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THE ORIGINAL COMPOSITIONS FOR HARMONIE ENSEMBLE
OF
JOHANN NEPOMUK WENT

presented by

Gregory James Wolyneć

has been accepted towards fulfillment
of the requirements for

DMA degree in Wind Conducting

A handwritten signature in black ink, reading "John L. Whitwell".

Major professor

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THE ORIGINAL COMPOSITIONS FOR HARMONIE ENSEMBLE OF
JOHANN NEPOMUK WENT

By

Gregory James Wolynech

A DISSERTATION

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ABSTRACT

THE ORIGINAL COMPOSITIONS FOR HARMONIE ENSEMBLE OF JOHANN NEPOMUK WENT

By

Gregory James Wolyneć

This document focuses on the original *harmonie* compositions of Bohemian oboist, composer and arranger Johann Nepomuk Went (1745-1801), who was a pioneer in this early genre of music for wind band. An introductory overview of *harmoniemusik* is presented with attention given to the events of Classical Bohemia that directly influenced the creation of the Viennese court octets. A biographical exploration of Went includes the known facts of his life and work as well as a perspective as to his role in the *harmonie* tradition. In this section the cultural setting into which Went was born is also explored.

A complete movement-by-movement thematic list of Went's original works for wind instruments listed by archival location has been provided. This catalog has been created following research carried out in various archives throughout the Czech Republic, Austria, Germany and France. A listing of original compositions for other combinations of instruments found during the course of this research has been provided as an appendix.

A performance score of one of Went's mature partitas for wind octet has also been prepared and included. This *Parthia in Dis* is located in Vienna's Gesellschaft der

Musikfreunde and is representative of the mature writing of the composer. It is hoped that through the creation of similar editions for publication the works for small wind ensemble of Johann Went can enter the repertoire of the modern wind band.

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This work is dedicated to my loving wife Elizabeth for the sacrifices she has made, the support she has offered and the advice she has given throughout this journey.

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LIST OF ARCHIVAL ABBREVIATIONS

A variety of archives were consulted during the research for this document.

Abbreviations appearing throughout the following page represent these archives.

A: Austria

Ee	Eisenstadt, Esterházy Archiv
Wgm	Wien, Gesellschaft der Musikfreunde in Wien
Wn	Wien, Österreichische Nationalbibliothek, Musiksammlung

CZ: Czech Republic

Bm	Brno, Moravské museum, Ústav dějin hudby
K	Český Krumlov, Státní archiv Třeboň
Pnm	Prague, Múzeum České Hudby, Národní Múzeum

F: France

Pn	Paris, Bibliothèque nationale
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D: Germany

RUI	Rudolstadt, Thüringisches Staatsarchiv
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An Overview of the *Harmoniemusik* Period

The term *harmoniemusik* refers to a large body of works composed during and shortly after the Classic period in central Europe. The instrumentation is frequently that of a wind octet consisting of pairings of oboes, English horns or clarinets (as will be elaborated upon shortly), French horns and bassoons. While representative works can be found throughout Europe, the tradition appears to have experienced its greatest popularity in the region encompassed by an approximate triangle connecting Vienna, Prague and Budapest.¹

The *harmonie* ensemble developed out of the baroque *Hautboisten* band tradition. This can be seen by the presence of English horns in much of the repertoire, which at first seemed unusual to scholars and was explained simply as being due to a lack of clarinetists in Bohemia, and a logical evolutionary step from an all double reed ensemble. In terms of genres, the baroque overture-suite and concerto da camera can be seen as giving way to the divertimento and the partita respectively. As late as 1830, according to noted Classic period scholar Robbins Landon, the term partita and symphony were actually interchangeable.²

The evolution of pairings of varieties of wind instruments took place in the Bohemian lands surrounding Prague. Count Franz Anton Špork (1662-1738) traveled extensively throughout Europe and absorbed a wide variety of cultural influences. His interest in the French horn and its music was novel for the time. This interest was to have a marked effect on Bohemian music, as he encouraged the instrument's use in a variety of

¹ Whitwell, David, *The Wind Band and Wind Ensemble of the Classic Period, Vol. 4* (Northridge, CA: Winds, 1985), p. 8.

orchestral and chamber settings. As early as 1701 French hunting airs for the *cor de chasse* were published with a German text through a commission from Špork. He also formed ensembles of French horns and other wind instruments to be used in chapel services.³ The resulting instrumentation of a pair of double reeds, French horns and a single bassoon paved the way for the standardized *harmonie* octet of the 1780's.

The Schwarzenberg family of Vienna and southern Bohemia is credited with founding the first *harmonie* octet in 1771. The instrumentation of this ensemble consisted of pairs of oboes, English horns, French horns and bassoons. This ensemble was used primarily at the Schwarzenberg's Viennese court as well as their palace in present day Třeboň, Czech Republic.⁴ It is also likely that members of the octet, if not the octet as a whole, would have performed at other residences of the family such as the châteaux in Český Krumlov and the massive Hluboká nad Vltavou palace just north of České Budějovice. The Schwarzenberg's court archives in Český Krumlov contain one of the largest collections of *harmoniemusik* in the world.

The pivotal event in the rise of *harmoniemusik* was the formation of Austrian Emperor Joseph II's concert octet during 1782. Prior to this time nearly all of the European courts retained a sizeable number of wind musicians. In fact, by 1730 a wind band consisting of five oboes, five bassoons, one horn, four trombones and thirteen trumpets was listed under the employment of the Imperial court.⁵ Archival documents from the *Theater Rechnungen* indicate that the eight members of the Emperor's

² *Ibid.*, p. 8.

³ Hogwood, Christopher and Smaczny, Jan, "The Bohemian Lands" from *Man and Music: The Classical Era* (London: The MacMillan Press Ltd., 1989), p. 195.

⁴ Zálaha, Jiří, "Das Musikleben am Hofe der Fürsten zu Schwarzenberg im 18. Jahrhundert" translated and excerpted from *Hudební Věda* Vol. 27, No. 1 (Prague: Academia Praze, 1990), pp. 409-10.

⁵ Whitwell, David, "The Incredible Vienna Octet School-Part 1" from *The Instrumentalist* Vol. XXIV, No.3 (Evanston, IL: The Instrumentalist Co., 1969), p. 33.

Harmonie performed with the court opera orchestra as well as the octet, for which they received a sizeable stipend.⁶

While there has been some confusion over the date of creation and initial instrumentation of the Emperor's octet, the archival data from the *Theater Rechnungen* cited above provides the following information. The instrumentation of the octet was pairs of oboes, clarinets, French horns and bassoons. The famous Stadler brothers (who played such an important role in the music of Mozart), Johann and Anton, were the original clarinetists in the Emperor's *Harmonie* in 1782 when the ensemble began to function independently of the court orchestra.⁷ Interestingly enough, the Imperial archives in Vienna contain a large number of works for *harmonie* ensemble written for pairs of English horns as opposed to clarinets.⁸

Following Joseph II's creation of his *Harmonie*, a great number of lesser Austrian courts attempted to follow suit. The Emperor's brother, Maximilian, was the next to create his own. Others to follow were the courts of Desterrieich, Thun, Dittrichstein, Liechtenstein as well as a host of others.⁹ In a letter to his father dated from 1782 Wolfgang Amadeus Mozart wrote

I have my eye here on three sources (of permanent income). The first is not certain, and, even if it were, would not probably be much. . . (he) is young Prince Liechtenstein, who would like to collect a Harmoniemusik (though he does not yet want it to be known), for which I would write the music. This would not bring in much, it is true, but it would at

⁶ Whitwell, David, *The Wind Band and Wind Ensemble of the Classic Period*, Vol. 4, p. 40.

⁷ *Ibid.*, p. 40.

⁸ Clark, David Lindsey; Gillaspie, Jon; Stoneham, Marshall, *Wind Ensemble Sourcebook and Biographical Guide* (Westport, CT: Greenwood Press, 1997). p. 84. The authors of this comprehensive new text identify the holdings of the archive in question (A:Wgm) as including a portion of the previously mentioned Schwarzenberg collection.

⁹ Whitwell, David, "The Incredible Vienna Octet School-Part 1," p. 33.

least be something certain, and I should not sign the contract unless it were to be for life.¹⁰

Mozart had already written some *harmoniemusik* including at least five *Divertimenti* for the Archbishop of Salzburg and two early works for a commission in Milan.¹¹ The contemporary wind band missed a wonderful opportunity when an agreement with the Prince was not reached.¹²

The initial repertoire for *harmonie* consisted of a variety of original compositions for the ensemble. Partitas, divertimenti, and even concerti for soloists accompanied by octet were written, and consequently performed, in the many courts. This practice was to continue throughout the period until the ensemble's demise in the mid-nineteenth century. Such notables as Mozart, Haydn, Krommer and Stamitz made contributions to the repertoire.¹³

However, a new interest (and consequently tradition) was to assume a prominent role in the development of wind writing. This was the arrangement of popular operas, ballets and symphonic works for performance by octet. What is so unusual about these transcriptions is that they do not resemble the concert band arrangements of the past century. While the newer versions typically summarize familiar melodies in an overture-

¹⁰ Whitwell, David, *The Wind Band and Wind Ensemble of the Classic Period (1750-1780)*, p. 45.

¹¹ Hellyer, Roger, "Mozart's *Harmoniemusik*" from *The Music Review* Vol. 34, No. 2 (Cambridge: W. Heffer and Sons, 1974), p. 146. K. 231, 240, 252/240a, 253, 270 for the Archbishop, K. 166/159d and 186/159b in Milan. A sixth Salzburg *Divertimento* (K. 289) has been dismissed by many scholars as not being composed by Mozart.

¹² David Whitwell in *History of the Wind Band... Vol. 4* suggests that Prince Liechtenstein elected not to create the ensemble at this time out of deference to the Emperor. However, the Schwarzenberg *Harmonie* had existed in Vienna for a full 11 years before Mozart's letter. Wind musicians and conductors can only imagine what this arrangement might have done to change the development of their repertoire.

¹³ Stoneham, Marshall, *Wind Ensemble Sourcebook and Biographical Guide*, pp. 8-9.

like setting, the *harmonie* transcriptions were frequently made up of ten or more movements and lasted for well over an hour in performance.¹⁴

In 1782 Mozart again wrote to his father of a project he was occupied with. Well, I am up to my eyes in work, for by Sunday week I have to arrange my opera for Harmonie. If I don't, someone will anticipate me and secure the profits... You have no idea how difficult it is to arrange a work of this kind for Harmonie, so that it suits these instruments and yet loses none of its effect. Well, I must just spend the night over it, for that is the only way.¹⁵

An advertisement from August 7, 1782 clearly pinpoints the date of the upcoming performance of Mozart's own arrangement of *Die Entführung aus dem Serail*.¹⁶ This arrangement has never been found, though a theory concerning it is presented in the next chapter.

New research has identified the origins of these types of transcriptions as belonging to French military ensembles of the 1770's. The first identified arrangements for wind ensembles are found in the archives of the Bohemian Pachta family and date from between 1773 and 1777. By the 1790's transcriptions formed a significant portion of the repertoire performed by Austrian *harmonie* ensembles.¹⁷

Opera, the most costly musical genre to perform, provided much of the original material for arrangements. The repertoire itself demonstrates the peak in popularity that occurred in these transcriptions during the 1790's. Mozart's *La Clemenza di Tito* was a failure at its premiere in Prague. Yet, of all of Mozart's operas, this final one was transcribed more than any other. Most likely this is a direct result of the decade in which

¹⁴ Whitwell, David, "The Incredible Vienna Octet School-Part 1," p. 34.

¹⁵ Whitwell, David, *The Wind Band and Wind Ensemble of the Classic Period Vol. 4*, p. 52.

¹⁶ Whitwell, David, "The Incredible Vienna Octet School-Part 1," p. 34.

¹⁷ Stoneham, Marshall, *Wind Ensemble Sourcebook and Biographical Guide*, pp. 9-10.

it was written, as is the fact that of all Haydn's operas only one was ever transcribed for *harmonie*.¹⁸

The first true master of arrangements for *harmonie* was Johann Went. He was followed in succession by Joseph Triebensee and Wenzel Sedlak. David Whitwell's landmark "Vienna Octet School" articles of 1969 identified these three as the principal proponents of the movement.¹⁹ These three composer/arrangers are occasionally represented on contemporary concerts by their opera transcriptions. A more recent writing lauded the three for the artistry of their work.

The idiomatic use of wind harmony as a proper medium in its own right characterizes the best wind music. There is a great gulf between the composers who achieved this and the hacks who seem to have regarded the octet as a poor substitute for the orchestra or the organ. What makes Went, Triebensee and Sedlak special is that their arrangements are imaginative transformations of [the original] works. In their works, the wit, the drama, or the nobility of the original emerges once more.²⁰

One question that has met with various responses is that of the original purpose of *harmoniemusik*. This stems largely from the title of *tafelmusik* that has been placed on these works. Prior disputes have occupied a great deal of print over the issues of where and when *harmoniemusik* was in fact performed. Letters of the time have interpreted the performance practice as ranging from performance during meals to use as a transition from dinner to a formal concert or performance as a formal concert itself.²¹

Advertisements for series of *harmonie* concerts, including one sponsored by the Viennese

¹⁸ *Ibid.*, p. 9. It is interesting to note the increasing use of *harmonie* scoring in popular operas of the time with on-stage bands appearing in abundance. Many of the theater musicians were also members of their court's *harmonie*.

¹⁹ Whitwell, David, "The Incredible Vienna Octet School Parts 1-6."

²⁰ Stoneham, Marshall, *Wind Ensemble Sourcebook and Biographical Guide*, p. 9

²¹ Whitwell, David, *The Wind Band and Wind Ensemble of the Classic Period*, Vol. 4, pp. 12-18.

Tonkünstler Societät during the 1780's and 1790's, exist and indicate that concert performances were relatively common by the latter part of the eighteenth century.²²

A definitive answer will probably never be accepted universally. However, for an interesting perspective, consider a piece of archival data from the Schwarzenberg archive in Český Krumlov. This document details the musical performances heard from June 1747 through January 1748, approximately 25 years before the beginnings of the *harmoniemusik* explosion around Vienna. Details for 119 performances heard within the castle grounds are listed. Of these, 105 performances were for church services, four for balls, four during rehearsals for a musical comedy and two during the performance. During meals there were a total of four musical performances.²³ Yet by the time of the Emperor's *Harmonie*, numerous letters clearly document a great many meals, both in the Emperor's court and other nobilities, which were accompanied by wind music.

Harmoniemusik was probably originally intended to serve a utilitarian purpose. The earliest works for the ensemble were in gallant style and were easily accessible to listeners. There is little use of dissonance, development or any innovative compositional techniques in the early *harmonie* works. The fact that so many of these composers demonstrated proficiency in such areas in works for other genres brings one to the realization that early *harmoniemusik* must have been intended as a background for various social occasions. In other words, these are works that do little to distract. As time passed, however, writing for the ensemble progressed, and marked developments can be seen in these works. The mature wind serenades of Mozart (particularly the C

²² *Ibid.*, p. 19.

²³ Zálaha, Jiří, "Das Musikleben. . . ," pp. 405-06.

minor Serenade, K. 388) are ranked among his finest compositions according to many scholars.

In many ways the history of *harmoniemusik* reflects the times in which it was written. With the rise of a new middle class (one that would eventually hear *harmoniemusik* despite its original aristocratic trappings) the concert-going society was created. The dense, contrapuntal works of the Baroque with their ever-present *basso continuo Fortspinnung* gave way to a music dominated by a “singable” melody set over a light accompaniment and simple harmonies. As a result of their similarities in style, much of the arranged *harmoniemusik* sounds strikingly like the original compositions for the same ensemble.

Music publishing was another area that saw great changes during the Classic period. Many of the great arrangers (Johann Went, Joseph Triebensee and Wenzel Sedlak included) were under contract to write for a variety of houses. The issuing of “journals” by these publishers consisting of popular opera selections targeted this new, musically inclined class and various military ensembles.²⁴ As such, a standard instrumentation developed that was inconsistent with the court ensembles as follows. Again, pairs of instruments were used but typically as a sextet of clarinets, French horns and bassoons. Additional parts were frequently provided but were labeled as *ad libitum* or *ripieno*.²⁵

The Classical *harmonie* period ended around 1840. In 1836 Prince Johann Liechtenstein died, thus dissolving his octet, the last of the court octets. This *harmonie*,

²⁴ French publications of these series seem to be targeted towards military ensembles while the Austrian equivalents appear much fewer in number and were apparently aimed at public usage.

²⁵ Stoneham, Marshall, *Wind Ensemble Sourcebook and Biographical Guide*, pp. 21-29.

mentioned above for its connection with Mozart, had existed for over fifty years.²⁶ In the ensuing period of over 150 years the majority of this music has remained unperformed. Recent interest has unearthed a much richer tradition than was ever suspected and has reintroduced some lost masterworks of the time to modern audiences. Yet, with literally thousands of works sitting unpublished and unperformed throughout Europe, it is hoped the work of evaluation and programming will continue.

²⁶ Whitwell, David, "The Incredible Vienna Octet School, Part 6," p. 39.

Johann Nepomuk Went (1745-1801)

Johann Went (Jan Vent, Giovanni Went, Jean Went, etc.) was a pivotal figure during the rise of *harmoniemusik* during the Classical era. Little is published in the English language concerning his work as a performer, composer and arranger. Still less can be found concerning the Bohemian musicians and traditions of which he is an excellent example. For this reason, while Went himself serves as the focus of this discussion, a year spent immersed in Czech culture compels me to also address Bohemian musical culture during this period as it applies to the topic at hand.

Johann NepomukWent¹ was born on either June 27 or 28 of 1745² in the small western Bohemian town of Divice. Went's father (first name unknown) was a violin player for Count Arnošt Karel Pacht of Citoliby.³ At the time this region, like most of the Bohemian and Moravian lands of the mid-1700's, was only beginning to break away from a feudal system of government. In addition, while the German and Czech languages had been granted equal status by a 1627 ordinance, by the time the Bohemian Court Chancery was abolished and the administration centralized in Vienna in 1749 the Czech

¹ Jan Vent was actually the composer's birth name and is the name still used by Czech sources. However, this name was used only during the early portion of his career. Johann Went is the most commonly found name on official documents relating to the composer, though instances of Wend and Wendt can all be found in Viennese archives. Interestingly, the majority of musical manuscripts in the Schwarzenberg archive are signed Giovanni Went or simply Went.

² Albrecht, Theodore, "When *Went* Went: The Demise and Posthumous Activities of Viennese Oboist and Wind-band Leader Johann Went(1745-1801) Including His Previously Unsuspected Son Wilhelm" from *Journal of Band Research* Vol. 36, No. 2, (Troy, AL: Troy State University Press, 2001), p. 38. Here Albrecht does an excellent job of explaining the confusion that originated from Went himself concerning his birth date.

³ Černušák, Gracian; Štědroň, Bohumír; Nováček, Zdenko, *Česko Slovenský Hudební Slovník, Slazek Druhy* (Prague: Statní Hudebni Vydavatelství, 1965), p. 862.

language had been relegated to usage only by the lower class. This was the class to which the musical serfs of Bohemia belonged.⁴

The Citoliby region of this period is an area that is not well documented, even in Czech language publications. Shortly after the Thirty Years War (1618-1648) the town of Citoliby had a population of just a few farmers who struggled to survive on overgrown fields. Yet in an active century of change the community developed an astonishing musical tradition. Composers from this area who are still neglected include the Kopřiva family of Václav Jan and Karel Blažej as well as the Gallina family, particularly Jan Adam. Much of this musical flowering was due to the patronage of the Pachta family, who acquired the domain during the 1720s.⁵

While various publications assume that the young Went was trained in Prague, the actual traditions of musical education within the Bohemian lands indicate that he was probably trained locally. Charles Burney, a famous scholar of the Classic period, noted the diligence with which all Bohemian children studied music when he wrote of a school he observed in the town of Čáslav.

I went into the school, which was full of little children of both sexes, from six to ten or eleven years old, who were reading, writing, playing on violins, hautbois, bassoons, and other instruments. The organist had in a small room of his house four clavichords, with little boys practicing on them.⁶

Went studied oboe and English horn and, it is assumed, also took lessons in composition. It is likely that at a young age he began working for the Pachta family as a performer and, eventually, as a court composer.

⁴ Hogwood, Christopher, "The Bohemian Lands," p. 190.

⁵ Šesták, Zdeněk, "Citoliby: A Forgotten Part of Czech Music's Past" from *Hudba Citolibských Mistrů 18. Století* r SU 0120251-52, 1120251 (Prague: Supraphon, 1985), pp. 11-15.

⁶ Hogwood, Christopher, "The Bohemian Lands," p. 197.

The Pachta family itself represents a rather complex issue. Their representation in English studies has been less than accurate as most authors have failed to recognize that, while Jan Joseph Pachta resided in Prague, the family's court was actually held in Citoliby castle. Here Jan Jáchym Pachta (1676-1742) was succeeded by his musically inclined son, the previously mentioned Arnošt Karel (1718-1803).⁷

In the previous chapter the impact that the Bohemian Count Špork had on the development of *harmoniemusik* was discussed focusing on his introduction of French horns to his court ensemble. It is interesting to note that his grandniece, Josefa Špork, was married to Arnošt Karel Pachta.⁸ Examination of collections representing courts in the vicinity of Prague reveals the development of a standardized instrumentation that spans from the 1760s into the early part of the following decade. This instrumentation consists of a pair of either oboes or English horns, a pair of French horns and a single bassoon.

Manuscripts found in the Pachta archive of the Muzeum České Hudby branch of the Národní Muzeum unfortunately are abbreviated. This archive is organized in an alphabetical fashion by last name. Documents that would follow Wenzel Pichl's (Václav Pichla) entries have been lost. Therefore, there is no clear record of Went's compositional activities for the Pachta court. However, collections of the neighboring Bohemian court of Clam Gallas (or Frýdlant) contain a number of compositions (and even a few transcriptions) by Went. All of his partitas from this time are for the quintet instrumentation mentioned above.⁹ In addition, the presence of these documents outside

⁷ Šesták, Zdeněk, "Citoliby: A Forgotten Part of Czech Music's Past," p. 11.

⁸ *Ibid.*, p. 16.

⁹ In addition, one finds a few string quartets; quintets for oboe, bassoon, violin, viola and bass; as well as an entire symphony. See appendix for a detailed listing of these other compositions.

of the Pachta collection would seem to indicate that knowledge of the young musician was spreading through at least a portion of the Bohemian lands.

During the early 1770s, while the people of Bohemia were struggling to recover from the Seven Years War between Prussia and Austria, a terrible famine struck the land. Nearly 250,000 people died in a short period of time, as desperate actions prompted outbreaks of disease and fever.¹⁰ Meanwhile, the Austrian government apparently ignored the speculative practice of shipping grain north through Bohemia to Saxony. By doing so the ruling body deprived its own citizens of much needed food in a time of desperation.¹¹

It was from this environment that Went was attempting to escape when he fled his homeland for the Schwarzenberg court of Vienna and Wittingau (presently the Czech town of Třeboň).¹² Josef Adam Schwarzenberg hired Went and Ignác Teimer on July 1st, 1771 as English hornists for the court. These two new additions joined oboists Georg Triebensee and Ludwig Partl, French hornists Josef Fikar and Petr Bradáč, and bassoonists Wenzel Kautzner and Jan Vodička to form the Schwarzenberg's *Harmonie*.¹³

As was the case with the other musicians of the Prince's octet, Went was paid a generous salary, provided a new home and granted the title "fürstlicher Kammermusiker" (Prince's Chamber Musician). His performance must have pleased the court, as he was not sent for additional lessons in Dresden with the legendary Italian oboist Carlo Besozzi

¹⁰ According to Šesták these included attempts to eat a variety of weeds, soil and even dust swept from remote corners of mills.

¹¹ Šesták, Zdeněk, "Citoliby: A Forgotten Part of Czech Music's Past," pp 13-14.

¹² Šesták is not alone when he makes reference to repeated attempts to escape as an "individual revolt against the feudal system." However, these statements are difficult to support through documentation.

¹³ Zálaha, Jiří, "Das Musikleben. . .," pp. 410-11.

as had been the case with his new colleague Triebensee and the previous court oboist Jan Šlechta.¹⁴

Jiří Zálaha writes that “mainly because of Went’s talents this ensemble [the *harmonie* octet] became an irreplaceable part of the Schwarzenberg’s court.”¹⁵ These talents were not limited to playing the English horn. Went continued his work as a composer and arranger for wind octet and other ensembles throughout his tenure with the Schwarzenbergs, as can still be seen in the court’s musical archives.

The Schwarzenberg archive in Český Krumlov contains the largest intact collection of Went’s works. A large number of his original partitas, opera transcriptions¹⁶ and original works for chamber ensembles of various instrumentations, can all be found here. The presence of a number of interesting string quartets as well as a quintet for oboe, bassoon, violin, viola and basso demonstrates that Went’s compositional talents, as can also be seen in the Prague collections, extended beyond the writing for wind instruments. His variety of musical abilities, while rewarded through the generosity of the Schwarzenbergs, was the reason for his eventual departure to an ensemble of even higher stature.

It was customary during this time for court chamber musicians in Vienna to take part in concerts put on by the Emperor or other local nobility. The Schwarzenbergs themselves regularly hired additional players to perform larger orchestral works. Take for example the Schwarzenberg Princess Maria Theresia’s organization of a series of orchestral concerts for the Music Academy of Vienna. Members of the orchestra

¹⁴ *Ibid.*, pp. 409-10.

¹⁵ *Ibid.*, p. 410.

¹⁶ Albrecht fails to include these 30 transcriptions for *harmonie* in “When WentWent. . .”(p. 27), bringing the total to 80, rather than 50, known arrangements by or attributed to Went.

included the Schwarzenbergs' musicians as well as those of the Imperial court and lesser nobility.¹⁷

By the early 1780's Went must have performed on at least a few occasions for Emperor Joseph II himself. In fact, Went began a second career with the National Theater (the famous Burgtheater) as early as 1777 playing second oboe in addition to his Schwarzenberg post.¹⁸ As was mentioned in the previous chapter, there is some disagreement between sources as to when the Emperor formed his *Harmonie*. Jiří Zálaha does not contest the formation of the ensemble in 1782. However, he does date Went's departure from the Schwarzenberg *Harmonie* (as well as that of his colleague Triebensee) as 1783.¹⁹

Regardless, the founding members of the Emperor's *Harmoniemusik* were oboists Georg Triebensee and Johann Went, clarinetists Johann and Anton Stadler, French hornists Martin Rupp and Jakob Eisen and bassoons Wenzel Kauzner and Ignaz Drobney. Triebensee and Went left the Schwarzenbergs' service at the same time and apparently with the court's blessing.²⁰

An interesting possibility has recently surfaced concerning events during this interesting year in Went's life. As was quoted in the previous chapter, Mozart wrote to his father on July 20, 1782 of his haste to create a *harmonie* version of *Die Entführung* "lest someone secure my profits." This may well have referred to Went who did in fact

¹⁷ Zálaha, Jiří, "Das Musikleben. . .," p. 410.

¹⁸ Hellyer, Roger, "Went, Johann Nepomuk" from *The New Grove's Dictionary of Music and Musicians*, Vol. 27, Sadie, Stanley ed. (London: Macmillan Press Ltd., 2000), p. 284.

¹⁹ Zálaha, Jiří, "Das Musikleben. . .," p. 411.

²⁰ *Ibid.*, pp. 410-11. It is interesting to note that in a writing from 1781 (following the receipt of a substantial raise, a new oboe as well as a promise of a pension for his wife and children upon his death) Triebensee promised the Prince to serve the court until the end of his life and would reject any other job offers. The court apparently was not offended, as he continued to train new musicians for the Schwarzenberg *harmonie*.

arrange the opera during that year. Prince Joseph Adam Schwarzenberg died in 1782 causing some concern for those under the Schwrazenbergs' employment. With 13-year-old Joseph Johann Nepomuk Schwarzenberg assuming the head of the court, the future must have seemed uncertain at best. There may well be some truth to the theory that Went completed his transcription in order to assure a position in the Emperor's new octet, a position he won that included the responsibilities of second oboist and principal arranger.²¹

The move to the Imperial band did not end Went's association with the Schwarzenberg *Harmonie*. His talents as a composer and arranger continued to be employed by the court. A document signed by Johann Went, K.-K. Krammer Musicus (Kaiserlich-Königliche *Harmonie*) details this arrangement:

As the ruling Prince from Schwarzenberg expressed his full satisfaction with pieces Went had composed for his chamber musicians, he agrees to pay 100 zlotys a year for his further services. Went promises to prepare six pieces exclusively for the wind *harmonie* a year as well as to help with rearrangement of some operas. Prince Schwarzenberg would also be interested in any quartets or quintets he would compose and deliver to him neatly written and without any mistakes. His work will be considered good if he composes some of those quartets or quintets or adapts some opera according to the wishes of the Prince. Finally, the agreement says that the selection of pieces will fully be up to the will and taste of the Princess.²²

Under his contract with the Emperor Went became responsible for the repertoire of the Imperial ensemble.²³ It is probable that, while he continued to compose some original works for both the Schwarzenberg and the Imperial *Harmonies*, evidently most

²¹ Stoneham, Marshall, *Wind Ensemble Sourcebook and Biographical Guide*, pp. 330-31.

²² Zálaha, Jiří, "Das Musikleben. . .," pp. 411-12.

²³ Hellyer, Roger, "Went, Johann Nepomuk," p. 284.

of Went's creative efforts for the wind octet from this point forward were towards the arrangement of operatic literature.²⁴ By 1786 Went had established a substantial reputation for his arranging skills. In fact, recent events apparently prompted him to write the following open letter to the *Wiener Zeitung* which appeared on February 18 of the same year.

Notice,

At various profit-seeking music publishing houses, all manner of operatic arrangements are being sold under my name, [arrangements] which are, for the greatest part, unsatisfactory and full of errors. Therefore, in order to save my honor and at the same time to warn and to notify all honorable music lovers—and especially those who have subscribed to such operatic arrangements through me—that these excerpts from the most beloved operas may be ordered for 2 violins, viola, [and] violoncello, as well as with flute or oboe, clarinet, violin, viola, *basso*, [and] similarly also for the wind *Harmonie*, only at the music publishing house of Herr Leopold Kozeluch, in Untere Breunterstrasse No. 1152, and, in a short time, may be had for a reasonable price in authentic and correct versions.

Johann Went

I.R. Court and Chamber Musician²⁵

Sometime during his tenure for the Schwarzenbergs, Went married Sibilla (maiden name unknown,) who was born in 1752. The couple had four children: Maximiliana (ca. 1755), Wilhelm (1759), Anton (1781) and Joseph (1783.) On March

²⁴ This assertion is based on the lack of original works for octet to be found in the Austrian archives. This includes the Österreichische Nationalbibliothek (A:Wn.) Although Hellyer cites this archive, along with CZ:K, as containing the largest collection of original octets by Went in "*Went, Johann Nepomuk*" No original octets or other works for *harmonie* by Went are located in this archive.

²⁵ Albrecht, Theodore, "When *Went Went* . . ." p. 27. Translation by Albrecht.

14, 1786 Sibilla Went died from tuberculosis, leaving Johann with four children of ages roughly three to ten.²⁶

This situation was not to last long, as he soon married Anna Kleindienst from Krems (1766 or 1767). This marriage produced another six children: Leopold (1787), Anna (1788), Karolina (1791), Ernestina (1793), Theresia (1795) and Karl (1797). Theodore Albrecht details the couple's many moves and the neighborhoods they lived in, as the family income (and size) continued to grow.²⁷

The year 1787 (Leopold's birth year) also coincides with Went's official appointment at the Hofkapelle.²⁸ He was to hold this position, along with those at the National Theater and in the Emperor's *Harmonie*, for the rest of his life. Few specifics are known of the following fourteen years of Went's life. Archival entries can be found of arrangements of a number of operas written through the 1790's. The Traeg catalog of 1799 lists a number of original chamber works as well as a symphony available for sale.²⁹ In addition, Mozart's widow, Constanze, entrusted Went as one of three guarantors of her late husband's works for the publisher André von Offenbach.³⁰ We also know that his daughter of his first marriage, Maximiliana, married oboist Joseph Triebensee,³¹ who later succeeded Went as the second master of the "Viennese Octet School."³²

In 1796 Went, as well as Georg Triebensee, expressed concern over the conditions of their retirement from the Schwarzenberg court. This issue was resolved

²⁶ *Ibid.*, pp. 26-27.

²⁷ *Ibid.*, pp. 27-28.

²⁸ *Ibid.*, p. 39.

²⁹ Hellyer, Roger, "Went, Johann Nepomuk," p. 284. This symphony is probably the one located in CZ:Pnm. See appendix.

³⁰ Šesták, Zdeněk, "Citoliby: A Forgotten Part of Czech Music's Past," p. 16.

³¹ It has been long assumed that Joseph was the son of Georg Triebensee, Went's longtime colleague in Vienna. However, in "Das Musikleben. . ." p. 431 Jiří Zálaha points out that this is not likely as Georg (born in 1746) would have been at most 14 when he fathered Joseph.

³² Whitwell, David, "The Incredible Vienna Octet School-Part 3," p. 34.

when, on October 7, 1796, the Prince issued a declaration confirming that in case either man died or was disabled, his wife or children would receive an appropriate pension or rent. This payment would occur regardless of other payments such as from the Tonkünstler-Societät (Society for the Protection of Widows and Orphans of Musicians).³³ It is likely the two men had grown concerned about their loss of additional income when their services were abruptly ended by the dissolution of the Schwarzenberg *Harmonie*.³⁴

On July 3, 1801 Johann Went died of an apparent stroke. Some have disputed this date.³⁵ After conducting research in a variety of Viennese archives, Theodore Albrecht appears to have the definitive proof (including Went's obituary, the municipal death registry as well as records of the previously mentioned *Tonkünstler-Societät*) that the above date is in fact correct. Albrecht goes on to offer an intriguing possibility that Johann's son, Wilhelm, frequently served as the copyist for his father and that he was the author of the post-1801 arrangements. Wilhelm was himself an oboist and therefore was the performer on the recital in 1809. Wilhelm is also known to have served Count Franz Esterházy (cousin of Nikolaus) as music director in Hungary in July, 1801.³⁶

Anna Went had planned well for the eventual death of her husband (who was in fact twenty years her senior). When Johann died his estate was comprised of nothing but his clothing. All other possessions were documented as being purchased with Anna's money, therefore remaining untaxed. In addition, she received the previously mentioned pensions from the Schwarzenbergs and the *Tonkünstler-Societät*. The latter registered

³³ Zálaha, Jiří, "Das Musikleben...", p. 412.

³⁴ Stoneham, Marshall, *Wind Ensemble Sourcebook and Biographical Guide*, p. 330.

³⁵ Whitwell, David, "The Incredible Vienna Octet School-Part 1," p. 34. Here Whitwell cites the facts that Went had performed in an oboe recital in 1809 as well as created arrangements of a few operas composed after 1801, which seemed to support this argument

³⁶ Albrecht, Theodore, "When *Went Went*. . ." pp. 24-25.

Anna as widow number 62 and paid her required pension until her own death on August 16, 1848.³⁷

When Gottfried Dlabacž wrote of Went in 1815, he remarked that Went's many works were "still treasured and performed to great approbation."³⁸ This had not been the case with most of Went's contemporaries. It is quite possible that the efforts of his son-in-law, Johann Triebensee, played some role in this continued appreciation. In fact, Triebensee helped to arrange the reissue of a number of Went's works with added contrabassoon parts.³⁹

In retrospect, Johann Went's life and career must be viewed as nothing short of miraculous. Born into a life of serfdom he managed to scale ever greater heights, first locally in Citoliby, then with the Schwarzenbergs in southern Bohemia and Vienna, and finally to a career in the National Theater, the Kaiserlich-Königliche *Harmonie* and with the Hofkapelle. Perhaps the most astounding example of where Went's creative talents managed to take him can be seen in the following example. At the peak of his career in Vienna his annual salary was documented as around 1150 gulden for performing, composing, arranging and copying duties. At roughly the same time, Jan Jáchym Kopřiva (1754-1792) earned a 16 gulden salary in Citoliby as headmaster and choirmaster.⁴⁰ It is hoped that this study is only the beginning of the explorations into the original works, both for *harmonie* as well as other ensembles, of this fine composer.

³⁷ *Ibid.*, pp. 29-30.

³⁸ Dlabacž, Gottfried Johann, *Allgemeines Historisches Künstler-Lexikon für Böhmen* (Prague: Gedruckt bei G. Hasse, 1815), p 352.

³⁹ Stoneham, Marshall, *Wind Ensemble Sourcebook and Biographical Guide*, pp. 330.

⁴⁰ Šesták, Zdeněk, "Citoliby: A Forgotten Part of Czech Music's Past," p. 16.

Thematic Index of the Original Works for *Harmonie* of Johann Went

The following catalog provides a detailed listing of the original works for *harmonie* of Johann Went. By definition, works for *harmonie* were written for groups of paired wind instruments. These works were found in a variety of archives throughout the Czech Republic, Austria, Germany and France. The composer's name appears on the title page in a variety of forms including Johann Went, Johann Vent, Johann Wendt, Giovanni Went, Jean Went and Jan Vent.

The writings of David Whitwell and Jiří Zálaha were used as a starting point for this research. Their early works, though sometimes incomplete, cataloged a great deal of works for *harmonie* ensembles. Unfortunately, a variety of sources cite original works by Went that are now considered lost. This includes the mysterious disappearance of the latter half of the Pachta family collection. Finally, no signed manuscripts exist of any of Went's works. Though it is suspected that Went served as his own copyist this is not documented. Therefore, the accuracy of his original works, with their many discrepancies of articulation and dynamic, will never be known.

This catalog is divided by archive with works appearing in order by call number. Information pertinent to future study in these archives, such as location and access, are included. Under the archive description the individual pieces are listed by title and call number. Following this information the opening theme of each movement is provided. Separate divisions within the movement (such as a trio or alternativo) are also represented thematically. The instrumental part or parts that play the thematic material appear above the notation.

Instrumentation is given in a conventional eight-number manner as follows.

Flute, Oboe, Clarinet, Bassoon /French Horn, Trumpet, Trombone, Tuba. A work for pairs of these instruments would appear as 2222/2222. A typical work for wind octet might appear as 222/2 for pairs of oboes, clarinets, bassoons and French horns. 1/2, 2 English horns would indicate an ensemble of one bassoon, two French horns and two English horns.

Esterházy Archiv
Eisenstadt, Austria

The Esterházy Archiv is located in the Schloss Esterházy of Joseph Haydn fame. The *harmoniemusik* collections in the archive are being cataloged by Peter Schrieber, oboist with the Wiener Symphoniker. The six partitas of Went located here have been published recently by Sarastro Music in London with critical markings by Mr. Schrieber. Access is limited to this archive.

Parthia in C, No. 1

Mus. 1166

222/2

I. Allegro

Oboe 1



II. Andante

Clarinet 1



Oboe 1

Allegro

F. Horn 1



III. Allegro assai

Oboe 1



Alternativo

Oboe 1



IV. Adagio

Oboe 1



Allegro assai

Oboe 1



Alternativo 1mo



Alternativo 2do



Parthia in Bb, No. 2

Mus. 1167

222/2

I. Allegro



II. Andante



Alternativo



III. Allegro



Alternativo



IV. Andante un poco Adagio



V. Menuetto



Alternativo Oboe 1



VI. Rondo: Allegro moderato



Parthia in Dis, No. 3

Mus. 1168

222/2

I. Allegro



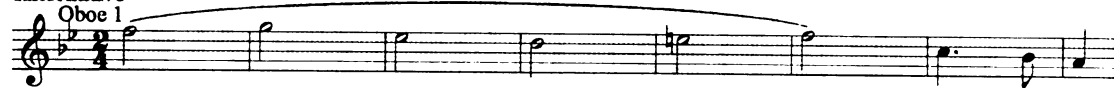
II. Andante



III. Allegro



Alternativo



IV. Adagio con espressione



V. Menuetto



Alternativo Oboe 1



VI. Rondo: Allegretto



Parthia in Dis, No. 4

Mus. 1169

222/2

I. Allegro



II. Andante



Alternativo



III. Allegro assai



Alternativo



IV. Andante



V. Menuetto: Allegretto



Trio



VI. Rondo: Moderato



Parthia in Dis, No. 5

Mus. 1170

222/2

I. Allegro maestoso



II. Andante



III. Allegro assai



Alternativo



IV. Adagio con espressione



V. Rondo: Allegretto



Parthia in Dis, No. 6

Mus. 1171

222/2

I. Allegretto non troppo



II. Andante



Alternativo



III. Allegro assai



Alternativo



IV. Adagio



V. Rondo: Allegretto



Gesellschaft der Musikfreunde in Wien, Sammlungen (A:Wgm)

Bösendorferstraße 12

Vienna, Austria

This Gesellschaft der Musikfreunde in Wien, Sammlungen is part of the Musikverein complex. A variety of important collections are housed in this archive including portions of the Schwarzenberg and Imperial collections. This landmark building is also home to the Vienna Philharmonic. As a public research institution the reading room is open at scheduled hours.

Parthia in C

VIII 8539/2

1/2, 2 English Horns

I. Allegro E. Horn 1



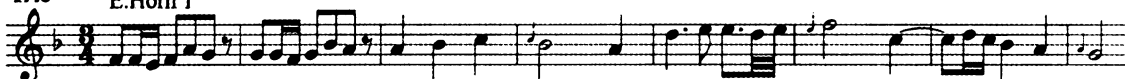
II. Adagio E. Horn 1



III. Menuetto E. Horn 1



Trio E. Horn 1



IV. Adagio E. Horn 1



V. Inglese E. Horn 1



Parthia in F

VIII 8539/4

202/2, 2 English Horns

I. Allegro Oboe 1



II. Andante Oboe 1



Trio Oboe 1



III. Allegro assai Oboe 1



Alternativo Oboe 1



IV. Adagio con espressione. Oboe 1



V. Presto



Alternativo Oboe 1



Parthia in F

VIII 8539/5

202/2, 2 English Horns

I. Allegro



Allegro assai



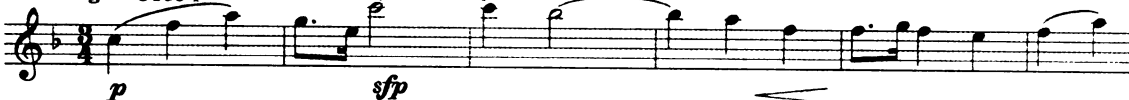
II. Menuetto



Alternativo Oboe 1



III. Adagio



IV. Allegro



Alternativo



Andante

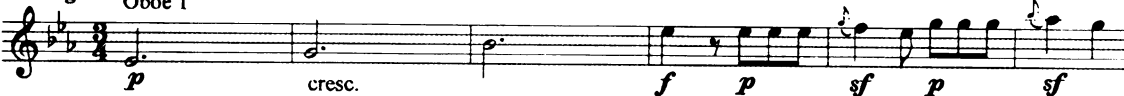


Parthia in Dis

VIII 39988

222/2

I. Allegro



II. Andante



Alternativo



III. Allegro Oboe 1



Alternativo Clarinet 1



IV. Largo F. Horn 1



V. Rondo: Allegretto Clarinet 1



Moravské Múzeum, Ústav dějin hudby (CZ:Bm)
Brno, Czech Republic

The Moravské Múzeum's Janáček Archive is located in the Moravian capital city of Brno. The archive is housed in the former organ school that Janáček taught in. It is the second largest musical collection in the Czech Republic and contains many works for *harmonie* acquired by the smaller courts found throughout the Moravian lands during the Classical era.

6 Andantes¹

59 mf 145

222/2

I. Andante Clarinet 1



II. Andante un poco Adagio



III. Andante



IV. Andante con espressione



V. Andante Clarinet 1



VI. Andante Clarinet 1



¹ Despite the title this document contains seven movements. The seventh is marked “von Mozart” and is actually the *Andante* movement of the Cm Serenade, K. 388. The other six movements are originals of Went but are collected from the six partitas located in A.Ei. One of these movements was also found as the second movement from CZ:K K II, No.242, though the movement is substantially reworked to utilize the greater flexibility of the clarinets.

Státní Oblastní Archiv Třeboň (CZ:K)

Český Krumlov Zámek- Dolní Hrad

Český Krumlov, Czech Republic

The Státní Oblastní Archiv Třeboň is located in the second courtyard of the Český Krumlov castle. The music collection, or Fond Hudební Sbíрка, contains the vast archives of the Schwarzenberg family. This includes one of the largest intact collection of *harmoniemusik* in the world (including some first edition Mozart publications.) The reading room in the archive is open by appointment.

Parthia in F

K II, No. 229

202/2, 2 English Horns

I. Allegro Oboe 1



II. Menuetto 1o Oboe 1



III. Menuetto 2do



IV. Andante



V. Menuetto: Allegretto



Trio



VI. Rondo



Parthia in C

K II, No. 230

202/2, 2 English Horns

I. **Largo** Oboe 1



Allegretto Oboe 1



II. **Andante** Oboe 1



III. **Finale: Allegretto non troppo**



Parthia in Dis*

K II, No. 232

1/2, 2 English Horns

*see CZ:Pnm XLII E 317

Parthia in Dis*

K II, No. 234

1/2, 2 English Horns

*see CZ:Pnm XLII E 316

Parthia alla Camera in Dis

K II, No. 235

1/2, 2 English Horns

I. **Allegro** E. Horn 1



II. **Menuetto**



Trio E. Horn 1



III. Adagio E. Horn 1



IV. Finale E. Horn 1



Trio **E. Horn 1**



Parthia in Dis

K II, No. 236

1/2, 2 English Horns

I. Allegro Moderato

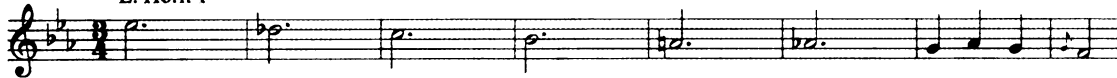
E. Horn 1



II. Menuetto E. Horn 1



Trio E. Horn 1



III. Adagio E. Horn 1



IV. Finale 3 E. Horn 1



Trio E. Horn 1



Parthia in F

K II, No. 241

202/2, 2 English Horns

I. Allegro Oboe 1



II. Andante Oboe 1



Alternativo Oboe 1



III. Allegro assai Oboe 1



Trio Oboe 1



IV. Adagio Oboe 1



Allegretto Oboe 1



Parthia in B

K II, No. 242

202/2, 2 English Horns

I. Allegro Oboe 1



II. Allegro assai



Alternativo E. Horn 1



III. Andante un poco Adagio



IV. Moderato



Parthia in C

K II, No. 245

202/2, 2 English Horns

I. Allegro



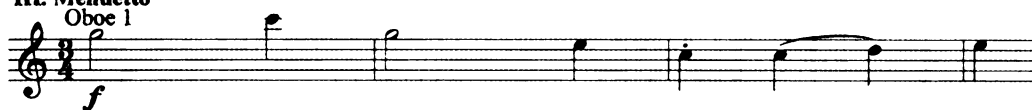
II. Andantino



Alternativo



III. Menuetto



Trio



IV. Andante



V. Allegretto Oboe 1

Trio 1o Bassoon 1 Bassoon 2 **Trio 2do** Oboe 1

VI. Rondo: Moderato Oboe 1

VII. Tempo di Menuetto- Moderato Oboe 1

VIII. Allegretto Oboe 1

Parthia in B

K II, No. 246

202/2, 2 English Horns

I. Allegro Oboe 1

II. Andante Oboe 1

III. Menuetto Oboe 1

IV. Adagio Oboe 1

V. Allegretto



Parthia in F

K II, No. 247

202/2, 2 English Horns

I. Allegro



II. Andante



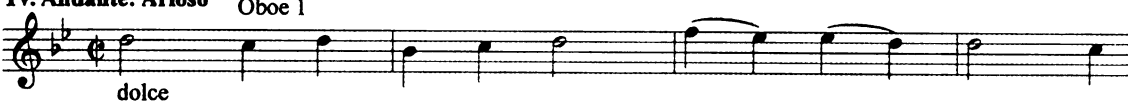
Alternativo



III. Menuetto



IV. Andante: Arioso



V. Finale: Allegretto



Alternativo



Parthia in F

K II, No. 248

202/2, 2 English Horns

I. Allegro



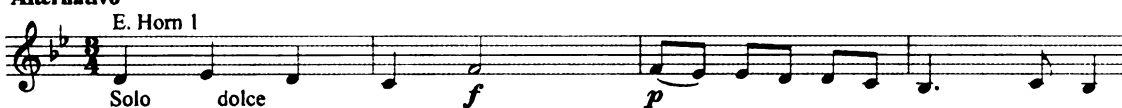
II. Favorito: Moderato



III. Menuetto



Alternativo



IV. Romance



V. Finale: Allegro



Parthia in C

K II, No. 249

202/2, 2 English Horns

I. Maestoso



Allegro



II. Andante



III. Allegro Oboe 1



IV. Adagio Oboe 1



Rondo: Allegretto Oboe 1



(18) Pièces

K II, No. 250

202/2, 2 English Horns

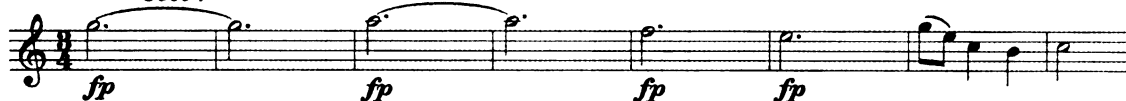
I. Allegro Oboe 1



II. Menuetto Oboe 1



Alternativo Oboe 1



III. Andante Oboe 1



IV. Allegro Oboe 1



Trio Oboe 1



V. Andante Oboe 1
p *f*

Alternativo Oboe 1
p *f* *p* *f* *pp* dolce

VI. Allegro Oboe 1
p *f*

VII. Andante Oboe 1
 messo voce

VIII. Rondo: Allegretto E. Horn 1
p *f*

Alternativo Oboe 1
p

IX. Andante Oboe 1 *dolce* E. Horn 1 *p*

Allegretto Oboe 1
p *f* *p* *f* *p* *f*

X. Andante Grazioso
sf *p* *sf* *p*

XI. Menuetto Oboe 1 *fp* E. Horn 1 *dolce* Oboe 1 *fp*

Trio F. Horn 1 Solo



Trio 2do Oboe 1 F. Horn 1

p

XVIII. Andantino Oboe 1

p f p sf dolce

Parthia in F
K II, No. 251
202/2, 2 English Horns

I. Maestoso Oboe 1 **Allegro** E. Horn 1

f p

II. Menuetto: Allegretto Oboe 1

Alternativo Bassoon 1

Solo

III. Romance Oboe 1

p dolce

IV. Rondo Oboe 1

p

Parthia in F
K II, No. 252
202/2, 2 English Horns

I. Allegro E. Horn 1

p sf sf sf cresc sf

II. Menuetto Oboe 1

sf p sf p p sf

Alternativo Oboe 1
Solo
3 3 3 3 3 3 3 3

III. Andante Oboe 1
p dolce

IV. Finale Oboe 1
p *sf* *p* *sf*

Parthia in F

K II, No. 253

202/2, 2 English Horns

I. Allegro Oboe 1
f *sf*

Trio 1 Oboe 1 *f*
Trio 2 F. Horn 1 *p* Oboe 1 *sf* *p*

II. Menuetto Oboe 1
sf 3 3 3

Trio E. Horn 1
p

III. Andante Oboe 1

IV. Contra Danza Oboe 1
3 3 3 3 3 3 3 3 3 3 3 3

Trio 1 Oboe 1



Trio 2 Oboe 1



Parthia in G

K II, No. 254

202/2, 2 English Horns

I. Allegro Bassoon 1



II. Favorito

E. Horn 1



III. Menuetto Oboe 1



Trio Bassoon 1



IV. Scherzando

Oboe 1



V. Allegro Oboe 1



Trio Bassoon 1



(17) Pièces

K II, No. 255

202/2, 2 English Horns

I. Allegro Oboe 1



II. Andante Oboe 1



III. Allegretto Oboe 1



Trio 1 Oboe 1 E. Horn 1 **Trio 2** Oboe 1



IV. Menuetto Oboe 1



Trio Oboe 1



V. Allegro Oboe 1



VI. Romance: A Tempo Andantino Oboe 1



VII. Allegretto Oboe 1



Trio Oboe 1



VIII. Larghetto Oboe 1



IX. Allegro F. Horn 1



X. Menuetto
F. Horn 1



Trio



XI. Allegro non Troppo



Alternativo Oboe 1



XII. Andante Grazioso



XIII. Andante



XIV. Arioso Oboe 1



XV. Allegretto



XVI. Arioso

XVI. **Arioso**

Oboe 1

dolce

**XVII. Allegro**

XVII. Allegro
Oboe 1

f *p* *f*

(12) Pièces

K II, No. 256

202/2, 2 English Horns

I. Allegro Oboe 1

I. Allegro Oboe 1

II. Allegretto non troppo

II. Allegretto non troppo
Oboe 1

p *f*

III. Andante

III. Andante
Oboe I

IV. Allegretto

IV. Allegretto Oboe 1

V. Andante

V. Andante
E. Horn 1 Oboe E. Horn 1 Oboe

Alternativo

Alternativo

Oboe 1

The musical score for Oboe 1 in the Alternativo section consists of two staves. The first staff contains a series of eighth-note patterns, each starting with a dynamic marking: p₃, f₃, p³, f³, p³, f³, p³, f₃, p³, f₃, p₃, f₃, p₃. Above the notes are various articulation marks, including accents and slurs. The second staff continues the melodic line with similar dynamics and articulations.

VI. Allegro

VI. Allegro

Oboe 1

p *f*

Alternativo
Bassoon 1 (8vb)

Oboe 1

p *f*

VII. Allegro Oboe 1



Alternativo Oboe 1



VIII. Andante Oboe 1



IX. Andante moderato



X. Allegro Oboe 1



XI. Adagio con espressione



Allegro non troppo Oboe 1



XII. L'Inglese Oboe 1



Parthia in C 'Allelulia'

K I, No. 355

202/2, 2 English Horns

I. Adagio Maestoso



Presto Oboe 1

p *f* *p*

II. Andante Oboe 1

p *f* *p* *f*

III. Adagio Oboe 1

p cresc. *f* dolce *p* cresc. *f* dolce

Allegretto Oboe 1

p *f* *p* *f*

Trio Oboe 1

sotto voce

6

Muzeum České Hudby (CZ:Pnm)

Velkopřevorské Náměstí

Prague, Czech Republic

The Muzeum České Hudby is a branch of Václavské Náměstí's landmark Národní Muzeum. The two prominent collections pertinent to the study of *harmoniemusik* are those of Counts Pachta and Clam-Gallas. The Pachta collection is complete alphabetically through the entries for Wenzel Pichl. Works by composers whose last name begin following Pichl are considered lost. Unfortunately for those wishing to examine these collections, this quiet "Lesser Town" site is being restituted to the Maltese Knights. The archive is considered closed and will not officially reopen in its new location (just a few blocks away) for several years.

Parthia in Dis

XLII E 33

201/2

I. Allegro



II. Menuetto



Trio



III. Adagio



IV. Finale



V. Andante



VI. Allegro Oboe 1

Parthia alla Camera

XLII E 103

201/2

I. Allegro Oboe 1

Trio Oboe 1

II. Menuetto Oboe 1

Trio Oboe 1

III. London Oboe 1

IV. Finale Oboe 1

Parthia in D

XLII E 315

201/2

I. Allegro Moderato Oboe 1

II. Menuetto Oboe 1



Trio Oboe 1



III. Adagio Oboe 1



IV. Finale Oboe 1



Parthia in Dis

XLII E 316

1/2, 2 English Horns

I. Allegro Moderato



II. Menuet



Trio E. Horn 1



III. Adagio E. Horn 1



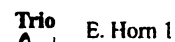
XLII E 317

I. Allegro E. Horn 1

I. Allegro E. Horn 1



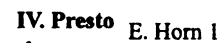
II. Menuetto E. Horn 1



Trio E. Horn 1



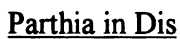
III. Adagio E. Horn 1



IV. Presto E. Horn 1



Trio E. Horn 1



Parthia in Dis

XLII E 318

1/2, 2 English Horns

I. Allegro Moderato

E. Horn 1

F. Horn 1



II. Menuetto E. Horn 1



Trio E. Horn 1

semper *p*

III. Adagio E. Horn 1

IV. Menuet E. Horn 1

p *f* *p*

V. Presto E. Horn 1

Thüringisches Staatsarchiv Rudolstadt (D:RUI)
Rudolstadt, Germany

The Thüringisches Staatsarchiv Rudolstadt is located in the Scholss Heidecksburg above the town of Rudolstadt, Germany. The collection includes those of the Schwarzburg family. The archive is open to the public with prior consent.

Parthia in Dis*¹

RH. W55²

222/2, Quartfagott (see below)

* see A:Ee Mus.1171.

¹ This version of the parthia includes a “quartfagott” part (presumably contra-bassoon but notated down a fifth from the second bassoon part) that was added in a different hand. It is possible that this addition was the work of Joseph Triebensee as was explained in Chapter Two of this document.

² A modern edition from 1999 created by Falk Stolzenburg of Weimar can also be found under this call number.

Bibliothèque nationale de France, Département de la musique (F:Pn)

58 rue de Richelieu

Paris, France

The Département de la musique is located in the Richelieu branch of the Bibliothèque nationale de France. While no manuscript copies of Went's works were found here an early print copy of one work, as well as recent editions of two smaller works, are available. As a major research institution the department has scheduled open hours for the public.

(23) Pièces en harmonie

Vm7 6961 and Vm27 4382¹

42/2

XV. Allegro Clarinet 1



XVI. Andante Clarinet 1



XVII. Allegretto



Trio 1 Clarinet 1



Trio 2 F. Horn 1



XVIII. Minuetto Clarinet 1



Alternativo Clarinet 1



¹ This work is divided into two suites. The two call numbers represent two complete sets of the work. In addition, this work is a published copy c. 1792 by Naderman. The first fourteen movements are identical to CZ:K K II, No. 255.

XIX. Adagio Clarinet 1



XX. Allegro Clarinet 1



XXI. Allegro



XXII. Polonaise Clarinet 1



Trio Clarinet 1



XXIII. Finale: Allegro Clarinet 1



Johann Went's *Parthia in Dis*: A Performance Edition

Introduction

The manuscript of Johann Went's *Parthia in Dis* used for preparation of the following performance score is located in Vienna's Gesellschaft der Musikfreunde in Wien under the call number VIII 39988. The work is representative of Went's mature compositions, though it is unusual in its use of clarinets. As has been documented in previous chapters, the vast majority of original octets composed by Went make use of pairs of English horns for the second pairing of instruments. This scoring suggests that the work was probably composed for Emperor Joseph II's Imperial *Harmonie*, though no date can be ascribed to it.

No score would have been made for this or any other of Went's works, as it was unnecessary under the Classic period's performance practices. It is also likely that Went himself knew he would be present for rehearsals and performances of his works such as this *parthia*. What makes these observations relevant is the quality of the notation found throughout the composer's oeuvre. Inconsistencies in terms of dynamics, articulations, accents and other issues are found in great abundance within and between parts. Identical passages sounding at the same time may call for a slur in one voice, staccato in another and lack any marking in a third voice. Despite these shortcomings, a work of true originality is unmistakably present.

Editorial Notes

Great care has been taken to maintain the integrity of the manuscript parts throughout this work. Where inconsistencies in issues of dynamics and accents as well as uncharacteristic dissonance were found, a careful examination of the score generally revealed an answer in another part, a later measure, or both. These issues probably appeared as oversights during the original copying process and therefore have not been identified in the score.

Discrepancies of articulation have been solved in a similar manner. However, occasions arose where assumptions had to be made, most frequently in cases of slurs that appeared to be missing from the parts. Broken slur lines have been used to notate editorial slurs. Other articulations have been corrected without comment.

The composer frequently distinguished between slashed (short) or unslashed (long) grace notes throughout his oeuvre. A consensus was taken among the individual parts to determine appropriate notation of these grace notes on a case-by-case basis. As with all classical ornamentation, performers should assume some liberty of interpretation.

One specific additional editorial note concerns measures 63-64 in the first horn part. The manuscript part notates an F with an unnecessary natural sign. This curious notation, also functioning as a seventh degree of the chord, has been altered to a written G.

Parthia in Dis

Johann Went (1745-1801)

edited by Gregory Wolynech

Allegro

The musical score is for the piece "Parthia in Dis" by Johann Went, edited by Gregory Wolynech. It is marked "Allegro" and is in 3/4 time. The score is for a woodwind ensemble consisting of Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Horn in Eb 1, Horn in Eb 2, Bassoon 1, and Bassoon 2. The key signature is two flats (Bb and Eb). The score is divided into four measures. The first measure starts with a piano (*p*) dynamic. The second measure features a crescendo (*cresc*). The third measure continues the crescendo. The fourth measure features a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The Oboe 1 and Clarinet in Bb 1 parts have a melodic line that starts with a half note, followed by a quarter note, and then a eighth note. The Oboe 2 and Clarinet in Bb 2 parts have a similar melodic line, but the Oboe 2 part has a half note in the second measure. The Horn in Eb 1 and Horn in Eb 2 parts have a similar melodic line, but the Horn in Eb 2 part has a half note in the second measure. The Bassoon 1 and Bassoon 2 parts have a similar melodic line, but the Bassoon 2 part has a half note in the second measure.

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Horn in Eb 1

Horn in Eb 2

Bassoon 1

Bassoon 2

p *cresc* *f* *p*

p *cresc* *cresc* *f* *p*

p *cresc* *f* *p*

p *cresc* *f*

p *cresc* *f*

p *cresc* *f*

p *cresc* *f*

5

Ob. 1

sf *p* *sf* *p*

Ob. 2

sf *p* *sf* *p*

B♭ Cl. 1

sf *p* *sf* *p*

B♭ Cl. 2

sf *p* *sf* *p*

Hn. 1

sf *sf* *p*

Hn. 2

sf *sf* *p*

Bsn. 1

sf *sf* *p*

Bsn. 2

sf *sf* *p*

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

15

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p

pp

p

pp

p

pp

This musical score page contains measures 15 through 19 for a woodwind and brass section. The instruments are Oboe 1 and 2, B-flat Clarinet 1 and 2, Horn 1 and 2, and Bassoon 1 and 2. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 15-19 show various melodic and harmonic developments. Oboe 1 and 2 have simple melodic lines. B-flat Clarinet 1 and 2 play more complex patterns, including sixteenth-note runs in measure 17. Horn 1 and 2 provide harmonic support with sustained notes and melodic fragments. Bassoon 1 and 2 play a rhythmic pattern of eighth notes in measures 16-19. Dynamics include piano (*p*) and pianissimo (*pp*).

20

Ob. 1

p cresc *f*

Ob. 2

p cresc *f*

B♭ Cl. 1

p cresc *f* *p*

B♭ Cl. 2

p cresc *f* *p*

Hn. 1

p cresc *f*

Hn. 2

p cresc *f*

Bsn. 1

p cresc *f* *p*

Bsn. 2

p cresc *f* *p*

This musical score page contains staves for eight instruments: two Oboes (Ob. 1, Ob. 2), two B-flat Clarinets (B♭ Cl. 1, B♭ Cl. 2), two Horns (Hn. 1, Hn. 2), and two Baritone Saxophones (Bsn. 1, Bsn. 2). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). Measures 20-24 are shown. Measures 20 and 21 feature a crescendo from piano (*p*) to forte (*f*). Measures 22 and 23 are marked forte (*f*). Measure 24 returns to piano (*p*). The woodwinds (Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, Hn. 2) play a simple melodic line consisting of half notes and quarter notes. The Baritone Saxophones (Bsn. 1, Bsn. 2) play a more complex, rhythmic pattern of eighth and sixteenth notes. The score is marked with dynamic changes and a crescendo in measures 20 and 21.

25

Ob. 1

p *pf*

Ob. 2

p *pf*

B♭ Cl. 1

p *pf*

B♭ Cl. 2

p *pf*

25

Hn. 1

p

Hn. 2

p

25

Bsn. 1

p *pf*

Bsn. 2

p *pf*

This musical score page contains staves for eight instruments: Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The music is in 4/4 time and B-flat major. Measures 25-28 are shown. Measures 25 and 26 feature woodwinds playing sixteenth-note patterns with crescendos, while horns play sustained notes. Measures 27 and 28 feature woodwinds playing sixteenth-note patterns with crescendos, while horns play sustained notes. Dynamics include piano (*p*) and piano fortissimo (*pf*).

30

Ob. 1

cresc

sf

sf

p

Ob. 2

cresc

sf

sf

B♭ Cl. 1

cresc

sf

sf

B♭ Cl. 2

cresc

sf

sf

30

Hn. 1

cresc

sf

sf

Hn. 2

cresc

sf

sf

30

Bsn. 1

cresc

sf

sf

p

Bsn. 2

cresc

sf

sf

This musical score page contains staves for eight instruments: Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The score is written in 4/4 time with a key signature of two flats (B♭ and E♭). Measures 30-34 are shown. Measures 30 and 31 feature a crescendo for all instruments. Measures 32 and 33 are marked with *sf* (sforzando). Measure 34 is marked with *p* (piano) for Oboe 1 and Bassoon 1. The woodwinds (Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2) play melodic lines with various articulations, while the brass instruments (Hn. 1, Hn. 2, Bsn. 1, Bsn. 2) provide harmonic support with sustained notes and some melodic fragments.

35

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p

p

p

pp

p

p

p

p

p

pp

pp

p

p

pp

p

p

pp

40

Ob. 1 *pp*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

40

Bsn. 1 *pp*

Bsn. 2

This musical score page contains staves for six instruments: Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The score is divided into two systems. The first system includes Oboe 1, Oboe 2, B♭ Clarinet 1, and B♭ Clarinet 2. The second system includes Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The key signature has three flats (B♭, E♭, A♭), and the time signature is 4/4. Measure numbers 40, 41, 42, 43, and 44 are indicated above the first staff of each system. The first measures of each system (measures 40 and 41) are marked with the dynamic *pp* (pianissimo). The notation includes various note values, rests, and articulation marks.

45

Ob. 1 *p* cresc *sf* *p*

Ob. 2 *p* cresc *sf* *p*

B♭ Cl. 1 *p* cresc *sf* *p*

B♭ Cl. 2 *p* cresc *sf* *p*

Hn. 1 *p* cresc *sf*

Hn. 2 *p* cresc *sf*

Bsn. 1 *p* cresc *sf* *p*

Bsn. 2 *p* cresc *sf* *p*

Detailed description: This page of a musical score covers measures 45 through 49. It features eight staves for woodwind and brass instruments. The woodwinds (Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2) play a melodic line with eighth and sixteenth notes, while the brass (Hn. 1, Hn. 2, Bsn. 1, Bsn. 2) provides a rhythmic accompaniment with eighth notes. The dynamic markings are *p* (piano) at measure 45, *cresc* (crescendo) through measure 47, *sf* (fortissimo) at measure 48, and *p* (piano) at measure 49. The key signature has two flats (B♭ and E♭), and the time signature is 4/4.

50

Ob. 1

cresc *sf* *f* *f* *f*

Ob. 2

cresc *sf* *f* *f* *f*

B♭ Cl. 1

cresc *sf* *f* *f* *f p*

B♭ Cl. 2

p cresc *sf* *f* *f* *f*

50

Hn. 1

cresc *f* *f* *f* *f*

Hn. 2

cresc *f* *f* *f* *f*

50

Bsn. 1

cresc *f* *f* *f* *f*

Bsn. 2

cresc *f* *f* *f* *f*

55

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

p

calando

calando

55

Hn. 1

Hn. 2

p

calando

55

Bsn. 1

Bsn. 2

p

calando

calando

60

Ob. 1 *pp*

Ob. 2

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

This musical score page contains staves for eight instruments: Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The music is in 4/4 time with a key signature of two flats (B♭ and E♭). Measure 60 features a melodic line in Oboe 1 and B♭ Clarinet 1, both marked *pp* (pianissimo). Measure 61 shows a melodic line in B♭ Clarinet 2, also marked *pp*. Measure 62 features a melodic line in Horn 1, marked *pp*. Measure 63 shows a melodic line in Horn 2, marked *pp*. Measure 64 features a melodic line in Bassoon 1, marked *pp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

65

Ob. 1

pf

Ob. 2

pf

B♭ Cl. 1

pf

B♭ Cl. 2

pf

Hn. 1

pf

Hn. 2

pf

65

Bsn. 1

pf

Bsn. 2

pf

This musical score page contains staves for eight instruments: Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The score is in 2/4 time and begins at measure 65. Measures 65-69 are marked with a piano-forte (*pf*) dynamic. The woodwinds (Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, Hn. 2) play sustained notes, often with slurs and ties. The bassoons (Bsn. 1, Bsn. 2) play a rhythmic pattern of eighth notes. The key signature has two flats (B♭ and E♭).

75

Ob. 1 *f p* *f p* *f p* *f*

Ob. 2 *f p* *f p* *f p* *f*

B♭ Cl. 1 *f p* *f p* *f p* *f p*

B♭ Cl. 2 *f p* *f p* *f p* *f p*

Hn. 1 *f* *f* *f* *f* Solo

Hn. 2 *f* *f* *f* *f* Solo

75

Bsn. 1 *f* *f* *f* *f*

Bsn. 2 *f* *f* *f* *f*

80

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p

p

p

p

p

p

p

p

85

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p

p

p

p

p

p

80

90

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

pf

pf

p

p

pf

pf

p

pf

p

pf

95

Ob. 1

pf

p

Ob. 2

pf

p

B♭ Cl. 1

p

B♭ Cl. 2

p

p

Hn. 1

p

Hn. 2

p

95

Bsn. 1

p

pf

p

Bsn. 2

p

pf

p

Detailed description of the musical score: The score is for measures 95 through 99. It features eight parts: Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The key signature has two flats (B♭ and E♭). Measure 95 starts with a key signature change to one flat (B♭). Oboe 1 and 2 play a melodic line starting on G4, moving up to A4, B4, and C5. Bassoon 1 and 2 play a lower melodic line starting on G2, moving up to A2, B2, and C3. Horn 1 and 2 play a sustained note on E4. Dynamics include piano (p), piano-forte (pf), and crescendo/decrescendo hairpins.

100

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

Detailed description: This is a page of a musical score, page 83, featuring woodwind and brass parts. The score is written for six instruments: Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The music is in 4/4 time and the key signature has two flats (B♭ and E♭). The tempo or dynamics marking '100' appears at the beginning of the first staff (Ob. 1) and above the first staff of the second system (Hn. 1). The first system (measures 1-4) shows Oboe 1 playing a melodic line with eighth and quarter notes, while Oboe 2, B♭ Clarinets, and Horns provide harmonic support with sustained notes and chords. The second system (measures 5-8) continues the melodic development, with Oboe 1 and Horn 1 featuring more active passages. The score concludes with a final measure containing a fermata over a whole note. The page number '83' is centered at the bottom.

105

Ob. 1

p *cresc* *f* *p* *sf* *p*

Ob. 2

p *cresc* *f* *p* *sf* *p*

B♭ Cl. 1

p *cresc* *f* *p* *sf* *p*

B♭ Cl. 2

p *cresc* *f* *sf* *p*

105

Hn. 1

p *cresc* *f* *sf*

Hn. 2

p *cresc* *f* *sf*

105

Bsn. 1

p *cresc* *f* *sf*

Bsn. 2

p *cresc* *f* *sf*

Detailed description: This is a page of a musical score, page 84, showing measures 105 through 109. The score is for a woodwind and brass section. The instruments are arranged in three systems. The first system contains Oboe 1, Oboe 2, B♭ Clarinet 1, and B♭ Clarinet 2. The second system contains Horn 1 and Horn 2. The third system contains Bassoon 1 and Bassoon 2. All instruments start at measure 105. The dynamics for all instruments are *p* (piano) at the start of measure 105, *cresc* (crescendo) through measure 106, *f* (forte) at the start of measure 107, and *sf* (sforzando) at the start of measure 108. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The key signature has two flats (B♭ and E♭).

110

Ob. 1

sf *p*

Ob. 2

sf *p*

B♭ Cl. 1

sf *p*

B♭ Cl. 2

sf *p*

Hn. 1

sf *p*

Hn. 2

sf *p*

Bsn. 1

sf *p*

Bsn. 2

sf *p*

This musical score page contains measures 110 through 114 for a woodwind and brass section. The instruments are Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. Measures 110 and 111 feature a forte (*sf*) dynamic, while measures 112, 113, and 114 feature a piano (*p*) dynamic. The woodwinds (Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, Hn. 2) play a melodic line starting on G4 in measure 110, moving to A4 in measure 111, and then to B♭4 in measure 112. The brass (Bsn. 1, Bsn. 2) play a similar line, starting on F3 in measure 110, moving to G3 in measure 111, and then to A3 in measure 112. The score includes various musical notations such as slurs, ties, and dynamic markings.

115

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

This musical score page contains measures 115 through 119 for a woodwind and brass section. The instruments are arranged in three systems. The first system includes Oboe 1, Oboe 2, B♭ Clarinet 1, and B♭ Clarinet 2. The second system includes Horn 1 and Horn 2. The third system includes Bassoon 1 and Bassoon 2. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. Measure 115 begins with a rehearsal mark. The woodwinds play a melodic line, while the brass instruments provide harmonic support with sustained notes and rests. Dynamic markings include *pp* (pianissimo) and *f* (forte). The score concludes with a double bar line at the end of measure 119.

87

125

Ob. 1

cresc

f

p

Ob. 2

p

cresc

f

p

B♭ Cl. 1

cresc

f

p

B♭ Cl. 2

cresc

f

p

125

Hn. 1

cresc

f

p

Hn. 2

cresc

f

p

125

Bsn. 1

cresc

f

p

Bsn. 2

cresc

f

p

Detailed description: This is a page of a musical score, page 88, showing measures 125 through 128. The score is for a woodwind and brass section. The instruments are arranged in three systems. The first system contains Oboe 1, Oboe 2, B♭ Clarinet 1, and B♭ Clarinet 2. The second system contains Horn 1 and Horn 2. The third system contains Bassoon 1 and Bassoon 2. All instruments start at measure 125. The key signature has two flats (B♭ and E♭). The time signature is not explicitly shown but appears to be 4/4. The dynamics for most instruments are: measure 125 (crescendo), measure 126 (piano), measure 127 (fortissimo), and measure 128 (piano). Bassoon 1 has a melodic line in measure 127 with a slur and a breath mark. Bassoon 2 has a similar melodic line in measure 127.

130

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p

p

p

p

p

p

This musical score page contains measures 130 through 134 for a woodwind and brass section. The instruments are Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The key signature has three flats (B♭, E♭, A♭) and the time signature is 4/4. Measures 130-131 feature a melodic line in the oboes and a rhythmic pattern in the clarinets and bassoons. Measures 132-134 continue these patterns, with the horns providing harmonic support. Dynamic markings of *p* (piano) are present in measures 130, 132, 133, and 134. The score is written on a grand staff with two staves per instrument.

135

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

135

Hn. 1

Hn. 2

135

Bsn. 1

Bsn. 2

This musical score page contains staves for seven instruments: two Oboes (Ob. 1, Ob. 2), two B♭ Clarinets (B♭ Cl. 1, B♭ Cl. 2), two Horns (Hn. 1, Hn. 2), and two Bassoons (Bsn. 1, Bsn. 2). The score is written in 4/4 time with a key signature of two flats (B♭ and E♭). The first system (measures 135-139) features active parts for Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, and Bsn. 1. Ob. 1 and Ob. 2 play melodic lines with slurs and ties. B♭ Cl. 1 and B♭ Cl. 2 play eighth-note patterns. Bsn. 1 plays a melodic line with slurs. The second system (measures 140-144) features active parts for Hn. 1, Hn. 2, and Bsn. 2. Hn. 1 and Hn. 2 play sustained notes. Bsn. 2 plays a melodic line with slurs. The score is divided into measures by vertical bar lines.

145

Ob. 1 *p* *cresc* *f* *p*

Ob. 2 *p* *cresc* *f*

B♭ Cl. 1 *p* *cresc* *f*

B♭ Cl. 2 *p* *cresc* *f*

145

Hn. 1 *p* *cresc* *f*

Hn. 2 *p* *cresc* *f*

145

Bsn. 1 *p* *cresc* *f*

Bsn. 2 *p* *cresc* *f*

150

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p

cresc

f

p

cresc

f

p

cresc

f

p

cresc

f

155

Ob. 1

p

Ob. 2

p

B♭ Cl. 1

p

p

B♭ Cl. 2

p

p

155

Hn. 1

p

p

Hn. 2

p

p

155

Bsn. 1

p

p

Bsn. 2

p

p

This musical score page contains staves for eight instruments: Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The music is in 4/4 time and features a key signature of two flats (B♭ and E♭). The score is divided into four measures. Measures 155 and 156 show various melodic lines with slurs and accents. Measures 157 and 158 feature sustained notes with accents. The dynamic marking *p* (piano) is used throughout. The notation includes treble and bass clefs, key signatures, and various musical symbols such as slurs, accents, and dynamic markings.

160

Ob. 1

f

Ob. 2

f

B♭ Cl. 1

f

B♭ Cl. 2

f

160

Hn. 1

f

Hn. 2

f

160

Bsn. 1

f

Bsn. 2

f

This musical score page contains staves for six instruments: two Oboes (Ob. 1, Ob. 2), two B♭ Clarinets (B♭ Cl. 1, B♭ Cl. 2), two Horns (Hn. 1, Hn. 2), and two Bassoons (Bsn. 1, Bsn. 2). The notation is in 2/2 time with a key signature of two flats (B♭ and E♭). Measures 160 and 161 are shown. In measure 160, all instruments play a half note. In measure 161, the Oboes, Clarinets, and Horns play a half rest, while the Bassoons play a half note. The dynamic *f* (forte) is indicated for the first measure of each instrument's part.

Andante

Woodwind and Horn section musical score, measures 1-5. The score is in 2/4 time with a key signature of two flats (Bb, Eb). The tempo is marked **Andante**. The instruments are Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Horn in Eb 1, Horn in Eb 2, Bassoon 1, and Bassoon 2. Measures 1-4 contain whole rests for all instruments. In measure 5, Oboe 1 plays a half note G4 (first flat) followed by a quarter note F#4 (first sharp) with a forte (*f*) dynamic. Horn in Eb 1 has a **Solo** marking in measure 2. Bassoon 1 and Bassoon 2 enter in measure 2 with a piano (*p*) dynamic, playing a half note G3 (first flat). Bassoon 1 has a melodic line with eighth notes and a slur in measures 3-5. Bassoon 2 plays a rhythmic accompaniment of eighth notes in measures 3-5.

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Horn in Eb 1

Horn in Eb 2

Bassoon 1

Bassoon 2

f

Solo

p

p

97

98

15

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

f

f

f

f

f

f

p

100

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

25

3

p

25

25

25

Detailed description: This page of a musical score contains measures 25 through 29 for a woodwind and brass section. The instruments are Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. Oboe 1 has a melodic line with triplets and slurs. Oboe 2 plays a sustained note in measure 25, then eighth notes in measures 28 and 29. B♭ Clarinet 1 has a melodic line with triplets and slurs, starting with a piano (*p*) dynamic. B♭ Clarinet 2 plays a sustained note in measure 25, then eighth notes in measures 28 and 29. Horn 1 plays a sustained note in measure 25, then eighth notes in measures 28 and 29. Horn 2 plays a sustained note in measure 25, then eighth notes in measures 28 and 29. Bassoon 1 plays a sustained note in measure 25, then eighth notes in measures 28 and 29. Bassoon 2 plays a melodic line with eighth notes throughout measures 25-29.

30

Ob. 1

sfp *sfp* *sf*

Ob. 2

sfp *sfp* *sf*

B♭ Cl. 1

sfp *sfp* *sf*

B♭ Cl. 2

sfp *sfp* *sf*

30

Hn. 1

sfp Solo

Hn. 2

sfp

30

Bsn. 1

sfp *sfp* *sf* *p*

Bsn. 2

sfp *sfp* *sf* *p*

This musical score page contains staves for eight instruments: two Oboes (Ob. 1, Ob. 2), two B♭ Clarinets (B♭ Cl. 1, B♭ Cl. 2), two Horns (Hn. 1, Hn. 2), and two Baritone Saxophones (Bsn. 1, Bsn. 2). The score is divided into three systems. The first system (measures 30-33) features woodwinds playing a melodic line with dynamic markings *sfp* and *sf*, while the brass instruments are silent. The second system (measures 34-37) shows Horn 1 taking a solo with a melodic line, while the other instruments continue their parts. The third system (measures 38-41) features both Baritone Saxophones playing a melodic line with dynamic markings *sfp*, *sf*, and *p*. The key signature is B-flat major (two flats), and the time signature is 4/4.

35

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p

f

p

sf

p

f

p

sf

p

sf

p

sf

40

Ob. 1

f

Fine

Alternativo

p

Ob. 2

f

Fine

B♭ Cl. 1

f

Fine

p

B♭ Cl. 2

f

p

Hn. 1

p

f

Fine

p

Hn. 2

p

f

Fine

p

Bsn. 1

f

Fine

p

Bsn. 2

f

Fine

p

45

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

45

Hn. 1

Hn. 2

45

Bsn. 1

Bsn. 2

This musical score page contains measures 45 through 49. It is arranged in three systems. The first system includes parts for Oboe 1, Oboe 2, B♭ Clarinet 1, and B♭ Clarinet 2. The second system includes parts for Horn 1, Horn 2, and Baritone Saxophone 1. The third system includes parts for Baritone Saxophone 1 and Baritone Saxophone 2. The key signature is B-flat major (two flats). The time signature is 4/4. Oboe 1 has a melodic line starting on measure 45. Oboe 2 is silent. Both B♭ Clarinets play a rapid sixteenth-note pattern with slurs and ties. Horn 1 and Horn 2 have sparse, rhythmic accompaniment. Baritone Saxophone 1 plays a complex sixteenth-note pattern, while Baritone Saxophone 2 plays a simpler rhythmic line. Measure numbers 45, 46, 47, 48, and 49 are indicated at the beginning of their respective staves.

50

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

50

Hn. 1

Hn. 2

50

Bsn. 1

Bsn. 2

This musical score page contains staves for six instruments: Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The score is divided into two systems. The first system includes staves for Oboe 1, Oboe 2, B♭ Clarinet 1, and B♭ Clarinet 2. The second system includes staves for Horn 1, Horn 2, Bassoon 1, and Bassoon 2. All staves begin at measure 50. Oboe 1 and Oboe 2 are in treble clef with a key signature of two flats. B♭ Clarinet 1 and B♭ Clarinet 2 are in treble clef with a key signature of two flats. Horn 1 and Horn 2 are in treble clef with a key signature of one sharp. Bassoon 1 and Bassoon 2 are in bass clef with a key signature of two flats. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

55 *Andante da capo senza replica*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

Allegro

Woodwind and Horn section musical score, measures 1-4. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The instruments are Oboe 1, Oboe 2, Clarinet in B-flat 1, Clarinet in B-flat 2, Horn in E-flat 1, Horn in E-flat 2, Bassoon 1, and Bassoon 2. The dynamics are marked as *p* (piano) and *sf* (sforzando).

Oboe 1: Measures 1-4. Notes: G4 (half), A4-B4 (quarter), C5 (half), B4-A4 (quarter), G4 (half). Dynamics: *p* (measures 1-2), *sf* *p* (measures 3-4).

Oboe 2: Measures 1-4. Notes: F4 (half), G4-A4 (quarter), B4 (half), A4-G4 (quarter), F4 (half). Dynamics: *p* (measures 1-2), *sf* *p* (measures 3-4).

Clarinet in B \flat 1: Measures 1-4. Notes: E4 (half), F4-G4 (quarter), A4 (half), G4-F4 (quarter), E4 (half). Dynamics: *p* (measures 1-2), *sf* *p* (measures 3-4).

Clarinet in B \flat 2: Measures 1-4. Notes: E4 (half), F4-G4 (quarter), A4 (half), G4-F4 (quarter), E4 (half). Dynamics: *p* (measures 1-2), *sf* *p* (measures 3-4).

Horn in E \flat 1: Measures 1-4. Notes: E4 (half), F4-G4 (quarter), A4 (half), G4-F4 (quarter), E4 (half). Dynamics: *p* (measures 1-2), *sf* *p* (measures 3-4).

Horn in E \flat 2: Measures 1-4. Notes: E4 (half), F4-G4 (quarter), A4 (half), G4-F4 (quarter), E4 (half). Dynamics: *p* (measures 1-2), *sf* *p* (measures 3-4).

Bassoon 1: Measures 1-4. Notes: E4 (half), F4-G4 (quarter), A4 (half), G4-F4 (quarter), E4 (half). Dynamics: *p* (measures 1-2), *sf* *p* (measures 3-4).

Bassoon 2: Measures 1-4. Notes: E4 (half), F4-G4 (quarter), A4 (half), G4-F4 (quarter), E4 (half). Dynamics: *p* (measures 1-2), *sf* *p* (measures 3-4).

Musical score for woodwinds and brass instruments, measures 5-8. The score is written for Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, Hn. 2, Bsn. 1, and Bsn. 2. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings: *sf* (sforzando), *f* (forte), and *p* (piano).

Measures 5-8:

- Ob. 1:** Measures 5-8. Measure 5: *sf* (sforzando) on the first half note, *f* (forte) on the second half note. Measure 6: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 7: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 8: *f* (forte) on the first half note, *sf* (sforzando) on the second half note.
- Ob. 2:** Measures 5-8. Measure 5: *sf* (sforzando) on the first half note, *f* (forte) on the second half note. Measure 6: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 7: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 8: *f* (forte) on the first half note, *sf* (sforzando) on the second half note.
- B♭ Cl. 1:** Measures 5-8. Measure 5: *sf* (sforzando) on the first half note, *f* (forte) on the second half note. Measure 6: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 7: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 8: *f* (forte) on the first half note, *sf* (sforzando) on the second half note.
- B♭ Cl. 2:** Measures 5-8. Measure 5: *sf* (sforzando) on the first half note, *f* (forte) on the second half note. Measure 6: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 7: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 8: *f* (forte) on the first half note, *sf* (sforzando) on the second half note.
- Hn. 1:** Measures 5-8. Measure 5: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 6: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 7: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 8: *f* (forte) on the first half note, *sf* (sforzando) on the second half note.
- Hn. 2:** Measures 5-8. Measure 5: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 6: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 7: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 8: *f* (forte) on the first half note, *sf* (sforzando) on the second half note.
- Bsn. 1:** Measures 5-8. Measure 5: *p* (piano) on the first half note, *sf* (sforzando) on the second half note. Measure 6: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 7: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 8: *f* (forte) on the first half note, *sf* (sforzando) on the second half note.
- Bsn. 2:** Measures 5-8. Measure 5: *p* (piano) on the first half note, *sf* (sforzando) on the second half note. Measure 6: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 7: *f* (forte) on the first half note, *sf* (sforzando) on the second half note. Measure 8: *f* (forte) on the first half note, *sf* (sforzando) on the second half note.

110

This musical score is for measures 15 through 18 of 'The Swan' from Swan Lake. It features woodwind and string parts. The woodwinds include two Oboes (Ob. 1, Ob. 2), two B♭ Clarinets (B♭ Cl. 1, B♭ Cl. 2), two Horns (Hn. 1, Hn. 2), and two Bassoons (Bsn. 1, Bsn. 2). The strings are represented by a single line at the bottom. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes dynamic markings such as *p* (piano), *sf* (sforzando), and *f* (forte). A repeat sign with first and second endings is present in measures 15 and 16. The woodwinds play melodic lines, while the strings provide a rhythmic accompaniment.

20

Ob. 1

p

sf

Ob. 2

p

sf

B♭ Cl. 1

sf

B♭ Cl. 2

sf

20

Hn. 1

sf

Hn. 2

sf

20

Bsn. 1

sf

sf

Bsn. 2

sf

sf

This musical score page contains staves for woodwinds and brass instruments. The woodwind section (top) includes two Oboes (Ob. 1, 2), two B♭ Clarinets (B♭ Cl. 1, 2), and two Horns (Hn. 1, 2). The brass section (bottom) includes two Baritone Saxophones (Bsn. 1, 2). The key signature has three flats (B♭, E♭, A♭), and the time signature is 4/4. Measure numbers 20, 21, 22, 23, and 24 are indicated at the start of each system. Dynamics include piano (*p*) and fortissimo (*sf*). The woodwinds play melodic lines, while the brass instruments provide harmonic support with sustained notes and accents.

25

Ob. 1

sf

f

Ob. 2

sf

f

B♭ Cl. 1

sf

f

B♭ Cl. 2

sf

f

25

Hn. 1

sf

f

Hn. 2

sf

f

25

Bsn. 1

sf

f

Bsn. 2

sf

f

This musical score page contains staves for six instruments: Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, Hn. 2, Bsn. 1, and Bsn. 2. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The score begins at measure 25, indicated by a '25' above the first staff. Measures 25 and 26 feature a forte (*f*) dynamic, while measures 27 through 29 are marked with a fortissimo (*sf*) dynamic. The woodwind parts (Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, Hn. 2) play a melodic line that starts on a half note in measure 25 and continues with quarter notes in measures 26-29. The brass parts (Bsn. 1, Bsn. 2) play a similar melodic line, also starting on a half note in measure 25 and continuing with quarter notes in measures 26-29. The notation includes various articulations such as slurs and accents, and the dynamics are clearly marked with *f* and *sf*.

30

Ob. 1

p

Ob. 2

p

B♭ Cl. 1

p

B♭ Cl. 2

p

Hn. 1

p

Hn. 2

p

Bsn. 1

p

Bsn. 2

p

35

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

35

Hn. 1

Hn. 2

35

Bsn. 1

Bsn. 2

This musical score page contains three systems of staves for a woodwind section, starting at measure 35. The first system includes Oboe 1 and 2 (both with whole rests), B♭ Clarinet 1 (with eighth-note and dotted quarter notes), and B♭ Clarinet 2 (with eighth-note and dotted quarter notes). The second system includes Horn 1 and 2, both playing eighth-note patterns. The third system includes Bassoon 1 (with eighth-note and dotted quarter notes) and Bassoon 2 (with whole notes). The key signature has two flats, and the time signature is 4/4. Measure numbers 35, 36, 37, 38, and 39 are indicated at the beginning of each system.

40

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

f *sf* *f* *sf* *f* *sf* *f* *sf* *p* *p*

This musical score page contains staves for eight instruments: two Oboes (Ob. 1, Ob. 2), two B♭ Clarinets (B♭ Cl. 1, B♭ Cl. 2), two Horns (Hn. 1, Hn. 2), and two Baritone Saxophones (Bsn. 1, Bsn. 2). The music is in 4/4 time and begins at measure 40. The key signature has two flats. The woodwinds (Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2) play a melodic line starting in measure 41, marked with *f* and *sf*. The brass instruments (Hn. 1, Hn. 2, Bsn. 1, Bsn. 2) provide harmonic support, with Hn. 1 and Bsn. 1 playing a descending line and Hn. 2 and Bsn. 2 playing a more active line. Dynamics include *f*, *sf*, and *p*. The score ends at measure 44.

45

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p

f

f

f

f

f

f

f

This musical score page contains measures 45 through 48 for a woodwind and brass section. The instruments are arranged in three systems. The first system includes Oboe 1 and 2, B♭ Clarinet 1 and 2, and Horn 1 and 2. The second system includes Bassoon 1 and 2. Measures 45 and 46 show the woodwinds and horns playing a melodic line, with the clarinets and bassoons providing a rhythmic accompaniment. Measures 47 and 48 feature a crescendo, with the woodwinds and horns playing a more active melodic line, and the clarinets and bassoons providing a more active rhythmic accompaniment. The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The dynamics range from piano (*p*) to forte (*f*).

Alternativo

50

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p

p

p

p

p

p

55

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

55

Hn. 1

Hn. 2

55

Bsn. 1

Bsn. 2

This musical score page contains staves for eight instruments: two Oboes (Ob. 1, Ob. 2), two B♭ Clarinets (B♭ Cl. 1, B♭ Cl. 2), two Horns (Hn. 1, Hn. 2), and two Bassoons (Bsn. 1, Bsn. 2). The score is divided into four measures, with measure numbers 55, 56, 57, and 58 indicated at the beginning of each measure. The key signature is B♭ major (two flats). The woodwinds (Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2) are in treble clef, while the brass instruments (Hn. 1, Hn. 2, Bsn. 1, Bsn. 2) are in bass clef. The woodwinds play a melodic line with eighth and sixteenth notes, often with slurs and ties. The B♭ Clarinets have some notes with dashed lines above them, possibly indicating breath marks or specific articulation. The Horns play a similar melodic line to the woodwinds. The Bassoons play a more active, rhythmic line with many sixteenth and thirty-second notes. The score concludes with a double bar line and repeat signs at the end of measure 58.

60

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

60

Hn. 1

Hn. 2

60

Bsn. 1

Bsn. 2

This musical score page contains staves for six instruments: two Oboes (Ob. 1, Ob. 2), two B-flat Clarinets (B♭ Cl. 1, B♭ Cl. 2), two Horns (Hn. 1, Hn. 2), and two Bassoons (Bsn. 1, Bsn. 2). The score is divided into three systems. The first system (measures 60-64) features woodwinds in B-flat major. Ob. 1 and Ob. 2 play eighth-note patterns. B♭ Cl. 1 and B♭ Cl. 2 play quarter-note patterns with slurs. The second system (measures 65-69) features woodwinds in E-flat major. Ob. 1 and Ob. 2 play eighth-note patterns. B♭ Cl. 1 and B♭ Cl. 2 play quarter-note patterns with slurs. The third system (measures 70-74) features brass instruments in B-flat major. Bsn. 1 and Bsn. 2 play sixteenth-note patterns with slurs.

Allegro da capo senza replica

65

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

2

2

2

2

2

2

Detailed description: This page of a musical score contains measures 65 through 70. The instruments are arranged in three systems. The first system includes Oboe 1, Oboe 2, B♭ Clarinet 1, and B♭ Clarinet 2. The second system includes Horn 1 and Horn 2. The third system includes Bassoon 1 and Bassoon 2. Measures 65-69 are marked with a first ending repeat sign. Measure 70 is marked with a second ending repeat sign. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo/mood is 'Allegro da capo senza replica'. The woodwinds play a melodic line with eighth and sixteenth notes. The brass instruments play a rhythmic accompaniment of eighth notes.

Largo

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Horn in Eb 1

Horn in Eb 2

Bassoon 1

Bassoon 2

The musical score is for a Largo movement. It features eight staves, each representing a different woodwind or horn instrument. The woodwinds (Oboe 1, Oboe 2, Clarinet in B \flat 1, and Clarinet in B \flat 2) are in the upper half of the score, and the horns and bassoons (Horn in Eb 1, Horn in Eb 2, Bassoon 1, and Bassoon 2) are in the lower half. The woodwinds play whole notes, while the horns and bassoons play a more complex melody with dynamics like *p*, *cresc.*, *sf*, and *p*.

4

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p cresc. *sf* *p*

p cresc. *sf* *p*

p cresc. *sf* *p*

p cresc. *sf* *p*

p cresc. *sf* *p*

p cresc. *sf* *p*

p cresc. *sf* *p*

p cresc. *sf* *p*

9

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

This musical score page contains staves for Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, Hn. 2, Bsn. 1, and Bsn. 2. Measures 9 and 10 are marked with a repeat sign. The woodwind parts (Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2) feature a melodic line with dynamics *sf* and *p*, and crescendo/decrescendo hairpins. The horn parts (Hn. 1, Hn. 2) are mostly rests. The bassoon parts (Bsn. 1, Bsn. 2) play a rhythmic pattern of eighth notes with a decrescendo hairpin.

14

Ob. 1

cresc.

Ob. 2

cresc.

B♭ Cl. 1

cresc.

B♭ Cl. 2

cresc.

Hn. 1

cresc.

p cresc. *sf* *p*

Hn. 2

cresc.

p cresc. *sf* *p*

Bsn. 1

cresc.

p cresc. *sf* *p*

Bsn. 2

cresc.

p cresc. *sf* *p*

19

Ob. 1

p cresc. *sf* *p* *pp*

Ob. 2

p cresc. *sf* *p* *pp*

B♭ Cl. 1

p cresc. *sf* *p* *pp*

B♭ Cl. 2

p cresc. *sf* *p* *pp*

19

Hn. 1

p cresc. *sf* *p* *pp*

Hn. 2

p cresc. *sf* *p* *pp*

19

Bsn. 1

p cresc. *sf* *p* *pp*

Bsn. 2

p cresc. *sf* *p* *pp*

Rondo: Allegretto

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Horn in E \flat 1

Horn in E \flat 2

Bassoon 1

Bassoon 2

p

p

p

p

p

p

5

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

f

f

f

f

f

f

f

This musical score page contains measures 127 through 131 for a woodwind and brass section. The instruments are Oboe 1 and 2, B♭ Clarinet 1 and 2, Horn 1 and 2, and Bassoon 1 and 2. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. A fermata is placed over the first measure (127). In measure 128, Oboe 1 and 2 enter with a five-measure rest (marked with a '5') followed by a half note G4. In measure 129, B♭ Clarinet 1 and 2 enter with a half note G4. In measure 130, Horn 1 and 2 enter with a half note G4. In measure 131, Bassoon 1 and 2 enter with a half note G4. All entries in measures 128-131 are marked with a forte (*f*) dynamic. The notation includes various note values, rests, and articulation marks.

10

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

10

Hn. 1

Hn. 2

10

Bsn. 1

Bsn. 2

This musical score page contains six staves for woodwind and brass instruments. The first four staves are for woodwinds: Ob. 1, Ob. 2, B♭ Cl. 1, and B♭ Cl. 2. The last two staves are for brasses: Hn. 1, Hn. 2, Bsn. 1, and Bsn. 2. The score is written in treble clef for woodwinds and bass clef for brasses, with a key signature of two flats. A rehearsal mark '10' is placed above the first measure of each staff. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures contain slurs or ties. The page is numbered 129 at the bottom.

15

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

15

Hn. 1

Hn. 2

15

Bsn. 1

Bsn. 2

This musical score page contains staves for six instruments: two Oboes (Ob. 1, Ob. 2), two B♭ Clarinets (B♭ Cl. 1, B♭ Cl. 2), two Horns (Hn. 1, Hn. 2), and two Baritone Saxophones (Bsn. 1, Bsn. 2). The score is divided into two systems. The first system covers measures 15 through 19, with a measure number '15' at the beginning. The second system covers measures 20 through 24, also with a measure number '15' at the beginning. The key signature is B-flat major (two flats). The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, with some notes beamed together in groups. The woodwinds and brass instruments are all playing active parts throughout the measures.

20

Ob. 1 *p* *pf*

Ob. 2 *p* *pf*

B♭ Cl. 1 *p* *pf*

B♭ Cl. 2 *p* *pf*

Hn. 1 *pf*

Hn. 2 *pf*

Bsn. 1 *p* *pf*

Bsn. 2 *p* *pf*

This musical score page contains staves for eight instruments: Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The music is in 4/4 time with a key signature of two flats (B♭ and E♭). Measures 20-24 are shown. Oboe 1 and 2, B♭ Clarinet 1 and 2, and Bassoon 1 and 2 all play a melodic line starting in measure 20, marked *p* (piano). In measure 24, they all play a more active melodic line marked *pf* (pianissimo). Horn 1 and 2 are mostly silent, with a few notes in measure 24 marked *pf*. The page number 131 is at the bottom.

25

Ob. 1

cresc. *f* *p*

Ob. 2

cresc. *f* *p*

B♭ Cl. 1

cresc. *f* *p*

B♭ Cl. 2

cresc. *f* *p*

Hn. 1

cresc. *f* *p* *p*

Hn. 2

cresc. *f* *p* *p*

Bsn. 1

cresc. *f* *p* *p*

Bsn. 2

cresc. *f* *p* *p*

30

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

This musical score page contains staves for six instruments: Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, Hn. 2, Bsn. 1, and Bsn. 2. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. Measures 30-33 are shown. Measures 30 and 31 are mostly rests for the woodwinds. In measure 32, all instruments enter with a forte (f) dynamic. The woodwinds play eighth-note patterns, while the brass instruments play a more complex, accented eighth-note figure. Measure 33 continues the patterns from measure 32.

Minore

35

Ob. 1 *p*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1 *p*

Bsn. 2 *p*

40

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

sf *sf* *sf* *sf*

p

sf *sf* *sf* *sf*

136

50

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

p

p

50

Hn. 1

Hn. 2

50

Bsn. 1

Bsn. 2

p

This musical score page contains staves for seven instruments: Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. Measures 50-54 are shown. Oboe 1 and 2 have whole rests. B♭ Clarinet 1 and 2 play a melodic line starting in measure 50, with a piano (*p*) dynamic marking in measure 52. Horn 1 and 2 have various rests and notes, with a piano (*p*) dynamic marking in measure 54. Bassoon 1 and 2 play a melodic line starting in measure 50, with a piano (*p*) dynamic marking in measure 54. The key signature has two flats (B♭ and E♭), and the time signature is 4/4.

55

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f* *sf*

B♭ Cl. 2 *f* *sf*

55

Hn. 1 *f* *sf*

Hn. 2 *sf*

55

Bsn. 1 *f* *sf*

Bsn. 2 *f* *sf*

This musical score page contains staves for eight instruments: Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The music is in 2/4 time with a key signature of two flats (B♭ and E♭). Measures 55-58 are shown. Measures 55 and 56 feature a melody in the oboes and bassoons, with the bassoons playing a more active line. Measures 57 and 58 show a change in texture, with the horns and bassoons playing more prominent roles. Dynamic markings include *f* (forte) and *sf* (sforzando). The score is written for a woodwind and brass section.

139

65

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p

f

p

f

p

f

This musical score page contains measures 65 through 68 for a woodwind and brass section. The instruments are Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The key signature has three flats (B♭, E♭, A♭). Measures 65 and 66 show the woodwinds and horns playing a melodic line with a crescendo from piano (*p*) to forte (*f*). Measures 67 and 68 continue this line, with the woodwinds and horns playing a more complex, rhythmic pattern. The bassoons play a steady eighth-note accompaniment throughout. Dynamics are marked *p* at the beginning of measures 65 and 67, and *f* at the end of measures 65 and 67.

141

142

80

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p

p

p

p

p

This musical score page contains measures 80 through 83 for a woodwind and brass section. The instruments are arranged in three systems. The first system includes Oboe 1, Oboe 2, B♭ Clarinet 1, and B♭ Clarinet 2. The second system includes Horn 1 and Horn 2. The third system includes Bassoon 1 and Bassoon 2. All instruments are in the key of B♭ major (two flats) and 4/4 time. Measure 80 features a repeat sign. In measure 81, Oboe 1, Horn 1, and Bassoon 1/2 play a half note G4, marked with a piano (*p*) dynamic. Oboe 2, Horn 2, and Bassoon 2 play a half note F4, also marked *p*. In measure 82, Oboe 1 and Horn 1 play a half note G4, while Oboe 2, Horn 2, and Bassoon 1/2 play a half note F4. In measure 83, Oboe 1 and Horn 1 play a half note G4, while Oboe 2, Horn 2, and Bassoon 1/2 play a half note F4. The score includes various musical notations such as stems, beams, and slurs.

144

90

Ob. 1 *p* *p sf* *p sf*

Ob. 2 *p* *p sf* *p sf*

B♭ Cl. 1 *p* *p sf*

B♭ Cl. 2 *p* *p sf*

90

Hn. 1 *p sf* *p sf*

Hn. 2 *p* *p sf*

90

Bsn. 1 *p* *p sf* *p sf*

Bsn. 2 *p* *p sf*

95

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p *sf* *p*

sf *p*

p

p

sf *p*

p

This musical score page contains staves for six instruments: Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, and Hn. 2. The key signature has three flats (B♭, E♭, A♭) and the time signature is 4/4. Measures 95-99 are shown. Measures 95 and 96 feature a woodwind entry with a half note followed by a quarter rest. Measures 97-99 feature a brass entry with a half note followed by a quarter rest. Dynamics include *p* (piano), *sf* (sforzando), and *p* (piano). The woodwinds (B♭ Cl. 1, B♭ Cl. 2) play a melodic line in measures 97-99, while the brass (Hn. 1, Hn. 2, Bsn. 1, Bsn. 2) play a rhythmic pattern in measures 97-99.

This image shows a page from a musical score for the woodwind section of 'The Marriage of Figaro'. The score is written for eight parts: Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Clarinet in B-flat 1, and Clarinet in B-flat 2. The music is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The score is divided into measures by vertical bar lines. The woodwinds play a variety of notes, including eighth and sixteenth notes, and rests. The dynamic marking 'f' (forte) is used throughout the piece. The score is written in a standard musical notation style with a treble clef for the Oboe and Horn parts, and a bass clef for the Bassoon and Clarinet parts. The page number '100' is visible in the top left corner.

105

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

p

p

p

p

p

p

This musical score page contains measures 105 through 108 for a woodwind and brass section. The instruments are Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The key signature has three flats (B♭, E♭, A♭), and the time signature is 4/4. Measures 105 and 106 feature active eighth-note patterns in the woodwinds and bassoons. In measure 107, the woodwinds and bassoons continue their patterns, while the horns play a sustained chord. Measure 108 shows a change in dynamics to piano (*p*) for all instruments, with the woodwinds and bassoons playing a final eighth-note pattern and the horns holding their chord.

149

115

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

115

Hn. 1 *f*

Hn. 2 *f*

115

Bsn. 1 *f*

Bsn. 2 *f*

This musical score page contains six staves for woodwind and brass instruments. The first four staves are for Ob. 1, Ob. 2, B♭ Cl. 1, and B♭ Cl. 2. The next two staves are for Hn. 1 and Hn. 2. The final two staves are for Bsn. 1 and Bsn. 2. All instruments play a melody starting at measure 115. The melody consists of eighth and quarter notes. The dynamic marking *f* (forte) is present at the beginning of the melody for all instruments. The key signature has two flats (B♭ and E♭). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is divided into two measures, 115 and 116. In measure 116, the melody continues with quarter notes and rests.

APPENDIX

Catalog of Additional Works of Johann Went

The following is a list of original compositions by Johann Went discovered while creating the preceding thematic index of original works for *harmonie*. This is by no means intended to represent the complete works of Johann Went, rather it is hoped that it can serve as a point of departure for future research. These works have much to offer as they are of more consistent quality and inventiveness lacking from some of the wind band works. Czech musicologist Bohuš Staněk, whom I spoke to concerning Went's original compositions, spoke so highly of the craftsmanship found in the string quartets that I almost lost track of my own topic. A very few of these works were published in the early 1970's by Antonín Myslík.

This is strictly a catalog of musical titles. The name of the library or archive receives its own heading followed by its standard abbreviation. Each title is followed by the call number and instrumentation. Due to the nature of these ensembles an eight number system for indicating instrumentation does not seem appropriate. Instead, the complete instrumentation is listed.

Gesellschaft der Musikfreunde in Wien¹

A:Wgm

Quintetto in F

XI 1033/1

Oboe, Bassoon, Violin, Viola, Basso

Quintetto in Dis

XI 1033/2

Oboe, Bassoon, Violin, Viola, Basso

¹ A number of partitas and other works are marked "Accomodata di Went" (arranged by Went) and are not included in this listing. Also, the Serenade No. 2, VIII 1229 marked as by Went is actually Beethoven's Op. 87 Trio. Interestingly, the second oboe part is missing and is replaced by the Serenade No. 3, source unknown.

Quintetto in D

XI 1033/3

Oboe, Bassoon, Violin, Viola, Basso

Österreichische Nationalbibliothek, Musiksammlung

A:Wn

Quintetto No. 1 in C

S.M. 11521

Oboe, Violin, 2 Violas, Basso

Quintetto No. 2 in F

S.M. 11522

Oboe, Violin, 2 Violas, Basso

Quintetto No. 3 in G

S.M. 11523

Oboe, Violin, 2 Violas, Basso

Quintetto No. 4 in B

S.M. 11524

Oboe, Violin, 2 Violas, Basso

Quintetto No. 5 in D

S.M. 11525

Oboe, Violin, 2 Violas, Basso

Quintetto No. 6 in Dis

S.M. 11526

Oboe, Violins, 2 Violas, Basso

Quartetto No. 1 in Dis

S.M. 12488

2 Violins, Viola, Basso

Quartetto No. 2 in F

S.M. 12489

2 Violins, Viola, Basso

Quartetto No. 3 in A

S.M. 12490

2 Violins, Viola, Basso

Quartetto No. 4 in B

S.M. 12491

2 Violins, Viola, Basso

Quartetto No. 5 in G

S.M. 12492

2 Violins, Viola, Basso

Quartetto No. 6 in C

S.M. 12493

2 Violins, Viola, Basso

Quartetto No. 7 in B

S.M. 12494

2 Violins, Viola, Violoncello

Quartetto No. 8 in Dis

S.M. 12495

2 Violins, Viola, Violoncello

Quartetto No. 9 in A

S.M. 12496

2 Violins, Viola, Violoncello

Quartetto No. 10 in C

S.M. 12497

2 Violins, Viola, Violoncello

Quartetto No. 11 in F

S.M. 12498

2 Violins, Viola, Violoncello

Quartetto No. 12 in D

S.M. 12499

2 Violins, Viola, Violoncello

Třeboň Statní Archiv

CZ:K

Petite Sérénade Concertée

K XXIII, No. 23

2 Oboes, English Horn

Trio Concerté

K XXIII, No. 24

2 Oboes, English Horn

Sei Terzetti²

² These six trios (in C, B, F, C, B and C respectively) are bound in a single volume for each part.

K XXIII, No. 36
2 Oboes, English Horn

Quartetto I in Dis
K XXIV, No. 172
2 Violins, Viola, Violoncello

Quartetto II in F
K XXIV, No. 172
2 Violins, Viola, Violoncello

Quartetto III in A
K XXIV, No. 172
2 Violins, Viola, Violoncello

Quartetto IV in B
K XXIV, No. 172
2 Violins, Viola, Violoncello

Quartetto V in G
K XXIV, No. 172
2 Violins, Viola, Violoncello

Quartetto VI in C
K XXIV, No. 172
2 Violins, Viola, Violoncello

Quartetto I in B
K XXIV, No. 173
2 Violins, Viola, Violoncello

Quartetto II in Dis
K XXIV, No. 173
2 Violins, Viola, Violoncello

Quartetto III in A
K XXIV, No. 173
2 Violins, Viola, Violoncello

Quartetto IV in C
K XXIV, No. 173
2 Violins, Viola, Violoncello

Quartetto V in F
K XXIV, No. 173
2 Violins, Viola, Violoncello

Quartetto VI in D

K XXIV, No. 173

2 Violins, Viola, Violoncello

Quartetto I in B

K XXIV, No. 174

2 Violins, Viola, Violoncello

Quartetto II in Dis

K XXIV, No. 174

2 Violins, Viola, Violoncello

Quartetto III in A

K XXIV, No. 174

2 Violins, Viola, Violoncello

Quartetto IV in G

K XXIV, No. 174

2 Violins, Viola, Violoncello

Quintetto I in B

K XXIV, No. 175

Oboe, Bassoon, Violin, Viola, Basso

Quintetto II in Dis

K XXIV, No. 175

Oboe, Bassoon, Violin, Viola, Basso

Quintetto III in F

K XXIV, No. 175

Oboe, Bassoon, Violin, Viola, Basso

Quintetto IV in C

K XXIV, No. 175

Oboe, Bassoon, Violin, Viola, Basso

Quintetto V in G

K XXIV, No. 175

Oboe, Bassoon, Violin, Viola, Basso

Quintetto VI in D

K XXIV, No. 175

Oboe, Bassoon, Violin, Viola, Basso

Múzeum České Hudební, Národní Muzeum

CZ:Pnm

Sinfonia in Dis

XLII E 102

2 Oboes, 2 French Horns, 2 Violins, Viola, Basso

Quintetto in D

XLII E 104

Oboe, Bassoon, Violin, Viola, Basso

Quintetto in F

XLII E 344

Oboe, Bassoon, Violin, Viola, Basso

Quintetto in Dis

XLII E 345

Oboe, Bassoon, Violin, Viola, Basso

Quintetto in B

XLII E 346

Oboe, Bassoon, Violin, Viola, Basso

Quintetto in C

XLII E 347

Oboe, Bassoon, Violin, Viola, Basso

Quintetto in G

XLII E 348

Oboe, Bassoon, Violin, Viola, Basso

Bibliothèque nationale de France

F:Pn

Petite Sérénade Concertante³

G 9716 (44)

2 Oboes, 1 English Horn

Quartetto Concertante⁴

G 9717 (45)

Oboe, Large Oboe (Clarinet) in B, English Horn, Bassoon

³ This is a contemporary edition of CZ:K K XXIII, No. 23 edited by Antonín Myslík and published in 1972 by Edition Kneusslin.

⁴ Edited by Antonín Myslík and published in 1972 by Edition Kneusslin.

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