

**WIND ORCHESTRATION IN THE MUSIC OF JOHANN CHRISTIAN BACH, 1762-1782:
STUDIES IN STRUCTURE, TEXTURE AND FORM**

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ABSTRACT

Wind Orchestration in the Music of Johann Christian Bach, 1762-1782: Studies in Structure, Texture and Form

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Johann Christian Bach's orchestration is equal in importance to harmony and melody in defining the structure of a work and plays a significant role in his musical design. The thesis examines orchestration of selected works by J. C. Bach composed during his years in London, 1762-1782, amongst them symphonic works (including symphonies concertantes), concertos, and vocal works, both songs and arias. An in-depth study of Bach's method of orchestration, especially his use of wind instruments, has not been carried out previously, and a better understanding of the composer's skill will not only demonstrate the ingenuity inherent in Bach's music but also emphasize his influence on, and importance to, English musical life.

The discussion of J. C. Bach's approach to orchestration is divided into distinct sections based on different perspectives. The first of these looks at individual instruments of the composer's time, the types of ensembles in which they are employed and the placement of the instruments within these ensembles, using information gleaned principally from English sources such as instrumental tutors, contemporary comments and extant instruments. The evolution of Bach's individual treatment of each instrument is also discussed and illuminated by examples from his own works.

Subsequently, there is a comparison between Bach's writing for winds and that of contemporaries active in London, in order to provide a larger context within which to view the development of Bach's compositional style, and to explore influences Bach may have had on these composers.

Finally, conventions and patterns of Bach's orchestration are examined, including the instrumentation of themes, scoring conventions for different movement types, and the deployment of instruments to articulate musical structure. The relationship between instrumentation and texture is explored through a graphing system designed to compare areas of textural development from different perspectives, such as colour changes used to demarcate structure and winds substituting for excursions in harmony or melody.

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journeyed with me through the whole process, offering untiring support, encouragement, humour, and late night proofreading, no words of thanks could ever be enough.

Terminology and General Abbreviations

Scoring, instrumentation and orchestration: These terms are used interchangeably, and refer to the assignment of musical material to a specific instrument or instruments of an ensemble for a specific piece.

Orchestral colour, instrumental colour or colour: These all refer to the various timbres or instrumental combinations.

Shading: This term is used to describe shifts within a particular colour combination, such as repeated material being played an octave lower, or passing musical material between different instruments or instrumental groups.

Basso or the bass: Used to designate the true bass line, which can be played by one or more of many different instruments. Where one or more specific instruments are assigned to play the bass line, the name of the particular instrument(s) will be used.

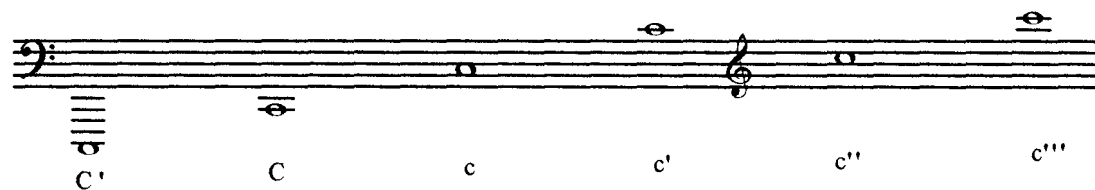
Texture: See Chapter 6, pages 286-7, for definition.

A	alto [voice]
B	bass [voice]
b	bass [instruments]
db	double bass
bn	bassoon
c.	circa
cl	clarinet
CW	<i>The Collected Works of Johann Christian Bach, 1735-1782</i> , ed. Ernest Warburton. New York & London: Garland Publishing, 1984-2000
Edn./edn.	edition
Ex., ex	example

<i>fo., fos.</i>	folio/folios
fl	flute
<i>fl</i>	flourished
HC	half cadence
hpd	harpsichord
hn	horn
kbd, kbds	keyboard instrument(s)
MS, MSS	manuscript, manuscripts
n.d.	no date
ob	oboe
obbl	obbligato
Op., Opp	opus
orch	orchestra
pub.	published
pf	pianoforte
picc	piccolo
pt., prts.	part(s)
S	soprano [voice]
sc	score
str	strings
T	tenor [voice]
t	taille [tenor oboe]
timp	timpani
trpt	trumpet
trans	translator, translated by, translation
trbn	trombone
va	viola
vc	cello

vn violin
 wind woodwind and brass instruments

Throughout this study the following system is used to describe note pitches:



Pitches played by transposing instruments such as clarinets, horns and trumpets are identified in the text as notated, with the sounding pitches given in parentheses.

Dates of compositions, unless indicated otherwise, are taken from Ernest Warburton's catalogue of *The Collected Works of Johann Christian Bach, 1735-1782*. Volume 48, parts 1-3. 1770 = composed in 1770; c.1770 = composed approximately in 1770; by 1770 = composed by 1770; ?1770 = possibly composed in 1770; ?by 1770 = possibly composed by 1770; pub. 1770 = published in 1770. Throughout this study the collected works will be referred to by the short title CW followed by the volume and page number, i.e. CW 12, 33-57 or CW 48, pt. 2, 542-57. All references to works by J. C. Bach will include Warburton's Thematic Catalogue number given in parentheses; i.e. Symphony in G major Op. 6, No. 1 (C7) or the Serenata *Endimione* (G15). The full citations for musical examples by J. C. Bach from the collected works included in this study are given in the bibliography.

Articles from *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie (London, 1980) will have the short reference of NG I, and for *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell (rev. 2nd edn, London, 2001) the short title of NG II; both will be followed by the relevant volume and page numbers, i.e. Tim Rishton, 'Smethergell, William' NG II, vol. 23, 560.

When discussing Bach's three Op. 9 symphonies the reference is to the original scoring from 1763 and 1767/8 of strings, pairs of clarinets, tailles, horns and bassoons, and not the revised

1770 Hummel edition for strings, pairs of oboes and horns, unless otherwise indicated.¹ All graphs referred to in this study are located in volume II.

¹ Ann van Allen-Russell, "For Instruments not Intended": The Second J. C. Bach Lawsuit' *Music & Letters*, 83 (2002), 3-29.

Introduction

Bach seems to have been the first composer who observed the law of *contrast*, as a *principle*. Before his time, contrast there frequently was, in the works of others; but it seems to have been accidental. Bach in his symphonies and other instrumental pieces, as well as his songs, seldom failed, after a rapid and noisy passage to introduce one that was slow and soothing. His symphonies seem infinitely more original than either his songs or harpsichord pieces, of which the harmony, mixture of wind-instruments, and general richness and variety of accompaniment, are certainly the most prominent features. In the sonatas and concertos which he composed for his own playing, when his hand was feeble, or likely to tire, he diverted the attention of the audience to some other instrument; and he had Abel, Fisher [Fischer], Cramer, Crosdil, Cervetto, and other excellent musicians to write for, and take his part, whenever he wanted support.²

The opening sentence from the above quote by Charles Burney provides a fascinating insight into the degree to which Johann Christian Bach's music differed from that of his predecessors in London, and leads one to ask the deceptively simple question: What was J. C. Bach's approach to contrast? Burney touches on some of the key elements that made Bach's orchestration seem so new and different to the music historian and to the English concert-going public – contrast of affect, use of harmony, and particularly his deft use of orchestration, especially in the handling of wind instruments – but leaves it to us to examine the elements of orchestration, character of themes and texture more closely. This, then, shall serve as the springboard for this study.

In approaching this study a more complete picture of J. C. Bach's and his music's place in English musical life was required. Detailed studies of J. C. Bach's orchestrational method are sparse, and there is a dearth of contemporary sources that discuss his compositional approach, including from the composer himself. Unlike Haydn and Beethoven, there are no surviving sketches for any of Bach's works; a number of autographs are extant but these are fair copies and it is rare to find corrections or changes amongst them. When these modifications are encountered, as in the 1768 Flute Concerto in D major (C79), the revisions tend to be minor and are of little use in establishing the role orchestration played in the compositional process. In this particular example the changes are primarily revisions to the solo part, replacing one pattern of semiquavers

² Burney, Charles. *A General History of Music, from the Earliest Age to the Present Period*. 4 vols. London, 1776-1789. ed. Frank Mercer, (London, 1935; reprint, New York, 1957), vol. ii, 866-7.

with another, or adjustments to the length of the work.³ Even extant letters written by Bach himself reveal little detail as to his method of composition.

Furthermore, very few of the theoretical treatises from this period give much attention, if any at all, to orchestration; it is not until the last decade of the eighteenth century (and after Haydn's visits to London) do we find scoring being discussed. Both Augustus Frederic Christopher Kollmann (*Essay on Practical Musical Composition*, 1799) and John Marsh (*Hints to Young Composers*, 1806) provide considerable detail concerning scoring and instrument use in their writings, but by this point the style in which Bach had composed was already passing out of fashion.

Nevertheless, many scholars agree with Burney's observation that Bach formed his own 'original' style of orchestration,⁴ and it is worth investigating those specific aspects of Bach's orchestrational style that made him unique. An in-depth study of Bach's method of orchestration, especially his use of wind instruments, has not been carried out prior to the present work, and it is hoped that a better understanding of the composer's skill and influence will not only demonstrate the virtuosity and ingenuity inherent in Bach's music but also emphasize his influence on, and importance to, English musical life.

The period examined in this study begins with Bach's arrival in London in 1762 at age 27, and ends with his death twenty years later, a period that encompasses the most stable and most mature portion of his career as a composer. In addition, there was a significant development in the way in which wind instruments were employed in orchestral music during this period, concurrent with some major developments in the instruments themselves, which are also taken into consideration.

The focus of the analysis will be on orchestral works such as symphonies, symphonies concertantes, overtures, several arias and songs; less emphasis will be placed on the solo concertos (notably the keyboard), in that wind instruments are not included in the orchestra in

³ Johann Christian Bach, *The Collected Works of Johann Christian Bach, 1735-1782*, gen. ed. Ernest Warburton, vol. 36, *Woodwind Concertos*, ed. Richard Maunder. (New York, 1986), 3-31.

⁴ Stephen Roe, 'Bach, Johann Christian' NG II, vol. 2, 413-20; Ernest Warburton and Richard Maunder make comment upon this point several times throughout the many volumes of *The Collected Works of J. C. Bach*.

many of these works. Additionally, Stephen Roe's excellent study more than adequately covers the keyboard composition by J. C. Bach, as does Lisa Derry's work.⁵ Moreover, Bach's use of wind instruments is at its most varied and interesting in his orchestral works, as noted by Burney.

In addition to studying the structural role of orchestration and texture in Bach's orchestral works, this study will discuss the instruments in use during the period and several of the players that influenced the way Bach wrote for those instruments, the make-up of the wind section as a whole and how Bach expanded its use through the addition of instruments and varying the combinations of instruments, and a comparison of Bach's use of wind orchestration to that of his London contemporaries with a particular eye to Bach's potential influence on their compositional styles.

'The fact that music theorists have neglected orchestration, by and large, is not indicative of any doubt concerning its importance but, rather, results from the absence of an appropriate analytical method.'⁶ In the course of the detailed analysis of J.C. Bach's orchestration, a graphing system has been developed which will allow a more coherent illustration of the structural role of texture, along with other compositional elements, in these works. While this system offers a useful analytical method with which to study orchestration in style (not merely Bach's works) and its level of interaction with other music parameters such as melody, harmony and form, it should not be regarded as an end in itself but as a means of better understanding the compositional process.

A more detailed overview of this study is included below, as is a comprehensive literature review. However, it is worth noting especially that the progress of this study has been greatly aided by the publication of the 48 volumes of *The Collected Works of J. C. Bach*, edited by the late Ernest Warburton and containing a vast treasure trove of previously unorganised and/or unavailable information; Warburton's thorough and comprehensive research has created a rich source of materials that has made my work possible.

⁵ Stephen Roe, *The Keyboard Music of J. C. Bach*. (New York, 1989); Lisa Derry, "The Pre-Classical Concerto of Johann Christian Bach: First movement Design in the Eighteen "London" Keyboard Concertos" (PhD diss., Indiana University, 1993).

⁶ Hilarie Moore, 'The Structural Role of Orchestration in Brahms's Music: A Study of the "Third Symphony."' (PhD diss., Yale University, 1991), 2.

Literature review

A survey of the current literature available on the use of texture in musical compositions reveals a dearth of research on this topic. There are only a handful of contemporary writings about texture and music, and most of these deal only with the sonic elements of music and not refinement of terminology and method.⁷ The primary problem is a lack of clear and concise definitions, making it difficult to express concepts of texture and to develop generally accepted analytical tools. There is not the extensive vocabulary and concepts as have been developed for discussions of rhythm, melody and harmony. The origin of this confusion is the nature of the beast itself – texture, as a resultant element, is not easily isolated from other compositional components, hence the difficulty in definition.

There are only four large-scale studies concerned with texture and its use in eighteenth-century instrumental music.⁸ Three of these dissertations focus on the string quartet genre, specifically those by Haydn and Mozart, and the fourth on keyboard sonatas from C.P.E. Bach through Beethoven (with mention made of some of J. C. Bach's early keyboard works). Furthermore, the focus of these studies is primarily on first movements only; more specifically, movements that follow sonata form principles. Only one dissertation, Orin Moe's, includes detailed discussions of inner movements and finales, although Bowker does consider a few second movements. None of these studies takes into account the use of texture in any genre that employs mixed instrumentation from the period, such as symphonic works. In addition, of the few

⁷ Wallace Berry, *Structural Functions in Music*. (Englewood Cliffs, 1976; reprint Dover, 1987); Jonathan Dunsby, 'Considerations of Texture,' *Music and Letters*, 70 (1989), 46-57; Janet Levy, 'Texture as a Sign in Classic and Early Romantic Music,' *Journal of The American Musicological Society*, 35 (1982), 482-531; William Newman, 'The Duo Texture of Mozart's K. 526: An Essay in Classical Instrumental Style,' *Essays in Musicology in Honor of Dragan Plamenac on his 70th Birthday*, ed. G. Reese and R. G. Snow, University of Pittsburgh Press, (1969), 191-206; Quentin R. Nordgren, 'A Measure of Textural Patterns and Strengths,' *Journal of Music Theory*, 10/1 (1960), 19-31; Leonard Ratner, 'Texture, A Rhetorical Element in Beethoven's Quartets,' *Israel Studies in Musicology II*, (1980), 51-62; _____, *Classic Music*, Schirmer, (1980); Jane R. Stevens, 'Theme, Harmony, and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form,' *Journal of The American Musicological Society*, 20 (1970), 25-60; Dean W. Sutcliffe, 'Haydn's Piano Trio Texture,' *Music Analysis*, 6 (1987): 319-32.

⁸ Barbara Bowker, "Intensification Relationships Between Texture and Other Elements in Selected String Quartets of Haydn." (PhD diss., Northwestern University, 1988); Frank Lorince, Jr., "A Study of Musical Texture in Relation to Sonata Form as Evidence in Selected Keyboard Sonatas from C.P. E. Bach through Beethoven." (PhD diss., Eastman School of Music, University of Rochester, 1966); Orin Moe, "Texture in the String Quartets of Haydn to 1787." (PhD diss., University of California – Santa Barbara, 1970); Maude Alice Trimmer, "Texture and Sonata Form in the Late String Chamber Music of Haydn and Mozart." (PhD diss., City University of New York, 1981).

studies that focus on J. C. Bach's orchestral works none discuss texture in a detailed and systematic manner.

In his study Frank Lorince analyses first movements from a selection of forty-three keyboard sonatas by C. P. E. Bach, J.C. Bach, Mozart, Haydn and Beethoven. He discusses how textural contrasts are used to articulate the different sections of sonata form movements, and how each of the composers' use of texture varies in their approach to first movements. One of Lorince's chief (and notable) conclusions is that continuous and frequent variations in texture are employed to articulate structure, and that this should be considered an intrinsic aspect of the classical period. However, the overall effect of this study is diminished by the author's failure to classify and categorise textures (many of his conclusions are lost within a vast amount of complex data) and his overly broad definition of texture. Texture is defined as 'the disposition of the musical material in the creation of momentary *sound impression*.'⁹ Such a sweeping application of the term does very little to help express textural concepts.

The first of the three studies which focus on texture's function in the string chamber genre is by Orin Moe, concentrating on Haydn's string quartets up to 1787 (Opp. 1-50). Unlike the previous study Moe's categorisation of texture is more refined, defining texture '...as the relationship between the component voices of composition.'¹⁰ Of primary concern here is Haydn's textural development, and Moe traces three principal areas: distinctness of texture; equal-voice texture; and disturbances of regularity (an emphasis on metric events). He particularly stresses the interaction between rhythm and texture as a means of creating variety and building tension by emphasising conflicts between metric and harmonic accents. This disturbance of the musical line creates a push towards cadences, making their arrival much more pronounced and achieving distinct articulation of structure. With the manipulation of rhythmic events a more fluid transition from one texture to another evolves; this is most apparent in the later quartets.

Two major occurrences of 'textural consolidation' are highlighted. In Haydn's Op. 20 the equal-voice texture reaches maturity, followed in Op. 50 where the techniques employed in Op. 20 are combined with the metric discontinuity from Op. 33. In order to facilitate discussions

concerning textural analysis, a specific terminology and method have been developed. Some of the basic concepts are easily applied to works of similar genre by other composers, but to adopt them for use in studying the broader picture of the relation between form and texture would take some modification, especially when applied to genres of mixed instrumentation. Moe's work with these quartets is a foundation for further clarification and modification of texture analysis.

Maud Trimmer's study on Haydn and Mozart's late string chamber music considers the relationship between principal and subordinate voices and the role this relationship plays in the production of a lucid form. This is based on the degree in which a single voice dominates the texture, the rhythmic activity in the subordinate voices and the effect it has on the perceived stability or instability of a texture. Similar to Lorince, Trimmer deals with first movements only, but more specifically with exposition sections.¹¹ One of the more significant aspects of this study is the contribution made to the refining of textural classification (she present seven categories) and the identification of several models of texture types. Trimmer, however, does not come right out and state her definition of 'texture'. The method of recording textural events developed for this study is a graphical system that combines full scores with graphs to allow for immediate and repeated comparison of movements. It is considered more the application of a new tool rather than the implementation of a new method. This system is also a means of keeping track of recurrent textural patterns, a useful approach for making comparisons between pieces and composers. A positive aspect of this system is that it can be used to illustrate large-scale surveys and comparisons, though the more subtle details of individual sections are lost. Following her primary analysis, a brief survey of a Dittersdorf quartet is included to demonstrate that many of the textural elements that Haydn and Mozart employed were often found in works of other composers of this period. This study, however, is weakened in that secondary symbols are required to qualify the primary ones, since the symbols developed only give a general view of texture.

⁹ Lorince "A Study of Musical Texture in Relation to Sonata Form", 2.

¹⁰ Moe, "Texture in The String Quartets of Haydn", xiii.

¹¹ Though in her conclusion she suggests that a future study should apply the method developed here to the other movements of these quartets and quintets (Trimmer, 'Texture and Sonata Form', 277).

Barbara Bowker uses the first and second movements from selected string quartets by Haydn to investigate the relationship between changes of textural intensity and changes of intensity in other elements, the 'other elements' being harmony, morphology, and range (spacing). In each of these, rhythm and rhythmic patterns are integral aspects. This study is based on Wallace Berry's concept of intensity (discussed below). Here texture is defined as 'the sounding components of music, and the relationship among them.'¹² Her primary concern is not to classify textural events, but only to discriminate between two textures – homophony and polyphony. These two textures are considered to be opposing conditions that are set up on a continuum; a change from homophony to polyphony is seen as a rise in textural intensity and vice versa, illustrating fluctuation in intensity. She does recognise the problem that plagues textural studies: the inconsistency of clarity and refinement of textural terms and methodology.

There are many other lengthy studies concerning texture and twentieth-century music.¹³ The majority focus on a specific composer and his *oeuvre*, or on an individual work by a composer. These are of limited value for me because the material on which they concentrate is far removed from the style of J.C. Bach and eighteenth-century compositional techniques.

There are only a few modern theoretical writings on the analysis of texture. While their approaches and proposed solutions or recommendations vary considerably they all have one common thread: the difficulty and complexity of expressing concepts of texture along with the development of generally accepted analytical tools.

In the second chapter of his book, *Structural Functions in Music*, Wallace Berry provides one of the most comprehensive studies on the subject of texture, which includes a detailed vocabulary and method for analysing texture. Unfortunately, and by Berry's own admission, this method defies general application in that it is overly complex and convoluted, relying on multiple

¹² Bowker. "Intensification Relationships Between Texture and Other Elements", 6.

¹³ Betsy Lynn Schramm, "Timbre and Texture as Structural Determinants in George Crumb's *Star-child*." (PhD diss.: U. of Rochester, Eastman School of Music, 1993); Anne Carothers Hall, "Texture in Violin Concertos of Stravinsky, Berg, Schoenberg, and Bartok." (PhD diss., Musicology: U. of Michigan, 1971); Calvin Holden, "The Organization of Texture in Selected Piano Compositions of Claude Debussy." (PhD diss.: U. of Pittsburgh, 1973); Nick Ramliak, "Timbre and Texture in Twentieth-Century Orchestration Techniques." (DMA diss.: U. of Miami, 1995); James S. Frejek, "A Method of Textural and Harmonic Analysis as applied to Selected Piano Works of Debussy and Satie." (MA thesis, California State University, Long Beach, 1992).

overlapping analytical criteria to provide as thorough a result as possible.¹⁴ Despite the complex terminology, however, Berry does give significant space and detailed discussion of texture's function in delineation of form, considering it a cardinal element in formal structure. As such, Berry's work serves as a base for further clarification and development of a more user-friendly textural vocabulary and analytical system.

Trenkamp, too, deliberates upon the difficulties inherent in creating a specifically defined vocabulary, and suggests that this is due in part to the way in which vocabulary is created for new concepts. In her view texture has become a dominant musical element, especially in twentieth- and twenty-first century music, but its vocabulary and analytical tools have not advanced with it – a notable problem. The primary concern is that in order to create a textural vocabulary that is available for general use it must have a common value or be 'mutually understandable'¹⁵ to those who will use it. She opines that a more coherent analytical and associative approach would provide a more accurately descriptive terminology.

Dunsby surveys how other writers have attempted to approach the categorisation of texture, and how none has achieved more than partial success. Texture, as a resultant element, defies straightforward analysis in that texture has both 'applied' (technical, and thus analysable) and 'perceptual' (associative/descriptive, and thus more subjective) aspects. The difference in quality in these two approaches often leads to textural categories that overlap in various ways (as Berry's did), eluding a clear delineation of textural elements.¹⁶

Leonard Ratner, in *Classic Music*, gives a great deal of attention to the role texture plays in creating a more flexible structure, allocating four chapters (7-10) to the subject. Unlike the others, Ratner does not concern himself with the problems of defining texture or creating an analytical method; instead, he presents his definition and continues with his primary objective of elucidating texture's role as a rhetorical element. Texture is defined as 'the relationship of the component voices in a composition', encompassing the number of specific voices, their role or 'action' (i.e. principal line, reinforcement, bass, etc.), and the overall 'sonority' which results

¹⁴ Berry, *Structures in Music*, 194.

¹⁵ Trenkamp, 'Consideration of Textural Vocabulary', 15-16.

¹⁶ Dunsby 'Considerations of Texture', 46-57.

from different combinations of instruments.¹⁷ Textures that Ratner considers ‘basic’ to eighteenth-century music are introduced and discussed in the first of the four chapters, with each subsequent chapter concentrating on a particular aspect of textural function: chamber music, orchestral music, and vocal music. In these he discusses aspects of texture predominant in those genres – the interplay of roles within chamber music, for example, and how textural aspects of solo or small ensemble works differ from those of works for larger groups, particularly in the sonorities created – but does not present an objective analytical method for measuring them. The author also asserts that there are notable similarities between linguistics and rhetoric in music, such as defining primary elements, establishing their function and creating coherence in a piece, and considers texture a significant element of expression within the musical debate.

In his 1980 article in *Israel Studies in Musicology II*, Ratner focuses on textural progression, recession and variations as structural determinants in Beethoven string quartets, especially classical sonata forms, to aid in defining key areas. He again parallels particular sections of sonata form with formal forensic processes, such as stating a premise (equal to establishing first key), discussion and debate of the premise (modulation and development), and confirming the premise (return and re-establishment of original key area), which he refers to as ‘harmonic rhetoric’.¹⁸

Texture, now defined as ‘the action of the component voices or parts’, can help to clarify or obscure a key depending on the increasing or decreasing number of performing forces in coordination with other elements. Increasing textural complexity occurs where there is an increase in the number of voices (and real parts) as well as lines moving heterogeneously or ‘out of sync’ – this is usually found in the modulatory and development section where tonal areas are ambiguous. Textural simplicity comes where there is a decrease in the number of voices (and real parts) as well as lines moving homogeneously, typically setting off stable areas such as a second theme group or recapitulation. As an example, Ratner illustrates how a change in texture occurs when Beethoven moves between tonal areas. This is controlled shaping of the form through the use of textural events, manipulating both the quantity and quality of the texture.

¹⁷ Ratner, ‘*Classic Music: Expression, Form and Style*’, 108.

Levy tackles a different facet, discussing texture's articulation of critical points in the form and foreshadowing future textural events – in short, letting the listeners know what is going on and what will or will not happen next. She does not attempt to develop a new approach or terminology, although she does acknowledge that refinement of textural concepts, vocabulary, and analysis is needed. However, various aspects of texture's use in the syntax of individual movements can be explored through the use of conventional terminology.

Similar to Ratner, Levy finds that texture is used as reinforcement in making important structural locations more prominent, thus helping to clarify functional relations of compositions. Two categories are discussed – texture as contextual signs, and texture as conventionalised signs – although Levy admits that there are other textures that can be used as syntactic signs. Contextual signs are associated relationships established between textures within a particular movement, such as in false recapitulations where the alteration of a texture can be seen as a sign to help the listener 'read' the form and realise that this is not the true return. Conventionalised signs, on the other hand, help the listener perceive specifically where they are in a piece and how to comprehend the textural event.

Levy highlights three types of conventionalised signs: accompaniment patterns, solo textures, and unison. A regular accompaniment pattern indicates a presentation section such as primary thematic material. It also marks a stable tonal area, which may be establishing the main key area or secondary key. It also denotes events that will *not* occur at this particular point such as a modulation or any kind of tonally unstable event. A solo texture (defined as a single line with no accompaniment) suggests a beginning, lead-in, or extended pick-up directing the listener to a new section. This texture may also be employed as a delaying tactic, thus heightening the tension of a piece by prolonging a cadence. Unison texture is considered a dramatic element that refocuses the listener's attention; it is a texture which places much emphasis on itself since there is nothing else directing the listener. This texture is most used to highlight changes in tonal areas,

¹⁸ Ratner, 'Texture, A Rhetorical Element in Beethoven's Quartets', 51-62.

mark a particular important structural point, or confirm a closing section by bringing all voices together as if one voice.¹⁹

Other articles investigated cover various aspects of texture. William Newman's brief study 'The Duo Texture of Mozart's K. 526' illustrates the evolution of Mozart's ensemble writing from the accompanied sonata to the 'true duo' style of his later chamber works. Newman considers texture from the perspective of sonority, which allows the listener to focus on major structural points.²⁰ In his essay on 'Haydn's Piano Trio Textures,' W. Dean Sutcliffe gives insight into the composer's unique and subtle manipulation use of textural elements to create highly dynamic and original results. Sutcliffe particularly stresses how the subtleties in the relationship between keyboard and strings are made more prominent through the use of period instruments.²¹

One of the more unique articles, concentrating on the possibility of measuring texture, is Quentin Nordgren's 'A Measure of Textural Patterns and Strengths,' in which he develops a system to examine the vertical aspects of texture. Nordgren discusses eight categories of texture, focusing on quality alone; no structural or functional elements of texture are considered. The essay is unfortunately weakened by the reduction of the music score notation to the actual sounding pitches, which removes it from the context of a work; however, the author states that the value of this method is for comparative analysis of the frequency of, and similarities in, patterns of textural elements.²²

There is an abundant supply, as attested by the bibliography, of historical and analytical studies of works by Johann Christian Bach and eighteenth-century style in general. Several of these studies, including Terry's biography of J. C. Bach, contain passing comments or brief sections on various aspects of Bach's use of texture; however, there are none that investigate in detail how choices in texture affected Bach's compositional style, including the composer's use of orchestration. With this current study I draw together the many differing definitions of texture (some noted above) in order to create a commonly-understood working definition as a point from which to begin focusing on the development of a clear and concise concept for discussing texture.

¹⁹ Levy, 'Texture as a Sign in Classic and Early Romantic Music', 482-531.

²⁰ Newman, 'The Duo Texture of Mozart's K. 526', 191-206.

²¹ Sutcliffe, 'Haydn's Piano Trio Texture', 319-32.

Furthermore, this study moves away from the homogeneous string chamber ensemble, most commonly covered in previous studies, and explores the use of texture in mixed instrumental genres: Bach's orchestral works. The method developed examines the textural types in use, the choice of specific textural types over others, any patterns and consistent use of a particular type, and how and where textures are employed to delineate the formal structure of a movement.

Overview

This dissertation is divided into two parts. The first part, comprising chapters 1-3, investigates the wind instruments available to Bach, his scoring conventions and a comparison with contemporaries active during the period. The second half of this study, chapters 4-7, considers the analytical aspects of J. C. Bach's use of orchestration: the orchestration of themes and its use to articulate formal structure, and the use of texture. This is then followed by a set of case studies.

Chapter 1 is an investigation of the wind instruments of J. C. Bach's time in London (1762-1782). In order to better understand the composer's treatment of the individual wind instruments, it is essential to consider the types of instruments available to him, how they functioned, what their limitations were, and how the capabilities of these instruments changed during the latter half of the eighteenth century. The focus is on eighteenth-century English sources supplemented by French and German material, such as instrumental tutors, contemporary comments and extant instruments, as well as Bach's own compositions.

Chapter 2 examines Bach's orchestrational style in the context of scoring conventions of the time, as described by contemporary writers on orchestration such as Charles Avison, John Marsh, Augustus Kollmann and William Crotch. A thorough study of scores and composition treatises from the period, along with other sources, will not only show what these scoring conventions were, but also offer some insight as to the extent to which Bach's writing was typical (or atypical) of the common practice of the time. It may also serve to provide a larger context in which to view the developments in Bach's compositional style over time, particularly the increasing importance of the role of the winds.

²² Nordgren, 'A Measure of Textural Patterns and Strengths', 19-31.

Chapter 3 concentrates on wind orchestration in orchestral works by a selected group of J.C. Bach's contemporaries, both native British and resident foreigners, who were active during Bach's London period. The composers whose works are discussed are: Thomas Arne; Thomas Alexander Erskine, 6th Earl of Kelly; Carl Friedrich Abel; John Collett; François Hippolyte Barthelemon; William Smethergell; George Rush; and John Marsh. Following a detailed examination of each composer's approach to wind orchestration is a section comparing their use of instrumentation to that of Bach, including an investigation as to what extent J.C. Bach may have influenced these composers' wind writing and Bach's overall contribution to the development of English musical taste during the late eighteenth century.

Chapter 4 is an introduction to the graphing system developed for this study in order to illustrate the structural role of orchestration. This analytical method allows consideration of different aspects of Bach's orchestration technique, such as instrumentation, registration, doublings and textures, and makes possible the examination of orchestration's role in defining themes and formal elements. This analytical method was not designed to be restricted to eighteenth-century instrumental music only, but may be adapted for various genres from other musical periods.

Chapter 5 considers selected features of Bach's use of orchestration, including the orchestration of themes and conventions associated with different movement types where orchestration is shown to play a crucial role in the musical design. The focus will be on orchestral works, in that they display a more varied use of orchestration and colour combinations than do Bach's vocal or chamber works. Findings are based on data produced from the graphing system developed for this study.

Chapter 6 discusses the establishment of a working definition of texture and examines Bach's use of texture as revealed by the graphing system. The graphs expose and aid in defining distinct texture patterns and types, as well as clarifying the textural strategies Bach employs in his orchestral works to create variety, contrast, and delineate form and progression. The differing application of textural techniques in different movement types is also explored.

Chapter 7 contains a set of case studies of specific movements and complete compositions: 'Non m'alletta quell riso' from the opera *Temistocle* (G8) (1772); Symphony in E-flat major Op. 9, No.2 (C18a) (1767/8), and Symphonies Concertantes in C major (C36a) (by ?mid-1760s) and (C36b) (by ?late 1760s). Through the use of the scores and graphs of these compositions conclusions are drawn concerning Bach's method of orchestration, especially the role played by the wind instruments. Given that there is a dearth of primary sources such as sketches, notebooks and autograph scores with corrections, a more detailed look at a work that has undergone considerable revision (Symphonie Concertante in C major (C36)) provides a useful insight into Bach's stylistic developments and the role orchestration plays in the compositional process.

Chapter 1

BACH'S WIND INSTRUMENTS, 1762 - 1782

John Marsh, lawyer and dilettante composer and musician writing 14 years after the death of Johann Christian Bach, expounded upon the fundamental shift in musical style that had come about more than three decades earlier, observing 'This revolution in music seems to have been chiefly occasioned by a more general knowledge of the powers and effects of wind instruments.'¹ Bach's own revolutionary use of wind instruments may not have been solely due to his own innovation, although Marsh mentions the contributions of Bach and Carl Friedrich Abel to this paradigm shift.² The period in which Marsh was writing saw a number of developments in the instruments themselves and performance techniques associated with them (most notably with the flute, the clarinet and, to a lesser extent, the oboe) and a corresponding shift in their use in the orchestras of the period. Bach certainly took advantage of these changes, however, as his distinctive orchestrations demonstrate.

In understanding J. C. Bach's treatment of individual wind instruments, it is essential to first understand the types of wind instruments available to him, how they worked and how the instruments and their capabilities changed during the latter half of the eighteenth century. The wind instruments of Bach's time had recognisable limitations – uneven tone, weak notes owing to the use of cross-fingerings, and limited range. There was also the question of availability of instruments, such as clarinets. It was also a time of constant change and instrument makers, especially those in England, were experimenting with every aspect of the construction of wind instruments: altering bore, tone-hole, and embouchure sizes, adjusting reed shapes, sizes and position, and incorporating additional keys and slides. Needless to say, as a result of these developments many of the limiting features of the wind instruments were lessened or eliminated.

¹ John Marsh, 'A Comparison Between the Ancient and Modern Styles of Music, In Which the Merits and Demerits of Each Are Respectively Pointed Out', *Monthly Magazine*, 2 (1796); reprinted with introduction by Charles Cudworth in *Music & Letters*, 36 (1955), 157.

² 'Some of the first musical composers that wrote in this new style in England were Bach and Abel, most of whose compositions were so generally admired.' (Marsh, 'Ancient and Modern', 162).

Players had more control over the sound of the instruments allowing them to use more dynamic contrast, such as playing soft in the upper register and louder in the lower register.

In response to these changes, composers were asking more of players and their instruments in sound, expression, technique and range. As a consequence of increasing control over the notes, instruments' ranges were expanding in both directions, giving both composers and instrumentalists more with which to work. Composers, including J. C. Bach, took advantage of these developments to give wind instruments more prominence and wider roles within the orchestra – for example, the innovative use of the bassoon as a soloist in the aria 'Non m'alletta quel riso' from his opera *Temistocle* (G8) (1772), freeing it from its traditional role of bass line support.

Not all players welcomed these changes, choosing to stick with the older versions of instruments with which they were already familiar, and this mixture of old and new complicates the search for determining which type of wind instrument Bach had in mind when composing, especially in the case of the flute and clarinet. Finding a definitive answer to this question is difficult, as we need to discover what specific type of wind instrument a particular player was using, and at present there is dearth of evidence to help us, except possibly in the case of the oboe. The music itself offers no insight either, for there are no clear signs that point to a particular form of wind instrument. For example a well-made one-keyed flute from the 1770s can be used to play Mozart's and Bach's music as well as a four- or six-keyed flute built in the 1780s. Those instances in which we can connect a specific player and instrument to Bach, such as with Fischer, Ritter, and Punto, do often show a difference in Bach's writing for that instrument: Bach exploited both the instrument itself and the player's talent to the maximum effect.

In addition to the changes in the instruments themselves, the ensembles were also evolving. From the time of Bach's arrival in London in 1762 to his death in 1782, the wind section in the orchestra grew both in number and function. In mid-century the wind section commonly consisted of pairs of oboes and horns, and a bassoon or two; it soon grew to include flutes as regular members, and by the last quarter, clarinets had achieved a reasonably firm footing in the orchestra as well. This chapter describes the orchestral wind instruments that J. C.

Bach would have been familiar with, and examines his treatment of the individual instruments and combination of instruments and their use within this context, focusing on the composer's time in London 1762-1782. The primary sources drawn upon for this chapter are of eighteenth-century English origin, such as instrumental tutors, contemporary comments and extant instruments, as well as Bach's own compositions.

1.1 Oboe

The oboe was the principal treble wind instrument used in eighteenth-century orchestras, but by the latter part of the century it was joined, if not overshadowed, by the more developed forms of the flute and clarinet in the upper wind section.³ The number of oboes included in orchestras ranged from two to four, with pairs of oboes being the most common.⁴ The characteristic function of the oboes was to double the violin lines or to play simpler versions of the string parts. In the last decades of the century their function expanded to include playing sustained chord notes, brief solo passages and acting as a member of a more independent wind section. Throughout the period most oboists doubled on flute and clarinet when these instruments were not standard members of the orchestras.⁵ By the end of the century, however, instrumentalists were specialising on one particular instrument.⁶

The oboe of the early part of the eighteenth century for which Handel composed is essentially the same instrument with which J. C. Bach and Mozart would have been familiar. The oboe of this period was traditionally made of boxwood, though some were made of ebony or

³ Adam Carse, *The Orchestra in the XVIIIth Century*, (Cambridge, 1940), 36, 128-130.

⁴ The majority of symphonies in print have parts for a pair of oboes, though some ensembles towards the latter part of the century have four oboists listed. Neal Zaslaw, 'Toward the Revival of the Classical Orchestra', *Proceedings of the Royal Musical Association*, 103 (1976-7), 174. Writing to his wife from Milan, Leopold Mozart reported that the two flautists in the opera orchestra would double on oboes when flutes were not needed; '...who [two flautists], if there are no flutes, always play as four oboes....' (Letter from 15 December, 1770 in Emily Anderson, *The letters of Mozart and His Family*, 3rd edn. (London, 1985), 174.)

⁵ Neal Zaslaw, 'The Origins of the Classical Orchestra', *Basler Jahrbuch für historische Musikpraxis*, (1993), 11. Roger Fiske points out that William Parke, noted oboist, not only played oboe but flute and, early on in his career, viola (*English Theatre Music in the Eighteenth Century*, 2nd edn. (Oxford, 1986), 280).

ivory, and consisted of three joints, six tone holes, and two keys (*c* and *e'*-flat) made of either brass or silver. Oboes made in the early part of the century had a third key which was a duplication of the *e'*-flat key, allowing oboists a choice of either hand with which to play the note on the lower part of the instrument. By mid-century, however, only the right hand *e'*-flat key remained, thus establishing the standard playing position of the left hand on the upper part of the oboe and the right hand on the lower. The oboes of the early part of the century also had a wider bore along with elaborate ornamental rings and swellings. The ornate external features gave way by mid-century to a more simple and, as Eric Halfpenny described, 'somewhat ugly version' of the oboe.⁷

Unlike some of the other wind instruments to be discussed, there were no significant mechanical changes made to the oboe during the eighteenth century. The two-keyed oboe was still manufactured and used well into the early part of the nineteenth century, and it was only in the early decades of the new century that additional keys were beginning to be affixed to the oboe.⁸

Janet Page raises an interesting point concerning the type of two-keyed oboe that was being heard in London during the last quarter of the eighteenth century, asserting that there was a 'uniquely English' as well as a Continental version of the instrument being played in the British capital.⁹ The 'English oboe' was characteristically closer to the oboe from the earlier part of the century (though there was not a return of the duplicate *e'*-flat key), with a wide bore and larger tone holes, resulting in a huskier, and probably louder, sound. Its external features included a straight top joint – exclusive to English oboes – instead of the 'onion shaped' joint of Continental instruments,¹⁰ and smooth swellings on the bell joint. Redmond Simpson (d.1787), the English virtuoso who was popular in London in the 1760s, played this type of instrument.¹¹

⁶ Janet K. Page, 'The Hautboy in London's Musical Life, 1730-1770', *Early Music*, 16 (1988), 367-69. This article contains a list of players that shows many of them skilled in playing other instruments besides oboe. See also Bruce Haynes, 'Mozart and the Oboe', *Early Music*, 20 (1992), 47.

⁷ Eric Halfpenny, 'The English 2- and 3-keyed Hautboy', *The Galpin Society Journal*, 2 (1949), 15.

⁸ Bruce Haynes, 'Oboe Fingering Charts 1695-1816', *The Galpin Society Journal*, 31 (1978), 79.

⁹ Page, 'The Hautboy in London', 364 and 368.

¹⁰ Adam Carse, *Musical Wind Instruments: A History of the Wind Instruments Used in European Orchestras and Wind-Bands from the Later Middle Ages up to the Present Time* (London, 1939), 131.

¹¹ See Parke quote on page 40; Page, 'The Hautboy in London', 361.

As for the other type, Johann Christian Fischer (1733-1800), the most famous oboist in England in the latter half of the century, introduced the more modern classical-style oboe to English audiences when he arrived in London in 1768.¹² One of his earliest public appearances was in a benefit concert held for himself on 2 June of that year, which included performances by both Bach and Abel. The *Public Advertiser* printed the following:

For the benefit of Mr. Fisher [sic]. At the Large Room, Thatch'd House, St. James's-street, This day, June the 2nd., will be performed a Grand Concerto of Vocal and Instrumental Music. First Violin and Concerto by Sig. Pugnani. Concerto on the Germany Flute, Mr. Tacet. Concerto on the Hautbois by Mr. Fisher. Songs by Sig. Guarducci. Solo on the Viola di Gamba by Mr. Abel. Solo on the Piano Forte by Mr. Bach. Tickets to be had of Mr. Fisher at Mr. Stidman's, ...in Frith street, Soho, at 10/6 each.¹³

In a very short time Fischer became one of the most popular soloists in London. He was also a member of Bach's close circle of friends, as are several of the other individual players to be discussed later in this chapter. Fischer's Continental instrument had a narrower bore and tone holes, which produced a softer and more focused sound than the other type of oboe. This also allowed the higher register notes to speak more easily, a facet of the instrument of which composers, including Bach, took advantage.¹⁴

The tone quality of the oboe relied greatly upon the type of reeds that were used at the time, as well as the personal habits and preferences of the individual players. The main distinguishing aspect of the early instrument is that its reeds were broader and shaped more like those used on bassoons than those used by modern oboists, although the type and quality of the reeds varied considerably; there is no precise way of knowing exactly how these instruments sounded. The descriptions of individual players' sound given by contemporary writers give only a general idea of the oboe's tone. Of the English-style oboe, William Parke, an oboist himself, writes:

The oboe [in the early 1760s] not being in a high state of cultivation, the two principal oboe players, Vincent and Simpson, using the old English

¹² Charles S. Terry, *John Christian Bach*, 2nd edn. (London, 1967), 113; Page, 'The Hautboy in London', 364.

¹³ *Public Advertiser*, 2 June 1768.

¹⁴ Halfpenny, 'The English 2- and 3-keyed Hautboy', 15-17; Page, 'The Hautboy in London', 364 and 368; Haynes, 'Mozart and the Oboe', 43 and 59.

oboe, an instrument which in shape and tone bore some resemblance to that which I have lately observed to have been employed in the orchestra. It is a kind of oboe, which I have called a *post-horn*¹⁵

With the arrival of Fischer and the Continental oboe, Parke notes the difference in tone quality, which to the writer was of a higher standard:

The tone of Fischer was soft and sweet, his style expressive and his execution was at once neat and brilliant.¹⁶

Burney also found Fischer's sound pleasing, commenting on his '...tone, taste, expression, and neatness of execution...', and noted that Fischer's performance – be it one of his own compositions or by someone else – was considered the highlight of the evening.¹⁷ The anonymous author of *ABC Dario Musico* described Fischer's tone as '...not that of the hautboy, being between [the oboe] and the clarinet is very fine, and inexpressibly well managed'.¹⁸

Johann Christian Bach would have been familiar with both types of instrument as he knew and wrote music for both Simpson and Fischer. Simpson was a member of the Queen's Band and the Queen's Chamber Band (c.1763 to 1776)¹⁹ during the same period that Bach held the position of Music Master to Queen Charlotte (1763-82); Fischer was a regular performer at the Bach-Abel concerts and after 1770 he was also a member of the Queen's Chamber Band.²⁰

The range of the oboe of this period is from c¹ to d^{'''}, although the majority of oboe writing lies in the middle and upper range, a¹ to d^{'''}, especially melodic material.²¹ The lower part of the instrument's range was seldom used for melodic material because the quality of the sound was not very pleasing: John Marsh writes that 'the two or three lowest notes [were] rather harsh...

¹⁵ William Parke, *Musical Memoirs* (London, 1830), vol. i, 335.

¹⁶ *Ibid.*

¹⁷ Charles Burney, *A General History of Music* (1776-89), ed. F. Mercer, 2 vols. (London, 1935), vol. ii, 1018.

¹⁸ *ABC Dario Music* (Bath, 1780), 21.

¹⁹ Thomas Mortimer, *Mortimer's London Universal Directory* [1763], extracts in 'An Eighteenth-Century Directory of London Musicians', *The Galpin Society Journal*, 2 (1949), 29; *Court and City Register* (London, 1775), 88; Terry, *John Christian Bach*, 151 and Page, 'The Hautboy in London', 369. Members of the Queen's Chamber Band included Frederick Nicolai (violin), C. F. Abel (gamba), Simpson (oboe), Bach (keyboard).

²⁰ Parke, *Musical Memoirs* (1830), vol. i, 48 and Simon McVeigh, *Concert Life in London from Mozart to Haydn* (Cambridge, 1993), 50.

²¹ Augustus Frederic Christopher Kollmann, *An Essay on Practical Musical Composition* (London, 1799), 89 and John Marsh, 'Hints to Young Composers of Instrumental Music' [1807], ed. Charles Cudworth, *Galpin Society Journal*, 18 (1965), 63.

and only proper to be used in very full music.²² Similarly, the extreme upper register, e^{'''}, f^{'''} and g^{'''}, was also rarely explored for much the same reasons: Marsh describes these notes as 'shrill and squally.'²³ These top notes were only just beginning to be played in the last decade of the eighteenth century, and then by only a select number of virtuosi.²⁴

Fischer once again proved influential on the history of the oboe in England, in that not only did he introduce a new form of the instrument to this country, but also a new fingering technique for the oboe's upper notes. Fischer's *The Compleat Tutor for the Hautboy* (London, c.1770) contained the first new oboe fingering chart published in England for more than 70 years.²⁵ One of the chart's main innovations was with the oboe's upper register: before Fischer's tutor appeared, the upper notes a-sharp^{''} to d^{'''} were played mostly by the left hand, these upper notes were produced by using the same fingerings for the notes from the octave below. The notes produced with these older fingerings were often undependable (the note may not sound) and the tone quality was poor, whereas with the new technique the right hand was brought into use to produce these notes. Up until his death in 1800, Fischer continued to produce a series of oboe tutors. In the first five of these, the range of the oboe reaches no higher than d^{'''}, but after this Fischer extends the range up to g^{'''}.²⁶

The range Bach uses for the oboe in his works before 1770 is from d['] to d^{'''}, and in his later works the range was expanded from c['] to e^{'''}. Thomas Attwood notes in his lessons with Mozart, taken in the mid 1780s, that Mozart gave the range of the oboe from c['] to c^{'''},²⁷ but this was probably Mozart's guide for writing for the rank-and-file orchestral oboist and not the skilled soloist. The rare solos in Bach's early orchestral works were set in a range from a['] to d^{'''}, though

²² Marsh, 'Hints' 63-4.

²³ Ibid.

²⁴ In his oboe quartet KV370/368b written in 1781, Mozart included the notes e-flat^{'''}, e^{'''} and f^{'''}. This work was written specifically for Friedrich Ramm (?c.1744-1813) who Mozart knew was capable of playing in this extended range. (Haynes, 'Mozart and the Oboe', 45-47.) The English oboist William Parke makes note in his *Musical Memoirs* of a concert in 1796: 'I introduced some of my newly discovered high notes, (up to G in alto [g^{'''}]) particularly a shake on the upper D, which was greatly applauded.' (*Musical Memoirs*, vol. i, 215.)

²⁵ Haynes, 'Oboe Fingering Charts', 75.

²⁶ Ibid., 74-5.

they do reach the lower notes in tutti sections. In his two oboe concerti, written for Fischer, Bach uses the instrument in an expanded range between f' and e'''.

The keys best suited for the oboe are C, D, G, B-flat and F, and the majority of chamber pieces and concerti for oboe written during the eighteenth-century are in C, F and B-flat.²⁸ In his *Hints to Young Composers of Instrumental Music* John Marsh states that the 'modern' oboe plays well in any key, but suggests not to write for the instrument in keys beyond two sharps or three flats because 'the fingering, when there are many sharps and flats, becomes difficult for ordinary performers';²⁹ similarly, French theorist Othon Vandebroek claims that the instrument was best suited to keys with no more than two sharps or flats. He further writes that the keys of E-flat major and A major are most difficult for the oboe because of the a-flats and g-sharps in both registers required for those keys, suggesting that one should avoid writing an a-flat immediately after a g-natural and vice versa, except in simple, slow melodies or as sustained notes.

Vandebroek then discusses in which of the minor keys the oboe best functions: A, D, G, and E minor are suitable, while C minor should only be used for slower movements. F minor, on the other hand, was considered 'far too difficult [*trop difficile*].' The other keys not specifically mentioned he found of little use, and recommended that where they are used the oboe should play only sustained notes.³⁰

Bach wrote for the oboe most often in its optimal keys, though he did occasionally include it in works in the more difficult keys, such as E-flat major and A major. For example, in one of his earlier symphonies concertantes in E-flat (C37, from the mid-1760s³¹), Bach employs the oboes, especially the obbligato oboe, with little regard for this particular instrumental

²⁷ Thomas Attwoods *Theorie- und Compositionsstudien bei Mozart* ed. Erich Hertzmann and Cecil B. Oldman, in W. A. Mozart, *Neue Ausgabe Sämlicher Werke*, X/30/1 (Kassel, 1965), 156. Attwood studied with Mozart between August 1785 and February 1787.

²⁸ Bruce Haynes, *Music for Oboe, 1650-1800: A Bibliography*, 2nd edition (Berkeley, 1992).

²⁹ Marsh, 'Hints', 64.

³⁰ Othon Vandebroek, *Traité général de tous les instruments à vent à l'usage des compositeurs* (Paris, 1793; reprint, Geneva: Minkoff, 1974), 58-9.

³¹ An exact chronology of Bach's orchestral works will never be fully established owing to the lack of documentation. There is an absence of dates on MS copies, autographs and other documents; approximate dates are established from newspaper advertisements, entries in publishers' catalogues such as the Breitkopf thematic catalogues, and known premières.

idiosyncrasy, with repeated cases of juxtaposed a-flats and g-naturals in both tutti and solo sections (Example 1a and b).

Example 1

a. Symphonie Concertante in E-flat major (C37), first movement, 16-20

Musical score for Example 1a, measures 16-20 of the first movement of the Symphonie Concertante in E-flat major (C37). The score is for a full orchestra and includes the following parts: Flute (Fl), 2 Oboes (2 Ob), Bassoon (Bn), 2 Horns in E-flat (2 Hn in Eb), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Bass (B). The key signature is E-flat major (three flats). The score shows a dynamic range from piano (*p*) to fortissimo (*f*). A specific notation *[p]* is present in the Oboe part at measure 17. The music features complex rhythmic patterns and articulation marks.

b. Symphonie Concertante in E-flat major (C37), second movement, 114-125

Musical score for Example 1b, measures 114-125 of the second movement of the Symphonie Concertante in E-flat major (C37). The score is for a full orchestra and includes the following parts: Flute (Fl), Oboe (Ob), Bassoon (Bn), 2 Horns in E-flat (2 Hn in Eb), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Bass (B). The key signature is E-flat major (three flats). The score shows a dynamic range from piano (*p*) to fortissimo (*f*). A specific notation *solo* is present in the Oboe part at measure 114. The music features complex rhythmic patterns and articulation marks.

Similarly, his fourth collection of Vauxhall songs (pub.1779) contains the song ‘Oh how blest is the condition’ in A major (H38) (Example 2), with a pair of oboes playing repeated g-sharp/a-natural progressions.³²

Example 2

‘Oh how blest is the condition’ (H38), 1-5

With these three examples, Bach was either unconcerned with these problematic notes or confident that his players were sufficiently skilled to compensate for the deficiency.

In Bach’s orchestral works, the oboes in tutti sections generally follow the violin lines closely or in some minor variation (such as in a less ornamented version of the string parts, which I refer to as ‘outlining’), or they double the string melody at the unison or octave; oboes are rarely given independent melodic or accompaniment lines. Bach’s typical orchestral writing for the oboe is illustrated in Example 3 from the first movement of Symphony Op.8 No.4 in F major (C15) (by 1766): in bars 49-60 oboes mirror the string melody, and in the two remaining bars the first oboe outlines the first violin part while the second oboe adds harmonic support.

³² *A Fourth Collection of Favourite Songs, as sung at Vauxhall Gardens, composed by John Christian Bach* (London: Longman & Broderip [1779]; reprinted as *Johann Christian Bach, Favourite Songs sung at Vauxhall Gardens [1766-1779]*, with introduction by Stephen Roe *Music for London Entertainment 1600-1800*, F1 (Tunbridge Wells, 1985), vol. iv, i.

Example 3

Symphony Op. 8, No. 4, in F major (C15), first movement, 49-60

Musical score for Example 3, measures 49-60. The score is in 4/4 time and F major. It features seven staves: Ob I, Ob II, Hn I in F, Hn II in F, Vn I, Vn II, and Vc/B. The music is characterized by rhythmic patterns and dynamic markings. The first staff (Ob I) begins with a measure number of 49. The second staff (Ob II) has a dynamic marking of *f* at the end of the first measure. The third staff (Hn I) has a dynamic marking of *f* at the end of the first measure. The fourth staff (Hn II) has a dynamic marking of *f* at the end of the first measure. The fifth staff (Vn I) has dynamic markings of *p* and *f*. The sixth staff (Vn II) has dynamic markings of *p* and *f*. The seventh staff (Vc/B) has dynamic markings of *p* and *f*.

Example 3, continued

Musical score for Example 3, continued, showing measures 55-64. The score is written for a piano and consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and two single staves. The second system includes a grand staff and two single staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte). Measure numbers 55, 56, 57, 58, 59, 60, 61, 62, 63, and 64 are indicated at the beginning of their respective staves. A fermata is present over measures 57 and 58 in the grand staff. A double bar line is placed after measure 63, with a 6/4 time signature change indicated below the staff.

Bach continues this type of writing in his later works. In the overture of the composer's only oratorio, *Gioas, rè di giuda* (D1) (1770), bars 81-89, first and second oboes double the upper string parts along with flutes. This passage is characteristic of the entire overture (Example 4). When not following the string parts the oboes typically play sustained notes with horns, adding to the harmonic background, as in Example 5 from the third movement of Symphony Op.3, No.5 in F major (C5a) (before 1765). Here oboes and horns sustain a tonic pedal in the dominant key of C (bars 29-33).

Example 4

Overture to *Gioas, rè di giuda* (D1), 81-86

The musical score for Example 4, Overture to *Gioas, rè di giuda* (D1), bars 81-86, is presented in a standard orchestral format. The score is in D major and 3/4 time. It features a woodwind section with 2 Flutes, 2 Oboes, 2 Bassoons, 2 Horns in D, and 2 Trumpets in D. The strings include Violin I, Violin II, Viola, and Bass. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the horns and trumpets play sustained notes. The score is marked with '81' at the beginning and 'a2' below the horn part.

Example 4, continued

The image displays a musical score for Example 4, continued, covering measures 84, 85, and 86. The score is written in G major and 3/4 time. It consists of four systems of staves. The first system has three staves: two treble clefs and one bass clef. The second system has two treble clefs. The third system has two treble clefs and one bass clef. The fourth system has three staves: two treble clefs and one bass clef. The music features a complex texture with multiple melodic lines and a rhythmic accompaniment. The top two staves of the first system show a melodic line with eighth-note patterns and slurs. The bottom two staves of the first system show a rhythmic accompaniment of eighth notes. The middle two staves of the second system show a sustained melodic line with long notes and slurs. The score includes various musical notations such as slurs, ties, and dynamic markings like 'a2'.

Bach's use of the oboe as a melody instrument, as in the symphonies concertantes, is characterised by relatively simple – *galant* – melodic lines. In the first movement of *Symphonie Concertante in F major* (C38) (by ?mid-1760s) (Example 6), the melody is uncomplicated and utilises the instrument's middle and upper range (a¹ to d^{'''}), but would still require a skilled player to perform it. Where another obligato instrument – in this instance, the bassoon – is present, there are often frequent exchanges of melodic material between the two (Example 7).

Example 5

Symphony Op. 3, No. 5, in F major (C5a), third movement, 29-33

Musical score for Example 5, measures 29-33. The score is for a symphony in F major, third movement. The instruments shown are Oboe (Ob), Horns (2 Hn in F), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Double Bass (Vc/b). The music features a prominent melodic line in the oboes, supported by the horns and strings. The strings play a rhythmic pattern of eighth notes. The tempo is marked with a fermata over the first measure, indicating a slow or ad libitum tempo.

Example 6

Symphonie Concertante in F major (C38), first movement, 78-87

Musical score for Example 6, measures 78-87. The score is for a symphonie concertante in F major, first movement. The instruments shown are Oboe I (Ob I), Oboe II (Ob II), Bassoon (Bn), Horns (2 Hn in F), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Double Bass (Vc/b). The music features a prominent melodic line in the first oboe, marked "solo". The strings play a rhythmic pattern of eighth notes. The tempo is marked with a fermata over the first measure, indicating a slow or ad libitum tempo.

Example 6, continued

83

f

tutti

f

Example 7

Symphonie Concertante in F major (C38), first movement, 109-118

109

Ob I *[p]*

Ob II *[p]*

Bn *solo*

2 Hn in F

Vn I

Vn II

Va *[tr]*

Vc/b *[tutti]*

p

Example 7, continued

The image shows a musical score for Example 7, continued, starting at measure 114. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and an Oboe. The Oboe part features a melodic line with trills and slurs. The string parts provide harmonic support with rhythmic patterns and sustained notes.

Bach generally limits the oboe to simple lyrical melodies, but in several of the symphonies concertantes and the two oboe concerti he extends its use to include more technically demanding and highly virtuosic material. This difference in approach is probably due to Bach's tailoring the more virtuosic passages to the talents of a specific oboist; in this case, the specific performer was J. C. Fischer, one of Bach's closest friends. With the arrival of Fischer, Bach's writing for the oboe was transformed. Bach not only employed the oboe as melodic and harmonic support in the symphonies, but he also began to assign the instrument a more prominent position in chamber and orchestral works, including the two oboe concerti. The second F major concerto (C81), written c.1770, was intended for Fischer to perform, though it is not known if Fischer was the intended instrumentalist for the first F major concerto (C80) from the mid-1760s.³³ Richard Maunder believes that the second oboe concerto was performed by Fischer at the castrato Giusto Ferdinando Tenducci's benefit concert on 17 May 1786.³⁴ Both the *Morning*

³³ The source for the first concerto is a set of parts from the Oettingen-Wallerstein collection, now housed at D-brd Au. These parts belonged to the court oboist Franz Xaver Fürall; however, this reveals nothing about who Bach had in mind to perform the work (Johann Christian Bach, *The Collected Works: 1735-1782*, 48 vols., general editor Ernest Warburton (New York, 1984-1999), vol.36, viii.).

³⁴ CW 36, viii.

Post and *Daily Advertiser* announced, on 6 May, that the entire benefit concert consisted of works by 'that justly celebrated Master, John Christian Bach, deceased, which still remain in Manuscript;' the last piece of the first act listed was an oboe concerto performed by Fischer.

Bach's use of the oboe in these more prominent roles reveals his sensitivity to some of the idiosyncrasies of the instrument and to the skills of the performer. In the concerti, for example, Bach avoids placing the solos in the lowest part of the range (notes below a') because of the difficulty of producing an even tone in that range. However, Bach does not avoid using notes that require difficult cross-fingerings such as g-sharp", as found in bars 105-109 in the first movement of the first F major concerto. He probably knew that the soloist had sufficient skill to deal with this weak note. Where the lower notes are employed it is usually in tutti sections where the oboe plays in unison with other instruments. The string accompaniment is thin but supportive, with simple rhythms. The strings tend to be set low in their range or reduced to single parts, thus staying out of the way of the solo line, but are occasionally given melodic material. The first solo in the slow movement of the Concerto in F major, No. 2, (Example 8a), showcases the instrument's lyrical qualities, while the third movement of the same concerto requires less lilt and more virtuosic playing (Example 8b), with a series of rapid triplet flourishes (Example 8c).

Example 8

a. Oboe Concerto in F major, No. 2 (C81), second movement, 23-30

23

2 Hn
in C

Ob Solo
solo

Vn I

Vn II

Va

Vc/b

28

a2

p

p

Example 8, continued

b. Oboe Concerto in F major, No. 2 (C81), third movement, 37-48

2 Hn
in F

Ob
Solo

Vn I

Vn II

Va

Vclb
Violoncello

37 a2 40

[tr]

[tr]

[tutti]

p

43

Detailed description: This is a page of a musical score for the Oboe Concerto in F major, No. 2, third movement, measures 37-48. The score is arranged in a system with six staves. The top staff is for the 2nd Horn in F, with a dynamic marking of *p* and a breath mark 'a2'. The Oboe Solo part is on the second staff, featuring a melodic line with trills and triplets. The Violin I and Violin II parts are on the third and fourth staves, with trills marked '[tr]'. The Viola part is on the fifth staff, with a '[tutti]' marking. The Violoncello part is on the sixth staff, with a dynamic marking of *p*. The score includes measure numbers 37, 40, and 43. The key signature is one flat (F major), and the time signature is 3/4. The notation includes various ornaments, trills, and triplets.

Example 8, continued

c. Oboe Concerto in F major, No. 2 (C81), third movement, 68-89

The image displays a musical score for the third movement of the Oboe Concerto in F major, No. 2 (C81), measures 68-89. The score is arranged in a system with five staves: Oboe solo (Ob solo), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Bass (Vc/b). The key signature is one flat (F major), and the time signature is 3/4. The score is divided into three systems of four measures each, with measure numbers 68, 73, 79, and 83 indicated at the beginning of each system. The Oboe solo part features a complex melodic line with numerous triplets and slurs. The string parts provide a harmonic and rhythmic foundation, with the Viola and Violoncello/Bass parts marked with a piano (*p*) dynamic. The score concludes with a *[tutti]* marking and a forte (*f*) dynamic in the final measures.

1.2 Bassoon

With the bassoon we can clearly see the evolution of the instrument's usage from its traditional role of bass support to a versatile member of the wind section and a solo instrument. The function of the bassoon for most of this period was to reinforce the bass part, blending its sound with that of the cellos and double basses. Essentially, the instrument would double the bass part, reading from the same part as the other bass instruments; in smaller ensembles it would have read over the shoulder of the continuo player.³⁵ In the early part of the eighteenth century the bassoon rarely ventured outside the *basso* group, yet by the last decades composers, including J. C. Bach, were giving this instrument material that was independent from the bass part and at times completely freeing it of its accompanimental function by assigning solo material. In several of his opera arias Bach used the bassoon as an independent solo instrument, as in 'Non m'alletta quel rioso' from *Temistocle* (G8) (1772) where in its tenor range it is used as a second tenor voice (discussed below and in more detail in Chapter 7). This new, more prominent role is part of a larger shift in the treatment of wind instruments in the late eighteenth century, where composers utilised the colouristic aspects of the instruments more rather than continuing in traditional harmonic functions.

Bassoons were constructed out of maple and in five sections (metal crook, wing-joint, long-joint, bell-joint and butt-joint), with brass key works and a brass cover on the butt-joint. Its range was B-flat' to b-flat'. According to Marsh several of the upper notes were 'only attained by the most eminent performers on [the instrument], neither is it proper in common orchestra music to write bassoon passages as high as B^b... as many tolerable proficient[sic] on that instrument cannot always readily take that or the note immediately below it.'³⁶ Attwood, Kollmann and Vandenbroeck give the bassoon's range as B-flat' to g', as do most extant English tutors of the

³⁵ Laurie H. Ongley, 'The Reconstruction of an eighteenth-Century Basso Group', *Early Music*, 27 (1999), 272-74 and John Spitzer, 'Players and Parts in the Eighteenth-Century Orchestra', *Basler Jahrbuch für historische Musikpraxis*, 17 (1993), 71-72.

³⁶ Marsh, 'Hints', 65.

time; this along with Marsh's comments gives us the practical range of the eighteenth-century bassoon.³⁷

Much of the development of this instrument, unlike some of the other wind instruments from this period, is not solely connected to the addition of keys (although the number of keys did grow). More significantly, it extends to changes in bore and toneholes, both of which increased in size, and to the gradual decrease in size of the reed.³⁸ These modifications caused a change in the bassoon's tone quality.

William Parke, writing in 1791, mentions two different types of tone quality being produced by bassoonists of the period. Similar to the evolving sound of the oboe, the bassoon's tone was changing from a harsh nasal quality to a sweeter, fuller, more penetrating sound.

On the following night [8 February 1791] I performed a concerto on the oboe, and Mr. J. Parkinson [who played in Salomon's Haydn concerts] gave another on the bassoon. Parkinson had great and neat execution, and his tone was remarkably sweet, having none of that nasal quality which occasioned a medical friend of mine to observe, that the upper notes of the bassoon, in general, appeared to him like a hautboy labouring under a cold.³⁹

According to Paul White, English bassoons tended to have a richer tone than their Continental counterparts, one reason being that they had wider crooks and tenor joints.⁴⁰

³⁷ Attwood, *Studies*, 156; Kollmann, *Essay* (1799), 89 and Vandenbroeck, *Traité général*, 61. *Complete Instructions for the Bassoon* (London: Longman, Lukey & Co., c. 1770); *The Elements of MUSICK MADE EASY: OR, An Universal INTRODUCTION To the Whole Art of Musick. BOOK III. CONTAINING. The Structure of Musical Instruments: With the Scale of Musick applicable to each; and Directions thereunto. Viz. The Pitch-Pipe, and its Use: The Organ, or Harpsichord: The Bassoon and Hautboy: The Bass Viol, Violin, and Guittar: The German and Common Flutes: The trumpet, and French-Horn: The Fife, and the Clarinet...By William Tansu'r, Senior, Musico-Theorico. London: Printed for S. Crowder, in Pater-noster-row....1767*; *Complete Instructions for the BASSOON, Containing the most useful Directions & Examples for Learners to Obtain a Proficiency; To which is Annexed, for the Improvement, and Practice of the Student, A Selection of the most Admired Songs, Airs, Duets &c. Price 2s. London, Printed & Sold by Preston & Son... [c.1790]*; *Complete Instructions FOR EVERY MUSICAL INSTRUMENT Containing a Treatise on Practical Music in General, TO WHICH IS ADDED THE SCALE or GAMUT for Thirty Five Different Instruments by Joseph Geho. Pr. 3s. LONDON printed by G. Goulding.... [c.1801]*. These methods are also listed as numbers 120, 113, 166, and 259 in Thomas E. Warner, *An Annotated Bibliography of Woodwind Instruction Books, 1600-1830* (Detroit, 1967).

³⁸ The bassoon of the early and mid-eighteenth-century was played with a reed that was long and soft; by the end of the century a short and harder reed was in use (Howard Mayer Brown and Stanley Sadie, *Performance Practice: Music after 1600* (London, 1989), 258-9; Carse, *Musical Wind Instruments*, 186-90).

³⁹ Parke, *Musical Memoirs*, vol. i, 142-3.

⁴⁰ Paul J. White, 'Early Bassoon Fingering Charts', *The Galpin Society Journal*, 43 (1990), 68-111; William Waterhouse, 'Bassoon', *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London, 1980), vol. 1, 185.

The standard bassoon in use for the majority of the century was the four-keyed model (with keys for F, G-sharp, B-flat', and D), though by the early 1790s it had acquired two more keys (E-flat and F-sharp); by the early nineteenth-century there were bassoons with up to nine keys.⁴¹ Two of the lowest notes, B' and C-sharp, were particularly difficult to produce on the four-keyed version, and could only be made by the technique of lipping – manipulation of the airstream in order to produce different notes from the same fingering.⁴² The six-keyed form of the instrument did not completely replace the earlier versions: older bassoons continued to remain in use largely as a result of their 'robust constitution' coupled with the high cost of replacing them with the newer models.⁴³ It was not uncommon to find four- and five-keyed instruments in use alongside the six-keyed model, as well as earlier versions that had been modified.⁴⁴ Although there were various types of bassoon in use in London in the mid and late eighteenth century, it was the four-keyed bassoon that was prevalent in orchestras and similar ensembles, and presumably the instrument for which Bach was writing.⁴⁵

As a result of the statutory ban on church organs imposed in 1644, bassoons came into common use, along with other instruments, as instrumental accompaniment in churches, performed by the City Waits or amateur musicians.⁴⁶ As a result, the number of bassoons manufactured in England from the mid-seventeenth century grew rapidly.⁴⁷ The earliest known maker of bassoons is John Ashbury (fl. 1698), from London.⁴⁸ One of the earliest surviving dated instruments is a four-keyed bassoon by Stanesby Junior, formerly of the Galpin Collection,

⁴¹ White 'Bassoon Fingering Charts', 70-75,86-96.

⁴² Waterhouse, 'Bassoon', 185-7. Vanderbroeck notes that the bassoon did not have B', but lists C-sharp' as part of the instrument's range with no mention of any particular difficulty. White indicates that the C-sharp was obtainable by means of half-holing the C hole with the left thumb (according to some tutors) or by fingering a low C and pinching the airstream (White, 'Bassoon Fingering Charts', 77, 86-93; Vanderbroeck, *Traité général*, 61).

⁴³ Eric Halfpenny, 'The Evolution of the Bassoon in England, 1750-1800', *The Galpin Society Journal*, 10 (1957), 30-31; White, 'Bassoon Fingering Charts', fn 1, 108.

⁴⁴ *Ibid.*

⁴⁵ A survey of English bassoon tutors from the mid and late eighteenth century shows that the four-keyed bassoon was the most popular. See note 37 for the full titles of these bassoon tutors.

⁴⁶ Lindsey Langwill, *The Bassoon and Double Bassoon: A Short History of Their Origin, Development and Makers* (London, 1965), 19.

⁴⁷ *Ibid.*

⁴⁸ Waterhouse, 'Bassoon', 185.

marked 1747.⁴⁹ Other English bassoons from J.C. Bach's period that are extant include: a four-keyed instrument by Milhouse, of Newark, from c. 1760; another Milhouse four-keyed bassoon dated 1763 (now in the Parr Collection, Sheffield Museum); a four-keyed bassoon by Thomas Cahusac, London, dated 1769; and a six-keyed instrument made by John Hale, London, from c. 1785.⁵⁰ These makers did not restrict themselves to producing only bassoons (as will be seen in the later sections of this chapter); they also manufactured other woodwind instruments such as flutes, oboes, and – even – clarinets.

The bassoon was an integral part of the eighteenth-century orchestra, and even where the music did not contain a designated bassoon part, evidence shows that one or more bassoons were expected to play the bass line in conjunction with the other bass instruments. According to Neal Zaslaw, the inclusion of bassoons in most orchestras of the period can be assumed from a variety of sources, such as 'sets of parts, treatises, payrolls, iconographic evidence, and the like.'⁵¹ Separate parts were not created for bassoons: the publishers did not want to incur the expense of engraving separate parts when the cello and/or bass parts would serve well enough. For example, the cello parts from a collection of overtures brought out by Walsh in 1748 with works by Hasse, Vinci, Galuppi and Porpora have printed on the top 'Violoncello cembalo e fagotti', indicating that all three instruments read from the same part.⁵² A similar designation is found on the cello part of William Boyce's fourth symphony from his Op.2 set (pub.1760)⁵³, which is marked 'Bassoon E violoncello.'⁵⁴ When composers and publishers wanted to specify when bassoons were to play or not they needed only to add directions in the parts. Arne's overture to *Judith* (1761), which was printed in score by Walsh, contains such indications in the bass part – 'bassoon solo' and 'tutti.'⁵⁵ Parts marked specifically for the bassoon became more prevalent

⁴⁹ Halfpenny, 'The Evolution of the Bassoon', 30.

⁵⁰ *Ibid.*, 38; Waterhouse, 'Bassoon', 184.

⁵¹ Neal Zaslaw, *Mozart's Symphonies: Context, Performance Practice, Reception* (Oxford, 1989), 513-4. In Quantz's description of the ideal proportions of various ensembles he always mentions the inclusion of bassoons, except for the smallest ensembles (Johann Joachim Quantz, *Versuch einer Anweisung die Flöte Traversiere zu Spielen* (Berlin, 1752; translated by Edward R. Reilly, London, 1966), 214).

⁵² Lbl: R.M. 26.b. (9).

⁵³ This set of symphonies was published c.1760 however, it contains works dating from as early as 1739. 'Symphony', NG II, vol. 24, 825.

⁵⁴ Lbl: R.M. 26. b. (15).

⁵⁵ Lbl: G.231.

when it was released from its strictly *basso* role and allowed more freedom as a obbligato instrument.⁵⁶ The second movement of the Boyce symphony mentioned above has parts written specifically for first and second bassoons.

This is true of J. C. Bach's orchestral works as well: in the majority of his symphonies there are unspecified bass parts that would have been played by cellos, double-basses, and bassoons. In his orchestral works where there exists a distinct bassoon part it is because the bassoon has unique material either supporting inner parts or as a tenor counter-melody instrument, functions as the sole bass instrument (usually in conjunction with the other winds), or acts as a solo instrument. There are also instances of highly virtuosic writing for bassoon; overall Bach's writing for bassoon is more elaborate than that for oboe.

The overture to *Orione* (G4) (1763), the composer's first London opera, contains a separately scored bassoon part. The bassoon part in all three of the movements is marked *col basso* for the majority of the time (Example 9a). However, there are places where the bassoon has its own distinct material, such as in the first movement of the overture, bars 29-31 (Example 9b). Here the bassoon plays supporting material in its tenor range, taking over the role of the viola, which does not play in this section. The instrument then rejoins the lower strings on the bass line until bar 56 (Example 10) when the strings drop out, leaving only a wind ensemble of pairs of clarinets, tailles (tenor oboes), horns and a bassoon. The bassoon for the next 28 bars is the only bass instrument.

⁵⁶ The bassoon parts to J. C. Bach's opera *Carattaco* (G7) (1767) survive (Lbl: R. M. 21. a. 11 and 12). Surprisingly, they are given material to play in every movement even if only doubling the bass part. One wonders if the bassoonists actually played everything?

Example 9

a. Overture to *Orione* (G4), 1-5

Musical score for Example 9a, measures 1-5. The score is for a full orchestra and includes the following parts:

- Vn I
- Vn II
- Cl I in D
- Cl II in D
- Tal I
- Tal II
- 2 Hn in D
- Va col basso
- Bn col basso
- B

The tempo is marked **Allegro**. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics include *p* (piano) in measures 4 and 5.

b. Overture to *Orione* (G4), 22-31

Musical score for Example 9b, measures 22-31. The score is for a full orchestra and includes the following parts:

- Vn I
- Vn II
- 2 Cl in D
- 2 Tal
- 2 Hn in D
- Va col basso
- Bn col basso
- B

The score begins at measure 22. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics include *p* (piano) in measure 22.

Example 9b, continued

27

f *p* *f* [*p*] [*f*]

f *p* *f*

Example 10

Overture to *Orione*, 53-70

53

Vn I

Vn II

Cl I
in D

Cl II
in D

Tal I

Tal II

2 Hn
in D

Va
col basso

Bn
col basso

B

soli

Example 10, continued

The image displays a musical score for Example 10, continued, covering measures 62 through 67. The score is written in G major and 3/4 time. It consists of two systems of staves. The first system (measures 62-66) shows the woodwind section (flutes, oboes, and bassoons) and the string section. The second system (measures 67) continues the woodwind and string parts. The bassoon part is highlighted in the original image, showing its role in doubling the bass line and providing melodic material.

Similar treatment of the bassoon is found in the *Sinfonia* from *Gioas, ré di giuda* (D1) written 13 years after the *Orione* (G4) overture. Again, the bassoons double the bass part for most of the piece, though Bach does free the instrument from its *basso* duties by assigning either distinct accompanimental material as in bars 15-17 when the instruments are doubling the flutes (Example 11), or melodic material. In bars 53-61 Bach alternates melodic material between flutes

and oboes then replaces the oboes with bassoons subtly changing the colouristic character of the section (Example 12). Bach generally places the bassoon in the mid and upper tenor range in these exposed parts.

Example 11

Overture to *Gioas, rè di giuda* (D1), 15-17

The musical score for Example 11, measures 15-17, is presented in a standard orchestral format. The woodwind section consists of two parts for each instrument: Flute (2 Fl), Oboe (2 Ob), Bassoon (2 Bn), Horn in D (2 Hn), and Trumpet in D (2 Tpt). The string section includes Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Bass (Vc/b). The score is in D major and 3/4 time. The woodwinds play a melodic line starting in measure 15, with dynamics marked [p]. The strings provide a rhythmic accompaniment.

Bach's bassoon solos are not merely simple lyrical melodies, and are often quite elaborate and difficult, requiring a skilful player. The composer's opera *Temistocle* (G8) (a Mannheim court commission, 1772) contains the aria, 'Non m'alletta quel riso', scored for tenor with bassoon obbligato. The bassoon part is of such prominence that the impression given is of a duet for two tenor voices rather than a solo tenor aria. Indeed, the opening ritornello acts like a complete bassoon concerto in miniature, complete with cadenza. In this piece the bassoon alternates roles between the bass part, inner part filler, and a distinct melodic voice. In bars 73-81 the bassoon introduces the vocal melody, then when the voice enters the bassoon doubles the

vocal line, mostly in thirds. The bassoon briefly returns to the *basso* group, only to rejoin the vocal line with alternating figuration (Example 13). Bach uses the bassoon in a broad range, extending from c to b-flat'. The musician who played this obbligato part, and for whom it was probably written, was the Mannheim orchestra's bassoonist George Wenzel Ritter (1748-1808), who was a member from 1764 to 1788, remaining with the orchestra when it relocated to Munich in 1778.⁵⁷ Ritter, who was also a well-known soloist throughout the Continent, came to visit London in 1774.⁵⁸

Example 12

Overture to *Gioas*, 53-61

The musical score for Example 12, Overture to *Gioas*, measures 53-61, is presented in a standard orchestral format. It features ten staves: 2 Flutes (2 Fl), 2 Oboes (2 Ob), 2 Bassoons (2 Bn), 2 Horns in D (2 Hn in D), 2 Trumpets in D (2 Tpt in D), Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Bass (Vc/b). The key signature is D major (two sharps) and the time signature is 3/4. The woodwind parts (Flutes, Oboes, Bassoons) play a melodic line with some dynamics like *mf* and *p*. The string parts (Violins, Viola, Cello/Bass) play a rhythmic accompaniment with a *p* dynamic. The score is marked with measure numbers 53, 54, 55, and 56.

⁵⁷ CW 36, ix.

⁵⁸ CW 48, pt. 1, 104-05. Ritter visited London in 1774 along with clarinet virtuoso Joseph Beer. The bassoonist was also a soloist, along with J.C. Fischer (oboe), Beer (clarinet), and Karl Weiss (flute), in Bach's cantata *Amor vincit omnia* (G18), which was part of Cecilia Grassi's benefit concert on 15 April 1774 at Carlisle House, Soho Square (CW 48, pt. 1, 104-05, 327-29).

Example 12, continued

57

The musical score for Example 12, continued, begins at measure 57. It is written in G major (one sharp) and 4/4 time. The score is organized into two systems, each containing four staves. The first system consists of a Treble staff (top), a Bass staff (second), a Treble staff (third), and a Bass staff (bottom). The second system also consists of a Treble staff (top), a Bass staff (second), a Treble staff (third), and a Bass staff (bottom). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by *f* (forte) and *mf* (mezzo-forte). The score concludes with a final cadence in the last measure.

Example 13*Temistocle* (G8), Aria 'Non m'alletta quel riso', 73-88

73

Vn I
Vn II
2 Ob
2 Hn
in B \flat
Bn
Va
Tenor
Bass

78

Vn I
Vn II
2 Ob
2 Hn
in B \flat
Bn
Va
Tenor
Bass

Col. Basso

Example 13, continued

83

Musical score for Example 13, measures 83-85. The score consists of eight staves. The top two staves are treble clef, the middle two are alto clef, and the bottom four are bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests.

86

Musical score for Example 13, measures 86-88. The score consists of eight staves. The top two staves are treble clef, the middle two are alto clef, and the bottom four are bass clef. The music continues with complex rhythmic patterns, including a long melodic line in the fifth staff from measure 86 to 88.

In those symphonies concertantes that include bassoon as one of the obbligato instruments, and in the two bassoon concertos, Bach exploits the instrument's capabilities by combining its expressive qualities with considerable technical virtuosity. In his symphonies concertantes the instrument functions as a soloist alongside flute, oboe, and violin. In these works the bassoon takes on double duty: it doubles the bass line in tutti sections but also performs highly active solos usually set in the upper part of the bassoon's range (c-g'). In the first movement of *Symphonie Concertante in E-flat major* (C37) (by ?mid-1760s) the bassoon is assigned mostly lyrical melodic material (bars 48-51 and 68-70) with intermittent solos covering a wide area of the instrument's range (bars 61-65) (Example 14a and b). In the opening movement of Bach's other *E-flat Symphonie Concertante* (C41) from the 1770s, rapid arpeggiated passages (bars 114-116 and 210-211) and octave leaps (bars 153-160) are interspersed amongst the solo's melodic material (Example 14c). It is thought that Georg Wenzel Ritter (1748-1808), who was active in London during this time, was the intended soloist for the obbligato bassoon part in this second concertante.

Example 14

a. *Symphonie Concertante in E-flat major* (C37), first movement, 48-51

The musical score for Example 14a shows the first movement of the *Symphonie Concertante in E-flat major* (C37) from bars 48 to 51. The score is for a full orchestra with solo parts for Flute (Fl solo) and Bassoon (Bn solo). The Flute part features trills and melodic lines, while the Bassoon part has a more active, arpeggiated texture. The strings play a rhythmic accompaniment. Dynamics include piano (*p*) and fortissimo (*ff*).

Example 14a, continued

68

Fl solo

2 Ob

Bn solo

2 Hn
in Eb

Vn I

Vn II

Va

B

p

soli

b. Symphonie Concertante (C37) in E-flat major, first movement, 61-65

61

Fl solo

2 Ob

Bn solo

2 Hn
in Eb

Vn I

Vn II

Va

B

[tr]

[tr]

p

tr

tr

Example 14, continued

c. Symphonie Concertante in E-flat major (C41), first movement, 114-117 and 210-11 and 152-60

114

2 Fl
Cl I
in Bb
Cl II
in Bb
Bn solo
2 Hn
in Eb
Vn I
Vn II
Va
Vc/b

tr
tr
ff
ff
ff
ff
ff

a2

[*ff*]

210

tr
tr

Example 14c, continued

152

2 Fl

Cl I in B \flat [solo]

Cl II in B \flat [solo]

Bn solo

2 Hn in E \flat

Vn I

Vn II

Va

Vc/b

soli

157

[tr.]

tr.

p

p

It is believed that Bach composed both of his bassoon concerti for Ritter, and that they were intended for performance either in Mannheim between 1772 and 1775 or during the bassoonist's stay in London.⁵⁹ These two concerti place similar expressive and technical demands on the instrument. In the B-flat concerto (C83) (?mid 1770s), the solo is assigned lyrical material (ii/18-25), florid passagework (iii/206-250), chains of trills (i/81), large leaps (i/85 and 87; iii/158-161 and 166-170, and 324 and 326), and arpeggio passages, usually in a triplet rhythm (i/89-92; iii/206-09); these last two are characteristic of Bach's writing for the bassoon, especially the large intervallic leaps (Example 15a-e). The solo figuration is set over a sparse orchestral accompaniment. In both concertos the bassoon line lies firmly within the tenor register (between b-flat and e-flat') for the most part – rarely is the lower register used.

Ritter's primary concern, according to Carl Bärmann (1782-1842), one of his students, was developing the expressive capabilities of the bassoon's upper register, and he sought to emulate the human tenor voice in his playing.⁶⁰ Many contemporary accounts of performances by Ritter highlight not only the bassoonist's technical prowess but also the elegance and beauty displayed in the upper register.⁶¹ This facet of Ritter's playing influenced the way in which composers such as Mozart and J. C. Bach wrote for the virtuoso: both composers emphasised the higher register of the bassoon, and rarely ventured below F.⁶² This may not only be indicative of the influence of Ritter's playing style, but may also demonstrate that Ritter himself was the intended soloist.

⁵⁹ CW 48, pt. 1, 130-31; CW 36, 139-250.

⁶⁰ Harold E. Griswold, 'Mozart's 'Good Wood-Biter': Georg Wenzel Ritter (1748-1808)', *The Galpin Society Journal*, 49 (1996), 110.

⁶¹ *Ibid.*, 108-109.

⁶² Mozart composed the bassoon obbligato part in the aria 'Se il padre perdei' from Act II of *Idomeneo*, K366 for Ritter. As with the obbligato part in J. C. Bach's *Temistocle*, discussed above, the range of the *Idomeneo* aria avoids the lower register.

Example 15

a. Bassoon Concerto in B-flat major (C83), second movement, 18-25

18

2 Ob
solo
Bn solo
Vn I
Vn II
Va
B

p

22

2 Ob
Bn solo
Vn I
Vn II
Va
B

Example 15b, continued

Musical score for Example 15b, continued, showing measures 242 to 247. The score is arranged in a grand staff with five systems. The top system contains two staves (treble and bass clefs). The second system contains two staves (treble and bass clefs). The third system contains two staves (treble and bass clefs). The fourth system contains two staves (treble and bass clefs). The fifth system contains two staves (treble and bass clefs). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* and *sf*. A trill is marked with 'tr' in measure 246. A second ending is indicated by 'a2' in measure 247.

c. Bassoon Concerto (C83), first movement, 81-83

Musical score for Bassoon Concerto (C83), first movement, measures 81-83. The score is arranged in a grand staff with five systems. The top system contains two staves (treble and bass clefs) for 2 Ob. The second system contains two staves (treble and bass clefs) for 2 Hn in Bb. The third system contains one staff (bass clef) for Bn solo, featuring trills marked with 'tr'. The fourth system contains two staves (treble and bass clefs) for Vn I and Vn II. The fifth system contains two staves (treble and bass clefs) for Va and B. The music features a mix of eighth and sixteenth notes, with dynamic markings such as *f* and *sf*.

d. Bassoon Concerto (C83), third movement, 324-333

Musical score for Bassoon Concerto (C83), third movement, measures 324-333. The score is arranged in a grand staff with five systems. The top system contains two staves (treble and bass clefs) for 2 Ob. The second system contains two staves (treble and bass clefs) for 2 Hn in Bb. The third system contains one staff (bass clef) for Bn solo, featuring a complex melodic line with trills marked with 'tr'. The fourth system contains two staves (treble and bass clefs) for Vn I and Vn II. The fifth system contains two staves (treble and bass clefs) for Va and B. The music features a mix of eighth and sixteenth notes, with dynamic markings such as *f* and *sf*. Measure numbers 324 and 330 are indicated at the top of the first and third systems, respectively.

Example 15, continued

e. Bassoon Concerto in B-flat major (C83), first movement, 89-92

The question arises, as with the opera *Carattaco* (G7) (1767) mentioned earlier (see footnote 56), as to whether the soloist joined the bass part during the tutti sections or remained silent. According to Richard Maunder, the two extant sources for each of the concerti differ on this point, with in each case one source assigning bass material to the soloist between solos, and the other giving rests and cues during the tuttis.⁶³ There is certainly a precedent in the symphonies concertantes for an alternation between solo and bass material in the bassoon part; in addition, the individual *basso* parts do not designate a specific bass instrument, as Bach did in his flute and oboe concerti (where there are specific *Violoncello* and *Tutti* markings). While Bach's true intentions remain indeterminate, a 'dual function' bassoon part would not have been uncharacteristic.

⁶³ CW 36, ix.

1.3 Horn

The horn was an established member of the orchestra by the mid eighteenth-century, and most orchestras included a pair of the instruments. Horns along with oboes were Bach's core wind section, and a large number of the composer's symphonies only have parts for violins, violas, lower strings, and pairs of oboes and horns. The horn's role, however, changed quite dramatically during the course of the century. In the earlier part of the century the overall orchestral texture was contrapuntal and horns were often treated soloistically or called upon to play the same melodic material as the strings. Because their parts were melodically conceived they were kept in the higher part of the instrument's range in order to make use of a more complete scale. These parts were difficult to play owing to the extreme range, requiring a great amount of effort on the player's part to attain the notes of the upper octaves, especially those notes above the thirteenth harmonic.⁶⁴

The florid passagework gave way by mid-century to more supporting material centred in the middle and lower part of the instrument's range. Instead of playing ornate melodic passages in the upper octaves horns (and trumpets) now sounded sustained notes and rhythmic patterns in the mid and lower octaves that filled out the harmonic structure, enriching the overall effect of the ensemble. Their function was now to provide cohesion and stability rather than melody. This shift in role for the horn was due to the change in orchestration, moving away from the contrapuntal texture of the late seventeenth- and earlier eighteenth centuries to the 'melody and accompaniment' texture of the last quarter of the century.

⁶⁴ Reginald Morley-Pegge, Frank Hawkins and Richard Merewether, 'Horn' NG I, vol.8, 235.

The introduction in the early eighteenth century of a variety of changeable crooks that allowed the instrument to play in different keys gave it an added versatility well-suited to its new orchestral role.⁶⁴ The most often used crooks were B-flat alto, A, G, F, E, E-flat, D, C, and B-flat bass.⁶⁵ Out of these the most difficult tonalities are A⁶⁶, C and B-flat; if horns were employed in these keys they were only expected to play simple orchestral material, such as sustained notes.⁶⁷ The keys with which horns were most comfortable were D, E, E-flat, F, and G; the E-flat crook was considered best suited for solo playing because hand stopped notes were easier to produce in this key.⁶⁸ Bach's choice of key for his Symphonies concertantes (C40 and C41) and pieces from *Endimione* (G5) with obbligato horns is E-flat. With the utilisation of crooks the actual sound of the horn was affected: the overall proportions of the instrument's tube would vary depending on the particular crook employed, resulting in a change of tone colour. According to Renato Meucci, this difference in sound is most noticeable with the B-flat bass, A, B-flat-alto, and C-alto crooks.⁶⁹

In the first part of the century crooks were inserted into the horn between the main body of the instrument and the mouthpiece – the master crook and coupler system. While this system permitted performance in different keys without changing instruments, the change in number of crooks materially affected the balance of the instrument; in particular, the addition of multiple crooks to play in low keys would make it difficult to hold the horn still, such was the change in weight and balance. By mid-century several changes to the instrument's design were made, including to the location of the crooks, which were now inserted into the main circle of the tubing, solving the problems linked with the previous manner of crook placement.⁷⁰ J. C. Bach was most

⁶⁴ Crooks were apparently first used on Austrian horns in the early part of the eighteenth century (Anthony Baines, *Brass Instruments: Their History and Development* (London, 1976), 156).

⁶⁵ Renato Meucci, 'Horn' NG II, vol. 11, 718; John Humphries, *The Early Horn: A Practical Guide* (Cambridge, 2000), 28-31.

⁶⁶ According to the 'eminent performer', author of the *New Instructions for the French Horn*, '[horns with A crooks] though sometimes used in Concert, have not a good Effect, as the Tone they produce is rather harsh and bawling.' (*New Instructions for the French Horn* (Longman and Broderip [c.1780]), 11).

⁶⁷ Thomas Hiebert, 'The Horn in the Baroque and Classical Periods,' *The Cambridge Companion to Brass Instruments*, eds., Trevor Herbert and John Wallace (Cambridge, 1997), 107-8.

⁶⁸ Humphries, *The Early Horn*, 30-31; Meucci, 'Horn', 718. These keys are also best suited for hand-stopping (Hiebert, 'The horn in the Baroque and Classical Periods', 112).

⁶⁹ Meucci, 'Horn', 718.

⁷⁰ David Charlton, 'Woodwind and Brass' *Performance Practice: Music After 1600*, eds. Howard Mayer Brown and Stanley Sadie (London, 1989), 261; Carse, *Musical Wind Instruments*, 215-16; Humphries, *The Early Horn*, 27-29.

likely writing for this redesigned horn, the model used in London in the last quarter of the eighteenth century.

This instrument had a range of over three octaves of which none is chromatically complete, although in the top octave a diatonic scale was possible; the pitches used were the third to the sixth, then the eighth to the twentieth harmonics (in C: g, c', e', g', c'', d'', e'', f'', g'', a'', b-flat'', b'', c''', c-sharp''', d''', d-sharp''', e''').⁷¹ The trumpet, as we shall see below, had essentially the same range and harmonic series pitch expanse as the horn. When writing for the rank-and-file horn player, John Marsh suggested limiting the range to no higher than the twelfth harmonic [g''], because notes played above this point are rarely played in tune.⁷² Although he does mention that Haydn, in one of his symphonies, writes for the horns up to e''', he cautions that 'there are probably few performers, that can reach [these notes]';⁷³ while both Crotch and Kollmann give the thirteenth harmonic [a''] as their upper limit.⁷⁴ J. C. Bach's own horn writing ranges typically from the 4th [c'] to the 12th [g''] harmonics, though occasionally he does expand the range in both directions to include the 3rd [g] and 16th [c'''] harmonics. The composer normally limits his orchestral horn writing to the harmonic series. However, there are three notable exceptions: the first movement of Symphony Op. 8, No. 3 in D major (C14) (by 1767), the third movement of Symphony Op. 6, No. 6 in G minor (C12) (1769), and the aria 'Vado per un momento' from the Serenata *Endimione* (G5) (1772) all have horn parts that include pitches that lie completely outside the harmonic series. In order to produce these alien notes the player had to rely on hand-stopping or lipping.⁷⁵

The technique of hand-stopping, in which a player would create a partial or full occlusion of the bell of the horn by changing the angle of the wrist of the hand in the bell (usually the right

⁷¹ The 7th (b-flat''), 11th (f'') and 13th (a'') harmonics are severally out of tune and need to be adjusted by the technique of 'lipping' the notes in order to correct the intonation problem (Humphries, *The Early Horn*, 54-55).

⁷² Marsh, 'Hints', 65.

⁷³ Ibid.

⁷⁴ Kollmann, *An Essay on Practical Musical Composition*, 89-90; William Crotch, *Elements of Music Composition; Comprehending the Rules of Thorough Bass and The Theory of Tuning* (London, 1812), 115-116.

hand), thereby raising or lowering the natural note by a semitone or tone, was a means by which players could bridge the gaps in the harmonic series.⁷⁶ The tone quality of these stopped notes, however, would suffer as a result, sounding veiled and weak.⁷⁷ Marsh highlighted this adverse effect: 'But what they gain this way [hand-stopping], they lose another, as the notes, so acquired, are of a very different quality of tone and much weaker than the natural notes.'⁷⁸ This variance in tone quality between open and stopped pitches was also noted – negatively – in the horn tutor *New Instructions for the French Horn*, published in London c.1780: '...this method, by which means the half tones are expressed, which are not to be done by any other method: but it is deemed by Judges of the Horn that the principal beauty, the Tone, is greatly impaired thereby.'⁷⁹ However, the contrast in tone quality between open and stopped pitches could be minimised by a skilled player who was able to avoid forcing the stopped note by moderating the air pressure used to produce the particular pitch.⁸⁰ In order to achieve this 'evening out' of tone in passages that contained stopped pitches the horn was played at moderate dynamic level.⁸¹ Hand-stopped notes are rarely employed by Bach, and where they do appear a closer examination is essential.

As noted previously, both symphonies Op.6, No. 6 and Op.8, No. 3 include pitches that are outside the harmonic series. The first horn part (in C) in bars 10 and 12 of the third movement of Op. 6, No. 6 includes an f-sharp" (part of the dominant chord in G minor); this note is one of the more difficult to play, and can be played either fully stopped, or wide open but bending the pitch upwards by lipping.⁸² In bars 27 and 31 in the opening movement of Op.8, No.3, Bach includes in the first horn part (in D) another written f-sharp", sounding g-sharp' (part of the secondary dominant chord in D major), which again can be produced by either lipping or fully stopping the pitch (Example 16a and b).

⁷⁵ Humphries points out that while hand-stopping became an indispensable component of the horn player's technique, most composers did not demand it in their orchestral parts regardless of the skill of the player. This technique was typically the exclusive preserve of soloists (Humphries, *The Early Horn*, 11).

⁷⁶ Humphries, *The Early Horn*, 54-62.

⁷⁷ Humphries, *The Early Horn*, 54-62; Charlton, 'Woodwind and Brass', 260; Carse, *Musical Wind Instruments*, 216.

⁷⁸ Marsh, 'Hints', 66.

⁷⁹ *New Instructions for the French Horn*, 4.

⁸⁰ Baines, *Brass Instruments*, 168.

⁸¹ *Ibid.*

⁸² Humphries, *The Early Horn*, 60.

Example 16

a. Symphony Op. 6, No. 6 in G minor (C12), third movement, 9-10

Musical score for Example 16a, measures 9-10. The score is for Symphony Op. 6, No. 6 in G minor (C12), third movement. The instruments listed are Oboe 1, Oboe 2, Horn 1 in C, Horn 2 in C, Violin I, Violin II, Viola, and Violoncello/Bass. The key signature is G minor (three flats) and the time signature is 3/4. The score shows two measures of music. The first measure is marked with a '9' above the staff. The music features a melodic line in the strings and woodwinds, with a prominent bass line in the cello/bass.

b. Symphony Op. 8, No. 3 in D major (C14), first movement, 27-8

Musical score for Example 16b, measures 27-8. The score is for Symphony Op. 8, No. 3 in D major (C14), first movement. The instruments listed are Oboe 1, Oboe 2, Horn 1 in D, Horn 2 in D, Violin I, Violin II, Viola, and Violoncello/Bass. The key signature is D major (two sharps) and the time signature is common time (C). The score shows two measures of music. The first measure is marked with a '27' above the staff. The music features a melodic line in the strings and woodwinds, with a prominent bass line in the cello/bass.

Endimione's final aria 'Vado per un momento', from Bach's pastoral serenata *Endimione* (G5) (1772)⁸³, includes a significant obbligato part for horn (with oboe) and is notable for its use of hand-stopped pitches; here we can see Bach's sensitive natural horn writing, not only in the pitches he includes but also in those he does not. He sparingly uses d-sharp', f-sharp' and c-sharp'' (as we shall see below). These pitches are not only difficult to produce but are also, according to Humphries, 'difficult to play musically'.⁸⁴

Bach's innate understanding of the natural horn is evident in his careful use of hand-stopped notes. For example, in bar 9 where there are several occurrences of b', the most commonly used stopped note, these are prepared by having open notes on either side, making it easier for the stopped pitch to be produced (Example 17a). By setting these notes on weak beats, Bach also uses the veiled character of the pitch to best advantage, and in those few instances where b' occurs on a strong beat, as in bar 37, the tone colour only serves to emphasise the musical line by tapering off at the phrase end (Example 17b). More challenging stopped notes such as c-sharp'', f-sharp'' and a'' (which are notoriously difficult to produce) may have been only included where Bach was certain that the intended performer – in this instance, Giovanni Punto⁸⁵ – was sufficiently skilful to execute them (bars 20 and 54-56) (Example 17c).

Example 17

a. 'Vado per un momento', from *Endimione* (G15), 8-14



⁸³ For more information concerning this work see the section on the flute later in this chapter.

⁸⁴ Humphries, *The Early Horn*, 87.

⁸⁵ The announcement for the premiere of *Endimione* in the *Public Advertiser* on 6 April 1772 identifies the obbligato players as Johann Baptist Wendling (flute), Johann Christian Fischer (oboe) and Giovanni Punto (horn). According to several other announcements in the *Public Advertiser*, Punto also took part in later performances of the work, as part of Fischer's 1773 benefit concert at Hickford's Rooms (25 March) and in his own benefit concert also at Hickford's the same year (19 April). This information is also cited in CW 48, pt. 1, 323.

Example 17, continued

b. 'Vado per un momento', 36-37



c. 'Vado per un momento', 19-22, 54-55

One of the most celebrated virtuoso horn players during the eighteenth century was the Czech Jan Václav Stich (1746 –1803), better known as Giovanni Punto.⁸⁶ He was a student of the Bohemian horn player Anton Joseph Hampel (c.1710-1771), credited as the first person to codify a system of hand-stopping that produced chromatic pitches rather than merely adjusting intonation problems in the natural scale (such as the 7th, 11th and 13th harmonics).⁸⁷ The widely-travelled Punto, who visited England twice in the 1770s, was known for his technical proficiency, including his dynamic control, tone colour, amazing articulation and deft hand-stopping technique.⁸⁸ Charles Burney had this to say about Punto's playing: 'Spandau'⁸⁹ [b. c.1750], from Holland, was the first that was able to make the artificial notes [stopped pitches] agreeable, about

⁸⁶ Stich was a servant of Count Johann Joseph Thun and was a member of Thun's court orchestra from 1763-1766. The horn player left the Count's court without permission, adopting the Italian name 'Giovanni Punto' to avoid prosecution. From 1766 onwards Punto was an itinerant virtuoso, travelling to Mainz, London, Paris, Würzburg, Munich and Vienna. He was also the player for whom Beethoven later composed his Horn Sonata, Op. 17 (Robert D. Levin, *Who wrote the Mozart Four-Wind Concertante?* (New York, 1988), 3).

⁸⁷ Hiebert, 'The Horn in the Baroque and Classical Periods', 108-9; Humphries, *The Early Horn*, 10; Baines, *Brass Instruments*, 161. Punto published a Horn method (Paris) founded on techniques that he learned from Hampel (Levin, *Mozart Four-Wind Concertante*, 3).

⁸⁸ Hiebert, 'The Horn in the Baroque and Classical Periods', 112.

1772, and soon after, Ponto [sic] did wonders on this instrument.⁹⁰ Mozart, too, found Punto's playing impressive; in a letter from Paris in April 1778 he writes, 'Punto plays *magnifique*.'⁹¹ Therefore, it is not surprising that the work by J. C. Bach with some of the most interesting writing for the natural horn, the *Endimione* aria, was to be performed by Giovanni Punto.⁹²

After mid-century the pair of horn players of the orchestra were assigned to play in two distinct registers, with the first horn player or *cor alto* specializing in the upper register (5th to 16th and occasionally to the 24th harmonics), the second horn or *cor basse* focussing on the low register.⁹³ Due to the larger space between harmonics in the low register, *cor basse* players had to cultivate a technique that was particularly flexible and agile. Bach does make a distinction between the contrasting registers and the two players. However, this difference is not as pronounced as in some works by Haydn⁹⁴; nonetheless there are some particularly striking examples in Bach's compositions, especially where he was writing for specific musicians.

The contrasting styles and registers of the *cor alto* and *cor basse* players are highlighted in the first movement of the concert aria 'Sventurata, in van mi lagno' (G35) (1773), another work which Punto (along with Spandau) is known to have performed.⁹⁵ The two impressive obbligato horn parts were played by Spandau (*cor alto*) and Punto (*cor basse*).⁹⁶ In the first soli section (bars 14-21) the first and second horns (in E-flat) are playing the same material, but there is a distinct difference in ranges: the first horn plays between the 6th and 13th harmonics, the second between the 5th and 11th harmonics (Example 18a).

⁸⁹ Spandau was a contemporary horn virtuoso of Punto, who also visited London during the 1770s (Humphries, *The Early Horn*, 12-13).

⁹⁰ Charles Burney in Abraham Rees, *The Cyclopaedia, or Universal Dictionary of Arts, Sciences and Literature*, 39 vols. (London, 1819), vol. 18, s.v. 'Horn'.

⁹¹ Emily Anderson, *The Letters of Mozart and His Family*, 3rd edn. revised by Stanley Sadie and Fiona Smart (London, 1985), 522. Punto was in Paris between 1776 and 1788 where he took part in many performances at the *Concert Spirituel* (Reginald Morely-Pegge, Horace Fitzpatrick and Thomas Hieber, 'Giovanni Punto', NG II, vol. 20, 601).

⁹² See notes 83 and 85.

⁹³ *New Instructions for the French Horn*, 5-6; Humphries, *The Early Horn*, 11-12; 'Horn', NG II, vol. 11, 720.

⁹⁴ For example, Haydn's Symphony, No. 51, especially the second movement.

⁹⁵ 'Sventurata, in van mi lagno' was premiered at Cecilia Grassi's benefit concert, held at Hickford's Rooms on 17 May 1773. The concert's announcement in the *Public Advertiser* described the work as 'a New Song accompanied with two French Horns, by Mess. Spandau and Punto, Composed by Mr. Bach' (Also cited in CW 48, pt. 1, 350). A modern edition of the work is located in CW 16, 99-134.

⁹⁶ Humphries, *The Early Horn*, 90.

Example 18

a. Concert aria 'Sventurata, in van mi lagno' (G35), 14-21

Musical score for Example 18a, showing two horns (Hn 1 and Hn 2) in E-flat major, measures 14-21. The first horn part starts at measure 14 and the second horn part starts at measure 18. Both parts feature a melodic line with eighth and sixteenth notes, often beamed together, and some rests.

Later in the movement this contrast in ranges is more pronounced (bars 30-38) — the first horn ascends to a written d'' (sounding f''), while the second horn echoes the first in the opposite direction, descending to a written g (sounding B-flat) (Example 18b). This type of writing proceeds for the next seven bars where the two instruments converge, playing the same material in thirds. Similarly, in bars 141-142, we find the two horns heading in opposite directions (Example 18c).

b. Concert aria 'Sventurata, in van mi lagno' (G35), 30-38

Musical score for Example 18b, showing two horns (Hn 1 and Hn 2) in E-flat major, measures 30-38. The first horn part starts at measure 30 and the second horn part starts at measure 34. The first horn part features a melodic line with eighth and sixteenth notes, often beamed together, and some rests. The second horn part features a descending melodic line with eighth and sixteenth notes, often beamed together, and some rests.

Example 18, continued

c. Concert aria 'Sventurata, in van mi lagno' (G35), 141-42

These latter two examples contain several pitches outside the instrument's natural scale, including d' , f'' and a , that are difficult to play musically, and several other rarely used stopped pitches (f -sharp', f -sharp'', c -sharp'').

When Bach is not writing for horn virtuosi such as Punto and Spandau, he tempers the extravagance of the *cor alto* and *cor basse* parts, as in his Sinfonia No.3 in E-flat major (B In 9) (after 1777) (Example 19). Bar 60 contains a solo for the first horn in E-flat, which begins with an exposed sustained written f'' (sounding a -flat') descending to written b' (sounding f') only to rise and return to the first pitch of the solo. Below, the second horn sounds repeated written g s (sounding B-flat) for the entirety of the first horn solo.

Example 19

Sinfonia No.3 in E-flat major (B Inc 9), first movement, 60-64

In the trio section of the final movement (bars 27 –34, 49-54) (Example 20), the horns are again assigned a solo, but this time the second horn is doubling the first horn part at the third, fifth and sixth. This type of writing reflects Bach's standard writing for rank-and-file horns where they play supporting material. There is a distinction between the registers in which the first and

second horns are playing (although not as pronounced as in ‘Sventurata, in van mi lagno’), but little distinction between the actual material. The intended performers were probably non-specialists, who in addition to playing horn also doubled on other instruments.⁹⁷

Mortimer’s *London Universal Directory* for 1763 lists three London-based horn players and a maker who are included in table below.⁹⁸ As can be seen, two of the players lists a second instrument (although it is not quite clear whether Charles Jones merely taught the flute or actually performed on the instrument), suggesting that they were amongst the many non-specialist players that would have performed the less complicated orchestral parts. No documentation has come to light concerning the instrumentalists listed below that establishes a link between them and Bach or that they took part in performances of any of the composer’s works.

Table 1: horn players in London c.1763

Name	Address and other information
Jones, Charles	French Horn, teaches the German Flute. <i>Russel-court, Covent-garden</i>
Messing, Frederick	Performer on the French Horn and Violin. <i>Compton-street, Soho</i>
Rash, Henry	French Horn. <i>At the Prince of Orange Coffee-House, Haymarket</i>
Winkings, Nicholas	French Horn-maker to his Majesty’s Hunt. <i>Red-lion-street, Holborn</i>

⁹⁷ Hiebert, ‘The horn in the Baroque and Classical Periods’, 107.

⁹⁸ Mortimer’s *London Universal Directory*, 27-31; Lindesay G. Langwill ‘Two Rare Eighteenth-Century London Directories’, *Music & Letters*, 30 (1949), 37–43.

Example 20

Sinfonia No.3 in E-flat major (B Inc 9), final movement, 27-34

The image displays two systems of musical notation for horns. The first system, starting at measure 27, features two staves: 'Hn 1 in Eb' (top) and 'Hn 2 in Eb' (bottom). Both staves show a melodic line with eighth and quarter notes, including some slurs and accents. The second system, starting at measure 31, features two staves labeled 'Hn' (top) and 'Hn' (bottom). These staves show a rhythmic pattern of repeated eighth notes, with some slurs and accents, typical of a horn part reinforcing the harmonic structure.

The main duties of J. C. Bach's orchestral horns were to reinforce the harmony with sustained notes or larger value notes, and to help articulate key formal points such as cadences and ends of sections with rhythmic figures of repeated pitches. Horns are always used in pairs, generally doubling at the third, sixth or playing in unison.

Bach's standard writing for horns can be seen in his Symphony Op.8, No.4 in F major (C15), first movement (Example 21). Here the horns in bars 74-77 are accenting the downbeat of each bar; this then leads to a tonic pedal (in the temporary key of C major) which changes function while being held by the horns to that of the dominant pedal in the home key of F major.

Example 21

Symphony Op. 8, No. 4 in F major (C15), first movement, 74-83

The musical score for Example 21 shows measures 74-83 of the first movement of Symphony Op. 8, No. 4 in F major. The score is arranged in a system with eight staves: Oboe I and II, Horn I and II, Violin I and II, Viola, and Cello/Double Bass. The music is in F major and 3/4 time. The key signature has one flat (Bb). The score begins at measure 74 and ends at measure 83. The dynamics range from *f* (forte) to *p* (piano). The woodwinds and strings play a melodic line, while the horns play a supporting role. The score includes various musical notations such as slurs, accents, and dynamic markings.

In this and the other two movements of this symphony, the horns play only a supporting role, with no melodic material outside the tutti sections. Bach does at times assign melodic material to the horns, as in Symphony Op. 6, No.1 in G major (C7), first movement, where the horns are given a brief melodic line that soon passes to the upper strings; the change in colour in these few bars is used to stress the dominant in the final bars of the retransition (Example 22), but this use of the horn as a melodic instrument is rare, and such occurrences tend to be for only a few bars.

Example 22

Symphony Op. 6, No. 1 in G major (C7), first movement, 100-103

The musical score for Example 22 shows measures 100-103. The instrumentation includes 2 Oboes, Horn I and II in G, Violin I and II, Viola, and Cello/Double Bass. The Horns have a 'soli' section starting at measure 102, marked 'f'. The score is in G major and 3/4 time.

Two of Bach symphonies concertantes, both in E-flat major and from the 1770s, include parts for obligato horns. The horns are given solos, but as is typical of Bach, always as a pair of horns playing the same material together (Example 23a). Bars 64-74 from the first movement of the second E-flat Symphonie Concertante (C41) show the horns, as part of a self-contained independent wind ensemble, echoing a simpler version (in horn fifths) of the clarinet's opening line of four bars earlier. Following this brief solo the horns return to their usual supportive role. A similar use of the horns is found in the first movement (bars 134-36) and the third *Minuetto* (bars 55-62) in the first symphonie concertante (C40) (Example 23b).

Example 23

a. Symphonie Concertante in E-flat major (C41), first movement, 64-74

60
Cl 1 in B \flat
Cl 2 in B \flat
Bn
Hn 1 in E \flat
Hn 2 in E \flat

64
67
71

solo
solo
solii

b. Symphonie Concertante in E-flat major (C40), first movement, 134-36 and third movement, 55-62

134
Hn 1
in E \flat
Hn 2
in E \flat

55
Hn 1
in E \flat
Hn 2
in E \flat

tr

Throughout these two concertantes Bach handles the obbligato horns in a similar manner: assigning brief solos, and then returning them to their usual role of providing harmonic support. There are two notable exceptions, however, where Bach divides the horns, assigning each of them a distinctive part of high and low horn – *cor alto* and *cor basse*. Both of these examples are located in the first movement of the first symphonie concertante (C40), bars 81-83 and 153-55. The first horn, in both examples, never plays below the eighth harmonic [c¹] while the second horn plays no higher. Each part, as can be seen in Example 24, plays a line that is distinct both in melody and rhythm. The two parts do not share any material.

Example 24

Symphonie Concertante in E-flat major (C40), first movement, 81-83 and 153-55

The image displays two musical staves for Horns 1 and 2 in E-flat major. The first staff, starting at bar 81, shows a complex rhythmic pattern with many beamed notes, primarily eighth and sixteenth notes. The second staff, starting at bar 153, continues this complex rhythmic pattern. The notation is dense and intricate, typical of Bach's obbligato horn parts.

The only other major developments to the horn during the century were to the mouthpiece and bell: at the beginning of the century the mouthpiece was wider and the bell was also widened in the later part of the century resulting in a much fuller sound. The horn did not become a fully chromatic instrument until several decades into the nineteenth century, with the introduction of a valve-system.⁹⁹

⁹⁹ There were some unsuccessful attempts during the latter part of the eighteenth century to create a horn capable of producing a chromatic scale. One such experiment was carried out in 1788 by Charles Clagget of London, who developed an early form of the valve (Arnold Myers, 'Design, technology and manufacture since 1800' in *The Cambridge Companion to Brass Instruments*, eds. Trevor Herbert and John Wallace (Cambridge, 1997), 121; *Carse Musical Wind Instruments*, 219). A piece by Clagget features his horn: *Divertimento for horn, two violins and basso performed upon Clagget's Patent French Horn*.

1.4 Clarinet

The clarinet was a latecomer to the eighteenth-century orchestra, not finding a permanent place amongst the wind section until after 1760. At first the instrument was regarded as an alternative to the oboe (and oboists often doubled on clarinet as well as flute), which explains, at first, the substitutions between these two instruments.¹⁰⁰ In 1772, Burney notes that the opera orchestra in Brussels included clarinets, and that they ‘served as a hautboy [and] though a very good one, too sharp the whole night’.¹⁰¹ By the latter part of the century clarinets began to usurp many of the functions that the oboes traditionally held, establishing themselves as independent and important members of the wind section.

The clarinet of this period was traditionally made of boxwood and consisted of six sections, six tone holes and several keys. The earliest versions, from the first half of the eighteenth century, had two keys (a¹, b-flat¹) or three (with b¹). By mid-century a fourth (a-flat / e-flat¹) and fifth (f-sharp / c-sharp¹) key was added, with a sixth key (for either c-sharp¹/g-sharp¹ or trilling a¹/b¹)¹⁰² in use by the 1790s.¹⁰³ The five-keyed clarinet is considered the standard instrument of the mid and late eighteenth century; in England this version completely replaced the earlier ones by 1770, while Continental makers were still producing four-keyed model after this date.¹⁰⁴ The earliest dated English clarinet is a five-keyed B-flat instrument from 1770 built by the London maker, Thomas Collier.¹⁰⁵ The six joints consisted of: the mouthpiece, commonly made of boxwood or ebony with the reed tied into place; the barrel, used for tuning; the upper middle joint, with the first three of the six tone holes and two keys; the lower middle joint, with the remaining three tone holes; the lower piece with the other three keys; and, finally, the bell. Some

¹⁰⁰ Carse, *Orchestra of the XVIIIth Century*, 128. In the oboe parts to J. C. Bach’s opera *Carattaco* (1767), clarinet parts are found back to back with the oboe parts, indicating that they are to be used instead of oboes for the particular numbers (Lbl: R.M. 21.a.11 and 12.).

¹⁰¹ Burney, *The Present State of Music in France and Italy*. 2nd edn. (London, 1773), 52. Also quoted in Carse, *Orchestra of the XVIIIth Century*, 35.

¹⁰² According to Colin Lawson, the sixth key on English clarinets was the trill key for a¹/b¹, rather than the key for c-sharp¹/g-sharp¹ (Colin Lawson *The Early Clarinet: A Practical Guide* (Cambridge, 2000), 23).

¹⁰³ Nicholas Shackleton, ‘The Development of the Clarinet’ *The Cambridge Companion to the Clarinet* (Cambridge, 1995), 19-25; Shackleton, ‘Clarinet’, *The New Grove Dictionary of Musical Instruments*, (London, 1980), vol. 1, 393; and David Charlton, ‘Woodwind and Brass’, 256.

¹⁰⁴ Shackleton, *New Grove Dictionary of Musical Instruments*, vol. 1, 393.

instrument makers tended to make the lower middle joint and lower piece as one section; the mouthpiece and barrel were also made as a single piece until late in the century when English makers began to separate them in order to make easier repairs and/or adjustments to the mouthpiece.¹⁰⁶

Professional players usually owned more than one clarinet: one in B-flat which could be converted to A by changing the upper joint with an alternative one (*corps de rechange*), and one in C, which, again, by replacing the upper joint could be changed to B-flat. There was also the option of using separate clarinets in B-flat, C, D and A.¹⁰⁷ These alternative joints or instruments were needed because the clarinet sounded best in written keys with few flats or sharps.¹⁰⁸ Thomas Attwood records in his studies that ‘the clarinette [sic] must allways [sic] be written in C or in F.’¹⁰⁹ The clarinet being a transposing instrument, a composer would need only to write the part in C or F in order to have it sound in B-flat or E-flat. Kollmann similarly recommends limiting clarinet parts to the keys of C and F.¹¹⁰ The shift of duties from oboe to clarinet was in part due to the ability of the clarinet, as a transposing instrument, to cope better in multiple flat and sharp keys than the oboe.¹¹¹ Attwood highlights this very point, writing that ‘the clarinett [sic] is very usefull [sic] instead of the oboes when the key has a number of flats or sharps.’¹¹² The range of the five-keyed clarinet was (written) e to e^{'''}; however, Vandenbroeck suggested writing for the instrument no higher than c^{'''} because d^{'''} was more difficult to play than e^{'''} above it.¹¹³ Even taking into account the recommended limitations the clarinet still retained the largest range of the upper wind instruments.¹¹⁴

¹⁰⁵ Lawson, *The Early Clarinet: A Practical Guide*, 82.

¹⁰⁶ Carse, *Musical Wind Instruments*, 155; Shackleton ‘The Development of the Clarinet’, 24; Eric Halfpenny, ‘Early English Clarinets’, *The Galpin Society Journal*, 18 (1965), 45, 47 and 49-50.

¹⁰⁷ Shackleton, ‘The Development of the Clarinet’, 24.

¹⁰⁸ Charlton, ‘Woodwind and Brass’, 256.

¹⁰⁹ Thomas Attwood, *Thomas Attwoods Theorie- und Compositionsstudien bei Mozart*, 156 and 157.

¹¹⁰ Kollmann also recommends using a C clarinet if writing in C or F; a B-flat instrument if writing in B-flat or E-flat; and an A clarinet if writing in A or D. “D clarinets [sic], B clarinets, and G clarinets I have also heard of but I believe they are seldom used.” (Kollmann, *An Essay on Practical Musical Composition*, 89).

¹¹¹ Haynes, ‘Mozart and the Oboe’, 47.

¹¹² Attwood, 157.

¹¹³ Vandenbroeck, *Traité général*, 44.

¹¹⁴ Lawson, *The Early Clarinet: A Practical Guide*, 19.

The clarinet has four separate registers: *Chalumeau* (the lowest, ranging from e to g'), *throat* (ranging from g' to b'), *clarinet* (from b' to c''') and *extreme* (c-sharp''' to f''').¹¹⁵ According to Marsh the notes below c', which are part of the *chalumeau* register, were too weak for solo material, and were 'only proper to being used in mere accompaniment.'¹¹⁶ Shackleton points out that the cross-fingered c-sharp' and e-flat', which lie at the upper end of the *chalumeau* range, were particularly weak.¹¹⁷ As one might expect, this lower register was little utilised in England until after Haydn's visit in the 1790s, by which time a more evolved instrument was in use. With the exception of his music for military or wind band, Bach rarely set the clarinet below c' in ensemble sections, and his solo passages for clarinet usually remained within the *clarinet* register, as defined above, which encompasses the strongest part of the instrument's range.

The quality and character of the eighteenth-century clarinet's tone were affected by several elements, one being the position of the reed on the instrument. Recent scholarship on the subject has established that in England, and in parts of France, the clarinet was played with the reed uppermost or against the upper lip.¹¹⁸ There is also evidence which suggests that at the same time players in Germany were familiar with the opposite position – playing with the reed on the lower lip – and by 1800 both positions were known on the Continent and in England.¹¹⁹ Extant English clarinet tutors from the eighteenth century, of which there are many, advocate the uppermost playing position, which continued to be preferred well into the early nineteenth century.¹²⁰ The method books are not the only evidence promoting playing with the reed on the upper lip, however. English clarinet makers of the period tended to place their stamp on mouthpieces on the same side that the reed was to be placed; if the makers' stamps on each joint

¹¹⁵ Shackleton, 'Clarinet', NG I, vol. 4, 431. A fingering chart from *The Clarinet Instructor by which PLAYING on that INSTRUMENT is rendered easy to any one unacquainted with music as it contains a complete scale*, published by Longman & Broderip [c.1780] does not give a fingering for c-sharp'''. See also Shackleton 'Clarinet', 434.

¹¹⁶ Marsh, 'Hints', 64.

¹¹⁷ Shackleton, 'Clarinet', 435.

¹¹⁸ T. Eric Hoeprich, 'Clarinet Reed Position in the 18th Century', *Early Music*, 12 (1984), 49-53.

¹¹⁹ Hoeprich, 'Clarinet Reed Position', 53.

¹²⁰ *Ibid.*, 49-53.

of the instrument are lined up – the obvious intention of the makers – the mouthpiece would be in a position which places the reed to be played on the upper lip.¹²¹

Clarinets were heard in London as early as 1726,¹²² usually as part of the wind bands or small wind ensembles of horns and clarinets that played in the capital's many pleasure gardens.¹²³ The clarinet's progression into the concert room was gradual: not until after mid-century did they begin to make their way into the opera houses and concert halls. One of the earliest concerts known to feature clarinets, a concert by Carl Barbandt at the Little Theatre, Haymarket, took place in 1755 and included a concerto grosso for clarinets, horns and kettledrums.¹²⁴ According to Rice, Barbandt's concert was one of the earliest in London to employ clarinets as orchestral instruments.¹²⁵ Thomas Arne employed clarinets in *Thomas and Sally* (1760) – this is believed to be the first time the instruments were used in the theatre orchestra in London – and *Artaxerxes* (1762). However, once admitted to these venues the clarinet's sound must have proved popular with the audiences, because J. C. Bach included them in every one of his operas written for the King's Theatre – *Orione* (G4) (1763), *Zanaida* (G5) (1763), *Adriano in Siria* (G6) (1765), *Carattaco* (G7) (1767), and *La clemenza de Scipione* (G10) (1778) – and in several works performed at the Bach-Abel concerts.

Although Arne was the first to introduce clarinets to the London stage, Bach nevertheless can be credited with introducing clarinets into London orchestras that had not generally used them before, thus contributing to the instrument's establishment as a permanent member of the orchestra's wind section – most notably to the orchestras of the King's Theatre and the Bach-Abel concerts.¹²⁶ In the first instance, we know that Bach's operas for the King's Theatre included

¹²¹ Ibid., 51; Halfpenny 'Early English Clarinets', 46.

¹²² A benefit concert took place at Hickford's Room on 25 March 1726 given by two German clarinetists named August Freudenfeld and Francis Rosenberg (Albert Rice, 'The Baroque Clarinet in Public Concerts, 1726-1762', *Early Music*, 16 (1988), 388-395).

¹²³ There are several references between the 1760s and early 1770s to clarinets as part of a wind ensemble, often at the pleasures gardens. Information received from Simon McVeigh, *Calendar of London Concerts 1750-1800*, Goldsmiths College, University of London.

¹²⁴ PA 26 March 1755. Source located from McVeigh, *Calendar of London Concerts*.

¹²⁵ Carl Barbandt played both oboe and clarinet and was active in London from 1753 to 1770 (Rice, 'The Baroque Clarinet in Public Concerts', 390).

¹²⁶ It has recently been confirmed that the original orchestration of Bach's Op. 9 symphonies included clarinets. Of the three symphonies, Nos. 1 and 2 were written in 1767/8 and likely intended for the Bach-Abel concerts. Op. 9, No.3 was essentially a renaming of the overture to *Zanaida*, which was premiered at

clarinets from an early date, beginning with *Orione* (G4) and *Zanaida* (G5) in 1763. The instrumental forces he needed for these two operas – strings, keyboard, pairs of flutes, oboes, clarinets, *tailles*¹²⁷ (tenor oboes), bassoons and horns – were not only larger than previous productions had demanded but also called for unusual instruments – clarinets and *tailles*.¹²⁸ The announcement of the premiere of *Zanaida* (G5) in the *Public Advertiser* (7 May 1763) highlights that extra musicians were brought in to augment the orchestra: ‘Several vocal and instrumental performers are engaged for the performance of this opera...’ A similar advertisement ran for *Orione* (G4) in February of the same year. Clarinets, no doubt, were one of the ‘several’ instruments specifically hired for the evening. Bach clearly used this expanded orchestra as a novelty to draw an audience to his first two major London productions. Much of the same audience that frequented the Italian opera at the King’s Theatre also attended the weekly subscription concerts established in 1765 by J. C. Bach in partnership with Carl Friedrich Abel, for which Bach’s symphonies Op. 9, Nos. 1 (C17a) and 2 (C18a), which include parts for clarinets, were probably intended.¹²⁹

Bach makes less use of the clarinet than he does of other winds, largely because the instrument was new to the orchestra when Bach was writing in the 1760s. Unsurprisingly, specialist players were rare during this period, but as more dedicated clarinetists appeared on the scene, Bach would likely have taken full advantage of their skills. The first clarinetists were oboe

the King’s Theatre in 1763. For more details on the orchestral history of the Op. 9 symphonies, see van Allen-Russell, ‘For Instruments not Intended’, 3-29.

¹²⁷ Robert Bremner lists *tailles* amongst the many instruments for sale in a catalogue at the back of one of his flute tutors. *The Compleat Tutor for the German-Flute, Containing the best and Easiest instructions for the learners to obtain a proficiency ... To which is added a choice Collection of ... Italian, English and Scotch Tunes, etc...* Robert Bremner, *Harp & Hautboy, Opposite Somerset House, Strand* [c.1765] (Also cited in Eric Halfpenny, ‘An Eighteenth-Century Trade List of Musical Instruments’, *The Galpin Society Journal*, 17 (1964), 100-101).

¹²⁸ The opera orchestra prior to *Orione* and *Zanaida* consisted of first and second violins, violas, violoncellos, double basses, keyboard, pairs of oboes (players also doubled on flute), horns and one or two bassoons (Zaslaw, ‘Origins of the Classical Orchestra’, 11; Eric D. Weimer, ‘Style and Style Change in the Arias of Opera Seria, 1755-1772, Hasse — Jommelli — J.C. Bach’ (PhD diss., University of Chicago, 1982), 236-66; CW 48, pt. 1, 337-344).

¹²⁹ McVeigh, *Concert Life in London*, 14-16. 1767 and 1768 were extremely important years for the Bach-Abel concerts, with fifteen concerts in 1767. So popular were the concerts that they decided to move from Mrs Cornleys’s Carlisle House, Soho Square to a larger venue, Almack’s in King Street, the following year. With the move, Bach and Abel began to manage the concerts on their own rather than on behalf of Mrs Cornleys. Bach’s close involvement in this concert series, and his limited involvement elsewhere, suggests these concerts as the probable intended venue for performance of these two symphonies.

players.¹³⁰ In Covent Garden's 1760-61 season an oboist with the name of 'Mr. Wrexell' was listed; no doubt this was Charles Weichsell.¹³¹ According to Fiske, Weichsell was employed at both the King's Theatre and Covent Garden, performing at Covent Garden when there were no operas running at the King's Theatre.¹³² Weichsell was paid the rate of 5s per night for playing the oboe at Covent Garden; however, he received a higher fee of 10s.6d. for each performance of Arne's *Thomas and Sally* when he doubled on clarinet.¹³³ Weichsell was also hired to play one of the clarinet parts in Bach's *Orione*.¹³⁴ We can assume that he also played one of the clarinet parts in *Zanaida* since he was principal oboist at the King's Theatre.¹³⁵ Weichsell not only had a professional connection with J.C. Bach but also a personal one: his wife was a pupil of Bach and sang several of the composer's songs at Vauxhall Gardens.¹³⁶ It is not known whether Bach hired separate clarinetists for his own concerts or merely other instrumentalists who could double on clarinet, as was evidently the practice at the opera and theatre orchestras;¹³⁷ however, we do know that specialist clarinet virtuosi were performing in London by 1773,¹³⁸ and Lord Abingdon's Hanover Square orchestra ten years later included a pair of clarinet players separate from the oboists and horn players.¹³⁹

¹³⁰ For an account of virtuoso clarinetists active before 1760 see Rice, 'The Baroque Clarinet in Public Concerts', 388-395.

¹³¹ *The London Stage, 1660-1800* (Carbondale, 1960-68), part iv, 815; also cited in Roger Fiske, *English Theatre Music in the Eighteenth Century*, 2nd edn. (Oxford, 1986), 304.

¹³² Fiske, *English Theatre Music*, 304.

¹³³ *London Stage*, part iv, 815 and 827; also cited in Rice, 'The Baroque Clarinet in Public Concerts', 390-91 and Fiske, *English Theatre Music*, 304.

¹³⁴ Rice, 'The Baroque Clarinet in Public Concerts', 391.

¹³⁵ The membership roster for the Royal Society of Musicians lists Weichsell as 'principal oboe King's Theatre, Haymarket' (Betty Matthews, *The Royal Society of Musicians of Great Britain: List of Members 1738-1984* (London, 1985), 154).

¹³⁶ *A Collection of Favourite Songs Sung at Vaux Hall by Mrs. Weichsell Compos'd by Johann Christian Bach* [1766]. The accompaniment for two songs in this first collection calls for clarinets, as does another Bach song that was printed separately in 1777 and also sung by Mrs. Weichsell at Vauxhall. It is very likely that Charles Weichsell may have played one of the clarinet parts in these pieces (J.C. Bach, *Favourite Songs Sung at Vauxhall Gardens* (1766-1779), xii and xviii).

¹³⁷ The clarinet virtuoso Joseph Beer (1744-1812), who visited London in 1774, is known to have taken part in Cecilia Grassi's benefit concert (14 April 1774) playing the obbligato clarinet part in the cantata *Amor vincitore* (G18) specifically written for this occasion by Bach. He is also thought to have been one of the soloists in Bach's *Symphonie Concertante in E-flat major* (C41) (CW 48, pt. 1, 104-5, 327-329).

¹³⁸ McVeigh, *Calendar of London Concerts*.

¹³⁹ The inclusion of clarinets in this orchestra was apparently not a regular occurrence; advertisements from 1784 and later do not show clarinets, which appear to have been only hired as necessary (Simon McVeigh, 'The Professional Concert and Rival Subscription Series in London, 1783-1793', *Royal Musical Association Research Chronicle*, 22 (1989), 1-135).

J. C. Bach would have been writing for the five-keyed clarinet, although earlier versions of the instrument, such as the four-keyed clarinet, were probably still in use.¹⁴⁰ To some players the addition of keys was not necessarily seen as an improvement, with some preferring to keep playing on older models, considering the addition of keys a limitation of the number of alternative fingerings available to control intonation and the variety of tonal character.¹⁴¹ As Colin Lawson notes, ‘players in Mozart’s day tended to be suspicious of extra keywork, because it seemed to add to technical difficulties, and it also carried an increased risk of leaking pads.’¹⁴² As will be seen below, a similar situation existed with flutes, with older models remaining in use alongside newer ones.

As mentioned above, Bach’s earliest works to include clarinets are *Orione* (G4) and *Zanaida* (G5) (both from 1763), and the three Op.9 symphonies (1763, 1767/8). In these works the clarinets, unlike the oboes, rarely follow the string lines except in tutti sections or to enhance particular phrases or cadences. Instead they have rhythmically distinct accompanimental lines in which they are given a less demanding part, playing such material as rhythmic patterns similar to the horns, sustained notes, and larger-value notes while the strings have running passagework. The (written) range used in these works is between e' and c'''. In Symphony Op.9, No.2 in E-flat major (C18a) (Example 25) the clarinet parts rarely double the upper strings directly, thus differing from Bach’s use of oboes in his symphonies, instead playing semibreves above the tonic pedal in the horns. These are distinct accompanimental lines – not even outlining the first and second violin in bars 9-17. In general, Bach tends to assign more solo material to clarinets than he does to oboes. Two excerpts from Op.9, No.2 highlight instances of exposed solo sections with clarinets. In the first movement of the symphony, a section for winds alone, the clarinets are given solos set in the middle register, with no other instruments doubling (Example 26a); in fact, the strings completely drop out, leaving only the winds to carry on for the next seven bars. Similar writing is found in the last movement of this symphony (Example 26b).

¹⁴⁰ Charlton, ‘Woodwind and Brass’, 256.

¹⁴¹ Haynes, ‘Mozart and the Oboe’, 50.

Example 25

Symphony Op. 9, No. 2 in E-flat major (C18a), first movement, 9-19

Musical score for measures 9-19 of the first movement of Symphony Op. 9, No. 2 in E-flat major. The score includes parts for Clarinet I and II (in Bb), Bassoon, Horn I and II (in Eb), Violin I and II, Viola, and Cello/Double Bass. The key signature is E-flat major (three flats) and the time signature is common time (C). The score shows a dynamic progression from *p cresc.* to *f* and then *ff*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the strings provide a steady accompaniment. The woodwinds have melodic lines that rise in intensity.

Continuation of the musical score for measures 14-19. This section shows the woodwinds and strings continuing their respective parts. The woodwinds have melodic lines with some phrasing slurs and accents. The strings continue with a rhythmic accompaniment. The dynamic level remains high, with *f* and *ff* markings.

¹⁴² Lawson, *The Early Clarinet*, 34.

Example 25, continued

17

The musical score for Example 25, continued, starting at measure 17, is presented on eight staves. The top two staves are for vocal parts, the middle two for piano, and the bottom two for guitar. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth notes. The piano part has a melodic line with some slurs and ties. The guitar part has a rhythmic accompaniment with some slurs and ties.

Example 26

a. Symphony Op. 9, No. 2 in E-flat major (C18a), first movement, 47-54

Musical score for measures 47-54. The score includes parts for Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bn), Horn 1 in E-flat (Hn 1 in Eb), Horn 2 in E-flat (Hn 2 in Eb), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Bass (B). The key signature is E-flat major (three flats). The time signature is 3/4. The score begins at measure 47 with a *sol* marking. The Clarinet parts feature a melodic line with slurs and accents, while the Bassoon plays a steady eighth-note accompaniment. The Horns play a sustained chordal accompaniment. The string parts (Violins, Viola, Bass) are mostly silent in this section, with some light accompaniment in the Bass line. Dynamics include *[p]* and *p*.

Musical score for measures 51-54. The score includes parts for Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bn), Horn 1 in E-flat (Hn 1 in Eb), Horn 2 in E-flat (Hn 2 in Eb), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Bass (B). The key signature is E-flat major (three flats). The time signature is 3/4. The score begins at measure 51. The Clarinet parts continue their melodic line, now with a *f* dynamic. The Bassoon continues its eighth-note accompaniment. The Horns play a sustained chordal accompaniment. The string parts (Violins, Viola, Bass) are mostly silent in this section, with some light accompaniment in the Bass line. Dynamics include *f*.

Example 26, continued

b. Symphony Op. 9, No. 2 in E-flat major, third movement, 49-52

The musical score for Example 26, continued, shows measures 49-52. The score is for the third movement of Symphony Op. 9, No. 2 in E-flat major. The instruments included are Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bn), Horn 1 (Hn 1 in Eb), Horn 2 (Hn 2 in Eb), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Bass (B). The Clarinet parts are marked 'soli' and 'p' (piano). The Horn parts are marked 'p' (piano). The Violin, Viola, and Bass parts are marked with a fermata.

Bach's style of writing for the clarinet, when not used as a solo instrument, is for pairs of clarinets playing in thirds, sixths, unisons or octaves. In 'By my sighs you may discover' (H24) from the first collection of Vauxhall Songs (1766), Bach has the clarinets playing in close intervals regardless of whether the material assigned is melody or accompaniment (Example 27a). This style of writing is also found in 'See the kind indulgent gales' (H37), a song printed in 1777 (Example 27b).

Example 27

a. 'By my sighs you may discover' (H24), 1-15

Andante

Vn I

Vn II

Cl in Bb

Cl in Bb

2 Hn in Eb

b & Bn

Bassoon

7

12

tr

p *f* *p* *f*

f *p* *f*

p

Basso

f *p* *f*

tr

tr

Example 27, continued

b. 'See the kind indulgent gales' (H37), 13-25

13

Vn I

Vn II

Cl in B \flat

Cl in B \flat

2 Hn in F

Bn

Va

Cemb

17

Vn I

Vn II

Cl in B \flat

2 Hn in F

Bn

Va

Cemb

Example 27b, continued

21

24

Unlike Mozart and Haydn, Bach rarely separates the clarinets (one in the middle register playing melody, the second providing accompaniment with broken chord patterns in the lower or *Chalumeau* range).¹⁴³ In the few instances where one clarinet is given solo material, such as in the concertante symphonies, the second clarinet generally remains closely paired; any digressions from this tend to be very brief. (Example 28a-c)

Example 28

a. Symphonie Concertante in E-flat major (C41), first movement, 95-97

The musical score for Example 28a consists of nine staves. The top staff is for 2 Flutes (2 Fl), followed by Clarinet 1 in B-flat (Cl 1 in B \flat), Clarinet 2 in B-flat (Cl 2 in B \flat), Bassoon solo (Bn solo), 2 Horns in E-flat (2 Hn in E \flat), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Double Bass (Vc/b). The score is in E-flat major and 3/4 time. Measures 95-97 are shown. In measure 95, the Clarinet 1 part has a melodic line starting with a half note G4, followed by a slur over a quarter note A4 and a half note B4. The Clarinet 2 and Bassoon solo parts play a rhythmic accompaniment of eighth notes. The other instruments are silent.

¹⁴³ Janet K. Page 'Wind Instruments in the Music of Joseph Haydn, 1785-1798: Studies in Orchestration, Compositional Process, and Musical Structure' (PhD diss., Duke University, 1993), 44.

Example 28, continued

b. Symphonie Concertante in E-flat major (C41), first movement, 178-182

178

2 Fl *fp* *sf* *f* *p* *sf*

Cl 1 *fp* *sf* *f* *p* *sf*

Cl 2 *fp* *sf* *f* *p* *sf*

Ën solo *f* *p* *sf*

2 Hn in Eb *sf*

Vn I *f* *p* *sf*

Vn II *f* *p* *sf*

Va *f* *p* *sf*

Vc/b *f* *p* *sf*

c. Symphony Concertante (41), third movement, 67-72

67

2 Fl

Cl 1 *p*

Cl 2 *p*

Bn solo *p*

2 Hn in Eb *a2* *p a2*

Vn I

Vn II

Va

Vc/b

Clarinets are primarily used in the symphonies concertantes, and thus these works best show Bach's characteristic writing for the instrument. As an obbligato instrument it is assigned melodic solos, however, as a rule a pair of clarinets play the material; rarely does a single clarinet perform without the other. In the *Symphonie Concertante* in E-flat major (C41), the first clarinet opens with the melody on its own but is soon joined by the second clarinet in imitation and doubling at the third (Example 29). The clarinets sometimes participate in dialogue with the other wind instruments or between the winds and the strings (Example 30).

Example 29

Symphonie Concertante in E-flat major (C41), first movement, 60-70

The musical score for Example 29, measures 60-70, is presented below. The score is in E-flat major and 3/4 time. The instruments are: 2 Flutes (Fl), Clarinet 1 in B-flat (Cl 1), Clarinet 2 in B-flat (Cl 2), Bassoon solo (Bn solo), 2 Horns in E-flat (Hn), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Double Bass (Vc/b). The clarinets play a melodic line starting at measure 60, with the second clarinet joining the first at measure 63. The bassoon solo part is also visible, playing a rhythmic accompaniment. The strings are mostly silent in this passage.

Example 29, continued

66

Musical score for Example 29, continued, starting at measure 66. The score is in 3/4 time and features a key signature of two flats. It consists of five systems of staves. The first system includes a vocal line with trills and a piano accompaniment. The second system continues the vocal and piano parts. The third system shows the piano accompaniment with a prominent bass line. The fourth and fifth systems are empty staves.

Example 30

Symphony Concertante in C major (C43), first movement, 35-40 and 84-87

35

Musical score for Example 30, starting at measure 35. The score is in 3/4 time and features a key signature of one sharp. It consists of ten systems of staves for various instruments: 2 Fl, 2 Cl, 2 Bn, 2 Hn, Fl solo, Ob solo, Vn solo, Cello solo, Vn I, Vn II, Va, and Bass. The score shows a complex orchestral texture with many notes and rests.

Example 30, continued

The musical score for Example 30, continued, spans measures 84 to 87. It features the following parts:

- 2 Fl:** Flute parts with dynamic markings *p* and various articulations.
- 2 Cl:** Clarinet parts with dynamic markings *p* and articulations.
- 2 Bn:** Bassoon parts.
- 2 Hn:** Horn parts with dynamic markings *p*.
- Fl solo:** Flute solo part.
- Ob solo:** Oboe solo part.
- Vn solo:** Violin solo part with a *solo* marking.
- Cello solo:** Cello solo part with dynamic markings *p*.
- Vn I:** Violin I part.
- Vn II:** Violin II part.
- Va:** Viola part with dynamic markings *p*.
- B:** Bass part with dynamic markings *p*.

Neither in obbligato nor ripieno context does Bach cultivate the lower register of the clarinet, which is rarely asked to go below *c'* or *b*. Also absent are leaps from the *Chalumeau* to the middle register and vice versa, so common in Haydn's and Mozart's works.¹⁴⁴ In these orchestral works Bach was probably using the clarinet as a sound or colour contrast within the ensemble rather than as a solo voice.

Bach's writing for clarinets in his compositions for wind band differs somewhat from his orchestral writing, most significantly in the differentiation between clarinet parts and in the extended lower range. The two prominent clarinet parts are more independent of one another: the first clarinet part tends to have more ornate melodic material, while the second clarinet, instead of shadowing the first, largely plays accompanimental material such as arpeggios and sustained or repeated notes. (Example 31)

¹⁴⁴ Page, 'Wind Instruments in the Music of Joseph Haydn', 52.

Example 31

Sinfonia for wind instruments No. 1 in E-flat major (B Inc 7), first movement, 12-16, 30-34

12

Cl in B \flat

Cl in B \flat

Hn in E \flat

Hn in E \flat

Bn

14

There is also more use of the lower registers, in some cases extending down to *e*, the lowest note on the instrument (Example 32).

Example 32

Sinfonia No. 2 in B-flat major (B Inc 8), first movement, 7-10

7

Cl in B \flat

Cl in B \flat

Hn in E \flat

Hn in E \flat

2 Bn

pp

pp

[solo]

[solo]

p

Example 32, continued

The image displays a musical score for five staves, likely representing different instruments in an orchestra or wind band. The score is written in a single system and begins with a measure number '9' at the top left. The first two staves are in treble clef, and the last three are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout: 'f' (forte) and 'p' (piano) are placed above notes in the first two staves, while '[f]' and '[p]' are placed below notes in the last three staves. The notation includes slurs, ties, and various note heads, indicating a complex melodic and harmonic structure.

In both orchestral and wind band music Bach uses the clarinet to good colouristic effect, but only in the wind band music does he take full advantage of the capabilities of the instrument.

1.5 Flute

The eighteenth-century flute was a conical bore instrument generally made from boxwood, although some were made of ebony or other hardwoods and occasionally of ivory. It had three or four joints, six tone holes and was equipped with between one and eight silver keys, depending on the player's preference. Establishing the line of development of the flute is difficult. Many of the instrument's basic features, such as diameter of the bore, size, shape and undercutting of the embouchure and tone holes varied from maker to maker. There is still a dearth of detailed research on flutes by individual makers, though this is slowly being rectified, and also about the makers themselves and players of those instruments.¹⁴³ All flutes of the period were built with a single key for d-sharp/e-flat. By the early 1730s, however, instrument makers, especially those in England, were already experimenting with extending the flute's lower range with additional keys for c'-sharp and c',¹⁴⁴ matching the oboe's lower register, though flutes with additional keys were not produced on a larger scale for at least two more decades. By the late 1750s keys were being added to the two middle joints of the flute. As with the clarinet, additional keys were intended to improve tone quality by eliminating the need to use awkward cross fingerings for chromatic notes, such as f and a-flat/g-sharp,¹⁴⁵ and to help correct intonation problems, especially in higher registers: they were not meant to increase virtuosity.

The earliest surviving flute tutor containing a fingering chart for the new multi-keyed flute was printed in London, c.1766, by Thomas Cahusac, the elder.¹⁴⁶ This anonymous tutor also

¹⁴³ Jane Bowers, 'Mozart and the Flute', *Early Music*, 20 (1992), 36-7. According to Bowers further investigation is still needed on these two subjects.

¹⁴⁴ London-made flutes with extra keys can be traced back to the early 1730s. The additional keys, mounted on the foot joint, were intended to extend the flute's range down a whole step from d' to c' (Johann George Tromlitz, *The Keyed Flute*, translated and edited with introduction by Ardal Powell (Oxford, 1996), 12; Catherine P. Smith, 'Changing use of the flute and its changing construction', *American Recorder*, 20 (1977), 4). In a series of three announcements in the *Daily Advertiser* of 1756, three English-based makers (John Mason, Caleb Gedney, and Charles Schuchart) claimed to have been either the first or apprenticed with the person who first used extra keys to extend the instrument's lower range. These announcements are also listed in Maurice Byrne, 'Schuchart and the Extended Foot-Joint', *Galpin Society Journal*, 18 (1965), 8-9; Tromlitz, *The Keyed Flute*, 12.

¹⁴⁵ Cross-fingerings produced notes that sounded veiled or muted.

¹⁴⁶ *The Compleat Tutor for the German Flute Containing the easiest & most modern Methods for Learners to play to which is added a favorite [sic] Collection of Song Tunes, Minuets, Marches, Duets &c. Also the method of double Tongueing [sic], and a Concise Scale & description of a New invented German Flute with additional keys made by T. CAHUSAC, such as played on by the two Celebrated Masters, TACET and*

associates the new instrument with a maker, Cahusac himself. The fingering chart is for a flute with six keys (b-flat, g-sharp, f, d-sharp, c-sharp and c). The earliest dated keyed flute extant is a six-keyed instrument made in London by Caleb Gedney with the date of 1769,¹⁴⁷ though there are several extant six-keyed flutes without dates made by John Just Schuchart (c.1695-1758) and his son Charles (1720 –1765) in their London workshops; the Schucharts were active in the instrument-making trade in the 1750s.¹⁴⁸ Thus the keyed flute was known in England by the mid 1750s and from the multitude of surviving flute tutors from the 1760s onwards it seems that the six-keyed flute was the instrument of choice, at least for the gentleman player.

In the mid-1780s a new kind of keyed flute was introduced in London consisting of a metal-lined head- and foot-joint with tuning slide that extended or retracted in order to adjust the pitch (eliminating the need for multiple middle joints of different size or *corps de rechange*). It had a screw cork in the head joint (also used to adjust the length of the tube) and metal plug keys instead of keys with leather pads.¹⁴⁹ This distinctively English-style flute was patented by Richard Potter (1726-1806) in 1785.¹⁵⁰ When the Continental instrument maker Johann Friedrich Boie of Göttingen advertised that he made flutes in both the ‘German’ and ‘English’ styles, the latter is the Potter flute.¹⁵¹ For many years Potter, along with Gedney who built the earliest dated six-keyed flute, was credited with the invention of the keyed flute because he was the first to patent his design,¹⁵² however recent research by Ardal Powell and Maurice Byrne establishes that Potter’s multiple keyed flutes were a late arrival on the scene.¹⁵³ By the end of the eighteenth century the eight-keyed flute (with keys for d-sharp/e-flat, b-flat, g-sharp, f, c, c-sharp, c" and a second f key) was becoming the standard.

*FLORIO. Pr. 2s, London, Printed & Sold by T & W.M. Cahusac, No 196 Strand, [c. 1766]. This method is listed as number 111 in Warner, *An Annotated Bibliography of Woodwind Instruction Books*. Also cited in Tromlitz, *The Keyed Flute*, 5 and 12.*

¹⁴⁷ This flute is housed at the Museum of Fine Arts, Boston.

¹⁴⁸ Byrne, ‘Schuchart’, 9-10; Tromlitz, *The Keyed Flute*, 13.

¹⁴⁹ Friedrich von Huene, ‘On Richard Potter’s Directions for his Flutes’, *The Galpin Society Journal*, 50 (1997), 220-226; Bowers, ‘Mozart and the Flute’, 38.

¹⁵⁰ Potter’s patent, number 1499, was filed on 28 October 1785 (*Patents for Inventions. Abridgements of Specifications Relating to Music and Musical Instruments, A. D. 1694-1866*, 2nd edn. (London: George E. Eyre and William Spottiswoode, 1871, Reprint. London: Tony Bingham, 1984), 16).

¹⁵¹ Bowers, ‘Mozart and the Flute’, 38.

¹⁵² Nancy Toff, *The Development of the Modern Flute* (New York, 1979), 24-25; Page, ‘Wind Instruments in the Music of Joseph Haydn’, 15-17; Bowers, ‘Mozart and the Flute’, 37-39.

The flute in use in London during Bach's time would have varied between a one-keyed and six-keyed instrument. The large number of extant instruction books for the flute that contained fingering charts for the six-keyed instrument testifies that, at the very least, amateurs were playing them.¹⁵⁴ Amongst the professional flautists, too, there was a mix of those who continued playing the older one-keyed flute and those who switched to the newer six-keyed instrument. The anonymous author of *ABC Dario Musico* (1780) reported that Joseph Tacet (? – 1801), who was a regular performer in Bach's concerts at the Hanover Square Rooms,¹⁵⁵ used a flute with additional keys, while his colleague Pietro Grassi Florio (c.1730-1795) did not:

TACET. A performer of great eminence on the German Flute, to which instrument he has tacked an unnecessary number of keys. We decide on them as unnecessary, because Florio, which at least an equal power and compass, plays without them. Tacet has composed, but we never have seen or heard his works. He has very great execution, though not greater than Florio's; nor is his tone so generally soft or pleasing.¹⁵⁶

Maurice Byrne, however, points out that Florio's Trios for flute, violin, and cello, Op.3 (1781) contains c-sharps', which were not possible on a one-keyed flute.¹⁵⁷ In addition, before 1780 Florio was identified along with Tacet as a "celebrated master" of the six-keyed flute in many of the most popular tutors of the period;¹⁵⁸ the information from *ABC Dario Musico* should therefore be viewed with caution, although the point that multiple types of flutes were in use at the same time still stands.

¹⁵³ Tromlitz, *The Keyed Flute*, and Byrne, 'Schuchart'.

¹⁵⁴ At least 14 tutors published in London between c.1766 and c.1810 containing the fingering charts for the 'new invented German Flute with additional Keys... play'd on by the two celebrated Masters, Tacet and Florio...' are documented in Warner, *An Annotated Bibliography of Woodwind Instruction Books*.

¹⁵⁵ McVeigh, *Concert Life*, 168.

¹⁵⁶ *ABC Dario Musico*, (Bath, 1780), 45. Joseph Tacet was settled in London in Meards Court, Dean Street by at least 1760. He is listed as a ratepayer at this address until March of 1786. (Westminster Public Library, Ms. A.213-343. This information is also given in Byrne, 'Schuchart', 11.) Pietro Grassi Florio moved to London in 1760 and eventually became the principal flautist in the Opera (Tromlitz, *The Keyed Flute*, 11).

¹⁵⁷ Byrne, 'Schuchart', 11.

¹⁵⁸ See footnotes 146. After 1770, Florio's name had come into use as a trademark on keyed flutes made by Thomas Collier and on low quality one-keyed flutes from another workshop. Ardal Powell posits that this incursion into the flute trade was responsible for the disappearance of Florio's name from these flute tutors after 1780 (Tromlitz, *The Keyed Flute*, 11, 183-185).

The flute was in a situation similar to the clarinet as far as the acceptance of additional keys: some players saw them as a hindrance, while others embraced the changes. The London flautist Andrew Ashe (1759-1838), who was the principal for Salomon's Haydn concerts in 1792, played a six-keyed Potter flute.¹⁵⁹ Sainsbury's Dictionary contains a lengthy article on Ashe (probably originating from Ashe himself) that claims the flautist began playing a six-keyed flute in 1774. The entry gives an account of a set of lessons Ashe took with the Mannheim flautist Johann Baptist Wendling (1723-1797), whose playing both J. C. Bach and Mozart greatly admired. Apparently, Wendling did not approve of Ashe's multiple-keyed flute: '...on his second visit, Wendling told him [Ashe] his new flute was a bad one, that the long keys on the bottom joint spoiled the instrument, and that the small keys were of no use, particularly in quick passages.'¹⁶⁰ In his comprehensive instruction book, *Plain and Easy Instructions* (c.1766), Lewis Granom (c.1725-c.1791) deplores the changes to the instrument, chiding those who thought additional keys would allow them to play the flute more in tune:

As to the number of keys... I cannot see to what intent they were revived, unless it was to draw the attention of the publick [sic], when their own Performances were insufficient, and since it is only incumbring [sic] the instrument, and making it much more difficult to young Practitioners, without any one Benefit arising from it. But should it be alledged, [sic] that the Flute, by those additional keys, is rendered more in Tune and perfect; I answer, that the blowing in tune does not depend so much upon the Flute, as on the player: for a Performer, who has a good Ear, will play in Tune, even on a very indifferent Instrument, so soon as he has found out its defects; which is not hard to conceive, since every note on the flute may be blown either sharper or flatter at the will of the Performer. Therefore we must conclude, that those, who imagine they cannot play in Tune, without these additional keys, (I fear) will Never play in Tune with, nor without them, as the intonation totally depends upon the Ear of the Performer. It has ever been a received opinion in Mechanics, that Inventions, founded on the most simple Principles, have always been best.¹⁶¹

Even in the 1790s some professional players, such as Johann Georg Graeff, preferred the older one-keyed flute: 'Graeff executed a Flute Concerto with a very powerful tone and rapidity of finger. It was noticed that he played upon a Flute not of the new construction; it had no greater

¹⁵⁹ John S. Sainsbury, *A Dictionary of Musicians from the Earliest Times* (London, 1824), 34-36.

¹⁶⁰ *Ibid.*, 34.

compass than D below.¹⁶² In fact, soon after this review appeared Graeff was displaced by Ashe as principal in the Salomon concerts, as Salomon favoured the sound of Ashe's multiple-keyed flute.¹⁶³ In this orchestra we can clearly see the multiple-keyed flute gaining dominance over the single-keyed flute.

The one-keyed flute had a range of d' to g''' or a''' and the six-keyed from c' to a'', with most material written above a'. In his practical guide to young composers Marsh gives the range for the flute as from d' to f''' or g''', but suggests that in practice the range should be limited between g' or a' to d''' or e''' as a result of 'the lower notes being very weak and the extreme upper ones very shrill and piercing. Composers therefore generally avail themselves of this inequality by using the very high notes only in the full parts of symphonies and concertos... As to the three or four lowest notes, they are seldom used, but in flute-duets, in which one part makes a kind of bass to the other.'¹⁶⁴ Attwood cites a similar range (d' to g''') in his lesson books.¹⁶⁵

In those early orchestral works by Bach that contain parts for flute, the range is from d' to c''' or d'''. In works from the 1770s the composer utilised the flute's third octave more, extending the range to f'''. Bach never wrote below d' for the flute, which at first would suggest that the music could be performed on a one-keyed flute; however, works from the 1770s and later which have flute parts contain notes which, while in the one-keyed flute's range, would have been too weak to be effective. For example, in the Symphonic Concertante in E-flat major (C41), (c.1770), the flutes play sustained notes to outline the violin part (Example 33).

¹⁶¹ *Plain and Easy Instructions for playing on the German-Flute, by Lew: C: A: Granom Esq. The Fourth edition with additions. London Printed for & Sold by T. Bennett, at No. 61 Near St Andrews Church Holborn [c.1766]; also listed in Warner's book as number 112.*

¹⁶² *Oracle* (10 March, 1792), cited in Smith, 'Changing Use of The Flute and Its Changing Construction', 6.

¹⁶³ *Ibid.*

¹⁶⁴ Marsh, 'Hints', 63. It is noteworthy that Marsh only gives the range of the one-keyed flute in a pamphlet published c. 1806, when flutes with up to eight keys were in use by that time.

¹⁶⁵ Attwood, *Studies*, 156.

Example 33

Symphony Concertante in E-flat major (C41), first movement, 29; second movement, 59-61

The use in bar 29 of a-flat", which is a weak cross-fingered note, for a semibreve with a *fp* attack, and again two bars later, would have been impracticable on a one-keyed flute, suggesting that a multi-keyed flute was intended (probably a six-keyed flute). In the second movement of the same work, bars 59-60 contain a sustained *f*", another cross-fingered note, in an exposed part. This is achievable on the one-keyed flute, but would be much stronger on a multi-keyed flute. Similarly, in his Symphony Op.18, No.5 in E major (C28) (?early 1770s), first movement, bars 96-99, the flutes play a unison g-sharp pedal, supported by the second violins and horns. Either the additional instruments were intended to buttress a one-keyed flute sounding a weak note, or, again, this was intended for a multi-keyed flute and the addition of other instruments was merely to heighten the harmonic tension of a temporary key change (Example 34). We also know that the flautist Joseph Tacet, identified as the 'celebrated master' of the six-keyed flute in many of the popular flute tutors of the day and associated with multi-keyed flutes by several contemporaries, took part in several of the Bach-Abel concerts; and he was one of the soloists in the first

performance of Bach's *Symphonie Concertante* in C major (C43) in the opening oratorio concert on 3 March 1775 at the King's Theatre.¹⁶⁶ Therefore, it is virtually certain that Bach was writing with the six-keyed flute in mind.

Example 34

Symphony Op. 18, No. 5 in E major (C28), first movement, 96-99

The image shows a musical score for Example 34, Symphony Op. 18, No. 5 in E major, first movement, measures 96-99. The score is for Orchestra I and Orchestra II. The instruments listed are 2 Ob, Bn, Hn in E, Vn I, Vn II, Va, Vc/b, and 2 Fl. The key signature is E major (three sharps) and the time signature is 4/4. The score shows the first four measures of the excerpt, with measures 96-99 indicated by a bracket above the first staff.

The keys best suited for the flute are G, D, A, F, and B-flat major. Marsh suggests writing for the flute in keys that have no more than three sharps and two flats 'or at least not to give them passages of execution in keys far removed from the natural.'¹⁶⁷ Vandebroek gives similar advice and warns that though the flute can play in keys with multiple sharps and flats they are more difficult because of the a-flat/g-sharps and f naturals, which are played with cross-

¹⁶⁶ CW 48, pt. 1, 106.

¹⁶⁷ Marsh, 'Hints', 64.

fingerings producing a weak and muffled tone quality.¹⁶⁸ E-flat major is difficult due to the a-flat and f-natural cross-fingerings, and E major is similarly problematic due to the g-sharp cross-fingering. Vandebroek also lists the optimal minor keys for the flute: D, G, A, and E. As with his instructions on the oboe, the other keys not specifically mentioned are found ‘overly difficult’ for the flute.¹⁶⁹

Bach generally wrote for the flute most often in its optimal keys, though he did occasionally include it in works in the more difficult keys, such as E major. The flute participates fully in these symphonies, and as Bach does not seem to have avoided writing for the flute in ‘difficult’ keys or on the weaker notes, we can perhaps deduce that he was writing for a sufficiently ‘evolved’ flute which could compensate for these problems.

Flutes in Bach’s orchestral works are almost always paired, playing in thirds, unisons or octaves. They tend to double the violins or other string lines, usually in unison or at the octave; when not following the strings the flutes may be assigned sustained notes by themselves or in conjunction with other winds. This is consistent with way in which Marsh suggests the flute should be handled: ‘As this instrument is much less powerful than any other kind of wind instrument, it is often in the distribution of the parts in score associated as much with the string, as with the other wind instruments; taking frequently the octave to the first violin, or accompanying the string instruments with holding notes, in the piano-parts, when the other wind-instruments are silent.’¹⁷⁰

Writing for the flute as a solo instrument, Bach uses the full range (d' to f''') but tends to favour the middle and upper registers (except in one notable case, which will be discussed below). As with the oboe solos, Bach’s flute solos are a mixture of florid passagework and more gentle melodic material. The solo in the D-major Flute Concerto (C79) (by 1768) begins with just such a lyrical melody (bar 48), changing to more vigorous material in bar 65 (Example 35).¹⁷¹

¹⁶⁸ Vandebroek, *Traite general*, 60.

¹⁶⁹ *Ibid.*

¹⁷⁰ Marsh, ‘Hints’, 63.

¹⁷¹ Such contrasts can also be seen in the Op.19 Flute Quartets.

Example 35

Flute Concerto in D major (C79), first movement, 48-71

48 *solo*

Fl

Vn I

Vn II

2 Hn
in D

Va

violoncello

bass

p

52

56

f *p* *f* *f* *f* *f*

tr *(tr)* *tr*

tutti *p* *f*

Example 35, continued

61

p *f* *f*

violoncello *tutti* *f*

65

p *p* *f* *f*

tutti *f*

69

f *f* *f* *f*

tutti *f*

It is not established yet for which flautist this concerto was originally intended¹⁷²; however, it is known that in the aria ‘Semplicetto, ancor non sai’ from *Endimione* (G15) the obbligato flute part was written with the virtuoso Johann Baptist Wendling in mind.

Wendling, the ‘1st German Flute to H.S.H. the Elector Palatine’,¹⁷³ spent two seasons in London (1771-72) at the invitation of Bach and Abel, who actively sought out performers from abroad, such as Fischer, as a main attraction for their concerts.¹⁷⁴ Wendling stayed with Bach for the duration of his visit to London, first at his residence in King’s Square Court, Soho and later at Queen Street, Golden Square¹⁷⁵; these close quarters led to both a close friendship between the two musicians and an influence on Bach’s approach to writing for the flute.

While it is likely that Wendling arrived in London prior to the first Bach-Abel concert on 9 January 1771, his name does not appear in any concert advertisements until the announcement in the *Public Advertiser* on 13 April 1771 for the benefit concert for Maddalena Sirmen (1735-after 1785), an Italian virtuosa violinist who had made her London debut in a performance of Bach’s oratorio *Gioas* earlier that year. As previously noted, announcements for the Bach-Abel concerts did not list musicians, and it was only on the occasion of benefit concerts and similar events that performers’ names were given. A joint benefit concert for Wendling himself and for the cellist Jean-Pierre Duport (1741-1818) was held on 15 May 1771 at Carlisle House, directed by Bach and Abel.¹⁷⁶

Another of Wendling’s benefit concerts, held in April of 1772, was the premiere of Bach’s pastoral serenata *Endimione* (G15), which features arias with obbligato instrumental parts; these obbligati were intended to be performed by specific soloists: Fischer (oboe), Punto (horn), and Wendling.¹⁷⁷ Bach’s use of these three wind instruments followed the pastoral mood and

¹⁷²Either Tacet or Florio is a plausible candidate to have performed this work; although documentation confirming this or providing information connecting this work to another flautist has not yet to be discovered, Bach knew both performers and thought highly of their abilities.

¹⁷³ Terry, *John Christian Bach*, 123.

¹⁷⁴ McVeigh, *Concert Life*, 81.

¹⁷⁵ Terry, *John Christian Bach*, 123.

¹⁷⁶ PA 15 May 1771; Gunson, Emily Jill. ‘Johann Baptist Wendling (1723-1797): Life, Works, Artistry, and Influence, Including a Thematic Catalogue of All his Compositions’, (PhD diss., University of Western Australia, 1999), 106.

¹⁷⁷ The advertisement for this concert from the *Public Advertiser* of 6 April ran as follows: ‘For the Benefit of Mr. WENDLING, At the Theatre Royal in the Hay-market, This Day will be performed ENDIMIONE,

settings of the text, with the oboe and flute representing the piping of the shepherds, and the horn evoking images of the hunt.

The highly virtuosic flute obbligato in the soprano aria ‘Semplicetto ancor non sai’ provides a measure of the level of Wendling’s skill – ‘specifically tailored to the abilities of Wendling...’¹⁷⁸ As noted by Andrew Ashe (as cited above), Wendling preferred the one-keyed flute, spurning Ashe’s multiple-keyed version of the instrument, yet still managed to perform this technically complex work. Bach made use of the full range of the instrument (d' to e'''), including the lower range little-used in solo sections, and in some cases placed weak-sounding notes on downbeats (such as the d' in bar 68). There are also octave leaps from weak notes that require a change of fingering for the octave (g-sharp' to g-sharp'' in bar 127), and other, more esoteric considerations. For example, in bars 92-3 Bach writes an a-sharp' – a chromatic low note produced with cross-fingering, and thus normally weak and veiled-sounding – which moves to b', a stronger – and louder – sounding note. The challenge for the performer is to maintain a smooth and even sound throughout the passage; although in this case Bach assists the player by placing the a-sharp on a weak beat and buttressing the flute part with the strings, it remains an exposed part an octave above the strings and requires skill to play in tune. (See Example 36 a and b)

Nevertheless, Wendling negotiates these difficulties with aplomb. Schubart writes of Wendling, ‘His playing is clear and beautiful and the high and the low tones are equally full and incisive. He takes more pride in bringing forth beautiful and touching qualities than fast, heavy, confounding ones.’¹⁷⁹

A SERENATA, Written by Metastasio, and Set to Music by Mr. Bach, with grand Chorusses [sic]. The Vocal Parts by Signora Grassi, Signora Carrara, Signor Savoi and Signor Lovatini. Mr. Fisher [sic], Mr. Ponta [sic], and Mr. Wendling will accompany Songs. Pit and Boxes laid together at HALF a guinea; 1st Gall. 5s, 2d Gall. 3s. To begin at Seven o’Clock. Places in the Boxes to be taken of Mr. Meredith at the Theatre; and tickets to be had of Mr. Wendling at Mr. Bach’s, in Queen-street, Golden Square, at Welker’s Music Shop, Gerrard street, Soho; and at the Prince of Orange Coffee-house, Haymarket.’

¹⁷⁸ Gunson, ‘Wendling’, 119.

¹⁷⁹ Christian Friedrich Daniel Schubart, *Ideen zu einer Ästhetik der Tonkunst* (1806; reprint edn., Leipzig, 1977), 248.

Example 36

a. 'Semplicetto, ancor non sai' from *Endimione* (G15), 92-4

92 [Allegro moderato]

Fl obl

Vn I

Vn II

Va

Sop

Bass

rar, e con - du - ca a sos - pi - rar, con -

b. 'Semplicetto, ancor non sai' from *Endimione* (G15), 125-8

125

Fl obl

Vn I

Vn II

Va

Sop

Bass

quan - - toal - let - ti, co - me in - gan - ni, e con -

[sf] *[p]*

sf *p*

sf *p*

sf *[p]*

sf *[p]*

The flute, with its additional keys, was the most evolved instrument in the wind section, although the older versions of the instrument also continued to be used. Bach took advantage of the instrument's distinctive tone quality and register in his writing, particularly in works composed for specific flautists, as with the flute concertos and 'Semplicetto ancor non sai'. Even though the instruments were still used in pairs in orchestral work they were often given exposed solo passages, and by the mid-1770s had gained more independence with distinctive lines (as will be discussed in the next chapter).

1.6 Trumpet and Trombone

The trumpet and trombone, unlike the clarinet, were not new to the eighteenth-century orchestra. Although these instruments were not regular members in many orchestras of the period, they were considered supplementary and enlisted as needed for individual performances, usually hired from the local waits, or military band.¹⁸⁰ Marsh classifies these two instruments, along with drums and organ, as '*corps de reserve*' brought in only when a fuller sound or contrast to a softer section was required; he also stresses that these 'powerful instruments' were, and should be, employed economically '...in order that, whenever they are brought in, the effect may be the more striking.'¹⁸¹ The majority of eighteenth- and early nineteenth-century English treatises, instruction books and pamphlets that include discussions on individual instruments give much less attention to the trumpet and trombone than is given to any of the other wind instruments examined in this chapter. Composers were more sparing in their use of these two instruments than of the horn (especially in the second half of the eighteenth century), in part a result of the limitation of the natural scale (in the case of the trumpet), decline in popular use (in the case of the trombone), and cultural contexts associated with the two instruments.

The trumpet's form was remarkably consistent from the sixteenth to the beginning of the nineteenth centuries, although there were some minor changes such as in the size of the bell,

¹⁸⁰ Marsh, 'Hints', 66; Fiske, *English Theatre Music*, 730; Zaslaw, 'Origins of the Classical Orchestra', 11.

¹⁸¹ Marsh, 'Hints', 69-70.

which became narrower as the century progressed.¹⁸² The trumpet for which both Purcell and Handel composed is essentially the instrument with which J. C. Bach would have been familiar. It was a cylindrical tube approximately eight feet in length and made of either brass or silver, comprising two sections of straight tubing or ‘yards’ (the mouthpipe and middlepipe), two bends or ‘bows’, and a bell section. The mouthpiece, which was also made of metal, was separate from the mouthpipe. The yards and bows were constructed to slide together and were commonly sealed with beeswax rather than soldered. The joints between the yards and bows were covered and strengthened by ornamental ferrules referred to as ‘garnishes’.¹⁸³ An ornamental ball encircled the centre of the bell section. One feature that is distinct to English trumpets is that the ball is oversized and divided into three sections; the mouthpipe fits into grooves in the two smaller outer sections but passes through the centre section along with the bell pipe, which serves to stabilise the instrument.¹⁸⁴ To strengthen the bell end, makers added an embossed rim where the maker’s name, city and sometimes date were engraved.¹⁸⁵

Trumpets of this period were commonly pitched in D, C or E-flat. John Marsh, in his advice to young composers, writes that the trumpet is ‘generally confined to the keys of C. and D. and sometimes of Eb [and] In military music ... Bb’;¹⁸⁶ William Crotch adds to this list the key of F.¹⁸⁷ Trumpeters would have owned either separate instruments in the different pitches or a set of crooks that allowed the instrument to play in different keys, the most common being C, D, B-flat, E-flat, and by the end of the century F.¹⁸⁸ J. C. Bach used trumpets mainly in C and D, and occasionally E-flat; although in some of his church music he called for trumpets in E.

Crooks were not the only external tuning devices that the eighteenth-century trumpeter had at his disposal: he also possessed a selection of short lengths of tubing called ‘bits’. These

¹⁸² Margaret Sarkissian, ‘Trumpet’, NG II, vol. 25, 831.

¹⁸³ Sarkissian, ‘Trumpet’, 830; Eric Halfpenny, ‘William Bull and the English Baroque Trumpet’, *The Galpin Society Journal*, 15 (1962), 18-24; Philip Bate, *The Trumpet and Trombone: An Outline to Their History, Development and Construction*, 2nd edn., (London, 1978), 41.

¹⁸⁴ Eric Halfpenny, ‘Four Seventeenth-Century British Trumpets’, *The Galpin Society Journal*, 22 (1969), 54-55.

¹⁸⁵ Sarkissian, ‘Trumpet’, 831.

¹⁸⁶ Marsh, ‘Hints’, 66.

¹⁸⁷ William Crotch states that the most common keys for the trumpet are C and D, followed by B-flat, E-flat and F (Crotch, *Elements of Music*, 117).

were inserted between the mouthpiece and the main body of the trumpet and aided in fine-tuning intonation; bits could be used alone or in conjunction with crooks.¹⁸⁹

The eighteenth-century trumpet had a range of over three octaves of which none is chromatically complete, although the top octave contains more consecutive notes than the lower octaves; the pitches used were the third to the sixth, then the eighth to the twentieth harmonics (written in C: g, c', e', g', c", d" e", f", g", a", b-flat", b", c"', c-sharp"', d"', d-sharp"', e"').¹⁹⁰ James Hyde, Trumpet Major to the London and Westminster Light Horse Volunteers, gives in his instruction manual for the trumpet and bugle a range from the third to the fourteenth harmonic (g to c"').¹⁹¹ Marsh suggest, when writing for the rank-and-file trumpet to limit the upper range to the twelfth harmonic (g"): '...the notes above the fifth space in the treble [g"] are seldom played in tune...on the trumpet; for which reason it is best, in common full pieces and passages not meant to be particularly obligato [sic], to limit the compass upwards ... to the fifth space or upper G. in the treble '. Crotch's terminus is the thirteenth harmonic [a"], Kollmann's the fifteenth harmonic (b)".¹⁹² Bach's own trumpet writing ranges from the fourth to the twelfth harmonics, centring around the ninth harmonic.

Unlike horn players, however, trumpeters did not have the option of employing the technique of hand stopping to attain the missing notes of their scale, mainly because the instrument was too long for the player to reach the bell to alter the pitch of the harmonic.¹⁹³ Yet the trumpet, as with the other instruments discussed in this chapter, was not immune to invention. By the late eighteenth century makers were beginning to experiment with additional slides and vents, attempting to make the trumpet sound a complete chromatic scale and play equally well in

¹⁸⁸ Joseph Wheeler, 'Further Notes on the Classic Trumpet', *The Galpin Society Journal*, 17 (1965), 18; Philip Bate, *The Trumpet and Trombone*, 114.

¹⁸⁹ Bate, *The Trumpet and Trombone*, 78; Eric Halfpenny 'Notes on Two Later British Trumpets' *The Galpin Society Journal*, 19 (1971), 81; Eric Halfpenny, 'William Shaw's 'Harmonic Trumpet'', *The Galpin Society Journal*, 13 (1960), 9.

¹⁹⁰ The 11th (f" and f-sharp") and 13th (g-sharp" and a") harmonics lie in between the given pitches and need to be adjusted by either lipping the note up or down depending on which notes is required.

¹⁹¹ James, Hyde, *A New and Compleat [sic] Preceptor for the Trumpet & Bugle Horn* (London, c.1800), 2.

¹⁹² Marsh, 'Hints', 66; William Crotch, *Elements of Music*, 115, and Kollmann, *An Essay on Practical Musical Composition*, 84.

¹⁹³ In Germany an instrument called the *Stopfirompete* or stop trumpet was in use in the latter part of the eighteenth century. This was basically a standard trumpet with a double bend which made the instrument

all keys. One device was the slide trumpet, known in England (in a different form) since the late seventeenth century; it was intermittently employed until reinvented in the last decade of the eighteenth century and remained in use throughout most of the nineteenth century.¹⁹⁴ As its name suggest a U-slide was attached at the bow join between the middlepipe and bellpipe which allowed the player to produce notes missing from the trumpet's natural scale. James Hyde is credited as inventor of the new re-incarnation of this instrument, which he called the 'chromatic trumpet'.¹⁹⁵ Hyde's justification for constructing this instrument was that 'the plain trumpet [natural trumpet] being so imperfect, and so confined in its scale, I found it necessary to invent something to make it perfect and more universal before I could feel any satisfaction in playing it...'¹⁹⁶ Hyde's trumpet had a partial chromatic scale from the third to the sixteenth harmonic.¹⁹⁷ Marsh did agree that this device would produce 'some additional notes' and 'be of material use in correcting the otherwise imperfect fourth in the upper octave' but suggests that the slide trumpet was better suited for solo and concerto use than for orchestral music.¹⁹⁸

The vent-hole system of William Shaw's (*fl. c.1775-1823*) 'harmonic trumpet' of 1787 was created to enable a quick change from tonic to dominant without changing crooks.¹⁹⁹ Both Halfpenny and Tarr point out that the new role of the classical trumpet – to reinforce the harmonic structure – was in mind when this device was designed, and not its former function as a melody instrument.²⁰⁰ The trumpet did not become a fully chromatic instrument until the second decade of the nineteenth century with the introduction of a valve-system.²⁰¹

short enough for the player to reach the bell to alter the pitch. There is no sign that this type of trumpet was in use in England (Sarkissian, 'Trumpet', 834).

¹⁹⁴ The seventeenth century version of the slide trumpet was also known as the 'flat trumpet' (Andrew Pinnock and Bruce Wood, 'A Counterblast on English Trumpets', *Early Music* 19 (1991), 440; Edward H. Tarr, 'The Trumpet before 1800', *The Cambridge Companion to Brass Instruments* (Cambridge, 1997), 95-6; Bate *The Trumpet and Trombone*, 123-26).

¹⁹⁵ Tarr, 'The Trumpet before 1800', 95.

¹⁹⁶ Hyde, *A New and Compleat Preceptor for the Trumpet and Bugle*, 51.

¹⁹⁷ Ibid.

¹⁹⁸ Marsh, 'Hints', 66.

¹⁹⁹ Opening one of the vents would raise the harmonic series by a fifth (Halfpenny, 'William Shaw's 'Harmonic Trumpet', 7-13; Tarr, 'The Trumpet Before 1800', 101).

²⁰⁰ Ibid.

²⁰¹ Arnold Myers, 'Design, Technology and Manufacture since 1800', *The Cambridge companion to Brass Instruments* (Cambridge, 1997), 115-130; Sarkissian, 'Trumpet', 835.

The trumpet's role in the orchestra (and style of playing) changed dramatically during the course of the eighteenth century. In the first half of the century the overall orchestral texture was contrapuntal and trumpets were called upon to play the same melodic material as the strings and other wind instruments. As the parts were melodically conceived, they were kept in the higher or *clarino* register (8th to the 20th harmonic or above) in order to make use of a more complete scale. This type of solo playing, the *clarino* style, made it impossible for the instrument to blend with the rest of the ensemble. *Clarino* parts were extremely difficult to play due to the great amount of air pressure and control required to produce the notes of the upper octaves accurately. J. C. Bach never used this style in any of his compositions.

The florid passagework of *clarino* playing gave way by mid-century to more supporting non-melodic material centred in the trumpet's *principale* register (2nd to the 8th harmonics). This was not solely a shift in register but also a change in playing style, the *Feldstück* or *Prinzipalblasen* used for military signals, fanfares and other types of outdoor music.²⁰² The trumpet's new duty was to supply sustained notes, which filled out the harmonic structure, adding brilliance and volume to tutti sections²⁰³, or accenting a particular phrase or cadence, or underlining rhythms typically with repeated notes. Its function (as with the horn) was now to provide cohesion and stability to harmony rather than melody. This change in role for the trumpet was due to an evolution in orchestrational style, moving away from the contrapuntal texture of the late seventeenth and earlier eighteenth centuries to the 'melody and accompaniment' texture of the last quarter of the century.

Bach reserved trumpets for theatrical and sacred vocal works, and did not employ them in works intended for concert venues.²⁰⁴ His writing for the instrument fell into the second style of composition discussed above, commonly paired with the timpani and horns (for a more strident effect), (Example 37a and b) or in conjunction with the other winds.

²⁰² Sarkissian, 'Trumpet', 833.

²⁰³ Marsh, 'Hints', 66.

Example 37

a. Sinfonia, *Gioas, rè di guida* (D1) (1770), first movement, 34-37

b. Marcia, No. 9 from *Alessandro nell'Indie* (G3) (1762), 1-3

²⁰⁴ Bach's one court composition which includes trumpet, a birthday ode for George III entitled *Happy morn, auspicious rise!* (G41)(?1770), was partially recycled in the Allegro and Andante of the Sinfonia and two other pieces in his oratorio *Gioas, rè di Giuda* (D1) (1770) (CW 17, x).

In his sacred works, which date primarily from his early years in Italy, trumpets serve to reinforce the vocal lines (Example 38a and b).

Example 38

a. *Tantum Ergo* (E26) (1759), second movement, 32-34

32

2 Ob

2 Hn
in D

2 Tpt
in D

S
et ju - bi - la - - ti - o,

A
et ju - bi - la - - ti - o,

T
et ju - bi - la - - ti - o,

B
et ju - bi - la - - ti - o,

2 Vn

Va

Bass

Detailed description: This musical score page shows measures 32-34 of the second movement of 'Tantum Ergo'. The score is arranged in a system with ten staves. From top to bottom, the staves are: 2 Oboes (2 Ob), 2 Horns in D (2 Hn in D), 2 Trumpets in D (2 Tpt in D), Soprano (S), Alto (A), Tenor (T), Bass (B), 2 Violins (2 Vn), Viola (Va), and Bass. The vocal parts (S, A, T, B) all sing the lyrics 'et ju - bi - la - - ti - o,'. The instrumental parts include woodwinds, strings, and a basso continuo line. The key signature has two sharps (F# and C#), and the time signature is common time (C). Measure 32 is marked with a '32' above the first staff. The woodwinds and strings provide harmonic support and reinforcement for the vocal lines.

Example 38, continued

b. *Coro ultimo*, No. 23 from *Gioas, rè di guida*, 24-27²⁰⁵

24

2 Fl
a2

2 Ob

2 Bn

2 Hn
in D

2 Trpt
in D

Timp

2 Vn

Va

S
Fa, che quanto - il vecchio A-bramo Ti sap-pia-mo fest-teg-giar,

A
Fa, che quanto - il vecchio A-bramo Ti sap-pia-mo fest-teg-giar,

T
Fa, che quanto - il vecchio A-bramo Ti sap-pia-mo fest-teg-giar,

B
Fa, che quanto - il vecchio A-bramo Ti sap-pia-mo fest-teg-giar,

Bass

²⁰⁵ See footnote 204.

Trumpets were rarely given melodic material, but did often have distinct accompanimental lines (Example 39a and b)

Example 39

a. *Sinfonia, Endimione* (G15), first movement, 42-46

The image displays a musical score for Example 39a, consisting of 14 staves. The instruments listed on the left are: 2 Ob, Bn, 2 Hn in D, Timp, Vn I, Vn II, Va, Bass, 2 Fl, 2 Trpt in D, Vn I, Vn II, Va, and Bass. The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The first system includes trills (tr) above the first staff and below the eighth staff. The second system includes trills (tr) above the eighth staff. The score shows various musical notations including notes, rests, and trills across the different instrument parts.

Example 39, continuedb. *Te Deum* (E24) (1762), first movement, 1-5

The image displays a musical score for the first movement of *Te Deum* (E24) by J.S. Bach. The score is arranged in two systems. The first system includes staves for 2 Vn, 2 Ob, 2 Trpt in D, Va, and Bass. The second system starts at measure 4 and includes staves for the same instruments. The trumpet part in the second system has a circled section of notes.

The one exception to this occurs in the final movement of the Sinfonia from *Endimione* (G15), bars 299-300, an exposed part wherein the trumpets echo the horn call (in horn fifths, no less) from the previous two bars. This is presumably for dramatic effect (in a work about Diana the huntress), and is not seen elsewhere in Bach's writing for the trumpets (Example 40).

Example 40Sinfonia, *Endimione* (G15), final movement, 297-300

The image displays a musical score for Example 40, Sinfonia, *Endimione* (G15), final movement, measures 297-300. The score is arranged in two systems of staves. The first system includes 2 Ob, Bn, 2 Hn in D, Timp, Vn I, Vn II, Va, and Bass. The second system includes 2 Fl, 2 Trpt in D, Vn I, Vn II, Va, and Bass. The music is in G major and 3/4 time. The first system shows the beginning of the piece with a long melodic line for the Oboe and a rhythmic pattern for the Horns and Bassoon. The second system shows the continuation of the piece with the Flutes and Trumpets entering with a melodic line.

Mortimer's *London Universal Directory* for 1763 lists nine London-based trumpeters, included in the table below.²⁰⁶ Two further players have been added from the membership list of the Royal Society of Musicians. This list (which in no means is comprehensive) suggests that trumpet players were available in London during Bach's time, although I have not located any information that suggests any connections between specific players and Bach or any ensembles with which he worked. Interestingly, over half of these musicians played other instruments, suggesting that playing the trumpet alone was not a lucrative means of support.

²⁰⁶ Mortimer's *London Universal Directory*, 27-31; Langwill, 'Two Rare Eighteenth-Century London Directories', 37-43.

Table 2: Trumpeters in London c.1763

Name	Address and other information
Abington, Joseph, junior	Performer on the Trumpet and Harpsichord. <i>Compton-street, St Ann's, Soho</i>
Abington, Leonard	on the Violin and Trumpet. <i>Great Pultney-street, Golden-square</i>
Adcock, Abraham	on the Trumpet and Violin. <i>Castle-street, near the Mews</i> ²⁰⁷
Jenkins, William	Trumpet. <i>Duke's-court, Bow-street, Covent-garden</i>
Richards, John	Violin and Trumpet. <i>Church-street, St. Anne's, Soho</i>
Rowland, Walter	Violin and Trumpet. <i>Tottenham-court-road</i>
Sarjant, James	Trumpet at Covent Garden. ²⁰⁸ Also played at Vauxhall Gardens and Concert of Ancient Music. ²⁰⁹
Snow, Valentine, Esq.	Serjeant [sic] Trumpeter. <i>Old Palace-yard</i> ²¹⁰
Thomson, Robert	Is a Trumpet in the Second Troop of Life Guards ... Performs on the hautboy & clarinet ²¹¹
Weitzenmiller, John	Trumpet. <i>Chapel-street, Grosvenor [sic]-square</i>
Willis, Justice	Trumpet. <i>Bennet-street, Westminster</i>

²⁰⁷ In the membership list of the Royal Society of Musicians. Adcock, in addition to his trumpet and violin skills, was also an organ builder and player of the bassoon and horn (Matthews, *The Royal Society of Musicians...List of Members*, 14).

²⁰⁸ Information on James Sarjant is from the Royal Society of Musicians. He is listed as joining the RSM in August 1764 and died on September 1798 (Matthews, *The Royal Society of Musicians...List of Members*, 128).

²⁰⁹ Langwill, 'Two Rare Eighteenth-Century London Directories', 41.

²¹⁰ Snow was Sargent Trumpeter from 1753 to 1769; he died in December 1770. He also 'played in many London theatres ... and Vauxhall Gardens.' (Matthews, *The Royal Society of Musicians...List of Members*, 136).

²¹¹ Information on Robert Thomson is from the Royal Society of Musicians. He joined the Society in April 1780 and his date of death is given as 31 March 1823 (Matthews, *The Royal Society of Musicians...List of Members*, 143).

In the latter part of the seventeenth and early eighteenth centuries many sources – such as documents by James Talbot and Roger North along with court, city, and cathedral records – give detailed accounts of the trombone or sackbut.²¹² The instrument was mainly used in music at Court (including the King's private music and the Chapel Royal), in church music to double or buttress the vocal parts, and in civic bands.²¹³ In the first few decades of the eighteenth century, however, the instrument seemed to drop almost completely out of use. Cathedrals, waits and even the musical establishments at Court seem to have no longer required trombones.²¹⁴ Trevor Herbert stresses that there was '... a total absence of trombones and trombone players in British musical life in the first eight decades of the 18th century.'²¹⁵ There were three notable exceptions. In 1739 Handel included the instrument in two of his oratorios: *Saul* (16 January 1739) and *Israel in Egypt* (4 April 1739). Two years later the *London Daily Post* announced a benefit concert for Valentine Snow, the Sergeant Trumpeter, which included a piece with trombones:

'At the New Theatre in the Hay-Market, This Day, will be performed A GRAND CONCERT of Vocal and Instrumental MUSICK, Particularly ... the Dead March in Saul to be perform'd with the Sackbuts...'²¹⁶

Donald Burrows posits that the reason Handel included trombones in these two works (and why they were heard at Snow's benefit concert) was simply that foreign players had arrived in London (mostly likely from Germany) for a short period of time and were available for work.²¹⁷

²¹² Anthony Baines, 'James Talbot's Manuscript', *The Galpin Society Journal*, 1 (1948), 9-26; Roger North *on Music*, ed. J. Wilson (London 1959); Andrew Ashbee, *Records of English Court Music*, 10 vols, (London, 1996). The term 'Sackbut' was used in England throughout the eighteenth century instead of 'trombone'. Trevor Herbert points out that 'for the greatest part of the 18th century few in England knew what the word 'trombone' meant ... 'Sackbut' remained the word most in vogue for describing trombones up to and including the famous passage in Burney's description of the Handel commemorations [1784].' (Trevor Herbert, 'The Sackbut in England in the 17th and 18th centuries', *Early Music*, 18 (1990), 609-616).

²¹³ Herbert, 'Sackbut': The Early Trombone', *The Cambridge Companion to Brass Instruments*, (Cambridge, 1997), 77-80; Francis W. Galpin, *Old English Instruments of Music: Their History and Character*, 4th edn, (London, 1978), 154.

²¹⁴ Arnold Myers and Trevor Herbert, 'Trombone', NG II, vol. 25, 771; Bate, *The Trumpet and Trombone*, 146. A document from the Chapter of Canterbury Cathedral from 1682 mentions 'There are four places vacant in the Church which were supplied formerly by two sackbutts and cornets.' (Quoted in Herbert, 'The Sackbut in England', 612). Inventories for 1752 and 1761 from the church survives; included is the following entry: 'Two large chests (N.B. in one of these chests are contained only two brass Sackbuts not us'd for a grete [sic] number of years past, the body of an old Bass Viol without strings and such like trumpery).' (Quoted in Galpin, *Old English Instruments of Music*, 155).

²¹⁵ Herbert, 'The Sackbut in England', 612.

The next documented use of trombones in London is Charles Burney's account of the difficulties of locating and securing the instruments and players for the Handel commemoration of 1784. He writes:

In order to render the band as powerful and complete as possible, it was determined to employ every species of instrument that was capable of producing grand effects in a great orchestra, and spacious building. Among these, the SACBUT [sic], or DOUBLE TRUMPET, was sought; but so many years had elapsed since it had been used in the kingdom, that, neither the instrument, nor a performer upon it, could easily be found. It was, however, discovered, after much useless enquiry, not only here, but by letter, on the continent, that in his Majesty's military band there were six musicians who played the three several species of sacbut; tenor, base, and double base [sic]...²¹⁸

In the end musicians were found who could play the instrument, all of whom were German.²¹⁹

Herbert suggests that the musicians were not seconded from 'his Majesty's military band' as Burney writes, but from that of the Duke of York.²²⁰ A year before the Handel commemoration, the Duke of York, who was in Germany at the time, had formed a military band 'according to the military fashion of that country [Germany]... and sent [the band] to England to supersede the British musicians.'²²¹ This band consisted of a total of twenty-four musicians playing clarinets, oboes, horns, flutes, bassoons, trumpets, trombones, serpents and percussion instruments

²¹⁶ *London Daily Post*, 26 February 1741. Also quoted in Donald Burrows, 'Handel, the Dead March and a Newly Identified Trombone Movement', *Early Music*, 18 (1990), 415.

²¹⁷ Burrows, 'Handel, the Dead March', 410.

²¹⁸ Charles Burney, *An Account of the Musical Performance in Westminster Abbey and the Pantheon, May 26th, 27th, 29th; and June the 3rd, and 5th, 1784. In Commemoration of Handel* (London, 1785), 7. Burney also mentions (on page 19 of the *Account*) that when the musicians were not playing trombone 'these performers played on other instruments' Each one of these musicians were listed not only as part of the trombone section but also included in other sections, namely, bassoon (Zink and Kneller), first oboes (Kneller – the only person listed three times), second oboes (Karst), viola (Pick), and double bass (Neighbour).

²¹⁹ In a footnote on page 7 of the commemoration account Burney gives his own description of the trombone: 'The most common sacbut [sic], which the Italians call *trombone*, and the Germans *Posaune*, is an octave below the common trumpet; its length eight feet, when folded, and sixteen, strait. There is a manual, by which a note can be acquired a fourth lower than the usual lowest sound on the trumpet, and all the tones and semitones of the common scale.' (*An Account ... in Westminster Abbey*, 7).

²²⁰ Herbert, 'The Sackbut in England', 614. English military bands in the eighteenth century usually consisted of oboes, clarinets, bassoons, horns and trumpets. Continental military bands, including that of the Duke of York, however, often included trombones (Roger Hellyer, 'Harmoniemusik: Music for Small Wind Band in the Late Eighteenth and Nineteenth Centuries' (PhD diss., Oxford University, 1973), 43-46, 55-60).

²²¹ William Parke, *Musical Memoirs*, vol ii, 240. Parke noted that the British musicians discovered via the regimental instrument maker, who was commissioned to make the instruments for the new German players, that they were to be replaced by the German band and '...instantly resigned their situations, and left the regiment to do duty with the best band it could on the emergency collect.'

(tambourines and Turkish bells).²²² It is thought that the trombonists Burney mentions came to England with this military band; more significantly, there is no evidence of a single native-born trombone player in England during the entire eighteenth century.²²³

The lack of information from contemporary sources concerning the trombone in the second half of the eighteenth century reflects the degree to which the instrument had disappeared from English musical life. It had been absent from popular use for so long that the instrument was considered 'new' when it was heard again by the public in the Handel commemoration of 1784. Marsh mentions the 'unfamiliar' instrument to his young composers: 'There yet remains one other instrument [to be discussed in his pamphlet], which, since the commemoration of Handel in 1784, when it was first introduced in England, has been admitted in very large orchestras....'²²⁴ It was with the Handel commemoration that the trombone was reintroduced into English musical life.²²⁵

No trombone players are listed in either Mortimer's *London Universal Directory* of 1763 or the membership of the Royal Society of Musicians before 1790. The 1794 edition of Doane's *A Musical Directory*, however, does list six London-based trombonists; significantly, none of them are English.²²⁶ As with the trumpet players, half of the trombonists in the table also played more than one instrument.

²²² Parke, *Musical Memoris*, vol. ii, 241.

²²³ Herbert, 'The Sackbut in England', 615.

²²⁴ Marsh, 'Hints', 69. The novelty of the trombone at the commemoration was such that one audience member notated in their programme next the word 'trombones' in the orchestral list 'Are something like Bassoons, with an end like a large speaking trumpet' (Herbert, 'The Sackbut in England', 614).

²²⁵ Herbert, 'The Sackbut in England', 614.

²²⁶ Langwill, 'Two Rare Eighteenth-Century London Directories', 39-41; Joseph Doane, *A Musical Directory for the Year 1794* (London, 1794).

Table 3: Trombone players in London c.1794

Name	Instruments and other information
Dressler, John	Double bass and trombone, Drury Lane Theatre, the Abbey &c.
Franks	Trombone at the Abbey and Ranelagh
Mariotti	Trombone at the Oxford Meeting, 1793 ²²⁷
Schubert, Geo. Fredk	Trombone and bassoon, Drury Lane oratorios and at the Abbey
Zinck	Trombone in the Queen's Band, and at the Abbey
Zwingman, John	Violin and trombone, of the Guards Second Regiment

The trombone in use during the mid and late eighteenth century was essentially the same instrument that had been in existence since the sixteenth century. It consisted of cylindrical tubing made of brass and arranged in an 'S' shape with a freely movable U-shaped slide connecting the mouthpipe and the middlepipe, enabling a fully chromatic scale. In addition, crooks and bits could be employed for tuning and transposition: these were already in use by the end of the sixteenth century.²²⁸ The trombone was produced in three sizes: alto, tenor, and bass, which correspond to the alto, tenor and bass vocal ranges. One of the main roles of the instrument, as mentioned above, was to double or accompany choral music. The tenor was the most widely used of the three trombone sizes.²²⁹

J. C. Bach's use of trombones is minimal, restricted to his last opera *Amadis de Gaule* (G39) (1779/80), written for the Académie Royal de Musique, in Paris. *Amadis de Gaule* is one of the composer's most impressive compositions. The orchestra required is larger than in any of Bach's works; not only are trombones used for the first time, but also piccolos (playing

²²⁷ Ibid., 41. The Oxford Meeting of 1793 was the installation of the Duke of Portland as Chancellor of Oxford University.

²²⁸ Myers and Herbert, 'Trombone', 766; Bate, *The Trumpet and Trombone*, 49; Galpin, *Old English Instruments of Music*, 149-155.

simultaneously with flutes), and four horns.²³⁰ Trombones are not used in the overture or any purely instrumental movements. They are, however, employed in five ensemble pieces, of which three are for choir and soloist(s) and two are accompanied recitatives. In two of these pieces (the first recitative and chorus of Scene III, Act I) Bach scores for three trombones – alto, tenor, and bass. The second and third trombones double the first either in unison or with chord notes, never breaking away with distinct lines of their own (Example 41). Occasionally, the bass trombone will drop out, leaving the alto and tenor to carry on playing, and when only a single trombone is employed it follows either the bassoons, horns, or one of the lower vocal parts (Example 42). In all five of these pieces the instrument(s) reinforce or double the inner and bass vocal and instrumental parts, accent cadences, and add brilliance and contrast to tutti sections, as well as enhance the dramatic aspect of the opera. Bach did not include trombone parts in any of his works composed for performance in England because, as noted above, the instruments and players were not readily available there.

²²⁹ Myers and Herbert, 'Trombone', 764.

²³⁰ CW 48, pt.1, 352-63.

Example 41

Amadis de Gaule (G39), Act I, Scene III, No. 9 Recitatif, 7-12

7

Vn I

Vn II

2 Fl ^{a2}

2 Ob ^{a2}

2 Cl in B \flat ^{a2}

Trbn

Trbn

Trbn

Bn

Va

Arcaeus (baritone)

Bass

10

p

f

p

f

p

f

p

f

p

f

p

f

Example 42

Amadis de Gaule, Act II, Scene I, No. 25 *Chœur*, 14-18, and 40-44

14 *Moderato*

Vn I

Violin II

2 Fl

2 Ob

2 Hn
in E \flat

Trbn

Bn

Va

S

S

A

T

B

Moderato

Bass

pei - nes ciel! fi - nis - sez nos pei - nes, nos pei - - -
Ciel! ciel! fin - nis - sez nos pei - - -
fi - nis - sez nos pei - nes ciel! fin - is - sez nos pei - - -
fin - nis - sez nos pei - nes fi - nis - sez nos pei -

Example 42, continued

40

Va I *f*

Vn II *f*

2 Fl *a2* *mf*

2 Ob *mf*

2 Hn in Eb *p*

Trbn *f p*

Bn *f p*

Va *f p*

S *f*

S *f*

A *f*

T *f*

B *f*

Bass *f*

las quel sup - pli - ce, hé las! quel sup pli - ce hé - las!
hé - las! hé - las! quel sup pli - ce hé - las!
hé - las! hé - las! quel sup pli - ce hé - las!
vos clam - curs ser - ont vai - nes Le ciel ne vo - us écou - le pas non,

1.7 Conclusion

Instrumental design is an evolutionary process, in which older version of instruments undergo revisions and refinements to correct inherent problems such as limited range, weak or muted notes, areas of poor intonation, and gaps in the chromatic scale. Often these changes were player-driven, a few adventurous souls endeavouring to improve upon what was currently in use, and English makers in particular took the lead in experimenting with wind instrument construction. Although some inventions were not a success (Clagget's trumpet is one notable example), once an instrumental design that could demonstrate a significant technical or expressive improvement gained sufficiently widespread use, composers – including Bach – were not slow to

take advantage of the changes. And although, as with all change, there were some players who rejected the new models and continued to play on older instruments, we can see how the growing repertoire for the new instruments accelerated the obsolescence of the old ones.

In the same way that composers would exploit the advantages of the new instruments, they would also take advantage of any virtuosi at their disposal to compose more challenging parts, and again Bach was no exception. Fischer (oboe), Punto (horn), Wendling (flute), and Ritter (bassoon) were just some of the players for whom Bach composed, and their influence can be seen in the more elaborate – and more prominent – parts in many of Bach's concert pieces. In his later works we can see that Bach included more exposed prominent parts for the winds, including self-contained wind ensembles without string accompaniment.

From the time of Bach's arrival in London in 1762 to his death in 1782, the wind section in the orchestra grew both in its organization and function. In mid-century the wind section commonly consisted of pairs of oboes and horns, and a bassoon or two; it soon grew to include the flute as a regular member, and by the last quarter, clarinets had achieved a reasonably firm footing in the orchestra as well.

A more diverse and specialised wind section allowed composers to specify a particular wind instrument for the sake of its tone colour and the way in which it combined with other instruments, be they strings or other winds, and there was a move away from viewing winds as interchangeable parts suitable for any treble or supporting role. In a brief amount of time the use of the winds evolved from mainly doubling the strings to gaining completely independent lines or distinct accompanimental parts, which placed them on an equal footing with the strings or prominent over them (as will be discussed in later chapters). The woodwind section became harmonically self-contained, and winds became an indispensable part of a work.

Chapter 2

PRINCIPLES OF ORCHESTRATION: SCORING CONVENTIONS

The recognition of orchestration as an important compositional component occurred relatively late compared to other areas of music composition. Possible reasons for this may include the make-up of performing ensembles, most notably orchestras, which were still fluid even towards the latter part of the eighteenth century, and the continuous development in the construction of wind instruments as discussed in the first chapter. Nevertheless, orchestration played an increasingly important role as the century progressed, having implications not only in terms of colouristic effects but also with regard to the overall structure of a work, making the relative paucity of writing on the subject somewhat surprising.

There are very few contemporary sources from this period that discuss the compositional process in general. Eyewitness accounts in the form of letters, diaries and memoirs, for example, are quite often vague in description and unreliable as a result of faulty memories of the writer. The collection of extant letters written by J. C. Bach contains no comments concerning the employment of specific instruments or method of orchestration in general. The majority of these letters are in Italian and their contents refers to the composer's activities in Italy (c.1755-1762), notably his relationship with Padre Giovanni Battista Martini (1706-1784). There are several letters in French and German, but unfortunately no letters from Bach's London years (1762-1782) are known to have survived.¹ Moreover, other sources such as printed books on music (tutors and theoretical treatises) from this period give little attention, if any at all, to orchestration or the compositional process of composers. Most publications were tutors aimed at the amateur player giving instruction on basic notation, compass and technique of a particular instrument or instruments rather than intended for someone who wanted to compose music.² It is not until the

¹ CW 48, pt. 2, 553- 584.

² There are hundreds of instrumental instruction books from the eighteenth century. Some of the earliest English tutors include *The Modern Musick Master* (pub. c.1730), which includes instruction for the recorder, flute, oboe, violin, singing, and harpsichord; *A New Musical Grammar* (c.1746); *The Compleat Tutor* and *The Muses' Delight*, both from c.1754; and *The Elements of Musick Display'd, Book III* (1762).

last decade of the eighteenth century (and after Haydn's visits to London) that we find a small number of English publications geared towards instructing the composer. The German-born organist and theorist, Augustus Frederic Christopher Kollmann (1756-1829) (*Essay on Practical Musical Composition*, 1799), and dilettante string player and composer, John Marsh (1752-1828) (*Hints to Young Composers*, 1806³) authored the earliest English texts⁴ clearly intended to systematically instruct composers how to write (and orchestrate) for instruments, in varying combinations, they themselves did not play. Other writers, including William Crotch (1775-1847) (*Elements of Composition; Comprehending the Rules of Thorough-Bass and The Theory of Tuning*, 1812⁵) do contribute but to a lesser extent.⁶

Through examination of a considerable quantity of scores and composition treatises from the period, along with other material, it is evident that composers of the late eighteenth century observed a set of scoring conventions; this is as true of composers on the Continent as with those in England. One such convention concerned the foundation of the orchestra, a core group of string instruments: upper strings (violins and violas) and bass (cellos, double basses, violone).⁷

Kollmann, in his *Essay on Practical Musical Composition* (1799), defines this core instrumental group as 'the four *principal instruments*, the first Violin, the second Violin, the Viola or Tenor,

For a more comprehensive listing see Thomas E. Warner's *An Annotated Bibliography of Woodwind Instruction Books, 1600-1830* (Detroit, 1967).

³ John Marsh *Hints to Young Composers of Instrumental Music Illustrated with 2 Movements for a Grand Orchestral, In Score, To which is prefixed A description of the Scales & peculiarities of Every Instrument used in Modern Orchestras, By J. Marsh, Price 3, London, Printed by Clementi, Banger, Hyde, Collard & Davis, 26 Cheapside*. An edited version of this pamphlet is available: see Charles Cudworth, 'Hints to Young Composers of Instrumental Music' *Galpin Society Journal*, 18 (1965), 57-71. As this modern edition lacks the two scores and the text specific to the scores, all page references to Marsh's *Hints* in this chapter are from the original 1806 publication, unless indicated as follows: Marsh/Cudworth, *Hints*.

⁴ One of the first non-English texts to appear that was intended as guide to composers rather than players was by the Frenchman Louis Joseph Francœur (1738-1804). His *Diapason général des instruments à vent* (1772), however, was aimed only at the use of wind instruments in the orchestra (Adam Carse. 'Text-books on Orchestration before Berlioz', *Music and Letters*, 22 (1941), 26-31).

⁵ The dates given for these treatises are for the first editions. Several of the publications, including Kollmann's and Crotch's, were issued in several editions, reflecting the need for constant updates in order to keep pace with rapid changes made to some pre-existing instruments (most notably the evolving mechanics of wind instruments, especially the addition of valves to brass instruments), the abandonment of others, the invention of new instruments, and the vagaries of musical fashion.

⁶ Crotch discusses the range of each instrument (strings and winds), the keys for which each is best suited, and transpositions where applicable. He does not give specific instructions as to which instruments should be given a particular kind or kinds of musical component (melody, bass, harmonic filler) or how to score the instruments in a work as both Kollmann and Marsh do (Crotch, *Elements of Music Composition*, 109-118).

and the Violoncello or Bass.’⁸ Kollmann was not the first in England to refer to strings in four parts as the base instrumental ensemble, however; forty-eight years prior, in 1751, the Newcastle composer Charles Avison published his *Six Concertos in Seven Parts*, Op. 3 which included a lengthy preface containing ‘general Rules for Playing Instrumental Compositions in Parts’ in which he requires ‘four Principal Parts’ as the core accompanying ensemble for the concertos, comprising first and second violins, viola, and bass.⁹

Following his requirement that primary material must be assigned to the *principal instruments* or base instrumental ensemble, Kollmann, unlike Avison, includes a detailed discussion on the addition of ‘other instruments of the orchestra [that] may be brought in’¹⁰ (specifically wind instruments) to supplement the principal string group, albeit with a carefully defined method.¹¹ Kollmann categorises the wind instruments into four different classes from ‘softer or milder, to louder and harsher’ and gives specific direction on the inclusion or scoring of these instruments.¹² John Marsh in his writings on the art of orchestration also focuses on the use and distribution of wind instruments. In the pamphlet *Hints to Young Composers* (1806) Marsh included two full orchestral scores (a rarity during this period)¹³ that were intended to give the student composer ‘An ocular specimen of the manner, in which string and wind instruments may be so arranged, that each may play in its own peculiar style, and the whole make up one grand combination of harmony’.¹⁴

⁷ Zaslaw, ‘Origins of the Orchestra’, 10-14; Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York, 1985), 146.

⁸ Kollmann, *Essay*, 17-18.

⁹ Charles Avison, *Six Concertos in Seven Parts for Four Violins, one Alto Viola, a Violoncello and a Thorough Bass for the Harphchord* [sic] *With general Rules for Playing Instrumental Compositions in Parts, but more especially Calculated for the Use of the Work. ... Charles Avison Organist in Newcastle upon Tine* [sic]. *Opera terza. London ... 1751*. The material from this preface was incorporated into Section II (*On the Expressive Performances of Music in Parts*) [112 –134] of Part III (*On Musical Expression, As it Relates to the Performer*) of his *Essay on Musical Expression* (London, 1752).

¹⁰ Kollmann, *Essay*, 18.

¹¹ As for the addition of wind instruments to the principal group, Avison felt that they were ‘always improper’ in works for strings, and that winds should only be used in ‘such Pieces as are expressly adapted to them’, the one exception being the use of the bassoon as part of the bass group. Avison had in mind concertos with ripieno parts for string instruments exclusively, not the mixture of winds and strings that was to become the standard ten to fifteen years later (Avison, *Six Concertos in Seven Parts*).

¹² Kollmann, *Essay*, 18 and 93.

¹³ Marsh, *Hints*, 2.

¹⁴ *Ibid.*

Writers such as Marsh and Kollmann valued the larger role wind instruments could take in compositions by the end of the eighteenth century, whether they be symphonic, dramatic, or vocal, and in their works show the progressive emancipation of the winds, as they begin to take their place on an equal level with the strings. But if Kollmann and Marsh were describing the common practice of their time (or that of the time just past), they were also describing the era – and its aesthetic tastes – for which Bach had been writing. An examination of Bach’s music in the context of Kollmann and Marsh’s instructions on proper composition should offer some insight as to the extent to which Bach’s writing was typical (or not) of the common practice of the time.

2.1 The *Principal Instruments of Bach’s Orchestra*

Throughout J. C. Bach’s career, Kollmann’s *principal instruments* (first and second violins, viola, and violoncello or bass) constituted the core of his orchestra. The bass or *basso* group in Bach’s works included violoncello, double bass and frequently one or two bassoons. In later works (from c.1770 onwards) bassoons were no longer exclusively linked to the bass group and were given more independent parts¹⁵; however, they still retained an association to the *basso* by joining it in tutti sections or when the instrument was not playing melodic or distinct accompaniment material, such as in the bassoon concerti and symphonies concertantes.¹⁶

In all of Bach’s works (except for the wind band music and other works not containing string instruments), both before and after 1762 (Bach’s arrival in London), this base instrumental group of four strings is the primary voice of the orchestra, providing both melody and harmony. In early works, these four principal instruments are assigned two to four ‘real parts’, a ‘real part’ being defined as a distinct musical component that is independent of other components both rhythmically and melodically (i.e. not ‘doubling’ another part). Doublings are effectively dependent elements in this regard, and do not add another distinct musical line so much as

¹⁵ See bassoon section in Chapter 1.

¹⁶ See the opening of all three movements of the B-flat major bassoon concerto (C83) and both E-flat concertantes (C37 and C41), in which the solo bassoonist doubles the bass line in the tuttis.

reinforcing, enriching or underlining a particular part. Kollmann is the earliest writer in England that I have located who expounds upon the distinction between real parts and doublings. The theorist defines real parts as ‘those [parts] which are essential in the harmony of the pieces’ and doublings, or duplicate parts as Kollmann refers to them, as parts ‘which are only drawn from the real parts, either by doubling them in the Unison or Octave, or by selecting from them the principal notes of the harmony’.¹⁷

The string sections of Bach’s works known to have been written in or before 1762 (including parts of fuller works that contain sections scored for the strings alone) are typically divided either for first and second violins, each with a distinct part, while the violas are paired with the bass, as found in the composer’s *Gloria* (E3) in D major of 1758/9, especially No. 7 ‘Qui sedes’¹⁸ – this is what I refer to as a three real part scoring — or with first and second violins paired and the violas and bass likewise paired – two real parts – as can be observed in any of the three movements from the *Te Deum* (E28) of 1762.¹⁹ Only occasionally in his works before his arrival in England does Bach give each of the strings their own distinct parts (four real parts). Four bars (38-39, 91 and 93) out of 137 in the *Tantum Ergo* (E26) from 1759 have the strings playing in four real parts. In this particular work Bach could have expanded the string section alone to seven real parts, as the first movement is scored for two cellos in addition to the *basso* parts.²⁰

In works known to have been composed after 1762, the string section is more commonly divided into two or three real parts. As with his earlier works, Bach rarely expands the string section to more than four parts even when his works specifically call for additional instruments such as two violas (first Oboe Concerto in F major (C80)) or a second orchestra (*Endimione* overture and the Op. 18 symphonies, Nos, 1 and 5). Of the two-part scoring Bach tends to assign the first and second violins one part and the viola and bass group the other. This type of scoring is common in the composer’s earlier, pre-1762 works. Another variation of the two-part scoring has

¹⁷ Kollmann, *Practical Musical Composition*, 19.

¹⁸ CW 19, 53-320.

¹⁹ CW 24, 42-63.

²⁰ CW 24, 67-88.

the first violin playing one part while the remainder of the string section (second violin, viola and *basso*) are assigned the second.

One variation not common in Bach's earlier works, but used more in his later London works, has the first and second violins given one part with the other assigned to the bass group, leaving out the violas all together. The D major flute concerto of 1768 (C79) contains this type of string scoring, as do the six Op. 1 keyboard concertos from 1763 (C49-54). This variation in two-part division is also found in some of J. C. Bach's later works from the 1770s including the B-flat bassoon concerto of 1770 (C83), the overture to *Gioas, re di Giuda* of 1770 (D1), the Op. 7 keyboard concertos also from 1770 (C55-60) and the very popular Op. 13 keyboard concertos (C62-67) published in 1777. In fact, this type of scoring was a favourite amongst both native English and foreign resident composers. A sampling of keyboard concertos produced in England during the latter part of the eighteenth century that omit the viola include: Rush's *A Second Concerto for the Harpsichord or Piano Forte with Accompaniments [sic] for two Violins and a Violoncello* (c.1772) and *A Third Concerto for the Harpsichord or Piano Forte with Accompaniments for Two Violins and a Violoncello* (1773); Hook's *Six Concerto for the Harpsichord or Forte-Piano with Accompaniments for two Violins and a Violoncello* (1771-75); Stanley's *Six Concertos for the Organ, Harpsichord or Forte Piano; with Accompaniments for two violins and a Bass* Op. 10 (1775); Smethergell's *Six concertos for the Harpsichord or Piano Forte with Accompaniments for two Violins and a Violoncello* (c. 1775) and *A Favorite[sic] Concerto for the Harpsichord or Piano Forte with Accompaniments for Two Violins, & a Violoncello* (1784); Smith's *Six Concertos for the Harpsichord or Piano Forte; with an Accompaniment for Two Violins and a Violoncello*, Op. 13 (C. 1780); Worgan's *A New Concerto for the Harpsichord with the Parts of Accompaniment consisting of Two Violins and a Violoncello* (1785); Haigh's *Six concertos for the Harpsichord or Piano Forte with Accompaniments for Two Violins, A Violoncello*, Op. 1 (c. 1783); Bach's Opp. 1 and 7 keyboard concertos; Alessandri's *Six Concertos for the Harpsichord with Accompaniments for Two Violins and a Violoncello* (1769); Abel's *Six Concertos for the Harpsichord or Piano Forte with an Accompaniment for two Violins and a Violoncello*, Op.11 (c. 1774); Schroteter's *Six Concertos*

for the Harpsichord or Piano Forte with an Accompaniment for Two Violins, and a Bass, Op. 3 (c. 1774); Giordani's *Six Concertos for the Piano-Forte or Harpsichord*, Op. 14 (1775/6), *A Second Set* [sic] of *Six Concertos for the Harpsichord or Piano Forte with Accompaniments*, Op. 23 (c. 1785), and *Three Concertos for Harpsichord or Piano Forte with an Accompaniment for Two Violins and a Bass*, Op. 33 (c. 1785).²¹

This popular economical orchestration is a reflection of the private nature of the performances – intended for the home, salon or court – and possibly the *raison d'être* that many of these composers chose such a small accompanying ensemble. Moreover, this scoring was more marketable for publisher, as it was likely easier to locate violinists and cellists than violists. When Kollmann focuses his attention on this two-part scoring in his *Essay*, in the section concerning the minimum number of accompanying instruments for concertos, he considers it exceptional, emphasising that the four principal instruments are the bare minimum to be used; however, he does specifically mention Bach's exclusion of violas in his Op. 1 concertos. 'The smallest number of accompaniments generally used for a Concerto on the Piano Forte is: two Violins, a Tenor, and Bass; though *Christian Bach* has even omitted the Tenor in a set [Op. 1] dedicated to Her Majesty.'²² More unusually, in the *Gioas* overture, the *basso* is dropped instead of the violas; this not only creates a two-part scoring but also produces a subtle shift in orchestral colour.

Of the three-part scoring, typically the string section is divided thus: the first violin is given its own part, the same holds true for the second violin, and the viola and bass group are once again paired. Two other types of three-part scoring are employed by Bach: either the first violin is given one part, second violin and viola assigned the next, and the bass group the third real part; or first and second violins are paired on one part, the violas alone play a second part, and the bass group plays the third. These combinations are used consistently by Bach in his

²¹ Elisabeth Zaide Pixley, 'The Keyboard Concerto in London Society, 1760-1790,' (PhD diss., University of Michigan, 1986), 639-43.

²² Kollmann, *Essay*, 23. Kollmann discourages composers from using this type of string scoring because this lacks the 'proper connection' between the upper and lower strings and leaves a gap between the two: '[the] combination of two Violins, (being Treble instruments,) and two Basses, is not so good as if a Tenor

London period compositions (symphonies concertantes in C major (C43) and in B-flat major (C46), and in any of the Op. 9 symphonies). Occasionally, Bach will score a string section for first and second violins, two violas and bass. However, instead of treating the second viola as another distinct and separate musical line the instrument is typically required to double the first viola, usually in thirds; the two tenor instruments rarely play independently of one another. The part division in works that include specific scoring for two violas, as in the second F major oboe concerto (C81), is of first and second violins assigned one part followed by the two violas on the next part, with the final part taken up by the bass. Other times Bach expands this scoring to four real parts with the first and second violins each with their own distinct parts, the two violas, again paired (in thirds), on the third part and the fourth part played by the *basso*. String sections scored with four real parts only last a few bars before being reduced to a three- or two-part scoring. Brief use of the four-part string scoring is found in the B-flat major bassoon concerto (C83), *Endimione* (G15) and *Gioas, re di Giuda* (D1) overtures and the first oboe concerto (C80). In his London works Bach rarely scores his *principal instruments* with more than four real parts, the standard combination being two and three real parts.²³

As mentioned above, this core string ensemble of four instruments provides the main voices in Bach's orchestral works, presenting melody and harmony. After 1762, we find the composer utilising wind instruments to a greater extent (as will be discussed below); with this expansion of Bach's musical palette the string section becomes a homogeneous ensemble within (and in contrast with) the larger orchestra, serving as a core instrumental group to present new melodic ideas which could then be developed further by the individual winds or full orchestra.²⁴ The timbral quality of the collective string section functions as a base colour against which the distinct tone colours of the wind instruments are set off. Janet Page describes this use of the string section as 'neutral colour': 'presenting a theme in a basic color and texture, which would

had been introduced between them; because Trebles and Basses are not so well connected, as Trebles, Tenor, and Basses.' (Kollmann, *Essay*, 92).

²³ In his final opera written for Paris, *Amadis de Gaule* (1779), the string section is scored for three real parts with the occasional expansion to four parts, but again this only is for a few bars.

²⁴ Page, 'Wind Instrument in the Music of Joseph Haydn', 101.

subsequently be shaded, altered and varied through changes in scoring....²⁵ However, this does not mean that the strings, as a distinct section, are incapable of achieving differences in orchestral colours.²⁶ Many of the slow movements in Bach's symphonies, up to the mid 1760s, are scored for strings only.²⁷ In these movements there are subtle shifts in colour achieved through alterations in scoring, as in Symphony Op. 6, No.6/ii, bars 19-25 where the lower strings slowly drop out, creating a lighter shading, or as in Op. 6, No. 3/ii, which employs a shift in emphasis between the parts for effect. In the latter example, the first ten bars consist of two real parts – first and second violins playing melody and viola and bass with accompaniment; with a change of key at bar 11 comes a change of colour, which is effected not only by the key change (C minor to E-flat major) but also by the string scoring. The first violin is relegated to a supporting role while the second violin has the main material; the violas double the bass line's downbeat punctuations. A similar occurrence is found in Symphony Op. 3, No.1/ii, bars 11-14.

In movements scored for full orchestra the string section's neutral quality is utilised in varying locations within a movement and to different effect. Characteristic uses of passages for the string section alone include introduction of new themes or sections such as developments, transitions, recapitulations or closing sections (Symphonies Op. 3, No. 1/i, 11-14, No. 3/i, 92-100, Op. 6, No.3/i, 16-26, Op.8, No.2/iii, 17-20 (upper strings only signalling the transition to the dominant), Op. 9, No. 2/i, 39-46 (dominant theme) and 81-88 (development), Op. 18, No.1/iii, 57-81 (retransition and recapitulation - here the string sections of the two orchestras pass material back and forth creating varying shades of orchestral colour), *Symphonie Concertante in F major* (C38)/ i, 1-4 (first theme)²⁸, Overture to *Gioas, re di Giuda* (D1), 89-93 (dominant pedal before recapitulation) and Chorus No.6, 46 and 70 (strings alone lead to next choir entrance); and string passages in contrast with wind passages. These may take the form of immediately repeated

²⁵ Ibid.

²⁶ Ibid., 102.

²⁷ CW 48, pt. 1, 81-97.

²⁸ Generally, the accompanying string section in Bach's concertante symphonies have very little to do, especially if the solo group includes a two- or three-part string ensemble, as in *Symphonies Concertantes* in A major (C34), C major (C36a&b and C43), E-flat major (C40 & C42), and in E major (C44). In these works the soli group take over the accompanying role (the accompanying strings either double or drop out) when the winds have the main material. When the orchestral strings do accompany the solo string group they are usually reduced to the upper strings only, as in *Symphonie Concertante in G major* (C Inc 5)/ ii.

material as in symphonies Op.6, No. 2/iii, 69-76 and Op.8, No.2/i, 9-16, in which the string section repeats the previous four bars that was originally scored for oboes and upper strings.²⁹ In Symphony Op.9, No.2/i, the string section presents the dominant subject (bars 39-46). It is noteworthy that within this strings-only section Bach has created subtle shadings of colour by assigning only the violas to the bass line in the first phrase, with the lower strings taking over bass line duties at the start of the second phrase in bar 43. The subject is then repeated by winds only (bars 47-53) in its entirety except for the final bar. Bach also plays instrumental sections off of each other, as in Op. 9, No. 1/iii, 88-111: the first four bars (88-91) are solely for winds instruments (pairs of clarinets, horns and solo bassoon); following this the winds drop out and the strings take over for another four bars (92-95), developing a fragment of the bassoon subject. This sequence of alternating instrumental sections, which shift down a half step every eight bars, continues for a further sixteen bars. Similarly, but on a smaller scale, we find contrasting wind and string phrases as in Op.9, No.2/i, 64-71.

2.2 Bach's Wind Section

The four principal string instruments discussed by both Avison and Kollmann formed the foundation of Bach's orchestra. As a homogenous ensemble within the larger orchestra, the strings provided a neutral colour as a backdrop for wind colours, a point from which to develop musical ideas.

The wind section in J. C. Bach's early orchestral works consists of pairs of oboes and horns. Flutes were also part of this early wind group but in general they were employed as alternatives for oboes³⁰ – more often it was the case of a choice between one instrument or the other – when scored they are usually found in the inner movements of works (overture to *Artaserse* (G1)(1760), Violin Concerto in C major (C76) (?1762), and the Op.3 symphonies (by

²⁹ This is not solely a change in instrumentation, but also a shift in tessitura – the strings repeat the phrase an octave lower. It is typical of Bach to make subtle alterations to repeated music in order to eliminate literal repetitions of material.

³⁰ As mentioned in Chapter 1 oboists were known to have doubled on flute and also later on clarinet.

1765)³¹). Bassoons were not explicitly scored for in the early symphonies (Opp. 3, 6, and 8) or any of the composer's known church music³², but it does not necessarily follow that they were not used as part of the *basso* group of these works. As discussed in the first chapter most eighteenth-century orchestras had at least one bassoon available and, as the players typically read from the same part as the rest of the *basso*, it would not have been necessary (or cost-effective) to have separate parts copied or printed specifically for this instrument.³³ This being said, two of Bach's operas from his Italian period (1755-1762) do contain parts specifically score for bassoons (*Cantone in Utica* (G2) (1761) and *Alessandro nell'Indie* (G3) (1762)). While the parts for the majority of the works tend to follow the bass line, the instruments are given material that is independent from the bass part but still accompanimental (*Alessandro*, aria No.15), and occasionally a single bassoon is completely freed of its accompanimental function, taking on the role of obbligato instrument as in aria No.18 from *Alessandro* (G3) or No. 7b from *Temistocle* (G8), which is discussed in greater detail in Chapter 7. As for the use of brass instruments in Bach's early works, trombones and trumpets (usually coupled with timpani) are employed infrequently, and are mostly included only in church music and operas from the composer's time in Italy.

Bach's instrumentation was by no means static, and in the early and mid 1760s it began to undergo significant change. This development in scoring coincides with Bach's arrival in London in the summer of 1762. The composer's basic wind choir increased in size from a quartet (typically pairs of oboes and horns) to a sextet (a single pair of upper winds consisting of either flutes, oboes or clarinets, with pairs of bassoons and horns) and occasionally to an octet (two pairs of upper winds with pairs of bassoons and horns), allowing for more choices of scoring and greater variety of instrumental combinations and colour. New instruments, such as clarinets, were introduced and by the 1770s were in common use by Bach. Moreover, double-handed

³¹ This date is from the advertisement for the first printed edition of these symphonies, PA 3 April 1765. Moreover, Bach maintained that these pieces were 'as they were performed at the Wednesday Subscription-Concert, in Soho-square.' Also cited in CW 48, pt. 1, 84. These works may have existed prior to Bach's use of them at the subscription concerts, as there are a large number of extant MSS (a total of 23) in Italian collections (CW, 48, pt. 2, 161-5, 172-5, 185-6 and 191-6).

³² CW 48, pt. 1, 163-204.

instruments³⁴ such as flutes were employed to play simultaneously with oboes and clarinets, along with other changes in instrumentation. This expansion in scoring had obvious effects on orchestration, one being a more flexibly changing combination of instruments and tone colours (this will be discussed in more detail below).

One of the most fundamental changes to Bach's wind scoring during this period was the addition of clarinets. Pairs of these instruments were included in the first works Bach composed for performance in London (*Orione, o sia Diana vendicata* (G4) and *Zanaida* (G5), both from 1763) at a time when the instruments were still a rarity amongst orchestras. By the middle of the decade parts for two clarinets appear not only in Bach's third London opera *Adriano in Siria* (G6) (1765) but also in his orchestral music such as the Op.9 symphonies (1763, 1767/8)³⁵, in which all three are scored for pairs of clarinets instead of oboes³⁶, not to mention the symphonies concertantes which include clarinets as either ripienists or soloists (Symphonies Concertantes in E-flat (C33a) and (C41), in C (C43) and in B-flat (C46)) and Bach's wind band music from the late 1770s. The inclusion of clarinets enabled Bach to take advantage of the instrument's rather extended range (*e* to *d'''* or *e'''*) compared with that of other two upper wind instruments, and also the unique timbral qualities offered by the instrument which increase the colouristic possibilities available. Moreover, another set of voices creates the opportunity to vary the make-up of the wind section and the potential for another distinct line or two, be it melodic or supporting: in the third movement of *Symphonie Concertante in C major* (C43) (c.1775) bars 9-12, each of the wind instruments plays one of the four real parts of the tutti section: two flutes (doubling strings), melody; two bassoons (doubling bass line), bass; two horns (reinforcing bass line), pedal; and two clarinets (distinct part), harmonic support. With the addition of clarinets (and the changing use of bassoons) Bach includes in his orchestral works more frequent passages for exposed wind

³³ Chapter 1, 59-60.

³⁴ A musician who alternated between playing several instruments during a performance. For example, playing the oboe in the first movement of a symphony and then switching to flute for the second movement.

³⁵ The dates for these symphonies have been established from Bach's signed affidavit in a legal dispute with the music sellers Longman & Lukey (London Public Record Office (hereafter PRO) C31/188, f. 80). For a transcription of the lawsuits, see Ann van Allen-Russell, 'Documents Relating to Bach vs. Longman and Lukey', in *Sources & Documents*, CW 48, pt. 2, 57-82. Also see, van Allen-Russell, 'For instruments not intended', 24.

³⁶ *Ibid.*, 3-29.

ensemble without the necessity of string support, such as those for two pairs of upper winds (flutes and clarinets) and one lower (bassoons) as in Symphony Op. 18, No. 2/ii, 9-12 or for a single pair of upper winds (clarinets), bass (bassoons) and harmonic support (horns) found in symphonies concertantes in B-flat (C46)/ii, 39-49 and in E-flat C41)/iii, 59-94.

By the late 1760s and early 1770s, flutes had gained equal footing with the other upper wind instruments; rather than being used as an alternative to the oboes, they were now used in the same movements as, and asked to play simultaneously with, oboes and clarinets. For example, *Symphonie Concertante in C major (C43) (1775)* pairs of flutes and clarinets of the ripieno are asked to play simultaneously, as are the single flute and oboe of the soli group. Not only do the soloists play together during the tutti section but also during the soli sections. Similarly, the song 'Midst silent shades and purling streams' (H33) (Third Vauxhall Collection, 1771) includes pairs of flutes and oboes playing simultaneously during the piece. The addition of flutes directed the ongoing development of writing for wind choir within the orchestra: where used together with other winds such as oboes the flutes were scored in their higher range, taking advantage of the instrument's brilliance in that register, while the oboes held the middle ground (*Overture to Lucio Silla (G9)*, *Symphony Op.18, No. 5 in E-flat major (C28)*, and *Symphonie Concertante in C major (C36b)*). When either instrument was scored without the other, it was often with a wider range of notes. The use of a single flute is rare amongst Bach's orchestral works (*Symphonies Concertantes in E-flat major C37 and C41/ii*, in C major C43, in E major C44/ii, G major C Inc 5, and, *Gioas (D1) aria No.19*, *Lucio Silla (G9)*, *aria No.14*, *Endimione (G15)*, *aria No. 2*, and the *Andante* of the overture, *Gavotte No. 39x* and *ballet No. 66 of Amadis de Gaule (G39)*). Unlike the material written for pairs of flutes, these single flute parts are of special demand and interest that were composed with specific flautists in mind such as Johann Wendling³⁷ and Joseph Tacet³⁸, as mentioned in the previous chapter.

The mid- and late 1760s saw the continuing development of Bach's employment of bassoons. In orchestral works these instruments were still generally used in pairs; however, the

³⁷ Wendling was the obbligato flautist for the premiere of *Endimione (G15)* in London (PA, 6 April 1772).

use of the bassoon as more than mere bass line that had begun to appear in works from the composer's time in Italy became more common in his pieces for English venues and in later works written for Continental locations such as Mannheim and Paris.³⁹ This freeing of the bassoon from strict doubling of bass lines is a fundamental change in Bach's use of the instrument. There was more use of the bassoon in its tenor range as inner voice accompaniment as either a distinct part or doubling other lines such as the violas or horns (*Overture to Orione* (G3), Symphonies Op. 9, Op. 18, Nos 1, 4, and 5, and Vauxhall songs 'Ah why Shou'd Love with tyrant sway' (H27), and 'Lovely ye ungratefull Swain' (H31)). Bassoons were also frequently employed as obbligato instruments, and the instrument was increasingly used in solo passages (Arias No. 7b from *Temistocle* (G8), No. 21b from *Lucio Silla* (G9), Nos 3a (recitative) and 3b (aria) from the cantata *Amor vincitore* (G18), and the Vauxhall song 'Cease a while ye winds to blow' (H36)).⁴⁰ On a larger scale, we also find occurrences of self-contained six- and eight- part wind band sections of two or four upper parts, and pairs of horns and bassoons integrated into orchestral works. The overtures to both *Orione* (G4) and *Zanaida* (G5) – especially the final movements of both — contain an octet of pairs of clarinets, tailles, horns and bassoons; later works such as the Op. 9 symphonies and several concertantes symphonies including the Symphony Concertante in E-flat (C41) incorporate in their orchestral works passages for wind sextet alone. The instrument was engaged as soloist in the two bassoon concerti (mid-1770s), three concertantes (mid-1760s to mid-1770s) and several arias from Bach's dramatic works from the 1770s. Similar to the composer's writing for a single flute, a specific player, such as Georg Ritter, was in mind for the highly virtuosic and demanding solos. Releasing the bassoon from its more traditional role as a member of the *basso* gave Bach another set of distinct parts and tone colour with which to experiment in his orchestration, as well as the ability to produce

³⁸ Tacet took part in the first performance of Symphonie Concertante in C major (C43) on 3 March 1775 at the King's Theatre (PA, 3 March 1775).

³⁹ The operas *Temistocle* (G8) (1772) and *Lucio Silla* (G9) (1775) were commissions from the Mannheim court; the Serenata *Endimione* (G15) (1772) was performed at the Elector's summer palace at Schwetzingen in the summer of 1773. *Amadis de Gaule* (G39)(1779) was written for the Académie Royal de Musique, Paris.

harmonically full self-contained wind ensemble. However, it is worth noting that the role of the bassoon as a bass instrument had not ended; when it was not used in a more emergent fashion as above, the bassoon retained its traditional supporting role.

During this time, Bach's use of horns in orchestral or non-solo works does not differ significantly from that of his early works. They are still scored in pairs and there is no use of 'two differently-crooked pairs' as found in works by Mozart and Haydn.⁴¹ Horns are not consistently included in inner movements, and their main role still remains to supply harmonic support and structural cohesion rather than to provide melodic material. However, in the Concerto for Violin in C (C76) of ?1762, several of the symphonies concertantes from the late 1760s and later (C37, C38, C40, C41, all movements, C46 ii and iii, C36a iii), and the overtures to *Endimione* (G15) (1772) (final movement) and *Gioas re di Giuda* (D1) (1770), the horns are given exposed solos, albeit brief ones – only lasting between one and three bars. These solos are actually *solis*, for none are written for a single horn; they are always for pairs of horns (in unison, octave, 3^{rds} and 5^{ths}) and tend to be restricted to notes of the harmonic series. We must keep in mind that orchestral horn parts were written at a far less demanding level than those of other instruments because the average rank-and-file players 'were primarily shoemakers, valets, etc., and, secondarily, horn players in their off-hours.'⁴² There are only two works in which Bach writes a significant part for a single horn: arias No.13 from *Endimione* (G15) and No. 21b from *Lucio Silla* (G9) (1775). As with the solo obbligato flute and bassoon parts mentioned above, these horn solos are more demanding and include virtuosic passagework, use of the instrument's upper register and notes outside the harmonic series (such as f-sharp, c-sharp, a and b) that require hand-stopping; these passages were composed for a specific highly-skilled player: in this case, Giovanni Punto. There is a unique case in which Bach deviates from his standard scoring of horns: his last work, *Amadis de Gaule* (G39), which includes four horns, two in G and two in D, in chorus No. 58. The

⁴⁰ Bach does employ the bassoon as an obbligato instrument in some of his pre-London works, but these are restricted to two tenor arias: No. 20b from *Cantone in Utica* (G2) (1761) and No. 18 from *Alessandro nell'Indie* (G3) (1762).

⁴¹ Paul R. Bryan, 'The Horn in The Works of Mozart and Haydn: Some Observations and Comparison', *The Haydn Yearbook*, 9 (1975), 191-94.

⁴² *Ibid.*, 189. This was also discussed in Chapter 1, 88-90.

inclusion of an extra set of horns in a different key expands the number of available open pitches and permits the composer to increase his utilisation of the horns in sections where previously they would not be included; however, these four instruments play in pairs and still function primarily as support, playing sustained notes and rhythmic patterns on repeated notes, and generally filling out the harmony. Bach's orchestration of this opera is quite ambitious, and we find him taking the opportunity to expand his use of the orchestra.

Trumpets appear in only seven later vocal works: three staged in London (*Gioas, rè di Giuda* (D1) (1770), *Endimione* (G15) (April 1772), and *La clemenza de Scipione* (G10) (1778)), one for Court (*Ode, Happy morn, auspicious rise* (G41) (c.1770)), one for the Vauxhall pleasure gardens ('Midst silent shades and purling streams' (H33) (1771)), and one each for Mannheim (*Temistocle* (G8) (November 1772)) and Paris (*Amadis de Gaule* (G39) (1779)); this last work also calls for the use of three trombones along with the pair of trumpets.⁴³ With the exception of the last work, Bach's use of the trumpets is restricted to purely instrumental portions and choruses. *Amadis de Gaule* (G39), on the other hand, employs trumpets along with trombones not only in the instrumental portions and choruses of the opera but also in several recitatives and arias. They were mainly employed to add brilliance, to increase the volume in tuttis, and to mark accents and underline rhythms. Neither of these brass instruments is included in any of Bach's works (symphonies, concertos, etc.) intended for any of London's public concert venues except for the works mentioned above, which were performed at either Vauxhall Gardens (an outdoor venue) or The King's Theatre (a venue of spectacle).

Similar to the Bach's use of trumpets, piccolos only made the occasional rare appearance. Pairs of piccolos are used in two works from the composer's later years: in the ballet music (Tambourin No.43) in *Amadis de Gaule* (G39) and in the last song from the Fourth Vauxhall Collection, 'Hither turn thy wand'ring eyes' (H39), both from 1779. In both cases, the instruments double the upper strings or a supporting line such as the horns, and are rarely given

⁴³ As mentioned in the previous chapter, *Amadis de Gaule* (G39) is the only work by Bach to include trombones.

any solo material; where given solos, as in 'Hither turn', they play together and only for a few bars.⁴⁴

2.3 Relationship of Winds to Strings: Kollmann and Marsh

As the role of the various wind instruments evolved, the core group of strings ceded some of its importance to the newly independent winds. This expansion in scoring had obvious effects on orchestration, one being a more flexibly changing combination of instruments and tone colours. Perhaps J.C. Bach saw his orchestration as a tool allowing him the means to create new tone colours via new and varying combinations of instrumentation. Before examining Bach's expanded use of winds in greater detail, however, it would be helpful to review the writings of Kollmann and Marsh that make particular reference to orchestration and the distribution of material (essential or otherwise) between wind and string instruments, and to examine the extent to which these approaches are reflected in J. C. Bach's compositions.

Kollmann, in his *Essay on Practical Musical Composition* (1799), discusses the use of wind instruments at two levels: in sections for the full orchestra, and in specific passages. It must be kept in mind that Kollmann considered the *principal parts* (strings in four parts) as the core ensemble, be the work a concerto, symphony or vocal work, to which the winds were added. Moreover, the theorist instructed that wind instruments were always employed in pairs:

The *Wind Instruments* which may be used in an Orchestra encrease [sic] from the softer or milder, to the louder and harsher ones, till they are all united in the grandest Orchestra; but in general they are introduced by *two* and *two*, such as two Trebles and two Basses.⁴⁵

Kollmann has divided these pairs of winds into four classes of accompanying instruments beyond the core string ensemble.

The first class comprises pairs of flutes and horns, although oboes may be substituted for the flutes. According to Kollmann, this class may be combined with the second class of

⁴⁴ In 'Hither turn thy wand'ring eyes' (H39) the piccolos have a four-bar soli (68-71) of alternating material during a section in which the voice rests.

instruments, made up of oboes and bassoons; either class may be used alone (in conjunction with the core string ensemble) as well. As with the first class, instrumental substitutions can occur: 'Instead of the Hautboys or German Flutes, Clarinetts [sic] may also be used, according to circumstances, or also with them, if the Basses are sufficiently double.'⁴⁶ These first two classes (a combination of flutes, oboes, horns, and bassoons), along with the string section, constitute what the theorist refers to throughout his *Essay* as a 'full band.'

The third class of winds consists of two or three trumpets and timpani. Kollmann includes timpani here even though they are not wind instruments because they are the 'usual support of the Trumpets.'⁴⁷ This third class added to the aforementioned 'full band' form what he defines as a 'grand orchestra'. The fourth and final class of accompanying winds comprises one to three trombones, a double bassoon and a serpent. Trombones were specifically intended 'to take the principal notes of the harmony in Tutti', while the double bassoon and serpent, 'may be added to the Bass, to give the whole a sufficient support'.⁴⁸

Kollmann also indicates how these different pairings and classes of wind instruments are to be incorporated within specific sections of an orchestral work. In unison sections (defined as 'passages where all instruments play the same melody, though in different Octaves.'⁴⁹) the upper winds from the first two classes (flutes, oboes and clarinets in pairs) can double the first and second violins either in unison or in an octave above or below the strings, and the first bassoon should follow the viola while the second goes with the bass.⁵⁰ Horns and trumpets, if available, may be employed in the octaves best suited for them, or, if the passage is not 'calculated' with these instruments in mind, should have rests.⁵¹

⁴⁵ Kollmann, *Essay*, 93.

⁴⁶ Ibid. Having the 'sufficient' number of instruments refers to Kollmann's concern for good proportion and balance in the number of instruments used (Ibid, 91).

⁴⁷ Ibid., 93.

⁴⁸ Ibid. None of Bach's works employ this fourth category of wind instruments.

⁴⁹ Ibid., 18.

⁵⁰ Must keep in mind that Kollmann was writing in 1799; in the latter part of the decade divided bassoon lines began to appear more often.

⁵¹ Ibid.

In tutti passages (defined as ‘passages where all instruments come in, but not with the same melodies’⁵²) Kollmann recommends two means of instrumental distribution. Firstly, the winds can be employed in the same manner as in the unison passages described above. Secondly, all or some of the instruments can be assigned supporting material instead of main melodic parts. These supporting parts may take the form of sustained notes or ‘notes interspersed with *rests*.’⁵³

Apart from their role as accompanying instruments, any of the wind instruments mentioned above could be employed as soli, as pairs of like instruments, or as one of the above mentioned classes of four instruments in a ‘predominant passage’.⁵⁴ Kollmann lists specific combinations that could be employed during these exposed passages: any pair of flutes, oboes, clarinets, horns, trumpets or bassoons, alone; any pair used in combination with any other pair from the same class, e.g. oboes and bassoons (second class); or any pair of winds from one class together with a pair from another class, such as flutes and bassoons (first and second class). However, Kollmann cautions that the pairs cannot be too similar (such as pairs of flutes and clarinets) or too different (as in pairs of trumpets and bassoons) in character because this would affect the balance of the section, phrase or overall piece, with one instrument overpowering another.⁵⁵

In solo sections contained within an orchestral work (defined as ‘passages where one or a couple of instruments have a predominant melody, though not of such a nature as Solos in a Concerto’⁵⁶) the distribution of wind parts is more complex because of the differing combinations of instruments that could be assigned the exposed material. Kollmann writes:

‘If the Solo is for one or two of the four *principal* Instruments (Violins, Tenor, or Bass), the other principal instruments may join in the accompaniment so as not to overpower the Solo, and one or more *wind* instruments may join in the accompaniment so as to take the principal notes of the harmony, but Piano, that the Solo be not obscured. Secondly, if the Solo is for one or two *treble Wind Instruments* (Hautboys, Flutes, Clarinets, or sometimes the Trumpet) the Violins may play the principal notes either holding, or with intermixed rests, or join in the accompaniment. Thirdly, if the Solo is for one or two *Bass Wind Instruments* (Bassoons, Trombones [sic], or in some measure Horns,) it may be accompanied by the four principal

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid., 94.

⁵⁶ Ibid., 18.

instruments, so that the Bass and Tenor do not overpower the Solo parts; and if required treble Wind Instruments may join in the Accompaniment.’⁵⁷

Kollmann concludes by mentioning that in all the cases mentioned above one of the principal instruments (e.g. the strings) may be assigned rests, resulting in a ‘harmony consist[ing] [of a minimum] of three regular parts’.⁵⁸

Approximately seven years following Kollmann’s *Essay*, lawyer and dilettante string player and composer John Marsh contributed to the subject of orchestration in his *Hints to Young Composers* (c.1806). As Cudworth points out, Marsh was writing this ‘little book’ during a period when the approach to orchestration was on the cusp of great change – that of early Beethoven.⁵⁹ That being said, the style of the two scores, by Marsh himself, included with the publication is very much of the last quarter of the eighteenth century, most likely because they were intended as exemplars for the novice composer.⁶⁰ As the author writes, ‘I have endeavoured to assist the young composer by giving him an ocular specimen of the manner, in which string and wind instruments may be so arranged, that each may play in its own peculiar style, and the whole make up one grand combination of harmony.’⁶¹

Marsh – who may have intended to instruct by example rather than in the more clearly-defined methodology Kollmann uses – does not mention the concept of a core string ensemble as found in Kollmann or Avison; chiefly, he lists the individual ranges of the instruments (strings and winds) and the guidelines a novice composer should follow when writing for the average or rank-and-file orchestral player. For example, when writing for strings one should use ‘reiterated semiquavers or demi-semiquavers’, which according to the author work well for violins and viola; the cellos, on the other hand, should have only repeated quavers because semiquavers do not have as ‘good an effect on the violoncello as on the violin and tenor.’⁶² Marsh concentrates on the

⁵⁷ Ibid.

⁵⁸ Ibid. Ideally, however, Kollmann indicates that at least four ‘regular’ parts is preferable.

⁵⁹ Marsh/Cudworth, *Hints*, 58. See footnote 3 in this chapter.

⁶⁰ In the opening of the pamphlet Marsh claims that the inclusion of his two works in score was not intended as ‘an ostentatious display’ of his skills, but rather was out of necessity due to the fact that no works by ‘any of modern instrumental composers [were] printed in score’ (Marsh, *Hints*, 4).

⁶¹ Ibid., 2.

⁶² Ibid., 5.

‘different styles of composing for different instruments’ of the wind group, and along with covering the basics as mentioned above, he also discusses the use and distribution of wind instruments in relation to the strings. With less familiar instruments such as trumpets and trombones, he also goes into much more detail on scoring for the instruments.

The elements of orchestration with which Marsh is most concerned pertain to ‘what variety may be attained and effects produced, even in very short compositions, without the aid of extraneous modulations or laboured contrivances of any kind, but merely by a little attention to contrast and connexion [sic] between one passage and another’.⁶³ Marsh’s recommendations for achieving contrast with a minimum of ‘labour’ comprise: 1) alteration of the instrumentation and dynamics of the same material or subject (for example, by changing the instruments that play a particular passage); 2) alteration of the number of instruments used at a particular point (e.g. winds only, strings only, full band, or upper strings and winds etc.); 3) variation of thematic material to contrast with the previous material; and 4) slight variation of repeated or returning material (e.g. varying the accompaniment to a small degree or re-presenting material in a different octave). Similarly, Marsh suggests various means for creating ‘connexions’ between passages, including: 1) passing the same subject material from one instrumental group or single instrument to another; 2) use of antecedent/consequent phrase construction as a form of conversation between different instrumental groups;⁶⁴ 3) variation of the subject when it is repeated or returned by using the same chord structure and altering the melody and/or the accompaniment (this is also a method of contrast); and 4) uniting, intermixing or inverting subjects (as in short fugue sections), or reversing the roles of the melodic and accompanimental elements.

⁶³ Ibid., 2. This comment is also a reference to the then-ongoing, and at times bitter, quarrel between partisans supporting ancient and modern music. For a more in-depth discussion on this subject see Howard Irving, *Ancients and Moderns: William Crotch and the Development of Classical Music* (London: Ashgate), 1999.

⁶⁴ Ibid. Marsh specifically uses the terms *antecedent* and *consequent*, which he claims he had adopted from William Jones of Nayland’s *Treatise on the Art of Music; in which the Elements of Harmony and Air are practically considered, and Illustrated by an Hundred and Fifty Examples in Notes many of them taken from the best Authors: The whole being intended as a Course of Lectures, Preparatory to the Practice of Thorough-Bass and Musical Composition: And Dedicated to the Right Honourable, &c. The Directors of the Concerts of Antient [sic] Music. Colchester: Printed for the Author, by Keymer, 1784*. Nayland focuses on the music of Handel, Corelli, and Geminiani to the exclusion of music produced after these composers.

Although both documents were produced after Bach's death (24 years after, in Marsh's case), it should be noted that treatises on theory and composition were generally based on 'theories out of what the composers have already created', mostly material from up to a decade and a half earlier.⁶⁵ Kollmann and Marsh were, indeed, familiar with Bach's music, which was well-established in the repertoire. Kollmann discusses Bach's use of orchestration in his chapter on concertos⁶⁶, while Marsh specifically mentions Bach in an earlier publication, *A Comparison Between the Ancient and Modern Styles of Music* (1796):

'Some of the first musical composers that wrote in this new [modern] style in England, were Bach and Abel, most of whose compositions were so generally admired. Of these authors, if the works of the former may be said to abound with fire, taste and brilliancy, those of the latter, no less abound with expression, with fine and pleasing (though sometimes abstruse) modulation, and with accuracy of composition.'⁶⁷

Marsh is also known to have attended at least one of the Hanover Square concerts⁶⁸ and to have performed some of Bach's orchestral and chamber music.⁶⁹

Since there is a dearth of primary sources such as sketches, letters and other documents (save for the two lawsuits) from the composer himself that would give an insight to his method of composition and in particular orchestration, these two publications are significant aids in facilitating a discussion of J. C. Bach's approach to orchestration. It thus remains useful to compare Bach's style of orchestration with that recommended in these two publications.

In Bach's works written during his London period there was not only an expansion and change in the use of wind instruments (as discussed above) but also an increased choice of instrumental combinations and wealth of tonal colours. For example, oboes (in thirds) and *basso* accompany the concertino string trio (two violins and cello) in the first movement of Symphony Concertante in C major (C36a), bars 159-161; a single oboe (the material shifts between first and

⁶⁵ 'In musical art theory always follows practice, and the writing of text-books is therefore generally left to the academics, who build up their theories out of what the composers have already created.' (Adam Carse, 'Text-Books on Orchestration before Berlioz', *Music & Letters*, 22 (1941), 31).

⁶⁶ Kollmann, *Essay*, 23 and see page 153-54 in this chapter.

⁶⁷ John Marsh, 'A Comparison Between the Ancient and Modern Styles of Music' (1796), ed. C. Cudworth as 'An Essay by John Marsh', *Music & Letters*, 36 (1955), 162.

⁶⁸ Marsh attended the concert held on 12 May 1779, and made note of his disappointment that Abel was absent from this concert (Brian Robins, ed. *The John Marsh Journals: The Life and Times of a Gentleman Composer (1752-1828)* (New York, 1998), 197).

second oboes) and violas and basses (alternating) accompany a single violin line (as with the oboes, the melody moves between the first and second violins) in Symphony Op. 6, No. 1 (C7)/iii, bars 8-11; and flutes, oboes, bassoons and horns in pairs are used in the overture to *Gioas, rè di Giuda* (D1), 14-20, 53-61. Elsewhere one can find pairs of clarinets, in thirds, doubling the string melody an octave lower with no other accompanying instruments (Symphony Op. 9, No.2 (C18a)/ii, 15-16, 19-20); clarinets in thirds, horns and bassoons ('By my Sighs you may discover' (H24), First Vauxhall Collection); flutes and oboes in unison and thirds, plus trumpets and horns ('Midst Silent Shades and Purling Streams' (H33), Third Vauxhall Collection); and oboes and flutes in thirds (Symphonie Concertante in C major, (C36b)/i. 74-8). Enriched melody lines are produced by flutes (in thirds), clarinets (in thirds), bassoons (in unison), and horns in the final movement of Symphonie Concertante in C major, (C43). The first and final movements of the second Op. 9 symphony, the second movement of Op. 9, No.3 (G5)⁷⁰ and the trio section (bars 59 – 94) from the last movement of the E-flat major Symphony Concertante (C41) all contain independent wind ensembles comprising pairs of clarinets, horns and one or two bassoons (Example 1). As diverse as these instrumental combinations are they correspond neatly to Kollmann's first and second class designations, including acceptable substitutes such as clarinets.⁷¹

⁶⁹ *The John Marsh Journals*, 48 and 222.

⁷⁰ Op. 9, No. 3 was originally the overture to Bach's second London opera *Zanaida* (G5) (1763) (van Allen-Russell, 'For Instruments not Intended', 5-13).

⁷¹ The employment of Kollmann's third class of wind instruments (trumpets and timpani) by Bach is restricted to his musical dramas, and pleasure garden and church works.

Example 1

Symphony Concertante in E-Flat major (C41), final movement, trio (59-70)

Kollmann's clearly defined methodology not only divides wind instruments into specific categories, but also concentrates on the role that the instruments take within larger structural units such as unison, tutti and solo/soli sections of a composition. Some elements of the theorist's criteria are present and some are so common in J. C. Bach's works that they could be labelled 'standard' or 'conventional'. Unison sections, however, as defined by Kollmann are typically only two to three bars in duration in Bach's compositions. Bach employs this type of writing either at the opening of the piece (especially in overtures and symphonies that are re-workings of opera overtures), cadential passages and final cadences. The manner in which the composer employs wind instruments in these sections when they do appear, nonetheless, corresponds closely to Kollmann's writing. In the opening bars of the Sinfonia to *Endimione* (G15) (for double orchestra), for example, the upper winds (pairs of oboes and flutes) double the first and second violins an octave higher with the bassoons and violas doubling the bass. Pairs of horns and trumpets are included, and they sound 'in the octaves best suited for them.'⁷² Symphony Op. 6,

⁷² Kollmann, *Essay*, 18.

No. 3 in E-flat major (C9) (1762), contains similar writing. (Example 2a and b) Also see Example 9 from *Gioas, rè di Giuda* (D1) below.

Example 2

a. *Endimione* (G15), Sinfonia, 1-2

Allegro

Ob 1&2
Bn 1&2
D Hn 1&2
Timp
Vn 1&2
Va
Basso
Fl 1&2
D Tpt 1&2
Vn 1&2
Va
Basso

b. Symphony Op. 6, No. 3 (C9), first movement, 1-2

Allegro

Ob 1&2
Hn 1&2 in Eb
Vn 1&2
Va
Bass

A tutti section typical of any of Bach's works is crafted in a way similar to the approach Kollmann suggests. Kollmann instructs that either the instruments in a tutti section can function in a similar manner to that applied in unison passages, or some of the instruments can double the melodic parts while others take on a supporting role playing sustained notes or notes combined with rests; Bach's tutti writing commonly falls into the latter category. The final cadential passage (bars 25-28) of the exposition from the last movement of Symphony Op. 8, No.2 in G major (C13) (pub. 1770) is a prime example of Bach's tutti writing. First and second oboes double the

melodic line played by the upper strings with the lower strings on the bass line while the horns add harmonic support. (Example 3)

Example 3

Symphony Op. 8, No. 2 in G major (C13), third movement, 25-28

25

Ob 1&2

Hn 1&2 in G

Vn 1

Vn 2

Va

Bass

Bach treats tutti sections in the same way regardless of the number of instrumental forces for which a work is scored. The opening bars of the overture to *Amadis de Gaule* (G39), for example, is a tutti in which the melodic parts are played by the first and second violins and doubled, in their best octaves, by pairs of flutes, oboes, trumpets, violas, bassoons and basso. Pairs of clarinets, horns, and timpani provide the supporting material. (Example 4)

Example 4

Amadis de Gaule (G39), Overture, 1-5

(Allegro)

Fl 1&2
mf

Ob 1&2
mf

Cl 1&2
in D
mf

Bn 1&2
mf

Hn 1&2
in D
mf

Tpt 1&2
in D
mf

Timp
mf

Vn 1&2
mf

Va
mf

Basso
mf

Where Bach assigns solo passages to wind instruments in orchestral works it is to pairs as in *Symphonie Concertante* in B-flat major (C46)⁷³, or to a single wind instrument as can be found in any of the Op. 9 symphonies. These exposed passages can vary in length from one or two bars to over ten. As mentioned above, Kollmann recommend that if the solo material is given to a single or pair of upper wind instruments that the violins take on an adjunct role of providing the accompaniment or harmonic support such as sustained notes. Bach does take such an approach. In the second movement of Op.9, No. 1 in B-flat major (C17a), pairs of clarinets have the melodic material with the strings and horns providing the accompaniment. (Example 5)

⁷³ The wind instruments in this work are part of the accompanying orchestra and not the solo group, which is violin and cello.

Example 5

Symphony Op. 9, No. 1 in B-flat major (C17a), second movement, 29-32

The image displays a musical score for Example 5, which is the second movement of Symphony Op. 9, No. 1 in B-flat major (C17a), measures 29-32. The score is arranged in five staves: Cl 1&2 in Bb (top), Bn 1&2, Vn 1&2, Va, and Bass (bottom). The key signature is B-flat major (two flats) and the time signature is 3/4. The score begins at measure 29. The Cl 1&2 part features a melodic line with eighth-note patterns, starting piano (*p*) and becoming forte (*f*) at measure 31. The Bn 1&2 part provides harmonic support with sustained notes, also shifting from *p* to *f*. The Vn 1&2 part has a similar melodic line to the clarinets, starting *p* and becoming *f*. The Va part provides harmonic support with sustained notes, also shifting from *p* to *f*. The Bass part provides a steady bass line, starting *p* and becoming *f*. The dynamic shift from *p* to *f* occurs between measures 30 and 31.

However, Bach usually tends to set off wind passages, no matter how short, by limiting them to the winds alone with no support from the strings. In the first movement of Op. 9, No. 1 (bars 33-36) the exposed passage is scored for pairs of clarinets and a single bassoon who play the melodic material in imitation while the horns provide harmonic support. In the final movement of this symphony the winds are once again given an exposed passage. The wind section introduces the dominant section with the clarinets, playing a sixth apart, on the melodic line and the bassoons and horns providing the bass. (Example 6) Bach's exposed passages for wind instruments are not limited to the upper winds. Horns are also used, though not as often due to the instrument's limitations. In the final Allegro of *Symphonie Concertante* in B-flat major (C46) the horns are given an exposed passage to play at the start of one of the solo sections.⁷⁴ Bach does this in order to maintain the momentum and provide colour contrast below the solo violinist's lengthy trill. The first violins provide the bass. (Example 7)

⁷⁴ The horn parts do not include any stopped notes, remaining within the instrument's incomplete scale.

Example 6

Symphony Op. 9, No. 1, third movement, 25-32

Example 7

Symphony Concertante in B-flat major (C46), third movement, 112-114

The general practices given by Kollmann do appear in Bach's works, but the composer employs these solo sections in a more sophisticated manner than the theorist's targeted audience was likely able to achieve.

Marsh concentrates on different aspects of composition than Kollmann, considering smaller compositional units such as phrases, themes or even parts of phrases and the contrast that can be achieved by varying the orchestration of these components that change at a much faster rate than sections. Marsh's criteria for achieving contrast through varying instrumental combinations are also reflected in Bach's music. The composer's use of instrumental or colour contrast is employed at several levels, from an individual note, line, or phrase, to sections and

movements. A melodic line may be divided between two instrumental groups, creating a variation in colour by giving the antecedent and consequent phrases of the line to the different groups. In the second movement of Symphony Op 9, No. 1 in B-flat major (C17a) (bars 62-65), for example, the instrumentation shifts after two bars from the clarinets and bassoons to the strings. The material is immediately repeated starting in bar 66. Again, the winds play the first two bars of the phrase alone; however, instead of relinquishing the final two bars to the strings the winds remain in an accompanimental role. In addition, a subtle shift in shading occurs between the two, with the material repeated placed an octave lower. (Example 8)

Example 8

Symphony Op. 9, No. 1 in B-flat major (C17a) second movement, 62-69

The musical score for Example 8 shows the second movement of Symphony Op. 9, No. 1 in B-flat major, bars 62-69. The score is for Clarinet in B-flat (Cl in Bb), Bassoon (Bn), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Bass. The key signature is B-flat major. The score shows a melodic line starting in bar 62, played by the clarinets and bassoons. The instrumentation shifts to strings in bar 66. The score includes dynamic markings such as [p] and [f], and articulation markings like [tr].

This approach corresponds with Marsh's suggested method for creating a connection between two differing groups of instruments by means of a dialogue or, to use Marsh's term, a 'conversation'.

On the other hand, a phrase may maintain a fixed colour scheme for its entirety, and it is only when it is repeated that the instrumentation is modified. Following the slow introduction to the Sinfonia of *Gioas, rè di Giuda* (D1), the opening theme is repeated several times with each repetition varied. The initial appearance of this phrase (second half of bar 18-21) is played by the

full orchestra (strings, pairs of flutes, oboes, horns, bassoons, trumpets, and timpani). Before progressing to the second phrase the first is immediately repeated starting in the second part of bar 21. This time the instrumental colour is modified, with only the strings playing the material (bassoons are included but only double the *basso*). The next appearance of this phrase – six bars later, following the second phrase of the theme – continues the string scoring from bar 21; the phrase is then passed to the winds (pairs of flutes, oboes, and bassoons) minus the strings in its third repetition at bars 32–34. There is also a change in dynamics that coincides with the shift in instrumental colour. (Example 9a and b)

Example 9

a. *Gioas, rè di Giuda* (D1), Sinfonia, 18-23

The musical score for Example 9a, measures 18-23, is presented below. It features a full orchestral arrangement with the following parts and dynamics:

- Flutes 1 & 2:** *a2f* (measures 18-23)
- Oboes 1 & 2:** *a2f* (measures 18-23)
- Bassoon 1 & 2:** *a2f* (measures 18-23)
- Horns in D (2):** *f* (measures 18-23)
- Trumpets in D (2):** *a2f* (measures 18-23)
- Timpani:** *f* (measures 18-23)
- Violins 1 & 2:** *f* (measures 18-23)
- Viola:** *f* (measures 18-23)
- Bassoon:** *f* (measures 18-23)

The score includes a melodic phrase starting in measure 18, which is repeated in measure 21. The instrumentation changes from strings in measure 21 to winds in measure 32. Dynamics include *a2f*, *f*, and *tr*.

Example 9, continued

b. *Gioas, rè di Giuda*, Sinfonia, 29-33

Similarly, the first phrase of the second theme from the first movement of Symphony Op. 18, No.1 in E-flat major (C26) (?1772), for double orchestra, is modified with subsequent appearances. Orchestra I strings play a sprightly line consisting of quavers, each separated by rests, with oboes in unison sustaining a dominant pedal above them. When the line is directly repeated Bach alters the instrumentation of returning material: the strings of orchestra II now have the energetic line and unison flutes play the pedal (Op.18, No. 1/i, 37-49).

The opening bars of Ballet Nos. 64 and 66 from *Amadis de Gaule* (G39) (1779) contain the same melodic material, albeit with significant and imaginative changes to the instrumentation. No. 64, for example, is scored for first and second violins along with bassoons (melody), violas and *basso* (accompaniment), while in No. 66 Bach employs a solo flute and bassoon (melody)

with violins and violas (inner voice), cellos and *basso*; moreover, the cello part in this dance movement is distinct from the rest of the *basso* group.⁷⁵ (Example 10a and b)

Example 10

a. *Amadis de Gaule* (G39), Ballet No. 64, 1-8

Adagio

The musical score consists of two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The instruments are Violin 1 (Vn 1), Violin 2 (Vn 2), Bassoon (Bn), Viola (Va), and Bass (Basso). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Adagio'. The first system begins with a piano (*p*) dynamic. The second system begins with a forte (*f*) dynamic. The score shows various musical notations including eighth notes, quarter notes, and rests, with some notes beamed together.

⁷⁵ When the *basso* enters in bar 9 (not shown in the example) it only sounds on the downbeat of each bar with a pizzicato articulation, providing not only another part but also distinctive colour and quality.

Example 10, contiued

b. *Amadis de Gaule* (G39), Ballet No. 66, 1-8

Adagio

Fl solo
p *assi*

Vn 1

Vn 2

Bn solo
p

Va
pp

Vc
pp

Basso

5

[In the bar that follows the basso enters]

Bach demonstrates what eventually Marsh instructs in his pamphlet: the variety of effects obtainable through the use of contrasting combinations of instruments and varied timbral colours. In *Symphonie Concertante* in E-flat major (C37), i (bars 45-50), Bach produces in the space of four bars three different instrumental combinations and tone colours. Pairs of horns have the primary material for the first two bars (45-6), supported by the *basso* on the downbeat of each bar. A single oboe, in bar 47, takes over the solo and the accompaniment shifts from the lower strings and bassoons to the violas. The following bar brings one more small adjustment: the bassoon enters in imitation of the oboe and at an octave lower – a slight variation in shading. The violas remain the only accompaniment. Furthermore, while the bassoon continues in imitation of the oboe line, Bach has the oboe (bar 50) imitate the bassoon material from the previous bar, creating a brief dialogue between the two solo parts. (Example 11)

Example 11

Symphonie Concertante in E-flat major (C37), first movement, 45-50

The musical score for Example 11 is presented in two systems. The first system covers bars 45 to 47, and the second system covers bars 48 to 50. The instruments and their parts are as follows:

- Ob solo:** Oboe solo part, starting in bar 47.
- Bn solo:** Bassoon solo part, starting in bar 45.
- Hn 1 & 2 in Eb:** Horns 1 and 2 in E-flat, playing a rhythmic pattern in bars 45-47.
- Vn 1 & 2:** Violins 1 and 2, playing a rhythmic pattern in bars 45-47.
- Va:** Viola, playing a rhythmic pattern in bars 45-47.
- Basso:** Bassoon, playing a rhythmic pattern in bars 45-47.

The score includes dynamic markings such as *[p]* and *[p]*, and trills (*tr*). The key signature is E-flat major (three flats) and the time signature is 3/4.

One approach Marsh mentions, which is a hallmark of Bach, is the subtle variation of returning material. These changes can range from placing the returning material in a different octave to re-distributing it amongst the orchestra. The former occurs in Example 8 above; one example of the latter method can be observed in the last movement of the F major Symphonie Concertante (C38). Bars 20–23 contains a dialogue between the string section and the first and second oboes and bassoon.⁷⁶ When this returns, bars 79–82, the instruments are the same but the material and order of entry has been switched. (Example 12)

Example 12

Symphonie Concertante in F major (C38), final movement, 20-23 and 79-82

The image displays two musical staves for Example 12, illustrating a dialogue between the string section and the first and second oboes and bassoon. The first passage (bars 20-23) shows the oboes and bassoon playing a melodic line, while the strings provide a rhythmic accompaniment. The second passage (bars 79-82) shows the same material and instruments but with a switched order of entry, where the strings play first, followed by the oboes and bassoon.

The score is arranged in two systems. The first system (bars 20-23) includes staves for Oboes 1 & 2, Bassoon, Violins 1 & 2, Viola, and Bassoon. The second system (bars 79-82) includes staves for Oboes 1 & 2, Bassoon, Violins 1 & 2, Viola, and Bassoon. Dynamics include *p* (piano) and *pp* (pianissimo).

⁷⁶ This bassoon part in this symphony lies very high for the instrument of the period, which is most likely the reason that the MS copy of this work, housed at the British Library (R. M. 21. a.5 (1)), gives the cello as an alternative to the bassoon.

Similarly, modest alterations are made to the return of the opening vocal melody in 'Oh how blest is the condition' (H38) (?1779), from the fourth collection of Vauxhall songs. With the return of the melody, beginning in bar 52, Bach does not re-assign material but carries out more subtle changes, such as having the bassoons enter a few bars earlier, altering the rhythm of the bass and supplementing the line with oboes sounding a dominant pedal an octave apart. (Example 13)

Example 13

'Oh how blest is the condition' (H38), 14-18

Musical score for measures 14-18 of 'Oh how blest is the condition'. The score is in G major and 3/4 time. It features four staves: Violins 1 & 2 (Vn 1&2), Bassoons 1 & 2 (Bn 1&2), Voice, and Bass. The key signature has two sharps (F# and C#). The tempo is marked [Andante]. The dynamics are *p* (piano) for the Violins and Bass, and [*p*] (piano) for the Bassoons. The lyrics are: [Andante] Oh_ how blest_ is the_ con - di - tion of_ a_ hum - ble_ Shep - herd - ess.

'Oh how blest is the condition', 52-56

Musical score for measures 52-56 of 'Oh how blest is the condition'. The score is in G major and 3/4 time. It features five staves: Violins 1 & 2 (Vn 1&2), Oboes 1 & 2 (Ob 1&2), Bassoons 1 & 2 (Bn 1&2), Voice, and Bass. The key signature has two sharps (F# and C#). The tempo is marked [Andante]. The dynamics are *p* (piano) for the Violins, Bassoons, and Bass, and *pp* (pianissimo) for the Oboes. The lyrics are: [Andante] Oh_ how blest_ is the_ con - di - tion of_ a_ hum - ble_ Shep - herd - ess.

2.4 Conclusion

In comparing Bach's orchestrational style to the prevailing style of the period, it is most appropriate to view those works that were written in England for mainly English ensembles and audiences with treatises on composition also written in England for use by novice composers in England. I have not located any studies specifically comparing contemporary English information from publications to the music that was being composed during Bach's period in the country; however, despite the dearth of writings in English sources on composition in the latter part of the eighteenth century, the two primary English sources of this time, those of Kollmann and Marsh, establish the benchmark for compositional practice against which the music of Bach can be measured. The above examples demonstrate conclusively the extent to which we can find in Bach's music elements that both Kollmann and Marsh were later to include in their publications.

This is of particular significance in the case of wind writing, which includes many of the elements discussed by both Kollmann and Marsh. Marsh's approach to orchestration concentrates on colouristic aspects, and places emphasis on contrast at every level. Marsh focuses on the development of contrast within the smaller structural components of a work, such as varying the instrumental colour of a repeated melody or altering part of the melodic line. Kollmann, on the other hand, takes a larger-scale structural approach; his primary concern is with the orchestration of sections – tuttis, unions, solos – and how the wind instruments are incorporated into these larger sections.

The juxtaposition of differently orchestrated sections for structural purposes was a primary feature of Bach's style; however, the composer also develops the role of the winds to a greater degree than Marsh and Kollmann discuss in their respective works. While Bach's writing exemplifies the use of the winds to provide a change in colour or orchestration and to define phrases and sections as they suggest, with Bach we also begin to see that the notion that winds could be employed for any purpose, and that there is a gradual shift of function from that of a purely supporting and colouristic role to a more autonomous role on a par with the string section, stating melodic themes and primary accompanimental material.

Now that Bach's music has been placed in the context of contemporary writings, the next chapter will continue the comparison of his orchestrational style by comparing his use of winds with that of his contemporaries. The structural implications of scoring will be discussed in more detail in the chapters that follow.

Chapter 3

PRINCIPLES OF ORCHESTRATION: COMPARISON WITH CONTEMPORARIES ACTIVE IN LONDON

[M]ost orchestral music of the period is all too clearly indebted to idioms derived from Mannheim or Bach symphonies. This applies equally to symphonies for the gardens by John Collett and William Smethergell, as to widely played operatic overtures of the 1760s and 1770s such as Rush's *The Royal Shepherd*, Kelly's *The Maid of the Mill* and Hook's *The Lady of the Manor*.¹

This chapter focuses on wind orchestration in orchestral works composed by contemporaries of J.C. Bach, both native British and resident foreigners, who were active during Bach's London period. Following a detailed examination of each composers' approach to wind orchestration is a section comparing their use of instrumentation to that of Bach, including an investigation as to what extent J. C. Bach influenced these composers' wind writing and Bach's overall contribution to the development of English musical taste during the late eighteenth century.

The method preferred for this chapter was to compare works scored for a combination of string and wind instruments composed by native English and foreign resident composers active in London between 1762 and 1782 with those of J. C. Bach. However, due to the problems inherent in dating both Bach's compositions (MSS autographs and copies generally lack dates) and those of works by these other composers (particularly William Smethergell and John Collett), it is not practicable to attempt a comparison of works with similar dates of composition. It is widely known that publishing dates give little indication as to when the works were actually composed – one need only to consider the compositional history of Bach's Op. 6 symphonies.² Most of the dates for Bach's work as pointed out previously are based on publication dates and known first performances. Furthermore, there is also the matter of the availability of complete eighteenth-century editions by Bach's London contemporaries; many editions are incomplete, lacking one or more parts – notably those for wind instruments, as is the case with Arne's *Four New Overtures*

¹ McVeigh, *Concert Life*, 125-6.

² Ann van Allen-Russell, review of 'Johann Christian Bach, *Sinfonia Op. 6/2 D-Dur; Sinfonia Op. 6/4 B-Dur; Sinfonia Op. 6/5 Es-Dur*, ed. Hanspeter Gmür, *Music & Letters*, 83/2 (2002), 328-9.

or *Symphonies In Eight and Ten Parts* (1767), which are missing the flute parts. Also, many orchestral works by English composers survive only in keyboard arrangements, providing little evidence as to their original orchestration.

The method therefore adopted for this chapter is to compare a sampling of Bach's works with those of his contemporaries in England; these will be mainly orchestral works (symphonies and concertos) from available modern and complete printed eighteenth-century editions whose composition dates (if known), publication dates or first performances fall within the period of Bach's residence in London. The composers whose works are discussed in this chapter are: Thomas Arne (1710-1778); Thomas Alexander Erskine, 6th Earl of Kelly (1732-1781); Carl Friedrich Abel (1723-1787); John Collett (c.1735-1775); François Hippolyte Barthelemon (1741-1808); William Smethergell (1751-1836); George Rush (fl.c.1760-1780); and John Marsh (1752-1828).

The primary sources of works by these composers are printed editions from the period, including Robert Bremner's *Periodic Overture* series³ and John Johnston's 1767 edition of Arne's *Four New Overtures In Eight & Ten Parts*. I have also used modern editions of several works published in score⁴ from Barry S. Brook's series *The Symphony 1720-1840*,⁵ Richard Platt's edition of the four Arne symphonies⁶, Walter Knappe's set of editions of Carl Friedrich Abel's works⁷, and Ian Graham-Jones' recent collection of symphonies by John Marsh.⁸ This is by no means an exhaustive investigation; as mentioned above, not all printed editions or manuscript copies are complete, many works (as in the case of John Marsh) do not survive, and numerous

³ Robert Bremner, a leading publisher of this period, was first based in Edinburgh until 1762 when he moved his publishing business to London. Bremner issued *The Periodic Overture*, an extended series of symphonies by various composers, both British and Continental, between 1763 and 1783. The London based publisher prided himself on publishing works not previously published in Britain (David Wyn Jones, 'Robert Bremner and *The Periodic Overture*', *Soundings*, 7 (1978), 62-84).

⁴ Works set in score form are rare in the eighteenth century. There are, however, a few that do exist such as Arne's vocal works *Thomas and Sally*, *Artaxerxes*, and *Judith*.

⁵ Richard Platt, Susan Kirakowska, David Johnson, Franklin B. Zimmermann and Thomas McIntosh, eds. 'The Symphony and Overture in Great Britain', Series E vols. I, II & III, *The Symphony, 1720-1840*, Barry S. Brook, gen. ed., (New York, 1984). These three series include works by C. F. Abel, T. A. Arne, F. H. Barthelemon, J. Collett, the Earl of Kelly, G. Rush, W. Smethergell and others.

⁶ Thomas Arne, 'Thomas Augustine Arne: Symphonies in C major, F major, E-flat major, and C minor', Richard Platt, ed., *Music da Camera*, Nos. 1-4, John Caldwell, gen. ed., (Oxford, 1973).

⁷ Carl Friedrich Abel, *Kompositionen*, Walter Knappe, ed. (Cuxhaven, 1960-78).

⁸ John Marsh, *Symphonies, Part 1: The Salisbury and Canterbury symphonies (1778-1784)*, ed. Ian Graham-Jones, *Recent Researches in the Music of the Classical Era* (Middleton, WI, 2001).

orchestral works by English composers are extant only in keyboard arrangements and thus supply no evidence as to their original orchestration. Furthermore, a comprehensive investigation of works by English and foreign resident musicians composed or issued during Bach's time in London is beyond the scope of this study; Appendix I, pages 461-469, comprises a breakdown of the orchestration of the works discussed in this chapter and of the majority of Bach's works for orchestra for comparative purposes.

Individual Composers

3.1 John Collett (c. 1735-1775)

Composer and violinist John Collett (c.1735-1775) is known primarily for a set of six pieces for violin and basso continuo published in 1758 and a set of six symphonies (Op. 2) published in 1765.⁹ Though most of his career was spent in London, Collett moved to Aberdeen in 1770 and to Edinburgh the following year, where he worked for the Edinburgh Musical Society. Some minor vocal works from this last period survive, including his *Birthday Cantata for Andrew Crosbie* (1772).¹⁰

The wind instruments employed in Collett's Op. 2 symphonies are typical for the period: pairs of oboes, horns and bassoons. The composer does not specifically call for flutes in any of these works, but if oboes were not available flutes could easily be substituted with few adjustments. Pairs of flutes are called for instead of oboes in the second movement of the overture to *The Hermit*.¹¹ Even in exposed passages, as will be discussed below, the winds are almost always paired – except for one brief occurrence, there are no passages in which Collett scores for a single wind instrument. Oboes are usually doubled at the third, fifth, octave or unison; horns are crooked in the same key and typically play in thirds, fifths or octaves; and the bassoons primarily play in unison. Collett's principal use of these instruments is to enrich the melodic lines played

⁹ Richard Platt, 'John Collett' NG II, vol. 6, 122. These works were performed at Vauxhall and Marylebone Gardens.

¹⁰ Ibid.

¹¹ GB-Lbl Add. Ms. 31576.

by the upper strings (usually oboes), reinforce the harmony (horns), enhance the bass line (bassoons), and as a section to provide timbral contrast.

One unusual feature of Collett's Op. 2 set is that the fifth symphony in E-flat major contains a fourth movement; the other five follow the three-movement form. The addition of a fourth movement, as well as other elements in this set, reflects the influence of the Mannheim School, brought to England via the symphonies of the sixth Earl of Kelly, to whom Collett dedicated the six Op. 2 symphonies.¹² Even though Kelly did not have any composition pupils, his published works obviously had an influence on younger symphonists active in the 1760s. At the top of the third movement the composer includes the following instructions: 'Either or both of the following movements to be play'd'.¹³ This allows the option of either including the *Tempo di minuetto* or, following a three-movement structure and the other symphonies of the set, leaving it out and proceeding directly from the *Andante* to the final *Presto*.

Collett's choice of instrumental combinations is not as limited as Richard Platt suggests, although it is not as wide-ranging as J. C. Bach's.¹⁴ Collett, for example, uses oboes (in thirds) to enrich the violin melody (Op. 2, No. 1/ i, 19-20); pairs of oboes and bassoons are accompanied by the first violins and *basso* (Op. 2, No. 5/ i, 29-32), pairs of horns are supported by first violins with the occasional interjection by the bass (Op. 2, No. 5/ i, 44-52), and oboes and bassoons are paired in several of the slow movements. Elsewhere, oboes are accompanied only by sustained notes in the bass (Op. 2, No.6/ i, 5-7); in the same movement bassoons and horns are supported by the upper strings only (bars 24 -26). In the first movement of Op. 2, No. 6, bassoons and other *basso* instruments accompany first violins and oboes (bars 77-80). The final movement of Op. 2, No. 6 (bars 13-28) contains a passage for winds alone with the bass strings reinforcing the bassoons' line. Even though Collett's instrumental combinations are not as diverse as Bach's (see pages 169-84), especially in light of the composer's lack of scoring for individual wind instruments, he succeeds in creating a varied range of timbral colours.

¹² H. Diack Johnstone and Roger Fiske, eds., *Music in Britain: The Eighteenth Century* (Oxford, 1990), 207-8.

¹³ This is also cited in Richard Platt's edition of the symphony (*The Symphony 1720-1840, ser. E I*, 208).

¹⁴ *Ibid.*, lix.

The use of wind instruments in unison sections is similar to that of Bach. In the opening bars of the first movement of Op. 2, No.6, the composer has the upper winds (pairs of oboes) doubling the violins, with the bassoons following the bass line and the horns playing notes at the octave. (Example 1) Collett's tutti writing, again similar to Bach's approach, uses the winds to provide harmonic support playing sustained notes or reinforcing the melodic line. With Collett it is the horns and bassoon that play the sustained notes while oboes shift between playing supporting material and doubling the melodic line. (Example 2)

Example 1

Collett, Symphony Op. 2, No. 6 in G major, first movement, 1-3

Allegro spiritoso

Ob 1 & 2
Bn 1 & 2
Hn 1 & 2 in G
Vn I
Vn II
Va
Vc/Bass

Example 2

Collett, Symphony Op. 2, No. 5 in E-flat major, first movement, 17-20

The musical score for Example 2 consists of seven staves. From top to bottom, they are: Oboe 1 & 2 (treble clef), Bassoon 1 & 2 (bass clef), Horns 1 & 2 in E-flat (treble clef), Violin I (treble clef), Violin II (treble clef), Viola (bass clef), and Violoncello/Bass (bass clef). The key signature is E-flat major (three flats) and the time signature is common time (C). The score begins at measure 17. The Oboe and Bassoon parts play a melodic line with slurs, while the Horns, Violins, Viola, and Cello/Bass provide harmonic support with chords and rhythmic patterns.

Unlike some of the other English composers discussed, Collett makes significant use of the wind instruments in solo passages. The exposed passagework can vary in length from a few bars to over ten. Typically the solos are written for either a single pair of winds, as in Op. 2, No.5/i, 10-12, or for several pairs as found in Op. 2, No. 6/i, 24-30; Collett also writes for the winds as an ensemble, as in the third movement of Op. 2, No. 6, bars 13-28 and 137-50, although not to the same extent as found in Bach's works. One significant difference between Collett's writing for the winds as a harmonically complete ensemble and that of Bach is that Collett never allows the ensemble to be heard without any support from the string section. As noted above, the composer does not write for individual wind instruments in solo passages, apart from one brief exception. In the first movement of Op. 2, No. 5, pairs of oboes are assigned the melodic material with strings in the adjunct role of providing support. Unusually, a single bassoon is used here, although its line is not exclusive to the instrument: the *basso* (cellos and double basses) and first violins

have the same material; while this is not a solo *per se*, the use of a single bassoon in this instance warrants mention here. (Example 3a and b)

Example 3

a: Collett, Symphony Op. 2, No. 5 in E-flat major, first movement, 10-12

10

Ob 1 & 2 *soli*

Bn 1 & 2 *solo*

Vn I

VC/B [keyboard continuo plays but not lower strings]

6 4 5

[tr]

[tr]

[tr]

[tutti]

b: Collett, Symphony Op. 2, No. 6 in G major, first movement, 24-33

24

Ob 1 & 2 *soli*

Bn 1 & 2 *soli*

Hn 1 & 2 in G *soli*

Vn I *p*

Vn II *p*

Va *p*

Vc/Bass [p]

[p]

[p]

Example 3b, continued

The musical score for Example 3b, continued, consists of six staves. The first two staves (29-34) are for a horn, showing a solo passage with dynamics *[p]* and a2. The third and fourth staves (35-40) are for woodwinds, showing a contrasting entry. The fifth and sixth staves (41-46) are for strings, showing a tutti section with a dynamic of *p*.

As with Bach, Collett's solo wind passages are not limited to the upper winds. Horns are also used, though owing to the instrument's limitations solos are not as frequent as those for other wind instruments. In the first movement of Op. 2, No. 5, the horns are given a nine-bar solo as part of a larger wind-dominated section in which the main material shifts between horns, oboes and bassoons. Bars 44-52 and 56-9 show horns (in thirds, fifths, and sixths) with the primary musical material accompanied by the first violins; the bass group does appear, but only intermittently. Collett's main use of the winds as a section here is as two small wind groups contrasting against one another, or in the larger context as a contrasting wind section between two tutti sections (Table 4).

Table 4

Collett, Symphony in E-flat major, Op. 2, No.5, first movement, 43-61

Instrumentation	Tutti	hns, vn1 & b	obs & bns	hns & b	all winds	Tutti
Bars	43	44	52	56	59	61

At the level of individual phrases Collett is not as skilful or subtle in his orchestrational technique as J. C. Bach. There are few cases of division of a melodic line between two instrumental groups; the same instrumental forces tend to remain fixed for the entirety of a phrase and only change, if at all, with the advent of a new phrase. Collett does employ some antiphonal effects between wind groups, as in the first movement of Op. 2, No. 5, bars 144-50 where the oboes and horns pass between them a short melodic fragment, but rarely is material exchanged between winds and strings. Unlike Bach, Collett does not alter the orchestration of repeated phrases and returning material, which retain their original instrumentation. This can be found throughout the Op.2 set.

In general, Collett's wind writing is not as adroit as Bach's, with little of the more complex orchestrational techniques Bach employs. Cudworth describes Collett's style as 'vigorous and clear-cut, although not profound',¹⁵ a style well-suited to the pleasure garden audiences with whom the works found most favour. Where Bach might alter the instrumentation of a repeated phrase or phrase segments as a means of maximising his palette of orchestral colours, Collett employs winds to provide a straightforward dynamic and tone-colour contrast to the tutti sections with little or no variation in repeated sections and clear definition between the fully-scored and lightly-scored sections, as is consistent with Mannheim style. Winds are given solo passages against a larger orchestral group to an extent reminiscent of the Baroque concerto grosso form with its sectional contrasts. Also typical of the Mannheim style, Collett places more emphasis on rhythmic and dynamic effects to progress the work.

¹⁵ Cudworth, 'The English Symphonists of the Eighteenth Century', *Proceedings of the Royal Musical Association*, 78 (1951-2), 38.

3.2 William Smethergell (1751- 1836)

William Smethergell (baptised 1751- died before March 1836)¹⁶ earned his living primarily as an organist (All Hallows, Barking-by-the-Tower 1770-1823, St. Mary-at-Hill, 1775-1826), as violist at Vauxhall Gardens, and from teaching.¹⁷ Much of Smethergell's output as a composer was intended for his violin and keyboard students and is therefore technically undemanding; however, he also published several keyboard concerti, symphonies, songs and other instrumental works.

Smethergell's slow movements in orchestral works were usually scored for strings alone, and in outer movements the wind parts were often non-essential, 'as though Smethergell had in mind provincial orchestras of limited size'.¹⁸ However, in his sets of overtures Op. 2 (c.1778) and Op. 5 (c.1790)¹⁹, and particularly in Op. 2, No. 6 and Op. 5, Nos. 1 and 6, Smethergell employed a conventional wind section of pairs of oboes, flutes, horns and bassoons; according to Fiske, this may have been because Smethergell had 'set his sights on the orchestra at Vauxhall, in which, as we now know, he himself was principal viola.'²⁰ Here the oboes primarily double the violins or supply reinforcement to the string section while the horns, crooked in the same key, are employed to bind the harmonic and melodic fabric or to underline cadences and increase volume in tutti sections. In both sets the horn parts remain firmly within the harmonic series, although at times the composer challenges the horn player by taking the first horn as high as the 16th partial (Op. 2, No. 2) – a range aimed at the skilled professional player. Despite the fact that bassoons are not specially mentioned on the title pages of the collections, they are indicated throughout the bass parts where there are solo passages for them (Op. 2, No. 6 and Op. 5, No. 1). Even where not specifically indicated, bassoons would have certainly been called upon to bolster the bass line. Flutes are found in two of the movements from the Op. 5 set (the final movement of No. 3 and the

¹⁶ Tim Rishton, 'Smethergell, William' NG II, vol. 23, 560.

¹⁷ Ibid.

¹⁸ Johnstone and Fiske, *The Eighteenth Century*, 233.

¹⁹ The dates given are publication dates. As noted in the introduction to this chapter, publication dates give no indication as to when these works were actually composed. Both sets of symphonies were performed in the concerts at Vauxhall Gardens. In 1798 a second edition of the Op. 5 set was issued, attesting to the collection's popularity (Richard Platt, ed., *The Symphony, 1720-1840*, Series E; Volume III, xxxix). The title page of Op. 5 contains the statement that these pieces were 'Perform'd at Vaux-Hall-Gardens.' (GB Lbl g. 212 (9)).

²⁰ Johnstone and Fiske, *The Eighteenth Century*, 233.

second movement of No. 6). Their appearances are brief, usually doubling the strings an octave higher, and their inclusion within the first and second oboe parts suggests that the oboists played the flute parts, even though there are places (such as in the slow movement of Op. 5, No.6) that would necessitate a rapid change of instrument.²¹

Smethergell's choice of instrumental combinations is limited. The two most common combinations are the oboes doubling the violins, or the first oboe following the first violin part and the second oboe paired with the viola (Op. 5, No. 2/ i, 18-24 or Op. 2, No. 5/ i, 22-24, Op. 5, No.5/ i, 117-20 and 124-27). The horns in both these combinations serve to reinforce the harmony. Other combinations found amongst the twelve orchestral works are pairs of oboes accompanied by violas only (Op. 5, No. 4/ i, 80-83), oboes and horns supported by violas (Op. 5, No. 1/ i, 13-20—See Example 9), oboes, horns and upper strings (Op.5, No. 1/ i, 117-120), and oboes and horns with bassoons on bass (Op. 5, No. 1/ ii, 16-25, 34-8 and iii, 52-83).

The use of wind instruments in unison sections is similar to that of Bach and many of the other composers discussed in this chapter. In several locations throughout the first movement of Op. 2, No. 5, the composer has the oboes doubling the violins (the second violins are usually set an octave lower), while the horns play notes at the octave or unison. It is assumed that the bassoons follow the bass line. (Overture in D major, Op. 2, No. 5/ i, 74-76 and 96-7)

Smethergell's tutti writing uses the winds to provide harmonic support playing sustained notes, or reinforcing the melodic line, although Smethergell's method differs from several of the other composers in that he often assigns paired instruments dissimilar lines. In the first movement of Op. 2, No. 5, for example, the first oboe (along with the horns) is reinforcing the violin's re-articulated pedal on A while the second oboe is doubling the viola part. (Example 4) This type of orchestration creates a different kind of timbral colour as well as a blending effect, which is more characteristic of Haydn than J. C. Bach.²²

²¹ Bars 5-8 in the second movement of Op. 5, No. 6 calls for flute, followed immediately by oboe in bar 9.

²² Page, 'Wind Instruments in the Music of Joseph Haydn,' 116.

Example 4

Smethergell, Overture Op. 2, No. 5 in D major, first movement, 22-24

The musical score for Example 4 shows six staves: Ob 1 & 2, Hn 1 & 2 in D, Vn I, Vn II, Va, and Bass/bn. The key signature is D major (two sharps). The score covers measures 22 to 24. The Oboes and Horns play a melodic line with slurs, while the strings provide harmonic support.

Smethergell includes solo passages for the winds as a self-contained ensemble; there are also some shorter wind passages that include minimal string support. All three movements of the overture in D major, Op. 5, No.1 contain passages scored for pairs of oboes, horns and bassoons. In the opening movement of this overture an eight-bar phrase (bars 13-20) is divided into two four-bar segments played by pairs of oboes and horns respectively. The tune is passed from the oboes (bars 13-16) to the horns (bars 17-20) with violas supporting the entire line. The second movement contains two short passages for winds only (bars 16-25 and 35-8). Here the oboes, in thirds and sixths, play the main material with the bass provided by unison bassoons. The horns either follow the oboes or fill in the harmony. (Example 5) A significant section for winds is found in the overture's final movement, comprising 32 out of a total of 82 bars of the rounded binary movement. Here Smethergell employs a technique similar to that used in the wind passage from the first movement, but on a larger scale: he divides the passage into two sixteen-bar periods with different orchestration, each of which consists of two eight-bar phrases. The first period, bars 52-67, is scored for unison bassoons and oboes in thirds and sixths, while the second sixteen bars, 68-83, include horns along with the oboes and bassoons. The roles assigned to the wind pairs are

conventional, with the primary material played by the oboes and bassoons providing the bass line while the horns enrich the oboe parts or supply harmonic support. (Example 6) Solos for winds alone are also included in the second movement of Op. 2, No. 6.

Example 5

Smethergell, Overture Op. 5, No. 1 in D major, second movement, 16-25

Ob 1 & 2

Hn 1 & 2
in D

Bn 1 & 2

21

tr

tr

tr

tr

Example 6

Smethergell, Overture Op. 5, No. 1, third movement, 52-83

Ob 1 & 2

Hn 1 & 2
in D

Bn 1 & 2

52

tr

tr

tr

tr

3

3

tr

tr

tr

tr

58

Example 6, continued

The musical score for Example 6, continued, is presented in three systems. Each system consists of three staves: a top staff in treble clef, a middle staff in treble clef, and a bottom staff in bass clef. The key signature is one sharp (F#). The first system starts at measure 65 and ends at measure 71. The second system starts at measure 72 and ends at measure 77. The third system starts at measure 78 and ends at measure 84, marked with a double bar line and a repeat sign. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent trills (tr) in the upper staves. The bass line provides a steady accompaniment with eighth and sixteenth notes.

As can be seen in the above examples, Smethergell, like Collett, does not vary the instrumentation of a phrase – the colour is fixed until a new phrase is reached. Moreover, the composer does not alter the orchestration of repeated phrases and returning material, retaining the original order and scoring.

Elsewhere, however, Smethergell makes use of varying orchestration at the phrase and theme level. As noted above, phrases are often subdivided into segments that differ in instrumental colour. In the opening of the first movement of Op. 2, No.5, for example, the instrumentation shifts after the first four bars from strings alone to strings and winds. In addition to the added wind parts there is also a shift of shading in the string parts, with the material set an octave higher than the first four bars. (Example 7) This can also be seen at the start of the dominant material in Op. 5, No. 2 (bars 40-48). This alternation of strings-only and strings and winds is not always in antecedent-consequent form, but may simply reflect the use of additional

Example 8

Smethergell, Overture Op. 5, No. 1, first movement, 117-130

Musical score for Example 8, measures 117-130. The score is in D major and 2/4 time. It features four staves: Ob 1 & 2, Hn 1 & 2 in D, Vn 1 & 2, and Va. The key signature has two sharps (F# and C#). The tempo is marked *p* (piano). Measure 117 shows the beginning of the section with a trill in the Oboe. Measures 122-125 show a continuation of the woodwind and string parts. Measures 126-130 show a more complex woodwind texture with multiple trills in the Oboe and Horns, and a steady eighth-note accompaniment in the Violins and Violas.

Example 9

Smethergell, Overture Op. 5, No. 1, first movement, 13-20

Musical score for Example 9, measures 13-20. The score is in D major and 2/4 time. It features three staves: Ob 1 & 2, Hn 1 & 2 in D, and Va. The key signature has two sharps (F# and C#). Measure 13 shows the beginning of the section with a trill in the Oboe. Measures 17-20 show a continuation of the woodwind and string parts, with the Viola playing a steady eighth-note accompaniment.

3.3 George Rush (fl. c.1760-80)

Little is known about the life and career of George Rush (fl. c.1760 –1780). He is described as ‘one of the elusive minor figures who worked and wrote in London soon after Handel’s death’²³ who was ‘...ignored by most reference books; his dates are unknown.’²⁴ What is known about Rush is that he primarily wrote for the theatre, although he did produce instrumental works, chiefly for the keyboard.²⁵ The composer’s most successful works were the two English operas *The Royal Shepherd* and *Capricious Lovers*, both performed at Drury Lane in 1764.²⁶ While the opera *The Royal Shepherd* did not draw much attention itself, its overture proved to be very popular as a concert piece and was not only published in its original form for orchestra (in 1764) but was also published in a keyboard reduction (one indication of its popularity).²⁷

The orchestral version of the overture to *The Royal Shepherd* is one of the few examples of Rush’s works that survives.²⁸ The instrumental forces employed – strings, pairs of oboes, flutes, horns and bassoons – are standard, and the inclusion of timpani is common in theatrical works. As with the other works considered in this chapter, the oboes primarily double the violins or supply reinforcement to the string section while the horns, crooked in the same key and limited to the harmonic series, are employed to supply harmonic support or to underline cadences and increase volume in tutti sections. Bassoons double the bass line for the majority of the overture. Flutes are called upon in the second movement in place of oboes (the change of instrumentation is given in each of the oboe parts, confirming that oboists were doubling on flute).

Instrumental and colour combinations are small in number. For example, in several locations throughout the overture we find oboes (in thirds) doubling violins, bassoons (in unison) paired with the *basso*, and horns filling in the harmony. Other scorings employed in the three movements of *The Royal Shepherd* include: oboes (in thirds) with string accompaniment (bassoons doubling

²³ Thomas McIntosh, ed., *The Symphony 1720-1840*, Ser. E I, xxxiii.

²⁴ Fiske, *English Theatre Music*, 311.

²⁵ *Ibid.*, 312; Ronald R. Kidd, ‘Rush, George, NG II vol. 21, 896.

²⁶ *Ibid.*

²⁷ Johnstone and Fiske, *The Eighteenth Century*, 225; McIntosh, ed., *The Symphony 1720-1840*, xxxiii. The overture to the *Capricious Lovers* was also published in 1764.

²⁸ Fiske, *English Theatre Music*, 312.

the bass) in the first movement (bars 22-8); bassoons paired with the lower strings supporting violins (i, 35-7); pairs of oboes, bassoons accompanied by the lower strings (iii, 18-22); and flutes and bassoons doubling violins in the slow movement, bars 10-16. Even though there is not a large amount of variety in instrumental combination and colour, Rush manages to use them in a skilful and at times subtle manner. However, we must keep in mind that only a single work by Rush has been included compared to the several by other composers discussed.

The use of wind instruments in unison and tutti sections by Rush is similar to that of Bach and the other composers discussed in this chapter. The overture includes exposed passages for winds; however, the composer does not set off the winds alone for there is always some support from the strings, and there are no passages for individual wind instruments. As with Smethergell's handling of wind solos, Rush assigns pairs of oboes or flutes (in thirds) the main material while horns fill in the harmony and unison bassoons follow on bass. The type of string accompaniment can vary from minimal – violas and bass strings reinforcing the bassoon line (iii, 18 –22) – to a passage more akin to a wind dominated tutti (i, 22 – 28).

Out of this group of composers (Collett, Smethergell, Rush and Barthelemon), George Rush comes closest to J. C. Bach's skill in his orchestration at the phrase level. Where the orchestration of a phrase is fixed (i.e. does not contrast the first and second halves of the phrase), Rush does vary the instrumentation of repeated and returning material. In *The Royal Shepherd's* first movement the material used to establish the dominant key area (bars 15-19) is scored with lower strings, second violins and bassoons (in tenor range) playing the melody, and first violins and horns playing an E pedal. The material is immediately repeated to confirm the new key (bars 23-8); here the oboes are assigned the melody, replacing the lower strings and bassoons, which now punctuate the downbeat of each bar (Example 10a). The first and second violins and horns have the E pedal – here the phrase is not only repeated an octave higher but with an instrument that has a brighter timbral colour to give more weight to the confirmation of the new key. As with Bach's technique in 'Oh how blest is the condition' (H38) (see page 184), Rush makes use of this material once more in the recapitulation (Example 10b), again altering slightly the instrumentation from the first two appearances. Instead of re-assigning material Rush carries out

more subtle changes, such as having the second oboe join the bassoons and strings with the melody and the first oboe supplementing the dominant pedal in the horns and first violins (bars 73-8). As with its first appearance, this material is repeated with the oboes on melody; however, in this instance the bassoons have been re-assigned from reinforcing the bass line to doubling the oboes while the rest of instruments retain their original scoring (82-7). Although this is not an extreme shift in instrumentation the change in colour, as with the first appearance, enriches and gives weight to the phrase.

Example 10 Rush, Overture, *The Royal Shepherd*, first movement

a: 15-19 and 23-8

15

Ob 1 & 2
Bn 1 & 2
Hn 1 & 2 in D
Vn I
Vn II
Va
Bass

p *f*

Detailed description: This system of musical notation covers measures 15 through 19. It features seven staves for different instruments: Oboe 1 & 2, Bassoon 1 & 2, Horn 1 & 2 in D, Violin I, Violin II, Viola, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The score shows a dynamic shift from piano (*p*) to forte (*f*) between measures 18 and 19. The Horns play a sustained, legato line with long notes. The strings play a rhythmic pattern of eighth notes.

23

Ob 1 & 2
Bn 1 & 2
Hn 1 & 2 in D
Vn I
Vn II
Va
Bass

p *f*

Detailed description: This system of musical notation covers measures 23 through 28. It features the same seven staves as the previous system. The key signature and time signature remain the same. The dynamic shift from piano (*p*) to forte (*f*) occurs between measures 27 and 28. The Horns continue their sustained line. The strings play a rhythmic pattern of eighth notes.

Example 10, continued

b: 73-8 and 82-6

73

Ob 1 & 2
Bn 1 & 2
Hn 1 & 2 in D
Vn I
Vn II
Va
Bass

p *f*

Detailed description: This system of musical notation covers measures 73 through 81. It features seven staves for different instruments: Oboe 1 & 2, Bassoon 1 & 2, Horn 1 & 2 in D, Violin I, Violin II, Viola, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The score shows a dynamic shift from piano (*p*) to forte (*f*) between measures 77 and 78. The woodwinds and strings play melodic lines, while the horns play sustained notes.

82

Ob 1 & 2
Bn 1 & 2
Hn 1 & 2 in D
Vn I
Vn II
Va
Bass

p *f*

Detailed description: This system of musical notation covers measures 82 through 87. It features the same seven staves as the previous system. The key signature remains one sharp (F#) and the time signature is 2/4. The score shows a dynamic shift from piano (*p*) to forte (*f*) between measures 85 and 86. The woodwinds and strings play melodic lines, while the horns play sustained notes.

3.4 François-Hippolyte Barthelemon (1741-1808)

François-Hippolyte Barthelemon (1741-1808) was an exceptionally talented violinist and composer, and one of only a small number of French musicians who left their native country to settle elsewhere. He came to London in 1764 at the encouragement of the sixth Earl of Kelly, Thomas Erskine, and was amongst the circle of musicians who performed at the Bach-Abel concerts.²⁹ Barthelemon succeeded Giardini as leader of the King's Theatre orchestra, and after 1770 was the leader at Marylebone Gardens. The composer was an active participant in London's musical life, as both composer and soloist.³⁰

The instrumental forces employed in Barthelemon's Op. 6 overtures (c. 1773) are the expected complement of strings, oboes, and horns. The winds are only used in the outer movements, in which the oboes either double or outline the violin parts, or are paired with the horns (crooked in the same key and limited to the harmonic series) to supply harmonic support or underline cadences and increase volume in tutti sections. While bassoons are not specifically mentioned on either the title-page or in parts, if they were available the instruments would certainly have been called upon to reinforce the bass line.

As with other composers, instrumental and colour combinations are small in number and the winds are not used independently, but are mainly employed to enrich the string parts or play sustained harmonies over string figurations. Similar to Smethergell, Barthelemon often assigns paired instruments dissimilar lines. For example, at the opening of the final movement, *Fugato Allegro*, of Op. 6, No. 1 in G major, the first horn and violin present the theme (bars 1-4); this then is imitated by the second violin and both oboes (bars 5-8), with the final entry of the theme played by second horn and violas (bars 9-12). The use of wind instruments in unison and tutti sections by Barthelemon is similar to that of Bach and the other composers discussed in this chapter.

²⁹ Simon McVeigh and Neal Zaslaw, 'Barthelemon, François-Hippolyte', NG II, vol. 2, 783; Terry, *John Christain Bach*, 87.

³⁰ McVeigh, *Concert Life*, 98-9, 146.

In the Op. 6 set Barthelemon varies the instrumentation of returning material. In the recapitulation of the dominant material in the first overture (bars 93-100), the orchestration is the same as that found in the exposition (bars 25-32) except that the horns are left out for the first five bars in the return. (Example 11) An excellent example of a more involved alteration of instrumentation and colours in repeated material, and a similar approach to that of J. C. Bach, is found in the final movement of Op. 6, No. 1. With the return of the transitional material the *basso* join the violas on the bass line, the oboes double the violins and the horns are added. Barthelemon has taken a section for violins and violas and expanded it into a fully-orchestrated tutti. (Example 12)

Example 11

Barthelemon, Overture Op. 6, No. 1 in G major, first movement, 25-8 and 93-7

25

Ob 1 & 2

Hn 1 & 2
in G

Vn I

Vn II

Va

Bass

93

Ob 1 & 2

Hn 1 & 2
in G

Vn I

Vn II

Va

Bass

Example 12

Barthelemon, Overture Op. 6, No. 1 in G major, third movement, 15-19 and 127-132

The image displays two excerpts of a musical score. The first excerpt, starting at measure 15, shows three staves: Violin I (Vn I), Violin II (Vn II), and Viola (Va). The second excerpt, starting at measure 127, shows five staves: Oboe 1 & 2 (Ob 1 & 2), Horn 1 & 2 in G (Hn 1 & 2 in G), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Bass. The music is in G major and 3/4 time, featuring a mix of eighth and sixteenth notes with some rests.

3.5 Thomas Augustine Arne (1710-1778)

Thomas Augustine Arne (1710-1778) was one of the more prolific English composers during the eighteenth century. He wrote over 80 stage works, including a setting of Milton's 1634 masque *Comus* (1738), operas *Thomas and Sally* (1760) and *Artaxerxes* (1762), and various secular and sacred vocal works such as the oratorios *The Death of Abel* (1744) and *Judith* (1761).³¹ His instrumental works are not as great in number, but do include trio sonatas, six concertos and eight sonatas for keyboard, and two sets of overtures or symphonies from 1751 and 1767 respectively (eight in the first set, four in the second).³² It is Arne's later works that are explored here. The composer was active during the period of transition from the late baroque to the *galant* style, and

³¹Peter Holman and Todd Gilman, 'Arne, Thomas Augustine', NG II, vol. 2, 36-41.

³²Three of the overtures from the 1751 set are from the stage works *Henry and Emma* (1749), *Comus* and *The Judgment of Paris* (1742).

his works reflect this. His early works, such as *Comus* and *Alfred* (1740), have strong links with the concerto grosso and ritornello structure; however, there is a marked change in style from *Thomas and Sally* (1760) onward. Charles Burney, who was apprenticed to Arne in 1744, made note of this evolution of Arne's style, writing: 'In 1762, Arne quitted the former style of melody, in which he had so well set *Comus* and furnished vauxhall [sic] and the whole kingdom [sic] with such songs as had improved and polished our national taste...'³³

In examining Arne's symphonies from 1767, it is clear that he kept current with modern approaches in handling the orchestra (unlike some of his generation, such as William Boyce), in that use of both dynamic contrast (which may show an influence of the Mannheim style) and instrumental contrast similar to that used by J.C. Bach. By 1767 when these symphonies were issued, J.C. Bach's Opp. 3 and 6 symphonies were already in print in England. The changes in orchestration style in Arne's 1767 symphonies compared to his earlier work 'suggest that Arne had been studying the *galant* symphonies of J. C. Bach and Abel as well as the series of Periodical Overtures published in London by Bremner from 1763...'³⁴

The wind section in those orchestral and theatrical works by Arne composed during J.C. Bach's London period consists of pairs of oboes, flutes, clarinets, horns and bassoons. Oboe parts generally follow the strings, either doubling the violins closely (at the unison or octave) or with some minor variation such as a simplified version of the violin part, and it is a fairly consistent practice in Arne's works for the first and second oboes to double or enrich the lines of their violin counterparts. There are also several independent passages for oboes (*Overtures to Artaxerxes* (1762)/ i, 17-18, 77-81; *Judith* (1761) overture/ i, 98-100; Symphony No. 3 in E-flat major (pub. 1767)/ i, 33-5, 41-4; Symphony No. 4 in C minor (1767)/ i, 57-70, 125-27, ii, 25-34; Symphony No. 1 in C major (1767)/i, 97-109; and *The Fairy Prince* (1771) overture/ i, 21-24, 51-7, 61-2, 79-80; ii, 16-20; iii, 33-40).

Flutes are mainly employed in place of oboes in inner movements of orchestral works, and as obbligato instruments in arias, as in 'Haste, haste, haste to the gardens of delight' from the

³³ Burney, *General History of Music*, vol. ii, 1015.

³⁴ Holman and Gilman, 'Arne', 38-9.

oratorio *Judith*. The flute also played a prominent role in all three movements of the fourth symphony in C minor from the composer's final collection of symphonies, *Four New Overtures or Symphonies In Eight and Ten Parts* (pub.1767). In these symphonies not only are there separately printed parts for oboes, horns and flutes, but they are also called upon to play simultaneously, especially in the fourth symphony, making it impossible for players to double on oboe and flute.³⁵

Unfortunately, the parts for the flutes, which are included in the instrumentation listed on the title page of the collection, are not extant and apparently never made it to publication, although it is clear from the gaps in the music to the fourth symphony that flute parts were intended to be published. It is quite obvious from the surviving parts that the flutes would have had significant exposed passagework: 'A performance from the existing parts [of Symphony No. 4 in C minor] would leave a curiously empty 'hole' in the music at bar 21 [third movement] for example, at which point there is nothing much else happening.'³⁶ The flute parts have subsequently been reconstructed in the appropriate style in the modern edition by Richard Platt, to which I will refer in the analyses of the symphonies' orchestration.³⁷

Unlike many of the English composers considered in this chapter, Arne includes clarinets amongst his instrumental palette. Pairs of clarinets are primarily found in stage works (*Thomas and Sally* (1760), and *Artaxerxes* (1762)) and are employed as an alternative to oboes to double or otherwise follow the string or horn parts. As mentioned in the first chapter, it is believed that Arne was the first composer in London to use clarinets in a theatre production, including them in the Covent Garden production of *Thomas and Sally* in 1760.

Arne's use of horns is similar to Bach's in that he writes for pairs of horns crooked in the same key; there is no case in any of Arne's orchestral or other works consulted of two differently

³⁵ Earlier works, such as Arne's *EIGHT OVERTURES in 8 Parts, Four for Violins, Hoboys, and German Flutes AND Four for Violins, French Horns, &c. with a Bass for the VIOLONCELLO & HARPSICORD* [sic] ... *Printed for I. Walsh...* [1751] include the flute part within the oboe part.

³⁶ Johnstone and Fiske, *The Eighteenth Century*, 220. See Example 20 below.

³⁷ Platt states that Arne was sufficiently consistent in his writing for winds in the fourth symphony, and in 'the natural antiphony produced by the use of two contrasted woodwind pairings [flutes and oboes], in the outer movements especially, that the missing music can be reconstructed with some confidence.' (Platt, ed. 'Thomas Augustine Arne: Symphonies in C minor', *Music da Camera*, Nos.4, John Caldwell, gen. ed.).

crooked pairs of horns. The instrument's primary function is to provide harmonic support and structural cohesion rather than to present melodic material; however, there are occasional sections where the horns are assigned brief solo passages, as in the second and final movements of Symphony No. 4 (*Four New Overtures or Symphonies*) bars 9-12 and 61-69, respectively, and the first movements of Symphony No. 3 in E-flat major, bars 30-33 and Symphony No. 1 in C major, bars 136-141 (same collection). As with most horn solos discussed in this chapter, these solos are actually *solì* as none are written for a single horn – they are always for pairs of horns (in unison, octave, thirds and fifths) and tend to be restricted to notes of the harmonic series. However, Arne periodically includes notes from outside the series, most often (written) f-sharp' and c-sharp', both of which require hand-stopping to produce (Symphony No. 1 (1767)/ iii, 27, 89; Symphony No. 2 (1767)/ i, 53, 62-3, 73, 127-8 and 13; iii 29; Symphony No. 4 (1767)/ ii, 15; *Artaxerxes* overture bars 23, 50-1, 65 and 104 (calls for a b-natural'); and 'Haste, haste, haste to the gardens of delight' from *Judith*, bars 54-5).³⁸ Moreover, Arne does not make a distinction between the high (*cor alto*) and low (*cor basse*) horns; as mentioned above, both horns play solo passages as well as supporting material at various points.

Single or paired bassoons are a common feature amongst Arne's works, and rarely perform any role more complex than reinforcing the bass line or doubling tutti sections. Occasionally one or both bassoons are freed from bass-line duties and called upon to double one of the other parts, either enriching a melodic line or reinforcing an inner part (Overtures from *Artaxerxes*, *Thomas and Sally*, and several arias including 'Water parted from the Sea' from *Artaxerxes*; this is also seen in Arne's earlier opera *Alfred* (1740)). However, unlike solos for the other wind instruments, the passages rarely contain melodic material, usually providing bass support for other wind solos (from the *Four New Overtures or Symphonies*, Symphony No. 2/ i, 36-40; Symphony No. 3/ i, 41-45; Symphony No. 4/ i, 17-20; *Alfred* overture/ i, 11-14, 25-8; *Thomas and Sally* overture; *Artaxerxes* overture/ iii, 12-16, 24-42, and throughout the arias

³⁸ All horn parts are written in C.

‘Disdainful you fly me in anger exclaim’ and ‘Water parted from the Sea’; *Judith* overture/ i, 28-40, 88-90, 98-9, 102-3, 154-58).

Arne’s use of combinations of instruments and colours is more varied and rich than that of many of the other composers discussed, and includes oboes (in thirds) supported by second violins (Symphony No.1 in C major (1767)/ i, 69-80, iii, 22-5); pairs of oboes, a single horn and bassoon with no other instruments (Symphony No. 2 in F major (1767)/ i, 36-40); oboes, horns and bassoons (overtures to *Judith*, *Thomas and Sally*, and *Alfred*); oboes and *basso* (overture to *The Fairy Prince*/ i, 17-18, 51-57; ii, 16-20); pairs of oboes, horns, trumpets and bassoons (overture to *Artaxerxes*); oboes, bassoon and violas (Symphony No. 4 in C minor/ ii, 16-20); first violins and oboes with horns (Symphony No. 4/ i, 18-20) shifting to flutes, second violins and horns (bars 21-25)³⁹; and oboes with bassoons (Symphony No. 3 in E-flat major/ i, 41-5, iii, 13 – 16). Elsewhere there are playful dialogues between winds (oboes and horns) and strings with bassoons (Symphony No. 2/ i, 161-170), and between oboes and horns with minimal string support (Symphony No. 3/ i, 29-32, 37-40). Other combinations include pairs of flutes, horns, bassoons with strings (arias from *Judith* and *Artaxerxes*); clarinets, horns, bassoons with strings (arias from *Thomas and Sally* and *Artaxerxes*); oboes and violas (Symphony No. 3/ i, 33-36; ii 5-6); and oboes and violins (Symphony No. 4/ i, 125-27; overture to *The Fairy Prince*/ iii, 33-40). Enriched melody lines are produced by horns supported by violas and bass (Symphony No. 4/ ii, 9-11); horns and bassoons (*Artaxerxes* overture); oboes accompanied by violas (Symphony No. 4/ ii, 25-34); strings and bassoons (Symphony No. 4/ iii, 5-8); horns and oboes (Symphony No. 4/ iii, 61-68); and oboes and first violins (overture to *The Fairy Prince*/ i, 85-88).

The use of wind instruments in unison and tutti sections by Arne is similar to that of Bach and the other composers discussed in this chapter. Where Arne assigns solo passages to wind instruments in both orchestral and theatre works it is to pairs of instruments as in Symphony No. 1 in C major and *Artaxerxes*. These exposed passages can vary in length from a single bar to eight or more. A solo horn does, however, appear in the first movement of Symphony No. 2, but only plays one note held over five bars (bars 36-40). Many of the wind solos are accompanied by the

³⁹ Based on the reconstructed flute parts by Richard Platt.

strings; in a few cases the full section is used, but for the most part either only the upper strings are employed, or the *basso* alone (including bassoon) is engaged. In the first movement of Symphony No. 3, the oboe and horn solos are lightly reinforced by the string section sounding only on the downbeat of each bar. (Example 13) The *Artaxerxes* overture contains a short wind passage for oboes with accompaniment provided by the second violins. (Example 14) A similar use of the winds can be found in the first movement of Symphony No. 1, bars 97-108. The overture to *The Fairy Prince*, from the last decade of Arne's life, contains a rather lengthy solo section for winds in the retransition of the first movement. In bars 51-57, pairs of oboes (in thirds and sixths) have the main material with only the *basso* for support. (Example 15)

Example 13

Arne, Symphony No.3 in E-flat major, first movement, 29-33

The musical score for Example 13 consists of eight staves. The top staff is for Oboe 1 & 2, followed by Horn 1 & 2 in E-flat, Bassoon, Timpani, Violin I, Violin II, Viola, and Bass. The key signature is E-flat major (three flats) and the time signature is 3/4. The score shows measures 29 through 33. The Oboe and Horn parts feature a melodic line with trills and grace notes, while the Bassoon, Timpani, Violin I, Violin II, Viola, and Bass parts provide a simple accompaniment on the downbeats.

Example 14

Arne, *Artaxerxes* overture, first movement, 77-81

77

D Trpt
1 & 2

D Hn
1 & 2

Timp

Ob
1 & 2
soli

Vn I

Vn II
p solo

Va

Bass

f

tr

Example 15

Arne, *The Fairy Prince* overture, first movement, 51-7

51

Ob 1

Ob 2

Bass

54

Unlike Collett or Rush, Arne periodically includes passages for winds alone. Even in his earlier works such as *Alfred* (1740), Arne includes solo passages for winds only. In the overture's first movement the solo passage at bars 11-14 is scored for pairs of oboes who play a lively tune above the bassoon bass line and, unusually, a single horn sounding a sustained note. A lengthier

version of this is repeated several bars later (25-8), although minus the horn part. (Example 16) A later example of exposed passages for winds alone is found in the first movement of the Symphony No. 2 in F major (1767), bars 36-40. Here the brief solo, which emphasizes the dominant of the newly established key of C, calls for pairs of oboes with the main material, bassoons playing a rearticulated dominant pedal and the first horn reinforcing the bass with a sustained G pedal. (Example 17) Moreover, the final movement of the fourth symphony from the 1767 set contains a lively wind solo. (Example 18)

Example 16

Arne, *Alfred*, overture, first movement, 24-28

Example 16 shows a musical score for measures 24-28. The score is for Oboe 1, Oboe 2, and Bassoon. The key signature is two flats (B-flat major/D minor). The score is divided into two systems. The first system covers measures 24-26, and the second system covers measures 27-28. The Oboe 1 and Oboe 2 parts are marked 'solo'. The Bassoon part is marked 'bassoon' and features a rearticulated dominant pedal. The score includes various musical notations such as notes, rests, and trills.

Example 17

Arne, Symphony No. 2 in F major, first movement, 36-40

Example 17 shows a musical score for measures 36-40. The score is for Oboe 1 & 2, First Horn (F Hn), and Bassoon (Bns). The key signature is one flat (F major/C minor). The score is divided into two systems. The first system covers measures 36-38, and the second system covers measures 39-40. The Oboe 1 & 2 parts are marked 'tr' (trill). The First Horn part is marked 'tr' (trill) and features a sustained G pedal. The Bassoon part is marked 'Bns' and features a rearticulated dominant pedal. The score includes various musical notations such as notes, rests, and trills.

Example 18

Arne, Symphony No. 4 in C minor, third movement, 61-68

The image shows a musical score for Example 18, consisting of two systems of music. The first system, labeled with measure numbers 61 and 68, features two staves: the top staff is for Oboes 1 & 2 (Ob 1 & 2) and the bottom staff is for Horns 1 & 2 (Hn 1 & 2) and C Bassoon (C [basso]). The second system, labeled with measure numbers 65 and 68, features two staves: the top staff is for Horns 1 & 2 (Hn 1 & 2) and the bottom staff is for C Bassoon (C [basso]). The music is in C minor and 3/4 time. The first system shows a rhythmic pattern of eighth and sixteenth notes, with trills (tr) in the final measures. The second system shows a similar rhythmic pattern, also with trills in the final measures.

As with J. C. Bach, Arne achieves contrast through varying instrumental combinations at the smaller compositional unit levels, most notably the phrase or line, section and movement. A phrase may contain subtle fluctuations of colour. In the first half of the opening movement of the overture to *The Fairy Prince*, for example, the colour of the line shifts within each bar as the second violin leaps down to join the first oboe, and the first violin moves up joining the second oboe, for the fourth and first beat of the bars. (Example 19)

As with Bach, Arne fixes a colour scheme of a phrase for its entirety, modifying the phrase's orchestration on its repeat or return. Following the key change in the first movement to Symphony No. 4 in C minor, 17-20, pairs of oboes have a solo phrase supported by the first violin and horns (Example 20). This four-bar phrase (17-20) is immediately repeated with flutes, second violin and horns (21-25), creating a dialogue of subtly varied voices. Arne seems to favour this particular phrase in that he brings it back two more times (63-71 and 125-133), with each appearance slightly varied compared to the previous one.

Example 19

Arne, *The Fairy Prince Overture*, first movement, 29-33

29
 soli tutti soli tutti soli [tutti]
 Ob 1 & 2 [p f] [p f] [p] f
 Vn I p f p f f p
 Vn II p f f p
 Va f f f p
 Bass f f f p

Example 20

Arne, *Symphony No. 4 in C minor*, first movement, 17-25

17
 Fl 1 & 2
 Ob 1 & 2 soli
 Hn 1 & 2 in C [basso] p
 Vn I p soli f [tutti]
 Vn II
 Va
 Bn/Bass

Example 20, continued

The musical score for Example 20, continued, begins at measure 21. It is written in G minor (three flats) and 3/4 time. The score consists of five staves. The top staff is for the violin, featuring a melodic line with trills (tr) and a 'tutti' marking. The second staff is for the piano, with dynamics marked 'p' and 'f'. The third staff is for the cello/bass, with dynamics marked 'p soli' and 'f'. The fourth and fifth staves are for the keyboard, showing the accompaniment. The score includes various musical notations such as slurs, trills, and dynamic markings.

3.6 Carl Friedrich Abel (1723-1787)

Of his contemporaries, composer and bass viol virtuoso Carl Friedrich Abel (1723-1787) had the strongest connection with J.C. Bach, and the two German friends were to become dominant figures in the London music scene. Abel was born in Cöthen, where his father (also a bass violist) had worked with J. C. Bach's father, Johann Sebastian Bach; like J.C. Bach, Abel eventually emigrated to London, giving his first public performance in the English capital on 5 April 1759 (days before the death of Handel).⁴⁰ Like Bach, Abel was a member of the Queen's Chamber Band, a post to which he was appointed in 1764 and which he held until his death.⁴¹

More tellingly, by the mid-1760s Bach and Abel were lodging together in Meard's Street, just off Soho Square.⁴² In 1765 the two co-founded the concert series that was to continue even after Bach's death in 1782.⁴³ Abel was already well known as a performer for his expressive style

⁴⁰ Walter Knappe, Murray Charters and Simon McVeigh, 'Carl Friedrich Abel', NG II, vol. 1, 15.

⁴¹ Bryan Gillingham, 'Social and musical matters pertaining to J. C. Bach's Third Set of Keyboard Concertos', *Music Review*, 42 (1981), 230. Abel and Bach alternated the preparations for these weekly concerts, as they did the Wednesday (Soho Square) concerts.

⁴² Bach and Abel shared the house until c. 1771 (Terry, *John Christian Bach*, 75).

⁴³ McVeigh, 'The Professional Concert and Rival Subscription Series in London', 1-135.

of playing Adagio movements⁴⁴, but it was through these concerts that Abel achieved the most prominence: ‘Although Bach was the leading figure, Abel’s presence as performer and composer was important, and his symphonies received widespread recognition.’⁴⁵

Of Abel’s works his symphonies and overtures are the largest genres that survive (46 in total) and thus these offer the best general view of his musical style and influences. The wind section in Abel’s orchestral works from the early 1760s to the time of Bach’s death consisted of pairs of oboes, horns, clarinets and one or two bassoons. Oboe parts generally follow the strings, either doubling the violins closely (at the unison or octave) or with some minor variation in a simplified version of the lines. Assigning the first oboe to double or enrich the first violin line and the second oboe to the second violin is a fairly consistent practice amongst Abel’s symphonic works. There are several independent passages for oboes – both for pairs (Symphony in B-flat major Op. 7, No. 2 (1767)/ i, 45-54; Symphony in E-flat major Op.7, No.6 (1766)/ i, second theme; Symphony in E-flat major Op. 14, No. 2 (1778)/ iii, trio), and for a single instrument (Symphonies Concertantes in B-flat major (?1781) and D major (1783), all three movements). Flutes are not included in any of Abel’s extant symphonic works, not even as alternatives for oboes in slow movements, although they do appear in other genres; his oeuvre includes seven flute concertos and numerous chamber works that include the instrument, primarily sonatas and quartets.⁴⁶

Abel’s scoring for horns is similar to Bach’s, with pairs of horns always crooked in the same key; there is no case in any of Abel’s orchestral works of two differently crooked pairs of horns. The instruments’ primary function is to provide harmonic support and structural cohesion rather than to present melodic material; however, there is a single instance, in the second movement of Symphony F major Op. 1, No.4 (1761), where the horns are featured.

While bassoons are not specifically mentioned on title pages, there are directions in the parts that indicate their use in the occasional solo or soli passage, as in the first movement of

⁴⁴ McVeigh, *Concert Life*, 146.

⁴⁵ Franklin Zimmermann, ed., *The Symphony, 1720-1840*, Series E, Vol. II, xiv.

⁴⁶ Knape, Charters and McVeigh, ‘Carl Friedrich Abel’, 17; Walter Knape, *Bibliographisch-thematisches Verzeichnis der Kompositionen von Karl Friedrich Abel* (Cuxhaven, 1971).

Op.7, No.6 and the trio section from Op. 14, No.2. One or two bassoons would also have been called upon to double tutti sections and reinforce the bass line.

Abel's Symphony Op. 7, No. 6 in E-flat major, was originally scored for clarinets, which, as discussed in previous chapters, were already in use in several of the London orchestras.⁴⁷ Bremner later altered the instrumentation when the work was published as Periodical Overture No. 16, in 1766, with oboes replacing the clarinets in order to make the symphony more marketable.⁴⁸ As Adam Carse puts it, 'It would have been bad business to insist on clarinets as long as these instruments were to be found only in a few of the largest orchestras.'⁴⁹ This does raise the question of how many of Abel's orchestral works were originally scored with more elaborate forces and were altered by publishers in order to make a profit, but as a majority of Abel's works survive only in printed form, determination of the original orchestration is not practicable, at least not within the confines of this study.

Given the close ties between the two composers Bach's influence on Abel cannot be doubted (and vice versa), although this is less extensive than one might expect. Abel's combination of wind instruments and tonal colours is more limited than in works by Bach, mainly because he does not vary his choice of instruments. Even in his late works the scoring is often conventional, the slow movements tend to be brief (the second movement of Op. 7, No. 2 is 43 bars in total) and the majority of them are written for strings alone. This suggests that Abel was not interested in experimenting with orchestration and colour to the same extent as his close friend and business partner J. C. Bach. However, this brings us back to the question posed above in that Abel's apparently limited instrumental choices may have resulted from publishers altering the music to fit a more standardized instrumentation. Indeed, there is by no means a total lack of variety in Abel's instrumentation. Abel employs pairs of oboes to enrich string parts (Op. 1 (1761), 4 (1762), 7 (1766/7), 14 (1778) and 17 (1783) sets), oboes (in thirds) and bassoon (Op. 7,

⁴⁷ During his stay in London (1764-5), the young Mozart made a copy of this symphony from Abel's manuscript, including the parts for clarinet. At one point this work was thought to have been an early composition by Mozart and labelled K. 18 (Johnstone and Fiske, *The Eighteenth Century*, 230).

⁴⁸ Jones, 'The Periodical Overture', 72.

⁴⁹ Carse, *The Orchestra in the XVIIIth Century*, 48. The majority of Continental and British orchestras, especially provincial orchestras, consisted only of strings and pairs of oboes and horns. Most publishers compromised by providing parts that could be used by oboes, flutes, or (later) clarinets.

No. 6, all movements and trio section from the final movement of Op. 14, No. 2), or a single cello accompanying two oboes (Op. 7, No. 2/ i, 45-54). He does make use of a single wind instrument (oboe again) in several of his orchestral works, as in the first movements of Op. 17, No. 4 (29-37, 129-32) and No. 6 (53-57) and all movements in the *Symphonie Concertantes* in B-flat major (1781) and D major (1783).

The manner in which Abel uses the winds in unison and tutti sections corresponds closely to Bach's approach. In unison sections the upper winds double the violins in unison or at the octave with the bassoons doubling the bass and violas. Pairs of horns (*cor alto* and *cor basso*) sound in the registers best suited to them, indicating Abel's familiarity with their properties. As for tutti passages, the upper winds double the melodic line, usually played by the upper strings with the bassoons and lower strings on the bass while the horns add harmonic support.

Where Abel assigns solo passages to wind instruments, it is to pairs of winds as in Symphony Op. 7, No. 6 (oboes or clarinets and bassoon), or to a single wind instrument as in *Symphonie Concertante* in D major. These passages vary in length from a few bars to over fifteen bars. In these solo passages the accompaniment can also vary from lightly scored upper strings (or simply the *basso*) to no strings at all, limiting the passage to wind instruments only. In the second movement of *Symphonie Concertante* in D major (bars 9-16), the concertino oboe is the only solo instrument assigned the melodic line. The other two obbligato instruments, violin and cello, join the ripieno strings on the accompaniment. (Example 21) The contrasting second theme (bars 45-54) from the first movement of Op. 7, No. 2 is not only set off from the first theme by its different character but also by instrumentation. Abel employs only three instruments to present this material – a pair of oboes (melody) and cello (accompaniment) compared to the larger instrumental forces that precede and follow these ten bars. In both his symphonies concertantes Abel employs three oboes, one as part of the concertino group and the other two as part of the ripieno ensemble, along with pairs of horns and the usual complement of strings. The solo oboe in these concertantes has two main roles: to play solos and when not assigned solo passages to double the first oboe ripieno part. Abel creates a highly distinctive trio section in the final movement of the E-flat major Symphony Op. 14, No. 2 (bars 65-92) by placing it in the minor

mode and scoring the trio for only two oboes and bassoon with no accompanying strings, (Example 22) as compared to the string-dominated *minuetto* section in which the winds (oboes, horns and bassoon) only play a supporting role.

Example 21

Abel, *Symphonie Concertante* in D major, second movement, 9-16

Ob solo
[mf]

Vn I &
Vn II solo
p

Bass &
Vc solo
p Pizz.

9

13

Example 22

Abel, *Symphony* Op. 14, No.2 in E-flat major, third movement, trio, 65-92

Trio 65
Ob 1 & 2

Bn

72

79

86

At the phrase and theme level Abel does vary his orchestration, although not to the same extent as Bach. Themes are rarely divided such that the scoring of the first and second halves differ; Abel typically maintains a fixed scoring scheme for the entirety of a phrase or theme, and only when it is repeated is the instrumentation varied, as in the rondo theme from the final movement of Symphony in B-flat major, Op. 17, No.2. The initial appearance of this theme is scored for strings only (bars 1-8), but when immediately repeated (bars 9-16) the instrumental colour is changed, with the full orchestra including pairs of oboes and horns sounding the lively tune. (Example 23) However, this is as far as Abel takes the variation of orchestration, for upon each return of the refrain the tune is always presented by the string section followed by its repeat with the full band. A similar approach is found in Abel's earlier works, such as the Op. 7 set, and his symphonies concertantes. Compared with Bach's habit of varying the orchestration of each repetition of repeated material, Abel is much more conservative in his technique.

Example 23

Abel, Symphony Op. 17, No. 2 in B-flat major, third movement, 1-16

The musical score for Example 23 consists of two systems of staves. The first system, labeled with a '1' above the first staff, covers bars 1 to 8. It features five staves: Oboe 1 & 2 (Ob 1 & 2), Horns 1 & 2 in E-flat (Hn 1 & 2 in Eb), Violin I (Vn I), Violin II (Vn II), and Bass. The strings play a rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic. The woodwinds are silent. The second system, labeled with an '8' above the first staff, covers bars 9 to 16. It features six staves: Oboe 1 & 2, Horns 1 & 2 in E-flat, Violin I, Violin II, Viola (Va), and Bass. The strings continue their pattern, and the woodwinds enter with a melodic line, marked with a forte (*f*) dynamic.

Abel does use antiphonal (or 'conversation') alternation of orchestral forces for contrasting effect, particularly in the symphonies concertantes as part of transitional material. In his *Symphonie Concertante* in D major, first movement bars 93-98, thematic material is exchanged between the oboe and violin (paired) and the cello. The three lines come together in the last three bars (99-101) for the cadence. (Example 24)

Example 24

Abel, *Symphonie Concertante* in D major, first movement, 93-101

The musical score for Example 24 is presented in two systems. The first system covers measures 93 to 98, and the second system covers measures 99 to 101. The score is arranged in a grand staff with the following parts from top to bottom: Oboe solo (Ob solo), Violin solo (Vn solo), Violoncello solo (Vc solo), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Bass.

In measures 93-98, there is a clear antiphonal exchange of thematic material. The Oboe and Violin parts play a melodic line, while the Cello part plays a rhythmic accompaniment. The Violin I and II parts play a simple harmonic accompaniment. The Viola and Bass parts play a simple harmonic accompaniment. The Oboe and Violin parts are marked with a *p* dynamic.

In measures 99-101, the three solo parts (Oboe, Violin, and Cello) come together for a cadence. The Oboe and Violin parts play a melodic line, while the Cello part plays a rhythmic accompaniment. The Violin I and II parts play a simple harmonic accompaniment. The Viola and Bass parts play a simple harmonic accompaniment. The Oboe and Violin parts are marked with a *p* dynamic.

Example 24, continued

The musical score for Example 24, continued, consists of six staves. The top three staves are for the piano, and the bottom three are for the basso continuo. The key signature is one sharp (F#) and the time signature is 2/4. Measure 99 begins with a piano part in the right hand playing a melodic line. The piano part includes a dynamic marking of 'f' (forte) at the beginning of measure 100. The score is written on six staves: three for the piano and three for the basso continuo.

3.7 John Marsh (1752-1828)

John Marsh (1752-1828), as mentioned previously, was not a musician by profession but rather trained as a lawyer, and for his entire life considered himself as nothing more than a dilettante.⁵⁰ In addition to pursuing legal studies, Marsh also taught himself to play the spinet, viola, cello, oboe, and organ.⁵¹ He moved to London in 1773 to finish his legal training as an attorney of the King's Bench (England's highest Common Law Court); Marsh then returned to Romsey in 1774 where he established his own practice and married. Not content with life in a small town, he moved to Salisbury in 1776 and then to Canterbury in 1783. In each of these locations Marsh played an active part in musical life in one role or another, such as performer (in 1780 he became leader of the Salisbury subscription concert series), substitute organist at cathedral services, composer (several of his symphonies had their first performances at, and primarily were intended for, the subscription concerts or festivals in provincial English towns), or concert organizer (in

⁵⁰ Graham-Jones highlights Marsh's reply from 1823 to Sainsbury's request for biographical information for inclusion in his forthcoming *Dictionary of Musicians*, in which Marsh writes, '...tho' I have published several Musical works of various kinds I am *no Professor of Music*, nor ever was.' (Marsh, *Symphonies, Part I*, xvi).

⁵¹ Brian Robins, 'John Marsh', NG II, vol. 15, 896.

1783 Marsh took over the directorship of the Canterbury Concert and revived the subscription concerts at Chichester).⁵²

According to Robins, the most important of Marsh's compositions are his symphonies, of which there are thirty-nine listed in the composer's own catalogue of his works, in that they demonstrate well Marsh's skill at catering for the tastes and abilities of provincial orchestras.⁵³ Unfortunately, only the nine compositions that were published during the Marsh's lifetime have survived, along with three finales. These works were composed between 1778 and 1796, and published between 1784 and 1801.⁵⁴

The wind section of Marsh's printed orchestral works composed up to 1781 consists of pairs of oboes, horns and bassoons. Flutes and clarinets must have been generally available to the provincial orchestras (a mixture of professional and amateur players) that performed these works (mainly in Salisbury, Canterbury and Chichester⁵⁵). There exist manuscript parts for these instruments in Marsh's hand for several of the symphonies, including the Conversation Symphony (1778)⁵⁶ and Symphony No. 2 [12]⁵⁷ in B-flat major (1780), but these are not included in the printed works (except in Symphony No. 8 [9], which will be discussed below). One or two bassoons were commonly employed to enrich the bass line and to double tutti sections, and Marsh specifically included them in his diagram of the Conversation Symphony as part of *Basso Primo* of Orchestra I. Occasionally a single bassoon is given independent material, although it is still accompanimental in function (symphonies No. 8 [9] and 2 [12]).

Marsh's use of oboes – or, indeed, of other wind instruments – did not significantly change between 1778 and 1781. Oboe parts generally follow the strings, either doubling the violins closely (at the unison or octave) or with some minor variation as in a simplified version of the lines. Assigning the first oboe to double or enrich the first violin line and the second oboe to the

⁵² Ibid.

⁵³ Ibid; Brian Robins, ed., *The John Marsh Journals: The Life and Times of a Gentleman Composer (1752-1828)* (New York, 1998), 768-70.

⁵⁴ Marsh, *Symphonies, Part I*, x.

⁵⁵ Robins, 'John Marsh', 896; Marsh, *Symphonies, Part I*, ix–x; Marsh, *Symphonies, Part II*, vii–ix.

⁵⁶ Dates given are for year of composition and are taken from Marsh's catalogue of instrumental works (Robins, *John Marsh Journals*, 765-74).

⁵⁷ The first numbers given are those assigned by the publisher and those in square brackets are from Marsh's own chronological listing of compositions (Marsh, *Symphonies, Part I*, ix).

second violin is a fairly consistent practice amongst Marsh's orchestral works. There are several independent passages for oboes – both for pairs (Symphony No. 8 [9]/ iii, 57-64 and 72-80; Conversation Symphony/ i, 111-113; and Symphony No. 1 [13]/ i, 56-60 and 115-126) and a single instrument (Symphony No. 8 [9]/ i, 26-30, 34-38, 84-88, and 92-96; and Symphony No. 2 [12]/ i, 23-24, and 142-145) – but these tend to be brief.

As with Bach, Marsh writes for pairs of horns crooked in the same key; there is no case in any of Marsh's surviving orchestral works of two differently crooked pairs of horns.⁵⁸ The instruments' primary function is to provide harmonic support and structural cohesion rather than to present melodic material; however, there are occasional sections where the horns are assigned brief solo passages, as in the third movement of the Conversation Symphony bars 75-80 and the first movement of Symphony No. 1 [13] bars 115-126. These solos are actually *solis* as none are written for a single horn; they are always for pairs of horns (in unison, octave, thirds and fifths) and tend to be restricted to notes of the harmonic series. Since horns are the only wind instruments assigned to Orchestra II in the Conversation Symphony, they take on the role that Marsh usually gives to the oboes: the first horn doubles or outlines the first viola⁵⁹ while the second horn follows the second viola, mainly reinforcing its repeating semi-quavers. (See third movement bars 20-24)

While the solo passages include only notes from the harmonic series, where the horns play accompaniment they are required to play notes from outside the series, most often f-sharp' and c-sharp' (plus a single use of b-natural'), all of which require hand-stopping to produce (Symphony No. 8 [9]/ i, 8,10-15; iii, 112; Conversation Symphony / i, 45, 90; iii, 39-40; Symphony No. 2 [12]/ iii, 28, 57, 61, 93-6; and Symphony No. 1 [13]/ i, 17, 21-23, 48 and 74).⁶⁰ Furthermore, Marsh makes the distinction between high (*cor alto*) and low (*cor basse*) horns, the range of the first being between the 6th and 16th harmonics, while the second plays no higher than the 12th harmonic. Quite often Marsh has the two instruments playing an octave apart.

⁵⁸ Marsh, *Symphonies, Part I & Part II*.

⁵⁹ The violas are the primary strings of Orchestra II of this symphony.

⁶⁰ All horn parts are written in C.

It is rare to find documentation that reveals the influence of one composer's style on that of another, especially where the influence is as clearly stated as in the following case. On 18 January 1769, at the age of 16, John Marsh attended a revival of Susannah Centlivre's *The Wonder*⁶¹ at the home of Stephen Fox near Salisbury, where he heard several opera overtures by J.C. Bach for the first time. Marsh writes in his Journal:

The music however between the acts made me some amends [for Marsh arriving late], there being a good band from Salisbury who play'd some of Bach's opera overtures w'ch I had not then heard, & w'ch therefore gave me some new musical ideas in respect to style, of which I avail'd myself in my next composition of that kind & particularly in the horn parts, which instrument I had before only met with at Portsmouth Concert when I was too much occupied with my own part to attend to their particular effect.⁶²

This is a clear indication of Bach's influence in at least one aspect of Marsh's compositional style. The work in which he probably first tried out these 'new musical ideas' was his Symphony in D major from 1770;⁶³ unfortunately, as with most of Marsh's works that did not make it to publication, this symphony has not survived.

Marsh included at least one bassoon, quite possibly two, as part of his *basso*.⁶⁴ The instrument was rarely required to carry out anything more than to reinforce the bass line or double in tutti sections. Where solo passages for bassoon are included, Marsh places the instrument in its upper register, although these passages are usually brief. However, unlike solos for the other wind instruments, the passages contain accompaniment rather than melodic material, usually providing bass support for other wind solos (Symphony No. 8 [9]/ iii, 57-64, 73-80; Symphony No. 2 [12]/i, 25-28, 122-125; Symphony No. 1 [13]/i, 115-126).

Marsh's later wind section also included a single flute and pairs of clarinets, as there are clarinet parts for symphonies Nos. 2 [12], 1 [13], 5 (1783) and the Conversation Symphony, and the flute is included in symphonies Nos. 8 [9], 2 [12], 5 and the Conversation Symphony. All of

⁶¹ This work was first performed in April of 1714 at Drury Lane Theatre (Robins, *John Marsh Journals*, 62).

⁶² Robins, *John Marsh Journals*, 62.

⁶³ *Ibid.*, 768.

⁶⁴ According to Graham-Jones, 'Marsh's use of the term "Basso" implied a general bass including bassoon(s)' (Marsh, *Symphonies, Part I*, xiv).

these parts, with the exception of Symphony No. 8 [9], were not included in the printed editions of these symphonies, but survive in manuscript parts in Marsh's hand.⁶⁵ The clarinet parts were intended as substitutes if oboes were not available, a common practice in the latter half of the eighteenth century. The single flute, on the other hand, literally doubled the first oboe parts or strings with suitable octave transpositions.⁶⁶ Marsh did not include any independent material, such as solos, for the flute. In the discussion below concerning Marsh's use of the wind section clarinet and flutes will not be included because at the time of preparing this chapter these manuscript part books were not available, nor does any modern edition include the music for these instruments.

Marsh's combination of wind instruments is not as varied as in works by Bach. Typically Marsh employs either pairs of oboes, horns and one or two bassoons; oboes and horns only; oboes and bassoon(s); or horns and bassoon(s). There is very little use of the wind section as an independent, non-accompanimental ensemble.

Where Marsh assigns solo passages to wind instruments in orchestral works it is to pairs of winds as in Symphony No. 2 [12], or, less common, to a single wind instrument as can be observed in Symphony No. 8 [9]. These passages vary in length from three bars to over ten. The accompaniment is lightly scored: the upper strings (violins and violas), just the *basso* (including bassoon), or no strings at all with the other winds taking on an accompanimental role. In the first movement of Symphony No. 8 [9] (bars 26-30), a single oboe plays the melody with violins and violas providing support. (Example 25) Symphony No. 1 [13] contains a lengthy solo section for winds in the final bars of the retransition of the first movement. In bars 115 to 126, pairs of oboes (in thirds, sixths, and octaves) and horns (thirds and fifths) are playing melodic material with a single bassoon on the bass. (Example 26) Not only does Marsh use the wind section to emphasize the dominant (F) prior to the recapitulation, but he also creates a pronounced colour contrast between the strings only section (bars 111-114) that precedes the wind passage and the tutti section of the return, which follows. A similar use of the winds can be found in the third

⁶⁵ The manuscript part books are part of the Chichester Concert collection at Cambridge University Library (MR.310.a.75.3).

⁶⁶ Marsh, *Symphonies, Part I*, xiv, 249-50.

movement of the Conversation Symphony, bars 75-80, although this solo passage is restricted to just oboes and horns.

Example 25

Marsh, Symphony No. 8 [9] in G major, first movement, 26-30

Musical score for Example 25, showing staves for Oboe I, Violin I, Violin II, and Viola. The Oboe I part features a solo with trills. The Violin I part has a dolce solo. Dynamics include p and p.

Example 26

Marsh, Symphony No. 1 [13] in B-flat major, first movement, 115-126

Musical score for Example 26, showing staves for Oboe 1&2, Bass Horn 1&2, and Bass. The Oboe and Bass Horn parts feature soli passages. The Bass part features a solo. Fingerings are indicated below the staves.

It can be said that Marsh does practise what he instructs. Many of the compositional elements described in his *Hints to Young Composers* have been applied to his own works, especially those concerning contrast. As mentioned in the previous chapter, Marsh's pamphlet sets out the variety of effects obtainable through the use of contrasting combinations of instruments and varied timbral colours, many of which appear in his symphonic writing. For

example, the division of melodic line between two instrumental groups, giving the antecedent and consequent phrases of the line to the different groups, occurs in the aptly named Conversation Symphony. In this work the first half of a four-bar phrase (bars 112-115) in the first movement is played by oboes with only principal cello and continuo on bass; in the last two bars the oboes are joined by the remainder of Orchestra I – violins 1 and 2, and basso I, creating a ‘conversation’ effect. (Example 27)

Marsh also mentions – and uses – the subtle variation of returning material in order to create contrast. In the first movement of Symphony No. 8 [9] (bars 84-91), for example, the instrumentation shifts after four bars from a single oboe with light string accompaniment to strings only. The melodic material presented in the oboe solo is immediately repeated beginning in bar 88 by violins (at the octave). Not only is a contrast in colour created via a shift in the scoring of the same material but also change on a more subtle level with the repeated material placed an octave higher. (Example 28)

Example 27

Marsh, A Conversation Symphony for Two Orchestras [No. 10] in E-flat major, first movement, 111-115,
Orchestra I

The musical score for Example 27, titled 'Orchestra I', covers measures 111 to 115. It features five staves: Oboes 1 & 2 (Ob 1&2), Violin I (Vn I), Violin II (Vn II), Bassoon I (B I), and Violoncello/Double Bass (Vc.Pr.). The key signature is E-flat major (three flats) and the time signature is 4/4. In measure 111, the oboes play a melodic phrase. In measures 112-115, the strings (Violins I and II, Bassoon I, and Vc.Pr.) play the same melodic material, with the Vc.Pr. providing a steady bass line. Dynamics are marked as *p* (piano) and *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 28

Marsh, Symphony No. 8 [9] in G major, first movement, 84-91

The musical score for Example 28 consists of two systems of staves. The first system (measures 84-87) includes staves for Oboe 1, Horn 1 in C, Violin I, Violin II, Viola, and Violoncello/Bass. The Oboe 1 part begins with a solo line in measure 84, marked with a 'p' dynamic. The strings play a sustained chord in measures 85-87, also marked with a 'p' dynamic. The second system (measures 88-91) includes staves for Oboe 1, Violin I, Viola, and Violoncello/Bass. The Oboe 1 part continues with a solo line in measure 88, marked with a 'p' dynamic and a 'tr' (trill) marking. The Violin I part also features a solo line in measure 88, marked with a 'p' dynamic and a 'tr' marking. The strings play a sustained chord in measures 89-91, marked with a 'p' dynamic. The score includes various musical notations such as slurs, trills, and dynamics.

Despite his self-proclaimed 'amateur' status, John Marsh's symphonic works demonstrate a clear understanding of both the demands of the individual ensembles for which he was writing and the use of orchestration as another tool in his composition palette. Although Marsh cites Bach as a significant influence from an early age, his combinations of wind instruments, and of winds and strings together, vary less than those of Bach, and Marsh's use of the winds as an independent ensemble is negligible compared to Bach's. Marsh does, however, make use of contrast in a similar manner to Bach, giving the antecedent and consequent phrases to different instrumental groups and varying the orchestration of returning material.

3.8 Sixth Earl of Kelly, Thomas Erskine (1732-1781)

J.C. Bach was not the sole influence on composers in London in the latter part of the eighteenth century. Another significant influence was that of the sixth Earl of Kelly, Thomas Erskine, who was the first British exponent of the Mannheim style. The son of a Fife landowner, in 1752 he was sent off on the Grand Tour, spending four years on the Continent. The majority of this time was spent in Mannheim, where he studied violin and composition under Johann Stamitz.⁶⁷ Upon the death of his father in 1756 Kelly returned to Scotland, bringing with him the Mannheim school's style, which was unknown to British concertgoers. As Cudworth points out 'there is no doubt that Kelly's influence, mingled with that of the two famous Germans then resident in London, C. F. Abel and J. C. Bach, had an immense effect on the younger English symphonists of the 1760s.'⁶⁸

From the early 1760s to his death in 1781, Kelly was Scotland's most celebrated native composer. His Op. 1 set of six overtures was published by Bremner in Edinburgh in 1761, and four of his works were subsequently published as part of Bremner's Periodical Overture series (No. 13 (1766), No. 17 (1766), No. 25 (1769), and No. 28 (1770))⁶⁹. According to Johnson, 'after 1769 no more of Kelly's new compositions were printed, but they circulated vigorously round Scotland in manuscript copies'⁷⁰ (although Bremner's final publication of music by Kelly, the *Maid of the Mill* overture or Periodical Overture No. 28, was issued in 1770).⁷¹ Altogether ten symphonies are known to have been written by Kelly.

An in-depth investigation into the influence of Kelly on English composers is an entire study in itself and lies outside the scope of this study; however, a brief overview of his wind orchestration may be useful for comparative purposes. Kelly's scoring for winds is fairly conventional in his early works, using pairs of oboes and horns as well as one or two bassoons. Oboe parts generally follow the strings, either doubling the violins closely (at the unison or

⁶⁷ Johnstone and Fiske *The Eighteenth Century*, 206.

⁶⁸ Cudworth, 'The English Symphonists of the Eighteenth Century', 37.

⁶⁹ Jones, 'The Periodical Overture', 72-5.

⁷⁰ David Johnson, 'Kelly, 6th Earl of,' NG II, vol.13, 464-5.

⁷¹ Jones, 'The Periodical Overture', 75.

octave) or in a slightly varied or simplified version. Horns, crooked in the same key, provide harmonic support and structural cohesion. The bassoon or bassoons double tutti sections and reinforce the bass line, as well as being assigned the occasional solo or soli passage. The Op. 1 set of overtures includes some passages for winds with light string accompaniment (sounding on the downbeat of bars only); in later works such as Periodical Overture No. 17 in E-flat major (1766) Kelly uses clarinets in place of oboes, and all movements from both Periodical Overture No. 28 (*Maid of the Mill*) and No. 17 in E-flat major have significant passages (i.e. larger sections than in earlier works) orchestrated for winds alone and with string accompaniment.

As mentioned above, Kelly's larger significance lies in his connection with the Mannheim school and its influence on English and resident foreigners not only through Kelly's own works, but also through the symphonies of composers such as Johann Stamitz, Filtz, Cannabich, Richter and Holzbauer, which Bremner also published (and to which Bremner may have been introduced by Kelly).⁷² A number of specific elements or effects distinguish the Mannheim symphonic style, including:

- 'Mannheim crescendo': This is the best-known of the technical effects used by the 'Mannheim school', and was intended to 'create pure excitement'.⁷³ The effect consists of a long crescendo by the full ensemble through an ascending line and supported by either a drumming pedal or oscillating bass pattern. This can be seen in the first movement of Kelly's *Maid of the Mill*, bars 20-24.
- 'Mannheim rocket': A rising triad-based theme.
- 'Mannheim sighs': Prominent use of appoggiatura in the melodic line, as in the final movement of *Maid of the Mill* (bars 4, 6, 12, etc.).
- Dynamic contrasts: abrupt changes between forte and piano.⁷⁴

Although Kelly was the main proponent of this style in Britain, its influence was soon seen in varying degrees in the work of other English composers. Arne's *Judith* contains a clear Mannheim-style crescendo in the first movement of overture (bars 17-24), while Collett's Op. 2 overtures contain the characteristic crescendos, 'sighs', and 'rockets'; as mentioned above, this set was dedicated to Kelly. Similar dynamic effects appear in Rush's overture to *The Royal Shepherd*.

⁷² Kelly brought a number of manuscripts of symphonies by Johann Stamitz and other composers with him upon his return from Mannheim, which he likely showed to Bremner, or otherwise put Bremner in contact with the composers themselves (Johnstone and Fiske, *The Eighteenth Century*, 206).

⁷³ Ratner, *Classic Music*, 189.

⁷⁴ Eugene K. Wolf, 'Mannheim Style', NG II, vol.15, 776-77.

While the Mannheim School did have an impact on composers living in England, the Italian *galant* style of Bach, Abel *et alia* had as much influence in England, if not more. Both styles appeared in England at about the same time, in the early 1760s. Publishers such as Bremner did issue works by prominent Mannheim composers and their followers such as the Earl of Kelly, but they also published music by Italian and German composers (or by those composing in the Italian style), and in the case of Bremner's series there are more works by Italian and German composers than those from the Mannheim school.⁷⁵ The influence of Bach and other Italianate composers on the evolution of the English style will be discussed in more detail below.

3.9 Writing for Strings: A general view

Before reviewing the influences on wind orchestration, a brief examination of string ensembles used by the same group of composers and their writing for this section is warranted. The string sections in those orchestral works composed during J.C. Bach's London period by the above composers (Arne, Collett, Smethergell, Rush, Barthelemon, Abel, Marsh and Kelly) vary little from composer to composer in terms of the types and numbers of instruments used (except to the extent that individual ensembles varied in size). There are, however, several distinct and recognisable ways in which these forces are utilized.

The most common two-part scoring amongst all the orchestral works studied is with the first and second violins given one part and the viola and bass group the other, as in Rush's overture to *The Royal Shepherd*, Marsh's Symphony No.8 [9] in G major, Collett's Op 2 set, and Arne's Symphony No. 4 in C minor. However, various other combinations of two-part scorings are also employed: the first and second violins and violas assigned to one part with the *basso* on the other (Arne's Symphony No. 2, first movement, and overture to *The Fairy Prince*; Marsh's Symphony No. 1 [13] last movement); the first and second violins paired with the violas alone providing support (Smethergell's Op. 2. No. 5, first movement). Elsewhere is found the first violin assigned

⁷⁵ Jones, 'The Periodical Overture', 66-7; LaRue, Jan 'The English Symphony: Some Additions and Annotations to Charles Cudworth's Published Studies', *Music in Eighteenth-Century England: Essays in memory of Charles Cudworth*, eds., C. Hogwood and R. Luckett (Cambridge, 1983), 214.

its own distinct part while the rest of the strings, second violin, viola and bass are given the other (all three movements from Smethergell's Op.2 and Op. 5 sets; first movement from Arne's Symphony No. 3; first and last movements from Barthelemon's Symphony in C major, Op. 6, No.1; and third movement from Marsh's Symphony No. 2 [12]); one part assigned to the first violin with the other going to the bass group, or the viola alone on the bass line (Arne's Symphony No. 2 (1767), second movement; Collett's Symphony Op. 2, No. 5, first movement; Marsh's Conversation Symphony, first and second movements (includes the bass group common to both orchestras)); and first and second violins each with their own part (Arne's overture to *Artaxerxes*, Rush's *The Royal Shepherd* overture and the final movement from Smethergell's Op. 5, No. 2).

Of the three-part scorings, the most common division of the string section employed by these composers is for the first violin to be given its own part, the second violin and the viola paired, and the bass group assigned the third part as can be found in Marsh's Symphony No.1 [13] in B-flat major, most notably the second movement, and Smethergell's Overture in B-flat major, Op. 5, No.2. Other types of three-part scoring commonly employed are: the first and second violins paired on one part, the violas alone playing a second part, and the bass group playing the third (second movement from Arne's Symphony No. 1 and Symphony No. 2; first movement from Arne's Symphony No. 3 in E-flat; first movements from Barthelemon's Op. 6, No.1 and No. 3; final movement of Collett's Symphony in G major, Op. 2, No. 6; first and last movements from Smethergell's Op. 2, No. 5 and the second movement from his Op. 5, No.2; and first and last movements from Abel's Symphony in F major, Op. 1, No. 5); the first and second violins each with their own distinct lines while the viola and bass are paired (Arne's Symphony No. 4 (1767) second movement and overture from *Artaxerxes*, Rush's *The Royal Shepherd* overture); or the first violin on one part, the second violin on the second, and the third assigned to the bass group, leaving out the violas all together (first movement from Symphony in E-flat major, Op. 2, No. 5 by Collett, all movements of Marsh's Conversation Symphony). These scoring combinations are used by Marsh in all of the symphonies discussed in this chapter.

Marsh also makes use of four real parts; while this configuration is not employed as often as the scorings for two or three parts, it is still seen more frequently in works by Marsh than in Bach's compositions. Marsh either gives each string instrument a distinct line or divides the viola parts; however, similar to Bach's use of this type of scoring, this only last a few bars and then reduces to three or two real parts (Symphony No. 8 [9]/ i, 67-8; ii, 17-9 and 105-8; Symphony No. 2 [12]/ i, 5; ii, 17; Symphony No. 1 [13]/i, 21-3; ii, 36-7). In Arne's works the use of four real parts is rarely found, as in the third movements from Symphony No. 1 bar 26-8, and Symphony No. 4, bars 47-50, and only lasts a few bars before reducing to a two-part configuration. Four-part string scoring is also found in the first and last movements of Abel's Symphony in B-flat major, Op.7, No. 2, and in his *Symphonie Concertante* in D major; the first movement of Barthelemon's Op. 6, No.1; and throughout Collett's Op. 2, No.5 and 6 and Smethergell's Op. 5, No. 2, first and last movements, albeit only in transitional sections of a contrapuntal nature (i.e. all parts having equal and distinct lines, especially in conjunction with the use of suspensions).

From time to time, Marsh expands his strings to five real parts, with the first and second violins each with their own distinct parts, the divided violas each with their own line on the third and the fourth parts, and the fifth part played by the *basso*. As with the four-part scoring, sections scored with five real parts only last for a bar or two before reducing to a three- or two-part scoring, as is the case in bar 16 in the second movement of Symphony No. 1[13]. Here the five-part scoring quickly reduces to three real parts as both violas shift to the bass line. No similar five-part divisions are found in any of Arne's later symphonies, nor in the symphonies of Collett, Smethergell, Abel, or Barthelemon.

An unusual approach to the orchestration of strings is found in Marsh's *Conversation Symphony for Two Orchestras* [No. 10] in E-flat major (1778). Unlike J. C. Bach's compositions for double orchestra (overtures to *Endimione* and *Lucio Silla*, and symphonies 1, 4 and 5 of the Op. 18 set) that include two separate and complete string sections, Marsh divides a single string section between the two orchestras. Thus, Orchestra I comprises first and second violins, bass

group (cello and bassoon), and a pair of oboes⁷⁶, while Orchestra II is made up of first and second violas, bass group (cello and double bass), and a pair of horns. The two orchestras are linked by a continuo group of cello (labelled ‘Violoncello Principale’) and harpsichord; timpani are also employed to reinforce tutti sections. We know how the string section and separate bass groups were divided because Marsh includes a diagram of the layout for this symphony in the second violin part of the printed edition.⁷⁷

3.10 Conclusion: Comparisons of similarities and differences

One of Bach’s legacies was his development of the level of contrast of instrumental colours in orchestral works, showing English and foreign resident composers that wind instruments could be used to create subtle shifts in colour or to prolong sections by varying the instrumentation, compared to the older, more conservative approach of establishing a fixed colour or instrumentation and maintaining it throughout an entire movement, as seen in works (primarily *concerto grossi*) by composers such as Boyce and in the early works of Arne. All the composers considered in this chapter employ wind instruments in tutti and unison sections in a similar manner to Bach. It is in the handling of wind instruments in exposed or solo passagework that the main difference is found. However, these eight composers cannot be divided into distinct groups based on their wind scoring but rather represent different degrees to which the type of wind writing seen in Bach’s compositions is incorporated into their own works.

A number of J. C. Bach’s contemporaries made wide-ranging use of wind combinations for instrumental contrast, although not to the same degree as Bach himself. Arne is more adventurous in his use of combinations of instruments than the other composers discussed, using

⁷⁶ As mentioned above, a set of manuscript parts for a single flute in Marsh’s hand is extant for this symphony as well as for Symphony No. 2 [12] in B-flat major. In this work the flute mainly doubles the first oboe or strings; there are no solos or exposed passages for the instrument. These parts are not included in the original printed editions (Marsh, *Symphonies, Part I*, 249).

⁷⁷ Robins, *John Marsh Journals*, 182; also cited in Marsh, *Symphonies, Part I*, xii. This was the first of Marsh’s symphonies to be published. Preston and Son issued it in 1784 under *Sharm*, an anagram of the composer’s name. According to Marsh, his ‘amateur’ status had affected sales of a set of organ fugues issued by Bremner in 1782, and thus he chose the ‘German sounding name of *Sharm*.’ Subsequent reprints of this popular work would appear under Marsh’s own name (Robins, *John Marsh Journals*, 181 and 309).

flutes and oboes simultaneously, giving bassoons melodic material, and (perhaps most significantly) including clarinets in his operatic scoring. Marsh also makes use of clarinets as well as the usual pairs of oboes, bassoons and horns (and a single flute), but there is very little use of the wind section as an independent, non-accompanimental ensemble.

Amongst the other composers studied the wind ensemble usage is fairly conservative in scope. Collett, Smethergell, Rush and Barthelemon all use combinations of paired oboes, horns and bassoons, with the oboes doubling the violins, the horns providing melodic support and the bassoons doubling the bass line the majority of the time, limiting the parts given to wind instruments primarily to non-essential supporting roles. Collett does not score for individual wind instruments, while the others do so on a very limited basis. Abel's wind writing is even less complex, which is ironic given his close relationship with Bach, with no variation in his choice of instruments and a number of symphony movements, primarily slow movements, written for strings alone (as is true of Smethergell and Barthelemon as well).

Even where composers such as Arne, Rush, Abel and Marsh began to expand the role of the winds from purely accompanimental to more autonomous roles on a par with the string section, stating themes and used as an independent section, even the best of these composers did not use the winds, either individually or as a section, with the subtlety and finesse of Bach. In light of this comparison and contrast of scoring between Bach and his contemporaries in Britain we can now more fully appreciate the freshness of Bach's approach and music to British audiences.

Given the evidence that Bach's writing for winds was more complex and developed in many ways than that of his contemporaries in Britain, what evidence is there of Bach's influence on these other composers? There is regrettably little direct evidence in this regard; as noted above, it is rare to find documentation from this period that shows clearly the influence of one composer on another. However, there are some connections that can be documented, some of which indicate the strong possibility of Bach's influence. The first is with Abel; although Abel's style is more conservative than Bach's, the friendship and business links between the two would indicate an almost continuous exposure to Bach's music, with a suggestion of consequent influence. On the

other hand, Marsh (who only met Bach once, and that in later life) noted in his journal how he gleaned ‘...new musical ideas ... particularly in the horn parts...’ from listening to Bach’s music. More generally, some of Bach’s works were available in print, most notably his symphonies Opp. 3 and 9, overtures to *Orione*, *Zanaida*, and several Vauxhall song collections, so one may assume that some of the other composers (particularly Arne) were able to study these works. There is also the possibility that they could have attended any number of Bach-Abel and other concerts (e.g. gardens and various benefit concerts), although the lack of extant subscription lists prevents further investigation in this area.

The extent of Bach’s direct influence on the compositional style of these other composers is thus inconclusive; apart from Marsh, it is impossible to point to a definite shift in individual compositional style instigated by Bach or his compositions. But what of his overall contribution to the development of a distinct ‘English taste’ or identifiable aesthetic? Charles Burney evidently felt that Bach and his Continental compatriots had a distinct influence on musical style in England: ‘We went on in the tranquil enjoyment of the productions of Corelli, Geminiani, and Handel, at our national theatres, concerts and public gardens, til the arrival of Giardini, Bach, and Abel; who soon created schisms, and at length, with the assistance of Fischer, brought about a total revolution in our musical tastes.’⁷⁸

Bach definitely had some influence in shaping English music taste, at least at the aristocratic level. The Bach-Abel concerts were very fashionable with the Georgian aristocracy as were Bach’s operas for the King’s Theatre, and, like Handel, both Bach and Abel served as chamber musicians to the royal household. The exposure Bach’s music had at these concerts, the opera and pleasure gardens (notably Vauxhall Gardens) would have ensured that it was enjoyed by the elite and middle-class alike. It is also worth noting that orchestral works Opp. 3, 6 and 9, and several Vauxhall song collections were in print from 1765, making them available to the music-buying public. English composers’ works were, according to Barry Brook and Jan LaRue, aimed at a different stratum and to some extent musical tradition. ‘Few Native English composers

⁷⁸ Burney, *General History*, vol. ii, 1015.

wrote concert symphonies, not, just because the aristocratic posts were already filled by foreign musicians, but also ... the native symphony belonged to a less formal Milieu ... the theatre.'⁷⁹

Bach, Abel and the other foreign composers and musicians who brought the more modern *galant* style to Britain (and to some extent the Earl of Kelly, who brought the Mannheim elements) effected a new musical style in post-Handelian Britain. While Bach alone may not have been responsible for these changes to the musical taste, he and Abel were certainly at the forefront of the new style. John Hawkins, in his preface to William Boyce's *Cathedral Music* (1788), laments the change:

The multifarious productions of *Bach* and *Abel*, their *Trios*, *Quartettos*, and *Quintettos*, as they are called, together with their *Periodical Overtures*, were heard and consigned to oblivion but their style of writing in great measure survives. We no more hear the solemn and pathetic *Adagio*, the artful and well-studied *Fugue*, or the sweet modulation of the keys with the minor third: all is *Allegro* and *Prestissimo*, and, if not discord, such harmony as the ear sickens at hearing. Such music *Mr. Handel* was used to listen to and laugh at, and comparing it to a game of cards, would exclaim, "Now D is trumps, now A," in allusion to those vulgar transitions from the key-note to its fifth, with which such sort of music, especially when accompanied with French Horns, abounds.⁸⁰

Previous chapters considered scoring choices made by Bach and his contemporaries with only the occasional mention of their relation to formal and structural elements. In the next three chapters we will consider Bach's orchestration in a more analytical manner, considering orchestrational elements in combination with other compositional aspects such as themes, movement types, form, and texture.

⁷⁹ LaRue, 'The English Symphony', 214. Brook posits that Kelly was probably the first British composer to write a concert symphony – not a work originally used as a prelude or introduction to a stage work (Brook, ed., *The Symphony 1720-1840*, Series E 1, xviii).

⁸⁰ Quoted in Percy Young, *A History of British Music* (London, 1967), 343.

Chapter 4

THE GRAPHING METHOD

At all times we must keep carefully before us the proper objective of any system of symbols: to abstract and simplify the original complexities so that we gain potentially instructive overviews, unencumbered by detail.¹

This chapter introduces and defines the analytical method I have developed for the study of J.C. Bach's orchestration. Initially this graphing method was devised to illustrate how orchestration textures in a work unfold over time and allow comparison of the differing proportions of evolving textures, thus leading to identification of texture types and certain strategies of use (which will be discussed in Chapter 6). However, as this method was developed and various versions of the graphing system were applied to works by J. C. Bach, it began to reveal far more information than just those related to aspects of texture. This method not only provided data on texture, but also on the structural role of orchestration and the instrumentation of themes. However, what this method does not illustrate (and was not intended to) are variations or changes of any type to the notes themselves, nor will it indicate the character of a given theme or motive (such as a hunting or dance-type tune). The following two chapters will present findings based on data produced by the graphing system. Before examining the data in greater detail an explanation of the system itself is needed.

The graphing method traces (amongst other aspects) registration, doublings, and instrumentation. While the graph allows each of these components to be considered and discussed separately, none of these function in isolation; each works in conjunction with the others. When discussing instrumental doublings, for example, the choice of instrumentation along with registral placement must be considered.

The graphing system created for this study shows different aspects of a movement but in a manageable form. The format is a structural 'timeline', with sections (usually represented in bars, but sometimes in larger or smaller units) comprising the x-axis of the table. (See Figure 1 on page

¹ Jan LaRue, *Guidelines for Style Analysis*, 2nd edn. (Michigan, 1992), 153-4.

252) The symbols employed to designate the formal design of a movement are adapted from Jan LaRue's comprehensive analytical system *Guidelines for Style Analysis*.² The vertical axis sets out the various melodic and accompaniment elements, with a simpler, numeric representation of the basic texture above. Within the grid are symbols indicating how the instrumentation of a given section is structured to make up the overall orchestration of that section. The changes in the types and number of symbols between sections demonstrate the progression of textural activity, while the pace at which the sections (and thus the textures) change demonstrates the textural rhythm.

A key element of this format is the division of the music into *assigned roles* – to wit, the function a given instrument is performing at a given point in the piece. The commonly accepted designations of melody and accompaniment have been broken down further into more specific categories, based largely on an empirical study of the orchestral works of J. C. Bach.

Accompaniment, as it appears in many of the works discussed in this study, consists of several layers or musical lines, and dividing the accompaniment into sub-elements provides an efficient means of understanding even the most complex textures. These sub-elements each represent the specific function of a given part and the way in which it interacts with the melodic material.

Melody, on the other hand, has a different type of hierarchical structure, in that a second or third melodic line is still considered a main element. Melody is not therefore the combination of all the individual melodic lines in the same way that the combined subelements of the accompaniment comprise the accompaniment as a whole. Rather, each melodic line **is** the melody (or, more accurately, **a** melody), the interaction of which does not form one unified 'Melody' – each melodic line is distinct.

An important distinction in the method is that between 'real parts' and doublings. A 'real part' is defined as a distinct musical component that is independent of other components both rhythmically and melodically, while doublings are components that parallel 'real parts', moving simultaneously with the 'real part' being doubled. Doublings are effectively dependent elements in this regard, and do not add another distinct musical line so much as reinforce or underline a particular

² Ibid. See Chapter 7 in *Guidelines for Style Analysis* for a summary of the LaRue's method.

part; a 'real part' combined with a doubling remains essentially a single component, albeit an enriched one. A more detailed explanation of each of these categories is given below.

4.1 GRAPH ELEMENTS

Instrumental forces

Flute	F	Trumpet	T	Cello/Bass	Z	•	first part*
Piccolo	A	Trombone	P	Voice I	D	◊	second part*
Oboe	O	Timpani	R	Voice II	G	s	soloist*
Clarinet	C	Violin I	V	Chorus	Q		
Horn	H	Violin II	W	Keyboard-RH	KR		
Bassoon	B	Viola	X	Keyboard-LH	KL		
Tailles ³	L	Cello	Y				

*The symbols ‘•’ and ‘◊’ are employed when there is a need to distinguish between first and second parts of like instruments on the graph (e.g. •O = first oboe part and ◊O = second oboe part). The exceptions are violin II and voice II that have their own designation – ‘W’ and ‘G’. A lower case ‘s’ is used to designate a solo instrument performing separately from the orchestral section of the same instrument, as in a concerto (e.g. sV = violin soloist).

Main components:	Symbol
Melody (primary)	M
Melody II (secondary/counter)	M2
Melody III	M3
Melody IV	M4
Bass line	BL

Supporting component lines (doublings and reinforcements):

Doublings	1 = unison
Indicated with a superscript number,	8 = octave
and appears on the same line	3 = third
as the component that it is doubling.	5 = fifth
Intervals larger than a tenth are	6 = sixth
reduced to their simplest equivalent	7 = seventh
interval (i.e. a tenth will be shown as a third, etc.).	9 = ninth

An arrows placed on top of the instrument	V	W
symbol indicates literal doublings.	↑	↑
The arrows on top of the oboe	•O	◊O
symbols, for example, illustrate that		
•O (oboe I) is doubling V (violin I) and		
◊O (oboe II) is doubling W (violin II).		

A ‘U’ placed to the side of the instrument	
symbols indicates a unison – parts sounding	O,O
the same main material played by more than	Ⓢ V,W
one instrumental group. This includes octaves.	X, Z
This symbol is found in the first melodic element	
line on the graph (M1)and is circled.	

³Tenor oboes.

Contrapuntal lines

Placed in the melodic area of the graph (M1, M2 etc.), ties are drawn between the instrumental symbols to indicate the contrapuntal relationship. This is the only use of ties in the melodic element section of the graph.

•○[^]○[^]○[^]○[^]
 ◇○ ◇○[^]○[^]

Reinforcements**Outline**

Larger note values, less or no figuration which applies to both melody and accompaniment components. The instrument symbol is set off in parentheses with the minus placed on the left.

-

Varied

More elaborate or altered rhythm, or more or less figuration applies to both melody and accompaniment components. The instrument symbol is set off in parentheses with the plus placed on the left.

+

Reinforcement Line

A separate part which moves concurrently or independently of the other accompaniment lines, but contains non-melodic type material that supports or reinforces one or more of those lines. It is basically rhythmically different, creating a compound accompaniment line and a more complex overall texture. The graph includes two lines for when the textures become more complex.

RL

Chord

Used where no single part has the main melodic material, especially at cadences. All parts are equal-voiced and sounding one of the chord members, moving homorhythmically and homophonically (basically 4-part writing or implied 4-part). Sometimes there are only two or three real parts.

CH

Octave placement

When material is repeated (usually the repetition follows immediately) but with a change of octave placement an arrow on the side of the instrument symbol indicates the direction of the change.

v↓
 (repeated down an octave)

v↑
 (repeated up an octave)

Melodic Bass

When the bass line functions as both bass and melody. The bass line instruments are placed in M1 and to indicate their dual function a dashed box is placed in the BL section of the graph. Also, in the basic texture section the letters 'MB' are placed in parentheses next to the melodic part.

MB

Specific accompanying elements (P, S, J, & E)
Pedal

When a note is sustained for two or more bars.

P

Sustained note pedals are indicated by adding ties between the instrument symbol. A vertical line is placed across the tie marks to indicate the end of the pedal.

H, H[^]H, H[^]|

Pedals which are re-articulated or drumming will have dashed lines between the instrument symbol to indicate a continuous line though the notes are re-articulated.

H, H---H, H--|

Scales/Figuration

S

Broken chords Alberti, arpeggio, or any recurring stable pattern

J

Repeated notes Instrument symbol is placed in this section when the material is not functioning as pedal.

E

At the top of the graph, the 'Basic Texture' section effectively summarises the interrelationship of parts within each textural section, represented by a divided figure:

$$\frac{2(1d3)}{1+1} \quad \frac{2+1+1}{4(2d5)}$$

The number and symbols above the line are melodic elements and those below are accompaniment elements; this approach retains the means to show the number of real parts and the number of instruments on each part. It also shows how many of the voices are doubling a given part, revealing subtle changes within a given texture, as well as making the identification of more complex textures, such a contrapuntal textures, easier. The symbols in parentheses indicate the number of instruments doubling. In the example given above, 2(1d3), one voice out of the two is doubling the other at the third: the "d" indicates that there is a doubling and the number that follows is the interval of the doubling. In $\frac{2+1+1}{4(2d5)}$ there are three melodic elements (2+1+1), quickly indicating a contrapuntal

texture, with two voices on one part and one voice on each of the other two; the accompaniment is a single part of four voices with two of them doubling at the fifth.

The manner in which the placement of doublings is approached on the graph is as follows: if one line parallels or shadows another line that has the same rhythm, same note values, and distance of motion it is considered the same component, albeit reinforced.⁴ Thus it is notated on the same section in the graph as the line it is reinforcing with a superscript of the doubling interval, such as at the 3rd, 5th, 6th, and so forth. If, however, there is a change in any one element, the single reinforced component becomes two separate components. This also indicates a progression of textural events.⁵ If a line is an exact or even a slightly varied doubling of a line, the component and its doubling would then be grouped together in the 'basic texture' area of the graph. For example, $\frac{4}{2+2}$ the '4' could represent $\bullet O, \diamond O$ doubling V and W with the same material. If the doubling is an 'outline' or 'varied' version (see graph elements above), it is set off in parentheses below the part it is shadowing – these types of doublings are modified versions of the original component, altered either rhythmically or made more ornate – and grouped with the line being shadowed in the 'Basic Texture' area:

$$\begin{matrix} V, W^3 \\ (-\bullet O, \circ O^3) \end{matrix} = \frac{4(2d3)}{2}$$

Below the 'basic texture' area are the 'melodic elements' and 'accompanimental elements' sections. More detailed information as to the type and number of instruments and their function is located in these two sections. The 'melodic elements' section presents the instrumental components of the primary or melodic material, including any secondary melodies or contrapuntal strands. This also includes any doubling components, which are placed on the same line as the material they are doubling. Here is where the symbols for literal (\uparrow), outline ($-$), and varied ($+$) come into play on the graph: thus $\begin{matrix} V, W \\ (+ O, O) \end{matrix}$ $\begin{matrix} sF, sO \\ (- V, W) \end{matrix}$ or $\begin{matrix} V, W \\ \uparrow \uparrow \\ O, O \end{matrix}$ would all be on the same line showing that a particular part is doubling another and the manner in which it is being doubled. Contrapuntal elements and counter melodies, if primary material, will be placed in M1, M2 etc., thus illustrating the relationship of the lines. The main melodic material is always placed in the

⁴There will be times when the doubling part will vary slightly from the line that it is reinforcing.

⁵Wallace Berry, *Structural Functions in Music* (Englewood Cliffs, 1976), 186.

M1 area of the graph. If the independent lines are not part of the primary material (e.g. are added to the main material creating a more dense and complex texture) then they will be placed in M2, M3 etc.

The 'accompanimental elements' section is similarly composed, with instrumental lines grouped by their function within the accompaniment (pedal, bass line, etc.). Accompanimental elements can consist of several rhythmically distinct strands within the overall texture. At times the inner voices are assigned a varying range of accompaniment patterns instead of all following a single homorhythmic pattern. An increase in the number of accompanimental strands, for example, creates a more dense and complex texture even though real contrapuntal elements, such as imitation, are seldom employed. The opposite holds equally true: the fewer the accompaniment elements, the more transparent and simple the texture. It is this less obvious aspect of the overall texture that has a significant effect on the quality, intensity and perception of texture.

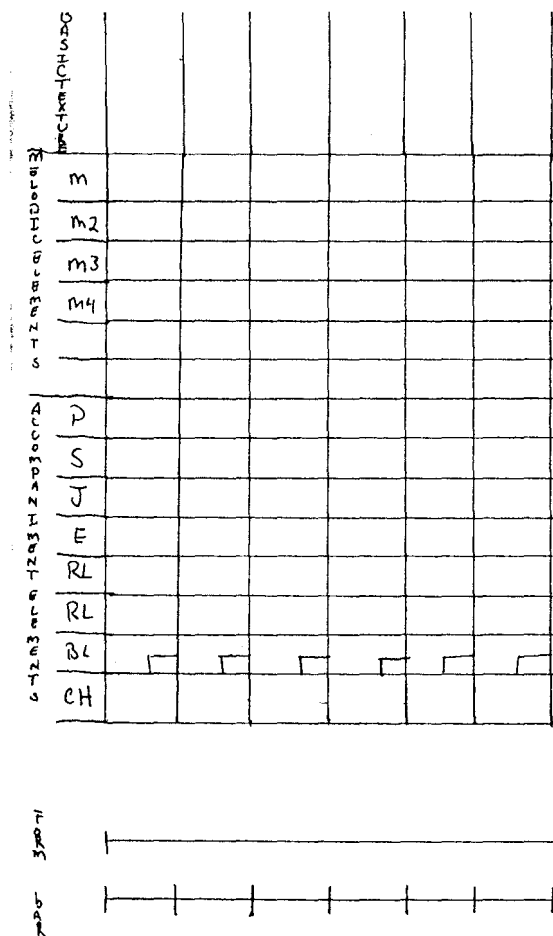
Several rhythmic characteristics may be employed in the bass or middle voices of the accompaniment. Each characteristic is represented by a lower case letter which is placed in a small box set off to the right of the graph line. These characteristics must occur at least twice in succession to count as an example (there are a few occasions when the rhythmic characteristic changes in each bar):

- a) Articulation of the first beat of the bar, only entering to reinforce the first chord of the bar, thus helping to articulate phrase structure.
- b) An active pattern of either repeated notes (i.e. drumming bass line, which is not a pedal) or some type of continuously active material (walking bass).
- c) A non-continuous or fragmented pattern that emphasises strong beats.
- d) A non-continuous or fragmented pattern that emphasises weak beats. This pattern is often paired with c creating an interlocking bass accompaniment pattern.
- e) Accents on strong beats providing minimum reinforcement.
- f) The opposite of 'a', in that the last beat or up-beat is emphasised. Usually 'f' is coupled with 'a', creating an interlocking rhythmic pattern.

- g) Sustained note, but held less than two bars (two bars or more is considered a pedal); accents down beat.

Figure 1 is an example taken from a page of the graph for illustrative purposes.

Figure 1



The next two chapters will discuss the orchestration of themes, orchestration and articulation of formal design, and the use of orchestration to highlight and create contrast in musical texture. It should be kept in mind that this graphing system is a tool for evaluating the orchestration and textural aspects of these works, and is not itself intended to be the focus of chapters 5 and 6.

Chapter 5

ORCHESTRATION OF THEMES AND FORMS

Bach seems to have been the first composer who observed the law of *contrast*, as a *principle*. Before his time, contrast there frequently was, in the works of others; but it seems to have been accidental. Bach in his symphonies and other instrumental pieces, as well as his songs, seldom failed, after a rapid and noisy passage to introduce one that was slow and soothing. His symphonies seem infinitely more original than either his songs or harpsichord pieces, of which the harmony, mixture of wind-instruments, and general richness and variety of accompaniment, are certainly the most prominent features.¹

Charles Burney, in the passage quoted above, not only makes note of the use of variation in the character of themes in Bach's compositions, but he also touches upon the innovative use of orchestration and colour in the composer's symphonic works. What Burney neglects to mention is that Bach's use of 'contrast' is not limited to merely shifting between rapid and noisy, and slow and soothing passages; the composer also provides contrast at several other levels – phrase, form and movement – not only by varying melodic and harmonic aspects of a work but also by varying orchestration and orchestral colours used. Immediate or gradual changes in orchestration and instrumental colour can add to the progression of harmony and thematic material on a level equivalent to melody, harmony and rhythm, and this can be seen through careful analysis.

This chapter will discuss selected features of Bach's orchestration, including the orchestration of themes, and conventions associated with different movement types where orchestration is shown to play a crucial role in the formal musical design. The focus will be on orchestral works, in that they display a more varied use of orchestration and colour combinations than do Bach's vocal or chamber works. Findings are based on data produced from the graphing system developed for this study, as will be shown in the examples below.

¹ Burney, *General History*, vol. ii, 866.

5.1 Orchestration of Themes

Bach set several themes from his London period orchestral works in a neutral scoring, which provides a springboard for variation and development of orchestral colours. For example, the dominant theme from the opening movement of Symphony Op. 18, No. 4 (C27) (1772-1781) is set in the neutral string scoring. The graph excerpt reveals that it is a simple two-part scoring: first and second violins are given the melody played in octaves, with accompaniment provided by the violas and bass strings. The oboes and horns are only added on beats 3 and 4 in the final bar of the first phrase (bar 28) as a lead-in to the next bar, which is a repeat of the first phrase of the theme. The repeat (bars 28-30) is scored exactly as in its initial appearance. The next phrase (bars 31-34) is also scored for strings only; however, the number of real parts increases from two to three. The first violins have the melody while the second violins and violas play a broken chord pattern and the lower strings on bass. It is, however, with the final part of the dominant material (bars 35-50) that Bach begins to enrich the instrumentation. Oboes double the melody, bassoons follow the bass and the horns and trumpets provide harmonic support. The addition of wind instruments aids in creating a strong dominant-tonic cadence. (Example 1)

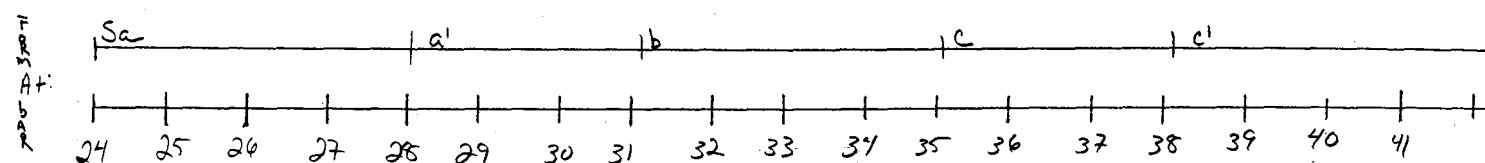
In Symphony Op. 3, No. 6 in G major (C6a) (by 1765), the string section introduces the lyrical dominant theme of the first movement, joined after four bars by the oboes creating a distinctive contrast of instrumental colour. The graph of this section from the movement clearly highlights the change in orchestration made to this material. Here, bars 40 to 44 reveal a uncomplicated three-part scoring, with first violin playing the melody supported by the second violins sounding a repetitive triplet figure, and the violas and bass group punctuating the downbeat of each bar; as previously mentioned, the oboes subsequently join. Bach not only changes the orchestral colour with the addition of the winds but also creates a more complex (contrapuntal) scoring between bars 44 and 47. The final portion of the dominant theme, bars 48 to 52, briefly returns to the neutral strings-only instrumentation, merely to have the orchestration filled out once more with oboes and horns for the cadence. This example demonstrates not only Bach's use of instrumental contrast but also the use of colour to set off the harmonic function of

the different segments of a theme. In this case the neutral string scoring segment alternates between the dominant and tonic of the new key; the oboe and string scoring is used to emphasize the dominant of the key, while the contrapuntal material creates a strong pull to the tonic cadence in bar 48. The remainder of the theme confirms D major as the new tonal area. (Example 2)

Example 1

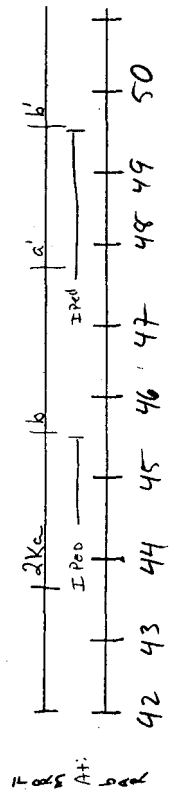
Graph: Symphony Op. 18, No. 4 in D major (C27), first movement, 24-50

	M				M2				M3				M4			
	V	V, w ⁸	V, w ⁸	V, w ⁸	V	V, w ⁸	V, w ⁸	V	V	V	V, w ⁸ ⊕	V	V, w ⁸ ⊕	V, w ⁸ ⊕	V, w ⁸ ⊕	
											$\frac{8(144)}{2}$		$\frac{3(143)}{4+2}$	$\frac{2}{4(145)+4}$	$\frac{2(143)}{9(245)}$	
	P				S				J				F			
	RL				RL				BL				CH			



Example 1, continued

Member	Node	Length (ft)	$\frac{EI}{L^3}$	$\frac{EI}{L^2}$	$\frac{EI}{L}$	$\frac{EI}{L^3}$	$\frac{EI}{L^2}$	$\frac{EI}{L}$	$\frac{EI}{L^3}$	$\frac{EI}{L^2}$	$\frac{EI}{L}$	$\frac{EI}{L^3}$	$\frac{EI}{L^2}$	$\frac{EI}{L}$	$\frac{EI}{L^3}$	$\frac{EI}{L^2}$	$\frac{EI}{L}$
M	M1	7	$\frac{EI}{343}$	$\frac{EI}{49}$	$\frac{EI}{7}$	$\frac{EI}{343}$	$\frac{EI}{49}$	$\frac{EI}{7}$	$\frac{EI}{343}$	$\frac{EI}{49}$	$\frac{EI}{7}$	$\frac{EI}{343}$	$\frac{EI}{49}$	$\frac{EI}{7}$	$\frac{EI}{343}$	$\frac{EI}{49}$	$\frac{EI}{7}$
M	M2	11	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$
M	M3	11	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$
M	M4	11	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$
P	S	11	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$
T	E	11	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$
RL	RL	11	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$
RL	RL	11	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$
RL	RL	11	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$
CH	CH	11	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$	$\frac{EI}{1331}$	$\frac{EI}{121}$	$\frac{EI}{11}$



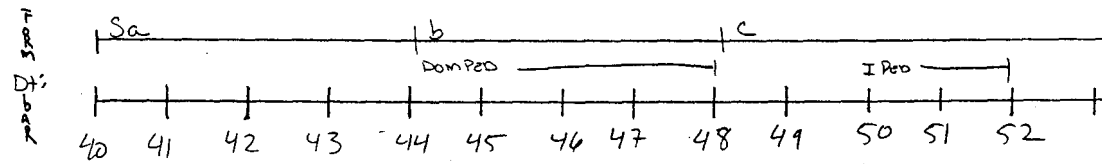
Example 2

Graph: Symphony Op. 3, No. 6 in G major (C6a), first movement, 40-52

Handwritten musical analysis graph for measures 40-52. The graph is organized into columns for measures and rows for various musical parameters.

Function (CH) 625	1+2	1	1+2	1	1+1 2+1	1+1+1 2+1	1+1+1 2+1	1+1+1 2+1	2 (1013) 2	2 (1013) 1	2 (M13) 2+2	4 (2013) 2+2	Chord	4 (2013) 2
M	V	V	V	V	V	V	V	V	V, W3	V, W3	V, W3	V, W3 (-8+0)	Chord	V, W3
M2					0	0	0	0						
M3					0	0	0							
M4														
P					2, X	2, X	2, X	2, X			H, H	H, H		
S	W	W	W	W	W	W	W	W						
U														
E														
RL														
RL														
BL	2, X a		2, X a	2, X a	1 a	1 a	1 a	1 a	2, X a	X a	2, X c	2, X c		2, X f
CH														V, W F, O H, X

Annotations: "This is the Riemann method" with an arrow pointing to the M2-M4 rows. "Split bar" at the bottom right.

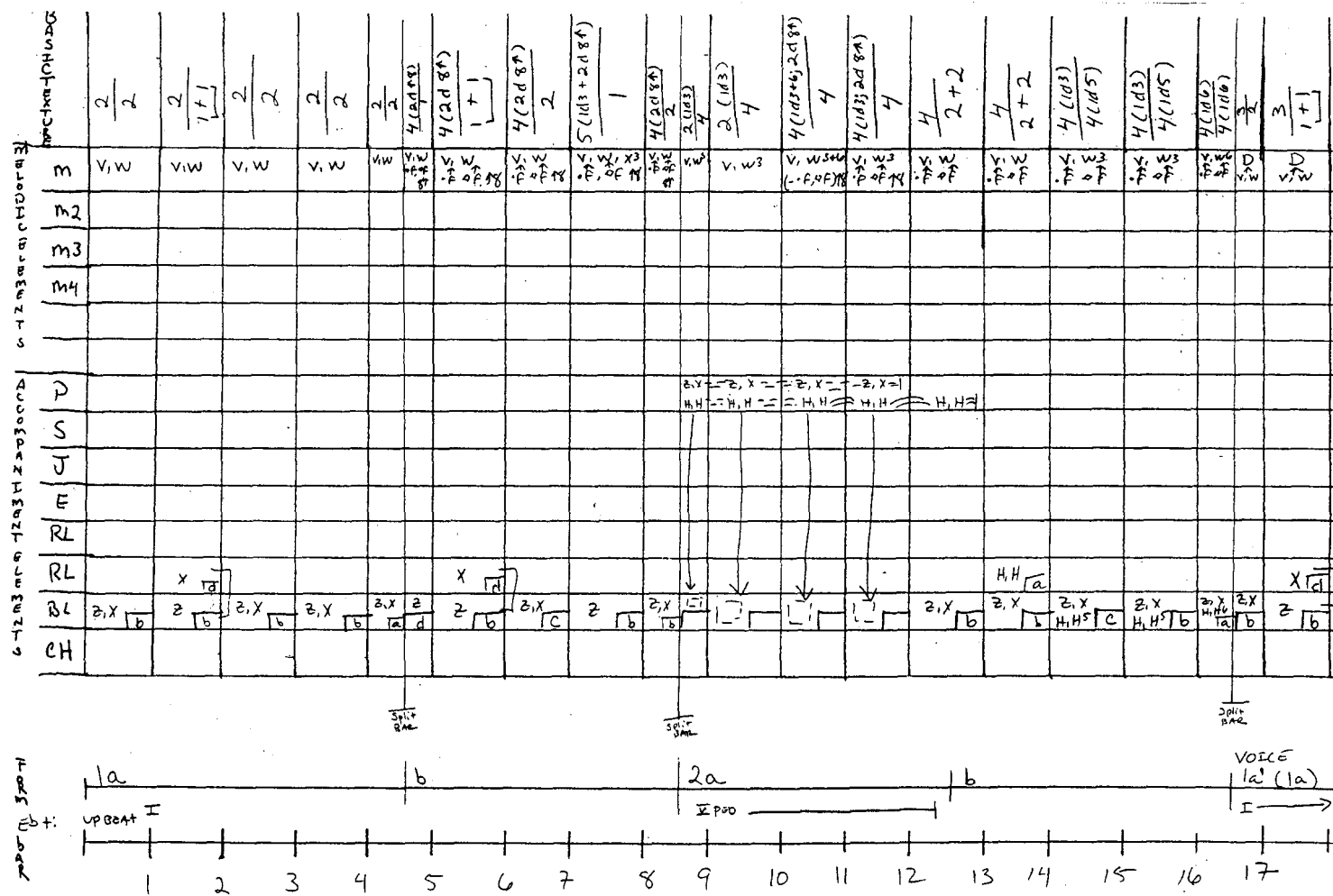


This method of orchestration is not restricted to instrumental works. It is found in several of Bach's vocal compositions both operatic and songs. For example, the graph for 'Tender Virgins shun deceivers' from the second collection of Vauxhall songs (H30) (1767) reveals that the first phrase of the opening melodic line (bars 1-4) is set in a neutral scoring. In the second phrase (bars 5-8) the scoring is varied with the addition of a pair of flutes, which double the violins an octave higher. The colour contrast of this material does not stop, for as the music progresses so too does the orchestration. The start of the first phrase of the second period (bars 9-12) sees the addition of horns helping to emphasise the dominant while the flutes enrich the violin line. The final phrase (bars 13-16) makes use of all instruments: pairs of violins, flutes, and horns, and viola and bass group giving weight to the final cadence prior to the vocal entry. When the voice enters in the next bar the instrumental material is repeated with the same orchestration as the opening. (Example 3)

Another oft-found approach to orchestrating thematic material brought to light through the graphing of Bach's works is the setting of a theme in a fixed colour scheme for the entirety of the theme. As with the neutral scoring discussed above, the instrumentation is not altered; however, this type of scoring differs from neutral scoring in that it is not restricted to the strings only. The Andante theme from the overture to *Gioco, re di Giuda* (D1) (1770), for example, is scored for strings with bassoons doubling the melody. This pattern of orchestration is widespread amongst Bach's many concertante works, most notably with the solo sections. The instrumentation of the first episode from the final movement of *Symphonie Concertante in C major* (C36b) (?late 1760s) is for first and second oboes accompanied by both the first and second concertino and ripieno violins. Initially, the oboes play unaccompanied for the first four bars of the episode (bars 52-55), and then the strings are added. The orchestration is fixed until the move back to tonic, beginning in bar 64, in preparation for the refrain. Compare this with the second episode theme (bars 96-111), which does not maintain a fixed colour scheme; every two or three bars the instrumentation is altered: horns and upper strings; flute, horns and upper strings; flutes, oboes, horns and all strings; oboes and horns; and flutes and strings. (Example 4a and b) One reason that this second episode contains more changes of instrumental colour than the first

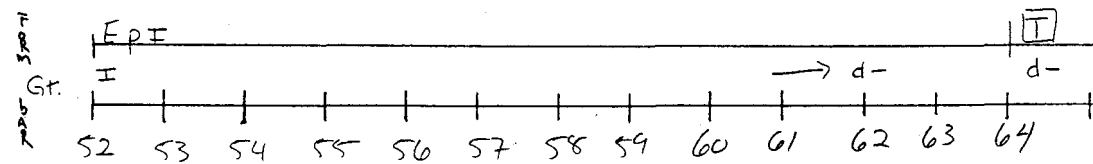
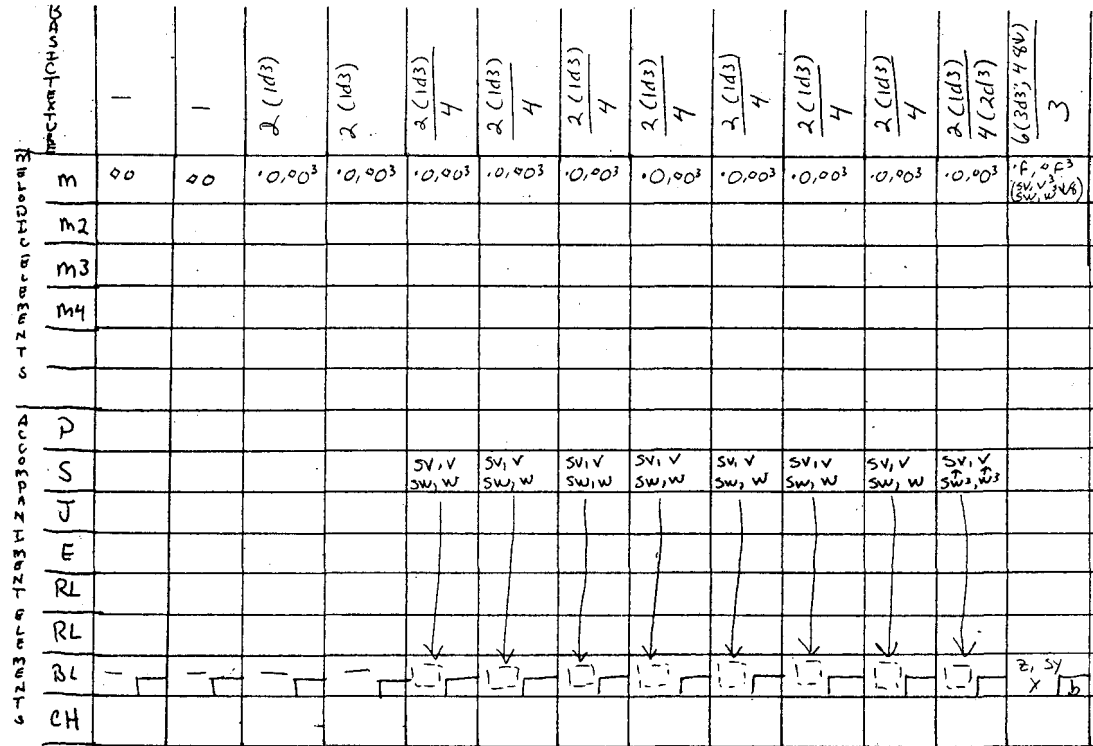
Example 3

Graph: 'Tender Virgins shun deceivers' (H30), 1-17



Example 4a

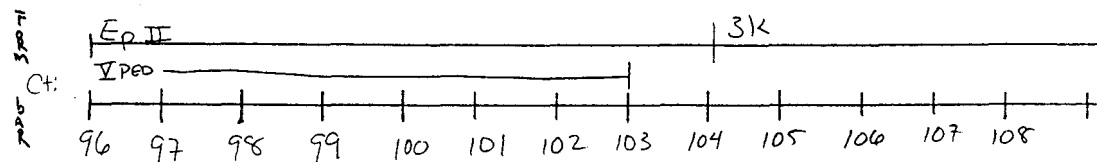
Graph: Symphony Concertante in C major (C36b), second movement, 52-64



Example 4b

Graph: Symphony Concertante in C (C36b), second movement, 96-108

CH																					
BC	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	[]	
RL																					
RL																					
F																					
U																					
S																					
D	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	SV, SW V, W	
M4																					
M3																					
M2																					
M	H, H3	H, H3	H, H3	.F, OF3 H, H	H, H3 .F, OF3	H, H3	H, H3	H, HF	.F, OF4 H, HF	.O, OF3 H, H3	.O, OF3 H, H3	.O, OF3 H, H3	.O, OF3 H, H3	.O, OF3 H, H3	.O, OF3 H, H3	.O, OF3 H, H3	.O, OF3 H, H3	.O, OF3 H, H3	.O, OF3 H, H3	.O, OF3 H, H3	
Handwritten	$\frac{2(103)}{4}$	$\frac{2(103)}{4}$	$\frac{2(103)}{4}$	$\frac{2(103)+2}{4}$	$\frac{2(103)+2(105)}{4}$	$\frac{2(103)}{4}$	$\frac{2(103)}{4}$	$\frac{2(103)}{4}$	$\frac{2(106)+2(106)}{4}$	$\frac{4(203)}{8(106)}$	$\frac{4(105; 103+5)}{2}$	$\frac{4(203)}{2}$	$\frac{4(105; 103+5)}{2}$	$\frac{6(303)}{2}$							



episode is that it is in the home key of C major and does not require Bach to stabilize the section following a key change by simplifying the thematic material and its orchestration.

Furthermore, the second and third Minuet from the final movement of *Symphonie Concertante* in E-flat major (C40) (?by 1770) contain similar use of orchestration. Each is in rounded binary form with the instrumental colour of the first half fixed. The opening of the second Minuet (bars 27-55), for example, is scored for pairs of oboes accompanied by two violas, obbligato cello and *basso*. It is with the second half of the dance movement, beginning in bar 37, that Bach alters the orchestration by reducing it to include only the oboes and cello. As expected of a rounded binary dance movement, the first half returns (bars 45-55), including the original instrumentation, with minor alterations to the final two cadential bars. (See Appendix II, 502-3)

The orchestration of the third Minuet (bars 55-84) contains a similar approach with the first section scored for horns (melody) supported by first and second violins, obbligato cello and *basso*. The colour scheme significantly changes with the second half; here the horns drop out and leave the violins and cello to carry on. As with the second Minuet, the first half returns (bars 77-84). Bach does make use of fixed colour schemes as another means of presenting thematic material, but unlike many of his contemporaries Bach avoids doing so as a default, preferring a more varied and subtle usage.

Universal amongst J. C. Bach's London orchestral and vocal works is having the opening theme immediately repeated in a contrasting colour. This is most often found in the outer movements of symphonic compositions, especially the composer's symphonies concertantes. The repeated music may be scored with additional winds, for full orchestra or have a reduction of instrumentation; the musical material itself may be varied to some extent. The opening theme of the last movement (*Allegretto*) of *Symphonie Concertante* in C major (C43) (by 1775) begins with a small instrumental ensemble comprised of the soloists (flute, oboe, violin, and cello) playing the eight-bar theme. The graph reveals (Example 5) that this playful tune is set in a two-part scoring. The theme is immediately repeated, beginning in bar 9, and the instrumentation is greatly expanded to a four-part scoring using both the soloists and the full orchestra, which includes pairs of flutes (in addition to the obbligato flute), clarinets, horns, and bassoons. The two

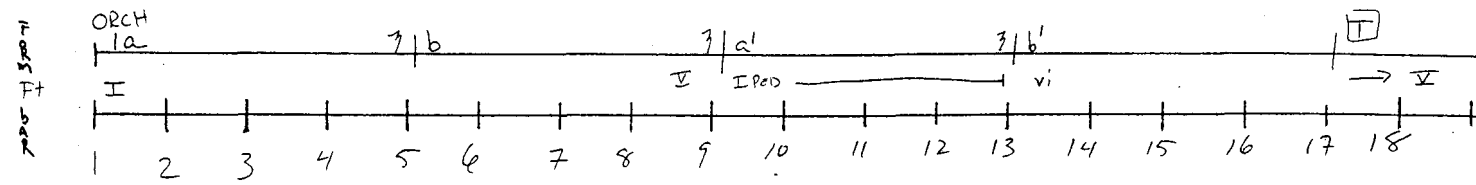
additional parts, which enrich the accompaniment, are the tonic pedal played by the horns and then upper winds, and the large-valued notes played by the clarinets. This contrast of orchestral colour (and volume) not only adds variety to this movement but also contributes to the progression of the movement.

Unlike the obvious changes in orchestration observed in the example above, with the repeat of the opening theme of the first movement (*Allegro*) from *Symphonic Concertante in F major* (C38) (?mid-1760s) Bach carries out subtle scoring changes. (Example 6a) However, as with the previous example the first phrase of the period (which emphasizes the tonic) consists of an uncomplicated two-part scoring divided between the upper and lower strings; a bassoon is also included to double the bass group. With the second phrase (which emphasizes the dominant), beginning in bar 5, the orchestration is augmented: pairs of oboes double the upper string melody and the horns reinforce the bass line. The return of the first phrase (bars 9-17) is the same as in its original appearance, save for two subtle elements: Bach adds a sustained pedal played by the horns in thirds to emphasize the tonic, and the bass line material is played an octave lower than before. Both of these types of orchestrational contrast are less obvious in that the added horns play a less rhythmically-active supporting part and the register change is a slight shift. The scoring of the second phrase remains the same (although oboes and strings now play in unison), but it is the musical material that has been changed. (Example 6b) This form of alteration to the notes themselves is an element that the graphing system was not developed to trace.

Example 6a

Graph: Symphony Concertante in F major (C38), first movement, 1-18

6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18	6-7-12-13-14-15-16-17-18		
CH																						
BL	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z, x x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	SB, z x, ox b	
RL					H, H ⁸	H, H ⁸	H, H							H, H ⁸	H, H ³							
RF																						
UF																						
S																						
P																						
M4																						
M3																						
M2																						
M	v, w ⁶	v, w ⁶	v, w ³	v, w ³	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	v, w ³ x, ox b	
ORCH	2 (1d6) 4	2 (1d6) 4	2 (1d3) 4	2 (1d3) 4	4 (2d3) 6 (1d5)	4 (2d3) 2 (1d8) + 4	4 (2d3) 2 (1d8) + 4	4 (2d3) 2 + 4	2 (1d6) 2 (1d3) + 4	2 (1d6) 2 (1d6) + 4	2 (1d3) 2 (1d3) + 4	2 (1d3) 2 (1d3) + 4	2 (1d3) 2 (1d3) + 4	4 2 (1d5+8) + 4	4 2 (1d3) + 4	4 6	4 2 + 4	1 2 + 2 (1d3) + 2	1 2 + 3 + 2 (1d3) + 2			



Example 6, continued

b. Symphonie Concertante in F major (C38), first movement, 5-8 and 13-16

Musical score for measures 5-8 of the first movement of the Symphonie Concertante in F major. The score is for a full orchestra and includes the following parts: Ob 1 & 2, Bn, Hn 1 & 2 in F, Vn I, Vn II, Va, and Vc/B. The music is in F major and 3/4 time. The dynamic marking is *f* (forte). The score shows a complex texture with rapid sixteenth-note passages in the woodwinds and strings, and a more melodic line in the horns.

Musical score for measures 13-16 of the first movement of the Symphonie Concertante in F major. The score is for a full orchestra and includes the following parts: Ob 1 & 2, Bn, Hn 1 & 2 in F, Vn I, Vn II, Va, and Vc/B. The music is in F major and 3/4 time. The dynamic marking is *f* (forte). The score shows a complex texture with rapid sixteenth-note passages in the woodwinds and strings, and a more melodic line in the horns.

The graph for 'Hither turn thy wand'ring eyes' from the fourth collection of Vauxhall songs (H39) (1777) reveals that Bach occasionally reduces the instrumental forces in the repetition of opening material. (Example 7) At the start of the piece the full ensemble is employed (first and second violins, pairs of piccolos² and horns, and keyboard). The repeat of the theme begins in bar 9, with only the strings and keyboard playing the first four bars (9-12). The final four bars (13-16) are changed little from their initial appearance in bars 5-8; as with the previous example, with the repetition there are some subtle alterations. Instead of the second violins doubling the first violins and the right hand of the keyboard at the third (except for bars 5 and 6), they are now playing an octave lower, and continue to do so when the winds return for the last bars of the theme.

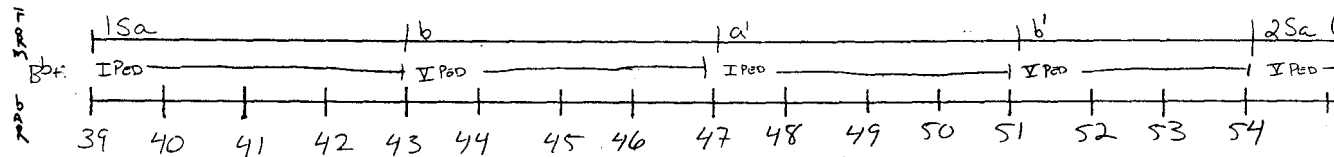
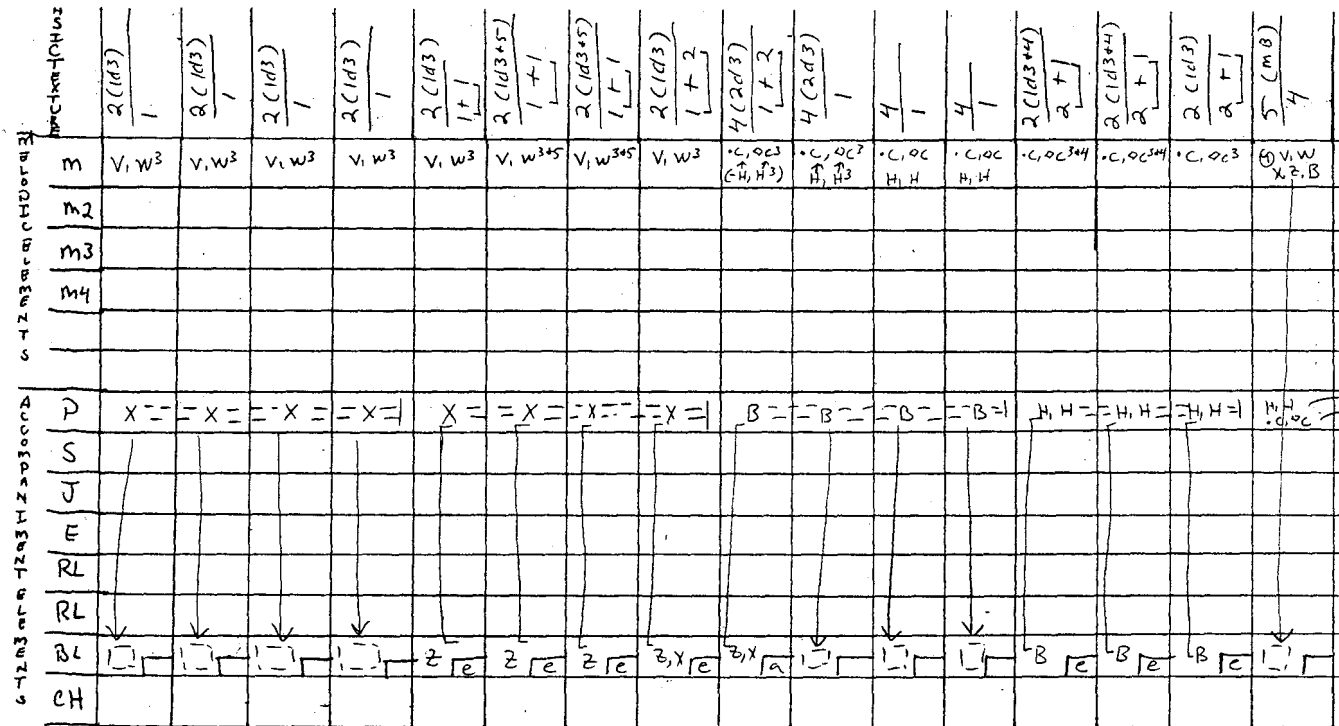
The immediate repetition of material in varied colour combinations is not restricted to opening themes. Bach applies this scoring technique with dominant themes in several of his symphonic works. For example, in the first movement of Symphony Op. 9, No. 2 in E-flat major (C18a) (1767/68) the dominant theme (beginning in bar 39) is initially set in a reduced neutral scoring of first and second violins and violas, and adds the bass string group in the second phrase. With its repeat (bars 47-54), as the graph demonstrates, the theme becomes sole property of the wind section: first and second clarinets, horns and bassoon. This significant colour contrast not only contributes to a varied and interesting movement, but aids in establishing or clarifying a new tonal centre (B-flat) by prolonging the thematic material. (Example 8)

An aspect of Bach's orchestration that does not appear often is the varying or repeating of parts of a theme or motive with different colour combinations, a tool employed frequently in works by Mozart and Haydn, especially in development sections. One reason that J. C. Bach makes little use of this method is that many of his symphonic works, especially the early compositions, have brief development sections or lack them completely, leaving little room for this kind of scoring. In later works we do find Bach making use of this approach, albeit sparingly, as in the opening movement of the *Symphonie Concertante* in E-flat major (C41) (c.1770).

² This is one of only two works J. C. Bach composed that employs piccolos. The other is his final opera *Amadis de Gaule* (Paris, 1779).

Example 8

Graph: Symphony Op. 9, No. 2 in E-flat major (C18a), first movement, 39-54



The development material is a semibreve motive of an octave drop derived from the opening two bars of the movement. (Example 9) Bach constructs the development section with this motive by repeating it with a different instrumental combination for each iteration save the first. The brief development section (Example 10) opens in the home-key dominant (B-flat), with the motive assigned to the first violins; below this, the second violins play a broken chord figuration and the lower strings and bassoon sound a drumming bass. The graph clearly reveals that Bach expands and varies the colour combinations with each repetition (and change of tonal centre) to include the horns, clarinets and flutes. Bach is presenting familiar material that functioned initially as a portion of the stable opening theme, varying its instrumentation with each repeat in order to harmonically progress back to the original tonic (i.e. using a familiar element during a harmonically unstable section).

Example 9

Symphonie Concertante in E-flat major (C41), first movement, 1-2

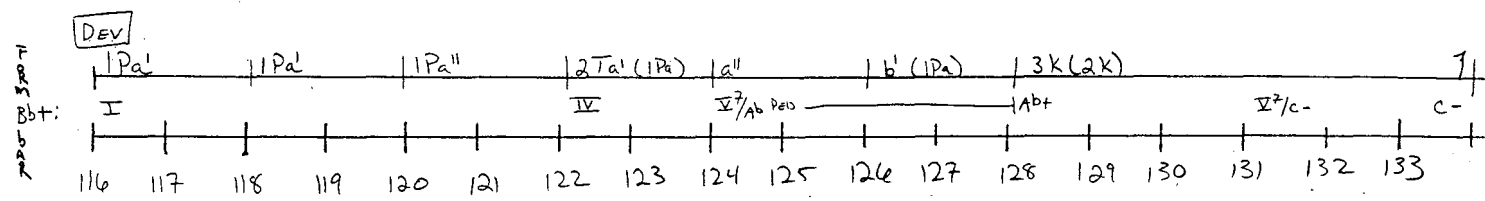
Allegro assai

Fl 1 & 2
Soli Cl 1 & 2 in B \flat
solo Bn
Soli Hn 1 & 2 in E \flat
Vn I
Vn II
Va
VC/Bass

Example 10

Graph: Symphony Concertante in E-flat major (C41), first movement, 116-133

Measure	CH	BL	RL	F	J	S	P	M4	M3	M2	M	Structure
116	z,x B b	z,x B b			W						✓	$\frac{1}{1+3}$
117	z,x B b	z,x B b			W						✓	$\frac{1}{1+3}$
118	z,x B b	z,x B b			W						✓	$\frac{1}{1+3}$
119	z,x B b	z,x B b			W						✓	$\frac{1}{1+3}$
120	z,x B b	z,x B b									v,w	$\frac{2}{3}$
121	z,x B b	z,x B b									v,w	$\frac{2}{3}$
122	z,x B b	z,x B b									H, H	$\frac{2+2(1+3)}{3}$
123	z,x B b	z,x B b									H, H	$\frac{2+2(1+3)}{3}$
124	z,x B b	z,x B b				H, H ²					c, c	$\frac{2+2(1+3)}{2(1+3)+3}$
125	z,x B b	z,x B b				H, H ²					c, c	$\frac{2+2(1+3)}{2(1+3)+3}$
126	z,x B b	z,x B b				H, H ²					v,w	$\frac{5(1+3)}{2(1+3)+3}$
127	z,x B b	z,x B b				H, H ²					v,w	$\frac{5(1+3)}{2(1+3)+3}$
128	z,x B b	z,x B b									v,w	$\frac{4}{3}$
129	z,x B b	z,x B b									v,w	$\frac{4}{3}$
130	z,x B c	z,x B c									v,w	$\frac{4}{3}$
131	z,x B c	z,x B c									v,w	$\frac{4}{3}$
132	z,x B c	z,x B c									v,w	$\frac{4}{3}$
133	z,x B c	z,x B c									v,w	$\frac{7 (m3)}{3}$



Orchestration conventions of individual movements

Similar to his use of colour at the phrase and theme level, Bach makes use of differing instrumental combinations to aid in articulating the formal elements of a particular movement type. The following section considers the effect of orchestration on large-scale forms used in Allegro, slow and dance-type movements.

5.2 Allegro Movements

Bach's Allegro movements are set in sonata form or some variant of the form, concerto form (in the case of symphonies concertantes), sonata-rondo, or rondo form; final movements of later works usually follow the latter two forms. Up to the late 1760s, Bach's sonata movements, such as Symphony Op. 3, No.3 in E-flat major (C3a) (pub.1765): i and Symphony Op. 8, No. 2 in G major (C13) (pub.1770)³: i and iii, tend to lack a development section or have what LaRue describes as an 'unevolved development section'.⁴ With this type of early sonata form the development is minimal and is often the mere restatement of the opening theme in the dominant. LaRue labels this hybrid sonata form 'Exposition-Recap Form'.⁵ Furthermore, there are several of Bach's sonata movements, including Symphony Op. 3, No.6 in G major (C6a) (pub. 1765): i; Symphony Op. 6, No. 3 in E-flat major (C9) (by 1762): iii and Symphony Op. 8, No. 4 in F major (C15) (by 1766): i, that have incomplete recapitulations, bringing back only part of the material from the exposition (usually the dominant material).

Instrumentation in Allegro movements from both early and late works often remains constant throughout a section of the movement and changes when the next section is reached; thus, sections with distinct musical functions are differentiated from one another via alterations in colour and texture (texture to be discussed in the next chapter). As mentioned above, Bach's uses of diverse combinations of colour and instrumentation not only provide variety but also act as design indicators that clarify the harmonic and melodic structure of the movement.

³ Both the Opp. 3 and 8 sets had been circulating in MS for many years before their first known publications and are probably from Bach's Italian period prior to his move to London (CW 48, pt. 1, 81-84 and 89-91).

⁴ LaRue, *Guideline for Style Analysis*, 188 –89.

⁵ Ibid.

The graph of the third movement (*Presto assai*) from Op. 8, No. 2 (C13) (pub. 1770) is a sonata form without development, and clearly shows that when a new formal section is reached there is a shift in instrumental colours. The first theme group is scored for strings, doubled by oboes and supported by lower strings and horns. Although the type of material assigned to individual instrument groups does vary slightly at the phrase level, especially with the horns, the instrumentation remains constant. Bach sets off the brief transition section (bars 17-20) by reducing the orchestration in both numbers and colour: first violins (melody), second violins (countermelody) and lower strings (bass). The bass group only play on the downbeat of the first bar of the transition and drop out, leaving the violins to make the move to the dominant. (See Appendix II, page 478, for the first graph page for *Symphony in G major, Op. 8, No. 2 (C13)*, iii) Instead of the expected development section following the second theme group, Bach introduces new material in tonic minor. Not only does the melodic material and tonality set these sixteen bars apart from the rest of the movement, but so too does the instrumentation. This section is for a pair of oboes and violas in a simple two-part scoring. This contrast of colour also aids in giving more weight to the arrival of the recapitulation since there is no real transition back to the home key; the harmony needs only to shift from tonic minor to tonic major. A similar approach is found in the final movement of *Symphony Op. 6, No. 1 in G major (C7) (1764)*.

Sections of static harmony, which increase tension as they delay resolution, are often orchestrated with active shifting of instrumental colours. In *Op. 9, No. 2 (C18a) (1767/8)*: i, bars 173-77, the tonic pedal just before the final four bars of the movement exhibits this type of changing instrumental colours: for the first two bars (173-74) the melodic material is played by the first and second violins and clarinets above the tonic pedal played by the lower strings, bassoon and horns. The instruments then switch roles, with the lower strings and bassoon taking over the melodic line and the horns and clarinets playing the tonic pedal, while the upper strings add harmonic support. This does not occur at every section of static harmony, however, as can be seen in the opening of the dominant section in the same movement (starting at bar 39) where the new key is being established. (See Appendix III, 534-44)

Harmonically stable sections, sections where a tonal area has been established, also contain passages where more active changes of instrumental combinations and colour occur. The graph (Appendix III, 554) of the opening movement of *Symphonie Concertante* in C major (C36a) (by ?mid-1760s), bars 24-29, illustrates how the colour shifts every half bar with the musical material being passed between the violins (both soloists and orchestral) and the violas, and then slowing to change every four bars (bars 30-38). Compare this to the development section starting with bar 94 where the orchestration does not shift as rapidly as in the more harmonic stable sections; there is merely some subtle shading achieved by the alternation of the musical material between the first and second obbligato violins and then handing it over to the obbligato cello in bar 102 once the transition to D major has been completed. This is also the case with the development sections from *Symphony Op. 18, No. 4* in D major (C27): i, *Symphony Op. 6, No. 1* in G major (C7): i and several of the *Op. 9* symphonies.

In fact, there seems to be an inverse relationship overall between the rate of harmonic change and the rate of change of orchestration. Just as sections with little harmonic change are more likely to show more frequent changes of orchestration, in those movements that have development sections (where more frequent shifts of tonality are to be expected) there are fewer changes in orchestration. For example, in *Op. 6, No. 1* (C7), i and iii; *Op 18, No. 4* (C27), i; and *Op. 9, No. 2* (C18a), i, the development sections are less active in the amount of instrumentation and colour contrast used. All of these introduce new material in their development sections instead of using material from the exposition, which contributes to variety, but this is also the case in works where the opening material is brought back at the start of the development section, as in *Op. 3, No.6* (C6a), i. Even in works from Bach's later period, including symphonies concertantes, there are fewer changes in orchestrational colour than in other harmonically stable areas. In the first movements of symphonies concertantes (C36a and C36b) there are fewer changes of instrumental colour and more of subtle changes of shading; e.g., the first and second solo violins passing melodic material back and forth (these two works will be discussed in more detail in Chapter 7).

As with Allegro movements in sonata form, formal elements of rondo form are articulated by changes in melody, harmony and colour. The refrain and each episode are set off from each other with differing thematic material, harmony and orchestration. There are instances where the contrast of orchestral colour differs little between the formal sections, as in the final movement of Symphony Op. 6, No.4 in B-flat major (C10) (by 1766) where the orchestration is string-dominated throughout and the winds add only minor colouring (such as emphasizing pedal points) at various locations in the two episodes. Conversely, Bach also uses orchestration to emphasise specific sections, as in one of his early London works, the last movement of the *Zanaida* (G5) (1763) overture, better known as the Symphony Op. 9, No. 3 in B-flat major.⁶ The graph of the piece reveals that colour contrast (especially the use of wind instruments) is one of the main compositional elements of the movement. As with many opera overture finales of the period, this rondo is uncomplicated, quick and brief, and thus has little opportunity to advance far harmonically from the home key; instead, the sense of progression is achieved through varying the orchestration. The opening refrain of this movement is immediately repeated and both times the orchestration is the same: use of the full orchestra (strings, horns, clarinets and *tailles*⁷). Instead of the expected key change to the dominant in the first episode at bar 17, Bach remains in the home key and varies the instrumentation as the primary means of expressing contrast. The ensemble has been pared down to just the strings, with the first and second violins playing the melody and supported by the violas and bass group (minus bassoons) punctuating the first beat of each bar. Furthermore, the drumming bass line heard in the refrain has disappeared, contributing to the contrasting lyrical character of the episode. While there is no actual modulation to a different tonality, the dominant key is emphasized in this section. (See graph page 2 Appendix II, 484) It is with the second episode (bars 33-48) that Bach's use of colour truly sets the section apart from the others. Significantly, this episode is reserved for the winds alone: pairs of clarinets, *tailles*, bassoons, and horns. The instrumental combinations are constantly changing every few bars, as with the passing of the melodic material between clarinets, *tailles* and bassoons. The

⁶ van Allen-Russell, 'For Instruments not intended', 3-29.

⁷ *Tailles* are tenor oboes.

clarinets also alternate between playing the melody and a supporting pedal tone. Some of the other winds also shift between playing melody and accompaniment lines. (See pages 485-6 in Appendix II) As with the first episode there is no move to a different key, with the second episode remaining in the home key; the harmony alternates between dominant and tonic chords. The final refrain is similar to the opening (with the exception of the additional cadential bars at the end) in that it contains the expected same musical material and orchestration, and is repeated. This is an excellent example on how Bach skilfully employs orchestration not only to define the musical design of a movement but also to create the feeling of progression without venturing too far from the home key.

A rondo movement from Bach's later years, which is more than double the length of the previous example, shows a similar approach to the use of orchestration on a larger scale. The plan of the lively final Allegro from *Symphonie Concertante in B-flat major* (C46) (by ?1777) is a five-part rondo consisting of three refrains and two episodes of considerable length; the episodes are dominated by the solo violin and cello. The graph of this movement shows that many of the orchestrational techniques used by Bach in his early works are carried into compositions from his later years. The eight-bar refrain of this movement, as with the work discussed above, is immediately repeated. However, unlike the other movement, the orchestration is changed with the repetition by the addition of clarinets (enriching the melody) and horns (filling out the accompaniment). (See graph page 1 in Appendix II, 506) There is a similar change of orchestral colours at most of the key formal points throughout the work, not only articulating the refrains and episodes but also defining closing and transitional sections. The transition in the first episode (bar 45-56), for example, which moves from the home key of B-flat to its dominant F major, is marked by the addition of upper orchestral strings to the accompaniment for the first two bars. This is then followed by a reduction of forces: obbligato violin with the melody, the obbligato cello provides accompaniment and the orchestra violas sound a C pedal for the rest of the next four bars. In establishing the new key (bars 52-6) Bach again makes changes to the orchestration with melodic material being passed between the solo violin and cello, and orchestral strings playing sustained chords – subdominant to tonic to dominant, resolving to tonic in bar 56. A

similar approach is found in both the second and third movements of the overture to *Lucio Silla* (G9) (1775), published later as Symphony Op. 18, No.2 in B-flat major, and the final movements of Op. 6, No. 4 (C10) (by 1766) and *Symphonie Concertante* in A major (C34) (pub. 1775).

5.3 Slow Movements

Bach's slow movements are set in various combinations of binary, concerto, rondo or sonata form. Over half of the slow movements from Opp. 3, 6, 9 and 18 are in a variant of sonata form, such as Exposition–Recapitulation form, or may have a minimal development or incomplete recapitulation. Others, including a couple from Opp. 3, 6 and 8 are set in binary form, while rondo movements are limited to Op. 18, Nos. 2 and 5. The slow movements of symphonies concertantes follow concerto or ritornello form design.

Many early slow movements are scored for strings only or include only a single pair of wind instruments (usually flutes), and as such, the use of orchestration is subtle and subordinate to that of melody and harmony in articulating the musical design and progression. In later works, wind instruments are employed more frequently and in greater numbers, allowing for a more expansive use of orchestrational contrast. The graph for the Andante from Symphony Op. 3, No.6 in G major (C6a) (by 1765), for example, shows that the minimal scoring is maintained throughout the movement, although the roles of the instruments shift between the theme groups (this type of textural change will be addressed in the next chapter). The changes are instead achieved via the melodic and harmonic material; for example, moving from tonic minor in the first theme group to its relative major key in the second theme group. (Appendix II, 472-6)

In later works, orchestral colour plays an important role in slow movements. As with Allegro movements, the orchestration changes when a new section of the movement is reached. The formal simplicity of the second movement of Symphony Op. 9, No. 2 in E-flat major (C18a) (1767/8), (Exposition-Recapitulation form) demonstrates how even a subtle use of colouration can aid in delineating form to pleasing effect. In this example, the opening eight-bar C minor melody is assigned to the strings alone, with the first violins playing a simple melodic line. (Appendix III,

544) With the second theme the clarinets enrich the melody in the violins and the horns join in with sustained reinforcing lines, both dropping out again with the return of the primary theme. The bassoons also appear with the second theme, reinforcing the bass line, but are also used in the final cadence of the primary theme. Both the horns and bassoons return one final time in the brief coda. Note that, like the Op.3 example above, this movement is dominated by the strings; the winds play a secondary but significant colouristic role in skilfully accentuating the contrast between thematic sections.

As previously noted, a hallmark of Bach's melodic construction is to extend the melodic line by repeating the material and passing it between different instruments or combination of instruments, and, as above, the more colouristic of these passages commonly coincide with sections of static harmony, such as dominant or tonic pedal. Following the opening bars of the first episode in the second movement of Symphony Op. 18, No.5 in E major (C28) (c.1772), for example, Bach begins the transition to E (this movement is A major). There is a section of static harmony – B pedal in the bass – emphasising the dominant of the new key to prolong this significant tonal shift, in which Bach repeats the material from bars 18 and 19 passing it between the upper strings, upper string and flutes, and violins and violas. This colouristic passage creates variety and progression even though there is no real movement harmonically. Essentially, Bach uses instrumental colour in the slow movements in a similar manner to the fast movements, using the winds to make the sections within the movement distinct and to add variety and progression within these relatively short movements. Similarly, in the symphonies concertantes from his later period the same treatment of winds is used in the slow movements as in the Allegro movements.

5.4 Dance-Type Movements

The Minuet (or Minuet and Trio) is the most common type of dance-related movement found in Bach's orchestral works, particularly as the final movement in many of Bach's symphonies concertantes.⁸ As with the Allegro and slow movements, orchestration of Minuet and Trios varies

⁸ Bach uses the terms 'Minuetto' or 'Menuetto' to designate Minuet movements.

with each movement. However, there are some general approaches found in both early and late works, such as the use of full scoring at the opening of a movement followed by a section of contrasting instrumentation. In movements that include a Trio section, the instrumentation and (more often than not) the tonality are significantly different from that of the minuet sections. The graphs bring to light that orchestral colour and varied instrumentation are of equal importance to that of harmony and melody in the overall scheme of Minuet movements.

The Menuetto from *Symphonie Concertante in E-flat major (C41)* (c. 1770) displays a wide variety of instrumental colours and combinations. The full orchestra, including the solo instruments (pairs of clarinets and horns and a bassoon), plays the opening section of the movement; the soloists drop out during the transitional section that follows. Other changes to orchestration continue to occur at key formal points throughout the remainder of the Minuet. Here the Trio section, a self-contained wind band consisting of pairs of clarinets, horns and bassoons, is set off from the rest of the movement, although the Trio remains in the tonic key. Following this richly scored section is a complete and literal return of the Minuet. A similar use of orchestration is found in the Minuet and Trio finale of *Op. 8, No. 4 (C15)* (by 1766); however, the Trio is in C minor (in contrast with the Minuet which is in F major), and is scored for oboes, violins and bass only as opposed to the oboes, horns and full string section of the Minuet – this is chamber music rather than orchestral music. Moreover, instead of the conventional ‘Minuetto da Capo’ at the end of the Trio as found in the E-flat major Minuet mentioned above, Bach writes out the reprise of the Minuet; this is not a literal repeat but rather a recomposed version of the first half of the Minuet to add weight to the conclusion of the movement. The use of changing combinations of instruments and colour to demarcate harmonic and formal structure is also apparent in the last movement of *Symphonie Concertante in G major (C32)* (pub. 1772). The first section of the Minuet is scored for full orchestra while the second, which is over double the length of the first, is reserved for the soloists: two violins and cello. The strings-only scoring for this part of the Minuet should not suggest that Bach is limited in colour or variety, however; the violins are the primary voices to start, but then give way to the cello, which Bach, has placed in its highest register. The

Trio, which is in E minor, is given not to the soloists but to the orchestra musicians: pairs of flutes and violas lightly accompanied by the bass group.

Not all of Bach's Minuet movements consist of two minuets separated by a trio. Several have only a single minuet while others, such as the finale movement of *Symphonie Concertante* in E-flat major (C40) (?by 1770), consist of not one but three minuets. The graph of this movement (See Appendix II, 499-504) clearly shows that not only does each minuet differ from the others in orchestral colour and character, but orchestration and colour also play a major role in defining the structure at both the form and phrase levels. The first Minuet (bars 1-26) is purely orchestral (strings with obbligato oboe, horn, first and second violin, and cello) but with shifts of instrumentation occurring within each phrase of the binary structure. The harmony of the first phrase (bars 1-4) is stagnant on the tonic, and it is with the musical material and orchestration that Bach achieves progression and interest; every two bars the instrumentation shifts from full scoring to upper strings (or upper winds and strings) and back to full orchestra again. Even in the second and third phrase of the first period (bars 5-12) where there are changes to the harmony (albeit only between tonic and dominant), the brief changes in instrumentation continue until the last two bars of the section when all instruments join for the cadence. This same alternation of full orchestra and smaller instrumental groups continues through the second section of this minuet as well.

In contrast to the first Minuet, the second Minuet (bars 27-54) (which is discussed in detail above) is set in C minor and is given over to the obbligato oboes accompanied by the lower strings (including obbligato cello). The third and final Minuet (bars 55-84) differs from the other two in that it is scored for horns and strings. The first part of the rounded binary form (bars 55-62) is dominated by the horns supported by the obbligato strings and bass group while the strings have the second half (bars 63-76) to themselves until the return of the horn material at bar 77. There is no transition from the home key of E-flat to the dominant, thus the first phrase of the second period is used to firmly establish the new key by alternating between the new tonic and dominant chords. Since harmonic progression is slow at this point Bach provides forward motion by having the first solo violin play the melody for two bars (63-4) then pass it on to the second

solo violin (bars 65-6). The two solo violins play together in thirds for the second phrase until the final bar where they are in unison for the move back to E-flat in bar 77. The first minuet is repeated after both the second and third minuets.

5.5 Genre

To a certain extent works of the same genre will, by nature, have some commonality of instrumental forces and use of those forces – and to the same extent will have characteristics that are distinct from other genres – as dictated by the formal aspects of each genre. The most obvious of these distinctions would be the use of solo instruments or groups in concerti and concertantes; as discussed above Bach uses orchestration to delineate formal elements at a macroscopic level, largely through the use of contrast, but such contrast was already inherent in the concerto and concertante forms.

That said, did Bach favour a particular instrumental palette for symphonies that was different than the one he used for concertantes? Or did he use the same instruments in the same way within the demands of the particular genre? As discussed in chapter 2, Bach observed a set of scoring conventions, notably the use of a core or principle ensemble consisting of first and second violins, viola and *basso* (cello, double bass and, depending on the piece, bassoon), that varies very little between his symphonic genres.

Bach's general practice with symphonies was to employ the full orchestra (strings and winds) for the first and final movements; slow movements were generally set for the strings alone (Symphony Op. 3, No. 6 (C6a), Appendix II, 472-76), although there are exceptions where the composer made use of single wind instrument or pairs as in Symphony Op. 9, No. 2 (C18a) (see Appendix III, 544-50). The use of the strings in the concertantes is more sparse than in the symphonies to allow for the solo instruments to take on the primary roles, particularly if the solo group itself consists of strings. If the *concertino* is a mixture of winds and strings and the wind instrument(s) comes to the forefront the strings within the solo group have a propensity to take on the accompanimental role than the strings in the *ripieno* group, which will take on a much more

limited role, as in Symphonies Concertantes in A major (C34), C major (C36a&b and C43), E-flat major (C40 & C42), and in E major (C44).⁹ The graphs included in this study illustrate clearly Bach's consistent preference for this type of scoring throughout the composer's London period. (See Appendix II, 498-504 and Appendix III, 551-607)

5.6 Topics

As noted at the beginning of this chapter, the data drawn on for discussion is derived from graphs of several of Bach's compositions. However, there is one facet of Bach's orchestration of themes – an important aspect of the composer's use of orchestration – that the graphing system was not designed to consider: that of idiomatic scoring.

The most familiar examples of this are hunting or military themes or topics¹⁰, such as those found in Symphony Op. 9, No. 2 in E-flat major (C18a) (1768/67): i; *Endimione* (G15, 1772) overture: iii; several symphonies concertantes including C36a (?mid-1760s): iii; C37 (mid-1760s): i and C41(c.1770): i and iii; and 'Midst Silent Shades and Purling Streams' (H33, 1771) where the horns are employed to reflect the text 'Scar'd at the Thunder of the War'. Moreover, piccolos in 'Hither Turn thy Wandring Eyes' (H39, ?1779) are used to reflect the text 'the trilling flute and warbling grove'.¹¹ The use of strings with rapid passagework or tremolo-based themes, another form of idiomatic writing, can also be found in the majority of Bach's orchestral works. More in-depth discussion on Bach's use of individual wind instruments and the different type of thematic material that the composer tended to assign to them has been covered in the first chapter of this study.

Bach primarily makes use of formal or 'genteel' topics such as minuets, marches or other dance forms in his symphonic and orchestral works (these are addressed above with regard to their formal aspects rather than their topical aspects), and restricts the use of pastoral or rustic topics to pieces, primarily songs, intended for other, less formal venues than the concert hall or

⁹ See also Chapter 2, footnote 28, 156.

¹⁰ Ratner, *Classic Music*, 9-29.

¹¹ Stephen Roe makes the same observation in his introduction to the facsimile of the Vauxhall songs (*Favourite Songs sung at Vauxhall Gardens*, xx).

court, such as for Vauxhall Gardens. There are some exceptions, most notably his operas where Bach employs the pastoral or rustic orchestration to set a scene in order that status of a character, as in *Endimione* where the scenes of shepherds and hunting are accompanied by those instruments commonly associated with them (flutes or oboes, and horns respectively). (See Examples 36a and 36b on page 126.)

Burney's comments at the opening of this chapter note Bach's use of characteristic themes and his method of employing these themes by mixing and setting different figures in contrast to each other. Bach's practice of repeating initial and other dominant thematic material immediately in a contrasting colour in his orchestral works often militates against the use of idiomatic writing except to the extent that the idiom has formal aspects, as with dance-like movements. Bach's concern in these works is with larger thematic development; to assign a particular instrumentation to individual topics would limit his ability to subsequently reiterate the same material in a contrasting colour. Conversely, in his vocal works where text painting is a consideration such idiomatic writing is more prevalent.

5.7 Conclusion

As Page notes, 'each movement has a unique plan of orchestration that must be uncovered if the music is to be properly understood.'¹² As shown by the graphing method, Bach's orchestration plays a significant role in the definition and delineation of themes and forms, becoming more sophisticated in this regard in his later works. Bach sets several themes from his London period orchestral works in a neutral scoring, which then provides a springboard for variation and development of orchestral colours.

In many cases orchestration has as much if not more of a role in thematic development than melody and harmony. Bach often prolongs thematic material by presenting it repeatedly with different orchestration for each iteration. This is particularly true amongst his London orchestral and vocal works, in which the opening theme is immediately repeated in a contrasting colour.

¹² Page, 'Wind Instruments in the Music of Joseph Haydn', 152.

There is also a notable inverse relationship between harmonic change and change of instrumental colour, in that the colour changes more rapidly where the harmony is static or slow to change.

Bach's use of orchestration and colour is also unique for each movement, and plays a key role in formal structure. Even though orchestral movements follow conventional musical forms (sonata, concerto or rondo forms and variants), the graphs reveal that orchestration and orchestral colour plays an important role equal to that of melody and harmony in the musical design of a piece.

Chapter 6

THE USE OF TEXTURE IN THE MUSIC OF J. C. BACH, 1762 – 1782:

One of the evidences of the significance of textural structure is its immediacy of effect. ... The textural class of a musical instance is almost certainly one of the first attributes of which we, in listening, become aware; and textural progression or recession (or in static situations the obstinacy of unchanging texture) can be especially compelling and direct in expression of effective, affective musical process.¹

Texture as one of several facets of a musical work has come to be considered of primary importance in the construction of musical forms, especially in twentieth- and twenty-first-century music. It has even become, in recent years, a valued and popular field of study that includes repertory from all musical periods.² Despite its elevation of importance to equal that of melody, harmony and rhythm, however, little has been done to examine how texture functions in its role as a compositional element.

Texture as a dominant element can be used within a work to highlight formal elements and to create contrast and variety, and can also be used to trace evolution and change in a composer's style over a period of time. In some respects texture is as important as harmony or melody in defining the structure of a work or movement, and requires just as much careful consideration and choice by the composer as those other, more familiar aspects.

In order to understand better the role texture plays in the delineation of structure or any aspect of musical composition, textures need to be classified and categorised. In this regard, this chapter will

¹ Wallace Berry, *Structural Functions in Music* (New Jersey, 1976; reprint, New York, 1987), 293.

² Note the many large-scale studies and articles that concern texture which have appeared in the last twenty-five years. Barbara E. Bowker, "Intensification Relationships Between Texture and Other Elements in Selected String Quartets of Haydn" (PhD diss., Northwestern University, 1988); Jonathan Dunsby, 'Considerations of Texture,' *Music and Letters*, 70 (1989), 46-57; James S Frejek, "A Method of Textural and Harmonic Analysis as Applied to Selected Piano Works of Debussy and Satie" (MA Thesis, California State University, Long Beach, 1992); Janet Levy, 'Texture as a Sign in Classical and Early Romantic Music,' *Journal of the American Musicological Society*, 35 (1982), 482-531; Leonard G. Ratner, 'Texture, A Rhetorical Element in Beethoven's Quartets,' *Israel Studies in Musicology II* (1980), 51-62; Dean W. Sutcliffe, 'Haydn's Piano Trio Texture,' *Music Analysis*, 6/3 (1987), 319-32; Anne Trenkamp, 'Considerations Preliminary to the Formation of a Textural Vocabulary,' *Indiana Theory Review* (1980), 13-28; Maud A. Trimmer, "Texture and Sonata Form in the Late String Chamber Music of Haydn and Mozart" (PhD diss., City University New York, 1981); George J. Mintz, "Textural Patterns in The Solo Piano Music of Ernst von Dohnányi" (PhD diss., Florida State University, 1976); James Robert Mathes, "Texture and Its Relation to Musical Structure as Evidenced in First Movements of Piano Sonatas of Prokofiev, Boulez, Sessions, and Barber" (PhD diss., Florida State University, 1986); David Lee Ott, "The Role of Texture and Timbre in the Music of George Crumb" (DMA, University of Kentucky, 1982). There are many more which are listed in the bibliography.

establish a working definition of texture as it applies to the graphing system outlined in Chapter 4, and in conjunction with this definition reveal patterns of texture types and compositional strategies used by Bach in the various movements of his orchestral works to create variety, contrast, and delineate form and progression.

6.1 Defining texture

Developing a method of identifying and categorising textures is a daunting task (See Chapter 4), but equally daunting is attempting to create a definition of the term. A clear and concise definition of texture is lacking, which makes expressing textural concepts arduous. The problem with establishing a textural vocabulary and analytical method is texture itself: it is a resultant element that cannot be isolated from its component parts, making it difficult to develop a clear meaning of its features.³ One potential reason for some of the confusion is the transfer of the terminology from tactile or visual media to a new and frequently vaguely understood musical application. A review of other proposed definitions of texture reveals a wide range of approaches, largely suitable for the immediate purposes of the individual authors but not generally useful beyond those bounds. Fortunately, the myriad of definitions is not *completely* mutually exclusive.

Several common elements are found amongst the many presented definitions of the term: the number of parts, the number of instruments assigned to each part, the role of these parts (melody, accompaniment, doubling, etc.), and the relationship between parts. Less commonly included, although it appears enough to warrant comment, is the notion of ‘sonority’ or quality of the texture, which encompasses such aspects as spacing, tessitura, and instrument selection. Though it shapes the listener’s perception of the overall texture, tone colour is a separate, qualitative issue (See Chapter 5) that influences contrasts between or within textures but does not change the basic relationship between the component parts.

This leads to what I have adopted as a working definition of texture, a combination of those quantitative elements commonly attributed to texture – the number of parts, and the number of instruments

³ Trenkamp, ‘Considerations Preliminary to the Formation of a Textural Vocabulary’, 13-14.

assigned to the parts – plus those which address the function and interaction of these parts: what role a musical part has at a given point in a work; whether each part is real and distinct or whether it ‘doubles’ another part; and otherwise how the individual parts define themselves in relation to one another. The issue of tone colour or the ‘effects of sonority created’ has been deliberately excluded from this definition (and here it differs from Ratner⁴), as it is not objectively measurable in any useful way. (The assignment of roles and determination of relative function is, to a certain extent, also a subjective measurement, but not one which in my view falls far from traditional analytical practice.)

Focusing on the relationship between the component parts, a change in texture is considered to take place where there is an alteration in the relationship between the parts. Moe takes a similar view in his research.⁵ The analytical graphing system designed for this study, discussed in Chapter 4, reveals how textures in a work unfold over time and allow comparison of the differing proportions of evolving textures, thus leading to identification of texture types and certain strategies of use. These last two items will, it is to be hoped, unveil the importance of choice by J. C. Bach, which would allow for objective stylistic comparison between early and late works within the composer’s oeuvre, and possibly between Bach and his contemporaries.

Texture types

As mentioned above, the graphing system has made it possible to identify and define a group of repeatedly-used texture types observed in J. C. Bach’s orchestral works. The most often-encountered texture types are defined and illustrated below:

6.2 Melody and Accompaniment texture (two to five parts):

The majority of Bach’s textural writing falls into this category. Merely identifying a texture as ‘melody and accompaniment’, however, adds very little to the understanding of a particular passage or section. This type of texture can vary significantly from a simple texture comprising only two components (two-part texture) – one melody component and one accompaniment component – to a complex one containing multiple components (three-, four- or five-part texture).

⁴ Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York, 1980), 108.

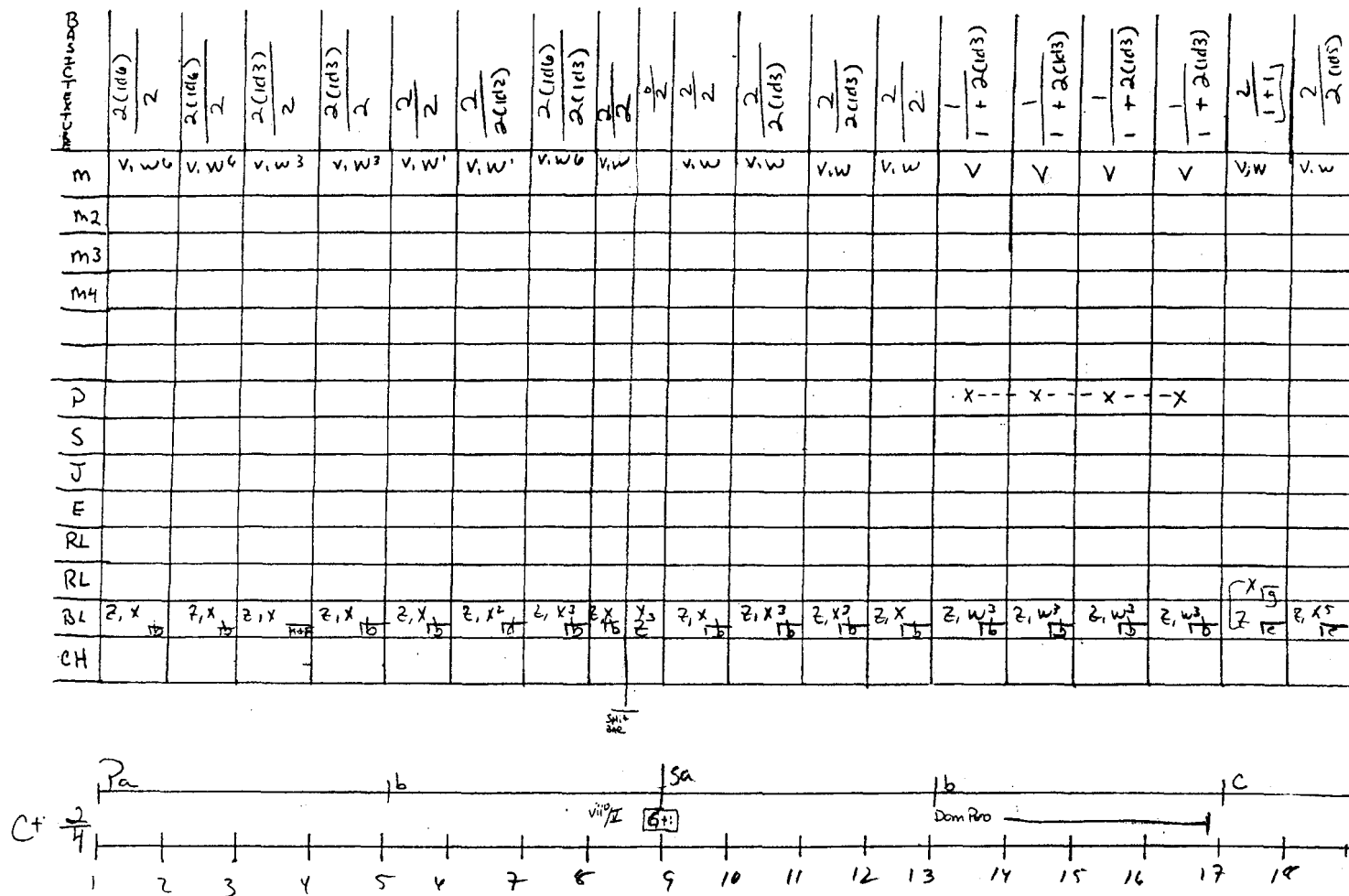
⁵ Orin Moe, “Texture in the String Quartets of Haydn to 1787” (PhD diss., University of California, Santa Barbara, 1970).

(Note that this differs from the multiple equal-voiced texture of a contrapuntal passage, which may also contain two or more distinct components.) It is the accompaniment element that affects the quality of the overall texture. The accompaniment element can consist of several rhythmically differing components, each with its function within the texture. It is this less obvious aspect of the general texture that has a significant effect on the quality, intensity and perception of this texture type. The first graph page of the second movement from *Symphony Op. 6, No. 1 in G major (C7)* (by 1770) (Example 1) reveals that the texture of both first and second themes is a simple two-part melody and accompaniment (2+2). The first and second violins are assigned the melodic material while the violas and lower strings provide harmonic support. However, at the start of the second phrase of the dominant theme (bar 13) the texture expands: a second accompanimental element, a pedal on D (dominant of the new key), is added. Furthermore, the instrumentation is also altered; the second violins join the bass group while the violas sound the dominant pedal, leaving the melodic line solely to the first violins. The addition of a second distinct part notwithstanding, the basic texture is still that of melody and accompaniment. The purpose for this alteration was to help establish the new tonal centre – by emphasising the dominant of the new key – as there was no actual modulation to G. With the new key established, Bach returns to the two-part melody and accompaniment texture in the third phrase (beginning at bar 17).

A more complex melody and accompaniment texture can be found in the opening ritornello of the first movement from *Symphonie Concertante in C major (C36a)* (by ?mid-1760s). This is a four-part melody and accompaniment texture (2+2+2+2), with the obbligato and orchestra first violins assigned the melody supported by the obbligato and orchestra second violins playing scale-like passagework, a distinct supportive line is given to the divided violas, and the obbligato cello joins the orchestra lower strings on the bass line. (Example 2) As will be discussed in detail below, Bach will often use more complex textures (i.e. use of more distinct component parts) in harmonically stable sections, as in this example. Notably, when the transition section begins (bar 10) Bach fills out the texture by including the wind instruments (although the texture itself is reduced to a two-part melody and accompaniment).

Example 1

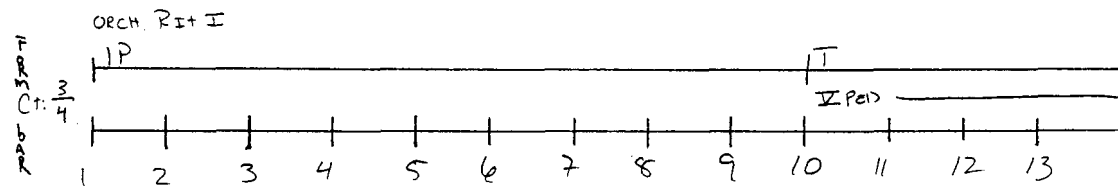
Graph: Symphony Op. 6, No. 1 in G major (C7), second movement, 1-18



Example 2

Graph: Symphonie Concertante in C major (C36a), first movement, 1-12

Instrument	1	2	3	4	5	6	7	8	9	10	11	12	13
M	① Sv.V	① Sv.V	① Sv.V	① Sv.V	① Sv.V	① Sv.V	① Sv.V	① Sv.V	① Sv.V	① Sv.V	Sv.V, Sv.V, Sv.V, Sv.V	Sv.V, Sv.V, Sv.V, Sv.V	Sv.V, Sv.V, Sv.V, Sv.V
M2													
M3													
M4													
P											H, H, Sv.V, Sv.V	H, H, Sv.V, Sv.V	H, H, Sv.V, Sv.V
S	Sw.W	Sw.W	Sw.W	Sw.W	Sw.W	Sw.W	Sw.W	Sw.W	Sw.W	Sw.W			
J													
E													
RL	X, OX ² 1/5	X, OX ² 1/5	X, OX ² 1/5	X, OX ² 1/5	X, OX ² 1/5	X, OX ² 1/5	X, OX ² 1/5	X, OX ² 1/5	X, OX ² 1/5	X, OX ² 1/5			
RL													
BL	Sy, z 1/5	Sy, z 1/5	Sy, z 1/5	Sy, z 1/5	Sy, z 1/5	Sy, z 1/5	Sy, z 1/5	Sy, z 1/5	Sy, z 1/5	Sy, z 1/5			
CH													

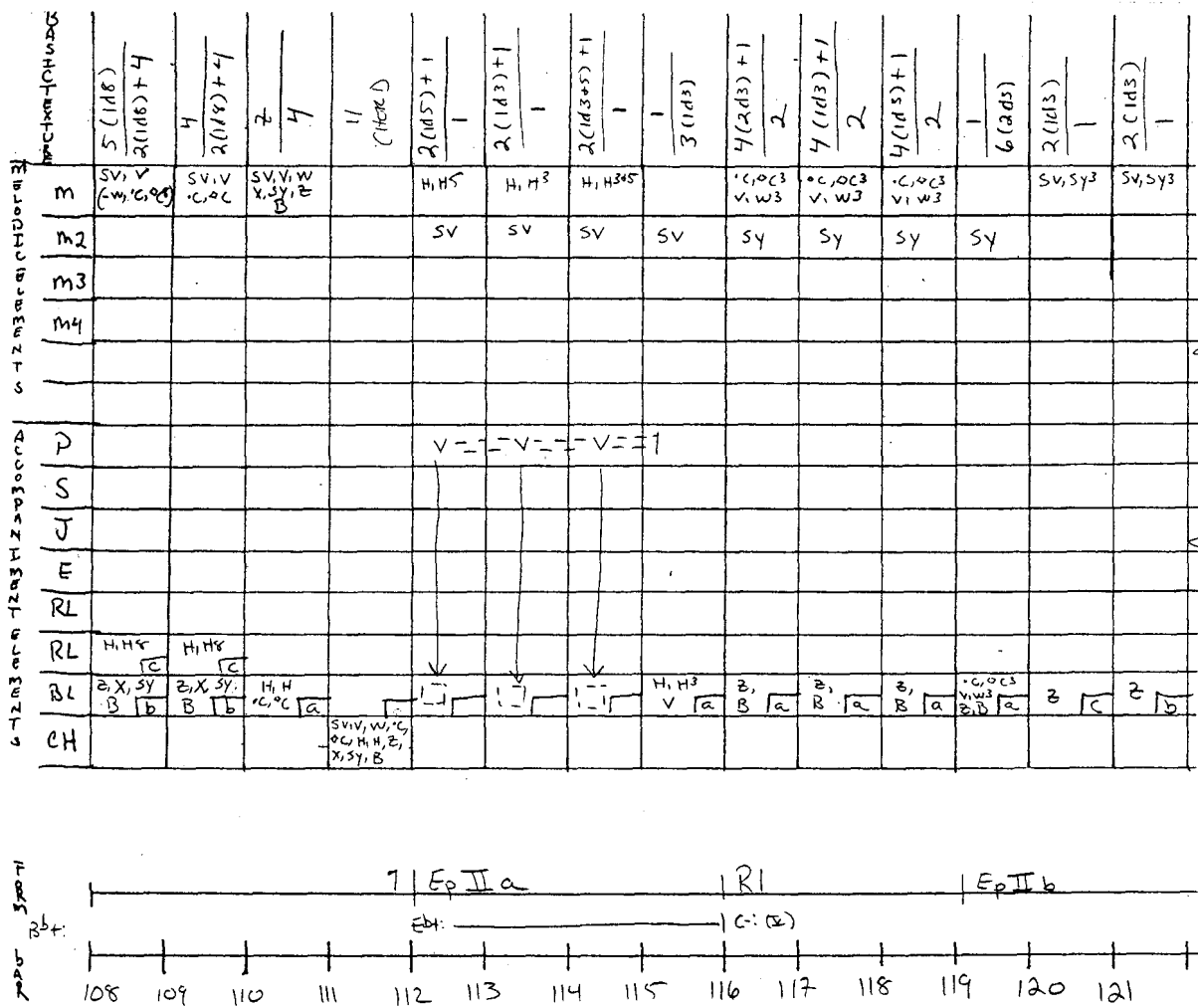


6.3 Trio texture:

Related to the melody and accompaniment texture is the trio texture, which consists of two melodic components of equal importance with one or more accompanimental parts. The melodic lines, although distinct from one another, often share similar material. J. C. Bach most often employs this type of texture in the solo sections of his symphonies concertantes. For example, the second episode from the final movement of *Symphonie Concertante in B-flat major* (C46) (by ?1777) contains this type of texture with the two distinct melodic lines initially assigned to the horns and obbligato violin which are lightly supported by the orchestra first violins (bars 112-115). Beginning in bar 116 the trio texture is retained but the instrumental forces are varied: orchestra first and second violins doubled by the clarinets take over from the horns while the material played by the obbligato violin is taken up by the obbligato cello. The lower orchestra strings and bassoon provide the accompaniment. (Example 3) This variation within the texture coincides with a shift in tonality, moving from E-flat major to C minor.

Example 3

Graph: Symphonie Concertante in B-flat major (C46), third movement, 108-120



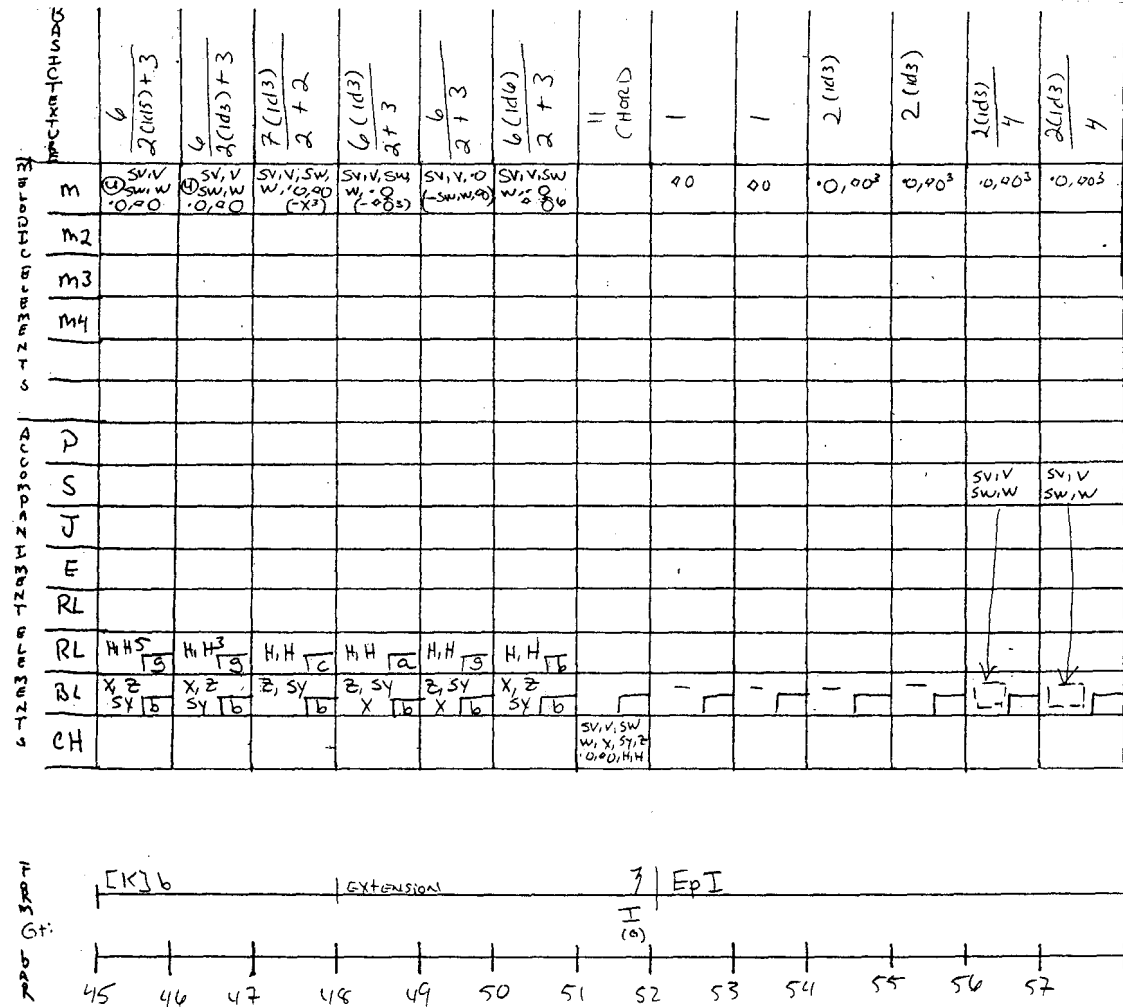
6.4 Solo and Soli texture:

Solo texture is defined in its strictest sense as a single performing voice with no accompaniment. If this component or line were doubled, it would be categorized as a soli or unison texture (see below); if it had support of any kind, no matter how minimal, it would be categorized as two-part melody and accompaniment, or contrapuntal texture, depending on the configuration of the components (see below). As might be expected, this texture is mainly used in works that include solo instruments such as Bach's solo concertos and symphonies concertantes. While this texture type is employed in the composer's solo keyboard and wind concertos its use in this genre, except for *eingangs* and cadenzas, is limited. It is, however, more consistently utilized in his orchestral works such as the symphonies concertantes. Bach primarily employs the solo texture at the start of a section for a few bars then begins to add either more solo instrumental voices to the part (usually doubling at the third), creating a soli texture, or other distinct lines; rarely is a solo texture maintained for an extended period. As a consequence, the varied texture creates a sense of progression.

Of these two texture types, the more commonly employed is that of the soli texture, especially with wind instruments; as noted in several previous chapters, when Bach includes solos – accompanied or unaccompanied – in his orchestral works they are for pairs rather than for a single instrument. The graph from the final movement of Symphony Concertante in C major (C36a) brings to light how Bach generally uses these two texture types – solo and soli. (Example 4) The first episode of this rondo movement is set off from the preceding refrain with the use of a solo texture. The texture of the opening bars (52-5) of this section is reduced down to a single part; curiously, it is not one of the obligato instruments (two violins and cello) but rather the first oboe that plays alone for the first two bars. With the third bar of the episode, bar 54, Bach expands the texture to a soli texture (first and second oboes playing in thirds) for the next two bars; the texture thereafter continues to expand with the addition of an accompaniment component (consisting of obligato and orchestra violins) in bar 56, building up to a two-part melody and accompaniment texture.

Example 4

Graph: Symphonie Concertante in C major (C36a), third movement, 45-57



6.5 Unison texture:

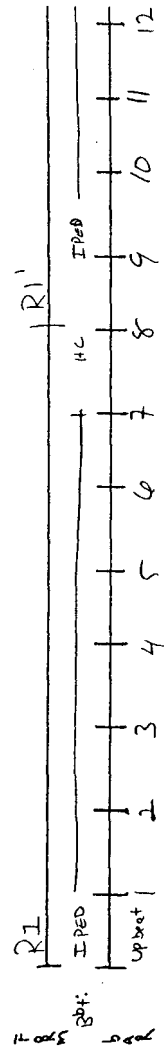
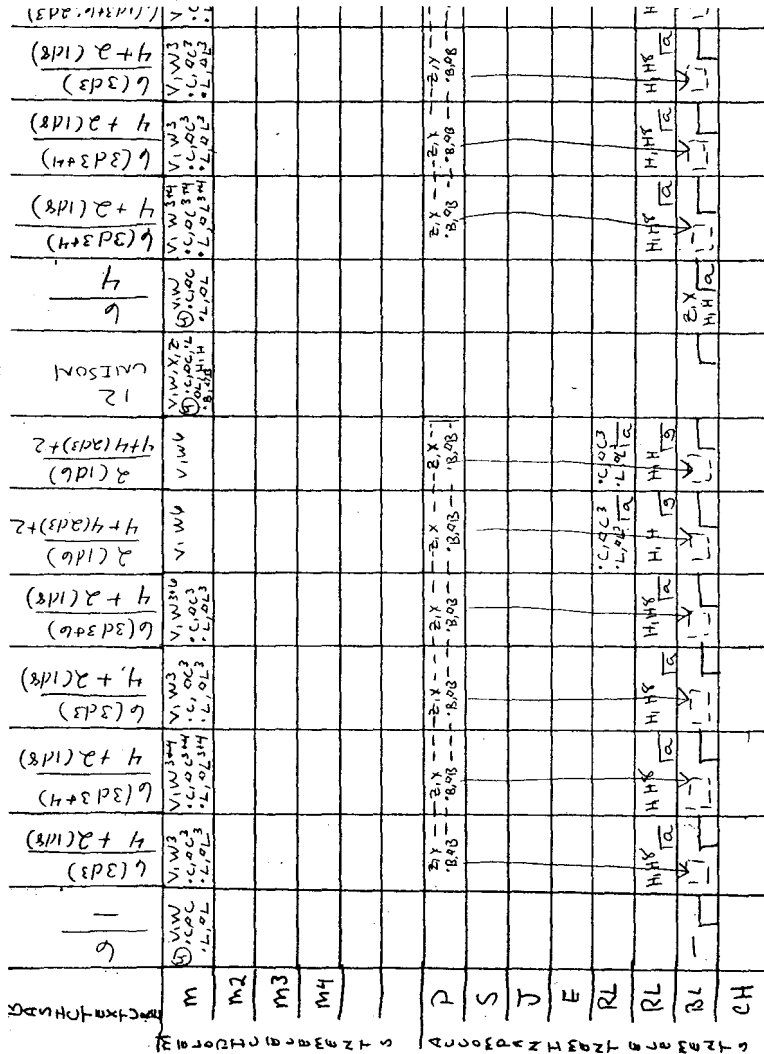
Along with strict unison this monophonic texture type also includes doublings at the octave. If the material is doubled at any other interval such as at the third or sixth, even though no new voice or component has been created (rhythmically) this would fall under the homophonic chordal texture type to be discussed below. Bach commonly employs unison textures at the opening of movements and at cadential points, especially at the end of formal sections.

Three examples illustrate the use of unison textures by J. C. Bach. The first (Example 5a) is from the third movement of the *Zanaida* overture (G5) (1763) (also known as Symphony Op. 9, No.3 in B-flat major). Here the graph discloses that the pick-up bar at the start of the movement is set in a unison texture; furthermore, the lively opening phrase concludes with a unison texture at bar 7 before it is immediately repeated; the texture of this second appearance is slightly varied. The graph of the Andante from Symphony Op. 3, No.6 in G major (C6a) (by 1765) shows that Bach sets the cadence of the primary theme (bars 8-10) in a unison texture. (Example 5b) The change in texture from a two-part melody and accompaniment to the unison emphasises the cadence and provides contrast with the surrounding homogeneously scored material, providing a clearer delineation between this phrase and the consequent one in the new key area, as no actual modulation has taken place. As with the example above, the first movement of one of Bach's later works, Symphony Op. 18, No. 4 in D major (C27) (by 1772, pub 1781)⁶, begins with two bars of attention-grabbing *forte* repeated notes set in a unison texture. Moreover, the final two bars of the tonic section's cadence, bars 22-23, have the entire ensemble playing in unison. (Example 5c) This style of use of unison texture is found throughout the remainder of the movement (see bars 43, 70-1 and 85-6), and is a general feature throughout Bach's oeuvre. Also see Example 10 from Chapter 5 (p. 273).

⁶ The Andante from this symphony is a shortened and re-orchestrated version of the second movement from the overture to *Temistocle* (G8) premièred in Mannheim in 1772.

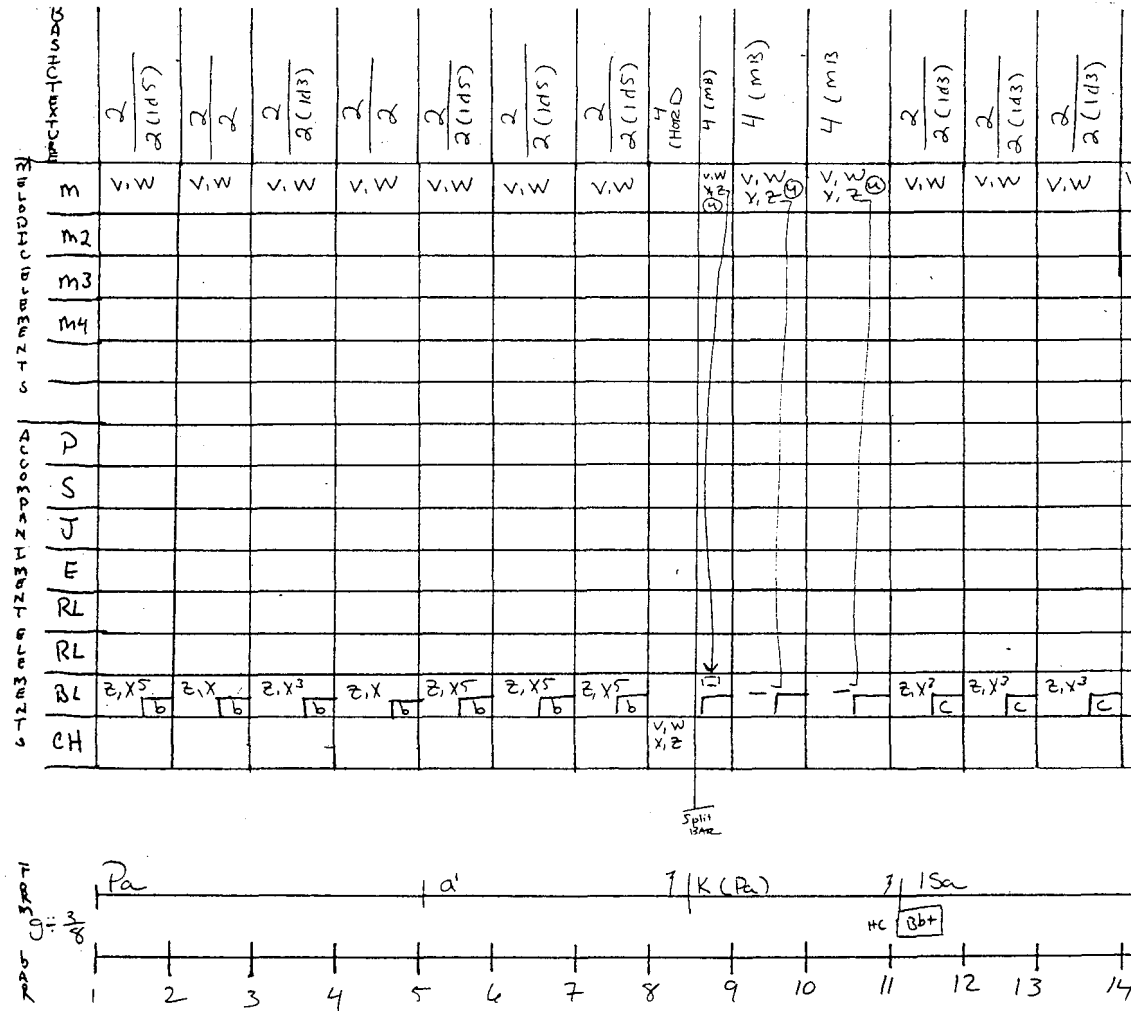
Example 5a

Graph: Zanaida Overture (GS), third movement, 1-10



Example 5b

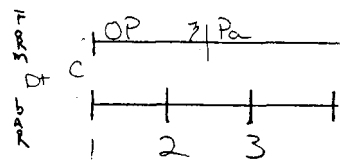
Graph: Symphony Op. 3, No. 6 in G major (C6a), second movement, 1-13



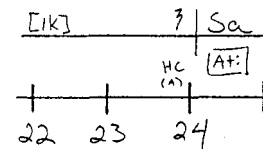
Example 5c

Graph: Symphony Op. 18, No.4 in D major (C27), first movement, 1-2 and 22-23

		12 (mB)	5 (mB)	5 (mB)
		UNISON	UNISON	UNISON
	M	O, O, B X, H, R, T T, E, R, W	V, W T, X, B	V, W, X E, B
	M2			
	M3			
	M4			
	P			
	S			
	J			
	F			
	RL			
	RL			O, H, H T, T, B
	BL			
	CH			



		12 (mB)	12 (mB)	3 (LD)
		UNISON	UNISON	
	M	O, O, B H, H, R, T T, V, W, X, Z	O, O, B H, H, R, T T, V, W, X, Z	✓
	M2			
	M3			
	M4			
	P			
	S			
	J			
	F			
	RL			
	RL			
	BL			X, W, Z E, C
	CH			

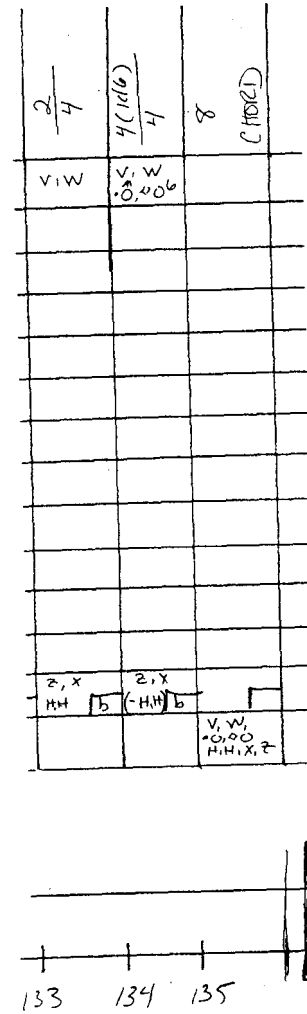
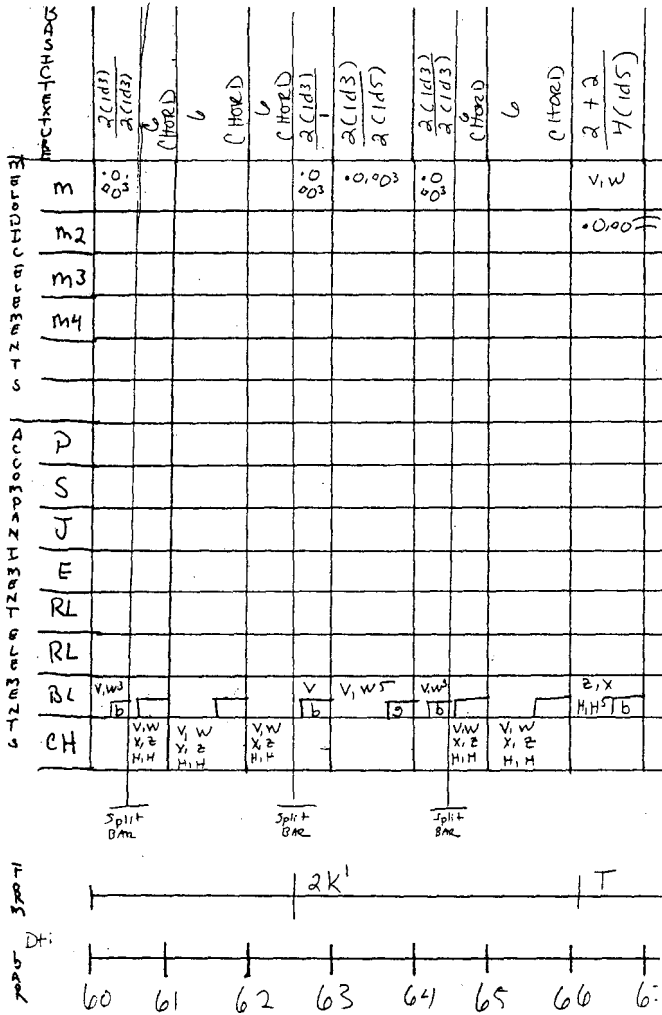


6.6 Chordal texture:

A chordal texture is one that is homophonic (or predominantly so) and usually incorporates doublings at the third or sixth. This texture type is designated on the graph as the **CH** row in the accompanimental elements section (see Chapter 4, page 248). As with unison texture, Bach principally employs this texture type at cadential points. For example, the final bars (60-2 and 64-6) of the dominant section in the first movement of Symphony Op. 8, No.2 in G major (C13) (pub. 1770) ends with a chordal texture as does the last two bars of the movement itself. (Example 6) Also see examples 4a (bar 51), 5 (bar 16), and 7 (bar 16) in Chapter 5.

Example 6

Graph: Symphony Op. 8, No. 2 in G major (C13), first movement, 60-66 and 134-35



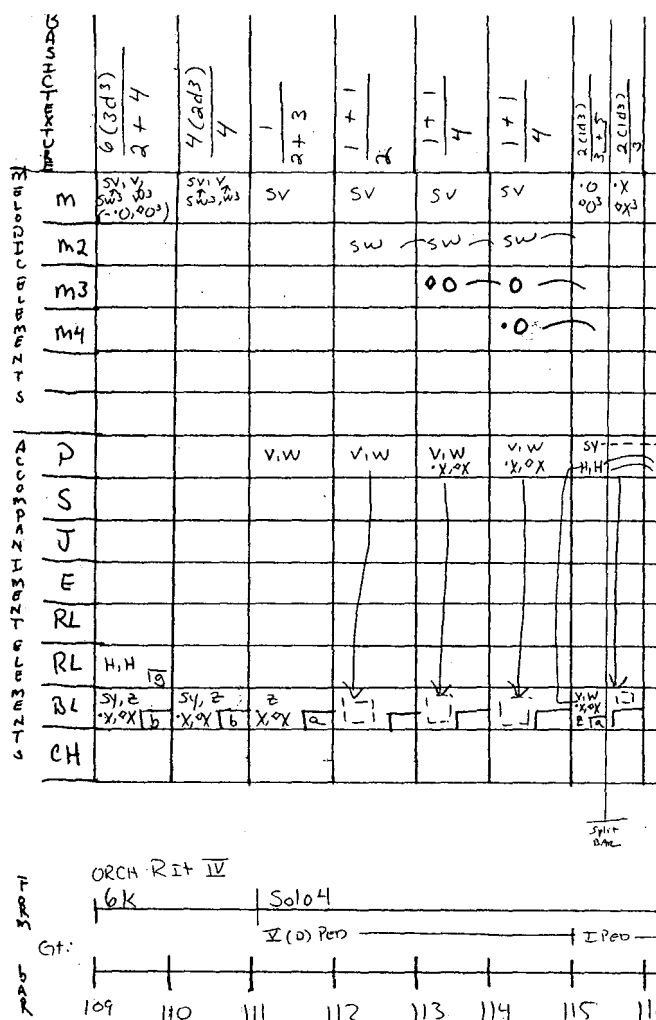
6.7 Contrapuntal texture (two-part; three-part; four-part and five-part):

A contrapuntal texture is defined as two or more lines in concurrent motion, which may have linear, independent or imitative qualities. It may employ a countermelody or some type of obbligato component. The weight given to these components (placed on the **M2-M4** rows of the graph) can vary from subordinate elements to ones given equal responsibility with that of the main melodic line (**M1**). J. C. Bach does not employ contrapuntal textures for any extended length; as with the solo texture, a contrapuntal texture is customarily used at the start of a section and will last only a few bars (generally between six and eight bars), either diminishing to a melody and accompaniment texture or leading to a cadence.

The fourth solo section from the first movement of *Symphonie Concertante* in C major (36a) illustrates Bach's typical use of a contrapuntal texture. (Example 7) The solo section begins in bar 111 with the obbligato first violin playing the melody alone above the orchestra violins' repeated quaver accompaniment. The second obbligato violin enters in the next bar in imitation of the first (**M2** row) and is followed by the second oboe with the third entry of the four-bar theme (**M3**). The first oboe, doubled by the second oboe, enters a bar later (bar 114) with the fourth and final entry of the theme (**M4**). This last entry is cut short, lasting for only a single bar before the two oboes come together in bar 115 for the cadence. Bach makes use of this texture, which varies between two and four parts, throughout this work, especially in the trio section of the last movement, which will be discussed in detail in the next chapter.

Example 7

Graph: Symphonie Concertante in C major (C36a), first movement, 111-115



6.8 Tutti or Full Texture:

The terms 'tutti' and 'full texture' describe any texture that makes use of all instrumental forces scored for in a particular movement or composition, and may be used in conjunction with any of the above texture types (except solo/soli, for obvious reasons). For example, the texture of the repetition of the opening refrain from the third movement of Symphonie Concertante in B-flat major (C46) can be described as both melody and accompaniment and tutti texture. The first graph page from this movement, which is found in Appendix II, page 506, clearly shows that this

eight-bar theme is set in two-part melody and accompaniment texture at first, with the upper strings (including the obbligato violin) on the melodic line while the violas, bassoon, lower strings and obbligato cello are assigned to the bass line. With its immediate repetition, starting in bar 9, Bach retains the two-part melody and accompaniment texture (except for bars 10 and 11 when it expands to three-parts) but fills out the texture by employing all instruments scored for in this movement: obbligato violin, first and second orchestra violins and pairs of clarinets are given the melody while the bass line is played by the obbligato cello, violas, bassoon, pairs of horns and lower strings. Thus bars 9 to 12 and 15 to 17 contain a melody and accompaniment texture that is also a tutti texture.

These seven texture types are those most employed by Bach as revealed through the graphing method. Of the texture types discussed above, the most common by far is the melody and accompaniment texture in its various forms. Unison, chordal, and tutti or full textures are more often used at the start or end of a work or at formal junctions for purposes of emphasis. Note that the tutti texture can be used in conjunction with other texture types (except solo/soli), representing more a variant of the others (albeit a significant one) than a distinct texture type of its own.

The next section will further examine Bach's strategies for employing texture to create variety and contrast and to delineate form and progression, and will trace the evolution of Bach's use of texture in his orchestral works.

Bach's use of texture

As discussed in the previous chapter, Bach makes use of differing instrumental colour combinations to aid in articulating the formal elements and to generate variety and contrast in his works. This section examines a different aspect of Bach's approach to orchestration: strategies in his use of texture to articulate structure at both the phrase and form level, its role in creating contrast and variety, and how (if at all) his use of texture changed over time.

6.9 Allegro Movements

As mentioned in Chapter 5, J. C. Bach's Allegro movements (typically the first and last movements of a work) are set in sonata form (or some variant), concerto form (in the case of solo concertos and symphonies concertantes), or sonata-rondo or rondo form, including those with no or minimal development sections or incomplete recapitulations. These faster movements tend to be more texturally adventurous than the slow movements – first movements more so than finales – with a rapid alternation of distinct textures that help clarify and articulate important melodic, structural and harmonic elements, although at times textures are also used to blur and make certain structural points ambiguous, or merely to add variety within the movement. Even though there is not a great variety in the particular types of textures employed throughout these movements, as noted above, Bach is adept in the manner in which he manipulates those that he chooses to employ.

The strategies that Bach utilizes to differentiate the separate sections of the faster movements, particularly first movements, are either to set them off from each other with rests – this is especially the case in early works – or to do so through textural change. For sonata and concerto form movements the sections are typically divided by key area into: 1) Tonic (and transition, if present); 2) Dominant or Secondary key area; 3) Development (regardless of the extent to which this occurs; this section ranges from a few bars to over twenty in length) and retransition; and 4) Closing or Recapitulation, which may include the separation between the tonic/transition and secondary key area groups. At each of these locations there is a significant change of texture, a change in the relationship between the texture's component parts; in this instance a significant change in texture is deemed to have taken place when a part doubling another line becomes a distinct line which does not double any other line, or when a new distinct part is added to the texture such as a pedal or another accompanying or melodic component. A reduction in the number of component parts during a particular section is also a means of textural change. Moreover, textural differentiation between solo and tutti sections within the larger formal sections is common amongst concerto form movements, while with rondo forms the division is

between the refrain and episodes. There can also be significant changes within a particular texture, as with an obvious change in instrumentation (e.g. the winds replace the strings) or a redistribution of instruments to parts (e.g. having the lower strings take over melodic material while the upper strings provide the accompaniment).

Bach tends to employ only a few characteristic textural approaches in setting off these sections. For example, dominant sections are commonly set with a much simpler texture in both the number of real parts and the number of instruments engaged than the one that concludes the tonic/transition group, frequently opening with a texture that is reduced from a mixture of winds and strings to strings only. In the first movement of Symphony Op.9, No.2 in E-flat major (C18a) (1767/8) (See Appendix III, 533), the end of the tonic and transition group is set in a full texture – in this case the texture includes several doublings and some rhythmically active material (bars 35-38) – coming together in the final bar of the tonic section into a tutti chordal texture, ending on a half cadence focusing attention on the dominant chord. After one beat's rest separating the two sections, the dominant group opens (bars 39-46) with a new texture – a complete textural contrast. This is a more relaxed melody played by the upper strings only above a drumming quaver B-flat tonic pedal in the violas, in high relief to the fully-orchestrated texture closing section of the tonic group. The simpler texture is reinforced when the strings drop out a few bars later (bars 47-54), leaving the winds to repeat the material; this shift of performing forces creates colour contrast within the texture without having to alter the texture itself, adds variety to material just introduced, and functions as a means to confirm the dominant as the new tonal centre, as well as providing a means of continuity. A similar juxtaposition of textures occurs in the opening movements of Symphony Op.3, No. 6, in G major (C6a), bars 30-40 (the closing of the tonic group) and 40-44 (the opening of the dominant group), as well as in Symphony Op.18, No. 4 in D major (C27), bars 20-24 (the end of the tonic group) and 24-31 (the dominant group). As can be seen, the arrival of a new key area is usually co-ordinated with a simplification of the texture, thus setting it off from the previous texture and section.

Where a more complex texture might typically be expected, as in the development section, transitions, retransition or any other harmonically unstable area, the opposite actually holds true.

The modulatory sections in the majority of first movements employ less intricate textures in most of these unstable harmonic areas. In these transitional areas the textures are simpler in construction; they have fewer real parts and number of instrumental forces assigned to those parts. This makes sense since the focus of these sections is on the harmony; the other elements such as rhythm and texture are simplified to aid in refocusing the listener's attention to harmonic changes.

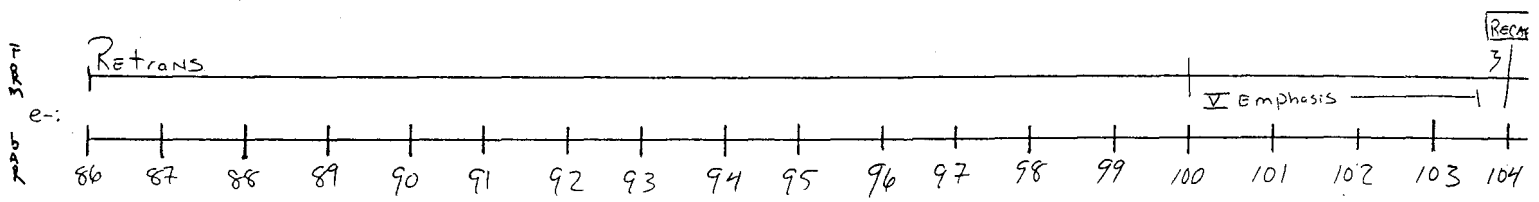
The retransition of Symphony Op.6, No.1 (C7) (bars 86-103) opens with a simple *sol* texture of violins in thirds (bars 86-7), which then expands to a larger but still uncomplex three-part melody and accompaniment texture (1+2+1). This is a static texture that allows for a sequence of harmonic changes to take place in order to return to tonic, G major. Once G major has been reached (bar 95), layers – more distinct components – are added to build up the texture, increasing its complexity. Just before the recapitulation (bars 100 – 103), there is a reduction in parts that coincides with the emphasis of the dominant chord. (Example 8) A similar approach is found in symphonies Op.8, No.2 (C13), bars 66-76, Op.9, No.2 (C18a), bars 104-114 and symphonies concertantes (C41), bars 149-51 and (C36a), bars 162-64. (For this last example see Appendix III, 560-1) As with the first example, when the original tonic is reached the texture is altered, usually by expansion. Each of the retransition sections contains a dominant pedal just before the start of the recapitulation. This is a hallmark of majority of Bach's sonata form and concerto form movements and he marks this point by changing the texture. The dominant pedal texture is typically a two- or three-part *tutti* texture with at least two voices on the upper part, two on bass and, when there is a third part, two in the middle sounding a sustained note. This texture is commonly in contrast to the previous texture, such as moving from a string-dominated texture to one of mixed instruments. In the majority of movements this is an expansion of the previous section, usually growing out of a two-part texture as in Symphony Op.3, No.6 (C6a) (bars 109-113), Op.18, No.4 (C27) (bars 80-84) and *Symphonie Concertante* (C41) (bars 146-48). Bach also increases the number of instrumental forces that are assigned to each part before bringing all the voices together at the arrival of the half cadence.

Example 8

Graph: Symphony Op. 6, No. 1 in G major (C7), first movement, 86-104

6-7-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25

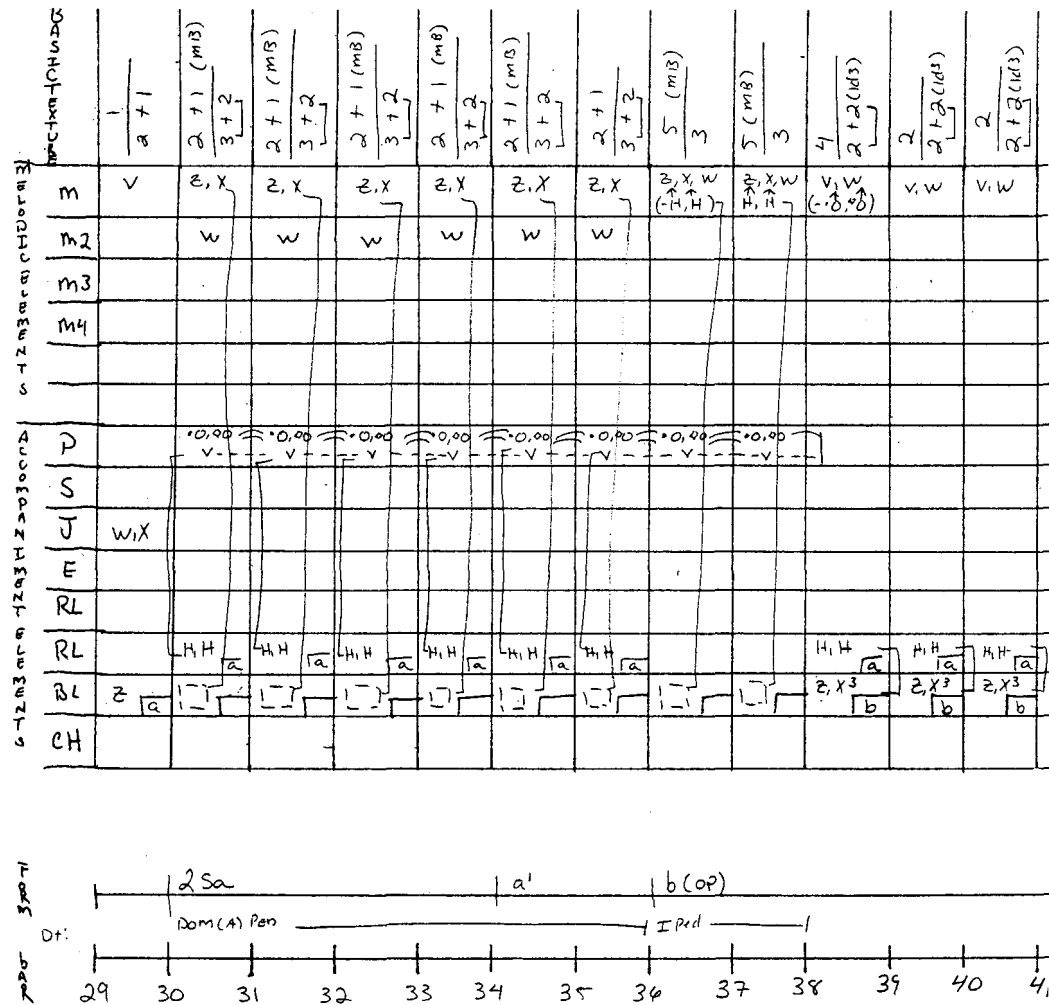
	$\frac{2(1d3)}{0}$	$\frac{2(1d3)}{0}$	$\frac{1}{2(1d3)+1}$	$\frac{1}{2(1d3)+1}$	$\frac{1}{2(1d3)+1}$	$\frac{1}{2(1d3)+1}$	$\frac{1}{2(1d3)+1}$	$\frac{1}{2(1d3)+1}$	$\frac{1}{2(1d3)+1}$	$\frac{2+2}{2}$	$\frac{2+2}{2}$	$\frac{2+2}{2}$	$\frac{2+2}{2}$	$\frac{4(2d3)}{2}$	$\frac{2(1d3+5)}{6(3d3+2d5)}$	$\frac{2(1d3+5)}{2}$	$\frac{2(1d3)}{4}$	$\frac{2(1d3)}{0}$
M	V, W ³	V, W ³	V	V	V	V	V	V	V	(-0δ)	(-0δ)	(-0δ)	(-0δ)	V, W^3	H, H ^{5/3}	H, H ^{5/3}	V, W ³	V, W ³
M2										(-0δ)	(-0δ)	(-0δ)	(-0δ)					
M3																		
M4																		
P																		
S																		
U			W, X ³	W, X ³	W, X ³	W, X ³	W, X ³	W, X ³	W, X ³									
E																		
RL																		
RL																		
BL	-	-	z	a	z	a	z	a	z	a	z	a	z	a	z	a	z	a
CH																		



Just as less complex textures are used in harmonically unstable areas, more intricate textures are found in tonally secure sections. The second theme of the dominant group in Symphony Op.6, No.1 (C7) (bars 30-40) illustrates this rather well: once the new key has been firmly established by the first theme with its simple three-part melody and accompaniment texture, the second theme increases its complexity through the addition of more distinct parts. (Example 9) In fact, the entire character is opposite to that of the first dominant theme in that the main material has gone to the bass voices with the second violins assigned a counter melody. The first violins and winds provide the two distinct accompaniment parts: the first violins have an articulated or drumming pedal on A (the current dominant) while the oboes sounding a sustained version of the dominant pedal. Below this the horns lightly articulate the first beat of each bar. The first theme's three-part texture has expanded to four parts. Similarly, in Symphony Op.18, No.4 (C27), following the confirmation of tonic in the exposition the texture of the second theme of the tonic group, bars 12-18, expands to a more rhythmically active and complex one. In both of these examples, once a key has been established textures are expanded through increasing the number of real parts and of instrumental forces assigned to those parts. This constant building and reducing of textures (which will be addressed in more detail below) provides a sense of progression through the piece and also contributes to the textural progression, which shapes the musical structure of the movement overall.

Example 9

Graph: Symphony Op. 6, No.1 in G major (C7), first movement, 30-40



Although there are only a few distinct types of textures used throughout these movements Bach is very resourceful in the ways he manipulates them, including creating the illusion of textural change without actually changing from one texture to another. Bach achieves this by altering or 'shifting' elements within a particular texture, creating contrast and variety without necessitating a complete change of texture. This particular technique employs an alteration in instrumentation – either in the type or number of instruments, or both – but not in the number or function of real textural components.

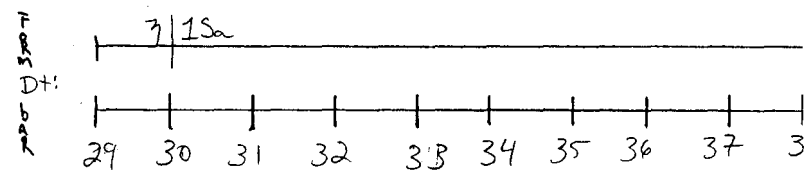
The dominant section from the first movement of Symphony Op.8, No.2 (C13) contains a shift within the texture. The dominant theme begins in bar 30 with a two-part melody and accompaniment texture (2+1), with first and second violins assigned the melody supported by the viola, and is joined a few bars later by the lower strings on the bass line (2+2); the lower strings accent the first beat of each bar. The shift occurs in the two-part texture in bars 33-37 when the first and second oboes replace the upper strings; the violins join the lower strings on the accompaniment. The following bar (34) contains another shift within the texture; the melodic material is returned to the upper strings, with the oboes doubling the lower strings. This then reverts to the previous version, and is followed by another shift back to the string-dominated texture, and finally finishes as oboes with string accompaniment. (Example 10) Bach also employs this technique in several of his symphonies concertantes. In these works the shifting of instrumentation within a texture is used to great effect in the solo sections. For example, the initial solo section (beginning at bar 62) from the opening movement of *Symphonie Concertante* in B-flat major (C46) is an uncomplicated two-part melody and accompaniment texture for solo violin support by orchestral violins and violas (1+3), which is set in contrast from the fully orchestrated texture of the ritornello just heard. Once this four-bar phrase is played it is then repeated, starting in bar 66, by the second obbligato instrument, the cello. The two-part texture remains while the instrumentation is altered: from solo violin to cello and from upper string accompaniment to bass strings. (Example 11a) A similar approach is found in the opening bars of the first solo section (bars 68-87) in *Symphonie Concertante* in F major (C38) (early 1760s?) where Bach maintains a basic two-part texture alternating between the two obbligato instruments

(bassoon and oboe) and their accompaniment, and in Symphonie Concertante in C major (C43), first movement bars 69-84. (Example 11b and c) In these examples the character of the texture changes, some more frequently than others, but not the basic two-part structure (i.e. first and second violin with lower strings are switched with a pair of oboes with lower strings; violin and upper strings replaced by cello and lower strings and so forth). Not only does the shifting help create diversity within a texture but also can be used to extend or prolong of a section in order to confirm a new harmonic area, as in the first example above example, or to introduce solo instruments, as in the last examples, or to help with structural balance. This shifting of elements within textures is a common feature amongst all of Bach's symphonic works.

Example 10

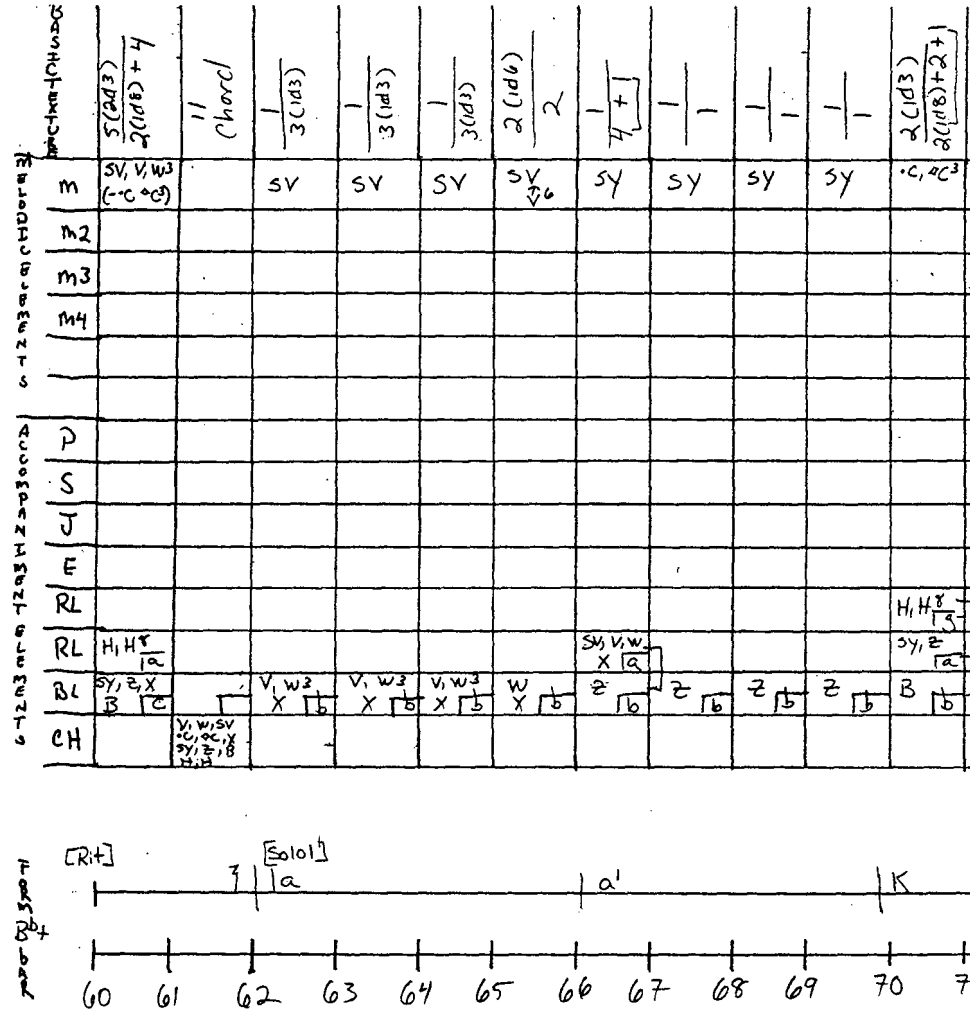
Graph: Symphonie Op. 8, No. 2 in G major (C13), first movement, 29-37

		8 (Horn)	2 1	2 1	2 1	2 (1d3) 4	2 (1d3) 4	2 (1d3) 4	2 (1d3) 4	2 (1d3) 4
M		V, W	V, W	V, W	0, 00 ³	V, W ³	0, 00 ³	V, W ³	0, 00 ³	
M2										
M3										
M4										
P										
S										
J										
F										
RL										
RL										
BL		X	X	Z, X	Z, X	Z, X	Z, X	Z, X	Z, X	Z, X
CH	V, W 0, 00 ³ H, H, Z, X				V, W a	0, 00 ³ a	V, W a	0, 00 ³ a	V, W a	



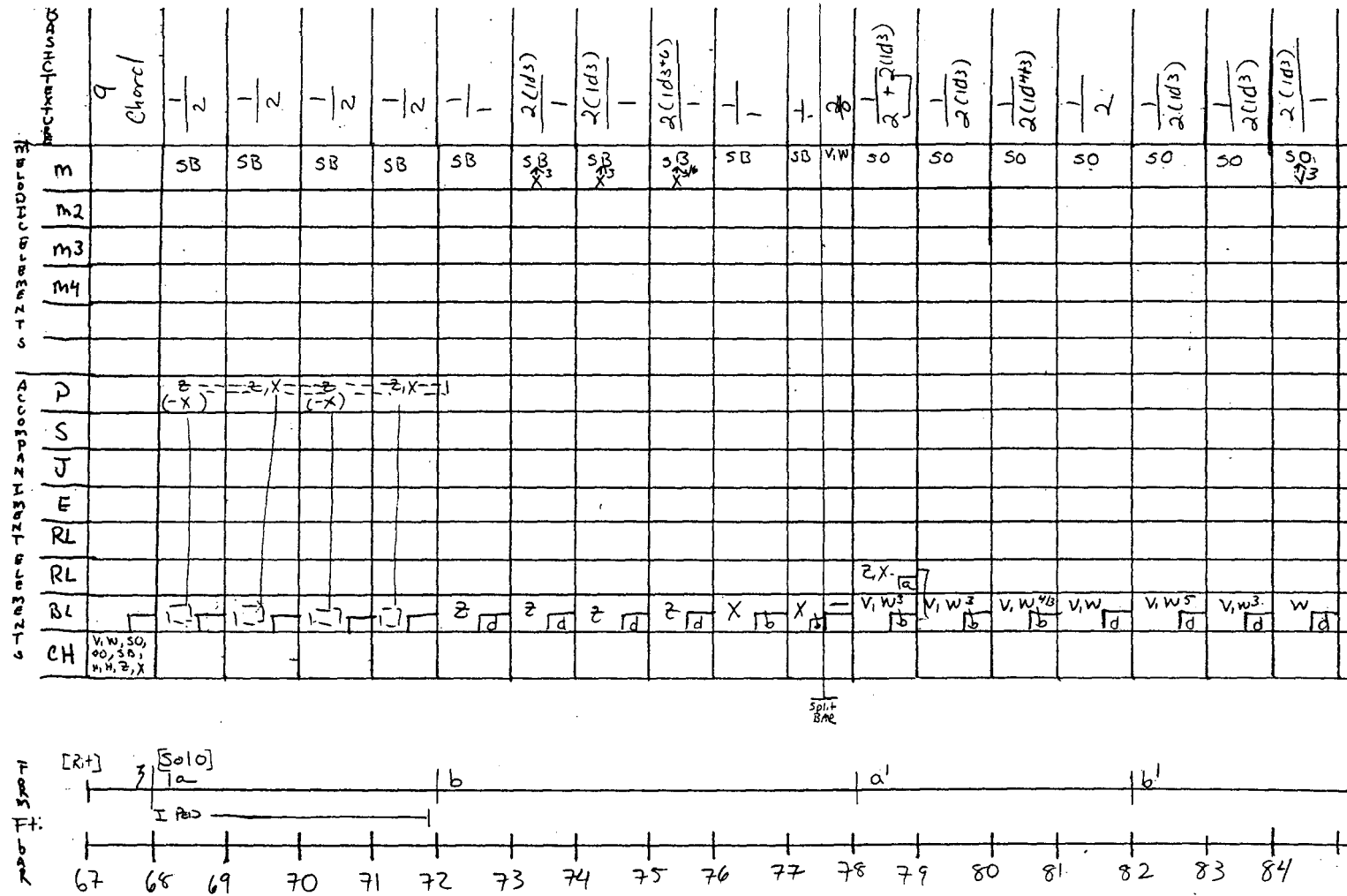
Example 11a

Graph: Symphonie Concertante in B-flat major (C46), first movement, 60-70



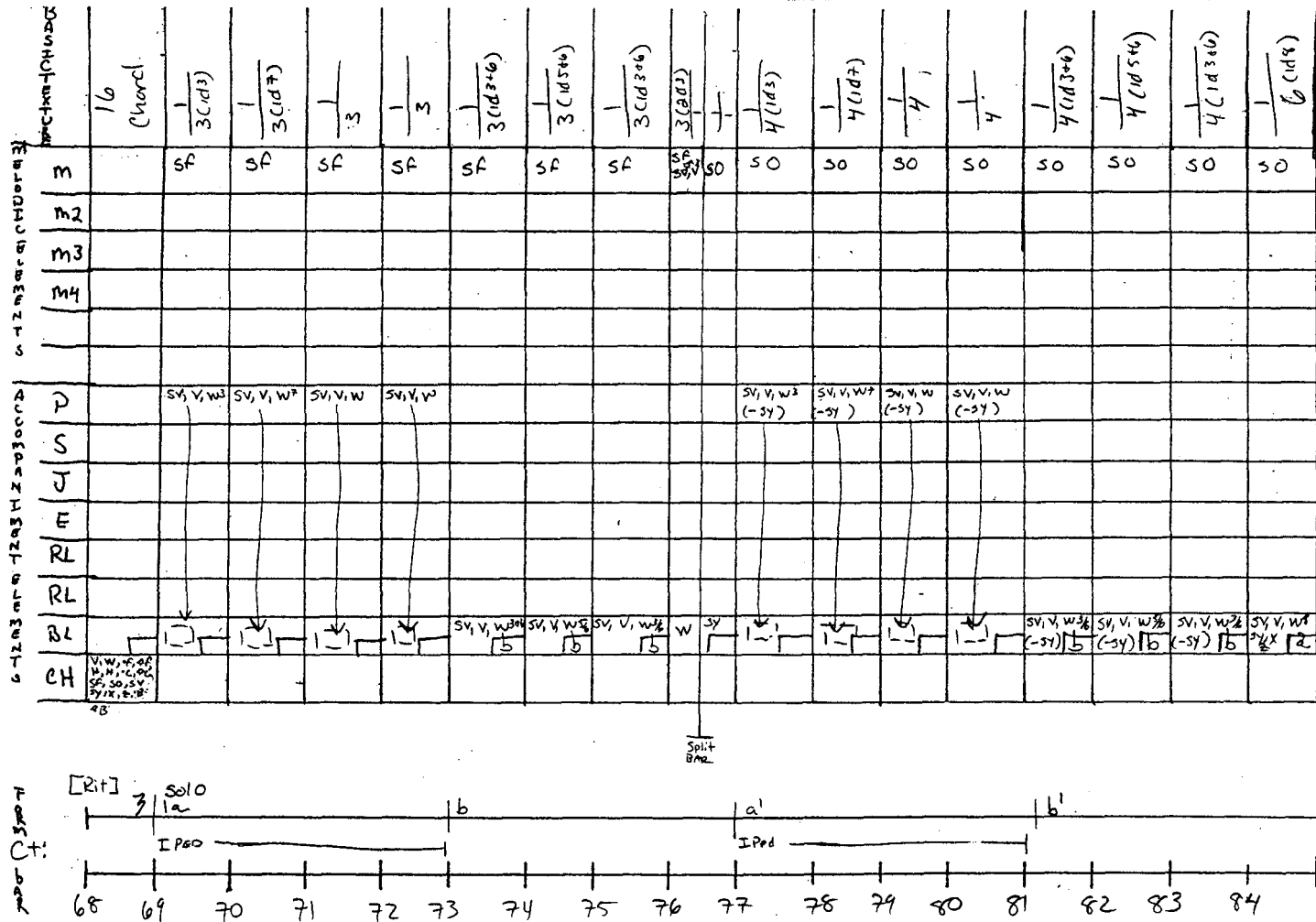
Example 11b

Graph: Symphonie Concertante in F major (C38), first movement, 67-84



Example 11c

Graph: Symphonie Concertante in C major (C43), first movement, 68-84

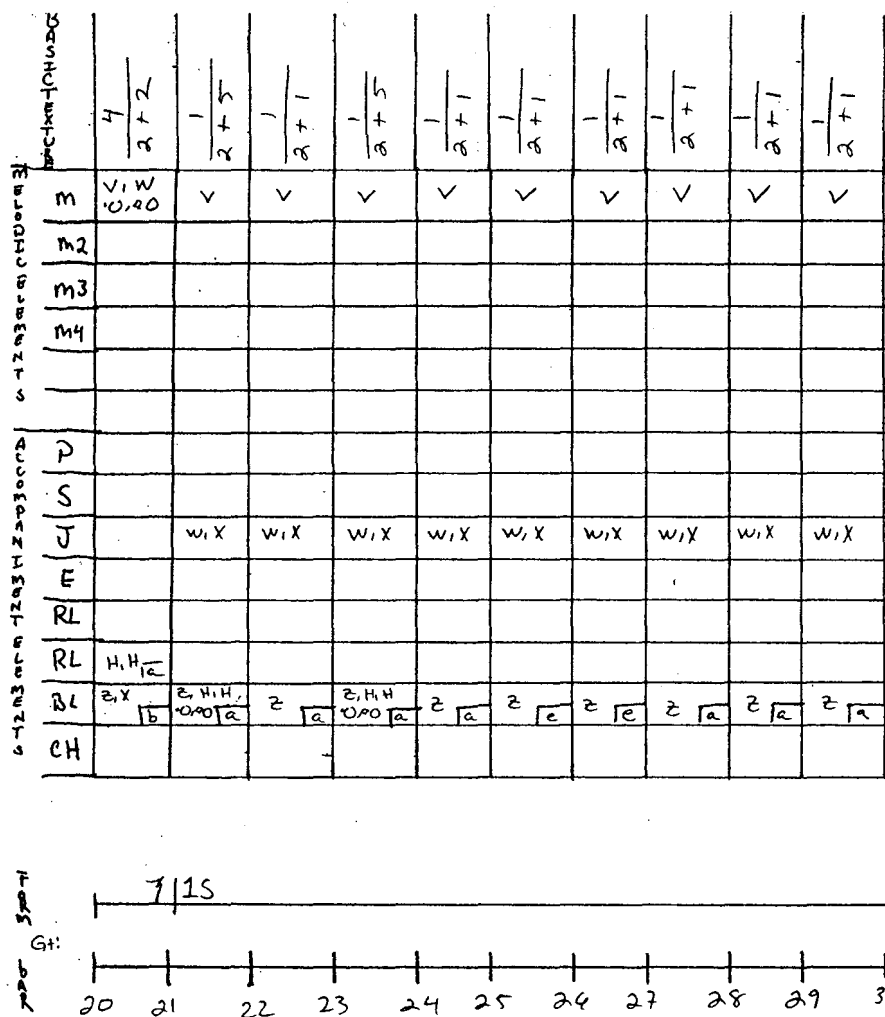


The use of a regular recurring pattern as one of the accompaniment components is another consistent and major feature in the textures implemented by Bach in his orchestral works. This element occurs so often that it has its own category in the graphing system (**J**). A recurring rhythmic pattern such as a broken chord, Alberti bass, arpeggios, or any repetitious figure is typically employed in the dominant or secondary key section, directly following a less harmonically stable section such as a modulatory or developmental section. In the works studied for this project two of the most typical appearances of a recurring pattern are found in Symphonies Op.3, No.6 (C6a) and Op.6, No.1 (C7). Both have the repeated pattern at the start of the dominant group. This component is employed not only as a stabilising element to help establish the new tonal centre but also to signal that tonal stability is fixed for the moment. This pattern also contributes to the way which the texture indicates a new formal juncture. In Op.3, No.6 (C6a), the basic texture of the dominant group (bars 40-47) is a three-part melody and accompaniment texture: one melody and two distinct accompaniment components. In this case the first violins are assigned the main melodic material, with the second violins as one accompaniment part and viola and bass as the other accompanimental component. (See Chapter 5, Example 2, page 258) The stabilising pattern here is one of triplets in the second violin part, with the viola and bass punctuating the first beat of each bar. After D major has been established as the tonal centre the triplet pattern then takes on the new role of melody in bars 48-58, and is played by both first and second violins. Symphony Op.6, No.1 (C7), bars 21-29, contains similar textural material to that of above example, except that the stabilising component is played by the second violins and violas while the first violins have the melody and the lower strings accent the first beat of each bar (the oboes and horns reinforce the bass in two bars and then drop out). (Example 12) Once the new key area has been confirmed this stabilising component ceases. This nine bar section, however, does not appear in the recapitulation because its stabilising function is not required, as the original tonic key has been firmly established at least fifteen bars before the dominant group returns in the tonic. The recurring pattern does, however, return in the opening of the recapitulation in Op.3, No.6, bars 114-122, because the stabilising accompaniment is needed

to re-confirm the return of the tonic tonality and to cue the listener that they are back on *terra firma*.

Example 12

Graph: Symphony Op. 6, No. 1 in G major (C7), first movement, 21-29



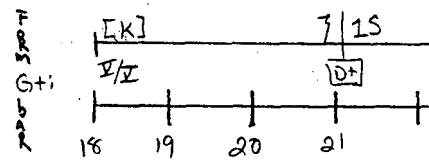
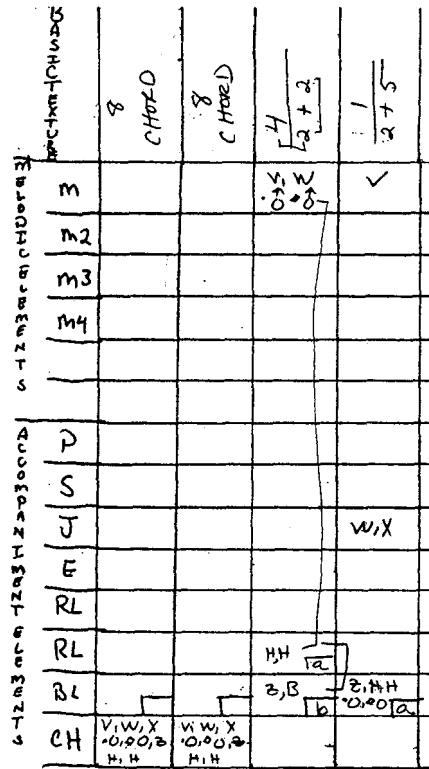
Unison and chordal textures are by no means exclusive to Allegro movements, but they are used to a great extent in them, particularly at cadences and prior to major structural or harmonic changes. Chordal textures (see definition above) are employed in these movements as either a contrasting texture to a previous one or to articulate an important point in the structure, such as announcing the arrival of a new tonal centre or the conclusion of a section within the form or movement. All attention is focused on what this texture is intended to highlight. In these first movements, as well as in other movement types to be discussed below, chordal textures are used

to conclude a section or end the piece. The last few bars of the tonic group in Op 6, No. 1 (C7), bars 18-20 contains an excellent example of this, as all instrumental forces are engaged and move in similar rhythm and duration. (Example 13a) Here the choral texture underlines the dominant tonality that will become the new tonic a few bars later. Because there is no modulation to the new key area, this uniform texture creates a smoother transition to the next structural section. It also sets in strong relief the plain texture of the dominant group's opening theme. In the same movement this texture is once again used to conclude a section and set in contrast both the previous and upcoming textures. Just as bars 18-20 close the tonic section, the dominant section (bars 49-51) ends with a choral texture. The use of this texture type to conclude the entire movement is similar to, but more subtle than, using such a texture to end a section, in that it does not need to serve as contrast to a subsequent texture. Rather, the uncomplicated homorhythms combine with the closing confirmation of the tonic tonality to provide a strong statement of resolution to the movement. Moreover, chordal textures are commonly used to articulate the separation between ritornellos and solo sections in the composer's many symphonies concertantes. (See Examples 4 and 11a, b and c above)

Comparable in function to the chordal texture is the unison texture (see definition above). If used to conclude the tonic and transition group of a movement the unison texture, like the chordal texture, maintains the full force of a tutti, yet provides an easier means of changing to the plainer texture of the opening theme of the dominant or secondary tonal section. This is precisely the case in bars 20–24 of the first movement of Symphony Op 18, No. 4 (C27). (Example 13b) Attention is focused on this particular point in the structure by pulling all voices together to sound the same material, giving more weight to the newly established dominant key as well as announcing the conclusion of the tonic and transition group, and to sit in contrast to the simpler, pared-down texture of opening dominant theme that will follow.

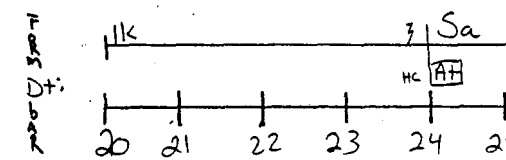
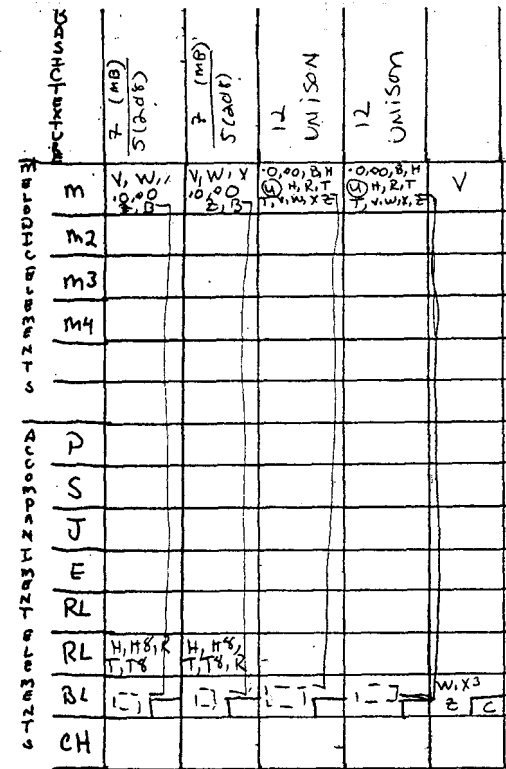
Example 13a

Graph: Symphony Op. 6, No. 1 in G major (C7), first movement, 18-21



Example 13b

Graph: Symphony Op. 18, No. 4 in D major (C27), first movement, 20-25



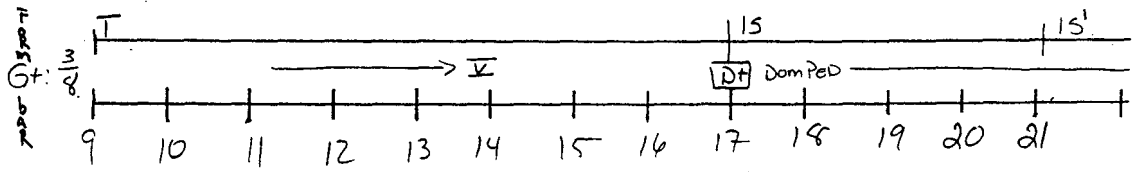
Significantly, the quality of the textures of Allegro finales, especially in rondo movements (which are discussed below), is less complex than in first movements due to quicker tempos and metres which limit the time – and thus the ‘structural space’ – in which to develop dense and complex textures. The textures are mostly light and transparent in construction – primarily two- and three-part textures with doublings – but it is the rapid alternation of textures that contributes to the progression and lively and light-hearted character of these movements.

Two final movements cast in sonata form from Symphonies Op.6, No.1 (C7) and Op.8, No.2 (C13) employ texture in a similar manner to that in the first movements – subdividing the movements into clearly distinct sections. The graphs of these two movements highlight significant textural changes marking the exposition (tonic/ transition and dominant sections), development or contrasting section (Op. 8 is a sonata without development), and recapitulation. In Op.6, No. 1 (C7), the dominant area of the Allegro assai movement is not only marked by new melodic material but also by a noticeable shift in texture. The strings-only transition (bars 9-16) is dominated by the second violins with the first violins playing a countermelody of sustained tones, and the viola, cellos and bass instruments are assigned to the bass line. The three-part texture is divided as 1+1+ 2. In the last two bars there is a reduction in component parts to a two-part melody and accompaniment texture (2+2). In contrast to the final bars of the transition, the texture of the dominant section, beginning at bar 17, is expanded to three parts with mixed instrumentation. The first violin on melody, with the cellos and violas assigned to the bass and between these are the oboes, horns and second violins with a stabilising repeated pattern. (Example 14) Similar changes occur at main formal locations throughout this movement; rarely do you find a continuation of a particular texture from one section into another as is found in the several of the slow movements, discussed below.

Example 14

Graph: Symphony Op. 6, No. 1 in G major (C7), third movement, 9-21

CH													
BL	z, x	z, x	z, x	z, x	z, x	z, x	z, x	z, x	z, x	z, x	z, x	z, x	z, x
RL													
RL													
F													
J													
S													
P													
M4													
M3													
M2	w	w	v	v	v	v							
M	v	v	w	w	w	w	v, w	v, w	v	v	v	v	v
	$\frac{1+1}{2}$	$\frac{1+1}{2}$	$\frac{1+1}{2}$	$\frac{1+1}{2}$	$\frac{1+1}{2}$	$\frac{1+1}{2}$	$\frac{2(106)}{2}$	$\frac{2(105)}{2}$	$\frac{1}{5+2}$	$\frac{1}{5+2}$	$\frac{1}{5+2}$	$\frac{1}{5+2}$	$\frac{1}{1+2}$



A similar example is found in Symphony Op.8, No.2 (C13) where a contrasting section is set in high relief to both the preceding dominant section and the recapitulation that follows. This sonata form movement lacks a development section, but instead of leading directly to the recapitulation after the presentation of the dominant material Bach adds a middle section in tonic minor where new contrasting material is presented, adding tonal and melodic contrast in place of a true development section (thus preventing the recapitulation from sounding more like a *repeat* than a *return*). (See Appendix II, 478-81) The dominant section (bars 21-28) has a three-part texture of mixed instrumentation with the first and second violins and oboes assigned melodic material, and supported by the cellos and basses, with horns reinforcing the lower voices. As is expected the voices come together on a D major chord at the cadence in bar 28. Everything changes in the next bar with the start of the contrasting section (bars 29-44): the key changes from D major to G minor (tonic minor), along with a corresponding change in both instrumentation and texture. This tonic minor section has a plain but highly contrasting two-part texture (2+1) with oboes in duet supported solely by the violas. There is no change to the texture for the entirety of these sixteen bars. There is also no retransition; the smooth transition from G minor to G major is achieved via a brief pause at the end of bar 44, followed by the recapitulation where the texture expands to the three-part mixed instrumentation that was presented in the exposition. As is common with the first movement sonata forms, the last movements do contain recapitulation of textures with their corresponding melodic and textural material from the exposition. Although not all material introduced in the exposition returns, what does is largely the same as in its original appearance.

Not all textural changes are co-ordinated with points of formal design, however; some significant harmonic events are similarly marked by a change of texture. For example, the last movement of Op.6, No.1 (C7) contains textural changes which highlight important harmonic changes that do not coincide with formal designs (See Example 14 above) such as in bar 15, which reveals a change from a three-part texture (two distinct melodic components and one accompanimental component) to a two-part texture (one melody and one accompaniment component). This move focuses attention on the secondary dominant harmony, which sets up the

transition to the secondary tonal area that follows in bar 16. Similar occurrences happen throughout this movement, a modification in texture to assist in emphasising cadential sections. Otherwise, the graphs have not revealed anything along the lines of a significant change of textures that was not associated with either a formal or harmonic event, or both.

The above discussion included several examples taken from Bach's symphonie concertantes. While a number of the composer's concertantes follow the similar three-movement structure as the symphonies, others consist of only two movements; the two-movement structure is a common feature of the concertante genre.⁷ Of the two-movement concertantes the second movement is typically the faster of the two except for those that include a minuet, in which case the Allegro movement is placed first as with *Symphonie Concertante in F major (C38)* (?mid1760s) and *Symphonie Concertante in D major (C39)* (by late 1760s). Similar to the symphonies, the three-movement concertantes tend to have the faster movements as the first and final movements. Again, there are exceptions, such as *Symphonie Concertante in C major (C36a)* where only the third and final movement has a rapid tempo; the first is labelled Andante and the second Larghetto. As previously noted Bach's symphonies concertantes allegro movements are set either in concerto form, albeit with less motivic development and shorter development sections than found in solo concertos or movements set in sonata form, or in rondo form.

There are significant textural differences between the ritornello and solo sections of the concertantes in addition to the textural contrast within these sections. Texturally the solo sections in the concertantes tend to be pared down in comparison to the (tutti) orchestral ritornello sections, with fewer instruments per part; the soloist or soloists are lightly supported by only a few of the instruments from the orchestra such as the violins alone, or only the first violins and violas. Barry S. Brook, a leading expert on the genre, points out that in the solo sections 'the orchestra provides the often meagre accompaniment, a background for the solo group, and a frame out of which the soloists may glitter.'⁸ While the number of real parts may not differ greatly between ritornello and solo sections there is, as noted above, always a change in the

⁷ Barry S. Brook, 'The Symphonie Concertante: Its Musical and Sociological Bases,' *International Review of the Aesthetics and Sociology of Music*, 6 (1975), 12-13.

⁸ Brook, ed., 'Symphonie Concertante', Series D vol. 5, *The Symphony 1720-1840* (London, 1983), xvi,

number of parts when shifting between ritornello and solo sections. The primary difference between the two sections is, again, a facet of Bach's compositions that the graphing system does not reveal: the melodic material. The material for the soloists, as pointed out in several of the previous chapters, is much more challenging and elaborate than that provided for the ritornellos; this element is distinct from the textural aspects shown on the graphs.

6.10 Rondo movements

The quality of the textures found in the final movement of Symphony Op.18, No.4 (C27) is less complex than those of the first movement and some of the other finales, largely owing to the quicker tempo (Presto), metre (2/4), and form (rondo). This is a five-part rondo with three refrains and two episodes or couplets. The refrain proper consists of the main theme, which is eight bars in length and is immediately repeated in bar 9. The graph for this movement reveals that the textures of the two presentations differ. (See Appendix II, page 488) The first presentation of the refrain (bars 1-8) consists of a three-part texture with the first violins on melody, lower strings and bassoon assigned to the bass, and second violins and violas in the middle playing a stabilizing pattern, while the repeat (bars 9-16) shifts to a four-part texture (the addition of another accompanying component) and employing the full complement of instruments: first violins and pairs of oboes on melody; second violins and violas sounding a repeated pattern; horns, trumpets and percussion assigned to the new accompanying line; and cellos and bassoon providing bass, the last group sounding a tonic (D) pedal in the first phrase of both versions. This is the form that each subsequent presentation of the refrain takes. However, on its third and final appearance there is an alteration to this established texture. The melodic and harmonic material remains the same, but Bach includes a new accompanimental line (given to the horns) in the antecedent portion of the first phrase (bars 131-34), although the repeat of the phrase (bars 139-42) is similar to its previous two appearances. The function of the additional textural component in bars 131-34 is to help confirm and strengthen the return of tonic before continuing to the closing material. The

closing section is based on the cadential material from the second episode (bars 100-111) with its predominant unison texture.

Between the end of each episode and the start of the subsequent refrain is a brief bridge or transition section, which modulates back to tonic. As mentioned above, textures tend to be reduced in unstable tonal areas in order to focus attention on the harmonic shift. The texture of these transitional sections (bars 56-7, 127-8) shrinks to two parts (upper strings and bassoon on main material with lower string support) and then to a soli texture (violins, violas and bassoon). The primary focus is a sustained pedal on A – at this point functioning as V of D – that prepares for the return of the refrain in the home key.

The thematic and textural material of the two episodes is similar in construction. The first episode or couplet (bars 17-55) contains the transition, secondary theme in the dominant and retransition. The texture from the preceding refrain is continued into the first episode as an element of continuity as the harmony shifts from tonic to the new key area. There is an expansion in texture at bar 25 once the dominant tonality is secured; a dominant pedal is now sounded by the oboes to assist in the establishment of the new key. As in the refrain the dominant theme is constructed of two four-bar phrases. The texture here builds from a solo (first violin only) in bar 37 to a soli texture of mixed instrumentation and finally to a two-part melody and accompaniment texture at bar 40. The thematic material is repeated immediately following its first appearance (bars 45-55).

The second episode (bars 76-126) is constructed in a similar manner to the first episode, albeit with a three-phrase theme rather than two; Bach here repeats the first phrase several times with some minor variants. Furthermore, the texture employed in this episode mirrors the first episode, its solo texture progressing to a soli and then to a two-part melody and accompaniment texture. Here the graph shows a texture that is fairly plain employing strings only, apart from the bassoon reinforcing the bass line; the compositional strategy here is the tonality. The second episode is presented in tonic minor (d) and then moves to its relative major (F). There is a cadential section consisting of a four-bar phrase repeated three times (bars 100-111), where the texture alternates between a unison and a two-part texture of winds and strings. This is followed

by a return of tonic minor (d) and the first phrase of the episodes along with a return of its texture; this phrase is, of course, immediately repeated. This then leads to the retransition to tonic major (D) and the final appearance of the refrain.

The textures in this movement are less complex than in other movements due to the quick tempo and metre; as a result, there is insufficient time and compositional space to allow for the manipulation of the components. The textures and the repetition of melodic material remain static in the second episode because of the rapidly changing tonalities (d, F, d, D) through which the material moves. (See Appendix II, page 492-95) The frequent repetition of material assists in expanding the form, and the subtle variations in texture and other elements, mostly instrumentation, help give this movement a feeling of progress.

Composed several years later than the Op. 18 rondo above, but similar in construction is the jovial third movement from *Symphonie Concertante* in B-flat major (C46) (by ?1777). Analogous with the Op. 18 example, the graph of this concertante movement reveals that Bach does not make use of a vast range of textures. (Appendix II, 506) The composer employs mainly a two-part melody and accompaniment texture throughout the movement, occasionally expanding to a three- or four-part texture for a few bars, or making intermittent use of soli textures during the episodes. The key difference between this rondo and that from the Op. 18 symphony is that the episodes are the preserve of the soloists (violin and cello in this case) and the refrain makes use of all instrumental forces including the two obbligato instruments. This is Bach's standard practice with rondos in his concertante works. With this movement, as with many of the composer's concertante rondos, it is the orchestration rather than the texture that is the main defining element.⁹ As with the symphony rondos this is due to the faster tempos and metre allowing less time to greatly vary the textures.

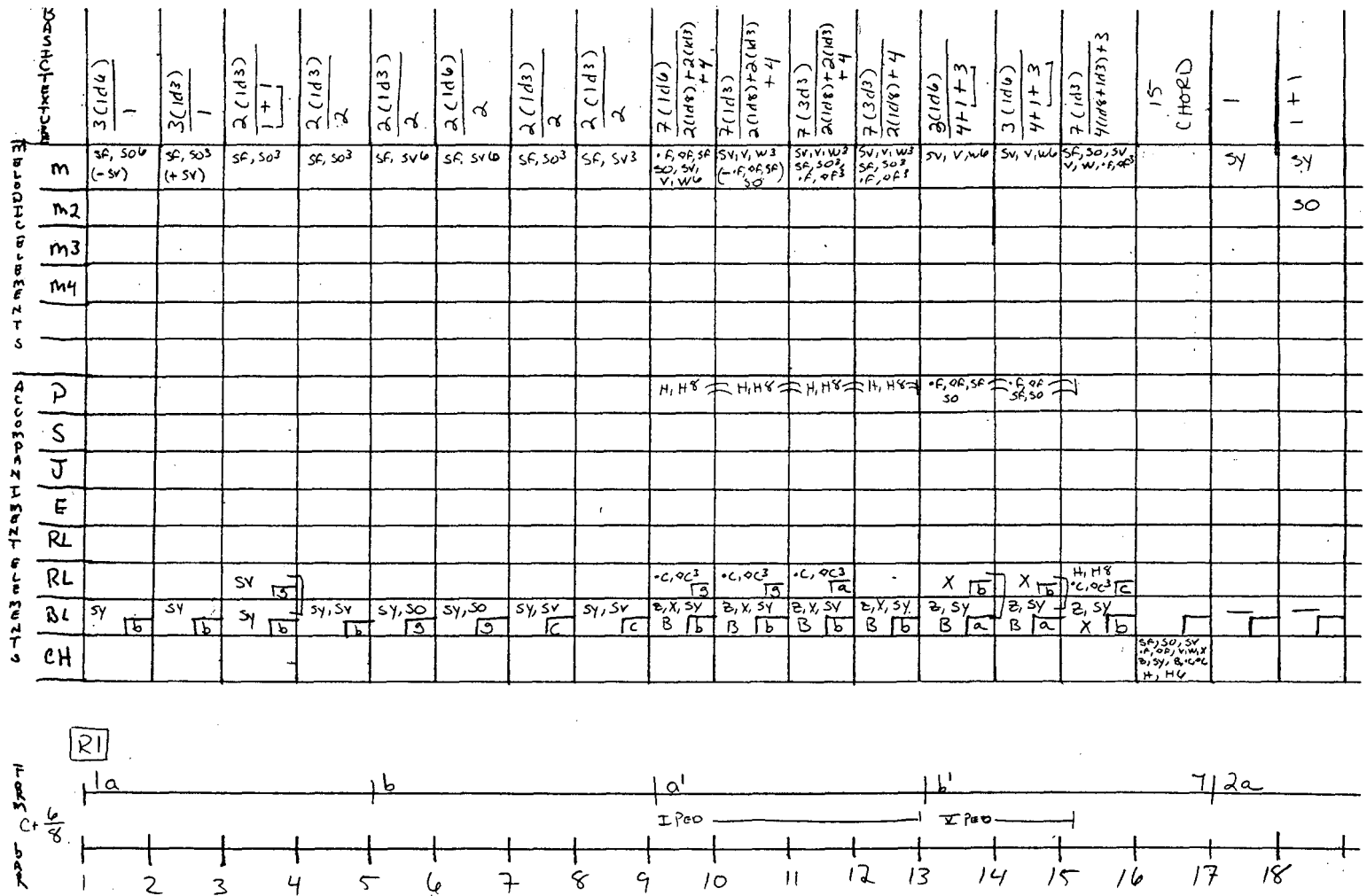
There are, however, exceptions such as final movement from *Symphonie Concertante* in C major (C43). This movement is laid out in a grander scale compared to the two examples above; it is a seven-part rondo consisting of four refrains and three episodes. While the episodes

⁹ The third movement of *Symphonie Concertante* (C46) has been discussed in more detail in the previous chapter (pages 277-8).

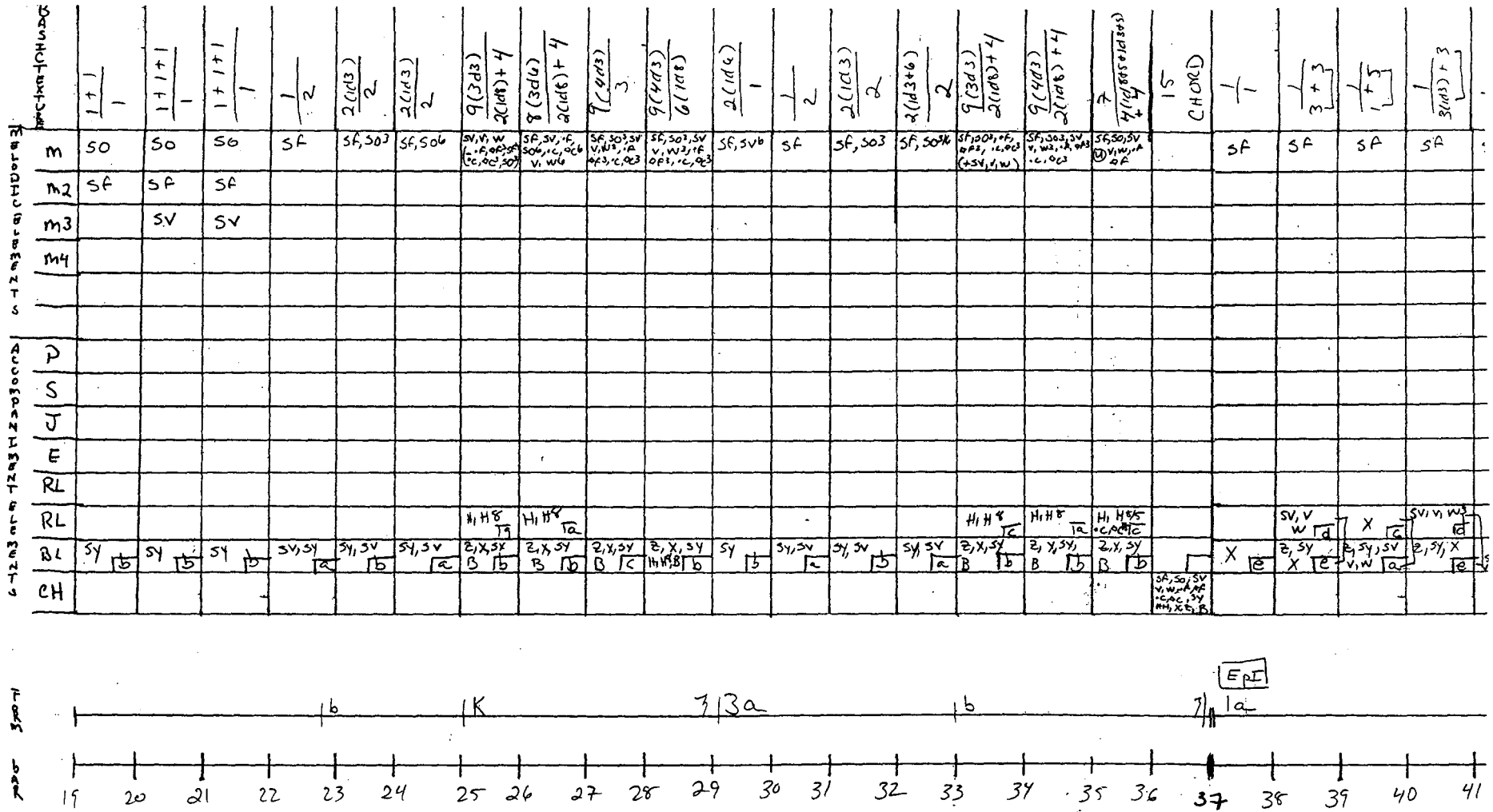
are dominated by the four soloists (flute, oboe, violin and cello) and are set in textural contrast to the refrains as expected, the refrains themselves are not just blocks of full or tutti textures. In fact, these are the more texturally interesting sections of this movement, in that there is as much textural as orchestral colour contrast within the refrains. The movement opens uniquely, as noted in the previous chapter, with just the four obligato instruments playing the eight-bar theme set in a simple two-part melody and accompaniment texture. The theme is immediately repeated, although Bach has altered both the scoring and the texture to a four-part tutti texture. (Example 15) Both instrumentation and texture are modified again with the arrival of a new tune at bar 17. Again, this canonic theme is played only by the soloists, and the texture progresses from a solo to a three-part canon to all four voices coming together to form a two-part texture in bar 23. The cadential phrase employs all voices and expands to a three-part texture. The third and final tune of the refrain is divided between the soloists and the whole ensemble, with the first four bars (29-32) assigned to the obligato instruments set in a two-part texture and the last (33-36) in a three-part tutti texture, except for the final bar which is a chordal texture. With such a quick succession of colours and textures within the first appearance of the refrain, there is no need for further variation; the refrain is thus repeated exactly in each of its subsequent iterations.

Example 15

Graph: Symphonie Concertante in C major (C43), third movement, 1-39



Example 15, continued

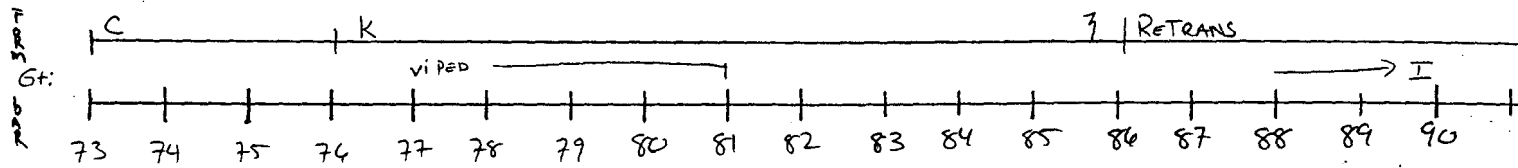


Another common feature of Allegro movements, specifically those in sonata and concerto form, is the use of the same or similar melodic and textural material in the recapitulation as in the corresponding exposition section. This analogous organisation of textures in the recapitulation acts as a balancing element to the overall structure within the movement and satisfies the listener's sense of return in hearing familiar melodic and textural material. Some subtle variants do occur in the returning textures, albeit mostly in the inner accompaniment parts, and are not enough to alter the basic texture of what has previously appeared. Since this associated relationship is firmly established amongst the textures of a movement, deviation from the texture or textures associated with a particular section or theme can indicate that the function of the material has changed or that something else is occurring at a particular point in the structure of the piece. The false recapitulation in the first movement of Symphony Op.6, No.1 in G major (C7) is one of the best ways of illustrating this textural divergence. (Example 16) The development opens with new material played by the strings only. There are two presentations of this material (bars 52-60 and 61-66) in which the harmony of the second statement has made the move back to the home key. The melodic material from the exposition returns in bar 67 in tonic, and for the first two measures presents an exact restatement of the exposition material – both melodic and textural. However, since this material returns in the tonic key (G) and not the 'wrong key' which usually signals a false recapitulation, Bach reinforces the 'false' element by altering the melodic material, the instrumentation and the texture of the opening statement. Firstly, the exposition material that is presented here is not the first phrase but the second. In the true recapitulation (beginning at bar 104) all material (including the texture) from the opening of the movement returns, whereas the first two bars of the false recapitulation are an exact restatement of the second phrase (compare bars 9 –10 and 67-8), followed in bar 69 by a gradual modification of the texture by redistributing instruments amongst parts, leaving parts out, or replacing them with new material. In bars 69-72 the upper strings have the main material that was initially given to the lower strings and horns (see bars 11-14), which now continue with the same active bass line that began in bar 67. The oboes (originally assigned sustained tones) are paired with the strings throughout this section and the horns only retain their accompanimental line for a few bars and

then remain silent until bar 73. The stabilising accompaniment material (graph row **J**) that the upper strings played in bars 11 to 14 in the exposition is not included here. The violins also do not continue to play the melody together: here the composer has cleverly divided the material between the first and second violins, creating a two-part contrapuntal – and thus a more complex – texture. The last four bars of this false return (73-76) may be the reason that Bach chose to re-use this particular section from the exposition; in contrast to the previous six bars the voices in these four bars come together to form a simple three-part texture consisting of scales and passagework in the upper strings above a drumming bass line in the lower strings, with the oboes and horns punctuating the first beat of each bar. The function of these four bars is to move from the tonic (G) towards the submediant (e). This mirrors in texture and function its use in the exposition. In the tonic group, this sets up the move from tonic to dominant and here in the development it points towards the retransition. The overall function of this texture is to progress from stability to instability and transition, and to articulate significant structural junctures.

Example 16, continued

CH	BL	RL	RE	S	P	M ₄	M ₃	M ₂	M	Spectrum	
										Start	End
	$0, 0, 0$ H, H, H a	$0, 0, 0$ H, H, H a	$0, 0, 0$ H, H, H a						v, w $0, 0, 0$ $0, 0, 0$ $0, 0, 0$ $0, 0, 0$	2 $4 + 2 (1d3)$	2 $4 + 2 (1d3)$
	z, x^2 b	z, x^2 b	z, x^2 b						v, w $0, 0, 0$ $0, 0, 0$	2 $4 + 2 (1d3)$	2 $4 + 2 (1d3)$
									v, w $0, 0, 0$	2 $4 + 2 (1d3)$	4 $(1d8)$
	z, x b	z, x b							$w, 0$ $0, 0, 0$	3 $3 + 2$	3 $3 + 2$
	z, x b	z, x b							$w, 0$ $0, 0, 0$	3 $3 + 2$	3 $3 + 2$
	z, x b	z, x b							$w, 0$ $0, 0, 0$	1 $3 + 2$	1 $3 + 2$
	z, x b	z, x b							$w, 0$ $0, 0, 0$	$2 + 2$ 4	$2 + 2$ 4
	z, x b	z, x b							v, w $0, 0, 0$	$2 + 2$ 2	$2 + 2$ 2
	z, x b	z, x b							$0, 0, 0$ $0, 0, 0$	4 $a + 2$	4 $a + 2$
									$0, 0, 0$ $0, 0, 0$	8	8
									$0, 0, 0$ $0, 0, 0$	$2 (1d3)$	$2 (1d3)$
									v, w $0, 0, 0$	$2 (1d3)$	$2 (1d3)$
									v, w $0, 0, 0$	1 $2 (1d3) + 1$	1 $2 (1d3) + 1$
									v, w $0, 0, 0$	1 $2 (1d3) + 1$	1 $2 (1d3) + 1$



Summary

A close examination of these Allegro movements reveals a limited assortment of textural types used (no matter however skilfully J. C. Bach manipulates them!) in a rapid alternation of distinct textures basic to music from this period. Firstly, the composer tends to differentiate the separate sections of the sonata, concerto and rondo form movements by setting them off from each other with rests and with distinctive textures. Bach is consistent in his use of particular textures when he wants to set off these sections: the dominant theme group, for example, tends to be have much less intricate textures in both the number of parts and instruments than those that conclude the tonic group, while unison and choral textures often appear at cadences and prior to major structural or harmonic changes.

Textural complexity and harmonic stability go hand in hand: modulating sections in several of the movements show the use of simple textures in unstable harmonic areas and new key areas are commonly heralded by a reduction and thus a simplification of texture, while complex textures are found in tonally secure sections. There are more subtle touches as well: Bach uses a shifting procedure to create contrast without having to completely change textures, and uses recurring rhythmic patterns, such as broken chords and arpeggios, to promote stability after modulatory areas, particularly in the secondary key areas. Finally, the recapitulation of the textures themselves is an indicator that texture plays a key structural role within these Allegro movements, most notably in sonata form movements.

6.11 Slow Movements

Bach's slow movements are set in various combinations of binary, ritornello, rondo or sonata form. As in Allegro movements, Bach employs only a limited variety and treatment of textural types, although he makes full and skilful use of them. Where the use of texture in the slow movements differs from that of the Allegro movements is that texture is not the main strategy that Bach uses to subdivide the movements into distinct sections, and this is demonstrated by the

textural analysis. Because the slow movements from the symphonies (as distinct from the symphonies concertantes) follow either binary or slow movement form – a sonata form with no development and usually only a brief transitional section if one at all – there is not the strong contrast of tension and release found in the majority of the *Allegro* movements, and therefore those compositional elements (such as texture) which are most employed to convey this dramatic effect are less significant here. As such, the structural designs are not generally articulated by significant changes in texture but rather by other elements such as melody, harmony and orchestration. In fact, in each of the slow movements analysed there is commonly a single ‘primary’ texture that dominates the entire movement, usually the opening texture of the movement. Even where textural changes occur, typically to create variety and interest but occasionally also to mark structural events, these are brief and consistently revert quickly to the primary texture. In many cases, there may not be any change in texture to highlight a key change, second theme, closing section, or any formal point; the primary texture may continue for the entire of the movement.

The most common texture types employed in these movements are the two-part and three-part texture, with two-part melody and accompaniment textures predominant; occasionally four-part textures are also used. Though these textures appear simple in construction they are quite flexible in the type of material that a particular part can take, allowing for much variety to be created within as well as between these textural types. The three-part texture, for example, can consist of a melody and two accompaniment parts, or melody, countermelody and accompaniment, or three distinct melodies.

As mentioned above, the rapid alternation of textures common amongst the faster movements are not found in these slower movements; instead, texture types tend to continue from one section into another before any changes occur. Even the instrumentation of these movements is somewhat economical (as noted in Chapter 5), with the orchestration usually limited to strings alone (as in Symphonies Op. 3, No.6 (C6a) and Op.6, No.1 (C7)) or to strings and a single pair of winds (Symphony Op.8, No.2 (C13)), although there are movements that call for the same instrumental forces as the opening movement (Symphony Op.9, No.2 (C18a)). The lack of quick-changing

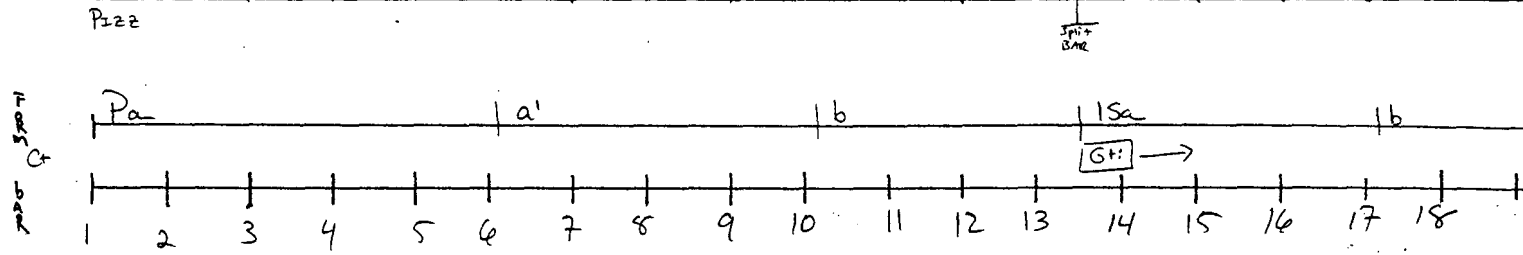
textures does not indicate an otherwise static nature to the movement, however; there are subtle changes to textures that do coordinate with significant formal designs without having a dramatic transformation of a particular texture, such as a change in the number or type of instruments or in the distribution of parts to instruments.

The graph for the Andante of Symphony Op.8, No. 2 (C13) is an exemplar of a primary texture continuing through key structural points while other elements such as rhythm, scoring or melody mark the point instead. (Example 17) This movement has as its primary texture a three-part melody and accompaniment texture – melody, a stable repeated pattern, and accompaniment – that is employed for the majority of the movement. The melodic material is played for the entire movement by the first and second violins, which occasionally share it with the oboes, while the cellos and basses have the chiefly pizzicato bass line. The first and second violas have the repeated accompaniment pattern – *moto perpetuo* – from which they rarely deviate; where they do, they join the lower strings reinforcing the bass. The texture remains unchanged until the entrance of the dominant theme in the second half of bar 13; the preceding tonic section, its repeat, and brief modulation are all presented in the primary texture. Although there is no textural or melodic change to articulate the modulatory section (bars 10-13), it is marked by a subtle rhythmic alteration of the violas' repeated pattern component along with the harmonic changes. The transition to the dominant tonality, which would commonly be accompanied by a significant change in texture, continues with the same melodic material and texture; it is only with the arrival of the dominant section and theme proper (which is developed out of the tonic material) that a clear and significant change in texture occurs, expanding the primary texture to a four-part contrapuntal texture beginning in the second half of bar 13 (this will be discussed in more detail below).

Example 17

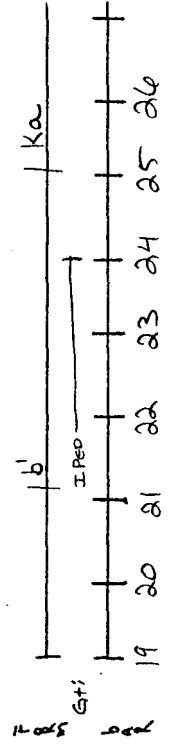
Graph: Symphony Op. 8, No. 2 in G major (C13), second movement, 1-25

CH																									
RL																									
RL																									
E																									
J	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	$\cdot X, \cdot 0X^3$	
S																									
P																									
M4																									
M3																									
M2																									
M	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	$\frac{2}{2(1d3)+1}$	



Example 17, continued

	$\frac{2}{2(LI3) + 1}$	$\frac{2}{2(LI3+6) + 1}$	$\frac{2}{2(LI3+2(LI3+6)) + 1}$	$\frac{2}{2(LI3) + 2(LI3)}$	$\frac{2}{2(LI3) + 2(LI3) + 1}$	$\frac{2}{2(LI3) + 2(LI3)}$	$\frac{2}{2(LI3) + 1}$	$\frac{4(LI3)}{2 + 1}$	$\frac{4(LI3)}{2 + 1}$	$\frac{4(LI3)}{2 + 1}$
Section Headers	V.W	V.W	V.W	V.W	V.W	V.W	V.W	V.W	V.W	V.W
m										
m2										
m3										
m4										
P										
S										
J										
E										
RL										
RL										
BL										
CH										



Similarly, the dominant section of Symphony Op.6, No.1 (C7), second movement (Example 1 above), does not contain a textural change to articulate its arrival; instead, it adopts the two-part primary texture of the tonic section (although there is a brief half-bar unison consisting of a descending figure on beat four in bar 8 that serves as a modulation to the new key). The marker here is a melodic change and not textural one, although there is a change in texture in the second phrase (bars 13-17) of the secondary theme. The primary texture is continued because the vii^o/ V chord in bar 8 does not have enough weight to secure the key change to the dominant; continuing the primary texture maintains continuity while G is established as the new tonal centre in the first phrase of the dominant section. The change in texture instead occurs in the second phrase, which confirms the new key through the addition of a dominant pedal.

There are a few instances in these inner movements where significant changes in texture do coordinate with key structural points. The dominant theme in the second Op.8 symphony, for example, is set off from the tonic theme group and transition with a textural shift coinciding with melodic and harmonic changes. The change is from the primary three-part melody and accompaniment string-dominated texture to a contrasting four-part contrapuntal texture that consists of a dialogue between the strings and winds. This change, however, is only for the first phrase of the dominant theme (bars 13-16), clearly articulating the new structural point and then reverting to its former guise – the three-part primary texture in the second phrase (bars 17-20). Interestingly enough, this second phrase is immediately repeated (bars 21-25), although as is standard practice with Bach the return is altered; in this case, the texture is again expanded from the primary texture to that of a four-part melody and accompaniment texture with the addition of oboes on a tonic pedal whose function is to confirm the tonic key area before the closing section of the first half. (Example 17 above)

The use of rests to set off structural points varies between the different movements and is not as important a feature as in the first movements. In the Op.8, set, as in the majority of the other second movements, the use of rests primarily serves only to divide the movements into two structural parts. This is not universal, however; in Symphony Op.3, No.6 (C6a), for example, rests are employed here to separate everything from a varied repetition of the primary theme (bar

8), to formal sections such as the start of the secondary theme group (bar 11), to marking immediate and literal repetitions of material. Some are coordinated with textural changes and others are not. (Appendix II, 472-76)

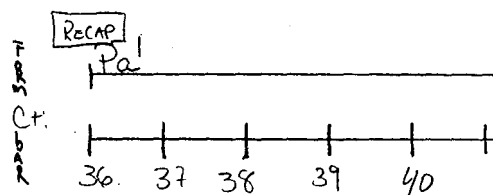
The use of analogous textural organization of returning material is similar to that of the Allegro movements. When material is brought back in the second half of these slow movements its original texture is retained, although at times there are subtle alterations to the returning textures (mostly to the inner parts). Such variations range from the redistribution of instrumentation or the addition of more voices to a part to more subtle events like having a pedal re-articulated instead of sustained as it might have been in its initial appearance. Literal recapitulations of textures (returns with no alterations) are found most predominantly with the return of the opening thematic material at the start of the recapitulation. The recapitulation of Op.6, No.1 (C7) is a prime example of a literal return of material with corresponding texture. Following the brief retransition (bars 26-33) the opening material returns in bars 34-37 in the original tonic (C major) with the exact same number of bars and the same texture, a two-part melody and accompaniment, as in bars 1-7. Compare Example 18 below with Example 1 on page 290. Similar treatment of returning material can be found in Op.9, No.2 (C18a) (bars 1-8 and 23-30) and Op.18, No.4 (C27) (bars 1-4 and 51-54).

The graph analysis reveals that some of the returning material is not presented in the exact guise as previously. In Op.8, No.2 (C13) when the primary theme returns at the start of the second half (bars 37) it brings with it the same basic three-part texture, although with differing instrumentation. At the start of this movement the upper strings alone were assigned the melody (See Example 17 above); with the return of the material in the recapitulation the three-part melody and accompaniment texture is enriched with the oboes shadowing the upper strings. This shift within the texture can be seen as a way to herald the return of the first theme and the return of tonic, but it is also a continuity element because it is a continuation of the texture from the previous section. (Example 19)

Example 19

Graph: Symphony Op. 8, No. 2 in G major (C13), second movement, 36-40

		$\frac{4}{2}(ad3)$	$\frac{4}{2}(ad3)+1$	$\frac{4}{2}(ad3)+1$	$\frac{4}{2}(ad3)+1$	$\frac{2}{2}(ad3)+1$
M	V, W	V, W	V, W	V, W	V, W	V, W
M2						
M3						
M4						
P						
S						
J	•X, •X ²	•X, •X ³	•X, •X ³	•X, •X ³	•X, •X ³	•X, •X ³
F						
RL						
RL						
BL	z	z	z	z	z	z
CH						

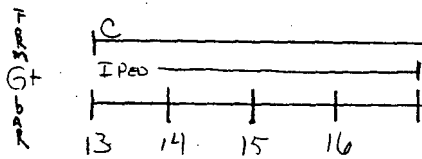


The above examples demonstrate the way that textures of returning material can be altered (or not, as the case may be). So far these have been sections of melodic material, which are associated with a single textural type. There are some sections in these movements, however, where the overall texture of a section is made up of a brief alternation of textures within the section. In the first theme group of Op.18, No. 4 (C27) the phrase from the upbeat to bar 13 to 16 has a texture that consists of alternating bars of two- and three-part textures. The original alternation of textures within this section is two-part, three-part, two-part, and three-part. When this phrase is repeated just five bars later (bars 21-24) the alternation of textures switches to three-part, two-part, three-part, and two-part; there is also a change in instrumentation in the melodic line. The number of instruments decreases from four to two beginning in bar 23 (the flutes drop out, leaving only the upper strings). When this material makes its third and final appearance in the recapitulation (bars 76-80) the textural alternation is similar to the second entrance in bars 21-24, although here the flutes do not drop out and the alternating pattern is extended by one bar; the phrase is extended here because of its function of emphasising the tonic and its location just before the final cadential section. (Example 20)

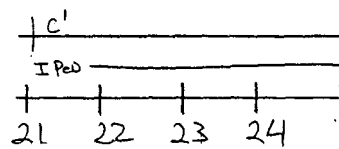
Example 20

Graph: Symphony Op. 18, No. 4 in D major (C27), second movement, 13-16, 21-24 and 76-81

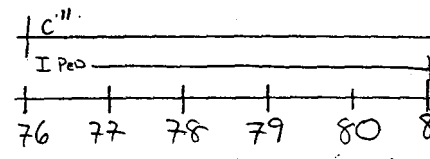
		$\frac{4(2d306; 297)}{2}$	$\frac{4(2d3)}{2+1}$	$\frac{4(2d306)}{2}$	$\frac{4(2d3)}{2+1}$
M	$\begin{matrix} X \\ W \\ F \\ \end{matrix}$	$\begin{matrix} W \\ W \\ F \\ \end{matrix}$	$\begin{matrix} W \\ W \\ F \\ \end{matrix}$	$\begin{matrix} W \\ W \\ F \\ \end{matrix}$	$\begin{matrix} W \\ W \\ F \\ \end{matrix}$
M2					
M3					
M4					
P	$X, B =$	$X, B =$	$X, B =$	$X, B =$	$X, B =$
S					
J					
F					
RL					
RL					
BL	$\begin{matrix} \downarrow \\ \square \end{matrix}$	$\begin{matrix} \downarrow \\ \square \end{matrix}$	$\begin{matrix} \downarrow \\ \square \end{matrix}$	$\begin{matrix} \downarrow \\ \square \end{matrix}$	$\begin{matrix} \downarrow \\ \square \end{matrix}$
CH					



	$\frac{4(2d306)}{2+1}$	$\frac{4(2d3)}{2}$	$\frac{2(1d306)}{2+1}$	$\frac{2(1d3)}{2}$
V	$\begin{matrix} W \\ W \\ F \\ \end{matrix}$	$\begin{matrix} W \\ W \\ F \\ \end{matrix}$	$\begin{matrix} W \\ W \\ F \\ \end{matrix}$	$\begin{matrix} W \\ W \\ F \\ \end{matrix}$
V2				
V3				
V4				
P	$X, B =$	$X, B =$	$X, B =$	$X, B =$
S				
J				
F				
RL				
RL				
BL	$\begin{matrix} \downarrow \\ \square \end{matrix}$	$\begin{matrix} \downarrow \\ \square \end{matrix}$	$\begin{matrix} \downarrow \\ \square \end{matrix}$	$\begin{matrix} \downarrow \\ \square \end{matrix}$
CH				



	$\frac{4(2d3)}{2+1}$	$\frac{4(2d3)}{2}$	$\frac{4(2d3)}{2+1}$	$\frac{4(2d306)}{2}$	$\frac{4(2d3)}{2+1}$
V	$\begin{matrix} W \\ W \\ F \\ \end{matrix}$	$\begin{matrix} W \\ W \\ F \\ \end{matrix}$	$\begin{matrix} W \\ W \\ F \\ \end{matrix}$	$\begin{matrix} W \\ W \\ F \\ \end{matrix}$	$\begin{matrix} W \\ W \\ F \\ \end{matrix}$
V2					
V3					
V4					
P	$X, B =$	$X, B =$	$X, B =$	$X, B =$	$X, B =$
S					
J					
F					
RL					
RL					
BL	$\begin{matrix} \downarrow \\ \square \end{matrix}$	$\begin{matrix} \downarrow \\ \square \end{matrix}$	$\begin{matrix} \downarrow \\ \square \end{matrix}$	$\begin{matrix} \downarrow \\ \square \end{matrix}$	$\begin{matrix} \downarrow \\ \square \end{matrix}$
CH					



Depending on the number of movements that make up a particular symphonic concertante the slow movement is either the first of two movements or the central movement of three. As found with the symphonies' slow movements Bach's use of texture in the concertantes is not as wide-ranging as in the faster movements. Due to the configuration that this genre follows – alternation between solo and tutti sections – structural elements are primarily articulated by changes in harmony, melodic material (one aspect for this genre is to showcase the solo instruments) and scoring, and less so by textural changes. Even in works such as the *Andante* from *Symphonie Concertante in E-flat major (C40)* (?by 1770), which is elaborately scored for nine soloists (two oboes, two horns, two violin, two violas and cello), Bach restricts the textures to five parts at the most, with the most common being two- and three-part melody and accompaniment textures. The soloists are used in pairs, with only the single cello playing its material without any doubling. In a movement with this many soloists it might be expected that Bach would make extensive use of highly complex and contrapuntal textures, but this proves not to be the case. There are only a few points at which the composer employs a contrapuntal texture – primarily at the opening of the first, third, and fifth solo sections (the last being the recapitulation of first solo section) –and then only for the first two or three bars, after which the solo voices return to playing together in thirds.

In the solo sections the number of parts fluctuates between a simple two-part melody and accompaniment texture and a four- or five-part texture of either melody and accompaniment or counterpoint, as noted above. In addition, the graphs reveal that in many of the concertante slow movements Bach makes much use of shifting elements within a particular texture, producing variety via either a change in instrumentation (either number or type, or both) or an alteration to note values or rhythms without switching texture types. This technique provides the composer with the ability to take full advantage of having two or more soloists with which to work (as in the example above), and provides not only the means to create contrast but also a way of extending sections. In the *Larghetto* from *Symphonie Concertante in C major (C43)*, for example, the final solo section contains a ten-bar segment (bars 62-71) in which changes are made within the basic two-part texture (2 + 4). The four obbligato instruments (flute, oboe, violin and cello) are paired

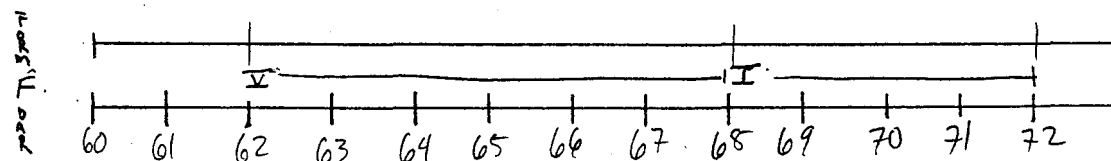
and present the melodic material in alternation. Beginning in bar 62, the solo violin and cello play in thirds above the orchestral strings' accompaniment, which punctuates beats one and three. When the obbligato flute and oboe take over from the solo strings in the following bar the accompaniment parts are slightly modified in that the accompaniment played by the first and second violins and violas is broadened to semibreves; the bass strings maintain the light accompaniment from the previous bar.¹⁰ With the return of the obbligato strings the accompaniment reverts to its original form. This dialogue continues until bar 68, where the melodic and accompaniment material changes and the basic texture expands to three parts for the final four bars, although the string/wind dialogue is maintained. The function of this section is to emphasise the dominant to secure the return of the original tonic before the final tutti section. With the harmony static on C for the first six bars and then tonic (F) for the last four, Bach uses the shifting of elements within the texture to express a means of musical progress. (Example 21)

¹⁰ Note that, as described in Chapter 4, this slight modification does not constitute a change to a three-part texture, but rather a change in the 'grouping' within the accompaniment portion of the two-part melody and accompaniment texture. See page 245.

Example 21

Graph: Symphonie Concertante in C major (C43), second movement, 60-72

M	SV	SV, sy ³	SV, sy ³	SF, so ³	SV, sy ³	SF, so ³	SV, sy	SF, so ³	SV, sy ³	SF, so ⁶	SV, sy	SF, so ³	SF, so ³	
M ₂	SY													
M ₃														
M ₄														
P														
S														
J														
E														
RL														
BL	z	z	V ₁ W ₂ x z	z	V ₁ W ₂ x z	SF, so ³ x z	z	V ₁ W ₂ x z	z	V ₁ W ₂ x z	z	z	V ₁ W ₂ x z	
CH														



Comparing graphs of tutti or ritornello sections from early symphonies concertantes to those from Bach's later years reveals that there is little difference in the types and use of textures; the number of soloists, which varies between two and nine, has no effect on the level of complexity of the textures employed in these tuttis. Tutti sections mainly include two- and three-part melody and accompaniment textures; moreover, unison and chordal textures are standard at cadential points. Four-part textures, be they melody and accompaniment or contrapuntal¹¹, are infrequent.

6.12 Dance-type Movements

As discussed in the previous chapter, the Minuet (or Minuet and Trio) is the most common type of dance-related movement used by Bach in his orchestral works. These dance movements can vary from a single Minuet to Minuet and Trio to a movement comprising several distinct Minuets such as *Symphonie Concertante in E-flat major (C40)* whose final movement consists of three very different Minuets. While only four of the symphonies (Op. 3, No. 4 (C4a); Op. 8, No. 4 (C13); Op. 9, No. 2 (C18a) and Op. 18, No. 5 (C28)) contain Minuet movements, the majority of the final movements from the symphonies concertantes are Minuet or Minuet and Trio movements. Although texture is an important strategy in articulating discrete sections of the formal structure, coupled with melodic, harmonic and orchestrational elements (as well as other, less subtle markers such as rests), as opposed to the slow movements where melody and harmony are foremost, its use is not as prominent as in the Allegro movements.

Textural differences frequently occur either between the two sections of the binary structure of Minuets and Trios or between the Minuet proper and the Trio; in the case of *Symphonie Concertante (C40)* the three Minuets are set off from one another by scoring (as discussed in Chapter 5) and texture. As with the slow movements, these movements have a primary or basic texture that is employed for the majority of the movement or section; however,

¹¹ Contrapuntal textures commonly comprise two voices set in imitation while the other two are assigned strictly accompanimental parts, as in bars 23-7 from the first movement of *Symphonie Concertante in E-flat major (C37)*.

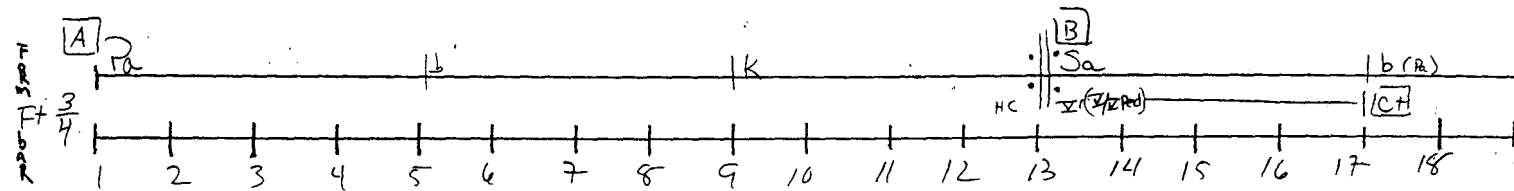
within the primary texture there are shifts of textural shading (as described above) which add variety and colour to the otherwise static texture.

The graph of the third movement from Symphony Op. 8, No. 4 in F major (C15) (by 1766) exposes the textural differences between the Minuet-Trio-Minuet organisation of the movement. The first Minuet (bars 1-40) chiefly follows a two-part melody and accompaniment texture. There is some variation through the use of shifting instrumentation and doublings and the graph does show that at the start of the second half of the binary configuration, beginning at bar 13, Bach expands the texture to three-parts. However, this is only for the first phrase in which the secondary dominant (G) is emphasized in order to establish C major at the new tonal centre; the texture then returns to two parts for the remainder of the Minuet. This Minuet, as well as the Trio that follows, is set in rounded binary form, when the first half of the Minuet returns (bars 29-40) it is a literal repeat including the brief textural expansion in the cadential phrases (bars 9-12 and 37-40). In complete contrast, the Trio (bars 41-64) is set in C minor, as opposed to F major of the Minuet and the instrumentation has been changed (as noted in the previous chapter). The texture is also set in contrast to that of the Minuet, for it follows a three-part melody and accompaniment texture for its entirety with no variations. However, Bach does not follow the conventional 'Minuetto da Capo' at the end of the Trio. Instead he includes a re-composed version of the opening Minuet in which he makes use of only the first half of the dance and extends the final cadence by several bars. There is little use of texture to articulate distinct formal points within the individual sections of the movement, especially in the Trio. Texture, as will be seen with other dance-type movements, is employed to distinguish the larger structural elements rather than the individual sections that comprise the movement. (Example 22)

Example 22

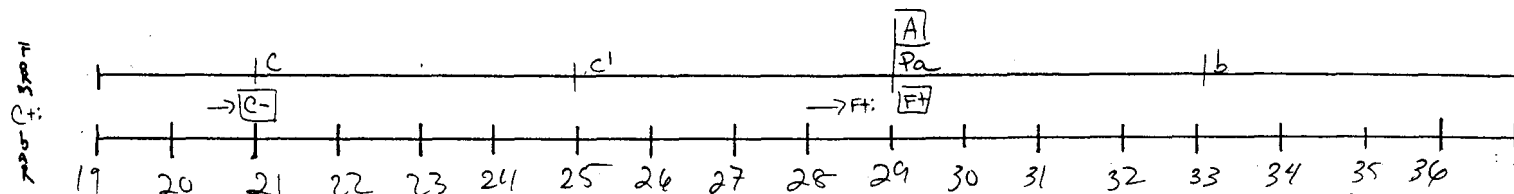
Graph: Symphony Op. 8, No. 4 in F major (C15), third movement

	M	M2	M3	M4	D	S	J	F	RL	RL	BL	CH
Structure (top)	4 $\frac{4}{4(10)}$	4 $\frac{4}{4(15)}$	4 $\frac{4}{4(10)}$	4 $\frac{4}{4(15)}$	4 $\frac{4}{3(10)+1}$	4 $\frac{4}{4(20)}$	4 $\frac{4}{4(10)}$					
M	$\frac{4}{4}$ $\frac{4}{4}$	$\frac{4}{4}$ $\frac{4}{4}$	$\frac{4}{4}$ $\frac{4}{4}$	$\frac{4}{4}$ $\frac{4}{4}$	$\frac{4}{4}$ $\frac{4}{4}$	$\frac{4}{4}$ $\frac{4}{4}$	$\frac{4}{4}$ $\frac{4}{4}$	$\frac{4}{4}$ $\frac{4}{4}$	$\frac{4}{4}$ $\frac{4}{4}$	$\frac{4}{4}$ $\frac{4}{4}$	$\frac{4}{4}$ $\frac{4}{4}$	$\frac{4}{4}$ $\frac{4}{4}$
M2												
M3												
M4												
D												
S												
J												
F												
RL												
RL												
BL	$\frac{2}{4}$ $\frac{4}{4}$	$\frac{2}{4}$ $\frac{4}{4}$	$\frac{2}{4}$ $\frac{4}{4}$	$\frac{2}{4}$ $\frac{4}{4}$	$\frac{2}{4}$ $\frac{4}{4}$	$\frac{2}{4}$ $\frac{4}{4}$	$\frac{2}{4}$ $\frac{4}{4}$	$\frac{2}{4}$ $\frac{4}{4}$	$\frac{2}{4}$ $\frac{4}{4}$	$\frac{2}{4}$ $\frac{4}{4}$	$\frac{2}{4}$ $\frac{4}{4}$	$\frac{2}{4}$ $\frac{4}{4}$
CH												



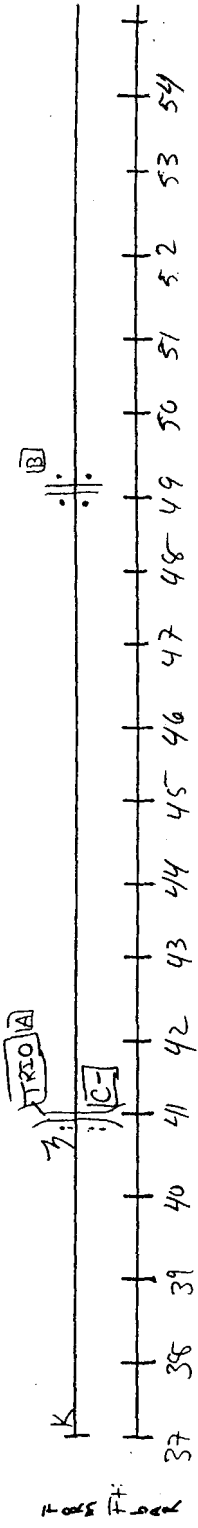
Example 22, continued

Activity	M	M2	M3	M4	P	S	J	F	RL	RL	BL	CH
Predecessors												
Duration	$\frac{4(113)}{4}$	$\frac{4}{2(105)+2}$	$\frac{2(103)}{2}$	$\frac{2(113)}{2}$	$\frac{2(113)}{2}$	$\frac{2(113)}{2}$	$\frac{2(113)}{2}$	$\frac{2(113)}{2}$	$\frac{2(113)}{2}$	$\frac{2(113)}{2}$	$\frac{2(113)}{2}$	$\frac{2(113)}{2}$
ES	0	0	0	0	0	0	0	0	0	0	0	0
EF	4	4	2	2	2	2	2	2	2	2	2	2
LS	0	0	0	0	0	0	0	0	0	0	0	0
LF	4	4	2	2	2	2	2	2	2	2	2	2
TF	0	0	0	0	0	0	0	0	0	0	0	0
FF	0	0	0	0	0	0	0	0	0	0	0	0
FFLag	0	0	0	0	0	0	0	0	0	0	0	0
FFLead	0	0	0	0	0	0	0	0	0	0	0	0



Example 22, continued

W	$\frac{1}{1+4+2}$	$\frac{H}{4(d^2)}$	CHORD	$\frac{2(d^3)}{2(d^3)+1}$	$\frac{2(d^6)}{2(d^6)+1}$	$\frac{2(d^9)}{2(d^9)+1}$	$\frac{2(d^{12})}{2(d^{12})+1}$	$\frac{2(d^{15})}{2(d^{15})+1}$	$\frac{2(d^{18})}{2(d^{18})+1}$	$\frac{2(d^{21})}{2(d^{21})+1}$	$\frac{2(d^{24})}{2(d^{24})+1}$	$\frac{2(d^{27})}{2(d^{27})+1}$	$\frac{2(d^{30})}{2(d^{30})+1}$	$\frac{2(d^{33})}{2(d^{33})+1}$	$\frac{2(d^{36})}{2(d^{36})+1}$	$\frac{2(d^{39})}{2(d^{39})+1}$	$\frac{2(d^{42})}{2(d^{42})+1}$	$\frac{2(d^{45})}{2(d^{45})+1}$	$\frac{2(d^{48})}{2(d^{48})+1}$	$\frac{2(d^{51})}{2(d^{51})+1}$	$\frac{2(d^{54})}{2(d^{54})+1}$	$\frac{2(d^{57})}{2(d^{57})+1}$	$\frac{2(d^{60})}{2(d^{60})+1}$	
M1	V	$\frac{V \cdot W^3}{V \cdot W^3 + 1}$		$\frac{2(d^{12})}{2(d^{12})+1}$	$\frac{2(d^{24})}{2(d^{24})+1}$	$\frac{2(d^{36})}{2(d^{36})+1}$	$\frac{2(d^{48})}{2(d^{48})+1}$	$\frac{2(d^{60})}{2(d^{60})+1}$	$\frac{2(d^{72})}{2(d^{72})+1}$	$\frac{2(d^{84})}{2(d^{84})+1}$	$\frac{2(d^{96})}{2(d^{96})+1}$	$\frac{2(d^{108})}{2(d^{108})+1}$	$\frac{2(d^{120})}{2(d^{120})+1}$	$\frac{2(d^{132})}{2(d^{132})+1}$	$\frac{2(d^{144})}{2(d^{144})+1}$	$\frac{2(d^{156})}{2(d^{156})+1}$	$\frac{2(d^{168})}{2(d^{168})+1}$	$\frac{2(d^{180})}{2(d^{180})+1}$	$\frac{2(d^{192})}{2(d^{192})+1}$	$\frac{2(d^{204})}{2(d^{204})+1}$	$\frac{2(d^{216})}{2(d^{216})+1}$	$\frac{2(d^{228})}{2(d^{228})+1}$	$\frac{2(d^{240})}{2(d^{240})+1}$	
M2																								
M3																								
M4																								
P																								
S																								
J	W	W		$\frac{V \cdot W^3}{V \cdot W^3 + 1}$	$\frac{V \cdot W^6}{V \cdot W^6 + 1}$	$\frac{V \cdot W^9}{V \cdot W^9 + 1}$	$\frac{V \cdot W^{12}}{V \cdot W^{12} + 1}$	$\frac{V \cdot W^{15}}{V \cdot W^{15} + 1}$	$\frac{V \cdot W^{18}}{V \cdot W^{18} + 1}$	$\frac{V \cdot W^{21}}{V \cdot W^{21} + 1}$	$\frac{V \cdot W^{24}}{V \cdot W^{24} + 1}$	$\frac{V \cdot W^{27}}{V \cdot W^{27} + 1}$	$\frac{V \cdot W^{30}}{V \cdot W^{30} + 1}$	$\frac{V \cdot W^{33}}{V \cdot W^{33} + 1}$	$\frac{V \cdot W^{36}}{V \cdot W^{36} + 1}$	$\frac{V \cdot W^{39}}{V \cdot W^{39} + 1}$	$\frac{V \cdot W^{42}}{V \cdot W^{42} + 1}$	$\frac{V \cdot W^{45}}{V \cdot W^{45} + 1}$	$\frac{V \cdot W^{48}}{V \cdot W^{48} + 1}$	$\frac{V \cdot W^{51}}{V \cdot W^{51} + 1}$	$\frac{V \cdot W^{54}}{V \cdot W^{54} + 1}$	$\frac{V \cdot W^{57}}{V \cdot W^{57} + 1}$	$\frac{V \cdot W^{60}}{V \cdot W^{60} + 1}$	
E																								
RL																								
RL	$\frac{H \cdot H'}{2 \cdot 2 \cdot 15}$	$\frac{H \cdot H'}{2 \cdot 2 \cdot 15}$		$\frac{2(d^{12})}{2(d^{12})+1}$	$\frac{2(d^{24})}{2(d^{24})+1}$	$\frac{2(d^{36})}{2(d^{36})+1}$	$\frac{2(d^{48})}{2(d^{48})+1}$	$\frac{2(d^{60})}{2(d^{60})+1}$	$\frac{2(d^{72})}{2(d^{72})+1}$	$\frac{2(d^{84})}{2(d^{84})+1}$	$\frac{2(d^{96})}{2(d^{96})+1}$	$\frac{2(d^{108})}{2(d^{108})+1}$	$\frac{2(d^{120})}{2(d^{120})+1}$	$\frac{2(d^{132})}{2(d^{132})+1}$	$\frac{2(d^{144})}{2(d^{144})+1}$	$\frac{2(d^{156})}{2(d^{156})+1}$	$\frac{2(d^{168})}{2(d^{168})+1}$	$\frac{2(d^{180})}{2(d^{180})+1}$	$\frac{2(d^{192})}{2(d^{192})+1}$	$\frac{2(d^{204})}{2(d^{204})+1}$	$\frac{2(d^{216})}{2(d^{216})+1}$	$\frac{2(d^{228})}{2(d^{228})+1}$	$\frac{2(d^{240})}{2(d^{240})+1}$	
RL	$\frac{E \cdot X}{15}$	$\frac{E \cdot X}{15}$		$\frac{2(d^{12})}{2(d^{12})+1}$	$\frac{2(d^{24})}{2(d^{24})+1}$	$\frac{2(d^{36})}{2(d^{36})+1}$	$\frac{2(d^{48})}{2(d^{48})+1}$	$\frac{2(d^{60})}{2(d^{60})+1}$	$\frac{2(d^{72})}{2(d^{72})+1}$	$\frac{2(d^{84})}{2(d^{84})+1}$	$\frac{2(d^{96})}{2(d^{96})+1}$	$\frac{2(d^{108})}{2(d^{108})+1}$	$\frac{2(d^{120})}{2(d^{120})+1}$	$\frac{2(d^{132})}{2(d^{132})+1}$	$\frac{2(d^{144})}{2(d^{144})+1}$	$\frac{2(d^{156})}{2(d^{156})+1}$	$\frac{2(d^{168})}{2(d^{168})+1}$	$\frac{2(d^{180})}{2(d^{180})+1}$	$\frac{2(d^{192})}{2(d^{192})+1}$	$\frac{2(d^{204})}{2(d^{204})+1}$	$\frac{2(d^{216})}{2(d^{216})+1}$	$\frac{2(d^{228})}{2(d^{228})+1}$	$\frac{2(d^{240})}{2(d^{240})+1}$	
CH			$\frac{V \cdot W^3}{V \cdot W^3 + 1}$	$\frac{V \cdot W^6}{V \cdot W^6 + 1}$	$\frac{V \cdot W^9}{V \cdot W^9 + 1}$	$\frac{V \cdot W^{12}}{V \cdot W^{12} + 1}$	$\frac{V \cdot W^{15}}{V \cdot W^{15} + 1}$	$\frac{V \cdot W^{18}}{V \cdot W^{18} + 1}$	$\frac{V \cdot W^{21}}{V \cdot W^{21} + 1}$	$\frac{V \cdot W^{24}}{V \cdot W^{24} + 1}$	$\frac{V \cdot W^{27}}{V \cdot W^{27} + 1}$	$\frac{V \cdot W^{30}}{V \cdot W^{30} + 1}$	$\frac{V \cdot W^{33}}{V \cdot W^{33} + 1}$	$\frac{V \cdot W^{36}}{V \cdot W^{36} + 1}$	$\frac{V \cdot W^{39}}{V \cdot W^{39} + 1}$	$\frac{V \cdot W^{42}}{V \cdot W^{42} + 1}$	$\frac{V \cdot W^{45}}{V \cdot W^{45} + 1}$	$\frac{V \cdot W^{48}}{V \cdot W^{48} + 1}$	$\frac{V \cdot W^{51}}{V \cdot W^{51} + 1}$	$\frac{V \cdot W^{54}}{V \cdot W^{54} + 1}$	$\frac{V \cdot W^{57}}{V \cdot W^{57} + 1}$	$\frac{V \cdot W^{60}}{V \cdot W^{60} + 1}$	$\frac{V \cdot W^{63}}{V \cdot W^{63} + 1}$	



Both the second and third Minuets from *Symphonic Concertante* in E-flat major (C40) (?by 1770) maintain a principal texture for either the entire Minuet or for the majority of the dance. The third Minuet (bars 55-84), which is in rounded binary form, is set in a two-part melody and accompaniment texture for the entirety of its thirty-two bars. As for the second Minuet (bars 27-54), also in rounded binary form, a three-part melody and accompaniment texture is employed for the first half of the dance while the second part is set in a two-part melody and accompaniment texture; when the first part returns so to does the three-part texture. An exception to maintaining a particular texture for a large amount of the section or movement is the first Minuet (bars 1-26) of this concertante's the final movement. The first half of the opening Minuet, a simple binary form, does not contain one particular texture; instead, the graphs reveal that Bach has a tutti texture alternating every few bars with a string soli texture. As with the final Minuet, the texture is continued into the first phrase in the second part of the dance, although it changes to a two-part melody and accompaniment texture for the second and third phrases and concludes with a chordal texture in the final bar. Each of these three Minuets that constitute the final movement of *Symphonic Concertante* (C40) is not substantially texturally interesting by itself; however, as sections within a larger movement the textures do complement the other compositional elements of orchestration, harmonic (the second Minuet is also in C minor which is harmonically contrasting with the first and third Minuet that are both in E-flat major) and melodic material in producing a varied and highly contrasting movement. (Appendix II, pages 499-504)

Summary

The most conservative treatments of both form and texture of the compositions analysed are in the slow and dance-type movements. Significant changes in texture are not the primary means that Bach uses to articulate structural designs; there is often only one 'primary' texture that dominates – usually the opening texture of the movement – with occasional textural contrasts employed mainly to create variety and interest but also to mark structural events, and where these do occur these digressions are brief and always return to the primary texture. Frequently the main texture is continued from one structural point to another, functioning as an element of continuity while

another part such as melody, rhythm or orchestration articulates the form. It is these shifts by these other compositional components that subdivide the movement into clear distinct sections in lieu of textural contrasts.

However, there remain several ways in which texture does play a key structural role within the formal design as in the first movements. There is an analogous textural organisation between the exposition and recapitulation, and returning minuet and ritornello sections. Furthermore, the use of textural crescendo and decrescendo (which is discussed below) contributes to the overall shape of the work and is one element that has a particular and significant function.

6.13 Textural crescendo and decrescendo

One of the unexpected aspects that this graphing method has revealed is that there is a consistent expansion and reduction of texture throughout the movements – a kind of ‘textural crescendo/decrescendo’. A textural crescendo occurs when simple textures, such as a two-part melody and accompaniment, are expanded through the addition of more parts, such as countermelodies, contrapuntal voices, or other additional lines which move concurrently; this dovetailing from one textural type into another not only enriches the accompaniment with the result of creating a more complex texture but also creates a smooth transition between textures. Textural crescendos and decrescendos commonly occur in tonally stable areas where the progression to more complex textures is not in competition with dynamic harmonic changes. Just as an increase in textural complexity is found in tonally secure areas, a textural decrescendo usually takes place in harmonically unstable sections such as modulations, although there are exceptions to this. There is also commonly a reduction in textural layers when parts come together at cadences. Textural progression and recession as a structural element is found in all of Bach’s works to some degree, although the clearest examples are found in the second movements.

It is easy to see the progression and regression of textures in Symphony Op.18, No.4 (C27), second movement. As soon as the tonic key has been established the texture begins to

build, in bar 13, from the primary two-part string dominated texture to a three-part texture of mixed instrumentation, and by bar 18 the texture has expanded to four parts. At the start of the modulation to the dominant (bar 28) there is a decrescendo in texture back to the primary texture. This reduction acts as a signal to the listener that something new is about to take place; also, with a reduction down to a less complex texture the composer has one less compositional element to deal with in preparing the key change. (Example 23)

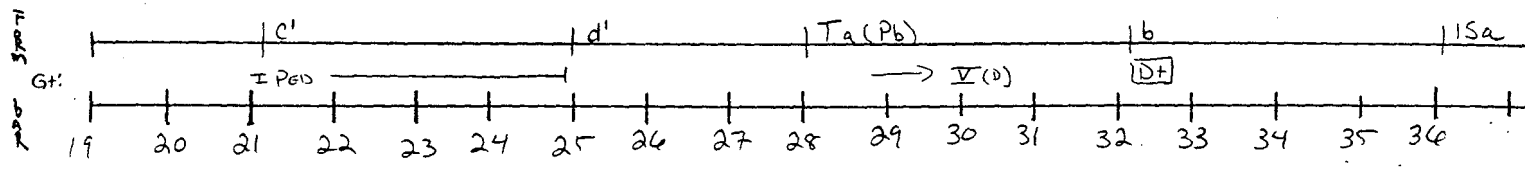
An excellent example of textural decrescendo towards a cadence is found in the Andante movement of Symphony Op.8, No.2 (C13), bars 21-31 (Example 17 above). At this point in the movement the dominant key (G major) has been established, and bars 21-24 contain a repetition of the second phrase of the dominant theme. This is a four-part texture consisting of melody, tonic pedal, continuous recurring pattern, and bass line. In the last bar of this phrase (bar 24) the pedal is dropped and the reduction of texture begins. In the closing material for the primary dominant theme (bars 25-31) a further reduction in texture to a two-part texture occurs when the violas' recurring pattern is discontinued; the bowing pattern also changes from pizzicato to arco for the remainder of the cadential section. This change in bowing contributes to the forward push to the cadence in bar 31. Finally, in the last bar of the cadential section all parts come together in a chordal texture to sound a G major chord. Thus, in ten bars the texture is reduced from four-parts to a single chord. Interestingly enough the reduction in textural components was not accompanied by a reduction in instrumental forces – except in bar 24 where the oboes drop out for the duration of the bar, all seven instruments continue to be used albeit redistributed amongst the remaining parts.

Example 23, continued

6-7-203 or 6-7-204

CH	$2, X^3$ B b	$2, X$ B b	2 	2 	2 	2 	$2, X$ B b	$2, X$ B b	$2, X$ B b	$2, X$ B c	$2, X$ B b	$2, X$ B b	$2, X$ B b	$2, X$ B b	$2, X$ B a	$2, X$ B a	$2, X$ B b	$2, X$ V W a
RL							$X b$	$X b$										
RL																		
E																		
J																		
S				$X b$	$X b$	$X b$	$X b$		B	B								
D																		
M ₄																		
M ₃																		
M ₂																		
M ₁	V, W^{346} P M	V, W^8 P M	$4(2d306)$ 2 1	$4(2d3)$ 2	$2(1d3+6)$ 2 1	$2(1d3)$ 2	$4(2d18)$ 1 1 1	$4(2d18)$ 1 1 1	$4(2d13)$ 3	V, W 3	V, W 3	V, W 3	V, W 3	V, W 3	V, W 3	V, W 3	V, W 3	V, W 3
Function	$2(1d3+6)$	$2(1d8)$	$4(2d306)$	$4(2d3)$	$2(1d3+6)$	$2(1d3)$	$4(2d18)$	$4(2d18)$	$4(2d13)$	2	2	2	2	2	2	2	2	2

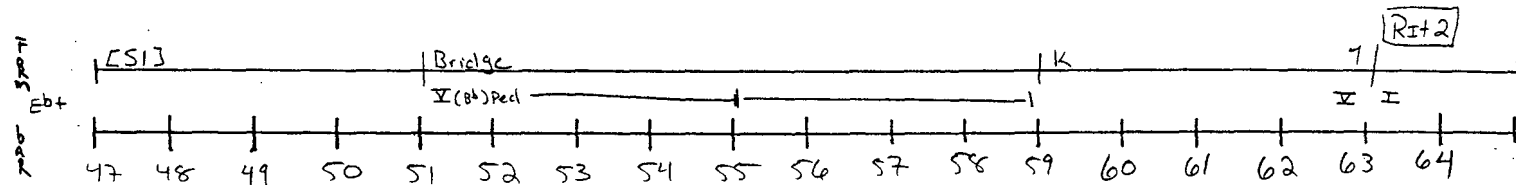
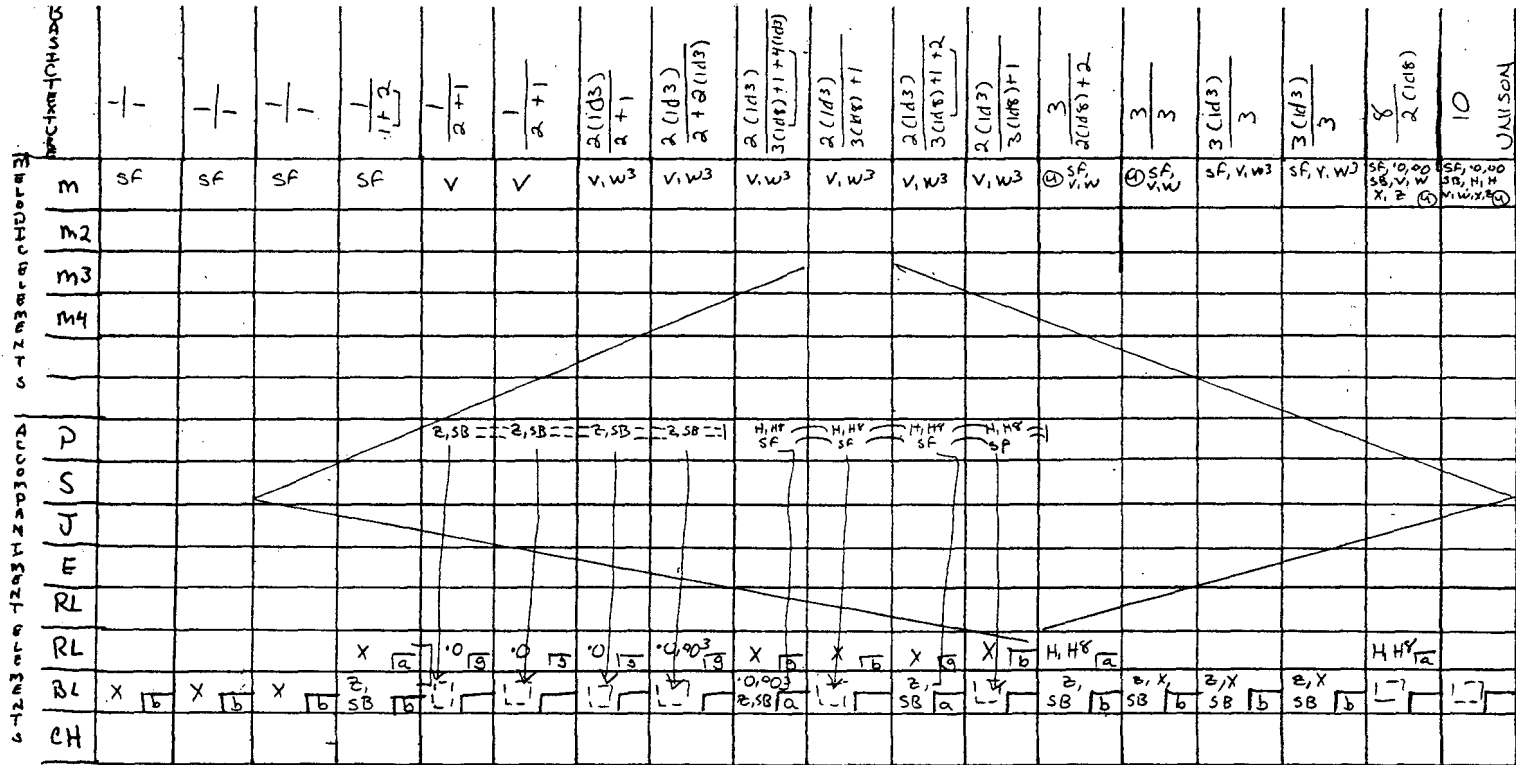
Split
Base



Conversely, the second movement (Allegro) of *Symphonie Concertante* in E-flat major (C37) illustrates how Bach makes use of textural crescendo to move from a minimally scored solo section to the fully scored return of the ritornello. (Example 24) The final four bars (47-50) of the solo section consist of obbligato flute lightly accompanied by violas. It is at the cadence in bar 50 that expansion begins: the bassoon soloist and bass strings enter with active quavers in unison, which is joined in the following bar by the first violin with the main melodic material and the first oboes reinforcing the bass line. Two bars later (bar 53) Bach augments the texture with the addition of the second violin doubling the first a third lower, and the second oboe joins the first. A third accompanying component, a dominant pedal, is added in bar 55, which is played by the horns and obbligato flute. At this point the texture has built up to four parts and all instrumental forces are employed, save the oboes which drop out. The final four bars (59-62) contain a gradual recession of the texture down to two parts, and then to a tutti texture for the return of the ritornello in bar 63 when the oboes once again join the other instruments. Bach not only creates a smooth and subtle bridge from a sparse and simple two-part texture to the full instrumental force of the ritornello within these twelve bars, but also fashions a rather attractive Mannheim crescendo.

Example 24

Graph: Symphonie Concertante in E-flat major (C37), second movement, 47-64



As discussed in Chapter 5 (pages 271-3), the development section from the opening movement (*Allegro assai*) of the *Symphonische Concertante* in E-flat major (C41) illustrates Bach's variation or repetition of parts of a theme or motive with different colour combinations. In conjunction with this use of colour contrast we find that the composer builds up the texture with each repetition, beginning after the third repeat in bar 120. Bars 120-21 contain a two-part texture (first and second violins assigned the melodic material and violas, lower strings and bassoon on bass), which is increased to a three-part texture (bars 122-3) with the addition of horns and then to a four-part texture (bars 124-25) when clarinets employed. However, as quickly as Bach builds up the texture he reduces it again – first to two parts by bar 128 and then to a unison cadence in bar 133. (See Chapter 5, Example 10, page 272). The use of textural crescendo and decrescendo in this section contribute to the sense of contrapuntal complexity, even within the limitations of a two-bar motive.

6.14 Conclusion

It is not immediately evident in reviewing the role of texture as a compositional element, and particularly as a structural one, to what degree texture influences other compositional elements; as mentioned above, texture is predominantly a resultant element, making isolated analysis difficult if not impossible. Nevertheless, it cannot be dismissed as an insignificant factor in formal construction, and its use in delineating form and progression as well as serving as another means of providing variety and contrast within the forms.

This is clearly apparent in the textural strategies Bach employs in his orchestral works, as revealed by the graphing system. Amongst the several distinctive types of texture found in J.C. Bach's orchestral music, there is a consistency in the application of these types as used in the orchestral works. The melody and accompaniment texture is by far the most common, ranging from two to five parts. Contrapuntal textures are only used in short sections (no more than eight bars, as a rule), and are relatively

uncomplex in nature, while unison, chordal, and tutti or full textures are more often used at the start or end of a work or at formal junctions for purposes of emphasis.

There are also consistent rules of usage of texture within formal contexts; for example, textures tend to be repeated with recapitulated thematic material and returning minuet and ritornello sections. Also, separate sections of sonata, concerto and rondo form movements are set off from each other with distinctive textures and with rests. Slow and dance-type movements are marked by minimal textural change, with often only one 'primary' texture throughout the movement; in these cases texture plays only a minor role in articulating the form. In these instances, and in other areas in which a single texture predominates, Bach uses shifts of instrument within a specific texture to create contrast without changing textures.

Another trademark of Bach's use of texture is the direct relationship between harmonic stability and textural complexity. Simple textures are used in unstable harmonic areas, with new key areas signified by a reduction of the texture; conversely, complex textures are generally found in tonally secure sections. Finally, the use of textural crescendo and decrescendo contributes to the overall shape of the work and is one element that has a particular and significant function.

One significant note regarding Bach's use of textures is that, in fact, it shows no evidence of 'evolving' over the period studied; there is not the wide variety or experimentation with textures one might expect as Bach's compositional skills matured. Indeed, an analysis of the orchestral works from his London period does not uncover any significant difference in the type of textures employed between early and late works, nor even in his more instrumentally varied works such as the symphonies concertantes.

Chapter 7

ORCHESTRATION AND MUSICAL DESIGN
THREE CASE STUDIES

7.1

**Aria No. 7b ‘Non m’alletta quell riso’ from *Temistocle* (G8)
(First performance 5 November 1772, Hoftheater, Mannheim)**

The study of the aria ‘Non m’alletta quell riso’ and that of Symphony in E-flat major Op. 9, No.2 (C18a) (1767/68) investigates Bach’s use of orchestration in delineating formal elements and his innovative use of orchestral colour, particularly the use of wind instruments.

‘Non m’alletta quell riso’, which concludes the first act of J. C. Bach’s opera *Temistocle* (G8) (1772)¹, is one of the most spectacular arias in this work in its use of orchestration, and one which exhibits many of the same characteristic formal and orchestrational traits as several of Bach’s purely instrumental works. With this aria Bach has effectively created a double concerto for tenor (originally performed by Anton Raaff, who was Mozart’s first Idomeneo)² and bassoon (intended for George Wenzel Ritter)³, one that is very demanding for both soloists. While the autograph of the first and third acts is extant, there are few corrections or alterations to be found within the document and ‘Non m’alletta quell riso’ contains no amendments of any kind.⁴ As Bach himself has left no clues as to his orchestrational approach, a detailed analysis via the graphing system set out in Chapter 4 serves to highlight any patterns or strategies inherent in Bach’s deployment of orchestral forces.

¹ A commission from the Mannheim court intended for the name day festivities of Elector Carl Theodor (CW 48, pt. 1, 104-05).

² CW 48, pt. 1, 290.

³ Sweger, ‘The bassoon concertos of Johann Christian Bach’, 41; CW 36, ix and CW 48, pt. 1, 104-05.

⁴ The autograph is housed at the Fitzwilliam Museum, Cambridge Mu. Ms. 214 (acts I and II only). A facsimile of the opera is available in *The Collected Works of J. C. Bach*, CW 7, fos. 72-85.

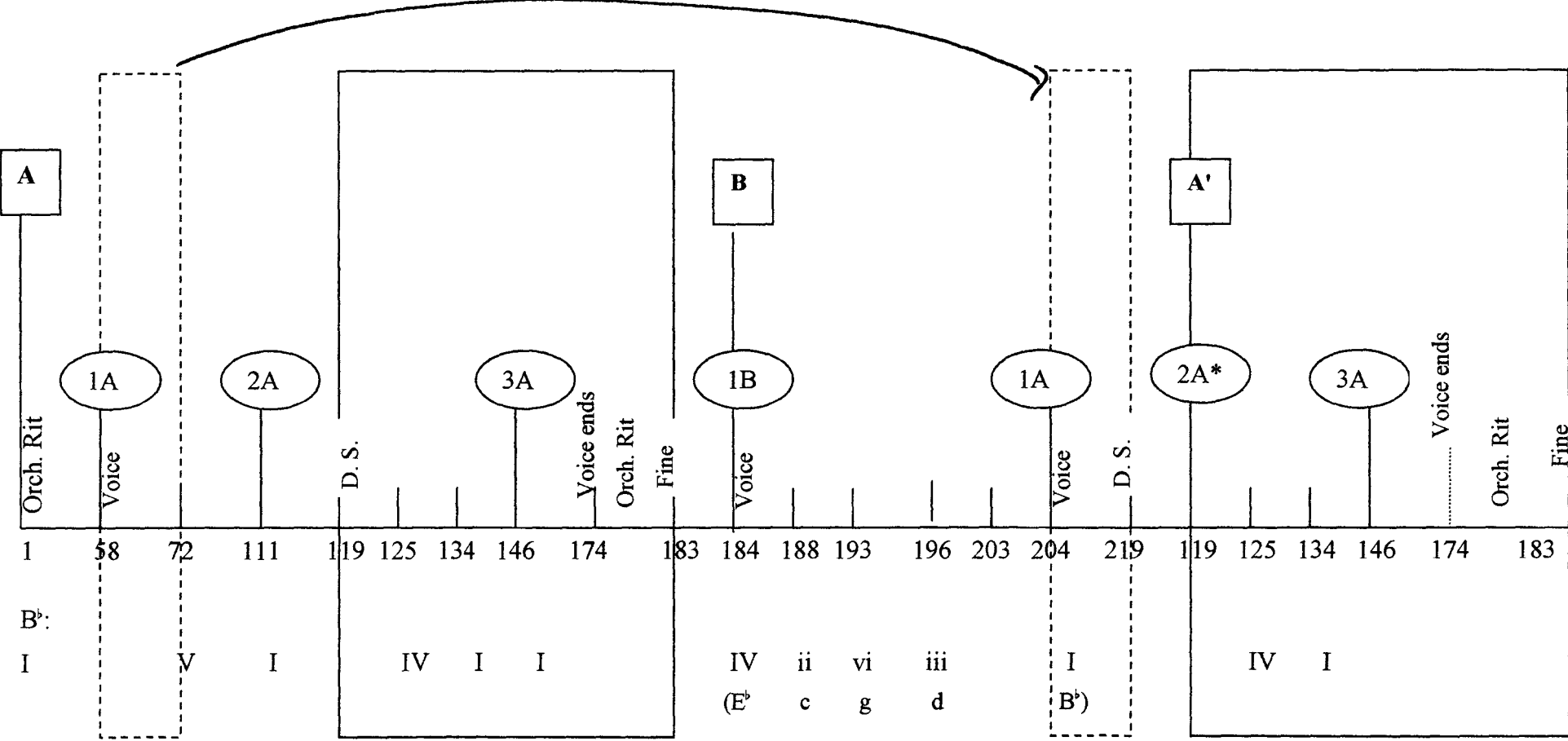
The aria is set in modified *da capo* form,⁵ and the graph of this work (See Appendix III, 519-531) reveals Bach's innovative approach in his orchestration of the two stanzas; each stanza consists of three lines of text. Structurally the work begins with an opening orchestral ritornello in the tonic followed by the first setting of the first stanza of text, beginning at bar 58 (labelled 1A on the graph); a modulation to the dominant occurs towards the end of the stanza. This then is followed by a brief orchestral ritornello (bars 104-110) that re-affirms the tonic key. Next are the second (2A) and third (3A) settings of the stanza, beginning in bars 111 and 146 respectively; the second setting begins in the tonic and moves to the subdominant only to return to the tonic key area. The third setting's function is to reinforce the re-establishment of tonic before the brief ritornello (bars 174-183) that concludes the first section. The second section, which comprises the second stanza (1B), is set in high relief to the first section and is shorter and far less complex. There is no introductory ritornello; the voice enters immediately in bar 184. There is far less repetition of text and florid vocal figuration here, with considerably more harmonic unrest and an emphasis on minor keys. Moreover, the orchestration for this section is distinct from the rest of the aria in that the composer makes use of voice and strings only; the wind instruments are silent. According to Warburton, setting the second section in contrast by restricting it to strings only is a common feature employed by J. C. Bach in his arias, as is the freer use of modulations compared to the rest of the aria.⁶ The bridge material (bars 204-219) employed to make the return to tonic is taken from the first fifteen bars (58-72) of the first stanza (1A) although without the modulation to the dominant. Moreover, the *da capo* is actually a *dal segno* excluding the opening ritornello and returning to the second part of the second setting of the first stanza (2A), continuing to the end of the first section (bars 119-183). The structural elements are given in the graph of this piece; however, for a more concise picture of the formal outline see Figure 2 below.

⁵ Following his arrival in London in 1762, Bach employed the *da capo* type less frequently, preferring to set his arias in written-out ternary and binary form. The only exceptions were with operas based on Metastasian text, such as *Adriano in Siria* (G6) (1765) and *Temistocle* (G8) (1772) (Ernest Warburton, 'J. C. Bach's Operas', *Proceedings of the Royal Musical Association*, 92 (1965-6), 96-97); Charles Burney also notes the decline in the use by Bach, and in general, of the *da capo* form (Burney, *A General History of Music*, vol. ii, 866).

⁶ Warburton, 'J. C. Bach's Operas', 96.

Figure 2

Formal outline of *Temistocle* (G8), 'Non m'alletta quell riso'



* Second part of second setting of first stanza

The two solo parts are treated in a fundamentally equal manner, with the same amount of solo material (122 bars for the voice versus 127 bars for the solo bassoon out of 219 bars total⁷) and an equivalent level of virtuosity for both voice and bassoon. Unlike the voice part, however, when the bassoon is not given melodic material or florid passagework it does not cease to play; instead, Bach has it taking on other duties such as joining the accompanying orchestra to either reinforce the bass line or fill in the harmony. Assigning the bassoon multiple roles is a common element employed by Bach, as has been noted in previous chapters in this study.

The first graph page of this aria, for example, illustrates the bassoon's shifting roles from a member of the *basso* (bars 1-9) to soloist (bars 10-16). (Appendix III, 519) Later in the piece the bassoon is paired with horns and violas, reinforcing the dominant harmony below the vocal melody (bars 111-115, see graph on page 525). There are few locations in this aria, save for the second stanza section (1B) (bars 184-212, pages 529-30), where Bach does not employ the bassoon in one manner or the other. As noted in Chapter 1, page 68, when the bassoon is used as a solo voice Bach places it in its middle and upper tenor register. In this aria, the composer uses the wind instrument in a broad range extending from c to b-flat', reflecting the different roles it takes, but in its role as soloist it is effectively treated as a second tenor voice with similar or identical material to that of the vocalist.

One of the unique features of the aria's opening orchestral ritornello, revealed by the graph, is that J. C. Bach has embedded a complete bassoon concerto movement in miniature, including cadenza, within its structure. Bars 1-9 contain the opening ritornello for full orchestra (labelled 1a in the graph); bars 10-36 comprise the solo section including first theme (2a), transition and second theme (2b), and the return to the home key (2c and d); and bars 37-57 act as the closing ritornello (1Ka, b, c and d), including a solo cadenza at bar 52. Despite the succinct nature of these different segments, the lack of a development proper and the fact that the second theme (2b, bars 18 – 21) is actually *on* the dominant rather than truly *in* the dominant, Bach has nevertheless used orchestration in an innovative manner to transform a relatively standard opening

⁷ This includes sections where both soloists are playing simultaneously but does not include the material repeated with the *dal segno*.

orchestral ritornello into a miniature concerto form, at the same time foreshadowing the significant role of the bassoon in this vocal piece. Moreover, themes 2a and 2b return later with different functions, which are discussed in detail below.

Comparing the two solo parts, it is not directly apparent from the majority of the musical material which of them is intended for the singer and which for the bassoon. Bach treats this aria as a duet for two tenor voices, fashioning dialogues, imitative florid passagework and duets (in thirds) between the two voices, although at times Bach assigns the bassoon the more difficult part of the two. Between bars 126 and 141 (4c' on the graph), the voice sets the pattern of introducing the melodic material only for it to be immediately repeated by the bassoon, creating a highly energetic dialogue between the soloists. When the two voices come together, as in bars 133-41, they either continue to play the same material, usually in thirds, or one of them retreats to a simpler part, as can be seen in bars 135-6. (Example 1) Here the solo bassoon continues with the quick passagework of semiquavers while the tenor is assigned minims, a pattern that is reversed in the following bar. A similar treatment of material can be seen in Example 2.

Example 1*Temistocle* (G8), 'Non m'alletta quell riso', 128-144

128

Bassoon
Tenor
Bass

Musical score for measures 128-131. The Bassoon part (top staff) begins with a melodic line marked with a fermata. The Tenor part (middle staff) features a rhythmic accompaniment with eighth notes. The Bass part (bottom staff) provides a steady bass line with eighth notes.

132

Musical score for measures 132-135. The Bassoon part continues with a melodic line. The Tenor part has a more active rhythmic accompaniment. The Bass part maintains a consistent eighth-note pattern.

136

Musical score for measures 136-139. The Bassoon part features a melodic line with a fermata. The Tenor part has a rhythmic accompaniment. The Bass part provides a steady bass line.

140

Musical score for measures 140-144. The Bassoon part has a melodic line with a fermata. The Tenor part features a rhythmic accompaniment. The Bass part provides a steady bass line.

Example 2

Temistocle (G8), 'Non m'alletta quell riso', 83-100

83

Bassoon

Tenor

Basso

86

90

93

97

The first appearance of the obbligato bassoon within the orchestral ritornello (2a, beginning in bar 10) is marked not only by an expansion of the texture from two parts to four parts but also by a change in the quality of the texture, specifically in the rhythmic patterns in the accompaniment. The 1a' phrase (bars 6-9) immediately preceding the solo entrance comprises a full two-part texture with the bassoon doubling the bass line. The graph specifies that the rhythmic pattern of the bass line (represented by the lower case letter 'b' placed in a small box set off to the right in the **BL** graph row⁸) is an active repeating note pattern – a combination of drumming bass and active quavers. When the bassoon takes its role as soloist the full two-part texture increases to a four-part melody and accompaniment. As might be expected, changes are made to the parts assigned; upper strings join the oboes, horns and lower strings as the accompanying ensemble. Moreover, Bach sets the character of the rhythmic pattern of the accompaniment in contrast to the opening bars. Instead of continuing the active quaver bass line the composer now has the bass line sounding only on the first beat of each bar, reinforcing the first chord of the bar – this is indicated by the 'a' in the small box on the **BL** graph row. As for the first and second violins, they are assigned a non-continuous pattern of quavers that sound on each beat, which is indicated by the 'c' in the small box on the **RL** graph row. While the number of instruments engaged for the 1a and 2a sections is virtually the same (plus and minus the horns), the changes to the rhythmic character of the accompaniment produce a lighter, thinned-out texture supporting the soloist.

The graph reveals that the structure of this aria is shaped primarily by the contrast between the full orchestra and the bassoon-led and vocal-led sections. The structural role of the orchestral ritornello is to articulate key organizational points within the aria. For example, each manifestation of the first stanza is separated from the next by an injection of ritornello material. The final five bars of the opening ritornello (1Kd, bars 53-7) function both as a cadential phrase for the ritornello in the tonic, and as an introduction to the first vocal section (1A) that follows. The 1A section is concluded by a brief closing ritornello (1a', bars 104-110), which serves to reinforce the modulation to the dominant. The next appearance of the orchestral ritornello follows

⁸ See Chapter 4 pages 251-52.

the third iteration of the first stanza (1a", bars 174-183). As at the conclusion of the first stanza's initial appearance (1a'), here Bach assigns the full orchestral section a dual function as closing ritornello both for the 3A vocal section and for the entire first part (A) of the aria, as well as confirming the return to the home key. The next time the orchestral ritornello is heard is when 1a" is repeated as a *dal segno* following the second section (B) of the aria.

Bach makes use of the two solo parts to delineate specific sections within the aria. Each of the three lines of the first stanza is orchestrated differently every time except for the first line, which is always presented by the tenor voice with light accompaniment (1A, 3a, bars 58-62)⁹, (2A, 4a, bars 111-114) and (3A, 5a, bars 146-49). The second line is always set in contrast to the first line, although some contrasts are more subtle than others. For example, Bach places the obbligato bassoon's first theme, 2a, as the countermelody to the tenor's second phrase (1A, 3b, bars 68-72); the difference between 2A, 4a and 2A, 4b (bars 115-118) is not as pronounced as that between 1A, 3a and 1A, 3b. In place of a second voice Bach reduces the texture of the accompanying ensemble of 4b from five parts to three, and leaves out the wind instruments. The difference between 3A, 5a and 3A, 5b (bars 150-153) is less obvious, with Bach making slight alterations to the accompaniment such as adding sustained horn notes for the first two bars of the 5b phrase. He also discontinues the alternating passagework between the first and second violins, having them play the material together in 5b.

While the melodic material differs between the first and second version of the final line of the first stanza (1A, 3c, and 2A, 4c) the orchestration is similar. Bach has the obbligato bassoon introducing the melody of the final line (1A, 2b', bars 73-75 and 2A, 2f, bars 119-122) followed by the tenor with the third line of text; the bassoon continues to play, doubling the vocal part at the third. As indicated in the graph (page 523), the 3c tune, beginning in bar 76, is based on the dominant melody presented by the bassoon in the opening ritornello, the miniature concerto's 'second theme' (2b) from bars 18-20. It is clear why Bach chose to recycle this material: the melody was familiar to the listener and also emphasizes the dominant. In complete contrast Bach

⁹ See Example 4b in this chapter.

sets the three lines of the second stanza (1B, 7a, b and c, bars 184-203) for voice and strings only; the bassoon is even excluded from reinforcing the bass line.¹⁰

It is of particular interest that 4c (Appendix III, page 525) is the location for the *dal segno* return (with the bassoon introduction as before (2f)). Beginning in bar 204 (Appendix III, 530-31), 3a and 3b begin the stanza in the bridge section which is concluded only with the return to the earlier material (4c). However, this use of 3a and 3b in the bridge material suggests a false recapitulation of the original voice entrance, making the true *dal segno* to 4c in bar 119 (rather than 3c as might be expected) more striking. The introductory bassoon material (2f), which has consistently appeared with the final line of the first stanza here, marks the return to the earlier section.

Additionally, the opening ritornello (bars 1-57) contains most of the melodic material that is used throughout the rest of the piece: not only the ritornello theme group (labelled 1a and b) from which 1a is subsequently employed as the recurring ritornello material but also as the opening melody for the vocal part (3a, bars 58-67). The first phrase of the solo bassoon's theme, 2a, reappears as the countermelody to the tenor's 3b material (bars 67-70). (Example 3; also see Example 4b) Moreover, the bassoon's 'second theme' (2b, bars 18-20), which centred on the dominant, is used as the basis for the dominant tenor melody (3c, bars 76-81). In fact Bach has the bassoon introducing the theme (bars 73-75) prior to the tenor entrance in bar 76. (See graph on page 523) This particular example of re-using material whose function was already designated illustrates Bach's economic approach to material.

¹⁰ There is no indication in the MS that the bassoon was excluded from doubling the *basso* in the B section; however, there is no sign of the instrument's inclusion either (CW 7, *fos.* 83^v-84^r).

Example 3

Temistocle (G8), 'Non m'alletta quell riso', 67-71

67

Vn I

Vn II

2 Ob

2 Hn
in Bb

Bn
Solo

Va

Tenor

Bass

[fal]la - ce Non m'abba - gl - iare quel

70

Vn I

Vn II

2 Ob

2 Hn
in Bb

Bn

Va

Tenor

Bass

lampo fu - ga - ce quel lam - po fu[gace]

This economy can also be seen in Bach's minimal use of text repetition. Contemporaries typically use a great deal of repetition of text in vocal pieces—mainly single words—to help fashion longer melodies and thus pieces, whereas in this aria there is a fairly small amount of repetition of portions of text or single words, especially in the second section. With each repetition of the first stanza (1A, 2A and 3A) Bach shortens the number of bars between the appearances of each of the three lines: the first line of text (3a) of the first stanza (1A) is given ten bars (58-67), the second line (3b) five bars (68-72) and the final line (3c) text twenty-eight bars (76-103); the first (4a) and second (4b) lines of the second setting (2A) consist of four bars each (111-114 and 115-118 respectively) with the third line (4c) twenty-three bars (122-144); and the opening line (5a) of the final setting of the first stanza (3A) takes three bars (146-48), the second line (5b) five bars (149-153) and the final line of text (5c) twenty bars (154-173). The progressively compact iterations reflect the diminished prominence of text repetition as a structural device.

Instead of through repeating text verbatim, prolongation of the music is made by passing material between voice and bassoon (and occasionally the other wind instruments), extending the lines as well as adding colouristic variety and contrast in general. For example, following the initial appearance of the first line of text 'Non m'alletta quell' riso, quell' riso fallace' (labelled 1A, 3a on the graph (bars 58-62)), Bach does repeat the text—but, as is common with the composer, not with an exact repetition of material. Rather than calling upon the tenor to repeat the complete line of text Bach has the oboes, doubled by the upper strings, play the melody of the first part of the text (marked 3a' on the graph (bars 63-4)), with the voice entering on the last beat of bar 64 with the remainder of the melody, doubled by upper strings and oboes. While this example is not a highly complex approach to avoiding literal text repetition it does illustrate how Bach varies the orchestration to create a sense of progression rather than reiteration, even though the composer maintains a three-part texture throughout. (Example 4a and b)

Example 4a

Temistocle (G8), 'Non m'alletta quell riso', 58-67

58

Vn I

Vn II

2 Ob

2 Hn
in B \flat

Bn

Va

Tenor

Bass

Non m'al - let - ta quel ri - so quel ri - so fal -

Example 4a, continued

62

ob1

p

p

solo

la - ce quel ri - so - quel ri - so fal - la - ce

p

Detailed description: This musical score page, labeled 'Example 4a, continued', begins at measure 62. It features a piano accompaniment in the upper staves, characterized by intricate triplet patterns in the right hand and a more rhythmic bass line. The oboe (ob1) part enters in measure 62 with a melodic line marked *p* (piano). The vocal line, in the lower staves, has the lyrics 'la - ce quel ri - so - quel ri - so fal - la - ce' written below it. The piano accompaniment continues with a steady eighth-note pattern in the bass and a more complex treble part. The oboe part continues with its melodic phrase, and the vocal line has a few more notes. The page concludes with a *p* dynamic marking.

Example 4b

Graph: *Temistocle* (G8), 'Non m'alletta quell'riso', 58-72

D											
S											
J											
E											
RL											
RL											
BL	Z,X b	Z,X b	Z,X b	Z,X b Y,W b	Z,X b	Z,X b	Z,X b X b	Z,X b	Z,X b V,W b	Z,X b H,H a	Z,X b H,H a
CH											
M1	↔ D	↔ D	(↔ D)	D	D	D	D	D	D	D	D
M2									B	B	B
M3											
M4											
D											
S	W	W	W		V,W					0, 00	0, 00
J											
E											
RL											
RL									V,W a	V,W a	V,W a
BL	Z,X b	Z,X b	Z,X b	Z,X b Y,W b	Z,X b	Z,X b	Z,X b X b	Z,X b	Z,X b V,W b	Z,X b H,H a	Z,X b H,H a
CH											
M1	↔ D	↔ D	(↔ D)	D	D	D	D	D	D	D	D
M2									B	B	B
M3											
M4											
D											
S	W	W	W		V,W					0, 00	0, 00
J											
E											
RL											
RL									V,W a	V,W a	V,W a
BL	Z,X b	Z,X b	Z,X b	Z,X b Y,W b	Z,X b	Z,X b	Z,X b X b	Z,X b	Z,X b V,W b	Z,X b H,H a	Z,X b H,H a
CH											

(1A) voice
 3a (1a) | a' | b [2e as Counter melody]

→ vis F+

58 59 60 61 62 63 64 65 66 67 68 69 70 71 72

The third line of the first stanza (3c) of 2A (bars 76-103) contains an extended melisma of thirteen bars starting in bar 83 on the word 'nasce'. While this virtuosic passagework is based on a portion of repeated text – the last five words of the line – it is a single word from that repeated line. This melisma is divided between the voice and solo bassoon (Example 5). Instead of extending the musical line through repetition and fragmentation of text, Bach fashions imitative dialogues between the two tenor voices. The listener's attention is not so much focused on repetitious text but rather on a playful variation of colour between voice and bassoon. The accompanying ensemble is reduced to strings only, with bass line alternating between repeated quavers and playing on the first beat of each bar ('b' or 'a' in the **BL** graph row, page 523). First and second violins either play quavers on each beat or all but the first beat ('c' or 'd' in the **RL** graph row) creating an interlocking accompaniment pattern with the bass.

Example 5

Temistocle (G8), 'Non m'alletta quell riso', 82-95

82

Vn I

Vn II

2 Ob

2 Hn
in Bb

Bn

Va

Tenor

Bass

[pro]cel - la si na

85

Example 5, continued

89

Musical score for Example 5, measures 89-92. The score consists of seven staves. The top two staves are treble clef, the middle two are alto clef, and the bottom three are bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including rests and ties. The key signature has two flats.

93

Musical score for Example 5, measures 93-96. The score consists of seven staves. The top two staves are treble clef, the middle two are alto clef, and the bottom three are bass clef. The music continues with complex rhythmic patterns. A double bar line is present at the start of measure 93. The key signature has two flats. The word "see" is written at the end of the bottom staff.

As highlighted by the graph, this aria is distinguished by the uncommon prominence of the bassoon, with a miniature bassoon concerto movement integrated within the opening ritornello and the instrument granted equal status with the voice. The more conventional elements such as the use of scoring and text to delineate melodic and harmonic structures are still present, although the text setting is more economical than is usual for an aria of the period.

7.2

Symphony in E-flat Op. 9, No. 2 (C18a) (1767/8)¹¹

The repeated references to Bach's Symphony in E-flat major, Op. 9, No. 2 (C18a) (1767/8) in previous chapters are intended as an indication of its significance in terms of both *which* instruments were used and the way in which they were employed. Unlike the other works included in this chapter, for example, there exists documentation by Bach himself that concerns the instrumentation of Op. 9, No. 2 (C18a) as well as of the other two Op.9 symphonies (G5 (1763) and C17a (1767/8)). The source, unusually for musical research, is a set of legal proceedings that Bach took out against the London music publishers and sellers James Longman (1740-1803) and Charles Lukey (1740-1776) in 1773.¹²

J.C. Bach actually pursued two separate lawsuits against Longman and Lukey, both of which regarded the unauthorised publication of the composer's music.¹³ Bach's first suit, filed on 18 March 1773, concerned two keyboard sonatas, one in G major for solo keyboard (sold by Longman & Lukey as *A New Lesson for the Harpsichord or Piano Forte Composed by J. C. Bach of London. Pr 6d...*(A10b, c.1761)¹⁴), and one in F major for keyboard and viola da gamba (sold by Longman & Lukey as *A New Sonata for the Harpsichord or Piano Forte with Accompaniments...*(arrangement of C80/ iii, c.1769)¹⁵). In their edition of the latter piece, the London publishers substitute 'flute or fiddle' for the original viola da gamba, adapting the accompanying instrument to the current fashion of the period, rendering the work more marketable to the music-playing public.¹⁶ This first lawsuit has received significant scholarly

¹¹ A modern edition of the 1767/8 version of Op. 9, No. 2 (with clarinets) is available in CW 48, pt. 3, 364-397.

¹² Public Records Office, Kew, London (hereafter PRO) C12/ 71/22; C31/187, f. 430^f; C33/439, part I, f. 185^f; C12/71/22; C31/188, f. 80^f; C33/439, part I, f. 254^v; C33/439, part II, f. 545^v; C33/441, part I, f. 3^f; C12/71/22; C12/71/22; C33/443, part I, f. 231^f; C33/443, part II, f. 734^v; C33/445, part I, f. 1^v; C33/445, part I, f. 145^v; C33/445, part I, f. 151^v; C33/445, part I, f. 251^v; C33/445, part I, f. 259^v; C33/445, part II, f. 553^f; C33/445, part II, f. 683^v-684^f; C33/447, part II, f. 582^v-583^f.

¹³ For transcriptions of both lawsuits, see Ann van Allen-Russell 'Documents relating to Bach vs. Longman and Lukey' in *Sources & Documents*, CW 48, pt. 2, 557-82.

¹⁴ RISM BB/414a; also see CW 48, pt. 3, 635-37.

¹⁵ This work is not listed in RISM (CW 48, pt. 3, 595-97).

¹⁶ PRO C12/71/22; CW 48, pt. 2, 557.

attention for its importance in setting a legal precedent concerning musical copyright: that a musical composition is a form of written language and as such falls under the protection of the Copyright Act of 1710, giving composers the same rights over their own works as authors.¹⁷

The second lawsuit, which is also related to the issue of copyright infringement, involves the three Op. 9 symphonies (G5, C17a and C18a) and was filed two months later on 6 May 1773.¹⁸ Longman and Lukey sold the three symphonies as *Three Simphonys [sic] in Eight Parts, for Violins, Hoboys, Horns, Tenor and Bass, Composed by Sig^r Bach Pr. 6^s....*¹⁹ Although this lawsuit adds little to the groundbreaking implications of the first suit, it does clarify Bach's original orchestration, which differs from the edition produced by Longman and Lukey, and firmly establish dates of composition for these works.²⁰

In both the initial Bill of Complaint and affidavit submitted in support of the second suit Bach provides the same description of the three symphonies in question, including their titles, year of composition, and instrumentation. Bach states:

'that your Orator [Bach] ...about ten years ago' [i.e. 1763] composed and wrote a certain musical composition for two Violins, two Clarionets [sic], two Tailles, two French Horns, two Bassoons, one Tenor and a Bass, Called a symphony [the *Zanaida* overture (G5)]. ...that about six years ago [i.e. 1767] your Orator composed and wrote another musical composition for two Violins, two Clarionets [sic], two French Horns, one Bassoon, one Tenor, and a Bass called a Symphony. And your Orator further sheweth unto your Lordship that about five years ago [i.e. 1768] your Orator composed and wrote one other musical composition for the like instruments, as the last abovementioned, likewise also called a symphony.'²¹

¹⁷ PRO C33/447, pt. II, f. 582v-83r; 2 Cowp. 624; *English Reports*, 98, 1274-75. The Act for the Encouragement of Learning or the Copyright Act of 1710 gave an author exclusive publication rights for fourteen years from the time of a book's first publication. If the author was still living at the end of this period, the copyright would be extended for a further fourteen years, giving an author a total of twenty-eight years of copyright protection (2 Br. P.C. 129; *English Reports*, 1, 837); also see CW 48, pt. 2, 579-82 and Small, 'J. C. Bach goes to Law', 528.

¹⁸ PRO C12/71/22; CW 48, pt. 2, 563-7.

¹⁹ RISM A/I B 239; CW 48, pt. 2, 277.

²⁰ van Allen-Russell, 'For Instruments not Intended', 5.

²¹ PRO C12/71/22; CW 48, pt. 2, 567-9; punctuation added.

Further in the affidavit submitted, Bach states that he ‘carefully examined’ the music under question that was purchased from Longman and Lukey’s shop by a third party, John Sharp²², and that they ‘appear to have been taken and copied from the said three several symphonies beforementioned [see description given above] to have been composed and wrote by this Deponent [Bach] but very Ignorantly and, Much to the Discredit of this Deponent as a composer, adapted to and for instruments not intended by this Deponent’.²³ Thus the composer, himself, confirms (in several documents) that these symphonies were originally written for strings, clarinets, horns, and bassoons.²⁴ Moreover, dates of composition can be established: Symphony Op. 9, No. 3 (G5) to 1763²⁵, and Nos. 1 (C17a) and 2 (C18a) to 1767 and 1768 (although not necessarily respectively as Bach does not indicate which year the specific symphonies were written).

The Symphony in E-flat major, Op. 9, No. 2 (C18a), alongside the other two Op.9 symphonies (G5 and C17a), is amongst the earliest orchestral works by Bach in which he writes for clarinets. As noted in the first chapter (pages 96-98), even though clarinets were a familiar sight and sound in London’s many pleasure gardens by the mid-eighteenth century, the instrument was not a regular member of the orchestra’s wind section until after 1760 and thus both a rarity and a novelty in concert and theatre venues. The earliest documented use of clarinets in a theatre orchestra in London is by Thomas Arne in his work *Thomas and Sally* (Covent Garden, 1760). J. C. Bach soon followed by including clarinets in his first two London operas for the King’s Theatre (*Orione* (G4) and *Zanaida* (G5) [the overture of latter was to become Op. 9, No. 3], both dated 1763) and Op. 9, Nos. 1 (C17a) and 2 (C18a). In fact, Bach employed clarinets in every one

²² The only information concerning John Sharp is that from the affidavit itself: to wit, that Sharp resided at Long Court in Saint Martin-in-the-Fields and styled himself a ‘gentleman’ (PRO C31/188, f. 80; CW 48, Pt. 2, 567).

²³ PRO C31/188, f. 80; CW 48, pt. 2, 568.

²⁴ In conjunction with the legal documents there is also an unattributed set of parts of Op. 9, No.2 (C18a) in the British Library (R.M. 21. c. 53. (2)) with parts for clarinets instead of oboes. The MS also contains an independent bassoon part. This paired with the information from the legal documents contributes to the evidence of the original version of Op. 9, No. 2 (C18a).

²⁵ Bach’s holograph of *Zanaida* (G5), both opera and overture, is extant and the premiere date is known (see Burney quote below): thus the original orchestration and date of composition can be firmly set without the legal documents, but the suits do dispel any doubts and render any other printed editions and MS copies that differ from the overture as arrangements.

of his London operas (see Chapter 1, page 96). Evidence from the legal documents, in addition to extant MSS and printed editions which provide parts for clarinets rather than oboes²⁶, tells us that Bach intentionally introduced clarinets into ensembles (King's Theatre orchestra and his own subscription concerts run jointly with Carl Friedrich Abel from 1765) that had not generally employed them previously. Even Charles Burney noted the inaugural appearance of clarinets in the King's Theatre orchestra:

‘MR. BACH’S first opera in England, Called ORIONE, O SIA DIANNA VENDICATA, was honoured with the presence of their Majesties on the first night, February the 19th, 1763, and extremely applauded by a very numerous audience. Every judge of music perceived the emanations of genius throughout the whole performance; but were chiefly struck with the richness of the harmony, the ingenious texture of the parts, and, above all, with the new and happy use he had made of wind-instruments: this being the first time that *clarinets* had admission in our opera orchestra.’²⁷

This inclusion of an exotic element – in this case clarinets – was not only an innovative use of instrumentation but also a deliberate and clever marketing tactic to draw an audience to the composer's first major London productions. The graphs of Symphony in E-flat major, Op.9, No.2 (C18a) aid in demonstrating how the inclusion of a then-unfamiliar instrument affected the types of decisions Bach made concerning orchestration and its link with the structural organization of its three movements.

J. C. Bach could have treated clarinets as substitute oboes (particularly given that at first they were often played by the oboists), giving the clarinets the same type of role as those held by the double-reed instruments in previously composed orchestral works such as Symphony in E-flat major, Op. 3, No.3 (C3a) (by 1765) or Symphony in F major, Op. 8, No. 4 (C15) (by 1766). On the contrary, the composer's use of clarinets is markedly different from that of the oboes. In his orchestral works, the oboes in tutti sections generally follow the upper string parts closely or with some minor variation, such as a less ornamented version of the parts being doubled (I refer to this as ‘outlining’), or they double the string melody at the unison or octave; rarely are they assigned

²⁶ van Allen-Russell, ‘For Instruments not Intended’, 4-8; also see footnote 24 above.

²⁷ Burney, *A General History of Music*, vol. ii, 865.

distinct, independent parts (see Chapter 1, Examples 3 and 4, pages 44-47, Chapter 5 Examples 1 and 6a, pages 256 and 266, and Appendix II, pages 478-81). In contrast, the employment of clarinets is threefold: 1) in tutti sections, rather than principally doubling the primary melodic passages or other material literally as the oboes would, the clarinets' unique timbre is used to subtly shade passages, moving with rhythmically distinct accompanimental lines; 2) they are given substantial soli material in orchestral works (again in comparison to the oboes), an indication that Bach was highlighting the inclusion of the newest arrival in the eighteenth-century orchestral wind section; and 3) their scoring contributes to the structure of the individual movements, generating a unique plan in which contrasts of orchestration (string-dominated or full orchestra versus clarinet-dominated) provide the basis for musical dialogue.

In the first of these roles the clarinets are generally employed in supporting the harmonic background with notes of larger value and short rhythmic patterns (similar to those played by horns), creating a richer overall sound. In the opening of the first movement of Op. 9, No.2 (C18a) (see Appendix III, page 533), Bach produces a crescendo effect – both texturally and dynamically – (bars 1-12) through an additive process via repetitions of the first phrase of the first theme. Initially, the phrase is played by the first and second violins supported by the viola and lower strings with a drumming tonic pedal (bars 1-4; labelled 1Pa in graph); this two-part texture is clearly depicted in the graph of this movement. With each reiteration of the phrase the texture is augmented, along with a rise in volume, through the addition of instruments to the accompaniment line. As the graph shows, horns are the first addition (1Pa', bars 5-8), playing a sustained pedal in conjunction with the lower strings drumming pedal. With the final repetition of this phrase Bach could have easily maintained the two-part texture by employing the clarinets to double the violins and shading the melodic line, creating a richer component. Instead the texture is increased to three parts with Bach assigning the pair of clarinets a distinct supporting line of sustained and large value notes (1Pa", bars 9-12), not only altering the overall colour and volume of the phrase but also providing slightly more textural contrast and weight with the expansion. There is, however, the occasional moment (in the first movement but more so in the final

movement) where the composer does have the clarinets follow the melodic line, although this is brief (lasting only a few bars), as with the final bar (12) of the 1Pa" phrase where the clarinets double the violins at the cadence; they then quickly shift back to their less active but distinctive inner-voice supporting role in bar 13 with the start of the second phrase (1Pb).

Along with assigning clarinets a distinct accompanimental material in this movement Bach has given these instruments a discrete (albeit brief) countermelody role. In the secondary tonic theme (2Pa) beginning in bar 19, the clarinets, horns and bassoon first provide a sparse accompaniment to buttress the harmony, only sounding on the downbeat of each bar (as indicated by the boxed 'a' in the **RL** row of the graph), then move to a distinct countermelody (**M2** row starting in bar 21); against this is the entire string section, both upper and lower strings, playing the melody in unison. As is typical for Bach in harmonically stable sections, this four-bar subdivided phrase is repeated immediately with alterations; in bars 23-26 (2Pa') the second violins add a dominant pedal and are joined by the horns after two bars, whilst in bars 27-30 (2Pa") the bassoon joins the lower strings on melody whilst the first and second violins move to a drumming accompanimental line. In all three iterations, the clarinets present the countermelody for the second half of the four-bar phrase, as indicated in the graph (Appendix III, pages 534 and 540-41). Bach varies the scoring and texture because each iteration has a different function: 2Pa is set in tonic, whilst 2Pa' emphasises the dominant and 2Pa" highlights the submediant (C minor), moving from harmonic stability to instability and preparing the way for the modulation to the dominant. Interestingly, Bach makes use of the 2Pa material for the conclusion of the development section (bars 100-111). In bars 100-103 of this section the composer takes advantage of the harmonic stability by modifying the orchestration of the four-bar phrase. The first and third bars (100 and 102) of the closing phrase are based on the opening bar of 2Pa (the most stable out of the three versions from the exposition); all strings plus bassoon play the melody supported by the horns. The second and fourth bars (101 and 103) contain new material scored for clarinets and horns; the strings provide light support to the winds by sounding only on the downbeat of the bars. With this swift alternation of instrumentation Bach creates a flourish of colour and

progression as well as establishing a link to the retransition, which also continues the use of the 2P material. As a result of the harmonic instability of the first part of the retransition section (bars 104-111) the texture and orchestration remain fairly consistent, with the lower strings and bassoon assigned the 2P-based melody and buttressed by a pedal (in C minor, at first) supplied by the violins and clarinets (Appendix III, 538-39). A significant change in orchestration that takes place during the latter portion of the retransition will be discussed in further detail below.

The graph of the second movement reveals that the primary use of clarinets, and the winds in general, is that of a supportive role. Bach's use of the wind instruments in this movement is more economical compared to the outer movements, with the horns, clarinets and bassoon employed intermittently. Nevertheless, when used, the clarinets have a distinct line (although occasionally called upon to double the melodic line, producing a lightly shaded effect), while the horns sound sustained notes and the bassoon is coupled with the bass line (bars 9-13, 16-18 and 31, Appendix III, pages 544-45). It is through the graph of the final movement, *Tempo di Minuetto*, that we see a use of clarinets most similar to that usually associated with oboes (Appendix III, pages 546-50). For the greater part of the movement, clarinets, and occasionally the horns as well, double the melodic line in the strings in unison or thirds, or outline the strings with a less elaborate version of the line. There are, however, several exposed sections scored for clarinets (bars 21-24, 45-52 and 69-72); these will be discussed more in depth below.

The clarinet soli sections in the first movement serve as both a thematic and a linking colour. They, along with horns and bassoon, dominate the repetition of the second theme (1Sa') (bars 47-53, Appendix III, 535). At the start of the dominant section the violins and violas play the theme (1Sa and b). The two-part texture of the first phrase (bars 39-42) and the three-part texture of the second phrase (43-46) are maintained when the winds take over the 1S material (bars 47-53). This shift of instrumental colour produces contrast within the texture without having to change the texture itself, adds variety to formal material just introduced, and functions as a means to stabilize and confirm the tonicization of the dominant (B-flat), as well as providing a means of continuity. Other solos assigned to the clarinets in conjunction with the other wind

instruments (horns and bassoon) in the opening movement include an energetic and rapid exchange between the wind and string sections in the latter half of the exposition. The graph of this section (bars 64-71, Appendix III, 536) clearly illustrates how Bach has taken advantage of this highly stable section prior to the end of the exposition by alternating the instrumentation every two-and-a-half bars. Generally, the composer develops complex textures within harmonically stable sections through the addition of several new component parts, mainly accompanimental (as noted in both chapters 5 and 6). Within these fifteen bars, however, the two-part texture remains virtually untouched, although the accompanying component does shift between an active bass line (bars 65-71 and 76-79) and a tonic pedal (bars 72-75). The focus is on instrumentation rather than on texture, because of the clarinets: again, this is an opportunity for Bach to create drama, conflict, and progression by featuring the then-unusual clarinet against a string-dominated section. From bar 72 to the end of the exposition, however, the clarinets are relegated to a supportive role again, either outlining the upper strings (72-73 and 77-80) or doubling the horns on the tonic pedal (bars 74-75). A similar approach is found in bars 100-104 and 165-172 (see Appendix III, 538 and 542).

As mentioned above, the final movement demonstrates the least innovative use of orchestration, and also that of texture, out of the three movements of Op. 9, No.2 (C18a). This is probably not due to lack of creativity on Bach's part but more to do with the character of the minuet movement: restrained elegance and simplicity of form. The orchestration of this movement varies between full or neutral scoring: a string-dominated movement. While the majority of the movement calls for clarinets to shade the string melody by either doubling or outlining the violins, there are, however, several points where clarinets are given a leading role. Their primary function at these locations is to provide contrast to the sections around them and in two cases articulate key structural points. In bars 21-24 and 69-72, for example, the clarinets (in thirds) take over from the previous strings-only section (bars 17-20); the upper strings join the lower strings, horns and bassoon supporting the clarinets (Appendix III, 547-8 and 549). With the first appearance of this material (bars 21-24) the difference in instrumentation is used to signal the

establishment of the dominant key (B-flat) as the new tonal centre. Bach makes use of this material and its function again in bars 69-72 to help confirm the return of the original tonic (E-flat) prior to the final cadential phrase. The supporting material in both of these examples is a pedal reinforcing the key: a B-flat pedal and E-flat pedal respectively. There is also a clarinet-dominated wind section in the closing segment of the retransition (bars 45-52), within which is a brief dialogue between the winds and strings (bars 45-48). Again, Bach uses variant instrumental colour for contrast rather than as textural elements in a harmonically secure section (Appendix III, 548). The second movement contains no exposed solo material for clarinets, or the wind section in general. This may be due to the brevity of the second movement (a total of 32 bars); Bach may also have wanted to produce a distinction in the scoring between this and the outer two movements.

Beyond the specific use of the clarinet, the graph of the Allegro movement, which is set in sonata form, reveals how Bach makes use of a combination of texture, scoring and other strategies to demarcate harmonic and formal elements. For example, the tonic and transition group (bars 31-38) ends with a full texture (all instrumental forces are employed) including several doublings and some rhythmically active material (second violins shifting between the **E** and **P** rows of the graph); in the final bar (38) of the tonic group all voices come together into a chordal texture, ending on a half cadence focusing attention on the dominant chord. After one beat's rest separating the two sections (a device common amongst Bach's sonata form movements), the dominant theme (1Sa and b, bars 39-46) opens with a new texture and scoring – a complete contrast. This is a more relaxed melody played by the upper strings alone above a drumming quaver-note B-flat tonic pedal in the violas, in high relief to the fully orchestrated texture closing section of the tonic group; as mentioned above, the strings drop out a few bars later (bars 47-54) leaving the winds to repeat the material (1Sa' and b'). As the graph makes clear, the arrival of the new tonality is co-ordinated with a simplification of texture and reduction to a neutral scoring thus setting it off from the previous section.

A similar approach is taken with the conclusion of the exposition and start of the development (Appendix III, 537). Prior to the development section (bars 78-80) the exposition concludes with a two-part full texture that reduces to a full chordal texture. The new section is marked by a change in scoring, texture, and material; like the dominant material the development begins in a neutral scoring (following a crochet rest), at first minimal with only first violins accompanied by violas. The scoring increases three bars into the section with the addition of the second violins and then again two bars later with the inclusion of cellos and basses, whose addition further develops the texture to three parts (see bars 81-89). Moreover, Bach provides the strings with new material for the development (Na and b). The strings dominate this section, with the clarinets, horns and bassoon engaged only to articulate changes in harmony (harmonic pivot points) and cadences, such as at bars 89-91 and 100-104.

The second theme (1Sa) returns as would be expected in a sonata form movement. However, Bach makes use of it in the final portion of the retransition instead of in the recapitulation (bars 111-117, Appendix III, 539). As noted above prior to bar 111, Bach maintains both the texture (two-parts) and orchestration (full minus horns) during the modulation to re-establish E-flat (bars 104-110). By making use of the 1S material at this point Bach is able to maintain the two-part texture from the modulatory section (albeit modified) to provide continuity, supply the listener with familiar material that contributes to a feeling of stability, and use the difference in scoring (winds only) to mark the re-establishment of the home key. The function of 1S is not only as a stabilizing element (note the drumming pedal in the bassoon line) but also to emphasize the dominant tonality, contributing to the increase of harmonic tension towards the recapitulation. This structural point is highlighted not only by the use of material that would typically be employed in the recapitulation proper but also by *which* part of the second theme is used. Instead of bringing back the original dominant theme, 1Sa, which was scored for strings only (see bars 39-46), Bach chooses to use a modified version of 1Sa', the second iteration of the theme scored for clarinets, horns and bassoon (1Sa", bars 111-114). As is common for Bach, the returning material is not a literal repetition of the 1Sa' material. The main distinction is that the

second phrase of melody (1Sb'), which in the exposition was also scored for winds, is transferred to the strings: first and second violins on melody, pedal taken over by the violas, lower strings on bass with the horns, and clarinets and bassoon reinforcing the harmony with sustained notes (see 1Sb", bars 115-117). This also prepares for the quick shifting of instrumentation during the cadential phrase (118-123).

The recapitulation contains similar melodic, instrumental and textural material to the corresponding exposition section. This analogous organisation of melody, scoring and texture in the recapitulation acts as a balancing element to the overall structure within the movement and satisfies the listener's sense of return in hearing familiar material. There is a single exception in the first movement that is related to the dominant section. Bach does not include 1Sa and b material in the recapitulation as it was used in the retransition. The material, which the composer does employ to create balance, is the second dominant theme group, more specifically the second phrase of 2Sb' (157-160).

The formal simplicity of the brief Andante reveals how significant changes in texture and orchestration do coordinate with those of harmony and form. Bach sets the 32 bars of this movement in Exposition-Recapitulation form: the overall structure is ABA', with no development. The graph of this movement makes visible how Bach's instrumentation is employed to articulate the movement's structure, in addition to creating variety and progression within a limited space. The two A sections (Pa and b, bars 1-8 and Pa' and b', 23-30), both in C minor, are scored for a neutral three-part melody and accompaniment texture, while the middle B section, Sa and b in the relative major and coda (bars 9-22 and 31-32, respectively) expand to four- and five-part string and wind textures; this shift in texture not only marks a contrasting section but also a change in tonality – from C minor to E-flat major. Bach continues the string texture into the opening bars of the B section (starting in bar 9); however, a new textural layer is added: a reinforcing horn line (bars 9-14, Appendix III, 544). Similar to the retransition section in the Allegro, the texture from the previous section is maintained, although augmented slightly, as a stable element during the modulation to E-flat major (Sa). Once the new tonality is reached another accompanying

component of clarinets is added (Sb, bar 11), expanding the overall texture to five parts; the bassoon also joins the bass line. The return to the tonic section (Pa' and b', bars 23-30) also heralds the return of the opening texture; it might be imagined that there would be a corresponding contraction of the textural layers as a retransition to the A' section in bar 23, but in typical style Bach takes a different approach, providing only the briefest of transitions in an abrupt shift between sections (see last beat of bar 22). The brevity of this particular movement and the use of the exposition-recapitulation form warrant the changes in texture and colour in order to set off the secondary key area and its material by dividing this movement into clear, distinct sections.

The construction of the final movement is as simple as that of the *Andante*. The *Tempo di Minuet*, a minuet without trio, follows the structure ABA'. As previously mentioned, the graph shows that the winds are given a supportive role for the majority of the movement. The types of textures found in the movement are limited to that of string-dominated two- and three-part melody and accompaniment. However, there are a several locations where Bach makes significant changes to both texture and orchestration; these are at key harmonic and formal points. In the exposition section (A), for example, a change in scoring occurs at the start of the modulation to the dominant key. The opening twelve bars (1Pa, b and c) makes use of the full ensemble: the melodic line is given to the first and second violins, doubled by clarinets and occasionally the horns; support is assigned to violas, basses, and bassoon (and the horns, when not following the upper line) (Appendix III, 546). The texture of the first part of the A section builds from a two-part melody and accompaniment to three parts; the horns shift to a distinct, but subtle supporting line (bars 6-11). The texture is reduced to two parts upon reaching the half cadence at bar 12. Bach continues the orchestration, texture and tonality into the start of the secondary theme (2P (1Pa)), but by end of bar 15 the scoring shifts to unison strings on the melody lightly supported by lower strings and winds; at bar 17 the winds drop out. The change in scoring coincides with the secondary dominant, which functions as a harmonic pivot to the new key. A reduction in both instrumental forces and number of parts places the focus on the main tonal conflict of the

movement. The remainder of this section is committed to confirming and reinforcing the new key, where we find Bach's attention switches from harmony to orchestration.

With the new key (B-flat) fixed, the composer contrasts the previous strings-only phrase and subsequent fully orchestrated cadential phrase by creating a clarinet-dominated phrase in between (bars 21-25). Here the first and second clarinets play the main material above a tonic pedal assigned to all strings, horns and bassoon. This material, along with its unique scoring, reappears later in bars 69-72 – this time emphasizing the original tonic of E-flat – prior to the final cadential phrase of the movement.

Orchestration plays an important role in defining the various segments of the retransition (2Sa, b and 2K, bars 37-52), and the graph reveals how Bach allows orchestration to play a role in determining the organisation of these sixteen bars. The first eight bars (2Sa) are set in a neutral scoring in an imitative or contrapuntal texture. The simple melody is played by the first violins at the start accompanied by the cellos and basses, with the second violins entering in the following bar and the violas joining the basses. Bach uses this plain orchestration to initiate the modulation, setting the two upper strings in imitation for the first six bars to add interest to an otherwise homogeneous string colour. For the remaining two bars the violins come together for the conclusion of the phrase. The consequent phrase (2Sb, bars 45-48) serves to confirm the return of E-flat by emphasising the dominant; Bach underlines this function by setting it for clarinets supported by horns and bassoon, although the first half of this phrase is immediately repeated in a contrasting – neutral – string colour. The final portion of the phrase (bars 49-52) shifts back to the winds only, which balances out the phrase but also contrasts with the fully-scored recapitulation of the A' section at bar 53.

While there is not a great variety of texture types in this symphony, it is noteworthy primarily for Bach's inclusion of the then-unusual clarinets into a symphonic work and for the way in which this new addition was used to produce structural and colour definition. His use of clarinets is economical throughout, however, and Bach does not attempt to exploit the instrument's agility here, instead placing it in an accompanimental role (albeit one distinct from

that of the oboes or bassoons). Even so, as can be seen in the graphs, the clarinets play an important role in this early work structurally, harmonically and texturally, one which Bach would expand upon in later years.

7.3

**Revision: Symphonie Concertante in C major (C36a) (by ?mid-1760s)
and (C36b) (by ?late 1760s)²⁸**

Even though the existence of the two versions of the C major symphonie concertante has been known for years – Terry includes an incipit of C36a in his 1929 thematic catalogue of J. C. Bach's works²⁹ – comparison of the two works was not possible until recently. The known set of parts given by Terry for Symphony Concertante in C major (C36a) housed at the Berlin Hausbibliothek, shelfmark No. 149, was presumed lost or looted during World War II.³⁰ In 1996, however, Warburton discovered a copy of the score of C36a made in the latter part of the 1920s amongst the papers of Fritz Tutenberg³¹, who had the score made from the Berlin parts when he was preparing his 1928 book *Die Sinfonik Johann Christian Bachs*.³² The set of unattributed MS parts for the later version, C36b, are part of one of the most important extant collections of symphonies concertantes by J. C. Bach, located at the British Library (R.M. 21. a. 7 (4)).³³ With the availability of both versions it is now possible to pursue one of the first in-depth comparative analyses of the two pieces that considers Bach's approach to orchestration and composition in general.

As C36b is a radical re-working of the three-movement C36a, this study of Symphony Concertante (C36a) and Symphony Concertante (C36b) investigates alterations made during the revision process, the types of compositional decisions J. C. Bach made and how these choices changed over time. Alterations in scoring made during the revision process give an insight into the role orchestration plays in the musical structure of the work, as well as how Bach's style

²⁸ Neither work survives in Bach's autograph and the surviving manuscripts are undated, thus there is no precise date for either version. Warburton posits that C36a was composed by the mid-1760s and the revised version, C36b, created by the end of the same decade (CW 48, pt. 1, 100-102).

²⁹ Terry, *John Christian Bach*, 286.

³⁰ CW 30, ix.

³¹ Tutenberg's papers, including the only surviving source of Symphony Concertante in C major (C36a), are housed at the Staatliches Institut für Musikforschung, Preußischer Kulturbesitz, Berlin; shelfmark: Doc. Fac. Joh. Christian Bach 5 (CW 48, pt. 2, 83).

³² I am grateful to the late Ernest Warburton for this information. Also see CW 48, pt. 3, x-xi and 463-510 for the modern edition of Symphony Concertante in C major (C36a).

³³ A modern edition of this work is available in CW 30, 113-157.

changed with experience. The analysis is supported by use of the graphs to highlight key changes between the two versions.

Tables 5 and 6 below provide a concise summary of the graphs of the two pieces in Appendix III in order to compare the organizational differences between the two versions of the Symphony Concertante in C major (C36). The most obvious modification is that the second movement (Larghetto) is eliminated from the later version C36b³⁴, creating a two movement work which, according to Brook, was the preferred format (following French taste) for symphony concertantes in the latter part of the eighteenth century.³⁵ Other alterations include length of individual movements with the Andante of C36b containing a total of 203 bars in contrast to its earlier version which is 231 bars long. Similarly, Bach has reduced the Allegro of C36b by 22 bars in comparison to the final movement of C36a (or by 32 bars if one includes the *da capo* sections for each movement). These reductions are not merely an abridgment of existing material but include some extensive re-composition, such as a new ending for the first movement of C36b. Another feature that stands out when comparing the two compositions is the alteration Bach has made to the orchestration with the addition of flutes to C36b. As will be explored in more detail below, this second pair of wind instruments is employed in an adept manner. Additionally, Bach makes use of divided violas – a rare occurrence—in both versions. All of the revised elements along with the radical reworking of material have a significant effect on specific movements and the work as a whole.

³⁴ The Larghetto itself is a revised version of the second movement from Bach's concerto for violin in C major (C76) (by 1762) written during the final years of the composer's time in Italy (CW 48, pt. 1, 126).

³⁵ Brook, ed., 'Symphonie Concertante', xv-xix; _____. 'The Symphonie Concertante: Its Musical and Sociological Bases', 12.

Table 5: Symphony Concertante in C major (C36a) (by ?mid-1760s)

Movement	Scoring	Total bars
I Andante	2 solo vns, solo vc; 2ob, 2hn, 2vn, 2va, b	231
II Larghetto	Solo vn; 2fl, 2hn, 2vn, va, b	124
III Allegro	2 solo vns, solo vc; 2ob, 2hn, 2vn, 2va, b	212 (356) ³⁶

Table 6: Symphony Concertante in C major (C36b) (by ?late 1760s)

Movement	Scoring	Total bars
I Andante	2 solo vns, solo vc; 2fl, 2ob, 2hn, 2vn, 2va, b	203
II Allegro	2 solo vns, solo vc; 2fl, 2ob, 2hn, 2vn, 2va, b	190 (322)

The stylistic changes that Bach made to the revision of the Andante and Allegro movements of Symphony Concertante in C major (C36b) range from subtle adjustments such as the elimination of grace notes and simplification of cadences to the more conspicuous additions of new material. While the removal of melodic ornamentation does not generally constitute a significant change, some of the other alterations do have an effect on the orchestration and texture of both movements. The examples below illustrate the various kinds of revisions Bach has carried out.

The removal of a large number of grace notes from the earlier version (C36a) is found in both movements of C36b with the most eliminated from the first (Andante) movement. However, not only does Bach dispense with the elaborate ornamentation, he also modifies selected material in the second version. Comparing Examples 6a and b, the original six-bar phrase from C36a (bars 40-45) has been truncated by two bars in C36b (bars 39-42) through the exclusion of bars 42 and 43 of C36a. What is more, the material in bars 41 and 42 of C36b (Example 6b) is a reworked version of bars 44 and 45 from C36a (Example 6a) although the melodic material used in bar 42 of C36b is actually based on that from bar 43 in C36a placed above a modified bass line from bar 44 (C36a); in addition, the primary material from bar 45 of C36a is placed an octave higher when

³⁶ The number in parentheses is the total number of bars including *da capos*.

it appears in bar 42 of the latter version. The shortened version also presents a simplified harmonic sequence, eschewing the ‘circle of fifths’ progression which appears in bars 42-43 of C36a in favour of a less Baroque harmonic progression.

As with the first movement, Bach applies his editing skills at several points throughout the final movement of C36b. In bars 37-44, for example, Bach not only ‘de-clutters’ the melodic material through the omission of grace notes but also makes alterations to the orchestration. The changes of scoring are carried out in order to further emphasize the tonicization of G. In C36a (Example 7a) this section (bars 37-44) is scored for the full ensemble of winds and strings as opposed to the revision (Example 7b) where Bach gives the material to the strings only. The striking contrast created by the changes in orchestration in C36b in comparison to C36a—modulation (bars 33-36) for full ensemble; establishing and confirming a new key (bars 37-44) for strings only; and cadential section (bars 45-51) for full ensemble – presages the important role orchestration plays in Bach’s compositions. Comparing the graphs of these two section clearly shows the modifications and their effect (See Appendix III pages 573-4 and 598-9) It is apparent with the revised version C36b that Bach consciously altered the orchestration from a continuous progression of full scoring and texture to that of varying scoring and texture in order to define the harmonic and formal plan, and thus making the structure more audible.

Example 6

a Symphony Concertante in C major (C36a), first movement, 40-45

40

Ob
1 & 2

Hn 1 & 2
in C

Vn 1
obbligato

Vn 2
obbligato

Vc
obbligato

Vn I

Vn II

Va

Vc/Bass

a2

The image shows a page of a musical score for measures 40-45. The score is arranged in a system with nine staves. From top to bottom, the staves are labeled: Ob 1 & 2, Hn 1 & 2 in C, Vn 1 obbligato, Vn 2 obbligato, Vc obbligato, Vn I, Vn II, Va, and Vc/Bass. The music is in C major and 4/4 time. The first staff (Ob) begins with a treble clef and a key signature of one sharp (F#), with a measure rest at the start. The second staff (Hn) begins with a treble clef and a key signature of one sharp. The third and fourth staves (Vn 1 and 2) begin with treble clefs and a key signature of one sharp. The fifth staff (Vc) begins with a bass clef and a key signature of one sharp. The sixth, seventh, and eighth staves (Vn I, Vn II, and Va) begin with their respective clefs and a key signature of one sharp. The ninth staff (Vc/Bass) begins with a bass clef and a key signature of one sharp. The score contains various musical notations including notes, rests, slurs, and dynamic markings. A rehearsal mark 'a2' is placed above the second measure of the Oboe staff. The page number '40' is written above the first measure of the Oboe staff.

Example 6

b. Symphony Concertante in C major (C36b), first movement, 39-42

Musical score for measures 39-42 of the first movement of the Symphony Concertante in C major (C36b). The score is arranged in a system of nine staves, each with a label on the left:

- Fl 1 & 2
- Ob 1 & 2
- Vn 1 obbligato
- Vn 2 obbligato
- Vc obbligato
- Vn I
- Vn II
- Va
- Vc/Bass

The score begins at measure 39. The Flute and Oboe parts have a melodic line with slurs and accents. The Violin I and II parts play a rhythmic pattern of eighth notes. The Violoncello and Bass parts play a similar rhythmic pattern. The Viola part has a melodic line. The Violin I and II parts have a dynamic marking *p* at the end of measure 42. The Violoncello and Bass parts also have a dynamic marking *p* at the end of measure 42. There are two *a2* markings above the Flute and Oboe parts in measure 40. The score ends at measure 42.

Example 7

a. Symphony Concertante in C major (C36a), third movement, 37-40

Musical score for Example 7a, measures 37-40. The score is for the third movement of the Symphony Concertante in C major (C36a). It features eight staves: Ob 1 & 2, Hn 1 & 2 in C, Vn 1 obbligato, Vn 2 obbligato, Vc obbligato, Vn I, Vn II, Va, and Vc/Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music begins at measure 37 with a dynamic marking of *a2*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the violins play a melodic line with slurs and accents.

b. Symphony Concertante in C major (C36b), second movement, 37-40

Musical score for Example 7b, measures 37-40. The score is for the second movement of the Symphony Concertante in C major (C36b). It features six staves: Vn 1 obbligato, Vn 2 obbligato, Vc obbligato, Vn I, Vn II, Va, and Vc/Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music begins at measure 37 with dynamic markings of *sf* and *p*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the violins play a melodic line with slurs and accents.

Besides ridding the later version, C36b, of elaborate ornamentation other changes to the Symphony Concertante in C major include the elimination of larger sections of material. These deletions suggest that Bach was much concerned with eliminating other older stylistic elements, removing some sequential progressions and repeated material and generally ‘tightening up’ the musical prose. The revised version is more in line with the up-to-date style of the time and demonstrates a greater awareness of how orchestration may be used as a compositional tool to help set off melodic elements and formal structural points, in addition to holding the concertgoing public’s attention.

One of the uncomplicated cuts that Bach makes is found at the end of the orchestral exposition of the first movement. The cadential phrase from C36a (bars 53-59) has been trimmed of some recurring material when it appears in C36b (bars 50-54). In the earlier version, the third and fourth bars (55-56) of the seven-bar phrase are repetitions of the first two bars (53-54) with the penultimate bar (58) the same as the preceding bar (Example 8a). Bach reduces the length of the phrase in C36b by not repeating the first two bars, although he does duplicate material from bar 52 in bar 53 (Example 8b). Additionally, the composer takes advantage of the expanded scoring by making some adjustments to the supporting material. The flutes are integrated with the oboe line and the material previously assigned solely to the divided violas in bars 57-58 in C36a is shared with the oboes in C36b (bars 52-53); at this point the material originally played by the oboes is taken over by the flutes (Appendix III, pages 575 and 600)

Example 8

a. Symphony Concertante in C major (C36a), first movement, 53-59

The musical score consists of nine staves, each representing a different instrument. The top staff is for Oboe 1 & 2 (Ob 1 & 2), followed by Horns 1 & 2 in C (Hn 1 & 2 in C), Violin 1 obbligato (Vn 1 obbligato), Violin 2 obbligato (Vn 2 obbligato), Violoncello obbligato (Vc obbligato), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Bass (Vc/Bass). The score begins at measure 53. The Oboe part features a melodic line with slurs and accents, marked with a forte (f) dynamic. The Horns play sustained notes with slurs. The Violin and Viola parts have intricate, rhythmic patterns with slurs and accents, also marked with a forte (f) dynamic. The Violoncello and Bass parts provide a steady, rhythmic accompaniment, marked with a forte (f) dynamic. A 'div' (divisi) marking appears in the Viola part towards the end of the excerpt. The overall texture is dense and dynamic.

Example 8, continued

b. Symphony Concertante in C major (C36b), first movement, 50-54

50

Fl 1 & 2
f

Ob 1 & 2
f

Hn 1 & 2
in C
f

Vn 1
obligato
f

Vn 2
obligato
f

Vc
obligato
f

Vn I
f

Vn II
f

Va
f

Vc/Bass
f

div

In another alteration, the fourth solo of the Andante (bars 111-117 in C36a and 106-114 in C36b), Bach tightens up both the musical material and harmony (Example 9a and b). This section opens with the two solo violins in imitation with the accompanying winds, and not the obbligato cello, given the next two imitative entries. It is with the third bar of the solo (113 in C36a and 108 in C36b) that Bach begins the modification. In the later version the first flute is assigned the third imitative entry (an octave higher) that was initially played by the first oboe in C36a with the first oboe now reassigned the final entry, originally assigned to the second oboe, which now remains silent. The accompaniment, at this point, is also amended with the basses joining the ripieno upper strings' drumming D pedal. The primary revision is the elimination of three bars from C36a. Bars 115-117 in C36a contain a dialogue between the oboes and violas above a static G pedal (tonic at this juncture) played by the horns and obbligato cello, which leads to the cello solo beginning in bar 118. In lieu of three bars in C36b, Bach places the cello solo directly after the third imitative entry in bar 110, although just prior to the solo the cello enters in bar 108 reinforcing the accompanying strings with a sustaining D pedal. The accompanimental forces for the cello solo are reduced from violas and basses to basses only. The same material is cut in the recapitulation (bars 205-209 of C36a are replaced with bars 182-186 in C36b). In editing this section Bach removes a harmonically static section that does not contribute to the forward progression of the music. (Also see Appendix III, pages 558 and 590-1)

Example 9

a. Symphony Concertante in C major (C36a), first movement, 111-123

Musical score for measures 111-123, featuring the following instruments and parts:

- Ob 1 & 2:** Oboe parts, starting at measure 111. Includes a trill (tr) and a second oboe part (ob2).
- Hn 1 & 2 in C:** Horn parts in C major, including a trill (tr).
- Vn 1 obbligato:** Violin 1 obbligato part, featuring a trill (tr).
- Vn 2 obbligato:** Violin 2 obbligato part, featuring a trill (tr).
- Vc obbligato:** Violoncello obbligato part, featuring a trill (tr).
- Vn I:** Violin I part, playing a steady eighth-note accompaniment.
- Vn II:** Violin II part, playing a steady eighth-note accompaniment.
- Va:** Viola part, featuring a trill (tr) and a divisi (div.) section.
- Vc/Bass:** Violoncello/Bass part, playing a steady eighth-note accompaniment.

Example 9a, continued

The musical score consists of eight staves. The first staff begins at measure 117 with a treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes. The second staff continues the melodic line. The third staff is a bass line with a bass clef, featuring a 'Solo' section starting at measure 118, marked with a 'Solo' text above the staff. This section includes trills (tr) and a dynamic marking of 'f'. The fourth staff continues the bass line. The fifth staff is a treble clef staff with a 'Solo' section starting at measure 118, marked with a 'Solo' text above the staff and a dynamic marking of 'f'. The sixth staff continues the melodic line. The seventh staff is a bass line with a bass clef, marked with a dynamic marking of 'f'. The eighth staff continues the melodic line, also marked with a dynamic marking of 'f'. The score concludes with a double bar line at the end of the eighth staff.

Example 9

b. Symphony Concertante in C major (C36b), first movement, 106-115

Musical score for measures 106-115 of the first movement of the Symphony Concertante in C major (C36b). The score is arranged in a system of ten staves, each representing a different instrument or section:

- Flute:** Measures 106-115. Starts with a rest, then plays a melodic line with trills (tr) and slurs. A first flute (1Fl) marking is present at the beginning.
- Ob 1 & 2:** Measures 106-115. Starts with a rest, then plays a melodic line with slurs and trills (tr). A *lob* (lento) marking is present.
- Hn 1 & 2 in C:** Measures 106-115. Remains silent throughout.
- Vn 1 obbligato:** Measures 106-115. Plays a melodic line with trills (tr) and slurs.
- Vn 2 obbligato:** Measures 106-115. Plays a melodic line with slurs.
- Vc obbligato:** Measures 106-115. Plays a melodic line with a long slur and a *Solo* marking.
- Vn I:** Measures 106-115. Plays a rhythmic accompaniment of eighth notes, marked *p*.
- Vn II:** Measures 106-115. Plays a rhythmic accompaniment of eighth notes, marked *p*.
- Va:** Measures 106-115. Plays a rhythmic accompaniment of eighth notes, marked *p*.
- Vc/Bass:** Measures 106-115. Plays a rhythmic accompaniment of eighth notes, marked *p*.

Example 9b, continued

The musical score consists of ten staves. The first two staves are treble clefs, the third is an alto clef, and the remaining seven are bass clefs. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. A double bar line with repeat dots is at the beginning of the first staff. A double bar line with repeat dots is at the end of the eighth staff. A double bar line with repeat dots is at the end of the tenth staff. The score is divided into measures by vertical bar lines.

Another modification found in this opening movement is the omission of one of the C36a orchestral ritornellos in the revision. The fifth and sixth solo sections (bars 138-145 and 148-154 respectively) in C36a, which contain the same material albeit played by the first obbligato violin in the fifth solo section and the second obbligato violin in the sixth, are separated by a brief orchestral ritornello (ritornello 6, bars 146-7). In C36b (bars 128-140) the ritornello interjection has been removed and the two solos joined into one continuous solo section, with the second obbligato violin immediately taking over the solo material from the first in bar 135 (Example 10a and b). Scoring of the accompanying material, as shown in the graph of this section (Appendix III, pages 559-60 and 593), has also undergone a few changes, with Bach making use of the second pair of winds in C36b to vary the instrumental colour. The brief interjection first played by the oboes in bar 142 during the fifth solo is given to the flutes in C36b (bar 132) (row S in graph). In C36a this material is echoed two bars later by the divided violas in bar 144; the oboe/viola exchange is repeated during the sixth solo (bars 151 and 153). Bach reworks this material in C36b by assigning the oboe material from bar 142 of C36a to the flutes in bar 132. Furthermore, the echo is not included in the revision and when the solo is repeated by the second obbligato violin (Solo 5', bars 135-140) the oboes play the wind interjection, providing colour contrast to the repetition.

Example 10

a. Symphony Concertante in C major (C36a), first movement, 138-154

138

Ob
1 & 2

Hn 1 & 2
in C

Vn 1
obbligato
SOLO 5

Vn 2
obbligato

Vc
obbligato

Vn I

Vn II

Va

Vc/Bass

p

p

p

p

Example 10a, continued

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The musical score consists of ten staves. The top staff is for the Solo Violin (VI), with a dynamic marking of *f* at the beginning. The remaining nine staves represent the orchestra. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The solo violin part is highly melodic and technical, while the orchestra provides a dense harmonic and rhythmic accompaniment. Dynamic markings include *f* (forte) and *p* (piano) throughout the piece. A *SOLO 6* marking is present above the sixth staff. The score concludes with a final *f* dynamic marking on the tenth staff.

Example 10

b. Symphony Concertante in C major (C36b), first movement, 128-140

128

Fl 1 & 2

Ob 1 & 2

Hn 1 & 2 in C

Vn 1 obbligato SOLO 5

Vn 2 obbligato

Vc obbligato *p*

Vn I *p*

Vn II *p*

Va

Vc/Bass

The musical score is written for a full orchestra. The key signature is C major and the time signature is 3/4. The score begins at measure 128. The Flute 1 & 2 part has a *p* dynamic marking. The Violin 1 part is marked SOLO 5. The Violoncello obbligato part has a *p* dynamic marking. The Violin I and II parts also have a *p* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 10b, continued

134

The musical score is divided into two main sections. The first section, starting at measure 134, features a piano (*p*) section with a complex, multi-measure rest in the upper staff and a melodic line in the lower staff. The second section begins with a trill (*tr*) in the upper staff, followed by a solo section for the lower staff. The solo section is marked with a bass clef and includes a key signature change to one flat (B-flat) and a tempo marking of quarter note = 60. The solo part consists of several measures of melodic development, including trills and grace notes, and concludes with a final measure marked with a double bar line and a fermata.

In the final (Allegro) movement, a rondo, Bach condenses a transition section by eliminating a six-bar stepwise sequence in favour a more concise harmonic progression. Bars 72-77 in C36a move through the short sequential progression of C, F, D, G, E, A, b leading to the dominant (G) and the cadential section linking to the refrain. In comparing the two versions of this section we find that Bach has forgone the harmonic drift of C36a (Example 11a) and replaced with the more direct, and *galant* sounding, progression in C36b (bars 64-70); moving from d, G, C, F to G (Example 11b). Bars 64-67 and 70 in C36b are similar to bars 68-71 in C36a, although the flutes are doubling the violin parts in the later version, with Bach adding a new bar (68) and modifying one (69) replacing the sequence.

Example 11

a. Symphony Concertante in C major (C36a), final movement, 68-79

The musical score for Example 11a shows the final movement of the Symphony Concertante in C major (C36a), bars 68-79. The score is for seven instruments: Vn 1 obbligato, Vn 2 obbligato, Vc obbligato, Vn I, Vn II, Va, and Vc/Bass. The music is in C major and 3/4 time. The score shows a transition section with a harmonic progression of C, F, D, G, E, A, b leading to the dominant (G). The dynamics are marked pp for the violins and p for the violas and basses.

Example 11, continued

b. Symphony Concertante in C major (C36b), final movement, 64-71

The musical score for Example 11, continued, shows measures 64-71. It features seven staves: Flute 1 & 2, Violin 1 (obbligato), Violin 2 (obbligato), Violin I, Violin II, Viola, and Violoncello/Bass. The music is in C major and begins at measure 64. The flute part starts with a piano (*p*) dynamic and includes a trill (*tr*) in measure 70. The violin parts also begin with a piano (*p*) dynamic. The viola and cello/bass parts provide a steady accompaniment. The score concludes with a final cadence in measure 71.

The third episode or Trio section of the final movement of C36b, which is scored for the string soloists only, contains several alterations from C36a, the most significant being the abridgment of cadential material. In C36a the trio section (bars 145-212) is set in a simple binary form with the first half in tonic minor (C) and the second half in the relative major (E-flat); both sections are repeated before moving on to the *da capo* of the first refrain (Appendix III, pages 580-83 and 604-7). The later version of C36b follows the binary form but without the repeats, continuing straight through to the *da capo*. Furthermore, the prolongation of the dominant in bars 164-170 (C36a) has been severely truncated in C36b, with the material from bars 164-169 completely removed. (Example 12a and b) Note that this excision eliminates the ornate and imitative figuration in the obbligato violins (which is more characteristic of the Baroque style than *galant*) without affecting the overall harmonic progression. A similar reduction of material is

found in the second half of the section with Bach trimming the transition back to C minor from five bars to one by eliminating repeated material. Bars 191-93 in C36a (Example 13a) repeat material from bars 187-189 (albeit slightly altered). In C36b Bach moves directly from bar 171 (equivalent to bar 189 in C36a) to the one-bar transition (compared to four in C36a), then on to the return of the imitative material in bar 173 (equivalent to bar 195 in C36a) (Example 13b).

Example 12

a. Symphony Concertante in C major (C36a), final movement, 163-171

b. Symphony Concertante in C major (C36b), final movement, 151-153

Example 13

a. Symphony Concertante in C major (C36a), final movement, 187-195

b. Symphony Concertante in C major (C36b), final movement, 169-173

The image shows a musical score for three instruments: Vn 1 obbligato, Vn 2 obbligato, and Vc obbligato. The score begins at measure 169. The Vn 1 and Vn 2 parts feature a triplet figure in the first measure, followed by a series of eighth notes. The Vc part features a descending quaver figure. The score is written in a key signature of one flat and a common time signature.

Alongside the various modifications to existing material, there is also some extensive re-composing included in the revision, with the most striking examples located in the first movement. Bach provides new material for the third solo section, which opens the development in both versions; this material returns in the recapitulation of both (bars 184-191 in C36a and bars 170-177 in C36b)). Comparing the first seven bars of the solo section we find that Bach has replaced the ornate rapid passagework of the original version (Example 14a) with a simple triplet figuration in C36b along with a reduction in accompanying forces – limited to orchestral first and second violins and obbligato cello instead of the entire string section (Example 14b). As in the previous example, Bach rewrites the first phrase of the retransition material in C36b played by the concertino. The descending quaver note motive of C36a (bars 155-158), which the string soloists play in imitation is replaced by descending semi-quaver figure at the same location in C36b (bars 141-144). Despite the change of melodic material the composer retains the order in which the soloists enter with the motive from the original version. One possible reason why this material was changed is that the semi-quaver figure joins up more smoothly with the succeeding phrase (Example 15a and b).

Example 14**a. Symphony Concertante in C major (C36a), first movement, 94-100**

Musical score for Example 14a, measures 94-100. The score is arranged in two systems. The first system (measures 94-97) includes parts for Vn 1 obbligato, Vn 2 obbligato, Vc obbligato, Vn I, Vn II, Va, and Vc/Bass. The second system (measures 98-100) includes parts for Vn 1, Vn 2, Vc, Vn I, Vn II, Va, and Vc/Bass. The Vn 1 and Vn 2 parts are marked 'obbligato'. The Vc part is marked 'obbligato'. The Vn I, Vn II, and Va parts are marked 'p'. The Vc/Bass part is marked 'p'. The score shows a complex texture with multiple melodic lines and a strong rhythmic drive.

b. Symphony Concertante in C major (C36b), first movement, 89-95

Musical score for Example 14b, measures 89-95. The score is arranged in two systems. The first system (measures 89-92) includes parts for Vn 1 obbligato, Vn 2 obbligato, Vc obbligato, Vn I, Vn II, Va, and Vc/Bass. The second system (measures 93-95) includes parts for Vn 1, Vn 2, Vc, Vn I, Vn II, Va, and Vc/Bass. The Vn 1 and Vn 2 parts are marked 'obbligato'. The Vc part is marked 'obbligato'. The Vn I, Vn II, and Va parts are marked 'p'. The Vc/Bass part is marked 'p'. The score shows a complex texture with multiple melodic lines and a strong rhythmic drive.

Example 15

a. Symphony Concertante in C major (C36a), first movement, 155-159

b. Symphony Concertante in C major (C36b), first movement, 141-145

A more interesting reworking of material is the ending of the Andante movement where Bach has provided a new ending for C36b. In the original version, the conclusion of the opening movement consists of the final ritornello (bars 214-231, Appendix III, pages 563-4) based on the closing material from the orchestral exposition (bars 38-58). As might be expected, this closing ritornello follows a cadenza, in this movement given to the obbligato cello. In the later revision, C36b, Bach returns to the closing material of the orchestral exposition, but does not conclude the movement with an orchestral tutti. Rather than placing the soloist's cadenza prior to the final ritornello, Bach provides a brief cello solo in the last three bars following a modified version of the closing ritornello (bars 188-200), which then leads to the cello cadenza (bars 201-203); this cadenza then functions as a bridge passage, connecting directly to the second movement. The linking of the two movements of C36b completely changes the feel of the whole piece compared to the earlier version. (Example 16a and b)

Example 16

a. Symphony Concertante in C major (C36a), first movement, 229-231

229

Ob 1 & 2

Hn 1 & 2 in C

Vn 1 obbligato

Vn 2 obbligato

Vc obbligato

Vn I

Vn II

Va

Vc/Bass

b. Symphony Concertante in C major (C36b), first movement, 199-203

199

Fl 1 & 2

Ob 1 & 2

Hn 1 & 2 in C

Vn 1 obbligato

Vn 2 obbligato

Vc obbligato

Vn I

Vn II

Va

Vc/Bass

Example 16b, continued

The musical score for Example 16b, continued, begins at measure 201. It consists of ten staves. The first four staves are for the first violin, second violin, first viola, and second viola. The fifth staff is for the solo cello, marked 'Solo'. The sixth and seventh staves are for the first and second violas. The eighth and ninth staves are for the first and second cellos. The tenth staff is for the double bass. The score includes a cadenza section for the solo cello, marked '[Cadenza]', and a trill (tr) in the bass line. The score concludes with the instruction '[segue to Allegro]'.

While not as considerable a change as the above example, the final movement of C36b also contains recomposed material. The second solo violin and solo cello lines in the trio section (bars 141 and 143) have been given a more active role of semiquavers compared to the quavers at the same location in C36a (bars 153 and 155); the same alteration is found several bars later (bars 181 and 183 in C36b, and 203 and 205 in C36a). Again, this change produces a stronger connection to the material played by the first solo violin. (Example 17a and b)

Example 17

a. Symphony Concertante in C major (C36a), final movement, 152-157

b. Symphony Concertante in C major (C36b), final movement, 139-144

In the absence of sketchbooks and corrections by Bach an examination of the alterations made by the composer in a new version of an earlier composition gives an insight into how Bach's overall compositional style and, more specifically, his approach to orchestration and its role in defining musical structure changed over time. While some revisions are not shown by the graphing system – the simplification of ornate passagework or the inclusion of newly composed material, for example (as discussed above) – the graphs of these works do clearly highlight key textural and structural changes and assist in developing plausible conclusions about J. C. Bach's approach to wind instruments and to orchestration in general.

One example of how these structural changes can be seen in the graphs has already been discussed in Example 10a and b above (where the removal of the orchestral ritornello from C36a to create two contiguous solo sections (in C36b) with mirrored structures is clearly shown on page 592 of the graphs) but there are others, as in the case of Bach's alteration of both the orchestration and texture of the brief second ritornello in the first movement from C36b. In the earlier version, C36a, (Appendix III, page 556, bars 79-82) the oboes are given the melody supported by the solo and orchestral violins with repeated notes (row **E** in graph), with the obbligato cello, orchestral violas and lower strings accenting the strong beats of each bar (indicated by the boxed 'a' and 'c')

in the **BL** row). A small amount of shading is incorporated with the violas doubling the oboes on the second half of every other bar. The graph clearly shows that the obbligato cello is making an early start on its solo, which properly begins in bar 83, by sounding a sustained D (dominant of the new key to be established in the subsequent solo section) during the final two bars of the tutti. With the reappearance of this material in C36b (Appendix III, page 589, bars 74-77) the number of component parts of the accompaniment is reduced from two – in C36a, to one. As with the earlier version, both solo and ensemble violins, now along with violas, play the active repeated-note accompaniment. However, the second accompanimental line played by the lower strings is not included. As for the melodic material, Bach maintains the wind-dominated scoring, dividing it between oboes and flutes; the flutes are given the material originally assigned to the viola, although modified. Economy is a main element of Bach's changes in C36b and this short orchestra tutti is no exception, with the number of supporting parts reduced; even the sustained part played by the obbligato cello is reduced by one bar. In both these examples the brief tutti section is used to initiate the modulation to G and as a contrastingly orchestrated section separating the two string-dominated solos.

The graph of the final movement reveals how Bach employs orchestration to create variety and progression and to define the structure. Each of the three episodes of the rondo is assigned to a different group of instruments, and not limited to the concertino string group. The first episode in both versions is for oboes accompanied by the upper strings; the second is the preserve of the horns with assistance from oboe in C36a and flutes in C36b, and the third episode is a trio section for the concertino strings only. Each provides a variation of instrumental colour while differentiating the sections from the fully orchestrated refrains.

Similarly, a subtle variance in orchestration of the closing section (**2k**) of the first episode between C36a and C36b is highlighted by the graphs. In C36a, the closing section (bars 79-87) has the violins, both ripieno and concertino, in dialogue with the first and second oboes. The orchestration of this playful exchange is altered in the later version, C36b, with Bach reassigning the string material to the flutes (in unison) creating a wind-dominated section set in high relief to the preceding transition and subsequent refrain (bars 71-79). (Appendix III, pages 576 and 600-1)

As with the first episode, the basic texture and orchestration of the second episode is similar between the two versions: a two-part melody-and-accompaniment texture with the horns (in thirds) taking the primary role, supported by the violins, both solo and orchestral, sounding a dominant pedal (G). The graphs of both C36a and C36b indicate that there are fluctuations of instrumental colour within the section. At the end of the first and second phrases, each four bars in length, there is a figurative interjection played by the oboes in C36a (bars 107 and 111) and flutes in C36b (bars 99 and 103). There is also another significant excision here, with bars 116-119 in C36a omitted from C36b and the material from bars 120-123 rewritten. Bach has essentially simplified the transition harmonically and texturally by removing both a harmonic digression and a short three-part texture section in those four bars. Instead, the texture of the section in C36b leading to the return of the refrain in bar 112 remains in two parts until the chordal cadence in 111. (Appendix III, pages 578- 9 and 603-4) Bach's revisions to the third episode have already been discussed above on page 421; while the graphs outline significant textural aspects such as the textural crescendo in the opening eight bars of the episode, there are no significant textural or scoring differences between the two versions.

The comparison of Symphony Concertante in C major C36a and C36b through the music itself and the graphs reveals a mature composer skilfully editing an earlier work to bring the musical prose up to date. It seems logical that Bach had a purpose for the revised work; it may well have been for use in one of early Bach-Abel concerts of the late 1760s, as the composer may have been limited in time and unable to produce a new orchestral work. The type and calibre of soloists required for the Symphony Concertante in C major (C36b) – two violins and cello – were available: either James Cervetto or John Crosdill might have played the cello part, with Wilhelm Cramer and François Barthelemon taking the violin solos. The availability of skilled instrumentalists to Bach in London also provided the composer with the opportunity to expand the accompanying ensemble of the work, hence the addition of flutes to the ripieno. In addition to the new instrumentation, the key differences between the earlier C36a and the modified C36b are the elimination of much of the ornamentation, the abridgement and simplification of several passages by removing or rewriting repeated phrases and harmonic digressions, the omission of some

repeats, and in general a change from an earlier style to something more befitting the prevailing *galant* style of the period.

Chapter 8

CONCLUSION

Let us first admit that [the English] had no composers of the first rank, nor indeed one as good as J.C. Bach at his delightful best. But we had some men as good as the average of their Continental rivals, the equals, let say, of Hasse or Piccinni, as symphonists, and to be judged from a very similar standpoint, for the most of our composers were also men of the theatre, rather than of the concert hall.³⁷

Johann Christian Bach's arrival in post-Handelian London in 1762 could not have been better timed. The older compositional style was waning in popularity, and more modern Continental styles (most notably the Mannheim and *galant* styles) brought to England not only by Bach but by other foreign composers and musicians as well were beginning to take hold. In addition, the period from 1762 to Bach's death in 1782 also saw the growth and diversification of the orchestral wind section, a development which in itself changed the way in which composers in general, and Bach very specifically, wrote for orchestra. John Marsh's comment, cited in Chapter 1, that 'this revolution in music seems to have been chiefly occasioned by a more general knowledge of the powers and effects of wind instruments'³⁸ confirms that these changes in aesthetic and orchestrational style were interlinked, and in both respects Bach was at the forefront of the new developments.

The addition of flutes, and later clarinets, as regular members of the wind section gave composers of the period a larger palette of colours and greater number of instrumental combinations to use. With the increased number of options came a move away from writing for winds interchangeably; over time, wind instruments gained distinct independent melodic and accompanimental lines in orchestral works, on a par with the strings in many cases. Amongst Bach's contemporaries wind ensemble usage was fairly conservative in scope, by and large only scored for individual winds on a limited basis. In comparison, Bach's writing for winds was more complex and developed in many ways than that of his British contemporaries, making full use of

³⁷Cudworth, 'The English Symphonists of the Eighteenth Century', 48.

³⁸Marsh, 'A Comparison Between the Ancient and Modern Styles of Music', 157.

the winds as both solo and ensemble instruments with a great degree of subtlety and finesse. His use of obbligato bassoon in *Temistocle* (G8), for example, or of clarinets in *Orione* (G4) showed the possibilities of the evolving instruments. Bach had at his disposal a raft of highly skilled musicians for whom to compose; virtuosi such as Fischer, Punto, Tacet, Wendling and Ritter allowed Bach to include more difficult and more exposed solo parts in many of his concert pieces, particularly in his later years.

As shown by the graphing method, Bach's orchestration plays a significant role in the definition and delineation of themes and forms, in many cases playing a more significant role in thematic development than melody and harmony. As his compositional style matured, Bach also became more aware of how to use orchestration and instrumental colour to create contrast, using that contrast of timbres to define structural points. The juxtaposition of differently orchestrated sections for structural purposes was a primary feature of Bach's style, using the winds in particular to provide a change in colour and define phrases and sections, as well as for more subtle shifts in colour and texture. Similarly, the alteration of reprised material with each iteration, a significant compositional device of Bach's, serves not only to add variety to the work but also to develop and progress the material being repeated. Compared to the older, more conservative approach of composers such as Boyce which tended to maintain a fixed colour or instrumentation throughout an entire movement, Bach's approach was startlingly new, as Charles Burney himself notes in the quotation which opens the Introduction of this study.

Unlike his orchestration style and use of wind instruments, however, Bach's use of textures shows no evidence of having 'evolved' over the period studied, with no significant difference in the type of textures employed between early and late works. Nevertheless Bach's use of texture as a compositional element, and particularly as a structural one, cannot be dismissed, and there are key strategies to be seen in his compositional style regarding texture. As discussed in Chapter 6, there is a consistency in the application of the different textural types (melody and accompaniment, counterpoint, chordal, etc) as used in the orchestral works at both the individual phrase level and in delineating larger formal aspects of a movement. There are also consistent 'rules' of usage of texture within formal contexts, distinct textures being used to set off

sections of sonata, concerto and rondo movements or textures recapitulating along with thematic material; a direct relationship also exists between harmonic stability and textural complexity, with reduced textures (often only two parts) for transitional and developmental sections and expanded textures for more harmonically stable sections.

While Johann Christian Bach's direct influence on contemporary and subsequent generations of composers remains to be established (Marsh aside, who cites Bach as an influence), the frequent appearance of Bach's name as a composer of note and musical innovator in contemporary accounts indicates his prominence in English musical life. This study, the first to examine Bach's principles of orchestration (specifically, wind orchestration) and attempts to place them in their time and context, and to demonstrate how radical many of Bach's compositional techniques were for the period. It is hoped that the analytical methods employed have fostered a new understanding of J.C. Bach's role in the evolution of wind orchestration in the late eighteenth century.

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