

F.Chr. Neubauer
Sinfonie à grand Orchestre
Oeuvre 12^{me} Livre I

Fagotto

Notes for the present edition

The parts for Neubauer's Symphony Op. 12 Livre I as printed by Johann André at Offenbach am Main in the second half of the Eighteenth Century contain mistakes and (many) inconsistencies. In this edition, I have attempted to correct the obvious mistakes (missing bars, duplicate bars, missing accidentals, obviously wrong notes etc), and to indicate solutions for inconsistencies in articulation. Obviously, it is fully up to the performer or conductor to decide how to handle my annotations.

In some cases I corrected wrong notes but left in the original ones, typeset smaller and with their stems in the “opposite” direction. Missing accidentals are added over the note. However, accidentals in parentheses are just cautionary accidentals, to warn the player for a restored alteration.

The original sources often leave out articulations in repeated patterns, and it depends on the context whether I added these articulations or left them to be inferred by the performer. Inconsistencies occur when different instruments have the same notes but different slurring, articulation or dynamics, or when the same pattern occurs elsewhere for the same instrument but with different articulation or slurring, without any indication that the composer wanted to vary his articulation.

Slurs that are added by me are given as dashed slurs (slurs with longer fragments). Slurs that I considered erroneous in the original are sometimes fully removed (if they are very obviously in error), or given as dotted slurs (slurs with very short fragments) at the opposite side of the note, i.e. at the stem side.

Articulations that are added by me are in parentheses. Articulations that are in the original but are in error are at the stem side of the note.

Missing but required dynamics are in parentheses. Erroneous dynamics are in square brackets; this might cause confusion but I saw no easier solution.

A well-known problem in music from this era is that notation that is indistinguishable between accent and decrescendo, at least to the modern eye. I tried to mimic this ambiguity with very short decrescendos.

I

Adagio

Musical staff 1: Adagio, measures 1-7. Bass clef, C major. Dynamics: *f*, *p*, *p*.

Musical staff 2: Adagio, measures 8-15. Bass clef, C major. Dynamics: *f*, *p*, *f*, *p*, *f*.

Musical staff 3: Adagio, measures 16-22. Bass clef, C major. Dynamics: *p*, *pp*.

Allegro di molto

Musical staff 4: Allegro di molto, measures 23-41. Bass clef, C major. Dynamics: *f*, *f*.

Musical staff 5: Allegro di molto, measures 42-46. Bass clef, C major.

Musical staff 6: Allegro di molto, measures 47-51. Bass clef, C major.

Musical staff 7: Allegro di molto, measures 52-60. Bass clef, C major. Dynamics: *f*.

Musical staff 8: Allegro di molto, measures 61-65. Bass clef, C major.

Musical staff 9: Allegro di molto, measures 66-70. Bass clef, C major.

Musical staff 10: Allegro di molto, measures 71-75. Bass clef, C major.

76

81

94

100

108

114

119

125

140

147

153

cresc.

f

f

f

p

f

p

f

7

2

3

3

2

3

3

3

3

14

Detailed description: This is a page of a musical score for the Bassoon (Fagotto) part of a symphony. The score is written in bass clef and G major. It consists of ten staves of music, each starting with a measure number. The first staff (76) features a series of eighth-note patterns with slurs and accents. The second staff (81) includes a fermata and a dynamic marking of *p*. The third staff (94) has a slur and an accent. The fourth staff (100) contains a fermata and a dynamic marking of *f*. The fifth staff (108) begins with a *cresc.* marking and a *f* dynamic. The sixth staff (114) continues with eighth-note patterns. The seventh staff (119) features a fermata and a *f* dynamic. The eighth staff (125) includes triplets and a dynamic marking of *f*. The ninth staff (140) starts with a triplet and a *p* dynamic. The tenth staff (147) has a *p* dynamic followed by a *f* dynamic. The final staff (153) ends with a fermata and a dynamic marking of *f*. Various musical notations such as slurs, accents, and fermatas are used throughout the score.

172 *p*

186 *f*

193

198

203

209

214 *f* *f*

221 *p* 8

235

242 (*f*)

250

256

262

II

Violino I
Andante
8

15 *p*

22 *f* *pp* *tr* *f*

29

37 *pp* *f*

43

48

54 *p* 4

63 *f* 5

74 *(p)*

80 *f* *p*

86 *f* *f* *f*

93 *(f)* *p*

100 *(f)* *p*

105 *f* *f*

112 *f* *(p)*

121 *(p)*

128

III

Allegro

Violino I

p *f*

10 *4*

21 *p* *(p)*

31 *f* *p* *(f)*

39 *f* *f*

46 *f*

58 *f* *p*

65 *f*

73 *(f)* *(f)*

82 *pp*

91 *f*

99 *f*

107 *f*

114 *f* *f*

128 *p* *f*

136 *(p)* *f*

148 *f*

156 *p*

162 *f* 8 *f*

177 *(p)*

187 *f*

197 7 *f* 2 *p* 4 *p*

217 *f*

225 *p* *f*

233

241 *p*

250 *f* *p*

259 *f*

267 *p* NOTE: removed duplicate bar NOTE: inserted rest

276 NOTE: inserted missing bar (*f*)

284

291

297

Detailed description: This is a musical score for the Fagotto (Bassoon) part, measures 259 to 297. The score is written in bass clef with a key signature of one sharp (F#). It consists of six staves of music. Measure 259 starts with a forte (*f*) dynamic and features a melodic line with slurs and accents. Measure 267 begins with a piano (*p*) dynamic and contains two editorial annotations: 'NOTE: removed duplicate bar' and 'NOTE: inserted rest'. Measure 276 includes the annotation 'NOTE: inserted missing bar' and ends with a forte (*f*) dynamic. Measures 284, 291, and 297 continue the melodic development with various articulations and dynamics.