

A GUIDE TO ARRANGING LATE EIGHTEENTH AND EARLY NINETEENTH
CENTURY HARMONIEMUSIK IN AN HISTORICAL STYLE

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Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2015

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Ross, April Marie. *A Guide to Arranging Late Eighteenth and Early Nineteenth Century Harmoniemusik in an Historical Style*. Doctor of Musical Arts (Performance), August 2015, 91 pp., 31 musical examples, bibliography, 41 references.

The wind octet was a popular ensemble of the classical period. In 1782, the Viennese Emperor formed a wind octet which specialized in playing opera arrangements. This music was used primarily as a form of background entertainment for dinners. This guide analyzes and compares the works of several well-known arrangers from the classical period in order to demonstrate arranging styles of the time. The arrangers of the period were often the performers of these various wind octets who were writing specifically for the players in their own ensembles. The style of Mozart's original wind music is also discussed, in contrast to the arrangements of his works made by others.

This guide is intended for serve performers of today as a tool to learn the art of arranging in an historical style. Idiosyncrasies of the classical-period wind instruments are discussed, as they relate to the style of wind arranging. The role of the contemporary arranger is compared with that of the classical period, and the case is made for the need for more contemporary arrangements of classical works using period arrangers as models.

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ACKNOWLEDGEMENTS

Great thanks and appreciation is extended to the many colleagues, specialists of historical wind instruments (and double bass), who have shared advice and knowledge about their instruments and spent countless hours of performing and trying my arrangements since 2008. Without the practical experience they have provided through their willingness to play experimental Harmoniemusik, this guide would not exist. These musicians include: Toni Salar-Verdú, Soren Green, Krzysztof Białasik, Hylke Rozema, Rogier Hendriks, Misha Sporck, Allison Smith, Peter Tabori, Mario Topper, Dorota Gorlow, Mathieu Loux, Gergő Farkas, Sebastian Lauckner, Yukiko Murakami, Meritxell Ferrer Quiñonero, Josep Casadellà Cunillera, Byron Rakitzis, Aurea Dominguez, Thomas Oltheten, Nahoko Mitsue, Tomoki Sumiya, Martí Sanmartí, and Amanda Markwick.

Acknowledgement and thanks is also extended to the editor of this document, Christine Havens.

Deep gratitude and acknowledgement is extended to Dr. John Scott, Dr. Warren Henry, Dr. Kimberly Cole Luevano, and Prof. Paul Leenhouts at the University of North Texas College of Music for the support and inspiration that made this document possible.

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CHAPTER 1

INTRODUCTION

“Harmoniemusik,” or wind music for any combination of two or more players, was astonishingly popular through the mid-eighteenth and early nineteenth centuries. Throughout Europe, many wealthy households employed their own “Harmonie” ensembles of various sizes¹ to play music at dinner and as an entertainment. Often the function of these ensembles as sources of daily entertainment has been compared to the modern radio or electronic music players.

Although it had been growing in popularity for more than twenty years, the seminal moment for Harmoniemusik came with the founding of the kaiserlich-königlich Harmonie in Vienna by Emperor Joseph II in 1782. This ensemble is often also referred to as the Imperial Harmonie, the Hofharmonie, or the k.k. Harmonie (k.k. standing for kaiserlich-königlich). This was not the first standard wind octet to exist in Vienna, but it was unique because of the quality of playing² and because of their original repertoire of primarily opera and ballet arrangements.³ It was a fortuitous moment when the wind section of the Burgtheater opera orchestra happened to be made up of some of Vienna’s most exceptional wind players, among them Johann Nepomuk Wendt, who was also known as an arranger. The Kaiser assembled these

¹ Eric Hoeprich, *The Clarinet* (New Haven: Yale University Press, 2008), 84-87. Many of the wealthy, but smaller households who could not afford a full wind octet employed trios, of basset horns for example, or even pairs of wind instruments

² Jon Gillaspie, Marshall Stoneham, and David Clark, *The Wind Ensemble Sourcebook and Biographical Guide* (Westport, Conn.: Greenwood Press, 1998), 82.

³ Roger Hellyer, “Harmoniemusik: music for small wind band in the late eighteenth and early nineteenth century” (Thesis, Oxford University, 1973), 112-119.

players to form the Harmonie as an “*Extradienst*” outside of their regular duties as players in the opera.⁴

The Classical period was different from the culture of the performing musician today insofar as it was common for the performers of the Classical era to be composers and arrangers themselves.⁵ Most of the known major arrangers of the period, Johann Nepomuk Wendt (1745 – 1813), Josef Triebensee (1772 – 1846), Johann Christian Stumpf (1740 – 1801), Georg Druschetzky (1745 – 1819), and Wenzel Sedlak (1776 – 1851), with the exception of Joseph Heidenreich (1753 – 1821), were all performers of wind instruments as well as composers and arrangers of Harmoniemusik. The tradition of performers as composers extended to players like Anton Stadler (1752 – 1812), another founding member of the k.k. Harmonie, who was also known for his original compositions of solos, duos, and fantasy pieces for the clarinet. After Wendt and the original founding members, the k.k. Harmonie later had four more performer/arrangers in the ensemble.⁶

The k.k. Harmonie was an inspiration in terms of the quality of performing and arranging, and soon after the founding of the ensemble, there was a surge of Harmoniemusik ensembles forming throughout the farthest corners of Europe in the most unlikely small towns such as Regensburg, Wallerstein, or Feldsberg. They copied the Viennese instrumentation and played the Viennese repertoire.⁷ Gillaspie, Stoneham, and Clark have documented 677

⁴ Ibid., 118.

⁵ Bruce Haynes, *The End of Early Music* (New York: Oxford University Press, 2007), Introduction. For more information on the differences in musical training between the Classical period musicians and those of today and how this has limited the composing and improvising skills of the modern musician.

⁶ Gillaspie, Stoneham, and Clark: *Wind Ensemble Sourcebook*: 82.

⁷ Bastiaan Blomhert, *The Harmoniemusik of Die Entführung aus dem Serail: Study About its Authenticity and Critical Edition* (Den Haag: Bastiaan Blomhert. 1987), 26.

arrangements in their 1998 compendium, *The Wind Ensemble Catalog*, with the overall peak in quantity from 1790 – 1820. In addition to these works that still exist today, there was an even larger number of works lost or destroyed in wars or fires, including the library of the k.k. Harmonie in Vienna.⁸ During the height of his arranging career from 1782 (the founding of the k.k. Harmonie) until 1796, Wendt was regularly arranging between two and four complete operas per year.⁹

It was a natural idea for the players of the Imperial Harmonie to arrange operas for their ensemble. Opera was a popular form of entertainment at the time, and the aristocracy and wealthy families who did not go to the theater every evening wanted to hear the melodies from favorite works again in a less formal setting. Operas often had recognizable tunes, which made this music ideal for entertaining. In addition to this, the players were all employed simultaneously in the opera. They had access to parts and scores, and opera was a music with which they were familiar.¹⁰ One of the difficulties facing arrangers in the period was access to scores or printed music. Clearly Wendt had access to scores, which probably gave him an advantage over other arrangers. Heidenreich, who became the first competition for Wendt, worked as a copyist preparing piano reductions, and seems to have made his wind arrangements from piano reductions.¹¹

Although playing as dinner music was surely an important and usually the main function of the Harmoniemusik ensembles, it was not the only occasion for them to play. Wind

⁸ Jon Gillaspie, Marshall Stoneham, and David Clark, *The Wind Ensemble Catalog* (Westport, Conn.: Greenwood Press, 1997), Preface.

⁹ Gillaspie, Stoneham, and Clark, *Wind Ensemble Sourcebook*: 331.

¹⁰ *Ibid.*, 10.

¹¹ *Ibid.*, 194.

ensembles of various sizes were heard in concert on the *Concert Spirituel* series in Paris as early as 1757.¹² During the 1770s, it was not unusual to hear *pieces d'harmonie* including quartets or sextets at these concerts.¹³ Hellyer writes, "In Vienna as elsewhere, Harmoniemusik was not performed in concerts because it was Harmoniemusik, rather in spite of it."¹⁴ In 1783, the Imperial Harmonie performed a work by Wendt between two parts of a concert given by the *Wiener Tonkünstler Societät*.¹⁵ This suggests that perhaps the Harmonie played in the intermission between the concerts as a light entertainment. However, it is documented in a concert program from 1787 that, "in order to appease the insatiable demands of the public the Kaiser's Harmonie would play some of the favorite movements from the very popular opera '*Una Cosa Rara*'."¹⁶ Although concert performances might not have been usual for Harmonie ensembles of the period, "*dans un concert*" is written in anonymous handwriting on the title page of Beethoven's *Parthia*, Op. 103, by which one can understand that this work was at least occasionally performed in concert.¹⁷

While arrangements by the great composers such as Mozart or Beethoven are rare, it is well documented that both of these composers enthusiastically embraced the art of arranging and used it as a teaching device for their students. When applying for a position in Oettingen-Wallerstein, Göpfert, a student of Mozart wrote, "I have always felt a great preference for

¹² Hellyer, 326.

¹³ Hoepflich, 84.

¹⁴ Hellyer, 332.

¹⁵ Hellyer, 333.

¹⁶ Quoted in translation by Hellyer, 333.

¹⁷ Hellyer, 200.

those instruments which are used in a wind ensemble, and therefore my great teacher, Mozart, handed me the scores of all his operas, charging me to arrange them for wind band.”¹⁸

During the height of the popularity of Harmoniemusik, publishers gave the same importance and standing to an arrangement as to that of an original work. It was common practice, as could have been the case with Göpfert and Mozart, for the great composers to oversee the arranging of their works. In 1810, Steiner’s *Journal für neunstimmige Harmonie* advertised that of the works it sold, “The arrangements for wind instruments will all be made from the original scores with special care and detailed knowledge of instrumental effectiveness by famous and acknowledged masters.”¹⁹ There was a distinction between an arrangement made by the best arrangers and a transcription made by less experienced musicians.²⁰

Mozart and Beethoven both arranged their own works for different combinations of instruments.²¹ There is evidence that Mozart at least attempted to arrange one of his own operas for Harmonie; “Well, I am up to my eyes in work, for by Sunday week I have to arrange my opera for Harmonie. If I don’t someone will anticipate me and secure my profits. . . . You have no idea how difficult it is to arrange a work of this kind for Harmonie so that it suits the instruments and yet loses none of its effect. Well, I must just spend the night over it, for that is the only way.”²² It is thought by scholars that Mozart did not actually complete this work. There has been debate on this point, but the general scholarly opinion as it stands now favors the idea that Mozart was anticipated in this arrangement by Wendt. However, this quote demonstrates

¹⁸ Quoted in translation by Gillaspie, Stoneham, and Clark, *Wind Ensemble Sourcebook*, 177.

¹⁹ Quoted in translation by Gillaspie, Stoneham, and Clark, *Wind Ensemble Sourcebook*, 7.

²⁰ *Ibid.*, 10.

²¹ Mozart arranged his wind octet, KV. 388, for string quintet with two violas, KV. 406, which provides insights into how Mozart transformed his wind writing into string instruments.

²² Emily Anderson, ed., *The Letters of Mozart and his Family*, Vol. II (New York: St. Martin’s Press, 1966), 808.

not only Mozart's consideration of writing his own arrangements, but also the amount of skill required to write an effective Harmoniemusik arrangement.

These composers, as well as other great masters like Josef Haydn and countless minor composers, all wrote original music for Harmonie. Eric Hoeprich writes, "The true heart of the repertoire for Harmonie lies outside these original works, in the hundreds of arrangements of operas, oratorios, and symphonies."²³

Arranging was an important skill to have as a wind player during the Classical period and can be just as valuable today. There are few modern or historical wind players today who write arrangements for their own ensembles, and too often the contemporary arrangements that do exist are not historically informed, are unidiomatic for wind instruments, or follow an uninteresting and too predictable formula of each instrument being locked into one role throughout the piece.

This arranging guide sets out to demonstrate how a contemporary arranger can effectively arrange for wind octet using original period works and the works of the most notable period performer/arrangers as a basis for a historical style. Through an examination of period Harmoniemusik and through an explanation of contemporary arranging, it serves as a valuable guide for arrangers or performers who wish to better understand the Harmoniemusik repertoire. Through this guide, performers can start to think about the possibility of writing their own arrangements, while gaining a clear understanding of how Classical music was written for each instrument of the wind octet.

²³ Hoeprich, 87.

CHAPTER 2

MOZART'S ORIGINAL WIND MUSIC AND RECOMPOSITIONS

The first known pieces that Mozart wrote for winds alone are the Divertimenti, KV. 186 and KV. 166, written in early 1773. Likely written around the same time for the same occasion and players, these pieces are unique because of their instrumentation for 10 winds: the standard octet plus two English horns.²⁴ These pieces are examples of Mozart's simpler earlier writing. There are usually no more than three separate lines. The bassoon part is doubled throughout, the English horn parts usually often fill in the octave below the oboes, and the clarinets play a less important role, making small interjections, adding brilliance and texture.

The Divertimento in E-flat, KV. 166, is interesting for arrangers, in that the *Andante grazioso* is an arrangement of a middle movement from the Sinfonia in D (1772) by Giovanni Paisiello (1740 – 1816). There is speculation as to where and why Mozart wrote these pieces. Prevailing scholarship suggests that they were written for players either in Milan, where Mozart had been staying, or Salzburg, both cities which had English horns and clarinets at the time.²⁵ It is thought that Mozart would have most probably have met Paisiello at the opera house in Milan.²⁶

Despite the simplicity of this early work, it is already possible to clearly note several important features of Mozart's wind writing. These are features that he will use in his later wind writing.

²⁴ Gillaspie, Stoneham, and Clark, *Wind Ensemble Sourcebook*, 239.

²⁵ Sadie, Stanley, *Mozart: The Early Years 1756 – 1781* (New York: Oxford University Press, 2006).

²⁶ Balazs Mikusi, "Mozart Copied! But Did He Pay Homage?" *Newsletter of the Mozart Society of America*, Vol. X, Nr. 1, January 27, 2006, 14. Mozart could have possibly heard Paisiello's music during performances of the latter's opera, *Montezuma*, in Milan. It is also possible that he was exposed to it through another work which borrowed the same music, the ballet-pantomime, *Annette et Lubin*.

Ex. 1: G. Paisiello, Sinfonia in D, *Andantino* (mm. 12-16)

Musical score for Ex. 1: G. Paisiello, Sinfonia in D, *Andantino* (mm. 12-16). The score is in 2/4 time with a key signature of two sharps (D major). It features four staves: Violin 1, Violin 2, Viola, and Violoncello/Bass. The dynamics are marked with *sf*, *p*, and *f*.

Ex. 2: W. A. Mozart, Divertimento in E-flat, KV. 166, *Andante grazioso* (mm. 12-16)

Musical score for Ex. 2: W. A. Mozart, Divertimento in E-flat, KV. 166, *Andante grazioso* (mm. 12-16). The score is in 2/4 time with a key signature of two flats (B-flat major). It features five staves: Oboes, Clarinets in Bb, English Horns, Horns in Eb, and Bassoons. The dynamics are marked with *p*, *f*, and *sf*.

As this is the first entrance of the horns in this movement, Mozart writes only the last three eighth notes for them. This gives the impression that the first eighth note is the resolution

of the melody that came before, while they are playing a pick up to the *tutti* section to follow. The horns add a volume and texture to this first *forte* section of the piece.

The thirds are moved from the middle voice of the original (second violin and viola) to the top voices of the two oboes. This demonstrates an important aspect of Mozart's wind writing style that he would use throughout his life, which was his propensity for writing for instruments in pairs. It is far more common to find Mozart writing for each pair of instruments together than breaking them up by range or by line to pair them with another wind instrument. The English horns also play as a pair: a simplified version of the original viola line, bringing thirds to the middle voices as well.

The clarinet line is an interesting reworking of the viola line in these measures. In the original Paisiello, the three top voices each resolve the phrase on a unison E, while the viola stays under the two violins in range in the bar before. These lines are stacked in a typical way, meaning that the voices do not cross, and each instrument stays in its typical register: the viola, second violin, and first violin, from low to high. In Mozart's arrangement, the first and second lines are exchanged, so that the two clarinets are heard in sixths instead of the third of the viola. This also puts the root of the chord on top and in a higher range than the melody in the oboes. This new way of stacking the chord incorporating a harmony line into the new top voice of the cadence creates a new sound. Mozart adds the appoggiatura in the top three voices for the complete chord instead of just in the melody as Paisiello does.

Another interesting aspect of Mozart's arrangement, which he will use throughout the rest of his wind music, is the octave leaps that occur in the bassoon part in the second measure of this example. He uses the octave leaps to intensify the *forte* and *piano* dynamics. When the

music remains in the *piano* dynamic, Mozart uses the higher octave to create a different texture. This technique will be explored further, as it can be found in the Serenades KV. 375, KV. 361, KV. 388, and the *Tafelmusik* from *Don Giovanni*.

Tafelmusik from *Don Giovanni*

The only other arrangement for winds that is known to be by Mozart is the banquet scene, or *Tafelmusik*, from the opera, *Don Giovanni*. This scene has remarkable cultural implications, serving as the strongest evidence of the prevalence of Harmonie ensembles in the society of the period. It demonstrates that not only would it be common to have a wind octet at a dinner, but also that even the servant, Leporello, was familiar with the music being played. The scene gives Mozart the opportunity through the dramaturgy to make jokes to the music of other composers as the characters, Don Giovanni and Leporello, make comments to that music. There are three arranged pieces, and while each excerpt is short, they reveal Mozart's own style. It can be noted that Mozart retains his own style of wind writing, even while arranging the works of other composers, as opposed to adapting to their styles, which might have been more apparent from a lesser arranger.

The three works arranged are the Finale of Act I from the opera, *Una Cosa Rara*, by Vicente Martín y Soler (1754 – 1806), “Come un agnello” (“Like a lamb to the market”) from *Fra I due litigant il terzo gode* by Giuseppe Sarti (1729 – 1802), and finally Mozart's own “Non più andrai” from *Le Nozze di Figaro*. They are arranged in three different keys, with short interludes between, played by the orchestra to give the horns and clarinets time to change crooks and instruments, to modulate to the new keys, and to remind the audience that these

pieces are within a context. Except for the orchestral transitions and the vocal lines of Don Giovanni and Leporello, Mozart did not compose any new music in these arrangements.

Mozart makes minor changes and adaptations to the Harmonie format by procedures such as adding dynamics and articulations, and making structural changes (predominately cuts). For the purposes of this study, most of these changes are less interesting than noting the way that Mozart adapts the music for the instruments of the Harmonie. There is one structural change that is worth noting, which is the way in which Mozart transforms Martín y Soler's music from two-bar phrases into eight-measure 4 + 4 phrases. The original is locked into a two measure phrase structure because of the text (it begins, "O quanto un sì bel giubilo, o quanto alletta e piace!"). Both times "o quanto" occurs, it sets up the phrase as a pickup to a separate two measure phrase from which this melody does not break away. Mozart reinterprets this phrase as instrumental music which creates longer phrases. The voice interjections support these longer phrases, entering in mm. 53 without the upbeat. In mm. 62, the end of Don Giovanni's phrase helps support the longer phrase by finishing in the first half of the 6/8 measure that gives more of a pulse to the downbeats as opposed to accentuating the same phrasing in the original. In mm. 66-72, Mozart's text finishes and begins again in the middle of the melody (mm. 68), as opposed to Martín y Soler's, which begins again on the upbeat, creating a new shorter phrase again.

Instead of a bass, as is found in KV. 361, Mozart uses a violoncello to add support to the wind octet in this scene. The violoncello does not have independent lines (except in mm. 51-57 where it sustains the same bass notes that the bassoon plays in eighth notes) but doubles the bassoon, providing only support. Most likely, Mozart thought the ensemble needed bass

support for the two voices, but possibly wanted to leave the depth to the singers, which could be why he chose the violoncello instead of the bass.

One exception to the general rule that Mozart prefers to write for the wind instruments in pairs occurs in mm. 59-65, the first *tutti* of the arrangement. Mozart does often separate the bassoons: the second bassoon often doubles the bass while the first plays the melody an octave below the first oboe and clarinet. It is important to note again that Mozart writes the octave leaps in the second bassoon part as a way of intensifying the *tutti*. The second oboe plays the pedal A, while the horns play the eighth note bass line in octaves. With the exception of solo or duo passages, I have never seen an example of horn parts in any of Mozart's music not operating as a pair.

Possibly the most unique aspect of this section is the second clarinet Alberti bass figures. This is a figure that Mozart uses often in the second clarinet in not only his writing for *Harmonie* but also in his operas, symphonies, and concerti. In example 3, he uses it to add brilliance, virtuosity, depth, texture, and intensity to the *tutti* passage. He takes the line from Martín y Soler's viola part (example 4), but it has clearly been adapted to fit the clarinet in Mozart's familiar way and because of the transformation, it becomes part of Mozart's personal signature on the arrangement. While the listener must strain to hear this original viola line because of the texture of the orchestration, the second clarinet in Mozart's version easily stands out because of the low range of the instrument and because it is the only instrument with the virtuosic sixteenth notes.

Ex. 3: W. A. Mozart. Tafelmusik from *Don Giovanni* (*Una Cosa Rara*) (mm. 59-63)

The musical score for Ex. 3 is arranged in a system of seven staves. From top to bottom, the staves are: Oboes (treble clef, 6/8 time), Clarinet in A (treble clef, 6/8 time), another Clarinet in A (treble clef, 6/8 time), Bassoons (bass clef, 6/8 time), Horns in D (treble clef, 6/8 time), Don Giovanni (bass clef, 6/8 time), and Leporello (bass clef, 6/8 time). The Violoncello part is shown below the vocal staves. The key signature is one sharp (F#) and the time signature is 6/8. The vocal parts have lyrics: Don Giovanni: "Che ti par del bel con - cer - to?"; Leporello: "È - - con-".

Ex. 4: V. Martín y Soler, *Una cosa rara*, Act I – Scene XXIII, *Allegro*, “O quanto un si bel giubilo”, viola, (mm. 13-14)

The musical score for Ex. 4 is a single staff for Viola. The key signature is one sharp (F#) and the time signature is 6/8. The notation shows two measures of music, each starting with a dynamic marking of *ff* (fortissimo).

As in the Serenades, Mozart often pairs the groups of instruments. For example, in the *Tafelmusik*, he often pairs the oboes with the bassoons and the clarinets with the horns. This creates a different sound from when he pairs oboes with horns and clarinets with bassoons, as also occurs in the Serenades. There is a grouping of clarinets and horns in mm. 150-153 in the arrangement of Sarti, and a distinct grouping of oboes with bassoons in mm. 75-76 and 79-80 in the Martín y Soler.

It is also clearly demonstrated in this passage that Mozart often creates space for the sound of the instruments that he wants to highlight in solo passages, meaning that these instruments are not used in the measures directly before. This draws attention to them as a new sound color in the solo passage. He leaves the clarinets out from mm. 67-72 to bring them in as solo instruments in mm. 73-74. They go back and forth in dialog with the oboes and bassoons during the next section, and are paired with the horns again in mm. 81-82.

Probably one of the biggest jokes in Mozart's operas is the inclusion of an arrangement of his own aria from *Le Nozze di Figaro*. This arrangement in particular can serve as a window into the past, providing possible clues to understand Mozart's method of working. Most strikingly, the time signature in the arrangement is *alla breve*, while the original is in common time. One of the preeminent scholars on Harmoniemusik, Roger Hellyer, has written about Mozart's possible arranging methods for his own works, "Even he would surely have wanted a written source from which to work, not a mental picture of his original score."²⁷ However, while looking at the differing time signatures between both of Mozart's works, the original and the arrangement, it must become within the realm of possibilities that Mozart did not require a score of his own opera, but was working from memory.

The arrangement is transposed from C major to B-flat major. This is typical among Harmonie arrangements where the original reaches to e³ in the melody. This would have been problematic for the oboes who play this melody in mm. 198. The note d³ is much more comfortable and idiomatic for the instrument.

²⁷ Roger Hellyer, "Review: The Harmoniemusik of Die Entführung aus dem Serail by Wolfgang Amadeus Mozart: Study about its Authenticity and Critical Edition" *Music & Letters*, Vol. 70, No. 2 (May 1998): 260-262.

Interestingly enough, the arrangement could not stand on its own without the voice parts from Leporello and Don Giovanni, which become incorporated into the Harmoniemusik. Figaro's melody is represented by the bassoon until mm. 178-187 where the Harmonie arrangement becomes dependent on the voices to sing the original Figaro line.

Serenade in E-flat, KV. 375

The Serenade, KV. 375 was originally written for wind sextet with clarinets, and Mozart later recomposed the work for octet.²⁸ The sextet version was originally composed in October of 1781 in hopes of impressing the emperor's chamberlain who might hear the work. Mozart wrote to his father, "I wrote it rather carefully."²⁹ However, it was just after in 1782 that the Emperor established his k.k. Harmonie, which could likely have accounted for Mozart's interest in recomposing the work for octet.³⁰ Eric Hoeprich describes Mozart's careful writing in this Serenade as "practically reinventing the genre of the wind divertimento."³¹ Indeed, the music here and in the later Serenades is of a completely different caliber than the earlier divertimenti KV. 186 and 166 as well as the other original Harmoniemusik of the time. Because of the scoring, the virtuosic figures, and the dialogues that happen between the instruments, KV. 375 can be seen as having a symphonic or even operatic sound.

Hoeprich calls attention to the opening E-flat chords of the sextet as setting up a "rich scoring." The reason is because of the "closed" orchestration style of these introductory chords.

²⁸ Alan Tyson, *Mozart: Studies of the Autograph Scores* (Cambridge: Harvard University Press, 1987), 277. According to Tyson, the second version of KV. 375 for wind octet was written on a type of paper and with a watermark which are difficult to date exactly.

²⁹ Anderson, ed., 776.

³⁰ Albert Rice, *The Clarinet in the Classical Period* (New York: Oxford University Press, 2003). Chapter 4, Kindle.

³¹ Hoeprich, 104.

This means that instead of having a wide range between the highest and lowest voices, the notes of each instrument are kept relatively close together, and do not stack up in the correct way (i.e. without crossing voices from low to high instruments). For example, in this excerpt the first horn plays higher than the second clarinet. Mozart could have chosen to put the G (written E) in the first horn part. But the open 5th in the horns adds to the sound that Mozart achieves in this introduction. By crossing the voices, he also creates more of a blend between the different instruments of the ensemble, which is also supplemented by the unison in the first bassoon and second horn. Mozart creates a different sound in mm. 5 as the clarinet jumps up more than two octaves above the second bassoon, and the scoring becomes sparse in comparison to the *tutti* chords that came before. Although it is for a larger ensemble, Mozart employs the same orchestration techniques in the opening chords of the Serenade in B-flat, “Gran Partita,” KV.

361.

Ex. 5: W. A. Mozart. Serenade in E-flat major, KV. 375, *a* 6, *Allegro maestoso* (mm. 1-6)

The image displays a musical score for five instruments: two Clarinets in Bb, two Horns in Eb, and two Bassoons. The score is written in common time (C) and E-flat major. The first four measures show a dynamic progression from *sf* to *fp* to *f* to *p*. The fifth measure is marked *p*. The sixth measure features a melodic flourish in the upper parts. The notation includes various note values, rests, and dynamic markings (*sf*, *fp*, *f*, *p*) placed below the staves.

It is of extreme interest to the arranger to analyze how Mozart recomposed his sextet into the version for octet. There are few large-scale changes, such as new material or changes to the formal structure. In the *Finale*, the main theme (mm. 1-8) has been inserted at mm. 199 to create a larger form that is perhaps less necessary in the smaller sextet instrumentation.

It seems possible that Mozart made small alterations to the octet version to account for writing that did not necessarily work well in the sextet version. For example, he adds eighth notes in the second clarinet part in mm. 58 of the *Adagio* in the octet version where there are only longer note values in the sextet. When performing the sextet version it is easy to lose a sense of time at this point. The slightly awkward horn solo in mm. 32-39 of the *Finale* that features three stopped notes in mm. 36 has been written for the oboe in the octet version that undoubtedly flows smoother in performance. Both clarinet parts have been changed in mm. 21-31 of the *Finale*. The second clarinet part that begins in mm. 25 of the sextet version is extremely difficult on the 5-key period clarinet, which might be the reason Mozart changed the part in the later version. The first part seems to have been adjusted to better match the accompanying arpeggios of the second.

While a lesser composer could have written the oboe lines into the original sextet manuscript, Mozart created a separate piece and manuscript, a true recomposition. During various sections of the piece he rearranges the complete instrumentation, adds the oboes to the original sextet instrumentation, or replaces the clarinets with the oboes. Again, the horns in classical Harmoniemusik are used primarily to add a texture and volume; the oboes are also often used in a similar way by Mozart to reinforce and add a different sound to *forte* sections. This example shows how the oboes are added for volume and color in the *forte*.

This is also an example of how Mozart changes the sound of the chord by changing the note of the top voice. He often adds a different note of the chord to the top voice. An arranger can note that this changes the sound color but does not distract from the melody that is in the now middle third of the chord in the clarinet. Adding the tonic in the oboe top voice not only accentuates the dynamic difference but also brings out harmonically the secondary dominant over the pedal B-flat. Because the A-natural is now heard in the oboe, Mozart can use the first bassoon to double the pedal B-flat in octaves, while the root of the secondary dominant in the top voice against the stronger pedal now accentuates the harmony.

Ex. 6: W. A. Mozart, Serenade in E-flat major, KV. 375, a 6, *Allegro maestoso* (mm.49-50)

The image displays a musical score for five instruments: two Clarinets in B-flat, Horns in E-flat, and two Bassoons. The score is set in common time (C) and E-flat major. The first measure (mm. 49) features a *pp* (pianissimo) dynamic with a *cresc.* (crescendo) marking. The second measure (m. 50) features a *f* (forte) dynamic. The Clarinet in B-flat parts play a melodic line with a half note in m. 49 and a quarter note in m. 50. The Horns in E-flat part plays a sustained chord of E-flat major (E-flat, G, B-flat) in both measures. The Bassoon parts play a rhythmic accompaniment of eighth notes in both measures. The overall texture is a rich, layered harmonic structure.

Ex. 7: W. A. Mozart, Serenade in E-flat major, KV. 375, a 8, *Allegro maestoso* (mm. 49-50)

The musical score for Ex. 7 shows the following parts and dynamics:

- Oboe:** Two staves. In measure 49, both are silent. In measure 50, both enter with a forte (*f*) dynamic and a long note.
- Clarinet in Bb:** Two staves. In measure 49, the upper staff has a half note with *pp* and *cresc.* markings. In measure 50, it has a quarter note with a *f* dynamic.
- Horns in Eb:** One staff. In measure 49, it has a half note with *pp* and *cresc.* markings. In measure 50, it has a half note with a *f* dynamic.
- Bassoon:** Two staves. Both have eighth-note patterns. In measure 49, the upper staff has *pp* and *cresc.* markings. In measure 50, both have a *f* dynamic.

Mozart also creates new effects with the same music by techniques such as writing an oboe entrance in a measure where there was not a new entrance before. In the octet version, Mozart now adds the upper octave and can re-voice the chord for the new instrumentation. What is notable about this example is how in the second measure the listener's attention is taken by the oboe entrance though this measure did not demand attention in the sextet version as it is a weaker point in the phrase. Mozart did not add the oboe entrance directly on the eighth notes of the third measure or on the first measure, which could have been done.

Ex. 8: W. A. Mozart, Serenade in E-flat, KV. 375, *a 6, Finale* (mm. 143-146)

Musical score for Ex. 8, measures 143-146. The score is in 2/4 time and E-flat major. It features two Clarinet in Bb staves, one Horn in Eb staff, and two Bassoon staves. The Clarinet in Bb parts play a melodic line with eighth notes and quarter notes, while the Bassoon parts provide harmonic support with sustained notes and eighth notes. The Horn in Eb part is silent.

Ex. 9: W. A. Mozart, Serenade in E-flat, KV. 375, *a 8, Finale* (mm. 143-146)

Musical score for Ex. 9, measures 143-146. The score is in 2/4 time and E-flat major. It features two Oboe staves, two Clarinet in Bb staves, one Horn in Eb staff, and two Bassoon staves. The Oboe parts play a melodic line with eighth notes and quarter notes, while the Clarinet in Bb and Bassoon parts provide harmonic support. The Horn in Eb part is silent. A dynamic marking of *p* (piano) is present in the second measure of the Oboe part.

Just as Mozart adds more instruments to intensify and build volume in the *forte tutti* sections, he uses the opposite technique to create a diminuendo effect through *piano* sections. In one striking example, Mozart is able to create a more sparse effect and more unique sound color in the octet version.

Ex. 10: W. A. Mozart, Serenade in E-flat major, KV. 375, *a 6*, *Allegro maestoso* (mm. 167-171)

The image shows a musical score for five instruments: two Clarinets in Bb, one Horn in Eb, and two Bassoons. The score is written in E-flat major (three flats) and common time (C). The tempo is *Allegro maestoso*. The score covers measures 167 to 171. The Clarinet in Bb parts are marked *p* (piano). The Bassoon part is also marked *p*. The Horn part is mostly silent, with a few notes in the final measure. The Clarinet parts play a melodic line with some rests, while the Bassoon parts provide a harmonic accompaniment. The overall texture is sparse and delicate.

Ex. 11: W. A. Mozart, Serenade in E-flat, KV. 375, a 8, *Allegro maestoso* (mm. 167-171)

The image displays a musical score for five instruments: two Oboes, two Clarinets in Bb, and two Bassoons. The score is written in E-flat major (three flats) and common time (C). The first two bars show the initial instrumentation. In the third bar, the two Clarinets in Bb and two Bassoons enter, marked with a piano (*p*) dynamic. The Oboes continue to play. The score continues for five bars, with the instruments playing in a sparse, rhythmic pattern. The final bar of the excerpt shows a cadence with a fermata over the final note.

In both examples, Mozart uses the technique of bringing in a new instrument in the third bar that was not heard in the previous two bars. In the sextet version, he uses the horns to create the new color of the second phrase while in the octet version he uses the clarinets. In the sextet version, the first phrase of the cadence is actually sparser while more instruments play in the second phrase. However, the color created with the second clarinet and bassoon together with the horns and second bassoon that enters in the low register is a darker color than what was heard before. The darker color creates a phrasing off effect despite the use of more instruments. In the octet version, the horns are left out entirely and the same number of instruments play in each bar. The *diminuendo* effect is gained simply by the color of the instruments chosen. The oboes will be more present than the more transparent sound the

clarinet is able to achieve in the *piano* dynamic. Because of the voice leading of the added harmony in the bar before, Mozart is able to add the third of the chord at the beginning of the cadence in the second oboe part.

Donaueschingen Arrangement of *Die Entführung aus dem Serail*

The existing arrangements of *Die Entführung aus dem Serail* have received much attention over the years because of a famously irresistible quote from one of Mozart's letters to his father: "Well, I am up to my eyes in work, for by Sunday week I have to arrange my opera for wind instruments. If I don't, someone will anticipate me and secure the profits."³² Recently Bastiaan Blomhert has claimed and argued that the arrangement in the *fürstlich Fürstenbergische Hofbibliothek* in Donaueschingen, previously thought to be by the court employee, Franz Joseph Rosinack, could actually have been written by Mozart himself.³³

Much has been written on this theory by Blomhert himself as well as by many other preeminent scholars. However, although Jon Gillaspie questions the "brilliant horn parts"³⁴, an argument to Blomhert's claim based on the writing style of the arrangement seems to be lacking. The horn parts are particularly doubtful. The brilliance refers to the high crooks that are frequently used including the twice-used C alto crook, which was rare in the period. Three successive musical numbers change crooks between B-flat alto, B-flat basso, and C-alto: an acrobatic exercise for the horn player's embouchure. As John Humphries writes, "The

³² Anderson, ed., 808.

³³ Blomhert, *The Harmoniemusik of Die Entführung aus dem Serail*.

³⁴ Gillaspie, Stoneham, and Clark, *Wind Ensemble Sourcebook*, 248.

difference in response between a horn crooked in B-flat alto and one in B-flat basso is akin to the difference in handling between a sports car and a lorry.”³⁵

Most doubtful are excerpts from the horn writing itself, as in example 12 below. As mentioned, with the exception of solo or duo writing, Mozart always wrote for the horns in pairs. This would be an example of sloppy writing from any arranger, but it is unbelievable from Mozart. The first horn begins holding a D before the second, who comes in with a rhythmic pulse on the same unison D, and then holds the resolution one beat longer than the first. This is atypical of Mozart’s horn writing.

Ex. 12: W. A. Mozart, arr. Anonymous, *Die Entführung aus dem Serail*, KV. 384, “Welche Wonne, welche Lust”, horn 1 and 2, (mm. 33-41)

The musical score is for two horns in B-flat alto, in 2/4 time. The first horn part (top staff) consists of a single note, D, held for the entire duration of the excerpt. The second horn part (bottom staff) begins with a rest for the first beat, then enters with a rhythmic pulse of eighth notes on the same D note. The pulse consists of eighth notes with eighth rests, creating a steady eighth-note rhythm. The first horn part ends with a fermata over the final D note. The second horn part ends with a quarter note on D. The dynamic marking *p* is placed below the first measure of the second horn part.

³⁵ John Humphries, *The Early Horn: A Practical Guide* (Cambridge: Cambridge University Press, 2000), 31.

CHAPTER 3

MOZART'S PERIOD ARRANGERS

During Mozart's lifetime, the most well-known arranger of Harmoniemusik was Johann Nepomuk Wendt. It has been widely theorized that it was Wendt who actually succeeded in completing the arrangement of *Die Entführung aus dem Serail* before Mozart was able to finish his own arrangement, mentioned in the famous letter.³⁶ The other noteworthy arranger during the time who was the main competition for Wendt was Josef Heidenreich. It is thought that Heidenreich began arranging later than Wendt. He was active from 1789 – ca. 1811.³⁷ While Wendt arranged a large amount of Italian opera, Heidenreich focused on the German Singspiel because of accessibility of the printed music. Josef Triebensee was another well-known arranger from this period who was thought to begin working as an arranger in 1795, several years after Mozart's death³⁸, when he became Kappellmeister of Prince Liechtenstein's Harmonie in Feldsberg.³⁹ These three arrangers each have individual styles. The arrangements of each of these musicians are vastly different from the original wind writing of Mozart.

The instruments of the eighteenth century were far different than their modern counterparts, as is evident by the wind writing of the period. Clarinet parts were almost always written in C major or F. Less commonly, the keys of G or B-flat major were also used. Mozart instructed his own student, Thomas Attwood, to always write for clarinets in the keys of C or F.⁴⁰ Clarinetists have different pitched instruments, A, B-flat, and C being standard, in order to

³⁶ See, amongst others: Gillaspie, Stoneham, and Clark, *Wind Ensemble Sourcebook*, 331.

³⁷ Gillaspie, Stoneham, and Clark, *The Wind Ensemble Sourcebook*, 64.

³⁸ Ibid.

³⁹ Gillaspie, Stoneham, and Clark, 314.

⁴⁰ Colin Lawson, *Mozart Clarinet Concerto* (Cambridge: Cambridge University Press, 1997), 24.

play in different keys. The classical clarinet is a diatonic instrument. The classical natural horn uses a set of ten crooks to play in different keys. It is possible, through the technique of placing the hand inside the bell, to play all the chromatic notes of the scale. The easiest notes to play on the instrument are those of the harmonic series, which are played “open,” without using the hand. Composers and arrangers avoided using too many “stopped” notes (outside of the harmonic series) because of difficulties in technique, tuning, and the sometimes covered and dull sound, especially in the middle register.

The composers and arrangers of the Classical period were much more interested in different tone colors of the individual instruments as well as how they responded in each key. Each of the three standard clarinets used by the players of the period were regarded as having a different character of sound, which composers kept in mind when choosing the key of a composition. Each of the ten individual crooks of the horn was also said to have a unique character. Louis-François Dauprat wrote in his 1824 *Méthode de Cor alto et Cor basse*, “Thus, one might say that the horn, on its low crooks, is majestic, austere, religious, or melancholy; that on the high crooks, on the contrary, it is joyous, lively, loud, and brilliant; and on the middle crooks it combines sweetness with brilliance, vivacity with majesty, and the simplicity of song with the exuberance of passagework.”⁴¹ Dauprat classifies the crooks into three groups: low, middle, and high, and refers to the middle crooks (D, E-flat, E, F, and G) as “solo crooks,” as they are most suited to solo and chamber music repertoire. The E-flat and F crooks are often used by Mozart in his *Harmonie* and other chamber music writing.

⁴¹ Louis-François Dauprat, *Method for Cor Alto and Cor Basso*, trans. Viola Roth (Paris: Zetter; reprinted Bloomington, Indiana: Birdalone Press, 1994), 371.

Harmoniemusik arrangements were often transposed, with the choice of key being determined predominantly by the range and idioms of the instruments. One reason that the flute might not have been included in the standard Harmonie setting was because of its ease of playing in sharp keys while it is idiomatic for the other wind instruments to play in flat keys. This creates greater difficulty in choosing comfortable keys for wind ensembles with flutes. The French musicologist, Castil-Blaze, mentions the four wind instruments of the Harmonie in his description of the key of E-flat major in his 1821 *Dictionnaire de musique modern*, "E-flat, located at the center of the horn's system, is accordingly the most harmonious and full key on that instrument, the one in which it is played most often. The beautiful sounds of the B-flat clarinet, those of the bassoon and oboe . . . all help make this key of E-flat superior to all others for the charm and plentitude of its harmony."⁴² While Castil-Blaze was describing the characteristic E-flat in a full orchestra, there are many Harmoniemusik pieces written in this key because, being idiomatic for each of the period instruments, they could achieve their best sound.

During the Classical period, the positions of first and second players were viewed differently than they typically are today. Instead of these positions being determined based on the ability of the players, with the first being a more accomplished and able player, they were determined simply by the range of the part. Each player specialized in either the high or low range of their instrument which determined the part they played. Wendt specialized as a second oboist and was still referred to as a "virtuoso" in Cramer's description of the k.k.

⁴² Rita Steblen, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* (Rochester: University of Rochester Press, 2002), 134.

Harmonie in the 1783 *Magasin der Musik*.⁴³ Anton Stadler, the famous solo clarinetist for whom Mozart wrote the Quintet, KV. 581 and the Concerto, KV. 622, also specialized in the lower parts. He was second clarinetist to his brother, Johann, in the k.k. Harmonie as well as in the opera⁴⁴, and even worked with clarinet maker, Theodore Lotz, to develop the basset-clarinet. Dauprat writes about two genres of horn playing: the alto horn and the bass horn, which was necessary because the different sizes of mouthpieces for each range. This specialization of parts went so far that it was customary at the Paris Conservatory during the Classical period for two horn players to have lessons together.⁴⁵ Dauprat writes about the labeling of first and second players, “These somewhat vague titles have always carried an ambiguity which has been to the detriment of the “second horn,” making people believe that this title, rather than designating a particular “genre,” implies a degree of inferiority in the player’s talent.”⁴⁶

Arranging Style of J. N. Wendt

Jon Gillaspie writes in the Preface of the *Wind Ensemble Sourcebook and Biographical Guide*, “The personal features remind us that real people were involved: the music was not an academic exercise for some ideal wind band, but with specific players in mind.”⁴⁷ It is evident from his arrangements that Wendt was an oboist – and even a second oboist – as the two oboes dominate most of his arrangements. Often Wendt writes the vocal melody for the first

⁴³ Hoeprich, 103.

⁴⁴ E. L. Gerber, *Historisch-biographisches Lexicon der Tonkünstler* (Leipzig: Kuhnle, 1790-2). Accessed online from the Bayrische Staatsbibliothek Digital. See also: Cramer’s report, quoted in translation, Blomhert, 27.

⁴⁵ Viola Roth, Introduction to Dauprat *Method for Cor Alto and Cor Basso*.

⁴⁶ Dauprat, trans. Roth, 14.

⁴⁷ Gillaspie, *viii*

oboe and the orchestral melody for the second oboe, which can become a disappointing lack of color in pieces like “Porgi amor” where the original orchestral solo oboe is heard with the soprano. In the duet, “Prederò quel brunettino” from *Così fan tutte*, the first oboe plays both interchanging soprano voice lines. Another instrument is not used until later in the piece when the two voices finally sing together. At that moment Wendt uses the bassoon for the lower soprano, which finally adds a different color.

Both Wendt and Triebensee write oboe dominated arrangements for the most part. Triebensee even goes as far as to arrange the basset-clarinet obbligato part in “Parto, parto” from *La Clemenza di Tito* for oboe. This is masterfully done, as he rewrites the three octave range of the solo part comfortably into the two octaves of the oboe. While the quality of all the players in the k.k. Harmonie for which Wendt was writing was widely renowned at the time, the personnel situation with Triebensee’s colleagues in the Liechtenstein Harmonie was less sure. Gillaspie reports from the Liechtenstein *Hausarchiv* that, “the Prince needed to issue an order warning all members that they would be dismissed if they failed to obey Triebensee’s orders.”⁴⁸ Perhaps Triebensee did not trust his colleagues with this solo, or simply saw this as his only chance to play the part.

There are standard roles that each instrument plays regularly in many Harmoniemusik arrangements. One example of several of these is the opening of Wendt’s arrangement of “Se a caso madama” from *Le Nozze di Figaro*, which can be demonstrated by comparing Mozart’s original with Wendt’s version for Harmonie. Wendt writes the melody in the top voice of the oboe, despite the original melody being written for Figaro and the bassoon (as well as the first

⁴⁸ Gillaspie, 314.

violins which provide a balance for the ensemble while it is the lower voices who sing and play the solo line). The clarinet supports the first oboe melody an octave below. The horns play the sustained note of the viola and hold it throughout the phrase, while the bassoons both play the bass line exactly as written in unison. Wendt creates a more sustained second oboe line to fit nicely in close harmony with the first based on the main notes of the second violin line. The second clarinet plays the moving sixteenth note arpeggios of the second violin, which is Mozartian in style and idiomatic for the instrument. Even though the note values are different, the second oboe and clarinet are essentially in octaves, as are the firsts. This is a feature of Mozart's wind octet writing that he uses often in the Serenades. This octave doubling is not used as frequently by Wendt.

Ex. 13: W. A. Mozart *Le nozze di Figaro*, KV. 492, "Se a caso madama" (mm. 6-13)

The musical score for 'Se a caso madama' from Mozart's *Le nozze di Figaro* (KV. 492) shows measures 6-13. The score is in B-flat major and 2/4 time. The instruments and their parts are:

- Bsn. (Bassoon):** Plays a melodic line with trills in measures 6-13.
- Vln. I (Violin I):** Plays a melodic line with trills in measures 6-13.
- Vln. II (Violin II):** Plays a rhythmic pattern of sixteenth notes in measures 6-13.
- Va. (Viola):** Plays a sustained note in measures 6-13.
- Figaro:** Sings the lyrics: "Se a ca - so ma - da - ma la not - te ti chia-ma, ma - da - ma ti chia-ma,".
- Vc. B. (Violoncello/Bass):** Plays a sustained note in measures 6-13.

Ex. 14: W. A. Mozart, arr. J. N. Wendt, *Le nozze di Figaro*, KV. 492, “Se a caso madama” (mm. 1-8)

The image displays a musical score for the first eight measures of the piece. The score is arranged in a system with seven staves. The top two staves are for Oboe, the next two for Clarinet in Bb, and the bottom three for Horn in F and Bassoon. The tempo is marked 'Allegretto' and the key signature has two flats. The time signature is 2/4. The first Oboe part features a melodic line with trills and a dynamic marking of *p*. The second Oboe part provides harmonic support with sustained notes and a dynamic marking of *p*. The Clarinet in Bb parts include melodic lines with trills and a dynamic marking of *m.v.*. The Horn in F parts play sustained notes with a dynamic marking of *p*. The Bassoon parts play sustained notes with a dynamic marking of *p*.

While any of the instruments could play the voice line or melody, Wendt liked to write voice lines especially for the oboes, and in the case of a duet where he wanted another color, he would often write the second voice for the bassoon. While Mozart would most often write melodies for the oboes or clarinets, surprisingly, Wendt favored the bassoon as a melodic instrument. Clarinets generally played shorter phrases of melody and filled in middle voice harmonies. Wendt’s use of the horn is different from that of Mozart. While Mozart uses the horn as a texture and to add volume in *forte* passages, Wendt uses it freely as a middle voice where it fits comfortably for the instrument. He often writes sustained *piano* lines for the horns or writes entrances for them in *piano* sections. Compared with Mozart’s wind writing, Wendt uses fewer capabilities of the *tutti* ensemble in general.

These arrangements were written by the players specifically for the musicians in their ensembles and often for a specific occasion, making it highly personal to the players at hand. One notable aspect of this music that made it personal, and was reflective of the society and occasion for which it was written, was frequent simplification. Because of the volume of music that was being played by the Harmonie ensembles in addition to their other duties in the opera, it was important for the musicians to be able to read the Harmoniemusik at sight. At the same time, it is also evident from the music that virtuosity was popular, so the simplifications and passages written exactly from the originals or even elaborated were chosen carefully. In the following example, Wendt writes the staccato eighth notes from the original for the clarinets, while he writes a simplified version for the oboes, whom did not have the fast articulation of the clarinets.

Ex. 15: W. A. Mozart, arr. Wendt *Così fan tutte*, KV. 588, Overture (mm. 45-52)

The image shows a musical score for four staves: two Oboes and two Clarinets in C. The music is in common time (C). The top two staves are for Oboe, and the bottom two are for Clarinet in C. The score shows measures 45 through 52. The Clarinet parts feature staccato eighth notes, while the Oboe parts feature a simplified version of the original melody. A dynamic marking of *p* (piano) is present in the Clarinet part at measure 48.

Arranging Style of J. Heidenreich

Josef Heidenreich was active in Vienna as an orchestral violist⁴⁹ and also worked writing piano reductions of opera.⁵⁰ His arrangement of *Die Zauberflöte* is his only known arrangement of a Mozart opera for Harmonie. He writes in a style that features a more varied instrumentation than does Wendt. He writes melodic lines between the oboe and clarinet at points that make sense musically and idiomatically for the instruments. For example, he arranges Papageno's strophic song, "Der Vogelfänger bin ich ja" with a new combination of instruments for each strophe.

In comparison with Mozart's wind writing, Heidenreich can sometimes become too free with splitting a phrase of a melody between different instruments. Below is one example of Heidenreich's arrangements becoming too varied in instrumentation. Mozart often kept stable elements in his instrumentation for example, with repeated phrases kept in one group of instruments. By doing so, the listener has a base to help bring out elaborations and variations that he might later make in instrumentation or phrasing. Heidenreich is arranging music of three different characters here that occurs in the eighth notes in the second half of mm. 2-3. Besides these being played by three different instruments, Heidenreich also varies the instrumentation of the orchestral introduction, found in mm. 1-2, the next time it is heard in mm. 5-6. Many arrangers and composers set up an instrumentation for several phrases at the beginning of a piece, providing a basis for variation.

⁴⁹ Peter Heckl, *W. A. Mozarts Instrumentalkompositionen in Bearbeitungen für Harmoniemusik vor 1840*, Band I, Textband (Hildesheim: Georg Olms Verlag, 2014), 50-51.

⁵⁰ Gillaspie, 194.

Ex. 16: W. A. Mozart, arr. Heidenreich, *Die Zauberflöte*, KV. 620, "Ich sollte fort!" (mm. 1-8)

The image shows a musical score for woodwind instruments, specifically for the scene "Ich sollte fort!" from Mozart's *Die Zauberflöte*, arranged by Heidenreich. The score is in 6/8 time and marked *Allegretto*. It consists of eight measures. The instruments are Oboe (two parts), Clarinet in Bb (two parts), Horn in Eb (two parts), and Bassoon (two parts). The score includes dynamics such as *p* (piano) and *dol.* (dolce). The Oboe parts have a *p* dynamic in measure 2 and a *dol.* dynamic in measure 4. The Clarinet in Bb parts have a *p* dynamic in measure 2 and a *dol.* dynamic in measure 6. The Horn in Eb parts have a *p* dynamic in measure 2. The Bassoon parts have a *p* dynamic in measure 2. The score is numbered 0 to 8 at the beginning of each measure.

Arranging Style of J. Triebensee

Josef Triebensee was connected to Wendt not only through his father, who was Wendt's colleague in the k.k. Harmonie, but also through Triebensee's marriage to Wendt's daughter. He is the second generation of Harmoniemusik arrangers, and it can be seen that he often takes more risks than Wendt. It was common in the period for arrangers to cut the dramatic sections of the opera in Harmoniemusik arrangements. This can be seen in the arrangements of *Don Giovanni* including that by Triebensee. Although he arranges the minor introduction in the Overture, he cuts the corresponding scene when the Commendatore drags Don Giovanni to hell.

Triebensee's arrangement of *La Clemenza di Tito* is more daring than his *Don Giovanni* in the selections of music. The finale of the arrangement is the quintet with chorus that ends the first act of the opera, "Deh conservate, oh Dei". Triebensee arranges practically the entire piece, omitting only six measures of repeated material close to the end of the work. This includes different scenes, tempo changes, and recitative. There are two sections of arranged *accompagnato* where Triebensee faithfully corresponds the oboe, clarinet, and later the bassoon, with the original voice parts. Roger Hellyer mentions that some arrangers in the period were arranging recitative, he argues that this practice was "tasteless and unmusical" since "such music exists strictly to continue the dramatic argument."⁵¹ While this might be true in some cases, in Triebensee's finale it is very effective and fulfilling to hear how the music flows through the small sections of recitative and into the next section of music. When played well, even the listener not familiar with the opera can hear the drama unfolding even through the wind instruments alone.

In example 17, the differences between Triebensee and Wendt's use of the ensemble and part writing is evident. The diminished seventh chords (in mm. 2 and 6 of the example) are both examples of open chord writing, the first chord more than the second. As Mozart did in the opening of KV. 375, Triebensee crosses the second oboe with both clarinets, as well as the first bassoon and second horn. There are more than two octaves between the first and second bassoon, and more than an octave between the first and second oboe. This helps capture the dramatic chaos that is happening at this point in the opera. The second chord is more in order with the octave doubling of the oboes and clarinets and octaves in the bassoons and horns. It is

⁵¹ Hellyer, 172.

also an effective use of instrumentation in mm. 3-5 as compared with mm. 7-8. Triebensee includes the oboe in the first *piano* phrase, and then for more dramatic effect, scores the second *piano* phrase with only the darker and softer clarinets and bassoons. The color is made even more effective with his scoring of the clarinets in the middle and low registers, while the first bassoon is in the high register, above the second clarinet.

Ex. 17: W. A. Mozart, *La Clemenza di Tito*, KV. 621, "Deh conservate, oh Dei" (mm. 143-150)

The musical score for Ex. 17 shows the woodwind parts for measures 143-150. The score is arranged in a system with eight staves. The top two staves are for Oboe, the next two for Clarinet in Bb, the next two for Horn in Eb, and the bottom two for Bassoon. The key signature is B-flat major (two flats) and the time signature is common time (C). The score features dynamic markings of *sf* (sforzando) and *p* (piano). The Oboe parts are mostly rests, with *sf* markings in measures 144 and 149. The Clarinet in Bb parts have *sf* markings in measures 144 and 149, and *p* markings in measures 145 and 150. The Horn in Eb parts have *sf* markings in measures 144 and 149. The Bassoon parts have *sf* markings in measures 144 and 149, and *p* markings in measures 145 and 150. The score is written in a standard musical notation style with a grand staff for each instrument.

The arrangers of the period were all generally more similar to each other in style than they were to the wind writing of Mozart. However, many of these arrangements are effective, and some of the works by Triebensee in particular are masterfully written.

CHAPTER 4

AN EVOLUTION OF STYLE: BEETHOVEN, SEDLAK, AND BEYOND

After Mozart's death, Harmoniemusik still thrived for around another fifty years throughout Europe. The successor to Triebensee as *Kapellmeister* of the Liechtenstein Harmonie in 1812 was the clarinetist and arranger, Wenzel Sedlak. He was one of the most popular of the third generation of Harmoniemusik arrangers, and notably was commissioned by the publisher, Artaria, to write an arrangement of *Fidelio* authorized by Beethoven. Composers like Beethoven and Krommer were writing original Harmoniemusik, and the style and roles of the instruments were evolving.

Beethoven's two works for wind octet, *Parthia* in E-flat, Op. 103 and *Rondino*, WoO 25 (originally marked simply "Rondo" by Beethoven) were first published posthumously in 1830. These pieces are difficult to date accurately but are thought to be from 1792.⁵² It is thought that these two works were written at the same time, possibly intended to be one five-movement work. This speculation is because not only were the two manuscripts kept together, but also the theme of the *Rondo* was written on the page following the *Menuetto*.⁵³

In these works, Beethoven is already creating a new style and sound of Harmoniemusik through aspects of his own compositional style including dynamic extremes and virtuoso writing for each instrument. Most notably, Beethoven begins to use the horn, which had the most technical limitations in this period, as an equal melodic member of the ensemble. The

⁵² Gillaspie, 130.

⁵³ *Ibid.*, 130.

horns are not always written in pairs, and often one of the horns will take a melodic role with the other members of the ensemble.

Ex. 18: L. v. Beethoven, *Parthia* in E-flat major, Op. 103, *Allegro* (mm. 164-169)

The image displays a musical score for Example 18, featuring two Horns in E-flat, two Oboes, two Clarinets in B-flat, and two Bassoons. The score is written in E-flat major and common time (C). The first horn part (top staff) plays a melodic line starting with a piano (*p*) dynamic and transitioning to fortissimo (*ff*) in the final measure. The second horn part (second staff) plays a bass line, also starting piano and moving to fortissimo. The Oboe parts (third and fourth staves) play sustained notes, with the second oboe part moving from piano to fortissimo. The Clarinet parts (fifth and sixth staves) play a rhythmic, eighth-note pattern, moving from piano to fortissimo. The Bassoon parts (seventh and eighth staves) play sustained notes, moving from piano to fortissimo. The score includes dynamic markings (*p* and *ff*) and articulation marks (accents and slurs).

In example 18, the first horn is blending into a line with the two clarinets while the second horn plays the bass line instead of the formerly typical bassoons. While the first horn line here does not function as a “solo”, the horn has become an integral melodic part of the ensemble. It now plays a larger role than that of texture, volume, support in *forte* sections, or the rare solo.

The *Rondino* is a work featuring the two horns as the predominant voices, and it explores the possibilities of the instrument to the fullest. Beethoven calls for muted horns in several orchestral pieces but in the case of the *Rondino*, it was new and unique. The muted passages in the *Rondino* are highly chromatic, meaning that the mute would also have to be

movable to allow for the stopped and open notes of the natural horn. In the notes for his 2005 recording of this piece, the first made with muted natural horns, Alfredo Bernardini writes about this mute possibly being first invented as late as 1795, meaning that the piece might have been composed later.⁵⁴

Ex. 19: L. v. Beethoven, *Rondino*, WoO 25, horn 1 and 2 (mm. 117-125)

This was clearly experimental writing for the horn. Earlier in the piece, there is a minor-mode middle section that is scored only for two horns and one bassoon. Beethoven effectively uses the bassoon as a “third horn” as the sonorities blend well. Interestingly, Beethoven uses the bassoon first as the bass voice of this trio. He then exchanges the voices and the bassoon plays the middle voice while the second horn plays the virtuosic bass line. It can be difficult for the listener to identify the middle voice as a bassoon instead of an actual third horn.

Incorporation of Sixteen-Foot Bass

One noticeable change to the instrumentation of the ensemble after the turn of the century was the addition of a sixteen-foot bass instrument (a class of instruments taking its name from organ terminology, i.e. an instrument sounding one octave lower than written),

⁵⁴ Alfredo Bernardini. *Ludwig van Beethoven: Music for Wind Ensemble*. Compact Disc. Sony Classical, 2005.

most commonly either the contrabassoon or the double bass, which became standard. The double bass had been used in Harmonie ensembles throughout the history of the genre. Mozart used it himself in the Serenade in B-flat, KV. 361. It is documented that the contrabassoon was also used on rare occasions during the late eighteenth century, but there is no record in theater archives in Vienna that anyone was ever paid to play a contrabassoon in the Harmonie or the opera.⁵⁵ It appears that there was no contrabassoon player in the k.k. Harmonie until after Wendt's death in 1802.⁵⁶ After the turn of the century it became standard to have a bass or contrabassoon as part of Harmoniemusik. Published collections of arrangements *für neunstimmige Harmonie* became popular. This added depth to the ensemble as it started to have a fuller more symphonic sound.

The sixteen-foot bass rarely played alone. It was standard to double the part of the second bassoon, although there were occasions where the bass maintained the bass line, freeing the second bassoon to join the first in creating another role for the pair of bassoons. Different regions of Europe had different standard sixteen-foot bass instruments. Examples of this are demonstrated on the title pages of Krommer's Partitas, printed in Vienna for a "*grosse Fagott*" and in France for a "*trombone ou contrebasse*".⁵⁷ These parts were often written as *ad libitum* which usually meant that it was the same as the second bassoon part but left to the player's discretion when to play and when to leave sections for the winds alone. Hellyer theorizes that because of the often confusing bass parts, this was a part of a performance

⁵⁵ See Hellyer, 184.

⁵⁶ Gillaspie, Stoneham, and Clark, 82.

⁵⁷ Hellyer, 182.

practice of the time that we still do not fully understand today.⁵⁸ Since there was not a contrabassoonist employed in the k.k. Harmonie until after 1802, this sound is often associated with music from the early nineteenth century, while the double bass is more traditionally associated with the Harmoniemusik of Mozart's time.

Arranging Style of G. Druschetzky

Georg Druschetzky was a composer and arranger of Harmoniemusik, and although he belonged to the same generation as Georg Triebensee (the k.k. Harmonie oboist and father of Josef Triebensee, the arranger), he is thought to have started arranging late in his life. While it is only possible today to attribute three arrangements to him without doubt, it is thought that his output was prolific.⁵⁹ He arranged the Beethoven Septet, Op. 20 for *neunstimmige Harmonie*, published in 1812.

There are aspects of Druschetzky's arranging style that clearly belong to the 19th century sound of Harmoniemusik. Like Beethoven, he often separates the two horn parts, using the first as another melodic instrument. He uses the second clarinet in a way unique to 19th century Harmonie writing. He often writes for the instrument in the chalumeau register (the lowest register of the instrument), below the first bassoon and sometimes below even the second bassoon. He uses the second clarinet as a bass instrument where other arrangers might have assigned a part to the bassoons.

⁵⁸ Hellyer, 185.

⁵⁹ Gillaspie, Stoneham, and Clark, 153-157.

This was also a key stylistic feature of the original Harmoniemusik of Franz Krommer.

There are moments in the Krommer works for wind octet and dectet (with added trumpet and bass) where the first clarinet is more than two octaves above the second. Krommer often writes the clarinets exactly two octaves apart instead of the more common one octave. This creates a distinctive sound that Druschetzky also utilized in his arrangements.

Ex. 20: L. v. Beethoven, arr. Druschetzky, Septet Op. 20, *Adagio cantabile* (mm. 111-113)

The image displays a musical score for a septet, specifically measures 111-113 of the *Adagio cantabile* movement from Beethoven's Septet Op. 20, as arranged by Druschetzky. The score is written for eight instruments: two Oboes, two Clarinets in Bb, two Horns in Eb, and two Bassoons. The key signature is three flats (Bb, Eb, Ab) and the time signature is 9/8. The music is marked *sf* (sforzando) throughout. The Oboe parts feature melodic lines with slurs and ties. The Clarinet in Bb parts play a rhythmic pattern of eighth notes, with the first clarinet part being two octaves higher than the second. The Horn in Eb parts play a rhythmic pattern of eighth notes. The Bassoon parts play a rhythmic pattern of eighth notes. The Contrabassoon part plays a rhythmic pattern of eighth notes. The score is arranged in a standard orchestral format with staves grouped by instrument type.

While the first bassoon is in octaves with the second oboe, and the first oboe with the first clarinet, the second clarinet has its own line. This line begins in unison with the second horn and second bassoon, but by the second measure of this example, it becomes lower than these typical bass-line instruments. The blending of the chalumeau-register of the clarinet with the horn and bassoon along with the distance between the two clarinets creates the distinctive sound.

Arrangements at the end of the 18th century were generally written to fit within the oboe high range ending at the high D (d³). During the 19th century, composers and arrangers began to expand the range that they would write for the instrument. Druschetzky writes an altissimo G (g³). Many arrangements and original wind music use these altissimo notes of the oboe, as well as in the clarinet and bassoon, as composers were utilizing the full capabilities of the instruments.

W. Sedlak's Fidelio

In the 19th century there are still examples of arrangers writing for themselves, as is clearly seen in Wenzel Sedlak's *Fidelio* arrangement. Sedlak's arrangement is dominated by the clarinet, as Sedlak was a clarinetist himself. The vocal lines were often assigned to the instrument. The oboe usually plays a secondary part, often assigned to extra orchestral lines not played by the clarinet. Interestingly, Sedlak is careful to leave the wind solos to their original instrumentation. This is a stylistic trait of Sedlak, as this was not a general trend, and many 19th century arrangements did not follow the original instrumentation so closely. It could

have become more important because of Beethoven's own supervision of the work or merely by the importance of the concept of *Werktreue* during the 19th century.

The Anonymous Arrangement of Beethoven's Seventh Symphony

While we know that Beethoven was authorizing certain arrangements of his works, one of the most interesting arrangements to survive from this period is that of Beethoven's Seventh Symphony. The work is anonymous and many theories have arisen about who the arranger might have been and whether and to what extent Beethoven was involved himself.⁶⁰ Because the arrangement repeated mistakes from the Diabelli printing of the score, it is fairly sure that Beethoven did not write this arrangement himself. However, there are some interesting aspects of it that tempt speculations as to whether Beethoven might have supervised the work.

One example is from the contrabassoon part. Beethoven himself famously used this bottom note of the instrument in his Ninth Symphony, as did Haydn in *Die Schöpfung*. However, most contrabassoons in the Classical period had a range only to the contra C. In order to reach the sub contra B-flat in Beethoven's Ninth Symphony or in Haydn's *Die Schöpfung* the player was required to attach an 80 centimeter extension to the top of the instrument. This extension made the B and B-flat playable, but could not be used at all times because it created unreliable tone and intonation throughout the regular range of the instrument. Although Haydn wrote the note in *Die Schöpfung* (1795-98), it was used in the passage, "By heavy beasts the ground was trod" (the note in question sounding on the word "trod"). This was clearly for effect, and in his

⁶⁰ Bastiaan Blomhert, "The Harmonie Version of Beethoven's Seventh Symphony", in: Wolfgang Suppan (Hrsg.), (Kongressbericht Abony/Ungarn 1994, Tutzing 1996), 91-102.

later work, *Die Jahreszeiten* (1799-1800), Haydn only writes down to the contra C. Mozart and other composers of the period only used the contrabassoon with the lowest note of the contra C.⁶¹ It appears that Beethoven was the only major composer of the period to write the note more regularly and not as an effect.

It appears that the arranger did not think this note was possible on the instrument while arranging the *poco sostenuto* introduction of the piece. He makes a point to jump octaves during the B-flat scale, where he had not jumped octaves in all the similar passages beginning on notes within the instrument's range. Later in the *vivace* section of the movement, the low B-flat is written.

Ex. 21: L. v. Beethoven, arr. Anonymous, Symphony No. 7, Op. 92, *Poco sostenuto – Vivace*, Contrabassoon

(mm. 40-41) (mm. 137-138)

Cbsn.  

It would appear that while writing the piece, the arranger realized the note was in fact possible on the instrument. This might have been due to an influence from Beethoven himself or by another musician who knew particularly of Beethoven's use of the note and the possibility of it through the extension for the instrument.

⁶¹ Lyndesay Langwill, *The Bassoon and Contrabassoon* (New York: W.W. Norton, 1965).

The arrangement of Beethoven's Seventh Symphony is an endurance test for all the players, running at about thirty five minutes of continuous playing. This work is in contrast to the simple writing of Mendelssohn, who also regularly left one movement *tacet* for the oboes in each opera arrangement in order for them to rest. Works of this period became longer, more complex, with fuller scoring, and more symphonic in sound and texture. Sedlak as well as the anonymous arranger of the Seventh Symphony made full use of the ensemble's *tutti* capabilities, giving their works a larger sound than that heard in arrangements from the 18th century.

CHAPTER 5

THE ART OF CONTEMPORARY WIND OCTET ARRANGING

Musical culture and societal context was different in the late 18th and early 19th centuries. The modern arranger can arrange in a historical style while adjusting his works to suit modern audiences and concert performances. As Gillaspie writes, “Artistic ‘immortality’ is a concept less than two centuries old. In the great period of wind harmony, most active composers wrote music which they hoped would appeal to their time, rather than music to appeal to all times.”⁶² Wendt and Triebensee would most likely be surprised to know that their arrangements are still performed more than 200 years later and might wonder why the art of arranging is not practiced by more musicians today.

Harmoniemusik is often performed today in a modern concert setting with the audience focusing on the music. This is different than the dinner entertainment scenario of the Classical period. This context was most likely the reason why much of the dramatic music from the operas was cut. Often the memorable tunes were all that remained. Writing for the concert setting, an arranger can have freedom to arrange larger sections of music and even turn dramatic opera into Harmoniemusik.

Another example is the anonymous arrangement of Beethoven’s Seventh Symphony. In the last movement, *Allegro con brio*, the arranger chooses to cut the entire development section of the piece. Development sections can easily become more of a challenge for wind instruments because the music can modulate through uncomfortable keys for the limited diatonic wind instruments of the Classical period. The Harmonie musicians of the time were

⁶² Gillaspie, Stonham, and Clark, 8.

playing large amounts of music on a regular basis; Harmoniemusik of the period was intended to be read at sight. However, with the different concert protocol of today, musicians are expected to have time to practice and rehearse. A development section could be played in a modern concert performance. Modern audiences in a concert hall would also expect to hear the more complex development music.

Idiosyncrasies of Period Instruments

In order to arrange in a historical style, the arranger should be familiar with the idiosyncrasies of the wind instruments of the period. The Classical oboe typically had two keys, the clarinets were generally five or six key instruments, and the bassoon typically had seven or eight keys. The limited aspects of these diatonic instruments make them more difficult to arrange for, but are an important aspect of historical style. One of the most striking examples of this is the horn. Although the modern horn is a fully-chromatic valved instrument, to write chromatically for this instrument would not fit within a historical style. The arranger should understand that each horn crook (or key in which it was written) had its own character of sound. The higher crooks are brilliant in sound and respond easily but are also tiring for the player. The lower basso crooks can be easier on the embouchure but can also sound dull and be slow to respond.⁶³ This can also influence the choice of key of the arrangement. Many longer opera arrangements from the period were written in C in order to allow the horns to play longer in an easier way. However, Mozart himself often wrote for the middle solo crooks, most likely because of the sound they created.

⁶³ Humphries, 30-31.

When writing for period instruments, an arranger must be aware that they were not fully chromatic. Through many forked fingerings of the woodwind instruments, different tones were created for each different note. Mozart often used this as an effect in his wind writing. For example, he often wrote *appoggiaturas* with the dissonance on a cross-fingered chromatic note. The weaker or muffled tone of the note helped create tension in the dissonance. One of the best examples of this use of color is again the horn. The hand technique creates drastically different tones for the notes not belonging in the harmonic series. In moments of drama and dissonance, Mozart often writes for fully stopped notes which create a particularly brassy, bright, and nasal sound on the horn. There are also notes like the written D below the staff (for any crook) that Mozart never writes. This is because it is a note not belonging to the harmonic series, but also between two other stopped notes (the C-sharp and the E-flat), which creates a particularly dull sound and unstable intonation on the instrument. Mozart's wind writing style included a particularly apt expressive use of stopped notes and chromatic cross-fingerings.

Example 22 is a chart of natural horn hand technique. It is adjusted specifically to reflect the notes and stopping technique heard in Mozart's wind music. The + symbol means the note is fully stopped, while $\frac{1}{2}$ means the note is half stopped, and $\frac{3}{4}$ means the note is three-quarters stopped. Notes without any markings are played open. According to Dauprat, the high A-natural can be played either as open or fully stopped, but it is often played fully stopped by historical performers.

Ex. 22: Chart of natural horn hand positions

The image displays two musical staves for a natural horn. The top staff shows notes from C3 to G3. The notes are: C3 (open), C#3 (weak), D3 (weak), D#3 (weak), E3 (weak), E#3 (weak), F3 (weak), F#3 (weak), G3 (weak). Brackets group the notes from C#3 to E3, and from F3 to G3. Below the notes are labels: 'open', 'weak', 'never used', and '1/2 + 1/2 + 1/2'. The bottom staff shows notes from G3 to C4. The notes are: G3 (3/4), G#3 (+), A3 (+), A#3 (1/2), B3 (+), B#3 (open or +), C4 (open or +). The notes G#3, A3, A#3, B3, and B#3 are marked with red circles.

The idiosyncrasies of the other historical winds are simpler. The clarinet encounters difficulties in key signatures containing two or more sharps because the side keys create an awkward transition between the B-natural and C-sharp. Cross-fingerings are often used on the early five key instruments of the Classical era in order to play chromatic notes. Cross-fingerings, also called forked-fingerings, are fingerings that involve an open hole between two closed holes, contrary to the usual modern fingerings which involve lifting or pressing the fingers successively. Cross-fingerings create different muffled or weaker tones and generally occur on chromatic notes. As with the stopped notes of the horn, cross-fingerings can be used as expressive tone colors on the clarinet.

Chord Balancing

While there is much to be learned from the arrangements of the Classical period, an arranger of today might make different choices based on a study of Mozart's original works and taking into account the performance context of today. For example, it is important to carefully

consider how *tutti* chords are arranged within the ensemble. This can not only greatly affect the fullness and richness of the wind ensemble sound but can also affect voice leading, which must be taken into consideration at all times. The first chord of a piece, however, is particularly important, as it establishes a sound color for the ensemble. The example below is the opening chord of Heidenreich’s arrangement of the Overture from *Die Zauberflöte*, followed by another solution for this opening chord that would provide a fuller *tutti* sound.

Ex. 23: W. A. Mozart, *Die Zauberflöte*, KV. 621, Overture – opening chord
arr. Joseph Heidenreich; arr. Marie Ross

The image displays two musical staves for each instrument, comparing two different arrangements of the opening chord. The instruments are listed on the left: Oboe, Clarinet in Bb, Horn in Eb, and Bassoon. The first version (left) shows the Oboe playing a whole note G4, the Clarinet in Bb playing a whole note G3, the Horn in Eb playing a whole note G2, and the Bassoon playing a whole note G1. The second version (right) shows the Oboe playing a whole note G4, the Clarinet in Bb playing a whole note G3, the Horn in Eb playing a whole note G2, and the Bassoon playing a whole note G2. The key signature is two flats (Bb and Eb).

While Heidenreich’s version of the opening measure in example 23 does use the lower octaves in the bassoons which might make one think it would have a rich sound, it cannot achieve the full sound of the contemporary second version of this measure in example 23 for

several reasons. In general for a wind octet, the closed style of chord writing, with closer intervals between the tops and bottom voices will have a fuller sound than having the intervals more spread. The most striking aspect of the sound of the first chord is that there are many perfect intervals that are easy to hear and fewer thirds. There is the perfect fourth interval between the first clarinet and first oboe, and the perfect fifth interval of the horns, brought out by the doubling of the first bassoon. There are two thirds in the chord, in the second oboe and second clarinet, but these are unison notes, which means that the third is only heard in one octave. This contributes to the hollow sound of the perfect intervals. The second example has thirds in two octaves, played by the first bassoon and first clarinet. The bassoons play in thirds, and the top voices are more balanced. The open fifth is still heard from the horns, as this is part of the effect of the piece, foreshadowing the brass chords in Sarastro's temple, but the chord is not saturated with perfect intervals.

Varied Arranging Choices

Arranging is an art form and thus subjective. Once the technique of writing for the instruments has been learned, an arranger can choose any number of effective solutions. For example, formulaic writing, when each instrument carries the same role throughout a piece, is to be avoided because it usually creates an uninteresting orchestration. Transcribing lines one to one (violin 1 into oboe 1, viola into bassoon 1, etc.) should be never be practiced, as this quickly leads to unidiomatic writing which does not sound suited for winds.

Below in example 24 and 25 are two excerpts from the Overture of *La Clemenza di Tito*, arranged by Josef Triebensee. It is the corresponding passage, from mm. 30-37 the exposition

and mm. 113-120 of the recapitulation. Triebensee employs Mozart's oft used style of writing for pairs of wind instruments. This is an effective and Mozartian solution.

Ex. 24: W. A. Mozart, arr. J. Triebensee, *La Clemenza di Tito*, KV. 621, Overture – Exposition (mm. 30-37)

Musical score for Ex. 24, showing the Exposition (mm. 30-37) of the Overture to *La Clemenza di Tito*. The score is arranged for Oboe, Clarinet in Bb, and Bassoon. The key signature is B-flat major (two flats), and the time signature is common time (C). The Oboe part features a melodic line with trills and triplets. The Clarinet in Bb part provides harmonic support with sustained notes and a melodic line. The Bassoon part features a melodic line with trills and triplets. The score includes dynamic markings such as *p* (piano) and *f* (forte).

Ex. 25: W. A. Mozart, arr. Triebensee, *La Clemenza di Tito*, KV. 621, Overture – Recapitulation (mm. 56-63)

Musical score for Ex. 25, showing the Recapitulation (mm. 56-63) of the Overture to *La Clemenza di Tito*. The score is arranged for Oboe, Clarinet, and Bassoon. The key signature is B-flat major (two flats), and the time signature is common time (C). The Oboe part features a melodic line with trills and triplets. The Clarinet part provides harmonic support with sustained notes and a melodic line. The Bassoon part features a melodic line with trills and triplets. The score includes dynamic markings such as *p* (piano) and *f* (forte).

In the original, Mozart writes a different instrumentation for this excerpt from the exposition as he does from the development. Triebensee changes the figures between pairs of oboes and clarinets. However, instead of writing for pairs of instruments, Mozart writes the

first four bar phrase of the exposition fragment for solo flute and solo oboe, followed by pairs of bassoons in the second phrase. In the recapitulation, he changes the first phrase to solo oboe with solo bassoon while the second phrase is for pairs of flutes and clarinets.

Another solution for these two passages which would follow Mozart's instrumentation idea of two solo instruments followed by pairs can be seen in example 26.

Ex. 26: W. A. Mozart, arr. Marie Ross, *La Clemenza di Tito*, KV. 621, Overture – Exposition (mm. 30-37)

The musical score for Example 26 shows the first four bars of the exposition for several instruments. The score is written in common time (C) and features a key signature of one flat (B-flat). The instruments and their parts are as follows:

- Oboe:** Two staves. The first four bars are silent. In the fifth bar, the first oboe part begins with a half note G4, followed by quarter notes A4, B4, and C5. The second oboe part begins with a half note F4, followed by quarter notes G4, A4, and B4. Both parts are marked *p*.
- Clarinet in C:** Solo part starting in the first bar with a half note G2, followed by quarter notes A2, B2, and C3. The part continues with eighth and sixteenth notes.
- G Horn:** Solo part starting in the first bar with a half note G2, followed by quarter notes A2, B2, and C3. The part continues with eighth and sixteenth notes.
- B♭ Bass Horn:** Silent throughout the first four bars.
- Bassoon:** Two staves. The first four bars are silent. In the fifth bar, the first bassoon part begins with a half note G2, followed by quarter notes A2, B2, and C3. The second bassoon part begins with a half note F2, followed by quarter notes G2, A2, and B2. Both parts are marked *p*.

Ex. 27: W. A. Mozart, arr. Marie Ross, *La Clemenza di Tito*, KV. 621, Overture – Recapitulation (mm. 113-120)

The musical score for Ex. 27 is arranged for six woodwind instruments: Oboe (Ob.), two Clarinets (Cl.), two Horns (C. Hn.), and Bassoon (Bsn.). The Oboe part is marked 'solo' and features a melodic line with eighth and sixteenth notes. The Clarinets play a rhythmic accompaniment of eighth notes, marked 'p'. The Horns play a similar rhythmic accompaniment, also marked 'p'. The Bassoon part is marked 'solo' and features a melodic line with eighth and sixteenth notes, marked 'p'. The score is in 3/4 time and consists of eight measures.

The exposition excerpt uses the solo clarinet and solo horn followed by pairs of bassoons and oboes playing different lines. The clarinet and horn are often used together in Mozart's original wind music and blend well together. The G crook of the horn, the highest of the middle soloist crooks, blends particularly well with the C clarinet. In the corresponding passage from the recapitulation, the solo oboe and bassoon are left as in the original, while the accompaniment figure is now in the low horns in C basso. This is followed by the pairs of clarinets from the original, alone without the flutes.

Different Styles of Arranging

Below is an excerpt from *Le nozze di Figaro*, from the *molto andante* of Scene VII from the Second Act Finale (mm. 126-144). It will be arranged in three different ways showing a variety of solutions for each voice.

Ex. 28: W. A. Mozart, *Le nozze di Figaro*, KV. 492, Act II Finale – Scene VII, “Signore, cos’è quell stupore?” (mm. 126-144)

Clarineti in Bb

Bassoons

Horns in Bb

Violin 1

Violin 2

Viola

Susanna

Violoncello and Bass

p

p

p

p

p

Si-gno-re, cos' è quel stu-po-re? Il

Cl.

Bsn.

B \flat Hn.

Vln. 1

Vln. 2

Vla.

S.

Vc. B.

p

p

bran-do pren - de - te, il pag gio uc - ci - de - te, quel pag - gio_ mal - na - to, ve -

The image shows a musical score for a passage. The instruments listed are Cl. (Clarinet), Bsn. (Bassoon), B♭ Hn. (B-flat Horn), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), S. (Soprano), and Vc. B. (Violoncello/Bass). The score includes various dynamics such as *f*, *mf*, *p*, and *mfpp*. The vocal line (S.) has the lyrics: "de - te - lo - qua, quel pag - gio mal - na - to, ve - de - te - lo qua." The score is written in a key signature of two flats and a common time signature.

The first arrangement of this passage (example 29) is the most simple. It is similar to Wendt's style of arranging. The oboe is used for the melody, while the clarinets play accompaniment figures. The horn part remains from the original, the clarinets play violin one and two, the bassoon plays the viola part, and the second bassoon plays the bass part. The oboe plays Susanna's melody which floats above the rhythmic figures.

An interesting question arises in mm. 9 when the winds enter in the original with different articulations from the strings. In this version, the clarinets play the original bassoon lines while the oboes continue with Susanna's line transformed rhythmically to match the strings of the original. The listener continues to hear the eighth note and four sixteenth note rhythmic pattern, also carried by the first bassoon.

Ex. 29: W. A. Mozart, arr. Marie Ross, *Le nozze di Figaro*, Act II Finale – Scene VII, “Signore, cos’è quell stupore”, Version 1 (mm. 1-20)

Molto andante

The musical score is arranged in two systems. The first system (mm. 1-10) includes parts for Oboe, Clarinet in Bb, Horn in Bb, and Bassoon. The second system (mm. 11-20) includes parts for Oboe, Clarinet in Bb, Horn in Bb, and Bassoon. The score is marked **Molto andante** and begins with a piano (*p*) dynamic. The second system features a dynamic range from *f* to *p* and *mf p*.

In the second arrangement (example 30), Susanna’s melodic line blends and is sometimes indistinguishable from the accompaniment. We do not hear a separate line of the voice part until mm. 7 of the arrangement. This is more similar to Triebensee’s style of arranging. The clarinets alternate the melodic passage, and there is more use of the *tutti*

ensemble throughout. It is scored thicker with the oboes and bassoons an octave higher than the original.

Ex. 30: W. A. Mozart, arr. Marie Ross, *Le nozze di Figaro*, Act II Finale – Scene VII, “Signore, cos’è quell stupore”, Version 2, (mm. 1-20)

Molto andante

The musical score is arranged in two systems. The first system includes parts for Oboe (two staves), Clarinet in Bb (two staves), Horn in Bb (two staves), and Bassoon (two staves). The second system includes parts for Oboe (two staves), Clarinet in Bb (two staves), Horn in Bb (two staves), and Bassoon (two staves). The tempo is marked 'Molto andante'. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The score shows a thick orchestration with various dynamics.

The horns are the same as in the original except for the first entrance in mm. 8. They play in unison instead of octaves. If the second horn plays the written G in the lower octave, it

will create an F as the bass, playing lower than the second bassoon, which was written an octave higher. For this reason the low F is not heard until the next measure. In mm. 9 there is a color change with the clarinets taking the voice line which is heard again in the oboe in mm. 13. The second oboe is important for keeping the eighth-sixteenth note rhythm. At mm. 9 the second bassoon drops down an octave to create a new depth of sound for this phrase and adding to the color change.

Example 31 is a more original style, which could be said to be based more on the dramatic context of the particular scene in the opera. It is sparser than the second, creating more of the drama and character of the scene. The horns are written in E-flat in order to play the original violin one and two lines in mm. 14. Because of the thin scoring used for effect, only one horn is needed in the entrance, mm. 8. Since this note has become a D on the E-flat crook, the lower octave is not possible. The solo horn entrance in mm. 8 and the rest of the ensemble that joins in mm. 9 becomes more of a dramatic change in color and texture because of the sparse scoring which came before. Because the horns are in E-flat, this allows them to play the accented *forte* notes in mm. 18 with the full ensemble because the open C now fits into the chord. This is similar to Mozart's own horn writing, which would include the horns whenever possible in *forte* passages. It creates a particularly strong effect as the *tutti* ensemble can play these *forte* chords. This also creates a further drastic difference from the thin orchestration of the opening. The last two bars are not written for a pair of like instruments, but rather for the oboe and clarinet together in thirds.

Ex. 31: W. A. Mozart, arr. Marie Ross, *Le nozze di Figaro*, Act II Finale, Scene VII, "Signore, cos'è quell stupore", Version 3 (mm. 1-20)

Molto andante

The image displays two musical staves for the same excerpt, illustrating different arrangements. The top system features Oboe, Clarinet in Bb, Horn in Eb, and Bassoon parts. The bottom system features Oboe, Clarinet, Horn, and Bassoon parts. Dynamics such as *p*, *f*, and *mf* are indicated throughout the score.

Through these three examples of arranging the same excerpt, it is easy to see how arranging can be open to interpretation, individual ideas, and tastes. The accomplished arranger can choose the sound he/she would like to hear at any given moment. The arranger not only chooses which music to arrange and cut and which lines are more important but also how the sound of the instruments chosen can affect the emotional and dramatic impact of the

piece. When arranging opera, the stories and dramatic situations can also influence instrumentation choices. The arranger becomes an interpreter of the original work, and through an instrumentation choice can often influence an audience's idea of a character or situation.

A knowledge of Harmonie arranging and how arrangements are written can open a new understanding of music for the performer, which can vastly improve his or her skills as a chamber music performer and colleague. The skill of arranging can be extremely valuable for a member of a chamber ensemble. When arranging skills are acquired, a performer can create music for any setting and any instrumentation. Beyond the practical advantages, arranging is a means of expression when done at an advanced level, similar to composing and is highly personal. Just as the arrangers were writing for their own ensembles in the Classical period, musicians can write for their own ensembles and audiences today.

Just as Mozart was "re-composing" when he arranged his own works, such as the Wind Serenade, KV. 388, arranged for string quintet, or the Wind Serenade, KV. 375, which was originally for sextet, arranged for wind octet, arranging consists of re-composing or at least re-thinking a piece of music. Instead of following a generic formula, arranging is most effective when one sets out to create an almost new work, in a way, which can stand alone from the original, as Mozart himself did. In this way, Harmoniemusik arranging becomes a practical skill, a scholarly activity, and a creative means of expression all at once – an activity worthy of any performer.

CHAPTER 6

CONCLUSIONS AND AVENUES FOR FURTHER RESEARCH

Harmoniemusik is chamber music for wind ensembles which consist of two or more instruments. In the late 18th and early 19th centuries, one of the most popular ensembles was the wind octet. This ensemble grew in popularity throughout Europe after the founding of Emperor Joseph II's kaiserlich-königlich Harmonie in 1782 in Vienna (the k.k. Harmonie). The k.k. Harmonie was known for the quality of its musicians, including the oboist, J. N. Wendt, who also wrote arrangements specifically for the members of the ensemble.

Mozart wrote original pieces for wind octet, and also included three short Harmoniemusik arrangements in the banquet scene of *Don Giovanni*. Although it is not proved that he ever wrote a complete Harmoniemusik arrangement, his wind writing style can be clearly examined through these short pieces in *Don Giovanni* as well as his recomposition of the Serenade in E-flat, KV. 375, from sextet into octet.

Most Harmoniemusik in the Classical period was performed as dinner music, which was a form of entertainment for the aristocracy. Arrangements were written quickly and made up of memorable tunes from operas. These arrangements were often simplified and able to be read at sight by the players who were also employed in the opera theater. Dramatic sections were often cut. There are at present 677 existing wind arrangements cataloged in *The Wind Ensemble Catalog* by Jon Gillaspie, Marshall Stoneham, and David Lindsey Clark. Many works were lost or destroyed.

It is possible to follow an evolution of arranging styles through each generation of arranger through the Classical period. The most well-known arranger from each generation is J.

N. Wendt, J. Triebensee, and W. Sedlak. The style of Harmoniemusik from the early 19th century and how the roles of each instrument evolve can be seen through Beethoven's original works.

As the Harmoniemusik arrangements from the period were intended to be used in their time, it is a valuable skill for any modern performer to also be able to arrange. An arranger must be aware of idiosyncrasies of the period instruments in order to write in a historical style. He or she must also learn to balance chords, control different sounds of voicings, and have an awareness of the particular role and affect surrounding the use of each instrument.

Experience Applied to this Guide

Since 2008, I have been arranging Harmoniemusik for my own ensemble in The Netherlands, *The Royal Windplayers*. With the arrangers and ensembles of the Classical period as inspiration, I arranged works specifically for the players of this ensemble, most notably including Mozart's *Così fan tutte* for wind octet and vocal soloists, a program of famous Mozart arias, duets, and ensemble pieces for soprano and baritone singers and wind octet, and Beethoven's Third Symphony for wind octet and double bass. These programs were performed in concert throughout Europe, and the *Così fan tutte* arrangement has been performed professionally by several other ensembles including the Winds of the Wrocław Baroque Orchestra in 2014. Only half of the opera was originally arranged, but it was completed in its entirety in 2009 for performance at the Summer Opera Workshop at the University of North Texas.

In the last several years, I have arranged the Mozart Clarinet Concerto, KV. 622, for clarinet solo and winds, which was commissioned and performed by the winds of the German

period instrument orchestra, Concerto Köln. This work has since also been performed by the Spanish clarinet soloist, Josep Sancho, with his modern instrument wind ensemble in Madrid. I arranged a program of basset-horn trios which were performed on tour throughout seven Universities in the United States in 2012. At the beginning of 2015, I also arranged Mozart's Serenade in B-flat, "Gran Partita", KV. 361, for wind octet and double bass, which was commissioned and performed by the winds of the French period instrument orchestra, Ensemble Matheus.

Future Research and Activities

I have made several arrangements for winds and strings, one of which is an arrangement for clarinet and string quartet of Mozart's Serenade in C, KV. 388. This arrangement is not only based on the original wind Serenade, but also on Mozart's own arrangement of the work for string quintet. I would like to write an article describing many of the arranging choices in detail, how they are based on the work for winds or for strings, and how Mozart's two works relate to each other. This would require studying the manuscript of the string quintet arrangement, to make an in-depth study of Mozart's articulation markings which typically vary between his string and wind writing.

As an extension of this study, I would like to make a more detailed study of the use of recitative in Harmoniemusik arrangements from the Classical period. A study of this scope, hopefully resulting in an article on the topic, would require study of manuscripts and first editions of little known Harmoniemusik works held in libraries across Europe.

As an arranger, I would like to continue arranging the operas of Mozart and Rossini for Harmoniemusik ensembles and vocal soloists. I plan to apply for funding in order to commercially record my arrangements.

APPENDIX A

“PAPAGENA! PAPAGENA!” FROM MOZART’S OPERA, DIE ZAUBERFLÖTE
ARRANGED FOR WIND OCTET, DOUBLE BASS, AND VOCAL SOLOISTS

Papagena! Papagena!

arranged for wind octet, bass, and vocal soloists from *Die Zauberflöte*

W. A. Mozart
arr. Marie Ross

Allegro

This system contains the first 10 measures of the piece. It features staves for Oboe (two), Clarinet in C (two), Horn in G (two), Bassoon (two), Papagena (soprano), Papageno (bass), and Contrabass. The music is in 3/8 time with a key signature of one sharp (F#). Dynamics include piano (p) and forte (f). The tempo is marked Allegro.

This system contains measures 11 through 20. It continues the instrumentation from the first system. The vocal soloists, Papagena and Papageno, have their vocal lines. The lyrics "Papa - ge - na! Papa - ge - na! Papa - ge - na!" are written below the Papageno staff. Dynamics include piano (p) and forte (f). The tempo remains Allegro.

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20

Ob.

Ob.

Cl.

Cl.

G.Hn.

G.Hn.

Bsn.

Bsn.

Pa.

Cb.

We ih ehel! Ta uh ehel! me ine Scho ne! Ver geh ens! Ach, sie ist ver - lor en, ich hin zum Un - gluck schon ge - bo - ren! Ich plau der te,

20

Ob.

Ob.

Cl.

Cl.

G.Hn.

G.Hn.

Bsn.

Bsn.

Pa.

Cb.

plau der te, und das war schlecht, und drange schicht es mit schon recht, drum ge - schi eht es mit schon recht!

37

Ob.

Ob.

Cl.

G Hn.

G Hn.

Bsn.

Bsn.

Pa.

Ch.

Seit ich ge - ku - stet die - sen Wein... seit ich das sech - ne Weib - eben

43

Ob.

Ob.

Cl.

Cl.

G Hn.

G Hn.

Bsn.

Bsn.

Pa.

Ch.

seh, so brenn's im Herzenskamm er kein, so zwick es hier, so zwick es da. Papa - ge - mal! Herzens - weib chen! Papa - ge - mal! Lie - bes Tusch chen! Ist um

52

Ob. *f* *p*

Cl. *f p f p f p f p f p*

G Hn. *f*

Bsn. *f p f p f p f p f p*

Pa. *f p*

Ch. *f p*

was, es ist ver - ge - bens! Mu - de bin ich mein - es Leb - ens! Star - bennacht der Lieb' ein Fad, ... wenn's im Her - zen noch so brennt.



61

Ob.

Cl.

G Hn. *p*

Bsn. *p*

Pa. *p*

Die - sen Baum da will ich zie - ren, mir an ihm den Hals zu - sch naren, weil das Le - ben mir misst.

69

Ob.
Ob.
Cl.
Cl.
G. Hn.
G. Hn.
Bsn.
Bsn.
Pa.
Cb.

fällt; gu - te Nacht, du schwarze Welt! Weil du bö - se um mir han - delst, mir kein schö - nes Kind zu - ban - delst, so _loß's aus, so sterbe, ich; schö - ne

sf
sf
sf
sf



76

Ob.
Cl.
Cl.
G. Hn.
G. Hn.
Bsn.
Bsn.
Pa.
Cb.

Mädchen, denkt an mich, schö - ne Mäd - chen, denkt an mich. Will sich ei - ne um mich Ar - men, nicht haen - ge, noch er -

sf
sf
sf

87

Ob.

Ob.

Cl.

Cl.

G.Hn.

G.Hn.

Bsn.

Bsn.

Pa.

bar, men, wohl, so lass ich's dies, mal sein! Ru, fet nur ja, o, der nein! auf, et nur ja, o, der nein! Keinhört mich; alles

Ch.

97

Ob.

Ob.

Cl.

Cl.

G.Hn.

G.Hn.

Bsn.

Bsn.

Pa.

stille, al - les, alles... stille! al - so ist es cu - er Wille! Papa - ge - nu, frisch hin - auf... ende deinen Lebens - lauf, Papa geno, frisch hin

Ch.

107

Ob.

Cl.

G.Hn.

Bsn.

Pa.

Cb.

auf - en - de deinen, Lebens - lauf. Nun, ich war - te noch, es sei! ich war - te noch,

114

Ob.

Cl.

G.Hn.

Bsn.

Pa.

Cb.

slower

very slowly

nun! es sei! his, man zack - let eins, zwei, drei! Eins! Zwei! Drei! Nun wohl

122

Ob.

Cl.

G.Hn.

Bsn.

Pa.

Cb.

p

an, es bleibt da - bei, nun wohl - an, es bleibt da - bei, weil nichts zu - ru - che hält; gute Nacht, du fal - sche Welt, gute Nacht, du fal - sche

131

Ob.

Cl.

Cl.

G.Hn.

G.Hn.

Bsn.

Bsn.

Pa.

Ch.

soli

soli

p

p

p

p

Welt!

Ihr habt gut

p



139

Ob.

Ob.

Cl.

Cl.

G.Hn.

G.Hn.

Bsn.

Bsn.

Pa.

Ch.

p

p

p

p

re - des, habt gut seher - zen; doch brennt es euch wie mich im Her - zen, ihr waer-diet auch nach Maed - chen gehn, ihr waerd-et

145

Ob. *f* *fp*

Ob. *f* *fp*

Cl. *f* *f*

Cl. *f* *f*

G. Hn. *f* *f*

G. Hn. *f* *f*

Bsn. *f* *f*

Bsn. *f* *f*

Pa. *f* *f*

Cb. *f* *f* *f*

auch nach Märd-chen gehn. Ich Narr ver-gass der Zau-ber-din-ge,

152

Ob. *fp* *f* *p*

Ob. *fp* *f* *p*

Cl. *f* *p*

Cl. *f* *p*

G. Hn. *f*

G. Hn. *f*

Bsn. *f* *p*

Bsn. *f* *p*

Pa. *f* *p*

Cb. *f* *p*

ich Narr ver-gass der Zau-ber-din-ge! Eeklinge, Glocken-spiel, er-klänge! Ich muss mein lie-bes Märdchen sehn, ich muss mein

159

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Pa.

lie- bes... Mädchenchen!

Ch.

168

Cl.

Cl.

G.Hn.

G.Hn.

Bsn.

Bsn.

Pa.

Klinget, Glöckchen, klin - get! schaff mein Mädchen her! Klinget, Glöckchen,

Ch.

177

Cl.

Cl.

G.Hn.

G.Hn.

Bsn.

Bsn.

Pa.

klin - get! bringt mein Mädchen her! Klin-get, Glöckchen, klin - get!

Ch.

186

Ob.

Cl.

G.Hn.

G.Hn.

Bsn.

Bsn.

Pa.

schaff mein Mädchen her! Klinget, Glöckchen, klinget! schaff mein Mädchen her! Klinget Glöckchen, klinget,

Cb.



194

Ob.

Ob.

Cl.

Cl.

G.Hn.

G.Hn.

Bsn.

Bsn.

Pa.

bringt mein Weibchen her! bringt sie her, mein Mädchen her, mein Weibchen her!

Cb.

207

Ob. *p*

Ob. *p*

Cl. *p*

Cl. *p*

G Hrn. *p*

G Hrn. *p*

Bsn. *p*

Bsn. *p*

Pa. *p*

217

Ob. *p*

Ob. *p*

Bsn. *p*

Bsn. *p*

Pgna *p*

Pa. *p*

pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

223

Ob. *p*

Ob. *p*

Cl. *p*

Cl. *p*

G Hrn. *p*

G Hrn. *p*

Bsn. *p*

Bsn. *p*

Pgna *p*

Pa. *p*

Cl. *p*

pa pa pa pa pa pa pa pa pa pa pa pa - ge - no! Nun hin...

pa pa pa pa pa pa pa pa - ge - no! Bist du mir nun ganz ge - ge - ben?

231

Ob.

Ob.

Cl.

Cl.

G Hn.

G Hn.

Bsn.

Bsn.

Pgm

Pa.

Ch.

ich dir ganz ge - be - hen! Nun, so... sei mein Her - zen - täub - chen/mein Her - zen - täub - chen/mein Her - zen -

Nun, so... sei mein liebes Weibchen! mein liebes Weibchen, mein liebes

cresc.

f

f

cresc.

cresc.

f

f

cresc.

cresc.

cresc.

238

Ob.

Ob.

Cl.

Cl.

G Hn.

G Hn.

Bsn.

Bsn.

Pgm

Pa.

Ch.

täub - chen! Wel - che Freude wird das sein,

Weibchen! Wel - che Freude wird das sein, wenn die Got - ter uns be -

p

f

p

f

p

f

p

f

p

f

p

f

p

246

Ob.

Cl.

Cl.

Bsn.

Bsn.

Pgna.

Pa.

Ch.

wenn die, Goet-ter uns be - denken, unser Lie-be Kinde-r schenken, unser Lie-be Kin-der schenken, so lie-be, kleine Kin-der - lein, Kin-der-
den - ken, unser Lie-be Kinde-r schenken, unser Lie-be Kin-der schenken, so lie-be, kleine Kin-der - lein, Kin-der-



253

ritardando *in tempo*

Ob.

Ob.

Cl.

Cl.

G Hn.

G Hn.

Bsn.

Bsn.

Pgna.

Pa.

Ch.

lein, Kin-der - lein, Kin-der - lein, so lie-be, kleine Kin-der - lein, so lie - be, klei-ne Kin-der - lein!
lein, *ritardando* Kin-der - lein, Kin-der - lein, so lie-be, kleine Kin-der - lein, so lie - be, klei-ne Kin-der - lein! *in tempo* Erst...

264

Ob. *p* *f*

Cl. *p* *f*

G.Hn. *fp*

Bas. *p* *f*

Pgm

Ba. *p* *f*

Pa. Dann ei-ne kleine Pa-pa - ge - nu, dann

— einen kleinen Papa - ge - nu, dann wieder einen Pa-pa - ge - nu,

Cb. *fp*

270

Ob. *cresc.* *fp*

Cl. *p* *cresc.* *fp*

G.Hn. *p* *cresc.* *fp*

Bas. *p* *cresc.* *fp*

Pgm

Ba. *p* *cresc.* *fp*

Pa. — wieder eine Pa-pa - ge-nu Pa-pa - ge-nu Pa-pa - ge-nu Pa-pa - ge - nu Pa-pa - ge - nu Es ist das höchste der Ge -

Pa-pa-ge-no Pa-pa-ge-no Pa-pa-ge-no Pa-pa - ge - no.

Cb. *cresc.* *fp*

278

Ob. *p* *mf* *p*

Ob. *mf* *p*

Cl. *p*

Cl. *p*

G. Hn. *mf* *p*

G. Hn. *mf* *p*

Bsn. *mf* *p*

Bsn. *mf* *p*

P. Hrn. fuch- le, wenn wie- le, vie - - - - - le Pa-pa-pa-pa-pa-pa-

Pa. Es ist das höchste der Ge - fuch- le, wenn viele Pa-pa-pa-pa - ge-no, Pa-pa-pa-pa-pa - ge-no, Pa-pa-pa-pa-pa - pa-pa-pa-pa-pa-pa-

Ch. *p*

285

Ob. *f* *p*

Ob. *f*

Cl. *f* *p*

Cl. *f* *p*

G. Hn. *f* *p*

G. Hn. *f* *p*

Bsn. *f* *p*

Bsn. *f* *p*

Perc.

Pa. *f* *p*

Cb. *f* *p*

ge - nu der El - tern Se - gen, wer - den sein. Es ist das hoch-ste der, Ge - fuch-le,

ge - nu der El - tern Se - gen, wer - den sein. Es ist das hoch-ste der, Ge - fuch-le, wenn vie-le,

204

Ob.

Cl.

G. Hn.

Bsn.

P. Hrn.

Cb.

Wenn vic-le Pa-pa-pa-pa - ge-na, Pa-pa-pa-pa-pa - ge-na, Pa-pa-pa-pa-pa - ge-na, Pa-pa-pa-pa-pa - ge-na der El - tern Se - gen,

vic - - - - - le Pa-pa-pa-pa-pa-pa - ge - na der El - tern Se - gen,

307

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

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

G Hn. *p* *cresc.* *f*

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

Pgma *p* *cresc.* *f*

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

Soprano: wer - den sein, Pa-pa - ge - na, Pa-pa - ge - na, Pa-pa - pa-pa-pa-pa-pa-pa - ge - na der El - tern Sie - gen werden

Bass: wer - den sein, Pa-pa - ge - na, Pa-pa - ge - na, Pa-pa - pa-pa-pa-pa-pa-pa - ge - na der El - tern Sie - get werden

308

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

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

G Hn. *p* *cresc.* *f*

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

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

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

Soprano: sein, Pa-pa - ge - na, Pa-pa - ge - na, Pa-pa - pa-pa-pa-pa-pa-pa - ge - na der El - tern Sie - gen werden sein, der El - tern

Bass: sein, Pa-pa - ge - na, Pa-pa - ge - na, Pa-pa - pa-pa-pa-pa-pa-pa - ge - na der El - tern Sie - gen werden sein, der El - tern

315

Ob. *p* *f* *p* *p*

Ob. *p* *f*

Cl. *f* *p*

Cl. *f* *p*

G. Hn. *f* *p*

G. Hn. *f*

Bsn. *f* *p* *p*

Bsn. *f* *p*

Picco
 Segen_ werden sein, der El - tern Se - gen werden sein. Pa-pa-pa-pa-pa - ge-nal

Pa.
 Segen_ werden sein, der El - tern Se - gen werden sein. Pa-pa-pa-pa-pa

Ch. *f* *p*

322

Ob.

Ob.

Cl.

Cl.

G Hn.

G Hn.

Bsn.

Bsn.

Perc.

Pa.

Pa.

Pa - pu - pu - pu - pu - ge - no, Pa - pu - pu - pu - pu - ge - no, Pa - pu - pu - pu - pu - ge - no, ma!

ge - no, Pa - pu - pu - pu - pu - ge - no, Pa - pu - pu - pu - pu - ge - no, Pa - pu - pu - pu - pu - ge - no, ma!

Cb.



327

Ob.

Ob.

Cl.

Cl.

G Hn.

G Hn.

Bsn.

Bsn.

Cb.

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