TWO ANONYMOUS EIGHTEENTH-CENTURY MANUSCRIPTS FOR TRUMPET WITH OBOE ENSEMBLE FROM THE LILIEN PART-BOOKS (SONSFELD COLLECTION):
A LECTURE RECITAL;
TOGETHER WITH THREE OTHER RECITALS

DISSERTATION

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements
For the Degree of

DOCTOR OF MUSICAL ARTS

By

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Denton, Texas
December, 1981

The lecture was given on July 27th, 1981. The discussion dealt with two anonymous eighteenth-century works: a Symphonia, Anon. 32b in D for two trumpets, two oboes, two violins, viola and bassoon; and a Concerto, Anon. 3 in D for trumpet, three oboes, and two bassoons. Both works are from part-books, originally owned by the Prussian General Georg von Lilien (1652-1726), which are now part of the "Sonsfeld Collection" housed in the Bibliotheca Fürstenbergiana at Schloss Herdringen, W. Germany.

The lecture included an examination of the origin of the manuscripts, the historical background for the works, and aspects of mixed style in the music. It also contained an analytical discussion of each work. Both works were then performed.

In addition to the lecture recital three other recitals of music for solo trumpet were given. The first recital was given on November 21, 1977 and included the Concerto for
Trumpet by Johann Nepomuk Hummel, and works of Henry Purcell, Halsey Stevens, and Eugene Bozza.

The second recital was presented on July 3, 1978. It featured the Concerto in Ab by Alexander Arutunian along with works of Georges Enesco, Jean Rivier, and Allen Molineux.

The third recital included works of Ernest Bloch, J. G. B. Neruda, Alexander Goedicke, and Fischer Tull. It was given on March 3, 1980.

All four recitals were recorded on magnetic tape and are filed, along with the written version of the lecture materials, as a part of the dissertation.
Tape recordings of all performances submitted as dissertation are on deposit in the North Texas State University Library
PREFACE

The two works to be discussed and performed in this lecture recital were scored and edited from individual parts in manuscripts which were made available to me through the kind generosity of Edward H. Tarr during my studies with him in Basel, Switzerland, in the summer of 1980.

My purposes in choosing these works as the subject of my lecture recital are to bring to light through performance two Baroque works which are not presently available in the published trumpet repertoire; to point out the existence of an important body of works for trumpet in the Lilien Partbooks; and to gain experience in the editing, researching, and performing of works from original manuscript.

The greater portion of the work in preparing and editing the performance scores was done with the assistance of trumpeter, musicologist, and editor Edward H. Tarr, of the Schola Cantorum, Basel, Switzerland. Care was taken in the preparation of the scores to insure faithfulness to the original manuscripts. All slurs, dynamics, or other markings not specifically marked in the original are indicated with dotted lines or brackets. In cases where obvious rhythmic or pitch errors were found each correction was carefully noted.
Since the performers on the recital are not highly accomplished on Baroque instruments, modern instruments including piccolo trumpet are used. This choice was made in order to present a more accurate reading of the music.
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North Texas State University
School of Music
presents

Albert Moore

in a

Graduate Trumpet Recital

assisted by

Debby Barkey, piano

Monday, November 21, 1977  5:00 p.m.  Recital Hall

Concerto in Eb
Allegro con Spirito
Andante
Rondo

Concerto in D
Allegro
Adagio
Allegro

-Intermission-

Sonata
Allegro moderato
Adagio tenero
Allegro

Caprice Op. 47

This recital is presented in partial fulfillment of the requirements for
the Doctor of Musical Arts degree.
North Texas State University
School of Music
presents

Albert Moore

in a

Graduate Trumpet Recital

assisted by

Debby Barkey, piano

Monday, July 3, 1978 6:30 p.m. Recital Hall

Concerto in A♭ Alexander Arutunian
Legend Georges Enesco

-INTERMISSION-

Concerto Jean Rivier
Allegro
Grave
Molto Vivace

Sonata in Two Movements Allen Molineux

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree.
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

Albert Moore
in a
Graduate Trumpet Recital
assisted by
Robert Rogers, piano

Monday, March 3, 1980

Concerto Op. 41 in B♭
Proclamation

Intermission

Concerto in E♭
Allegro
Largo
Vivace

Three Bagatelles
I. Prelude
II. Improvisation
III. Caprice

Alexander Goedicke
(ca. 1940)

Ernest Bloch
(1955)

J.G.B. Neruda
Ed. David Hickman (ca. 1760)

Fisher Tull
(1975)

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree.
NORTH TEXAS STATE UNIVERSITY
School of Music
presents

Albert L. Moore

trumpet

in a

Lecture Recital

Two Anonymous Eighteenth-Century Manuscripts for Trumpet with Oboe Ensemble from the Lilien Part-Books (Sonsfeld Collection);
Performance with Commentary

assisted by

Leonard Candelaria, conductor
Dick Clardy, trumpet; Amy Anderson, Candis Hanson,
Jennifer Morgan, Oboes; Sue Rodriguez,
Irene Bozarth, violins; Peggy Ward, viola;
Lee Seibert, Greg Morton, bassoons

Monday, July 27, 1981 8:15 Concert Hall

Program

Symphonia

Allegro
Largo
Allegro

Concerto

Allegro
Aria
Minuet I-Minuet II-Minuet I
Bourrée I-Bourrée II-Bourrée I

Anon. no. 32b

Anon. no. 3

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts
CHAPTER I

THE COLLECTION OF MANUSCRIPTS

Two early eighteenth-century anonymous works are being given their twentieth-century premiere in this lecture-recital: a *Symphonia in D* (Lilien Part-books no. 32b, mvts. 197-199) for two trumpets, two oboes, two violins, viola, and bassoon; and a *Concerto in D* (Lilien Part-books no. 3, mvts. 23-28) for trumpet, three oboes, and two bassoons. Both works were scored and edited from a set of six part-books originally owned by the Prussian general Georg von Lilien (1652-1726), and later (ca. 1728) incorporated in the "Sonsfeld music collection" belonging to the Prussian general Friedrich Otto Freiherr (Baron) von Wittenhorst-Sonsfeld (1678-1755). ¹

In 1755 the Sonsfeld collection was bequeathed to the Freiherr von Fürstenberg-Herdringen. For many years the collection was deposited in the Erzbischöfliche Bibliothek in Paderborn. Since 1970 it has been housed in the

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¹ The call number for the entire Sonsfeld collection is Fü 3720a. For the six part-books the call number is Fü 3741a. A microfilm of the Sonsfeld collection is in the Deutsches Musikgeschichtliches Archiv in Kassel and photo copies of the trumpet works from the Lilien part-books are in the private collection of Edward H. Tarr in Basel.
The six part-books which contain the *Symphonia* and the *Concerto* bear the initials G. v. L.; this probably means that they once belonged to the Prussian general Georg von Lilien. Georg von Lilien was born on October 17, 1652 in Berlin. His father was the well-known provost of St. Nicolai in Berlin. Georg spent some time at the universities of Frankfurt and Jena and then elected to seek a military career. He joined the guard regiment and in 1688 was made captain of a new regiment at Halle where he gained the favor of the future king of Prussia, Friedrich Wilhelm, and advanced rapidly in rank.

In 1704 the king raised Lilien to nobility, and Lilien was promoted to lieutenant general in 1710. In September of 1720 he was appointed governor of Geldern (today a small city in the Ruhr district of West Germany 28 miles northwest of Düsseldorf; it was ceded to Prussia in 1713). This was a very high post which included the whole civil administration of the country. Lilien was also the head of a garrison battalion stationed in Geldern. At the beginning

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2. Herdringen is a tiny village in the Westphalia District of central Germany, between Essen and Kassel.
of 1725 he resigned under adverse conditions and moved to the vicinity of Wittstock, where he died on June 22, 1726.\textsuperscript{3}

About Freidrich Otto Freiherr von Wittenhorst-Sonsfeld, the second owner of the part-books, little seems to have been recorded. He lived from 1678 to 1755 and was a member of a prominent family. A Madame de Sonsfeld is mentioned in several letters by Frederic the Great's sister as an intimate friend of the royal family of Friedrich Wilhelm I,\textsuperscript{4} and in other sources as being so well connected that she was called "everybody's aunt."\textsuperscript{5}

That the Baron had a strong interest in music and enough influence to gather and preserve the large number of musical works in the Sonsfeld collection is fortunate, for it contains compositions by many of the important German and Italian composers of the period. The list of composers represented in the Sonsfeld collection gives an indication of the stature of the company in which the anonymous part-books resided. The collection's three hundred and sixty-five

\textsuperscript{3} Ernst Friedlaender, "Lilien, Georg v.," \textit{Allgemeine Deutsche Biographie}, 56 vols. (Leipzig: Dunder and Humblot, 1883) \textit{XVIII}, 645-46.


works include over one hundred and thirty concertos, numerous sonatas and overtures, and some symphonies, and represent seventy-one composers. Among the composers are: Albinoni, Bach, F. Benda, Biber, J. F. Fasch, Graun, Handel, J. A. Hasse, B. Marcello, Mattheson, Pepusch, Quantz, S. P. Sydow, Telemann, Tessarini, and Vivaldi. Most of the works in the Sonsfeld collection are for oboes and bassoons, and many of these also include a solo trumpet.

The Lilien Part-books contain a total of fifty-two works with three hundred and forty movements, and each movement is numbered in the original manuscripts. The instrument names are imprinted on the part-books with the double-reed instruments indicated as Hautbois I, Hautbois II, Hautbois III, Taille, Basson I, Basson II. Taille is used here usually to indicate the tenor oboe, although in works with strings it may also call for a viola. The spelling Basson was generally used to indicate the bassoon when it was used as the lowest range instrument of an oboe ensemble. This practice probably reflects the French ancestry of the double-reeds. The Lilien collection

consists of suites, with an opening overture, and concertos in which a trumpet may be added as a solo instrument above the oboe ensemble. The most common instrumentation is trumpet, three oboes, taille, and bassoon (or two bassoons), although sometimes two violins or two horns are asked for and may serve as replacements for the taille. In one work two flutes and two horns are combined with two oboes and two bassoons, and several works are for just the double reed ensemble. For the majority of the fifty-two works no composer's name is given. Fourteen of these works include one or two trumpets (Figure 1). The most commonly indicated instrument is the natural trumpet in D, but C

1. Suite in c minor (mvts. 1-12), tr, 3 ob, t, bn.
3. Concerto in D (mvts. 23-28), tr, 3 ob, 2 bn.
5. Simphonia in Eb (mvts. 39-45), tr, 3 ob, va, A, 2 bn.
9. Concerto in c minor (mvts. 59-65), tr, 3 ob, T, 2 bn.
11. Concerto in D (mvts. 74-80), tr, 4 ob, 2 bn
(attributed to Samuel Peter Sydow).
22. Simphonia in b minor (mvts. 134-139), tr, 3 ob, 2 bn.
30. Ouverture in C (mvts. 178-185), tr, 3 ob, 2 bn.
31. Ouverture in Eb (mvts. 186-192), tr, 3 ob, bn.
32b. Symphonia in D (mvts. 197-199), 2 tr, 2 ob, 2 v, t, bn. (attributed to Händel).
35. Ouverture in D (mvts. 237-246), tr, 3 ob, 2 bn.
38. Concerto in c minor (mvts. 261-266), tr, 2 ob, t, 2 bn.
40. Concerto in D (mvts. 270-277), tr, 2 ob, 2 v, bn.
43. Concerto in D (mvts. 292-306), tr, 2 ob, t, bn.

Fig. 1--Trumpet works in the Lilien Part-books

8. Ibid., 8-9.
and Eb trumpets are also used. Four works are in minor keys.

Although the works in the part-books are essentially for double-reed ensemble with various additional wind and string instruments, they appear to have originated from a variety of composers and regions. The diversity of form and style represented, the mixture of French and Italian terms, and a variety of copyists make identification of composer and origin difficult.

Several clues are available with regard to dating the part-books. The duration of their original owner General Georg von Lilien's career, 1688 to 1725, gives a broad framework for the period in which the music was used.

More specifically, the watermark is "Zittau" and is known to have come from the year 1713. The Symphonia bears the inscription "Lopera/De Amadigý/del Seign. Hendel." The attribution is false but indicates that the music must have been copied after the year 1715, the date of that opera's composition.

This reference to Handel's Amadigi, along with the use of soprano clef in the first oboe part in some of the works, suggests that many of the pieces from the collection are transcriptions. Many of the oboe parts may have been transcribed from vocal or string parts; the trumpet parts

9. I am grateful to Edward Tarr for this information.
are probably original because of the clearly defined melodic idiom necessitated by the natural trumpet's overtone series.

One other significant insight into dating the composition and or transcription of the entire Sonsfeld collection is found in examining the status of the trumpet corps in Prussia during this period. The Guild of Trumpeters and Kettledrummers of the Holy Roman Empire was founded in 1623 and their privilege was valid in Saxony until 1831. In Prussia, however, the "soldier king" Friedrich Wilhelm I dissolved the court trumpet corps in 1713. The reason for the corps' fall from grace is not known. Johann Ernst Altenburg wrote in 1795 that "the Berlin court did away with them in 1713 . . . for certain reasons for which they themselves were responsible."\(^{10}\) In this same year Friedrich Wilhelm also introduced trumpets and kettledrums into infantry music. Before this, oboists and flutists with street drummer were used with infantry, and trumpeters and kettledrummers performed only with the cavalry.

As far as the Sonsfeld collection and Lilien Part-books are concerned, a solo trumpet with oboe band is only thinkable after the Prussian reform of 1713. No doubt this

forced collaboration of trumpeters and oboists in 1713 served as the catalyst for the composition and transcription of the works in the part-books. These works probably were composed or transcribed between 1713 and 1725, the year of General von Lilien's resignation.

To my knowledge the Symphonia and Concerto are unicae, and I suspect that many of the other works in the Lilien Part-books are also. They are an important and unique source of music for trumpets and double-reed instruments, and afford new insights into the role of these instruments in Northern Germany in the early 18th century.
CHAPTER II

HISTORICAL BACKGROUND FOR THE MANUSCRIPTS

The music in the Lilien Part-books, and in the Sonsfeld collection as a whole, gives testimony to a well established tradition of skilled German trumpet players both in the military and at the courts at the beginning of the eighteenth century. It also evidences the improvement in double-reed instruments and the increasing popularity of the oboe ensemble in Germany at the end of the seventeenth century.

Trumpets had played an important role in the courts of European nobility for centuries. J. E. Altenburg cites reports that in the days of Charlemagne the trumpet was blown in times of distress, and that trumpets were sounded at a German jousting-bout as early as 1495.¹

The Roman Imperial Privileges granted by Ferdinand II in 1623 established the Guild of Trumpeters and Kettledrummers of the Holy Roman Empire. The guild (Cameradschaft) was awarded rights and privileges which restricted the use of the trumpet, specified the duties of the trumpeter, and set procedures for teaching trumpet through apprenticeships. Members of the guild were grouped into two major classes as

either field trumpeters or court trumpeters. One could only be called a field trumpeter if, according to Altenburg, "he has served with the cavalry in time of war and . . . participated in at least one campaign with expeditions and guard duty (and still better, has been dispatched to the enemy)."

The title "field trumpeter" carried great prestige because it signified proven valor on the battlefield. The principal duties of all military trumpeters called for the playing of memorized field pieces (military signals) and the performance of fanfares and marches for ceremonial occasions. Some service in the military was usually required before one could become a court trumpeter.

The court trumpeters were assigned a variety of duties including playing at table during mealtimes, making music when people of high rank came in procession to assembly, playing for solemnities, jousting-bouts and tournaments, and sounding flourishes at the drinking of toasts. The most skilled performers were called chamber or concert trumpeters. They were spared many of the daily functions, such as signaling or playing at table, in order to save their delicate and refined embouchures for playing the high solo clarino parts. Trumpet playing was restricted to guild members and

2. Ibid., 31.

3. The material for this and the following paragraph is taken from Ibid., 29-31.
new members were selected from carefully chosen pupils who then served at least a two-year apprenticeship.

The trumpet writing of German composers reflects significant advances in the level of German trumpet playing during the period from the establishment of the trumpet guild in 1623 to the early eighteenth century. In Germany the earliest published trumpet parts appeared between 1612 and 1619 in music by Heinrich Schütz, Michael Praetorius, and Johann Michael Altenburg. The trumpet writing was limited in range (encompassing only up to the thirteenth partial) and generally employed short fanfare figures, except in chorales when it doubled the voice parts. By the end of the seventeenth century the range and technique called for in trumpet parts had become considerably greater. In Leipzig in 1675 Johann Pezel published his Bicinia which, along with his Sonata for Clarino and Bassoon, called for florid trumpet lines ascending to the sixteenth and seventeenth partials. Also in the last two decades of the seventeenth century the brothers Johann Krieger in Zittau and Johann Phillip Krieger in Weisenfels wrote trumpet parts in their many instrumental, choral, and operatic

4. Heinrich Schütz, Danket dem Herrn, denn er ist freundlich (published between 1612 and 1619); Johann Michael Altenburg, Gaudium Christianum (Jena, 1617); Michael Praetorius, Polyhymnia caduceatrix et panegyrica (Wolfenbüttel, 1619).
works which demanded a wide range and were more inventive in rhythm and harmony than previous trumpet music.\(^5\)

The first half of the eighteenth century saw the art of Baroque trumpet playing reach its zenith in Germany with the works of Bach, Handel, and Telemann. The existence of a strong tradition of trumpet playing and teaching in Germany during this time created an abundant supply of highly skilled trumpeters, and allowed composers to write difficult trumpet parts even for military ensembles outside the major musical centers.\(^6\)

Long before the use of oboes as solo orchestral instruments in the instrumental and choral music of the high baroque, double-reed ensembles provided music for the German court, city, and military service. Although they had been used in military music even earlier, in the Brandenburg-Prussian army the first recorded use of shawms was in 1646. The great elector was served by a group of four shawmists on two shawms, alto pommer, and bass dulcian. This combination, which was also used by the guard corps of the prince

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of Zeitz, was typical until the eighteenth century. Concerning the use of reed instruments in the army, H. von Fleming wrote in 1726 that when shawms were still in use, an ensemble of four men played on two discant shawms, alto pommer, and dulcian.\textsuperscript{7}

The oboe was developed from the shawm in France in the second half of the seventeenth century. This more refined version of the shawm was called "hautbois" and was more suitable for the performance of art music. The oboe and bassoon were much more versatile than their predecessors. The shawm, alto pommer, and bass dulcian were chosen as models for these new instruments since each of them was the most successful member of its own family. The new instruments had a slightly narrower bore, but more importantly a reshaped sound bowl, smaller finger holes, and a finer reed which allowed more pressure with the lips and better control of the tone.\textsuperscript{8}

The oboe and bassoon inherited the tradition of ensemble playing from the shawms. The new ensemble consisted of two oboes, tenor oboe (marked \textit{taille}), and bassoon, and replaced the old ensemble of two shawms, alto pommer, and bass dulcian popular at the beginning of the seventeenth century.\textsuperscript{9} At the court of Louis XIV the oboe ensemble

\textsuperscript{7} Renate Hildebrand, "Das Oboenensemble in der Deutschen Regimentsmusik und in der Stadtpfeifereien bis 1720," \textit{Basler Jahrbuch für Historische Musikparaxis I} (1978), 7.

\textsuperscript{8} \textit{Ibid.}, 7.

\textsuperscript{9} \textit{Ibid.}, 7-8.
came into great favor and achieved renown throughout Europe. Compositions from the seventeenth century by Lully, Philidor, and Hotteterre included numerous marches, dances, and airs for oboe ensemble in four parts.\textsuperscript{10}

In the 1680's French oboists, mostly as court musicians, brought their new instruments and ensemble practice to Germany. Subsequently the French oboe replaced the shawm in most German wind bands. In 1690 a report stated, "a few years ago the French shawms, called hautbois, appeared and were used in the war."\textsuperscript{11} In 1681 the infantry regiment at Anhalt-Dessau employed four German shawmists and a French oboist. Although the old shawm ensemble was still in use in a few places until the middle of the eighteenth century, von Fleming stated in 1726,

\begin{quote}
The regimental fifers were formerly called shawmists, in that at that time such instruments, which give a bright sound, were played before the regiment in order to pep up the common soldiers. But since they were hard to blow and fill the ears nearby in a disagreeable manner, the German shawms were later replaced by the French hautbois which now are in use almost everywhere.\textsuperscript{12}
\end{quote}

By 1695 all of the infantry regiments in the army of the Bavarian Elector Maximilian II Emanuel had six oboists. Six

\begin{enumerate}
\item Farmer, op. cit., 47-48.
\item H. Fleming, Der Vollkommene Teutsche Soldat (Leipzig, 1726), quoted in Hildebrand, op. cit., 8.
\item This quote and the material in this and the following paragraphs are from Ibid., 8-10.
\end{enumerate}
oboists became the standard regimental ensemble in Prussia, Bavaria, and Austria until the second half of the eighteenth century. This larger ensemble permitted greater volume and balance from the softer, sweeter sounding oboe family. Johann Phillip Krieger in 1704 published a collection of works entitled *Die Lustige Feldmusik* with the indication "for hautboists working at courts and in the field . . . intended for wind or other instruments."^13

The oboists, who were assigned to the staff of the infantry regiments, played mainly for the personal entertainment of the commanding officers, who, until 1707 or later, paid them from their own salary in Brandenburg-Prussia. About this "entertainment" von Fleming wrote,

> Every morning the oboists play in front of the officer's quarters a morning song, a favorite march, an entrée, and a few minuets of which the officer is fond. This very thing is repeated in the evening, and when the officer has company or meets with a group they let themselves be heard on violins and violas, as well as on flutes and other instruments. . . .^14

Von Fleming also reports that: "With the Royal Prussian and Electoral Brandenburg regiments a trumpeter must blow on foot instead of the horns,"^15 a fact which indicates the loss of stature of the formerly privileged trumpeters.

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The great flowering of music and culture in Prussia fostered by Frederic the Great in Berlin after 1740 was in sharp contrast to the ideals of Friedrich Wilhelm I, who ruled from 1713 to 1740. Frederic the Great's father had little use for art and literature, or the fashions and customs of foreign cultures (particularly French!). He was a strict soldier whose only interest in music was for military purposes.16

Friedrich Wilhelm's attitude had a strong influence on the use of trumpets and oboe ensembles. Because of his disdain for pomp and circumstance at the court he disbanded the trumpet corps. His support for military music, however, led him to institute the use of trumpets in the infantry, and to take a direct hand in the development of his military oboe ensembles. There was no German institution similar to the trumpet guild for training oboists, and most of the skilled oboists sought the better paying and more satisfying positions as court musicians and stadtpfeiferei rather than in military service. Therefore, in order to improve the level of oboe playing in his regimental ensembles, Friedrich Wilhelm established a music school for oboists at a military orphanage in Potsdam in 1724. The school was headed by Gottfried Pepusch, an oboist who had been conductor of the

now disbanded court trumpet corps. Pepusch was also band-master of the music corps of the King's bodyguard and served as a kind of "army music inspector." 17

In 1736 Pepusch resigned as director of the school and was replaced by Samuel Peter Sydow, the royal conductor who is listed as composer of one of the trumpet works in the Lilien Part-books. In addition to studies at Potsdam some oboe students were sent to Hannover and Berlin. The best regimental oboists were taught an understanding of composition also. In 1740, at the time of Friedrich Wilhelm's death, his personal infantry music corps consisted of four oboes, two bassoons, and a trumpet. 18

The music of the Lilien Part-books and many of the other works in the Sonsfeld collection resulted from a unique set of musical, social, and political conditions in Prussia during the almost three decades of Friedrich Wilhelm's rule. That this large body of artistically conceived "entertainment" music was written for military ensemble and owned by a Prussian general is no doubt due in great part to Friedrich Wilhelm's disinterest in court music and strong support for military music. When the court trumpeters were forced to employ their sophisticated

17. Peter Panoff, Militärmusik in Geschichte und Gegenwart (Berlin: Karl Siegismund, 1938), 84-85.
18. Ibid., 87.
skills in the infantry and join forces with the improved oboists, a new genre of instrumental repertoire resulted.

An examination of the presently published Baroque works for trumpet and oboe ensemble reveals the uniqueness of those in the Sonsfeld collection. The published works include a *Concerto in C* for trumpet, three oboes, and bassoon which is from the Bibleotheca Fürstenbergiana, Herdringen and has been erroneously attributed to Albinoni, and a later eighteenth-century *Sinfonia in D* for trumpet, two oboes, and two bassoons by Johann Hertel. A number of Baroque composers, including G. P. Telemann, Giuseppe Torelli, J. F. Fasch, and J. M. Molter have written for trumpet with oboes and strings, or oboes and continuo, sometimes including bassoon.

Aside from the Sonsfeld collection, other manuscript works which bear similarities in instrumentation and style to the Lilien Part-books include an anonymous *Concerto in D* for trumpet, three oboes, and two bassoons, also in the Bibleotheca Fürstenbergiana,¹⁹ and two works, a *Suite in Eb* for trumpet, two oboes, and bassoon, and a *Concerto in Eb* for trumpet, three oboes, and two bassoons which are preserved at Rostock.²⁰

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CHAPTER III

MIXED STYLE

A discussion of German music from the early eighteenth century must recognize the strong influence of Italian and French music on German musical life at that time. In order to capitalize upon the popularity of French and Italian musical styles and forms at the courts, German composers sought to emulate them in their own music. Instrumental forms, such as the Italian opera overture and the French dance movements, along with French and Italian performance practices in style and ornamentation were assimilated into German music in the late seventeenth and early eighteenth century. Friedrich Blume states that

In no other period of its musical history has Germany given more cogent proof of its ability to adopt foreign ideas, in the sense of assimilating them, making them its own, reworking them and finally refashioning its native inheritance by fusing the latter with what it has newly acquired.1

French overtures and dances were already popular at the German courts in the early eighteenth century. Dance music from the court of Louis XIV by Lully and others was much admired and imitated. French performers and teachers

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at the German courts not only composed, but also shaped the style of playing of the court orchestras. In the first decades of the eighteenth century Italian influences began to compete with established French practices through the increasing importation of Italian opera and opera singers, and the dissemination of Italian instrumental works.

One of the important German musicians who helped spread Italian musical style in Germany was Johann Georg Pisendel (1687-1755). In 1699, Pisendel studied violin with Torelli and composition with F. A. Pistocchi at Ansbach, (Torelli and Pistocchi also composed and performed in Vienna around 1700). Pisendel was appointed first violin of the Dresden court orchestra in 1712, and in 1716 travelled to Italy with the prince of Saxony. There he became acquainted with the works of a number of Italian composers, including Tomaso Albinoni. He returned to Dresden in 1717.²

Pisendel is mentioned by Johann Joachim Quantz specifically in connection with Mixed Style. Quantz, reflecting on a trip to Dresden in 1716, wrote:

The Royal Orchestra at that time was already in a particularly flourishing state. Through the French equal style of execution introduced by Volumier, the concertmaster at that time, it already distinguished itself from many other orchestras; and later, under the direction of the following concertmaster, Mr. Pisendel, it achieved, through the introduction of a mixed style, such refinement of performance that, in all my later travels, I heard none better.

Quantz goes on to praise Pisendel further and express a preference for mixed style:

His (Pisendel's), style then was already a mixture of the Italian and the French, for he had travelled through both countries as a man of ripe powers of discernment. . . . His example took such deep root in me that I have since always preferred the mixed style in music to the national styles.  

In Prussia, Friedrich I, father of Friedrich Wilhelm, encouraged opera performances at the Berlin court, and a number of Italian and German works were performed there between 1696 and 1708. Particularly illustrative of mixed influences was a work entitled Polifemo, which was presented for King Friedrich's birthday. It had French dialogue, but the songs were in Italian. Polifemo was written by Attilio Ariosti and Giovanni Bononcini, both of whom worked in Berlin for a short time.  

As mentioned previously, Friedrich Wilhelm, the military-minded ruler of Prussia during the period 1713-1740, was not predisposed toward music and the arts. In fact, he had a strong dislike for art and artists (perhaps stemming from his being forced, as a child in 1696, to sing and dance the part of cupid in a musical allegory entitled Florens Frühlingsfest). In any case, when he inherited

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4. Eugene Ernest Helm, Music at the Court of Frederick the Great (Norman, OK.: University of Oklahoma Press, 1960), 86.
the throne in 1713 opera ceased in Berlin. Symbolically, he converted a small opera house at the court into an army supply depot.\(^5\)

Despite the repressed musical climate in Prussia which resulted from Friedrich Wilhelm's disapproval of the arts, many aspects of French and Italian music which had already taken hold there survived in instrumental music. A glance at the titles alone of the trumpet works from the Lilien Part-books reveals that influence. In the fourteen works, a mixture of suites, overtures, concertos, and sinfonias (also spelled as "simphonia" and "symphonia") is found.

The importation of not only the new French hautbois, but also French oboe players, served as a direct link for French style and German military music at the end of the seventeenth century. These French oboists were certainly schooled in the performance of dance music of the French court, and in the art of French ornamentation.

German trumpet players were influenced by the Italian school of solo trumpet playing. Beginning with Cesare Bendinelli and Girolamo Fantini in the early seventeenth century, and continuing with the trumpet music of Bologna (culminating with Torelli's works), Italy led the way in the development of the solo trumpet piece. The employment

\(^5\) Ibid., 82-86.
of Torelli and other Italian composers in Germany, the travels of German musicians to Italy, and the resulting exposure to the trumpet parts in the Italian sonatas, concertos, and sinfonias, along with parts from Italian opera overtures such as those by Alessandro Scarlatti and Alessandro Stradella, gave German trumpeters inspiring examples of the use of their instrument.

The *Symphonia* number 32b and the *Concerto* number 3 evidence many features of mixed style. The *Symphonia* is modeled on the Italian opera overture (fast-slow-fast), and borrows the Italian ritornello-solo structure for the first movement. The oboe lines in the second movement demonstrate a lyric, vocal aria quality, and the third movement is in the three-eight meter typical of the third movements of Scarlatti's opera sinfonias. The short motivic trumpet figures in the first movement show clear similarities to those in the trumpet works of the Bolognese school.

These important Italian features in the *Symphonia* are contrasted by the use of French instrumental names in the parts (hautbois, taille, and basson), and a French term "tous" in the violino part. To add to the confusion of instrumental names, the trumpets in the first movement are labeled Trompett I (French), and Tromba II (Italian)!

The *Concerto* shows more French traits than the *Symphonia*. The inclusion of minuets and bourrées is clearly French, and the ornaments in the Aria movement
are the small French agréments. The first movement however, is built around the Italian ritornello plan, and the trumpet writing is characteristic of the Italian trumpet style. One of the small figures in the trumpet part in the first movement (measure 44) is identical to one used by Torelli in his Sinfonia con Tromba G. 8, (first movement, measures 10-11), and the opening motive resembles Handel's writing for trumpet in the Overture to the Water Music. The trumpet part in the dance movements is markedly restrained (as though lacking the inspiration of an Italian model). The part names tromba and hautbois are again mixed together and seem to indicate that the Germans viewed the oboe as a French instrument and the solo trumpet as Italian. The term "L'autre" with the second minuet and second bourrée is probably given in French because it refers to French dance movements. The blend of languages and forms found in the Symphonia and the Concerto is clear documentation of the prevalence of mixed style in Prussia in the early eighteenth century.
CHAPTER IV

THE SYMPHONIA

The Symphonia in D, for two trumpets, two oboes, two violins, viola, and bassoon, is anonymous number 32b, movements 197, 198, and 199 from the Lilien Part-books.\(^1\) The work is in three movements: fast, slow, fast; characteristic of the Italian opera overture or sinfonia, made popular by Alessandro Scarlatti. Although originally associated with the introductory movements to operas, oratorios, and cantatas, the terms symphonia and sinfonia were often used interchangeably with overture to refer to eighteenth-century instrumental works in three movements or sections: fast, slow, and a fast dance-like movement.\(^2\)

1. Each of the three hundred and forty movements in the part-books is numbered in the original manuscript. The number 32b in reference to the complete work seems to have been added by a later cataloger. The original part names in the manuscript are Trompette Primo (in the first movement, Tromba Primo in third movement), Tromba Secundo, Hautbois Primo, Hautbois Secundo, and Violino Primo. The lower three part names are not indicated in the manuscript but were probably for a second violin, viola, and bassoon. On the part-books the lower two parts are marked taille and basson. The trumpet parts are notated in concert pitch. No full score or continuo part is included with the parts, and no figured bass symbols appear in the bassoon part. The viola part is in alto clef.

The first movement, labeled Symphonia, with no tempo indication, is in alla breve meter. It consists of three different tonal sections: D--A/b--D, and it is in ritornello form, contrasting tutti sections with soli passages for the two trumpets alone, for double-reed trio, and other combinations. The large number of brief tutti and soli passages creates a rather complex formal plan for the relatively short movement (54 measures) (Figure 2).

The first eight measures are an "exposition" of the two main ritornello figures (R\textsubscript{1} and R\textsubscript{2}), with the soli trumpets joining the full ensemble in a restatement of the first ritornello in measures six through eight (Figure 3). Measures nine through fifteen consist of two soli passages. The first is for double-reed trio, while the second sounds a dominant pedal in the first trumpet over a string figure, which is echoed by the second trumpet and oboes (Figure 4). A tutti passage then modulates to A major.

The second ritornello idea returns in A major in measure nineteen, now stated by the double-reeds, and is followed by a tutti third ritornello (R\textsubscript{3}) passage which modulates to B minor. From measures twenty-six through twenty-eight the first ritornello figure is stated in B minor. This B minor section closes with two measures of
Ritornello form:

<table>
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<th>Material</th>
<th>$R^1_1$</th>
<th>$R^2_2$</th>
<th>$R^1_1$</th>
<th>New</th>
<th>New</th>
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<tbody>
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<td>3-6</td>
<td>6-8</td>
<td>9-12</td>
<td>13-15</td>
<td>15-18</td>
<td>19-21</td>
<td>22-26</td>
<td>26-28</td>
<td>29-30</td>
<td>31-32</td>
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<td>$b-V_D^D$</td>
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</table>

Fig. 2--Formal plan of the first movement of the *Symphonia*
Fig. 3--"Exposition" of ritornelli 1 and 2 (Symphonia; first movement, measures 1-8).
Fig. 3--Continued
Fig. 4--Symphonia, first movement (measures 13-15)
soli trumpets and cadences with the full ensemble in measure thirty-two. The solo oboe now alternates with the full reed and string ensemble with the third ritornello figure which modulates to D major.

In measures thirty-six through forty-three short scale and arpeggiated figurations are passed among the trumpets, oboes, violin, and viola. After a fermata pause, new material is presented in the tutti reeds and strings and then continued by the two trumpets. The last six measures introduce a brilliant coda-like section with sixteenth notes in all of the woodwind and string parts, followed by a brief exchange between the two trumpets, and then the full ensemble reaffirming the tonic D-major chord.

The first movement demonstrates imaginative structure and scoring. The trumpet writing alternates the usual two trumpets in thirds with short solos for the first trumpet, and examples of imitation between the two trumpets and between trumpet and oboe. The use of trumpets in the relative minor (B minor) section is notable. Although the D trumpets are limited to the third and fifth of the b minor chord, they are skillfully woven into the texture (Figure 5). The range and technique of the trumpet parts are characteristic of the mature baroque trumpet. The first trumpet extends two octaves from d' to d"", while the second trumpet covers a range of two octaves, from a to a". 
Fig. 5—Symphonia, first movement (measures 27-31), use of trumpets in b minor.
The composer also uses the double-reeds and strings effectively, with several examples of lyric sequential passages. The oboes and violins generally double in the tutti sections. While the double-reed trio is usually the solo group, several brief solo string figures also appear in the movement. Of particular interest is the brilliant sixteenth-note tutti figure near the end of the movement, in which the first oboe and first violin are in parallel fourths with the second oboe and second violin, creating a series of first inversion chords with the bassoon and viola (Figure 6).

Fig. 6--Symphonia, first movement (measure 49), use of parallel fourths.
Johann Mattheson specifically defends this usage of parallelism in his *Der vollkommene Kapellmeister* of 1739: "It is apparent that often an entire dozen of fourths can follow after one another immediately and in the same voices if only their ends, compared with the fundamental, would constitute thirds and sixths."³

B minor, the relative minor key of the D major outer movements, is the key of the twenty-measure, lyrical second movement. Thus the overall key scheme of the three movements of the *Symphonia* presents an interesting parallel to the key scheme of the first movement (D major--B minor--D major). The texture throughout most of the second movement is two-voiced with only a solo oboe over the two violins in unison. The violin part provides both a harmonic and a rhythmic ostinato-like counterpoint to the through-composed, vocal style oboe lines. Only in the last two measures are the other double-reeds and strings added in order to fill out the final cadence.

Curiously, there are two different tempo indications given for this movement. The meter sign is alla-breve in all parts, but oboes I and II, viola, and bassoon are marked Largo, while trumpets I and II (tacet), and violins I and

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II are marked Adagio. Eugene Enrico in an article on Torelli's trumpet music in the Journal of the International Trumpet Guild cites instances in which Torelli also gave conflicting tempo indications for slow movements:

Although three distinct markings are used [in Torelli's works], adagio, largo, and grave, the three seem to be equated in several works. In one work for example, the third movement is marked adagio in most parts, but grave in the tiorba and organo, whereas the fifth movement is marked grave in most parts, but adagio in the tiorba. In the second movement of [another work], however, the tromba part is marked grave, whereas the other parts are marked largo.4

The basic harmonic progression of the second movement is: B minor--D major--B minor. Although the oboe melody is essentially through-composed, there is a "return" of a figure in D major (measures 13-14) similar to the opening measures of the oboe part. The movement is unified by the repeated, one-measure violin figurations which accompany the oboe either in full, or with the first five note motive used sequentially (measures 7-11). The modulation from D major back to B minor introduces chromaticism in both parts. Especially colorful is the oboe's sustained f" natural in measures sixteen and seventeen, and the following chromatic line which wends its way back to B minor. Before the final cadence the penultimate chord has an oboe f"-sharp suspended over g's and b's in the other parts resolving after one and one-half beats to a first inversion e-minor chord. A

Phrygian half cadence, e-minor first inversion to f-sharp major, ends the second movement (Figure 7). Use of the Phrygian half-cadence was not uncommon in Prussia at this time. In the Musical Quarterly David A. Sheldon reports that J. F. Fasch used the Phrygian half-cadence as the close of eight slow movements in his concertos and seven in his sonatas.  

The third movement returns to D major and is marked Allegro in three-eight meter. The movement is in rounded-binary form with two fairly short repeated sections. It is scored for the full ensemble throughout and is basically homophonic. The trumpets, oboes, and strings are doubled for the most part, with the exception that the oboes and violins have elaborated versions of the trumpet melody in the opening and ending. Also in the few spots where the music does not fit the trumpet's overtone series the trumpet part is modified. The style and spirit of the movement is that of a fanfare with a repeated note call extending the final phrase of each of the two sections by one measure. The more modest trumpet range encompasses only a range of an eleventh, from $f'$-sharp to $b''$.

The only ornaments indicated in the manuscripts of the Symphonia are trills, which are used both at cadences

Fig. 7—Symphonia, second movement (measures 19-20), use of Phrygian half-cadence.
and as melodic embellishment. The only trill sign used in
the first two movements is tr written over the notes, while
in the third movement either tr or a wavy line through the
note stem is found. The solo oboe line in the second move-
ment has several thirty-second- and sixteenth-note figures
which sound like written-out ornaments. However, other
more obvious places are left unornamented, no doubt with
the assumption that the oboist would naturally embellish
them.

The indication forte in the violins at the end of the
second movement is the only dynamic marking in the entire
work. This marking coincides with the change from a two
voice to full ensemble texture. Other indications appear
in the first movement. Trio is marked in some parts when
they are scored as a solo trio, and tous (all) is marked
when the strings join in the full ensemble. Solo is
indicated at one point when the first violin plays alone.
All of these markings serve to remind the players, primarily
the strings, of the level of volume necessary for good
balance.

Two of the parts (violin II, and viola) are labeled
as being from Handel's Amadigi. As stated previously, this
attribution is false.
CHAPTER V

THE CONCERTO

The Concerto in D for trumpet, three oboes, and two bassoons is anonymous number 3, movements 23-28 from the Lilien Part-books. Although the first movement is labeled Concerto and that term is chosen to refer to the entire work, the six movements include several dance movements. The second movement is marked Aria, the third and fourth are minuets with da capo and the fifth and sixth are a pair of bourrées with the first bourrée da capo.

The term concerto or "concerted music" originated instrumentally in the concerto grossi of Corelli in the late seventeenth century, and shortly after was also applied to solo works with orchestra by Torelli. In early eighteenth-century Germany, where the French suite was already popular, the Italian concerto styles took hold in several forms, one of which combined the Italian concept of the concerted instrumental body with French dance movements. This combination, which created a kind of German-French suite, was

1. The instrumental part names are Trompette, Hautbois I, and Hautbois II (not listed in the oboe manuscript parts, but given on the part-books), Hautbois III, Basson Prima, and Basson Secundo. The trumpet is notated in concert pitch, and the trumpet is tacet in the Aria and the second bourrée.
drawn upon by Händel in several of his Op. 6 Grand Concerti of 1739 (e.g. Nos. 8 and 10), and was often preferred by Telemann. Perhaps a more accurate description of this form, which is also employed in this Concerto number 3 from the Lilien Part-books, would be concerto-suite.

The first movement of the Concerto, which is in alla breve meter, is the longest and structurally most complex. It employs ritornello form and has three main key areas: D - A - D (Figure 8). The ritornello design and motivic pattern is somewhat unusual. The first ritornello motive, which is used imitatively at each appearance, permeates most of the entire movement to create a rondo-like, almost monothematic effect. The motive, consisting of five repeated notes with an upbeat, functions not only as the first ritornello theme, but also serves, either in full or part, as an accompanimental figure for the second ritornello (e.g. measures 5-8) (Figure 9) and third ritornello (measures 33-37) (Figure 10), as well as for other new material (measures 13-20). Additionally, there is a marked absence of tutti-soli alternation in the middle half of the movement (measures 30-78). Rather, contrast is achieved texturally by varying instrumental combinations.

Ritornello Form

<table>
<thead>
<tr>
<th>Material</th>
<th>$R^1$</th>
<th>$R^2$</th>
<th>$R^1$</th>
<th>New</th>
<th>New*</th>
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<th>$R^1$</th>
<th>$R^4$</th>
<th>$R^2$</th>
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<tbody>
<tr>
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<td>$D$</td>
<td>$D-A$</td>
<td>$A$</td>
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*accompanied by all or part of $R^1$ motive.

**Fig 8**—Concerto, first movement formal plan
CONCERTO

Anon. No. 3

(23-28)

I

Trumpet in D

[Allegro] R₁

Oboe I

Oboe II

Oboe III

Bassoons I & II

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Fig. 9--Concerto, first movement (measures 1-8), main motive used as R₁ and accompanying R₂.
Fig. 9--Continued
Fig. 10—Concerto, first movement (measures 32-35), main motive used as accompaniment for R5.
from one soli section to the next. The full ensemble is used sparingly.

Points of imitation, usually involving the opening motive, appear throughout much of the movement. Near the end of the movement the recurring motive is contrasted by the introduction of new musical ideas. A series of suspended figures between the first and second oboes (measures 87-90) leads to a sudden Adagio characterized by "sigh" motives and a solo oboe line (measures 92-95) (Figure 11).

The last two measures are again allegro, with the trumpet soaring to a high d'' on the final chord. The trumpet part is demanding, ascending to the high d'' frequently and employing a high tessitura. The demands of playing in such a high tessitura are alleviated by an ample amount of rest in the part.

The Aria movement is in A major and two-four meter, and is scored for the double-reed ensemble without trumpet. As was the case in the Symphonia, the key scheme of the six movements of the Concerto parallels that of the first movement. The first and last movements are in D major, while the middle aria and minuets are in A major. The aria is in binary form. Both sections are repeated, with the first section ending in the dominant E major, and the second section beginning in E but soon returning to the tonic.

The simple, diatonic melodies consist basically of two ideas: a rising, step-wise eighth note figure and a
Fig. 11—Concerto, first movement (measures 86-93), chain of suspended figures between oboes I & II, and Adagio with "sigh" motives.
descending sequential eighth note figure. These rather plain melodies are embellished with numerous ornaments which have been either indicated with small notes and signs, or written out in the parts. The bassoon parts are divisi in the first four measures of each of the two sections, but are otherwise doubled, as they were in the first movement. The bassoons have solo introductions at the beginning of both sections of the Aria. The first and second oboe parts are doubled much of the time, but the first oboe has several solo passages which are written-out embellishments of the melody.

Of special interest in the Aria are the numerous small ornaments, these consisting primarily of appoggiaturas and trills, all of which are indicated in the parts. The appoggiaturas are written as small eighth notes and are found in a variety of contexts. They appear between step-wise ascending notes, serve to connect descending thirds, and are in several instances followed by a trill. Jacques Hotteterre calls these port de voix and coulement, and describes the difference as follows:

The Port-de-voix is a stroke of the tongue anticipated by a step, beneath the Note on which one wishes to make it. The Coulement is taken a step above, and hardly ever occurs except in descending intervals of a Third . . . often one links mordents with the Ports-de-voix. 3

Several examples of appoggiaturas approached by leap are also found. The great majority of the ascending appoggiaturas function as notes of anticipation, that is they anticipate the upper note, rather than repeating the lower note as in a retardation.

A straight, slanting line between the first two notes of the first bassoon part seems to indicate a short or quick appoggiatura. Robert Donnington states that the ascending stroke between two notes usually indicated a short appoggiatura, and was called a beat by Simpson (1659) and Playford (1660 and later), a forefall by Locke (1673) and Purcell (1699), and a half-fall by Mace (1676). The mark may have been simply a slip of the copyist's pen, since it is found only in one instance, but it is very clear in the manuscript. Other ornaments include a two note ascending slide (undotted, characteristic of the French style), which precedes a trill, and a three note unaccented, descending figure which appears to be a type of written-out descending slide similar to Playford's double backfall. Trills are indicated either tr or with a wavy line through the note stem. The two signs are used interchangeably at cadences and as melodic embellishment with no specific context associated with either usage (Figure 12).

4. Ibid., 829. 5. Ibid., 835.
Fig. 12—Concerto, Aria movement (measures 1-4, 12-14, 24, 39-40),

Ornaments (Agreements) indicated in the manuscript.
Oboes

Bassoons

1. beat (forefall, half-fall)
2. coulement
3. port de voix (anticipation) with trill and Nachshlag
4. double backfall (?)
5. port de voix (retardation)
6. trill indicated with wavy line
7. slide (undotted) with trill and coulement

Fig. 12--Continued
One puzzling feature in the indication of ornaments in the Aria is difficult to explain. Although the first and second oboes are doubled much of the time, most of the ornaments are indicated only in the second oboe part. Since each of the sections of the Aria is repeated, it is possible that the oboists took turns on the doubled parts rather than playing in unison. It is also possible that the first oboist selected the ornaments and played them from memory, writing them in only in the second oboe part. There are, however, several instances where ornaments are written in both parts and the slurs over the ornaments do not agree. Although this may have been simply an oversight, some solution in any case must be arrived at for performance of the work.

The two minuet movements are brief; the first consisting of two repeated eight measure phrases, and the second composed of a repeated six measure phrase with a repeated eight measure phrase. Both minuets are in A major and scored for the full ensemble. The use of the D trumpet in A major, doubling with the top two oboes, limits the melodic possibilities of the movements. The trumpet part merely sustains the dominant e" over the oboe melody in the first measures of the second phrase of each minuet where a brief modulation to E major rules out melodic use of the trumpet. The bassoon parts are doubled throughout both minuets.
The two minuets are labeled Menuet Alter(nativement) and Menuet L'autre (the other), indicating that the first minuet should be alternated i.e. repeated after the second minuet. The French word "autre" is misspelled "auter" in some of the parts, showing either carelessness or unfamiliarity with the term on the part of the copyist. Most notable musically in the minuet movements is a military, fanfare-like call which opens the second minuet and is combined with imitation between the instrumental parts (Figure 13).

The two bourrée movements are in alla breve meter, and return to D major tonality. The first bourrée is for the full ensemble of trumpet, three oboes, and two bassoons, while the second bourrée calls for a quartet of two oboes and two bassoons. The bassoon parts in both bourrées are generally doubled, but there are occasional divisi passages in which the first bassoon part is more elaborate and some parts for only one bassoon. The term bourrée does not appear in the parts, which are marked simply Allegro Alter(nativement) and L'autre.

The first bourrée is in rounded binary form, with each section repeated. Only the second half of the A motive returns at the end of the second section, but this is enough to give a sense of return, or a "rounding off" of the movement. The structure of the movement is somewhat unusual in that ritornello figures with alternating
Fig. 13—Concerto, Minuet L'Autre (measures 1-4), "Military Fanfare-like"
tutti-soli passages are used in what would normally be a simple dance in binary form (Figure 14). The key scheme of the movement is D--A/b--D as was the case in the first movement of the *Symphonia*. A two measure, dotted-quarter and eighth-note, three quarter-note figure with a quarter-note pick-up serves as a main theme or motive (R^a) (Figure 15). This theme is contrasted with solo areas for either a solo oboe or the first and second oboes in imitation. The dotted rhythm figure from the opening motive also appears in A major and B minor.

Particularly noteworthy, in the B minor section of the movement, is the canonic writing between the first and second oboes (measures 39-50). The second oboe follows only a half beat (one quarter note) after the first oboe (Figure 16). The first bourrée ends with a quarter-note figure taken from the second half of the main theme (R^1a).

The second bourrée is also in rounded binary form with each section repeated. The form is simpler than that of Bourrée I in that the scoring is more homogeneous and the two main melodic ideas are similar. The opening theme of the first section returns clearly at the end of the second section and is, in fact, prepared rather ostentatiously with a preceding fermata chord and a written-out bassoon cadenza.

The second bourrée is shorter and lighter than the first, not only in instrumentation (two oboes, two bassoons),
### Rounded Binary Form with Ritornello

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<th>( R^1 )</th>
<th>( R^2 )</th>
<th>New</th>
<th>( R^1 )</th>
<th>New</th>
<th>( R^1 )</th>
<th>(in canon)</th>
<th>( R^1a )</th>
<th>New</th>
<th>( R^1a )</th>
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<td>b</td>
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<td>D</td>
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**Fig. 14** - Formal plan of bourrée I, *Concerto* no. 3

\( R^{1a} = 2\text{nd half of } R^1 \) only
Fig. 15--Concerto, bourrée I (measures 1-3), main motive (R1)
Fig. 16—Concerto, bourrée I (measures 40-44), first and second oboes in canon
but also in the style of the main melody. Two beats of slurred eighth notes followed by three quarter notes constitute the energetic theme. The key scheme is again D--(A/b)--D. The *Concerto* ends with a da capo of the first bourrée.

Although a few trills are the only ornaments used in the minuet and bourrée movements, the second bourrée manuscript shows articulation markings in the form of short vertical slashes in the third oboe part. The slashes, which appear under groups of four quarter notes in the first and fourth measures of the third oboe part, probably call for some kind of staccato. J. J. Quantz uses a similar short stroke above the note to indicate staccato and says that: "If a little stroke stands above several notes, they must sound half as long as their true value." He also indicates that such notes are all of equal strength.6 Other than numerous slurs, these are the only articulation markings to be found in either the *Symphonia* or the *Concerto* manuscripts.

CHAPTER VI

CONCLUSION

The instrumental combination of solo trumpet with oboe ensemble in the Baroque is almost unique to the Lilien Part-books and other works in the Sonsfeld Collection. Certainly no other collection of this magnitude, composed primarily for that combination, is extant. The Symphonia and Concerto and their companion pieces resulted in part from the repressed musical atmosphere at the court in Berlin under Friedrich Wilhelm. With much of Prussia's musical resources turned to military music, a form of "art music in the field" developed. The substitution of the superior French oboes for the shawm, and the strong German guild of trumpeters also established the preconditions for such music.

With leadership and encouragement from Edward Tarr in Basel, other trumpet players in Switzerland and Germany are scoring and editing the other trumpet works in the Lilien Part-books. The need for this effort can perhaps best be seen in light of a statement in Anthony Baines' 1978 edition of his Brass Instruments, Their History and Development. In his chapter on the natural trumpet, Baines cites the existence, in Prussia, of military bands in the infantry which employed a trumpeter with oboes and
bassoons. He further states: "There seems to survive no contemporary score for such a combination . . . ."¹ It is hoped that this lecture-recital has contributed in part to the filling of this void in the present day knowledge of the Baroque trumpet literature.

BIBLIOGRAPHY


