

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

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School
Department of Music

The University of British Columbia
Vancouver, Canada

Date October 14, 1994

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 Orchestre 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
Languissant
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 its 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 Félis 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 Supérieur de Musique de Paris, where Boutry is a professor of harmony.

J. François (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.

François 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 humorous 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 piece was, for at time, believed to be by his father, Johann Sebastian.

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 of 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 Philippe. 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 Fagotti, 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 Fagotti

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

FAGOTTO

1

Allegro

QUINTETTO

The Quintetto section consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegro'. The music is characterized by rapid sixteenth-note passages and slurs. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The notation includes various articulations such as slurs, accents, and breath marks.

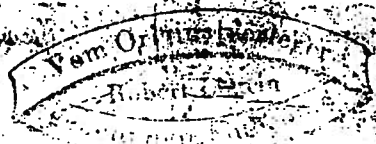
The Grand Concerto section is a multi-staff score. The instruments listed on the left are: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1 in C, Clarinet 2 in C, Bassoon 1 in C, Bassoon 2 in C, Trombone 1 in C, Trombone 2 in C, Trumpet 1 in C, Trumpet 2 in C, Fagotto solo, Violino I, Violino II, Viola, and Basso. The tempo is marked 'Allegro Moderato'. The score shows the initial entries and early development of the main themes for each instrument. Dynamics include *p* (piano) and *f* (forte).

Grand Concerto
pour le Basson

G. A. Schneider
Edited by A. Thorpe

2.

Fagotto obbligato



Allegro moderato.

Violino.

tr. 12.

Quintetto
Opus 14

J. Brandl 1
ed. by A. Thorpe

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Concerto For Two Bassoons

T. Schacht
Edited by A. Thorpe

(Allegro)

A page of handwritten musical notation on ten staves. The notation is in ink and includes various musical symbols such as notes, rests, and clefs. The staves are arranged in a single column. The handwriting is somewhat messy, with some ink bleed-through from the reverse side of the paper. The notation appears to be for woodwind and string instruments, with some staves having clefs that suggest treble and bass clefs.

A page of printed musical notation for woodwinds and strings. The notation is in black ink on white paper. It includes staves for Flauti, Clarineti, Fagotti, and Violini. The notation is in a standard musical notation style, with notes, rests, and clefs. The staves are arranged in a single column. The notation is clear and legible. The staves are labeled as follows: Flauti, Clarineti, Fagotti, Violini, Viola, and Basso. The notation is in a standard musical notation style, with notes, rests, and clefs. The staves are arranged in a single column. The notation is clear and legible. The staves are labeled as follows: Flauti, Clarineti, Fagotti, Violini, Viola, and Basso.

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
(before 1722)

François Couperin
(1668-1733)

Vivement
Air - Agréablement
Sarabande - Tendrement
Chaconne - Légère

Peter Caton, violoncello

Sonate II
(ca. 1788)

François Devienne
(1759-1803)

Allegro Maestoso
Adagio
Rondeau - Moderato

Jacqueline Retzlaff, harpsichord
Peter Caton, violoncello

Prélude de Concert - pour basson sur un thème de Purcell, Op. 53
(1933)

Gabriel Pierné
(1863-1937)

Allegro non troppo

Sandra Friesen, piano

INTERMISSION

Concerto pour basson
(1954)

André Jolivet
(1905-1974)

Recitativo - Allegro Gioiale
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 *Douzième Concert*. While the idioms used in the *Douzième 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 achieved 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)

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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 at the end of each of the three main chapters. A comprehensive list of editorial changes is provided for each work in an appendix.

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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 - Kungliga 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

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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

¹Burchard 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.

²François 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).

³This 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 calligraphy, such as those discussed by Rosenthal, 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

⁴Walter 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.

⁵Ludwig 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

⁶Emery, Editions and Musicians, 49.

⁷One 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.

⁸See 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. Dadelohn 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 led 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.

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

¹⁰Karl 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

¹¹Leland 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).

¹²See 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 palette 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.

FAGOTTO

1

Allegro

QUINTETTO

The musical score consists of 12 staves. The first staff is labeled 'QUINTETTO' and 'Allegro'. The music is written in G major (one sharp) and 3/4 time. The notation is highly rhythmic, with many beamed sixteenth and thirty-second notes. Dynamic markings include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *p* (piano). The score includes various musical symbols such as slurs, ties, and accidentals (sharps, flats, naturals). The first staff begins with a treble clef and a key signature of one sharp. The music is written for a single bassoon part.

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.

¹³Louis 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.

¹⁴Christmann, "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 led 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

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

¹⁶See 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-Biographisches 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.

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

¹⁸Danzer, Johann Brandls Leben, 10.

¹⁹Christmann, "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 take 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 significance, but when other events in his life are measured relative to this landmark it becomes more complicated.

²⁰Danzer, 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

²²Ibid.

²³Ibid., 21.

²⁴Ibid., 16.

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

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

²⁷There 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.

²⁸J. 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.

²⁹See 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-manufactory. . . . 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

³⁰Spohr, 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 occurrences 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 resolve 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

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

³²Examples 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

³³See 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.

Opus 14

J. Brandl

4

8

[mf]

mf

[mf]

[mf]

[mf]

11

[mf]

[mf]

p

p

p

14

p

p

18

f

[*f*]

f

f

f

21

Measures 21-23 of a musical score. The score is written for five staves: Bass, Treble, and three additional staves (likely for a string quartet). The key signature is B-flat major (two flats). Measure 21 features a piano (*p*) dynamic marking. Measure 22 features a piano (*p*) dynamic marking. Measure 23 features a piano (*p*) dynamic marking.

24

Measures 24-26 of a musical score. The score is written for five staves: Bass, Treble, and three additional staves (likely for a string quartet). The key signature is B-flat major (two flats). Measure 24 features a piano (*p*) dynamic marking. Measure 25 features a piano (*p*) dynamic marking. Measure 26 features a piano (*p*) dynamic marking.

27

Measure 27: Bass staff starts with a forte (*f*) chord, followed by a melodic line. Treble staff has a forte (*f*) chord. Middle staves have chords. Measure 28: Bass staff has a piano (*p*) chord. Treble staff has a piano (*p*) chord. Middle staves have chords. Measure 29: Bass staff has a piano (*p*) chord. Treble staff has a piano (*p*) chord. Middle staves have chords.

30

Measure 30: Bass staff has a forte (*f*) chord. Treble staff has a forte (*f*) chord. Middle staves have chords. Measure 31: Bass staff has a forte (*f*) chord. Treble staff has a forte (*f*) chord. Middle staves have chords. Measure 32: Bass staff has a forte (*f*) chord. Treble staff has a forte (*f*) chord. Middle staves have chords.

33

p

[A 4]

p

36

p

p

p

p

[. . . .]

40

cresc.

[*cresc.*]

[*cresc.*]

cresc.

43

[*f*]

f

f

f

p

p

p

p

< >

< >

< >

< >

47

Measures 47-50 of a musical score. The score is written for five staves: Bass 1, Treble, Bass 2, Bass 3, and Bass 4. The key signature has two flats (B-flat and E-flat). Measure 47 starts with a piano (*p*) dynamic in the Bass 1 staff. Measure 48 has a mezzo-forte (*mf*) dynamic in the Bass 1 staff. Measure 49 has a mezzo-forte (*mf*) dynamic in the Treble staff and a mezzo-forte (*mf*) dynamic in the Bass 2 staff. Measure 50 has a forte (*f*) dynamic in the Treble staff, a forte (*f*) dynamic in the Bass 2 staff, and a forte (*f*) dynamic in the Bass 4 staff. There are also accents (>) in measures 49 and 50.

51

Measures 51-54 of a musical score. The score is written for five staves: Bass 1, Treble, Bass 2, Bass 3, and Bass 4. The key signature has two flats (B-flat and E-flat). Measure 51 starts with a mezzo-forte (*mf*) dynamic in the Bass 1 staff. Measure 52 has a mezzo-forte (*mf*) dynamic in the Bass 1 staff. Measure 53 has a mezzo-forte (*mf*) dynamic in the Bass 1 staff. Measure 54 has a mezzo-forte (*mf*) dynamic in the Bass 1 staff.

54

Musical score for measures 54-55. The score is written for five staves. The key signature is one flat (B-flat). The time signature is 4/4. Measure 54 features a bass line with a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The treble line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The alto line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The tenor line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The bass line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. Measure 55 features a bass line with a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The treble line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The alto line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The tenor line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The bass line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest.

56

Musical score for measures 56-57. The score is written for five staves. The key signature is one flat (B-flat). The time signature is 4/4. Measure 56 features a bass line with a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The treble line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The alto line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The tenor line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The bass line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. Measure 57 features a bass line with a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The treble line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The alto line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The tenor line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest. The bass line has a half note B-flat, a quarter note A, and a quarter note G, followed by a half rest.

58

59

60

61

62

63

64

65

Musical score for measures 65-67. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat (B-flat). Measure 65 features a complex melodic line in the Treble staff with many beamed sixteenth notes and slurs. The Alto and Tenor staves have a long, sustained note in the first half of the measure, followed by a melodic line in the second half. The Bass staff has a simple melodic line. Measure 66 continues the melodic development in the Treble staff, with the Alto and Tenor staves having a long, sustained note in the first half and a melodic line in the second half. The Bass staff has a simple melodic line. Measure 67 features a complex melodic line in the Treble staff with many beamed sixteenth notes and slurs. The Alto and Tenor staves have a long, sustained note in the first half, followed by a melodic line in the second half. The Bass staff has a simple melodic line. The score includes dynamic markings such as $[\cdot \cdot]$ and $[\cdot \cdot]$ in the Bass staff.

68

Musical score for measures 68-70. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat (B-flat). Measure 68 features a complex melodic line in the Treble staff with many beamed sixteenth notes and slurs. The Alto and Tenor staves have a long, sustained note in the first half, followed by a melodic line in the second half. The Bass staff has a simple melodic line. Measure 69 continues the melodic development in the Treble staff, with the Alto and Tenor staves having a long, sustained note in the first half and a melodic line in the second half. The Bass staff has a simple melodic line. Measure 70 features a complex melodic line in the Treble staff with many beamed sixteenth notes and slurs. The Alto and Tenor staves have a long, sustained note in the first half, followed by a melodic line in the second half. The Bass staff has a simple melodic line.

71 *8va* *loco*

ff []

f []

f []

f []

74

p

[*p*]

p

p

p

78

78

81

81

f

ff

[*f*]

f

p

p

p

p

p

p

84

p

f

f

f

f

87

f *p* *p* *p* *p*

90

Measures 90-92 of a musical score. The score is written for five staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *f* (forte) with a dashed line indicating a crescendo. The notation includes slurs, ties, and a dashed line indicating a crescendo.

93

Measures 93-95 of a musical score. The score is written for five staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *p* (piano). The notation includes slurs, ties, and a dashed line indicating a crescendo.

96

Measures 96-98. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features five staves: a top staff with a melodic line and slurs, a second staff with a similar melodic line, and three lower staves (alto, tenor, and bass) with rhythmic accompaniment. The music is divided into three measures by vertical bar lines.

99

Measures 99-101. The score continues with the same five-staff arrangement. Measure 99 starts with a piano fortissimo (*pf*) dynamic marking. The music is more complex, with rapid sixteenth-note passages in the upper staves and a steady eighth-note accompaniment in the lower staves. The music is divided into three measures by vertical bar lines.

102

Measures 102-104 of a musical score. The score is written for five staves: Bass 1, Treble, Bass 2, Bass 3, and Bass 4. The key signature is two flats (B-flat and E-flat). Measure 102 features a complex rhythmic pattern in Bass 1 with many beamed sixteenth notes. Measures 103 and 104 show various melodic and harmonic developments across the staves, including rests and active lines.

105

Measures 105-107 of a musical score. The score is written for five staves: Bass 1, Treble, Bass 2, Bass 3, and Bass 4. The key signature is two flats (B-flat and E-flat). Measure 105 has a rest in Bass 1 and active lines in the other staves. Measure 106 features a dense, fast-moving passage in Bass 2 with many beamed sixteenth notes. Measure 107 continues the melodic and harmonic development across all staves.

108

Measures 108-110 of a musical score. The score is written for five staves: Bass, Treble, and three additional staves (likely for a string quartet or similar ensemble). The key signature is B-flat major (two flats). Measure 108 features a bass line with eighth notes and a treble line with quarter notes. Measure 109 shows a treble line with a melodic phrase and a bass line with a sustained note. Measure 110 continues the melodic development in the treble and provides harmonic support in the bass.

111

Measures 111-113 of a musical score. The score is written for five staves: Bass, Treble, and three additional staves. The key signature is B-flat major. Measure 111 features a long melodic phrase in the bass line, spanning across the measure. Measure 112 shows a treble line with a melodic phrase and a bass line with a sustained note. Measure 113 continues the melodic development in the treble and provides harmonic support in the bass.

114

Measures 114-116. Measure 114 features a complex melodic line in the bass staff with many beamed sixteenth notes. Measures 115 and 116 show a more rhythmic accompaniment with eighth and quarter notes across all staves.

117

Measures 117-120. Measure 117 has a melodic line in the bass staff. Measure 118 includes a trill in the bass staff. Measures 119 and 120 show a continuation of the rhythmic accompaniment with eighth and quarter notes.

121

Musical score for measures 121-123. The score consists of five staves. The top staff is in bass clef, and the others are in treble clef. The music features various melodic lines with slurs and accents, and some rests.

124

Musical score for measures 124-126. The score consists of five staves. The top staff is in treble clef, and the others are in bass clef. The music features various melodic lines with slurs and accents, and some rests. Dynamic markings include [poco forte], cresc., f, [f], and pf.

127

f *tr* *f* *tr*

f *pf* *f*

f *pf* *f*

f *pf* *f*

130

p *p* *p* *p*

tr *[tr]* *p* *p*

p *p* *p* *p*

p *p* *p* *p*

134

137

p

141

Musical score for measures 141-144. The score is written for five staves. The top staff (bass clef) contains a melodic line with eighth and sixteenth notes, including a trill in measure 143. The second staff (treble clef) has a melodic line with a long slur across measures 141 and 142. The third staff (bass clef) features a melodic line with eighth notes and a trill in measure 143. The fourth staff (bass clef) has a melodic line with eighth notes and a trill in measure 143. The bottom staff (bass clef) contains a melodic line with eighth notes and a trill in measure 143. The key signature has two flats, and the time signature is 4/4.

145

Musical score for measures 145-147. The score is written for five staves. The top staff (bass clef) contains a melodic line with eighth notes and a trill in measure 145. The second staff (treble clef) has a melodic line with eighth notes and a trill in measure 145. The third staff (bass clef) features a melodic line with eighth notes and a trill in measure 145. The fourth staff (bass clef) has a melodic line with eighth notes and a trill in measure 145. The bottom staff (bass clef) contains a melodic line with eighth notes and a trill in measure 145. The key signature has two flats, and the time signature is 4/4.

148

Musical score for measures 148-151. The score is written for five staves (bass, treble, and three bass staves). The key signature is B-flat major (two flats). Measure 148 features a melodic line in the top bass staff with a slur and a dotted line. Measure 149 shows a melodic line in the top treble staff with a slur and a dotted line. Measure 150 features a melodic line in the top treble staff with a slur and a dotted line. Measure 151 features a melodic line in the top treble staff with a slur and a dotted line.

152

Musical score for measures 152-155. The score is written for five staves (bass, treble, and three bass staves). The key signature is B-flat major (two flats). Measure 152 features a melodic line in the top bass staff with a slur and a dotted line. Measure 153 features a melodic line in the top treble staff with a slur and a dotted line. Measure 154 features a melodic line in the top treble staff with a slur and a dotted line. Measure 155 features a melodic line in the top treble staff with a slur and a dotted line. The dynamic marking *mf* (mezzo-forte) is present in measures 152, 153, 154, and 155.

155

155

156

157

158

p

p

p

159

159

160

161

162

f

f

f

163

Measures 163-165 of a musical score. The score is written for five staves. The key signature has two flats (B-flat and E-flat). Measure 163 features a forte (*f*) dynamic marking. The music consists of a complex rhythmic pattern in the first staff, with other staves providing harmonic support through chords and single notes.

166

Measures 166-168 of a musical score. The score is written for five staves. The key signature has two flats (B-flat and E-flat). Measure 166 features a piano (*p*) dynamic marking. The music continues with complex rhythmic patterns and melodic lines across the staves. A bracketed piano (*[p]*) marking is present in measure 167.

169

This musical score page contains measures 169, 170, and 171. The key signature has one flat (B-flat), and the time signature is 3/4. The score is written for five staves: Bass, Treble, Bass, Bass, and Bass. Measure 169 features a complex melodic line in the first Bass staff with many beamed sixteenth notes, while the other staves have rests. Measure 170 continues the melodic development in the first Bass staff, with the Treble and second Bass staves also having melodic lines. Measure 171 shows a dynamic shift from piano (*p*) to forte (*f*) across all staves, with a prominent melodic line in the first Bass staff and supporting parts in the others. Dynamic markings *p* and *f* are placed below the staves. A crescendo hairpin is visible in the first Bass staff across measures 169 and 170. A decrescendo hairpin is visible in the first Bass staff across measures 170 and 171. A crescendo hairpin is also visible in the fifth Bass staff across measures 169 and 170. A decrescendo hairpin is visible in the fifth Bass staff across measures 170 and 171. A crescendo hairpin is visible in the second Bass staff across measures 169 and 170. A decrescendo hairpin is visible in the second Bass staff across measures 170 and 171. A crescendo hairpin is visible in the third Bass staff across measures 169 and 170. A decrescendo hairpin is visible in the third Bass staff across measures 170 and 171. A crescendo hairpin is visible in the fourth Bass staff across measures 169 and 170. A decrescendo hairpin is visible in the fourth Bass staff across measures 170 and 171.

172

p *p* *[f]*

p *[non stacc.]* *f*

p *f*

p *f*

175

Measures 175-177 of a musical score. Measure 175 features a bass line with a half note G2, a quarter rest, and a half note G2. The treble line has a half note G4, a quarter note F#4, and a half note E4. Measures 176 and 177 continue the melody in the treble line with eighth and sixteenth notes, while the bass line provides a steady accompaniment of eighth notes.

178

Measures 178-180 of a musical score. Measure 178 shows a treble line with a half note G4, a quarter note F#4, and a half note E4. Measures 179 and 180 feature a treble line with a half note G4, a quarter note F#4, and a half note E4. The bass line in measure 180 has a half note G2, a quarter rest, and a half note G2. The dynamic marking *p* (piano) is present in measures 179 and 180.

181

Measures 181-184 of a musical score. The score is written for five staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 181 starts with a piano (*p*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a crescendo (*cresc.*) marking at the end of measure 184.

185

Measures 185-188 of a musical score. The score is written for five staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measure 185 begins with a forte (*f*) dynamic. The music is characterized by rapid sixteenth-note passages in the upper staves and more sustained lines in the lower staves. The score includes crescendo markings (*[cresc.]*) in measures 185, 186, and 187, and a final forte (*f*) dynamic marking at the end of measure 188.

188

Measures 188-190 of a musical score. The score is written for five staves: a grand staff (treble and bass clef) and three additional staves (two alto and one bass clef). The key signature is one flat (B-flat). Measure 188 features a melodic line in the upper treble staff and a bass line in the lower bass staff, both marked *p* (piano). Measures 189 and 190 continue the melodic and bass lines, with the upper treble staff also marked *p* in measure 189. The notation includes various note values, rests, and dynamic markings.

191

Measures 191-194 of a musical score. The score is written for five staves: a grand staff (treble and bass clef) and three additional staves (two alto and one bass clef). The key signature is one flat (B-flat). Measure 191 features a melodic line in the upper treble staff and a bass line in the lower bass staff, both marked *p* (piano). Measures 192 and 193 continue the melodic and bass lines, with the upper treble staff marked *mf* (mezzo-forte) in measure 192. Measure 194 features a melodic line in the upper treble staff and a bass line in the lower bass staff, both marked *mf*. The notation includes various note values, rests, and dynamic markings.

195

Measures 195-197 of a musical score. The score is written for five staves: Bass, Treble, and three additional staves (likely for a four-part vocal or instrumental setting). The key signature is B-flat major (two flats). Measure 195 begins with a piano (*p*) dynamic. The Bass staff features a melodic line with eighth and sixteenth notes, while the Treble staff has a similar line with a dashed slur over the final two notes. The other three staves provide harmonic support with various note values and rests.

198

Measures 198-199 of the musical score. The key signature remains B-flat major. Measure 198 shows the continuation of the melodic and harmonic lines from the previous measures. The Bass staff has a melodic line, and the Treble staff has a more active line with eighth notes. The other three staves continue their harmonic roles. Measure 199 concludes the system with various note values and rests across all staves.

200

Measures 200-201 of a musical score. The score is written for five staves: Bass, Treble, and three additional staves (likely for a grand staff or multiple voices). The key signature is B-flat major (two flats). Measure 200 features a complex rhythmic pattern in the Bass staff, while the other staves have simpler accompaniment. Measure 201 shows a continuation of the patterns, with some staves having rests.

202

Measures 202-204 of a musical score. The score is written for five staves: Bass, Treble, and three additional staves. The key signature is B-flat major (two flats). Measure 202 features a complex rhythmic pattern in the Bass staff, while the other staves have simpler accompaniment. Measure 203 shows a continuation of the patterns, with some staves having rests. Measure 204 shows a continuation of the patterns, with some staves having rests.

205

Measures 205-207 of a musical score. The score is written for five staves. The top staff is a bass line with a single note in measure 205 and rests in measures 206 and 207. The second staff is a treble line with a complex, fast-moving melody consisting of eighth and sixteenth notes, with some notes beamed together. The third staff is a tenor line with a melody of eighth notes and rests. The fourth staff is a bass line with a melody of eighth notes and rests. The fifth staff is a bass line with a simple melody of quarter notes and rests. The key signature has two flats, and the time signature is 4/4.

208

Measures 208-210 of a musical score. The score is written for five staves. The top staff is a treble line with a complex, fast-moving melody consisting of eighth and sixteenth notes, with some notes beamed together. The second staff is a tenor line with a melody of eighth notes and rests. The third staff is a bass line with a melody of eighth notes and rests. The fourth staff is a bass line with a simple melody of quarter notes and rests. The fifth staff is a bass line with a simple melody of quarter notes and rests. The key signature has two flats, and the time signature is 4/4.

211

Measures 211-213 of a musical score. The score is written for four staves. The top staff (treble clef) contains a complex melodic line with many sixteenth and thirty-second notes. The second staff (alto clef) has a few notes and rests. The third staff (alto clef) has a few notes and rests. The bottom staff (bass clef) has a few notes and rests. The key signature has two flats (B-flat and E-flat).

214

Measures 214-216 of a musical score. The score is written for four staves. The top staff (treble clef) has a melodic line with a *8va* marking and a *loco* marking. The second staff (alto clef) has a few notes and rests. The third staff (alto clef) has a few notes and rests. The bottom staff (bass clef) has a few notes and rests. The key signature has two flats (B-flat and E-flat). Dynamics include *f* and *[ff]*.

217

p

p

p

p

221

f

f

f

f

Poco Adagio

Bassoon

Violin

Viola 1

Viola 2

'Cello

Cantabile

p

rf

Cantabile

p

rf

6

p

mf

mf

mf

mf

mf

mf

mf

10

10

11

12

13

14

14

15

16

17

19

21

22

24

25

Measures 25-27 of a musical score. The score is written for five staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 25: Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Treble staff has a half note B-flat, a quarter rest, and a half note E-flat. Middle two staves have a half note B-flat, a quarter rest, and a half note E-flat. Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Measure 26: Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Treble staff has a half note B-flat, a quarter rest, and a half note E-flat. Middle two staves have a half note B-flat, a quarter rest, and a half note E-flat. Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Measure 27: Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Treble staff has a half note B-flat, a quarter rest, and a half note E-flat. Middle two staves have a half note B-flat, a quarter rest, and a half note E-flat. Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Dynamics: *p* (piano) is marked in measures 25, 26, and 27. *f* (forte) is marked in measures 25 and 26. *[p]* (piano) is marked in measure 27.

28

Measures 28-31 of a musical score. The score is written for five staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 28: Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Treble staff has a half note B-flat, a quarter rest, and a half note E-flat. Middle two staves have a half note B-flat, a quarter rest, and a half note E-flat. Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Measure 29: Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Treble staff has a half note B-flat, a quarter rest, and a half note E-flat. Middle two staves have a half note B-flat, a quarter rest, and a half note E-flat. Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Measure 30: Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Treble staff has a half note B-flat, a quarter rest, and a half note E-flat. Middle two staves have a half note B-flat, a quarter rest, and a half note E-flat. Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Measure 31: Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Treble staff has a half note B-flat, a quarter rest, and a half note E-flat. Middle two staves have a half note B-flat, a quarter rest, and a half note E-flat. Bass staff has a half note B-flat, a quarter rest, and a half note E-flat. Dynamics: *f* (forte) is marked in measures 28, 29, 30, and 31. *p* (piano) is marked in measures 29, 30, and 31.

33

Musical score for measures 33-37. The score is in 4/4 time with a key signature of two flats. It features five staves: a single bass staff at the top, and three grand staves (treble, alto, and bass) below. The music includes various dynamics such as *cresc.*, *p[oco] ff[orte]*, and *p*. There are also articulation marks like slurs and accents.

38

Musical score for measures 38-42. The score continues with the same five-staff format. It features complex melodic lines with many slurs and dynamic markings including *p[oco] ff[orte]*, *[p]*, and *p*. The notation includes various note values and rests.

41

Measures 41-45 of a musical score. The score is written for five staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are some dynamic markings like *fp* and *poco forte* in later measures.

46

Measures 46-50 of a musical score. The score is written for five staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are some dynamic markings like *fp* and *poco forte* in later measures.

50

Musical score for measures 50-53. The score is written for five staves. The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are marked *mf* (mezzo-forte) at the beginning of measures 50, 51, 52, and 53. The notation includes various note values, rests, and slurs.

54

Musical score for measures 54-57. The score is written for five staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various note values, rests, and slurs. There are also some dynamic markings like *mf* and *f* (forte) in the lower staves.

57

fp *p* *fp* *p* *fp* *fp*

61

f *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

66

p

This system contains five staves of music. The top staff is in bass clef with a key signature of three flats and a 2/4 time signature. It begins with a whole rest, followed by a half note G₂, a quarter note A₂, and a half note B₂. The second staff is in treble clef with the same key signature and time signature, starting with a half note G₄, a quarter note A₄, and a half note B₄. The third and fourth staves are in alto clef (C-clef on the third line) with the same key signature and time signature, starting with a half note G₃, a quarter note A₃, and a half note B₃. The bottom staff is in bass clef with the same key signature and time signature, starting with a half note G₂, a quarter note A₂, and a half note B₂. The dynamic marking *p* is placed below the first staff.

Andante

Bassoon

Violin

pizz.

Viola 1

pizz.

Viola 2

pizz.

'Cello

pizz.

This system contains five staves of music. The top staff is in bass clef with a key signature of three flats and a 2/4 time signature. It begins with a half note G₂, a quarter note A₂, and a half note B₂. The second staff is in treble clef with the same key signature and time signature, starting with a half note G₄, a quarter note A₄, and a half note B₄. The third and fourth staves are in alto clef (C-clef on the third line) with the same key signature and time signature, starting with a half note G₃, a quarter note A₃, and a half note B₃. The bottom staff is in bass clef with the same key signature and time signature, starting with a half note G₂, a quarter note A₂, and a half note B₂. The dynamic marking *pizz.* is placed below the first staff.

7

f arco

f arco

f arco

f arco

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

14

20

Musical score for measures 20-25. The score is written for five staves. The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (bass clef) has a measure rest from measure 21 to 25. The second staff (treble clef) starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in measure 24. The third staff (bass clef) starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in measure 24. The fourth staff (bass clef) starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in measure 24. The fifth staff (bass clef) starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in measure 24. The score includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for measures 26-29. The score is written for five staves. The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (treble clef) contains complex melodic lines with many sixteenth and thirty-second notes. The second staff (bass clef) contains a steady eighth-note accompaniment. The third staff (bass clef) contains a steady eighth-note accompaniment. The fourth staff (bass clef) contains a steady eighth-note accompaniment. The score includes various musical symbols such as notes, rests, and dynamic markings.

30

f

f

f

f

35

p

p

p

p

[. .]
p

41

42 43 44 45

f

46

47 48 49 50

p

51

[sim.]

[sim.]

55

f

p

f

p

f

p

f

p

61

Musical score for measures 61-64. The score is written for five staves. The first staff (bass clef) has a whole rest in measure 61, followed by eighth notes in measures 62 and 64. The second staff (treble clef) has a whole rest in measure 61, followed by a melodic line in measures 62 and 64. The third and fourth staves (alto and tenor clefs) have a continuous eighth-note accompaniment in measures 61 and 62, followed by a melodic line in measures 63 and 64. The fifth staff (bass clef) has a continuous eighth-note accompaniment in measures 61 and 62, followed by a melodic line in measures 63 and 64.

65

Musical score for measures 65-68. The score is written for five staves. The first staff (treble clef) has a continuous eighth-note accompaniment in measures 65 and 66, followed by a melodic line in measures 67 and 68. The second staff (alto clef) has a continuous eighth-note accompaniment in measures 65 and 66, followed by a melodic line in measures 67 and 68. The third staff (tenor clef) has a continuous eighth-note accompaniment in measures 65 and 66, followed by a melodic line in measures 67 and 68. The fourth staff (bass clef) has a continuous eighth-note accompaniment in measures 65 and 66, followed by a melodic line in measures 67 and 68.

68

Musical score for measures 68-73. The score is written for five staves (Bass, Treble, and three additional staves). The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (*f* for fortissimo, *p* for piano). Measure 68 shows a bass line with a rest and a treble line with a rest. Measures 69-73 show a complex arrangement of notes and rests across all staves, with dynamic markings *f* and *p* indicating changes in volume. A fermata is present over a note in measure 70. A repeat sign is visible in measure 71.

74

Musical score for measures 74-77. The score is written for five staves (Bass, Treble, and three additional staves). The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (*f* for fortissimo, *p* for piano). Measure 74 shows a bass line with a rest and a treble line with a rest. Measures 75-77 show a complex arrangement of notes and rests across all staves, with dynamic markings *f* and *p* indicating changes in volume. A fermata is present over a note in measure 75. A repeat sign is visible in measure 76.

78

Musical score for measures 78-81. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features five staves: a solo line at the top, and a piano accompaniment consisting of four staves. The solo line has a complex, fast-moving melody with many beamed sixteenth and thirty-second notes. The piano accompaniment provides a harmonic and rhythmic foundation with various textures, including sustained chords and moving lines. Dynamic markings include *f* (forte) at the end of measures 79, 80, and 81.

82

Musical score for measures 82-85. The score continues with the same five-staff format. Measure 82 begins with a treble clef and a key signature change to one flat (B-flat). The solo line features a melodic phrase marked with a fermata. The piano accompaniment continues with sustained chords and moving lines. Dynamic markings include *p* (piano) at the start of measures 83, 84, and 85. A vocal line is introduced in measure 85, marked with a fermata and the instruction *sotto voce*.

87

Musical score for measures 87-91. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: Treble, Alto, Tenor, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other three. Measure 91 ends with a double bar line.

92

Allegro

Musical score for measures 92-96. The score is in 4/4 time with a key signature of two flats. It features four staves. Measure 92 starts with a double bar line and a repeat sign. The tempo marking "Allegro" is placed above the first staff. The score continues through measure 96, which ends with a double bar line.

97

103

108

Musical score for measures 108-111. The score is written for five staves. The key signature is B-flat major (two flats). The time signature is 4/4. Measure 108 features a bass line with a triplet of eighth notes and a treble line with a half note. Measures 109-111 show a complex texture with multiple staves. The treble staff has a half note followed by a quarter rest, then a half note. The bass staff has a half note followed by a quarter rest, then a half note. The middle three staves have a half note followed by a quarter rest, then a half note. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also slurs and ties indicating phrasing.

112

Musical score for measures 112-115. The score is written for five staves. The key signature is B-flat major (two flats). The time signature is 4/4. Measure 112 features a bass line with a triplet of eighth notes and a treble line with a half note. Measures 113-115 show a complex texture with multiple staves. The treble staff has a half note followed by a quarter rest, then a half note. The bass staff has a half note followed by a quarter rest, then a half note. The middle three staves have a half note followed by a quarter rest, then a half note. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also slurs and ties indicating phrasing.

117

[J 7 J 7]

121

124

127

p

p

[*p*]

[*p*]

[*p*]

132

Musical score for measures 132-136. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features five staves: Bass, Treble, and three additional staves. Measures 132-133 have first and second endings marked with dashed lines and repeat signs. Measures 134-136 contain various musical notations including eighth notes, quarter notes, and rests.

137

Musical score for measures 137-140. The score continues with five staves. Measures 137-138 feature sixteenth-note runs in the Bass and Treble staves. Measures 139-140 include a forte (*f*) dynamic marking and a fermata over the final note of the Treble staff. The score concludes with a double bar line and a fermata.

141

The musical score consists of five staves. The first staff is in bass clef, the second in treble clef, and the remaining three are in bass clef. The key signature has two flats. The score is divided into measures by vertical bar lines. Dynamics are indicated by *p* (piano) and *f* (forte). The first staff has *p* at the beginning and *f* at the end. The second staff has *p* at the beginning and *f* at the end. The third staff has *p* at the beginning and *f* at the end. The fourth staff has *p* at the beginning and *f* at the end. The fifth staff has *[p]* at the beginning and *f* at the end. There are also two instances of *[f.]* in the fifth staff. The score ends with a double bar line.

p *f*

p *f*

p *f*

p *f*

[p] *f*

[f.] *[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. Köffner 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

³⁵See D. Mettenleiter, Musikgeschichte der Stadt Regensburg (Regensburg, 1866); S. Färber, "Der fürstlich 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).

³⁶Stanley 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 Notturmo, 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

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

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

³⁹Jan 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.

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

⁴¹Recent recordings of works for bassoon by Devienne include François Devienne, "Sinfonia Concertante für Flöte, 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).

⁴²Anton 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

⁴³See 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 *chaleur* 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 β , \dagger and \oplus are used in the source to mark the beginning and end points of formal sections which are repeated.

⁴⁴Nola 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.

⁴⁵Beethoven, 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

(Allegro)

Flauti

Clarineti (in) B

2 Fagotti

V(ioli)ni

Viola

Basso

1

(f)

1

(f)

1

1

(f)

1

(f)

1

(f)

1

(f)

Musical score for six instruments: Flute (Fl), Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The score is written in 3/8 time and features a key signature of two flats (B-flat and E-flat).

The Flute (Fl) part begins with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. The Clarinet (Cl) part features a triplet of eighth notes (G3, A3, B3) and a sustained low note. The Violin I (Vln I) and Violin II (Vln II) parts play a triplet of eighth notes (G4, A4, B4) and continue with a melodic line. The Viola (Vla) part features a triplet of eighth notes (G3, A3, B3) and a sustained low note. The Cello (Cb) part features a triplet of eighth notes (G3, A3, B3) and a sustained low note.

The score is divided into three measures. The first measure contains the initial triplet and the start of the melodic lines. The second measure contains the continuation of the melodic lines. The third measure contains the final notes of the melodic lines and the sustained notes.

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

Vln II

Vla

Cb

p

p

p

(p)

15

Fl

Cl

(f)

(f)

Vln I

Vln II

Vla

Cb

f

f

f

f

15

Fl

15

(f)

Cl

(f)

15

f

Vln I

15

f

Vln II

15

f

15

f

Vla

15

f

Cb

f

This musical score page contains measures 15 through 18 for a six-part instrumental ensemble. The instruments are Flute (Fl), Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Measure 15 begins with a forte (f) dynamic for all instruments. The Flute and Clarinet play a half note G4, while the Violins play a half note F#4. The Viola and Cello play a half note E4. In measure 16, the Flute and Clarinet play a half note A4, and the Violins play a half note G4. The Viola and Cello play a half note F#4. In measure 17, the Flute and Clarinet play a half note B4, and the Violins play a half note A4. The Viola and Cello play a half note G4. In measure 18, all instruments play a half note rest.

93

22

Fl

22

Cl

22

Vln I

22

Vln II

22

Vla

22

Cb

This musical score page contains measures 22 through 25 for a six-part instrumental ensemble. The instruments are Flute (Fl), Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has one flat (B-flat), and the time signature is 2/4. Measure 22 begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The Flute and Clarinet parts start with a whole note G4. The Violin I part starts with a quarter note G4, followed by a sixteenth note F#4, and then a quarter note E4. The Violin II part starts with a whole note G3. The Viola part starts with a whole note G2. The Cello part starts with a whole note G2. In measure 23, the Flute and Clarinet parts play a sixteenth-note triplet of G4, A4, and Bb4, followed by a quarter rest. The Violin I part plays a quarter note G4, followed by a sixteenth note F#4, and then a quarter note E4. The Violin II part plays a quarter note G3, followed by a sixteenth note F#3, and then a quarter note E3. The Viola part plays a quarter note G2, followed by a sixteenth note F#2, and then a quarter note E2. The Cello part plays a quarter note G2, followed by a sixteenth note F#2, and then a quarter note E2. In measure 24, the Flute and Clarinet parts play a half note G4. The Violin I part plays a quarter note G4, followed by a sixteenth note F#4, and then a quarter note E4. The Violin II part plays a quarter note G3, followed by a sixteenth note F#3, and then a quarter note E3. The Viola part plays a quarter note G2, followed by a sixteenth note F#2, and then a quarter note E2. The Cello part plays a quarter note G2, followed by a sixteenth note F#2, and then a quarter note E2. In measure 25, the Flute and Clarinet parts play a half note G4. The Violin I part plays a quarter note G4, followed by a sixteenth note F#4, and then a quarter note E4. The Violin II part plays a quarter note G3, followed by a sixteenth note F#3, and then a quarter note E3. The Viola part plays a quarter note G2, followed by a sixteenth note F#2, and then a quarter note E2. The Cello part plays a quarter note G2, followed by a sixteenth note F#2, and then a quarter note E2.

95

30

Fl

30

Cl

30

Vln I

p

f

30

Vln II

p

f

30

Vla

p

f

30

Cb

p

f

(f)

33

Fl

33

Cl

33

Vln I

33

Vln II

33

Vla

33

Cb

(Fine)

(Fine)

(Fine)

(Fine)

(Fine)

(Fine)

36

Fg I

36

Vln I

p

36

Vln II

p

36

Vla

p

36

Cb

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*

Detailed description of the musical score: The score is for measures 39, 40, and 41. The key signature has two flats (B-flat and E-flat). Measure 39: Flute and Clarinet play a quarter note G4 followed by a quarter rest, marked *f*. Bassoon plays a quarter note G2. Violin I and II play a half note G4, marked *f*. Viola and Cello play a half note G2, marked *f*. Measure 40: Flute and Clarinet play a quarter note A4, marked *f*. Bassoon plays a quarter note A2. Violin I and II play a half note A4, marked *f*. Viola and Cello play a half note A2, marked *f*. Measure 41: Flute and Clarinet play a quarter note Bb4, marked *f*. Bassoon plays a quarter note Bb2. Violin I and II play a half note Bb4, marked *p*. Viola and Cello play a half note Bb2, marked *p*.

42

Fl

42

Cl

42

Fg I

42

Fg II

42

Vln I

42

Vln II

42

Vla

42

Cb

tr

(f)

(f)

f

p

(f)

p

f

p

f

p

Detailed description: This musical score page contains seven staves for measures 42, 43, and 44. The instruments are Flute I (Fl), Clarinet (Cl), Flute II (Fg I), Flute III (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat). Measure 42 shows various melodic and harmonic developments. Measure 43 features a trill (tr) in Flute I and a forte (f) dynamic in Flute II. Measure 44 shows a dynamic shift from forte (f) to piano (p) in several instruments, including Violin I, Violin II, Viola, and Cello. The Flute I part has a trill in measure 42 and a forte (f) dynamic in measure 43. The Clarinet part has a forte (f) dynamic in measure 43. The Flute II part has a forte (f) dynamic in measure 43. The Violin I part has a forte (f) dynamic in measure 43 and a piano (p) dynamic in measure 44. The Violin II part has a forte (f) dynamic in measure 43 and a piano (p) dynamic in measure 44. The Viola part has a forte (f) dynamic in measure 43 and a piano (p) dynamic in measure 44. The Cello part has a forte (f) dynamic in measure 43 and a piano (p) dynamic in measure 44.

45

Fl

45

Cl

45

Fg II

45

Vln I

45

Vln II

45

Vla

45

Cb

f

f

f

f

f

f

f

Detailed description of the musical score: The score is for measures 45 through 48. The key signature has two flats (B-flat and E-flat).
 - Measure 45: Flute and Clarinet have whole rests. Bassoon II plays a descending eighth-note scale. Violin I and II play half notes. Viola and Cello play half notes.
 - Measure 46: Flute and Clarinet have whole rests. Bassoon II continues the descending eighth-note scale. Violin I and II play half notes. Viola and Cello play half notes.
 - Measure 47: Flute and Clarinet have whole rests. Bassoon II plays a descending eighth-note scale. Violin I and II play half notes. Viola and Cello play half notes.
 - Measure 48: Flute and Clarinet have whole rests. Bassoon II has a whole rest. Violin I and II play eighth-note runs starting on G4, marked with a forte (*f*) dynamic. Viola and Cello play quarter notes, also marked with a forte (*f*) dynamic.

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

This musical score page contains measures 50, 51, and 52. The instruments are Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat). Measure 50 features a piano (*p*) dynamic. The Flute and Clarinet parts have whole notes. The Flute I and II parts have eighth notes with slurs. The Violin I and II parts have eighth notes with slurs. The Viola part has a whole note. The Cello part has eighth notes. Measure 51 continues the patterns from measure 50. Measure 52 features a change in the Flute I and II parts, which now play sixteenth notes.

53

Fl

f

53

Cl

f

53

Fg I

53

Fg II

53

Vln I

f *p* *f*

53

Vln II

f *p* *f*

53

Vla

f *p* *f*

53

Cb

f *p* *f*

This musical score page contains measures 53, 54, and 55. The instruments are Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Double Bass (Cb). Measures 53 and 54 are marked with a forte (*f*) dynamic, while measure 55 is marked with a piano (*p*) dynamic. The woodwinds (Fl, Cl, Fg I, Fg II) play a melodic line in measure 53, which continues in measure 54. The strings (Vln I, Vln II, Vla, Cb) play a rhythmic pattern in measure 53, which continues in measure 54. The double bass (Cb) plays a melodic line in measure 53, which continues in measure 54. The dynamic changes from *f* to *p* in measure 55.

56

Fl

56

Cl

56

Fg I

56

Fg II

56

Vln I

p

f

p

56

Vln II

p

f

p

56

Vla

p

f

p

56

Cb

p

f

p

Detailed description: This is a page of a musical score for measures 56, 57, and 58. The instruments are Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). Measures 56 and 57 are in 4/4 time. In measure 56, the Flute and Clarinet have whole rests. Flute I and II play eighth-note patterns. Violin I and II play eighth-note patterns, with Vln I marked *p* and Vln II marked *p*. Viola and Cello play half notes, with Vln I marked *p* and Vln II marked *p*. In measure 57, the Flute and Clarinet have whole rests. Flute I and II play eighth-note patterns. Violin I and II play eighth-note patterns, with Vln I marked *f* and Vln II marked *f*. Viola and Cello play half notes, with Vln I marked *f* and Vln II marked *f*. In measure 58, the Flute and Clarinet have whole rests. Flute I and II play eighth-note patterns. Violin I and II play eighth-note patterns, with Vln I marked *p* and Vln II marked *p*. Viola and Cello play half notes, with Vln I marked *p* and Vln II marked *p*. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

59

Fl

59

Cl

59

Fg I

59

Fg II

59

Vln I

59

Vln II

59

Vla

59

Cb

p

p

61

Fl

61

Cl

61

Fg I

61

Fg II

61

Vln I

61

Vln II

61

Vla

61

Cb

This musical score page contains measures 61 and 62 for an orchestral ensemble. The instruments are arranged in a standard symphonic layout. Measures 61 and 62 are marked at the beginning of each staff. The key signature has two flats (B-flat and E-flat). The Flute (Fl) and Clarinet (Cl) parts are in the upper staves, both playing sustained notes. The Flute I (Fg I) and Flute II (Fg II) parts are in the middle staves, featuring rapid sixteenth-note passages with slurs and ties. The Violin I (Vln I) and Violin II (Vln II) parts are in the lower staves, also featuring rapid sixteenth-note passages with slurs and ties. The Viola (Vla) part is in the lower staff, playing sustained notes. The Cello (Cb) part is in the bottom staff, playing sustained notes. The score is written in a standard musical notation with treble and bass clefs, key signatures, and various musical symbols such as slurs, ties, and accidentals.

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

(b) *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)*

Detailed description: This is a page of a musical score, page 109, showing measures 65 through 67. The score is for an orchestral ensemble. The instruments listed on the left are Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat). Measure 65 starts with a treble clef and a key signature of two flats. The Flute and Clarinet parts have a forte (*f*) dynamic. The Flute I and II parts have a forte (*f*) dynamic, with Flute I having a breath mark *(b)* and a trill *tr*. The Violin I and II parts have a forte (*f*) dynamic. The Viola and Cello parts have a forte (*f*) dynamic. Measure 66 shows a change in dynamics for several instruments. The Flute and Clarinet parts have a forte (*f*) dynamic. The Flute I and II parts have a forte (*f*) dynamic, with Flute I having a trill *tr*. The Violin I and II parts have a piano (*p*) dynamic. The Viola and Cello parts have a piano (*p*) dynamic. Measure 67 shows a change in dynamics for several instruments. The Flute and Clarinet parts have a forte (*f*) dynamic. The Flute I and II parts have a forte (*f*) dynamic, with Flute I having a trill *tr*. The Violin I and II parts have a forte (*f*) dynamic. The Viola and Cello parts have a forte (*f*) dynamic.

68

Fl

68 *p*

Fg I

68

Fg II

68

Vln I

68 *p*

Vln II

68 *p*

Vla

68 *p*

Cb

p

The image displays a musical score for measures 70 and 71 of 'The Swan' from 'The Nutcracker'. The score is arranged in a system with six staves, each labeled with an instrument: Fl (Flute), Fg I (First Flute), Fg II (Second Flute), Vln I (Violin I), Vln II (Violin II), Vla (Viola), and Cb (Cello). The key signature is B-flat major (two flats), and the time signature is 4/4. Measure 70 begins with a treble clef and a key signature change to B-flat major. The Flute part (Fl) plays a whole note chord of G4 and Bb4. The First Flute (Fg I) and Second Flute (Fg II) parts play a half note G3. The Violin I (Vln I) part plays a half note G3. The Violin II (Vln II) part plays a half note G3. The Viola (Vla) part plays a half note G3. The Cello (Cb) part plays a half note G3. Measure 71 continues with the same instrumentation and key signature. The Flute part (Fl) plays a whole note chord of G4 and Bb4. The First Flute (Fg I) and Second Flute (Fg II) parts play a half note G3. The Violin I (Vln I) part plays a half note G3. The Violin II (Vln II) part plays a half note G3. The Viola (Vla) part plays a half note G3. The Cello (Cb) part plays a half note G3.

72

Fl

72

Fg I

72

Fg II

72

Vln I

72

Vln II

72

Vla

72

Cb

This musical score page contains measures 72 and 73 for a chamber ensemble. The instruments are Flute (Fl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has one flat (B-flat), and the time signature is 4/4. Measure 72 shows the Flute playing a series of eighth notes with ties, while the Flutes I and II play eighth notes with ties. The Violins I and II play eighth notes with ties, the Viola plays a half note, and the Cello plays a half note. Measure 73 continues the patterns, with the Flute playing a series of eighth notes with ties, and the other instruments continuing their respective parts.

74

Fl

74

Cl

74

Fg I

74

Fg II

74

Vln I

74

Vln II

74

Vla

74

Cb

Detailed description: This page of a musical score covers measures 74 and 75. The instruments are arranged vertically: Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat). The Flute and Clarinet parts play sustained chords. Flute I and Flute II play rapid sixteenth-note passages. Violin I and Violin II play eighth-note patterns. The Viola and Cello parts play sustained chords and a simple eighth-note bass line, respectively.

76

Fl

76

Cl

76

Fg I

ff (*p*) *p* *ff* *ff* (*p*)

76

Fg II

ff (*p*) *p* *ff* *ff* (*p*)

76

Vln I

ff *p* *ff* *ff* *p*

76

Vln II

ff *p* *ff* *p* (*...*)

76

Vla

76

Cb

79

Fl

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)*

82 **Tutti**

Fl *f*

Cl *f*

Fg I *(f)*

Fg II *(f)*

Vln I *f*

Vln II *f*

Vla *f*

Cb *f*

85

Fl

85

Cl

85

Vln I

85

Vln II

85

Vla

85

Cb

Measures 85-87. Flute and Clarinet parts are mostly whole rests. Violins I and II play a sixteenth-note ascending and descending scale. Viola and Cello play a half-note chord.

88

Vln I

88

Vln II

88

Vla

88

Cb

p

p

p

p

Measures 88-90. Violins I and II play a half-note melody. Viola plays a half-note chord. Cello plays a half-note ascending and descending scale. Dynamics include piano (*p*).

91

Fl

f

91

Cl

f

91

Vln I

f

91

Vln II

f

91

Vla

f

91

Cb

f

This musical score page contains measures 91 through 93 for a six-part instrumental ensemble. The instruments are Flute (Fl), Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. All parts begin at measure 91 with a forte (*f*) dynamic. The Flute and Clarinet parts play sustained chords. The Violin I and Violin II parts play moving eighth-note lines. The Viola and Cello parts play a steady eighth-note accompaniment. The score concludes at measure 93.

94

Fl

94

Cl

94

Fg II

94

Vln I

94

Vln II

94

Vla

94

Cb

p

p

p

p

The musical score for measures 94-97 is arranged in a system with seven staves. The instruments are Flute (Fl), Clarinet (Cl), Bassoon II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 94 shows the Flute and Clarinet playing a half note chord, while the Bassoon II has a whole rest. Measures 95-97 show more complex textures. The Violin I and II parts feature sixteenth-note patterns in measure 94, followed by a dynamic change to *p* (piano) in measure 95. The Viola and Cello parts also have sixteenth-note patterns in measure 94 and continue with various rhythmic figures. The Bassoon II part has a melodic line with a slur and a fermata in measure 95. The Flute and Clarinet parts have whole rests in measures 95 and 96, and a half note chord in measure 97.

98

Fg I

98

Fg II

98

Vln I

98

Vln II

98

Vla

98

Cb

Detailed description of the musical score: The score is for measures 98, 99, and 100. Flute I (Fg I) plays a melodic line in measure 98, starting with a half note and followed by eighth notes. Flute II (Fg II) has a half note in measure 98 and rests in measures 99 and 100. Violin I (Vln I) and Violin II (Vln II) play eighth-note patterns in measure 98. Viola (Vla) plays a half note in measure 98 and a half note in measure 99. Cello (Cb) plays a half note in measure 98 and a half note in measure 99. In measure 100, all instruments play sixteenth-note patterns, creating a dense texture. The key signature has two flats, and the time signature is 4/4.

121

104

Fl

104

Cl

104

Fg I

(p)

(f)

(p)

104

Fg II

(p)

(f)

(p)

104

Vln I

p

f

p

104

Vln II

(p)

f

(p)

104

Vla

p

(f)

(p)

104

Cb

p

(f)

(p)

Detailed description of the musical score: The score is for measures 104 to 107. The woodwind section (Flute, Clarinet, Flute I, Flute II) has rests in measures 104 and 105, then plays chords in measure 106 (forte) and single notes in measure 107 (piano). The string section (Violins I & II, Viola, Cello) plays a rhythmic pattern of eighth and sixteenth notes in measure 104 (piano), rests in measure 105, and continues the pattern in measure 106 (forte) and measure 107 (piano). The Viola and Cello parts have a sharp sign in measure 107.

108

Fl

108

p

Fg I

108

Fg II

108

Vln I

108

Vln II

108

Vla

108

Cb

This musical score page contains measures 108, 109, and 110 for a symphonic ensemble. The instruments are Flute (Fl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 108 begins with a piano (*p*) dynamic marking. The Flute part plays a sustained whole note chord. Flute I and Flute II play eighth-note patterns. Violin I and Violin II play eighth-note patterns, with Violin II having a slur over the first two measures. Viola and Cello play quarter notes. Measure 109 continues the patterns, with the Flute part still sustained. Measure 110 shows the Flute part changing to a new sustained chord, while the other instruments continue their patterns.

111

Fl

111

Fg I

111

Fg II

111

Vln I

111

Vln II

111

Vla

111

Cb

This musical score page contains measures 111, 112, and 113. The instruments are Flute (Fl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has one flat (B-flat). Measure 111 shows the Flute playing a half note G4, while the other instruments play various rhythmic patterns. Measure 112 features more complex melodic lines for the Flutes and Violins. Measure 113 continues the development of these themes, with the Flute playing a half note G4 and the other instruments providing harmonic support.

114

Fl

114

Cl

114

Fg I

114

Fg II

114

Vln I

114

Vln II

114

Vla

114

Cb

f

p

f

f

f

f

f

Detailed description of the musical score: The score is for measures 114, 115, and 116. The key signature has two flats (B-flat and E-flat). The Flute (Fl) part in measure 114 has a complex figure with slurs and ties, followed by a rest in 115 and a melodic line in 116. The Clarinet (Cl) part has a whole note in 114, a half note in 115, and a whole note in 116. The Fagott I and II parts have a half note in 114, a quarter note in 115, and a whole note in 116. The Violin I and II parts have a half note in 114, a quarter note in 115, and a half note in 116. The Viola part has a half note in 114, a quarter note in 115, and a half note in 116. The Cello part has a half note in 114, a quarter note in 115, and a half note in 116. Dynamic markings include *f* (forte) and *p* (piano).

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

This musical score page contains measures 120, 121, and 122 for a chamber ensemble. The instruments are Flute (Fl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 120 shows the Flute playing a half note G4, while the other instruments have rests. In measure 121, Flute I and Flute II enter with eighth notes, while Violin I and Violin II play sustained notes. Measure 122 continues the patterns from the previous measures, with the Flute playing a half note G4 and the strings providing a rhythmic accompaniment.

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

The musical score for measures 126-128 is as follows:

- Flute (Fl):** Measure 126: Rest. Measure 127: Triplet of eighth notes (Bb, A, G). Measure 128: Triplet of eighth notes (F, E, D). Dynamics: *p*.
- Flute I (Fg I):** Measure 126: Eighth notes (G, F, E, D, C, Bb). Measure 127: Eighth notes (A, G, F, E, D, C). Measure 128: Eighth notes (Bb, A, G, F, E, D).
- Flute II (Fg II):** Measure 126: Eighth notes (G, F, E, D, C, Bb). Measure 127: Eighth notes (A, G, F, E, D, C). Measure 128: Eighth notes (Bb, A, G, F, E, D).
- Violin I (Vln I):** Measure 126: Eighth notes (G, F, E, D, C, Bb). Measure 127: Eighth notes (A, G, F, E, D, C). Measure 128: Eighth notes (Bb, A, G, F, E, D).
- Violin II (Vln II):** Measure 126: Eighth notes (G, F, E, D, C, Bb). Measure 127: Eighth notes (A, G, F, E, D, C). Measure 128: Eighth notes (Bb, A, G, F, E, D).
- Viola (Vla):** Measure 126: Rest. Measure 127: Eighth notes (G, F, E, D, C, Bb). Measure 128: Eighth notes (A, G, F, E, D, C).
- Cello (Cb):** Measure 126: Rest. Measure 127: Eighth notes (G, F, E, D, C, Bb). Measure 128: Eighth notes (A, G, F, E, D, C).

129

Fl

129

Cl

129

Fg I

129

Fg II

129

Vln I

129

Vln II

129

Vla

129

Cb

p

p

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

This musical score page contains measures 134, 135, and 136 for an orchestral ensemble. The instruments are arranged in a system with the following parts: Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). Measures 134 and 135 are marked with a '134' at the beginning of each staff. The key signature is B-flat major (two flats). The Flute part has a measure rest in 134 and 135, followed by a triplet of eighth notes in 136. The Clarinet part has a measure rest in 134 and 135, followed by a half note in 136. Flute I and II play a melodic line starting in 134. Violin I and II play a similar melodic line. Viola and Cello play a supporting line, with the Cello having a measure rest in 134 and 135. The score ends with a double bar line and repeat dots in measure 136.

137

Fl

137

Cl

137

Fg I

137

Fg II

137

Vln I

137

Vln II

137

Vla

137

Cb

8

p

p

(p)

(p)

(p)

(p)

p

p

140

Fl *cresc.* (f)

Cl *cresc.* (f)

Fg I *tr* (cresc.) (f)

Fg II (cresc.) (f)

Vln I *cresc.* f

Vln II (cresc.) f

Vla *cresc.* f

Cb *cresc.* f

144

Fl

144

Cl

144

Vln I

144

Vln II

144

Vla

144

Cb

This musical score page contains measures 144 through 146 for a six-part instrumental ensemble. The instruments are Flute (Fl), Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature is B-flat major (two flats). Measure 144 begins with a half rest for the Flute and Clarinet, while the Violins, Viola, and Cello play quarter notes. In measure 145, the Flute and Clarinet enter with eighth notes, and the Violins play eighth notes with slurs. The Viola and Cello continue with quarter notes. Measure 146 continues the patterns from the previous measures, with the Flute and Clarinet playing eighth notes and the strings playing quarter notes.

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

f

f

f

f

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

This musical score page contains measures 156, 157, and 158 for an orchestral ensemble. The instruments are arranged in a standard orchestral layout. The Flute (Fl) and Clarinet (Cl) parts are in treble clef with a key signature of one flat. The Flute I (Fg I) and Flute II (Fg II) parts are in bass clef. The Violin I (Vln I) and Violin II (Vln II) parts are in treble clef. The Viola (Vla) part is in alto clef. The Cello (Cb) part is in bass clef. The score begins at measure 156, which is marked with a piano (*p*) dynamic. The Flute and Clarinet parts play sustained notes. The Flute I and Flute II parts play eighth-note patterns. The Violin I and Violin II parts play eighth-note patterns. The Viola part plays sustained notes. The Cello part plays sustained notes. The score ends at measure 158.

159

Fl

159

Cl

159

Fg I

159

Fg II

159

Vln I

159

Vln II

159

Vla

159

Cb

This musical score page contains measures 159 through 162 for an orchestral ensemble. The instruments are Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 159 features a long flute melody with a slur and a clarinet accompaniment of eighth notes. Measures 160 and 161 continue the flute melody with various articulations and slurs, while the clarinet plays a steady eighth-note pattern. Measure 162 concludes the sequence with a final flourish for the flute and a sustained chord for the clarinet. The string section (Violins I and II, Viola, and Cello) provides a harmonic foundation with a mix of eighth and quarter notes.

141

166

Fl

166

Cl

166

Fg I

166

Fg II

166

Vln I

166

Vln II

166

Vla

166

Cb

f

f

f

f

f

f

Detailed description: This is a page of a musical score for measures 166, 167, and 168. The instruments are Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat). Measure 166 shows the Flute and Clarinet with a half note G4, followed by a quarter rest. Flute I and II play a continuous sixteenth-note pattern. Violin I and II play a half note G4, followed by a quarter rest. Viola and Cello play a half note G4, followed by a quarter rest. Measure 167 features a forte (f) dynamic for the Flute and Clarinet, which play a sixteenth-note pattern. Flute I and II continue their sixteenth-note pattern. Violin I and II play a half note G4, followed by a quarter rest. Viola and Cello play a half note G4, followed by a quarter rest. Measure 168 continues the same patterns as measure 167, with a forte (f) dynamic for the Flute and Clarinet. The score is written in a standard musical notation with a grand staff for each instrument.

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

This musical score page contains measures 171 through 173. The instruments are Flute (Fl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat). The Flute part in measure 171 is marked *p* and features a long, sustained note. The Flute I and II parts have more active melodic lines. The Violin I part is mostly sustained notes. The Violin II, Viola, and Cello parts have more active melodic lines. The measure numbers 171, 172, and 173 are indicated at the beginning of each measure.

174

Fl

p

174

Cl

8

174

Fg I

174

Fg II

174

Vln I

174

Vln II

174

Vla

174

Cb

This musical score page contains measures 174, 175, and 176 for an orchestral ensemble. The instruments are Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 174 begins with a piano (*p*) dynamic. The Flute part has a melodic line with slurs and ties. The Clarinet part is mostly rests, with an octave sign (8) in measure 176. The Flute I and II parts have similar melodic lines. The Violin I and II parts have a rhythmic pattern of eighth and sixteenth notes. The Viola part has a melodic line with slurs. The Cello part has a bass line with slurs. The page number 145 is at the bottom.

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

Vln II

Vla

Cb

p

p

p

p

183

Fg I

Vln I

Vln II

Vla

Cb

f

f

(f)

f

p

p

p

p

186

Fg I

186

Fg II

186

Vln I

186

Vln II

186

Vla

186

Cb

This musical score page contains measures 186, 187, and 188 for six instruments: Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has one flat (B-flat), and the time signature is 4/4. Flute I plays a rapid sixteenth-note scale in measure 186, followed by rests in measures 187 and 188. Flute II has a whole rest in measure 186, then plays a quarter note in measure 187 and a half note in measure 188. Violin I plays a quarter note in measure 186, followed by whole notes in measures 187 and 188. Violin II has a quarter rest in measure 186, followed by whole notes in measures 187 and 188. Viola plays a half note in measure 186, followed by whole notes in measures 187 and 188. Cello plays a half note in measure 186, followed by whole notes in measures 187 and 188.

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)

This musical score page contains measures 192 through 194 for a six-part ensemble. The instruments are Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 192 and 193 are marked with a forte (ff) dynamic. Flute I and Flute II play melodic lines with slurs and ties. Violin I, Violin II, and Viola play sustained chords and moving lines, also marked with ff. The Cello plays a rhythmic eighth-note pattern, marked with (ff). Measure 194 shows the continuation of these parts, with some notes tied from the previous measure.

151

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

This musical score page contains measures 201 through 203. The instruments are arranged in a system with six staves: Fg I, Fg II, Vln I, Vln II, Vla, and Cb. The key signature is one flat (B-flat). The first two measures (201 and 202) feature complex, fast-moving melodic lines in the flutes and violins, with the viola and cello providing a steady harmonic accompaniment. In measure 203, the flutes and violins play sustained chords, while the viola and cello continue their accompaniment. The measure numbers 201 are printed at the beginning of each staff.

204

Fl

204

Cl

204

Fg I

204

Fg II

204

Vln I

204

Vln II

204

Vla

204

Cb

p

f

(p)

tr

f

f

f

f

f

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

209

210

211

Fg I

211

Fg II

211

Vln I

211

Vln II

211

Vla

211

Cb

f *p*

f *p*

This musical score page contains measures 211 and 212 for a chamber ensemble. The instruments are Fagott I (Fg I), Fagott II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has one flat (B-flat), and the time signature is 3/4. Measures 211 and 212 are marked with the number '211' above the first staff of each instrument. The Fagott parts play a rhythmic pattern of eighth notes. The Violin and Viola parts play a melodic line with slurs. The Cello part has dynamic markings of *f* (forte) and *p* (piano) in measures 211 and 212 respectively.

213

Fl

213

Cl

213

Fg I

213

Fg II

213

Vln I

213

Vln II

213

Vla

213

Cb

This musical score page contains measures 213 through 215 for an orchestral ensemble. The instruments are arranged in a standard symphonic layout. Measures 213 and 214 are marked with a repeat sign and a first ending bracket. In measure 215, the Flute and Clarinet parts play a chordal figure, while the Flute I and II parts play a melodic line. The Viola and Cello parts play a rhythmic pattern. The Violin I and II parts play a melodic line. The Flute I and II parts play a melodic line. The Viola and Cello parts play a rhythmic pattern. The Violin I and II parts play a melodic line.

159

218

Fl

218

Cl

218

Fg I

218

Fg II

218

Vln I

218

Vln II

218

Vla

218

Cb

cresc.

p

f

cresc.

f

(tr)

(cresc.)

(p)

(f)

(cresc.)

(p)

(f)

cresc.

p

f

(cresc.)

(p)

f

cresc.

p

f

cresc.

p

f

222 **8** *D.S. al Fine*

Fl

222 **8** *D.S. al Fine*

Cl

222 *D.S. al Fine*

Vln I

222 *D.S. al Fine*

Vln II

222 *D.S. al Fine*

Vla

222 *D.S. al Fine*

Cb

1 *Andante*

Clarineti

E♭ Corni

2 Fagotti

V(ioli)ni

Viola

Basso

p

(p)

p

p

3

Cl

3

Cor

p

p

3

Fg I

3

Fg II

3

Vln I

3

Vln II

3

Vla

3

Cb

This musical score page contains measures 161 through 164. The instruments are arranged in a standard orchestral format. The woodwinds (Cl, Cor) and strings (Vln I, Vln II, Vla, Cb) all play a triplet of eighth notes in the first measure of the system. The woodwinds then play a series of chords in the subsequent measures, while the strings continue with their triplet pattern. The figures (Fg I, Fg II) play a triplet of eighth notes in the first measure and then a series of chords in the subsequent measures. The dynamic marking *p* (piano) is present in the woodwind parts.

7

Cl

7

Cor

7

Fg I

7

Fg II

7

Vln I

7

Vln II

7

Vla

7

Cb

11

Cl

11

Cor

11

Fg I

11

Fg II

11

Vln I

11

Vln II

11

Vla

11

Cb

Detailed description: This page of a musical score contains measures 11 through 14. The instruments are arranged in a standard orchestral layout. The woodwinds (Cl, Cor) and strings (Vln I, Vln II, Vla, Cb) are in the upper staves, while the flutes (Fg I, Fg II) are in the lower staves. The key signature is B-flat major (two flats). Measure 11 shows the flute I and II playing a melodic line, while the violin I and II play a rhythmic pattern. Measure 12 continues the melodic development in the flutes. Measure 13 shows the woodwinds and strings providing harmonic support. Measure 14 concludes the section with sustained notes in the woodwinds and strings.

166

19

Cl

19

Cor

19

Vln I

19

Vln II

19

Vla

19

Cb

This musical score page contains five staves for measures 19 through 23. The instruments are Clarinet (Cl), Cor (Cor Anglais), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure 19 begins with a repeat sign in the Clarinet and Cor parts. The Violin I and II parts play a melodic line with eighth notes and a half note. The Viola and Cello parts provide a harmonic foundation with quarter and eighth notes. Trills (tr) are marked in measures 22 and 23 for both Violin I and Violin II. The score is written in a standard musical notation style with a clean, professional layout.

168

28

Cl

28

Cor

p

p

28

Fg I

tr

28

Fg II

28

Vln I

28

Vln II

28

Vla

28

Cb

This musical score page contains measures 28 through 32 for an orchestral ensemble. The instruments are arranged in three systems. The first system includes Clarinet (Cl) and Cor Anglais (Cor), both playing sustained notes with a piano (*p*) dynamic. The second system features Flute I (Fg I) and Flute II (Fg II); Flute I has a trill (*tr*) in measure 28, while both flutes play a melodic line with grace notes. The third system includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). Violins I and II play a melodic line, while Viola and Cello provide harmonic support with sustained notes and some melodic movement. The key signature has three flats, and the time signature is 4/4.

33

Fg I

33

Fg II

33

Vln I

33

Vln II

33

Vla

33

Cb

This musical score page contains measures 33 through 36 for a chamber ensemble. The instruments are Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Contrabass (Cb). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. Measures 33 and 34 feature complex, overlapping melodic lines for all instruments, with many notes beamed together. Measures 35 and 36 show a continuation of these themes, with some instruments playing sustained notes or longer melodic phrases. The notation includes various musical symbols such as stems, beams, slurs, and ties.

37

Fg I

37

Fg II

37

Vln I

pp

37

Vln II

pp

37

Vla

pp

37

Cb

pp

Detailed description of the musical score: The score is for measures 37-40. The key signature is three flats (B-flat, E-flat, A-flat). The staves are labeled Fg I, Fg II, Vln I, Vln II, Vla, and Cb. Measure 37: Fg I has a half note G2. Fg II has a half note G2. Vln I has a half note G4. Vln II has a half note G4. Vla has a half note G2. Cb has a half note G2. Measure 38: Fg I has a half note G2. Fg II has a half note G2. Vln I has a half note G4. Vln II has a half note G4. Vla has a half note G2. Cb has a half note G2. Measure 39: Fg I has a half note G2. Fg II has a half note G2. Vln I has a half note G4. Vln II has a half note G4. Vla has a half note G2. Cb has a half note G2. Measure 40: Fg I has a half note G2. Fg II has a half note G2. Vln I has a half note G4. Vln II has a half note G4. Vla has a half note G2. Cb has a half note G2. The dynamic 'pp' is indicated in measures 38-40 for Vln I, Vln II, Vla, and Cb.

Cb

46

Cl

Cla(rino)

46

Cor

46

Vln I

46

Vln II

46

Vla

46

Cb

This musical score page contains measures 46 through 50 for a symphony. The instruments are arranged in a system with six staves: Clarinet (Cl), Cor Anglais (Cor), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure 46 features a complex texture with the Clarinet playing a melodic line with triplets, the Cor providing harmonic support, and the strings playing a rhythmic pattern. Measures 47-50 continue this texture, with the Violins playing a melodic line and the Viola and Cello providing a steady bass line.

51

Cl

51

Cor

p

51

Fg I

51

Fg II

51

Vln I

tr

p

51

Vln II

tr

p

51

Vla

p

51

Cb

p

This musical score page contains measures 51 through 54 for an orchestral ensemble. The instruments are arranged in a system with the following staves from top to bottom: Clarinet (Cl), Cor Anglais (Cor), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). Measures 51 and 52 are marked with a first ending bracket. In measure 51, the Clarinet and Cor play a series of eighth notes, while the Flutes and Cello play a steady eighth-note accompaniment. The Violins play a melodic line with trills in measures 51 and 52. In measure 53, the Clarinet and Cor continue their melodic lines, while the Flutes and Cello play a more complex rhythmic pattern. The Violins continue their melodic line. In measure 54, the Clarinet and Cor play a final melodic phrase, while the Flutes and Cello play a concluding rhythmic pattern. The Violins play a final melodic phrase. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The dynamics are marked with *p* (piano) in measures 53 and 54.

56

Cl

56

Cor

56

Fg I

56

Fg II

56

Vln I

56

Vln II

56

Vla

56

Cb

Detailed description: This page of a musical score covers measures 56 through 59. The instruments are arranged in a standard orchestral layout. Measures 56 and 57 are marked with a piano (*p*) dynamic. The woodwinds (Cl, Cor) play sustained notes, while the strings (Fg I, Fg II, Vln I, Vln II, Vla, Cb) play moving lines. The first violin and second violin parts include a fermata in measure 57. The score is written in a key with two flats and a common time signature.

60

Cl

60

Cor

60

Fg I

60

Fg II

60

Vln I

60

Vln II

60

Vla

60

Cb

This musical score page contains measures 60 through 63. The instruments are arranged in a standard orchestral layout. Measures 60 and 61 show the woodwinds (Cl, Cor, Fg I, Fg II) and strings (Vln I, Vln II, Vla, Cb) with various dynamics and articulations. Measures 62 and 63 continue the musical themes, with some instruments having rests. The score includes dynamic markings such as *ff*, *p*, and *f*, as well as articulation marks like accents and slurs.

64

Fg I

64

Fg II

64

Vln I

64

Vln II

64

Vla

64

Cb

f

p

f

(p)

(p)

(p)

69 Cl

69 Cor (tacet)

69 Fig I

69 Fig II

69 Vln I

69 Vln II

69 Vla

69 Cb

Chalumeau

f

f

f

f

f

74 Cla(rino)

Cl

Cor

Vln I

Vln II

Vla

Cb

This musical score page contains five staves for measures 74 through 78. The instruments are Clarinet (Cl), Cor Anglais (Cor), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Clarinet part (labeled 'Cla(rino)') features a melodic line with eighth and sixteenth notes, including a triplet in measure 75. The Cor Anglais part provides harmonic support with sustained notes and some movement in measures 75 and 78. Violins I and II play a rhythmic eighth-note pattern in measures 74 and 75, followed by a melodic phrase in measures 76 and 78. The Viola and Cello parts provide a steady bass line, with the Cello featuring a melodic line in measures 76 and 78.

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

This musical score page contains measures 79 through 82 for an orchestral ensemble. The instruments are arranged in a system with the following staves from top to bottom: Clarinet (Cl), Cor Anglais (Cor), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). Measures 79 and 80 are marked with a first ending bracket. In measure 79, the Cl and Cor play a half note G4, while the Flutes play a half note F4. In measure 80, the Cl and Cor play a half note A4, while the Flutes play a half note G4. In measure 81, the Cl and Cor play a half note Bb4, while the Flutes play a half note A4. In measure 82, the Cl and Cor play a half note C5, while the Flutes play a half note Bb4. The Violins and Viola play a half note G4 in measure 79, a half note F4 in measure 80, a half note E4 in measure 81, and a half note D4 in measure 82. The Cello plays a half note G2 in measure 79, a half note F2 in measure 80, a half note E2 in measure 81, and a half note D2 in measure 82. Dynamics include *tr* (trill) for the Violins in measures 79 and 80, *p* (piano) for the Violins and Viola in measure 81, and *(p)* (piano) for the Viola in measure 82.

This musical score page contains measures 84 through 88 of a symphony. The instruments and their parts are as follows:

- Cl (Clarinet):** Measures 84-88. Measure 84 has a whole rest. Measures 85-88 have half notes. Measure 89 has a triplet of eighth notes, marked *f*.
- Cor (Cor Anglais):** Measures 84-88. Measure 84 has a whole rest. Measures 85-88 have half notes. Measure 89 has a half note, marked *f*.
- Fg I (Flute I):** Measures 84-88. Measure 84 has a half note. Measures 85-88 have quarter notes. Measure 89 has a triplet of eighth notes, marked *f*.
- Fg II (Flute II):** Measures 84-88. Measure 84 has a half note. Measures 85-88 have quarter notes. Measure 89 has a triplet of eighth notes, marked *f*.
- Vln I (Violin I):** Measures 84-88. Measure 84 has a half note. Measures 85-88 have quarter notes. Measure 89 has a triplet of eighth notes, marked *f*.
- Vln II (Violin II):** Measures 84-88. Measure 84 has a half note. Measures 85-88 have quarter notes. Measure 89 has a triplet of eighth notes, marked *f*.
- Vla (Viola):** Measures 84-88. Measure 84 has a half note. Measures 85-88 have quarter notes. Measure 89 has a half note, marked *f*.
- Cb (Cello):** Measures 84-88. Measure 84 has a half note. Measures 85-88 have quarter notes. Measure 89 has a half note, marked *f*.

The score is in 2/4 time and B-flat major. The key signature has two flats. The tempo is marked 'Allegretto' and the meter is '2/4'. The page number '84' is in the top left corner.

90

Cla(rino)

Cl

90

Cor

90

Fg I

90

Fg II

90

Vln I

90

Vln II

90

Vla

90

Cb

This musical score page contains measures 90 through 94. The instruments are arranged in a standard orchestral layout. The Clarinet (Cl) and Cor Anglais (Cor) parts are in the upper staves, both using treble clefs and a key signature of two flats. The Flute I (Fg I) and Flute II (Fg II) parts are in the middle staves, using bass clefs and the same key signature. The Violin I (Vln I) and Violin II (Vln II) parts are grouped together, using treble clefs. The Viola (Vla) part is in the lower-middle staff, using an alto clef. The Cello (Cb) part is in the bottom staff, using a bass clef. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, with some measures featuring slurs and ties. The measure numbers 90, 91, 92, 93, and 94 are indicated at the beginning of their respective staves.

95

Cl

95

Cor

95

Fg I

95

Fg II

95

Vln I

95

Vln II

95

Vla

95

Cb

tr

tr

f *(p)*

(f) *(p)*

f *p*

f *p*

100

Cl

(f)

f

p

100

Cor

(f)

(p)

f

p

100

Fg I

tr

100

Fg II

tr

100

Vln I

(f)

(p)

f

(p)

100

Vln II

(f)

(p)

(f)

(p)

100

Vla

f

p

f

p

100

Cb

f

p

f

p

104

Cl *p* *pp*

Cor *(p)* *pp*

Fg I

Fg II

Vln I *p* *pp*

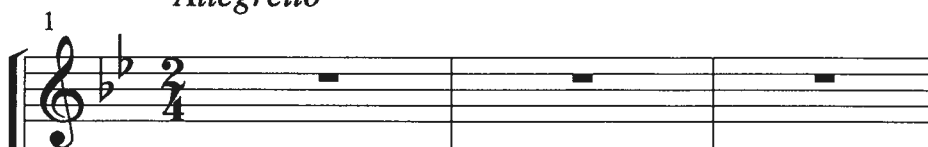
Vln II *p* *pp*

Vla *p* *pp*

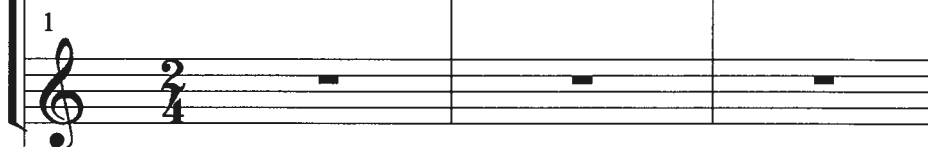
Cb *p* *pp*

Allegretto

Flauti



Clar(inetti in B)



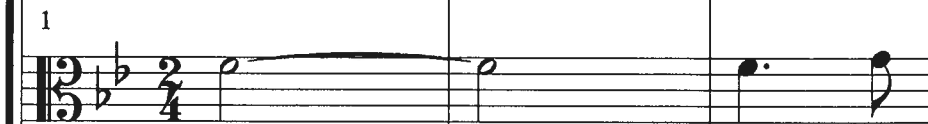
2 Fagotti



V(ioli)ni



Viola



Basso



Cb

9

Fl

Cl

9

9

Fg I

9

Fg II

9

Vln I

9

Vln II

9

Vla

9

Cb

This musical score page contains measures 9 through 12 for an orchestral ensemble. The instruments are arranged in a system with eight staves: Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. Measure 9 begins with a rehearsal mark. The Flute and Clarinet parts play sustained chords. Flute I and Flute II have more active, melodic lines. The Violin I and Violin II parts play a similar melodic line, while the Viola and Cello provide harmonic support with sustained notes and chords. The score is written in a standard musical notation style with treble and bass clefs as appropriate for each instrument.

13

Fg I

13

Fg II

13

Vln I

13

Vln II

13

Vla

13

Cb

This musical score page contains measures 13 through 16 for a chamber ensemble. The instruments are Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Contrabass (Cb). The key signature has one flat (B-flat), and the time signature is 3/8. Measure 13 begins with a rehearsal mark. Fg I and Fg II play a melodic line with eighth and sixteenth notes. Vln I and Vln II play a similar melodic line. Vla plays a sustained chord. Cb plays a bass line with eighth notes. Measure 14 continues the melodic development. Measure 15 features a sustained note in Vla. Measure 16 concludes the passage with a final melodic flourish in the flutes and violins.

17

Fg I

17

Fg II

17

Vln I

17

Vln II

17

Vla

17

Cb

This musical score page contains measures 17 through 20 for a six-part ensemble. The instruments are Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has one flat (B-flat), and the time signature is 12/8. Measures 17 and 18 show active melodic lines for all instruments, with some triplets and sixteenth-note patterns. In measure 19, the Viola part features a long, sustained note, while the Cello part has a more rhythmic, dotted pattern. Measure 20 continues the melodic development for most instruments, with the Cello providing a steady accompaniment.

Сб

25

Fl

25

Cl

25

Vln I

25

Vln II

25

Vla

25

Cb

This musical score page contains measures 25 through 28 for a six-part ensemble. The instruments are Flute (Fl), Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). Measures 25 and 26 feature complex, fast-moving passages for the Flute and Clarinet, while the Violins play a steady eighth-note accompaniment. The Viola and Cello provide harmonic support with sustained notes and moving lines. The key signature has two flats, and the time signature is 2/4.

29

Fl

29

Cl

Chalu(meau)

p

29

Fg I

29

Fg II

29

Vln I

tr

p

29

Vln II

p

29

Vla

p

29

Cb

p

33

Cl

33

Fg I

33

Fg II

33

Vln I

33

Vln II

33

Vla

33

Cb

This musical score page contains measures 33 through 36 for a symphonic ensemble. The instruments are arranged vertically: Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Contrabass (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 33 shows the Clarinet playing a triplet of eighth notes, while the Flutes and Violins play eighth-note patterns. Measures 34 and 35 continue these patterns with various articulations and slurs. Measure 36 concludes the sequence with a final note in each part.

195

41

Fl

41

Cl

41

Fg I

41

Fg II

41

Vln I

41

Vln II

41

Vla

41

Cb

This musical score page contains measures 41 through 44 for an orchestral ensemble. The instruments are arranged in a system with eight staves: Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature is B-flat major (two flats). The Flute and Clarinet parts are mostly rests, with a final chord in measure 44. The Flute I and II parts have melodic lines with some chromaticism. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola and Cello parts play a similar rhythmic pattern, with the Cello part having a more active line in the first three measures. The measure numbers 41, 42, 43, and 44 are indicated at the beginning of each staff.

45

Fl

45

Cl

45

Fg I

45

Fg II

45

Vln I

45

Vln II

45

Vla

45

Cb

This musical score page contains measures 45 through 48 for an orchestral ensemble. The instruments are arranged in a standard symphonic layout. The key signature is one flat (B-flat), and the time signature is common time (C). The Flute (Fl) and Clarinet (Cl) parts are in the upper staves, while the Flute I (Fg I) and Flute II (Fg II) parts are in the middle staves. The Violin I (Vln I) and Violin II (Vln II) parts are in the lower staves, followed by the Viola (Vla) and Cello (Cb) parts. The score shows a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns. The Flute I and Flute II parts feature rapid sixteenth-note passages in measures 45 and 46. The Violin I and Violin II parts also have melodic lines with some slurs. The Viola and Cello parts provide harmonic support with sustained notes and moving lines. The Clarinet part has a more active role with eighth and sixteenth notes. The Flute part is mostly sustained notes with some melodic movement in measure 47.

49

Fg I

49

Fg II

49

Vln I

49

Vln II

49

Vla

49

Cb

This musical score page contains measures 49 through 52 for a six-part ensemble. The instruments are Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. Measures 49 and 50 are marked with a repeat sign. In measure 49, all instruments play a quarter note. In measure 50, the Flutes and Cello play eighth notes, while the Violins and Viola play quarter notes. Measures 51 and 52 continue the patterns established in the previous measures, with various note values and rests.

53

Fg I

53

Fg II

53

Vln I

53

Vln II

53

Vla

53

Cb

This musical score page contains measures 53 through 56 for a chamber ensemble. The instruments are Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature is B-flat major (two flats) and the time signature is 12/8. Measures 53 and 54 feature rapid sixteenth-note passages in the flutes and violins. Measure 55 includes a trill (tr) in both flutes. Measure 56 continues the melodic lines for all instruments.

57

Fl

57

Cl

57

Fg I

57

Fg II

57

Vln I

57

Vln II

57

Vla

57

Cb

This musical score page contains measures 57 through 60 for an orchestral ensemble. The instruments are arranged in a standard orchestral layout. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. Measure 57 begins with a repeat sign. The Flute (Fl) and Clarinet (Cl) parts have a measure rest in measure 57. The Flute I (Fg I) and Flute II (Fg II) parts play a rhythmic pattern of eighth and sixteenth notes. The Violin I (Vln I) and Violin II (Vln II) parts play a steady eighth-note pattern. The Viola (Vla) and Cello (Cb) parts play a steady eighth-note pattern. The score continues for four measures, ending with a repeat sign in measure 60.

61

Fl

61

Cl

61

Fg I

61

Fg II

61

Vln I

61

Vln II

61

Vla

61

Cb

This musical score page contains measures 61 through 64 for an orchestral ensemble. The instruments are arranged in a system with eight staves: Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature is B-flat major (two flats). The Flute and Clarinet parts are in treble clef, while the Flute I, Flute II, Viola, and Cello parts are in bass clef. The Violin I and Violin II parts are in treble clef. The Flute I and Flute II parts are in 12/8 time, while the other instruments are in 4/4 time. The Flute I and Flute II parts have a melodic line starting on measure 61, while the other instruments provide harmonic support. The Flute I and Flute II parts have a melodic line starting on measure 61, while the other instruments provide harmonic support. The Flute I and Flute II parts have a melodic line starting on measure 61, while the other instruments provide harmonic support.

65

Fg I

65

Fg II

65

Vln I

65

Vln II

65

Vla

65

Cb

This musical score page contains measures 65 through 68 for a six-part ensemble. The instruments are Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). Measures 65 and 66 are in 12/8 time, while measures 67 and 68 are in 3/4 time. The key signature has one flat (B-flat). The Flutes and Cello play a rhythmic pattern of eighth and sixteenth notes. The Violins and Viola have more complex melodic lines, including some sixteenth-note passages. The Viola has a long, sustained note in measure 68.

69

Fl

Cl

69

69

Fg I

69

Fg II

69

Vln I

69

Vln II

69

Vla

69

Cb

f

f

tr

tr

f

f

f

f

73

Fl

73

Cl

73

Vln I

73

Vln II

73

Vla

73

Cb

This musical score page contains measures 73 through 76 for a six-part instrumental ensemble. The instruments are Flute (Fl), Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature is one flat (B-flat major or E-flat minor), and the time signature is 4/4. Measures 73 and 74 feature complex rhythmic patterns with eighth and sixteenth notes, while measures 75 and 76 are more melodic and spacious. The Flute and Clarinet parts have many rests, particularly in measures 75 and 76. The Violin I and II parts play continuous eighth-note patterns. The Viola and Cello parts provide a harmonic foundation with longer note values.

[illegible]

81

Fl

81

Cl

81

Fg I

81

Fg II

81

Vln I

81

Vln II

81

Vla

81

Cb

This musical score page contains measures 81 through 84 for an orchestral ensemble. The instruments listed on the left are Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Measures 81 and 82 show the Flute and Clarinet playing sustained notes with slurs, while the Flute I and II parts have more active, melodic lines. Measures 83 and 84 continue these patterns, with the Violin I and II parts featuring more complex rhythmic figures and slurs. The Viola and Cello parts provide a steady, rhythmic accompaniment.

85

Fl

85

Cl

85

Fg I

85

Fg II

85

Vln I

85

Vln II

85

Vla

85

Cb

Detailed description: This page of a musical score covers measures 85 through 88. The instruments are arranged in a standard orchestral layout. Measures 85 and 86 are marked with a 'C' time signature. The woodwinds (Flute, Clarinet, and two Bassoons) have sparse parts, with the Flute and Clarinet playing a short melodic phrase in measure 88. The strings (Violins I and II, Viola, and Double Bass) play a more active role, with the Violins and Double Bass featuring eighth-note patterns. The Viola and Double Bass have a more rhythmic, dotted-note pattern. The key signature has two flats (B-flat and E-flat). Measure 87 contains a key signature change to one flat (B-flat only), indicated by a natural sign over the B-flat. Measure 88 returns to two flats. The score is written for measures 85, 86, 87, and 88.

89

Fl

89

Cl

89

Fg I

89

Fg II

89

Vln I

89

Vln II

89

Vla

89

Cb

Detailed description: This page of a musical score contains measures 89 through 92 for an orchestral ensemble. The instruments listed on the left are Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 89 shows the Flute and Clarinet with rests, while Flute I and II play eighth-note patterns. Measures 90 and 91 continue these patterns with some melodic development in the strings and woodwinds. Measure 92 features a more active Flute I part with sixteenth-note runs. The Cello and Viola provide a steady eighth-note accompaniment throughout.

93

Fl

93

Cl

93

Fg I

93

Fg II

93

Vln I

93

Vln II

93

Vla

93

Cb

f

(f)

tr

(tr)

f

f

f

f

210

101

Fl

101

Cl

p

101

Fg I

101

Fg II

101

Vln I

101

Vln II

101

Vla

p

101

Cb

Detailed description: This page of a musical score contains measures 101 through 104 for an orchestral ensemble. The instruments are Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 101 shows the Flute and Clarinet with rests, while Flute I and II have eighth-note patterns. Violin I and II have quarter-note patterns, and the Viola and Cello have eighth-note patterns. Measure 102 continues these patterns with some changes in the Flute and Clarinet parts. Measure 103 features a dynamic marking of *p* (piano) for the Clarinet and Viola. Measure 104 concludes the sequence with various note values and rests across the ensemble.

105

Cl

105

Fg I

105

Fg II

105

Vln I

105

Vln II

105

Vla

105

Cb

This musical score page contains measures 105 through 108 for a symphonic ensemble. The instruments are arranged vertically: Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature is B-flat major (two flats). Measure 105 begins with a repeat sign. The Clarinet part has a whole note G4. Flute I and II have eighth-note patterns. Violin I and II have sixteenth-note runs. Viola and Cello have quarter-note patterns. Measures 106-108 continue the melodic and harmonic development for each instrument.

109 *f*

Fg I

Fg II

Vln I

Vln II

Vla

Cb

This musical score page contains measures 109 through 112. The instruments are Fagot I (Fg I), Fagot II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Contrabass (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 109 is marked with a forte (*f*) dynamic. The Fagot I part features a melodic line with a sharp accidental in the second measure. The Violin I and II parts have a rhythmic pattern of eighth and sixteenth notes. The Viola and Contrabass parts provide a harmonic foundation with longer note values and rests.

113

Fl

113

Cl

(f)

Chalu(meau)

Clar(ino)

113

Fg I

113

Fg II

113

Vln I

f

113

Vln II

f

113

Vla

f

113

Cb

f

117

Fl

117

Cl

117

Fg I

117

Fg II

117

Vln I

117

Vln II

117

Vla

117

Cb

p

p

p

(p)

(p)

This musical score page contains measures 117 through 120 for an orchestral ensemble. The instruments are Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. Measures 117 and 118 are marked with a piano (*p*) dynamic. Measures 119 and 120 are marked with a piano (*p*) dynamic. The Flute and Clarinet parts have rests in measures 117 and 118, with notes appearing in measure 119. Flute I and Flute II play a rhythmic pattern of eighth and sixteenth notes. Violin I and Violin II play a similar rhythmic pattern. Viola and Cello play a pattern of eighth notes. The score is written on a grand staff with eight staves.

121

Fl

121

Cl

121

Fg I

121

Fg II

121

Vln I

121

Vln II

121

Vla

121

Cb

This musical score page contains measures 121 through 124 for an orchestral ensemble. The instruments are arranged in a system with eight staves: Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature is B-flat major (two flats). The time signature is 3/4. Measures 121 and 122 are marked with a '121' above the staff. The Flute and Clarinet parts are mostly rests, with a single note in measure 121. Flute I and Flute II play a rhythmic pattern of eighth and sixteenth notes. Violin I and Violin II play a similar rhythmic pattern. Viola and Cello play a steady eighth-note accompaniment. The score ends with a double bar line at the end of measure 124.

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

3/4

3/4

3/4

3/4

3/4

3/4

This musical score page contains six staves for measures 129 through 132. The instruments are Flute (Fl), Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 129 begins with a repeat sign. The Flute part features a trill in measure 132, marked with 'tr'. The Violin I and II parts play a continuous sixteenth-note pattern. The Viola and Cello parts play a similar sixteenth-note pattern, with the Cello part having a lower register. The score ends with a 3/4 time signature in the final measure of each staff.

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

Fg II

Vln I

Vln II

Vla

Cb

This musical score page contains measures 137 through 140 for a six-part ensemble. The instruments are Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 137 begins with a repeat sign. Flute I plays a half note G4, while Flute II plays a half note F4. Violin I and Violin II play half notes E4 and D4 respectively. Viola and Cello play half notes C3 and B2. In measure 138, Flute I plays a half note G4, and Flute II plays a half note F4. Violin I and Violin II play half notes E4 and D4. Viola and Cello play half notes C3 and B2. In measure 139, Flute I plays a half note G4, and Flute II plays a half note F4. Violin I and Violin II play half notes E4 and D4. Viola and Cello play half notes C3 and B2. In measure 140, Flute I plays a half note G4, and Flute II plays a half note F4. Violin I and Violin II play half notes E4 and D4. Viola and Cello play half notes C3 and B2.

141

Fl

(f)

141

Cl

(f)

141

Vln I

f

141

Vln II

(f)

141

Vla

f

141

Cb

f

This musical score page contains measures 141 through 144 for a six-part instrumental ensemble. The instruments are Flute (Fl), Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has one flat (B-flat), and the time signature is 4/4. Measures 141 and 142 are marked with a forte (f) dynamic. In measure 141, the Flute and Clarinet play a series of eighth notes, while the Violins and Viola/Cello play a descending eighth-note scale. In measure 142, the Flute and Clarinet continue their eighth-note pattern, and the Violins and Viola/Cello play a descending eighth-note scale. In measure 143, the Flute and Clarinet play a series of eighth notes, and the Violins and Viola/Cello play a descending eighth-note scale. In measure 144, the Flute and Clarinet play a series of eighth notes, and the Violins and Viola/Cello play a descending eighth-note scale. The score ends with a double bar line at the end of measure 144.

145

Fl

145

Cl

145

Fg I

145

Fg II

145

Vln I

145

Vln II

145

Vla

145

Cb

This musical score page contains measures 145 through 148. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Clarinet, and two Bassoons) play a melodic line in measure 145, which continues through measure 148. The strings (Violins I and II, Viola, and Cello) provide harmonic support. The Flute and Clarinet parts are in treble clef with a key signature of two flats. The Bassoon parts are in bass clef. The Violin I part features a trill in measure 147. The Violin II part plays a continuous sixteenth-note pattern. The Viola and Cello parts provide a steady harmonic foundation. The measure numbers 145, 146, 147, and 148 are indicated at the beginning of each staff.

149

Fg I

149

Fg II

149

Vln I

p

149

Vln II

(p)

149

Vla

p

This musical score page contains five staves for measures 149 through 152. The instruments are Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), and Viola (Vla). The key signature has one flat (B-flat), and the time signature is 3/8. Flute I and Flute II play a continuous eighth-note melody. Violin I and Violin II play a simple harmonic accompaniment with quarter notes and rests. The Viola plays a single note per measure. Dynamics include piano (*p*) and piano (*(p)*).

153

Cl

153

Fg I

153

Fg II

153

Vln I

153

Vln II

153

Vla

153

Cb

This musical score page contains measures 153 through 156 for a seven-part ensemble. The instruments are Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 153 shows the Clarinet with a whole rest, Flute I with a half note, Flute II with a half note, Violin I with a half note, Violin II with a half note, Viola with a half note, and Cello with a half note. Measure 154 continues with similar patterns. Measure 155 features more active melodic lines for Flute I, Flute II, Violin I, and Violin II. Measure 156 concludes the section with various note values and rests across all parts.

157

Cl

157

Fg I

157

Fg II

157

Vln I

157

Vln II

157

Vla

157

Cb

This musical score page contains measures 157 through 160 for a symphony. The instruments are Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has one flat (B-flat), and the time signature is 3/4. Measures 157 and 158 are marked with a '157' above the staff. In measure 159, the Viola part ends with a double bar line. In measure 160, the Cello part has a final note. The Flute I and II parts have a melodic line with a grace note in measure 157, and the Violin I and II parts have a similar melodic line.

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

This musical score page contains measures 165 through 168 for a six-part instrumental ensemble. The instruments are Flute (Fl), Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature is one flat (B-flat), and the time signature is 4/4. Measure 165 begins with a treble clef and a key signature change to one flat. The Flute part starts with a whole rest, followed by eighth notes in measures 166 and 167, and a quarter note in measure 168. The Clarinet part plays a steady eighth-note pattern. Violin I and Violin II play a similar eighth-note pattern, with Violin II having a flat in measure 167. The Viola part features a half note in measure 165, followed by quarter notes and a half note in measure 166, and then quarter notes in measures 167 and 168. The Cello part plays a steady eighth-note pattern, with a sharp sign appearing in measure 166. The score is written on six staves, each with its instrument name to the left and measure numbers 165 at the beginning of each staff.

Adagio *(Allegretto)*

The musical score is arranged in eight staves, each labeled with an instrument on the left. The measures are numbered 169, 170, and 171 at the beginning of each staff. The key signature has two flats (B-flat and E-flat). The time signature changes from 3/4 to 2/4 between measures 170 and 171, indicated by a double bar line and the new time signature.

- Fl (Flute):** Measures 169-170: quarter notes G4, A4, Bb4, A4, G4. Measure 171: whole note G4.
- Cl (Clarinet):** Measures 169-170: quarter notes G4, A4, Bb4, A4, G4. Measure 171: whole note G4.
- Fg I (Flute I):** Measures 169-170: quarter notes G4, A4, Bb4, A4, G4. Measure 171: eighth notes G4, A4, Bb4, A4, G4.
- Fg II (Flute II):** Measures 169-170: quarter notes G4, A4, Bb4, A4, G4. Measure 171: eighth notes G4, A4, Bb4, A4, G4.
- Vln I (Violin I):** Measures 169-170: quarter notes G4, A4, Bb4, A4, G4. Measure 171: eighth notes G4, A4, Bb4, A4, G4.
- Vln II (Violin II):** Measures 169-170: quarter notes G4, A4, Bb4, A4, G4. Measure 171: eighth notes G4, A4, Bb4, A4, G4.
- Vla (Viola):** Measures 169-170: quarter notes G4, A4, Bb4, A4, G4. Measure 171: eighth notes G4, A4, Bb4, A4, G4.
- Cb (Cello):** Measures 169-170: quarter notes G4, A4, Bb4, A4, G4. Measure 171: eighth notes G4, A4, Bb4, A4, G4.

173

Fl

173

Cl

f
Chalu(meau)

173

Fg I

173

Fg II

173

Vln I

f

173

Vln II

f

173

Vla

f

173

Cb

f

This musical score page contains measures 173 through 176 for a symphonic ensemble. The instruments are Flute (Fl), Clarinet (Cl), Fagott I (Fg I), Fagott II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 173 and 174 contain rests for the Flute and Clarinet. In measure 175, the Flute and Clarinet enter with a forte (*f*) dynamic, playing a melodic line. The Fagott I and II play a rhythmic pattern of eighth notes. The Violin I and II play a melodic line, with Violin II also marked with a forte (*f*) dynamic. The Viola and Cello play a rhythmic pattern of eighth notes, with the Cello also marked with a forte (*f*) dynamic. The measure number 173 is written above the first staff of each instrument. The text 'Chalu(meau)' is written below the Clarinet staff in measure 175.

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

This musical score page contains measures 177 through 180 for a symphonic ensemble. The instruments are Flute (Fl), Clarinet (Cl), Fagott I (Fg I), Fagott II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measures 177 and 178 are marked with a repeat sign. In measure 177, the Flute and Clarinet play a quarter note G4, while the Fagott I and II play a quarter note G3. In measure 178, the Flute and Clarinet play a quarter note A4, and the Fagott I and II play a quarter note A2. In measure 179, the Flute and Clarinet play a quarter note B4, and the Fagott I and II play a quarter note B2. In measure 180, the Flute and Clarinet play a quarter note C5, and the Fagott I and II play a quarter note C2. The Violin I and II parts play a series of eighth notes in measure 177, followed by a half note in measure 178, and then a quarter note in measure 179. The Viola and Cello parts play a series of eighth notes in measure 177, followed by a half note in measure 178, and then a quarter note in measure 179. The dynamic marking *p* (piano) is present in measures 178, 179, and 180 for the Violin I, Violin II, Viola, and Cello parts.

181

Fl

181

Cl

181

Fg I

181

Fg II

181

Vln I

181

Vln II

181

Vla

181

Cb

This musical score page contains measures 181 through 184 for an orchestral ensemble. The instruments are arranged in a system with eight staves: Flute (Fl), Clarinet (Cl), Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature is one flat (B-flat major or E-flat minor), and the time signature is 12/8. Measures 181 and 182 show the Flute and Clarinet playing chords, while Flute I and Flute II play melodic lines. Measures 183 and 184 show the strings (Violins, Viola, and Cello) playing chords, while the Flutes and Clarinet are silent.

185

Fg I

185

Fg II

185

Vln I

185

Vln II

185

Vla

185

Cb

This musical score page contains measures 185 through 188 for a six-part ensemble. The instruments are Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature is B-flat major (two flats) and the time signature is 12/8. Measures 185 and 186 are marked with a '185' above the staff. The Flute parts play a rhythmic melody of eighth and sixteenth notes. The Violin parts play a similar rhythmic pattern, often with rests. The Viola part has a long, sustained note in measure 185, followed by a melodic line. The Cello part provides a bass line with eighth and sixteenth notes. The score ends with a double bar line at the end of measure 188.

189

Fg I

189

Fg II

189

Vln I

189

Vln II

189

Vla

189

Cb

This musical score page contains measures 189 through 192 for a six-part ensemble. The instruments are Flute I (Fg I), Flute II (Fg II), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has one flat (B-flat), and the time signature is 3/4. Measures 189 and 190 show active melodic lines for the flutes and violins, while the viola and cello provide harmonic support. Measures 191 and 192 feature a more static texture with sustained notes and chords, except for a final melodic flourish in the cello in measure 192.

193

Fl

193

Cl

193

Fg I

193

Fg II

193

Vln I

193

Vln II

193

Vla

193

Cb

p

f

(p)

f

tr

tr

cresc.

p

f

(cresc.)

(p)

(f)

cresc.

p

f

cresc.

p

f

235

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

This musical score page contains measures 204 through 206 for six instruments: Flute (Fl), Clarinet (Cl), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 204 and 205 are marked with a forte (*f*) dynamic. The Flute and Clarinet parts play sustained chords. Violin I and Violin II play chords, with Violin II having a repeat sign at the end of measure 205. The Viola and Cello parts play ascending eighth-note patterns in measures 204 and 205, followed by a whole note in measure 206.

1

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.

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au Bureau des arts et d'industrie

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Vom Originalverleger
Robert Lenoir
genehmigt. Leipzig

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

Vom Optimalerzeuger
Robert E. Egan

Fr. 12.

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 Hälfte des 19. Jahrhunderts (Berlin: Merseburger, 1965).

⁴⁷Ibid., 18-19.

⁴⁸Ibid., 26.

⁴⁹Ibid., 23.

⁵⁰Ibid., 24-25.

⁵¹Ibid., 27-28.

⁵²Ibid., 29.

⁵³Ibid., 31.

royal chapel of Berlin.⁵⁴ Many of Berlin's musical institutions were forced to close amidst the turmoil caused by the arrival of Napoleon'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

⁵⁴Ibid., 33-35.

⁵⁵Ibid., 60-61.

⁵⁶Ibid., 66-67.

⁵⁷Ibid., 83.

⁵⁸Ibid., 88.

⁵⁹Ibid., 94.

⁶⁰Ibid., 100.

⁶¹Ibid., 110.

⁶²Ibid., 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 premier 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

⁶⁶Georg 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).

⁶⁷Georg 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

1 *Allegro Moderato*

Flauto I

Flauto II

Oboe I

Oboe II

Corno I in C

Corno II in C

Tromba I in C

Tromba II in C

Timpano in C G

Fagotto Obligato

Violino I

Violino II

Viola

Basso

p

tr

tr

3

p

p

p

p

This musical score page contains measures 7 through 10 for a symphonic ensemble. The instruments and their parts are as follows:

- Fl 1 (Flute 1):** Measures 7-8 are whole rests. In measure 9, it plays a half note G₄ (written as a whole note with a fermata) marked *p*. In measure 10, it plays a half note A₄ (written as a whole note with a fermata).
- Fl 2 (Flute 2):** Measures 7-8 are whole rests. In measure 9, it plays a half note G₄ (written as a whole note with a fermata) marked *p*. In measure 10, it plays a half note A₄ (written as a whole note with a fermata).
- Ob 1 (Oboe 1):** Measures 7-8 are whole rests. In measure 9, it plays a half note G₄ (written as a whole note with a fermata) marked *p*. In measure 10, it plays a half note A₄ (written as a whole note with a fermata).
- Ob 2 (Oboe 2):** Measures 7-8 are whole rests. In measure 9, it plays a half note G₄ (written as a whole note with a fermata) marked *p*. In measure 10, it plays a half note A₄ (written as a whole note with a fermata).
- Cor I (Cor Anglais 1):** Measures 7-8 are whole rests. In measure 9, it plays a half note G₄ (written as a whole note with a fermata) marked *p*. In measure 10, it plays a half note A₄ (written as a whole note with a fermata).
- Cor II (Cor Anglais 2):** Measures 7-8 are whole rests. In measure 9, it plays a half note G₄ (written as a whole note with a fermata) marked *p*. In measure 10, it plays a half note A₄ (written as a whole note with a fermata).
- Tymp (Timpani):** Measures 7-8 are whole rests. In measure 9, it plays a half note G₂ (written as a whole note with a fermata) marked *p*. In measure 10, it plays a half note A₂ (written as a whole note with a fermata) marked *tr*.
- Vln I (Violin I):** Measures 7-8 contain a triplet of eighth notes (F₄, G₄, A₄) and a quarter note (B₄). In measure 9, it plays a half note G₄ (written as a whole note with a fermata). In measure 10, it plays a half note A₄ (written as a whole note with a fermata).
- Vln II (Violin II):** Measures 7-8 contain a half note G₄. In measure 9, it plays a half note G₄ (written as a whole note with a fermata). In measure 10, it plays a half note A₄ (written as a whole note with a fermata).
- Vla (Viola):** Measures 7-8 contain a half note G₄. In measure 9, it plays a half note G₄ (written as a whole note with a fermata). In measure 10, it plays a half note A₄ (written as a whole note with a fermata).
- CB (Cello):** Measures 7-8 contain a half note G₄. In measure 9, it plays a half note G₄ (written as a whole note with a fermata). In measure 10, it plays a half note A₄ (written as a whole note with a fermata).

247

248

21

Fl 1

21

Fl 2

21

Ob 1

21

Ob 2

(stacc.)

(stacc.)

(stacc.)

21

Cor I

21

Cor II

21

Tr I

21

Tr II

21

Tymp

tr

21

Fg

(stacc.)

21

Vln I

21

Vln II

21

Vla

(stacc.)

21

CB

27

Fl 1

27

Fl 2

27

Ob 1

27

Ob 2

27

Fg

27

Vln I

27

Vln II

27

Vla

27

CB

This musical score page contains measures 27 through 30. The instruments are arranged in a standard orchestral layout. Flutes 1 and 2 play a rapid sixteenth-note melody. Oboes 1 and 2 play a sustained harmonic line. The French horn plays a single note. The string section (Violins I and II, Viola, and Double Bass) provides a rhythmic accompaniment with eighth notes. The key signature has one sharp (F#), and the time signature is 4/4.

251

36

Fl I

36

Ob I

Solo

p

36

Cor I

p

36

Cor II

p

36

Vln I

36

Vln II

(stacc.)

36

Vla

(stacc.)

36

CB

(stacc.)

(stacc.)

253

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

45

Fg

45

Vln I

45

Vln II

45

Vla

45

CB

Detailed description: This page of a musical score covers measures 45 through 49. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Cor Anglais I and II, Trumpets I and II, Tympani, Fagotti, Violins I and II, Viola, and Cello/Double Bass. Measures 45-46 feature complex woodwind passages with many sixteenth and thirty-second notes, often beamed together. The strings provide a rhythmic foundation with eighth-note patterns. Measure 47 shows a transition with more sustained notes in the woodwinds and brass. Measure 48 continues the woodwind activity, and measure 49 concludes the section with sustained notes in the upper woodwinds and strings.

50

Fl 1

50

Fl 2

50

Ob 1

50

Ob 2

50

Cor I

50

Cor II

50

Tr I

50

Tr II

50

Tymp

50

Fg

50

Vln I

50

Vln II

50

Vla

50

CB

Detailed description of the musical score: The score is for measures 50 through 55. Flute 1 (Fl 1) has a melodic line with slurs and ties. Flute 2 (Fl 2) and Oboe 1 (Ob 1) play sustained notes. Oboe 2 (Ob 2) has a more active line with slurs. Cor Anglais I (Cor I) and Cor Anglais II (Cor II) play sustained notes. Trumpet I (Tr I) and Trumpet II (Tr II) have rhythmic patterns. Tympani (Tymp) has a rhythmic pattern. Fagotto (Fg) has a melodic line. Violin I (Vln I) and Violin II (Vln II) have melodic lines. Viola (Vla) and Cello/Double Bass (CB) have melodic lines. The key signature has one sharp (F#) and the time signature is 2/4.

256

62

Fl 1

62

Fl 2

62

Ob 1

62

Ob 2

62

Cor I

62

Cor II

62

Tr I

62

Tr II

62

Tymp

62

Fg

62

Vln I

62

Vln II

62

Vla

62

CB

Solo

tr

Solo

Solo

(Solo)

tr ~~~~~

258

74 Solo

Ob 1

Fg

Vln I

Vln II

Vla

CB

Detailed description: This system covers measures 74 to 77. Ob 1 is silent in measure 74 and has a solo of eighth notes starting in measure 75. Fg plays a series of triplets in measures 74-76, followed by a trill in measure 77. The string section (Vln I, Vln II, Vla, CB) plays a rhythmic pattern of eighth notes with slurs in measures 74-76, and then rests or plays sustained notes in measure 77.

78

Ob 1

Fg

Vln I

Vln II

Vla

CB

Detailed description: This system covers measures 78 to 81. Ob 1 has a melodic line starting in measure 78. Fg has a trill in measure 78, followed by a melodic line. Vln I, Vln II, Vla, and CB have sustained notes or rests in measures 78-81.

83 Solo

Ob 1

Fg

Vln I

Vln II

Vla

CB

89

Fg

Vln I

Vln II

Vla

CB

Detailed description of the musical score: The score is for measures 83 through 92. The first system (measures 83-88) shows the Oboe 1 (Ob 1) playing a solo melody starting at measure 83. The Fagotto (Fg) part begins at measure 83 with a complex rhythmic pattern involving triplets and trills. The strings (Violins I and II, Viola, and Cello/Bass) provide a harmonic foundation with a steady eighth-note pattern. The second system (measures 89-92) continues the Fagotto and string parts. The Fagotto part includes trills (tr) and triplets (3). The string parts feature a rhythmic pattern of eighth notes.

93 Solo

Ob 1

Fg

Vln I

Vln II

Vla

CB

Detailed description: This system covers measures 93 to 96. In measure 93, Ob 1 is silent. Fg plays a triplet of eighth notes (G4, A4, B4) with a breath mark, followed by a triplet of eighth notes (C5, B4, A4). In measure 94, Ob 1 has a solo of eighth notes (G4, A4, B4, C5, B4, A4, G4). Fg continues with a triplet of eighth notes (G4, A4, B4) and a trill on C5. Vln I and II play sustained notes: Vln I has G4 and A4, while Vln II has G4 and A4. Vla and CB play sustained notes: Vla has G3 and A3, while CB has G2 and A2. All string parts have breath marks.

97

Ob 1

Fg

Vln I

Vln II

Vla

CB

Detailed description: This system covers measures 97 to 100. In measure 97, Ob 1 is silent. Fg plays a triplet of eighth notes (G4, A4, B4) with a breath mark, followed by a triplet of eighth notes (C5, B4, A4). In measure 98, Ob 1 is silent. Fg continues with a triplet of eighth notes (G4, A4, B4) and a trill on C5. Vln I and II play sustained notes: Vln I has G4 and A4, while Vln II has G4 and A4. Vla and CB play sustained notes: Vla has G3 and A3, while CB has G2 and A2. All string parts have breath marks.

262

105

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

tr

p

p

p

p

p

109

Fg

f *p*

Vln I

Vln II

Vla

CB

115

Solo

p *tr*

Fl 1

Ob 1

Ob 2

Fg

Vln I

Vln II

Vla

CB

265

131 *tr* *tr*

Fg

Vln I

Vln II

Vla

CB

Detailed description: This system covers measures 131 to 135. The Flute (Fg) part begins with a trill on a whole note, followed by a series of sixteenth-note runs. The Violin I (Vln I) and Violin II (Vln II) parts have sustained notes in the first two measures, then move to a half-note melody. The Viola (Vla) and Cello/Bass (CB) parts also have sustained notes in the first two measures, then move to a half-note melody. The key signature has one sharp (F#).

136

Fg

Vln I

Vln II

Vla

CB

Detailed description: This system covers measures 136 to 140. The Flute (Fg) part continues with sixteenth-note runs and trills. The Violin I (Vln I) and Violin II (Vln II) parts have sustained notes in the first two measures, then move to a half-note melody. The Viola (Vla) and Cello/Bass (CB) parts also have sustained notes in the first two measures, then move to a half-note melody. The key signature has one sharp (F#).

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

Fl 1

Solo

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

162

Vln I

162

Vln II

162

Vla

162

CB

167 $\flat 2$ *tr*

Fg

167

Vln I

167

Vln II

167

Vla

167

CB

171 \sharp *tr*

Fg

171

Vln I

171

Vln II

171

Vla

171

CB

175 Tutti

Fl 1 175 *f*

Fl 2 175 *f*

Ob 1 175 *f*

Ob 2 175 *ff (f)*

Cor I 175 *f*

Cor II 175 *f*

Tr I 175 *f*

Tr II 175 *f*

Tymp 175 *f*

Fg 175 *tr*

Vln I 175 *f*

Vln II 175 *f*

Vla 175 *ff (f)*

CB 175 *f*

Detailed description of the musical score: The score is for measures 175 to 179. Measure 175 is marked 'Tutti'. Flutes 1 and 2, Oboes 1 and 2, Cor Anglais I and II, and Trumpets I and II all play a half note F4 (first line space) with a forte (f) dynamic. The Trombones I and II play a half note F3 (second line space) with a forte (f) dynamic. The Tympani play a half note F2 (second line space) with a forte (f) dynamic. The Fagotti play a half note F2 (second line space) with a trill (tr) dynamic. The Violins I and II play a half note F4 (first line space) with a forte (f) dynamic. The Viola plays a half note F3 (second line space) with a fortissimo (ff) dynamic. The Cello/Double Bass play a half note F2 (second line space) with a forte (f) dynamic.

181

Fl 1

181

Fl 2

181

Ob 1

181

Ob 2

181

Cor I

181

Cor II

181

Tr I

181

Tr II

181

Fg

181

Vln I

181

Vln II

181

Vla

181

CB

Detailed description of the musical score: The score is for measures 181 through 184. The instruments are arranged in a standard orchestral layout. Flutes 1 and 2 play a melodic line with some trills. Oboes 1 and 2 play a similar melodic line. Cor Anglais I and II are silent. Trumpets I and II are silent. Fagott plays a rhythmic pattern. Violins I and II play a melodic line with trills. Viola plays a harmonic line. Cello/Double Bass plays a rhythmic pattern.

186

Fl 1

186

Fl 2

186

Ob 1

186

Ob 2

186

Cor I

186

Cor II

186

Tr I

186

Tr II

186

Fg

186

Vln I

186

Vln II

186

Vla

186

CB

tr

p

Detailed description: This page of a musical score covers measures 186 through 190. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Cor Anglais I and II, Trumpets I and II, Fagotto, Violins I and II, Viola, and Cymbals. Measures 186-189 feature various woodwind and string entries and patterns, including trills in the Violin I part. Measure 190 concludes with a piano (*p*) dynamic marking on the Violin I part.

191

Fl 1

Ob 1

Vln I

Vln II

Vla

CB

198

Fl 1

Ob 1

Vln I

Vln II

Vla

CB

205

Solo *tr* *tr* *tr* *tr*

Fl 1

Ob 1

Vln I

Vln II

Vla

CB

212

Fl 1

Ob 1

Ob 2

Vln I

Vln II

Vla

CB

(mf)

mf

rf (mf)

mf

mf

mf

(mf)

219 **Solo**

Fl I

219

tr

tr

Fg

dol.

219

p

Vln I

219

p

Vln II

219

p

Vla

219

p

CB

(*p*)

pizzic.

225

tr

tr

Fl I

225

tr

tr

Fg

225

Vln I

225

Vln II

225

Vla

225

CB

col arco

229

Fg

Vln I

Vln II

Vla

CB

233

Fg

Vln I

Vln II

Vla

CB

p

237

Fg

Vln I

Vln II

Vla

CB

237

237

237

237

242

Fg

Vln I

Vln II

Vla

CB

242

242

242

242

Solo

254

Fl I

254

Fg

254

Vln I

254

Vln II

254

Vla

254

CB

257

Fl I

257

Fg

257

Vln I

257

Vln II

257

Vla

257

CB

This musical score page contains two systems of staves, each with six parts: Flute I (Fl I), Flute/Guitar (Fg), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello/Bass (CB). The first system covers measures 254 to 256, and the second system covers measures 257 to 259. A 'Solo' marking is placed above the first system. In measure 254, Flute I has a rest, while Flute/Guitar plays a continuous sixteenth-note pattern. In measure 255, Flute I enters with a melodic line. In measure 256, Flute I has a rest. The second system begins in measure 257 with a new melodic line for Flute I. The Flute/Guitar continues its pattern. The string parts (Violins, Viola, and Cello/Bass) provide a harmonic accompaniment with various rhythmic patterns, including eighth and sixteenth notes.

260

Fl I

260

Fg

260

Vln I

260

Vln II

260

Vla

260

CB

This musical score page contains measures 260 through 262 for a six-part ensemble. The instruments are Flute I (Fl I), Flute/Guitar (Fg), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello/Bass (CB). Measures 260 and 261 are marked with a '260' at the beginning of the staff. Measure 262 is marked with a '261' at the beginning of the staff. The Flute I part features a melodic line with eighth-note patterns and slurs. The Flute/Guitar part plays a continuous eighth-note accompaniment. The Violin I and Violin II parts play a steady eighth-note accompaniment. The Viola part plays a steady eighth-note accompaniment. The Cello/Bass part plays a steady eighth-note accompaniment.

282

268 Solo

Fl 1

Ob 1

Ob 2

Cor I

Cor II

Fg

Vln I

Vln II

Vla

CB

Detailed description of the musical score: The score is for measures 268, 269, and 270. The instruments and their parts are as follows: Fl 1 (Flute 1) has a 'Solo' marking and plays a melodic line with slurs in measures 268 and 270, and a rest in measure 269. Ob 1 (Oboe 1) and Ob 2 (Oboe 2) play sustained notes in all three measures. Cor I (Cor Anglais I) and Cor II (Cor Anglais II) play sustained notes in all three measures. Fg (Fagotto) plays a complex melodic line with trills in measures 268 and 270, and a rest in measure 269. Vln I (Violin I) and Vln II (Violin II) play sustained notes in all three measures. Vla (Viola) and CB (Cello/Bass) play sustained notes in all three measures.

278

Fl 1

278

Fl 2

278

Ob 1

278

Ob 2

278

Cor I

278

Cor II

278

Tr I

278

Tr II

278

Tymp

278

Fg

278

Vln I

278

Vln II

278

Vla

278

CB

285

286

292

Fg

292

Vln I

292

Vln II

292

Vla

292

CB

296 Solo

Ob 1

296

Fg

296

Vln I

296

Vln II

296

Vla

296

CB

301 Tutti

Fl 1 *f*

Fl 2 *f*

Ob 1 *(f)*

Ob 2 *f*

Cor I *p* *f*

Cor II *p* *f*

Tr I *f*

Tr II *f*

Tymp *f*

Fg

Vln I *f*

Vln II *f*

Vla *f*

CB *f*

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

This musical score page contains measures 305 through 307 for a symphony. The instruments are arranged in the following order from top to bottom: Flute 1 and 2, Oboe 1 and 2, Cor Anglais I and II, Trumpet I and II, Tympani, Fagott, Violin I and II, Viola, and Cello/Double Bass. Measures 305 and 306 feature a complex woodwind and string texture, with the woodwinds playing rapid sixteenth-note passages and the strings providing a rhythmic foundation. Measure 307 shows a transition with some instruments resting while others continue their melodic lines. The score is written in standard musical notation with various clefs, key signatures, and dynamic markings.

290

313

Fg

f *p* *f* *p*

313

Vln I

313

Vln II

313

Vla

313

CB

The musical score for measures 313-318 is presented for five instruments: Fagotto (Fg), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello/Bass (CB). The Fg part begins with a measure of rest, followed by a series of eighth and sixteenth notes with slurs and accents. Dynamics of *f* and *p* are indicated. The Vln I and Vln II parts are bracketed together and play a similar melodic line. The Vla and CB parts provide harmonic support with sustained notes and moving lines. The score is in 12/8 time and includes various musical notations such as slurs, accents, and dynamic markings.

292

293

331

Fg

331

Vln I

331

Vln II

331

Vla

331

CB

336

Fl I

336

Ob I

336

Cor I

336

Cor II

336

Fg

336

Vln I

336

Vln II

336

Vla

336

CB

341

Fg

Vln I

Vln II

Vla

CB

346

Fl 1

Ob 1

Cor I

Cor II

Fg

346

Vln I

Vln II

Vla

CB

351

Fl 1

Ob 1

Fg

Vln I

Vln II

Vla

CB

Solo

Detailed description: This system contains measures 351 through 355. Flute 1 (Fl 1) and Oboe 1 (Ob 1) have a 'Solo' marking above measure 354. The Flute 1 part features a melodic line with slurs and ties. The Oboe 1 part has a similar melodic line. The Bassoon (Fg) plays a rhythmic pattern of eighth and sixteenth notes. The Violins (Vln I and Vln II) and Viola (Vla) play a rhythmic pattern of eighth and sixteenth notes. The Cello (CB) plays a rhythmic pattern of eighth and sixteenth notes.

356

Fl 1

Fg

Vln I

Vln II

Vla

CB

Detailed description: This system contains measures 356 through 360. Flute 1 (Fl 1) plays a melodic line with slurs and ties. The Bassoon (Fg) plays a rhythmic pattern of eighth and sixteenth notes. The Violins (Vln I and Vln II) and Viola (Vla) play a rhythmic pattern of eighth and sixteenth notes. The Cello (CB) plays a rhythmic pattern of eighth and sixteenth notes.

360

Fg

Vln I

Vln II

Vla

CB

This system contains measures 360 through 363. The Fagotto (Fg) part is marked with a '360' and features a dense, continuous sixteenth-note texture. The Violins (Vln I and Vln II) are marked with a '360' and play a rhythmic pattern of eighth notes and rests. The Viola (Vla) and Cello/Bass (CB) parts are marked with a '360' and play a slower, more melodic line with long slurs.

364

Fg

Vln I

Vln II

Vla

CB

This system contains measures 364 through 367. The Fagotto (Fg) part is marked with a '364' and continues its dense, continuous sixteenth-note texture. The Violins (Vln I and Vln II) are marked with a '364' and play a rhythmic pattern of eighth notes and rests. The Viola (Vla) and Cello/Bass (CB) parts are marked with a '364' and play a slower, more melodic line with long slurs.

368

Fg

Vln I

Vln II

Vla

CB

372

Fg

Vln I

Vln II

Vla

CB

377

Fg

377

Vln I

377

Vln II

377

Vla

377

CB

381 Solo

Fl I

381

Cor I

381

Cor II

381

Fg

381

Vln I

381

Vln II

381

Vla

381

CB

384

Fl I

384

Cor I

384

Cor II

384

Fg

384

Vln I

384

Vln II

384

Vla

384

CB

Detailed description: This is a page of a musical score, specifically measures 384, 385, and 386. The instruments listed on the left are Fl I, Cor I, Cor II, Fg, Vln I, Vln II, Vla, and CB. The Fl I part has a melodic line starting in measure 384, continuing through 385 and 386. The Fg part has a more complex melodic line, also spanning these measures. The other instruments (Cor I, Cor II, Vln I, Vln II, Vla, and CB) are playing sustained notes or rests throughout the three measures. The page number 384 is written at the beginning of each staff line.

301

393

Fl 1

393

Fl 2

393

Ob 1

393

Ob 2

393

Cor I

393

Cor II

393

Tr I

393

Tr II

393

Tymp

393

Fg

393

Vln I

393

Vln II

393

Vla

393

CB

Adagio
Tutti

Flauto 1 *f*

Flauto 2 *f*

Oboe 1 (*f*)

Oboe 2 *f*

Corno I in C

Corno II in C *f*

Tromba I in C

Tromba II in C

Timpano in C G

Fagotto Obligato *f*

Violino I *f*

Violino II *f*

Viola *f*

Basso *f*

5 **Solo**

Fg *rf*

Vln I *p* *rf*

Vln II *p* (*rf*)

Vla *p* *rf*

CB *p* *rf*

10 *tr* *rf*

Vln I *rf* *rf*

Vln II (*rf*) (*rf*)

Vla *rf* *rf*

CB *rf* *rf*

This musical score page contains two systems of staves, numbered 15 to 19. The instruments are Flute (Fg), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello/Bass (CB). The key signature has one flat (B-flat), and the time signature is 3/4. The first system (measures 15-18) features a complex, fast-moving melody in the Flute part, while the strings provide a steady, rhythmic accompaniment. The second system (measures 19-21) shows a more active role for the Violins and Viola, with the Flute part concluding with a trill (tr) in the final measure.

15

Fg

15

Vln I

15

Vln II

15

Vla

15

CB

19

Fg

19

Vln I

19

Vln II

19

Vla

19

CB

tr

22

Solo *tr* Solo

Fl 1

22

Solo

Ob 1

() ()

22

Cor 1

p

22

Cor 2

p

22

Fg

tr

22

Vln I

rf () ()

22

Vln II

() ()

22

Vla

() ()

22

CB

307

308

37

Fg *rf*

Vln I *p*

Vln II *p* *rf*

Vla *p*

CB *(p) pizzic.* *col arco*

41

Fg *tr* *tr* *(b)*

Vln I

Vln II

Vla

CB

310

Tutti

49

Fl 1 *f*

Fl 2 *(f)*

Ob 1 *f*

Ob 2 *f*

Cor 1 *f*

Cor 2 *f*

Tr I *f*

Tr II *f*

Tymp *f* *tr*

Fg *ad libit.* *(f)* *tr*

Vln I *fp* *f*

Vln II *fp* *f*

Vla *fp* *f*

CB *fp* *(f)* *(attaca)*

Solo

312

313

11 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

17

Fg

Vln 1

Vln 2

Vla

CB

22

Fl 1

Fg

Vln 1

Vln 2

Vla

CB

pizzic.

The musical score is divided into two systems. The first system covers measures 17 to 21, and the second system covers measures 22 to 26. The instruments are arranged in a standard orchestral layout. The Fagotto (Fg) part has a melodic line with some slurs. The Violin 1 (Vln 1) and Violin 2 (Vln 2) parts have a similar rhythmic pattern. The Viola (Vla) and Cello/Bass (CB) parts have a more active role. The Flute 1 (Fl 1) part has a melodic line starting in measure 22. The Cello/Bass (CB) part has a pizzicato instruction in measure 22.

27

Fl 1

27

Fg

27

Vln 1

27

Vln 2

27

Vla

27

CB

col arco

The musical score for measures 27-31 features six staves. Fl 1 (Flute 1) begins in measure 27 with a melodic line, continuing through measure 28, and then rests in measures 29, 30, and 31. Fg (Fagotto) starts in measure 27 with a long melodic line that continues through measure 31. Vln 1 (Violin 1) and Vln 2 (Violin 2) play a rhythmic pattern of eighth notes, starting in measure 27 and continuing through measure 31. Vla (Viola) and CB (Cello/Bass) play a rhythmic pattern of eighth notes, starting in measure 27 and continuing through measure 31. The instruction 'col arco' is written below the CB staff in measure 29.

Tutti

Solo

36

Fl 1

36

Fl 2

36

Ob I

36

Ob II

36

Cor I

36

Cor II

36

Tr I

36

Tr II

36

Tymp

36

Fg

36

Vln 1

36

Vln 2

36

Vla

36

CB

mf

mf

mf

mf

mf

319

320

53

Fg

53

Vln 1

53

Vln 2

53

Vla

53

CB

322

63

Fl 1

Fg

Vln 1

Vln 2

Vla

CB

Solo

Detailed description: This system contains measures 63 through 68. In measure 63, Fl 1 has a whole rest, while Fg, Vln 1, Vln 2, Vla, and CB all have eighth-note patterns. In measure 64, Fl 1 has a whole rest, and the other instruments continue with eighth-note patterns. In measure 65, Fl 1 has a whole rest, and the other instruments continue. In measure 66, Fl 1 has a whole rest, and the other instruments continue. In measure 67, Fl 1 has a whole rest, and the other instruments continue. In measure 68, Fl 1 has a solo (marked 'Solo') consisting of a quarter note followed by an eighth note, while Fg, Vln 1, Vln 2, Vla, and CB all have whole rests.

69

Fl 1

Fg

Vln 1

Vln 2

Vla

CB

Solo

Detailed description: This system contains measures 69 through 74. In measure 69, Fl 1 has a solo (marked 'Solo') consisting of a quarter note followed by an eighth note, while Fg, Vln 1, Vln 2, Vla, and CB all have eighth-note patterns. In measure 70, Fl 1 has a solo, and the other instruments continue with eighth-note patterns. In measure 71, Fl 1 has a solo, and the other instruments continue. In measure 72, Fl 1 has a solo, and the other instruments continue. In measure 73, Fl 1 has a solo, and the other instruments continue. In measure 74, Fl 1 has a solo, and the other instruments continue.

74

Fl 1

74

Cor I

74

Cor II

74

Fg

74

Vln 1

74

Vln 2

74

Vla

74

CB

p

p

70

Cor I

Cor II

Fg

Vln 1

Vln 2

Vla

CB

84

Ob I

Solo

Fg

Vln 1

Vln 2

Vla

CB

Ob I

Fg

Vln 1

Vln 2

Vla

CB

Fg

Vln 1

Vln 2

Vla

CB

88

88

88

88

88

88

88

92

92

92

92

92

92

327

Musical score for measures 100-103. The score includes parts for Flute 1 (Fl 1), Flute 2 (Fl 2), Oboe I (Ob I), Oboe II (Ob II), Bassoon (Fg), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Cello/Bass (CB).

Measures 100-103 are marked with a dynamic of 100. The woodwinds (Fl 1, Fl 2, Ob I, Ob II) play a rhythmic pattern of eighth notes and rests. The Bassoon (Fg) plays a complex, fast-moving line with many slurs and ties. The Violins (Vln 1, Vln 2) play a simple, sustained line. The Viola (Vla) and Cello/Bass (CB) play a simple, sustained line.

104 Tutti

Fl 1 104 *f*

Fl 2 104 *f*

Ob I 104 *f*

Ob II 104 *f*

Cor I 104 *f*

Cor II 104 *f*

Tr I 104 *f*

Tr II 104 *f*

Tymp 104 (*tr* ~~~~~) *f*

Fg 104 (*tr* *tr*)

Vln 1 104 *f*

Vln 2 104 (*f*) *f*

Vla 104 *f*

CB 104 (*f*) *f*

110

Fl 1

110

Fl 2

110

Ob I

110

Ob II

110

Cor I

110

Cor II

110

Tr I

110

Tr II

110

Tymp

110

Fg

110

Vln 1

110

Vln 2

110

Vla

110

CB

p

f

f

f

tr

tr

tr

Detailed description: This page of a musical score covers measures 110 through 114. The instruments are arranged in a standard orchestral layout. Measures 110 and 111 feature a dynamic of *p* (piano) for the woodwinds. Measures 112, 113, and 114 feature a dynamic of *f* (forte) for the woodwinds and strings. The timpani part includes trill markings (*tr*) in measures 110, 112, and 114. The string section (Violins 1 and 2, Viola, and Cello/Double Bass) plays a rhythmic pattern of eighth notes throughout the measures.

115 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

p

p

p

p

p

120

Fl 1

Solo

120

Fg

120

Vln 1

120

Vln 2

120

Vla

120

CB

125

Fg

125

Vln 1

125

Vln 2

125

Vla

125

CB

Detailed description of the musical score: The score is for measures 120 through 129. The first system (measures 120-124) shows a Flute 1 solo starting at measure 120. The Flute 1 part has a 'Solo' box above it. The Flute 2 part has a 'Solo' box above it. The Violin 1 and Violin 2 parts are marked with a '120' above the first measure. The Viola and Cello/Bass parts are also marked with a '120' above the first measure. The second system (measures 125-129) shows the continuation of the orchestral accompaniment. The Flute 1 part has a '125' above the first measure. The Flute 2 part has a '125' above the first measure. The Violin 1 and Violin 2 parts are marked with a '125' above the first measure. The Viola and Cello/Bass parts are also marked with a '125' above the first measure.

Tutti

130

Fl 1 *f*

130

Fl 2 *f*

130

Ob I *f*

130

Ob II *f*

130

Cor I *f*

130

Cor II *f*

130

Tr I *f*

130

Tr II *f*

130

Tymp *f* *tr* *tr*

130

Fg

130

Vln 1 *f*

130

Vln 2 *f*

130

Vla *f*

130

CB *f*

135 Solo

Fl 1

Fl 2

Ob I

Ob II

Cor I

Cor II

Tr I

Tr II

Tymp *tr* *tr*

Fg

Vln 1

Vln 2

Vla

CB

p

p

p

p

140

Fg

Vln 1

Vln 2

Vla

CB

145

Solo

Fl 1

Fg

145

Vln 1

Vln 2

Vla

CB

pizzic.

150

Fl 1

Ob I

Fg

Solo

Solo

Vln 1

Vln 2

Vla

CB

col arco

156

Fl 1

Ob I

Fg

Vln 1

Vln 2

Vla

CB

161

Ob I

Solo

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 I

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

p

Cor I

185

p

Cor II

185

Fg

185

Vln 1

185

Vln 2

185

Vla

185

CB

Detailed description of the musical score: The score is for measures 185 to 190. Flute 1 (Fl 1) has a 'Solo' marking above measure 186. Oboe I (Ob I) has a 'Solo' marking above measure 185 and a forte (*f*) dynamic marking below measure 185. Cor Anglais I (Cor I) and Cor Anglais II (Cor II) both have a piano (*p*) dynamic marking below measure 185. Bassoon (Fg) has a melodic line starting in measure 185. Violin 1 (Vln 1) and Violin 2 (Vln 2) play a rhythmic pattern of eighth notes. Viola (Vla) and Cello (CB) play a similar rhythmic pattern. The score is written in standard musical notation with treble and bass clefs, and various note values and rests.

191 **Tutti**

Fl 1 *f*

Fl 2 *f*

Ob I *f*

Ob II *f*

Cor I *f*

Cor II *f*

Tr I *f*

Tr II *f*

Tymp *f* *tr* *tr*

Fg

Vln 1 *f*

Vln 2 *f*

Vla *f*

CB *f*

198 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

p

p

p

p

p

203

Fg

203

Vln 1

203

Vln 2

203

Vla

203

CB

The musical score for measures 203-206 features five staves. The Flute (Fg) staff at the top contains a highly technical melodic line with numerous slurs and ties, indicating rapid passages. Below it, the Violin 1 (Vln 1) and Violin 2 (Vln 2) staves are grouped with a brace and play a similar accompaniment of eighth notes with slurs. The Viola (Vla) and Cello (CB) staves provide a harmonic foundation with longer note values and slurs. All staves are marked with the measure number 203 at the beginning of the first measure.

344

213

Fg

(*simile*)

213

Vln 1

213

Vln 2

213

Vla

213

CB

Detailed description of the musical score: The score is for measures 213 through 217. The Flute (Fg) part in measure 213 is marked with a '213' and a '(simile)' instruction, indicating a continuation of a similar pattern. It features a rapid sixteenth-note scale-like figure. The Violin 1 (Vln 1) and Violin 2 (Vln 2) parts enter in measure 213 with a rhythmic pattern of eighth notes, each marked with an accent. The Viola (Vla) and Cello/Bass (CB) parts also enter in measure 213 with a similar eighth-note rhythmic pattern. The strings continue this pattern through measures 214, 215, 216, and 217. The Flute part continues its melodic line throughout the measures.

346

347

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

349

239 **Solo**

Fl I

Fl 2

Ob I

Ob II

Cor I

Cor II

Tr I

Tr II

Tymp

Fg

(*simile*)

Vln 1

Vln 2

Vla

CB

p

mf

p

mf

p

mf

p

(mf)

351

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 distinguishing between original and editorial material, will be the only way to ensure that the works which are

⁶⁸compare 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.

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Appendix A

List of Brandl's Works That Feature Bassoon

<u>Title</u>	<u>Opus/ Date</u>	<u>Instrumentation</u>	<u>Publisher</u>	<u>Source</u>
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 accompaniment'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 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

<u>Title</u>	<u>Date</u>	<u>Instrumentation</u>	<u>Publisher</u>	<u>Source</u>
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 obbligato (Alme incaute...)	1788	voice, bsn, strings 2ob, 2cl, 2hn, timp	Ms	Regensburg, TTB Rtt Schacht 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

<u>Composer</u>	<u>Dates</u>	<u>Title</u>	<u>Source</u>
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 Concerto No. 11	London, BM 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. Turković)
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 (ed. H Voxman)	Schwerin, LB Hofmeister, Lp 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 Konservatöre 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 "B" 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 "B" 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 "B2" 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 Φ ," or "Von Anfang mit M7 bis auf Φ " 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 they 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 "ß 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

<u>Title</u>	<u>Opus</u>	<u>Instrumentation</u>	<u>Publisher</u>	<u>Source</u>
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 note 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