

THE FLUTE CONCERTO IN CENTRAL EUROPE, 1750–1830: CADENZAS, ADAGIOS, AND PRELUDING AS ANALYTICAL PRACTICE, WITH CRITICAL EDITIONS OF THE FLUTE CONCERTOS BY JOSEPH UMSTATT AND GEORG BAYR

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ABSTRACT

This thesis argues that flute concertos composed within the Viennese sphere between approximately 1750 and 1830 developed a distinctive formal rhetoric shaped by the instrument's organological realities—its breath dependence, three-octave compass, register-specific dynamics, and developing keywork. Drawing on a corpus of seventy-eight manuscripts and early prints transcribed from European archives, the thesis refocuses the analytical lens from the first-movement allegro—the traditional locus of concerto scholarship—to three marginalised topics: the pause-sign (fermata, cadenza, *Eingang*), the slow movement, and the inter-movement prelude, where the genre's aesthetic identity is most fully articulated.

Three contextually and analytically focussed chapters address these topics. Chapter 1 traces the evolution of cadenza practices from undifferentiated quaver streams in mid-century manuscripts to fully composed obbligato episodes by the 1820s, demonstrating that the flute's physical constraints generated cadenza traditions diverging from keyboard and violin models. Chapter 2 examines slow-movement design through four defining features—bassetto accompaniment, inverted pedal points, solo-initiated movements, and the Romance form—arguing that these constitute a coherent compositional idiom in which the flute's limitations function as catalysts of formal innovation. Chapter 3 introduces the *Dernier coup d'archet* Prelude Hypothesis, a three-condition framework for identifying historical preluding opportunities at concerto movement seams, documented through twelve instances across the corpus and supported by eleven sample preludes composed by the author.

Two critical editions accompany the three chapters: the first modern scholarly editions of Joseph Umstatt's three flute concertos (GroF 827, 829, and 830), prepared from autograph and copyist sources at the Badische Landesbibliothek, Karlsruhe, and an edition of Georg Bayr's two published flute concertos (opp. 3 and 6), collated into score-form from part-books housed at archives across Bratislava, Brno, Prague, and Vienna. The thesis contributes practical resources for historically informed performance, repositioning the flute concerto from the periphery of concerto scholarship to its centre.

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GLOSSARY: KEY CONCEPTS AND ANALYTICAL TERMS

The following definitions establish the analytical framework for this thesis's examination of pause-sign practices, adagios, and preluding in eighteenth- and early nineteenth-century flute concertos. Each term is grounded in historical treatises (e.g., Quantz, Tromlitz) and illustrated through manuscript evidence, providing the conceptual foundation for the analytical chapters that follow.

Core Analytical Concepts

Ad libitum: The freedom to improvise or vary performance within compositional bounds, reflecting the era's performative flexibility. Tromlitz associates *ad libitum* with fermatas, allowing performers to extend silence or embellish notes. In Holzbauer's Flute Concerto in D Major, the *ad libitum* fermata at bar 54 invites small improvisatory passages, while Philipp Jakob Riotte's Flute Concerto in C Major uses an *ad libitum* passage at bar 268 to evoke a recitative effect, blending concerto and operatic idioms.

Affekt: (Ger., "affect") The prevailing emotional character or expressive quality of a musical passage or movement. In eighteenth-century aesthetics, *Affekt* was considered a central compositional concern; preludes were expected to establish or anticipate the *Affekt* of the ensuing work. Related to the Baroque doctrine of the affections (*Affektenlehre*). Quantz and Tromlitz stress that cadenzas must reflect the movement's principal *Affekt*, using leaps for joy and dissonances for melancholy. Ignaz Pleyel's Flute Concerto No. 1 in G Major conveys a joyful *Affekt* with leaps and demisemiquavers, while Florian Leopold Gassmann's Flute Concerto in C Minor evokes melancholy through dissonant scalic passages. The shared cadenza in Umstatt's and Stamitz's concertos adapts to both lively and introspective *Affekten*, highlighting performer interpretation, as Bribitzer-Stull's cadenza theory suggests (see Introduction, pg. 20).

Cadenza: A virtuosic solo flourish, typically occurring at a fermata near a movement's close, offering the performer a space for improvisation or pre-composed elaboration. Cadenzas often resolve tonic six-four ($I^{6/4}$) or dominant seventh (V^7) harmonies, concluding with a cadential trill. Quantz emphasizes that cadenzas should "surprise the listener" and reflect the movement's *Affekt*, using leaps and trills for fast movements and dissonances for slow ones. In Giuseppe Bonno's Flute Concerto in G Major, the Allegro cadenza at bar 68 resolves $I^{6/4}$ with cascading trills, showcasing virtuosity. Michael Haydn's Flute Concerto in D Major integrates thematic material, as in the Allegro assai cadenza at bar 186, aligning with Joseph P. Swain's three-part structure (see Integrated Cadenzas: A Three-Part Narrative Melodic Structure, pp. 68–73).

Eingang: A brief, transitional lead-in, often bridging solo and tutti sections or preparing a rondo theme's return, typically built on dominant harmony to maintain thematic coherence. Unlike cadenzas, *Eingänge* are concise, avoid modulation, and lack a final trill. Tromlitz describes them as "free fantasies" that must remain brief to avoid straying from

the main theme. Johann Baptist Vanhal's Flute Concerto in E-flat Major features an *Eingang* at bar 22 in the Rondo Allegretto, using quavers marked Adagio to bridge a fifth, while Franz Krommer's Flute Concerto in E Minor integrates florid *Eingänge* labelled *Ferma* at bars 278–291, reflecting early Romantic expressiveness.

Fermata: A musical symbol indicating a pause that suspends the regular flow of musical time, inviting reflection or embellishment. In eighteenth-century flute concertos, fermatas serve as structural pauses—grand or rhetorical—or as opportunities for *ad libitum* improvisation. Johann George Tromlitz describes fermatas over rests or notes as moments where performers may extend silence or add embellishments, such as a prolonged trill. For example, in Ignaz Holzbauer's Flute Concerto in D Major (c. 1770), a fermata at bar 54 follows an octave leap, inviting improvisation, while a fermata at bar 73 over a five-bar trilled pedal enhances emotional depth with a growing and diminishing trill. Similarly, Wolfgang Amadeus Mozart's Flute Concerto in D Major, K. 314 (1778) uses a fermata at bar 72 to magnify a deceptive submediant, deepening the Adagio ma non troppo's introspective *Affekt*.

Additional Analytical Terms

Absatz: A Satz that occurs in within a *Periode* (section of multiple *Absätze*, but not equivalent to a modern "period"), along with the preceding segment that prepares and leads into this point of rest.

Attacca: (It., "attack") A directive indicating that the next movement should follow immediately without pause. The rise of *attacca* connections in late eighteenth- and early nineteenth-century concertos reflects changing attitudes toward inter-movement continuity, creating new contexts for transitional preluding.

Bassetto: A low inner-voice accompaniment (often violins and violas) outlining a bass-like line without a full bass texture.

Concerto da camera: A Baroque chamber concerto, often structured in three movements or like a suite, featuring solo instruments with continuo in a courtly or intimate setting.

Dernier coup d'archet: (Fr., "last stroke of the bow") The emphatic final orchestral gesture—typically unison or chordal bow strokes—that concludes a movement or section. In flute concertos, this gesture frequently signals an opportunity for the soloist to improvise a transitional prelude before the next movement, particularly when the following movement is solo-initiated. The *Dernier coup d'archet Prelude Hypothesis* (developed in Chapter 3) proposes that such endings served as conventional cues for preluding throughout the Classical period. Compare with *premier coup d'archet* ("first stroke of the bow"), the dramatic opening gesture associated with Lully and the Mannheim school.

Einschiebsel: A parenthetic aside.

Einschnitt: A musical fragment.

Fonte: A descending sequence (often ii–I), used to initiate contrast in binary forms; evokes a "fountain-like" downward motion through paired cadences.

Grundabsatz: An *Absatz* that ends in the tonic.

Medial caesura: The structural break between the transition and secondary theme of a movement's exposition, according to Sonata Theory.

Monte: An ascending sequential pattern (often IV–V), used in binary forms to build tension; each segment typically ends in a cadence.

Morceau: (Fr., "piece") In late eighteenth-century pedagogical discourse—specifically François Devienne's *Nouvelle méthode théorique et pratique pour la flûte* (1794)—the term encompasses not only standalone compositions, such as airs or duets, but also individual movements within multi-part works like sonatas and concertos. Devienne demonstrates this by placing a unique prelude "at the head of each *morceau*," which in practice applies to every movement (Allegro, Adagio, and Rondeau) of the sonatas included in the treatise. This structural application effectively identifies the individual movement as the primary functional unit of the pedagogical work.

Pedal point: A sustained or reiterated pitch over/under which harmonies and/or musical ideas are expressed and change. Subtypes used here: *entry pedal* (used to introduce solo entries), *cadential pedal* (prolongs and aids approach to a cadence), *truncated pedal* (shortened), *trilled pedal* (ornamented), *chordal pedal* (extends solo part's utility in collaborative moments with the tutti).

Preambulum: (Lat., "preamble") An introductory passage or prelude, particularly in keyboard music. Mozart uses this term in correspondence with his sister Nannerl when requesting short introductory pieces. Synonymous with *Vorspiel* and *Präludium* in German-language sources.

Prinner: A galant schema marked by a descending bass (4–3–2–1) and parallel melodic thirds (6–5–4–3); often used as a cadential response or continuation.

Quintabsatz: An *Absatz* that ends in the dominant.

Quintabsatz in V: A *Quintabsatz* in the dominant.

Romance* / *Romanza* / *Romanze: A type of slow lyric movement in the style of a ballad.

Ruhepunct: (Ger., "resting point") Heinrich Christoph Koch's historical spelling of *Ruhepunkt*; it refers to a point of melodic or harmonic repose within a musical phrase.

Satz: A complete musical thought that leads to a resting point.

Schlußsatz: A closing *Satz* of a *Periode* that leads to a formal cadence.

Solo-initiated movement: A movement that opens with the soloist (not a tutti/ritornello).

Split theme: A musical theme divided into distinct segments and presented by various parts in succession. It allows composers to explore thematic fragmentation, transformation, or dialogue between parts.

Übergänge: (Ger., "transitions") Passages that interlink with ensuing music, serving as bridges between sections or movements. Robin Stowell uses this term to describe connective passages in string playing that prepare the listener for what follows. In flute concertos, *Übergänge* often take the form of improvised preludes bridging movements.

Upper bassetto: Bassetto scoring of upper strings (violins without viola) to clear acoustic space and create textural transparency for the solo flute—especially useful during moments where the flute's register is weaker or veiled.

Vordersatz–Fortspinnung–Epilog: A three-part formal model: initial motif (*Vordersatz*), its development (*Fortspinnung*), and cadential closure (*Epilog*); typical of Baroque phrase construction.

DECLARATION

I, Rikki Avi Wolpowitz, confirm that the Thesis is my own work. I am aware of the University's Guidance on Academic Integrity (https://www.sheffield.ac.uk/study-skills/assessment/academic-integrity/academic-integrity). This work has not previously been presented for an award at this, or any other, university.

INTRODUCTION

Allegro-centrism and the flute concerto problem

In the musical life of the later eighteenth century, the flute was anything but marginal. It was cultivated by aristocratic amateurs and professional virtuosi alike, supported by an extensive pedagogical literature, and prized for its capacity to combine lyrical intimacy with technical brilliance. Frederick the Great maintained a flute-playing regimen that structured his daily life; Karl Friedrich, Margrave of Baden-Durlach—dedicatee of the Umstatt concertos examined in this dissertation's critical edition—recorded in his diary that he played the instrument every morning upon rising.[1] Across the German-speaking lands, from Mannheim to Prague, from Dresden to Vienna, the traverso occupied a central place in courtly entertainment, theatrical productions, and domestic music-making. Johann Joachim Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* ran to multiple editions and translations, testifying to a readership hungry for systematic instruction.[2]

And yet, when viewed through the lens of modern musicological scholarship, the flute concerto occupies an oddly peripheral position. The instrument that occupied so prominent a place in eighteenth-century musical culture has been consigned to the margins of eighteenth-century musical scholarship.[3] Where the keyboard concerto has generated sophisticated debates about dialogue, dramatic interaction, and formal innovation—including Simon P. Keefe's work on dramatic dialogue in Mozart's piano concertos and

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[1] Karl Friedrich's diary is discussed in the context of the critical edition of Joseph Umstatt's flute concertos. For a contemporary account on Frederick the Great's flute-playing, see Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*, vol. 2 (London: T. Becket and Co., J. Robson, G. Robinson, 1773), 148–154.

[2] Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Johann Friedrich Voß, 1752). The *Versuch* was published simultaneously in German and French (as *Essai d'une méthode pour apprendre à jouer de la flûte traversière*), reflecting the international scope of its intended readership.

[3] Valuable exceptions, among others, include Ardal Powell's *The Flute* (New Haven: Yale University Press, 2002) for organological history, David Lasocki and Betty Bang Mather's *The Classical Woodwind Cadenza: A Workbook* (New York: McGinnis & Marx Music Publishers, 1978) for cadenza practices, and Rachel Brown's *The Early Flute: A Practical Guide* (Cambridge: Cambridge University Press, 2002) for performance practice. The *Neue Mozart-Ausgabe* critical report by Franz Giegling (Kassel: Bärenreiter, 1981) provides source documentation for Mozart's flute concertos, and Douglas Worthen's "A Semiotic View of the Flute Concerto Genre from Vivaldi to Mozart" (DMA diss., The Hartt School, University of Hartford, 2007) uses semiotic analysis and Quantz's criteria to examine the structural evolution of the eighteenth-century flute concerto genre. Donald Francis Tovey's brief comments in *Essays in Musical Analysis*, vol. 3 (London: Oxford University Press, 1936) and Michael Thomas Roeder's survey in *A History of the Concerto* (Portland, OR: Amadeus Press, 1994) provide overview discussions involving flute concertos. These remain isolated studies that have not generated the sustained analytical tradition devoted to keyboard concertos' formal rhetoric.

Joseph Kerman's reflections on "concerto conversations"—the flute concerto has been left largely to organological surveys, performers' editions, and the occasional catalogue entry.[4] The scholarly literature on Mozart's piano concertos alone dwarfs the total output on all flute concertos of the period combined. Even lesser-known keyboard concerto composers have received more systematic attention than the most prominent flute concerto composers of the period. The imbalance cannot be explained by differences in musical quality alone; it reflects the analytical priorities and repertoire preferences that have shaped musicological inquiry since the mid-twentieth century.[5]

This disparity is symptomatic of a broader structural bias that this thesis identifies as "allegro-centrism": the tendency of concerto scholarship to privilege first-movement design, and particularly sonata-allegro procedures, as the locus of formal interest. The most influential theoretical frameworks for analysing the Classical concerto—James Hepokoski and Warren Darcy's *Elements of Sonata Theory*, William Caplin's formal-function approach, Leonard Ratner and Jan LaRue's analyses of Classical form—were developed with first movements primarily in mind.[6] Slow movements receive, at best, generic typologies with little attention to concerto-specific rhetoric; as Chapter 2 demonstrates, the gap in concerto slow-movement analysis identified by Rebecca Kan's doctoral study of Vivaldi's concerto adagios in 2002 remains substantially unfilled.[7]

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[4] Simon P. Keefe, *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* (Woodbridge: The Boydell Press, 2001); Joseph Kerman, *Concerto Conversations* (Cambridge, MA: Harvard University Press, 1999); David Grayson, *Mozart: Piano Concertos Nos. 20 in D Minor, K. 466, and No. 21 in C Major, K. 467* (Cambridge: Cambridge University Press, 1998).

[5] For the Flute Concerto in G Major, K. 313, the *Neue Mozart-Ausgabe* edition by Franz Giegling remains the only fully critical edition. Owing to the loss of the autograph, the musical text is established through a reconciliation of early printed orchestral parts and later manuscript score copies, with articulation and phrasing determined by internal parallelism rather than by any single authoritative source. Wolfgang Amadeus Mozart, *Neue Mozart-Ausgabe*, *Series V*, *Work Group 14*, *Volume 3: Concertos for Flute, Oboe, and Bassoon*, *Critical Edition*, ed. Franz Giegling (Kassel: Bärenreiter, 1981), available at the Digital Mozart Edition (DME), Mozarteum, https://dme.mozarteum.at/DME/objs/pdf/nma_137_-15_-3.pdf.

[6] James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006); William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998); Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980); Jan LaRue, *Guidelines for Style Analysis*, ed. Marian Green LaRue, exp. 2nd ed. (Warren, MI: Harmonie Park Press, 2011).

[7] Douglass M. Green, *Form in Tonal Music: An Introduction to Analysis,* 2nd ed. (New York: Holt, Rinehart and Winston, 1979); Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, exp. ed. (New York: W. W. Norton & Company, 1997); Charles Rosen, *Sonata Forms,* rev. ed. (New York: W. W. Norton & Company, 1988); Wallace Berry, *Form in Music*, 2nd ed. (Englewood Cliffs, NJ: Prentice-Hall, 1986); Rebecca Kan, "The Concerto Adagios of Antonio Vivaldi" (PhD diss., University of Liverpool, 2002).

The neglect is compounded when one turns from form to practice. Cadenza scholarship has concentrated overwhelmingly on keyboard and violin traditions, treating the piano or violin as the normative instrument.[8] David Lasocki and Betty Bang Mather's *The Classical Woodwind Cadenza: A Workbook* remains the only sustained engagement with woodwind cadenza practices, but its scope is necessarily limited by its format and does not extend to the kind of systematic, source-based chronological investigation that the keyboard and string traditions have received.[9] Similarly, the growing literature on historical improvisation—particularly the study of preluding—has remained resolutely keyboard-centric, from Valerie Woodring Goertzen's foundational survey of pianistic preluding practices to subsequent scholarship by Nicholas Temperley and others.[10] Maria Bania's important studies of preluding on melody instruments extended the conversation beyond the keyboard, demonstrating through a comprehensive survey of eighteenth-century treatises that improvised preludes were normative across instrumental families.[11] Yet the systematic application of preluding to concerto movements—and particularly to the inter-movement transitions of wind concertos—remains unexamined.

This thesis intervenes in these overlapping lacunae. It argues that the flute concerto in Central Europe between approximately 1750 and 1830, with particular attention to Viennese and Germanic practices, offers a privileged site for reconsidering the concerto as a performative genre—one in which the structures of form intersect with the contingencies of execution. Rather than treating the flute concerto as a lesser variant of the keyboard or violin traditions, the thesis reframes it as a laboratory for rhetorical strategies particularly suited to the instrument's sonic profile: the cadenza not only as a display of virtuosity but as a moment of structural negotiation between soloist and ensemble; the use of slow movements as spaces of lyrical introspection and improvisatory freedom; and the prelude as a

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[8] Robert D. Levin, "Improvised Embellishments in Mozart's Keyboard Music," *Early Music* 20, no. 2 (1992): 221–233; Philip Whitmore, *Unpremeditated Art: The Cadenza in the Classical Keyboard Concerto* (Oxford: Clarendon Press, 1991); Robin Stowell, "Performance practice in the eighteenth-century concerto," in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 192–226; Joseph P. Swain, "Form and Function of the Classical Cadenza," *The Journal of Musicology* 6, no. 1 (1988): 27–59.

[9] David Lasocki and Betty Bang Mather, *The Classical Woodwind Cadenza: A Workbook* (New York: McGinnis & Marx Music Publishers, 1978). The present thesis also corrects a misattribution in this workbook, where a cadenza by Joseph Umstatt was wrongly attributed to Nicola Porpora; see Chapter 1.

[10] Valerie Woodring Goertzen, "By Way of Introduction: Preluding by 18th- and Early 19th-Century Pianists," *The Journal of Musicology* 14, no. 3 (1996): 299–337; Nicholas Temperley, "Preluding at the Piano," in *Musical Improvisation: Art, Education, and Society*, ed. Gabriel Solis and Bruno Nettl (Urbana: University of Illinois Press, 2009), 323–341.

[11] Maria Bania, "The Improvisation of Preludes on Melody Instruments in the 18th Century," *The Consort* 70 (2014): 67–92. See also Chapter 3 of this thesis for a full discussion of preluding's applicability to the flute concerto.

connective tissue that transforms the concerto from a sequence of discrete movements into a continuous performative arc.

This reframing is grounded in new critical editions of flute concertos by Joseph Umstatt (1711–1762) and Georg Bayr (1773–1833), prepared for this thesis from Viennese handwritten and early print manuscript sources. These editions recover overlooked works that demonstrate how composers embedded performer agency through notated cues for improvisation, elaboration, and structural flexibility—precisely the practices that define the "flute concerto aesthetic" this thesis seeks to theorise. By integrating close analysis of scores and sources with historically informed performance considerations, the thesis demonstrates how these elements—cadential preparation, adagio rhetoric, and inter-movement transitions—constitute a distinctive approach that challenges the allegro-centric paradigm.

These three focal areas were selected because they share a defining characteristic: each is a site where the flute's organological particularity most visibly shapes formal design, and where the negotiation between composition and improvisation is most acute. Together they constitute a coherent analytical set, united by their common marginality in existing scholarship and their common centrality to the genre's aesthetic identity. The choice was also informed by my position as a performer-scholar: sustained experience as a historical flute player provided embodied knowledge of breath constraints, registral dynamics, and the practical realities of fermata interpretation that made these particular sites of inquiry interpretable in ways that purely text-based analysis might not have foregrounded.

Vienna (1750–1830) as a performance ecosystem

The period bounded approximately by 1750 and 1830 encompasses a sequence of overlapping stylistic idioms, within which the flute concerto participated as a living genre rather than a fixed form. Vienna, understood broadly as an artistic sphere of influence rather than a strictly geographical designation, served as the primary node in a network of compositional and performative exchange that extended to Salzburg, Mannheim, Dresden, Prague, and beyond. The city absorbed Mannheim dynamism, Berlin's *empfindsamer Stil* rhetoric, and both Italian and French operatic lyricism, while its own public concerts and aristocratic salon cultures created overlapping performance contexts in which the flute concerto found a ready home.[12] Within this ecology, the genre negotiated a set of demands characteristic of the period: the balance between solo display and orchestral discourse,

[12] On Vienna's position within European musical networks in this period, see David Wyn Jones, *The Symphony in Beethoven's Vienna* (Cambridge: Cambridge University Press, 2006; repr., 2011) and Tia DeNora, *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792–1803* (Berkeley: University of California Press, 1995). On the overlapping institutional contexts of Viennese musical life, see Simon P. Keefe, *Mozart in Vienna: The Final Decade* (Cambridge: Cambridge University Press, 2017).

between formal convention and improvisatory freedom, and between the public brilliance of the concert hall and the intimate scale of the chamber.[13]

The institutional contexts in which these concertos circulated were diverse and consequential for their compositional character. Aristocratic patronage remained a powerful force throughout the period. Joseph Umstatt composed his three flute concertos in the mid-1750s for Karl Friedrich, Margrave of Baden-Durlach, an amateur flautist at Karlsruhe; his autograph score of the Concerto in G Major (D-KA Mus. Hs. 976) includes a postscript addressed to "Your Grace" advising restrained embellishment—"only here and there with a few small notes"—and noting that "many of its runs or leaps are no longer in use," direct testimony to the taste of a cultivated amateur patron and to the emerging galant aesthetic that favoured simplicity over Baroque ornamental density.[14] At the other end of the social spectrum, the expansion of the music-printing industry during the final decades of the eighteenth century—through firms such as Artaria in Vienna, Simrock in Bonn, and André in Offenbach—created a commercial market for concertos adapted to the technical capacities of amateur players, a market that shaped compositional decisions in ways that scholarship has only begun to explore. Between these poles lay the public concert, the theatrical production, and the *Hausmusik* gathering, each imposing its own expectations of scale, virtuosity, and decorum.

This interconnectedness is documented with remarkable precision in Vienna's concert archives.[15] The flute concerto did not emerge in Vienna as an isolated genre, but rather within a densely interconnected performance ecosystem in which theatrical, concert, and chamber music activities overlapped and reinforced one another. Between 1760 and 1810, the Vienna concert archives document forty-five opera-related works in which the flute held a featured or integral role.[16] Yet the trajectory of flute visibility reveals a striking pattern: while the presence of flutes in operatic orchestras remained constant, explicit documentation of flute virtuosity emerged only in the 1780s, intensified markedly in the

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[13] See Mary Sue Morrow, *Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution* (Stuyvesant, NY: Pendragon Press, 1989); for historical accounts of Viennese concert culture, see Carl Ferdinand Pohl's *Denkschrift aus Anlass des hundertjährigen Bestehens der Tonkünstler-Societät* (Vienna, 1871) and *Die Gesellschaft der Musikfreunde des Österreichischen Kaiserstaates und ihr Conservatorium* (Vienna: W. Graumüller, 1871).

[14] "Das adagio, und andante bedarf nur hin= und / wider mit etlichen kleinen Noten, nach Euer Gnad[en] / Eigenem belieben, ausgeziehret werden, es ist ohne dem / Cantable genug gesetzt. - und jezo seÿn vielle[?] / Läuff, od[er] Spring nicht mehr im gebrauch." Found on pg. 10 in Joseph Umstatt, "[caption title:] Concerto per il Flauto Traversiere. | Di Giuseppe Umstatt.," D-KA Mus. Hs. 976, c. 1750–1760, GroF 827, RISM sources/453002795, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-25963. On Karl Friedrich's musical activities and the Karlsruhe court, as well as Umstatt's biography and the Bamberg-Karlsruhe connection, see the critical edition of the Umstatt flute concertos.

[15] See footnote 13.

[16] Morrow, *Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution*, 237–462.

1790s, and reached a documented peak between 1801 and 1810. Of the operatic works identified, only twelve show explicit flute involvement through named soloists or direct reference; the remaining thirty-three infer flute presence from orchestral convention. This asymmetry itself is instructive. The transition from silent orchestral presence to celebrated virtuosity tracks a crucial shift: the flute's transformation from a supporting ensemble instrument to a vehicle for solo brilliance. A cohort of named soloists—Ludwig Gehring, Franz Thurner, Georg Bayr, Franz Bernardi, and Anton Heberle among them—circulated through operatic arias with obbligato flute, concert concertos, and benefit academies, making the flute recognisable to Vienna's concert-going public. Concerto composition followed, not preceded, this wave of operatic prominence.[17]

The composers who produced flute concertos within this ecosystem were not peripheral figures but active participants in Viennese musical life. The corpus examined in this thesis spans three generations. The mid-century cohort—Georg Matthias Monn, Giuseppe Bonno, Nicola Porpora, Georg Christoph Wagenseil, Joseph Umstatt, Ignaz Holzbauer, Florian Leopold Gassmann, Karl Kohaut, and Carl Ditters von Dittersdorf—worked within and against inherited Vivaldian ritornello models, producing concertos that circulated in manuscript through aristocratic and ecclesiastical collections.[18] The late-eighteenth century generation—including Christoph Willibald Gluck, Michael Haydn, Antonio Salieri, Wolfgang Amadeus Mozart, Leopold Hofmann, Franz Anton Hoffmeister, Václav Pichl, Franz Christoph Neubauer, Johann Baptist Vanhal, Ignaz Pleyel, Antonio Casimir Cartellieri, and Paul Wranitzky—brought the concerto into dialogue with sonata principles, operatic conventions, and the expanding possibilities of the public concert.[19] The early nineteenth-century composers—Franz Vinzenz Krommer, Philipp Jakob Riotte, Georg Bayr, Carl Gottlieb Reißiger, and Franz Paul Lachner—confronted the transformation of the genre under Romantic aesthetics while maintaining continuities with Classical practice that are more substantial than the conventional periodisation might suggest.

What unites these composers, and what distinguishes their flute concertos from the better-studied keyboard repertoire, is the degree to which their compositional decisions were shaped by the instrument's physical and acoustical properties. The flute concerto was not merely a transposition of conventions developed for other solo instruments; it was a

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[17] Ibid.

[18] The principal archival repositories for mid-century Viennese flute concertos are the Badische Landesbibliothek, Karlsruhe (D-KA), and the Fürst Thurn und Taxis Hofbibliothek, Regensburg (D-Rtt), both of which preserve substantial collections of manuscript part books. See Ingo Gronefeld, *Die Flötenkonzerte bis 1850: Ein thematisches Verzeichnis,* 4 vols. (Tutzing: Hans Schneider, 1992–95), which catalogues the corpus drawn upon throughout this thesis.

[19] On Wranitzky's operatic connections and his importation of recitative into concerto form, see Chapter 1. On Mozart's flute concertos in relation to his broader concerto output, see Jane Bowers, "Mozart and the Flute," *Early Music* 20, no. 1 (1992): 31–42, and Keefe, *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*.

genre that developed its own formal solutions in response to specific acoustic, technical, and physiological constraints. The following section examines how these constraints operated not as limitations but as generative conditions.

The flute as a formal problem

The flute concerto's unique formal rhetoric cannot be understood apart from the instrument for which it was written. Between 1750 and 1830, the *flauto traverso* underwent a transformation as consequential for compositional practice as any development in harmonic language or formal convention. The one-keyed Baroque flute of the mid-century—an instrument of extraordinary expressive subtlety but limited chromatic facility and uneven dynamic response across its compass—gave way, through a series of incremental mechanical innovations, to the multi-keyed simple-system flutes towards the end of the eighteenth century and, by the 1820s, to the extended-range panaulon and the earliest Boehm designs.[20] Each stage in this evolution altered the instrument's capabilities in ways that composers registered directly in their writing: the addition of keys for B♭, G♯, F, and long C, as well as low C♯, C, and B progressively expanded the available chromatic vocabulary, stabilised previously unreliable cross-fingerings, extended the flute's compass, and enlarged the repertoire of practicable trills.[21] To study the flute concerto without attending to these material realities is to read the text while ignoring the conditions of its production.

The relationship between instrument and composition, however, was not merely one of constraint and accommodation. This thesis contends that the flute's organological characteristics functioned as catalysts of formal design rather than as limitations requiring compensation. The flute's limited dynamic range, for instance, is conventionally understood as a weakness relative to the violin or fortepiano. Yet it was precisely this limitation that generated the practice of bassetto accompaniment—the withdrawal of the bass line during solo passages, leaving the upper strings to accompany the soloist in a texture of registral

[20] The standard modern account of the flute's organological development is Ardal Powell, *The Flute* (New Haven: Yale University Press, 2002). See also Nancy Toff, *The Development of the Modern Flute* (New York: Taplinger Publishing Co., 1979); Philip Bate, *The Flute: A Study of its History, Development and Construction* (London: Ernest Benn, 1969); and Anthony Baines, *Woodwind Instruments and Their History* (New York: W. W. Norton, 1962; reprint New York: Dover, 1991).

[21] On the fingering implications of added keys, see Anne Pustlauk, *The Classical and Early Romantic Flute: A Theoretical and Practical Guide* (New York: Oxford University Press, 2025). On the specific capabilities of Quantz's instruments, see Mary Oleskiewicz, "The Flutes of Quantz: Their Construction and Performing Practice," *The Galpin Society Journal* 53 (2000): 201–220, and for fingering charts on the one-keyed flute, see Margaret N. Neuhaus and Ardal Powell, *The Baroque Flute Fingering Book*, 2nd ed. (Hudson, NY: Folkers & Powell, 2002).

transparency—a practice whose evolution across the period Chapter 2 traces in detail.[22] Similarly, the flute's dependence on breath, which restricts phrase length and precludes the sustained passage-work available to keyboard players, did not merely constrain cadenza composition; it shaped an entire cadenza tradition whose character Chapter 1 examines across the full chronological span of the study.[23] The inverted pedal point—in which the solo flute sustains a single pitch above moving orchestral harmony—transformed a physiological necessity (the need to stabilise the instrument's presence while managing breath) into an expressive device of remarkable versatility and persistence, documented across the corpus from Wagenseil in the 1750s to Reißiger in 1829.[24]

Specific compositional evidence drawn from the corpus reinforces this argument. Mozart's Concerto for Flute and Harp, K. 299, composed in Paris in 1778 for the Duc de Guînes, exploits the G♯ key in semitone neighbour-note figures and rapid alternations that would be cumbersome on a one-keyed instrument, and its descent to D♭4 and C4 under a crescendo marking strongly suggests that the duke played a multi-keyed flute—probably a six-keyed instrument with a C-foot joint of the type then being manufactured in London by makers such as Richard Potter.[25] At the other chronological extreme, Franz Paul Lachner's *Concert für die Flöte* (c. 1832) removes all ambiguity: its descent to B♭3 and A3 demands a panaulon or similar instrument, establishing Vienna as an innovating centre for extended-range flute design and confirming that the concerto genre remained a site of organological experimentation into the 1830s.[26]

These examples illustrate a broader methodological principle that informs the thesis as a whole, devised as a systematic set of eight organological criteria for tracking the flute's compositional development across the concerto repertoire: range, accentuation of traditionally weak notes, chromaticism, harmonic and modulatory expansion, treatment of enharmonic notes, orchestration, expanded trill vocabulary, and multiphonics. While these

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[22] On bassetto accompaniment in flute concertos, see Chapter 2. The technique's persistence into the 1790s and beyond is documented there through works by Pleyel and Wranitzky, among others. Also see Chapter 2 for a discussion on Quantz's views regarding accompanimental restraint in concerto slow movements.

[23] On the flute's breath constraints and their consequences for cadenza composition, see Chapter 1. Tromlitz provides detailed instructions for breathing within cadenzas: Johann George Tromlitz, *The Virtuoso Flute-Player,* trans. and ed. Ardal Powell (Cambridge: Cambridge University Press, 1991), 260, 264–265.

[24] On the taxonomy of flute-specific pedal point types, see Chapter 2. Wagenseil's D major and G major concertos (D-KA Mus. Hs. 992 and 993) constitute the earliest systematic deployment of this device in the corpus.

[25] Jane Bowers' "Mozart and the Flute" addresses the biographical circumstances of K. 299 and keyed flutes, but does not pursue the organological argument about the G-sharp presented here. On six-keyed flutes with C-foot joints in late eighteenth-century Europe, see Powell, *The Flute*, 107–126.

[26] Franz Paul Lachner, *Concert für die Flöte* (Vienna, c. 1832), D-Mbs Mus.ms. 5789. For discussion on Vienna's panaulon ("G-flute") culture, see the critical edition of Georg Bayr's flute concertos.

criteria do not structure the individual chapters directly, they inform the analytical perspective throughout: this thesis consistently reads the flute part not as an abstract melodic line but as writing shaped by—and in turn shaping—the physical instrument in the performer's hands. This organological attentiveness distinguishes the present study from approaches that treat concerto form as a purely syntactical phenomenon, independent of the medium through which it sounds. The analytical and contextual chapters themselves are organised instead around the three research questions articulated below.

Improvisation as structure

If the flute's organological realities shaped what composers wrote, the conventions of eighteenth-century performance practice shaped what performers added—and these additions were not incidental to the concerto's formal design but integral to it. Fermatas, cadenzas, *Eingänge*, and preludes constituted a system of improvisatory interventions through which the soloist participated in the construction of musical form. The tendency of modern scholarship to treat these elements as ornamental accessories—pleasant but structurally dispensable—fundamentally misrepresents their function in the period under study. This thesis argues, on the contrary, that improvisatory and semi-improvisatory practices operated as formal agents: they articulated sectional boundaries, prolonged or redirected harmonic motion, managed the transfer of rhetorical agency between soloist and ensemble, and—in the case of preluding—negotiated the liminal space between movements. To understand the flute concerto's formal rhetoric, one must attend not only to what is composed but to what is invited, implied, and—in a remarkable number of cases—written out by the composer as a guide to the performer's improvisatory contribution. This act of writing out an improvisation carried a social as well as a technical function: by supplying a talented amateur patron with a notated model of what a virtuoso might invent, the composer afforded that patron temporary access to the virtuoso's persona, and the performance of a cadenza or prelude became a site of renegotiated—if temporary—relationship between the courtly hierarchy's participants.

The theoretical framework that best captures this dual status—the cadenza as simultaneously a local harmonic prolongation and a global formal event—is Matthew Bribitzer-Stull's concept of the cadenza as "parenthesis," which Chapter 1 adopts and applies systematically to flute concerto repertoire for the first time.[27] What this application reveals about the flute's cadenza tradition—and how that tradition diverges from or aligns

[27] Matthew Bribitzer-Stull, "The Cadenza as Parenthesis: An Analytic Approach," *Journal of Music Theory* 50, no. 2 (2006): 211–251.

with the better-documented piano and violin practices—is among the chapter's central investigations.[28]

The cadenza did not operate in isolation. Fermatas functioned as rhetorical hinges whose interpretation varied by location and context: a fermata might signify a moment of silence, a brief trill, a concise linking passage, or a full cadenza, and the performer's task was to read the harmonic and formal context to determine the appropriate response.[29] *Eingänge*—brief, dominantly grounded bridges connecting sections of a movement—occupied a distinct functional niche, concise and transitional where cadenzas were expansive and climactic. The full spectrum of these practices, and how they evolved across the period, is examined in Chapter 1 and in the critical editions that accompany it.[30]

Beyond the cadenza and the *Eingang*, however, lies a third improvisatory practice that has received far less scholarly attention: preluding. The role of the prelude as a structural link between concerto movements remains a significant lacuna in current research, as Chapter 3 demonstrates through a comprehensive engagement with the historical literature and with the structural evidence of manuscript sources.[31] This argument finds unexpected support in Beethoven's own practice: his Piano Concerto No. 4, op. 58, opens with an unaccompanied solo statement that can be read as a composed transformation of preluding rhetoric, while the "Emperor" Concerto, op. 73, begins with a fully written-out quasi-improvisatory flourish that simultaneously enacts and forecloses the preluding tradition.[32]

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[28] On the divergence between flute and keyboard/violin cadenza practices, the prevalence of written-out cadenzas in the flute concerto tradition and the chronological pathway from quaver streams to obbligato cadenzas, see Chapter 1. The term "obbligato cadenza" follows Whitmore's usage, designating cadenzas fully integrated into the main musical text as compositionally integral material, distinguished from marginal addenda.

[29] On the interpretive spectrum of fermata functions, see Chapter 1.

[30] On the concealed *Eingang* in Reißiger's *Concertino, op. 60* (D-B Mus. 5450), see Chapter 1. The concept is distinguished from the conventional *Eingang* by the absence of any fermata or other notational marker signalling the transitional function. On Umstatt's cadenza documentation practices, see the critical edition in this thesis and Chapter 1. The G major autograph (D-KA Mus. Hs. 976), D major (possible) autograph (D-KA Mus Hs. 984b) and A major autograph (D-KA Mus. Hs. 983) include cadenza sheets compiled at the end of the flute parts. See the critical report on Umstatt's concertos.

[31] Goertzen, "By Way of Introduction"; Nicholas Temperley, "Preluding at the Piano"; Donald D. Livingston, "*Versuch einer Anleitung zum Präludieren*: a 21st-Century Method for 18th-Century Practice" (PhD diss., Indiana University, 2019); Carl Czerny, *Systematische Anleitung zum Fantasieren auf dem Pianoforte*, op. 200 (Vienna: Diabelli & Cappi, c. 1836); Johann Nepomuk Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel, vom ersten Elementar-Unterrichte an bis zur vollkommensten Ausbildung*, 2nd ed. (Vienna: Tobias Haslinger, 1828); François Devienne, *Nouvelle méthode théorique et pratique pour la flûte* (Paris: Naderman, 1794); Mathieu Péraut, *Méthode pour la flûte* (Paris: l'Auteur, c. 1800).

[32] On Beethoven's opp. 58 and 73 as composed transformations of preluding rhetoric, see Chapter 3.

The result is a picture of the flute concerto in which improvisation and composition are not opposed but interleaved—in which the spaces conventionally regarded as empty (such as the fermata and the silence between movements) are in fact densely populated with performative possibility. The following section draws these threads together to articulate the thesis's central claims and research questions.

Where form happens: the paused, the slow, and the transitional

The preceding sections have established that the flute concerto between 1750 and 1830 occupied a central position in European musical life, that its compositional logic was shaped by the instrument's evolving organological realities, and that the improvisatory practices surrounding it—cadenzas, fermatas, *Eingänge*, and preludes—functioned as integral components of formal design rather than peripheral embellishments. What remains is to draw these strands together and to articulate the specific questions that the thesis addresses.

The argument that follows rests on a single interpretive conviction: that the zones conventionally dismissed as peripheral to concerto form—the pause, the slow movement, the inter-movement transition—are in fact sites where the genre's aesthetic identity is distinctively articulated. It is at the fermata, not exclusively in the ritornello, that the negotiation between compositional control and performative agency is acutely dramatised. It is the adagio, not the allegro, that expands the flute's expressive palette: sustained, intimate, transparent, and multifacetedly dramatic. And it is at the seam between movements, not solely within them, that the boundary between improvisation and composition can be productively blurred. To read the flute concerto from these vantage points is not to attend to its margins but to locate its core.

From this conviction, three research questions follow:

First, how do fermatas, cadenzas, and *Eingänge* evolve in notation, harmony, and function across the period? This question investigates whether the flute's physical constraints—breath limitation, compass, register-dependent dynamics—generated instrument-specific cadenza practices that diverge from those documented in the keyboard and violin traditions, and if so, what form that divergence took and how it changed between 1750 and 1830. It examines pause-sign practices as both "local harmonic" events and as "global formal" events, following Bribitzer-Stull's dual analytical framework, and attends to the ways in which manuscript and early print sources preserve evidence of an evolving relationship between compositional control and performative freedom.

Second, how do slow-movement textures and entry strategies articulate form in flute concertos between 1750 and 1830? This question asks whether the flute concerto developed an idiosyncratic slow-movement idiom—one shaped by the instrument's acoustic

vulnerabilities and expressive strengths—and examines the compositional strategies through which composers negotiated the relationship between the flute's intimate voice and its orchestral surroundings. It queries how the materials of slow-movement design—registral spacing, dynamic contrast, thematic priority, textural transparency—perform structural work that has been overlooked by a scholarship fixated on first-movement form.

Third, under what conditions is preluding historically plausible at concerto movement-seams, and how might its revival inform historically informed performance today? This question asks whether structural configurations in manuscript sources can be shown to signal historical preluding opportunities, and whether the counter-arguments raised against concerto preluding—by Czerny, Baillot, and others—hold up when tested against the full range of period evidence.[33] It establishes whether preluding was a historically integral component of concerto performance that extended beyond the domain of keyboard playing.

Together, these questions direct analytical attention to the places where the flute concerto's formal rhetoric is notably expressive—and where the interplay between composition and improvisation, between the written and the performed, is richest. The thesis that emerges may be stated as follows: the eighteenth- and early nineteenth-century flute concerto developed a formal rhetoric shaped by the instrument's material realities; pause-sign practices, slow movements, and judicious preluding formed a coherent toolkit through which composers and performers organised time, clarified key, and managed the distribution of agency between soloist and ensemble.

Chapter overview

The thesis comprises three analytical chapters and two critical editions. Each chapter addresses one of the three research questions outlined above. The chapters proceed from the most localised formal events (the fermata, the cadenza, and the *Eingang*) through the most extended (the slow movement) to the most speculative (the inter-movement prelude).

Chapter 1: Fermatas, Cadenzas, and Eingänge addresses the first analytical strand: the evolution of pause-sign practices in Viennese flute concertos from optional, improvised embellishments into compositionally integral structural elements. Drawing on a corpus of nearly eighty manuscripts and early prints I transcribed from individual part books, the chapter traces this transformation chronologically across eight decades, organised through Bribitzer-Stull's dual framework of local harmonic events and global formal events. The repertoire examined spans from the mid-century concertos of Bonno, Porpora, Wagenseil,

[33] The twelve qualifying instances are documented in Table 3-1. *Dernier coup d'archet* Prelude Opportunities in Flute Concertos (1778–1811), featuring works by Mozart, Pleyel, Hoffmeister, Neubauer, Cartellieri, Krommer, Bernardi, and Riotte.

and Umstatt through the works of Gluck, Michael Haydn, Mozart, and Neubauer to the early nineteenth-century concertos of Krommer, Riotte, Bayr, Reißiger, and Lachner—a range that encompasses fundamental shifts in the relationship between what was composed and what was performed at the fermata.

Chapter 2: The Adagio—A Selection of Nuances turns to the slow movement as a whole, arguing that concerto adagios constitute sites of compositional innovation that have been systematically neglected in the analytical literature. The chapter is organised around four defining features—bassetto accompaniment, inverted pedal points, solo initiations, and the Romance form—each traced across the chronological length of the study. Through these features, the chapter investigates how composers negotiated the flute's unique acoustic challenges, and whether the resulting slow-movement idiom constitutes a coherent tradition shaped by the instrument's own voice rather than a collection of isolated techniques.

Chapter 3: Preludes in Flute Concertos—Reviving a Forgotten Practice addresses the most speculative of the thesis's three strands: the recovery of inter-movement preluding as a viable component of historically informed concerto performance. The chapter develops a source-grounded analytical framework for identifying structural markers of preluding opportunity in manuscript sources, tests it against evidence from across the corpus, and engages systematically with the counterarguments that have previously been taken to close off the question of concerto preluding. It concludes with sample inter-movement preludes I composed for specific concertos in the corpus, offered as scholarly-informed creative interpretations and points of departure for other practitioners.

The Critical Report for Joseph Umstatt's Flute Concertos in D Major (GroF 829), G Major (GroF 827), and A Major (GroF 830) complements the thematic chapters, providing detailed style-critical and source-critical analysis. The edition presents the first critical texts of these three concertos, composed in the mid-1750s for Karl Friedrich, Margrave of Baden-Durlach, and preserved in an unusually rich manuscript transmission at the Badische Landesbibliothek, Karlsruhe. All surviving witnesses—including two autograph scores, what may be autograph parts for the third concerto, and independent copyist part-sets—have been collated bar by bar using high-resolution IIIF facsimiles, with variants classified according to a systematic taxonomy (Pitch, Rhythm, Articulation, Dynamics, Ornamentation, Text, Structure, Harmony). Among the report's principal findings are the probable autograph status of a previously unrecognised set of parts for the D major concerto (D-KA Mus. Hs. 984b), identified through codicological comparison of penmanship, cadenza compilation method, and ambiguous cross markings shared with the two authenticated autograph scores; a structural variant in the D major concerto's solo entry that offers performers a choice between immediate and delayed participation; and the ornamentation postscript in the G major autograph—a rare and direct witness to mid-century taste, in which Umstatt advises his patron that certain "runs or leaps" are "no longer in use" and that the adagio is "sufficiently set" without added cantabile embellishment.

Additionally, the Critical Report for Georg Bayr's Flute Concerto in D Major, op. 3, and Flute Concerto in B Minor, op. 6, presents the first critical texts and scores of Bayr's two published concertos; the same collation and taxonomic strategies used for the Umstatt report were also employed. Sources for the D major concerto include a handwritten manuscript part-set preserved at the Národní muzeum – České muzeum hudby (Prague)—bearing the signature and performance date (23 May 1821) of Severin Blätterbauer, a member of the Grand Ducal Court Orchestra of Mecklenburg-Schwerin—alongside incomplete and partial early print part books kept at the Slovenské národné múzeum – Hudobné múzeum (Bratislava) and Gesellschaft der Musikfreunde (Vienna). The B minor concerto sources include three copies of the same Viennese chemical printing from the Imperial-Royal press on the Graben, now housed at the Österreichische Nationalbibliothek (Vienna), Gesellschaft der Musikfreunde, and Moravské zemské muzeum – oddělení dějin hudby (Brno). Collation reveals that the handwritten D major source contains more virtuosic and ornamented passages than the prints, which simplify these for the amateur market, as well as a handwritten cadenza for the first movement absent from the printed editions; the prints, in turn, present structurally expanded versions of the first and second movements not found in the manuscript. For the B minor concerto, comparison across the three print copies documents performer annotations, pencilled corrections of printing errors, and discrepancies in dynamic and articulation markings that illuminate the work's reception in early nineteenth-century domestic practice. The edition presents ossia options for significant variants, enabling performers to make interpretive choices grounded in source evidence.

The contextual and analytical chapters and the critical editions are not separate components of this thesis but mutually constitutive dimensions of a single scholarly undertaking. The act of collating and editing the Umstatt concertos produced the discoveries about systematic cadenza documentation and patron-directed performance advice that form key evidence in Chapter 1; and Bayr's concertos engage the analytical frameworks of Chapters 2 and 3. Conversely, the analytical chapters provide the interpretive frameworks that give the editions their scholarly significance beyond the provision of clean performing texts. The thesis should therefore be understood as a totality in which analysis and edition function as reciprocal modes of knowing: the editions generate evidence from which the analytical claims arise, and the chapters articulate the questions that make the editorial decisions meaningful.

Sources, corpus, and transcription as method

The corpus upon which this thesis draws was defined through a systematic process of identification, delimitation, and access. The starting point was Ingo Gronefeld's *Die Flötenkonzerte bis 1850* (GroF), the only comprehensive catalogue of the genre, supplemented by targeted searches of the RISM database for uncatalogued or recently identified sources. Gronefeld's catalogue records hundreds of flute concertos composed across Europe during

the period 1750–1830; from this universe, the present study selected works falling within a Viennese and Central European orbit, broadly construed to encompass composers active in or connected to the musical networks radiating from Vienna, Salzburg, Prague, Mannheim, and Dresden, among others. Within this geographical and chronological frame, inclusion was governed primarily by the accessibility of primary sources. The corpus comprises concertos for which manuscript or early print sources were remotely acquired, either through correspondence with archival staff or via digital consultation of IIIF-compliant facsimiles. This means that the corpus is shaped partly by the current state of archival digitisation and institutional access, and I acknowledge that further sources may emerge as digitisation programmes advance. The resulting corpus of seventy-eight manuscripts and early prints represents a substantial but not exhaustive survey of the available repertoire. From these, fifty-one concertos were fully transcribed into score by the present author from individual part books—a process described in detail below. The remaining sources were consulted and examined but not fully transcribed, either because incomplete part survival precluded reconstruction of a usable score, or because the source duplicated a concerto already transcribed and/or published. The distinction between the broader consultative corpus and the transcription corpus is methodologically significant: the transcribed scores constitute the primary analytical resource, while the wider set of consulted sources informs the contextual and source-critical dimensions of the study.

The analytical and editorial work presented in this thesis rests on dozens of flute concertos, the great majority of which survive as sets of individual part books rather than as full scores. This mode of transmission—characteristic of eighteenth- and early nineteenth-century instrumental music circulated through court, ecclesiastical, and commercial channels—has significant consequences for scholarship. It means that the concerto as a whole is not directly legible from any single source; the researcher must reconstruct the score from its constituent parts, a process that is not merely mechanical but interpretive, requiring decisions about alignment, the resolution of discrepancies between parts, and the conservative inference of missing inner voices where sources are incomplete. All transcriptions and editorial reconstructions in this thesis were undertaken by me from primary sources.

The primary sources consulted for this study are preserved across several international institutions and are identified throughout the text by their RISM sigla. In Austria, research was conducted at the Musikarchiv, Benediktinerstift Lambach, Lambach (A-LA), the Gesellschaft der Musikfreunde, Wien (Vienna, A-Wgm), and the Musiksammlung, Österreichische Nationalbibliothek, Wien (Vienna, A-Wn). Findings in Czechia were drawn from the Moravské zemské muzeum – oddělení dějin hudby, Brno (CZ-Bm), the Arcidiecézní muzeum, Kroměříž (CZ-KRm), and the Národní muzeum – České muzeum hudby, Praha (Prague, CZ-Pnm).

A significant portion of the material is held in Germany, including the Musikabteilung, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin (D-B), the Fürst zu Bentheimsche Musikaliensammlung Burgsteinfurt, Steinfurt (D-BFb), the Landesbibliothek Coburg, Coburg (D-Cl), the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, Dresden (D-Dl), the Badische Landesbibliothek, Karlsruhe (D-KA), the Bayerische Staatsbibliothek, München (Munich, D-Mbs), and the Fürst Thurn und Taxis Hofbibliothek, Regensburg (D-Rtt).

Further documentation was gathered from Denmark at Den Sorte Diamant, Det Kongelige Bibliotek, København (Copenhagen, DK-Kk), France at the Bibliothèque nationale de France, Département de la Musique, Paris (F-Pn), Hungary at Országos Széchényi Könyvtár, Budapest (H-Bn), Poland at the Biblioteka Jagiellońska, Uniwersytet Jagielloński, Kraków (PL-Kj), Slovakia at Slovenské národné múzeum – Hudobné múzeum, Bratislava (SK-BRnm), Sweden at the Universitetsbiblioteket, Lund (S-L), and the United States of America at the Library of Congress, Washington, D.C. (US-Wc).

Source identification throughout the thesis follows the catalogue numbers established in Gronefeld's *Flötenkonzerte*, supplemented by RISM source and people identifiers where these provide additional documentary precision.[34]

The transcription process is a methodological undertaking. Encoding the part books into Sibelius Ultimate notation software is not a passive act of copying but an analytical engagement with the source: it requires the transcriber to make decisions about barring, clef interpretation, the resolution of ambiguous accidentals, the alignment of parts that were never designed to be read simultaneously, and the identification of copyist errors, variants, and deliberate alternatives. The transcription corpus thus functions not merely as a research tool but as a form of knowledge production in its own right.[35] The critical editions of Umstatt and Bayr represent the most formalised expression of this principle—editorial work undertaken not as a downstream product of completed analysis but as an investigative method that generated discoveries feeding directly into the thesis chapters.

Beyond the score transcriptions, the thesis inspires a multi-stage realisation process in which Sibelius files are exported to MIDI and MusicXML and rendered as audio mock-ups in Vegas Pro. The resulting realisations function as analytic hearing aids—controlled sonic environments in which formal relationships, registral balances, and textural effects can

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[34] Gronefeld, *Die Flötenkonzerte bis 1850.* RISM source identifiers are cited in the format "RISM sources/[number]" (e.g., RISM sources/450009405); RISM people identifiers in the format "RISM people/[number]." All library sigla follow RISM conventions.

[35] For an example on the analytical implications of transcription from part books, see the discussion of Riotte's Flute Concerto in C Major, op. 22 (D-B Mus. 10583/1), in Chapter 1, where the recitative-like *ad libitum* character of a passage is revealed in full only by reconstructing the score from individual parts. Fifty-one concertos have been transcribed into Sibelius Ultimate; the complete list is provided in Appendix A.

be assessed aurally as well as visually. The limits of this approach are acknowledged: mock-ups cannot replicate ensemble feedback, venue acoustics, or the embodied experience of performance, and audio processing is kept minimal (equalisation and spatial placement only) to preserve the integrity of the notated dynamics. All project files—scores, tempo maps, articulation maps—are archived for reproducibility.

For the critical editions, the methodology is more formalised. Bar-by-bar collation of all surviving witnesses was conducted using high-resolution digital facsimiles accessed through IIIF-compliant interfaces at the various archives. Variants are systematically classified (pitch, rhythm, articulation, dynamics, ornamentation, text, structure, harmony). Editorial additions are distinguished typographically: for example, dashed lines for editorially supplied slurs, and square brackets for dynamics and articulations not present in the source. The editions adopt an approach of presenting the text of the primary source (the autograph where one survives, or otherwise handwritten manuscripts) with ossia options for significant variants drawn from secondary witnesses (early prints), enabling academics and performers to make interpretive choices grounded in the full range of source evidence rather than confined to a single editorial reconstruction.

My thesis integrates these source-based methods with two further analytical resources. The first is the extensive body of eighteenth- and early nineteenth-century treatises and method books that document contemporary expectations for performance, composition, and improvisation. Treatises including, but not limited to, Quantz's *Versuch* (1752), C. P. E. Bach's *Versuch* (1753/1762), Leopold Mozart's *Violinschule* (1756), Koch's *Versuch* (1782–1793), Türk's *Klavierschule* (1789), Tromlitz's *Unterricht* (1791), Devienne's *Méthode* (1794), Reicha's *Traité de mélodie* and *Cours de composition musicale* (1814 and 1819), Hummel's *Anweisung* (1828), and Czerny's op. 200 (c. 1836) are drawn upon throughout, not as prescriptive authorities but as witnesses to the aesthetic assumptions and practical conventions within which the concertos were composed, performed, and heard.[36] The second resource is the analytical vocabulary of galant schema theory, particularly as developed by Robert Gjerdingen and applied to formal analysis by L. Poundie Burstein, which provides a historically grounded descriptive language for the phrase-level patterns—

[36] Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*; Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen* (Berlin: Christian Friedrich Henning / Georg Ludwig Winter, 1753/1762); Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg: Johann Lotter, 1756); Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition*, 3 vols. (Leipzig: Adam Friedrich Böhme, 1782–1793); Daniel Gottlob Türk, *Klavierschule, oder Anweisung zum Clavierspielen für Lehrer und Lernende* (Leipzig: Schwickert; Halle: Hemmerde und Schwetschke, 1789); Johann George Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* (Leipzig: Adam Friedrich Böhme, 1791); Devienne, *Nouvelle méthode théorique et pratique pour la flûte*; Anton Reicha, *Traité de mélodie* (Paris: J. L. Scherff, 1814); Anton Reicha, *Cours de composition musicale* (Paris: chez Gambaro, au magasin de musique et d'instrumens, rue des Vieux Augustins, no 13, Place des Victoires, 1819); Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel*; Czerny, *Systematische Anleitung zum Fantasieren auf dem Pianoforte*.

Fonte, *Monte*, *Prinner*, and others—that structure much of the repertoire under study.[37] Together, these three ways of knowing—documentary evidence, analytical reading adapted to concerto rhetoric and flute physiology, and performative testing through controlled realisations—constitute the methodological foundation of the thesis.

[37] Robert O. Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007); L. Poundie Burstein, *Journeys Through Galant Expositions* (New York: Oxford University Press, 2020). Heinrich Christoph Koch's formal terminology (*Ruhepunct*, *Absatz*, *Grundabsatz*, *Quintabsatz*, *Schlußsatz*, *Einschiebsel*, etc.) is applied via Burstein's systematisation. On the integration of schema theory with concerto analysis, see the analytical discussions in Chapters 1–3 and galant and Kochian terms provided in GLOSSARY: KEY CONCEPTS AND ANALYTICAL TERMS.

CHAPTER 1. FERMATAS, CADENZAS, EINGÄNGE

We often feel pressured to move, to perform, to fix, to do something, feeling rushed by our own anxieties or by the world around us. A Fermata is an invitation to slow down, to pause, to reflect, and to take a moment to breathe. It offers you the choice to become the composer and the performer of the life you want to live.[1]

Introduction

This chapter, rooted in Viennese practices while embracing broader European influences, undertakes a chronological and systematic exploration of fermatas, cadenzas, and *Eingänge*, tracing their transformation from the fleeting embellishments of the mid-eighteenth century to the elaborate and evocative flourishes of the late eighteenth and early nineteenth century. Through this endeavour, the flute's distinctive role as a vehicle for both virtuosic display and profound emotional expression comes into sharp focus, offering fresh insights into the interplay of structure and spontaneity that defines the cadenza's place in the Viennese musical imagination.

Several sources from the existing literature on cadenzas provides essential points of departure for the present study. Simon P. Keefe's model of the concerto as dramatic dialogue rather than virtuosic showcase provides a framework for understanding how cadenzas function as moments of heightened solo–tutti interaction.[2] Jane R. Stevens, drawing on Heinrich Christoph Koch's eighteenth-century account of concerto first-movement form, situates the cadenza within this dialogue by observing that Koch regarded the soloist's intervention at the close of the third solo section—"either a free fantasy or a capriccio," usually but improperly referred to as a "Cadenz"—as a structural component of the concerto rather than an ornamental afterthought.[3] Joseph P. Swain deepens this structural reading by demonstrating that cadenzas operate in a reciprocal relationship with the movements they inhabit, exploring their historical origins and the theoretical frameworks through which their formal function can be understood.[4]

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[1] "What is a Fermata?", *Fermata Psychotherapy*, accessed 14 January 2025, https://www.fermatapsychotherapy.com/what-is-a-fermata.

[2] Simon P. Keefe, *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* (Woodbridge: The Boydell Press, 2001).

[3] Jane R. Stevens, "An 18th-Century Description of Concerto First-Movement Form," *Journal of the American Musicological Society* 24, no. 1 (1971): 91, https://doi.org/10.2307/830894.

[4] Joseph P. Swain, "Form and Function of the Classical Cadenza," *The Journal of Musicology* 6, no. 1 (1988): 27–59, https://doi.org/10.2307/763668.

In addition, Robin Stowell delineates the performative contexts governing fermatas, cadenzas, and *Eingänge* in eighteenth-century practice.[5] Robert D. Levin, working from the performer's vantage point, argues that improvisation and embellishment were fundamental to Mozart's keyboard music rather than incidental to it, highlighting the need for performers to master these techniques to achieve historically grounded interpretations.[6] Arthur Hutchings offers a useful corrective to anachronistic cadenza practice by contrasting Mozart's brief, brilliant cadenzas, which serve as subtle embellishments recalling secondary themes, with the climactic elaborations of the nineteenth century. In his view, Mozart's cadenzas avoid extensive development or counterpoint, complementing the already well-structured concerto movement, and performers should model their cadenzas accordingly rather than imposing complex structures misaligned with the Classical aesthetic.[7]

A most inspiring theoretical treatment, however, is found in Bribitzer-Stull's concept of the cadenza as "parenthesis": a phenomenon that functions "simultaneously as a local, harmonic event"—prolonging or transitioning harmonies within the movement's voice-leading structure—"and as a global, formal event" that articulates cadences, enables virtuosic display, and reinterprets the concerto's material.[8] His demonstration that well-crafted cadenzas exploit the tension between these local and global roles, prompting what he terms "profound re-hearings" of the music, challenges any characterisation of the cadenza as "non-essential"[9] and questions the boundaries among composer, performer, and analyst. This dual analytical lens provides the framework through which the present chapter examines flute-specific practices.

Yet for all the sophistication of these contributions, the field they collectively represent has been built almost entirely on the evidence of piano and violin traditions; by contrast, the flute concerto remains a significantly under-researched area. David Lasocki and Betty Bang Mather's seminal workbook on Classical woodwind cadenzas (1978) provides foundational examples, yet comprehensive studies examining the evolution of cadenza practices specifically within the flute concerto repertoire remain sparse.[10] This chapter addresses that scholarly gap by examining how fermatas, cadenzas, and *Eingänge* evolved in

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[5] Robin Stowell, "Performance practice in the eighteenth-century concerto," in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 218–221.

[6] Robert D. Levin, "Improvised Embellishments in Mozart's Keyboard Music," *Early Music* 20, no. 2 (1992): 221–233, http://www.jstor.org/stable/3127879.

[7] Arthur Hutchings, "Mozart and Modern Performance," *The Musical Times* 84, no. 1208 (1943): 299, https://doi.org/10.2307/922204.

[8] Matthew Bribitzer-Stull, "The Cadenza as Parenthesis: An Analytic Approach," *Journal of Music Theory* 50, no. 2 (2006): 211.

[9] Bribitzer-Stull, "Cadenza as Parenthesis," 213. A term Bribitzer-Stull uses to define a linguistic parenthetical phrase.

[10] David Lasocki and Betty Bang Mather, *The Classical Woodwind Cadenza: A Workbook* (New York: McGinnis & Marx Music Publishers, 1978).

a broad selection of flute concertos across Germanic Europe between 1750 and 1830, revealing practices that both parallel and diverge from those documented in keyboard and string traditions. Where piano cadenzas increasingly integrated thematic material following Mozart's model, and violin cadenzas often emphasised virtuosic display, flute cadenzas navigated unique constraints—breath control, timbral limitations, and the instrument's association with both pastoral simplicity and operatic lyricism—that shaped their development in distinctive ways.[11] By bringing primary source analysis of the flute repertoire into dialogue with the frameworks surveyed above, this chapter tests whether the principles they establish hold—or require fundamental revision—when applied to an instrument whose physical constraints generate markedly different formal solutions.

To pursue this investigation, the chapter is divided into two major sections: the first will examine how they are progressively represented as local-level harmonic events within flute concerto movements, while the second will illustrate how their development and integration impact the structure of their host movements as formal events. In other words, this partition serves dual purposes. First, it allows for the historical characterisation of "parenthetical" musical insertions through both historical and contemporary observations, substantiated with examples extracted directly from the flute concerto repertoire of this study. Second, it reveals the organic transformation of these elements from extraneous coloratura of cadential formulae to essential compositional mechanisms.

Section 1 pursues several interrelated objectives. It defines the *ad libitum* and its associated fermatas, distinguishes cadenza fermatas from other pauses, and examines how cadenzas were idiomatically approached and terminated. The section traces the evolution of cadenzas from optional insertions to fully incorporated compositional elements. Additionally, it describes the historical attitudes of eighteenth-century musicians and theorists toward cadenzas, explores how cadenza borrowing between composers may have disrupted attempts to codify specific *Affekten* to cadenzas, and defines the *Eingang* that was gradually incorporated into later flute concertos. Section 2 introduces the fermata as a dramatic and rhetorical signpost within concerto movements and elaborates on how thematic material began to infiltrate the compositional process of cadenzas through a three-part narrative structure. The section explores structurally ambiguous cadenza and *Eingang* transitions, examines the novel embedding of operatic *Recitativo* directly into concerto form, and finally traces the dissolution of the cadenza's traditional functions and its transformation in nineteenth-century concerto practice.

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[11] Keyboard cadenzas benefited from effectively unlimited sustaining power, a six-octave compass, and the capacity for self-accompanied polyphony, enabling quasi-compositional elaboration across architecturally substantial timeframes. Violin cadenzas, while constrained to monophony with occasional chordal practices such as double-stopping, exploited the instrument's indefinite sustaining capacity through bow changes to achieve comparable duration, and increasingly deployed virtuosic bowing techniques and upper positions as markers of technical mastery.

In the study of eighteenth-century music, precise terminology is essential for understanding the nuances of performance practices, particularly in the context of Viennese musical traditions. Accordingly, my chapter on the cadenza defines and explores five critical terms—*fermata, cadenza, Eingänge, ad libitum,* and *Affekt*—that illuminate the improvisatory and expressive elements of music from this period.[12] These definitions, grounded in historical examples, collectively reveal the intricate interplay between structure and spontaneity in eighteenth-century music, and by defining these concepts with reference to composers such as Holzbauer, Bonno, Vanhal, and Pleyel, I offer insight into the performative flexibility that defined Viennese and broader Germanic musical culture.

The scope of this analysis deliberately excludes double cadenzas, which involve two soloists. While double cadenzas hold undeniable historical significance and are frequently discussed in both historical treatises and modern scholarship, this exclusion merits explanation beyond mere methodological convenience, as it reveals fundamental differences between solo and collaborative improvisation.

As both Johann Joachim Quantz (1752) and Johann George Tromlitz (1791) observed, double cadenzas presented unique compositional challenges that fundamentally altered their improvisatory nature. Quantz notes that

> cadenzas in two parts are not as arbitrary as those in one part. The rules of composition have even greater authority in them; hence those who wish to occupy themselves with cadenzas of this sort must understand at least the preparation and resolution of dissonances, and the laws of imitation, if they are to produce anything sensible. Most of these cadenzas are studied in advance and memorized by singers, since it is a great rarity to encounter two singers together who both understand something of harmony or composition … Among instrumentalists there are still a few who possess the requisite knowledge.[13]

Tromlitz, writing close to four decades after Quantz, acknowledges the continued convention regarding the most satisfactory approach to double cadenzas:

> Since this kind of cadenza is easy to write down, it is always best to use this approach, so that the two persons who are performing it can practice it together, in order that it should not result in a blemish instead of an embellishment. Making cadenzas of this kind on the spur of the movement is not often done, and is the exclusive province of the practised player and the equally practised composer, definitely not for the beginner; in addition two persons must be of exactly the same strength in playing and composing, which they seldom are, because for the most part strong players understand the least about composition, therefore there are always more stumbling blocks in the way.[14]

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[12] See LIST OF TABLES.

[13] Johann Joachim Quantz, *On Playing the Flute*, trans. and ed. Edward R. Reilly, 2nd ed. (Boston: Northeastern University Press, 2001), 186.

[14] Johann George Tromlitz, *The Virtuoso Flute-Player*, trans. and ed. Ardal Powell (Cambridge: Cambridge University Press, 1991), 267.

This practical constraint—the challenge of two performers simultaneously improvising harmonically coherent, contrapuntally sound material without prior agreement—transformed the double cadenza from an improvisatory into a compositional phenomenon. Where the solo cadenza preserved the individual performer's spontaneous voice and creative agency, the double cadenza usually required the collaborative planning and rehearsal that effectively removed the element of genuine extemporization.

This distinction extends beyond practical considerations to aesthetic and performative categories. Solo cadenzas functioned as moments of individual expression, "free fantasies" in Tromlitz's terms,[15] where the performer could demonstrate not only technical mastery but also personal interpretive insight and spontaneous musical thought. The double cadenza, by contrast, became an extension of the composed work itself, requiring attention to voice-leading, harmonic progressions, imitative counterpoint, and the careful balance of two melodic lines—concerns that Quantz and Tromlitz both acknowledged demanded compositional knowledge to aid one's improvisatory skills. Indeed, most extant double cadenzas in Classical woodwind concertos consist largely of parallel thirds and sixths, a practice both theorists deplored as unimaginative, but which reflects the difficulty of creating more sophisticated two-voice textures without written preparation.

This transformation had consequences for how double cadenzas were received and understood by contemporary audiences. While a brilliantly improvised solo cadenza could astonish listeners with its apparent spontaneity and wit, a well-executed double cadenza was appreciated more for its compositional craft and the soloists' precision in executing rehearsed material together. The surprise and delight of genuine improvisation—what Quantz called the cadenza's ability to "surprise the listener unexpectedly once more"—necessarily diminished when listeners understood that what they heard had been carefully worked out in advance.[16]

The present study, therefore, focuses on cadenzas as moments of individual creative agency, allowing for a refined exploration of technical, expressive, and stylistic elements specific to a single performer's spontaneous decision-making within the formal constraints of the concerto. This approach permits in-depth analysis of how flautists navigated the challenges unique to their instrument—breath management, timbral variety within a limited dynamic range, the execution of rapid passagework in different registers, and the emulation of vocal techniques—without addressing the distinct compositional principles that govern the dialogue between two soloists. The majority of manuscripts in my corpus centre on a single flautist, reinforcing both the historical prevalence of solo cadenzas and the necessity of this methodological focus.

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[15] Tromlitz, *The Virtuoso Flute-Player*, 261.

[16] Quantz, *On Playing the Flute*, 180.

Historical and Cultural Context: Vienna 1750–1830

The evolution of fermatas, cadenzas, and *Eingänge* examined in this chapter unfolded against a backdrop of profound transformation in Viennese musical life. The period 1750–1830 witnessed the gradual shift from aristocratic resident orchestras to public concert culture, the rise of music publishing, and the increasing professionalisation of performers—all of which shaped how improvisatory practices were conceived, executed, and eventually codified in written form.

During the reign of Maria Theresa (1740–1780), Viennese musical culture remained largely centred on aristocratic courts and private salons. Composers such as Monn, Wagenseil, and Bonno served noble patrons who expected music tailored to specific occasions and performers. In this environment, hand-copied manuscripts circulated among a relatively small circle, and copyists enjoyed considerable latitude in representing—or sometimes misrepresenting—composers' intentions regarding fermatas and other improvisatory cues. The notational variability evident in mid-century manuscripts reflects not merely carelessness but rather a performance culture where written music served as a flexible framework rather than a prescriptive text.

The final quarter of the eighteenth century brought significant changes. Joseph II's reforms (1780–1790) encouraged public musical life, leading to the establishment of subscription concerts and commercial music-making beyond court circles. Music publishing expanded, with firms like Artaria (founded 1780) producing engraved editions that standardised notation and reduced copyists' interpretive freedom. These developments coincided with the flourishing of Mozart's Viennese career (1781–1791) and the crystallization of late eighteenth-century compositional styles, wherein fermatas and cadenzas assumed more clearly defined structural functions within increasingly standardised concerto forms.

The influence of opera on instrumental music—particularly evident in the concerto's evolution—cannot be overstated. Vienna's thriving operatic culture, dominated by Italian composers and aesthetics through the mid-century, provided instrumental composers with models for dramatic expression, virtuosic display, and the art of melodic embellishment. The close relationship between aria and concerto, noted by numerous scholars, manifested in the flute concerto's adoption of operatic ornamental vocabulary, breath-articulated phrasing, and eventually, as this chapter will demonstrate, the direct incorporation of recitative structures into instrumental movements.

The Napoleonic period (1792–1815) and its aftermath brought further changes. Economic pressures and political upheaval disrupted aristocratic patronage, while the expanding middle class created new audiences with different tastes. The early nineteenth century saw the rise of the virtuoso-composer traveling between European capitals,

performing music calculated to dazzle diverse audiences. This commercial imperative, combined with Romantic aesthetic values emphasising the composer's authority over interpretive spontaneity, contributed to the gradual writing-out of cadenzas and the integration of formerly improvisatory elements into the compositional fabric.

Throughout this period, the flute occupied a distinctive position in Viennese musical life. Associated with both pastoral simplicity and aristocratic refinement (as a favoured instrument of Frederick the Great and numerous noble amateurs), the flute embodied tensions between learned and galant styles, between virtuosity and taste, and between spontaneous expression and compositional control—tensions that the evolution of cadenza practices both reflected and negotiated. Understanding these broader cultural currents illuminates why fermatas, cadenzas, and *Eingänge* evolved as they did, transforming from improvisatory freedoms into compositional fixtures over the course of eight decades.

The Evolution of Fermatas, Cadenzas, and Eingänge as Local-Level Harmonic Events

Ad Libitum

The fermata sign had a far more nuanced and varied application in eighteenth-century Western music than in later eras, with its most recognisable usage for a prolonged pause in all the parts as just one example. In his book, on the chapter of "Fermatas and cadenzas," Tromlitz refers to several other examples of its use, defining the *ad libitum* as follows:

> If it stands over a rest in a concerto or solo part, the performer is at liberty to be silent for as long as he thinks right; but if it is preceded by a melody that has a caesura with a trill, he can hold the trill longer instead of being silent for a long time on the rest, and make a little embellishment as well; this is also called *ad libitum* …[17]

Unlike the cadenza, which appears at the end of a movement, the *ad libitum* can be inserted anywhere within the movement that seeks to create a sense of pause and contemplation on the dominant. One could say that this is a precursor to the *Eingang*, which will be addressed later (see The Birth of the Eingang). Tromlitz acknowledges its origins in the aria, where there would be two consecutive notes, typically both under fermatas, with a downward leap of a fifth. Considering this to be "rather old-fashioned," he gives an example of the *ad libitum* whereby the two notes were a downward leap of an octave apart.[18]

While Tromlitz made his observations from the early 1790s, the earlier interpretations of Ignaz Holzbauer (1711–1783) immediately come to mind. Composed circa 1770, his Flute

[17] Tromlitz, *The Virtuoso Flute-Player*, 257.

[18] Ibid., 258.

Concerto in D Major features several fermatas in its lavishly ornamented and characteristically Lombardic Largo non troppo second movement. The first of what turns out to be several pauses in the movement gives the example of a downward octave leap (Example 1-1).[19] A sense of anticipation and buildup occurs as a result of the directly preceding dotted semiquaver and demisemiquaver couplets through bar 53, which is also a prominent rhythmic and motivic feature of the movement that starts from the flute's second solo entry at bar 46. Where this dotted rhythmic pattern usually pulses towards an important trill, often within the context of a cadenza, Leopold Mozart calls this feature a *Zurückschlag* or *Ribattuta*.[20] Here, any number of small improvisatory passages or insertions can be made at the fermata, as long as the final gesture is to land towards the bottom of the staff at the E4 quaver. As a result of this *ad libitum*, Holzbauer creates space for the tutti to make their gentle entry, its actions amplified by the silence following the *ad libitum*, even though they are collectively playing at a *piano* dynamic.[21]

Example 1-1. Ignaz Jakob Holzbauer, Flute Concerto in D Major, *Largo non troppo*: ad libitum fermata with an octave leap (bar 54), D-Rtt Holzbauer 11.



Holzbauer presses on with a new solo section, wrought with uncertainty through its continually shifting tonalities, amplifying emotional depth, until the flute arrives at a minim under a trill that continues for five bars before landing on yet another fermata (Example 1-2).[22]

[19] Ignaz Jakob Holzbauer, "Concerto ex D: | per il | Flauto = Traverso Principe: | Violino Primo | Violino Secondo | Viola - | e | 2: Corni | ê | Baſso | Del Sigr: Holtzbauer:," D-Rtt Holzbauer 11, c. 1770, GroF 55, RISM sources/450010640, Fürst Thurn und Taxis Hofbibliothek, Regensburg.

[20] Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker, 2nd ed. (New York: Oxford University Press, 1985; repr., 2010), 210.

[21] Holzbauer, "Concerto ex D:," D-Rtt Holzbauer 11.

[22] Ibid.

Example 1-2. Ignaz Jakob Holzbauer, Flute Concerto in D Major, *Largo non troppo*: fermata preceded by a lengthy trill (bars 68–73), D-Rtt Holzbauer 11.



While the temptation for a modern performer would be to extemporise yet another brief cadential passage, just as they had nineteen bars earlier, Tromlitz describes this very occasion with the fermata:

> If the fermata sign is written over a long note followed by a rest and then a new idea, either in the same tempo or in another, then on this long note, which is usually the fifth of the key in which one is playing, a trill is made, growing and then diminishing again, cut off very short with a short termination, for as long as the solo player pleases, then a moment of silence, and then going on again. Here, the performer can show that he is able to make a beautiful, even trill suited to the tempo of the piece … If there is no rest after such a note with a fermata, there is still a short pause before going on after the long trill, which is cut off short at the end.[23]

With Tromlitz advising a growing and diminishing trill followed by silence, Holzbauer takes this concept and amalgamates it with a five-bar trilled pedal, mirroring the pedal established in the viola two octaves lower, which is a significant augmentation and intensification of the effect of the first fermata we encountered. All the while, the remaining strings bring the phrasing within the solo section to a close on the dominant.

Only a few bars later, the flute arrives at a written cadenza, evinced by the tonic six-four harmony under the fermata. The D#5 of the immediately preceding semiquaver suggests a leaning towards the dominant; however, the realisation of the fermata chord conveys an ambiguous state of satisfactory pause, as well as the need for more to be said. Worthy of note is how the written cadenza ends, which does not include the customary cadential trill, but rather the slightest stepwise bridge of semiquavers from the fourth scale degree to the first. It accomplishes everything a cadenza sets out to do, yet does so in a manner that is reminiscent of how *Eingänge* smoothly bridges exposed solo expression to a tutti re-entry.

The fermatas are deliberately left open to interpretation by the performer, whereas this principle was not carried over into the cadenza. Perhaps Holzbauer, or the copyist or performer who made these part books, felt that the creative powers of the one variety of formal pause should be pondered over less; by not writing anything to fill in the pause for the first fermata, was it expected that the first fermata was to be an unadorned pause, as was

[23] Tromlitz, *The Virtuoso Flute-Player*, 258.

likely expected of the second fermata? As discussed below, many *Eingänge* of the final decades of the eighteenth century and well into the nineteenth are written out directly into the score, leaving little to the imagination of the performer who was not also the composer of the work.

On analysis and critical interpretation, "*ad libitum fermatas*" as Tromlitz defines them,[24] allow performers liberty in duration and embellishment, a practice evident in Holzbauer's Flute Concerto in D Major. Daniel Gottlob Türk's *Klavierschule* emphasizes a fantasia-like quality, suggesting an "apparent disorder" that is "artful and considered," a concept applicable to Holzbauer's *ad libitum* fermatas, which invites spontaneous yet structured embellishment.[25] One may even consider the *ad libitum* as a precursor to *Eingang*; concurrently, fermatas can be understood as structural pauses in eighteenth-century concertos, organising formal and emotional flow while cueing solo interventions like cadenzas or *Eingänge*. *Ad libitum* moments also reflect the soloist's creative agency, a trait Holzbauer exploits to balance written and extempore elements reminiscent of how *Eingänge* smoothly bridges the gap from exposed solo expression to tutti re-entry.

Cadenza Fermatas: Approach and Termination

In the vibrant musical culture of eighteenth-century Europe, the cadenza emerged as a defining feature of the concerto, a moment where the soloist's artistry took centre stage, captivating audiences with virtuosic flourishes and emotive depth. For the flute, an instrument celebrated for its agility and lyrical warmth, the cadenza offered a unique platform to showcase technical prowess and interpretive creativity, particularly within the Viennese Classical tradition. My research, concentrated on flute concertos I transcribed mostly from individual manuscript part books, seeks to unravel the compositional and performative intricacies of these cadenzas, exploring how they shaped the musical narrative of concerto form.

Commonly threaded through the vast majority of the concertos dated between 1750 and circa 1800 was the presence of a cadenza fermata (sometimes two) over either the tonic six-four or dominant (seventh) harmony, usually concluding with a cadential trill over the second scale degree that could first be anticipated by a descending *Vorschlag* (that is regularly not shown, but implied by the nature of how to approach a trill from the upper appoggiatura throughout the eighteenth and into the early nineteenth century) or as a slide-

[24] Ibid.

[25] Daniel Gottlob Türk, *School of Clavier Playing*, trans. Raymond H. Haggh (Lincoln: University of Nebraska Press, 1982), 301, 498; cited in Aaron L. Berkowitz, "Cadenza," in *The Improvising Mind: Cognition and Creativity in the Musical Moment*, ed. Aaron Berkowitz (Oxford: Oxford University Press, 2010), 153, https://doi.org/10.1093/acprof:oso/9780199590957.003.0009.

trill,[26] and then subsequently resolved with a one- or two-note termination (or anticipatory *Nachschläge*) to help signal to the ensemble that the soloist is ending the cadenza. Stowell states that "a fermata could range from a straightforward prolongation of the note, chord or rest thus indicated, to improvised embellishment of that note or chord in a manner appropriate to the prevalent character …"[27] Swain notes Mozart's use of the tonic six-four as a mechanism to prolong dominant tension, while Hepokoski and Darcy define the cadenza as the "central presentational event of R4" within their classification of Type 5 sonata form in the first movements of Mozart's concertos.[28] From Bonno to Bernardi (see Example 1-5, Example 1-6, Example 1-7), this was virtually standard procedure for first and second concerto movements, and while this also applied frequently to the third movements in concertos over the twenty years between 1750 and 1770, the nature of its function towards the end of this period began to morph with the *Eingang*.

Publishing his violin method teachings in 1756, L. Mozart goes so far as to detail the characteristics of the cadential trill itself, categorising it as one of four "species" of trill, cautioning against certain excesses, as well as detailing how the performance space might influence the performer's execution of them:

> The trill can be divided into four species according to its speed; namely into slow, medium, rapid, and accelerating. The slow is used in sad and slow pieces; the medium in pieces which have a lively but yet a moderate and gentle tempo, the rapid in pieces which are very lively and full of spirit and movement, and finally the accelerating trill is used mostly in cadenzas. This last is usually adorned with *piano* and *forte*, for it is most beautiful when performed in the manner given here … The trill must above all things, not be played too rapidly, for otherwise it becomes unintelligible and bleating, or a so-called 'Goat's trill' … And finally, when one plays solo, attention must be given to the place in which it is intended to perform the pieces. In a small place, which is perhaps also carpeted, upholstered, and curtained or in which the listeners are too near, a rapid trill will have a better effect. On the other hand, if one plays in a large hall which is very resonant or the listeners are fairly far away, it is better to make a slow trill.[29]

Leopold illustrates the accelerated trill, beginning with "soft" alternating semiquavers and progressively speeds them up into demisemiquavers, hemidemisemiquavers, and semihemidemisemiquavers, whereupon they reach "the maximum strength" in terms of dynamic level, before terminating with *Nachschläge*.

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[26] Frederick Neumann, *Ornamentation and Improvisation in Mozart* (Princeton: Princeton University Press, 1986), 389.

[27] Stowell, "Performance practice," 218.

[28] Swain, "Form and Function," 36; James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 600.

[29] Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 189.

One of the cadential trills at the end of the written-out trill of the final movement Allegro of the Flute Concerto in G Major by Georg Wagenseil (1715–1777) illustrates this contrast of *forte* and *piano*, and even capitalises on it by creating a "pulsing" effect with the cadential trill (Example 1-12);[30] he (or the copyist or performer) accomplishes this by punctuating a minim, followed by the main semibreve, with multiple trill symbols above the note heads, while simultaneously coordinating alternating ***f*** and ***p*** symbols below. An exhilarating buildup from below in the form of a "*Cadena di trilli*" (scalar trill chain) anticipates this highly vocal display of flattery in the cadential trill.[31] Türk's call for "novelty, wit, [and] an abundance of ideas" resonates with this display of stark dynamic contrasts.[32]

Located earlier in the second movement, the Andante of Wagenseil's Flute Concerto in G Major, contains another example of final cadential trill preparation in the form of an accelerating double trill, demonstrated by the transition from semiquavers to demisemiquavers between the main note and its auxiliary (Example 1-3). The double trill's appeal stems from both the emotional tension created by its rapid, notated oscillations as well as vibrant musicological debates in the modern era about how to perform eighteenth-century trills authentically.

Example 1-3. Georg Christoph Wagenseil, Flute Concerto in G Major, *Andante*: written-out cadenza at bar 120, exhibiting an accelerating double trill at the final cadence, D-KA Mus. Hs. 993.



Neumann's chapter "The German Trill: 1715–1780" places significant emphasis on the contrasting views of numerous composers and theorists throughout the eighteenth century, who advocated either for main-note focused trills or for trills starting from the upper appoggiatura.[33] The conclusion to be drawn from Neumann is that there was no real consensus, with the likes of Quantz, C. P. E. Bach, and Türk drawing from French keyboard

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[30] Georg Christoph Wagenseil, "[dust cover title:] CONCERTO, | per il | Flauto Traverso, concertante | Violino Primo | Violino Secondo | è | Fondamento. | [incipit: Allegro, con Spirito, vn. 1] | del Sigr: Christophoro Wagenseil," D-KA Mus. Hs. 993, Copyist 2 (RISM people/30035228), c. 1750–1770, GroF 833, RISM sources/453002824, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-26131.

[31] Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music, with Special Emphasis on J. S. Bach* (Princeton: Princeton University Press, 1978), 367. Neumann's spelling of the word "Cadena," by his own admission, originates from Johann Mattheson's term "Cadena di trilli, d. i. eine Trill-Kette" in *Der vollkommene Capellmeister* (Hamburg: Christian Herold, 1739; pt. 2, ch. 3, pg. 115, par. 37). However, "catena" more accurately spells the Italian and Latin word for "chain."

[32] Türk, *School of Clavier Playing*, 300.

[33] Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 367.

examples and galant tendencies earlier in the century, while others like Kürzinger, Vogler, and Tromlitz, quoted by Neumann, championed the main-note anchored model originating in the seventeenth-century Italiano-Germanic tradition, even questioning the validity of the upper-note anchor.[34] Neumann draws attention to two examples from Johann Adam Hiller's 1780 treatise, *Anweisung zum musikalisch-zierlichen Gesange*: a double trill feature exhibiting both a main-note anchor at the start of the first trill, and the transition to an upper appoggiatura trill for the second (Example 1-4).[35] Although Hiller's models are from a few decades after the cadential double trill-like feature in Wagenseil's second movement cadenza, it provides a close enough comparison to warrant a similar solution in performance. This example provides us with evidence that the nature of trills, across the eighteenth century, is more nuanced than the modern-day generalisations of their interpretation and execution in historical performance practice suggest, where too much emphasis is placed on the upper-note appoggiatura as the "de facto" solution.[36]

Example 1-4. Johann Adam Hiller, examples of a double trill, from *Anweisung zum musikalisch-zierlichen Gesange*, pg. 68.



Cadenzas in flute concertos typically occur at fermatas over tonic six-four or dominant seventh harmonies—a convention consistent across first, slow, and finale movements from 1750 to 1770. Examples of this structural consistency include the first movement Allegro (bar 68, Example 1-5) of the Flute Concerto in G Major by Giuseppe Bonno (1711–1788);[37] the second movement Adagio non tanto of the Flute Concerto in D

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[34] Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York: W. W. Norton & Company, Inc., 1949); Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 385–386.

[35] Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 385–386; Johann Adam Hiller, *Anweisung zum musikalisch-zierlichen Gesange* (Leipzig: Johann Friedrich Junius, 1780), 68, Münchener Digitalisierungszentrum (MDZ), Bayerische Staatsbibliothek, Munich, https://www.digitale-sammlungen.de/view/bsb10527268?page=108.

[36] Hiller, *Anweisung zum musikalisch-zierlichen Gesange*, 68.

[37] Giuseppe Giovanni Battista Bonno, "[title page, b:] CONCERTO | à | Flauto Traverso | Violino 1mo | Violino 2do | Viola | con | Baſso | [incipit: Allegro, vn. 1] | Del Sig:r | Giuseppe Bonno," D-KA Mus. Hs. 62, Copyist 1 (RISM people/30030257), c. 1750, GroF 713, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-21172.

Major (bar 86, Example 1-6) by Karl Kohaut (1726–1784);[38] and the first movement Allegro of Franz Bernardi's Flute Concerto in G Major, op. 1, which followed the standard 1750–1770 practice although composed c. 1805–1814 (bar 377, Example 1-7).[39]

In the third movement Presto of the Flute Concerto in E Minor by Carl Ditters von Dittersdorf (1739–1799), the cadenza fermata at bar 252 unusually serves as the final bar, followed by a *da capo al segno* repeat instruction rather than a cadential trill and closing tutti (Example 1-8).[40] Instead of concluding with a new tutti, Dittersdorf directs performers to return to the movement's start, using the final 14 bars from bar 31 to end with dramatic violin "bow strokes" (Example 1-9).[41]

Example 1-5. Giuseppe Giovanni Battista Bonno, Flute Concerto in G Major, *Allegro* (first movement): cadenza fermata at bar 68, D-KA Mus. Hs. 62.



[38] Karl Ignaz Augustin Kohaut, "[dust cover title:] Concerto ǀ Kohaut," D-Rtt Kohaut 2, Mahon (RISM people/30047003), c. 1770, GroF 68, RISM sources/450009937, Fürst Thurn und Taxis Hofbibliothek, Regensburg.

[39] Franz Bernardi, "CONCERTO ǀ per ǀ Flauto principale ǀ due Violini ǀ due Viole, due Oboe, Fagotto, due Corni ǀ Baſso e Violoncello ǀ DA ǀ SIG BERNARDI ǀ Vienna ǀ Op. 1. ǀ Nel Magazino della Stamperia chimica I. R. priv. sul Graben ǀ ~ No 626 ~ Pr. 2. / od. I. The 8. gg.," A-Wgm VIII 9324, Chemische Druckerei (Vienna), c. 1805–1814, GroF 1528, RISM sources/991013930, Gesellschaft der Musikfreunde in Wien, Vienna. Franz Bernardi (b. 1767, Lower Austria), actor and flautist active in Brno (c. 1785), Riga (c. 1799), and Vienna (1805–1814); composer of flute works including quartets, solos, and variations listed in contemporary publisher catalogues. Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten*, vol. 1 (Leipzig: Breitkopf & Härtel, 1900), 468.

[40] Carl Ditters von Dittersdorf, "[dust cover title:] Concerto. ǀ Flauto Traverso. ǀ Violini . . . 2. ǀ Viola . . . 1. ǀ e ǀ Baßo . . . 1. ǀ [incipit: Partes 5., vn. 1] ǀ De Carlo Ditters. ǀ 1760.," D-Rtt Ditters 36, 1760, GroF 12, RISM sources/450009405, Fürst Thurn und Taxis Hofbibliothek, Regensburg.

[41] The "bow stroke ending" in Dittersdorf's Flute Concerto in E Minor refers to strong, emphatic final chords played by the violins, e.g. forte unison E minor chords, with a percussive, hammer-like quality. This ending, which ultimately concludes the opening ritornello and its da capo al segno repeat, reflects Dittersdorf's innovative style and Viennese theatricality, enhances my analysis of cadenza evolution in flute concertos.

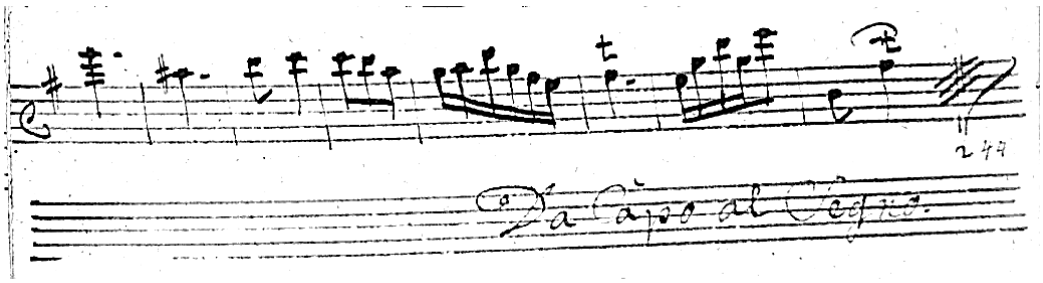
Example 1-6. Karl Ignaz Augustin Kohaut, Flute Concerto in D Major, *Adagio non tanto*: cadenza fermata at bar 86, D-Rtt Kohaut 2.



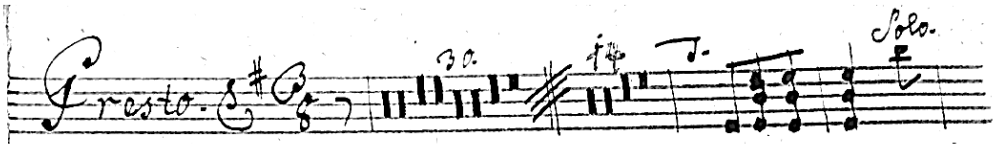
Example 1-7. Franz Bernardi, Flute Concerto in G Major, op. 1, *Allegro*: cadenza fermata at bar 377, A-Wgm VIII 9324.



Example 1-8. Carl Ditters von Dittersdorf, Flute Concerto in E Minor, *Presto*: illustrating bar 252's cadenza fermata and the "*Da Capo al Segno*" marking, D-Rtt Ditters 36.



Example 1-9. Carl Ditters von Dittersdorf, Flute Concerto in E Minor, *Presto*: opening ritornello and bow-stroke conclusion, D-Rtt Ditters 36.



Cadenzas: From Optional Insertions to Incorporated Compositions

A point of consideration that appears to have evaded observation involves the transformation of characteristics of these written-out cadenzas over the two decades post-1750. The concerto manuscripts by Bonno (Example 1-10), Nicola Porpora (1686–1768, Example 1-11),[42] Wagenseil (Example 1-12), and Joseph Umstatt (1711–1762, Example 1-13)[43] incorporated lengthy "streams" of quavers or semiquavers connected at their stems, leaving an unusual first impression. Porpora's insertion of the word *Adagio* to corroborate the fermata draws further attention to an abrupt change in musical flow, applying the principles of playing the adagio to the concept of playing an *ad libitum* cadenza. The cadenzas were also later additions to the music, filling in blank staves or sections of staves that were left over after the main body of music was composed. This "flowing" feature of the notes subconsciously invites the flautist to approach the phrasing and rhetorical interpretation of the cadenzas organically and intimately. The essence, the "magic," of this approach is that its equivocality adds to the whimsical spirit of the cadenza itself—it is the graphic representation of the idea that no two interpreters will ever arrive at the same conclusion.

Consider, for example, the interpretive powers needed to decipher a meaningful interpretation of Bonno's cadenza for the Adagio (Example 1-10). Apart from the final crotchet donning the cadential trill that is approached by a two-semiquaver anticipation, the entire cadenza is one continuous string of quavers. A fermata right at the beginning suggests a prolonged holding of the note, along with a *messa di voce* in emulation of the common practice among singers of the time, following the flute tutor, *Saggio per ben sonare il flautotraverso* (sic.) by Antonio Lorenzoni.[44] Aside from the two daggers placed atop the registral high points of E6 and C6, as well as two slurred triplet groupings following each high point in expanded sequences, there are no other explicit instructions. All the quavers are linked together as one large musical idea, but to play it as such without intervention

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[42] Nicola Antonio Giacinto Porpora, "[dust cover title:] Concerto | à | Flauto Traverso | Violino. 1mo | Violino 2do | con | Baſso. | [incipit: Largo., vn. 1] | del Sigr. Porpora.," D-KA Mus. Hs. 748, Copyist 1 (RISM people/30030257) and Copyist 2 (RISM people/30035228), c. 1750–1770, GroF 795, RISM sources/453002443, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-23922.

[43] Joseph Umstatt, "[dust cover title, first set:] CONCERTO | per il | Flauto Traverso, Concertante | Violino Primo | Violino Secondo | è | Fondamento | [incipit: Allegro, mà non molto, fl. and vn. 1] | di Giuseppe Úmstatt," D-KA Mus. Hs. 984[a], Copyist 2, c. 1750–1770, GroF 829, RISM sources/453002814, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-26043.

[44] Lasocki and Mather, *The Classical Woodwind Cadenza*, 16; see also the original copy of Antonio Lorenzoni's *Saggio per ben sonare il flautotraverso; con alcune notizie generali ed utili per qualunque strumento, ed altre concernenti la storia della musica* (Vicenza: Francesco Modena, 1779), Library of Congress, Washington, D.C., https://www.loc.gov/item/05007972/. Antonio Lorenzoni (1755–1840), an Italian lawyer and jurist, also studied music and later wrote a treatise on the transverse flute. Importantly, Lorenzoni gives fingerings from fourth-octave C#/Db–D for the one-keyed flute.

would amount to musical gibberish. The performer must then rely upon their harmonic and artistic intuition to group these quavers in logical fashion, as well as to apply their own articulations, to decide about accidentals (such as the C5 under the second triplet grouping—should that remain a natural, or sharpened to create a melodic minor descent?), and to determine note lengths, and acceleration and deceleration of the musical line. Tromlitz remarks that

> feeling must dictate the movement, and the way the ideas are connected and varied, so that one does not get only empty and insubstantial figures; one must try to avoid the uniform, and in order to surprise the ear, always to have new inventions in reserve, and to try to introduce them suitably. Certainly, no easy matter![45]

Quantz's warning that cadenzas "should consist of detached ideas rather than a sustained melody, as long as they conform to the preceding expression of the passions" rings true for this musical example.[46] While visually contradictory to Quantz's instruction, it is the responsibility of the soloist to parse this compositional graphic so as to maintain the integrity of a compelling *bon mot* (witty and clever in the context of the allegro, while solemnly and seductively flattering for the adagio).[47]

Example 1-10. Giuseppe Giovanni Battista Bonno, Flute Concerto in D Major, *Adagio*: cadenza at bar 18, featuring a continuous "stream" of quavers, D-KA Mus. Hs. 62.



Example 1-11. Nicola Antonio Giacinto Porpora, Flute Concerto in D Major, *Allegro* (fourth movement): cadenza at bar 130, featuring short "streams" of quavers, D-KA Mus. Hs. 748.



[45] Tromlitz, *The Virtuoso Flute-Player*, 262–263.

[46] Quantz, *On Playing the Flute*, 185.

[47] Ibid., 182.

Example 1-12. Georg Christoph Wagenseil, Flute Concerto in G Major, *Allegro* (third movement): cadenza at bar 156, featuring streams of quavers and semiquavers, D-KA Mus. Hs. 993.



Example 1-13. Joseph Umstatt, Flute Concerto in D Major, *Allegro molto* (third movement): cadenza at bar 147, featuring long "streams" of quavers, D-KA Mus. Hs. 984.


Cadenza.
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t

Example 1-15. Georg Christoph Wagenseil, Flute Concerto in D Major, *Largo*: cadenza at bar 80, featuring various note groupings, D-KA Mus. Hs. 992.



Occasionally, a composer not only aided the performer's comprehension of a written cadenza through various articulations and pauses in phrasing, but also prescribed interpretive instructions at specific moments throughout the musical line. The cadenza (Example 1-16) from the first movement Allegro of Bonno's Flute Concerto in G Major illustrates a "pushing and pulling" of the unfolding musical ideas through the deliberate placing of the words *posato* (to refrain or be more deliberate) and *presto* (quickly). The use of *posato* in this context not only reels back the forward motion of the segments it is applied to, but naturally emphasises the notes themselves, forcing the performer to reflect on each note placement.

Example 1-16. Giuseppe Giovanni Battista Bonno, Flute Concerto in G Major, *Allegro* (first movement): use of *posato* and *presto* within the cadenza at bar 68, D-KA Mus. Hs. 62.



Umstatt is the only other composer of my corpus of flute concertos who specifically employed the word *posato* (Example 1-17) to a motivic sequence of a written cadenza (which appears to have been a later add-on to the original G#4 under the cadenza's second fermata, see Example 1-18),[49] a possible sign of what Hans Michel was referring to when he remarked that "Umstatt's music is typical of the older generation of the Viennese school; stylistically, his music stands alongside that of Monn and other better-known contemporaries."[50]

[49] Joseph Umstatt, "[dust cover without title]," D-KA Mus. Hs. 749, Copyist 2 (RISM people/30035228), c. 1750–1770, GroF 829, RISM sources/453002444, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-23933.
[50] Hans Michel, "Umstatt, Joseph," *Grove Music Online*, accessed 14 October 2025, https://doi.org/10.1093/gmo/9781561592630.article.28748.

Example 1-17. Joseph Umstatt, Flute Concerto in D Major, *Allegro molto* (third movement): cadenza at bar 147, D-KA Mus. Hs. 984[a].



Example 1-18. Joseph Umstatt, Flute Concerto in D Major, *Allegro molto* (third movement): cadenza at bar 147, showing the use of *posato* as a later addition to the original G♯4 under the second fermata to emphasise the motivic sequence (compare Example 1-17), D-KA Mus. Hs. 749.



Vienna-born harpsichordist Joseph Umstatt is rather exceptional for his output of cadenzas of this variety for three flute concertos, documented across the span of five part-book and autograph score manuscripts housed at the Badische Landesbibliothek in Karlsruhe. The part books of manuscripts Mus. Hs. 749 and 984 are the same flute concerto in D major, and the autograph score and part books from Mus. Hs. 976 and 985 are the same flute concerto in G major, leaving the remaining autograph score Mus. Hs. 983, a flute concerto in A major, currently without a part book equivalent.

Umstatt's great attention to detail is noteworthy in his cadenza (Example 1-19) for the second movement, Larghetto, from his Flute Concerto in D Major.[51] He incorporates an array

[51] Umstatt, "[dust cover title, first set:]," D-KA Mus. Hs. 984[a].

of motivic groupings of demisemiquavers, dotted quavers with semiquavers, and quavers that are clearly articulated, rhythmically varied, at times invigorated with an elevating sequence of trills, and harmonically straightforward in what Tromlitz would say is the "allusion" to the progression I–V^7–vi–ii–vi–V–I.[52] With these clearly delineated aspects of thematic contrast established, Umstatt is then able to include his continuous string of quavers to make the harmonic transition from the C#6 to the dotted quaver A5 much less defined and open to interpretation for the soloist. The downward stepwise appoggiaturas immediately following at the beginning of the second line prompt the listener (both visually and aurally) back to a more defined unfolding of capricious musical events and help drive the motion towards the second fermata of the cadenza, ultimately building up again in a loosely rhythmical fashion towards the final cadential trill.

Example 1-19. Joseph Umstatt, Flute Concerto in D Major, *Larghetto*: cadenza at bar 55, D-KA Mus. Hs. 984.



What is particularly fascinating regarding the duplicate concerto pairs is that not only was the music for the concerto replicated, but even the cadenzas are virtually identical (Example 1-20 and Example 1-21), meaning that it was a deliberate choice to maintain the integrity of Umstatt's autograph.[53] While this may not seem surprising, other manuscript copies would often contain the same concerto or very similar music in the main composition of the work, but either add or omit a cadenza.

[52] Tromlitz, *The Virtuoso Flute-Player*, 263.

[53] Joseph Umstatt, "[caption title:] Concerto per il Flauto Traversiere. | Di Giuseppe Umstatt.," D-KA Mus. Hs. 976, c. 1750–1760, GroF 827, RISM sources/453002795, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-25963; Joseph Umstatt, "[dust cover title:] CONCERTO. | per il | Flauto Traverſo, Concertante | Violino Primo | Violino Secondo | è | Fondamento | [incipit: Adagio., vn. 1] | di Giuseppe Úmstatt.," D-KA Mus. Hs. 985, Copyist 2 (RISM people/30035228), c. 1750–1770, GroF 827, RISM sources/453002796, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-26057.

Example 1-20. Joseph Umstatt, Flute Concerto in G Major, *Adagio* (first movement): cadenza at bar 38, D-KA Mus. Hs. 976.



Example 1-21. Joseph Umstatt, Flute Concerto in G Major, *Adagio* (first movement): cadenza at bar 38, D-KA Mus. Hs. 985.



In his autograph scores (Mus. Hs. 976 and 983) and part books (Mus. Hs. 984b), Umstatt went as far as to dedicate an entire page section to systematically listing and labelling every cadenza for their designated concerto movement (see Example 1-22, Example 1-23, and Example 1-24)[54] one of which even contains a brief address to his noble patron, outlining performance advice and changes to the music from what must have been a previous draft of the concerto.[55]

[54] Umstatt, "[dust cover title]," D-KA Mus. Hs. 976; Joseph Umstatt, "[caption title:] Di Giuseppe Umstatt.," D-KA Mus. Hs. 983, c. 1750–1760, GroF 830, RISM sources/453002813, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-26027; Umstatt, "[dust cover title]," D-KA Mus. Hs. 984[b].

[55] "Das adagio, und andante bedarf nur hin= und / wider mit etlichen kleinen Noten, nach Euer Gnad[en] / Eigenem belieben, ausgeziehret werden, es ist ohne dem / Cantable genug gesetzt. - und jezo seÿn vielle[?] / Läuff, od[er] Spring nicht mehr im gebrauch." ["The adagio and andante only need to be expanded here and there with a few small notes, according to Your Grace's own pleasure; it is set sufficiently without the Cantable (sic.), and now many of its runs or springs are no longer in use."] Annotation on the final page of the autograph manuscript of Joseph Umstatt's Flute Concerto in G Major, D-KA Mus. Hs. 976, Musiksammlung, Badische Landesbibliothek, Karlsruhe; catalogue description updated 2012.

Example 1-22. Joseph Umstatt, Flute Concerto in G Major: cadenza list and commentary, D-KA Mus. Hs. 976.



Example 1-23. Joseph Umstatt, Flute Concerto in A Major: cadenza list, D-KA Mus. Hs. 983.



Example 1-24. Joseph Umstatt, Flute Concerto in D Major: cadenza list, D-KA Mus. Hs. 984[b].



Before long, the cadenza not only began to look like a meticulously deliberate and structured composition, but also composers began injecting the cadenzas directly into the main musical text of a concerto movement. One might even classify these as "*obbligato*" cadenzas meant to be included as integral musical material within the concerto movement.[56] Maintaining their unbarred and unmetered appearance, they would often include the label of *Cadenza* (*Cadenz ad lib:* in the case of Michael Haydn, 1737–1806) or *ferma:* to make it unmistakably clear to the soloist and ensemble (Example 1-25).[57] Aside from the cadential trill and fermata, to confirm where the cadenza ends, as in the example of the Flute Concerto in C Minor by Florian Gassmann (1729–1774, Example 1-26),[58] there were often labels marking *Tutti*, many times with the symbol *T:*,[59] or *forte* (***f*** or ***fort.***), as seen in the Holzbauer's Flute Concerto in A Major (Example 1-27),[60] or both together.

Example 1-25. Michael Haydn, Flute Concerto in D Major, *Andante*: cadenza at bar 90, showing the instruction "Cadenz ad lib.", D-Dl Mus. 3403-O-500.



[56] Philip Whitmore, *Unpremeditated Art: The Cadenza in the Classical Keyboard Concerto* (Oxford: Clarendon Press, 1991), 5.

[57] Michael Haydn, "[p. 1:] Conzerto [sic.] in D. | a | Flauto Traverso. | con | Violini | Corni | et | Baſso fondamentale. | Del Sign: Michael Haydn.," D-Dl Mus. 3403-O-500, c. 1763–1769, GroF 164-D, RISM sources/1001200466, SLUB Digitale Sammlungen, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, Dresden, http://digital.slub-dresden.de/id1826764941.

[58] Florian Leopold Gassmann, "[dust cover title:] Del Sigr: Gaſsmann," D-Rtt Gassmann 7, c. 1760–1770, GroF 30, RISM sources/450009519, Fürst Thurn und Taxis Hofbibliothek, Regensburg.

[59] Not to be confused with the trill symbol that was frequently represented by **t:** or ***tr***.

[60] Ignaz Jakob Holzbauer, "[title page, b:] Concerto | Col | Flauto Traverſo Principale | Violino Primo | Violino Secundo | Viola et | Baſso | del Signr. Ign: Holtzbauer | [incipit: Allegro comodo, fl. and b.]," D-KA Mus. Hs. 208, Copyist 43 (RISM people/30046548), c. 1753–1760, GroF 688, RISM sources/453002183, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-22444.

Example 1-26. Florian Leopold Gassmann, Flute Concerto in C Minor, *Allegro molto* (third movement): cadenza at bar 200, marked "Tutti" to indicate the point of re-entry by the orchestra, D-Rtt Gassmann 7.



Example 1-27. Ignaz Jakob Holzbauer, Flute Concerto in A Major, *Allegro comodo*: cadenza at bar 92, ending with the marking "forte", D-KA Mus. Hs. 208.



As exemplified by the integrated cadenzas found in the manuscript materials for the Flute Concerto in G Major, D-KA Mus. Hs. 171 by Christoph Willibald Gluck (1714–1787), the compositions are so consistently metric (with only a few exceptions) that a performer lightly pencilled in bar lines in keeping with the 3/4 time signature for the outer allegro movements and the alla breve of the inner *Adagio* (Example 1-28 and Example 1-29).[61]

Example 1-28. Christoph Willibald Gluck, Flute Concerto in G Major, *Allegro non molto*: cadenza at bar 99, D-KA Mus. Hs. 171.



[61] Christoph Willibald Gluck, "[dust cover title:] Concerto | à | Flauto Traverso. Solo | Violino 1mo. | Violino 2do. | Viola | 2. Cornui [sic.] | è | Baſso. | [incipit: Allegro, non molto., fl.] | del Sigr: Gluck.," D-KA Mus. Hs. 171, Copyist 2 (RISM people/30035228), c. 1750–1770, GroF 727, RISM sources/453002141, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-22109.

Example 1-29. Christoph Willibald Gluck, Flute Concerto in G Major, *Adagio*: cadenza for bar 27, D-KA Mus. Hs. 171.



While not strictly belonging to the fully incorporated cadenza "category," the copyist Engelhart (fl. 1795) neatly illustrates a fully metred cadenza (the only cadenza for the entire concerto) at the bottom of the eighth manuscript page of the Flute Concerto in G Major, op. 13, by Franz Christoph (František Kryštof) Neubauer (c. 1760–1795). It was not included in Offenbach's 1795 publication of the concerto; however, the tidiness and attention to detail exhibited in the written-out manuscript cadenza was perhaps a small nod from Neubauer in the direction of the work's first performer (Example 1-30).[62]

Example 1-30. Franz Christoph Neubauer, Flute Concerto in G Major, op. 13, *Allegro maestoso*: written-out cadenza at bar 214, D-Rtt Neubauer 5.



[62] Franz Christoph Neubauer, "[dust cover title:] Concerto | per il | Flauto Principale | acompagnato Del | Due Violini | Due Oboe | Due Corni in G et C. | Viola | et | Baſso | Del Sigr Neubauer. | Opera 13. | [incipit: Allo. Maestoso., vn. 1] | Engelhart. | Prix f 2 x 30.," D-Rtt Neubauer 5, Engelhart (fl. 1795–, RISM people/30087126), c. 1795, GroF 73, RISM sources/450010195, Fürst Thurn und Taxis Hofbibliothek, Regensburg. For a detailed account of Neubauer's history, see Chris Walton, "Pocahontas in the Alps: Masonic Traces in the Stage Works of Franz Christoph Neubauer," *The Musical Times* 146, no. 1892 (2005): 43–56, https://doi.org/10.2307/30044105.

When integrating the cadenza into the main body of a concerto, it can be observed that the duration of the cadenzas extends well beyond Quantz's ideal length for wind instruments and singers as one executable in a single breath.[63] In fact, both he and Tromlitz refer specifically to the "abuse" of the cadenza by the soloist, with the latter detailing his thoughts in a humorous diatribe:

> Now, we come to cadenzas. Just as one has more freedom to branch out here, more care is also required. However, this freedom is abused these days; especially on stringed and keyboard instruments [the cadenza] is often made as long as the entire movement up to that point, and one gets so far away from the subject that when the ritornello returns one has to recollect whether or not it belongs to this movement; so ideas are heaped on ideas, or to be more accurate, notes upon notes, which do not manifest the slightest feeling of the main subject; just as long as the cadenza is very long-winded, people cry: *bravissimo!* I hope I will be understood to mean the extensive frippery before the final trill that the concerto or solo player has the liberty to play, or rather, that he must play if his playing is not to fail to please; and [even] if he frequently performs the most beautiful concerto in the clearest and most correct manner, and makes no such rubbishy fantasy at the end, or only a short one, whether suitable or not, his whole performance will be [considered] worthless.
>
> Now, because everyone knows this, nobody will quit the stage without having done such a thing. What miserable stuff one hears there! For very few people are suited to it, especially those who have no knowledge of music and do not understand anything about the rules of harmony; it would often truly be much better just to end with a beautiful trill! When such a monstrosity has been heard, there still comes a contemptible goat's trill at the end, and then follows *bravo! bravissimo!* I do not mean to say by all this that a beautiful cadenza suitable to the material cannot have its good effect; if it is proper to the whole, is of an appropriate length, and is fashioned in good taste and with understanding, then it is indeed a beautiful thing.[64]

For Tromlitz, the blame lies not only with these soloists, but also with the very audience the soloists are entertaining, describing them as unabashedly endorsing and perpetuating the "monstrosity." Humour also resides in the fact that the woeful cadenzas wafting around Quantz's senses in the 1750s were running just as rampantly through concert venues Tromlitz frequented in the 1790s. Much had changed over almost half a century; however, the "flippancy" of many a cadenza stubbornly persisted. It might not have taken four decades in order to have arrived at the acceptance (or perhaps reluctant tolerance) of cadenzas that took longer than a single breath.

During his visit to the Prussian court in 1772, Charles Burney remarked that the cadenzas performed by Frederick the Great during one of his customary evening concerto concerts "were good, but very long and studied," with his beloved flute tutor Quantz in attendance "to give the time with the motion of his hand, at the beginning of each movement, except now and then to cry out bravo! to his royal scholar, at the end of the solo

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[63] Quantz, *On Playing the Flute*, 185.

[64] Tromlitz, *The Virtuoso Flute-Player*, 260.

parts and closes …"[65] As Quantz was the only royal subject at Sanssouci Palace who was granted authority to advise and critique the monarch, his consent to the king's cadenza performances is indicative of a loosening or evolving of Quantz's convictions from at least two decades earlier.

Tromlitz aligns himself consistently with many of Quantz's views on the nature and application of the cadenza; however, while he initially enforces this one-breath policy for wind players and singers, he does further elaborate on "an exception to this under certain circumstances."[66] In summary, Tromlitz provides several somewhat lengthy examples of cadenzas. The first is without metre, and he explains how best to navigate the possible breathing placements for it via its semiquaver rests within one of the phrases, snatching breaths after crotchets with strokes above them, and at a crotchet rest before the cadential trill. Tromlitz goes on to explain that he also believes that cadenzas can be composed in a set metre "without being contrary to the nature of the cadenza," and that "cadenzas are played in time without anyone noticing and without it being intended, especially when the cadenza is formed out of quotations from the movement, which are in time." Tromlitz's endorsement of a regularly metred cadenza is a significant shift from Quantz's conviction that this practice does not belong in cadenzas.[67] He goes on to give two further examples of long cadenzas and advises on where the best places to breathe are, illustrating them through various crosses at points between a certain bar line, just after a slurred resolution into a new syncopated idea, between the leap of an octave from a triplet quaver down to a tied minim, and midway through a bar after a minim and before the start of the cadenza's final phrase.[68]

The accounts of musical conventions and taste by Tromlitz applied to the vantage point of 1791, from which he was able to have the considerable advantage of hindsight over the decades following Quantz's publication of 1752. While many of Quantz's views proved to be foundational for the next generation of music-making, they were representative of a much older musical landscape than Tromlitz's, as well as most of the flute concerto repertoire investigated in my thesis. Tromlitz's acceptance of thoroughly composed music for the cadenza and fermata confirms what is evinced from the hundreds of examples I have extracted from my collection of works. It has become a widely established trend in flute concerto writing during the latter half of the eighteenth century.

Tromlitz's more relaxed position and acceptance of metred cadenzas did not rule out optional cadenzas found in the margins of manuscript copies of the 1790s and early 1800s. An example from the first movement Allegro vivace of the Flute Concerto in D Major by Ignaz Pleyel (1757–1831) contains a written-out cadenza with multiple independent musical

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[65] Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*, vol. 2 (London: T. Becket and Co., J. Robson, G. Robinson, 1773), 153.

[66] Tromlitz, *The Virtuoso Flute-Player*, 260.

[67] Quantz, *On Playing the Flute*, 185.

[68] Tromlitz, *The Virtuoso Flute-Player*, 264–266.

fragments strung together across two staff lines at the end of the page (Example 1-31).[69] At the bottom and bracketing a specific portion of the cadenza is written "1 pia 2 forte il tratto." Here, "il tratto" ("the passage" or "the stretch") serves as a precise structural directive, explicitly delineating the physical boundaries of the bracketed musical material. In this case, the interpretation involves playing the bracketed rising semiquaver couplets first *piano*, then repeating at *forte* and carrying on at the louder dynamic until the end of the cadenza.

Example 1-31. Ignaz Joseph Pleyel, Flute Concerto in D Major, *Allegro vivace*: written-out cadenza at bar 280, D-BFb P-le 32.



Even as late as 1821, a detached slip of paper was included with the handwritten manuscript of the Flute Concerto in D Major, op. 3, by the Viennese virtuoso flautist and composer Georg Bayr, with sweeping gestures designating a cadenza (Example 1-32).[70] The pencilled fermatas above and below the A6 minim in the manuscript (Example 1-33)[71] show how this was a later add-on to the existing work, which did not appear in the initial 1813 published edition from an imperially-licensed chemical engraving publisher on the Graben in Vienna.[72] It was instead published without the fermatas, and, thus, very likely with no

[69] Ignaz Joseph Pleyel, "[dust cover title:] Concerto. | Flauto Principale. | Violino Primo. | Violino Secondo. | Oboe Primo. | Oboe Secondo. | Corno Primo. | Corno Secondo. | Viola Prima. | Viola Seconda. | Baſso. | Del Sigr: Pleÿel. | [performance note: a.[vec] g.[rande] a[pplause] | le 5 Juin 1791 en prés. du P[rince?] | le 9 Julii 1792]," D-BFb P-le 32, c. 1780 (performed 5 June 1791 and 9 July 1792), BenP 104, GroF 1177, RISM sources/450001225, Fürst zu Bentheimsche Musikaliensammlung Burgsteinfurt, Steinfurt. This concerto—as well as related versions for clarinet, viola, and harpsichord—is an original transcription of Pleyel's Cello Concerto in C Major, B. 104.

[70] Georg Bayr, "[dust cover title:] Concerto | pour la | Flûte Principale | avec accompagnement | de. | Grand Orchestre | par | G: Bayr | Oevre [sic.] 3. | [performance note: Sofor[t]: | Severin. Bernhardt. Franz. Blätterbauer. | Wlib: [Wohlbeliebtes] Glied der Groß: Herzoglichen | Theater-Harmonie zu Schwerin | in Mecklenburg. | vom 23sten Maÿ. Anno. 1821.]," CZ-Pnm VI A 283, c. 1813–1821, GroF 1529, Národní muzeum – České muzeum hudby, Sbírka hudebněhistorického oddělení, Praha (Prague). Georg Bayr (1773–1833), virtuoso flautist at Vienna's Theater an der Wien; pioneer of multiphonic techniques and advocate of the panaulon (the radically extended G-flute).

[71] Bayr, "[dust cover title]," CZ-Pnm VI A 283.

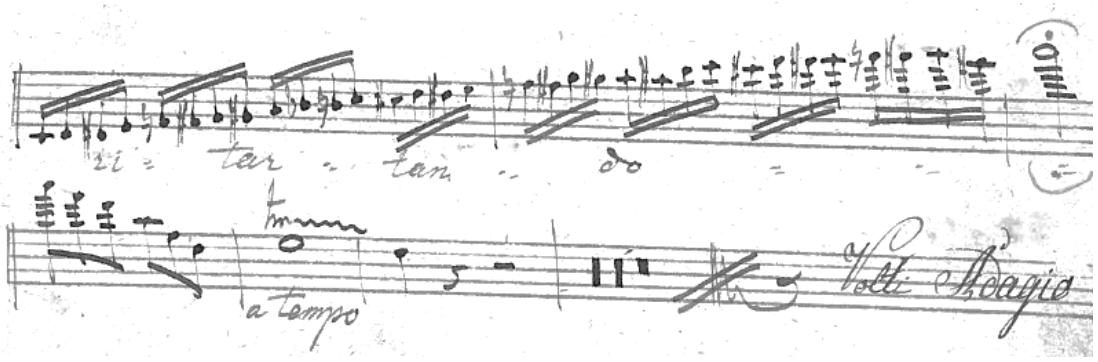
[72] Georg Bayr, "[dust cover title:] Premier | Concert | pour la Flûte | avec accompagnement | de | grand Orchestre | composée et dediée | A MONSIEUR | LOUIS DE CECCOLI | par | G: BAYR | Oeuvre 3 | VIENNE | Au Magasin de l'imprimerie chimique I: R: pr. sur le Graben No 612 | 14 bög," A-Wgm VIII 30462, Vienna, 1813, GroF 1529, Gesellschaft der Musikfreunde in Wien, Vienna. Only

intention of allowing the flautist to embellish the bar any more than with a slight extension of the top A as part of the written *ritartando* [sic.] before coming back down with the arpeggiated triplet quavers into the *a tempo* cadential trill. This marginalised written-out cadenza features a similar penmanship to the handwritten manuscript, defined by an idiomatic bravura writing style and tasteful sensitivity to breath length.

Example 1-32. Georg Bayr, Flute Concerto No. 1 in D Major, op. 3, *Allegro*: written-out cadenza for bar 358, CZ-Pnm VI A 283.



Example 1-33. Georg Bayr, Flute Concerto No. 1 in D Major, op. 3, *Allegro*: pencilled cadenza fermatas at bar 358, CZ-Pnm VI A 283.



While Bayr may have been responsible for its creation, it is equally possible that the cadenza represents an independent addition devised by a later performer. Although the published version of the concerto names Louis de Ceccoli as its dedicatee,[73] a note in the

the flute part book of this manuscript copy remains. Also, the publisher on the Graben is the same firm that distributed the prints of Franz Bernardi's Flute Concerto in G Major.

[73] Louis de Ceccoli (referred to in contemporary reports in the *Allgemeine musikalische Zeitung* as "Herr v. Ceccoli") was a student of Georg Bayr and a crucial patron of his technical innovations. He is primarily noted for funding the development of the first "Panäulon" built by Stephan Koch in 1813. Bayr recounts that because of the high costs and "uncertain success" of the project, he persuaded Ceccoli to commission the prototype. Ceccoli famously ordered the instrument's G-foot joint to be mounted with silver keys as a gift for Bayr, a gesture that Koch cited in the *AmZ* as proof of the high esteem in which the patron held his teacher. As one of only three original owners of these experimental instruments, Ceccoli was later named as a key witness during the 1819 public dispute between Bayr and Koch regarding the invention's legal and artistic paternity. See *Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat* 3, [no. 31], Intelligenz-

lower right corner of the handwritten manuscript's title page records a performance in the Grand Duchy of Mecklenburg-Schwerin on 23 May 1821 and bears the signature of Severin Blätterbauer.[74] A talented Bohemian musician known at the time for his clarinet and double bass playing in several north German bands—most notably those in Schwerin and Berlin—Blätterbauer may have been not only the manuscript's owner and/or the music librarian for the 1821 performance, but also a participant in the concerto itself. He proudly referred to himself as a "well-beloved member" of the court's distinguished wind ensemble, the Theater Harmonie zu Schwerin.[75] The flourishes of the appended cadenza could very well have been composed by the court orchestra's flautist on that occasion. A less likely, though still conceivable, alternative is that Blätterbauer himself performed the concerto and wrote the cadenza. Bayr's op. 3 is not an especially demanding work,[76] and if we allow for the possibility that this member of the Theater Harmonie also possessed exceptional skill on the flute, then his authorship cannot be entirely ruled out.

The purists and professionals of the time who sought to achieve the highest degree of surprise and spontaneity in their cadenza performances turned to mastering impromptu improvisation, as was championed in the writings of Quantz and Tromlitz. However idealistic and charming this philosophy was, the reality of the matter was that a significant number of flautists eager to perform these concertos (as well as constituting the readership of Quantz's and Tromlitz's publications) were of amateur standing. Even if some of these were of sufficient technical prowess, they may not have had the instruction in composition and theory that was required for compelling musical delivery. Based on ample evidence from these seventy-eight manuscripts and early prints, many of the commissioned works provided written-out cadenzas to accompany the main body of concerto writing, tailored to each movement.

Blatt Nro. 1 ([17] April 1819): 252–253; also *Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat* 3, no. 32 (21 April 1819): 255–258.

[74] Bayr, "[dust cover title]," CZ-Pnm VI A 283.

[75] Milan Hankovec, *Významní rodáci Strakonicka* (Strakonice: the author, 2005), 32; referenced in "Severin Blätterbauer," in *Městské muzeum a galerie Vodňany*, accessed 2 November 2025, https://www.muzeumvodnany.cz/muzeum-galerie/oddeleni/badatelna/osobnosti/63-severin-blatterbauer.

[76] A Viennese critic writing in the *Wiener allgemeine musikalische Zeitung* in March 1813 commented on the newly announced publication of Bayr's op. 3 concerto, noting that, despite its "Grand" orchestral designation, the composition was deliberately crafted for the skilled amateur (*Liebhaber*) rather than for a virtuoso. *Wiener allgemeine musikalische Zeitung*, no. 11 (13 March 1813): 166–167.

Cadenza Affekten

Cadenzas in flute concertos convey *Affekt*—emotional character—tailored to the tempo of the movement. Quantz emphasised that the cadenza should "surprise the listener unexpectedly once more at the end of the piece, and to leave behind a special impression in his heart."[77] Both he and Tromlitz advocated specific stylistic choices depending on the movement's tempo:

> **Quantz:** Just as a gay cadenza is formed from extended leaps and gay phrases interspersed with triplets and shakes, &c., a melancholy one, on the other hand, consists almost entirely of small intervals mingled with dissonances. The first of these is suitable for a happy piece, the second for a very melancholy one. In this regard, you must take particular care not to lapse into absurd mixtures and confusions of the gay and melancholy.[78]

> **Tromlitz:** Cadenzas must be appropriate to the subject, as already stated, so that a joyful one should not be introduced into a sad movement, nor a sad into a joyful one; they must proceed from the principal passion.[79]

Quantz suggested that cadenzas in fast movements should incorporate leaps, lively phrases, triplets, and trills. Pleyel's Flute Concerto in G Major offers a whirlwind of vivacious developments of sequences and exchanges, featuring numerous leaps of an octave or larger. Starting off with several sequences that progress continuously from one to the next, the second line teases the listener with tessitura exchanges that also naturally accelerate into a swathe of demisemiquavers and a crescendo towards the final fermata before the cadential trill resolution (Example 1-34a and Example 1-34b).[80]

Example 1-34a. Ignaz Joseph Pleyel, Flute Concerto in G Major, *Allegro moderato*: cadenza fermata at bar 256, D-BFb C-on 10|1.



[77] Quantz, *On Playing the Flute*, 180.

[78] Ibid., 184.

[79] Tromlitz, *The Virtuoso Flute-Player*, 262.

[80] Ignaz Joseph Pleyel, "[dust cover title:] No I. | CONCERTO | pour le | FLUTE | avec Accompagnement de | Deux Violons, deux Hautbois, deux Cors, | Viola et Baſse. | DE DIFFERENTS AUTEURS. | et Arrangés | Par N: BARTH. | œuvre XIII. | À ROTTERDAM, chez N. BARTH, Marchand de Muſique | sur le Visserdÿk auprès de la Bourse. | Prix f. 2, 4," D-BFb C-on 10|1, Nicolaas Barth (Rotterdam), c. 1792, GroF 1207, Fürst zu Bentheimsche Musikaliensammlung Burgsteinfurt, Steinfurt.

Example 1-34b. Ignaz Joseph Pleyel, Flute Concerto in G Major, *Allegro moderato*: cadenza at bar 256, D-BFb C-on 10|1.



In contrast, both Quantz and Tromlitz recommended that slow-movement cadenzas feature more dissonance and smaller intervals to convey deep emotional complexity. Gassmann's Adagio from his Flute Concerto in C Minor features contemplative winding scalar passages, featuring injections of accidentals to bring out surprising tonal surprises and leading note flirtations to heighten the overall tension of the cadenza, even though the tonal character is in E-flat major—a relief from the overall C minor drama of the concerto (Example 1-35).[81]

Example 1-35. Florian Leopold Gassmann, Flute Concerto in C Minor, *Adagio non tanto*: cadenza at bar 75, D-Rtt Gassmann 7.



However, despite Quantz's explicit cautioning against "absurd mixtures and confusions" of sentimental characteristics, an examination of numerous flute concertos reveals a more nuanced reality. It is not uncommon to find slow-movement cadenzas that include leaps, triplets, or trills, as well as quick-movement cadenzas that might exhibit dissonance or smaller intervals.

With the second movement Largo cadenza for Wagenseil's Flute Concerto in D Major, D-KA Mus. Hs. 992, the opening ascending broken arpeggios do not detract from the severe nature of the cadenza in B minor, but rather significantly enhance its emotional dynamism and contrast in the way light and shadow are so masterfully intertwined in the dramatic paintings of Rembrandt. The opening jagged figure, in a mounting gesture, ascends to its peak at D6, only to gradually spiral downwards in a stepwise fashion,

[81] Gassmann, "Del Sigr: Gaſsmann," D-Rtt Gassmann 7.

accented with leading tones to each branch of the tonic triad (Example 1-36a and Example 1-36b).[82]

Example 1-36a. Georg Christoph Wagenseil, Flute Concerto in D Major, *Largo*: cadenza fermata at bar 80, D-KA Mus. Hs. 992.



Example 1-36b. Georg Christoph Wagenseil, Flute Concerto in D Major, *Largo*: written-out cadenza for bar 80, D-KA Mus. Hs. 992.



Variability reflects the performers' creative freedom and the interpretative possibilities within the genre. As musicians sought to express their individuality, the strict delineations proposed by theorists were often transcended, leading to original and compelling improvisations that could evoke a wide range of emotional responses regardless of the movement's tempo. This blending of approaches illustrates the multifaceted nature of performance practice throughout the eighteenth century, highlighting the soloist's role in shaping the expressive landscape of the music. Ultimately, the ability to adapt and incorporate diverse techniques into cadenzas serves to enrich the listening experience, allowing for a vibrant dialogue between the performer, the composer, and the audience.

Cadenza Borrowing

It has long been acknowledged that Western composers borrowed or adapted elements of musical ideas from each other (and especially from their own works as recycled material), from brief motifs to extensive phrases and even entire sections and movements. Naturally, this practice had an impact on written cadenzas, as is shown in the important work of Mather and Lasocki on classical woodwind cadenzas. Although they misattributed one of Umstatt's cadenzas (Example 1-37) to a flute concerto by Porpora (which does not contain written cadenzas, except for the briefest configuration of quavers located in the final movement), their general observation about musical borrowing remains pertinent;[83] one finds almost the identical cadenza at the end of the second movement Adagio ma non

[82] Wagenseil, "[dust cover title:]," D-KA Mus. Hs. 992.

[83] Lasocki and Mather, *The Classical Woodwind Cadenza*, 38.

troppo of the Flute Concerto in D Major by Johann Stamitz (1717–1757, Example 1-38).[84] Which came first is difficult to determine, as the approximate dates of composition for both works overlap. While Umstatt died in 1762, it is possible that some of his manuscripts were copied and circulated posthumously.

There is one observation that can be made of the Umstatt concerto that cannot be said for the work of Stamitz: Umstatt provides not one, but two cadenza options to choose from as addenda to the Allegro, mà non molto movement. As the first cadenza option is the one related to the Stamitz concerto, it is possible that Umstatt (if he was the borrower) decided that an alternative was to suffice in the end for the movement, but decided to keep both as a means of providing options for the flautist. This second option for a cadenza is intriguing in that while it differs from the first option in that it is slightly longer and contrasts with its musical ideas in its beginning and endings, the general harmonic framework is, at times, fairly recognisable between the two. They both begin in the tonic and eventually build up in a scale-wise fashion over two octaves before settling on the secondary dominant seventh (E^7). While this was a rather brief landing point for the first cadenza, it is dwelt upon for considerably longer in the second cadenza. We also see several instances of sequential development with the combination of leaps/neighbour tones and leaps/thirds. There is a constant sense of push and pull in the melody through restraint and acceleration, the finales of which end with a repeated semiquaver grouping in one case and with a buildup to a trill with quavers following a trill on the dominant in the other.

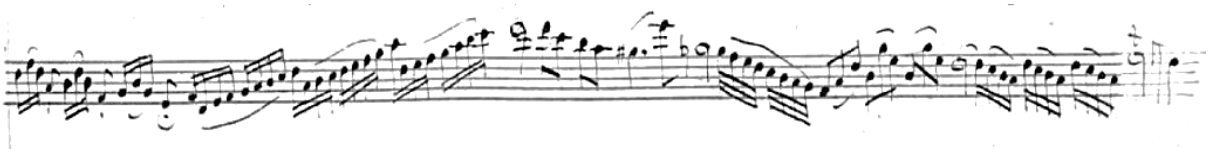
This cadenza borrowing also reveals how a prescribed *Affekt* for a movement influences the actual notes of the movement—one can play the identical musical line and have two entirely polarised musical outcomes. Is it something that can be defined by distinctive parameters in the manner Quantz illustrates? This comparison alone raises the possibility of cadenzas not only possessing compositional qualities when conveyed to audiences but also performance attributes, whereby the principal emotion of the movement is communicated through their instinctive and/or learned talents.

Example 1-37. Joseph Umstatt, Flute Concerto in D Major, *Allegro ma non molto*: cadenza at bar 79 (option 1), D-KA Mus. Hs. 749.



[84] Johann Stamitz, "[title page, b:] Concerto. In D:# | a: 5 Stromenti | Flauto Traverso | Violino Primo | Violino Secondo | Viola con Baſso | [incipit: Allegro Arioso., fl.] | Del Sigre Stamiz [sic.]," D-KA Mus. Hs. 914, Copyist 10 (RISM people/30030381) and Copyist 2 (RISM people/30035228), c. 1760–1770, GroF 127, RISM sources/453002601, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-25505.

Example 1-38. Johann Stamitz, Flute Concerto in D Major, *Adagio ma non troppo*: cadenza at bar 81, D-KA Mus. Hs. 914.



The Birth of the Eingang

As the latter half of the eighteenth-century progresses, my selection of flute concertos begins to expand from the prevalent model of end-of-movement cadenzas serving as the exclusive mode of improvisatory solo music in concerto movements towards a more varied approach, namely with the addition of the *Eingang*. Built on the dominant or dominant seventh harmony at imperfect cadences—or at perfect cadences in the tonalities of the dominant, mediant, or submediant—it serves as an exposed "entrance" for the soloist to transition between distinct solo and/or tutti sections.[85] Either fully improvised or composed, they tended to avoid modulating in order to preserve the movement's thematic coherence, and did not include a final trill.

In rondo finales, cadenzas and their shorter counterparts, *Eingänge,* were strategically placed at fermatas before the returns of the main theme, serving as thematic transitions that bridged dominant to tonic chords and highlighted the flautist's virtuosity. For flute concertos, the rondo cadenza or *Eingang* was a moment of playful energy, leveraging the instrument's agility to create seamless transitions and captivate audiences. The rondo cadenza or *Eingang* acted as a connective tissue, reinforcing the rondo's cyclical structure by preparing the listener for the theme's return. The harmonic simplicity of rondo *Eingänge*, typically starting on a V^7 chord, contrasted with the more complex $I^{6/4}$–V^7–I progressions of first-movement cadenzas, allowing the flautist to focus on melodic and rhythmic vitality. On the fermata sign within the context of the rondo, Tromlitz briefly explains:

> This sign occurs in the Rondo as well; there it sometimes indicates a simple stopping-point, but sometimes also a lead-in to the main theme. This embellishment on the straightforward stopping-point and the manner of leading-in is left up to the performer … the lead-in is not bound by any beat, but is a completely free fantasy … Such a lead-in must not be long, otherwise the listener will be led too far away from the main theme, and before he can grasp it on its return, it is past. The main sentiment should always be preeminent in the lead-in, so that the listener will be kept in it; but it is not always thus; if the lead-in is short, it fulfils its purpose if one plays through a few notes to return to the keynote, and that is all. The progression of this melody must, of course, be based on the rules of harmony, so as not to bring about false progressions.[86]

[85] Stowell, "Performance practice," 221.

[86] Tromlitz, *The Virtuoso Flute-Player*, 259–260.

Tromlitz recognises that the nature of the "lead-in" or *Eingang* is as a "free fantasy", however one wishes or can perform it, but he mainly wants to ensure its brevity so that there is not too long an aside between the end of a section and the return of the rondo theme. This issue seems to be even more important to him than necessarily maintaining continuity of the character of the *Eingang* with its host movement, further distinguishing it from the cadenza in its formal role within the concerto.

Many Viennese composers commonly placed fermatas over a long note, ranging from a crotchet to a semibreve depending on the movement's metre (Example 1-39), or a rest (Example 1-40), as exemplified by the Flute Concerto No. 18 in D Major by Franz Anton Hoffmeister (1754–1812).[87] Depending on its context, it could be interpreted as sustaining the fermata note exclusively, or sustaining the fermata note and lightly embellishing it, indulging in the silence of the rest, or teasing the pause with a small flourish. In a way, this degree of ambiguity is precisely aligned with Tromlitz's attitude towards the lead-in or *Eingang*, because the number of possibilities as to how performers can interpret these moments of repose is considerable.

Example 1-39. Franz Anton Hoffmeister, Flute Concerto No. 18 in D Major, *Rondeau. Allegro*: bar 63, DK-Kk mu 6304.2369.



Example 1-40. Franz Anton Hoffmeister, Flute Concerto No. 18 in D Major, *Rondeau. Allegro*: fermata at bar 95, DK-Kk mu 6304.2369.



Johann Baptist Vanhal (1739–1813) was especially fond of the *Eingang* and liberally applied it to the majority of his concertos; it was common for him to use it more than once within a concerto, particularly in a rondo movement, with the third movement, Rondo

[87] Franz Anton Hoffmeister, "CONCERT | pour La. | Flute Traverſiere | â | Deux Violons | Deux Obois | Deux Cors | Alte | et | Basſe | a | Compoſé | Par. Monsſr F: A: Hoffmeister.," DK-Kk mu 6304.2369, c. 1785, Giedde VIII, 20(a), GroF 440, RISM sources/150205092, Den Sorte Diamant, Det Kongelige Bibliotek på Slotsholmen, København (Copenhagen), https://soeg.kb.dk/permalink/45KBDK_KGL/1pioq0f/alma99122053591605763.

Allegretto from his Flute Concerto in E-flat Major including a staggering four *Eingänge*.[88] The first instance in the movement, at bar 22, is typical of the remaining three (bars 80, 155, and 189): a brief cascade of quavers to bridge the downward interval of a fifth, marked with an *Adagio* label to emphasise intentional direction behind this musical aside. It terminates with the restatement of the rondo theme that is labelled *Tempo primo* (Example 1-41).[89]

Example 1-41. Johann Baptist Wanhal, Flute Concerto in E-flat Major (Weinmann IIe Eb 1), *Rondo Allegretto*: Eingang at bar 22.



It must also be noted that the lead-in was not exclusively identified with rondo movements, but rather considered as a rhetorical tool that could be employed in any movement at any moment the composer wished to create a transitory gesture between sections. During the first movement Moderato of Vanhal's Flute Concerto ("Quintette") in B-flat Major, an unmetrical scale of over an octave gracefully guides the ear down from the zenith of musical tension towards the restatement of the flute's opening solo phrase (Example 1-42).[90]

Example 1-42. Johann Baptist Vanhal, Flute Concerto ("Quintette") in B-flat Major, *Moderato*: Eingang at bar 141, D-Rtt Vanhal 44.



[88] Johann Baptist Wanhal, *Flute Concerto in E-flat Major* (Weinmann IIe Eb 1), ed. Allan Badley (Wellington: Artaria Editions, 2001), 3rd movement, bars 22, 80, 155, 189. Based on the manuscript, DK-Kk mu 6304.2368, Giedde VIII, 10, at Den Sorte Diamant, Det Kongelige Bibliotek på Slotsholmen, København (Copenhagen).

[89] Wanhal, *Flute Concerto in E-flat Major* (Weinmann IIe Eb 1), 3rd movement, bar 22.

[90] Johann Baptist Vanhal, "Une | QUINTETTE | composé par | Sigr VANHALL | pour la | FLUTE | DEUX VIOLONS | VIOLE & | BASSO. | Le prémier Eſſai d'imprimer La Musique d'une maniere nouvellement inventée | par | Henri Philippe Boſſler | Se trouve à Stouttgard [sic.], chére Christ[oph]. Fr[i]ed[rich]. Cotta | Imprimeur-Libraire de la Cour. | FLAUTO.," D-Rtt Vanhal 44, Christoph Friedrich Cotta (Stuttgart), 1779, GroF 135, RISM sources/990065374, Fürst Thurn und Taxis Hofbibliothek, Regensburg.

It should not come as a surprise that composers began to elaborate on the basic premise Tromlitz outlined, exploring how *Eingänge* could be expressed within the musical text. Václav Pichl (1741–1805), during the second movement Adagio of his Flute Concerto in G Major, utilises it as a series of demisemiquaver flourishes, exclusively outlining a diminished seventh harmony, in order to prolong a heightened tension created by the immediately preceding chromatic *catena di trilli* (Example 1-43).[91] Only three bars later, lies a cadenza fermata bar; while the cadenza trill formula of a sustained fermata note on the tonic six-four, a *Vorschlag* quaver, and trill placement over the minim on the second scale degree is clearly spelt out, Pichl did not take the opportunity to write out a cadenza in the way that he had for this *Eingang*.

Example 1-43. Václav Pichl, Flute Concerto in G Major, *Adagio*: Eingang at bar 32, D-B Mus. ms. 17419/5.



If a rondo movement included more than one *Eingang*, a composer sometimes took the opportunity to prescribe variation for the sake of musical interest and maturation of musical events unfolding throughout the rondo. The three *Eingänge* in Hoffmeister's Flute Concerto in G Major exhibit notably varying attitudes.[92] The first is dignified in its simplicity and the fluid nature of weaving semiquavers to connect the three fermatas (Example 1-44);

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[91] Václav Pichl, "[dust cover title:] Concerto in G. | Flauto-traverſo principale. | Violino primo. | Violino Secondo. | Corno primo. | Corno Secondo. | Viola e Baſso. | Del Sigr. Wenceslao Pichl.," D-B Mus. ms. 17419/5, c. 1760–1790, GroF 1038, *Katalog Breitkopf* (1782), Musikabteilung, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin.

[92] Franz Anton Hoffmeister, "CONCERT | pour La | Flutetraversiere | â | Deux Violons | Deux Obois | Deux Cors | Alte et Baſse | Composé | par | MR FRANC., ANT, HOFFMEISTER | Publié, et se Vend â Vienne au Magazin de Musique du Mr Hoffmeister.," DK-Kk mu 6208.0397, F. A. Hoffmeister (No. 34), Vienna, 1786, Giedde VIII, 20(b), Grof 1376, Den Sorte Diamant, Det Kongelige Bibliotek på Slotsholmen, København (Copenhagen), https://soeg.kb.dk/permalink/45KBDK_KGL/1pioq0f/alma99122518945505763.

the second uses a slightly ambiguous chromatic bridge to a chirpy descent of daggered quavers highlighting the dominant seventh harmony of the movement's tonic (Example 1-45); and the final one is embroiled in the struggle to resolve the conflict introduced in the movement's Minore section, punctuated with a trill and additional flourishes, ending similarly to the second with its quavers made even punchier with the lower octave grace notes that precede each one (Example 1-46).

Example 1-44. Franz Anton Hoffmeister, Flute Concerto in G Major, *Rondo. Allegretto: Eingang* at bar 56, DK-Kk mu 6208.0397.



Example 1-45. Franz Anton Hoffmeister, Flute Concerto in G Major, *Rondo. Allegretto*: *Eingang* at bar 86, DK-Kk mu 6208.0397.



Example 1-46. Franz Anton Hoffmeister, Flute Concerto in G Major, *Rondo. Allegretto*: *Eingang* at bar 129, DK-Kk mu 6208.0397.



Composers of the early nineteenth century became accustomed to writing *Eingänge* in such a florid manner that there was little left to distinguish it from a cadenza, apart from the harmonic function it assumed in order to identify it with the dominant, as well as its significant role in leading back into a rondo theme. The *Eingang* preceding the final restatement of the third movement's rondo theme in the Flute Concerto in C Major, op. 22, by Philipp Riotte (1776–1856) displays several whimsical musical ideas that are put together in a way that invites a dazzling last hurrah for the soloist before the conclusion of the

concerto (Example 1-47).[93] While still functioning as an *Eingang*, its bravura character also serves as a satisfactory variant of a cadenza in keeping with the mentality of its usual first-movement function.

This overlap raises a natural question: at what point does an *Eingang* cease to be an *Eingang*? The distinction proposed here is functional rather than stylistic. Regardless of length, virtuosity, or thematic invention, an *Eingang* retains its identity so long as it fulfils a specific harmonic office—typically dwelling on or approaching the dominant—in order to prepare the return of a rondo theme or comparable formal event. A cadenza, by contrast, characteristically prolongs or defers a structural cadence at a moment of formal arrival, most often the end of a recapitulation, rather than launching a return. Where a passage does both at once, as in Riotte's example, it is best understood not as a hybrid genre but as an *Eingang* that has borrowed the rhetorical scale of a cadenza while retaining the harmonic and formal function that defines the term.

Example 1-47. Philipp Jakob Riotte, Flute Concerto in C Major, op. 22, Thême avec Variations: *Eingang* at bar 372 before final *Tempo primo* and Più Allegro tutti finale, D-B Mus. 10583/1.



The Evolution of Fermatas, Cadenzas, and Eingänge as Formal Events

Pause Fermatas

Descriptively, fermatas in eighteenth-century flute concertos serve not only as improvisatory opportunities for *ad libitum* embellishment but also embody roles as structural pauses (e.g.,

[93] Philipp Jakob Riotte, "[dust cover title:] Concert | POUR LA | FLÛTE | avec accompagnement | de 2 Violons, 2 Hautbois, 2 Bassons, 2 Cors, | 2. Trompettes, Timbales, Viola et Basse | compose et dedié | A M: G. P. Hildebrand | par | P. I. RIOTTE. | Op. 22 | Chez A. Kühnel, | Bureau de Muſique à Leipzig. | Pr. 1 Rp. 12 gl.," D-B Mus. 10583/1, Ambrosius Kühnel (Leipzig), c. 1811, Stabi Digitalisierte Sammlungen, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin, http://resolver.staatsbibliothek-berlin.de/SBB0000599600000000.

grand pauses, rhetorical pauses). A fair number of the fermatas examined were unrelated to cadenzas and *Eingänge*, even when they might have coincided temporally within a concerto movement to warrant the use of Quantz's musical "surprise."

Eva and Paul Badura-Skoda revive a definition of the unembellished fermata from Johann Georg Sulzer's *Allgemeine Theorie der Schönen Künste:*

> The fermata helps to express powerful emotions at points where they reach their climax, and also to enhance the expression of amazement, like an outcry. They interrupt the melody, just as a man strongly moved may hesitate slightly after an outburst, and then go on still more violently.[94]

For example, in the Concerto in B-flat Major for Harpsichord, Flute, Violin & Basso by Georg Matthias Monn (1717–1750), a lone fermata at bar 97 in the flute part marks the junction of the final solo and tutti sections (Example 1-48).[95] Yet its harmonic context—a perfect cadence rather than a tonic six-four—lacking cadential context, suggests an elision rather than a cadenza prompt, or possibly an abandoned idea or a copyist error. Cliff Eisen describes an environment in Austria and southern Germany during the 1770s and 1780s where printing music was still not an established practice; a letter from Leopold Mozart to his son Wolfgang in 1777, in fact, warns him of the necessity to supervise the copyist "the whole time" so as to guard against the otherwise inevitability of "a thousand mistakes."[96] In the case of Vienna, Eisen refers to the letter of a noticeably frustrated Wolfgang Amadeus Mozart to Leopold on 4 July 1781, where he complains that "the charge for copying is so very heavy in Vienna; in addition to which they copy most atrociously."[97]

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[94] Eva and Paul Badura-Skoda, *Interpreting Mozart on the Keyboard*, trans. and ed. Leo Black (New York: St. Martin's Press, 1962), 239, https://archive.org/details/interpretingmoza00badu/page/n5/mode/2up.

[95] Georg Matthias Monn, "Concerto: Ex B: moll. | à | Clavicembalo. | Flauto Traverso. | Violino. | è | Baſso. | Del Sig:re G: M: Monn.," D-B Mus. ms. 14630/1, composed before 1750 (copyist manuscript, c. 1780), DTÖ 39/43, RISM sources/453501269, Stabi Digitalisierte Sammlungen, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin, http://resolver.staatsbibliothek-berlin.de/SBB00019D2600000000.

[96] Cliff Eisen, "The Mozarts' Salzburg Copyists," in *Mozart Studies*, ed. Cliff Eisen (Oxford: Clarendon Press, 1991), 254. See Leopold Mozart's letter to Wolfgang on 15 October 1777: Emily Anderson, trans. and ed., *The Letters of Mozart and His Family*, vol. 2 (London: Macmillan and Co., Limited, 1938), 466.

[97] Emily Anderson, trans. and ed., *The Letters of Mozart and His Family*, vol. 3 (London: Macmillan and Co., Limited, 1938), 1115.

Example 1-48. Georg Matthias Monn, Flute Concerto in B-flat Major, *Allegro* (first movement): a fermata is indicated exclusively for the flute at bar 97, D-B Mus. ms. 14630/1.



From a structural perspective, the fermata is conveniently located at the intersection of the movement's final solo section and the last tutti statement (indicated by the symbol *T:* in the "Basso" part). Conventionally, this is an ideal place to give momentary pause to the movement's musical flow for a spontaneous interjection by one (or possibly more) of the soloists of the concerto, particularly for the flautist, as theirs was the only part to contain the marking. However, this junction rather fulfils the function of an elision than represents a cadential stopping point. The driving quavers in the "Basso" and harpsichord left hand (having swapped roles from soloist to basso continuo in the tutti section, most obviously through the appearance of figured bass notation), as well as the decisiveness of the unison entry of flute and violin at bar 97, makes it difficult to say with certainty that this is an effective place for a cadenza.

Harmonically, the elision is approached by a perfect cadence and not by the more recognisable arrival at a tonic six-four or dominant seventh that is then normally resolving a trill on the second scale degree. There is also no evidence to suggest that this is a reference marker for a *da capo al segno*. Could it simply have been a mistake on the part of the copyist, as suggested (as apparently, this is a much later manuscript copy from decades after Monn died in 1750), or perhaps the relic of a musical decision that was, in the end, dismissed?

Similarly, Quantz's Flute Concerto in C Minor omits the possibility of a cadenza entirely from the composition, which is surprising, given the fact that he devoted an entire chapter to the understanding and creation of cadenzas in his monumental work, first published one year earlier, the *Versuch einer Anweisung die Flöte traversiere zu spielen*.[98] Instead, by omitting the cadenza, Quantz utilises the fermata to augment two dramatically

[98] Johann Joachim Quantz, "[dust cover title:] Del Sigr: Quanz. [sic.] | Concerto.," D-Rtt Quantz 2, 1753, QV 5:32, GroF 86, RISM sources/450010709, Fürst Thurn und Taxis Hofbibliothek, Regensburg; Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Johann Friedrich Voß, 1752), https://archive.org/details/VersuchEinerAnweisungDieFlteTraversireZuSpielen1752.

opposing effects of "grand pauses" during the concerto. First appearing in the first movement, Allegretto e con Spirito, at bars 3 and 97, a "sonic vacuum"[99] generated by the grand pause immediately follows a scalar descent of an octave and resolution to the dominant, the awesome might of the concerto ensemble in unison now on full display (Example 1-49).

Example 1-49. Johann Joachim Quantz, Flute Concerto in C Minor, *Allegretto e con spirito*: unison tutti arriving at a "grand pause" fermata at bar 3 and again at bar 97, D-Rtt Quantz 2.



Interestingly, twenty years later, Holzbauer continued this tradition of the unison tutti surge towards a dramatic "grand pause" at the half cadence towards the start of the Allegro moderato of his Flute Concerto in D Major (Example 1-50).[100] Much in the style and

[99] The term "sonic vacuum" is used here as an analytical concept coined by the author (2024).

[100] Ignaz Jakob Holzbauer, "[dust cover title:] Concerto à 5. Strome. | Flauto Traverso Principale. | Violino Primo | Violino Secondo | Viola | con Baßo | Del Sgr. Holzbauer," D-Rtt Holzbauer 12, c. 1770, GroF 56, RISM sources/450009836, Fürst Thurn und Taxis Hofbibliothek, Regensburg.

manner of the earlier work of Quantz, Holzbauer's forces employ downward, stepwise dotted rhythms, and emphatic thumps.

Example 1-50. Ignaz Jakob Holzbauer, Flute Concerto in D Major, *Allegro moderato*: fermatas in all parts creating a dramatic pause in the first tutti at bar 11, D-Rtt Holzbauer 12.



Returning to Quantz's Flute Concerto in C minor of 1752, and in stark contrast to the grand pauses in the first movement, in the Arioso ma mesto he highlights the uncertainty and vulnerability of the flute during its solo section at bar 107 with the nearly transparent texture of two accompanying violins as they weave towards a cadencing in the dominant from a diminished seventh harmony (Example 1-51). The way this is structured could very easily be adapted to a brief moment of solo contemplation for the flautist, as they have to weave their way back to what becomes the closing statement of the solo section before the movement's final tutti.

Example 1-51. Johann Joachim Quantz, Flute Concerto in C Minor, *Arioso ma mesto*: flute and violins arrive at fermata pause at bar 107, D-Rtt Quantz 2.



Early in 1778, Wolfgang Amadeus Mozart adopted a similar approach in order to invite a moment of more profound reflection during his second movement, Adagio ma non troppo of the Flute Concerto in D Major, K. 314.[101] This fermata pause serves two crucial purposes from rhetorical and emotional perspectives (Example 1-52). First, it magnifies a significant sense of uncertainty and doubt that resonates with the sudden deceptive harmonic arrival at the submediant (E minor triad) instead of the expected tonic, which had already been thwarted by the two D-sharp quavers of the second violin part in the previous bar that yearn to be resolved up a semitone. Second, the fermata allows for a restatement and resolution of the phrase that began a few bars earlier, now with an expanded string section from the original pair of violins that naturally swells with intensity and cohesion towards the cadence.

Example 1-52. Wolfgang Amadeus Mozart, Flute Concerto in D Major, K. 314, *Adagio ma non troppo*: fermata pause at bar 72.



Advancing into the nineteenth century, composers began weaving distinctly symphonic elements into their concertos. For example, in the case of Riotte's Flute Concerto in C Major, op. 22, the first movement opens with a grand twelve-bar Adagio, subjugating the solo flute to act in accordance with the tutti in several forte interjections. To conclude the tutti introduction, Riotte holds a fermata on the dominant seventh harmony of bar 12, which then gives enough space in the musical texture to render the cheerful ensuing first solo flute entry, a pleasant surprise (Example 1-53).[102]

[101] Wolfgang Amadeus Mozart, *Konzert in D für Flöte und Orchester KV 314 (285d)*, ed. Franz Giegling (Kassel: Bärenreiter-Verlag, 1981).

[102] Riotte, "[dust cover title:]," D-B Mus. 10583/1.

Example 1-53. Philipp Jakob Riotte, Flute Concerto in C Major, op. 22, first movement: *Adagio* introduction followed by the *Allegro* solo opening, D-B Mus. 10583/1.



Franz Paul Lachner (1803–1890), a German composer and conductor active primarily in Munich and a close associate of Schubert, draws from both the sonic vacuum seen in Quantz's fermata pause and its contemplative counterpart found in Mozart and incorporates them to help contour the polarized moods found in his Flute Concerto in D Minor.[103] Beginning with the latter concept of an introspective pause, which temporally arrives first in the concerto at bar 222, the fermata acts as an unexpected buffer between two distinctly bustling sections of the second solo entry (Example 1-54). In doing so, a great amount of tension and doubt is injected into the momentum of the musical line, as this is also one of the softest and most delicate moments in the entire concerto (marked ***ppp***).

Of further interest is how Lachner treats the fermata placement in the solo flute part versus where he decides to place it among the remaining instruments: the flute's fermata is located above the minim, while the tutti finds theirs over the quaver rest at the end of the bar. The implication is that the flute is to take on the executive action of guiding the tutti from the tonic six-four chord of the minim to the dominant seventh chord of the quaver before the *tempo primo* in the following bar: the question remains, however, as to how much license is afforded to the flautist in conducting this chordal resolution.

The simplest and least controversial solution would be to create an agogic accent on the minim by elongating it, followed by a physical gesture from the soloist to indicate the placement of the quaver. A more inventive approach would be for the soloist to add a brief *ad libitum* line that connects the interval of a falling sixth from D5 to F#4, while still conducting the orchestra with a physical gesture. The tendency of nineteenth-century composers, as explored throughout this chapter, was to assume authority about what is left to the imagination and what is expected to be adhered to. However, this circumstance does

[103] Franz Paul Lachner, "[cover title:] Concert für die Flöte. | Partitur. | componirt Wien, circa 1832.," D-Mbs Mus.ms. 5789, Vienna, c. 1832, RISM sources/456081840, Münchener Digitalisierungszentrum (MDZ), Bayerische Staatsbibliothek, Munich, https://www.digitale-sammlungen.de/view/bsb00074856?page=1.

present an opportunity for either option to be explored by the soloist and their orchestral counterpart, as both can be historically substantiated.

Subsequently, the dramatic fermata pause at bar 240 acts much as it had with Quantz and Holzbauer by using the silence after a thunderous clap by the tutti orchestra on the second beat of the bar to bring the music to a grinding halt (Example 1-55). From this silence, the flute emerges *pianissimo*, completely exposed in the prolonged silence of the orchestra for the next two bars of its repeated sighs, until only the first and second violins lend a sympathetic hand in the final resolution of the written E–D appoggiatura at bar 244. The concerto falls into silence once again during an unmarked grand pause in bar 245, further exacerbating the feeling of loss or of being forgotten. This musical gesture is repeated twice more, in full and then only partially, up a fourth and then up another fifth to complete the octave, emphasising a musical "wandering" of the soloist until momentum is resumed towards the inception of the tutti entry at bar 261. This repetition of prolonged silence, more prolifically applied by Lachner than by any of the other composers in my selected flute concerto repertoire, underscores the creative potential of a single fermata pause.

Example 1-54. Franz Paul Lachner, Flute Concerto in D Minor, *Allegro maestoso*: contemplative fermata transition led by the flute at bar 222, D-Mbs Mus.ms. 5789.



Example 1-55. Franz Paul Lachner, Flute Concerto in D Minor, *Allegro maestoso*: "dramatic" fermata at bar 240, D-Mbs Mus.ms. 5789.



Integrated Cadenzas: A Three-Part Narrative Melodic Structure

Both Quantz and Tromlitz comment on incorporating memorable excerpts from the movement into their cadenzas, going so far as to promote the concept as a highly recommended "advantage" or "emergency aid."[104] They suggested that, in instances where inspiration might falter, a musician could craft their cadenza from one of the more appealing phrases found within the concerto. This approach not only provides a creative solution but also ensures that the emotional essence or "passion" of the original music is maintained. Edward R. Reilly notes in his translation of Quantz's treatise that the German musicologist Arnold Schering (1877–1941) comments that, contrary to Quantz's opinion, it was uncommon for thematic material to be used in cadenzas, which rely heavily on scales and arpeggios instead.[105] This is undoubtedly substantiated by the written cadenzas found in my eighty-year corpus of flute concertos.

There are exceptions to this practice outside the flute-concert repertory, of course. Throughout the latter half of the eighteenth century, and especially in the piano concertos of W. A. Mozart—Swain explains when referencing work on cadenzas by Eva and Paul Badura-Skoda—cadenza melodic structures evolved to often incorporate a three-part narrative that balanced virtuosic passagework, thematic development, and conclusive resolution.[106] Badura-Skoda summarises the most common characteristics of each part as

[104] Quantz, *On Playing the Flute*, 182; Tromlitz, *The Virtuoso Flute-Player*, 262.
[105] Quantz, *On Playing the Flute*, 182, footnote 1.
[106] Swain, "Form and Function," 40–44.

follows, then proceeds to elaborate on each one in detail (pp. 216–234), drawing from the surviving cadenzas of Mozart's piano concertos:

> […] an 'opening' (I), which begins either with one of the themes of the concerto or with virtuoso passage-work, some of it new and some of it already used; in either case, the opening passes over into a middle section (II), which is almost always a sequential development of some important theme or motive from the concerto movement, usually leading to a sustained chord or a long note in the lower register. This is the starting point for a number of virtuoso runs, arpeggios, etc., which lead to the closing section (III) of the cadenza, usually ending on a trill.[107]

The third movement cadenza of Michael Haydn's Flute Concerto in D Major is also representative of Badura-Skoda's three-part classification system (illustrated in Example 1-56).[108] Starting from the sustained D6 minim under the fermata, the line descends through a rapid grouping of semiquavers, navigating semitones and auxiliary notes around a harmonic structure representing the transition through the dominant back to the tonic. Once it lands on the crotchet F#5, the cadenza proceeds with the recognisable restatement of the theme, originally stated in the movement from bars 42–46 (reproduced in Example 1-57). The line then immediately spirals upwards into a final virtuosic flourish, initially slightly chromatic, before solidifying the tonic and whisking the listener towards the concerto's final cadential trill and resolution.

Example 1-56. Michael Haydn, Flute Concerto in D Major, *Allegro assai*: cadenza for bar 186, D-Dl Mus. 3403-O-500.



[107] Badura-Skoda, *Interpreting Mozart on the Keyboard*, 215–216.

[108] M. Haydn, "Conzerto in D.," D-Dl Mus. 3403-O-500.

Example 1-57. Michael Haydn, Flute Concerto in D Major, *Allegro assai*: the phrase that inspired the movement's cadenza, bars 42–48, D-DI Mus. 3403-O-500.



While the cadenzas of the aforementioned Flute Concerto in G Major by Gluck appear to be distantly related to their respective movements at best, the three written-out cadenzas in Michael Haydn's D major flute concerto demonstrate thematic relationships with the melodic content of the main solo material of each respective movement—a concept that was to be enshrined in the cadenza formulations of Mozart's piano concertos. It is as if the cadenzas are organic continuations from the preceding musical content, but with an inventiveness introduced at the discretion of the performer, and with a brevity that Quantz would applaud.

The first-movement cadenza (Example 1-58), for example, possesses a likeness to the second half of the "recapitulation" that returns to the tonic and restates previous dominant material in the home tonality. The opening of the cadenza, comprising two iterations of a crotchet anchoring two triplet semiquaver groupings, can be viewed as a reversal of the bars immediately following the start of the descending phrase from bar 82. Bars 83 and 84 each start with two triplet groupings followed by a tied crotchet. Subsequently, in the cadenza, where it begins as regular semiquavers from the note D6, it can be viewed as a reduction of the final closing phrase of the solo part from bars 88–93.

Example 1-58. Michael Haydn, Flute Concerto in D Major, *Allegro moderato*: cadenza for bar 96, D-DI Mus. 3403-O-500.



As in the previous movement, much of the material for the second movement's cadenza (Example 1-59) can be seen to derive from and extend the descending triplet

semiquavers from the closing phrase of the final solo section (bar 85). The octave leaps at the beginning, and tenth leaps at the end of the cadenza, invoke the periodic leaps witnessed in the movement, although the connection here is not as clearly defined as it is with the descending stepwise triplet semiquavers. Levin's emphasis on Mozart's written cadenzas as structural integrations requiring a "precise command of the melodic, harmonic, and rhythmic vocabulary" contrasts with the flute concerto repertoire's general adherence to spontaneous, yet emotionally compatible ideas.[109]

Example 1-59. Michael Haydn, Flute Concerto in D Major, *Andante*: cadenza motif, D-Dl Mus. 3403-O-500.



A similar approach was taken by the person responsible for one of the written manuscripts of the Flute Concerto in D Major (Badley II:D1) by Leopold Hofmann (1738–1793).[110] Existing in no other manuscript copy of the concerto, the integrated written-out

[109] Robert Levin, "Instrumental Ornamentation, Improvisation and Cadenzas," in *Performance Practice: Music After 1600*, ed. Howard Mayer Brown and Stanley Sadie (London: The Macmillan Press, 1989), 284; cited in Berkowitz, "Cadenza," 153.

[110] Rikki A. Wolpowitz, "Leopold Hofmann Concerto in D Major for Flute and String Orchestra: The 'Hofmann-Haydn Flute Concerto in D Controversy'" (MPerf thesis, Royal College of Music, London, 2021), https://www.academia.edu/51119235/Leopold_Hofmann_Concerto_In_D_Major_For_Flute_And_String_Orchestra.

cadenza towards the end of the Allegro moderato first movement takes the emphatic opening motif and creates a playful variation that is repeated several times, highlighting and confirming the tonic triad (Example 1-60a and 1-60b).[111]

Example 1-60a. Leopold Hofmann, Flute Concerto in D Major, *Allegro moderato*: motivic variation and repetition from the movement's opening theme, D-B Mus. ms. 10724/25.



Example 1-60b. Leopold Hofmann, Flute Concerto in D Major, *Allegro moderato*: motivic variation and repetition from the movement's opening theme (Example 1-60a), cadenza at bar 110: D-B Mus. ms. 10724/25.



It is noteworthy that this structural trend in devising Classical cadenzas was foreshadowed by Haydn well before Mozart mastered and solidified it through his piano concerto cadenzas. However, the three-part cadenza structure does not apply to the extant written cadenzas for the flute concertos from late in my designated period. The manuscripts for the concertos by M. Haydn and Hofmann appear to be the only ones that attempted to apply this practice to their written cadenza examples, and those by Umstatt, Pleyel, Neubauer, and Cartellieri were written carefully to match the sentiment and style of the respective home movements, but did not directly quote material, or follow anything resembling a tripartite structure. While from a pedagogical perspective, it is illuminating and fruitful to teach the creation of classical cadenzas based on Mozart's model, after

[111] Leopold Hofmann, "[cover title, b:] No: 47. | Concerto in Dx | â | Flute Traverso | Violinis 2bus | Cornibus 2bus in D. | Viola | e | Basso. | [incipit: Allegro moderato, fl.] | Dall' Sigr: Leopold Hoffmann. | [pencil:] 375 | [ink:] B.d.G.," D-B Mus. ms. 10724/25, c. 1775–1800, misattributed to Joseph Haydn, GroF 46, RISM sources/452021643, Musikabteilung, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin.

examining the extant flute concerto cadenzas, especially those contemporary with Mozart, it becomes necessary to exercise caution in reaching conclusions about the extension of the practice to them.

Ambiguous Cadenza and Eingang Transitions

William Hogarth posits a rhetorical question that neatly summarises his thoughts regarding uniformity and regularity in his influential treatise on visual aesthetics: "If uniform objects were agreeable, why is there such care taken to contrast, and vary all the limbs of a statue?"[112] The most exceptional and moving examples of music from this era of music-making came not from naïve predictability and orderliness, but rather from how composers and performers were able to masterfully weave symmetries of phrase, rhythm, consonance, dynamics, texture, and timbre with elements that defy expectation. Those elements that embrace ambiguity are often those that stir our curiosity.

Thus far in this study, we have witnessed the tendency for a cadential formula to start on the first downbeat of a bar. Logically and in terms of the subjective perception of the listener, this draws the optimal amount of attention and emphasis to the transition from tutti texture to exposed solo display for the cadenza. Holzbauer, however, had something else in mind when approaching this consequential turning point in the first movement, Allegro molto of his Flute Concerto in D Major, D-Rtt Holzbauer 11. Immediately prior to the cadenza fermata of bar 139, the flute descends the octave of a D major scale before rocketing back up the octave again to land on a trill (Example 1-61).[113]

Concurrently, the string orchestra combines upper-string rhythmic pulsation with sustained lower strings until an abrupt termination of the violins and viola on the second minim of bar 138, which, in combination with the flute and *basso,* creates a tonic six-four harmony. The *basso* carries over into the following bar with its tied A, by this point sustaining the dominant harmony for the flute to resolve with its impromptu cadential trill. The impact of how this series of events unfolds, however, leaves the listener feeling as if the soloist arrived at the cadenza point prematurely (Example 1-62). Had Holzbauer shifted the trilled minim by half a bar, all would have been straightforward. It is as a result of this deliberately off-kilter harmonic anticipation and arrival on the "weak" part of bar 138 that a considerable degree of metric tension is created; this is a relatively unconventional tactic that Holzbauer cleverly employs in order to magnify the importance of the cadenza, but also to do so in a way that caught musicians off-guard when they were accustomed to a different practice.

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[112] William Hogarth, *The Analysis of Beauty*, ed. Charles Davis (London: John Reeves, 1753; repr., Arthistoricum.net, 2010), 43 [20], *FONTES* 52 (Hogarth 1), https://doi.org/10.11588/artdok.00001217.
[113] Holzbauer, "[dust cover title:]," D-Rtt Holzbauer 11.

Example 1-61. Ignaz Jakob Holzbauer, Flute Concerto in D Major, *Allegro molto* (first movement): tonic six–four arrival preceding the cadenza fermata at bar 139, D-Rtt Holzbauer 11.



Example 1-62. Ignaz Jakob Holzbauer, Flute Concerto in D Major, *Allegro molto* (first movement): tonic six–four harmony preceding a downbeat dominant fermata, bars 138–139, D-Rtt Holzbauer 11.



The Flute Concerto in E Minor, op. 86, by Franz Krommer (1759–1831) introduces third-movement transitions between solo and tutti sections (Example 1-63 and Example 1-64) that are musically seamless to an extent that it would be difficult to pinpoint the starts of the *Eingang* transitions if Krommer had not labelled *Ferma* respectively at bars 278 and 313; they are fully incorporated elements of the composition that require sensitive interpretation in performance.[114] The ambiguity here lies in the elision of music from the main body of the work with a rhetorical aside that, while fully written out and metred, impersonates gestures of spontaneous musings.

[114] Franz Vinzenz Krommer, "CONCERT | für | FLÖTE | mit Begleitung des ganzen Orchester | Verfaſst und dem | HERRN BARON | J: N: KULMER von SOMSYDUAR | gewidmet | von | FRANZ KROMMER. | 86tes Werck. | Wien | im Verlage der k. k. pr. chemie-Druckerey | des S. A. Steiner u. Comp. | 14 bög," D-KA DonMusDr 1744, (Vienna: S. A. Steiner & Co., c. 1810), GroF 2095-e, RISM sources/990035298, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-44291.

Example 1-63. Franz Vinzenz Krommer, Flute Concerto in E Minor, op. 86, *Allegro moderato* (3rd movement): *Ferma* from bars 278–291, D-KA DonMusDr 1744.



Example 1-64. Franz Vinzenz Krommer, Flute Concerto in E Minor, op. 86, *Allegro moderato* (3rd movement): *Ferma* from bars 313–320, D-KA DonMusDr 1744.



Carl Gottlieb Reißiger (1798–1859) takes the concept of ambiguity a step further by embedding transitory material directly into important motivic material.[115] Towards the beginning of the Allegretto of his Concertino for Flute and Orchestra, op. 60 (Example 1-65), after the flute is gradually highlighted in the crescendo pedal from bars 242 to 244, the tutti completely fades away, giving the solo flute the opportunity to express a series of trochaic "sighs" in the form of slurred quaver couplets, which after a sudden outcry in bar 246 winds its way back down to resolve in the section's tonic of G minor.[116]

Earlier convention would likely have dictated a fermata over the crotchet D6 on the downbeat of bar 244 to clarify to all parties that the attention is to be given solely to the

[115] Carl Gottlieb Reißiger, "CONCERTINO | pour la Flûte | avec Accompagnement | d'Orchestre | ou de Pianoforte | composé et dedié | à Monsieur A. B. Fürstenau | par | C. G. REISSIGER. | Op. 60. Propriété de l'Editeur. | Berlin. | chez A. M. Schlesinger libraire et éditeur de musique. | Unter den Linden No. 34. | 1568.," D-B Mus. 5450 (Berlin: A. M. Schlesinger, 1829), Stabi Digitalisierte Sammlungen, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin, http://resolver.staatsbibliothek-berlin.de/SBB0000BD0B00000000.

[116] Carl Gottlieb Reissiger, *Concertino für Flöte und Orchester op. 60*, ed. Dieter H. Förster (Adliswil: Edition Kunzelmann, 1980).

flautist at this point, as this temporary suspension of the dominant harmony is in every respect behaving as an *Eingang*. Yet Reißiger cleverly devises a way to expand this function of harmonic delay by shifting the focus of the listener from the overall picture of his concealed *Eingang* to the sighing motif that defines it. Bars 262–264 (Example 1-66) is one of several variations throughout this contemplative interlude that fixates on the development of the sigh and its driving nature, echoed by the pulsing trochaic crotchet-quavers of the timbral pairings of clarinets and bassoons, and cellos and contrabasses, alternating every two bars through much of the Allegretto.

Keefe's focus on solo-orchestra dialogue highlights the cadenza's role in dramatic interplay, and can be extended to describe the subtle intricacies of interaction between the flute's execution of an *Eingang* hidden in plain sight and its woodwind and string counterparts.[117] Just as Beethoven had mastered the germination of musical variation from the smallest of musical fragments, Reißiger demonstrates his command over harmonic delay in how he dissects the *Eingang* and recycles its essence time and again.

[117] Keefe, *Mozart's Piano Concertos*, 66.

Example 1-65. Carl Gottlieb Reißiger, *Concertino für Flöte und Orchester op. 60*, *Allegretto*: concealed *Eingang* following the start of the solo section (bars 244–248).



Example 1-66. Carl Gottlieb Reißiger, *Concertino für Flöte und Orchester op. 60*, *Allegretto*: *Eingang* fragment (bars 262–264).



Revisiting Lachner's Flute Concerto in D Minor, the marked *Adagio* phrase from bars 376–379 (Example 1-67) embodies the concerto's final instance of temporal and harmonic disruption before an exhilarating coda buildup and finale.[118] While its effect on the ear is mysterious in its own right, what makes this four-bar passage even more opaque is its elusive presentation. The *Adagio* label hearkens back to the likes of Porpora and his predecessors, who used to denote the placement of a cadenza or *ad libitum*, and harmonically, it satisfies this criterion because it is structured over a tonic six-four chord. Conversely, its harmonic arrival point is not ultimately the tonic but rather the suspension of the dominant, which thus behaves in the transitory fashion of an *Eingang*. The echoing of the flute's slurred semibreves in the strings, which now fully realises the chordal shift from a diminished seventh chord to the dominant seventh (vii$^{\circ 4/2}$–V^{7}), extends the intended reach of the flute's final "gasp" before ambushing the listener with an *Allegro assai*. Essentially, the mercurial nature of this *Adagio* insertion is just as bewildering ontologically as it is sonically.

[118] Lachner, "[cover title:]," D-Mbs Mus.ms. 5789.

Example 1-67. Franz Paul Lachner, Flute Concerto in D Minor, *Allegro maestoso*: Adagio passage preceding the concerto coda (bars 376–379), D-Mbs Mus.ms. 5789.



Recitativo

There are two extant versions of the Flute Concerto in D Major by Paul Wranitzky (1756–1808). The first, housed in the Bayerische Staatsbibliothek in Munich (D-Mbs Mus.ms. 4847), dates from around 1780 and serves as the basis for the 1977 publication by Musikverlag Zimmerman, as well as the 2001 recording by flautist Claudi Arimany with the Franz Liszt Chamber Orchestra.[119] According to Anspacher, the publisher Offenbach am Main released two flute concertos, one in 1793 as his op. 24, and a second as his op. 1 in 1799.[120] Since Anspacher's commentary in 1975, and continuing through to the present day, there are no known extant copies of either one of these Offenbach prints, thus thwarting any efforts to pin down the chronological order of the manuscripts definitively. It is curious to note, however, that the handwritten title page of the manuscript reads: "*I. Concert für Flöte von Paul Wranizky*." Bayerische Staatsbibliothek has ascertained that the manuscript copy was penned by Christoph Joseph Zehrer (fl. 1775–1820), a copyist active in the German town of

[119] Paul Wranitzky, *Konzert D-dur für Flöte und Orchester*, ed. Peter Anspacher (Frankfurt: Musikverlag Zimmermann, 1975); Claudi Arimany, *Flute Concertos*, Franz Liszt Chamber Orchestra Budapest (Switzerland: Novalis, 150 162-2, 2001), CD.

[120] Wranitzky, *Konzert D-Dur für Flöte und Orchester*. See the summary by Anspacher: "1793 erschien als op. 24 ein Flötenkonzert, 1794 als op. 31 eine Sonate F-Dur für Pianoforte und Flöte in Offenbach am Main im Druck. 1799 wurde in Berlin abermals ein (neues?) Flötenkonzert Wranitzkys als op. I (sic!) verlegt" ["In 1793, a flute concerto was published as Op. 24, and in 1794 a sonata in F major for pianoforte and flute was published in Offenbach am Main as Op. 31. In 1799, another (new?) flute concerto by Wranitzky was published in Berlin as Op. I (sic!)"].

Windischeschenbach, a place close to the Czech border. Its added title page was created by the manuscript's previous owner, violinist Josef Venzl (1842–1916).[121]

The second manuscript (D-BFb W-ra 45), and the focus for the following discussion, is kept at Fürst zu Bentheimsche Musikaliensammlung Burgsteinfurt in Steinfurt. Dating from circa 1790, far less is known about it, apart from accounts of several performances of the work on 9 July 1797 (av[ec] approbation. Louis), 25 July 1800, and 29 August 1802.[122] The work is also slightly smaller than its predecessor in terms of orchestral forces employed, omitting the timpani from its orchestra of violin 1, violin 2, viola, "basso", pair of oboes, and pair of horns in D. While the outer allegro movements are virtually identical, with few differences, the second movements are entirely different. While both are rondo-like "romances" in the tonality of G major and share a similar *Affekt* in a type of duple metre that starts in the flute's first octave, they rapidly evolve into two independent creations.

The Munich manuscript *Romance* in two-four has a basic ternary form of ABA', the middle Minore section in the key of the parallel minor. The Steinfurt manuscript's Romanza – Larghetto [vivace] in 6/8, however, takes a substantive departure from the former and introduces an additional section just after the first repetition of the rondo theme, explicitly marked *Recitativo* (Example 1-68). Having been previously in a gently lilting and contemplative lullaby, the listener is abruptly catapulted into a dramatic Allegro, its metre now *alla breve* and tonality in the relative minor, before soon giving way to an extensive *Solo* for the flute part (Example 1-69).

Example 1-68. Paul Wranitzky, Flute Concerto in D Major, *Romanza. Larghetto [vivace]*: Recitativo (Allegro) section beginning at bar 53, D-BFb W-ra 45.



[121] Paul Wranitzky, "[fl. solo, first accolade left:] Wranizkÿ | Concerto," "[vla., title page by Venzl, with pencil:] I. Concert für Flöte | von | Paul Wranitzky | 1756. Neurisch (Mähren.) | † 1808. Wien.," D-Mbs Mus.ms. 4847, Christoph Joseph Zehrer (fl. 1775–1820, Windischeschenbach), c. 1780, GroF 516-D, RISM sources/1001012119, Bayerische Staatsbibliothek, Munich, https://opacplus.bsb-muenchen.de/title/BV045365365.

[122] Paul Wranitzky, "[dust cover title:] Concerto. | Flauto Principale. | Due Violini. | Due Oboe. | Due Corni. | Viola. | Baſso. Del Sigr: Wranizki. | 25 Juillet 1800 | 29 August 1802," D-BFb W-ra 45, c. 1790 (performed 9 July 1797; 25 July 1800; 29 August 1802), GroF 1173, Fürst zu Bentheimsche Musikaliensammlung Burgsteinfurt, Steinfurt, https://katalogplus.uni-muenster.de/permalink/49HBZ_ULM/1orud0a/alma991045181073906449.

Example 1-69. Paul Wranitzky, Flute Concerto in D Major, *Romanza. Larghetto [vivace]*: extensive recitativo solo in the flute part beginning at bar 64, D-BFb W-ra 45.



True to form, as one would find in an operatic recitative, the flute is accompanied by the strings, once having set the scene with an airy G major triad at the beginning, punctuating numerous fermatas and other points of rhetorical importance for the flute's ornate written solo. And it is a recitative in that the copyist painstakingly wrote out the flute's solo line in each of the accompanying string parts as split staves so that the string players knew exactly when to come in at the right time (Example 1-70). After this exuberant, virtuosic display of coloratura, the flute leads the listener into yet another section, now a slow Larghetto in 2/4, painting a portrait of yearning and despair, interrupted with periodic moments of hope and inspiration through sweeping gestures. The person responsible for producing the manuscript did not seem initially satisfied with how decorated the part was, for at the bottom of the page, they inserted several substitutions to the existing lines that make the part even more full of abandon. After the conclusion of the section's *ad libitum* fermata, the listener is once more cradled with a final round of the opening lullaby melody.

Example 1-70. Paul Wranitzky, Flute Concerto in D Major, *Romanza. Larghetto [vivace]*: recitativo staff splitting in the Violin 1 part, D-BFb W-ra 45.



The inclusion of an entire *recitativo* within the confines of a concerto movement represents a remarkable—and to date largely undocumented—convergence of vocal and instrumental idioms. This practice stands as one of the most innovative formal experiments in late eighteenth-century concerto writing, yet it has received virtually no attention in musicological literature. Unlike the gradual integration of operatic gestures into instrumental music—a well-documented phenomenon in Classical-era composition—Wranitzky's wholesale importation of recitative structure, with its characteristic alternation of declamatory solo passages and punctuating chordal accompaniment, represents a bold dissolution of generic boundaries.

The timing and context of this innovation are significant. This particular compositional practice likely emerged from Wranitzky's successful operatic output, and as Anspacher states in his 1975 commentary, it coincides with his 1789 opera production of *Oberon* and his 1796 ballet *Das Waldmädchen*. He goes on to explain that *Oberon* featured at the gala of the coronation of Leopold II as Holy Roman Emperor in 1790, and that this opera was ultimately the inspiration for Schikaneder and Mozart's *Die Zauberflöte* the following year (1791)—to which Wranitzky also composed an overture.[123] David Wyn Jones explains that throughout the 1790s and until his last concert appearance in 1808, Wranitzky was a central figure on the Viennese cultural scene; he was celebrated by the imperial court and its

[123] David Wyn Jones, *The Symphony in Beethoven's Vienna* (Cambridge: Cambridge University Press, 2006; repr., 2011), 96.

satellite aristocracy, crucial in the direction of the Burgtheater and Kärntnertortheater, and revived the *Tonkünstler-Societät* as its secretary.[124]

The significance of this operatic influence on a flute concerto cannot and should not be underestimated: it represents the converging of the instrumental and vocal worlds, the cross-fertilization between genres at the height of his theatrical success. This convergence exemplifies how late eighteenth-century Viennese composers pursued heightened dramatic expression through the deliberate mixing of established conventions. Where earlier composers had incorporated operatic *affects* and singing styles into instrumental writing, Wranitzky imports the actual formal structure of recitative—complete with its notational conventions, including the staff-splitting technique that allowed string players to follow the soloist's free declamation precisely. This represents not merely influence but wholesale appropriation, transforming the concerto movement into a kind of instrumental scena.

This convergence of concerto and operatic idioms—what scholarship on aria-concerto relationships might describe as a connection "hidden in plain sight"—raises productive questions about late eighteenth-century commission practices.[125] The existence of two manuscript versions—an earlier concerto possibly circulating via Offenbach prints in the 1790s, and a later version incorporating the radical recitative transformation—raises questions that warrant future archival research. Three avenues merit particular attention: first, the circumstances prompting the revision of an existing concerto with such dramatically altered formal content; second, the role of commissioning performers in shaping compositional decisions, particularly whether flautists with operatic connections might have encouraged such generic boundary-crossing; and third, the broader implications for understanding how revolutionary changes within solo concerto form emerged at the dawn of the Romantic era. While definitive answers await the discovery of further documentary evidence, the Wranitzky case nonetheless demonstrates that the integration of operatic structures into instrumental genres was not merely gradual influence but, in some cases, deliberate formal experimentation.

Unlike Wranitzky's bold recitative-like passages in his flute concertos, Riotte employs subtler soloist-tutti interactions to evoke a brief recitative effect. In Riotte's C major concerto, the solo flute's declamatory phrases contrast with the orchestral tutti, mimicking the expressive dialogue of a condensed recitative.[126] A cursory observance of the *ad libitum* in the flute part book (Example 1-71) is not necessarily out of the ordinary; harmonically, it

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[124] Jones, *The Symphony in Beethoven's Vienna*, 77. For an extensive history on the Wranitzky brothers, see the entire chapter three, "A Tale of Two Brothers: Anton and Paul Wranitzky," 57–97.

[125] John E. Solie introduces quotations from the works of Arnold Schering, Arthur Hutchings, and Walter Kolneder, with the aim to draw attention to musicology's interest in the formal relationship between the ritornello aria and solo concerto form. John E. Solie, "Aria Structure and Ritornello Form in the Music of Albinoni," *The Musical Quarterly* 63, no. 1 (Jan. 1977): 32–33, https://www.jstor.org/stable/741748.

[126] Riotte, "[dust cover title:]," D-B Mus. 10583/1.

traces the progression i$^{6/4}$–V–i in C minor, which in a way mimics a conventional eighteenth-century cadenza resolution. Its *ad libitum* label warrants a brief statement of transition, much to the effect of other *ad libitum* gestures previously explored. In order to appreciate the full impact of this extract, we need to piece together its full context, reproduced in score form in Example 1-72. At every fermata arrival point throughout the written two bars, the tutti strings reinforce the flute with the appropriate harmonic context, much in the way that the accompanying strings would aid the singer in their recitative. Riotte's flute concerto from 1811, from start to finish, successfully blended components from three distinct genres—the concerto, the symphony, and the opera—into one highly versatile and inventive composition for the virtuoso flautist.

Example 1-71. Philipp Jakob Riotte, Flute Concerto in C Major, op. 22, *Thême avec Variations*: *ad libitum* passage preceding Variation 4 (bars 268–269), D-B Mus. 10583/1.



Example 1-72. Philipp Jakob Riotte, Flute Concerto in C Major, op. 22, *Thême avec Variations*: *ad libitum* passage preceding Variation 4 (score transcription), D-B Mus. 10583/1.



Vanhal does, in fact, include a fourteen-bar section explicitly labelled *Recitativo* within the second movement Adagio of his Flute Concerto No. 1 in A Major.[127] Acting as a development section that wanders briefly from the movement's tonality of E major into the parallel tonality of E minor, the passage unfolds as a call-and-response dialogue between the tutti strings and solo flute, alternating every bar with arpeggios in forceful dotted rhythms (Example 1-73). While the strings wait in silence during the bars that the flute line is heard, there appears to be a slight bending of the tempo that the flute could exploit when the dynamic intensity and texture drops starting at bar 31, which is reminiscent of a recitativo. However, if one were to strip the performers of their sensitive intuition regarding how to delicately accompany the flute throughout this section, as well as remove the *Recitativo* label, it would be virtually impossible to identify a recitativo in line with Wranitzky's revolutionary example. While the individual part books do have the section labelled accordingly, the staff does not split into two as it does in the Wranitzky concerto, so any flexibility in the music will have to be a product of engaging with the soloist aurally and visually. One could say that this section of Vanhal's Adagio is in the style, rather than in the form, of a recitativo.

Example 1-73. Johann Baptist Vanhal, Flute Concerto No. 1 in A Major, *Adagio*: Recitativo section beginning at bar 24 (transcription), DK-Kk mu 6207.2882.



[127] Johann Baptist Vanhal, "[title page:] [handwritten:] 1er. | [continues:] CONCERTO | A Flute Principale | ou Hautbois | Premier et Second Violon, | Alto, Baſſe et Cors. | Compoſé | Par J. Wannhall. | Prix 4" 4s. | A PARIS | Chez M.r BAILLEUX | M.d de Musique Ordinaire du Roy, | et de la Famille Royale, à la Regle d'Or, Rue S.t | Honoré, près celle de la Lingerie | Gravé par Ribiere," DK-Kk mu 6207.2882 (Paris: Antoine Bailleux; engraved by Ribière [fl. 1778–1812; RISM people/30070340], c. 1782), Giedde VIII, 50, GroF 702-A, RISM sources/990065367, Den Sorte Diamant, Det Kongelige Bibliotek på Slotsholmen, København (Copenhagen), https://soeg.kb.dk/permalink/45KBDK_KGL/1pioq0f/alma99122053921205763.

Romantic Revolution and Redefining the Cadenza

Poised at the end of the 1820s is Reißiger's op. 60, whose first movement Allegro moderato cadenza is entirely estranged from late eighteenth-century tradition (Example 1-74).[128] Approached through the recognisable syncopated lead-up to the cadenza's fermata, the flute enters at bar 150 towards the top of the tessitura on G6, belonging to a dominant seventh harmony. Already, the concept of the opening tonic six-four chord has been abolished. Following a long-winded chromatic semiquaver sequential spiral down the registers and dynamic levels, the flute arrives at a series of consecutive fermatas, whose ultimate objective is to lead towards the beginning of the movement's *recapitulation* that begins at bar 156. This objective coincides with Bribitzer-Stull's observation of similar cadenza events signalling the conclusion of the development section in concerto sonata-form movements of the nineteenth century, citing the first movement of Felix Mendelssohn's Violin Concerto in E Minor.[129] The cadenza is no longer tied to the concerto first movement's conclusion but now acts more in the manner of an *Eingang* between significant formal sections.

Example 1-74. Carl Gottlieb Reißiger, Concertino for Flute in D Major, op. 60, *Allegro moderato*: "Cadenza," bars 150–155, D-B Mus. 5450.



Reißiger's rebellious cadenza and his several theatrical cases of *Eingänge* not only ring true for the large-scale writing Whitmore notes, but also resonate with Bribitzer-Stull's statement:

> As the cadenza's formal and tonal functions increasingly came to affect the understanding of the entire movement, composers exerted more and more control over the content of the

[128] Reißiger, "[dust cover title:]," D-B Mus. 5450.

[129] Bribitzer-Stull, "The Cadenza as Parenthesis," 220.

> cadenza. Likewise, increased compositional investment yielded greater returns in the cadenza's formal salience.[130]

While injecting composed musical expression into the areas suitable for cadenzas and *Eingänge* had a track record in the flute concerto repertoire dating back to the 1760s, the attitudes responsible for their implementation had changed drastically over half a century. Eighteenth-century contributors viewed it more through the lens of practicality and fiscal incentivization from their patrons and commissioners, while nineteenth-century composers compounded the sentiment from frequent complaints of cadenza excesses from the past century to the degree that they felt their artistic identity was in jeopardy without their direct control.

Whitmore remarks that concerto writing in the nineteenth century, referring specifically to the "virtuoso concerto" deployed by famous travelling virtuosos, had essentially arrived at a crossroads:

> In such a concerto, where virtuosity was distributed fairly evenly throughout the movement, it made little sense to articulate dramatically a moment of particular virtuosity towards the end; the cadenza had either to be conceived on an enormous scale, or it had to be omitted altogether.[131]

To substantiate this claim, Whitmore points to a footnote found in the first volume of the English translation of Johann Nepomuk Hummel's piano tutor, *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte*, reproduced as follows:

> The Pause denoting that an extemporaneous embellishment was to be introduced, appeared formerly in concertos &c. generally towards the conclusion of the piece, and under favor of it, the player endeavoured to display his chief powers of execution; but as the Concerto has now received another form, and as the difficulties are distributed throughout the composition itself, they are at present but seldom introduced. When such a pause is met with in Sonatas or variations of the present day, the Composer generally supplies the player with the required embellishment.[132]

By 1832, with his Flute Concerto in D Minor, Lachner concurred with this growing romantic sentiment by pushing the boundaries of cadenza behaviour even further than Reißiger. While the nature of Lachner's concerto overall is by far the most radical of any other in this study's selection of concertos and is discussed in greater detail in another chapter, what will be observed at present is how Lachner chooses to signpost the most

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[130] Ibid., 232.

[131] Whitmore, *Unpremeditated Art: The Cadenza in the Classical Keyboard Concerto*, 58–59.

[132] Johann Nepomuk Hummel, *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte* (London: T. Boosey, 1828), 66, §7n (*), Musical Scores, Eastman School of Music – Sibley Music Library, University of Rochester, Rochester, http://hdl.handle.net/1802/29059.

significant sections of his concerto, which one could define as a single, extensive concerto sonata-form allegro movement.

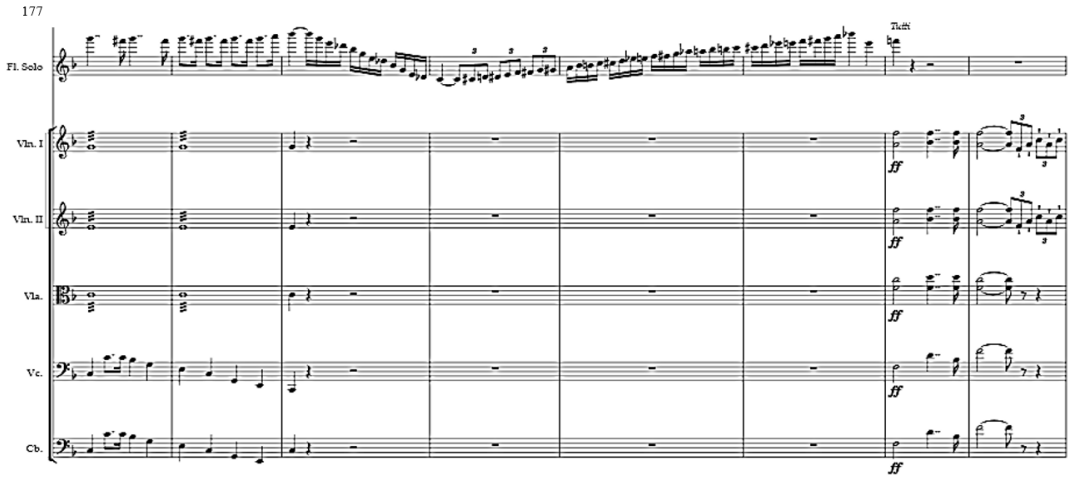
The first substantial occasion of full suspension of orchestral activity in the wake of a flute solo comes as an unmarked, metered cadenza that acts as the conclusion to the concerto's *exposition*.[133] With the flute's first solo section building towards a climax at the top of the flute's tessitura at bar 179, Lachner decides to strip away the orchestra entirely to give the soloist an opportunity to transform a fully composed four bars into a cadenza, without ever having to mark it as such (Example 1-75). Built entirely on the extension of the dominant seventh chord (C^7) resolution to F major, it possesses the harmonic transitory quality of an *Eingang* and further contributes to a sense of uncertainty with the spelling out of a downward diminished seventh chord to the depths of its range. And after dwelling there for a time, it carries out a gradually accelerating upward climb of a chromatic scale back to where it started. This brief spotlight on the soloist carries with it the emphasis and finality of a cadenza.

Lachner employs this strategy once again in an expanded form towards the end of the concerto "recapitulation" section (Example 1-76), which began verbatim in the tonic, but shifts to the parallel major (D major) instead of the initial relative major (F major). Adding a whole two extra bars of spectacle to its original template, this new "cadenza" from bars 356 to 362 carries with it even more anticipation and delayed gratification over its gradually extreme triplet leaps in a partially chromatic manner towards a semibreve trill before its final goal of an A6 dotted minim. In an almost counterintuitive manner, the final gesture is a plummeting D major scale, the final note of which is intentionally buried by the abrupt roar of the start of the tutti at bar 362.

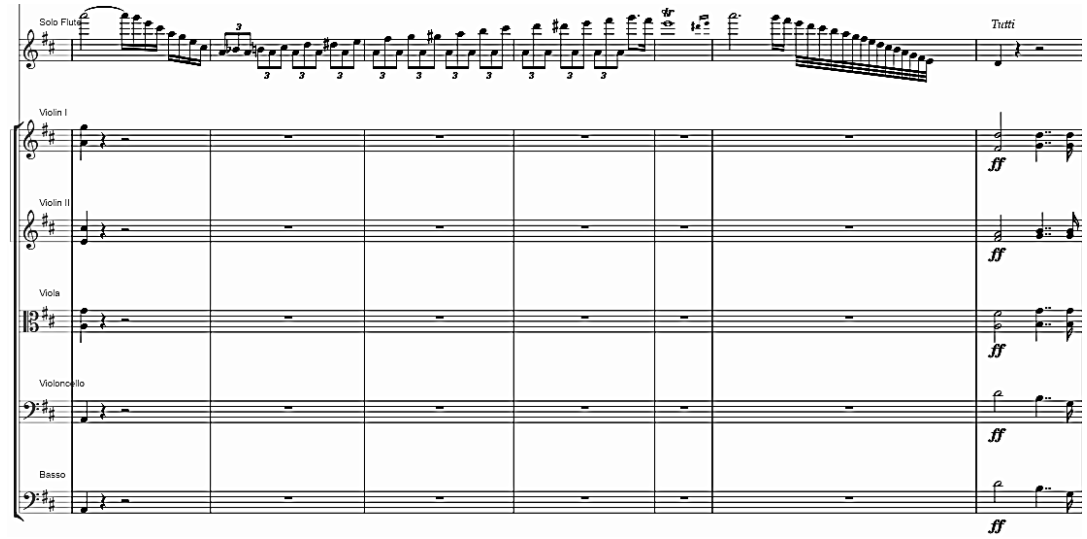
Both iterations of this cadenza concept are compositionally integral to the resolution of their respective sections of the concerto; while Lachner assumes full custody of these written cadenzas and even casts the second from a similar mould as the first, they still maintain an element of surprise and awe that their eighteenth-century precursors so effectively conveyed to their audiences. While the fate of the cadenza was ultimately to become absorbed into the main body of the music or abolished altogether in concerto repertoire from the remainder of the nineteenth century, the genetic code of the eighteenth century remained embedded in the DNA of compositional practice well into the nineteenth.

[133] Lachner, "[cover title:]," D-Mbs Mus.ms. 5789.

Example 1-75. Franz Paul Lachner, Flute Concerto in D Minor, *Allegro maestoso*: "cadenza" within the concerto exposition, bars 179–183, D-Mbs Mus.ms. 5789.



Example 1-76. Franz Paul Lachner, Flute Concerto in D Minor, *Allegro maestoso*: "cadenza" at the conclusion of the concerto recapitulation, bars 356–362, D-Mbs Mus.ms. 5789.



Summary

In summary, this chapter traces the organic development and integration of fermatas, cadenzas, and *Eingänge* across approximately eighty years. This was achieved through both an examination of how these elements were historically defined and implemented musically as local harmonic events within flute concerto movements, and an evaluation of how their impact gradually transformed the environment that hosted them on a global scale in Viennese and Germanic musical culture. Through examination of Umstatt's collection of cadenzas, M. Haydn's thematic integrations, Wranitzky's operatic explorations, and Lachner's Romantic redefining of these musical phenomena, a scholarly gap in flute concerto research has been filled.

The analytical framework employed here—examining these elements simultaneously as local harmonic events and global formal markers—has allowed for a nuanced understanding of how fermatas, cadenzas, and *Eingänge* functioned within individual movements while also shaping listeners' and performers' expectations about concerto form itself. The evolution traced in this chapter suggests that the "dissolution" of traditional cadenza functions in nineteenth-century practice represents not simply loss but transformation: spontaneous improvisation became compositional innovation, individual expression became integrated design, and the cadenza's "parenthetical" status gave way to full participation in musical argument.

These findings have implications beyond the flute concerto repertoire. They suggest that scholarly attention to secondary instruments and regional traditions can reveal significant variations in how broadly understood practices actually evolved. The flute's unique constraints—such as frequent phrasing that accommodated breaths—shaped cadenza writing in ways that keyboard and violin practices could not fully capture. Similarly, the relative abundance of written-out cadenzas in flute sources compared to piano concertos suggests that the "improvisatory ideal" varied by instrument and social context.

The chapter's consideration of local harmonic as well as structural dimensions lays a foundation for far more nuanced understandings and appreciations of fermatas, cadenzas, and *Eingänge* in the Western classical tradition—not as marginal embellishments but as essential sites where structure met spontaneity, where individual artistry negotiated with compositional design, and where the aesthetic values of an era found concentrated expression.

CHAPTER 2. THE ADAGIO—A SELECTION OF NUANCES

People who have never had a broken heart will never understand dead roses, Tolstoy, airport lounges, Albinoni's Adagio in G Minor, neat brandy, the moon, and drizzle.[1]

Introduction

Eighteenth-century flute concertos are typically recognised by their brilliant allegro movements, whose structural grandeur and dramatic flair have dominated musicological discussion. Yet their introspective adagios and romances—the lyrical soul of these works—remain under researched, awaiting systematic exploration. This chapter addresses a significant scholarly gap by examining four defining features of flute concerto slow movements between 1750 and 1830: *bassetto* accompaniment, pedal points, solo initiations, and the Romance form. These devices reveal how composers negotiated the unique challenges and opportunities of the one- and multi-keyed flute, crafting an intimate, expressive idiom distinct from other concerto types.

Historical Background

"The slow movements of Vivaldi's concertos exhibit various forms but need not occupy us here as they present little in the way of structure that is exclusively an aspect of concerto writing."[2] It is the only sentence Douglass M. Green dedicates to concerto slow movements in his chapter on "The Concerto," before shifting focus to allegro forms like the concerto grosso, Classical concerto-sonata, and rondo-allegro. While others give slightly more attention to them, their approaches remain general. James Hepokoski and Warren Darcy volunteer several pages of detailed discussion on the "Slow Movement" that focus on major- or minor-mode compositions, but only within the broad definition of a three- or four-movement sonata cycle.[3] William E. Caplin dedicates a chapter to "Slow-Movement Forms" and summarises the formal traits of sonata, sonata without development, large ternary, and theme and variations (and in a separate chapter also the five-part rondo), but he mentions

[1] Wendy Harmer, *Love Gone Wrong* (Sydney: Pan Macmillan, 1995).

[2] Douglass M. Green, *Form in Tonal Music: An Introduction to Analysis*, 2nd ed. (New York: Holt, Rinehart and Winston, 1979), 236.

[3] James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 322–329.

the concerto in passing only once without any examples, drawing instead from sonatas, trios, and quartets.[4] Leon Stein lists seven manifestations of second-movement sonata form, citing a single Beethoven piano concerto amid sonatas, symphonies, serenades, quartets, and quintets.[5] Charles Rosen describes Mozart's concertos as independent creations reshaping solo-orchestra contrasts through sonata-style proportions and tensions,[6] but his "Concerto" chapter analyses solo-tutti relations almost exclusively via first-movement examples, without addressing potential differences in slow movements.[7] Jan LaRue summarises the "Concerto-Sonata Form" without specifying movements, likely implying first-movement allegros.[8]

Concurrently, Leonard G. Ratner targets "*standard* classic forms" implemented by concerto middle movements and lists them with examples from Mozart to Viotti and Beethoven in the manner of Caplin and Stein, but explores them no further.[9] Wallace Berry's "Concerto" chapter summarises what he considers a "medium of application of various forms and procedures" and states that the "prominent statement of themes by the soloists is understandably a feature of slow movements of the baroque concerto," but his case study of a second movement focuses only on the "*individual and collaborative functions* of the two solos and orchestra" of Johannes Brahms' Double Concerto for Violin and Cello in A Minor, op. 102.[10] Rebecca Kan bemoans the "meagre trickle of information on the concerto Adagio"[11] from additional writings by Robert Layton, Konrad Küster, Arnold Schering, and Hans Engel.[12] Even the contributions Kan believes "advance to some degree beyond perfunctory

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[4] William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 209–218; William E. Caplin, *Analyzing Classical Form: An Approach for the Classroom* (New York: Oxford University Press, 2013), 565–606.

[5] Leon Stein, *Structure and Style: The Study and Analysis of Musical Forms* (Evanston, IL: Summy-Birchard Music, Warner Bros. Publications, 1979), 151.

[6] Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, exp. ed. (New York: W. W. Norton & Company, 1997), 210.

[7] Charles Rosen, *Sonata Forms*, rev. ed. (New York: W. W. Norton & Company, 1988), 71–97.

[8] Jan LaRue, *Guidelines for Style Analysis*, ed. Marian Green LaRue, exp. 2nd ed. (Warren, MI: Harmonie Park Press, 2011), 191–193.

[9] Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980), 304.

[10] Wallace Berry, *Form in Music*, 2nd ed. (Englewood Cliffs, NJ: Prentice-Hall, 1986), 227, 230, 245–254.

[11] Rebecca Kan, "The Concerto Adagios of Antonio Vivaldi" (PhD diss., University of Liverpool, 2002), 3.

[12] Robert Layton, *A Guide to the Concerto* (Oxford: Oxford University Press, 1996); Konrad Küster, *Das Konzert: Form und Forum der Virtuosität* (Kassel: Bärenreiter, 1993); Arnold Schering, *Geschichte des Instrumentalkonzerts bis auf die Gegenwart* (Leipzig: Breitkopf & Härtel, 1905), 74: "Der Soloist scheint überhaupt nicht im Mittelpunkt zu stehen, denn die äusserst kurzen Adagien der Konzerte sind noch nicht zum subjektiven Gefühlserguss herangereift, sondern dienen lediglich als Vermittelung der Ecksätze."; Hans Engel, *Das Instrumentalkonzert. Eine musikgeschichtliche Darstellung. Band I. Von den Anfängen bis gegen 1800* (Leipzig: Breitkopf & Härtel, 1932).

descriptions of the concerto slow movement,"[13] which include those by Pippa Drummond and Thomas B. Milligan,[14] respectively, address either the *concerto grosso* or general concerto writings, targeting examples from across the historical spectrum.

It comes as a surprise that such a cluster of prominent musicologists chose not to focus on the concerto slow movement (adagio) to the same extent that they scrutinised the first movement allegro concerto form. Their fascination had led to identifying such inner movements primarily as variants of concerto-sonata form, often without acknowledging formal variety within the works themselves. Consequently, the first movement casually assumes the entire identity of the concerto and leaves no room to explore the intricacies of concerto slow movements, as well as concerto finales.

Attending to this chasm between considerations of the first and the later movements of concertos, Kan's "The Adagios of Antonio Vivaldi" offers a compelling analysis of the concerto adagio ritornello form, presenting it as a structurally distinct yet derivative counterpart to the concerto allegro ritornello form. Kan defines the adagio as a "condensed version" of the allegro, characterised by significantly reduced ritornello dimensions and a pronounced emphasis on extended solo episodes.[15] While it inherits its tripartite architecture, the use of intermediate ritornello statements, and other ritornello-related features from the allegro movement of the concerto, the concerto adagio also draws on ritornello practices in arias and analogous vocal genres to produce a heightened emphasis—both in duration and thematic substance—on episodic material, including the soloistic preamble and additional elements characteristic of the solo domain.[16]

Additionally, a defining feature of Vivaldi's adagio form scoring practices is the *bassetto* accompaniment; in solo episodes, the basso continuo and its supporting bass instruments are often omitted, replaced by higher strings—typically first violins paired with second violins or violas, sometimes in unison—creating a lighter, transparent texture. This bassetto technique not only enhances the soloist's prominence but also serves a structural purpose: the reappearance of the bass signals cadences or ritornello returns, reinforcing the movement's tonal architecture. For example, the absence of continuo in a solo episode might highlight the flute's lyrical line, while the bass's return underscores a tutti ritornello, grounding the movement in the tonic or a new key. This textural contrast is more consistent in adagios than in allegro movements, where varied accompanimental techniques are employed.[17]

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[13] Kan, "Concerto Adagios," footnote 7.

[14] Pippa Drummond, *The German Concerto: Five Eighteenth-Century Studies* (Oxford: Clarendon Press, 1980); Thomas B. Milligan, *The Concerto and London's Musical Culture in the late Eighteenth Century* (Ann Arbor: UMI Research Press, 1983).

[15] Kan, "Concerto Adagios," 244–245.

[16] Ibid., 252.

[17] Ibid., 250–251.

Other formal observations Kan makes are corroborated by the historical literature, especially those that would have flute concertos in mind when laying general theoretical groundwork. Johann Joachim Quantz dedicates an entire chapter of his *Versuch einer Anweisung die Flöte traversiere zu spielen* to the practice of playing the adagio, but it is only much later in the treatise during the chapter "How a Musician and a Musical Composition Are to Be Judged" that he lists the structural components of an adagio movement:

> Since, however, the Adagio ordinarily finds fewer admirers than the Allegro among those who are not well versed in music, the composer must seek in every possible way to make it pleasing to inexperienced listeners such as these. To this end he should observe the following rules in particular. (1) In both the ritornellos and the solo sections he must strive for the greatest possible brevity. (2) The ritornello must be melodious, harmonious, and expressive. (3) The principal part must have a melody that permits some addition of graces, yet can also please without them. (4) The melody of the principal part must alternate with the interspersed tutti sections. (5) The melody must be just as moving and expressive as one with accompanying words. (6) From time to time some portions of the ritornello must be introduced. (7) The composer must not move through too many tonalities, since this is most detrimental to brevity. (8) The accompaniment during the solo passages must be plain rather than figured, so that the principal part is not hindered in making some embellishments, and retains complete freedom to introduce many or only a few graces judiciously and in a reasonable manner. (9) Finally, so that the required tempo may be easily divined, the composer must seek to characterize the Adagio with an epithet that clearly expresses the sentiment contained in it.[18]

Quantz's call for "the greatest possible brevity" in the slow movement's ritornellos and solos complements Kan's noting of the compact two-ritornello frame commonly spotted throughout Vivaldi's concerto oeuvre. Rather than featuring multiple intermediate ritornellos to expand tonal and thematic development—as is the convention for concerto allegro movements—a single, extended solo episode becomes the fulcrum of the movement with ritornellos at the movement's start and close acting as a frame. This effect of musical bookends provides a "rounding effect," eliminating the need for a reprise within the solo section, and facilitates dramatic solo-tutti contrast at the movement's boundaries.[19] It also prevents ritornellos from adopting the tripartite segmentation (*Vordersatz–Fortspinnung–Epilog*) typical of allegro ritornellos, which require space for thematic development. Thus, the subordination of ritornellos to episodic activity challenges the traditional view of ritornello form as ritornello-centric, suggesting that the adagio may represent a distinct formal archetype rather than a mere simplification of the allegro.

The concept raised by Quantz that a movement "must not move through too many tonalities" for the sake of keeping a movement short is expanded further by Kan, in that tonal consolidation can be viewed as a process of "guided chance" that allows composers to

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[18] Johann Joachim Quantz, *On Playing the Flute,* trans. and ed. Edward R. Reilly, 2nd ed. (Boston: Northeastern University Press, 2001), 314.

[19] Kan, "Concerto Adagios," 249–250.

"map the music as [it] progressed, instead of predetermining [their] actions."[20] In other words, based on their treatment of harmonic exploration, composers could extend or contract the number and length of ritornellos and episodes to shape the movement's tonal and emotional arc. In adagios, tonal consolidation not only ensures a strong closure in each subsection, but also stabilises the key before transitioning to new ones. For instance, a ritornello might establish the tonic, followed by a solo episode that modulates to the dominant, with the next ritornello consolidating the new key. This elasticity allowed Vivaldi and Quantz to balance structural coherence with expressive variety, a technique that resonates with the improvisatory spirit of Baroque performance.

In 1799, Augustus Frederic Christopher Kollmann gives a brief description of the concerto second movement, widening the stylistic umbrella of formal options afforded to the movement and reflecting the significant aesthetic changes that had swept across Europe since the middle of the century:

> The *second* Movement is generally an *Adagio*, or other slow movement. It may consist of two *long* Sections, planned similar to those of the first movement; or of the two *short* Sections, with *variations*; or be set in the form of a proper or improper *Rondo*, without, or with variations of the Subjects; or in any other well calculated form. In all the said forms it may also contain, a *fancy cadence*, like the first movement; or, in the last case, transitory fancy passages, to lead in the returning subject; and *Solos* and *Tuttis* may be judiciously intermixed in it, like as in the first Movement.[21]

Kollmann's description of second movement form articulates a variety of options unrecognisable in the Vivaldian and Quantzian templates; not only does he deem it acceptable to apply the first movement form of "two long Sections" with solos and tuttis that are "judiciously intermixed in it" (which by his definition are divided into four subsections of one substantial opening tutti followed by three solo sections that are peppered with tuttis for contrast, along the modern generalisation of concerto Double Exposition → Development → Recapitulation & Coda), but he also posits much shorter possibilities of rondos and variations which themselves carry formal and aesthetic considerations.

Devised over a century after the height of Vivaldi's prominence, while shifting from a ritornello to a sonata form template, Anton Reicha continues to propagate the notion of second movement form as a reduction of the first movement architecture;[22] while he outlines this regarding the sonata second movement, he clarifies in a later paragraph that the

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[20] Ibid., 247.

[21] Augustus Frederic Christopher Kollmann, *An Essay on Practical Musical Composition* (London: the author, 1799), 21–22, §7.

[22] Anton Reicha, *Course of Musical Composition*, trans. Arnold Merrick and ed. John Bishop (London: Robert Cocks & Co., 1854), 343. Translated to English from the German translation and commentary by Carl Czerny, Google Books, https://www.google.co.uk/books/edition/Course_of_Musical_Composition_or_Complet/iHp-ubF5JgAC?hl=en.

concerto second movement has "the usual construction, only with *Tutti* passages intermixed":

> The construction of it, as well as of all other kinds, is so far like that of the first movement, as that here also the theme is followed by a continuation, a middle subject (in the dominant), a further continuation and the conclusion of the first part, and perhaps a repetition of the same, but all in an abridged form. The second part, also, admits of a slight development, after which the principal theme may again reappear, or the middle subject may at once be introduced.[23]

Although briefly introduced and discussed at various points throughout the eighteenth and nineteenth centuries, concerto slow movements have largely been overshadowed by the dazzling formal and aesthetic qualities of the first movement allegro. This chapter aims to show how the slow movements of flute concertos in my study's corpus were transformed in light of their ever-expanding outer movement allegro forms, while still resonating with the developments of Vivaldi and his contemporaries. The four overarching features examined in the chapter represent creative solutions by composers to specific practical challenges faced by the flute that required thoughtful accommodation while simultaneously exploiting the instrument's distinctive expressive voice. These include the flute's limited dynamic range, registral vulnerabilities (especially in the first octave), and the finite duration of a flautist's breath. Unlike the violin, whose penetrating tone could compete with full orchestral forces, or the fortepiano, whose polyphonic capabilities enabled self-sufficiency, the flute demanded textural transparency, strategic orchestration, and formal structures that prioritised its lyrical strengths.

The focus on bassetto accompaniment, a signature of Vivaldi's textural writing, explores the varied ways that the device directly shapes the perception of the dominant solo flute line, as well as the timbral layers complementing it. This chapter explains how composers from Bonno and Wagenseil through Mozart, Wranitzky, and Pleyel adapted bassetto scoring: from extensive application throughout entire movements to strategic deployment at crucial structural moments. The evolution reveals not abandonment but refinement, as composers learned to balance transparency with textural variety while accommodating the flute's organological development from one-keyed to multi-keyed instruments.

Pedal points, another stylistic feature, assert themselves with such frequency and variation within solo flute lines of many of these flute concerto slow movements that they deserve thorough analysis. Alongside bassetto textures, they target specific solo-tutti interactions directly embedded in the music. Drawing on eighteenth-century aesthetic writings by Quantz, Tromlitz, and theorists discussing wind scoring, this chapter demonstrates how composers employed pedal points to introduce solo sections, build tension toward cadences, and mark formal boundaries. The technique's persistence from

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[23] Reicha, *Course of Musical Composition*, 337–338.

Wagenseil through Reißiger suggests its continued relevance despite changes in flute construction and orchestral practice.

Solo initiations of slow movements—beginning with the flute rather than the customary tutti ritornello—fundamentally alter the movement's rhetorical hierarchy. Instead of entering as a respondent to orchestral statements, the soloist becomes the primary voice, establishing thematic material, harmonic implications, and affective character before the orchestra confirms, elaborates, or challenges these initial gestures. Thirteen examples in my study's corpus demonstrate varied approaches: from Porpora's simple melodic priority to Holzbauer's incremental textural growth, Neubauer's Romance to Wranitzky's rondo structures, and Monn's and Štěpán's genre-blurring concerto grosso textures to Winter's pastoral dialogues. These solo initiations connect to aria practices while reflecting broader formal innovations, particularly the rise of rondo and variation forms in concerto slow movements.

Finally, examining the Romance not only interrogates the nature of slow movements from a much broader vantage point than is usually the case, but also identifies a distinguished slow-movement style that encompasses unique juxtapositions of dramatic, structural, and conversational elements that delineate the relationships between soloist and orchestra. The Romance (Romanza/Romanze) emerged in the late eighteenth century as a distinct slow-movement type characterised by lyrical simplicity, sectional major-minor polarity, and associations with narrative balladry. Contemporary theorists from Rousseau to Koch and Reicha described its aesthetic qualities—"simple," "touching," "naïve," even "antiquated"—while performers like Tromlitz lamented its popularisation as evidence of declining improvisatory skills. Four flute concertos by Neubauer, Wranitzky, and Cartellieri demonstrate how composers balanced convention with innovation: employing the form's characteristic major-minor contrast while varying structural proportions, interpolating recitative and cadenza elements, and creating dramatic arcs that compress into compact frames the emotional range typically requiring entire sonata structures. The Romance's modal polarity particularly suited the concerto's dialectic between stability and disruption, collective and individual, surface simplicity and expressive depth. This selection of individual and whole-movement qualities not only probes musical phenomena that have not been explored in depth in the flute literature, but also highlights fascinating features of these obscure compositions.

Bassetto

In many of Vivaldi's slow concerto movements, according to Kan, the masterful deployment of bassetto accompaniment is in evidence—reduced-string textures that typically pair first violins with seconds or violas (and at times, both), or present *all'unisono*, especially within ritornello episodes. By omitting bass instruments and continuo support during solo adagio

passages, he reserves their re-entry to signal cadential points and the ritornello's return, thus making the bass's presence the defining feature of the form.[24] Because these chamber-like accompaniments derive directly from ritornello motifs, thematic cohesion[25] between solo episodes and orchestral returns remains assured, even as the transparency of bassetto scoring—juxtaposed with full orchestral tuttis—liberates the soloist. This approach mainly permeates solo episodes, with his flute concertos as prime exemplars among his works for woodwinds. The compositional device surfaces in only ten binary-form adagios throughout Vivaldi's entire concerto oeuvre, making it exceptional rather than routine. While bassetto textures appear sporadically in violin and oboe concertos of the period, their systematic and sustained deployment in flute adagios—as Quantz's explicit instructions below confirm—responds specifically to the traverso's acoustic vulnerabilities in ways that stronger solo instruments simply did not require. The "upper" bassetto (which excludes the viola and sometimes retains the second violin part without the first) further exemplifies Vivaldi's nuanced distinction of bass and non-bass string roles essential for a successful adagio performance.[26]

Kan's observations of Vivaldi's bassetto implementation are thoroughly documented and substantiated. The chapter "Of the Duties of Those Who Accompany a Concertante Part" in Quantz's *Versuch* dedicates several sections to the accompanimental responsibilities of various instrumental groups. When referring to the violins and viola, Quantz mentions the term "high bass" several times, which in the original German is *Das Bassettchen* or *la petite Basse* in French.[27] By this he means—as well as Kan's definition of bassetto—the assumption of a bass-like accompaniment by a pair of violins and viola, or any combination of these upper strings, in the absence of a bass instrument, most commonly during solo sections. Quantz emphasises various points of care the violinists must consider when they have a "plain middle part" that requires restraint, or conversely "[i]f he has something which alternates with the solo, he may play more strongly, and in the high bass he may play still more strongly, especially if he is at some distance from the soloist, or from the listeners."[28] He also specifically draws attention to accompanying a "weak" concertante part, particularly the flute:

> If the violinists have a weak concertante part to accompany, they must do so with great moderation. They must consider well the character of the accompaniment, that is, whether its movement is made up of quick or slow notes, and whether these notes advance by step or leap; whether they are placed in the same register or higher or lower than the solo part; whether the accompaniment is in two, three, or four parts; whether the concertante part has a flattering air to play or passage-work; whether the passage-work consists of extended leaps or

[24] Kan, "Concerto Adagios," 251.

[25] Ibid., 335.

[26] Ibid., 340–341, 343.

[27] Quantz, *On Playing the Flute*, 237, footnote 1.

[28] Ibid., 236.

> of roulades; and whether the notes are in a high or low register. All these matters require great circumspection. For example, a flute is not as penetrating in the low register as in the high, especially in minor keys; also, as a matter of course, it is not always played with the same strength, but now weakly, now moderately, now strongly, as the case requires. The same is also true of weak voices, and of other instruments of medium force. Hence, the violinists must be constantly attentive that the concertante part is always heard above the other and never obscured.[29]

Quantz believes the violist should "understand something of harmony" so they can adequately accompany the soloist without unwarranted distraction. A further explanation is provided of the viola's role of accompaniment within a concerto:

> In concertos, however, there is often more to do, since an imitation or a melody similar to that of the upper part is sometimes given to the viola instead of to the second violin; and occasionally the viola must even play a singing ritornello in unison with the violins, [a doubling] that produces an excellent effect, especially in an Adagio. If in such circumstances the violist does not have a distinct and agreeable execution, he will spoil the most beautiful composition, especially if there is only one person to each part in the composition.[30]

Earlier in the chapter, Quantz places significance on the execution of bowing and articulation clearly to distinguish between the various *Affekten* prescribed to movements:

> An *Arioso, Cantabile, Soave, Dolce*, or *poco Andante* is executed quietly, and with a light bow-stroke. Even if interspersed with quick notes of various kinds, the Arioso still requires a light and quiet stroke.
>
> A *Maestoso, Pomposo, Affettuoso*, or *Adagio spiritoso* must be played seriously, and with a rather heavy and sharp stroke.
>
> A slow and melancholy piece, indicated by the words *Adagio assai, Pesante, Lento, Largo assai,* or *Mesto,* requires the greatest moderation of tone, and the longest, most tranquil, and heaviest bow-stroke …[31]

He states that in slow movements the ritornello should be performed "seriously"—especially when dotted rhythms appear—to ensure that the concertante section, upon restating the melody, stands clearly apart from the tutti. Conversely, any ornamental or "flattering" passages must be rendered with grace, and that above all, musicians—particularly in the adagio—must internalise and faithfully convey the composer's expressive intent.[32]

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[29] Ibid., 236–237.

[30] Ibid., 238.

[31] Ibid., 231.

[32] Ibid.

Giuseppe Bonno, a Viennese contemporary of Quantz whose works are emblematic of the rich Italian conventions from his musical training in Naples, illustrates the bassetto technique in a particularly clear-cut way. Starting the Adagio of his Flute Concerto in G Major is a six-bar statement of the movement's primary motivic material, comprising the dotted rhythmic melody from bars 1 to 4, the tiered ascending streams of triplet semiquavers from bars 4 to 6, and the pulsing quavers of the viola and basso continuo (Example 2-1).[33] Ultimately cadencing rather unexpectedly in the relative major at bar 6 (rather than the movement's home tonality of E minor, the customary tonal practice when presenting a complete musical phrase) the tutti's lower voices drop out to allow the new focus, the solo flute, to come to the fore starting from the anacrusis into bar 7. Choosing to employ an upper bassetto of first and second violins playing all'unisono, Bonno achieves his primary aim via the lower strings, now transposed to the upper strings, while maintaining through united voices a far more transparent supportive texture for the delicate sound of the flute (Example 2-2).

The endings of the two segments making up the *Fonte* in the flute's melody from bars 9 to 12 allow the flute to navigate expressively from its pronounced second octave to its more reserved first octave without having to be concerned with any balance issues that might otherwise have been encountered with conventional continuo forces.[34] The emphatic repetitions of the A♯–B semitone that effortlessly glide over the pedal B quavers from bars 14 to 15, as well as the first-octave A♯ that marks the otherwise vacant third-beat quaver of bar 17, are further examples idiomatic to the Baroque flute, which, with reduced textural forces employed, provide an opportunity to juxtapose the shimmering and earthy shades of its second and first octaves (Example 2-3).

[33] Giuseppe Giovanni Battista Bonno, "[title page, b:] CONCERTO | à | Flauto Traverso | Violino 1mo | Violino 2do | Viola | con | Baſso | [incipit: Allegro, vn. 1] | Del Sig:r | Giuseppe Bonno," D-KA Mus. Hs. 62, Copyist 1 (RISM people/30030257), c. 1750, GroF 713, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-21172.

[34] On the *Fonte* schema as a digressive, modulatory episode comprising paired minor–major events a step apart, with characteristic descending melodic patterns (often 6–5–4–3 or 4–3), dominant arpeggiation, and bass motion from leading tone to tonic or cadential patterns such as 5–1 or 2–1, concluding with a consonant 5/3 preceded by dissonant sonorities (6/3, 6/5/3, or 7/5/3), see Robert O. Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007), 61–71, 456.

Example 2-1. Giuseppe Giovanni Battista Bonno, Flute Concerto in G Major, *Adagio*: tutti introduction of the Adagio, bars 1–6, D-KA Mus. Hs. 62.



Example 2-2. Giuseppe Giovanni Battista Bonno, Flute Concerto in G Major, *Adagio*: upper bassetto all'unisono accompaniment to flute, bars 7–16, D-KA Mus. Hs. 62.



Example 2-3. Giuseppe Giovanni Battista Bonno, Flute Concerto in G Major, *Adagio*: upper bassetto highlighting A♯–B semitones, bars 14–17, D-KA Mus. Hs. 62.



A similar balancing of a cadence on a frail note happens during the initial solo phrase of the Andante moderato of Georg Wagenseil's Flute Concerto in C Major.[35] Starting halfway through bar 4, following an initial upward arpeggio, the flute incrementally descends stepwise over an octave towards its first octave G# in the middle of bar 6, which is deceptively prolonged by an upward broken arpeggio of the dominant seventh before a confirmational near-scalar descent to the trilled G# crotchet of bar 7 (Example 2-4). As Wagenseil decided upon this hollow-sounding note as an arrival point in the phrase, his usage of the upper bassetto of first and second violins ensures that the accompanying ensemble is transparent enough for the flute's mysterious timbre to be transmitted without overpowering the soloist. This half cadence midway through bar 7 also serves as an inflection point, as it is the basso that takes over from the violins in what is to be a steady registral climb for the flute that highlights a more vibrant colour in its modulation to the relative C major. The concerto forces of this work are modest, with only two violin parts and a basso continuo, yet even so, Wagenseil displays sensitivity towards the one-keyed flute's sonic fragility during these moments.

[35] Georg Christoph Wagenseil, "[title page, b:] Concerto. | Flauto Traverso | Violino Primo | Violino Secondo | e | Baſso. | [incipit: Allegro., vn. 1] | Del Sig:re Wagenseil," D-KA Mus. Hs. 991, Copyist 24 (RISM people/30049180), c. 1750–1770, GroF 831, RISM sources/453002822, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-26115.

Example 2-4. Georg Christoph Wagenseil, Flute Concerto in C Major, *Andante moderato*: opening upper bassetto leading to a weak-note articulation at a half cadence, bars 4–7, D-KA Mus. Hs. 991.



Conforming to Vivaldi's tendencies, while Bonno opted to apply bassetto wholesale throughout the bookend ritornellos and solo of his concerto's Adagio movement, other composers in my corpus—whether from contemporaries or successors to Bonno—sought to utilise it more selectively for the sake of textural variety. Understandably, the uniformity of solo sections relying only on bassetto accompaniment could be viewed as predictable and unnecessarily limiting relative to accompanying forces underneath the flute's cantabile melodies. A commonality among the concerto slow movements in my corpus featuring bassetto accompaniment is that composers regularly incorporate it to start the opening phrase of the first solo section. This moment of the soloist's arrival within the movement's narrative contrasts most starkly with the full tutti sound that preceded it. It is the most opportune moment for this effect to occur, using the element of surprise to the composer's advantage.

The entire first solo section of the Adagio [non tanto] of Florian Gassmann's Flute Concerto in C Minor is characterised by an upper bassetto accompaniment in thirds with each other; however, after the ensuing tutti, Gassmann opens the second solo section with a lone basso continuo line for six bars before giving way once more to the upper bassetto (Example 2-5).[36]

[36] Florian Leopold Gassmann, "[dust cover title:] Del Sigr: Gaſsmann," D-Rtt Gassmann 7, c. 1760–1770, GroF 30, RISM sources/450009519, Fürst Thurn und Taxis Hofbibliothek, Regensburg.

Example 2-5. Florian Leopold Gassmann, Flute Concerto in C Minor, *Adagio non tanto*: upper bassetto accompaniment for the first solo section, bars 10–16 with quaver anacrusis, D-Rtt Gassmann 7.



The Larghetto [e grazioso assai] of Ignaz Holzbauer's Flute Concerto in A Major progressively integrates accompanying voices; the first solo section begins with an upper bassetto of two violins from the statement of the *Hauptsatz*[37] until the appoggiatura resolution of the *Quintabsatz*[38] in bar 5, which is marked by the entrance of the viola on the

[37] The opening passage or main theme of a movement. L. Poundie Burstein, *Journeys Through Galant Expositions* (New York: Oxford University Press, 2020), 71, 342.

[38] An *Absatz* whose last melodic note aligns with a dominant triad; it is often labelled as a half cadence or a passage that leads to one. Burstein, *Journeys Through Galant Expositions*, 43, 344.

second beat of the bar (Example 2-6).[39] The added presence of the viola reorients the listener to the augmented bassetto accompaniment as the flute's melody gradually grows with dynamism and expressivity through to the resolution of the *Quintabsatz in V*[40] in bar 9 (Example 2-7). During the final stage of textural growth in the first solo section, Holzbauer introduces the basso with daggered *pizzicato* triplet quavers as a refreshing gesture to otherwise mostly legato and sustained higher instrumental layers as the flute gathers even more forward melodic momentum towards its resting point at bar 13. Having been passed the baton, from here the tutti establishes the first formal perfect cadence in the dominant with its uplifting *Grundabsatz in V*[41] from bars 13 to 16 (Example 2-8). One concludes that bars 13–16 is already the statement of the *Schlußsatz*,[42] as the immediately following solo entry at bar 16 is a repetition of the tutti phrase with a clarifying appendix from bars 19 to 21; the tutti brings the *Hauptperiode*[43] to an end with a brief two-bar *Anhang* before the double bar line (Example 2-9).

The result of the movement's first twenty-two bars is twofold—Holzbauer fosters an organic blossoming of the texture via the gradual addition of lower strings (which simultaneously signpost the phrases, or *Sätze*, of the movement's first half), while using an emphatic repetition of the *Schlußsatz* to represent a gesture of consensus between the tutti and solo. Holzbauer's treatment of bassetto is not merely a device for textural variety—it is intertwined into the formal scheme of the Larghetto.

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[39] Ignaz Jakob Holzbauer, "[title page, b:] Concerto | Col | Flauto Traverſo Principale | Violino Primo | Violino Secundo | Viola et | Baſso | del Signr. Ign: Holtzbauer | [incipit: Allegro comodo, fl. and b.]," D-KA Mus. Hs. 208, Copyist 43 (RISM people/30046548), c. 1753–1760, GroF 688, RISM sources/453002183, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-22444.

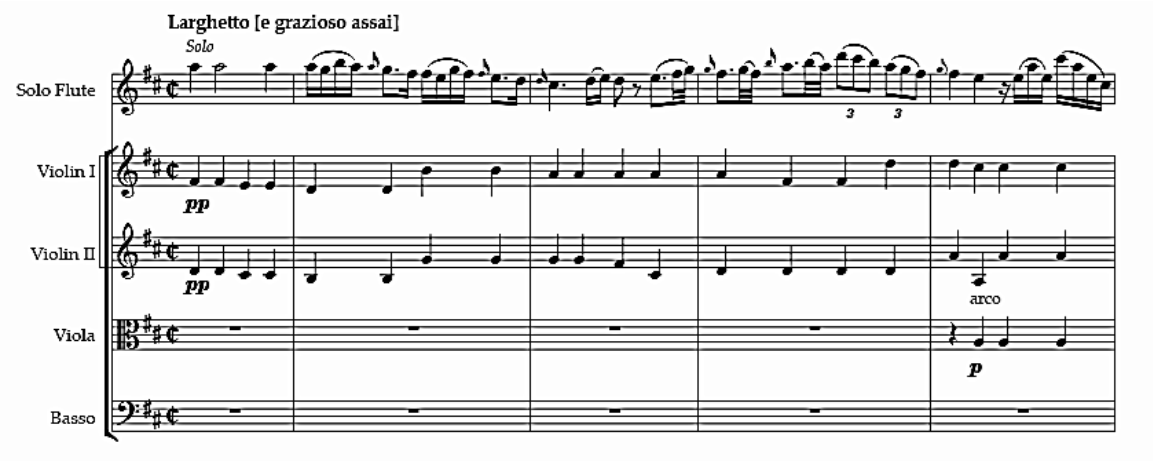
[40] A simplification of what Koch describes as a *Quintabsatz in der Tonart der Quinte*—i.e., a *Quintabsatz* in the dominant key. Burstein, *Journeys Through Galant Expositions*, 113, 344.

[41] A *Grundabsatz*—an *Absatz* whose last melodic note aligns with a tonic triad in a variety of cadences—in the dominant key. Burstein, *Journeys Through Galant Expositions*, 276, 341.

[42] The final "complete thought" of a large passage (*Periode*) that leads to a formal cadence. Burstein, *Journeys Through Galant Expositions*, 42, 344.

[43] The "main" *Periode*, which Koch suggests usually lasts for at least three phrases and can also be followed by an appendix. There are normally two to three *Hauptperiode* throughout a sonata-type movement. Burstein, *Journeys Through Galant Expositions*, 38, 342.

Example 2-6. Ignaz Jakob Holzbauer, Flute Concerto in A Major*, Larghetto e grazioso assai*: solo section initiating upper bassetto with viola inclusion, bars 1–5, D-KA Mus. Hs. 208.



Example 2-7. Ignaz Jakob Holzbauer, Flute Concerto in A Major, *Larghetto e grazioso assai*: upper and viola bassetto with basso inclusion, bars 6–10, D-KA Mus. Hs. 208.



Example 2-8. Ignaz Jakob Holzbauer, Flute Concerto in A Major, *Larghetto e grazioso assai*: tutti Schlußsatz with solo repetition and appendix, bars 13–21, D-KA Mus. Hs. 208.



Example 2-9. Ignaz Jakob Holzbauer, Flute Concerto in A Major, *Larghetto e grazioso assai*: ending of the solo appendix and tutti *Anhang*, bars 20–22, D-KA Mus. Hs. 208.



Quantz also understood the subtle, yet powerful qualities of bassetto writing; not only was he capable of incrementally growing textural layers of his concerto's slow movement in the manner of Holzbauer, but he was also successful in creating even further tension in the music through the peeling back of voices. Considering the third tutti and third (and final) solo section of the Arioso ma mesto of Quantz's Flute Concerto in C Minor, we essentially witness a modified recapitulation of the movement's entire twenty-five-bar opening tutti.[44] Bars 80–83 are identical to the opening four bars; however, from bar 84 onwards, the flute becomes the steward of the melodic material originally belonging to the tutti from bar 5 (Example 2-10).

Both the basso continuo and basso ripieno do not enter in the manner they previously had in bar 6, allowing for a familiar, yet noticeable textural reduction in the form of bassetto accompaniment with violins and viola. At bar 88, the second violin and viola drop out, giving the sweeping vocal gesture previously belonging to the first and second violins to the flute and first violin part and delegating the viola's entry at bar 11; only the principal basso continuo part enters piano with its melodic imitation alongside the second violin to maintain the tranquil balance of the reduced scoring.

What was the ending of a *Grundabsatz* at bar 15 is now a *Quintabsatz* at bar 93, a transformation that proves pivotal in the unfolding of Quantz's surprise for the listener. Following the bar 93 *Quintabsatz* ending, the flute introduces new melodic material (accompanied by upper bassetto violins) comprising several rising sequential *Einschnitte*[45] from bars 94 to 99, followed by a longer *Einschnitt* from bars 100-103 (now accompanied only by the primary continuo part) that brings the *Grundabsatz* to a close with a perfect cadence (Example 2-11).

Quantz later repeats the entire ten-bar phrase of bars 94 to 103 (incorporating alterations to the melody and continuo line before the same outcome of a perfect cadence), but not before an understated surprise. Bars 104–107 constitute an *Einschiebsel* (parenthetic insertion or rhetorical aside)[46] inspired by the descending slurred crotchets found in bars 16 to 19. Its qualities for rousing tension are manifold: maintaining an intimate trio of flute and

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[44] Johann Joachim Quantz, "[dust cover title:] Del Sigr: Quanz. [sic.] | Concerto.," D-Rtt Quantz 2, 1753, QV 5:32, GroF 86, RISM sources/450010709, Fürst Thurn und Taxis Hofbibliothek, Regensburg.

[45] Plural for *Einschnitt*: a short, incomplete segment ("snippet")—including its concluding punctuation and resting point—that subdivides a *Satz* and lasts for approximately one to two bars. Burstein, *Journeys Through Galant Expositions*, 49, 340.

[46] A passage described by Joseph Riepel as a parenthetic aside ("*Einschiebsel*") or a parenthetic clause ("*parenthesis claudatur*"); see Joseph Riepel, *Anfangsgründe zur musicalischen Setzkunst: Erstes Capitel De rhythmopoeia, oder von der Tactordnung* (Frankfurt and Augsburg: Johann Jacob Lotter, 1755), 60, 70, 82; Koch thinks of it as an "inserted passaged" ("*eingeschobener Satz*") or as a parenthesis ("*Parenthese*"). It can be in the form of an *Einschnitt* or a group of *Einschnitte* that appears in the middle of a repeated *Absatz*, or as a complete *Absatz* that resides between two other *Absätze*; see Burstein, *Journeys Through Galant Expositions*, 87, 340.

violins (upper bassetto accompaniment) at pianissimo, the four bars—divided between two melodic gestures—undulate between a diminished seventh chord and its semitonal resolution to the dominant (vii°^{7}/V → V), before settling at a pause fermata (Example 2-12).

Quantz might have united his two ten-bar phrases as Holzbauer did with a repeated phrase and clarifying appendix; however, success would have hinged on dynamic contrast between the halves, as Quantz's longer span would have risked monotony. While the *Einschiebsel* is undeniably a rhetorical interruption, its function as a four-bar tangent provides the necessary space for the repetition of the phrase to come across even further invigorated in the progression towards the perfect cadence. Bars 118–122, recognisable from their earlier iteration as bars 16–20, function as both a *Schlußsatz* and an *Anhang* to the final solo section. The three-crotchet insertion, inspired by bars 16–17, is now merely hinted at by violin 2, which then abstains from further comment, all while the lower strings are omitted. Only the principal basso part, originally from bars 19 to 20, enters pianissimo for the cadence.

In summary, Quantz progressively whittles down the orchestral texture with the passage from one phrase to another, using the surprise of the *Einschiebsel* as a catalyst for foreshadowing what is eventually to be a pianissimo duet of flute and first violin from bars 120–121 before the continuo. With the solo flute's final cadence, the tutti begins with the closing ritornello from bars 123–139, which is a verbatim repeat of the opening ritornello's bars 9–25. The term "Arioso ma mesto" translates to "songlike, but sad," revealing the lyrical, expressive, and melancholic character of this moment of the concerto sandwiched between two livelier allegro movements. While the cantabile nature of the lines are themselves successful in conveying the movement's heart-aching sentiment, the emotional depth of the Arioso is probed considerably further by Quantz's masterful textural transformation via the bassetto, with distinct galant schematic and rhetorical structures—the light and shadow, the hope and despair, the drive towards salvation and the reeling away from it in moments of resignation.

Example 2-10. Johann Joachim Quantz, Flute Concerto in C Minor, *Arioso ma mesto*: recapitulatory ritornello and start of the final solo section, bars 80–94, D-Rtt Quantz 2.



Example 2-11. Johann Joachim Quantz, Flute Concerto in C Minor, *Arioso ma mesto*: new melodic material and *Einschiebsel* ending with a fermata, bars 95–110, D-Rtt Quantz 2.



Example 2-12. Johann Joachim Quantz, Flute Concerto in C Minor, *Arioso ma mesto*: conclusion of the final solo section, bars 111–123, D-Rtt Quantz 2.



As flute concertos progressed into the latter half of the eighteenth century, bassetto scoring was used less extensively in concerto slow movements. Composers recognised that customised applications of the bassetto—especially in light of the concerto's expanding orchestral forces—were invaluable in achieving musical tenebrism.[47] As was touched upon

[47] Named from the Italian word *tenebroso* ("dark" or "gloomy"), tenebrism is a painting technique that creates extreme contrasts between light and dark, often with a single, dramatic light source that leaves the rest of the painting in deep, gloomy shadows. I have chosen "tenebrism" over the more familiar "chiaroscuro" because tenebrism specifically denotes these extreme, spotlight-like contrasts rather than the broader spectrum of light–dark modulation that chiaroscuro encompasses; this more precisely captures the stark textural shift when the bass re-enters after extended absence, casting

above, the flute known to Bonno, Wagenseil, Holzbauer and Quantz, was of the wooden one-keyed variety. While its construction produces a truly nuanced spectrum of timbral shades, many of these qualities would have suffered or been completely buried by an orchestral accompaniment unaware of the flute's limitations. Thus, the incorporation of bassetto accompaniments into flute concertos can be viewed as a mark of musical craftsmanship by a composer of this era. Organological advances for the flute over the remaining decades of the eighteenth century—mainly via the addition of keys and modifications to the instrument's bore—bolstered the resonance and homogeneity of previously feeble notes produced by cross fingerings.

Subsequently, one might immediately jump to the conclusion that the technological development of the flute required less careful textual and timbral compensation on the part of the accompaniment, and therefore was responsible for the gradual ceasing of bassetto writing in later flute concertos. However, in reality this correlation is likely just one of numerous other variables within a rapidly shifting cultural environment. Similar patterns of textural accommodation appear in contemporary oboe and clarinet concertos, while the Mannheim school's integration of sustained wind writing into symphonic textures suggests that evolving orchestral aesthetics—not merely individual instrumental "improvements"—shaped accompanimental practices across genres. For all its advances, the multi-keyed flute was slow in its mainstream adoption by professionals and amateurs alike across the European continent and still exhibited a host of timbral and intonation issues that hindered its potential in the new symphonic era.

High quality solo flute part writing, whether in a flute concerto or a symphony, continued to be demonstrated well into the nineteenth century through the composer's resourcefulness at maximizing the utility of the flute's higher registers. Navigating the lower registers was of course an inevitability, but neither its construction nor aesthetic recognition as a soft-spoken voice allowed for a radical organological transformation into an instrument that rivalled the violin or oboe. This came to be realized significantly after our time period as a result of the ingenuity of Theobald Boehm; even then, organological changes initially met with fierce resistance.

The first solo entry of the Adagio non tanto movement of Karl Kohaut's Flute Concerto in D Major is established with very delicate upper bassetto accompaniment of first and second violins in thirds (marked *Solo* in their respective parts to instruct the ripieno parts not to enter, (Example 2-13) for bars 19 to 21.[48] The listener immediately feels the

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harmonic "illumination" upon passages that had been suspended in ethereal transparency. On the art-historical distinction, see Maria Rzepińska, trans. Krystyna Malcharek, "Tenebrism in Baroque Painting and Its Ideological Background," *Artibus et Historiae* 7, no. 13 (1986): 91–112.

[48] Karl Ignaz Augustin Kohaut, "[dust cover title:] Concerto | Kohaut," D-Rtt Kohaut 2, Mahon (RISM people/30047003), c. 1770, GroF 68, RISM sources/450009937, Fürst Thurn und Taxis Hofbibliothek, Regensburg.

contrast because the prior tutti introduction bore the weight of the full stringed orchestra and a pair of oboes (minus the horns for this movement). The basso line only enters at the end of bar 21 with its crotchet anacrusis to support the flute's trill, which leads to a two-bar appendix that completes the flute's *Grundabsatz* with a perfect cadence. Following the violins' one-bar scalar bridge, the soloist's next statement, starting at bar 25, continues to identify with a thinned-out texture of violins and viola, with the basso delineating the beginnings of each bar with a quaver—a tactic that became more commonplace in other concertos where there would otherwise be a pure bassetto setting. Already hinted at during a solo-tutti exchange a whole step lower from bars 38 to 43, the most notable form of slow movement bassetto in the work happens later (bars 68 to 73), during which the "development" section reached the height of its struggle in E minor (Example 2-14). At the summit of the flute's range for this movement (which is noted in the high registral writing for the lower strings in the alternating interjections just before), the flute presses on with syncopations and swirling upward demisemiquaver gestures as the two violins, below in thirds, pulse with ***fp*** -initiated quavers descending chromatically every bar. The combination of these opposing forces instils a sense of unsettling urgency, despite the thin texture, until the trajectory of the flute's line settles the phrase on the dominant as a *Quintabsatz* at bar 75.

Example 2-13. Karl Ignaz Augustin Kohaut, Flute Concerto in D Major, *Adagio non tanto*: upper bassetto accompaniment marked *solo* with initial solo entry, bars 19–21, D-Rtt Kohaut 2.



Example 2-14. Karl Ignaz Augustin Kohaut, Flute Concerto in D Major, *Adagio non tanto*: upper bassetto accompaniment at the height of solo tension, bars 68–73, D-Rtt Kohaut 2.



Antonio Salieri (1750–1825), one of the great Viennese masters of orchestration, demonstrates the versatility of an upper bassetto accompaniment to highlight moments of conversation between duetting voices in his Concerto for Flute and Oboe in C Major.[49] Bars 16–18, the opening bars of the first significant solo section bassetto texture in the concerto's Largo movement, is characterised by *Einschnitte* exchanged by the oboe and flute every bar, with the ending of each gesture blending directly into the first note of its response, essentially creating one sequential line shared by the two soloists (Example 2-15).[50]

What ties the dialoguing flute and oboe with the bassetto violins is the underlying *Prinner* schema:[51] the 6–5–4–3 progression of the soloists is represented by the descending

[49] Antonio Salieri, "Concerto in C a Fl[auto] e Ob[oe] obl[igat] | Del Antonio Salieri | Vien[n]a [1]774," A-Wn Mus.Hs.3722, Vienna, 1774, RISM sources/600132943, Musiksammlung, Österreichische Nationalbibliothek, Vienna, https://data.onb.ac.at/rep/10041AE2.

[50] Antonio Salieri, *Concerto for Flute and Oboe*, ed. Ezequiel Diz (Ezequiel Diz, 2016), Largo, bars 16–21, distributed via IMSLP (Creative Commons), https://imslp.org/wiki/Concerto_for_Flute_and_Oboe_in_C_major_(Salieri%2C_Antonio).

[51] The *Prinner* schema, often deployed as a riposte to an opening gambit, comprises four events arranged with equal spacing, paired symmetry, or an extended third stage. Melodically, it emphasises the descent 6–5–4–3, sometimes preceded by a high 2 to strengthen the cadence; the bass mirrors this with 4–3–2–1, occasionally inserting a 5 before the final 1. Harmonically, it features a sequence of 5/3, 6/3, 6/3, and 5/3 sonorities, with the third stage typically dissonant and the others consonant and modal. Gjerdingen, *Music in the Galant Style*, 45–60, 455.

A–G–F–E dotted quavers marking the beginning of each bar (the final E is the flute's crotchet on the third beat of bar 18), while the parallel 4–3–2–1 progression of the violins is represented by the descending static semiquavers F–E–D–C of the second violin (the first violin playing in thirds above). Concurrently, each dotted quaver slides down a fifth to a repeated grouping of semiquavers before making the climb back up to hand over the melody to the other partner, in the aggregate creating a descending circle of fifths. Directly at the end of the *Prinner* enters a pedal of four and a half beats by the horns in octaves on written G (sounding C) from bars 18–19; this type of wind interaction within the confines of solo sections in concerto second movements had been rare up to this point in history.

One might initially think that introducing horns to the existing upper bassetto would create a distinctive bass complexion; however, the timbral and dynamic considerations Salieri made by using horns and putting them at pianissimo do not give the same impression as they would have done with the introduction of a stringed bass. In fact, the imposed horns are not true "bass" voices in this situation, but registral equivalents to a pair of violas. The written G's are sounding C's that respectively match with the middle-line C of the alto clef and its lower octave below the staff, which is the viola's lowest note. As a result, Salieri's detailed knowledge of orchestral timbres maintains the integrity of the bassetto accompaniment, while simultaneously fortifying it with a unique blend of sonic colours that the more homogeneous violas could not offer. With the horns in place, the soloist duo merges in thirds, showing a dialogic transformation from complementary cooperation to consensus for the rest of the *Quintabsatz in V* until its *Ruhepunct*[52] in bar 21. Subconsciously, the entry of the horns directly at the point of melodic unity in the soloists is a confirmation of musical development and melodic synthesis.

[52] Heinrich Christoph Koch's spelling of *Ruhepunkt* ("resting point"). Although the term can function analogously to a cadence in certain contexts, Burstein notes that in Koch's theoretical usage it is often not conceived as a direct equivalent, but rather as a more general point of repose within a formal process. See L. Poundie Burstein, *Journeys Through Galant Expositions* (New York: Oxford University Press, 2020), 25, 55–56, 344.

Example 2-15. Antonio Salieri, *Concerto for Flute and Oboe*, *Largo*: upper bassetto accompaniment with horn pedal notes, bars 16–21. Modern edition by Ezequiel Diz, Creative Commons (IMSLP).



Wolfgang Amadeus Mozart (1756–1791), too, explores the sound world of the bassetto accompaniment throughout much of the solo passages of the Andantino from his Concerto for Flute and Harp in C Major, K. 299.[53] The orchestration for this movement, unlike Salieri's, omits the winds (pairs of oboes and horns) to leave the duetting flute and harp with a string orchestra. With much of the material comprising not only paired violins with a viola, but an additional distinct viola part, it is understandable that this denser formulation of bassetto was more than satisfactory for Mozart when considering the forces to complement two demure instruments such as the flute and harp. What must also be contemplated is how the harp's bimanual polyphony can provide an accompaniment that would make an additional bass line sound redundant. This is shown in a variety of ways, often performed in the manner of idiomatic waves of arpeggiation as seen (from bar 17 onwards) to support the soaring melody in the flute line (Example 2-16).[54]

[53] Wolfgang Amadeus Mozart, "Concertante | a | La Harpe, e | Flauto. | Paris 1778.," PL-Kj Mus. ms. autogr. Mozart K 299, Paris, 1778, Jagiellońska Biblioteka Cyfrowa, Uniwersytet Jagielloński, Kraków, https://jbc.bj.uj.edu.pl/dlibra/publication/edition/132091.

[54] Wolfgang Amadeus Mozart, *Konzert in C für Flöte, Harfe und Orchester KV 299 (297c)*, ed. Franz Giegling (Kassel: Bärenreiter-Verlag, 1983). Unless otherwise indicated, all musical examples from Mozart in this section are extracted from this score.

It is also especially apparent when the harp is afforded its own prominent solo opportunity (beginning in bar 25), where the right hand adopts a variation of the main theme in the subdominant, while the left hand provides an autarkic accompaniment via an innocuous Alberti bass in the treble register (Example 2-17). The presence of a cello and bass in either event would have been too heavy for the airiness that is probably intended with these textures. Mozart's canny approach to composition is on full display during the approach to the formal cadence in C major. Starting from bar 47, the flute states a three-bar *Einschnitt* in the company of violins as an upper bassetto (Example 2-18).

On the advent of the perfect cadence at bar 50, the harp carries on, essentially accompanying itself, a florid embellishment of the flute's immediately preceding melodic gesture in the right hand and a mimicking of the paired violins in the left hand (Example 2-19). Mozart's mimicry of the solo through bassetto combination with the harp is not only a playful imitation, but also essentially a witty construction of a second harp out of a flute and two violins. For six bars of the Andantino, Mozart paints the soundscape not of a flute and harp, but of a harp duo!

Example 2-16. Wolfgang Amadeus Mozart, *Konzert in C für Flöte, Harfe und Orchester KV 299 (297ᶜ)*, *Andantino*: flute solo with arpeggiating harp and thick bassetto setting, bars 17–18.



Example 2-17. Wolfgang Amadeus Mozart, *Konzert in C für Flöte, Harfe und Orchester KV 299 (297c)*, *Andantino*: harp solo with reduced bassetto texture, bars 25–27.



Example 2-18. Wolfgang Amadeus Mozart, *Konzert in C für Flöte, Harfe und Orchester KV 299 (297c)*, *Andantino*: solo flute three-bar *Einschnitt* with upper bassetto texture, bars 47–49.



Example 2-19. Wolfgang Amadeus Mozart, *Konzert in C für Flöte, Harfe und Orchester KV 299 (297c)*, *Andantino*: harp embellished imitation of flute and violins, bars 50–52.



Following Mozart's flute concertos and his flute and harp concerto from 1778, only two composers from my concerto corpus show engagement with bassetto accompaniment in meaningful ways. The two Romance movements from Wranitzky's related D major flute concertos exhibit two varied approaches to the use of bassetto accompaniments. The later of the two, the manuscript D-BFb W-ra 45 from at least the mid-1790s, includes it solely for characterising and identifying the opening four bars of an innocent pastoral rondo theme that returns twice more in the movement (Example 2-20).[55] The preceding concerto from the 1780s, manuscript D-Mbs Mus. ms. 4847, is of a different ilk. Bars 3–4, 6–8 (Example 2-21), and 17–20 (Example 2-22) of the Romance – Adagio all incorporate a bassetto texture (violins for bars 3 to 4 and an added viola for bars 6 to 8 and 17 to 20) to create modest sonic support for the flute, either as an opening of a phrase, or to signal continuation mid-phrase after an antecedent.[56] Even the more conclusive sounding cadential trill in the melody in bars 27–28 is forced to carry on with a brief motivic suffix until the *Eingang* fermatas of bar 31 on account of the phrase being rendered unstable by virtue of the limited support of two violins

[55] Paul Wranitzky, "[dust cover title:] Concerto. | Flauto Principale. | Due Violini. | Due Oboe. | Due Corni. | Viola. | Baſso. Del Sigr: Wranizki. | 25 Juillet 1800 | 29 August 1802," D-BFb W-ra 45, c. 1790 (performed 9 July 1797, 25 July 1800, and 29 August 1802), GroF 1173, Fürst zu Bentheimsche Musikaliensammlung Burgsteinfurt, Steinfurt, https://katalogplus.uni-muenster.de/permalink/49HBZ_ULM/1orud0a/alma991045181073906449.

[56] Paul Wranitzky, "[fl. solo, first accolade left:] Wranizkÿ | Concerto," "[vla., title page by Venzl, with pencil:] I. Concert für Flöte | von | Paul Wranitzky | 1756. Neurisch (Mähren.) | † 1808. Wien.," D-Mbs Mus.ms. 4847, Christoph Joseph Zehrer (fl. 1775–1820, Windischeschenbach), c. 1780, GroF 516-D, RISM sources/1001012119, Bayerische Staatsbibliothek, Munich, https://opacplus.bsb-muenchen.de/title/BV045365365.

(Example 2-23). As with the rondo returns in the Romanza – Larghetto of manuscript D-BFb W-ra 45, the antecedent mid-phrase bassetto moments twice reappear in the manuscript D-Mbs Mus. ms. 4847 (bars 34–35 and 63–64) in the new split-theme rondo iterations. The jewel in the crown of bassetto accompaniment for the older concerto, however, lies in the supportive texture it provides for the flute throughout the entire Minore middle section of the movement (bars 40–60, Example 2-24). Contrary to the tempestuous route Mozart explored during his minor mode transition in the middle movement of his K. 466 piano concerto (see below), Wranitzky explores a subdued inner drama, relying on the extremes of scalar and intervallic variability in the soloist's phrasing, rather than turbulent opposition or clashes between the tutti and solo, to highlight the section's emotional peaks and valleys. Musical tension is consequently derived and sustained through the textural transparency of the violins and occasional viola of the bassetto.

Example 2-20. Paul Wranitzky, Flute Concerto in D Major, *Romanza. Larghetto*: upper bassetto accompaniment of the rondo theme, bars 1–4, D-BFb W-ra 45.



Example 2-21. Paul Wranitzky, Flute Concerto in D Major, *Romance. Adagio*: bassetto ending of the flute's rondo theme, bars 6–8, D-Mbs Mus.ms. 4847.



Example 2-22. Paul Wranitzky, Flute Concerto in D Major, *Romance. Adagio*: bassetto introduction to the first solo episode, bars 17–20, D-Mbs Mus.ms. 4847.



Example 2-23. Paul Wranitzky, Flute Concerto in D Major, *Romance. Adagio*: deceptive bassetto texture with perfect cadence preceding *Eingang* fermatas, bars 27–31, D-Mbs Mus.ms. 4847.



Example 2-24. Paul Wranitzky, Flute Concerto in D Major, *Romance. Adagio*: beginning of the bassetto accompaniment throughout the *Minore* episode, bars 40–42, D-Mbs Mus.ms. 4847.



During the Adagio of his Flute Concerto in C Major, Pleyel hints at the idea of an upper bassetto of violins under the flute at certain tonal inflection points in the movement.[57] The first instance occurs in the aftermath of a *fortissimo unisono* declaration in the strings (bars 24–25) from dominant to tonic in the modulation to C major. The dynamic level hushes

[57] Ignaz Joseph Pleyel, "CONCERTO | pour Flute principale | deux Violons, Alto, Baſſe[,] deux Oboë | Et deux Cors. | COMPOSÉS | par I. Pleyel | Œuvre 1r. pour Flute | gravés par Richomme. | PRIX 6. | A PARIS | Chez Pleyel, Rue Neuve des Petits Champs N|o. 728, entre les Rues de la Loi et Helvétius. | Propriété de l'Editeur. | Enregistré à la Bibliothèque Nationale," F-Pn VM7-6684 (Paris: Pleyel; engraved by Antoine-Jacques Richomme [1754–c. 1835]), 1799, BenP 106 (1092), RISM sources/990050256, Gallica, Département de la Musique, Bibliothèque nationale de France, Paris, https://gallica.bnf.fr/ark:/12148/btv1b9079013n.

as the flute starts its new melodic exploration in the new key (from bar 25), with the lower strings dropping out just after the second beat of bar 26 and the upper bassetto gently plodding underneath the unfurling ascending sequential three-bar phrase that confirms the new tonic (Example 2-25). The flute's navigation of its more veiled notes and registers is thus clarified through the bassetto reduction.

Pleyel later conjures a similar scenario, now to concretise the return to the movement's home tonality of F major. Just as the modulation to C major had transpired, the return to F major is established with a unisono string gesture at fortissimo, followed by a *subito piano* to allow the flute's new melodic sequences to shine above the texture (Example 2-26). While each example is only several bars long, they exhibit ample opportunities for Pleyel to achieve an objective with lasting harmonic consequences, as well as to satisfy the fundamental goal of contrast within a concerto movement.

Example 2-25. Ignaz Pleyel, Flute Concerto in C Major, op. 1, *Adagio*: upper bassetto during confirmation of modulation to C major, bars 24–28, F-Pn VM7-6684.



Example 2-26. Ignaz Pleyel, Flute Concerto in C Major, op. 1, *Adagio*: bassetto of violins and viola during the return to the tonic F major, bars 60–64, F-Pn VM7-6684.



The evolution of bassetto accompaniment from Vivaldi through the late eighteenth century thus traces a trajectory from systematic treatment to strategic selectivity (Table 2-1). Early and mid-century composers like Bonno, Wagenseil, and Holzbauer employed the device in substantial portions of slow movements, establishing it as a defining textural feature. By contrast, later composers like Pleyel and Wranitzky reserved bassetto for maximum impact at crucial moments—tonal modulations, thematic returns, dramatic minor-mode episodes. This refinement parallels broader developments in orchestration: as composers worked with larger, more varied ensembles, they learned that constant transparency could become as monotonous as constant density, and that the most effective scoring involves alternating between extremes.

Yet the persistence of bassetto scoring into the 1790s and beyond—despite the flute's organological "improvements" through added keys—reveals that the technique addressed not only acoustic deficiencies but aesthetic preferences. The chamber-like intimacy of strings without bass, the timbral purity of homogeneous upper voices, the textural lightness that balanced rather than competed with the solo line—these qualities remained desirable even when necessary compensation for instrumental weakness had become less urgent. The bassetto thus evolved from corrective measure to expressive choice, from technical accommodation to aesthetic virtue. This transformation exemplifies how compositional responses to instrumental limitations can generate stylistic features that outlive their originating necessity, becoming valued for their own sonic and structural qualities rather than merely as practical solutions to technical problems.

Table 2-1. Bassetto Deployment in Flute Concerto Slow Movements (c. 1750–1800)

Composer	Work	Date	Texture Type	Deployment Strategy
Antonio Vivaldi	(various flute concertos)	pre-1750	Upper bassetto (vn1+vn2 or vn+va); all'unisono	Systematic in binary-form adagios; bass re-entry signals cadences/ritornello returns
Giuseppe Bonno	Flute Concerto in G Major	c. 1750	Upper bassetto all'unisono (vn1+vn2)	Wholesale throughout movement
Georg Christoph Wagenseil	Flute Concerto in C Major	c.1750–70	Upper bassetto (vn1+vn2)	Selective: solo openings; weak/hollow notes
Ignaz Holzbauer	Flute Concerto in A Major	c.1753–60	Progressive: upper bassetto → +viola → +basso pizz.	Incremental textural growth aligned with formal structure
Johann Joachim Quantz	Flute Concerto in C Minor	1753	Progressive reduction: vn+va → upper bassetto → flute/vn duet	Decremental: textural thinning for dramatic intensification
Florian Leopold Gassmann	Flute Concerto in C Minor	c.1760–70	Upper bassetto in thirds (vn1+vn2)	First solo wholesale; selective thereafter
Karl Kohaut	Flute Concerto in D Major	c.1770	Upper bassetto in thirds (vn1+vn2)	Selective: solo entry; climactic "development" tension
Antonio Salieri	Concerto for Flute and Oboe in C Major	1774	Upper bassetto (vn1+vn2) + horn pedals	Selective: dialogic passages between soloists
Wolfgang Amadeus Mozart	Concerto for Flute and Harp, K. 299	1778	Dense bassetto (vn1+vn2+2va); harp substitutes bass	Extensive throughout solos; harp provides autarkic accompaniment
Paul Wranitzky	Flute Concerto in D Major (D-Mbs Mus.ms. 4847)	c.1780	Bassetto (vn/+va)	Selective in Maggiore + wholesale for entire Minore episode
Paul Wranitzky	Flute Concerto in D Major (D-BFb W-ra 45)	c.1790	Upper bassetto (vn1+vn2)	Minimal: rondo theme identification only
Ignaz Pleyel	Flute Concerto in C Major, op. 1	1799	Upper bassetto (vn); bassetto (vn+va)	Highly selective: tonal modulation points only

Note: vn = violin(s); va = viola; pizz. = pizzicato. "Upper bassetto" denotes accompaniment by violins only; "bassetto" includes viola.

Power of the Pedal: Solo Section Pedal Points

A pedal point is generally classified as "a long, sustained note held through many bars while movement continues in other parts of the piece."[58] Walker elaborates that while this note typically signifies the dominant, the tonic is occasionally used as well. Although pedal points are most associated with bass notes—largely because of their frequent use in organ music—they can also appear in other voices within the harmonic texture.

[58] Paul M. Walker, "Pedal point," *Grove Music Online*, accessed 25 October 2025, https://doi.org/10.1093/gmo/9781561592630.article.21181.

One deriving from the organ emerges as a seismic undercurrent that anchors the harmonic terrain with unwavering gravity. When applied to the flute repertoire, and particularly during the slow movements of flute concertos, composers treat the pedal inversely. Rather than rooting the listener to the earth, it becomes a shimmering, ethereal, serene thread. A feature immediately recognisable from the sustained harmonies of supporting wind instruments in other concerto and symphonic works, the pedal point for solo flute in concertos exploits opportunities to illuminate textural contrast and conversational growth underneath it. The relatively high registral placement of flute pedal points creates the impression of a "soaring" above the musical landscape, while other activities happen below it. This effect derives partly from acoustic properties—the flute's partial overtone series creates a less rooted, more floating quality than bass fundamentals—and partly from the instrument's association with pastoral, celestial, and elevated affects in eighteenth-century musical discourse. Its function, then, is to act as a gateway for the soloist's independence while embedded within pronounced melodic gestures of the tutti. This resolves one of the most fundamental tensions of the concerto genre—how to maintain the soloist's prominence while preserving meaningful dialogue with the ensemble.

Considering the utility of the flute pedal point as something that is "simple, but effective," we benefit from understanding perceptions of pedal points presented within woodwind textures. Simon P. Keefe draws attention to the subtle, yet profound contributions of the wind parts' sustained notes of Mozart's Viennese piano concertos, citing examples from those written from 1784 onwards (K. 451, 453, 456, 466, 467, and 595).[59] Far from mere harmonic filler, these held tones serve as refined agents of colour, tension, and architectural clarity in contrast to the complexities of the string activity they accompany. To illustrate the historical aesthetic views that praised this form of wind writing in the latter half of the eighteenth century, Keefe invokes the impressions of musical aestheticians such as Kollmann, Béthizy, and Francoeur:[60]

> Augustus Frederick Christopher Kollmann explains that '*holding* notes' are one of the primary ways of employing wind instruments in tutti sections of orchestral works, and Béthizy and Francoeur give examples of what they consider to be particularly beautiful sustained-note sounds: for Béthizy, held notes towards the top of the bassoon's range 'make an admirable effect'; and for Francoeur, held clarinet notes in tuttis 'produce the greatest effect'.[61]

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[59] Simon P. Keefe, "'Greatest Effects with the Least Effort': Strategies of Wind Writing in Mozart's Viennese Piano Concertos," in *Mozart Studies*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2006), 25–46.

[60] Kollmann, *An Essay on Practical Musical Composition*, 18; Louis Joseph Francoeur, *Diapason général de tous les instrumens à vent avec des observations sur chacun d'eux* (Paris: Le Marchand, 1772), 22; Jean-Laurent de Béthizy, *Exposition de la théorie et de la pratique de la musique*, 2nd ed. (Paris: Chez F. G. Deschamps, 1764), 306.

[61] Keefe, "'Greatest Effects with the Least Effort,'" 43.

It is the resounding words of praise for Mozart's orchestration by Franz Xaver Niemetschek, however, that act as the binding agent for these remarks when driving home the essential concept of "effortlessness":

> Never is an instrument wasted or misused and thus superfluous. But only he understood the economy of conjuring up his greatest effect with the least effort, often through the single note of an instrument, through a chord, a trumpet blast, a drum roll.[62]

Furthermore, in his *Mozart-Jahrbuch 2006* article, "The Aesthetics of Wind Writing in Mozart's 'Paris' Symphony in D, K. 297," Keefe offers a meticulous account of the diverse configurations of wind instruments in the first movement of Mozart's 'Paris' Symphony, with particular emphasis on agency projected through sustained notes. He catalogues every instance in which wind parts articulate material not merely doubled by the strings, revealing that such independent contributions occur in the majority of the movement. Even in passages lacking autonomous wind writing, the winds frequently serve to bolster the string texture, notably in the tutti iterations of the opening motto.

Keefe explains that, in alignment with contemporary French aesthetic prescriptions, the wind instruments are entrusted with a wide spectrum of musical functions—from the exposition of thematic material and dialogic interplay with the strings to the deployment of isolated, held notes. While the winds' thematic statements are manifestly integral to the movement's structural discourse, Keefe explains that even singular sustained tones warrant attention, particularly when considered against the backdrop of late eighteenth-century French theoretical and aesthetic paradigms.[63] Additionally, Keefe articulates that each of the six wind pairs—flutes, oboes, clarinets, bassoons, horns, and trumpets—is employed to produce sustained tones, often in combination with other winds in order to achieve rich harmonic and colouristic effects. Crucially, Mozart also assigns solo or isolated roles to each pair (excluding the oboes), allowing them to provide sustained or non-thematic material independently. This dual deployment—both collectively and individually—reflects an aesthetic ideal championed by François-Jean de Chastellux, who praised German symphonists for "producing »beautiful effects of harmony« from »the great number of instruments that they use« and of allowing each instrument to »[shine] in turn«."[64]

This aesthetic convergence between French and Germanic traditions is not coincidental. The cultural permeability of late eighteenth-century Europe, especially among elite circles, fostered a transnational exchange of musical ideals. Frederick the Great conducted his royal affairs in French and placed tremendous importance on French

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[62] Franz Xaver Niemetschek, *Life of Mozart*, trans. Helen Mautner (London: Hyman, 1956), 57–58.
[63] Simon P. Keefe, "The Aesthetics of Wind Writing in Mozart's 'Paris' Symphony in D, K. 297," in *Mozart-Jahrbuch 2006* (Kassel: Bärenreiter, 2006), 336, https://digibib.mozarteum.at/ismretroverbund/periodical/titleinfo/859508.
[64] Keefe, "Aesthetics of Wind Writing," 336.

literature and the performing arts, and "wealthy German speakers spent their money on French and Italian music."[65] Throughout the reigns of Maria Theresa and Joseph II in Vienna, French theatre carved out its own significant portion of the city's musical culture such that its institutions were "continually casting envious glances at a model and rival: Paris."[66]

Keefe's commentary reveals that Mozart's sustained wind notes are not passive ornaments, but active participants in a broader aesthetic dialogue within the music. They embody a compositional philosophy that privileges subtlety over spectacle; this not only affirms Mozart's mastery of musical understatement, but also legitimises how the ostensibly simplistic function of pedal points within flute concertos acts as a vehicle for profound expressive effect.

While little eighteenth-century theoretical attention was paid specifically to the flute's practice of sustained notes in orchestral textures, Quantz assigns descriptors distinguishing "dotted and sustained notes", which "express the serious and the pathetic," while "long notes, such as semibreves or minims, intermingled with quick ones express the majestic and sublime."[67] With the direct application to flute playing in mind, he later details the qualities of the ideal execution of long notes:

> If you must hold a long note for either a whole or a half bar, which the Italians call *messa di voce*, you must first tip it gently with the tongue, scarcely exhaling; then you begin pianissimo, allow the strength of the tone to swell to the middle of the note, and from there diminish it to the end of the note in the same fashion, making a vibrato with the finger on the nearest open hole. To keep the tone from becoming higher or lower during the crescendo and diminuendo, however (a defect which could originate in the nature of the flute), the rule

[65] Neal Zaslaw, "Music and Society in the Classical Era," in *The Classical Era: From the 1740s to the end of the 18th century*, ed. Neal Zaslaw (London: The Macmillan Press, 1989), 4.
[66] Bruce Alan Brown, "Maria Theresa's Vienna," in *The Classical Era: From the 1740s to the end of the 18th century*, ed. Neal Zaslaw (London: The Macmillan Press, 1989), 109.
[67] Quantz, *On Playing the Flute*, 125–126.

> given in §22 of Chapter IV must be applied here;[68] the tone will then always remain in tune with the accompanying instruments, whether you blow strongly or weakly.[69]

Johann George Tromlitz, while not addressing sustained or long notes, builds upon Quantz's aesthetic considerations from earlier in the century. In his view, "a beautiful human voice" is "the only model" on which the flute's tone should be moulded, and this voice ought to be "bright, full and resonant, of masculine strength, but not shrieking; soft, but not hollow … full of timbre, rounded, singing, soft and flexible."[70] Tromlitz also warns against playing a movement in a single colour, likening the effect of a performance without the waxing and waning of sound to "plodding on flat and shapeless."[71]

As many of the following examples of flute pedal points feature in a higher tessitura than the rest of the ensemble, it is important to consider historical viewpoints on the timbral quality of high notes. Quantz remarks that the Germans "particularly loved the extreme high register" in their vocal music,[72] a sentiment that resonates in the aria-like treatment of pedal notes in the following flute concert examples. He, as well as Tromlitz, also states that flautists should strive to balance the sonority of their highest and lowest registers. Tromlitz, however, wishes to clarify a "rule" where "*the low register must be strong and the high weak*,"[73] explaining that a dogmatic adherence to the statement not only "spoils" the relationship between octaves by rendering the high notes as too feeble, but also culminates in disastrous intonation, "for the low register is too sharp, and the high is flat."[74]

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[68] The section Quantz refers to is found within the chapter "Of the Embouchure," where he lays out technical descriptions of actions for the flautist to perform with their lips and air speed when trying to achieve a desired outcome with the sound: "In producing octaves no strengthening of wind is necessary. If, however, you wish to produce a louder or softer tone, whether high or low, note that strengthening the wind, and withdrawing the lips from the appointed placed for each note on the mouth hole, make the tone higher, while moderating the wind and advancing the lips make the tone lower. Thus if you wish to produce a long note softly and then increase its strength, you must first withdraw the lips, or turn the flute outwards, as much as is necessary for the note to remain in tune with the other instruments. And when you blow more strongly, advance the lips or turn the flute inwards; otherwise the note will be far too low, then too high. If, however, you wish to end the same note softly again, you must again withdraw the lips in the proper proportion, or turn the flute outwards." Quantz, *On Playing the Flute*, 57–58.

[69] Ibid., 165–166.

[70] Johann George Tromlitz, *The Virtuoso Flute-Player*, trans. and ed. Ardal Powell (Cambridge: Cambridge University Press, 1991), 111.

[71] Tromlitz, *The Virtuoso Flute-Player*, 325.

[72] Quantz, *On Playing the Flute,* 336.

[73] Tromlitz is likely indirectly paraphrasing Quantz's formulation in the *Versuch*, where Quantz writes: "He must blow the flute weakly in the high notes, in accordance with their proportions, and strongly in the low ones, especially in passages that consist of leaps." Quantz, *On Playing the Flute*, 110.

[74] Tromlitz, *The Virtuoso Flute-Player*, 113.

Consequently, the abundance of commentary between Quantz and Tromlitz provides a solid foundation on which a flautist can base their approach to shaping the various pedal points they will encounter in the flute concerto genre. The *messa di voce* on sustained notes can be directly applied to the development of the flute's pedal point from its inception and can blossom in conjunction with the melodic activity of others. Quantz comments on this very type of interaction between soloist and accompaniment:

> If in an Adagio the soloist alternately swells and moderates his sound, and thus plays more expressively by introducing light and shadow, the most beautiful effect is achieved if the accompanists aid him in the same manner, swelling and moderating their tone jointly with him.[75]

Much discretion and attention must be paid to the overall arc of the underlying phrase the flute's pedal point complements. While it may be extremely effective to gradually withdraw in dynamic level from the summit of the *messa di voce*, flute pedal points often behave as an initiating mechanism that anticipates further melodic exploration through the soloist's direct involvement. Subsequently, a tailored approach must be taken to ensure that certain examples, especially with immediate developmental action in the soloist's impending melody, do not fade too much. In terms of the timbral quality of the pedal note as it grows, a lightness, brightness, and flexibility—while avoiding feebleness—is of paramount importance. Quantz's referral to "a vibrato with the finger" (also known as *flattement* in the historical literature) was a commonplace practice for eighteenth-century flautists, as it adds sonic iridescence to the flute's timbre on long notes that is distinct from breath vibrato. As vibrato was viewed as an ornament, not as an automatic characteristic of sound production, it would have been used selectively and in a manner that highlighted tension and expressivity within a sustained tone. This variability allows the soloist to incorporate it or leave it out entirely whilst focussing on the purity of the sound through the execution of a straight tone.

Entry Pedal Points

While appreciated and used by composers throughout my flute concerto corpus (See Table 2-2. Pedal Point Entries (in alphabetical order)), the expressivity of the pedal point manifests itself in a variety of ways. Often not behaving according to the traditional understanding of a pedal point—whereby the extensive note accentuates its consonant and dissonant qualities within the unfolding harmonic texture—the purpose of the solo flute's inverted pedal point is rather to provide a wide berth for the accompanying orchestra underneath to restate motivic material from previous tutti passages. The most defining and enduring characteristic of the flute concerto's slow movement pedal points is its location within the movement. Irrespective of the formal architecture the composer wished to establish (ternary, rondo,

[75] Quantz, *On Playing the Flute*, 276.

theme and variations, reduced concerto-allegro, or any other form for that matter), composers from our corpus consistently opted to open the first solo section with a pedal point. Most of these entries place the flute as the fifth of the harmonic triad, with a common alternative being the root of the chord. This placement exploits the device's capacity to create anticipation, whilst establishing the soloist's presence and without immediate melodic competition from the orchestra.

Georg Christoph Wagenseil utilises the pedal-point entry as a recurrent formal marker across the solo rotations of his concerto slow movements, applying the procedure consistently in two separate flute concertos, one in D major and one in G major.[76] This repeated use establishes a compositional formula that is subsequently taken up by later composers: the same strategy appears in two flute concertos by Johann Baptist Vanhal, and is likewise adopted in single concertos by Václav Pichl and Ignaz Pleyel, each applying the pedal-point entry at the onset of successive solo sections rather than as an isolated rhetorical event.[77] In Wagenseil's case, however, the procedure is not merely reiterated but actively explored, revealing a particular fondness for the pedal point's expressive versatility through fragmentation and augmentation across the course of a movement.

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[76] Georg Christoph Wagenseil, "[caption title:] Conc:," D-KA Mus. Hs. 900, c. 1750–1770, GroF 832, RISM sources/453002587, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-25367; Georg Christoph Wagenseil, "[title page, vla.:] Concerto Per Flauto. | Traverso.," D-KA Mus. Hs. 901, Copyist 45 (RISM people/30050078), c. 1750–1765, GroF 832, RISM sources/453002588, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-25379; Georg Christoph Wagenseil, "[dust cover title:] CONCERTO | per il | Flauto Traverso. Concertante | Violino Primo | Violino Secondo | Viola | è | Baſso | [incipit: Vivace, fl.] | del Sigr: Wagenseil," D-KA Mus. Hs. 992, Copyist 2 (RISM people/30035228), c. 1750–1770, GroF 832, RISM sources/453002823, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-26129. All three sources transmit the same concerto in D major and represent independent manuscript witnesses of a single work.

[77] Johann Baptist Vanhal, "[cover title:] In D: | Concerto per il | Flauto Traverso | Violini 2 | Viola | Con | Baſso | Del Signore Vanhall," A-LA 186, c. 1770–1799, RISM sources/603000461, Musikarchiv, Benediktinerstift Lambach, Lambach; Johann Baptist Vanhal, "Concerto | a | Flauto Traversiere | Due Violini | Due Oboe | Due Corni | Viola | Basso continuo | et | Basso repieno | del Sig [crossed out:] F. A. Hoffmeister [written:] Vanhal," S-L Saml.Quillfelt Nr. 5, c. 1776–1777, Weinmann IIe D1, RISM sources/190003411, Universitetsbiblioteket, Lund. **Note** that pedal points begin at bars 23 and 59, respectively. Ignaz Joseph Pleyel, "Concerto. | Flauto Principale. | Violino Primo. | Violino Secondo. | Oboe primo. | Oboe Secondo. | Corno primo. | Corno Secondo. | Viola Prima. | Viola Seconda. | Basſo. | Del Sigr: Pleÿel. | [performance note: a.[vec] g.[rande] a[pplause] | le 5 Juin 1791 en prés. du P[rince?]. | le 9 Julii 1792]," D-BFb P-le 32, c. 1780 (performed 5 June 1791 and 9 July 1792), BenP 104, GroF 1177, RISM sources/450001225, Fürst zu Bentheimsche Musikaliensammlung Burgsteinfurt, Steinfurt. **Note** that pedal points begin on the same pitch (D6) at bars 9 and 45, respectively. Václav Pichl, "[dust cover title:] Concerto in G. | Flauto-traverſo principale. | Violino primo. | Violino Secondo. | Corno primo. | Corno Secondo. | Viola e Baſso. | Del Sigr. Wenceslao Pichl," D-B Mus. ms. 17419/5, c. 1760–1790, GroF 1038, *Katalog Breitkopf* (1782), Musikabteilung, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin.

The Largo from Wagenseil's Flute Concerto in D Major unfolds with a fifteen-bar ritornello that contrasts two main melodic ideas: the first is identified with a triplet semiquaver gesture followed by a syncopation, while the second is mainly defined by a dramatic unison tutti climb of scalar semiquavers with a falling sweep of demisemiquavers at the end of the bar. The first solo entry at bar 16 features a two-bar pedal point on the root of the movement's tonic triad (B minor), with a quiet restatement of the opening two bars of the ritornello's first melody in the violins (Example 2-27).

Example 2-27. Georg Christoph Wagenseil, Flute Concerto in D Major, *Largo*: first solo-section pedal-point entrance, bars 16–19, D-KA Mus. Hs. 900; D-KA Mus. Hs. 901; D-KA Mus. Hs. 992. All three sources transmit the same concerto in D major and represent independent manuscript witnesses of a single work.



After a bar of trilled bridging material, the flute has its own take on the first ritornello motif before finishing the phrase. A unison tutti D major scale in bar 20, inspired by the ritornello's second melody (originally starting from bar 11), lifts the listener into a restatement of the opening solo section's five bars, now transposed up a third in the relative major and slightly altered towards the end of its assertion. From here, the pedal point that has already been stated twice is reduced to a sequence of one bar and tied to descending steps of semiquavers, the pedal always gliding over a fragment of ritornello first melody fragments (Example 2-28).

Example 2-28. Georg Christoph Wagenseil, Flute Concerto in D Major, *Largo*: pedal-point fragments, bars 28–31, D-KA Mus. Hs. 900; D-KA Mus. Hs. 901; D-KA Mus. Hs. 992.



The first solo section ends with the flute referring several more times to the first melodic ritornello ideas, modulating towards D major along the way and taking the sweeping melodic gesture at the backend of the second major ritornello melody (originally bars 13–14) to a cadence at bar 39. Much of the B section is a transposition of the A section, starting in the relative major and modulating to the subdominant with its newer material. As a result, the pedal point device is repeated along the lines of the first iteration, and is used once more in the movement to introduce the final solo section when returning to B minor. This constant reissuing of the two-bar pedal point and its diminished one-bar variant, especially in its role of complementing the rolling over of ritornello fragments, could, in theory, become mundane through repetition; however, in practice, this is not the case.

The Andante from Wagenseil's Flute Concerto in G Major capitalises on the rhetorical effects of the pedal point to an even greater extent than the D major concerto's Largo.[78] Every one of the three solo section entries begins with a pedal point, all on the fifth of the harmonic triads G minor and D minor. The first flute solo entry starting at bar 25 is essentially an embellishment of the opening eight bars of the first violin's ritornello part (Example 2-29); however, each four-bar segment begins with a pedal point that allows the accompanying violins to reiterate softly the descending dotted rhythm motif from the

[78] Georg Christoph Wagenseil, "[dust cover title:] CONCERTO, | per il | Flauto Traverso, concertante | Violino Primo | Violino Secondo | è | Fondamento. | [incipit: Allegro, con Spirito, vn. 1] | del Sigr: Christophoro Wagenseil," D-KA Mus. Hs. 993, Copyist 2 (RISM people/30035228), c. 1750–1770, GroF 833, RISM sources/453002824, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-26131.

opening. It generates what Keefe calls a "split theme," where, as in this example, the flute complements the four-bar structure the violins begin in a collaborative exchange.[79]

The flute then embarks on a six-bar pedal point from bars 33 to 38 on B-flat (Example 2-30) while the violins revive the stepwise quaver motifs originally from bars 9 to 12, adding a further two bars of descending slurred couplets. The flute then imitates the added couplet gesture from bars 39 to 40, only to prepare to cadence and postpone its finality through an additional four-bar derivative of the ritornello quotation from bars 16 to 21. Beginning at bar 54, the second solo section showcases a pedal suspended over another variant of motivic expression; the first violin starts with the descending dotted rhythm motif for one bar, immediately imitated an octave below by the second violin (Example 2-31). Later, the final solo section (bar 82ff.) becomes a melting pot for all the previous solo-tutti interactions of the earlier solo sections (Example 2-32). Starting the same brief pedal point as it had in the first solo section, the flute subsequently sustains musical direction with upward arpeggiated slurred couplets that alternate with the dotted motif fragment, now solely in the first violin part (bars 82–86). Modulating along the way, bars 88–91 feature a variant of this established exchange, leading to a four-bar pedal point from bars 93 to 96 (Example 2-33), and ultimately the longest pedal of seven bars from 105 to 111 (Example 2-34). This persistent implementation and variation of the flute's pedal point throughout the entire slow movement can be seen as a compositional signature of Wagenseil; the pedal itself is a graceful and idiosyncratic gesture of the flute, but the composer also wants to preserve the opening ritornello's melodic ideas that exist cooperatively between the tutti and soloist.

Wagenseil's Largo and Andante are a masterclass in creatively recycling ritornello motifs, which also dominate the melodic content of most solo sections, yet the movements (94 and 131 bars respectively, in 3/4 time) never feel tiresome or overdone. The integrity of solo-tutti textural contrast—the native trait distinguishing the concerto form from any other form—is preserved, with pedal points in the flute part playing a significant role in lending members of the tutti even further space within the solo sections, reminding the listener continuously of the essential musical ideas of the movement.

[79] As explained in Keefe's historical delineation and definition of eighteenth-century concerto dialogue in *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* (Woodbridge: The Boydell Press, 2001).

Example 2-29. Georg Christoph Wagenseil, Flute Concerto in G Major, *Andante*: pedal-point opening of the first solo section (top line: flute), from bar 25, D-KA Mus. Hs. 993.



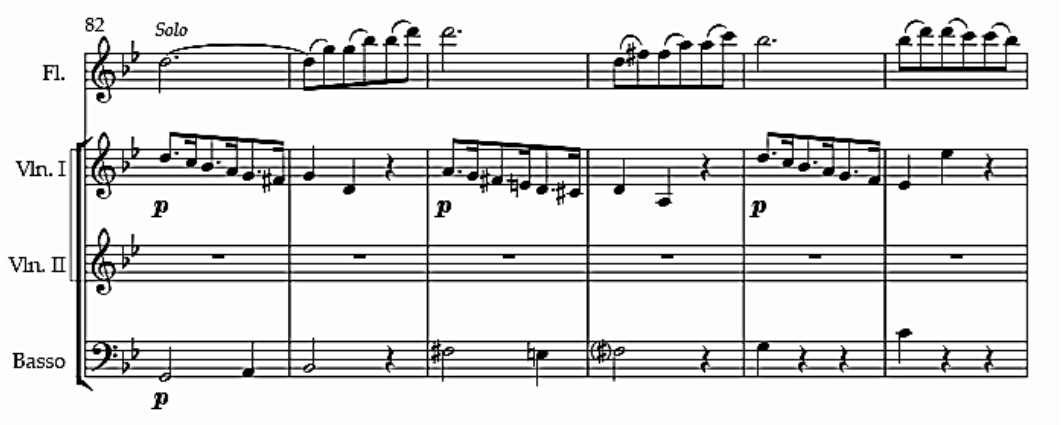
Example 2-30. Georg Christoph Wagenseil, Flute Concerto in G Major, *Andante*: six-bar pedal point, bars 33–38, D-KA Mus. Hs. 993.



Example 2-31. Georg Christoph Wagenseil, Flute Concerto in G Major, *Andante*: two-bar pedal point, bars 54–56, D-KA Mus. Hs. 993.



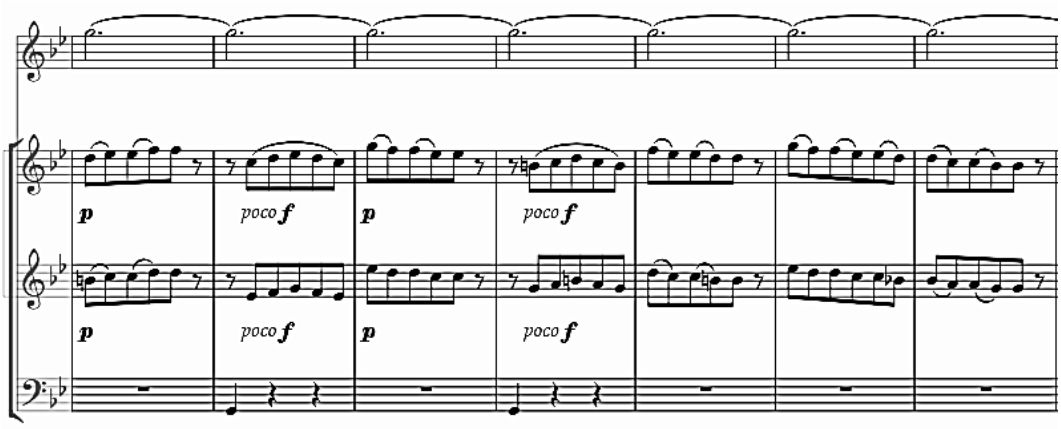
Example 2-32. Georg Christoph Wagenseil, Flute Concerto in G Major, *Andante*: pedal-point entry at the third solo section, from bar 82, D-KA Mus. Hs. 993.



Example 2-33. Georg Christoph Wagenseil, Flute Concerto in G Major, *Andante*: pedal-point fragment variations and tutti exchanges, bars 88–96, D-KA Mus. Hs. 993.



Example 2-34. Georg Christoph Wagenseil, Flute Concerto in G Major, *Andante*: seven-bar pedal point (top line: flute), bars 105–111, D-KA Mus. Hs. 993.



The pedal point solo section entry method need not necessarily be the first time the listener is acquainted with the soloist during a concerto slow movement. The Romance of Paul Wranitzky's Flute Concerto in D Major is set in a six-part sonata-rondo form (ABA'CA'D with a codetta after the cadenza), where the pedal point starting at bar 17 introduces the first episode after the opening sixteen bars of the solo flute's rondo theme followed by the tutti response (Example 2-35).[80] After two bars, the tied semibreve is hoisted up the octave to simultaneously elongate the pedal and create timbral variation in the flute's line. The clear delineation between soloist and ensemble activity so emblematic of the rondo is calmly disrupted by the pedal point. Since the pedal point is most commonly deployed in reduced concerto-allegro form movements, it is further evidence of the emerging popularity of sonata-rondo forms towards the end of the eighteenth century.

[80] Wranitzky, "[dust cover title:]," D-Mbs Mus.ms. 4847.

Example 2-35. Paul Wranitzky, Flute Concerto in D Major, *Romance. Adagio*: pedal-point entry of the first rondo episode, from bar 17, D-Mbs Mus.ms. 4847.



As effective as the pedal point is in its established role of introducing the soloist into flute concerto slow movements, it is just as elegant as a lead-in to substantial inflection points of a movement. Such a moment occurs during the approach to the cadenza fermata towards the conclusion of the Adagio of Vanhal's Flute Concerto No. 2 in B-flat Major.[81] From the perfect cadence on the downbeat of bar 65, as the tutti strings sequentially wind down the interval of a perfect fourth, the flute springboards up the octave from Eb5 to Eb6 and sustains the latter for two and a half bars (Example 2-36). Much in the way it behaves as a section opener, the disjointed pedal point gives the tutti ample space to be the primary melodic driver towards the tonic six-four arrival at bar 68, all the while intensifying the momentum with its unwavering presence at the height of the textural spread. This strategy allows for the solo flautist to continue engaging with the tutti in an autonomous capacity without resorting to unison playing. It also seals the sonic gap that might be perceived after the soloist cadences and rests while the tutti presses on without it until its re-entry at the cadential fermata. Additionally, there is an impression that the impending cadenza—especially if it is to be improvised—organically grows from the pedal point that had already been emphasising a gravitational pull towards the movement's tonal centre. The pedal creates a fluency in the interweaving of musical counterparts that is usually missing in more conventional transitions to the end-of-movement cadential fermata.

[81] Johann Baptist Vanhal, "[title page, engraved] [handwritten:] 2eme. | [continues:] CONCERTO | A Flute Principale | ou Hautbois | Premier et Second Violon, | Alto, Baſſe et Cors. | Compoſé | Par J. Wannhall. | Prix 4" 4s. | A PARIS | Chez M.r BAILLEUX | M.d de Musique Ordinaire du Roy, | et de la Famille Royale, à la Regle d'Or, Rue S.t | Honoré, près celle de la Lingerie | Gravé par Ribiere," F-Pn K-900 (Paris: Antoine Bailleux; engraved by Ribière [fl. 1778–1812; RISM people/30070340], 1782), GroF 703, RISM sources/990065367, Gallica, Département de la Musique, Bibliothèque nationale de France, Paris, https://gallica.bnf.fr/ark:/12148/btv1b90789566.

Example 2-36. Johann Baptist Vanhal, Flute Concerto No. 2 in B-flat Major, *Adagio*: disjunct pedal point from bar 65 leading into the cadential fermata, F-Pn K-900.



Moving several decades into the nineteenth century, the flute concerto slow movement pedal point represents the first solo entry of the Allegretto of Carl Gottlieb Reißiger's Concertino for Flute in D Major, op. 60.[82] As the initial Allegro moderato in common time transitions *attacca* into the G minor Allegretto in 6/8, ambiguity and fluidity of formal structures at this stage in musical history makes it difficult to establish with certainty whether the Allegretto is an independent movement, or instead a contrasting supplement to the opening movement that behaves as a slow second movement would have done in the previous century. Whereas other pedal points regularly confirmed the harmony of the tonic, the example in the concertino constitutes a firm affirmation of the dominant, the accompanying strings wavering from tonic to dominant in its shadow. When the strings cease playing at bar 244 and remain silent for several bars, the solo flute moves through the stillness, searching without success for resolution (Example 2-37).[83]

[82] Carl Gottlieb Reißiger, "CONCERTINO | pour la Flûte | avec Accompagnement | d'Orchestre | ou de Pianoforte | composé et dedié | à Monsieur A. B. Fürstenau | par | C. G. REISSIGER. | Op. 60. Propriété de l'Editeur. | Berlin. | chez A. M. Schlesinger libraire et éditeur de musique. | Unter den Linden No. 34. | 1568.," D-B Mus. 5450 (Berlin: A. M. Schlesinger, 1829), Stabi Digitalisierte Sammlungen, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin, http://resolver.staatsbibliothek-berlin.de/SBB0000BD0B00000000.

[83] Carl Gottlieb Reissiger, *Concertino für Flöte und Orchester op. 60*, ed. Dieter H. Förster (Adliswil: Edition Kunzelmann, 1980).

The overall effect of this passage is analogous to the cadential fermata lead-in pedal point of the Vanhal concerto in B-flat major, the heightening of tension and luring of anticipation towards a dramatic, consequential moment within the movement. However, when comparing the nature of the first solo appearance with that of other solo section initiations, Reißiger's iteration carries with it the air of a solo introduction that gives way to a brief tutti (bars 248–249). It is here that the strings at *pianissimo* generate a gently lilting momentum from which the main solo flute episode takes its inspiration, albeit in an overlapping conversation between forces alternating every two bars.

Example 2-37. Carl Gottlieb Reißiger, *Concertino for Flute in D Major*, op. 60, *Allegretto*: pedal-point solo entry from bar 242, *Concertino für Flöte und Orchester* op. 60, ed. Dieter H. Förster (Adliswil: Edition Kunzelmann, 1980).



Truncated Pedal Points

The briefest of the pedal points illustrated will be referred to as "truncated" pedal points; they are curtailed in the sense that the sustained note in the flute part extends within the scope of two bars. They might seem too short to register structural significance, yet they often mark crucial phrase articulations or motivic recalls with remarkable efficiency. Reicha compares the temporal development of phrases between slow and fast movements:

> Sixteen measures in a slow movement may result in a long period, while sixteen measures in a fast movement would create a short period. For this reason, the length of members and the movement of the measure must be considered in the construction of periods. These observations result in the following rule:
>
> The slower the movement, the shorter the members should be. In this case, a period in an adagio must have more members than a period in an allegro, where, conversely, the members may be longer. In general, short members are preferable to long ones, and of the latter, the best are those in which the figures can be separated by quarter cadences.[84]

Fast movements are afforded significantly more bars to develop their musical ideas because of their swift nature. Because the opposite applies to the unravelling of musical expression during slow movements, a complete idea may be established within only a few bars. Thus, as even brief gestures occupy considerable perceptual time, truncated pedals can achieve significant effects despite their limited duration. The Adagio from Michael Haydn's Flute Concerto in D Major features the antecedent-consequent display of a complete eight-bar period.[85] After its completion of the opening phrase (bars 20–23), the flute's pedal note D (bars 24–25) floats at the pianissimo dynamic while the first violin part restates the over-dotted-like motif from the end of bars 4–6 of the opening ritornello. The flute immediately confirms this motif by repeating its tail-end fragment until it finally settles into a perfect cadence in bar 29 (Example 2-38). Haydn employs a similar tactic during the closing phrase that firmly cadences into the movement's dominant: bars 43–45 experiences a sustained D (now up an octave), the first bar of which is punctuated with the syncopation introduced at the onset of both the first ritornello and solo sections. The unfolding *Monte*-like buildup towards the perfect cadence in the dominant (bars 44–46) is intensified even further by the

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[84] Anton Reicha, *Treatise on Melody*, trans. Peter M. Landey (Hillsdale, NY: Pendragon Press, 2000), 35–36. On pp. 33–34 the term "member" is defined as a building block of a musical period that "must produce a rhythm and have a half cadence", while a half cadence "separates a member or a rhythm from another, and should therefore be stronger than a quarter cadence"; the quarter cadence is a "resting point" that "separates one melodic figure from another." A perfect cadence defines the end of each period.

[85] Michael Haydn, "Concerto per il Flauto traverso, a 2 Violini, Viola[,] Corni e Baſso | di Michele Hayden," H-Bn Ms.mus II.55, 1766, GroF 160, RISM sources/530001696, Országos Széchényi Könyvtár, Budapest.

suspended tone of the flute above the rapidly evolving harmonies below (Example 2-39); the two bars of rising semiquavers are reminiscent of their initial entry into the movement (bars 14–15).

Example 2-38. Michael Haydn, Flute Concerto in D Major, *Adagio*: truncated pedal point with motivic featuring, bars 24–29, H-Bn Ms.mus. II.55.



Example 2-39. Michael Haydn, Flute Concerto in D Major*, Adagio*: truncated pedal point with punctuated addition and motivic featuring, bars 43–46, H-Bn Ms.mus II.55.



Leopold Hofmann tapped into a familiar compositional vein when composing the opening solo bars for the Adagio of his Flute Concerto in D Major.[86] Juxtaposed with the complete motivic gesture of the strings transplanted from bars 1 to 2, the flute patiently occupies the temporal space with its truncated pedal point until the strings have had their say (Example 2-40). Conversationally, it is as if the flute wants to say something after hearing what the strings had to say during their opening ritornello, but politely refrains while the strings emphasise their main talking point, and then subsequently presents their own melodic idea. Hofmann repeats this gesture verbatim up a fifth when introducing the flute's second solo section later in the movement (bars 51–52).

Example 2-40. Leopold Hofmann, Flute Concerto in D Major (Badley II:D1), *Adagio*: truncated pedal point juxtaposed with a complete motivic idea, bars 18–19. Allan Badley, Flute Concerto (Badley D1), keyboard reduction by Ronald Dellow (Wellington: Artaria Editions, 2001).



Previously mentioned as one of several other composers who utilised the pedal point as an introductory mechanism for the first and second solo section entries for concerto slow movements was Václav Pichl. In the Adagio of his Flute Concerto in G Major, the two truncated pedal points that instigate the Adagio movement's first and second solo sections (at bars 8 and 24) not only show the relativity of temporal perception—a single bar in common time (C) performed at a slow tempo gives the effect of a considerable passage of time—but also introduce an additional rhythmic device that intensifies the impression of delayed participation in the solo flute part (Example 2-41).[87] Each entry is prefaced by a

[86] Leopold Hofmann, "[vn. 2:] CONCERTO | à | Flauto Trav: Principalo. | 2. Violini | Viola | et | Basso | del | Sigl. Haÿdn. | [incipit: vn. 1]," D-Dl Mus.3356-O-501, R. (RISM people/30017366), c. 1771, Hob. VIIf:D1 (Badley II:D1), misattributed to Joseph Haydn, GroF 46, RISM sources/210097228, SLUB Digitale Sammlungen, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, Dresden, https://katalog.slub-dresden.de/en/id/finc-14-210097228; Leopold Hofmann, "[cover title, b:] No. 47. | Concerto in Dx | â | Flute Traverso | Violinis 2bus | Cornibus 2bus in D. | Viola | e | Basso. | [incipit: Allegro moderato, fl.] | Dall' Sigr: Leopold Hoffmann. | [pencil:] 375 | [ink:] B.d.G.," D-B Mus. ms. 10724/25, c. 1775–1800, GroF 46, RISM sources/452021643, Musikabteilung, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin; Leopold Hofmann, "in D: | Violino Primo | Violino Secondo | Viola Obbligata | Flauto Traverso | di Concerto | Corni in D: | Baſso | del Sig. Leopoldo Hoffmann," D-Rtt Hofmann 18, c. 1780, GroF 46, RISM sources/450009818, Fürst Thurn und Taxis Hofbibliothek, Regensburg.

[87] Václav Pichl, "[dust cover title:] Concerto in G. | Flauto-traverſo principale. | Violino primo. | Violino Secondo. | Corno primo. | Corno Secondo. | Viola e Baſso. | Del Sigr. Wenceslao Pichl.," D-B

quaver anacrusis, which, when considered in isolation or within its typical function, is very brief. However, when paired with a pedal point, its effects are magnified and unfold in two-fold fashion. The obvious feature is its slight addition to the overall drawing out of activity in the flute part; however, this is not the most impactful component, which is rather the psychological sleight of hand employed by the anacrusis through its brief interjection. There is a heightened awareness, a drawing of attention towards the unveiling of a new musical idea. When this musical revelation is tampered with and subjected to postponement through a pedal point, this intuitive expectation is violated. A form of temporal dissonance, the combination of the anacrusis and the pedal point produces a restlessness, a growing curiosity of what will happen next; consequently, these compounding feelings create the mirage of an expansion of time itself. Only Pichl, among the composers in my flute concerto corpus who experiment with pedal points, employs this anacrusis tactic.

Example 2-41. Václav Pichl, Flute Concerto in G Major, *Adagio*: pedal-point entries of the solo sections initiated with an anacrusis into bar 8, D-B Mus. ms. 17419/5.



Mus. ms. 17419/5, c. 1760–1790, GroF 1038, *Katalog Breitkopf* (1782), Musikabteilung, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin.

Trilled Pedal Points

There need be only the slightest alteration to the original design of a compositional device for its aural perception to change but also its fundamental role within the greater musical context. Where unadorned pedals create serene floating or accumulated tension, trilled pedals invigorate the texture and drive towards resolution. Holzbauer explores this possibility in the Largo non troppo movement of his Flute Concerto in D Major, entertaining a considerably lengthy pedal—when contemplating the flautist's breath capacity—on the dominant (bars 68–73, Example 2-42).[88] Underneath, the first and second violins duet mostly in parallel thirds, starting with a *Monte*[89] (bars 68–69) based on rhythmic activity from the opening ritornello; the remaining sequence to follow (bars 71–72) is inspired by the dotted rhythms started by the flute during its second solo entry at bar 46 and subsequently imitated by the first violin. The simplest reduction of the flute's pedal recognises it as the extreme octave doubling of the viola's continuous pedal point and the punctuated basso crotchets of every bar over the same duration. However, Holzbauer energises the texture substantially with the dazzling addition of a prolonged trill throughout the entire flute's pedal point. Doing so gives a rather stationary role a considerable amount of forward thrust, aiding in the line's propulsion towards the *ad libitum* pause at bar 73. The trilled pedal thus represents a graduation beyond Quantz's prescriptions of *messa di voce* and *flattement* to enliven sustained notes—it is no longer subtly iridescent, but dramatically robust.

[88] Ignaz Jakob Holzbauer, "Concerto ex D: | per il | Flauto = Traverso Principe: | Violino Primo | Violino Secondo | Viola - | e | 2: Corni | ê | Baſso | Del Sigr: Holtzbauer:," D-Rtt Holzbauer 11, c. 1770, GroF 55, RISM sources/450010640, Fürst Thurn und Taxis Hofbibliothek, Regensburg.

[89] The *Monte* schema, favoured for ascending sequences in the later eighteenth century, typically comprised two sections emphasising the subdominant and dominant keys ahead of a cadence. Its hallmark features include stepwise ascent across sections, melodic rise with compensatory local descents, and bass motion via chromatic or diatonic leading tones toward local tonics. Harmonically, it involves paired sonorities—6/5/3 preceding 5/3—whose modal resolution is often unpredictable. Gjerdingen, *Music in the Galant Style*, 89–106, 458.

Example 2-42. Ignaz Jakob Holzbauer, Flute Concerto in D Major, *Largo non troppo*: trilled pedal point (top line: flute), bars 68–73, D-Rtt Holzbauer 11.



Franz Anton Hoffmeister's Flute Concerto No. 23 in G Major lends further evidence to the propensity of a composer for infusing a pedal point with a trill in order to enliven the approach to a crucial inflection point.[90] Appearing towards the end of the concerto's Poco Adagio movement, the solo flautist engages with a trilled pedal point from bars 77–78 as an invigorating shimmer above the guidance of paired oboes and horns towards the final iteration of the flute's rondo theme (bar 79ff., Example 2-43). Once again reflecting the gravitational pull from dominant to tonic that was shown in the Holzbauer example, this goes a step further by highlighting the formal significance of this particular shift from inner episodic material to the final rondo cycle.

[90] Franz Anton Hoffmeister, "Vingt troisième Concerto | pour la Flute, composé par | Hoffmeister. | Œuvre 55me. | No 1382. | Prix 2½ | A Offenbach sur le Mein, chez J. André.," F-Pn A-34408 (Offenbach-sur-le-Main: Johann André, 1800), op. 55, Gallica, Département de la Musique, Bibliothèque nationale de France, Paris, https://gallica.bnf.fr/ark:/12148/btv1b9083298v.

Example 2-43. Franz Anton Hoffmeister, Flute Concerto No. 23 in G Major, *Poco Adagio*: trilled pedal point, bars 77–79, F-Pn A-34408.



Chordal Pedal Points

Up until now, pedal points in this chapter have been referenced only in regard to the flautist's role as the soloist. It must also be recognised that pedal points within the flautist's role may reflect their further integration into the ensemble's combined sound. These chordal pedals typically appear at movements' conclusions or at significant structural arrival points, reconciling the concerto's inherent tension between individual and collective forces.

Concerto No. 69 in C Major by Leopold Koželuch (1747–1818) is a charming example of a layered hierarchy that explores the contrast of individual virtuosic solo bravado with dynamic collaborative distribution.[91] The fortepiano acts as the main soloistic voice, while a quartet of concertante flute, oboe, bassoon, and violoncello takes on a supportive role, featuring occasional moments of collective autonomy, all supported by a string orchestra and pairs of oboes, bassoons, horns, and trumpets. The concerto's slow movement, Andantino con Variazioni, ventures into the numerous possibilities of collaboration between concertante and tutti forces. The opening sixteen bars of the movement are the thematic introduction, started by the fortepiano for the first four bars, but then becoming subordinate for the remainder of the bipartite section. Variation 1 is the immediate soloistic reaction of the fortepiano to re-direct attention to its witty interpretation of the opening theme. Towards the end of this rendition, the concertante flute enters with a pedal point on the tonic's fifth scale degree (G), stacked on top of the tonic pedal points of the concertante bassoon and pair of horns (Example 2-44).

Koželuch could have had the flute further reinforce the tonic established by the bassoon and horns, and yet he decided to frame the dominant instead; with the harmonic motion weaving back and forth between tonic and dominant towards the cadence, the flute plays the role of anchoring both harmonies simultaneously through the firmness of its own pedal point. This deployment reveals sophisticated understanding of the flute's role within multi-soloist textures. The flute need not compete for melodic supremacy with the fortepiano; instead, its unique timbral thread creates harmonic richness, exploiting its capacity for sustained tone and subtle dynamic control. The pairing with horns is particularly effective—the flute's crystalline tone blends with yet remains distinct from the horns' darker, more diffuse sound, creating a composite timbre greater than the sum of its parts.

[91] Leopold Koželuch, "Nr. 69. | Concerto in C. | per il | Pianoforte, Flauto, Oboe, | Fagotto, e Violoncello. | Con l'accompagnamento | di | 2. Violini in duplo | 2. Oboe | 2. Corni | 2. Trombe | 2. Fagotti | Viola, Violoncello, e Violone | Del Sign:re Leopol: Koželuch," A-Wn Mus.Hs. 11071, n.d., Musiksammlung, Österreichische Nationalbibliothek, Vienna, https://data.onb.ac.at/rep/1001ADA2.

Example 2-44. Leopold Koželuch, Concerto No. 69 in C Major for Piano, Flute, Oboe, Bassoon, and Violoncello, *Andantino con Variazioni*: collaborative pianissimo pedal point confirming tonic and dominant, bars 32–34, A-Wn Mus.Hs. 11071.



Franz Krommer's Adagio from his Flute Concerto in E Minor, op. 86, is mostly a display of lavish ornamentation for the flautist with passive string accompaniment during its solos.[92] Encounters with the woodwinds during its solo episodes are meagre, existing during jabbing tutti interjections for dramatic effect, or leading in and out of tutti statements. This sense of independence in the flute line takes a turn right towards the end of the movement as the flute emerges from a written-out three-bar cadenza of scalar demisemiquavers. After two bars of cadential trilling on the fifth and seventh scale degrees, the flute resolves with a written turn into bar 93, where it joins the ripieno flautist and horns for a rhythmically divided three-bar pedal on C (Example 2-45). The remaining winds alternate between the third or fifth of a C major triad and their respective upper or lower chromatic neighbour tones. The strings pulsate over sextuplet semiquavers with similar motion to the drawn-out winds. Among all players, the third beat of the bar swells to *forte* and back down to *piano*. This complete reverberation of voices in the entire orchestra is a

[92] Franz Vinzenz Krommer, "CONCERT | für | FLÖTE | mit Begleitung des ganzen Orchester | Verfaſst und dem | HERRN BARON | J: N: KULMER von SOMSYDUAR | gewidmet | von | FRANZ KROMMER. | 86tes Werck. | Wien | im Verlage der k. k. pr. chemie-Druckerey | des S. A. Steiner u. Comp. | 14 bög," D-KA DonMusDr 1744 (Vienna: S. A. Steiner & Co., c. 1810), GroF 2095-e, RISM sources/990035298, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-44291.

procedure into which Krommer deliberately incorporates the soloist in order to bring the final four bars to a close. It is a moment of reconciliation after a fantastical display of soloistic autonomy earlier in the movement, the pedal point in particular anchoring the finality of this comforting harmonic unity.

Example 2-45. Franz Vinzenz Krommer, Flute Concerto in E Minor, op. 86, *Adagio*: cooperative pedal point on the tonic, bars 93–96, D-KA DonMusDr 1744.



The flute pedal point's persistence across eight decades reflects a sustained appreciation for a device of remarkable versatility. Far from mere repetition, the pedal point offers a multifaceted solution to compositional and performative challenges: it ensures textural clarity by allowing the flute to sustain a single pitch without encroaching on melodic discourse; it enables phrase articulation that aligns with physiological necessity as the flute holds while the orchestra progresses; it serves formal articulation by demarcating structural boundaries and signalling cadential or sectional transitions; it exploits the flute's timbral distinctiveness, with its ethereal resonance in the middle-to-upper registers yielding a sonic character neither grounded like bass pedals nor string-like in its sustaining quality; and it invites dynamic nuance, transforming static tones into expressive gestures through *messa di voce* and subtle inflections. Such persistent deployment underscores the pedal point's capacity to enrich musical architecture while honouring the instrument's expressive and technical idiosyncrasies.

The evolution from Wagenseil's extensive application to later composers' strategic deployments parallels the broader evolution of bassetto scoring: from comprehensive application to targeted use at crucial moments. This refinement suggests composers learned to exploit the device's maximum impact through selective placement rather than systematic repetition. Even as late as 1829/30, Reißiger recognises the pedal point's power for creating anticipatory tension at a movement's opening. This continuity suggests that the device remained aesthetically valid beyond changes in flute construction, orchestral size, and compositional style. The underlying principle—achieving maximum effect through minimal means, creating expressive complexity from apparent simplicity—retained its appeal as a compositional ideal.

The flute pedal point thus exemplifies how composers negotiated the instrument's specific challenges—limited dynamic range, registral vulnerabilities, breath dependence—by transforming potential limitations into expressive opportunities. Rather than viewing the flute's inability to sustain indefinitely or compete dynamically with full orchestras as deficiencies requiring compensation, composers recognised that these qualities could generate unique effects unavailable to other instruments. The pedal point—simple in conception, subtle in execution, profound in effect—embodies the eighteenth-century aesthetic principle that Niemetschek praised in Mozart: conjuring the greatest effect with the least effort, finding beauty in economy, and allowing each instrument to shine through its distinctive voice rather than generic brilliance.

Table 2-2. Pedal Point Entries (in alphabetical order)

Composer & Work	Movement	Key	Bars	Pitch Role (scale degree ^)	Function
M. Haydn, Flute Concerto in D Major	Adagio (mvt. 2)	G major (subdominant)	24–25	5^	Truncated pedal point
M. Haydn, Flute Concerto in D Major	Adagio (mvt. 2)	G major (subdominant)	43–46	5^	Truncated pedal point with punctuated addition and motivic featuring
Hoffmeister, Flute Concerto No. 23 in G Major, op. 55	Poco Adagio (mvt. 2)	C major (subdominant)	77–79	5^	Trilled pedal point leading into final rondo theme statement
Hofmann, Flute Concerto in D Major, Badley II:D1	Adagio (mvt. 2)	G major (subdominant)	18–19	5^	Truncated pedal point
Holzbauer, Flute Concerto in D Major	Largo non troppo (mvt. 2)	A major (dominant)	68–73	5^	Prolonged trilled pedal point leading into fermata (*ad libitum* pause
Koželuch, Concerto No. 69 in C Major for Piano, Flute, Oboe, Bassoon, and Violoncello	Andantino con Variazioni (mvt. 2)	C major (tonic)	32–35	1^; 5^	Collaborative chordal pedal point confirming tonic and dominant
Krommer, Flute Concerto in E Minor, op. 86	Adagio (mvt. 2)	C major (submediant)	93–96	1^	Chordal pedal point demonstrating unity of soloist and tutti
Pichl, Flute Concerto in G Major	Adagio (mvt. 2)	E minor (relative minor)	8–9	5^	Truncated pedal point
Reißiger, Concertino for Flute in D Major, op. 60	Allegretto ("mvt. 2")	G minor (minor subdominant)	242–244	5^	Solo entry pedal point
Vanhal, Flute Concerto No. 2 in B-flat Major	Adagio (mvt. 2)	E-flat major (subdominant)	65–68	1^	Divided octave pedal point leading into cadential fermata
Wagenseil, Flute Concerto in D Major	Largo (mvt. 2)	B minor (relative minor)	16–18	1^	Solo entry pedal point
Wagenseil, Flute Concerto in D Major	Largo (mvt. 2)	B minor (relative minor)	28–29	1^	Sequential pedal point
Wagenseil, Flute Concerto in G Major	Andante (mvt. 2)	G minor (parallel minor)	25–26	5^	Solo entry pedal point
Wagenseil, Flute Concerto in G Major	Andante (mvt. 2)	G minor (parallel minor)	33–38	3^	Prolonged pedal point highlighting B-flat major

Composer & Work	Movement	Key	Bars	Pitch Role (scale degree ^)	Function
Wagenseil, Flute Concerto in G Major	Andante (mvt. 2)	G minor (parallel minor)	54–56	2^ (5^ in D minor)	Second solo section entry pedal point
Wagenseil, Flute Concerto in G Major	Andante (mvt. 2)	G minor (parallel minor)	82–83	5^	Third solo section entry pedal point
Wagenseil, Flute Concerto in G Major	Andante (mvt. 2)	G minor (parallel minor)	88–96	2^; 3^ (in E-flat); 5^ (in G minor)	One-bar pedal point fragment variations; four-bar pedal point hinting return to tonic
Wagenseil, Flute Concerto in G Major	Andante (mvt. 2)	G minor (parallel minor)	105–111	1^	Prolonged pedal point confirming the return to tonic
Wranitzky, Flute Concerto No. 1 in D Major	Romance. Adagio (mvt. 2)	G major (subdominant)	17–20	5^	First rondo episode entry (divided octave) pedal point

Solo Initiation of Slow Movements

Thirteen slow middle movements throughout my concerto corpus begin not with the customary tutti (when drawing a direct parallel with the first allegro movement that most commonly employs this system), but rather with the solo flute (Table 2-3. Solo-Initiated Slow Movements (in alphabetical order)). The reversal of roles in terms of entrance—when compared to the conventional introductory function delegated to the tutti—acknowledges a shift in expression from extroversion to introspection. It provides an optimal space within the concerto's formal architecture to explore the soloist's interpretive agency, allowing for the exposition of thematic materials, harmonic implications, or developmental processes that remain unexplored or underdeveloped in the movement's ritornello-based sections. One may draw a parallel with how arias typically function within a vocal work as moments of emotional stasis—a suspension of the narrative's forward momentum wherein a character reflects, laments, exults, or resolves. On the other hand, the ritornello/tutti interjections resemble the role of the recitative, which propels the narrative.

"You never get a second chance to make a first impression." Whether it was Will Rogers or Oscar Wilde who penned these famous words, the point made nevertheless rings true for opening the lyrical slow movement with a solo. What better way is there to impress upon the listener for the first time a most captivating melody by the soloist without running the risk of confusion or competition with orchestral forces? Reicha delves even further into the concept of developing a theme in a slow composition in his detailed list of "General Remarks on Development":

> A substantial development of a theme can happen only in a faster piece. In slow pieces (such as an *adagio*, *largo*, or *lento*), only partial development may occur, that is to say, with one or

> two figures at the most; and even this resource is often not used, for there is not enough time to properly introduce it, and because it is of less interest than a fast movement. Finally, it is more difficult for the listener to remember a motif in an *adagio* than in an *allegro*.[93]

Suffice to say, Quantz's concern for "brevity" looms even in Reicha's subconsciousness in 1814—time consistently acts against the best interests of a consequential adagio. With natural barriers imposed on the genre, including the limitations of the human memory in terms of musical recall at first acquaintance, an effective remedy to the conundrum of introducing the soloist's main theme is to prioritise it at the outset. The contributions of the solo part no longer remain dependent on or in response to the tutti as is customary in the preceding allegro first movement, but rather dictates the terms that are to shape the musical trajectory of the rest of the movement. While the Vivaldian concept of bookend ritornellos allows for the presentation of a centralised solo section, it may also establish the soloist's presence as one that is consigned parameters, and thus more vulnerable to curtailment in terms of thematic development. As will be evident in later examples, solo initiations not only provide contrast from tutti-centric expectations, but are also indispensable to the identity and function of movement forms that are expansionist in nature—namely the rondo and theme with variations.

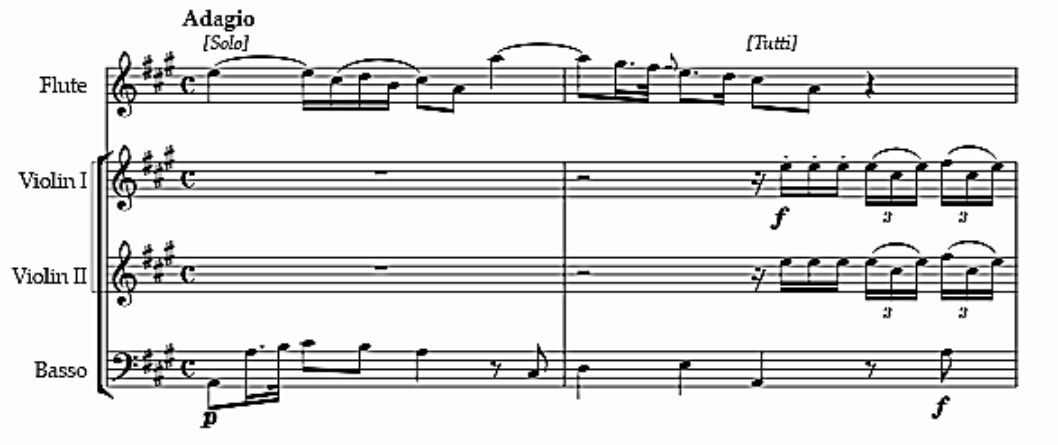
Nicola Porpora provides his Flute Concerto in D Major with two slow movements, a first movement Largo and a third movement Adagio, favouring a *concerto da chiesa* (four movement) model for the work.[94] Unlike the Largo, which introduces the concerto with a bright and almost stately fourteen-bar ritornello, the solo flute (accompanied solely by the basso continuo) starts the Adagio with a lyrical complete motif that spans one-and-a-half bars (Example 2-46). Only after does the first ritornello introduce a secondary motivic idea of triplet semiquavers. Subsequently, each solo and tutti section is based on its respective predecessor and is distributed over a balanced formal template of three solo and three ritornello sections. The solos expand in duration and florid expressivity, ultimately adapting triplet semiquaver characteristics inspired by the tutti, while the tuttis remain faithful to their triplet semiquaver renditions. Swapping the order of appearance in this movement helps the promotion of the solo flute's lyricism through the prioritisation of its entries; however, the tutti is not entirely subjugated.

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[93] Reicha, *Treatise on Melody*, 75.

[94] Nicola Antonio Giacinto Porpora, "[dust cover title:] | Concerto | à | Flauto Traverso | Violino. 1mo | Violino 2do | con | Baſso. | [incipit: Largo., vn. 1] | del Sigr. Porpora.," D-KA Mus. Hs. 748, Copyist (RISM people/30030257) and Copyist 2 (RISM people/30035228), c. 1750–1770, GroF 795, RISM sources/453002443, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-23922.

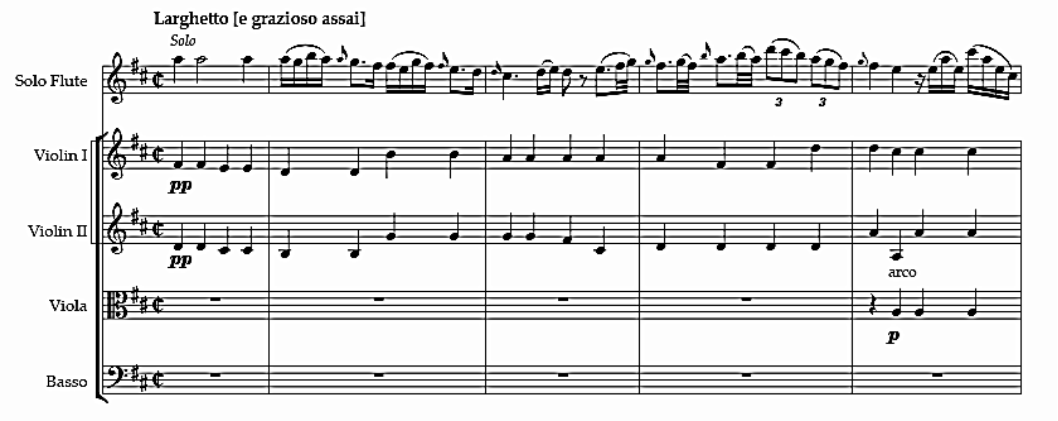
Example 2-46. Nicola Antonio Giacinto Porpora, Flute Concerto in D Major, *Adagio*: solo initiation of the movement, bars 1–2, D-KA Mus. Hs. 748.



Holzbauer's solo introduction in the Larghetto [e grazioso assai] is significantly more developed over the course of thirteen bars, the flute's highly ornamented and flowing passages persisting throughout (Example 2-47).[95] Texturally, the solo section builds incrementally every few bars with the addition of an instrument, rather than an abrupt tutti entry at the section's closure (Example 2-48). Beginning with passive first and second violins playing pianissimo crotchets, the viola joins almost imperceptibly at bar 5, and the phrasing's full momentum occurs at bar 10 when the basso part adds daggered triplet quavers. Unlike the Porpora, where the motivic material of the ritornello becomes focused on the distinct separation of forces, Holzbauer's relatively few and curt ritornellos and interjections exert motivic influence on the solo's melodic output. While having little bearing on the flute solos spearheading both halves of the movement (demarcated by the repeat bar line), most of the solo material that follows the ritornello interventions is motivated to some extent by the first of two prominent ritornello themes throughout the movement.

[95] Holzbauer, "[dust cover title:]," D-KA Mus. Hs. 208.

Example 2-47. Ignaz Jakob Holzbauer, Flute Concerto in A Major, *Larghetto e grazioso assai*: solo initiation of the movement, bars 1–5, D-KA Mus. Hs. 208.



Example 2-48. Ignaz Jakob Holzbauer, Flute Concerto in A Major, *Larghetto e grazioso assai*: gradual building of ensemble texture, bars 6–16, D-KA Mus. Hs. 208.



Progressing further through our time period, the soloist setting the slow movement in motion sees ritornellos shift towards momentary interjections or general subsidiary material. The Adagio of Vanhal's "Quintette" opens with a sunrise-like gesture of ascending

minims, underneath which is a sequence of motivic semiquaver fragments (Example 2-49).[96] These gestures in the violins feature as monothematic tutti expressions throughout (Example 2-50); while three of these are the slightest interjections during brief pauses in the flute's phrasing, there are two ritornellos, with one making up only two bars, while the other closes the movement over its six-bar stretch. While not carrying the melodic weight ritornellos typically enjoy in other contexts, the consistency and persistence of the driving semiquavers constitute an essential component in the makeup of the movement's character.

Example 2-49. Johann Baptist Vanhal, Flute Concerto ("Quintette") in B-flat Major, *Adagio*: solo initiation of the movement, bars 1–5, D-Rtt Vanhal 44.



[96] Johann Baptist Vanhal, "Une | QUINTETTE | composé par | Sigr VANHALL | pour la | FLUTE | DEUX VIOLONS | VIOLE & | BASSO. | Le prémier Eſſai d'imprimer La Musique d'une maniere nouvellement inventée | par | Henri Philippe Boſſler | Se trouve à Stouttgard [sic.], chére Christ[oph]. Fr[i]ed[rich]. Cotta | Imprimeur-Libraire de la Cour. | FLAUTO.," D-Rtt Vanhal 44, Christoph Friedrich Cotta (Stuttgart), 1779, GroF 135, RISM sources/990065374, Fürst Thurn und Taxis Hofbibliothek, Regensburg.

Example 2-50. Johann Baptist Vanhal, Flute Concerto ("Quintette") in B-flat Major, *Adagio*: tutti subsidiary material, bars 24–25, D-Rtt Vanhal 44.



This inclination towards simplifying tutti melodic material continued into the 1790s, including in (for example) Franz Christoph Neubauer's Romanza – Adagio ma non troppo slow movement.[97] Following the flute's jovial introduction to the movement (Example 2-51), there are two explicitly marked *Tutti* sections in the movement, only one of which is substantive in its melodic output. Bars 9–12 comprise the tutti reacting enthusiastically to the solo's initial eight bars, acting as passing material and establishing a growing tension in the dominant seventh harmony that the next solo entry will resolve (Example 2-52). In comparison, the first bar of the key change to the parallel minor at bar 22, marked *Tutti*, is essentially a bar-long appoggiatura that posits a 6–5 resolution from A-flat to G over C in the lower strings (Example 2-53).

As the Romanza is set in a da capo ternary form (ABA), while the return of the initial bridging tutti reinforces its relevance and function within the movement, it is weakened because it was not varied or integral to the remainder of the movement's development. The ritornello interjections are mainly transitional material between solos with minimal motivic significance. In general, the woodwind section of paired oboes and horns is distanced from interaction with the flute during the repeated major section solos; this broadens slightly to

[97] Franz Christoph Neubauer, "[dust cover title:] Concerto | per il | Flauto Principale | acompagnato Del | Due Violini | Due Oboe | Due Corni in G et C. | Viola | et | Baſso | Del Sigr Neubauer. | Opera 13. | [incipit: Allo. Maestoso., vn. 1] | Engelhart. | Prix f 2 x 30.," D-Rtt Neubauer 5, Engelhart (fl. 1795–; RISM people/30087126), c. 1795, GroF 73, RISM sources/450010195, Fürst Thurn und Taxis Hofbibliothek, Regensburg; Franz Christoph Neubauer, "CONCERTO | pour la | Flûte traversière | avec accompagnement | de deux Violons, deux Hautbois | deux Cors, Alto et Basse, | composé | par | F. NEUBAUER. | Oeuvre 13me | No 702 Prix f[?]2 | A Offenbach sur le Mein, chez J. André.," F-Pn VMG-6495 (Offenbach-sur-le-Main: Johann André, 1792), GroF 73, Gallica, Département de la Musique, Bibliothèque nationale de France, Paris, https://gallica.bnf.fr/ark:/12148/btv1b9079912b. Both sources transmit the same concerto in G major and represent independent sources of a single work.

limited contact during the middle minor section in order to highlight important harmonic inflection points in the unfolding drama.

Example 2-51. Franz Christoph Neubauer, Flute Concerto in G Major, *Romanza. Adagio ma non troppo*: solo initiation, bars 1–5, D-Rtt Neubauer 5; F-Pn VMG-6495.



Example 2-52. Franz Christoph Neubauer, Flute Concerto in G Major, *Romanza. Adagio ma non troppo*: tutti response to the soloist's opening phrase, bars 9–12, D-Rtt Neubauer 5; F-Pn VMG-6495.



Example 2-53. Franz Christoph Neubauer, Flute Concerto in G Major, *Romanza. Adagio ma non troppo*: second tutti entry at bar 22, D-Rtt Neubauer 5; F-Pn VMG-6495.



Starting with a shimmering, pastoral tune by the solo flute in one of Peter von Winter's (1754–1825) D minor flute concertos, the G major Adagio section features only one complete tutti phrase (Example 2-54).[98] In relation to Vivaldi's frequently employed

[98] Peter von Winter, "[title page:] Concerto per il Flauto | Di Pietro Winter | für den Hofflötist Capeller | Königl. Hofmusik-Intendanz," D-Mbs Mus.ms. 2691, autograph (dedicated to and performed by Johann Nepomuk Capeller [1766–1843] with the Königliche Hofmusik-Intendanz, Munich), 1813, RISM sources/1001089145, Münchener Digitalisierungszentrum (MDZ), Bayerische Staatsbibliothek, Munich, https://www.digitale-sammlungen.de/view/bsb00120280?page=1. Winter

"bookend" form of ritornello-solo-ritornello, the format of Winter's adagio is exactly its inverse (solo–tutti–solo). The few opportunities there are for tutti interjections are mostly within the duration of a breath for the flautist before they resume their cheerful musings. The opening flute solo is not starkly juxtaposed with the accompanying strings due to the contrapuntal weaving of contrary, imitative, and parallel gestures in the violins and viola. Only once do the woodwinds participate in the solo sections of the Adagio when the pair of bassoons enter with passive dotted crotchets (bars 232–235), supplementing the slurred dotted crotchets of the viola part with their timbral warmth (Example 2-55).

Example 2-54. Peter von Winter, Flute Concerto in D Minor, *Adagio*: flute solo initiation, bars 1–6, D-Mbs Mus.ms. 2691.



composed two distinct flute concertos in D minor in 1813 for Capeller, premiered by the same performer on the same occasion and dedicated to the same patron; the second concerto survives as D-Mbs Mus.ms. 2690. The present discussion refers exclusively to Mus.ms. 2691.

Example 2-55. Peter von Winter, Flute Concerto in D Minor, *Adagio*: bassoons interacting with solo flute, bars 232–235, D-Mbs Mus.ms. 2691.



The popularisation of rondo form during the latter part of the eighteenth century provided an opportunity to revive the relevance of tutti ritornellos within the context of flute concerto slow movements. While the dominance of the solo part throughout continued to solidify and extend its reach over much of the melodic expression in concertos, the insistent return to a rondo passage comprising a solo-tutti antecedent-consequent presentation ensured that tutti iterations became a recognisable and expected component within various rondo forms of concertos. A further consequence of the ritornello resuscitation is the consecration of the solo as the principal introducer of the movement's significant melodic and/or motivic material.

Wranitzky's approach to the rondo throughout the Romance – Adagio movement of his Flute Concerto in D Major, apparently evolving organically, possesses qualities that need to be probed at a formal level.[99] Establishing the larger tonal segments of the movement, which are two outer sections in G major that sandwich a key change to the parallel minor (G minor), a further observable pairing is the rondo's subdivision into six thematic sections: ABA'CA'D. With the scattering of *Eingänge* throughout, as well as the cadential fermatas placed at the end of the D section, followed by a four-bar codetta to round off the movement, the scheme neatly fits a variant of concerto rondo form. Attention must be drawn to the rondo theme iterations (symbolised by the letter A), where the restatements do not align identically with the initial statement. This occurs because A unfolds over the course of sixteen bars; the solo flute establishes a complete antecedent-consequent phrase over the first eight bars (Example 2-56), with the tutti completing the other half of the A section with a marginally varied repetition of the flute's rondo theme. A' is defined by the halving of each constituent and welding of their new halves so that the flute presents the antecedent (originally bars 1–4) and the tutti the consequent (originally bars 13–16) over an eight-bar duration (Example 2-57). This thematic strategy not only creates a sense of closer integration and collaboration between the soloist and tutti, but also achieves a rondo return in half the time of a full sixteen-bar cycle.

Additionally, an intuitive musical hierarchy is formed: the first eight bars—constituting the full phrase of the flute solo—are the primary melodic source upon which the entire movement is based. The following eight bars of the orchestral imitation establish its subordinate position, confirming everything already stated by the flute with a minimal variation on the tune. The subsequent A' amalgamations are yet further subsidiary treatments of the flute's solo initiation, to remind the listener of the movement's identity and smoothly transitioning between the solo episodes B, C, and D.

[99] Wranitzky, "[dust cover title:]," D-Mbs Mus.ms. 4847.

Example 2-56. Paul Wranitzky, Flute Concerto No. 1 in D Major, *Romance. Adagio*: rondo theme initiation, bars 1–8, D-Mbs Mus.ms. 4847.



Example 2-57. Paul Wranitzky, Flute Concerto No. 1 in D Major, *Romance. Adagio*: condensed rondo theme return, bars 62–69, D-Mbs Mus.ms. 4847.



Written approximately two decades later, the Poco Adagio of Hoffmeister's Flute Concerto No. 23 in G Major captures the essence of a more conventional five-part rondo (ABACA) and treats each rondo theme presentation more democratically than its Wranitzky predecessor.[100] There are no reductions or mergers in the subsequent A sections, with the solo and tutti exchanges each given eight bars to complete their thematic statements (Example 2-58). What is slightly altered in the tutti reprise of the rondo theme is the ending of the second iteration (bars 49–50), which features a jolting fortissimo transition scaling a melodic mountain outlining the dominant seventh harmony that leads into the solo flute's C episode in the movement's subdominant, F major (Example 2-59). A quaint codetta right after the last rondo theme statement aptly concludes proceedings.

[100] Hoffmeister, "[dust cover title:]," F-Pn A-34408.

Example 2-58. Franz Anton Hoffmeister, Flute Concerto No. 23 in G Major, *Poco Adagio*: rondo theme solo initiation, bars 1–8, F-Pn A-34408.



Example 2-59. Franz Anton Hoffmeister, Flute Concerto No. 23 in G Major, *Poco Adagio*: rondo theme tutti (violin I) return, bars 43–51, F-Pn A-34408.



Now that the trend toward solo section dominance and the subjugation of tutti interjections has been defined, it is also worth recognising that composers had already begun toying with these compositional conventions long before this gradual transformation began. From the onset of the Larghetto of Georg Monn's Concerto in B-flat Major, differentiating between solo and accompaniment already becomes difficult.[101] The opening seven bars feature the harpsichord setting the melodic scene, accompanying itself with the

[101] Georg Matthias Monn, "Concerto: Ex B: moll. | à | Clavicembalo. | Flauto Traverso. | Violino. | é | Baſso. | Del Sig:re G: M: Monn.," D-B Mus. ms. 14630/1, composed before 1750 (copyist manuscript, c. 1780), DTÖ 39/43, RISM sources/453501269, Stabi Digitalisierte Sammlungen, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin, https://resolver.staatsbibliothek-berlin.de/SBB00019D2600000000.

left hand in the absence of the basso part, apart from in the first bar. The violin part is marked *TACET* for the movement. The flute's entry at bar 7 is labelled with the descriptor *Solo. à 2.*, outlining a general collaboration between the harpsichord and flute as a duet. From bars 7 to 13, the flute part's phrase imitates the opening harpsichord gesture, transposed up a fifth (Example 2-60). Subsequently, Monn places the harpsichord above the flute in the hierarchy, at least at the movement's onset. The movement unfolds as a series of imitations and elaborations, with the harpsichord alone in its statements of motifs and the flute accompanied by the basso part. When the flute expands upon a motif, the harpsichord engages with it in parallel motion or complementary counterpoint. This harpsichord-led engagement gradually loses traction over the course of the modulatory shifts from the movement's parallel minor (C minor) through to the recapitulation of the opening theme and tonic (E-flat major), where eventually at bar 65 it is the flute that starts one of the prominent gestures; at bar 69, the flute and harpsichord engage with another motif simultaneously in parallel motion (previously foreshadowed with a similar gesture leading into the cadence on the dominant from bars 21 to 27), abolishing the imitation to create a sense of unity of resolution between the pair by the movement's end (Example 2-61).

Then, the ambiguity of "tutti" and "solo" is answered by Monn himself, starting from bar 7 of the flute part's entry. Using these terms to describe the intimate dialogue would not be an accurate assessment. What might be oversimplified as a solo initiation of the movement by the harpsichord followed by a tutti imitation of the flute over a companion bass line is the unfolding of two solo voices: one with the capacity to accompany itself, and the other at a timbral disadvantage and in need of a basso voice in order to balance the offerings made by the harpsichord.

Example 2-60. Georg Matthias Monn, Concerto in B-flat Major for Harpsichord, Flute, Violin, and Basso, *Larghetto*: harpsichord solo initiation followed by flute imitation, bars 1–15, D-B Mus. ms. 14630/1.



Example 2-61. Georg Matthias Monn, Concerto in B-flat Major for Harpsichord, Flute, Violin, and Basso, *Larghetto*: reconciliation of flute and harpsichord, bars 65–69, D-B Mus. ms. 14630/1.



Continuing along the path paved by Monn's concerto grosso, the Andante of the Concertino in D Major by Josef Antonín Štěpán (1726–1797) showcases the timbral impact of the flute, which assumes the role of both introducing and concluding the melodic content of each half of the concertino's slow movement.[102] Štěpán's flute has a far more feminine, gentler, and less assertive presence than if the more conventional violin or harpsichord were to instigate the ideas (Example 2-62). The uniform *piano* dynamic across the remaining members of the orchestra during the solo flute's opening phrase (bars 1–8), including an Alberti semiquaver figuration in the right hand of the harpsichord, asserts the importance of the flute's introduction. Even more curious is the consistent presence of the pair of horns throughout the solo flute's phrase, which is atypical of eighteenth-century composers who feature the flute in concerto solo sections. Considering Štěpán's inclusion of the horns in the opening texture and the potential issues of balance that might occur while the flute is carrying the principal melodic material, one might wonder whether the start of the movement could be regarded as much a tutti introduction as a solo one. The instrumental relationships amount to the harpsichord taking on the principal solo line, with the flute

[102] Josef Antonín Štěpán, "Concertino D. | per | Cembalo | Flauto | Violino | Due Corni | e | Baſso | De Sigre Giuseppe Steffan," CZ-KRm Mus. A03283, c. 1780, Arcidiecézní muzeum Kroměříž, Kroměříž; Josef Antonín Štěpán, "[cover title, cemb:] Concertino | per | Cembalo | Flauto[,] Violino | Due Corni | e | Baſso | Del Sigre Giuseppe Steffan. | [incipit: Allegretto, cemb.]," D-B Mus.ms. 21188/4, c. 1800, RISM sources/452510712, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin; Josef Antonín Štěpán, "[cover title, vc:] Concertino | per il | Clavicembalo | e | Flauto Traverso | con | Violino | e | Violoncello. | del Sigr. Steffani.," D-B Mus.ms. 21196/1, c. 1780, RISM sources/452510775, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin. Note: All three sources transmit the same concerto and represent independent sources of a single work.

assuming a tutti that is more vulnerable, intimate, and complementary (Example 2-63 and Example 2-64).

Example 2-62. Josef Antonín Štěpán, Concertino in D Major for Harpsichord, Flute, Violin, Two Horns, and Basso, *Andante*: melody initiation by flute, bars 1–4, CZ-KRm Mus. A03283; D-B Mus.ms. 21188/4; D-B Mus.ms. 21196/1.



Example 2-63. Josef Antonín Štěpán, Concertino in D Major for Harpsichord, Flute, Violin, Two Horns, and Basso, *Andante*: flute in collaborative tutti role over harpsichord solo, bars 33–38, CZ-KRm Mus. A03283; D-B Mus.ms. 21188/4; D-B Mus.ms. 21196/1.



Example 2-64. Josef Antonín Štěpán, Concertino in D Major for Harpsichord, Flute, Violin, Two Horns, and Basso, *Andante*: flute functioning as "tutti" closing of the movement's first half, bars 40–44, CZ-KRm Mus. A03283; D-B Mus.ms. 21188/4; D-B Mus.ms. 21196/1.



The phenomenon of solo-initiated slow movements in eighteenth-century flute concertos represents a deliberate reorientation of the concerto's expressive priorities. Formally, it prioritises the solo's thematic material as generative rather than derivative—subsequent sections develop from the flute's opening, not from ritornello ideas. Expressively, it shifts from extroversion to introspection, from public declaration to private meditation, from collective energy to individual voice. Practically, it allows composers to exploit the flute's unique timbral qualities from the movement's first sounding, unencumbered by comparison to fuller orchestral textures. And aesthetically, it aligns the slow movement with aria practices, where vocal soloists typically enter before (or without) orchestral introduction, emphasising the singer's—or flute's—role as protagonist in an intimate, lyrical narrative rather than as virtuoso competitor in a dramatic contest.

The reasons for this practice evolved across the period studied. Mid-century examples like Porpora and Holzbauer's concertos demonstrate sensitivity to the flute's need for transparent accompaniment from the movement's outset, with solo initiation allowing incremental textural growth rather than abrupt tutti-solo contrast. Late-century examples increasingly connect to emerging formal preferences—particularly rondo and variation structures—where the soloist's thematic statement required primacy. And early nineteenth-century examples like Winter's pastoral Adagio and Riotte's brooding minor-mode opening reflect Romantic aesthetics of individual expression, positioning the soloist as lyric poet or narrative voice rather than as display virtuoso. Collectively, these examples demonstrate that the solo initiation was not a mere novelty but a compositional strategy of considerable rhetorical weight, enabling composers to explore new balances of intimacy and contrast, and to expand the expressive and formal possibilities of the concerto slow movement.

Table 2-3. Solo-Initiated Slow Movements (in alphabetical order)

Composer & Work	Movement	Key	Solo initiation?	Tutti role
Cartellieri, Flute Concerto in G Major	Romance. Andante	D major (dominant)	Yes	Soft, plodding violin quavers and viola/basso crotchets with ripieno tacet; winds also tacet until they enter at crucial mid- and closing points of phrases.
Heberle, Flute Concerto in D Major	Adagio (mvt. 2)	D minor (parallel minor)	Yes	Quiet, pizzicato weak-beat crotchets in the strings alternating with the flute's minim placement; soft entry of horns in the first bar and joined by slurred oboes in the next bar.
Heberle, Flute Concerto in G Major	Adagio (mvt. 2)	D major (dominant)	Yes	N/A; only the flute part exists for this manuscript.
Hoffmeister, Flute Concerto No. 23 in G Major, op. 55	Poco Adagio (mvt. 2)	C major (subdominant)	Yes	Delicate strings marking the downbeat of each bar, followed with syncopated quavers over arpeggiated crotchet bass notes; transparent *pp* horns.
Holzbauer, Flute Concerto in A Major	Larghetto [e grazioso assai] (mvt. 2)	D major (subdominant)	Yes	Upper bassetto accompaniment of violins; gradually adds viola and basso parts until the end of the solo section.
Neubauer, Flute Concerto in G Major, op. 13	Romanza. Adagio ma non troppo	C major (subdominant)	Yes	Light string accompaniment with occasional upper bassetto violins; tacet winds until tutti entrance.
Porpora, Flute Concerto in D Major	Adagio (mvt. 3)	A major (dominant)	Yes	Quiet basso continuo accompaniment; violins only enter after the flute's completed phrase.
Riotte, Flute Concerto in C Major, op. 22	Adagio ("mvt. 2")	F minor (minor subdominant)	Yes	*p* and *pp* brooding strings entering and re-entering on the weak beats of the bar with *sfz* cadential emphasis; tacet winds and percussion until after the first solo phrase.
Štěpán, Concertino in D Major for Harpsichord, Flute, Violin, Two Horns and Basso	Andante (mvt. 2)	G major (subdominant)	Yes	Strings and horns alternate between minims and crotchets underneath upper-voice Alberti accompaniment of the harpsichord.

Composer & Work	Movement	Key	Solo initiation?	Tutti role
Vanhal, Flute Concerto ("Quintette") in B-flat Major	Adagio (mvt. 2)	E-flat major (subdominant)	Yes	***pp*** repetitive, sequential semiquaver motifs in violins *con Sordini*; pizzicato basso alternating with second-beat viola quavers.
Winter, Flute Concerto in D Minor (D-Mbs Mus.ms. 2691)	Adagio ("mvt. 2")	G major (major subdominant)	Yes	Weaving up- and downward stepwise quavers in violins and viola with sustained bass that gradually descends. Tacet winds except bassoons start that eventually join in with contemplative dotted crotchets.
Wranitzky, Flute Concerto No. 1 in D Major	Romance. Adagio (mvt. 2)	G major (subdominant)	Yes	Transparent string accompaniment on weak beats of the bar with occasional bassetto textures of violins and viola; tacet winds and percussion.
Wranitzky, Flute Concerto in D Major	Romanza. Larghetto [vivace] (mvt. 2)	G major (subdominant)	Yes	Upper bassetto violins as parallel and supplemental voices to the flute's rondo theme, viola and basso softly thicken the texture in the bars leading into the tutti entrance. Tacet winds.

The Romance (Romanza/Romanze)

Romance is a name steeped in numerous centuries of vibrant storytelling as a variety of the ballad, particularly from the fifteenth century, with the Spanish *romance* and Italian *romanza* designated as narrative ballads set to music. Spanish romances typically capture a single dramatic moment from a longer epic, heightening tension rather than lyrical reflection. Debate over their origins centres on whether they derive from fragments of medieval epics, but the earliest texts link to Carolingian, Arthurian, and Iberian historical cycles.[103]

Roger Hickman defines the "instrumental romance" as a term "most frequently applied to slow movements with a rondo, *ABA* or variation structure" during the eighteenth-and nineteenth centuries; particularly in Germany, instrumental *Romanzen* were commonly applied to quartets, serenades, symphonies, and concertos in ABA and rondo

[103] Jack Sage, Susana Friedmann, and Roger Hickman, "Romance," *Grove Music Online*, 25 September 2025, https://doi.org/10.1093/gmo/9781561592630.article.23725.

form.[104] When describing the variety of slow movement forms in concertos, Roeder refers to the "romanza in a rondo form" while separating it from association with other forms such as ternary or theme and variation form.[105] Joseph Kerman references Mozart and Beethoven's interpretations of the *Romanze* in terms of the contrasting of textures:

> Choice concerto textures occur at a certain predictable juncture within slow movements of a familiar type, lyric movements in a simple, sometimes very simple A B A form. Mozart called such movements "Romanze." Beethoven was perhaps the first composer to capitalize on the return of A (the second A after B) to create a special texture in which the listener can luxuriate at leisure: this occurs in the Adagio un poco mosso of the "Emperor" Concerto.[106]

Inspired by one of Rosen's references to the middle slow movement of Mozart's Piano Concerto in D Minor, K. 466,[107] Kerman deems it a "Romanze" which contrasts "the idyllic, major-mode, almost vapid opening music [that] gives way to an extended paroxysm of minor-mode violence in the middle."[108] David Grayson, however, views the Romance of the K. 466 concerto in terms of its relationship with its neighbouring movements, stating that it "promises not just relief from the tragic mood of the opening movement, but a sense of escape as well, made immediately apparent when the piano opens the movement unaccompanied and without benefit—or restraint—of an introductory orchestral ritornello, as if having broken free of the terms and agenda previously imposed by the orchestra."[109] Combining Kerman and Grayson's impressions of the romance movement reveals that its naïve simplicity is anything but simplistic; by design, it is an immensely powerful emotional buffer that exudes individualism and introspection.

The historical literature describing the romance is consistent throughout the late eighteenth century, even when the nationalities of authors was different. Rousseau gives a thorough definition of the genre in his *Dictionnaire de musique*:[110]

> Air to which is sung a little poem of the same name, divided into verse, of which the subject is ordinarily some amorous tale, and often tragic. As the romance should be simple, touching, and somewhat archaic in style, the air should correspond to the character of the words: no ornaments, nothing mannered, the melody gentle, natural, rustic and producing its effect by itself, independently of the manner in which it is sung. The melody need not be piquant; it suffices that it be naïve, that if does not go against the words, that it makes them easily intelligible, and that it does not demand an extended vocal compass. A well-written romance,

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[104] Sage et al., "Romance."

[105] Michael Thomas Roeder, *A History of the Concerto* (Portland, OR: Amadeus Press, 1994), 131.

[106] Joseph Kerman, *Concerto Conversations* (Cambridge, MA: Harvard University Press, 1999), 93.

[107] Rosen, *The Classical Style*, 233–235.

[108] Kerman, *Concerto Conversations*, 108.

[109] David Grayson, *Mozart: Piano Concertos Nos. 20 in D Minor, K. 466, and No. 21 in C Major, K. 467* (Cambridge: Cambridge University Press, 1998), 59.

[110] Jean-Jacques Rousseau, *Dictionnaire de musique* (Paris: Chez la veuve Duchesne, 1768), 420, Gallica, Département Arsenal, Bibliothèque nationale de France, Paris, https://gallica.bnf.fr/ark:/12148/btv1b8626119d/f442.item.

> having no salient features, makes no impression at first, but each verse adds something to the effect of the preceding verses, augmenting the interest imperceptibly, and sometimes one finds oneself moved to tears without being able to say wherein lies the charm that brought this about. It is a common experience that all instrumental accompaniment weakens this impression. The only thing needed for the melody of the romance is a voice that is in tune, clear, articulating the words well and singing simply.[111]

In the third volume of his *Versuch einer Anleitung zur Composition*,[112] Heinrich Christoph Koch directly quotes an entry on the "Romanze" from the fourth volume of the *Allgemeine Theorie der Schönen Künste* by Johann Georg Sulzer:[113]

> "Nowadays," says Sulzer, "the name romance is given to short narrative songs in the extremely simple and somewhat antiquated tone of the old rhymed romances. Their content may be a passionate, tragic, amorous, or even merely entertaining narrative. … Ideas and expression must be of the utmost simplicity and very naive."[114]

It was only a few years earlier, in the second volume of his *Versuch*, that Koch voices his criticism of young performers for trying—often beyond their capabilities—to play only the most demanding concertos in order to garner favour with the crowds. He also indirectly takes a jab at the poor taste of these audiences that encouraged this behaviour, stating that "there are places where the concerto player can never hope for success unless his concerto boasts a Romance and a Rondo" and that "through fortuitous circumstances, the evil becomes more widespread, and good taste is gradually banished."[115] Koch does include a footnote to clarify that he does not take aim at the genres of the romance and rondo per se, but rather to express his disappointment over what he perceives as the exhaustive dependence on composing concerto slow movements as romances and concerto finales as rondos:

> Romance and Rondo both have their own special value as distinct genres, which I do not wish to dispute; only one must laugh at the tyranny of fashion that no other kind of Adagio can be found beautiful these days than the Romance, and no other final Allegro than the

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[111] Daniel Heartz, "The Beginnings of the Operatic Romance: Rousseau, Sedaine, and Monsigny," *Eighteenth-Century Studies* 15, no. 2 (1981–1982): 156–157, https://doi.org/10.2307/2738240.

[112] Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition*, vol. 3 (Leipzig: Adam Friedrich Böhme, 1793), 340, Münchener Digitalisierungszentrum (MDZ), Bayerische Staatsbibliothek, Munich, https://www.digitale-sammlungen.de/view/bsb11916598?page=356%2C357.

[113] Johann Georg Sulzer, *Allgemeine Theorie der Schönen Künste*, vol. 4 (Biel: Heilmannischen Buchhandlung, 1777), 544, https://archive.org/details/bub_gb_VTCWNjNDPxMC/page/n81/mode/2up.

[114] Heinrich Christoph Koch, *Introductory Essay on Composition [1782–93]: The Mechanical Rules of Melody, Sections 3 and 4*, trans. Nancy Kovaleff Baker (New Haven: Yale University Press, 1983), 212.

[115] Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition*, vol. 2 (Leipzig: Adam Friedrich Böhme, 1787), 37–38, Münchener Digitalisierungszentrum (MDZ), Bayerische Staatsbibliothek, Munich, https://www.digitale-sammlungen.de/view/bsb10598811?page=48%2C49.

> Rondo. Yet perhaps both are in danger of being forgotten—but what shall we gain if we continually insert short movements with variations instead of romances and rondos?[116]

Turning to a source more immediately relevant to flautists, Tromlitz mentions "Romances" in passing, but not in a flattering manner, as he includes them as evidence to lament over the state of the adagio and criticise the abilities of flute players at the time of his book's publication in 1791:

> Discretionary embellishments are really at home in the *Adagio*. In quick movements few discretionary ornaments are used, except in very simple melodies. *Adagios* in the Italian style are no longer customary these days, which is a pity. Instead of these, people write easy little tunes which have more of the French than Italian taste about them; or Romances in the mixed style, which can be provided only with essential ornaments such as trills, appoggiaturas, turns, mordents and such like. One can show oneself to be a galant player, but not a Musician in such pieces. I suppose such *Adagios* have been forsaken because it is not every player who is in possession of the necessary knowledge to play them satisfactorily. And to play them without the proper knowledge is a boring and irksome business upon whose end everyone, including the player, waits with longing. Slow movements like these are not for persons of a fiery temperament, because they call for a calm, soft and pleasing feeling.[117]

Koch's acerbic criticism of romance and rondo proliferation in late eighteenth-century concertos reveals more than aesthetic snobbery—it captures a genuine anxiety about changing musical values and the perceived decline of improvisatory artistry. His complaint that "there are places where the concerto player can never hope for success unless his concerto boasts a Romance and a Rondo" and that "good taste is gradually banished" reflects conservative resistance to popularization, yet it also identifies real shifts in concerto aesthetics and performance practice. Gottfried van Swieten's loathing of the "new evidence of decadence in the arts" during the final decades of the eighteenth century was a reaction to the efforts of composers and musicians to appeal, and even pander, to "the amateur performer (through easy-to-play pieces) and to new audiences through more flamboyant and virtuosic practices."[118] Tia DeNora explains that van Swieten viewed the predicament not merely as the decay of music, but as an assault on the Viennese aristocratic order in their role as cultural leaders—a poisoning of the well of musical taste. By 1805, it was noted that Viennese salons regularly promoted the more "serious" works of Haydn, Mozart, Beethoven, Romberg, and Wranitzky over the "outdated" Pleyel, Vanhal, and Koželuch; the "easier" and "pleasant" dilettante aesthetic that dominated the 1780s ultimately gave way to "values of musical seriousness and learnedness."[119]

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[116] Koch, *Versuch einer Anleitung zur Composition*, 2:37–38, author's footnote (*).

[117] Tromlitz, *The Virtuoso Flute-Player*, 324.

[118] Tia DeNora, *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792–1803* (Berkeley: University of California Press, 2023), 57.

[119] DeNora, *Beethoven and the Construction of Genius*, 18.

What troubled Koch—and Tromlitz even more vehemently—was not the romance form itself but its ubiquity and the compositional simplifications it encouraged. Tromlitz's lament that "Adagios in the Italian style are no longer customary these days, which is a pity" and his dismissal of romances as pieces where "one can show oneself to be a galant player, but not a Musician" reveals nostalgia for an older tradition requiring extensive ornamentation skills, harmonic sophistication, and improvisatory imagination. The Italian-style adagio that Quantz had codified—with its opportunities for elaborate diminutions, affective ornamentation, and personal expression within skeletal melodic frameworks—demanded years of training and deep musical understanding. By contrast, the romance's "easy little tunes" (in Tromlitz's words) with their fully-written melodies requiring only "essential ornaments such as trills, appoggiaturas, turns, mordents" reduced performers to executants rather than co-creators.

This criticism illuminates the social and economic contexts of late eighteenth-century music-making. The expansion of amateur markets—particularly members of the aristocracy and bourgeoisie who took up the flute as a fashionable accomplishment—created demand for accessible repertoire that could be performed satisfyingly without years of professional training. Publishers like Artaria, Simrock, and André recognised this market, commissioning concertos with romances and rondos because they sold. Composers responded pragmatically: why compose elaborate adagios requiring improvisatory skills most purchasers lacked when romances could reach wider audiences and generate more income?

The "tyranny of fashion" that Koch decried might alternatively be understood as market-driven democratization—making concerto performance accessible to broader audiences while still allowing space for compositional and performative artistry. The fact that major composers (Mozart with his Piano Concerto K. 466, Beethoven with his Violin Concerto op. 61 and Romanze op. 50) continued employing the Romance form well into the nineteenth century (at least in Beethoven's case) suggests it retained aesthetic validity beyond its commercial appeal. These masters demonstrated that romance conventions—major-minor polarity, lyrical simplicity, narrative associations—could be vehicles for profound expression, not merely crowd-pleasing formulas.

For modern scholarship, Koch's and Tromlitz's criticisms serve as valuable historical evidence of reception, revealing how contemporaries experienced these stylistic shifts as they occurred. Their resistance to the romance's popularity documents the constant negotiation between tradition and innovation, amateur and learned spheres, complexity and accessibility that characterises all musical eras. Rather than dismissing their complaints as reactionary nostalgia, we might recognise them as legitimate concerns about musical literacy, improvisatory traditions, and the relationships between composers, performers, and audiences in periods of rapid change.

Writing well into the opening decades of the nineteenth century, Reicha defines the "*Romance Form*," alongside the equivalent "*Small Binary Form*," as "the form of a melody

which is composed of only two principal parts";[120] several years later, he includes the "Romance" when explaining that "[t]he Andante, Romance, Allegretto &c, admits of a more light, gay, and sometimes even facetious character, and indeed may be treated as a kind of little Rondo. In a pleasing and facetious style, BEETHOVEN, in particular, has produced some beautiful models."[121]

The wealth of recorded aesthetic accounts of the romance, not only as a general genre but also in its specific application to concertos, illuminates a narrative of significance that has remained understated until this point. The adjectives "antiquated", "simple", "naïve", "amorous", "tragic", are commonly woven into its reception at the height of its celebrity; and it is exactly the cumulative layering and interaction of these affects and emotions that have left many modern musicologists in awe. However, judging from the disgruntled forthrightness of Koch and Tromlitz, the romance had become of victim of its own success as a distinct genre within the concerto literature. It was so wildly popular among late-eighteenth-century audiences that it incited nausea within certain musical intellectuals. A point had been reached where not only was the concerto romance so heavily exploited that it lost its charm of originality, but it also became a vehicle for lack-lustre expression by mediocre performers. The art of the adagio as Quantz knew it was rapidly fading into oblivion and, eyeing Koch, it appears as if the state of musical taste for concerto writing fell into paralysis. Koch's railing against the "tyranny of fashion" could only go so far, as he admitted that there was not much more of an alternative than variation form to break its monopoly. Fortunately, for the listener of today, the aesthetic judgments of the time pose as only one variable within a much broader understanding of the romance. The clarity of hindsight, as well as the considerable passage of time since its heyday, allow for the observance and appreciation of a genre's form and artistry for what it is.

Within my concerto corpus, four flute concertos by Franz Christoph Neubauer, Paul Wranitzky, and Antonio Casimir Cartellieri (1772–1807) utilise the romance not merely as a moment of repose, but as a carefully constructed dramatic and affective centrepiece that binds the outer movements through tonal contrast, thematic cohesion, and aesthetic sensibility. Unlike what Koch or Tromlitz might have us believe, the romances penned by this group of composers each exhibit moments of refreshing originality (See Table 2-4. Comparative Features of Romance Movements).

Neubauer's Flute Concerto in G Major, op. 13, exemplifies the late-eighteenth idiom in its formal and lyrical clarity.[122] While not the earliest of romances in my corpus, the Romanza – Adagio ma non troppo is the most straightforward. Set in C major and 2/4 meter, it follows a da capo aria form (ABA). Its central B section (starting from bar 22), marked with a key change to C minor, is exactly double the length of its starting A section of twenty-one

[120] Reicha, *Treatise on Melody*, 48.

[121] Reicha, *Course of Musical Composition*, 337–338.

[122] Neubauer, "[dust cover title:]," D-Rtt Neubauer 5; Neubauer, "[dust cover title:]," F-Pn VMG-6495.

bars. This 1:2 ratio exemplifies Neubauer's emphasis on the expansion of the brooding introspection that contrasts with the otherwise serene aloofness of the major-mode A section. The relative simplicity of the movement—eighty-four bars without a cadenza—suggests a self-contained and continuous emotional vignette rather than one that affords interruptions for impromptu virtuosic display. In fact, it is the only romance of the selection that does not feature any fermatas, cadenzas, or *Eingänge*. As the return of the A section is essentially the verbatim repetition of its first iteration, a traditional approach would have been to adorn the passage with ornamental mannerisms that contribute to the expression and originality of the performer.

However, as the melody is already highly active and varied in its note groupings, there is hardly any room for the soloist to add further embellishment than the occasional trill or turn, with no need to alter the flute's composed melodic contour significantly. The lack of a skeletal melody evinces that Neubauer may not have been too concerned with the soloist needing to devise their own musical ideas; Tromlitz's admonitions of the state of the adagio come to the fore not only because the performers (many of whom represent the amateur subscribers and clientele for these flute concertos) were not versed in the creative spirit of realising the adagio, but also because of the composers themselves accommodating this decline in individualistic expression. It was only logical, if not savvy, to listen to market forces for the sake of commercial success and reception of a composer's musical output, but it came at the cost of a performative tradition (at least in Germanic Europe—unlike the fascination of those within London's music scene, bordering on obsession). Keefe remarks on the reception of Mozart's concerto sales with his subscription scheme in 1780s Vienna:

> Perhaps the rarefied decorations for soloist and orchestra (or *a quattro* players) witnessed in the concerto slow movements begin to offer an explanation for both the artistic success and commercial failure of K. 413-415, at least in 1783. To be sure, Mozart's high price for his manuscript copies – a popular way of distributing music in early 1780s Vienna – would have affected sales, and the price was progressively lowered in 1783. But one wonders whether the nature of the works themselves affected audiences and prospective performers. Mozart certainly had considerable success as the performer-composer of K. 415, playing it a number of times in 1783 in Vienna … It is possible nevertheless that the very qualities audiences would have found so remarkable on those occasions, including the finely executed embellishments for both soloist and accompanists, came to be considered for all intents and purposes, inimitable by audiences and potential performers. To be sure, there is no evidence that purchasers were put off Mozart's published keyboard variation sets by his exemplary (and probably significantly longer) improvised performances on their themes at concerts. But those purchasing the concertos – and Mozart's subscription scheme principally targeted amateurs – would have had to face the reality of neither emulating Mozart's performing achievement nor doing justice to their sophisticated and elaborate orchestral writing. Playing

> experiences might have proved less than fulfilling as a result, especially if one of Mozart's own renditions were simultaneously ringing in their ears.[123]

Turning to Wranitzky's Flute Concerto No. 1 in D Major, we encounter a romance cast in sonata-rondo form (ABA'CA'D), a more dynamic and architecturally ambitious treatment: the movement alla breve, Romance – Adagio in G major, unfolds over eighty-two bars, featuring *Eingänge* and a cadenza fermata.[124] Starting at bar 40, the G minor middle section (C) injects dramatic tension, albeit in a far more measured manner than the Neubauer. Establishing its own ternary 4–8–8 phrase structure, the G minor section fosters a mild-mannered unfolding of emotive contrast with much attention given to inner symmetry. The presence of *Eingänge* and a cadenza fermata adds a conversational aspect between soloist and ensemble, allowing the solo flute to reflect, respond, and elaborate in its own time and space. Wranitzky tempers drama with elegance, demonstrating the Romance's capacity for emotive richness within Classical restraint.

More adventurous is Wranitzky's later version of the Flute Concerto in D Major, where the Romanza – Larghetto [vivace] in G major (6/8 meter, 111 bars) embraces a complex rondo framework (ABACDEA) with several tempo changes and an entire recitative; Wranitzky drastically departs from the ordered and predictable rondo template by inserting a tripartite grouping of developing sections.[125] An energised E minor Allegro (C) anxiously disrupts the slow movement's repose and transitions away from the rondo; this itself acts as an introduction to a flamboyant and unbridled G major recitative (D), which serves as an optimistic mirage of a melancholic arioso of a Larghetto in E minor (E), the "CDE" conglomerate representing a quasi-operatic dramaturgy. This Romanza is a brilliant synthesis of lyrical singing, expressive and virtuosic instrumental declamation, and multifaceted dialogue with the orchestra. The optional written-out *Eingang* further enhances the soliloquy effect, implying not merely an entrance but a bridge between emotional states. In this context, the romance transcends lyrical function to become a site of expressive plurality. Almost anticlimactically, the movement ends with a final refrain of the rondo theme, unadorned and without the codetta that its predecessor exhibited. The multiplicity of styles—rondo, recitative, episodic contrast—reveals Wranitzky's experimentation with narrative devices.

Cartellieri's Flute Concerto in G Major offers a contrasting approach, favouring intimacy and refinement over theatrical scope; the Romance – Andante in D major, written alla breve over sixty bars, adheres to a symmetrical ABA' form with a D minor middle

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[123] Simon P. Keefe, *Mozart in Vienna: The Final Decade* (Cambridge: Cambridge University Press, 2017), 130–131.

[124] Wranitzky, "[dust cover title:]," D-Mbs Mus.ms. 4847.

[125] Wranitzky, "[dust cover title:]," D-BFb W-ra 45.

section.[126] Despite the brevity, the movement achieves poignancy through melodic contour and tonal colour. Using fermatas and an optional written-out transitional prelude from the second to third movement suggests a conscious linkage of emotional states across the concerto's trajectory. This Romance acts less as a standalone lyrical tableau and more as a preparatory meditation before the finale's exuberance. Cartellieri's treatment is understated yet evocative—the middle section's shift to D minor introduces a subdued melancholy that tempers the outer sections' grace. The movement's simplicity belies its expressive efficiency, showing that structural economy need not entail emotional restraint.

Table 2-4. Comparative Features of Romance Movements

Feature	Neubauer (G Major)	Wranitzky I (D Major)	Wranitzky II (D Major)	Cartellieri (G Major)
Date	c. 1795	c. 1780	c. 1795–1802	c. 1790–1795
Key	C major	G major	G major	D major
Meter	2/4	Alla breve	6/8	Alla breve
Length	84 bars	82 bars	111 bars	60 bars
Form	ABA (da capo)	ABA'CA'D (sonata-rondo)	ABACDEA (expanded rondo)	ABA' (ternary)
A section length	21 bars	16 bars	8 bars	16 bars
Middle section key	C minor	G minor	E minor/G major	D minor
Middle section length	42 bars (2:1 ratio)	20 bars	51 bars (CDE complex)	28 bars
Cadenzas/Eingänge	None	Multiple Eingänge + cadenza	Recitative + written Eingang	Fermatas + written transition
Orchestration	Strings, 2 obs, 2 hns	Strings only	Strings, 2 obs, 2 hns	Strings, 2 obs, 2 hns
Overall Character	Serene / melancholic	Balanced / elegant	Dramatic / operatic	Intimate / preparatory

[126] Antonio Casimir Cartellieri, "Concerto. | Flauto Principale. | Violino Primo. | Violino Secondo. | Oboe Primo. | Oboe Secondo. | Corno Primo. | Corno Secondo. | Viola. | Baſso. | Par Mr Antoine Cartellieri. [performance note: Executer avec approbation. L(udwig Wilhelm, Graf zu Bentheim-Steinfurt) | 23 Septbr 1798]," D-BFb C-ar 64, c. 1790 (performed by Count Ludwig Wilhelm Geldricus Ernst zu Bentheim und Steinfurt on 23 September 1798, with later pencilled-in performances in 1799, 1800, 1803, and 1805), RISM sources/450000732, Fürst zu Bentheimsche Musikaliensammlung Burgsteinfurt, Steinfurt; Antonio Casimir Cartellieri, "CONCERT | pour | une FLUTTE PRINCIPALE | accompagné | de | deux Violons, deux Obois, | deux Cors, Viola et | Baſse | compoſé | par | Mſr ANTOINE CARTELLIERI. | No 293. Prix 1f 12xr | á | Darmſtadt | chès Boſsler | et aux Addreſses ordinaires.," DK-Kk mu 6208.0482, Heinrich Philipp Bossler, Speyer (Darmstadt), 1795, Giedde VIII, 45, RISM sources/991015444, Den Sorte Diamant, Det Kongelige Bibliotek på Slotsholmen, København (Copenhagen). Both sources transmit the same concerto and represent independent sources of a single work.

Within the shared late-Classical ethos of romance as slow movement, the composers diverge structurally. Neubauer adheres to the da capo aria model, emphasising melodic purity and harmonic subtlety. Wranitzky explores structural expansiveness and theatricality, particularly in his later treatment of his D major concerto. While Cartellieri opts for a similar approach to the earlier Wranitzky concerto, he considers inter-movement relations and applies this by crafting a capricious interlude (Table 2-4.).

Additionally, the presence or absence of cadenzas, *Eingänge*, and written transitions signals different conceptions of solo agency. Neubauer's omission of a cadenza suggests a reluctance to disrupt the Romance's affective continuity and balance. Wranitzky integrates these elements to expand expressive range and structural modulation, while Cartellieri uses transitions to interlink movements, reinforcing narrative cohesion. These interpretive choices reflect evolving expectations of concerto writing—from showcasing virtuosic display to fostering emotional and structural integration.

As is implied in Kerman's "extended paroxysm," the commonality of all these Romances is the sectional polarity of the major and minor modes. With the major, there is a feeling of positivity that errs on naïveté, mainly through the melody's pastoral simplicity. This feeling of tranquillity is then abruptly interrupted by an inner drama unrelated to the preceding chant. Elaine Sisman relates such an effect to events in the Andante movements of Mozart's last four symphonies, where they "initially induce a reverie in the beautiful sound-world of their principal themes, only to shatter it with varying degrees of force in a suddenly *forte* transitional passage."[127] It is an intensity, a peering deep within that wrestles between chaos and resolution. From doubling the amount of musical substance to inserting entire swaths of virtuosic display almost completely unbound to a consistent time or metre, the middle sections of these flute concerto romances display individualistic creativity and an emotional gravity towards individual expression. The return to the major mode after minor-mode turbulence functions as catharsis—not mere formal recapitulation but psychological resolution. Having confronted darker affects, the listener experiences the major mode's return not as simple repetition but as hard-won serenity, innocence recovered rather than preserved. This *chiaroscuro*[128] effect enlivens the return to the major-mode refrain; it is a polarity that complements the very nature of the concerto itself explaining why several composers found it so fitting to insert it into their slow movements. Much attention is directed towards the narrative development (usually conflict towards resolution) of the first allegro movement, but far less is said about how this dichotomy of tension and release

[127] Elaine Rochelle Sisman, *Mozart, the "Jupiter" Symphony, No. 41 in C Major, K. 551* (Cambridge: Cambridge University Press, 1993), 55, ACLS Humanities Ebook, https://hdl.handle.net/2027/heb07628.0001.001.

[128] *Chiaroscuro* is an Italian term meaning "light–dark." In art, it refers to the use of strong contrasts between light and shade to create a sense of volume, form, and dramatic effect, particularly in paintings.

manifests in the introspective middle movement. The romance could not be a more fitting musical framework for such a process.

Another aspect to consider is that the choice of key and meter reveals a strategic attitude to affective intent. C major in Neubauer's concerto offers pastoral serenity, while G major in Wranitzky's works suggests clarity and warmth. Cartellieri's use of D major, with its regal associations, contrasts the tender melancholy of the D minor middle section. Metrical choices—2/4, alla breve, 6/8—support phrasing and affect, with slower compound meters enhancing the lyrical flow. Although referring to the description of the musette dance form—not something that would be used to describe our romance movements due to the lack of a defining and persistent drone in the texture—Allanbrook evokes Sulzer's characterisation of the "low peasant types" when describing 6/8 as a "peasant meter," and her reference to Compan's depiction of shepherds dancing the musette, which "gives a nostalgic sigh for the mythical simple life of old," ties in all too comfortably with the affects projected by the romances of our flute concertos.[129]

Ultimately, the romance in these concertos is a site of expressive tension, formal exploration, and lyrical communion. Each composer manipulates Classical conventions to varying ends: narrative, reflection, dialogue. In doing so, they demonstrate the genre's capacity to accommodate both tradition and innovation. For the late-Classical flute concerto, the romance becomes the soul of the work—a space where sentiment transcends form, and melody gives voice to contemplation.

Where the prominence of the *Romanze* among various instrumental groups is concerned, it is worthwhile paying particular attention to German-speaking Europe in the opening decades of the nineteenth century. Surprisingly, the great Carl Maria von Weber did not have one of the default vehicles of nineteenth-century virtuosity in mind when he initially ventured into the genre. Roeder draws attention to this by stating:

> It was natural for a successful composer of opera to turn his attention to another form that pitted a soloist against orchestra, and Weber's earliest works for orchestra without voices were in the concerto vein. Weber's first several works in this genre did not feature piano, however. The very first was his short Romanza Siciliana for Flute in G Minor (1805).[130]

While not intended to make up a complete concerto, and thus not considered for full analysis in this study, the standalone Romanza by Weber identifies with a category of other slow-moving compositions that carry with them more than one function. It can act as either a substitution for the slow movement of a larger concerto work as the result of a desired revision, or it can be performed as a fully autonomous musical entity.

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[129] Wye Jamison Allanbrook, *Rhythmic Gesture in Mozart: Le nozze di Figaro and Don Giovanni* (Chicago: University of Chicago Press, 1983), 52–53.

[130] Roeder, *A History of the Concerto*, 216.

What these examples accomplish collectively is a demonstration that the romance form's seeming simplicity was, in fact, a sophisticated performance contract. The major-minor polarity that defines these four flute concerto romances emerges not as formulaic convention but as dramaturgical strategy: the pastoral major invites one performance style while the turbulent minor demands another. The return to major functions as catharsis only when performers have genuinely explored the minor's depths. This explains why the Romance remained viable across nearly five decades despite Koch and Tromlitz's complaints: when performed with the improvisatory literacy theorists expected, even "simple" romances became vehicles for profound expression, balancing commercial accessibility with artistic sophistication in ways that served both amateur markets and professional artistry.

Summary

This chapter has demonstrated that slow movements in flute concertos constitute sites of distinctive compositional innovation, not mere respites between outer allegros. The four features examined—bassetto accompaniment, pedal points, solo initiations, and romance forms—reveal sophisticated responses to the flute's particular challenges and opportunities, creating a slow-movement idiom that prioritises intimacy over virtuosity, transparency over power, and the instrument's unique lyrical voice over generic brilliance.

Bassetto accompaniments emerged as a composer's ideal solution to the flute's limited dynamic range and registral vulnerabilities. By omitting bass instruments and employing paired violins or violins with viola, composers created transparent textures that clarified the flute's delicate timbre, particularly during passages in the instrument's weaker first octave or when navigating chromatically-inflected cross-fingerings. The practice evolved from Vivaldi's extensive application (inherited by mid-century composers like Bonno and Wagenseil) through Mozart's sophisticated integration in the K. 299 Flute and Harp Concerto to Pleyel's and Wranitzky's strategic deployment at crucial tonal pivots. This trajectory reveals not abandonment but refinement: as multi-keyed flutes addressed some timbral weaknesses, composers became more selective, reserving bassetto for maximum impact at structural moments. Yet even into the 1790s, the technique remained essential, suggesting that compositional sensitivity to the flute persisted beyond organological improvements.

Pedal points in the solo flute part inverted traditional bass-orientated practice, transforming a grounding device into a soaring, ethereal thread above orchestral activity. Drawing on eighteenth-century aesthetic principles that valued achieving maximum effect through minimal means—principles articulated by theorists from Quantz to Niemetschek—composers deployed pedal points to maintain soloistic presence during orchestral passages without creating melodic competition. The device served multiple simultaneous functions:

textural clarity (a single sustained pitch vs. complex accompanimental activity), formal articulation (marking section entrances, approaching cadences, signalling structural boundaries), breath management (aligning musical and physiological needs), timbral exploitation (the flute's "soaring" quality in upper registers), and dynamic subtlety (opportunities for *messa di voce* and continuous gradation). The pedal point's persistence from Wagenseil through Reißiger testifies to its enduring relevance despite changes in flute construction, orchestral size, and compositional style. Variants—truncated, trilled, and chordal—demonstrate creative adaptations of a fundamentally simple device to diverse structural and expressive purposes.

Solo initiations of slow movements fundamentally altered the concerto's rhetorical hierarchy. Rather than entering as respondents to orchestral statements, solo flautists became initiators, establishing thematic material, harmonic implications, and affective character before the orchestra confirmed, elaborated, or challenged these initial gestures. This inversion carried formal consequences: the soloist's opening phrase became the movement's generative idea, with subsequent sections developing from it rather than from ritornello material. Thirteen examples demonstrated varied approaches—from Porpora's simple melodic priority through Holzbauer's incremental textural growth, to Monn's and Štěpán's genre-blurring concerto grosso textures where flute and harpsichord negotiate dual-soloist responsibilities. The practice particularly suited rondo and variation forms, where the soloist's thematic statement required prominence from the outset, reflecting these forms' rising popularity in late eighteenth-century concertos. Solo initiations also connected to aria practices, positioning the flute as a surrogate vocal soloist—intimate, expressive, song-like—reinforcing the instrument's aesthetic associations with the human voice.

The romance form crystallized a distinct slow-movement type characterized by lyrical simplicity, sectional major-minor polarity, and associations with narrative balladry. Contemporary theorists described its aesthetic qualities—"simple," "touching," "naïve," even "antiquated"—while performers like Tromlitz lamented its popularization as evidence of declining improvisatory skills and musical literacy. Yet the four flute concerto romances examined here demonstrate that the form accommodated considerable sophistication despite its rudimentary surface. Their modal polarity—major-mode naïveté confronting minor-mode turbulence—enacts in miniature the concerto's fundamental dialectic between stability and disruption, collective and individual, surface simplicity and expressive depth. The form's commercial success—to Koch's disappointment—reflected the democratization of concerto performance for amateur markets, yet major composers continued employing it well into the nineteenth century, demonstrating that romance conventions could be vehicles for profound expression, not merely crowd-pleasing formulas.

This evolution reflects broader shifts in concerto aesthetics during the period. The mid-century emphasis on contrast (solo vs. tutti, thin vs. thick textures, motivic vs. episodic material) gradually incorporated principles of integration (blending forces, graduated

textural transitions, thematic unity). The bassetto's evolution from wholesale application to targeted use exemplifies this shift, as does the pedal point's transformation from section-introducing device to multifunctional structural marker. Solo initiations responded to changing formal paradigms—particularly the rise of rondo and variation structures—while romance forms synthesized multiple trends (formal simplification, amateur markets, operatic influences, major-minor polarity) into a compact, versatile framework.

Yet the most significant insight may be this: composers did not view the flute's vulnerabilities as mere deficiencies requiring compensation but as aesthetic opportunities. The instrument's limited dynamic range necessitated bassetto transparency, but this transparency became valued for its own sake—creating sonic lightness, textural clarity, chamber intimacy in orchestral contexts. The flute's breath dependence required careful phrasing, but pedal points transformed physiological necessity into expressive device—moments of soaring stasis, accumulated tension, floating beauty. The instrument's inability to sustain indefinitely or compete with full orchestras became virtues when reframed as intimate expression, lyrical communion, song-like directness. This reframing represents a profound shift from viewing the flute through a deficit model (what it lacks compared to violin or fortepiano) to recognizing its distinctive voice (what it offers that other instruments cannot).

The slow movement's centrality to the flute concerto ultimately reflects the instrument's place in eighteenth-century musical culture: not as a second-tier substitute for more powerful soloists, but as a distinctive voice with its own aesthetic values. Just as the Romance form came to be criticized for its popularity (suggesting ubiquity breeds contempt even for artistically valid forms), so too has the flute concerto suffered scholarly neglect despite its significant repertoire and unique characteristics. By restoring these works and their slow movements to analytical attention—by taking seriously the compositional craft required to write effectively for this challenging instrument—we gain insight into how eighteenth- and early nineteenth-century composers negotiated the relationship between generic conventions and instrument-specific idioms, between composition and performance, between technical limitation and aesthetic opportunity.

The flute concerto slow movement, then, emerges not as a minor curiosity in concerto history but as a laboratory for exploring fundamental questions about musical expression: How do composers adapt forms to instruments? How do limitations generate creativity? How do conventions balance with innovation? How do written scores relate to performed realities? The four features examined here—bassetto, pedal points, solo initiations, romance forms—represent only some of the answers composers discovered. Others await investigation: the role of wind instruments in accompanying the flute (rarely discussed despite frequent appearances), the relationship between slow movements and outer allegros (thematic connections, tonal planning, proportional balance), the influence of national or regional styles (German vs. Viennese vs. Bohemian practices), the impact of

specific performers' capabilities on compositional choices, the evolution of notation practices (increasingly detailed vs. increasingly skeletal scores), and the reception history of these works (which concertos remained in repertoire, which disappeared, and why).

These nuances affect the concerto's emotional landscape and affirm the slow movement's pivotal role in unifying the form. They bridge historical traditions with performative intimacy, inviting further exploration of its untapped potential in flute repertoire. As will be discovered in the next chapter, adagio movements were not only significant in isolation, but also by how they contributed as platforms for a historical practice that has remained relatively obscure in modern performances: the prelude.

CHAPTER 3. PRELUDES IN FLUTE CONCERTOS— REVIVING A FORGOTTEN PRACTICE

His melodies and his improvisations, his strangely crafted preludes, which he harped so delightfully.[1]

Introduction

The concept of the prelude elicits a multitude of impressions—swirling improvisations by the virtuoso that seem to be plucked out of thin-air, masterfully crafted introductory components to fugues and sonatas, or even the standalone etude-like works for private study and the concert showstoppers of Chopin. And yet, to this day, not much has generally changed since Valerie Goertzen's observations from 1996:

> Scholarly investigations of improvisational practices of the late eighteenth and nineteenth centuries have focused on cadenzas, lead-ins (*Eingänge*), and ornamentation, but have devoted relatively little attention to the question of preluding. And improvisation of preludes has generally not been a part even of "historical" performances of music from this period. These circumstances owe partly to our heavy reliance on notation in identifying issues of performance practice. The prelude precedes the piece as written and is not indicated in the notation. And given our tendency to think of performances as consisting of items that begin with the first notated measure and end with the last, the absence of a prelude leaves no structural gap of the sort that would result from an unsupplied cadenza.[2]

Almost two decades later, Maria Bania also describes the notable lack of recorded evidence of written preludes, particularly in the melodic instrument repertoire:

> Preludes are described as being improvised on the spot, with nothing written out beforehand, as we see in Vanderhagen's recommendation that less skilled students should use a scale or a simple tonic chord rather than memorising, writing down and using a notated prelude. While a number of notated solo cadenzas or outlines of cadenzas are preserved in performing material, I have never seen notated preludes for a melody instrument in performing material or musical scores. Couperin advised harpsichordists to play notated preludes as if

[1] "Sîne nóten und sîne ursuoche, sîne sélsæne grüeze, die harphete er sô süeze." Gottfried von Straßburg, *Tristan*, vol. 1, trans. and ed. Rüdiger Krohn (Stuttgart: Reclam, 1984, repr., 2007), 222, ll.3566-9, quoted in Paul Bracken, "Accompanying trobador and trouvère song," *The Consort* 69 (2013): 11.

[2] Valerie Woodring Goertzen, "By Way of Introduction: Preluding by 18th- and Early 19th-Century Pianists," *The Journal of Musicology* 14, no. 3 (1996): 300, https://www.jstor.org/stable/764060.

> improvising, and Czerny suggested this to fortepiano players, but I have found no examples of this advice being offered to performers on melody instruments.[3]

David Rowland attests positively to the concept of the prelude within concerto performances of the nineteenth century, saying that "improvisation might play a role in the performance, not just in the cadenzas, but perhaps in a prelude, or in some embellishments to the composer's original."[4] He later touches upon general aspects of improvisation and embellishment, citing Carl Czerny's endorsement of prelude incorporation before learning a piece. Rowland also identifies the existence of numerous published collections of preludes by prominent composers of the late eighteenth and early nineteenth centuries (to be learned by performers in advance—as was the case with Clara Schumann) as indicative of the importance of preluding, but only mentions keyboard players.[5] Aside from pointing out Czerny's cautioning against using preludes for the public performances of piano works with orchestral accompaniment, as well as a few sentences listing general traits of preludes (likely only with keyboard preludes in mind), Rowland does not elaborate further on how preludes would be realised as a regular component in the concerto repertory—especially outside the realm of keyboard performances.

Simon P. Keefe—like Cliff Eisen in a later chapter of *The Cambridge Companion to the Concerto*—introduces and discusses aesthetic perspectives of virtuosity and soloist-orchestra interactions from the eighteenth until the twentieth century.[6] He also judiciously discusses theories of Classical concerto form from the late eighteenth and early nineteenth centuries, concentrating on the mechanisms discussed by historical and modern theorists that shape solo-tutti dialogue in the concerto's first movement.[7] The present study's examination of inter-movement preludes extends Keefe's framework by addressing a chronologically liminal space—the transition between movements—where improvisation operated according to different conventions than those governing cadenzas or ornamental variation. Where Keefe demonstrates how soloists exercised agency within compositional structures, this chapter argues that preludes allowed performers to shape the rhetorical framing of those very structures, functioning less as ornamental additions than as essential preparatory

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[3] Maria Bania, "The Improvisation of Preludes on Melody Instruments in the 18th Century," *The Consort* 70 (2014): 88 [22], https://www.academia.edu/37179864/the_improvisation_of_preludes_on_melody_instruments_in_the_18_th_century_maria_bania.

[4] David Rowland, "Performance practice in the nineteenth-century concerto," in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 227.

[5] Rowland, "Performance practice," 242.

[6] Simon P. Keefe, "Theories of the concerto from the eighteenth century to the present day," in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 7–15; Cliff Eisen, "The rise (and fall) of the concerto virtuoso in the late eighteenth and nineteenth centuries," in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 177–191.

[7] Keefe, "Theories of the concerto," 15–18.

gestures that eighteenth- and nineteenth-century audiences would have expected as naturally as modern classical music concertgoers anticipate applause between works (a convention far removed from the historical norm of frequent applauding and cheering in between and often within movements of multi-movement compositions). The flute concerto evidence presented here thus complements Keefe's work by populating a less-frequently examined category of improvisatory practice, one that operates according to distinct principles centred on tonal preparation and affective transition.

Immensely valuable research on the subject of the prelude (or "flourish," or the act of preluding, depending on how one wishes to approach the semantics of these terms) has been undertaken both before and after Goertzen's authoritative article cited above. Contributions include the seminal work of Betty Bang Mather and David Lasocki in *The Art of Preluding: 1700–1830*; Jane N. Lohr's doctoral dissertation, "Preluding on the harpsichord and pianoforte, circa 1770 to circa 1850"; and Maria Bania's insightful expansion of Mather and Lasocki's research on melody instruments in her article "The Improvisations of Preludes on Melody Instruments in the 18th Century." More recent scholarship further enriching the field includes: Nicholas Temperley's resource-rich chapter "Preluding at the Piano"; the broader contextualization of historical improvisational practices across disciplines in Rudolf Rasch's *Beyond Notes: Improvisation in Western Music of the Eighteenth and Nineteenth Centuries*; Ewa Gubiec's article "The art of preluding on the flute in the 18th century in France"; Donald Livingston's doctoral dissertation on keyboard preluding, "*Versuch einer Anleitung zum Präludieren*: A 21st-Century Method for 18th-Century Practice"; and Luca Manghi's doctoral dissertation, "Improvising on the Flute in Nineteenth-Century Italy: Pedagogy and Performance Practice."[8] The Scroll Ensemble—a highly-esteemed syndicate of historical performers—not only has specialised in improvisation to the degree of committing entire concerts to the practice but is also active in informing the public through physical and online engagement.[9]

Robert D. Levin argues that reviving improvisational practices is essential for restoring the vitality, rhetorical immediacy, and creative agency that eighteenth-century listeners took for granted in performance. In his view, historical compositions—especially

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[8] Betty Bang Mather and David Lasocki, *The Art of Preluding: 1700–1830* (New York: McGinnis & Marx Music Publishers, 1980); Jane N. Lohr, "Preluding on the harpsichord and pianoforte, circa 1770 to circa 1850" (PhD diss., The University of Iowa, 1993); Bania, "Improvisation of Preludes," 67–92; Nicholas Temperley, "Preluding at the Piano," in *Musical Improvisation: Art, Education, and Society*, ed. Gabriel Solis and Bruno Nettl (Urbana: University of Illinois Press, 2009), 323–341; Rudolf Rasch, ed., *Beyond Notes: Improvisation in Western Music of the Eighteenth and Nineteenth Centuries* (Turnhout: Brepols, 2011); Ewa Gubiec, "The art of preluding on the flute in the 18th century in France," in *Notes Muzyczny* 2, no. 6 (2016): 49–86; Donald D. Livingston, "*Versuch einer Anleitung zum Präludieren*: a 21st-Century Method for 18th-Century Practice" (PhD diss., Indiana University, 2019); Luca Manghi, "Improvising on the Flute in Nineteenth-Century Italy: Pedagogy and Performance Practice" (DMA diss., The University of Otago, 2019).

[9] The Scroll Ensemble, accessed 17 November 2025, https://www.thescrollensemble.com/en/.

those of Mozart—were never intended as fixed, museum-like texts but as flexible frameworks that relied on performers to supply embellishments, cadenzas, preludes, and spontaneous elaborations. Modern performances that omit improvisation therefore misrepresent the music's original expressive world, flattening its dramatic contrasts and obscuring the performer's role as co-creator. Levin's broader aim is to reawaken the improvisatory mindset that shaped the compositional process itself: by internalizing harmonic patterns, stylistic schemata, and historical models of diminution, today's musicians can reanimate these works with the same sense of risk, invention, and communicative immediacy that defined their first performances.[10]

However, we would be hard-pressed to find many classical musicians, be they professional or amateur, who regularly and consistently apply preluding of any kind to their concert performances. What is especially lacking in both the literature and in performance practice is the idea of preluding in the context of concertos. Research of this kind is relevant to the present day because it helps contemporary scholarship and performance practices to offer fresh insights into the vastly diverse and complex narrative of music's presentation and perception more than two centuries ago.

In this chapter, a significant scholarly gap will be addressed by examining the practice of preluding in the flute concerto genre between 1750 and 1830. While existing scholarship on improvisation has focused primarily on cadenzas, *Eingänge*, and ornamentation, the systematic application of preludes to concerto movements—particularly inter-movement transitions—remains largely unexplored. Through analysis of manuscript evidence from composers including Mozart, Pleyel, Hoffmeister, Neubauer, Cartellieri, and Riotte, this study identifies three contexts for preluding in flute concertos: solo-initiated movements following *dernier coup d'archet* closures, rondo movements, and theme-and-variations movements. The chapter introduces the *Dernier coup d'archet* Prelude Hypothesis, proposing that specific structural markers in manuscript sources indicate historical preluding opportunities between concerto movements. By synthesizing historical treatises,

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[10] Robert D. Levin, "Improvised Embellishments in Mozart's Keyboard Music," *Early Music* 20, no. 2 (1992): 221–233, https://www.jstor.org/stable/3127879; Robert D. Levin, "Mozart's Solo Keyboard Music," in *Eighteenth-Century Keyboard Music*, 2nd ed., ed. Robert Marshall (New York: Taylor & Francis Group, 2003; eBook published 2005), 302–338, ProQuest Ebook Central; Robert D. Levin, "Mozart's Keyboard Concertos," in *Eighteenth-Century Keyboard Music*, 2nd ed., ed. Robert Marshall (New York: Taylor & Francis Group, 2003; ebook published 2005), 339–375, ProQuest Ebook Central; Robert D. Levin, "Improvising Mozart," in *Musical Improvisation: Art, Education, and Society*, ed. Gabriel Solis and Bruno Nettl (Urbana: University of Illinois Press, 2009), 143–149; Robert D. Levin, "Improvising Mozart," lecture-recital, *Humanitas: Visiting Professorships at the Universities of Oxford and Cambridge*, 29 October 2012, posted 8 November 2012, by CRASSH Cambridge, YouTube, 1:11:59, https://youtu.be/wkFdAigjmLA?si=Z8fR_jT5H-Rtn1u2; Robert D. Levin, "Performance practice in the music of Mozart," in *The Cambridge Companion to Mozart*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2003), 227–245.

manuscript analysis, and performance practice evidence, this research demonstrates that preludes served crucial rhetorical, tonal, and affective functions in concerto performance, supporting earlier practices advocated by Manfredini, Hummel, and others. This work provides both scholarly documentation and practical guidance for modern historically informed performers.

The recovery of preluding practices holds particular significance for the contemporary Historically Informed Performance (HIP) movement, which has made remarkable strides in restoring improvised cadenzas, ornamentation, and lead-ins to eighteenth-century repertoire over the past half-century. Yet preluding—despite its ubiquity in historical sources—remains conspicuously absent from modern concert practice, even among period-instrument specialists. This gap represents not merely an academic curiosity but a missed opportunity for performers to engage with one of the most personal and rhetorically powerful aspects of historical practice. Where cadenzas demonstrate virtuosity within a movement's established framework, preludes shape the listener's very entry into a musical world, establishing mood, key, and affective expectation. Their absence from modern performance leaves inter-movement transitions abrupt and tonally unprepared in ways that would have struck eighteenth-century audiences as incomplete, even jarring.

Moreover, the specific application of preluding to concertos addresses a practical challenge facing today's performers: how to create coherent musical narratives across multi-movement works, particularly in two-movement concertos or when transitioning to solo-initiated finales. The rise of complete concerto recordings and concert series dedicated to single composers' output has intensified the need for varied, contextually appropriate inter-movement gestures that can sustain audience engagement without resorting to modern conventions of extended silence or applause. By recovering the historical practice of concerto preluding, performers gain access to a flexible, personalisable tool for musical storytelling that respects period aesthetics while addressing contemporary performance contexts. The examples and analytical framework presented in this chapter thus serve dual purposes: documenting an overlooked historical practice and providing modern performers with historically grounded options for enriching their interpretative toolkit. As the HIP movement increasingly emphasises creative engagement with sources rather than rigid adherence to prescriptive "authenticity," the time is particularly auspicious for reconsidering preludes not as fossilised relics but as living practice awaiting revival.

Historical Background

Grove Music Online summarises the definition of a prelude (Fr. *prélude*; Ger. *Vorspiel*; It., Sp. *preludio*; Lat. *praeludium*, *praeambulum*) as follows:

> A term of varied application that, in its original usage, indicated a piece that preceded other music whose tonic, mode, or key it was designed to introduce; was instrumental (the roots *ludus* and *Spiel* mean 'played' as opposed to 'sung'); and was improvised (hence the French *préluder* and the German *präludieren*, meaning 'to improvise'). The term 'praeambulum' (preamble) adds the rhetorical function of attracting the attention of an audience and introducing a topic. … The purpose of notating improvisation was generally to provide models for students, so an instructive intention, often concerned with a particular aspect of instrumental technique, remained an important part of the prelude. Because improvisation may embrace a wide range of manners, styles, and techniques, the term was later applied to a variety of formal prototypes and to pieces of otherwise indeterminate genre.[11]

Considering that the prelude has roots reaching back to the Middle Ages, the given definition is satisfactory when attempting to address eight centuries of development. The Grove entry does gesture toward a further distinction in passing—noting that *préluder* and *präludieren* mean "to improvise"—but leaves it undeveloped. When addressing preludes in the context of the flute repertory, several historical comments help draw out nuances that the definition leaves implicit. Jean-Jacques Rousseau differentiates between the words *prélude* and *préluder* in his 1768 *Dictionnaire de musique*; the former represents the noun that is a composed introduction and preparation for a piece of music (Rousseau cites operatic overtures and the ritornelli that initiate scenes and monologues), and the latter the verb that is the action of playing or singing of irregular, short passages to establish the main key for the listener, check that the instrument is in tune, or give an opportunity for the player or singer to warm-up before beginning a piece.[12] Whether composed or played impromptu, Rousseau does not shy away from poetically expressing his stance on *l'art de préluder*:

> It is above all in *preluding* that great Musicians—freed from that extreme enslavement to rules which the critic's eye imposes upon them on paper—cause those learned Transitions to shine forth which enchant the Listeners. It is there that it is not enough to be a good Composer, nor to possess one's Keyboard well, nor to have a good and well-trained hand; one must also

[11] David Ledbetter and Howard Ferguson, "Prelude," *Grove Music Online*, accessed 27 November 2025, https://doi.org/10.1093/gmo/9781561592630.article.43302.

[12] Jean-Jacques Rousseau, *Dictionnaire de musique* (Paris: Chez la veuve Duchesne, 1768), 388–389, Gallica, Département Arsenal, Bibliothèque nationale de France, Paris, https://gallica.bnf.fr/ark:/12148/bpt6k850406b/f404.item.texteImage.

> abound in that fire of genius and that inventive spirit which make one find and treat on the spot the subjects most favourable to Harmony and most pleasing to the ear.[13]

Maria Anna (Nannerl) Mozart wrote to her brother Wolfgang on 28 September 1777 asking him to write a "preambulum" for her: "That reminds me, Bimperl, please be so good as to send me soon a short preambulum. But write this one from C into B, so that I may gradually learn it by heart."[14] Just under ten months later, in a letter to his father Leopold on 20 July 1778, W. A. Mozart mentions a "preambulum" that he had composed for his sister:

> Please forgive me for being so late in sending my congratulations. But I wanted to present my sister with a little Preambulum. The manner of playing it I leave to her own feeling. This is not the kind of Prelude which passes from one key into another, but only a sort of Capriccio, with which to try a clavier. …
>
> N.B.—I hope that you will be able to decipher the end of the prelude…You need not be very particular about the time. This is a peculiar kind of piece. It's the kind of thing that may be played as you feel inclined. Adieu.[15]

Mozart successfully captures the essence of the capricious in the written form for the benefit of his sister's participation in the learned convention of improvisation. The modern definition of written preludes as mainly "models for students" does resonate to a certain degree, primarily because of Mozart's pedagogical tone towards his sister. It does not, however, demote Nannerl to the typical student at whom these written preludes were aimed; she was a keyboard virtuoso of great repute.

As Levin presents them in his chapter "Mozart's Solo Keyboard Music," Mozart's surviving preludes offer an unusually direct glimpse into the composer's improvisatory imagination, revealing a freedom and volatility that his more polished works often restrain. Chief among these are the four modulating preludes now catalogued as K. 284a (formerly misidentified as the single Capriccio in C major, K. 395/300g): brief connective pieces that move from C major to B-flat, B-flat to E-flat, E-flat to C minor, and a final C-major prelude filled with flamboyant passagework. Levin also highlights the extraordinary modulating prelude K. deest / 624/626a, whose two surviving parts—one moving from F major to E minor, the other from E minor to C major—were long separated and even mis-catalogued, a

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[13] "C'eſt ſur-tout en *préludant* que les grands Muſiciens, exempts de cet extrême aſſerviſſement aux règles que l'œil des critiques leur impoſe sur le papier, font briller ces Tranſitions ſavantes qui raviſſent les Auditeurs. C'eſt là qu'il ne ſuffit pas d'être bon Compoſiteur, ni de bien poſſéder ſon Clavier, ni d'avoir la main bonne & bien exercée, mais qu'il faut encore abonder de ce feu de génie & cet eſprit inventif qui font trouver & traiter ſur le champ les ſujets les plus favorables à l'Harmonie & les plus flatteurs à l'oreille." Rousseau, *Dictionnaire de musique*, 389.

[14] Emily Anderson, trans. and ed., *The Letters of Mozart and His Family*, vol. 1 (London: Macmillan and Co., Limited, 1938), 411.

[15] Emily Anderson, trans. and ed., *The Letters of Mozart and His Family*, vol. 2 (London: Macmillan and Co., Limited, 1938), 850, 852.

fate that underscores their fragmentary, improvisatory nature. Written largely at Nannerl's request and preserved only in fragmentary form, these modulating preludes functioned as connective tissue between pieces rather than as autonomous compositions, which explains their unmeasured rhythms, abrupt harmonic turns, and deliberately incomplete endings. Levin emphasises that beneath their ornate surfaces lies a straightforward figured-bass logic, aligning them with the improvisational pedagogy described by C. P. E. Bach and even reflected in Nannerl's own harmonic sketches on the manuscript. What makes these pieces so striking, he argues, is that they expose a facet of Mozart's creative personality—whimsical, exploratory, harmonically daring—that is otherwise inaccessible, even in the cadenzas and embellished passages that survive in more finished form. In this sense, the preludes stand as rare documentary evidence of the spontaneous harmonic thinking that underpinned Mozart's entire keyboard style.[16]

One of Mozart's most prestigious experiences of preluding is recalled in a letter to his father on 16 January 1782, where he gives a vivid and slightly mischievous account of his Christmas Eve encounter with Muzio Clementi at the court of Joseph II. The emperor had arranged a friendly comparison between the two virtuosos, asking each virtuoso to improvise and play selections to demonstrate their skill:

> After we had stood on ceremony long enough, the Emperor declared that Clementi ought to begin. "La Santa Chiesa Cattolica", he said, Clementi being a Roman. He improvised and then played a sonata. The Emperor then turned to me: "Allons, fire away". I improvised and played variations.[17]

While Mozart frames the exchange with Clementi as "improvisation," eighteenth-century preluding was itself an improvisatory act; the anecdote thus illuminates the broader culture of spontaneous introductory playing that shaped preluding before works such as sonatas and variations. Mozart's account of the occasion blends self-assurance, mild condescension, and humour; he clearly respects Clementi's dexterity and agility but frames the encounter as proof that virtuosity alone cannot rival expressive artistry—a distinction he clearly believes favours him.

Daniel Gottlob Türk compares the characteristics of the *praeludium* with a "fantasie," describing where it is usually found compositionally:

> The *præludium* (*Vorspiel*) has much in common with the fantasie, for example, the lack of restriction as regards the meter and the modulation, etc. The character of a præludium, which some past composers joined with a fugue, is for the most part indeterminate. … The customary preluding of instrumentalists before a performance is quite unbearable since even

[16] Levin, "Mozart's Solo Keyboard Music," 302–304.

[17] Emily Anderson, trans. and ed., *The Letters of Mozart and His Family*, vol. 3 (London: Macmillan and Co., Limited, 1938), 1181–1182.

> without this the listeners have already endured enough during their loud and long tuning of instruments.[18]

Türk's evocative word choice of "unbearable" draws considerable attention to the pre-concert procedures of the times. His criticism of the prelude does not stem necessarily from disdain for the practice itself, but rather because of the grating nature of the "loud and long tuning of instruments" that took place; the prelude thus further postponed the commencement of the first piece.

Friedrich Ludwig Dülon, regarded as one of the greatest flautists of Europe at the turn of the nineteenth century, was associated with preluding and improvising on a number of occasions. The first was his autobiographical account of his interaction with C. P. E. Bach in Hamburg when he was only thirteen years old:

> When I presented myself to him for this purpose on the following morning, and had finished the first prelude, he immediately said these three words: 'a charming tone'; and they were already enough to instil courage in me. … I played for Father Bach a solo of his own composition, …[19]

Another instance was at one of Dülon's concerts on 26 March 1791, where the presiding Carl Ditters von Dittersdorf expressed his contempt at the exhibition with which Dülon dazzled the audience:

> How angry I was, when I saw a certain Dülon come before us with his flute a few years ago and heard him perform his fantasies in which he tootled various flourishes and whirligigs (to speak like my bow-legged servant), and ended with variations – note well – without any accompaniment!
>
> Meanwhile, just as we, Kozeluch and I, were mutually expressing our indignation, His Excellency Count N. N. very graciously cut us short with these words: 'Messieurs! You are both dictators in music; must you not confirm that music has now climbed to the highest summit? That someone like Mozart can sit down and fantasise at a harmonically rich fortepiano, that is no art; but that a flautist with his sterile instrument can achieve the same

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[18] Daniel Gottlob Türk, *School of Clavier Playing*, trans. Raymond H. Haggh (Lincoln: University of Nebraska Press, 1982), 389, §37.

[19] "Als ich mich nun am folgenden Morgen in dieſer Abſicht bey ihm einfand, und das erſte Präludium geendigt hatte, ſagte er ſogleich dieſe drey Worte: ein ſcharmanter Ton; und ſie waren ſchon hinlänglich mir Muth einzuflößen. … Ich ſpielte dem Vater Bach ein Solo von ſeiner eignen Compoſition vor, …" Friedrich Ludwig Dülon, *Dülons des blinden Flötenspielers Leben und Meynungen von ihm selbst bearbeitet*, ed. Christoph Martin Wieland (Zurich: Heinrich Geßner, 1807–1808), 151–152, e-rara, Zentralbibliothek Zürich, https://doi.org/10.3931/e-rara-24286; quoted and translated in Leta E. Miller, "C. P. E. Bach and Friedrich Ludwig Dülon: Composition and Improvisation in Late 18th-Century Germany," *Early Music* 23, no. 1 (1995): 66, https://www.jstor.org/stable/3137804.

> effect as Mozart (oho! I thought), is that not astounding? What do you say, messieurs?' 'Oh yes, very astounding,' I said, laughing rather loudly, …[20]

While some might view Ditters' comments as evidence of an abuse of the practice, or perhaps even an outright condemnation of it, in all likelihood it was yet another display of professional jealousy. How is it that a performance practice so firmly entrenched in keyboard playing could not have a place in music when a blind genius performed it on the flute? It is difficult to imagine that Ditters and Kozeluch harboured genuine distaste of Dülon's actions when they most likely applied it to their own demonstrations of virtuosic splendour; autobiographical narratives are naturally inclined to hyperbole not only for their readers' entertainment, but also for their own amusement.

Also nestled in the twilight years of the eighteenth century, Vincenzo Manfredini makes the following remark about what a "good player" does:

> Another attention that a good player must have is that of preluding a little, that is, of playing something capricious, and of making the cadence in the principal key before performing any sonata or concerto, and before accompanying any piece of music whatsoever …[21]

Manfredini does not discriminate between the sonata and the concerto. Moreover, he does not mention any potential pitfalls like the tutti found in the concerto that could detract from the introductory function of the prelude—a concept with which Carl Czerny later takes issue. The prelude was more than decorative for Manfredini—it was essential.

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[20] "Wie ärgerte ich mich, als ich vor einigen Jahren einen Dülon mit ſeiner Flöte hintreten ſah und sein Fantaſiren mit anhörte, in welchem er, mit meinem ehrlichen krumbeinigten Hausknecht zu reden, allerhand Schnirkel und Kribrefax herdudelte und mit Variationen — *nota bene* — ohne irgen ein Accompagnement endigte! — Indeß, gerade als wir, Kozeluch und ich, uns einander wechſelſeitig unſern Unwillen darüber äußerten, fielen uns Se. Excellenz der Herr Graf N. N. allergnädigſt ins Wort: 'Messieurs! Sie sind beyde Diktatoren in der Muſik; müſſen Sie nicht ſelbſt eingeſtehen, daß nunmehr die Muſik auf den höchsten Gipfel geſtiegen ſey? Denn, daß sich ein Mozart hinſetzt und auf einem harmoniereichen Fortepiano fantaſirt, das iſt keine Kunst; aber daß ein Flötraverſiſt uns auf ſeinem ſterilen Inſtrumente das Nehmliche leiſtet, was Mozart thut (oho! dachte ich) iſt das nicht zum Erſtaunen? was ſagen Sie dazu, Messieurs?['] — 'O ja ſehr zum Erſtaunen,['] ſagte ich etwas sehr laut lachend, …" Karl von Dittersdorf, *Lebensbeſchreibung. Seinem Sohne in die Feder diktirt* (Leipzig: Breitkopf und Härtel, 1801), 47–48, https://books.google.at/books?id=kecRAAAAYAAJ&hl=de&pg=PA47#v=onepage&q&f=false; Carl Ditters von Dittersdorf, *Lebensbeschreibung seinem Sohne in die Feder diktiert*, ed. Eugen Schmitz (Regensburg: Gustav Bosse Verlag, 1940), 60–61; quoted and translated in Miller, "C. P. E. Bach and Friedrich Ludwig Dülon," 73–74.

[21] "Un'altra attenzione che deve avere il bravo sonatore si è quella di preludiare un poco, ossia sonar qualche cosa di capriccio, e far la cadenza nel tono principale prima di eseguire qualsivoglia sonata, o concerto; e prima di accompagnare qualunque pezzo di musica …" Vincenzo Manfredini, *Regole Armoniche: o sino Precetti ragionate per apprender la musica* (Venice: Presso Adolfo Cesare, 1797), 25, https://archive.org/details/regolearmonicheo00manf/page/24/mode/2up.

François Henri Joseph Blaze, or better known by his pen name Castil-Blaze, published his own *Dictionnaire de musique moderne* in 1825. Aside from unabashedly plagiarizing Rousseau's definitions[22] for the terms "prélude" and "préluder," Castil-Blaze inserts original commentary with respect to what he deems to be the most appropriate environment for preluding:

> It is only in private gatherings that musicians prelude before performing a sonata or concerto. If the *prelude* is forbidden in public concerts and in the theatre, it certainly takes its revenge in assemblies of amateurs; and these interminable passages, executed simultaneously by all the instrumentalists and in every possible key, mode, and meter, form a charivari that even the least sensitive ear cannot endure for long.[23]

Goertzen recognises that preluding "thrived particularly in the variety of private gatherings that involved music-making—formal court concerts, soirees in the salons of aristocrats and wealthy business families, and an array of domestic occasions," as well as a common "activity for one's solitary hours," but she views Castil-Blaze's dogmatic framing of the historical practice as "clearly an oversimplification."[24] Castil-Blaze's words appear to echo the sentiment shared previously by Türk, revealing a trans-generational impatience and tension with preluding as a warm-up practice under certain circumstances. Additionally, Castil-Blaze's account of "interminable passages … in every possible key, mode, and meter" does not implicate the early eighteenth-century practice of collective preluding, a concept featured in Sébastien de Brossard's definition of "Preludio" and Martin Heinrich Fuhrmann's "Præludium."[25] Fuhrmann goes as far to say that "such things are

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[22] In the preface to his *Dictionnaire de musique moderne*—situated in the first tome of the set—Castil-Blaze verbosely defends his methods, a gesture as revealing as it is paradoxical. He frames his extensive appropriation of Rousseau not as plagiarism but as a scholarly obligation: the conscientious editor salvaging fragments of genius from a work he simultaneously dismisses as doctrinally flawed, outdated, and riddled with error. By redefining the dictionary as a genre in which originality is neither expected nor even desirable, he transforms borrowing into an intellectual inevitability. Most ironically, he presents his refusal to credit Rousseau as an act of modesty and even reverence—a way of honouring the philosopher-musician by correcting him anonymously. In this rhetorical sleight-of-hand, Castil-Blaze manages to portray his dependence on Rousseau as both a service to the reader and a tribute to the very author whose words he freely reshapes. Castil-Blaze, *Dictionnaire de musique moderne*, vol. 1 (Paris: Au Magasin de Musique de la Lyre Moderne, 1825), v–xvi, https://archive.org/details/dictionnairedemu01byucast/page/n7/mode/2up.

[23] "Ce n'est que dans les réunions particulières que les musiciens préludent avant d'exécuter la sonate ou le concerto. Si le *prélude* est interdit dans les concerts publics et au théâtre, il prend bien sa revanche dans les assemblées d'amateurs; et ces traits interminables, exécutés en même temps par tous les instrumentistes et dans tous les tons, modes et mesures possibles, forment un charivari que l'oreille la moins exercée ne saurait supporter long-temps." Castil-Blaze, *Dictionnaire de musique moderne*, vol. 2 (Paris: Au Magasin de Musique de la Lyre Moderne, 1825), 162–163, https://archive.org/details/dictionnairedemu02byucast/page/162/mode/2up.

[24] Goertzen, "By Way of Introduction," 307–308.

[25] Sébastien de Brossard, *Dictionnaire de musique* (Paris: Christophe Ballard, 1703), n.p., Gallica, Département Réserve des livres rares, Bibliothèque nationale de France, Paris,

common at princely courts, and elsewhere they fall quite well upon the ear when the musicians understand one another,"[26] suggesting that Castil-Blaze's nineteenth-century complaints about the chaotic din of preluding musicians may in fact resonate more with the pre-concert tuning and warm-ups heard to this day by the audiences of modern orchestral concerts.

Published in 2019, a doctoral dissertation by Donald D. Livingston explores a methodology for improvising preludes in the context of eighteenth-century keyboard music, aiming to revive this practice in modern classical performance. While he focuses on the fortepiano and other keyboards of the eighteenth and nineteenth centuries, Livingston's thorough referencing of historical tutors and treatises paints a vibrant picture of the ever-expanding concept of the prelude within the repertory. Despite delving into numerous examples of preludes headlining sonatas, chamber works, symphonies, or even as standalone entities, very little of the concerto genre is mentioned throughout the dissertation. The handful of times he directs general attention to the concerto, however, his tone towards it is not exactly inviting of further exploration. A natural comparison of the prelude with the cadenza is one such occasion towards the beginning of his writings:

> In a period during which improvisation was on equal footing with composition in solo and chamber works, it is natural that some opportunity for improvisation would be available in the concerto as well. Cadenzas were the single guaranteed opportunity a soloist would have to govern the music.[27]

Making the statement that cadenzas are "the single guaranteed" means of improvisatory expression for the concerto is certainly bold; however, it is only towards the end of the dissertation that Livingston clarifies his stance—albeit briefly—when considering involving preludes with concertos:

> The parent compositions were chosen to cover the gamut of works for which one might be inclined to complete with improvisation: solo keyboard sonatas and variation sets, accompanied sonatas for piano with another instrument, chamber piano music, song accompaniments, and orchestral works that are not concertos. Concertos are excluded from

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https://gallica.bnf.fr/ark:/12148/btv1b8623304q/f31.item; Martin Heinrich Fuhrmann, *Musicalischer-Trichter* (Franckfurt an der Spree: the author, 1706), 86, SLUB Digitale Sammlungen, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden, https://digital.slub-dresden.de/werkansicht/dlf/86011/90. David Ledbetter draws attention to the idea of "group improvisation" and these historical references in his and Howard Ferguson's "Prelude" entry in *Grove Music Online.*

[26] "… dergleichen an Fürstl. Höffen gemein/ fällt ſonſt gantz wol ins Gehör/ wenn ſich die Muſicanten untereinander wol verſtehen." Fuhrmann, *Musicalischer-Trichter*, 86.

[27] Livingston, "*Versuch*," 28.

> the possibility not because improvisation is not applicable, but because the concerto implicates the cadenza, a genre related to but outside the scope of the prelude or interlude.[28]

While admitting that preludes are applicable to concertos, Livingston's disqualification for their use in the genre orbits around the presence of the cadenza. It is as if there can only be enough room in the domain of the concerto for the one or the other without the possibility of regular coexistence. Consequently, his positioning affords little room to contemplate the possibilities of the presentation of concertos in a concert environment. His judgment is not entirely unfounded—much of Livingston's sentiment may be thought of as a less aggressive viewpoint than what is realised from the words of Carl Czerny when he broached the subject in his c. 1836 treatise, *A Systematic Introduction to Improvisation on the Pianoforte, Op. 200*:

> It is akin to a crown of distinction for a keyboardist, particularly in private circles at the performance of solo works, if he does not begin directly with the composition itself but is capable by means of a suitable prelude of preparing the listeners, setting the mood, and also thereby ascertaining the qualities of the pianoforte, perhaps unfamiliar to him, in an appropriate fashion. But it is also necessary to observe the limits of propriety at the same time. With the accompaniment of other instruments, one must cut it very short and accomplish the thing with a few chords and a brilliant run. In a public performance of a solo piece with orchestra (especially if it begins with a *Tutti*), preludizing of any sort is unsuitable.[29]

Czerny argues that the opening of a solo work—such as the concerto—with a tutti already serves an introductory function and thus renders the need for a prelude redundant, or even unsavoury. Understanding that the context of this passage is a keyboard tutor, it is to be expected that certain elements of Czerny's pedagogy err on the side of rigidity for the sake of clarity, consistency, and authority for his readership. Upon analysing Czerny's op. 200, Jane N. Lohr reflects on the contrast between the earlier passage—which stresses the value of preluding in private performance—and a later statement in which Czerny expresses his disapproval of lengthy preludes in public settings. She writes:

> Czerny does not explain why longer preludes should be perfectly acceptable in the one setting yet ill-advised in the other. Certainly in many instances … the performance conditions in both warranted a preparatory piece of some length. On the other hand, if not always in

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[28] Ibid., 147.

[29] Carl Czerny, *A Systematic Introduction to Improvisation on the Pianoforte,* op. 200, trans. and ed. Alice L. Mitchell (New York: Longman Inc., 1983), 6, https://archive.org/details/systematicintrod0000czer/page/6/mode/2up. Mitchell states in the third footnote of her "Translator's Foreword" that the 1836 publication date is not included in the Kassel edition of Czerny's treatise, but is cited by Ernst T. Ferand in *Die Improvisation: in Beispielen aus neun Jahrhunderten abendländischer Musik* (Köln: Arno Volk Verlag, 1956), 22.

> actuality, at least in theory, the public concerts held in theaters and music halls were more formally conducted than the private concerts held in salons.[30]

Lohr further suggests that Czerny's reservations about extended public preluding are reflected in his instructions concerning proper dress and the appropriate manner of addressing an audience. The differing levels of decorum expected in private and public performances, therefore, shaped the permissible degree of invention in a preparatory prelude.

Czerny's sentiment was not universal nor final, however—he himself composed a lengthy prelude for the Rondo finale of Ferdinand Ries' Piano Concerto No. 2, op. 42, even though Ries already published a written transition between his Larghetto and Rondo movements.[31] Spanning more than four pages, Czerny's Prelude 11 is so extensive that he includes a comment stating that it is intended to supplant the previous "Adagio" (sic.) movement entirely.[32] Livingston posits, perhaps out of the need to exercise caution, that "it is possible that he wrote the prelude for a specific performance that did not include the previous movements, or did not present them in order."[33] While this was undeniably the case for numerous concert programmes of the late eighteenth and nineteenth centuries that featured extracted concerto movements to supplement any eclectic combination of works, Czerny's printed statement of his prelude's "Adagio" substitution does not seem logical to include unless there was the intention—at least in this particular instance—to perform the rondo finale in conjunction with the first movement Allegro non troppo. Thus, it is evident that even within prescriptive keyboard pedagogy, practice outruns prescription—especially at inter-movement seams not already prefaced by a tutti.

Furthermore, Czerny does make the case that preludes would be advantageous when prefacing works that do not have their own introductions:

> When the performer has to play a solo piece for which the composer himself has written no introduction, as, for example in rondos or variations that begin directly with the theme, then it is not inappropriate if the improvised prelude is proportionately longer and more elaborate, and if materials from the following theme are included, whereupon the aggregate amounts to a suitable introduction.[34]

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[30] Lohr, "Preluding on the harpsichord and pianoforte," 122–123.

[31] Ferdinand Ries, *Second Concerto for the Piano Forte, Op. 42* (London: L. Lavenu, 1811), 19, https://archive.org/details/secondconcertofo00ries/page/n19/mode/2up.

[32] Carl Czerny, *Präludien, Cadenzen und kleine Fantasien im brillanten Style für das Piano-forte, Op. 61* (Vienna: A. Diabelli, 1824), 25–29, Gallica, Département de la Musique, Bibliothèque nationale de France, Paris, https://gallica.bnf.fr/ark:/12148/bpt6k15064315/f25.item.

[33] Livingston, "*Versuch*," 57.

[34] Czerny, *Systematic Introduction to Improvisation*, 17.

Exactly thirty-two movements of this dissertation's study—dated between 1778 and 1831[35]—are either rondos or variations; only a handful of the concertos within this period do not conform to this undeniably popular musical trend. Czerny did not stipulate that these parent works had to be freestanding, so consequently these preludes would serve as transitional material between concerto movements. With the exception of the two Wranitzky Romance slow movements discussed in Chapter 2, which are themselves cast in rondo form, the rondos located are identified as finale movements; the several movements based on variations could be either the middle slow movement or the finale. He later contributes a brief description in the third book of his *Complete Theoretical and Practical Piano Forte School, Op. 500*:

> Refined Taste, propriety, and musical dignity, require that all such short preludes should be executed without any pretensions, or any particular expression, but merely agreeably and with lightness, that the expression of the composition which is to follow, may stand out with so much the greater degree of interest. The passages must be played as rapidly as the execution of the Performer will permit.[36]

While the passage appears within a didactic context—guiding beginner pupils in constructing simple preludes from scales, arpeggios, and chords—it is nevertheless significant in the way it highlights the notion of contrast, however modest. Although Czerny remarks several pages later that the character of the prelude "must so far be adapted to the following piece" and that "no very striking contradiction should be permitted between the two,"[37] he still imagined this type of prelude as an elegant, poised, and lightly drawn introduction: one that acquaints the audience with the tonality of the main composition without over-dramatizing or overshadowing it. The emphasis lay on technical and creative accessibility within a shared tonal framework, yet this very simplicity also produced a certain degree of divergence. In a sense, Czerny's insistence on a distinctive prelude makes it all the more appealing as a regular feature of concerto performance—the principle of contrast lies at the core of the genre, so why not allow the performer to introduce an additional layer of contrast at the outset?

Johann Nepomuk Hummel's philosophy—aside from his conviction that the art of preluding "was largely a matter of natural talent"[38]—is directed at the formulation of more

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[35] The birth and death dates for Anton Heberle are not conclusively established, with educated guesses pinning them between c. 1780–c. 1816. While the manuscript for his Flute Concerto in D Major, D-Cl Ms Mus 374/1.57 (housed at the Landesbibliothek Coburg) has been dated to 1831, the compositional style of the concerto seems to belong to a much earlier aesthetic. There is also the possibility that the work was posthumously copied and published.

[36] Carl Czerny, *Complete Theoretical and Practical Piano Forte School*, op. 500, vol. 3, trans. J. A. Hamilton (London: R. Cocks and Co., 1839), 119, §10, https://archive.org/details/completetheoreti03czer/page/118/mode/2up.

[37] Czerny, *Complete Theoretical and Practical Piano Forte School*, 3:123.

[38] Lohr, "Preluding on the harpsichord and pianoforte," 78.

substantial preludes to larger works. Lohr, Goertzen, and Livingston all refer to Hummel's two methods from the second edition of his *Anweisung zum Piano-Forte-Spiel*:[39] the first was supposedly favoured by the eighteenth-century masters including J. S. Bach, Handel, Scarlatti, and Mozart and structured preludes to 1.) open quietly with gentle arpeggiated chords that establish the tonic; 2.) progressively accelerate, introducing remote harmonic relationships and more distinctive figurations; 3.) elaborate on the parent work's main theme in a manner not explored by the original composer; and 4.) fade gradually into increasingly indeterminate figuration, concluding with a sustained fermata on the dominant. However, according to Hummel, the more common strategy at the time of his writing—and one recognizable from Beethoven's works—was to incorporate much of the previous details, but to substitute the statement of the main theme with a lyrical melody from the parent movement.[40] As a result, the principle of contrast comes to the fore.

Furthermore, Hummel makes a statement about preluding that directs attention towards the objective of psychological preparation for the performer and audience alike:

> It must everywhere be assumed that he himself, and likewise the listeners—if he has any—are, before the performance begins, indeed composed and attentive, yet calm, and that they wish first to be more strongly animated and lifted to a higher state.[41]

Lohr astutely notes that this shared desire for focus arose from the fact that "early romantic concerts were often rather boisterous affairs during which performers might have to contend with any number of extramusical distractions."[42] One might argue that such a need for grounding was just as relevant in the colourful audience environments of the eighteenth century as in the early nineteenth; nevertheless, the central point remains that introductory preluding—whether before the opening of a work or interposed between the movements of a composition like a concerto or sonata—helped the performer collect their focus while simultaneously extending a musical invitation to the audience to engage attentively with the music.

Ludwig van Beethoven masterfully channels the legacy of Hummel's two prelude formulae with his Fourth and Fifth Piano Concertos (opp. 58 and 73).[43] Although fully composed and integral to their respective designs, these openings nevertheless draw upon

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[39] Johann Nepomuk Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel, vom ersten Elementar-Unterrichte an bis zur vollkommensten Ausbildung*, 2nd ed. (Vienna: Tobias Haslinger, 1828), 466–468, https://archive.org/details/ausfhrlichetheor00humm/page/466/mode/2up.

[40] Lohr, "Preluding on the harpsichord and pianoforte," 113; Goertzen, "By Way of Introduction," 325–326; Livingston, "*Versuch*," 53–54.

[41] Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel*, 467.

[42] Lohr, "Preluding on the harpsichord and pianoforte," 113–114.

[43] Ludwig van Beethoven, *Viertes Concert für das Pianoforte, Op. 58, Ludwig van Beethovens Werke, Serie 9: Für Pianoforte und Orchester, No. 68* (Leipzig: Breitkopf und Härtel, n.d. [1862]), 1, https://imslp.org/wiki/Piano_Concerto_No.4,_Op.58_(Beethoven,_Ludwig_van).

the rhetoric, gesture, and quasi-improvisatory flair associated with preluding. The opening five bars of op. 58's first movement Allegro moderato features the fortepiano in complete isolation, introducing the principal theme of the movement in G major (Example 3-1). Yet the listener soon realises that this phrase functions less as a self-contained prelude and more as a stylised evocation of prelude-like behaviour. After the piano fades away on a dominant chord, the tutti's entrance at bar 6 responds imitatively—but in the strikingly remote tonality of B major—before modulating back to the "correct" key and cadencing formally in bar 14. The driving repeated semiquavers in thirds in the second violins, together with the arrival of the winds above the violin melody, immediately shift the pace and tone of the tutti, restoring the familiar profile of a conventional concerto opening.

The foreign-key orchestral entry, of course, underscores that Beethoven's opening gesture is not an actual prelude in the historical sense, but rather a composed transformation of its expressive possibilities. The first movement of the op. 73 concerto—the "Emperor"—takes this inheritance even further, adopting a more revolutionary and daring approach to the idea of an introductory gesture (Example 3-2). While the orchestra erupts with a grand E-flat major chord sustained across the first two bars, the piano emerges from this sonorous backdrop with swift upward arpeggiations and florid figurations in the tonic. These gestures are unmetered, improvisatory in character, and reminiscent of preluding practice, yet they remain fully written-out and structurally embedded within the concerto's design. This exchange between the sustained tutti chord and the piano's prelude-like flourishes occurs twice more over subdominant and dominant-seventh harmonies before both forces unite *a tempo* in the second half of bar 7 to launch the exhilarating tutti section proper. It is crucial to note that both first movements also include cadenza points near their conclusions: op. 58 offers cadenza fermatas at bar 346, while op. 73 incorporates a dreamy written-out cadenza from bars 493 to 513, developing Beethoven's recall of the opening seven bars over a new chromatic progression IV–#iv°–$I^{6/4}$ in E-flat major. The coexistence of these cadenzas with the prelude-like openings reinforces the fact that Beethoven's gestures are not literal preludes but rather composed reflections of the improvisatory idiom that preluding historically embodied.

Example 3-1. Ludwig van Beethoven, Piano Concerto No. 4 in G Major, op. 58, *Allegro moderato*: opening prelude-like statement, bars 1–5. Ludwig van Beethoven, *Viertes Concert für das Pianoforte, op. 58, Ludwig van Beethovens Werke, Serie 9: Für Pianoforte und Orchester, No. 68* (Leipzig: Breitkopf und Härtel, n.d. [1862]), 1.



Example 3-2. Ludwig van Beethoven, Fifth Piano Concerto, op. 73, *Allegro*: tutti chord and opening prelude-like statement, bars 1–2. Ludwig van Beethoven, *Fünftes Concert für das Pianoforte*, *op. 73, Ludwig van Beethovens Werke, Serie 9: Für Pianoforte und Orchester, No. 69* (Leipzig: Breitkopf und Härtel, n.d. [1862]), 1.



Ultimately, Beethoven provides two iconic examples of how the aesthetic residue of preluding can invigorate concerto allegro movements without creating redundancy, and how the presence of cadenzas need not preclude the integration of other improvisatory-styled materials within a concerto's architecture. While there are no known instances of comparable prelude-derived openings in the flute concertos examined in this study, Beethoven's contributions serve to stimulate intellectual curiosity about historical practices that may lie beyond modern musicology's conventional parameters of concerto form. These piano exempla demonstrate conceptual feasibility and rhetorical logic; they are

not offered as direct flute precedents. The remainder of this chapter will explore written and implied preludes that bridge the silences between inner and outer movements, particularly in movements with solo initiations, rondos, and variation forms.

Initiating Movements with Preluding: *Dernier coup d'archet* Preludes

Discussion of concertos usually steers attention towards the mannerisms of the first movement. Numerous examples of opening ritornello or tutti material (typically the first violin line) can be found in the flute part manuscripts of this study's corpus, either partially or in full. Interest then centres on the amount of active participation the soloist has within this large opening musical statement: does the soloist remain silent and follow along a series of cues before their eventual independent entry? Do they play the opening phrase, then drop out and chime in at their leisure? Or do they play along with everyone throughout, adjusting as they go in the event that parts of the musical line are unplayable by a flute (such as notes that are too low or double-stops)? The best answers an honest academic on the matter could give are "It varies by work and source tradition" and "It is entirely dependent on the soloist—how are they feeling that day?" Considering this line of thinking could prompt a debate as to whether such involvement by the soloist right at the beginning of the concerto could afford the possibility of injecting a prelude that would tie seamlessly into the inception of the tutti.

It must also be recognised that across the majority of studied treatises circulated throughout the long eighteenth century—particularly those concerned with the flute—there is no explicit acknowledgement of preluding within the performance contexts of the concerto, nor any overt textual indication that preludes might serve an inter-movement or interlude function within multi-movement works. From Freillon-Poncein and Hotteterre to Corrette, C. P. E. Bach and Bordet, from de Lusse to Türk to Kollmann, the authors offer abundant detail on other aspects of the practice.[44] They outline the varying degrees to which preludes relate to fantasias and capriccios; they emphasise that preludes typically mirror the nature and character (*Affekt*) of the piece to follow while remaining free, exploratory, and

[44] Jean-Pierre Freillon-Poncein, *La véritable manière d'apprendre à jouer en perfection du hautbois, de la flûte et du flageolet* (Paris: Jacques Collombat, 1700), 28–38; Jacques-Martin Hotteterre, *L'Art de préluder* (Paris: L'auteur, Foucault, 1719); Michel Corrette, *Méthode pour apprendre à jouer de la flûte traversière* (Paris: Mme Boivin, Sr Le Clerc, c. 1740; repr., 1753), 45–48; Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen* (Berlin: Christian Friedrich Henning / Georg Ludwig Winter, 1753/1762), 325–341; Toussaint Bordet, *Méthode raisonnée pour apprendre la musique* (Paris: l'Auteur, Bayle; Lyon: Bretonne, c. 1755), 15–16; Charles de Lusse, *L'art de la flûte traversière* (Paris: l'Auteur, c. 1761), 25–38; Daniel Gottlob Türk, *Klavierschule, oder Anweisung zum Clavierspielen für Lehrer und Lernende* (Leipzig: Schwickert; Halle: Hemmerde und Schwetschke, 1789), 396; August Friedrich Christoph Kollmann, *An Introduction to the Art of Preluding and Extemporizing, op. 3* (London: R. Wornum, c. 1792).

personal; and they describe the vocabulary of scalar motion, broken chords, sequences, and simple modulatory patterns, all governed by a clear tonal trajectory—establishing the tonic, touching the dominant, possibly venturing into related keys, and returning to a firm cadence in the tonic. What they do not provide is guidance on how such preluding might operate in the larger architectural or dramaturgical spaces of concerto performance or multi-movement design.

That is not to say, however, that the historical record forbade the practice by omission—it just requires modern inquisitors to seek out evidence via implications. Referring to the previously mentioned recollection of Dülon's intimate musical exchange with C. P. E. Bach, he states that he had already received warm and encouraging words of praise from Bach after he "had finished the first prelude" to "a solo of his [C. P. E. Bach's] own composition." Leta E. Miller carefully deduces that Bach's unspecified solo was most likely the unaccompanied Sonata in A Minor, H. 562, as this was the only flute sonata that was not only composed before Dülon's visit on 14 January 1783, but also published and distributed within C. P. E. Bach's lifetime (in 1763 by the Berlin-based publisher Georg Ludwig Winter).[45] Miller observes that the casual nature of Dülon's remark signifies that he expected his intended readership to be cognizant of the procedure of preluding. She then justifies the claim that Dülon preluded in between movements of the sonata by referencing two significant flute tutors towards the end of the eighteenth century: François Devienne's *Nouvelle méthode théorique et pratique pour la flûte* and Mathieu Péraut's *Méthode pour la flûte*.[46] Both authors published towards the end of their respective treatises a set of six sonatas, with every movement prepared by a prelude that establishes its tonality and character.

What Miller does not consider, however, is that both Devienne and Péraut explicitly describe the individual movements of a sonata using the term *morceau* ("piece"); this terminology is unlikely to be accidental. In eighteenth- and early nineteenth-century French musical discourse, *morceau* regularly denotes a self-contained musical unit, and its use in reference to sonata movements suggests that these authors understood such movements as possessing a distinct identity and a meaningful degree of independence. The term thus provides valuable evidence for how musicians of the period conceptualised the internal components of multi-movement works.

This interpretation is consistent with the structural and rhetorical organization of the repertory itself. Movements within sonatas and concertos typically bear their own genre labels, tonal frameworks, and expressive functions; these features therefore inherently reinforce their autonomy and underscore the extent to which each movement was conceived as a complete, coherent entity. Moreover, the notion of the multi-movement composition as

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[45] Miller, "C. P. E. Bach and Friedrich Ludwig Dülon," 67.

[46] François Devienne, *Nouvelle méthode théorique et pratique pour la flûte* (Paris: Naderman, 1794), 42–77; Mathieu Péraut, *Méthode pour la flûte* (Paris: l'Auteur, c. 1800), 29–32, 52–87. Referenced in Miller, "C. P. E. Bach and Friedrich Ludwig Dülon," 78.

an indivisible, organically unified "work" was not yet firmly established during this period. The modern work-concept, with its emphasis on structural integrity and inviolability, only gradually crystallised over the course of the nineteenth century. Performance practice further corroborates this understanding. Throughout the eighteenth and nineteenth centuries, performers routinely extracted individual movements from sonatas, concertos, symphonies, and operas for independent presentation, often in mixed programmes or potpourri-style arrangements. Such practices presuppose that movements were regarded as musically complete and suitable for performance outside their original contexts. Far from being exceptional, these performances reflect a broader cultural expectation that movements could circulate and function autonomously.

This broader conceptual and practical framework also illuminates how C. P. E. Bach would likely have understood Dülon's preluding between the movements of his solo sonata. Bach's aesthetic commitments—rooted in the principles of the *empfindsamer Stil*—privileged spontaneity, expressive immediacy, and the performer's active role in shaping the affective trajectory of a performance. Within such a philosophy, the insertion of a brief, improvisatory prelude between movements would not have constituted a violation of structural unity but rather an extension of the performer's expressive agency. If movements were already conceived with the flexibility of being perceived as discrete entities, each with its own affective world, then preluding served as a natural and even desirable means of articulating the transition from one expressive domain to another. In this light, Dülon's practice aligns not only with widespread eighteenth-century performance norms but also resonated with Bach's own aesthetic values, which embraced the performer's capacity to mediate, prepare, and intensify the listener's experience of each movement's distinct character.

Taken together, these considerations indicate that Devienne and Péraut's use of *morceau* aligns with a wider conceptual and practical framework in which movements of multi-movement works were understood not merely as subordinate sections of a larger whole, but as discrete musical entities in their own right—an understanding entirely compatible with, and indeed supportive of, the kind of expressive preluding that Dülon is documented as having employed.

Bania presents several counterarguments to Miller's assertions. Regarding the claim that Dülon preluded between the movements of a sonata, she argues that "all the movements in Bach's flute sonata are in the same key, so there would have been no reason to establish the key before each movement;" she further suggests that his preludes "may not have related to a specific piece, but were simply a demonstration of his skill."[47] While it is true that we cannot know with certainty what Dülon's preluding entailed, the ambiguity of the event invites a plurality of historically informed interpretations rather than foreclosing them. With respect to Bania's dismissal of inter-movement preluding on the grounds that all

[47] Bania, "Improvisation of Preludes," 11.

movements of C. P. E. Bach's A minor sonata share a common tonality, my discussion of historical preluding practices demonstrates that establishing the key of a parent work constituted only one aspect of a much broader constellation of functions associated with preluding. Master practitioners of the period understood preluding as an art shaped by multiple parameters—technical, expressive, rhetorical, and affective—not merely by the need to articulate a key. Bania later turns to Devienne and Péraut's movement-level preludes, asserting that "the fact that Devienne and Peraut include sonatas in their treatises indicates that they were intended as practice material, rather than for concert performance."[48] Although this interpretation is reasonable when considering these particular sonatas within their didactic contexts, her reasoning becomes restrictive when placed alongside Péraut's stated aim that each of his pupils "may, from an early stage, furnish his mind and accustom himself to conceive all the formulas" necessary for successful preluding.[49] Neither he nor Devienne limits the application of this skillset to the confines of their methods; if anything, their language presupposes that students will eventually deploy these techniques beyond the pedagogical environment. There is therefore little basis for assuming that a well-trained performer would refrain from applying what they had practiced to multi-movement compositions in performance contexts, whether private or public.

As with any historical discussion, there are accounts that must be taken into consideration when proposing or advocating for a specific performance practice. Alongside his discouragement of playing a long prelude in a public performance, Czerny adds that "a few soft chords are sufficient in this case."[50] Robin Stowell and Luca Manghi, respectively, draw attention to the firm convictions of Pierre Baillot during his discussion of preludes—more specifically the types of *prélude improvisé* intended for preparation or introduction (*préludes mélodiques* and *préludes harmoniques*) and the rules governing their application—in his 1834 violin treatise, *L'Art du violon, nouvelle méthode*.[51] Differentiating the "melodic prelude," which consists of four bars of melody "played gracefully or tossed off with a flourish," from the "harmonic prelude," Baillot defines the latter as "a few chords struck

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[48] Ibid., 15.

[49] "Comme il est plusieurs manières de prendre le Ton, et d'établir le Mode avant de commencer une Pièce de Musique quelconque, je varierai ces manières soit avant ces Petits Airs, comme avant chaque Duo, et chaque Sonate, afin que l'Élève commence de bonheure à se meubler la tête et s'habituer à concevoir toutes les formules dont on peut se servir pour établir le Ton, et le Mode dans lequel on doit jouer." Péraut, *Méthode pour la flûte*, 32.

[50] Czerny, *Complete Theoretical and Practical Piano Forte School*, 3:123.

[51] Pierre Baillot, *L'Art du violon, nouvelle méthode* (Paris: Dépôt central de la musique, 1834), 183–190; Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge: Cambridge University Press, 1985), 354–357; Manghi, "Improvising on the Flute in Nineteenth-Century Italy," 83.

resolutely … to determine the key and command silence …"[52] While this resembles Czerny's recommendation of a brief harmonic gesture, the "resolute" nature of Baillot's chords—intended "to command silence"—is hardly a mild invitation to the audience.

For Baillot, however, the most significant outcome of the preparatory prelude is not the gesture itself but the silence that follows it. He cites the famed Italian castrato Girolamo Crescentini, who deliberately left space between the last chord of the ritornello and the start of the melody in his arias, as well as the French Basque singer Pierre-Jean Garat, who employed similar tactics in performance. Yet when Baillot turns to the question of preluding as a transitional device, his position becomes uncompromising:

> The prelude can be placed before a first piece; but if several pieces follow one another in the same work, one intended to contrast with another, complete silence becomes indispensable to the enjoyment of this contrast. Woe betide the player who is careless about tuning his instrument quietly, or put in a prelude where there should be nothing but silence, and in this way betrays the state of his soul! He makes it only too clear that having been casual in what he has just said, he is likely to be equally so in what he is going to say next.
>
> Let a few introductory chords suffice if one needs to command silence; but, after this warning, one should remember that nothing succeeds better in disposing the audience to silence than silence observed by the performer himself.[53]

Such strong language undoubtedly aimed to dissuade his readership from indulging in transitional preluding—indeed, when I first encountered this passage, I briefly counted myself among them! Yet several contextual factors complicate Baillot's authority on the matter. Although a student of the preeminent Giovanni Battista Viotti, Baillot was writing in 1834, less than a decade before his death in 1842 and during a period of marked social and aesthetic transformation that lies beyond the chronological boundaries of my corpus. As far as I am aware, he is also the only writer to condemn explicitly inter-movement preluding. Moreover, the examples he adduces, though drawn from singers whose careers overlap with my period, belong to the dramaturgical world of opera. While parallels between arias and concertos certainly exist, Baillot offers no instrumental precedents to champion his cause against inter-movement preluding.

Baillot and Czerny's insistence on brief harmonic cues—however "soft" or "resolute"—further presupposes an instrument capable of producing chords. This is simply irreplicable on the flute, or any melodic instrument lacking the polyphonic resources of keyboards or strings. Arpeggiation provides the closest approximation a flautist can achieve without resorting to multiphonics, which were indeed technically feasible by the 1820s thanks to the pioneering work of the Viennese virtuoso Georg Bayr, although such extended

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[52] Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries*, 356.

[53] Ibid.

techniques did not enter mainstream flute playing until the twentieth century.[54] The rhetorical force of deliberately cultivated silence between movements is undeniable, but any sonically emphatic or percussive gesture Baillot recommends—apart from silence itself—is both alien to and impracticable for the solo flautist.

Taken together, these considerations show that while Czerny and Baillot offer valuable testimony, their prescriptions are conditioned by instrument-specific assumptions, genre-bound contexts, and later aesthetic priorities. Their views therefore cannot be treated as universally binding. When set alongside the broader historical evidence for preluding—including its documented flexibility, its expressive and rhetorical functions, and its widespread use across instruments and genres—inter-movement preluding emerges not only as viable but as fully compatible with historically informed performance practice.

Perhaps the most compelling evidence for the legitimacy of preluding and interluding within the flute concerto genre is found not in prescriptive treatises but in the documented career of the Viennese flute virtuoso Georg Bayr. Multiple contemporary accounts attest to a fluid and eclectic performance practice in which Bayr—a highly respected member of the Theater an der Wien and a relentless pursuer of innovative acoustic possibilities—frequently utilised the spaces between other compositions and acts to showcase his inventions, most notably his signature *Doppeltöne* ("double tones," or multiphonics) and the panaulon ("G-flute"). Among his most regular concert practices was displaying his artistry through the Adagio:

> *Theater an der Wien*. On the 3rd [of February] for the first time: *Der süsse Brey* [*The Sweet Porridge*], a magic play in 3 acts … music by Kapellmeister von Seyfried. … Particularly distinguished were: … an Adagio with Eccho [sic.], which Mr. Prof. Bayr performs in an

[54] Georg Bayr's *1ter Theil der Schule für Doppeltöne auf der Flöte* (Vienna: F. X. Ascher, 1831) constitutes the earliest systematic attempt to codify the production of flute multiphonics—what he calls *Doppeltöne*. The treatise consists of (1) a description of the mechanical requirements of the instrument, including specific keywork configurations (e.g., keys extending to low B); (2) guidance on partial hole-coverings and embouchure adjustments necessary for stable multiphonic response; and (3) extensive fingering tables and graded exercises arranged by intervallic type (thirds, fourths, fifths, sixths) and by key. Covering only the tonalities of C major, F major, and B-flat major, this tutor was meant to be the first of four total publications—a project that appears never to have come to full fruition. Although experimental in tone and deferring to posterity's refinement due to his advanced age, the work reveals a surprisingly sophisticated empirical understanding of acoustical behaviour and stands as a rare early-nineteenth-century testament to flute-multiphonic practice. Bayr explicitly frames his treatise as a refutation to Antoine-Benoît Tranquille Berbiguier's assertion—found on page 54 in his *Nouvelle Méthode pour la Flûte* (Paris: Janet et Cotelle, c. 1818)—that the production of double tones on the flute is "physically impossible." He also notes that the "G-flute" panaulon (*Panaylos*) affords an even wider compass for such experiments, though its limited adoption leads him to relegate it to a supplementary table. Part 1 of Bayr's *Doppeltöne* treatise can be viewed digitally at ÖNB Digital, Österreichische Nationalbibliothek, Vienna, https://onb.digital/result/13226345.

> interlude on the flute invented by him, the Panäylon (the lowest tone of which is the violin G-string), with lovely delicacy.[55]

> At the *Theater an der Wien*, since the 21st [of November], the biblical drama: *Die Maccabäer* [*The Maccabees*], translated from the French by Castelli under the title: *Salmonea und ihre Söhne* [*Salmonea and Her Sons*] (as altered by the censorship office), has been performed *seventeen times* in succession, with music by Kapellmeister von Seyfried. … The entr'actes are also artistically filled. … before the final act, after Mizael has breathed his last under the sacrificial axes, Mr. Bayr [performs] a sombre Adagio on the Panäulon flute in B minor; the transitions to these musical pieces are in each case motivated by the closing situations and stand in the closest analogous connection with them.[56]

Two aspects of these reports warrant emphasis. First, the *Allgemeine musikalische Zeitung* reviewer's language in the second account is notably precise: the transitions to Bayr's interludes "are in each case motivated by the closing situations and stand in the closest analogous connection with them." This is not a description of casual filler but of dramaturgically conceived transitional material—interludes whose affective content was calibrated to the surrounding theatrical context. Second, the very fact that a critic thought it noteworthy to document these interludes suggests that Bayr's practice, while admired, possessed sufficient distinctiveness to merit public commentary—precisely the kind of performance convention that rarely survives in notation yet leaves discernible traces in the critical record.

Above all, the most consequential example of this practice for the purposes of the present study is found in Bayr's Concerto in G Minor, which he debuted in 1811. Although the work is no longer extant, a historical report from as late as 1828 confirms that Bayr employed this specific concerto as a vehicle for showcasing his multiphonic innovations during concerto interludes:

> On the 27th [of April] in the Landständischer Saal: Concert of Mr. Georg Bayr, Professor of the Flute, containing: 1. Overture by Mr. Dessauer. 2. Allegro of a Flute Concerto in G minor,

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[55] "*Theater an der Wien*. Am 3ten zum erstenmale: *Der süsse Brey*, ein Zauberspiel in 3 Acten ... die Musik vom Kapellmeister von Seyfried. ... Besonders zeichnet man aus: ... ein Adagio mit Eccho, welches Hr. Prof. Bayr in einem Zwischenacte auf der, von ihm erfundenen Flöte, Panäylon, (deren tiefster Ton die Violin-G-Saite ist) mit lieblicher Zartheit vorträgt." *Allgemeine musikalische Zeitung* 18, no. 12 (20 March 1816): 194–195, digiPress, Bayerische Staatsbibliothek, Munich, https://digipress.digitale-sammlungen.de/view/bsb10527966_00109_u001?page=7.

[56] "Im *Theater an der Wien* giebt man seit dem 21sten ununterbrochen *siebenzehnmal* hintereinander fort das aus dem Franz. von Castelli übersetzte biblische Drama: *Die Maccabäer*, unter dem von der Censurstelle abgeänderten Titel: *Salmonea und ihre Söhne*, mit Musik vom Kapellm. von Seyfried. … Auch die Zwischenacte sind kunstsinnig ausgefüllt. … vor dem letzten Aufzuge, nachdem Mizael unter den Opferbeilen sein Leben ausgehaucht, Hr. Bayr ein düsteres Adagio auf der Panäulon-Flöte in H moll; die Uebergänge zu diesen Tonstücken sind jedesmal durch die Schlusssituationen motivirt, und stehen mit diesen in der genauesten analogen Verbindung." *Allgemeine musikalische Zeitung* 21, no. 1 (6 January 1819): 7–12, digiPress, Bayerische Staatsbibliothek, Munich, https://digipress.digitale-sammlungen.de/view/bsb10527969_00009_u001?page=4.

> with two interludes in double tones. 3. Piano Variations by Herz, played by Miss Sallamon. 4. Declamation by the Imperial Royal Court Actor, Mr. Wothe. 5. Adagio and Polonaise from the aforementioned concerto, with several interludes in double tones.[57]

This single exhibit of concert programming yields a remarkable density of information. Bayr arranged the musical order of his benefit concert so that his Concerto in G Minor did not occupy one continuous block of time but was distributed across the programme, making its presence felt towards the opening—immediately following Josef Dessauer's overture—and as the concluding material. The constitution of the programme is itself a refreshingly diverse potpourri of acts encompassing an overture, a flute concerto, piano variations (performed by a female pianist), and a declamation by an imperial court actor. Most crucially, however, are the explicit details regarding the interludes Bayr incorporated into his concerto performance. With the first movement Allegro alone, he featured two interludes—one functioning as a transition from the conclusion of Dessauer's overture and the other following the close of the Allegro as a musical bridge directly into Miss Sallamon's performance of piano variations. For the concert's final number, Bayr incorporated "several" further interludes: one as the transition from Mr. Wothe's declamation back into the domain of instrumental music via the Adagio, another to shift the audience's attention to the contrasting sentiment of the Polonaise finale, and perhaps even another in the manner of a solo fantasia to round off the concerto. It is additionally significant that every one of Bayr's interludes was performed in his *Doppeltöne* style—a detail confirming that these were not perfunctory gestures but deliberate displays of the virtuoso's most distinctive technical resource.

Bayr's 1828 concert thus confirms a truth of performance practice that would likely have disconcerted Czerny, Hummel, and most certainly Baillot: the practice of preluding and interluding within the context of the concerto was just as legitimate and as convincingly applied as within any other musical vessel. The idea of filling the sonic void between the final note of the overture and the first note of his concerto's introductory tutti did not perturb Bayr in the slightest, and he was evidently just as comfortable employing his *Doppeltönen* as a transitory device between his music and the surrounding acts as he was deploying them as inter-movement material. This practice was not restricted to his standalone compositions but constituted a regular feature of his concerto performances,

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[57] "Am 27sten im landständtischen Saale: Concert des Herrn Georg Bayr, Professors der Flöte, enthaltend: 1. Ouverture von Hrn. Dessauer. 2. Allegro eines Flöten-Concerts in G moll, mit zwey Zwischensätzen in Doppeltönen. 3. Pianoforte Variationen von Herz, gespielt von Fräulein Sallamon. 4. Declamation des k. k. Hofschauspielers, Hrn. Wothe. 5. Adagio und Polonaise aus obigem Concerte, mit mehren Zwischensätzen in Doppeltönen." *Allgemeine musikalische Zeitung* 30, no. 24 (11 June 1828): 393–394, digiPress, Bayerische Staatsbibliothek, Munich, https://digipress.digitale-sammlungen.de/view/bsb10527978_00227_u001?page=5.

suggesting that for a virtuoso of Bayr's calibre, the gaps between movements were not silences to be observed but rhetorical spaces to be inhabited.

For the modern historically informed practitioner, Bayr provides a clear and well-documented precedent. The inclusion of interludes and inter-movement preludes—grounded in Bayr's frequent and substantiated use of these gestures—restores the creative agency of the soloist and reanimates the communicative immediacy that historically defined concerto performance. Moreover, Bayr's evidence is especially valuable because it concerns a flautist and the flute concerto genre specifically, thereby circumventing the instrument-specific objections that might be raised against extrapolating from keyboard or violin treatises. The *Dernier coup d'archet* Prelude Hypothesis, when considered alongside this documentary record, begins to appear not as a speculative proposition but as a historically grounded framework for a practice that performers like Bayr demonstrably undertook.

Returning to my own points of discussion, two considerations must inevitably be addressed. None of the examined flute concertos exhibits recorded evidence of a deliberate or premeditated presentation prior to the start of the concerto's opening ritornello, and none of the flute concerto first movements show the degree of experimentation found in the solo-initiated first movements of Beethoven's Fourth and Fifth Piano Concertos. However, some flute concerto movements do not always adhere to the convention of a tutti introduction. Inner slow movements were sometimes designed to begin directly with the first statement of the soloist, and from 1774 onwards (within the scope of my corpus) it becomes extremely difficult to find a third movement as a rondo or theme and variations that does *not* start with the soloist's melody. Although this study does not have any written examples from its concerto corpus to illustrate how a prelude might take shape in solo initiation movements that are not in the form of rondos or theme and variations, I will present my observations of a particular concluding event that precedes a solo-initiated movement and how it is implicitly receptive to the insertion of a prelude. This will be subsequently referred to as the *Dernier coup d'archet* Prelude Hypothesis.

The cadential "bow strokes" addressed in this chapter—not to be confused with the "hammer-blow effect" coined by Hepokoski and Darcy during medial caesurae,[58] or the *premier coup d'archet* ("first stroke of the bow") utilised by Lully, the mid-eighteenth-century electoral Mannheim orchestra and W. A. Mozart,[59] respectively—are most recognisable by the iconic double, triple, or quadruple stops of the strings within the tutti orchestra chords at the decisive closing perfect cadence of a phrase, section, or the entirety of a work. As there is

[58] James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 34, 49.

[59] "Johann Stamitz: The Periodical Overture in 8 Parts – XII," *Barnaby Priest*, accessed 25 August 2025, https://www.barnabypriest.com/1170844/johann-stamitz-the-periodical-overture-in-8-parts-xii/; David D. Boyden and Peter Walls, "Coup d'archet," *Grove Music Online*, accessed 25 November 2025, https://doi.org/10.1093/gmo/9781561592630.article.06698.

no universally accepted term that describes this conclusive cliché, I sought inspiration from Mozart's letter to his father on 12 June 1778 as he describes in anticipation the premiere of his "Paris" Symphony at the Concert Spirituel:

> I brought along the new symphony which I have just finished and with which the Concert Spirituel will open at Corpus Christi. They both liked it very much and I too am quite pleased with it. But I cannot say whether it will be popular—and, to tell the truth, I care very little, for who will not like it? I can answer for its pleasing the few intelligent French people who may be there—and as for the stupid ones, I shall not consider it a great misfortune if they are not pleased. I still hope, however, that even asses will find something in it to admire—and, moreover, I have been careful not to neglect *le premier coup d'archet*—and that is quite sufficient. What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places. It is really too much of a joke. Raaff told me a story of Abaco's about this. He was asked by a Frenchman, at Munich or somewhere—"Monsieur, vous avez été à Paris?" "Oui." "Est-ce que vous étiez au Concert Spirituel?" "Oui." "Que dites-vous du premier coup d'archet? Avez-vous entendu le premier coup d'archet?" "Oui, j'ai entendu le premier et le dernier." "Comment, le dernier? Que veut dire cela?" "Mais oui, le premier et le dernier—et le dernier même m'a donné plus de plaisir."[60]

The humorous reply by Giuseppe Clemens Ferdinand Dall'Abaco (the Italian music director to the Elector of Bonn from 1730) to the unidentified Frenchman provides the most logical solution to the unnamed cliché at the end of a piece: *le dernier coup d'archet* ("the last stroke of the bow"). While it entails a succession of bow strokes or tutti chords, it seems fitting to maintain the singular form of the word *coup* so that the parallel drawn with the historical term *premier coup d'archet*—where the singular form of the word describes the short succession of unison chords at the beginning of a work—remains consistent. While this conclusive gesture has received no dedicated scholarly terminology, Mozart's reference provides both historical authenticity and descriptive precision.

The *dernier coup d'archet* is not usually considered much further than for its immediate function. The modern listener hears the gesture and is automatically expectant of a grand conclusion followed by the resonance of the final note from the strings and winds/brass/percussion into silence. Consequently, one may quickly dismiss it as no more than a fashionable symphonic signature of the eighteenth century. However, one minor detail has consistently attracted enough attention to warrant further investigation, and that is how this conclusive gesture is integrated into flute concertos. To include the soloist or not was completely at the discretion of the composer, and it must also be noted that the *dernier coup d'archet* was not always systematically followed by a movement beginning with the soloist. The case of Johann Baptist Vanhal's Flute Concerto ("Quintette") in B-flat Major

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[60] "Sir, have you been to Paris?" "Yes." "Were you at the Concert Spirituel?" "Yes." "What do you say about the first stroke of the bow? Did you hear the first stroke of the bow?" "Yes, I heard the first and the last." "What, the last? What does that mean?" "Why, yes, the first and the last—and the last itself gave me more pleasure." Anderson, *The Letters of Mozart and His Family*, 2:817–818.

features a first movement Moderato that closes with a bow stroke gesture, only to find it without any solo involvement during the final tutti until its tranquil Adagio movement introduction.[61] Transitioning into the unmarked rondo (Allegro moderato) of Franz Krommer's Flute Concerto in E Minor, op. 86, presents the inverse issue, whereby the flute carries on intentionally with the tutti in a show of textural camaraderie through to the end of the second movement Adagio, only to be interrupted by one bar of daggered[62] quavers in the opening tutti of the finale before the start of the flute solo.[63] With that said, there are at least twelve identifiable instances of soloist-led *dernier coups d'archet* with soloist-led introductions of the following movement that demonstrate my point of view, several of which will be examined in detail. Nine coincide with transitions to final-movement rondos, while three bridge the first and second movements (See Table 3-1. *Dernier coup d'archet* Prelude Opportunities in Flute Concertos (1778–1811)).

Table 3-1. *Dernier coup d'archet* Prelude Opportunities in Flute Concertos (1778–1811)

Composer & Work	Movements linked (from → to)	End texture	Solo in closing?	Next movement entry	Key / tonal move	Bars / example refs	*Dernier coup d'archet* Prelude eligibility
Bernardi, Flute Concerto in G major, op. 1	II. *Andante* → III. *Allegretto con Variazioni*	Silent texture: tutti ends bar 36, flute continues alone on repeated notes with final fermata.	Yes	Solo-initiated	G minor → G major via implied prelude.	Bars 36–37	**Yes**
Hoffmeister, Flute Concerto in G major, op. 55	I. *Allegro* → II. *Poco Adagio*	*Forte/Fortissimo* staccato/daggered crotchet bow strokes.	Yes	Solo-initiated	G → C (tonic to subdominant).	Bars 426–427	**Yes**
Hoffmeister, Flute Concerto	II. *Poco Adagio* → III. *Allegro*	Pianissimo/piano daggered bow strokes (two	Yes	Solo-initiated	C → G (subdominant to tonic).	Bar 96	**Yes**

[61] Johann Baptist Vanhal, "Une | QUINTETTE | composé par | Sigr VANHALL | pour la | FLUTE | DEUX VIOLONS | VIOLE & | BASSO. | Le prémier Eſſai d'imprimer La Musique d'une maniere nouvellement inventée | par | Henri Philippe Boffler | Se trouve à Stouttgard [sic.], chére Christ[oph]. Fr[i]ed[rich]. Cotta | Imprimeur-Libraire de la Cour. | FLAUTO.," D-Rtt Vanhal 44, Christoph Friedrich Cotta (Stuttgart), 1779, GroF 135, RISM sources/990065374, Fürst Thurn und Taxis Hofbibliothek, Regensburg.

[62] That is, the articulation marks over noteheads that resemble daggers or wedges.

[63] Franz Vinzenz Krommer, "CONCERT | für | FLÖTE | mit Begleitung des ganzen Orchester | Verfaſst und dem | HERRN BARON | J: N: KULMER von SOMSYDUAR | gewidmet | von | FRANZ KROMMER. | 86tes Werck. | Wien | im Verlage der k. k. pr. chemie-Druckerey | des S. A. Steiner u. Comp. | 14 bög," D-KA DonMusDr 1744 (Vienna: S. A. Steiner & Co., c. 1810)," D-KA DonMusDr 1744 (Vienna: S. A. Steiner & Co., c. 1810), GroF 2095-e, RISM sources/990035298, Musiksammlung, Badische Landesbibliothek, Karlsruhe, https://nbn-resolving.org/urn:nbn:de:bsz:31-44291.

Composer & Work	Movements linked (from → to)	End texture	Solo in closing?	Next movement entry	Key / tonal move	Bars / example refs	*Dernier coup d'archet* Prelude eligibility
in G major, op. 55	*ma non tanto. Rondo.*	quavers and one crotchet).					
Hoffmeister, Flute Concerto in G major, Giedde VIII	II. *Adagio* → III. *Rondeau. Allegretto.*	*Piano* bow strokes (two quavers and one crotchet).	Yes	Solo-initiated	C → G (subdominant to tonic).	Bar 76	**Yes**
Hoffmeister, Flute Concerto No. 18 in D major	I. *Allegro Brillante* → II. *Adagio*	*Fortissimo crotchet* bow strokes.	Yes	Solo-led tutti introduction	D → d (tonic to parallel minor).	Bar 327	**Yes**
Hoffmeister, Flute Concerto No. 18 in D major	II. *Adagio* → III. *Rondeau. Allegro.*	*Pianissimo* bow strokes (two quavers and one crotchet).	Yes	Solo-initiated	d → D (parallel minor to tonic).	Bar 85	**Yes**
Krommer, Flute Concerto in G major, op. 30	II. *Adagio* → III. *Rondo moderato*	*Pianissimo* bow strokes (two quavers and one crotchet).	Yes ("Tutti con solo obligato,")	Solo-led tutti introduction	D → G (dominant to tonic).	Bars 63–64	**Yes**
Mozart, Flute Concerto in G major, K. 313	II. *Adagio ma non troppo* → III. *Rondo. Tempo di Menuetto*	Quiet bow stroke ending of three quavers.	Yes	Solo-initiated	D → G (dominant to tonic).	Bar 62	**Yes**
Neubauer, Flute Concerto in G major, op. 13	I. *Allegro maestoso* → II. *Romanza. Adagio ma non troppo*	*Forte* bow strokes (four crotchets, one minim).	Yes	Solo-initiated	G → C (tonic to subdominant).	Bar 222–223	**Yes**
Pleyel, Flute Concerto in C major, "Op. 1 pour Flûte"	II. *Adagio* → III. *Rondeau Allegro molto*	Emphatic three-note bow strokes (first quaver *piano,* followed by demisemiquaver and crotchet at *forte*).	Yes	Solo-initiated	F → C (subdominant to tonic).	Bar 77	**Yes**
Pleyel, Flute Concerto No. 1 in G major, "Barth Op. 13"	I. *Allegro moderato* → II. *Rondo moderato*	Decisive symphonic-like ending bow strokes (four crotchets followed by a minim, dotted crotchet, quaver, and minim).	Yes	Solo-initiated	G → G (tonic remains).	Bars 265–267	**Yes**

Composer & Work	Movements linked (from → to)	End texture	Solo in closing?	Next movement entry	Key / tonal move	Bars / example refs	*Dernier coup d'archet* Prelude eligibility
Riotte, Flute Concerto in C major, op. 22	II. *Adagio* → III. *Thême avec Variations*	"Ta-da" (semiquaver–crotchet) tutti gestures outlining the dominant seventh, followed by written-out chromatic flourish from the first fermata.	Yes	Solo-initiated	f → C (minor subdominant to tonic, via dominant preparation).	Bars 162–165	**Yes, composed by Riotte**

My hypothesis of *dernier coup d'archet* preludes is by no means intended to be presented as a universal principle for every occasion that a flute concerto movement ends with a series of bow strokes. It is also equally applicable to movement endings led by the flute that are not in this fashion. Rather, it is intended to provide an additional circumstance for when presenting a prelude in between concerto movements without feeling that it would be forced or out of place. The idea was born from the observance of its occurrence on a dozen separate occasions across the concertos of various composers; whether it is purely coincidental or intentional is a matter for another discussion. While manuscript evidence cannot definitively prove improvised preludes occurred, the structural consistency of these markers across multiple composers suggests a shared performance convention worthy of modern consideration and revival. For the hypothesis to be applied in identifying an event, three requirements must be met: 1.) the closing phrase of the movement must include the flautist, regardless of whether the part is as an addition to the tutti or as an independent voice; 2.) the final notes must be presented as a unified succession of "bow stroke" chords in the tonic; and 3.) the following movement must start with a solo section, not a tutti/ritornello. Once it has been established that the event is eligible for consideration, the idea is that the flautist would sustain the final note after all the other instruments fell silent, as if under a fermata, and would proceed to fill the space with a brief prelude—prepared or improvised—observing the most fundamental principles of its creation. With a clear and inviting gesture to the orchestra, the soloist may then begin the next movement as written.

Over the historical trajectory of Western European preluding, the cadence concluding a prelude underwent a marked transformation, mirroring broader shifts in musical function, performance contexts, and aesthetic priorities from the eighteenth to the early nineteenth century. Eighteenth-century practice—particularly for wind and keyboard instruments—favoured perfect authentic cadences in the tonic, privileging self-contained resolution and unequivocal key affirmation. This approach served several practical purposes: establishing

tonality for amateurs, warming up the performer, and providing a harmonic "full stop" that clearly separated the prelude from the ensuing piece without leaving residual tension.

This tonic-oriented paradigm began to shift in the late eighteenth and early nineteenth centuries, especially within the piano repertoire, toward dominant-ending preludes that encouraged seamless transitions and heightened dramatic effect. Hummel's *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel* (1828) codifies this development, recommending that preludes conclude with a fermata on the dominant—often the dominant seventh—to create suspense that resolves directly into the main work's tonic opening. Czerny's op. 200 (c. 1836) and op. 500 (1839) refine this further: while brief preludes resolve to the tonic for the sake of concision and clear key establishment, longer transitional preludes end on the dominant seventh to bind them more organically to the following movement.

In my own compositional practice, as demonstrated in the eleven[64] appended preludes that serve as inter-movement bridges for the concertos analysed in this chapter, I intentionally employ both tonic and dominant cadences to reconcile these historical models. For preludes leading into slower movements, I often favour tonic resolutions to provide a moment of repose, affirm the independence of the new key, and offer performers a psychological "breath" amid the demands of multi-movement performance—an approach reminiscent of eighteenth-century wind traditions. Conversely, for transitions into variation and rondo movements (particularly finales), dominant endings cultivate anticipatory tension, echoing the transitional ethos of Hummel and Czerny and propelling the ensemble forward without abruptness. This hybrid strategy underpins the dual function of my interludes: tonic cadences honour the prelude's historical autonomy, while dominant cadences support narrative continuity in complete concerto performances, consequently enhancing modern interpretive flexibility. By combining these approaches, my preludes both acknowledge evolving traditions and offer performers a versatile expressive palette.

Historical preluding practices also reveal a distinct divide in the treatment of thematic relationships to the parent work, a divide that falls largely along chronological and instrumental lines. Early nineteenth-century piano treatises frequently encourage such connections for the sake of expressive continuity. Hummel, for instance, promotes thematic allusion within his Mozart-derived "transition" strategy, subtly reworking motifs from the ensuing piece to create seamless bridges, even as his contrasting method (modelled on Beethoven) deliberately avoids them or refers to subordinate material. Czerny, likewise, in

[64] The reason there are eleven preludes, despite twelve qualifying events, is that Riotte supplied his own *Übergang* passage for his op. 22 flute concerto. This approach aligns with my conception of dernier coup d'archet preludes, discussed later and documented in Table 3-1. *Dernier coup d'archet* Prelude Opportunities in Flute Concertos (1778–1811).

op. 200, recommends integrating motifs from the main work into extended preludes to strengthen narrative cohesion, particularly in variation sets and rondos.

By contrast, eighteenth-century sources—especially those addressing wind instruments—rarely prioritise thematic linkage. Preludes in this context are conceived as functional preparations rather than narrative extensions, concerned primarily with scales, arpeggios, and unequivocal key establishment. Czerny's later op. 500, with its pedagogical orientation, aligns with this earlier tradition, advocating chord- or scale-based preludes whose sole purpose is to confirm the key.

This historical landscape informs my own inter-movement preludes for the flute concertos examined in this chapter. While I draw on both eighteenth-century woodwind practices and the more structured nineteenth-century models articulated by Hummel and Czerny, I do so selectively rather than according to any strict historical orthodoxy. Certain preludes adopt scale- and arpeggio-based idioms characteristic of eighteenth-century wind preluding, whereas others explore Hummel's transitional strategies or the extended narrative frameworks of Czerny's op. 200. Some experiment with retrospective and anticipatory thematic gestures, while others do not. Notably, none of the handwritten or published transitional passages in the flute concertos I surveyed incorporate thematic material, which further supports an approach grounded in flexibility rather than replication. As a result, my preludes draw primarily on the affective world of the surrounding movements while integrating selected historical techniques, allowing them to function as expressive, stylistically hybrid, and semi-independent bridges within the larger concerto design.

The identification of *dernier coup d'archet* patterns as markers for prelude insertion opportunities invites engagement with James Hepokoski and Warren Darcy's theoretical framework for understanding formal articulation in classical-era instrumental music. In *Elements of Sonata Theory*, Hepokoski and Darcy develop a sophisticated vocabulary for describing moments of structural punctuation, most notably their concept of the medial caesura (MC)—"a brief, rhetorical pause on a weak beat that serves to divide the exposition into two parts, tonic and dominant (or tonic and mediant in most minor-key sonatas)."[65] While their theory focuses primarily on intra-movement formal processes (as well as the concept that the medial caesura is harmonically concerned with arriving at a half cadence in the tonic or dominant, or as a perfect cadence in the dominant—not at a perfect cadence in the tonic that we require at the end of the movement), their attention to what they term "the articulation of the gap" provides a productive lens for understanding how inter-movement boundaries functioned in concerto practice.[66] The *dernier coup d'archet*, with its emphatic harmonic closure and textural unison, creates what might be understood as a "terminal

[65] Hepokoski and Darcy, *Elements of Sonata Theory*, 24.
[66] Ibid., 24.

caesura"—a rhetorically charged silence that demands completion not through immediate continuation but through preparatory gesture. Hepokoski and Darcy's observation that medial caesuras generate "the moment of the opening of elevator doors onto a higher floor"[67] applies with particular force to the *dernier coup d'archet* phenomenon, where the conclusive gesture of bow strokes simultaneously ends one movement and creates anticipatory space for another.

We may even go as far as to relate the function of our *dernier coup d'archet* prelude as a greatly expanded version of Hepokoski and Darcy's "caesura-fill"—a sustained note or simple series of notes that fill the sonic gap of one or two beats resultant from the medial caesura.[68] During the moment of "energy-loss" the authors describe as occurring in the wake of the caesura, the incorporation of a prelude re-energises the listener and primes them for something new and fresh to come. This framework helps explain why such a specific structural configuration—a solo-led ending characterised by emphatic unisons in the tonic—feels particularly receptive to prelude insertion: these moments create highly charged rhetorical zones where conventional formal processes are suspended, allowing for individualised performer intervention. Moreover, the prelude becomes the mechanism by which the contrasting tonality of a slow movement first begins to find "redemption" in the tonic of an approaching finale. By extending Hepokoski and Darcy's analytical vocabulary beyond single-movement boundaries, this study suggests that the rhetoric of formal articulation operates across entire multi-movement works, with preludes serving as an exceptional articulatory device for managing inter-movement tonal and affective transitions within the concerto genre.

A word of clarification is warranted regarding the status of the sample preludes appended to this chapter. These compositions do not purport to be historical reconstructions in any strict sense; no amount of archival research can recover the ephemeral sonic realities of an eighteenth-century flautist's improvisation. Rather, they represent scholarly-informed creative interpretations—attempts to think through historical preluding practice by doing, guided by the theoretical principles, stylistic conventions, and structural cues examined throughout this study. In composing these preludes, I have drawn selectively upon the tonal and affective trajectories recommended by Hummel and Czerny, and the scalar and arpeggiated idioms characteristic of eighteenth-century woodwind practice, while also exercising the creative licence that the historical sources themselves presuppose. The result is neither pastiche nor pure invention, but a form of historically situated improvisation committed to paper—an approach that mirrors, in its own way, the pedagogical preludes of Devienne and Péraut, which were themselves written models for an essentially unwritten practice. These sample preludes should therefore be understood as one performer-scholar's response to the structural invitations identified in the manuscript sources, offered not as

[67] Ibid., 25.

[68] Ibid., 34.

definitive solutions but as points of departure for other practitioners seeking to engage with this repertoire.

The last nine bars of the first movement Allegro maestoso of Franz Christoph Neubauer's Flute Concerto in G Major, op. 13 is a tutti closing section, but it is included in the category of being led by the soloist because the manuscript part book for the flute has every tutti bar written out.[69] It may be argued that the flute need not play the tuttis on the premise that they are there in the part; however the way in which bar 215 is altered exclusively for the flute suggests that Neubauer intended for the flautist to join the ensemble until the movement's conclusion (Example 3-3). Just after the cadential trill following the cadenza (a provided example of which is included towards the bottom of the manuscript page), bar 215 opens with all the strings and winds sounding a G minim at the forte dynamic. The flute, however, only plays a crotchet with a crotchet rest, implying that Neubauer anticipated that the flautist would need to breathe after whatever they decided to play for their cadenza and explicitly wrote it into the part. From there, it is note-for-note replication of the first violin part until the final bar of the movement (bar 223), where Neubauer has the flute play only the top note G of what is realised in the violin's G major triad triple-stop (Example 3-4). From this point, the flautist would take the liberty of inserting a prelude of some kind, taking the opportunity to introduce the soon-to-be tonic of C major as that is one of its most significant roles. As the first note of the Romanza (Example 3-5) is the same G5 of the previous movement's last note, the soloist may not have to be too concerned with traversing wide octave intervals that it might have to in other contexts; however, there is also nothing to prevent them from doing so, either.

Following eighteenth-century woodwind preluding practice, the sample prelude I have written to traverse the gap between these two movements begins on G5—the last remnant of the G major Allegro maestoso—before immediately turning toward the C major tonality of the ensuing movement (Example 3-6).[70] The opening gesture is loosely inspired by the opening bar of the following movement, Romanza. Adagio ma non troppo; overall, the prelude is generally modest with the intervallic distances between notes, apart from two leaps of a minor seventh and diminished seventh in the middle, as well as an upward octave

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[69] Franz Christoph Neubauer, "[dust cover title:] Concerto | per il | Flauto Principale | acompagnato Del | Due Violini | Due Oboe | Due Corni in G et C. | Viola | et | Baſso | Del Sigr Neubauer. | Opera 13. | [incipit: Allo. Maestoso., vn. 1] | Engelhart. | Prix f 2 x 30.," D-Rtt Neubauer 5, Engelhart (fl. 1795–; RISM people/30087126), c. 1795, GroF 73, RISM sources/450010195, Fürst Thurn und Taxis Hofbibliothek, Regensburg; Franz Christoph Neubauer, "CONCERTO | pour la | Flûte traversière | avec accompagnement | de deux Violons, deux Hautbois | deux Cors, Alto et Basse, | composé | par | F. NEUBAUER. | Oeuvre 13me | No 702 Prix f[?]2 | A Offenbach sur le Mein, chez J. André.," F-Pn VMG-6495 (Offenbach-sur-le-Main: Johann André, 1792), GroF 73, Gallica, Département de la Musique, Bibliothèque nationale de France, Paris, https://gallica.bnf.fr/ark:/12148/btv1b9079912b. Both sources transmit the same concerto in G major and represent independent sources of a single work.

[70] See "11 Inter-movement Preludes for Concertante Flute" for the full listing of preludes I composed for various concerto inter-movement transitions of the compositions described.

leap at the penultimate cadential fermata that is interrupted by the F-sharp lower appoggiatura. Harmonically, by the second fermata over E♭6 the soloist has arrived at the diminished seventh that gravitates through a whirlwind in the dominant toward the prelude's resolute perfect authentic cadence.

Example 3-3. Franz Christoph Neubauer, Flute Concerto in G Major, op. 13, *Allegro maestoso*: altered downbeat note in the flute part, bar 215, D-Rtt Neubauer 5; F-Pn VMG-6495.



Example 3-4. Franz Christoph Neubauer, Flute Concerto in G Major, op. 13, *Allegro maestoso*: chord-hammer ending, bars 219–223, D-Rtt Neubauer 5; F-Pn VMG-6495.



Example 3-5. Franz Christoph Neubauer, Flute Concerto in G Major, op. 13, *Romanza. Adagio ma non troppo*: solo initiation of the movement, bars 1–5, D-Rtt Neubauer 5; F-Pn VMG-6495.



Example 3-6. Franz Christoph Neubauer, Flute Concerto in G Major, op. 13, *dernier coup d'archet* prelude: I. *Allegro maestoso* → II. *Romanza. Adagio ma non troppo*. D-Rtt Neubauer 5; F-Pn VMG-6495.



A similar scenario unfolds as the extensive Allegro first movement of Franz Anton Hoffmeister's Flute Concerto in G Major, op. 55 draws to a close.[71] Although the flute part does not initially carry on with the rest of the tutti directly after its cadential trill at bar 414, Hoffmeister does insert it at the crux of the phrase (Example 3-7) as it prepares its final descent into the *dernier coup d'archet* of the movement's remaining two bars. The unique presentation of the flute's outlining of the first violin's semiquaver line with quavers from bars 423-424, as well as highlighting the top notes of the double stops starting in bar 425, provide ample justification to conclude that Hoffmeister envisioned for the flute to be involved in the texture (Example 3-8). The procedural effect of the bow strokes varies from the previous Neubauer example in that the penultimate bar, although already conclusive in establishing a perfect cadence, is nonetheless preparatory for the three consecutive crotchet

[71] Franz Anton Hoffmeister, "Vingt troisième Concerto | pour la Flute, composé par | Hoffmeister. | Œuvre 55me. | No 1382. | Prix 2½ | A Offenbach sur le Mein, chez J. André.," F-Pn A-34408 (Offenbach-sur-le-Main: Johann André, 1800), op. 55, Gallica, Département de la Musique, Bibliothèque nationale de France, Paris, https://gallica.bnf.fr/ark:/12148/btv1b9083298v.

G major chords that create finality in the movement. A slight pause just after the third chord stroke is needed for the full effect of the expression to work; however, the magic of inserting a prelude into this space is that the performer can achieve this with a surprisingly great amount of flexibility in timing—as long as they do so with confidence. Similar to the Neubauer, the tonality of the upcoming Poco Adagio (Example 3-9) is in the subdominant, C major, and its anacrusis of A–G quavers is at the same tessitura as the flute's last printed note of the previous movement.

The transitional prelude I devised for this circumstance draws inspiration from and reflects on the ornamental turns, spelled out triads, active figuration with leaps, and even select motivic material from the first movement Allegro. It begins an octave lower than the first and second movements' respective finish and start, spelling a G major triad up through the octave with turns filling the intervallic space and shaping most of the character for the prelude's opening "theme" before the second fermata (Example 3-10). The line then continues with a repeat of the theme up a fifth and highlighting the dominant seventh before settling once more into the tonic after the daggered quavers. However, this is short-lived as an F-natural lower appoggiatura is introduced before its upward leap of a sixth to the D6 of the third fermata—we have already ventured into the dominant seventh of C major. The subsequent material in C major gradually gains momentum, from loose scalic quavers to bustling semiquavers that eventually culminate in cascading demisemiquavers that crash into the fourth fermata, F6. Capricious quavers with chromatic lower appoggiaturas gradually descend into chirpy daggered quaver-semiquaver-semiquaver groupings, shifting from C major to G major, rushing up a scalic swoosh and confirming its penultimate arrival point with a minim G5 under a fermata. As with the previous cadenza example for the Neubauer concerto, and acknowledging the conclusion of a typical eighteenth-century woodwind prelude, a stream of demi-semiquavers links the final two fermatas before the cadential trill of the perfect authentic cadence in C major in preparation for the Poco Adagio.

Example 3-7. Franz Anton Hoffmeister, Flute Concerto in G Major, op. 55, *Allegro*: flute entrance during the final tutti section, bars 423–424, F-Pn A-34408.



Example 3-8. Franz Anton Hoffmeister, Flute Concerto in G Major, op. 55, *Allegro*: flute entrance during the final tutti section, bars 425–427, F-Pn A-34408.



Example 3-9. Franz Anton Hoffmeister, Flute Concerto in G Major, op. 55, *Poco Adagio*: solo initiation, bars 1–3, F-Pn A-34408.



Example 3-10. Franz Anton Hoffmeister, Flute Concerto in G Major, op. 55, *dernier coup d'archet* prelude: I. *Allegro* → II. *Poco Adagio*. F-Pn A-34408.



An additional example by Hoffmeister is found in his Flute Concerto No. 18 in D Major, as the final tutti of the first movement Allegro Brillante comes to a triumphant end.[72] Just as he had designed it during his op. 55 concerto, Hoffmeister gives over two bars of rest to the soloist after the resolution of their cadenza trill. Just after the downbeat of bar 322, the flautist re-enters at the fortissimo climax of the section with a partially independent melodic line (Example 3-11). The build-up to the last bar of three decisive bow strokes is prefaced not with one, but two bars, and the flute's assertion of D crotchets an octave apart are unique to the part, confirming its obbligato contribution (Example 3-12).

While the sentimental introduction to the following Adagio (Example 3-13) starts out with the flute playing *unisono* with the first violin for the first six bars, the evidence supporting its role not simply as a casual observer, but rather in an active role of leadership, is understood by its re-entry at the end of bar 8 (Example 3-14). The flute line does not observe the syncopation in the violins yet remains slightly independent from the oboes by paralleling the violins up the octave to their pulsing dotted rhythms starting from bar 9. It is because of this deliberate treatment by Hoffmeister that it has been considered as an example of prelude insertion after a *dernier coup d'archet*, even though it does not satisfy the solo-section introduction requirement from a purist's perspective.

The soloist, when deciding on their prelude to insert at the end of the Allegro Brillante, must keep in mind that the impending key is D minor, or the parallel minor of their current tonality of D major. Establishing the new tonal centre is a matter of lowering the sixth and seventh scale degrees. I chose to execute this within the third iteration of the demisemiquaver octave scales opening my prelude, introducing C-natural and B-flat after the initial establishment of D major (Example 3-15). A contemplative, unmetrical series of tied quavers blends into sequential descending arpeggios confirming our arrival in D minor. Semiquavers to follow, energise the texture and tempo before crashing into the daggered dotted quaver-semiquaver couplets that signal an arrival at a cadence. A final gasp of gradually fading semiquavers noodles around the note A4 with upper and lower chromatic appoggiaturas—the uncertainty and ambiguity conjured by this gesture emphasising a need to resolve the implied dominant harmony to its D minor tonic of the impending Adagio movement.

Most of the prelude, comprised of scalar and arpeggiated features, was not formulated to reflect thematic material from its surrounding movements, thereby maintaining a degree of independence usually achieved by written eighteenth-century preludes. Its tonality, however, swiftly modulates from D major of the first movement

[72] Franz Anton Hoffmeister, "CONCERT | pour La. | Flute Traverſiere | â | Deux Violons | Deux Obois | Deux Cors | Alte | et | Basſe | a | Compoſé | Par. Monsſr F: A: Hoffmeister.," DK-Kk mu 6304.2369, c. 1785, Giedde VIII, 20(a), GroF 440, RISM sources/150205092, Den Sorte Diamant, Det Kongelige Bibliotek på Slotsholmen, København (Copenhagen), https://soeg.kb.dk/permalink/45KBDK_KGL/1pioq0f/alma99122053591605763.

towards the parallel key of D minor. While comfortably expressing its own views—apart from vaguely foreshadowing one motivic signature of daggered dotted rhythms—the prelude readies the listener for the D minor Adagio to come.

Example 3-11. Franz Anton Hoffmeister, Flute Concerto No. 18 in D Major, *Allegro Brillante*: soloist re-entry during the final tutti section, bars 319–323, DK-Kk mu 6304.2369.



Example 3-12. Franz Anton Hoffmeister, Flute Concerto No. 18 in D Major, *Allegro Brillante*: soloist re-entry during the final tutti section, bars 324–327, DK-Kk mu 6304.2369.



Example 3-13. Franz Anton Hoffmeister, Flute Concerto No. 18 in D Major, *Adagio*: soloist-led tutti introduction, bars 1–4, DK-Kk mu 6304.2369.



Example 3-14. Franz Anton Hoffmeister, Flute Concerto No. 18 in D Major, *Adagio*: soloist re-entry in tutti introduction, bars 8–12, DK-Kk mu 6304.2369.



Example 3-15. Franz Anton Hoffmeister, Flute Concerto No. 18 in D Major, *dernier coup d'archet* prelude: I. *Allegro brillante* → II. *Adagio*. DK-Kk mu 6304.2369.



Preludes for Rondo Movements

The idea of transitioning between sections started to affect how entire movements were bridged, igniting a trend into the nineteenth century that saw the rise of the *attacca*[73] and a shift in compositional attitudes that began to favour more continuous musical displays, including the incorporation of inter-movement preluding. The final bar of the second movement, Romance Andante, of Antonio Casimir Cartellieri's Flute Concerto in G major, establishes a fermata over a minim B5, representing a secondary dominant harmony of the movement's supertonic (V/ii in D major).[74] Consequently, its tonal vagueness creates a magnified effect of a half cadence, where the sense of anticipation is combined with a feeling of unpredictability in the unfolding of the musical narrative.

[73] Exemplified by the seamless formal architecture of some of this study's later flute concertos of the nineteenth century, such as Carl Gottlieb Reißiger's *Concertino pour la Flûte*, op. 60, and Franz Lachner's *Concerto für die Flöte.*

[74] Antonio Casimir Cartellieri, "Concerto. | Flauto Principale. | Violino Primo. | Violino Secondo. | Oboe Primo. | Oboe Secondo. | Corno Primo. | Corno Secondo. | Viola. | Baſso. | Par Mr Antoine Cartellieri. [performance note: Executer avec approbation. L(udwig Wilhelm, Graf zu Bentheim-Steinfurt) | 23 Septbr 1798]," D-BFb C-ar 64, c. 1790 (performed by Count Ludwig Wilhelm Geldricus Ernst zu Bentheim und Steinfurt on 23 September 1798, with later pencilled-in performances in 1799, 1800, 1803, and 1805), RISM sources/450000732, Fürst zu Bentheimsche Musikaliensammlung Burgsteinfurt, Steinfurt; Antonio Casimir Cartellieri, "CONCERT | pour | une FLUTTE PRINCIPALE | accompagné | de | deux Violons, deux Obois, | deux Cors, Viola et | Baſse | compoſé | par | Mſr ANTOINE CARTELLIERI. | No 293. Prix 1f 12xr | á | Darmſtadt | chès Boſsler | et aux Addreſses ordinaires.," DK-Kk mu 6208.0482, Heinrich Philipp Bossler, Speyer (Darmstadt), 1795, Giedde VIII, 45, RISM sources/991015444, Den Sorte Diamant, Det Kongelige Bibliotek på Slotsholmen, København (Copenhagen). Both sources transmit the same concerto and represent independent sources of a single work.

This unbarred written-out fermata embellishment, later added on a strip of manuscript paper (Example 3-16), begins with an exploration of resolving the initial quandary by two unmetered strokes of tied quaver arpeggios before settling again on a fermata C-natural quaver. The mood abruptly shifts to an Allegro ornamentation of clearly defined semiquavers highlighting the dominant seventh of G major that thrusts forward towards the anacrusis of the ensuing Rondo movement. While the placement of this spectacle is in a traditional cadenza fermata, it behaves as if it is an *Eingang* ("lead-in") that is launching the audience from the soothing melody of the Romance to the jolting rondo theme of the finale. Stowell uses the term *Übergänge* to describe "passages that interlink with the ensuing music …"[75]

Better yet, if one is to consider this event through the lens of a prelude that bridges the gap between movements, certain aspects of the written-out improvisation begin to make more sense. Drawing from Hummel's four criteria of features for a prelude in the "older" style favoured by eighteenth-century composers, here is what can be gathered. While the opening arpeggiated chords of the passage are not in the "tonic" (that is, the tonic of the upcoming movement, which is G major in the case of the third movement Rondo), harmonically they begin remotely and progressively work their way back to familiar territory. Instead of considering the B major triad as a V/ii in D major, one can determine it as the V/vi (dominant of the relative minor) in G major. Immediately following is an arpeggiation of an E minor triad (vi or the relative minor) and the introduction of a C-natural quaver under another fermata, which firmly establishes the presence of what is soon confirmed to be the key of G major.

The Allegro marking just to the right of the new fermata that establishes the *Affekt* to be adopted for the continuous string of semiquavers for the remainder of the passage aligns firmly with Hummel's description of a progressive acceleration. However, instead of initiating remote harmonies, the progression of this expression draws the listener from tonal ambiguity towards tonal familiarity. There are no clear indications in the writing to suggest that it is derivative of the approaching rondo theme (or "parent work's main theme"), and instead of "fading gradually into increasingly indeterminate figuration" and settling on a fermata in the dominant, the Allegro semiquavers rush forward from a fermata—of which the C-natural could reasonably represent the seventh of an implied dominant seventh harmony in G major—immediately into the brisk lilting of the third movement. Superficially, these departures from Hummel's principles might disqualify this passage as a prelude. However, closer examination reveals Cartellieri's clever *inversion* of conventional formulae; all the characteristics of the prelude run contrary to expectation.

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[75] Robin Stowell, "Performance practice in the eighteenth-century concerto," in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 221.

Example 3-16. Antonio Casimir Cartellieri, Flute Concerto in G Major, *Romance. Andante*: bars 42–50, and opening of the *Rondo*, bars 1–15 (top); added manuscript strip containing the cadenza for the first movement *Allegro*, followed after the double bar line by the written prelude lead-in from bar 50 of the *Romance. Andante* into the *Rondo* (bottom). D-BFb C-ar 64; DK-Kk mu 6208.0482.



As Cartellieri's flute concerto is dated c. 1790, it would be fitting to compare its written prelude with another of reasonable contemporaneity, such as the prelude to a Rondeau in Devienne's tutor from 1794, *Nouvelle méthode théorique et pratique pour la flûte* (Example 3-17).[76] While this slightly later prelude of Devienne is longer and features some written-out appoggiaturas, trills, turns, and a lengthy upward chromatic scale, there are traits to it that make a second reading of Cartellieri's interlude seem even more recognisable. The entire first line of Devienne's C major prelude is in the tonic; the A5 semiquavers in the first, third, fifth, and seventh grouping at the beginning are upper appoggiaturas of the otherwise arpeggiated tonic and dominant triads. Just towards the end of the first line, a new sequential group of figurations takes over starting from the dotted E5 semiquaver; as the harmony migrates from the tonic to the subdominant to a diminished seventh based on the raised fourth scale degree, there is an underlying building of tension and naturally an implied drive forward in speed as the semiquaver activity expands through the diminished seventh harmony. The soloist settles upon a second fermata on a crotchet G4, arriving at the dominant. A sweeping chromatic gesture of demisemiquavers rockets up to a third and final fermata at E6 before settling into a trilled perfect cadence in the tonic.

With an overall harmonic scheme of I–IV–#iv^{o7}–V–I, this brief prelude confirms several familiar qualities: it firmly establishes a sense of the C major tonic in the minds of the listener without straying too far away from it, there is a gradual speeding up of the prelude as the melodic and harmonic tension of the line unfolds, and there is a strong landing in the dominant under a fermata before it is resolved to the tonic—albeit with a sense of delayed gratification with the inclusion of a third fermata that heralds the impending tonic.

[76] Devienne, *Nouvelle méthode théorique et pratique pour la flûte*, 48.

Curiously, both preludes exhibit commonality in that neither have thematic relation to their parent rondo movements, and both their semiquaver figurations in quadruplet groupings do not hint at the eventuality of their rondos' compound duple metre (6/8). The direct comparison of Devienne's published pre-Rondeau prelude with Cartellieri's version may initially show how the latter does not conform to a typical didactic model; however it also reveals just how Cartellieri's contribution proves as a resourceful and original variant of the norm.

Example 3-17. François Devienne, *Nouvelle méthode théorique et pratique pour la flûte*. *Prelude in C Major* (top); parent movement *Rondeau* with a top-line melody and a bottom-line bass accompaniment on a second flute (likely performed by the amateur student's teacher during the lesson) (bottom). Devienne, *Nouvelle méthode*, 48.



Ignaz Pleyel's Flute Concerto in G Major represents the increasingly popular pre-nineteenth-century trend of a concerto that includes only two movements, omitting what is customarily the middle slow movement entirely.[77] As this is also a concerto where the concluding bars of its first movement distinguish it as an optimal candidate to apply the *Dernier coup d'archet* Prelude Hypothesis, an additional consideration emerges with the synthesis of these two factors. Whatever motivation encouraged Pleyel to disregard a slow movement for this concerto, a work comprising consecutive fast movements remains, even if the second is treated at a slightly milder pace—as is the case of the Rondo moderato that follows at the heels of the Allegro moderato.

Because the primary element of distinctive contrast has been removed, it would not only be logical to insert a transitionary prelude, but also well advised. Starting at bar 257, the closing tutti passage of the Allegro moderato (Example 3-18) is spearheaded by the solo flautist immediately after resolving their cadential trill. Its line is distinct from the first violin

[77] Ignaz Joseph Pleyel, "[dust cover title:] No I. | CONCERTO | pour le | FLUTE | avec Accompagnement de | Deux Violons, deux Hautbois, deux Cors, | Viola et Baſse. | DE DIFFERENTS AUTEURS. | et Arrangés | Par N: BARTH. | œuvre XIII. | À ROTTERDAM, chez N. BARTH, Marchand de Muſique | sur le Visserdÿk auprès de la Bourse. | Prix f. 2, 4," D-BFb C-on 10|1, Nicolaas Barth (Rotterdam), c. 1792, GroF 1207, Fürst zu Bentheimsche Musikaliensammlung Burgsteinfurt, Steinfurt.

in that it is written an octave higher and is not in accordance with the upper wind parts. Bars 263 until the end establish a symphonic-like ending, the first two bars of which have the tutti ensemble leap upwards in an arpeggiated fashion, and the final three bars defined by the unabashed bow strokes of a momentous conclusion (Example 3-19). To finish the first movement in such a dramatic way, only to then immediately set off with the chirpy rondo theme of the next movement, feels hasty. If the soloist were to offer a prelude as a palate cleanser to the audience so that they may have time to regain their poise, this would be a far more effective and accommodating approach.

As both movements of the concerto are in G major, the flautist should consider leading the listener away from the tonic to more remote keys, as well as projecting a calmer, more contemplative melodic gesture to provide as much affective contrast with the rondo parent movement as possible. Upon gauging the audience and the general atmosphere of the performance space,[78] the soloist would then migrate back to the tonic from their harmonic adventure, finding their resting point either on the tonic triad or the dominant. Once they feel fully settled from their interlude, they would begin the opening bars of the rondo theme (Example 3-20).

The prelude I designed to bridge the Allegro moderato and Rondo moderato is considerably longer than my other innovations, as I felt it pertinent to tell more of an adventurous story in the absence of a conventional Adagio second movement (Example 3-21). As a result, it took shape as an organic musical entity acting within its own jurisdiction and evolving from its own motifs and gestures, while remaining conscious of its tonal bookends in G major as well as being stylistically appropriate to Pleyel's musical domain. Just after the opening fermata crotchet G5 emerges a three-quaver motif that gradually transforms through sequence, expansion and acceleration towards the next fermata landing place at the D6 crotchet. A pair of downward arpeggio motifs defines the *posato* (settled, composed) bridge that blossoms into a developed *dolce* theme in a new tonality of C major. This tonicization of the subdominant rectifies a structural vacuum caused by the absence of slow middle movement by solidifying—even if only temporarily—a distinctive tonal contrast between two concerto movements in the same key. The melodic consequent branches into slurred semiquaver groupings that confirm the move to the subdominant, and its final B-flat inflection implies an arrival in F major at the fourth fermata over the A6 crotchet. From what is now the prelude's highest tonal peak—as well as its most harmonically remote area having wandered off into the subdominant of the subdominant of

[78] Goertzen notes on page 462 of Hummel's *Anweisung* the composer's emphasis that a true master improviser possessed the skill to discern the preferences and expectations of the audience, crafting spontaneous performances that appealed to every listener in attendance. Hummel recounts a phase of deliberate trial and practice, during which he performed improvisations for intimate gatherings of people with diverse levels of musical knowledge, refining techniques that could engage and satisfy all participants. Only after this period of honing his approach did he feel prepared to present such extemporizations in larger, public settings. Goertzen, "By Way of Introduction," 312.

G major—the melodic line incrementally gathers momentum through increasingly active rhythmic components within the distinct semiquaver groupings, as well as find its way home to the intended home tonic of G major via the chromatic shift to an F-sharp diminished seventh harmony. The last stretch of ascending semiquavers to the final fermata at the G6 minim is an energised diminution of the motivic quavers that open the prelude. The intention behind creating this prelude was not only to demonstrate considerate tonal exploration without being too radical, but also to demonstrate at various stages of its development how motifs and themes can grow and interact with each other while preserving the capricious and spontaneous essence of preluding.

Example 3-18. Ignaz Joseph Pleyel, Flute Concerto in G Major, *Allegro moderato*: start of the final tutti section, bars 257–260, D-BFb C-on 10|1.



Example 3-19. Ignaz Joseph Pleyel, Flute Concerto in G Major, *Allegro moderato*: chord-hammer ending, bars 264–267, D-BFb C-on 10|1.



Example 3-20. Ignaz Joseph Pleyel, Flute Concerto in G Major, *Rondo moderato*: opening rondo theme, bars 1–5, D-BFb C-on 10|1.



Example 3-21. Ignaz Joseph Pleyel, Flute Concerto in G Major, *dernier coup d'archet* prelude: I. *Allegro moderato* → II. *Rondo moderato*. D-BFb C-on 10|1.



Preludes for Theme & Variations Movements

Philipp Jakob Riotte's Concerto for Flute, op. 22, presents another variety of transitional preludes, linking the inner Adagio with the upcoming third movement Thême avec Variations (Example 3-22).[79] Compared with the Cartellieri prelude, it is directly suggestive of the dominant seventh of the impending C major movement. However, Riotte changes how the flourish interacts with the more contemplative and deliberate notes. The *fortissimo* eruption of the flautist's F6 minim during the second half of bar 163 represents the climax of a gradual crescendo and buildup of harmonic intensity in the tutti (Example 3-23); what originally starts at bar 157 as a final recollection of the flute's haunting opening melody of the Adagio in F minor (bar 128) soon finds itself at a resting point in G major. The tutti strings and most of the winds take over, continuing with the emphatic beating of dotted rhythms and fortifying the harmonic homogeneity of G major. Arriving at bar 162 the sonic texture intensifies with the addition of trumpets and timpani, causing an abrupt fissure

[79] Philipp Jakob Riotte, "[dust cover title:] Concert | POUR LA | FLÛTE | avec accompagnement | de 2 Violons, 2 Hautbois, 2 Bassons, 2 Cors, | 2. Trompettes, Timbales, Viola et Basse | compose et dedié | A M: G. P. Hildebrand | par | P. I. RIOTTE. | Op. 22 | Chez A. Kühnel, | Bureau de Muſique à Leipzig. | Pr. 1 Rp. 12 gl.," D-B Mus. 10583/1, Ambrosius Kühnel (Leipzig), c. 1811, Stabi Digitalisierte Sammlungen, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin, http://resolver.staatsbibliothek-berlin.de/SBB0000599600000000.

between strings and winds; an alternation of striking the downbeats and midpoints of each bar ensues and a distinct upward climb of the dominant seventh chord is revealed.

With the flute's re-entry at the conflict's zenith, the soloist slides down a mildly altered dominant seventh arpeggio over the course of nearly two octaves before settling on the fermata G5 of bar 164. Although this descent is metrically written, the silence in the other parts already creates the feeling that the flute has entered the realm of a musical aside. A gentle confirmation of the harmony by the strings coincides with the flute's settling on the fermata of bar 165, which then unabashedly lifts off back to where it started with an unmetered flourish of mostly chromatic semiquavers. Reaching its pinnacle, the flute sighs into the final fermata before the start of the cheerful theme and variations in C major.

Example 3-22. Philipp Jakob Riotte, Flute Concerto in C Major, op. 22, *Adagio*: inter-movement transition at bar 165 into the *Thême avec Variations* (flute line), D-B Mus. 10583/1.



Overall, the prelude is significantly shorter than other examples presented in this chapter, coming across as a kind of afterthought. Harmonically, it does not venture outside of the confines of a dominant seventh chord, apart from the aloof chromatic rush towards its conclusion. Nonetheless, it accomplishes virtually everything necessary in order to function as a bridging prelude into the concerto's finale—it clearly establishes the presence of a new tonality from the previous movement in F minor by confirming that it is the dominant of C major through arpeggiation and landing on two fermata points (without having to resort to modulating through the tonic), and its chromaticism simultaneously addresses temporary tonal ambiguity and a gradual acceleration in the line. The parallel is akin to other sensorial transitions: eating a spoonful of lemon sorbet after a creamy pasta dish or smelling a bowl of coffee beans after sampling a powerful fragrance. All that is needed is the slightest respite, and that is precisely how this prelude achieves its main function.

Example 3-23. Philipp Jakob Riotte, Flute Concerto in C Major, op. 22, *Adagio*: inter-movement transition at bar 165 into the *Thême avec Variations* (score), D-B Mus. 10583/1.



Through-composed evidence in music is a dream come true for musicologists and historical practitioners alike. As the field of musical archaeology is steeped so deeply in speculation and educated guesswork, we naturally become inclined to conduct our excavating with the intent of unearthing distinct examples to reinforce our observations. What should be remembered, however, is the vast amount of musical knowledge and cultural aesthetic inherently understood by eighteenth- and nineteenth-century musicians that was not recorded on the page. It was as relevant then as it is today—what is the necessity of writing something down when it is common sense? Yet, what might be obvious to previous generations may be nebulous to their successors, and through oral exchange and sonic demonstration, an inconceivable amount of knowledge was passed on that could never be fully captured by the written language. When culture shifts away from once-popular trends towards alternative ideas, the practical and emotional intimacy with the now-antiquated evaporates.

Bearing this in mind, certain clues and subtleties emerge from their hushed dormancy once curious minds become more familiar with the vernacular—evidence of the existence of phenomena becomes even more identifiable and telling than if it were to be fully spelled out. Upon first glance, the final two bars of the Andante of the Flute Concerto in G Major, op. 1, by the now-obscure flautist Franz Bernardi appear unremarkably formulaic in the printed flute part book—three repeated G5 crotchets that conclude as a minim (Example 3-24).[80] When consolidated with its sparse accompaniment of strings into a score, however, an entirely different narrative becomes apparent (Example 3-25). Just before from bars 33 to 35, the flute features a broad melodic contour of consecutive dotted minims, each under a fermata. Underneath, the accompanying quartet of violas[81] and violoncello thrust forcefully with forte crotchet-length chords on the downbeat of every bar, followed by their own fermatas over the final crotchet rest of each bar. The skeletal melodic contour of the movement already encourages the solo flautist to embellish the part; however, each of these fermata bars is an emphatic invitation for spontaneous extravagance and sensitivity. Customarily, the repeated crotchets in bar 36 would be coordinated with the tutti to bring finality to the movement. However, as this is not the case with the strings ending *pianissimo*

[80] Franz Bernardi, "CONCERTO | per | Flauto principale | due Violini | due Viole, due Oboe, Fagotto, due Corni | Baſso e Violoncello | DA | SIG BERNARDI | Vienna | Op. 1. | Nel Magazino della Stamperia chimica I. R. priv. sul Graben | ~ No 626 ~ Pr. 2. / od. I. The 8. gg.," A-Wgm VIII 9324, Chemische Druckerei (Vienna), c. 1805–1814, GroF 1528, RISM sources/991013930, Gesellschaft der Musikfreunde in Wien, Vienna.

[81] Bernardi's vision for the string accompaniment for the *Andante* reveals a unique colour palette and transparency that is not usually found in other slow movements. At the onset, the first violin part is marked as "*Viola 1ma*" and the entirety of the movement is transposed into alto clef. Even more surprisingly, this part is not indicated in the viola part book, which features a split line configuration for a shared desk of two viola players. This means that the first violinist doubles on the viola to lead a low-string ensemble of two other violas and cello. The "basso" part book at this point is marked "*Violoncello.*", instructing the bassoon and violone/double bass to remain tacet until the following movement.

with the first crotchet outlining a G minor triad, the repetitive gesture in the flute line adopts the guise of leading towards a further destination in the last bar. To end in silence is of course one possibility, but the framing of this moment seems far too deliberate to be treated with a simple solution.

After the improvisational opportunities to be realised from the three consecutive fermata bars, the soloist should make good on the potential a silent backdrop brings and fill the void with capricious commentary. The following Allegretto con Variazioni (Example 3-26) opens with the presentation of a pastoral main theme by the soloist, so it likely would have been expected for the flautist to offer a prelude that cleanses the palate from the sentiments of the Andante and reorients the listener towards receiving the tonal landscape of G major. Consequently, the manuscript evidence is especially valuable because it is not fully written out—the fermatas with rests create structural space that practically demands filling.

The final example of an interluding prelude (Example 3-27) presents my interpretation of a fully realised ornamentation between the fermatas in bars 33–35, combined with a brief elaboration following the soloist-led *dernier coup d'archet* and between the movement's final minim G and the fermata crotchet rest at bar 37. In approaching the fermatas, my chief aim was to introduce material that not only moved fluidly across the skeletal framework of the written dotted minims, but also appropriately reflected the harmonies of Bernardi's scaffolding (**i**–V/iv–**iv**–ii°–**V**–**i**).[82] The embellishments are largely independent in character, with the exception of the acciaccatura octave leaps, which recall the idiomatic octave-leaping that permeates the flute part throughout the first-movement Allegro. Although the tonal shift from G minor to G major cannot be perceived during the *dernier coup d'archet* gesture itself, the ensuing inter-movement prelude dispels any ambiguity by outlining descending G-major triads adorned with turns and octave leaps. This emphatic assertion of the new tonic immediately brightens the affect and prepares the listener for the chirpy opening theme of the finale Allegretto.

Example 3-24. Franz Bernardi, Flute Concerto in G Major, op. 1, *Andante*: bars 35–37, A-Wgm VIII 9324.



[82] The Roman numerals in bold represent the harmonic pillars of the tutti on the downbeat of every bar, while the harmonies not in bold are my own insertions via the flute's ornamentation to create even further development and interest in the overall progression.

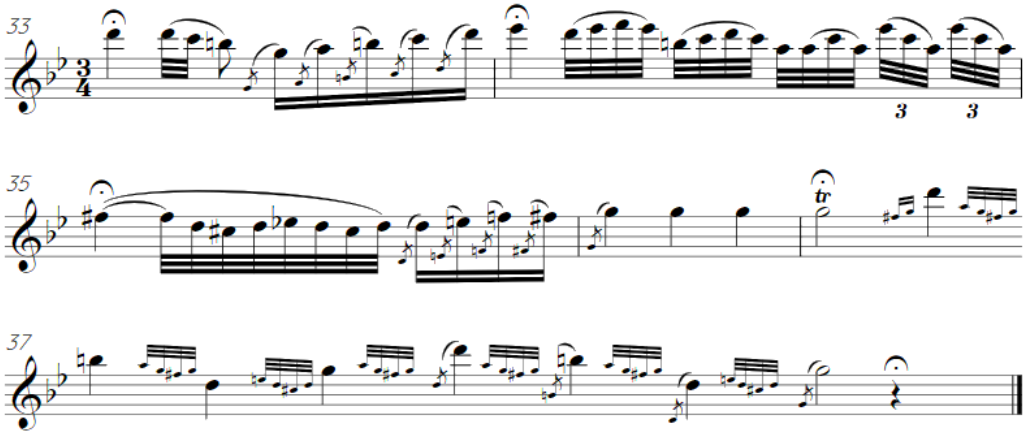
Example 3-25. Franz Bernardi, Flute Concerto in G Major, op. 1, *Andante*: fermata bars and movement ending featuring a prelude insertion opportunity at the final fermata, bars 33–37, A-Wgm VIII 9324.



Example 3-26. Franz Bernardi, Flute Concerto in G Major, op. 1, opening of the *Allegretto con variazioni*, bars 1–6, A-Wgm VIII 9324.



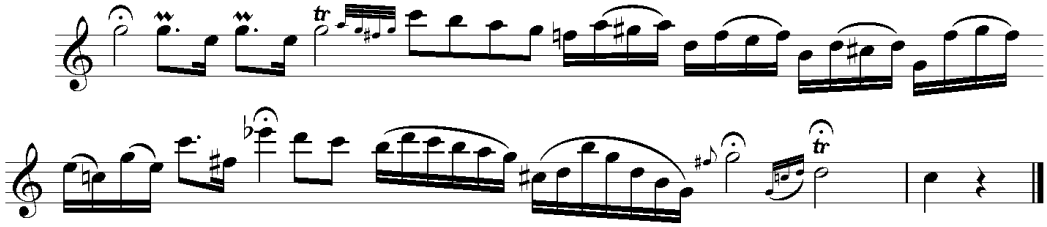
Example 3-27. Franz Bernardi, Flute Concerto in G Major, op. 1, inter-movement prelude integrated with the final bars of the *Andante*, bars 33–37, A-Wgm VIII 9324.



11 Inter-movement Preludes for Concertante Flute

Rikki A. Wolpowitz

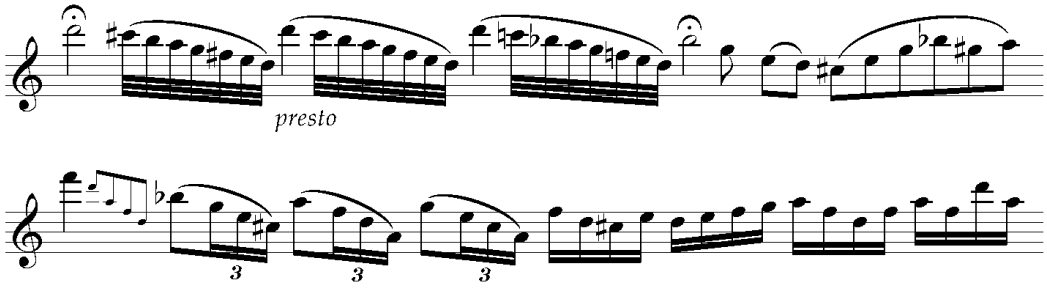
Neubauer, op. 13 (I. Allegro maestoso --> II. Romanza. Adagio ma non troppo)



Hoffmeister, op. 55 (I. Allegro --> II. Poco Adagio)



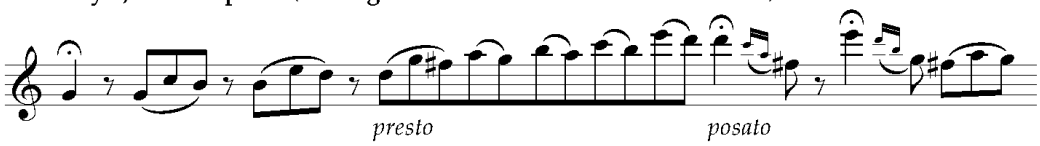
Hoffmeister, No. 18 (I. Allegro brillante --> II. Adagio)



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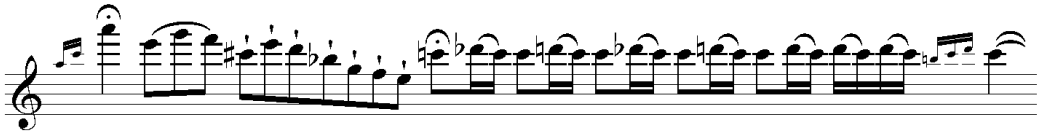


Pleyel, "Barth op. 13" (I. Allegro moderato --> II. Rondo moderato)













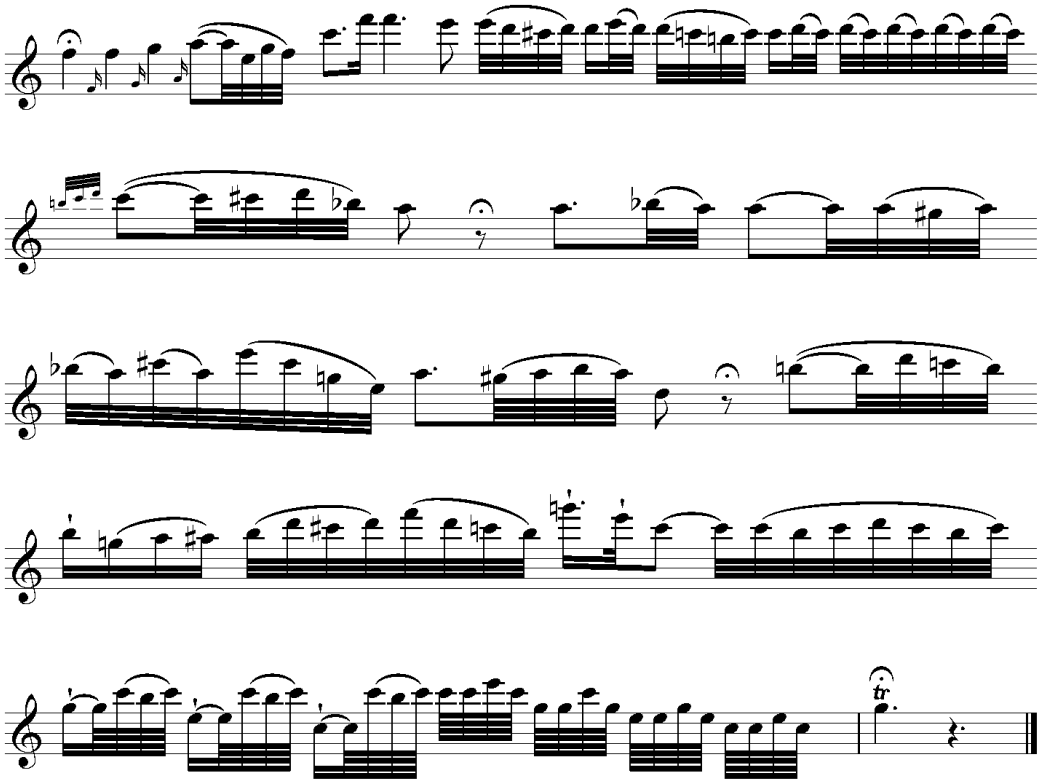
Mozart, K. 313 (II. Adagio ma non troppo --> III. Rondo. Tempo di Menuetto)







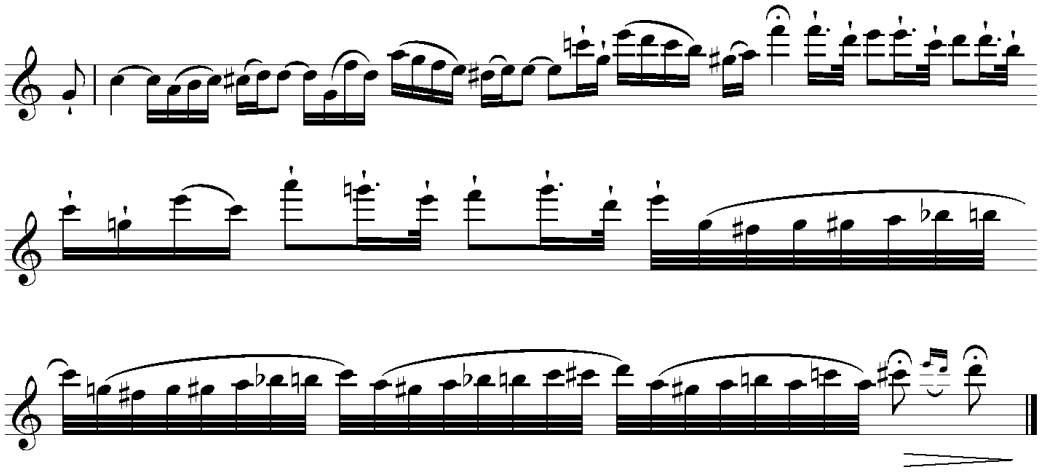
Pleyel, "op. 1 pour Flûte" (II. Adagio --> III. Rondeau. Allegro molto)



Hoffmeister, op. 55 (II. Poco Adagio --> III. Allegro ma non tanto. Rondo)



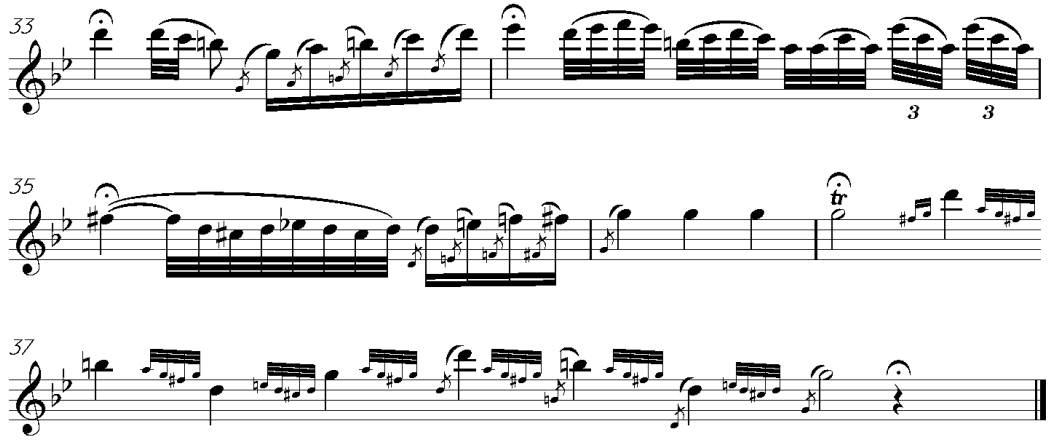
Hoffmeister, Giedde VIII (II. Adagio --> III. Rondeau. Allegretto)



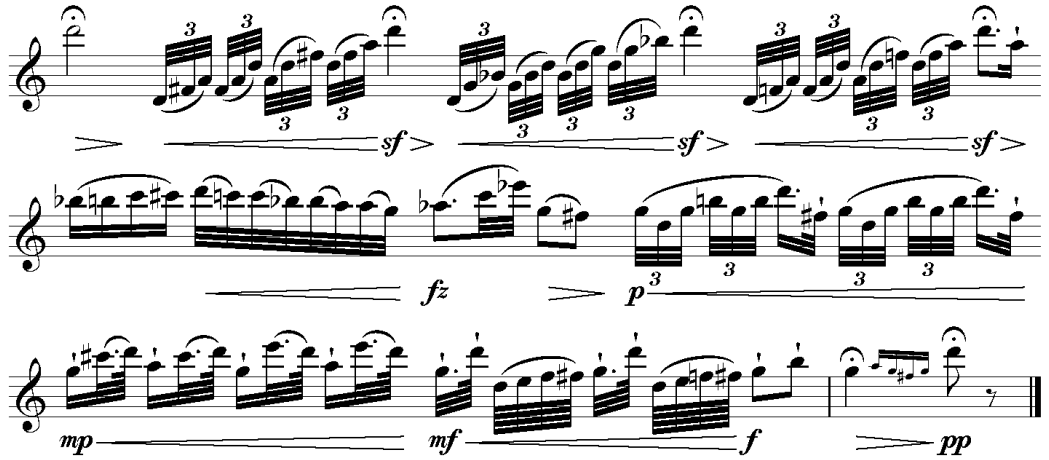
Hoffmeister, No. 18 (II. Adagio --> III. Rondeau. Allegro)



Bernardi, op. 1 (II. Andante, bars 33-37 --> III. Allegretto con Variazioni)



Krommer, op. 30 (II. Adagio --> III. Rondo moderato)



Summary

The evidence assembled in this chapter demonstrates that preluding in flute concertos between 1750 and 1830 was neither an eccentric embellishment nor an occasional indulgence, but a practice with clear structural and expressive implications. Far from being confined to the domain of keyboard virtuosi, preluding emerges as a versatile and widely understood improvisatory convention that shaped listeners' expectations, performers' agency, and the continuity of both standalone and multi-movement works. Through manuscript sources, treatises, autobiographical accounts, newspaper reviews, and reported performance accounts, alongside broader eighteenth-century aesthetic discourse, this study has shown that preluding served as an essential connective gesture, particularly when the soloist initiated the ensuing material or when a shift in key, affect, or texture required preparation. The *Dernier coup d'archet* Prelude Hypothesis, substantiated through multiple case studies, offers a new interpretive lens for understanding structural cues in concerto manuscripts—cues long visible but seldom recognised as prompts for improvisation.

For modern musicians and scholars exploring the role of preludes in flute concertos—or in the concerto genre more broadly—the challenge lies in the scarcity of notated examples within the repertory. This contrasts sharply with the wealth of surviving fermatas, cadenzas, and *Eingänge* discussed in Chapter 1. Yet the very paucity of written preludes highlights their improvisatory status rather than their marginality. By gathering the extant manuscript and printed evidence and situating it within historical and theoretical commentary, this chapter has demonstrated the feasibility of an overlooked performance practice. These examples provide practical models for contemporary performers, even as the precise historical balance between spontaneous invention and pre-prepared material remains indeterminable. The *Dernier coup d'archet* Prelude Hypothesis is therefore offered not as a prescriptive rule but as a generative framework—one that encourages performers to explore preluding in flute concertos, and concertos more generally, using recognisable historical patterns as guides. Such an approach may be especially fruitful in two-movement concertos lacking slow movements or in transitions leading into solo-initiated rondo or variation finales. Further research may clarify whether the *dernier coup d'archet* pattern reflects a broader eighteenth- and nineteenth-century convention or one more closely associated with the flute's repertory.

Ultimately, the revival of preluding in flute concertos invites performers to re-engage with a dimension of creativity that eighteenth- and nineteenth-century musicians assumed as part of their craft. It encourages a shift from passive reproduction of text to active shaping of the rhetorical, tonal, and affective space between movements. By illuminating the historical foundations, practical mechanisms, and interpretative possibilities of this practice, this chapter lays the groundwork for a renewed approach to concerto performance—one that honours the improvisatory spirit of the past while opening fertile ground for

contemporary artistic expression. In doing so, it positions preluding not as a marginal curiosity but as a vital, revivable component of the concerto tradition, capable of enriching both scholarship and performance for years to come.

CONCLUSION

This thesis set out to challenge a structural bias in concerto scholarship—what the introduction termed "allegro-centrism"—by redirecting analytical attention from the first-movement allegro to three zones conventionally regarded as peripheral: the pause-sign (fermata, cadenza, *Eingang*), the slow movement, and the inter-movement prelude. The three analytical chapters and two critical editions have now tested that challenge against a corpus of nearly eighty manuscripts and early prints transcribed from individual part books held in archives across central and western Europe, and the results substantiate the thesis's central conviction: that the zones conventionally regarded as peripheral are in fact places where the flute concerto's formal rhetoric is compellingly delivered—where the negotiation between soloist and ensemble, between improvisation and composition, between the instrument's material constraints and the composer's creative response, is most acutely dramatised.

The thesis advanced three interlocking claims, and each has been confirmed with a specificity that the introduction could only anticipate. The cadenza trajectory proved more dramatic than a simple shift from improvisation to composition: the flute's breath constraint generated an entire instrument-specific tradition—from quaver-stream marginalia to obbligato episodes—that diverges fundamentally from the keyboard and violin practices on which existing scholarship has been built. The slow-movement investigation revealed not isolated techniques but a coherent adagio idiom, shaped by the flute's characteristic voice, in which compositional strategies originally adopted out of acoustic necessity were retained and refined as aesthetic choices long after organological developments had rendered them technically unnecessary. And the preluding hypothesis, the most speculative of the three strands, found corroboration from two independent directions— a notated artefact and a documented performance practice—that together established the historical plausibility of a practice the treatise literature either ignored or actively discouraged. The interpretive conviction stated in the introduction—that reading the flute concerto from the vantage point of its pauses, its slow movements, and its inter-movement transitions does not attend to its margins but locates its core—has been tested and, my thesis contends, vindicated.

The methodology that enabled these findings integrated three complementary ways of knowing: documentary evidence drawn from manuscripts, early prints, and period treatises; analytical reading adapted to concerto-specific rhetoric and to the flute's physiological realities; and performative testing through controlled audio realisations and the author's own compositional practice as a historical flautist. This concluding chapter draws together the principal findings, assesses their collective significance, acknowledges the study's limitations, and proposes directions for future research.

Principal Findings

Chapter 1 traced the evolution of pause-sign practices in Germanic flute concertos from the 1750s to the early 1830s, organised through Matthew Bribitzer-Stull's dual analytical framework of local harmonic events and global formal events. The resulting narrative proved more consequential than a straightforward chronological survey: it revealed a progressive compositional absorption of improvisation that fundamentally redraws the boundary between what was composed and what was performed.

The chapter's most far-reaching finding was that the flute concerto tradition developed cadenza practices that diverge structurally—not merely stylistically—from the keyboard and violin traditions that have dominated cadenza scholarship. The flute's breath constraint did not simply shorten cadenzas; it generated a formal style governed by what the chapter identified as the "single-breath ideal," in which concentrated motivic intensity and tightly controlled harmonic trajectories replaced the expansive developmental paragraphs of keyboard practice. The strikingly high proportion of written-out cadenzas across the corpus—from the undifferentiated quaver streams of mid-century composers to the fully metred obbligato episodes of the early nineteenth century—demonstrated that the compositional forethought demanded by breath limitation produced a fundamentally different relationship between composer and performer from the one assumed by generic accounts of the "Classical cadenza."

Several individual discoveries gave this narrative unexpected depth. The Umstatt autograph scores revealed a degree of systematic cadenza documentation—dedicated pages listing and labelling every cadenza, performance advice to the patron, virtually identical cadenzas preserved across independent manuscript pairs—that has no parallel in the flute concerto literature and that challenges the assumption of variational freedom inherited from keyboard traditions. The chapter also identified a previously undocumented case of cadenza borrowing between Umstatt and Johann Stamitz and corrected a misattribution in Mather and Lasocki's workbook. At the other end of the corpus, Wranitzky's importation of operatic recitative into his D major concerto demonstrated how generic boundaries between opera and concerto were far more permeable than modern disciplinary divisions suggest, while Reißiger and Lachner showed how the cadenza's genetic code persisted within fundamentally transformed formal structures—the "concealed *Eingang*" and the fully composed obbligato passage marking the final stages of a process in which improvisation was absorbed into the compositional surface. The two analytical concepts introduced by the chapter—the "sonic vacuum" and the "concealed *Eingang*"—provided terminology for phenomena that had been observed in individual analyses but never named, and their applicability extends beyond the flute repertoire to concerto studies more broadly.

Chapter 2 confronted the most sustained of the thesis's three "marginal zones" and demonstrated that the slow movement, far from being a mere respite between outer allegros,

constituted where the flute concerto's aesthetic was dynamically realised. Its findings were organised around four defining features—bassetto accompaniment, inverted pedal points, solo initiations, and the Romance form—each of which exhibited a developmental trajectory as significant as the cadenza evolution documented in Chapter 1.

The bassetto investigation yielded the chapter's most telling demonstration of the "asset model." Mid-century composers deployed the technique wholesale to protect the flute's dynamically vulnerable first octave; later composers—particularly Pleyel and Wranitzky—reserved it for strategic moments of tonal modulation, thematic return, or dramatic contrast. This trajectory was not one of obsolescence but of refinement: a corrective measure was retained as a deliberate expressive choice, valued for the ethereal intimacy it produced, well after organological improvements had mitigated its acoustic rationale. The chapter's coinage of "musical tenebrism" for the stark textural shift of bass re-entry named an effect that performers and listeners recognise instinctively but that the analytical literature had not previously distinguished.

The pedal-point taxonomy—entry, truncated, trilled, and chordal—systematised a device that had been noted in individual analyses but never classified across a corpus, with Wagenseil emerging as the primary innovator and the device's persistence from the 1750s through 1829 testifying to its enduring utility. The thirteen solo-initiated slow movements documented through an appendix table revealed not a single technique but a family of strategies for redistributing agency between soloist and ensemble—from Porpora's simple melodic priority to the genre-blurring concerto grosso textures of Monn and Štěpán. The Romance form, examined through Neubauer, Wranitzky, and Cartellieri, was shown to conceal a sophisticated formal contract beneath its pastoral surface, with Wranitzky's later D major concerto pushing the form to the outer limits of its identity through an expanded rondo framework incorporating Allegro disruption, operatic recitative, and arioso.

The chapter's overarching contribution was to reorient analytical perspective from a "deficit model" to an "asset model": from asking what the flute lacks compared to the violin or piano to recognising what it offers that other instruments cannot. This reorientation proved to be not merely rhetorical but analytically productive, generating readings of specific passages—bassetto deployment, pedal-point entries, solo initiations—that would not have been visible had the assumption been retained that the flute concerto was a diminished version of the keyboard concerto.

Chapter 3 confronted the paradox of reconstructing a practice that was, by definition, largely unwritten. Where Chapters 1 and 2 worked primarily with notated evidence, Chapter 3 combined source study, historical-treatise synthesis, formal-theoretical adaptation, and the author's own compositional practice to recover inter-movement preluding as a viable component of historically informed concerto performance.

The chapter's central contribution—the *Dernier coup d'archet* Prelude Hypothesis—provided a source-grounded framework for identifying structural markers of preluding opportunity. The twelve qualifying instances documented across the corpus, nine coinciding with transitions to rondo finales and three bridging first and second movements, established that the structural conditions for preluding were not anomalous but recurrent across a wide range of composers and eras.

The hypothesis found its most compelling corroboration from two independent directions. The first was through-composed evidence: a manuscript strip added to Cartellieri's Flute Concerto in G Major (c. 1790) containing a written-out transitional flourish between the Romance and the Rondo—a physical artefact preserving a gesture that would normally have been improvised and therefore lost, satisfying the essential functions of a bridging prelude and directly comparable with Devienne's published prelude to a Rondeau (1794). The second was documented performance practice: a report from Georg Bayr's 1828 benefit concert at the Landständischer Saal confirmed that his Concerto in G Minor (debuted in 1811 and now lost) served as a vehicle for "two interludes in double tones" within the first-movement Allegro alone, with "several" further interludes woven between the Adagio and Polonaise—concerto interluding not merely implied by structural markers but named, counted, and reported in the critical press. Between them, a strip of manuscript paper and an entry in the *Allgemeine musikalische Zeitung* constituted the closest approximation to a "smoking gun" that the inherently ephemeral practice of preluding could be expected to produce.

Equally significant was the chapter's systematic engagement with the counterarguments that had previously been taken to close off the question. Czerny's prohibition was shown to be contradicted by his own practice of composing a prelude for the Rondo of Ries' Piano Concerto No. 2—a contradiction the chapter interpreted as evidence that theoretical prohibition and performative reality coexisted in productive tension. Baillot's condemnation was demonstrated to be instrument-specific, genre-bound, and chronologically late rather than universally binding. Livingston's exclusion of preludes from concertos on the grounds that cadenzas already fulfil the improvisatory function was challenged directly, as was Bania's dismissal of Dülon's inter-movement preluding for C. P. E. Bach—both shown to rest on assumptions about the mutual exclusivity of cadenza and prelude that the historical evidence did not support.

Methodologically, the extension of Hepokoski and Darcy's medial caesura concept to inter-movement boundaries—through the concept of the "terminal caesura"—and the recovery of the *morceau* concept from Devienne's and Péraut's flute methods provided the theoretical underpinning for a practice that the chapter's eleven sample preludes then demonstrated in creative-practice terms. The concept of movements as semi-autonomous *morceaux* within a multi-movement cycle reinforced the argument that the modern "work-concept" of organically unified compositions was not yet established in the period under

study, and that inter-movement transitions were understood as seams at which the performer could legitimately intervene. Two-movement concertos lacking slow movements were identified as especially fruitful contexts for preluding, and alongside the exhibition of example preludes I composed, the discussion of historical cadential practice—tonic-oriented versus dominant-ending preludes—provided performers with a historically grounded framework for their own improvisatory contributions.

The Critical Reports

The two critical reports served a dual function: they provided the source-level foundation for the analytical chapters, and they made independent contributions to the recovery of unstudied repertoire.[1] The Introduction previewed the editions' scope and principal findings; the following assessment considers what the editorial process itself revealed.

The Umstatt edition's most consequential outcome was the demonstration that editorial and analytical work are inseparable in this repertoire. It was the act of bar-by-bar collation—not the analytical reading of a pre-existing score—that produced the key findings: the codicological identification of what may be autograph parts for the D major concerto (D-KA Mus. Hs. 984b), the cadenza variants that documented the interplay between compositional fixity and performative flexibility, and the ornamentation postscript's testimony to the patron-composer relationship and to a transitional moment in performance practice. These discoveries fed directly into Chapter 1's arguments about cadenza evolution and into the thesis's broader contention that the flute concerto tradition developed its own instrument-specific solutions to the problem of improvisatory freedom. The variant taxonomy (Pitch, Rhythm, Articulation, Dynamics, Ornamentation, Text, Structure, Harmony) emerged from the practical demands of collation and proved robust enough to sustain systematic comparison across multiple examples; its potential applicability to other part-book repertoires represents a methodological contribution independent of the specific findings it facilitated. The formal diversity uncovered across the three concertos—standard three-movement plan, four-movement sonata-concerto hybrid, and suite-concerto Menuet and Trio—further complicated any simple narrative of genre evolution and reinforced the thesis's argument against reductive formal taxonomies.

The Bayr edition posed a different set of editorial questions, and the answers it produced were correspondingly different in character. Where the Umstatt edition benefited from an unusually rich autograph transmission, the Bayr edition confronted the absence of any autograph for either concerto and the additional challenge that its two works presented sharply contrasting source situations—a manuscript-plus-print transmission for the op. 3, a print-only transmission for the op. 6. This contrast proved analytically productive. The D

[1] This section offers a reflective synthesis of the editorial process as a whole; the full critical reports and editions themselves are presented in the subsequent fascicles.

major concerto's divergences between manuscript and print—more virtuosic passages in the former, structural expansions in the latter, a cadenza and performer-added fermatas present in the manuscript but absent from the prints—revealed a work that existed in two functionally distinct versions: one for the professional virtuoso, another simplified for the commercial market. The pencilled performance cuts in the Bratislava print, marked only in flute and string parts, provided direct physical evidence of how performers adapted the concerto to local conditions. The B minor concerto's three identical prints, by contrast, yielded not compositional variants but the traces of domestic use—performer annotations and corrections that illuminate the work's reception among the amateur flautists for whom it was explicitly marketed. The two concertos together documented a commercially significant trajectory in Bayr's output, from grand orchestral virtuosity to intimate Biedermeier salon piece, that has implications for understanding the economics of early nineteenth-century music publishing more broadly.

The editions' most far-reaching interpretive contribution was the reframing of Bayr's technical demands—extended lower range, rapid chromatic figuration, wide intervallic leaps, dense ornamental textures—as normative rather than exceptional, contextualised against his own *Practische Flöten-Schule* and *Doppeltöne* treatise. The double notes in the op. 3 Rondo Polonaise crystallised this reframing: the *Wiener allgemeine musikalische Zeitung* review of March 1813 suggests they were ossia simplifications for amateurs, yet multiple accounts of Bayr injecting his *Doppeltöne* into concerto performances made them simultaneously a trace of the virtuoso's most iconic technical resource. This duality—commercial accommodation and virtuosic self-advertisement coexisting in the same notational feature—encapsulated the thesis's broader argument that the flute's material realities were not limitations to be worked around but generative conditions to be exploited.

Synthesis: The Coherence of the Marginal Zones

The three analytical strands examined in this thesis—cadenza practices, slow-movement design, and inter-movement preluding—were presented in separate chapters for reasons of analytical clarity, but they are in practice deeply interconnected. The cadenza undergoes its most revealing transformations, from the quaver-stream addenda of mid-century sources to the obbligato episodes that blur the boundary between improvised parenthesis and composed structure; the slow movement is not only an accommodating site for these cadenzas to occur, but it is also the domain where bassetto textures and inverted pedal points create the conditions for the flute's most vivid utterance. The inter-movement transition, in turn, connects the slow movement to the outer movements in ways that are not merely sequential but rhetorically consequential: the *dernier coup d'archet* that closes an adagio creates the terminal caesura that invites a prelude, and the prelude in turn prepares the tonal and affective ground for the finale. The three zones are thus linked not merely by

their shared marginality in conventional scholarship but by their functional interdependence within the performance of the concerto as a whole.

This interconnection is most visible in works that combine multiple features. Wranitzky's later D major concerto (D-BFb W-ra 45) is a case in point: its slow movement employs strategic bassetto deployment, solo initiation, the Romance form with its major-minor dialectic, and an operatic recitative section—a concentration of the thesis's slow-movement findings in a single movement. Its closing passage satisfies the conditions of the *Dernier coup d'archet* Prelude Hypothesis, positioning the transition to the Rondo as a potential site for preluding. And the recitative section within the Romance represents a dissolution of generic boundaries between concerto and opera that connects directly to the cadenza chapter's documentation of how vocal idioms infiltrated instrumental form. In such works, the thesis's three strands converge in a single compositional act, demonstrating that the phenomena analysed separately in the chapters operated as a coherent system in period practice.

The coherence extends beyond individual works to the thesis's overarching reorientation of analytical perspective. The allegro-centrism diagnosed in the introduction manifests not only as a preference for first-movement analysis but as a deeper assumption about where formal interest resides—an assumption that locates compositional sophistication in the syntactical procedures of sonata form and treats everything else as structurally subsidiary. The present thesis has demonstrated that this assumption distorts the flute concerto in two ways. First, it overlooks the formal solutions that composers developed in response to the flute's specific material realities—solutions that operated most characteristically in pauses, slow movements, and transitions rather than exclusively in first-movement allegros. Second, it marginalises the improvisatory and semi-improvisatory practices that were integral to the concerto's performance—practices whose traces are most legible precisely in the zones that allegro-centric analysis dismisses.

The thesis's "asset model" finds its fullest expression in this synthesis. Breath dependence generated concentrated cadenzas, sustained pedal points, and the conditions for preluding at movement boundaries. Limited dynamic range produced bassetto textures that evolved from acoustic necessity to aesthetic choice. The three-octave compass focused melodic invention within a registral band that prioritised lyrical intimacy over virtuosic display. These are not disparate phenomena; they are manifestations of a single generative principle: that the flute's material identity shaped every dimension of the concerto written for it, and that the resulting formal rhetoric is not a diminished version of the keyboard concerto's but a distinct tradition with its own logic, its own resources, and its own expressive possibilities.

Principal Research Contributions and Limitations

The thesis makes contributions at four levels that, taken together, constitute a substantial intervention in the scholarship of the Classical concerto.

At the level of repertoire recovery, the thesis brings to scholarly attention a body of manuscript material that has been largely inaccessible since its composition. The fifty-one concertos transcribed from part books into modern score constitute a resource that future scholars and performers can draw upon. The critical editions of the Umstatt and Bayr concertos make available for the first time music that has remained confined to the archive for over two centuries. More broadly, the thesis challenges the canon-driven selectivity that has confined concerto scholarship to a handful of familiar names—principally Mozart and, to a lesser extent, the Mannheim composers—and demonstrates that the Viennese flute concerto tradition encompassed a far wider range of formal experiment, stylistic variety, and compositional ambition than the existing literature would suggest.

At the level of analytical method, the thesis introduces several concepts designed to capture features of the repertoire that existing terminology does not adequately describe. The "sonic vacuum," "musical tenebrism," and "terminal caesura" each name a specific formal or textural phenomenon—the charged silence of the grand-pause fermata, the chiaroscuro of bass re-entry after extended bassetto, the rhetorically loaded silence at inter-movement boundaries—for which musicology previously lacked precise designations. The *Dernier coup d'archet* Prelude Hypothesis offers a testable framework that can be applied to other instrumental repertoires and refined by future scholarship. The pedal-point taxonomy (entry, truncated, trilled, chordal) systematises a compositional device whose presence had been observed but whose varieties had not been formally distinguished. And the systematic application of Bribitzer-Stull's cadenza-as-parenthesis framework to flute repertoire demonstrates how an existing theoretical model can yield new insights when applied to an instrument whose physical constraints generate different formal solutions from those documented in the keyboard and violin traditions.

At the level of editorial practice, the P/R/A/D/O/T/S/H (Pitch, Rhythm, Articulation, Dynamics, Ornamentation, Text, Structure, Harmony) variant taxonomy offers a replicable classification system for source divergences in eighteenth-century manuscript transmission, applicable to genres beyond the flute concerto. The combination of IIIF-based digital facsimile collation with notation-software score reconstruction provides a workflow that balances scholarly rigour with practical utility, and the editions' advocacy for critical presentation with ossia options models an approach to critical editing that empowers performers rather than constraining them.

At the level of historically informed performance, the thesis offers practical resources alongside its analytical arguments. The cadenza analyses of Chapter 1 establish that flute

cadenzas scale to breath rather than to the expansive developmental models of keyboard practice, providing performers with historically grounded principles for composing or selecting cadenzas appropriate to the instrument's rhetorical character. The slow-movement analyses of Chapter 2 recover bassetto as an architectural principle—not merely an accompanimental convenience but a deliberate textural strategy whose deployment evolved from wholesale application to strategic selectivity—enabling conductors and continuo players to make informed decisions about textural management in period performance. The eleven sample inter-movement preludes composed for Chapter 3 translate the *Dernier coup d'archet* Prelude Hypothesis into practical models, offering points of departure for performers seeking to restore a dimension of concerto performance that has been absent from the concert hall for nearly two centuries.

No study of this scope can claim comprehensiveness, and several limitations should be acknowledged. The first concerns the corpus itself. While seventy-eight manuscripts and early prints constitute a substantial body of evidence, they do not represent the totality of the surviving Viennese flute concerto repertoire. The collections examined in this thesis are concentrated in German-speaking archives—Berlin, Coburg, Dresden, Karlsruhe, Lambach, Munich, Regensburg, Steinfurt, and Vienna—supplemented by holdings in Bratislava, Brno, Budapest, Copenhagen, Kraków, Kroměříž, Lund, Paris, Prague, and Washington, D.C. Italian archives, which may preserve additional sources of Viennese-influenced concerto manuscripts through the extensive cultural exchange between Vienna and the Italian peninsula, have not been systematically surveyed. Similarly, British collections—particularly the holdings of the Royal Academy of Music, the British Library, and the Bate Collection in Oxford—may contain relevant material that has not been incorporated. The corpus is therefore representative rather than exhaustive, and future archival work may modify some of the chronological patterns identified here.

The second limitation concerns the thesis's treatment of French and Italian traditions. While the introduction positioned the study as focused on Viennese and Germanic practices in dialogue with Italianate and French idioms, the analytical chapters necessarily concentrated on the Germanic repertoire that constitutes the bulk of the surviving manuscript material. The French flute concerto tradition—the concertos of Devienne, Rault, and their contemporaries—and the Italian tradition represented by composers such as Cimarosa and Mercadante were invoked comparatively but not subjected to the same systematic analysis. A fuller account of the flute concerto's formal development across Europe would require the integration of these traditions, particularly given the permeability of national stylistic boundaries in the period.

The third limitation is inherent to the study of improvisation. The thesis's arguments about cadenza practices and preluding necessarily rest on a combination of notated evidence (written-out cadenzas, structural markers, treatise prescriptions) and inference about practices that were, by their nature, ephemeral. The *Dernier coup d'archet* Prelude Hypothesis

identifies structural conditions under which preluding is historically plausible; it cannot demonstrate that preluding actually occurred at this kind of juncture in any specific performance. This epistemic limitation is acknowledged throughout the thesis, and the sample preludes are framed as scholarly-informed creative interpretations rather than reconstructions. Nevertheless, the gap between structural possibility and historical actuality remains, and the hypothesis should be understood as a framework for informed performance practice rather than a claim about documented historical fact.

The fourth limitation concerns the audio realisation pipeline. While the Sibelius-to-Vegas Pro mock-up process proved invaluable as an "analytic hearing aid"—enabling the aural testing of hypotheses about texture, balance, and formal articulation—it cannot replicate the embodied experience of ensemble performance: the feedback between musicians, the acoustic properties of specific venues, the physical negotiation between a performer and a mechanically evolving instrument. The mock-ups are controlled analytical environments, not performances, and the thesis's claims about performance practice should ultimately be tested in the medium of live performance with period instruments.

A fifth limitation concerns the thesis's chronological boundaries. The terminal date of 1830 (extended to c. 1832 to accommodate Lachner's concerto) was chosen to encompass the period from the late galant through to the early Romantic era, but it necessarily excludes developments in the 1830s and 1840s—particularly the impact of the Boehm flute on concerto composition and the emergence of virtuoso concerto traditions associated with Boehm, Fürstenau, and their contemporaries. The thesis's argument that the flute's material realities shaped compositional decisions would benefit from extension into the period when the Boehm mechanism fundamentally altered those realities, testing whether the formal solutions documented here persisted, were abandoned, or were transformed under new organological conditions.

Directions for Future Research

The findings of this thesis suggest several productive directions for future investigation. The most immediate extension would be the application of the *Dernier coup d'archet* Prelude Hypothesis to other wind concerto repertoires—oboe, clarinet, and bassoon concertos of the same period. If the structural markers identified in flute concertos are present in concertos for other wind instruments—instruments that share the flute's breath dependence and, in varying degrees, its dynamic constraints—this would strengthen the hypothesis's claims and broaden its applicability. Conversely, if the markers are absent or configured differently, this would refine the hypothesis by identifying which features are instrument-specific and which are genre-wide.

A second direction concerns the integration of acoustic analysis with certain organological findings. This proposes a methodology for deriving theoretical pitch from the

C♯-to-D♯ tone-hole distance in surviving instruments using finite element modelling (FEM/COMSOL). The realisation of this proposal—correlating the pitch implications of specific instruments with the compositional demands of specific concertos—would add a material-scientific dimension to the thesis's arguments about the relationship between instrument and composition, and would contribute to the broader field of historical organology.

A third direction involves collaborative digital editions. The thesis's combination of IIIF facsimile collation, Sibelius-based transcription, and Vegas Pro audio realisation constitutes a pipeline that could, with appropriate institutional support, be extended into a publicly accessible digital critical edition incorporating linked facsimiles, interactive scores, and controlled audio realisations. Such a resource would serve both scholars and performers, and would model a new kind of musicological publication that integrates documentary, analytical, and performative dimensions within a single platform.

A fourth direction returns to the repertoire itself. The fifty-one concertos transcribed for this thesis represent a significant but still incomplete portion of the surviving manuscript corpus catalogued by Gronefeld. A systematic transcription project encompassing the full GroF catalogue—potentially as a collaborative undertaking involving multiple scholars and performers—would transform the evidentiary base for future research on the flute concerto and would make available to performers a body of repertoire that remains almost entirely unknown to the concert-going public. Among the composers whose concertos merit individual study, Leopold Hofmann—represented in the corpus by multiple sources across several archives, and the subject of Allan Badley's pioneering critical editions—stands out as a figure whose flute concertos could sustain a monograph-length investigation of their own.

A fifth direction concerns the broader implications of the "asset model" for the study of other instruments. The thesis's argument that the flute's material constraints functioned as catalysts of compositional design rather than as limitations requiring compensation could be extended to other instruments whose concerto repertoires have been marginalised by comparison with the piano and violin—the clarinet, the horn, the bassoon, even the guitar. Each of these instruments imposes specific physical constraints that shaped the concertos written for them; a systematic comparative study of how different instruments generated different formal solutions within the shared conventions of the Classical concerto would enrich the understanding of the genre as a whole and would further challenge the keyboard-centric analytical paradigm that this thesis has identified as distorting.

Finally, the thesis's recovery of preluding as a historically integral component of concerto performance invites practical experimentation. The eleven sample preludes composed for Chapter 3 are offered as points of departure rather than as definitive models; they are, by design, the work of a single performer responding to a specific set of structural invitations. A collaborative project involving multiple historical flautists—each composing

and performing their own preludes in response to the same structural cues—would test the hypothesis's practical viability across different performing temperaments and would generate a body of creative-practice research that could inform both scholarship and performance. Such a project would embody the thesis's conviction that the flute concerto cannot be adequately understood through any single disciplinary lens, and that the integration of documentary scholarship, analytical rigour, and performative imagination is not merely desirable but essential.

Coda

This thesis began with an image of the flute at the centre of eighteenth- and early nineteenth-century musical life—cultivated by aristocrats, celebrated by treatise writers, supported by a thriving commercial market—and asked why it had been consigned to the margins of musical scholarship. The answer, it argued, lay not in the repertoire's quality but in the analytical priorities that have governed concerto studies since the mid-twentieth century: the privileging of first-movement design, the orientation toward keyboard and violin traditions, the neglect of the paused, the slow, and the transitional. By turning to precisely these neglected zones—and by reading the flute's material realities as generative conditions rather than deficiencies—the thesis has sought to recover a tradition of compositional thought that is distinctive, internally coherent, and, in its finest moments, as formally innovative as any in the period.

The manuscripts examined here preserve not merely notes on paper but traces of a performance culture in which composition and improvisation were interwoven, in which the soloist's freedom was progressively negotiated with the composer's text, and in which the physical act of playing a mechanically evolving instrument shaped the very form of the music produced. To read these manuscripts attentively—to reconstruct their scores from individual parts, to trace their cadenzas from quaver streams to obbligato episodes, to identify the structural seams where a prelude might once have sounded—is to recover something of the vitality of a tradition that has been too long confined to the archive. The final ambition of this work is that these concertos will leave the silence of the archives for the vitality of the stage, restoring a world where musical structure and improvisatory daring exist not as opposites, but as a single, living dialogue.

CRITICAL REPORT: JOSEPH UMSTATT

Preface

I. Biographical Overview

Joseph Umstatt (b. Vienna, 5 February 1711; d. Bamberg, 24 May 1762) is a pivotal yet underexplored figure in mid-century Central European music.[1] His life and career reflect the shifting cultural landscapes of the Holy Roman Empire, where ecclesiastical and noble patronage shaped the production and dissemination of instrumental music during the mid-eighteenth century. Scholarly interest in Umstatt has been limited, with catalogue entries by Ingo Gronefeld in *Die Flötenkonzerte bis 1850: Ein thematisches Verzeichnis, Band 3* (GroF/KatGro 827, 829, and 830) and *Répertoire International des Sources Musicales* (RISM) providing foundational documentation, while entries in *MGG Online* (*Die Musik in Geschichte und Gegenwart*), *Oesterreichisches Musiklexikon online* (oeml), *Grove Music Online*, *Bayerisches Musiker-Lexikon Online* (BMLO), *Bibliotheksservice-Zentrum Baden-Württemberg* (BSZ), and *Deutsche Nationalbibliothek* (DNB) offer brief biographical overviews.[2]

The parish registers of St. Stephen's Cathedral, Vienna, record Umstatt as the second-born child of the painter Johann Georg Umstatt, described in contemporary sources as a "königlicher Festmaler" (royal festival painter) active, among other posts, for the Esterházy household.[3] His general musical training was probably Viennese; contemporary writers place him in the orbit of Johann Joseph Fux, the imperial *Hofkapellmeister* whose *Gradus ad Parnassum* (1725) codified the contrapuntal pedagogy of the era. Umstatt's early humanistic schooling (1727–1730) is documented at the Jesuit Gymnasium in Tyrnau/Trnava, at that

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[1] Virtual International Authority Files (VIAF) number: 33110240; Gemeinsame Normdatei (GND) number: 13061744X. Variant spellings in historical sources include *Obenstatt*, *Umbstatt*, *Umbstätt*, *Umstadt*, *Umstädt*, *Umstätt*, *Umstat*, *Umstedt*, *Unstatt*, and the Italianised *Giuseppe*. The present report adopts the spelling *Joseph Umstatt* as the standard modern cataloguing form.

[2] Ingo Gronefeld, *Die Flötenkonzerte bis 1850: Ein thematisches Verzeichnis*, vol. 3 (Tutzing: Hans Schneider, 1994), 253–254; "Umstatt, Joseph," *RISM Catalog*, accessed 16 December 2025, https://opac.rism.info/id/rismauthorities/rismpe30003192; Hans Michel and Hermann Ullrich, "Umstatt, Joseph," in *MGG Online*, ed. Laurenz Lütteken, accessed 16 December 2025, https://www.mgg-online.com/mgg/stable/595544; Alexander Rausch, "Umstatt, Joseph," in *Oesterreichisches Musiklexikon online*, ed. Barbara Boisits, accessed 16 December 2025, https://dx.doi.org/10.1553/0x0001e53e; Hans Michel, "Umstatt, Joseph," in *Grove Music Online*, accessed 16 December 2025, https://doi.org/10.1093/gmo/9781561592630.article.28748; Josef Focht, "Umstatt, Joseph," in *Bayerisches Musiker-Lexikon Online*, accessed 16 December 2025, https://www.bmlo.lmu.de/u0032; "Umstatt, Joseph," in *Bibliotheksservice-Zentrum Baden-Württemberg*, accessed 16 December 2025, https://swb.bsz-bw.de/DB=2.104/SET=2/TTL=1/PRS=DEFAULT/NXT; "Umstatt, Joseph," in *Deutsche Nationalbibliothek*, accessed 16 December 2025, https://d-nb.info/gnd/13061744X.

[3] Michel and Ullrich, "Umstatt, Joseph." The following biographical information, unless otherwise stated, has been derived from *MGG Online*.

time an important centre for music pedagogy in the Kingdom of Hungary.[4] In the same period he entered ecclesiastical service as organist and harpsichordist to members of the Esterházy family and, soon after, as a professional player ("*musicus*") in the chapel of Primate Imrich Esterházy at Pressburg/Bratislava—a court with steady liturgical demands and an Italianate idiom. This experience significantly shaped his sacred writing.

From the early 1740s Umstatt's appointments reflect the mobility and patronage networks characteristic of Central European musical life. By 1741 he was appointed in Moravia as Kapellmeister and music instructor to Count Johann Leopold von Dietrichstein, with duties spread across the family residences at Brno (Brünn), Boskovice (Boskowitz), and Mikulov (Nikolsburg). On 31 May 1744 he married Franziska Maria Barbara Schräck in Brno. The Dietrichstein role demanded practical orchestral fluency, court entertainment music, and sacred drama—skills that would later be reflected in the concertos' carefully crafted ritornellos and in the ensemble balance.

Sometime before mid-century Umstatt was drawn into Saxon service: by 1749 he was named *maestro di capella* (music director) to Count Heinrich von Brühl at Dresden.[5] Contact with Johann Adolf Hasse, Johann Christoph Friedrich Bach, and the Saxon-Polish court milieu left clear stylistic traces in his music, including instrumental brilliance and an ear for the emerging *empfindsamer Stil*.[6] The disruption of the Seven Years' War (1756–1763) forced many Dresden musical forces to Warsaw; period correspondence and payrolls place Brühl's private orchestra—and musicians within Umstatt's circle—on the move with the royal household. These wartime dislocations may help explain aspects of the manuscripts' transmission and the network through which Umstatt maintained contact with distant patrons.

In October 1752 Umstatt secured the post that defined his final decade: Hofkapellmeister and court composer at the prince-bishopric of Bamberg, a position he retained through the reigns of three successive prince-bishops: Johann Philipp Anton von Franckenstein (r. 1746–1753), Franz Konrad von Stadion und Thannhausen (r. 1753–1757), and Adam Friedrich von Seinsheim (r. 1757–1779). His surviving output reveals a professional musician comfortable across sacred and secular genres; his oeuvre encompasses oratorios, masses, requiems, and secular dramas. Yet the instrumental corpus—symphonies, concertos, and chamber music—shows him at his most individualistic. Contemporary writers esteemed Umstatt as one of the most original Viennese composers of harpsichord music in the first half of the eighteenth century.

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[4] Ladislav Kačic, "Musiker bei den Tyrnauer Jesuiten im 18. Jahrhundert," *Studia Musicologica Academiae Scientiarum Hungaricae* 41, nos. 1–3 (Akadémiai Kiadó, 2000): 181–182, accessed 18 December 2025, https://www.jstor.org/stable/902574.

[5] Rausch, "Umstatt, Joseph."

[6] Michel, "Umstatt, Joseph," *Grove Music Online*. On Brühl's orchestra and its wartime relocations, see Jóhannes Ágústsson's research on the Dresden-Warsaw musical exchanges during the Seven Years' War, including "The Saxon Crown Prince Friedrich Christian and music: The Dresden diaries and account books," in *Clavibus unitis* 9, no. 1 (2020), 5–74.

II. The Flute Concertos

Umstatt likely began composing concertos during his period in Bratislava. The creation of his six violin concertos from the late 1730s is associated with his tenure at the Esterházy court; they were probably intended for his distinguished colleague Johann Otto Rossetter.[7] Among Umstatt's flute concertos, three are extant, all composed during his time in Bamberg, probably in the mid-1750s. Significantly, these works were not written for the bishop's orchestra at Bamberg but rather for Karl Friedrich, Margrave of Baden-Durlach (1728–1811; from 1806, Grand Duke of Baden), resident at Karlsruhe and a keen amateur flautist.[8] In his diary of 1752, Karl Friedrich recorded: "Every morning, as soon as I get up, I play the flute."[9]

This commission for an aristocratic amateur helps explain the concertos' distinctive character: unlike more virtuosic works by contemporaries such as Johann Joachim Quantz (who produced over 300 flute works), Umstatt's concertos balance modest technical demands with graceful galant inflections, prioritising integration over display. Unlike his earlier Vivaldian violin concertos, each of the flute concertos adopts a unique structural design. The Concerto in A Major, for instance, incorporates suite-like features reminiscent of Telemann's concertos, culminating in a minuet and trio. Sharp juxtapositions of major and minor tonalities, as well as abrupt tutti interjections and other quasi-dramatic contests between the soloist and ensemble, embody a playful elegance and refined artifice on the stylistic threshold of classicism. Such characteristics may partly account for the relative neglect of these works in modern historically informed performance (HIP) revivals, which have tended to favour repertoire offering greater opportunities for virtuosic display.

A revealing comment appears at the conclusion of the Concerto in G Major (D-KA Mus. Hs. 976), where Umstatt offers interpretive guidance to his patron. Addressing "Your Serene Highness" (*Euer Hochfürstl: Durchlaucht*), Umstatt writes:

> The adagio and andante only need to be expanded here and there with a few small notes, according to Your Grace's own pleasure; it is set sufficiently without the Cantable (sic.), and now many of its runs or springs are no longer in use.[10]

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[7] Ladislav Kačic, "Kapela Imricha Esterházyho v rokoch 1725-1745," *Hudobný život* (July–August 2014): 31, accessed 18 December 2025, https://hc.sk/hudobny-zivot/clanok/historia/573-kapela-imricha-esterhazyho-v-rokoch-1725-1745.

[8] Ladislav Kačic, liner notes in *Joseph Umstatt: Flute Concertos*, by Barbora Gálová (Bratislava: Diskant, DK 0151-2131, 2013), CD; Rüdiger Thomsen-Fürst, "The Court of Baden-Durlach in Karlsruhe," in *Music at German Courts, 1715–1760*, ed. Samantha Owens, Barbara M. Reul, and Janice B. Stockigt (Woodbridge: Boydell & Brewer, 2011), 376.

[9] Kačic, *Joseph Umstatt: Flute Concertos*; Kačic extracted and translated the quote from Karl Friedrich's personal diary (D-KAg, Familienarchiv 5.46.1) kept from December 1752 to March 1753, which is now housed at the Generallandesarchiv Karlsruhe. See Thomsen-Fürst, "Court of Baden-Durlach," 376, footnote 49.

[10] "Das adagio, und andante bedarf nur hin= und / wider mit etlichen kleinen Noten, nach Euer Gnad[en] / Eigenem belieben, ausgeziehret werden, es ist ohne dem / Cantable genug gesetzt. - und jezo seÿn vielle[?] / Läuff, od[er] Spring nicht mehr im gebrauch." Annotation on the final page of the autograph manuscript of Joseph Umstatt's Flute Concerto in G Major, D-KA Mus. Hs. 976, Musiksammlung, Badische Landesbibliothek, Karlsruhe; catalogue description updated 2012.

This remark is an unusually explicit witness to mid-century taste. The phrase "nun ... nicht mehr im Gebrauch" ("now ... no longer in use") reveals a composer consciously positioning himself in relation to changing fashion, distancing the work from older Baroque ornamental practices—the "runs or leaps" (*Läuffe oder Sprünge*) that characterised earlier virtuosic display. The comment that the music is "sufficiently set" (*genung gesezt*) even without added *cantabile* embellishment implies a completeness that contrasts with Baroque assumptions about skeletal notation requiring performer elaboration. This postscript, then, begins to demonstrate mid-eighteenth-century music moving away from the aesthetic of the previous generation.

In addition, every movement for all three concertos include fully written-out cadenzas, some with variants between sources. These cadenzas are either composed on empty staves or spaces following the double-bar of each movement (in most of the part books), or appended and fully listed by movement on a separate sheet at the end of the work (in the autograph scores and autograph part book set). The preservation of written cadenzas—especially those devised by the composer—is of particular value for understanding period improvisatory practice and Umstatt's own performance idiom.

III. Sources and Transmission

The transmission of these works is unusually rich and provides valuable evidence for textual criticism and performance practice. All three concertos are preserved exclusively in manuscript sources at the Badische Landesbibliothek, Karlsruhe (D-KA), the former court library of Baden—a logical repository given the concertos' commission by the Margrave of Baden-Durlach. There are no known printed editions from the period, consistent with RISM-documented patterns of manuscript circulation for such works.

Concerto in D Major (GroF 829)

This concerto is preserved in two independent sets of parts plus an additional partial source:

- D-KA Mus. Hs. 984[a] (UD1): Complete set of parts (copy)
  "[dust cover title, first set:] CONCERTO | per il | Flauto Traverso, Concertante | Violino Primo | Violino Secondo | è | Fondamento | [incipit: Allegro, ma non molto, fl and vn 1] | di Giuseppe Úmstatt."

- D-KA Mus. Hs. 984[b] (UDAP): Complete set of parts (probable autograph)
  "[dust cover title, second set:] CONCERTO | per il | Flauto Traverso Concertante | Violino i|mo. | Violino 2|do. | e | Violoncello | [incipit: Allegro, mà non molto., vn 1] | Del Sig|r: Giuseppe Umstatt."

- D-KA Mus. Hs. 749 (UD2): Partial source containing flute and first violin parts only (copy)
  [dust cover without title]

Codicological evidence suggests that Mus. Hs. 984b may be an autograph, despite being in part-book rather than score format. Several features support this identification: (1) the cadenzas are compiled on a separate sheet at the end of the flute part, in identical

manner to the cadenza sheets found in the autograph scores of Mus. Hs. 976 and 983; (2) the penmanship throughout corresponds closely with the autograph scores of Mus. Hg. 976 and 983; and (3) distinctive cross markings (+.) appear above almost every page of these part books, corresponding with similar markings in the Mus. Hs. 976 and 983 autograph scores and not found in any other manuscript part books in the collection. If my suppositions are correct, all three concertos survive in Umstatt's own hand.

Concerto in G Major (GroF 827)

- D-KA Mus. Hs. 976 (UGA): Autograph score
  "[caption title:] Concerto per il Flauto Traversiere. | Di Giuseppe Umstatt."

- D-KA Mus. Hs. 985 (UG1): Complete set of parts (copy)
  "[dust cover title:] CONCERTO. | per il | Flauto Traverſo, Concertante | Violino Primo | Violino Secondo | è | Fondamento | [incipit: Adagio., vn 1] | di Giuseppe Úmstatt."

Concerto in A Major (GroF 830)

- D-KA Mus. Hs. 983 (UAA): Autograph score
  "[caption title:] Di Giuseppe Umstatt."

This concerto survives only in its autograph score, preserved as a presentation copy without derived parts. The absence of performance parts may suggest this source was retained by the composer or prepared specifically for transmission to the patron.

IV. Methodology

This Critical Report presents a systematic collation of all surviving sources and documents variants and divergences in pitch, rhythm, articulation, dynamics, ornamentation, text/verbal indications, structure, and handwriting/scribal features. The text for each concerto follows the autograph source where available (UGA for G Major, UAA for A Major, UDAP for D Major), with variants from other sources documented in the critical apparatus. General changes and standardisations across all three concertos are listed below, with subsequent sections highlighting modifications to specific concertos:

- ***pf*** is used to denote all occurrences of the dynamic marking *poco forte*. Not to be misinterpreted as "*piano-forte*" or confused with ***fp*** (*forte-piano*), ***pf*** is explicitly designated as the abbreviation for *poco forte* (and in certain cases *più forte*) by Daniel Gottlob Türk in his *Klavierschule, oder Anweisung zum Clavierspielen für Lehrer und Lernende* (Leipzig: Schwickert; Halle: Hemmerde und Schwetschke, 1789), pg. 116, §79. See pp. 59–61 of Clive Brown's *Classical & Romantic Performing Practice: 1750–1900* (Oxford: Clarendon Press, 1999; repr., 2002) for more information and context.

- Dynamic markings at tutti junctures are positionally aligned unless suggestive of different placements. Some dynamic markings are placed over their prescribed parts and have been standardised to appear below their respective parts.

- Some articulation markings (such as daggers and trills) are placed above or below the note regardless of stem direction, and have subsequently been standardised to appear above the notehead with downward stems and below the notehead with upward stems.
- Stem directions specifically aiding in illustrating musical gestures and contours have been preserved, while other historical stems have been standardised to modern conventions if they appeared arbitrary or even distracting for a modern reader—this is particularly aimed at individual stems pointing up for notes at or above the staff's middle line, or stems pointing down for notes at or below the staff's middle line. Exceptions to this rule have been left in to demonstrate how common upward stems were for notes at the middle line and above in eighteenth-century notation and are often indicative of general melodic direction and groupings. Certain beaming practices (like zig-zag beams) that were common notational practice throughout the eighteenth century have been preserved for both historical and aesthetical interest.
- Dots have been standardised as daggers, unless they are under slurs or ties which then remain as dots.
- Inconsistencies and absences of numerical indications (e.g. triplets) are preserved according to the autographs. Triplet markings are standardised to below or above the note flags, and not presented over noteheads and under slurs as was the eighteenth-century convention.
- While the tutti introduction and other entries have been included in the flute line of the non-autograph manuscripts, they are not included in the critical edition score and are instead represented by rests—in accordance with the autograph manuscripts.
- Ties and slur placement are standardised between parts showing parallel activity. Ties are also standardised to modern convention (connecting the tops of noteheads) if they were originally presented in ways contrary to how we would view them at present (connecting the necks of noteheads).
- Rhythmic groupings and beaming are preserved from the autograph versions.
- Tutti and solo indications appear in italics as in the part books, unless otherwise editorially inserted within square brackets and non-italicized. Solo and tutti markings in the flute line distinguish solo and tutti sections as general markers, while solo and tutti markings in the other instruments also serve the function of indicating to the instrumentalists how many forces should be active at specific points in each movement.
- Repeated accidentals within bars are retained in order to conform to historical compositional practices, while unmarked but necessary accidentals in ambiguous circumstances are given in brackets.

- Appoggiaturas are almost entirely quavers throughout all three concertos and have not been altered to reflect possible interpretations of duration.
- Appoggiaturas tied to main notes with and without slurs have not been standardised.
- Downward stem placements (especially for longer notes like minims) have been standardised so as to attach to the left side of the notehead. (Earlier convention often has minims with downward stems to the right of the notehead.)
- *Fondamento.*→ b.c. (basso continuo, with instrumentation possibilities for violoncello, violone, and keyboard without figures). Note: While the source manuscripts lack figured bass—a state preserved in this critical edition—performers are actively encouraged to formulate and execute their own historical realisations.
- Editorial slurs comprise dashed lines and editorial articulation markings and dynamic markings are placed inside brackets.
- Certain editorial suggestions, such as ornamentation including trills and appoggiaturas that are not found in the manuscripts, are inserted into the critical edition score in the spirit of Johann Joachim Quantz's "essential ornaments" ("*wesentliche Manieren*"). For further information, see John Spitzer and Neal Zaslaw's article, "Improvised Ornamentation in Eighteenth-Century Orchestras," *Journal of the American Musicological Society* 39, no. 3 (Autumn, 1986): 524–577.

V. Observations on Individual Concertos

Flute Concerto in D Major

- UDAP = Umstatt D Major Autograph Part books = D-KA Mus. Hs. 984b
- UD1 = Umstatt D Major Copy 1 = D-KA Mus. Hs. 984a
- UD2 = Umstatt D Major Copy 2 = D-KA Mus. Hs. 749
- *Forte. / forte. / Forte / forte / Fort: / Fort / For: / for:* → ***f***
- *piano. / piano / pio:* → ***p***
- *poco: for: / poco for:* → ***pf***
- *tr: / tr / t: / t* → ***tr***
- The D Major concerto sources display variants of significant interest. In UD1 and UD2 (Mus. Hs. 984a and 749), the flute begins *colla parte* with Violin I at bar 1, playing throughout the opening ritornello. In UDAP (Mus. Hs. 984b), by contrast, the solo flute first enters only in bar 14. This variant—providing alternatives for the soloist's entry—offers different, historically-sensitive performing options.

- The cadenza inserted at the end of the first movement in UD1 differs considerably from the first-movement cadenza at the top of UDAP's cadenza sheet; while the general contour and harmonic nature of the two up until their halfway points are similar, their rhythmic and rhetorical gestures are distinct and they end with different statements. Intriguingly, the first movement of UD2 provides both cadenzas from UD1 and UDAP, presented one after the other at the end of the movement after the double bar. UD2 even preserves how each cadenza is represented in the other two manuscripts; the UD1 cadenza starts immediately at the beginning of the line without any reference to clef or key signature, while the UDAP cadenza reaffirms the treble clef and two sharps of D major for both lines occupied by the cadenza. The cadenzas for the Larghetto and Allegro molto are the same in all three manuscripts, except for minor differences in articulation markings. The cadenza of the third movement Allegro molto from UD2 includes a brief motivic fragment marked "*posato.*" added on the next line under the written-out cadenza; it was probably left out accidentally when the scribe was copying the parts because the melodic fragment exists fully integrated in both UDAP and UD1.
- In UD1 and UD2, Violin I in bars 11–12 features daggers/dots under its slurs from notes 1–24 (bar 11) and notes 1–6 (bar 12). It is possible that the copyists included daggers to clarify that the triplet semiquavers should be articulated, rather than slurred, as it was conventional to see slur-like ties in conjunction with triplet 3s.
- In the UD1 manuscript, the *Solo piano* indication under bar 41 of the Violin I part during the first movement (Allegro, mà non molto) is the only one throughout all the manuscripts that does not directly align with the flautist's entry. As this is the first entry by the violins since the start of the solo section accompanied exclusively by the bass, it could simply be a warning to the violinist that they are entering in the continuation of the solo section and should not come in too forcefully with their quavers. However, there is already a piano dynamic marking alongside it, raising the possibility of a two-to-a-part configuration for the violins—despite the fact that only one part book per instrument survives in the collection.
- The violins at bar 4 of the first movement do not feature a trill at note 9. The addition of a *tierce de coulé* between notes 9 and 10 refines the trill stylistically at the end of the phrase. The same can be said for bars 54 and 56 of the Violin I part between notes 8 and 9, especially when demarcating the antecedent-consequent halves of the *Fonte* schema from bars 52–56.
- The Violin I quaver triple-stops at bars 80 in the first movement, as well as bars 2 and 148 of the third movement (Allegro molto), feature stem flags for each note head. This was not universally applied to other quaver triple-stops, so these specific cases may have been illustrative of the emphasis Umstatt wished for those particular chord strikes on the violin. These flags have not been included in the modern reproduction.
- In bars 45–46 of the second movement (Larghetto), Umstatt stretches the duration of beat 2 with non-metered slurred quaver embellishments in the flute part.

- The second movement (Larghetto) at bar 52 features rest 1 = 𝅀, note 1 = 𝅘𝅥𝅯; this rhythmic gesture is initially present throughout the first movement (cf. vc, bar 27; vn 1 & vn 2, bar 30; vn 2, bars 75–76) and sometimes precedes gestures with the rhythmic pattern 𝅘𝅥𝅯.+𝅘𝅥𝅰 (cf. fl, bar 28). Examples in the second movement include fl, bars 16 and 48. The consistent use of 𝅀 + 𝅘𝅥𝅯 in proximity of imitating or paralleling 𝅘𝅥𝅯. + 𝅘𝅥𝅰 (cf. mvt. 2, vc, bar 52) suggests Umstatt implied over-dotting this gesture rather than writing out a dotted semiquaver rest and demisemiquaver note. It is possible for this principle to apply to the straight semiquaver notes of bar 30 (vn 1 & vn 2) of the first movement to match with the 𝅘𝅥𝅯. + 𝅘𝅥𝅰 pattern initiating each four-note grouping.

Flute Concerto in G Major

- UGA = Umstatt G Major Autograph = D-KA Mus. Hs. 976
- UG1 = Umstatt G Major Copy 1 = D-KA Mus. Hs. 985
- *Forte. / Forte / forte. / forte / fort: / For: / for: / F: / f:* → ***f***
- *piano. / piano / pio: / p: / p:* → ***p***
- *pian: piano. / pia: piano. / p: piano. / p: p:* → ***pp***
- *poco forte. / poco forte / po: for:* → ***pf***
- *tr: / tr / t:* → ***tr***
- Movement names—located under the first empty bar of the flute line in movement 1 and to the side of the system for movements 2, 3, and 4—are standardised at the top of the system.
- Empty bars in UGA are represented with modern bar rest signs.
- *Col primo* (*Col i:*) indications in the second violin part with blank bars have been standardised with the first violin part.
- Autograph only uses abbreviations for dynamic or ornamentation markings.
- An organological question arises from the bass part: the autograph designates the lowest voice as “Violone”, while the copy (UG1) labels the corresponding part book “Violoncello”. The bass range regularly features D and E below the staff—pitches too low for the Viennese violone’s typical F–A–d–f♯–a tuning but within the cello’s compass. Solo and tutti indications scattered throughout the bass part suggest the possibility that a cellist and violone player could have shared the part, with the cellist continuing alone through solo sections and the violone rejoining during tutti

passages. There are no other bass line part books other than the one for the violoncello.

- Violin I at bar 20 during the first movement (Adagio) in UGA and UG1 features slurs over notes 1–3 and 5–6. While it is clearly marked as such in UG1, it is possible to interpret the slur in UGA as applying to notes 4–6 if the understanding is that a dagger would be present over note 4 if he intended for the note to be articulated (as is the case in other contexts where Umstatt makes this distinction). Other gestures within the movement (e.g. bar 6, notes 4–6) clearly indicate a slur over all three notes.
- The flute does not include a trill over note 7 in bars 26 and 28 during the first movement in UGA and UG1. For the two melodic components of the *Fonte* from the end of bar 24 until the middle of bar 28, adding trills make the punctuation more definitive—especially if a *tierce de coulé* is added between notes 7 and 8.
- From bars 4–5 in the Violin I part of the second movement (Allegro) of UG1, *p:* features under note 8 of bar 4, while a fully written *piano.* indication is written under bar 5. The line does jump between these bars, so perhaps it was just a cautionary reminder to the violinist to start playing softly by the anacrusis of bar 5. Although it is only marked *p:* in UGA, as well as during its transposition later in the movement starting at the end of bar 36 in UGA and as *piano.* in UG1, it is also possible to interpret this *p: piano.* as *pianissimo* as one would in other clearer contexts (cf. vn 1, bar 29).
- Bar 28 of the second movement in UG1 shows note 10 in the flute part as a quaver. Making this note a quaver, rather than a crotchet as represented in the autograph, could possibly lead the flautist to believe that they should play a very short appoggiatura in proportion with the quaver. Rather, it is more likely that Umstatt intended two equal quavers.
- Bars 23 and 178 in the violin parts (and flute part in UG1) present a curious dilemma with the 𝄾𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 rhythm. While the rhythm presented in the score is a quaver rest too long within the context of a 3/8 time signature, there are two equally viable outcomes in correcting this error. The first is to omit the quaver rest (𝄽𝅘𝅥𝅯𝅘𝅥𝅯), which aligns comfortably in the three-quaver perfect cadence in the bass (the violin quavers forming 8–7 and 6–5 resolutions). The other is to keep the quaver rest and change the final two quavers into semiquavers (𝄾𝅘𝅥𝅯𝅘𝅥𝅰𝅘𝅥𝅰), which is supported by examples in the bass (bars 6, 8, 78, 80, 106, 108, 148, and 150), as well as with the rhythm 𝅘𝅥𝅯. 𝅘𝅥𝅰𝅘𝅥𝅰 of the violins (bars 4, 7, 32, 76, 79, 100, 104, 146, 149, and 167) in close proximity to the bass gestures. There is also no trill over note 3; the violins here might include a small trill gesture as the bass executes a perfect cadence formula and the remainder of the tutti is concluded by a four-bar *Anhang* (bars 25–28).

Flute Concerto in A Major

- UAA = Umstatt A Major Autograph = D-KA Mus. Hs. 983
- *For: / for: / for. / fo: / f:* → ***f***
- *pio: / p:* → ***p***
- *poco for: / po: for:* → ***pf***
- *tr: / t:* → ***tr***
- Movement names—located under the first empty bar of the flute line in movement 1 and to the side of the system for movements 2, 3, and 4—are standardised at the top of the system.
- Empty bars in UAA are represented with modern bar rest signs.
- *Col primo* (*Col imo.*) indications in the second violin part with blank bars have been standardised with the first violin part.
- Autograph only uses abbreviations for dynamic or ornamentation markings.
- There is no trill over note 2 of the violins at bar 8 of the first movement (Un poco allegro). Adding a trill here helps to emphasise the cadence at this point and also prevents the written trill on note 4 of bar 7 from appearing as a surprise.
- Adding a trill to the flute's note 1 of bar 24 in the first movement completes the broken up downward *catena di trilli* that began in bar 23 and aligns with the sequence from bars 25–26. There is also no trill over note 3 of bar 25; implementing this trill starting from an upper appoggiatura third-octave E is not the easiest trill to play on the baroque flute, but is certainly possible.
- Violin I at bar 58 during the first movement does not have an upper appoggiatura connected to note 1. The ritornello melody is dominated by upper appoggiatura beginnings of each motif, with the exception of this moment. A short appoggiatura would not be remiss, as it helps connect the falling third E–C♯ from bar 57–58 and the other strings have a crotchet rest at the beginning of bar 58 that allows Violin I expressive license.
- The flute has only one slur over the first triplet grouping throughout bars 73–75 of the first movement. I think it is reasonable to slur the triplets of beats 1 and 2 for every bar in keeping with the slurred example and leave the third-beat quavers without a slur as their leaps of a sixth deviate from the semitones of the preceding triplets. Their distinct articulation not only creates contrast, but is in keeping with articulation practices of mid-century Germanic flute playing.
- The flute at bars 79 and 83 of the first movement does not feature a trill over note 6 (cf. vn 1 & 2, bar 7); not only is the conclusive nature of these closings similar to that

of bar 7, but adding trills also reinforces the demarcation of the antecedent-consequent phrases within the *Fonte* schema from bars 77–84. The same can be said for Violin I for note 6 at bar 101; bar 102 acts as an unexpected delay of the phrase's conclusion and thus creates melodic variety and development since the first time it is heard at the beginning. It also cleverly combines the rhythms of bars 7 and 52, which are the penultimate bars for their respective phrases.

- The flute at bar 110 in the first movement does not have a clarifying ♮ on note 4. This omission reflects an eighteenth-century notational convention: when a raised note leads to a local high point and the melody subsequently descends, copyists often allowed the accidental to lapse without explicitly marking the natural. Because the scalar motion itself signalled the cancellation, Umstatt had no need to write a clarifying natural.
- There is no trill over note 2 (violins) and 3 (*fondamento*) at bar 123 of the second movement. Not only does the flute trill frequently with ♪. 𝅘𝅥𝅯 groupings within this solo section, but a parallel to this unified tutti interjection can be made with the flute's descending lines in bars 23 and 25. The trill also contributes to the abruptness of the tutti interjection.
- The flute part at bar 130 in the first movement does not feature an upper appoggiatura attached to note 1, nor a slur over notes 1–3 (cf. fl, bar 115). The decision to use a G♮ appoggiatura stems from the fact that the harmony for the downbeats of both bars 115 and 130 are the same. Additionally, although the ensuing perfect cadence is in the tonic of A major, opting for a G♯ would cause an accented downbeat tritone—a compositional faux pas at this time in Western musical history.
- Bar 14 of the second movement (Adagio, mà non tanto) does not feature *poco forte* for violin 2; the same can be said for the *fondamento* part as well, if mainly to reflect the change in character for the tutti accompaniment to gradually build in volume and intensity until the following ritornello at bar 19.
- Bar 17 of the second movement is written in a *recitativo* style, where the tutti marks each beat of the bar in service to the two florid waves of slurred quavers played by the flautist. The numerous quavers under the slurs is deliberately arbitrary, suggesting a semi-improvisatory approach by the soloist at their discretion.
- At bar 18 of the third movement (Allegro, quasi presto), the section of manuscript page which contained the notes for beat 4 of the flute part is missing, forcing me to reconstruct the final notes of the flute part in this bar. A fragment of a notehead in the E5 space following note 12 is visible; with this information and using the transition from bar 19 into 20, as well as the precedent established by the violins in bar 4 and in bar 64 with the same semiquaver contour starting from beat 3, I

concluded that using four semiquavers E–D–C♯–B would be an appropriate solution to link the flowing semiquaver figuration from bar 18 into 19.

- Violin II has double-stopped minims to two quavers from bars 29–30 and 31–32 of the final movement (Menuet); I left these deliberately with opposite-facing stems to give the performer the option to play simultaneously, or to engage in split voicing if two players are present on the same part. Both instances originally feature only one tie: the first starts over the B minim and flips over the bar line to appear under the G♯ quaver, while the second starts and finishes under the G♯ minim and quaver.
- Violin II has fermatas above and below note 1 at the end of the Menuet's Trio section (bar 64), probably as a signpost in preparation for the da capo of the Menuet, not as an indication for the second violinist to sustain the note or ornament over it. Perhaps a slight easing of the tempo would be appropriate in order to make its crotchets in octave leaps feel conclusive, but as an afterthought rather than as a decisive action.

FLUTE CONCERTO IN D MAJOR

Joseph Umstatt (1711–1762)
Edited by Rikki A. Wolpowitz

Allegro, mà non molto.



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2




19
Fl. C.
Vln. I
Vln. II
Vc.
22
Fl. C.
Solo
Vln. I
p
Vln. II
p
Vc.
25
Fl. C.
Vln. I
Vln. II
Vc.

4




36
Fl. C.
Vln. I
Vln. II
Vc.
Solo.
Solo.
p
39
Fl. C.
Vln. I
Vln. II
Vc.
Solo
p
p
42
Fl. C.
Vln. I
Vln. II
Vc.

6


45
Fl. C.
Vln. I
Vln. II
Vc.
f
p
48
Fl. C.
Vln. I
Vln. II
Vc.
f
51
Fl. C.
[Tutti]
Tutti.
Vln. I
Vln. II
Vc.
p
f


54
Fl. C.
Vln. I
Vln. II
Vc.
58
Solo.
p
61
f
p

8




73
Fl. C.
[Tutti]
Vln. I
Tutti
f
Vln. II
f
Vc.
f
76
Solo.
Fl. C.
Vln. I
Vln. II
(tr)
Vc.
p
79
[Tutti]
Fl. C.
Cadenza.
Vln. I
f
Vln. II
f
Vc.
f

10


82
Fl. C.
Vln. I
Vln. II
Vc.
Larghetto.
Flauto Traverso Concertante
Violino primo
Violino secondo
Violoncello
f
5
Solo.
Solo
p
Solo.
p
Solo.
p


11
Fl. C.
Vln. I
Vln. II
Vc.
16
Fl. C.
Vln. I
Vln. II
Vc.
f
f
21
Fl. C.
[Tutti]
Vln. I
Tutti.
f
Vln. II
f
Tutti.
Vc.
f

12




42
Fl. C.
Vln. I
Vln. II
Vc.
46
Fl. C.
Vln. I
Vln. II
Vc.
f
f
50
Fl. C.
Vln. I
Vln. II
Vc.
f
f
f
pf
pf
pf

14


55
[Tutti]
Fl. C.
Cadenza.
Tutti.
Vln. I
Vln. II
Tutti.
Vc.
60
Fl. C.
Vln. I
Vln. II
Vc.
Allegro molto.
Flauto Traverso Concertante
Violino primo
Violino secondo
Violoncello


7
Fl. C.
Vln. I
Vln. II
Vc.
16
Fl. C.
Vln. I
Vln. II
Vc.
25
Fl. C.
Vln. I
Vln. II
Vc.
Solo.
Solo.
p
Solo
p
Solo.
p

16




58
Fl. C.
Vln. I
Vln. II
Vc.
[Tutti]
Solo.
Tutti
f
p
66
[Tutti]
Tutti.
77

18




112
Fl. C.
Vln. I
Vln. II
Vc.
120
[Tutti]
Solo.
f
p
128
[Tutti]

20


137
Solo
Fl. C.
Vln. I
Vln. II
Vc.
p
146
[Tutti]
Cadenza.
Tutti
f
Tutti.
155

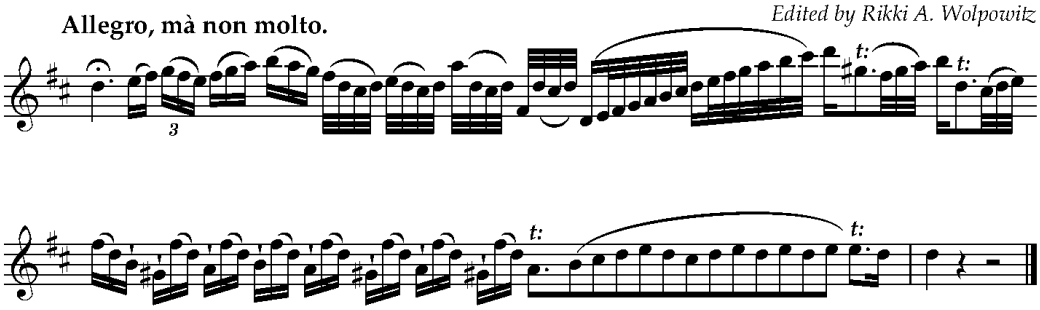

161
Fl. C.
Vln. I
Vln. II
Vc.

CADENZAS FOR FLUTE CONCERTO IN D MAJOR

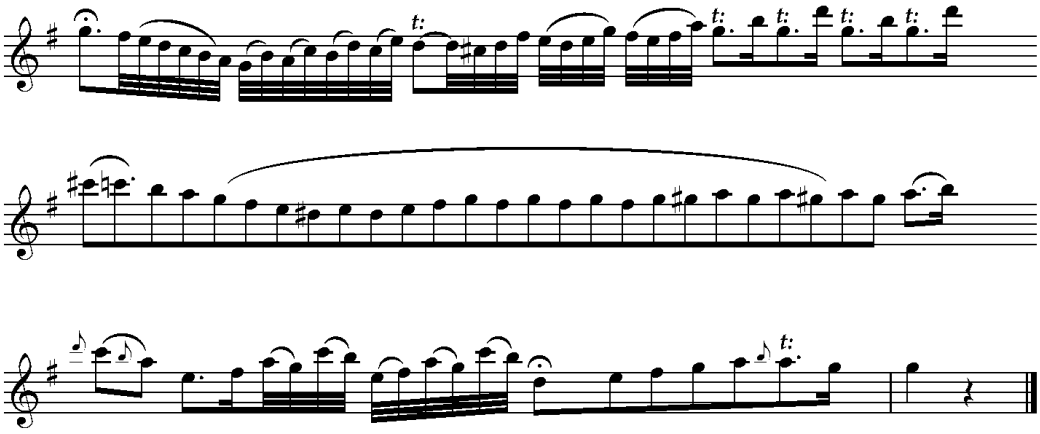
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Joseph Umstatt (1711–1762)
Edited by Rikki A. Wolpowitz

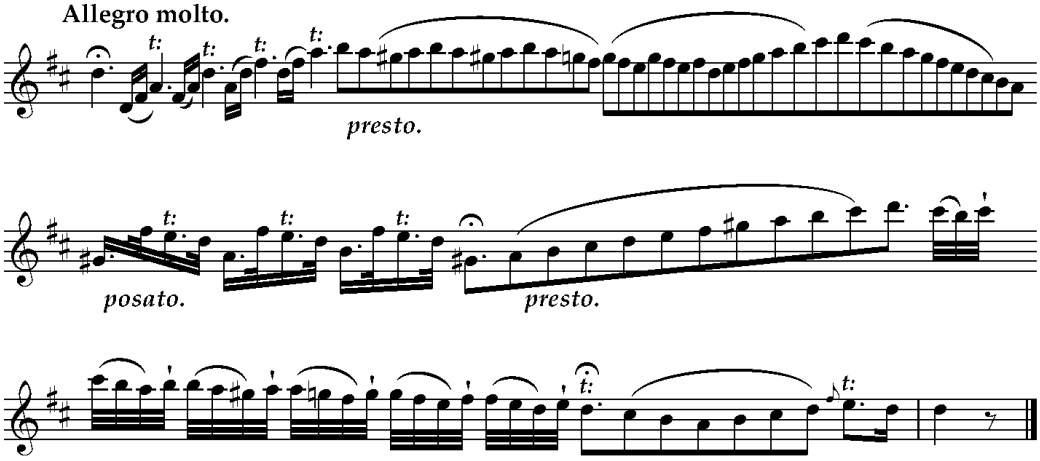
Allegro, mà non molto.



Larghetto.



Allegro molto.



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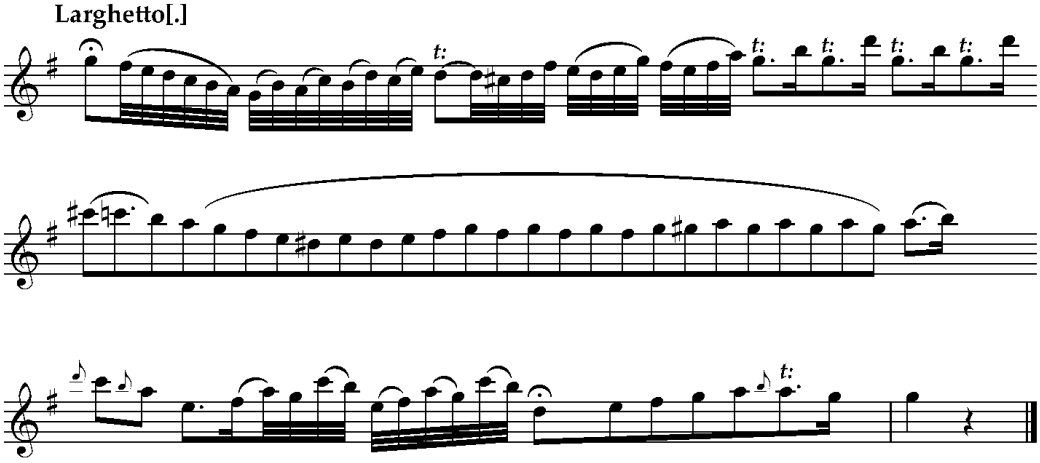
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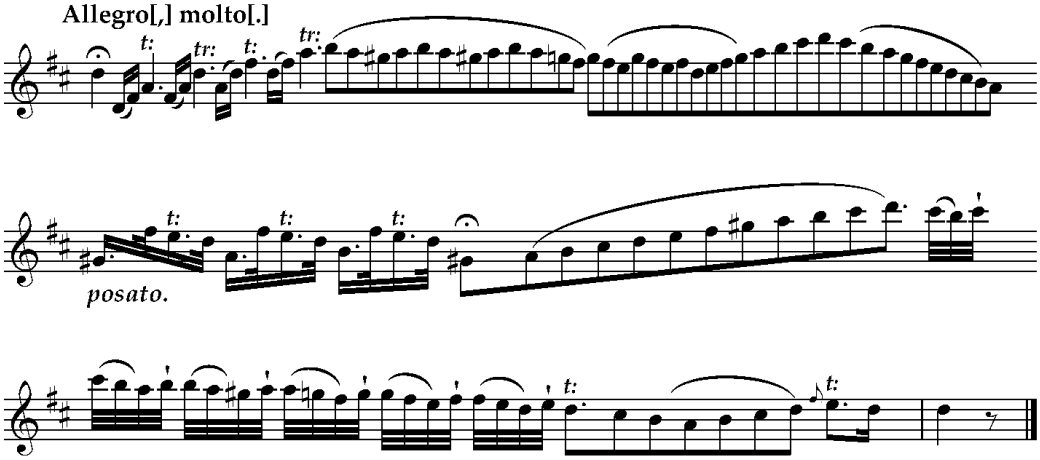
Allegro, m[à] non molto.



Larghetto[.]



Allegro[,] molto[.]



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D-KA Mus. Hs. 749, UD2

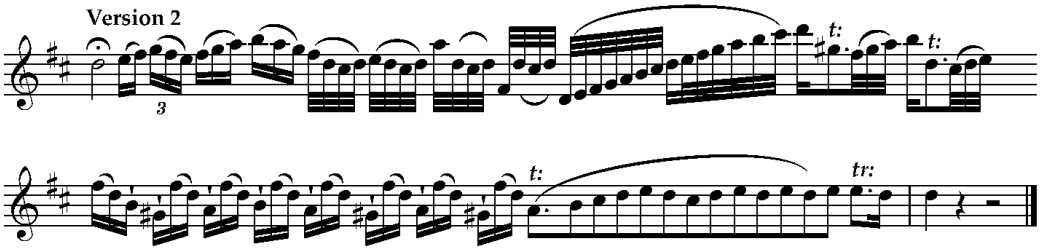
Joseph Umstatt (1711–1762)
Edited by Rikki A. Wolpowitz

Allegro, mà non molto.

Version 1



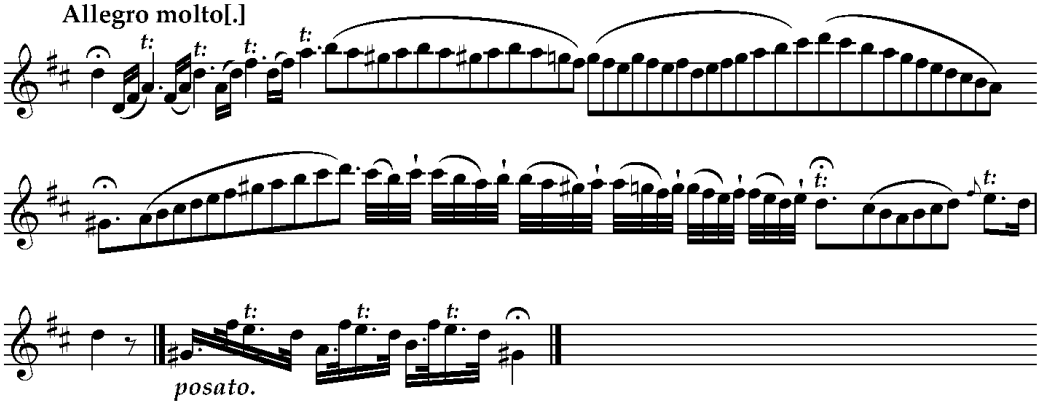
Version 2



Larghetto.



Allegro molto[.]



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COMMENTS: FLUTE CONCERTO IN D MAJOR

Allegro, mà non molto

Bar	Source	Part	Manuscript Remarks
1	UD1	fl, vn 1	𝄵
1	UD2	vn 1	𝄵
1–2	UD1, UD2	vn 1	Daggers, notes 1 and 6 (bar 1); note 1 (bar 2). No daggers upon return of the theme, bars 57–58. Can also be added to note 9 of bar 3 and note 7 of bar 7 (as well as any later iterations of these gestures).
1–2	UD1	vn 2	Daggers, note 2 (bar 1); note 1 (bar 2). Only the first dagger (bar 1, note 2) returns in bar 57. Daggers editorially inserted for lower octave repetition, bars 5–6.
1–14	UD1, UD2	fl	Vn 1 opening ritornello.
3	UDAP, UD2	vn 1	No slur, notes 7–8.
3	UD1	fl	Slur, notes 7–8.
3	UD1	vn 1	No slur, notes 5–6 and 7–8
3	UD1	vn 2	No slur, notes 5–6.
4	UDAP, UD1, UD2	vn 1, vn 2	No ***tr***, note 9 (cf. vn 1 & 2, bars 2, 6, 9, 10, 30, 32, 58, 75, and 76, and fl, bars 16, 18, 20, 38, 42, 44, 46, 60, 62, 64, and 66).
5	UD2	vn 1	No tie, notes 7–8.
5–6	UD1	vn 1	Daggers, note 6 (bar 5) and note 1 (bar 6).
5–6	UD2	vn 1	Daggers, notes 1 and 6 (bar 5); note 1 (bar 6).
7	UDAP, UD1	vn 2	Dagger, note 1.
7	UD1, UD2	vn 1	No daggers, notes 1 and 4.
11–12	UD1, UD2	vn 1	Daggers/dots under slurs, notes 1–24 (bar 11) and notes 1–6 (bar 12).
12–13	UD1	fl	No tie over the bar line connecting the two D semiquavers.
13	UD1	fl	Slur, notes 2–4.
14	UD1, UD2	fl	*Solo.* indication under note 8.
13–14	UD1, UD2	vn 1	No tie over the bar line connecting the semiquaver D and dotted semiquaver D.
15	UDAP, UD1	vc	*piano Solo.* indication under the bar.
15–16, 19, 37–38, 59–60	UDAP, UD1, UD2	fl	No daggers, notes 1 and 6 (bars 15, 19, 37, and 59); note 1 (bars 16, 38, and 60). The

			Fonte schema from bars 23–25 is a variation of this as well and benefits by adding a dagger to note 1 of each bar.
19	UDAP, UD2	fl	No tie, notes 7–8. Present in UD1.
21	UD1	fl	𝅘𝅥𝅮.𝅘𝅥𝅯, notes 8–9.
22	UD1	fl	No dagger, note 6; slur extends over note 6.
22	UD2	fl	No articulation markings, notes 1–6.
23	UD1	vn 1	*Solo piano.* indication under the bar.
24	UD1	fl	No tie, notes 2–3.
26	UDAP, UD1	vn 2	No ♯, note 1.
27–28	UD1	fl	No tie over the bar line connecting the C♯ minim and dotted semiquaver.
28–29	UD1	vn 1	*forte Tutti* indication under the bar.
29–36	UD1, UD2	fl	Vn 1 ritornello, marked *Tutti forte* (UD1).
29	UD1	vn 2	Dagger, note 2.
29	UDAP, UD1	vc	*forte Tutti* indication under the bar.
30	UD1	vn 1	Dagger, note 1.
29–30	UD2	vn 1	Daggers, notes 1 and 6 (bar 29); note 1 (bar 30). Applied to vn 2, note 2 (bar 29) and not 1 (bar 30) for uniformity.
30	UD1	vn 1	𝅘𝅥𝅯𝅘𝅥𝅯 rhythm, notes 12–13.
30	UD2	vn 2	𝅘𝅥𝅯 without a dot, note 12.
31	UD1	fl	Slurs, notes 9–12 and 13–16.
31	UD1	vn 1	Slurs, notes 2–3, 6–8, 10–12, and 13–15.
31	UD2	fl	Slurs, notes 1–2, 5–6, 9–11, and 14–16.
31	UD2	vn 1	Slurs, notes 1–2, 5–6, 10–12, and 13–14.
32	UD1, UD2	vn 1	Daggers/dots under slurs, notes 7–9 and 10–12.
32	UD1	vn 2	Dots under slurs, notes 1–3, 4–6, 7–9, and 10–12.
33	UD1	fl	𝅘𝅥𝅯, notes 1 and 4.
34	UDAP, UD1	vn 2	No 𝆖, note 3 (cf. bar 8).
34	UD1	vn 1	No 𝆖, note 8.
35	UDAP, UD1, UD2	vn 1, vn 2	No daggers, notes 1 and 4 (cf. bar 33).
36	UDAP, UD1, UD2	vn 1, fl	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, notes 1–5.
36–37	UD1, UD2	fl	*Solo*, under bar line.
37	UD1, UD2	fl	No tie, notes 7–8.
37	UDAP	vc	*piano Solo.* indication under the bar.
38	UDAP, UD1, UD2	fl	♯, note 7.
38	UD1, UD2	fl	Quaver grace note B attached to note 6.

39	UDAP, UD1, UD2	fl	♮, note 10.
41	UD1	fl	No tie, notes 7–8.
41	UD1	vn 1	*Solo piano.* indication under the bar.
42	UD1, UD2	fl	No slurs, notes 1–2 and 3–4.
43	UD1	fl	No slur, notes 6–7.
44	UD1	fl	Slur, notes 1–2.
45	UDAP	fl	No slur, notes 9–11.
45	UD1, UD2	fl	Slur, notes 1–2; no slur, notes 9–10.
49	UDAP, UD1, UD2	fl	No slurs, notes 1–2 and 3–4 (cf. vn 2, bar 53).
50	UD1	fl	Slur, notes 4–6.
51	UDAP, UD1	vc	♯, note 5.
51	UD1	fl	No slur, notes 7–9.
52–53	UD1	vn 1	*Forte. Tutti.* indication under the bar.
53	UDAP, UD1, UD2	vn 1	No slurs, notes 1–2 and 3–4 (cf. vn 2, bar 53).
54, 56	UDAP, UD1, UD2	vn 1	No *tr*, note 8.
55	UDAP, UD1, UD2	vn 1	No *tr*, notes 1 and 3; no slurs, notes 1–2 and 3–4 (cf. UDAP vn 2, bar 55).
56	UDAP, UD1, UD2	vn 1	No slur, notes 6–7.
56	UD1	vn 1	No tie, notes 3–4; no *tr*, note 6; no slur, notes 6–7.
57	UDAP, UD1, UD2	vn 1	No daggers, notes 1 and 6.
57	UD1	vn 2	Dagger, note 2.
58	UD1, UD2	fl	*Solo.*, note 1 (and note 1 of bar 59)
61	UD1	fl	Slur, notes 1–2.
62	UDAP	fl	Slurs, notes 2–4, 6–8, and 9–10.
62	UD1	fl	Slurs, notes 1–4 and 5–8; no slur, notes 9–10.
62	UD2	fl	Slurs, notes 1–4, 5–8, and 9–10.
63, 65	UD1	fl	Triplet indications under slurs, yet over 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 rhythms, notes 1–3 and 6–8.
65	UD2	fl	Triplet indications under slurs, yet over 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 rhythms, notes 1–3 and 6–8.
64	UDAP, UD1, UD2	fl	♮, note 8.
65	UDAP, UD1, UD2	fl	♯, notes 8 and 15.
65	UD1, UD2	fl	Slur, notes 18–19.
66	UD2	vn 1	No *f* indication, note 2.

72	UD1, UD2	fl	Slurs, notes 2–3 and 10–11.
74–75	UD1, UD2	vn 1	*Tutti forte* / *forte. Tutti* indication under the bar.
76	UDAP, UD1, UD2	vn 2	No ***tr***, note 7 (cf. vn 1, note 7). Creates an "echo" effect at the lower octave when implemented.
76	UDAP, UD1	vc	*piano.* begins over note 6.
76	UD1	fl	*Solo.*, note 1.
77	UD1	fl	Daggers/dots under slurs, notes 1–3, 7–9, 13–15, 19–21.
77	UD2	fl	Daggers/dots under slurs, notes 1–3, 7–9.
81	UD1	vn 1	Daggers/dots under slurs, notes 1–24.
83	UDAP, UD1, UD2	vn 2, vn 1 (UD1 & UD2)	No slurs, notes 1–2 and 3–4 (cf. UDAP vn 1, bar 83).
83–84	UD1	vn 2	No tie over the bar line connecting D semiquaver with dotted semiquaver.
84	UD1	vn 1	No ***tr***, note 6.

Larghetto

Bar	Source	Part	Manuscript Remarks
1–8	UD1, UD2	fl	Vn 1 opening ritornello.
1	UD1	vn 2	No tie, notes 2–3.
5	UD1	vn 1	No dagger, note 8.
5–6, 29–30	UD1	fl	Daggers under slurs, notes 4 and 8.
5–6	UD2	fl	Daggers under slurs, notes 4 and 8.
5–6	UD1, UD2	vn 2 (UD1), vn 1 (UD2)	Daggers under slurs, notes 4 and 8.
7	UD1	fl	Slur, notes 1–3; dagger on note 4.
9	UD1	fl	Slur, notes 4–8
9	UD1, UD2	fl	*Solo.* indication under notes 1–2.
9	UD1	vn 1	*Solo piano.* indication under the bar.
9	UD1	vn 2	*piano Solo.* indication under the bar.
9	UDAP, UD1	vc	*piano Solo.* indication under the bar.
11	UDAP, UD1, UD2	fl	No ***tr***, note 1 (cf. fl, bar 11, note 3).
12	UDAP, UD2	fl	No dagger, note 5 (cf. vn 1 and vn 2, bar 4).
13–14	UDAP, UD2	fl	No slurs, notes 2–3 and 6–7 (cf. vn 1 and vn 2, bars 5–6).

13–14	UD1	fl	Daggers under slurs, notes 4 and 8.
15	UD1	fl	Slurs, notes 6–7 and 9–11.
15	UD2	fl	Slurs, notes 5–7 and 9–11.
16	UD1, UD2	fl	No slur, notes 1–2.
18–19	UD1, UD2	fl	No tie over bar line connecting D semiquavers.
19	UD1	fl	𝅘𝅥𝅮. 𝅘𝅥𝅯, notes 10–11.
20	UD2	vn 1	*fort:* starts under note 2.
21	UD1, UD2	fl	No trill, note 5.
22	UD1	fl	𝅘𝅥𝅰𝅘𝅥𝅯, notes 5–6.
23	UD1, UD2	fl	Slur, notes 2–3.
25	UDAP	vn 1	No 𝆑 at note 1.
25	UD1	vn 1	*forte, Tutti.* indication under the bar.
25	UD1	vc	No *Tutti* indication.
25	UD2	fl	Ritornello entry cue in small notation above main note D.
25	UDAP, UD1	vc	*forte Tutti.* indication under/over the bar.
26–32	UD1, UD2	fl	Vn 1 ritornello, marked *Tutti forte.*
27	UDAP, UD1, UD2	vn 1	♯, note 11.
27	UD1	vn 1	No slur, notes 10–12.
28	UD1, UD2	fl	No slur, notes 1–2; slur, notes 3–4.
28	UD1, UD2	fl	No dagger, note 5.
29–30	UD1	vn 1	Slurs, notes 2–4 and 6–8; no daggers, notes 4 and 8.
31	UD1	fl	Slur, notes 1–3.
31	UD1	vn 1	No 𝆖, note 8.
33	UD1	fl	*Solo.* indication over note 1.
33	UD1	vn 1	*piano Solo.* indication under the bar.
33	UD1	vc	*piano Solo.* indication over the bar.
33	UD2	fl	*Solo.* indication under note 1.
35	UD1, UD2	fl	No slur, notes 8–11.
36	UDAP, UD1	vn 2	Dynamic marked *pio: / piano.*
36	UD2	vn 1	*fort:* starts under note 2.
37	UD1, UD2	fl	No slur, notes 3–6; slur, notes 8–10.
40	UD1	vn 1	*piano.* indication under bar 40, not at the end of bar 39.
40	UD1	vn 2	*piano.* indication under notes 3–4, not just 4.
40–41	UD2	vn 1	*piano.* indication under bar line and into bar 41.
41	UD1	fl	*Solo* indication under note 1.
42	UDAP, UD1, UD2	fl	No ♮, note 1.

42	UDAP	vc	Incorrect F♯ crotchet that was smudged out and erased.
42	UD1	vn 1	*piano* indication under the bar.
44	UD1	fl	No tie, notes 1–2.
45–46	UDAP, UD1, UD2	fl	Notes after 𝆖 on beat 2 are non-metred embellishments, expanding the duration of the bar at the discretion of the flautist.
46	UD1	fl	Slur, notes 6–13.
47	UD1, UD2	fl	No slur, notes 5–7.
48	UD2	vn 1	*forte* starts under note 2.
49	UD1, UD2	fl	Slur, notes 3–4.
50	UDAP, UD1, UD2	fl	Note 11 does not specify an accidental; arguments can be made for C♯ in keeping with note 2 and an implied harmony in D major, then resolving to C♮ on note 15, or playing note 11 already as C♮, which anticipates the implied dominant seventh harmony earlier. Slur, notes 6–13.
50	UD1, UD2	fl	No slur, notes 6–13.
52	UDAP, UD1, UD2	vn 1, vn 2	Rest 1 = 𝅀, note 1 = 𝅘𝅥𝅯
54–55	UD2	fl	*Cadenza.* indication crosses under bar line.
56	UD1	vn 1	*Tutti.* indication under the bar.
56	UD1	vc	*forte Tutti.* indication over the bar.
57	UD1	vn 1	Slur, notes 4–6.
60–61	UD1	vn 1	Slur, notes 4–6 (over daggered note 6)
60	UD2	vn 1	Slur, notes 2–4 and 6–8.

Allegro molto

Bar	Source	Part	Manuscript Remarks
1–28	UD1, UD2	fl	Vn 1 opening ritornello.
9	UD1	vn 1	*forte* indication above the bar.
11	UDAP, UD1, UD2	vn 1, vn 2, fl	No ♮ accidental, note 2. Harmony of bars 11–12 is an implied V^7–I in G major. The explicit use of ♯ in bar 15 does imply that the beginning of the *Monte* schema from bars 9–12 should only use C♮, but modern notation practice does not take this into account.
15	UD1	vn 1	*forte* indication above the bar.

23	UDAP, UD1, UD2	vn 1, vn 2, fl	No 𝆖, note 3. It is worth noting that trills are written for the imperfect cadence in bar 19, but not for the perfect cadence in bar 23 before the five-bar *Anhang* (bars 24–28).
29	UD1, UD2	fl	*Solo.* indication under the bar.
29	UD1	vn 1	*piano Solo.* indication under the bar.
29	UD1	vn 2	*Solo piano* indication under the bar.
29	UD1	vc	*piano Solo.* indication over the bar.
34	UDAP	vn 2	No ♮, note 3. Not essential, but prevents possible confusion of carrying over A♯ from the previous bar.
35	UD1	fl	No 𝆖, note 2.
48	UDAP, UD1, UD2	vn 1	No slurs, notes 1–2 and 3–4 (cf. vn 2, bar 48).
52	UDAP, UD1, UD2	vn 1, vn 2	No slurs, notes 1–2 and 3–4 (cf. vn 2, bar 48).
57	UDAP, UD1, UD2	fl	♯, note 6.
61	UD1, UD2	fl	Slur, notes 2–3.
63	UD1	vn 1	*forte Tutti* indication above the bar.
65	UD1	fl	*Solo.* indication under beginning of bar.
73–74	UDAP	fl	No tie between dotted crotchets.
73–74	UD1, UD2	fl	Tie between dotted crotchets.
75	UD1, UD2	fl	No 𝆖.
76	UD1	vn 1	*forte Tutti.* indication under the bar.
86	UDAP, UD1	vn 1, vn 2	No slurs, notes 1–2, 3–4, and 5–6 (cf. fl, bar 68 and vn 1, bar 126).
92	UD1	fl	*Solo.* indication under the bar.
92	UD1	vn 2	*piano Solo.* indication under the bar.
97	UDAP	vn 2	No ♯. Implied continuation of secondary dominant seventh (V^7/V, E^7) harmony from the previous bar. Present in UD1.
97	UD1	fl	Slur, notes 2–5.
97	UD2	fl	Slur, notes 1–5
126	UDAP, UD1	vn 2	No slurs, notes 1–2, 3–4, 5–6 (cf. vn 1, bar 126).
127	UD1	fl	*Solo.* indication under the bar.
130	UD1	fl	♪, note 3.
130	UD2	fl	Ink splotch below grace note F♯.
133	UDAP, UD1, UD2	vn 1, vn 2	No ♮ accidental (cf. commentary for bar 11).
145	UD1	fl	Tie is over, not under.
147	UDAP, UD1, UD2	fl, vc	Bar line dividing the two dotted crotchets. Counted as one bar in vn 1 & vn 2. Only

			meant as a coordinating visual distinguishing the cadenza from the formal trill at the end of the flautist's flourish.
147	UD1	fl	No trill on E dotted crotchet.
148	UD1	vn 1	*Tutti* indication under the bar.
148	UD1	vc	*forte Tutti.* indication over the bar.
156–157	UDAP	vn 1	Pencilled-in daggers on note 1 and tie from notes 2–3. Not original notation.
162	UDAP, UD1, UD2	vn 1, vn 2	No ***tr***, note 3 (cf. bar 23).

FLUTE CONCERTO IN G MAJOR

Joseph Umstatt (1711–1762)
Edited by Rikki A. Wolpowitz



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2


10
Fl.
Vln. I
Vln. II
Vle./Vc.
13
Fl.
Vln. I
Vln. II
Vle./Vc.
16
[Tutti]
Fl.
Vln. I
Vln. II
Vle./Vc.
f
f
f


19
Solo.
Fl.
Vln. I
Vln. II
Vle./Vc.
Solo.
p
22
Fl.
Vln. I
Vln. II
Vle./Vc.
p
p
25
Fl.
Vln. I
Vln. II
Vle./Vc.

4




35
Fl.
Vln. I
Vln. II
Vle./Vc.
p
f
Cadenza:
[f]
39
Tutti
Fl.
Vln. I
Vln. II
Vle./Vc.
f
[f]
Tutti.
41
Fl.
Vln. I
Vln. II
Vle./Vc.

6


Allegro.
Flauto Trav[ersiere]:
Violino primo.
Violino 2do:
"Violone."/Violoncello.
4
Fl.
Vln. I
Vln. II
Vle./Vc.
8
Fl.
Vln. I
Vln. II
Vle./Vc.


11
Fl.
Vln. I
Vln. II
Vle./Vc.
15
Fl.
Vln. I
Vln. II
Vle./Vc.
19
Solo.
Fl.
Vln. I
Vln. II
Vle./Vc.
Solo
f
f
p

8


23
Fl.
Vln. I
Vln. II
Vle./Vc.
p
p
26
Fl.
Vln. I
Vln. II
Vle./Vc.
29
Fl.
Vln. I
Vln. II
Vle./Vc.
pp
pp


31
Tutti
Fl.
Vln. I
Vln. II
Vle./Vc.
34
38

10


42
Solo.
Fl.
Vln. I
Vln. II
Vle./Vc.
45
Fl.
Vln. I
Vln. II
Solo
Vle./Vc.
49
Fl.
Vln. I
Vln. II
Vle./Vc.


52
Fl.
Vln. I
Vln. II
Vle./Vc.
55
Tutti
f
58
Solo
p
pp

12


62
Fl.
Vln. I
Vln. II
Vle./Vc.
65
Fl.
Vln. I
Vln. II
Vle./Vc.
pf
68
[Tutti]
Solo.
Fl.
Vln. I
Vln. II
Vle./Vc.
f
p


72
Fl.
Vln. I
Vln. II
Vle./Vc.
Cadenza.
[Tutti]
f
77
81

14


85
Fl.
Vln. I
Vln. II
Vle./Vc.
Andante.
Flauto Trav[ersiere]:
Violino primo.
Violino 2do:
"Violone."/Violoncello.
f
6
Fl.
Vln. I
Vln. II
Vle./Vc.


12
Fl.
Vln. I
Vln. II
Vle./Vc.
18
Fl.
Vln. I
Vln. II
Vle./Vc.
24
Solo.
Fl.
Vln. I
Vln. II
Solo.
Vle./Vc.
p

16


30
Fl.
Vln. I
Vln. II
Vle./Vc.
35
Fl.
Vln. I
Vln. II
Vle./Vc.
40
Fl.
Tutti
Vln. I
Vln. II
Vle./Vc.


46
Fl.
Vln. I
Vln. II
Vle./Vc.
52
Solo.
Fl.
Vln. I
Vln. II
Solo.
Vle./Vc.
p
58
Fl.
Vln. I
f
p
Vln. II
f
p
Vle./Vc.

18


65
Fl.
Vln. I
Vln. II
Vle./Vc.
f
p
f
p
72
Fl.
Vln. I
Vln. II
Vle./Vc.
79
Fl.
[Tutti]
Cadenza.
Vln. I
Vln. II
Vle./Vc.
f
f
f


86
Fl.
Vln. I
Vln. II
Vle./Vc.
92
Fl.
Vln. I
Vln. II
Vle./Vc.
98
Fl.
Vln. I
Vln. II
Vle./Vc.

20


103
Fl.
Vln. I
Vln. II
Vle./Vc.
Allegro.
Flauto Trav[ersiere]:
Violino primo.
Violino 2do:
"Violone."/Violoncello.
8
Fl.
Vln. I
Vln. II
Vle./Vc.


17
Fl.
Vln. I
Vln. II
Vle./Vc.
25
Solo.
Soli
p
35
p
p

22


43
Fl.
Vln. I
Vln. II
Vle./Vc.
51
Fl.
Vln. I
Vln. II
Vle./Vc.
58
Fl.
Vln. I
Vln. II
Vle./Vc.
f
f
f
Soli.
p


68
Fl.
Vln. I
Vln. II
Vle./Vc.
Tutti
Tutti
78
87

24




118
Fl.
Vln. I
Vln. II
Vle./Vc.
126
Fl.
Vln. I
Vln. II
Vle./Vc.
pf
pf
[pf]
134
Fl.
Vln. I
Vln. II
Vle./Vc.
[pf]
[pf]
[pf]
f
f
p

26


143
Tutti.
Fl.
Vln. I
Vln. II
Tutti
Vle./Vc.
151
Solo.
Fl.
Vln. I
Vln. II
Vle./Vc.
160
Tutti
Fl.
Cadenza.
Vln. I
Vln. II
Tutti
Vle./Vc.

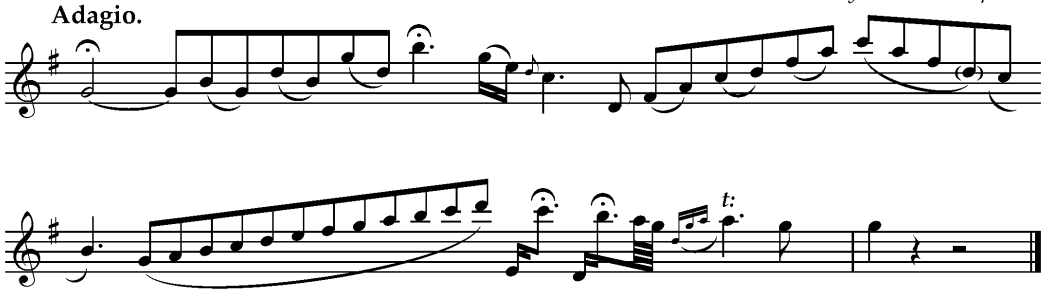

169
Fl.
Vln. I
Vln. II
Vle./Vc.
176
Fl.
Vln. I
Vln. II
Vle./Vc.

CADENZAS FOR FLUTE CONCERTO IN G MAJOR

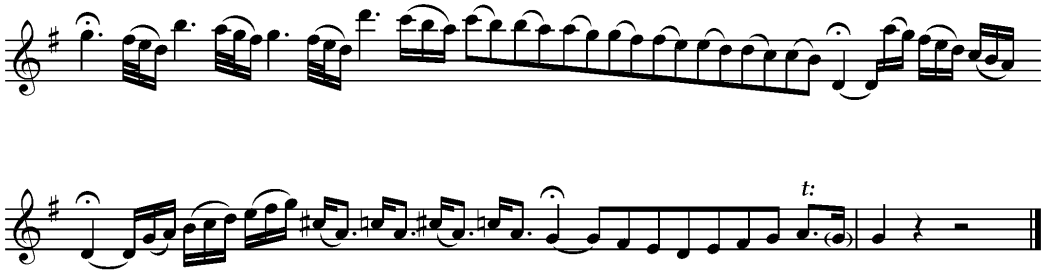
D-KA Mus. Hs. 976, UGA

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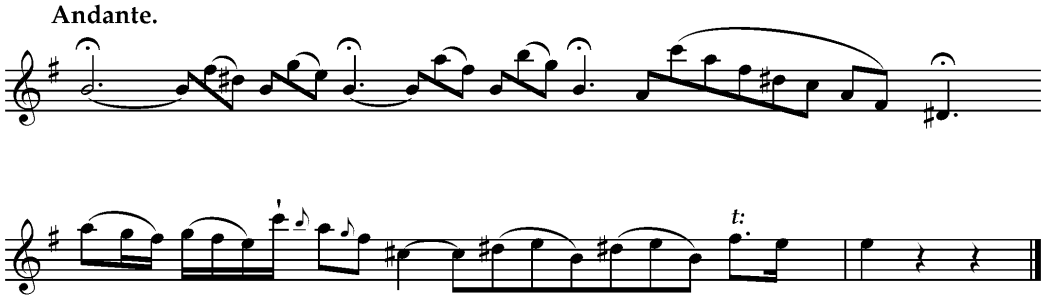
Adagio.



Allegro.



Andante.



Allegro.



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D-KA Mus. Hs. 985, UG1

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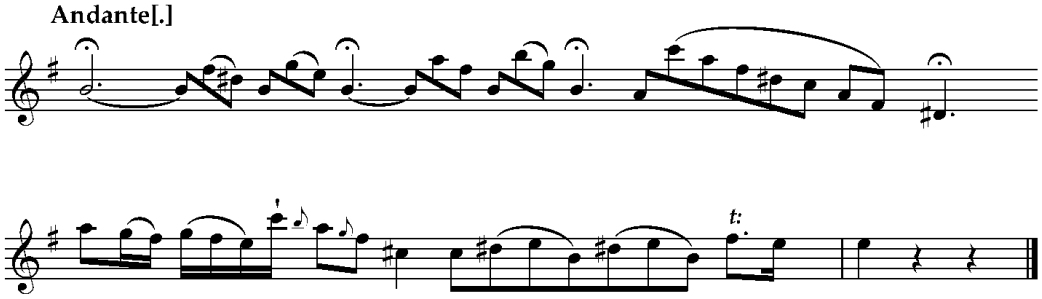
Adagio[.]



Allegro



Andante[.]



Allegro.



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COMMENTS: FLUTE CONCERTO IN G MAJOR

Adagio

Bar	Source	Part	Manuscript Remarks
1	UGA	fl	*Adagio.* movement name under the bar.
1	UGA	vn 2, vle	No ***f*** .
1–7	UG1	fl	Vn 1 opening ritornello.
1	UG1	vc	The part book for UG1, unlike the "Violone" designation in UGA, is assigned to the "Violoncello."
2	UG1	fl	No ***tr***, note 4 (cf. UGA, vn 1, bar 2).
3	UGA	vn 1	Dotted semiquaver rest (𝅀.), beat 2.
5	UGA, UG1	vn 1, vn 2	No slur, notes 8–9 (cf. vn 1 & 2, bar 41).
6	UGA, UG1	fl	No tie, notes 1–2. Judging from the later iterations at bars 20 and 42, the rhythm ♪♪. 𝅘𝅥𝅯 is reduced to ♪. 𝅘𝅥𝅯; as a result, notes 1 and 2 of bar 6 should be tied together.
6	UGA, UG1	vn 1	Slur over stems, notes 4–6.
7	UG1	fl	*Solo.* indication under the bar.
7	UG1	vc	*piano. Solo.* indication under the bar.
8	UGA	vn 2	No ***p*** ; Umstatt probably implied that the dynamic applies to both instruments by placing this (and subsequent) dynamic markings approximately in the middle of the space between violin lines.
9	UGA, UG1	fl	No slur, notes 6–7 (cf. fl, bar 7, notes 6–7).
11	UGA, UG1	fl	No ♮ accidental reminder, note 13. Not essential, as the soloist can assume it carries over from note 4 earlier in the bar. However, if the flautist is not initially aware of the harmony (V^7 in E minor), they might accidentally play a D♮ instead.
12	UGA, UG1	fl	No slur, notes 7–8. Other rhythmically similar bars throughout the flute and violins consistently feature slurs, but it could also be deliberately emphatic to articulate the notes without slurring them.

14	UGA, UG1	vle, vc	No ♯ accidental, note 1. Carried over from the C♯ quavers from the previous bar.
17	UGA	vn 2	No ***f*** .
17	UGA, UG1	vle, vc	♯, note 8.
17–20	UG1	fl	Vn 1 ritornello.
19	UGA, UG1	vle, vc	♯, note 6.
20	UGA, UG1	vn 1	Slurs, notes 1–3 and 5–6.
20, 42	UGA, UG1	vn 2	♪. 𝅘𝅥𝅯 rhythm; as the first iteration of this gesture is at bar 6 with the rhythm ♪𝅘𝅥𝅯. 𝅘𝅥𝅰, Umstatt may have intended the dotted quaver to be played over-dotted.
21	UGA, UG1	fl	No slur, notes 6–7 (cf. fl, bar 7, notes 6–7).
21	UGA, UG1	fl	Slurs, notes 8–9 and 12–13.
21	UGA	vle	No ***p*** to distinguish the new solo section from the tutti. Present in UG1 vc part book.
21	UGA, UG1	vle, vc	♯, note 7.
21	UG1	vc	*piano Solo.* indication under the bar.
21	UG1	fl	*Solo.* indication under the bar.
22	UGA, UG1	fl	No slur, notes 12–13 (cf. fl, bars 13–15).
24	UGA	vn 2	No ***p*** .
25	UGA, UG1	fl	♯, note 10.
26, 28	UGA, UG1	fl	No ***tr***, note 7.
26	UG1	fl	No tie, notes 2–3.
28	UGA, UG1	fl	𝅘𝅥𝅯𝅘𝅥𝅯 rhythm, notes 3–4.
29	UGA, UG1	fl	No ***tr***, note 8. Could be deliberate to add extra emphasis to the appoggiatura than to a trill.
30	UGA	vn 2	No ***f*** .
31–33, 34–38	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
31	UGA, UG1	vle, vc	No ♮, note 1. Mainly as an optional reminder not to carry the ♯ over from the previous bar.
33	UGA, UG1	fl	No slurs, notes 5–6 and 7–8.
33	UGA, UG1	fl	𝅘𝅥𝅯𝅘𝅥𝅯 rhythm, notes 9–10.
34	UG1	fl	No slur, notes 9–10.
36	UGA	fl	Slur, notes 2–4. Umstatt is inconsistent with this slur between the flute and violins throughout the movement, the

			other version being a slur over notes 2–3 only.
36	UG1	fl	Slur, notes 2–3.
37	UGA, UG1	vle, vc	No *f* to reflect the dynamic and energetic change in the flute part.
39	UGA, UG1	vn 1	*for:* under notes 2–4.
39	UGA, UG1	vn 1, fl	♪. 𝅘𝅥𝅯 rhythm, notes 5–6 and 11–12; bar 3 originally has the rhythm ♪𝄾𝅘𝅥𝅯 for the same gestures.
39	UGA, UG1	vn 2	No *f* .
39	UG1	fl	Vn 1 closing ritornello, marked *Tutti forte.*
39	UG1	vc	*forte. Tutti.* indication under the bar.
42	UG1	fl	No *tr*, note 8.
42	UG1	vn 2	No *tr*, note 4.

Allegro

Bar	Source	Part	Manuscript Remarks
Anacrusis to bar 1	UGA	vn 2	No *f* .
1–3	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
1–20	UG1	fl	Vn 1 opening ritornello.
4–5	UG1	vn 1	*p:* marking under note 8 of bar 4, while a fully written *piano.* indication is written under bar 5.
5	UGA, UG1	vn 1, fl	♭, note 3.
7	UGA, UG1	vn 1, fl	♭, note 6.
7	UGA, UG1	vn 2	Slur, notes 2–3 and 4–6. Unlike vn 1, where the second slur only happens over the last two semiquavers.
8	UGA, UG1	vn 1, fl	*t:* / *tr:* located under the note.
9–11	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
14–19	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
16	UGA, UG1	vn 1, vn 2, vle, fl, vc	No clarifying accidental for note 5; gestures like this would often incorporate the new accidental prior to the

			appoggiatura, but in this case not altering note 5 creates a chromatic C♮–C♯–D line.
20	UGA, UG1	vle, vc	E, note 4 (cf. vle/vc, bar 87).
20	UG1	fl	*Solo.* indication underneath towards the end of the bar.
21–22	UGA, UG1	fl	No slurs; notes 2–3 (bar 21), 1–2 and 5–7 (bar 22). Cf. fl, bars 45–46 and 59.
21	UG1	vc	*Solo piano.* indication under the bar.
22	UGA, UG1	fl	No slurs, notes 1–2 and 5–7 (cf. fl, bar 46).
22–31, 32–35	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
23	UGA, UG1	fl	No slur, notes 2–3 (cf. fl, bar 47).
25, 26	UGA, UG1	fl	♯, note 10.
28	UG1	fl	♪, note 10.
31	UG1	vn 2	No tie, notes 1–2.
32–33	UG1	vn 1	*Tutti forte* indication over the bar line.
33	UG1	fl	*fort: Tutti* indication under the bar.
33–44	UG1	fl	Vn 1 ritornello.
34, 36	UGA, UG1	vle, vc	No ♯, note 1. Should be included to remind the player to carry over the sharp from the previous bar.
37	UGA, UG1	vn 1, fl	♮, note 3.
37	UGA	vn 2	No ***p***.
38	UGA, UG1	vn 1, fl	No ♮, note 1. Should be included to remind the player to carry over the natural from the previous bar to the appoggiatura of this bar.
39	UG1	vn 1	Slurs, notes 2–3 and 5–7.
41–43	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
43	UGA, UG1	vn 1, vn 2, fl	No clarifying accidental for note 4; a possible interpretation is to use C♯ within the new tonic of D major.
44–45	UG1	fl	Solo. indication under the bar line.
45	UGA, UG1	fl	Slur, notes 2–3.
45	UG1	vc	*Solo piano* indication under the bar.
46–48	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
46	UGA	fl	Slurs, notes 1–2 and 5–7.
46	UG1	fl	Slurs, notes 1–2 and 5–6.
46	UGA, UG1	vle, vc	No ♯, note 1. Should be included to remind the player to carry over the sharp from the previous bar.
47	UGA, UG1	fl	Slur, notes 2–3.

47	UG1	vc	No slur, notes 1–3.
48	UGA, UG1	fl	No slur, notes 5–7 (cf. fl, bar 46).
49	UGA	vn 2	No ***p***.
49–52	UG1	vn 2	The same notes as vn 1.
50	UGA, UG1	fl	No slur, notes 8–9 (cf. fl, bar 52).
52	UGA	vn 1, vn 2	Daggers for note 6 are above the bar, not below the noteheads.
52	UG1	vn 1	No dagger, note 6.
52	UGA, UG1	vle, vc	No ♯, note 1. Should be included to remind the player to carry over the sharp from the previous bar.
52	UG1	fl	Slur, notes 6–7 and 8–10.
54	UGA	fl	No slur, notes 13–15 (cf. fl, bar 53). The presence of a dagger on note 16 also implies that it should match the articulation of the previous bar. Present in UG1.
55	UGA, UG1	fl	No accidental clarification, notes 9 and 13. Making the note 9 appoggiatura a G♮, as opposed to maintaining the sharp from note 2, creates a 4–3 suspension with the bass that aids in the swift harmonic resolution from V–I^{6} in G major on beat 4 (fl note 13 and vle note 7).
55	UG1	fl	Slurs, notes 1–2, 3–4, and 13–16.
56–58	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
56–57	UG1	fl	*fort: Tutti* indication under the bar line.
56–57	UG1	vn 1	*Tutti. forte* indication under the bar line.
57–58	UG1	fl	Vn 1 ritornello.
58–59	UG1	fl	*Solo* indication under the bar line.
60	UGA, UG1	fl	No slurs, notes 1–2 and 5–7 (cf. fl, bar 47)
61–67	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
61	UGA, UG1	fl	♭, notes 7 and 8.
62	UGA, UG1	fl	No ♭, note 1. Should be included to remind the player to carry over the flat from the previous bar.
62	UG1	fl	No slur, notes 3–4.
62	UG1	vn 2	No slur, notes 4–6.
62	UG1	vc	C♭ quavers, notes 4–8.
63	UGA, UG1	fl	No slur, notes 2–3 (cf. vn 1, bar 7)

63	UGA, UG1	vn 1, vn 2	Slur, notes 2–4. The second slur of the fl part applies only to the last two semiquavers.
63	UG1	vn 2	No slur, notes 2–4.
65	UGA	fl	G, note 12. Could also be a poorly placed F♯, however a casual first reading does not give this impression.
68–69	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
68	UG1	fl	No slurs, notes 1–2, 3–4, 5–6, and 7–8.
70–71	UG1	fl	*Solo.* indication under the bar line.
75	UGA	vn 2	No ***f*** .
75	UG1	fl	No "*Cadenza.*" indication under the fermata bar.
75	UG1	vc	*Cadenza* indication under the bar.
76–78	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
76–87	UG1	fl	Vn 1 closing ritornello.
80	UGA, UG1	vle, vc	E, note 2. Could also be a poorly placed D, but a casual first reading does not give this impression.
81–86	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
81	UG1	vn 1	*t:* over note 6.
81	UG1	vn 2	No *t:* over note 6.
83	UGA, UG1	vn 1, vn 2, fl	No slur, notes 6–7 (cf. vle, bar 83; vn 1, 2, and vle, bar 16). See commentary for bar 16.
85	UGA	vle	E, note 2; C, note 3. Could be a poorly placed D and B to outline a G major triad, rather than what appears to be a C major triad.
87	UG1	vn 2	Notes 1–4 erased and corrected from repeating vn 1.

Andante

Bar	Source	Part	Manuscript Remarks
1–3	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
1–24	UG1	fl	Vn 1 opening ritornello.
2, 84	UG1	vn 1	No slur, notes 5–6.

4–5	UGA, UG1	vn 1, fl	Daggers above stems; notes 1 and 2 (bar 4), note 1 (bar 5).
4–5	UGA	vn 2, vc	No daggers; notes 1 and 2 (bar 4), note 1 (bar 5).
4–5	UG1	vn 2	Daggers, notes 1 and 2 (bar 4); no dagger, note 1 (bar 5).
6	UGA, UGA	vn 1, vn 2, fl	No dagger, note 1 (cf. vn 1, bar 5).
8	UG1	fl	Slur, notes 1–2.
9	UGA	vle	Ink smear across the notes of the bar.
11	UGA	vle	No slur, notes 1–3 (cf. vle, bars 9–10, 91–93). Present in UG1 vc part book.
14	UG1	vc	No ♯, note 4 (cf. vc, bar 13).
15	UGA, UG1	vn 2	No *tr*, note 3 (cf. vn 2, bars 54 and 97).
15	UGA, UG1	vc	No dagger, note 1.
17–18, 21–22	UGA, UG1	vn 1	No slur over the bar line (cf. UGA, vn 1, bars 48–49, 52–53, 99–100, and 103–104).
17–18, 21–22	UGA, UG1	vn 2	♯, note 3.
19	UGA, UG1	vc	No slur, notes 1–2.
23	UGA, UG1	vn 1, fl	Slur, notes 1–3 (cf. vn 1, bars 54 and 105). This does not apply to vn 1 of UG1, however, where the slur is only over notes 2–3.
23	UGA, UG1	vn 2	No slur, notes 2–3 (cf. vn 2, bars 15, 54, 97, and 105); no *tr*, note 3 (cf. vn 2, bars 54 and 97).
25	UG1	fl	*Solo.* indication under the bar.
25	UG1	vc	*piano Solo.* indication under the bar.
26	UGA, UG1	fl	No ♯, note 1. Should be included to remind the flautist to carry the sharp over from the previous bar.
29	UGA, UG1	fl	♯, note 5.
30	UGA, UG1	fl	Ambiguity with the slur starting on note 4; while it could just apply to notes 4–5, it also looks as if it could include note 6.
31	UGA	fl	Slurs, notes 1–4, 5–9, and 10–12.
37	UGA	fl	♯, note 6.
38	UGA	fl	No ♮, note 3. Mainly as a reminder not to carry the sharp over from the previous bar.
39	UG1	fl	Slurs, notes 2–3, 6–7, and 10–12.
41	UG1	fl	No slur, notes 1–6.
44–46	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
44	UG1	fl	*forte Tutti* indication under the bar.

44–55	UG1	fl	Vn 1 ritornello.
46	UG1	vn 2	No slur, notes 3–4; notes 5–6 erased and corrected from A–A to C–C.
47	UGA, UG1	vn 2	No daggers, notes 1 and 2 (cf. vn 1, bar 47).
47	UGA, UG1	vc	Slur, notes 1–2.
48–49, 52–53	UGA, UG1	vn 2	♯, note 3.
54	UGA, UG1	vn 1, fl	Slur, notes 2–3.
54	UGA, UG1	vn 2	Dagger over note stem, note 1.
56	UGA	fl	No ♯, note 1. Should be included to remind the flautist to carry the sharp over from the previous bar.
56	UG1	fl	*Solo.* indication under the bar.
56	UG1	vc	*piano Solo.* indication over the bar.
57	UGA	fl	Tie over the bar line. Only shows over the second note after the system jumps to the next line down the page.
57	UGA, UG1	fl	No ♯, note 1. Should be included to remind the flautist to carry the sharp over from the previous bar.
59	UGA, UG1	fl	No slur, notes 4–5 (cf. fl, bar 58).
60	UGA, UG1	fl	No slur, notes 1–2 (cf. fl, bar 59).
62	UGA	vn 2	No ***f*** ; it is likely that Umstatt implied that the dynamic applies to both instrument by placing this (and subsequent) dynamic markings approximately in the middle of the space between violin lines.
63	UGA	vn 1	Crossed out *p:*.
64	UGA	vn 2	No ***p*** .
66	UGA	vn 2	No ***f*** .
68	UGA	vn 2	No ***p*** .
82	UGA, UG1	fl, vle, vc	Cadenza bar featuring two dotted minims within the same bar.
82	UG1	fl	No *Cadenza.* indication under the fermata bar.
83	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
83	UG1	fl	Vn 1 closing ritornello in small cue notes, followed by *Da Capo Sino al* 𝄐.
84	UG1	vn 2	Slurs, notes 4–5 and 5–6.
85	UGA, UG1	vn 1, vn 2	E, note 4. Not harmonically out of place, but does not correspond with the F♯ that first appears in bar 3 and thus changes the

			harmony as a result. UG1 has this note as F♯.
85	UG1	vn 2	No slur, notes 3–4.
86	UGA, UG1	vn 1	Daggers above note stems, notes 1–2.
87	UGA, UG1	vn 1	No dagger, note 1 (cf. vn 1, bar 5).
86–87	UGA, UG1	vn 2	No daggers; notes 1–2 (bar 86), note 1 (bar 87). Cf. vn 1, bars 4–5.
86	UGA, UG1	vc	No daggers, note 1–2.
88	UGA, UG1	vn 1, vn 2	No dagger, note 1 (cf. vn 1, bar 6).
90	UG1	vn 1	𝅘𝅥𝅮. 𝅘𝅥𝅯𝅗𝅥 rhythm. This is how it is originally stated in bar 8, but in UGA the rhythm is changed to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅮𝅗𝅥, which is inspired by the flute's version at bar 32 and recurs throughout the movement (including vn 1 at bar 51).
96	UG1	vc	No slur, notes 2–4 (cf. vc, bars 13, 14, and 95).
97	UG1	vn 1	Slur, notes 2–3.
99–100, 103–104	UGA, UG1	vn 2	♯, note 3.
99–100, 103–104	UG1	vn 1	No slur over the bar line (cf. UGA, vn 1, bars 48–49, 52–53, 99–100, and 103–104).
105	UGA, UG1	vn 1	Slur, notes 2–3.
105	UGA, UG1	vn 2	No *tr*, note 3 (cf. vn 2, bars 54 and 97).
105	UGA, UG1	vn 2	No clarifying ♮, note 1. A reminder not to carry over the sharp from the previous bar.
105	UGA, UG1	vn 2	No dagger, note 1.

Allegro

Bar	Source	Part	Manuscript Remarks
1–5	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
1–28	UG1	fl	Vn 1 opening ritornello.
1	UG1	vn 2	No *f* .
3, 75, 145, 166	UGA, UG1	vn 1, vn 2	No *tr*, note 3 (cf. fl, bars 31, 99, and 153). It is possible that Umstatt left them out intentionally to add contrast between the tutti and solo iterations of these ideas, but

			to the ear they sound too plain for what is a lively and spirited movement.
6, 8, 78, 80, 106, 108, 148, 150	UGA, UG1	vn 1, vn 2	No *tr*, note 2 (cf. fl, bars 34, 36, 106, 108, 156, and 158). It is possible that Umstatt left them out intentionally to add contrast between the tutti and solo iterations of these ideas, but to the ear they sound too plain for a lively and spirited movement. Bars 106 and 108 pose the unique dilemma of having the flute and violins play this simultaneously, with the flute given a trill and the violins not given one.
6	UG1	vn 2	D, note 1.
12	UG1	fl	*t:* under note head.
19, 174	UGA, UG1	vn 2	No clarifying accidental, note 3. Mainly to confirm whether to discontinue the G♯ carried throughout the immediately preceding bars.
23, 178	UGA, UG1	vn 1, vn 2, fl	𝅀𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 rhythm.
23, 178	UGA, UG1	vn 1, vn 2, fl	No *tr*, note 3.
24	UG1	vn 1	Tie, notes 1–2; slur, notes 2–8.
29	UGA	fl	Slur, notes 1–4.
29	UG1	fl	*Solo.* indication under the bar.
29	UG1	vc	*piano Soli* indication under the bar.
38	UGA, UG1	fl	No slurs, notes 1–2, 3–4, and 5–6 (cf. fl, bar 110).
40	UGA	vn 2	No *p*.
41–42	UGA, UG1	vn 2	No slur over the bar line in tandem with vn 1.
43	UGA, UG1	fl	No slurs, notes 3–4 and 5–6 (cf. fl, bar 47).
43	UGA, UG1	fl	♮, note 4.
48–49	UGA, UG1	vn 1, vn 2	No *f* , even though the two-bar interjection closes with a quadruple stop; *for:* only appears at the violins' triple-stop entry at bar 60.
49–60	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
53	UGA	fl	Slur, notes 1–2.
56	UG1	vn 2	Crotchet F and quaver rest underneath a one-bar rest sign.
57	UGA, UG1	fl	No slur, notes 1–3 (cf. fl, bars 53 and 55).
61–62	UG1	vc	*piano Soli.* indication under the bar line.
69–70	UG1	fl	No tie over the bar line connecting trilled dotted crotchets.

71	UGA, UG1	fl	Horizontal dash (–) above the dotted crotchet D, likely implying continuation of the sustained trill that began at bar 69.
73–77	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
73	UG1	fl	*Tutti forte.* indication under the bar.
73–96	UG1	fl	Vn 1 ritornello.
73	UG1	vc	*forte Tutti* indication under the bar.
76	UGA, UG1	vn 1, vn 2, fl	No ♯, note 1. Should be included to remind the players to carry the sharp over from the previous bar.
84	UG1	fl	Original notes D–C♯ were erased and corrected to the notes F♯–E.
91–92	UGA, UG1	vn 2	No dagger, note 1 (bar 91, cf. vn 2, bar 87); no slurs, notes 2–3 and 4–5 (bar 91, cf. vn 2, bar 87); notes 2–3 and 4–5 (bar 92, cf. vn 2, bar 88).
92	UGA, UG1	vn 1, fl	No lower appoggiatura to note 1 (cf. vn 1, bar 88).
93–94	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
94	UGA, UG1	vn 1, vn 2	Tie, notes 1–2; slur, notes 2–8 (cf. bar 93).
97	UGA, UG1	fl	Slur, notes 1–4.
97	UGA, UG1	fl	♯, note 6.
97	UG1	fl	*Solo.* indication under the bar.
97	UG1	vc	*piano Soli* indication over the bar.
100	UGA, UG1	fl	No ♯, note 1. Should be included to remind the flautist to carry the sharp over from the previous bar.
100–109	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
104, 154	UGA, UG1	fl	No lower appoggiatura attached to note 1 (cf. fl, bars 32 and 100, as well as the violins at bars 4, 76, 146 and 167).
115–119	UG1	vn 1	No ties over the bar lines for the sustained pedal note D.
118	UGA, UG1	fl	♮, note 6.
119	UGA, UG1	fl	No ♮, note 1. Should be included to remind the flautist to carry the natural over from the previous bar.
122	UGA, UG1	fl	♯, note 4.
122–126	UGA, UG1	vle, vc	No ♯. Should be included to remind the player to carry the sharp over from bar 121 and throughout the repeated quavers

			as an articulated, pulsing pedal point. UG1 does reinsert the ♯ when the pedal point jumps to the next line at bar 125.
124	UGA, UG1	fl	♯, note 6.
130	UGA	vn 2	No ***pf***.
130, 134	UGA, UG1	vc	No ***pf***.
134	UG1	vn 1	*po: for:* indication, even though it was already stated as *poco forte.* at bar 130. Could be interpreted as a terraced dynamic meaning that this second iteration is slightly louder than before, building up a crescendo to the ***f*** quadruple-stop at bar 137. Not present in UG1 vn 2 and vc, however.
137	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
142	UG1	fl	*tr:* under the note and inside the bar.
143–147	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
143	UG1	fl	*Forte Tutti.* indication under the bar.
143–150	UG1	fl	Vn 1 ritornello.
143	UG1	vc	*forte Tutti* indication under the bar; *forte* written again over the bar.
151	UG1	fl	Combines the triple-stop of the vn 1 part with the beginning of the flute's solo line. It is not meant to instruct the flautist to play the chord.
151	UG1	fl	*Solo.* indication under the bar.
163	UG1	fl, vc	No *Cadenza.* indication at the fermata bar; 𝅗𝅥, note 1 (not the dotted crotchet in UGA).
164–166	UGA	vn 2	*Col i:* (with vn 1) indication with empty bars.
164	UG1	fl	*Tutti forte* indication under the bar.
164–183	UG1	fl	Vn 1 closing ritornello.
164	UG1	vc	*Forte Tutti* indication under the bar.
166	UGA	vn 1	Ink blot below the notehead of note 1; it does not resemble the shape of typical articulation markings used by Umstatt, so is not considered as a dot or dagger but rather an ink blot.
167–169	UG1	vn 2	Notes erased and re-written in conjunction with vn 1.
169–171	UG1	vc	*bis* indication and slur over the bars with repeat signs at both ends of this bar

			range, indicating the player to repeat the D quavers for an additional three bars.
170, 174	UGA	vn 2	No dagger, note 1; no slur, notes 2–5 (cf. vn 2, bars 15 and 19).
170, 174	UG1	vn 2	Dagger, note 1; slur, notes 2–5.
174	UG1	vn 2	No dagger, note 1; no slur, notes 2–5 (cf. vn 2, bars 15, 19, and 170).
179	UGA, UG1	vn 1, fl	Tie, notes 1–2; slur, notes 2–8.
179	UGA, UG1	vn 2	Tie, note 1–2; slur, notes 3–8.
183	UG1	vc	Fermata under note 1.

FLUTE CONCERTO IN A MAJOR

Joseph Umstatt (1711–1762)
Edited by Rikki A. Wolpowitz



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2


15
[Solo]
Fl.
Vln. I
Vln. II
B.c.
p
20
Fl.
Vln. I
p
Vln. II
[p]
B.c.
25
Fl.
Vln. I
Vln. II
B.c.


30
Fl.
Vln. I
Vln. II
B.c.
35
Fl.
Vln. I
Vln. II
B.c.
40
Fl.
Vln. I
Vln. II
B.c.
f
f
f
p

4




59
[Solo]
Fl.
Vln. I
Vln. II
B.c.
p
[p]
64
69

6


74
Fl.
Vln. I
Vln. II
B.c.
p
[p]
79
Fl.
Vln. I
Vln. II
B.c.
84
Fl.
Vln. I
Vln. II
B.c.
pf
[pf]


90
Fl.
Vln. I
Vln. II
B.c.
f
[f]
95
[Tutti]
100
[Solo]
p

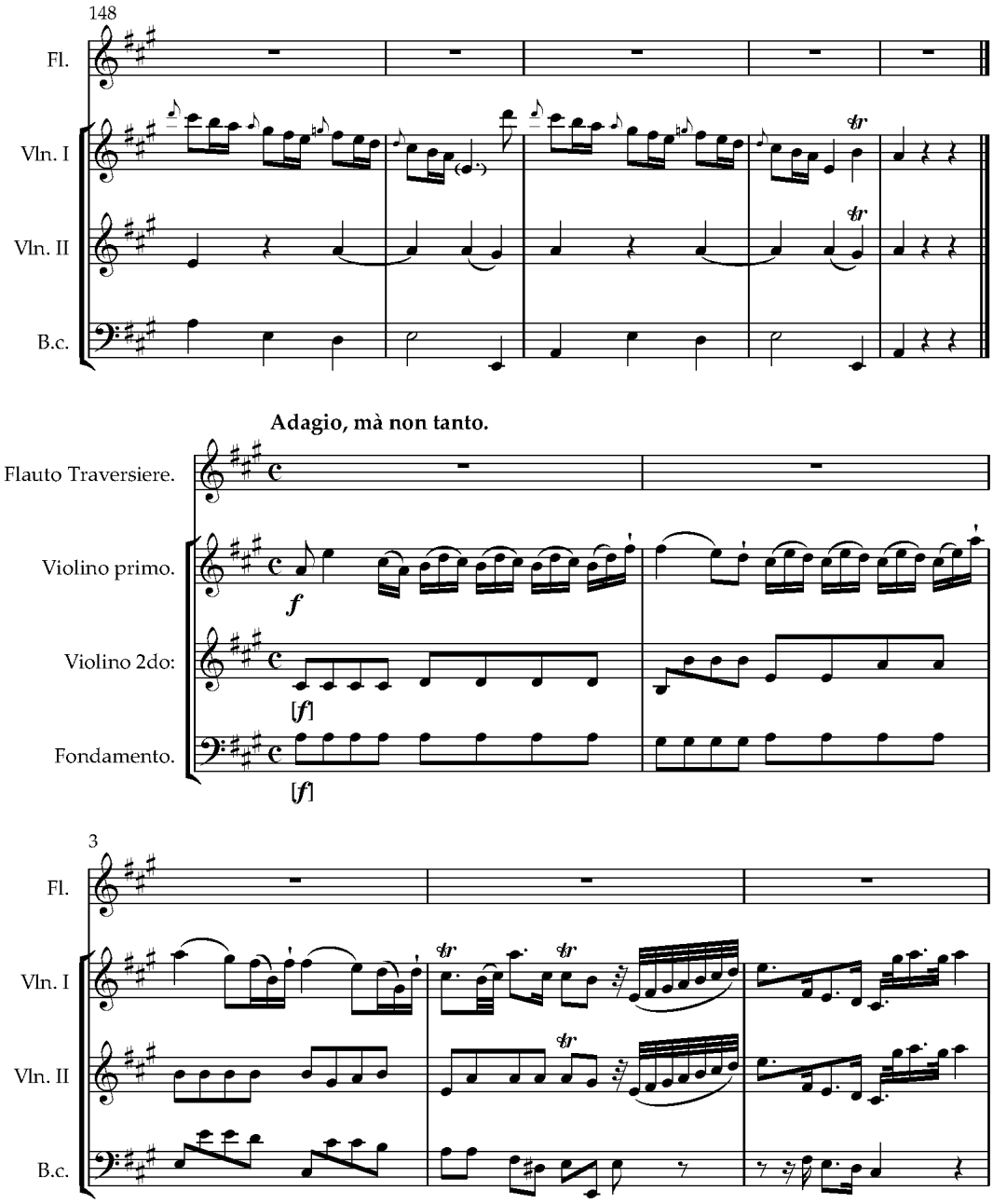
8


105
Fl.
Vln. I
Vln. II
B.c.
p
[p]
110
Fl.
Vln. I
Vln. II
B.c.
f
p
[f]
[p]
114
Fl.
Vln. I
Vln. II
B.c.


118
Fl.
Vln. I
Vln. II
B.c.
123
Fl.
Vln. I
Vln. II
B.c.
f
[p]
[f]
[p]
f
p
128
Fl.
Vln. I
Vln. II
B.c.
[Tutti]
f
[f]
f

10




148
Fl.
Vln. I
Vln. II
B.c.
Adagio, mà non tanto.
Flauto Traversiere.
Violino primo.
Violino 2do:
Fondamento.
f
[f]
[f]
3
Fl.
Vln. I
Vln. II
B.c.

12


6
Fl.
Vln. I
Vln. II
B.c.
9
[Solo]
Fl.
Vln. I
Vln. II
B.c.
p
[p]
p
f
11
Fl.
Vln. I
Vln. II
B.c.
p


13
Fl.
Vln. I
Vln. II
B.c.
pf
[pf]
[pf]
15
Fl.
Vln. I
Vln. II
B.c.
17
Fl.
Vln. I
Vln. II
B.c.

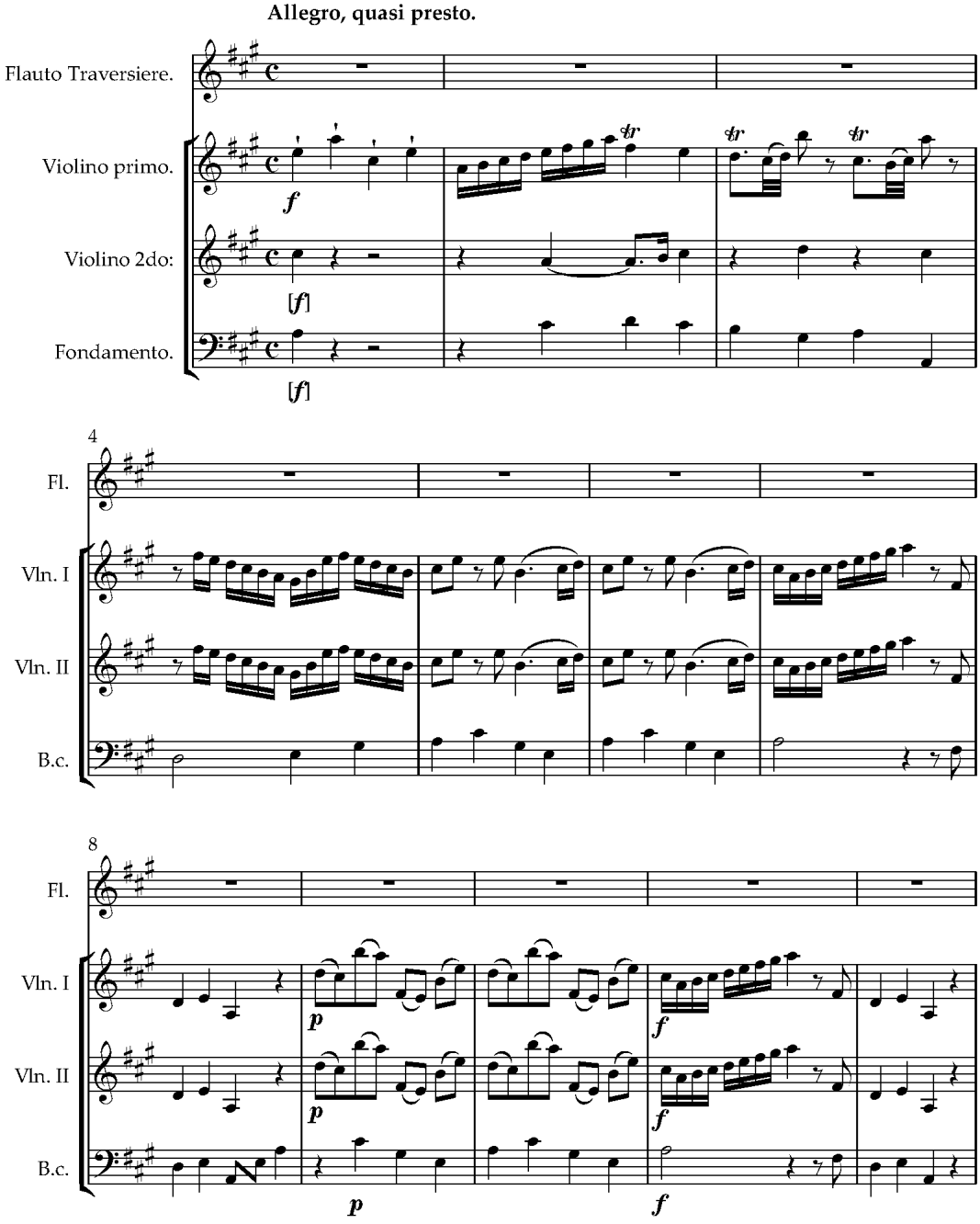
14




27
Fl.
Vln. I
Vln. II
B.c.
29
Fl.
Vln. I
Vln. II
B.c.
tr
f
f
31
Fl.
Vln. I
Vln. II
B.c.
3
3
tr
f
p

16




Allegro, quasi presto.
Flauto Traversiere.
Violino primo.
Violino 2do:
Fondamento.
f
[f]
[f]
4
Fl.
Vln. I
Vln. II
B.c.
8
Fl.
Vln. I
Vln. II
B.c.
p
p
p
f
f
f

18




23
Fl.
Vln. I
Vln. II
B.c.
f
26
[Tutti]
[f]
30

20


33
Fl.
Vln. I
Vln. II
B.c.
[Solo]
37
Fl.
Vln. I
Vln. II
B.c.
p
40
Fl.
Vln. I
Vln. II
B.c.
p
[p]


43
Fl.
Vln. I
Vln. II
B.c.
p
46
Fl.
Vln. I
Vln. II
B.c.
49
Fl.
Vln. I
Vln. II
B.c.

22




63
Fl.
Vln. I
Vln. II
B.c.
67
Fl.
Vln. I
Vln. II
B.c.
p
p
p
70
Fl.
Vln. I
Vln. II
B.c.
f
f
f

24


Menuet.
Violino primo, ad il Flauto insieme.
Violino 2do:
Fondamento.
[f]
6
Vln. I/Fl.
Vln. II
B.c.
11
17
tr


24
Vln. I/Fl.
Vln. II
B.c.
30
[p]
[p]
[p]
33
f
[f]
[f]
[Trio.]
Flauto solo.
Violino imo.
p
Violino 2do:
Fondamento tace.
[p]

26



CADENZAS FOR FLUTE CONCERTO IN A MAJOR

D-KA Mus. Hs. 983, UAA

Joseph Umstatt (1711–1762)
Edited by Rikki A. Wolpowitz



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COMMENTS: FLUTE CONCERTO IN A MAJOR

Un poco allegro

Bar	Source	Part	Manuscript Remarks
1	UAA	fl	*Adagio.* movement name under the bar.
1	UAA	vn 2, b.c.	No ***f*** .
3	UAA	vn 2	F♯, note 1.
8	UAA	vn 1, vn 2	No ***tr***, note 2.
10, 136, 144	UAA	vn 1, fl	No ♮, note 1. Should be included to remind the player (vn 1, bars 10 and 144; fl, bar 136) to carry the natural over from the previous bar.
20, 22	UAA	fl	No slur, notes 3–4 (cf. fl, bars 105 and 107).
20	UAA	vn 2	No ***p*** ; it is likely that Umstatt implied that the dynamic applies to both instruments by placing this (and subsequent) dynamic markings in the middle of the space between violin lines.
24	UAA	fl	No ***tr***, note 1.
25	UAA	fl	No ***tr***, note 3 (cf. fl, bar 23, note 2).
37–41	UAA	vn 2	*Col imo.* (with vn 1) indication with empty bars.
38, 42	UAA	vn 1, vn 2	♯, note 6.
42–45	UAA	vn 2	*Col imo.* (with vn 1) indication with empty bars.
46, 48, 96–99,	UAA	vn 2	♪. 𝅘𝅥𝅯 𝅗𝅥 rhythm imitating vn 1 in lower thirds, unlike the unembellished crotchets 𝅗𝅥 𝅗𝅥 in bars 1 and 3.
48	UAA	b.c.	♯, note 3.
58	UAA	vn 1	No upper (D♮) appoggiatura, note 1
60	UAA	vn 2	No ***tr***, note 3 (cf. vn 2, bar 17).
62	UAA	vn 2	No ***p*** .
73–75	UAA	fl	Slur, notes 1–3 (bar 73 only).
76	UAA	vn 2	No ***p*** .
77	UAA	fl	♯, note 6.
78–79	UAA	b.c.	No ♯ throughout each bar. Should be incorporated as a reminder to the player to carry over the sharp from bar 77.

79, 83	UAA	fl	No *tr*, note 6 (cf. vn 1 & 2, bar 7).
85	UAA	fl	No slur, notes 6–8 (cf. fl, bar 86).
88	UAA	vn 2	No ***pf*** .
92	UAA	vn 2	No ***f*** .
96	UAA	vn 2	No ***f*** .
101	UAA	vn 1	No *tr*, note 6 (cf. vn 1 & 2, bar 7).
105	UAA	vn 2	No ***p*** .
106	UAA	fl	No slur, notes 2–4 (cf. fl, bar 21).
110	UAA	fl	No clarifying ♮, note 4.
111	UAA	vn 2	No ***f*** .
112	UAA	vn 2	No ***p*** .
117	UAA	fl	No clarifying ♮, note 8. This is the seventh in a dominant seventh (V^7) harmony.
117–118	UAA	vn 2, b.c.	No ♯ throughout each bar. Should be incorporated as a reminder to the players to carry over the sharp from bar 116.
119	UAA	fl	No upper appoggiatura attached to note 1 (cf. fl, bar 115).
123	UAA	vn 1, vn 2, b.c.	No *tr*, note 2 (vn 1 & 2) and 3 (b.c.).
123	UAA	vn 2	No ***f*** .
124	UAA	vn 1, vn 2	No ***p*** (cf. b.c., bar 124).
130	UAA	fl	No upper appoggiatura attached to note 1; no slur, notes 1–3 (cf. fl, bar 115).
130	UAA	fl	The appoggiatura (note 5) does in fact have the slightest tail that makes it a quaver, however at first glance it looks as if it were a crotchet.
131	UAA	vn 2	No ***f*** .
131, 133	UAA	vn 2	𝅗𝅥 𝅗𝅥 rhythm from bars 1 and 3 returns.
137	UAA	vn 1	No clarifying ♯, note 2. While redundant, it is a clear reminder to the player not to carry over the natural from bars 135–136.
140	UAA	vn 2	No ***f*** .
141	UAA	vn 1, vn 2	No ♯, note 1. Should be a reminder to the players to carry over the sharp from the previous bar.
141	UAA	b.c.	No ***f*** .
143	UAA	vn 2	*f:* indication above the note stem and inside the bar.
149	UAA	vn 1	F♯, note 5. It could be a very misplaced E.

Adagio, mà non tanto

Bar	Source	Part	Manuscript Remarks
1	UAA	vn 2, b.c.	No ***f*** .
4–6	UAA	vn 2	*Col imo.* (with vn 1) indication with empty bars.
8	UAA	vn 1	F♯, note 6. It could be a very poorly placed E.
9	UAA	vn 2	No ***p*** .
11	UAA	fl	Slur, notes 7–10 (cf. fl, bar 9, slur over only notes 7–9).
14	UAA	vn 2, b.c.	No ***pf*** ; the same can be said for the *fondamento* part.
17	UAA	fl	Written in a *recitativo* style, where the tutti marks each beat of the bar in service to the two florid waves of slurred quavers played by the flautist.
17	UAA	fl	♯, notes 10, 20, and 28.
17	UAA	fl	G♯, note 19. It could be a very poorly placed F♯.
18	UAA	vn 2	No ***f*** . As the *fondamento* continues alone as the accompaniment for the rest of the bar and into the soloist's cadence, I have chosen not to include a forte dynamic for it until its official designation at the end of bar 19.
19–21	UAA	vn 2	*Col imo.* (with vn 1) indication with empty bars.
20	UAA	vn 1, vn 2	♯, note 4.
21	UAA	vn 1, vn 2	♯, note 4 (as well as notes 6 and 8 for vn 1 only).
23	UAA	fl	No slur, notes 11–12 (cf. fl, bar 23, notes 14–15).
23	UAA	fl	Triplet ♪♪♪ rhythm, notes 7–9; it aligns with the lilting triplets established by the vn 1 theme, but does not match the flute's ♪𝅘𝅥𝅯♪ rhythm in bar 9.
23	UAA	fl	No slur, notes 11–12 (cf. fl, bar 23, notes 14–15.); the dagger over note 13 confirms the need for a slur to precede it.

25	UAA	fl	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 rhythm, notes 7–9; it is an inverted variation from its first appearance in bar 9 and contrasts with the second rendition of triplets in the dominant harmony at bar 23.
29	UAA	fl	Slur, notes 20–25 (cf. fl, bar 29, notes 7–12).
30	UAA	vn 1, vn 2	No clarifying ♮, note 12. It is a different octave from the note 4 D♯, but there might be initial confusion about whether to keep the D♯ after the converging cadence on beat 3 in the same bar.
30–34	UAA	vn 2	*Col imo.* (with vn 1) indication with empty bars.
33	UAA	vn 1, vn 2, b.c.	No upper note appoggiatura attached to the crotchet on beat 3 (cf. strings, bar 31).
35	UAA	vn 1	***f*** under note 2.
35	UAA	vn 2	No ***f*** .
36	UAA	vn 2	Does not join in the beat 4 demisemiquaver flourish, unlike every previous occasion in the movement (cf. bars 4, 19, 29, and 32).
37–38	UAA	vn 2	*Col imo.* (with vn 1) indication with empty bars.
38	UAA	vn 1, vn 2	♯, note 8.

Allegro, quasi presto

Bar	Source	Part	Manuscript Remarks
1	UAA	vn 2, b.c.	No ***f*** .
4–12	UAA	vn 2	*Col imo.* (with vn 1) indication with empty bars.
16–18	UAA	vn 2	*Col imo.* (with vn 1) indication with empty bars.
18	UAA	fl	The section of manuscript page which contained the notes for beat 4 of the flute part is missing.
18	UAA	b.c.	***p*** marking within what is already a soft accompanimental texture, probably precautionary.

20	UAA	fl	No *tr*, note 9. Adding a trill here makes the arrival at this resting point completer and more definitive.
21	UAA	vn 1, vn 2	***p*** marking within what is already a soft accompanimental texture; likely precautionary.
21	UAA	vn 2	No ***p***.
22	UAA	fl	♯, note 14.
24–28	UAA	vn 2	*Col imo.* (with vn 1) indication with empty bars.
27	UAA	fl	♯, note 11.
29	UAA	vn 1	Daggers over stems, notes 3–4.
29	UAA	vn 2	No ***f***.
32–36	UAA	vn 2	*Col imo.* (with vn 1) indication with empty bars.
40	UAA	vn 2	No ***p***.
42–44	UAA	vn 2	*Col imo.* (with vn 1) indication with empty bars.
44	UAA	b.c.	***p*** marking within what is already a soft accompanimental texture, probably precautionary.
47	UAA	fl	♯, note 8.
48	UAA	b.c.	No ♯, note 1. Should be included as a reminder to the player to carry over the sharp from the previous bar.
49–50	UAA	vn 2	Double-stop crotchet, note 2; left deliberately with opposite-facing stems to give the performer the option to play simultaneously, or to split voicing if two players are present for the same part.
53	UAA	vn 2	No ***f***.
55–60	UAA	vn 2	*Col imo.* (with vn 1) indication with empty bars.
59	UAA	b.c.	No ***f***, note 2.
61	UAA	vn 2	No ***f***.
64–72	UAA	vn 2	*Col imo.* (with vn 1) indication with empty bars.
64	UAA	b.c.	Crotchet, note 1 (unlike the minim at the onset of the movement, cf. bar 4).

Menuet (and Trio)

Bar	Source	Part	Manuscript Remarks
1	UAA	fl, vn 1, vn 2, b.c.	No *f* . The subsequent trio section is marked *p* in the vn 1 part, so it is necessary to clarify this dynamic contrast with an opening forte Menuet.
9–10	UAA	fl, vn 1	No slur, notes 5–6 (cf. vn 2, bars 5–10, notes 1–2).
9–10	UAA	b.c.	No slur, notes 1–2 (cf. vn 2, bars 5–10, notes 1–2).
12	UAA	fl, vn 1	No ♯, note 1 (appoggiatura). Should be included as a reminder to the player to carry over the sharp from the previous bar.
16	UAA	fl, vn 1	No upper appoggiatura attached to note 1 (cf. bar 18). Possibly intentionally left out to make the second iteration with the written appoggiatura more emphatic than the first.
21	UAA	vn 2	No *tr*, note 3 (cf. vn 1, bar 21).
25	UAA	fl	No clarifying ♮, note 3.
26	UAA	vn 2	No slur, notes 1–2 (cf. vn 2, bar 24).
28	UAA	fl, vn 1	No clarifying ♯, note 2 (minim). Should be there to remind the players that the harmony is shifting back to the tonic.
29–30, 31–32	UAA	vn 2	Double-stop minims to two quavers; left deliberately with opposite-facing stems to give the performer the option to play simultaneously, or to split voicing if two players are present on the same part.
31	UAA	fl, vn 1, vn 2, b.c.	No *p* . Bars 31–32 are likely meant as an echo to bars 29–30, as subsequently there is a *f* marked in the vn 1 / fl part in bar 33.
33	UAA	vn 2, b.c.	No *f* .
33–34	UAA	fl, b.c.	No slur, notes 5–6.
37	UAA	vn 2	No *p* .
44	UAA	vn 1, vn 2	No *f* , note 3. The vn 1 triple-stop suggests a forceful tutti interjection and would not make musical sense if played

			quietly. The violins then continue piano from bar 45 onwards.
49, 53	UAA	vn 2	No slur, notes 1–2.
51	UAA	vn 2	No ♯. Should be included as a reminder to the player to carry over the sharp from the previous bar.
52	UAA	vn 1, vn 2	No slur, notes 2–4. Matches the effect of the slur in its upward variant starting at bar 49 in the vn 1 part.
53	UAA	vn 1	No slur, notes 1–3 (cf. vn 1, bar 49).
57	UAA	vn 2	No slur, notes 2–3.
58	UAA	vn 1	No slur, notes 2–4.
58	UAA	vn 2	No slur, notes 1–3.
59	UAA	fl	C♯, note 3. Possibly a poorly placed B.
60	UAA	vn 1	No slur, notes 2–4.
60	UAA	vn 2	No slur, notes 1–2.
61	UAA	vn 1	Slur, notes 1–2. The slurring in bar 63 matches that of other similar rhythmic fragments.
63	UAA	vn 1	No *tr*, note 3. Adding a trill synchronizes the parallel thirds with the flute during the perfect cadence of the trio before the Menuet Da Capo.
64	UAA	vn 2	Fermatas above and below note 1.

CRITICAL REPORT: GEORG BAYR

Preface

I. Biographical Overview

The life of Johann Georg Bayr (b. Würnitz, 3 April 1773; d. Alservorstadt [Vienna], 17 April 1833) represents a critical juncture in early nineteenth-century woodwind history, mediating the transition from the modest transverse flutes of the eighteenth century to the technologically advanced and sonically robust instruments of the nineteenth century.[1] Drawing on catalogue entries by Ingo Gronefeld in *Flötenkonzerte bis 1850: Ein thematisches Verzeichnis, Band 1* (GroF/KatGro 1529, 1530, and 883) and *Répertoire International des Sources Musicales* (RISM), as well as biographical data from the *Oesterreichisches Musiklexikon online* (oeml), *Deutsche Nationalbibliothek* (DNB), Anne Pustlauk's *The Classical and Early Romantic Flute*, Gretchen Rowe Clements' "Situating Schubert: Early Nineteenth-Century Flute Culture and the 'Trockne Blumen' Variations, D. 802," and extensive contemporary reporting in the *Allgemeine musikalische Zeitung* (AmZ), *Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (AmZöK), *Wiener allgemeine musikalische Zeitung* (WamZ), and *Wiener Zeitung* (WZ) from 1801 to 1838, it is possible to reconstruct a career defined by virtuosity, pedagogical influence, and a restless pursuit of pushing acoustic boundaries.[2]

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[1] Gemeinsame Normdatei (GND) number: 1033970972; Virtual International Authority Files (VIAF) number: 285518178. Variant spellings in historical sources include *Bayer*, *Baÿr*, and *Paur*, as well as the Gallicised/Anglicised *George*, Gallicised *Georges*, and Italianised *Giulio*. The present report adopts the spelling *Georg Bayr* as the standard modern cataloguing form, as he did not include the name *Johann* when advertising himself.

[2] Ingo Gronefeld, *Die Flötenkonzerte bis 1850: Ein thematisches Verzeichnis,* vol. 1 (Tutzing: Hans Schneider, 1992), 133–134; RISM ID No.: 1001361760, accessed 24 February 2026, https://opac.rism.info/id/rismid/rism1001361760; RISM ID No.: 605200022, accessed February 24, 2026, https://opac.rism.info/id/rismid/rism605200022; RISM ID No.: 1001332846, accessed February 24, 2026, https://opac.rism.info/id/rismid/rism1001332846; Monika Kornberger, "Bayr (Bayer, Paur), Johann Georg," in *Oesterreichisches Musiklexikon online*, ed. Barbara Boisits, accessed February 24, 2026, https://dx.doi.org/10.1553/0x0001f819; "Bayr, Georg," entry in *Deutsche Nationalbibliothek*, accessed February 24, 2026, https://d-nb.info/gnd/1033970972; Anne Pustlauk, *The Classical and Early Romantic Flute: A Theoretical and Practical Guide* (New York: Oxford University Press, 2025); Gretchen Rowe Clements, "Situating Schubert: Early Nineteenth-Century Flute Culture and the 'Trockne Blumen' Variations, D. 802" (PhD diss., University at Buffalo, The State University of New York, 2007); historical accounts of Georg Bayr from the *AmZ, AmZöK,* and *WZ* were accessed via the digiPress digital newspaper archives of the Bayerische Staatsbibliothek and the ANNO Historical Newspapers and Magazines digital archives of the Österreichische Nationalbibliothek, https://digipress.digitale-sammlungen.de/, https://anno.onb.ac.at/; descriptions from the *WamZ* were sourced from HathiTrust, which provides the digitization of University of California Berkeley's copy of the 1986 collation and reproduction of all issues during *WamZ*'s one year of operation in 1813: Ignaz Franz von Schönholz, ed., *Wiener allgemeine musikalische Zeitung: 2. 1.–29. 12. 1813* (Leipzig:

Born in Lower Austria as the son of the castle servant Joseph Paur (Bayer), Georg Bayr received his foundational education and musical training at Heiligenkreuz Abbey.[3] By 1801, Bayr was widely regarded as a flute virtuoso and served as a muse for composers such as Anton André, who dedicated his op. 10 flute concerto to him. A reviewer of the work, however, states that André did not respect the "nature of the instrument" by writing passages that sound beautiful on the keyboard, but "dull and impure" on the flute.[4] He began organizing concerts in Vienna by 1802 and was soon appointed as a flautist at the Theater an der Wien in 1803.

From 1803 to 1810, Bayr undertook an extensive concert tour through Germany, Poland, and Russia. During this period, he was appointed "Professor" at the esteemed Imperial Russian Academy in Krzemieniec (now Kremenets', Ukraine), a title he used to elevate his professional standing upon his return to Vienna in 1810. In 1811, accompanying the debut of a G minor flute concerto and several other compositions, is the first description of Bayr's experimentation with "*Doppeltöne*" ("double-tone" multiphonics).[5] Such a concept was truly radical for the times and continued to divide the critics over the span of decades—with some praising its delicacy by comparing it to the "Harmonica" (glass harmonica) and others dismissing his multiphonic breakthroughs as "trickeries" (*Künsteleyen*).[6] Regardless, his status as an innovator was cemented.

In July 1813, Bayr announced the invention of a flute featuring a footjoint extended to reach a low G, which he referred to the following year for the first time by name as the "*Panäulon*."[7] The instrument was built by the renowned Viennese maker Stephan Koch,

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Verlag Hermann Böhlaus Nachfolger Wien-Köln-Graz, 1986), https://catalog.hathitrust.org/Record/100852010.

[3] Monika Kornberger, "Bayr (Bayer, Paur), Johann Georg." The following biographical information before the year 1811 and the details surrounding his death, unless otherwise stated, have been derived from *Oesterreichisches Musiklexikon online.*

[4] *Allgemeine musikalische Zeitung* (hereafter *AmZ*) 3, no. 30 (22 April 1801): 508–509.

[5] *AmZ* 13, no. 5 (30 January 1811): 87–88.

[6] *AmZ* 30, no. 24 (11 June 1828): 393–394; *AmZ* 13, no. 17 (24 April 1811): 291–292.

[7] The unique construction of the flute known today as the *panaulon* appeared in historical sources under several variations, including *Panäulon, Paneylon, Panäylon, Panaylon, Paneilon* (πανειλον), *Panaylos*, and *Panaulos*. Although frequently termed a "G-Flute," it is a non-transposing instrument that extends the flute's compass to match the violin's low G (G3). While the concept of a G-foot flute was documented as early as 1797 in Giovanni Batista Orazi's Roman treatise, *Saggio per costruire, e suonare un flautotraverso enarmonico*, the instrument's nineteenth-century evolution was primarily driven by the collaborative—yet often contentious—exchange between Georg Bayr and Stephan Koch. In an April 1819 declaration, Koch addresses the instrument's naming conventions, noting that the term *Paneilon* (πανειλον) is etymologically incorrect. He suggested instead that the newly formed word *Panaylon* refers to a "completely perfect" flute player, while *Panaylos* (or *Panaulos*) signifies a "perfect, all-encompassing" flute *par excellence*. Throughout the 1820s and 1830s, several other figures contributed to the instrument's mechanical refinement. These included the Viennese maker Johann Joseph Ziegler, Bayr's mechanics Ehrmann and Herzog, "Trexler in Wien," and Johann Ludwig Ickler of Bremen. Ickler notably adapted his own designs by "borrowing" the roller key mechanism after encountering a Viennese-made panaulon (likely built by Koch) played by the virtuoso Joseph Wolfram. Finally, it should be noted that the 1848 general index of the *AmZ* erroneously credits the

leading to a decade-long professional rivalry and collaboration regarding the "fatherhood" of the design. By 1821, Koch introduced a U-shaped "elbow joint" (*Kniestück*) to his "*Paneylon*," reducing its physical length to that of a standard C-flute while maintaining the extended range.[8] Bayr's endorsement of innovations like Koch's "airtight" leather key-seating over Ziegler's cork pads to replace the noisy clanking of pewter plugs made him a dominant influence in woodwind engineering, often cited as an "Aristarchus" or supreme critic of the trade.[9]

Bayr reached the peak of social standing on 28 July 1816, performing *Tafelmusik* at Schönbrunn Palace for the wedding of Prince Leopold of Sicily and Archduchess Clementine.[10] He also participated in the historic "Victory Concert" on 10 April 1814, alongside Beethoven and other musical icons, celebrating the fall of Napoleon Bonaparte.[11] His benefit concerts were elaborate "collages" that mixed musical solos with anything from dramatic poetry readings, historical declamations and legends, and *tableaux vivants* to operatic excerpts, symphonies, and even full-blown shows like the "Spectacle-Drama" *Timur*, an overwhelming stage production featuring twelve live trained horses, sword fights, a fortress siege, and simulated waterfalls.[12] In 1820, Bayr attempted to draw a larger audience by framing his benefit concert programme as a "Musical Supper," presenting a "Phantasmagoria" (a "magic lantern ghost show") as the "dessert"; however, the spectacle was so poorly received that it was "laughed at, hissed at, and whistled down" by the audience.[13]

The currently known corpus of Bayr's compositions reflects his transition from public virtuosity to the domestic marketplace. His large-scale works include the "Premier" Concerto in D Major, op. 3 (1813), and possibly his Concerto in G Minor (1811), a Concerto in G Major that was performed in manuscript form (1812), variations for flute and orchestra (1813), and an unspecified concerto featuring the panaulon (1820).[14] For smaller ensembles, he composed Variations for flute, violin, viola, and cello, op. 4 (1812, advertised again in 1817), Six Variations with small orchestra, op. 5 (1816), as well as the Second Concerto in B Minor, op. 6 (1816), for flute and string quartet.[15] His lighter output also features a Duo for

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invention of the panaulon to a "Prof. Langer." This was a clerical error; the original report from 26 January 1814 (Vol. XVI, Col. 72), correctly identifies the inventor-performer as "Hr. Prof. Bayer" (Georg Bayr). *AmZ* 15, no. 46 (17 November 1813): 759; *AmZ* 16, no. 4 (26 January 1814): 71–72.

[8] *Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (hereafter *AmZöK*) 5, no. 69 (29 August 1821): 551–552.

[9] *AmZ* 25, no. 38 (17 September 1823): 625–626; Pustlauk, *Classical and Early Romantic Flute*, 567.

[10] *AmZ* 18, no. 35 (28 August 1816): 602.

[11] *AmZ* 16, no. 21 (25 May 1814): 355–356.

[12] *AmZöK* 6, no. 78 (28 September 1822): 619–622.

[13] *AmZöK* 4, no. 27 (1 April 1820): 210–211; *AmZ* 22, no. 20 (17 May 1820): 336.

[14] *AmZ* 15, no. 18 (5 May 1813): 302; *AmZ* 13, no. 21 (22 May 1811): 360; *Wiener allgemeine musikalische Zeitung* (hereafter *WamZ*), no. 1 (2 January 1813): 10–11; *WamZ*, no. 14 (3 April 1813): 211–212; *AmZöK* 4, no. 27 (1 April 1820): 210–211.

[15] *WamZ*, no. 1 (2 January 1813): 10–11; *AmZ* 19, Intelligenz-Blatt No. 2 ([31] March 1817): 8; *AmZ* 18, Intelligenz-Blatt No. 3 ([31] March 1816): 12.

flute and guitar (c. 1813), 12 Ländler and 4 Polonaises for solo flute (1816), Variations for flute and string quartet, op. 7 (n.d.), the 2 Caprices, op. 8 (1817), an arrangement of a Polonaise by Leidesdorf for two flutes (1817), an arrangement of his publicised solo from Ignaz von Seyfried's music to the play *Der süsse Brey* (1816)—formally titled *Solos für die Flöte mit Begleitung zweyer Violinen, Viola und Violoncello oder das Piano-Forte. 2. Solo aus dem Schauspiele Süsser Brey* (c. 1820)—and an Introduction and Seven Variations on the theme "*Es thuts halt nimmer mehr*" for flute and string quartet.[16] Just as important are the various solos (variations, adagios, rondos, polonaises, caprices, etc.) Bayr performed over the years that may or may not be included in his named repertoire.

Bayr was also recognised for several pedagogical publications. Circa 1823, he published his *Practische Flöten-Schule*, described by contemporaries as a "musical Koran" for the instrument, as well as his *Chromatische Tabelle für den ganzen Umfang der […] G Flöte* sometime the year before.[17] Bayr subsequently released two other highly specialised tutors that captured his dual pedagogical philosophy: uncompromising foundational discipline paired with fearless acoustic experimentation. The first, *1ter Theil der Schule für Doppeltöne auf der Flöte*, is a guidebook dedicated entirely to his "acoustic secret" of multiphonics.[18] Along with fingering charts and exercises required to master his *Doppeltöne* on the flute and panaulon, Bayr provides meticulous instructions on embouchure and fingering to disprove claims, particularly by Tranquille Berbiguier,[19] that multiphonic playing was "physically

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[16] Georg Bayr, *Duo für Flöte und Guitare* (Vienna: k. k. Chemische Druckerei am Graben, c. 1813), Münchener Digitalisierungszentrum (MDZ), Bayerische Staatsbibliothek, Munich, https://www.digitale-sammlungen.de/view/bsb11143323?page=1; *AmZ* 18, Intelligenz-Blatt No. 3 ([31] March 1816): 12; Franz Pazdírek, *Universal-Handbuch der Musikliteratur aller Zeiten und Volker*, vol. 2 (Vienna: Pazdírek & Co., 1904), 277; *AmZöK* 1, Intelligenz-Blatt Nro. 3 ([31] December 1817): 2; *AmZöK* 1, Intelligenz-Blatt Nro. 4 ([31] December 1817): 2; Georg Bayr, *Solos für die Flöte mit Begleitung zweyer Violinen, Viola und Violoncello oder das Piano-Forte. 2. Solo aus dem Schauspiele Süsser Brey* (Vienna: Cappi & Diabelli, c. 1820), D-Cl TB So 172a, RISM sources/ 1001332846, Landesbibliothek Coburg, Coburg, https://nbn-resolving.org/urn:nbn:de:bvb:70-dtl-0000024248; Clements, "Situating Schubert," 185.

[17] References regularly establish 1823 as the tutor's publication date. However, a handwritten note on the title page of a copy from the Library of Congress derives the date from page 305 of R. S. Rockstro's *The Flute* (1890, rev. 1928) with no indication as to how he derived the date. David Montgomery assigns "c. 1823" as its publication date, citing the catalogue of Archduke Rudolph's private music library that is housed at the Gesellschaft der Musikfreunde. The earliest mentions I can find so far of Bayr's *Practische Flöten-Schule* date from 14 September and 23 November 1825. Georg Bayr, *Practische Flöten-Schule* (Vienna: Tranquillo Mollo, c. 1823), US-Wc ML 30.4 82 (Music 3141, Item #198), Library of Congress, Washington, D.C.; Richard Shepherd Rockstro, *A Treatise on the Construction the History and the Practice of The Flute*, 2nd ed. (London: Rudall, Carte and Co., 1928), 305; *AmZ* 27, no. 37 (14 September 1825): 618; *AmZ* 27, no. 47 (23 November 1825): 785; David Montgomery, *Franz Schubert's Music in Performance* (Hillsdale, NY: Pendragon Press, 2003), 292–293.

[18] Bayr states in the "*Vorrede*" that he designed his *Schule für Doppeltöne* to be released in a total of four instalments to cover all tonalities, however it appears that only the first was ever successfully published. Georg Bayr, *1ter Theil der Schule für Doppeltöne auf der Flöte* (Vienna: F. X. Ascher, 1831), ÖNB Digital, Österreichische Nationalbibliothek, Vienna, https://onb.digital/result/13226345; *Wiener Zeitung* (hereafter *WZ*), no. 222 (29 September 1831): 1262.

[19] Antoine-Benoît Tranquille Berbiguier, *Nouvelle Méthode pour la Flûte* (Paris: Janet et Cotelle, c. 1818), 54.

impossible." The other publication, *Scalen für Zwey Flöten […] Zweyter Theil der Schule*, is the second part to the original *Practische Flöten-Schule* and pulls students back to an arduous reality, demanding gruelling daily scale regimens and duo-practice to achieve absolute tonal equality. Bayr sternly warns in his "*Nothwendiges Vorwort*" that students who bypass these fundamental exercises in favour of playing "little songs, dances, operas and ballet melodies" would never progress beyond the level of a "herdsman in the field with his bagpipe."[20]

Despite his fame, Bayr was passed over for the inaugural flute professorship at the Conservatory of the Gesellschaft der Musikfreunde. His final years were marred by poverty while he and his wife Maria Anna (née Kaiser) lived in the Viennese district of Alsergrund until both of their deaths in 1833. Even beyond his passing, by 1838 his "device for double tones" was cited by the German flute virtuoso and composer, Anton Bernhard Fürstenau, as a permanent, if controversial, milestone in the history of the keyed flute.[21]

II. The Flute Concertos

Bayr's Flute Concerto in D Major, op. 3, serves as a cornerstone of his early Viennese output, marking his definitive entry into the "Grand Concerto" literature. Titled as the "Premier Concert" on its manuscript and early print title pages,[22] the work was dedicated to his student Louis de Ceccoli, a relationship that underscores the vital link between Bayr's technical innovations and the patronage of the Viennese elite. Published by the Imperial-Royal Chemical Printing Office on the Graben No. 612, the work was heralded in the *AmZ* on 5 May 1813 as follows:

> Among the musical works recently appeared in Vienna, the following are particularly praised: First Concerto for 1. [Solo] Flute, with accompaniment of grand Orchestra — by G. Bayer. Opus 3.[23]

The orchestral scale of the piece, requiring a "grand orchestra" (vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1, tpt 2, timp) reflected Bayr's ambition to present the flute in a heroic soloistic role, challenging a prevailing contemporary stereotype of the instrument as being fit only for "amorous complaints."[24]

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[20] Georg Bayr, *Scalen für Zwey Flöten … Leopold Brunner … Zweyter Theil der Schule* (Vienna: Tranquillo Mollo, 1831), ÖNB Digital, Österreichische Nationalbibliothek, Vienna, https://onb.digital/result/1322633F; *WZ*, no. 230 (5 October 1833): 928. Montgomery provides the citation for the 1831 publication date, matching the plate number to that of the *Scalen für Zwey Flöten*.

[21] *AmZ* 40, no. 42 (17 October 1838): 694–695.

[22] A description we will soon discover to be a reflection not of Bayr's first-ever concerto, but rather his first published concerto.

[23] "Unter den vor kurzem in Wien erschienenen Musikalien werden besonders folgende gerühmt: Prémier Conc. p. 1. Flûte, avec acc. de grand Orchestre — par G. Bayer. Oeuvr. 3." *AmZ* 15, no. 18 (5 May 1813): 302.

[24] The same issue as Bayr's op. 3 announcement, No. 18, also contains a fascinating essay by E. L. Gerber about the "misuse" of wind instruments in the operatic orchestral setting. Gerber argues that

While the Leipzig-based *AmZ* offers brief accolades, the *Wiener allgemeine musikalische Zeitung* (*WamZ*) already provided a detailed assessment two months earlier in March 1813.[25] The Viennese critic observes that despite the "Grand" orchestral labelling, the work was strategically composed for the talented amateur (*Liebhaber*) rather than the elite virtuoso. The concerto is praised for its "light and unaffected" style and "pleasing melodies," particularly in the Adagio, which is described as being interwoven with elegant "graces" (*Manieren*).

However, alongside these accolades, the review also offers a structural critique that tempers Bayr's heroic aspirations. The critic finds the orchestral tuttis—particularly the nearly 100-bar opening introduction—to be excessively long, arguing that such lengthy interludes risks exhausting the audience's attention before the soloist can re-establish their presence. Technically, the reviewer notes that Bayr's signature double-tonguing is clearly intended throughout the "brilliant passages," even if not explicitly marked in the score. Additionally, the Polonaise finale is highlighted for its use of "double notes" (*Doppelnoten*), though the critic suggests the upper notes are intended for less experienced players who might have difficulty playing the lower notes (especially while double-tonguing).

The enduring regional reach of the work is evidenced by surviving handwritten part books used for a performance on 23 May 1821, by the Grand Ducal Court Orchestra of Mecklenburg-Schwerin, specifically signed and dated on the cover page by Severin Blätterbauer.[26]

In contrast, Bayr's Flute Concerto in B Minor, op. 6, reflects a dramatic shift toward a more intimate musical environment. Dedicated to Georg N. Conradi, the work's publication was first announced in the *AmZ* March 1816 *Intelligenz-Blatt No. 3*, but later reviewed in Issue No. 36 of the *AmZ* on 4 September 1816 with the specification:

> Second Concerto for the Flute with accompaniment of 2 violins, viola, and bass — — by G. Bayr. Sixth work. Vienna, in the chemical printing-house. (Price 1 fl. 50 kr.)

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composers are overwhelming the human voice with too many winds and suggests that flutes should be reserved for "amorous complaints" (*verliebten Klagen*). *AmZ* 15, no. 18 (5 May 1813): 293–298.

[25] *WamZ*, no. 11 (13 March 1813): 166–167.

[26] Severin Bernhardt Franz Blätterbauer (1801–1892) was not known as a flautist, but rather as a talented Bohemian clarinettist and double-bassist. Born in Vodňany, the young Blätterbauer travelled to northern Germany where he secured a position of the Grand Ducal Theater Harmonie of Schwerin, the elite wind ensemble of the Grand Ducal Court Orchestra. His proud signature on the complete manuscript part books of Bayr's op. 3 (CZ-Pnm VI A 283), where he declares himself a "well-beloved member" of the Harmonie, indicates that he was not only the procurer and/or music librarian for this particular performance of Bayr's op. 3 flute concerto, but also a prominent participating member of the orchestra. By acquiring and maintaining these parts, young touring musicians like Blätterbauer served as the physical vectors who carried Bayr's Viennese repertoire to provincial courts across Europe. He later returned to Bohemia, serving as a military bandmaster and settling in Domažlice as a teacher and choir director. "Severin Blätterbauer," in *Městské muzeum a galerie Vodňany*, accessed 22 February 2026, https://www.muzeumvodnany.cz/muzeum-galerie/oddeleni/badatelna/osobnosti/63-severin-blatterbauer.

The reviewer suggests that Bayr did not compose this work for the high-profile public virtuoso performing in massive concert halls, but rather for the proficient amateur active in private salons or the student wishing to master modern, idiomatic flute techniques at home. Within this specific context, the concerto is highly recommended as it fulfils its educational and domestic purpose effectively. Although the reviewer notes a lack of profound musical originality or lofty artistic ambition, they emphasise that the writing is tasteful, engaging, and demonstrates Bayr's exhaustive understanding of the flute's mechanics. The string accompaniment is minimal and technically accessible, serving only to support the soloist and provide brief ritornellos. However, the solo flute part remains demanding, requiring a performer who possesses significant skill, technical security, and stylistic refinement. The work is structured in two movements: an Allegro and a Polacca, both set in the key of B minor.[27]

A second review from Issue No. 56 of the *Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (*AmZöK*) on 14 July 1819 characterises the concerto primarily as a dazzling virtuoso display—a "showpiece"—rather than a traditional concerto of profound structural depth. Similarly to the 1816 review, it reinforces the work's suitability for domestic music-making because of its modest and straightforward accompaniment for string quartet. In contrast to the simple string texture, the solo flute part is highly brilliant, offering the performer numerous chances to exhibit technical mastery, especially during the fast sections of the Polacca. Ultimately, while the piece avoids the intricate complexity of Bayr's more expansive orchestral compositions, it clearly demonstrates his profound and expert understanding of the flute's technical and expressive capabilities.[28]

The shift in op. 6 toward "smaller circles" (*kleinere Zirkel*) and "skilled amateurs" represents a shrewd commercial move. In the *Biedermeier* era, the market for domestic sheet music was far more lucrative than the market for grand concertos.[29] Although he already targeted the learned amateur with his op. 3, by writing a "*Paradestück*" (showpiece) that

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[27] "2tes Concert für die Flöte mit Begleit. von 2 Violinen, Viola u. Bass — — von G. Bayr. 6tes Werk. Wien, in d. chemisch. Druckerey. (Pr. 1 Fl. 50 Xr.)." *AmZ* 18, no. 36 (4 September 1816): 627–628.

[28] *AmZöK* 3, no. 56 (14 July 1819): 452.

[29] "*Biedermeier*" refers to the social climate in Central Europe between the Congress of Vienna (1814–1815) and the Revolutions of 1848. Characterised by the rise of the burgeoning middle class (*Bürgertum*), the era saw a significant cultural shift away from the grand, aristocratic patronage of the eighteenth century toward a more intimate, private domestic sphere. In a musical context, this transition was manifested through the popularity of *Hausmusik* (domestic music-making) and salon culture, creating a lucrative market for composers like Bayr to publish "brilliant" yet technically accessible works tailored for social settings. Politically, the era was defined by the restrictive censorship and surveillance of the Metternich system, which arguably encouraged a strategic withdrawal into the "unpolitical" safety of art, literature, and the home. For the cultural and musical context of Biedermeier society and the rise of bourgeois domestic music-making, see Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 33–37; and for the political climate of the Metternich system and its culture of censorship and surveillance, see Brian E. Vick, *The Congress of Vienna: Power and Politics after Napoleon* (Cambridge, MA: Harvard University Press, 2014), 196–205.

could be played with just a string quartet, Bayr made his technical innovations even more accessible to the upper-middle-class flute enthusiasts who formed the bulk of the music-buying public. The sustained critical attention documented in *AmZ* and *AmZöK* reviews, combined with the notable survival of several early print part books in European archives to this day, confirms that the op. 6 concerto was not merely a fleeting novelty but a definitive commercial success that secured a lasting place in the nineteenth-century domestic flute repertoire.

The identification of Bayr's concertos in contemporary performance reviews remains a complex puzzle. Joseph Wolfram, at the time a young flautist from Vienna and a contemporary proponent of Georg Bayr's music, served as a primary champion of the composer's concertante works on the international stage.[30] His prolific touring career included significant performances of "a flute concerto by Bayer" in Berlin on 24 October 1816, in Leipzig on 27 March 1817, and in Strasbourg on 3 January 1822. While the *AmZ* reports from these events do not explicitly identify the works by name or opus number, technical descriptions provide critical clues regarding his repertoire. In his Leipzig performance, Wolfram was praised for displaying "much delicacy in the Adagio, and moderate agility in the Allegro."[31] Given that op. 6 lacks an Adagio, it is highly probable that Wolfram was championing the three-movement (Allegro–Adagio–Rondo Polonaisse) op. 3.

It is also possible Wolfram might have had possession of a prized copy of Bayr's G minor concerto, a composition Bayr himself was reported to have performed on several occasions.[32] Initially surfacing by name and with the description as "entirely new" during a prestigious benefit concert of his at the Kärntnertor Theater on 8 April 1811, as well as during a poorly attended concert much later on in his career on 27 April 1828 after a noted absence in performing, the G minor concerto is not extant in any written or published form.[33]

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[30] A detailed biographical information on Joseph Wolfram (1798–c. 1840) in the *Carl Maria von Weber Gesamtausgabe* states that he was originally from the Moravian town of Mährisch-Neustadt (now Uničov, Czechia), however numerous reports in the *AmZ* between the years 1812 and 1825 reveal that he built his reputation as "Joseph Wolfram aus Wien." His exemplary, yet brief, existence is not to be confused with Joseph Maria Wolfram (1789–1839), a Bohemian composer and politician who became well-known for his opera music—something even the *AmZ* struggled with when announcing the premiere of August von Kotzebue's opera *Alfred* in Issue No. 22 on 1 June 1825. "Wolfram, Joseph," in *Carl Maria von Weber Gesamtausgabe*, accessed 23 February 2026, https://weber-gesamtausgabe.de/en/A001FE5.html; *AmZ* 27, no. 22 (1 June 1825): 365.

[31] *AmZ* 19, no. 15 (9 April 1817): 264.

[32] The first issue in the *AmZ* to report on Bayr's concert performances—introducing him to their readership as "Hr. Bayr, Professor an der russisch-kaiserl. Academie in Crzemieniec"—identifies a "flute concerto of his own composition" alongside a Polonaise and an Andante "entirely in double tones" as his programme for a benefit concert on 30 December 1810. Whether Bayr had performed the G minor concerto during this earlier concert or another work will likely remain unknown. *AmZ* 13, no. 5 (30 January 1811): 87.

[33] *AmZ* 13, no. 21 (22 May 1811): 360; "Am 27sten im landständtischen Saale: Concert des Herrn Georg Bayr, Professors der Flöte, enthaltend: … 2. Allegro eines Flöten-Concerts in G moll, mit zwey Zwischensätzen in Doppeltönen. … Adagio und Polonaise aus obigem Concerte, mit mehren Zwischensätzen in Doppeltönen. ... Der Concertgeber, welcher seit geraumer Zeit nicht mehr

As evidenced in the extracted text of the account from Bayr's 1828 performance (footnote 33), what makes it essential to our understanding and awareness is that Bayr used it as a vehicle to showcase his signature *Doppeltöne* during his concerto interludes and his interluding during his other types of compositions. It is probable that it, as well as another unspecified concerto Bayr had written for his performances on the panaulon,[34] was intended solely for his own use and self-promotion as a premier virtuoso in Vienna and across Europe. Whether performing for the high nobility or writing for the advanced student, Bayr utilised his diverse concerto repertoire to ensure his reputation reached every corner of the musical world, even as the specific identities of these works became obscured by the passage of time.

III. Sources and Transmission

The transmission of these works provides invaluable evidence to inform both textual criticism and performance practice. The manuscripts and early printed part books for both concertos are preserved in several archives across the former Habsburg territories. In Czechia, sources are held at the Národní muzeum – České muzeum hudby (CZ-Pnm) in Prague and the Moravské zemské muzeum – oddělení dějin hudby (CZ-Bm) in Brno. Other significant materials are located in Slovakia at the Slovenské národné múzeum – Hudobné múzeum (SK-BRnm) in Bratislava, as well as in Austria at the Gesellschaft der Musikfreunde (A-Wgm) and the Österreichische Nationalbibliothek (A-Wn) in Vienna.

Concerto No. 1 in D Major, op. 3 (GroF 1529)

This concerto is preserved as two independent sets of parts plus an additional partial source:

- CZ-Pnm VI A 283 (BD1): Handwritten Manuscript Part Books (complete set) "[cover title, handwritten.:] Concerto | pour la | Flûte Principale | avec accompagnement | de. | Grand Orchestre | par | G: Bayr | Oevre [sic.] 3. | [Performance note: Sofor[t]: | Severin. Bernhardt. Franz. Blätterbauer. | Wlib: [Wohlbeliebtes] Glied der Groß: Herzoglichen | Theater Harmonie zu Schwerin | in Mecklenburg. | vom 23|sten| Maÿ. Anno. 1821.]"

öffentlich auftrat, schien ungemein befangen; diesem beirrenden Umstande mag es demnach wohl zuzuschreiben seyn, dass ihm nicht alles, wie sonst, vollkommen glückte. Die Harmonicaartigen Doppeltöne eignen sich mehr zum Genusse alla camera, und verlieren sich allzusehr in einem solchen geräumigen Locale. Der Saal war kaum ein Drittheil besetzt, weil jeder den milden Frühlingstag lieber in Gottes freyer, herrlich erblühender Natur zu feyern vorzog." *AmZ* 30, no. 24 (11 June 1828): 393–394.

[34] "Abend-Unterhaltung, gegeben am 26. März im Theater an der Wien zum Vortheile des Orchester-Mitgliedes Herrn Georg Bayr. … 3. Der erste Satz eines von dem Concertgeber componirten und gespielten Flöten-Concertes hat sehr viel Gutes, vielleicht zu viel, weil es zu lang ist. Herr Bayr trug es mit Virtuosität vor, entfaltete in Höhe und Tiefe (bis zum Violin G) einen gleich kräftigen und reinen Ton, zeigte viel Fertigkeit in den Passagen, erntete lauten und verdienten Beyfall und wurde am Schlusse gerufen." *AmZöK* 4, no. 27 (1 April 1820): 210.

- SK-BRnm MUS XXIII 67 (BD2): Early Print Part Books (incomplete set, missing oboe 2 and trumpet 1)
  "[cover title, handwritten.:] Premier | Concert | par la Flute | avec accompagnement | de | grand Orchestre | a' Monsieur | Louis de Ceccolli | par | G: Baÿr."

- A-Wgm VII 30462 (BD3): Partial Early Print source containing only the flute part
  "*Premier* | Concert | *pour la Flûte* | avec accompagnement | de | *grand Orchestre* | *composée et dediée* | A MONSIEUR | LOUIS DE CECCOLI | *par* | G: BAYR | *Oeuvre 3* | *VIENNE* | *Au Magasin de l'imprimerie chimique I: R: pr. sur le Graben N:* | *612* | *14 bög*."

While CZ-Pnm VI A 283 is the only known part book set of the D major concerto that is handwritten, it is impossible to determine if it was written by Bayr himself, or by a copyist.

Concerto No. 2 in B Minor, op. 6 (GroF 1530)

This concerto survives only as several copies of early prints from the same chemical printing shop in Vienna:

- A-Wn MS10090-4° (BB1): Early Print Part Books (complete set)
  "II|tes | CONCERT | *für die Flöte* | *mit Begleitung von* | *2 Violinen Viola und Baſs* | Verfaſst und gewidmet | DEM HERRN | GEORG N: CONRADI | von | G: BAYR | 6|tes Werk | WIEN | *im Verlage der k k priv chemy Druckerey am Graben N: 612.* | *N: 2384* | *6 bög* | *Pr*."

- A-Wgm VIII 6271 (BB2): Early Print Part Books (complete set)
  "II|tes | CONCERT | *für die Flöte* | *mit Begleitung von* | *2 Violinen Viola und Baſs* | Verfaſst und gewidmet | DEM HERRN | GEORG N: CONRADI | von | G: BAYR | 6|tes Werk | WIEN | *im Verlage der k k priv chemy Druckerey am Graben N: 612.* | *N: 2384* | *6 bög* | *Pr*."

- CZ-Bm A 28.809 (BB3): Early Print Part Books (complete set)
  "II|tes | CONCERT | *für die Flöte* | *mit Begleitung von* | *2 Violinen Viola und Baſs* | Verfaſst und gewidmet | DEM HERRN | GEORG N: CONRADI | von | G: BAYR | 6|tes Werk | WIEN | *im Verlage der k k priv chemy Druckerey am Graben N: 612.* | *N: 2384* | *6 bög* | *Pr*."

IV. Methodology

This Critical Report presents a systematic collation of all surviving sources, documenting variants in pitch, rhythm, articulation, dynamics, ornamentation, verbal indications, and scribal features. Because no autographs survive for either concerto to establish a definitive hierarchy, the edition employs two distinct editorial strategies tailored to the unique surviving material of each work.

For the D major concerto, the edition adopts a critical synthesis of manuscript and printed sources. While the overarching structure of the edition follows the significantly expanded versions found in the early prints, the musical text privileges the more virtuosic and ornamented content restored from the Czech manuscript. This approach allows the edition to present the most structurally developed form of the concerto while retaining the sophisticated technical demands of the manuscript tradition; simplified variants from the prints are preserved as *ossia* passages. Furthermore, the Czech source provides a handwritten cadenza for the first movement—an element entirely omitted from the prints.

In contrast, the editorial approach to the B minor concerto focuses on a comparative study of a single printing tradition. Since only early prints from the same Viennese chemical printing shop were located, the methodology shifts from structural synthesis to a granular analysis of these specific exemplars. They are subsequently compared to identify variations in performer insertions, as well as discrepancies in printed dynamics and articulation, to establish an informed reading of the work within its documented lithographic context.

General changes and standardisations across both concertos are listed below (aligning with those for the Umstatt critical edition), with subsequent sections highlighting modifications to specific concertos:

- Dynamic markings at tutti junctures are positionally aligned unless suggestive of different placements. Some dynamic markings are placed over their prescribed parts and have been standardised to appear below their respective parts.
- Stem directions specifically aiding in illustrating musical gestures and contours have been preserved, while other historical stems have been standardised to modern conventions if they appeared arbitrary or even distracting for a modern reader—this is particularly aimed at individual stems pointing up for notes at or above the staff's middle line, or stems pointing down for notes at or below the staff's middle line. Exceptions to this rule have been left in to demonstrate frequency of upward stems for notes at the middle line and above in early nineteenth-century notation and are often indicative of general melodic direction and groupings. Certain beaming practices (like zig-zag beams) remained common notational practice even after the turn of the nineteenth century and have been preserved for both historical and aesthetical interest.
- Dots have been standardised as daggers, unless they are under slurs or ties which then remain as dots.
- Inconsistencies and absences of numerical indications (e.g. triplets) are preserved. Triplet markings are standardised to below or above the note flags, and not presented over noteheads and under slurs as was the eighteenth-century convention.
- Ties and slur placement are standardised between parts showing parallel activity. Ties are also standardised to modern convention (connecting the tops of noteheads) if they were originally presented in ways contrary to how we would view them at present (connecting the necks of noteheads).

- Rhythmic groupings and beaming are preserved from the handwritten part books (when possible), unless altered in the early prints to reflect familiar modern conventions.
- Tutti and solo indications appear in italics as in the part books, unless otherwise editorially inserted within square brackets and non-italicised. Solo and tutti markings in the flute line distinguish solo and tutti sections as general markers, while solo and tutti markings in the other instruments may also serve the function of indicating to the instrumentalists how many forces should be active at specific points in each movement.
- Repeated accidentals within bars are retained in order to conform to historical compositional practices, while unmarked but necessary accidentals in ambiguous circumstances are given in brackets.
- *Basso* has been interpreted to include the violoncello and violone (a Viennese favourite for a bowed stringed bass instrument throughout the eighteenth and early nineteenth centuries). However, as it pertains to the Flute Concerto in B Minor, op. 6, a review in the *AmZöK* on 14 July 1819 describes the work as being an intimate display between flute and string quartet: "the accompaniment here is reduced to only four string instruments greatly facilitates its general usability and allows the principal voice to shine in the brightest light." In acknowledgment of this historical testimony, I designate the *Basso* part for the op. 6 concerto as violoncello only.
- Editorial slurs comprise of dashed lines, and editorial articulation and dynamic markings are placed inside brackets.
- Melodic lines and virtuosic figurations have been mostly left blank in terms of articulation markings, with editorial suggestions given if context provides sufficient means of justifying them.
- Editorial phrasing for the tutti has been kept to a minimum, however certain suggestions are provided in order to make sense of sporadic dynamic and articulation markings that might be present for one or some, but absent for the remaining parts throughout.
- Rondo theme returns in the third movement for the flute and tutti have been deliberately left mostly unedited in their written and printed states without resorting to imposing certain articulations from the first iteration.

V. Observations on Individual Concertos

Flute Concerto in D Major, op. 3

- BD1 = Bayr D Major Handwritten Manuscript Part Books = CZ-Pnm VI A 283
- BD2 = Bayr D Major Early Print Part Books = SK-BRnm MUS XXIII 67
- BD3 = Bayr D Major Early Print Flute Part Book = A-Wgm VII 30462
- *for* / *fo:* / *fo.* / *fo* / *fr* / *f:* / *f.* / *f* → ***f***

- *ffor* / *ffo:* / *ffo.* / *ffo* / *ff* → ***ff***
- *po:* / *po.* / *po* / *p̲o:* / *p̲o.* / *p̲o* / *p:* / *p* / *p̲:* / *p̲.* → ***p***
- *ppo.* / *ppo* / *p̲p̲o:* / *p̲p̲o.* / *p̲p̲o* / *pp:* / *pp.* / *pp* / *p̲p̲:* / *p̲p̲.* / *p̲p̲* → ***pp***
- *fpo.* / *fpo* / *fop:* / *fp:* / *fp.* / *fp* → ***fp***
- *sfo:* / *sf.* / *sf* / *fz.* / *fz* → ***sf***
- *tr* → ***tr***
- *relar:* / *relar.* / *relar* → *relargare* (to broaden/relax)
- *a po = co ri = tar = tan = do* → *a poco ritardando*
- *ri = tar = tan = do* / *ritartando* / *ritardando.* / *ritar:* → *ritardando*
- *dol:* / *dol.* / *dol* → *dolce*
- *stocato* / *stacc:* → *staccato*
- *rallent:* / *rallent.* → *rallentando*
- BD2, featuring a mostly complete set of printed part books for the concerto (with the unfortunate exception of missing parts for oboe 2 and trumpet 1), exhibits the pencilled omissions of numerous bars from the first movement Allegro. In both green and grey pencil, bars were crossed out or bypassed with long arrows in order to significantly reduce the length of the various tutti sections. However, it is important to note that these deletions are present only in the flute and string parts—no such markings were made in the wind/brass/percussion parts, which could possibly mean they were left out of that particular performance entirely. The following bars of the Allegro first movement were marked to be passed over: 3–4, 6 (beat 4), 7, 8 (beats 1–3), 15–93, 168–173 (fl), 168–221 (vn 1, vn 2, vla 1, vc/vle; modified bar 222), 234–238, 301–302 (fl, vn 1, vn 2, vla 1, vc/vle), 305–306 (fl, vn 1, vn 2, vla 1, vc/vle), possibly 369–374 (fl, vn 1), and finally, sans vn 2, vla 2 and vc/vle, bars 365 (beats 2–4), 366 (beats 1–3), 367 (beats 2–4), and 368 (beats 1–3).
- Any indication of two bar numbers separated by a forward slash, represented "x/y", is to represent the equivalent bar numbers in different manuscript versions: BD1 versus BD2 and BD3. The early prints inserted several extensions throughout the first and second movements, thus increasing or displacing the location of the material that was originally in the handwritten manuscript. Consequently, "x" is the bar number of BD1 and "y" is the new bar number in BD2/3. Because of the nature of the extensions, there are bars that do not exist in BD1 and are identified with individual bar numbers. Every attempt has been made to distinguish these from material that is shared between BD1 and BD2/3.
- Timpani—originally labelled "Timpani in D"—has been transposed from C–G to D–A notation.

- Rhythmic groupings and beaming are preserved mostly from BD1, with the exception of the added bars presented in BD2/3.
- Repeated accidentals within bars are standardised, and consequently apply until the bar terminates or until otherwise stipulated.
- In terms of appoggiatura and grace note format, the handwritten manuscript adopts quavers and acciaccaturas, whereas the early print utilises quavers and semiquavers. There is even one crotchet appoggiatura featured in the second movement. A synthesis of the two formats has been employed to clarify musical expression, depending on contextual factors such as fast passages and phrase endings.
- *relar* / *relar:* indication towards the beginning of the first solo section of the first movement is likely the abbreviation for *relargare* (to broaden). It is akin to a slowing down effect similar to a ritardando or rallentando that lasts until the end of each melodic resting point (beat 3 of bars 101 and 109 and beat 1 of bar 104). It is written starting earlier for BD1 in bar 100, earlier for BD2/3 in bar 104, and earlier for BD1 in bar 109.
- Bars 123–124 of the first movement are within repeat sign square brackets; note 1 of bar 123 includes a bottom-line E4 not to be played as part of a double stop, but as the first triplet note of the bar instead of G♯5 upon the repeat of the two-bar fragment. This is confirmed in the full realisation of the early print BD2/3.
- Bars 127–128 (BD1, BD2) of the first movement in the oboe 2 and bassoon parts do not feature daggers on note 3 (bar 127) and 4 (bar 128). The BD2 oboe 1 part prints a dagger on note 3 of bar 127, but not on note 4 in bar 128. Both oboe parts in BD1 are ambiguous: oboe 1 exhibits numerous ink blotches around note 3 and all over the page, as if the copyist had difficulty with the ink of their quill at the time. Oboe 2 has the faintest possibility of a mark above the note head, but it blends in too well with the uppermost staff line to be definitive.
- Sforzando (***sf***) and forzando (***fz***) are used synonymously at places of solidarity where they are used simultaneously among the parts; even repeated forte (***f***) markings (first movement, violin 1, bars 239–240) give the effect of an accent rather than an accidental repeat of a forte dynamic. The most telling evidence supporting this claim is the direct comparison of flute parts at bar 10 from the first movement Allegro, where the handwritten manuscript begins the slur with ***f*** while the printed edition begins the slur with ***sf***. For further commentary, see Clive Brown's insightful analysis in *Classical & Romantic Performance Practice: 1750–1900* (Oxford: Clarendon Press, 1999; repr. 2002, pp. 75–87).
- Bar 358 (BD1) of the first movement features no *a tempo* indications for viola 1, oboe 1, and bassoons. Along with the strings, this is an in-tempo tutti interjection that comes just off the flute's three-bar ritardando before settling into the flute's insertion of a cadenza. The tutti strings proceed again *a tempo* during the flute's cadential trill in bar 359.

- Bar 358/389 (BD2, BD3) of the first movement features no written-in fermatas or anything to suggest the insertion of a cadenza. Let it be noted, however, that the fermata signs and subsequent cadenza were added after the initial penning of the manuscript. They were likely not included in the manuscript version that went to the publisher and were additions made by the performer of BD1.
- Bars 50–51 (BD2) of the second movement in the oboe 2 part are missing; the two bars constitute a strong ***f*** unisono moment in the tutti strings and winds. There is the option of having oboe 2 play either in unison or at the lower octave to oboe 1. However, I chose to write it in unison to help support the upper timbre in contrast to the generally low strings.
- Bar 60 (BD1) of the second movement features a fermata over note 3 for oboe 1 and horns. However, they are smudged and erased from the part of the violins, viola 1, and cello/violone (in bars 60 and 61). The continuous driving quavers in the cello/violone part prevents the insertion of a rhetorical pause, even though that might have been the idea initially. There is no fermata sign marked before the flute's re-entry.
- Bar 79 (BD1) in the second movement features a crossed-out fermata sign in the violin 1 part. While the fermata signs were written into all the parts as a later add-on, the fact that none of the other parts had their fermatas crossed out is used to conclude that they were meant to stay and mark a cadenza insertion for the flautist. As the strings have marked quavers and quaver rests, it is interpreted to mean the following: after the flautist executes a cadenza for the length of the opening fermata quaver rest, they will trill for the remainder of the bar as the strings enter back in and help drive the bar into the closing section of the movement. While not marked *a tempo*, that is how the quavers in the strings will be treated.
- Bar 79/85 (BD2, BD3) in the second movement features no trill squiggled line. There are also no cadential trill terminations, written-in fermatas or anything to suggest the insertion of a cadenza. No *a tempo* markings are indicated to help carry the flute towards its cadence. Let it be noted, however, that the fermata signs and subsequent cadenza were added after the initial penning of the manuscript. They were likely not included in the manuscript version that went to the publisher and were additions made by the performer of BD1.
- Bars 93–97 present a notable editorial challenge in reconciling the varied symbolic representation of the ritardando across the original part-books. In the flute part, the ritardando begins at bar 93 and is explicitly extended via dashed lines across the subsequent measures, concluding just after the inception of bar 96. The presence of a crescendo hairpin at this juncture strongly implies an invitation for the performer to utilise the remaining notes of the measure to accelerate back into the a tempo of the following bar. Conversely, the string parts restrict the ritardando indication strictly to bar 96, omitting any subsequent a tempo. To resolve these source discrepancies while preserving the distinct performance indications of the original parts, an editorial a tempo has been supplied at bar 97.

- Bars 176–178 and 213 (BD2, BD3) in the third movement feature "double notes" in the flute part: E-A, note 8 and A-E, note 10 (bar 176); A-E, note 2 (bar 177); A-E, note 10 (bar 178); A-C♯, note 10 (bar 213). The top note of each pairing is notated within brackets in the critical edition score, as those notes are not present in the handwritten manuscript. As described by the reviewer of the concerto in the *WamZ* entry on 13 March 1813, the simplest explanation is that the top notes are presented as *ossia* semiquavers to less experienced amateur flautists with less dramatic leaps in the melodic line. While this is the most probable intention for the notes of this particular concerto, what is historically fascinating and substantiated are the multiple accounts of Georg Bayr injecting his signature *Doppeltöne* playing style into his concerto performances during slow and fast passages.
- Bars 202–205 (BD1) in the third movement were mistakenly not written into the trumpet 1 part. As trumpet 1 is one of the missing parts of BD2, I could not verify what the missing notes are that complement trumpet 2. The bracketed notes are based off an educated guess that parallels the rising, pulsing contour of trumpet 2 in consonant intervals that also goes in contrary motion with the horns.

Flute Concerto in B Minor, op. 6

- BB1 = Bayr B Minor Early Print 1 = A-Wn MS10090-4°

  "II|tes | CONCERT | *für die Flöte | mit Begleitung von | 2 Violinen Viola und Baſs* | Verfaſst und gewidmet | DEM HERRN | GEORG N: CONRADI | von | G: BAYR | 6|tes Werk | WIEN | *im Verlage der k k priv chemy Druckerey am Graben N: 612.* | *N: 2384* | *6 bog* | *Pr*."

- BB2 = Bayr B Minor Early Print 2 = A-Wgm VIII 6271

  "II|tes | CONCERT | *für die Flöte | mit Begleitung von | 2 Violinen Viola und Baſs* | Verfaſst und gewidmet | DEM HERRN | GEORG N: CONRADI | von | G: BAYR | 6|tes Werk | WIEN | *im Verlage der k k priv chemy Druckerey am Graben N: 612.* | *N: 2384* | *6 bog* | *Pr*."

- BB3 = Bayr B Minor Early Print 3 = CZ-Bm A 28.809

- "II|tes | CONCERT | *für die Flöte | mit Begleitung von | 2 Violinen Viola und Baſs* | Verfaſst und gewidmet | DEM HERRN | GEORG N: CONRADI | von | G: BAYR | 6|tes Werk | WIEN | *im Verlage der k k priv chemy Druckerey am Graben N: 612.* | *N: 2384* | *6 bog* | *Pr*."

- *for* / *f.* / F → ***f***

- FF → ***ff***

- P / *p.* / *p.* / *p* → ***p***

- PP → ***pp***

- *fz* → ***fz***

- *tr* → *𝆗𝆖*
- *cres: / cres* → *crescendo*
- *ad lib: / ad libit: / ad libitum: / ad libitum.* → *ad libitum*
- As the only known surviving copies of the op. 6 concerto are early print part books by the same chemical printing company in Vienna, points of observation and comparison are based on discrepancies of information between instruments, as well as handwritten markings made by the various performers of the parts.
- Rhythmic groupings and beaming will be preserved from all early prints.
- Appoggiaturas are written into the main rhythmic fabric of the music and not represented as distinct ornamental entities. Acciaccaturas predominate as the chirpy, swift ornamentation alongside trills and turns.
- In bar 94 (BB2) of the first movement, notes 1–8 are scratched out in the flute part; a slur over the notes suggests that the idea to omit playing them altogether came later. The soloist likely intended to convert the remainder of the bar (notes 9–23) from the rhythm 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
- Bar 184 (BB1, BB2, BB3) in the first movement features a D crotchet in the flute part. While not grammatically "incorrect" within the context of a B minor triad, it is odd and far less resolute to have the very last note of the solo part in the movement to conclude on the third. Only BB2 addresses this by changing the note to B by marking "h" underneath the note and drawing in a ledger line to "cancel out" the printed two ledger lines and reinforce the note correction.
- The flute part's bars 24–"25" and 118–"119" (BB1, BB2, BB3) in the second movement are fully written out with a bar line between each other; however, this is not reflected in the remaining parts which have all of the activity within the temporal unit of a fermata (crotchet followed by crotchet rests in the violins and basso, and full bar fermata for the viola) in bar 24. The bar line separating the semiquavers from the *ad libitum* quavers is for metrical clarity for the soloist, not temporal reality for the music. The rondo theme starts again at tutti bars 25 and 119.
- The cello part at bar 35 (BB1, BB2, BB3) in the second movement is marked with a diminuendo hairpin. It is possible that bar 35 settles down through a diminuendo to a following four bars in a hushed resolution. However, just as was with the displaced ***f*** in bar 33, it is also possible the diminuendo is displaced by two bars and belongs in bar 37, or any bar for that matter from bar 36–38. Only one handwritten marking in BB1 vn 1 part provides an obscure marking between its two crotchets in bar 36, but it is difficult to determine if the marking is a smudged ***p*** or small diminuendo hairpin (accent). Due to these ambiguities, the diminuendo hairpin is included in the cello line at bar 35, but not standardised throughout the other parts.
- Bar 95 (BB1, BB2, BB3) in the second movement features an E as note 1 in the flute part. Choosing F♯ to correct the printing error is not necessarily a straightforward solution. Even though it aligns with note 1 of bar 75, it creates a top-heavy emphasis

on the third of the D major triad—something that is somewhat mitigated by the flute in bar 75 because of its continuing semiquavers that swiftly introduces D (the root) by the second semiquaver of the bar. The issue raised in bar 95 is that the three expressions of F♯ by the flute and both violins is running the risk of intonation issues magnified by the difference in timbre. However, my decision to make the note F♯ is based on continuity with bar 75, as well as identifying and matching the emphasis of F♯ by the flute on its downbeat arrivals in bars 96 and 97.

- Bar 118 (BB1, BB2, BB3) in the second movement features a D crotchet in the violin 1 part; BB3 corrects this note to C♯. I chose E, as violin 2 already has the C♯ of the diminished seventh chord. F♯ is also a possibility, as this would solidify the dominant seventh build-up in the strings throughout the previous bars and would cause a great dissonance with the G's of the flute until its resolution to C♯ on the second fermata.

FLUTE CONCERTO IN D MAJOR, OP. 3

Georg Bayr (1773–1833)
Edited by Rikki A. Wolpowitz



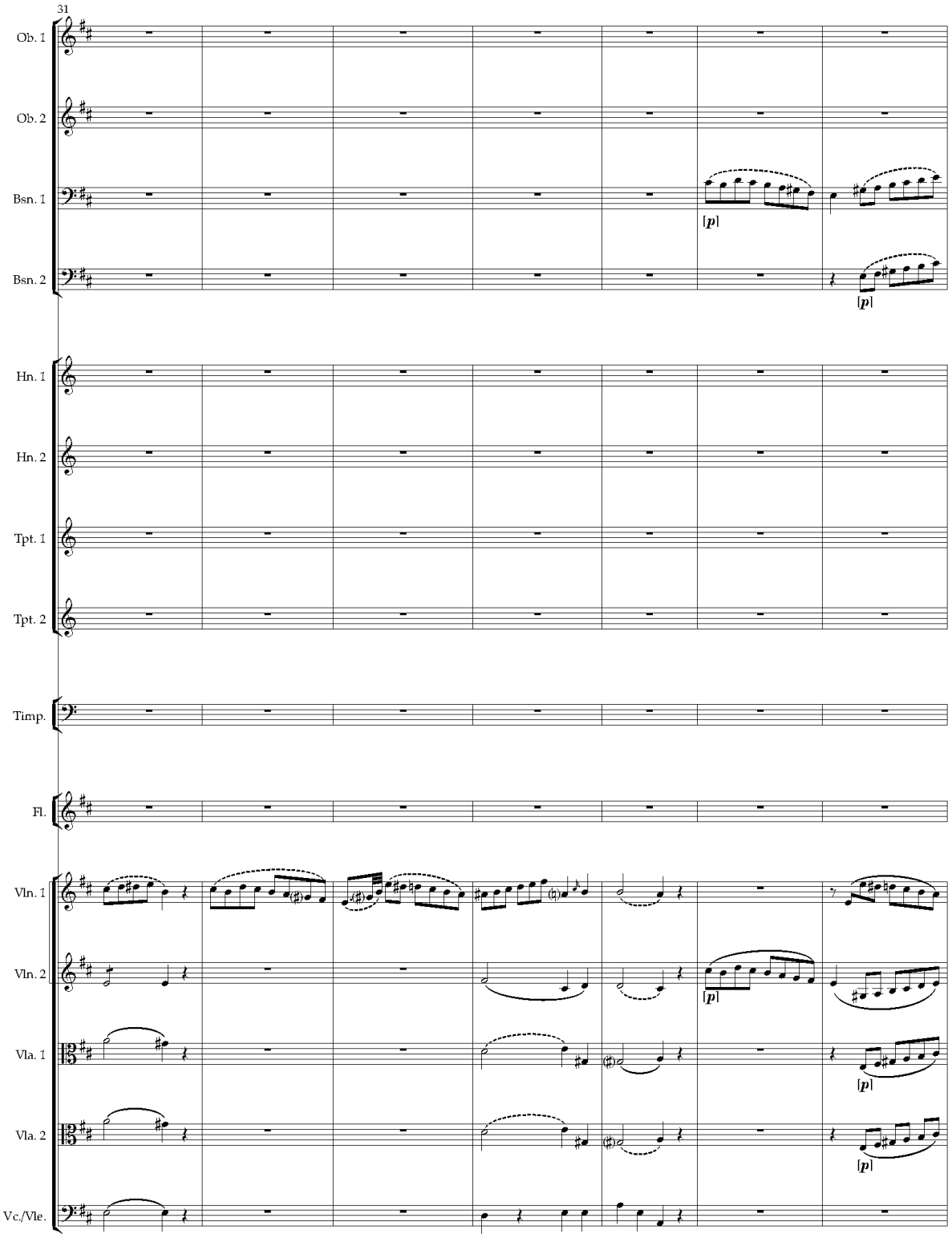
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2


9
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f
sf
p
[p]


3
17
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


4
24
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
dolce [p]
pp
pp
pp
pp


31
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
[p]
[p]
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[p]
[p]
[p]
[p]


6
38
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[fl]
f
[p]


7
46
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
p
[p]
3

8


55
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f


64
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


10
71
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


11
77
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
pp
p

12


86
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


13
94
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
Solo
Solo[.]
Solo[.]
Solo[.]
f
p


14
100
rall.
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
[a tempo]
relar[gare]
[a tempo]
relar[gare]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


15
107
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
p
p
[a tempo]
relax[gare]
3
[p]
[p]

16


114
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


120
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


18
125
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
dol[ce]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


19
132
rit.
[A tempo]
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[pp]
[p]

20


139
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
pp
[p]
[pp]


146
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.

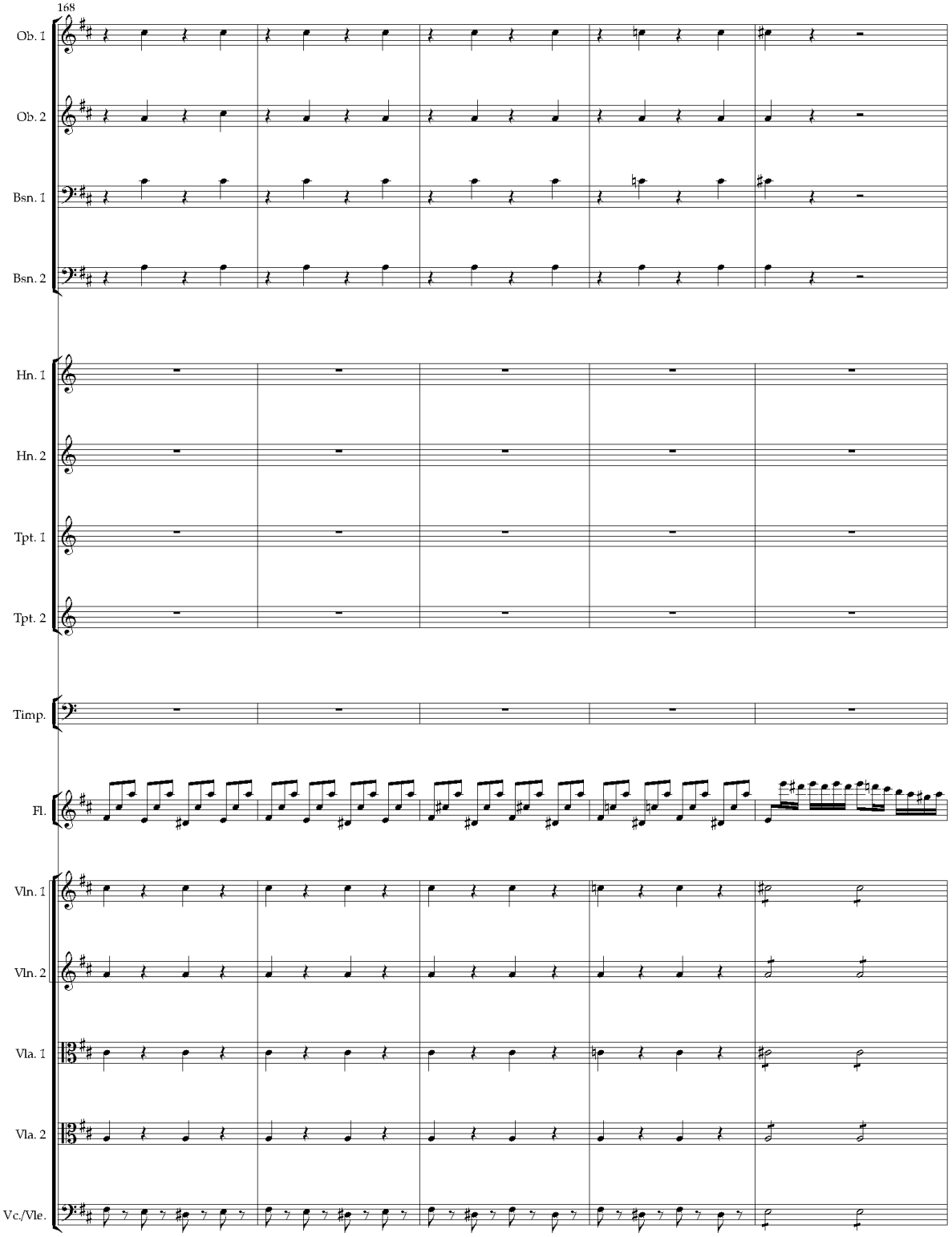
22


132
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f
p


138
Ob. 1
Ob. 2
Bsn. 1
[pp]
Bsn. 2
[pp]
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.

24


163
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f
pp
[pp]
[p]
p


168
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.

26


173
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Tutti
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


180
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.

28


187
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
p
dolce [p]


194
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


30
201
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f


31
207
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[p]
p

32


215
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


223
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Solo
Vln. 1
Solo
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f
p
[p]


34
229
rall. - - [a tempo]
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
rall. - - [a tempo]
Fl.
ff
pp
f
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vlc.


235
Solo
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f
p

36


242
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
sf
sf
sf
sf


248
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
sf

38


234
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f
p
f
p
f
p


260
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
sf
sf
sf
sf

40


265
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
sf
[sf]

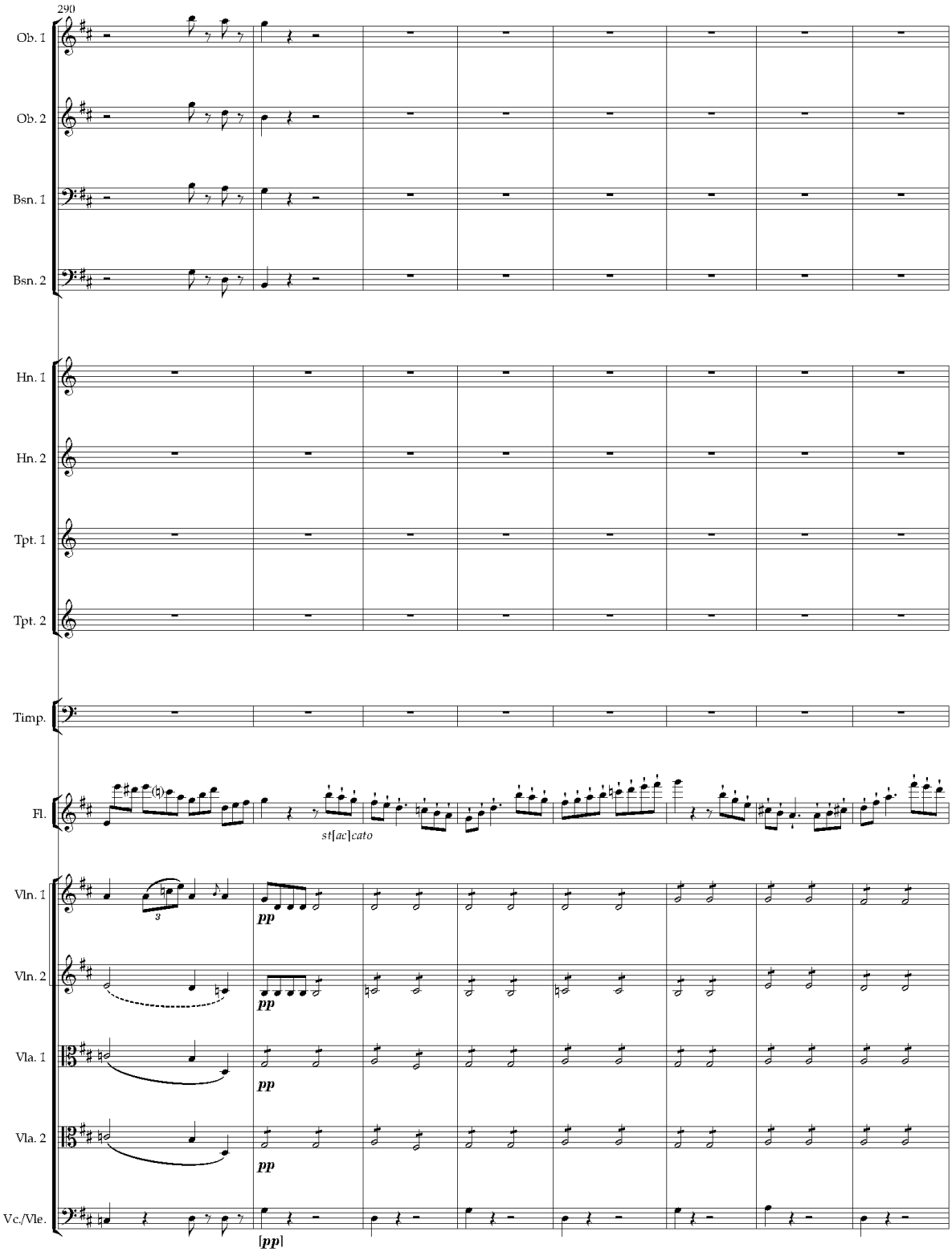

271
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
p
f
pp

42


279
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
p
[p]
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
fp
fp
[p]
[p]
fp


285
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[p]
[p]

44


290
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
st[ac]cato
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
pp
pp
pp
pp
[pp]


45
298
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f
3


46
307
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


314
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
p
p
f
f
p
f
f


48
321
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
[f]
[p]
[f]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


327
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
sf


50
333
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
dol:
dol[ce]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f


51
340
rall.
[A tempo]
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
rall.
[A tempo]
Vln. 1
p
Vln. 2
p
Vla. 1
[p]
Vla. 2
[p]
Vc./Vle.

52


347
rall.
[A tempo]
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
p
[p]


354
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


54
360
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


365
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.

56


370
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[pp]
pp


57
376
Ob. 1
[p]
Ob. 2
[p]
Bsn. 1
Bsn. 2
Hn. 1
[p]
Hn. 2
[p]
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.

58


381
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


59
386
poco rit.
[a tempo]
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
sf
f
[f]
tempo
a tempo
[a tempo]
a 'tempo:
'tempo Primo:
'tempo.
tempo:


60
391
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
[Tutti]
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


61
396
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.

62


Adagio
Oboe 1mo
Oboe 2do
Fagotto 1mo
Fagotto 2do
Corno 1mo in G
Corno 2do in G
Adagio
[Solo]
Flauto Principale
Violino 1mo
Violino 2do
Viola 1ma
Viola 2da
Basso
(Violoncello/Violone)


11
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f
[f]

64


17
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
fp
fp
fp
fp
fp


65
24
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Fl.
p
f
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


66
28
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Fl.
[Tutti]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


67
35
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
[Solo]
[Solo]
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
p
p
p
p
p


68
42
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Fl.
[p]
[f]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


69
30
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.

70




62
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[p]
[sf]

72



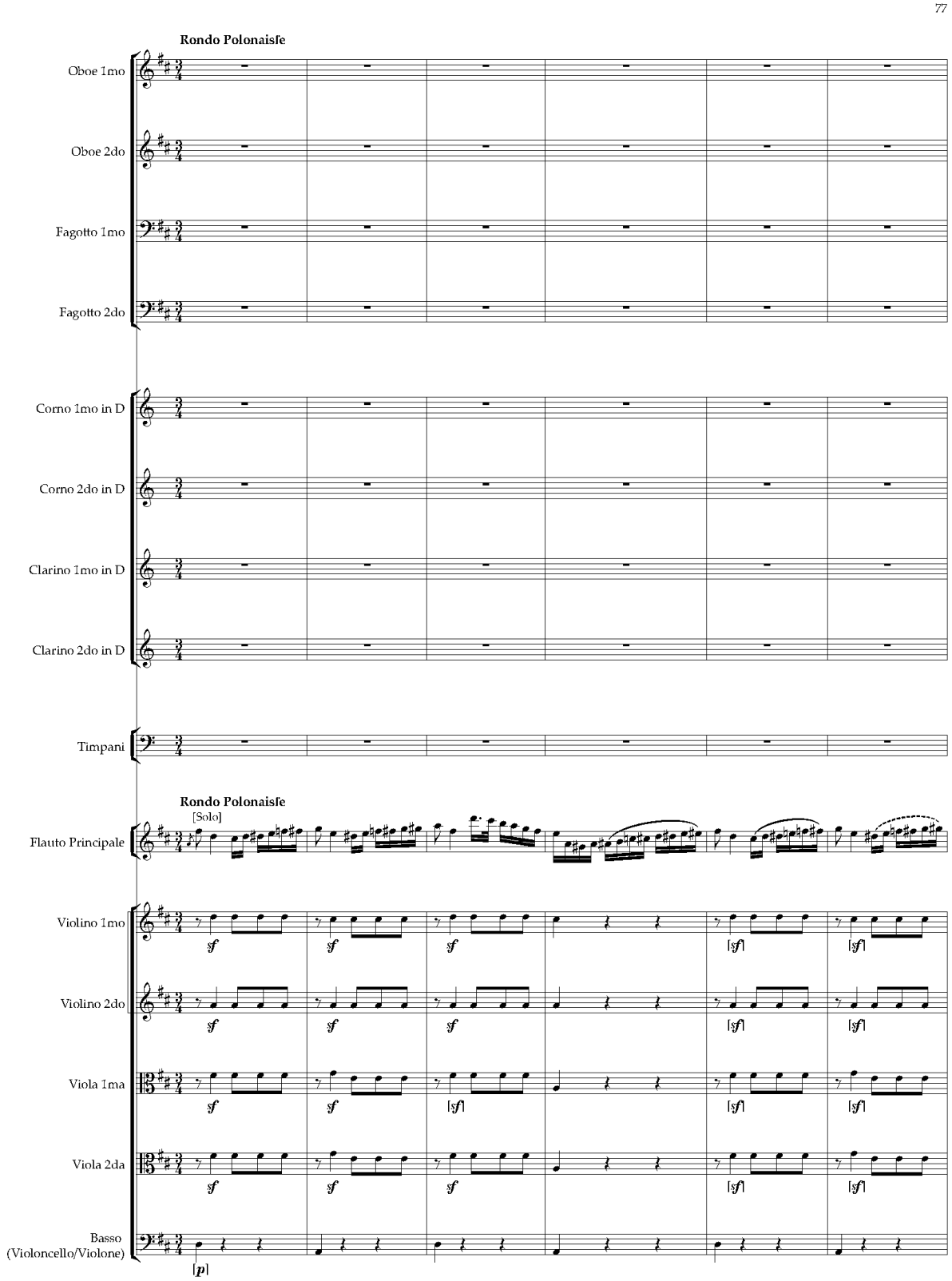

77
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
sf

74


82
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Fl.
[Tutti]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[a tempo]


75
88
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[p]
f
[f]


76
93
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
p
[p]


77
Rondo Polonaisfe
Oboe 1mo
Oboe 2do
Fagotto 1mo
Fagotto 2do
Corno 1mo in D
Corno 2do in D
Clarino 1mo in D
Clarino 2do in D
Timpani
Rondo Polonaisfe
[Solo]
Flauto Principale
Violino 1mo
Violino 2do
Viola 1ma
Viola 2da
Basso
(Violoncello/Violone)
sf
[sf]
[p]

78


7
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
[Tutti]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f


14
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
[Solo]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
p
[p]
[p]
[p]
[p]

80


21
Ob. 1
pp
Ob. 2
pp
Bsn. 1
Bsn. 2
Hn. 1
[pp]
Hn. 2
pp
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


28
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
p
[fp]
dol[ce].

82


36
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[fp]


46
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[p]
p
f

84


32
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


39
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.

86


65
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[sfl


76
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
[Tutti]
[Solo]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f
[f]
[p]

88


85
rit.
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
rit.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


89
94
[a tempo]
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
[p]
[f]
[a tempo]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vlc.
ritardando
sf
[sf]
p


90
100
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
[Tutti]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


107
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
[Solo]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f
[p]
p

92


115
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[f]
[p]
f
[p]


123
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
p
f
p
f
p
f
p
f
p
f
[p]

94

133


Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f
[p]


140
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
fp
fp
fp
fp
fp

96

148


Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
fp


134
Ob. 1
[p]
Ob. 2
[p]
Bsn. 1
Bsn. 2
Hn. 1
[p]
Hn. 2
[p]
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.

98


160
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
sf


167
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
[Tutti]
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


100
175
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
[Solo]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


181
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[p]
[f]

102


187
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[p]
f

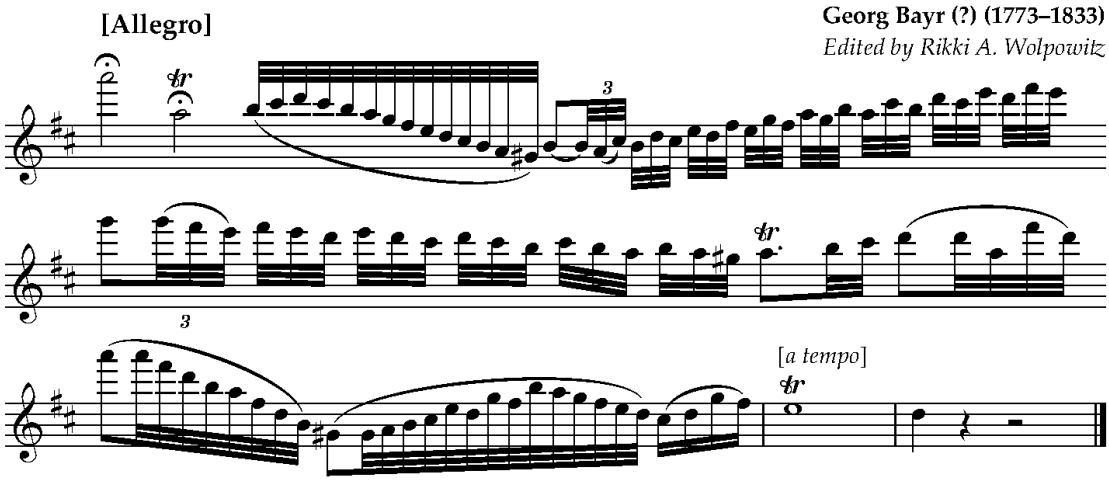

103
193
rall. [A tempo]
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
rall. [A tempo]
[Tutti]
Fl.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.


104
203
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
[Solo]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
[p]
p


212
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Fl.
[Tutti]
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc./Vle.
f

CADENZA FOR FLUTE CONCERTO IN D MAJOR, OP. 3

Cz-Pnm VI A 283 (BD1)



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COMMENTS: FLUTE CONCERTO IN D MAJOR, OP. 3

Allegro

Bar	Source	Part	Manuscript Remarks
1–27	BD1	fl	Vn 1 tutti introduction. Includes chords and does not continue past bar 27 until the flute's first solo, so likely only included for the soloist to follow along with at the beginning.
1	BD1	vla 2, vc/vle	No ***f***.
2–3	BD1	ob 1	*Solo* indication.
3–4	BD1	fl	Bar 3 is inserted using symbols from an appended written fragment after an indication of 66 bars of rest.
3–4	BD2, BD3	fl	2-bar rest.
4	BD1, BD2	fl, ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No slur, notes 1–2 (cf. bar 10).
6	BD1	fl	No slur, notes 9–11 (cf. ob 1, bar 6 and fl, bar 8).
6–8	BD1	fl	Beat 4 of bar 6 through beat 3 of bar 8 is inserted using symbols from an appended written fragment on a blank staff line at the bottom of the manuscript page.
6–8	BD2, BD3	fl	Beat 4 of bar 6 through beat 3 of bar 8 is represented by rests.
6–7	BD1	ob 1	*Solo* indication.
8	BD1, BD2	fl, ob 1, ob 2, hn 1, hn 2	No slur, notes 1–2 (cf. bar 10).
10	BD1	fl, vn 1, vn 2	Marked ***f***.
10	BD2, BD3	fl	Marked ***sf***.
10	BD1	vla 1, vla 2, vc/vle	Marked ***sf*** (vla 1) and ***fz*** (vla 2 and vc/vle).
10	BD1, BD2	vla 1, vla 2	No tie, notes 1–2 (cf. vla 1 and vc/vle, bar 10).
11	BD1	vla 1, vla 2	No ***p***.
11	BD2	vla 2	No ***p***.
15	BD1	vla 1	No ***f***.
17–18	BD1	timp	The material of these bars was mistakenly not written into the timpani part; bars 15–

			16 should be repeated in bars 17–18. This is corrected in BD2.
19	BD1, BD2	vn 1	No tie, notes 1–2.
19	BD2	vn 1	Note 2 semiquaver features an octave double-stop.
20	BD1	hn 2	D, note 2.
21	BD1	vc/vle	D, note 4.
22, 24	BD1, BD2, BD3	fl, vn 1	♯, note 4.
23–24	BD1, BD2	ob 2, bsn 1, bsn 2, hn 1, hn 2	No slur/tie over the bar line (cf. ob 1, bars 23–24).
25–26	BD1, BD2	ob 1, bsn 1, bsn 2, hn 1, hn 2	No slur/tie over the bar line (cf. ob 2, bars 25–26).
27	BD1, BD2, BD3	fl, vn 1, vla 1, ob 2	No ♯ on note 1 G. Should be incorporated to remind the players to carry the G♯ over from the previous bar.
27	BD1	vn 1	B semibreve in the middle of the minim triple stop.
28	BD1, BD2	vn 1	No ***p***. Reinforces the dynamic of the marked *dolce*.
28, 32	BD1, BD2	vn 1	No slur, notes 1–8 (cf. vn 2, bar 36).
28–29, 32–33	BD1, BD2	vn 1	No ♯, note 7 (bars 28 and 32) and 2 (bars 29 and 33). The tonality of the section is in A major.
29, 33	BD1, BD2	vn 1	No slurs, notes 1–3 and 4–9.
30	BD1, BD2	vn 1	No slur, notes 3–6.
31	BD1, BD2	vn 1	No slur, notes 1–5.
34	BD1, BD2	vla 1, vla 2	No slur, notes 1–2 (cf. violas, bar 42).
35	BD1, BD2	vn 1, vn 2, vla 2	No slur, notes 1–2 (cf. vla 1, bar 35).
35	BD1, BD2	vla 1, vla 2	No ♯, note 1.
36	BD1, BD2	vn 2, bsn 1	No ***p***.
36, 40	BD1, BD2	bsn 1	No slur, notes 1–8 (cf. vn 2, bars 36 and 40).
37, 41	BD1, BD2	bsn 1, bsn 2	No slur, notes 2–7 (bsn 1) and 1–6 (bsn 2).
37, 41	BD2	vn 2	Slur, notes 2–7.
37	BD1, BD2	vla 1, vla 2, bsn 2	No ***p***.
38	BD1, BD2	vn 1	No slur, notes 1–8.
38	BD1	vc/vle	No ***p***.
39	BD1, BD2	bsn 1, bsn 2	No slur, notes 1–2 (cf. fl and vn 1, bar 39).
39	BD2	vn 1	Slur, notes 2–4.

42	BD1, BD2	vn 1	No clarifying ♮, note 7. The harmony cadences in A major at this point.
42	BD1	vla 1	Slur, notes 1–2.
42	BD1, BD2	bsn 1, bsn 2	No slur, notes 1–3 (violas, bar 42).
43	BD1	ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1, tpt 2, timp	No *f*, note 1 (oboes, horns, trumpets timpani) and note 2 (bassoons).
43	BD2	ob 1, ob 2, bsn 1, bsn 2, hn 1, tpt 1, tpt 2, timp	No *f*, note 1 (oboes, horn 1, trumpets timpani) and note 2 (bassoons).
43	BD1, BD2	vc/vle	No ♯, note 7. Clarifies an A major scale before the written-in ♮ on beat 3 (now the V^7 of the D major triad of bar 44).
43	BD2	vn 2	Marked *sf*, note 2.
46	BD1, BD2	vc/vle, bsn 1, bsn 2	No ♯, note 7. Clarifies an A major scale before the written-in ♮ on beat 3 (now the V^7 of the D major triad of bar 44).
49	BD1, BD2	vla 2	No *p* (cf. vla 1, bar 49).
50	BD1	ob 1	No clarifying ♮, note 1. While the natural is not foreign to the underlying tonic of the movement, the harmony before this point has strongly shifted to the tonicization in A major.
50, 54	BD1, BD2	ob 1, ob 2, hn 1, hn 2	No slur, notes 1–4.
51, 55	BD1, BD2	ob 1, ob 2, hn 1, hn 2	No slur, notes 1–2 (cf violins, bar 53).
51	BD1	bsn 1	No *p* (marked in bsn 2, however in both BD1 and BD2 underneath the first quaver of bar 52).
53	BD1, BD2	bsn 1, bsn 2	No slur, notes 1–2 (cf. violins, bar 53).
53	BD1, BD2	vn 2	No slur, notes 1–2. Possible partial slur in BD1.
57–58	BD1	vn 1, vc/vle, bsn 1, bsn 2	No slur over the bar line (cf. vn 2, bars 57–58).
57–59	BD2	vc/vle, bsn 1, bsn 2	No slur over the bar line.
58–59	BD1	bsn 1, bsn 2, vc/vle	No slur over the bar line (cf. violins, bars 58–59).
58	BD2	hn 1	No slur, notes 1–2.
61	BD2	vla 2	Written-out quavers, beats 3–4.

64	BD1, BD2	bsn 1	No ♮, note 1 (cf. bsn 2, bar 64).
66–69	BD1	ob 1	The order of appearance is in reverse (bars 67 and 69 come first before bars 66 and 68).
67	BD1, BD2	vn 1	No ♯, note 1. Should be included to remind the player to carry over the sharp from the previous bar.
68	BD2	ob 1	No ♯.
69	BD1, BD2	vn 1, ob 1	No ♯, note 1. Should be included to remind the player to carry over the sharp from the previous bar.
70	BD1	ob 1	D♯ 𝅗𝅥 𝅗𝅥. 𝅘𝅥𝅮 rhythm.
70	BD1	ob 2	F♯.
72–73	BD1, BD2	vn 1	No ♯, note 4. Rising first-note sequence based on bar 71.
72	BD1	vn 2	♯, note 2.
72	BD1	ob 2	No ♯ (cf. vn 2, bar 72).
74	BD1, BD2	vn 1	No slur, notes 2–7.
74	BD1, BD2	vn 1	No clarifying ♮, note 11.
74	BD1, BD2	vla 1, vla 2	Clarifying ♯, note 1.
76	BD1	ob 2	No ♯ (cf. vn 2, bar 76).
76–77	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2	No slur over the bar line.
78	BD1	vla 1	E, note 1.
79	BD1	vn 2	E, note 2.
79	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2	No slur, notes 1–2.
80	BD1, BD2	vla 1	Semiquaver-tremolo crotchets, beats 2–3.
82	BD1	vn 1	No ***p***.
82–84, 86–88, 90, 92	BD1, BD2	vn 1	No slurs, notes 2–4.
83	BD1	ob 1, bsn 1	No slur, notes 1–2 (cf. ob 2 and bsn 2, bar 83).
83	BD2	ob 1	No slur, notes 1–2.
84	BD1, BD2	ob 1	No slur, notes 1–2 (cf. ob 2 and bassoons, bar 84).
85–86	BD1	bsn 1, bsn 2	No slur over the bar line (cf. oboes and horns).
85	BD1	hn 1	Two minims, the second of which is slurred over to the next bar.
87–88	BD1, BD2	ob 1	No slur, notes 1–2 (cf. ob 2 and bassoons, bars 87–88).

89–90, 91–92, 93–94	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No slur over the bar line (cf. oboes and hn 1, bars 85–86).
89, 91, 93	BD1, BD2	vn 1	No clarifying ♮, note 1.
94	BD1	vn 1	No ***f*** .
94	BD1, BD2	vn 2	***f*** under note 1. BD2 features it again under note 2 in the same bar.
94–96	BD1, BD2	vn 1	No slur, notes 1–8 (cf. fl, bars 94–96); no daggers expressed for minim tremolos (ibid.).
95	BD2, BD3	fl	Daggered tremolo minim is written out as daggered quavers.
97	BD1, BD2, BD3	fl	*Solo* indication.
97	BD1	fl	No slur, notes 4–6 (cf. fl and vn 1, bar 8, and fl, bar 101). Present in BD2/3.
98	BD1, BD2	vn 1, vn 2, vc/vle	*Solo*[.] indication.
99	BD1, BD2	vn 1	Slur over the bar line, staring from note 2 only.
99	BD1, BD2	vc/vle	No slur, notes 1–2 (cf. vn 1, bar 103).
100, 104, 109	BD1, BD2, BD3	fl	*relar* / *relar:* indication; abbreviation for *relargare* (to broaden).
100	BD1, BD2	vla 1, vla 2	No slur, notes 1–2 (cf. violas, bar 104).
101, 105, 110	BD1, BD2, BD3	fl	No *a tempo* indication.
102	BD1, BD2	vn 1, vc/vle	No slur, notes 1–2 (cf. vn 1, bar 98).
103	BD1, BD2	vc/vle	No slur, notes 1–2 (cf. vn 1, bar 103).
105	BD1, BD2	vn 2, vc/vle	***f*** under note 1.
105	BD1	tpt 1	No ***f*** .
107	BD1, BD2	vn 2	Tie/slur over the bar line.
108	BD1	fl	No slurs, notes 4–5 and 6–8.
108	BD1, BD2, BD3	fl	No slur, notes 1–2.
108	BD1, BD2	vla 1, vla 2	No ***p*** .
109	BD1	fl	No slurs, notes 4–6, 8–9, and 10–12; no dagger, note 7.
109	BD1	hn 1	No ***p*** .
109	BD1	fl	No clarifying ♮, note 8.
110	BD1, BD2	fl, vn 2, hn 1, hn 2	No slur, notes 1–2 (cf. vn 1, bar 110 and vn 2, bar 115); notes 1–3 (fl).
111	BD1, BD2	vla 1	No daggers, notes 1–8 (cf. violins and vla 2, bar 111).
113	BD1	fl	♯, note 5.

113	BD1	fl	No slur, notes 4–5.
113	BD1, BD2, BD3	fl	No slur, notes 6–8 (cf. BD2/3, fl, bar 108).
114	BD1, BD2, BD3	fl	No daggers, notes 1 and 7; no slurs, notes 2–3, 4–6, 8–9, and 10–12 (cf. fl, bar 109); no clarifying ♮, note 8.
115	BD1	fl	No dagger, note 1; no slur, notes 2–3 and 4–6 (cf. BD2/3, fl, bar 115).
115	BD1	fl	Note 6 crotchet A crossed out.
115	BD1	vn 1, hn 1, hn 2	No slur, notes 1–2 (cf. vn 2, bar 115).
117	BD1, BD2, BD3	fl	No clarifying ♮, note 11.
120–121	BD2, BD3	fl	Different melodic material, BD2/3 represented *ossia* in the critical edition score.
123	BD1, BD2, BD3	fl	♯, note 4.
123–126	BD1	fl	Bars 123–124 are within repeat sign square brackets.
127	BD1	vn 1	G middle note within the first triple-stop on beat 2.
127	BD1, BD2	vc/vle	***f*** under note 1.
127	BD1	ob 2, tpt 1	No ***f*** .
127	BD1	hn 2	Marked ***ff*** .
127	BD1, BD2	bsn 1, bsn 2	No slur, notes 1–2 (cf. oboes, bar 127).
127–128	BD1, BD2	ob 2, bsn 1, bsn 2	No dagger, note 3 (bar 127) and 4 (bar 128). BD2 ob 1 prints a dagger on note 3 of bar 127, but not note 4 in bar 128.
127–128	BD1, BD2	vn 2	No slur, notes 2–3 (cf. oboes, bars 127–128).
127–128, 128–129	BD1	vn 1, vla 2	No slur over the bar line (cf. vla 1, bars 127–128). Present in BD2 (vn 1 only).
127–128, 128–129	BD2	vla 2	No slur over the bar line (cf. vla 1, bars 127–128).
128–129	BD1, BD2	vla 1	No slur over the bar line (cf. bars 127–128).
128	BD1, BD2	ob 1, bsn 1, bsn 2	No slur, notes 2–3 (cf. oboes, bar 127).
128	BD1	ob 2	Slur, notes 1–2.
130	BD1, BD2, BD3	fl	*dol* / *dol:* indication; abbreviation for *dolce*.
132	BD2, BD3	fl	Slur, notes 1–2; no dagger, note 6.
132	BD1, BD2	vn 1, vn 2	No ***pp*** (cf. vn 2, violas, and vc/vle, bar 30).

133	BD1, BD2	vn 2	No tie, notes 1–2 (cf. vn 1, bar 133).
136	BD1	fl	No ritardando (*ritar:*) indication.
136	BD1	fl	Appoggiatura note 9 is a quaver with a very faint tail.
136	BD1	fl	Acciaccatura, note 7.
136	BD2, BD3	fl	♪ grace note, note 7.
136	BD1, BD2	vn 1	No slur, notes 2–3 (cf. vn 2, bar 136).
136	BD1, BD2	vla 1, vla 2	No ***pp***.
137	BD1	vn 1	No ♯, note 1. Should be carried over from the previous bar. Present in BD2.
138	BD1, BD2, BD3	fl	No *a tempo* indication.
138	BD1, BD2	vn 1, vn 2	No ***p***.
138–139	BD1, BD2	vn 1	No slur, notes 1–8 (cf. vn 2, bars 138–139).
140	BD1, BD2, BD3	fl	No slurs, notes 1–2, 4–5, 7–8, and 10–11; no daggers, notes 3, 6, 9, and 12 (cf. fl, bars 144, 146, and 148).
140	BD1, BD2	vla 1, vla 2, vc/vle	No ***p***.
141	BD1, BD2	vn 1	No slur, notes 1–2 (cf. vn 1, bar 133).
142	BD1, BD2	vn 1, vla 1, vla 2	No slur, notes 1–8 (cf. vn 2, bar 142).
142	BD1, BD2	vla 1, vla 2	No ♯ (cf. violins, bar 142).
143	BD1, BD2	vn 1	No notes 1–8 (cf. vn 2, bar 143).
144	BD2, BD3	fl	No slur, notes 10–11; no dagger, note 12.
145	BD1, BD2	vn 1, vn 2, vla 1, vla 2	No ***pp***.
145	BD1	vn 1	Semiquaver-tremolo minims; repeats subsequently in bars 147 and 149 only as quaver-tremolo minims. Not paralleled by vn 2.
145	BD1	vc/vle	***pp*** under note 1.
145, 147	BD2	vn 1	Quavers over beats 1–2, followed by minim quaver tremolo from beats 3–4.
147, 149	BD1	vn 2	Quaver-tremolo semibreve.
148	BD1	fl	No slur, notes 10–11; no dagger, note 12.
148–165	BD2, BD3	fl	Different articulations and melodic material to BD1 with an 8-bar extension from the original bars 148–157. The extension has been incorporated into the critical edition score.
150	BD1	fl	No ♯, note 14.
151, 153	BD1	fl	No slur, notes 2–12; no dagger, note 13 (cf. BD2/3, fl, bar 151).

151–158	BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	Eight-bar extension of the similar existing accompanying material from BD1 bars 151–157.
152	BD1	fl	No daggers, notes 1–8 (cf. BD2/3, fl, bar 151).
152–156	BD2	bsn 1, bsn 2	The same material as BD1 bars 152–156, however has now become the first iteration of the musical phrase and is separated by bars of rest (bars 157–159). BD1 bars 152–156 are now BD2 bars 160–164.
152/160, 154/162	BD2	bsn 1, bsn 2	𝅗𝅥 rhythms.
156	BD1	fl	No daggers, notes 10–15 (cf. BD2/3, fl, bar 164).
156/164	BD2, BD3	fl	No acciaccatura attached to the first triplet quaver.
156	BD1	vn 1, vn 2, bsn 2	No ***f*** .
156	BD1	hn 2	Marked ***ff*** ; 𝄽𝅘𝅥𝅯𝅘𝅥𝅯𝅗𝅥𝄽 rhythm.
156	BD2	ob 1, hn 1, hn 2	𝅘𝅥𝅯𝅘𝅥𝅯𝅗𝅥– interjection at ***f*** dynamic; preceded by five bars of rest and succeeded by seven bars of rest.
157/165	BD1, BD2	vn 1, vn 2, vla 1	No ***p*** .
157	BD2	vla 1	No ***p*** .
157/165	BD1, BD2	vc/vle	No slur (cf. vla 1, bar 157).
158/166	BD1, BD2	bsn 1, bsn 2	No ***pp*** (cf. oboes, bar 157).
160/168	BD1	ob 1	Marked ***pp*** .
160	BD2	bsn 1, bsn 2	No ***pp*** .
162/170	BD1, BD2, BD3	fl	♯, notes 2, 8 and 10.
163	BD1	fl	No ♮, note 2 (cf. vn 1, vla 1, ob 1, and bsn 1, bar 163). Present in BD2/3, bar 171 on notes 2 and 5.
164/172	BD2	vn 1	Quavers over beats 1–2, followed by quaver tremolo minim from beats 3–4.
165/173	BD1, BD2, BD3	fl	BD2/3 (bar 173) is different in rhythm and notes to BD1 (bar 165); BD2/3 represented as *ossia* in the critical edition score.
165	BD2	vc/vle	No slur, notes 1–2.
166/174	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	No crescendo hairpin.

166/174	BD2, BD3	fl	No trill squiggle over the bar.
166	BD2	vla 1	D, note 1.
167	BD1	fl	No *Tutti* indication.
167	BD1	bsn 2	No ***f*** .
167	BD1	bsn 1, bsn 2	Open note-head quaver abbreviation, beats 1–2.
167/175	BD2	bsn 2	Open note-head quaver abbreviation, beats 1–2.
170/178	BD1, BD2	vn 1	No ♯, note 1 (cf. vn 1, bar 168).
171	BD2	vla 1	♮, note 2.
175/183	BD1, BD2	vn 1	No ♯, note 11 (cf. vn 1, bar 177).
175/183	BD2	vn 1	♯, note 4.
180/188	BD1, BD2	vn 1	No ***p*** . Reinforces the dynamic of the marked *dolce*.
180, 184, 188, 192	BD1	vn 1, bsn 1	No slur, notes 1–8 (bars 180 and 184 for vn 1 only).
180/188, 184/192, 188/196, 192/200	BD2	vn 1	No slur, notes 1–8.
181/189, 185/193, 189/197, 193/201	BD1, BD2	vn 1, bsn 1	No slur, notes 2–5 (bars 181/189 and 185/193 for vn 1 only).
182/190, 190/198	BD1, BD2	vn 1, bsn 1, bsn 2	No slur, notes 4–5 (cf. vn 2, bar 190; bar 182/190 for vn 1 only).
182/190	BD1, BD2	vn 2	No daggers, notes 2–3; no slur, notes 4–5 (cf. vn 2, bar 190/198).
182–183 / 190–191	BD1, BD2	vc/vle	No slur across the bar line (cf. violas, bars 182–183).
183/191, 191/199	BD1, BD2	vn 2	No slur, notes 1–4.
183/191	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2	No slur, notes 1–3.
186/194, 194/202	BD1, BD2	vn 1, bsn 1	No slur, notes 1–4 (186/194 for vn 1 only).
187	BD1	vn 1, bsn 1	No slur, notes 2–8 (vn 1) and 1–7 (bsn 1).
187/195	BD2	vn 1	No slur, notes 2–8.
189–190 / 197–198	BD1	ob 2	No slur over the bar line.
190/198	BD1, BD2	ob 1, ob 2	No slur, notes 2–3.
191/199	BD1, BD2	vn 2, vla 1, vla 2	No slur, notes 6–8.
191/199	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2	No slur, notes 1–2 (oboes and bsn 2) and notes 1–4 (bsn 1); cf. vn 1, bar 191.

193–194 / 201–202	BD1, BD2	ob 1, ob 2	No slur over the bar line.
194	BD1	bsn 1	♪ grace note, note 2.
195	BD1	ob 2	*f* under note 2.
195/203	BD1, BD2	timp	No *f* .
198	BD1	vn 2	C♯-E double-stop semiquaver tremolo, beats 3–4.
203–205 / 211–213, 207–209 / 215–217, 211/219, 213/221	BD1, BD2	vn 1	No slur, notes 2–4.
204	BD1	bsn 1	No slur, notes 1–2 (cf. oboes and bsn 2, bar 204).
205	BD1	ob 1, bsn 1	No slur, notes 1–2 (cf. ob 2 and bsn 2, bar 205).
206/214, 210/218, 212/220, 214/222	BD1, BD2	vn 1	No clarifying ♮, note 1.
206–207, 210–211	BD1	ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No slur over the bar line (cf. oboes and hn 1, bars 85–86).
206–207 / 214–215	BD2	ob 1, ob 2, bsn 2, hn 1, hn 2	No slur over the bar line.
206/214	BD1, BD2	hn 1, hn 2	No *p* .
208/216	BD1, BD2	ob 1	No slur, notes 1–2 (cf. ob 2 and bassoons, bar 208).
208/216	BD2	bsn 1	No slur, notes 1–2.
209	BD1	ob 1, ob 2, bsn 2	No slur, notes 1–2 (cf. bsn 1, bar 209).
209/217	BD2	ob 1, ob 2	No slur, notes 1–2 (cf. bassoons).
210–211 / 218–219	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No slur over the bar line.
212–213 / 220–221, 214–215 / 222–223	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2	No slur/tie over the bar line (diminution of the previous bar line slurs with semibreves bars 206–207 and 210–211).
214/222	BD2	vn 1	Handwritten rhythmic modifications: ♪♪♪♪ + ♪♪♪♪ (double voicing).

214–215 / 222–223	BD1, BD2	hn 1, hn 2	No slur over the bar line.
215	BD1	tpt 2	Note 1 is badly smudged.
215	BD1	vn 1, vn 2, tpt 2	No ***f*** , note 1 (vn 1 and tpt 2) and note 2 (vn 2).
215/223	BD1, BD2	ob 1, hn 1, hn 2	***f*** under note 1.
215/223	BD2	vn 2, bsn 1	***f*** under note 1 (instead of note 2).
215–217 / 223–225	BD1, BD2	vn 1	No slur, notes 1–8; no dagger, double-stop note 9 (cf. fl, bars 94–96).
216	BD1	vn 1	Semiquaver tremolo-minim, note 9; ♯, note 9.
216/224	BD2	vn 1	Quaver double-stops.
218	BD1	fl	No *Solo* indication; no ***p*** .
219/227	BD1, BD2	vn 1	*Solo* indication.
219/227	BD1, BD2	vla 1	No ***p*** .
219/227	BD1, BD2	vla 1, vla 2	No slur, notes 1–2 (vla 1) and 1–3 (vla 2).
220/228	BD1, BD2, BD3	fl	No slur, notes 2–3.
220/228	BD1, BD2, BD3	fl	No ♯, note 1; carries over from the previous bar. BD2/3 note 1 is 𝅘𝅥𝅯 lower appoggiatura, not an acciaccatura.
221/229	BD1, BD2, BD3	fl	No slur, notes 12–13; no dagger, note 14. BD2/3 notes 7 and 11 are 𝅘𝅥𝅯 lower appoggiaturas, not acciaccaturas.
221	BD1	vn 1	Slur, notes 2–4.
221	BD1	vn 2	Slur, notes 1–3.
222	BD1	fl	No diminuendo, notes 1–6.
222	BD1	fl	No *rallent:* (*rallentando*) indication; no dagger, note 7 (cf. BD2/3, fl, bar 230).
222/230	BD1, BD2, BD3	fl	No *a tempo* indication; BD2/3 notes 2–6 under a slur.
223	BD1	vn 1, vn 2	No daggers.
223/231	BD1	vn 2	No daggers.
224	BD1	fl	No diminuendo hairpin, notes 1–2; written akin to the effect of an accent, ***sf***, or ***fp*** .
224	BD1	fl	Slurs/tie, notes 3–4, 6–7, 8–9, and 11.
224/232	BD1, BD2, BD3	fl	No slur, notes 1–2.
225	BD1	fl	Slurs, notes 1 and 2–6; no dagger, note 6.
225/233	BD1, BD2, BD3	fl	No slur, notes 8–9.

225	BD1	vn 1	No slur, notes 1–4 (cf. vn 2, bar 225). Present in BD2.
226/234	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	No ***f*** ; forceful tutti strings interjection.
227	BD1	ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1, tpt 2, timp	*Solo* indication. Oboe 1 solo.
227	BD1	hn 1, timp	No ***f*** .
227/235	BD2	hn 1	No ***f*** .
228/236	BD1, BD2	ob 1	No slur, notes 1–3 (cf. fl, bar 219).
231–236 / 239–244	BD1, BD2, BD3	fl	Different rhythms and articulations; BD2/3 is represented as *ossia* in the critical edition score.
231	BD1	fl	No slur, notes 1–2 (cf. BD2/3 fl, bar 239).
231	BD1	vn 1	No ***p*** .
231–243 / 239–268	BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	239–255 is a new 17-bar extension; string accompaniment from BD1 bars 231–243 transplanted to BD2 bars 256–268.
234/242, 235/243, 238/246	BD1, BD2, BD3	fl	No slur, notes 1–2.
236	BD1	fl	No arpeggio semiquavers (cf. fl, bar 232).
239	BD1	vn 1, vn 2, vla 1, vla 2	***f*** (violins), ***sf*** (vla 1), ***fz*** (vla 2).
239	BD1	vc/vle	No ***f*** .
239–240	BD1	fl	♯, note 3.
239	BD2	vla 2	No ***p*** .
240	BD1	vn 1	Marked ***f*** .
240–242 / 248–250	BD1	vn 2, vla 1, vla 2	No ***f*** / ***sf*** / ***fz*** .
240/265	BD1, BD2	vc/vle	No clarifying ♯, note 1.
240/265	BD2	vla 1, vla 2	No ***sf***.
241–242	BD1	vn 1	No ***f*** .
241–242, 266–267	BD2	vn 1, vn 2, vla 1, vla 2	No ***sf***.
243	BD1	fl	Slur, notes 1–2; no tie, notes 2–3.
244 / 252–268	BD1, BD2, BD3	fl	BD2/3 includes a 17-bar extension after what is originally BD1 bar 244, featuring a slightly ornamented repetition of BD1 bars 230–244. The extension has been

			incorporated into the critical edition score.
244/269	BD1, BD2, BD3	fl	No slur, notes 1–2.
245/270	BD2	vn 1	Quavers over beats 1–2, followed by quaver tremolo minim for beats 3–4.
245–246 / 270–271	BD1, BD2, BD3	fl	BD2/3 includes different rhythms and pitches; BD2/3 is represented as *ossia* in the critical edition score.
246	BD1	fl	♪ appoggiatura; no slur, notes 11–12.
247/272	BD1, BD2	vn 1	Marked ***fp*** .
247	BD2	vla 1	𝄾♩♪𝄾♩♪ rhythm.
248/273	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	No ***fp*** / ***f*** . There are two plausible outcomes: either repeat the accentuation as in the previous bar, or remain at *piano* in order to gently give way to the flute's entry in the bar after.
248	BD2	vn 1, vla 1	No ***sf*** .
252	BD1	vc/vle	Slur, notes 2–5.
253–254 / 278–279	BD1, BD2, BD3	fl	BD2/3 has different articulations and ornamentation; BD2/3 is represented as *ossia* in the critical edition score.
253/278	BD1, BD2	vc/vle	No slur, notes 1–3 (cf. vn 1, bar 253).
254	BD1	fl	No clarifying ♮, note 1; slur, notes 1–2.
254	BD2	vla 1	E, note 5 (cf. vla 2).
255	BD2	vla 1, vla 2, vc/vle	No diminuendo hairpin.
255	BD2	vc/vle	No clarifying ♮, note 3.
256	BD1	vn 2, vc/vle	No slur, notes 1–2 (cf. vn 1, bar 256).
256/281	BD2	vc/vle	No slur, notes 1–2 (cf. violins).
257	BD1	fl	Acciaccatura, note 10.
257	BD1	vn 1	No slur, notes 1–3 (cf. vn 2, bar 257). Present in BD2.
257/282	BD2	vn 2	♯, note 3.
258	BD1	fl	No slur, notes 1–2 (cf. violins, bar 258). Present in BD2/3, bar 274.
258/283	BD2	vn 2	♯, note 1.
259/284	BD1, BD2, BD3	fl	No ♮, note 11. Harmony is tonicised to G major at this point.
259/284	BD1, BD2	vla 1, vla 2, bsn 2	No ***p*** .

260	BD1	vn 1, vn 2, vc/vle, bsn 1, bsn 2	No slur/tie, notes 1–2 (cf. violas, bar 260).
260/285	BD2	vc/vle, bsn 1, bsn 2	No slur/tie, notes 1–2 (cf. violins and violas).
260/285	BD1, BD2	vn 1	No slur, notes 3–5.
261/286	BD1, BD2, BD3	fl	No ♮, note 4.
261/286	BD1, BD2	vla 1, vla 2, vc/vle	No ♮, note 1.
262/287	BD1, BD2, BD3	fl	No clarifying ♮, note 1.
262/287	BD1, BD2	ob 1	No ♮, note 3 (cf. bsn 1, bar 262).
262/287	BD1, BD2	ob 1, ob 2	No ***p***.
263/288	BD1, BD2, BD3	fl	No ♮, note 11.
264/289	BD1, BD2, BD3	fl	No ♮, note 2.
264/289	BD1, BD2	vla 1, vla 2, ob 1, ob 2, bsn 1, bsn 2	No slur, notes 1–2 (cf. violins, bar 264).
265/290	BD1, BD2, BD3	fl	No ♮, note 5.
265	BD1	vn 1	𝅘𝅥𝅯 appoggiatura, note 6. Could also have been a mistake that was attempted to be turned from a semiquaver into a beamed quaver with its parent crotchet to show two quaver rhythms.
265/290	BD1, BD2	vn 2	No slur, notes 1–3 (cf. vla 1, bar 265).
265/290	BD1, BD2	vla 2	Slur, notes 1–2.
266/291	BD1, BD2, BD3	fl	*Stocato* / *Stacc:* indication; variations of *staccato*.
266/291	BD1, BD2	vc/vle	No ***pp***.
266/291	BD2	vn 1	***pp*** under note 2.
267	BD1	fl	Dagger, note 3.
267–273 / 292–298	BD1	vn 1	Quaver-tremolo semibreves.
268, 271, 272	BD1	fl	No daggers, notes 1–3 (bars 268 and 272) and note 3 (bar 271).
268/293, 272/297	BD2, BD3	fl	No daggers, note 3 (bar 284) and 1–3 (bar 288).
271/296	BD1, BD2, BD3	fl	♯, note 6.
274	BD1	vn 1, ob 1, tpt 1	No ***f*** .

277/302	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No slur, notes 1–2.
281/306	BD1, BD2	ob 1, ob 2, hn 1, hn 2	No slur, notes 1–2.
282	BD1	vn 1	No ***p***.
283/308–285/310	BD1, BD2, BD3	fl	No slur, notes 1–2.
283/308	BD2, BD3	fl	No slurs, notes 5–6 and 7–9 (cf. BD1 fl, bar 283).
284/309–285/310	BD1, BD2, BD3	fl	No slurs, notes 5–6 and 7–9 (cf. fl, bar 283).
286	BD1	fl	Acciaccaturas, notes 2 and 10.
286/311	BD2, BD3	fl	𝅘𝅥𝅯 grace note and appoggiatura, notes 2 and 10 (not acciaccaturas).
287/312	BD1, BD2	vc/vle	***f*** under note 1.
287	BD1	timp	No ***f***.
288	BD1	vla 2	No daggers, notes 1–8 (cf. violins and vla 1, bar 288).
290/315	BD1, BD2, BD3	fl	No slur, notes 6–8 (cf. fl, bar 108).
290/315, 295/320	BD1, BD2, BD3	fl	No slur, notes 1–2.
291/316	BD1, BD2, BD3	fl	No ***f***; no daggers, notes 1 and 7; no slurs, notes 2–3, 4–6, 8–9, and 10–12 (cf. fl, bar 109).
292/317	BD1/BD2	fl, vn 2, hn 1, hn 2	No slur, notes 1–3 (fl) and notes 1–2 (vn 2 and horns).
293	BD1	fl	No ***f***.
295/320	BD1, BD2, BD3	fl	No slurs, notes 4–5 and 6–8; no ***f*** (cf. fl, bar 290).
296/321	BD1, BD2, BD3	fl	No ♮, note 6 (BD1); no clarifying ♮, note 8.
296/321	BD1, BD2, BD3	fl	No daggers, notes 1 and 7; no slurs, notes 2–3, 4–6, 8–9, and 10–12.
296	BD1	fl	No ***f*** (cf. BD2/3 fl, bar 307); No ***p*** (cf. fl, bar 291/307).
297/322	BD1, BD2, BD3	fl	No dagger, note 1; no slurs, notes 2–3 and 4–6.
297/322	BD1, BD2	vn 1, vn 2	No slur, notes 1–2.
298	BD1	fl	No ***f***.
298	BD1	vla 2	No ♮, note 5.
300/325	BD1, BD2, BD3	fl	No slur, notes 1–2.

303–304 / 328–329	BD1, BD2	fl, vn 1	No ***sf***, note 4 (BD1 fl) and note 6 (vn 1).
303–304	BD1	vn 2, vc/vle	Marked ***f*** in bar 303, note 6 (vn 2) and note 3 (vc/vle); unmarked in bar 304.
303–304	BD1	vla 2	Marked ***fz*** .
303–304	BD1	vc/vle	♯, note 3.
303–304 / 328–329	BD1, BD2, BD3	fl	No slur, notes 1–3 (cf. BD2/3 fl, bar 227).
303–305 / 328–330	BD1, BD2, BD3	fl	BD2/3 features certain notes up an octave and without acciaccatura ornamentation; represented as *ossia* in the critical edition score.
304/329	BD1, BD2	vla 1	No ♮, note 2 (cf. vla 1, bar 303).
304/329	BD1, BD2	vn 2, vc/vle	No ***f*** / ***sf***.
304/329	BD2	vc/vle	♯, note 3.
306	BD1	fl	♯, note 12.
309/334	BD1, BD2, BD3	fl	No slurs, notes 1–3, 4–5, 7–8, and 10–11; no daggers, notes 6, 9, and 12 (cf. fl, bar 307).
310	BD1	tpt 1	C, note 1.
310	BD1	timp	No ***f*** .
310/335	BD1, BD2	vc/vle	***f*** under note 1.
310/335	BD2	hn 1	***f*** under note 1.
310–311 / 335–336, 311–312 / 336–337	BD1, BD2	ob 1, ob 2	No slurs over the bar lines (cf. violins, bars 310–311 and 311–312).
312	BD2	ob 1	***p*** corrected to ***f*** by the publisher.
313	BD1	fl	No *dolce* indication.
313	BD1	fl	Slur, notes 3–4.
313	BD1	fl	♪ appoggiaturas, notes 5 and 8.
313–316 / 338–341	BD1, BD2, BD3	fl	BD2/3 varies in articulation and ornamentation note values; represented as ossia in the critical edition score.
315	BD1	vn 1	No ***p*** .
316	BD1	fl	Acciaccatura, note 5.
316/341	BD1, BD2	vn 1, vn 2	No slur, notes 1–2.
317–318 / 342–343	BD1, BD2, BD3	fl	No slur, notes 1–3; no dagger, note 4; no upper acciaccaturas attached to notes 5 and 7 (cf. fl, bar 313–314).
319	BD1	fl	Acciaccaturas, notes 7 and 9.
319, 323	BD1	fl	Marked *rallent*. (*rallentando*).
319/344	BD1, BD2	vla 1, vla 2	No ***p*** ; no slur, notes 1–2.

319/344	BD2	vn 1	Slur, notes 2–3.
320/345	BD1, BD2	fl, vn 2	No slur, notes 1–2 (cf. vn 1, bar 320).
321–322 / 346–347, 325–326 / 350–351	BD1, BD2	vn 1	No slur, notes 1–8 (cf violas, bars 321–322 and 325–326).
323/348	BD1, BD2	vla 1	No slur, notes 1–2 (cf. vla 1, bar 324).
323	BD1	vla 2	No slur, notes 1–2.
323/348	BD1, BD2	vc/vle	No ***p***.
324	BD1	fl, vla 2	No slur/tie, notes 2–3 (fl) and 1–2 (vla 2); cf. vn 2 and vla 1, bar 324.
327/352	BD1, BD2	vla 1, vla 2, vc/vle	No slur, notes 1–2 (cf. vn 1, bar 327).
328	BD1	ob 1	No ***p***.
333–337 / 358–362	BD1, BD2, BD3	fl	BD2/3 differs with rhythms and pitches; represented as *ossia* in the critical edition score.
341	BD1	vn 1	♯, note 1.
342/367	BD1, BD2, BD3	fl	No ♯, note 16 (see commentary for bar 343).
343	BD1	fl	No explicit ♮, note 6. The most likely reason for the BD2/3 early print to include a written ♮ sign is to neutralise a ♯ that came before it; the best candidate to host the sharp is note 16 of bar 342.
345/370	BD1, BD2, BD3	fl	BD2/3 features an upward G major arpeggio from scale degree 1 rather than a downward arpeggio from scale degree 5, notes 8–11. BD2/3 represented as *ossia* in the critical edition score.
346	BD1	vn 1, vn 2, vla 2, vc/vle, hn 1	No ***pp***.
346/371	BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, hn 1, hn 2	No ***pp***.
348/373	BD2	hn 2	D, note 1.
350–351 / 375–381	BD2, BD3	fl, vn 1, vn 2, vla 1, vla 2, vc/vle	BD2/3 inserts a 6-bar extension of semiquaver figurations between these two bars in BD1. Accompanying material in the strings similar but varied from the original BD1 bars 344–349.

350–351 / 375–381	BD2	ob 1, bsn 1, bsn 2, hn 1, hn 2, tpt 2, timp	6-bar extension of rests and new accompanying material in between BD1 bars 350–351, now bars 375–381 in BD2.
377	BD2	vn 1, vla 1, vla 2	No dagger, note 1 (cf. vn 2).
377	BD2	ob 1, ob 2, hn 1, hn 2	No ***p*** .
377–380	BD2	vla 1, vla 2	No slurs (cf. violins).
377–380	BD2	ob 2	Ob 2 part is missing; the reconstruction in the critical edition score features crotchets in lower parallel thirds with ob 1, with slurs over the bar lines.
377–378	BD2	hn 1, hn 2	No slur over the bar line (cf. ob 1).
350/381	BD1	bsn 2	Marked ***fz*** .
351/382	BD1, BD2	bsn 2	No ***fz*** / ***sf***.
355–357	BD1	fl	*A poco ri=tar=tan=do==*. No indications present in BD2/3.
355	BD1	vn 1, vn 2, vla 2, vc/vle, ob 2, hn 2	Marked ***f*** (violins, ob 2) and ***fz*** (hn 2, vla 2 and vc/vle).
356	BD1	vn 2	No ♯. The diminished seventh ***sf***/***fz*** / ***f*** chord of the previous bar resolves to D major on the downbeat of bar 356.
356–357	BD1	fl	No ♮, notes 12 (bar 356), 8 and 10 (bar 357).
357	BD1	fl	A♯, note 6.
357/388	BD2, BD3	fl	F♯, note 16.
358/389	BD2, BD3	fl, vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1, ob 2, bsn 1, bsn 2, tpt 1, tpt 2, timp	No written-in fermatas or anything to suggest the insertion of a cadenza.
358	BD1	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 2, bsn 1, hn 2	No ***f*** .
358/389	BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	No ***f*** .
358	BD1	vla 1, ob 1, bsn 1, bsn 2	No *a tempo* indication.

359/390	BD1, BD2, BD3	fl	No trill squiggled line (BD2/3); no D–E semiquaver trill termination (BD1).
360/391	BD1, BD2, BD3	fl	No Tutti indication.
360	BD1	vn 1, timp	No ***f*** .
360–361, 363–364	BD1	vc/vle	Quaver-tremolo semibreves.
363–365	BD1	hn 1, hn 2	Slur over two bar lines (hn 1); no slur (hn 2).
363–365 / 394–396	BD2	hn 1, hn 2	Individual slurs over every bar line.

Adagio

Bar	Source	Part	Manuscript Remarks
2	BD1	vn 1	Slur, notes 1–3.
2	BD1	vn 2	Slur, notes 1–2.
3	BD1, BD2	bsn 1, bsn 2	No ***p*** .
4	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, bsn 1, bsn 2	No slur, notes 1–2 (cf. violins and violas, bar 8).
5	BD1, BD2	ob 1, ob 2	No ***p*** .
5	BD1	vn 1, bsn 1, bsn 2	No slur, notes 1–3 (cf. oboes, bar 5).
5	BD2	bsn 1, bsn 2	No slur, notes 1–3.
5–6	BD1	vn 2, vla 1, vla 2, vc/vle	Crescendo hairpin written only partially over the two bars.
5–6	BD2	vla 2, vc/vle	Crescendo hairpin written only partially over the two bars.
6	BD1, BD2	vn 1, vla 1, vla 2	No slur, notes 1–3 (cf. violins and violas bars 1 and 5).
6	BD1	hn 2	Written ***fz*** .
6	BD1, BD2	ob 1, bsn 1, bsn 2, hn 1	No ***sf***, note 2 (cf. hn 2, bar 6). ***sfz*** in BD2 ob 1.
7	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 2	No ***sf***.
8	BD1	ob 1, ob 2, bsn 1	No slur, notes 1–2 (cf. violins, violas, and horn, bar 10).
8	BD2	bsn 1	No slur, notes 1–2.

9	BD1, BD2, BD3	fl	No Solo indication.
9	BD1	vn 1, vc/vle	Marked ***p***.
9	BD1	vla 1, vla 2	No ***pp***.
10	BD1	fl	Slur, notes 1–2.
10	BD2	vn 1	♮, note 1.
10–15	BD2, BD3	fl	Different rhythms, pitches, and articulations; BD2/3 is represented as *ossia* in the critical edition score.
11	BD1, BD2	vn 2	No clarifying ♮, note 1.
12	BD1	fl	No slur, notes 5–11 (cf. fl, bar 15).
14	BD1	fl	Slur, notes 2–5 (demisemiquaver turn).
15	BD1	fl	Tie over notes 5–7.
16	BD1	hn 2	A, note 2.
16	BD1, BD2	vn 1, vla 1, vla 2, vc/vle	No slur, notes 1–2 (cf. fl, bar 16).
16	BD1	ob 2, bsn 1, bsn 2, hn 1, hn 2	No ***f*** (cf. ob 1, bar 16).
16	BD2	bsn 1, hn 2	No ***f***.
17	BD2	vn 1	Written-out quavers.
18	BD1	fl	Slur, notes 2–3.
19	BD1, BD2, BD3	fl	No slur, notes 1–2 (cf. fl, bar 10).
20	BD1	fl	Tie over notes 1–3.
20	BD2, BD3	fl	Slur, notes 5–13.
21	BD1	fl	Slur, notes 2–3 (semiquaver grace notes).
23	BD1	fl	No ♯, note 7.
23	BD1, BD2, BD3	fl	No slurs, notes 1–2 and 4–5.
24	BD1	vn 1	Corrected note signally "e", note 3.
24–25	BD2, BD3	fl	Different rhythms, pitches, and ornamentation; BD2/3 represented as ossia in the critical edition score.
25	BD1, BD2, BD3	fl	No slur, notes 1–2.
26	BD1	fl	No ♯, notes 8 and 15.
26	BD2, BD3	fl	*Piano* indication coincides with note 9.
27	BD1, BD2, BD3	fl	No slur, notes 1–2.
27	BD1, BD2, BD3	fl	No ♯, note 7.
28	BD1	fl	No ♮, note 17.
28	BD1, BD2	vla 1, vla 2	Quaver notes on the beat, not syncopated.

28–29	BD2, BD3	fl	Different pitches and articulations; represented as *ossia* in the critical edition score. No clarifying ♮, notes 11 and 17 (bar 28) and 6 (bar 29). ♯, note 14 (bar 29).
30	BD1	vn 1, vn 2, vla 1, vla 2, vc/vle	No crescendo hairpin.
30	BD2, BD3	fl	No trill squiggled line. No end-of-trill termination, as was the case of the first movement Allegro.
31	BD1, BD2, BD3	fl	No Tutti indication.
31	BD1	vla 1	G, note 3.
31	BD1	ob 1, bsn 1	No ***f*** .
31–32, 35–36	BD1, BD2, BD3	vn 1, vn 2, vla 1, vla 2, ob 1, ob 2, bsn 1, bsn 2	No slur, notes 1–3 (cf. vn 1, bar 81/87).
33	BD1, BD2, BD3	vn 1, vn 2, vla 1, vla 2, ob 1, ob 2, bsn 1, bsn 2	No slur, notes 1–2 and 3–4.
34	BD1, BD2, BD3	vn 1, vn 2, vla 1, vla 2, ob 1, ob 2, bsn 1, bsn 2	No slur, notes 1–2.
33	BD1	vla 1	No ♯, note 1 (cf. vn 1, ob 1, and bsn 1, bar 33).
33	BD1, BD2	hn 1	No daggers (cf. hn 2, bar 33).
33	BD2	hn 2	No daggers.
34	BD1	vn 2	F♯, note 1.
37	BD1, BD2	vla 1	No ♯, note 3.
37	BD1	vla 2	No slur, notes 1–3 (cf. vla 1, bar 37).
38–39	BD1, BD2	ob 1	Slur, notes 5–12 (BD1, bar 38; BD2, bars 38 and 39) and 4–12 (BD1, bar 39).
38–39	BD1, BD2	ob 1	No ♯, note 12 (BD1, bar 39 only).
40	BD1, BD2	vla 1, vla 2, ob 1, bsn 1, hn 1, hn 2	No slur/tie, notes 1–2 (cf. vn 1, vn 2, and ob 2, bar 40).
41	BD1, BD2, BD3	fl	No Solo indication.
41	BD1	fl	♪, note 5.

41	BD1	fl	No ♯, notes 9 and 16.
41–44	BD2, BD3	fl	Different rhythm, pitches, and articulations; represented as *ossia* in the critical edition score.
42, 44	BD1, BD2, BD3	fl	No slur, notes 1–2.
43	BD1	fl	No ♯, note 12.
44–45 / 44–51	BD1, BD2, BD3	fl, vn 1, vn 2, vla 1, vla 2, vc/vle	Between BD1 bars 44–45, BD2/3 inserts 6 bars of slurred, chromatic dotted minim material related to bars 45–48. The new string accompaniment resumes in the manner established from bars 41–44.
44	BD1	vn 1, vn 2, vla 1, vla 2, vc/vle	No ***f*** . Interjection before restatement of *piano* in bar 45.
45/51	BD1, BD2	vn 1, vc/vle	No ***p*** (BD2 only vn 1 is missing ***p*** ; present in BD2 vc/vle).
45–50	BD1	fl	No dynamic levels outside and in between hairpins. No ***p*** (bar 45); no ***f*** (bar 47); no ***p*** (bar 49); hairpin from notes 1–3 (bar 49); no ***f*** (bar 50).
45–50	BD2, BD3	fl	No slur over the six bars; no dynamic markings or hairpins to shape the descending chromatic line.
50	BD2	vn 1	***f*** under note 1 (cf. vn 2).
45–48 / 51–54	BD2, BD3	fl	BD2/3 does not include a 4-bar slur nor hairpin dynamics.
48–49 / 48–54	BD2	ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	6-bar insertion: bars 50–51 in congruence with the ***f*** quavers, and the remaining bars on either side as rests.
49/55	BD2, BD3	fl	No crescendo hairpin; ♯, note 8.
49	BD1	vn 1	No ♮, note 1.
49	BD1	vn 1, vn 2, vla 1, vla 2, ob 1, ob 2	No ***pp*** .
49/55	BD2	vn 1, vn 2, vla 1, vla 2	No ***pp*** .
50/56	BD1, BD2, BD3	fl	No slur, notes 1–2.
50–51	BD2	ob 2	Ob 2 part is missing.
51	BD1	fl	E, note 11.
51	BD1	vn 1	No slur, notes 9–10; no dots/daggers, notes 11–12. Dots standardised to daggers, as per BD2.

51/57	BD2, BD3	fl	No ***ff*** ; no daggers, notes 2–5.
51–52 / 57–58	BD2	vn 1	No articulation markings.
52	BD1	fl	No slur, notes 1–2.
52	BD1	vn 1	No slur, notes 1–2, 5–6, and 9–10 (cf. vn 1, bars 49–51); no dots, notes 3–4, 7–8, and 11–12 (ibid.). Dots standardised to daggers, as per BD2.
53	BD1	fl	Acciaccatura, note 1.
53	BD1	vn 1	No slur, notes 1–2 and 9–10 (cf. vn 1, bars 49–51); no dots, notes 3–8 and 11–12 (ibid., although varied to reflect the subtle animation in lower string rhythmic activity). Dots standardised to daggers, as per BD2.
54/60	BD1, BD2, BD3	fl	No slur, notes 1–2.
54/60	BD1, BD2	vn 1	No dots/daggers, notes 1–7. Dots standardised to daggers, as per BD2.
54/60	BD2	vla 1, vla 2	♯, note 1.
56	BD1	fl	𝅘𝅥𝅯 appoggiatura, note 1.
56	BD1	vla 1	D, note 3.
56/62	BD1, BD2, BD3	fl	No clarifying ♮, note 2.
56/62	BD1, BD2	vn 1, vla 1, vla 2	No slur, notes 1–2.
56/62	BD2	vn 2	No slur, notes 1–2.
56/62	BD1, BD2	vla 1, vla 2, ob 1, ob 2, hn 1, hn 2	No dots/daggers, notes 3–5 (violas) and 1–3 (oboes and horns); cf. vc/vle, bar 56. Dots standardised to daggers, as per BD2.
57/63	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, bsn 1, bsn 2	No ***p*** .
57–58 / 63–64	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, bsn 1, bsn 2	No crescendo hairpin (cf. strings, bars 5–6).
58/64	BD1, BD2	vn 1	Slur, notes 1–3.
58/64	BD1, BD2	vla 1, vla 2, bsn 1, bsn 2	No slur, notes 1–3 (vn 2, vla 2, bsn 1) and 1–4 (vla 1, bsn 2).
59/65	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1,	No ***sf*** .

		ob 2, hn 1, hn 2	
60	BD1	ob 1, hn 1, hn 2	Fermata, note 3. They are smudged and erased from vn 1, vn 2, vla 1, and vc/vle (bars 60 and 61).
60/66	BD1, BD2	vn 1, vn 2, ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No slur, notes 1–2.
61/67	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	No ***p***.
62	BD1	fl	No clarifying ♮, note 12.
62/68	BD1, BD2, BD3	fl	Slur, notes 2–5.
62/68	BD1, BD2, BD3	fl	Different rhythms and dynamic markings; BD2/3 is represented as *ossia* in the critical edition score.
62/68	BD1, BD2	vn 1, vc/vle	No slur, notes 1–3.
62/68	BD1, BD2	vla 1, vla 2	No tie, notes 1–2.
62/68	BD1, BD2	vn 1, vc/vle	Crescendo hairpin is throughout the entire bar.
63/69	BD1, BD2, BD3	fl	No tie, notes 1–2.
63/69	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	No ***sf***.
63/69	BD1, BD2	vla 1, vla 2	No clarifying ♮, note 1.
64/70	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No ***sf***.
65	BD1	fl	Slur, notes 2–3.
65/71	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	No ***p***.
66/72, 68/74	BD1, BD2, BD3	fl	No slur, notes 1–2.
67/73, 69/75	BD1, BD2, BD3	fl	No tie, notes 1–2 (cf. fl, bar 22).
67/73	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No ***p***.
68/74	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No crescendo hairpin.

69/75	BD1, BD2, BD3	fl	♮, notes 7 and 14.
70	BD1	fl	No slur, notes 4–5.
70/76, 72/78	BD1, BD2, BD3	fl	No slur, notes 1–2.
71/77	BD2, BD3	fl	No slur, notes 6–13.
72/78	BD1, BD2, BD3	fl	No *tr* (cf. fl, bar 25).
73/79	BD2, BD3	fl	No *tr*, notes 8 and 12.
74/80	BD1, BD2, BD3	fl	No clarifying ♯, note 6.
74	BD1	fl	Slur, notes 2–4.
74	BD1	vn 1	*f* , note 4.
74	BD1	vn 2, vc/vle, bsn 2	Marked *fz* .
74	BD1	vla 1, vla 2, ob 1, ob 2	No *sf*.
74/80	BD2	vla 1, vla 2	No *sf*.
75	BD1	fl	E ♪ appoggiatura, note 1.
75	BD1	vla 1	No clarifying ♮, note 1 (cf. vla 2 and ob 2, bar 75).
75–76 / 81–82	BD1, BD2, BD3	fl	No clarifying ♮, note 13 (bar 75) and 12 (bar 76); ♯, notes 7 (bar 81) and 6 (bar 82).
75–77	BD1	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 2, bsn 1, bsn 2, hn 1, hn 2	No dots/daggers over semiquavers, notes 1–4 (bars 75–77), 2–5 (violins and violas, bar 77), 6–9 (horns, bar 77), and 1–12 (vc/vle, bar 77). Ob 2 misses daggers only from bars 75–76.
75–77 / 81–83	BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, hn 1, hn 2, bsn 1, bsn 2	No dots/daggers over semiquavers, notes 1–4 (bars 75–77), 2–5 (violins and vla 1, bar 77), 6–9 (horns, bar 77), and 1–12 (vc/vle, bar 77). Vla 2 misses daggers only in bar 83.
76/82	BD1, BD2, BD3	fl	No tie, notes 1–2 (cf. fl, bar 75).
78	BD1	fl	No daggers, notes 13–18.
79/85	BD1, BD2, BD3	fl	No Tutti indication. Further Solo interjections do not make this an exclusive Tutti conclusion, however.
79/85	BD2, BD3	fl, vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1, ob 2, bsn	No trill squiggled line. No cadential trill termination. No written-in fermatas or anything to suggest the insertion of a cadenza. No *a tempo* indications to help carry the flute towards its cadence.

		1, bsn 2, hn 1, hn 2	
79	BD1	vn 1	Crossed out fermata sign.
80	BD1	vn 1, vc/vle, ob 1, ob 2, bsn 1, bsn 2	No ***f*** .
80/86	BD2	vc/vle, bsn 1, bsn 2	No ***f*** .
80–81 / 86–87	BD1, BD2	vn 2, ob 1, ob 2, bsn 1, bsn 2	No slur, notes 1–3 (cf. vn 1, bar 81).
82/88	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, bsn 1, bsn 2	No ***p*** .
83	BD1	fl	Acciaccatura, note 1.
83/89	BD1, BD2	vl1, vn 2, vla 1, vla 2, bsn 1, bsn 2	No crescendo hairpin.
84	BD1	hn 2	Marked ***fz*** .
84	BD1	ob 1, ob 2, bsn 2	No ***f*** ; bsn 2 marked ***f*** only from bar 85 (and bar 91 in BD2).
84–85 / 91–91	BD1, BD2	vn 1, vn 2, ob 1, ob 2, bsn 1, bsn 2,	No slur, notes 1–3 (cf. vn 1, bar 81/87).
86/92	BD2, BD3	fl	Different rhythms, pitches, and ornamentation; represented as *ossia* in the critical edition score.
87/93	BD1, BD2	vn 1	No daggers, notes 1–4 (cf. fl, bar 88); no slur, notes 5–12 (cf. ob 1, bars 38–39).
87/93	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No slur, notes 1–2.
88/94	BD2, BD3	fl	♮, note 4; no slur, notes 5–20.
89/95	BD1, BD2	vn 1, vn 2, vla 1, vla 2 vc/vle, ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No ***p*** (present in BD2 ob 1).

Rondo | Polonaiſe (Polonese / Polloneso / Polonesſo)

Bar	Source	Part	Manuscript Remarks
1	BD1, BD2, BD3	fl	No Solo indication.
1	BD2, BD3	fl	𝅘𝅥𝅯 grace note, note 1.
1–2	BD1	vla 1	Marked ***ſf*.**
1–3	BD1	vn 2, vla 2	Marked ***fz*** .
1	BD1, BD2	vc/vle	No ***p*** .
1, 3	BD1	vn 1	No ***f*** .
2	BD1	vn 1	Marked ***f*** .
3	BD1, BD2, BD3	fl	𝅘𝅥𝅯. 𝅘𝅥𝅰 rhythm, notes 3–4. Every subsequent rondo theme return is written or printed 𝅘𝅥𝅯𝅘𝅥𝅯
3	BD1	vn 1, vla 1	No ***ſf***, note 1.
4	BD1	fl	Slur, notes 5–9.
4	BD2, BD3	fl	B♭, note 5; no slur, notes 5–12.
5	BD2, BD3	fl	No slur, notes 3–8.
5–6	BD1, BD2	vn 1, vn 2, vla 1, vla 2	No ***f*** / ***fz*** / ***ſf***, note 1.
6	BD1, BD2, BD3	fl	No slur, notes 3–8 (cf. fl, bar 5).
8	BD1, BD2, BD3	fl, vn 1, vla 1, vla 2, vc/vle	No slur, notes 5–6 (fl) and 3–4 (vn 1; cf. vn 2, bar 8).
9	BD1, BD2, BD3	fl	No Tutti indication.
9	BD1, BD2	vn 1	No slur, notes 5–8 (cf. vn 1, bar 10).
10	BD2	vn 1	No slur, notes 6–9.
11–14	BD1	vn 1	4-bar insertion written at the bottom of the page and indicated to by corresponding symbols.
13	BD1	vn 1	No slur, notes 3–4.
14	BD1	vn 1	No slurs, notes 1–2 and 4–5.
16	BD1, BD2	vn 1, vn 2, vla 1, vc/vle, ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1, tpt 2	No slur, notes 5–6 (vn 1), 2–4 (vn 2 and vc/vle), and 2–3 (et al.); cf. vla 2, bar 16.

17	BD1, BD2, BD3	fl	No Solo indication.
17	BD1, BD2	vn 2, vla 1, vla 2, vc/vle	No ***p***.
21	BD1, BD2	hn 1	No ***pp*** (cf. oboes and hn 2, bar 21).
29	BD1, BD2, BD3	fl	No clarifying ♮, note 9.
30	BD2, BD3	fl	The section of manuscript paper coinciding with the location of note 8 is scraped off with only a faint suggestion of the notehead remaining.
30	BD1	vla 2, hn 1, hn 2	No slur, notes 1–2 (cf. vla 1, bar 30).
30	BD2	hn 1, hn 2	No slur, notes 1–2 (cf. vn 2 and violas).
31	BD2	vn 1	Written-out quavers.
32	BD1, BD2	vn 1, vla 1, vla 2, vc/vle, bsn 1, bsn 2	No ***p*** (cf. vn 2, oboes and horns, bar 32).
32–33	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, bsn 1, bsn 2	No crescendo hairpin (cf. oboes and horns, bars 32–33).
34	BD1, BD2, BD3	fl	*dol.* / *dol:* indication for *dolce.*
34	BD1	fl	♪ without a dot, note 2.
34	BD2, BD3	fl	♪♪ rhythm, notes 2–3.
34	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No ***fp***.
35	BD2, BD3	fl	No slur, notes 1–6.
36–37	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1, bsn 1, bsn 2	No crescendo hairpin (cf. ob 2 and horns, bars 36–37).
38	BD1, BD2, BD3	fl	No slur, notes 1–7 (cf. fl, bar 34).
38	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No ***fp***.

39	BD1, BD2, BD3	fl	No slur, notes 1–6 (cf. fl, bar 35).
40, 42, 44	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No crescendo hairpin.
41, 43, 45	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No ***fp*** .
46	BD1	fl	Slur, notes 3–10.
46, 48	BD2, BD3	fl	Slur, notes 1–11.
46	BD1, BD2, BD3	fl	No clarifying ♮, notes 5 and 10.
46	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, bsn 1, bsn 2	No ***p*** .
46, 48	BD1	fl	***p*** (bar 46) and ***f*** (bar 48) are on the downbeat of the bar.
46–50	BD1, BD2, BD3	fl	No dagger, note 1.
46–50	BD1, BD2	vn 1, vla 1, vla 2, vc/vle, bsn 1, bsn 2	No slurs/tie over the bar lines (cf. vn 2, bars 46–50 and vn 1, bars 46–47, 47–48, and 49–50).
47	BD1	fl	No ***f*** ; F–F♯–G, notes 5–7.
47, 49	BD1	fl	Slur, notes 4–11.
48	BD1	fl	No ***p*** .
48	BD2, BD3	fl	A–A–A♯, notes 7–9.
49	BD2, BD3	fl	Slur, notes 3–11.
49	BD1	vn 1	No ♯, note 1 (cf. vn 1, bar 47 and vn 2, bar 49).
51	BD1, BD2	ob 1, ob 2	No ***p*** .
52	BD1	bsn 1	No ♯, carries over from the previous bar.
63–64	BD1	fl	No dagger, note 5.
63–64	BD1, BD2, BD3	fl	No clarifying ♮, note 10.
63–64	BD2	vn 1	Written-out quavers.
70	BD1	vc/vle	No crescendo hairpin.
70–71	BD2, BD3	fl	No slur over the bar line.

71	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	No ***sf***.
72–73	BD2, BD3	fl	No slurs, notes 1–9; unnumbered triplet groupings.
73	BD2, BD3	fl	G♯, note 6.
74	BD1	vla 2	D, notes 1–3.
75	BD2, BD3	fl	No trill squiggled line.
75	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	No crescendo hairpin.
76	BD1, BD2, BD3	fl	No Tutti indication.
76	BD1	vc/vle	No ***f*** .
76	BD1, BD2	vn 2	No dot/dagger, notes 4 and 7; no slur, notes 5–6 and 8–9 (cf. vn 1, bar 76).
76	BD2	vn 2	Slur, notes 1–3.
77–78, 82–83, 88, 92	BD2	vn 1	♪♪𝅗𝅥 (minim tremolo) rhythm.
77, 81, 85	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No ***f*** .
78, 80, 82, 84	BD1, BD2	ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2	No slur, notes 1–2 (cf. violins, bar 81).
78	BD2	vc/vle	Marked ***p***.
80	BD1, BD2, BD3	fl	No Solo indication.
80, 84	BD1, BD2, BD3	fl	No slur, notes 1–6 (cf. fl, bar 92).
80, 84	BD1, BD2	vn 1, vn 2, vla 1, vla 2	No ***p***, note 2.
81, 85	BD1, BD2	vla 1, vla 2	No slur, notes 1–2 (cf. violins, bars 81 and 85).
82, 86	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	No ***f*** .
84	BD1	vla 2	♩𝄽♪♪ rhythm.
86	BD1	vc/vle	E, note 3.
87, 89–91	BD1	fl	No slur, notes 1–2; no dagger, note 3.
87, 91	BD2, BD3	fl	No dagger, note 3.
93	BD2, BD3	fl	No slur over dotted minims.
94–96	BD2, BD3	fl, vn 1, vn 2, vla 1, vla 2, vc/vle	No *ritardando*.

95	BD1, BD2, BD3	fl	No clarifying ♮, note 1.
96, 100	BD1, BD2, BD3	fl	No ***p***.
96	BD2, BD3	fl	B♭, note 5; no crescendo hairpin.
96	BD1	vn 1, vn 2, vla 1, vla 2, vc/vle	Marked *ritartando*. (Sic.)
97, 101	BD1, BD2, BD3	fl	No clarifying ♮, note 6.
97, 101	BD1, BD2, BD3	fl	No ***f*** .
97–99	BD1	vn 1, vn 2, vla 1	Marked ***fz*** / ***sf***.
97	BD1	vla 2	Marked ***fz*** .
97	BD1	vc/vle	No ***p***.
98	BD1	fl	♯, note 6.
98	BD1	vla 1	G, notes 2–4.
98–99	BD1, BD2	vla 2	No ***fz*** / ***sf***.
99	BD1, BD2, BD3	fl	No clarifying ♮, note 7.
100	BD1	fl	No clarifying ♮, note 7.
101–102	BD1, BD2	vn 1, vn 2, vla 1, vla 2	No ***fz*** / ***sf***.
104	BD1, BD2, BD3	fl	No slur, notes 5–6.
104	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	No slurs, notes 2–3 (vn 2) and 3–4 (vn 1, vla 1, vla 2, vc/vle).
104	BD1	vc/vle	♪, note 3.
104	BD2	vla 2	♪, note 3.
105	BD1, BD2, BD3	fl	No Tutti indication.
105	BD1	vn 1	Marked ***ff*** .
105	BD1	timp	No ***f*** .
112	BD1	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1, tpt 2	No slur, notes 2–3 (vla 1, oboes, bassoons, horns, and trumpets), 3–4 (vc/vle), and 5–6 (vn 1); cf. vn 2 and vla 2, bar 112.

112	BD2	vla 1, vc/vle, ob 1, bsn 1, bsn 2, hn 1, hn 2, tpt 2	No slur, notes 2–3 (vla 1, oboes, bassoons, horns, and trumpets), 3–4 (vc/vle), and 5–6 (vn 1); cf. vn 2 and vla 2, bar 112.
112	BD1	ob 1	C♯, note 3.
113	BD1, BD2	vn 1, vn 2, vla 2	No daggers, notes 1, 4, and 7; no slurs, notes 2–3, 5–6, and 8–9 (cf. vla 1, bar 113).
113	BD1	vc/vle	No ***f*** .
113	BD1	vn 1	Marked ***ff*** .
114–115	BD1	vn 1	Slur over the bar line, starting from note 2 of bar 114 only.
114	BD1, BD2, BD3	fl	No Solo indication.
114, 119	BD1, BD2	vn 1, vn 2, vla 1, vla 2	No ***p*** , beat 3 (cf. BD2 vc/vle, bar 114).
115–116	BD1, BD2	vn 2	No slur over the bar line (cf. vn 2, bars 120–121).
116	BD1	vn 2	No ♮, note 1. Should be carried over from the previous bar.
116–18	BD1, BD2, BD3	fl	No slurs, notes 1–2 (cf. fl, bar 115).
118	BD1, BD2	vn 1, vn 2, vla 2	No daggers, notes 1, 4, and 7; no slurs, notes 2–3, 5–6, and 8–9 (cf. vla 1, bar 113); no ***f*** .
119	BD1	vla 1	Written-out quavers, beat 1.
119	BD2	vc/vle	No ***p*** (cf. BD2 vc/vle, bar 114).
119–120	BD1	vn 1	No slur over the bar line.
120	BD1, BD2, BD3	fl	No slur, notes 1–3 (cf. fl, bar 116).
120	BD1	vn 2, vla 1, vla 2, vc/vle	No ***p*** .
121	BD1, BD2, BD3	fl	No slur, notes 1–5 (cf. fl, bar 116).
121	BD1	fl	Smudged notehead, note 7.
121–122	BD1	vn 1	No tie over the bar line.
122	BD1, BD2	vla 1	No ♮, note 2.
123	BD1, BD2, BD3	fl, vn 1, vn 2, vc/vle	No slur, notes 1–2.
123	BD1, BD2	vn 2	No ♮, note 1.
124	BD1, BD2	vn 1, vn 2, vla 2	No daggers, notes 1, 4, and 7; no slurs, notes 2–3, 5–6, and 8–9 (cf. vla 1, bar 113).
124	BD1	vla 1	No ***f*** .
125	BD1	vla 2	No ***p*** .

126	BD1, BD2	vc/vle	No ***p***.
126	BD1	fl	Acciaccatura, note 2; quaver appoggiatura ♪, note 5.
126, 130, 131	BD2, BD3	fl	Semiquaver grace notes and appoggiaturas; notes 2 and 5 (bars 126 and 130), and note 1 (bar 131).
130	BD1	fl	Quaver appoggiatura ♪, notes 1 and 5.
131	BD1	fl	Acciaccatura, note 1.
132	BD1, BD2, BD3	fl, vn 1, vn 2	No slur, notes 1–2.
133	BD1, BD2	vn 1, vn 2	No daggers, notes 1, 4, and 7; no slurs, notes 2–3, 5–6, and 8–9 (cf. vla 1, bar 113).
134	BD1, BD2	vn 1, vn 2, vla 1, vla 2,	No ***p***, beat 3.
134	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	No ♮, note 1.
134–135	BD1, BD2	vn 1	No slur over the bar line (cf. vn 2).
134–135	BD1, BD2	vn 2	Slur over the bar line, starting from note 2 of bar 134 only.
135	BD1, BD2	vc/vle	No ***p***.
135	BD1	vla 1	No ♮, note 1.
136	BD1, BD2	vn 1	No ♮, note 1.
136	BD1, BD2	vn 2	No slur, notes 1–2.
136	BD1	vla 1	No slur, notes 1–3 (cf. vla 2).
137	BD1, BD2, BD3	fl	No ♮, note 4.
137	BD1, BD2	vla 1	No ♮, note 1.
138	BD1	vn 1	Slur, notes 1–3.
138	BD1	vn 1	No ♮, note 1.
138	BD1, BD2	vn 2	No slur, notes 1–2 (cf. fl, bar 138).
138	BD1, BD2	vc/vle	No ♮, note 5.
140	BD1, BD2, BD3	fl	No ♮, note 6.
143	BD1	fl	♪, note 1.
145	BD1, BD2	vn 1	No ♮.
145	BD2, BD3	fl	♪♪ rhythm, notes 1–2.
146, 148	BD1, BD2, BD3	fl	No ♮, note 5.
146, 148	BD1, BD2	vla 1, vla 2	Clarifying ♯, note 1.
146	BD1	vn 1	Quaver tremolo dotted minim.

146	BD1	vla 1, vla 2	No clarifying ♯, note 1.
148	BD1, BD2	vc/vle	Quaver-tremolo dotted minim.
151	BD1	fl	♯, note 4.
153, 155, 157	BD1, BD2, BD3	fl	No clarifying ♮, note 7.
154, 156, 158	BD1	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1, ob 2, hn 1, hn 2	No daggers.
154, 156, 158	BD2	vn 2, vla 1, vla 2, vc/vle, ob 1, hn 1, hn 2	No daggers.
158	BD2	vn 1	No daggers.
154	BD1, BD2	ob 1, ob 2, hn 1, hn 2	No ***p*** .
156	BD1	fl	♯, note 2.
156	BD1, BD2, BD3	fl	No clarifying ♮, note 4 (cf. fl, bar 154).
158	BD1, BD2, BD3	fl	No clarifying ♮, note 5 (cf. fl, bar 154).
158	BD2, BD3	fl	Different pitches; represented as *ossia* in the critical edition score.
159	BD1	fl	No ♮, note 7.
159, 163	BD2, BD3	fl	B♭, note 5.
160, 164	BD1	fl	E♯, note 7.
160	BD1	vn 1	Marked ***f*** ; not subsequently marked, bars 161–162 and 164–165.
160	BD2	vn 1	Marked ***sf***; not subsequently marked, bars 161–162 and 164–165.
160–162, 164–165	BD1, BD2	vn 2	No ***sf***.
162, 164–165	BD1	vla 1	No ***sf***.
160	BD1	vla 2	Marked ***fz*** .
162	BD1, BD2, BD3	fl	No clarifying ♮, note 7.
163	BD1	fl	No ♮, note 7.
164–165	BD1	vla 2	No ***fz*** .
165	BD1, BD2	vn 1	𝅀♪♪♪♪♪ rhythm.
166	BD1, BD2, BD3	fl	No clarifying ♮, note 8.

167	BD1, BD2, BD3	fl, vn 1, vn 2, hn 1, hn 2	No slur/tie, notes 5–6 (fl), 2–3 (vn 2 and horns), and 3–4 (vn 1).
168	BD1, BD2, BD3	fl	No Tutti indication.
168	BD1	vn 1	Marked ***ff*** .
168	BD1	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1, timp	No ***f*** .
168	BD2	vn 2, vla 1, vla 2, ob 1, bsn 1, bsn 2, hn 1, hn 2, timp	No ***f*** .
175	BD1, BD2	vn 2, vla 1, vla 2, vc/vle, ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1, tpt 2	No slur, notes 2–3 (violas, oboes, bassoons, horns, and trumpets) and 3–4 (vn 2).
175	BD1	fl	No Solo indication.
176–178, 213	BD2, BD3	fl	Double notes E-A, note 8 and A-E, note 10 (bar 176); A-E, note 2 (bar 177); A-E, note 10 (bar 178); A-C♯, note 10 (bar 213).
176	BD1	vn 1	No ***p*** .
176, 178	BD1	vn 1, vn 2	No dagger, note 4.
176, 178	BD1	vn 2	No slur, notes 2–3 (cf. vn 1, bar 176).
176, 178	BD2	vn 2	No dagger, note 4.
176, 178	BD1, BD2, BD3	fl, vn 1, vn 2, vla 1, vla 2, vc/vle	No crescendo hairpin.
176	BD2	ob 1	Indicates 41 bars of rest (instead of 14).
177	BD1, BD2, BD3	fl, vn 1, vn 2, vc/vle	No ***f*** .
177	BD1, BD2, BD3	fl	No diminuendo hairpin.
178	BD1, BD2, BD3	fl, vn 1, vn 2, vla 1, vc/vle	No ***p*** .
178	BD1	vn 1	Slur, notes 2–4.
178	BD1, BD2	vn 1	D, note 4.

179	BD1, BD2, BD3	fl, vn 1, vn 2, vla 1, vc/vle	No ***f*** .
180	BD1, BD2, BD3	fl	No diminuendo hairpin.
180	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle	No ***p*** .
180	BD1	hn 2	***p*** under note 2.
181	BD1, BD2, BD3	fl	No ***p*** .
181	BD1, BD2, BD3	fl	No clarifying ♮, note 8.
183	BD1, BD2, BD3	fl	No crescendo hairpin.
184	BD1	fl	A, note 3.
184	BD1, BD2, BD3	fl, vn 1, vn 2, vla 1, vla 2, vc/vle, hn 1, hn 2	No ***f*** .
187	BD1	fl	♯, note 1.
188	BD1	fl	No ♯, note 10.
189	BD1, BD2, BD3	fl	No clarifying ♮, notes 6 and 10; no diminuendo hairpin.
190	BD1, BD2, BD3	fl	No ***p*** .
190	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1, ob 2	No ***p*** .
191	BD1, BD2, BD3	fl	No clarifying ♮, notes 6 and 10.
191	BD1, BD2, BD3	fl, vn 1, vn 2, vla 1, vla 2, vc/vle	No crescendo hairpin.
192	BD1	fl	No ***f*** .
192	BD1	vn 2, bsn 1	No ***f*** .
192	BD1	fl	No tie over the bar line.
194	BD1	fl	Slur, notes 1–9; no dagger, note 1.
195	BD1	fl	No *rallentando*.
195	BD2, BD3	fl	Daggers, notes 3–9; no slurs, notes 4–5 and 7–8. Written as *ossia* in the critical edition score.
196	BD1	vn 1, vla 1	No ***p*** .

197	BD1, BD2	vn 1, vn 2, vla 1, vla 2, vc/vle, ob 1, ob 2, hn 1, hn 2	No crescendo hairpin.
197–198	BD2, BD3	fl	No trill squiggled line; written as *ossia* in the critical edition score.
198	BD1, BD2, BD3	fl	No Tutti indication.
198	BD1	vn 1	No ***f*** .
198	BD1	tpt 2	No daggers over minims (cf. tpt 1, bar 198; dagger over the tremolo dotted minim).
200	BD1, BD2	vla 1	Semiquaver-tremolo crotchets, beats 2–3.
200	BD1, BD2	vc/vle, bsn 1, bsn 2	No clarifying ♮, note 5.
202–205	BD1	tpt 1	Bars 202–205 were mistakenly not written into the tpt 1 part.
202, 206	BD2	timp	No dagger, note 1.
206	BD1	timp	No dagger, note 1 (cf. timp, bar 202).
208	BD1, BD2, BD3	fl	No Solo indication.
208–213	BD2, BD3	fl	Different rhythms, pitches, and articulations; written *ossia* in the critical edition score.
209	BD1	ob 1, tpt 2	No ***p*** .
209	BD2	ob 1	No ***p*** .
209	BD1	ob 2	***f*** under note 2.
212	BD1	fl	Faint daggers over notes 1–2.
213	BD1	fl	A, note 10.
214	BD1, BD2, BD3	fl	No Tutti indication.
214	BD1	tpt 2	No ***f*** .

FLUTE CONCERTO IN B MINOR, OP. 6

Georg Bayr (1773–1833)
Edited by Rikki A. Wolpowitz



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2


9
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
[f]
[f]
[f]
[f]


13
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
p
p
p
p
cresc.
cresc.
cresc.
cresc.


16
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
[f]
[f]
[f]
[f]


19
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
[p]
[p]
[p]
[p]

4

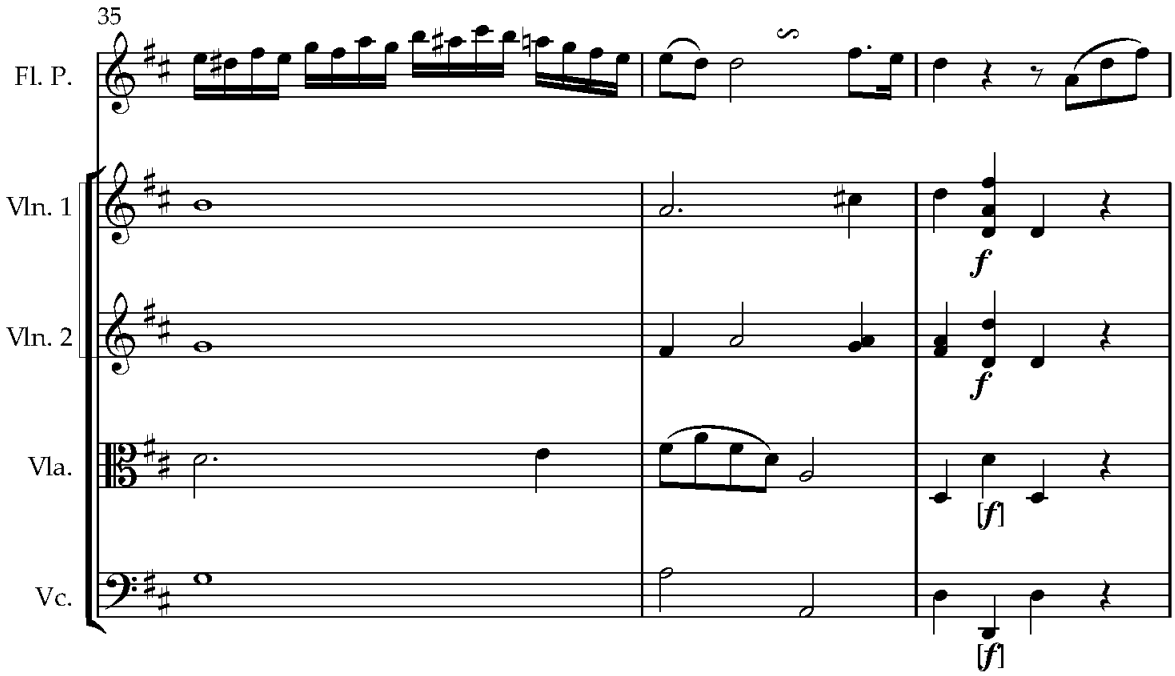





29
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
pp
[f]


32
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
[p]

6






42
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
46
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
[p]
p
p

8

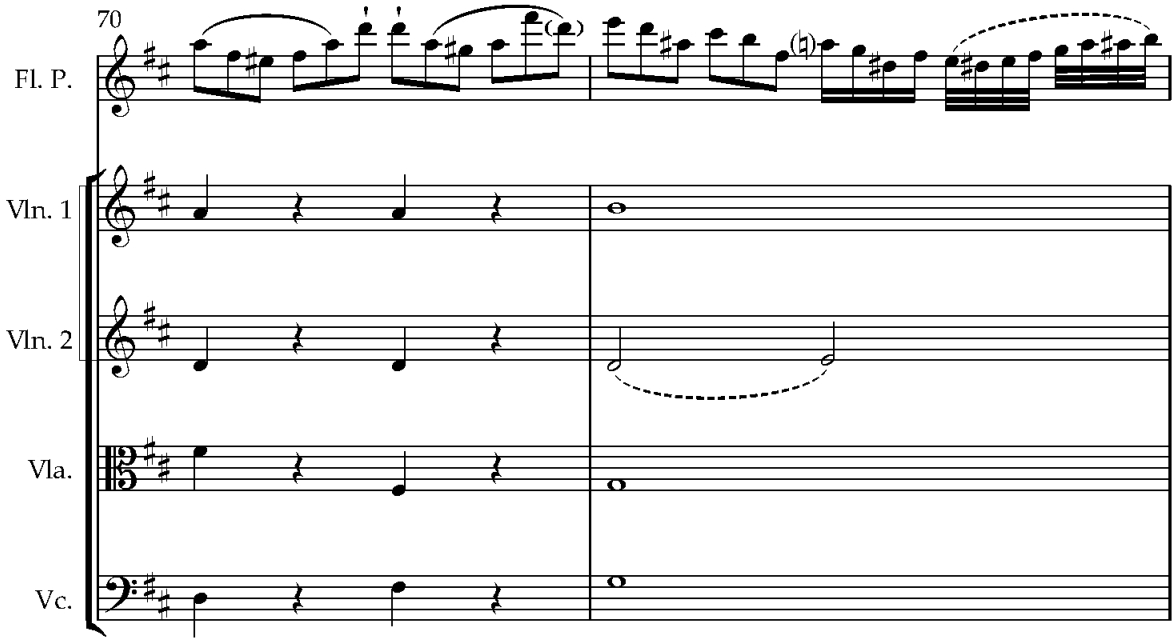



56
Fl. P.
Vln. 1
Vln. 2
Vla.
[p]
Vc.


60
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.

10




70
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.


72
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.

12






79
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.


81
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.

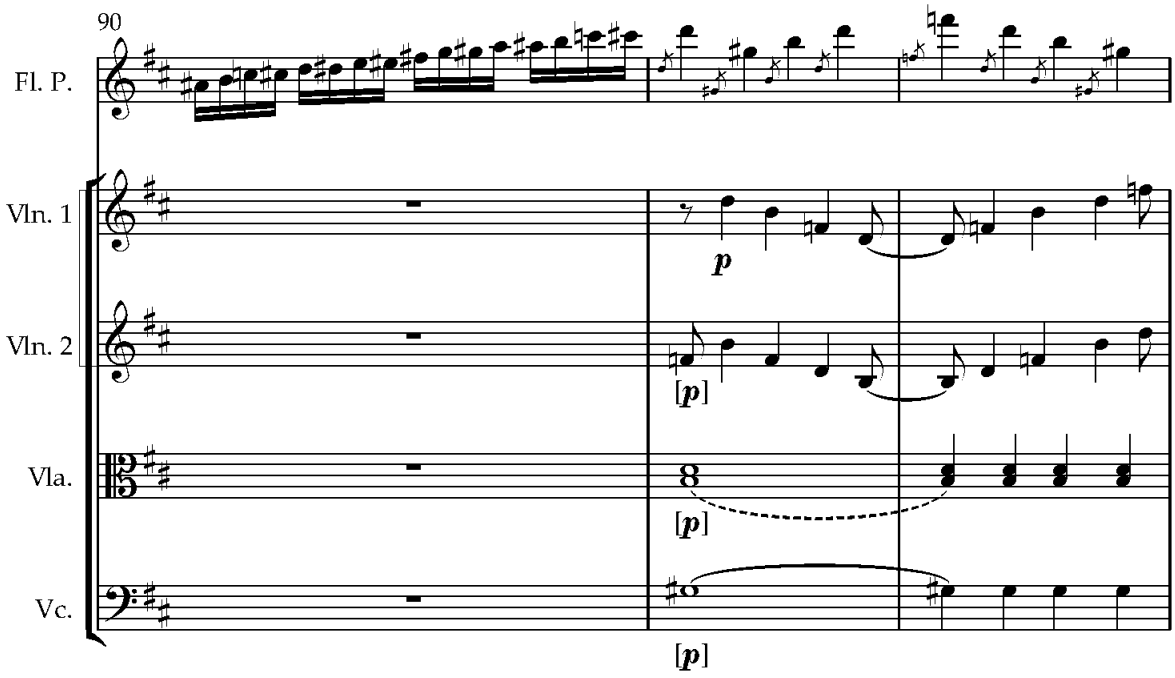
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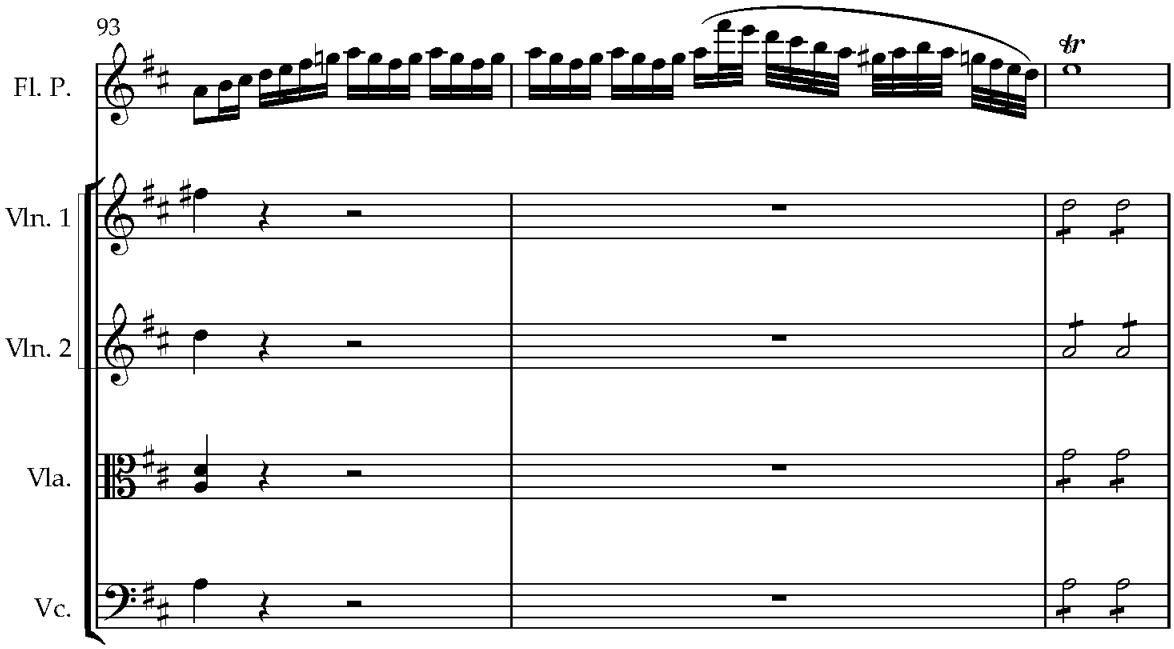


15


88
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
[p]
ff
p
ff
p
ff
[p]
[ff]


90
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
p
[p]
[p]
[p]

16






101
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.


104
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
p
f
[p]

18





19


Majore
112
[Solo]
[più lento]
Fl. P.
più lento
Vln. 1
p
[più lento]
Vln. 2
p
[più lento]
Vla.
[p]
[più lento]
Vc.
p
115
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.

20



21



22

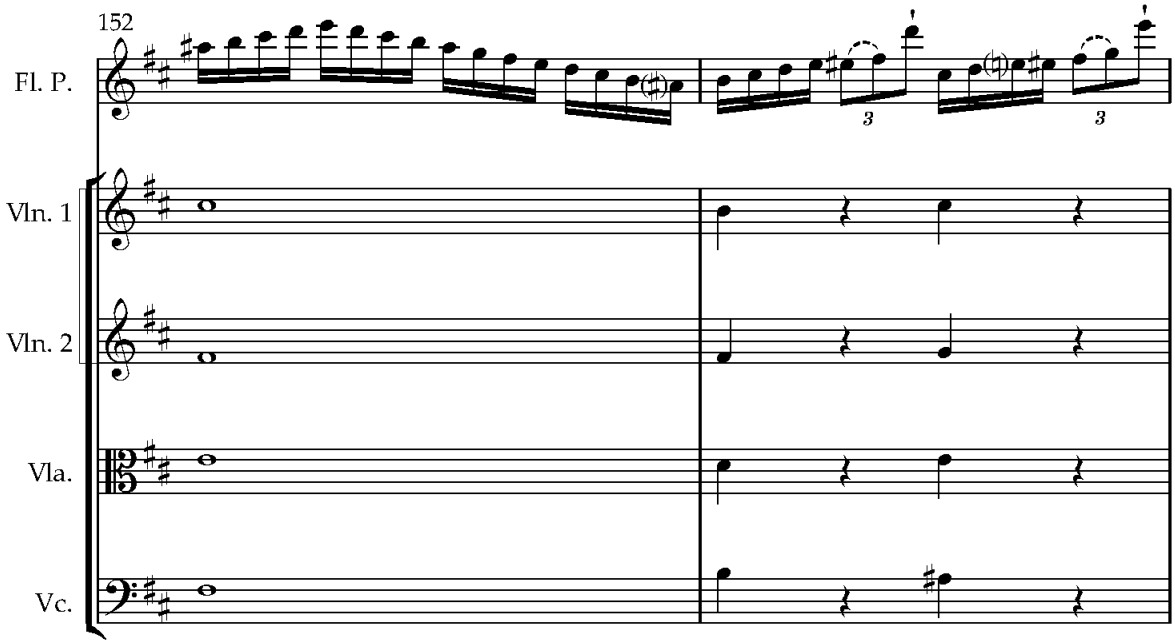

Minore
[tempo primo]
132
Fl. P.
[tempo primo]
Vln. 1
[p]
[tempo primo]
Vln. 2
[tempo primo]
Vla.
[p]
[tempo primo]
Vc.
p
136
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.


140
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
143
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.

24



25





26




160
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.


162
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
[f]
p
[f]
p
[f]
p
[f]
p

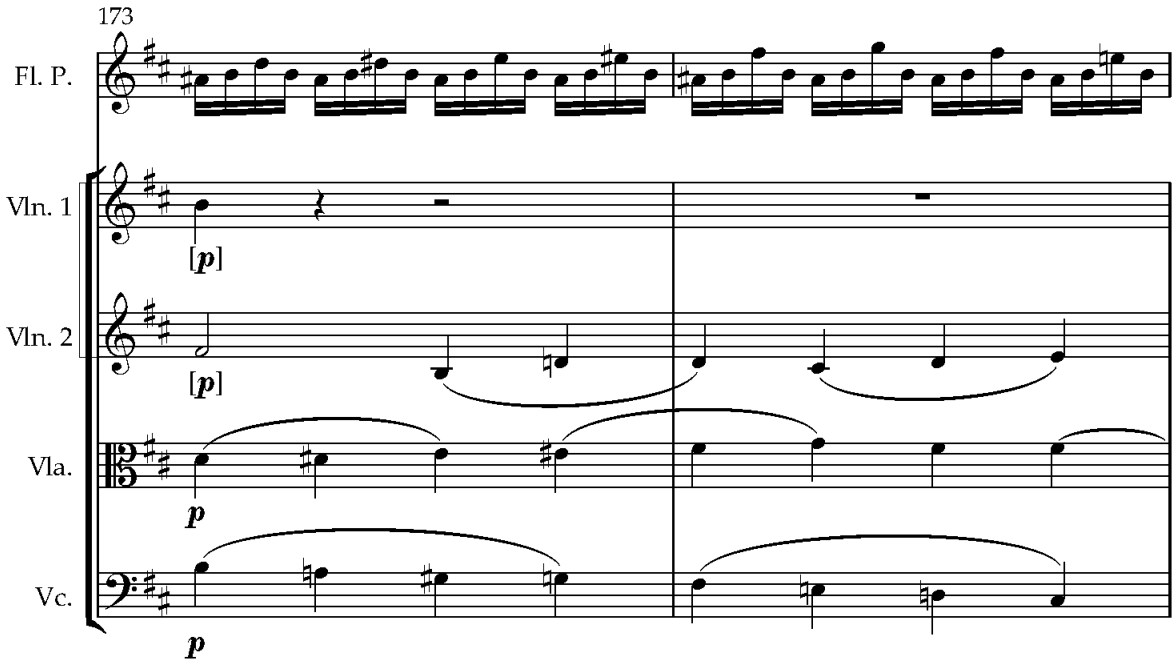
28

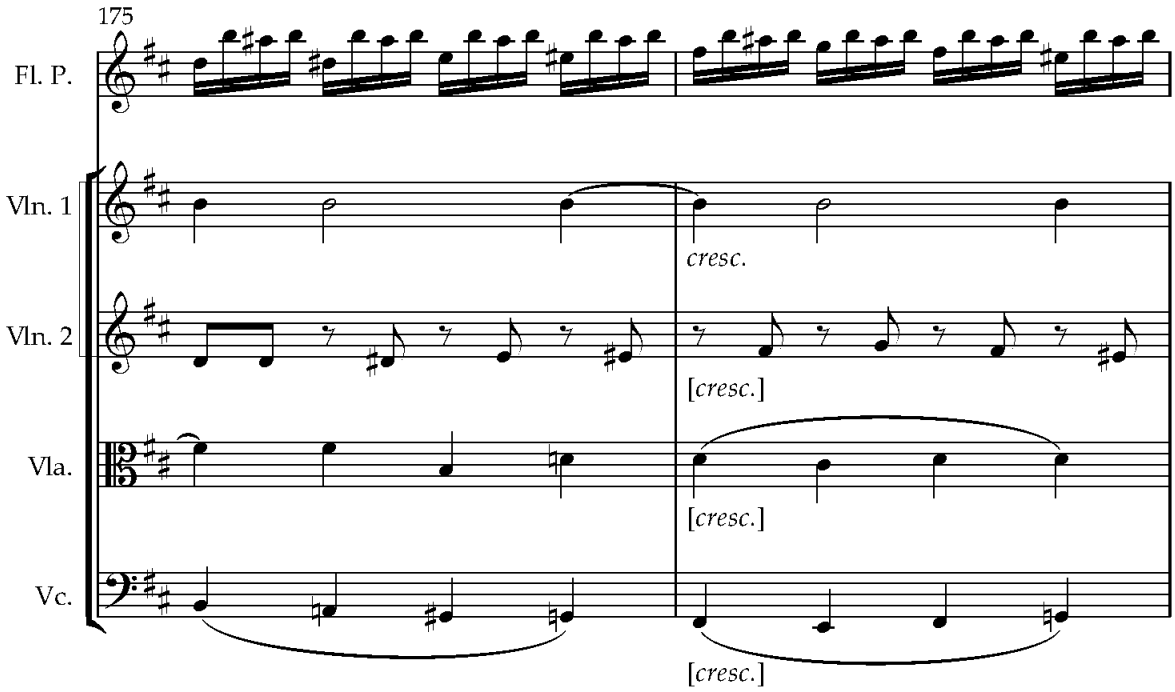



168
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.


171
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.

30

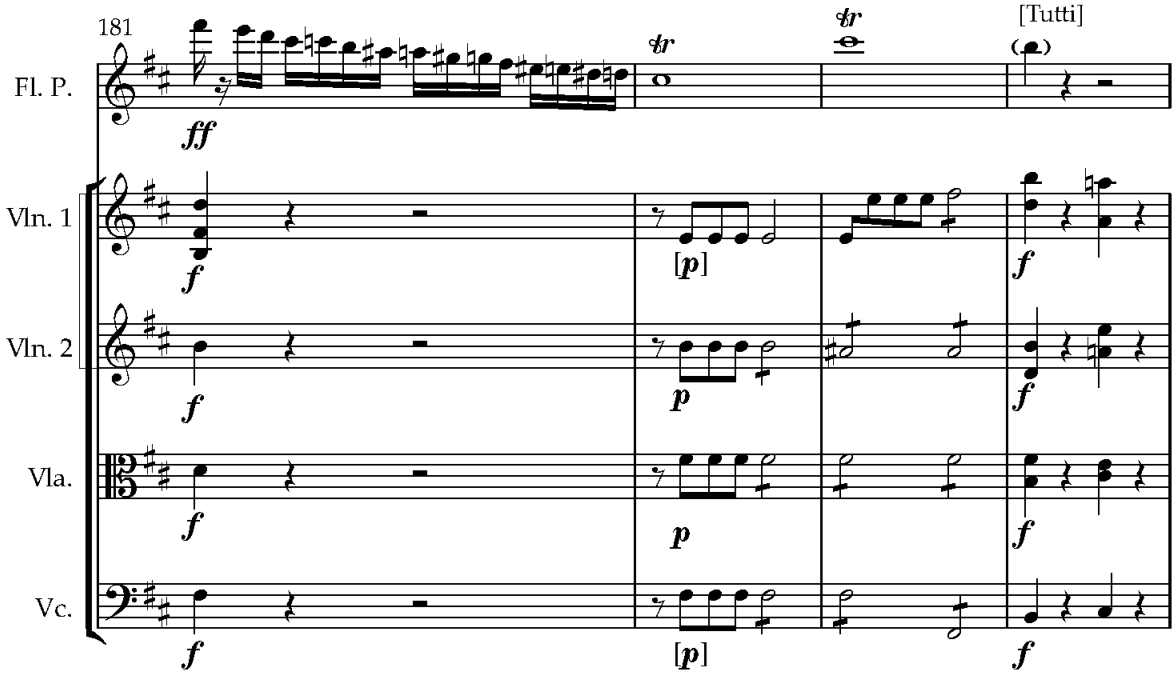

173
Fl. P.
Vln. 1
[p]
Vln. 2
[p]
Vla.
p
Vc.
p


175
Fl. P.
Vln. 1
cresc.
Vln. 2
[cresc.]
Vla.
[cresc.]
Vc.
[cresc.]


177
Fl. P.
Vln. 1
[f]
Vln. 2
[f]
Vla.
f
Vc.
f


179
Fl. P.
pp
Vln. 1
f
pp
Vln. 2
f
pp
Vla.
[f]
pp
Vc.
f
pp

32






189
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
192
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
[f]
[f]
[f]
[f]

34


Rondo. Tempo di Polacca.
[Solo]
Flauto Principa[le]
Violino 1mo
Violino 2do
Viola
Solo
Basso
(Violoncello)
p
4
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.


8
[Tutti]
[Solo]
Fl. P.
Vln. 1
[f]
Vln. 2
f
Vla.
f
Tutti
Vc.
f


13
Fl. P.
Vln. 1
p
Vln. 2
p
Vla.
Solo
Vc.
p

36



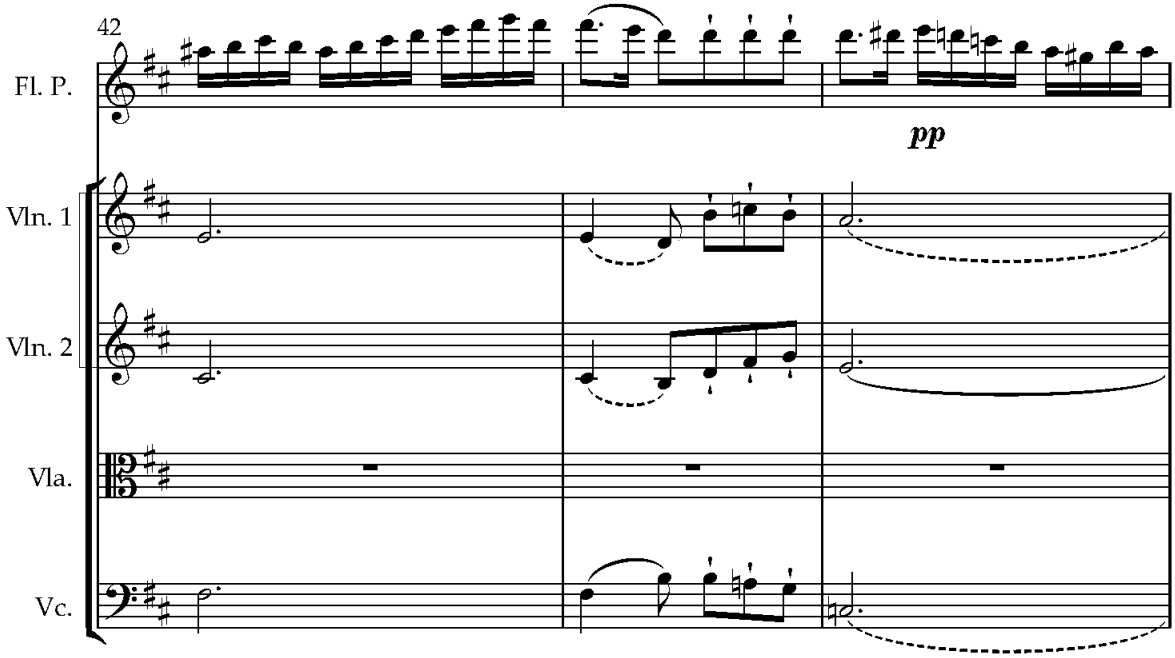

24
Fl. P.
tr
ad libitum
Vln. 1
[f]
p
Vln. 2
[f]
p
Vla.
Solo
Vc.
[f]
p


27
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.

38

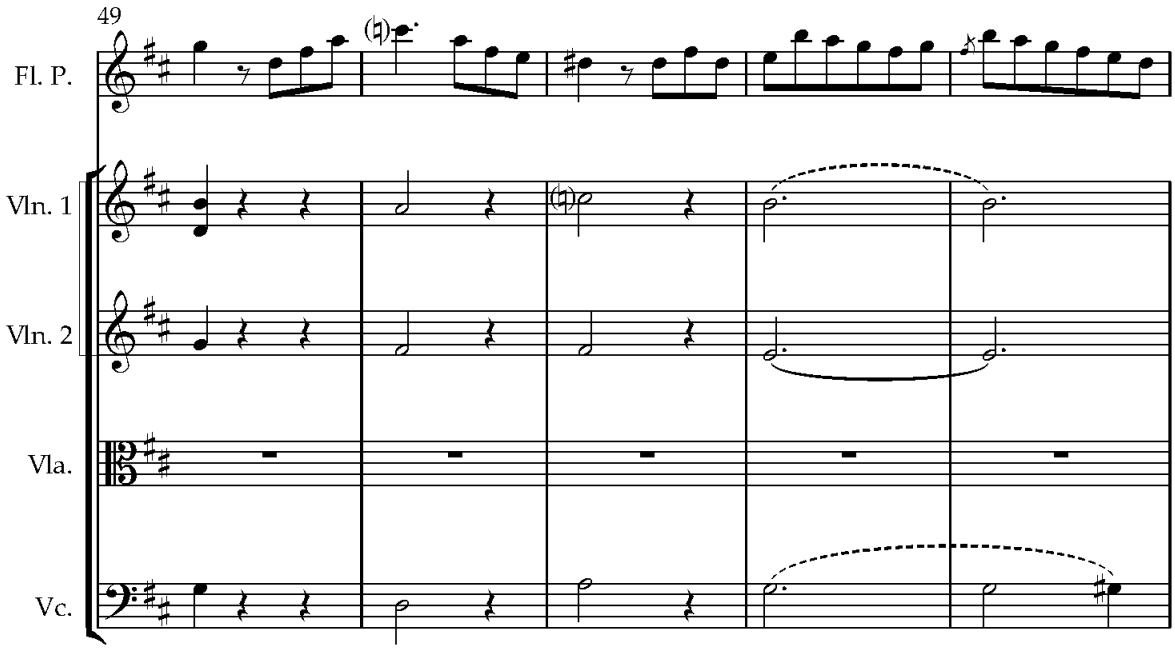

30
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
33
[Tutti]
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
p
f
[p]
[f]
Tutti


38
[Solo]
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
[p]
p
Solo
p


42
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
pp

40





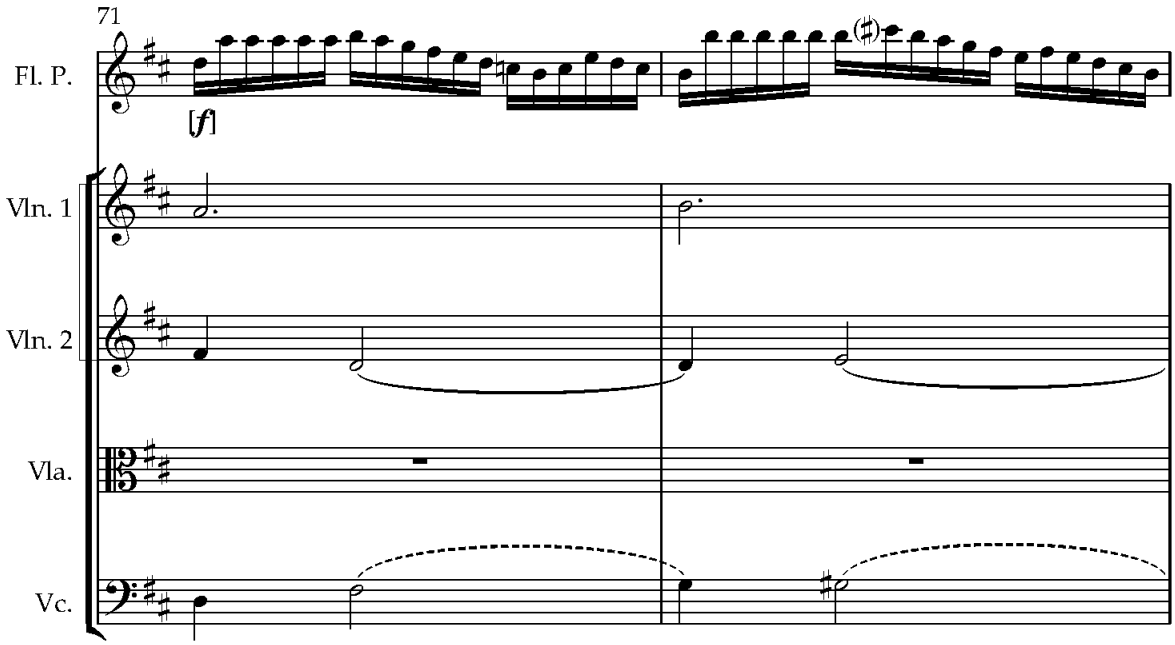
41


54
Tutti
Solo
Fl. P.
[f]
Vln. 1
f
p
Vln. 2
f
p
Tutti
Vla.
f
Tutti
Solo
Vc.
f
p
58
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.

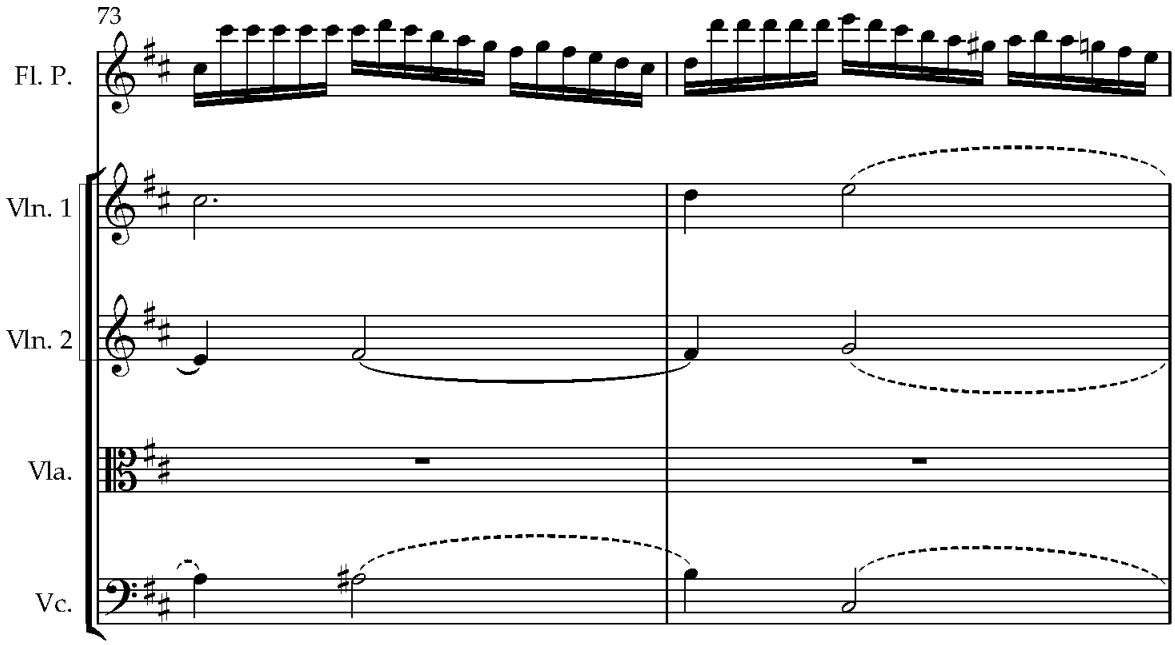
42

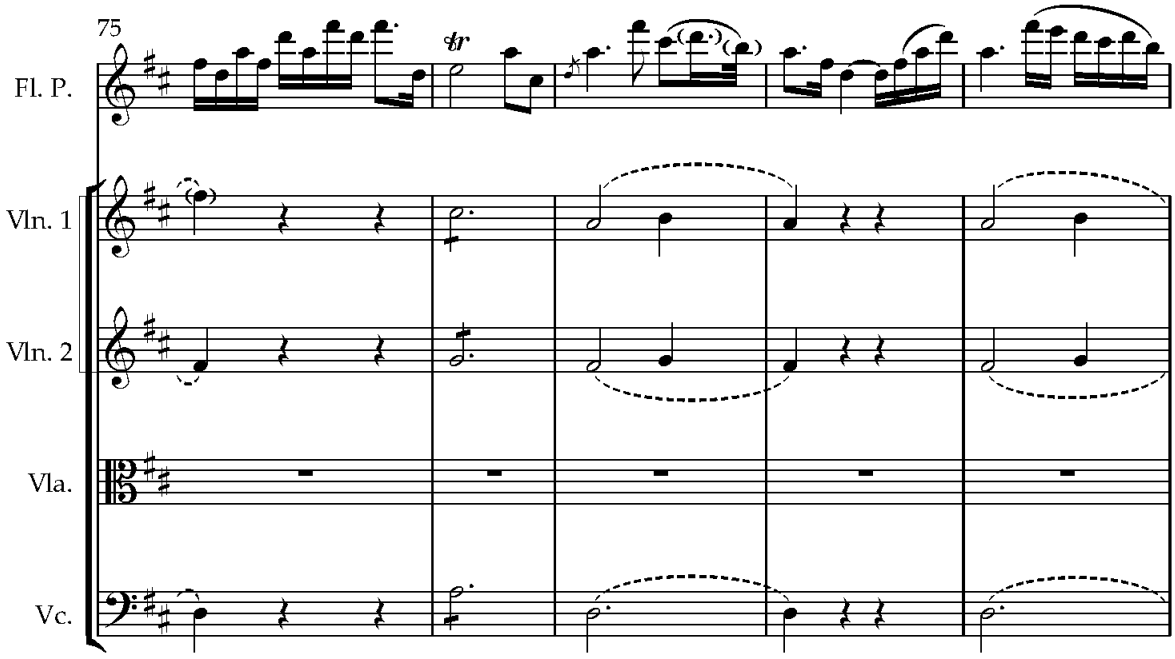



69
Fl. P.
pp
Vln. 1
Vln. 2
Vla.
Vc.


71
Fl. P.
[f]
Vln. 1
Vln. 2
Vla.
Vc.

44





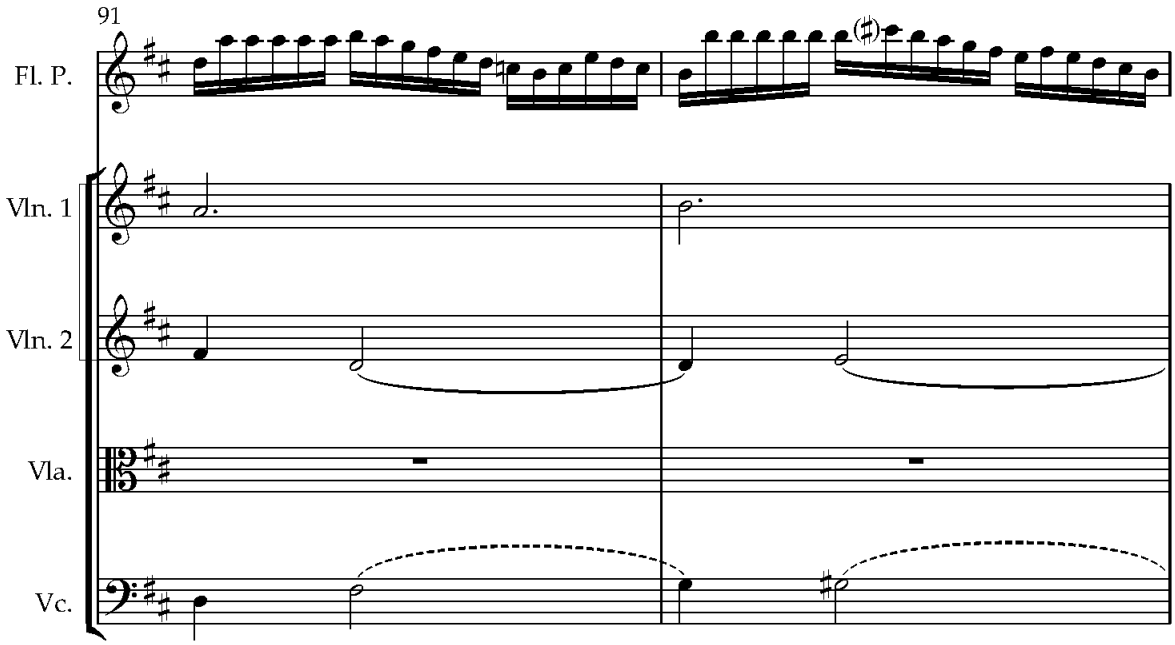
45

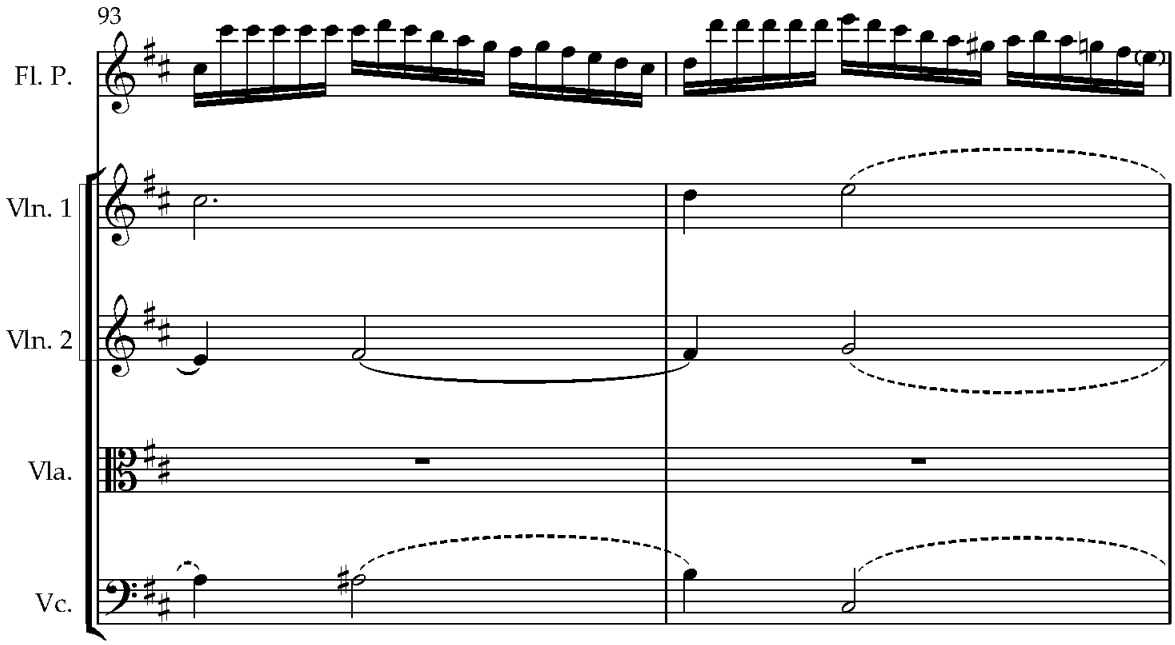




46



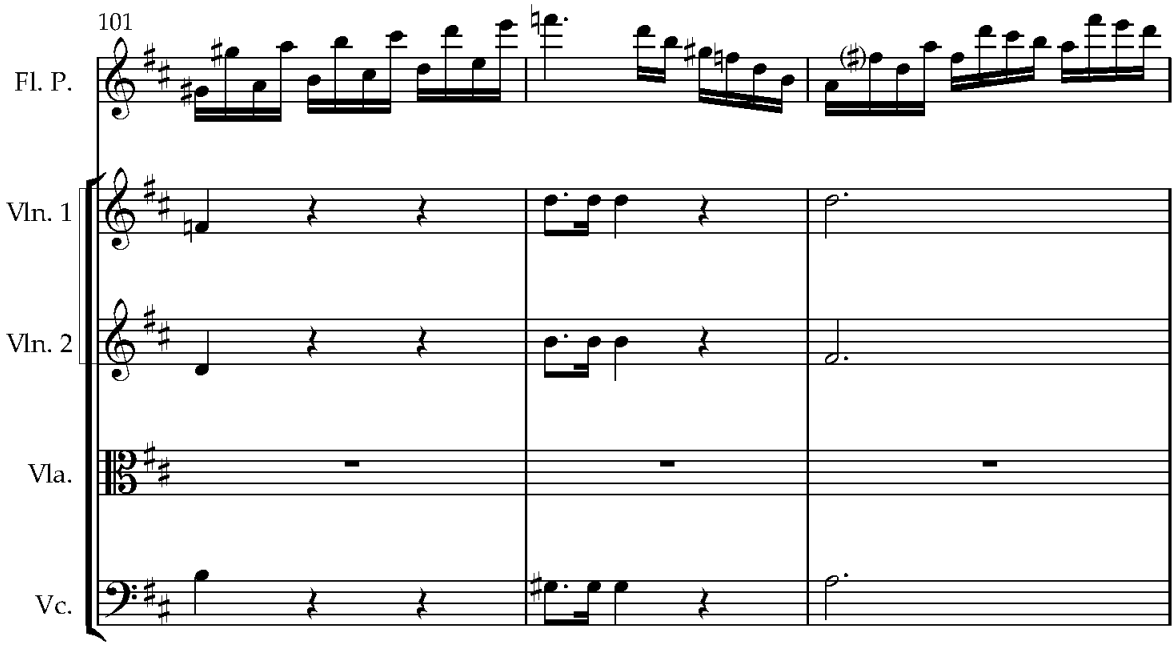

91
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.


93
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.

48






101
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.

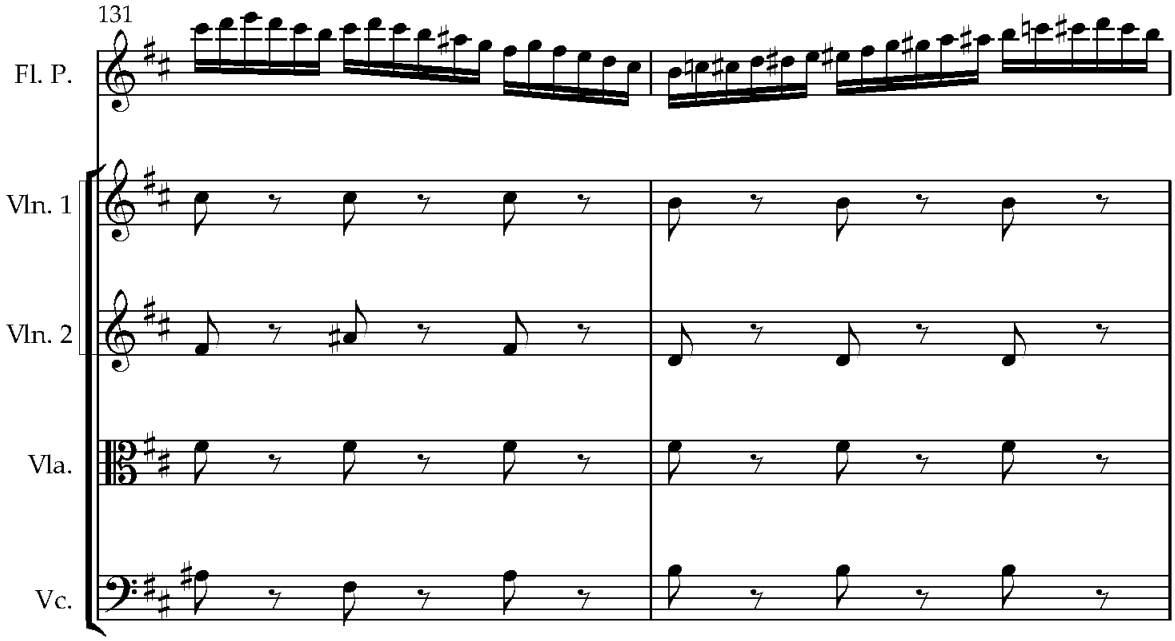

104
Fl. P.
pp
tr
[Tutti]
Vln. 1
[pp]
f
Vln. 2
[pp]
f
Tutti
Vla.
f
Tutti
Vc.
[pp]
f

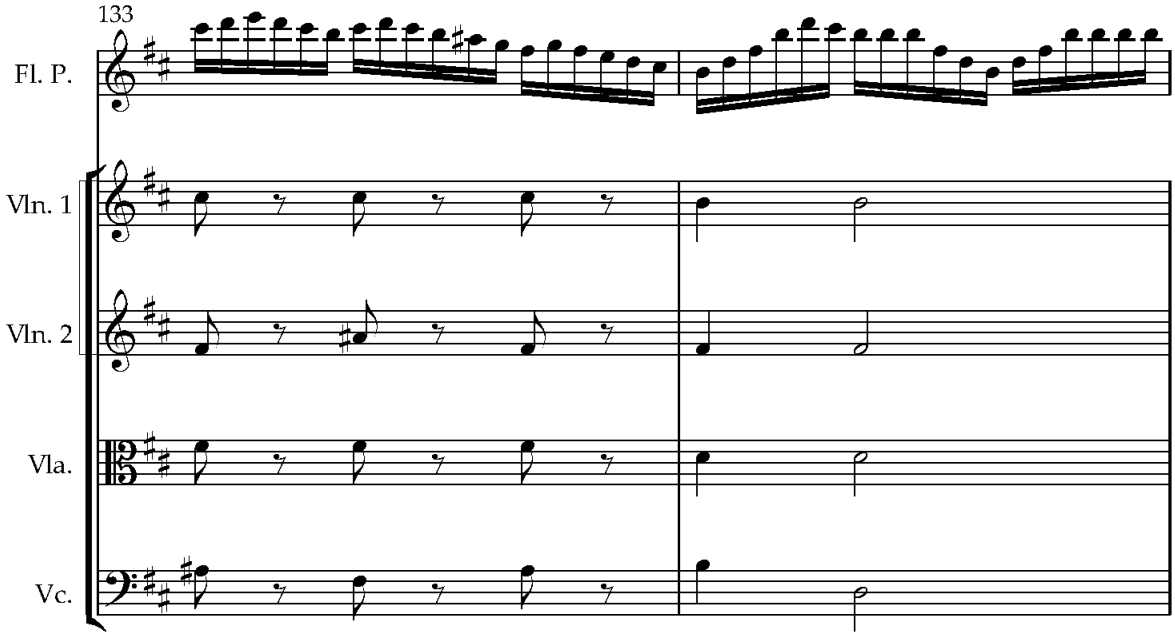

50
109
Solo
Fl. P.
[p]
[f]
Vln. 1
p
Vln. 2
p
Vla.
[p]
Solo
Vc.
p
113
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.


51
117
Fl. P.
ad libitum
Vln. 1
[f]
p
Vln. 2
[f]
p
Vla.
Solo
Vc.
[f]
[p]
120
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.

52

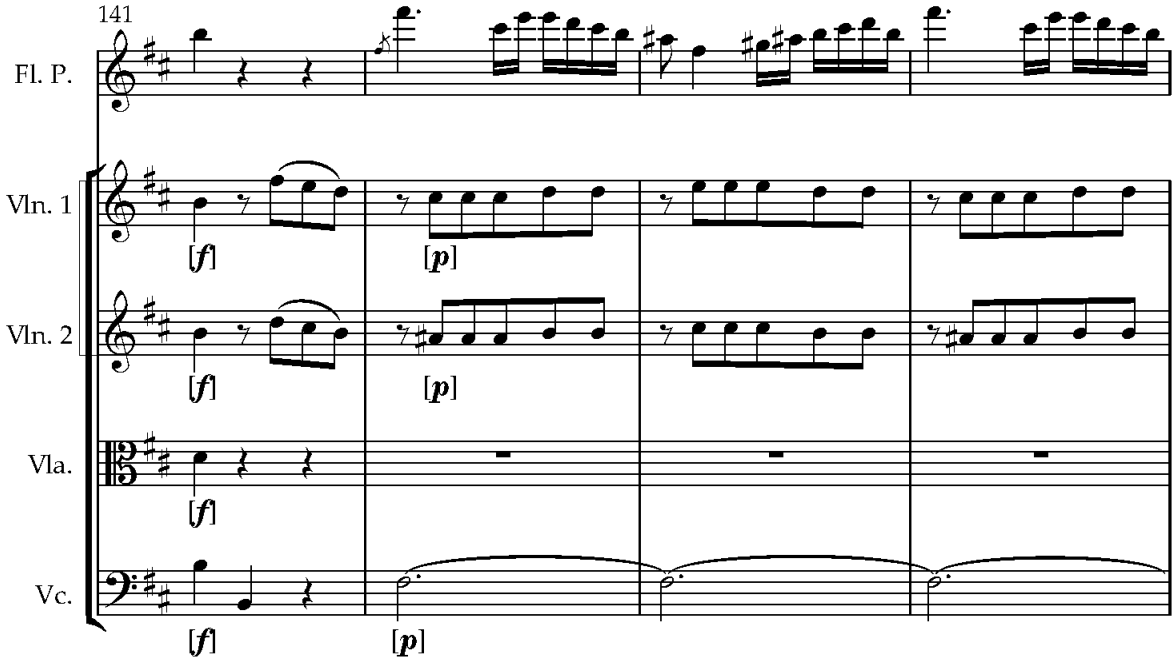


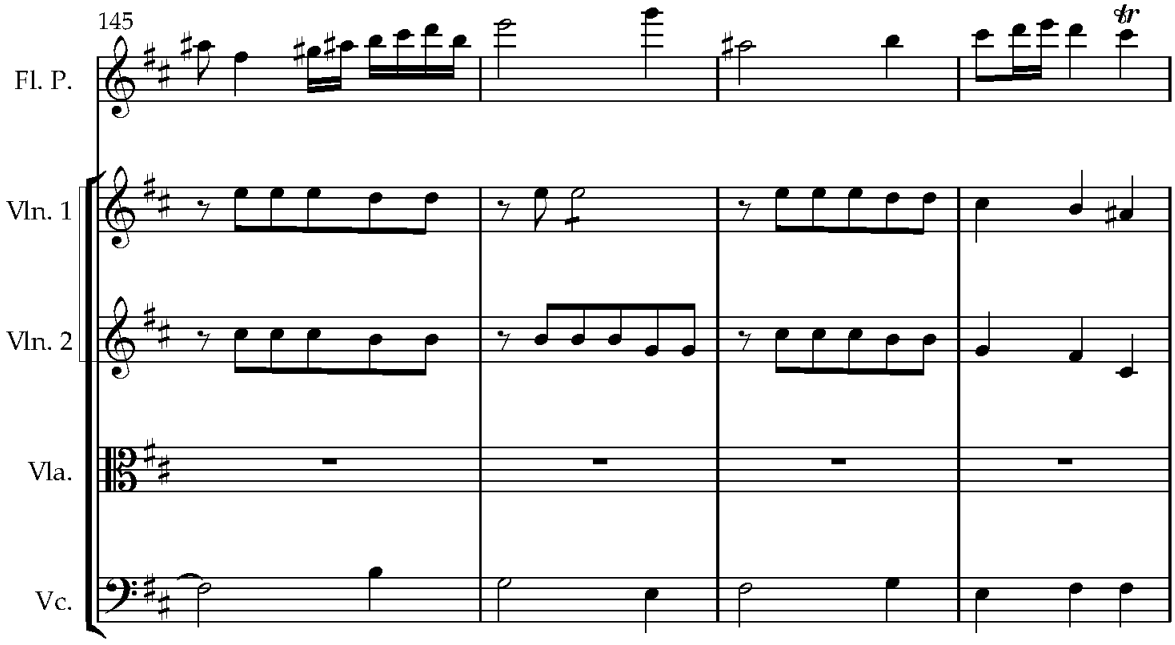

131
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.


133
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.

54

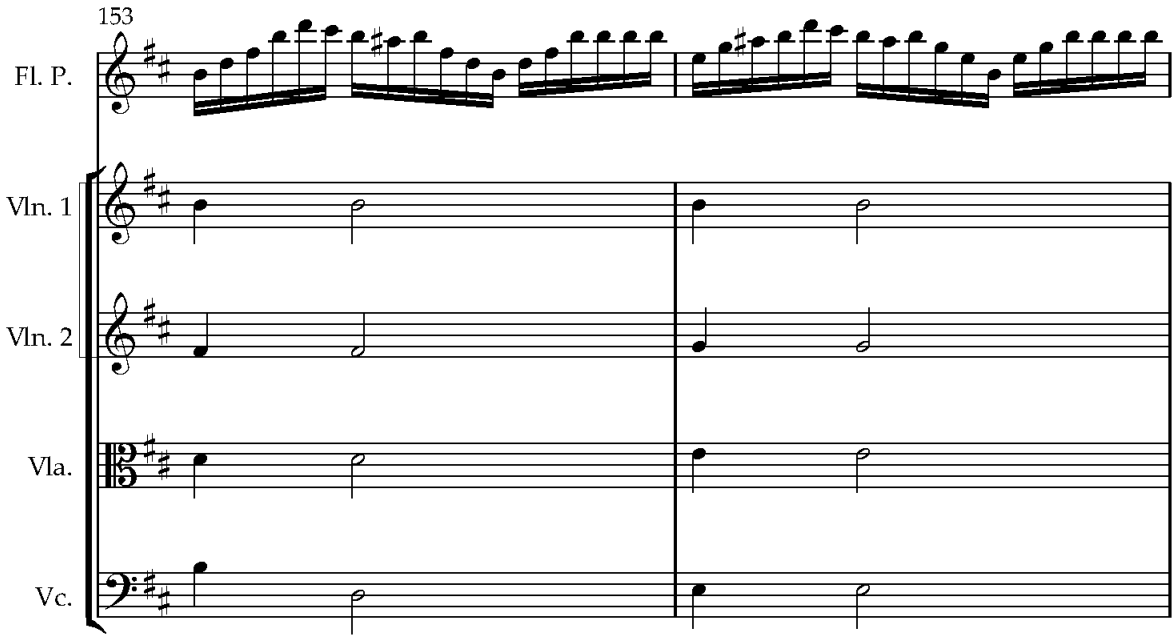



141
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
[f]
[p]


145
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.
tr

56

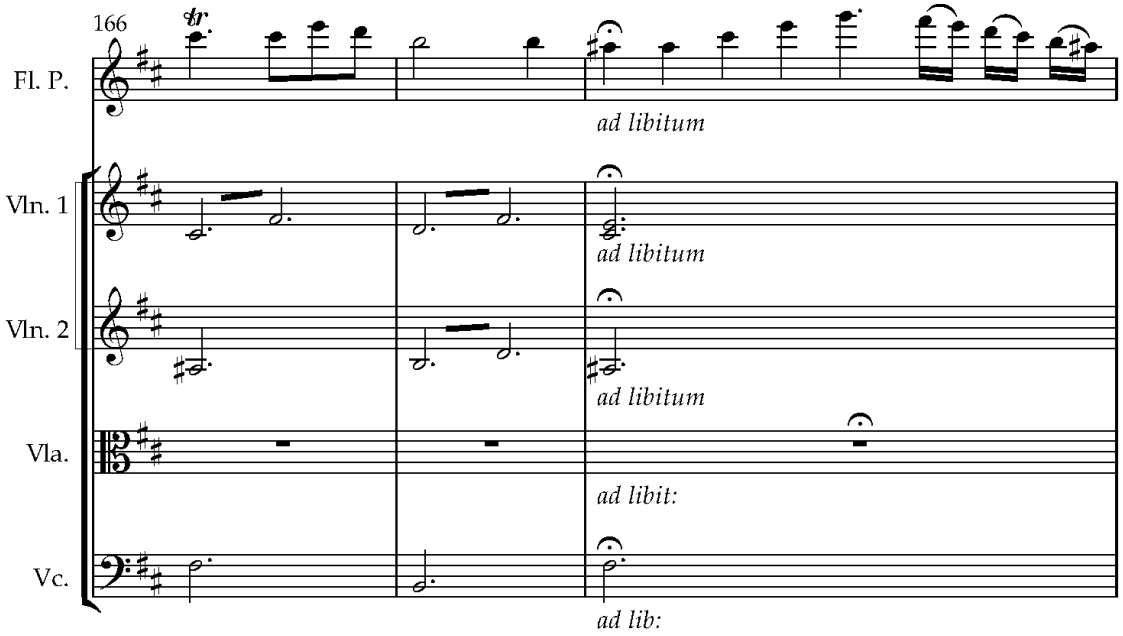



153
Fl. P.
Vln. 1
Vln. 2
Vla.
Vc.


155
Fl. P.
Vln. 1
[f]
Vln. 2
[f]
Vla.
[f]
Vc.
[f]

58




166
Fl. P.
ad libitum
Vln. 1
ad libitum
Vln. 2
ad libitum
Vla.
ad libit:
Vc.
ad lib:


169
[Tutti]
Fl. P.
a Tempo
Vln. 1
pp
f
a tempo
Vln. 2
pp
[f]
a Tempo
Vla.
pp
f
a Tempo
Vc.
[pp]
[f]

COMMENTS: FLUTE CONCERTO IN B MINOR, OP. 6

Allegro

Bar	Source	Part	Manuscript Remarks
1	BB1, BB2, BB3	vn 2	Marked ***ff*** .
2	BB1, BB2, BB3	vn 2	♪. ♪ rhythm, notes 2–3.
5	BB1, BB2, BB3	fl	No Solo indication.
5	BB2	fl	Marked *for* (***f***).
5	BB1, BB2, BB3	vla	***p*** under note 1.
6	BB3	fl	Slur, notes 1–2.
7	BB3	fl	Slur, notes 3–4.
8	BB2	fl	Marked ***p*** under note 6.
8	BB2, BB3	fl	Slur, notes 1–4.
9	BB2	fl	Crescendo hairpins, notes 1–3 and 4–6.
9	BB2, BB3	fl	Slurs, notes 1–2 and 4–5 (cf. fl, bar 10).
10	BB2	fl	Crescendo hairpins, notes 1–3.
10	BB1, BB2, BB3	vn 2	No slur, notes 2–3.
10	BB1, BB2, BB3	vla	Slur, notes 1–4.
11	BB2	fl	Diminuendo hairpins (accents), notes 1, 3, 5, and 7.
12	BB1, BB2, BB3	fl	𝄾, beat 4.
12	BB1, BB2, BB3	vn 1, vn 2, vla, vc	No ***f*** .
12	BB2	fl	Marked ***fz*** ; slurs, notes 1–2 and 3–7.
12	BB3	fl	Slur, notes 3–7.
13	BB2	fl	Marked *fr* (***f***).
13	BB3	fl	Slur, notes 2–6.
14	BB2	fl	Slur, notes 1–4.
14	BB3	fl	Slur, notes 1–5.
14	BB1, BB2, BB3	vn 1	No daggers, notes 4–5 (cf. vn 2, bar 14).
15	BB2	fl	Tie, notes 1–2; slur, notes 1–6.
15	BB3	fl	Slur, notes 2–6; dots/daggers, notes 7–9.
15	BB1, BB2, BB3	vn 1, vn 2, vla	No *cresc.* indication; vn 1 has a crescendo hairpin, but is only marked through the

			duration of bar 15 and has been substituted with *cresc.* to allow for a greater tutti build-up to bar 17.
16	BB1, BB2, BB3	vn 2	No slur, notes 4–7 (cf. vn 1, bar 16).
17, 18	BB2	fl	Slurs, notes 2–6 and 7–9.
17	BB3	fl	Slurs, notes 2–3 and 7–9; dots/daggers, notes 4–6.
17	BB1, BB2, BB3	vn 1, vn 2, vla, vc	No ***f*** .
18	BB3	fl	Slurs, notes 2–3 and 7–9; dot/dagger, note 6.
19	BB2, BB3	fl	Slurs, notes 1–2 and 4–8 (BB2 features additional lighter slurs over notes 4–5 and 6–7).
19	BB3	fl	Dot/dagger, note 9.
19	BB1, BB2, BB3	vn 1	No slur, notes 1–3 (cf. vn 2, bar 19).
20	BB2, BB3	fl	Slur, notes 1–2.
20	BB1, BB2, BB3	vn 1	No slur, notes 1–2.
20	BB1, BB2, BB3	vla	Slur, notes 1–4.
21	BB1, BB2, BB3	fl	No dagger, note 1 (cf. fl, bar 22).
21	BB1, BB2, BB3	vn 1, vn 2, vla, vc	No ***p*** .
23	BB2	fl	Crescendo hairpin, notes 4–11.
23	BB1, BB2, BB3	vn 1	No slur, notes 1–2.
23	BB1, BB2, BB3	vn 2	G semibreve.
24	BB1, BB2, BB3	vc	Marked ***ff*** .
25	BB1, BB2, BB3	vc	𝅗𝅥., beat 4.
28	BB1, BB2, BB3	vc	No ***p*** .
29	BB2	fl	Slurs, notes 3–4 and 6–7; dots/daggers, notes 5 and 8; “3” triplet indication over notes 3–5.
29	BB3	fl	Slurs, notes 1–2, 3–4, and 6–8.
30	BB2	fl	Tie, notes 1–2; slur, notes 3–9; diminuendo hairpin, notes 6–9.
30	BB3	fl	Tie, notes 1–2; slur, notes 4–9.

30–31	BB1, BB2, BB3	vn 1, vn 2, vc	No crescendo/diminuendo hairpins.
31	BB2	fl	Slur, notes 2–9; crescendo/diminuendo hairpins, notes 3–9.
31	BB3	fl	Slur, notes 3–9.
31	BB1, BB2, BB3	vn 1, vn 2, vla, vc	No ***f*** .
32	BB3	fl	Slur, notes 2–4.
32	BB1, BB2, BB3	vn 1, vn 2, vla, vc	No ***p*** .
33	BB2	fl	Slurs, notes 1–2 and 5–8.
33	BB3	fl	Slurs, notes 1–2, 3–4, and 5–8.
34	BB1, BB2, BB3	fl	Clarifying ♯, note 6.
34	BB2, BB3	fl	Slurs, notes 1–2 and 5–10.
34	BB2	fl	Dot/dagger, note 3.
35	BB2	fl	Slurs, notes 1–8 and 9–16.
35	BB3	fl	Slur, notes 1–16.
36	BB1, BB2, BB3	fl	Slur, notes 1–3.
36	BB2	fl	Crescendo/diminuendo hairpins, notes 1–5; slur, notes 3–4, to extend the printed slur over notes 1–3.
36	BB3	fl	Slur, notes 3–5, to extend the printed slur over notes 1–3.
37	BB2	fl	Marked ***p*** under quaver rest.
37	BB1, BB2, BB3	vla, vc	No ***f*** .
38, 39, 40	BB2	fl	Tie, notes 1–2; slur, notes 3–5.
38, 40	BB3	fl	Slur, notes 1–5.
38	BB1, BB2, BB3	vn 1	No ***p*** .
39	BB3	fl	Slur, notes 2–5.
39, 40	BB1	fl	Tie, notes 1–2.
40	BB1, BB2, BB3	vc	No slur, notes 1–2.
41	BB2, BB3	fl	Slur, notes 1–2.
43	BB2	fl	Slurs, notes 1–2 and 3–4.
43	BB3	fl	Slurs, notes 1–2, 3–4, and 5–6.
43	BB1, BB2, BB3	vn 1	Slur, notes 1–5.
43	BB1, BB2, BB3	vc	No slur, notes 1–3.
44	BB2	fl	Diminuendo hairpins (accents), notes 1, 3, 5, 7.

44	BB1, BB2, BB3	vn 2	No daggers, notes 1–4 (cf. vn 1, bar 44).
45	BB2	fl	Crescendo/diminuendo hairpins, notes 1–5.
46	BB1, BB2, BB3	vn 1	No slur, notes 1–2.
46	BB2	fl	Slur, notes 1–5.
46	BB3	fl	Slur, notes 1–4.
47	BB2	fl	Diminuendo hairpin (accent), note 1; slur, notes 1–4.
47	BB3	fl	Slur, notes 1–4.
47	BB1, BB2, BB3	vn 1	No slur, notes 2–3; slur, notes 2–5 (cf. vn 2, bar 46).
47	BB1, BB2, BB3	vn 2	No slur, notes 1–2.
48	BB2	fl	Crescendo hairpin, notes 3–8.
48	BB1, BB2, BB3	vn 1	No ***p***.
49	BB2	fl	Tie, notes 1–2; diminuendo hairpin, notes 2–5.
49	BB3	fl	Slur, notes 2–5.
49	BB1, BB2, BB3	vn 2	No slur, notes 2–3.
50	BB2	fl	Marked ***p***; crescendo hairpin, notes 6–11.
51	BB2	fl	Slur and diminuendo hairpin, notes 1–2.
51	BB3	fl	Slur, notes 1–2.
51	BB1, BB2, BB3	vn 1	No slurs, notes 1–5 and 6–8.
51	BB1, BB2, BB3	vn 2	Slur, notes 1–5.
51	BB1, BB2, BB3	vc	No slur, notes 1–2.
52	BB2	fl	Slurs, notes 1–2, 3–4, 5–6, and 7–8; crescendo hairpin, notes 2–8.
52	BB3	fl	Slurs, notes 1–2, 3–4, 5–6, and 7–8.
52	BB1, BB2, BB3	vn 2	No slur, notes 2–3.
53	BB2, BB3	fl	Tie, notes 1–2; slur, notes 3–5.
53	BB1, BB2, BB3	vn 1	No slur, notes 1–2.
54	BB2	fl	Slurs, notes 1–2 and 5–8; daggers, notes 3–4.
54	BB3	fl	Slurs, notes 1–2 and 5–8.
55	BB2	fl	Slurs, notes 1–3, 4–6, 7–9, and 10–13; crescendo hairpin, notes 4–12.

55	BB3	fl	Slurs, notes 1–2, 4–5, 7–8, and 10–13; dots/daggers, notes 3, 6, 9; crescendo hairpin, notes 1–8.
55	BB1, BB2, BB3	vn 2	No slur, notes 1–4.
56	BB2	fl	Marked ***p***; tie, notes 1–2; slur, notes 3–5.
56	BB3	fl	Slur, notes 1–4.
56–57	BB1, BB2, BB3	vla	No slur over the bar line.
57	BB2	fl	Tie, notes 1–2; slur notes 4–8; crescendo hairpin, notes 5–10 and over the bar line to note 1 of bar 58.
57	BB3	fl	Slurs, notes 2–3 and 6–7; dots/daggers, notes 4–5 and 8–9.
58	BB2	fl	Tie, notes 1–2; slur, notes 3–5; diminuendo hairpin, notes 2–5.
58	BB3	fl	Slur, notes 1–5.
58	BB1, BB2, BB3	vn 2	No tie, notes 1–2.
58	BB1, BB2, BB3	vla	No slur, notes 1–3 (cf. vn 1, bar 58).
59	BB2, BB3	fl	Slur, notes 1–2.
59	BB1, BB2, BB3	vn 1	Second slur starts from note 4.
59	BB1, BB2, BB3	vla	Second slur ends at note 4.
60	BB1, BB2, BB3	vn 2	No tie, notes 1–2; slur, notes 2–5.
61	BB2, BB3	fl	Slurs, notes 1–2, 3–4, and 5–6.
62	BB2	fl	Slurs, notes 1–2, 3–4, 5–6, and 7–8.
62	BB3	fl	Slurs, notes 1–2 and 5–6; dots/daggers, notes 3–4.
62	BB1, BB2, BB3	vn 2, vla	No daggers, notes 1–4 (cf. vn 1, bar 44).
63	BB1, BB2, BB3	fl	No slur, notes 1–4 (cf. vn 2, bar 63).
63	BB2	fl	Slur, notes 1–5.
63	BB3	fl	Slur, notes 1–3; dot/dagger, note 4.
64	BB1, BB2, BB3	fl	Slur, notes 4–12.
64	BB2, BB3	fl	Slur, notes 1–3.
65	BB1	fl	Note 6 (F♯ quaver) has been mostly washed away from water damage to the manuscript page.
65	BB2	fl	Slur, notes 1–5.

65	BB3	fl	Slur, notes 1–3.
66	BB2, BB3	fl	Slurs, notes 1–2, 3–4, 5–6, and 7–8.
66	BB1, BB2, BB3	fl	Note 8 (D6 quaver) is missing its second ledger line; BB2 and BB3 correct this and BB3 also reinforces the written-in ledger line with the letter "D" above the note head.
66	BB1, BB2, BB3	vn 1	A partly faded "S"-shaped symbol connecting bar 66, note 2 to the bar line in between bars 73–74 is likely a printing error.
67	BB2, BB3	fl	Slur, notes 3–8.
67	BB1, BB2, BB3	vn 2	No slur, notes 2–3.
68	BB1, BB2, BB3	vn 2	No slur over the bar line.
69	BB2, BB3	fl	Slur, notes 1–2.
70	BB1, BB2, BB3	fl	E, note 12.
71	BB1, BB2, BB3	fl	No clarifying ♮, note 7.
71	BB2	fl	Slurs, notes 1–3, 4–6, 7–10, and 11–18.
71	BB3	fl	Slurs, notes 1–2, 4–5, and 7–17; dot/dagger, notes 3 and 6.
71	BB1, BB2, BB3	vn 2	No slur, notes 1–2.
72	BB2, BB3	fl	Slur, notes 3–5.
72	BB1, BB2, BB3	vn 1	No clarifying ♮, note 6 (note head G).
72	BB1, BB2, BB3	vn 2	Slur, notes 1–4.
73	BB2	fl	Marked ***f*** (possibly intended for note 2); slurs, notes 2–3, 6–7, 10–11; daggers, notes 4–5, 8–9, 12–13.
73	BB3	fl	Slurs, notes 2–13.
74, 76	BB2	fl	Daggers, notes 1, 5, 9, 13; slurs, notes 2–4, 6–8, 10–12, and 14–16.
74	BB3	fl	Slurs, notes 1–4, 5–8, 9–12, and 13–16.
74, 76	BB1, BB2, BB3	vn 2	Clarifying ♯, note 1.
74	BB1, BB2, BB3	vc	Clarifying ♯, note 2.
75	BB2	fl	Marked ***p*** under note 2; daggers, notes 1, 6–7, 10–11, and 14–15; slurs, notes 2–3, 4–5, 8–9, 12–13.

75	BB3	fl	Slur, notes 2–3; dots/daggers, notes 4–7.
76	BB3	fl	Dots/daggers, notes 1, 5, 9, 13; slurs, notes 2–4, 6–8, 10–12, and 14–16.
77	BB2	fl	Slurs, notes 1–2, 5–6, 9–10, and 13–14; daggers, notes 3–4, 7–8, 11–12, and 15–16; crescendo hairpin, notes 2–9.
77	BB3	fl	Slurs, notes 1–2, 5–6, 9–10, and 13–14; daggers, notes 3–4, 7–8, 11–12, and 15–16.
78	BB2	fl	Marked ***f*** ; slurs, notes 1–2, 5–6, and 9–16; daggers, notes 3–4 and 7–8.
78	BB3	fl	Slur, notes 1–16.
79	BB2	fl	Slurs, notes 1–7 and 9–16.
79	BB3	fl	Slurs, notes 1–9 and 10–16 (and over the bar line onto note 1 of bar 80).
80	BB2	fl	Slurs, notes 1–2, 5–6, and 9–16.
80	BB3	fl	Slurs, notes 1 (carried over from bar 79), 5–6 and 10–16
81	BB2	fl	Slurs, notes 1–2, 5–8, 9–10, and 13–16; daggers, notes 3–4 and 11–12.
81	BB3	fl	Slurs, notes 1–9 and 10–16 (and over the bar line onto note 1 of bar 82).
82	BB2	fl	Slurs, notes 1–2, 5–8, and 9–16; daggers, notes 3–4.
82	BB3	fl	Slurs, notes 1 (carried over from bar 81) and 2–16 (and over the bar line onto note 1 of bar 83).
83	BB2	fl	Slur, notes 4–5; daggers, notes 6–11.
83	BB3	fl	Slurs, notes 1 (carried over from bar 82) and 4–11.
84	BB2	fl	Slur, notes 4–5; daggers, notes 6–9.
84	BB3	fl	Slur, notes 4–10.
84	BB1, BB2, BB3	vc	Marked ***f*** ; ♪𝅀♪ rhythm, notes 1–3. Likely to remind the performer to play ♪. 𝅀 rhythms with a slight space in between the two notes.
85, 88	BB2	fl	Slurs, notes 1–2, 5–6, 9–10, 13–14.
85	BB3	fl	Slurs, notes 1–2, 5–8, 9–10, and 13–15.
85	BB1, BB2, BB3	vn 1	Marked ***pp*** .
86	BB2	fl	Slurs, notes 1–2 and 9–10; daggers, notes 11–14.
86, 87	BB3	fl	Slurs, notes 1–2 and 9–16.
86	BB1, BB2, BB3	vn 1	Marked ***p*** (likely a printing error).

86	BB1, BB2, BB3	vn 2, vla, vc	No ***f*** .
87	BB2	fl	Slurs, notes 1–2 and 9–10; daggers, notes 3–4, 8, and 11–12.
88	BB3	fl	Slurs, notes 1–2, 5–8, 9–10, and 13–16.
88	BB1, BB2, BB3	vn 1, vc	No ***p*** .
89	BB2, BB3	fl	Slur, notes 2–11.
89	BB1, BB2, BB3	vc	No ***ff*** .
90	BB2	fl	Slur, notes 1–15.
90	BB3	fl	Slurs, notes 1–8 and 10–16.
91	BB3	fl	Diminuendo hairpins (accents) under crotchets, notes 2, 4, 6, and 8.
91	BB1, BB2, BB3	vn 1	***p*** under note 2.
91	BB1, BB2, BB3	vn 2, vla, vc	No ***p*** .
91	BB1, BB2, BB3	vla	No tie over the bar line.
92	BB3	fl	Diminuendo hairpins (accents) under crotchets, notes 2 and 4.
93	BB2	fl	Daggers, notes 2–7; slur, notes 8–15.
93	BB3	fl	Dot/dagger, note 1; slur, notes 2–15.
94	BB2	fl	Notes 1–8 are scratched out; a slur over the notes suggests that the idea to omit playing them altogether came later.
94	BB3	fl	Slurs, notes 1–9 and 10–22.
95, 96	BB3	fl	Diminuendo hairpin (accent) under trilled semibreve.
97	BB1, BB2, BB3	fl	No Tutti indication.
97	BB1, BB2, BB3	vla, vc	No ***f*** .
98	BB1, BB2, BB3	vla	♪. 𝅘𝅥𝅯 rhythm, notes 2–3.
98	BB1, BB2, BB3	vc	No clarifying ♯, note 3.
101	BB1, BB2, BB3	vla	No slur, notes 1–2.
102	BB1, BB2, BB3	vn 1	No daggers, notes 4–7 (cf. vn 1, bar 104).
102	BB1, BB2, BB3	vla	♪♪𝅗𝅥 rhythm, starting from note 4.
102–105	BB1, BB2, BB3	vc	No daggers.

103	BB1, BB2, BB3	vn 1	♪. 𝅘𝅥𝅯 ♪𝅘𝅥𝅯𝅘𝅥𝅯 rhythm, notes 2–6.
104	BB1, BB2, BB3	vn 2	♪♪𝅗𝅥 rhythm, starting from note 4.
105	BB1, BB2, BB3	vc	No ***p***.
106	BB1, BB2, BB3	vn 1, vn 2, vla	𝅗𝅥 rhythm, note 4 (vn 1) and 3 (vn 2 and vla).
107	BB1, BB2, BB3	vn 1	♪. 𝅘𝅥𝅯 𝅗𝅥 rhythm, starting from note 2.
107, 108	BB1, BB2, BB3	vn 2, vla	𝅗𝅥 rhythm, note 3.
108	BB1, BB2, BB3	vn 2	Clarifying ♯, note 2 (C♯ note head).
109	BB1, BB2, BB3	vn 2, vla, vc	No ***f*** (for emphasis).
109	BB1, BB2, BB3	vla	Clarifying ♮, note 2 (E note head).
113	BB1, BB2, BB3	fl	No Solo indication.
113	BB3	fl	Slur, notes 1–3.
114	BB1, BB2, BB3	fl, vn 2, vla, vc	No *più lento* indication.
114	BB2	fl	Tie, notes 1–2 to connect with the printed slur over notes 2–5.
114	BB1, BB2, BB3	vla	No ***p***.
115	BB2	fl	Tie, notes 1–2; slur, notes 3–5.
115, 116	BB3	fl	Slur, notes 2–5.
115	BB1, BB2, BB3	vn 2	No slur, notes 1–4.
116	BB2	fl	Tie, notes 1–2.
116	BB1, BB2, BB3	vn 1, vla	No slur, notes 1–3.
116	BB1, BB2, BB3	vc	No slur, notes 1–2.
116–117	BB1, BB2, BB3	vn 1	No tie over the bar line.
117	BB2, BB3	fl	Slur, notes 1–2.
117	BB1, BB2, BB3	vn 1, vla	Slur, notes 1–4; slur starting from note 4 does not cross over the bar line.
117	BB1, BB2, BB3	vc	No slur, notes 2–3.
118	BB3	fl	Slur, notes 1–2.

118–121	BB1, BB2, BB3	vn 1	No ties connecting the semibreves.
119	BB2	fl	Slurs, notes 1–2 and 3–4.
119	BB3	fl	Slurs, notes 1–2, 3–4, and 5–6.
119	BB1, BB2, BB3	vn 2, vla	No slur, notes 3–5.
119	BB1, BB2, BB3	vla	No tie, notes 1–2 (cf. vn 2, bar 119).
120	BB2, BB3	fl	Slurs, notes 1–2, 3–4, 5–6, and 7–8.
120	BB1, BB2, BB3	vn 2, vla	No daggers, notes 1–4 (cf. vn 1, bar 44).
121	BB2	fl	Slur, notes 1–5.
121	BB3	fl	Slur, notes 1–4.
121	BB1, BB2, BB3	vc	Minim without a dot.
122, 123	BB2, BB3	fl	Slur, notes 1–4.
123–124	BB3	fl	X marked over the bar line.
123	BB1, BB2, BB3	vn 2	No slur, notes 1–2.
124	BB2	fl	Slurs, notes 1–2, 3–4, 5–6, and 7–8; crescendo hairpin, notes 3–8.
124	BB3	fl	Slurs, notes 1–2, 3–4, 5–6, and 7–8.
125	BB2	fl	Tie, notes 1–2; slur, notes 3–5; diminuendo hairpin, notes 2–5.
125	BB3	fl	Slur, notes 1–5.
125	BB1, BB2, BB3	vla	No ***p***.
126	BB2	fl	Tie, notes 1–2; slur, notes 1–12.
126	BB3	fl	Slur, notes 2–13.
127	BB2, BB3	fl	Slur, notes 1–2.
127	BB1, BB2, BB3	vla	No slur, notes 1–2 (cf. vc, bar 127).
128	BB2, BB3	fl	Slurs, notes 1–2, 3–4, 5–6, and 7–8.
128	BB1, BB2, BB3	vn 1	No ***p***.
128	BB1, BB2, BB3	vn 2	No slurs, notes 2–3, 4–5, and 6–7.
129	BB1, BB2, BB3	vn 1	No slur, notes 1–2.
129	BB1, BB2, BB3	vn 2	No slur, notes 1–4.
129	BB1, BB2, BB3	vla, vc	No ***p***.
129	BB2, BB3	fl	Tie, notes 1–2; slur, notes 3–5.
130	BB2, BB3	fl	Slurs, notes 1–2 and 5–8.

131	BB2	fl	Slurs, notes 1–3, 4–6, 7–9, and 10–12.
131	BB3	fl	Slurs, notes 1–2, 4–5, 7–8, and 10–13; dots/daggers, notes 3, 6, and 9; crescendo hairpin, notes 4–10; diminuendo hairpin, notes 12–13.
131	BB1, BB2, BB3	vn 2	Clarifying ♯, note 1.
131	BB1, BB2, BB3	vla	No dagger, note 1; no slur, notes 2–4.
132	BB2	fl	Tie, notes 1–2.
132	BB3	fl	Slur, notes 1–5.
132	BB1, BB2, BB3	fl, vn 1, vn 2, vla, vc	No *tempo primo* indication.
132	BB1, BB2, BB3	vn 1, vla	No ***p*** .
132	BB1, BB2, BB3	vc	No slur over the bar line.
133	BB2	fl	Tie, notes 1–2; slur, notes 3–9.
133	BB3	fl	Slur, notes 2–9.
134	BB2	fl	Tie, notes 1–2; slur, notes 3–5.
134	BB3	fl	Slur, notes 1–5.
134	BB1, BB2, BB3	vla, vc	No slur, notes 1–3.
135	BB2, BB3	fl	Slur, notes 1–2.
136	BB3	fl	Slur, notes 1–3.
136	BB1, BB2, BB3	vla	No tie, notes 1–2; slur, notes 2–5.
137	BB2	fl	Slurs, notes 1–2 and 3–4.
137	BB3	fl	Slurs, notes 1–2, 3–4, and 5–6.
137	BB1, BB2, BB3	vla	Slur, notes 2–5.
138	BB2	fl	Slurs, notes 1–2, 3–4, 5–6, and 7–8.
138	BB3	fl	Slurs, notes 1–4, 5–6, and 7–8 (or alternatively, notes 1–4 and 5–8).
138	BB1, BB2, BB3	vn 1, vla	No daggers, notes 1–4 (cf. vn 1, bar 44).
139	BB1	fl	Dagger, note 3.
139	BB2	fl	Slur, notes 1–3.
139	BB3	fl	Slur, notes 1–4.
140, 141	BB2, BB3	fl	Slur, notes 1–4.
141	BB1	fl	Daggers, notes 1–4.
141	BB1, BB2, BB3	vn 1	No slur, notes 1–2.
142	BB2, BB3	fl	Slurs, notes 1–2, 3–4, 5–6, and 7–8.

143	BB2, BB3	fl	Tie, notes 1–2; slur, notes 3–8. In BB2, the tie over notes 1–2 is written in blue in contrast with the other written-in material.
143	BB1, BB2, BB3	vc	𝅗𝅥 𝅗𝅥 rhythm (slurred).
144	BB1, BB2, BB3	vla	No slur, notes 1–2.
145	BB2, BB3	fl	Slur, notes 1–2.
145	BB1, BB2, BB3	vn 2	No slur, notes 1–4.
146	BB1, BB2, BB3	fl	No slur, notes 1–5 and 8–12; no daggers, notes 6–7 (cf. fl, bar 70).
146	BB2	fl	Daggers, notes 1, 5–7, and 11–12; slurs, notes 2–4 and 8–10.
146	BB3	fl	Daggers, note 1 and 7; slurs, notes 2–6 and 9–12.
146	BB1, BB2, BB3	vn 1	F♯ quavers, notes 1–2.
147	BB2	fl	Slurs, notes 2–3, 5–6, and 8–12; dagger, note 4.
147	BB3	fl	Dots/daggers, notes 1 and 11–12; slurs, notes 2–4, 5–7, and 8–10.
147	BB1, BB2, BB3	vn 1, vn 2, vla	No ***f*** .
148	BB2, BB3	fl	Slur, notes 1–7.
149	BB3	fl	Dot/dagger, note 1; slur, notes 2–3.
149	BB1, BB2, BB3	vla	No ***p*** .
150, 152	BB1, BB2, BB3	fl	No clarifying ♯, note 16.
150	BB2	fl	Slurs, notes 1–2, 5–6, 9–10; daggers, notes 3–4, 7–14. The slur over notes 9–10 is written in blue.
150	BB3	fl	Slur, notes 2–16.
151	BB1, BB2, BB3	fl	No slurs, notes 5–6, 8–9, and 11–12; no daggers, notes 7, 10, and 13 (cf. fl, bar 149).
151	BB2	fl	Slurs, notes 1–2, 5–6, 8–9, and 11–12; daggers, notes 3–4 and 6.
151	BB3	fl	Slurs, notes 1–4, 5–6, 8–9, and 11–12; dots/daggers, notes 7, 10, and 13.
152	BB2	fl	Slurs, notes 1–2, 5–6, and 9–10; daggers, notes 3–4, 7–8, and 11–12.
152	BB3	fl	Slur, notes 1–15.

153	BB1, BB2, BB3	fl	No slurs, notes 5–6 and 12–13; no daggers, notes 7 and 14 (cf. fl, bar 149); no clarifying ♮, note 10.
153	BB2, BB3	fl	Slurs, notes 1–4, 5–6, 8–11, and 12–13; daggers, notes 7 and 14.
154	BB2	fl	Slurs, notes 1–8 and 9–16.
154	BB3	fl	Slur, notes 2–15.
154	BB1, BB2, BB3	vn 2, vla	No ***f*** .
155, 157	BB2	fl	Slur, notes 2–14.
155, 157	BB3	fl	Slur, notes 2–14; dot/dagger, note 1.
155	BB1, BB2, BB3	vn 1, vla	No ***p*** .
156, 158	BB2, BB3	fl	Slur, notes 1–16.
156	BB1, BB2, BB3	vn 2	𝅗𝅥𝅗𝅥 rhythm.
157	BB1, BB2, BB3	vn 1	***f*** under note 1.
157	BB1, BB2, BB3	vn 2, vla, vc	No ***f*** .
159	BB2	fl	Diminuendo hairpins (accents), notes 1 and 8; slurs, notes 1–7 and 8–14. The accents of notes 1 and 8 are written in blue.
159	BB3	fl	Slurs, notes 1–6 and 8–13.
159, 160	BB1, BB2, BB3	fl	No clarifying ♮, note 14.
159	BB1, BB2, BB3	vn 1, vn 2, vla, vc	No ***p*** .
160	BB2	fl	Diminuendo hairpin (accent), note 1; slurs, notes 1–7 and 8–14 (with a later added segment to extend the slur over notes 13–14); clarifying ♮, note 14.
160, 161	BB3	fl	Slurs, notes 1–7 and 8–14.
161	BB2	fl	Slurs, notes 1–7 and 8–13.
162	BB2, BB3	fl	Slur, notes 1–16.
162	BB1, BB2, BB3	vn 1, vn 2, vla	No crescendo hairpin.
163	BB2	fl	Slur, notes 8–9; daggers, notes 10–11.
163	BB3	fl	Dots/daggers, notes 1–7.
163	BB1, BB2, BB3	vn 1, vn 2, vla, vc	No ***f*** , note 1.
164	BB1	vn 1	Note 4 (C♯ dotted quaver) notehead has mostly eroded away.
164	BB2	fl	Slurs, notes 2–3, 4–5, and 8–9.

165, 166	BB2	fl	Slurs, notes 1–2 and 9–10.
167	BB3	fl	Slur extension, notes 7–8.
167	BB1, BB2, BB3	vn 1, vla	No ***f*** .
169	BB2	fl	Marked ***f*** ; slur, notes 2–15.
169, 170, 171, 172	BB3	fl	Dagger, note 1; slur, notes 3–15.
170	BB2	fl	Slur, notes 2–15.
170, 172	BB1, BB2, BB3	fl	No clarifying ♯, note 15.
171	BB2	fl	Marked ***p*** ; slur, notes 2–14.
172	BB2	fl	Slur, notes 3–15.
173	BB2	fl	Slurs, notes 1–2, 5–6, 9–10, 13–14; *cres* (crescendo) indication under notes 7–8.
173	BB3	fl	Slurs, notes 1–2, 5–6, 9–10, and 13–14; daggers, notes 3–4, 7–8, 11–12, and 15–16.
173	BB1, BB2, BB3	vn 1, vn 2	No ***p*** .
173	BB1, BB2, BB3	vla	***p*** under note 2.
173–174	BB1, BB2, BB3	vla	Slur over the bar line is divided into two shorter slurs by crotchet.
174	BB2, BB3	fl	Slurs, notes 1–2, 5–6, 9–10, and 13–14.
175, 176	BB2	fl	Slurs, notes 2–4, 6–8, 10–12, and 14–16.
175, 176	BB3	fl	Slurs, notes 2–4, 6–8, 10–12, and 14–16; daggers, notes 1, 5, 9, and 13.
176	BB1, BB2, BB3	vn 2, vla, vc	No *cresc.* indication.
177	BB2	fl	Slur, notes 2–15.
177–179	BB3	fl	Dot/dagger, note 1; slur, starting in between notes 2–3 and extending across bar lines all the way to note 1 of bar 179.
177	BB1, BB2, BB3	vn 1, vn 2	No ***f*** .
178	BB2	fl	Slur, notes 1–15.
179	BB2	fl	Slur, notes 3–15 and over the bar line to note 1 of bar 180.
179	BB3	fl	Slur, notes 2–15 and over the bar line to note 1 of bar 180.
179	BB1, BB2, BB3	vn 1	C♯, staff middle line note head. BB1 corrects this to B (BB2 and BB3 do not).
179	BB1, BB2, BB3	vla	No ***f*** .
180	BB2	fl	Slur, notes 4–13.
180	BB3	fl	Slur, notes 2–15.

181	BB2	fl	Acciaccatura F♯ the octave below note 1.
181	BB3	fl	Slur, notes 2–15.
181–182	BB1, BB2, BB3	vn 1	Slur over the bar line and the rests of the adjacent bars (likely a printing error).
181, 184	BB1, BB2, BB3	vla	Marked ***ff*** .
182	BB1, BB2, BB3	vn 1, vc	No ***p*** .
184	BB1, BB2, BB3	fl	No Tutti indication.
184	BB1, BB2, BB3	fl	D crotchet.
185	BB1, BB2, BB3	vc	♩ rhythm, note 4.
186	BB1, BB2, BB3	vc	E, note 1.
188	BB1, BB2, BB3	vn 2	No slur, notes 1–5.
188	BB1, BB2, BB3	vla	Slur, notes 3–4.
189, 191	BB1, BB2, BB3	vn 2	No slur, notes 1–2.
190	BB1, BB2, BB3	vn 1	Slur, notes 2–6.
190	BB1, BB2, BB3	vn 2	No slur, notes 1–3.
191–192	BB1, BB2, BB3	vc	No tie over the bar line.
192	BB1, BB2, BB3	vn 1, vn 2, vla, vc	No ***f*** .

Rondo | *Tempo di Polacca*

Bar	Source	Part	Manuscript Remarks
1	BB1, BB2, BB3	fl	No Solo indication.
1	BB1	fl, vn 1, vn 2, vla, vc	A crotchet anacrusis F♯ is written into the flute part, while a crotchet rest is written into the accompanying string parts.
1, 5	BB2	fl	Slurs, notes 1–2, 3–4, and 6–7.
1	BB3	fl	Slurs, notes 1–2 and 5–7; dots/daggers, notes 3–4.

1	BB3	vn 1	Marked ***fp*** next to the "3" time signature and before note 1.
1	BB1, BB2, BB3	vn 1, vc	The beginning of bar 1 does not feature a printed 3/4 time signature after the key signature in either the violin 1 or basso parts. BB3 corrects this with a handwritten insertion of the number "3" in the violin 1 part, but not the basso part.
1	BB1, BB2, BB3	vc	*Solo* indication.
2, 6	BB3	fl	Slurs, notes 6–10.
3, 7	BB2	fl	Slurs, notes 3–4 and 7–8.
3	BB3	fl	Slur, notes 3–10.
4, 8	BB2	fl	Slurs, notes 1–2.
4	BB3	fl	Slurs, notes 1–2 and 5–6.
5	BB3	fl	Slurs, notes 1–2 and 5–7.
7	BB3	fl	Slur, notes 4–9.
8	BB3	fl	Slurs, notes 1–2, 3–4, and 5–6; diminuendo hairpin (accent) under note 5.
9	BB1, BB2, BB3	fl	No Tutti indication.
9	BB1, BB2, BB3	vn 1	No ***f*** .
9	BB1, BB2, BB3	vc	*Tutti* indication.
10	BB1, BB2, BB3	vn 2	E, note 2.
10	BB1, BB2, BB3	vn 2, vla, vc	No slur, notes 1–2 (cf. vn 1, bar 10).
12	BB1, BB2, BB3	fl	No Solo indication.
13, 17	BB2	fl	Slurs, notes 3–4 and 5–6.
13	BB3	fl	Slur, notes 3–8.
13	BB1, BB2, BB3	vn 2	A♯, notes 3–4 (correcting them to B, as they are in bar 17, establishes the harmony of a German augmented sixth chord and the subsequent sequence V–Ger^{6}–V).
13	BB1, BB2, BB3	vc	*Solo* indication.
15	BB2	fl	Slurs, notes 3–4 and 5–6.
15	BB3	fl	Slur, notes 4–8.
16	BB1, BB2, BB3	vn 1	No ♯, note 1.

17	BB3	fl	Slur, notes 3–7.
17	BB1, BB2, BB3	vn 1	Printed ♮, note 3 (correcting it to E♯, as it is in bar 13, establishes the harmony of a German augmented sixth chord and the subsequent sequence V–Ger^{6}–V).
19	BB2, BB3	fl	Slur, notes 1–13.
20	BB2	fl	Slur, notes 2–3 and 5–6.
20	BB3	fl	Daggers, notes 1 and 4; slurs, notes 2–3 and 5–6.
21, 22, 23	BB2	fl	Slur, notes 1–4.
21	BB3	fl	Slur, notes 1–3.
22, 23	BB3	fl	Slur, notes 1–4.
22–23	BB3	fl	Asterisk above the bar line.
24–"25", 118–"119"	BB1, BB2, BB3	fl	Both bars are fully written out with a bar line between each other; however, this is not reflected in the remaining parts.
24	BB2, BB3	fl	Slur, notes 1–6.
24	BB1, BB2, BB3	vn 1, vn 2, vc	No ***f*** .
24	BB1, BB2, BB3	vc	No ♯, note 1. Should carry over from the previous bar.
"25" (*ad libitum*)	BB2, BB3	fl	Slur, notes 1–3.
25	BB2	fl	Slurs, notes 1–2, 3–4, and 6–7.
25, 29	BB3	fl	Slurs, notes 1–2 and 5–7.
25	BB1, BB2, BB3	vc	*Solo* indication.
26	BB3	fl	Slur, notes 6–10.
27	BB3	fl	Slur, notes 4–10.
28	BB3	fl	Slur, notes 1–4.
30	BB1, BB2, BB3	fl	No ♯, note 2.
30	BB3	fl	Slur, notes 5–10.
31	BB3	fl	Slur, notes 3–10.
31	BB1	fl	Possible slur, notes 4–6.
32	BB3	fl	Slurs, notes 1–2, 3–4, and 5–6; diminuendo hairpin (accent) under note 5.
33	BB1, BB2, BB3	fl	No Tutti indication.
33	BB1, BB2, BB3	vn 2, vla, vc	No ***p*** .
33	BB1, BB2, BB3	vc	Marked ***f*** . Likely displaced by two bars, as the other strings are marked ***f*** at bar 35 and the context of bars 33–35 strongly

			suggests a building of tension and dynamics.
33	BB1, BB2, BB3	vc	*Tutti* indication.
33–34	BB1, BB2, BB3	vn 1, vn 2, vla, vc	No crescendo hairpin.
35	BB1, BB2, BB3	vc	No ***f*** .
35	BB1, BB2, BB3	vc	Marked with a diminuendo hairpin.
39	BB1, BB2, BB3	fl	No Solo indication.
39	BB3	fl	Slur, notes 1–6 (excluding the small cue notes).
40	BB1	fl	Daggers, notes 2, 4, 6, and 8; slur, notes 10–12.
40	BB1, BB2	fl	Note 7 (G) is manually corrected to F♯ (BB3 does not).
40	BB3	fl	Slur, notes 2–7.
40	BB1, BB2, BB3	vn 1	No ***p*** .
40	BB1, BB2, BB3	vc	*Solo* indication.
41	BB3	fl	Slurs, note 1–2, 5–6, and 9–10.
42	BB2	fl	Slurs, notes 1–2 and 5–6.
42	BB3	fl	Slur, notes 2–12.
43	BB1, BB2, BB3	vn 1, vn 2	No slur, notes 1–2 (cf. fl and vc, bar 43).
43	BB1, BB2, BB3	vn 1, vn 2, vc	No daggers, notes 3–5 (cf. fl, bar 43).
43	BB1, BB2, BB3	vc	Clarifying ♮, note 4.
44	BB3	fl	Slurs, notes 1–2 and 5–10.
44–45	BB1, BB2, BB3	vn 1, vc	No tie across the bar line.
45	BB1, BB2, BB3	fl	"B♮", note 1. BB1 and BB2 insert a ledger line through the note head to correct the note to C♮ (BB3 does not).
45	BB3	fl	Slurs, notes 2–4 and 5–12 (originally stretching over the bar line, but later corrected to ending at note 12).
45	BB1, BB2, BB3	vc	No ♮. Should be carried over from the previous bar.
46	BB3	fl	Slurs, notes 1–2 and 3–5.

46	BB1, BB2, BB3	vn 2	No ♮, note 4.
47, 49, 51	BB3	fl	Slur notes 2–4.
48, 50	BB3	fl	Slur, notes 1–4.
50	BB1, BB2, BB3	fl	No ♮, note 1.
51	BB1, BB2, BB3	vn 1	No ♮, note 1.
52	BB3	fl	Slur, notes 2–6.
52–53	BB1, BB2, BB3	vn 1, vc	No tie/slur over the bar line.
53	BB3	fl	Slur, notes 1–7.
54	BB1, BB2, BB3	fl	*Tutti* indication; no 𝒇 .
54	BB1, BB2, BB3	vla, vc	*Tutti* indication.
56	BB1, BB2, BB3	fl	*Solo* indication over notes 4–5.
56	BB3	fl	Slurs, notes 1–2 and 4–5.
57	BB1, BB2, BB3	fl	♪. 𝅘𝅥𝅯 rhythm, notes 4–5.
57	BB3	fl	Slurs, notes 1–2 and 3–5.
57	BB1, BB2, BB3	vc	*Solo* indication.
57–58, 58–59	BB1, BB2, BB3	vn 2, vc	No slur/tie over the bar line.
59	BB1, BB2, BB3	fl	No slur, notes 2–7 (cf. fl, bar 79).
59	BB3	fl	Slurs, notes 1–3 and 4–7.
60	BB1, BB2, BB3	fl	No slur, notes 3–4; no daggers, notes 5–6 (cf. fl, bar 80).
60	BB3	fl	Slur, notes 3–4.
61	BB3	fl	Slur, notes 1–3.
62, 64	BB1, BB2, BB3	fl	No ♮, note 1.
62	BB3	fl	Slurs, notes 1–5 and 6–12.
63	BB3	fl	Slurs, notes 1–3 and 7–10.
64	BB3	fl	Slur, notes 1–4.
65	BB3	fl	Tie, notes 1–2.
67	BB2	fl	Slurs, notes 1–2, 7–8, 10–11, 13–14, and 16–17.
68	BB2	fl	Slurs, notes 1–2 and 4–5.
71	BB1, BB2, BB3	fl	No 𝒇 .

71–75	BB1, BB2, BB3	vc	No slurs over the bar lines.
72	BB1, BB2, BB3	fl	No clarifying ♯, note 8.
74–75	BB1, BB2, BB3	vn 1, vn 2	No slur over the bar line.
75	BB1, BB2, BB3	vn 1	E, note 1.
76	BB1, BB2, BB3	vn 2	Minim without a dot.
77	BB1, BB2, BB3	fl	♪♪ rhythm, notes 5–6; C♯, note 6 (cf. fl, bar 57).
77	BB3	fl	Slur, notes 1–3.
77–78, 79–80	BB1, BB2, BB3	vn 1, vn 2, vc	No slur/tie over the bar line.
81	BB3	fl	Slur, notes 1–4.
82	BB1, BB2, BB3	fl	No ***pp*** under note 7.
82, 84	BB1, BB2, BB3	fl	No ♮, note 1.
82	BB3	fl	Slurs, notes 1–5 and 6–12.
83	BB3	fl	Slurs, notes 1–3 and 7–10.
84	BB3	fl	Slur, notes 1–5; daggers, notes 6–7.
85	BB3	fl	Slur, notes 5–10.
86	BB1, BB2, BB3	fl	D, note 3 (corrected to E in BB3)
86	BB3	fl	Slur, notes 1–3.
87	BB1, BB2, BB3	fl	No ***f*** ; slur, notes 2–4.
91–95	BB1, BB2, BB3	vc	No slurs over the bar lines.
92	BB1, BB2, BB3	fl	No clarifying ♯, note 8.
94	BB1, BB2, BB3	fl	D, note 18.
94	BB1, BB2, BB3	vn 1	Lighter note head (C♯) under darker note head (D); the latter is the printer's correction of the former.
94–95	BB3	fl	X marking just before the bar line before bar 95, with another X marking connected with a curved line placed at the end of bar 95 as if to redirect the attention of the performer to omit playing bar 95 altogether and proceed from bar 94 to 96 directly.

94–95	BB1, BB2, BB3	vn 1, vn 2	No slur over the bar line.
95	BB1, BB2, BB3	fl	E, note 1.
98	BB1, BB2, BB3	vn 1, vn 2, vc	No ***f*** .
99	BB1, BB2, BB3	vc	F♯ crotchet; BB3 corrects this by inserting another notehead on the staff's bottom line and writes a "g" above the bar.
99	BB3	fl	Large dot in the page's margin after the bar line.
100	BB1, BB2, BB3	fl	Dotted crotchet, note 3.
102	BB3	fl	"+" over note 2; slur, notes 2–7 and over the bar line to note 1 of bar 103.
103	BB1, BB2, BB3	fl	No clarifying ♯, note 2.
103	BB3	fl	Slurs, notes 2–4, 6–8, and 10–12; daggers, notes 5 and 9.
104	BB3	fl	Slur, notes 2–12.
104	BB1, BB2, BB3	vn 1, vn 2, vc	No ***pp*** .
105	BB1, BB2, BB3	vn 2	Marked ***f*** (likely displaced by a bar, as the other strings present ***f*** in bar 106).
106	BB1, BB2, BB3	fl	No Tutti indication.
106	BB1, BB2, BB3	vn 1	C♯, note 1.
106	BB1, BB2, BB3	vn 2	No ***f*** .
106	BB1, BB2, BB3	vla, vc	*Tutti* indication.
109	BB1, BB2, BB3	fl	No ***p*** .
111	BB1, BB2, BB3	fl	*Solo* indication; no ***f*** .
111, 113	BB3	fl	Slurs, notes 1–3 and 4–7.
111	BB1, BB2, BB3	vla	No ***p*** .
111	BB1, BB2, BB3	vc	*Solo* indication.
112	BB3	fl	Dagger, note 1; slur, notes 4–8.
114	BB3	fl	Dagger, note 1; slur, notes 3–8.
115, 116	BB3	fl	Slur, notes 2–5.

117–118	BB3	fl	Slur over the bar line, starting from note 3 of bar 117 and ending over note 6 of bar 118.
118	BB1, BB2, BB3	vn 1	D crotchet; BB3 corrects this note to C♯.
118	BB1, BB2, BB3	vn 1, vn 2, vc	No ***f*** .
119	BB3	fl	Slurs, notes 1–2 and 5–7.
119	BB1, BB2, BB3	vc	*Solo* indication.
119	BB1, BB2, BB3	vc	No ***p*** .
120	BB3	fl	Slur, notes 6–10.
121, 125	BB3	fl	Slur, notes 4–10.
122	BB3	fl	Slur, notes 1–4.
123	BB3	fl	Slurs, notes 1–2 (the later correction of an initial slur over notes 1–3) and 5–7.
124	BB3	fl	Slur, notes 6–9.
126	BB3	fl	Slurs, notes 1–2 and 3–4 (additional and likely accidental slur marking over the already existing printed slur over notes 5–6).
127	BB1, BB2, BB3	fl	No Tutti indication.
127	BB1, BB2, BB3	vla	No ***f*** .
127	BB1, BB2, BB3	vc	*Tutti* indication.
129	BB1, BB2, BB3	vn 1	No ♯, note 6.
130	BB1, BB2, BB3	fl	No Solo indication; no ♮, note 7.
130	BB2	fl	Slur, notes 1–18.
130	BB3	fl	Slur, notes 2–18.
130	BB1, BB2, BB3	vc	*Solo* indication.
131	BB2	fl	Slurs, notes 1–5, 7–11, and 13–18.
131, 133	BB3	fl	Slur, notes 1–18.
132	BB2	fl	Slur, notes 1–17.
132	BB3	fl	Slur, notes 3–16.
133	BB2	fl	Slurs, notes 1–4, 6–11, and 13–18.
134	BB2	fl	Slurs, notes 1–2, 5–6, 10–12, and 13–14; daggers, notes 3–4, 7–9, 10–14, and 15. The daggers from notes 10–14 were first written in before being drawn over with slurs.

135	BB2	fl	Slurs, notes 1–2, 4–5, 10–11, and 13–14; daggers, notes 3, 6, and 12.
136	BB2	fl	Slurs, notes 1–2 and 4–5; daggers, notes 3 and 6.
137	BB3	fl	Slur, notes 2–12 (likely to extend over the bar line into bar 138).
137	BB1, BB2, BB3	vn 1, vn 2, vla, vc	No ***f*** .
138	BB1, BB2, BB3	fl	No ♮, note 7.
138	BB3	fl	Slur, bars 1–12.
139	BB3	fl	Slur, notes 2–4.
140	BB1, BB2, BB3	vn 1, vn 2, vla, vc	No ***p*** .
141	BB1, BB2, BB3	vn 1, vn 2, vla, vc	No ***f*** .
142	BB3	fl	Slurs, notes 1–2, 2–4, and 5–8.
142	BB1, BB2, BB3	vn 1, vn 2, vc	No ***p*** .
143	BB3	fl	Slur, notes 3–8.
144	BB3	fl	Slurs, notes 1–3 and 4–8.
145	BB3	fl	Slur, notes 3–7.
146, 147	BB3	fl	Slur, notes 1–2.
148	BB3	fl	Slur, notes 2–3.
149	BB1, BB2, BB3	fl	No ♮, note 5.
149	BB3	fl	Slur, notes 4–16 (connecting with the printed slur over notes 2–4).
149	BB1, BB2, BB3	vla	No ***p*** .
150	BB3	fl	Slur, notes 1–18.
151	BB1, BB2, BB3	fl	No ♮, notes 2 and 7.
151	BB3	fl	Slur, notes 3–17.
152	BB3	fl	Slur, notes 3–15.
153–154	BB2	fl	Certain printed notes throughout these two bars were intentionally erased and replaced with written-in alternatives. Bar 153: note 8 changed to A♯, note 16 changed to D, and note 17 changed to F♯. Bar 154: note 8 changed to A♯, note 16 changed to E, and note 17 changed to G. All modified notes were formally B.
155	BB1, BB2, BB3	fl	Slur, notes 2–4.

155	BB1, BB2, BB3	vn 1, vn 2, vla, vc	No ***f*** .
157	BB1, BB2, BB3	fl	No ♮, note 7.
157	BB3	fl	Dagger, note 1 (and possibly note 12); slur, notes 3–11.
158	BB1, BB2, BB3	fl	No ♮, note 7.
158	BB3	fl	Slur, notes 3–12.
159	BB3	fl	Slur, notes 7–11.
159	BB1, BB2, BB3	vn 1, vn 2, vc	No ***p*** .
161	BB1, BB2, BB3	vn 1, vn 2, vc	No ***f*** ; no diminuendo hairpin.
162, 166	BB3	fl	Slur, notes 2–4.
162	BB1, BB2, BB3	vn 1, vn 2, vc	No ***p*** .
163	BB3	fl	Slur, notes 1–3.
164	BB3	fl	Slur, notes 1–2.
165	BB3	fl	Slur, notes 1–2.
168	BB1, BB2, BB3	fl	This *ad libitum* bar is fully written out to be played at the discretion of the soloist, but is written in the other parts within the temporal framework of a fermata dotted minim.
168	BB3	fl	Slur, notes 2–4; written-in fermata over note 5.
168	BB1, BB2, BB3	vn 1, vn 2, vla, vc	*ad libitum* / *ad libit:* / *ad lib:* indications.
169	BB1, BB2, BB3	fl	No Tutti indication.
169	BB1, BB2, BB3	vn 1, vn 2, vla, vc	*a Tempo* / *a tempo* indication.
169	BB1, BB2, BB3	vn 2, vla	Marked ***p*** .
169	BB1, BB2, BB3	vc	No ***pp*** .
171	BB1, BB2, BB3	vn 2, vc	No ***f*** .

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APPENDIX A

Historical Corpus Statistics

Key Distribution, Chronological Spread, and Composer Coverage — Viennese Flute Concerto Corpus, 1720–1832

Corpus and Methodology

Dataset

The corpus comprises 159 works drawn from the Viennese and Central European flute concerto repertoire, spanning approximately 1720 to 1832. All works have been transcribed from manuscript and printed sources held in European archives, including the Österreichische Nationalbibliothek (Vienna) and associated Central European repositories. Works were identified through systematic search of the Ingo Gronefeld catalogue of historical flute concertos (GroF), cross-referenced against RISM records and surviving manuscript sources.

Of the 159 works in the corpus, 112 carry datable sources—either an explicit composition date, a manuscript date, or a reliable first-publication date. The remaining 47 works are assigned broad date ranges (typically spanning one or two decades) and are excluded from the chronological analysis presented in Figure 2, though they are included in the key-distribution and composer-coverage analyses.

Statistical framing

Three quantitative dimensions of the corpus are analysed here. **Key distribution** (Figure 1) records the tonic pitch and mode (major or minor) of each work as specified in the source title or confirmed by the transcription, with major and minor keys separated to allow independent analysis. Works scored in keys not specifiable from surviving sources are excluded (n = 4). **Chronological distribution** (Figure 2) assigns each datable work to its decade of composition; works spanning more than one decade are assigned to the decade of the earliest reliable date. The instrument transition period—approximately 1780 to 1820, during which the one-key traverso was progressively displaced by multi-key flute

designs—is marked for interpretive reference. **Composer coverage** (Figure 3) reports work counts for the ten most represented composers, colour-coded by their chronological relationship to the core Classical period under investigation (c. 1760–1820).

These descriptive statistics are not themselves the primary research findings. Their function is to establish the corpus as a structured analytical object—to demonstrate that the dataset has sufficient size, stylistic coherence, and comparative scope to support systematic claims about acoustic constraint and compositional practice. The concentration of works in specific keys, in particular, is not presented as a stylistic observation but as a quantitative index of instrument-acoustic influence on compositional behaviour, an interpretation developed fully in the research analysis.

> *The corpus is large enough to distinguish patterns from individual preference, and acoustically specific enough that those patterns are interpretable against known properties of historical instrument design.*

Figures

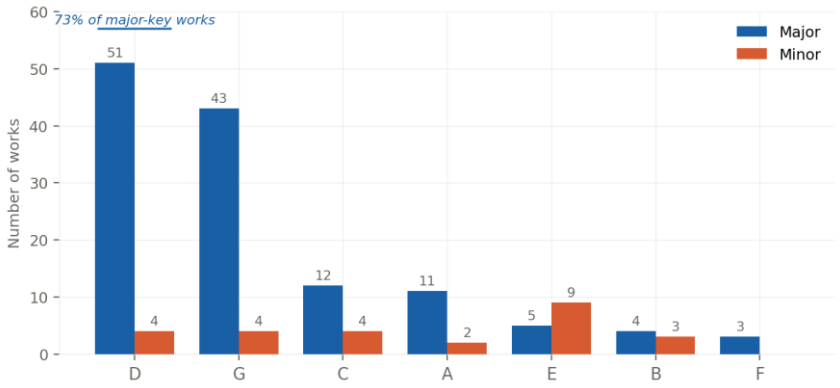


Figure 1. Key distribution across the corpus (n = 159 works) — Tonic pitch frequency, major and minor keys shown separately. Works with unspecifiable keys excluded (n = 4). On the one-key Classical traverso, D major exploits all open fingerings and maximum resonance; G major is its acoustic dominant. Together they account for 73% of major-key works—a concentration that persists across composers, decades, and manuscript traditions, and that is consistent with instrument-acoustic constraint rather than stylistic fashion.

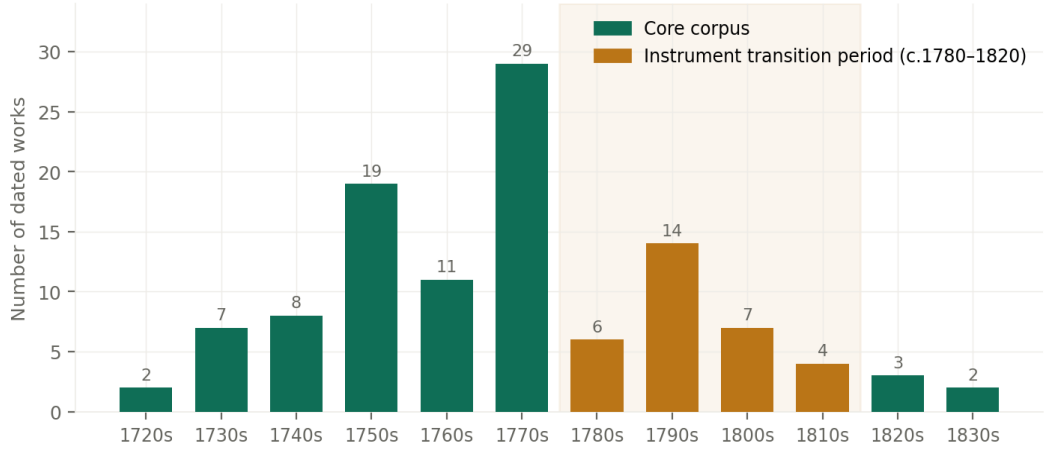


Figure 2. Chronological distribution by decade (n = 112 dated works) — Works with datable sources only; 47 works with broad date ranges excluded. The amber shading marks the instrument transition period (c. 1780–1820), during which the one-key traverso was progressively displaced by multi-key designs. The corpus peaks in the 1750s–1770s, the period of one-key dominance, and contracts sharply thereafter—a pattern consistent with the instrument's declining role as a solo vehicle and with the limits of surviving manuscript evidence, both of which are addressed explicitly in the research design.

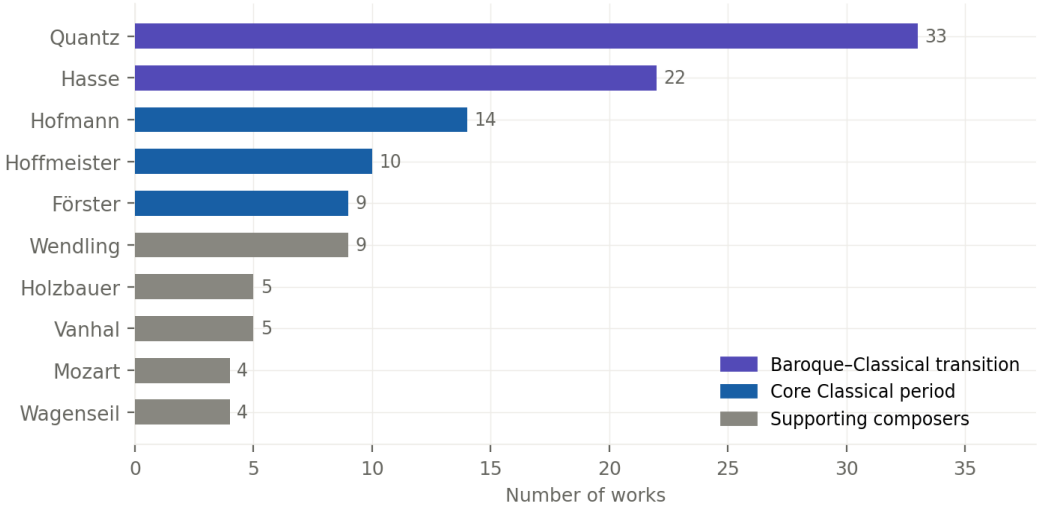


Figure 3. Composer coverage — top ten by work count — Quantz (33 works) and Hasse (22) represent the Baroque–Classical transition and anchor the early end of the corpus. Hoffmeister, Förster, and Hofmann provide density across the core Classical period. The absence of a single dominant composer — no composer accounts for more than 21% of the corpus — enables cross-composer pattern analysis and supports claims that observed regularities are properties of the repertoire as a system rather than of any individual compositional voice.

Summary Statistics

Total works in catalogue: 159

Dated works (used in chronological analysis): 112 (70%)

Date range: 1720–1832

Named composers: 15

Major-key works: 129 (84%)

Minor-key works: 26 (16%)

D major + G major combined: 94 works — 73% of all major-key works

Three-movement works: 127 (80%)

Slow movement type (Adagio): 68 works (43%)

Catalogue of Flute Concertos Transcribed by Author

Note: This catalogue documents the 51 flute concertos transcribed and examined for this study, selected from the larger corpus of surviving Viennese works composed between 1750 and 1830. The selection prioritizes works accessible through manuscript sources in major European archives (Österreichische Nationalbibliothek, Gesellschaft der Musikfreunde, among others) and represents composers with documented connections to Vienna during the study period. Some of these works have been transcribed but not analytically discussed in detail.

While prolific composers such as Quantz (300+ concertos), Hoffmeister, and Vanhal produced extensive outputs, this catalogue includes only those works subjected to detailed transcription and analysis for this dissertation.

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
1	Bayr, Georg (1773-1833; Bömischkrud (now Grosskrut) in Lower Austria - Vienna.)	Concerto in D (Flauto traverso, 2 V., 2 Va., B., 2 Ob., 2 Fag., 2 Cor., 2 Clno., Tmp.), Op. 3, Konzert Nr. 1.	May 1821	Allegro, Adagio, Rondo Polonaise	Ch. 1, Ex. 1-31, 1-32	GroF 1529 - D; RISM 605200022; A-Wgm (VIII 30462), St. dr.von Chemische Druckerei Nr. 1983/ Wien; (Nur Flotenstimme vorhanden); CZ- Pnm (VI A 283), St.ms.; SK-BRnm (MUS XXIII 67, RISM 1001361760), "Smolnik, Rim. kat. farsky Kostol" St. dr.von? (BesetzW'lg: Flauto traverso, 2 V., Va., B., 2 FI., 2 Ob., 2 Fag., 2 Cor., 2 Clno., Timp.); (Es fchlcn FI. 11 und Clno. 0.	1773-1833; Music teachers, Cistercian Monastery, Vienna
2	Bayr, Georg (1773-1833; Bömischkrud (now Grosskrut) in Lower Austria - Vienna.)	Concerto in B minor (Flauto traverso, 2 V., Va., B.), Op. 6, Konzert Nr. 2	c.1820-21	Allegro, Tempo di Polacca	Not discussed in chapters. See Critical Report.	GroF 1530 - h; RISM 605200022. A-Wgm (VITI 6271), St. dr.von Chemische Druckerei Nr. 2384/ Wien ea. 1820; CZ-Bm (A. 28809), "Znojmo - Mests. hud. Skola; St. dr.von Chemische Druckerei Nr. 2384/ Wien ea. 1820; Dedicated to: Georg N. Conradi.	
3	Bayr, Georg (1773-1833; Bömischkrud [now Grosskrut] in Lower Austria - Vienna.)	Andante con Variazioni in G [Six Variations for Flute], Op. 5. (Flauto traverso, 2 V., Va., B., 2 Cor.)	c.1814		Not discussed in chapters. See Critical Report.	GroF 883 - G; US-Wc ML. 4c no. 1335 Millier. St. dr. von Imprimerie chimique Nr. 2255/ Wien 1814?	
4	Bernardi, Franz (1767-? death) Lower Austria.	Concerto in G Op. 1 (Flauto traverso, 2 V., 2 Va., Vc., B., 2 Ob., Fag., 2 Cor.)	c. 1767	Allegro, Andante, Allegretto con Variazioni	Ch. 1, Ex. 1-7	GroF 1528 - G; RISM 991013930.	1805-1814

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
5	Bonno, Giuseppe (29 January 1711–15 April 1788; Vienna - Vienna.)	Concerto in G (Flauto traverso, 2 V., Va., B.)	1750	Allegro, Adagio, Allegro	Ch. 1, Ex. 1-5, 1-10, 1-16	GroF 713 - G; RISM 453001970.	Teachers: Johann Georg Reinhardt, Kapellmeister St. Stephen's Cathedral, Vienna; Francesco Durante and Leonardo Leo, 1726-36 Naples; entire life in Vienna; Contemporaries - Hasse, Haydn, Mozart, Gassman, Pasquini, Metastasio
6	Cartellieri, Antonio Casimir (27 September 1772 Danz (Gdansk) - 2 September 1807 in Liebshausen, Böhmen (Bohemia))	Concerto in G Major (Flauto traverso, 2 V., Va., B., 2 Ob., 2 Cor.)	1790	Allegro, Romanze-Andante, Rondo-Allegro	Ch. 1 (brief mention)	GroF 1180 - G; D-BFb (MÜu) (C-ar 64); RISM 450000732; St. dr.von Bossler Nr. 293/ Darmstadt 1797.	1793-1805; Teachers: his parents; Johann Georg Albrechtsberger; Antonio Salieri.

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
7	Dittersdorf, Carl Ditters von (1739-1799; Laimgrube (now Mariahilf) district of Vienna, Austria - Deštná, Czech Republic)	Concerto in e (Flauto traverso, 2 V., Va., Bc.)	1760	Moderato quasi-Andante, Adagio, Presto	Ch. 1, Ex. 1-8, 1-9	GroF 12 - e; RISM 450009405; [1.] Verlag Möseler, Wolfenbuttel 1959 (H.D. Sonntag). [2.] Artaria Editions 2000, AE320.	1739-1764; 1774-1785. Teacher: J. Ziegler; Francesco Trani; Giuseppe Bonno. Contemporaries: Mozart, Haydn
8	Gassman, Florian Leopold (3 May 1729 - 21 January 1774; Brüx, Central Bohemia - Vienna.)	Concerto in c minor (Flauto traverso, 2 V., Va., B.)	c. 1770	Allegro, adagio, Allegro di molto	Ch. 1, Ex. 1-25, 1-34	GroF 30 - c; RISM 450009519.	1763-1774
9	Gluck, Christoph Willibald (1714-1787; Upper Palatinate, Bavaria - Vienna)	Concerto in G Op. 4 (Flauto traverso, 2 V., Va., B., 2 Cor.)	c. 1750-1770	Allegro molto, Adagio, Finale - Allegro comodo	Ch. 1, Ex. 1-27, 1-28	GroF 727 - G; RISM 453002141; [1.] Verlag Hug & Co. (G.H. 8745), Zurich (Herman Scherchem), 1951, Reprinted New York: E.F. Kalmus, n.d. (1933-70). Catalog A3194. IMSLP: https://imslp.org/wiki/Flute_Concerto_in_G_major_(Gluck%2C_Christoph_Willibald) [2.] Amadeus Verlag, Winterhur 1980 (Rien de Reede).	1734-1737; 1747-1748; 1751; 1754 on and off to 1787.

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
10	Haydn, Johann Michael (1737-1806; Rohrau, Austria - Salzburg.)	Concerto in D (Flauto traverso, 2 V., Va., B., 2 Cor.)	c. 1766	Allegro moderato, Adagio, Menuet	[Not discussed in Chapters 1-3]	GroF 160 - D; RISM 530001696; Editio Musica, Budapest 1957 (Vecsey Jeno).	1737-1762
11	Haydn, Johann Michael (1737-1806; Rohrau, Austria - Salzburg.)	Concerto in D (Flute & Orchestra - 2 V., Va., B., 2 Cor.)	c. 1790	Allegro moderato, Andante, Allegro assai	Ch. 1, Ex. 1-24, 1-55, 1-56, 1-57, 1-58	GroF 164 - D; O-500 [unlisted], RISM 603000140; Haydn-Mozart Presse, Salzburg 1959 (H.C. Robbins Landon).	
12	Heberle, Anton (c. 1780,? Leipzig- after May 1816, Veszprem, Hungary.)	Concerto in D (Flauto traverso, 2 V., Va., 2 Ob., 2 Cor.)	c.1831-1835	Allegro, Adagio, Rondo con Variazioni	Ch. 1 (Table 1-1 only)	GroF 1546 - D; RISM 450107186 (1831).	1807-1811
13	Heberle, Anton (c. 1780,? Leipzig- after May 1816, Veszprem, Hungary.)	Concerto in G (Flauto traverso, 2 V., Va., B., 2 Ob., 2 Cor.)	c.1831-1835	Allegro brillante, Adagio, Rondo - Allegro molto	Ch. 1 (Table 1-1 only)	GroF 2481 - G; Anonym 1346 - G; A-Wgm (VIII 40701) St. dr.von Chemische Druckerei Nr. 1213/ Wien.	

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
14	Hofmann, Leopold	Badley II:D1 \ Flute Concerto in D major (previously wrongly attributed to Joseph Haydn Hob. VIIf:1) [4]	c. 1771	Allegro moderato, Adagio, Allegro molto	Ch. 1, Ex. 1-59a, 1-60b	GroF 46 - D; RISM 450009818; Breitkopf Katalog 1771 (under Haydn, no Corni), Suppl. 14, clm.727; Katalog Ringmacher 1773 (with 2 Corni); Katalog Breitkopf 1781 (without Corni); Musik Verlag N. Simrock, Hamburg-London 1940, (Kaul-Zanke); Albert J. Andraud, Cincinnati 195, Southern Music, San Antonio, (Marcel & Louis Moyse); Verlag F.E.C.Leuckart, München-Leipz1952/55 & IMC New York 1952 (A> Kowatscheff); Edition Peters Nr. 9822, Leipz1980 (Burmeister - Tast). Badley, Artaria Editions (Badley D1) (AE142).	1738-1793
15	Hoffmeister, Franz Anton	Concerto in D, Nr. 18 (Flauto traverso, 2 V., Va., B., 2 Ob., 2 Cor.)	c. 1785	Allegro brilliante, Adagio, Rondo Allegro	Ch. 1, Ex. 1-38, 1-39; Ch. 3, Ex. 3-5, 3-7, 3-9	GroF 440 - D; RISM 150205092; Katalog Hoffmeister, Wein 1800 (Concerto Nr. 18); Edition Schott, Mainz 1966 (Janos Szebenyi); Edition Billaudot, Paris 1980 (Pierre Paubon).	1768-1812.
16	Hoffmeister, Franz Anton	Concerto in G, Nr. 19 (Flauto traverso, 2 V., Va., B., 2 Fl., 2 Cor.)	performed 1797	Allegro, Romance poco Adagio, Rondo	Ch. 2, Ex. 2-49; Ch. 3, Ex. 3-14, 3-15	GroF 441 - G; RISM 201000067; Katalog Hoffmeister, Wein 1800 (Concerto Nr. 19).	
17	Hoffmeister, Franz Anton	Concerto in G, Nr 23 (Flauto traverso, 2 V., Va., B., 2 Ob., 2 Cor.)	c. 1791	Allegro, Poco Adagio, Allegro ma non tanto	Ch. 1, Ex. 1-43, 1-44, 1-45; Ch. 2, Ex. 2-33	GroF 444 - G; RISM 190013138; Katalog Hoffmeister, Wein 1800 (Concerto Nr. 23); Edition Billaudot, Paris 1980 (Pierre Paubon).	
18	Holzbauer, Ignaz Jacob (17 September 1711 - 7 April 1783; Vienna -	Concerto in D (Flauto traverso, 2 V., Va., B.)	c. 1770	Vivace, Andantino e grazioso assai, Allegro con molto Spirito	Ch. 1, Ex. 1-60, 1-61; Ch. 2, Ex. 2-5, 2-9	GroF 54 - D; RISM 450009835; Verlag F.E.C.Leuckart, München 1958 (Ingo Gronefeld).	1711-1745

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
	Mannheim, Germany.)						
19	Holzbauer, Ignaz Jacob	Concerto in D (Flauto traverso, 2 V., Va., B., 2 Cor.)	c. 1770	Allegro molto, Largo non troppo, Allegro non presto	Ch. 1, Ex. 1-1, 1-2, 1-49; Ch. 2, Ex. 2-7, 2-12, 2-33, 2-38	GroF 55 - D; RISM 450010640.	
20	Holzbauer, Ignaz Jacob	Concerto in E (Flauto traverso, 2 V., Va., B.)	c. 1758-1800	Allegro moderato, Largo, Allegro	Ch. 2 (brief mention)	GroF 56 - e RISM 450009836	
21	Holzbauer, Ignaz Jacob	Concerto in G (Flauto traverso, 2 V., Va., B.)	c. 1757-1780	Andante, Andantino, Allegro grazioso	[Not discussed in Chapters 1-3]	GroF 57 - G; RISM 450009837.	
22	Holzbauer, Ignaz Jacob	Concerto in A (Flauto traverso, 2 V., Va., B.)	c. 1753-1760	Allegro comodo, Larghetto, Allegro	Ch. 1, Ex. 1-26	GroF 688 - A; RISM 453002183.	

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
23	Kohaut, Karel Ignaz Augustin (Karl, Carl) (August 26, 1726, Vienna – August 6, 1784, Vienna)	Concerto in D (Flauto traverso, 2 V., Va., B., 2 Ob., 2 Cor.)	c. 1770	Allegro; Adagio non tanto; Allegro non troppo	Ch. 1, Ex. 1-6	GroF 68 - D; RISM 450009937.	1726-1784
24	Koželuch, Leopold (26 June 1747 Welwarn–7 May 1818 Vienna)	Concerto in C (Concerto Grosso) (Pianoforte, Flauto traverso, Oboe, Fagotto, Violoncello, 2 V., Va., Vc., B., 2 Ob., 2 Fag., 2 Cor., 2 Tr.)	c. 1790-1800	Allegro, Andantino con Variazioni, Rondo Allegretto	Ch. 1 (Table 1-1 only)	GroF 502 - C; A-Wn (Mus. Hs. 11071), St.ms.	1778-1818
25	Krommer, Franz Vinzenz (František Vincenc Kramář) (27 November 1759 - 8 January 1831; Kamenice u	Concerto in D, Op. 44 (Flauto traverso, 2 V., Va., B., Fl., 2 Ob., 2 Fag., 2 Cor., 2 Tr., Timp.)	(1799 for Violin), transposed for flute 1820	Allegro, Adagio, Rondo moderato	Ch. 1 (Table 1-1 only)	GroF 1773 - D; CZ-Bu (Mus. St. 4-274. 125). Klášter dominikánů, knihovna, Ústí nad Labem, Czech Republic.	1785; 1795-1831

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
	Jihlavy, Czech Republic—Vienna)						
26	Krommer, Franz Vinzenz	Concerto in e, Op. 86 (Flauto traverso, 2 V., Va., Vc., Fl., 2 Ob., 2 Cl., 2 Fag., 2 Cor.)	c.1810	Allegro moderato, Adagio, Allegro moderato	Ch. 1, Ex. 1-62, 1-63; Ch. 2, Ex. 2-35	GroF 2095 - e; D-DO (Mus. Druck 1744); Universitätsbibliothek, Dortmund, Germany; D-KA DonMusDr 1744.	
27	Krommer, Franz Vinzenz	Concerto in G, Op. 30 (Flauto traverso, 2 V., Va., B., Fl., 2 Ob., 2 Fag., 2 Cor.)	1803	Allegro, Adagio, Rondo moderato	[Not discussed in Chapters 1-3]	GroF 1143 - G; RISM 451506470; Verlag Zimmermann, Frankfurt 1976 (Peter Anspacher).	
28	Lachner, Franz Paul (2 April 1803 - 20 January 1890; Donau-Ries district, in Bavaria, Germany - Munich.)	Concerto in d minor (Flauto traverso, 2 V., Va., Cello, B., 2 Fl., 2 Ob., 2 Cl., 2 Fag., 2 Cor., 2 Tr., Timp.)	1832	Allegro maestoso, Adagio, Allegro assai, Presto	Ch. 1, Ex. 1-53, 1-54, 1-66, 1-74, 1-75	RISM 456081840; Verlag Zimmermann, Frankfurt 1980 (Richter).	1823-1828
29	Monn, Georg Mathias (9 April 1717 -	Concerto in B-flat major (harpsichord concertato,	c. 1780	AllegroLarghettoAllegro	Ch. 1, Ex. 1-47	RISM 453501269; Möseler Verlag, (Carbow) 1992.	1717-1750

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
	3 October 1750; Vienna - Vienna.)	Flauto traverso, V., Bc.)					
30	Mozart, Wolfgang Amadeus (1756-1791; Salzburg - Vienna.)	Concerto Nr. 1 in G major, K.V. 313 (Flauto traverso, 2 V., Va., B., 2 Ob., 2 Cor.)	1777-1778	Allegro maestoso, Adagio non troppo, Rondo - Tempo di menuetto	Ch. 2, Ex. 2-17; Ch. 3 (extensive discussion)	GroF 454 - G; RISM 1001183878; Verlag Breitkopf & Härtel, Leipz1881 (E. Rudorf); Verlag Barenreiter, Kassel 1981 (Franz Giegling).	1781-1791
31	Mozart, Wolfgang Amadeus	Concerto Nr. 2 in D major, K.V. 314 (Flauto traverso, 2 V., Va., B., 2 Ob., 2 Cor.)	1777	Allegro aperto, Andante ma non troppo, Allegro	Ch. 1, Ex. 1-51; Ch. 2, Ex. 2-19, 2-24; Ch. 3 (extensive discussion)	GroF 455 - D; RISM 659100057; Verlag Breitkopf & Härtel, Leipz1881 (Burchard); Verlag Barenreiter, Kassel 1981 (Franz Giegling).	1781-1791
32	Mozart, Wolfgang Amadeus	Flute and Harp Concerto in C major, K.299/297c (Flauto traverso, Harp, 2 V., Va., B., 2 Ob., 2 Hn.)	1778	Allegro, Andantino, Rondeau. Allegro	Ch. 2 (brief mention); Ch. 3 (brief mention)	RISM 1001183873; Ernst Rudorff (1840–1916) Mozarts Werke, Serie XII, Bd.2, No.12 (pp.21-72); Leipzig: Breitkopf & Härtel, 1881. Plate W.A.M. 299. Neue Mozart-Ausgabe, Serie V, Werkgruppe 14, Band 6 [NMA V/14//6] (pp.3-78); Kassel: Bärenreiter-Verlag, 1983. Plate BA 4598; Manuscript was formerly in the Prussian State Library in Berlin, now in the Jagiellonian University, Krakow.	
33	Neubauer, Franz Christoph (Melnik,	Concerto in G Op. 13 (Flauto traverso, 2 V.,	1795	Allegro maestoso, Romanza - adagio ma non troppo, Rondo allegro	Ch. 1, Ex. 1-29	GroF 73-G; D-Rtt (Neubauer 5) St. ms.; F: Pn (Vmg 6495).	1784-1795; Contemporaries: Mozart, Haydn,

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
	Czech, 21 March, 1750 - Bückeburg, 11 October 1795.)	Va., Bc., 2 Ob., 2 Cor.)					Kozeluch, Wranitzky
34	Pichl, Vaclav (25 September 1741, Bechyně, Bohemia — 23 January 1805, Vienna, Austria.)	Sinfonia Concertante in D (Flauto traverso, Violino, Violoncello, 2 V., 2 Va., B., 2 Ob., 2 Cor., 2 Tr., Timp.)	Before 1764	Adagio - Allegro, Adagio, Rondo Allegro moderato	Ch. 1 (Table 1-1 only); Ch. 2 (brief mention)	GroF 1089 - D; D-Rtt (Pichl 5), St.ms.; Pichl, Wenzel — Symphonie concertante in D major, “Apollo,” Op. 6. Library record (Mozarteum Salzburg) for a modern working edition: edited by Anita Zakin; copied by Bryan Mair; “them. index 25”. For a modern score reference, cite the Mozarteum e-sheet entry (editor + “them. index 25”) for Op. 6 “Apollo.”	1770-1777; 1796-1805. Contemporaries: Dittersdorf, Mozart
35	Pichl, Vaclav	Concerto in G (Flauto traverso, 2 V., Va., B., s Cor.)	1776-1796	Allegro moderato, Adagio, Finale Allegro	Ch. 1, Ex. 1-42; Ch. 2 (brief mention)	GroF 1038 - G; D-B (Mus.ms 17419/5), St.ms.; Katalog Breitkopf 1782.	
36	Pleyel, Ignace Joseph (18 June 1757 - 14 November 1831; Ruppersthal, Austria - Paris.)	Concerto in D, Benton Nr. 104 (Flauto traverso, 2 V., 2 Va., B., 2 Ob., 2 Cor.)	1791	Allegro vivace, Adagio, Rondo	Ch. 1, Ex. 1-30; Ch. 3, Ex. 3-21	GroF 1177 - D; D-BFb (MÜu) (P-Ie 32).	1757-1783; 1805; Teachers: Vanhal, Josef Haydn

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
37	Pleyel, Ignace Joseph	Concerto in G (Flauto traverso, 2 V., Va., B., 2 Ob., 2 Cor.)	c. 1792	Allegro moderato, Rondo moderato	Ch. 1, Ex. 1-33a, 1-33b; Ch. 2, Ex. 2-25, 2-26; Ch. 3, Ex. 3-17	GroF 1207 - G; D-BFb (MÜu) (C-On 10).	
38	Pleyel, Ignace Joseph	Concerto in C, Benton Nr. 106 (Flauto traverso, 2 V., Va., B., 2 Ob., 2 Cor.)	1797	Allegro, Adagio, Rondeau Allegro molto	[Not discussed in Chapters 1-3]	GroF 1426 - C; RISM 990050256; IMC, New Yor 1975 (J.P. Rampal); Musikverlag Zimmermann, Frankfurt/Main 1986 (Werner Richter).	
39	Porpora, Nicola Antonio (17 August 1686- 3 March 1768; Naples - Naples.)	Concerto in D (Flauto traverso, 2 V., B.)	1750-1770	Largo, Allegro, Adagio, Allegro	Ch. 1, Ex. 1-11	KatGro 795 - D; RISM 453002443; D-KA (Mus.Hs. 748) St.ms.; Reconstructed by Karolic, Dragan.	1752-1759
40	Quantz, Johann Joachim (1696-1773)	Flute Concerto in C minor, QV 5:32 (Flauto traverso, V1., V2., Vla, B., Bc.	1753	Allegretto con spirito Arioso ma mesto Allegro	Ch. 1, Ex. 1-48, 1-50 (+ extensive theoretical discussion)	D-Rtt Quantz 2, 1753, QV 5: 32; GroF 86; RISM sources/450010709; Fürst Thurn und Taxis Hofbibliothek, Regensburg. Manuscript; Freudenberg, Johann Gottlob (1712-1773p).	1717-18 (Teacher: Counterpoint with Jan Dismas Zelenka)

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
41	Reissiger, Carl Gottlieb (31 January 1798 - 7 November 1859; Belsig, Germany - Dresden.)	Reissiger, Carl Gottlieb (31 January 1798 - 7 November 1859; Belsig, Germany - Dresden.)	1829	Allegro moderato, Allegretto, Polacca	Ch. 1, Ex. 1-64, 1-65, 1-73	RISM 1001212020; Berlin 1829 (Schlesinger)(1829), 1568; https://stabikat.de/Record/736607153.	1821-1824; Teacher: Salieri
42	Riepel, Joseph (1709-1782)	Flute Concerto in G (Flauto traverso, 2 V., Va., B., 2 Ob.).	c. 1770	Allegretto, Largo, Con Spirito	Ch. 1 (Table 1-1 only)	Grof 97 - G; F2D-Rtt (Riepel 16), St.ms.	Teacher: Jan Dismas Zelenka (Fux).
43	Riotte, Philipp Jakob (16 August 1776 - 1856; St. Wendel, Saarland, Germany - Vienna.)	Concerto for flute, 2 Vi, 2 Ob, 2 Cor, 2Fag, 2Trumpets, Timpani, Viola, Bc, Op. 22	1811	Allegro, Adagio, Rondo	Ch. 1, Ex. 1-46, 1-52, 1-70, 1-71	D-Bds Mus. 10583; Deutsche Staatsbibliothek, Berlin; http://resolver.staatsbibliothek-berlin.de/SBB0000599600000000; http://viaf.org/viaf/178390033.	1808-1856.

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
44	Salieri, Antonio (18 August 1750–7 May 1825; Legnago, south of Verona - Vienna.)	Concerto in C (Flauto traverso, Oboe, 2 V., Va., B., Fag., 2 Cor., 2 Tr.)	1774	Allegro spirituoso, Largo, Allegretto	Ch. 1 (Table 1-1 only)	GroF 225 - C; RISM 4525067984; Katalog Breitkopf 1785; Edition Peters, Frankfurt (J. Wojciechowski).	1766-1825; Teachers: Florian Leopold Gassmann, protégé of Christoph Willibald Gluck; Students: Franz Liszt, Franz Schubert, Ludwig van Beethoven, Anton Eberl, Johann Nepomuk Hummel, Franz Xaver Wolfgang Mozart, Peter von Winter.
45	Steffan (Štěpán), Joseph (Giuseppe) Anton (c. March 1726– c. April 1797; Kopidlno, near Hradec	Concerto in D (Cembalo and Flauto traverso with Violin, 2 Cor., B.)	c. 1767-1787	Allegretto, Andante, Allegro	Ch. 1 (Table 1-1 only)	CZ-Rkp MusA03283; Klášter premonstrátu, knihovna, Strahov, Czech Republic; D-Mbs Mus.ms 21184_4; D-Mbs Mus.ms. 21196_1; Concerto in D per il clavicembalo, flauto traverso, violino, corni e contrabasso; Author: Josef Antonín Štěpán; Publisher: Praha: Arteria, 1959; Series:Musica Antiqua Bohemica, Volume 39; Edition/Format: Musical score: Italian.	1741-1797; Teachers: Schilck; Georg Christoph Wagenseil. Teacher of Princess Carolina and Marie Antoinette.

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
	Králové, Bohemia - Vienna.)						
46	Umstatt, Joseph (Giuseppe) (1711-1762; Vienna-Bamberg, Bavaria. Teacher Johann Joseph Fux.)	Concerto in D (Flauto traverso, 2 V., Bc.)	c. 1750-1770	Allegro ma non molto; Larghetto; Allegro molto. With cadenzas.	Ch. 1, Ex. 1-13, 1-17, 1-18, 1-19, 1-36	GroF 829 - D; RISM: 453002814; Both flute parts contain written cadences for the individual movements (different from the first, consistent with the second and third). The cover title of the second set of parts is identical to that of the first (only "Violoncello" instead of "Fondamento"); this is also by Scribe 2, and the parts themselves are by a different hand. Watermark KA 96 is only on the cover of the second set of parts. In the first copy, the flute initially plays colla parte with the first violin; in the second, it only begins with its solo in bar 14. Old pencil signature (crossed out): "220" Two additional individual parts are available under the signature D-KA Mus. Hs. 749.	1711 - 1727
47	Umstatt, Joseph (Giuseppe)	Concerto in G (Flauto traverso, 2 V., Bc.)	c. 1750-1760	Adagio; Allegro; Andante. With Cadenzas.	Ch. 1, Ex. 1-20, 1-21, 1-22, 1-23	GroF 827 - G; RISM: 453002795; At the end of the manuscript, solo cadences are notated for each movement; following: "The adagio and andante only need to be expanded here and there with a few small notes, according to Your Grace's own pleasure; it is set sufficiently without the cantabile; and now many of its runs or springs are no longer in use."	

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
48	Umstatt, Joseph (Giuseppe)	Concerto in A (Flauto traverso, 2 V., Bc.)	1750-1760	Un poco allegro; Adagio ma non tanto; Allegro quasi presto; Menuet. With cadenzas.	[Not discussed in Chapters 1-3]	GroF 830 - A; RISM A/II-453002813; Source: autograph. At the end, solo cadences for the flute are notated for each of the first three movements (see also D-KA Mus. Hs. 976). Part designations in the score: V 1., V 2., "Flauto Traversiere", "Fondamento."	
49	Vanhal, Johann Baptist (12 May 1739 - 20 August 1813; Nechanice, Bohemia - Vienna.)	Concerto in D (WIIe: D1) (Flauto traverso, 2 V., Va., Bc., 2 Ob., 2 Cor.)	c. 1770-1780	Allegro maestoso, Adagio, Rondo	Ch. 2 (brief mention)	GroF 991 - D; S: L ("Quillfelt'ska inkopet" Nr. 5).	1760-1813. Teachers: Dittersdorf; Gassman. Contemporaries: Haydn, Mozart.
50	Vanhal, Johann Baptist	Concerto in E-flat Major, Nr. 3 (WIIe: Eb1) (Flauto traverso, 2 V., Va., B., 2 Cor, 2 Ob.)	c. 1770-1780	Allegro assai (moderato), Adagio, Rondo Allegretto	Ch. 1, Ex. 1-40; Ch. 2, Ex. 2-40	GroF 704 - Es; RISM 990065367; Parts: see D-KA Mus. Hs. 985.	
51	Vanhal, Johann Baptist	Concerto in A, Nr. 1 (Flauto traverso, 2 V., Va., B., 2 Cor.)	c. 1770-1780	Allegro moderato, Adagio, Rondo Allegretto	Ch. 1, Ex. 1-72; Ch. 2, Ex. 2-37; Ch. 3 (brief mention)	RISM 990065367; DK-Kk mu 6207.2882, engraved print, Antoine Bailleux (Paris; engraver Ribière, fl. 1778–1812), c. 1782, Giedde VIII/50; GroF 702-A; Artaria (2001) WIIe: A1 (AE611); Katalog Breitkopf 1775.	
52	Vanhal, Johann Baptist	Concerto in B-flat major (Quintette) (Flauto traverso, 2 V., Va., B.)	c. 1770-1780	Moderato, Adagio, Rondo	Ch. 1, Ex. 1-41	GroF 135 - B; D-Rtt (Vanhal 44), St. dr.von Chr. F. Cotta/Stuttgart; Katalog Breitkopf 1775 (hier zuzatzlich 2 Corni; hier als "Une Quintette"…etc.).	

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
53	Vanhal, Johann Baptist	Concerto in B, Nr.2 (Flauto traverso, 2 V., Va., B., 2 Cor.)	c. 1770-1780	Allegro, Adagio, Allegretto	Ch. 2 (brief mention)	GroF 703 - B; RISM ID 990065367; Artaria WIIe: Bb1 (AE612).	
54	Vanhal, Johann Baptist	Flute Concerto in D major (Flauto traverso, 2 V., Va., B.)	c. 1770-1799	Allegro, Adagio, Presto	Ch. 2 (brief mention)	GroF 1352 D; RISM 603000461; A-LA (186), St.ms.	
55	Wagenseil, Georg Christoph (29 January 1715–1 March 1777; Vienna - Vienna.)	Concerto in C, WV 339 (Flauto traverso, 2 V., B.)	c. 1750-1775	Allegro, Andante moderato, Allegro	Ch. 2, Ex. 2-34	GroF 831 - C; RISM 453002822.	1715-1777. Teacher: Johann Joseph Fux. Pupils: Beethoven's teacher Johann Baptist Schenk, Marie Antoinette, Anton Josef Steffan. Contemporaries: Haydn, Mozart
56	Wagenseil, Georg Christoph	Concerto in D (Flauto traverso, 2 V., Va., B.)	c. 1750-1776	Allegro, Largo, Allegro vivace	Ch. 1, Ex. 1-14, 1-15, 1-35a, 1-35b; Ch. 2, Ex. 2-27, 2-29, 2-30	GroF 138 - D; D-Rtt (*Wagenseil 21).	

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
57	Wagenseil, Georg Christoph	Concerto in D , WV 343, Nr. 54 (Flauto traverso, 2 V., Va., B.).	c. 1750-1777	Vivace, Largo, Allegro	Ch. 2 (brief mention)	GroF 832 - D; 2391 - D (Hasse); D-KA (Mus. Hs. 900, Mus. Hs. 901, Mus. Hs. 992); CZ-Mms (Mus. 12). Muzeum města Mělníka, Mělník, Czech Republic.	
58	Wagenseil, Georg Christoph	Concerto in G, WV 347 (Flauto traverso, 2V., / Fl1 & Fl2., Bc.).	c. 1750-1778	Allegro con spirito, Andante, Allegro	Ch. 1, Ex. 1-3, 1-12; Ch. 2, Ex. 2-4, 2-28, 2-31, 2-32, 2-33	GroF 833 - G; 573 - G (Prota, T); RISM 190026033; Verlag Hug & Co., Zürich 1967 (Herbert Kolbel).	
60	Winter, Peter von	Concerto in d minor, Nr. 2 (Flauto traverso, 2 V., Va., B., 2 Ob., 2 Fag., 2 Cor.).	1813	Not assigned, Adagio, Allegro	Ch. 1 (Table 1-1 only)	GroF 514-D; RISM 1001089145.	1781-1782. Teacher: Salieri
61	Witt, Friedrich Jeremias (1770-1836)	Flute Concerto in G major (Flauto traverso, 2 V., 2 Va., Vc., B., 2 Ob., 2 Fag., 2 Cor., 2 Clarino, Timp.), Op. 8.	c. 1796	Allegro, Adagio cantabile, Rondo	Ch. 1 (Table 1-1 only)	GroF 346 - G; CH-EN (Ms B 1045), St.ms; Benediktinerkloster, Musikbibliothek, Engelberg, Switzerland; CH-Zz (AMG IX 350), St. dr.von Breitkopf & Härtel Nr. 360/ Leipzig c. 1806; Zentralbibliothek Zürich, Zurich, Switzerland; Amadeus Verlag - Berhaed Päuler, Winterhur 1985 (Willy Hess).	Teacher - Antonio Rosetti; In Vienna 1796, 1797.

No.	Composer (Surname, Forename [dates])	Work / Instrumentation	Date composed	Movements	Thesis Chapter Reference	Source	Viennese Flute Connection
62	Wranitzky, Paul (Pavel Vranický) (1756, Nová Říše, Moravia - 1808, Vienna)	Concertante in C major, Op. 39, (Flauto traverso, Oboe, 2 V., Va., B., 2 Ob., 2 Cor.)	c. 1780-1800	Allegro, Rondo moderato	[Not discussed in Chapters 1-3]	GroF 1145 - C; B-Bc (7974) St. dr. von J. Andre Nr. 1499/Offenbach 1800; Cesky Hudební Fond Nr. 135, Praha 1957 (Emil Hradecky).	1776-1808. Contemporary of Haydn, Mozart, Beethoven, Vanhal.
63	Wranitzky, Paul (Pavel Vranický)	Concerto in D Op. 1, (Flauto traverso, 2 V., Va., B., 2 Ob., 2 Clno. Vel. 2 Cor., Timp.)	1800	Allegro, Romance, Rondo	Ch. 1 (brief mention); Ch. 2 (brief mention)	GroF 516 - D; D-Mbs (Mus.Mss. 4847). St.ms.; Verlag Zimmermann, Frankfurt/Main 1977 (Peter Anspacher).	
64	Wranitzky, Paul (Pavel Vranický)	Concerto in D Op. 24 (Flauto traverso, 2 V., Va., 2 Ob., 2 Cor.)	1790	Allegro, Romance Larghetto, Larghetto, Rondo	Ch. 1, Ex. 1-67, 1-68, 1-69; Ch. 2, Ex. 2-24, 2-34, 2-35	GroF 1173 - D; D-BFb (MÜu) (W-ra 45); St. ms.	

APPENDIX B

List of Abbreviations and Definitions

All abbreviations and sigla used in the thesis are listed below, organised by category. Library sigla follow RISM (*Répertoire International des Sources Musicales*) conventions throughout. Analytical terms and concepts are defined in the Key Concepts and Definitions section.

Library Sigla

Austria

A-GÖ Musikarchiv, Benediktinerstift Göttweig, Göttweig

A-LA Musikarchiv, Benediktinerstift Lambach, Lambach

A-Sm Stiftung Mozarteum, Bibliotheca Mozartiana, Salzburg

A-Ssp Musikarchiv, Erzabtei St. Peter, Salzburg

A-Wgm Archiv, Bibliothek und Sammlungen, Gesellschaft der Musikfreunde in Wien, Vienna

A-Wn Musiksammlung, Österreichische Nationalbibliothek, Vienna

Belgium

B-Bc Bibliothèque du Conservatoire Royal de Musique, Brussels

Czech Republic

CZ-Bm Oddělení dějin hudby, Moravské zemské muzeum, Brno

CZ-Bu Moravská zemská knihovna (Moravian Library), Brno

CZ-KRm Arcidécézní muzeum Kroměříž, Kroměříž

CZ-Mms Muzeum města Brna (Museum of the City of Brno)

CZ-Pnm Národní muzeum—České muzeum hudby, Prague

CZ-Rkp Knihovna Národního muzea—hudební oddělení, Prague (National Museum, Music Dept.)

Denmark

DK-Kk Den Sorte Diamant, Det Kongelige Bibliotek på Slotsholmen, Copenhagen

France

F-Pn Département de la Musique, Bibliothèque nationale de France, Paris

Germany

D-B Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung, Berlin

D-BFb Fürst zu Bentheimsche Musikaliensammlung Burgsteinfurt, Steinfurt

D-Dl Sächsische Landesbibliothek – Staats- und Universitätsbibliothek (SLUB), Dresden (SLUB); formerly D-Bds

D-DO Universitätsbibliothek Dortmund

D-HRD Schloss Herdringen, Fürstenberg Collection, Herdringen

D-KA Badische Landesbibliothek (BLB), Musiksammlung, Karlsruhe

D-Mbs Bayerische Staatsbibliothek (BSB), Munich

D-Rtt Fürst Thurn und Taxis Hofbibliothek, Regensburg

D-WD Musiksammlung des Grafen von Schönborn-Wiesentheid, Wiesentheid

Hungary

H-Bn Országos Széchényi Könyvtár, Budapest

Poland

PL-Kj Biblioteka Jagiellońska, Uniwersytet Jagielloński, Kraków

Slovakia

SK-BRnm Slovenské národné múzeum, Bratislava

Sweden

S-L Universitetsbiblioteket, Lund

Switzerland

CH-EN Bibliothèque cantonale et universitaire de Neuchâtel

CH-Zz Zentralbibliothek Zürich

United States

US-Wc Music Division, Library of Congress, Washington, D.C. (includes Dayton C. Miller Collection)

Catalogue Abbreviations

Badley Allan Badley, catalogue of Leopold Hofmann's concertos (Artaria Editions). E.g., Badley II:D1.

BenP Rita Benton, Ignace Pleyel: A Thematic Catalogue of His Compositions (New York: Pendragon Press, 1977). E.g., BenP 104.

DCM Dayton C. Miller Collection accession numbers, Music Division, Library of Congress. E.g., DCM 0916.

DTÖ Denkmäler der Tonkunst in Österreich. Referenced for Monn (vols. 39, 43).

Giedde Royal Danish Library's Giedde collection. E.g., 'Giedde VIII, 45.'

GroF Ingo Gronefeld, Die Flötenkonzerte bis 1850: Ein thematisches Verzeichnis, 4 vols. (Tutzing: Hans Schneider, 1992–1995). Thematic catalogue of flute concertos. E.g., GroF 827, GroF 1207.

H. Helm catalogue for C. P. E. Bach. See Eugene Helm, Thematic Catalogue of the Works of Carl Philipp Emanuel Bach (New Haven: Yale University Press, 1989). E.g., H. 562.

Hob. Anthony van Hoboken, Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis, 3 vols. (Mainz: Schott, 1957–1978). E.g., Hob. VIIf:D1.

K. / KV Ludwig Ritter von Köchel, catalogue of Mozart's works. E.g., K. 299, K. 313.

Katalog Breitkopf Breitkopf thematic catalogue (1762–1787).

LWV Lully-Werke-Verzeichnis, catalogue of Lully's works. E.g., LWV 59.

QV Horst Augsbach, Thematisch-systematisches Verzeichnis der Werke von Johann Joachim Quantz. E.g., QV 5:32.

Weinmann Alexander Weinmann, thematic catalogue of Vanhal's works. E.g., Weinmann IIe D1.

Critical Edition Manuscript Abbreviations and Source Sigla/Shelfmarks

Umstatt Flute Concertos:

UAA Umstatt A Major Autograph = D-KA Mus. Hs. 983

UDAP Umstatt D Major Autograph Part books = D-KA Mus. Hs. 984b

UD1 Umstatt D Major Copy 1 = D-KA Mus. Hs. 984a

UD2 Umstatt D Major Copy 2 = D-KA Mus. Hs. 749 (flute and vl 1 only)

UGA Umstatt G Major Autograph = D-KA Mus. Hs. 976

UG1 Umstatt G Major Copy 1 = D-KA Mus. Hs. 985

Bayr Flute Concertos:

BD1 Bayr D Major Handwritten Manuscript Part Books = CZ-Pnm VI A 283

BD2 Bayr D Major Early Print Part Books = SK-BRnm MUS XXIII 67

BD3 Bayr D Major Early Print Flute Part Book = A-Wgm VII 30462

RISM

RISM Répertoire International des Sources Musicales. All references cite individual online catalogue records (opac.rism.info) using source identifiers (e.g., RISM 450009405) and people identifiers (e.g., RISM people/30035228).

Instruments and Scoring

b.c. basso continuo

cl. clarinet

cor. horn (corno)

fl. flauto traverso / flute

ob. / obs. oboe / oboes

picc. piccolo / flauto piccolo

str. strings

va viola

vc / vlc violoncello

vl / vn violin (vl 1 = violino primo; vl 2 = violino secondo)

vle violone (as labelled in certain autograph sources, e.g. Umstatt UGA)

Source and Editorial Terminology

ad lib. ad libitum

autogr. autograph (composer's own manuscript)

b. / bb. bar / bars

bis repeat indication in manuscripts

c. / ca. circa

colla parte playing with / doubling another part

Col i: / Col imo. col primo (with the first violin)

Da Capo Sino al [sign] repeat from the beginning to the sign

ed. / edn. edited by / editor; edition

f. / ff. folio / folios

fl. floruit (for active dates of lesser-known figures)

fn. footnote

MS / MSS manuscript / manuscripts

Mus.ms. / Mus. Hs. musical manuscript / musical handwriting (in shelfmarks)

mvt movement

n.d. no date

n.p. no place of publication

Nr. Number (German; used in AmZ references)

op. opus

p. / pp. page / pages

r / v recto / verso (of a folio)

repr. / rep. reprinted

rev. revised

s. column ('Seite'; used in AmZ citations)

sic. used in manuscript title transcriptions

trans. translated by / translator

vol. / vols. volume / volumes

Dynamic and Performance Markings

As found in manuscripts (various abbreviations; standardised in editions):

f / for: / fort: / For: / f: forte

ff fortissimo

fp fortepiano

p / piano. / pio: / p: / pia: / pian: piano

poco for: / po: for: poco forte

pp pianissimo

pizz. pizzicato

sfz sforzando

tr / tr: / t: trillo / trill

Cadenza. Cadenza indication in manuscripts

Tutti / Solo section designations in manuscripts

Harmonic Analysis Symbols

I, IV, V, vi, etc. standard Roman numeral harmonic analysis

I^6 first-inversion tonic chord

V^7 / V^7/V dominant seventh / secondary dominant seventh

V/ii, V/vi, etc. applied / secondary dominants

#iv°, ii°, etc. diminished chord designations

Specialized Terminology

Pitch and Tuning:

Hz Hertz (unit of frequency)

A=415, A=440, etc. pitch standards expressed as frequency of A4

D4, E5, G6, etc. scientific pitch notation (octave number follows note name)

Finger Designations:

RH / LH Right Hand / Left Hand

RH1, RH2, RH3, RH4 right-hand index, middle, ring, and little fingers

Notational Terms:

dagger(s) / daggered staccato marks resembling small vertical wedges, distinguished from dots

dots softer staccato marks, particularly under slurs

grace note small, notated ornament (appoggiatura)

slur / tie curved line connecting notes (slur) vs. connection between same-pitch notes (tie)

quaver / semiquaver / demisemiquaver eighth / sixteenth / thirty-second note

crotchet / minim / dotted crotchet quarter / half / dotted quarter note

Computational Terms:

COMSOL Multiphysics software (proposed for acoustic modelling)

FEM Finite Element Modelling (proposed acoustic methodology)

Journal Abbreviations

Journal titles are cited in full on first occurrence. The following abbreviations appear in parenthetical usage or footnotes:

AmZ Allgemeine Musikalische Zeitung

AmZöK Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat

BMLO Bayerisches Musiker-Lexikon Online (bmlo.lmu.de)

EM Early Music (Oxford University Press)

GND Gemeinsame Normdatei / Integrated Authority File

Grove Music Online Grove Music Online (Oxford University Press)

JAMIS Journal of the American Musical Instrument Society

MGG Online Die Musik in Geschichte und Gegenwart, online edition (De Gruyter)

OeML Oesterreichisches Musiklexikon online (musiklexikon.ac.at)

VIAF Virtual International Authority File

WamZ Wiener allgemeine musikalische Zeitung

WZ Wiener Zeitung