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THE EDITION OF A QUARTET FOR SOLO DOUBLE BASS, VIOLIN, VIOLA, AND VIOLONCELLO BY FRANZ ANTON HOFFMEISTER, A LECTURE RECITAL, TOGETHER WITH SELECTED WORKS BY J.S. BACH, N. PAGANINI S. KOUSSEVITZKY, F. SKORZENY, L. WALZEL AND OTHERS

DISSERTATION

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

by

Harry P. Jacobson, M.M.

Denton, Texas

May, 1982

Jacobson, Harry P., The Edition of a Quartet for Solo Double Bass, Violin, Viola, and Violoncello by Franz Anton Hoffmeister, a Lecture Recital, Together with Three Recitals of Selected Works by J.S. Bach, S. Koussevitsky, N. Paganini, F. Skorzeny, L. Walzel, and Others. Doctor of Musical Arts (Double Bass Performance), May 1982, 68 pp.; score, 31 pp.; 11 illustrations; bibliography, 65 titles.

A great amount of solo literature was written for the double bass in the latter half of the eighteenth century by composers working in and around Vienna. In addition to the many concertos written, chamber works in which the bass plays a solo role were also composed. These works of the Viennese contrabass school are an important source of solo literature for the double bass. A solo-quartet by Hoffmeister perviously unpublished was discovered by the author in the archives of the Gesellschaft der Musikfreunde in Vienna. This work contributes to the modern solo repertoire for double bass, and has considerable musical merit. It is a well written work using cleverly overlapped phrases, counterpoint and imitative writing, and effective juxtaposition of contrasting instrumentation. It lies well on the bass and provides an excellent solo vehicle for advanced bassists.

Some problems arise in editing a work for the solo double bass from this period. There have been changes in the tuning of the instrument and in performance practice which the editor must take into account. Composers and copyists were sketchy in their

marking of dynamics and articulations. It was expected that performers would derive consistent articulations and dynamics even when they were not marked. More was left to the taste of the performer in the eighteenth century than is the case today. The modern editor must make these performance practices explicit in the score because they are unfamiliar to most modern performers.

This lecture-recital briefly discusses the Viennese contrabass school and goes on to assess Franz Anton Hoffmeister's contribution to the solo double bass literature. Then the problems of preparing an edition from any MS of this period, and this MS in particular, are treated. The standard performance practice treatises are used to support the editing; Leopold Mozart's violin method, Johan Joachim Quantz's flute method, and C.P.E. Bach's treatise on the art of keyboard playing.

The edition is presented in score form with all editorial changes shown in parentheses or broken lines. The reasons for the changes from the original MS are indicated by footnotes or asterisks.

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1982

Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.

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NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

Harry Jacobson

Double Bass

in a

RECITAL

assisted by

Leon Bugg, Piano

Monday, November 27, 1972 4:00 PM Recital Hall

Sonata in C Minor ..... George Frederick Handel
Adagio-Allegro
Adagio-Allegro

Après un Rêve ..... Gabriel Fauré

Allegro appassionato ..... Camille Saint-Saëns

2. Sonatine for double bass and piano ..... Fritz Skorzeny

INTERMISSION

Concerto in F-sharp Minor ..... Serge Koussevitzky
Allegro
Andante
Allegro

Presented in partial fulfillment for the degree Doctor of Musical Arts

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Harry Jacobson

Double Bass

in a

GRADUATE RECITAL

assisted by

Michael Rickman, Piano

Monday, June 30, 1975 8:15 p.m. Recital Hall

Sonata in D Major ..... Benedetto Marcello
- Adagio
- Allegro
- Largo Maestoso
- Vivace

Vocalise, Op. 34, No. 14 ... Serge Vassilievitch Rachmaninoff

Valse Miniature ..... Serge Koussevitzky

INTERMISSION

Music for the Double Bass Alone (1966) . Thomas Fredrickson

1. Sonatine (1961)..... Fritz Skorzeny
- Massig bewegte Halbe
- Adagio
- Sehr lebhaft, scherzando
- Adagio, cantabile

Fantasy on a Theme from the Opera
Moses in Egypt by Rossini ..... Niccolo Paganini

Presented in partial fulfillment of the requirements for the Degree Doctor of Musical Arts

NORTH TEXAS STATE UNIVERSITY PRINTING OFFICE, DENTON, TEXAS

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

HARRY JACOBSON

Double Bass

in a

Graduate Recital

assisted by

Robert Austin, Piano and Harpsichord
Christopher Adkins, Violoncello

Monday, July 17, 1978 8:15 p.m. Recital Hall

Sonata No. 2 for Viola da Gamba ..... J.S. Bach—Stuart Sankey
Adagio
Allegro
Andante
Allegro

Elegy ..... Giovanni Bottesini

Pièce en Ré ..... Jean Rivier

INTERMISSION

Sonata Burlesca ..... Leopold Matthias Walzel
Allegretto burlesco
Moderato cantabile
Allegro burlesco

Duetto per Violoncello e Contrabasso ..... Gioacchino Rossini
Allegro
Andante molto
Allegro

Presented in partial fullfillment of the requirements for the degree, Doctor of Musical Arts.

North Texas State University
School of Music

DMA Lecture Recital

HARRY JACOBSON, Double Bass

assisted by:

Rob Flickinger, Violin
Bruce Williams, Viola
Scott Garrison, Violoncello

Monday, November 16, 1981 5:00 p.m. Concert Hall

THE EDITION OF A QUARTET FOR SOLO DOUBLE BASS,

VIOLIN, VIOLA AND VIOLONCELLO BY

FRANZ ANTON HOFFMEISTER

Solo - Quartet in D Major. . . . Franz Anton Hoffmeister
Allegro moderato
Adagio
Rondeau

Presented in Partial Fulfillment of the
Requirements for the Degree
Doctor of Musical Arts

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CHAPTER I

THE VIENNESE CONTRABASS SCHOOL

In the latter half of the eighteenth century, composers working in and around Vienna wrote an amazing amount of solo literature for the double bass. The New Grove Dictionary states, "...in the four years from 1765, no fewer than 28 concertos appeared (by Vanhall, Zimmermann, Haydn, Franz Hoffmeister, Johannes Sperger and Dittersdorf)."[1] All of the composers cited in the New Grove entry lived in Vienna or its vicinity a significant portion of their lives. Although there was indeed a great outpouring of solo works for the double bass, the figure of twenty-eight concertos in four years is grossly inaccurate.

The assertion is based on a statement in Meier's Konzertante Musik für Kontrabass in der Wiener Klassik, the most thorough, scholarly work on the Viennese contrabass school to date. A statement by Meier is mistranslated by the author of the New Grove article; the work "Jahrzehnten,"

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[1] Rodney Slatford, "Souble Bass," The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie, Vol. V (London, 1980), p. 587.

which means decades, is translated as years. Meier's statement actually should be translated as follows: "From the four decades beginning in 1765, there were twenty-eight known concertos by the members of this school [the Viennese contrabass school] ..."[2]

Planyavsky, the emminent double bass historian, has given a timetable for the appearance of the concertos written in the eighteenth century. When a date was not certain, he was careful to indicate circa before the year. According to Planyavsky's highly reliable reckoning, Sperger wrote his first concerto in 1777, Hoffmeister his first in 1786, Zimmerman wrote his only bass concerto in 1778 and Vanhall's concerto dates fron 1789.[3] All four of the above dates are well after 1765. Moreover, Sperger wrote eighteen of the twenty-eight known concertos presumably after the 1777 date given for his first concerto.

This outpouring of double bass concertos is quite impressive. Twenty-eight concertos, even in a forty-year period, indicates that music audiences of the time accepted the bass as a solo instrument. Haydn, Vanhall, and Dittersdorf, all of whom wrote bass concertos, were highly esteemed composers of their day.

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[2]Adolf Meier, Konzertante Musik fur Kontrabass in der Weiner Klassik (Giebung, 1969), p. 54.

[3]Alfred Planyavsky, "Mozart's Aria with Contrabass Obligato," trans. by Sharon Brown, Bass World II, 4 (Spring, 1976), p. 197.

Compositions by the Viennese school for solo bass include many genres other than concertos. The literature also includes chamber music in which the bass plays a solo role or where the bass has a solo obligato[4] part. The term obligato here means that the part is a solo voice rather than that the part is optional. Among the most important chamber works for solo double bass are the solo-quartets of Franz Anton Hoffmeister for double bass obligato, violin, viola and violoncello.

This composition provides an excellent solo vehicle for the advanced bassist. The solo-quartets share many of the characteristics of the early classical solo concerto in the interplay of the soloist and ensemble. The violin and viola parts are very rewarding to play. Although the solo quartets are lighter works, they do not fall into the dull four-plus-four measure phrasing that often make galant works somewhat tedious for the modern listener. In this particular quartet Hoffmeister displays his craft as a composer in the overlapping of phrases, contrapuntal lines, imitative writing and effective juxtaposition of contrasting instrumentation. Its musical merits and appealing melodies would make this a valuable contribution to the solo literature for the double bass. This edition marks the first modern publication of this particular quartet.

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[4]The alternate spelling of obbligato is used here to be consistent with the spelling in the MS.

CHAPTER II

FRANZ ANTON HOFFMEISTER'S COMPOSITIONS FOR THE SOLO DOUBLE BASS

Hoffmeister is best remembered as a music publisher who was a friend of Mozart and Beethoven. The publishing firm which he founded with Ambrosius Kühnel in Leipzig eventually became the modern C.F. Peters. In addition to his business interests, Hoffmeister was very prolific as a composer. His output includes eight operas, numerous songs, 66 symphonies, 59 concertos for various instruments, a huge amount of chamber music, and some works for solo keyboard. Since his output was so immense and not enough information about his work remains, a completely accurate account of his works is not possible. According to one source, for the obligato flute alone he composed 156 quartets, 96 duets, 44 trios, 30 concertos, and 18 quintets.[1]

Hoffmeister's works for the solo bass include three concertos and at least four quartets with solo bass obligato. The collection of music which belonged to Sperger, now in the Landesbibliothek in Schwerin, includes three quartets by

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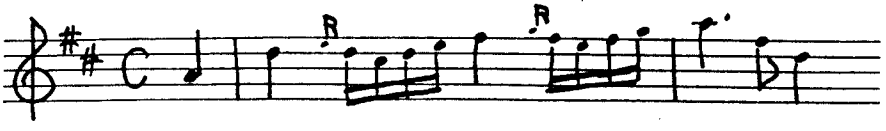
[1]Wilhelm Heinrich Riehl, Musikalische Characterköpfe (Stuttgart, 1886), p. 251.

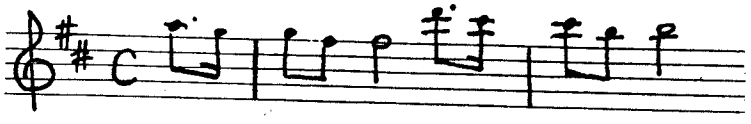
Hoffmeister for contrabass obligato, violin, viola and violoncello. Modern editions refer to these works as solo-quartets.

An edition published by Hofmeister [sic], the modern publisher in Leipzig, was edited by Horst Butter; and a Doblinger edition was edited by Rudolf Malaric. The numbering of the quartets does not agree in the modern editions. The quartets in the Butter edition are numbered two through four and the very same quartets are numbered one through three in the Malaric edition. The themes of the first movements and their numbering according to both Butter and Malaric are shown below.

Butter #2
Malaric #3



Butter #3
Malaric #1



Butter #4
Malaric #2

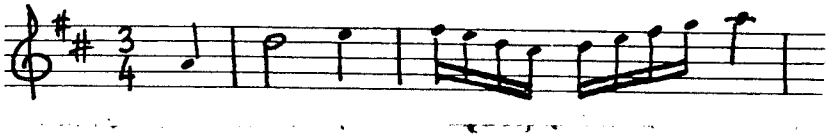


Fig.1--Different numbering for Hoffmeister solo-quartets

It is not certain that all of these works were originally written for the solo double bass. Solo quartet no. 3 (no.1 according to Malaric) appears as a quartet for solo flute, violin, viola and violoncello; opus 2, number 3.[2] This solo-quartet in the version for bass includes double stops and chords not playable on the flute. This writer has been unable to find any other themes of the bass solo-quartets in thematic listings of Hoffmeister's works.

Composers of this period often arranged their works for other instrumentation. The very firm Hoffmeister founded in Leipzig published works by Mozart arranged for other instrumentation. Hoffmeister himself adapted Mozart's K.386c, originally a quintet for solo horn, violin, two violas and violoncello, as a wind sextet arrangement for two clarinets, two horns, and two bassoons. His firm also published this work as a string quintet in 1801.[3]

The solo-quartet which is the subject of this paper was transcribed from microfilms of a manuscript copy of the parts located in the archives of the Gesellschaft der Musikfreunde in Vienna. This work has never been published. The title

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[2]Alexander Weinmann, Die Wiener Verlagswerke von Franz Anton Hoffmeister, II, 8 of Beiträge zur Geschichte des alt-Wiener Musikverlages, ed. Karl Füssl and H.C. Robbins Landon (Vienna, 1961), in appendix with no pagination.

[3]Ludwig Ritter von Köchel, Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts, ed. Franz Giesling, Alexander Weinmann and Gerd Sievers (Wiesbaden, 1965) pp. 407, 783.

page of the MS used for this edition reads "Quartetto a Contra Basso obligato, Violino obligato, Viole obligato e Basso del Sign: Franco Hoffmeister."[4]

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[4]Franz Anton Hoffmeister, Quartetto a Contra Basso obligato, Violino obligato, Viole obligato e Basso, MS IX 6395, Gesellschaft der Musikfreunde in Wien-Archiv.

CHAPTER III

PROBLEMS IN THE PREPARATION OF AN EDITION OF SOLO BASS MUSIC FROM THIS PERIOD

A modern editor faces many problems with a composition from the Viennese contrabass school. Compromises between practices then and now are inevitable. The instrument in use then was tuned differently from the double bass of today. Eighteenth century composers also assumed certain performance practices not generally known today. The editor must be thoroughly familiar with the classical treatises on performance practice: Leopold Mozart's violin method, Quantz's flute method, and C.P.E. Bach's Essay on the True Art of Keyboard Playing. That which was understood then, many musicians of today expect to be explicit in the score. Indeed, the marking of dynamics and articulations was so sketchy then that the intent of the composer was often obscure or ambiguous. Sometimes the editor must deal with inconsistencies in the score. In the eighteenth century a different relationship existed between the performer and the

composer; much more was left to the performer's taste and discretion. In the classical period most musicians were composers as well as being performers. Since there was not as much of a dichotomy between the two roles, more could be taken for granted than is possible today.

The differences between the eighteenth century and today make some compromises inevitable in preparing a performing edition. Many changes have taken place in performance practice, in the construction and sound of the instruments in the size of the halls, and in the expectations of the audience. An edition must not be so historically pure that it becomes impractical or useless for the twentieth century performer.

One compromise which is inescapable regards the tuning of the instrument. The tuning of the double bass in Vienna at the end of the eighteenth century was, from lowest to highest pitch, F' A' D F# A.[1] The double bass of that time usually had five strings. This was the tuning for which Hoffmeister must have composed his solo-quartets for double bass. Few modern performers would feel comfortable with this tuning because too many fingerings would be different.

There are basically two modern tunings commonly in use from which the editor can choose. One is the standard orchestral tuning, E' A' D G, and the other is solo scordatura

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[1]All tunings are given lowest string first in sounding pitch, not written pitch. Capitals with a prime indicate the contra octave, capitals the great octave, and lower case the small octave.

tuning, F#' B' E A. Some Viennese contrabass school literature does not work well at either of these tunings,and various solutions have been used by modern performers. Planyavsky uses a tuning up a fourth from orchestral tuning,and one modern edition uses a hybrid tuning in which the lower two strings are at orchestral tuning and the top two strings are in solo tuning.[2]

Most Viennese contrabass school literature works best at standard solo tuning, F#' B' E A. This tuning has the same top A string as the Viennese classical tuning. Orchestral tuning, which is a step lower, makes some of the high passages considerably more difficult. Some modern editors oppose the use of solo tuning. Rodney Slatford, an English editor, transposes all the other parts down a step so that the bass can play at orchestral tuning. Unfortunately,the timbre of the bass at orchestral tuning does not cut through as well and the overall sound of the ensemble is not as bright a step lower than written.

The modern level of pitch, A:440, is in itself a deviation from the lower standard of pitch which was used in the eighteenth century. Of course, the less tense strings and shorter bass bar gave a softer sound which was quite different,anyway. The contemporary performer must play to twentieth-century audiences using modern instruments. This edition is not intended for early music specialists, but rather for

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[2]W.A. Mozart, "Per questa bella mano," K. V. 612, ed. by Stuart Sankey (New York, 1964).

twentieth century performers performing on standard instruments. Very likely the performance might include works from other periods.

To some extent this edition deviates from the classical practice of ornamenting slow movements. Accounts of Mozart's performances of his piano concertos lend support to the practice of improvised ornamentation. Some editions from the time of Mozart include considerable embellishment of the original versions. In general, the ornamentation tended to increase as the piece went on in these embellished editions.[3]

Several reasons have led this editor not to add any ornamentation to that already found in the MS of the slow movement. The piece, as composed, becomes more ornate as it progresses and does not need any further embellishment. A parallel in the baroque period occurs in the music of J.S. Bach, in which the ornamentation is already written into the music. Adding more ornamentation would tend to clutter rather than enhance the performance. Another reason not to ornament is that quite often the melodies in the solo bass are in unison or in thirds with one of the other parts and embellishment of only one part often does not work. A more florid solo part would also be more difficult to execute. The double bass is not as facile or agile an instrument as the flute

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[3]Eva and Paul Badura-Skoda, Interpreting Mozart on the Keyboard, trans. by Leo Black, New York, 1963, p. 180.

or violin and an overly ornamented version would tend to sound clumsy and labored. Even in the classical period, ornamentation of slow movements was not obligatory for all works. Quantz warns that not every adagio should be altered; usually the composer has given more thought to the notes than the performer can provide extemporaneously.[4] Any further embellishment of the slow movement in this case is unnecessary and would detract from the effectiveness of the performance.

Although the ornamentation in this work seems to be complete, the bowings and articulations, as well as the dynamics, are not all complete. The partial marking of articulations and dynamics was usually the case in the classical period.

Bowings and Articulations

Contemporary performers may lack the knowledge to give representative reading of the sketchy indications in an eighteenth century manuscript. Especially slow movements and continuous rapid notes require the addition of many slurs by the editor. Leopold Mozart gave an indication of how much was left to the taste of the performer with the following statement from his violin method:

> Therefore not only must the written and prescribed slurs be observed with the greatest

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[4]Johann Joachim Quantz, Versuch einer Answeisung die Flute traversiere zu Spielen, (3rd ed. Berlin, 1789; facs. ed Kassel, 1953), XIV, 24, p. 144.

> exactitude but when, as in many a composition, nothing at all is indicated, the player must know how to apply the slurring and detaching tastefully and in the right place.[5]

Slurs added to make the strong beats down-bow.-- Some of the decisions which the performer had to make in the 18th century are common to the music of all periods. The leader of a string section in a modern orchestra must decide on bowings which make the down bows coincide with the natural accents in the music. Many of the rules given by Mozart are merely principles for putting bowings in a part that would apply to the music of any period.

Because they had more freedom with regard to articulation, however, classical musicians often changed articulations altogether to make the bowing come out correctly. Two common examples illustrate this practice. Leopold Mozart wrote that when a long note is followed by two short notes the two short notes are slurred ("taken in one stroke").[6] Mozart illustrated this practice with a slur without any dots under it so it is clear that he did not mean two detached notes taken in the same bow. The following passage in the first movement would slur the two sixteenth notes following a dotted quarter (mm.38-39).

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[5]Leopold Mozart, Versuch einer grundlichen Violinschule (3rd ed. Augsburg, 1787; facs. ed. Leipzig, 1956; 1st ed. Augsburg, 1756), XII, 11, p. 220.

[6]Ibid., IV, 17, p. 78.

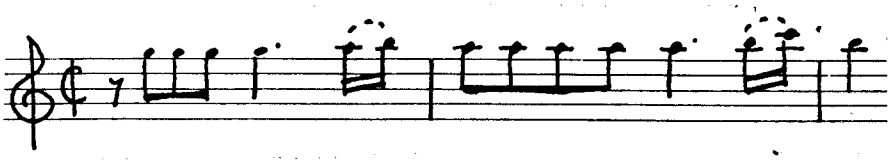

Fig. 2--Two short notes following a longer note are slurred.

The same principle applies to the opening motive of the last movement, two beats of eighths followed by sixteenths.

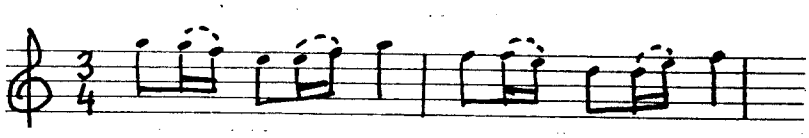

Fig. 3--Bowing for the opening motive of the last movement.

The tempo is too fast to detach the sixteenths in one bow. The classical performer felt free to add slurs, and indeed was obligated to do so where bowing made the down bows come on the beat.

Slurred appoggiaturas and dissonances.-- Another convention of the time involved the slurring of dissonances to their resolution. Mozart wrote very forcefully. "Here now is a rule without exception. The appoggiatura is never separated from its main note, but is taken at all times in the same stroke."[7] When the appoggiatura is written as a grace note, the editor's course is clear; the grace note must be slurred to its resolution. Appoggiaturas, however, are not always written as grace notes.

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[7]Leopold Mozart, Violinschule, IX, 1, p.166.

In the late eighteenth century, when there was confusion whether an appoggiatura should be played long or short, there was a tendency to write out the grace note in the rhythmic context of the measure.[8] Also, an appoggiatura was not always approached by leap, as defined by many contemporary theorists. A wide variety of dissonances were referred to as appoggiaturas in the eighteenth century. C.P.E. Bach's Essay gives numerous illustrations of appoggiaturas which are not approached by leap.[9] No matter how it is approached, then, if a note is a dissonance, it is desirable to slur the note to its resolution. The first note of a slur has a natural stress appropriate to a dissonance. If the modern editor is not obligated to add the slur, he certainly can feel free to add the slur in the light of the eighteenth century performer's freedom regarding articulation.

Negative significance of articulation marked by the composer.--When a composer marked a slur or indicated with dots that he wanted notes detached, the marking was usually negative in meaning. The performer could articulate as he wished except where specifically marked to the contrary. The slur indicated that notes should not be played detached and dots meant not to slur or to play legato. The specific bow directions remained up to the performer. Two important authorities on performance practice state this view on the negative

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[8]C.P.E. Bach, Essay on the True Art of Playing Keyboard Instruments, trans. and ed. by William J. Mitchell (New York, 1949; 1st ed. Berlin, 1759). p. 87.

[9]Ibid., II, Fig. 69, p. 88.

significance of articulations, H.C. Robbins Landon[10] and Robert Donington.[11]

Slurring notes grouped in patterns.-- A common figure in the music of Hoffmeister where the slurring should not be strictly observed is a slur over four notes which are grouped in pairs. This figure occurs in this edition several times in the first movement (mm.19, 25,77,82 and 84).

Fig. 4 -- Four note slurs which should be bowed in pairs (m.19).

In the MS these four note slurs are often drawn with a quick stroke of the pen and appear to be over only the middle two notes. In the Butter edition of the solo-quartets and the Siebach edition of the first Hoffmeister contrabass concerto, the slur was often misread and the rhythm was renotated as an eighth-quarter-eighth syncopation. If this was the intention of the composer, he would have written eighth-quarter-eighth rather than placing the tie over the middle two notes. It is easy to see how an editor could misread the slur as encompassing only two notes from looking at the manuscript; however the use of the tie by Hoffmeister in this simple rhythm seems highly questionable. The point is that slurs must not be taken

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[10]H.C.Robbins Landon, The Symphonies of Joseph Haydn (London, 1955), p.84.

[11]Robert Donington, The Interpretation of Early Music (London, 1963), p.408.

too literally. There is an overall legato intention for the four note figure, but the notes should clearly be phrased in parts.

Likewise, the absence of slurs must not be taken as a hard and fast intention of the composer. Especially where notes seem to be grouped into a pattern, the performer should freely add slurs. Other groupings besides the two note grouping discussed in the previous example are possible. A good example may be found just preceding the cadence before the second theme in the first movement (m.30).

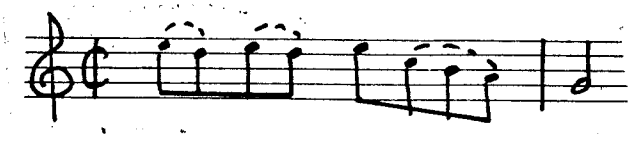

Fig. 5-- Slurring of notes which seem to be grouped together.

Admittedly, this is a subjective judgement. Some performers may prefer to play all of the notes in the measure with separate bows. The modern bassist can experiment with different bowings for the passage. One option would be to slur only the paired notes on the first two beats; another to play the first four notes separately and slur only the last three eighth notes, since they form a group descending stepwise.

In support of the slurring of stepwise note groupings, consider the following observation in a recognized modern work on the interpretation of Mozart: "Elsewhere than in passage-

work, Mozart often adheres to an old rule in academic counterpoint: stepwise motion slurred, leaps separated."[12]

Slurs which are not present in the MS must be added consistently. All the instruments should articulate the same way, and the same articulation should be used every time the passage appears.

Sketchy marking of articulations.--Consistency of articulation was assumed by eighteenth century composers. They used a shorthand whereby an articulation was often marked only the first time it occurred. The same articulation was to be used for as long as the figure continued. This practice is obvious to any one who has looked at eighteenth century manuscripts. It is explicity stated by Quantz in his flute method.[13] Not only was the first instance of an articulation the only one marked with a slur, but it was often marked in only one part. It was expected that the other players would follow suit. In discussing his edition of the Haydn symphonies, H.C. Robbins Landon stated that the most complete markings of articulations and dynamics were found in the first violin part before the other strings, followed by the bass, and then the first oboe and horns.[14]

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[12]Eva and Paul Badura-Skoda, Interpreting Mozart on the Keyboard, trans. by Leo Black (London, 1962, 1st ed. Vienna, 1957) p. 55.

[13]Johann Joachim Quants, Versuch, XVII,ii,5, p.188.

[14]H.C. Robbins Landon, The Symphonies of Joseph Haydn (London), 1955), p. 84.

An example in the Hoffmeister quartet is found in the first measure in the violin and viola parts. The first three notes are slurred and the composer assumes the same articulation will continue four more measures.

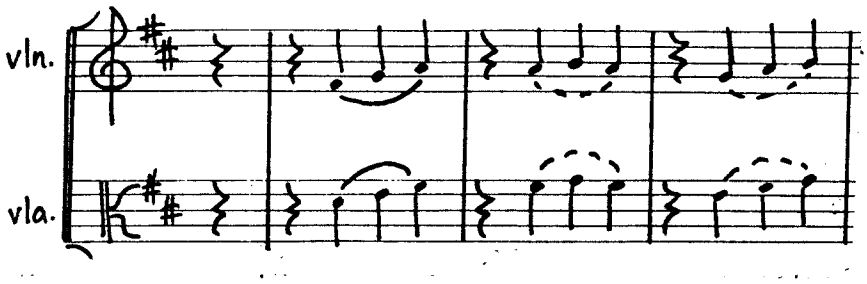

Fig. 6--Continuation of the same articulation for a figure.

When the solo bass has the same figure, the markings are more complete. The last two measures of this figure are changed slightly in that there is no rest, but rather four quarter notes. It is understood that the last three notes of the measure should be slurred, continuing the same phrasing. Both the phrasing and the bow direction make sense slurring the last three quarters. (mm.14-15)

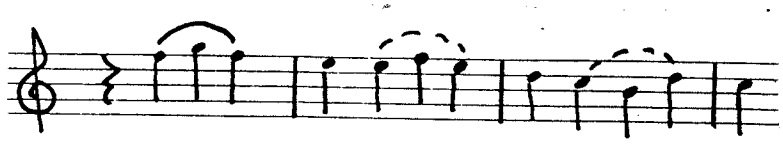

Fig. 7--Continuation of three note accompanying figure.

This articulation might otherwise be open to question, but in the recapitulation, when the identical four quarter note passage occurs (mm.95-96), the last three notes are slurred in the MS.

Subjective slurring by the performer.--The articulations discussed up to this point have been a matter of applying principles or following rather simple understood conventions. There are two situations where slurring becomes a more subjective matter. Continuous rapid notes call for variation of articulation and in slow movements the performer must add many slurs to achieve a legato effect.

The final movement of this quartet has many runs of continuous sixteenth notes. This edition often bows these runs with two slurred notes followed by two detached notes. According to Leopold Mozart, this articulation "is mostly used in quick tempos."[15] The Violinschule also gives many other possible bowing variations for rapid continuous notes.

Slow movements require the use of many slurs not given by the composer. According to C.P.E. Bach, "In general, the liveliness of allegros is conveyed by detached notes and the expressiveness of adagios by sustained, slurred notes...even when not so marked."[16] Leopold Mozart also spoke of the need to "play many notes in one stroke" when "the cantilena of the piece demands no break."[17] Many notes in the second movement

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[15] L. Mozart, Violinschule, VII, 6, p. 116.

[16] C.P.E. Bach, Essay, III, i. 5, p.149.

[17] L. Mozart, Violinschule, V, 14, p. 102.

which are not slurred in the manuscript are slurred in this edition. The MS does slur many groups of four thirty-second notes, so edition often adds slurs to groups of four thirty-second notes which are not already slurred. In slower note values, more slurring than is present in this edition would be justified; however, some of the sustained passages sound better with a longer, faster bow. The double bass requires more bow for a warm, singing sound than do the upper strings.

Performance Practices Understood in the Classical Period

Besides bowings and articulations, the modern editor must add other indications in the score. Certain performance practices were assumed by the composer. These include echo dynamics, the termination of trills and the varying duration of grace notes depending on their context. The modern editor must make these practices explicit in the score.

Echo dynamics.--Quantz wrote, "When there are repeated or similar ideas, consisting of half or whole measures, either at the same pitch or transposed, the repetition of such a passage can be played somewhat softer than its first statement."[18] The word "can" should be emphasized. To employ echo dynamics every time a short passage is repeated.

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[18]Quantz, Versuch , XVII, vii, 26, p. 253.

or every time a sequence occurs would sound tedious.

There are three types of situations where echo dynamics are not used in this edition; when a sequence moves up a step and to play it softer would take the drive out of the passage (first movement, mm.18-23), when the passage to be echoed is made up of two parts and dynamics distinguish the character of one part from the other (first movement, mm.108-113), and when a passage is repeated in the codetta to drive to an important cadence (first movement, mm.133-137).

The termination of trills.--The cadences in this work are often embellished with a trill. According to Leopold Mozart, trills were ended with an anticipation to the note of resolution, or with a turn figure.[19]

Fig.8--Turn figure illustrated in Violinschule to end trills.

This practice was understood by performers in the classical period. This edition adds the turn figure to the end of every trill even though no terminations appear in the MS.

The varying duration of grace notes.--The contemporary performer's knowledge of trill termination is not assumed

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[19]L. Mozart, Violinschule, X,6, p. 188.

by the editor; however, knowledge of the standard rhythmic interpretation of grace notes can be reasonably assumed. Slurs are added to all grace notes to the note of resolution even when they do not appear in the MS. The editor assumes that the performer knows that grace note appoggiaturas take half the value of the note which they precede.

There were some exceptions where the grace note did not take half the value of the following note. When these exceptions occur, the editor footnotes the grace note. If the note preceded by the grace note is a dotted note (second movement, m.13), the rule is that the grace note takes two thirds of the value of the dotted note.[20] Also grace notes before triplets are played quickly (second movement, mm.28-29, mm.64-65).[21] In effect, the grace note sounds as though it were played before the beat because the listener hears the longer duration as being on the beat. The psychological association of the placement of the beat with the longer duration is inevitable.

Dynamics added by the editor.--The dynamics added by the editor also demand explanation. The marking of dynamics was as sketchy as was the marking of articulations. Where dynamics are present in only one part, the editor has added them to the other parts. An exception occurs when a soft dynamic is used by the composer to keep the accompaniment

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[20]Ibid., IX, 4, p. 168.

[21]C.P.E. Bach, Versuch, Ch.2, part 1, no.11.

softer than the melody. In such cases, only the accompanying voices have a soft dynamic. A normal dynamic level is resumed when the parts cease their accompanying function. Any dynamics not present in the MS are footnoted with a reason given for their inclusion.

Other Problems Specifically in this Work

Some judgements by the editor cannot be justified by the performance practice treatises. At the end of the first movement two different articulations are marked at the same time, in parts in parallel harmony. Also, the opening of the development changes a rhythm in the head motive when the first theme is restated in the dominant. The opening theme is shown below.

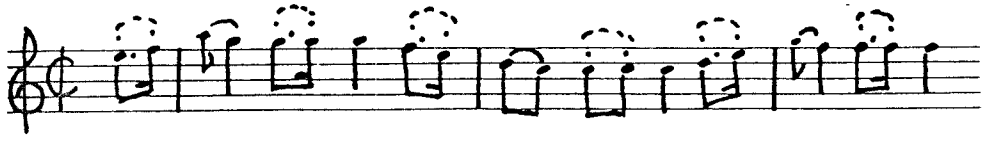

Fig. 9--Opening theme of Hoffmeister solo-quartet

The development begins with the following version of the theme in the dominant:

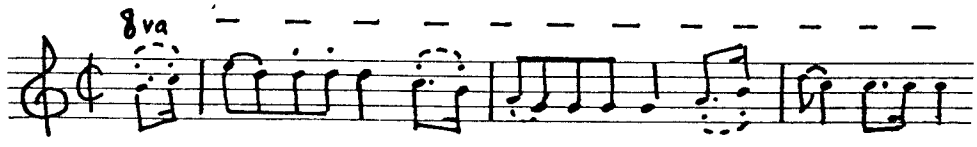

Fig. 10-- Alteration of opening theme in the development.

The dotted rhythm on the second beat of the first measure has been changed by the composer to even eighth-notes in the development. The third measure of the development returns again to the dotted rhythm. This immediate return to the dotted rhythm leads this editor to think that the even eighths are an intentional variation of the theme by the composer. The point could certainly be argued, but the rhythm is reproduced in this edition as it appears in the MS.

The end of the first movement also poses a dilemma. The solo bass part has eighth-notes which are articulated two notes slurred, two detached. In exactly the same place, the viola has a slur all over four eighths Since the parts are in parallel sixths, it seems unlikely that Hoffmeister wanted two different articulations. This edition alters the viola part to conform to the solo bass part.

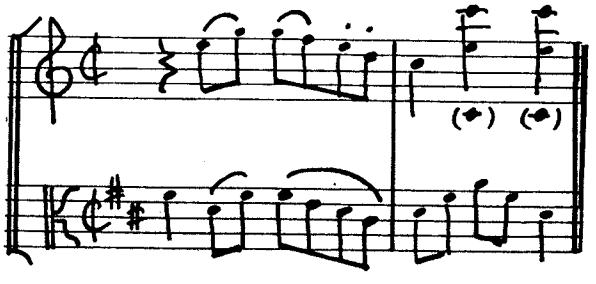

Fig.11--Two different articulations marked at the same time.

As discussed earlier, a slur was not an absolute indication in the classical period. Altering the precise articulation under a slur in the interest of consistency

seems quite in order. Usually the editor does not have to change an articulation to be consistent; he must only add an articulation where none is marked.

Octave indications are carefully indicated in the MS. there are several instances where the solo bass plays afterbeats in the same octave with the downbeats in the violoncello part. In the opinion of this editor, these afterbeats sound much better when played in the octave above the violoncello part. When the octave is altered from the MS, the octave indications are in the parentheses to show that this is the marking of the editor.[22]

Concluding Remarks About the Format of this Edition

The format of this edition shows which slurs were originally in the MS and which have been added by the editor. The editor's slurs are all indicated with broken lines and a footnote refers the reader to a list of reasons (p.28) to justify the slur. Where consistency of articulation is the reason given, an asterisk shows where the articulation appears if it does not appear in the same measure or in the immediately preceding measures. Dynamics added by the editor

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[22]It was the practice to write melodic passages which should be brought out an octave higher than usual. Perhaps the composer's intention is that the accompanying parts should sound in the same octave in which they (the accompanying parts) are written. This would result in the sound being in the octave indicated by the editor.

and atypical grace notes (i.e. those grace notes which do not take half the value of the note they precede) are also footnoted. Anything added by the editor is in parentheses, except the broken line slurs. The performer can readily see where subjective judgements were made by the editor and alter them according to the performer's taste. The edition is carefully founded in eighteenth century performance practice, but allows the performer the freedom to use his taste and judgement where articulation is subjective.

A P P E N D I X

Reasons for Bowings and Articulations Added by the Editor

1. Dotted-eighth sixteenths are taken in the same bow when they fall on the second or fourth quarter, or weak beats. (Leopold Mozart, Violinschule, Chapter IV, paragraph 11).

2. Hook or slur the bowing to make the downbeats come on a down bow. Take two bows in the same direction to make the downbeats down bow.

3. Subjective addition of a slur. (Mozart, Violinschule, Chapter XII, paragraph 11). "Therefore not only must the written and prescribed slurs be observed with the greatest exactitude but when, as in many a composition, nothing at all is indicated, the player must know how to apply the slurring and detaching tastefully and in the right place." Slow movements and repeated rapid notes especially require the addition of slurs.

4. Appoggiaturas are always slurred to their resolution. (Violinschule, IX,1) The meaning of appoggiatura should be extended to include accented passing tones, suspensions and retardations. (See C.P. E. Bach, Versuch, Part one, Chapter 2, "The Appoggiatura" ("Der Vorschlag"). No. 7 particularly stressed the need to slur an appoggiatura to its resolution.)

5.* In general,articulations should be consistent with those found elsewhere in the work for the same passage or for a similar passage. (Quantz, Versuch, Chapter XVII, part ii, paragraph 5).

6. Slur notes which are grouped in a pattern or which seem to be phrased together. (This is often a subjective judgement, as in 3.)

* When this reason is given; if the original articulation is not in the same measure in another part or in the immediately preceding measures, an asterisk refers the reader to where the articulation occurs.

7. In three note groups made up of a long note followed by two quick notes, the two quick notes are slurred. (Violinschule,V.7)

Reasons for Adding Dynamics (Dynamics Not in the MS are in Parentheses)

8. Short passages which are repeated may be played softly the second time for an echo effect. (Quantz, Versuch, XVII, vii, paragraph 26). This reason also accounts for the addition of a louder dynamic after the soft echo.

9. Dynamics present in only part are added at the appropriate place to the other parts. This is not done when the intention is to keep the accompaniment softer than the melody. The melody is kept at a louder dynamic in such cases.

10. Crescendo markings are added before fortes or cadences which should sound full. Chords or double stops often indicate the composer intends a loud dynamic.

11. Crescendo markings are added leading to the first statement of a phrase which will be echoed if the dynamic level is too soft for an effective echo.

Other Performance Practices Understood in the Classical Period

12. Terminations have been added to all the trills even though they do not appear in the MS. (L. Mozart, Violinschule, X, 6)

13. Grace notes before triplets are played quickly. In effect the grace note sounds as though it were played before the beat. (C.P.E. Bach, Versuch, Part one, Chapter 2, "The Appoggiatura," No. 11) See mm. 28-29 and 64-65 in the second movement.

14. Grace notes before dotted notes take two-thirds of the value of the dotted note. (L. Mozart, Violinschule, IX,4) Of course the grace note is slurred to its resolution and it is played on the beat. See m. 13 in the second movement.

SOLO-QUARTET IN D MAJOR

for

Solo Double Bass,* Violin,
Viola and Violoncello

by

Franz Anton Hoffmeister

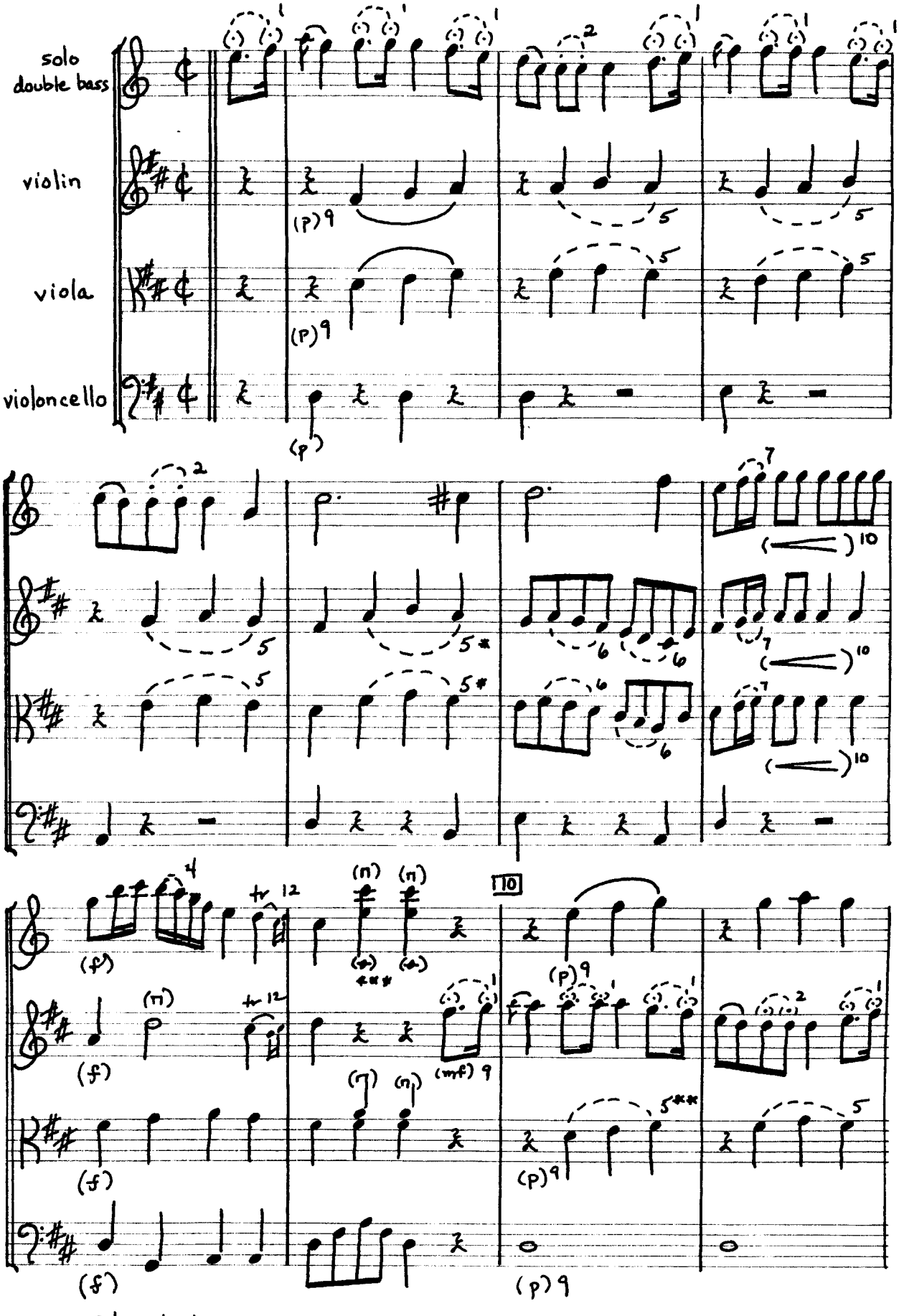
Edited and annotated by

Harry Jacobson

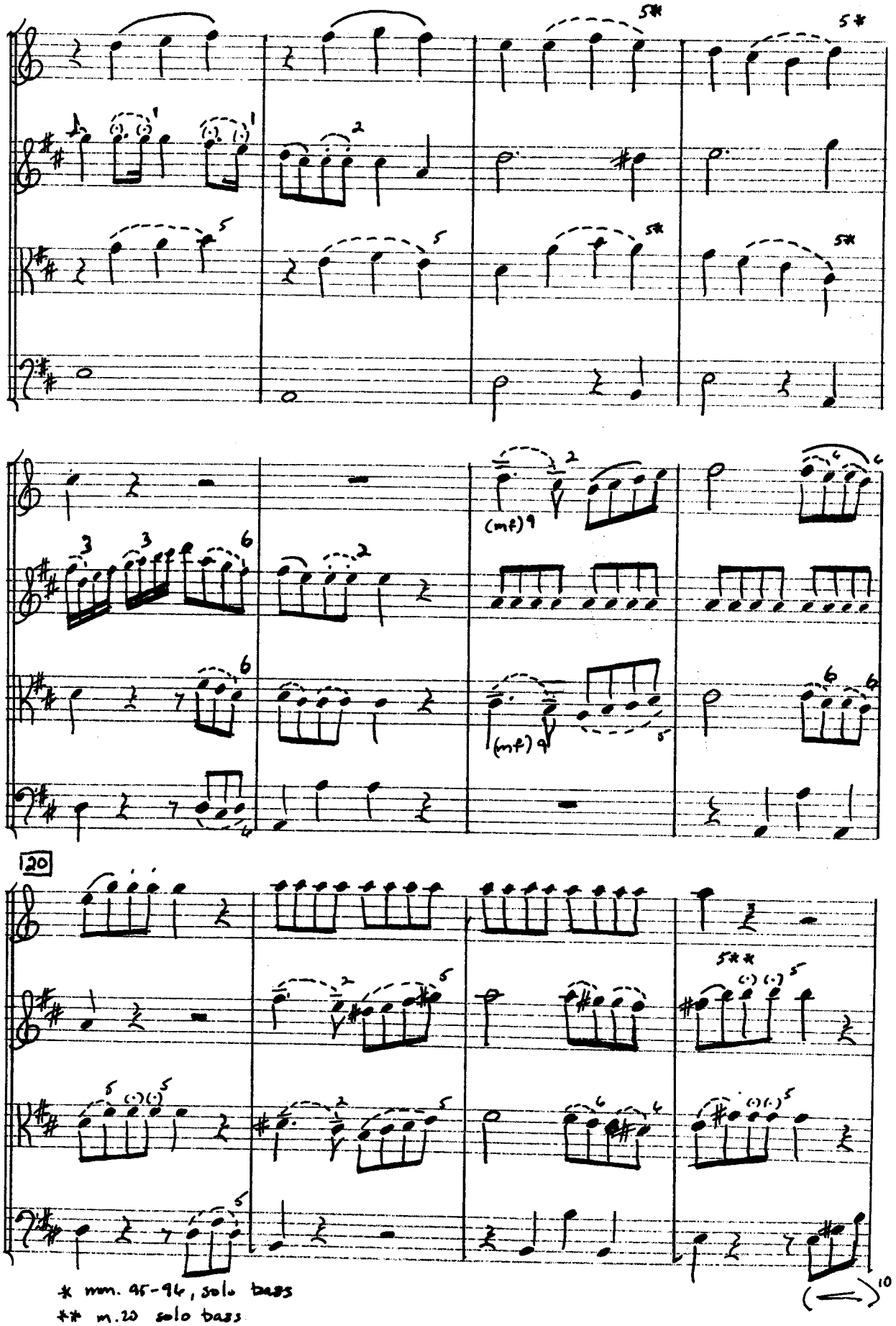
*The double bass is tuned in solo scordatura tuning (F#, B, E, A) and therefore sounds a step higher than the written pitch. (Note that the double bass is customarily written an octave higher than it sounds, too. Treble clef passages in solo bass music of the classical period were written yet another octave above real pitch. The treble clef bass passages in this score then are notated an octave and a seventh (minor 14th) above the actual sound).

Allegro Moderato

F.A. HOFFMEISTER



* m. 94 solo bass ** m. 1, viola *** present in MS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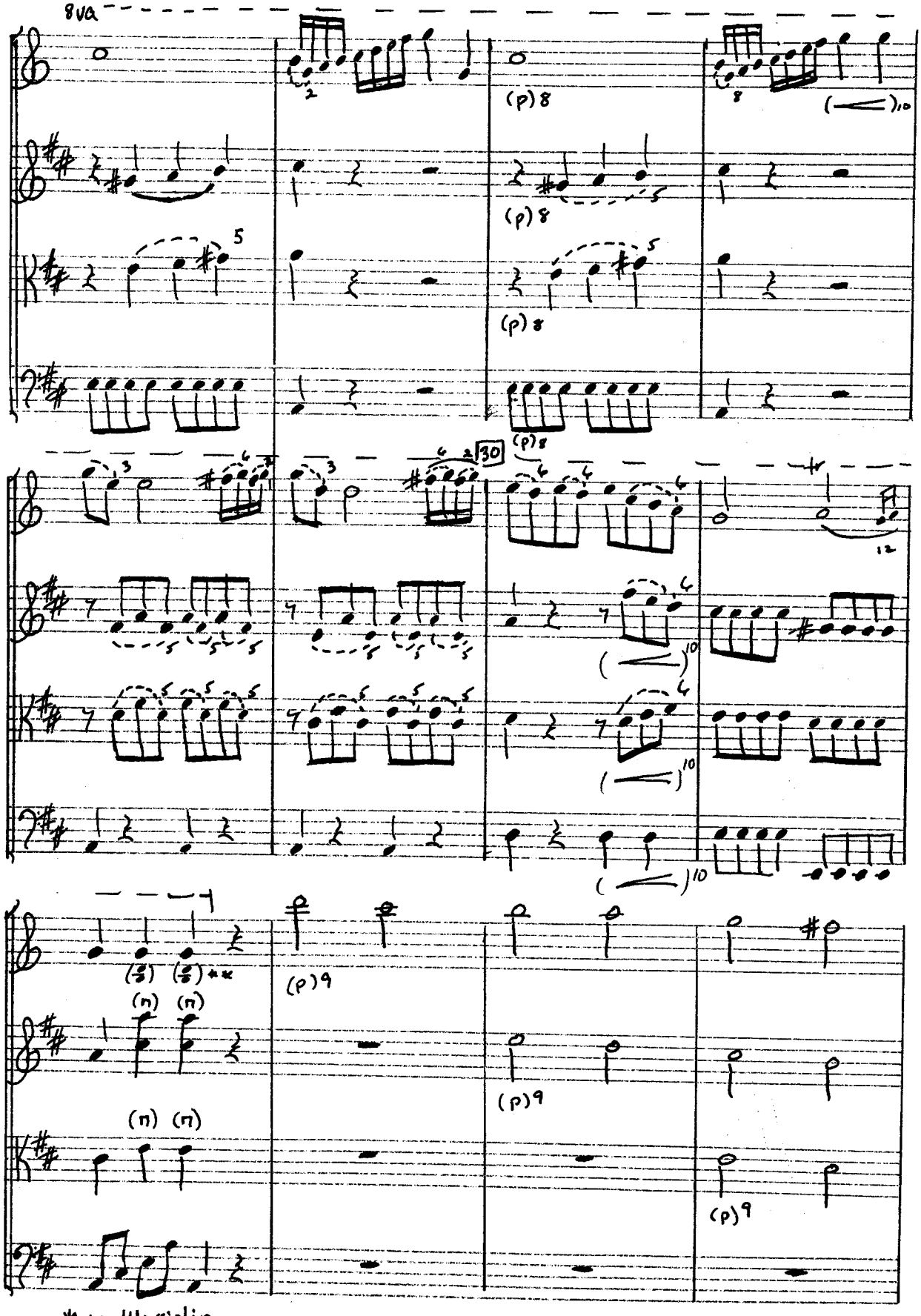
** m.20 solo bass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* m. 111, violin
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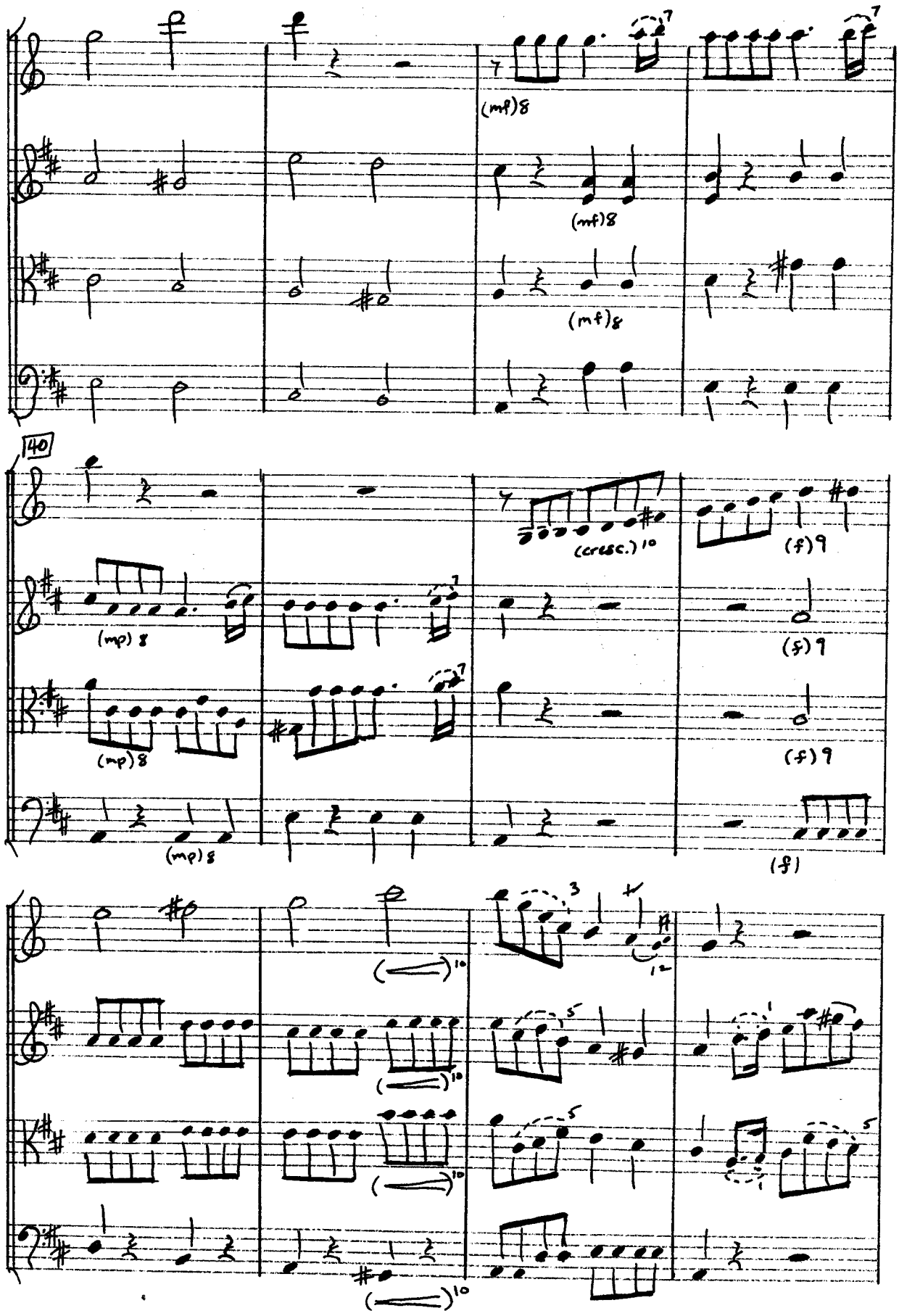
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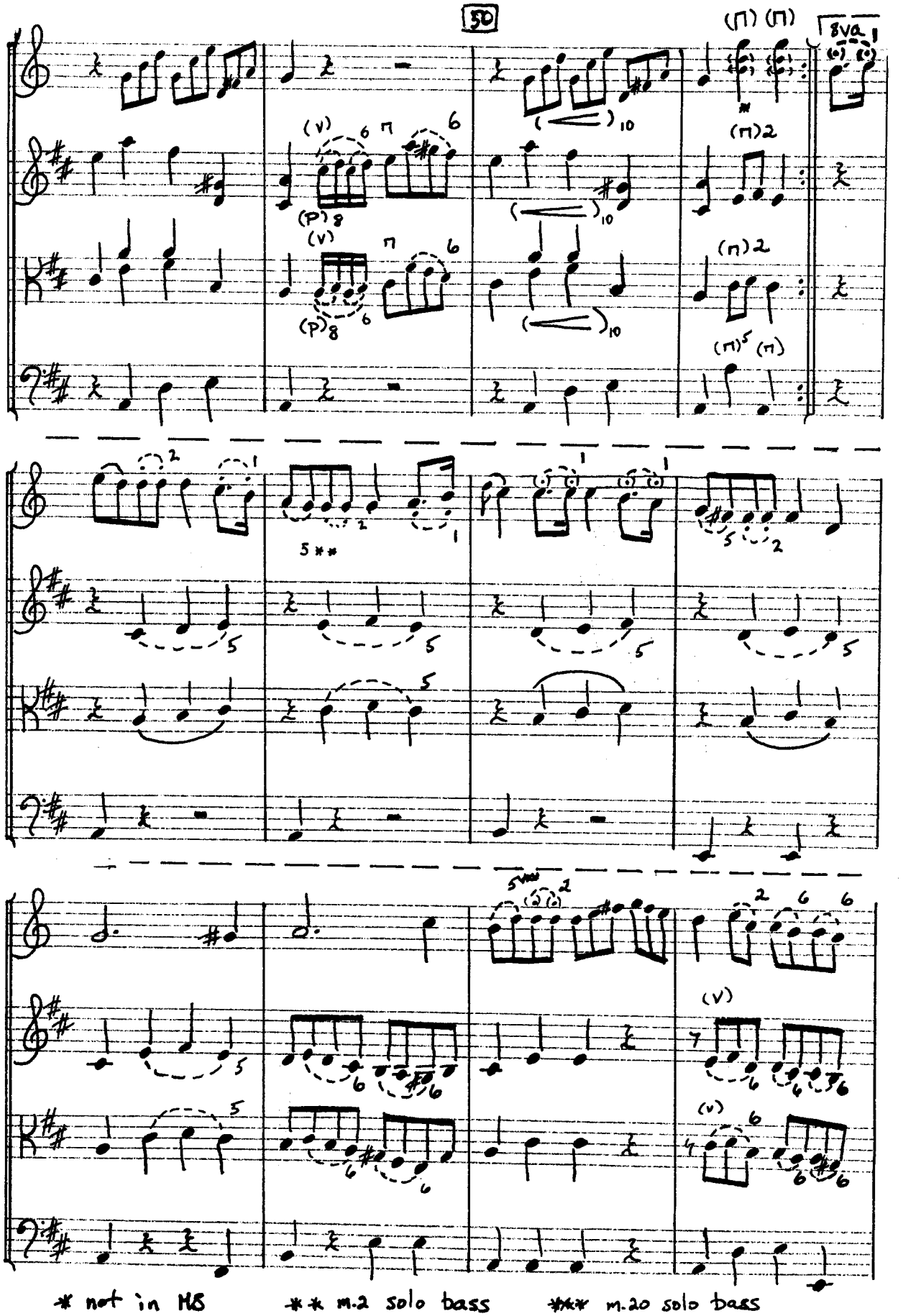
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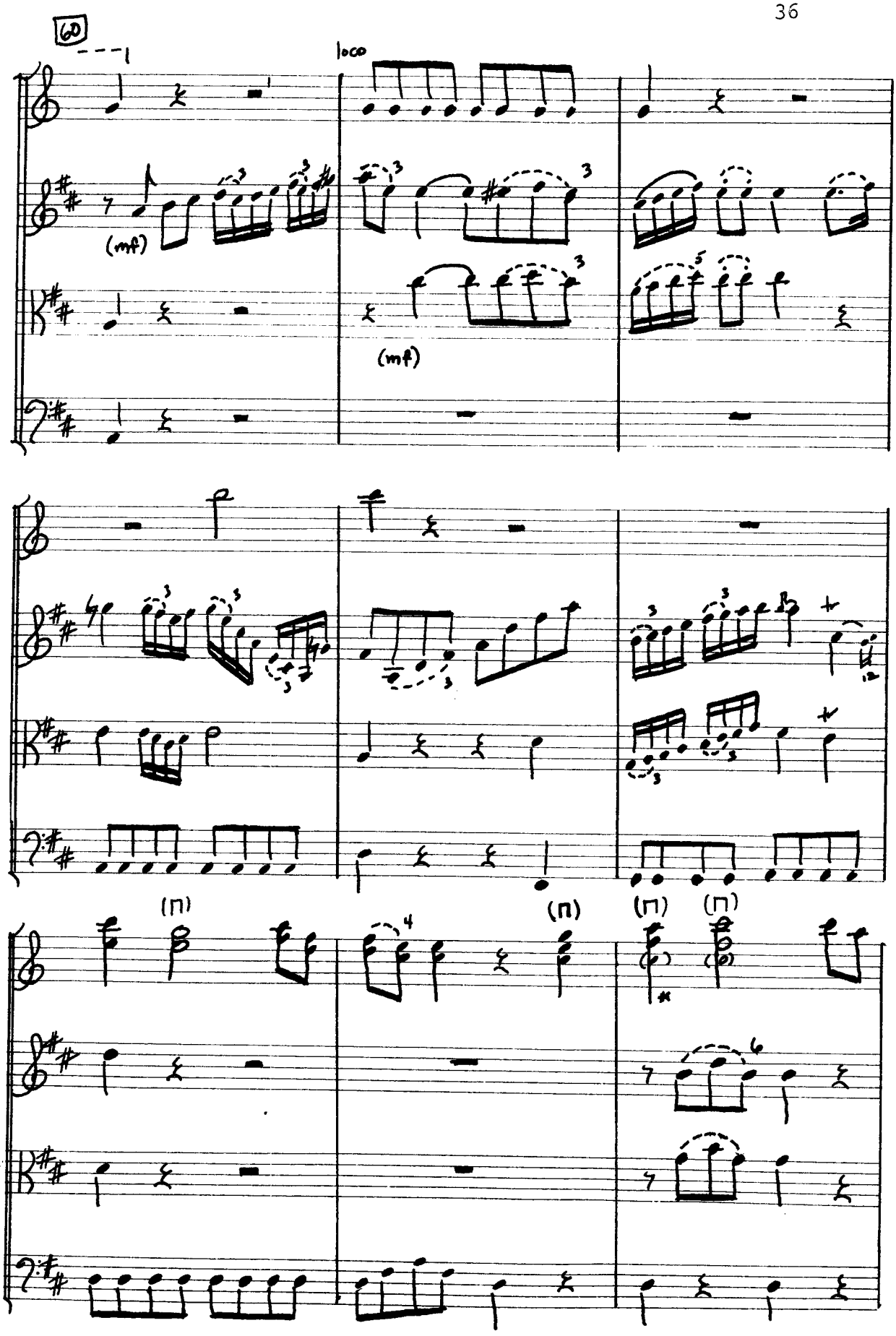
** m.2 solo bass
*** m.20 solo bass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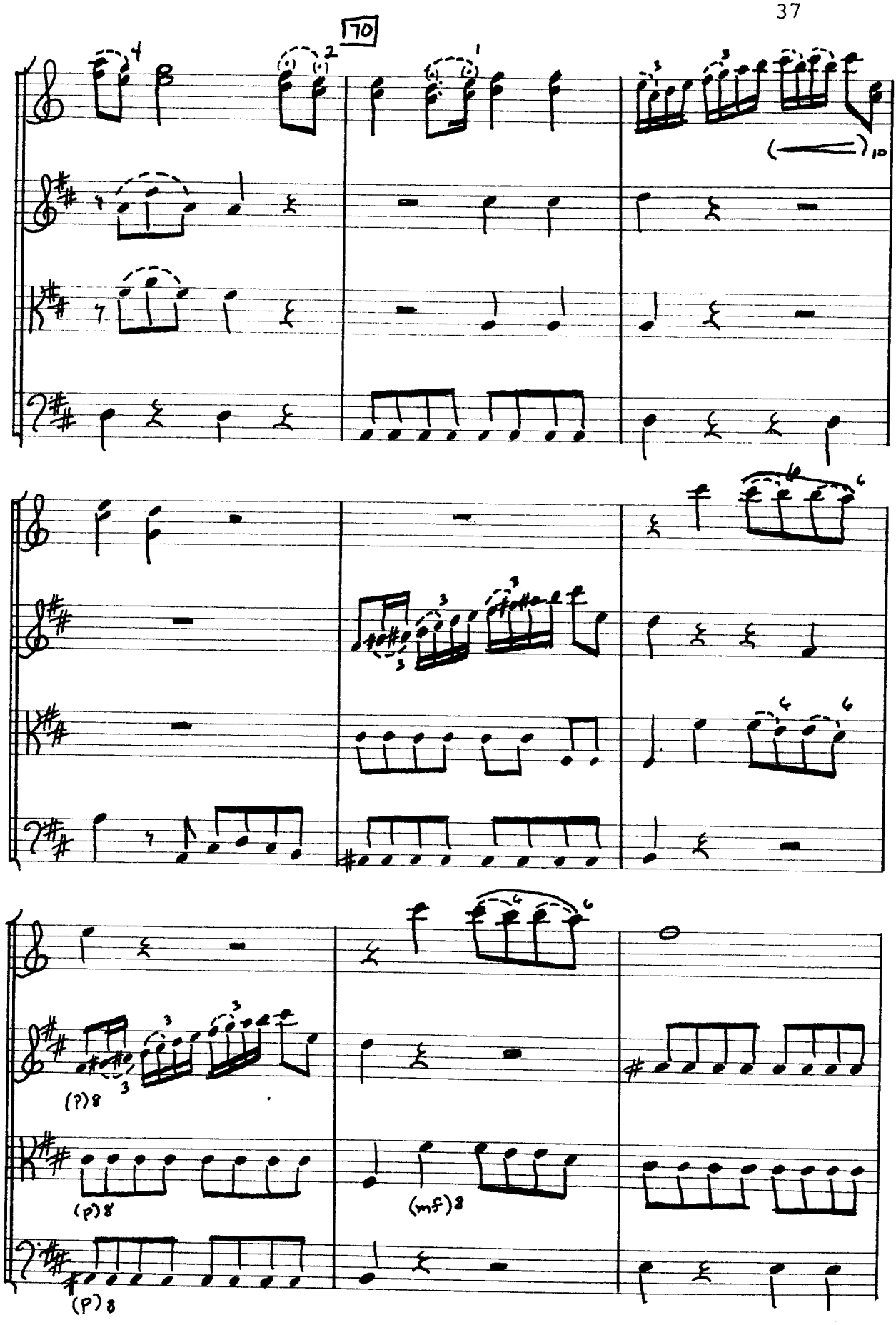
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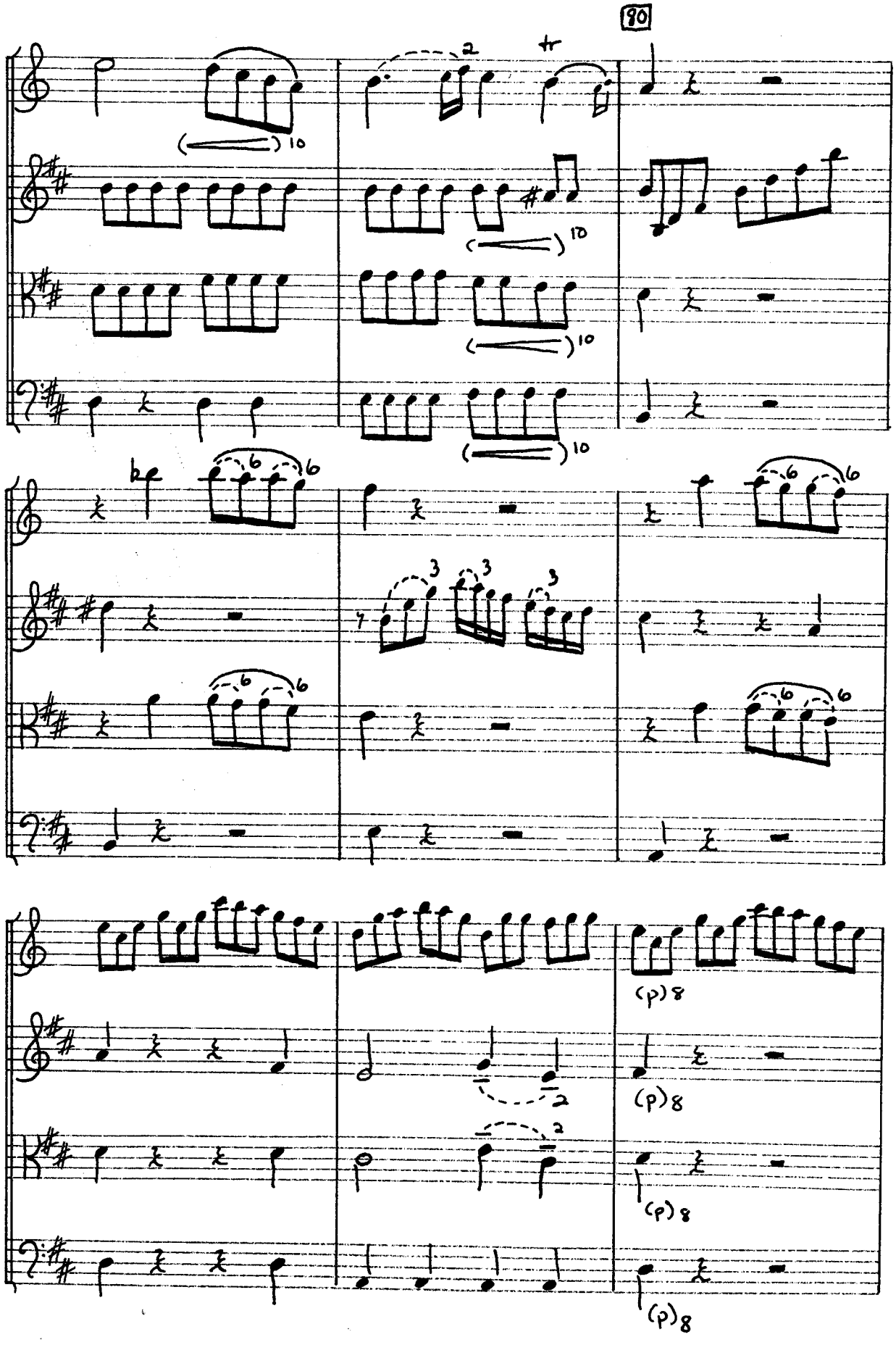
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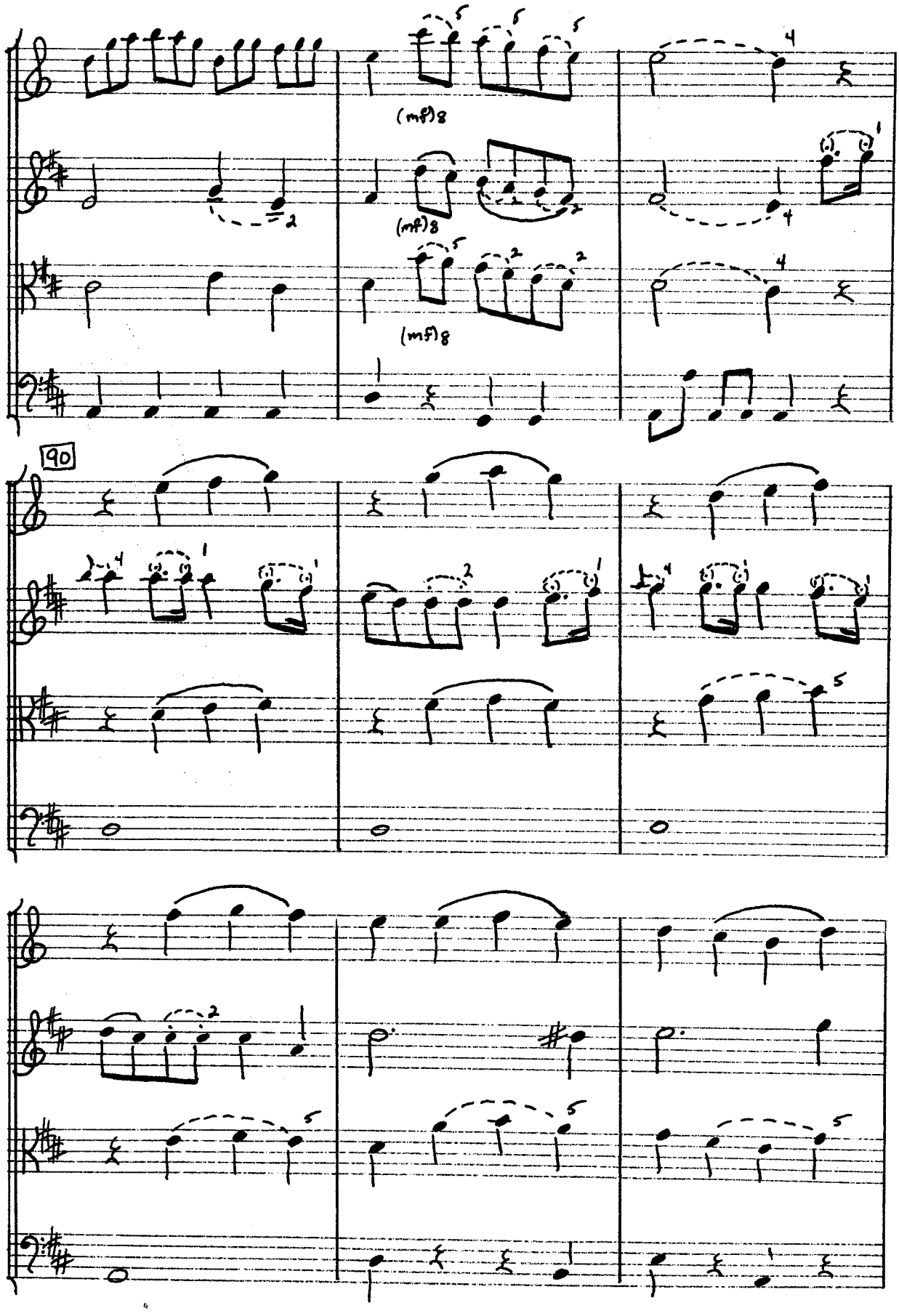
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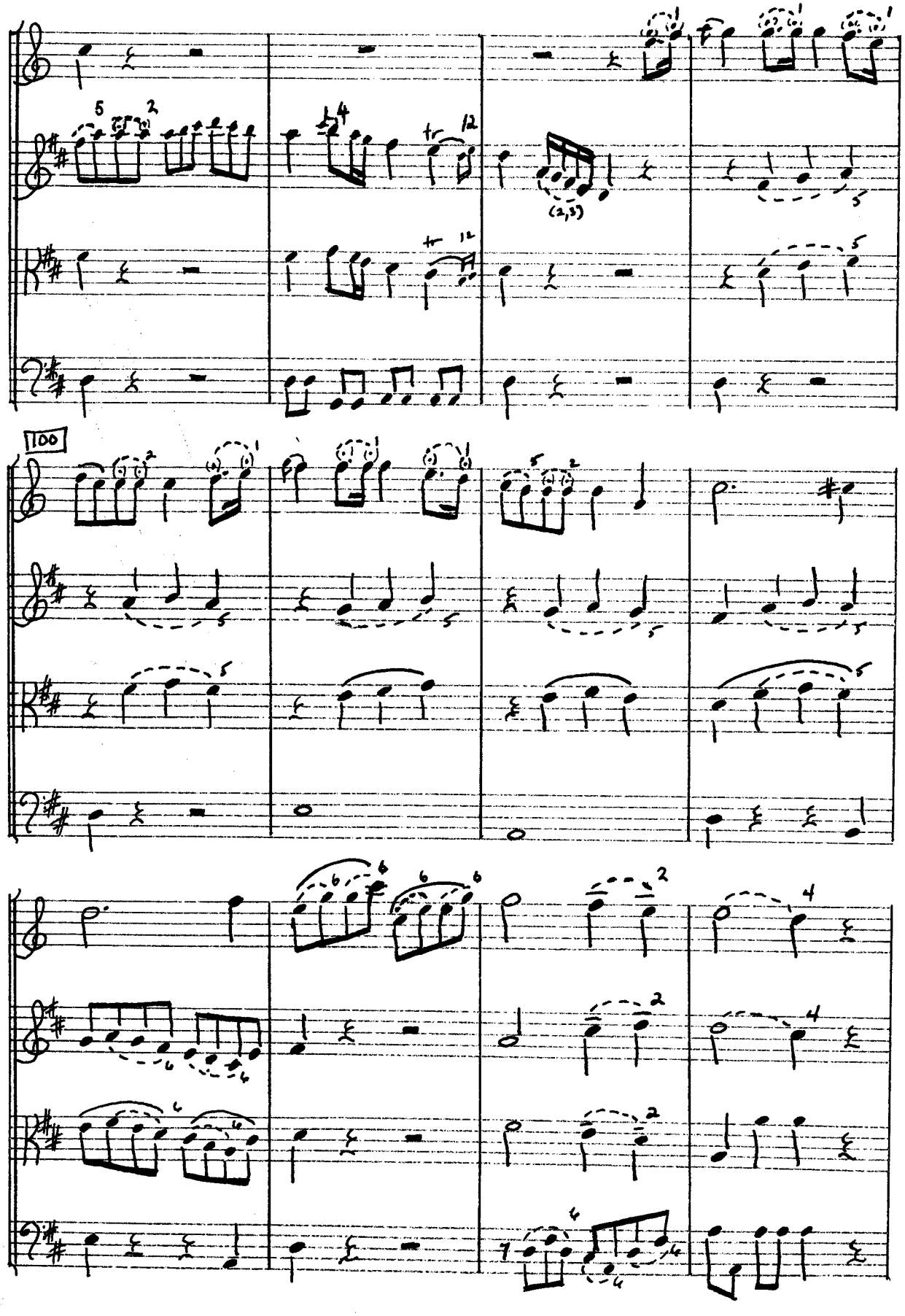
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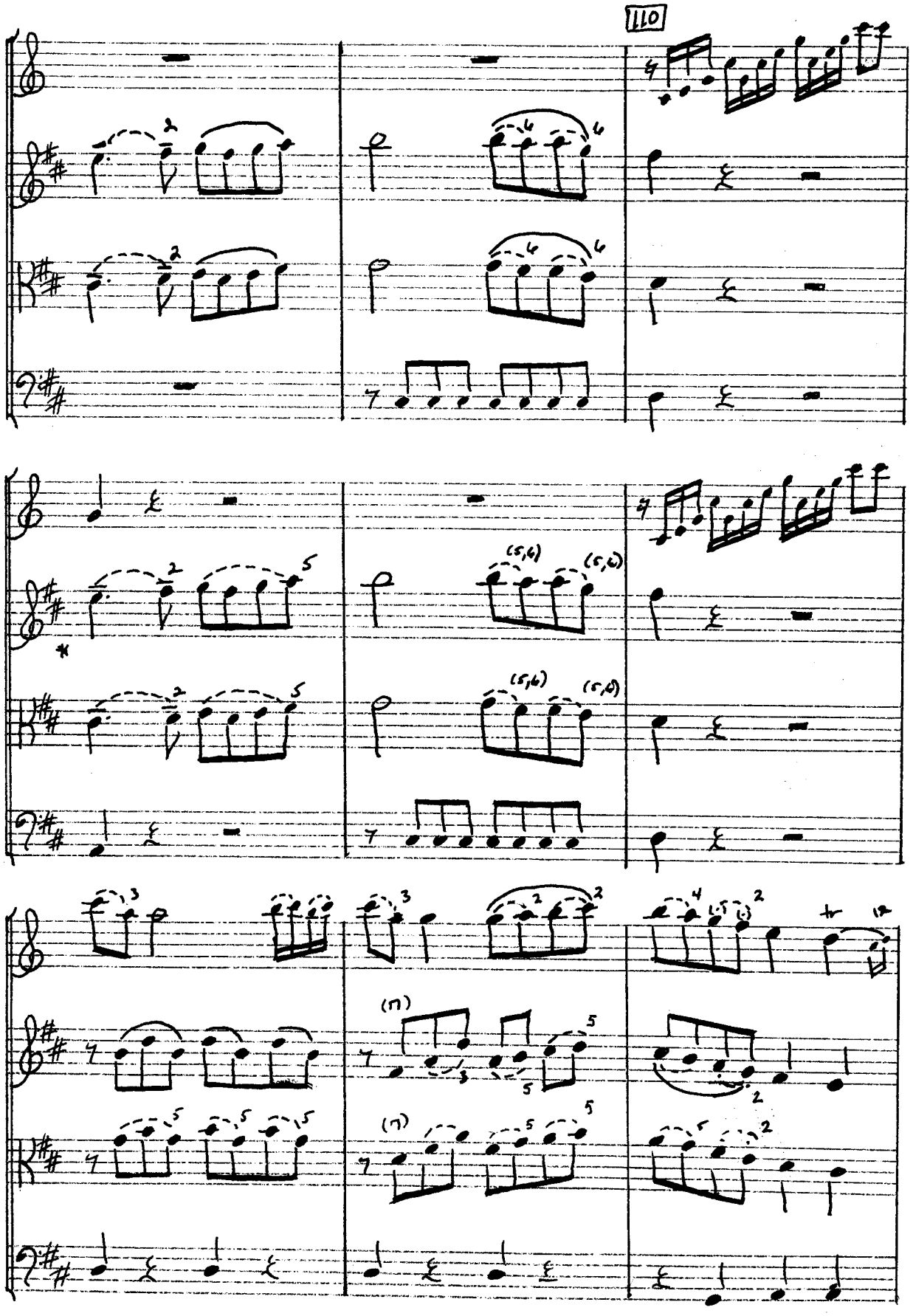
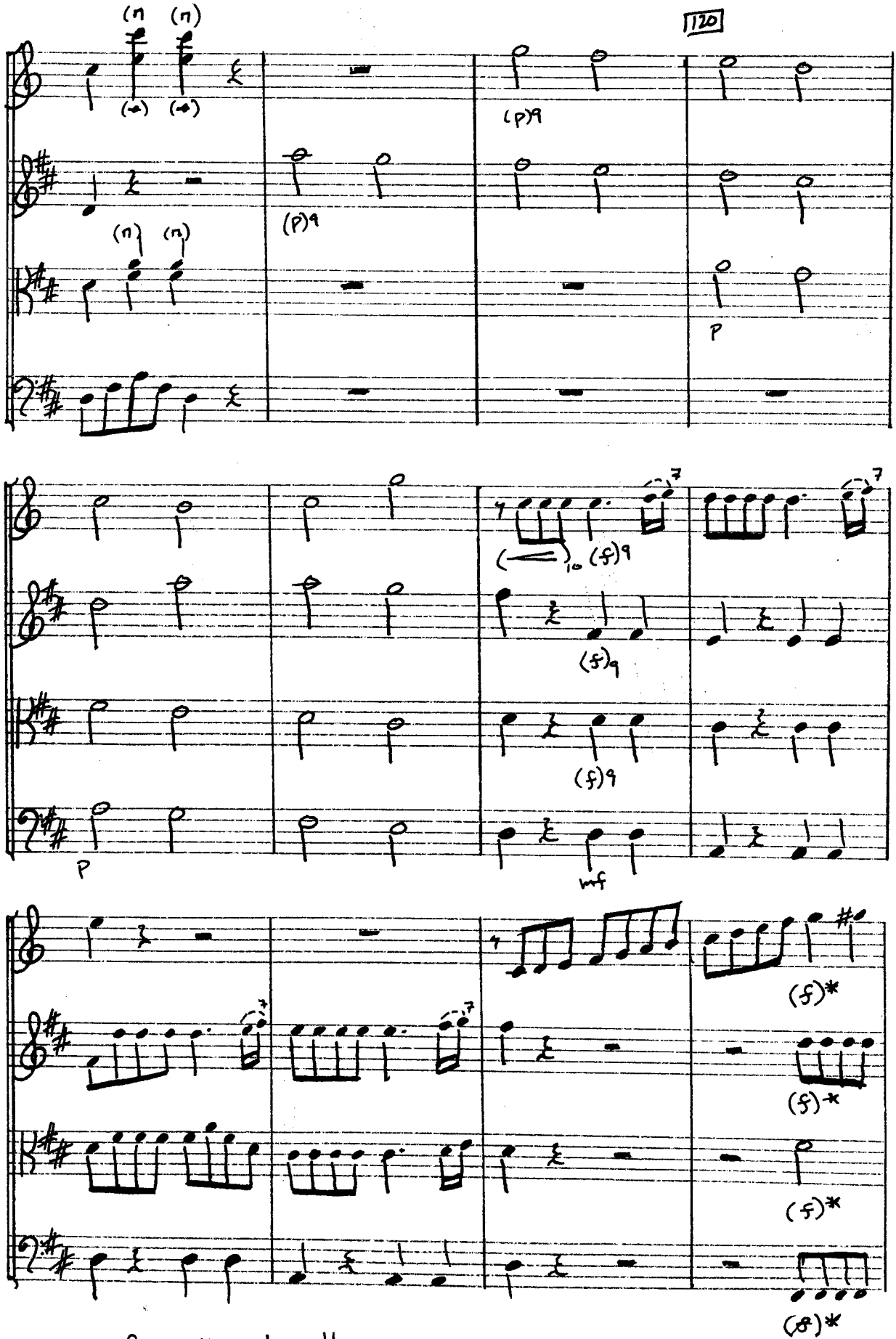
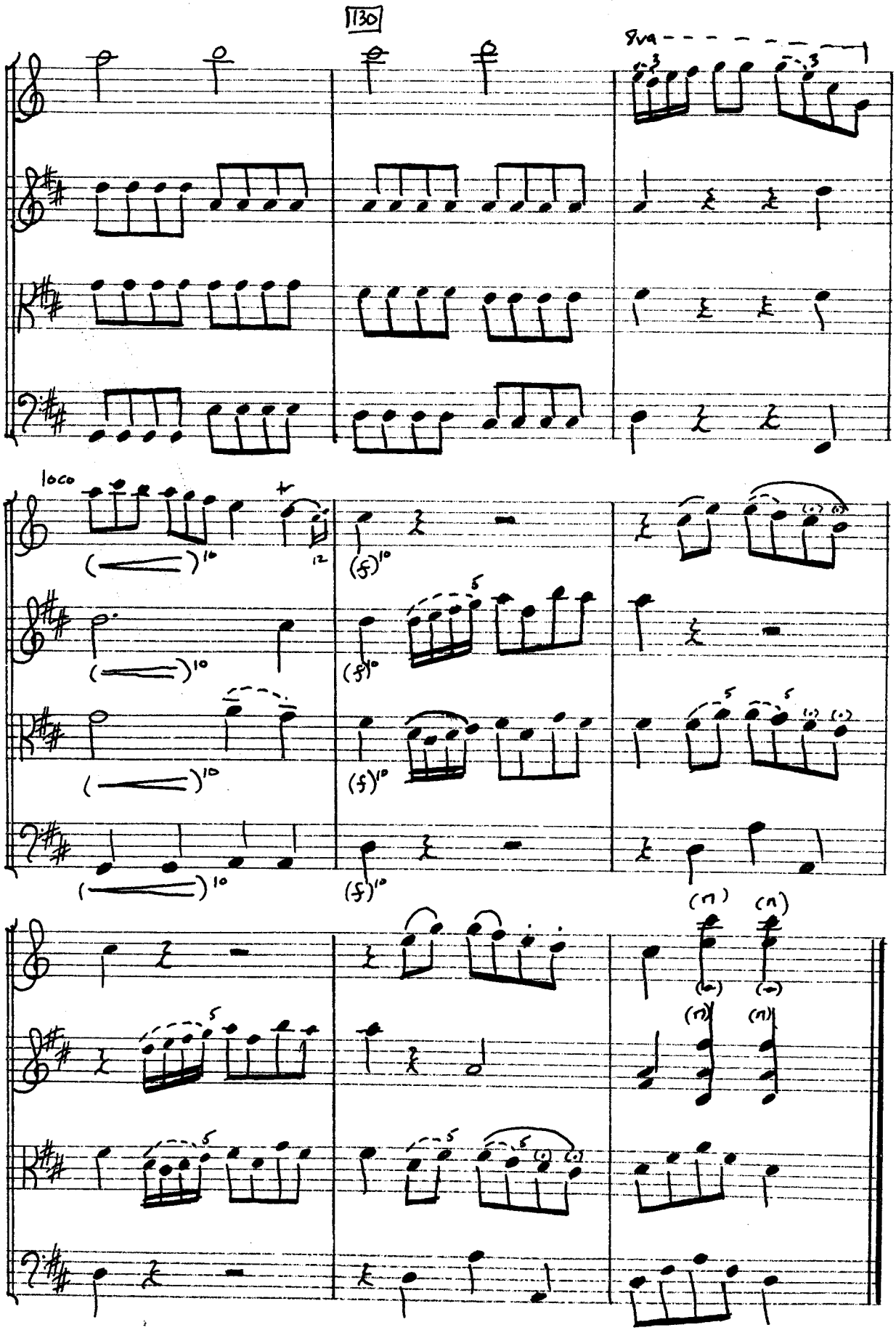


* echo dynamics could be employed here



* cf m.43 violoncello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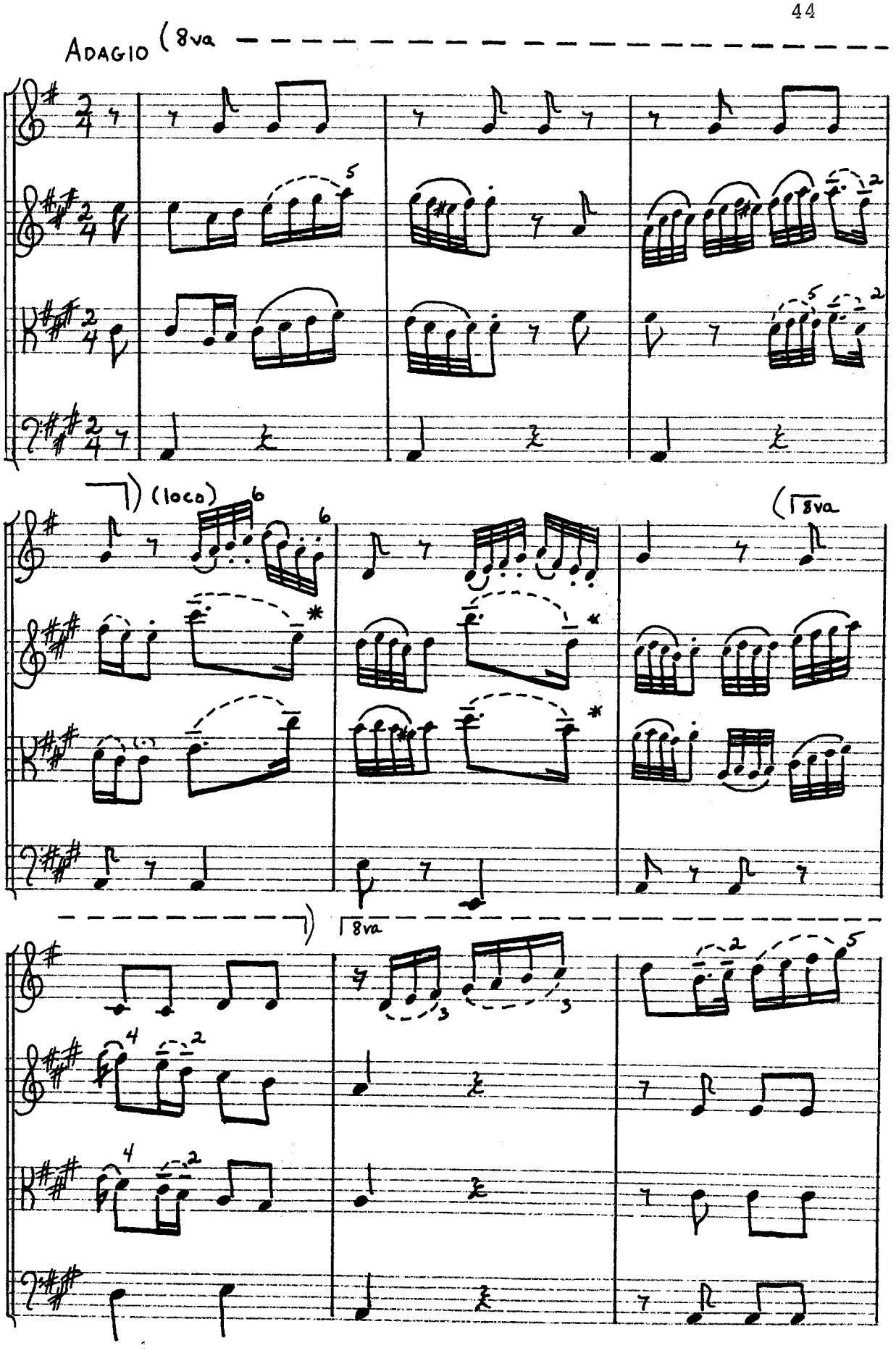
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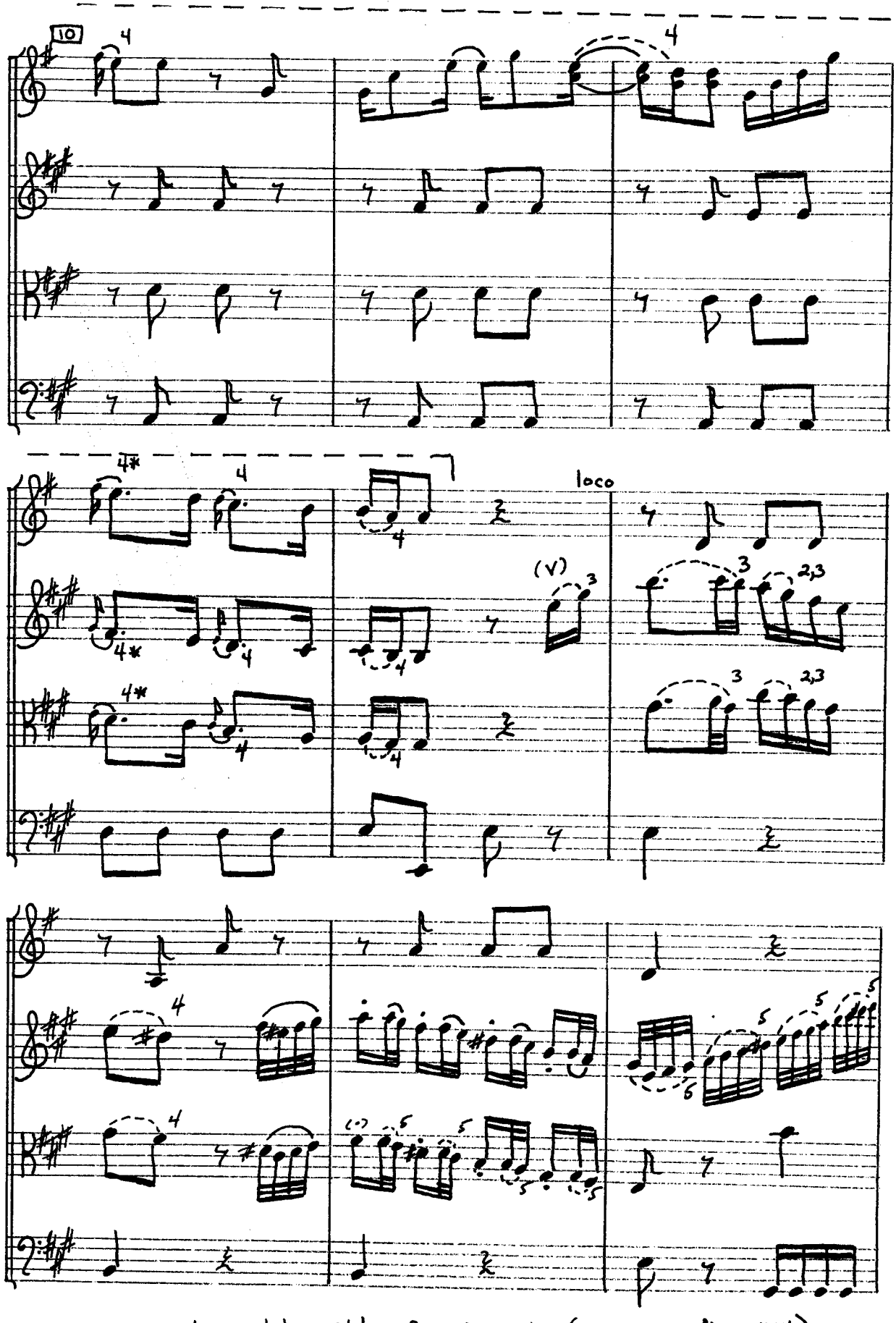
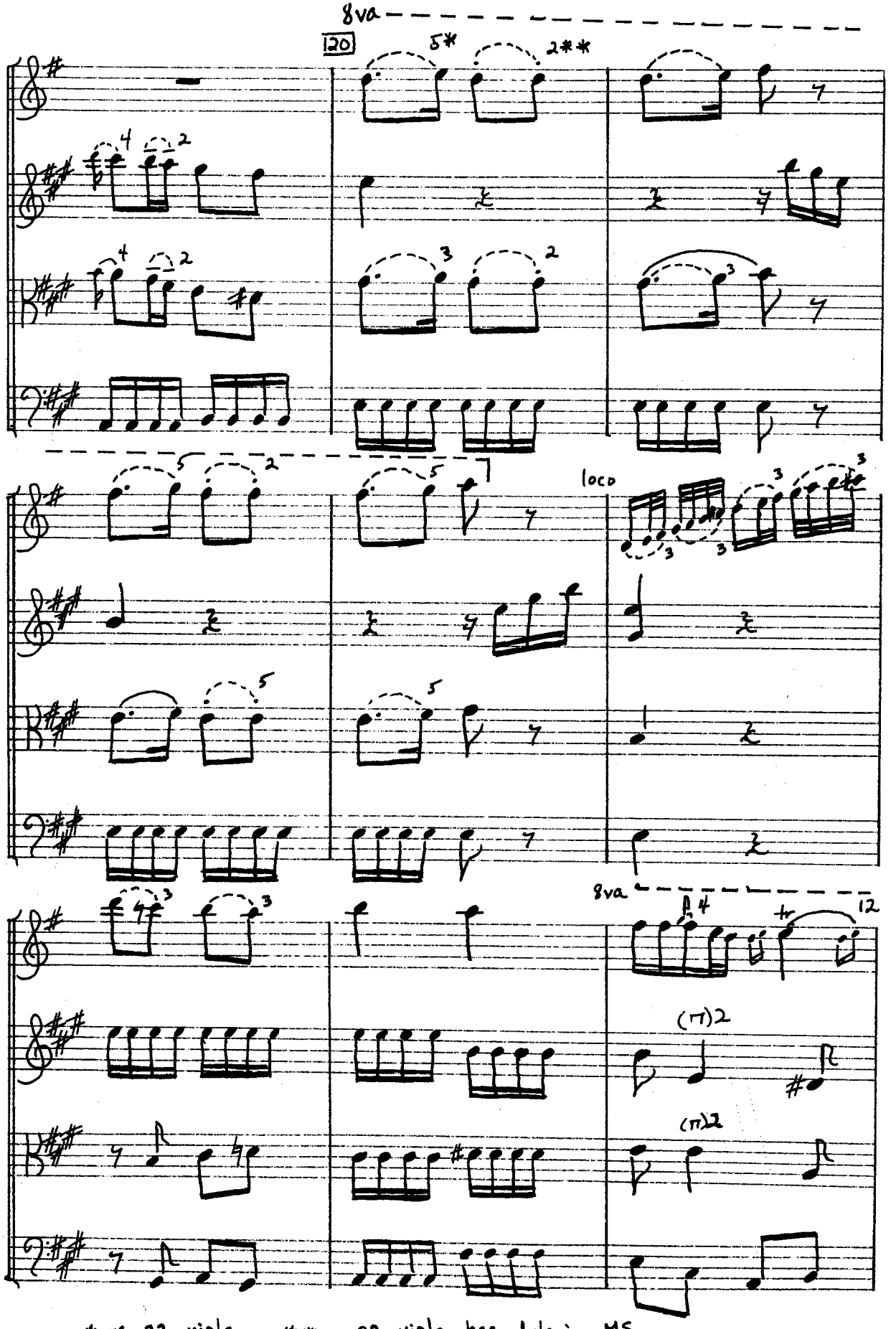
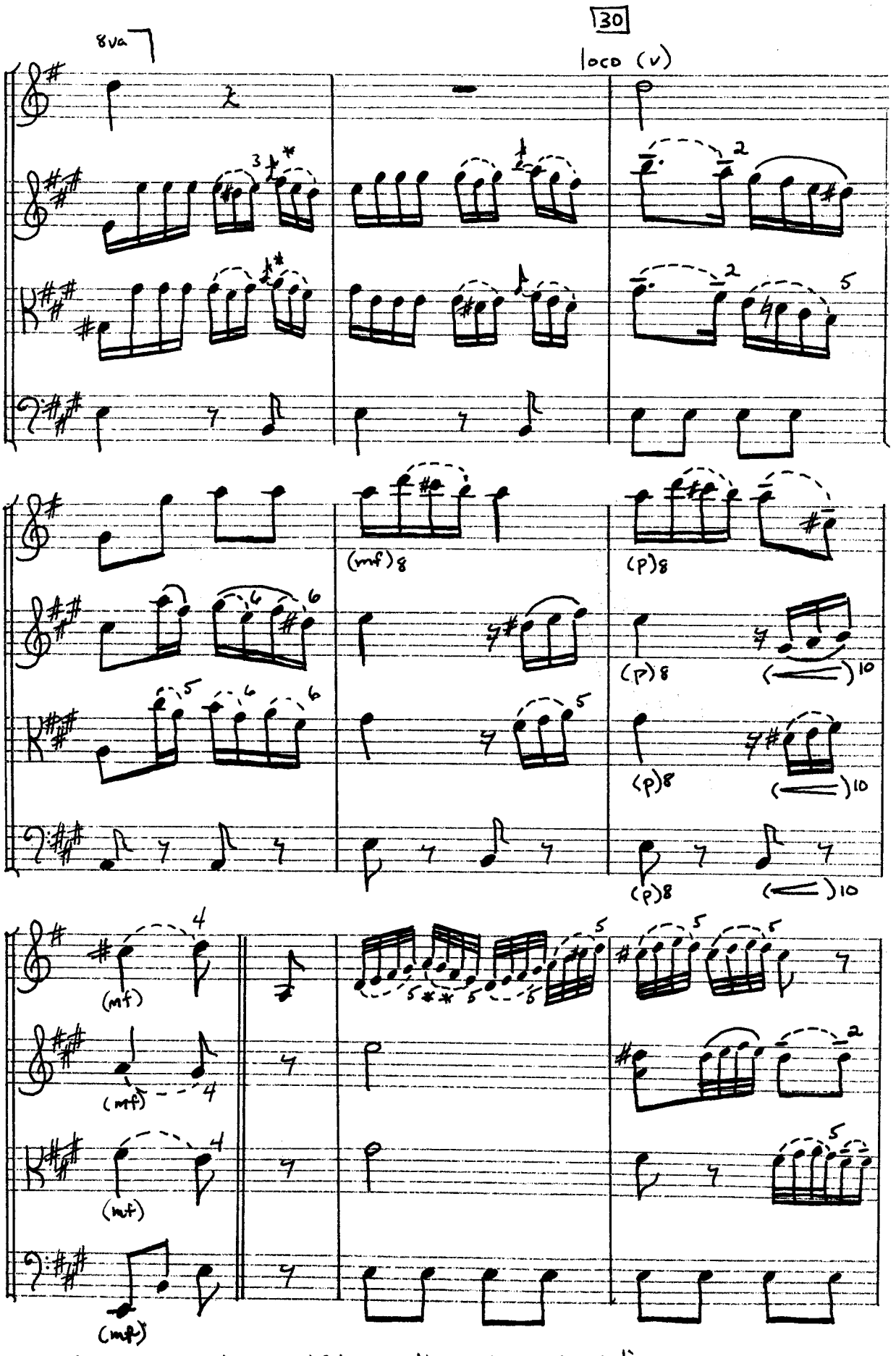
* , typical bowing



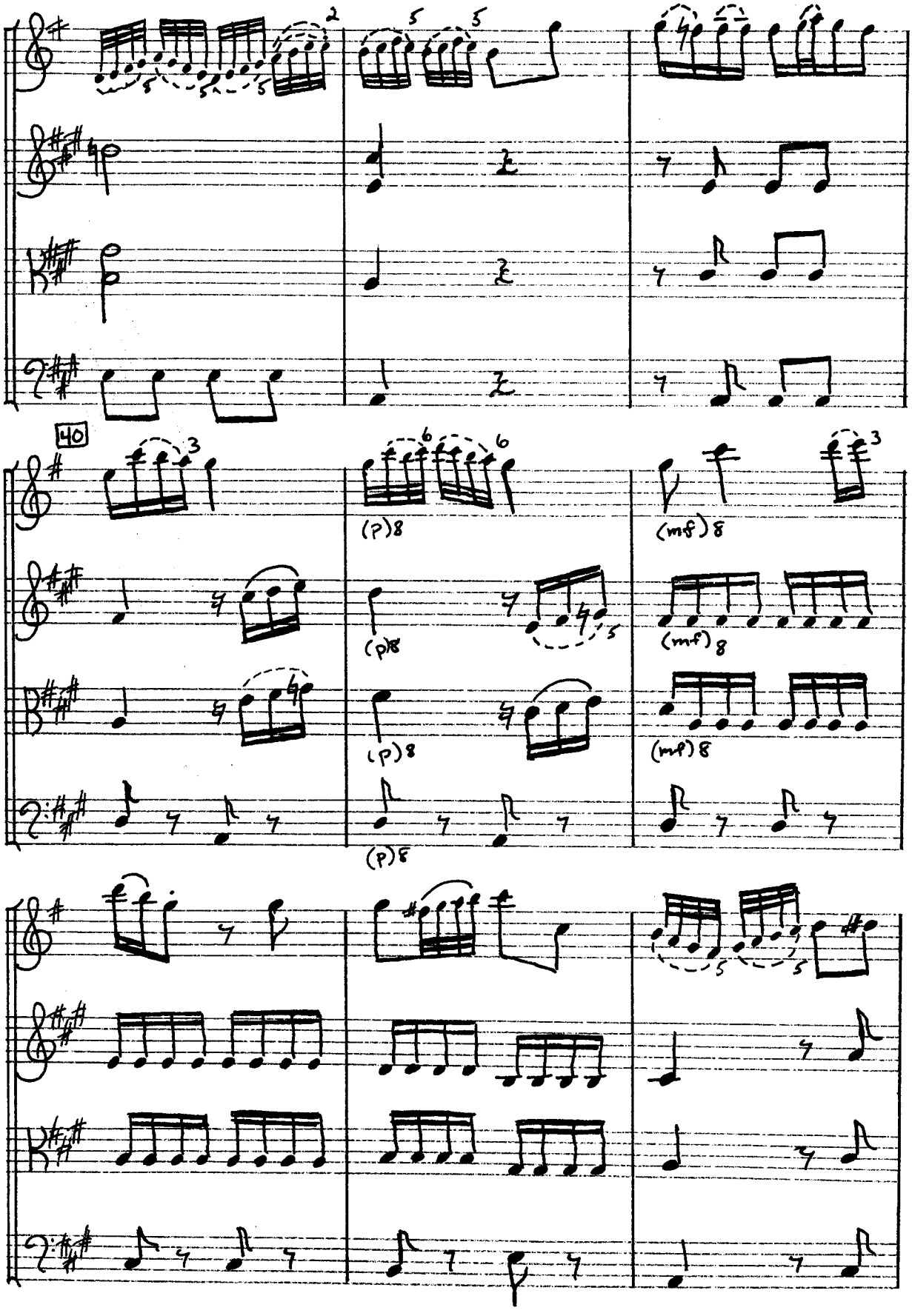
* Appoggiatura takes 2/3's of main note (see appendix -#14)



* m. 22, viola ** m. 22, viola has dots in MS



* Played quickly see #13 in appendix ** m.3 violin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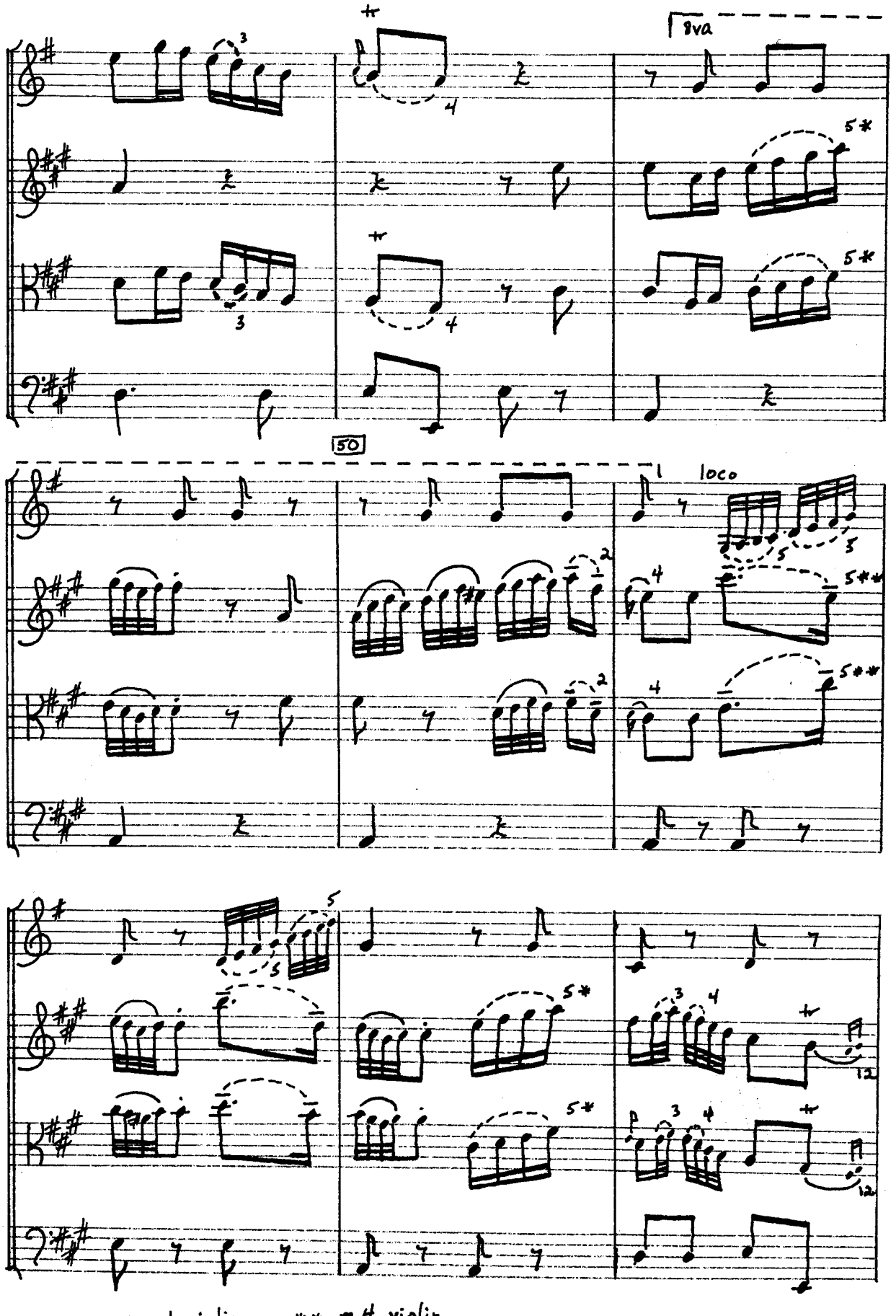
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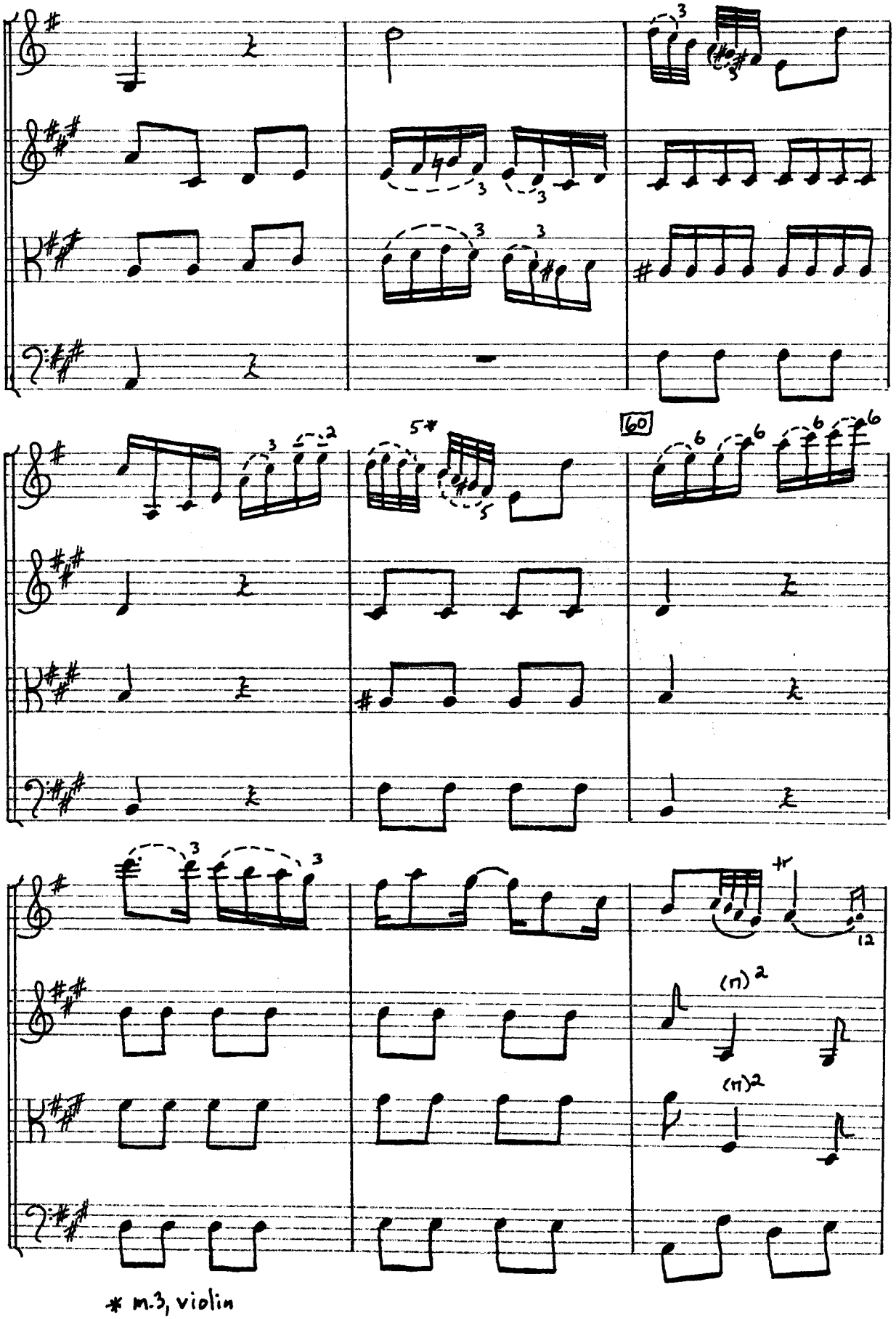
* m.1 violin
** m.4 violin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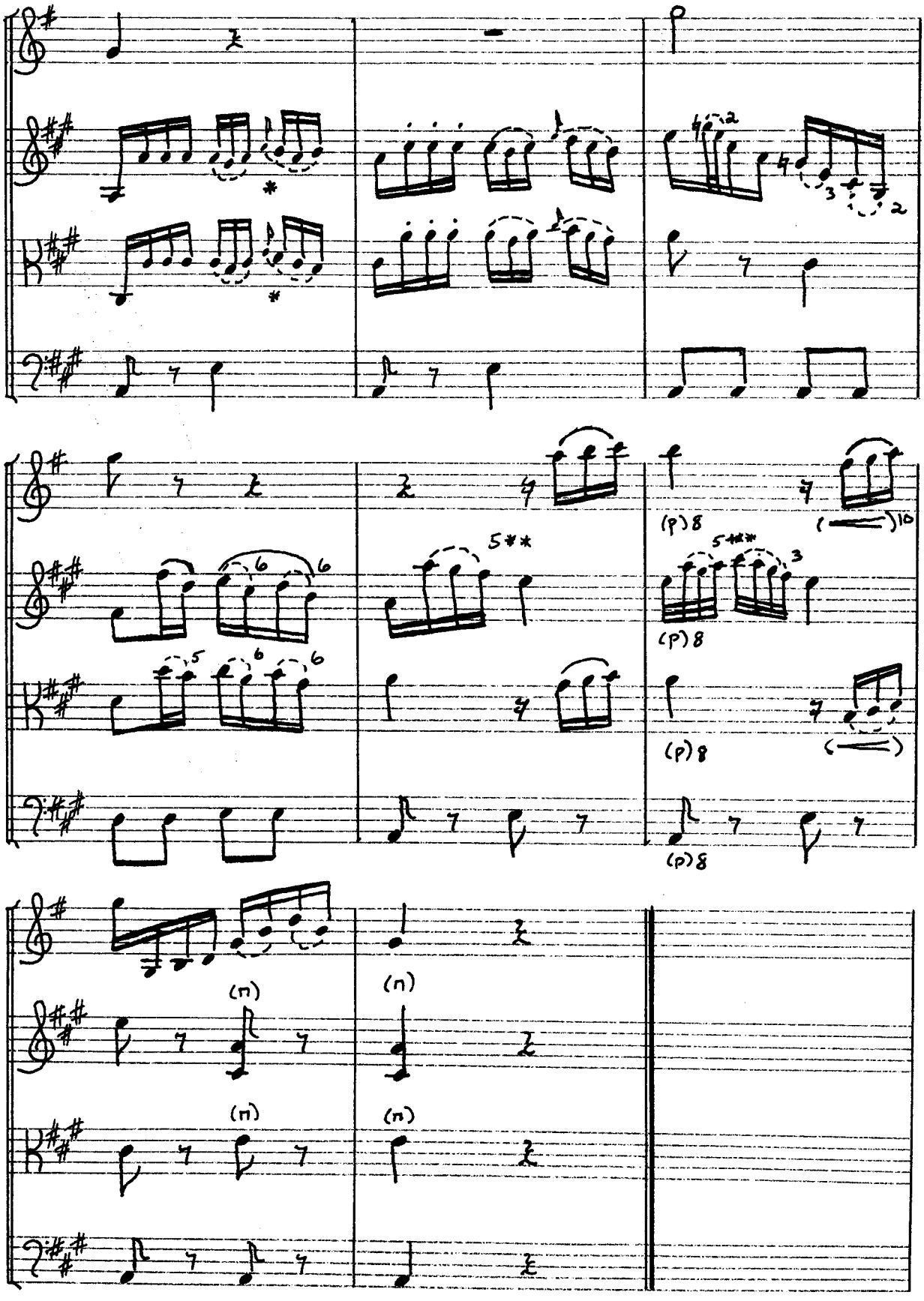
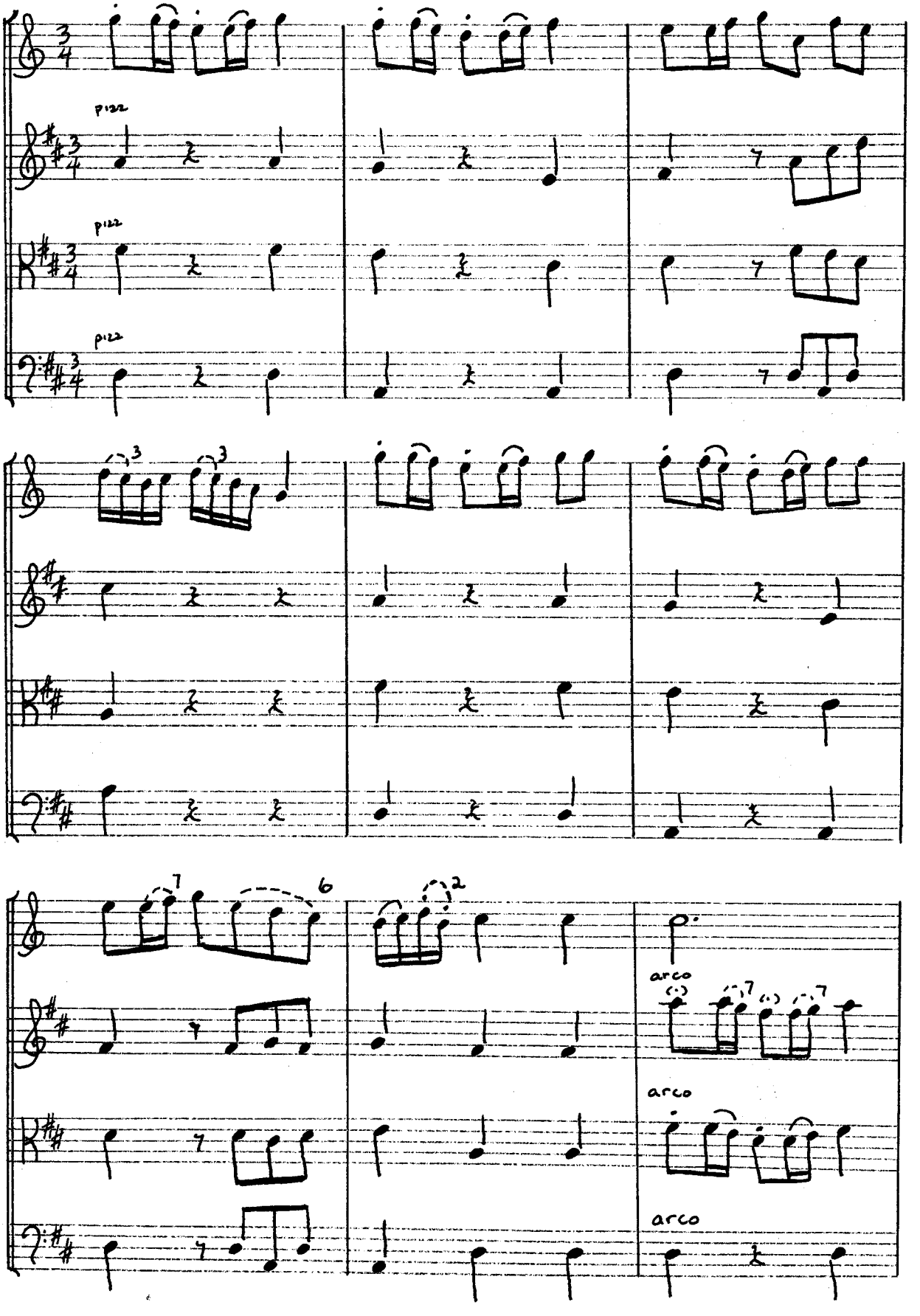
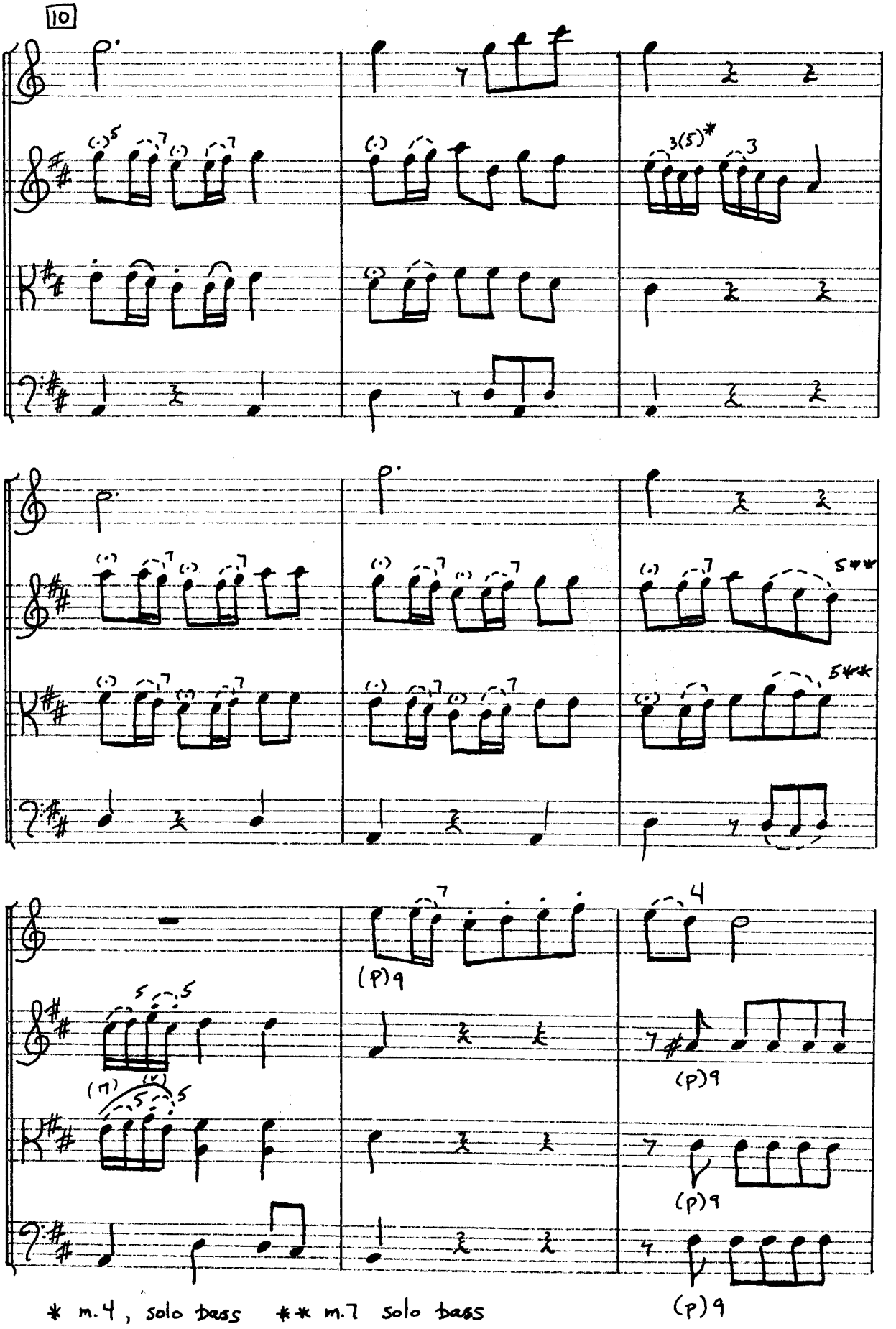
* m.3, violin



* Played quickly (see #13 in appendix) ** m. 32, solo bass *** m. 41, solo bass.

RONDEAU




10
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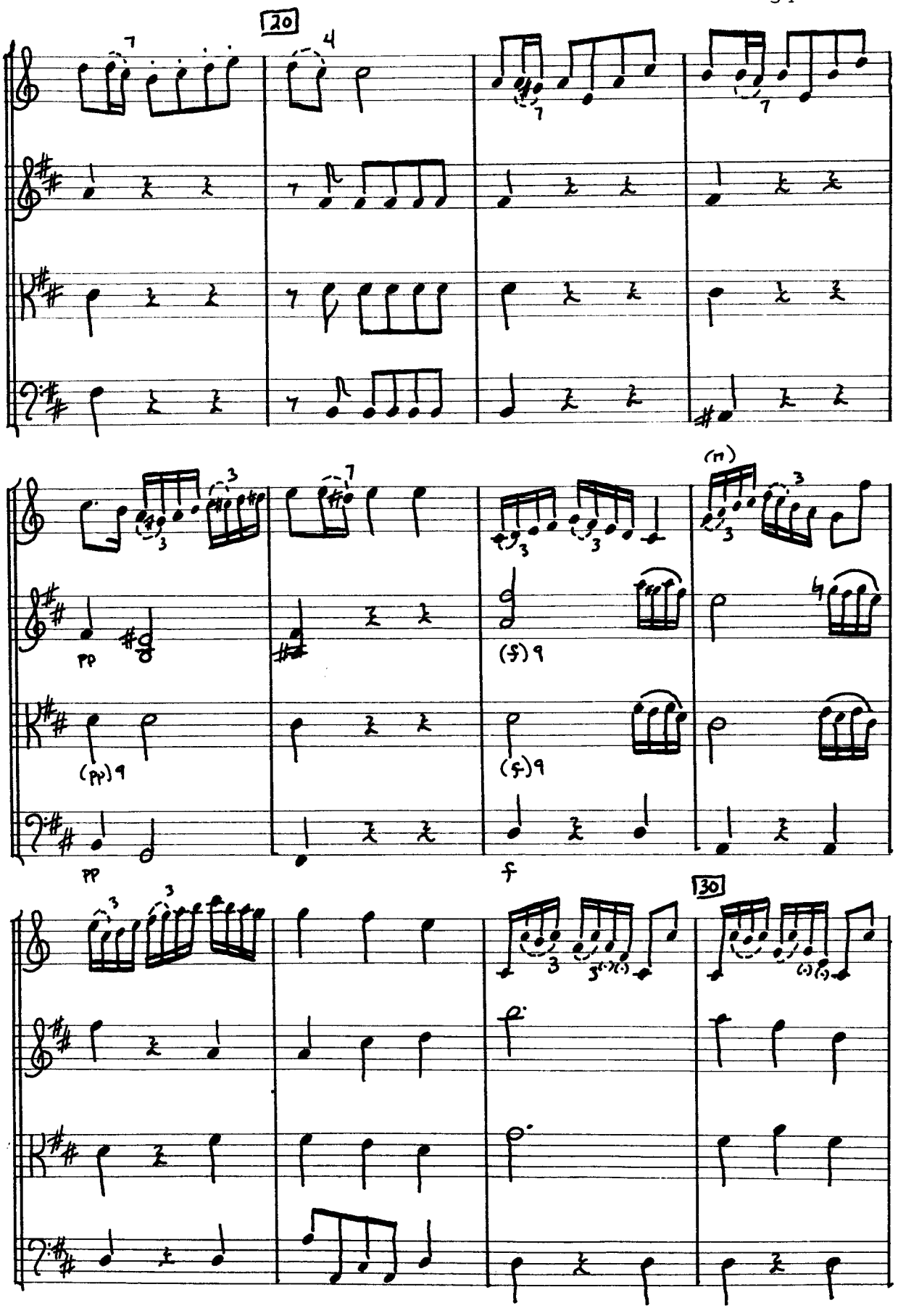
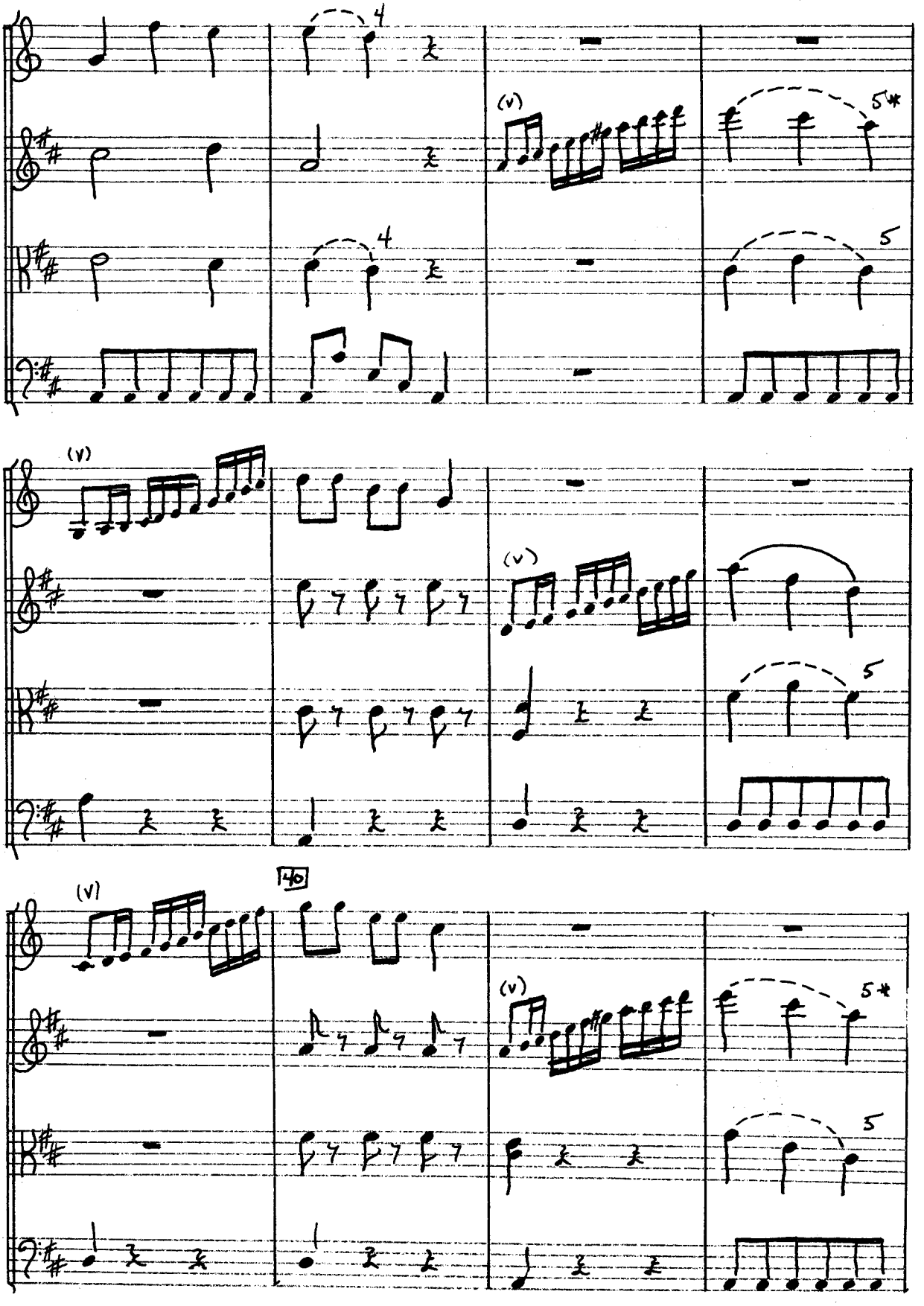
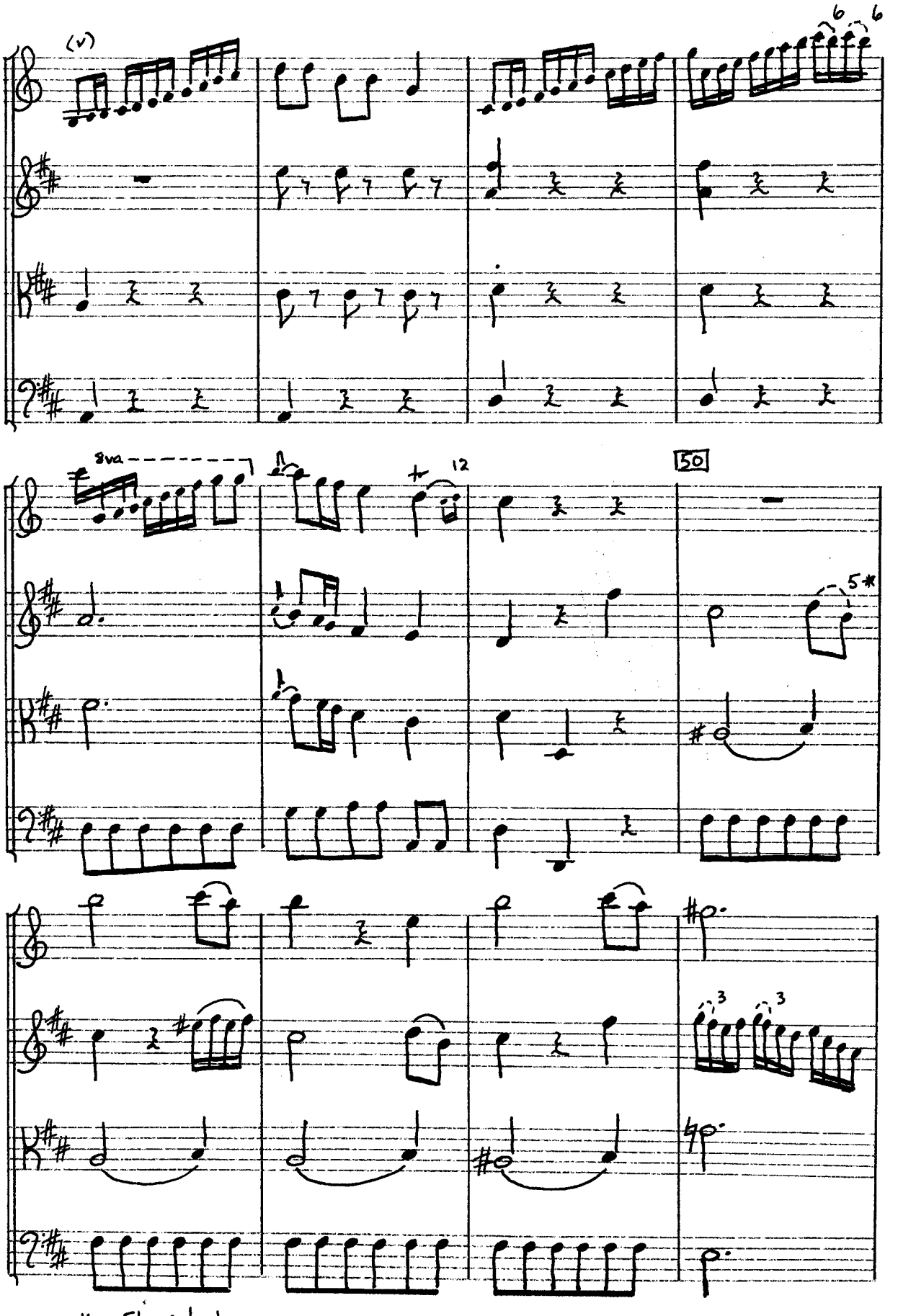
(p)9
(p)9
* m.4, solo bass ** m.7 solo bass

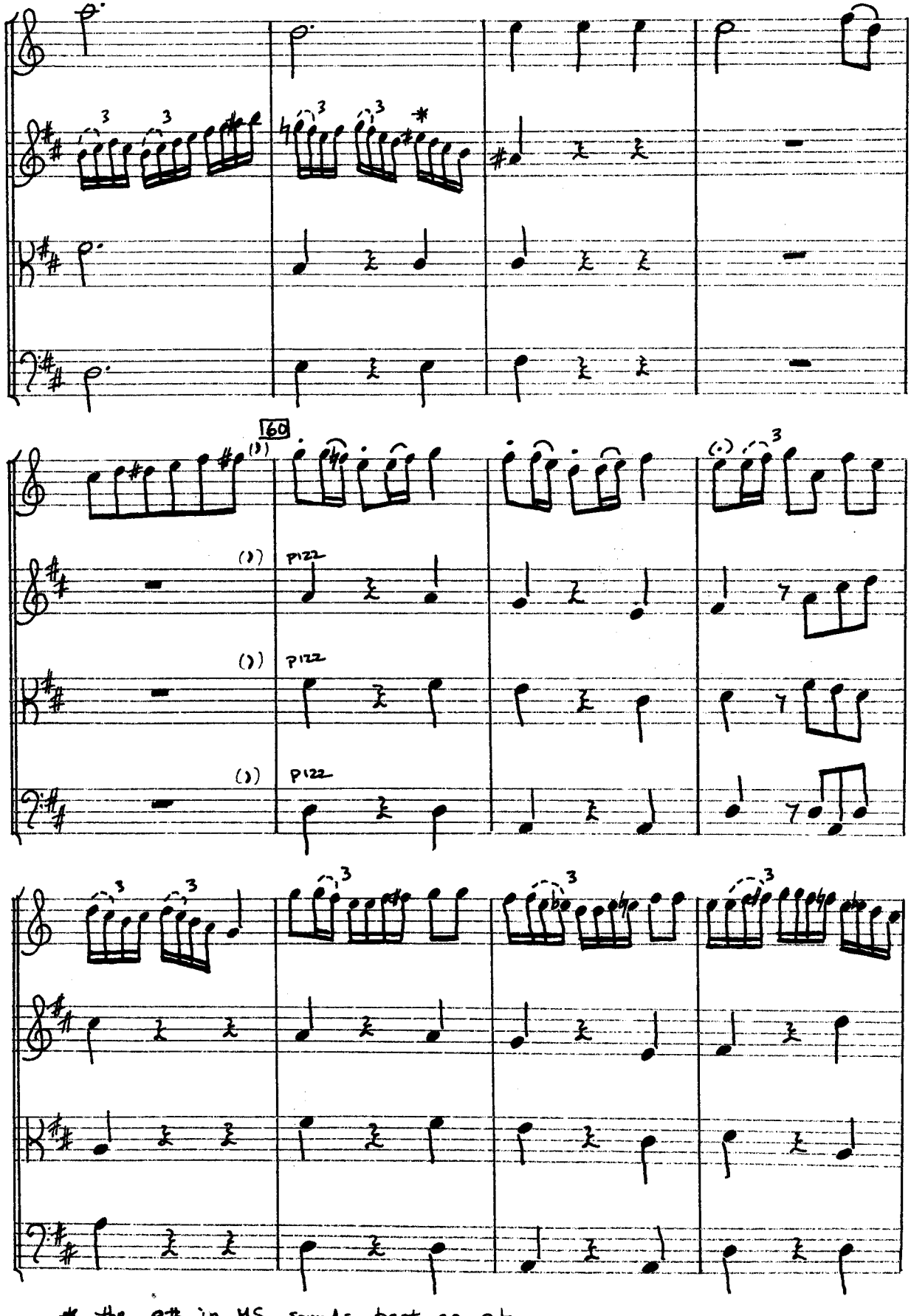

20
pp
(pp)
(f)
f
(n)
30



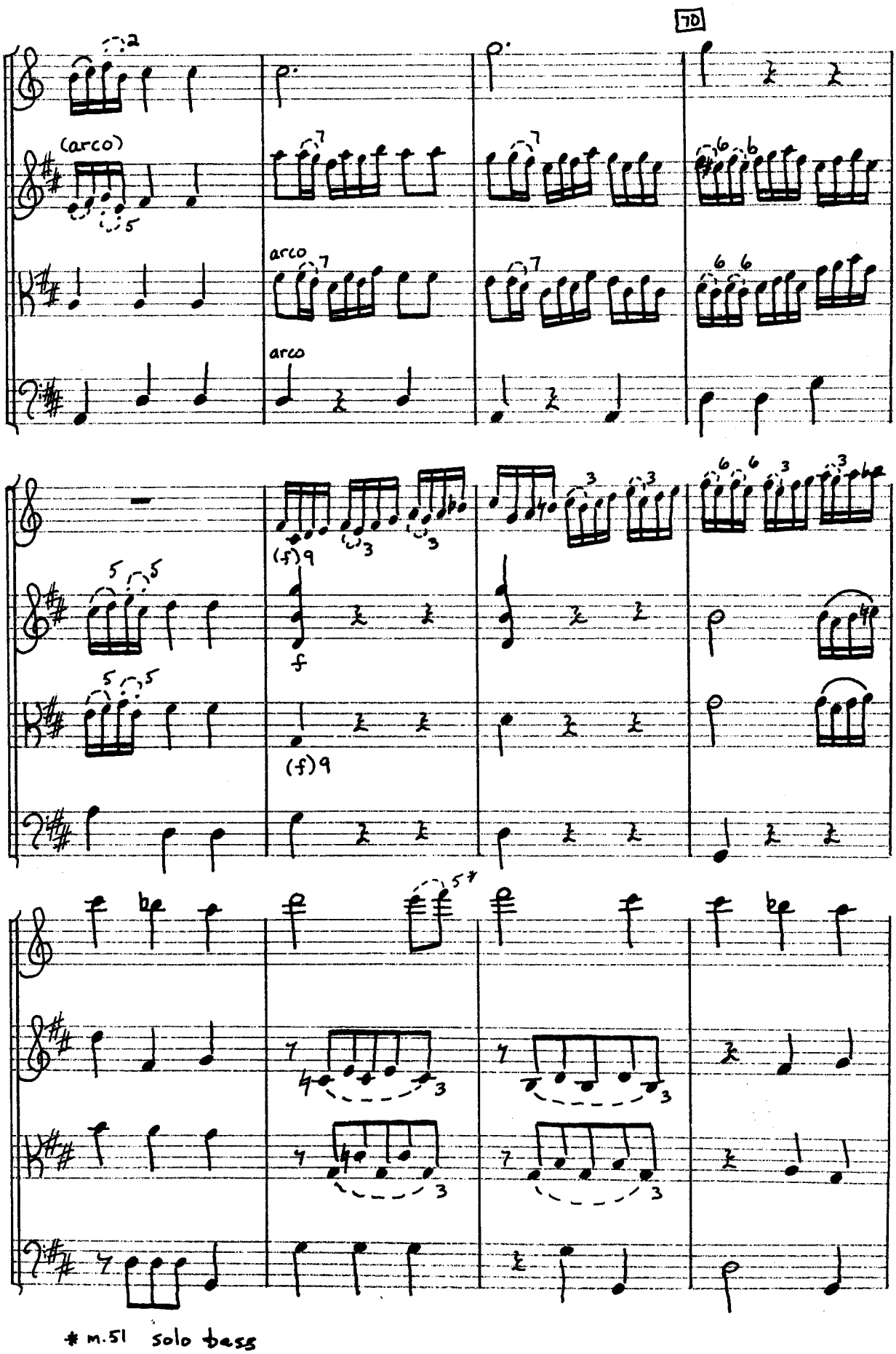
* m. 38, violin

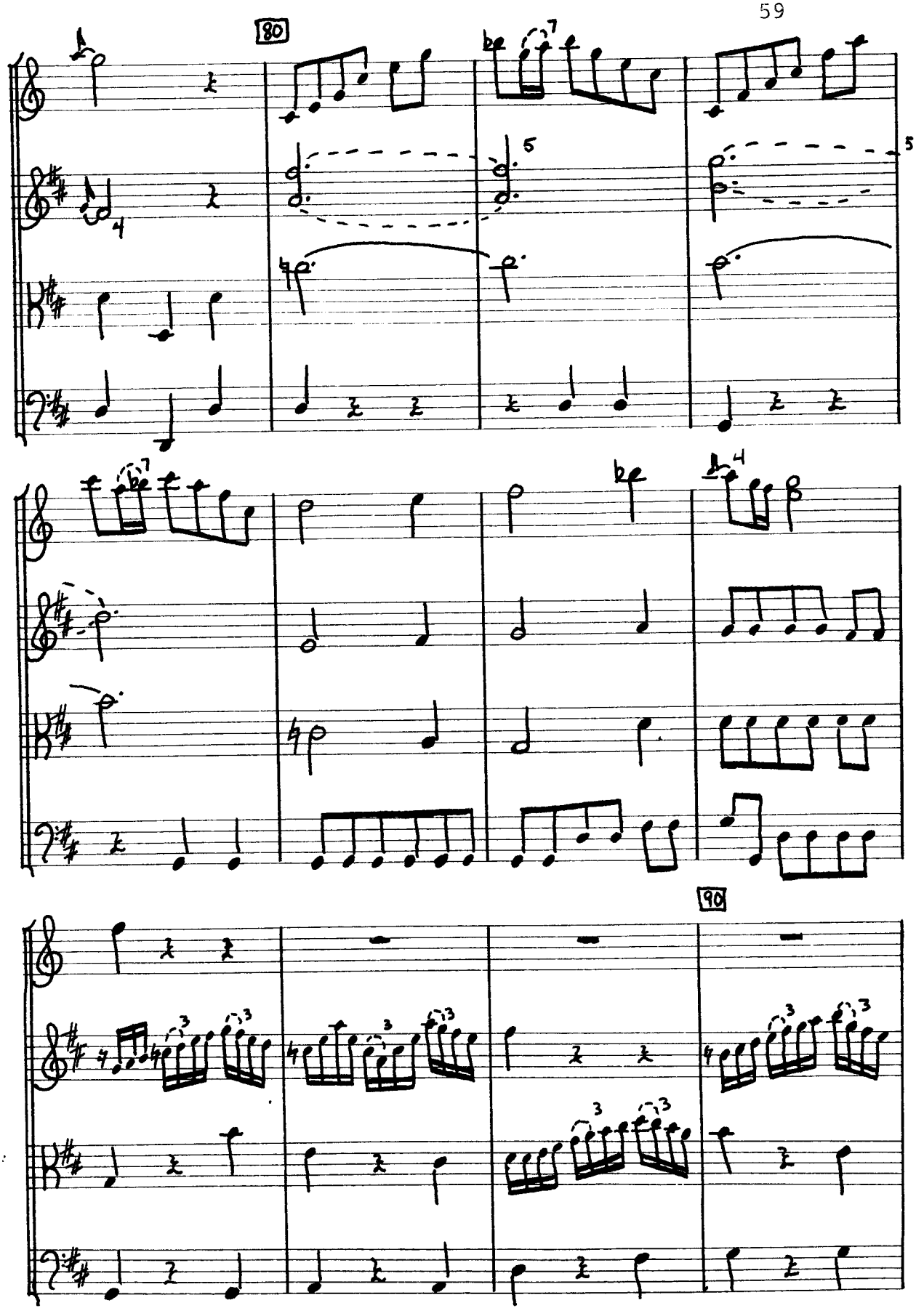


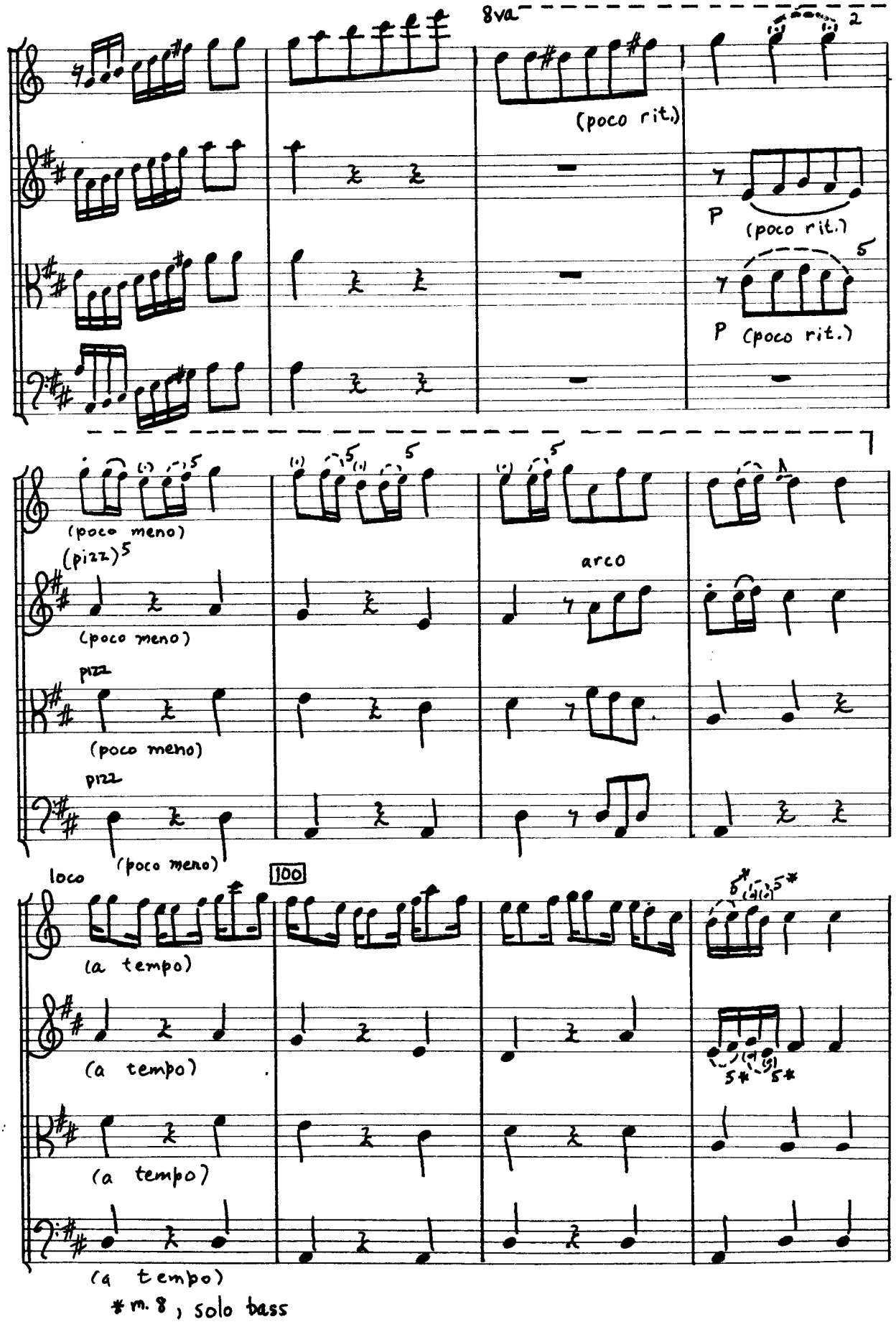
* m.51, solo bass

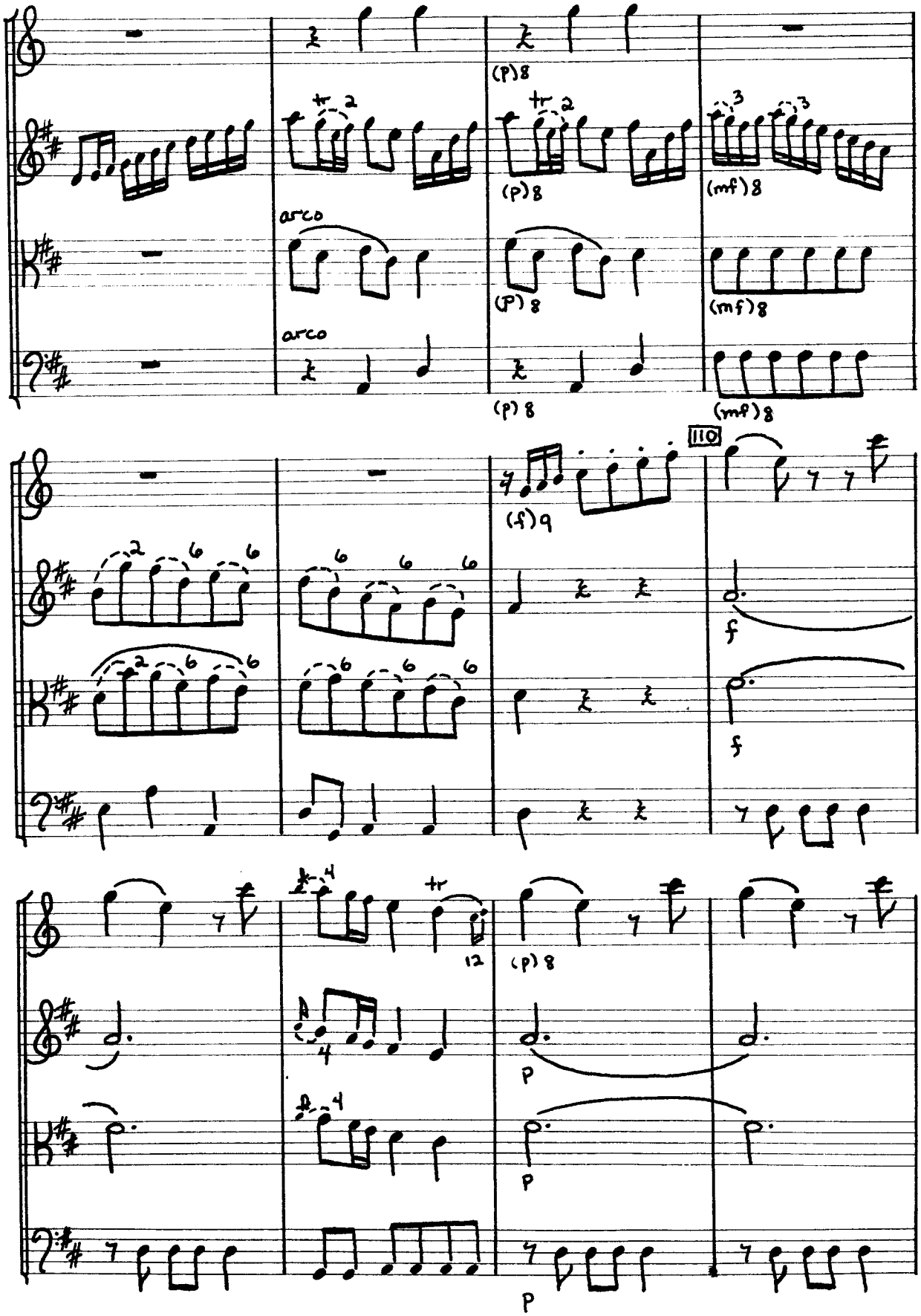


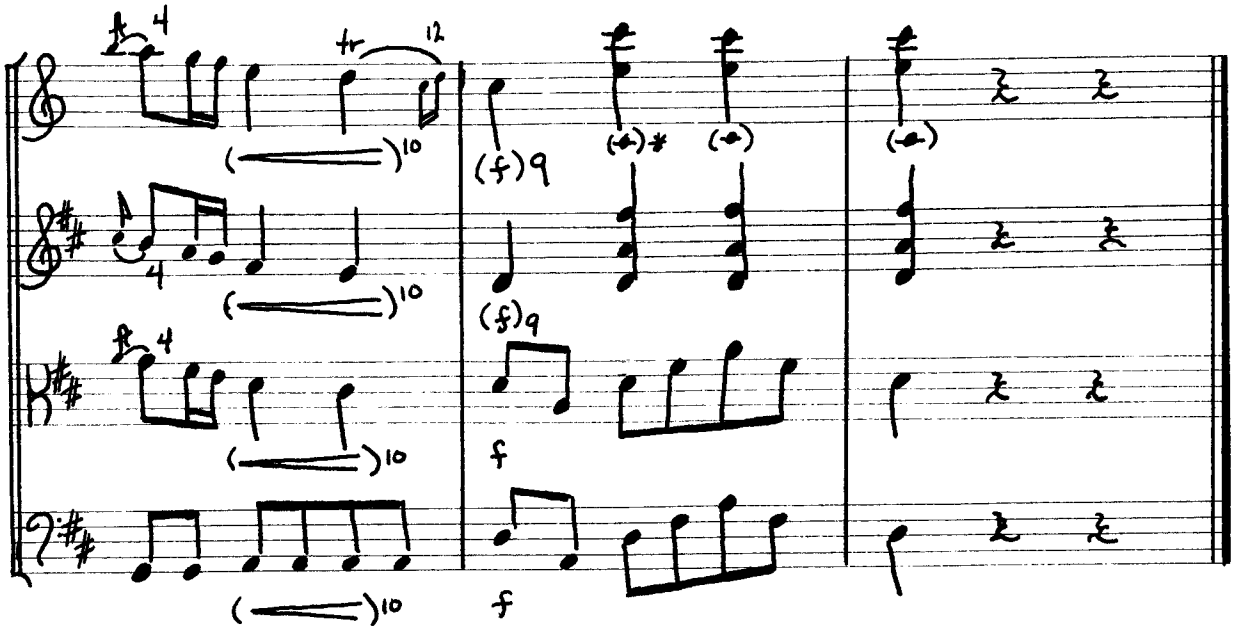
* the e# in MS sounds best as e♮


70
(arco)
arco
arco
(f)9
f
(f)9
* m.51 solo bass


80
90


8va
(poco rit.)
P (poco rit.)
P (poco rit.)
(poco meno)
(pizz)
(poco meno)
arco
pizz
(poco meno)
pizz
(poco meno)
loco
100
(a tempo)
(a tempo)
(a tempo)
(a tempo)
* m. 8, solo bass


arco
arco
(p) 8
(mf) 8
110
(f) 9
f
p



* present in MS

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