

TURANCHIK, THOMAS STEPHEN, D.M.A. A Performance Edition with Piano Reduction and Biographical Overview of the *Concerto for Two Oboes in G Major, FWV L G9* by Johann Friedrich Fasch (2016)
Directed by Dr. Ashley Barret. 90 pp.

This project produces a new performance edition of the *Concerto for Two Oboes in G Major, FWV L G9* by Johann Friedrich Fasch, appropriate for developing high school or undergraduate oboists. Also included is an overview of Fasch's training and stylistic influences, establishing that he utilized compositional elements from the Italianate concerto and late baroque style in combination with the emerging galant style. Although his works were not published during his lifetime, he distributed manuscripts to many of his nearby colleagues employed at other courts. A surviving manuscript of the *Concerto for Two Oboes in G Major, FWV L G9* in Dresden was used as the basis for the performance edition. Modern style guides and treatises by Fasch's contemporaries were consulted to make editorial decisions. The generated edition includes a piano reduction for practical performance by modern students, as well as both edited and non-edited solo parts for reference and instruction in late baroque and transitional style practices. Fasch is an under-utilized composer of oboe repertoire and this edition adds to the available selections for students and educators of oboe.

A PERFORMANCE EDITION WITH PIANO REDUCTION AND
BIOGRAPHICAL OVERVIEW OF THE *CONCERTO*

FOR TWO OBOES IN G MAJOR, FWV L G9

BY JOHANN FRIEDRICH FASCH

by

Thomas Stephen Turanchik

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APPROVAL PAGE

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CHAPTER I

INTRODUCTION

Johann Friedrich Fasch (1688-1758) was a prolific German composer whose work was unpublished during his lifetime.¹ In this time period, many editions of oboe *concerti* were hand-copied and few were published, particularly in Germany, Italy, and Austria.² Fasch's work was popular enough to be distributed through manuscripts to his colleagues in Leipzig and Dresden, where many of the surviving manuscripts are still housed.³ Although a contemporary of Georg Philipp Telemann, Johann Sebastian Bach, and George Frideric Handel, his solo and chamber works have largely been neglected by oboists due to the inaccessibility of the existing manuscripts and lack of modern editions until recent years.⁴ Fasch's extensive use of oboes make his works of particular interest, and they include elements of the traditional Italianate concerto as well as the later galant style.⁵ Although the exact set of performance conditions surrounding J. F. Fasch's

¹ Gottfried Küntzel, "Fasch, Johann Friedrich" in *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed October 30, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09346>.

² Wilbert Jerome, "The Oboe Concerto before 1775," (PhD diss., Bryn Mawr College, 1973), 10.

³ Dwight Manning, "Johann Friedrich Fasch and His 12 Oboe Concertos," *The Double Reed: The Journal of the International Double Reed Society* No. 23 (1995): 87.

⁴ Geoffrey Burgess and Bruce Haynes, *The Oboe* (New Haven, CT: Yale University Press, 2004), 208.

⁵ David Sheldon, "Johann Friedrich Fasch: Problems in Style Classification," *The Musical Quarterly* 58, No. 1 (January 1972): 110.

Concerto for Two Oboes in G Major, FWV L G9 (FWV L G9) may never be known, the surviving manuscript and parts, believed to have been written between 1735 and 1745, contain several unique features, such as an alternate ending and added *tutti* oboe parts by copyist and composer Johann Georg Pisendel.⁶ To investigate these elements and add to the available double oboe concerto repertoire by non-Italian composers, J. F. Fasch's *FWV L G9* has been critically edited by the author for performance by advanced high school or undergraduate level oboists, including a detailed commentary, biographical overview and a piano reduction of the orchestral scoring.

Purpose of Study

The works of Johann Friedrich Fasch are gradually being added to oboe repertoire as surviving manuscripts are being published and made available to performing musicians. His compositions are accessible for developing oboists: they use idiomatic writing similar to Telemann, keeping the tessitura and key selection in the optimum range for the oboist, and avoiding the phrasing difficulties seen in the works of Handel and Bach and the technical challenges found in the works of Antonio Vivaldi. Most double oboe *concerti* are firmly set in the Italianate Baroque style, such as those of Vivaldi or Tomaso Albinoni. *FWV L G9* at times replaces the common Italian prominence of *ripieno* parts featuring contrapuntal independence with lyrical melodies supported by

⁶ Johann Friedrich Fasch, "Concerto for Two Oboes in G Major, FWV L G9," *Concertos – Mus.2423-O-15*, 1735-1745, SLUB, Dresden. Fasch's *Concerto for Two Oboes in G Major, FWV L G9* will hereafter be referred to as *FWV L G9*.

contrapuntally simpler harmonic textures consistent with the emerging galant style.⁷

However, Fasch's concerto also shares some of the qualities of an Italianate three movement concerto, like those listed below:

1. Textural opposition between the *tutti* and solo sections
2. Thematic opposition between the *ritornello* and episodic material
3. Solo episodes supported by continuo only or orchestral unisons⁸

Double oboe *concerti* provide a wonderful medium for teaching two students of similar ability simultaneously, or can also allow for instruction in pedagogy through the pairing of a more advanced student with a less accomplished one. For an individual student, the instructor can set an example of tone, intonation, and style by performing one of the oboe parts alongside the student in duet fashion. Unlike the countless trio sonatas available, double oboe *concerti* do not require the performers to constantly carry the melodic line. The brief reprieve of the *tutti* sections provides a much needed relief for the developing oboist's embouchure and level of concentration.

Fasch's work is similar to that of his contemporaries in that his scores lack much of the nuance, dynamics, phrasing, and articulations that would have been expected of

⁷ Arthur Hutchings et al., "Concerto," in *Grove Music Online, Oxford Music Online*, Oxford University Press, Accessed November 18, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737>.

⁸ Ibid.; Michael Talbot, "The Italian Concerto in the Late Seventeenth and Early Eighteenth Centuries," *The Cambridge Companion to the Concerto*, Edited by Simon Keefe, (Cambridge: Cambridge University Press, 2005), 37-49.

baroque musicians⁹. The modern editions of Fasch's works, available from editors and noted Fasch scholars Brian Clark and Hans-Heinrich Kriegel, offer a great option for historically informed performers.¹⁰ While they faithfully reproduce the surviving scores and parts in a clear, easy-to-read format, they are woefully lacking for the untrained student. Analogous to jazz studies today, where students are often at a loss if expected to improvise a solo when given only the melody and chords of a lead sheet, most young oboists in high school and college have not been instructed in how to interpret the seemingly straightforward writing of baroque music. It is unrealistic to expect students at this performance level to improvise stylistically appropriate ornamentation beyond the notated music. This new performance edition of *FWV L G9* adds a double oboe concerto to the available repertoire, appropriately edited for oboe students who have not yet had instruction in baroque performance practice. Such students would most likely use an accompanist on piano instead of an orchestra, comparable to other oboe repertoire standards such as the Arthur Benjamin 1942 arrangement of the *Concerto on themes of Cimarosa*, or the often used International Music Company publication of the Marcello *Concerto in C minor for Oboe*, edited by Richard Lauschmann.¹¹

⁹ Robert Donington, *A Performer's Guide to Baroque Music* (New York: Charles Scribner's Sons, 1973), 15.

¹⁰ Brian Clark operates an extensive publishing business of early music, including many works by Fasch, and is in the process of compiling a newer thematic index of Fasch's work. Hans-Heinrich Kriegel is an accomplished performer on baroque oboe and has released many editions of previously unavailable works by Fasch.

¹¹ Domenico Cimarosa, *Concerto for Oboe and Strings*, arranged by Arthur Benjamin (London, Hawkes and Son, 1942); Benedetto Marcello, *Concerto in C minor for Oboe and Piano*, edited by Richard Lauschmann (New York: International Music Company, 1923).

The discussion that follows addresses the alternate ending and the additional *tutti* oboe parts by Johann Georg Pisendel as well as provides invaluable context for the study and performance of the concerto by developing oboists. Devoid of commentary, the Hans-Heinrich Kriegel edition merely reproduces the original third movement ending by Fasch alongside the additional measures by Pisendel.¹² This project considers the ramifications of the added measures to the overall form of the movement. While Pisendel proficed two *tutti* oboe parts that double the violin parts of the *ripieno*, these parts are omitted from the Hans-Heinrich Kriegel edition without commentary.

Limitations

The performance edition of *FWV L G9* by Johann Friedrich Fasch was generated using the available scans of the manuscript score and parts from the Saxon State and University Library Dresden (SLUB).¹³ The scans are available directly from the SLUB online archives. RILM and RISM do not provide any links to this concerto or other editions. WorldCat contains both a link to the scans posted on imslp.org as well as the Hans-Heinrich Kriegel edition.¹⁴ The thematic catalogue for Fasch by Rüdiger Pfeiffer was published in 1988 and only references the manuscript.¹⁵ The historical research of

¹² Johann Fasch, *Concerto G-Dur:FWV L: G 9 für 2 oboen, Fagott, 2 Violinen, Viola und Basso continuo*, edited by Hans-Heinrich Kriegel (Dresden: Fasch Favor, 2009).

¹³ ____, “Concerto.”

¹⁴ imslp.org, or the Petrucci Music Library, is an online collection of public domain music, with over 365,000 scores available. “IMSLP” is an abbreviation of the International Music Score Library Project.

¹⁵ Rüdiger Pfeiffer, *Verzeichnis der Werke von Johann Friedrich Fasch* (Magdeburg: Rat des Bezirkes, 1988).

the scholars in the surveyed literature was used for the purpose of establishing the background surrounding Fasch's training, his compositions, and collaborations to better inform performance decisions regarding *FWV L G9*. Treatises contemporary to Fasch as well as modern performance practice sources were consulted for editorial choices in phrasing, dynamics, ornamentation, and articulation. While this research was limited to the few existing dissertations and several articles pertaining to Fasch's music written in English or available in English translation, much of the existing research on Fasch is in German. Exact dating of the manuscript was not possible within the scope of this project, rendering it impossible to determine the precise historical conditions surrounding the composition and performance of *FWV L G9*.¹⁶ Establishing a discography for this concerto was not included within the scope of the research. Performance practice has been maintained through justifiable editorial choices concerning ornamentation, phrasing, dynamics, and articulation, and limited by the necessity of using modern oboes and a piano accompaniment. The prepared edition was not intended to instruct in the process of baroque ornamentation or interpretation in of itself, but rather to provide an example of a work edited for performance in a stylistically appropriate manner.

¹⁶ Fasch's manuscripts that are not dated use other known events as a basis for establishing approximate dates of composition. For example, the known dates of employment at a particular court of the composers who edited Fasch's manuscript scores, or copyists who wrote out parts, can be used to establish a window of years in which a particular work could have been composed.

Survey of Literature

Several types of research were reviewed for this project. The work of Fasch scholars, such as David Sheldon's dissertation on "The Chamber Music of Johann Friedrich Fasch" and his article on difficulties surrounding Fasch's compositional style, were useful in establishing context for *FWV L G9*.¹⁷ General discussions of musical style were further enhanced by the writings of David Hertz and David Yearsley, while Ruth Rowen uses eighteenth and nineteenth century writings to discuss style from a historical perspective.¹⁸ The writing of Bruce Haynes and Geoffrey Burgess helped establish Fasch's ties to other composers and possible performers.¹⁹ Václav Kapsa provided biographical details about Fasch's connection to Count Wenzel von Morzin.²⁰ Dwight Manning has published a solo oboe concerto with piano reduction as part of his dissertation which allowed for useful parallels in preparing a performance edition from a

¹⁷ David Sheldon, "The Chamber Music of Johann Freidrich Fasch" (PhD diss., Indiana University, 1968); ____, "Johann Friedrich Fasch: Problems in Style Classification"

¹⁸ Daniel Hertz, *Music in European Capitals: The Galant Style, 1720-1780* (New York: Norton, 2003); Ruth Halle Rowen, "Some 18th-Century Classifications of Musical Style," *The Musical Quarterly* 33, No. 1 (January 1947): 99-101; David Yearsley, "The Concerto in Northern Europe to c.1770," *The Cambridge Companion to the Concerto*, edited by Simon Keefe (Cambridge: Cambridge University Press, 2005).

¹⁹ Burgess and Haynes, *The oboe*; Bruce Haynes, *The eloquent oboe: a history of the hautboy 1640-1760* (New York: Oxford University Press, 2001).

²⁰ Václav Kapsa, "Account books, names and music: Count Wenzel von Morzin's *Virtuosissima Orchestra*," *Early Music* 40, No. 4 (November 2012): 605-620.

surviving manuscript.²¹ Manning has also published further research into the other solo oboe *concerti* by Fasch in the *International Double Reed Society Journal*.²²

While the performance practice treatise by German composer Johann Joachim Quantz is perhaps the standard for Baroque interpretation, particularly for German music of the period, treatises by Leopold Mozart and Carl Philipp Emanuel Bach were also consulted.²³ Modern texts on performance practice such as those by Mary Cyr, Frederick Neumann, Robert Donington, and Neal Zaslaw provided a modern interpretation of the stylistic instructions in the primary sources.²⁴ Early music and stylistic editing guides by Grier and Caldwell were consulted in the preparation of the edited parts and score in addition to the A-R Style Guide by *Recent Researches in Music*.²⁵ Caldwell provided an

²¹ Dwight Manning, "A study of the oboe concertos of Johann Friedrich Fasch with a performing edition of Oboe concerto in G major (Küntzel 8): a lecture recital together with three other recitals of selected works of Handel, Mozart, Bellini, Poulenc, Britten and others" (DMA diss., University of North Texas, 1994), Microfiche.

²² Manning, "Johann Friedrich Fasch and His 12 Oboe Concertos." *The Journal of the International Double Reed Society* No. 23 (1995).

²³ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, translated by William Mitchell (1753; New York: Norton, 1949); Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, translated by Editha Knocker, 2nd ed. (1756; Oxford: Oxford University Press, 1985); Johann Joachim Quantz, *On Playing the Flute*, translated by Edward Reilly (1752; New York: Schirmer Books, 1985).

²⁴ Mary Cyr and Reinhard Pauly, *Performing Baroque Music* (Portland: Amadeus Press, 1992); Robert Donington, *A Performer's Guide to Baroque Music* (New York: Charles Scribner's Sons, 1973); ____, *Baroque Music: Style and Performance: A Handbook* (New York: Norton, 1982); ____, *The Interpretation of Early Music* (New York: Norton, 1989); Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton: Princeton University Press, 1978); Neal Zaslaw, "Baroque Ornamentation," *Early Music* 9, No. 1 (January 1981): 63-68.

²⁵ John Caldwell, *Editing Early Music* (Oxford: Clarendon Press, 1985); James Grier, *The Critical Editing of Music: History, Method, and Practice* (New York: Cambridge University Press, 1996); "Style Guide," *Recent Researches in Music*, A-R Editions, Inc. <https://www.areditions.com/ac/StyleGuide.pdf>.

excellent source for standard editorial symbols and conventions.²⁶ Grier was used to justify the inclusion of ornamentation as suggested by sources other than the composer, and the validity of interpretive editions.²⁷

Procedures

The surviving manuscript score and parts of *FWV L G9* available from the Saxon State and University Library Dresden were studied to create a performance edition with a piano reduction. Editorial decisions included phrasing, articulations, dynamics, ornamentation, and reconciling differences between the score and parts. Treatises contemporary to Fasch's concerto were used to make editorial decisions in addition to modern articles and books on style and performance practice. Critical commentary and biographical content were informed by background research of Fasch and his compositional style. The piano reduction includes material from the string parts, bassoon part, and continuo part. Treatises on keyboard arts and continuo by Fasch's contemporaries helped inform editorial choices in the reduction in addition to the author's professional keyboard background.

²⁶ Caldwell, 103-113.

²⁷ Grier, 117-120, 151.

CHAPTER II

JOHANN FRIEDRICH FASCH

Training and Compositional Influences

Johann Friedrich Fasch began his musical studies vocally as a child soprano in local choirs, and progressed at the age of thirteen to the *Thomasschule* in Leipzig where he studied for six years with Johann Kuhnau, organist and Bach's predecessor as *Kantor* at the *Thomasschule*.²⁸ It was during this time that Fasch first met Georg Philipp Telemann and began to study the clavier and to compose his own music.²⁹ While studying law and theology at the University in Leipzig, he founded a *collegium musicum* that included members Johann David Heinichen and Johann Georg Pisendel, and began composing in the style of Telemann, whom he greatly respected.³⁰ It is probable that these early attempts at emulation of Telemann's style contributed to Fasch's more idiomatic style of composition later on. Furthermore, Fasch's compositions for the students of the *collegium musicum* would have provided practice at writing for competent musicians who were not yet virtuosos. The *collegium* performed at a local coffee house in Leipzig, so Fasch would have been writing music to be performed for patronage of

²⁸ Rowen, 92.

²⁹ Harrell, 2.

³⁰ Ibid.

variable social status and likewise of variable musical tastes.³¹ While in Leipzig, Fasch also would have been exposed to the Italianate *concerti* of Antonio Vivaldi, whose music was popular in Germany in the early eighteenth century.³² Not only was Telemann heavily influenced by Vivaldi's *concerti*, but both Heinichen and Pisendel traveled to and from Venice during this time and would likely have shared their experiences with Fasch.³³ Fasch gained a degree of notoriety as a composer early on and was commissioned by Duke Moritz Wilhelm of Saxe-Weitz to compose operas for the Naumburg Peter-Paul festivals in 1711 and 1712.³⁴ Following this initial success, Fasch briefly studied composition with Christoph Graupner and Gottfried Grunewald in Darmstadt. Yet due to his mix of lighter melodic textures with the denser counterpoint of the late baroque, Fasch's style is likened more to that of C.P.E. Bach, Johann Gottlieb Graun, and J.J. Quantz.³⁵ Fasch was subsequently engaged as a violinist in Bayreuth in 1714, and later as a court secretary and organist in Greiz until 1721.³⁶ Six months were spent in Prague at the court of Count Wenzel Morzin during which time Vivaldi was also on Morzin's payroll, possibly further influencing Fasch through additional exposure to

³¹ Rowen, 92.

³² Kuntzel, *Grove Music Online*.

³³ Arthur Hutchings et al., "Concerto," in *Grove Music Online, Oxford Music Online*, Oxford University Press, Accessed November 18, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737>.

³⁴ Kuntzel, *Grove Music Online*.

³⁵ Manning, "Johann Friedrich Fasch and His 12 Oboe Concertos," 88.

³⁶ Harrell, 2; Kuntzel, *Grove Music Online*.

the Italianate style.³⁷ Morzin was known to have shared *concerti* by both Vivaldi and Fasch with other courts.³⁸ Following this stay, Fasch began his final position as *Kapellmeister* in Zerbst from 1722 until his death.³⁹ The map below shows the relative locations of the cities where Fasch worked and formed important relationships with colleagues. With the exception of his brief time in Darmstadt, Fasch spent most of his life working in or around southeastern Germany and his limited travels made his interactions with diverse colleagues more directly influential. On more than one occasion Fasch visited the Saxon court in Dresden where he kept in contact with Pisendel, first violinist and composer under *Kapellmeister* Heinichen.⁴⁰ Heinichen is known to have performed several of Fasch's liturgical works as well as rewritten portions of the manuscripts.⁴¹ Pisendel, who succeeded Heinichen as *Kapellmeister* in Dresden, had studied with Giuseppe Torelli in Ansbach and Vivaldi in Venice, and incorporated the Italian style into his own compositions.⁴² Pisendel performed many of Fasch's *concerti* in Dresden, conceivably including *FWV L G9*, for which he rewrote the ending of the third movement.⁴³ J.J. Quantz was also employed in Dresden during this time, before he left to

³⁷ Kapsa, 616.

³⁸ *Ibid.*

³⁹ Kuntzel, *Grove Music Online*.

⁴⁰ *Ibid.*

⁴¹ *Ibid.*

⁴² Yearsley, 53.

⁴³ Kuntzel, *Grove Music Online*.

work for Frederick the Great in Berlin, thus the musical experiences which shaped his definitive text on baroque flute were similar to those experienced by Fasch, thereby rendering Quantz's treatise a manual for interpreting Fasch's music.⁴⁴

Figure 1. Map of Germany Showing the Approximate Positions of Important Cities in Fasch's Career.⁴⁵



⁴⁴ Yearsley, 53-54.

⁴⁵ Map created by the author using template "File: Germany location map.svg," Wikimedia Commons, last modified August 18, 2014, http://commons.wikimedia.org/wiki/File:Germany_location_map.svg

Position in Zerbst

Kuntzel claims that Fasch, as a practicing Pietist, was dissatisfied with the largely Lutheran surroundings in Zerbst.⁴⁶ Despite those concerns, Fasch worked for the court as *Kapellmeister* for 36 years.⁴⁷ His duties included the composition of church cantatas and festival music for the court and requisite chapel.⁴⁸ Robert Gjerdingen perhaps best describes the position of *Kapellmeister* in the following passage:

He worried less about the meaning of art and more about whether his second violin player would be sober enough to play for Sunday Mass. He had to write something this week for an upcoming court ceremony, not tortured masterworks for posterity. A court composer, rather than expressing his deep personal feelings for all to share, strove to touch his patron's sentiments...[who] had little or no interest in the common emotions of his or her musical lackey.⁴⁹

That is not to say the music of this time period is inconsequential. One can begin to appreciate not only the compositional output of eighteenth century composers, but also their desire to share music amongst each other to bring something new to their patrons and perhaps alleviate some of their workload.

⁴⁶ Kuntzel, *Grove Music Online*. The Pietist movement grew out of the Lutheran Church in the late seventeenth century and continued into the next century. Followers placed more emphasis on personal faith and bible study in reaction to the stricter doctrines of orthodox Lutheranism.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Robert Gjerdingen, *Music In The Galant Style* (New York: Oxford University Press, 2007), 6-7.

Style

Fasch's diverse influences, lack of extended formal training with any one composer, and his work demands all likely contributed to his varied style. Sheldon concludes that the lack of sufficient analysis of Fasch's work and the work of his peers, such as Pisendel and Graun, combined with the differing stylistic elements of Fasch's compositional genres render it impossible to clearly define one style or classification system for Fasch's work.⁵⁰ In spite of the inconsistencies, Fasch's music is stylistically unified by both elements of the Italianate concerto and "flexible formal symmetry."⁵¹ His *concerti* frequently employ an interruption of the *ritornello* thematic material with motivically and dynamically contrasting episodes by the wind instruments, as shown in Figure 2.⁵² In the sixth measure of the excerpt, Fasch creates a call and response between the *ripieno* statement in the first half of the measure, followed by the texturally contrasting answer in the solo oboe parts on the second half of the measure. The conversation between the *ripieno* and the solo winds continues for a total of three measures before the *ripieno* strings, represented in the present edition by the piano, resume melodic dominance.

⁵⁰ Sheldon, "Johann Friedrich Fasch: Problems in Style Classification," 115.

⁵¹ *Ibid.*, 116.

⁵² *Ibid.*, 101.

Figure 2. Interruption in the *Ritornello* of *FWV L G9*. The opening measures of the first movement show the winds interrupting the *ritornello* beginning in the sixth measure.

The musical score consists of four staves. The top two staves are for Oboe 1 and Oboe 2, both in treble clef. The bottom two staves are for Piano (Piano and Pno.), with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo marking is 'Allegro ma non presto'. The score shows the beginning of a *ritornello* in the Piano part, which is interrupted by the Oboe parts starting in measure 6. The Piano part has a forte (*f*) dynamic, while the Oboe parts have a forte (*f*) dynamic. The Piano part features a complex rhythmic pattern with slurs and accents. The Oboe parts have a melodic line with slurs and accents. The Piano part has a dynamic marking of *mf* in the lower staff.

Manning describes Fasch as utilizing “selective standard conventions of late Baroque form yet...a progressive approach to melodies and themes with elements of the new gallant style.”⁵³ Table 1 shows some of the key differences between the two styles.

⁵³ Manning, “Johann Friedrich Fasch and His 12 Oboe Concertos,” 92.

Table 1. A Comparison of Baroque and Galant Style Characteristics.⁵⁴

Baroque Style	Galant Style
Contrapuntal harmony	Lightly accompanied periodic melody
Strict treatment of dissonances	Freedom of dissonance treatment
Set number of voices	Can vary the number of voices
One affect per movement or section	Can change emotion with each measure

The gallant, or galant style, as described by Gjerdingen, encompasses a wide range of music from the more contrapuntal and thick textured to the clear melodies and bass lines suggestive of the more developed Classical style.⁵⁵ Gjerdingen argues that the galant style in music is a set of accepted musical stock phrases, just as it is a set of accepted mannerisms in courtly interactions.⁵⁶ Although this type of composition using preset musical figurations might superficially seem formulaic or cut-and-paste, the advantage of such a system is clear from the perspective of the composer, who needs a regular output of new works, and the performer, who is expected to regularly perform and improvise or embellish those new works. Fasch's *FWV L G9* fits in stylistically with his other works in that it has elements of both an Italian concerto and the newer galant style.

Oboe Usage

Fasch composed at least two hundred thirty-four works that use the oboe ranging from operas to symphonies, and out of sixty-four *concerti* listed in Kuntzel's thematic

⁵⁴ Donington, *Interpretation*, 109; Hertz, 1003; ____, and Bruce Brown, "Galant" in *Grove Music Online, Oxford Music Online*, Oxford University Press, Accessed February 7, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10512>.

⁵⁵ Gjerdingen, 6.

⁵⁶ *Ibid.*

catalogue, fifty-three use oboe in some capacity.⁵⁷ The quantity of works by Fasch including oboe suggests that he was either sufficiently inspired by the musicians at his disposal to compose works for their instrument, or under professional obligations to write for oboe; yet the only known oboist associated with Zerbst where Fasch was employed as *Kapellmeister* was Simeon Unger.⁵⁸ It is known from surviving account books which illustrate the court expenditures, and similar sources, that the size of the Kapelle grew from seventeen musicians in 1735 to twenty musicians in 1749.⁵⁹ Although information about the original performers of the concerto would provide insight into the type of instruments used and possibly even the style of playing and ornamentation, the exact set of performance conditions surrounding the *FWV L G9* will most likely never be known. However, the surviving manuscript and parts do shed some light on how the *FWV L G9* would have been performed in Dresden. The fact that Pisendel took the time to rewrite the ending of the third movement, have parts copied out, and add additional *tutti* oboe parts to the *ripieno* sections suggests that Pisendel might have used four oboists, two for the solo parts and two for the *tutti* parts. It is not clear whether the solo oboists would have also doubled the violins during the *tutti* passages; but four oboes would likely overwhelm the string section unless Pisendel had a very substantial orchestra performing in a larger venue or the orchestra was performing outdoors.

⁵⁷ Küntzel, *Instrumentalkonzerte*, 32-94.

⁵⁸ Bruce Haynes, *The eloquent oboe: a history of the hautboy 1640-1760* (New York: Oxford University Press, 2001), 424.

⁵⁹ Sheldon, "Johann Friedrich Fasch," 94.

CHAPTER III
EDITORIAL CHOICES

Solo Oboe Parts

The solo oboe parts were both edited by this author in a similar manner and the following discussion applies to both parts. The manuscript score was used as the primary source for the oboe parts, as this was by Fasch and not by Pisendel or another copyist at Dresden. This edition provides both an edited solo line for performance and an unedited version of the solo line for reference purposes. The two staff format is similar to both the ornamented *Adagio* example provided by Quantz in his treatise and the *Methodical Sonatas* by Telemann.⁶⁰ Editorial changes or additions include dynamic markings, phrase markings, articulations, and ornamentation. The students for whom this edition is targeted can benefit from seeing the editorial changes made while still having an uncluttered performance edition.

Dynamics

While dynamics marked in the score were included in this edition, many additional dynamics were added as well as crescendos and diminuendos to reflect the natural rise and fall of the phrases and passage work. This follows the suggested variation

⁶⁰ Quantz, 169-172; Georg Philipp Telemann, *Twelve methodical sonatas: 1-6 for violin (flute) and basso continuo: 7-12 for flute (violin) and basso continuo*, ed. Max Seiffert, (Kassel: Bärenreiter, 1965).

of “light and shadow” by Quantz, as he advocates “a continual alternation of the Forte and Piano.”⁶¹ Not to be limited to extreme contrasts, Quantz clarifies that subtle changes in tone must mediate between loud and soft dynamics.⁶² Figure 3 shows an example of the added dynamics and phrase markings in the first oboe part compared with the unedited part.

Figure 3. Added Phrasing and Dynamics in the First Movement. The excerpt from the first oboe part compares the added phrasing and dynamics *above* with the unedited version *below*.



A compositional device employed by Fasch is the use of sustained tones in the solo oboe parts. While some performers might choose to embellish long tones with extensive figuration, held notes provide an opportunity for performers to demonstrate a vocal technique popular during the seventeenth and eighteenth centuries known as the *messa da voce*, or “a gradual increase and subsequent decrease of volume of tone while holding a single note.”⁶³ The *messa da voce* may seem like a dynamic scheme by modern

⁶¹ Quantz, 124.

⁶² Ibid., 165.

⁶³ Jerome, 68.

standards, but was traditionally viewed as an ornamental figure.⁶⁴ This edition preserves some of these moments. For example, the second movement begins with several measures of a sustained B natural in the oboe parts. Figure 4 shows the *messa da voce* technique in the added phrase markings. Although vibrato, or *flattement*, may or may not have been used on similar figures, it would certainly be an acceptable choice used in moderation as a special effect on certain pitches.⁶⁵ Vibrato can either be a prominent ornamental feature, which would likely not be used in conjunction with the *messa da voce* technique, or it can be a lightly applied coloring of the tone to be used more freely throughout a performance.⁶⁶ Even to modern oboists, the use of vibrato is largely a matter of taste and ability, and as such is left up to the individual performer.

Figure 4. The *Messa da voce* Technique in the Second Movement.

⁶⁴ Cyr, 52.

⁶⁵ Donnington, *Baroque Music*, 36. *Flattement* is a technique by which an open tone-hole below the lowest tone-hole being covered is partially covered and uncovered repeatedly to produce an oscillating effect.

⁶⁶ *Ibid.*

Phrasing

Musical phrasing is analogous to natural speech patterns, and although there are certainly variations between languages, there are also many commonalities, such as pauses and differing inflections to imply interrogative or demonstrative statements. For an oboist, knowing when to pause means knowing when to breathe or create space in the musical line. Quantz makes suggestions for suitable moments to breathe in *Chapter 7* of his treatise, such as before an upbeat, before sustained notes, or after the longer of two notes in *inègal* playing.⁶⁷ *FWV L G9* is already written in shorter phrases separated by rests that should be within the breath capacity of advanced high school or college oboists. While it is not necessary to indicate breath marks in the edition, it is necessary to indicate inflections through the use of varying dynamics and crescendos or decrescendos in the score. Figure 5 shows how added dynamic markings in the oboe parts create a natural rise through measure 86, a consequent echo in measure 87, followed by the *forte* repeat of the first motive in measure 88. The decrescendos going into measure 89 combine with the trill figures to lighten the resolution. Similar markings throughout this edition will enable students to develop a natural sense of phrasing that can then be applied to other works.

⁶⁷ Quantz, 87-88.

Figure 5. Added Dynamics for Phrasing in the First Movement. Measures 86-89 of the oboe parts showing added dynamics for phrasing.



Ornamentation

Although ornamentation is a crucial component of baroque interpretation, many modern oboists, students and professionals alike do not possess the knowledge or skills to adequately realize the incomplete figuration provided by eighteenth century composers. C. P. E. Bach suggests that it is preferable “to specify the proper embellishments unmistakably, instead of leaving their selection to the whims of tasteless performers.”⁶⁸ To provide a working version for performers, the oboe parts are ornamented throughout with localized or simple graces, such as appoggiaturas, trills, and turns, in addition to more involved figuration as seen in an example from the second movement in Figure 6.

⁶⁸ 79.

Figure 6. Ornamentation in the Second Movement. An excerpt from the second movement of the edition *top* is contrasted with the original unedited version *middle* and the manuscript *bottom*.

Edited Version

The Edited Version score features three staves: Ob. 1, Ob. 2, and Pno. The Ob. 1 and Ob. 2 parts are highly ornamented with trills, triplets, and slurs. Dynamics range from *mp* to *f*. The Pno. part provides a steady accompaniment with dynamics from *p* to *f*.

Unedited Version

The Unedited Version score features three staves: Ob. 1, Ob. 2, and Pno. The Ob. 1 and Ob. 2 parts are significantly less ornamented than the edited version, with only a few trills. Dynamics range from *p* to *f*.

Manuscript

The Manuscript image shows the original handwritten notation for the second movement, featuring three staves for Ob. 1, Ob. 2, and Pno. The notation is dense and includes many ornaments and slurs, consistent with the Edited Version.

Quantz describes how to execute and incorporate such ornaments in *Chapters 8, 9, and 13* of his treatise.⁶⁹ Voice-leading guidelines, harmonic concordance, and respect to the original lines are all observed to avoid discord with the continuo as detailed by Quantz:

Some persons...crowd with many graces, and twist them around in such a fashion that all too often hardly one note among ten harmonizes with the bass, and little of the principal air can be perceived. They pay as little attention to the rules of composition...and [produce] a most disagreeable sound. [I]n this they err greatly, and show their lack of true feeling for good taste.⁷⁰

Although extensive Italian style figuration was used to ornament the solo oboe lines throughout the concerto, it was used to enhance the written melody notes. This allows the intended harmonic importance and overall shape of the written melody to still be evident.

Articulation

Articulation markings provided by Fasch are reproduced in this edition, combined with editorial markings. The single tonguing syllables suggested by Quantz, “*ti*” and “*di*,” are quite effective on modern oboe, while the other recommended double-tonguing syllables such as “*tiri*” or “*did’ll*” work better on flutes.⁷¹ Of the former articulations, Quantz states that “*ti* is used for short, equal, lively and quick notes[,while] *di*...must be used when the melody is slow, and even when it is gay, provided that it is still pleasing

⁶⁹ 91-108, 136-161.

⁷⁰ *Ibid.*, 120.

⁷¹ *Ibid.*, 71.

and sustained.”⁷² Similar to dynamic schemes, Quantz suggests that there be “more than one intermediate degree between a firm and gentle tongue-stroke.”⁷³ Thus, it is necessary for the performer to develop a detached articulation somewhere in-between the quick and the legato tongue for use in general passage work.⁷⁴ Figure 7 provides an example of the usage of these syllables using *ti* for pointed articulation and *di* for legato passages. For performers on modern or period instruments, articulations should be varied and suited to the style of the movement, phrase, or rhythm in which they are used. In addition to dynamic changes and ornamentation, articulation can also be applied to create contrast as seen in measures 130 and 132 of Figure 7.

Figure 7. Quantz Articulation Syllable Application. Measures 130-134 of the first oboe part.



Piano Reduction

A piano reduction has been created to provide practical means for student oboists to perform this concerto, as most have neither access to nor the financial means to hire a baroque style orchestra. Like so many other standard works in the oboe repertoire, a

⁷² Ibid., 71-72.

⁷³ Ibid., 75.

⁷⁴ Donington, *Baroque Music*, 31.

piano reduction enables students to employ one person as their accompanist. If available, students may elect to be accompanied on harpsichord as opposed to piano for the unique timbre of the instrument. The piano reduction is not intended as a continuo realization and therefore some harpsichord techniques such as rolled chords to effect volume changes would not be practical and could limit the expressive choices of the harpsichordist. The addition of a sustaining bass instrument such as bassoon or cello would not be necessary or prudent, and could create an overly emphasized bass line. Several important decisions were made in creating this reduction. These included which source or sources to consult, which parts to include or exclude, voicing substitutions, rhythmic alterations, whether or not to include realized continuo parts, ornamentations, and dynamic and articulation markings.

Sources

The manuscript score was used as the primary source to generate the piano reduction, consulting the individual string parts only as needed for clarification where the manuscript was obscured. The choice of primary source material was limited to the only known surviving manuscript of the score and parts. Focusing on the score eliminated the chance of replicating any copying errors that may be present in the parts.

Parts Used

The piano reduction encompasses the part content of the first and second violins, viola, cello, bassoon, and continuo; but not all parts are present in the reduction at all times. Wherever practical, the original string parts are represented in their entirety in the

piano reduction to best preserve the original voicing by Fasch. Some of the alterations that were made to accommodate keyboard technique include omitting one or more of the inner voices, simplifying the rhythms of the inner voices, or adjusting one or more of the inner voices by an octave, thus changing the voicing. Wherever changes were made, voice-leading rules were observed as outlined by Heinichen, such as avoiding parallel fifths and octaves.⁷⁵ In a sense, rhythmic and voicing changes facilitating smoother motion and realistic hand reach in the piano reduction also follow the guidelines for avoiding unnecessary leaps as discussed by Heinichen.⁷⁶ Some of the sustained notes in the string parts are rearticulated in the reduction to compensate for the decay in sound on a piano that would not be present on a bowed instrument, much as a harpsichordist might continuously arpeggiate a chord over a sustained bass note to keep the harmony sounding.

Continuo Realization

It is not generally feasible for the pianist to play the role of the string orchestra and also realize a continuo part. This is supported by Arnold Schoenberg's assertions that piano reductions that try to fulfill too many roles inevitably do not do justice to any of them.⁷⁷ For the passages that might allow for the practical addition of a realized continuo

⁷⁵ Johann David Heinichen, *Johann David Heinichen's Gründliche Anweisung (1711): Comprehensive Instruction on Basso Continuo with Historical Biographies* (1711; New York: Pendragon Press, 2012), 20.

⁷⁶ *Ibid.*, 21.

⁷⁷ Arnold Schoenberg and Leonard Stein, *Style and Idea: Selected Writings of Arnold Schoenberg* (New York: St. Martins Press, 1975), 348-349.

part, the scored effect is a textural change by having the strings in unison on the bass line or one or more bassoons on the bass line accompanying the solo oboe parts as shown in the manuscript examples in Figure 8. While the addition of a right hand accompaniment on harpsichord in a baroque orchestra would not detract from this contrast in texture, it is precisely the absence of additional right hand figuration in the piano reduction that provides the change in texture. In these cases the omission of the realized continuo from the reduction seems most in keeping with the original intentions of the composer.

Figure 8. Texture Reduction in Outer Movements. Measures 105-106 of the first movement showing the bassoon line below the oboe parts *left* and measures 94-97 of the third movement showing unison strings and solo bass line below the oboe parts *right*.⁷⁸



Dynamics and Articulation

Although the dynamic markings from the score have all been included, some have been adjusted and additional editorial markings have been added to the reduction to facilitate better ensemble balance. Fasch generally marks the accompaniment *piano* or

⁷⁸ Although not indicated in the manuscript score, the sixteenth note passage in the bass line is only found in the bassoon part and not the basso or basso continuo parts.

pianissimo while the soloists are playing, lessening the need for many adjustments. These changes are intended to enhance the performance decisions added to the solo oboe parts and to better represent the dynamic phrasing beyond the notated dynamics, as seen in the added crescendos and decrescendos in Figure 9. Articulations in the manuscript were mostly followed, yet Figure 9 shows some slurs that were added which correlate to similar slurred figures in the third movement. All grace notes were slurred to the following note as required by Leopold Mozart's treatise.⁷⁹

Figure 9. Added Slurs and Dynamics in the Piano Reduction. The opening of movement two shows the added slurs in measures 3 and 7 as well as the added crescendos and decrescendos throughout.

The image shows a musical score for Piano, measures 3 through 7. The tempo is marked 'Andante' and the time signature is 3/4. The key signature has one sharp (F#). The score is written for the right hand (treble clef) and left hand (bass clef). The right hand part features a series of chords and melodic lines. Dynamics are indicated as *p* (piano) and *pp* (pianissimo). Slurs are added over certain phrases in measures 3 and 7. Trills are marked with 'tr' above notes in measures 4 and 8. Crescendos and decrescendos are used to shape the dynamics throughout the passage.

Ornamentation

Ornamentation in the piano reduction was kept to a minimum. The original trills in the first violin part were included, as well as some added cadential trill figures. The appropriate appoggiaturas and termination figures have been notated as prescribed by Quantz.⁸⁰ It is unlikely that the section string players would have overly embellished their parts as it would have made it difficult to play as a cohesive section. The piano reduction

⁷⁹ 166.

⁸⁰ Quantz, 103.

reflects this, although it is certainly possible for an accompanist versed in baroque ornamentation to choose to add additional embellishments as desired. One such additive example can be seen in Figure 9 (see above), which shows added trills in measures three and seven of the second movement not present in the manuscript. The added trills fit the accompaniment figuration and add an embellishment while the solo oboe parts are relatively static.

Pisendel Arrangement

As mentioned earlier, the manuscript score was the primary source used in the creation of the performance edition. This decision was based on the knowledge that the surviving score manuscript is by J. F. Fasch, save for the edited final measures of the third movement.⁸¹ It can be surmised that Fasch either brought the score with him on one of his visits to Dresden, or had it sent there at some point in between 1735 and 1745.⁸² Pisendel, who was *Kapellmeister* in Dresden at the time, rewrote the ending of the concerto. Another copyist in Dresden wrote out the surviving parts, which all feature the altered ending.⁸³ The parts include one part each for first and second oboe, three parts each for first and second violins, two for viola, three for bass, one basso continuo, two for bassoon, and one each of first and second *ripieno* oboe parts.⁸⁴ This gives a rough

⁸¹ Fasch, “Concerto.”

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Ibid.

estimate of the size of the orchestra that performed this work, although it is not known if the string players would have shared parts. The inclusion of *ripieno* oboe parts, separate from the solo oboe parts, suggests Pisendel had four oboists performing this work. While it is not known if the solo oboes would have doubled the *tutti* sections with the *ripieno* oboes, doubled oboe parts would have created a very prominent reed color to the ensemble. For the purposes of this edition, the solo oboes do not double the *tutti* sections, and the *ripieno* oboe parts are contained within the piano reduction. This serves to create more tonal contrast between the solo and *tutti* sections, and provides the intended performers ample rest time.

The third movement of the concerto is an allegro in simple triple meter featuring *ripieno* sections that are typically grouped in four measure phrases punctuated and occasionally interrupted by episodes featuring the solo oboes. This is in keeping with the “flexible formal symmetry” described by David Sheldon.⁸⁵ In Fasch’s ending, the movement completes a four measure phrase and ends on a sustained final chord on a hypermetrically strong downbeat. Pisendel inserts three measures, distorting the four measure phrase structure typical of the *ripieno* sections within the movement and weakening the hypermetric placement of the final chord. The difference is illustrated in Figure 10. The primary reason for excluding the Pisendel ending from this edition is that it is not original to Fasch as shown in Figure 11. In addition, it detracts from the structure

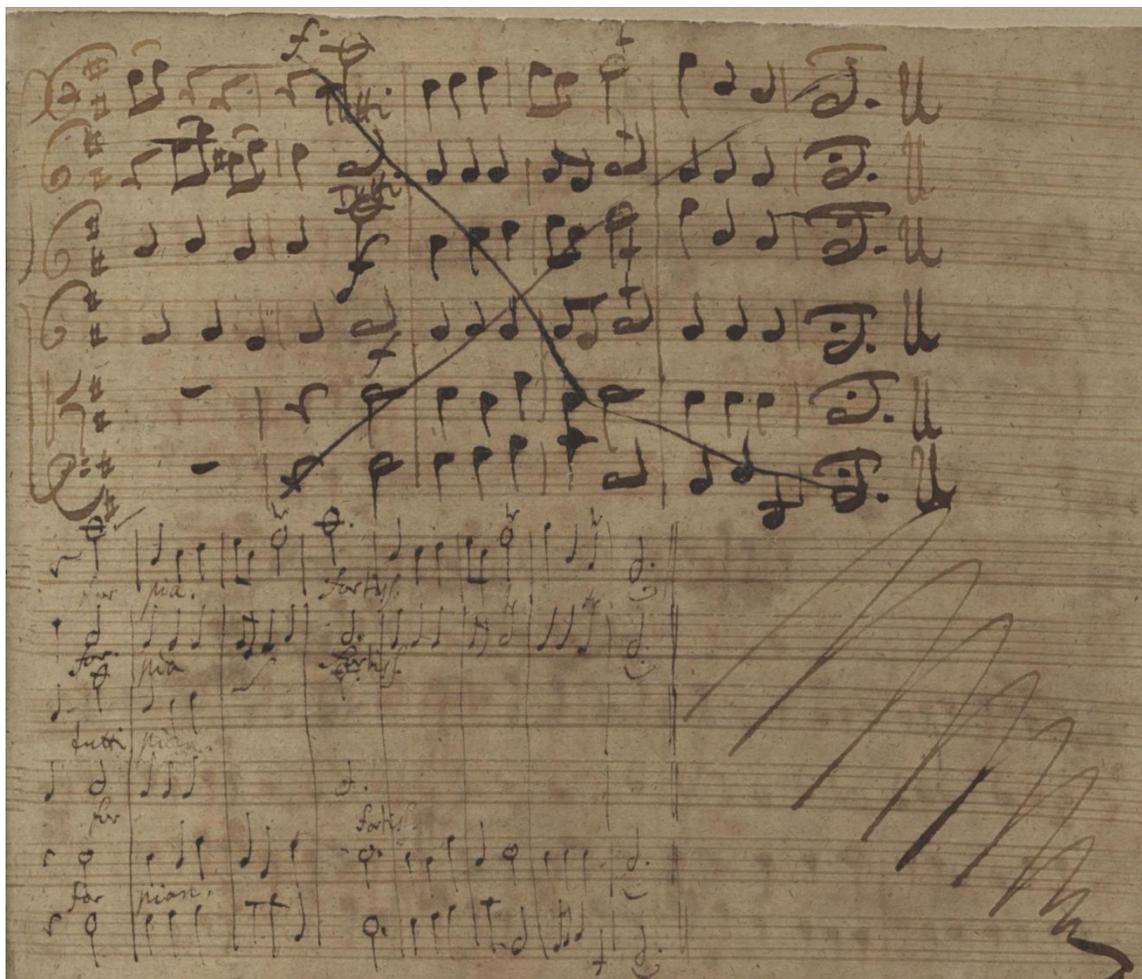
⁸⁵ Sheldon, “Johann Friedrich Fasch: Problems in Style Classification,” 116.

of the movement and the overall sense of closure. Pisendel clearly felt the change produced a more desirable effect for his particular set of performance circumstances. However, given the option today it seems prudent to preserve Fasch's original intentions.

Figure 10. Three Inserted Measures by Pisendel. The third movement ending showing the ending by Fasch *above* and the Pisendel ending *below*.

The image displays two musical staves for piano (Pno.), each representing a different ending for the third movement. Both staves are in G major (one sharp) and 3/4 time. The top staff, representing Fasch's ending, begins with a forte (*f*) dynamic and features a trill (*tr*) on the final note. The bottom staff, representing Pisendel's ending, begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a fortissimo (*ff*) dynamic. It also includes a trill (*tr*) on the final note. The notation includes treble and bass clefs, a key signature of one sharp, and various musical symbols such as dynamics, trills, and fermatas.

Figure 11. Fasch Manuscript Showing the Changed Ending by Pisendel.



CHAPTER IV

CONCLUSION

It is clear that Johann Friedrich Fasch has left a substantial number of works across several genres that embody Italian baroque, galant, and even pre-classical elements. Whether from a lack of formal training or a mixture of compositional influences, Fasch's variable style makes for an interesting alternative to the standard Italian double oboe *concerti* by Vivaldi and Albinoni. The new performance edition of the *Concerto for Two Oboes in G Major, FWV L G9* provides realized solo parts and a piano reduction for use by advancing high school or undergraduate oboists. This project adds to the work of Dwight Manning, contributing a performance edition of a double oboe concerto to Manning's edition of a Fasch solo oboe concerto. It continues the process of bringing more of Fasch's work into the available repertoire and of providing the historical background necessary for an informed performance by developing oboists.

Further Research

Continued research and comparison of Fasch's work and that of his contemporaries should enable scholars to illuminate some of the remaining uncertainties about Fasch's style. A better understanding of the chronology of Fasch's compositions could be gained through the study of copyists, watermarks, and paper and ink analysis. A significant portion of the published research about Fasch is in German. Translations of

this material would increase the accessibility in other countries. Fasch's works have been a part of standard bassoon repertoire for many years. The discrepancy between the success of Fasch's music amongst bassoonists and the relative obscurity of Fasch's compositions for oboe is an area for further investigation. Additionally, while much of Fasch's work has been recorded, a review of available recordings may well uncover gaps in the Fasch discography and provide new recording projects in the future.

CHAPTER V

PERFORMANCE EDITION

CONCERTO FOR TWO OBOES IN G MAJOR, FWV L G9

JOHANN FRIEDRICH FASCH

(1688-1758)

EDITED BY THOMAS TURANCHIK

CRITICAL COMMENTARY

The surviving manuscript score in the SLUB Dresden collection labeled *Concertos – Mus.2423-O-15* was the primary source for this edition. The solo oboe parts include an unedited version for reference above the full size edited version. Editorial changes are not marked to avoid redundancy as the changes can be clearly seen through the comparison to the unedited reference staff. The solo oboe parts do not double the *ripieno* part represented in the piano part for this edition.

The piano reduction combines string parts, bassoon part, and continuo part. It is edited in a similar fashion to the solo oboe parts, however contains much less ornamentation. Editorial dynamics are bracketed with the exception of *crescendi* and *diminuendi* which are all additions by the editor. Added ornamentation is bracketed while stylistically appropriate grace notes are included in parentheses for both original and editorial ornaments. The solo oboe parts provided above the piano reduction reflect the edited versions.

Ob. 1

Ob. 2

Pno.

13

p

p

f

tr

Detailed description: This system covers measures 13 to 19. The woodwinds (Ob. 1 and 2) are mostly silent, with a final measure (19) showing a *p* dynamic. The piano part is highly active, featuring a trill in the right hand at measure 14 and a *f* dynamic marking. The bass line consists of eighth-note patterns.

Ob. 1

Ob. 2

Pno.

20

p

f

mp

f

tr

Detailed description: This system covers measures 20 to 27. Ob. 1 and 2 play sixteenth-note patterns. The piano part features a *p* dynamic in the right hand, a *f* dynamic in the left hand, and a *tr* marking in the right hand at measure 21. A *mp* dynamic is also present in the right hand at measure 24.

Ob. 1

Ob. 2

Pno.

28

mf

p

f

p

tr

Detailed description: This system covers measures 28 to 34. Ob. 1 and 2 are mostly silent, with a *mf* dynamic in the final measure (34). The piano part features a *p* dynamic in the right hand, a *f* dynamic in the left hand, and a *tr* marking in the right hand at measure 29. The system ends with a *p* dynamic in the right hand at measure 34.

Ob. 1

Ob. 2

Pno.

36

tr

f *tr*

p *f*

pp *p* *f*

tr

Ob. 1

Ob. 2

Pno.

44

mf

*f*³

mf

*f*³

[*mp*] [*mf*]

Ob. 1

Ob. 2

Pno.

51

mp

mf

f

mp

mf

f

p

f

Ob. 1

Ob. 2

Pno.

59

[tr]

[mp]

[f]

Ob. 1

Ob. 2

Pno.

67

tr

mf

f

tr

mf

f

p

mf

Ob. 1

Ob. 2

Pno.

74

mp

mp

p

Ob. 1

Ob. 2

Pno.

80

p *f*

pp *f* *p* [*mf*]

Ob. 1

Ob. 2

Pno.

87

p *f* *tr*

pp *p* *f*

Ob. 1

Ob. 2

Pno.

94

f *f*

[*mp*] *f*

Ob. 1

Ob. 2

Pno.

101

f

f

p

[*f*]

Ob. 1

Ob. 2

Pno.

108

mf

mf

Ob. 1

Ob. 2

Pno.

115

p

f

p

p

f

p

p

[*mf*]

123

Ob. 1 *f*

Ob. 2 *f*

Pno. *f* *tr*

131

Ob. 1 *p* *f* *mf* *tr*

Ob. 2 *p* *f* *mf* *tr*

Pno. *p* *pp* *p*

140

Ob. 1 *tr* *tr* *mp* *f* *p* *f*

Ob. 2 *tr* *tr* *mp* *f* *p* *f*

Pno. *f*

Ob. 1
Ob. 2
Pno.

149
mp
mp
149
p [*tr*] [*f*] *p*

Ob. 1
Ob. 2
Pno.

158
f *tr*

Ob. 1
Ob. 2
Pno.

166
p *tr* *tr* *tr* *tr* *f*

II

Andante ♩ = 88

Oboe 1

Oboe 2

Piano

8

Ob. 1

Ob. 2

Pno.

Ob. 1
Ob. 2
Pno.

15
p
mp
p
mp
p
f
[tr]
[tr]

Ob. 1
Ob. 2
Pno.

22
mf
f
mf
f
mf
[mf]
p
[mf]
tr

Ob. 1
Ob. 2
Pno.

29
tr
tr
f
p
tr

Ob. 1

Ob. 2

Pno.

36

mp

mp

f

p

f

Ob. 1

Ob. 2

Pno.

43

mf

f

tr

mf

f

tr

tr

p

[*mp*]

[*mf*]

Ob. 1

Ob. 2

Pno.

50

f

tr

III

Oboe 1

Oboe 2

Piano

Allegro $\text{♩} = 52$

[f] p mf

Ob. 1

Ob. 2

Pno.

8

f p

f p

f p

Ob. 1
pp
f

Ob. 2
pp
f

Pno.
pp
f
p

Ob. 1
p
f

Ob. 2
p

Pno.
pp
f
p

Ob. 1
p

Ob. 2
f
p

Pno.
pp
f

Ob. 1

Ob. 2

Pno.

36

f *p*

f *p*

p

Ob. 1

Ob. 2

Pno.

43

f *f*

p *f* *p*

Ob. 1

Ob. 2

Pno.

50

tr *tr*

f *p* *f*

Ob. 1

Ob. 2

Pno.

57

f

f

[mp]

Ob. 1

Ob. 2

Pno.

64

tr *tr*

mf

mf

mp

mp

[p]

f

Ob. 1

Ob. 2

Pno.

71

f

p

f

p

Ob. 1

Ob. 2

Pno.

78

f

tr

Ob. 1

Ob. 2

Pno.

85

tr

f

tr

Ob. 1

Ob. 2

Pno.

92

f

p

f

p

Ob. 1

Ob. 2

Pno.

99

f

f

p [*mf*] *f*

Ob. 1

Ob. 2

Pno.

106

f

p *f* *p*

Ob. 1

Ob. 2

Pno.

113

p *f* *p*

pp *f*

Ob. 1 *f* *p*

Ob. 2 *mf* *p*

Pno. *p* *pp* [*p*] [*f*]

Ob. 1 *f*

Ob. 2 *f*

Pno. *p*

Ob. 1 *p*

Ob. 2 *p*

Pno. *pp* *f* [*tr*] [*tr*]

Concerto for Two Oboes in G Major FWV L G9

Oboe 1

I

Johann Friedrich Fasch
(1688-1758)
edited by Thomas Turanchik

Allegro ma non presto $\text{♩} = 86$

5 10

5 10

f >

19 *p* 12 *f*

19 *p* 12 *mf*

36 *tr* *f* *p* *f*

36 *tr* *f* *p* *f*

42 5 12 *mf* > *f*³ >

42 *tr*

52 *mp* > *mf* *f* *tr*

53 8 *tr*

58 8 *mf* *f* *tr*

71

77 *p*

77 *mp* *p* *tr*

83 *p* *f*

83 *f* *p* *f* 3

89 10

89 *f* *f* 10 *tr*

104

104

Detailed description: This musical score consists of two staves of music in a key with one sharp (F#). The first system (measures 53-58) features a melodic line with eighth-note patterns and trills, with dynamics *mf* and *f*. The second system (measures 71-77) shows a more rhythmic texture with sixteenth-note runs and a dynamic of *mp*. The third system (measures 83-89) includes a triplet of eighth notes and dynamic markings *f*, *p*, and *f*. The final system (measures 104) continues the melodic and rhythmic patterns. Various articulations like trills (*tr*) and slurs are used throughout.

Musical score for a piano piece, measures 110-156. The score is written in treble clef with a key signature of one sharp (F#). The music features various dynamics and articulations.

Measures 110-117: The upper staff contains a melodic line with a triplet of eighth notes. The lower staff contains a more complex rhythmic pattern with a *mf* dynamic and a *p* dynamic. Trills are indicated above several notes.

Measures 118-123: The upper staff continues with a melodic line, featuring a *p* dynamic followed by a *f* dynamic. The lower staff contains a complex rhythmic pattern with a *f* dynamic, a *p* dynamic, and a *f* dynamic. Trills are indicated above several notes.

Measures 124-134: The upper staff contains a melodic line with a *f* dynamic, a *p* dynamic, and a *f* dynamic. The lower staff contains a complex rhythmic pattern with a *f* dynamic, a *p* dynamic, and a *f* dynamic. Trills are indicated above several notes.

Measures 135-141: The upper staff contains a melodic line with a *mf* dynamic. The lower staff contains a complex rhythmic pattern with a *mf* dynamic. Trills are indicated above several notes.

Measures 142-155: The upper staff contains a melodic line with a *p* dynamic, a *f* dynamic, and a *p* dynamic. The lower staff contains a complex rhythmic pattern with a *f* dynamic, a *p* dynamic, and a *f* dynamic. Trills are indicated above several notes.

Measures 156-156: The upper staff contains a melodic line with a *mp* dynamic. The lower staff contains a complex rhythmic pattern with a *mp* dynamic. Trills are indicated above several notes.

II

p
Andante ♩ = 88

8

p *f*

15

15

p *mp* *mf* *f*

25

25

mf

32

32

10

10

mp *mf* *f*

46

48

tr *tr*

4

4

3

III

Allegro $\text{♩} = 52$

Measures 12-15: Treble clef, 12-measure rest, 4-measure rest. Bass clef, 12-measure rest, 2-measure rest, 4-measure rest. Dynamics: *f*, *p*, *pp*, *f*.

Measures 16-19: Treble clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Bass clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Dynamics: *p*, *f*, *p*.

Measures 20-23: Treble clef, 8-measure rest, 8-measure rest, 8-measure rest, 8-measure rest. Bass clef, 8-measure rest, 8-measure rest, 8-measure rest, 8-measure rest. Dynamics: *f*, *p*.

Measures 24-27: Treble clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Bass clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Dynamics: *f*, *tr*, *tr*, *tr*.

Measures 28-31: Treble clef, 7-measure rest, 7-measure rest, 7-measure rest, 7-measure rest. Bass clef, 7-measure rest, 7-measure rest, 7-measure rest, 7-measure rest. Dynamics: *f*, *tr*, *tr*.

Measures 32-35: Treble clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Bass clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Dynamics: *f*, *tr*, *tr*.

Measures 36-39: Treble clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Bass clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Dynamics: *f*, *tr*, *tr*.

Measures 40-43: Treble clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Bass clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Dynamics: *f*, *tr*, *tr*.

Measures 44-47: Treble clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Bass clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Dynamics: *f*, *tr*, *tr*.

Measures 48-51: Treble clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Bass clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Dynamics: *f*, *tr*, *tr*.

Measures 52-55: Treble clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Bass clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Dynamics: *f*, *tr*, *tr*.

Measures 56-59: Treble clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Bass clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Dynamics: *f*, *tr*, *tr*.

Measures 60-63: Treble clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Bass clef, 3-measure rest, 3-measure rest, 3-measure rest, 3-measure rest. Dynamics: *f*, *tr*, *tr*.

67

67

7

f

79

80

3 3 3

87

7

f *p*

3

100

f

7

f

115

4

p

113

4

p *f* *p*

122

7

p

5

123

7

f *p*

3 3

5

Concerto for Two Oboes in G Major FWV L G9

Oboe 2

I

Johann Friedrich Fasch
(1688-1758)
edited by Thomas Turanchik

Allegro ma non presto ♩ = 86

5 10

p

5 10

f *p*

20 14

20 14

mf *f*

29 5

40 *p* *f* *tr* 5

p *f* *mf* *f*³

31

51 *mp* *mf* *f*

55 9

58 9

tr *tr*

mf *f*

71

73

mp

80

p *f*

87

p *f* *f*

10

10

103

f

110

mf *p*

3

3

3

3

Detailed description: This musical score is for a piece in G major, indicated by a single sharp (F#) on the treble clef. It consists of two staves of music. The first system (measures 71-73) shows a melodic line with eighth-note patterns and a bass line with a similar rhythmic structure. A dynamic marking of *mp* (mezzo-piano) is present. The second system (measures 80-87) features a melodic line with trills (tr) and a bass line with a triplet (3) and a dynamic range from *p* (piano) to *f* (forte). The third system (measures 87-103) includes a melodic line with trills and a bass line with a dynamic range from *p* to *f*. A ten-measure rest (10) is indicated in both staves. The fourth system (measures 103-110) shows a melodic line with trills and a bass line with a dynamic range from *f* to *mf* (mezzo-forte). The fifth system (measures 110-117) features a melodic line with trills and a bass line with a dynamic range from *mf* to *p*. Three-measure rests (3) are indicated in both staves.

Musical score for two staves, measures 119-158. The score includes dynamic markings (*f*, *p*, *mf*, *mp*), trills (*tr*), and fingering numbers (5, 8, 13).

Measures 119-120: Staff 1 (measures 119-120) and Staff 2 (measures 119-120). Dynamics: *p*, *f*. Fingering: 5.

Measures 130-131: Staff 1 (measures 130-131) and Staff 2 (measures 130-131). Dynamics: *f*, *p*, *f*.

Measures 137-138: Staff 1 (measures 137-138) and Staff 2 (measures 137-138). Dynamics: *mf*, *mp*. Trills: *tr*.

Measures 144-145: Staff 1 (measures 144-145) and Staff 2 (measures 144-145). Dynamics: *f*, *p*, *f*, *mp*. Fingering: 8.

Measures 158-159: Staff 1 (measures 158-159) and Staff 2 (measures 158-159). Fingering: 13.

II

Andante ♩ = 88

8

p

3

p

4

f

p

4

21

mp

mf

f

tr

27

mf

tr

10

10

42

mp

mf

f

3

3

45

tr

tr

4

48

tr

3

tr

4

4

Detailed description: This musical score is for section II, measures 8 through 50. It is written in G major (one sharp) and 3/4 time. The tempo is marked 'Andante' with a metronome marking of ♩ = 88. The score consists of two staves per system. Measure 8 features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff, both marked *p*. Measures 9-10 show a melodic line in the upper staff with a *f* dynamic and a bass line in the lower staff with a *p* dynamic. Measures 11-12 continue the melodic development. Measures 13-14 show a melodic line in the upper staff with a *tr* (trill) and a bass line with a *f* dynamic. Measures 15-16 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 17-18 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 19-20 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 21-22 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 23-24 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 25-26 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 27-28 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 29-30 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 31-32 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 33-34 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 35-36 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 37-38 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 39-40 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 41-42 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 43-44 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 45-46 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 47-48 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic. Measures 49-50 show a melodic line in the upper staff with a *tr* and a bass line with a *f* dynamic.

III

Allegro $\text{♩} = 52$

12 ♩ 12 ♩ 4 ♩

f *p* *pp* *f*

22 ♩ 4 ♩ *p* *f* *p*

22 ♩ 4 ♩ *p* *f* *p*

32 ♩ 7 ♩ *f* *p*

32 ♩ 7 ♩ *f* *p*

43 ♩ 8 ♩ *tr* *tr* 8 ♩

45 ♩ 3 ♩ *tr* *tr* 8 ♩ *f*

61 ♩ *f* 3 ♩ *mf* 3 ♩ *mp* 3 ♩

Musical score for guitar, measures 55-125. The score is in G major and 2/4 time. It features various techniques including octaves (8), triplets (3), and a tremolo (tr). Dynamics range from piano (p) to fortissimo (f).

Measures 55-68: Octave (8) technique. Dynamics: *f*.

Measures 68-82: Octave (8) technique. Dynamics: *f*.

Measures 82-99: Tremolo (tr) and triplet (3) techniques. Dynamics: *p*, *f*.

Measures 99-102: Octave (7) technique. Dynamics: *f*, *p*, *f*.

Measures 102-116: Octave (8) technique. Dynamics: *f*, *p*.

Measures 116-125: Octave (8) and triplet (3) techniques. Dynamics: *mf*, *p*.

Measures 125-138: Octave (8) and triplet (4) techniques. Dynamics: *f*, *p*.

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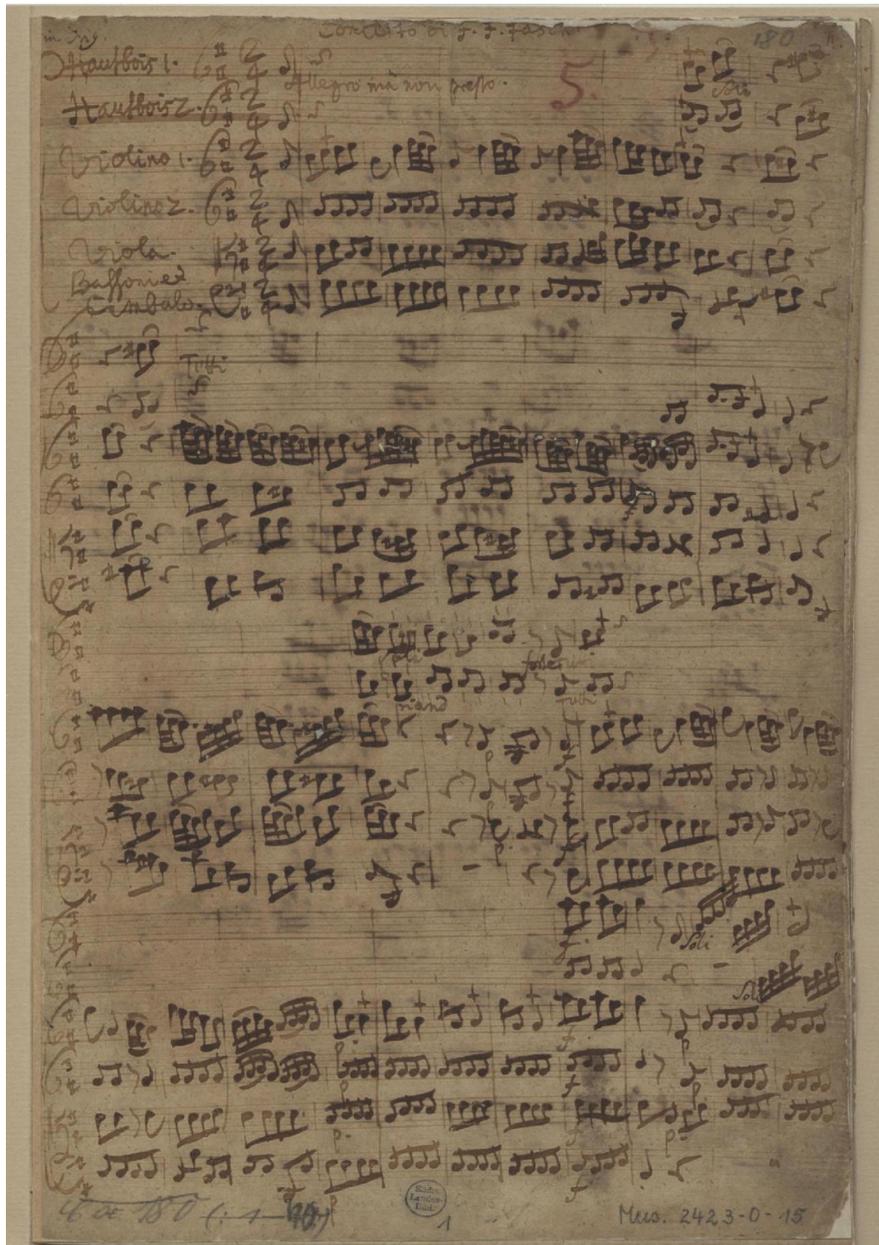
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APPENDIX A

MANUSCRIPT SCORE

Johann Friedrich Fasch. "Concerto for Two Oboes in G Major, FWV L G9." *Concertos – Mus.2423-O-15*. SLUB. Dresden. 1735-1745.



A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 18 staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are some handwritten annotations in red ink, including the word "Tutti" near the top right. On the right side, there are three staves with the handwritten text "Con V. 1." above them. At the bottom right, the word "Bassoni" is written. A small number "2" is visible at the bottom center of the page.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves of music, written in a historical style. The notation includes various note values, rests, and clefs. There are several annotations in red ink, including the word "Tutti" and "Adagio". The paper shows signs of wear, including stains and discoloration. At the bottom of the page, there is a small handwritten mark that appears to be "Aa 3".

A page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 18 staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several dynamic markings, including *concento*, *pp*, and *ppp*. The paper shows signs of wear, including some staining and discoloration. The overall appearance is that of an antique manuscript.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 15 staves. The notation includes various rhythmic values, stems, and beams, characteristic of 18th or 19th-century manuscript notation. There are several annotations and markings throughout the score, including the words "Solo Viol." and "Solo Vcl." written in a cursive hand. At the bottom left, there is a signature that appears to be "L. Fork" with the number "780" below it. At the bottom center, the number "2" is written, and at the bottom right, the number "5" is written. The paper shows signs of age, including some staining and discoloration.

Andante.

Flute
Oboe
Clarinet
Bassoon
Horn
Trumpet
Trombone
Cymbal

6

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves of music, written in a historical style. The notation includes various note values, rests, and clefs. A prominent marking "Allegro." is visible in the middle section. Dynamic markings such as "pp." (pianissimo) and "p." (piano) are scattered throughout the score. The paper shows signs of age, including some staining and wear at the edges.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 18 staves of music, written in a historical style. The notation includes various note values, rests, and clefs. There are several instances of the word "Tutti" written in the left margin. At the bottom of the page, there is a handwritten note: "(Quintus 23^{er})". To the right of this note, there are some faint numbers: "2423" and "18".

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 18 staves of music, written in a historical style with various note values and clefs. The notation includes many beamed notes and rests. There are several handwritten annotations in dark ink, including the word "Tutti" written in a cursive hand at the top and middle of the page. The paper shows signs of age, with some staining and uneven coloring. The number "3" is written in the top right corner, and "# 9" is written at the bottom center.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves of music, written in dark ink. The notation includes various note values, rests, and dynamic markings such as 'pp.' (pianissimo). The word 'Tutti' is written in several places, indicating sections of the music. The paper shows signs of age, including some staining and discoloration. At the bottom center of the page, the number '10' is written.

