

THE CREATION OF A PERFORMANCE EDITION OF THE GEORG CHRISTOPH
WAGENSEIL CONCERTO FOR TROMBONE WITH ATTENTION GIVEN TO THE
SURVIVING MANUSCRIPTS AND PRIMARY SOURCES OF PERFORMANCE
PRACTICE FROM THE MIDDLE OF THE EIGHTEENTH CENTURY

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The Concerto for Trombone, written in 1763 by Georg Christoph Wagenseil, is a piece in 2 movements for alto trombone and chamber orchestra. The orchestration consists of 2 parts for violin, 1 part for viola, cello and string bass, 2 French horn parts and 2 parts for flute. It is the first concerto form solo work for the alto trombone and was written during a time when wide use of this instrument had been diminished from centuries past. The Concerto for Trombone helped mark the beginning of a time when the musical expressiveness of the trombone began to be noticed in chamber genres where such attention had been lacking in previous decades.

Chapter 2 examines the life and musical background of the composer. Chapter 3 discusses the history surrounding the possible origin of the Concerto and its performance history. Chapter 4 provides analytical insights into the construction and format of the piece. Chapter 5 details the creation of an urtext edition of the Concerto. Chapter 6 concludes this document with a performer's guide to the work based on the urtext edition of the solo trombone part to create the performance edition. This performance edition of the work includes historically informed solutions to the problematic technical elements of ornaments. The final section of the chapter makes suggestions regarding the preparation and performance of a historically informed version of the Concerto for Trombone.

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LIST OF MUSICAL EXAMPLES

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CHAPTER 1

INTRODUCTION

Georg Christoph Wagenseil remains recognized as one of the lesser known, but still influential, composers of the eighteenth century. His musical impact can be found in the genres of music that transcended and succeeded his life. For modern scholars, his name recognition is derived from his prolific operatic and symphonic compositional output. His symphonic writing is considered to have laid much of the groundwork for the genre of the modern concert symphony form. Like many other composers living in Vienna in the middle of the eighteenth century, his professional career centered around aristocratic patrons that included some of the most influential monarchs of his generation. Among the most notable was the Emperor of the Habsburg Empire for whom he was primarily employed. His music was influenced by the prolific compositional changes surrounding him in a post-Bach era where the lavish and extravagant ornamentation and improvisation were to be gradually succeeded by a more subdued and conservative performance tradition. In essence, it was an era in which the composer took a more controlled approach to the performance of his music.

His corpus of works contains many pieces encompassing a myriad of genres and styles. While he may be most well known to the general concert going public for his larger instrumental and choral works, much of Wagenseil's output came in the form of instrumental chamber music which never found its way into publishing houses across Europe. Among these works was the Concerto for Trombone, a piece that helped mark the elevation of the trombone's artistic function in chamber art music from the stigmas of its liturgical past and municipal town functions into an accepted instrument of artistic expression.

Since its composition, the concerto has held a special, and sometimes misunderstood, place in the history of music and trombone performance practice. Its musical and technical

genius has been solidified by the numbers of performances and recordings of the work. The fact that this work can still be heard on recital programs of all levels of performers in variable venues is a testament to the work's influence and importance to the repertoire of the modern trombone.

Because so much time has elapsed since its date of composition, and because there is no direct link to the original performance practice approach to the work, this document has been written to help as a guide to a prospective performer of the work to explore the possibilities of a historically informed edition and performance. An example of this exploration of study is the many questions that need to be answered regarding the execution of certain ornaments and appoggiatura that are not possible to perform in the traditional manner due to the fundamental nature and construction of the trombone.

To answer these questions, this document investigates the possible reasons for its composition, the performers for whom it was written and the organological aspects of the eighteenth-century trombone. It also references primary sources of trombone performance and musical performance practice of the time. Such works include the treatises of Johann Quantz and Leopold Mozart. Using this information I create an urtext edition of the work from the autograph and then produce a performance edition of the work that will help guide the modern performer in a historically informed approach to the piece. Though this document is meant to be a guide based on investigation and research, the ideas I propose are by no means definitive but simply the most educated speculation a modern performer could give to the work.

CHAPTER 2

BIOGRAPHICAL INFORMATION

Georg Christoph Wagenseil was born on January 15, 1715, according to the baptismal records of St. Stephen's Cathedral in Vienna.¹ His first exposure to music came in the private chapel of Empress Amalie Wilhelmine, the widow of Emperor Joseph I, where he sang in the chapel choir. As a young boy, his studies in music were strongly encouraged by his parents and upon the recommendation of his teachers he soon gave up the study of law to pursue music on a full-time basis.²

Wagenseil's teachers included Matteo Palotta (1680-1758), who was the Habsburg court composer of a cappella music, Gottlieb Muffat (1690-1770), the organist and *hofklaviermeister* of the court, and most notably, Johann Josef Fux (1660-1741), who held the position of Kapellmeister and was a prolific composer. Fux is today best known for his influential treatise on counterpoint titled *Gradus ad Parnassum*.³

Johann Fux used his influence in the court to write a letter to the Emperor in 1735 asking that his young and talented pupil named Wagenseil be included among the court scholars in composition. In early 1736 he was given his appointment as a scholar and held this position until 1739 when he was promoted and given the title of court composer.⁴

Upon the death of the court's chamber music composer Carlo Agostino Badia, an imperial decree dated February 6, 1739, appointed Wagenseil to the post. He would hold this position until his death. The position of chamber music composer was a position that held more

¹ John Kucaba, Jr., "The Symphonies of Georg Christoph Wagenseil, Vol. I." (Diss., Boston University, 1967), 9.

² De Luca, *Das Andenken George Christoph Wagenseil von Wagenseil . Hofkompositors in Wien. Kaiserlich koniglichen allergnadigst privilegierten Realzeitung der Wissenschaften* (Vienna; Kunste und Kommerzien. 1777), 405-407.

³ Kucaba, 10.

⁴ *Ibid.*, 11.

extensive duties than that of the regular composer. In this position he would begin to compose operas, which he would build his reputation on and for what he is best remembered by modern musicologists. His known operatic works include *La generosità trionfante* (1745), *Ariodante* (1745), *La clemenza di Tito* (1745), *Demetrio* (1746), *Alexander der Grosse in Indien* (1748), *Il Siroe* (1748), *L'olimpiade* (1749), *Andromeda* (1750), *Antigono* (1750), *Euridice* (1750), *Armida placata* (1750), *Vincislao* (1750), *Le cacciatrici amanti* (1755), *Prometeo assoluto* (1762), and *Merope* (1766).⁵

At this time in music history, the overtures to operatic works began to be performed apart from the larger theatrical work in which they belonged. The demand for this type of composition and performance was generally accepted to be one of the foundations for the modern concert symphony form. Composing works for this function appears to have favored Wagenseil's career as many of the contemporary journals of the time printed positive critical reviews of these works. These reviews helped disseminate his name across Austria, Germany and France. From the catalogs of his printed music, it could be assumed that symphonic writing was the most popular form of his compositions.⁶

During this time of extensive composing, he also found time to perform and hold positions as an organist to various members of the royal family in their private chapels and residences. As a performer he was known to be very virtuosic with a strong stage presence. He would write and publish many of his own works for keyboard. His future influence on this genre can be found with Wolfgang Amadeus Mozart, who was known to have performed Wagenseil's works as a child and as a young adult.⁷

⁵ Kucaba, 11-13.

⁶ Ibid., 14.

⁷ Kucaba, 19.

Afflicted with hip problems and gout, Wagenseil appears to have been confined to the court and his studio in 1766. In 1768 he resigned as court chamber composer but still remained as part of the court and drew a full salary until the end of his life. In his final years, Wagenseil was an active teacher whose pupils include Johann Schenk (1761-1836), Joseph Steffan (1726-1797), Franz Xaver Dusek (1731-1799) and Johann Maderitach (1752-1835) who is most famous for being the counterpoint mentor of the young W.A. Mozart.⁸

Georg Christoph Wagenseil passed away on March 1, 1777. He had enjoyed nearly four decades of musical success as a virtuosic performer, a teacher who taught Fux's counterpoint methods to younger generations and as a composer who saw success in various genres from the stage and symphonic works to his extensive chamber music writings.⁹ Among these works we find his Concerto for Trombone, which by all accounts is the first concerto for the instrument and laid the foundation for all concertos for the trombone that would follow it.¹⁰

⁸ Ibid., 20.

⁹ Ibid., 21.

¹⁰ Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 113-14.

CHAPTER 3

HISTORICAL CONTEXT OF THE CONCERTO FOR TROMBONE

The place of this piece in the overall history of the trombone falls at a time when, through most of Europe, the use of this instrument had fallen into decline. In the sixteenth and seventeenth centuries, the trombone had seen an era of prolific usage. It was an instrument commonly found in music for theater performances and civic music groups such as the Waits of England and the Pifferi of Italy. Unfortunately, these groups were almost unheard of in most European musical circles around the time of the concerto's composition. Of the few remaining centers of trombone performance practice, the cities of Salzburg and Vienna were at the forefront.

This decline throughout Europe can be found in the writings of musical critics and scholars. In England, trombones had been out of the public eye for so long that when George Frideric Handel used them in London for performances of his oratorios *Saul* and *Israel in Egypt* in 1738, even the most musically aware critics saw the trombone as an oddity and their writings indicate that they had little to no familiarity with the instrument. In a letter dated November 30, 1738, Thomas Harris, a notable lawyer from London, wrote to his brother:

Mr Handel, as I am informed, intends to introduce into his performance several old instruments used in the time of King David ... I mean sackbuts, timbrells and tubal cain's (apostrophe found in original source). How they will succeed in these degenerate days I won't determine, but you will in Lent have an opportunity of judging for yourself.¹¹

Later that year, a London music enthusiast by the name of Katherine Knatchbull in a letter to James Harris (Thomas Harris's brother) stated of Handel's use of the trombones in *Saul*:

He also has introduced the sackbut, a kind of trumpet, with more variety of notes, and it is 7 or 8 feet long and draws in like a perspective glass, so may be shortened to 3 foot as

¹¹ Herbert, *The Trombone*, 122.

the player chuses (chooses) or thrown out to its full length; despise not this description for I write from his own words.¹²

As mentioned previously, the cities of Salzburg and Vienna both saw a continuation of trombone use when the rest of Europe saw a decline. In the musical culture of these two places we find that the trombone, and more specifically the alto trombone, had found refuge in the abbeys and churches as well as the court of the Habsburg Empire. The trombone and the church already had a long and profound history in centuries past where the instrument was a common fixture in the doubling of the human voice in the Mass. This partnership by the eighteenth century had faded and by the time of Georg Christoph Wagenseil, the trombone was only found in a few musical environments. This can be confirmed by Friedrich Nicolai in his *Beschreibung einer Reise durch Deutschland und der Schweiz in Jahre 1781*, in which he states:

In our region [Northern Germany] the trombone has become almost totally uncommon for full voiced music. In Austria and Bavaria this instrument is still very much in use and well played, especially in the church.¹³

It was in this environment that the Concerto for Trombone became a realization. Although this is the first work of its kind for the instrument, it is by no means the earliest example of florid alto trombone music from this century in this location. Many composers such as Georg Reutter (1708-1772), Franz Ignaz Tuma (1704-1774), Marc' Antonio Ziani (1653-1715), Antonio Caldara (1670-1736) and Johann Josef Fux (1660-1741) had all used the alto trombone in collaboration with voices and strings prior to the 1750s and the approximate compositional dates of the concerto. Considering the proximity of both time and geographical location, and the fact that Wagenseil studied with Fux, there is a high probability that he had

¹² Ibid., 122.

¹³ J. Richard Raum, "Extending the Solo and Chamber Music Repertoire of the Alto Trombone," *ITA Journal* (Spring 1988): 11.

been exposed to florid alto trombone writing. Because of this, there is little doubt that Wagenseil's compositional approach to the concerto was influenced by them.¹⁴

It was the Concerto however that broke the ground for the trombone's use in a secular venue. The details of the exact date and circumstances of its composition are lost to time. Musicologists though seem to agree that the approximate date falls between 1755 and 1759.¹⁵ This was a time in Wagenseil's career during which his musical output was prolific and he was at the height of his position as chamber music composer in the Habsburg court. This work was most likely composed for an event or celebration surrounding a visiting dignitary to the court. These concerts of the court orchestra would often display their most talented virtuosos of the time for these events. In the case of the Concerto for Trombone, there is no known name associated with the premiere and the existing manuscripts, which I have examined, also give no details. However, of the dozen or so known trombone players working in Vienna and/or employed by the court, the ones that seem to have been given the highest critical praise were members of the Christian family¹⁶ and trombonists by the name of Anton Ulbrich and his father Ignaz Ulbrich.¹⁷ It also should be noted that Ignaz Ulbrich's brother was Maximilian Ulbrich who was a civil servant and composer wrote an aria for alto trombone, strings and basso continuo titled *Tibi Redemptor*.¹⁸ It was Ignaz who seems to have been on the court documents for having an exclusive contract with the imperial court orchestra.¹⁹ Another possibility would be Thomas Gschladt, who was also a well known alto trombonist of the time.²⁰ Of these notable players, one may have been the intended player for the concerto's premiere.

¹⁴ Stephen C. Anderson, "The Alto Trombone, Then and Now," *The Instrumentalist* (November 1985): 54-55.

¹⁵ *Ibid.*, 59.

¹⁶ Herbert, *The Trombone*, 114.

¹⁷ J. Richard Raum, "The Alto Trombone," *Brass Bulletin* 74 (1991): 58.

¹⁸ *Ibid.*, 60.

¹⁹ *Ibid.*, 58.

²⁰ Christian Lindberg, *Classical Trombone Concertos*, BIS Digital Recordings, 4.

In the decades that followed Wagenseil's life, there was a significant decline in trombone playing, which affected the former centers of trombone performance tradition such as Salzburg and Vienna.²¹ This diminution in the use of alto trombone almost leads the instrument to utter obscurity by the middle of the nineteenth century. The instrument saw its last real use in the eighteenth century symphonic repertoire in W.A. Mozart's *Requiem*. Mozart uses the alto trombone in line with its role as an instrument with a liturgical function, doubling and often accenting the alto voice.²² There is probably little doubt that W.A. Mozart's instrumental choice for the *Requiem* was influenced by the use of the alto trombone of his father's generation in Salzburg. His father Leopold went so far as to include the alto trombone in three movements of his *Divertimento in D*, which has been edited by Alexander Weinmann to be a "concerto".²³ The alto trombone would see its last specific use in the symphonic works of Beethoven and Schumann. In the case of Beethoven's Symphony No. 5, the instrument is used for the first time in the concert symphony form in the final movement.²⁴

From this point on we see a further decline of the alto trombone's implementation such that Berlioz laments the fact that there are few alto trombone players at an advanced level.²⁵ With the exception of small pockets of use, such as the Moravian church in the United States, the alto trombone will disappear from almost all aspects of music performance until the middle to late twentieth century.²⁶

During the 1960s there was a revival of the alto trombone by performers and musicologists interested in historical performance practice of the late baroque and early classical

²¹ David M. Guion, *The Trombone; Its History and Music, 1697 - 1811*, 155.

²² *Ibid.*, 139.

²³ Guion, 137.

²⁴ Herbert, 174.

²⁵ *Ibid.*, 166.

²⁶ *Ibid.*, 28.

periods. This revival was spurred on by the discovery of Wagenseil's Concerto for Trombone by Paul R. Bryan, Jr., while doing research at the former residence of Bishop Karl Liechtenstein von Kastelkorne in Kromeriz, a city in the Czech Republic.²⁷ A few years later, the first recording of Wagenseil's Concerto for Trombone by Nikolaus Harnoncourt was released. This recording brought to the forefront a work that was considered by many to be a rare and unique work that had little precedence and no imitators. There were even some scholars who believed the work was written for French horn instead. This idea was quickly dismissed when the Concerto for Trombone in Bb by Johann Albrechtsberger was discovered only a few years later.²⁸ These events were the impetus that led to the rediscovery of other works for the instrument, such as the aforementioned Concerto for Alto Trombone by Leopold Mozart and the Concerto for Alto Trombone by Michael Haydn.²⁹

Since the 1960s, interest in the alto trombone has significantly increased to the point that these works, including Wagenseil's Concerto, can be heard in recital and concert halls around the world.

This interest in the alto trombone also has been the catalyst for many new works specifically composed for the instrument and for the reincorporation of the alto trombone into musical works in which it was originally intended. Arguably the modern fascination with the alto trombone would not have come to fruition without the works of composers such as Albrechtsberger, Leopold Mozart and Wagenseil combined with the dedication of many musicologists and performers.

²⁷ Georg Christoph Wagenseil, *Concerto for Trombone*, ed. Paul Bryan. Cherry Classics Music, 2010.

²⁸ Lindberg, 5.

²⁹ Anderson, 54.

CHAPTER 4

ANALYTICAL REMARKS

Georg Christoph Wagenseil's Concerto for Trombone is the first known concerto form work for the trombone. Although this makes this work of historical interest from a musicological perspective, the concerto is also of potential interest to the theorist as well for its harmonic and compositional construction. The most obvious of these nontraditional traits found in the concerto is that it only has two movements, with the first containing a cadenza, instead of the traditional three movements found in the concerto form. This is such an oddity that when the work was rediscovered in the 1960s many musicologists believed the work was incomplete.³⁰ This assumption was proven incorrect due to performance records and the surviving manuscripts from the eighteenth century.

For the purpose of this document, a formal and harmonic analysis should be included to help a potential editor and performer make better choices regarding execution of the musical elements in the concerto. For example, understanding the harmonic structure and formula of the work will enable performers to decide the level of importance an ornament might have in the larger context of the work. This would provide them with a more educated approach to the choice, length and complexity of the ornaments.

Another aspect of musicianship that will be helped by an analysis of this kind would be the dynamics. Similar to other elements of this work, dynamics are not included in the original manuscripts. A complete performer's edition of the work should include some sort of dynamic framework to help guide the musician. Understanding the importance of the formal and harmonic structure of particular sections could help guide an editor and performer of this piece in the determination of appropriate choices for dynamics.

³⁰ Lindberg, 4.

The first movement is the slower of the two and in modern editions is often marked as *adagio* while the faster second movement is marked as *allegro assai* in the surviving manuscripts. Both movements are in Eb, which makes the piece very accessible on the alto trombone, which is traditionally pitched in the same key.

For the purpose of this analysis on form, melody and harmony, I provide examples from the piano reduction to conserve space.

First Movement

The first movement follows an alternating orchestral ritornello and solo section pattern typical of works of the baroque tradition. Wagenseil's musical influences have their foundations in the late Baroque era, particularly with his mentor Johann Josef Fux. Although this work demonstrates strong classical features such as its texture, it is still a transitional piece due to its tonality. Therefore it is a clear example of a piece by a composer who straddled two eras. There is no tempo indication on the original manuscript, but on many modern editions there appears to be a universally accepted editor's marking of *adagio*.

What makes this work distinguishable as being pre-classical is the harmonic direction and cadence of the first solo section. In a pre-classical era work such as the concerto, the R1 (ritornello) and S1 (solo) sections would both center on the tonic with the latter section moving towards the dominant key. This is in contrast to a concerto of a few decades later that would more than likely utilize the R1 and S1 sections as an exposition and cadence in the tonic key.

Another aspect of this work that places it in a clearly pre-classical setting would be the lack of a development section. The R2 and S2 sections of this work are in the dominant key of Bb and instead of returning to the tonic key of Eb, the S2 section moves harmonically to set up

the key of c minor. This would be in contrast to a work of a later date that would have returned to the original tonic key.

Ritornello 1 – (mm. 1-9) – Eb major

From a harmonic standpoint this opening section establishes the tonic key of Eb. Wagenseil does this through multiple I-IV-V-I and I-ii⁶-V-I progressions with the final cadence in Eb in m. 10.

This opening section also introduces most of the rhythmical and melodic material that will be developed throughout the movement. The first ritornello can be divided into five distinct rhythmical groups that are each two measures in length. These groups are mm.1-2, mm. 3-4, mm. 5-6, mm. 7-8 and m. 9.

Example 1. Concerto for Trombone, Piano Reduction (Marc Reift Editions), First Movement, mm.1-2.



Example 2. Concerto for Trombone, Piano Reduction (Marc Reift Editions), First Movement, mm. 3-4.



Example 3. Concerto for Trombone, Piano Reduction (Marc Reift Editions), First Movement, mm. 5-6.



Example 4. Concerto for Trombone, Piano Reduction (Marc Reift Editions), First Movement, mm. 7-8.



Example 5. Concerto for Trombone, Piano Reduction (Marc Reift Editions), First Movement, m. 9.



Solo Section 1 – (mm. 10-19) -- Eb major moving to Bb major

The first few measures of this section emphasize the tonic key as would be expected. However, Wagenseil quickly introduces an A natural in m. 13 (Ex. 6), which creates the harmonic motion to the dominant key through the use of a secondary dominant in Bb. This section ends on a cadence in Bb which sets up the next ritornello in the dominant key. The open motive of the first solo section is derived from mm. 1-2.

Example 6. Concerto for Trombone, Piano Reduction (Marc Reift Editions), First Movement, m. 13.



Ritornello 2 – (mm. 19-21) – Bb major moving to F minor

This ritornello is much shorter than the first. Its harmonic function is simply a prolongation of the Bb tonicization that was set up from the cadence of the previous solo section. There is a pedal point in the bass in m. 19 (Ex. 7) that supports this harmony. The ritornello ends with the introduction of D flats and E naturals, which begins to hint at the upcoming motion to the key of c minor, which will eventually lead to f minor.

Example 7. Concerto for Trombone, Piano Reduction (Marc Reift Editions), First Movement, m. 19.



Solo Section 2 – (mm. 21 – 30) – F minor moving to C minor

The second solo section provides the listener with more distant keys than have been explored to this point. In the opening few measures there is an introduction of an f minor harmony. This harmony continues until m. 25 (Ex. 8) at which point a G major chord is introduced. This makes the f minor tonality function as a pre-dominant chord in c minor. As

mentioned before, this is the critical difference between pre-classical works, such as the Concerto for Trombone, from its later middle classical era counterparts.

Example 8. Concerto for Trombone, Piano Reduction (Marc Reift Editions), First Movement, m. 25.



Ritornello 3 – (mm. 30-31) – C minor

The third ritornello section in a pre-classical period work is traditionally the shortest. This is the case in the Concerto as well. This ritornello is only 2 measures in length and is essentially just a prolongation of the c minor harmony, which was established in m. 26, through the use of a i-V7/IV-IV-VII7-I progression. The overall function is to quickly prepare the third solo section.

Solo Section 3 – (mm. 31-44) – C minor moving to Eb major

The last and longest solo section of the opening movement is very reminiscent of the opening melodic material from the first ritornello. Harmonically it begins in the key of C minor, but it is not prolonged. In m. 32 (Ex. 9) there is the hint of a transition back to the key of Eb with the use of a G major chord. While not in the key of Eb, this G major chord varies from the previous ones by not functioning as a V of c minor, but instead as a V of C major. This initiates a series of circle of fifths progressions that move from G to Eb by the progression of V/vi-VI-V/ii-ii-V7-I in Eb. This progression moves the harmonic center of the work from relative minor to the

pre-dominant chord in only four steps. This progression is also enhanced by a sustained pedal point on Bb that begins in m. 35 and lasts until m. 40 (Ex. 10). This with the strong circle of fifths progression strongly reestablishes the tonic key of Eb.

This final solo section ends on a 6/4 chord on the dominant which sets up the cadenza. The 6/4 cadential figure is another indicative aspect of a pre-classical work of this era. The following cadenza should be improvised by the performer and should end with a V-I at the end to set up the final ritornello section.

Example 9. Concerto for Trombone, Piano Reduction (Marc Reift Editions), First Movement, m. 32.

Example 10. Concerto for Trombone, Piano Reduction (Marc Reift Editions), First Movement, mm. 37-38

Ritornello 4 – (mm. 45-50) – in Eb

This final ritornello serves the same function as the opening one. Simply put, this section functions to strongly establish the tonic key through a series of similar progressions as the first

one did. The final measure alternates between V and I and leaves the listener's ear firmly in the key of Eb Major.

Second Movement

The second movement, which is marked as *Allegro assai*, is much quicker and is the only movement marked with a tempo indication. Although this movement is also more complicated melodically, the harmonic structure is very similar to its first movement counterpart. Like the first movement, the key is primarily centered on Eb and explores the related keys of the dominant, sub-dominant and relative minor. The bulk of the melodic and motivic material is presented in the first and second ritornelli which are often slightly developed by sequential progressions and ornamental figures.

Ritornello 1 – (mm. 1-25) – Eb major

The opening ritornello of the second movement begins harmonically in a simplistic manner. There is a series of I-V-I and I-ii-V-I progressions. This opening strongly establishes the tonic key. With the introduction of the pitch of Ab in m. 17, Wagenseil implies a key change to the sub-dominant. However, with no cadence to establish the key of Ab, he only uses what would otherwise be a V7-I in Ab in mm. 21-22 as a V7/IV in the key of Eb. The use of the secondary dominant is a slight departure, especially so close to the final cadence of the section. This demonstrates a slightly higher level of harmonic sophistication than in the first movement.

This first ritornello also presents the main melodic material and motives that later will be echoed by the soloist. The divisions of these rhythmical motives are in groups of four and two measure segments with a cadential extension of three measures. These divisions are mm. 1-4, mm. 5-8, mm. 9-10, mm. 11-12, mm.13-14, mm. 15-18, mm. 19-22, and mm. 23-25.

Example 11. Concerto for Trombone, Piano Reduction (Marc Reift Editions), Second Movement, mm. 1-4.

Musical score for Example 11, measures 1-4. The score is in 2/4 time and B-flat major. The right hand (treble clef) starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand (bass clef) plays a steady eighth-note accompaniment of G3, A3, Bb3, and C4. Dynamics include a forte (*f*) marking in measure 1 and a piano (*p*) marking in measure 4.

Example 12. Concerto for Trombone, Piano Reduction (Marc Reift Editions), Second Movement, mm. 5-8.

Musical score for Example 12, measures 5-8. The right hand (treble clef) features a melodic line with eighth-note patterns and a forte (*f*) dynamic. The left hand (bass clef) continues with an eighth-note accompaniment.

Example 13. Concerto for Trombone, Piano Reduction (Marc Reift Editions), Second Movement, mm. 9-10.

Musical score for Example 13, measures 9-10. The right hand (treble clef) has a melodic line with eighth-note patterns. The left hand (bass clef) has a rhythmic accompaniment of eighth notes.

Example 14. Concerto for Trombone, Piano Reduction (Marc Reift Editions), Second Movement, mm. 11-12.

Musical score for Example 14, measures 11-12. The right hand (treble clef) features a melodic line with eighth-note patterns. The left hand (bass clef) has a simple accompaniment of quarter notes.

Example 15. Concerto for Trombone, Piano Reduction (Marc Reift Editions), Second Movement, mm.13-14.



Example 16. Concerto for Trombone, Piano Reduction (Marc Reift Editions), Second Movement, mm. 15-18.



Example 17. Concerto for Trombone, Piano Reduction (Marc Reift Editions), Second Movement, mm. 19-22.



Example 18. Concerto for Trombone, Piano Reduction (Marc Reift Editions), Second Movement, mm. 23-25.



Solo Section 1 – (mm. 26-55) – Eb major moving to Bb major

Similar to the first movement, the opening melodic motive that the soloist presents is derived from the opening measures of the preceding ritornello. Also reminiscent of the formula of the harmonic structure of the opening movement, the first few measures of this section emphasize the tonic key with no deviation. The composer begins the transition to the key of Bb in m. 35 with the introduction of an A natural (Ex. 19). This A natural prepares the harmonic motion to the dominant key through the use of a secondary dominant in Bb in m. 45. From this point on, the section retains the A natural and through a quick series of I-IV-V-I and I-ii-V-I progressions firmly reestablishes the key of Bb. This section ends on a cadence in Bb which sets up the next ritornello in the dominant key.

Example 19. Concerto for Trombone, Piano Reduction (Marc Reift Editions), Second Movement, m. 32.



Ritornello 2 – (mm. 55-66) – Bb major moving to C minor

At only eleven measures long, the second ritornello is much shorter in length than the first one. This ritornello also demonstrates a higher degree of harmonic sophistication by modulating to the key of C minor (the relative minor of the original tonic key of Eb), instead of moving to F minor as did the first movement's second ritornello.

The modulation to the key of C minor is presented rather abruptly in m. 65 when motivic material borrowed from mm. 9-10 introduces a B natural (Ex. 20). This B natural creates a V/ii in the key of Bb Major, or a V/i in c minor. Since Wagenseil restates this dominant to tonic progression on beats three and four of m. 65 and the downbeat of m. 66, the modulation to c minor is presented and established quickly for the soloist's next entrance.

Example 20. Concerto for Trombone, Piano Reduction (Marc Reift Editions), Second Movement, mm. 65-66.



Solo Section 2 – (mm. 66-93) – C minor

The second solo section is much longer than the previous one. It also harmonically explores the most tonal centers and has the addition of a cadential extension. The opening begins with a I-V-I progression establishing C minor, but quickly introduces an E natural implying the key of F minor only four measures into the section. Unlike the first movement where F minor is explored briefly, the key of F minor is only implied in a C major chord functioning as a secondary dominant.

The middle of this section provides a brief reiteration of the original tonic key of Eb in m. 75 (Ex. 21) with a V7/III progression in C minor. This is quickly followed by a V7/VII and a V7/I, thus the return to Eb was nothing more than a quick harmonic motion of dominant to tonic relationships in a sequential setting. The next short melodic segment follows the progression of i-

V7/iv-iv-V7-iv-i-V7-I in c minor. The V7 in the middle of the progression is deceptive by moving to the sub-dominant rather than the tonic chord. The final V7-i progression is strong, but the soloist lacks a final note of resolution. This prepares a cadential extension in m. 87, which is characterized by a series of i-V7-i and i-ii-V7-i progressions with the final cadence in C minor in m. 93.

Example 21. Concerto for Trombone, Piano Reduction (Marc Reift Editions), Second Movement, m. 75.



Ritornello 3 – (mm. 9- 98) – C minor

This ritornello is in two, three measure segments. The second segment uses the same motivic figure found previously in the original ritornello in mm. 9-10 and in the second ritornello in mm. 62-65 which originally set up the modulation to C minor. There is no cadence transitioning into the soloist's entrance. The chord of F minor is used as a harmonic springboard to begin the next section's motion earlier into the original key.

Solo Section 3 – (mm. 98-108) – c minor moving to Eb

This section is primarily composed of a series of dominant seventh chords that progress in a descending fifth pattern. This series of secondary dominants brings the work back to Eb

from c minor in eight measures. From the perspective of Eb Major the progression is vi-V7/vi-V7/ii-ii-V7-I. The final measure the soloist plays is a half cadence that is resolved with the opening of the succeeding ritornello.

Ritornello 4 – (mm. 109-112) – Eb major

This short ritornello functions as a brief reiteration of the tonic key. The most notable feature is in m. 111 (Ex. 22), where the harmonic rhythm increases from one or two chords per measure to present the progression of I-iv-ii-V-I in a single measure. The melodic features of this section are derived from the opening ritornello in mm. 3-4.

Example 22. Concerto for Trombone, Piano Reduction (Marc Reift Editions), Second Movement, m. 111.



Solo Section 4 – (mm. 113-140) – Eb major

Similar in form to the first movement, this last solo section of the movement is the longest and most melodically similar to the opening melodic material from the first ritornello. The opening once again restates the tonic key with a I-V-I progression. Here the composer once again cycles through a series of secondary dominants with the progression of I-V7/IV-IV-V/V-V-I in Eb by a sequential melodic pattern found in the solo part. Following this harmonic progression, a pedal point on Bb is found in mm. 119-124 (Ex. 23) with the final V7-I cadence found in m. 125.

Although not identical, the last ritornellos of each movement appear to be derived from the same compositional formula through harmonic structure and key centers.

Example 23. Concerto for Trombone, Piano Reduction (Marc Reift Editions), Second Movement, mm. 119-125.



Ritornello 5 – (mm. 140-157) – Eb major

The final ritornello once again serves the same function as the opening one. This section strongly reaffirms the tonic key through a series of dominant to tonic relationships and reusing the same melodic material as the first ritornello. Unlike the first movement, the final measures of this section contain a secondary dominant that is quickly pointed back in the direction of the tonic key. Wagenseil ends this historic work with a progression of I-V/IV-IV-V-I in Eb.

CHAPTER 5

THE CREATION OF AN URTEXT EDITION OF THE SOLO PART FOR THE CONCERTO FOR TROMBONE

The creation of an urtext edition of any musical work can potentially be a difficult task for any editor. Even with exhaustive research and knowledge of the sources, one can never truly create a definitive edition of any piece.³¹ This task can be more elusive when the piece was written for a limited audience, in a rather isolated setting, with the additional challenge that the work was unpublished for nearly 200 years. In the case of the Concerto for Trombone, this limits our ability to have an in-depth investigation of an extensive chain of historical sources to draw upon. For my examination of these manuscripts I use the formula laid out by James Grier in his book, *The Critical Editing of Music*. His methodology begins with the identification of the source material and collection of data. The four steps he lays out are location, inspection, description and transcription.³² The following outlines each step of this process.

Location

There are two known surviving manuscripts of the concerto from the eighteenth century. Both manuscripts belong to the same collection in the Czech Republic. They are held in the national library in the town of Kromeriz. According to the library records, these manuscripts arrived as part of a small collection of handwritten manuscripts from Austria around the time of the outbreak of World War II. It is unclear if they were part of an individual collection or from a public library prior to their arrival. A possible scenario due to the time frame given is that they were sent to preserve them from being casualties of war and being lost forever. This loss of information will hinder our ability to truly be sure of the context of the provided sources, but

³¹ James Grier, *The Critical Editing of Music: History, Method, and Practice* (New York: Cambridge University Press, 1996), 38.

³² *Ibid.*, 49.

with an examination, this document will be able to provide the most informed assumption possible.

Inspection and Description

Both manuscripts appear to be in a well preserved state. Each manuscript seems to have been written by a different person. This would be supported by the fact that each manuscript displays different ways of denoting the parts. For example, one manuscript labels the parts as “Trombone Solo,” and “Violino Primo” while the other is marked as “Trombon” (as spelled on the source) and “Violino 1.” Other discrepancies include the way the clefs are drawn, placement of the flats in the key signature and the use of some musical terminology before the written music on one manuscript.

Both are written on different staff paper and neither appears to be an autograph by the composer. The staff paper each manuscript displays the same marginal errors and imperfections from page to page. This would indicate that the staff paper used for each manuscript was printed. This would support the hypothesis that these are the work of a copyist transcribing them from an older source in preparation for either an archival or performance copy.

Luckily for research purposes both manuscripts completely survive with all the parts intact. Both manuscripts contain a solo trombone part, and complete parts for two violins, viola, cello, bass, two flutes and two French horns. Having two complete sets to compare helps in attempting to determine the source of each manuscript through their discrepancies.

Another striking, and important, difference between the two manuscripts appears to be the nature of the notation itself. While both copies are easily legible, one manuscript is laid out in a more methodical and proportional way. For the purpose of discussion I refer to this source as Manuscript A (see Appendix A). This source also appears to contain fewer obvious and blatant

errors. For example, the other manuscript (Manuscript B), solo part is notated in treble clef but retains the correct note placement as though it is in alto clef. The copyist appears to realize his mistake and begins on the fourth line to resort back to the original alto clef.

Manuscript B also exhibits indications that the copyist may have been less experienced. Amongst these factors include the cluttered spacing of many of the sixteenth note figures, heavy ink usage that appears to seep through the paper, and a few sections of crossed out music in the bass parts where the copyist appears to have made an error and started over on the next page.

The final piece of evidence that suggests the copyist of Manuscript B was not as experienced is the unconventional note stem placements. Where Manuscript A seems to follow the standard rules for which side of a note head the stem should be placed and which direction it should point, Manuscript B is full of irregularities that do not follow standard convention or even consistency within the text.

Another contrast between the two manuscripts is the use, or lack thereof, of dynamics. While both solo parts are blank in regards to dynamics, Manuscript A has no dynamics on any of the parts, while Manuscript B has them marked in the orchestral parts only. These dynamic markings are limited to *piano* and *forte*. The markings are inconsistent since they alter between being written as simple “f” and “p” to “for.” and “pin.” These inconsistencies occur even on the same pages in the same parts.

It should be noted that these dynamics do not appear to be in the same penmanship as the copyist of the notated music. All the dynamics however appear to be in the same hand and are limited to the orchestral parts. The handwriting for all the dynamics on these parts seems to be the same due to the idiosyncrasies such as a hooked “i” and incomplete “p.” These dynamics also

appear to have been later additions to the manuscript, possibly by someone preparing them for a performance.

Upon review of these differences one might be able to assume that Manuscript B may have served as a performance copy, one that was hastily written by a less experienced copyist that was later modified for a performance. Manuscript A, however, is much cleaner and more organized, has fewer errors and has no later modifications that can be detected. Upon review of the phrase, slur and articulation markings, Manuscripts A and B almost mirror each other. This may provide a link between the two manuscripts and could mean one was copied from the other. This would also explain why both manuscripts appear in the same collection and are housed in the same library in the Czech Republic.

Unfortunately since there are no other sources to compare to, based on what we know, one could conclude that the sources are related in one of two ways (see illustration). Either Manuscript B is a copy of Manuscript A, which in turn is either an archival copy or copy of an older source, or both Manuscript A and Manuscript B are copied from the same lost source. Due to the fact that they are so similar and one appears to be a performance copy, it may well be likely that Manuscript B is a copy of Manuscript A. Due to the fact they are written by different people and share similar phrasing, Manuscript B most likely was a performance copy made to preserve Manuscript A from being incomplete or lost.

Illustration

Option 1

(lost source)
|
Manuscript A
|
Manuscript B

Option 2

(lost source) / \
Manuscript A Manuscript B

Transcription

As mentioned before, proper transcriptions of the existing manuscripts should be created to determine the function and usefulness of the source. In the following pages I provide a complete transcription of both existing manuscripts. Copies of the originals can be found in the Appendices A and B for reference.

In the case of handwritten music, notational variations often occur. These can be the result of a number of factors including inconsistency on the part of the copyist or simple errors. Many of these variables in the Concerto for Trombone manuscripts are in the placement of phrase and slur markings. The copyist was not always consistent within the phrase, or his penmanship was ambiguous such that the notes affected by the slur cannot be accurately determined.

In the case of these transcriptions, any inconsistency or notational ambiguities will be marked with a number inside parentheses above the score. These marks are my additions to the source and correspond to a reference note after each transcription.

Example 24. Manuscript Source A.

Concerto for Trombone

Manuscript Source A

Georg Christoph Wagenseil

First Movement

8

(1)

(2)

(3)

(4)

(5)

6

Manuscript A
Second Movement

Allegro assai

25

tr

10

(1) (2)

(6)

tr

Detailed description: The image shows a page of musical notation for a piano piece. It consists of ten staves of music, each with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The music is marked 'Allegro assai'. The first staff begins with a measure number '25'. The notation includes various rhythmic patterns, slurs, and trills (marked 'tr'). There are also fingerings indicated by numbers in parentheses: (1), (2), and (6). A measure number '10' appears in the sixth staff. The music concludes with a trill in the final staff.

First staff of music, featuring a trill (*tr*) and a measure with a '4' above it.

Second staff of music, continuing the melodic line.

Third staff of music, ending with a measure containing a '4' above it.

Fourth staff of music, featuring a triplet of eighth notes marked with '(3)'.

Fifth staff of music, continuing the melodic line.

Sixth staff of music, featuring a fourth-note group marked with '(4)' and a trill (*tr*).

Seventh staff of music, featuring a trill (*tr*) at the end.

Eighth staff of music, featuring a fifth-note group marked with '(5)' and a trill (*tr*).

Ninth staff of music, starting with the number '17' above the staff.

Manuscript A - Transcription References

First Movement

1. The handwritten slur is ambiguous to whether it begins on the first or second note of the three-note pick-up. The slur is placed on the first note to make it consistent with all the other similarly composed pick-ups within the movement.
2. The handwritten slur mark is unclear to whether it encompasses two or three notes. The decision to mark two notes is for consistency due to all other similar rhythmical motives clearly written in a similar pattern.
3. The original slur mark appears that it could be for three or four notes. The four-note option was selected for the transcription to be consistent with the same figure two measures earlier.
4. The manuscript's slur mark appears that it could be for two or three notes. The three-note slur appears to be more consistent with the same slurred triplet figures contained within the phrase.
5. The written slur appears that it could possibly be written for either three or two notes. Upon examining this measure, it is clear that the first two notes and second two notes create an ascending step sequence. In the fourth beat, the slur is clearly marked for two notes, which supports the assumption the earlier ambiguous slur would be as well. The two-note slur is also consistent with the violin parts of this manuscript that restate this melodic material later in the movement.

Second Movement

1. The absence of a tie connecting the whole note to the following eighth note is inconsistent with the preceding similar section of the sequence. This is most likely an

error on the part of the copyist. They have been left out to retain the integrity of the original manuscript and copy work. This tie is also absent two measures later.

2. The slur markings in the manuscript could be either for two or three notes. The transcription will utilize the three-note slur to retain consistency with all the similar melodic sections of the sequence.
3. This slur is inconsistent with the preceding similar melodic material in the manuscript. This slur is clearly marked as three notes while the previous one is for two. The inconsistency is retained in the transcription due to the fact that both markings are clear and leave no room for interpretation.
4. This is another ambiguous slur mark in the original source that appears that it could be for either two or three notes. For this transcription the selection of the three-note slur was made to keep the similarity with the other three-note slurs of the section.
5. The written slur appears inconsistent with the rest of the phrase. The original slur in the manuscript is clearly for three notes. This three-note slur does not match the orchestral parts either. The inconsistency in the transcription is due to the fact that the marking is clear. As well as other markings, this one may be an error on the part of the copyist.

Manuscript B
Second Movement

Allegro assai

25

(1)

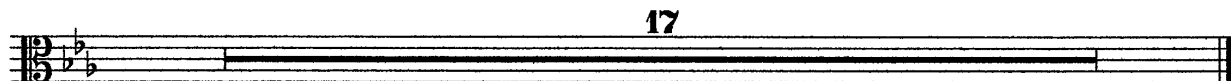
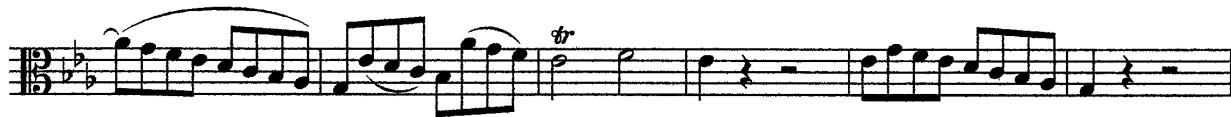
tr

tr

10

tr

tr



Manuscript B - Transcription References

First Movement

1. The handwritten clef in the manuscript appears to be a treble clef. This is an error on the part of the copyist since the notes of the solo part are written as though they are in alto clef. The copyist realizes and corrects his error on the fourth staff when he reverts back to alto clef.
2. The copyist left out the tie connecting the half-note Bb to the eighth-note Bb. This may be an error for two reasons. The first of these reasons is the fact that the orchestral parts have this figure tied and other is that Manuscript A has the tie present.

Second Movement

1. The handwritten slur mark is unclear as to whether it is for two, three, or four notes. For the transcription, the decision was made to interpret it to include all four notes to keep it consistent with the other slurs in the phrase.
2. The original slur appears to be for just three notes. Although this is inconsistent with the other slur markings of the phrase and may be an error, the choice was to keep it for just three notes since it is not as ambiguous as other markings.
3. The copyist appears to have written this slur for four notes. This is inconsistent with the other six slurs in the phrase. Similar to the reasons stated in the first reference of this movement, the decision was made to keep the slur to four notes since it appears to be written clearly for more than three notes.
4. This last notational issue is very similar to the one that preceded it. The hand written slurs may be for either three or four notes. As with the previous ambiguity, this transcription will show the slur for just three notes to repeat the measure that came before it. There

appears to be no reason that these two measures, which share the same pitches, would not also share the same phrase markings.

Urtext Edition

Upon examination of the transcriptions it becomes clear that the two manuscripts are identical in all pitches and note length. Coupled with the lack of any original dynamic markings, this directs an editor's focus on the inconsistencies primarily found in the phrase and slur markings.

Since the assumption is that Manuscript A is copied from an earlier source and that Manuscript B is most likely a copy of Manuscript A, the editorial choices in the urtext should be tempered based on this deduction. Because of this, in most cases the markings in Manuscript A will take precedence as long as they are consistent and appear not to be in error. In a few cases, I believe there are errors within the markings for the slurs and ties. In this case, within the urtext edition, I mark with editorial notes why I chose the slurs as I did and from which manuscript.

The issue of ties is the easiest to address first. Both manuscripts appear to have tied-note errors in them. However, Manuscript B seems to be most consistent in their use. If the copyist for this manuscript used Manuscript A as his original source, he appears to have added them in the places that seem to be most appropriate for continuity. The best example of this is found in mm. 34-42 in the second movement. In Manuscript A, the copyist leaves out some of the ties connecting the longer notes across the barline to the first eighth note of the succeeding measure. The copyist who wrote Manuscript B seems to have taken the time to add the tie, which makes the rhythmical motive of each group consistent within the larger framework of the phrase. Please see the examples below showing the side by side comparison.

Example 26. Second Movement, Manuscript A, mm. 34-42.



Example 27. Second Movement, Manuscript B, mm. 34-42.



In this case we can see that the copyist of Manuscript A left out ties connecting the whole notes to the succeeding eighth note. Since this manuscript is assumed to be closer to the composer's autograph, an editor should weigh the merit of the possibility that the ties were never there in the first place. This is a logical conclusion since this would be inconsistent with the larger construction of the work. However in both manuscripts and in both movements, every longer valued note that is succeeded by an eighth note of the same pitch across the barline is tied. For the case of the urtext edition, I would most likely conclude that the ties were unintentionally left out and should be included in an urtext edition.

The issue of slurs is a more complicated issue involving the interpretation of the handwritten slurs and the consistency of the slurs use within the phrase. For the most part, Manuscript A is a much cleaner edition with fewer slurs which exhibit less ambiguity in their placement. The copyist who created it seems to have taken more care and consideration when writing them out. Manuscript A is also much more consistent throughout the piece to the placement of the slurs. The care and consideration of the slur's placement is crucial for the

musical interpretation of the work, especially by a modern performer who may not be fully aware of the implied performance practice of the period.

Without a direct performance tradition, modern performers may take for granted the specificity of a clearly defined two- or three-note slur versus a marking that indicates the complete phrase to be slurred. Clearly notating the correct slur markings can dramatically alter the piece by either adding emphasis to certain notes and providing a stronger or altered sense of pulse to help with the melody and harmonic motion where the composer desired. The performer of Wagenseil's day may have been able to execute the work correctly regardless of how it was written due to his daily exposure to this style of musicianship and composition.

To demonstrate this point, given as an example below will be mm. 42-52 from both manuscripts.

Example 28. Second Movement, Manuscript A, mm. 42-52.



Example 29. Second Movement, Manuscript B, mm. 42-52.



As can be seen in these examples, the copyist of Manuscript A took the time to ensure that the first notes of each group of four eighth notes was not incorporated into the slur; whereas for the copyist of Manuscript B, they appear to have simply slurred the entire group of notes.

This emphasis on the first note might be assumed to be intentional. Separating the first note of each eighth note grouping would provide the listener with a strong sense of rhythmical pulse. This would be consistent with the tempo marking of Allegro assai and give the work a more appropriate feel.

In the case of slurring, with only a few exceptions, Manuscript A most likely is a much closer representation of the original autograph than Manuscript B. Of course each discrepancy should be evaluated on an individual basis. For the most part an urtext edition should take into account the consistency of the markings tempered with our historical understanding of the context of the work.

The following is the urtext edition I have created for this document. Each discrepancy between the two editions will be denoted with an editor's mark accompanied by an explanation as to the reasoning behind which edition was chosen. The goal and hope of this project is to produce an edition of the Concerto for Trombone that is the closest representation to the lost composer's autograph manuscript, which is free of errors and includes consistent markings for ties and slurs throughout.

Example 30. Urtext Edition.

Concerto for Trombone

Urtext Edition

Georg Christoph Wagenseil

First Movement

The musical score is written for a single trombone part. It begins with a treble clef, a key signature of one flat (B-flat major), and a common time signature of 2/4. The first staff starts with a measure rest followed by a measure containing a whole note G4, marked with the number 8. The second staff contains a series of eighth notes and sixteenth notes, with a trill (tr) over a quarter note G4. The third staff continues with sixteenth-note patterns and trills. The fourth staff features a triplet of eighth notes marked with the number 3. The fifth staff has a trill over a quarter note G4. The sixth staff contains a triplet of eighth notes marked with the number 3. The seventh staff has a trill over a quarter note G4. The eighth staff continues with sixteenth-note patterns and trills. The ninth staff has a trill over a quarter note G4. The tenth staff begins with a trill over a quarter note G4, followed by a measure rest, and then a measure containing a whole note G4, marked with the number 6.

Urtext Edition
Second Movement

Allegro assai

25

(1)

(2) *tr* (3)

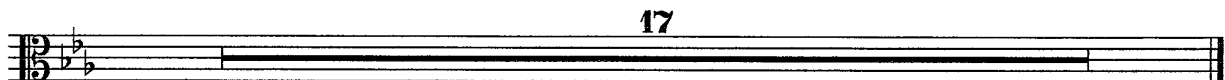
(4)

(5) *tr* 10

(6) (7)

tr

tr



Urtext Edition – Editorial Remarks

First Movement

1. The three-note slur was missing in Manuscript A, but was included in Manuscript B. It is included in the urtext edition due to the fact that all the succeeding three pick-up note figures are slurred within the ritornello. It is included to make the slurring consistent and because there is reason to believe it should be there due to its inclusion in Manuscript B.
2. Similar to the previous editorial remark, the three-note slur was absent in Manuscript A but could be found in Manuscript B. It is included to make the slurring consistent with the following two measures which include a similar three-note figure that is slurred in both manuscripts.
3. The tie in Manuscript A is retained although it is missing in the other source. Including the tie keeps consistent the figures within the movement where all other half notes followed by a sixteenth note of the same pitch are tied. These figures can be found in m. 14 and m. 40 and are tied in both sources.
4. The tie on the Ab is included from Manuscript B. The absence of the tie in Manuscript A is inconsistent with m. 37 and m. 38 in which the eighth notes are tied to the succeeding sixteenth notes of the same pitch. Because it was included in Manuscript B, it would be reasonable to assume that it was intended to be included and was performed that way.
5. The urtext edition includes Manuscript B's clear use of a three-note slur. As mentioned in the reference notes for Manuscript A's transcription, this slur is not clearly defined and could be either for two or three notes. Because of this ambiguity,

the urtext edition uses the three-note slur variation from Manuscript B to make the marking both consistent with all other three sixteenth note figures within the movement and to support the reasonable assumption that the ambiguous marking on Manuscript A could infer a three-note slur. This marking then would be consistent with both sources.

Second Movement

1. The two-note slur of Manuscript A is retained, which is notated differently in Manuscript B, where the complete three-note pick-up is slurred. Although this slurring may be inconsistent with the first movement in which all three-note pick-up figures are slurred, this two-note slurring is consistent throughout the second movement. In m. 66, which begins with a restatement of the opening theme of the solo section, it is clearly marked with a two-note slur in both manuscripts. This would make it reasonable to assume that the three-note marking in Manuscript A is an error, thus making the two-note slur appropriate.
2. The slur over the dotted eighth sixteenth-note figure, which is absent from Manuscript A, is included in this urtext edition. This slur can be seen in Manuscript B each time this melody is presented throughout the movement. Its exclusion is inconsistent with all other statements of the theme and is added to remedy this.
3. The tie on the Bb is included from Manuscript B. The missing slur in Manuscript A appears to be an error, not only because it is included in Manuscript B, but also because throughout both movements there are multiple instances of long value notes being tied to a note of the same pitch in the following measure.

4. The tie is included on the pitch D for the same reasons cited in the previous editorial reference.
5. The three-note slur from Manuscript B is used for the urtext edition. This rectifies the inconsistency in Manuscript A where all other similar measures within the movement that contain eight eighth notes use slurs on the last three notes of each group.
6. The tie connecting the whole note to the following eighth note in the next measure is included from Manuscript B. This measure is part of a descending sequential pattern in which both manuscripts include the tie in the first presentation of the rhythmical motive in the phrase in m. 74. It is reasonable to assume that because it is used in Manuscript A for the first motive in the sequence and in Manuscript B for all the motives that the exclusion in Manuscript A of the tie in some portions of this sequence is in error. They are included in the urtext edition to remedy this error and create continuity.
7. The tie is included on the whole note for the same reasons stated in the previous editorial note.
8. The urtext edition uses the slurring marks from Manuscript B instead of Manuscript A to keep this phrase slurred consistently throughout the movement. The copyist for Manuscript B uses a three-note slur over the last notes of each four-note grouping consistently, whereas Manuscript A alternated between a two- and three-note slur. Because the melodic material presented in this measure is similar to other portions of the movement, where both manuscripts agree on a three-note slur, the three-note slur is used in the urtext edition for reasons of consistency.

9. The choice to use a three-note slur in the urtext edition for this measure is for the same reasons stated in the previous editorial note.
10. Since three-note slurs indicated on Manuscript A are altered in the urtext edition to two-note slurs for consistency, it is reasonable to assume that the three-note slur indicated is an error. This is due to the rest of the phrase that is clearly marked with alternating notes that are not slurred and two notes which are. Since Manuscript B is also vague with the apparent random use of three-note and four-note slurs over the same section, Manuscript A is more methodical and a closer representation to an earlier source.

CHAPTER 6

THE CREATION OF A PERFORMER'S EDITION OF THE SOLO PART FOR THE CONCERTO FOR TROMBONE

As mentioned in Chapter 2, there is a necessity for a properly edited performer's edition of the concerto. This edition must take into account the impractical, if not impossible, aspect of many of the notated trills and present them in a manner that reflects our knowledge of the performance practice of the era. This necessity rises from the lack of historical information regarding the way an eighteenth-century trombonist would have performed a work like this.

The other primary musical element that is absent in the solo parts from the original manuscripts is dynamics. In the creation of a modern performance edition of the Concerto, the dynamics should not be treated in a haphazard manner. An editor should explore probable uses of dynamics based not only on research but the musical text itself derived from its analysis.

The ultimate goal of this chapter will be to create a performance edition of the work that incorporates as many original elements from the manuscripts, especially the urtext edition, as possible and offers the performer stylistically appropriate options that are possible to perform on the alto trombone. Although we will never know for sure, I hope that this chapter and the concluding performance edition offer insights into the possibilities the original performers of the mid-eighteenth century had when performing the Concerto for Trombone.

The primary sources used for this endeavor are the writings and treatises on flute and violin playing by Johann Quantz and Leopold Mozart respectively. These treatises, although not specifically written for trombonists, give the modern researcher a written account of the proper use and performance of ornaments, and dynamics with descriptions of their function. Using these sources, an editor could better determine how to approach the impossibly executable trills in the

Concerto and create a historically informed performer's edition. The end result presents an edition that offers the performer a balanced approach to the function of these ornaments. Specifically, I investigate how a performer resolves the idiomatic problem of trills on partials that offer no possibilities of trilling on the appropriate intervals.

Johann Quantz states that the trill only occurs in two forms: the whole tone and semitone.³³ In this piece we find that the trills are written in all tessitura and notes of different lengths. Most of these trills would be stylistically incorrect if the performer used the only available method of trilling on the alto trombone, the lip trill. The downside to this technique is the required interval for the trill is not practiced due to the physical characteristics and the overtone series (i.e., partials) of the alto trombone.

In the upper register, the issue of trills becomes less problematic. In the higher tessitura, the distance between partials is predominantly in seconds, thus allowing the performer to play the trills in both an aesthetically and stylistically appropriate manner. Because of this fact, a recent organological concept has been proposed that abandons the notion that the works for the trombone in the eighteenth century were not intended for the Eb alto trombone, but instead the Bb tenor trombone. The two main proponents of this idea are J. Richard Raum³⁴ and Howard Weiner.³⁵ They have both written articles that obfuscate conventional wisdom and put forth the notion that if works like the concerto were performed on a Bb trombone, then all of the tessitura of the trills would be in places on a high enough partial where a lip trill could be performed as a major second instead of the minor third. Although this new approach to eighteenth-century

³³ Johann Quantz, *On Playing the Flute*, trans. Edward R. Reilly (Boston: Northeastern University Press, 2001), 102.

³⁴ J. Richard Raum, "Letters -- Albrechtsberger: alto or tenor trombone?" *Brass Bulletin* 89 (1995): 104.

³⁵ Howard Weiner, "When is an alto trombone an alto trombone? When is a bass trombone a bass trombone? -- The makeup of the trombone section in eighteenth- and early nineteenth-century orchestras," *Historic Brass Society Journal*, 17 (2005): 17.

music offers possible insights and solutions to older performance problems, it does not address the abundance of historical information that the Eb alto trombone, not the Bb tenor trombone, was the conventional solo brass instrument in the Habsburg Court and surrounding abbeys and monasteries.³⁶

Another approach that modern trombonists have used in the performance of the trills and ornaments is the addition of half-step/whole step valves and Bb attachments to their alto trombones. Christian Lindberg, possibly the most prominent trombone soloist in the world, has been advocating this technological approach. As a soloist, his concept more than likely is derived from his desire to perform with the timbre it was intended for but with an addition that would allow him to perform the work without the limitations presented to his eighteenth-century counterparts. Lindberg's prominent idea is the Bb attachment and in a way is related to the aforementioned argument put forth by J. Richard Raum and Howard Weiner. The Bb attachment would allow the piece to be performed primarily on an Eb instrument, but with a simple depression of the valve give the performer the trills on a Bb instrument with closer partials.³⁷ This approach offers the modern listener a stylistically correct performance of a work like the Concerto as if the work was written and performed on cello or flute. It still does not answer the question of how an eighteenth-century performer, who did not have these technological advances, interpreted and performed the trills.

This leaves the performer with the lip trill option. However, was this option the methodology the soloist of the eighteenth century would have chosen? Since the early trombone

³⁶ Shigeki Saeki, "An historical perspective of the alto trombone." *Brass Bulletin*, no. 115 (2001): 96-98.

³⁷ Christian Lindberg, "Why a B-Flat Attachment on the Alto Trombone," *International Trombone Association Journal* (Fall 1991): 39.

was derived from the trumpet,³⁸ it can be assumed that the lip trill is an effect that has been used by trombonists from the historical beginnings of the instrument. The first mention of them, however, comes from Daniel Speer's *Grundrichtiger Unterricht der musikalischen Kunst* in 1687. In this text he states that the trill can be performed on the trombone by "moving the jaw."³⁹ This is a technique that has remained in the trombonist's repertoire into the modern era. There is no question of whether the trombonists of the Habsburg Court were aware of the lip trill; the issue is how they implemented it. More importantly, how would they, if at all, have incorporated it into a work like the concerto?

The primary relevant information to understanding the possibilities presented to the performer of this work can be found in chapter IX of Johann Quantz's treatise and chapter X of Leopold Mozart's. In addressing the performance option of trilling a note on any interval besides a second, Mr. Quantz goes so far as to say that the trill on the interval of the third should be avoided except on the bagpipes.⁴⁰ Leopold Mozart's take is similar, but in chapter X, section 4 of his treatise on violin playing, he acknowledges that the trill on the third has been used in the past but sounds "feeble." He states that the issue of a trill based on the third can be resolved by creating a different ornament in its place.⁴¹ To demonstrate his approach, Mozart offers the following example.

³⁸ Herbert, 9.

³⁹ Ibid., 196.

⁴⁰ Quantz, 102.

⁴¹ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*. trans. Editha Knocker (London: Oxford University Press, 1948), 186.

Example 31. *A Treatise on the Fundamental Principles of Violin Playing*, Chapter X, Section 4.

The image shows a musical score for a violin piece, labeled 'Adagio'. It consists of two staves. The upper staff is in treble clef and contains a trill marked with 'tr' over a note. The lower staff is in bass clef and contains a chord with a '7' below it. Below the staves, there are two lines of text: 'Here it sounds very feeble.' and 'Is better without a trill with a different embellishment.' The score is divided into two measures by a double bar line.

Of course if a performer chooses this option, it cannot simply be approached in an uneducated manner. The performer or editor, in the case of this document, should spend time understanding the harmonic construct of the section of the work in question to offer better solutions that make both melodic and harmonic sense.

The other aspect about editing the trills requires an understanding of their function. The purpose of a trill is rooted in harmonic function and necessity.⁴² This concept can be lost to the modern trombonist since the use of the trill is often used in quick passages that demonstrate technique more than melodic line. Because of this harmonic role, when an editor replaces the notated trill in a work such as the concerto, he must remain vigilant to retain the harmonic role and function of the replacing appoggiatura.

An editor should also understand the function of a trill to better understand the musical element it is replacing while possibly incorporating as many aspects of its performance into the replaced figure. According to many historical sources of the period of the concerto, the trill has a few distinguishable features. The first is that the trill should always start on the upper auxiliary note with a trilling motion downward to the written note. This auxiliary note should either be one tone or semi-tone based diatonically depending on the note that is trilled.⁴³ This relationship between the primary and upper note is what creates the harmonic dissonance that is resolved at the end of the trill and the resolution of the phrase. This beginning and focus on the upper

⁴² Robert Donington, *A performer's guide to Baroque music*, 195.

⁴³ Donington, 195.

auxiliary note is an aspect of the trill that can be incorporated into the replacing figure. This would provide the performer with a pitch center on the notes that were most likely conceived by the composer and the important pitches.

Another aspect of the trill that appears to have been universally accepted as common knowledge was, as Quantz states: “. . . two little notes, which follow the note of the trill and are made at the same speed.”⁴⁴ He also mentions that these notes are sometimes included and other times excluded on a case to case basis. When these notes are presented as in appoggiatura, or absent altogether, he informs his reader that these notes should be played regardless of their notation and should be understood.⁴⁵ In his treatise Quantz offers the following example:

Example 32. *Essay on the Method for Playing the Transverse Flute*, Chapter IX, Section 7.



Since most trills are used to emphasize a dominant to tonic resolution, and are often moving in a downward melodic motion, these two notes almost function as an anticipation of the pitch that will be resolved to. Although the previously used example by Leopold Mozart does not contain a figure of this sort, it would not be out of the realm of possibility that the use of these two notes at the end of a figure would be unwarranted. An editor may wish to incorporate these two notes in a performer’s edition of the Concerto as a way to simply include as many elements of the traditional performance practice of the trill while still avoiding the trill altogether.

The final element of a trill that many historical sources agree on is the manner in which it should be timed. This measured vs. unmeasured grouping of notes is what distinguishes an

⁴⁴ Quantz, 103.

⁴⁵ Donington, 201.

appoggiatura from a trill.⁴⁶ Writings from composers and theorists that include Johann Quantz, Girolamo Frescobaldi, Johann Andreas Herbst, Biagio Marini, C.P.E. Bach and Francois Couperin all specify that a trill should be unmeasured and contain a variable number of notes.⁴⁷ Unfortunately, this aspect of the trill cannot be duplicated in a notated figure composed to replace it.

Utilizing this important and relevant information, in this chapter I will reference each trill in the urtext edition, discuss the performance issues a soloist would encounter and offer possible alternatives that might have been originally used.

Since the first movement is slower and many modern editions of the Concerto associate the word *Adagio* as a tempo marking, an editor should first explore some of the writings of Wagenseil's contemporaries and their views on the musical interpretation of adagio movements.

In chapter XIV, section 2 of Quantz's treatise, he states:

The Adagio may be viewed in two ways with respect to the manner in which it should be played and embellished; that is, it may be viewed in accordance with the French or the Italian style. The first requires a clean and sustained execution of the air, and embellishment with the essential graces, such as the appoggiaturas, whole and half-shakes, mordents, turns, battemens, flattemens, &c., but no extensive passage-work or significant addition of extempore embellishments.⁴⁸

This interpretation could mean that Quantz believes embellishments should not detract from the sustained phrasing of a musical line and become over elaborate as to take on a life of their own. He further states that the performer should not take any extensive liberty by adding his own ornaments that are not expressly written within the Adagio. This means that this approach to Adagio movements should be considered by a modern editor working on a piece such as the

⁴⁶ Donington, 199.

⁴⁷ Ibid., 200.

⁴⁸ Quantz, 290.

Concerto. Thus, their replacing figures should exhibit these conservative characteristics as described by Quantz.

First Movement - Adagio

The first trill the performer encounters is in m. 10. This trill is short and does not provide for the extensive florid writing that both Mozart and Quantz use as examples in their texts. This means that the editor will have less time to compose and must use fewer notes to express the pertinent information that must be expressed by the figure. It should be noted that the single note appoggiatura is present and should be taken into account in the composed figure.

Example 33. Urtext edition of the Concerto for Trombone, First Movement, m. 10.



The issue of course is how we should incorporate it into the figure. We know that historical documents from the seventeenth and eighteenth centuries are clear that all ornaments should begin on the beat and not before it.⁴⁹

It is also important to distinguish between a trill and what C.P.E. Bach refers to as a “Pralltriller” or half-trill.⁵⁰ This type of ornament is found when a trill occurs on a note that is too short for its traditional execution. The aforementioned example from the Concerto would qualify under this description. However, C.P.E. Bach’s *Essay on the True Art of Playing Keyboard Instruments* is referring to keyboard instruments as opposed to a wind or string instrument. Mozart, while not calling them half-trills, does mention these problematic figures. Leopold Mozart states that “all short trills are played with a quick appoggiatura and a turn.”⁵¹ Unfortunately, Quantz is silent on this issue. According to Robert Donington, the half-trill should

⁴⁹ Frederick Neumann, *Essays in Performance Practice* (Ann Arbor: UMI Research Press, 1982), 5.

⁵⁰ Donington, 202.

⁵¹ Mozart, 188.

only contain four notes. The figure should begin on the beat, starting with the upper auxiliary note and ending on the main note.⁵²

While written in the same decade, these works seem to differ slightly on the treatment of these figures. The issue of whether which of these were closest to the musical style of the Habsburg court could be up for debate. This also clouds the issue an editor must take into consideration in regards to presenting these practical options on the alto trombone. Also, an editor must ask himself if this was a strict rule or could the performer vary each short trill such as the one figure following Mozart's recommendation and another using C.P.E. Bach's? Due to factors such as the proximity of Leopold Mozart to Vienna, and the fact that Wagenseil and Mozart were acquaintances seems to lend credence to the fact that Viennese trained trombonists would more likely have been educated in a manner similar to Mozart's instructions. In addition, the alto trombone is more closely related to the flute than a keyboard instrument; thus an editor may tend to lean on the suggestions of Quantz over Bach as well. This does not mean, however, that the option presented by C.P.E. Bach would not have been used by an eighteenth-century trombonist and should also not be ignored and incorporated if a half-trill would make practical and melodic sense.

With this knowledge the editor must take into consideration its notation. For example, a modern performer may not always be informed to this eighteenth-century performance tradition since most modern appoggiaturas of this kind are sounded before the beat. The other issue that must be taken into account is how this note would fit into the construct of the supplemented figure in the edition. If you leave the appoggiatura as is, then notate a figure that replaces the trill, the performer may be confused and unsure about how to fit in this ornament. It could be recommended that an editor leave out these appoggiatura, but compose them into the ornamental

⁵² Donington, 202.

figure. This would eliminate any possible confusion, while providing the performer with a passage that still contains the musical element in a historically appropriate harmonic function.

The following example attempts to incorporate the aforementioned appoggiatura and the “two-note” ending as mentioned by Quantz, while still offering a substitute to the trill on a third. Please note that due to the brevity of the note that is trilled, this solution simply emphasizes the upper auxiliary tone, sounds the written note and ends with the two-note figures. This incorporates both elements of a trill that can be played without the trill and still creates the harmonic dissonance required by the ornament.

Example 34. Performance edition of the Concerto for Trombone, First Movement, m. 10.



The next appoggiatura encountered occurs in m. 11. This measure does not contain a trill, but is often played in an incorrect style due to this figure in modern music being traditionally played before the beat as opposed to on it. For this reason, the editor of a performance edition, in which the goal is to emulate eighteenth-century performance traditions, would need to be clear and informative. The editor would need to choose to leave the appoggiatura as written or exclude it and rewrite the figure in a manner that reflects both the concepts of Quantz and Mozart, but is also clear to the modern performer. By extension, an editor could include this same methodology in all other figures within the first movement that use a written appoggiatura alone without a trill. These figures could be found in m. 25 and m. 32.

The following examples are from the urtext edition and the suggested alternatives that an editor may choose to use in a performer’s edition of the concerto.

Example 35. Urtext Edition of the Concerto for Trombone, First Movement, m. 11.



Example 36. Performance edition of the Concerto for Trombone, First Movement, m. 11



The next trill and appoggiatura occur in mm. 13.

Example 37. Urtext Edition of the Concerto for Trombone, First Movement, m. 13.



In the case of this trill, it occurs on an eighth note with the appoggiatura ornamenting the succeeding note. Because of this feature, this figure might be a candidate for the option mentioned earlier in reference to C. P. E. Bach's treatise on keyboard instruments. In this case, the "half trill" would seem to make sense due to the quickness of the notes and the necessity to incorporate the appoggiatura preparation of the next note. If an editor wanted to clarify this figure for a performer, using the half-trill option and rewriting the appoggiatura in a similar manner as found in the previous example would be a logical conclusion which may appear like this:

Example 38. Performance edition of the Concerto for Trombone, First Movement, m. 13.



In mm. 17, on the next trill, an editor would have to deal with another ornament on a shorter duration note. This trill occurs in a descending melodic line. Because of this, the figure that is used to replace the trill should possibly reflect this motion, such as the incorporation of a

turn instead of the half-trill option. This turn would reflect Mozart's suggestion that a turn should be used on short trills and Quantz's "two-note ending." The shape of this figure would not only ornament the note, but would also be practical to perform on the alto trombone and would enhance the descending figure with a harmonic anticipation to the final note. The following examples reflect the urtext edition and this editorial possibility.

Example 39. Urtext Edition of the Concerto for Trombone, First Movement, m. 17.



Example 40. Performance edition of the Concerto for Trombone, First Movement, m. 17



In the following measure, m. 18, there is a repetition of this same melodic figure. Due to the fact that the trill occurs on a short duration note and does not give the performer a great deal of time to vary the ornament, an editor may choose to mirror this same figure in the succeeding measure.

The next ornamental figure of interest occurs in m. 29. Unlike the preceding trills and appoggiatura, this is the first one that ornaments a longer duration note thus allowing the performer or editor greater flexibility to add a more melismatic replacement reminiscent of the example provided by Mozart.

Because of the length of this trill, the harmonic motion of the phrase should be taken into account to assure that the replacing figure is compatible harmonically and melodically. In the case of m. 29, the trill occurs on a G major chord functioning as a dominant moving to C minor. This is important to know, since the third of the chord, B natural, can only be found in the

accompanying parts and is not part of the written melodic line the soloist would see. This means that if a performer was going to embellish the replacing figure, he would need to be aware of the harmonic function of this figure to avoid using the Bb marked in the key signature. For an editor of this work, the simple knowledge of the harmonic progression might assist him in offering a figure that would incorporate the B natural, which would help emphasize the V-I relationship of the G major to C minor tonicization.

Example 41. Urtext Edition of the Concerto for Trombone, First Movement, m. 29.



Example 42. Performance edition of the Concerto for Trombone, First Movement, mm. 29



The trill in m. 35 is possibly the most interesting one found in the first movement. This trill is written on a high G and the only trill in the movement placed on a note on which a lip trill might be feasible. Although not in the same position, the high G can be played in fourth position while the upper auxiliary note, Ab, can be in fifth. These positions are considered alternate options to the more natural positions of first and third.

Example 43. Urtext Edition of the Concerto for Trombone, First Movement, m. 35.



This creates a conundrum for an editor of an edition this document explores. Should an editor leave in this trill due to its accessibility or should he also offer an alternative to the trill in an attempt to remain consistent with the rest of the edition? For the purpose of continuity and

consistency, the performance edition presented in this document will treat this trill in a manner similar to all the others. This decision is also influenced by the fact that this trill falls on a longer duration note, which would allow for a more complex replacing figure and appoggiatura.

This trill harmonically is not situated in a cadential section. The tonal center of the trill is grounded in Eb major with the resolving note being F, functioning as the fifth of a Bb chord. With this knowledge, an editor should focus the replacing figure to accent this tonality without much more stress or dissonance than would be provided by the presence of an Ab, in an Eb major chord. The following option takes into consideration these factors of tonality, functionality and playability to offer a melodic solution to this ornamentation. This includes the incorporation of triplet thirty-second notes which would add melodic cohesion due to the use of triplet sixteenth notes in the previous measure.

Example 44. Performance edition of the Concerto for Trombone, First Movement, m. 35.



The next two trills are found in m. 40 and m. 42. These trills are closely related due to the fact that the melodic material found in m. 42 is similar in shape and function to the material found in m. 40. The figure in m. 42 is also part of a cadential extension. Both trills occur on the same pitch, have the same note of resolution and have the same preceding note. The only variable between the two is the duration of the note on which they are found. The first figure is played on a quarter note, while the second is played on an eighth note.

Examples 45. Urtext Edition of the Concerto for Trombone, First Movement, mm. 40.



Example 46. Urtext Edition of the Concerto for Trombone, First Movement, mm. 42



The first trill, due to its longer duration, is a candidate for the same treatment as prescribed by Leopold Mozart, while the second trill could be performed as the half-trill described by C.P.E. Bach. This would give the performer the additional harmonic emphasis on the V-I cadence found in m. 40, while being more subdued in m. 42, which would fit the line better due to the fact it is functioning as a cadential figure extending the harmony of the previous two measures. The following are examples demonstrating this methodology and approach.

Example 47. Performance edition of the Concerto for Trombone, First Movement, mm. 40.



Example 48. Performance edition of the Concerto for Trombone, First Movement, mm. 42.



The final trill found in the first movement is in m. 44. This trill, unlike all the previous ones, is not meant to be taken simply as an ornament, but rather a cadenza. There are no sources that described the construction of cadenzas directly performed on trombone from the time period of the concerto. This cadenza would have been improvised and could have been as simple or complex as the performer desired. Many modern editions of the concerto are published with various cadenzas that are written by different professional trombonists or editors. They are typically extensive in nature and display a vast array of virtuosic techniques and elements. Since

no surviving documentation is known to exist, the extent an eighteenth-century alto trombonist would have performed the cadenza is unknown.

The creation of a baroque cadenza is beyond the scope of this document and the methodology and research in this area of musicology has filled volumes. For the purpose of this document, the cadenza will be left out allowing the performer to create one of his own accord.

Second Movement - Allegro Assai

The quicker tempo of allegro assai in the second movement provides the editor with a different set of challenges. First of all, the number of trills is diminished and their use is limited to only the ends of large phrases and important cadential sections. Instead, Wagenseil uses the appoggiatura more frequently with a phrase, most likely providing emphasis to the quicker pulse of the music. The appoggiatura as explained by François Couperin is a note that should be on the beat and leaned on.⁵³ The leaning, or emphasis, on the appoggiatura is a sentiment echoed by C.P.E. Bach, F.W. Marpurg and Johann Quantz. Their writings infer that the appoggiatura should be performed slightly louder than the main note. In the context of a faster movement, such as the second movement of the concerto, this emphasis should be addressed by an editor.

The editor would have two choices when approaching this appoggiatura. One choice would be with the addition of accents in the text. This option might exaggerate the appoggiatura beyond the point of subtlety and thus not reflecting a style suitable to the time period of the concerto. The option that many editors might take would be the addition of slur markings connecting the appoggiatura to the main notes. This slur marking would add a length to the appoggiatura and make it sound slightly emphasized compared to the other notes of the phrase.

In writing about allegro movements, Quantz states the following:

⁵³ Donington, 184.

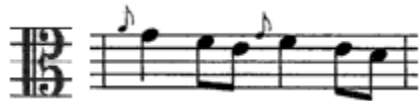
The principal character of the Allegro is one of gaiety and liveliness, just as that of the Adagio, on the contrary, is one of tenderness and melancholy.⁵⁴

In the Allegro the quick passage-work must be played above all roundly, correctly, and distinctly, and with liveliness and articulation. The liveliness of the tonguing and the action of the chest and lips are of considerable help in this regard on wind instruments.⁵⁵

The interpretation of Quantz's writing could suggest to a modern editor that the second movement in particular should convey a sense of energy and crispness. The editor should be acutely aware of the use of articulation markings such as slurs to help convey this sense of musical interpretation.

The first example of this can be found in m. 28 of the second movement. This measure contains two appoggiatura that sound on the two strongest beats of the measure.

Example 49. Urtext Edition of the Concerto for Trombone, Second Movement, m. 28.



For the treatment of this measure, an editor may choose to use the same methodology that was used in m. 10 to write the appoggiatura. However, out of necessity of the quicker pulse, the addition of slur markings for emphasis may be added. This would present the musical material to the performer in a clear and concise manner, but would also retain the musical emphasis on the notes of the appoggiatura. This would create a measure that would appear similar to the following example.

Example 50. Performance edition of the Concerto for Trombone, Second Movement, m. 28.



⁵⁴ Quantz, 129.

⁵⁵ Ibid., 129.

This same editorial technique could be used in the same manner for mm. 43, 44, 46, 68, 90, 91, and 92. This editorial approach to the appoggiatura is similar to the methodology used by Paul R. Bryan, Jr., the musicologist who rediscovered the work, in his own edition of the concerto that was recently published.

The first of the trills encountered in the second movement is found in m. 33. This trill is short in duration and as such may require either the half-trill described by C. P. E. Bach or the turn described by Leopold Mozart. Because of the quick nature of the movement, the choice of the turn may be the more practical choice because of the way a trombonist may approach it in a more fluid way. The repetition the half-trill requires may result in a harsher articulation than in the rest of the melodic framework of the piece.

Example 51. Urtext Edition of the Concerto for Trombone, Second Movement, m. 33.



Example 52. Performance Edition of the Concerto for Trombone, Second Movement, m. 33.



Unlike the first trill, the one that occurs in m. 54 is of a longer duration, being on a whole note while also found on a pivotal cadence. The cadence in this case firmly establishes the key of Bb Major with a V-I progression, moving from the opening key of Eb Major. This knowledge would better enable an editor to incorporate harmonic elements, such as A naturals, to strengthen the dissonance and emphasize the harmonic progression in the absence of a trill. The addition of the two-note ending suggested by Quantz is also advisable due to the longer duration of the trilled note.

In the case of this ornament, only the replacing figure will be presented due to the fact that the written trill is just on a whole note and thus unworthy of presentation.

Example 53. Performance Edition of the Concerto for Trombone, Second Movement, m. 54.



The next trill marking in m. 85 is different than all others found in the concerto. This difference is established by the fact that the ornament, while occurring on a dominant chord, does not resolve to the final chord of the cadence. This trill is performed on a c minor chord in second inversion preparing for the dominant chord of G. Arguably the pitch of B natural, which the trill resolves to, is more important than the trill itself. This is due to the fact that the B natural is an unresolved leading tone to the tonal center of C minor.

Because of this, the trill in this measure should not be overemphatic or overflorid to avoid detracting from the importance of the B natural. The replacement figure of this trill should reflect this with the shaping of the musical line while leading to the B natural in a descending step-wise motion. The example provided attempts to demonstrate this principle and methodology.

Example 54. Urtext Edition of the Concerto for Trombone, Second Movement, m. 85.



Example 55. Performance Edition of the Concerto for Trombone, Second Movement, m. 85



The next trill presents the performer and editor a challenge. The trill that happens in m. 88 is on a note of very short duration, and indivisible by four, therefore eliminating the half-trill as an option.

Example 56. Urtext Edition of the Concerto for Trombone, Second Movement, mm. 88.



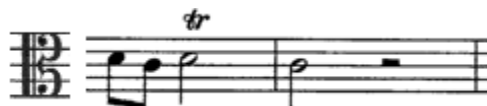
Due to the ornament's short duration, the half-trill, two-note ending, and the turn are not practical options as prescribed by Quantz and Mozart. The conundrum here for an editor is to offer a solution that creates an ornament that is decorative but still practical. The shape and direction of the melodic line should be taken into consideration to help enhance its practicality and playability. Since the line is ascending, the ornament should as well. This would help the performer maintain the shape of the phrasing and airflow ostensibly making the ornament sound more natural and connected. The following example attempts to take this technical challenge into consideration and offers the performer an ornament that would not obstruct his musical phrasing.

Example 57. Performance Edition of the Concerto for Trombone, Second Movement, m. 88.



The next trill (mm. 92-93) gives the listeners what they were missing from the one presented in m. 85: a trill resolving on a perfect authentic cadence firmly establishing the key. This trill also marks the end of an extended solo section and resolves on beat one and not beat three, providing the listener with a stronger sense of consonance.

Example 58. Urtext Edition of the Concerto for Trombone, Second Movement, m. 92-93.



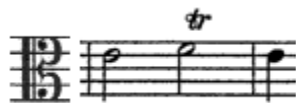
This trill also is a reiteration of a V-I cadence in c minor. This means that the soloist should include B natural, especially if he desires to incorporate Quantz's two-note ending. This ending would satisfy both requirements of a stylistically prescribed ending in conjunction with an accidental emphasizing the tonal center. The following example attempts to remedy the trill by addressing both these issues.

Example 59. Performance Edition of the Concerto for Trombone, Second Movement, mm. 92-93.



The final three trills all occur on the pitch, on the same beat within the measure and on a note of the same duration of time. These trills occur in the final recapitulation sections of the concerto and all emphasize V-I cadences in Eb Major. Although these three trills are similar, this does not necessarily require that all three replacing ornaments should be identical. These trills occur in mm. 126, 133, and 139. The example provided will only include one of these and offers a possible solution. For the performance edition, all three trills will be replaced by varying separate ornaments following the prescribed rules mentioned earlier. The following sample will just be an excerpt from m. 126.

Example 60. Urtext Edition of the Concerto for Trombone, Second Movement, m. 126.



Example 61. Performance Edition of the Concerto for Trombone, Second Movement, m. 126.



The final musical element that should be addressed by an editor of this work would be the use of dynamics. As referenced earlier in Chapter 4, the use of dynamics only occurs in the orchestral parts of Manuscript B. These markings also exhibit indications that they were later additions to the manuscript. Whether these markings were at the request of the composer, or were even added during the time of the work's premiere, will always be up to debate.

This raises the question of how a modern editor should approach these markings. He must ask himself if these dynamics are indicative of a logical interpretation of the work and if they could be extrapolated and used in the solo part for which no dynamics are indicated.

Fortunately, Quantz writes about the use and interpretation of dynamics in his treatise on flute. In his chapter on "The Manner of Playing Allegro" he states the following:

If in an Allegro the principal subject frequently recurs it must always be clearly differentiated in its execution from the auxiliary ideas. Whether majestic or flattering, gay or bold, the subject can always be made sensible to the ear in a different manner by the liveliness or moderation of the movements of the tongue, chest, and lips, and also by the Piano and Forte. In repetitions generally, the alternation of Piano and Forte does good service.⁵⁶

From this passage an editor may interpret this information to mean that terraced dynamics were recommended in musical phrases, especially in quicker movements. Where Quantz's suggestion seems rather straightforward and clear, it should be noted that in chapter XI, Section 14 he writes about the slight nuances of the performance of dynamics. He states:

Light and shadow must be constantly maintained. No listener will be particularly moved by someone who always produces the notes with the same force or weakness and, so to speak, plays always in the same colour, or by someone who does not know how to raise or moderate the tone at the proper time.⁵⁷

Although on their face these two sections may seem contradictory, their message is homogenous in that these are the foundations of musical interpretation. Although Quantz never

⁵⁶ Quantz, 133.

⁵⁷ Quantz, 124.

refers to any other dynamics besides piano and forte, it would be naive to assume that these opposing dynamics were the only ones in his vocabulary. By extension, if an editor would use the written dynamics in the orchestral parts, they would not produce a musical interpretation that would be conducive to the way the music was actually performed.

The modern performer is often accustomed to a wide palate of dynamic options that are prescribed by composers and editors alike. The addition of mezzo-piano, mezzo-forte, pianissimo and fortissimo within a performance edition would only help to enable a soloist to perform a work like the concerto in manner that would be historically informed and aesthetically pleasing. As long as the soloist performing the Concerto for Trombone was aware of the music context for which the work was intended, the exaggerated dynamics beyond simply piano and forte would be tempered to fit into a more appropriate framework.

An editor should consider these views and spend time weighing the merits of different dynamic possibilities. The possibilities should take into consideration the formal analysis, context and tempo of each movement, repetitions of melodic figures and harmonic motion. Because the interpretation of dynamics is subjective in nature, the editor should still only give the soloist a skeletal framework upon which to build. A well-trained performer and musician who studied this work would be able to vary the shades of dynamic contrast based upon fundamental musical interpretation, thus making the work his own. The editor's goal should be to give the soloist guideposts and let the musical creativity of the performer fill in the rest. The bottom line is that an editor should never over edit a work. Although his intentions may be noble, the outcome may produce an edition that is over complicated and difficult to interpret and perform.

The performance edition of this work, which concludes this chapter, attempts to incorporate elements of the urtext edition with ornamentation and dynamic contrasts as prescribed by Leopold Mozart and Johann Quantz. This edition is created in the hopes that it would present the Concerto for Trombone by Wagenseil in a way that would be accessible to a modern performer. Impossible trills and ambiguous appoggiatura are presented in a practical but historically and stylistically appropriate manner.

Example 62. Performance Edition.

Concerto for Trombone

Performance Edition

Georg Christoph Wagenseil

First Movement

Edited by Jason Oliver

Adagio

8

f

mf

f

mp

mp *f*

ff *mf*

p poco a poco cresc.

ff

(Cadenza) 6

f

Performance Edition
Second Movement

Allegro assai

25

f

p

poco a poco cresc. *f*

mf

10

f *mf*

p *mp* poco a poco cresc.

f

p poco a poco cresc.

f

mp *mf*

mf

f *ff*

p *ff* 17

APPENDIX A
MANUSCRIPT A

Trombone Solo.

Concerto

32

S.

All: afsai

V.L.

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a piano or guitar. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several slurs and ties used throughout the piece. The notation is dense and appears to be a study or a complex piece of music. The staves are numbered 1 through 10 from top to bottom.

Handwritten musical notation on five staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a single melodic line. The fifth staff ends with a double bar line and a treble clef.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are completely blank and contain no musical notation.

APPENDIX B
MANUSCRIPT B

Trombon

A handwritten musical score for Trombone, consisting of 12 staves of music. The score is written in a cursive, handwritten style. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is written in a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some articulation marks like accents. The music appears to be a single melodic line, possibly a solo or a part of a larger ensemble. The handwriting is clear and legible, with some ink bleed-through visible from the reverse side of the page.

Sr

A handwritten musical score consisting of ten staves. The notation is dense and includes various rhythmic values, accidentals, and phrasing slurs. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. There are several instances of the number '7' written above notes, likely indicating fingerings. The notation includes eighth notes, sixteenth notes, and quarter notes, often grouped with slurs. The overall appearance is that of a working draft or a composer's sketch.

A handwritten musical score consisting of ten staves. The first nine staves contain musical notation, including notes, rests, and dynamic markings such as *f* and *mf*. The notation is dense and appears to be a single melodic line. The tenth staff is empty. The paper shows signs of age and wear, with some ink bleed-through and smudges.

APPENDIX C
MARKED PIANO SCORE

Concerto for Trombone

I

Georg Christoph Wagenseil

Ritornello Section 1

Piano Reduction Prepared and Edited by Jason Oliver

Adagio

Rhythmical Group 1

Rhythmical Group 2

Trombone

E_b:

Rhythmical Group 3

Rhythmical Group 4

Rhythmical Group 5

The image displays a musical score for the first Ritornello section of a Trombone Concerto. It features a Trombone part and a Piano Reduction. The score is divided into five rhythmic groups. The key signature is E-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Adagio'. The Trombone part begins with a whole rest in the first measure, followed by a melodic line in the second measure, and then rests in the third and fourth measures. The Piano Reduction provides harmonic support with chords and moving lines in both hands. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. The key signature 'E_b:' is indicated below the first system.

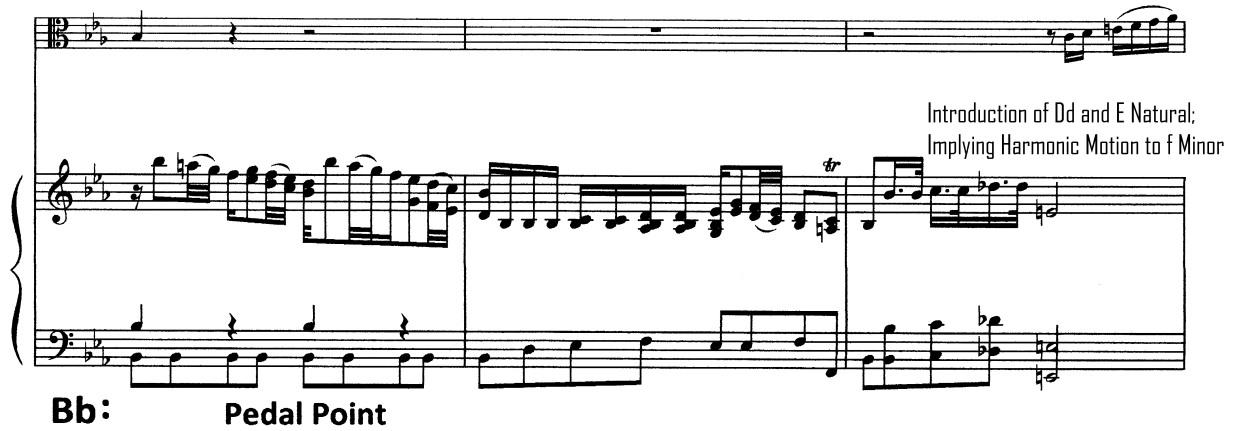
Solo Section 1

Eb:

Introduction of A Natural

Eb: vi V/v V
Bb: V I

Ritornello Section 2



Introduction of D \flat and E Natural;
Implying Harmonic Motion to f Minor

B \flat : Pedal Point

This musical score for Ritornello Section 2 features a flute line and a piano accompaniment. The piano part includes a prominent pedal point on B \flat in the bass register. The flute line has a melodic line with some trills. The key signature is B \flat major (two flats).

Solo Section 2



f: V⁷ **i**

Introduction of B Natural; Beginning
of Harmonic Motion to c Minor

c: V **i**

This musical score for Solo Section 2 features a flute line and a piano accompaniment. The piano part includes a prominent pedal point on B natural in the bass register. The flute line has a melodic line with some trills. The key signature is B \flat major (two flats).

Ritornello Section 3

Musical score for Ritornello Section 3. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the grand staff. The piece concludes with a whole rest in the upper staff. Below the grand staff, the Roman numerals **V** and **i** are printed.

Solo Section 3

First system of the Solo Section 3. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the grand staff. The piece concludes with a whole rest in the upper staff. Below the grand staff, the Roman numeral **C:** is printed.

G Major Chord functioning as a Dominant of C Major; Begins Harmonic Motion Back to Eb Major

Second system of the Solo Section 3. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the grand staff. The piece concludes with a whole rest in the upper staff. Below the grand staff, the Roman numeral **Eb:** and the text **Pedal Point** are printed.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two flats, and two lower staves (treble and bass clefs) grouped by a brace. The music features a complex melodic line in the top staff with many accidentals and a rhythmic accompaniment in the lower staves.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system, with intricate melodic and rhythmic patterns.

Third system of musical notation. The top staff begins with a whole rest and the word "Cadenza" centered below it. The lower staves contain musical notation for the cadenza section. At the bottom of the system, there is a time signature change to 6/4.

Ritornello Section 4

The first system of the musical score consists of three staves. The top staff is a grand staff with two treble clefs and a key signature of two flats (B-flat and E-flat). The middle and bottom staves are piano accompaniment, with a brace on the left side. The middle staff uses a treble clef, and the bottom staff uses a bass clef. The music is in 3/4 time. The first measure features a complex chordal texture in the piano part, with the right hand playing a series of eighth notes and the left hand playing a bass line. The second measure continues this texture with some melodic movement in the right hand. The third measure shows a more active right hand with sixteenth-note patterns. The fourth measure concludes the system with a final chord and a fermata over the last note.

Eb:

The second system of the musical score also consists of three staves, following the same layout as the first system. The top staff is a grand staff with two treble clefs and a key signature of two flats. The middle and bottom staves are piano accompaniment. The music continues from the first system. The first measure of this system features a more active right hand with sixteenth-note patterns. The second measure continues this texture with some melodic movement in the right hand. The third measure shows a more active right hand with sixteenth-note patterns. The fourth measure concludes the system with a final chord and a fermata over the last note.

II

Ritornello Section 1

Allegro assai Rhythmical Group 1

Trombone

Eb:

Rhythmical Group 2 Rhythmical Group 3

Rhythmical Group 4 Rhythmical Group 5

Rhythmical Group 6

Musical score for Rhythmical Group 6, consisting of five measures. The score is written for piano with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The melody in the treble clef features a sequence of chords and eighth notes, with some notes beamed together. The bass clef provides a simple harmonic accompaniment with quarter and eighth notes.

Rhythmical Group 7

Rhythmical Group 8

Musical score for Rhythmical Group 7 and 8, consisting of five measures. The score is written for piano with a grand staff. The key signature has two flats. Rhythmical Group 7 (measures 1-2) features a melody with eighth notes and chords. Rhythmical Group 8 (measures 3-5) features a more active melody with eighth notes and slurs. The bass clef accompaniment consists of quarter and eighth notes.

Solo Section 1

Musical score for Solo Section 1, consisting of five measures. The score is written for piano with a grand staff. The key signature has two flats. The melody in the treble clef is a single-line line with eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern in the first two measures, followed by a more complex accompaniment.

Eb:

Introduction of A natural; Beginning of Harmonic Motion to Bb Major

Pedal Point

Bb: V I

The first system of music consists of three staves. The top staff is a vocal line in a soprano clef with a key signature of two flats and a common time signature. It begins with a melodic phrase of eighth notes, followed by a whole rest, and then continues with a more active eighth-note melody. The piano accompaniment is shown in grand staff notation. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line with some chordal support.

Ritornello Section 2

The second system of music also consists of three staves. The vocal line continues with a melodic phrase, followed by a more active eighth-note melody. The piano accompaniment features a prominent bass line with a steady eighth-note rhythm, and the right hand provides harmonic support with chords and moving lines.

Bb:

The third system of music consists of three staves. The vocal line begins with a melodic phrase, followed by a more active eighth-note melody. The piano accompaniment features a prominent bass line with a steady eighth-note rhythm, and the right hand provides harmonic support with chords and moving lines.

Introduction of B Natural; Sets
Up Quick Modulation to c Minor

Solo Section 2

Bb: V/ii
c: v/i

c: i

Brief Restatement of Eb Major
Through V7 / III in c Minor

c: V⁷/III

III

81

81

c: V

Trombone Part Does Not Include a
Note of Resolution to the
Dominant Harmony

i

Ritornello Section 3

c:

Solo Section 3

c: i⁶ V₅⁶
Eb: vi V₅⁶/vi

i V₅⁶ ii ii Eb: V⁷ I

Ritornello Section 4

Musical score for Ritornello Section 4. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The bass staff contains a melodic line with some rests. The grand staff features a complex accompaniment with chords and moving lines in both hands.

Eb:

Solo Section 4

Musical score for Solo Section 4. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The bass staff has a melodic line with some rests. The grand staff features a complex accompaniment with chords and moving lines in both hands.

Eb:

Musical score for Pedal Point. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The bass staff has a melodic line with some rests. The grand staff features a complex accompaniment with chords and moving lines in both hands.

Pedal Point

System 1 of a musical score. It consists of three staves: a top staff in bass clef with a treble clef sign, a middle staff in treble clef, and a bottom staff in bass clef. The key signature has two flats (B-flat and E-flat). The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff contains chords and some melodic fragments. The bottom staff contains a bass line with eighth and sixteenth notes.

System 2 of a musical score. It consists of three staves: a top staff in bass clef with a treble clef sign, a middle staff in treble clef, and a bottom staff in bass clef. The key signature has two flats. The top staff contains a melodic line with eighth and sixteenth notes, including some rests. The middle staff contains chords and melodic fragments. The bottom staff contains a bass line with eighth and sixteenth notes.

System 3 of a musical score. It consists of three staves: a top staff in bass clef with a treble clef sign, a middle staff in treble clef, and a bottom staff in bass clef. The key signature has two flats. The top staff contains a melodic line with eighth and sixteenth notes, including some rests. The middle staff contains chords and melodic fragments. The bottom staff contains a bass line with eighth and sixteenth notes.

The first system of music consists of three staves. The top staff is for a flute, showing a melodic line with eighth and sixteenth notes, some slurs, and a final whole note. The middle and bottom staves are for piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Ritornello Section 5

The second system of music consists of three staves. The top staff is empty. The middle and bottom staves are for piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a simple bass line.

The third system of music consists of three staves. The top staff is empty. The middle and bottom staves are for piano accompaniment, with the right hand playing a complex chordal texture and the left hand playing a simple bass line.

First system of musical notation. The treble clef part features a melodic line with slurs and ties, while the bass clef part contains a harmonic accompaniment with chords and rests.

Eb: V

Second system of musical notation. The treble clef part contains a melodic line with slurs, and the bass clef part contains a harmonic accompaniment with chords and rests.

I

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