

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

8

16

Allegro di molto

23

42

47

52

61

66

71

76

81

94

100

108

cresc.

f

114

119

f

125

f

140

p

147

(p)

f

153

p

f

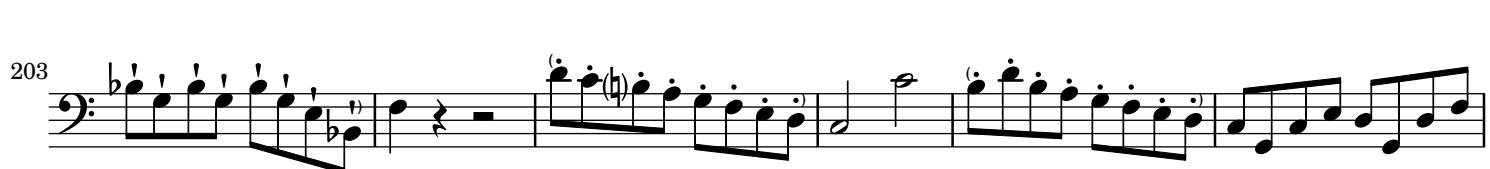
14

This musical score page contains ten staves of bassoon (Fagotto) parts from the symphony. The staves are numbered 76 through 155. Measure 76 starts with a sixteenth-note pattern. Measures 81-85 show eighth-note patterns with a dynamic marking of (p). Measures 86-90 show eighth-note patterns with a dynamic marking of f. Measures 91-95 show eighth-note patterns with a dynamic marking of f. Measures 96-100 show eighth-note patterns with a dynamic marking of f. Measures 101-105 show eighth-note patterns with a dynamic marking of f. Measures 106-110 show eighth-note patterns with a dynamic marking of f. Measures 111-115 show eighth-note patterns with a dynamic marking of f. Measures 116-120 show eighth-note patterns with a dynamic marking of f. Measures 121-125 show eighth-note patterns with a dynamic marking of f. Measures 126-130 show eighth-note patterns with a dynamic marking of f. Measures 131-135 show eighth-note patterns with a dynamic marking of f. Measures 136-140 show eighth-note patterns with a dynamic marking of f. Measures 141-145 show eighth-note patterns with a dynamic marking of f. Measures 146-150 show eighth-note patterns with a dynamic marking of f. Measures 151-155 show eighth-note patterns with a dynamic marking of f.

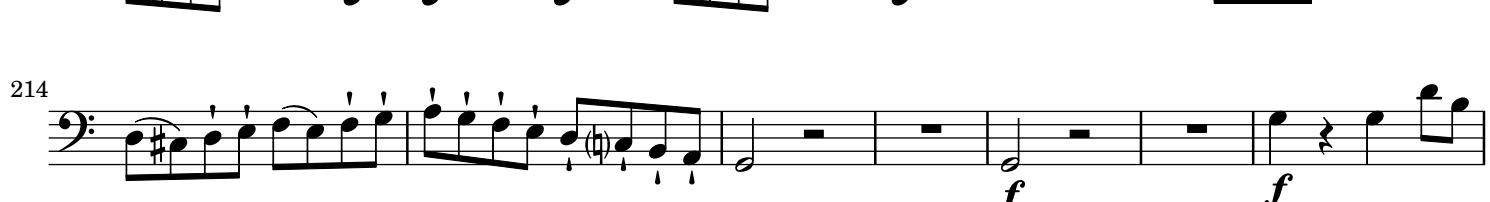
172 

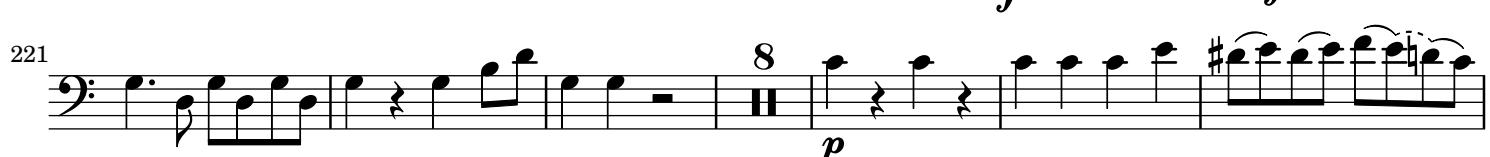
186 

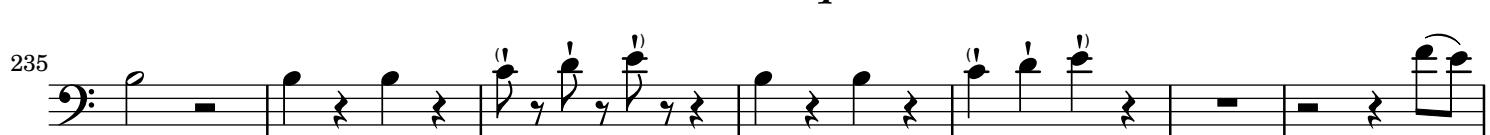
193 

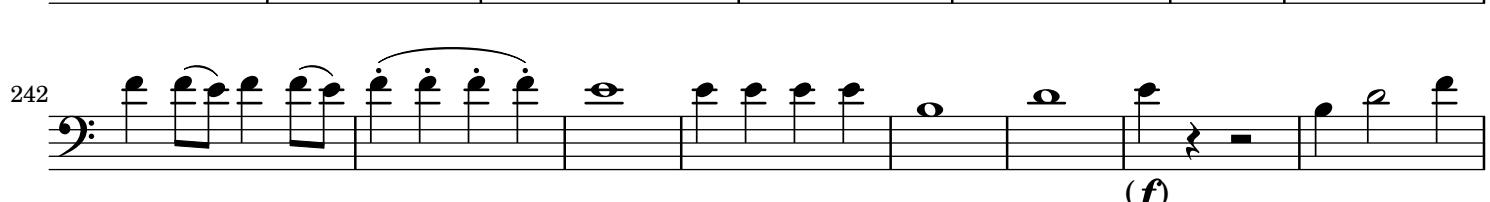
198 

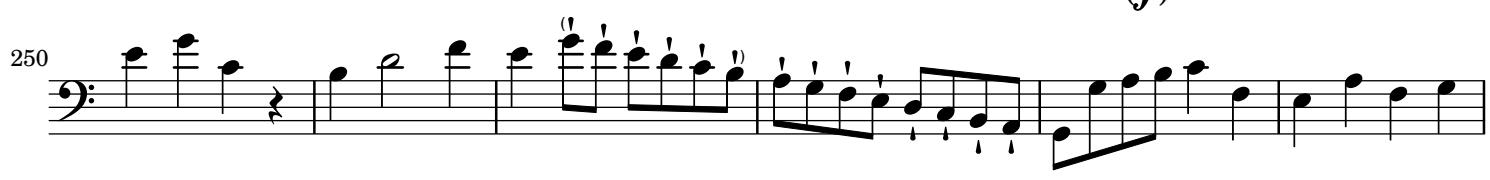
203 

209 

214 

221 

235 

242 

250 

256 

II

Violino I

Andante

8

15

22

29

37

43

48

54

63

(f)

pp

f

pp

(f)

p

f

74

80

86

93

100

105

112

121

128

III

Allegro*Violino I*

Violino I

10

21

31

39

46

58

65

73

82

91

99

107

114

Musical score for Bassoon (Fagotto) in Sinfonie à grand Orchestre, Oeuvre 12^{me} Livre I, page 8. The score consists of 15 staves of music, numbered 128 to 250. The key signature changes frequently, including sections in A major, E major, D major, C major, G major, F major, and B major. The time signature also varies, including measures in common time, 2/4, and 4/4. Dynamics indicated include *p*, *f*, and *(p)*. Measure 128 starts with a dynamic *p* and ends with *f*. Measure 136 starts with *(p)* and ends with *f*. Measure 148 ends with *f*. Measure 156 ends with *p*. Measure 162 ends with *f*. Measure 177 starts with *(p)*. Measure 187 ends with *f*. Measure 197 starts with *f* and includes measure numbers 7, 2, and 4. Measure 217 ends with *f*. Measure 225 starts with *p* and ends with *f*. Measure 233 continues the bassoon line. Measure 241 ends with *p*. Measure 250 ends with *p*.

259 *f*

NOTE: removed duplicate bar

267 *p*

NOTE: inserted rest

NOTE: inserted missing bar

276 *(f)*

284

291

297

Detailed description: The image shows a musical score for the Bassoon (Fagotto). It consists of six staves of music. Staff 1 (measures 259-260) starts with a dynamic *f*. Staff 2 (measure 267) starts with a dynamic *p*. Staff 3 (measure 276) ends with a dynamic *(f)*. Staff 4 (measure 284) and Staff 5 (measure 291) show continuous eighth-note patterns. Staff 6 (measure 297) ends with a repeat sign and a double bar line.