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**A CRITICAL EDITION
OF THE 48 STUDIES FOR OBOE, Op. 31
BY FRANZ WILHELM FERLING (1796-1874),
Based on Original Historical Evidence
and Viewed Within the Context of the Evolution of Didactic
Material for Oboe,
with Particular Reference to Nineteenth-Century Performing
Practices**

KOSTIS HASSIOTIS

Presented in Partial Fulfilment of the Requirements
for the Degree of Doctor of Musical Arts (DMA)

VOLUME TWO

**City University London
Department of Music**

London, July 2010

Please make the redactions listed below. With figures please retain the figure number and the reference to the source.

VOL 2	
p.141-165	Facsimile of musical score

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Table I.1: Publishing dates for Ferling's works

Title	Op.	1st known ed.	Publisher	Performance dates
unkn. oboe concerto				1824
unkn. clarinet concerto				1824
Concertino for Oboe	5	1826-7	Spehr	1826(?), 1830 24.10.1832 (?)
<i>Divertimento</i> , ob.+ string quartet	6	1826-7	Spehr	
unkn. oboe concerto (?)	8(?)			3.11.1832 (?)
<i>Adagio et Polonaise</i>	10	1827-8	Spehr	
18 Studies	12	1829	Spehr	
3 Oboe Duets	13	1829	G. M. Meyer Jr.	
Conc. for two oboes	14	1829	G. M. Meyer Jr.	1.1.1836
unkn. trumpet Concertino				1834-35
unkn. piece for oboe and piano (?)		before 1838		
<i>Das Jubiläum</i>				23.12.1839
<i>Rondo-militair</i> (2 ob. & orch.)			ms. only	altern. date 1891
48 Studies	31	1837	Spehr	
Piano accomp. to Op. 31	32		ms. only	altern. date 1853
Violin duets		1850	F. P. Spehr	
144 Preludes & Etudes		1930	Merseburger	

Table I.2: Present locations of copies of existing Ferling's works (nineteenth-century editions). The dates are suggested by the relative libraries

<u>Title</u>	<u>Library</u>	<u>Shelfmark</u>	<u>Date</u>
Concertino for Oboe	State University of Iowa		
	Rita Benton Rare Book Room	FOLIO M1022.F4	[1800?]
<i>Divertimento</i> Op. 6	<i>Landesbibliothek</i> Coburg	TB So 156	[1815]
18 Studies Op. 12			
(Spehr edition)	Milan Conservatory Library	MI0344, ob.A.33.14.3	[18?]
18 Studies Op. 12			
(Bachmann edition)	<i>Biblioteka Narodowa</i> Warsaw	Mus.III.145.477, 1997 K645/11b	[19?]
— —	<i>Landesbibliothek</i> Schwerin	Mus13697	[c. 1910]
3 Oboe Duets			
(Litolff edition)	Sibley Music Library, University of Rochester (New York)	M289, F357	1881
Concerto for two oboes	Czech Museum of Music	XLVI E 170	
— —	State University of Iowa, Rita Benton Rare Book Room	FOLIO M1022.F4	[1800?]
— —	<i>Landesbibliothek</i> Schwerin	Mus13695	
<i>Rondo-militair</i>	State University of Iowa		
	Rita Benton Rare Book Room	FOLIO M1022.F4 R6	1891
48 Studies Op. 31			
(Spehr edition)	British Library	h.141.n.(4), folio	[c. 1835]
	<i>Stadt- und Universitätsbibliothek</i> Frankfurt	Mus.pr.Q55/805	[c. 1835]
48 Studies Op. 31			
(Bachmann edition)	<i>Biblioteka Narodowa</i> Warsaw	Mus.III.145.477, 1997 K645/11b	[19?]
— —	<i>Landesbibliothek</i> Schwerin	Mus13696	[c. 1910]
48 Studies Op. 31			
(Richault edition)	Cambridge University Library	MRA 360 80.49)	[1845]
— —	Alexandre Duvoir Private Collection		1868
48 Studies Op. 31			
(Costallat edition)	Milan Conservatory Library	MI0344	[1898]
Bauer manuscript	personally owned		1877
Piano accomp. to Op. 31	owner unknown		1850

TABLE 1.1: Nineteenth-century oboe instructional material

No.	Publishers and Publication dates	Composer	Lifespan	Full Title of the First Edition
1	c. 1798; Wormerveer: Molenaar, 1967	Besozzi, Carlo	?1738-1798?	28 <i>Etudes pour Hautbois</i>
2	Paris: Boyer, c.1785; Nadermann, after c.1806	Hagen van der, Amand	1753-1822	<i>Méthode Nouvelle et Raisonnée pour le Hautbois, divisée en deux parties</i>
3	Paris: Frère, c.1780; P. Petit, c.1820	Abraham[e]/Brahim	?-1805	<i>Méthode de Hautbois</i>
4	Leipzig: 1825	Braun, Johann Friedrich	1753-1795(?) or 1759-1824	24 <i>Exercises for Oboe and Piano</i>
5	Autograph	— —		<i>Einige Übungsstücke in den schweren Tonarten für angehende Holzbläser</i>
6	Paris: Pleyel, 1800 (1802?)	Garnier, François Joseph (l'aîné)	1759-1825	<i>Méthode Raisonnée pour le hautbois. Contenant les Principes nécessaires pour bien jouer de cet instrument, la manière de faire les anches suivis de 55 leçons, six petits Duos, six Sonates, six Airs variés et une étude pour les doigts et l'arrangement de la Langue</i>
7	Paris: Pleyel	— —		<i>Etudes et Points-d'Orgue</i> (part of the Method)
8	Offenbach: André	— —		<i>Méthode pour Hautbois (français et allemande)</i>
9	Offenbach: André	— —		<i>Extrait de sa Méthode pour Hautbois</i>
10	Offenbach: André	— —		<i>Studienwerke für Oboe unter Zugrundelegung der Oboeschule und mit Theilweiser Benutzung älterer Meister, sowie mit Beilagen über Finger- und Handhaltung, Zeichnungen der einzelnen Oboentheile und Trillertabelle versehen und hrsg. von Paul Wieprecht, Op. 7.</i> See also Wieprecht, Paul, no.137
11	Milan: Ricordi	— —		6 <i>Duettini per 2 Oboe</i>
12	Milan: Ricordi	— —		<i>Cadenze o Preludi nei Toni più usati per Oboe</i>
13	Milan: Ricordi	— —		3 <i>Capricci ed un Preludio per Oboe</i>
14	Milan: Ricordi	— —		4 <i>Esercizi per Oboe</i>
15	Milan: Ricordi	— —		<i>Le prime 12 Lezioni per Oboe (Estratte dal suo Metodo)</i>

16	Milan: Ricordi	— —		<i>8 esercizi</i>
17	?	— —		<i>36 Duos Op. 36</i>
18	Exeter, New Hampshire: H. Ranlet, c.1800	Holyoke, Samuel	1762-1820	<i>The Instrumental Assistant. Containing Instructions for the Violin, German Flute, Clarionett, Bass-Viol and Hautboy. Compiled from late European Publications. Also a Selection of favorite Airs, Marches &c. Progressively arranged and adapted for the use of Learners, Vol. I</i>
19	Exeter, New Hampshire: H. Ranlet, 1807	Holyoke, Samuel	1762-1820	<i>The Instrumental Assistant; Vol. II. Containing a Selection of Minuets, Airs, Duettos, Rondos and Marches: with Instructions for the French Horn and Bassoon.</i>
20	Paris: Imbault, 1802 (1800-1802?); Janet et Cie. 2 nd ed.: Paris: Frère, 1812-15	Chalon, Frédéric	1770-after 1820	<i>Méthode pour le Cor Anglois ou Hautbois avec des Airs et des Duos</i> probably the same as <i>Méthode pour le Cor Anglais et 22 petits Duos pour cet Instrument</i>
21	Paris: Frère, 1826	— —		<i>Méthode pour le hautbois à neuf clefs</i>
22	Bonn: Simrock, 1810-11	Fröhlich, Joseph	1780-1862	<i>Schule für alle Bläser</i>
23	Bonn: Simrock	— —		<i>Gamme pour le Hautbois</i>
24	Bonn: Simrock, 1810-11	— —		<i>Hoboerschule nach dem Grundsätzen der besten über dieses Instrument bereits erschienen Schriften</i> presumably excerpted from: <i>Vollständige Theoretisch-practische Musikschule für alle bey dem Orchester gebräuchliche wichtigere Instrumente. Zum Gebrauch für Musikdirectoren, Lehrer und Liebhaber. Systematisch, mit Benutzung der besten bisher erschienen Anweisungen</i>
25	Leipzig: Bureau de Musique (Kühnel), 1812	Braun, Carl		
		Anton Philipp	1788-1835	<i>II Duos Op. 3</i>
26	MS Autograph, c. 1813	Vogt, Gustav	1781-1870	<i>Méthode pour Hautbois. Instruction, Principes élémentaires de la musique et gamme de Hautbois</i>
27	Paris: Carli, up to 1815	Ferlendis, Alessandro	1783-after 1826	<i>Etudes</i>
28	Vienna: Eder, Bermann	Kreith, Carl	1746-1803(?7)	<i>Scala für die Oboe</i>
29	Brunswick: Spehr; Vienna: Cappi; Hanover: Bachmann, Bauer, 1815?	Anon.	1796-1874	<i>Tonleiter zur Hoboe</i>
30	Vienna: Artaria, up to 1815	Triebensee, Josef	1772-1846	<i>24 Exercises (Variations for Flute?)</i>

31	MS Autograph	Doremieulx, H. I. L.	17?-18?	<i>Capricci per Oboe</i>
32	Leipzig: Br.& Härtel, c. 1816	Braun, Carl		
33	Utica, New York: Seward & Williams, 1816	Anton Philipp Whitely, William	1788-1835	<i>18 Caprices</i> <i>The Instrumental preceptor: Comprising Instructions for the Clarinet, Hautboy, Flute and Bassoon. With a Variety of the Most Celebrated Airs, Marches, Minuets, Songs, Rondeaux, Trios, &c...</i>
34	MS Schwerin Library	Braun, Wilhelm		
35	Florence: Cipriani, c. 1825; Ricordi, 1836	Theodor Johann	1796-1867	<i>6 Easy Duos for 2 Oboes Op. 1; 3 Duos for 2 Oboes Op. 6</i>
36	Vienna: Pennauer, Sauer & Leidesdorf, c. 1825	Berti, Giuseppe	1802-1825	<i>18 capricci</i>
37	Vienna: Leidesdorf, 1828	Sellner, Joseph	1787-1843	<i>Oboeschule, 1st part</i>
38	Vienna: Diabelli et C., c. 1836	— —		<i>Oboeschule. 2nd u. 3rd part</i>
39	Mainz: Schott	— —		<i>Theoret.-prakt. Oboeschule, three parts</i> <i>Theoretisch-praktische Oboe-Schule. Neue, durchges. und verb., sowie durch Auszüge schwieriger Stellen aus Werken ältere und moderner Meister verm. Ausg. von Richard Rosenthal. 3 parts</i>
40	Cranz: Costallat	— —		<i>I. Theoretisch-Praktische Oboe-Schule, II. Sechs Duette, III. Sechs Duette. Tabelle aller Griffe und Tabelle aller ausführbaren Triller</i>
41	Paris: Richault, c. 1835 [1827?]	— —		<i>Méthode pour le Hautbois. Traduit de l'Allemand par Monsieur Heller et revue par Fouquet</i>
42	Mendrisio: C. Pozzi; Milan: Ricordi, 1821, c. 1850	— —		<i>Metodo teoretico-pratico per Oboe, diviso in tre parti, ii tav.</i>
43	Paris: Richault, 1828	— —		<i>Méthode courte et facile pour Hautbois</i>
44	Mainz: B. Schott, c. 1825	Foreit[h] (?)		<i>Gamme de hautbois</i>
45	Milan: Bertuzzi, c. 1825	Anon.		<i>Metodo breve con tavola e sonatine [per oboe]</i>
46	Lucca; Ricordi, c. 1825	Salviani, Clemente		<i>12 Studi per oboe solo</i>
47	I Part: 1826, Paris: Dufault et Dubois; II Part: 1830, Paris: Schonenberger	Brod, Henri	1801-1839	<i>Méthode pour le Hautbois</i>
48	Paris: Schonenberger, 1830-1842	— —		<i>Méthode complète pour le Hautbois, divisée en 2 Parties</i>
49	Paris and Brussels: Lemoine, 1890	— —		<i>Grande Méthode de Hautbois. Revue par G. Gillet</i>
50	Paris: Lemoine, Margueritat, Millerau, Pomier, Sudre, 1876-1889	— —		<i>Méthode complète de Hautbois</i>
51	London: Cock's & C.'s 'modern tutors for wind instruments', c. 1860	— —		<i>Grande Methode, tr. as Brod and Muller's tutor [oboe]</i>

52	Paris: Autor	Vény, Louis Auguste	1801-after 1848	<i>3 Sonates faciles et progressives avec Basse Oe. 5.</i>
53	Paris: Lemoine; Milan: Ricordi	— —		<i>20 Studi melodici con accompagnamento di piano Op. 9 2 Vols.</i>
54	Paris: Pleyel et Cie, 1828	— —		<i>Méthode abrégée pour le hautbois</i>
55	Paris: Cotelle, 1844-45	— —		<i>Méthode complète</i>
56	Brunswick: Spehr, 1829; Hanover: Bachmann, 184?; Oertel	Ferling, Franz Wilhelm	1796-1874	<i>Op. 12 Studien für die Oboe</i>
57	Mainz: Schott, c. 1820	Küffner, Joseph	1777-1856	<i>Principes élémentaires de la Musique et Gamme de Hautbois, suivis de 24 Duos instr. et progr. pour 2 Hautbois (franz. u. deutsch.) Op. 199.</i>
58	Mainz, London, Brussels, Milan, Paris: Schott, 1894	— —		<i>Oboe-Schule. Vollständig umgearb. und vielfach erweiterte Ausg. v. Fritz Volbach, m. deutschem und engl. Text</i>
59	Milan, 1830	Yvon, Carlo (attrib.)	1798(?) - 1854	<i>Griffabelle</i>
60	Milan: Ricordi, Bertuzzi, 1830 (1827?) (1809?)	Asioli, Bonifacio (attrib.)	1769-1832	<i>Transunto dei principi elementari di musica ossia breve metodo per l'oboe Transunto dei principi elementari di musica e breve metodo per il corno inglese</i>
61	Ricordi, 1890?	— —		<i>Tavola della scala cromatica dell'oboe moderno</i>
62	Ricordi	— —		
63	Leipzig: Br. & Härtel, 1830, 1899	Blatt, Franz Thaddäus	1793-1856	<i>15 Exercices amusants pour Hautbois Oe. 24 20 Exercices pour Hautbois et[ou] Cor anglais. Oe. 30</i>
64	Leipzig: Br. & Härtel, 1831	— —		
65	Leipzig: Br. & Härtel, 1833	Schmitt, Eduard Auguste		<i>12 Etudes pour Hautbois Liv. 1, 2 [Op. 77]</i>
66	Milan: Ricordi, 1834	Blatt, Franz Thaddäus	1793-1856	<i>25 Esercizi per Oboe Op. 41</i>
67	1834, Leipzig: Peters	Luft, Julius Heinrich	1813-1868	<i>24 Etudes Oe. 1</i>
68	1899, Leipzig: Peters	— —		<i>Op. 1. 24 Etüden für Oboe, hrsg. von Karl Tamme</i>
69	1899, Heilbronn: Schmidt	— —		<i>Op. 1. 24 berühmte Etüden für Oboe, hrsg. von L. Klemcke</i>
70	First ed.? MS?; Leipzig: Merseburger, 1930; various publishers in the twentieth century	Ferling, Franz Wilhelm (attrib.)	1796-1874	<i>144 Praeludien u. Etüden. für die Oboe bearb. u. hrsg. v. Wilh. Stock, 1930. Vol. I (25 pp.), Vol. II (25 pp.)</i>

71	Milan: Bertuzzi, up to 1836	Anon.		<i>Breve Metodo per Oboe con tavole e Sonatine</i>
72	Hamburg: Böhme, up to 1836	Anon.		<i>Tabelle für das englische Basshorn</i>
73	Mainz: Schott, up to 1836	Anon.		<i>Gamme pour le Cor anglais à 13 Clefs</i>
74	Brunswick: Spehr, 1837; Hanover: Bachmann, 184?; Oertel; Paris: Richault, 1845	Ferling, Franz Wilhelm	1796-1874	<i>Op. 31 48 Etudes pour Hautbois</i>
75	Chemnitz: Hacker, 1841	Meyer, Bern.		<i>Leichte Uebungsstücke für 2 Oboen</i>
76	Paris: Nadauot, 1841	Raoulx, Maurice de		<i>Méthode de hautbois</i>
77	Milan: Lucca, 1842; Ricordi, ?	Canti, Antonio		<i>Melodie in forma di Esercizi per Oboe con accomp. di piano forte</i> (2 parts)
78	MS Autograph 1842	Belpasso, Giovanni Battista		<i>Studio Progressivo per Oboe, Composto dal Professore Gio. Batta. Belpasso, Maestro del Real Collegio di Musica, dedicato al suo allievo Luigi Mussi</i>
79	Milan: Ricordi, 1843	Fahrbach, Giuseppe	1804-1883	<i>Nuovissimo Metodo per Oboe di facile intelligenza e colla vista speciale che servir possa alla istruzione de' Principianti senza l'ajuto del maestro Op. 27.</i>
80	Paris: J. Meissonnier, 1843	Miller, possibly [Ernest Louis]	?1740-1811?	<i>Méthode de hautbois contenant les principes de la musique, la tablature du hautbois, des exercices, 15 petits morceaux</i>
81	Milan: Lucca, 1844; Ricordi, 1897	Canti, Antonio	1812-1883	<i>6 Studi per oboe o corno inglese</i>
82	?	— —		<i>Metodo per oboe</i>
83	Paris: Troupenas & Cie, 1844	Kastner, Jean-Georges	1810-1867	<i>Méthode élémentaire pour le hautbois, suivi d'airs et exercices gradés, composée à l'usage des Pensions.</i> <i>Metodo elementare per Oboe... Op. 27</i>
84	Milan: Lucca; Leipzig: Br. & Härtel, 1844	— —		<i>Metodo elementare per Oboe... a due nove ed undici Chiavi</i>
85	Milan, Firenze: Fratelli; Leipzig: Br. & Härtel, 1845	— —		<i>Manuel général de musique militaire. 1 vol. avec grand nombre de figures d'instruments de musique et airs notés</i>
86	Paris, 1848	— —		<i>Allgemeine Musikschule f. Militair-Musik. Op. 22 (Flöte, Clarinette und Bassethorn, Hoboe und englisches Horn, Fagott und Harmoniebass, Trompete u. Flügelhorn, Horn, Posaune u. Bombardone, Trommel)</i>
87	Vienna: Diabelli, 1844	Nemetz, Andreas	1799-1846	

88	Autograph MS; Milan: Ricordi, 1845	Paessler, Carlo	1774-1865	<i>24 Larghi. Studio progressivo, diviso in 4 Parti per perfezionarsi nel metodo legato; ad uso dei Conservatori di musica, Ob., Vols. I-IV</i>
89	Autograph MS; Milan: Ricordi, 1845	— —		<i>6 capricci formanti seguito allo studio progressive dei 24 Larghi, ad uso dei Conservatori di musica</i>
90	Autograph MS; Milan: Ricordi, 1847	— —		<i>18 capricci formanti seguito ai primi 6 capricci, ad uso dei Conservatori di musica</i>
91	unpublished	— —		<i>12 Capricci per Oboe, formando il seguito dei primi 24 Capricci già stampati Studio progressivo onde perfezionarsi nel metodo legato ad uso dei Collegi di musica</i>
92	?	Parke,		
		William Thomas	1762-1847	<i>Tutor for the Hautboy; 3 Concertante Duets for 2 Flutes (or 2 Oboes)</i>
93	Milan: F. Lucca, 1848, c. 1875; Ricordi, c. 1897	Salviani, Clemente		<i>Metodo completo per oboe contenente nozioni preliminari, modo di costruire la piva (ancia), principi elementari di Musica, Intavolatura, Scale, Salti, 26 piccoli Duetti, 128 Esercizi per formare l'intonazione e l'uguaglianza dei suoni, 6 Duetti, 18 Esercizi (in cinque parti) Studien. 4 Vols.</i>
94	Ricordi	— —		<i>Duette; 2 ob.</i>
95	Ricordi	— —		
96	Paris, c. 1850	Soler, Pedro	1810-1850	<i>Tablature du nouveau système de hautbois à anneaux mobiles</i>
97	c. 1850	Belpasso, Giovanni Battista		<i>Metodo per oboe diviso in tre parti, probably the same as Metodo per Oboè composto espressamente per lo Real Collegio di Musica e dedicato al cavalier Saverio Mercadante</i>
98	Naples: Cottrau, c. 1847; Partenopeo, 186?	— —		<i>30 Esercizi; 6 Sonate; part of the method</i>
99	Naples: Cottrau; Padova: G. Zanibon, 1989	— —		
100	Autograph MS, 1850?	Ferling,		
		Franz Wilhelm	1796-1874	<i>Op. 32 48 Etudes pour hautbois [Piano accompaniment for Op. 31]</i>
101	London: Jullien et Cie, 1850	Barret, Apollon Marie Rose	1804(3?)-1879	<i>A Complete Method for the Oboe, comprising all the new fingerings, new tables of shakes, scales, exercises, etc.</i>
102	Paris: Debert	— —		<i>Grande méthode de Hautbois</i>
103	2 nd ed.: J. R. Lafleur & Son, 1862?, c. 1880	— —		<i>A Complete method for the oboe</i>
104	Milan: Lucca, 1853; Firenze: Canti & Berletti;			

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|-----|--|---|----------------------------|--|
| 105 | Bologna: Trebbi, 1896-; Ricordi
Berlin: Bote & Bock, 1854 | Cappelli, Giuseppe
Luft,
Julius Heinrich
Yvon, Carlo
— —
— — | 1813-1868
1798(9?)-1854 | <i>Metodo teoretico-pratico</i>
<i>Op. 11, 24 Etudes pour 2 Hautbois. 2nd part</i>
<i>12 Studi con accompagnamento di pianoforte</i> (actually by Salviani)
<i>Sei studi con accompagnamento de pianoforte</i>
<i>2 Duetti</i> |
| 106 | first known ed. Karthause, 1992 | | | |
| 107 | Milan: Lucca; Ricordi, 1884 | | | |
| 108 | first known ed. Vienna: Universal, 1982 | | | |
| 109 | Milan: Lucca, 1855; G. Ricordi, 1898 | Parma, Raffaele | 1815-1883 | <i>Sei grandi Capricci composti e dedicati a Baldassare Centroni</i> |
| 110 | first edition up to 1857; MS? Paris: Billaudot | Verroust,
Stanislas-Xavier
— —
— —
— — | 1814-1863 | <i>24 Etudes melodiques (2 Vols.) Op. 65</i>
<i>Méthode pour le hautbois, d'après Joseph Sellner, Op. 68</i>
<i>24 Etudes Op. 65bis Hautbois et Piano, vols. I-IV</i>
<i>Etudes d'expression et de style, 5 recueils de mélodies favorites (hautbois):</i>
<i>I. 15 mélodies sur Fausta (Donizetti); III. 18 mélodies sur Pia di</i>
<i>Tolomei (Donizetti); IV. 20 mélodies sur Norma; V. 20 mélodies sur</i>
<i>l'Elisire d'Amore; VI. 21 mélodies sur la Testa di Bronzo</i>
<i>(Mercadante).</i>
<i>20 Fantaisies I-IV pour hautbois</i> |
| 111 | Paris: S. Richault, 1857 | | | |
| 112 | Paris: Costallat | | | |
| 113 | Paris: Costallat | | | |
| 114 | Paris: Debert | — — | | |
| 115 | Leipzig: Merseburger, 1860 | Schubert,
Fr. Ludwig | 1804-1868 | <i>Op. 66. Practische Hoboe-Schule</i> |
| 116 | Milan: Lucca, c. 1860; Ricordi, 1892 | Bassi, Luigi | -1871 | <i>4 capricci melodici per clarinetto od oboe</i> |
| 117 | Milan: Ricordi | — — | | <i>Sei trascrizioni a Capriccio sopra Melodie italiane</i> |
| 118 | Köster | Barth, L. (?) | | <i>Theoretisch-praktische Schule für Oboe</i> |
| 119 | ? | Barth, Christian | | |
| 120 | Paris: Joly, 1867 | Frederik
Bretonnière, Victor | 1787-1861 | <i>Oboe Method; 4 Studies for Oboe</i> (in Wieprecht's <i>Book of Etudes</i>)
<i>Nouvelle méthode de hautbois renfermant la tablature de l'instrument</i>
<i>dans les tons les plus usités, Op. 400</i> |
| 121 | ? | Triébert,
Charles-Louis | 1810-1867 | <i>6 melodies extraits des études caractéristiques de Decourcelles</i>
<i>pour hautbois solo</i>
<i>Tägliche Studien für Oboe: Ausbaltende und zusammenbildende Töne.</i>
<i>Fingerübungen. Tonleitern. Staccato. Triller. Oktaven.</i>
<i>Orchester-Studien</i> |
| 122 | Leipzig: Kahnt, 1869 | Lund, Emil | | |

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|-----|---|---------------------------------|---------------------------|---|
| 123 | Madrid: Romero, 1870 | Marzo, Enrique | | <i>Método de Oboé progresivo y completo con nociones de corno inglés</i> |
| 124 | autograph MS, 1872 | De Stefani, Ricordano | 1839-1904 | <i>Gran Metodo pratico per oboe e corno inglese</i> |
| 125 | MS copy | — — | | <i>Sonatine in stile facile</i> |
| 126 | autographs MS | — — | | 16 volumes of unpublished studies |
| 127 | Munich: Falter & S., 1873 | Vi[t]zthum, Joseph | | <i>Studien für die Oboe</i> |
| 128 | Munich: Aibl, 1888 | — — | | <i>Studien für Oboe. Neue Ausgabe</i> |
| 129 | Leipzig: Zimmermann | — — | | <i>Tabellen für alle Instrumente... für Oboe...</i> |
| 130 | Munich: Halbreiter, 1875 | — — | | <i>Übungsstücke zur Tonbildung für Oboe m. Pfte. Sammlung v. Adagios und Andantes aus Sonaten berühmter Meister, 2 Vols.</i> |
| 131 | Leipzig: Br. & Härtel, 1874;
New York: Boosey & Hawkes, 1896 | Schiemann, Christian | | |
| | | Ludwig Adolph | 1823-1915
(1824-1913?) | <i>Sieben charakteristische Studien für Oboe</i> |
| 132 | first known ed. Milano: Ricordi, 1929 | Mercadante, Saverio | 1795-1870 | <i>Cinque studi da concerto per oboe, con accompagnamento di pianoforte</i> |
| 133 | Paris: Ikelder frères, Noel, 1877;
Spanish tr.: Paris, 1894 | Chalon, Victor | | <i>Méthode de hautbois ordinaire et à système Boehm illustré de vignettes représentant les different parties de l'instrument et la pose de l'exécutant</i> |
| 134 | Milan: Lucca, 1877; Ricordi, 1890 | Pasculli, Antonino | 1842-1924 | <i>15 capricci a guisa di studi</i> (adapted from the Rode violin studies) |
| 135 | first performed 1874; Ricordi, 1905 | — — | | <i>Le api: Studio caratteristico per Oboe con accomp. di Pianoforte</i> |
| 136 | first performed 1874; Ricordi, 1917 | — — | | <i>Galopade: studio caratteristico per Oboe con accomp. di Pianoforte</i> |
| 137 | Offenbach: André, 1877 | Wieprecht, Paul | 1839-1896 | <i>Studienwerk für oboe unter Zugrundelegung der Oboeschule v. Garnier u. m. theilweiser Benutzung älterer Meister, sowie m. Beilagen über Finger- u. Handhaltung, Zeichnungen der einzelnen Oboetheile u. Trillertabelle, versehen u. hrsg. v. Paul Wieprecht, Op. 7</i> |
| 138 | Autograph MS; Milan: Lucca, 1878 | Cappelli, Giuseppe | | <i>Sei Studi p. Oboe, appositamente fatti per esercitare gli allievi a sostenere il canto in aggiunta al Metodo.</i> |
| 139 | Leipzig: Merseburger, 1878 | Gumbert, Friedrich Adolf | 1841-1906 | <i>Orchester-Studien f. Oboe. Eine Sammlung der bedeutendsten Stellen für Oboe aus Opern, Symphonien und andern Orchesterwerken zusammengestellt. 6 (3?) Vols.</i> |
| 140 | Berlin: Philipp, 1879; Heilbronn: Schmidt, 1893 | Richter, F. | | <i>10 Etüden für Oboe (od. Saxophon)</i> |
| 141 | Paris: Richauld et Cie, 1880; Costallat | Sabon, Édouard | 1817-1893 | <i>12 Études d'après Bochsá pour le Hautbois seul ou Saxophone</i> |

142	composed up to 1881	Colin, Charles Joseph	1832-1881	<i>Oboe etudes</i>
143	Milan: Lucca, 1884; Ricordi	Pasculli, Antonino	1842-1924	<i>Scherzo</i>
144	Leipzig: Fr. Hofmeister, c. 1885; 1911	Pietzsch[e], Georg	1863-1945	<i>Schule für Oboe mit 50 Etüden in allen Dur und Moll Tonarten</i>
145	Milan: Vismara, 1886	Canti, Antonio		<i>6 Melodie Op. 358 [con Pianoforte?]</i>
146	Leipzig: Peters, 1888	Hinke, Gustav Adolph	1844-1894	<i>Praktische Elementarschule für Oboe</i>
147	Leipzig: Siegel, 1885	Hofmann, Richard	1844-1918	<i>Op. 47. Zwei leicht ausführbare Sonatinen für Oboe (oder V.) und Pfte. No. 1 (Am) No. 2 (C)</i>
148	Leipzig: Merseburger, 1886	---		<i>Op. 58. 10 melodische Uebungs- und Vortragsstücke f. Hoboe m. Pfte.</i>
149	?	---		<i>Kurzgefasste Schule</i>
150	Hanover: Oertel, 1887, 1894	Kling, Heinrich	1842-1918	<i>Op. 425, Leichtfassliche, praktische Schule für alle Blas-Instrumente ...Oboe m. vielen Uebungs- und Vortragsstücken</i>
151	Hanover: Oertel, 1898-1903?	---		<i>20 instruktive u. melodische Uebungsstücke f. Oboe</i>
152	Hanover: Oertel, 1894	---		<i>Griffstabellen f. alle Blasinstrumente bearb. H. Kling... Oboe</i>
153	London: Riviere & Hawkes, 1885	Langey, Otto	1851-1922	<i>Tutor for the Oboe, reissued as</i>
154	London: Hawkes & Son, 1911	---		<i>Practical Tutor for the Oboe or Cor Anglais, new ed. revised and enlarged</i>
155	Paris: Costallat-Billaudot; Braun	Lamotte, Emile Henry		
		Antoine	1858-after 1897	<i>18 Études d'après Mazas, Kreutzer, Rode, Schall et Bruni</i>
156	Milan: Lucca, 1887	Pasculli, Antonino	1842-1924	<i>Studio caratteristico per Oboe, onde esercitare lo staccato con Pfte.</i>
157	MS, Conservatorio Vincenzo Bellini, Palermo			<i>Raccolto Progressivo di Scale, Esercizi e Melodie, Oboe solo: Part 1: 30 pp.; Part 2: 76 pp.; Part 3: 89 pp.</i>
158	Paris: Lemoine, 1895	Parès, Gabriel		
		Philippe Charles	1860-1934	<i>Méthode de hautbois</i>
159	Paris: Lemoine, 1896	---		<i>Gammes et exercices journalieres</i>
160	Paris: Lemoine, 1899	---		<i>Método de oboe</i>
161	Paris: Lemoine, 1899	---		<i>Cours d'ensemble instrumental. Hautbois</i>
162	Leipzig: Merseburger, 1896	Voigt, G. Bernhard		<i>Kurze melodische Uebungsstücke in allen Dur- und Moll-Tonarten zum Gebrauche beim Unterricht für Oboe mit Pfte. 2 Vols.</i>
163	Pepper, 1897	Weber,		
		Carl Heinrich (?)	1819-1892	<i>The Premier Method for Oboe</i>
164	Milan: Canti, 1898; Ricordi	Canti, Antonio	1812-1883	<i>12 Studi, Op. 23</i>
165	?	Canti, Giovanni		<i>15 Studi</i>

166	Leipzig, Zimmermann	Anon.		<i>Tabelle für Englisch-Horn etc.</i>
167	Milan, Leipzig: Ricordi & Co., 1898-1903?	Cassinelli, Aristide (Aristo)	1871-1929	<i>Sei studi di notevole difficoltà per Oboe</i>
168	Leipzig: Zimmermann, 1899	Niemann, Theodor	1860-1936	<i>Oboe-Schule in drei Bände. Text deutsch, englisch und russisch</i>
169	Leipzig: Br.& Härtel, 1900	Wiedemann, Ludwig		<i>45 Etüden für Oboe</i>
170	Firenze: Adolfo Lapini, between 1850-1900	Arpino, Ottavio	19 th Century	<i>Sei studi di perfezionamento per oboe</i>
171	Paris: Enoch, 1901	Bas, Louis	1863-1944	<i>Méthode nouvelle de hautbois, théorique et pratique, contenant des photographies explicatives de nombreux exercices, des leçons mélodiques et une description complète de la fabrication des anches. Ouvrage honoré d'une souscription du Ministère des beaux-arts</i>
172	Milan : Ricordi, 1900	Mariani, Giuseppe Angelo	1840-1904	<i>Metodo popolare per l'Oboe</i>
173	Mainz: Schott, 1898-1903?	Rosenthal, Richard	1851-1915	<i>10 charakteristische Studien für Oboe</i>
174	London, Mainz, Brussels and Paris: Schott, 1901	— —		<i>[Große] Theoretisch-praktische Oboe Schule in 4 Vols.</i>
175	Heilbronn: Schmidt	Klemcke, Louis		<i>Orchester-Studien f. Oboe. Eine neue Sammlung hervorragender Stellen aus neueren und älteren Opern und Orchester-Werken. 4(22) Vols.</i>
176	Paris: Billaudot, Costallat, 19?; after 1905	Bruyant, Antoine		<i>25 Grandes Études de Hugot, Op. 13</i>
177	Paris: Leduc	Dubois, Theodore	1837-1924	<i>12 Etudes</i>
178	Bologna: Bongiovanni, 1925	Prestini, Giuseppe	1875-1955	<i>Daily Exercises</i>
179	Milan: Ricordi	— —		<i>30 Exercises on Ornaments</i>
180	Bologna: Bongiovanni	— —		<i>12 studies on rhythmical difficulties in modern authors</i>
181	Milan: Ricordi	— —		<i>Collection of studies</i>
182	Milan: Fantuzzi	— —		<i>6 Great Capriccios</i>
183	?	— —		<i>History of Woodwinds</i>
184	first known ed. Bologna: 1925	— —		<i>Storia dell'Oboe e la sua letteratura</i>
185	Milan: Ricordi	— —		<i>12 moderne Etüden über den harmonischen Chromatismus</i>
186	Bologna: Bongiovanni, 1925	— —		<i>Notizie Intorno alla Storia Degli Strumenti a Fiato in Legno</i>
187	Milan: Carisch	Scozzi, Riccardo	1878-1955	<i>Preliminary Exercises</i>
188	first known ed. Milan: Carisch 1970	— —		<i>Studi per Oboe</i>
189	first known ed. Bologna: Umberto Pizzi, c. 1926	— —		<i>6 Studi fantastici</i>
190	?	— —		<i>Vorbereitende Übungsstücke für das Oboe-Studium</i>

TABLE 1.2: Sources for Table 1.1

No.	Sources
1	Carlo Besozzi, <i>28 Etudes pour Hautbois, herzien van frazering en nuancering door Jaap Stotijn</i> (Wormerveer: Edition Molenaar, 1967); Burgess and Haynes, <i>The Oboe</i> , 87; Haynes, <i>Music for Oboe 1650-1800</i> , 69. According to the last source, etudes nos. 1, 4 and 6 were published by André as part of the Garnier method. The modern version contains mistakes and appears heavily edited. The occurrence of numerous low c#s implies that the collection may not be original. Keys may also have been transposed. See footnotes 79 and 129 in Chapter 1.
2	Eitner, 4, 474.
3	<i>Handbuch</i> 1828, 313; Warner, 84; Haynes, <i>Music for Oboe 1650-1800</i> , 1. The work is apparently lost. According to Riley, its publication date is 1780. See Maurice W. Riley, 'A Tentative Bibliography of Early Wind Instrument Tutors', <i>Journal of Research in Music Education</i> , 6, 1 (Spring 1958), 10.
4, 5	Eitner, 2, 177; Hošek, 23; <i>Grove Music Online</i> 2007; Brown, 11.
6-17	<i>Handbuch</i> 1815 (218-9); <i>Handbuch</i> 5 th suppl., 14; <i>Handbuch</i> 1828, 313; <i>Handbuch</i> 1834-8, 61; <i>Handbuch</i> 1839-43, 105; <i>Monatsbericht</i> 1836 (July-Aug.), 68; Pazdírek, 9, 91; Warner, <i>GfJ</i> , 15 (1962); Evans, 71-73; Becker, <i>Systematisch-chronologische Darstellung</i> , 354; <i>Grove Music Online</i> 2007. According to the last source, the date of its first printing is 1802; Brown, 40.
18	Evans, 45-46.
19	Warner, 66.
20	<i>Handbuch</i> 1815, 218-219; <i>Handbuch</i> 1828, 313; Choron, <i>Encyclopédie musicale</i> , 3 rd part II, 222; Burgess and Haynes, <i>The Oboe</i> , 352; Evans, 70; Burgess, <i>FoMRHI Quarterly</i> , 76 (July 1994), 42; Brown, 18.
21	Fétis, I, 245; Choron, <i>Encyclopédie musicale</i> , 3 rd part II, 222. According to the last source, the method was published in 1816.
22-24	<i>Handbuch</i> 1828, 313; <i>Handbuch</i> 1839-43, 105; Weth, 15; Eitner 4, 93; Evans, 71-3; Burgess, <i>FoMRHI Quarterly</i> , 76 (July 1994), 42; Warner, <i>GfJ</i> , 15, 26.
25	Beer, <i>Empfehlenswerte Musikalien</i> , 1, 307; Brown, 11.
26	Warner, 76; Bate, 65; Burgess, <i>FoMRHI Quarterly</i> , 76 (July 1994), 44; Haynes, <i>TIBLA</i> , 4 (1993), 624.
27	<i>Handbuch</i> 1815, 218; Krause, 29; Fétis, 3, 208.
28	<i>Handbuch</i> 1815, 218-219; <i>Handbuch</i> 1828, 313, <i>Grove Music Online</i> 2007.
29	<i>Handbuch</i> 1815, 218-219; <i>Verzeichniss empfehlenswerther Musikalien, welche im Verlage von Chr. Bachmann in Hannover erschienen sind</i> [c. 1880], 5.
30	<i>Handbuch</i> 1815, 218; <i>Grove Music Online</i> 2007.

- 31 Many of the Italian compositions mentioned in this table may be found in either published or manuscript form in Italian libraries. Space does not permit a complete reference to the collections where the material listed is to be found. Consult <http://opac.interculturale.it/cgi-bin/details.cgi>.
- 32 *Handbuch* 1815, 218; Hošek, 23; *Grove Music Online* 2007; Goossens, 208; Brown, 11.
- 33 Burgess and Haynes, *The Oboe*, 372; Booze, 19; Warner, 80.
- 34 Brown, 11.
- 35 Fiala, 41-42; Bernardini, *TIBLA*, 2 (1992), 95-107.
- 36-43 <http://opac.interculturale.it/cgi-bin/details.cgi>. Also, *Handbuch* 1898-1903, 72, 802; *Handbuch* 9th suppl. 1826, 14; *Handbuch* 1828, 313; *Ergänzungsband zum Handbuch* 1828, 1187; *Handbuch* 1839-43, 105; *Cäcilia* 4, issues 13-16, 1826, 215-224; *Musikalische Eilpost* 1, 6 (1826); Pazdírek 8, letter S, 576; Burgess, *FoMRHI Quarterly*, 76 (July 1994), 31.
- 44 *Grove Music Online* 2007; Burgess and Haynes, *The Oboe*, 368.
- 45 Warner, 90.
- 46 Pazdírek, letter S, 64; Brown, 90: according to Brown, the studies were published in 1833.
- 47-51 *Handbuch* 1828, 313; Hošek, 23; Burgess and Haynes, *The Oboe*, 351; Golby, 296; Sidorfsky, 60; Burgess *FoMRHI Quarterly*, 76 (July 1994), 42; Lardrot, 35-39; Becker, *Systematisch-chronologische Darstellung*, 354. According to Hošek and Bigotti, Brod's lifespan is 1799-1839.
- 52-55 *Ergänzungsband zum Handbuch* 1828, 1187; *Grove Music Online* 2007; Bigotti, 36; Booze, 31; Burgess, *FoMRHI Quarterly*, 76 (July 1994), 32; Pazdírek letter V, 109; Brown, 106.
- 56 *Handbuch* 1828, 313; *Handbuch* 1829-33, 63; *Handbuch* 1834-38, 61; *Handbuch* 1839-43, 1, 104; *Verzeichniss* 1931, 53; *Allgemeiner musikalischer Anzeiger* 1 (1829), 126; Pazdírek 8, 294; Eitner 4, 419; Goossens, 208. From the publishing dates given, only those of 1837 and 1931 are reliable (although the latter belongs firmly in the twentieth century and the authenticity of its author is questionable). The date 1829 for *Op. 12* is deduced from the relative volume of the *Handbuch* and the *opus* numbers of later compositions. The date 1843 is the latest possible date for the Bachmann editions and the same is valid for entry no.28.
- 57, 58 *Handbuch* 1828, 313; *Handbuch* 1839-43, 105; *Handbuch* 1892-97, 466; *Verzeichnis* 1894, 199; Burgess and Haynes, *The Oboe*, 361; Warner, 85. According to Riley, publication date for the *Schule* was 1831 and the *opus* number is the same with the *Principes*. See Maurice W. Riley, 'A Tentative Bibliography of Early Wind Instrument Tutors', *Journal of Research in Music Education*, 6, 1 (Spring 1958), 11.
- 59-62 *Grove Music Online* 2007; Fiala, 24-25; Burgess and Haynes, *The Oboe*, 348; Hošek, 21.
- 63, 64 *Handbuch* 1829-33, 63; *Handbuch* 1834-38, 61; *Handbuch* 1898-1903, 71, 90; *Monatsbericht* 1830 (May-June), 38; *Monatsbericht* 1831 (May-June), 38; *Monatsbericht* 1834 Jan.-Feb.), 3; *Verzeichnis* 1899, 14, 18; *Allgemeiner musikalischer Anzeiger* 3 (1831), 183; Joppig and McColl: *50 klassische Studien für Oboe* (Vienna: Universal, 1983), 1-17.

- 65 *Handbuch* 1829-33, 63; *Monatsbericht* 1833 (Nov.-Dec.), 88; Brown, 93; Joppig and McColl: *50 klassische Studien für Oboe* (Vienna: Universal, 1983), ii, 46-60. The latter is supposedly based on an autograph by W. Benicke, Leipzig, around 1880. According to this source, the title is '12 Concertante Oboe Etuden opus 77'. This source suggests that Schmitt was born in 1835 and died in 1907. This contradicts the publication date of the *Handbuch* and the *Monatsbericht*, unless they were not by the same composer. Close inspection of the studies suggests that this cannot be an early-nineteenth century work.
- 66 *Handbuch* 1834-38, 61.
- 67-69 *Handbuch* 1834-1838, 61; *Handbuch* 1880-5, 393; *Handbuch* 1898-1903, 71, 551; *Monatsbericht* 1834 (Sept.-Oct.), 72; *Monatsbericht* 1854 (Nov.), 644; *Monatsbericht* 1899 (May), 190 and (Oct.), 379; *Verzeichnis* 1854, 9; *Verzeichnis* 1884, 165; *Verzeichnis* 1899, 14, 106; Bigotti, 36; Krause, 55.
- 70 *Verzeichnis* 1930, 53.
- 71 Becker, *Systematisch-chronologische Darstellung*, 354.
- 72 Ibid.
- 73 Ibid.
- 74 *Handbuch* 1834-38, 61; *Handbuch* 1844-45, 104; *Monatsbericht* 1837 (Sept.-Oct.), 115; Pazdírek, 8, 294.
- 75 *Monatsbericht* 1841 (Feb.), 19.
- 76 Burgess and Haynes, *The Oboe*, 366.
- 77 Pazdírek, 3, 65-68.
- 78 <http://opac.interculturale.it/cgi-bin/details.cgi>; Brown, 6.
- 79 *Handbuch* 1839-43, 105; *Monatsbericht* 1843 (Dec.), 179; *JfM* 2 (1844), 13; Pazdírek, 8, 204-206; Burgess and Haynes, *The Oboe*, 355.
- 80 Burgess and Haynes, *The Oboe*, 363.
- 81 <http://opac.interculturale.it/cgi-bin/details.cgi>; Brown, 15.
- 82 Brown, 15
- 83-85 Burgess and Haynes, *The Oboe*, 360; Burgess, *FoMRHI Quarterly*, 76 (July 1994), 43.
- 86 Leo Liepmannsohn, *Antiquariat*, Catalog 37, 1885, 69.
- 87 *Monatsbericht* 1844 (Aug.), 115; Bate, 43.
- 88-91 *Handbuch* 1844-51, 25; *Monatsbericht* 1845 (Dec.), 128; *Monatsbericht* 1847 (June), 95; *JfM* 4 (1846), 8 and 6 (1848), 9; Pazdírek 8, 22, letter P, 29; Fiala, 102-105; Bigotti, 47; Krause, 68.
- 92 Krause, 61-62; Brown, 77.

- 93-95 *Grove Music Online* 2007; Fiala, 145-148; Hošek, 36; Bigotti, 49-52; Burgess and Haynes, *The Oboe*, 367; Burgess, *FoMRHI Quarterly*; 76 (July 1994), 34, 44. Probably some of the works mentioned are repeated. Salviani's date of birth and death are unknown. Between 1815 and 1818 he was a student at the *Liceo Musicale di Bologna*.
- 96 *Grove Music Online* 2007; Burgess and Haynes, *The Oboe*, 163.
- 97-99 Fiala, 38-41; Bigotti, 49-52; Burgess and Haynes, *The Oboe*, 159, 349.
- 100 See Chapter 3.
- 101-103 Fétis 1, 253; Pazdírek, 2, 183; Hošek, 22; Golby, 294; Burgess, *FoMRHI Quarterly*, 76 (July 1994), 38.
- 104 *Handbuch* 1874-79, 21, 89; *Verzeichniss* 1878, 13, 42; *Grove Music Online* 2007; Fiala, 50-52; Burgess and Haynes, *The Oboe*, 157, 159, 352; Pazdírek 3, 81; Brown, 16: the method was for a 13-keyed oboe.
- 105 *Handbuch* 1880-5, 393.
- 106-108 Pazdírek 8, letter Y, 603; Fiala, 153-154; Bigotti, 50-52; Bernardini, *TIBLA*, 2 (1992), 95-107.
- 109 Fiala, 122-123; Bigotti, 40; Krause, 62; Bonelli; Joppig and McColl: *50 klassische Studien für Oboe* (Vienna: Universal, 1983), 36-45. According to the latter, the first edition is by Ricordi around 1870.
- 110-114 Hošek, 38; Burgess and Haynes, *The Oboe*, 371; Pazdírek, letter V, 187-8.
- 115 *Monatsbericht* 1866 (Nov.), 163.
- 116, 117 Fiala, 28-29; Hošek, 23.
- 118 Hošek, 22. It is not possible to confirm that this piece was written in the nineteenth century. The known members of the Danish Barth family (see Krause, 4-6) are Christian Frederik (1787-1861), Christian Samuel (1735-1809) and F. Philipp Christian (1774-1804). Thereafter, the reliability of the source is questionable. If this is a piece by one of the Barth oboists, it must have accordingly been written up to 1861.
- 119 Krause, 4-5.
- 120 Burgess and Haynes, *The Oboe*, 351; Brown, 4.
- 121 *Grove Music Online*, 2007; Pazdírek, letter P, 304.
- 122 *Monatsbericht* 1869 (Feb.), 26; *Verzeichnis* 1869, 14; Pazdírek letters L-M, 696; Brown, 64.
- 123 Burgess and Haynes, *The Oboe*, 363; Bigotti, 49-50; Bate, 213-214; Brown 64: according to Brown, the method was published in 1860.
- 124-126 Fiala, 69-73; Bigotti; Burgess and Haynes, *The Oboe*, 180; Krause, 26; Brown, 27: DeStefani's tutor contained 114 duets for two oboes.
- 127-130 *Handbuch* 1874-9, 19; *Monatsbericht* 1888 (Dec.), 527; *Verzeichnis* 1873, 339; *Verzeichnis* 1875, 256; *Verzeichnis* 1888, 353.
- 131 *Handbuch* 1874-9, 508; *Handbuch* 1892-7, 65,744; *Monatsbericht* 1874 (Nov.), 227; *Monatsbericht* 1896 (Oct.), 481; *Verzeichnis* 1896, 376; Hošek, 36.
- 132 <http://opac.interculturale.it/cgi-bin/details.cgi>.

- 133 Burgess and Haynes, *The Oboe*, 352; Burgess, *FoMRHI Quarterly*, 76 (July 1994), 42.
- 134-136 *Verzeichniss* 1878, 232; Pazdírek 8, letter P, 141; Fiala, 125-134; Bonelli, n.p.n.
- 137 *Handbuch* 1874-9, 636; *Handbuch* 1892-7, 251; *Monatsbericht* 1896 (Nov.), 548; *Haupt-Katalog des Musikalien-Verlags von Johann André* (1900); Brown, 111.
- 138 <http://opac.interculturale.it/cgi-bin/details.cgi>.
- 139 *Handbuch* 1874-9, 181; *Monatsbericht* 1878 (May-June), 527; *Verzeichnis* 1878, 86, *Grove Music Online* 2007. Perhaps this is the first oboe didactic work focusing exclusively on orchestral excerpts.
- 140 *Handbuch* 1874-9, 477; *Handbuch* 1892-7, 65,700; *Monatsbericht* 1896 (Sept.), 417; *Verzeichnis* 1879, 239; *Verzeichnis* 1893, 273.
- 141 Booze, 32; Brown, 90.
- 142 Krause, 19-20.
- 143 <http://opac.interculturale.it/cgi-bin/details.cgi>.
- 144 Burgess and Haynes, *The Oboe*, 365; Brown, 80.
- 145 <http://opac.interculturale.it/cgi-bin/details.cgi>.
- 146 *Monatsbericht* 1888 (Oct.), 399; *Verzeichnis* 1888, 134.
- 147-149 *Handbuch* 1886-91, 318; *Handbuch* 1898-1903, 72; *Verzeichnis* 1886, 124.
- 150-152 *Handbuch* 1892-7, 66, 423; *Handbuch* 1898-1903, 71, 449; *Monatsbericht* 1887 (Aug.), 378; *Monatsbericht* 1894 (Feb.), 61 and (May), 197; *Verzeichnis* 1894, 180.
- 153, 154 Hošek, 31; Burgess and Haynes, *The Oboe*, 371; Golby, 296.
- 155 Brown, 60.
- 156 Hošek, 31; Burgess and Haynes, *The Oboe*, 371; Golby, 296.
- 157 Brown, 127.
- 158-161 Gifford, 5, 9, 11; Hošek, 34; Bate, 213-214.
- 162 *Verzeichnis* 1896, 447.
- 163 Gifford, 11.
- 164 Fiala, 45-49; Hošek, 24; Brown, 15.
- 165 Fiala, 49-50.
- 166 *Monatsbericht* 1898 (Feb.), 39.
- 167 *Handbuch* 1898-1903, 71,139; *Verzeichnis* 1886, 124; Bigotti, 41; Bonelli, n.p.n.
- 168 *Handbuch* 1898-1903, 72; *Monatsbericht* 1899 (Feb.), 49; Bate, 177.
- 169 *Handbuch* 1898-1903, 71, 1033; *Monatsbericht* 1878 (Feb.), 62; *Verzeichnis* 1900, 16, 203.

- 170 <http://opac.interculturale.it/cgi-bin/details.cgi>.
- 171 After personal communication with the firm of Enoch, I was informed that the method was published in 1901.
- 172 Brown, 67.
- 173, 174 *Handbuch* 1898-1903, 71, 447; Burgess and Haynes, *The Oboe*, 367; Pazdírek, letter R, 524; Weth, 27.
- 175 *Handbuch* 1898-1903, 71,762. According to Pazdírek, letter K, 206, the title is: *Sammlung hervorragender Stellen aus Symphonien, Ouverturen, Opern und Orchesterwerken* (2 Vols.).
- 176 Hošek, 24; Pazdírek 2, 1186; Booze, 32; Burgess, *FoMRHI Quarterly*, 76 (July 1994), 35, where he suggests that the name is August Bruyant; A. Bruyant, *25 Grandes Études de Hugot Oe. 13 | transcrites pour hautbois ou saxophone alto ou tenor | et précédées de gammes, arpèges, de notes coulées et de trilles* (Paris: Costallat, after 1905).
- 177 Hošek, 25.
- 178-186 Bonelli, n.p.n.; Bigotti; Hošek, 34; Brown, 82. Prestini's lifespan and lack of more information makes the validation of the dates of his compositions difficult. Another problem is that all references are found in the twentieth-century sources and no original sources have survived. Fiala does not include him in her dissertation. Some of the works listed are theoretical.
- 187-190 Bonelli, n.p.n.; Hošek, 36. Similar problems in dating with Prestini.

Table 2.1: A list of existing editions by Johann Peter Spehr, arranged by plate number (FCUL: Frankfurt University Library, BL: British Library)

<u>Plate no.</u>	<u>Composer/ Work</u>	<u>Publ. Year</u>	<u>Source</u>
1021	Ludwig Wolf: <i>Pieces choisies de differentes Operas etc. pour guitarre et piano forte</i>	[1830]	FCUL ¹
1038	Johann Heinrich Carl Bornhardt: <i>Vermischte Tänze von verschiedenen Componisten für die Guitarre</i> Op. 82	[c. 1810]	FCUL
1068	Johann Heinrich Carl Bornhardt: <i>Canon 'O senke nicht länger das Auge zur Erde': für Sopran, Tenor- und Baß-Stimme mit Begleitung des Pianofortes</i> Op. 91	[c. 1810]	FCUL
1122	L. van Beethoven: <i>Quintuor pour deux violons, deux violes et violoncelle: Oe. 118</i>	[c. 1818]	FCUL
1178	Antonio Salieri: <i>Ouverture aus der Oper 'Die Grotte des Trofonius'</i>	[c. 1820]	FCUL
1184	Beethoven Sonata Op. 101	[1819 ²]	BL
1734-6	Iwan Müller: <i>Première fantaisie pour la clarinette ou violon sur un air vénétien</i>	[c. 1820]	FCUL
1757	Karl Blum: <i>Gruss an die Schweiz: mit erleichterter Begleitung des Piano-Forte</i>	[c. 1835]	FCUL
1797 ²	F. W. Ferling: Concertino for Oboe and Orchestra	[up to 1827]	
1806 ³	F. W. Ferling: Divertimento (Ob. and Strings)	[up to 1827]	
1830	Carl Keller: <i>Lieder, Op. 27: Wenn du mich liebst; Der Traum: Ariette alla Polacca;</i>	[c. 1835]	
	<i>mit Begleitung des Pianoforte oder Guitarre</i>	[c. 1835]	FCUL
1848	Anton Diabelli: <i>Sonatine nach der Arie 'Es lebe hoch der Kriegerstand': aus der Oper 'Die weisse Dame' von Boieldieu; No. 17 der zweihändigen Sonatinen</i>	[c. 1830]	FCUL
1850-3	Heinrich August Marschner: <i>Les Charmes de Bronsvic. Balladen von Herder, Uhland, Goethe, etc. mit Begleitung des Pianoforte von C. Loewe</i>	[1830 [?]]	BL
1912	Marschner: <i>Rondeau brilliant pour le pianoforte</i> Op. 43	[c. 1830]	BL
1942	Gioacchino Rossini: <i>Der Barbier von Sevilla</i>	[1840]	FCUL

¹ All information from the Frankfurt University Library comes from correspondence with the Library's staff, 18 Jan. 2005.

² *Handbuch der musikalischen Literatur oder allgemeines systematisch-geordnetes Verzeichniss gedruckter Musikalien, auch musikalischer Schriften, mit Anzeige der Verleger und Preise.* 10th suppl. (Leipzig: C. F. Whistling, 1827), p. xxx.

³ *Ibid.*, p. xxxi.

1927 ⁴	F. W. Ferling: <i>Studien. Oe.12.</i>	[1829-1833]	
1970 ⁵	F. W. Ferling: <i>Adagio et Polonaise</i> cl. and Orch.	[1828]	
2438	R. Wagner: <i>Carnevals-Lied aus der Oper 'Das Liebesverbot'</i> [piano arrangement]	[1885?]; [1837]	BL ⁶
2440	F. W. Ferling: <i>48 Études pour hautbois: Oe. 31</i> [c. 1835]		FCUL, BL
2461	Ludwig van Beethoven: <i>Sonate pour le Piano</i> <i>édité par J. Moscheles, Op. 26</i>	[1835-1841]	Kunitachi ⁷
2465	Ludwig van Beethoven: <i>Sonate pour le Piano</i> <i>édité par J. Moscheles, Op. 27 no.2</i>	[1835-1841]	Kunitachi
2475	Carl Maria von Weber/ Carl Czerny (arr.): Sonaten, Kl, 3. Satz: Allegro di bravura	[c. 1840]	FCUL
2519A	Carl Czerny: <i>XII rondinos faciles et doigtées pour le piano: sur des motifs favoris de Mozart et Rossini; Op. 593</i> [c. 1845]		FCUL
2540 ⁸	Ludwig van Beethoven: <i>Sonate pour le Piano</i> <i>édité par J. Moscheles, Op. 57</i>	[1835-1841]	Kunitachi
2546	Carl Czerny: <i>Die Vorschule zur Fingerfertigkeit auf dem Pianoforte in 24 kürzen und zweckmässig fortschreitenden Übungsstücken</i> Op. 636	[c. 1840]	BL ⁹
2556	Carl Loewe: <i>Die Mutter an der Wiege</i>	[1845]	FCUL
2570	<i>Mozart-Album oder auserlesene Original Compositionen für Gesang u. Pianoforte</i>	[1840]	BL ¹⁰

⁴ *Handbuch der musikalischen Literatur oder allgemeines systematisch-geordnetes Verzeichniss gedruckter Musikalien, auch musikalischer Schriften und Abbildungen mit Anzeige der Verleger und Preise. Zweiter Ergänzungsband, die vom Januar 1829 bis zum Ende des Jahres 1833 neu erschienen und neu aufgelegten musikalischen Werke enthaltend*, angef. Ad. Hofmeister (Leipzig: Fr. Hofmeister, 1834), 63. This suppl. also includes Opp. 5, 6 and 10 which appeared in earlier volumes of the *Handbuch*.

⁵ Information comes from correspondence with the Berlin *Staatsbibliothek*, 2 May 2005. This item is no longer kept in the library. It was lost in World War II.

⁶ There are two copies of this piece in the British Library. Both are piano arrangements of the specific part of the opera. The one dated [1885?] is by Spehr, pl. no. 2438 (just two digits away from pl. no. 2440 of the 48 Studies) and has a typeface identical to that of the Studies. The other copy which is dated [1837] bears no cover page, no publisher and no pl. no. The typeface is different between the two copies, and the articulated notes bear strokes in place of staccato dots which appear in the Spehr copy. The Spehr copy is very similar in appearance to that of the 48 Studies. It may be regarded as another piece of evidence in favour of dating Op. 31 at 1837. The opera was first performed in 1836.

⁷ Yumiko Hasegawa, *A Catalogue of Early Printed Editions of the Works of L. v. Beethoven*, Kunitachi College of Music Library, <http://www.ri.kunitachi.ac.jp/lvb/cat/cat-idx.html>, accessed 3 Dec. 2004.

⁸ *A Catalogue of Early Printed Editions...*, <http://www.ri.kunitachi.ac.jp/lvb/cat/cat-idx.html>.

⁹ This was announced and reviewed in the *Allgemeine Wiener Musik-Zeitung (AWmZ)*, 4th year, 53 (2 May 1844), 210-211.

¹⁰ This last collection was advertised in the *NZfM*, issue 3, 17 (8 July 1842), 12-13; in the *Intelligenzblatt* of issue 9, 18 (30 Jan. 1843), 36-37 of the same journal; and in the *Jahrbuch für Musik. Vollständiges Verzeichniss... erschienenen Musikalien, musikalischen Schriften und Abbildungen...*, year 1 (1842, publ. 1843), 104. For this edition there is evidence that the Prince of Hanover presented Johann Peter Spehr with a golden snuff box. See the *AWmZ*, year 3, 20 (16 Feb. 1843), 84.

Table 2.2: Differences between Bachmann edition copies

<u>Study</u>	<u>Bar</u>	<u>Polish National Library copy</u>
8	26	note 3: c'#
10	37	no staccato dots on notes 5, 8
11	21	no staccato dot on note 5
19	1	no staccato dot on note 4
20	1, 30	no staccato dot on note 8
22	17	no accent on note 13
24	51	no staccato dot on note 4
25	5	no accent on note 1
34	15	no staccato dot on note 9
41	15	no staccato dot on note 1
42	5	no staccato dot on note 1
46	12	no staccato dot on note 6
	39	no staccato dot on note 3

Table 2.3: Differences between Richault [1845] and Costallat [1905] editions

<u>Study, Bar</u>	<u>Costallat</u>
11, b.21	no staccato dot on note 5
15, b.23	no staccato dot on note 4
18, b.9	ambiguous staccato dot (if any) on note 10
24, b.51	no staccato dot on note 4

Table 2.4: Abbreviations used for purposes of comparison

<u>Publishing House</u>	<u>Editor</u>	<u>Date</u>	<u>Abbreviation</u>
Johann Peter Spehr		[c. 1835]	Sp
Richault		[1845]	R
Christian Bachmann		[19?]	B
Costallat	Bleuzet/Andraud	1926	C
Andraud/ Southern Music	Andraud	1942/1958	A
Hofmeister	Gerlach	1961	H
Billaudot	Pierlot	1970	Bd
Universal	Joppig	1983	U

Table 2.5: Differences between Billaudot (1970) and Costallat (1926) editions

Study	Billaudot 1970
1	♩=76; no staccato dots except note 1 (bb. 16, 26), <i>portato</i> notes 2-3 (b. 18) and notes 4, 12 (b. 25)
3	♩=88; no slur on notes 3-5 (b. 12) (only notes 3-4); no staccato dots
5	♩=72; no staccato dots, except notes 7 (b. 5), 1 (b.20) and <i>portato</i> notes in sextuplet (b.16)
7	♩=72, where both C and A have no metronome suggestion; no staccato dots, except notes 2-6 (b. 25).
9	no staccato dots, except <i>portato</i> notes of sextuplets in bb. 5, 6 and staccato dots on notes 11-14 of sextuplet in b. 14
11	no staccato dots, except note 6 (b. 21) and <i>portato</i> notes in triplets (b. 8) and notes 1-4 (b. 10)
12	staccato dot on note 8 (b. 27)
13	♩=88; no staccato dots, except note 4 (b. 30)
15	no staccato dots, except notes 1 (b. 5), 4 (b. 9) and <i>portato</i> notes 2-6 (b. 18)
17	no staccato dots, except <i>portato</i> notes 23-26 of sextuplet in b. 3 and <i>portato</i> notes of sextuplets in b.11
19	♩=76; no staccato dots, except <i>portato</i> notes 4-5 (b. 11)
21	♩=108; no staccato dots
23	no staccato dots
31	no staccato dots
45	no staccato dots
25	no staccato dots, except note 5 (b. 1), notes 4, 5, 18 (b. 3) and <i>portato</i> notes of triplets in bb. 6, 8
27	♩=84; no staccato dots except <i>portato</i> notes of sextuplet in b. 12
29	♩=69; no staccato dots
33	no staccato dots, except notes 1, 2 (bb. 25, 26)
35	no staccato dots except note 8 (b. 27) and <i>portato</i> notes of sextuplets in bb. 10, 12
37	♩=72; no staccato dots except note 6 (b. 7) and <i>portato</i> notes of sextuplets in bb. 4, 10, 31
39	no staccato dots, except notes 2 (b. 14) and 5 (b. 34)
41	no staccato dots, except note 1 (b. 15), note 12 (b. 22), note 2 (b. 23), notes 1, 9 (b. 34) and <i>portato</i> notes 3-4 (bb. 4, 8), 4, 7, 8 (sextuplet of b. 10) and 2-7 (sextuplet of b. 26)
43	no staccato dots, except <i>portato</i> notes of sextuplet in b. 20
47	no staccato dots, except notes 3-7 (b. 6) and <i>portato</i> notes 1-2 in bb. 14-15

Table 2.6: Differences between Costallat (1926) and Andraud (1942) editions

Study, Bar Andraud

No. 1

- 3-4 fading hairpin between notes 3-5 (b. 3) instead of between notes 2 (b. 3)-4 (b. 4)
- 4 growing hairpin with *poco* indication starts on note 2 and ends after note 10
- 5 *pp* marking on note 1; *cresc.* starts on note 9 instead of note 3
- 14 additional accent on note 1
- 16 no staccato dot on note 1
- 17 accent on note 1; *sempre* indication after *f* marking
- 19 *p subito* marking on note 1; growing hairpin on notes 2-10; fading hairpin on notes 10-12
- 20 *p* marking on note 2
- 21-22 growing hairpin on notes 12 (b. 21)-2 (b. 22)
- 26 accent on note 1 (instead of staccato dot); *f* marking on note 3
- 27 *molto rit.* indication instead of *rit.*; note 1 quaver; additional b as note 6; fading hairpin ends on this note
- 28 *fermata* on note 1; last bar of Study (one bar less than C)

No. 2

- 4 accent on note 1; fading hairpin on notes 13-16
- 5 *mf* marking on note 1
- 5-6 growing hairpin on notes 10 (b. 5)-2 (b. 6)
- 6 fading hairpin on notes 8-16 instead of notes 3-16; accent on note 1
- 9 *tenuto* marking (-) on note 15; *poco rit.* indication over notes 14-16
- 11 *a Tempo* indication on note 1
- 13 accents on notes 2, 4, 6
- 14-15 growing hairpin between notes 9 (b. 14)- 1 (b. 15)
- 16 staccato dot on note 1 (as in Sp)

No. 3

- 3 there is a footnote suggesting execution of the trill and the rest of the rhythmic group (notes 3-7)

- 6 accent on note 1; strange staccato dot on note 2
- 11 no staccato dot on note 3; fading hairpin on notes 4-6 instead of 3-6
- 15 fading hairpin starts on note 2 instead of note 1
- 23 notes 8-10 *portato*

No. 4

- 4 accents on notes 1, 10
- 17 *f* marking on note 1
- 21 additional accents on notes 1, 9

No. 5

- 5 staccato dot on note 7
- 15 *rit.* indication on note 10
- 19 no staccato dot on note 1
- 20 staccato dot on note 1
- 39 *poco rall.* indication on notes 3-7

No. 6

- 16 staccato dot on note 3

No. 7

- 25 slur over first triplet

No. 8

- 1, 3 accents on notes 1, 5, 9, 13
- 2 accents on notes 1, 5, 9
- 29 accents on notes 1, 9

No. 9

- 4-5 no overall slur on notes 3 (b. 4)-7 (b. 5)
- 5-6 no overall slur on notes 8 (b. 5)-7 (b. 6)
- 10-11 growing hairpin with *poco* indication on notes 3 (b. 10)-3 (b. 11);
fading hairpin on notes 5-9 (b. 11)

23 accents on notes 2, 4, 6

No. 10

2, 33 accent on note 6

5 accent on note 4

6 accent on note 1; *tenuto* marking on note 5

10 staccato dot on note 2

12 staccato dot on note 2; accent on note 3; growing hairpin on notes 3-5

13 *mf* marking on note 1

14 *f* marking on note 10

16 growing hairpin on notes 1-9; staccato dot on note 9

18-19 slur on notes 1 (b. 18)-1 (b. 19), 2-6 (b. 19)

24 accent on note 2

25 *mf* marking instead of *f* on note 1; growing hairpin on notes 3-11

26 *f* marking on note 1; accents on notes 1, 4

27 accent on note 1

27, 31 accents on notes 1, 5, 9

30 growing hairpin on notes 1-3; accent and *tenuto* on note 5 instead of accent and staccato dot; staccato dots on notes 6-7; no slur on notes 5-7 instead of slur on notes 5-7

32, 35 accent on note 1

No. 11

1 growing hairpin on notes 1-3; fading hairpin on notes 3-4

2 breathing mark after note 2

14 breathing mark on dotted semiquaver pause

21-22 slur on notes 7 (b. 21)-1 (b. 22)

24 no breathing mark after note 2

No. 12

3 *ff* marking instead of *f* on note 1; accents on notes 1, 5, 9, 13

4, 7 accents on notes 1, 5, 9, 13

14, 16 accent on note 9

15, 24 breathing mark after note 2

17 breathing mark after note 1

27 staccato dot on note 8

No. 13

12 *tenuto* on note 8

15 no *f* marking on note 1

22 *tenuto* on note 6

25 *f* marking on note 1; *pp* marking on pause 2;
growing hairpin on notes 8-13

30 no breathing mark after note 3; no accent on note 3; growing hairpin
on notes 1-3; fading hairpin on notes 5 (b. 30)-1 (b. 31)

32-33 breathing mark before b. 33

33 *rit.* indication on notes 1-3

No. 14

1 accents on notes 1, 5

7 staccato dot on note 1

8 *p* marking on pause

10 *cresc.* on notes 6-8

13 *f* marking between notes 1-2

14 breathing mark after note 1

16 *p* marking on note 2

18 growing hairpin starts before note 1 and ends after note 8

20 fading hairpin starts between notes 2-3 and ends after note 8

28 breathing mark after note 1; accent on note 2; *cresc.* indication on notes 2-3

32 *f* marking on note 1; instead of two quavers (d', d^m), semiquaver-
sextuplet with notes d', f[#], a', dⁿ, fⁿ#, aⁿ and a crotchet d^m (no pauses)

No. 15

5 no staccato dot on note 1

11 accent on note 1

22 staccato dot on note 7

27-28 growing hairpin starts between notes 2, 3 (b. 27) and ends on note 1 (b. 28)

30 breathing mark after note 1

32 staccato dot on note 4

No. 16

- 9 accent and *mf* marking on note 1
- 25 accent on note 1
- 32 staccato dots and accents on notes 1, 2

No. 17

- 6 slur on notes 1-2
- 7 *rit.* indication on notes 54-56
- 11 accent on note 10
- 18 *riten.* indication on notes 18-19

No. 18

Upbeat to 1 staccato dot on note

- 1 accent on note 1
- 5 no staccato dot on note 1
- 7 breathing mark after note 1
- 12 accent on note 2
- 14 accent on note 1; slurs on notes 1-2 and 7-8; staccato dots on notes 2-6, 9-12
- 24 breathing mark after note 3
- 25, 26 accents on notes 1, 7
- 30 fading hairpin on notes 7-12
- 31 *p* marking on note 1
- 31-32 growing hairpin starts between notes 5-6 (b. 31) and ends on note 12 (b. 32)
- 35 accent on note 2
- 37 accent on note 1

No. 19

- 1 no staccato dot on note 4
- 1-2 growing hairpin with *poco* indication on notes 5 (b. 1)-2 (b. 2)
- 2 fading hairpin starts between notes 2-3 and ends on note 4
- 15 no staccato dot on note 4
- 20 no staccato dot on note 1; breathing mark after note 3
- 34, 35 staccato dot on note 2
- 36 slur on notes 2-5 instead of 2-4

No. 20

- 1, 3, 9, 11 accent on note 5
17 accent on note 1

No. 21

- 2 no staccato dot on note 1; accent on note 2
4 accent on note 2
5 *f* marking on note 1
7 accent on note 2
8 staccato dots on notes 2, 4
9 growing hairpin starts on note 2 and ends after note 7
10 accent on note 1; fading hairpin on notes 1-2;
 slur on notes 3-5 instead of 3-4; staccato dot on note 6
10-11 growing hairpin on notes 6 (b. 10)-2 (b. 11)
16 staccato dot on note 4
25 slur on notes 3-5 instead of 3-4; staccato dot on note 6
29 no staccato dot on note 1

No. 22

- 1 breathing mark after note 13
3 accents on notes 5, 10
4 fading hairpin starts between notes 5-6 and ends on note 16
5 growing hairpin on notes 3-13; breathing mark after note 13
11 accents on notes 1, 5, 9, 13
17 *mf* marking on note 1; growing hairpin starts between notes 2-3 and
 ends between notes 12-13; *f* marking on note 13

No. 23

- 1-2 growing hairpin with *poco* indication on notes 1 (b. 1)-1 (b. 2); fading
 hairpin starts after note 1 and ends after note 2 (b. 2)
3, 27 *tenuto* marking on note 2 instead of accent; growing hairpin on notes
 1-2, fading hairpin on notes 2-3
4 *p* marking on note 2
9 *p* marking on note 1
25-26 growing hairpin on notes 1 (b. 1)-1 (b. 2); fading hairpin starts after

note 1 and ends after note 2 (b. 2)

No. 24

2, 4, 10, 12,

30, 32, 38-40 accent on note 1; staccato dot on note 2

5 *leggero* indication at beginning of bar

37 *mf* marking on note 1

38 *cres.* indication on note 1

41 *f* marking on note 1

45 accent on note 1

No. 25

6 staccato dot on note 11; accent on note 12

8 growing hairpin starts after note 1 and ends between notes 9-10;
fading hairpin starts between notes 11-12 and ends after note 15

26 no staccato dot on note 1; *f* marking on note 3 instead of note 4;
no accent (or fading hairpin) on note 3

No. 26

8 staccato dot on note 9

23-24 growing hairpin on notes 10 (b. 23)-9 (b. 24)

No. 27

12 accent on note 1; *p* marking on note 5

15 accent on note 2; ♯ instead of simple ♯ on note 3

35 growing hairpin on notes 3-6

No. 28

1 *f* marking on note 1 instead of *ff*

1-2 growing hairpin on notes 7 (b. 1)-1 (b. 2)

2 accent and *ff* marking on note 1

3 strokes instead of staccato dots on notes 4, 5, 8, 9. This is the only occurrence
of strokes in the Studies, in any edition

- 4, 6, 8, 22 accent on note 1
- 5 accent on note 10

No. 29

- 6 staccato dots on notes 21-23 (together with existing slur)

No. 30

- 1, 5 accents on notes 1, 9
- 3 accents on notes 2, 6, 10, 11; *sf* marking on note 11; *dim.* indication on notes 13-15
- 4 fading hairpin on notes 1-8; growing hairpin on notes 11-16
- 5 *f* marking on note 1
- 7 growing hairpin starts between notes 2-3 and ends between notes 7-8; accent on note 8; fading hairpin on notes 9-14
- 8 growing hairpin on notes 2-8; accent on note 8
- 15 accent on note 1

No. 31

- 2, 10, 30 accent on note 4
- 12 accent on note 1
- 13 fading hairpin on notes 4-9
- 14-15 *cresc.* indication on notes 3-4; the *crescendo* ends at the end of b. 15
- 16 accent on note 1
- 18-19 slur on notes 1 (b. 18)-1 (b. 19) instead of notes 1-6 (b. 18)
- 26 *f* marking and accent on note 1;
- 27 *dim.* indication on notes 1-2
- 28 breathing mark shifted after note 3; *rit.* indication on note 2
- 28-29 note 3 (b. 28) not tied to note 1 (b. 29); slur on notes 1-3 (b. 29) instead of slur on notes 3 (b. 28)- 3 (b. 29)
- 29 *a tempo* indication; *pp* marking on note 1 instead of *p*
- 29-31 growing hairpin starts between notes 2-3 (b. 29) and ends on note 1 (b. 31)

No. 32

- 9, 18-20,
33, 41 accent on note 1

48 accent on note 1; in C and Bd the accent appears as a short fading hairpin

No. 33

- 3 growing hairpin with *poco* indication on notes 5-11
- 15 *f* marking on note 2; *ad libitum* indication on cadenza
- 18 growing hairpin starts between notes 1-2 and ends between notes 4-5;
fading hairpin starts between notes 4-5 and ends after note 6
- 19 *doke* indication on notes 1-3
- 20-21 growing hairpin on notes 2 (b. 20)-3 (b. 21)
- 21 fading hairpin on notes 12-15
- 30 accent on note 2; growing hairpin on notes 4-8
- 32 accents on notes 1, 10; growing hairpins on notes 1-4 and 10-14;
fading hairpins on notes 6-9 and 15-18
- 33 accent on note 1; growing hairpin on notes 1-5; fading hairpin on
notes 6-9; *mf* marking between notes 10-11; *tenuto* markings on notes
11-12; *dim.* indication on notes 15-17
- 34-35 fading hairpin starts from note 2 (b. 35); in C it starts from note 5 (b. 34)

No. 34

- 8 accent on note 1
- 9, 10 accents on notes 1, 9
- 11 breathing mark after note 1
- 13, 14 accent on note 5

No. 35

- 1 growing hairpin with *poco* indication on notes 1-5
- 2 fading hairpin starts before note 1 and ends after note 2
- 4-5 growing hairpin starts between notes 5-6 (b. 4) and
ends on note 1 (b. 5); fading hairpin on notes 1-2 (b. 5)
- 5 *tenuto* marking on note 1
- 9-10 growing hairpin with *poco* indication on notes 3 (b. 9)-3 (b. 10);
fading hairpin starts between notes 3-4 and ends between
notes 7-8 (b. 10)
- 11 *p* marking on note 1; growing hairpin on notes 4-7;
accent on note 8; fading hairpin on notes 8-9
- 12 slur on notes 1-2; breathing mark after note 3

12-14 *cresc.* indication on note 5 (b. 12); *crescendo* ends at note 3 (b. 14)
14 *f* marking on note 3

No. 36

1, 2, 5, 6,
27, 28 accents on notes 1, 8

No. 37

11 fading hairpin starts between notes 2-3 and ends after note 5;
staccato dot on note 1
12 *p* marking on note 1
32 staccato dots on notes 1, 2; note 2 is substituted by the chord b-b'-b" with the
additional indication *Opt.* (optional)

No. 38

Upbeat to 1 staccato dot on note
7, 32 staccato dot on note 2
8 staccato dot on note 3
10 accent on note 1
11, 15 accent on note 3
12 no overall slur over second and third triplet
13 *cresc.* indication on notes 3-5
17 staccato dots on notes 3, 5
28 *cresc.* indication on notes 2-3 instead of notes 3-5 (b. 29)

No. 39

2, 30 no staccato dot on note 3
15 no breathing mark

No. 40

1, 3, 9, 11,
13, 37, 41,
43, 58, 66 accent on note 1
12-13 growing hairpin on notes 2 (b. 12)-1 (b. 13)

- 34-35 growing hairpin on notes 5 (b. 34)-6 (b. 35)
- 36 *f* marking on note 1; accents on notes 1, 3, 5
- 45, 47 all *f*s are with *
- 61 *pp* marking on note 1
- 62 growing hairpin starts after note 1 and ends at note 6
- 63 *f* marking on note 1
- 64 staccato dot on note 1

No. 41

- 30 accent on note 8
- 34 accent on note 2
- 38 no *f* marking on note 5

No. 42

- 43 additional accents on notes 1, 2, 6
- 47 no staccato dot on note 1

No. 43

- 2-3 growing hairpin with *poco* indication starts between notes 1-2 (b. 2) and ends at note 1 (b. 3)
- 4 *p* marking between notes 4-5
- 10 accent on note 2
- 33 accent on note 3

No. 44

- 9 accent on note 6
- 11 accents on notes 1, 6
- 22 no staccato dots on notes 1, 4
- 26 accent on note 1

No. 45

An additional indication *espressivo* is written under the tempo term *Andante sostenuto*

No. 46

- 1, 5 staccato dot on note 2
3, 4, 12, 17,
21, 28 all grouping (*if* they indicate grouping) slurs over triplets are left out, regardless of
 whether secondary articulation slurs exist or not
7 additional slur on notes 5-6
24 slur and fading hairpin starts from note 2 instead of note 1; accent on note 2
28 accent on note 1; staccato dot on note 6
36 accent on note 1

No. 48

- 7 *mf* marking on note 2
7-8 growing hairpin starts from note 4 (b. 7) and ends after note 6 (b. 8)
9 *f* marking on note 1
15 *mf* marking on note 1
15-17 growing hairpin starts between notes 5-6 (b. 15) and ends on note 1 (b. 17)
17-21 accent on note 1
55 *Tempo* indication
63 *f* marking on note 1

Table 2.7: Differences between Universal (1983) and Bachmann [19?] editions

Study Universal

No. 1

3	accent on note 2
9	fading hairpin between notes 5-7
12	hairpin ends on note 6
14	<i>f</i> marking on note 3
15	<i>p</i> marking on note 1
18	all notes slurred (no staccato dots)
19	fading hairpin between notes 9-12
21	growing hairpin between notes 11-13
22	staccato dot on note 1; no staccato dot on note 13
23	fading hairpin between notes 1-4
24-25	separate <i>tr</i> markings on each of notes 1, 4 (b. 24) and 1 (b. 25)
25	no staccato dot on note 13

No. 2

There is an attempt to standardise articulation. To this end, notes 1 and 5 (b. 1) have accents in U, as in the critical edition presented in Chapter 3. However,

1	no staccato dot on note 9
9	slur ends on note 13; staccato dot on note 14; slur on notes 15-16; note 16 <i>d</i> ^{tr} .

No. 3

7-8	tie on notes 5-6 instead of slur on notes 6 (b. 7)-1 (b. 8)
12	slur on notes 3-4 instead of 3-5
17	<i>p</i> marking on note 1
31	staccato dot on note 1

No. 4

An attempt to standardise articulation is again obvious here. To this end, notes 1, 5, 9, 13 (bb. 5, 6 but also 7) have both staccato dots and accents. In addition:

8, 19	accent on note 1
-------	------------------

- 9 *ff* marking on note 1
- 9, 11, 13, 18 staccato dots on notes 1, 5, 9, 13
- 15 staccato dots on notes 5, 9, 13
- 17 *ff* marking on note 1
- 19 slur ends on note 8
- 24 staccato dot on note 1

No. 5

- 2, 26 *f* marking on note 1
- 15 no slur over sextuplet
- 19 no staccato dot on note 1
- 20 no general slur over the two sextuplets
- 25 growing hairpin on notes 3-6
- 36-37 fading hairpin between notes 3 (b. 36)-4 (b. 37)

No. 6

- 16 The wrong rhythmic group (notes 2-3): ♩ is reproduced.
- 35-36 slur ends on note 1 (b. 36)

No. 7

- 3 no staccato dot on note 8
- 6 no *f* marking on note 1
- 18 *f* marking on note 2
- 25 no slurs over triplets

No. 8

An attempt to standardise articulation is again obvious here. To this end, notes 5-16 (bb. 1, 9, 21), 5-12 (bb. 2, 10, 22) etc., have had staccato dots added. In addition:

- 17 note 15 bⁿ
- 23 note 13 a₄ⁿ
- 26 note 3 c[#]

No. 9

Whereas in no. 5 slurs over the staccato-dotted notes of sextuplets have been left out, they are retained here.

- 3 note 11 dⁿ (as in Sp)
- 6 no staccato dots or slur over sextuplet
- 18 the turn that occurs in b. 12, note 1 is mistakenly repeated here (note 1)
- 20-22 *cresc.* from note 1 (b. 20)- note 1 (b. 22)

No. 10

There are no ties in this Study even in bb. 33-34, where both B and Sp have ties.

- 5 second slur on notes 4-5 instead of 4-6
- 9 *f* marking on note 1
- 31 fading hairpin over the whole bar

No. 11

- 7 staccato dot on note 1
- 8 pause durations corrected
- 18 no slur on notes 2-3
- 27 fading hairpin on notes 7-12

No. 12

An attempt to standardise articulation is again obvious here. To this end, notes 1, 5, 9, 13 (bb. 2, 6) have staccato dots inserted, while note 5 (b. 5) has an accent inserted. In addition:

- 10 slur ends on note 1; second slur ends on note 9; no staccato dot on note 9
- 11 staccato dot on note 9; first slur ends at note 8
- 13 accent on note 10
- 14,16 accents on notes 1, 5
- 15, 24, 25 accents on notes 1, 6, 10
- 17 slur ends on note 1; no staccato dot on note 1
- 22 staccato dot on note 9

No. 13

- 19 slur on notes 1 (grace)-2
- 23 *f* marking on note 2

26 slur ends on note 6

No. 14

Upbeat to 1 *f* marking on note 1

8 no accent on note 3

12 staccato dot on note 1

16 staccato dot on note 1

No. 15

5 no staccato dot on note 1

24 *mf* marking on note 4

No. 16

2 no staccato dots on notes 10-12; first slur ends on note 8;
slurs on notes 9-10, 11-12

6 staccato dot on note 1

9 *p* marking on note 1

17-18 *cresc.* from note 1 (b. 17) to note 1 (b. 19)

20 fading hairpin over whole bar

29-30 *cresc.* from note 1 (b. 29) to note 1 (b. 30)

No. 17

3 no slur over sextuplet

7 slurs on the rest of the triplet groups of the cadenza (notes 38-52)

10 *f* marking on note 1

11 no slurs over sextuplets

12 note 2 eⁿ }

15 *p* marking on note 1

18 staccato dot on note 17

No. 19

1 no staccato dot on note 3

4 note 6 a'

5, 6 notes 4-5 *portato*

- 27 *p* marking on note 1
- 29, 30 turns on trills
- 30 staccato dot on note 4
- 34 staccato dots on notes 1, 2
- 35 staccato dot on note 2

No. 20

- 7 staccato dot on note 1
- 11 slurs on notes 1-4 and 5-7
- 13 notes 1, 4 *f*[#]
- 22, 24 slur on notes 1-2 instead of 1-3
- 23 slur on notes 1-4 instead of 1-3
- 34 slurs on notes 1-5 and 6-8

No. 21

- 5 no tie or slur on notes 1-2
- 8 slur on notes 2-3; no staccato dot on note 4
- 10 staccato dot on note 6
- 20-21 growing hairpin from note 3 (b. 20)- note 3 (b. 21)
- 23 no staccato dots on notes 1, 2
- 27 growing hairpin on notes 2-4

No. 22

- 6 staccato dot on note 9
- 17, 18 slur ends on note 7

No. 23

- 13 no staccato dot on note 2
- 15 staccato dot on note 3
- 20, 22, 26 staccato dots on notes 1-3
- 25 *p* marking on note 1
- 27 accent on note 2
- 34 *f* marking on note 4

No. 24

Here there is no standardisation in articulation.

- 19 no staccato dots on notes 3-4
- 39 notes g[#]-c[#] instead of f[#]-d[#]
- 51 no staccato dots

No. 25

- 3 no staccato dot on note 4
- 4 *p* marking on note 5
- 6 note durations corrected (as in Sp)
- 7 accent on note 13
- 9 fading hairpin on notes 12-18
- 10 *pp* marking on note 1 instead of *p*
- 12 fading hairpin on notes 10-25
- 20 staccato dots on notes 2, 3
- 28 no staccato dot on note 1
- 29 fading hairpin on notes 3-10

No. 26

- 19,20 staccato dots on notes 5-12

No. 27

- 7 staccato dot on note 1
- 7- 8 fading hairpin between notes 17 (b. 7)- 3 (b. 8)
- 23 inverted turn
- 29-30 growing hairpin between notes 2 (b. 29)- 2 (b. 30)
- 34-35 slur ends on note 4 (b. 34)
- 35 slur starts on note 3; growing hairpin between notes 3-6
- 36 *fx* marking on note 1; fading hairpin between notes 2-6
- 39 *f* marking on note 2

No. 28

- 3 slur on notes 14-16 instead of 13-16
- 14 slurs on notes 6-8 instead of 6-7, 14-16 instead of 13-16

17 *f* marking on note 1

No. 29

3 Turn on note 4 instead of between notes 4-5.

5 no staccato dot on note 1; slur on notes 2-6

6 slur starts on note 2

7, 14 no staccato dot on note 1

18 note 1 *a*"₄

19 staccato dot on note 2

No. 30

Most of the articulation is standardised.

5,9,17,21 staccato dots on notes 5-8, 13-16

16 *f* marking on note 8

17 *mf* marking on note 1

23 no staccato dot on note 8

No. 31

Studies such as this we might expect to have been standardised, b. 4 for example.

4-7 *cresc.* from note 5 (b. 4)-1 (b. 7)

12 growing hairpin at the place of *cresc.*

28 accent on note 1; staccato dot on note 2; *p* marking shifted to note 1 of b. 29

30 staccato dots on notes 4, 5

No. 32

7 slur on notes 1-5; accent on note 6

33 *f* marking on note 1

37 slurs on notes 1-3, 4-6

No. 33

5 *mf* marking on note 1

12 fading hairpin on notes 5-12

14 slur on notes 3-4

16 slur on notes 1-5 instead of 2-5

- 17 fading hairpin on notes 1-2
- 18 *mf* marking on note 1
- 22 staccato dot on note 9
- 24 separate *tr* markings on each of notes 1, 4
- 28 growing hairpin on notes 2-6
- 29 fading hairpin on notes 1-3
- 30 accent on note 2
- 33 fading hairpin on notes 10-17
- 34 *p* marking on note 1 instead of note 2

No. 34

Standardisation of triplets is confusing. Some of the triplets have brackets, slurs and numbers, some have no numbers, some no brackets and some no slurs.

- 1 staccato dot on note 13
- 5 staccato dot on note 5

No. 35

- 7-8 fading hairpin on notes 3 (b. 7)- 1 (b. 8)
- 11-13 *cresc.* from note 1 (b. 11)-1 (b. 13); *f* marking on note 1 (b. 13)
- 14 strange staccato dot on note 3 reproduced
- 15 fading hairpin on notes 3-4
- 16-17 *p* marking shifted to note 2 of b. 16
- 25 *p* marking shifted to note 1

No. 36

No standardisation of articulation (b. 4, notes 7-11 are left without staccato dot).

- 1 staccato dot on note 1; slur starts from note 2
- 27 staccato dot on note 6
- 28 staccato dot on note 1

No. 37

- 4 notes 7-12 *portato*
- 8 fading hairpin on notes 1-2
- 11 staccato dot on note 1; no accent on note 5
- 13-14 *mf* marking on note 5 (b. 13), as in Sp

- 17 no staccato dot on note 4
- 23 no staccato dot on note 3
- 26 accent on note 2 as in Sp
- 28 first slur on notes 1-4 instead of notes 1-5; staccato dot on note 5
- 28-31 *cresc.* from note 5 (b. 28)- note 5 (b. 31). In Sp the *cresc.* ends in *f* at note 1 (b. 31)
- 31 *f* marking on note 5; fading hairpin on notes 6-10

No. 38

- 3 second slur ends at note 8
- 8 *ff* marking on note 3
- 10-11 fading hairpin on notes 3 (b. 10)-1 (b. 11)
- 12 *mf* marking on note 4; slurs over triplets left out
- 19 staccato dot on note 6 (as in Sp)
- 22 *mf* marking on note 1
- 24 *p* marking on note 2; no staccato dot on note 4
- 33,34 accents on notes 1, 2; no staccato dots
- 35 fading hairpin on notes 2-5
- 36 *mf* marking on note 1
- 38 *f* marking on note 1

No. 39

- 17 *mf* marking on note 1; staccato dot on note 3
- 21 *pp* marking on note 1
- 35 fading hairpin on notes 2-6 instead of 1-6

No. 40

- 9, 49 *p* marking on note 1
- 33 no staccato dot on note 1
- 41, 56 *f* marking on note 1
- 45 notes 2, 4 *f^m**
- 47 note 1 *f^m**, note 6 *f^m**; slur on notes 1-2 instead of 1-6
- 52 staccato dots on notes 1, 2 (as in Sp)

No. 41

- 4, 8 no staccato dots on notes 4, 5

- 10 no overall slur over sextuplet
- 15 no ties on notes 2-3, 16-17
- 16 fading hairpin on notes 1-6
- 18-19 slur ends at note 5 (b. 18); slur on notes 6 (b. 18)- note 1 (b.19)
- 22 *f* marking on note 2
- 23 fading hairpin on notes 4-7
- 25 *f* marking on note 1
- 26 no growing hairpin
- 31 *f* marking shifted to note 2
- 34 no overall slur over sextuplet

No. 42

- 3-4 one overall slur over two bars
- 17, 35 *mf* marking on note 1
- 50-51 slur ends on note 6 (b. 50); staccato dot on note 1 (b. 51); next slur starts from note 2 (b. 51)
- 57 accent on note 6

No. 43

- 1 staccato dot on note 6 (as in Sp)
- 3, 5, 7, 8, 13 staccato dot on note 3
- 6 staccato dot on note 4
- 10, 26 staccato dot on note 5
- 20 no slur over sextuplet
- 27 no staccato dot on note 1; slur starts from note 2
- 33 no staccato dot on note 1

No. 44

- 18 staccato dots on notes 3-5
- 22 no accent on note 3

No. 45

- 5 growing hairpin instead of *cresc.* marking over the whole bar
- 6 *f* marking on note 2
- 12 *mf* marking on note 1; growing hairpin starts from note 2

- 24 growing hairpin on notes 2-4
- 29 *p* marking on note 1
- 32 *p* marking on note 2
- 34-35 growing hairpin over the two bars
- 36 fading hairpin on notes 1-2; absence of slur reproduced

No. 46

- 6 note 4 *f*#
- 8-9 *p* marking shifted to note 2 (b. 8)
- 12, 17 no slur over triplet
- 13-14, 29-30
- and 37-38 *cresc.* marking changed to growing hairpin
- 20-21 notes 4 (b. 19) and 1 (b. 20) detached (no staccato dots, no slurs); notes in triplet (b. 20) with staccato dots (no slur)
- 23 no staccato dot on note 3
- 33-34 slur ends on note 8 (b. 33); next slur starts from note 1 (b. 34)

No. 47

- 4 *mf* marking on note 2
- 5-6 slur on notes 4 (b. 5)-1 (b. 6); staccato dot on note 2 (b. 6)
- 6 *f* marking on note 8
- 9 *f* marking on note 1
- 16 *p* marking on note 1
- 23 no slur on notes 4-5
- 25-26 *cresc.* marking changed to growing hairpin
- 28-29 fading hairpin on notes 2 (b. 28)-5 (b. 29)

No. 48

- 31 *p* marking on note 1
- 46 growing hairpin on notes 2-6

Table 3.1: Differences between Sp and the Klemske manuscript, Study no. 1¹¹

<u>Bar</u>	<u>Notes</u>
3	hairpin starts at beat 2
14	<i>fz</i> on second beat and fading hairpin
15	<i>p</i> on note 1
19	<i>diminuendo</i> on first beat; <i>p</i> on third beat
22	growing hairpin through the whole bar
23	fading hairpin between beats 1-3
24	<i>mf</i> marking on beat 1
25	<i>fz</i> marking on beat 4
26	<i>fz</i> marking on beat 1 (crotchet)

¹¹ In this particular table changes are often identified by beats instead of notes, because in the relative cases the oboe and the piano part have different number of notes.

CRITICAL REPORT

Bar	Source	Notes
No. 1		
2	Sp	first slur ends at note 5
3	R	hairpin starts before note 1
	C	no staccato dot on note 1
4	B	hairpin starts at note 3
	C	slur on notes 1-5
9	Sp, B	turn <i>on</i> the beat (note 5)
9, 11	R	hairpin starts between notes 1-2
12	C	accent on note 7
14	B	hairpin starts at note 5
16	C, R, BM	staccato dot on note 1
17	Sp	no accidentals on notes 6, 9
20	R, C	no <i>p</i> marking on note 1
21	Sp, B, BM, R	no trill ending
	B, BM	no staccato dot on note 10
22	B	first sextuplet: the <i>legato</i> also includes note 3; second slur ends between notes 12-13; staccato dots on notes 13-14
	Sp, R	second slur ends between notes 12-13; staccato dots on notes 13-14
26	all sources	normal sized notes for cadenza
27	B	hairpin starts before note 2
27-29	Sp, B, BM, R	hairpin ends on note 4 of b. 27; <i>pp</i> marking on b. 28
No. 2		
1	Sp, B, BM	no accents on notes 1, 5
5	R	no accent on note 5
7	R	no staccato dots on notes 4, 8, 12, 16
8	R	no staccato dots on notes 4, 12

11	R	last slur ends at note 15; no staccato dot on note 16
	C	last slur ends at note 15; staccato dot on note 16
	Sp	last slur ends between notes 15-16
	B, BM	last slur ends at note 16
16	C	no staccato dot on note 1

No. 3

3	Sp, R	staccato dot on note 3
	C	slur on notes 3-6
5	R	<i>cresc.</i> starts at note 4
	C	slur starts at note 2; no staccato dot on note 6
7	BM	inner slur starts at note 7
11	B	hairpin starts before note 2
12	B	<i>p</i> marking on note 3; hairpin starts at note 7
	C	slurs on notes 3-5 <i>and</i> notes 3-4
	Sp, B, BM, R	slur on notes 3-5
17	B, BM	no <i>p</i> marking
21	R	no slur on grace notes
23	R, C	no slur on notes 7-10
24	B	hairpin starts between notes 1-2
	BM	<i>ritard.</i> marking instead of <i>rit.</i>
26	C	note 1 detached; slur starts at note 2
27	C	slur on notes 2-6
31	B	slur starts at note 2; no staccato dot on note 1

No. 4

1	R	no accent on note 1
4-5	Sp, B, R, BM	slur ends at note 1 of b. 5; no staccato dot on note 1 of b. 5
5	Sp, B, R, BM	no staccato dots on notes 5, 9, 13
6, 9, 11, 13, 15, 18	Sp, B, R, BM	no staccato dots on notes 1, 5, 9, 13
5, 11, 18	B	no accent on note 5
	R	no accent on note 13

10	BM	no staccato dots except on notes 1-4
11	BM	no accent on note 1
13	Sp	no cautionary accidental on note 15
15	B	no accent on note 1
16-17	R	bar line missing
17	BM	slur on notes 1-6
18	R	no accent on note 5
19	B	slur ends between notes 8-9
21	B, BM	no staccato dot on note 9
	Sp, B, R	second hairpin starts at note 9
	R	first hairpin starts at note 1

No. 5

5	B	no slur on notes 1-3
	C	no staccato dot on note 7
10-11	Sp, B, R, C	slur starts at note 2 in b.10 and note 3 in b.11
14	R	no staccato dot on note 1
13	Sp	no cautionary accidental on note 2
15	R	no slur over sextuplet bracket in place of slur on triplet (notes 1-3)
16	R	no slur on notes 1 (grace)-2
17	B, BM	no accent on note 2
20	C	no staccato dot on note 1
23	R, C	slur on notes 1-8
	Sp	slur starts between notes 1-2; staccato dot on note 1
28	Sp, R	second slur ends between notes 8-9
	C	second slur ends on note 8
29	B	hairpin starts between notes 3-4
31	B	hairpin ends at note 4
32	Sp	note 1 crotchet
	BM	note 1 crotchet; pause semiquaver
34		bracket in place of slur on triplet (notes 4-6)
35	C	slur starts at note 2
37	B	no hairpin

38 B slur ends between notes 6-7

No. 6

B *Allegro scerzo*
R, C *Allegretto scherzo*
16 Sp, B, BM rhythm (notes 2-3): ♪♪
all sources no staccato dot on note 3
23, 24 Sp slur of b. 23 ends at note 1 of b. 24;
slur of b. 24 starts at note 1
B slur of b. 23 ends at note 1 of b. 24;
slur of b. 24 starts between notes 1-2
24 Sp no accidental on note 4
32 Sp no cautionary accidental on note 2

No. 7

3 B hairpin starts at note 4
11 Sp, B note 10: d'¼
Sp no accidentals on notes 7, 10
15-16 C slur starts at note 2 of b. 15
18 Sp no accidentals on notes 8, 10
23 Sp, B, BM, R no slur on notes 2, 3
24 BM no slur on notes 2, 3
25 C no slur over first triplet

No. 8

1, 2, 9, 10, 21, 22 Sp, B, R, BM no staccato dots and all detached semiquavers
except note 4 of bb. 1, 9, 21
5 C staccato dot on note 1
7 Sp no accidental on note 12
15 Sp no accidental on note 14
16 Sp, B, R no staccato dots on notes 5-8
19 Sp, R slur on notes 9-11

28	B, BM	no accent on note 2
29	Sp, B, R, BM	no staccato dots on notes 5-8, 13-16; in B no staccato dots also on notes 11-12
 No. 9		
1, 9	C	slur on notes 1-2
3	B	hairpin starts at note 2 and ends at note 10
	R	hairpin ends at note 10
	B	note 11: e ⁿ
4-5	Sp, B, R, BM	slur ends at note 1 of b. 5
	C	overall slur on notes 3 (b. 4)-7 (b. 5)
5	Sp	slur starts at note 1 and ends between notes 6-7; no staccato dot on note 1
	B	slur starts at note 2 and ends at note 7
	R	slur starts at note 1 and ends at note 7
	BM	slur starts at note 1 and ends at note 6
	Sp	<i>cresc.</i> applies either to this bar or b.11 (lower system)
5-6	C	overall slur on notes 8 (b. 5)-7 (b. 6)
12	C	no staccato dot on note 2
	R	no staccato dot on note 3
	B	hairpin starts between notes 1-2
	R, C	turn between notes 1-2
	BM	no turn (written with pencil)
	Sp, B, BM, R	no accidental on turn
13	Sp, B, R	<i>mf</i> marking on note 4
	BM	<i>mf</i> marking between notes 3-4
15-16	Sp	<i>dimenoendo</i> marking changed to <i>dim.</i> ; it applies either to this bar or to bars 23-25 (lower system, where a <i>decresc.</i> marking also exists)
	B	<i>dimin.</i> marking on notes 3-4
	R	<i>decresc.</i> marking on notes 1-3 of b. 23
20	Sp, BM, R	no accent on note 4
20-21	B	no accents
21	C	slur on notes 3-5; note 2 detached

23	C	no accent on note 2
24	C, R	slur starts at note 1
25-26	Sp	slur ends at note 1 (grace) of b. 26
	R	slur ends between note 6 of b. 25-note 1 (grace) of b. 26
31	B	hairpin ends after note 3
	R	hairpin ends at note 6

No. 10

2, 3		the dashed ties may be left out, but in the recapitulation bb. 33, 34 Sp has ties
4	R	growing hairpin ends at note 7
8	Sp	no accidental on note 8
17	B, BM	no staccato dot on note 3
20	Sp	no cautionary accidental on note 2; no accidental on note 4
23	C	accents on notes 2, 3
25	C	no staccato dot on note 1

No. 11

1, 23	C	slur on notes 1-2, 3-4
4	C	slur on notes 1-8
5-6	C	slur on notes 3-4 (b. 5), 1-2 (b. 6)
8	Sp, B	note 8 quaver; pause quaver
	BM	note 1 crotchet, note 8 quaver
	R	note 8 crotchet; pause quaver
	C	note 8 crotchet; pause quaver; no staccato dot on note 8
	B	no staccato dot on note 3; no number over triplet brackets in place of slurs on triplets (notes 2-4 and 5-7)
9	R	<i>stringendo</i> starts at note 2; this may be a misinterpretation of the publisher for the position of the <i>stringendo</i> that appears in bb. 14-16

		one system lower.
	C	slur on notes 1-2, 3-5
10	Sp	slur ends between notes 5-6
	B, R	slur ends at note 6
	C, BM	slur ends at note 5
12	B	hairpin starts at note 2
13	C	slur on notes 1-2
14	Sp, BM	notes 9-14 semiquavers
	R	slur ends at note 15; staccato dot on note 14
21	BM	no staccato dot on note 6
	R	note 5 simple semiquaver (not dotted)
	C	slur on notes 1-3 and 4-5; no tie; accent on note 4; no slur on notes 7 (b. 21)-note 1 (b. 22)
24	Sp	note 4 double-dotted semiquaver
26	C	slur on notes 2-4; note 1 detached

No. 12

2, 6	all sources	no staccato dots on notes 1, 5, 9, 13
5	B	no accent on note 6
7	Sp	no accidental on note 8
9	B, R	no staccato dot on note 1
	BM	no staccato dots on notes 1, 9
	Sp, B, R	first slur ends at note 9
	Sp	no accidental on note 4
10	B, BM	no staccato dot on note 1
	Sp	no accidentals on notes 2, 6
11	C	staccato dot on note 9; first slur ends at note 8
13	Sp, B, R, BM	no accent on note 10
	R	no accent on note 6
	C	no accents on notes 6, 10
14, 16	all sources	no accents on notes 1, 5
15	Sp, B, R, BM	no accents on notes 1, 6, 10
	C	no accents on notes 6, 10
21	Sp	no accidentals on notes 2, 9
22	B, BM	no staccato dot on note 9

23	Sp	no accidental on note 16
24	all sources	no accents on notes 1, 6, 10
25	Sp, B, R, C	no accent on notes 6, 10
	B	no accent on note 1
26	Sp	no accidentals on notes 7, 16

No. 13

3-4	R	fading hairpin starts at the beginning of b. 4
	B, BM	fading hairpin starts at note 6 of b. 3
9	R	growing hairpin starts at note 1
11	Sp	no cautionary accidental on note 6; no accidental on note 7
12	B	hairpin starts after note 1
15	Sp	no cautionary accidental on note 8
18	Sp	no cautionary accidental on note 1
19	Sp, B, R	no slur on notes 1 (grace)-2
20	R	growing hairpin starts at note 12
	C	slurs on notes 1-13 and 14-18
25	R	no slur on notes 1-5
28	Sp	the slur on the turn ends between notes 3-4. Since this is the only incidence of a turn possibly slurred to the ending note in Sp, it is changed to: slur on notes 1-3
32	BM	<i>p</i> marking on note 2; hairpin starts at note 4

No. 14

7	C	no staccato dot on note 1
12, 16	B	no staccato dot on note 1
17	R, BM, C	slur on notes 1-2
32	C	staccato dots on notes 1-2

No. 15

2, 6, 30	all sources	no staccato dot on note 1
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6	B	growing hairpin ends after note 2
13	C	<i>pp</i> marking on note 1
18	R	<i>portato</i> starts at note 2
19	Sp, B, R, BM	no turn on trill
	C	slur on notes 3-7
32	Sp, B, R, BM	no slur on notes 1-2
33	C	accent on note 3
33-34	R	fading hairpin starts at pause 2 of b. 33

No. 16

3	Sp, B, BM	no \natural on e'' (note 12)
6	Sp, B, R	no staccato dot on note 1
7	Sp	no accidental on note 4
8, 17	Sp	no accidental on note 8
10	B	hairpin starts at note 7
14	Sp	no cautionary accidentals on notes 5, 12
21	Sp, B, R, BM	<i>p</i> marking on note 1
23, 27	Sp	no accidental on note 4

No. 17

1, 20	R	slur starts at note 2
	C	slur on notes 1-2
	BM	no <i>poco</i> marking
2	R, C	slur on notes 1-3
3	R	no staccato dot on note 23
	BM	notes 21-26 <i>portato</i> ; second slur ends at note 20; bracket in place of slur on sextuplet (notes 21-26)
5	Sp	no <i>tr</i> on note 3
6	R, BM, C	turn between notes 1-2
	Sp	staccato dot on note 1
7	Sp, B, R, BM	the <i>legato</i> marking leaves in question whether the two fermata notes are slurred to the rest of the cadenza or not. In C they are both detached
	all sources	no <i>a tempo</i> indication after fermata

	Sp, B, R	no slurs at the rest of the triplet groups of the cadenza (notes 38-52)
9	B	hairpin starts at note 4
11	Sp, B, R, BM	first slur ends at note 9
	B, R, C	no accent on note 10
	B	no staccato dot on note 1
		brackets in place of slurs on sextuplets (notes 3-8 and 11-16)
13	Sp	no accidental on note 6
13	B	hairpin ends between notes 4-5
15	R	no staccato dot on note 9
	B	no hairpin
18	Sp, B, R	third slur ends at note 16; no staccato dot on note 17
19	B	no hairpin
	Sp, B, R, BM	no turn on trill
20-23	R	hairpin starts at note 4 of b. 20 and ends after note 4 of b. 21
21	C	slur on notes 1-3
23	Sp, BM, R	no slur on notes 1 (grace)-2

No. 18

4-5	C	slur of b. 4 ends at note 1 (b. 5); staccato dot on note 1 (b. 5)
8-9	Sp	slur ends at note 1 of b. 9; next slur starts at note 1 of b. 9
12	Sp	no cautionary accidental on note 3
14	C	notes 2-12 <i>portato</i>
18	B	hairpin starts at note 8
23	Sp, R	<i>f</i> marking between notes 2-3
	B	<i>f</i> marking on note 4
28	R	no slur on notes 3-4

No. 19

15	Sp, B, R	<i>p</i> marking on note 4
	BM	no <i>p</i> marking
	R	no slur on notes 1-2
23	C	accent on note 1
25	C	accent on note 1; slur on notes 2-4
29, 30, 33	Sp, B, BM, R	no turns on trills
30	B	first slur ends at note 3 (turn not counted); note 4 detached; second slur starts at note 5
34	Sp, B, R	<i>p</i> marking on note 3
34, 35	all sources	no staccato dot on note 2
36	Sp	first slur ends between notes 4 and 5
	R, C	first slur ends at note 4; note 5 detached; second slur on notes 6 (b. 36)-1 (b. 37)
36-37	BM	no slur on notes 6 (b. 36)-1 (b. 37)

No. 20

7	B	no staccato dot on note 1
11	Sp, B, R, BM	first slur ends at note 5; second slur on notes 6-7
	C	first slur ends at note 4; second slur on notes 6-7
29	Sp	no accidental on note 5
36	Sp, B, R, BM	no staccato dots on notes 1-2

No. 21

6	Sp, B, R	slur ends between notes 3-4; staccato dot on note 4
7	Sp, B, R, BM	no turn on trill
	B	no staccato dot on note 7 (turn not counted)
8	all sources	no slur on notes 2-3; no staccato dot on note 4
10	Sp, B, R, BM	no slur on notes 1-2 and 4-5
	C	no slur on notes 4-5
	all sources	no staccato dot on note 6
13	R	no slur on notes 1-6

	C	slur on notes 1-2 and 3-6
15	B	no accent on note 4
16	B, R, C	no staccato dot on note 4
21	Sp	no accidental on note 8
23	B, BM, C	no staccato dot on note 1
25	C	no slur on notes 4-5

No. 22



5	Sp	strange staccato dot on note 4
	R, C	slur on notes 1-3 and 5-7; staccato dot on note 4
	B	no staccato dot on note 9
6	Sp	slur ends between notes 8-9; no staccato dot on note 9
	B, R	slur ends at note 8; no staccato dot on note 9
	C, BM	slur ends at note 8; staccato dot on note 9
14	R	staccato dot on note 1; slur starts at note 1
	BM	slur on notes 1-8

No. 23

2	BM	no staccato dots on notes 2, 3
	C	no staccato dots
7	R, C	no staccato dot on note 1
	C	accent on note 2
8	C	no accent on note 2
12	C	slur on notes 1-2
13	R, BM, C	no staccato dot on note 2
16	all sources	no staccato dot on note 3
21-22	B, R	hairpin starts at note 1 of b. 22
24	Sp	slur ends between notes 5-6
	R, BM	slur ends at note 5
26	all sources	no staccato dots
31-32	C	slur on notes 1 (b. 31)-1(b. 32)
33	R	no <i>cresc.</i> marking
	BM	<i>cresc.</i> marking on note 6

	C	no <i>cresc.</i> marking; growing hairpin starts before note 1 and ends at note 1 of b. 35
35	C	no hairpin; <i>decresc.</i> marking
39	B, R, BM, C	no staccato dot on note 2
	R	slur starts between notes 2-3

No. 24

1, 3, 9, 11, 29, 31, 37, 52	Sp, B, R, BM	no staccato dots
5, 33	Sp, B, R, BM	beam grouping b. 5:  ; b. 33:  ; no apparent difference in execution
15	R	ambiguous staccato dot (if any) on note 1
	BM	no staccato dot on note 1
17	Sp, R, BM	no staccato dots on notes 1-2
	B	no staccato dots on notes 1-4
19	Sp, B, R, BM	no staccato dots on notes 1-2
21	Sp	no accidentals on notes 5, 6
23	Sp	no accidental on note 5
51	BM	no staccato dots on notes 1-2

No. 25

1	BM	no staccato dot on note 5
2	R	hairpin ends before note 3
4	Sp, R, C	no staccato dot on note 5
	BM	quaver pause; note 5 quaver without staccato dot
5	Sp, BM, R	dotted quaver pauses
	BM	no accent on note 5
	Sp	no cautionary accidental on note 5
6	R	grouping of notes 1-9: 6+3; slur ends at note 10
	B	note 13 semiquaver; semiquaver pause bracket in place of slur on nonuplet (notes 1-9)
8	Sp, B, R, BM	slur on notes 3-10 bracket in place of slur on sextuplet (notes 10-15)

9	Sp	third slur ends between notes 10-11; fourth slur starts at note 12
	R	third slur ends between notes 10-11; fourth slur starts between notes 11-12
	B, BM	third slur ends at note 11; fourth slur starts at note 12
	C	third slur ends at note 10
	Sp	no accidentals on notes 17, 18
10	Sp, B, R, BM	<i>p</i> marking on note 1
11	R	no staccato dot on note 3; hairpin starts at note 2
	C	no staccato dot on note 3; slur on notes 1-3
16	R	first slur ends at note 9; second slur starts at note 9
17	B	no slur on notes 4-6
20	Sp, B, BM	no staccato dot on note 3
	B	no staccato dot on note 4
24	B	slur ends at note 3 (grace)
28	BM	no staccato dots on notes 1, 2
	all sources	<i>f</i> marking on note 4
29	Sp, B, R, BM	accent on note 3

No. 26

2	Sp	slur ends between notes 11-12
	R	slur ends at note 12; next slur starts at note 12
	C	second slur ends at note 1 of b. 3
4	Sp	no accidentals on notes 2, 6
8	Sp	no accidental on note 8
16	B	first slur starts at note 1
	BM	first slur on notes 1-8
19, 20	Sp, B, R, BM	no staccato dots on notes 5-12

No. 27

Sp	<i>Largo, lagrimoso</i>
B, R, C, BM	<i>Largo lagrimoso</i>

2, 35	C	slur on notes 1-2, 3-6
3	C	<i>f</i> marking on note 1
8	Sp, B, R	<i>p</i> marking on note 4
	BM	<i>p</i> marking on note 3
10	R	slur on notes 1-3 and 4-11
	BM	slur on notes 1-3 and 5-11
	B	hairpin starts after note 8
11	B	fading hairpin starts at note 2
12		bracket in place of slur on sextuplet (notes 6-11)
19	B, R	fading hairpin starts at note 2
23	B, R, C	normal turn
	B, R	hairpin ends at note 7
28	Sp, B, R, BM	<i>p</i> on note 1
28-29	B	no hairpin
29-30	Sp, B, R, BM	no turns on trills
34	all sources	no <i>a tempo</i> marking
34-35	Sp	slur ends between notes 4 (b. 34)-1 (b. 35)
	B, R	slur ends on note 1 (b. 35)
	BM	slur ends between notes 1-2 (b. 35)
35	Sp, B, R, BM	slur on notes 2-6
39	B	<i>f</i> marking on note 3; hairpin ends at note 9

No. 28

11	B	no staccato dot on note 9
11	Sp	no accidental on note 14
12	Sp	no cautionary accidental on note 14
13	Sp	no cautionary accidentals on notes 12, 15
	Sp	no accidentals on notes 4, 7, 14
17	R	no ♯ on note 7
19	B	no slur on notes 10-12

No. 29

5	Sp, B	first slur on notes 2-7
	Sp, R	staccato dot on note 1

6	B	slur starts at note 3
	Sp	slur starts between notes 2-3
7	all sources	no <i>a tempo</i> indication
9	C	no accent on note 3
13	R	no staccato dot on note 3; no <i>cresc.</i> marking
18	Sp	no cautionary accidental on note 3
19	all sources	no staccato dot on note 2
23	Sp	no slur on turn
27	Sp	slur starts between notes 2-3
	BM	slur starts at note 2
	B	slur starts between notes 2-3; normal turn
	R	slur starts between notes 2-3 and ends at note 4; staccato dot on note 5; normal turn

No. 30

5, 9, 17, 21	Sp, B, R	no staccato dots on notes 5-8, 13-16
	BM	same, except that staccato dots exist on notes 5-8 (b. 17) and 11-16 (b. 21)
7	Sp	no accidental on note 12
15	B	no <i>f</i> marking on note 1
20	all sources	note 11 <i>f</i> †
21	Sp, B, R	<i>f</i> marking between notes 11-12; hairpin ends at note 9
	BM	<i>f</i> marking on note 13
	R	no staccato dots on notes 3-4
24	B	no staccato dot on note 8
	BM	no staccato dot on note 1

No. 31

2, 10, 30	C	no staccato dot on note 4
4, 32	C	no staccato dot on note 2
11	B	hairpin starts at note 2
13	Sp, BM	note 9 b'*

17	Sp, R, BM	note 2 b'*
21	Sp, R, BM	note 1 b'*
25	Sp	no accidentals on notes 6, 9
28	all sources	no staccato dot on note 2
28-29	Sp, B, R, BM	<i>p</i> marking on note 3 of b. 28
30	Sp, B, R, BM	no staccato dots on notes 4, 5
31	B	hairpin starts after note 3

No. 32

All bars	C	no accents, except on the crotchets in bb. 16, 32, 48, 64. The accent on b. 48 can be misinterpreted as a fading hairpin
7, 8	Sp, B, R	slur on notes 1 (b. 7)-6 (b. 8); accent on note 4 (b. 7)
7	BM	slur on notes 1-3 and 4-6 (b. 7); accent on note 4 of b. 7 (see preface)
16, 64	Sp, R	no accents
16, 48, 64	B, BM	no accents
17-20	Sp	no cautionary accidental on note 2 (turn note)
23, 43	R	no accent on note 4
37	Sp, B, R, BM	all notes slurred
49	Sp	no accidental on note 6
62	Sp	no cautionary accidental on note 2

No. 33

2	Sp	note 3 crotchet
4, 31	C	slur on notes 1-2, 3-5
13	Sp, B, R, BM	<i>p</i> marking on note 1 was retained, but either the sound should diminish before the end of the bar (as in C), or <i>subito p</i> should be played on note 2
14	Sp, B, BM, R	no slur on notes 3-4
	Sp	<i>f</i> marking on note 5
	B, BM	<i>f</i> marking on note 3
	R	<i>f</i> marking between notes 4-5

15	Sp	no tie; slur starts on note 3 and ends between notes 19-20; staccato dot on note 20 bracket in place of slur on sextuplet (notes 15-20)
	B	tie; slur on notes 3-19
	BM, R	no tie; slur on notes 3-20
18	Sp, B, R, BM	<i>mf</i> marking on note 3
19	Sp, B, R, BM	no ending turn on trill
20	C	turn on the beat
22	B	no hairpin
23	Sp	no accidental on note 9
25	C	no accent on note 3
29	Sp, B, BM	no slur on notes 1-3
	R	fading hairpin on notes 1-3
32, 33	Sp, B, R	no slurs on trill turns
32	C	first slur starts at note 1; second slur starts at note 10
33	Sp	second slur starts at note 11; no staccato dot on note 10
	BM, R	second slur starts at note 10
	C	first slur starts at note 1; second slur starts at note 10; breathing sign (comma) after note 10
	B	slur starts between notes 10 and 11
	Sp	no cautionary accidental on note 1

No. 34

1	B	no staccato dot on note 13
5	B	no staccato dot on note 5
13	Sp	no cautionary accidental on note 1

No. 35

1, 19	Sp, B, R, BM	no turn on trill
2	B	hairpin starts between notes 3-4
3	R	ambiguous staccato dot on note 9 (if any)
	BM	all notes slurred

10, 12		bracket in place of slur on sextuplet (notes 4-9)
11	B	no staccato dot on note 6
12	BM	turn between notes 1-2
14	Sp, B	strange staccato dot on note 3
	BM	second slur starts between notes 3-4; staccato dot on note 3
	B, BM	slur on notes 9-14 (whole sextuplet)
15	Sp	no cautionary accidental on note 1
16-17	Sp, B, R, BM	<i>p</i> marking on note 1 of b.17
25	Sp, B, R, BM	<i>p</i> marking on note 2

No. 36

4	Sp, B, R, BM	no staccato dots on notes 7-11
7	Sp	no accidental on note 10
8	Sp	first slur ends between notes 6-7
	B	first slur ends at note 6
8	Sp	no accidentals on notes 9, 10
11	Sp	no accidentals on notes 5, 6
12	Sp, B, BM	note 5 c" ^h
	Sp	no accidental on note 6
13	BM	notes 1, 5, 11 f" ^h
13, 14	Sp	no accidental on note 6
23	Sp	no accidental on note 12
27	all sources	staccato dot on note 1; slur on notes 2-6
29	R	no slur on notes 7-9
33-34	Sp, B, R, BM	second slur of b. 33 ends at note 12; slur on notes 12 (b. 33)-1 (b. 34)
	C	second slur of b. 33 ends at note 11; third slur on notes 12 (b. 33)- note 1 (b. 34)

No. 37

1	B, BM	no staccato dot on note 4
4	C	slur on notes 1-6; notes 7-12 <i>portato</i>

	R	slur on notes 1-6; staccato dot on note 6
10	R	hairpin starts at note 3
		bracket in place of slur on sextuplet (notes 3-8)
11-12	C	no tie between note 5 (b. 11)-note 1 (b. 12); slur on notes 1-8 (bar 12)
13-14	B	<i>mf</i> marking on note 1 (b. 14)
15	R	staccato dot on note 1
23-24	R	hairpin starts after note 6 of b. 23
24-25	B	slur ends between notes 1-2 of b. 25
	C	slurs on notes 1-2 (b. 24) and 1-2 (b. 25)
	BM	slur on note 1 (b. 24)-1 (b. 25); notes 2, 3 (b. 25) semiquavers with staccato dots
26	B	no accent on note 2
28-30	B	no <i>cresc.</i> marking
31	B	no <i>f</i> marking on note 1
		bracket in place of slur on sextuplet (notes 5-10)

No. 38

Upbeat of 1	C	semiquaver
3	B	second slur ends at note 9; staccato dot on note 9
4	C	slur on notes 1-2
4, 7, 13, 15	all sources	no staccato dot on note 2
6	R	no staccato dot on note 7
10	R, C	no staccato dot on note 1
12		brackets in place of slurs on triplets (notes 1-3, 5-7, 8-10)
17, 29	all sources	no staccato dots on notes 3, 5
19	B	no staccato dot on note 6
	BM	no staccato dots on notes 3, 6
20	BM	no staccato dot on note 5
20-21	Sp, B, R	<i>f</i> marking on note 4 of 20
	BM	no <i>f</i> marking
	C	<i>mf</i> marking on note 1 of 20; <i>f</i> marking on note 1 of 21
21, 22, 25	all sources	no staccato dots on notes 2, 4

24	Sp, B, R, BM	<i>p</i> marking on note 3
27	R, C	slurs on notes 1-4 and 5-8
28	C	staccato dot on note 1
29	Sp, B, R, BM	notes 1, 5 <i>a</i> "#
33, 34	C	accents on notes 1, 2; no staccato dots
35	R, C	rhythm (notes 5-7): ♪♪
36	C	second slur ends at note 6

No. 39


2	BM	no staccato dot on note 3
10	all sources	no staccato dot on note 3
15	C	slur over notes 3-4
17	Sp, B, R, BM	no slur on notes 1-2;
	all sources	no staccato dot on note 3
	B	no <i>p</i> marking on note 1
21	R, BM, C	no staccato dot on note 3
24	C	slur on notes 2-4; note 1 detached
25	Sp, R	note 1 <i>b</i> '*
28, 35	C	slur on notes 2-6; note 1 detached
30	R, BM	no staccato dot on note 3

No. 40

7	Sp	no accidental on note 6
9, 11	Sp, B	no staccato dot on note 5
11	R	no staccato dot on note 5
35	Sp	slur ends between notes 1-2; next slur starts from note 3
	BM, R, C	slur ends at note 1; next slur starts from note 2
45, 47	all sources	all <i>fs</i> with no * (compare to bb. 5, 7); compare also articulation of bb. 7 and 47
51	B	note 3 <i>a</i> "#
	Sp	no cautionary accidental on note 1
52	B	no staccato dots on notes 1, 2

57	R	no staccato dot on note 1
64	C	no staccato dot on note 1
68	Sp	no accidental on note 5
71	Sp, R, BM	note 3 b'*
74-75	B, BM	no <i>dim.</i>

No. 41

4, 8		bracket in place of slur on triplet (notes 3-5)
7	B	hairpin ends at note 7
10, 34	Sp, B, R, BM	no turn on trill
10	Sp, R	overall slur starts at note 3 and ends between notes 8-9
	C	overall slur starts at note 2 and ends at note 9 bracket in place of slur on sextuplet (notes 3-8)
12	C	slur on notes 1-2 and 3-5
14	Sp, B, R, BM	no slur on notes 2-3
15	BM	first slur starts at note 3
18-19	Sp, R	slur ends at note 6 (b. 18); next slur on notes 6 (b. 18)- note 1 (b. 19)
	B	slur ends between notes 5-6
22	Sp, B	slur ends between notes 11-12; staccato dot on note 12
	BM	slur starts at note 3
23	BM	rhythm (notes 1-7): 
25	B	no <i>p</i> marking on note 1
26	Sp, B, R, BM	note 17 f'♭
	B, R	hairpin starts at pause 2 bracket in place of slur on sextuplet (notes 2-7)
27	Sp, B	slur starts between notes 2-3
32	B, R	hairpin starts at note 1
34		bracket in place of slur on sextuplet (notes 3-9)
35	B	no accent on note 2
35-36	C	slur on notes 4 (b. 35)-1 (b. 36)

No. 42

29	Sp	note 1 <i>c</i> " ₄
35	Sp	no accidentals on notes 5, 6
36	Sp	no accidental on note 6
43	C	no accents on notes 1, 6
44-45	C	accent on note 6 (b. 44)
47	B	no <i>p</i> marking on note 1
53	Sp	no cautionary accidental on note 4
56	Sp	no cautionary accidental on note 3
55-57	BM	no <i>cresc.</i> marking; no <i>f</i> marking
57	Sp, B, R	accent on note 5
57-58	Sp, B, R	<i>f</i> marking on note 5 (b. 57)
	BM	no <i>f</i> marking

No. 43

Upbeat to b. 1	all sources	no staccato dot on note 2
1	B	no staccato dot on note 6
3, 5, 7, 8, 10, 15, 26	all sources	no staccato dots on demisemiquavers
4	Sp, B, BM	note 3 semiquaver
6	B, BM	no staccato dot on note 4
7	C	slur on notes 1-2
13	B	no staccato dot on note 3
20	B	no slur on notes 1-5 bracket in place of slur on sextuplet (notes 5-10)
27	Sp	no accidental on note 8
30	Sp	no accidental on note 2
30, 32	C	accent on note 2
31	C	slur on notes 4-5

No. 44

15	C	slur on notes 1-3 and 5-7
18	Sp, B, R, BM	no staccato dots on notes 3-5

24	C	staccato dot on note 7
25, 29	C	staccato dot on note 5

No. 45

2	Sp, R, BM	note 4 b'*
3	B	hairpin ends between notes 5-6
6-7	B, BM	<i>f</i> marking on note 3 (b. 6)
	Sp, R	<i>f</i> marking between notes 3-4 (b. 6)
9-10	C	slur ends at note 1 of b. 10
11-12	Sp, B, R, BM	slur ends at note 1 of b. 12
13	R	<i>f</i> marking on note 2; no fading hairpin
15	R	growing hairpin ends at note 3
18-20	C	no accent on note 2; slur ends at note 3; next slur on notes 4 (b. 18)-3 (b. 20)
21	Sp	no cautionary accidental on note 6
36	Sp, B, R, BM	no slur on notes 1-2

No. 46

3		brackets in place of slurs on triplets (notes 5-7, 8-10)
4, 12, 28		bracket in place of slur on triplet (notes 1-3)
5	B	notes 6, 7 crotchets
8	C	slur on notes 2-3
	Sp, B, R, BM	no staccato dot on note 3
8-9	BM	<i>p</i> marking on note 3 (b. 8)
	Sp, B, R	<i>p</i> marking on note 1 (b. 9)
17, 21		bracket in place of slur on triplet (notes 2-4)
20-21	Sp, B, R, BM	slur on notes 4 (b. 20)-2 (b. 21)
	C	no slur on notes 1-2 (b. 21)
28	all sources	no staccato dot on note 6
29	R	<i>cresc.</i> marking missing; apparently the publisher mistook its position for b. 35 (lower system), but nevertheless continued the dashed line of the <i>crescendo</i> in b. 30

No. 47

6	R, BM	no accent on note 8
	B	no staccato dot on note 3
	Sp	no accidentals on notes 4, 7
7	Sp	no cautionary accidental on note 3
13	Sp	no accidental on note 8
18-19	Sp, B, R	hairpin ends after note 1 of b. 19
22	B	growing hairpin ends at note 2
27	BM, C	no staccato dot on note 2
29	C	<i>rall.</i> indication on notes 4-5
	Sp	no cautionary accidental on note 3
30	C	<i>F Tempo</i> indication; <i>pp</i> indication on note 1
33, 34	B	hairpins ends at or just before note 8
	Sp	no accidental on note 6

No. 48

1-3, 55-57, 63-65	C	accents on notes
5	B	no staccato dot on note 3
5, 6, 33, 34, 37, 38, 59, 60, 67, 68	C	accent on note 1
15	Sp	no cautionary accidental on note 2
22	Sp	slur ends between notes 2-3; no staccato dot on note 3; next slur starts from note 4
24	Sp	slur ends at note 2; no staccato dot on note 3; next slur starts from note 4
24-25	C	second slur on notes 4 (b. 24)-6 (b. 25)
26	BM	no accent on note 1
32	R	no accent on note 1; hairpin starts before note 1
36	R	hairpin starts before note 1
40	Sp	no cautionary accidental on note 6
49-51	B, R, C, BM	slur ends at note 6 (b. 49); next slur starts at note 1 (b. 50) and continues through to note 3 (b. 51)

55	all sources	no <i>a tempo</i> indication
61	R	no staccato dots on notes 4, 5
62	R	no staccato dot on note 1
71	B	no accent

Table 4.1: Ferling's Op. 31 tempo terms and Bleuzet's 1926 metronome markings

<u>Tempo Term</u>	<u>Metre</u>	<u>Metronome</u>	<u>Study no.</u>	<u>Occurrence</u>
Marcia funebre	2/4	♩=72	43	1
Grave	c	♩=76	47	1
Adagio	c	♩=72, ♩=88	33, 41	2
Adagio con espressione	c	♩=92, ♩=80	1, 25	2
Adagio con espressione	3/4	♩=88	9	1
Adagio cantabile	c	♩=88	17	1
Adagio pietoso	3/8	♩=92	31	1
Largo	c	no indication	7	1
Largo, lacrimoso	3/4	♩=96	27	1
Largo	3/4	♩=80	39	1
Largo, mesto	c	♩=92	15	1
Larghetto	6/8	♩=72	11	1
Andante sostenuto	3/2	♩=88	45	1
Andante cantabile	2/4	♩=80	5	1
Andante	2/4	♩=100, ♩=92	19, 37	2
Andante con gusto	9/8	♩.=54	13	1
Andante	3/8	♩=72	23	1
Andante con gravita	3/4	♩=72	35	1
Andante amabile	2/4	♩=88	29	1
Andantino	6/8	♩=100	3	1
Tempo di Polacca	3/4	♩=108	10	1
Moderato risoluto	c	♩=104	2	1
Moderato	c	♩=108	46	1
Allegro poco Moderato	c	♩=116	30	1
Allegro moderato	c	♩=126, ♩=116	4, 22	2
Allegro moderato con fuoco	c	♩=120	8	1
Maestoso	c	♩=108, ♩=126	21, 38	2
Tempo di Marcia	c	♩=126	44	1
Allegro con brio	3/4	♩=116	26	1
Allegro spiritoso	c	♩=126	28	1
Allegro furioso	c	♩=132	12	1
Poco Allegretto	3/4	♩.=96	42	1
Allegretto	2/4	no indication	20	1
Allegretto	3/8	♩.=72, ♩.=66	32, 40	2

Table 4.1: Ferling's Op. 31 tempo terms and Bleuzet's 1926 metronome markings (continued)

<u>Tempo Term</u>	<u>Metre</u>	<u>Metronome</u>	<u>Study no.</u>	<u>Occurrence</u>
Allegretto	3/4	♩ = 60	48	1
Allegretto scergero	3/8	♩ = 69	6	1
Allegretto risoluto	3/4	♩ = 120	16	1
Allegretto risoluto	c	♩ = 120	34	1
Scherzo	2/4	♩ = 112	14	1
Scherzando	3/8	♩ = 72	24	1
Scherzo	6/8	♩ = 80	36	1
Vivace	6/8	♩ = 84	18	1

Table 4.2: Barret's metronomic indications and tempo terms (from his 1850 Method)

<u>Tempo Term</u>	<u>Metre</u>	<u>Metronome</u>	<u>Occurrence</u>
Adagio	c	♩ = 60	1
Lento con espressione	6/8	♩ = 100	1
Lento vigoroso	c	♩ = 50	1
Lento sostenuto	c	♩ = 66	1
Lento con espressione	c	♩ = 72	1
Andantino	6/8	♩ = 96, ♩ = 104	2
Andantino pastorale	9/8	♩ = 60	1
Andante	c	♩ = 60, ♩ = 72, ♩ = 80	3
	3/4	♩ = 56, ♩ = 60	2
Andante cantabile	6/8	♩ = 104	1
Andante legato	3/4	♩ = 69	1
Andante grazioso	2/4	♩ = 72	1
Andante spianato	c	♩ = 69	1
Andante con espressione	3/4	♩ = 69	1
Andante sostenuto	9/8	♩ = 60	1
Cantabile	6/4	♩ = 84	1
Moderato	c	♩ = 84, ♩ = 88, ♩ = 92, ♩ = 104, ♩ = 108, ♩ = 112,	13
	2/4	♩ = 80, ♩ = 96	2
	3/4	♩ = 104	1

Table 4.2: Barret's metronomic indications and tempo terms (continued)

Tempo Term	Metre	Metronome	Occurrence
	6/8	♩ = 76	1
	12/8	♩ = 96	1
	♩	♩ = 112	1
Moderato e ben marcato	3/4	♩ = 104	1
	12/8	♩ = 72	1
Allegro moderato	c	♩ = 88, ♩ = 96	4
	♩	♩ = 104	1
	2/4	♩ = 88, ♩ = 93, ♩ = 112	3
	3/8	♩ = 72, ♩ = 69	2
Allegro ma non troppo	3/4	♩ = 66	1
Leggiero	3/4	♩ = 72	1
	2/4	♩ = 88	1
Allegretto flebile	3/8	♩ = 56	1
Allegretto	3/4	♩ = 96, ♩ = 100, ♩ = 104, ♩ = 112	4
	6/8	♩ = 60, ♩ = 72	2
Tempo di Bolero	3/4	♩ = 100	1
Allegro	c	♩ = 112	1
	2/4	♩ = 96, ♩ = 112	3
	3/4	♩ = 76	1
	6/8	♩ = 112	1
Allegro maestoso	c	♩ = 100	1
Allegro agitato	c	♩ = 112	1
Allegro ben marcato	♩	♩ = 69	1
Presto	6/8	♩ = 160	1

**APPENDIX 2:
CRITICAL EDITION**

48 Studies for Oboe

F. W. Ferling (1796-1874)

Adagio con espressione

1 *p*

5 *crescendo* ----- *f*

8 *p*

13 *cresc.*

16 *f*

20 *p*

23 *cresc.* *f*

26 *ad libitum* *[rit.]* *[pp]*

Moderato risoluto

A musical score for a single melodic line in treble clef, common time (C). The tempo is *Moderato risoluto*. The score consists of nine staves of music, numbered 2 through 17. Measure 2 begins with a forte (*f*) dynamic and includes accents (>) over the first two notes. The key signature changes from one sharp (F#) to one flat (Bb) at measure 3. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Slurs are used to group phrases, and there are several accents throughout. Measure 9 contains a long slur over a descending eighth-note scale. Measure 17 ends with a final note and a fermata.

Andantino

3 *p*

5 *cresc. f p*

9 *mf p*

13 *cresc. f p*

17 *p*

21

24 *a tempo rit. [sb]pp*

29 *cresc. f p pp*

Allegro moderato

4 *ff*

3

5

7

10

13

15

18

20

Andante cantabile

5 *p*

5 *mf* [*f*] *p*

10

14 *f*

19

23 *p*

28

33

37

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute, in the key of D major and 2/4 time. The tempo is marked 'Andante cantabile'. The score consists of nine staves of music, numbered 5, 5, 10, 14, 19, 23, 28, 33, and 37. The first staff (measure 5) begins with a piano (*p*) dynamic. The second staff (measure 5) features a triplet of eighth notes, a mezzo-forte (*mf*) dynamic, a crescendo leading to a forte (*f*) dynamic, and then returns to piano (*p*). The third staff (measure 10) continues the melodic line. The fourth staff (measure 14) includes a triplet of eighth notes, a sextuplet of eighth notes, and a forte (*f*) dynamic. The fifth staff (measure 19) contains two sextuplets of eighth notes and accents. The sixth staff (measure 23) features a piano (*p*) dynamic and trills. The seventh staff (measure 28) includes trills and a crescendo. The eighth staff (measure 33) has a piano (*p*) dynamic and a triplet of eighth notes. The ninth staff (measure 37) concludes with a trill and a final note.

Allegretto scerzo

f

6

11

16

21

26

31

37

43

This musical score is for a piece titled "Allegretto scerzo". It consists of nine staves of music, each containing six measures. The key signature is one sharp (F#), and the time signature is 6/8. The music is written in treble clef. The first staff begins with a dynamic marking of *f* (forte). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs and accents. There are also some dynamic markings like *sfz* (sforzando) and *z* (accents) throughout the piece. The piece concludes with a double bar line at the end of the ninth staff.

Largo

7 *p*

4 *cresc.* *f*

8 *p* *f*

12 *p* *f*

16 *p*

18 *f*

21 *p* *f*

Allegro moderato con fuoco

8 *f*

3

5

7

9

11

13

15

17



Adagio con espressione

9 *p*

4 *cresc.*

7 *f* *p*

11 *[mf]*

14 *pp*

20 *[cresc.]* *f* *dim.* *decresc.*

26 *p* *p*

33 *mf*

36 *p* *pp*

Tempo di Polacca

10 *p*

4 *f*

8

12 *f*

16 *p* *cresc.* -----

22 *f*

27

31 *p*

34 *cresc.* -----

37 *cen* ----- *do* ----- *f*

Detailed description: This musical score is for a piece titled "Tempo di Polacca" in 3/4 time. It consists of ten staves of music. The first staff (measures 1-3) starts with a piano (*p*) dynamic. The second staff (measures 4-7) is marked *f* and includes trills (*tr*). The third staff (measures 8-11) continues the *f* dynamic. The fourth staff (measures 12-15) is marked *f*. The fifth staff (measures 16-21) starts with *p* and includes a crescendo (*cresc.*) leading to the end of the staff. The sixth staff (measures 22-26) is marked *f*. The seventh staff (measures 27-30) continues the *f* dynamic. The eighth staff (measures 31-33) is marked *p*. The ninth staff (measures 34-36) includes a crescendo (*cresc.*). The tenth staff (measures 37-40) starts with the word "cen" followed by a dashed line, then "do" followed by a dashed line, and ends with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and trills.

Larghetto

11 *p* *cresc.*

5 *f*

9 *p* *tr*

13 *stringendo* *cresc.* -----

17 *f a tempo* *p*

21 *cresc.* ----- *f*

25 *p* *pp*

Detailed description: The musical score consists of seven staves of music in 6/8 time. The first staff (measures 11-15) begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second staff (measures 16-18) continues with a forte (*f*) dynamic and includes a triplet of eighth notes. The third staff (measures 19-22) starts with a piano (*p*) dynamic and features a trill (*tr*) on the eighth measure. The fourth staff (measures 23-26) is marked *stringendo* and includes a crescendo (*cresc.*) and a trill (*tr*) on the sixth measure. The fifth staff (measures 27-30) begins with a forte (*f*) dynamic and *a tempo* marking, followed by a piano (*p*) dynamic. The sixth staff (measures 31-34) features a crescendo (*cresc.*) and a forte (*f*) dynamic. The seventh staff (measures 35-38) starts with a piano (*p*) dynamic and concludes with a pianissimo (*pp*) dynamic.

Allegro furioso

Musical score for *Allegro furioso*, measures 12 through 15. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). Measure 12 begins with a dynamic marking of *f* (forte) and an accent (>). The music consists of eighth and sixteenth notes, often beamed together in groups. Measures 13, 14, and 15 continue this rhythmic pattern with various articulations, including accents and slurs. The key signature changes to two flats (B-flat and E-flat) starting in measure 14. The notation includes many accidentals (sharps and flats) and dynamic markings.

17

19

21

23

25

27

Andante con gusto

13 *p*

5 *mf*

9 *p*

13 *p* *cresc.* *f* *p*

17

20

23 *f*

25 *pp*

29 *p* *p* *pp*

Scherzo

14  *[no dynamics]*

5 

9 

13 

17 

21 

25 

29 

Largo mesto

15 *p* *pp*

7 *f*

12 *p*

16 *f*

21 *pp*

26

32 *decresc.* *pp*

Allegretto risoluto

16 *f*

3

5

7

9

11

13 *cresc.*

15 *f*

17 *mf* [*cresc.*]

Detailed description: This is a musical score for a piece titled "Allegretto risoluto". The score is written on a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The music begins at measure 16, marked with a forte (*f*) dynamic. The first line (measures 16-18) features a series of eighth-note chords with slurs. The second line (measures 19-21) contains a triplet of eighth notes followed by a quarter note and a half note. The third line (measures 22-24) continues with eighth-note chords. The fourth line (measures 25-27) shows a sequence of eighth notes with slurs. The fifth line (measures 28-30) consists of eighth-note chords. The sixth line (measures 31-33) features eighth-note chords with a *cresc.* (crescendo) marking. The seventh line (measures 34-36) continues with eighth-note chords, marked with a forte (*f*) dynamic. The eighth line (measures 37-39) shows eighth-note chords with a mezzo-forte (*mf*) dynamic and a [*cresc.*] (crescendo) marking.

19 *ff*

21 [*p*]

23 *cresc.*

25 *f*

27

29

31 *ff*

Adagio cantabile

17 *poco f*

4 *cresc.*

7 *cadenza, legato* *f* *[a tempo]*

8 *p*

11

15 *f*

18

20 *p* *pp*

Detailed description: This page of a musical score is titled "Adagio cantabile". It contains eight staves of music, numbered 17 through 20. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first staff (17) begins with a dynamic marking of "poco f" and features a series of sixteenth-note runs. The second staff (4) includes a "cresc." marking with a dashed line. The third staff (7) is marked "cadenza, legato" and "f", and includes a "[a tempo]" marking. The fourth staff (8) starts with a dynamic of "p". The fifth staff (11) continues with sixteenth-note patterns. The sixth staff (15) has a dynamic of "f". The seventh staff (18) and eighth staff (20) conclude the passage with dynamics of "p" and "pp" respectively. Various musical notations such as slurs, ties, and fingering numbers (e.g., 6) are present throughout.

Vivace

18 *f*

3

5

7

9

11 *tr*

14

17 *p*

19

21 *cresc.*

23 *f*

25

27

29

31

33 *ff*

35

37

Andante

19 *p*

4 *crescendo* -----

7 *f* *decresc.* ----- *p*

11

15 [*p*]

19 *f*

24

28 *cresc.*

31 *f*

34 [*p*] *pp*

Allegretto

20 *f*

4

7

11

14

17

21

25

29

32

Maestoso

21 *f*

3

6 *p*

10

14 *cresc.* *f* *p*

17

21 *f*

24 *p*

28 *f*

Allegro moderato

22 *f*

3

5

8 *p*

10 *crescendo* ----- *f*

12

14

17

19

21

23

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute, in the key of D major (two sharps) and common time (C). The tempo is marked 'Allegro moderato'. The score consists of 12 staves of music, numbered 22 through 23. The first staff (measure 22) begins with a forte (*f*) dynamic and features a series of eighth-note patterns with slurs and accents. The second staff (measure 23) continues this pattern. The third staff (measure 24) shows a change in dynamics to piano (*p*). The fourth staff (measure 25) includes a 'crescendo' marking with a dashed line leading to a forte (*f*) dynamic. The fifth staff (measure 26) continues the melodic line. The sixth staff (measure 27) features a change in dynamics to piano (*p*). The seventh staff (measure 28) continues the melodic line. The eighth staff (measure 29) features a change in dynamics to forte (*f*). The ninth staff (measure 30) continues the melodic line. The tenth staff (measure 31) continues the melodic line. The eleventh staff (measure 32) continues the melodic line. The twelfth staff (measure 33) continues the melodic line. The score is written in a single treble clef.

Andante

23 
p

6 

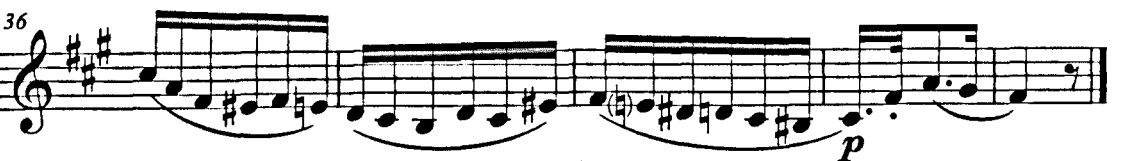
11 
cresc. *f*

16 
mf

21 
rit. *a tempo*

26 

32 
cresc.

36 
p

Scherzando

24 *f*

7

13

18

23

27 *rit.* *a tempo*

32

37

43

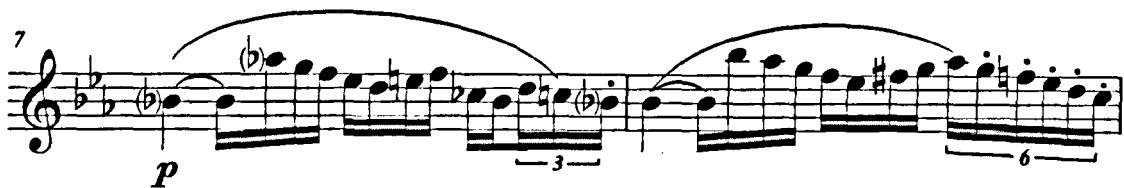
46

50

Adagio con espressione

25 

4 

7 

9 

10 

12 

13 

17 

20 *f* *p*

23 *tr*

26

28 *f*

29 *p*

Allegro con brio

26 *f*

3

5

7

9

11

13

15

17

Detailed description of the musical score: The score consists of nine staves of music, numbered 26 through 33. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first staff (measure 26) begins with a forte (*f*) dynamic. The music is characterized by a melodic line with various ornaments, including slurs, ties, and grace notes. The notes are often beamed together in groups of four or six. The piece has a lively, energetic feel consistent with the tempo marking 'Allegro con brio'. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as *f* and *mf*.



Largo, lacrimoso

27 *p* *fz*

5 *cresc.* *f*

8 [*p*] *tr*

11 *cresc.*

14 *f* *tr* (*b*) *p*

18 *f*

23 *p* *cresc.* *f* *tr*

27 [*p*] *f* *tr*

32 *rit.* [*a tempo*] *tr*

38 *cresc.* *f* *p*

Allegro spiritoso

28 *ff*

3

5

7

9

11

13

15

18

20

Detailed description: This image shows a page of musical notation for a piano piece. The tempo is marked 'Allegro spiritoso'. The score begins at measure 28 with a forte (ff) dynamic. The music is written in a single treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the passage. The measures are numbered from 28 to 41. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings like 'ff' and '(b)'. The piece concludes with a double bar line at the end of measure 41.

Andante amabile

29 *p*

4 *cresc.* -----

6 *f* *ad libitum* *[a tempo]*

9

13 *p* *cresc.* *f* *p*

17 *p*

21 *tr* *tr* *cresc.* -----

25 *f* *p*

Allegro poco moderato

30 *f*

3

5

7

9

11

13 *p* *cresc.*

15 *f*



Adagio pietoso

31 *p*

4 *f*

9 *p* *cresc. mf*

14

17 *p*

22 *f*

26 *[p]*

31 *p* *pp*

Detailed description: This musical score is for a section titled "Adagio pietoso". It consists of eight staves of music, numbered 31 through 40. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The music is written in a single melodic line on a treble clef. The dynamics are marked as follows: *p* (piano) at measure 31, *f* (forte) at measure 34, *p* (piano) at measure 37, *cresc. mf* (crescendo mezzo-forte) at measure 38, *p* (piano) at measure 40, *f* (forte) at measure 42, *[p]* (piano) at measure 44, *p* (piano) at measure 46, and *pp* (pianissimo) at measure 48. The music features various articulations such as accents (>), slurs, and dynamic hairpins. There are also some performance markings like 'x' and 'y' on notes, and square brackets around notes in measures 38, 44, and 48.

Allegretto

32 *f*

4

8

12

17 *ff*

21

25

29

34

38

42

46

50

53

57

61

Adagio

33 *p*

4 *cresc.*

7 *f* *p*

11 *f*

13 *p* *cresc.* *ff*

15 *[cadenza, ad libitum]* *[a tempo]*

17 *[mf]* *tr*

21 *tr* *tr* *tr*

23 *tr* *cresc.* *f*

26 *p*

31 *tr* *mf* *tr*

33 *tr* *p*

Allegretto risoluto

34 *f*

3

5

7

9

11

13

15

Andante con gravita

35 *p* *tr* *f*

4

9 *p* *>* *6*

12 *6* *6*

15 *[p]* *tr* *cresc. -----* *tr*

20 *f*

25 *[p]* *tr* *f*

28 *>* *>*

Scherzo

36 *f*

3

5

7

9

11

13

15

Detailed description: This page contains a musical score for a Scherzo, starting at measure 36. The music is written on a single treble clef staff in a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The first measure (36) is marked with a forte dynamic (*f*). The score consists of nine lines of music, each beginning with a measure number (36, 3, 5, 7, 9, 11, 13, 15). The notation includes eighth and sixteenth notes, often beamed together, with various articulations such as slurs, accents, and dynamic markings like *f* and *(b)*. The piece concludes with a final measure at the end of the ninth line.

This musical score consists of nine staves of music, numbered 17 through 32. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is written for a single melodic line in treble clef. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and ties. There are several instances of accidentals, specifically flats, placed below notes. The piece concludes with a final measure containing a fermata over a whole note.

Andante

37  *p*

4  *cresc. --- f*

8  *p*

12  *mf*

17  *f*

22  *p*

26  *cresc.*

29  *f*

Maestoso

38 *f*

6

11

15 *p*

20 *[f]* *f*

24 *[p]*

28 *cresc.* *f* *ff*

33

37

39 *Largo*
p

6
f

12

17
p

23
cresc ----- *f*

28
p *cresc. --*

33
p

Allegretto

40 *f*

5

10

14

19

23

27

31

35

39

Detailed description: This image shows a page of musical notation for a piece titled "Allegretto". The music is written on a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The tempo is marked "Allegretto". The first measure is numbered 40 and begins with a dynamic marking of *f* (forte). The notation consists of ten lines of music, each starting with a measure number: 40, 5, 10, 14, 19, 23, 27, 31, 35, and 39. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. Some notes are marked with an 'x' or a circled 'x', possibly indicating specific performance techniques or corrections. The overall style is characteristic of 19th-century piano music.

43

47

51

56

60

64

68

72

dim. -----

76

p *pp*

Adagio

41 *p*

3 *p*

6

9 *p*

11 *p*

13 *cresc.*

15 *ff*

16 *p*

19 *cresc.*

Detailed description: This musical score consists of ten staves of music, numbered 41 through 20. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is common time (C). The tempo is marked 'Adagio'. The dynamics range from piano (*p*) to fortissimo (*ff*). The music features various melodic ornaments including slurs, ties, and trills. Technical markings include a triplet of eighth notes in measure 5, a sixteenth-note triplet in measure 6, a sixteenth-note sextuplet in measure 9, and a trill in measure 9. The score concludes with a 'cresc.' marking and a dashed line in measure 20.

22 ----- *f* *p*

25 *p*

27 *p*

29 *p*

31 *f* *p*

33 *pp*

35 *cresc.* -----

38 *f* *p*

Poco Allegretto

42 *mf*

5

9

13

17

21

25

29 *f*

33

Detailed description: This page of a musical score contains ten staves of music, numbered 42 through 33. The music is written in a single treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first staff (measure 42) begins with a mezzo-forte (*mf*) dynamic. The piece features a mix of eighth and sixteenth notes, often grouped in pairs or fours and connected by slurs. There are several instances of melodic lines that rise and then fall, often ending with a fermata. The dynamics shift from *mf* to *f* (forte) at measure 29. The final staff (measure 33) concludes with a fermata over a final chord. The page number 131 is centered at the bottom.

37

Musical staff 37: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a melodic line with a slur over the first two measures, followed by a series of eighth notes with slurs and accents. A flat sign is placed above the first note of the second measure. A dynamic marking '(b)' is present below the staff in the third measure.

41

Musical staff 41: Treble clef, key signature of three flats. The staff contains a melodic line with slurs and accents. Dynamic markings '(b)' are placed below the staff in the second and fourth measures.

45

Musical staff 45: Treble clef, key signature of three flats. The staff contains a melodic line with slurs and accents. A dynamic marking 'p' is placed below the staff in the second measure.

50

Musical staff 50: Treble clef, key signature of three flats. The staff contains a melodic line with slurs and accents. A dynamic marking 'p' is placed below the staff in the second measure.

54

Musical staff 54: Treble clef, key signature of three flats. The staff contains a melodic line with slurs and accents. A dynamic marking 'cresc.' is placed below the staff in the second measure, followed by a dashed line.

58

Musical staff 58: Treble clef, key signature of three flats. The staff contains a melodic line with slurs and accents. A dynamic marking '----- [f]' is placed below the staff in the second measure.

Marcia funebre

43 *p*

47

51

55

59

63

67

71

75

Tempo di Marcia

44 

4 

7 

10 

13 

16 

19 

23 

27 

30 

Andante sostenuto

45 

5 

10 

16 

21 

25 

31 

36 

Moderato

46 *f*

4 *[p]*

9

13 *cresc. ----- f*

17 *p*

21

25 *p*

28 *cresc. ----- f*

33 *p*

37 *cresc. ----- f*

Detailed description: This is a musical score for a Moderato piece, consisting of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score begins at measure 46 with a forte (*f*) dynamic. The first staff (measures 46-49) features a melodic line with eighth and sixteenth notes, including a triplet in measure 49. The second staff (measures 50-53) starts with a piano (*[p]*) dynamic and includes a triplet in measure 50. The third staff (measures 54-57) continues the melodic development. The fourth staff (measures 58-61) features a crescendo from piano to forte (*cresc. ----- f*). The fifth staff (measures 62-65) starts with a piano (*p*) dynamic and includes a triplet in measure 62. The sixth staff (measures 66-69) continues the melodic line. The seventh staff (measures 70-73) features a crescendo from piano to forte (*cresc. ----- f*). The eighth staff (measures 74-77) starts with a piano (*p*) dynamic and includes a triplet in measure 74. The ninth staff (measures 78-81) continues the melodic line. The tenth staff (measures 82-85) features a crescendo from piano to forte (*cresc. ----- f*). The score concludes with a double bar line at the end of the tenth staff.

Grave

47 *pp*

5

9

14

21

25 *cresc. ----- f*

29 *p*

34

Allegretto

48 *f*

6 *tr*

11 *v*

16

21

26 *>*

31 *(b)* *tr*

35 *(b)* *tr*

39 *(b)*

44

f

48

52

p rit. f [a tempo]

59

tr

63

69

ff

74

pp

APPENDIX 3:
The 1837 J. P. Spehr Edition

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