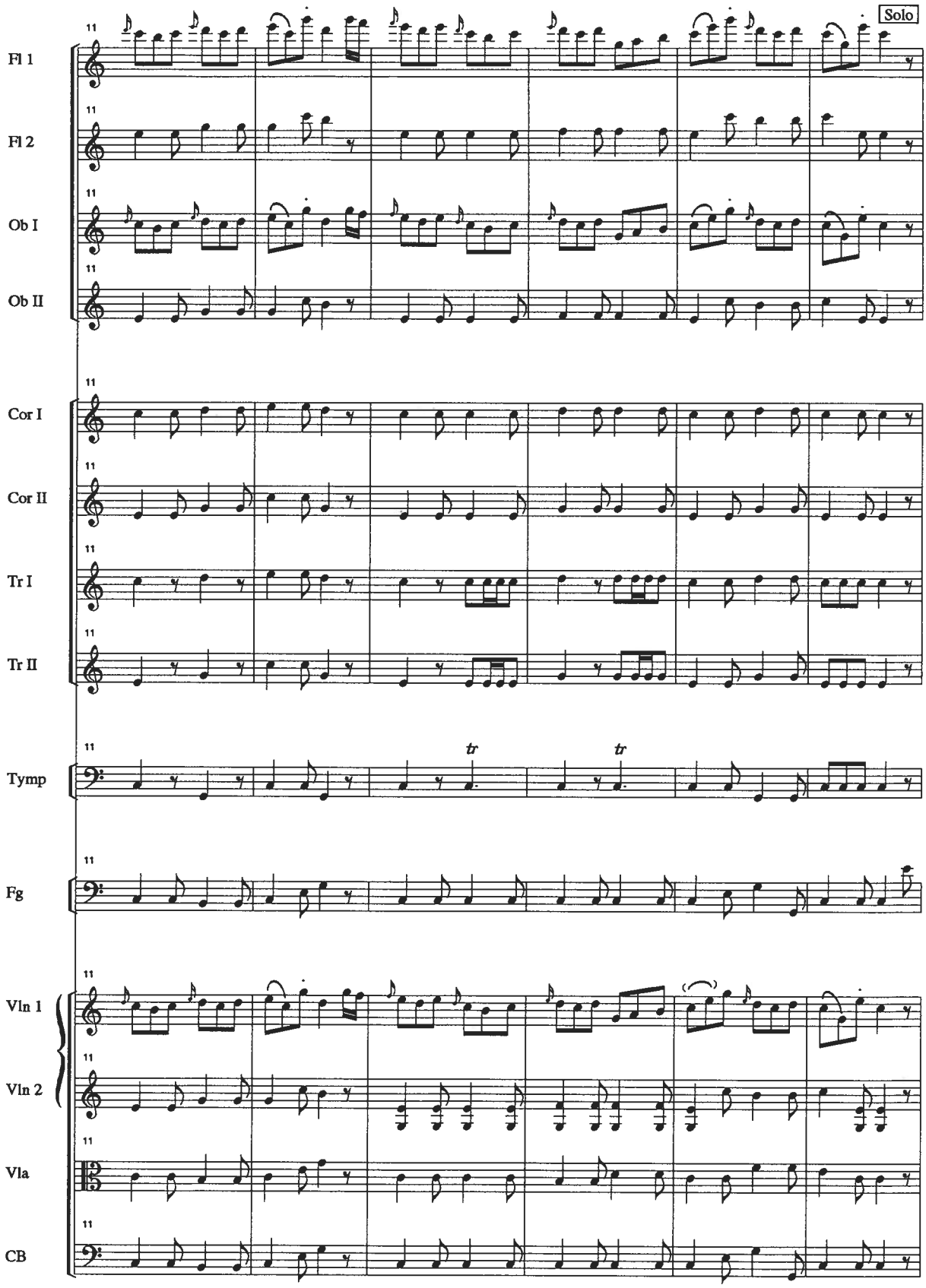

37
Fg
rf
tr
tr
37
Vln I
p
37
Vln II
p
rf
rf
37
Vla
p
37
CB
(p) pizzic.
col arco
41
Fg
tr
tr
41
Vln I
41
Vln II
41
Vla
41
CB

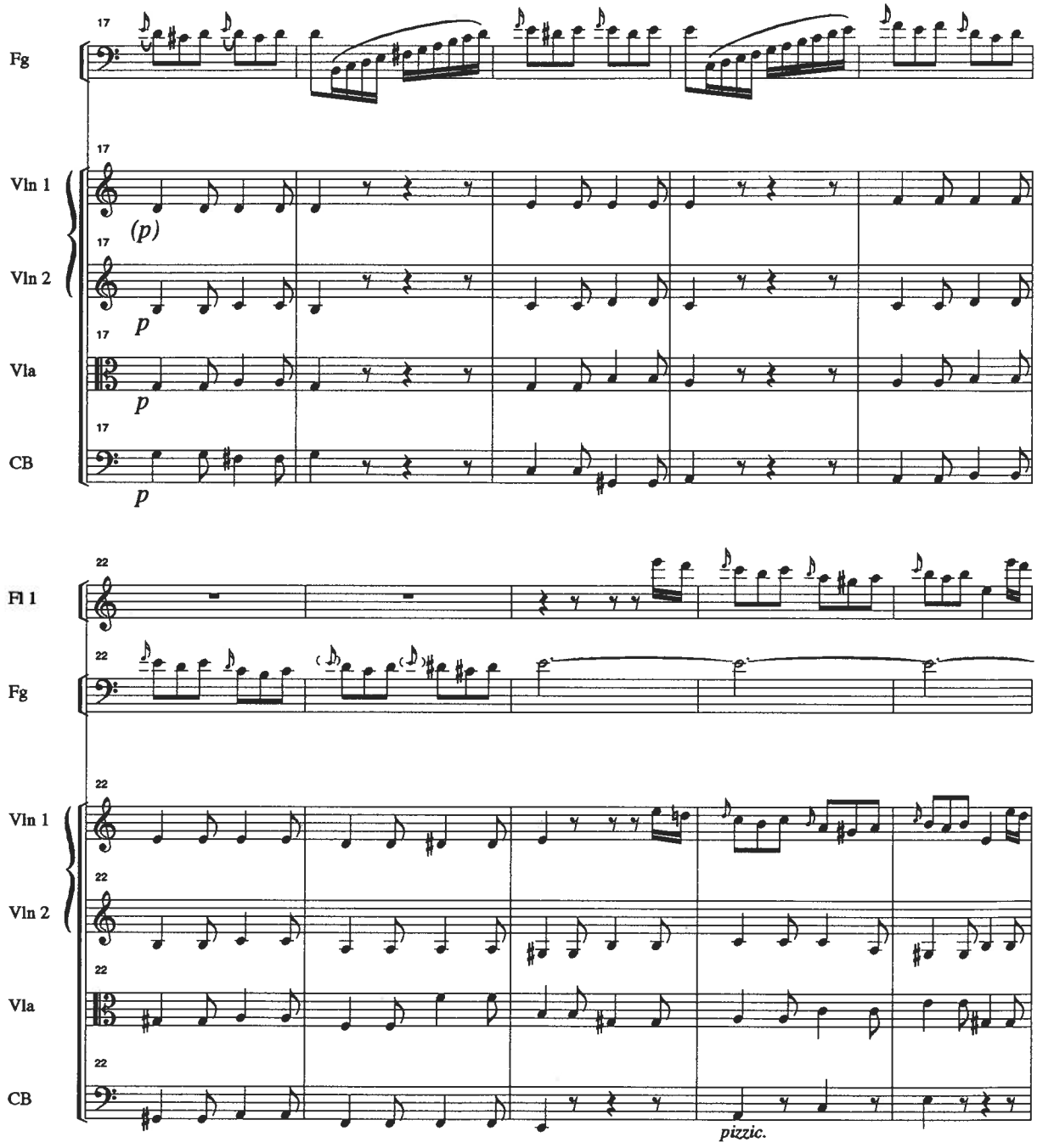

45
Fl 1
Fl 2
Ob 1
Ob 2
Cor 1
Cor 2
Tr I
Tr II
Fg
Vln I
Vln II
Vla
CB
f
tr
(f)

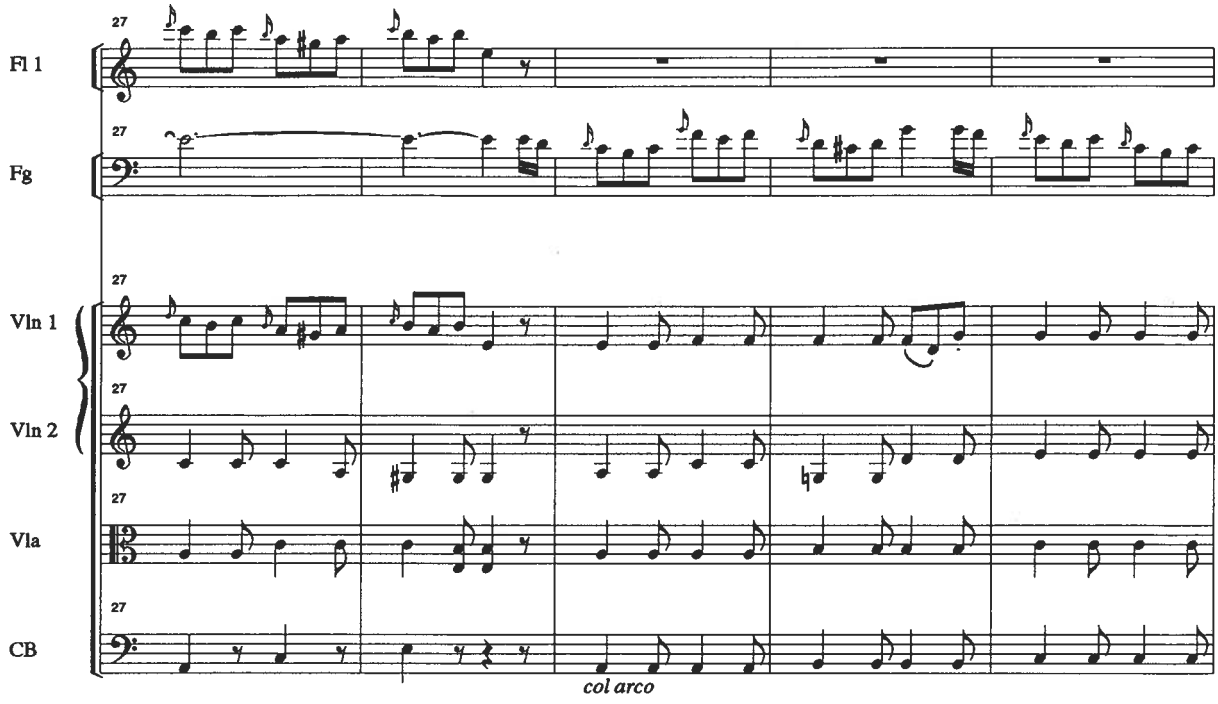

Tutti
49
Fl 1
Fl 2
Ob 1
Ob 2
Cor 1
Cor 2
Tr I
Tr II
Tymp
Fg
Vln I
Vln II
Vla
CB
f
(f)
fp
tr
ad libit.
(attaca)

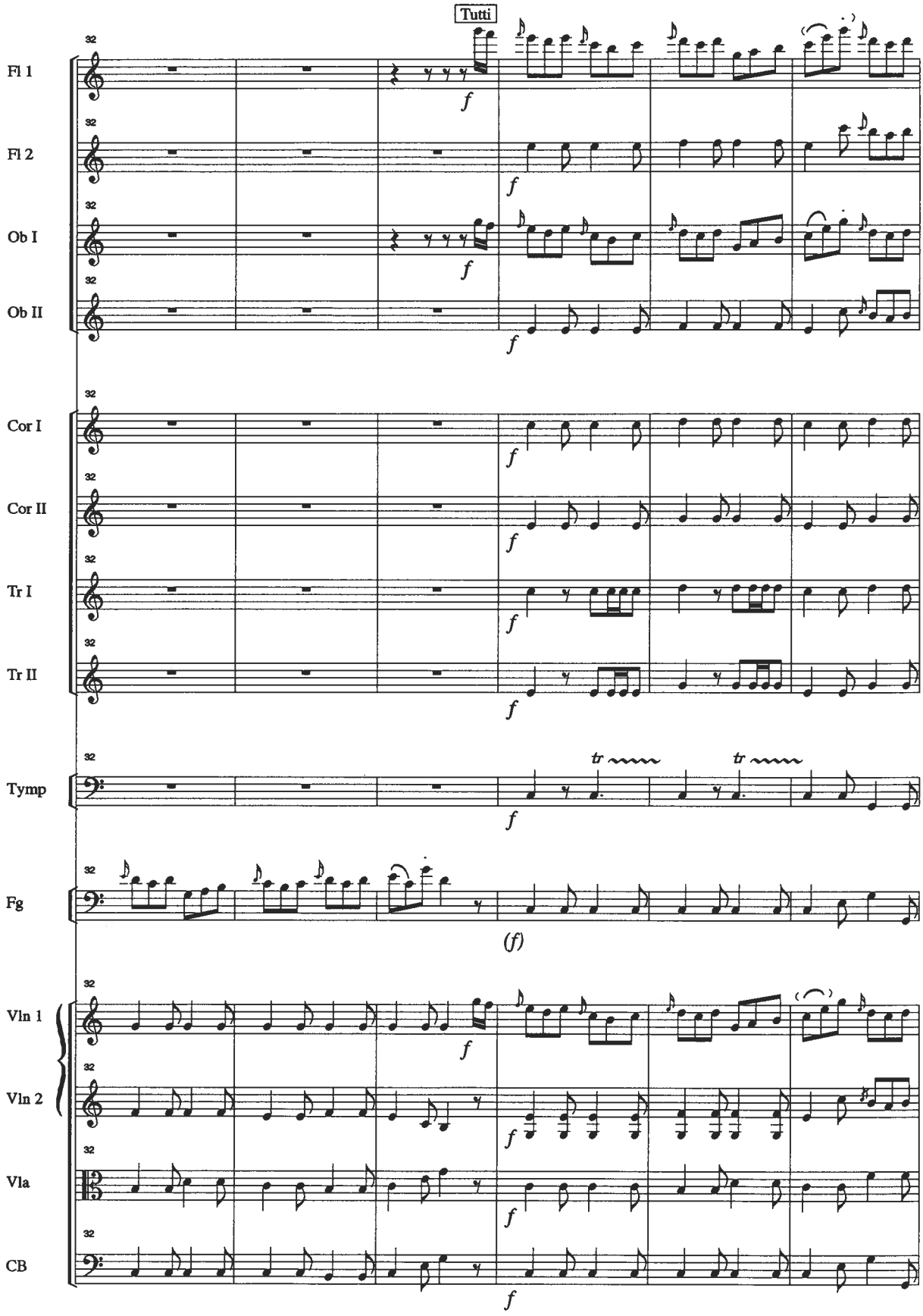

Allegro
Solo
Flauto I
Flauto II
Oboe I
Oboe II
Corno I in C
Corno II in C
Tromba I in C
Tromba II in C
Tympano in C G
Fagotto Obligato
(p)
Violino I
Violino II
Viola
Basso
p
p
p
p

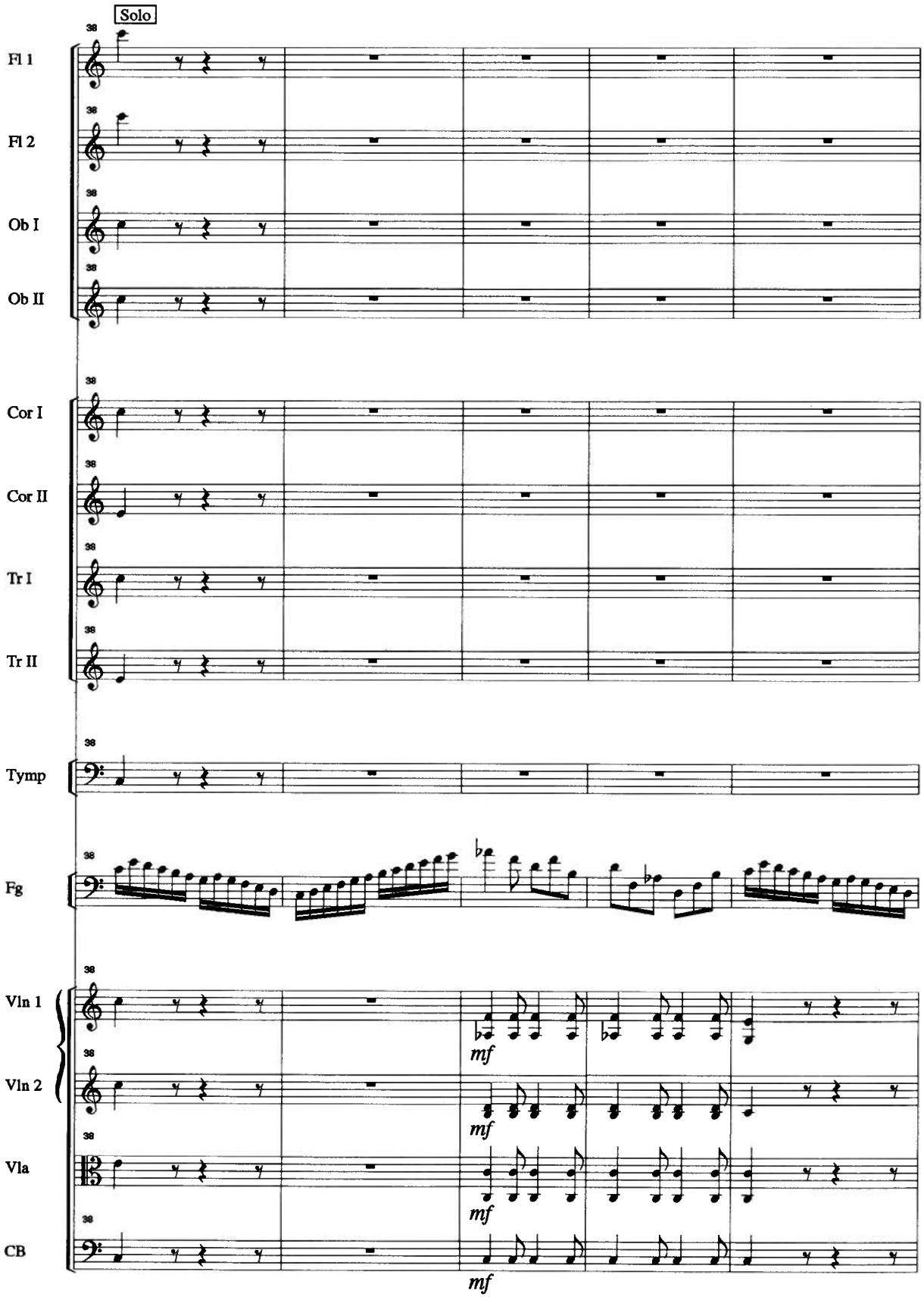

Tutti
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
f
tr

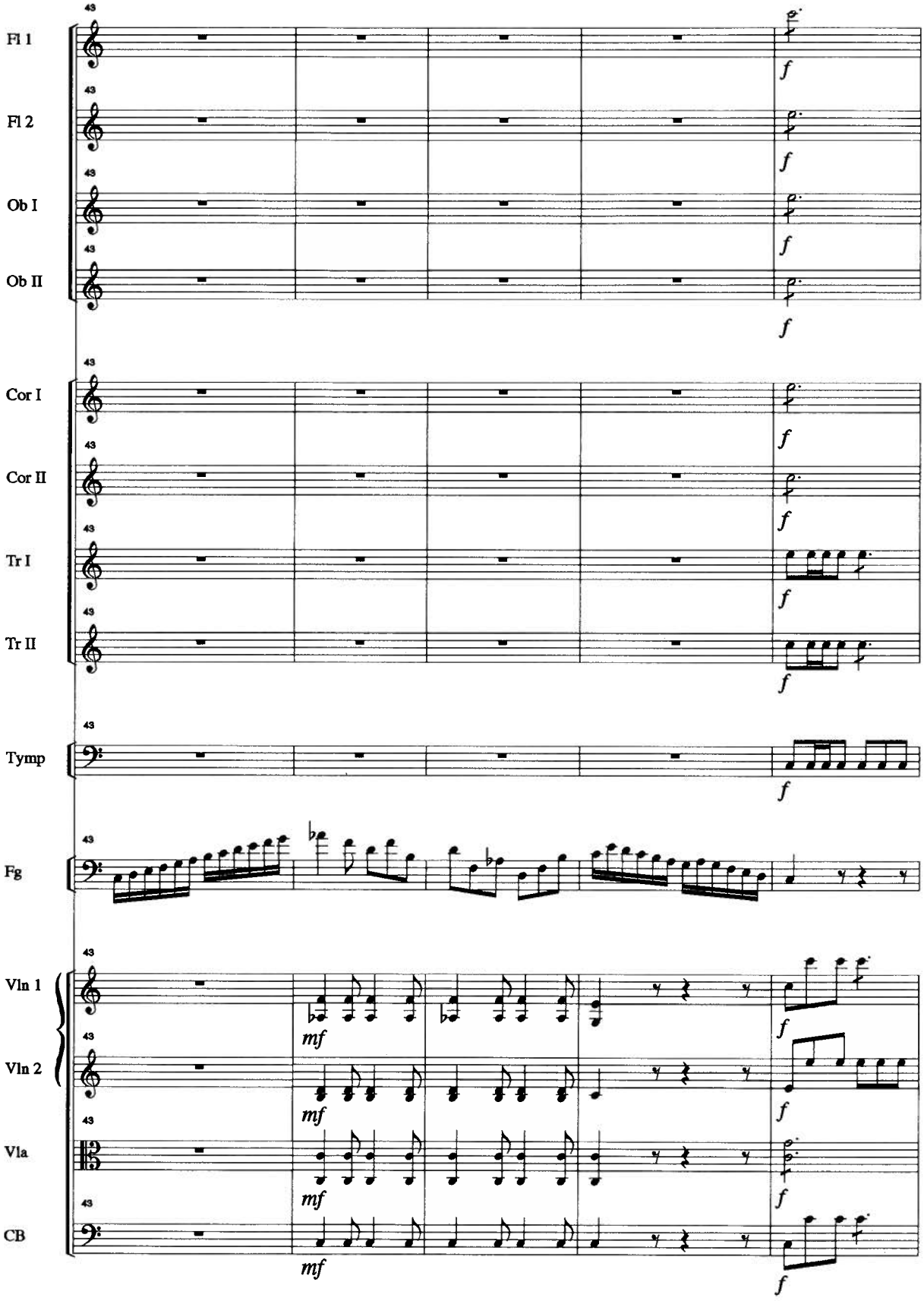

Solo
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB

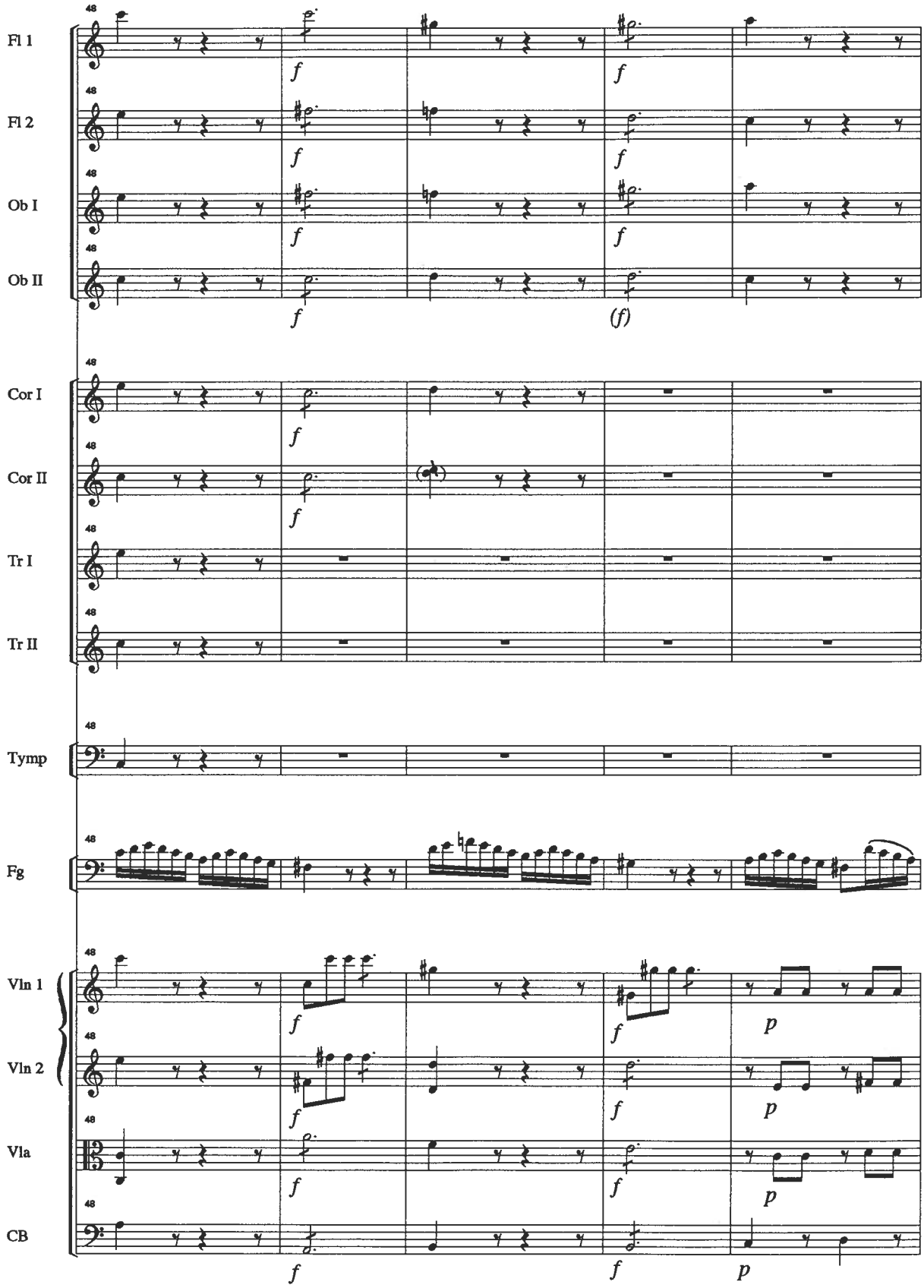

Fg
17
Vln 1
(p)
Vln 2
p
Vla
p
CB
p
Fl 1
22
Fg
Vln 1
Vln 2
Vla
CB
pizzic.

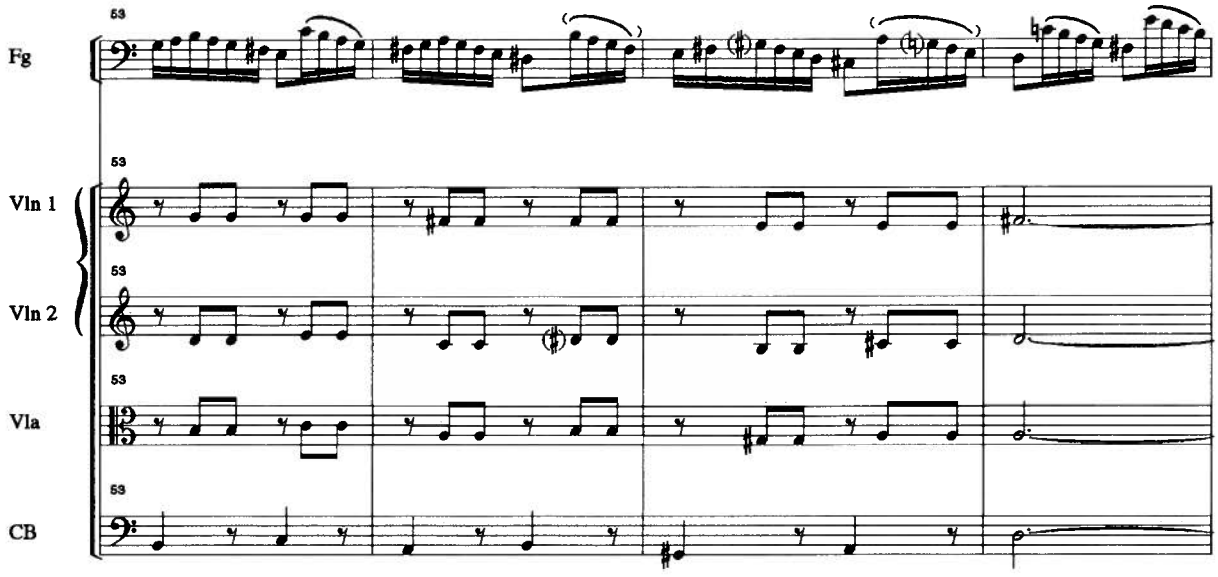

Fl 1
Fg
Vln 1
Vln 2
Vla
CB
27
col arco

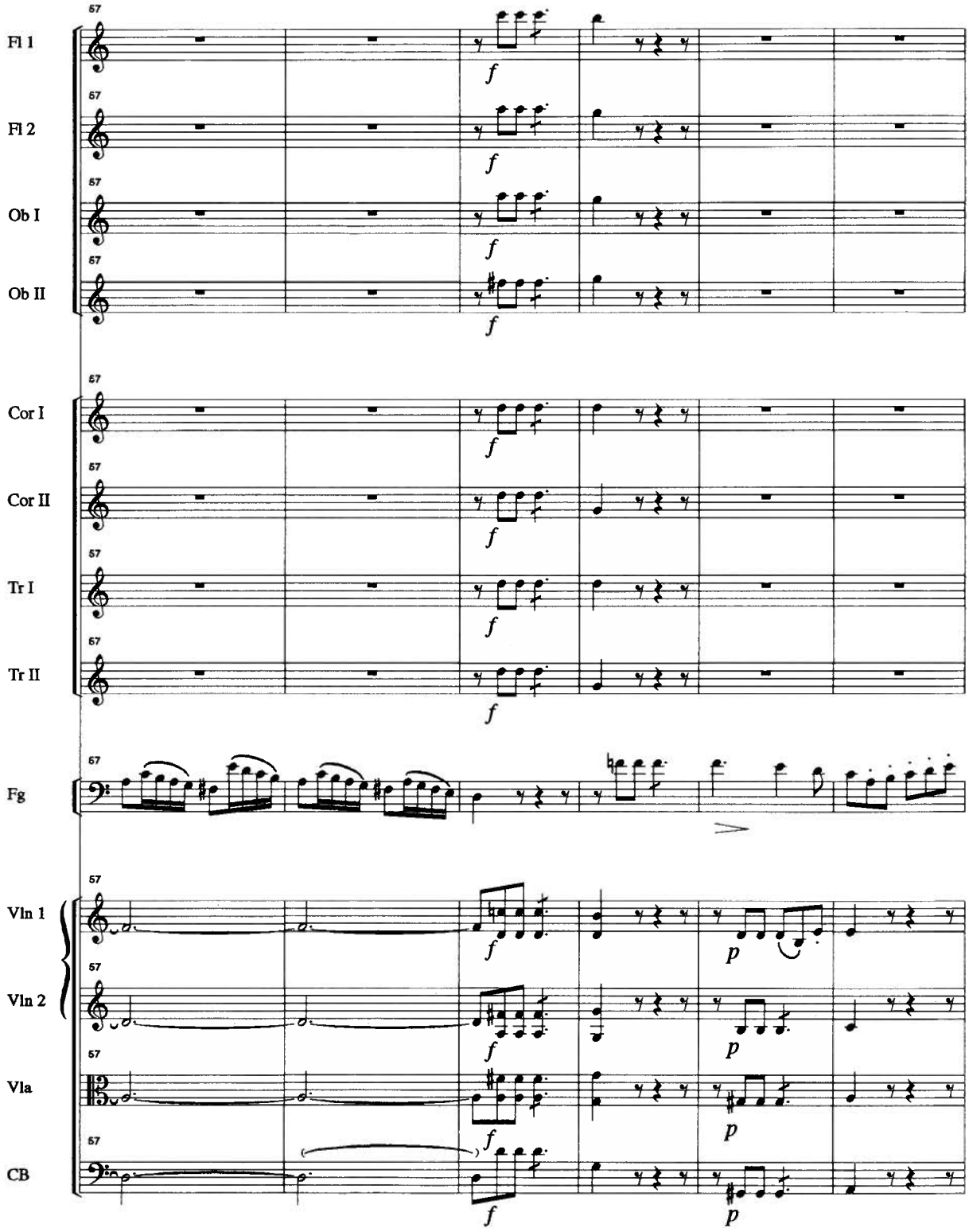

Tutti
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
32
f
(f)
tr

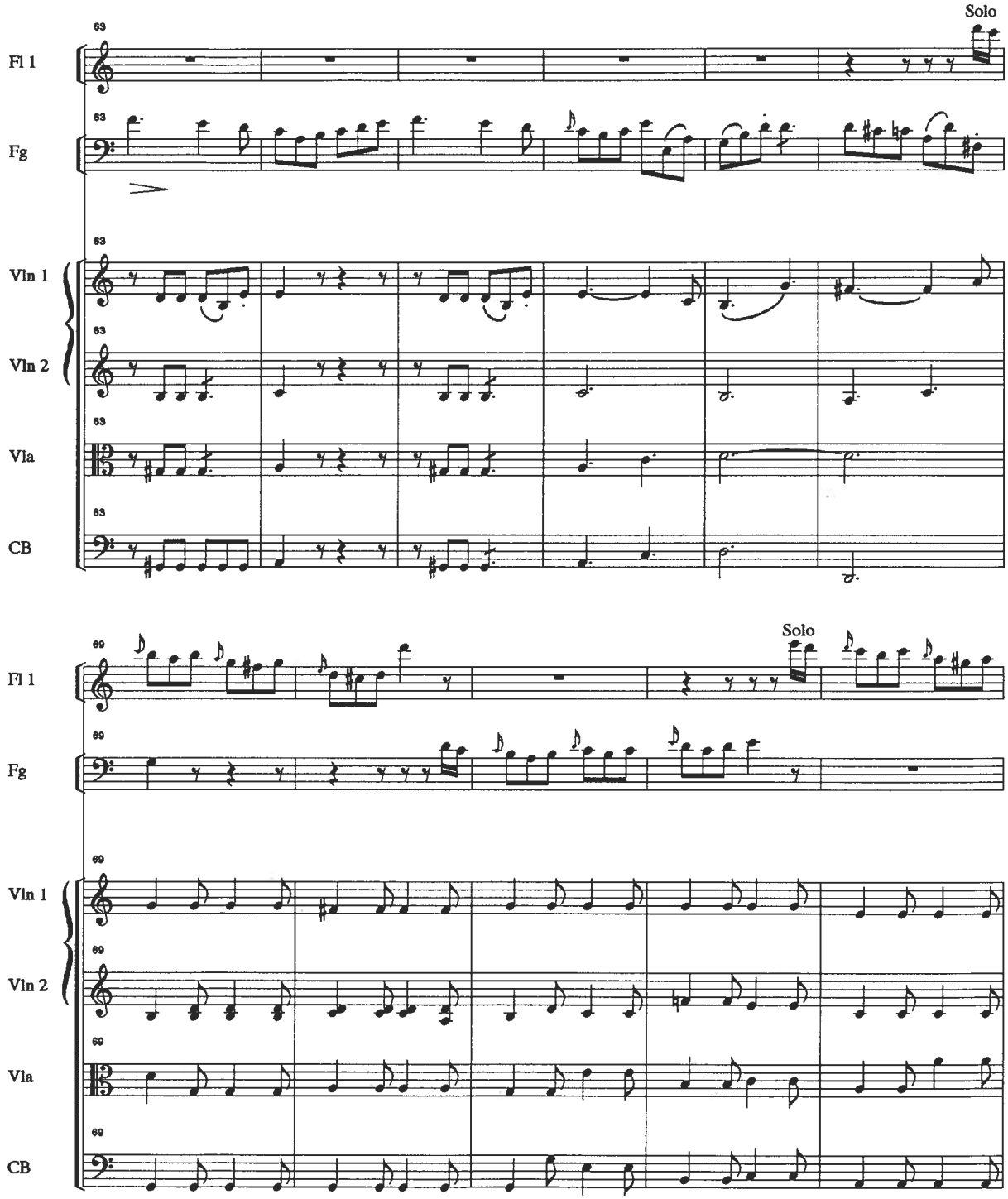

Solo
38
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
mf

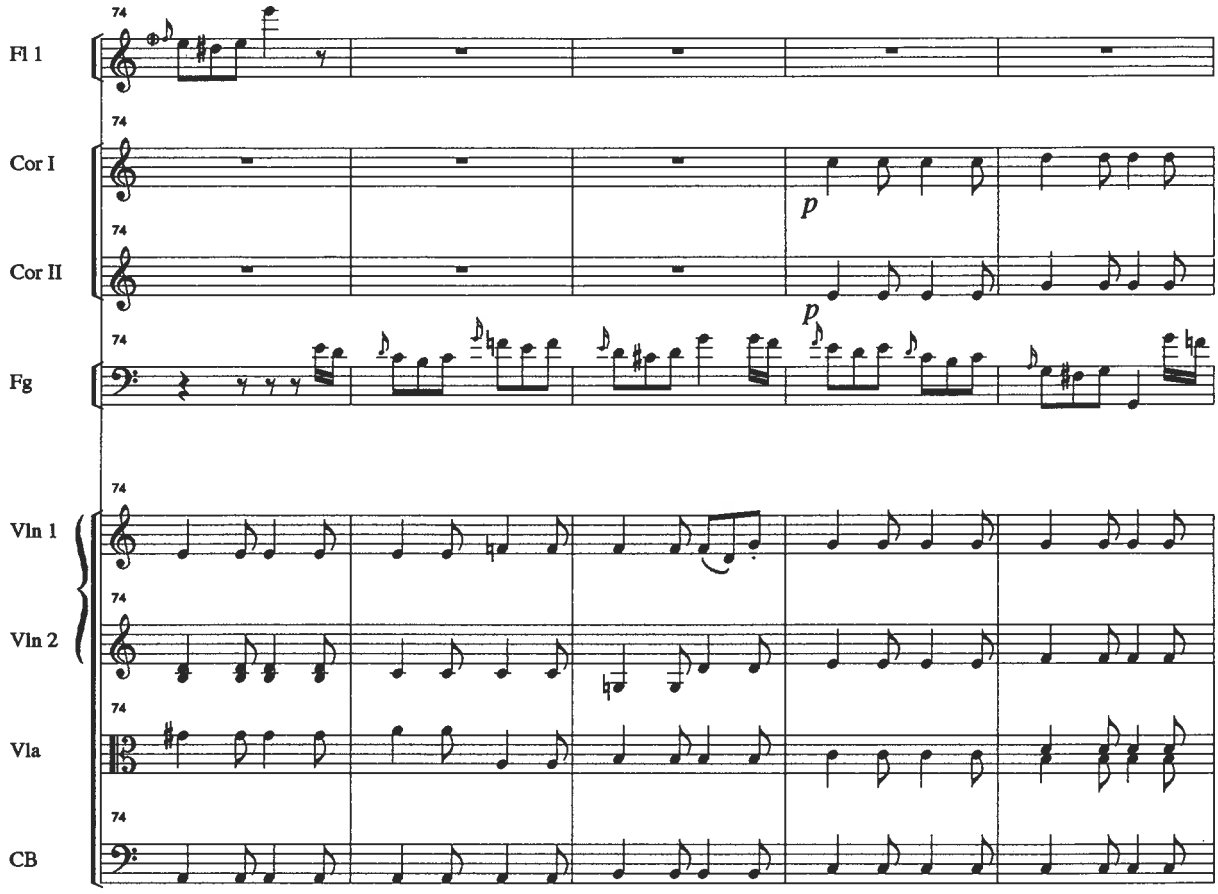

Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
43
f
mf

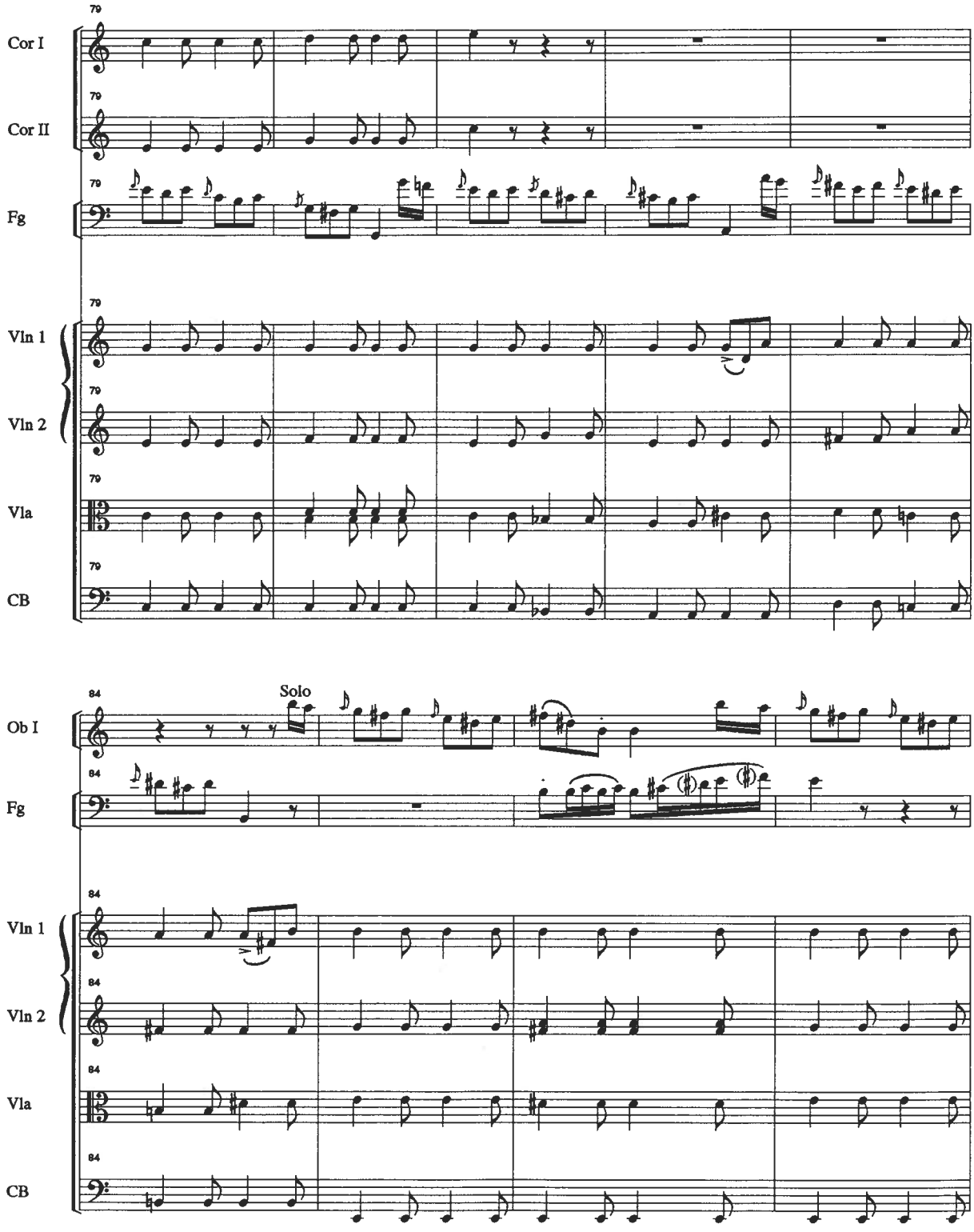

Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
48
f
(f)
p

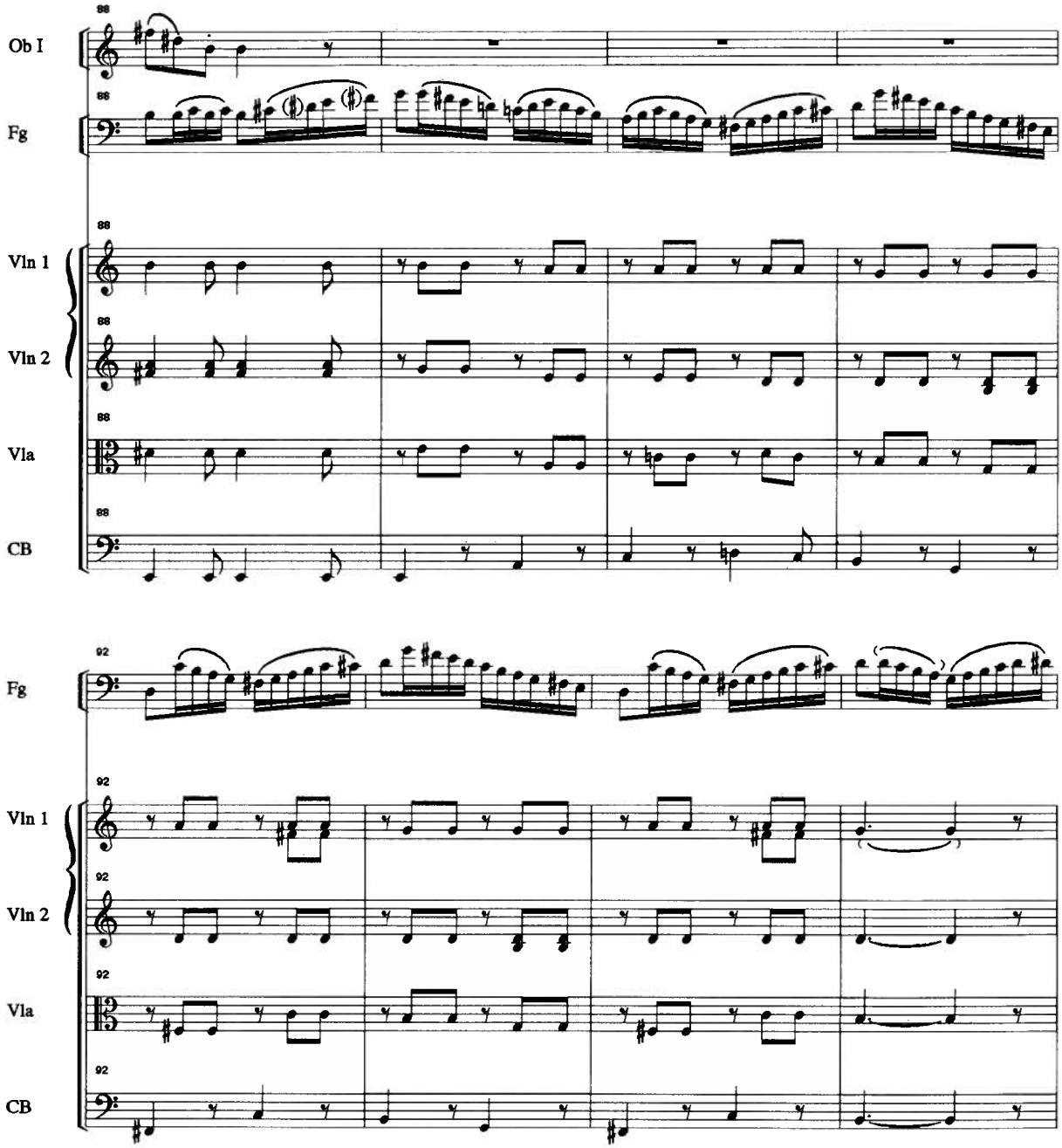

53
Fg
53
Vln 1
53
Vln 2
53
Vla
53
CB

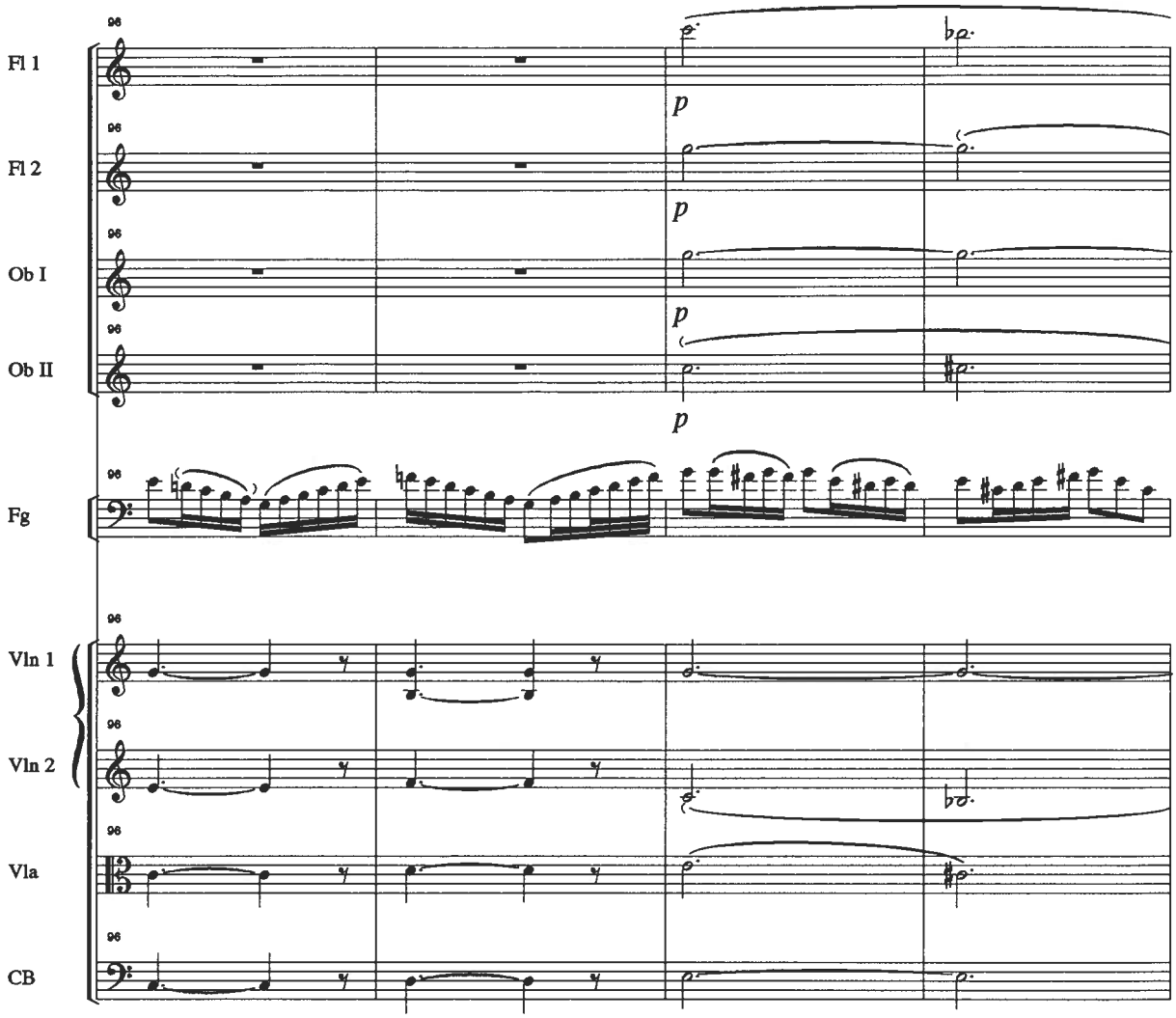

57
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Fg
Vln 1
Vln 2
Vla
CB
f
p

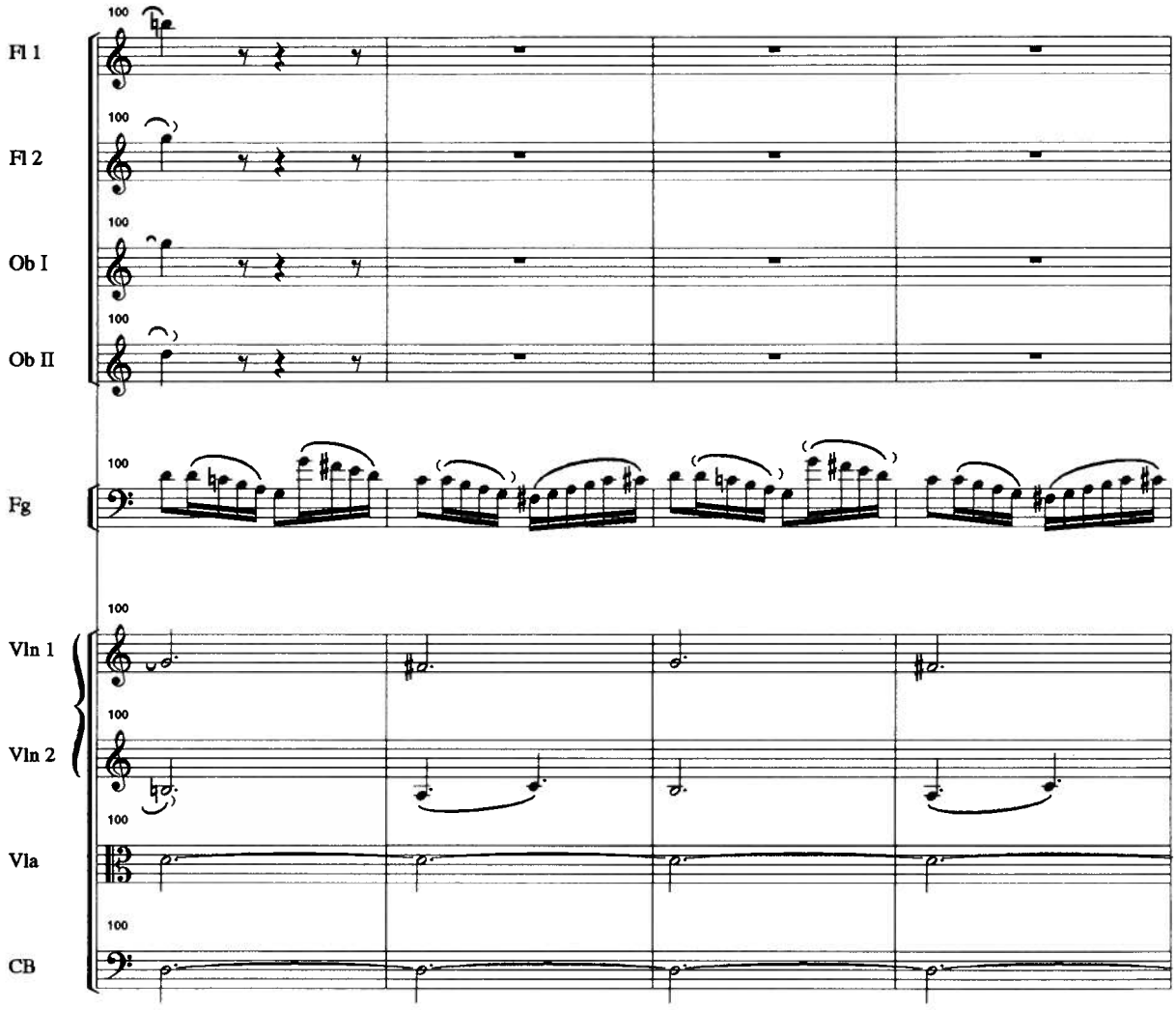

Solo
Fl 1
Fg
Vln 1
Vln 2
Vla
CB
63
Solo
Fl 1
Fg
Vln 1
Vln 2
Vla
CB
69

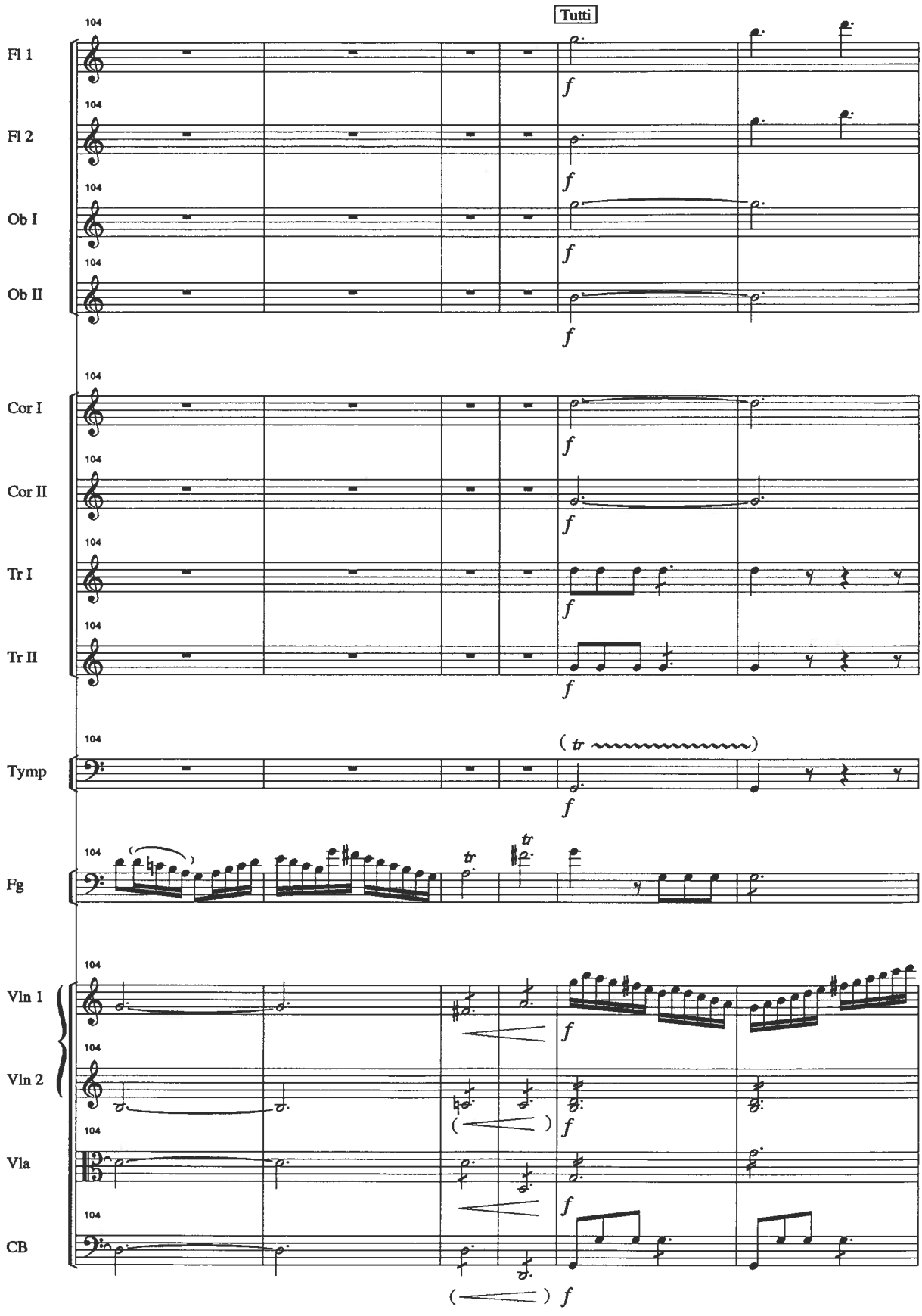

74
Fl 1
74
Cor I
p
74
Cor II
p
74
Fg
74
Vln 1
74
Vln 2
74
Vla
74
CB

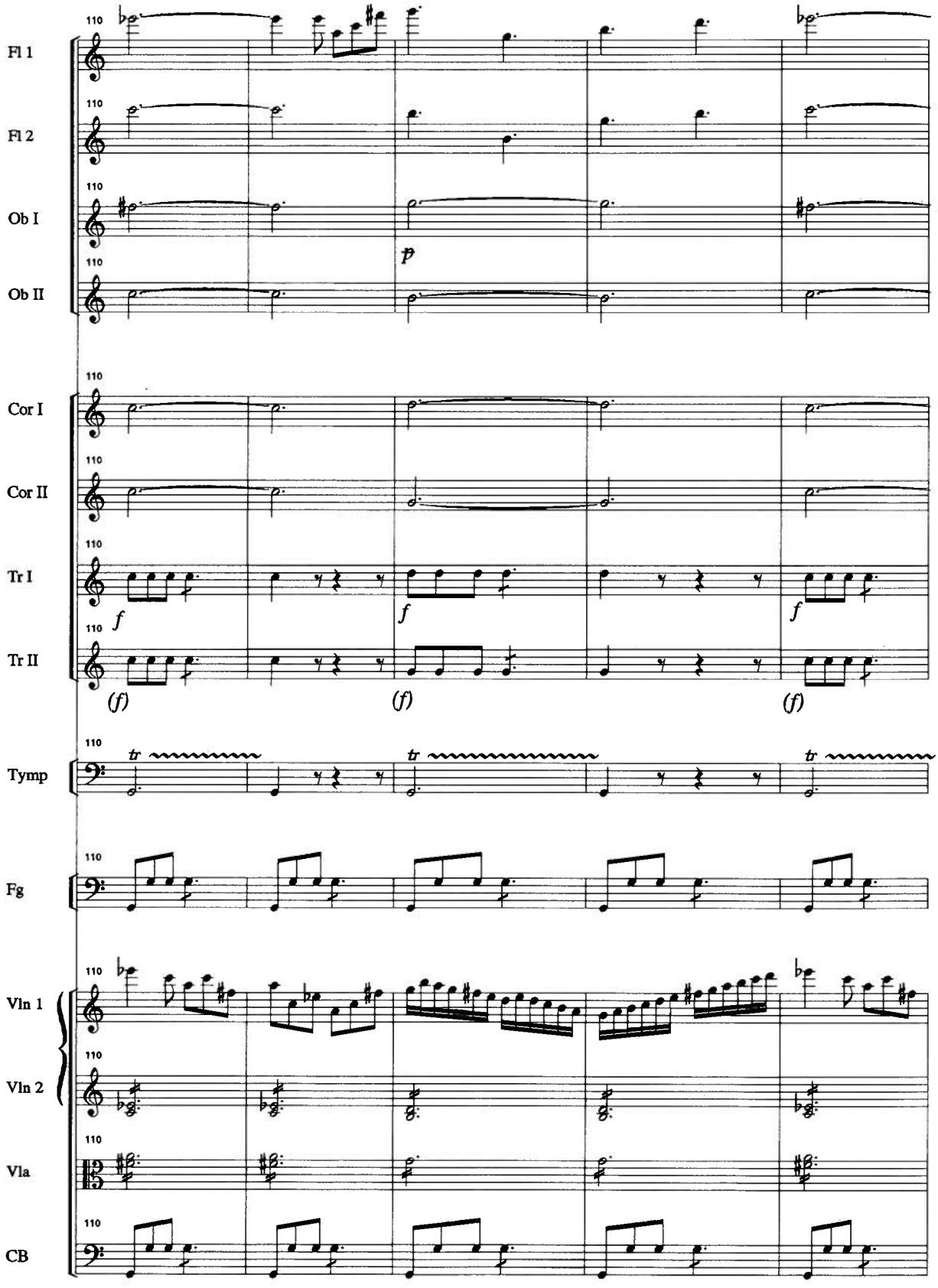

79
Cor I
79
Cor II
79
Fg
79
Vln 1
79
Vln 2
79
Vla
79
CB
84
Solo
Ob I
84
Fg
84
Vln 1
84
Vln 2
84
Vla
84
CB

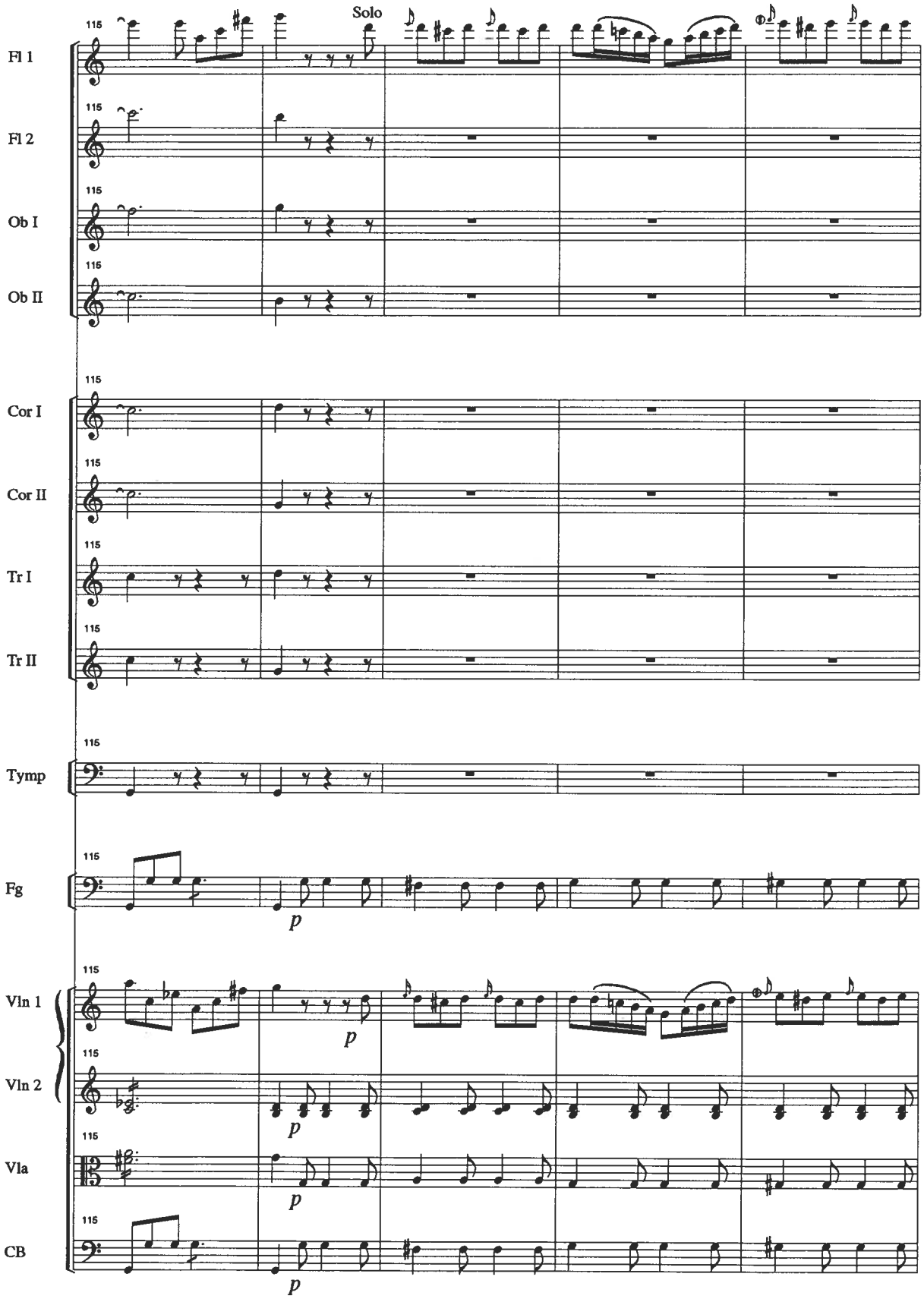

88
Ob I
Fg
Vln 1
Vln 2
Vla
CB
92
Fg
Vln 1
Vln 2
Vla
CB

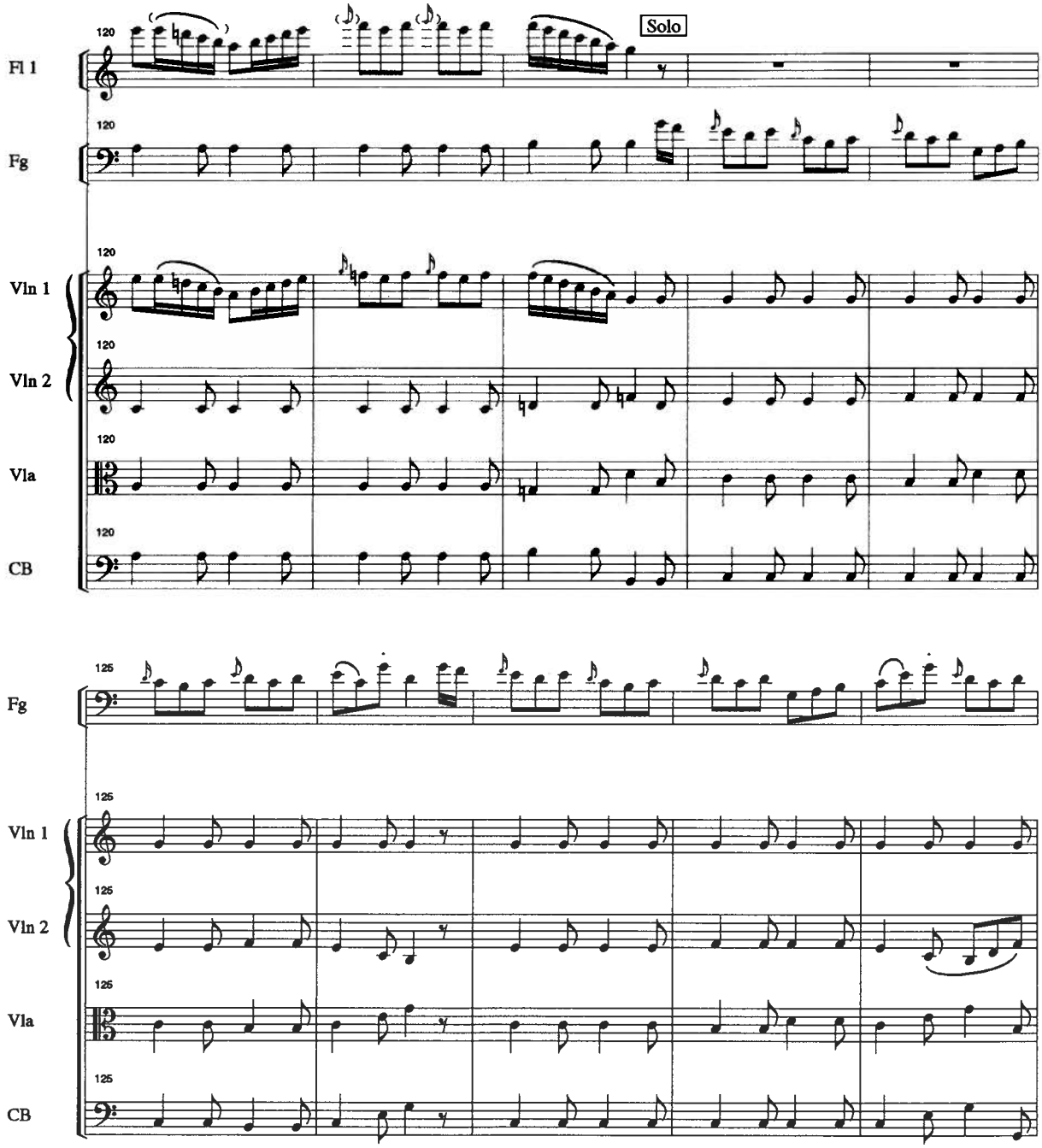

Fl 1
Fl 2
Ob I
Ob II
Fg
Vln 1
Vln 2
Vla
CB
96
p

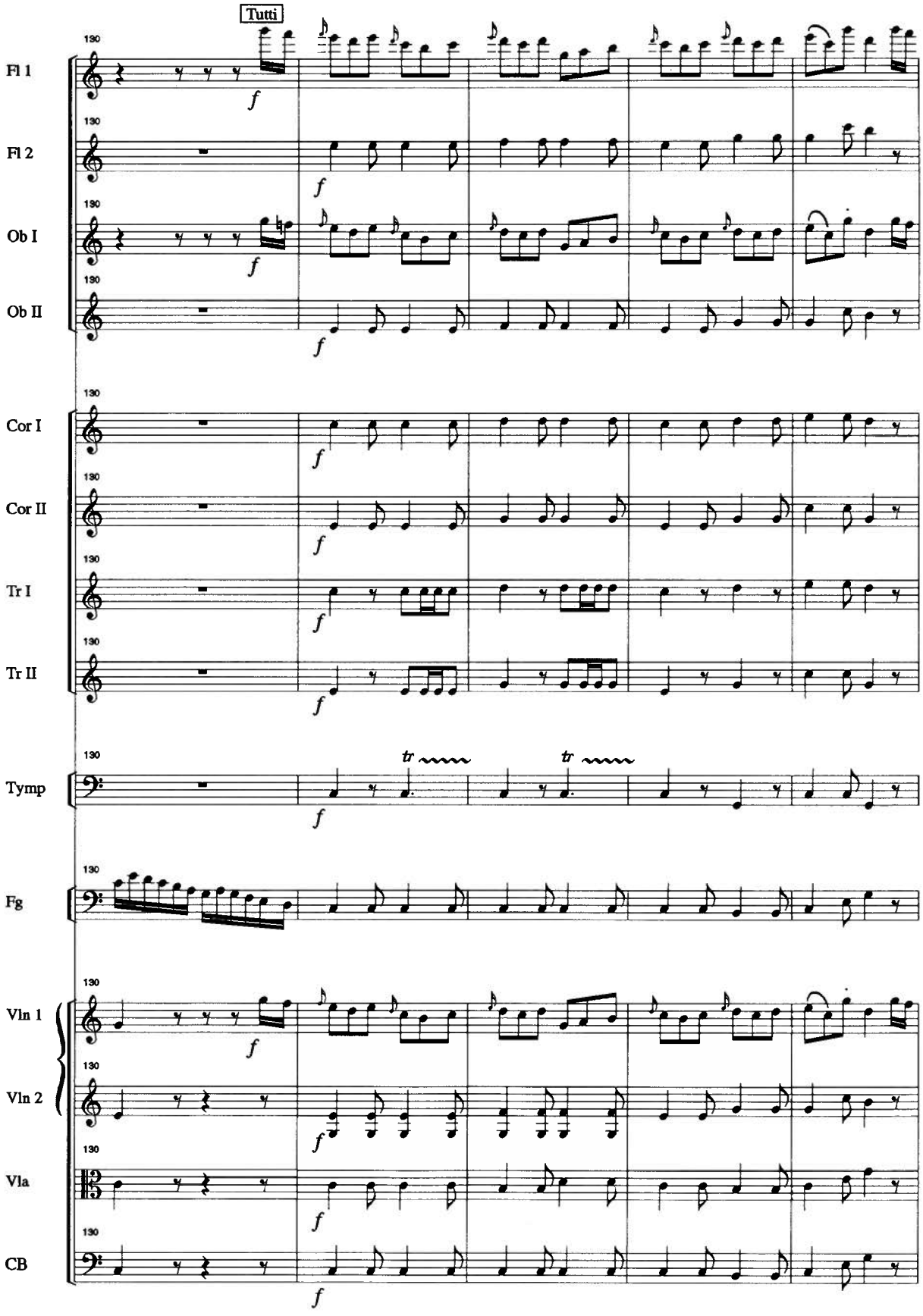

Fl 1
Fl 2
Ob I
Ob II
Fg
Vln 1
Vln 2
Vla
CB

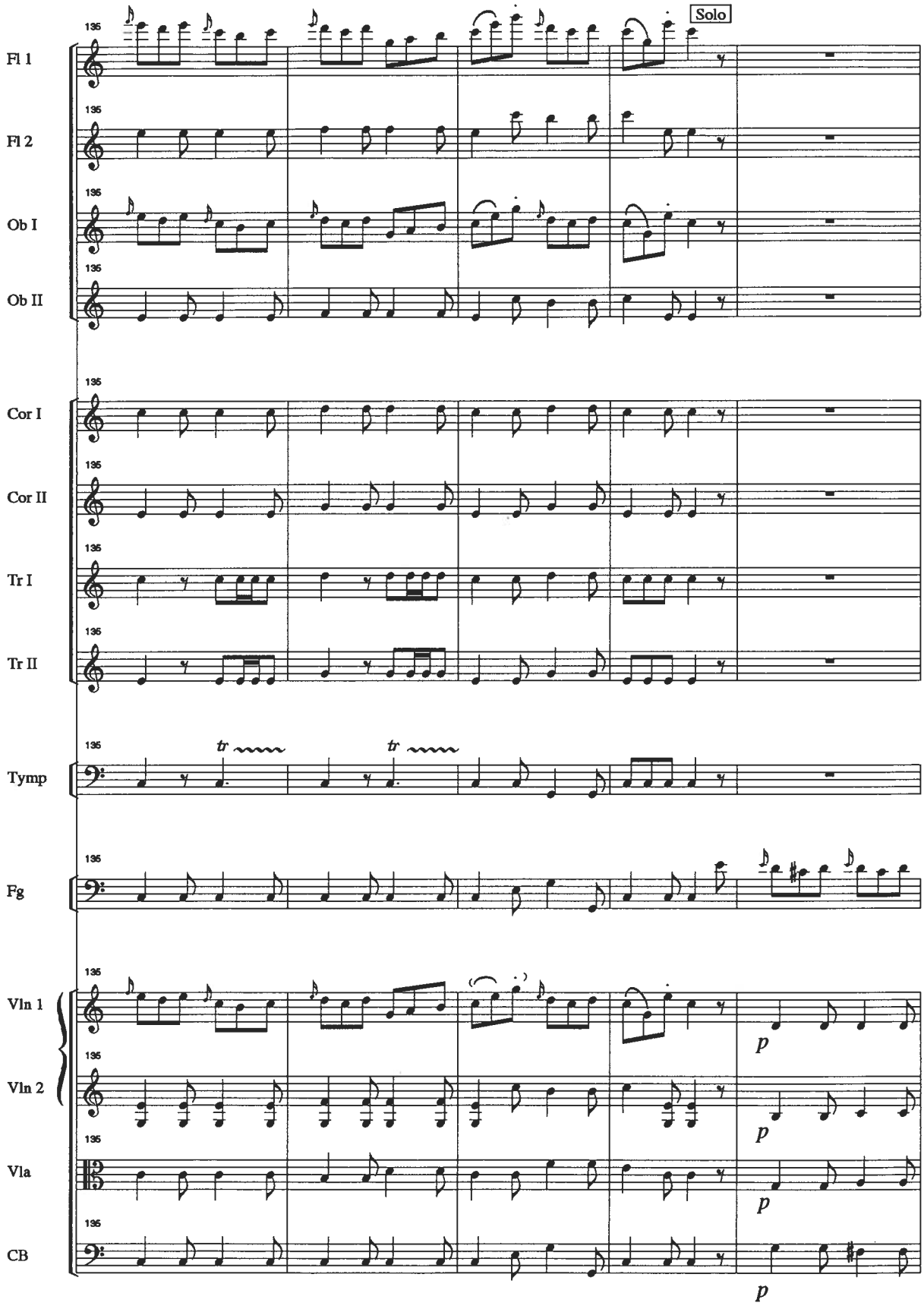

Tutti
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
104
f
tr

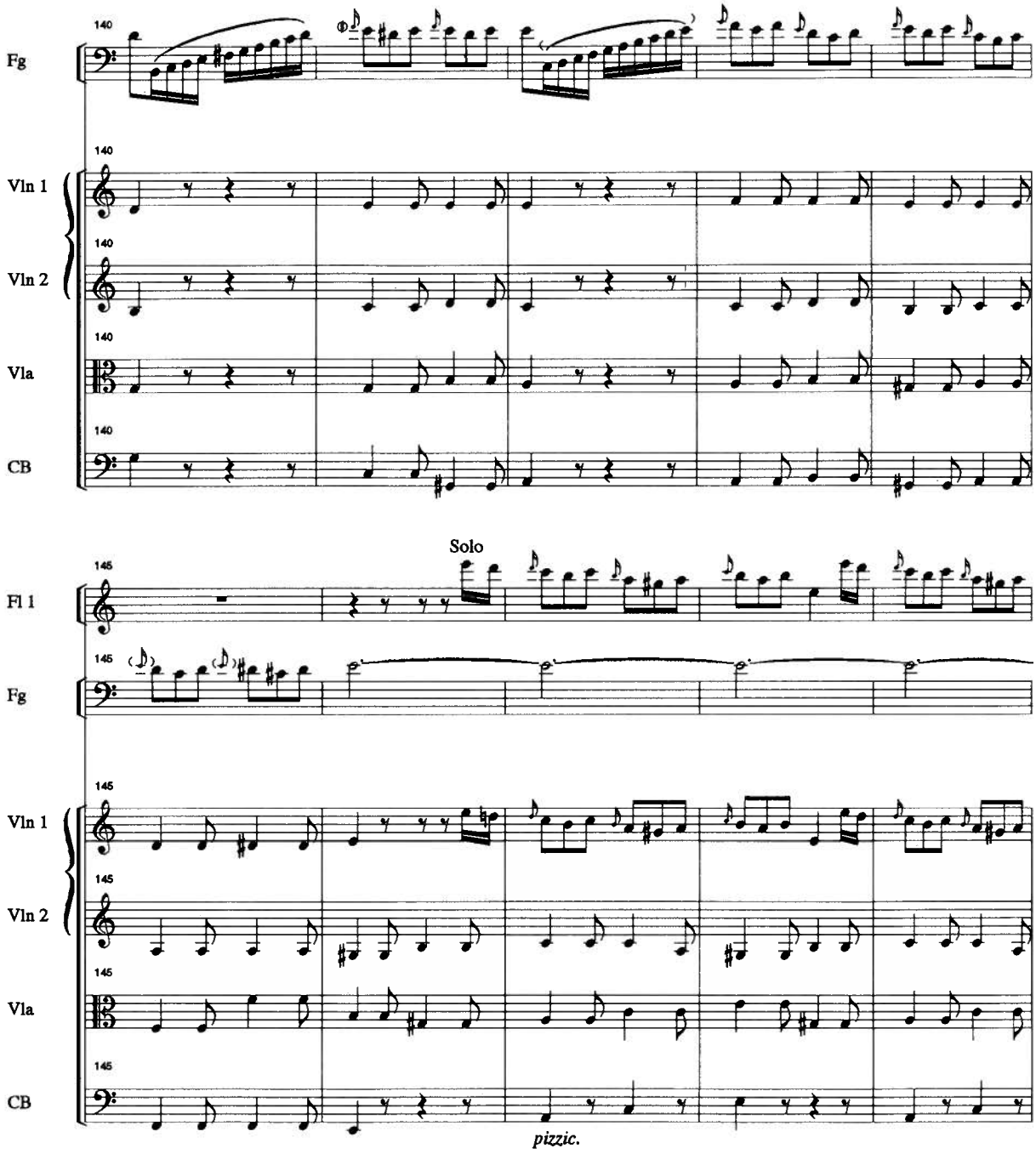

Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
110
p
f
(f)
tr

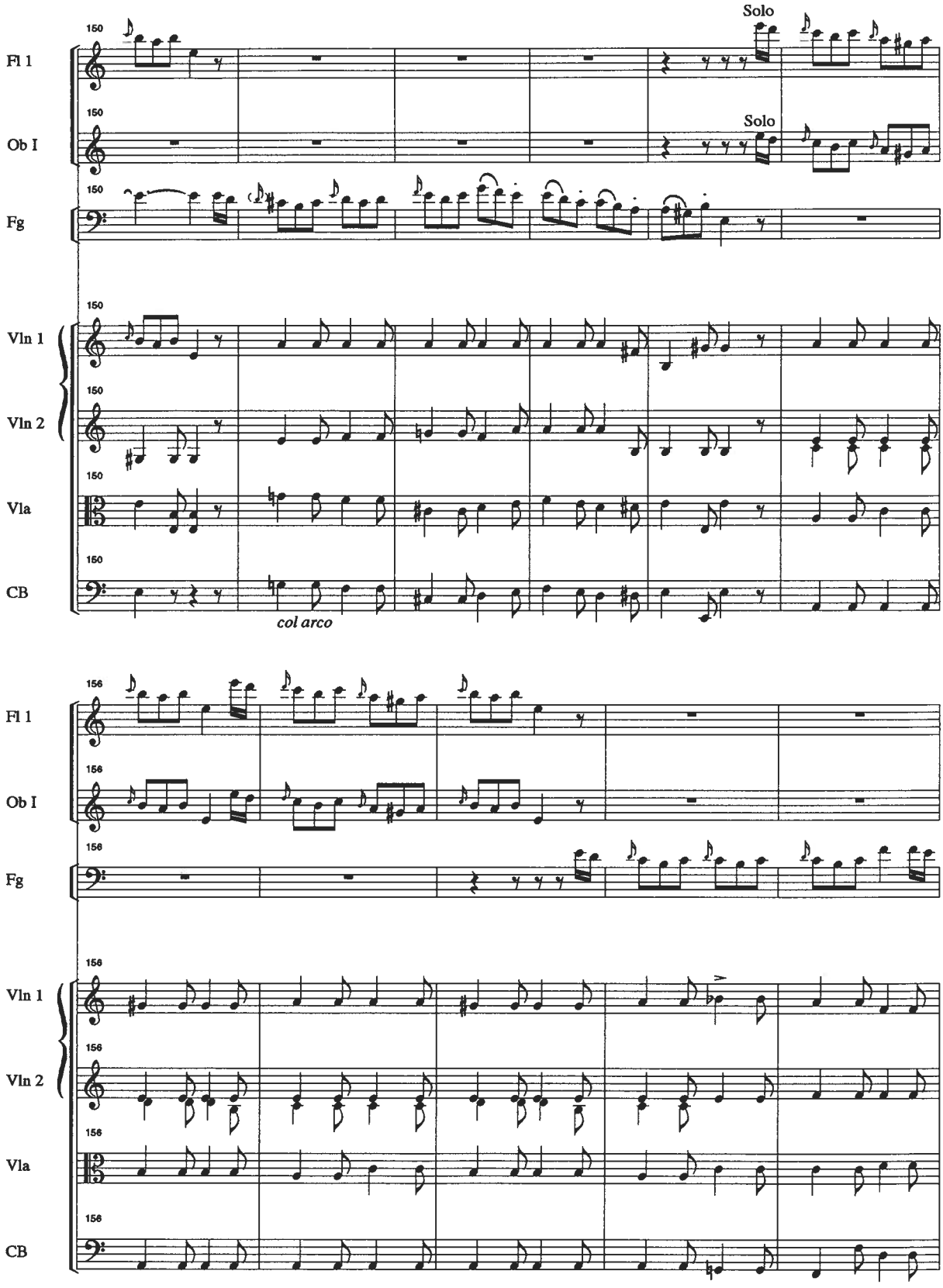

Solo
115
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
p

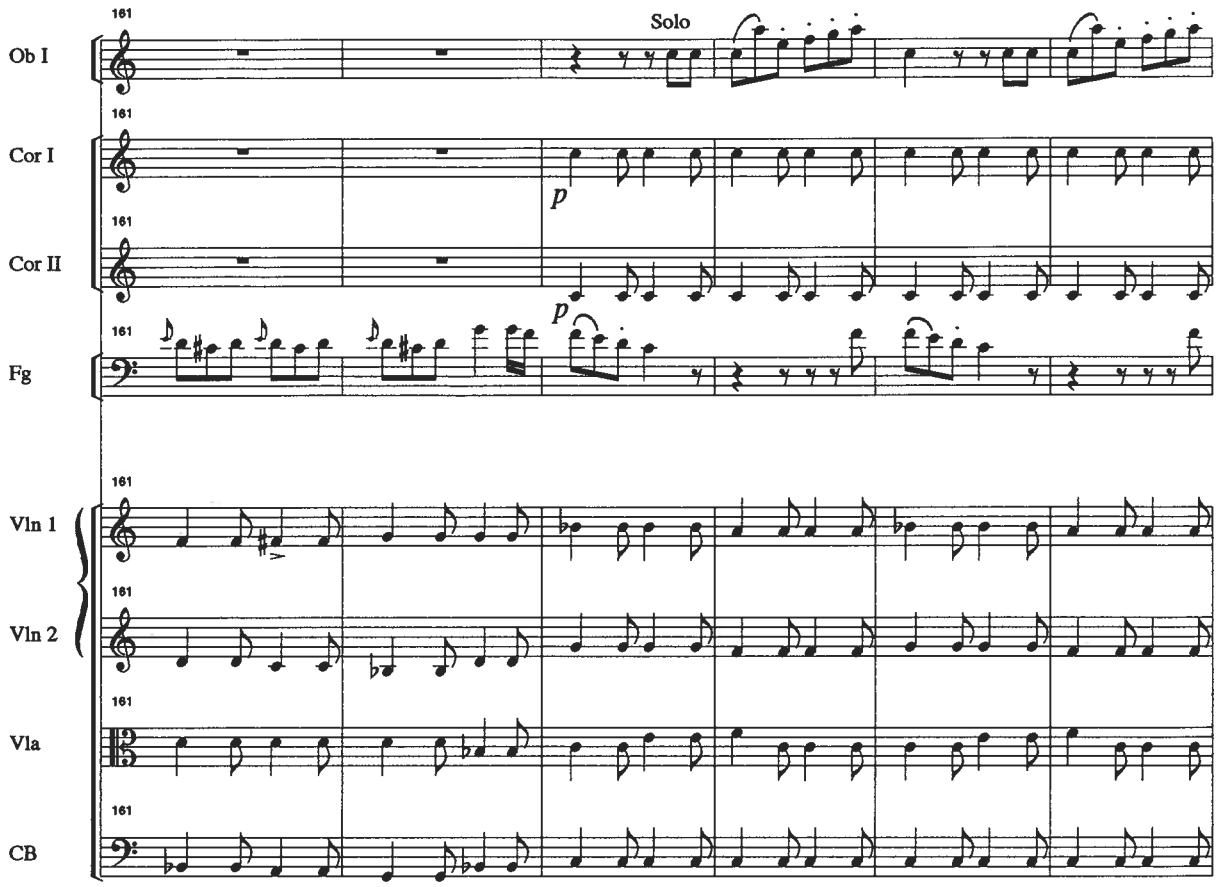

Fl 1
Fg
Vln 1
Vln 2
Vla
CB
120
Solo
125

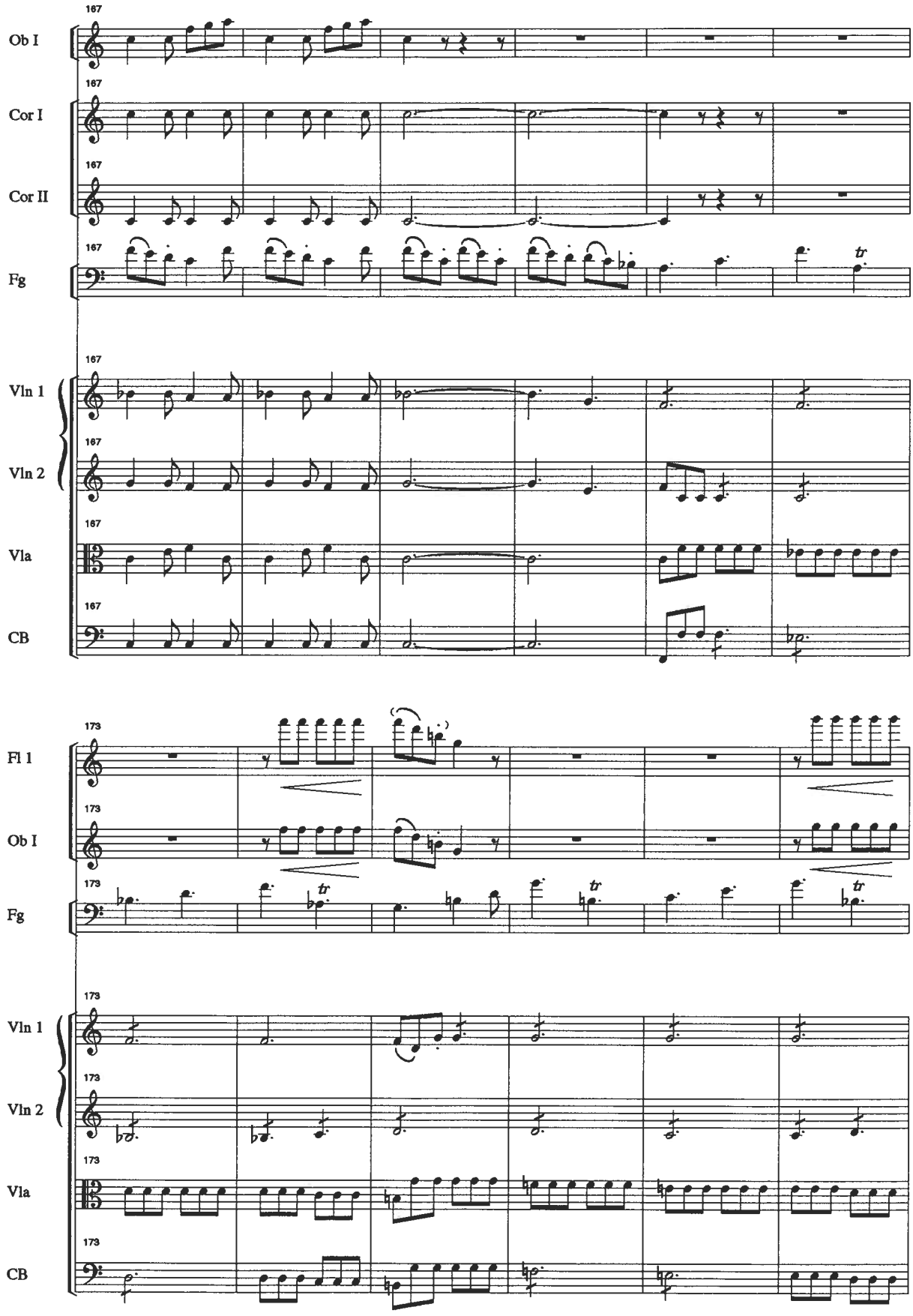

Tutti
130
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
f
tr

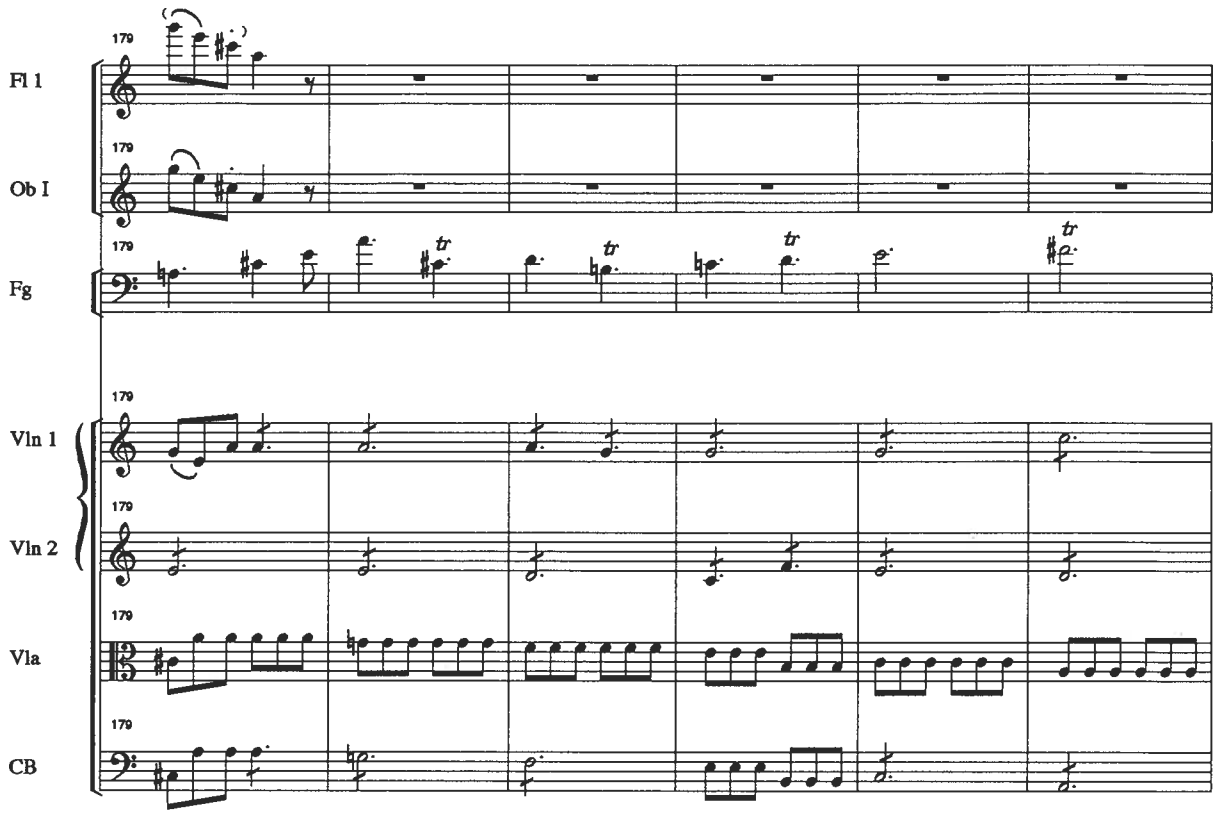

Solo
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
135
tr
p

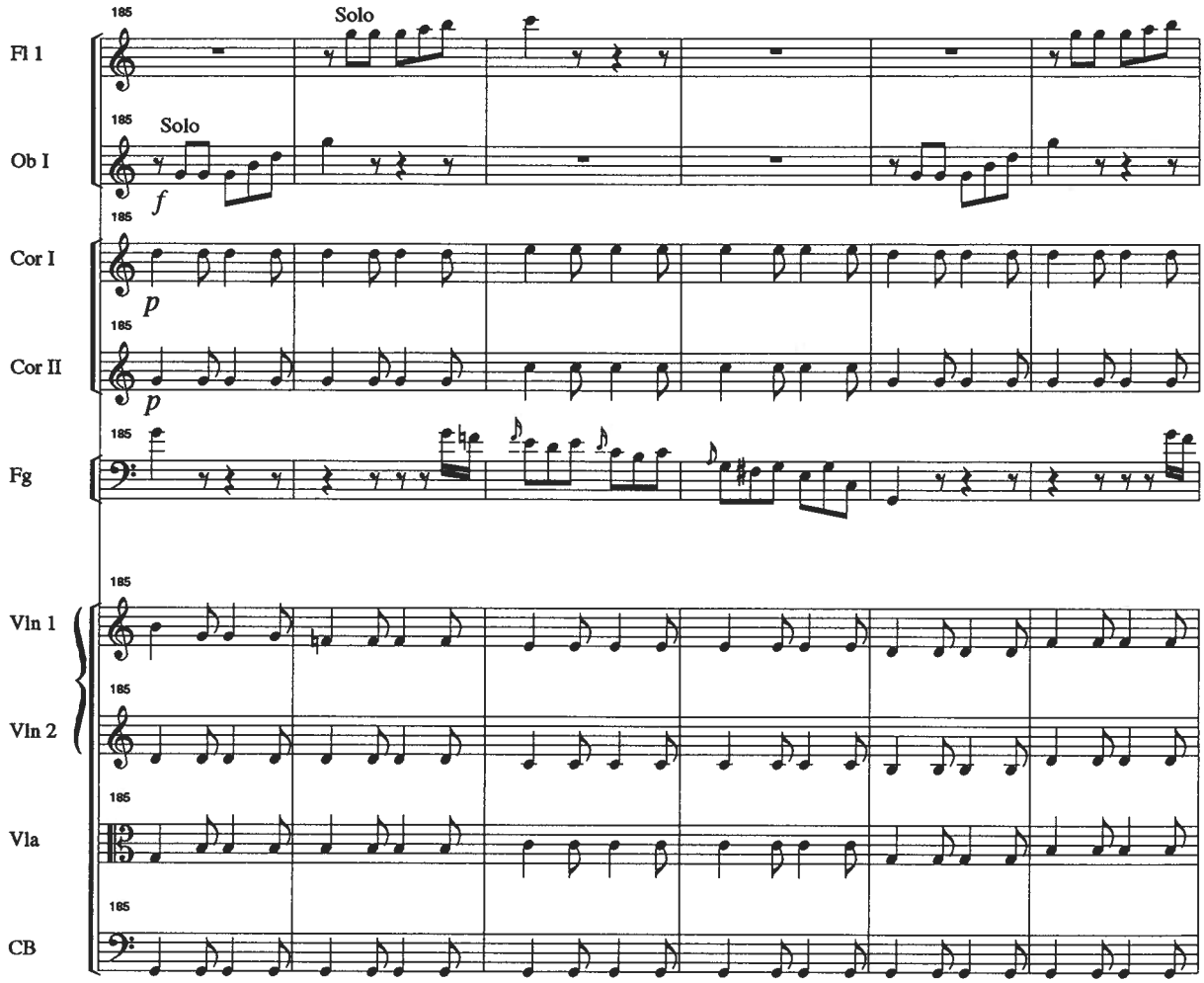

140
Fg
140
Vln 1
140
Vln 2
140
Vla
140
CB
Solo
145
Fl 1
145
Fg
145
Vln 1
145
Vln 2
145
Vla
145
CB
pizzic.

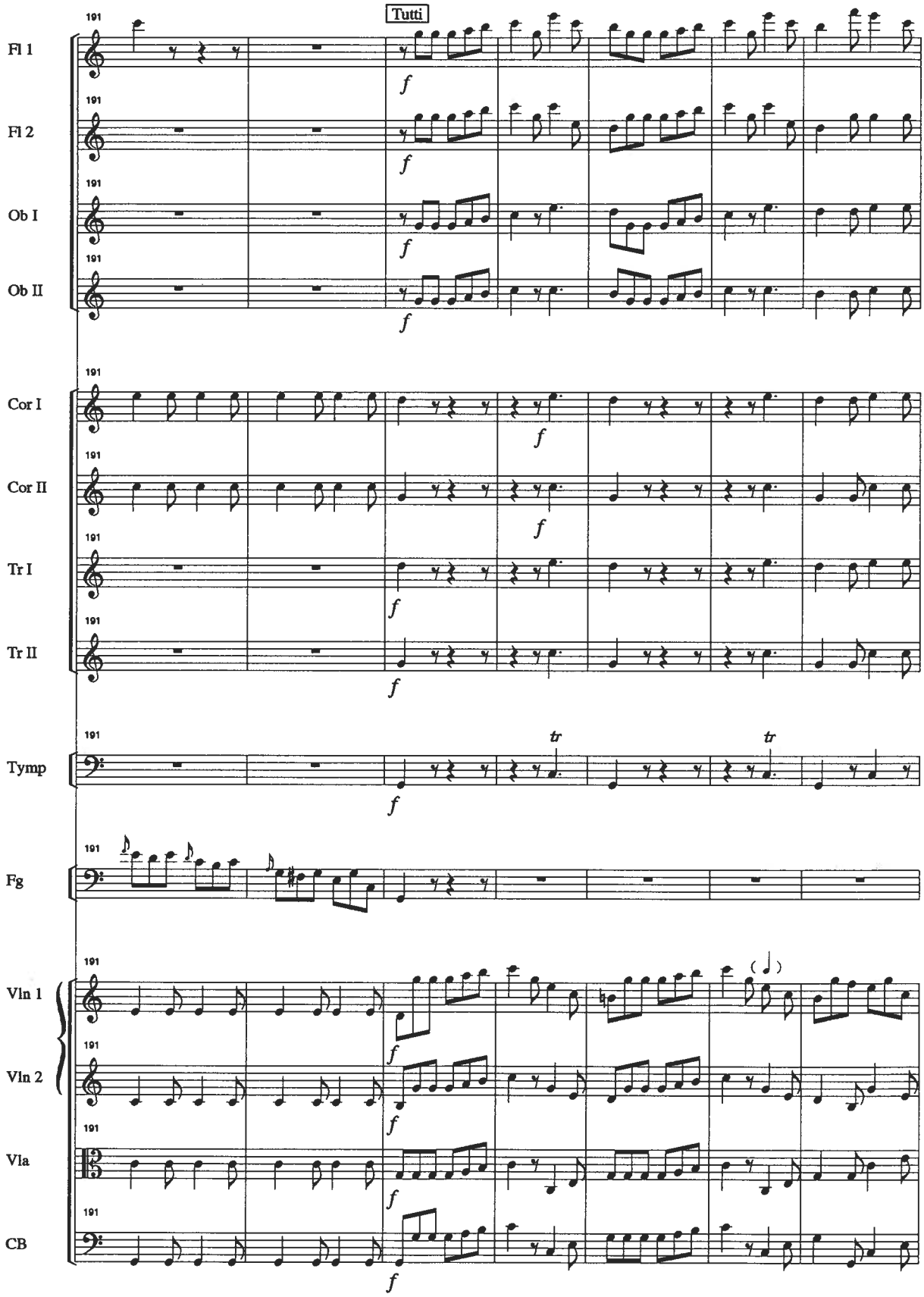

Fl 1
Ob I
Fg
Vln 1
Vln 2
Vla
CB
150
156
Solo
Solo
col arco

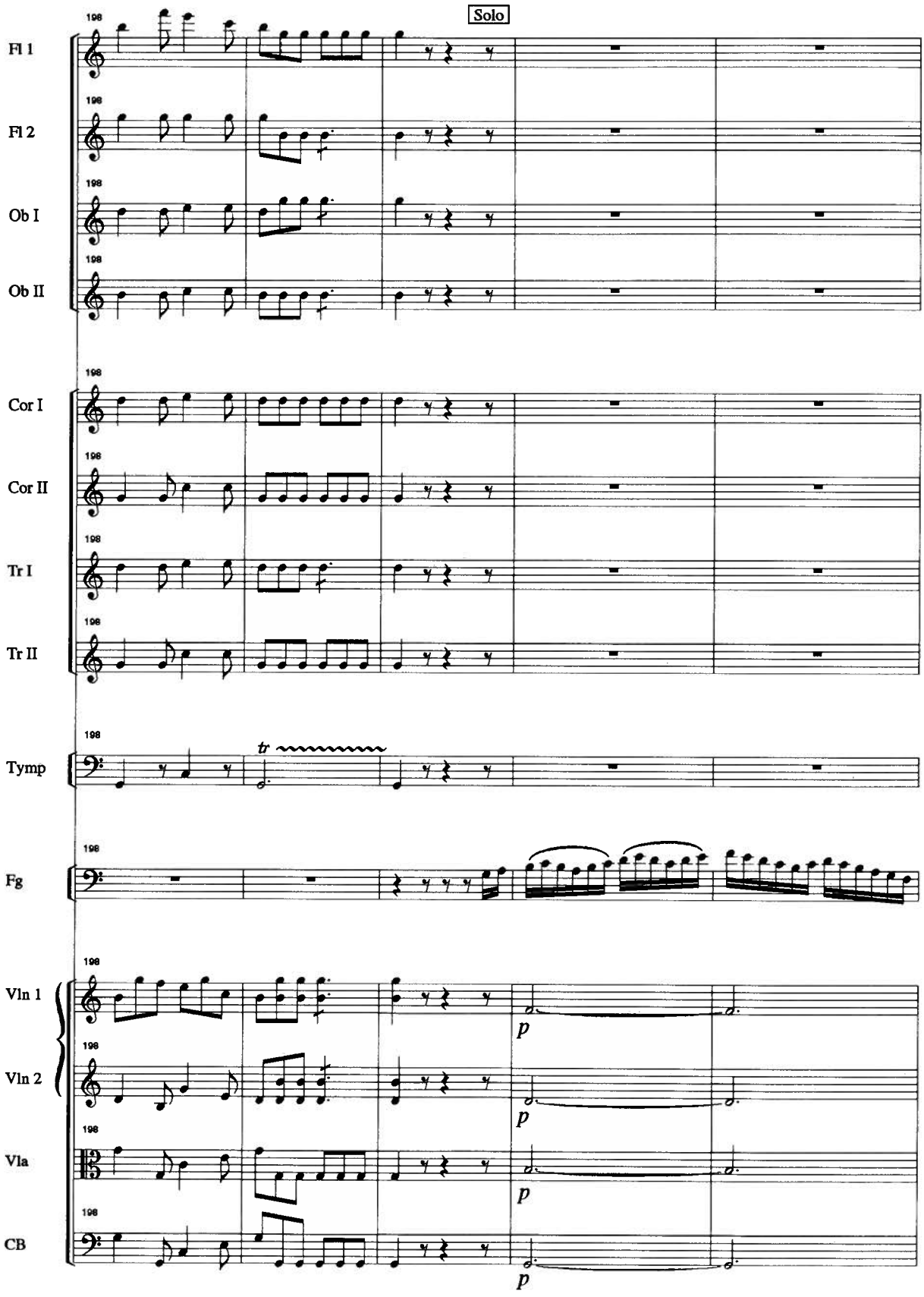

161
Solo
Ob I
161
Cor I
p
161
Cor II
p
161
Fg
161
Vln 1
161
Vln 2
161
Vla
161
CB

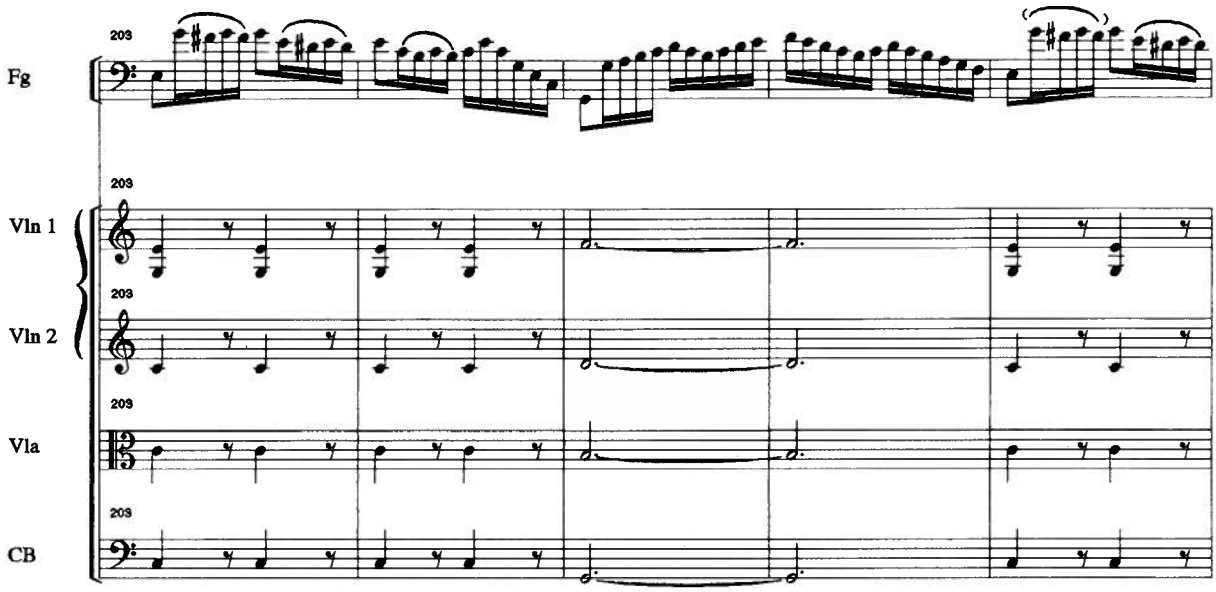

167
Ob I
167
Cor I
167
Cor II
167
Fg
167
Vln 1
167
Vln 2
167
Vla
167
CB
173
Fl 1
173
Ob I
173
Fg
173
Vln 1
173
Vln 2
173
Vla
173
CB

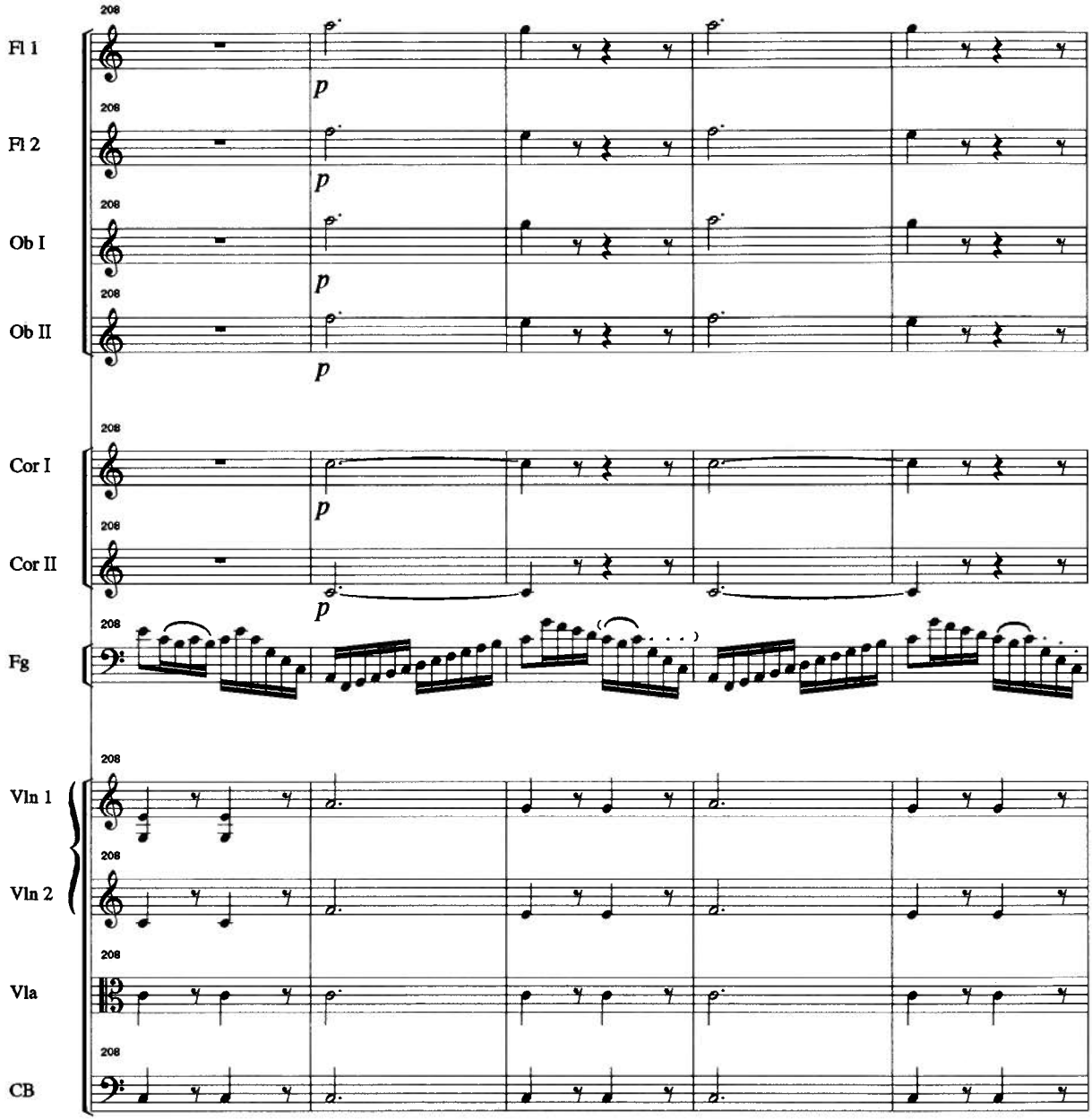

179
Fl 1
179
Ob I
179
Fg
179
Vln 1
179
Vln 2
179
Vla
179
CB

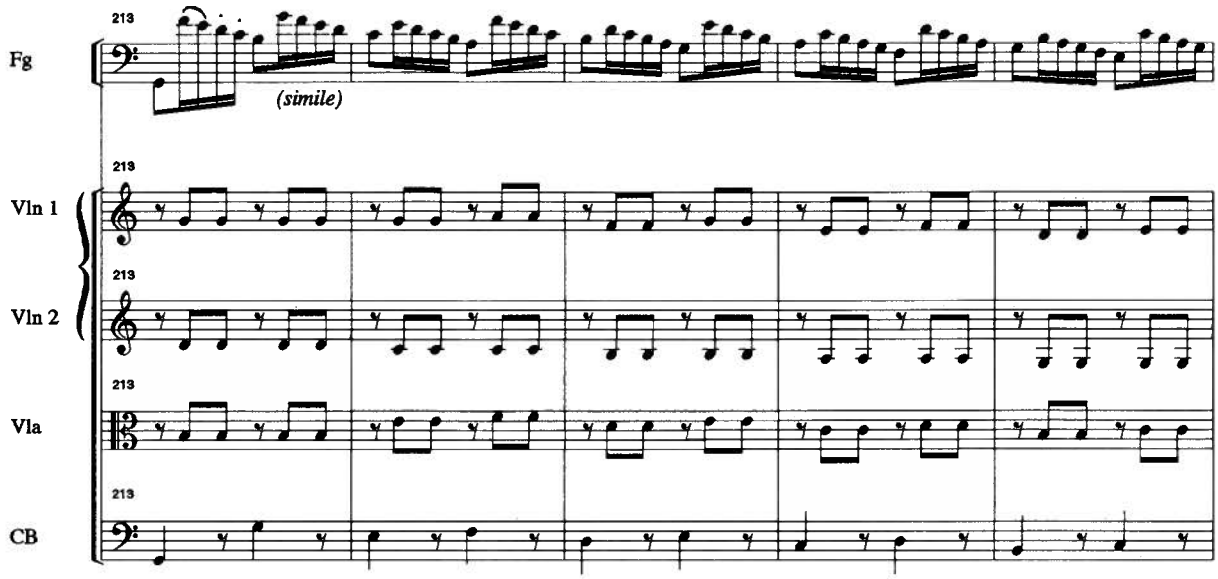

185
Solo
Fl 1
185
Solo
Ob I
f
185
Cor I
p
185
Cor II
p
185
Fg
185
Vln 1
185
Vln 2
185
Vla
185
CB

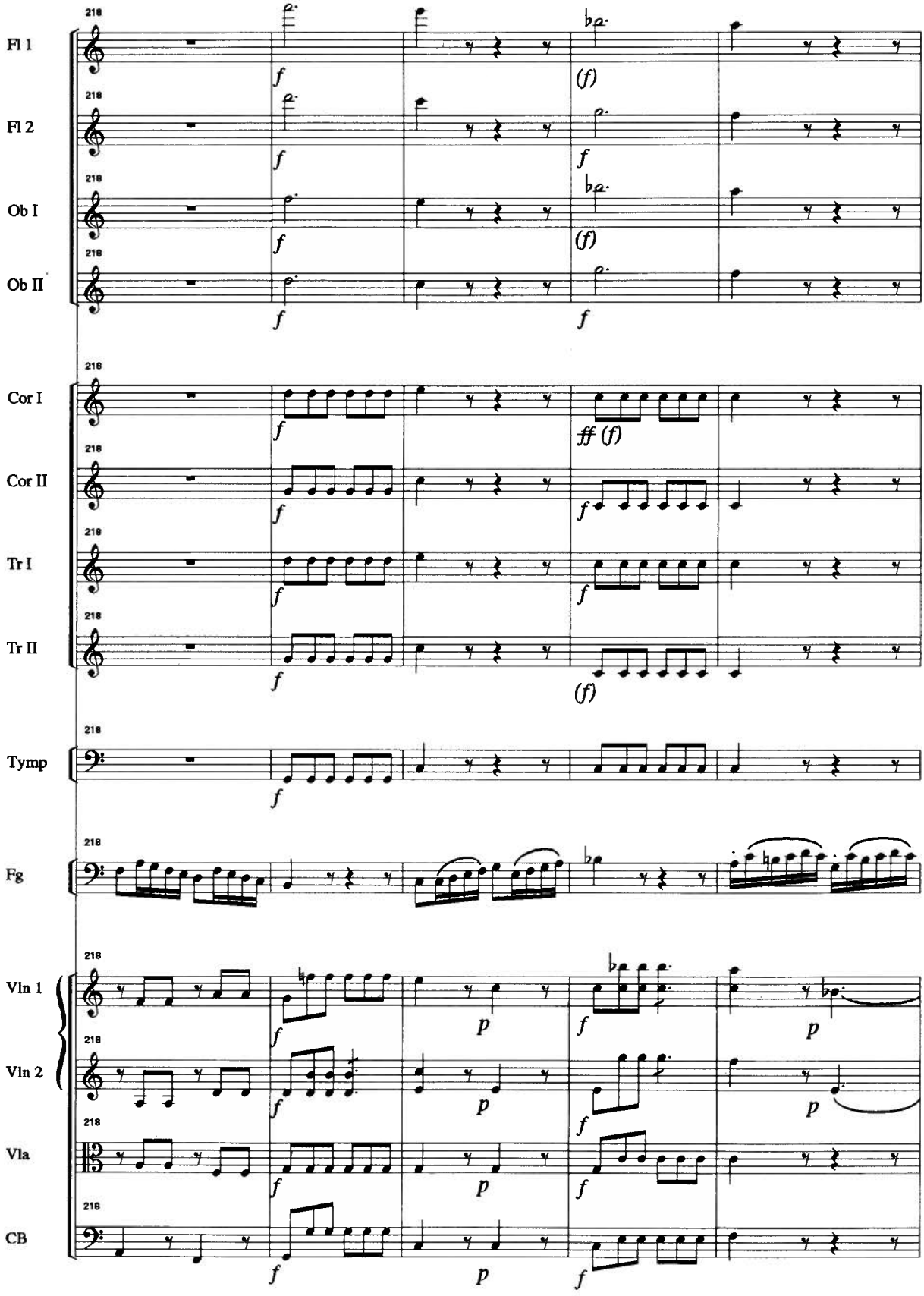

Tutti
191
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
f
tr

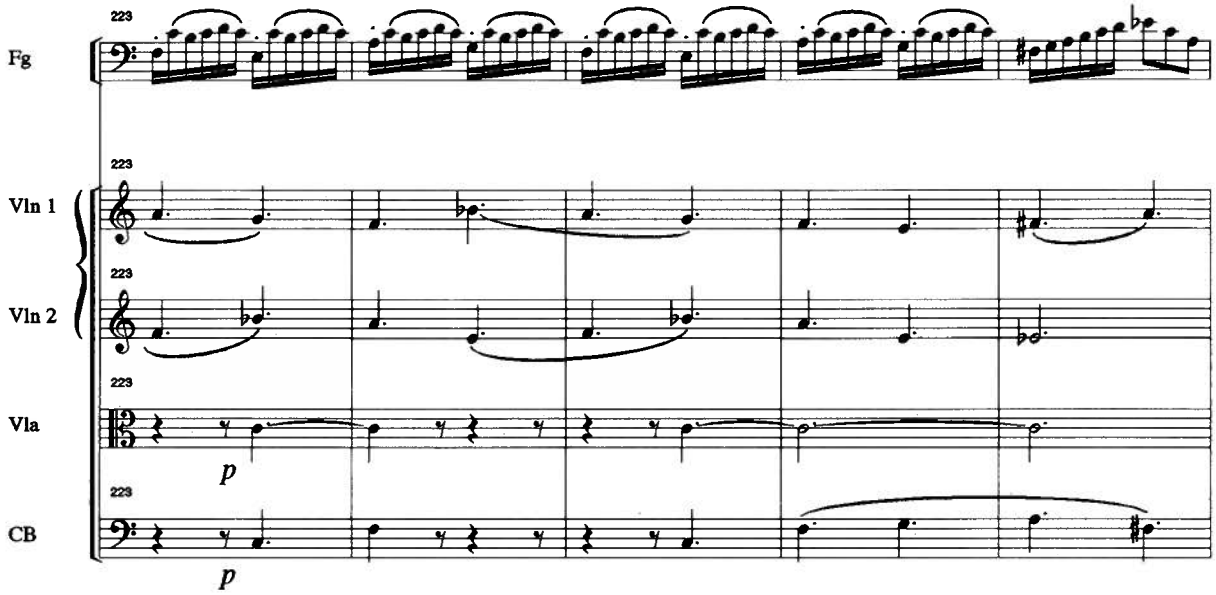

198
Solo
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
tr
Fg
Vln 1
Vln 2
Vla
CB
p

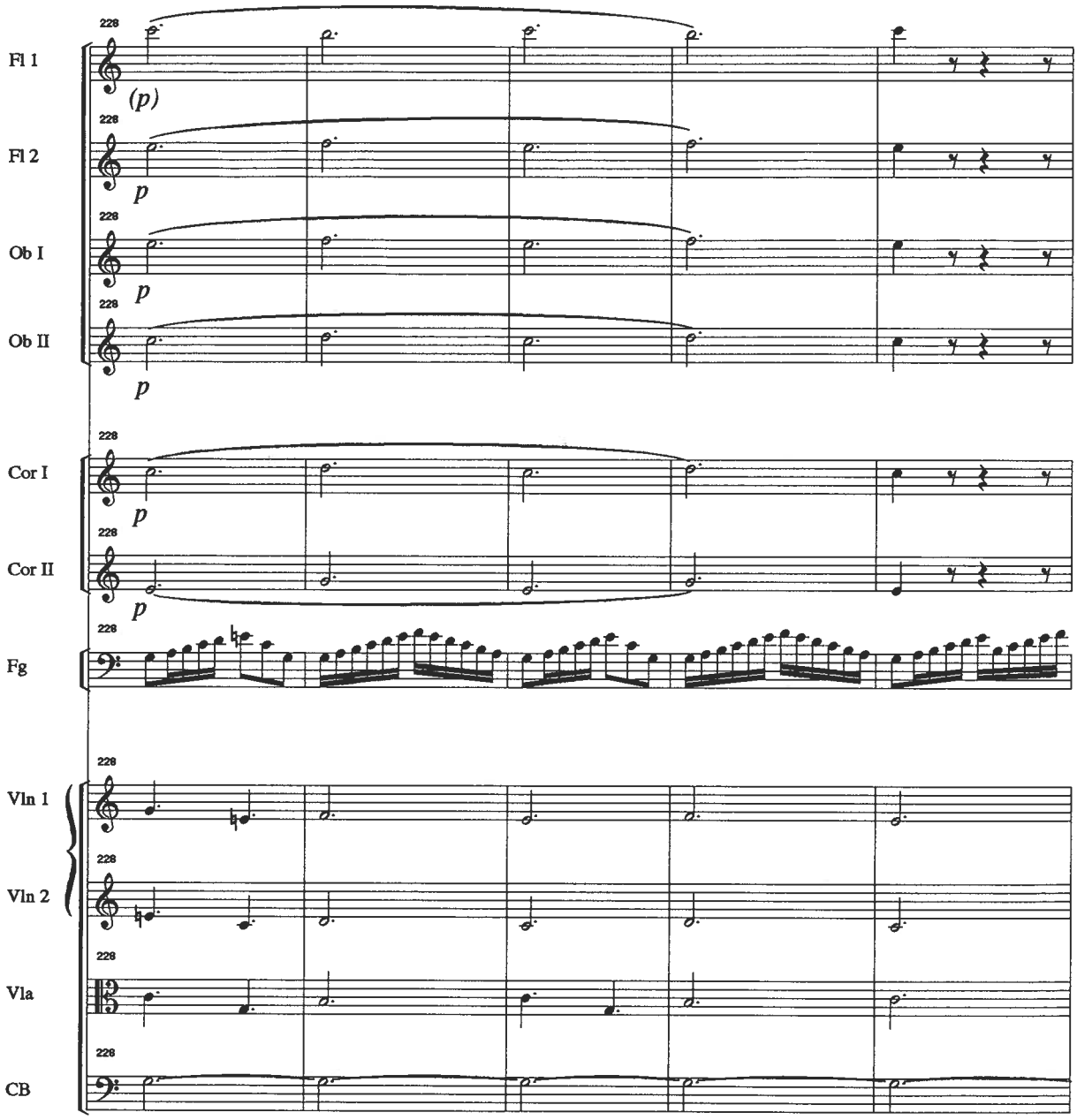

203
Fg
203
Vln 1
203
Vln 2
203
Vla
203
CB

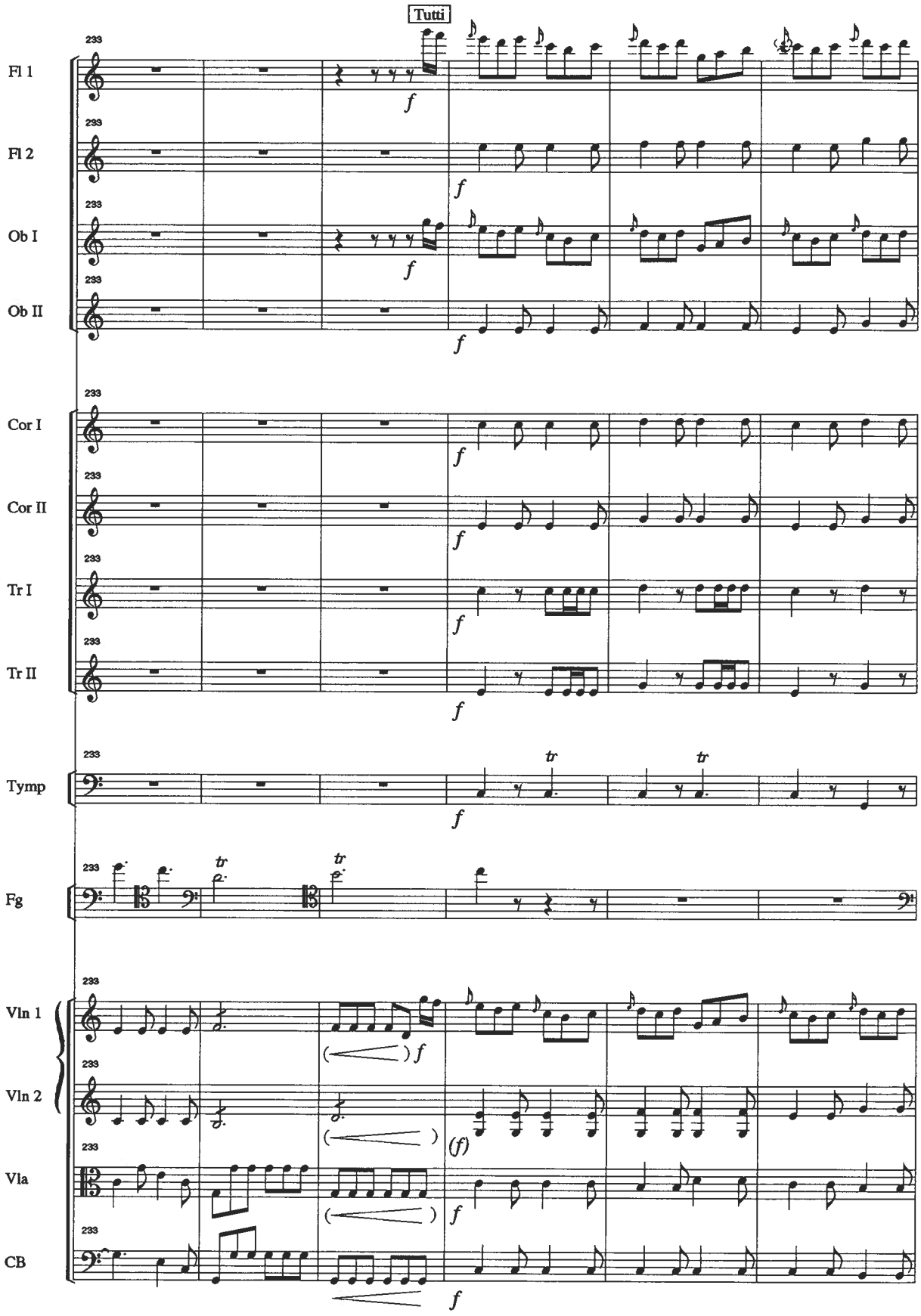

208
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Fg
Vln 1
Vln 2
Vla
CB
p

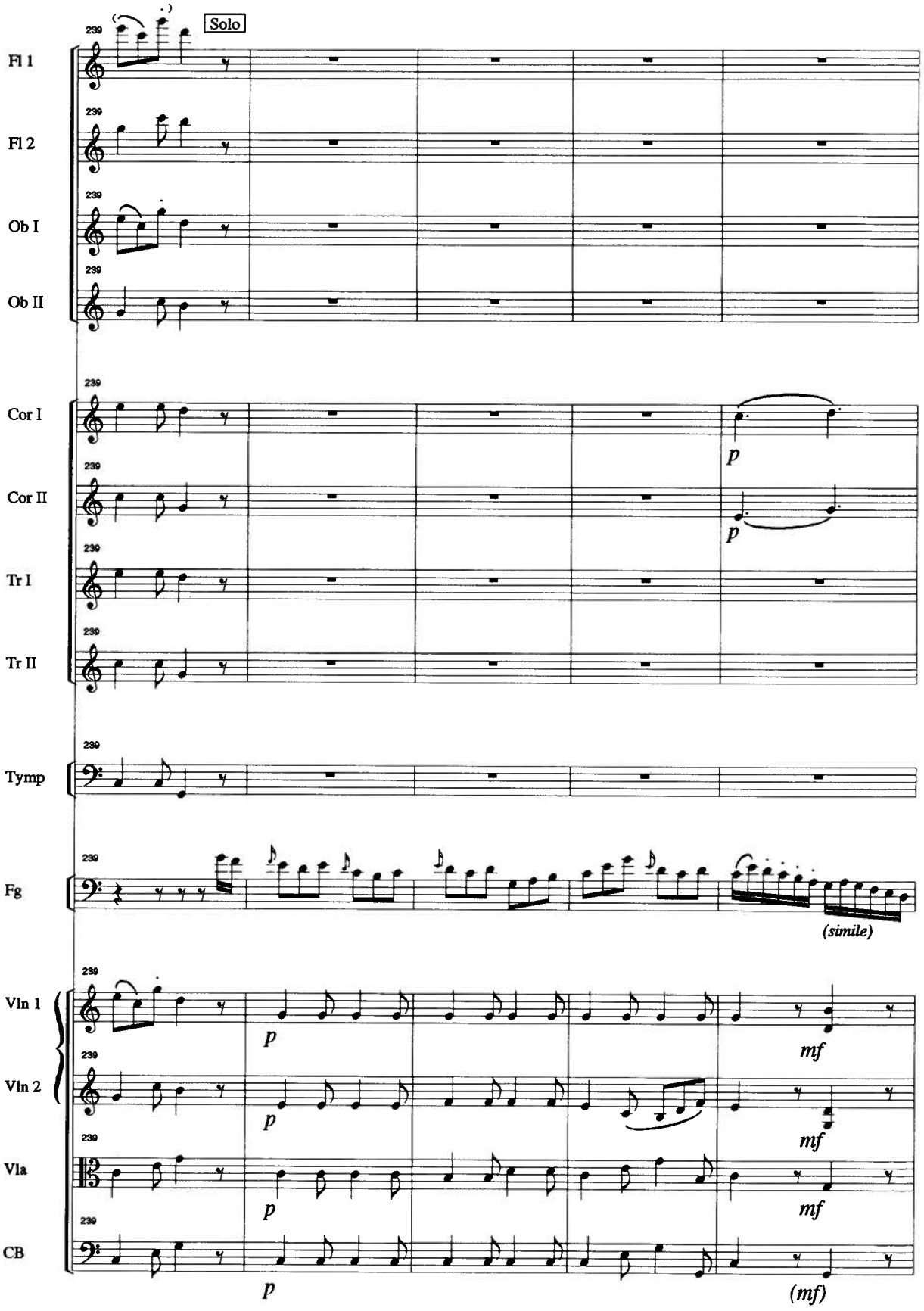

213
Fg
(simile)
213
Vln 1
213
Vln 2
213
Vla
213
CB

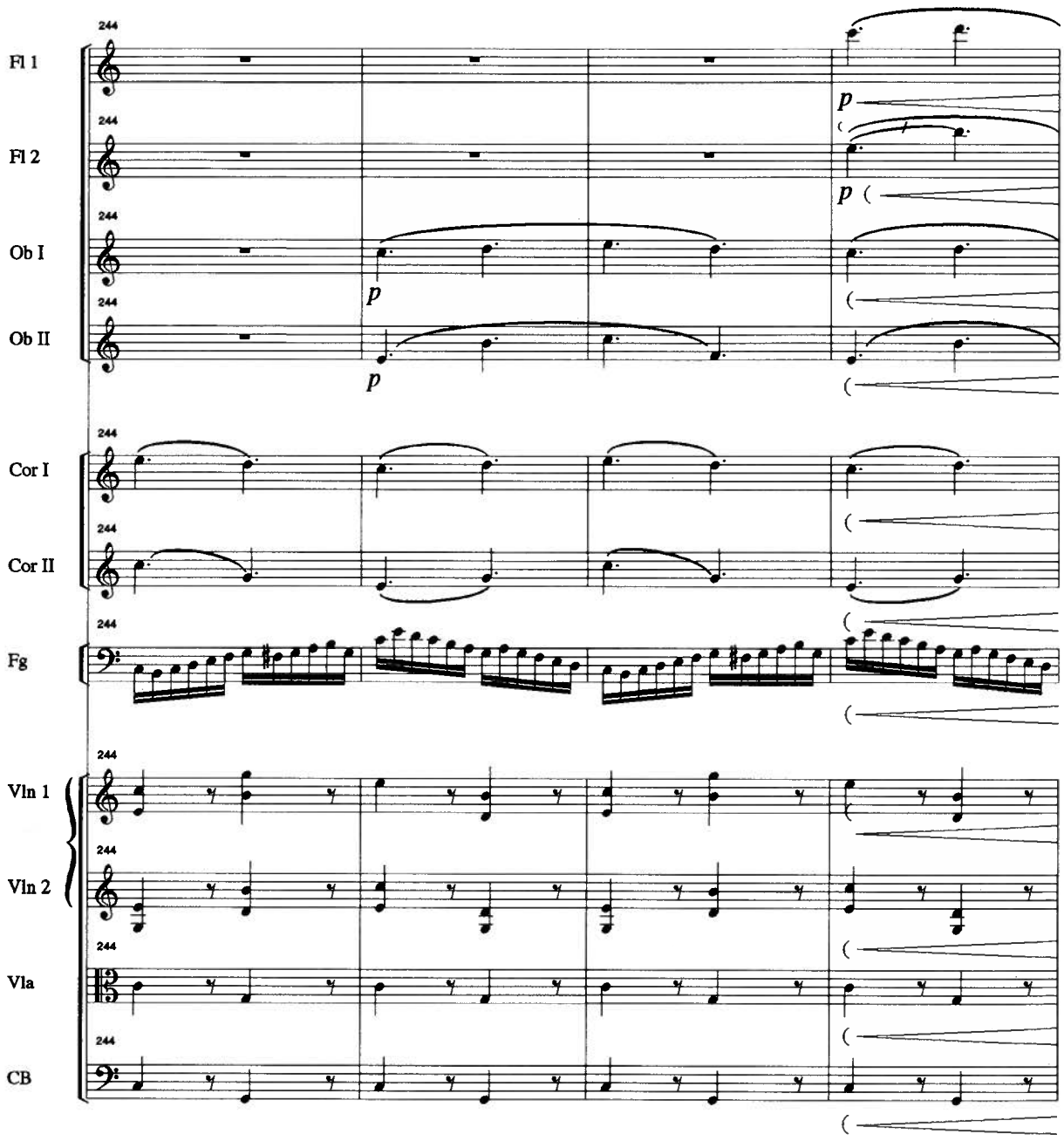

218
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB

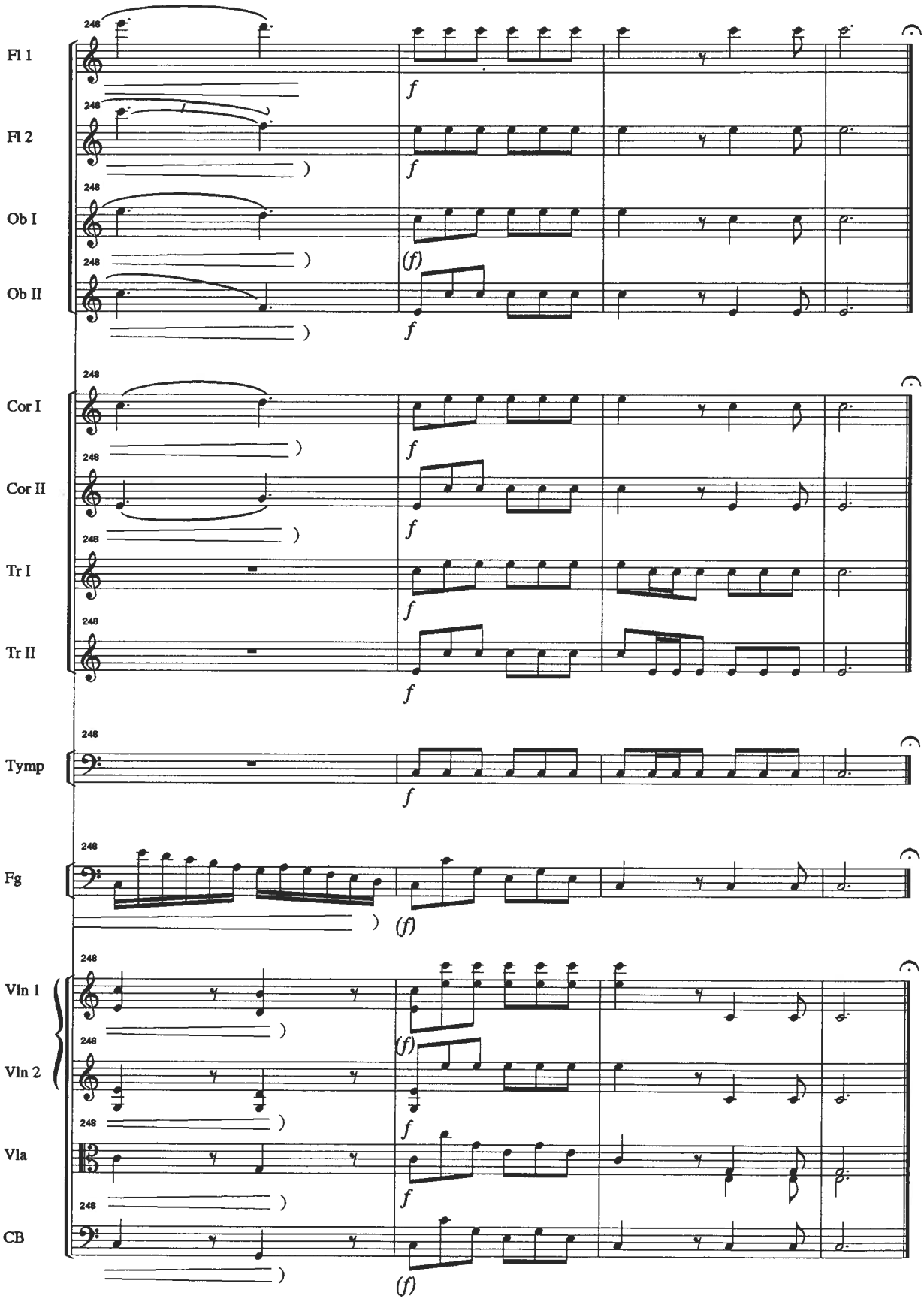

223
Fg
223
Vln 1
223
Vln 2
223
Vla
p
223
CB
p


228
Fl 1
(p)
228
Fl 2
p
228
Ob I
p
228
Ob II
p
228
Cor I
p
228
Cor II
p
228
Fg
228
Vln 1
228
Vln 2
228
Vla
228
CB


Tutti
233
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
f
(f)
tr


Solo
239
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
p
mf
(mf)
(simile)


244
Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Fg
Vln 1
Vln 2
Vla
CB
p


Fl 1
Fl 2
Ob I
Ob II
Cor I
Cor II
Tr I
Tr II
Tymp
Fg
Vln 1
Vln 2
Vla
CB
248
f
(f)

Chapter VI

Concluding Remarks

We can expect more music by these and other lesser-known composers to resurface. The well-known classics are readily available in many scores and recordings. The public's interest in historical music has been engaged by a promotion of early music, and the aesthetic associated with much of this music has been one of clarity and simplicity. Certainly these factors should lead to a revived interest in Classical composers whose music also supports these aesthetics. In fact such a revival is well underway in London and Amsterdam. This revival will certainly lead to a re-evaluation of their music.

The projected release of Brandl's other bassoon works is indicative of a growing trend to highlight composers who were previously lesser known. For example, the knowledge regarding the composer François Devienne and his works has grown considerably in the last twenty-some years. Old Grove's dedicates less than one column to Devienne, while the New Grove has increased that to almost three full pages.[68] Recordings also reflect this growing interest in this previously neglected composer. It is possible that any one of the composers included in this document could experience a similar revival.

The increasing availability of desktop publishing will definitely be of assistance with such revivals. My only fear is that this tool can also produce many corrupt editions. Good editorial practices, including a consistently applied method for distingushing between original and editorial material, will be the only way to ensure that the works which are

---

[68]compare Sir George Grove, Eric Blom and Denis Stevens, eds., Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Devienne, Francois" by Alfred Loewenberg (New York: St. Martin's Press, 1955) 681 with Sadie, New Grove Dictionary, s.v. "Devienne, Francois" by William Montgomery, 407-9.

brought forward for consideration are evaluated fairly. A modern, clearly written style manual for musical scores would be a welcome tool to help achieve this goal of editorial consistency.

Bibliography

Alves, William. "Finale, ver. 3.0." Notes 50, 3 (March 1994): 1052-54.

Angerer, Paul. "Edition, Edition... ." Österreichische Musikzeitschrift 43, 1 (January 1988): 16-20.

Bach, J. S. Concerto in the Italian Style. Edited by Rosalyn Turek. New York: G. Schirmer, 1983.

_____. Six Suites for Solo Cello. Edited by Paul Tortelier. Assisted by Frieder Lenz. London: Stainer & Bell, 1983.

Badura-Skoda, Paul. "Das Problem 'Urtext'." Musica 40, 3 (May-June 1986): 222-28.

Barbour, James Murray. Pokorny und der Schacht-Katalog; ein Beitrag zur Geschichte der fürstlichen Hofmusik. Kallmunz, 1963.

Beethoven, Ludwig van. Klaviersonate in C-dur, Op. 53. Ausgewählte Handschriften in Faksimile-Ausgabe 2. Bonn: Veroffentlichungen des Beethovenhauses, 19??.

_____. Sonatas for the Pianoforte. Edited by G. Buonamici. London: Augener Ltd., 1903.

_____. Sonatas for the Pianoforte: Neu revidierte Ausgabe. Edited by Louis Köhler and Rich Schmidt. Leipzig: Peters.

Braden, Don. "How Finale Saved My Butt - Note Processing Software to the Rescue." Down Beat 60, 1 (January 1993): 59.

Brandl, J. E. Concertino F-dur (ohne op.) für Fagott und Orchester. Edited by Stephan Weidauer, piano reduction by Eberhard Buschmann. Schorndorf: Verlag Karl Hofmann, 1992.

_____. Quintetto à Violon, deux Violes, Basson et Violoncello, Op. 14. Jacques André, no. 1112 [microfilm/photocopy]. Regensburg: Fürst Thurn und Taxis Hofbibliothek.

Brook, Barry S. and Barbara B. Heyman, eds. The Thurn and Taxis Court - Seven Symphonies. The Symphony - 1720-1840, Series C, Volume VII. New York: Garland Publishing, Inc., 1984.

Budday, Wolfgang. Grundlagen musikalischer Formen der Wiener Klassik. Basel: Barenreiter Kassel, 1983.

_____. "Über 'Form' und 'Inhalt' in Menuetten Mozarts." Archiv für Musikwissenschaft 44, 1 (1987): 58-89.

Bulling, Burchard. Fagott Bibliographie. Wilhelmshaven: Florian Noetzel Verlag, [ca. 1989].

Butler, Malcolm and Nicholas Cook. "Music Processing on the IBM: A Review of Available systems." Current Musicology 44 (July-December 1989): 61-98.

Carter, N. "MusicProse." Computers and the Humanities 26, 1 (February 1992): 59-62.

Christmann. "Biographische Nachricht. Johann Brandl." Leipziger Allgemeine musikalische Zeitung (November 1802): 149-55.

Dadelsen, Georg von. Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben. Kassel: Bärenreiter, 1967.

_____. "'Es gibt keine schlechte Musik, es gibt nur schlechte Interpreten'." In Music - Edition - Interpretation: Gedenkschrift Günther Henle, ed. Martin Bente, 180-92. Munich: G. Henle Verlag, 1980.

Danzer, Otto. Johann Brandls Leben und Werke: Ein Beitrang zur Musikgeschichte von Karlsruhe. Leipzig: Rudolf M. Rohrer, 1936.

Devienne, François. "Sinfonia Concertante für Flote, Oboe, Horn, Fagott und orchester," 3 Sinfornie Concertanti. Consortium Classicum; Rundfunkorchester Hannover des NDR; and Wolf-Dieter Hauschild, conductor. Austria: Koch Schwann, 3-1074-2, 1992.

_____. Six Sonatas for Bassoon and Continuo, Op. 24. Jesse Read, bassoon; and Glen Wilson, fortepiano. Etcetera, KTC 1024, 1984.

_____. Six Sonatas for Bassoon and Continuo, Op. 24. Klaus Thunemann, bassoon; Klaus Stoll, violone and Jorg Ewald Dähler, fortepiano. Thun, Switzerland: Claves, CD 50-9207, 1992.

_____. Six sonates pour un basson avec un accompagnement de basse. Danny Bond, bassoon; Richte van der Meer, violoncello; and Robert Kohnen, harpsichord. Beert, Belgium: Accent, ACC 9290, 1993.

_____. Trios Quartos pour basson, violon, alto et bass, Opus 73. Kim Walker bassoon; Eric Pritchard, violin; Paul Yarbrough, viola; and Sandy Wilson, violoncello. Donneloye, Switzerland: Gallo CD-472, 1986.

Dichler, Josef. "Interpretationsprobleme bei Schuberts Klaviermusik." Österreichische Musikzeitung 47, 4 (April 1972): 200-7.

Eitner, Robert, ed. Biographisch-Bibliographisches Quellen. Lexikon der Musiker und Musikgelehrten. Leipzig, 1900. S.v. "Schacht, Freiherr Theodor von."

Emery, Walter. Editions and Musicians - A survey of the duties of Pratical Musicians & Editors towards the Classics. London: Novello and Co. Ltd., 1957.

Emmerig, Thomas. Joseph Riepel (1709-1782) Hofkapellmeister des Fürsten von Thurn und Taxis. Kallmünz: Verlag Michael Lassleben, 1984.

Färber, S. Das Regensburger fürstliche Thurn und Taxissche Hoftheater und seine Oper 1760-86. Regensburg, 1936.

_____. "Der fürstlische Thurn und Taxissche Hofkomponist Theodor von Schacht und seine Opernwerke," TMs.

Farrand, Phil, Randall Stokes, Jim Rauser, Gary Brunotte and Tom Lewis. Finale, Version 2.2. Eden Prairie, Maine: Coda Music Technology, 1990.

Fellerer, Karl Gustav. "Werk - Edition - Interpretation." In Music - Edition - Interpretation: Gedenkschrift Günther Henle, ed. Martin Bente, 180-92. Munich: G. Henle Verlag, 1980.

Fenno, Richard. "Finale 3.0.1." MacWorld 10, 12 (December 1993): 55.

Finscher, Ludwig. "Gesamtausgabe - Urtext - Musikalische Praxis. Zum Verhältnis von Musikwissenschaft und Musikleben." In Music - Edition - Interpretation: Gedenkschrift Günther Henle, ed. Martin Bente, 193-98. Munich: G. Henle Verlag, 1980.

Füssl, Karl Heinz. "Urtext-Ausgaben: Probleme und Lösungen." Österreichische Musikzeitschrift 28, 11 (1973): 510-4.

Göthel, Folker, ed. Musik in Bayern II. Ausstellungskatalog Augsburg, Juli bis Oktober 1972. Tutzing: Hans Schneider, 509-10.

Grove, Sir George; Blom, Eric and Denis Stevens, eds. Grove's Dictionary of Music and Musicians, 5th ed. New York: St. Martin's Press, 1955. S.v. "Brandl, Johann;" and " Devienne, Francois," by Alfred Loewenberg.

Gruberman, Ken. "Finale 2.0, MusicProse, and Encore." MacUser 6, 5 (May 1990): 61-63.

Haberkamp, Gertraut. Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg. Thematischer Katalog. München: G. Henle Verlag, 1981.

Henning, Ingolf. "Urtext oder Bearbeitung. Unterrichtsliteratur auf neuen Wegen." Musica 42, 1 (1988): 21-23.

Hess, Ernst. "Ist das Fagotkonzert KV. Anhang 230a von Mozart?" Mozart Jahrbuch (1957): 223-32.

Hewlett, Walter B. and Eleanor Selfridge-Field, eds. "Handling Musical Data." Directory of Computer Assisted Research in Musicology [1] (June 1985): 13-30.

_____. "Music Notation Software." Directory of Computer Assisted Research in Musicology 7 (1991): 119-70.

_____. "Music Printing: An Update." Directory of Computer Assisted Research in Musicology 3 (June 1987): 26-89.

_____. "Music Printing." Directory of Computer Assisted Research in Musicology 4 (1988): 46-105.

_____. "Music Printing." Directory of Computer Assisted Research in Musicology 5 (1989): 39-106.

_____. "Printing Music by Computer." Directory of Computer Assisted Research in Musicology 2 (June 1986): 7-34.

_____. "Software for Music Printing." Directory of Computer Assisted Research in Musicology 6 (1990): 61-106.

Jansen, Will. The Bassoon. Buren: F. Knuf, 1978.

Kendall, Rob. "Score: Notation Power at a Price." PC Magazine 10, 11 (June 11, 1991): 491.

Knouse, Nola Reed. "Joseph Riepel and the Emerging Theory of Form in the Eighteenth Century." Current Musicology 41 (1986): 46-62.

Koenigsbeck, B. Bassoon Bibiliography. Monteux: Musica Rara, 1994.

LaRue, Jan. "A New Figure in the Haydn Masquerade." Music and Letters 40 (1959): 132-9.

Langwill, Lyndesay Graham. Bassoon and Contrabassoon. London: E. Benn, [ca. 1971].

Leinert, F. Johann Evangelist Brandl als Lieder- und Kammermusik Komponist. Wolfenbüttel, 1937.

Litterst, George. "Notating Fanfare for Churchill Downs with Finale," International Trumpet Guild Journal (September, 1989), 89.

London, Justin. "Music Notation Programs in the Theory classroon and in Research." Computers in Music Research 2 (1990): 145-70.

Longyear, Rey M. "Editions or Facsimiles?" In Music - Edition - Interpretation: Gedenkschrift Günther Henle, ed. Martin Bente, 332-37. Munich: G. Henle Verlag, 1980.

Marshall, Robert L. "Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben ed. by Georg von Dadelsen." Notes (1969): 733-5.

McKelvy, James. "Small Music Presses: Mark Foster Music Company." Notes 38, 4 (June 1982): 780-85.

Merkl, J. Joseph Riepel als Komponist. Kalmünz, 1937.

Mettenleiter, D. Musikgeschichte der Stadt Regensburg. Regensburg, 1866.

Meyer-Hanno, Andreas. Georg Abraham Schneider (1770-1839) und seine Stellung im Musikleben Berlins. Ein Beitrag zur Musikgeschichte der preussischen Hauptstadt in der ersten Halfte des 19. Jahrhunderts. Berlin: Merseburger, 1965.

Mozart, Wolfgang Amadeus. The Six 'Haydn' String Quartets. British Library Music Facsimiles 4. [London]: The British Library, 1985.

"Nachrichten." Leipziger Allgemeine musikalische Zeitung (December 1803): 203.

"Nachrichten." Leipziger Allgemeine musikalische Zeitung (December 1819): 829.

"Nachrichten." Leipziger Allgemeine musikalische Zeitung 12 (March 1828): 188-89.

"Nachrichten." Leipziger Allgemeine musikalische Zeitung 22 (June 1835): 364.

Nelson, Richard B. "Theories of Harmonic Modulation in Selected German Treatises of the Eighteenth Century." Ph. D. diss., Eastman School of Music, 1983.

Neue Zeitung für Musik 7 (1837): 76.

Ohl, John F. "Practical Guide to Music Notation for Composers, Arrangers, and Editors by Carl A. Rosenthal." Notes (1968): 248.

Parkinson, Kirsten L. "Finale Scores With New Interface, Playback Controls, Arrangements." MacWeek 7, 22 (May 31, 1993): 24-25.

Querbach, Michael. "Der konstruierte Ursprung zur Problematik muskalischer Urtext Ausgaben." Neue Zeitschrift für Musik 149, 1 (January 1988): 15-21.

Roads, Curtis. "Products of Interest: Score-Desktop Music Publishing." Computer Music Journal 11, 4 (Winter 1987): 60-61.

Romberg, Anton. Concerto for Two Bassoons. Edited by Katrina Russell. AMs, [ca. 1990].

Reed, Nola Jane. "The Theories of Joseph Riepel as Expressed in his Anfangsgründe zur Musicalischen Setzkunst (1752-68)." Ph. D. diss., Eastman School of Music, University of Rochester, 1983.

Sadie, Stanley, ed. The New Grove Dictionary of Music and Musicians.London: Macmillan, 1980 S.v. "Danzi, Franz (Ignaz)," by Roland Würtz; "Devienne, Francois," by William Montgomery; "Riepel, Joseph," by Leonard G. Ratner; "Schacht, Theodor, Freiher von," by August Scharnagl; "Schneider, Georg Abraham;" and "Spohr, Louis," by Martin Weyer. .

[Schacht, Freiherr Theodor von. Concerto B-dur per Due Fagotti.] TMs [35 mm. film]. Regensburg: Fürst Thurn und Taxis Hofbibliothek, Rtt Schacht 31/II.

Schneider, Georg Abraham. Grand Concerto pour le Basson avec Accompagnement de l'Orchestre: composé et dédié à son ami Charles Baermann premièr Basson de sa Majestéle Roi de Prusse [Op. 67]. Leipzig: Bureau des arts et d'industrie, no. 296 [photocopy].

_____. "3 Trios," Grande messe de Saint Hubert. Hermann Baumann, french horn; Folkwang Horn Ensemble; Deutsche Naturhorn Solisten. Philips 4263012, 1991.

_____. "Sinfonia Concertante für Violine und Viola, Op. 19, D major," Konzertante Sinfonien. Consortium Classicum; Academy of St. Martin-in-the-Fields; Iona Brown, concertmaster and director. Köln: EMI 1C 157-30 762 to 1C 157-30 766, 1977.

Seay, Albert. "Small Music Presses: Colorado College Music Press." Notes 38, 4 (June 1982): 786-91.

Signell, Karl. "Music Notation Software." Journal of the American Musicological Society 44, 1 (Spring 1991): 136-48.

Simpson, Joel. "Finale." Down Beat 56, 6 (June 1989): 54-56.

Smith, Leland. "SCORE: A Musician's Approach to Computer Music." Journal of the Audio Engineering Society 20, 1 (Jan./Feb. 1972).

_____. Score: Computer Music Typography System, Version 3.00. Half Moon Bay, California: Passport Designs, 1990.

Smith, Sylvia. "Small Music Presses: Smith Publications." Notes 38, 4 (June 1982): 775-79.

Somfai, Lázló. "Arbitrary or Historic Reading of the Urtext?" Mozart-Jahrbuch (1987-88): 277-84.

Spohr, Louis. Lebenserinnerungen. Tutzing: Hans Schneider, 1968.

_____. Louis Spohr's Autobiography. Translated from German. London: Longman, Green, Longman, Roberts & Green, 1865.

Schwarzmaier, Ernst. Die Takt- un Tonordnung Josef Riepels. Regensburg: Gustav Bosse Verlag, 1978.

Temperley, Nicholas. "On Editing Facsimiles for Performance." Notes 41, 4 (June 1985): 683-88.

Twittenhoff, Wilhelm. Die Musiktheoretischen Schriften Joseph Riepels (1709-1782) als Beispiel einer anschaulichen Musiklehre. Halle: Buchhandlung des Waisenhauses G.m.b.H., 1935.

Vanhal, Johann Baptist. Concerto fa maggiore per due fagotti ed orchestra. Arne Nilsson, bassoon; Annika Wallin, bassoon; Umea Sinfonia. Djursholm, Sweden: Bis CD 288, 1985.

Appendix A

List of Brandl's Works That Feature Bassoon

Title	Opus/ Date	Instrumentation	Publisher	Source
Serenade	4 1792	2fl, bsn, 2hn, vn, 2va	Schmidt	?
Grande Serenade	7 1796	ob, bsn, 2hn, vn, 2va vc, db	Amon, Heilbronn	München
Quintetto in F	13 1798	bsn, vn, va, vc, pf	André	Frankfurt
Quintetto	14 1798	bsn, vn, 2va, vc	André, PN 1112	Regensburg, TTB
Sextuor in C	16 1799	ob, bsn, vn, 2va, vc	André	Wien, GdM
Concertino in F	ohne op. ca. 1820	bsn, orch	Ms Hofmann, 1992	Donaueschingen, FHB
2 Sonatas	42 ca. 1825	bsn, pf	Ms	Neunstein Bartenstein, HBA
2 Quintetts	52 1826	bsn, vn, 2va, vc	André, PN 4681	Berlin, SB
Concerto in C	56 1826	bsn, orch	André, PN 4739	D-Bds Berlin, SB
Sestetto	60 1826	bsn, 2vn, va, vc, pf	Ms	Haltenbergstetten, HJB
Quintetto in C	61	bsn, vn, va, vc, pf	Ms	Haltenbergstetten, HJB (München, BS)
Quintetto in F	62	bsn, vn, va, vc, pf	Ms	Haltenbergstetten, HJB (München, BS)
Quintetto in F	63	bsn, vn, va, vc, pf	Ms	Haltenbergstetten, HJB

Appendix B

Inconsistencies Found in Weidauer's Edition

m. 63 - In the score, the bassoon has a turn that is written out in part.
m. 64 - In the score, the bassoon has eighths beamed by quarters, that are beamed by half notes in part.
m. 65 - The bassoon part includes additional grace notes.
m. 67 - In the score, the bassoon has a turn that is written out in the part.
m. 74 - The bassoon part has an unnecessary time signature
mm. 92-3 - In the score, the bassoon has staccato, but is slurred in the part.
m. 107 - The bassoon part has a D that should be an E, as printed in score.
m. 110 - In the score, the bassoon has eight eighths beamed by quarters, but in the part they are beamed as four, one and three eighth notes.
m. 116 - In the score, the bassoon has three eighths, the second two of which are beamed together, but all three are beamed in the part.
m. 117 - The bassoon part has grace notes added.
mm. 119, 121 and 123 - In the score the bassoon has eighths beamed by syncopated quarters, that are beamed by quarters in the part.
m. 134 - The bassoon part has an unnecessary time signature.
m. 158 - In the score, the bassoon is missing a natural on the B.
m. 162 - In the score, the bassoon has additional staccato marks.
m. 167 - In the score, the bassoon is missing a natural on the B.
m. 172 - The bassoon part is missing a flat on the E.
mm. 190-7 - In the score, the bassoon is missing staccato marks.
mm. 208-17 - In the score, the bassoon is missing staccato marks.
m. 231 - In the score, the bassoon is missing a flat on the A.
m. 243 - In the score, the bassoon is missing a natural on the E, to match the part.
mm. 243-6 - In the score, the bassoon is missing staccato marks.
m. 261 - In the score, the bassoon is missing staccato marks.
m. 265 - In the score, the bassoon is missing staccato marks.
m. 268 - The score has unnecessary time signature.
m. 283 - Should the bassoon's scale end on B-flat or would an A better match the accompaniement's F major second inversion chord?

Appendix C

List of Editorial Changes Made to Brandl's Quintetto Op. 14

Each of the editorial changes made to the source is listed below, together with the reason for the change.

Allegro, First Movement

m. 1 - Slurs have been added to the viola parts to regularize the articulation.
m. 3 - Slurs have been added to the viola parts to regularize the articulation.
m. 7 - Slurs have been added to violin and first viola parts to match the second viola.
m. 8 - The first viola's last note has been changed to eighth from quarter, to match the second viola and violoncello.
m. 8 - Diminuendo signs have been added to second viola and violoncello parts to match the violin and first viola.
m. 9 - Slurs have been added to the violin and viola parts to regularize the articulation.
m. 9 - Mezzo forte has been added to the bassoon and second viola parts to match the violin, first viola and violoncello.
m. 11 - Slurs have been added to the viola parts to regularize the articulation.
mm. 13-4 - Slurs have been added to the bassoon part to regularize the articulation.
m. 15 - A slur has been added to the violin part to regularize the articulation.
m. 16 - The bassoon's slur has been adjusted to match violin and measure 160.
m. 16 - Staccato has been added to the viola part to match the violoncello.
m. 17 - Staccati have been added to the viola and violoncello parts to match the bassoon and violin.
m. 18 - Forte has been added to the violin part to match the viola and violoncello.
m. 25 - The bassoon's slur has been adjusted to match measure 23.
m. 25 - Articulation has been added to the first viola part to match the violin.
m. 25 - Piano has been added to the viola parts to match the violoncello.
m. 26 - The violin's E-flat is corrected to E-natural to match the first viola.
m. 26 - A tie has been added to the second viola part to match measure 170.
m. 27 - The bassoon's E-flat is corrected to E-natural to match the violoncello.
m. 27 - Slurs have been added to the bassoon and violoncello parts to regularize the articulation.
mm. 28-9 - Slurs have been added to the violin and first viola part to regularize the articulation.
m. 30 - Fortissimo has been changed to forte in the first viola part to match the other parts.
m. 30 - A tie has been added to the second viola part to match measure 174.
m. 32-33 - A slur has been added to the second viola part to match the first viola.
m. 33 - The second viola's A-natural has been corrected to A-flat to match the violin.
m. 34 - The violin's E-flat has been corrected to E-natural to match measure 33.
m. 35 - The second viola's note length has been corrected from eighth to quarter to match the violin, first viola and violoncello.
m. 36 - The violin's E-flat has been corrected to E-natural to match the first viola.
m. 38 - A slur has been added to the bassoon part to match measure 182.
m. 38 - The bassoon's E-flat has been corrected to E-natural to match the first viola.
mm. 39-40 - The first viola's E-flat has been corrected to E-natural to match the second viola.

m. 39 - Staccati have been added to the second viola and violoncello parts to match the first viola.
m. 40 - A slur has been added to the second viola part to match the first viola.
m. 41 - A crescendo has been added to the viola part to match the violin and violoncello.
mm. 41-2 - Slurs have been added to the violin and viola part to regularize the articulation.
m. 43 - Forte has been added to the bassoon part to match the strings.
m. 43 - Slurs have been added to the bassoon and second viola part to regularize the articulation.
m. 46 - Slurs have been added to the violin part to match the first viola.
m. 46 - crescendo and decrescendo signs have been added to the violin, first viola and violoncello parts to match the second viola.
m. 49 - The violin's articulation has been adjusted to match the bassoon and measure 193.
m. 49 - An accent has been added to the first viola to match the second viola and violoncello.
m. 50 - Forte has been added to the violin and first viola parts to match the second viola and violoncello.
m. 54 - The bassoon's E-flat has been corrected to E-natural to match the violin and first viola.
m. 56 - The violin's E-flat has been corrected to E-natural to match the violas.
m. 57 - The bassoon's E-flat has been corrected to E-natural to match the lower octave.
m. 61 - The bassoon's E-flat has been corrected to E-natural to match the upper octave.
mm. 65-6 - Slurs have been added to the violin part to match measures 63-4.
m. 66 - The second viola's note length has been adjusted from eighth to quarter.
m. 66 - Staccato has been added to the violoncello part to match the viola.
m. 67 - An E-natural has been suggested for the violin's fourth beat appoggiatura, while the chord tone E-flat is recommended for the descending leap.
m. 73 - Diminuendo signs have been added to the violin, first viola 1 and violoncello parts to match the second viola.
m. 74 - The bassoon's slur has been adjusted to match the violin.
m. 74 - Piano has been added to the violin part to match the violoncello.
m. 76 - A slur has been added to the violin to regularize the articulation.
m. 76 - The second viola's articulation has been adjusted to match the first viola.
mm. 77-80 - Slurs have been added to the violin part to regularize the articulation.
m. 78 - The violin's E-flat has been corrected to E-natural to match measure 76.
m. 79 - A slur has been added to the bassoon part to match measure 77.
m. 80 - The violin's E-flat has been corrected to E-natural to match the bassoon.
m. 81 - The violin's fortissimo has been changed to forte to match the other parts.
mm. 83-84 - A slur has been added to the bassoon part to match measures 85-86.
m. 86 - A slur has been added to the violoncello part to regularize the articulation.
m. 87 - The first viola's A has been corrected to A-flat to fit the chord.
mm. 88-92 - Slurs have been added to the violoncello part to regularize the articulation.
m. 93 - Staccati have been added to all parts to match articulations found in the other parts.
m. 94 - A slur has been added to the violin part to regularize the articulation.
m. 96 and 98 - Slurs have been added to the bassoon and violin parts to regularize the articulation.
m. 100 - The violin's A has been corrected to A-flat to match the first viola.
m. 100 - Slurs have been added to the second viola and violoncello parts to match the first viola.
m. 106 - Articulations have been added to the first viola part to match the violin at measure 105.

m. 108 - Articulations have been added to the violoncello part to match the violin at measure 105.
m. 110 - A slur has been added to the second viola part to the match the first viola.
m. 111 - A slur has been added to the first viola part to regularize the articulation.
m. 113 - Slurs have been added to the violin and first viola part to regularize the articulation.
m. 114 - The violin's A-natural has been corrected to A-flat to fit the chord.
m. 119 - The second viola's and violoncello's A-natural has been corrected to A-flat to match the bassoon.
m. 120 - A trill has been suggest in the bassoon part to make the transition from faster notes to the cadence less abrupt.
m. 123 - The first viola's note has been corrected from G to A. The correction was added by hand to source. This is probably a correction made by someone who used these parts in performance.
m. 124 - Poco forte has been added to the violin and violoncello parts to match the violas.
m. 125 - Crescendo has been added to the violoncello part to match the violin and violas.
m. 126 - Accidentals have been added to the violin part to match the lower octave.
m. 126 - Forte has been added to the second viola part to match the violin and first viola.
m. 126 - Poco forte has been changed to forte in the violoncello part to match the violin and first viola.
m. 127, 129 and 130 - Slurs have been added to the violin part to regularize the articulation.
m. 128 - Accidentals have been added to the violin part to match the lower octave.
m. 132 - A slur has been added to the viola part to match the violin and first viola.
m. 139 - Slurs have been adjusted in the violin part to match the bassoon and second viola.
m. 142 - The violin's E-flat has been corrected to E-natural, carrying the accidental across the bar line from measure 141.
m. 145 - Slurs have been added to the viola parts to regularize the articulation.
m. 146 - A slur has been added to the bassoon part to match measure 2.
m. 147 - A slur has been added to the first viola part to regularize the articulation.
m. 148 - A slur has been added to the bassoon part to match measure 4.
mm. 149-50 - Slurs have been added to the violin part to regularize the articulation.
m. 151 - A slur and crescendo sign have been added to the violin part to match the violas and violoncello.
m. 152 - A diminuendo sign has been added to the violoncello part to match the violin and violas.
m. 153 - Slurs have been added to the violin and viola parts to regularize the articulation.
m. 154 - An accent and a slur have been added to the violin part to match measure 10.
m. 155 - Slurs have been added to the viola parts to regularize the articulation.
m. 156 - An accent has been added to the violin part to match measure 12.
m. 157 - Slurs have been added to the bassoon and violin parts to regularize the articulation.
m. 158 - An accent has been added to the violin part to match the bassoon, violas and violoncello.
m. 158-9 - Slurs have been added to the the violin parts to regularize the articulation.
m. 161 - Staccati have been added to the bassoon and viola parts to match the violin and violoncello.
m. 167 and 169 - Slurs have been added to the violin part to regularize the articulation.
m. 167 - A slur has been added to the violin part to match the bassoon.
m. 171 - Forte has been added to the bassoon part to match the strings.
m. 171 - Slurs have been added to the bassoon and violoncello parts to regularize the

articulation.
m. 172 - The articulation in the first viola part has been adjusted to match the second viola.
m. 174 - Forte has been added to the violin part to match the violas and violoncello.
m. 175 - The violin's A-natural has been corrected to A-flat to match the bassoon, and the B-natural has been corrected to B-flat to avoid an augmented second.
m. 175 - The violoncello's A-natural has been corrected to A-flat to fit chord. The natural provided in next measure of the source also supports this change.
m. 180 - The violin's slur has been adjusted to match measure 36.
m. 182 - A slur has been added to the violin part to match the bassoon.
m. 183 - Slurs have been added to the violin part to regularize the articulation.
mm. 184-5 - Slurs have been added to the first viola part to regularize the articulation.
m. 185 - Crescendo has been added to the violin and viola parts to match measure 41.
m. 187 - Forte has been added to the bassoon part to match the strings.
m. 187 - Staccato has been added to the bassoon part to match the violoncello.
m. 187 - Slurs have been added to the bassoon and violoncello parts to regularize the articulation.
m. 190 - Slurs have been added to the violin part to match measure 46.
m. 191 - A slur has been adjusted in the violin part to match measure 47.
m. 194 - A slur has been added to the violin part to regularize the articulation.
m. 194 - An accent has been added to the first viola part to match the violin, second viola and violoncello
m. 196 - A slur in the violin part has been adjusted to match the bassoon and violas.
mm. 207-8 - Slurs have been added to the violin part to match measures 205-6.
m. 209 - An A-natural has been suggested for the violin's fourth beat appoggiatura, while the chord tone A-flat is recommended for the descending leap.
m. 216 - Fortissimo has been added to the violin part to match measure 73.
m. 219 and 221 - Slurs have been added to the violin part to regularize the articulation.

Poco Adagio, Second Movement

m. 8 - The bassoon's G has been corrected to G-flat, carrying the accidental across the bar line from measure 7.
m. 9 - A slur in the first viola part has been adjusted to match the bassoon, violin and second viola. The first viola's rinforzando has been changed to mezzo forte to match other parts
m. 11 - A slur in the second viola part has been adjusted to match the bassoon, violin and first viola.
m. 12 - A diminuendo sign has been added to the second viola part to match the bassoon, violin and first viola.
m. 13 - Slurs have been added to the violin and second viola parts to match the bassoon and first viola.
m. 14 - A slur has been added to the bassoon part to match the violin.
m. 14 - Forte piano has been changed to forte in the violin and violoncello parts to match the bassoon and viola
m. 14 - A slur in the first viola part has been adjusted to match the bassoon and violin.
m. 15 - A slur has been added to the bassoon part to match the violin.
m. 15 - A slur has been removed and staccato added to the second viola part to match the first viola.
m. 17 - A slur has been added to the violin part to match the violoncello.

m. 17 - Piano has been added to the viola and violoncello parts to match the violin.
m. 18 - A slur has been added to the violin part to match the first viola at measure 6.
m. 21 - The bassoon's A-flat has been corrected to A-natural to match measure 19.
m. 22 - A slur has been added to the violin part to match the bassoon at measure 21.
mm. 23-4 - Accents have been removed from the first viola part to match the second viola and violoncello
m. 24 - A slur has been adjusted in the violin part to match measure 23.
m. 25 - The violin's A-flat has been corrected to A-natural to match the upper octave.
m. 26 - Piano has been added to the violoncello part to match the violin and violas.
m. 26 - A slur has been adjusted in the violoncello part to match measure 27.
m. 35 - A slur has been adjusted in the first viola part to match the bassoon, violin and second viola.
m. 35 - Poco forte has been added to the viola parts to match the violin and violoncello.
m. 38 - The violin's A-flat has been corrected to A-natural to match the violoncello.
m. 38 - The violoncello's A-flat has been corrected to A-natural to match the upper octave.
m. 39 - The second viola's A-flat has been corrected to A-natural to remain in the key of B-flat major.
m. 40 - Piano has been added to the first viola to match the second viola.
m. 40-1 - The violin's A-flat has been corrected to A-natural to match the bassoon.
m. 40-1 - The first viola's articulation has been adjusted to match the second viola.
m. 47 - A slur has been adjusted in the violin part to match the bassoon at measure 46.
m. 48 - Dynamics have been added to the first viola part to match the second viola and violoncello.
m. 50 - The violoncello's A-flat has been corrected to A-natural to match the upper octave.
m. 51 - A slur has been added to the violin part to match the first viola.
m. 56 - A slur has been added to the bassoon part to match the violin.
m. 61 - A slur has been added to the second viola part to match the first viola.
m. 64 - A diminuendo sign has been added to the violoncello part to match other parts.
m. 65 - A slur has been added to the violin part to match measure 66.
m. 68 - A slur has been added to the violin part to match measure 67.

Andante, Third Movement

m. 12 - Piano has been added to the violin part to match the viola and violoncello.
m. 12 - Staccati have been added to the violin, first viola and violoncello parts to match the second viola.
m. 22 - A slur has been added to the second viola part to match measure 10.
m. 24 - Staccati have been added to the violin, first viola and violoncello parts to match the second viola.
mm. 33-4 - Slurs have been added to the viola parts to match measures 9-10.
m. 36 - Staccato has been added to the violoncello part to match the violin and violas.
m. 37 - A Slur has been added to the violin part to match the second viola.
m. 45-6 - Slurs have been added to the first viola part to match measures 9-10.
m. 46 - A slur has been adjusted in the second viola to match measure 10.
m. 48 - Staccati have been added to the violin and violoncello parts to match the violas.
m. 51 - Simile has been added to the repeated sixteenth notes in the viola parts to match the violin.
m. 57-8 - Slurs have been added to the viola parts to match measures 9-10.
m. 58 - A slur has been adjusted in the second viola part to match measure 10.

m. 60 - Staccati have been added to the violin and violoncello parts to match the violas.
mm. 69-70 - A slur has been adjusted in the second viola part to match measures 9-10.
m. 70 - A slur has been added to the first viola part to match measure 10.
m. 72 - Staccati have been added to the violin and violoncello parts to match the violas.
m. 84 - Staccati have been added to the violin and violoncello parts to match the violas.
m. 92 - The violoncello's E-flat has been corrected to E-natural to match measure 93.
m. 104 - Forte has been added to the violin part to match the violas and violoncello.
m. 105 - A slur has been added to the second viola part to match the first viola.
m. 107 - A slur has been added to the violin part to match the violas.
m. 107 - Mezzo forte has been added to the first viola to match the violin and second viola.
m. 109 - A slur has been added to the second viola to match the violin and first viola.
m. 110 - A diminuendo sign has been added to the violin part to match the viola and violoncello
m. 114 - A slur has been added to the violoncello part to match the violin.
m. 117 - A slur has been added to the bassoon part to match the violas at measure 104.
m. 117 - The second viola's note length has been changed from dotted quarters to quarters to match the first viola and violoncello.
m. 123 - Slurs have been added to the violin part to match the second half of measure 122.
mm. 124-6 - The violin's A-natural has been corrected to A-flat, carrying the accidental across the bar line from measure 123.
m. 130 - Piano has been added to the viola parts to match the bassoon, violin and violoncello.
m. 130 - The violoncello's E-flat corrected to E-natural, carrying the accidental across the bar line from measure 129.
mm. 131-33 - The bassoon's articulation has been adjusted to match the violin.
m. 140 - The violoncello's diminuendo sign has been removed, because it was not present in the other parts.
m. 141 - Piano has been added to the violoncello part to match the other parts.
mm. 144-45 - The violoncello's Fs have been changed from quarters to dotted quarters to match the violas.

Appendix D

List of Schacht's Works That Feature Bassoon

Title	Date	Instrumentation	Publisher	Source
Concerto (B-dur) a Fagotto principale	ca 1770	bsn, strings, 2cl, 2hn	Ms	Regensburg, TTB Rtt Schacht 31/I
Terzetto (Concertante Es-dur)	1772	bsn,cl/ob,hn, orch	Ms	Regensburg, TTB Rtt Schacht 28
Concertante C-dur	1774	bsn, fl, ob, ehn, orch	Ms	Regensburg, TTB Rtt Schacht 26
(Concerto B-dur per due Fagotti)	ca. 1780	2bsn, strings, 2fl, 2cl, 2hn	Ms	Regensburg, TTB Rtt Schacht 31/II
Terzetto (Concertante Es-dur)	ca. 1780	bsn, ob, hn, orch	Ms	Regensburg, TTB Rtt Schacht 27
Concertante c-moll	1783	bsn, vn, ob, hn, orch	Ms	Regensburg, TTB Rtt Schacht 13
Aria di Basso con Fagotto obligato (Alme incaute...)	1788	voice, bsn, strings 2ob, 2cl, 2hn, timp	Ms	Regensburg, TTB Rtt Schact 130
Concerto (F-dur) di Fagotto	1789	bsn, strings, 2ob, 2hn	Ms	Regensburg, TTB Rtt Schacht 30

There are also two versions of an Einlage-Aria by Schacht for Ottani's "L'Amore senza Malizia" one in C and the other in B-flat, with the title "Fagotto caro, Fagotto bello", but without bassoon accompaniment.

Appendix E

List of Concertos for Two Bassoons

Composer	Dates	Title	Source
Anonymous		Concerto in g-moll, 1720	Herdringen, BF
Bach, Johann Ernst	(1722-1777)	Symphonie B-Dur (ed. D. McCorkle)	Winston-Salem, MMF
Danzi, Franz	(1763-1826)	Konzert, 1820	lost
Dieter, Christian Ludwig	(1757-1822)	Concerto Concertante B-dur	Nägeli (1803) Melk
Friemann, Witold	(1889-1977)	Concerto	PWM
Humphries, John	(1707-1730)	Concerto No. 9	London, BM
		Concerto No. 11	London, BM
Jacobi, K.	(1791-1852)	Concertino	(Hodges)
Johnsen, Hinrich Philip	(1717-1769)	Concerto in F (ed. J. W. Mendenhall)	Stockholm KMAB Nova (1984)
Kneferle, Henri		Concerto	WW
Krommer	(1759-1851)	Concertino (Arr. ?)	(M. Turkovíc)
Lenz, Max	(1887-?)	Uns kann keiner ... in unserer "fagöttlichen" Ruhe stören. Intermezzo	Fröhlich
Meinard le Cadet	(ca. 1800)	Sinfonie Concertante	Paris Cons.
Merker, K.		Introduction and Variations	(Hodges)
Müller, Peter	(1791-1877)	Concertino	Zenff (1837)
Ozi, Etienne	(1759-1813)	Sinfonia Concertante	Ms. Paris, BN
Pannenberg, F. W.	(fl. 1782-92)	Sinfonia Concertante	(Fetis)
Ritter, August	(1811-1885)	Sinfonie Concertante F-dur, 1806	Burgsteinfurt, BB
Romberg, Anton	(1771-1842)	Sinfonie concertante D-dur	Burgsteinfurt, BB
Schacht, Theodor von	(1748-1823)	Concerto B-dur	Regensburg, TTB
Schmitbach, Carl F.	(1801-1879)	Concert Piece	
Schneider, G. A.	(1770-1839)	Double Concerto	(Hodges)
Toller, E. O.		Double Concerto with piano	WW
Vanhal, Johann Baptist	(1739-1813)	Concerto F-dur	Schwerin, LB Hofmeister, Lp
		(ed. H Voxman)	M. R. (1985)
Widerkehr, Jacques C. M.	(1739-1823)	Sinfonia Concertante	Imbault (lost)
Zimmerman, A.	(1741-1781)	Concerto (may be the Vanhal Concerto F-dur listed above)	Archív Stání Konservatõre V Praze

Appendix F

Discography of Works by Schacht:

"Concertante B-dur für 2 Klarinetten und Orchester," [Clarinet Concertos], Klöcker, clarinet; Link, clarinet; Bamberger Symphony; Stadlmair, conductor (Orfeo C 290 931).

"Concertante B-dur für 3 Klarinetten und Orchester," [Clarinet Concertos], Klöcker, clarinet; Link, clarinet; Wendel, clarinet; Bamberger Symphony; Stadlmair, conductor (Orfeo C 290 931).

"Concerto B-dur," Klarinettenkonzerte, Dieter Klöcker, clarinet; Concerto Amsterdam; Jaap Schroder, conductor (Acanta 40 23 145, 1972), also released on CD as (Acanta 43 569, 1972).

"Concerto B-dur für Klarinette und Orchester," [Clarinet Concertos], Klöcker, clarinet; Bamberger Symphony; Stadlmair, conductor (Orfeo C 290 931).

"Concerto in B for clarinet and orchestra," Bayern's Schlosser und Residenzen. Thurn und Taxis, Dieter Klöcker, clarinet; Concerto Amsterdam; Jaap Schroder, conductor (BASF KBF 21191, [1973]).

"Concerto D-dur für Klarinette und Orchester," [Clarinet Concertos], Klöcker, clarinet; Bamberger Symphony; Stadlmair, conductor (Orfeo C 290 931).

Appendix G

List of Editorial Changes Made to Schacht's Concerto B-dur per due Fagotti

(Allegro), First Movement

m. 1 - Allegro suggested to match the character of the first movement.
m. 1 - Forte has been added to all parts. This is justified by the first dynamic indicated in the source being the piano at measure 12-14.
m. 1 - A slur has been added to the first violin part to regularize the articulation.
mm. 1-10 - The source has no viola part. The bass part has been copied one octave higher.
mm. 9-10 - A slur has been adjusted in the first violin to regularize the articulation.
m. 14 - Piano added to bass part to match the violins and viola.
mm. 17-35 - The viola part is notated as "Col Basso" in the source.
m. 21 - A slur has been added to the first violin part to regularize the articulation.
m. 23 - Slurs have been added to the first violin, flute and clarinet parts to match the second violin.
m. 27 - Ties have been added to the flute part to match the clarinet.
m. 32 - Forte has been added to flute to match the other parts.
mm. 34-35 - The second violin part is notated as "Unisoni" in the source. The assumption is made that it is to be in unison with the first violin.
m. 35 - Fine indication and double bar line have been added. This is suggested by the strong cadence to home key and rest at end of measure. The lack of a Fine and the D.S. al Fine indicated at the end of the movement require that a Fine be inferred.
m. 36 - A slur has been added to the bassoon part to regularize the articulation.
m. 39 - The second violin part is notated as "Unisono" in the source.
mm. 39-40 - The viola part is notated as "Col Basso" in the source.
m. 42 - The viola part is notated as "C:" in the source. This is taken to be an abbreviation of "Col Basso".
m. 43 - Forte has been added to flute, clarinet and second violin parts to match the first violin and violoncello.
m. 44 - A slur has been added to the bassoon part to regularize the articulation.
mm. 44-47 - The viola part is notated as "C:" in the source.
m. 46 - A slur has been added to the bassoon part to match the strings.
m. 47 - Slurs have been added to the bassoon and violin parts to regularize the articulation.
m. 49 - The viola part is notated as "C:" in the source.
mm. 50-51 - Slurs have been added to the bassoon parts to regularize the articulation.
m. 52-58 - The viola part is notated as "C:" in the source.
m. 53 - The second violin is notated as "/" in source. This has been understood to be an indication that it is to be in unison with the first violins.
m. 53 - Slurs have been added to the viola and bass parts to match the first violin.
m. 54 - Slurs have been added to bassoon to regularize the articulation.
m. 54 - The second violin's E-flat has been corrected to E-natural to match measure 53.
m. 55 - The second violin's E-flat has been corrected to E-natural to match the lower octave.
m. 56 - Slurs have been added to the violin and bassoon part to regularize the articulation.
m. 57 - The second violin's E-flat has been corrected to E-natural to match the first violin.
m. 58 - Slurs have been added to bassoon parts to regularize the articulation.
m. 59 - The rhythm in the bassoon parts has been corrected to match the violins. The dotted quarter has been corrected to quarter tied to a triplet eighth.

mm. 60-61 - Slurs have been added to the bassoon parts to regularize the articulation.
m. 61 - The first bassoon's B-natural has been corrected to B-flat to match the first flute, second bassoon and first violin.
mm. 61-62 - A slur has been added to the second violin part to match the first violin.
m. 62 - The second violin's E-flat has been corrected to E-natural, to match the first bassoon.
mm. 62-63 - Slurs have been added to the bassoon and violin parts to match the first violin at measure 62.
m. 63 - The accidentals in the source are unclear.
m. 63 - The first violin part is notated as "idem Zweitparten" in the source. This indication is understood to refer to the second bassoon part.
m. 63 - The second violin part is notated as "idem Erstparten" in the source. This indication is understood to refer to the first bassoon part.
m. 65 - Forte has been added to the clarinet parts to match the flutes.
m. 65 - The first bassoon's E-flat has been corrected to E-natural, carrying the accidental across the bar line from measure 64.
m. 67 - Dynamics have been added to the clarinet and bass parts to match the first violin.
m. 70 - The first violin is notated as "die 2 forig tact" in the source.
m. 71 - The first bassoon's E-flat has been corrected to E-natural to remain in the key of F major.
mm. 72-73 - Slurs have been added to the bassoon parts to match the violins.
m. 73 - A courtesy C-natural has been added to the flute part to match the first bassoon.
m. 73 - The first bassoon's last note is missing on the film. The missing notes have been taken from the first flute part, which it is doubling.
m. 73 - The viola part is notated as "Col B" in the source.
mm. 74 and 75 - The second bassoon's last F-sharps have been corrected to F-natural, to support the modulation to the key of F major.
mm. 74-75 - The second violin part is notated as "Colla 3za" in the source. This is understood to mean in thirds below the first violin part.
m. 76 - The rhythm in the bassoon and violin parts has been corrected to fill the measure.
m. 76 - The bassoons' and second violin's E-flats have been corrected to E-natural to match the first violin.
mm. 76-77 - The articulation in the second bassoon and violin parts has been adjusted to match the first bassoon.
mm. 76-86 - The viola part is notated as "C:" in the source.
m. 79 - The second bassoon's E-flat has been corrected to E-natural to match the violins and first bassoon.
mm. 79-81 - The second violin is notated as "Colla 3za" in source .
m. 80 - A crescendo has been added to the bassoon and violin parts to match the viola and bass.
m. 81 - Rinforzando has been added to the bassoon, viola and bass parts to match the violins.
m. 82 - Forte has been added to the bassoon parts to match the other parts.
m. 88 - Tremolo has been added to the viola part to match the bass.
mm. 91-98 - The viola part is notated as "Col Bs" in the source.
m. 94 - The second violin part is notated as "unis" in the source.
m. 96 - A slur has been added to the second bassoon to regularize the articulation.
m. 97 - The first violin's E-flat has been corrected to E-natural to stay in the key of F major.
mm. 97-98 - The second violin part is notated as "unis" in the source.
m. 98 - A slur has been added to the second bassoon to regularize the articulation.
m. 99 - A slur has been added to the first bassoon to regularize the articulation.

m. 100 - The second violin's E-flat has been corrected to E-natural to match the first bassoon.
m. 100 - The C-sharp on last eighth of the bass part has been omitted, to match the C-natural in the viola.
m. 101 - The articulation in the second bassoon and violin parts has been adjusted to match the first bassoon.
mm. 103-108 - The viola part is notated as "C:" in the source.
m. 104 - Piano has been added to the bassoon and second violin parts to match the first violin, viola and bass.
mm. 106-7 - Dynamics have been added to the bassoon, viola and bass parts to match the violins, flutes and clarinets.
m. 107 - The second violin part is notated as "Colla 3za" in the source.
m. 108 - Slurs have been added to the bassoon and violin parts to regularize the articulation.
m. 111 - The first violin's and viola's F-naturals have been corrected to F-sharp to match the second bassoon.
m. 113 - The first violin's F-natural has been corrected to F-sharp to match the bass.
m. 114 - Slurs have been added to the flutes parts to match the violins.
m. 114 - A tie has been added to the second flute part to match the first flute.
m. 114 - Slurs have been added to the bassoon parts to match the violins.
m. 114 - The second violin's F-natural has been corrected to F-sharp to regularize the melodic motive.
mm. 115-31 - The viola part is notated as "C:" in the source.
m. 120 - The first bassoon's F-natural has been corrected to F-sharp, carrying the accidental across the bar line from measure 119.
m. 121 - A G has been added to the first bassoon part to resolve the leading note at end of the previous measure. This matches the treatment given to the second bassoon at measures 119 and 123.
m. 123 - Slurs have been added to the flute and bassoon parts to match the violins.
m. 124 - The flute's, second bassoon's and second violin's A-naturals have been corrected to A-flat, carrying the accidental across the bar line from measure 123.
m. 124 - Slurs have been added to the flute, bassoon and violin parts to regularize the articulation.
m. 125 - The bassoons' and first violin's A-naturals have been corrected to A-flat to match the second violin.
m. 126 - Slurs have been added to the bassoon parts to match the violins.
mm. 126-28 - The second bassoon's A-natural has been corrected to A-flat to match the second violin.
m. 127 - Staccati have been added to the violin parts to match the bassoons.
m. 129 - Slurs have been added to the bassoon parts added to match the violins.
m. 129 - The second bassoon's and first violin's A-naturals have been corrected to A-flat, carrying the accidental across the bar line from the first violin part in measure 128.
m. 131 - The second bassoon's F-natural has been corrected to F-sharp to match the bass.
m. 131 - The violin parts are notated as "Col Basso" in source.
m. 134 - The second violin's beaming has been altered to match the first violin.
m. 135 - Slurs have been added to the flute and second violin parts to match the bassoons and first violin.
m. 139 - The rhythm in the first bassoon part has been altered to align with the second bassoon.

m. 139 - Piano has been added to the bassoon and violin parts to match the flutes, clarinets, viola and bass.
m. 140 - Crescendo has been added to the bassoon and second violin parts to match the other parts
m. 141 - Forte has been added to the flute, clarinet and bassoon parts to match the other parts.
m. 143 - A slur has been added to the first violin part to regularize the articulation.
m. 144 - A slur has been added to the first violin part to match the second violin.
m. 148 - Notes have been added to the flute parts. Ties into the measure are given in the source, but no notes.
mm. 149-51 - The viola part is notated as "C:" in the source.
m. 150 - A slur has been added to the first violin part to regularize the articulation.
m. 151 - The first bassoon's E-flat has been corrected to E-natural to match the second bassoon.
m. 155 - Slurs have been added to the bassoon parts to regularize the articulation.
m. 155 - The second violin part is notated as "unis" in the source.
m. 155 - The viola part is notated as "C:" in the source.
mm. 160-8 - The viola parts is notated as "C:" in the source.
m. 162 - Slurs have been added to the flute and bassoon parts to match the violins.
m. 163 - The second violin part is notated as "Col PV" in the source. PV is understood to mean "Primi Violini".
m. 167 - The flute parts are notated as "um 1 ton tiefer" in the source. The is correct an unnecessary transposition.
m. 167 - Forte has been added to the flute, clarinet and second violin parts to match the first violin, viola and bass.
m. 169 - Piano has been added to the second violin to match the first violin, viola and bass.
mm. 173-5 - The bassoons', first violin's and viola's E-flats have been corrected to E-natural to remain in the key of d minor. Courtesy E-flats occur in the source at measure 176, indicating that the preceding measures probably included E-naturals.
mm. 174-5 - Slurs have been added to the first violin part to match the viola.
m. 176 - Slurs have been added to the flute, bassoon and first violin parts to regularize the articulation.
mm. 179-83 - The second violin part is notated as "Col PV" in the source.
mm. 179-82 - The viola part is notated as "C:" in the source.
m. 181 - The viola's and bass' G-naturals have been corrected to G-flat to match the violins.
m. 183 - Forte has been added to the viola part to match the violins and bass.
m. 184 - A slur has been added to the first bassoon part to regularize the articulation.
m. 187 - A slur has been added to the second bassoon part to regularize the articulation.
mm. 187-9 - The second violin part is notated as "unis" in the source.
m. 192 - Slurs have been added to the first bassoon part to regularize the articulation.
m. 193 - The viola part is notated as "C" in the source.
m. 194 - Slurs have been added to the bassoon and first violin parts to regularize the articulation.
m. 195 - Forte has been added to the flute and clarinet parts to match the strings.
m. 196 - Articulation has been added to the bassoon part to match the violins.
mm. 196-9 - The second violin part is notated as "Colla 3a" in the source.
mm. 196-206 - The viola part is notated as "C:" in the source.
m. 198 - Slurs have been added to the bassoon parts to match the violins.
mm. 199-200 - Dynamics have been added to the viola and bass parts to match the violins.

m. 200 - Slurs have been added to the bassoon and violin parts to regularize the articulation.
m. 205 - Piano has been added to the clarinet parts to match the flutes.
m. 206 - The flute parts are notated as "Col Vni" in the source.
mm. 211-21 - The viola part is notated as "C" in source .
mm. 213-14 - Articulations have been added to all parts to match measures 134-135.
mm. 219-21 - Dynamics have been added to the bassoon and second violin parts to match the flutes and clarinets.
m. 220 - A trill has been added to the first bassoon part to match the second bassoon.
m. 221-2 - Slurs have been added to the first violin part to regularize the articulation.

Andante, Second Movement

m. 1 - Piano has been added to the second violin part to match the first violin, viola and bass.
mm. 1-12 - The source has no viola part. The bass part has been copied one octave higher.
m. 9 - The second clarinet's B-flat has been corrected to B-natural to match the second violin.
m. 11 - Articulation has been added to the second violin to match the first violin.
m. 11 - The second violin's A-flat has been corrected to A-natural to match the second bassoon.
m. 14 - The second bassoon's and second violin's A-flats have been corrected to A-natural to fit the dominant chord of B-flat major. The A-flat provided in the source on the third beat in the second violin, along with the absence of a natural on the A at the down beat, supports this correction.
m. 17 - The clarinet parts have been transposed down one octave for the section where it is labeled "chalumeau" in the source.
m. 17 - A slur has been added to the second violin part to match the first violin.
mm. 17-20 - The viola part is notated as "Col Basso" in the source.
m. 18 - The clarinet parts return to the source's written pitch at the term "clarino".
mm. 24-6 - The second violin part is notated as "unis" in the source.
m. 27 - The first bassoon's A-flat has been corrected to A-natural to match the first violin.
mm. 27-8 - The source has no viola part. The bass part has been copied one octave higher.
mm. 30-2 The bassoons', viola's and bass' A-flats have been corrected to A-natural to remain in the key of B-flat major.
m. 33 - Slurs have been added to the first bassoon and second violin parts to match the second bassoon, first violin and bass.
mm. 33-5 - The viola part is notated as "Col Basso" in the source.
m. 36 - A slur has been added to the first bassoon part to match the first violin and bass.
mm. 45-52 - The clarinet, french horn, second violin, viola and bass parts are notated as "ß" in the source. (see measure 17).
m. 52 - The first violin's G has been added to match measure 24.
mm. 53-4 - The source has no viola part. The bass part has been copied one octave higher.
m. 57 - The first bassoon's first note is missing from the source. A note has been added to match measure 59.
m. 57 - The violins' first notes are missing from source. The continuing sequence suggests the same note as the rest of the measure.
mm. 60-8 - The source has no viola part. The bass part has been copied one octave higher.
m. 62 - The viola's and bass' B-flats have been corrected to B-natural, carrying the accidental over the bar line from the second bassoon and second violin in measure 61.
m. 62 - Slurs have been added to the bassoon parts to match the violins.

m. 64 - Slurs have been added to the first violin, viola and bass parts to match the second violin.
m. 64 - The first violin's E-flat has been corrected to E-natural to match the second bassoon.
mm. 65-6 - The source has no second violin part. The first violin part has been copied.
m. 67 - A slur has been added to the second violin to match the first violin.
m. 67 - Piano has been added to the second violin, viola and bass parts to match the first violin.
m. 69 - Tacet has been added to the french horn part. The notes are out of range and the measure is incomplete.
m. 72 - The source has no viola part. The bass part has been copied one octave higher.
m. 73 - The clarinet parts have been transposed down one octave for the section where it is labeled "chalumeau" in the source.
m. 73 - A slur has been added to the first violin part to match measure 17.
mm. 73-80 - The clarinet, french horn, second violin, viola and bass parts are notated as "ß" in the source. (see m. 17).
m. 74 - The clarinet parts return to the source's written pitch at the term "clarino".
m. 80 - The first violin's Gs have been added to match measure 24.
m. 81 - Piano has been added to the viola part to match the violin and bass.
m. 82 - A slur has been added to the second violin to match the first violin.
m. 84 - The first violin's Gs have been added to match measure 24.
m. 89 - The clarinet parts have been transposed down one octave for the section where it is labeled "chalumeau" in the source.
mm. 89-96 - The entire score is notated as "ß2" in the source. (see m. 17). The bassoon parts double the violins to connect with the melodic lines before and after this section.
m. 90 - The clarinet parts return to the source's written pitch at the term "clarino".
mm. 97-104 - The source has no viola part. The bass part has been copied one octave higher.
m. 99 - The second bassoon's G has been corrected to E-flat. This avoids a leap to an octave in the solo parts, which would double the third of chord.
mm. 99-100 - Dynamics have been added to the clarinet, french horn and violin parts to match the bass.
mm. 102-3 - Dynamics have been added to the violin parts to match the clarinets, french horns and basses.
m. 104 - Piano has been added to the french horn part to match the other parts.

Allegretto, Third Movement

mm. 1-4 - The second bassoon is notated as "colla 3za" in the source.
m. 4 - Staccati have been added to the second violin to match the first violin.
m. 5 - The second bassoon is notated as "3" in the source. This is understood to mean "colla 3za".
m. 6 - There is no second bassoon part in the source. It has been filled with thirds lower than the first bassoon, as in measure 5.
m. 8 - A tie has been added to the second clarinet part to match the first clarinet.
mm. 12-4 - The viola is notated as "C:" in the source.
mm. 15-21 - The entire score is notated as "Ersten 7 tact" in the source.
m. 22 - Staccati have been added to the second violin to match the first violin.
m. 22 - The source has no viola part. The bass part has been copied one octave higher.

mm. 23-6 - The flute and clarinet staves are exchanged and relabelled in the source.
mm. 23-6 - The second violin is notated as "Colla 3za" in the source.
mm. 27-30 - The flute parts have been transposed up an octave, where they are notated in the source as "8va".
m. 30 - The bassoons' clef has been corrected to bass clef to fit the harmonies.
m. 33 - The first bassoon's G has been suggested to avoid octaves in solo parts.
mm. 34-7 - slurs have been added to the second violin to match the first violin.
mm. 35-7 - The bassoons', violin's, viola's and bass' A-naturals have been corrected to A-flat, carrying the accidental over the bar line from measure 34.
mm. 39-41 - The second violin part is notated as "unis" in the source.
mm. 39-49 - The viola part is notated as "C:" in the source.
mm. 50-78 - All parts are notated as either "Von Anfang bis auf der Zeichen ⌖," or "Von Anfang mit M7 bis auf ⌖" in the source. (see m. 29).
m. 79 - There is no second violin part in the source, the first violin part has been doubled.
m. 79 - The source has no viola part. The bass part has been copied one octave higher.
m. 81 - The first bassoon's E-flat has been corrected to E-natural to match the second violin.
m. 83 - Articulations have been added to the second violin part to match the first violin.
m. 86 - The first bassoon's and first violin's E-flat has been corrected to E-natural to match the second violin.
mm. 88-91 - The flute parts have been transposed up an octave where the are notated as "8va" in the source.
m. 89 - The second flute's E-flat has been corrected to E-natural to match the second bassoon
m. 91 - The second bassoon's and second flute's E-flats have been corrected to E-natural to match the first violin.
mm. 91-4 - The source has no viola part. The bass part has been copied one octave higher.
m. 94 - A trill has been added to the second bassoon part to match the first bassoon.
m. 95 - Forte has been added to the clarinet parts to match the flutes.
mm. 99 and 101 - The chord in the flutes, clarinets, violins and basses has been shortened to an eighth to avoid the dissonance with the viola.
mm. 100-1 - A tie has been added to the second flute part to match the first flute.
mm. 100 and 102 - The viola's E-flat has been corrected to E-natural, and its C-natural has been corrected to C-sharp to match the first bassoon.
m. 103 - The first bassoon's E-flat has been corrected to E-natural, and its C-natural corrected to C-sharp to match the violins.
m. 103 - The redundant piano in the viola part has been removed.
mm. 104-8 - The first bassoon's E-flat has been corrected to E-natural to match the violins.
m. 104 - The second bassoon's rhythm has been regularized from dotted-eighth sixteenth to two eighth notes.
m. 107 - The first violin's E-flat has been corrected to E-natural to match the second bassoon and second violin.
m. 114 -Forte has been added to the flute and clarinet parts to match the violins, viola and bass.
mm. 114-7 - The flute parts have been transposed up an octave where they are notated as "8va" in the source.
mm. 114-5 - The clarinet parts have been transposed down one octave for the section where they are labeled "chalumeau" in the source.
mm. 114-5 - The second violin part is notated as "3za" in the source.
m. 116 - The clarinet parts return to the source's written pitch at the term "clarino".
m. 117 - Piano has been added to the viola and bass parts to match the violins.

m. 120 - Piano has been added to the flute parts to match the current dynamic.
mm. 121-3 - The viola part is notated as "C:" in the source.
mm. 124-7 - The second bassoon is notated as "Colla 3za" in the source.
mm. 128-30 - The flute parts have been transposed up an octave where they are notated as "8va" in the source.
mm. 128-30 - The clarinet parts have been transposed down one octave for the section where they are labeled "chalumeau" in the source.
mm. 128-30 - The second violin part is notated as "Colla 3" in the source.
mm. 128-35 - The viola part is notated as "col Basso" in the source.
mm. 130-1 - The flute parts are notated as "Col Vni i unisono" in the source.
m. 138 - The second bassoon part is notated as "idem" in the source.
mm. 139-43 - The viola part is notated as "C" in the source.
m. 141 - Forte has been added to the flute, clarinet and second violin parts to match the first violin, viola and bass.
mm. 147-8 - The viola part is notated as "C:" in the source.
m. 149 - Piano has been added to the second violin part to match the first violin and viola.
mm. 149-52 - The second bassoon is notated as "Col 3" in the source.
m. 154 - The second bassoon is notated as "/" in the source.
mm. 156-9 - The source has no viola part. The bass part has been copied one octave higher.
m. 162 - The second violin part is notated as "idem" in the source.
m. 171 - Allegretto has been added to match m. 1
mm. 171-88 - Entire score is notated as "𝄋 von da bis zum Zeichen †" in the source. (see m. 110-27).
mm. 193-206 - The source has no viola part. The bass part has been copied one octave higher.
m. 194 - Piano has been added to the clarinet parts to match the flutes.
mm. 194-6 - Dynamics have been added to the second violin part to match the first violin, viola and bass.
mm. 203-4 - Dynamics have been added to the second violin part to match the first violin, viola and bass.
mm. 204-6 - The second violin part is notated as "unis" in the source.

Appendix H

List of Schneider's Works That Feature Bassoon

Title	Opus	Instrumentation	Publisher	Source
3 Duette		2bsn	International (ed. Sharrow)	
50 Duos		2bsn	Werkmeister (1806)	
Duette für tiefe Instrumente		2bsn, 2vc, or 2db	Hofmeister (1956) (ed. O. Pischkitl & K.U. Kraehnke)	
12 Bassoon Quartett		bsn, vn, va, vc	Ms	Berlin, SB
18 Quartette		bsn, vn, va, vc	Ms	Berlin, SB
Bläsermusik F-dur		2fl, (2ob?), 2cl, 2hn, 2bsn	MS Bo & Bo (ed. H. Wollheim)	Berlin, no lib.
Concertantes Stück		4bsn, band		
Quintett		5bsn		
6 Stücke		2cl, 2hn, 2bsn	Gombart (1801)	
3 Duos	20	2bsn	Br & H, PN 278	
Quartette No. 1	43	bsn, vn, va, vc	André (1808)	Berlin,SB
Potpourri No. 1	46	bsn, vn, 2va, vc	Peters (1808)	
Potpourri No. 2	48	bsn, vn, 2va, vc	Peters (1809) Verlag Kühnel, PN 778	
Concerto in F	67	bsn, orch	Schlesinger via R. Lienau	Berlin, SB
Sinfonia Concertante	84	bsn, cl, orch	Simrock (1819) (ed. H. Wollheim)	Bo & Bo (rental)
Concerto in F	85	bsn, orch	Hofmeister (1818)	München, BS

Concerto	89	bsn, cl, orch	Hofmeister	
Concertino	105	bsn, orch	Simrock (1824)	(lost)
Sinfonia Concertante	106	cl, bsn, orch	Simrock (1824)	
Sinfonia Concertante	107 (1824)	??	Simrock	

Appendix I

List of Editorial Changes Made to Schneider's Grand Concerto

Allegro Moderato, First Movement

m. 9 - Crescendo sign has been added to first violin part to match the other strings.
mm. 8-14 - Dynamics have been aligned in all of the parts.
m. 15 - Forte has been added to tympani part to match the winds and brass.
m. 24 - Staccati have been added to flute, second oboe, bassoon and viola parts to match the other parts.
m. 31 - The first oboe's quarter note has been shortened to an eighth note to match flutes and second oboe.
m. 31 - Piano has been added to the first violin part to match the other strings.
mm. 31, 33 and 35 - Crescendo signs have been aligned in the string parts.
mm. 31, 33, 35, 37 and 39 - Staccati have been added to the string parts to match the first violin at measure 126.
m. 37 - Crescendo signs have been added and aligned to match the second violin, viola and bass
m. 39 - Crescendo signs have been added to match the bass.
mm. 41-42 - Crescendo and crescendo signs have been aligned in the string parts.
m. 43 - Forte has been added to the viola part to match the other parts.
mm. 43-46 - The articulation has been regularized.
mm. 51-52 - The articulation has been regularized.
m. 64 - A slur has been adjusted in the first oboe to match the flutes and second oboe.
m. 64 - The meaning of the "Solo" indication has been clarified. As well it has been added to the second oboe.
m. 76 - A D-sharp has been corrected to a D-natural in the bassoon part to avoid an augmented second.
m. 77 - The meaning of the "Solo" indication has been clarified.
m. 81 - Crescendo signs have been added to the second violin, viola and bass parts to match the first violin.
m. 82 - The bassoon's last note, that was marked as F-natural (an engraver's error?) in the source, has been corrected to F-sharp, to match the lower octave.
m. 84 - The meaning of the "Solo" indication has been clarified.
m. 92 - Articulation has been added to the viola part to match the violin and bass.
m. 93 - A D-sharp has been corrected to a D-natural in the bassoon part to avoid an augmented second.
m. 93 - Articulations have been added to the viola and bass parts to match the violins.
m. 94 - The meaning of the "Solo" indication has been clarified.
m. 94 - Crescendo signs have been added to the second violin part to match the first violin, viola and bass.
m. 96 - Crescendo signs have been added to the second violin and bass parts to match the first violin and viola.
m. 99 - The bassoon's last note, which is marked as F-natural (an engraver's error?) in the source, has been corrected to F-sharp to match the lower octave.
mm. 101-105 - The articulation has been regularized.
m. 106 - A tie has been added to the first horn to match the flute, oboe, second horn and trumpet.

mm. 126-130 - Staccati have been added to the string parts to match the first violin at measure 126
m. 133 - The first violin's slur has been adjusted to match measure 137.
mm. 133, 135 and 139 - Ties have been added to repeated note under slur in bassoon part, to assist in maintaining legato nature of theme.
m. 140 - The second violin's slur has been extended to include the first note to match the first violin.
m. 141 - The meaning of the "Solo" indication has been clarified.
m. 142 - The slur in the viola part has been adjusted to match the first violin.
m. 147 - The articulation in the viola and bass parts has been adjusted to match the violins.
m. 156 - The meaning of the "Solo" indication has been clarified.
m. 163 - Staccati have been added to the bassoon part to match measure 162.
m. 169 - The articulation in the bassoon part has been regularized to match measure 170.
m. 173 - A slur has been added to the bassoon part to match measure 174.
mm. 176-77 - A crescendo sign has been added to the second violin part to match the other strings.
m. 178 - The fortissimo in the second oboe and viola parts has been corrected to forte to match the other parts.
m. 188 - A slur has been added to the first oboe part to match measure 186.
mm. 194-198 - The slurs in the bass part have been adjusted to match the other strings.
m. 196 - A diminuendo has been added to the first violin part to match the first flute and first oboe.
m. 203 - The articulation in the bass part has been adjusted to match the violins.
m. 208 - The meaning of the "Solo" indication has been clarified.
mm. 208 and 210 - The slurs in the first violin part have been adjusted to match the first oboe.
m. 213 - An accent has been moved from the viola part to the first violin to match measure 212.
m. 216 - The dynamics have been regularized in the first flute, second oboe and first violin parts to match the other parts.
m. 217 - A crescendo sign has been added to the bass part to match the violins and viola.
m. 219 - Piano has been added to the bass part to match the violins and viola.
m. 223 - The meaning of the "Solo" indication has been clarified.
m. 241 - A slur has been added to the bass part to match the second violin and viola.
m. 243 - The bass' half note has been changed to a quarter not to match the other strings.
m. 246 - Crescendo signs have been added to the second violin and viola parts to match the bassoon, violins and bass.
m. 248 - Piano has been added to the first flute, first violin, second violin and viola parts to match the second flute and bass.
mm. 250, 252-53 - Ties have been added to the bass part to match the second violin and viola.
mm. 251-53 - Ties have been added to the first violin part to match the second violin and viola.
m. 255 - The meaning of the "Solo" indication has been clarified.
mm. 267-70 - A slur in the second violin part has been adjusted to match the first violin.
m. 268 - The meaning of the "Solo" indication has been clarified.
mm. 268 and 270 - The first flute's F-natural has been corrected to F-sharp to avoid an augmented second.
m. 272 - Crescendo signs have been added to all parts except the second violin to match the

second violin.
m. 273 - Forte has been added to the bassoon and viola parts to match the other parts.
m. 285 - The first flute's note has been changed to G from E to resolve leading tone and fit the chord.
m. 295 - A D-sharp has been corrected to a D-natural in the bassoon part to avoid an augmented second.
m. 296 - The meaning of the "Solo" indication has been clarified.
m. 298 - A crescendo sign has been added to the viola part to match the violins and bass.
m. 303-307 - The articulation has been regularized.
m. 304 - Forte has been added to the first oboe to match the other parts.
m. 308 - Ties have been added to the horn parts to match the oboes and trumpets.
m. 309 - The "Solo" indication has been applied to all parts to match the second violin and viola.
m. 309 - The first trumpet had 18 measures rest, where it should have had 81 measures rest.
m. 318 - A B-natural has been corrected to a B-flat in the bassoon part to regularize a melodic motive and to match measure 111.
m. 322 - A tie has been added to the repeated notes under a slur in the first flute part to maintain the legato nature of theme.
m. 324 - A slur has been added in the second oboe to match the first oboe.
m. 326 - A tie has been added to the repeated notes under a slur in the first flute part to maintain the legato nature of theme.
mm. 340 and 342 - A slur has been added to the second violin to match the other strings.
m. 347 - The viola's slur has been adjusted to match the first violin at measure 341.
m. 348 - The second violin's slur has been adjusted to match the viola and bass.
m. 349 - A slur has been adjusted in the first violin part to match measure 341.
mm. 361-364 - Slurs have been adjusted in the bass part to match the viola.
m. 371 - A slur has been added to the bassoon part to match measure 370.
m. 379-80 - A slur has been added to the viola part and another has been adjusted in the first violin to match the bass.
m. 389 - Crescendo signs have been aligned in all parts and added to the bassoon, second violin and bass.
m. 396 - Ties have been added to the second flute, second oboe and french horn parts to match the first flute and first oboe.

Adagio, Second Movement

m. 4 - Diminuendo signs aligned in all string parts and added to the bass part to match the other strings.
m. 6 - The accent in the second violin part has been changed to rinforzando to match the bassoon, first violin, viola and bass.
m. 7 - The first violin's slur has been adjusted to match the second violin, viola and bass.
m. 10 - The accent in the second violin part has been changed to rinforzando to match the other parts.
m. 10 - A slur has been added to the second violin part to match measure 14.
m. 14 - The accent in the second violin part has been changed to rinforzando to match the bassoon, first violin, viola and bass
mm. 17-18 - Slurs have been added to the first violin and viola parts to match the bass.
m. 19 - A slur in the second violin part has been adjusted to match the viola and bass.
mm. 22-25 - Crescendo signs have been added to the first oboe, violins and viola to match

the bass.
m. 23 flute 1 - The "Solo" indication has been clarified.
mm. 30-31 - Crescendo signs have been added to the bassoon, violins and bass parts to match the viola.
m. 32 - Forte has been added to the bassoon part to match the other parts.
m. 34 - Forte has been added to the second flute to match the other parts.
m. 36 - Forte has been added to the second flute and second french horn to match the other parts.
m. 37 - Piano has been added to bass part to match the violins and viola.
m. 44 - The bassoon's B-natural (another engraver's error?) has been corrected to B-flat to match the lower octave.
m. 47 - Crescendo signs have been aligned, and added to the bassoon part to match the strings.
m. 48 - Forte has been added to the bassoon part to match the other parts.
m. 50 - Forte has been added to the second flute, bass and bassoon parts to match the other parts.

Allegro, Third Movement

m. 0 - Piano has been added to the bassoon part to match the strings.
m. 15 - A slur has been added to the first violin part to match the first flute and first oboe.
m. 17 - Piano has been added to the first violin to match the second violin, viola and bass.
m. 23 - Graces have been added to the bassoon part to regularize the ornamentation.
m. 35 - Forte has been added to the bassoon part to match the other parts.
m. 37 - Slurs have been added to the first flute and first violin parts to match the first oboe.
m. 50 - The second french horn's E has been corrected to D to fit the chord.
m. 51 - Forte has been added to the second oboe part to match the strings and other winds.
m. 54 - The second violin's D-natural has been corrected to D-sharp to match the bassoon.
mm. 54-55 - Slurs have been added to the bassoon to regularize the articulation.
m. 55 - The bassoon's first G-natural has been corrected to G-sharp, but then returns to G-natural to support modulation.
mm. 58-59 - A tie has been added to the bass part, and dynamics aligned to match the other parts.
m. 74 - The first flute's grace note has been corrected from F-natural to F-sharp to regularize the melodic motive.
mm. 86 and 88 - The bassoon's D-natural and F-natural have been corrected to D-sharp and F-sharp to match the viola and second violin.
m. 95 - A tie has been added to the first violin part to match the second violin, viola and bass.
mm. 95-96 - Slurs have been added to the bassoon part to match measure 94.
mm. 98-100 - Ties or slurs have been added to the second flute, second oboe and second violin parts to match the first violin and first flute.
mm. 101-104 - Slurs have been added to the bassoon part to match measure 100.
mm. 106-107 - Crescendo signs have been added to the second violin and bass parts to match the first violin and viola.
m. 108 - A trill has been added to the tympani's sustained note to match other sustained notes in part.
m. 112 - The piano in the first oboe has been removed to match the other parts.
m. 110-114 - Forte has been added to the second trumpet part to match the first trumpet.

m. 119 - The first flute's and first violin's grace notes have been changed from F-natural as marked in the first flute (another engraver's error?) to F-sharp to regularize this melodic motive.
m. 120 - A slur has been added to the first flute part to match the first violin.
m. 121 - Grace notes have been added to the first flute part to match the first violin.
m. 129 - The slur in the second violin part has been adjusted to match measure 7.
mm. 137-38 - A slur has been added to the first violin part, to match the first flute and first oboe.
m. 141 - The bassoon's F-natural has been corrected to F-sharp to regularize this melodic motive.
m. 142 - A slur has been added to the bassoon part to match measure 140.
m. 145 - Grace notes have been added to the bassoon part to regularize the melodic motive.
m. 151 - A D-natural grace note has been added to the bassoon part to regularize the melodic motive.
mm. 175 and 179 - Articulation has been added to the first flute part to match the first oboe and first violin.
m. 195 - The first violin's E has been corrected to a quarter note in order to fill the measure.
m. 207 - A slur has been added to the bassoon part to regularize the articulation.
m. 210 - The articulation has been regularized in the bassoon part.
m. 213 - "Simile" has been added to the bassoon part to match the first half of measure 213.
m. 221 - Forte has been added to the first flute, first oboe, second trumpet and first french horn parts to match the other parts.
mm. 222-224 - The second violin's articulation has been regularized.
m. 228 - Piano has been added to the first flute part to match the winds and horns.
m. 231 - A slur in the second flute has been regularized.
m. 235 - Crescendo signs have been added to the violin and viola parts to match the bass.
m. 236 - Forte has been added to the second violin part to match the other parts.
m. 238 - The first flute's grace note pitch has been corrected to D from B to approach main note from above.
m. 239 - The first flute's articulation has been adjusted to match the first oboe and first violin.
m. 242 - The second violin's articulation has been regularized to match measure 7.
m. 243 - "Simile" has been added to the bassoon part to match the first half of measure 243.
m. 243 - Mezzo forte has been added to the bass part to match the violins and viola.
mm. 247-48 - A slur has been adjusted in the second flute part to match the other winds.
mm. 247-48 - Crescendo signs have been added to match the first flute and first violin.
m. 249 - Forte has been added to the first oboe, first violin, bass and bassoon parts to match the other parts