

Harmoniemusik (music for a small wind band) enjoyed a great vogue in Europe in the last quarter of the eighteenth and first quarter of the nineteenth centuries.¹ J.C. Bach, Haydn, Cambini, Mozart, Rosetti, Beethoven, Krommer, Druschetzky, and numerous other composers of varying stature composed for the medium. In Vienna, in particular, the nobility vied with one-another in maintaining ensembles (usually 2 oboes, 2 clarinets, 2 horns, 2 bassoons) of the finest available wind musicians. Transcriptions of popular operas of the day were especially in demand as repertoire. Meysel's *Handbuch*² lists a very large number of arrangements of operas by Boieldieu, Cherubini, Cimarosa, Dalayrac, Leseur, Mehul, Mozart, Paer, Paisiello, Salieri, Spontini, and others well known in their lifetimes.

The source of this edition is the transcription by the Bohemian Johann Nepomuk Wendt (1745-ca, 1809-1810). After a short period in the musical establishment of Count Pachta in Prague, Wendt (also known as Giovanni de Vent) was engaged as oboist in the Vienna opera orchestra in 1777 and was also a "founder member and director of the kaiserlich-königlich Harmonie" in 1782.³ According to David Whitwell⁴, *The Marriage of Figaro* (composed in 1785) was transcribed by Wendt in 1791. The present edition is based on a copy kindly provided by the Biblioteca del Conservatorio "Lugi Cherubini" in Florence, Italy.

The inaccuracies and inconsistencies of articulation and dynamic indications preclude a strict adherence to the manuscript version. We have therefore returned to Mozart's own articulation in many instances when no evident purpose could be seen in following a less idiomatic one of the transcriber or, possibly, the copyist. For example, in the opening figure of the overture we have used Mozart's slurring:



The careless treatment of dynamic indications has obliged the frequent use of the opera score as a final arbiter.

The chief textual change has been the restoration (given to the second bassoon) of the short bassoon solo passage inexplicably omitted in bars 84-90 of the overture. Wendt does include it in its return later. Wrong notes have been corrected in accordance with the opera score. Nevertheless, Wendt's work is presented relatively intact and proves him to have been a very competent transcriber. The horn parts in *5* sound a fifth lower than written.

ROBERT BLOCK
HIMIE VOXMAN
Iowa City, Iowa
April, 1975

1. S. James Kurtz, *A Study and Catalog of Ensemble Music for Woodwinds Alone or With Brass to ca. 1825*, Ph.D. dissertation, University of Iowa, Iowa City, Iowa, 1971.
2. Anton Meysel, *Handbuch der musikalischen Litteratur oder allgemeines systematisch-geordnetes Verzeichniss der bis zum Ende des Jahres 1815 gedruckten Musikalien*. Leipzig: Meysel, 1817. 10 supplements to 1827.
3. Roger Hellyer's doctoral thesis (Oxford University, 1973) "Harmoniemusik: Music for Small Wind Band in the Late Eighteenth and Early Nineteenth Century" is an excellent comprehensive account of this medium and its repertoire.
4. A valuable source of information regarding the Vienna Harmoniemusik of this period is David Whitwell's series of articles on "The Incredible Vienna Octet School" found in *The Instrumentalist* magazine (Evanston, Illinois), Vol. XXIV, Nos. 3-7 October 1969-February 1970.

A brilliant performance of the transcription by the London Wind Soloists is available on Decca Records. It should be noted, however, that the performers have made a number of appropriate changes in the text of the transcription manuscript.

THE MARRIAGE OF FIGARO

Arranged for

2 Oboes, 2 Clarinets, 2 Horns & 2 Bassoons

by

JOHANN NEPOMUK WENDT

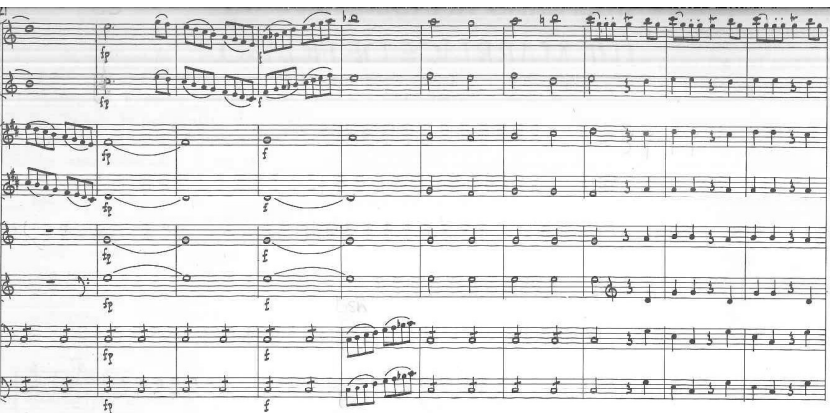
Volume I

1. Overture *

Allegro assai

* *Sinfonia* (Presto) in the opera score

© World Copyright 1975 by MISTIA RARA London
M.R. 1025



81

Handwritten musical score system 81, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* and *f*.

91

Handwritten musical score system 91, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *del.* and *f*.

101

Handwritten musical score system 101, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* and *f*.

111

Handwritten musical score system 111, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* and *f*.

121

Handwritten musical score system 121, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* and *f*.

131

Handwritten musical score system 131, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* and *f*.

141

Handwritten musical score for measures 141-150. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The music is in a common time signature.

151

Handwritten musical score for measures 151-160. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The music is in a common time signature.

161

Handwritten musical score for measures 161-170. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The music is in a common time signature.

171

Handwritten musical score for measures 171-180. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The music is in a common time signature.

181

Handwritten musical score for measures 181-190. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The music is in a common time signature.

191

Handwritten musical score for measures 191-200. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The music is in a common time signature.

2. L'Introduzione *

Allegro

10
10

Handwritten musical score system 10-19. The system consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. Dynamic markings such as *ff*, *f*, and *p* are present throughout the system.

20

Handwritten musical score system 20-29. The system consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music continues with complex rhythmic patterns and rests. Dynamic markings such as *f*, *p*, and *ff* are visible.

30

Handwritten musical score system 30-39. The system consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music features complex rhythmic patterns and rests. Dynamic markings such as *ff*, *f*, *p*, and *cresc.* are present.

40

Handwritten musical score system 40-49. The system consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music features complex rhythmic patterns and rests. Dynamic markings such as *f*, *p*, and *ff* are visible. A bracketed section is marked at the end of the system.

50

Handwritten musical score system 50-59. The system consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music features complex rhythmic patterns and rests. Dynamic markings such as *f*, *p*, and *ff* are visible. A bracketed section is marked at the end of the system.

60

Handwritten musical score system 60-69. The system consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music features complex rhythmic patterns and rests. Dynamic markings such as *f*, *p*, and *ff* are visible.

Musical score for measures 1-9. The score is for a duet in 4/4 time, marked Allegretto. It features two vocal parts and two piano accompaniment parts. The music is in G major and contains various dynamics such as *p*, *f*, and *molto*.

10

Musical score for measures 10-19. This section includes dynamic markings such as *(f)*, *(p)*, *del.*, and *sim.*. The piano accompaniment features a prominent rhythmic pattern in the right hand.

20

Musical score for measures 20-29. The score continues with complex vocal and piano parts, including dynamic markings like *f*, *p*, and *del.*.

30

Musical score for measures 30-39. This section includes dynamic markings such as *p*, *del.*, and *sol.*. The piano accompaniment continues with its characteristic rhythmic patterns.

40

Musical score for measures 40-49. The score features various dynamics including *f*, *p*, and *del.*. The vocal parts show more melodic development.

50

Musical score for measures 50-59. The score concludes with complex vocal and piano parts, including dynamic markings like *f*, *p*, and *del.*.

60

Handwritten musical score for measures 60-69. The score is written on ten staves. Measures 60-64 show a melodic line in the upper staves with a crescendo (cresc.) and a forte (f) dynamic. Measures 65-69 show a more complex texture with multiple voices and instruments, including a piano (p) dynamic in measure 69.

70

Handwritten musical score for measures 70-79. The score is written on ten staves. Measures 70-74 show a melodic line in the upper staves with a crescendo (cresc.) and a forte (f) dynamic. Measures 75-79 show a more complex texture with multiple voices and instruments, including a piano (p) dynamic in measure 79.

80

Handwritten musical score for measures 80-89. The score is written on ten staves. Measures 80-84 show a melodic line in the upper staves with a piano (p) dynamic. Measures 85-89 show a more complex texture with multiple voices and instruments, including a forte (f) dynamic in measure 89.

90

Handwritten musical score for measures 90-99. The score is written on ten staves. Measures 90-94 show a melodic line in the upper staves with a piano (p) dynamic. Measures 95-99 show a more complex texture with multiple voices and instruments, including a forte (f) dynamic in measure 99.

100

Handwritten musical score for measures 100-109. The score is written on ten staves. Measures 100-104 show a melodic line in the upper staves with a piano (p) dynamic. Measures 105-109 show a more complex texture with multiple voices and instruments, including a forte (f) dynamic in measure 109.

111

Handwritten musical score for measures 111-120. The score is written on ten staves. Measures 111-115 show a melodic line in the upper staves with a piano (p) dynamic. Measures 116-120 show a more complex texture with multiple voices and instruments, including a forte (f) dynamic in measure 120.

Handwritten musical score system 1-6. The system consists of six staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the last two are for piano accompaniment. The music is in 2/4 time and features a melody with many eighth and sixteenth notes. The key signature has one sharp (F#).

Handwritten musical score system 7-12. The system consists of six staves. The first four staves are for vocal parts and the last two are for piano accompaniment. The music continues with a similar melodic style. There are some markings above the vocal staves, possibly indicating lyrics or performance instructions.

Handwritten musical score system 13-18. The system consists of six staves. The first four staves are for vocal parts and the last two are for piano accompaniment. The music features more complex rhythmic patterns, including sixteenth-note runs. The system ends with a double bar line.

* No. 3. Cavatina (Allarghetto) in the opera score

Handwritten musical score system 19-24. The system consists of six staves. The first four staves are for vocal parts and the last two are for piano accompaniment. The music continues with a similar melodic style. There are some markings above the vocal staves, possibly indicating lyrics or performance instructions.

Handwritten musical score system 25-30. The system consists of six staves. The first four staves are for vocal parts and the last two are for piano accompaniment. The music features more complex rhythmic patterns, including sixteenth-note runs. The system ends with a double bar line.

Handwritten musical score system 31-36. The system consists of six staves. The first four staves are for vocal parts and the last two are for piano accompaniment. The music continues with a similar melodic style. There are some markings above the vocal staves, possibly indicating lyrics or performance instructions.

Handwritten notes in the right margin: "Waltz" and "turns".

Musical score for measures 60-69 (measures 10-19). The score is written for a piano and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature is one sharp (F#). The tempo is marked 'Allegro'.

Musical score for measures 70-79 (measures 20-29). The score continues the complex rhythmic pattern. The key signature is one sharp (F#). The tempo is marked 'Allegro'.

Allegro [f] 5. Non più andrai farfallone amoroso. Aria *

Musical score for measures 80-89 (measures 30-39). The score begins with a forte (f) dynamic and features a complex rhythmic pattern. The key signature is one sharp (F#). The tempo is marked 'Allegro'.

* No. 10 *Aria* in the opera score

Musical score for measures 8-17. The score is written for a piano and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature is one sharp (F#). The tempo is marked 'Allegro'.

Musical score for measures 16-25. The score continues the complex rhythmic pattern. The key signature is one sharp (F#). The tempo is marked 'Allegro'.

Musical score for measures 24-33. The score continues the complex rhythmic pattern. The key signature is one sharp (F#). The tempo is marked 'Allegro'.

80

80

80

80

MUSICA RARA PUBLICATION

Version A = Solo instrument and piano reduction Version B = Score and Orchestral material complete. Extra String parts available

TRUMPET			
(For additional Trumpet items see Cornetto section.)			
BACH J.S.	COMPLETE REPERTOIRE (Revised)	3 Volumes	
EISENHAGEN	2 Capriccios	2 Trumpets & BC	
HAENDEL	COMPLETE REPERTOIRE	4 Volumes	
HUMMEL	Concerto		A. B. Hire
MOLTER	Symphony	4 Trumpets	
MOZART	Diverimento K 188	5 Trumpets, 2 Flutes/Clarinets, 4 Timp	
PEZEL	Sonatas (Bicinia) 61, 62, 65, 66.	2 Trumpets, BC	
"	Sonatas (Bicinia) 69, 70, 72, 73.	2 Trumpets & BC	
"	Sonatas (Bicinia) 71 & 74	2 Trumpets & BC	
PURCELL	COMPLETE REPERTOIRE	2 Volumes	
SCARLATTI	Cantata "Su le sponde del Tevere" published for the first time in complete form together with 10 Opera Arias:		
STANLEY	6 Voluntaries	Soprano, Trumpet, BC	
STARZER	Musica da Camera molto particolare (formerly attributed to Mozart)	Trumpet & Organ	
VOLUNTARIES (18th century)	Diverimento S K 187 by Green, Boyce, Croft, etc.	5 Trumpets, 2 Flutes/Clarinets, 4 Timp Trumpet & Organ	

BRASS ENSEMBLE			
(For additional items see Kromeriz series)			
BERTALI	6 Short Sonatas	2 Trumpets, (Cornetti), 3 Trombones, BC.	
BRADY	52 Short Pieces. Neue auserlesene liebliche Brande, Intraden, Mascharaden, Balletten etc.	2 Trumpets, Trombone 1/Horn, Trombone.	
GABRIELI A.	Complete Edition 1617	2 Cornetti (Trumpet), 3 Trombones	
"	Ricercare del Sesto Tuono	2 Trumpets, Trombone 1/Horn, Trombone.	
"	Ricercare del Duodecimo Tuono	II	
GLASSER	Trio	2 Trumpets & Trombone.	
HOLBORNE	5 Part Brass Music	2 Trumpets, 3 Trombones	
PEZEL	COMPLETE IN 2 Vols.	2 Trumpets, 3 Trombones	
"	5 Part Brass Music	2 Trumpets, 3 Trombones	
"	Hours Decima 5 Part	2 Trumpets, 3 Trombones	
SIMPSON T.	COMPLETE IN 2 Vols.	2 Cornetti (Trumpets), 3 Trombones	
"	Opus newer Paduanen, Galliarden, Intraden, Canzonnen		
"	5 Part 1617 COMPLETE Edition in 2 Vols.	2 Cornetti (Trumpets), 3 Trombones	
TUROK	Elegy Opus 23 in memory of Karol Rathaus	3 Trumpets, 2 Hns, 2 Trbns, Baritone, Tuba	

VENETIAN BRASS MUSIC OF THE early 16th & early 17th CENTURIES.			
4 PART (2 Trumpets, Trombone/Horn, Trombone II)			
10 ANTEGNATI	Canzona 9		
30 BANCHIERI	Canzonas "La Feliciana" - "La Organistina Bella" (Echo)		
31 "	Canzonas "La Bachieriana" - "L'Alcenagina"		
26 BARGAGNI	Canzonas "Monteverde"		
25 CAVACCIO	2 Canzonas "La Fina" - "La Foresta"		
19 FRESCOBALDI	Canzona 13		
1 GABRIELI G.	Canzonas 1-4		
2 "	Canzonas 14, 15, 16		
13 GRILLO	Canzona 6		
5 GUAMI	Canzona 17		
14 "	Canzona "La Guamina"		
28 "	Canzonas 11, 12		
4 LAPPI	Canzona 10		
9 LUZASCHI	Canzonas 7, 8		
8 MASCHERA	Canzonas "La Maggia" - "Al S. Pompeo Coradello"		
12 "	Canzonas "L'Uggiera" - "La Girella"		
28 "	Canzona 5		
6 MERULO			
5 PART (2 Trumpets, Trombone I/Horn, Trombones II & III)			
16 ANTEGNATI	Canzona 20		
22 CHILESE	Canzona 21		
20 FRESCOBALDI	Canzona 19		
17 GUAMI	Canzonas 18, 23, 36		
18 MERULO			

8 PART (4 Trumpets & 4 Trombones/alternative instruments)			
23 BARTOLINO	Canzona 30		
22 CHILESE	Canzonas 31, 32		
21 FRESCOBALDI	Canzona 29		
3 GABRIELI G.	Canzonas 27, 28		
32 GRILLO	Canzona quarta à octo voci		
24 GUAMI	Canzonas 24, 25		
11 LAPPI	Canzona 26		
7 MASSAIANO	Canzona 33		
33 VIADANA	Sinfonia "La Bergamasca"		
27 "	Canzona à 8 "La Padovana"		

GABRIELI G. SYMPHONIAE SACRAE 1597 COMPLETE			
No. 1	Canzon Primi Toni à 8	4 Trumpets & 4 Trombones	
No. 2	Canzon Septimi Toni à 8	4 Trumpets & 4 Trombones	
No. 3	Canzon Septimi Toni à 8	4 Trumpets & 4 Trombones	
No. 4	Canzon Noni Toni à 8	4 Trumpets & 4 Trombones	
No. 5	Canzon Duodecimo Toni à 8	4 Trumpets & 4 Trombones	
No. 6	Sonata Pian e Forte alla quarte bassa	Cornetto (Trp), Vn, (Trp) & 6 Trombones	
No. 7	Canzon Primi Toni à 10	5 Trumpets & 5 Trombones	
No. 8	Canzon Duodecimo Toni à 10	4 Trumpets & 6 Trombones	
No. 9	Canzon Duodecimo Toni à 10	4 Trumpets, 6 Trombones & 2 Or	
No. 10	Canzon Duodecimo Toni à 10	5 Trumpets & 5 Trombones	
No. 11	Canzon Duodecimo Toni à 10	8 Cornetti (Trp), 2 Trbns (4 Trp & 2 Trbns)	
No. 12	Canzon in Echo Duod. Toni à 10	8 Cornetti, 2 Trombones (4 Trp & 2 Trbns)	
No. 13	Canzon Septimi & Octavi Toni à 12	(3 Choirs) 6 Trumpets & 6 Trombones	
No. 14	Canzon Noni Toni à 12	(3 Choirs) 6 Trumpets & 6 Trombones	
No. 15	Sonata Octavi Toni à 12	(2 Choirs) 2 Trps (2 Hns, 8 Trbns)	
No. 16	Canzon Quarti Toni à 15	Original 3 Choirs 2 Cornetti, Vln, Trombones - 3 Trumpets one in each hand & 9 Trombones	

GABRIELI G. 1615 COLLECTION OF 20 CANZONAS & SONATAS			
Canzon I	2 Trp, 3 Trbn, (2 Trp, Hn, 2 Trbn)		
Canzon II	3 Trp, 3 Trbn, (3 Trp, Hn, 2 Trbn)		
Canzon III	2 Trp, 4 Trbn, (2 Trp, Hn, 3 Trbn)		
Canzon IV	4 Trp, 2 Trbn, (3 Trp, Hn, 3 Trbn)		
Canzon V	4 Trp, 3 Trbn, (4 Trp, Hn, 2 Trbn)		
Canzon VI	4 Trp, 3 Trbn, (4 Trp, Hn, 2 Trbn)		
Canzon VII	4 Trp, 3 Trbn, (4 Trp, Hn, 2 Trbn)		
Canzon VIII	3 Trp, 5 Trbn, (3 Trp, Hn, 4 Trbn)		
Canzon IX	4 Trp, 4 Trbn, (4 Trp, 2 Hns, 2 Trbn)		
Canzon X	4 Trp, 4 Trbn, (4 Trp, 2 Hns, 2 Trbn)		
Canzon XI	2 Trp, 4 Trbn, (2 Trp, 2 Hns, 4 Trbn)		
Canzon XII	4 Trp, 4 Trbn, (4 Trp, 2 Hns, 2 Trbn)		
Sonata XIII	6 Trp, 4 Trbn, (4 Trp, 2 Hns, 2 Trbn)		
Canzon XIV	4 Trp, 4 Trbn, (4 Trp, 2 Hns, 2 Trbn)		
Canzon XV	4 Trp, 6 Trbn, (4 Trp, 2 Hn, 4 Trbn)		
Canzon XVI	6 Trp, 5 Trbn, (6 Trp, 3 Hn, 3 Trbn)		
Canzon XVII	6 Trp, 6 Trbn, (6 Trp, 3 Hns, 3 Trbn)		
Canzon XVIII	4 Trp, 10 Trbn, (4 Trp, 2 Hns, 8 Trbn)		
Canzon XIX	3 Trp, 12 Trbn, (3 Trp, 3 Hn, 9 Trbn)		
Sonata XX	5 Trp, 17 Trbn, (5 Trp, 4 Hns, 12 Trbn)		

TROMBONE			
(For additional items see Kromeriz Series)			
BERTALI	Sonata à 3 No. 1 d	2 Violins, Trombone, BC-Organ	
"	Sonata à 3 No. 2 d	2 Violins, Trombone, BC-Organ	
"	Sonata à 3 No. 3 d	2 Violins, Trombone, BC-Organ	
GIBER H.I.F.	Sonata à 3 Trp	2 Violins, Trombone, BC-Organ	
GOW	Suite	4 Trombones	
PARROTT	Concerto	Solo Trombone & Wind Band	
PREMRU	Concertino	Solo Trombone & Wind Quintet	
SCHMELZER	Tissington Vnts	4 Trombones	
SCHWETZ	Sonata Pastoralis	Trombone, 2 Violins & BC	
"	ATTENDITE POPELE	Baritone, 4 Trombones & BC	
MEUS	Sonata	3 Trombones	
SPEER	Concerto	4 Trombones	
TELMANN-LUNSDEN			
WECKMANN	Sonata à 4	Trombone, Oboe, Violin, Bassoon	

2 GREAT MARLBOROUGH STREET, LONDON

Harmoniemusik (music for a small wind band) enjoyed a great vogue in Europe in the last quarter of the eighteenth and first quarter of the nineteenth centuries.¹ J.C. Bach, Haydn, Cambini, Mozart, Rosetti, Beethoven, Krommer, Druschetzky, and numerous other composers of varying stature composed for the medium. In Vienna, in particular, the nobility vied with one-another in maintaining ensembles (usually 2 oboes, 2 clarinets, 2 horns, 2 bassoons) of the finest available wind musicians. Transcriptions of popular operas of the day were especially in demand as repertoire. Meysel's *Handbuch*² lists a very large number of arrangements of operas by Boieldieu, Cherubini, Cimarosa, Dalayrac, Leseur, Mehul, Mozart, Paer, Paisiello, Salieri, Spontini, and others well known in their lifetimes.

The source of this edition is the transcription by the Bohemian Johann Nepomuk Wendt (1745-ca. 1809-1810). After a short period in the musical establishment of Count Pacht in Prague, Wendt (also known as Giovanni de Vent) was engaged as oboist in the Vienna opera orchestra in 1777 and was also a "founder member and director of the kaiserlich-königlich Harmonie" in 1782.³ According to David Whitwell⁴, *The Marriage of Figaro* (composed in 1785) was transcribed by Wendt in 1791. The present edition is based on a copy kindly provided by the Biblioteca del Conservatorio "Lugi Cherubini" in Florence, Italy.

The inaccuracies and inconsistencies of articulation and dynamic indications preclude a strict adherence to the manuscript version. We have therefore returned to Mozart's own articulation in many instances when no evident purpose could be seen in following a less idiomatic one of the transcriber or, possibly, the copyist. For example, in the opening figure of the overture we have used Mozart's slurring:



The careless treatment of dynamic indications has obliged the frequent use of the opera score as a final arbiter.

The chief textual change has been the restoration (given to the second bassoon) of the short bassoon solo passage inexplicably omitted in bars 84-90 of the overture. Wendt does include it in its return later. Wrong notes have been corrected in accordance with the opera score. Nevertheless, Wendt's work is presented relatively intact and proves him to have been a very competent transcriber. The horn parts in ♩ sound a fifth lower than written.

ROBERT BLOCK
HIMIE VOXMAN
Iowa City, Iowa
April, 1975

1. S. James Kurtz, *A Study and Catalog of Ensemble Music for Woodwinds Alone or With Brass to ca. 1825*, Ph.D. dissertation, University of Iowa, Iowa City, Iowa, 1971.
2. Anton Meysel, *Handbuch der musikalischen Litteratur oder allgemeines systematisch-geordnetes Verzeichniss der bis zum Ende des Jahres 1815 gedruckten Musikalien*. Leipzig: Meysel, 1817. 10 supplements to 1827.
3. Roger Hellyer's doctoral thesis (Oxford University, 1973) "Harmoniemusik: Music for Small Wind Band in the Late Eighteenth and Early Nineteenth Century" is an excellent comprehensive account of this medium and its repertoire.
4. A valuable source of information regarding the Vienna Harmoniemusik of this period is David Whitwell's series of articles on "The Incredible Vienna Octet School" found in *The Instrumentalist* magazine (Evanston, Illinois), Vol. XXIV, Nos. 3-7 October 1969-February 1970.

A brilliant performance of the transcription by the London Wind Soloists is available on Decca Records. It should be noted, however, that the performers have made a number of appropriate changes in the text of the transcription manuscript.

WOLFGANG AMADEUS MOZART THE MARRIAGE OF FIGARO

Arranged for
2 Oboes, 2 Clarinets, 2 Horns & 2 Bassoons
by

JOHANN NEPOMUK WENDT

Volume II

6. Porgi amor. Aria*

* No. 11 Cavatina in the opera score

© World Copyright 1975 by MUSICA BARA London M.R. 1025

7. Voi che sapete che cosa è amor*

Andante con moto

* No. 12. Arietta (Andante) in the opera score

51

rit. a tempo p cresc. p cresc.

rit. a tempo p cresc. p cresc.

rit. a tempo p cresc. p cresc.

rit. a tempo p cresc. p cresc.

rit. a tempo p cresc. p cresc.

61

f p

f p

f p

f p

f p

8. Venite inginocchiatevi. Aria*

Allegretto

p f

p f

p f

p f

p f

* No.13. Aria in the opera score

sfz sfz

sfz sfz

sfz sfz

sfz sfz

sfz sfz

20

p f

p f

p f

p f

p f

30

p f

p f

p f

p f

p f

Handwritten musical score, measures 40-49. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *f*.

Handwritten musical score, measures 50-59. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *f*.

Handwritten musical score, measures 60-69. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *f*.

Handwritten musical score, measures 70-79. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *f*.

Handwritten musical score, measures 80-89. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *f*. The word *cresc.* is visible in the score.

Handwritten musical score, measures 90-99. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *f*.

Musical score for measures 1-10 of "9. Crudel! perchè finora e non mi mancherai, Duetto". The score is written for two voices and piano accompaniment. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *pp*, *f*, and *ff*. The tempo is marked *Andante*.

9. Crudel! perchè finora e non mi mancherai, Duetto*

Andante

Musical score for measures 11-20 of "9. Crudel! perchè finora e non mi mancherai, Duetto". This section continues the duet with intricate melodic lines and piano accompaniment. Dynamic markings include *f*, *pp*, and *ff*. A *Solo* marking is present above the piano part in measure 18.

10

Musical score for measures 21-30 of "9. Crudel! perchè finora e non mi mancherai, Duetto". The score shows the continuation of the duet with complex rhythmic figures and dynamic markings like *f* and *pp*.

* No. 17. Duetto in opera score

20

Musical score for measures 31-40 of "9. Crudel! perchè finora e non mi mancherai, Duetto". This section features more complex rhythmic patterns and dynamic markings such as *f*, *pp*, and *ff*.

30

Musical score for measures 41-50 of "9. Crudel! perchè finora e non mi mancherai, Duetto". The score continues with intricate melodic and harmonic development, marked with dynamics like *f* and *pp*.

40

Musical score for measures 51-60 of "9. Crudel! perchè finora e non mi mancherai, Duetto". The final section of the duet shown, featuring complex rhythmic patterns and dynamic markings like *f* and *pp*.

59

60

Andante
10. Riconosci in questo amplesso*

61

* No. 19. *Sestetto* in the opera score

10

20

30

Musical score for measures 40-49. The score is written for a piano and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include *fz* (forzando), *del.* (delicately), and *p* (piano). The key signature has one sharp (F#).

Musical score for measures 50-59. The score continues with complex rhythmic patterns. Dynamics include *fz* and *p*. The key signature has one sharp (F#).

Musical score for measures 60-69. The score continues with complex rhythmic patterns. Dynamics include *fz* and *p*. The key signature has one sharp (F#).

Musical score for measures 70-79. The score continues with complex rhythmic patterns. Dynamics include *fz*, *del.*, and *p*. The key signature has one sharp (F#).

Musical score for measures 80-89. The score continues with complex rhythmic patterns. Dynamics include *fz*, *del.*, and *p*. The key signature has one sharp (F#).

Musical score for measures 90-99. The score continues with complex rhythmic patterns. Dynamics include *fz* and *p*. The key signature has one sharp (F#).

100

110

120

Andante

II. Dove sono i bei momenti. Aria

10

20

30

[F#]

Musical score for measures 30-39. The score is written for a piano with multiple staves. It features a complex melodic line in the upper staves and a more rhythmic, bass-oriented line in the lower staves. The key signature has one sharp (F#).

40

Musical score for measures 40-49. The score continues the melodic and rhythmic themes from the previous section. The upper staves show more intricate melodic development, while the lower staves maintain a steady rhythmic pattern.

50

Allegro

[F#]

[F#]

Musical score for measures 50-59. This section is marked 'Allegro' and features a change in tempo and dynamics. The score includes various dynamic markings such as 'p' (piano) and 'sf' (sforzando). The melodic lines are more active and rhythmic.

17

Musical score for measures 60-69. The score continues the 'Allegro' section. It features a mix of melodic and rhythmic patterns, with some measures showing more complex textures in the upper staves.

60

Musical score for measures 70-79. The score continues the 'Allegro' section. It features a mix of melodic and rhythmic patterns, with some measures showing more complex textures in the upper staves.

80

Musical score for measures 80-89. The score continues the 'Allegro' section. It features a mix of melodic and rhythmic patterns, with some measures showing more complex textures in the upper staves.

30

38

Andante di giusto

12. Sull' aria che soave zeffiretto. Duetto

Oboe 2 TACET

Clarinet 2 TACET

* No. 21. Duetto (Allegretto) in the opera score

8

15

22

29

Musical score for measures 29-35. The system consists of six staves. The top two staves (treble clef) show a melody with various ornaments and slurs. The bottom four staves (bass clef) provide harmonic support with sustained notes and rhythmic patterns.

36

Musical score for measures 36-42. The system consists of six staves. The melody continues with more complex ornamentation. The bass staves show a steady rhythmic accompaniment.

Marcia

13. Ecco la marcia*

Musical score for the march 'Ecco la marcia'. The system consists of six staves. The music is marked with a forte (ff) dynamic. The melody is characterized by a strong, rhythmic pulse with frequent accents and slurs. The bass staves provide a solid harmonic foundation.

* No. 23. Finale in the opera score

3

Musical score for measures 3-9. The system consists of six staves. The melody is active with many slurs and ornaments. The bass staves show a rhythmic accompaniment with some sustained notes.

17

Musical score for measures 17-24. The system consists of six staves. The melody continues with complex ornamentation. The bass staves provide a steady rhythmic accompaniment.

25

Musical score for measures 25-31. The system consists of six staves. The melody is active with many slurs and ornaments. The bass staves show a rhythmic accompaniment with some sustained notes.



90

100

Andante

14. Deh vieni non tardar. Aria *

CI. 2 FAGOT

HORN 1 FAGOT

* No. 28. Aria in the opera score

7

14

21

29

Handwritten musical score for measures 29-36. The score is written for five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present at the beginning of the first staff.

37

Handwritten musical score for measures 37-44. The score continues on five staves. The notation includes various rhythmic patterns and dynamic markings, such as *f* and *p* (piano).

15. Finale

Andante

Handwritten musical score for the 15. Finale, marked Andante. The score is written for five staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking "Andante" is written above the first staff. The score includes various dynamic markings such as *p*, *f*, *cresc.*, and *dim.*.

* No. 29. in the opera score

8

Handwritten musical score for measures 8-13. The score is written for five staves. The notation includes various rhythmic patterns and dynamic markings, such as *f* and *p*.

14

Handwritten musical score for measures 14-19. The score is written for five staves. The notation includes various rhythmic patterns and dynamic markings, such as *cresc.*, *p*, and *f*.

18

Handwritten musical score for measures 18-23. The score is written for five staves. The notation includes various rhythmic patterns and dynamic markings, such as *cresc.*, *p*, *f*, and *dim.*.

25

31

37

MUSICA RARA PUBLICATIONS

Version A = Solo instrument and piano reduction Version B = Score and Orchestral material complete. Extra String parts available

FLUTE

ABEL	Quartet Op 12 No. 2	Flute & Strings	A.
BACH C.P.E.	Concerto G	Flute & Strings	B.
"	Concerto Bb	Flute & Strings	A.
"	"	"	B.
BACH J.C.	Quartet Opus 8 No. 2	Flute & Strings	
"	3 Quartets D, C, A.	Flute & Strings	
"	4 Quintets Op 11, 1, 2, 3, 5	Flute, Oboe, Violin, Viola, BC	
"	2 Quartets Op 19 Nos. 1, 3	2 Flute, Viola, VC, (for II. & String Trio)	
BACH J.S.	Complete Arias (Masses, Oratorios, Cantatas)	for Soprano, Alto, Tenor, Bass	
BOCCHERINI	3 Quintets Op 21, Nos. 1, 5, 6	Flute & Strings	
BOTTESINI	Quintet C	Flute, Oboe, Violin, Viola, VC	
"	Concerto	Flute, Clarinet & Orchestra	A.
"	"	"	B. Hire
BRÉVAL	Symphonia Concertante	Flute, Bassoon & Orchestra	A.
"	F Op 31	"	B. Hire
CIMAROSA	3 Quartets for Flute & Strings	"	
COUPERIN	Concerts Rouvoux 1-4	Flute, (2nd Flute), Gamba & BC	
"	"Les Godis Réunis"	2 Flutes (Violins), Gamba & BC	
"	Les Nations: La Française	"	
"	L'Impériale	2 Flutes (Violins), Gamba & BC	
"	Les Nations: L'Espagnole	"	
"	La Piémontaise	2 Flutes (Violins), Gamba & BC	
"	L'Apothèse de Corelli & Lully	"	
"	"	2 Flute (Violins), Gamba & BC	
DANZI	Quartet Op 56/1	Flute & Strings	
DEVILLENNE	Quartet Op 11	Flute & Strings	
"	Symphonia Concertante	2 Flutes & Orchestra	A.
"	"	"	B. Hire
DOPPLER	Andante & Rondo Op 25	2 Flutes & Piano	A.
"	Hungarian Fantasy Op 35	"	B. Hire
DUSHKIN	Quintet	Flute & Strings	
DUSSEK	Trio	Flute, Cello, Piano	
FIORILLO	Sinfonia Concertante	2 Flutes & Orchestra	A.
"	"	"	B. Hire
FUERSTENAU	Introduction & Rondo	"	
"	Brilliant Opus 115	2 Flutes & Piano	
GIORDANI	Quartet Op II, No. 5	Flute & Strings	
"	Quartet Op III, No. 1	Flute, Violin, VC, Piano	
"	3 Trios Opus II Nos 4-6	Flute, Violin, VC	
"	2 Quartets Opus V Nos. 1 & 2	Flute & Strings	
"	Trio Opus 78	Flute, Cello & Piano	
HUMMEL	Sinfonia Concertante	Flute, Clarinet, Violin, & Orchestra	A.
KRAMAR	Opus 70	"	B. Hire
KROMMER	Sinfonia Concertante Op.80	Flute, Clarinet, Violin, & Orchestra	A.
"	"	"	B. Hire
KUHLAU	2 Quintets Op 51 Nos. 2 & 3	Flute & Strings	Parts each
"	"	"	Scores each
LOEILLET	Sonata Opus V No. 1	Flute & BC	A.
MOLTER	HS 315	"	B.
"	"	"	
PEPUSCH	Concerto Op 8 No. 2	2 Flutes, 2 Oboes/Violins & BC	
PLATTI	Trionata G	Flute, Oboe & BC	
PLEVEL	Trio Opus 29 D	Flute, Cello, Piano	
"	Quartet F Opus 17/2	Flute & Strings	A.
QUANTZ	Concerto d	"	B.
"	"	"	each
"	Concerti I, II, III, IV, C, D, E, F, G	2 Solo Flutes, Strings & BC	A.
"	"	"	B. Hire
"	"	"	
RAMEAU	Trionata c minor	Flute, Oboe & BC	
"	5 Arias (Operas) Vol. 1	Soprano, Flute, BC	
"	5 Arias (Operas) Vol. 1	Tenor, Flute, BC	
RIES	Introduction & Poissonaise	"	
"	Opus 119	Flute & Piano	
ROCKSTRO	Sonata Sentimentale Op. 169	Flute & Piano	
"	The Flute (Reprint of the 2nd edition)	"	
VESTER	Flute Repertoire Catalogue (10,000 Titles)	"	
VIOTTI	Quartet Opus 22 No. 1	Flute & Strings	
VIVALDI	Trio a	Flute, Bassoon/VC, BC	
"	Sonata e	Flute, BC (Stockholm)	
"	Concerto d F XII, 42	Flute, Violin, Bassoon, BC	
"	Concerto d F XII, 43	Flute, Violin, BC	
"	Concerto C P 81	Flute, Oboe, 2 Violins, BC	
"	Concerto C P 82	Flute, Oboe, Violin, Bassoon, BC	
"	Concerto D P 155	Flute, Oboe, Violin, Bassoon, BC	
"	Concerto D P 201	Flute, Oboe, Violin, Bassoon, BC	
"	Concerto D P 204	Flute, Oboe, Violin, Bassoon, BC	
"	Concerto F P 323	Flute, Oboe, Violin, Bassoon, BC	
"	Concerto g P 342	Flute, 2 Violins, Bassoon, BC	
"	Concerto g P 360	Flute, Oboe, Violin, Bassoon, BC	
"	Concerto g P 404	Flute, Violin, Bassoon, BC	

OBOE

ABEL	Quartet Opus 12 No. 2	Oboe & Strings	
ALBINONI	Concerti a Cinque Op 9 Nos. 5, 8, 11	Oboe & Strings	each A.
"	"	"	each B.
"	Concerti Op 9 Nos 3, 6, 9, 12	2 Oboes, & Strings	each A.
"	"	"	each B.
BACH J.C.	4 Quintets Op 11	See Flute Section	
"	Concerti Rouvoux 1-4	Oboe, (Flute), Gamba & BC	A.
"	Concerto F No. 2	Oboe, Strings & BC	B. Hire
BACH J.S.	Complete Arias (Masses, Oratorios & Cantatas)	for Soprano, Alto, Tenor, Bass	
BESOZZI	Concerto	Oboe Obligato & BC	A.
"	"	Oboe, Strings, BC	B.
BISCOGLI	Triple Concerto	Oboe, Trumpet, Bassoon, Strings, BC	A.
"	"	"	B.
BOCCHERINI	3 Quintets	See Flute Section	
BOISMORTIER	Trionatas Opus 40	2 Oboes & BC	
COUPERIN	Concerts Rouvoux 1-4	Oboe, (Flute), Gamba & BC	
"	"Les Godis Réunis"	Oboe, (Flute), Gamba & BC	
"	Les Nations: La Française	"	
"	L'Impériale	Oboe, (Flute), Gamba & BC	
"	Les Nations: L'Espagnole	"	
"	La Piémontaise	Oboe, (Flute), Gamba & BC	
"	L'Apothèse de Corelli & Lully	"	
"	"	Oboe, (Flute), Gamba & BC	
FASCH	Triple Concerto E	Oboe d'Amore (Ob), Trp., Vn., Strings	A.
"	"	"	B.
FRESCOBALDI	Canzonas 1-4 (1628)	Oboe (Cornetto) & BC/Organ	
"	Canzonas 9-13 (1628)	2 Oboes, (Cornetti) & BC/Organ	
"	Canzonas 18-23 (1628)	Oboe (Cornetto), Trombone, BC/Organ	
"	Canzonas 27-29 (1628)	2 Oboes (Cornetti), Trombone, BC/Organ	
HERZOGENBERG	Trio	Oboe, Horn, Piano	A.
HERTEL	Concerto E flat	Oboe, Trumpet, Strings, BC	A.
"	"	"	B.
HUMMEL	Introduction, Theme & Vns Opus 102	Oboe & Orchestra	A.
"	"	"	B.
JACOB	Sonata	Oboe & Piano	A.
KALLIWODA	Concertino	Solo Oboe & Orchestra	A.
"	"	"	B. Hire
LOEILLET	Sonata e Opus V No. 1	Oboe & BC	
PEPUSCH	Concerto Op 8 No. 3	2 Oboes/Violins, 2 Violins/Oboes & BC	
PLATTI	Trionata G	Oboe, Flute & BC	
QUANTZ	Trionata c minor	Oboe, Flute & BC	
REICHA	Quintet	Oboe & Strings	
ROSETTI	Concerto I in C	Oboe, Strings, & BC	A.
"	"	"	B. Hire
VIVALDI	Concerto F P 129	Oboe, Bassoon, Strings, & BC	A.
"	"	"	B.
"	Trionata 9 (Lund)	2 Oboes & BC	A.
"	Concerto c (Lund)	Oboe, Violin, Strings, BC	A.
"	"	"	B.
"	Concerto a P 53	2 Oboes, Strings, BC	A.
"	"	"	B.
"	Concerto C P 85	2 Oboes, Strings, BC	A.
"	"	"	B.
VIVALDI	Concerto d P 302	2 Oboes, Strings, BC	A.
"	"	"	B.
WANHALL	2 Quartets F Op. 7 Nos. 1 & 2	Oboe & Strings	
"	3 Quartets Op. 7 Nos. 4, 5, 6	Oboe & Strings	
WECKMANN	Sonata	Oboe, Violin, Trombone, Bassoon & BC	
WIDERKEHR	Duo Sonata	Oboe & Piano	
"	"	"	
* For additional items see Flute section			
* For additional Oboe items see Trumpet section			
* For additional Oboe items see Trumpet section			

RECORDER

BLOCK	Concerto	Treble Recorder & Strings	A.
"	"	"	B. Hire
CORELLI	Sonata No. 2	for Treble Recorder & Basso Continuo	
HOTTETERRE	Trio Sonatas Op 3	2 Treble Recorders & BC	
JACOB	Sonata	Treble Recorder & Piano	
"	Variations	Treble Recorder & Piano	
PEPUSCH	Concerto Op 8 No. 1	2 Treble Rec., 2 Fl/Ten. Recs/Oboes/Violins & BC	
"	Concerto Op 8 No. 4	2 Treble Rec., 2 Fl/Ten. Recs/Oboes/Violins & BC	
"	Concerto Op 8 No. 5	2 Treble Rec., 2 Fl/Ten. Recs/Oboes/Violins & BC	
"	Concerto Op 8 No. 6	2 Treble Rec., 2 Fl/Ten. Recs/Oboes/Violins & BC	
SCHICKHARDT	6 Sonatas Opus 22	2 Treble Recorders, Oboe, BC	
VIVALDI	Trio a	Treble Recorder, Cello/Bassoon & BC	
"	Concerto P 78	Soprano/Tr. Rec., String, BC	

2 GREAT MARLBOROUGH STREET, LONDON W.1