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THE CHEVALIER DE SAINT-GEORGES:
AN EXPONENT OF THE PARISIAN SYMPHONIE CONCERTANTE

THESIS

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The symphonie concertante, a product of the late eighteenth-century Parisian concert societies, provided a vehicle for display of the virtuoso style sought by contemporary audiences. The works of the Chevalier Joseph Boulogne de Saint-Georges, one of its chief exponents, served as strong influences on the development of the form and its diffusion throughout Europe. The symphonies concertantes of Opus VI, No. 1 and Opus X, No. 2 (according to thematic numbering of Barry S. Brook) date from ca. 1775 and 1779 respectively. A complete set of parts for each is to be found in the private collection of M. André Meyer in Paris (Opus VI) and in the Universitetsbiblioteket at Lund (Opus X).

The thesis contains background material on contemporary Parisian musical society and the life of Saint-Georges, and a modern scoring of the above symphonies concertantes with analysis and conclusions.

TABLE OF CONTENTS

	Page
TABLE OF FIGURES	vi
LIST OF TABLES	vi
Chapter	
I. PARIS AND THE SYMPHONIE CONCERTANTE IN THE LATTER PART OF THE EIGHTEENTH CENTURY . .	1
Development of Forms	
II. THE CHEVALIER DE SAINT-GEORGES	13
III. TWO SYMPHONIES CONCERTANTES OF SAINT-GEORGES	20
IV. EDITION OF SYMPHONIES CONCERTANTES . . .	38
Editorial Procedures	
Scores	
Notes to Scores	
APPENDICES	
A. WORKS OF SAINT-GEORGES	115
B. THEMES AND FORMAL ANALYSES: SAINT-GEORGES OPUS VI, N ^o 1 and OPUS X, N ^o 2.	116
SOURCES OF FIGURES	120
BIBLIOGRAPHY	121

TABLE OF FIGURES

Figure		Page
1.	Poem by M. Moline to be placed at the foot of Brown's portrait of Saint-Georges (1768) .	35
2.	Title page (1775), Opus VI, No. 1	36
3.	Principal second violin part (Opus VI, <u>Allegro</u>), inscribed by Ribière	37

LIST OF TABLES

Table		
1.	Comparison of Opus VI and Opus X	31

Chapter I

PARIS AND THE SYMPHONIE CONCERTANTE IN
THE LATTER PART OF THE EIGHTEENTH CENTURY

/La musique ancienne/ . . . est très beau sans doute; mais c'est le langage des adeptes, que le vulgaire n'entend pas."¹

In recent years, knowledge of the developmental period which arose in the latter part of the eighteenth century as a reaction to the intricate counterpoint of the Baroque era has become more complete. It is now widely recognized that this period was essential to the formulation of the high classic style of Mozart and Haydn. Contributing to the gradual shaping of the sonata-allegro and other forms which came to be the basis of structured tonal music were hundreds of unknown composers of all nationalities, some working from their own countries, others, travelling to another country, seeking to meet the needs, interests and customs of that people. Some of these many musicians have been singled out, but there remains a body of artisan composers without whom the styles and forms of

1. "The older music is undoubtedly very beautiful; but it is the language of the initiated, which the common people do not hear." Jean-François Marmontel, Essai sur les révolutions de la musique en France (Paris, 1777), 2. (All translations from the French are my own.)

the music might never have adequately developed.

The large music centers important in this development were Mannheim, Vienna, Berlin, London, and Paris, among others. The German influence, especially that of the Mannheim "school," has been adequately discussed, but the French contribution is often ignored as unimportant or unprogressive. Paris was unquestionably the publishing capital of Europe at this time, and a great many musicians, including Mozart and Haydn, travelled there to perform and to have their music published; but it can be shown that there also existed a native musical life which was active in other areas. The question can be raised as to the existence of a "musical language" in France (that is, Paris): did it have its own styles and forms in addition to serving as a concert hall for the rest of the world? The answer is affirmative, according to Barry S. Brook, the first scholar to research this question thoroughly since the early part of the century;² in fact, he goes so far as to say that

2. Especially in his dissertation from the Sorbonne, *La symphonie française dans la seconde moitié du XVIII^e siècle*, 3 vols. (Paris, 1962); he preceded its publication with an interim report, "The Symphonie Concertante: An Interim Report," *Musical Quarterly* XLVII (1961), 493-516.

from 1760 to the Revolution, in the French capital, more composers were writing music, more musicians performing it and more editors publishing it than in any other city in the world.³

In other words, Paris was "uncontestably" the musical capital of Europe during most of the second half of the century.

A composer in the eighteenth century usually worked as a court musician or supported himself on the commissions that he received from his patrons.⁴ Outside of the courts, the theaters, the solemn feasts of the Church, and the circles surrounding certain wealthy amateurs, there was no musical public. Following this trend, the court at Versailles under Louis XIV in the first part of the century enjoyed its own music, with resident composers, teachers, and performers taking part in the elaborate daily schedule of activities. The music was composed to the tastes of the king and the aristocracy, and the performances were stylized and ornate. The king enjoyed a daily round of concerts; an entire act of an opera would

3. Brook, La symphonie, I, 20.

4. Court life, including musical activities, is described vividly in the contemporary accounts of the Duke of Luynes in La musique à la cour de Louis XIV et Louis XV, d'après les mémoires de Sourches et Luynes (1698-1757) (Paris, 1970); see also Adam Carse, The Orchestra in the Eighteenth Century (New York, 1969), 7-8.

be presented in his apartments, a vocal recital given in his chamber, or a "symphony" or instrumental concert performed during his supper. The walks and gardens of Versailles also provided an outdoor milieu for musical enjoyment. Under Louis XIV, who held an iron rein over the arts, the number and popularity of these musical performances could increase only in proportion to his desires.

The musicians who could not penetrate the king's circle resorted to the presentation of private concerts, inviting certain music-lovers of influence; the privacy of the gathering varied with the patron and the place, which was often a private home.⁵ These concerts served to extend some culture to the people but even then reached only the upper classes. A musical public began to be formed from those who attended, although for some the reason was a fashionable, rather than a musical, one. Gradually the private concerts began to seek a more varied audience in order to meet expenses; at the same time, the number of amateurs taking part began to increase.

5. One of the most famous patrons was the financier Alexandre-Jean-Joseph-le Riche de la Pouplinière; at his private hôtel were given many famous performances, and he influenced the careers of a number of contemporary artists.

The time was ripe to introduce a new form of concert which would extend the opportunity for musical culture to the bourgeois.

One result was the formation of the Concert Spirituel in 1725 by Anne Danican-Philidor, the son of André Danican-Philidor, who had been a musician in the court of Louis XIV.⁶ Upon payment of a small entrance fee, any citizen could attend the presentations. In order to avoid competition with the Opéra and other spectacles, the director of the Academy of Music, M. de Francine, stipulated that the repertoire performed was to be only religious and non-theatrical music. However, such music could be heard on a regular basis at churches and convents; the founders realized that the usefulness of the Concert Spirituel would be limited and so established it as an entertainment for the days on which the public spectacles were closed. The monetary compensation demanded by the director of the Academy for his sponsorship

6. The work of Michel Brenet (Marie Bobillier) on the background of the court, public, and private concerts at this time in Paris is extensive; the chief source is her book, Les concerts en France sous l'ancien régime (Paris, 1900). Brook updates her work and carries it further. Another valuable source is Constant Pierre, Histoire du Concert Spirituel, 1725-1790 (Paris, 1970). For a detailed discussion of initial contracts, see François-Joseph Fétis, "Concert Spirituel: nouveaux détails sur l'origine de cette institution," Revue musicale XIII (1833), 189-191.

served to lower the level of the concerts to a commercial one, but lack of capital made this a necessity. These concerts marked a turning point in the history of musical performances and were eventually imitated all over Europe.

After the death of Louis XIV, sovereign power over the arts was less directly felt. During the regency (1715-1723), Phillippe d'Orléans moved the court from Versailles to Paris.⁷ Many of the nobles had already built elegant hôtels in the city and were bored with court life. Phillippe actively supported music and continued the private concerts, which now reached more people. Louis XV, who reigned for 51 years, moved back to Versailles and had very little interest in musical presentations; he usually sent his wife to represent him at court concerts, thus giving them the name, "Concerts de la Reine." These were well attended, although they did not significantly affect the Concert Spirituel or its audience. Through the agency of these two types of concerts, the move of musical culture from court to city was becoming stabilized.⁸

7. For elaboration, see Alfred Cobban, A History of Modern France (New York, 1965), Chapter 2.

8. Changing audiences and trends during this move are discussed by Peter Gradenwitz, "Mid-Eighteenth-Century

Despite the popularity of the Concert Spirituel, the upper classes still had the need to be segregated; consequently, private concerts were continued in the homes of the nobility until the Revolution. This exclusivity again evoked a response in those who formed semi-private societies which admitted a cross-section of the population. One such society was the Concert des amateurs, founded in 1770 by François-Joseph Gossec; its purpose was to raise the standard of performance as well as to provide a place for amateurs to play.⁹ This society proved to be an influential factor in the careers of many artists, although rivalry caused its cessation after a short time. It was replaced by the Concert de la loge Olympique, a more exclusive society with masonic affiliations whose concerts were attended even by the queen. According to Frederick Niecks, the primary value of all these concerts was that

Transformations of Style," Music and Letters XVIII (1937), 267, and by Anne Chastel, "Étude sur la vie musicale à Paris," Recherches sur la musique française classique XVI (1976), 48. There is in addition a discussion of problems caused by this move in Brook, "The Symphonie Concertante: Its Musical and Sociological Bases," International Review of the Aesthetics and Sociology of Music VI (1975), esp. 21-22.

9. Fétis, in Biographie universelle des musiciens (Paris, 1874), 61, holds that this society was an impulse towards the perfecting of instrumental music in France.

they "made the performers and hearers acquainted not only with the best home products, but also with the best foreign ones."¹⁰

Although the opening of the Concert Spirituel in 1725 caused a sensation, the religious music soon bored the audiences, who evidently needed entertainment in the form of a constantly changing secular repertoire. This attitude led to the commission of pieces by many composers, eventually including Stamitz, Viotti, Mozart, and Haydn among them.¹¹ However, despite the fine music offered at the concerts, the new audience, now a mixture of the aristocratic and the bourgeois, manifested a growing desire for more virtuosity, in fact, virtuosity for its own sake. When Joseph Legros took over the directorship in 1777, he heightened the public's interest by centering it on a virtuoso competition among performers, many of whom came from other parts of the world. In striving for novelty, the artists tended to compete with each other to the point of distortion of instrumental function.

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10. "The Orchestral Symphony in France About the Middle of the Eighteenth Century," The Monthly Musical Record XLIX (1919), 5.
11. For example, Pierre quotes in a table of composers performed at the Concert Spirituel, that over a period of fourteen years, there were 256 performances of Haydn symphonies, concertos, and choral works (op. cit., 175).

Development of Forms

As late as the reign of Louis XIV, all instrumental music was termed "symphonic," regardless of the size of the ensemble; the ears of the public failed to distinguish among the pieces often labelled sonata, overture, concerto, or symphony, which were, to a great extent, synonymous.¹² The French also used the term concert de symphonie¹³ to apply to a composition without soloists in which one of the parts gradually took on more importance. This was akin to the early classic concerto for one or more solo instruments. One development of this concerto form distinguished itself to a great degree, although some have chosen to ignore it as a separate entity. This was the Parisian symphonie concertante, an expression which arose specifically out of the public's desire for lightness, gaiety, and virtuosity.¹⁴ Basically a concerted orchestral work for two

12. Lionel de la Laurencie and Georges de Saint-Foix, "La symphonie française vers 1750," L'Année musicale I (1911), 8-10; and Eugène Borrel, L'interprétation de la musique française (Paris, 1934), 215.

13. La Laurencie, "La symphonie française," 10. See also further discussion of the need for new forms in Bobillier, Histoire de la symphonie à orchestre (Paris, 1882), 24.

14. One of the few specific writings on this form is by

or more soloists and accompaniment, the symphonie concertante provided an early classic genre to fill these needs. It has been described as a fusion of the solo concerto, the concerto grosso, the divertimento, and the symphony;¹⁵ the orchestra, in this case, was often lighter in texture so that the soloists could be featured in cadenzas and scale passages.

The earlier versions were two- or three-movement ones (Paris preferred the two-movement variety) for two solo violins and orchestra, with each of the two instruments holding a full-fledged solo part. The first movement was in the new sonata-allegro form; the second was usually a bright rondo. The slow movement was often omitted in order to shorten the length and perhaps to avoid any introduction of the melancholy into the work. Later on, winds or other strings were substituted for the violins. At times there were as many as nine solo instruments, and Brook has counted 40 different combinations of

Franz Waldkirch (Die konzertanten Symphonien der Mannheimer, Ludwigshafen, 1931), who claims it is of German origin, but Brook has successfully disputed him ("Interim Report," 498). Also see the lively discussion among the respondents to Dr. Brook's paper in Zagreb (1974) which includes references to the need for a shallow kind of piece for these audiences; see International Review of the Aesthetics...VI, 114-125.

15. Brook, La symphonie, I, 244.

solo instruments in his records.

The symphonie concertante enjoyed immense popularity. The emotional shallowness of the piece, its opportunities for virtuoso display and the singing French melodies were attractive qualities.¹⁶ The ones with two or three solo instruments became quite fashionable, because they allowed the public more exposure to its favorite artists. The public's passion became so inflamed that three concertos per evening performance was the norm.¹⁷ Before 1775, only an occasional symphonie concertante was programmed, but over the next five years about sixty were heard.¹⁸ Even the performance of the aristocratic symphony began to take a less important place. By the turn of the century, most of Europe had assimilated the symphonie concertante style.

This form, a "unique development of pre-Revolutionary Paris and a symbol of its turbulent musical life, changing audiences, and flourishing publication and concert activities,"¹⁹ seems to have been

16. See Brook, La symphonie, I, 247-248.

17. Bobillier, Les concerts, 311.

18. Brook, "Interim Report," 502-503.

19. Ibid., 504-505.

chiefly an early classic one. Its primary function was manifested during the period of the developing sonata form and symphony, and it was composed for the specific audiences of these times and places, as well as being imitated profusely by foreign composers, even Mozart.²⁰ The most prolific composer of the form at this time was the Italian Giovanni Giuseppe Cambini, a Parisian resident of long-standing, who wrote eighty of them.²¹ Others well-known to the audiences included Jean-Baptiste Davaux (13), the Chevalier de Saint-Georges (11), and Jean-Baptiste Bréval (10). Of these the last two are judged to be the best representatives of the genre.

20. Ibid., 501. During his stay in Paris and afterwards, Mozart worked at six symphonie concertantes--four were completed. The most famous is the one for violin and viola in E^b.

21. Ibid., 500.

Chapter II

THE CHEVALIER DE SAINT-GEORGES

Currently in fashion among minority groups as one of the first successful black composers of distinction, Le Chevalier Joseph Boulogne de Saint-Georges was actually a mulatto, born on Guadeloupe of a French contrôleur général and a reputedly beautiful Negress in what has now been determined to be 1739.¹ La Laurencie calls him a "singular and romantic character"² and contemporary references to him always contain high praises, evidently deserved, since Saint-Georges was a chevalier with superb fencing, shooting, and equestrian skills; he also excelled in dancing and possibly music at an early age.

There is some controversy about the life of this composer, as much contemporary gossip was passed down as fact. Roger de Beauvoir, a nineteenth-century

1. This determination was made after some controversy; La Laurencie first placed the date at 1745 in "The Chevalier de Saint-George /sic/," Musical Quarterly V (1919), 74-85; he later corrected himself in L'école française de violon, de Lully à Viotti (Paris, 1922), II, 449ff. Brook, La symphonie, I, 375-386, has updated biographical information.

2. L'école, II, 449.

French writer, romanticized at length on the life of Saint-Georges and it is impossible to separate fact from fiction when reading his four-volume novel on the composer.³ More current research, however, has corrected certain dates and locales. As far as can be determined, he spent his first ten years in Saint-Dominique (now Haiti), where he probably studied violin; when his father took him to Paris, he was said to be already a prodigy with strength and flexibility.⁴ After a serious study of fencing, he was able to challenge the best swordsmen, even at the age of fifteen. These skills brought him fame in Paris and led him to join the gendârmes of the king, as is evidenced by the title indicated on some of his compositions.

It has been recorded that Saint-Georges was a violin student of Leclair in Paris,⁵ but there is no concrete evidence to support this. More definite is the fact that he studied composition with Gossec who made him his protégé and dedicated his Opus 9 trios to him.

3. Le Chevalier de Saint-Georges (Paris, 1840), 4 vols. La Laurencie attempts to sort fact from fiction when referring to this work.

4. La Laurencie, L'école, II, 453.

5. By La Laurencie, "The Chevalier," 74; Fétis, Biographie, 368; and by Norbert Dufourcq, La musique française (Paris, 1949/1970), 248.

Saint-Georges also played under Gossec and followed him in the directorship of the Concert des Amateurs in 1773 when Gossec took over the Concert Spirituel.

The popularity of Saint-Georges permeated Parisian society. He was a man of fashion, often wearing red to set off his color, and a lover of women and adventure. His temperament, though judged eccentric, was evidently sensitive and gracious. His reputation as a musician equalled that of his sports activities; he attained a virtuosity equal to or better than many professional violinists but was known as the most important "amateur" in Paris.

About 1770, Saint-Georges began to cultivate his musical talents seriously. During the winter of 1772-73, he performed two of his concertos at the Concert des Amateurs.⁶ In a review of the concert, the Mercure de France added the music of Saint-Georges to his popular traits and demand increased for his appearances.⁷

The two concertos, though his first popular pieces, were not his first compositions. He had expanded to this three-movement form after having composed a series

6. Opus 2.

7. See La Laurencie, L'école, II, 457, for quote.

of six string quartets (Opus 1),⁸ a genre which only recently had been introduced to Paris, perhaps as a reaction to the growing orchestra and the emphasis on virtuosity and spectacle. Due to the efforts and compositions of Saint-Georges and of Gossec, the string quartet was firmly established in France and enjoyed a continuing vogue. The quartets are notable for clarity of melodic material, though the themes are developed in a primitive fashion.

Saint-Georges' appointment to the Concert des Amateurs in 1773 served as a catalyst to bring about his most productive period (1775-1782). During this time he also founded and conducted the Loge Olympique. Dramatic music and most of his symphonies concertantes and symphonies were products of this period.⁹ He brought out a set of two symphonies concertantes (they were usually published in pairs) near the end of 1775, and one of these was performed at the Concert Spirituel around Christmas Day by MM. Schenker and Leduc. The Mercure reviewed:

8. For two violins, viola and "basse."

9. Brook, La symphonie I, 378, lists two known symphonies and eleven symphonies concertantes. La Laurencie did not seem to be aware of the symphonies. See Appendix A for an expanded listing of the works of Saint-Georges.

. . . a new symphonie concertante of M. de Saint-Georges [was performed]; . . . the chevalier, already appreciated at the Concert des Amateurs, faced the public at large, from which he received [an even] warmer reception.¹⁰

Saint-Georges' musical reputation was so well-established at this point that it was thought to make him co-director of the Opéra, but due to protests among the female singers because of his color, this did not develop. Evidently, they "forgot the Don Juan to see only the mulatto."¹¹ However, his talents and his tender and sentimental nature prevailed in the long run and such an incident was rare. One popular story reveals these traits. He was conducting a symphony at the Concert des Amateurs. The Adagio section, in some way, reminded him so much of a recently-lost friend that he put down the baton and wept. The Mercure expressed public opinion when it called him an "amateur very much distinguished by more than talent,"¹² and audiences and reviewers noticed that he brought out much sensitivity in the orchestras that he led.

During this period, Saint-Georges was appointed

10. January 1, 1776, 158. Reported by La Laurencie, L'école, II, 459, n.3.

11. La Laurencie, L'école, II, 460.

12. Quoted in Ibid., II, 463.

to the post of Lieutenant of the Hunts by the Duke of Orléans. He was also noticed by Madame de Montésson, the Duke's wife, who sponsored a popular theater. For some time she evidently served as his patroness, thereby assuring the continuation of his place in the most influential circles--artistic, political, and social--in Paris. He continued to write prolifically, at the same time maintaining his romantic activities, passing "from boudoir to boudoir, from salon to salon";¹³ his reviewers and his public also continued to praise him, although his dramatic works did not receive such grand reviews as did his instrumental ones. Nevertheless, he was inspired to attempt further comedy and ballet music, but ultimately it is his string and orchestral output for which he is remembered.

At the death of the Duke of Orléans in 1785, Saint-Georges lost his place as lieutenant of the hunts; he then travelled to London, where he distinguished himself once again in a sensational duel with another chevalier. Returning to Paris in the summer of 1787, he composed music for a number of comedies and quickly regained his place as an attraction in elegant society. There followed

13. Ibid., II, 467.

another trip to London, during which he evidently led an extravagant life and was forced to return to Paris to replenish his monetary supply. Further travels led to a move to Lille, where he lived for two years as captain of the city's national guard. He conducted a concert there in 1791, on which he performed a sonata, accompanied by an unknown child prodigy at the piano; its reception and the fame of Saint-Georges' name inspired the management to invite him to conduct further concerts.

Saint-Georges' patriotic sentiments, especially during the ongoing Revolution, led him to form, in 1792, a body of troops which took the name Légion National du Midi, or Légion Saint-Georges; the members, all black, were recognized by the national assembly and remained together for several years.

The remainder of the life of the chevalier was spent in misery. He travelled to his native Saint-Dominique from Paris and back, in poor financial straits; he died in Paris on the 12th of June, 1799, possibly of cancer of the bladder.

Chapter III

TWO SYMPHONIES CONCERTANTES OF SAINT-GEORGES

Paris was par excellence the city of violinists and it was primarily the violin that reflected the growth of the concerto and the symphonie concertante forms. Amateurs of the instrument were to be found in all classes of society, including the nobility. The Concert des Amateurs was in fact formed to accommodate these music-lovers. As the violin began to replace the viol in the last years of the seventeenth century, its adaptability to virtuosity began to appeal to audiences in France, and even before the end of the Baroque numerous violin "schools" and methods had become well-established.

The orchestra at mid-century was composed of a continuo foundation (keyboard), strings (a few, or later, 40 or 50), woodwinds and brass on occasion,¹ but by the turn of the nineteenth century, the continuo had been discarded and the strings became the foundation of the orchestra; the winds, aside from their coloristic function, supplied the harmonic filler that was once the

1. See Adam Carse, op. cit., 10.

province of the keyboard. As a result, orchestral sound became more interesting and timbres of instruments became more frequently distinguishable as conductors freely experimented with orchestration.

Saint-Georges had at his disposal harmonic and stylistic resources gleaned from his proficiency on the violin and his probable study of composition with Gossec, whose style and form were very much of the era; other formal inspiration surely must have been gained from the influence of Stamitz' visit to Paris in 1754, which is known to have affected Gossec and, in fact, the whole of the musical element there. Much of the Baroque legacy was erased by the newly-found obsession for simplicity of form and harmony, which was really an echoing of the German ideas currently developing at Mannheim. By the 1770's, a definite French style was emerging, one which established a clearly classic language that would serve in turn as part of the foundation for the mature styles of Haydn and Mozart. It is doubtful that the modern conception of classic "sonata form," complete with differing themes, transitions, developments, and bridge passages, would have been understood even in the high classic period; rather, it was the obviousness of the strongly melodic themes and definite contrasts of mood

and key that defined the form. In comparison with the more sophisticated works which preceded them in the Baroque style, some of Gossec's early symphonies sound like the work of the beginner; harmonies are extremely awkward and the form consists of juxtaposed sections with little or no development.

Saint-Georges was able to adapt the lessons of these early Gossec works to his own creative purpose. His style is clear and forward-looking, even daring, and was highly influenced by the new trends that arose as a result of the public's desire for virtuosity and melody. Examination of his symphonies and symphonies concertantes reveals a constantly maturing trend of understanding of the new sonata form and an ability to combine ingredients of harmony, timbre, and melody tastefully, in spite of an occasional slip in the voice leading or modulation. He consciously seemed to keep the texture simple, as though he was determined to avoid any polyphonic meanderings that would cloud the straightforward harmonic effect and the virtuoso display.

The general methods by which he accomplished this should be the aim of any analysis. Both of the symphonies concertantes discussed in this paper are in the major mode--a characteristic common to the form.

The tuttis are harmonically clear and periodically simple; the basic period structure is a four-bar phrase, expanded at times to include transitional or modulatory activity. Key changes in principal sections are those known to us in the sonata form in its strict sense. The textures in the tutti are widely spaced, with strongly melodic outside parts and internal accompanimental figures. The viola and "bass" lines are, more often than not, identical at the octave, except where figuration does not lend itself easily to the lower line, or where the harmony requires another voice. According to custom, the bass line was often doubled by a bassoon, especially when the other winds were playing. Further use of the winds will be discussed in the breakdown of each work.

Solo passages give full rein to the principals. When accompanied by full ripieno strings and winds, the dynamic level and figuration are reduced. When only violins constitute the ripieno, they play in sparse harmony or in unison. The soloists are given many opportunities to show their virtuosity in quick scale passages that are usually cast in dialogue form.

The themes used by Saint-Georges (see Appendix B) are bright and quick, lacking in any real tension but interesting enough to be lightly developed. The solo

subjects tend not to echo or repeat the tutti themes; rather, they present much new material, even embodying their own closing motives on occasion (cf. Op. X, m.111). Virtuoso devices include wide skips, scale passages, upper and lower grace notes and appoggiaturas, trills, repetition of themes at the octave, and repetition of notes within the theme itself. Solo instruments, especially in the case of two violins, often play in thirds in scale or triplet passages.

Tempi are usually allegro or allegro moderato, although the rondos are not marked. Here the indications are often given by the use of alla breve or $\frac{2}{4}$. The rhythm of the pieces tends to parallel the meter, and a strong beat is felt throughout with little syncopation or suspension.

The rondo movements contain fewer tutti passages; the full orchestra plays only the rondo theme. This tutti is written out in only some of the parts, and at times no indication for a da capo is given. The alternating sections feature either the solo instruments alone, or accompanied very sparsely. The complete opening section is repeated each time literally and also closes the piece.

Turning to the two works individually, one discovers that, although they are very similar in style and form,

differences do exist, most of which indicate a maturing composer. The piece from Opus VI (No. 1, in C) was the first symphonie concertante composed by Saint-Georges (1775). Examination of the piece suggests that the traits in the work that look forward to the high classical style derive from both a skillful organization of thematic material and an exuberance springing from a compositional naïveté.

The first movement contains six themes (see Appendix B, page 1). The orchestra presents its tonic principal subject (A) and a second subject in the dominant (B); the latter has two parts. A third, but lesser, subject in the tonic leads to the closing measures of the orchestral exposition.

The entrance of the principal violins, with two new subjects, appears as a solo exposition. The second of these (E) actually functions as a transition to a quasi-development section employing material from B¹ and C, and, at measure 137, yet another transition subject (F) is introduced. Further material from the orchestral exposition (C and Closing Motive) is followed by a solo passage suggesting the new subject just presented (F¹). The recapitulation is preceded by a sixteen-bar transition that uses new material in a key

not previously employed (a minor). The recapitulation uses the first subject (A) with a slight change in orchestration but then presents the first solo subject (D), already in C major, as its second theme. Material from B² and C harbingers the return of the third thematic area (C), but this time it is played by the solo violins. A short cadenza (approached with the traditional $\frac{6}{4}$ chord) is followed by a literal repeat of the exposition's closing subject.

Harmonically, the movement is extremely simple. The only key centers employed are those of the tonic and dominant, with the exception of the short minor passage mentioned above. The modulations are workable, but sometimes are extended beyond the regular period structure in order to establish the new key. The lack of harmonic ambiguity is probably the result of a purposeful simplicity as well as an emphasis on the melodic aspects of the new form. As a result the "development" that does appear is a harmonically static restating and combining of previous and new thematic material rather than a modulatory reworking of the themes.

The use of the strings is constant and idiomatic; the winds (two oboes and two horns) serve primarily as reinforcement in the tutti sections, but the oboes


actually present the second theme (B¹), as well as other melodic material which is transferred to other instruments later on. They do not usually accompany the instruments during solo passages.

The movement as a whole is successful, especially when one considers that the seemingly trite subjects were purposefully composed to appeal to the emotional shallowness of the audience and its desire for gaiety and virtuosity. The result is a pure classical sound with a noticeable lack of the harmonic tension and complexity that later characterized the concerto form.

The first movement of the second work (Opus X, No. 2, in A, 1779) presents a more mature Saint-Georges. Written for two violins and viola, it is cast in the same basic form as its predecessor, although the harmonic and thematic areas are slightly more sophisticated. In referring to the diagram in Appendix B, it can be seen that Saint-Georges again used a number of new themes in the solo exposition. It is even clearer in this concerto that this plurality arose because of his lack of ability to develop the themes already introduced.

The orchestral exposition has two subjects; the secondary theme is presented in both the dominant and the tonic. This second theme is not lyrical but is

related rhythmically and intervallically to the principal subject. The eleven-bar closing (Closing¹) is repeated at the end of the movement as in the C major work.

In the first solo section, the lyric theme (C) that would normally have been in the orchestral exposition is presented by the first solo violin. New material is constantly introduced and each new subject is approached by a short orchestral transition that closes with the rhythm  . The third solo subject (E) is the first to be extended into a passagework section. The two violins are featured in triplets until measure 89, where a fermata may imply the inclusion of an improvised cadenza from one of the principals. At this point, the B theme in its dominant clothing leads into more passagework and another "closing motive" (Motive²); the orchestra then enters with the A theme still in the dominant. At measure 140, the viola introduces yet another new theme (F), and the harmony progresses for the first time away from the tonic and dominant, into f# minor. One more theme (G), stated by the principal second violin, is echoed by the solo first violin and further passagework follows. A short transition modulates to the tonic and the C theme and Closing² lead into the recapitulation at measure 222.

The recapitulation includes only the A theme, extended to feature the virtuosity of the principals, and the Closing¹ motive.

The winds are not used as much here as in the C major piece. They serve only to reinforce the harmony and dynamics and do not present any thematic material.

The Opus VI concertante is thought to have had an andante section of 17 bars, also in C major.² The parts used for this scoring do show an andante indication at the six-measure cadenza (bar 284) in the ripieno parts. It is obvious, however, that the tutti which follows the cadenza is to be played a tempo, even though there is no such indication. The section from the cadenza to the end of the movement totals 17 bars. Thus it can be stated that this section is still part of the Allegro and cannot be considered a separate movement. The two horn parts, on the other hand, are labelled "Andante tacit" between the movements; this is the only clue to a possible improvised middle movement. By the time the second work was composed, the slower movement was regarded as superfluous and none was indicated.

As with the first movements, the rondos of each work can be more easily compared if they are discussed

2. Brook, La symphonie, II, 649.

together. The two rondeaux are identical in format, although the second is almost twice as long as the first. The C major rondo has an A section which consists of two thematic areas (both in the tonic), while the A major has only one theme; but here the section is two bars longer (see Appendix B, page 2). In both pieces, the episodes (sections B, C) are written to feature the soloists, and in both the C section is a ternary form in a minor key. The first episode of Opus VI presents a melodic solo theme (B) that quickly modulates to the dominant. It is accompanied primarily by the ripieno violins and is separated from the return of the A theme by a pause. The minor section (C) has a delightful rhythmic interplay between the solo and the orchestral violins but the key lends a darker mood to this lyrical section. The A theme returns literally.

The second rondo again shows a maturing composer. In addition to the greater length of this movement of Opus X, the solo instruments are featured more freely as material is exchanged among them. The B section here consists of a number of smaller motives tossed back and forth from violins to viola, again accompanied by ripieno violins.

The tripartite minor section (C) opens with canonic entry of the three soloists in a minor; its central section is in C major. This episode features much overlapping of

motives and is not accompanied by the orchestra. Winds are used in both rondos only in the tutti passages.

The general differences between the two pieces, outlined in the table below, serve to illustrate the maturing composer:

Table 1. Comparison of Opus VI and Opus X

Key is C major	More "complicated" key (A)
Harmonic progression very simplistic	Harmony simple but fluctuates more frequently
Orchestration thin; viola/bass usually at octave	Texture slightly more varied; bass participates more independently
$\frac{4}{4}$ <u>Allegro moderato</u>	$\frac{4}{4}$ <u>Allegro</u>
Solo parts limited	Solos more virtuoso; more passagework and longer solo sections
Rondo movement short and simple	Rondo twice as long, more thematic play

Conclusions

Marie Bobillier, writing at the turn of this century, suggested that the eighteenth-century symphonie concertante was little more than a reconstituting of the old concerto grosso, which was comprised of a little orchestra of solo

instruments and a tutti orchestra.³ Later research has shown, however, that her ideas were somewhat simplistic.

One of the primary goals of the Baroque concerto grosso was contrast of sound levels--a tutti, or full, sound opposed a lower dynamic level which resulted from a reduced orchestra. The entrances of the orchestra produced any desired dramatic effect; the solo passages, while featuring the principal players, functioned chiefly as contrasting sections. The form of the piece most closely resembled that of the contemporary overture and suite. Thematic material was unfolded in a continuous process and solo motives grew out of orchestral ones; ripieno and solo sections were loosely alternated and each was approached by a smooth transition.

The symphonie concertante, as a product of the transition period of 1760-80, was made to conform to the new sonata principle that had become popular at the time. Contrasts were still sought, but the way in which they were presented was altered. Dynamic contrast, though still present, was not a pervading purpose; tonal and thematic contrast took its place. The soloists were now featured for their virtuosity; therefore, their entrances had to be dramatic.

3. Histoire, 42.

This was accomplished by more of a sense of preparation for solo entrances and, in the early stages, by juxtaposition of new themes and principal ones. Primitive attempts at development of thematic material further emphasized an evolvement from the concerto grosso principle toward a melodic-oriented, sectional movement.

The picture conveyed of Saint-Georges as a musician and composer of symphonies concertantes is one of enthusiasm and a skill which was constantly developing according to the influences and demands of the era. His writing as a violinist was idiomatic and even daring for his time. Even his writing for the viola was interesting in a time when the instrument was still rather shabbily treated. The charm and gaiety inherent in his personality are ever reflected in his music, in the energetic orchestral themes and delicate solo motives. The very fact that his symphonies concertantes are much like others composed at the same time indicates that he is above all a product of his time and an ideal personality for satisfying the audiences of the salons and concert societies. Perhaps if the style had required a further depth of meaning not present in the shallow expressions of the era, even more ingenious ideas might have come from his pen.

Certainly the foundation had been laid by Saint-Georges and his contemporaries for expansion of the symphonie concertante form by Mozart, Beethoven, and later, Brahms, in double and triple concertos of consummate inspiration.

Enfant de Goût et de Génie,
 Il naquit au sacré vallon,
 Et fut de Terpsichore émule et nourrisson,
 Rival du dieu de l'harmonie,
 S'il eût à la musique uni la poésie,
 On l'aurait pris pour Apollon.

- Moline

(Child of Taste and Genius,
 He was born in sacred vale,
 And was of Terpsichore emulator and foster-child.
 Rival of the god of harmony,
 If he had to music united poetry,
 One would have taken him for Apollo.)

Figure 1. Poem by M. Moline to be placed at the foot of Brown's portrait of Saint-Georges (1768)

DEUX
SIMPHONIES
CONCERTANTES

Pour deux Violons principaux, deux Violons ripieno,
deux Hautbois obligés, deux Cors ad Libitum, Alto
et Basse, avec un Violoncello obligé en suprimant le
second Violon principal.

COMPOSEES

SR

M^R. DE S^T. GEORGES

ŒUVRE VI.

Mis au Jour par M^R. BAILLEUX.
Prix 9.^m

A PARIS

*Chez M^r. Bailleux, M^d. de Musique, des Menus-plaisirs du Roy, Rue S^t.
Honoré, à la Regle d'Or.*

*à Lyon, chez M^r. Castand, à Toulouse, chez M^r. Brunet
à Bordeaux, à Bruxelles et à Lille,
Chez les Marchands de Musique.*

Ecrit par Riber.

Figure 2. Title page (1775), Opus VI, No. 1

Violine Secondo Principale

The musical score for the Principal Second Violin part of Opus VI, Allegro, by Ribière, is presented across ten staves. The notation includes various dynamics such as *cres*, *f*, *p*, *tutti*, and *solo*, as well as tempo markings like *Andante*. Performance instructions include first and second endings, marked with numbers 14 and 1, and a section labeled *Rondeau*. The score is written in a single melodic line on a treble clef staff.

Figure 3. Principal second violin part
(Opus VI, Allegro), inscribed by Ribière

EDITORIAL PROCEDURES

Most of the music during this period was printed in parts only, with scores often remaining in manuscript. This accounts for our almost complete lack of scores from this period. Because the orchestra was usually led by the soloist or concertmaster, which may well have been the composer, a score was not required. This paper deals with two of the symphonies concertantes by Saint-Georges for which no scores have existed. The scores edited for this presentation were compiled from eighteenth-century parts and are scored in modern form.

Slurs and phrasings have been brought into conformity only where examples are provided in the existing parts. (Added slurs are indicated by a slash.) Obvious mistakes in pitch and rhythm have been corrected tacitly; all others are footnoted. No attempt has been made to alter the scores by inserting additional phrasings or changing inner parts for voice-leading purposes.

Opus VI, No. 1, in C major

In this work, a "violoncello obbligato" part is provided to replace the principal violin II part, if the need arises (" . . . avec un Violoncello obligé en suprimant le second Violon principal"). It doubles the bass except

during solos in the solo violin; these are printed in the original treble-clef notation. The only exception is at mm. 46-49 in the first movement, where the part indicates a four-bar solo in the bass clef. This has been indicated in the bass part in the score, with a call for one violoncello to perform it.

Opus X, No. 2, in A major

In the Rondeau, the principal viola part at mm. 184-190 was not consistent with the other parts. In scoring, mm. 186-187 (repeated at mm. 262-263) were added by the editor, and two extraneous measures were removed from the part.

THE SCORES

SYMPHONIE CONCERTANTE IN C
(Opus VI, No. 1)

Allegro moderato.

OBOE I, II

HORN I, II
in C

PRINCIPAL VIOLIN I

PRINCIPAL VIOLIN II

VIOLIN I

VIOLIN II

VIOLA

BASS

p

pizz. [p]

p [pizz.]

[A]

4

[simile]

[simile]

8

Musical score for measures 8-13. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The notation includes various rhythmic patterns, slurs, and dynamic markings such as *[arco]* and *arco.*. There are also some plus signs (+) above the notes in the first staff.

14

Musical score for measures 14-19. The score includes parts for Oboe (OBS.) and Horns (HNS.), as well as the string quartet. The Oboe and Horns parts have dynamic markings *[f]* and *[f]*. The string parts feature complex rhythmic patterns with slurs and dynamic markings like *arco.*, *arco*, and *[arco]*. A double bar line is present at the beginning of the section.

19

Musical score for measures 19-22. The score consists of seven staves. The top staff is in treble clef with a common time signature. The second staff is in bass clef. The third and fourth staves are in treble clef and contain a dense, fast-moving melodic line with many sixteenth notes. The fifth and sixth staves are in bass clef and contain a similar dense melodic line. The seventh staff is in bass clef and contains a simpler, more rhythmic line. The dynamic marking 'f' (forte) is present in the third and fifth staves.

23

B'

[Soli]

Musical score for measures 23-26. The score consists of seven staves. The top staff is in treble clef and features a melodic line with some slurs and accents. The second staff is in bass clef. The third and fourth staves are in treble clef and contain a rhythmic accompaniment. The fifth and sixth staves are in bass clef and contain a similar rhythmic accompaniment. The seventh staff is in bass clef and contains a simpler line. The dynamic marking 'p' (piano) is present in the third and fifth staves. A section marker 'B'' is located above the second staff, and '[Soli]' is written above the top staff.

30

B

39

[f]

[f]

f

f

f

f

f

44

C

p

+p

(1'cello)
(p)

50

Soli

[Soli]

[Tutti]

58 Closing

[f] [ff]

=

63

[f]

67

D

Solo.

p

p

==

72

Pr. VI. I

VI. I

79

obs.

f

f

ff

Solo

86

P. VI. I

Solo

p

p

90

p

p

96

OBS.

Tutti

==

103

==

107

Solo

VI. Pr. I

==

110

Tutti

Solo

114

118 Solo

Musical score for measures 118-123. The system includes a piano introduction and a solo section. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The solo part is marked 'Solo' and consists of a melodic line with various ornaments and slurs.

=

124

Musical score for measures 124-129. The system includes a piano introduction and a solo section. The piano part continues with the eighth-note accompaniment. The solo part features a melodic line with trills and slurs, marked with a trill symbol [tr].

=

130

Musical score for measures 130-135. The system includes a piano introduction and a solo section. The piano part continues with the eighth-note accompaniment. The solo part features a melodic line with slurs and a trill symbol [tr].

135

Tutti

Musical score for measures 135-138. The score is written for a full orchestra and includes a woodwind section. The woodwinds play a melodic line starting in measure 135, marked with a forte **[f]** dynamic and a square box containing the letter **F**. The strings play a rhythmic accompaniment. The woodwinds have a **[Cresc.]** marking in measure 136. The woodwinds play a melodic line starting in measure 135, marked with a forte **[f]** dynamic and a square box containing the letter **F**. The strings play a rhythmic accompaniment. The woodwinds have a **[Cresc.]** marking in measure 136. The woodwinds play a melodic line starting in measure 135, marked with a forte **[f]** dynamic and a square box containing the letter **F**. The strings play a rhythmic accompaniment. The woodwinds have a **[Cresc.]** marking in measure 136.

139

Musical score for measures 139-142. The score continues the orchestral texture from the previous system. The woodwinds play a melodic line starting in measure 139, marked with a forte **[f]** dynamic and a square box containing the letter **F**. The strings play a rhythmic accompaniment. The woodwinds have a **[Cresc.]** marking in measure 140. The woodwinds play a melodic line starting in measure 139, marked with a forte **[f]** dynamic and a square box containing the letter **F**. The strings play a rhythmic accompaniment. The woodwinds have a **[Cresc.]** marking in measure 140.

143

Musical score for measures 143-148. The score is written for a piano and includes a vocal line. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate treble clef staff. The vocal line is in the uppermost staff. The key signature has one sharp (F#). The score includes dynamic markings such as *p* and *pp*, and articulation marks like accents and slurs. A double bar line is present at the end of measure 148.

149

Musical score for measures 149-154. The score is written for a piano and includes a vocal line. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate treble clef staff. The vocal line is in the uppermost staff. The key signature has one sharp (F#). The score includes dynamic markings such as *p* and *pp*, and articulation marks like accents and slurs. A *Solo* marking is present above the vocal line in measure 151. A double bar line is present at the end of measure 154.

156

Musical score for measures 156-162. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate bass line. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *crac.* and *f*. A double bar line with a repeat sign is located below measure 162.

163

Musical score for measures 163-169. The score continues with a grand staff and a bass line. It features intricate rhythmic textures, including dense sixteenth-note passages and dynamic markings such as *f*. The piece concludes with a final measure in measure 169.

167

Musical score for measures 167-174. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with rapid sixteenth-note passages in the upper strings and sustained chords in the lower strings. A 'Solo' marking is present in the upper right. Dynamics include *p* (piano) and *pp* (pianissimo). The score concludes with a double bar line.

=

F'

175

Violin I

Musical score for measures 175-182, specifically for the Violin I part. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of a continuous, flowing sixteenth-note melody. The score begins with a fermata over the first measure. The notation includes various articulations and dynamic markings. The score concludes with a double bar line.

180

tutti

Solo

Musical score for measures 180-186. The score is written for piano. It begins with a rapid sixteenth-note pattern in the right hand and a slower eighth-note pattern in the left hand. The score is divided into sections labeled "tutti" and "Solo".

187

Musical score for measures 187-191. This section features a complex, repetitive sixteenth-note pattern in the right hand, while the left hand continues with a steady eighth-note accompaniment.

192

Musical score for measures 192-196. The right hand continues with the sixteenth-note pattern, and the left hand has a more active role with eighth-note accompaniment.

196

Musical score for measures 196-202. The score consists of five staves. The top two staves are for vocal parts, and the bottom three are for piano accompaniment. The music features a mix of eighth and sixteenth notes, with some rests. A double bar line is present at the end of measure 202.

203

Tutti

Musical score for measures 203-210. The score consists of five staves. The top two staves are for vocal parts, and the bottom three are for piano accompaniment. A box labeled 'Tutti' is placed above the first vocal staff at the start of measure 203. The music is more rhythmic and includes dynamic markings such as *[p]* and *[p]*. A double bar line is present at the end of measure 210.

210

HN II

Musical score for measures 210-216. The score consists of five staves. The top two staves are for vocal parts, and the bottom three are for piano accompaniment. The music features a mix of eighth and sixteenth notes, with some rests. A double bar line is present at the end of measure 216.

(216)

285.

IN II

[p]

[p]

[p]

==

(223)

Vln. I

[p]

227

[simile]

[simile]

=

232

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

238

Musical score for measures 238-241. The score is arranged in two systems. The first system includes parts for Bassoon (BS.), Horns (H.S.), and a grand staff (piano and bass). The second system continues the grand staff. Dynamics include *f* and *[f]*. The music features complex rhythmic patterns, including sixteenth-note runs and triplet figures.

42

Musical score for measures 242-245. The score continues the grand staff from the previous system. A section of the music is marked *Solo.* with a circled *o* below it. Dynamics include *p*. The music features complex rhythmic patterns, including sixteenth-note runs and triplet figures.

248

Musical score for measures 248-254. The score consists of seven staves. The first two staves are for woodwinds. The third staff is for strings, with a 'Solo' marking above it. The fourth and fifth staves are for strings, with a 'Tutti' marking above the fourth staff. The sixth staff is for strings, with a 'Solo' marking above it. The seventh staff is for strings, with a 'Tutti' marking above it. Dynamics include *f*, *p*, and *f*. A double bar line is present at the end of measure 254.

255

Musical score for measures 255-261. The score consists of seven staves. The first two staves are for woodwinds. The third staff is for strings, with a 'Solo' marking above it. The fourth and fifth staves are for strings, with a 'Solo' marking above the fourth staff. The sixth staff is for strings, with a 'Solo' marking above it. The seventh staff is for strings, with a 'Solo' marking above it. Dynamics include *p*, *f*, and *p*. A double bar line is present at the end of measure 261.

263

Musical score for measures 263-270. The system consists of five staves. The top staff has a treble clef and contains a melodic line with eighth notes and some rests. The second staff has a bass clef and contains a simple accompaniment line. The third and fourth staves are grouped together with a brace on the left and contain a more complex melodic line with many sixteenth notes. The fifth staff has a bass clef and contains a simple accompaniment line. A double bar line is at the end of the system.

271

Vln I

Musical score for measures 271-275. The system consists of four staves. The top staff is labeled 'Vln I' and has a treble clef, containing a melodic line with eighth notes. The second staff has a bass clef and contains a simple accompaniment line. The third and fourth staves are grouped together with a brace on the left and contain a more complex melodic line with many sixteenth notes. A double bar line is at the end of the system.

276

Musical score for measures 276-280. The system consists of four staves. The top staff has a treble clef and contains a melodic line with eighth notes. The second staff has a bass clef and contains a simple accompaniment line. The third and fourth staves are grouped together with a brace on the left and contain a more complex melodic line with many sixteenth notes. A double bar line is at the end of the system.

290 Tutti. [a tempo.]

Musical score for measures 290-295. The score is written for a full orchestra and includes a vocal line. The tempo is marked "Tutti. [a tempo.]" and the dynamic is "f". The score consists of eight staves: vocal line, two woodwinds, two brasses, strings, and a double bass line. The music features a complex rhythmic pattern with many sixteenth notes and a strong harmonic structure.

295

Musical score for measures 295-300. The score continues from the previous page and includes a vocal line. The tempo is "Tutti. [a tempo.]" and the dynamic is "f". The score consists of eight staves: vocal line, two woodwinds, two brasses, strings, and a double bass line. The music features a complex rhythmic pattern with many sixteenth notes and a strong harmonic structure.

II. Rondeau.

OBOE I, II

HORN I, II

PRINCIPAL VIOLIN I

PRINCIPAL VIOLIN II

VIOLIN I

VIOLIN II

VIOLA

BASS

The first system of the musical score for 'II. Rondeau' includes staves for Oboe I, II; Horn I, II; Principal Violin I; Principal Violin II; Violin I; Violin II; Viola; and Bass. The music is in common time (C) and begins with a piano (*p*) dynamic. A first ending bracket labeled 'A1' is present above the Horn I, II staff. The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the violins and viola play a melodic line.

The second system of the musical score continues the piece. It features a first ending bracket labeled 'G' above the Oboe I, II staff. The dynamics shift to forte (*f*) for the woodwinds and strings, while the violins and viola continue with their melodic line. The music concludes with a final cadence.

13

A²

p
p
p
pizz.
p
pizz.
p

20

f
f
f
f
f
arco.
[pizz.]
[arco]
f
[arco]
f

27 B

[Solo.]
[p]
f
[p]
[p]
f

33

VI I

[p]

40

Musical score for measures 40-46. The system consists of five staves. The top two staves are for the Violin I and Violin II parts, both featuring intricate sixteenth-note passages with slurs and accents. The bottom three staves are for the Piano accompaniment, with the right hand playing chords and the left hand playing a steady eighth-note bass line. A double bar line is present at the end of measure 46.

47

Musical score for measures 47-54. The system consists of five staves. The top two staves are for the Violin I and Violin II parts, continuing with complex sixteenth-note patterns. The bottom three staves are for the Piano accompaniment, featuring a consistent eighth-note bass line and chordal accompaniment in the right hand. A double bar line is present at the end of measure 54.

55

Musical score for measures 55-62. The system consists of five staves. The top two staves are for the Violin I and Violin II parts, with the Violin I part showing some grace notes. The bottom three staves are for the Piano accompaniment, with the right hand playing chords and the left hand playing a steady eighth-note bass line. A double bar line is present at the end of measure 62.

63

f

f

f

f

f

f

70

p

p

p

p

pizz.

pizz.

p

77

Musical score for measures 77-83. The score consists of seven staves. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *f* and a marking of *[pizz.]*. The seventh staff has a dynamic marking of *f* and a marking of *[arco]*. The score ends with a double bar line.

=

84

Musical score for measures 84-90. The score consists of seven staves. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *f*. The score ends with a double bar line. A box containing the letter **C** is located above the first staff of this section. The word *Minor.* is written below the first staff of this section. The word *Soli.* is written above the third staff of this section. The marking *[p]* is written below the third staff of this section. The marking *[p]* is written below the fourth staff of this section.

90

Il I

[p] [p] p

97

[p] [p] p

104

[fp] [fp] fp fp

112

Musical score for measures 112-115. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system has two staves: the upper staff contains a melodic line with eighth-note patterns and trills, while the lower staff provides a harmonic accompaniment. The second system has two staves: the upper staff continues the melodic line, and the lower staff continues the accompaniment. Dynamics include *fp* (fortissimo piano) and *[fp]* (fortissimo piano in brackets). Trills are indicated with 'tr' above notes.

=

119

85.

Musical score for measures 119-122. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system has two staves: the upper staff contains a melodic line with eighth-note patterns and trills, while the lower staff provides a harmonic accompaniment. The second system has two staves: the upper staff continues the melodic line, and the lower staff continues the accompaniment. Dynamics include *p* (piano) and *[tr]* (trill in brackets). Trills are indicated with 'tr' above notes.

126

Musical score for measures 126-132. The score consists of seven staves. The first two staves are grand staves (treble and alto clefs). The next three staves are grouped by a brace on the left and represent the right hand of a piano (treble, middle, and bass clefs). The bottom two staves represent the left hand of a piano (bass and tenor clefs). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). A double bar line is present at the end of measure 132.

133

Musical score for measures 133-139. The score consists of seven staves, following the same layout as the previous system. The music continues with the same complex rhythmic patterns. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The score concludes with a double bar line at the end of measure 139.

139

Musical score for measures 139-146. The score is written for a string quartet, consisting of four staves. The first two staves are for Violins I and II, and the last two are for Violas and Cellos/Double Basses. The music is in a common time signature. The first two measures (139-140) show a rhythmic pattern of eighth notes in the first two staves. From measure 141 onwards, the music becomes more complex with sixteenth-note passages and slurs. Dynamic markings include *p* (piano) in measures 141, 142, 143, and 144. Performance instructions include *pizz.* (pizzicato) in measures 143 and 144, and *arco.* (arco) in measure 144. A bracket groups the last two staves from measure 141 to 144.

147

Musical score for measures 147-154. The score is written for a string quartet, consisting of four staves. The first two staves are for Violins I and II, and the last two are for Violas and Cellos/Double Basses. The music is in a common time signature. The first two measures (147-148) show a rhythmic pattern of eighth notes in the first two staves. From measure 149 onwards, the music becomes more complex with sixteenth-note passages and slurs. Dynamic markings include *f* (forte) in measures 147, 148, 149, 150, 151, 152, 153, and 154. Performance instructions include *[arco]* (arco) in measures 153 and 154. A bracket groups the last two staves from measure 149 to 154.

SYMPHONIE CONCERTANTE IN A
(Opus X, No. 2)

I. Allegro

OBOE I, II

HORNS I, II
in A

PRINCIPAL
VIOLIN I

PRINCIPAL
VIOLIN II

PRINCIPAL
VIOLA

VIOLIN I

VIOLIN II

VIOLA

BASS

9

OB

HN

Musical score for measures 9-11. The score is for a woodwind ensemble. The top two staves are for Oboe (OB) and Horn (HN). The bottom four staves are for Clarinet in B-flat (Cl), Bassoon (Bs), Trumpet in B-flat (Tr), and Trombone (Tbn). The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked with a forte *f* dynamic. The OB and HN parts play sustained chords. The Cl and Bs parts play melodic lines with slurs. The Tr and Tbn parts play rhythmic accompaniment with eighth notes. The bottom two staves (Cl and Bs) are bracketed together.

12

Musical score for measures 12-14. The score continues with the same woodwind ensemble. The key signature and time signature remain the same. The music is marked with a piano *p* dynamic. The OB and HN parts play sustained chords. The Cl and Bs parts play melodic lines with slurs and trills. The Tr and Tbn parts play rhythmic accompaniment with eighth notes. The bottom two staves (Cl and Bs) are bracketed together.

16

Musical score for measures 16-19. The score is in 2/4 time with a key signature of two sharps (F# and C#). It features a complex texture with multiple staves. The upper staves (1-3) contain melodic lines with trills (tr) and accents. The lower staves (4-7) feature dense rhythmic patterns, including sixteenth-note runs and tremolos (tr). Dynamics include *[f]*, *[p]*, *[cresc.]*, *cresc.*, *f*, and *p*. A section marker **B** is present in the second measure of the third staff.

=

20

Musical score for measures 20-23. The score continues in the same key signature and time signature. It features a complex texture with multiple staves. The upper staves (1-3) contain melodic lines with trills (tr) and accents. The lower staves (4-7) feature dense rhythmic patterns, including sixteenth-note runs and tremolos (tr). Dynamics include *[f]*, *[p]*, *[cresc.]*, *cresc.*, *f*, and *p*.

25

Musical score for measures 25-30. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is two sharps (F# and C#). The melody in the upper voice features eighth and sixteenth notes, with some trills and grace notes. The piano accompaniment consists of chords and moving lines in both hands. Measure numbers 25, 26, 27, 28, 29, and 30 are indicated at the beginning of each measure.

30

Musical score for measures 30-35. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is two sharps (F# and C#). The melody in the upper voice continues with eighth and sixteenth notes, featuring trills and grace notes. The piano accompaniment consists of chords and moving lines in both hands. Measure numbers 30, 31, 32, 33, 34, and 35 are indicated at the beginning of each measure.

5

Musical score for measures 35-38. The score is written for five staves in G major (one sharp). The top staff is the melody, and the lower staves are accompaniment. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* and *[f]*. A double bar line is present at the end of measure 38.

39

Closing!

Musical score for measures 39-42, labeled "Closing!". The score is written for five staves in G major. The top staff is mostly silent, with rests in measures 39 and 40, and notes in measures 41 and 42. The lower staves contain the accompaniment. Dynamic markings include *f* and *[f]*. A double bar line is present at the end of measure 42.

44

80

Musical score for measures 44-80. The score is written for a piano and includes a vocal line. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a lower staff. The vocal line is in the upper staff. The key signature has two sharps (F# and C#). The tempo is marked 'Allegretto'.

49

Musical score for measures 49-80. The score is written for a piano and includes a vocal line. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a lower staff. The vocal line is in the upper staff. The key signature has two sharps (F# and C#). The tempo is marked 'Allegretto'. A 'Solo' section is indicated with a square box containing a 'C' time signature.

55

Musical score for measures 55-59. The score is written for a woodwind section, including Oboe (OB), Horn (HN), Clarinet (CL), Bassoon (BS), and Contrabassoon (CB). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a complex melodic line in the upper woodwinds, with various articulations and dynamics. The lower woodwinds provide harmonic support with sustained notes and rhythmic patterns.

60

Musical score for measures 60-64. The score is written for a woodwind section, including Oboe (OB), Horn (HN), Clarinet (CL), Bassoon (BS), and Contrabassoon (CB). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a complex melodic line in the upper woodwinds, with various articulations and dynamics. The lower woodwinds provide harmonic support with sustained notes and rhythmic patterns. The score includes dynamic markings such as *f*, *[f]*, *sub [p]*, and *p*. A *Tutti* marking is present above the upper woodwinds in measure 62. A boxed **D** is located above the Clarinet staff in measure 63. A *tr* (trill) marking is present above the Clarinet staff in measure 61.

65

Musical score for measures 65-70. The score is in G major (one sharp) and 4/4 time. It features a woodwind section (flute, oboe, clarinet) and a string section. The woodwinds play a melodic line with eighth and sixteenth notes, while the strings provide a harmonic accompaniment with sustained notes and some rhythmic patterns.

71

Musical score for measures 71-76. This section includes parts for Oboe (OB), Horn (HN), and the woodwind/string ensemble. The woodwinds and strings play a more active, rhythmic passage starting in measure 74. The woodwinds feature sixteenth-note patterns, and the strings play a driving eighth-note accompaniment. Dynamic markings include *f* (forte) and *ff* (fortissimo). The word *Tutti* is written above the woodwind parts in measure 74, indicating a change in performance style.

76

Musical score for measures 76-79. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first two staves are for the Violin I and Violin II parts. The next two staves are for the Viola and Cello/Double Bass parts. The bottom four staves are for the piano accompaniment. Measure 76 features a treble clef and a key signature of two sharps. The piano part includes a 'Solo' marking. Measure 77 has a 'p' (piano) dynamic marking. Measure 78 has a 'pizz.' (pizzicato) marking. Measure 79 has a '[p] pizz.' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

80

Musical score for measures 80-83. The score is written for an Oboe (OB), Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first staff is for the Oboe part. The next two staves are for the Violin I and Violin II parts. The next two staves are for the Viola and Cello/Double Bass parts. The bottom two staves are for the piano accompaniment. Measure 80 features a treble clef and a key signature of two sharps. The Oboe part has a 'p' (piano) dynamic marking. The piano part includes an 'arco' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

83

Musical score for measures 83-86. The score is in G major (one sharp) and 2/4 time. It features a complex texture with multiple staves. The top two staves contain rapid sixteenth-note passages. The lower staves include a piano part with a cello and double bass, and a woodwind section (oboe and horn) with sustained notes and some melodic movement.

||

7

Musical score for measures 87-90. This section includes woodwind parts for oboe (OB) and horn (HN) at the top, and a piano part for strings and woodwinds below. The piano part features a prominent cello and double bass line with a 'p [arco]' marking. The woodwinds play sustained notes, with the oboe and horn having a melodic line in measure 89. The piano part has a complex rhythmic pattern with many sixteenth notes.

92

Musical score for system 92, featuring a piano arrangement in D major. The score consists of six staves. The top staff is the vocal line, starting with a whole note chord and a half note chord, marked with a hairpin and *#p*. The second staff is the right-hand piano part, featuring a melodic line with eighth notes and quarter notes, including a trill-like figure. The third staff is the left-hand piano part, consisting of a bass line with quarter notes. The fourth and fifth staves are a grand staff for the piano, with the right hand playing chords and the left hand playing a bass line. The sixth staff is the bass line, continuing the bass line from the third staff. A dynamic marking *[p]* is present in the fourth staff. A double bar line is located below the first staff.

97

Musical score for system 97, continuing the piano arrangement in D major. The score consists of six staves. The top staff is the vocal line, starting with a whole note chord and a half note chord, marked with a hairpin and *#p*. The second staff is the right-hand piano part, featuring a melodic line with eighth notes and quarter notes, including a trill-like figure. The third staff is the left-hand piano part, consisting of a bass line with quarter notes. The fourth and fifth staves are a grand staff for the piano, with the right hand playing chords and the left hand playing a bass line. The sixth staff is the bass line, continuing the bass line from the third staff. Dynamic markings *[p]* are present in the third, fourth, and sixth staves. A double bar line is located below the first staff.

02

Musical score for measures 02-05. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The string parts have various melodic lines, including trills marked with [tr].

107

28 I

Musical score for measures 107-110. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The string parts have various melodic lines, including trills marked with [tr].

closing?

III

Musical score for the first system, labeled "III" and "closing?". It features five staves: a single treble staff at the top, followed by three staves of a grand staff (treble and bass clefs), and a final bass staff at the bottom. The music is in D major (two sharps) and includes dynamic markings such as "p" and "[p] Solo".

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III

Musical score for the second system, labeled "III". It features five staves: a single treble staff at the top, followed by three staves of a grand staff (treble and bass clefs), and a final bass staff at the bottom. The music is in D major (two sharps) and includes dynamic markings such as "p".

119

OB

Musical score for measures 119-121. The score includes parts for Oboe (OB) and strings. The key signature is two sharps (F# and C#). The Oboe part has a melodic line with some grace notes. The strings provide harmonic support with sustained notes and some rhythmic patterns.

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122

2 VL

[Soli]

Musical score for measures 122-124. The score includes parts for Violins (2 VL) and strings. The key signature is two sharps (F# and C#). The Violin part features a prominent solo section starting in measure 122, marked with a bracket and the word "[Soli]". The strings play a rhythmic accompaniment.

125

Musical score for measures 125-130. The score is in G major (one sharp) and 2/4 time. It features a piano and a string section. The piano part includes a complex rhythmic pattern of sixteenth notes in the right hand and a steady eighth-note bass line in the left hand. The string section consists of two violins and two violas. The first violin part has a melodic line with some trills and accents. The second violin and viola parts provide harmonic support. Dynamics include *[p]*, *[cresc.]*, and *tr*. A double bar line is present at the end of measure 129.

130

Musical score for measures 130-135. The score is in G major (one sharp) and 2/4 time. It features a piano and a string section. The piano part has a melodic line in the right hand and a bass line in the left hand. The string section consists of two violins and two violas. The first violin part has a melodic line with accents. The second violin and viola parts provide harmonic support. Dynamics include *f* and *Tutti f*. A double bar line is present at the end of measure 134.

134

Musical score for measures 134-138. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Trills are indicated with 'tr' and 'tr' above notes. There are also some slurs and accents throughout the passage.

二

139

Musical score for measures 139-143. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is two sharps (F# and C#). A fermata is placed over the first measure of the right hand. A dynamic marking of **F** (Forte) is present. A 'Solo' marking is written in the bass staff. The music continues with a similar rhythmic complexity to the previous section.

146

Musical score for measures 146-150. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *ff* (fortissimo). A double bar line is present at the end of measure 150.

151

Musical score for measures 151-155. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *p* (piano), *tr* (trills), and *5olo* (solo). A box labeled 'G' is present above the right hand staff in measure 152. A double bar line is present at the end of measure 155.

158

Musical score for measures 158-163. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The piano part includes first and second endings, indicated by 'I' and 'II' brackets. The key signature is G major (one sharp).

164 Solo

Musical score for measures 164-173. The score is in G major (one sharp) and 4/4 time. It features a vocal solo line and piano accompaniment. The piano part includes first and second endings, indicated by 'I' and 'II' brackets. The key signature is G major (one sharp).

174

Musical score for measures 174-183. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The piano part includes first and second endings, indicated by 'I' and 'II' brackets. The key signature is G major (one sharp).

176

Musical score for measures 176-180. The score is written for voice and piano. The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by a piano accompaniment with a rhythmic pattern. The piano part consists of a series of eighth notes in the right hand and a bass line in the left hand.

181

[Tutti]

Musical score for measures 181-185. The score is written for voice and piano. The key signature has two sharps (F# and C#). The section is marked "Tutti". The vocal line begins with a melodic phrase, followed by a piano accompaniment with a rhythmic pattern. The piano part consists of a series of eighth notes in the right hand and a bass line in the left hand.

DB
HN

201

Musical score for measures 201-207. The system includes a flute part (top staff), an oboe part (second staff), and a piano accompaniment (bottom two staves). The key signature is two sharps (F# and C#). The flute part features a melodic line with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines.

208

OBS

Musical score for measures 208-212. The system includes a flute part (top staff), an oboe part (second staff), and a piano accompaniment (bottom two staves). The key signature is two sharps. The flute part has a melodic line with slurs. The oboe part has a melodic line with slurs. The piano accompaniment features a rhythmic pattern in the right hand and a more active line in the left hand.

213

Musical score for measures 213-218. The system includes a flute part (top staff), an oboe part (second staff), and a piano accompaniment (bottom two staves). The key signature is two sharps. The flute part has a melodic line with slurs. The oboe part has a melodic line with slurs. The piano accompaniment features a rhythmic pattern in the right hand and a more active line in the left hand.

217

Musical score for measures 217-220. The score is in G major (one sharp) and 4/4 time. It features a piano with a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The piano part consists of eighth-note runs and chords, while the left hand plays a series of chords and single notes.

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221

Musical score for measures 221-224. The score is in G major (one sharp) and 4/4 time. It features a piano with a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The piano part consists of eighth-note runs and chords, while the left hand plays a series of chords and single notes. Dynamic markings include *p*, *pp*, *[p]*, and *f*. A *Solo* marking is present in the second measure of the piano part.

227

Musical score for measures 227-231. The score is in G major (two sharps) and 8/8 time. It features a piano accompaniment and a vocal line. The piano part includes a dense texture of sixteenth-note patterns in the right hand and a steady bass line in the left hand. The vocal line enters in measure 228 with a melodic phrase. Dynamic markings include *[f]* and *Tutti [f]*. The piece concludes with a double bar line in measure 231.

232

Musical score for measures 232-236. The score continues in G major and 8/8 time. The piano accompaniment maintains its intricate sixteenth-note texture. The vocal line resumes with a new melodic phrase in measure 232. Dynamic markings include *[f]* and *[tr]*. The piece concludes with a double bar line in measure 236.

Musical score for measures 237-240. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a 'Solo' section in the right hand. The piano part includes a melody in the right hand and accompaniment in the left hand. Dynamics include [p] and p. A double bar line is present at the end of measure 240.

Musical score for measures 241-244. The score continues in G major and 4/4 time. It features a piano introduction with a 'Solo' section in the right hand. The piano part includes a melody in the right hand and accompaniment in the left hand. Dynamics include p. The score ends with a double bar line at the end of measure 244.

246

Musical score for measures 246-250. The score is in G major (one sharp) and 3/4 time. It features a piano part with a forte (*f*) dynamic and a vocal line marked *Tutti*. The piano part includes a woodwind section (flute, oboe, clarinet, bassoon) and a string section (violin I, violin II, viola, cello, double bass). The woodwinds play a rhythmic pattern of eighth notes, while the strings provide a steady accompaniment. The vocal line consists of a melodic phrase with some grace notes.

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251

Musical score for measures 251-255. This section continues the piano and vocal parts from the previous system. The piano part maintains the forte (*f*) dynamic and features more complex rhythmic patterns, including sixteenth notes and triplets. The vocal line continues with a melodic phrase. The woodwind and string parts provide a consistent accompaniment.

II Rondeau A

The musical score is written for a piano and consists of two systems of staves. The key signature is two sharps (F# and C#), and the time signature is 7/8. The first system includes a treble clef staff with a piano (*p*) dynamic marking, a grand staff (treble and bass clefs) with piano (*p*) markings, and a bass clef staff with a piano (*p*) marking. The second system includes a grand staff (treble and bass clefs) with piano (*p*) markings and a bass clef staff with a piano (*p*) marking. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. A large brace on the left side of the second system groups the grand staff and the bass clef staff.

8

Musical score for measures 8-16. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *pp* (pianissimo) at the beginning and *f* (forte) later in the passage. A fermata is placed over the final measure of this system.

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17

Musical score for measures 17-25. The score continues from the previous system and includes a grand staff and a separate staff for the right hand. The key signature remains two sharps. The music continues with intricate rhythmic patterns and dynamic markings such as *f*. A fermata is placed over the final measure of this system.

26

B

Musical score for measures 26-37. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is two sharps (F# and C#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as [p] and p.

38

Musical score for measures 38-47. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is two sharps (F# and C#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as [p].

45

Musical score for measures 45-51. The score is in G major (one sharp) and 2/4 time. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. The melody consists of quarter notes and eighth notes, with some phrasing slurs. The piano part includes a complex eighth-note pattern in the right hand and a simpler eighth-note bass line. The system ends with a double bar line.

=

52

Musical score for measures 52-58. The score continues in G major and 2/4 time. The piano accompaniment remains consistent with the previous system. The melody in the right hand continues with quarter and eighth notes. The piano part features a more active eighth-note pattern in the right hand, including some triplets. The system ends with a double bar line.

60

I, II

==

70

78

Musical score for measures 78-87. The score is written for four staves in G major (one sharp). The first two staves are treble clef, and the last two are bass clef. The music features a complex rhythmic pattern with many sixteenth notes and slurs. A dynamic marking 'p' is present in the bass clef staves at the end of the system. A bracketed 'p' is also visible below the bass clef staves.

88

Musical score for measures 88-97. The score is written for four staves in G major. The first two staves are treble clef, and the last two are bass clef. The music continues with a complex rhythmic pattern of sixteenth notes and slurs.

101

Musical score for measures 101-109. The score is written for four staves in G major. The first two staves are treble clef, and the last two are bass clef. The music features a complex rhythmic pattern with many sixteenth notes and slurs.

108

Musical score for measures 108-113. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line features a melodic line with various ornaments and a fermata over the final note. The piano accompaniment consists of chords and rhythmic patterns. A dynamic marking of *fp* is present.

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114

Musical score for measures 114-120. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line continues with a melodic line and a fermata. The piano accompaniment features chords and rhythmic patterns.

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131

Musical score for measures 131-136. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line features a melodic line with a fermata. The piano accompaniment consists of chords and rhythmic patterns.

138

Musical score for measures 138-145. The score is in G major (two sharps) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The vocal line starts with a *p* dynamic. At measure 140, the word "[Tutti]" is written above the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score concludes with a *pp* dynamic marking.

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146

Musical score for measures 146-153. The score continues in G major and 4/4 time. The vocal line and piano accompaniment are shown. The piano part features a grand staff. The vocal line has a *f* dynamic marking. The piano accompaniment includes a grand staff with treble and bass clefs. The score concludes with a *f* dynamic marking.

154

Musical score for measures 154-161. The score is written for a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The music features a complex texture with multiple voices and instruments. The upper staves contain melodic lines with various rhythmic values, while the lower staves provide harmonic support with chords and bass lines. A double bar line is present at the end of measure 161.

=

Ca

162

Mineur

Musical score for measures 162-169. The score continues from the previous system. At measure 162, there is a key signature change to one sharp (F#) and the mode is indicated as 'Mineur' (Minor). The notation includes a variety of rhythmic patterns and chordal structures. A double bar line is present at the end of measure 169.

174

Musical score for measures 174-182. The score is written on three staves (treble, alto, and bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several trills and slurs. A double bar line is present after measure 182.

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183

Musical score for measures 183-191. The score is written on three staves. It continues the complex rhythmic pattern from the previous system. There are several trills and slurs. A double bar line is present after measure 191.

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190

Musical score for measures 190-199. The score is written on three staves. It continues the complex rhythmic pattern. A box containing the letter 'c' with a flat sign (c^b) is located above the staff in measure 195. A double bar line is present after measure 199.

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200

Musical score for measures 200-208. The score is written on three staves. It continues the complex rhythmic pattern. There are several trills and slurs. A double bar line is present after measure 208.

214

Musical score for measures 214-222. The system consists of three staves: two treble clefs and one bass clef. The music features a complex melodic line in the upper staves with many slurs and ties, and a more rhythmic accompaniment in the bass staff. Measure 214 is marked with a circled number 214.

=

223

Musical score for measures 223-234. The system consists of three staves: two treble clefs and one bass clef. The music continues with similar melodic and rhythmic patterns as the previous system. Measure 223 is marked with a circled number 223.

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235

Musical score for measures 235-246. The system consists of three staves: two treble clefs and one bass clef. The music continues with similar melodic and rhythmic patterns. Measure 235 is marked with a circled number 235.

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247

Musical score for measures 247-256. The system consists of three staves: two treble clefs and one bass clef. The music continues with similar melodic and rhythmic patterns. Measure 247 is marked with a circled number 247.

257

Musical score for measures 257-264. The score is written for three staves: Treble, Alto, and Bass. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Trills (tr) are marked above several notes in the upper staves. The key signature has one sharp (F#).

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265

Musical score for measures 265-272. The score is written for three staves: Treble, Alto, and Bass. It continues the complex rhythmic pattern from the previous system. The key signature remains one sharp (F#).

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273 *Majeur.*

Musical score for measures 273-280. This system includes parts for Bassoon (BS), Clarinet (CL), and Piano (P). The key signature changes to Major (no sharps or flats). The score is marked *Tutti* and includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The piano part is written for grand piano with four staves (Treble, Alto, Bass, and another Bass staff).

Musical score for measures 281-284. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). It features a complex texture with multiple staves. The first system includes a grand staff (treble and bass clefs) and a piano part. The second system continues the piano part and includes a grand staff. Dynamics markings include *f* and *[f]*. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

=

Musical score for measures 285-288. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). It features a complex texture with multiple staves. The first system includes a grand staff (treble and bass clefs) and a piano part. The second system continues the piano part and includes a grand staff. Dynamics markings include *f*. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.




295

This musical score page contains measures 295 through 300. It is written for voice and piano. The key signature is D major (two sharps) and the time signature is 4/4. The score is arranged in two systems. The first system consists of five staves: the top two staves are for the voice (Soprano and Alto), and the bottom three staves are for the piano (Right Hand, Left Hand, and Bass). The second system consists of five staves: the top two staves are for the piano (Right Hand and Left Hand), and the bottom three staves are for the voice (Soprano, Alto, and Bass). The piano part features a complex texture with many sixteenth-note passages and chords. The voice part has a melodic line with some rests. The page ends with a double bar line and repeat dots.

NOTES TO SCORES

Opus VI, No. 1

First movement:




- mm. 1-2 vl pr I/vln I:  on last beats possibly should be dotted (see recap., mm. 222-223).
- m. 11 vl pr I:  in part
- m. 12 vl pr I: D in part
- mm. 46-49 bass: see Editorial Procedures
- m. 82 vl pr II: A in part
- m. 129 vl pr II: written as appoggiatura in part
- m. 168 vl pr II/vl II: top note B^b in part
- m. 261 vl pr I: possibly an appoggiatura to be played  (see also m. 263).

Second movement:

- m. 25 ob II: D's are tied in part
- m. 108 parts indicate *f* on beat 1, *p* on beat 3

Opus X, No. 2

First movement:

- m. 15 vl I: original phrasing 
- m. 25 vl II pr and rip: G#-A#-F# in parts
- m. 58 vl pr I:  in part
- mm. 68-71 vl II:  not indicated in part

m. 71 bass: F#-G# in part
m. 92 vln pr: D in part
m.143 vln I: *♯* in part
m.169 vl II pr and rip: B in part
m.183 vln I: 3rd beat, *⏏⏏⏏* in part
m.188 vl pr I: A-C#-E in part
m.196 ob II: G# in part

Second movement:

m. 49 vln pr: B in part
m. 65 vl pr I: E in part
m.105 vl pr II: last note of scale supplied
m. 136 vl pr II: D# in part
mm.186-187 see Editorial Procedures

APPENDIX A

WORKS OF SAINT-GEORGES

It should be noted that this list includes only those works now extant or known to have existed. Others have evidently been lost.

STAGE

7 extant works for stage (opera, ballet, comedy).
The most famous is Ernestine.

INSTRUMENTALOrchestra

- 16 violin concerti (1773-1775, 1781ff.)
- 11 symphonies concertantes (1775-1779, 1784)
- 3 symphonies (1779)
- 1 bassoon concerto (lost) (performed 1782)

Chamber Music

- 4 string quartets (1772-1773)
- 6 "quartetto concertans" (1777)
- 3 sonatas for keyboard and violin obbligato (1781)
- 6 quatuors (1785)
- 6 sonatas for violin and violin accompaniment
(3 published in 1800)
- sonata for harp
- collection of pieces for piano and violin
- several vocal pieces
- 6 air variés for two violins (lost) (ca. 1799)
- other short violin pieces (lost)

APPENDIX B

THEMES AND FORMAL ANALYSES:
SAINT-GEORGES OPUS VI, N° 1, and OPUS X, N° 2

Opus X, No. 2, First Movement:

Opus X, No. 2. Allegro.

Analysis:

A	B	B'	Closing ①	C (solo)	trans.	D	trans.
18 bars	22 bars	11 bars	11 bars	11 bars		13 bars	
A+: I	V	I		V			

E	C	B	passagework	Closing ②	A (tutti)	F	trans.	G	passagework
13 bars	21 bars	14 bars	10 bars	12 bars	31 bars				
$\frac{3}{2}$ -V				($\frac{3}{2}$ -V)	$\frac{4}{4}$ vi vi				

trans (tutti)	C	Closing ②	trans	Recap: A	solopassagework	Closing ①
17 bars	10 bars	12 bars		15 bars	9 bars	11 bars
I (to end)						

SOURCES OF FIGURES

Figure 1. Lionel de la Laurencie. L'Ecole française de violon, de Lully à Viotti, 3 vols. Paris: Librairie Delagrave, 1922, 457. Figures 2 and 3. Photocopies of title page and parts provided by Dr. Barry S. Brook, City University of New York.

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