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A Critical Edition of Gustave Vogt's 4eme Solo de Concert

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A CRITICAL EDITION OF GUSTAVE VOGT'S

4^{ÈME} SOLO DE CONCERT

By

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Abstract

As oboe *professeur titulaire* at the Paris Conservatory from 1816–53, Gustave Vogt established his importance as a pedagogue by teaching many leading nineteenth-century European oboists, and his influence can be traced to numerous living oboists. Additionally, Vogt played a seminal role in developing a virtuosic Romantic oboe style that paralleled the virtuosic styles developed for the more prevalent Romantic solo instruments, the piano and violin. His music is rarely played today, and Vogt remains a largely unknown figure even within the oboe community.

The purpose of this study is to develop a critical edition of Gustave Vogt's 4^{ème} *Solo de Concert* suitable for performance by oboe and piano. This critical edition is based on an examination of nine sources, including four manuscript sources from the Bibliothèque nationale in Paris. In the process of discussing this edition, I will examine Romantic wind performance practices on which there is little written information. These performance practices include ornamentation and articulation.

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Introduction

The purpose of this study is to develop a critical edition of Gustave Vogt's 4^{ème} *Solo de Concert* suitable for performance by oboe and piano. In the process of discussing this edition, I will examine Romantic wind performance practices on which there is little written information. These performance practices include ornamentation, articulation, and dynamics. This critical edition is based on an examination of nine sources. Four of the sources are manuscripts from the Bibliothèque nationale in Paris. The other five sources are published editions, one by Pleyel from the Conservatorio di Musica in Milan, two by Richault from the British Library, and two by Editions Costallat from the University of Iowa. I have consulted copies of the Editions Costallat score but have relied on images of the other sources provided by each library.

Gustave Vogt

As *professeur adjoint* (1809–15) and *professeur titulaire* (1816–53) of oboe at the Paris Conservatory, Gustave Vogt (1781–1870) established his importance as a pedagogue by teaching many important nineteenth-century European oboists.¹ His influence can be traced to numerous currently living oboists. Vogt's students included the following distinguished performers and pedagogues: Henri Brod, Louis-Auguste Vény, A. M. R. Barret, Louis-Charles Triébert, Stanislas Verroust, Antoine-Joseph

¹ Geoffrey Burgess, *The Premier Oboist of Europe: A Portrait of Gustave Vogt* (Lanham, Maryland: Scarecrow Press, 2003), 23.

Lavigne, and Charles-Joseph Colin.² Colin, who was the oboe professor at the Paris Conservatory from 1868–81,³ taught Georges Gillet (1854–1920).⁴ Gillet taught, among others, Marcel Tabuteau (1887–1966), who became the principal oboe with the Philadelphia Orchestra under Leopold Stokowski and taught many of the leading American oboists of the early and middle twentieth-century.⁵

Gustave Vogt descended directly from the Italian Baroque tradition of virtuosic oboe playing. He was taught by Antoine Sallantin (1755–1830), the first oboe professor at the Paris Conservatory whom Vogt would succeed in 1816.⁶ Sallantin traveled to London in the early 1790s to study with Johann Christian Fischer (1733–1800),⁷ who, along with Carlo Besozzi, was one of the leading oboe soloists of his era.⁸ Fischer is purported to have studied with the leading oboist in Germany and father of Carlo, Antonio Besozzi (1714–1781).⁹ Antonio Besozzi was the nephew of the famous Alessandro Besozzi (1702–1793), who toured throughout Europe, including Paris, to high

² Burgess, 25–8.

³ *Ibid.*, 28.

⁴ Geoffrey Burgess, “Gillet Georges(-Vital-Victor),” *Grove Music Online*, http://www.oxfordmusiconline.com.ezproxy.library.unlv.edu/subscriber/article/grove/music/45247?q=Gillet%2C+George&search=quick&pos=1&_start=1#firsthit (accessed October 22, 2012).

⁵ Geoffrey Burgess and Bruce Haynes, *The Oboe* (New Haven: Yale University Press, 2004), 199.

⁶ *Ibid.*, 90.

⁷ *Ibid.*

⁸ *Ibid.*, 87.

⁹ T. Herman Keahey, “Fischer, Johann Christian,” *Grove Music Online*, http://www.oxfordmusiconline.com.ezproxy.library.unlv.edu/subscriber/article/grove/music/09727?q=Fischer&search=quick&pos=11&_start=1#firsthit (accessed October 22, 2012).

critical acclaim. Alessandro came out of the early eighteenth-century culture of Italian dominance in virtuoso oboe playing and composing.¹⁰

In addition to his pedagogical importance, Vogt performed prolifically in Paris and throughout Europe. His two major performing appointments were as principal oboe of the Paris Opéra from 1812–34 and principal oboe of the Royal or Imperial Chapel from its reinstatement by Napoleon in 1802 until its dissolution in 1830. Vogt was also the principal oboist with two major Paris concert societies, the Société des Concerts du Conservatoire and Société académique des enfants d'Apollon. It was for performances with these two concert societies as well as his involvement with another Parisian concert society, the Exercices des Élèves du Conservatoire, that Vogt needed to write his own solo oboe music.¹¹

Vogt's compositional output includes sixteen concertos, at least nineteen fantasies or theme and variations, and works for various chamber ensembles. At the Paris Conservatory, he studied composition with Jean-Baptiste Rey and Antonin Reicha.¹² Vogt played a seminal role in developing a virtuosic Romantic oboe style, which reached its height in the works of Lalliet and Pasculli among others. This style paralleled the virtuosic styles developed by Paganini, Liszt, and Chopin for the more prevalent Romantic solo instruments, the violin and piano. However, unlike the music of Paganini, Chopin, and Liszt, Vogt's music is rarely played today, and Vogt remains a largely unknown figure even within the oboe community. His music is rarely played today for two main reasons. First, Vogt did not maintain a widespread public reputation beyond

¹⁰ Burgess and Haynes, 81.

¹¹ Burgess, *A Portrait of Gustave Vogt*, 5–11.

¹² *Ibid.*, 60.

his death because of the oboe's relative neglect as a solo instrument in comparison to the piano and violin. Second, much of Vogt's music is not currently in print and available to performers.

Vogt's career spanned two important transitions. The first is Classicism to Romanticism. With the shift from the Classical to the Romantic, compositions included more detail. This makes the performer less of a collaborator in the compositional process and more of an interpreter. Where before the composers left details such as articulation and ornamentation to the performer, they now began to meticulously write out everything. To go along with performance becoming interpretive, virtuoso soloists were becoming interpreters of others' work rather than composers of their own solo repertoire.

The second important transition that occurred during Vogt's career was the transition from the non-keyed to the keyed oboe. Prior to Vogt, oboes generally contained no more than two keys, the C₁/C-sharp₁ key and the E-flat key. Vogt was in fact one of the earliest to produce a fingering chart for an oboe using more than two keys in an unpublished method that he wrote between 1816 and 1825.¹³ Whereas oboists were rarely required to play in keys with more than three sharps or three flats prior to the Romantic era, they increasingly needed to be able to play in all keys as the Romantic era progressed. To facilitate playing in complex keys, keywork was added to the oboe. The oboes of previous eras were made of boxwood, which is a light wood that is easy to blow; however, boxwood was too light to support the key mechanism needed for the advancing times. It warped frequently, which caused the mechanism to fall out of adjustment and the oboe to not play properly. Oboe makers eventually switched to grenadilla wood,

¹³ Burgess and Haynes, 107–8.

which is the predominant wood in use today. Though the grenadilla wood could support the new mechanism, the downside was that it was harder to blow, and long phrases that would have been easier to execute on a boxwood oboe became much more difficult to play. This would later have a significant bearing on my research as the later versions of Vogt's solo were shorter and added more rests for the soloist.

Antoine-Auguste Bruyant

Antoine-Auguste Bruyant (1827–1900) studied with Vogt at the Paris Conservatory from 1844–9.¹⁴ While not particularly important as an oboist, Bruyant played a crucial role in preserving Vogt's music. "Vogt donated his music collection and instruments to Bruyant, and once they were in his possession, he acted as his teacher's self-appointed musical editor and publicist. Up to Vogt's death, Bruyant sought his teacher's approval of his arrangements and editions."¹⁵ Bruyant was known to perform Vogt's compositions and attempted to publish many of them. Burgess adds that Bruyant "was careful to print only the versions of each work which best represented his master's intentions."¹⁶ Bruyant is a key figure in creating an edition of Vogt's *4^{ème} Solo de Concert* because he provided a full orchestral score in his own hand, a commentary note on the orchestral score in Vogt's hand, a piano reduction, and quite probably edited four of the five published sources.

¹⁴ Burgess, *A Portrait of Gustave Vogt*, 27.

¹⁵ *Ibid.*, 24.

¹⁶ *Ibid.*, 25.

The Editing Process for Gustave Vogt's 4^{ème} Solo de Concert

The nine available sources present the piece in various stages of revision; thus, there are numerous discrepancies between the sources. Editing Vogt's 4^{ème} Solo de Concert presents the challenge of determining the authority of one version over other equally viable versions when resolving each individual discrepancy. The most common type of discrepancy is in articulation. Each articulation discrepancy by itself would have a minimal impact on the overall effect of the piece; however, the sheer number of these discrepancies makes sorting through the articulations a major task. Other discrepancies are in movement titles, cuts, melodic content including ornamentation, dynamics, and minor tempo changes such as the presence of a *rallentando* or *ritardando* and the subsequent return to the original tempo. Decisions had to be made on these discrepancies to coalesce the information within the nine sources into one critical edition.

A Stemma for Gustave Vogt's 4^{ème} Solo de Concert

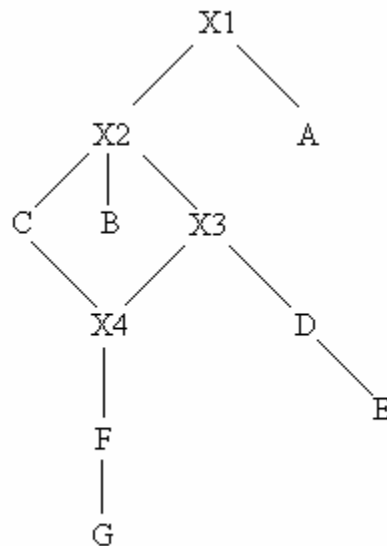
As a tool to aid in the editing process, I have created a stemma for Gustave Vogt's 4^{ème} Solo de Concert. See Figure 1. Understanding the filiation of the texts assists in prioritizing the sources when solving a specific editorial issue by providing insight into the origins and purpose of the element in question as well as its place within the history of the piece. There are seven available texts, labeled A through G, for the work. The following is a list of titles.

- A *Premier Concerto pour Hautbois* (Source 1)
- B *Concerto pour le Hautbois* (Source 2)

- C *Ancien 1^{er} Concerto pour le hautbois devenu 4^{ème} Solo de Concert* (Source 3)
- D *1^{er} Concerto devenir 4^{ème} Solo de Concert* (Source 5)
- E *Partition du 4^{ème} Solo de Concert pour hautbois* (Source 4)
- F *4^{ème} Solo de Concert pour hautbois avec accompagnement de piano*, Richault (Sources 6 and 7)
- G *4^{ème} Solo de Concert pour hautbois*, Editions Costallat (Sources 8 and 9)

There are likely at least four manuscript scores of the piece that are no longer extant. The number is based on the assumption that the parts and piano reduction were copied from a score. The missing scores have been labeled X1–4. Three of them are scores from which the parts labeled A, B, and D would have been copied. X4 is the score from which Bruyant would have made the piano reduction that is F.

Figure 1: Stemma, Gustave Vogt's 4^{ème} Solo de Concert



There are four versions of the piece.¹⁷ The earliest version comprises X1 and A.

This version, Version 1, consisted of two movements. Version 2, which is X2, B, and C,

¹⁷ Charles-David Lehrer, “The Nineteenth Century Parisian Concerto,” (PhD diss., University of California at Los Angeles, 1990), 201.

underwent several drastic changes from Version 1. A third movement was added. This movement appears in all subsequent versions of the piece. The adagio section from the second was expanded to form a new second movement. The remainder of the first version's second movement was discarded. The ornamentation of themes and figuration of transitions were changed. Much of the development section in the first movement was rewritten, and the opening tutti was reduced from 69 to 46 measures.

Version 3 consists of X3, D, and E. Several changes were made between Versions 2 and 3. Significant portions are cut in the first and third movements. The cut in the first movement and a reworked ending for the second movement turn these movements into fragments. More complex ornamentation has been added, especially to theme 2 in the first movement and theme 1 in the third movement. There are instances in each movement where an extra measure of rest has been added to the solo part. The transition, theme 2, and the coda of the third movement were revised.

Version 4 consists of X4, F, and G. With a different cut in the first movement, Version 4 retains more of the development than Version 3. The themes in Version 4 are less ornamented than the themes in Version 3. Version 4 combines the melodic elements of Versions 2 and 3.

The Sources

Several questions related to issues of historical context must be considered before beginning the critical examination of each source. What is the role of the composer? Who is the intended performer? Who is the scribe or editor? What is his relationship to

the composer, and what is his agenda in creating the text? What is the purpose of the text itself? The answers to these questions can provide possible answers as to why certain melodic, articulation, and dynamic elements are present in one source and not another.

The piece began as an oboe concerto written for Vogt's teacher, Antoine Sallantin. It was later used as a *concours* piece for Vogt's students at the Paris Conservatory where it acquired the title *4^{ème} Solo de Concert*. The sources have been numbered in their approximate chronological order.

Source 1: *Premier Concerto pour Hautbois Composé et Dedié à Monsieur Sallentin Par son Élève Gustave Vogt, Premier Hautbois de la Musique particuliere du 1^{er} Consul, Oeuvre 1^{er}*. Biblioteca Conservatorio di Musica in Milano, A.33 26 2

Source 1 is an oboe part without a corresponding orchestral or piano accompaniment and is the oldest version of the piece. It contains ten pages, two of which are blank. It is titled as follows: *Premier Concerto pour Hautbois Composé et Dedié à Monsieur Sallentin Par son Élève Gustave Vogt, Premier Hautbois de la Musique particuliere du 1^{er} Consul, Oeuvre 1^{er}*. Also included on the title page is the insignia of Ignaz Pleyel and a price of 7.10. Unlike the rest of the sources, Source 1 contains only two movements. The first is titled *Allegro Maestoso*, and the second is titled *Thema con Variazione: Allegretto*. In "The Premier Oboist of Europe," *A Portrait of Gustave Vogt*, Geoffrey Burgess gives the date for Source 1 as "c.1804."¹⁸ This is the year that the French consulate was dissolved and Napoleon crowned himself emperor.¹⁹ Vogt joined

¹⁸ Burgess, *A Portrait of Gustave Vogt*, 134.

¹⁹ Angus Konstam, *Historical Atlas of the Napoleonic Era* (London: Mercury Books, 2003), 53.

the *Musique particuliere* when it was instituted by Napoleon in 1802;²⁰ therefore, his title would place the date of publication between 1802 and 1804.

Source 2: *Concerto Pour le hautbois par G. Vogt*. Bibliothèque nationale de France, Ms 16803

Source 2 is an oboe part without a corresponding orchestral or piano accompaniment. This manuscript was probably produced between 1806 and 1812 because it is titled *Concerto Pour le hautbois par G. Vogt et copie par lui-même*. The title, *Concerto pour le hautbois*, appears in concerts for the Exercices des Élèves du Conservatoire during this time period.²¹ The title was written on a square of blank paper and laid over a sheet of staff paper with the title *Hautbois Principal*. This oboe part was written by Vogt because the title sheet states that the piece was composed and then copied by Vogt. Source 2 contains sixteen pages. Several pages of Source 2 contain music that has been crossed out and what appears to be sketches of music. Source 2 is the least edited of the nine sources. It has been prepared in portrait, and the music is notated on the recto and verso of each leaf. The binding still appears to be intact.

Source 2 is written in the hand of the composer, and the composer and performer are one and the same. This copy of the work was intended for Vogt's personal performance with Parisian concert societies. It was intended to showcase Vogt's technical facility and lyricism to the upper and middle class members that would have attended these concerts. The work takes on a more serious nature because it is a concerto rather than a fantasy or theme and variations based on popular melodies; therefore, it is

²⁰ Burgess, *A Portrait of Gustave Vogt*, 9.

²¹ *Ibid.*, 12.

likely that Vogt meant to display his compositional technique in handling form and style. This text was intended for personal use, as opposed to other players' use, because several sections are crossed out and rewritten. There are three sketches within the text that are not meant to be performed. One of these sketches appears to be of another piece entirely, possibly his *Morceau à première vue Pour le hautbois, concours de 1827, 1830, 1841, 1876*. The other two sketches are incomplete. One is a different fioritura for part of the second theme in the exposition of the first movement; the other appears to be an attempt at an alternate and expanded retransition to the second theme in the recapitulation of the first movement. Because of these sketches, Source 2 seems to be a working document in addition to being used for performance.

Source 3: *Ancien 1er Concerto pour le Hautbois devenu 4^{ème} Solo de Concert par G. Vogt*. Bibliothèque nationale de France, Vma.ms.442

Source 3, titled *Ancien 1er Concerto pour le Hautbois devenu 4^{ème} Solo de Concert par G. Vogt*,²² is a full orchestral score with the following instrumentation: solo oboe, one flute, two clarinets, two horns, two trumpets, two bassoons, violin 1, violin 2, viola, and cello and double bass. The bottom left of the title page contains “*Pour le Conservatoire*,” and underneath this appear to be Auguste Bruyant's initials. The score is written in Bruyant's hand. The call number Vma.ms.442 is written at the bottom of the page. Source 3 contains eighty-six pages that are hand-numbered in the top outer corner.

Inserted in the score after page 44 are two pages of short score. Unlike the rest of

²² Burgess, Burgess, *A Portrait of Gustave Vogt*, 135. The form of the verb *devenir* is unclear in the image. It could be either *devenir* or *devenu*. *Devenu* is its past tense form and should be accompanied by an auxiliary verb. Because it is unclear, the title has been taken from Burgess.

the score that is written in portrait, these inserts have been written in landscape. Unlike the rest of the score, these pages were written by Vogt. The instrumentation in the short score pages is as follows: oboe, violin 1, violin 2, viola, and cello and double bass. The first page is titled *Adagio* and contains the first sixteen measures of the second movement. Written at the top of the page are the notes “*incomplet*” (incomplete), “*Adagio du 1^{er} Concerto*” (Adagio of the 1st Concerto), and “*plus modern que la petite partition*” (a more modern short score). The second page shows a cut in the first movement that will link it to the second movement. The following is written at the top of the page: “*(compris?) pour enchaîner l’Adagio*” (included for linking the Adagio). This is the same cut found in Sources 6–9. Beneath the cut is what appears to be an alternate version of the transition to theme 2 in the exposition of the first movement.

Source 4: *Partition du 4^{ème} Solo de Concert par Gustave Vogt*. Bibliothèque nationale de France, Ms 16803

Source 4, titled *Partition du 4^{ème} Solo de Concert par Gustave Vogt*, is a full orchestral score with the following instrumentation: three trombones, two trumpets, two horns, two B-flat clarinets, one flute, two bassoons, the solo oboe, violin 1, violin 2, viola, cello, and double bass. Placed on top of the title page is a note by Auguste Bruyant that does not appear to be part of the original title page. The call number, Ms 16803, and “N^o 83” as well as “*(Non?) Complet*” appear darker in the image than the title and the note and may have been written later.

The score contains seventy-one pages that are hand-numbered in the top outer corner. Several pages lacking page numbers have been added to the third movement.

Some of the pages in the third movement are out of order and appear to be alternate versions of various passages. One of the unnumbered leaves has a section cut out of it. Empty wind staves in several pages of the third movement were used to notate sketches for parts of the first and second movement. The pages were not numbered to the end of the third movement, and the correct music does not follow on all of the successively numbered pages. I have not determined how and when these pages were inserted into the score and how and when the pages were numbered.

Several questions arise from the order of pages in the third movement. Some of the added pages seem to be from other sources because of the writing in the margins. If they were from other sources, from what other sources did they come? When were they added and why? To determine the correct order of pages, I used the solo oboe and first violin parts from Source 5. These parts bring up other issues because each part is titled *1^{er} Concerto*. Because of their titles, these parts probably pre-date Source 1, or else why did Bruyant not update the title to *4^{ème} Solo de Concert*? Was this text ultimately meant for students at the Conservatory or Bruyant's own performance?

This score is in Vogt's hand according to Burgess.²³ The score was prepared in landscape with the music notated on recto and verso of each leaf. The manuscript was previously bound, but the binding appears to have fallen apart. Currently, the score appears to be held together by one stitch in the upper left-hand corner; however, from the copies I possess, I cannot determine whether or not this stitch was part of the original binding.

²³ Geoffrey Burgess, email message to author, June 27, 2012.

Bruyant's note on the score is dated January 1869, when Vogt was eighty-seven. It is unlikely this text was prepared for Vogt's own performance at one year prior to his death. Indeed, Vogt's last recorded public performance occurred in April, 1843.²⁴ In his note, Bruyant writes that this piece is as Vogt desired it (*Ce morceau... est tel que M^r [V]ogt le désirait*).²⁵ As it appears, this text seems to be a draft.

Source 5: *1^{er} Concerto devenir 4^{ème} Solo de Concert*. Bibliothèque nationale de France, Ms 16803

Source 5 is an incomplete set of orchestra parts. It contains the following parts in order: solo oboe, first violin, second violin, viola, first trombone, second trombone, third trombone, clarinets in B-flat (2), bassoons (2), horns in F (2), and trumpets in F (2). If the orchestration of Source 5 is consistent with the orchestration of Source 4, then this set is missing cello, double bass, and flute parts. The oboe part is titled *1^{er} Concerto devenir 4^{ème} Solo de Concert*.²⁶ Written in darker ink is the part title, *hautbois solo*. The oboe part in Source 5 contains eight pages. It has been prepared in portrait with the music notated on recto and verso of each leaf. According to Burgess, it was written by Vogt.²⁷ The oboe part from Source 5 largely follows the oboe part in Source 4; however, some of the ornaments and articulations are slightly different. Source 5 also contains the most specific dynamic indications of the nine sources.

Source 5 appears to be a completed version of the text as there are no revisions found within it. It is possible that the oboe part in Source 5 was originally titled *1^{er}*

²⁴ Burgess, *A Portrait of Gustave Vogt*, 15.

²⁵ Burgess, *A Portrait of Gustave Vogt*, 142. The image of the note is illegible.

²⁶ *Ibid.*, 142. See note 22.

²⁷ Geoffrey Burgess, email message to author, June 27, 2012.

Concerto, and that *devenir 4^{ème} Solo de Concert* was added later. The other orchestra parts are only titled *1^{er} Concerto*. It is possible that the oboe part represents a different version of the piece from the orchestra parts because I have found a section at the end of the coda of the third movement in which the number of measures in the oboe part does not match the number of measures in the first violin part.

The title *4^{ème} Solo de Concert* suggests that the piece was intended for study at the Paris Conservatory. The transformation likely took place between 1846 and 1869. Burgess suggests that the *3^{ème} Solo de Concert* was used for the *concours* in 1845 or later.²⁸ It follows that the *4^{ème} Solo de Concert* would have been used the following year. 1869 is the year of Bruyant's note on the title page of Source 4. It seems he was aware that the bass, and flute parts were missing because he adds at the bottom of the note that the bass and flute parts are to be copied ("*Les parties à Basse et flûte sont à copier*").

Sources 6 and 7: *4^{ème} Solo de Concert pour Hautbois Avec Accomp^t. de Piano Par G. Vogt*. British Library, h.2665(13.)

Sources 6 and 7 are titled *4^{ème} Solo de Concert pour Hautbois Avec Accomp^t. de Piano Par G. Vogt, Op. Posthume. La Partie de Piano par A. Bruyant, Membre de la Société des Concerts du Conservatoire*. The insignia of Simon Richault is in the bottom right corner of the title page. Sources 6 and 7 are bound together for a combined thirty pages. Burgess gives the date as 1884,²⁹ and the British Library gives it as 1885.³⁰ Even

²⁸ Burgess, *A Portrait of Gustave Vogt*, 141.

²⁹ *Ibid.*, 142.

³⁰ British Library, "Gustave Vogt,"

http://explore.bl.uk/primolibweb/action/search.do?dscent=1&tab=local_tab&dstm

though the oboe part is first in the score, it has been designated as Source 7, and the piano part has been designated as Source 6. They have been numbered this way to be consistent with the numbering of Sources 8 and 9.

Sources 8 and 9: *4^{ème} Solo de Concert pour Hautbois*

Source 8 is a score reduction for oboe and piano. Source 9 corresponds to the oboe part within the piano score. Source 8 and Source 9 were published posthumously by Editions Costallat. This edition is a reprint of the edition published by Richault that are Sources 6 and 7. Sources 8 and 9 are titled *4^{ème} Solo de Concert pour Hautbois*. The piano reduction was made by Auguste Bruyant. Source 8 has nineteen pages, and Source 9 has seven pages. They both follow Sources 2 and 3 more closely than they follow Sources 1, 4, or 5.

The documents in hand for Sources 8 and 9 are not original, only copies. Editions Costallat was a French publisher located in Paris. Prior to 1929, the firm was known as Costallat et Cie. The name changed to Editions Costallat in 1929, which is the name on Sources 8 and 9. Lucien de Lacour, the editor, died in 1950; therefore, the name of the firm and the presence of de Lacour as the editor place the date of publication between 1929 and 1950.³¹ Editions Costallat acquired the rights to this version when they took

p=1352235654878&vl(freeText0)=Gustave+Vogt&fn=search&vid=BLVU1&mode=Basic&fromLogin=true (accessed October 22, 2012).

³¹ Cecil Hopkinson, *A Dictionary of Parisian Music Publishers: 1700–1950* (New York: Da Capo Press, 1979), 31.

over Richault, the original publisher of the piece, in 1898.³² Why was this edition created, and what text was used to create it? One possible reason for creating this edition is that the work was revived as a *concours* piece for the Paris Conservatory. Aside from that, it is doubtful that Vogt's works would have generated much of an audience in the early and middle twentieth-century. The text or texts used to create these sources would derive from Sources 2 and 3. The ornamentation more closely follows Sources 2 and 3 than Sources 1, 4, or 5. (See Appendices 6, 7, and 8 for a comparison of the sources.)

Even though they are supposed to correspond to one another, there are numerous discrepancies between Source 8 and Source 9. Many of these discrepancies involve articulation, but they also include dynamic instructions and ornaments. See Appendix 9 for a list of discrepancies. How did the discrepancies between Sources 8 and 9 occur? This question raises others on the sources used for the preparation of the edition. What sources were consulted for the preparation of these two texts? Was only one source used, or were multiple sources used? Are the discrepancies a result of scribal error or multiple viable readings? If editorial error is to blame, where did it originate? Was it in these texts, the text used to create Sources 8 and 9, or other older texts? It is likely Bruyant had a hand in editing these sources as he was known to edit Vogt's works in preparation for posthumous publication.³³

Bruyant probably used a text or texts that are no longer extant based on three things. First, the cut for the first movement used in Sources 6–9 is only found as an insert

³² Richard Macnutt, "Richault," *Grove Music Online*, http://www.oxfordmusiconline.com.ezproxy.library.unlv.edu/subscriber/article/grove/music/23394?q=Richault&search=quick&pos=1&_start=1#firsthit (accessed October 22, 2012).

³³ Burgess, *A Portrait of Gustave Vogt*, 25.

to Source 3. Second, the second movement is in 4/4 time rather than 2/4, and Bruyant mentions in his note to Source 4 that the second movement is in 2/4 so the accompaniment will not rush (*L'adagio est écrit à ce temps, parce que les accompagnateurs tendait à presser*).³⁴ This suggests that another version contained the second movement in 4/4 time. Third, some of the melodic content and ornamentation is different enough from the extant manuscript sources that it likely came from another source. While discrepancies could have come from using multiple sources, it is also possible that they crept into the text by careless editing.

A Formal Analysis of Gustave Vogt's 4^{ème} Solo de Concert

Before a critical edition can be created, it is necessary to understand the formal construction of the piece. Identification of the parts within the complete form of each movement will give the editor an understanding of which parts are missing, added, or replaced in the other texts. The following is an analysis of my edition (See Appendix 1), which restores the cuts from the later versions and contains the complete form for all three movements. Understanding the form will also possibly give the editor enough information to recreate missing sections in the available accompaniment. By comparing figures that occur in both the exposition and recapitulation in sonata-allegro form, it may be easier to reconcile certain discrepancies or ambiguities in one section or the other.

Sources 2 through 9 all contain three movements. The first and third movements are in sonata-allegro form. The second movement is through-composed, possibly

³⁴ Ibid., 142.

because of its origins as a section in the larger rondo form. It begins with a four-bar piano introduction in B-flat major, the key of the movement, before the oboe enters.

The introduction sets up a compositional technique that Vogt uses throughout the movement. Instead of resolving to B-flat major on beat one of m. 4, Vogt delays that resolution to a weaker beat, beat three, in the measure. The first strong cadence in the movement does not occur until mm. 33 and 34 and is in B-flat major. A case could be made for viewing the form as binary. The A section would end in m. 23 even though there is no strong cadence. The oboe finishes on an F_3 , a note that Vogt thought should be reserved for special occasions, mostly at the end of a piece.³⁵ This is one of only five appearances of F_3 in this piece. One appearance is at the end of the first movement, and the other two are in the final movement, one at the end of the exposition and two at the end of the movement.

The harmonic progression in m. 22 and 23 is also unusual. It moves from a G half-diminished chord on beat three of m. 22 to a German augmented sixth chord on beat three to an F major chord on beat one of m. 23. It seems like there should be a resolution to B-flat major in m. 24 or later in m. 23; however, B-flat major does not appear until the middle of the next phrase in m. 25. In Sources 2 and 3, the movement ends in B-flat major; however, in Sources 4 through 9, the movement ends on a half cadence in F major, the key of the final movement.

As with the second movement, the first movement in Sources 4 through 9 concludes on a half cadence in the key of the following movement. It finishes on an F^7 since the second movement is in B-flat major. The overall structure of the first

³⁵Burgess, *A Portrait of Gustave Vogt*, 92–3.

movement is in sonata-allegro form; however, it combines this form with the Baroque ritornello form. Lehrer actually labels the form as “Ritornello-Sonata Form.”³⁶ See Table 1 for the formal divisions of this movement. The opening tutti is used as a ritornello section between episodes in the solo oboe. As first seen in m. 1, the half-note followed by a dotted quarter-note trill and two 16th notes is a rhythmic motif that reoccurs in the accompaniment throughout the first movement. It will be referred to as the accompaniment motif.

Theme 1 enters in m. 17 in the oboe part. It is sixteen measures in length and is divided into four four-bar phrases with the last phrase resolving on the downbeat of the fifth measure and eliding with the accompaniment motif. The first four bar phrase moves from I to V. The second phrase moves from V back to I. The third phrase moves deceptively from I to vi, and the final phrase moves from V⁷/IV to I and ends on a perfect authentic cadence. Already evident in theme 1 is Vogt’s use of large leaps, leaps of one octave or more. To open the first four-bar phrase in m. 17, Vogt leaps down one octave. The music leaps down a perfect twelfth to begin the second four-bar phrase in m. 21. Measures 29 and 30 each contain a leap a perfect fifteenth.

Most oboe melodies up until this point were either scalar or arpeggiated. The large leaps in this piece are unusual because the oboe generally does not lend itself to making these large leaps, which occur mostly in the first movement. Large intervals were difficult to play on the oboe partly because the octave key had not yet been incorporated into the oboe’s design. As the upper range of the oboe’s tessitura was required with more frequency during the Romantic era, instrument builders experimented

³⁶ Lehrer, 222.

with narrower bores, changes in tone-hole dimensions and placement, and octave or speaker keys to help facilitate the higher register. The melodic writing in the second and third movements is much more typically idiomatic of the oboe.

After a shortened version of the opening ritornello is heard to reinforce the tonic key of F major, the oboe begins the transition in m. 37. The transition is in three parts. Part 1 is a four-bar phrase tonicizing C major, the key of the upcoming second theme. Part 2 is a fourteen-bar phrase. The German augmented sixth chord in m. 54 resolves to a G major triad in m. 55 to create a half cadence in C major. This cadence is very similar to the one found in mm. 22–3 of the second movement. The transition concludes with a seven-bar phrase in the accompaniment that resolves in a perfect authentic cadence in C major in mm. 61 and 62. The accompaniment motif appears in an altered form in mm. 55 and 57.

Beginning in m. 62, theme 2 elides with the end of the transition and is thirty-two measures. It consists of four eight-bar phrases. The first eight-bar phrase ends in an imperfect authentic cadence in the new tonic of C major, which is the dominant of the tonic F major. The second eight-bar phrase ends on a half cadence. The third phrase of theme 2 is a repeat of its first phrase with the accompaniment playing the first four measures. The fourth eight-bar phrase is a repeat of theme 2's second phrase; however, instead of moving to the dominant, it concludes with a perfect authentic cadence in C major.

The closing section of the exposition is twenty-four bars long. It is in two parts and concludes with a perfect authentic cadence in C major. Containing the first cadential trill of the piece, this cadence signals the conclusion of the exposition. Part 1 of the

closing section is an eight-bar phrase that consists of a four-bar phrase, played *forte*, and its repeat played *piano*. Part 1 is elided into part 2, which is a longer fourteen-bar phrase ending with the cadential trill. Several large intervals, including diminished fourteenths and diminished thirteenths, are incorporated into the melodic line.

The resolution of the exposition is elided with the development, which opens with the accompaniment motif from the beginning of the piece. It then proceeds with a variation on the opening material. This section lasts for sixteen measures as it does in the beginning. The oboe then reenters in m. 134 with a variation on theme 1. While it is not melodically the same, mm. 134–51 follow the same harmonic progression as the four four-bar phrases of theme 1 from the exposition. Episode IV ends with a perfect authentic cadence in C major and the second cadential trill in the movement.

The accompaniment motif then returns. It corresponds to the same four bars in the exposition and serves to reinforce the key, this time in C major. The retransition begins in m. 155 and ends in m. 197. The first eleven measures, 155–165, modulate up a minor third to a perfect authentic cadence in E-flat major in mm. 164 and 165. The accompaniment reinforces E-flat major for one bar before the oboe reenters with a variation on the first four measures of theme 2 beginning in m. 166. E-flat major is short-lived before the music shifts back to C major in m. 170 for a repeat of the first four measures of theme 2 in the new key. Instead of resolving in C major the resolution of this phrase begins a modulation to D minor in m. 174. The next part of the development remains in D minor, the relative minor to F major. The phrase beginning with the three 8th note pickups to m. 191 modulates back to F major for the recapitulation. The dominant pedal, C begins in m. 193.

Measure 198 begins the recapitulation with the entrance of theme 2 in F major. It is unusual that theme 1 is never heard in the recapitulation, even in the earliest version of the piece. Vogt may have omitted it for length reasons. The movement is rather long by oboe standards. Vogt later wrote two different cuts for this movement because of its length. Sources 4 and 5 follow the same cut, which deletes slightly more of the development than the cut found in Sources 6 through 9. Both versions cut part of the development and all of the recapitulation. Another possibility for omitting theme 1 is that the beginning of the development is similar to the opening of the piece; therefore, Vogt may not have felt the need to restate theme 1 here.

Theme 2 is presented in a shortened version in the recapitulation, sixteen bars as opposed to thirty-two in the exposition. The coda begins in m. 214 and is twenty-four measures like the closing section of the recapitulation. The melodic material in the coda closely follows that of the closing section. Vogt has reworked the material to fit in the tonic key of F major and has shortened the oboe melody slightly. The last four measures of the movement is a tutti section that provides a final return of the accompaniment motif. The last four bars are similar to the opening four measures. They have only been rewritten to accommodate the final perfect authentic cadence in F major for the end of the movement.

Table 1: Movement I, Sonata-Allegro Form

Section	Measures	Tonality
Exposition	1–118	F major–C major
Ritornello I	1–16	F major
Episode I	17–33	F major
Theme 1	17–36	F major
Ritornello II	33–36	F major
Transition	37– 61	F major–C major
Episode II	37–55	F major–C major
Ritornello III	55–61	C minor–C major
Episode III	62–118	C major
Theme 2	62–94	C major
Closing Section	94–118	C major
Development	118–197	C major, E-flat major, D minor
Ritornello IV	118–133	C major
Episode IV	134–151	C major
Ritornello V	151–154	C major
Episode V	155–234	C major, E-flat major, D minor
Retransition	155–197	C major, E-flat major, D minor
Recapitulation	198–237	F major
Theme 2	198–214	F major
Coda	214–237	F major
Ritornello VI	234–237	F major

Although titled *Rondo Pastorale* or *Rondo montagnard*, the third movement is not a rondo. The third movement is in sonata-allegro form because theme 1 does not return a third time and because of the melodic parallels between transitions in the exposition and recapitulation as well as the closing section and coda. Lehrer labels it as a rondo in his dissertation but does not offer an analysis of this movement. It is possible that this movement was titled rondo because the last movement of a concerto was expected to be a rondo at that time. Themes 1 and 2 are also both rondo-like in character.

Theme 1 lasts from mm. 1–65 and is constructed in ternary form, aba¹. The first part of theme 1 clearly cadences in the dominant key of C major on the downbeat of m. 26. The next ten measures, b, serve as a transition back to F major for the return of the opening theme, a¹, which remains in F major. A¹ juxtaposes the opening horn call with the opening oboe melody. The orchestra reaffirms the key of F major before the oboe enters to begin the transition to C major for theme 2.

Theme 2 is in two parts and begins in m. 91. The first part of theme 2 contains two four-bar phrases and one seven-bar phrase. It ends in m. 118. The second part begins with the same four-bar phrase as the first part; however, the second phrase is extended to six measures and briefly tonicizes A-flat major before returning to C major. Another four-bar phrase ends with a cadence in C major and elides with the beginning of the closing section, which is in one part.

This movement does not contain a traditional development section in the sense that it does not develop any themes. The melodic material of the development and retransition are unrelated to anything previously heard in the piece. A dominant pedal that sets up the return to F major is heard throughout much of these two sections. The development cadences in C major in m. 148. The oboe entrance in the pickup to m. 151 begins the retransition back to F major for the recapitulation.

Unlike the first movement, the recapitulation of this movement begins with the return of theme 1 in m. 164. Theme 1 returns in shortened form and ends in m. 200. Instead of hearing the full ternary form of theme 1 from the exposition, only the a section is heard; however, it was rewritten to end in F major rather than C major. The retransition begins in D minor before modulating to B-flat major by m. 230. The

retransition is in six parts. Part 1 is a four-measure phrase that cadences in D minor in m. 204. The other parts contain six, eight, eight, four, eight, and four measures. The sixth part of the retransition is a tutti section that cadences in B-flat major in m. 230 for the beginning of theme 2.

The recapitulation of theme 2 is unusual because it begins in B-flat major, the subdominant, instead of the tonic F major. An E-natural occurs on beat four of m. 231, which suggests that theme 2 is beginning to modulate to the expected key of F major in its first measure. As in the exposition, the recapitulation of theme 2 is in two parts. The second part begins in m. 242 and tonicizes D-flat major, which carries the same major third relationship to F major as C and A-flat major from the exposition. The end of theme 2 elides with the beginning of the coda in m. 255.

The coda is in five parts. Part 1 modulates to F minor in m. 269. The second part is a four-bar phrase in F minor. The melodic material comes from mm. 223–6. Part 3 modulates back to F major with a perfect authentic cadence in m. 283. The final two parts reinforce the tonic key.

Table 2: Movement III, Sonata-Allegro Form

Section	Measures	Tonality
Exposition	1–138	F major–C major
Theme 1	1–65	F major–C major–F major
Transition	66–90	F major–C major
Theme 2	91–118	C major (A-flat major)
Closing Section	119–138	C major
Development	138–164	C major–F major
Retransition	150–164	C major–F major
Recapitulation	164–297	F major
Theme 1	164–200	F major
Transition	201–230	D minor–B-flat major (D-flat major)
Theme 2	231–254	B-flat major–F major
Coda	255–297	F major

According to Lehrer, Vogt’s style moves from the “Classical Style Type I to the French Romantic Style” through the various versions of this piece.³⁷ These styles have more to do with the movement structure of the piece than Vogt’s actual compositional style. The Classical Style Type I refers to a concerto in three separate movements in the typical fast—slow—fast order,³⁸ and the French Romantic Style refers to a concerto in three fast—slow—fast movements in which all three movements are linked.³⁹ While this is useful for differentiating between the various versions of the overall form of the piece, these designations do not provide much insight into Vogt’s compositional style for the piece.

³⁷ Lehrer, 206.

³⁸ Ibid., 22.

³⁹ Ibid., 39.

Vogt's compositional style in his 4^{ème} *Solo de Concert* exhibits a couple of unusual tendencies for the time period. The first is his odd treatment of form. The first movement is a combination of ritornello and sonata-allegro form with the first theme omitted from the recapitulation. It is unusual for the second movement to be through-composed. The third movement would normally be a rondo. It is in sonata-allegro form instead, and the form does not contain a typical development section. The form of the second movement of Source 1 is a combination of rondo and theme and variations with a slow section in place of the expected return of the B section.

A second unusual tendency is his tonicization of distantly related keys in all three movements. They tend to be related by thirds. While he does modulate to the more typical closely related keys for the major formal sections, Vogt seems to use the distant tonicizations to add variety and an unexpected element to longer sections. A compositional technique that Vogt uses that is atypical of oboe writing is the use of large leaps, which are found especially in the first movement. Another characteristic of Vogt's compositional style is his use of delayed phrase resolutions. He also often repeats one, two, or four-measure passages.

Editorial Decisions

My first major decision was the title of the piece. The purpose of a concerto is different from the purpose of a *solo de concert*. The concerto was a showpiece for a master oboist, and the *solo de concert* was a teaching tool for students. The concerto needs less detail for the master, who can create his own articulations, ornamentations and

dynamics while the solo de concert needs more detail for the student who is learning how to do these things; therefore, the *solo de concert* provides more insight into the actual performance practices of the time related to articulation, dynamics, and ornamentation.

The second major decision I had to make was on the issue of cuts. In his note for Source 4, Auguste Bruyant states that he has cut parts of the finale because it is too long and tiring (“*trop fatigant et un peu long*”). He also makes reference to using an old (“*ancien*”) finale, but it is not clear to what version he is referring. Because I wanted to preserve what Vogt would have played, I decided to restore the cuts to the first and third movements found in Sources 4–9. The first and third movements are in sonata-allegro form, which means they both have an exposition, development, and recapitulation. The first thing the cuts do in Sources 4–9 is turn the first movement, as well as the second movement, into fragments, which is a Romantic ideal. Movements one and two end on the dominant of the next movement, so the first movement ends on an F dominant seventh chord and the second movement ends on a C dominant seventh chord. These movements no longer have a clear ending on the tonic chord, and we can see the transition from Classicism to Romanticism. In the first movement, the entire recapitulation is cut. In the third movement, the transition, second theme, and closing section from the exposition, the development, and the first theme from the recapitulation are cut.

Third, I needed to create a piano reduction that corresponded to the complete forms of the outer movements. In the margins of Source 4, Vogt mentions the piano reduction, which suggests he intended for an oboe and piano version to exist in addition to the orchestral version. Bruyant’s note on the cover of Source 4 also mentions a piano

reduction that he claims was approved by Vogt (“*L’acc^t de Piano que j’ai tiré de la partition a été approuvé par mon maître*”).⁴⁰ I mostly used the reduction from Sources 6 and 8. I used the uncut orchestral score, Source 3, to make my own piano reduction for the sections that were cut from Sources 6 and 8.

Finally, I made decisions regarding articulation, dynamics, and ornamentation. The first thing to take into account when making individual editorial decisions is the performance practice of the time; however, there is little information regarding specific wind articulation and ornamentation issues. If the performance practice cannot be determined, the next step is to find a majority in the nine sources. While a majority does not necessarily make that version authoritative, it provides a starting point for determining authority. A version appearing in a majority of sources is more likely to signify authority than a deviant. While this is certainly not always the case, I used the version of majority when resolving discrepancies containing two or more viable versions.

If there is no clear majority or the issue is determined to be open to interpretation based on performance practice, the sources must then be prioritized. In general the manuscript sources, 2–5, have been given a higher priority than the published sources, 1 and 6–9. Of the manuscript sources, Sources 2 and 3 are generally given priority over Sources 4 and 5 because of the decision to present this piece in its uncut version; however, Sources 4 and 5, and in some cases the published sources, are given precedence if they contain a specific piece of information, such as dynamics, not found in the other sources. Informed judgment based on performance parameters becomes a deciding factor in the cases for which there is no clear solution.

⁴⁰ Burgess, *A Portrait of Gustave Vogt*, 142.

Articulation in Vogt's 4^{ème} Solo de Concert

According to Barret, “articulation is to music what accent is to speech; it renders the playing clear and intelligible, and it is by articulation that music is made to express subject and passion, without which it can never be understood.”⁴¹ In *Classical and Romantic Performance Practice: 1750–1900*, Clive Brown restates Barret’s statement on articulation. “The importance that composers attached to differentiated articulation, for the intended expression of their ideas, is indicated by the early introduction and adoption of slurs and, somewhat later, articulation marks in instrumental music, where they supplied the function that was naturally provided by the words in vocal music.”⁴²

The Harvard Dictionary of Music defines articulation as “the characteristics of attack and decay of single tones or groups of tones and the means by which these characteristics are produced.”⁴³

The sound of the oboe is produced by the vibration of its double reed. This is achieved by putting the reed in the mouth and blowing through it. The tongue acts as a valve to start and stop the air flowing through the reed. When the tongue is placed on the tip of the reed, it stops the reed’s vibration. When the tongue is removed from the reed, it allows air to flow through the reed so that the reed may vibrate.

⁴¹ A. M. R. Barret, *A Complete Method for the Oboe Comprising All the New Fingerings, New Tables of Shakes, Scales, Exercises, and with an Explicit Method of Reed Making* (New York: Boosey and Hawkes, 1900), 5.

⁴² Clive Brown, *Classical and Romantic Performing Practice: 1750–1900* (New York: Oxford University Press, 1999), 168.

⁴³ Don Michael Randel, *The Harvard Dictionary of Music*, 4th ed. (Cambridge, MA: Belknap Press, 2003) 60.

There are three parts to the articulation of any note. The first part is the beginning of the note as the tongue is removed from the reed. The second part is the end of the note as the tongue is replaced on the tip of the reed. The third part is the space between the end of the note and the beginning of the next note.

Treatises on woodwind playing from the Baroque era deal with articulation syllables rather than articulation patterns. According to the French woodwind player Jacques Hotteterre, different syllables were used “to make playing more pleasant, and to avoid too much uniformity in tonguing . . . For example, two main tongue strokes are used: *tu* and *ru*.”⁴⁴ The syllable *tu* would create a harder and more distinct beginning to the note that would be used for playing a brilliant staccato passage. The syllable *ru* would create a softer and less distinct beginning to the note that would be used in a slow movement where a more legato sound is needed. According to Quantz, “the tongue is the means by which we give animation to the execution of the notes upon the flute. It is indispensable for musical articulation, and serves the same purpose as the bow-stroke upon the violin.”⁴⁵ Quantz uses the syllables *ti* and *di* in place of Hotteterre’s *tu* and *ru*. The French would have used Hotteterre’s syllables.

By Vogt’s time, the use of syllables to express the degrees of articulation had fallen out of favor. In fact Vogt only used the syllable “tu;” however, he does note “that, as each note must start softly, the tongue stroke has to be less forceful than when beginning *forte*.”⁴⁶ In his method, Vogt explains that

⁴⁴ Jacques-Martin Hotteterre, *Principles of the Flute, Recorder, and Oboe*, trans. Paul Marshall Douglas (New York: Dover Publications, 1968), 36.

⁴⁵ Johann Joachim Quantz, *On Playing the Flute*, 2nd ed., trans. Edward R. Reilly (New York: Schirmer Books, 1985), 71.

⁴⁶ Burgess, *A Portrait of Gustave Vogt*, 83.

there are only three types of articulation: 1) legato, 2) staccato or detached, and 3) detached with a slur above . . . The mixture of these three styles produces much variety and can save a piece of music from monotony. For example, a passage which is repeated several times can be articulated differently to give it a new shape each time it is heard.⁴⁷

There are a number of repeated passages throughout Vogt's 4^{ème} *Solo de Concert*. Within each individual source, the articulation is rarely changed on the repeat of a passage. Vogt more often varies a repeated passage with different ornamentation or dynamics.

Unfortunately, Vogt's method does not show how he would have mixed the three types of articulation because the plate that would have shown these examples is not extant.⁴⁸

Music notation gradually became more specific as publication became more efficient and demand among amateur musicians increased. Composers started including more specific instructions that were geared to amateurs; professional musicians would have known the conventions regarding things like articulation, while amateur musicians may not have known these conventions. Still, "many composers and copyists were evidently casual about indicating slurs in places where they felt them to be obvious; in the case of very fast notes, especially, they seem often to have marked them only haphazardly or omitted them altogether."⁴⁹

In cases where passages were left unmarked, the performer still had the freedom to tailor the music to his individual tastes. "In some cases it is clear that, according to more or less well-understood conventions, unmarked notes were actually to be either slurred or staccato at the will of the performer. In solo parts it was often taken for

⁴⁷ Burgess, *A Portrait of Gustave Vogt*, 83–4.

⁴⁸ *Ibid.*, 177.

⁴⁹ Brown, 179.

granted (especially in the eighteenth century and early nineteenth century) that the performer should decide how the music was to be phrased and articulated.”⁵⁰ This is seen in several passages, usually in transitions, in Sources 1 and 2. See the Critical Notes section for a detailed discussion of the articulation issues throughout the piece.

Ornamentation in Vogt’s 4^{ème} Solo de Concert

Before discussing ornamentation in Vogt’s 4^{ème} Solo de Concert, background information on terminology must be provided. According to Frederick Neumann, “in music, as well as in the visual arts, an ornament is generally conceived as an addition to structure, in the sense that structure embodies what is of the artistic or . . . of the expressive essence. An ornament serves to set off the structural elements to greater aesthetic advantage, most typically by imparting to them more grace, elegance, smoothness, or greater variety.”⁵¹ Notes that are part of the structure of a melody give that melody its character, and notes that are not part of the melody’s structure serve to clarify and enhance the character.

A melody’s underlying harmony serves as the primary guide to separate the ornamental notes from the notes essential to the melody’s structure. “In practice, however, the two elements will often combine into mixtures that defy separation, as is the case when florid designs that *could* be pure decoration become, to varying degrees, part

⁵⁰ Brown, 168.

⁵¹ Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton: Princeton University Press, 1983), 3.

of the expressive essence.”⁵² Separating the chord tones from the non-chord tones then becomes a starting point in determining how Vogt employs ornamentation.

While some ornaments involve arpeggiation and many include chord tones, the structural notes are generally chord tones, and the ornamental notes are generally non-chord tones. The following are the basic types of melodic non-chord tones: passing tones, neighbor tones, appoggiaturas, escape tones, suspensions, retardations, and anticipations. A passing tone connects by step two different chord tones. The melodic line of the two chord tones can either ascend or descend. A neighbor tone connects by step two chord tones that are the same. Neighbor tones can either be above (upper neighbor) or below (lower neighbor) the chord tone. An appoggiatura connects two chord tones by leaving the first chord tone by leap and resolving to the second chord tone by step. An escape tone connects two chord tones by leaving the first chord tone by step and resolving to the second chord tone by leap.

Suspensions, retardations, and anticipations are closely related to the harmonic changes underneath the melody. Suspensions and retardations are chord tones from the previous harmony that are held into the new harmony in which they are now non-chord tones. Suspensions resolve down by step, and retardations resolve up by step to a chord tone in the new harmony. Anticipations, as the name implies, anticipate a change in harmony by moving to a chord tone of the next chord prior to the harmonic change. The note that is anticipated is often repeated to reinforce the occurring harmonic change. See Appendix 2 for examples of these non-chord tones.

⁵² Neumann, 3.

Several questions on the ornamentation of a text arise. Did the practice of free ornamentation continue through Vogt's time? If so, how was the ornamentation implemented? Did they use fixed ornaments, free ornaments, or a combination of both? Where did the ornaments occur?

According to Brown, the practice of ornamentation continued throughout the nineteenth-century. "In fact, during the first half of the period [from 1750 to 1900] the embellishment and elaboration of all kinds of music by performers was endemic and, in many respects, fundamental to the aesthetic experience of composer, performer, and listener alike."⁵³ The later manuscript sources are much more specific than the earlier manuscripts in terms of articulation, dynamics, and the addition of both free and fixed ornaments.

Some general tendencies Vogt shows in his ornamentation practice include the following: Vogt often finds ways with his ornamentation to delay the arrival of chord tones to weaker beats or a weaker part of the beat. Vogt uses various non chord tones, fixed ornaments, and arpeggios to ornament his melodies. Vogt likes to use chromaticism when approaching a chord tone from below. Chromaticism occurs less frequently when approaching from above. See Appendixes 3 and 4 for a detailed discussion of Vogt's ornamentation of theme 1 from the third movement.

⁵³ Brown, 415.

Conclusions

During the nineteenth-century, a wide variety of articulation patterns are found.⁵⁴ Vogt rarely employs the two legatos two staccatos articulation that is thought of as the dominating articulation pattern of Classical era wind playing, which suggests that Vogt was moving away from Classical conventions and toward defining a Romantic style of wind articulation. Vogt's articulations seem to follow the contour of the melodic line rather than any set articulation patterns. As a very general guideline, Vogt slurs stepwise motion and tongues leaps. The only pattern that recurs with some frequency in scalar passages is the reverse slur, in which the second and fourth 16th notes are tongued and the first and third 16th notes are slurred. See beats three and four of the first movement's m. 27 for an example of this articulation.

Where does the performer have options in articulation? In sections of passagework, long strings of 16th notes or triplets, Vogt often omits articulation markings in the earlier versions of the work. Passagework sections are usually scalar or arpeggiated figures idiomatic to the specific solo instrument, and they usually occur in the transitions between themes. To a lesser extent, soloists have control over the articulation of themes as well; however, any articulation changes must not destroy the intended character of the passage.

For dynamics, Source 5 provides the most detail in the nuances of phrasing. As a general rule, Vogt's crescendos follow the line as it goes up, and his decrescendos follow the line as it goes down. Although it is not always written in the oboe part, Vogt usually

⁵⁴ Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 248–9.

plays repeated figures with an echo effect. The first time the figure is heard it is played *forte*, and then it is played *piano* on its immediate repeat.

The practice of free ornamentation is often viewed today as disappearing after the Baroque era. However, a quote from Berlioz about the first oboist in Dresden suggests that ornamentation practices continued at least through the early to middle part of the 19th century. “The first oboe has a fine tone, but an old-fashioned style, and an irritating mania for inserting trills and grace-notes which outraged my deepest convictions. He indulged in some particularly disgusting embellishments at the beginning of the ‘Scène aux champs.’” Berlioz proceeded to say that the oboist promised not to do it again after Berlioz chastised him about it in rehearsal. But at the concert he was back “to his old tricks.”⁵⁵ Ensemble playing allows a performer much less freedom than solo playing because everyone adding their own free ornaments would destroy the unity of the ensemble. The freedom that the Dresden oboist applied to ensemble playing implies that musicians still thought composition as a collaborative process between the composer and the performer. If performers were taking liberties in a symphony, it is likely that they would add even more ornamentation to a solo concerto such as Vogt’s *4^{ème} Solo de Concert*.

The places where ornamentation may be added are in the opposite places of where articulations may be changed. Themes, especially on a repeat, are the primary places to add free ornaments. Other places are at cadences and phrase endings. To a lesser extent, fixed ornaments can be added in sections of passagework. The passagework sections are often complicated enough without the need to add even more notes. Seeing how Vogt

⁵⁵ Burgess and Haynes, 132

would have ornamented, articulated, and incorporated dynamics into the later, more detailed versions of his 4^{ème} *Solo de Concert* provides the performer with a model of how these practices can be applied to other solo pieces of the Classical and Romantic eras.

The quote, “No edition is definitive, and, perhaps more important, the truth is simply not ascertainable,”⁵⁶ means that as performers, we need to evaluate the music we play. As soloists we are not restricted by the black dots on the page, and we can make historically informed choices to help us better express ourselves and the intent of the composer.

⁵⁶ James Grier, *The Critical Editing of Music: History, Method, and Practice* (Cambridge: Cambridge University Press, 1996), 181–2.

4^{ème} Solo de Concert

Gustave Vogt

Allegro non troppo

Musical score for measures 1-5. The piece is in 4/4 time with a key signature of one flat (B-flat). The first system shows a treble clef staff with rests. The piano accompaniment begins in the second measure with a forte (*f*) dynamic. The right hand features a melodic line with trills (*tr*) and slurs. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Musical score for measures 6-10. The treble clef staff has rests. The piano accompaniment continues with a forte (*f*) dynamic. The right hand has a melodic line with trills (*tr*) and slurs. The left hand continues with eighth notes and chords. The dynamic changes to piano (*p*) at the end of measure 10.

Musical score for measures 11-15. The treble clef staff has rests. The piano accompaniment starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents. The left hand continues with eighth notes and chords.

Musical score for measures 16-20. The treble clef staff begins with a forte (*f*) dynamic. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with trills (*tr*) and slurs. The left hand continues with eighth notes and chords.

22

p

sfz

pp

27

tr

f

mf

6

f

tr

f

tr

35

f *p*

39

6 *cresc...* 3 3

43

3 3 *f* 3 3 3 3 3 3 3 3 3 3 3 3 *tr* 3 *tr*

47

p 6 6 3 3 3 3 *tr*

50

tr 3 3 3 6 *cresc...*

54

f *tr* *f*

57

tr *p*

61

Dolce *rall.* *p*

65

Musical score for measures 65-68. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, then a quarter note A4, and a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with half notes in the left hand. A trill is marked on the vocal line in measure 67.

69

Musical score for measures 69-73. The vocal line continues with a quarter note C5, a quarter note D5, a quarter note E5, and a half note F5. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

74

Musical score for measures 74-78. The vocal line begins with a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. A piano (*p*) dynamic marking is present in measure 78.

79

Musical score for measures 79-82. The vocal line has a half rest in measure 79, followed by a half note G4 in measure 80. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. A piano (*p*) dynamic marking is present in measure 82.

83

3

87

tr

91

Tempo 1

cresc. *rall. un poco* *f*

Tempo 1

suivez *ff*

tr

95

98

p

101

f *p* *tr* *tr* *tr* *tr*

mf *p* *tr* *tr*

104

tr [*cresc...*]

tr *tr* *tr* *tr*

sfz *mf*

107

tr *f* *tr* *3* *3*

111

tr
3 3 3 3

115

tr
[cresc.] [ff]
cresc. ff

119

tr

123

tr

127

Musical score for measures 127-131. The top staff is a single line with rests. The piano accompaniment consists of a right hand with sixteenth-note runs and chords, and a left hand with chords and a melodic line.

132 *Maestoso*

f

pp

Musical score for measures 132-136. The top staff features a melodic line with accents and a dynamic marking of *f*. The piano accompaniment has a right hand with chords and a left hand with a steady eighth-note pattern, marked *pp*.

137

3 3

Musical score for measures 137-140. The top staff has a melodic line with triplets and a dynamic marking of *f*. The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note pattern.

141

pp *f*

Musical score for measures 141-145. The top staff has a melodic line with a dynamic marking of *pp* and a trill, ending with a dynamic marking of *f*. The piano accompaniment has a right hand with chords and a left hand with a melodic line.

147

mf

150

tr *f* *6*

cresc. *f* *tr*

156

pp *un poco rall.*

pp

162

3 *3* *3* *rall.* *pp*

suivez

167

Musical score for measures 167-170. The top staff is a single melodic line with slurs and triplets. The bottom two staves are a piano accompaniment with chords and a simple bass line.

171

Musical score for measures 171-174. Similar to the previous system, with a melodic line and piano accompaniment.

175

Musical score for measures 175-178. The melodic line features a dynamic change from *f* to *mf* and includes slurs and triplets. The piano accompaniment has a *mf* dynamic marking.

179

Musical score for measures 179-182. The melodic line starts with a *p* dynamic and features many triplets. The piano accompaniment starts with a *pp* dynamic.

183

pp

187

pp

192

[cresc.]

197

[dim.] 3 3 [rall.] 3 *Dolce*

p

201

Musical score for measures 201-205. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note G4, followed by rests for four measures, and ends with a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include piano (p) and a trill (tr) in the final measure.

206

Musical score for measures 206-210. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with trills (tr) in measures 208 and 210. The piano accompaniment has a complex texture with sixteenth-note patterns in the right hand and a bass line with a trill (tr) in measure 210. Dynamics include piano (p).

211

Musical score for measures 211-214. The system consists of a vocal line and a piano accompaniment. The vocal line includes dynamic markings: *cresc.*, *rall. un poco*, and *f*. The piano accompaniment includes markings: *suivez*, *ff*, and *tr*. The tempo marking *Tempo 1* appears in both staves. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a bass line with a trill (tr) in measure 214.

215

Musical score for measures 215-218. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with trills (tr) in measures 216 and 217. The piano accompaniment has a complex texture with sixteenth-note patterns in the right hand and a bass line with a trill (tr) in measure 217. Dynamics include piano (p).

218

p

p

tr

221

f

p

tr

mf

tr

p

224

[cresc...]

[f]

tr

mf

tr

228

p

p

231

[f] [cresc.]

cresc.

234

[ff]

tr

tr

Adagio

p amoroso

ff *p* *p* *p*

6

10 *f* *3* *p* *poco rit.* *3*

suivez

12 *A Tempo* *pp*

Detailed description: This is a musical score for a piece in 4/4 time, marked Adagio. The score is written for a single melodic line (likely violin or flute) and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The score is divided into four systems. The first system (measures 1-5) features a melodic line starting with a rest, followed by a phrase marked *p amoroso*. The piano accompaniment begins with a fortissimo (*ff*) chordal texture, then softens to piano (*p*). The second system (measures 6-9) continues the melodic line with slurs and accents, while the piano accompaniment maintains a steady chordal pattern. The third system (measures 10-11) shows the melodic line with a forte (*f*) dynamic and a triplet of eighth notes, followed by a piano (*p*) section and a *poco rit.* (slightly ritardando) section with another triplet. The piano accompaniment is marked *suivez* (follow). The fourth system (measures 12-14) begins with the tempo marking *A Tempo* and the dynamic *pp* (pianissimo). The melodic line has a long rest, and the piano accompaniment features a more active, flowing texture.

16

pp

This system contains measures 16, 17, and 18. The right-hand part features a melodic line with slurs and ties, while the left-hand part consists of chords and single notes. A piano (*pp*) dynamic marking is present in the first measure.

19

This system contains measures 19, 20, 21, and 22. The right-hand part continues with melodic lines, including a trill in measure 22. The left-hand part provides harmonic support with chords and moving lines.

23

ff

3 6

This system contains measures 23, 24, 25, and 26. The right-hand part begins with a forte (*ff*) dynamic marking and includes triplet and sextuplet markings. The left-hand part features a rhythmic accompaniment with eighth notes.

27

tr

This system contains measures 27, 28, 29, and 30. The right-hand part includes trill (*tr*) markings. The left-hand part continues with harmonic accompaniment.

31

6 6 6 6

tr tr

34

[f] pp 6 3 6 6

pp

36

6 6 6 6 6 6

38

p 6 6

3 3 3 3 3 3

40

6 6 6 6

smorz *ritard*

ff

Detailed description: This musical score consists of two systems. The first system features a violin part on a single staff with a treble clef and a piano part on two staves (treble and bass clefs) with a grand staff brace. The violin part begins at measure 40 with a series of sixteenth-note runs, each marked with a '6' and a slur. The tempo markings 'smorz' and 'ritard' are placed below the first and fourth measures, respectively. The piano part provides harmonic support with sustained chords in the right hand and a bass line in the left hand. The second system continues from measure 41, showing the violin part ending with a whole note and the piano part continuing with chords and a bass line. A fortissimo 'ff' marking is present in the piano part at the start of the second system. The piece concludes with a double bar line at the end of measure 43.

Rondo Montagnard

Allegretto

The musical score is written in 6/8 time and consists of four systems of music. Each system includes a single melodic line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat).

- System 1:** The melody begins with a rest, followed by a series of eighth notes. The piano accompaniment starts with a piano (*p*) dynamic and includes a *rit* (ritardando) marking. The bass line features a *pp* (pianissimo) dynamic.
- System 2:** The melody continues with eighth notes and includes a trill (*tr*) and a forte (*f*) dynamic. The piano accompaniment features a more active bass line with eighth notes.
- System 3:** The melody continues with eighth notes and includes a piano (*p*) dynamic. The piano accompaniment features a more active bass line with eighth notes.
- System 4:** The melody continues with eighth notes and includes a piano (*p*) dynamic. The piano accompaniment features a more active bass line with eighth notes.

25

p

p

31

Tempo 1

f *p* *rit.* *p*

p *suivez* *p*

Tempo 1

38

p *p*

44

cresc... *cresc...*

cresc...

50

f *p* [*cresc.*]

p *p*

54

[*f*]

f

60

f [*energico*]

f

66

pp

pp

71

Musical score for measures 71-75. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff features a complex melodic line with many sixteenth notes, some beamed together, and several slurs. The grand staff provides harmonic support with chords and moving lines in both hands.

76

Musical score for measures 76-79. The system consists of a single treble clef staff and a grand staff. The treble staff continues the melodic development with slurs and ties. The grand staff shows a more active bass line with some sixteenth-note patterns.

80

Musical score for measures 80-83. The system consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with slurs and a trill-like figure in measure 83. The grand staff features a steady accompaniment with chords and moving lines.

84

Musical score for measures 84-88. The system consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with slurs and trills in measures 84 and 85. The grand staff includes dynamic markings: *f* (forte) in measure 84 and *pp* (pianissimo) in measure 88.

89

p

96

102

109

(tr) (b)

115

f

120

f

p

p

124

128

[p]

[cresc...]

p

cresc.

132

[f] [pp] [cresc.]

f pp cresc.

137

[ff] ff

143

tr p pp

149

p pp

155

Musical score for measures 155-160. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with slurs and accents. The piano accompaniment has a treble and bass clef, with chords and moving lines. Dynamics include accents and a *p* marking at the end of the system.

161

Musical score for measures 161-167. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with slurs and a *p* marking. The piano accompaniment has a treble and bass clef, with chords and moving lines. Dynamics include *p*, *rit*, and *pp* markings.

168

Musical score for measures 168-173. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with slurs and accents. The piano accompaniment has a treble and bass clef, with chords and moving lines. Dynamics include accents and a *p* marking.

174

Musical score for measures 174-179. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with slurs and accents. The piano accompaniment has a treble and bass clef, with chords and moving lines. Dynamics include *[f]* and *p* markings.

181

187

193

198

203

dolce assai

pp

209

f

p

215

f

pp

221

pp

rall.

226

ff

230

p
pp

236

mf

242

p

248

Musical score for measures 248-253. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one flat (B-flat major or D minor). The top staff features a melodic line with eighth and sixteenth notes, some with slurs and ties. The grand staff provides harmonic support with chords and a bass line. Measure 253 ends with a fermata over a whole note chord.

254

Musical score for measures 254-257. The system consists of three staves. Measures 254-255 are mostly rests in the top staff. Measure 256 has a forte (*f*) dynamic marking. The grand staff continues with harmonic accompaniment. Measure 257 ends with a fermata. A piano (*p*) dynamic marking is placed below the grand staff for the following system.

258

Musical score for measures 258-261. The system consists of three staves. The top staff has a trill (*tr*) marking in measure 260. The grand staff has a piano (*p*) dynamic marking in measure 258 and a sforzando (*sfz*) dynamic marking in measure 260. Measure 261 ends with a fermata.

262

Musical score for measures 262-265. The system consists of three staves. The top staff has a trill (*tr*) marking in measure 262. The grand staff has a piano (*p*) dynamic marking in measure 265. Measure 265 ends with a fermata.

266

pp

271

[un poco rall] *f* *tr.* *tr.* 3 3

Tempo 1

suivez *f*

Tempo 1

Tempo 1

276

f

280

tr. *tr.* *tr.* *ff*

f

285

ff *p* [*cresc*]

290

[*f*] *f* *ff*

293

[*cresc.*] [*ff*]

Oboe

4^{ème} Solo de Concert

Gustave Vogt

Allegro non troppo

15

15

20

25

29

32

f

p

f

6

3

tr

37 *f* *p* 6

Musical staff 37-40: Treble clef, key signature of one flat. Measures 37-40. Measure 37 starts with a forte (*f*) dynamic and a sixteenth-note triplet. Measure 38 has a dynamic shift to piano (*p*) and a sixteenth-note triplet. Measure 39 has a sixteenth-note triplet. Measure 40 has a sixteenth-note triplet. A large slur covers measures 37-40.

41 *cresc...* *f* 3 3 3 3 3 3 3 3 3 3 3 3

Musical staff 41-44: Treble clef, key signature of one flat. Measures 41-44. Measure 41 starts with a crescendo (*cresc...*) and a sixteenth-note triplet. Measure 42 has a sixteenth-note triplet. Measure 43 has a sixteenth-note triplet. Measure 44 has a sixteenth-note triplet. A large slur covers measures 41-44.

45 *tr* 3 3 3 3 3 3 3 3 *p* 6

Musical staff 45-47: Treble clef, key signature of one flat. Measures 45-47. Measure 45 has a sixteenth-note triplet. Measure 46 has a sixteenth-note triplet. Measure 47 has a sixteenth-note triplet. A large slur covers measures 45-47.

48 6 *tr* 3 3 3 3 3 3 3 3

Musical staff 48-50: Treble clef, key signature of one flat. Measures 48-50. Measure 48 has a sixteenth-note triplet. Measure 49 has a sixteenth-note triplet. Measure 50 has a sixteenth-note triplet. A large slur covers measures 48-50.

51 6 *cresc...* *f* *tr*

Musical staff 51-55: Treble clef, key signature of one flat. Measures 51-55. Measure 51 has a sixteenth-note triplet. Measure 52 has a sixteenth-note triplet. Measure 53 has a sixteenth-note triplet. Measure 54 has a sixteenth-note triplet. Measure 55 has a sixteenth-note triplet. A large slur covers measures 51-55.

56 6 *Dolce*

Musical staff 56-64: Treble clef, key signature of one flat. Measures 56-64. Measure 56 has a sixteenth-note triplet. Measure 57 has a sixteenth-note triplet. Measure 58 has a sixteenth-note triplet. Measure 59 has a sixteenth-note triplet. Measure 60 has a sixteenth-note triplet. Measure 61 has a sixteenth-note triplet. Measure 62 has a sixteenth-note triplet. Measure 63 has a sixteenth-note triplet. Measure 64 has a sixteenth-note triplet. A large slur covers measures 56-64.

65 *tr*

Musical staff 65-68: Treble clef, key signature of one flat. Measures 65-68. Measure 65 has a sixteenth-note triplet. Measure 66 has a sixteenth-note triplet. Measure 67 has a sixteenth-note triplet. Measure 68 has a sixteenth-note triplet. A large slur covers measures 65-68.

69

Musical staff 69-74: Treble clef, key signature of one flat. Measures 69-74. Measure 69 has a sixteenth-note triplet. Measure 70 has a sixteenth-note triplet. Measure 71 has a sixteenth-note triplet. Measure 72 has a sixteenth-note triplet. Measure 73 has a sixteenth-note triplet. Measure 74 has a sixteenth-note triplet. A large slur covers measures 69-74.

75 4 *p*

Musical staff 75-82: Treble clef, key signature of one flat. Measures 75-82. Measure 75 has a sixteenth-note triplet. Measure 76 has a sixteenth-note triplet. Measure 77 has a sixteenth-note triplet. Measure 78 has a sixteenth-note triplet. Measure 79 has a sixteenth-note triplet. Measure 80 has a sixteenth-note triplet. Measure 81 has a sixteenth-note triplet. Measure 82 has a sixteenth-note triplet. A large slur covers measures 75-82.

83 3

Musical staff 83-86: Treble clef, key signature of one flat. Measures 83-86. Measure 83 has a sixteenth-note triplet. Measure 84 has a sixteenth-note triplet. Measure 85 has a sixteenth-note triplet. Measure 86 has a sixteenth-note triplet. A large slur covers measures 83-86.

Oboe

3

87

tr *tr*

cresc.

92

rall. un poco *f*

Tempo 1

95

97

p

100

102

f

tr

p

tr

104

tr

[*cresc...*]

106

tr

tr

3

3

111

tr

3

3

3

3

115

[*cresc.*]

[*ff*]

V.S.

119 **15** *Maestoso*
f

137 *3 3*

141 *pp* *f* *tr*

147

149 *tr* *3* *6* *f*

156 *pp* *2*

163 *un poco rall.* *3 3 3* *rall.* *pp*

168 *3 3* *2* *3 3*

173

177 *f* *3 3 3 3 3 3 3* *p* *3 3 3*

Oboe

5

180

Musical staff 180-183: Treble clef, key signature of one flat. Measures 180-183 feature a continuous eighth-note triplet pattern. Measure 183 ends with a half note G4.

184

Musical staff 184-188: Treble clef, key signature of one flat. Measures 184-188 feature a melodic line with eighth notes and quarter notes, including a half note G4 in measure 188.

189

Musical staff 189-193: Treble clef, key signature of one flat. Measures 189-193 feature a melodic line with eighth notes and quarter notes. Measure 193 ends with a half note G4. *pp* dynamic marking is centered below the staff.

194

Musical staff 194-197: Treble clef, key signature of one flat. Measures 194-197 feature a melodic line with eighth notes and quarter notes. Measure 197 ends with a half note G4. *[cresc.]* and *[dim.]* markings are below the staff.

198

Musical staff 198-204: Treble clef, key signature of one flat. Measures 198-204 feature a melodic line with eighth notes and quarter notes. Measure 204 ends with a half note G4. *Dolce* marking is below the staff. A triplet of eighth notes is marked *[rall.]* in measure 204.

205

Musical staff 205-210: Treble clef, key signature of one flat. Measures 205-210 feature a melodic line with eighth notes and quarter notes. Measure 210 ends with a half note G4. *tr* markings are above the staff in measures 209 and 210.

211

Musical staff 211-214: Treble clef, key signature of one flat. Measures 211-214 feature a melodic line with eighth notes and quarter notes. Measure 214 ends with a half note G4. *cresc.* and *rall. un poco* markings are below the staff. *Tempo 1* and *f* markings are below the staff in measure 214.

215

Musical staff 215-216: Treble clef, key signature of one flat. Measures 215-216 feature a melodic line with eighth notes and quarter notes. Measure 216 ends with a half note G4. *tr* marking is above the staff in measure 216.

217

Musical staff 217-219: Treble clef, key signature of one flat. Measures 217-219 feature a melodic line with eighth notes and quarter notes. Measure 219 ends with a half note G4. *p* dynamic marking is below the staff.

220

Musical staff 220-223: Treble clef, key signature of one flat. Measures 220-223 feature a melodic line with eighth notes and quarter notes. Measure 223 ends with a half note G4. *tr* marking is above the staff in measure 220.

V.S.

222 *f* *p*

225 [*cresc...*] [*f*] *tr* *p*

229

231 [*f*] [*cresc.*] [*ff*] **3**

Detailed description: This page of a musical score for Oboe contains four staves of music. The first staff (measures 222-224) begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff (measures 225-228) includes a crescendo marking [*cresc...*], a forte [*f*] dynamic, a trill (*tr*) over a dotted quarter note, and a piano (*p*) dynamic. The third staff (measures 229-230) continues the melodic line. The fourth staff (measures 231-231) starts with a forte [*f*] dynamic, followed by a crescendo [*cresc.*], a fortissimo [*ff*] dynamic, and ends with a triplet of eighth notes marked with a '3'.

Oboe

Adagio

3

p *amoroso*

7

10

f 3 *p* *poco rit.* 3

12 *A Tempo* *pp*

17

20 *[f]*

24 3 6

28 *tr*

31 *tr* 6 6 6 6

Detailed description: This is a musical score for the Oboe part of a piece in Adagio. The score is written in 4/4 time and consists of nine staves of music, numbered 3 through 31. The key signature has two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including triplets, sixteenth-note runs, and sixteenth-note chords. Dynamics range from *p* (piano) to *f* (forte) and *pp* (pianissimo). Performance instructions include *amoroso*, *poco rit.*, and *A Tempo*. Trills are marked with *tr*. The score includes many slurs and phrasing marks.

V.S.

Oboe

33 *tr* *tr* *[f]* *pp* 6 3 6 6

36 6 6

37 6 6 6 6 *p* 6

39 6 6

40 *smorz* 6 6 6 6 *ritard*

Detailed description of the musical score: The score is for an Oboe part, spanning measures 33 to 40. It is written in G minor (one flat) and 3/4 time. Measure 33 begins with a trill on G4, followed by a trill on A4. The dynamics are marked *[f]* and *pp*. The melody consists of eighth and sixteenth notes, with several sixteenth-note runs marked with a '6' (sextuplet). Measure 36 features a half note G4, a quarter rest, and a half note A4, followed by a sixteenth-note run marked with a '6'. Measure 37 contains a continuous sixteenth-note run marked with a '6', followed by a quarter rest and a sixteenth-note run marked with a '6'. Measure 39 starts with a quarter rest, followed by a sixteenth-note run marked with a '6', and then a half note G4. Measure 40 features a continuous sixteenth-note run marked with a '6', followed by a quarter rest and a half note G4. The piece concludes with a *smorz* (ritardando) and a *ritard* (ritardando) marking.

Oboe

Rondo Montagnard

Allegretto 3

8

14

20

25

33

39

44

50

p

f

p

f

p

rit.

p

f

p

cresc...

f

p

V.S.

53 **10**
[cresc.] [f] f [energico]

67 pp

71

75

80 tr

84 tr

88 p

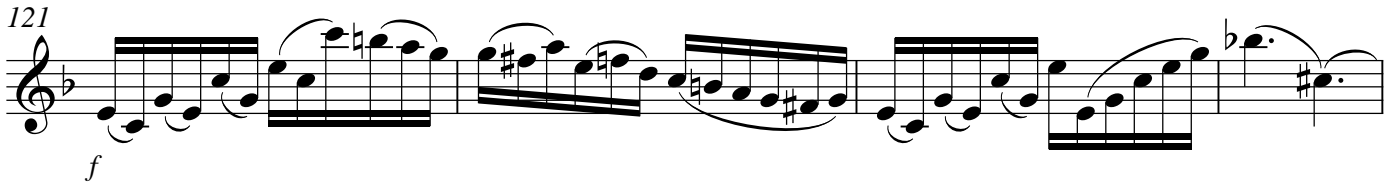
95

101

108 (tr)(b)

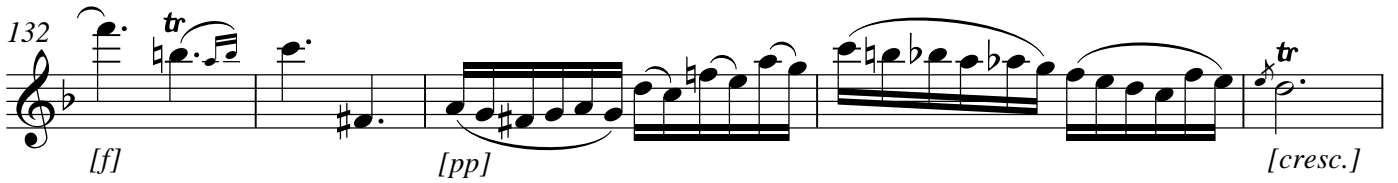
Oboe

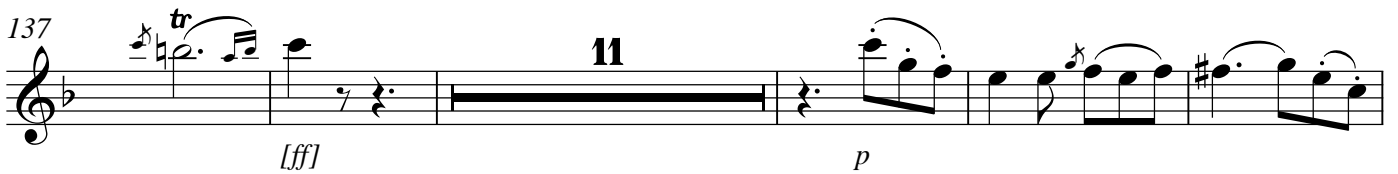
113 

121 

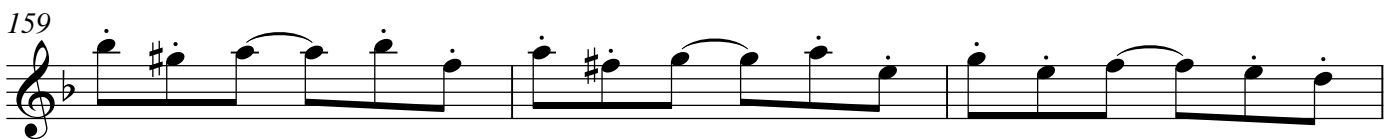
125 

128 

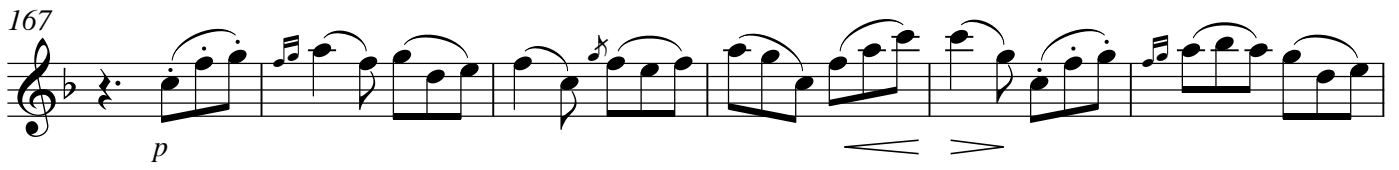
132 

137 

153 

159 

162 

167  *p* \ll \gg

173  [*f*]

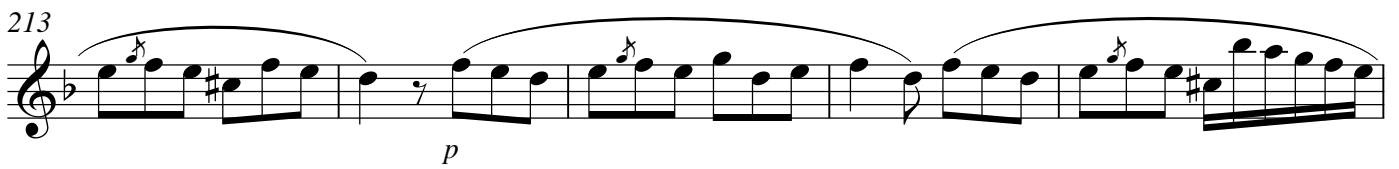
179  *p*

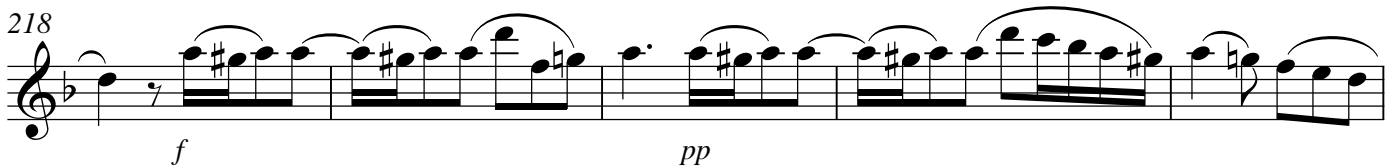
185 

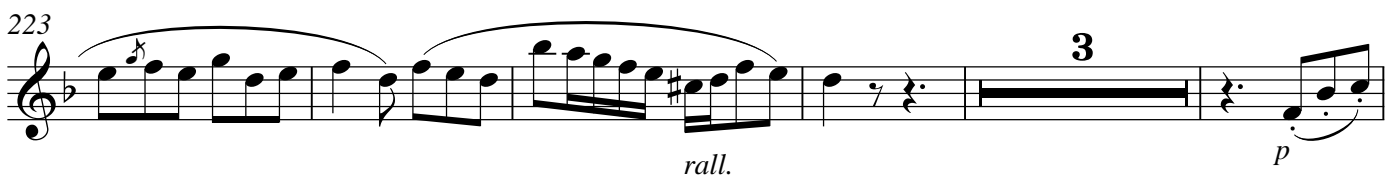
190  **10** *f energico* *tr* *tr*

203  *tr* *dolce assai*

208  *f*

213  *p*

218  *f* *pp*

223  *rall.* **3** *p*

Oboe

231

Musical staff 231: Treble clef, key signature of one flat. Measures 231-236. Includes accents and slurs.

237

Musical staff 237: Treble clef, key signature of one flat. Measures 237-243. Includes a fermata over measures 238-243.

244

Musical staff 244: Treble clef, key signature of one flat. Measures 244-249. Includes a trill (tr) and slurs.

250

Musical staff 250: Treble clef, key signature of one flat. Measures 250-256. Includes a fermata over measures 255-256.

257

Musical staff 257: Treble clef, key signature of one flat. Measures 257-263. Includes a forte (f) dynamic marking.

260

Musical staff 260: Treble clef, key signature of one flat. Measures 260-265. Includes trills (tr) and slurs.

264

Musical staff 264: Treble clef, key signature of one flat. Measures 264-267. Includes a piano (p) dynamic marking.

267

Musical staff 267: Treble clef, key signature of one flat. Measures 267-271. Includes a piano-piano (pp) dynamic marking.

272

Musical staff 272: Treble clef, key signature of one flat. Measures 272-275. Includes "Tempo 1", trills (tr), and triplet markings (3).

276

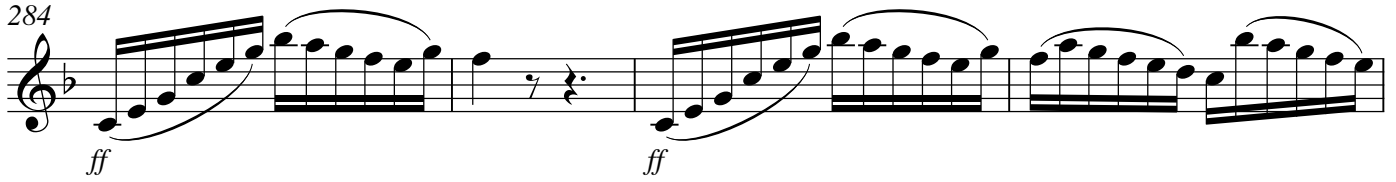
Musical staff 276: Treble clef, key signature of one flat. Measures 276-281. Includes a fermata over measures 277-281.

Oboe

279



284



288



292



Comparison of Sources: Movement 1

Allegro Maestoso

Source 1

Allegro non troppo

Source 2

Allegro non troppo

Source 3

Allegro non troppo

Source 4

Allegro non troppo

Source 5

Allegro non troppo

Source 6

Allegro non troppo

Source 7

Allegro non troppo

Source 8

Allegro non troppo

Source 9

Detailed description: This block contains the first ten measures of the musical score for nine different sources. Source 1 is marked 'Allegro Maestoso' and features a melodic line with accents and a dynamic marking of *f*. Sources 2 through 9 are marked 'Allegro non troppo' and feature a rhythmic pattern of eighth notes with triplets and dynamic markings of *p*, *f*, and *mf*. The notation includes various articulations such as accents, slurs, and trills.



11

1

2

3

4

5

6

7

8

9

Detailed description: This block contains measures 11 through 20 of the musical score for the same nine sources. The notation continues with the rhythmic patterns established in the previous block, including triplets and trills. Dynamic markings of *f* are present in several measures. The sources continue to show variations in articulation and dynamics.

19

Musical score for measures 19-26. The score consists of nine staves. The first staff (1) has a whole rest in measure 19, followed by a melodic line starting in measure 20. The other staves (2-9) feature a continuous sixteenth-note accompaniment. Dynamic markings include *p* (piano) and *f* (forte). Articulation marks such as accents and slurs are present. Measure numbers 19 through 26 are indicated at the end of each staff.



27

Musical score for measures 27-34. The score consists of nine staves. The first staff (1) has a whole rest in measure 27, followed by a melodic line starting in measure 28. The other staves (2-9) feature a continuous sixteenth-note accompaniment. Dynamic markings include *f* (forte), *pp* (pianissimo), and *p* (piano). Articulation marks such as accents, slurs, and trills are present. Measure numbers 27 through 34 are indicated at the end of each staff.

33

1 *pp*

2 *cresc* *f* *Dolce*

3 *Dolce*

4 *p* *Dolce*

5 *cresc* *Dolce*

6 *f* *dolce a poco rallentando*

7 *f* *p* *rallentando un poco*

8 *f* *dolce a poco rallentando*

9 *f* *p* *rallentando un poco*

41

1

2

3

4

5

6 *sfz*

7 *sfz*

8 *sfz*

9

50

Musical score for measures 50-59. The score consists of nine staves. Measure 50 begins with a triplet of eighth notes in the first staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) in measures 6, 7, 8, and 9. The key signature has one flat, and the time signature is 4/4.



60

Musical score for measures 60-69. The score consists of nine staves. Measure 60 begins with a triplet of eighth notes in the first staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) in measure 5, *sfz* (sforzando) in measures 6 and 8, and *cresc* (crescendo) in measures 7 and 9. The key signature has one flat, and the time signature is 4/4.

69

1
2
3
4
5
6
7

f
f
f
f
f
rall. un poco
A Tempo
f
rall. un poco
A Tempo
f
rall. un poco
A Tempo
f
rall. un poco
A Tempo
f



75

1
2
3
4
5
6
7
8
9

p
p
p
p
p
p
p
p
p

f
f
f
f
f
f
f
f
f

tr
tr
tr
tr

80

1

2

3

4

5

6

7

8

9

p

pp

f

cresc...

tr

3



88

1

2

3

4

5

6

7

8

9

tr

3

97

1 *f* *tr* 6 6 3 3

2 3 3

3 3 3

4 *f* 3 3

5 *p* 3 3

6 *f* *maestoso* *Marcato* 3 3 *pp*

7 *f* *p* 3 3 *pp*

8 *f* *maestoso* *Marcato* 3 3 *pp*

9 *f* *p* 3 3 *pp*



106

1 *f* *pressez.* *ff*

2 *f* *pressez.*

3 *f* *pressez.*

4 *f* *pressez.*

5 *f* *pressez.*

6 *f* *pressez.*

7 *f* *pressez.*

8 *f* *pressez.*

9 *f* *pressez.*

112

1 2 3 4 5 6 7 8 9

tr 6 f pp a piacere un poco rall. 3

tr 6 f pp a piacere un poco rall. 3

tr 6 f pp a piacere un poco rall. 3

tr 6 f pp un poco rall. 3

tr 6 f pp un poco rall. 3

tr 6 f pp un poco rall. 3

tr 6 f pp un poco rall. 3

tr 6 f pp un poco rall. 3

tr 6 f pp un poco rall. 3

123

1 2 3 4 5 6 7 8 9

pp rall. piu adagio pp rall. pp rall. pp rall. pp

pp rall. piu adagio pp rall. pp rall. pp

pp rall. piu adagio pp rall. pp rall. pp

pp rall. piu adagio pp rall. pp rall. pp

pp rall. piu adagio pp rall. pp rall. pp

pp rall. piu adagio pp rall. pp rall. pp

pp rall. piu adagio pp rall. pp rall. pp

pp rall. piu adagio pp rall. pp rall. pp

pp rall. piu adagio pp rall. pp rall. pp

132

Musical score for measures 132-139. The score consists of eight staves. Staves 1, 2, 3, 6, 7, and 8 contain musical notation with triplets and dynamic markings. Staves 4 and 5 are empty. Dynamic markings include *f* (forte) and *p* (piano). The key signature has one flat.



140

Musical score for measures 140-147. The score consists of nine staves. Staves 1, 2, 3, 6, 7, 8, and 9 contain musical notation with triplets and dynamic markings. Staves 4 and 5 are empty. Dynamic markings include *f* (forte), *p* (piano), and *pp* (pianissimo). Performance instructions include *un poco ritard* and *un poco rall*. The key signature has one flat.

150

1 2 3 4 5 6 7 8 9

pp

pp

3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3



158

1 2 3 4 5 6 7 8 9

Dolce

Dolce

> > > > > >

tr *tr*

tr *tr*

170

Musical score for measures 170-175. The score consists of nine staves. Staves 1, 2, and 3 contain musical notation. Staff 1 has a treble clef and a key signature of one flat. Staves 2 and 3 have a bass clef and a key signature of one flat. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano). There are also trill markings (*tr*) above some notes. The music ends with a double bar line.



176

Musical score for measures 176-181. The score consists of nine staves. Staves 1, 2, and 3 contain musical notation. Staff 1 has a treble clef and a key signature of one flat. Staves 2 and 3 have a bass clef and a key signature of one flat. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano). There are also trill markings (*tr*) above some notes. The music ends with a double bar line.

182

Musical score for measures 182-186. The score consists of nine staves. Staves 1, 2, and 3 contain musical notation. Staff 1 starts with a treble clef and a key signature of one flat. It features a melodic line with a fermata over the first measure, followed by a series of eighth notes. Staves 2 and 3 contain a rhythmic accompaniment of eighth notes. A dynamic marking 'p' is present in measure 185. Staves 4 through 9 are empty.



187

Musical score for measures 187-191. The score consists of nine staves. Staves 1, 2, and 3 contain musical notation. Staff 1 starts with a treble clef and a key signature of one flat. It features a melodic line with a fermata over the first measure, followed by a series of eighth notes. Staves 2 and 3 contain a rhythmic accompaniment of eighth notes. A dynamic marking 'f' is present in measure 187. Trill markings 'tr' are present in measures 188, 189, and 190. Staves 4 through 9 are empty.

Comparison of Sources: Movement 2

Source 1: Adagio, 6/8, pp , 6, 12

Source 2: Adagio, pp , 6/8, 6, 3

Source 3: Adagio, 6/8, 6, 3

Source 4: Adagio, p , 6/8, 6, 3, 6

Source 5: Adagio Molto, p , 6/8, 3, 3, 6

Source 6: Adagio: Largo, p amoroso, 6/8, 3, f

Source 7: Adagio: Largo e amoroso, p , 6/8, 3, f

Source 8: Adagio: Largo, p amoroso, 6/8, 3, f

Source 9: Adagio: Largo e amoroso, p , 6/8, 3, f



8

1

2: pp

3: pp

4: pp

5: pp

6: poco rit., 3, 1st Tempo

7: poco rit., 3, 1st Tempo, p , pp

8: poco rit., 3, 1st Tempo

9: poco rit., 3, 1st Tempo, p , pp

16

1
2
3
4
5
6
7
8
9

p *sfc* *p* *sfc* *p* *sfc* *p* *sfc* *p* *sfc*



26

1
2
3
4
5
6
7
8
9

sfc *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

32 *ad libitum*

1 *ad libitum*

2 *6*

3 *6*

4 *6* *rall*

5 *6* *smorz* *ritard*

6 *6* *ritard poco à poco* *pp*

7 *6* *p* *smorz* *ritard*

8 *6* *smorz* *ritard*

9 *6* *p* *smorz* *ritard*

Comparison of Sources: Movement 3

Source 2: Rondo Pastorale: Allegretto

Source 3: Rondo Pastorale: Allegretto

Source 4: Rondo Montagnard

Source 5: Rondo Montagnard: Allegretto

Source 6: Rondo Montagnard: Allegro

Source 7: Rondo Montagnard: Final

Source 8: Rondo Montagnard: Allegro

Source 9: Rondo Montagnard: Final



10

2

3

4

5

6

7

8

9

18

2

3

4

5

6

7

8

9

f

pp

Detailed description: This section of the score covers measures 18 through 25. It consists of nine staves. The first two staves (2 and 3) have a melodic line with eighth and sixteenth notes, often beamed together. The third and fourth staves (4 and 5) feature a dense, rhythmic accompaniment with sixteenth-note patterns. The sixth through ninth staves (6, 7, 8, 9) continue the melodic and rhythmic themes. Dynamic markings include *f* (forte) and *pp* (pianissimo). There are also various articulation marks like accents and slurs.



26

2

3

4

5

6

7

8

9

pp

f

pp

p

p

p

p

f

f

f

f

p

f

p

f

Detailed description: This section of the score covers measures 26 through 33. It consists of nine staves. The first two staves (2 and 3) have a melodic line with eighth and sixteenth notes, often beamed together. The third and fourth staves (4 and 5) feature a dense, rhythmic accompaniment with sixteenth-note patterns. The sixth through ninth staves (6, 7, 8, 9) continue the melodic and rhythmic themes. Dynamic markings include *pp* (pianissimo), *f* (forte), and *p* (piano). There are also various articulation marks like accents and slurs.

35

2 *p*

3

4 *ralent.* 3 3 3 3

5 *ritard* *p* *Tempo 1* *pp* 3 3 *sfz* 3

6 *p* *ritard* *p* 3 3 3 3

7 *p rall* *p* *Tempo 1* 3 3 3 3 *sfz* 3

8 *p* *ritard* *p* *Tempo 1* 3 3 3 3

9 *p rall* *p* *Tempo 1* 3 3 3 3 *sfz*



43

2 *tr.*

3 *tr.*

4 3 *tr.* *tr.*

5 *p* 3 *sfz* *sfz*

6 3 3 3 *f* *tr.*

7 *sfz* 3 3 3 *tr.*

8 *sfz* *cresc...* 3 3 3 *f* *tr.*

9 *sfz* 3 *cresc...* 3 *f* *tr.*

49

Musical score for measures 49-56. The score consists of nine staves. The first two staves (2 and 3) have a treble clef and a key signature of one flat. The remaining staves (4-9) have a bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, with various dynamic markings: *ff*, *p*, and *f*. The notation includes slurs, ties, and accents.



57

Musical score for measures 57-64. The score consists of nine staves. The first two staves (2 and 3) have a treble clef and a key signature of one flat. The remaining staves (4-9) have a bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, with various dynamic markings: *pp*, *p*, and *f*. The notation includes slurs, ties, and accents.

64

Musical score for measures 64-71. The score consists of nine staves. Staves 2 and 3 contain the primary melodic and harmonic material, featuring complex rhythmic patterns and trills. Staves 4 through 9 are empty.



72

Musical score for measures 72-79. The score consists of nine staves. Staves 2 and 3 contain the primary melodic and harmonic material, featuring complex rhythmic patterns and trills. Staves 4 through 9 are empty.

81

2

3

4

5

6

7

8

9



92

2

3

4

5

6

7

8

9

103

2

3

4

5

6

7

8

9



112

2

3

4

5

6

7

8

9

119

Musical score for measures 119-126. The score is written for two staves (2 and 3) and seven empty staves (4-9). The key signature has one flat (B-flat). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Trills are marked with 'tr' above notes in measures 119, 120, 121, and 122. The notation includes various accidentals and dynamic markings.



127

Musical score for measures 127-134. The score is written for two staves (2 and 3) and seven empty staves (4-9). The key signature has one flat (B-flat). The music continues with complex rhythmic patterns. Trills are marked with 'tr' above notes in measures 127 and 128. A dynamic marking of *p* (piano) is present in measures 129 and 130. The notation includes various accidentals and dynamic markings.

139

Musical score for measures 139-144. The score consists of nine staves. Staves 2 and 3 contain the main melodic lines, which are identical. They feature a sequence of eighth notes with various accidentals (sharps, naturals, flats) and some slurs. Staves 4 through 9 are empty.



150

Musical score for measures 150-155. The score consists of nine staves. Staves 2 and 3 contain the main melodic lines, which are identical. They feature a sequence of eighth notes with various accidentals (sharps, naturals, flats) and some slurs. Staves 4 through 9 are empty.

161

2

3

4

5

6

7

8

9



171

2 *f* *Dolce assai*

3 *f* *Dolce assai*

4 *ff* *p*

5 *ff*

6 *energico* *p* *tr*

7 *f energico* *p* *tr*

8 *energico* *p* *tr*

9 *f energico* *p* *tr*

179

2 *rallent.*

3 *rallent.*

4 *pp*

5 *pp* 3 3

6 *f* *p*

7 *f* *p*

8 *f* *p*

9 *f* *p*



188

2

3

4 *f* *pp* *rall* *Tempo* *sfz* *rall*

5 *pp* *Tempo*

6 *f* *pp* *rall* *Tempo 1* *pp* *rall*

7 *f* *pp* *rall* *Tempo* *pp* *rall*

8 *f* *pp* *rall* *Tempo 1* *pp* *rall*

9 *f* *pp* *rall* *pp* *rall*

197

2 *pp* *p*

3 *pp*

4 *p* *p*

5 *p* *p*

6

7

8

9



208

2 *p*

3 *p*

4

5 *p* *p* *pp*

6 *p*

7 *p* *pp*

8 *p*

9 *p* *pp*

218

2 *p*

3 *p*

4 *p*

5 *pp*

6 *pp*

7 *pp*

8 *pp*

9 *pp*

Detailed description: This section of the score covers measures 218 to 228. It consists of nine staves. The music is in a key with one sharp (F#) and a common time signature. The first four staves (2-5) feature a melodic line with trills (tr) and a dynamic of *p*. The last five staves (6-9) feature a more rhythmic, eighth-note pattern with a dynamic of *pp*. There are rests in measures 219, 220, and 221 across all staves.



229

2

3

4

5 *sfz* *pp* *f* *p* *f*

6

7

8

9

Detailed description: This section of the score covers measures 229 to 238. It consists of nine staves. The music is in a key with two flats (Bb, Eb) and a common time signature. The first five staves (2-6) feature a melodic line with a dynamic of *sfz*. The last four staves (7-9) feature a more rhythmic, eighth-note pattern with a dynamic of *pp*. There are rests in measures 230, 231, and 232 across all staves.

238

2

3

4

5

6

7

8

9

p



245

2

3

4

5

6

7

8

9

sfz *sfz* *sfz* *p*

2a

2

3

4

5

6

7

8

9

f *p* *p* *sfz* *p* *sfz*

f *f* *f*



257

2a

2

3

4

5

6

7

8

9

tr. *tr.* *tr.* *tr.*

263

2a

2

3

4

5

6

7

8

9

pp *sfz*

pp *f* *sfz*

pp un poco rall *Tempo 1* *tr.*

pp un poco rall *Tempo 1* *f* *tr.*

pp un poco rall *Tempo 1* *f* *tr.*

pp un poco rall *Tempo 1* *f* *tr.*

277

2a

2

3

4

5

6

7

8

9

sfz *tr.*

ff *3* *3* *f*

277

2a

2

3

4

5

6

7

8

9

ff



284

2

3

4

5

6

7

8

9

p *f*

288

2

3

4

5

6

7

8

9

ff

f

ff

Detailed description: This page contains a musical score for nine staves. The first two staves (2 and 3) contain a simple melody with quarter and eighth notes. The fourth and fifth staves (4 and 5) contain a more complex melodic line with sixteenth notes and slurs. The dynamics *f* and *ff* are indicated. The remaining staves (6, 7, 8, and 9) are empty.

Critical Notes

What follows is a measure-by-measure discussion of the editorial decisions for the oboe part in Vogt's 4^{ème} *Solo de Concert*. Specific issues will be addressed within this discussion. The blank measures within a source indicate that those measures do not exist within that source. The measure numbers reflect the measure numbers in the comparison scores. The full tuttis are not taken into account in the measure numbering of the comparison score. The oboe's lowest C, middle C, is referred to as C₁.

Movement 1: Allegro non troppo

Sources 2–9 title this movement *Allegro non troppo*. Source 1, titled *Allegro Maestoso*, is the only deviant. The title of the majority will be used.

Measure 2

An 8th note pickup as in all four manuscript sources, 2–5, will be used instead of the 16th note pickup found in Sources 6–9. Source 1 does not include a pickup. *Forte* will be used as the opening dynamic in the oboe part. Only Source 2 has a different dynamic, *piano*. Playing theme 1 *forte* gives it a contrasting character to the *dolce* of theme 2.

Measure 3

Source 1 provides a more florid ornament for this measure; however, the conclusion of the Source 1's ornament in m. 4 is awkward to play. All other sources are in agreement for the ornamentation of this measure; therefore, the majority will be used. The entire melodic gesture in beats three and four will be slurred as in the majority, Sources 4–9.

Measure 4

Seven of the nine sources ornament the half-note A₂ on beat three with a trill. Only Sources 1 and 2 do not include the trill. Several questions about trills arise over the course of the piece. Do trills begin on the main note or the upper auxiliary? According to Clive Brown, “during the nineteenth century an increasing number of musicians, including composers of importance such as Hummel and Spohr, stated that trills would normally begin with the main note and that composers who required an alternative beginning should indicate this.”⁵⁷ There are various trills throughout the piece that begin on the upper auxiliary, which is indicated by an upper auxiliary grace-note directly preceding the trilled note.

The trill in this measure may provide insight into Vogt's expectations on beginning trills. Brown later continues by quoting “another nineteenth-century musician, the pianist Franklin Taylor, [who] noted in the first edition of *Grove's Dictionary* that the trill beginning on the main note was the ‘manner most shakes in modern music are

⁵⁷ Brown, 409.

executed.’”⁵⁸ Taylor suggests looking at how a composer notates trills with a prefix starting below the main note to determine how that composer begins trills without a prefix. The main note of the trill in this measure is A₂. Its prefix contains three notes that are G-sharp, A, and B-flat. According to Taylor, having the upper note B-flat as part of the prefix means that the composer generally begins trills on the main note unless otherwise notated. A two-note prefix G-sharp and A would have suggested that the composer generally begins a trill on the upper auxiliary because a repetition of the main note would have broken the legato of the ornament.

Brown’s later comments turn this issue into somewhat of a moot point. He states that “whatever may have been the views and practices of individual composers, it seems certain that the majority of the performers employed trills beginning from the note above, the main note, or the note below, as it suited their musical purpose.”⁵⁹ This statement indicates that the performer holds the final authority on how to begin trills; however, this edition will adhere as closely to Vogt’s intentions as possible.

Other questions involve the end of the trill. What was the performance practice regarding the trill ending? Should a *Nachschlag* be included even where none is indicated? According to Brown, “many musicians seem to have favoured the familiar turned ending as a rule: Reichardt, for instance, remarked: ‘The trill often has a turn [*Nachschlag*], which in orchestral parts is normally written out, but sometimes omitted. In this case one should see that at least every trill on a long note has a turn.’”⁶⁰ Brown points out that violinist “Joachim also firmly believed that in the vast majority of cases

⁵⁸ Ibid., 496.

⁵⁹ Brown, 409.

⁶⁰ Ibid., 498.

trills should have a turn of some kind, whether it was indicated or not.”⁶¹ In this movement, the accompaniment has a reoccurring figure that includes a trill. In every case, the standard turn *Nachschlag* is written out as two 16th notes. Because it seems that the performance practice was to add the standard turn *Nachschlag* to the end of long-note trills, they will be notated in the oboe part. I have elected to notate them as grace-notes because they are consistently written as such when included in the oboe parts of the sources.

Measure 5

Sources 4 and 5 use a different melodic line from the other sources. The majority will be used. The articulation for this measure will be taken from Source 3. Slurring the last three 8th notes helps carry the line into beat one of the next measure, which is the musical goal of this phrase. The accents from Sources 1, 7, and 9 and the decrescendo from Source 5 will be omitted because they would hinder the motion to the downbeat of the next measure.

Measure 6

Sources 2, 3, and 6–9 agree on articulation, including the accents on the first 16th note of beats one and two. The majority will be used.

⁶¹ Ibid., 498.

Measure 7

There is no need to add another *forte* in this measure as in Sources 3–9. It can be inferred from the *forte* in m. 2. Aside from Sources 1 and 2, all of the sources slur the interval from G₂ to C₁, which is a perfect 12th. This slur is doable and will be kept; however, the slur may be omitted if the performer is having difficulty executing it. In his method, Vogt imparts that “there are some intervals which are impossible to slur on the oboe without risking accidents (see likewise Plate N^o ...).”⁶² Unfortunately, the plate is no longer extant. Vogt continues on to present a method for tonguing these intervals lightly to imitate legato for *cantabile* phrases. Measure 7 is not part of a *cantabile* phrase, and the C₁ can be tongued without destroying the character of the melody.

Measure 8

The accent on beat four is not in any of the manuscripts in Vogt’s hand and will be omitted.

Measure 9

I do not agree with either decrescendo found in Sources 4 and 5. Similar to the first four-bar phrase of the piece, this four-bar phrase points to beat one of m. 10, its fourth measure. I prefer the articulation from Source 2, which will be used. The slur has been moved from the B-flat triplet on beat three to the B-flat quarter-note on beat four. The shift of the slur achieves the same articulation as Source 2 but is slightly easier to

⁶² Burgess, *A Portrait of Gustave Vogt*, 84.

read. All of the articulations found in this measure are viable as none of them will destroy the character of the phrase.

Measure 10

The version from Sources 4 and 5 will be used for this measure. They are possibly a written out version of the grace notes from Sources 6–9 and are in Vogt's hand. The *piano* on the 8th note pickup is also in Vogt's hand. It gives the third phrase of theme 1 a soft dynamic in contrast to the other three phrases.

Measure 11

In Sources 3 and 4, the same articulation is found in both the hands of Vogt and Bruyant. The same articulation is also found in Sources 6–9; therefore, the majority will be used.

Measure 12

The articulation from Source 3 will be used for this measure along with the turn over the 8th note on the second half of beat two from Sources 7 and 9. The majority of the sources do not slur from E₂ to D₂. The staccato articulation from Source 3 gives the triplets a light and crisp feel and helps create contrast with the *cantabile* nature of theme 2. A trill on an 8th note at the tempo of this movement would be played as a turn, so the turn symbol will be used.

Measure 14

The three-note *Nachschlag* comes from a manuscript source, Source 5, in Vogt's hand in addition to appearing in Sources 7 and 9; therefore, it will be kept. According to Brown, "it seems unlikely that experienced executants would have been greatly inhibited by the composer's notation in varying the endings as they saw fit, nor that composers, at least until the second half of the nineteenth century, would always have taken exception to this practice." This three-note *Nachschlag* is one example of how the ending of a trill can be varied from the standard turn ending.

This measure also raises the question of whether the resolution of the trill should be tongued or slurred. In several instances mostly in the manuscript sources, trills are written followed by their *Nachschläge* as grace-note without any articulation indication. See Source 5 in this measure. According to Neumann, "a one-note grace that precedes its parent note will be called by the German generic term *Vorschlag*...a grace which follows its parent will be called *Nachschlag*; one that connects two equal parent notes will be called *Zwischenschlag*."⁶³ The nature of the *Nachschlag*'s connection to the previous note suggests that it should be slurred to the trill. The sources are inconsistent in the oboe part about slurring the resolution. In all of the cases in the accompaniment where a slur is followed by its *Nachschläge* written as 16th notes, the resolution is articulated; therefore, the resolutions of slurs should be articulated unless otherwise noted. In this instance, the majority of the sources slur this resolution. The resolution in this measure is also similar to the one in m. 10, which was slurred; therefore, this resolution will be slurred.

⁶³ Neumann, *Ornamentation*, 47.

Measure 15

The 16th notes in Sources 3–9 are written out versions of how the grace notes from Sources 1 and 2 should be performed. They will be written out as in Sources 3–9 to give the performer a clearer indication of how this ornament should be played. The majority of the sources with 16th notes only slur the first two notes of the measure. Either articulation will work, and doing one or the other would not have a significant musical or technical impact. This edition will follow the majority, which is found in one of the manuscript sources, Source 3.

Measure 16

The articulation from the majority, Sources 3 and 6–9, will be used in this measure. The 16th note figure on beats three and four is the same one found on beats one and two in m. 6. The same articulation from m. 6 will be used here.

Measure 17

This measure is only present in Sources 4 (crossed out) and 5 and will be omitted.

Measure 18

The melodic content of this measure will come from the majority, Sources 2, 3, and 6–9. The articulation from Source 3 will be used. The accent on beat four in Source 2 brings up a couple of questions about accents. What effect did Vogt intend to achieve with accent symbols, and did he intend the same effect every time the symbol is used? The previous accents have been on notes that are tongued, which goes along with the

standard interpretation that an accent is played by giving the note a sharper than normal attack. According to Brown, some composers indicated accents with the *sforzando* symbol. The *sforzando* occurs rarely in any of the sources for the oboe part; however, it does appear on occasion. It more commonly occurs in the accompaniment. That he makes use of the *sforzando* suggests that Vogt views the accent and *sforzando* as achieving two different effects, although it is possible that he used the two symbols interchangeably.

Brown refers to two types of accent, agogic and percussive. The percussive accent is the standard interpretation of a sharper attack. The agogic accent “consists partly in a certain emphatic lingering, whereby it appears as if one remains a moment longer on such an accented note than its specific duration requires.”⁶⁴ In this instance both of the accents in Source 2 are more likely to be agogic accents than percussive accents. The accent on beat four will be omitted because having two agogic accents in this figure would disrupt the flow of the melodic line too much. It would be possible to omit the accent on beat three instead, but it makes more musical sense to stress the stronger metrical beat of the two, which is beat three.

Measure 19

The melody from Source 2 will be used for this measure. The ending in Source 1 feels too abrupt and significantly deviates from the other sources. The sextuplet in Sources 3–9 is a flashier ornament of the 16th note line in Source 2. With the indicated rhythms, Source 2 also does a better job of leading to the downbeat of m. 20, which is the

⁶⁴ Brown, 50.

culmination of theme 1. The dotted 16th note within the sextuplet makes the rhythm awkward to play as written; however, because this ornament appears seven of the nine sources, it will be included in an ossia measure. The articulation in Source 2 is ambiguous. The first two beats of this measure contain the same melodic material in Sources 2–9. Vogt likely intends to have beats one and two slurred together because all of these sources slur the two beats; therefore, they will be slurred.

Measure 21

The *forte* will be kept to create a dynamic contrast with the *piano* in m. 22. The *forte* is found in three of the manuscript sources as well as Sources 6–9. For some reason, Vogt did not feel the need to mark the articulation for beats one and two in Source 2. In a discussion on articulation in the 18th century, Brown states that “many composers and copyists were evidently casual about indicating slurs in places where they felt them to be obvious; in the case of very fast notes, especially, they seem often to have marked them only very haphazardly or omitted them altogether.”⁶⁵ He continues to say that “in the nineteenth century, while German composers generally became much more meticulous in such matters, there were still some whose practice was casual enough to provoke doubts about the literalness of their notation.”⁶⁶

While it is possible that the lack of articulation indicates that Vogt tongued all of the notes, it is more likely that Vogt viewed the articulation of this passage as unimportant to the overall effect of the music and could be executed at the whim of the performer because all of the other sources contain specific articulations. There are a

⁶⁵ Brown, 179.

⁶⁶ *Ibid.*, 182.

number of other places where Vogt does not provide a specific articulation. These places are only found in Sources 1 and 2, the earliest versions of the piece. They generally occur in sections of fast passagework in the transitions. In this case, the articulation in Vogt's hand from Sources 4 and 5 will be used.

Rhythmically, beat four should be a dotted 8th note followed by a 16th note. Playing this figure with a 16th notes rest as in Sources 6–9 halts the direction of this phrase from continuing to its target on the downbeat of the next measure. The C₃ will be used for this 16th note since seven of the sources use it against two sources that have a D₃.

Measure 22

The accent on beat one in Source 5 shows the direction of this phrase. The diminuendo to the resolution in Source 4 will help set up the *piano* on the second half of beat three. Sources 4 and 5 could be indicating the same thing. In speaking of the accent symbol, Brown states that “among the most difficult to determine is the extent to which, in particular instances, it might be purely accentual..., where it denotes merely diminuendo..., or where it signifies a combination of both these things.”⁶⁷

Measure 23

The sextuplet followed by four 16th notes in beats three and four of Sources 6–9 is a more elegant version of the ornaments found in Sources 3–5. The 16th notes on beat four are a compression of the 8th notes, including the attached grace note, found beginning on the second half of beat three. The sextuplet is a written out version of the

⁶⁷ Brown, 107.

turn. All of the articulations in Sources 4–9 are essentially the same because the G₂ on beat two must be rearticulated. There is no indication that it should be tied with the previous G even though the slur encompasses the entire measure in Sources 4 and 5.

Measures 24–25

The resolution, F₂ to E₂ in beat one, will be slurred as in mm. 14 and 22. Unlike Sources 3 and 6–9, none of Vogt's manuscripts indicate a slur between these measures from the G₂ on beat four of m. 24 to the C₃ on beat one of m. 25. Therefore, the slur will not be used to follow Vogt's manuscripts. The crescendo in Sources 5, 7, and 9 shows the direction of this figure to the G-sharp on the downbeat of measure 26. This phrase will eventually have to crescendo to reach the *forte* in m. 28. All of the sources except for Source 1, which shows no articulation markings, indicate that the triplets on beats 3 and 4 of m. 25 are to be articulated using the articulated legato.

Measure 26

All sources except for Source 1, which contains no articulation markings in the entire measure, agree on the articulation of beats 1 and 2. All but Source 2 articulate the leap down a minor 6th from A₂ to C-sharp₂ on the first and second thirds of beat three. The origin of the articulations in Sources 7 and 9 is unclear. The articulation from Sources 3, 6, and 8 will be used. It goes with the majority of sources tonguing the leap and closely follows Source 2. I agree with the crescendo at the end of the m.26 in Source 4 that leads to the *forte* in m. 28; however, it will be omitted in favor of a longer crescendo, indicated by *cresc....*, beginning on beat three of m. 25.

Measure 27

By accenting the Gs on beats one and four in Sources 2 and 3, it seems Vogt is trying to highlight the dominant to tonic harmonic movement from the G in this measure to the C in the next measure. These accents also line up with the accompaniment figure. This measure is in the middle of the transition section from F major to C major for theme 2. To clearly accent the G on beat four, it must be tongued. The articulation for the triplets on beat four is ambiguous in Source 2; therefore, all three triplets will be slurred together as in Sources 3, 6, and 8.

Measure 28

The accent from Source 3 on the third beat, C₃, will be retained. It could be played as an agogic accent. It should not be performed as a decrescendo because this phrase should stay at loud volume to create dynamic contrast when it repeats at *piano* beginning in m. 31. When performing this piece, I continue the crescendo past the *forte* at the beginning of the bar up the C major arpeggio to the C₃ on beat three. According to the Barret method, “unless differently marked, it is a general rule that in ascending passages we should increase the tone, and decrease it in descending passages.”⁶⁸ It seems likely that Barret would have learned this rule from his teacher at the Paris Conservatory, Vogt, and Vogt’s dynamic nuances usually follow this rule. My dynamic interpretation will not be included in this edition because it does not follow any of the sources and because it makes musical sense to put the *forte* at the beginning of the bar to set up the repeated echo.

⁶⁸ Barret, 7.

The articulation from Sources 2 and 3, tongue one and slur two, will be used for both groups of triplets on beats one and two. This articulation helps highlight the root of the arpeggio. I slur together both sets of triplets found on beats three and four as in Sources 3, 4, 5, 6, and 8. The lack of articulation in Sources 1 and 2 indicates that the articulation of beats three and four can be left to the discretion of the performer because of the added articulation markings in the later versions.

Measure 29

The melodic material from Source 1 will not be used. Except for Source 1, the rest of the sources contain the same melodic material. The articulation from the four manuscript sources will be used. The manuscript sources articulate the E_2 on the second third of beat three, while Sources 6 through 9 slur from the second third of beat two to the end of the bar.

Measure 30

Because the trill found in Sources 6–9 is included, the entire triplet comprising of beat 1 should be slurred. This articulation, minus the trill, is also found in Bruyant's manuscript, Source 3. The rhythm or articulations on beat four found in Sources 3 and 6 through 9 will not be used. The articulation for beats two and three is unusual in that it creates a hemiola. Since all of the sources except Source 1, which contains a different melody, are consistent in creating a hemiola effect, this effect must have been Vogt's intention, and the articulation will be used.

Measure 31

The 8th notes on beat one in Sources 2–9 create a contrast to the long string of triplets that began in m. 26. This bar begins what is essentially a repeat of the previous four measures; therefore, the soft dynamic is one way to create contrast. The sextuplets, a compressing of the C major arpeggio into one beat instead of two, found in Sources 4 through 9 provide rhythmic contrast for the repeated material. Short repeated figures such as mm. 27–31 are found throughout this piece. One of its challenges is to play the repeat of these figures in enough of a different and interesting way to keep the listener's attention. On beat two, the 8th note followed by an 8th rest from Source 5 will be used instead of the quarter note found in the other sources. This 8th rest gives the performer a chance to breath before playing the next phrase. The *piano* from Source 3 and 6–9 will be used instead of the *pianissimo* in Sources 4 and 5.

Measure 32

This measure is a repeat of m. 28. Sources 1 through 3 keep the triplet figure, and the remaining sources change the two-beat rhythm into a quarter note followed by a sextuplet arpeggio with the quarter note tied to the first note in the group of sextuplets.

Measure 33

The later versions are consistent melodically. Source 1 is the only deviant and will not be used. The four manuscripts agree that the F₂ on the downbeat of the measure should be tongued. Melodically, this measure is the same as m. 29. For triplets on beats three and four, five of the sources, numbers 2 and 6 through 9, have different articulations

in this repeated measure; however, three of the four manuscript sources do not have different articulations. In light of Vogt's comments on varying articulations in a repeat, a different articulation, found in Source 2, will be used for this measure.

Measure 34

Measure 34 matches m. 30. The only difference between the two measures occurs on beat four. Each source consistently uses the same articulation and rhythm in both measures; therefore, this edition will be consistent, too. See m. 30.

Measure 35

The articulation and breathing for this measure are the same as for m. 31. I disagree with the crescendos found in Sources 6 through 9. These crescendos are not found in any of the manuscript sources, which brings their validity into some question. It is more effective musically to save the crescendo until a couple of measures later. The sextuplet figure in beat four is descending, so any crescendo here goes against the general dynamic rule.

Measures 36– 37

The accents on the C₃s are unnecessary. These notes are going to stick out without accents because they are in a higher register than the lower part of the melody. All of the sources agree on slurring together each pair of low notes that follows a C₃. I prefer to begin the crescendo in m. 37 so I do not become too loud too soon; however, m. 36 should build in intensity if not volume. Is this what Vogt was trying to indicate in

Source 5 by writing *cresc* in m. 36 and indicating a crescendo with the symbol lines in m. 37?

Measure 38–39

I prefer to arrive at *forte* in this measure. The diminished harmony (the actual harmony is an A-flat German augmented sixth chord) outlined in the melody is unexpected here. The *tutti* that follows is in C minor instead of the expected C major. Source 1 and all of the manuscript sources place the trill and its resolution one octave higher (F-sharp₂ and G₂ versus F-sharp₁ and G₁) than the editions by Richault and Costallat. There is nothing in known existence written in the hand of either Vogt or Bruyant that indicates these two notes and their ornaments should be played down an octave. By writing them up an octave, the oboe stays above the tessitura of the accompaniment (both piano and orchestral); therefore they will remain in the register of the manuscript sources. The F-sharp will be slurred into from the F-natural in the previous measure to continue the idea of slurring the two lower notes together found in mm. 36 and 37. The melodic figure in Sources 4 and 5 outlines more of the harmony than the figures found in the other sources. It also has a more interesting melodic shape and will be used.

Measure 40

All of the sources except for Source 1 are consistent in slurring the entire measure. It is not clear what Vogt means by *rallentando un poco* in Sources 6–9. This measure, the beginning of theme 2, is not a place that a performer would normally

rallentando. There is no *rallentando* indication in the manuscript sources or Source 1. Perhaps these instructions were meant to tell the performer to play this phrase with rubato or to play it a bit slower than the previous material. *Dolce*, sweet, will be the only instruction used. It implies *piano* and gives more indication as to what Vogt expected for the character of this phrase.

Measure 41

The 16th notes found in Sources 6–9 are a written out version grace-note ornaments found in Sources 2–5. Without the ornaments this measure would be the same melodically as the previous measure. The crescendo found in Sources 1 and 5 will be omitted. This phrase should not remain static; however, if I were to include this crescendo, I would also want to include a decrescendo on the first two beats of the measure. The same dynamics would also be added to the previous and next measures; however, these dynamic markings would have no concrete basis within the texts and will be omitted. Like in the previous measure, this measure will be slurred as eight of the nine sources indicate.

Measure 42

The 16th notes are again a written out version of the grace-notes. Again, eight of the nine sources indicate that this entire measure is to be slurred. The majority will be used. I do not agree with the diminuendo in Source 5. This phrase is moving toward the downbeat of the next measure, so this diminuendo will be omitted.

Measure 43

This measure will be written out as a quarter-note C-sharp slurred to a quarter-note D followed by a half rest. This is the rhythm indicated by the half-note and its grace-note in Sources 2–5. Sources 6–9 contain a half-note C-sharp with an accent resolving to a quarter-note D. Shortening the appoggiatura allows for a longer rest and more time to breathe. The accent over the C-sharp shows the direction of the phrase; however, it will be omitted because there is no accent in any source in m. 47, which contains a similar resolution. All similar measures will be notated in this manner.

Measure 45

Slurring the whole measure as in Sources 2 and 3 or tonguing the C on the second 16th note of beat two as in all other sources will not significantly effect the character of the phrase; however, slurring the entire measure would fit a bit better with the *dolce* character of theme 2. There is no reason to set the C apart from the other notes by articulating it. The trill on the third 16th note of beat three adds an extra ornament to the line and will be kept. I like the crescendo in Sources 6 and 8. It starts as the line begins its ascent and continues to the peak of that ascent in the next measure. The crescendo in Sources 7 and 9 begins before the phrase begins to ascend.

Measure 46

Sources 2 and 3 are essentially the same. Source 2 has a half-note on beats two and three while Source 3 has a quarter-note on beat two tied to a quarter-note on beat three. The syncopation and accents found in Sources 4 and 5 do not fit the *dolce*

character of this theme. The half-note from Source 2 will be used. All of the sources except Source 2 have a D-sharp on the last 16th note of beat four. Source 2 has a D-natural. The D-natural is a chord tone in the G7 harmony underneath the oboe. The D-sharp anticipates the chromatic lower neighbor that delays the resolution to E-natural, the third of C major, in the next measure. The D-sharp will be used because the majority of the sources agree and because Vogt wrote it in himself in his later manuscript versions.

Measure 47

The quarter-notes on beats one and two in Sources 6–9 are a written out version of the half-note and its grace-note in Sources 2–5. The quarter-notes will be used in this measure for consistency with similar measures. The majority of the sources slur to the downbeat of the next measure. The majority will be used. The C-sharp on the second half of beat three is only found in Source 1. The rest have a C-natural, which will be used.

Measures 48–49

The majority of the sources slur through the downbeat of m. 48. I do not like the ornamentation found in Sources 4 and 5 because the C₃ tied through the downbeat of m. 49 sounds awkward and out of place. The later editions by Richault and Costallat return to the original melody found in the first three sources. The accent on beat two found in Sources 6–9 are out of character unless they are applied with extreme care and taste. The simplest form of this melody will be used here since this is the first time it is heard. The quarter-note on beat two will be slurred to the quarter-note on beat three in m. 48 to

enhance the *cantabile* quality of this phrase. The *sforzando* on the E-flat on the downbeat of m. 49 found Sources 6 and 8 and accent found on the same E-flat in Sources 7 and 9 are also out of character. These markings are not found in the manuscript sources. Spelling this note as E-flat rather than the D-sharp found in Source 1 fits the A half-diminished harmony.

Measure 50

The ornamentation in Source 5 is rhythmically awkward. This measure is the same melodically as m. 48 except it is transposed up a third. Because it is not an exact repeat of m. 48 and I do not like the melodic ornamentation in Sources 4 and 5 or the rhythmic ornamentation in Sources 6–9, the simplest form of this melody will be retained. See the comments on m. 48 for the articulation of this measure.

Measures 51–52

I do not like slurring over the entirety of these two measures if a breath is needed in the heat of performance between the dotted half-note F₂ and quarter-note E₂ in m. 52. The breath causes the quarter-note to act as a pickup to m. 53. If this phrase can be played to its conclusion in m. 55, I prefer to slur the E₂ on beat four. The diminuendo in m. 52 found in Sources 4, 7, and 9 helps make the breath sound more natural within the phrase. The crescendo in m. 51 gives the whole-note direction. The later manuscript sources and the Richault and Costallat editions all have the F-sharp in m. 51 slurred to the F-natural in m. 52. The majority will be followed. The melodic ornament, descending triplets, in Source 1 is interestingly placed here. When these two measures return on the

repeat of the second theme in mm. 64 and 65, Source 1 is the only version that is unornamented.

Measures 53–54

These measures in Source 1 are different melodically from the remainder of the sources because their function is slightly different. Source 1 sets up the repeat of theme 2 one measure earlier than the other sources, and it puts the repeat in the oboe part rather than in the accompaniment. Source 1 will not be used because the other sources agree melodically and there is no accompaniment in existence for it. The crescendo in m. 53 of Sources 4 and 6–9 follows the ascending line, and the decrescendo in m. 54 of Sources 6–9 follows the descending line. These dynamics will be used. Tonguing the D_3 on the downbeat of m. 54 helps highlight that note as the apex of this phrase. The majority of the sources slur each measure in its entirety.

Measures 55–58

Sources 2–9 agree on m. 55. Source 1 has the oboe repeating theme 2, and the remainder of the sources repeat theme 2 in the accompaniment to give the oboist a rare and valuable chance to rest.

Measure 59

This measure begins the second phrase of theme 2. The manuscript sources have the accompaniment play the first two phrases of theme 2, and the Richault and Costallat editions have the oboe reentering on the second phrase. In this edition, the oboe will

reenter on the second phrase of theme 2. The piano reduction is already available, and I prefer the ornamentation of the Richault and Costallat editions. To be consistent with m. 44, this entire measure will be slurred.

Measures 60–62

The ornamentation for these two measures is similar to a sketch found in the margins of Source 2. Even though Source 2 has the oboe resting during these measures, I have included the sketch in the Source 2 staff. These measures correspond to mm. 45–7. The sketch shares more melodic similarities with mm. 60–2 than with mm. 45–7. There is no accent on beat one of m. 47; therefore, there should be no accent here. The melody found in Sources 6–9 is more interesting than the sketch in Source 2. It feels natural to slur through the downbeat of m. 61 as in Sources 7, 9, and the Source 2 sketch. In m. 60, the dynamics in Sources 6 and 8 do not match the dynamics in Sources 7 and 9. They will be omitted.

Measures 63–5

See mm. 48–50. The ornamentation in Sources 4 and 5 is slightly different in mm. 63 and 65 than the ornaments in mm. 48 and 50. Measures 49 and 64 both contain the same ornamentation.

Measures 66–67

These measures correspond to mm. 51–2 with the addition of trills to the two whole-notes. Sources 6–9 add a three-note *Nachschlag*, which will be used in this edition as an example of how Vogt might have ended his trills.

Measures 68–69

Measure 69 can be played either with or without the *rall. un poco*. I do not agree with any of the diminuendos in these measures. These measures are moving toward the end of the second theme and the beginning of the closing section in m. 70. In all versions, the closing section begins with a dynamic of at least *forte*; therefore, it makes sense to crescendo through these two measures as in Sources 7 and 9. I prefer the ornamentation from Sources 6–9, which will be used.

Measure 70

Sources 1–3 do not have a measure of rest; however, space is needed here for the oboist to breathe. This is the first instance where the heavier wood of the new keyed oboes comes into play. The next section would be almost impossible to play on a modern oboe without the inserted measure of rest unless it is circular breathed. The measure of rest will be kept to allow for an easier performance of the next section. Although the *Allegro* probably belongs with the accompaniment figure in m. 70 as in Sources 6 and 8, it will be placed on the oboe entrance in the next measure to give the soloist a little extra recovery space. The majority of the sources have a quarter-note on beat one instead of a half-note. The majority will be used to again provide the oboist with extra rest.

Measure 71

For the next section, Source 1 differs from the others melodically. Because no accompaniment exists for Source 1, it will not be used. Except for Source 2, which contains no articulation markings, all of the remaining sources agree that the 16th notes in this measure should all be slurred. The majority will be followed.

Measure 72

I prefer the articulation in Sources 2, 3, 6, and 8. The accents from the manuscript sources, 2 and 3, will be kept. The multitude of accents in Sources 6–9 seem overdone and will not be used. The accented notes in these sources will be clearly audible because they will be tongued. The diminuendos in Source 5 make no sense. This four-bar phrase should be played *forte* to contrast with its repeat at *piano* beginning in m. 75.

Measure 73

Some of the slurs in the manuscript sources are ambiguous throughout this section. I prefer the articulation in Sources 7 and 9. It feels natural to slur through the stepwise motion to the 16th note D₂ on the third beat and tongue next 16th note, which is a leap down to A₁. Sources 2 and 5 may agree with this interpretation because it cannot be determined where the slurs end. The crescendo in Source 5 will be omitted. Its placement is odd because it is over a descending melodic gesture, and it is unnecessary because the decrescendos in the previous measure have been omitted.

I have always played the C₂ that is the second 16th note of beat four as a C-natural. D_{min7} is the harmony for this entire measure. The C-sharp earlier in the

measure is a chromatic lower neighbor. As a C-sharp in beat four, it would become a double passing tone that is chromatic. C-natural would be a chord tone. Although the melody is different in Source 1, the C-sharp becomes a C-natural on beat four when it is part of a scalar passage.

Measure 74

This measure is similar to m. 71. I prefer the all slurred versions in Sources 4, 5, 7, and 9. It is possible to tongue the G₁ on beat three as in Sources 3, 6, and 8. Whether the whole measure is slurred or beat three is tongued will not make a significant impact on this phrase. I do not agree with the accent on beat one in Sources 6–9; however, it might make more sense if the accent symbol indicated an agogic accent.

Measure 75

The *piano* should be on beat 2. Source 3 has it crossed out over beat one and rewritten over beat 2. Beat one is the conclusion of the previous phrase, and beat two begins its repeat at a soft dynamic. The articulation in Sources 3 and 6–9 will be used. This measure corresponds to m. 71, and the articulation used will provide variety on the repeat.

Measure 76

See m. 72

Measure 77

See m. 73.

Measure 78

The majority of the sources tongue the G₁ on beat three. The staccato markings at the end of the bar give this measure variety as it corresponds to m. 74. The crescendo should begin as the music ascends and continue to the *forte* downbeat of the next measure as in Source 5.

Measures 79–80

The articulation in Source 3 highlights the dual voices in this measure. I prefer the added trill in Sources 3–5, 7, and 9; however, adding the trill can make the articulation from Source 3 awkward. Even though it is not indicated in any of the sources, this edition will tongue the A on beat two of both measures and slur this group of four 16th notes. This is similar to the other articulations, and there are no articulation markings in Source 2, which suggests that the articulation for these measures is at the performer's discretion. The *forte* in m. 79 is omitted in Sources 7 and 9. This measure should be played *forte* because of the *piano* when this measure repeats in m. 80.

Measures 81–3

The first two beats of m. 81 contain the same melodic figure as the first two beats of mm. 79 and 80; therefore, they will be articulated the same way. The dynamics in Source 5, decresendoing to *forte* in m. 82, make no sense and will be omitted. The

majority of the sources agree on the articulation, two slurred and the rest of the notes staccato, in m. 82. The majority will be followed. Unlike Sources 5–9, I do not begin the crescendo until the melodic line begins its ascent in m. 82. Because I have moved the crescendo slightly, it will be placed in parentheses. I do not play the F-sharp 8th note on the downbeat of m. 83. This note seems to be more a part of the accompaniment than the oboe line that follows, and not playing it allows the performer more space to breathe. All of the sources except Source 1, which contains a different melody, agree on the articulation of m. 83.

Measures 84–85

Slurring down from E-flat₃ to F-sharp₁ does not make much technical sense. In his method, Vogt mentions that there are intervals that cannot be smoothly slurred. Unfortunately, the plate showing these intervals is not extant. The articulation, tonguing the F-sharp and slurring up to the D₃, in Sources 4 and 5 makes more sense because it is easier to slur up a large interval than down on the oboe. A trill is added to the F-sharp in Sources 3–9. It is possible that Vogt would have played the grace-notes preceding the trill in m. 85 as in Sources 6–9. Since the manuscript sources were for his own use, he may not have felt the need to include every small detail of what he would have played. The standard *Nachschlag* has been added to this trill's resolution into m. 86.

Measures 86–9

I usually take a breath between beats two and three in m. 86. Seven of the nine sources have the same articulation for the 8th note triplets on beats three and four. The

first two triplets are slurred together, and the last four are played staccato. Source 1 has each group of triplets slurred together. Source 2 contains no articulation markings. This suggests that Vogt either did not need to write them down or that the articulation for these triplets was up to the whim of the performer. I prefer the articulation in Sources 2 and 4 for mm. 87–9. I agree with the manuscript sources in m. 87. The C-sharp₁ should be tongued to allow it speak more easily. It is then slurred to the D₁ on the downbeat of m. 88. I inhale between beats two and three of m. 88. Because I breathe here, the slur between the D₁ and A₂ in Sources 1, 3, and 6–9 is not possible. I prefer tonguing the F-sharp on the downbeat of m. 90 to allow it to speak more easily. As in three of the four manuscript sources, I tongue the E-flat₃ on beat three. The trill on the E-flat found in Sources 4–9 will be used.

Measure 90

All of the sources agree except for Source 1, which contains a different melody. Sources 2–9 are an ornamentation of Source 1's melody.

Measure 91

This measure does not exist in Source 1. The accent on the second half of beat one in Sources 6 and 8 is not needed because it will be tongued. The majority of the sources slur the entire measure from that note until the downbeat of m. 92. Source 3 also tongs the first 16th note of beat two. Source 2 does not include any articulation for this measure aside from slurring to the downbeat from the previous measure's triplet figure. The articulation from the majority will be followed.

Measure 92

I prefer the version in Sources 6–9. It is a more complicated ornamentation of the version in Sources 4 and 5.

Measure 93–5

Six of the nine sources, including two of the manuscript sources, begin the trill in m. 93 on the upper auxiliary. The first grace-note in the run should be a C-sharp as in Sources 6–9. C-sharp acts as a chromatic lower neighbor to D and does not give away the resolution to C in m. 95. The majority of the sources write the *Nachschlag* in m. 94 as two 8th notes. The 8th notes are a written out version of the grace-notes in Source 2 and will be used. The dynamics from the accompaniment will be added in brackets.

Measure 97

Source 1 uses a different melody from the rest of the sources for most of the next section. Source 1 will not be used since it is the lone major deviant and its accompaniment is not extant. All sources but the first agree that the two half-notes should be slurred. *Forte* makes the most sense dynamically. All of the accompaniments end the previous tutti at *forte*. The accompaniment then rests during this measure.

This section is very similar to theme 1, which was also *forte*. Source 5 is the only source marked *piano*. Sources 1 and 2 have no dynamic markings. The *maestoso* in Sources 6 and 8 makes more sense than the *marcato* in Sources 7 and 9 because the multiple slurs within this phrase do not lend themselves to *marcato*. The slurs do not necessarily lend themselves to *maestoso*; however, this phrase can still be played

majestically. I agree with the crescendo toward C₃ in the next measure found in Source 5.

Measure 98

The sources disagree on the articulation of the 16th notes on beats three and four. Only Sources 1 and 2 do not have accents on the first 16th note of each of these beats. Since this figure is similar the figure in m. 6, it will be articulated in the same way with an accent on the first 16th note of each beat and slurring each group of four 16th notes. The decrescendo from Source 5 as the line descends will be included.

Measure 99

I agree with the crescendo in Source 5. The slur in Source 5 is ambiguous as to whether it begins on first or second 8th note of beat three. Three of the four manuscript sources begin the slur on the second 8th note, E₂, of beat three; therefore, the majority of the manuscripts will be followed.

Measure 100

Sources 3–9 agree on the notes, rhythm, and articulation of this measure. This measure extends the range of the piece down to B₀. The first two sources were probably written before Vogt obtained an oboe that could play B₀. When the piece was converted from the *I^{er} Concerto* to the *4^{ème} Solo de Concert*, this passage would have extended the range of the piece for Vogt's students. The majority will be used.

Measure 101

Melodically, the phrase beginning in m. 101 is similar to the third four-bar phrase of theme 1. The *piano* only appears in the oboe parts of both the Richault and Costallat editions. It does not appear within the piano score of either edition and will be omitted. The articulation in Sources 2 and 3 will be used. The staccato triplets fit the *maestoso* character better than the articulated legato of the other sources. I disagree with the crescendo in Source 5. It will be omitted.

Measure 102

The manuscript sources are all in agreement. The manuscript version will be used rather than the one found in the Richault and Costallat editions.

Measure 103

The slur over the second and third 16th notes in beat four of Source 2 is ambiguous. It may also indicate that the final three 16th notes are to be slurred together as in Sources 3 and 6–9. I prefer to slur the last three 16th notes of this beat. The last note of the measure is a D-natural in Source 2; it is a D-sharp in Sources 3–9. Source 1 contains a different melody. The D-sharp will be used since it is in the majority of the sources. The 16th notes, starting a half-step below the main note, on beat one of Sources 6–9 are a written out version of the turn found in Sources 4 and 5. I prefer the regular turn of Sources 4 and 5; however, a sharp will be added under the turn to reflect the F-sharp found on beat one in Sources 6–9. Sources 3–9 all slur from the G₁ on beat one to the D₃ on beat two, so that articulation will be used. The crescendo in Sources 6–9

follows the line up to the apex of this phrase. I prefer to hold the decrescendo until later in the bar as in Source 5 to make it more effective.

Measure 104

I disagree with the slurs in Sources 3 and 4 from the dotted half-note to the quarter-note. The dotted half-note is the resolution of the previous phrase, and the quarter-note is the pickup to the next phrase. It makes no musical sense to slur them together. The quarter-notes on beats one and two in Sources 6–9 are a written out form of the quarter-note grace note and dotted half-note or half-note from the manuscript sources. I prefer Sources 7 and 9 with the accent on the dissonance and the quarter-rest to allow breathing space before the next phrase.

Measure 105

The *pianissimo* in Source 5 should go below the quarter-note pickup on beat four of the previous measure. This phrase corresponds to the third phrase of theme 1; therefore, the *pianissimo* from Sources 5–9 will be used. I do not like the crescendos found in Sources 6–9. They are not in any of the manuscript sources and will be omitted.

Measure 106–107

In Sources 5–9, the trill contains a *Nachschlag*, which Vogt probably would have expected. The long slur in Sources 5, 6, and 8 is probably a phrase marking to show the *cantabile* character of this phrase. Five of the sources slur the two 8th notes on beat four

of m. 107. Two of these, 6 and 8, have a separate slur for these notes underneath of a longer slur. The articulation in Source 4 will be used in these measures.

Measure 108

The ornamentation found in Sources 3–9 is the same. The rhythm in Sources 6–9 indicates how the slur to G on the first 16th note of beat three should be played. However, turning the G from a 16th note to a 32nd note would cause it to be played too short. Because of the *cantabile* nature of this phrase, the version from Sources 3 and 4 will be used.

Measure 109

The *forte* from the next measure belongs with the pickup to the next phrase on beat four of this measure.

Measure 110

The instruction *pressez* from Sources 6–9 implies rushing or hurrying. I prefer using the crescendo from Source 5 to give this figure a sense of urgency rather than *pressez*. I also prefer to tongue the final 32nd note in this measure as in Sources 2, 3 and 6–9 to make the execution of the interval from B-flat₂ to C-sharp₂ cleaner.

Measure 111

Only Source 5 deviates in the articulation of this measure. The majority will be followed. In Sources 7 and 9, the accent mark on the first 16th note of beat three gives a

slight stress to the apex of the ascending figure in this measure, which makes musical sense; therefore, it will be kept.

Measure 112

The melody in Source 1 is viable; however, it is the only melodic deviant as the remainder of the sources agree on the melody. Any of the three different articulations will work. The majority slurs the first four 16th notes and rearticulates the first 16th note of beat 2, which begins the slurring of the remainder of the measure. It makes sense to articulate the leap from E₂ to C₃ as Sources 3 and 6–9 do. Sources 7 and 9 have a different rhythm on the last half of the fourth beat with a dotted 16th note followed by a 32nd note instead of the two 16th notes found in the rest of the sources. The majority will be used.

Measures 113–114

There are two issues in m. 113. Does the trill begin on the upper auxiliary as in Source 5 or the main note as in all other sources? The trill will start on the main note because Source 5 is the only deviant and the note preceding the trill in the previous measure would be the upper auxiliary. The second issue is with the *Nachschlag*. Should the three-note *Nachschlag* from Sources 5–9 be used, or should the standard turn ending inferred by a lack of *Nachschlag* in the other sources be used? The three-note *Nachschlag* will be used because it is in one of the manuscript sources in Vogt's hand as well as in the Richault and Costallat editions. Even though there is no slur in Source 5, the *Nachschlag* would have at least been slurred with the trill; therefore, the articulation

from Sources 6–9, which slurs from the trill through the downbeat of m. 114 will be used. Three of the four manuscript sources have the note on beat one of m. 114 as a quarter-note. Sources 1 and 5 are the only ones that have a half-note. The quarter-note matches the quarter-note in the low strings in Sources 3 and 4.

Measure 115–116

The *a piacere* from Sources 6 and 8 will be omitted. The *un poco rall.* in Sources 6–9 is a much clearer instruction. I prefer its placement in m. 116 as in Sources 7 and 9. Starting the *rallentando* on the sextuplet in m. 115 would slow down the music too much by the time the accompaniment reenters in m. 117. I prefer to start the decrescendo in *rallentando* on the second half of m. 116. The majority of the sources tongue the first 8th note of m. 116. Only Sources 7 and 9 slur through that 8th note. I prefer to see all of the 8th notes written out as in Sources 6–9 rather than the short-hand of Sources 1–5.

Measure 117–22

Only Sources 1 and 2 do not have the *pianissimo* at the beginning of m. 117. The melody in Sources 4 and 5 is slightly different from the others because of the approaching end of the movement in these versions. If a cut is to be made, I prefer to do it later as in Sources 6–9. The cut in Sources 6–9 is authentic because there is a page with this cut written by Vogt inserted into the score of Source 3. Aside from Sources 4 and 5, the other sources agree on the melody until last beat of m. 122. The version in the manuscript sources, 2 and 3, will be used. The 8th notes will be slurred in keeping with the *cantabile* nature of this phrase. In m. 121, the 8th notes on beat four of Sources 3 and

6–9 are a written out version of the quarter-note and its attached 8th note grace in Sources 1 and 2. Source 2 is the only one that does not contain a turn over the dotted half-note F in m. 121. Perhaps Vogt did not feel the need to include the turn in the part because he was writing it for himself and would remember it. For articulating the remainder of this passage, Source 3 version will be used.

Measures 123–5

The *rallentando* in m. 124 makes sense in the Sources 6–9 because they contain a cut. The *rallentando* helps signify the return of theme 2 as part of the development in m. 126. This is the only time any of the exposition material returns in the second cut version. I prefer this cut because it is after the return of some of the exposition material. I do not agree with the crescendo in m. 124 in Sources 6–9 because the line is descending. The articulation in Source 3 will be followed for these three measures. Source 1 contains different melodic material for the section beginning with the pickups to m. 126 and cannot be used because no accompaniment for this section currently exists.

Measures 128–129

The grace note ornament between beats one and two of m. 128 in Sources 3 and 6–9 will be used. The version of m. 129 in Sources 6–9 will be used. This version is a written out form of the half-note and grace-note found in Sources 2 and 3.

Measure 132

Source 2 leaves out the turn. The turn and the articulation from Source 3, which matches the articulation from Source 2, will be used.

Measure 134

The accent will be left off of the first grace-note in the measure as in Sources 2 and 3.

Measure 136

Both slurs in Source 2 are ambiguous. The first slur begins on the 8th note A₂ on the downbeat. It looks like the slur ends on the quarter-note D₂ on beat two; however none of the other sources slur to this note, they end the slur on the second 8th note of beat one. The D₂ on beat two must be articulated in any case because it is preceded by another D₂. The second slur in Source 2 ends on the last 16th note of the measure. The beginning is either on the first 16th note of the third beat or the second 16th note of the third beat. The rhythm for the last two beats of this measure will be eight 16th notes as in Sources 2, 3, 6, and 8. The 32nd note followed by a 32nd note rest on the first part of beat three that is found in Sources 7 and 9 will not be used. However, the crescendo from Sources 6–9 will be used to set up the *forte* in the next measure.

Measure 137

The articulation from Source 3 will be used in this measure. Source 2 may match the articulation from Source 3; however, its first two slurs are ambiguous. When this

measure repeats at *piano* in m. 139, the articulation in Source 2 clearly matches the articulation from Source 3 in this measure.

Measure 138

The decrescendo in Source 3 follows the descending line to the *p* in the next measure. The staccato symbol on the first triplet of beat one in Source 3 is absent when this measure repeats in m. 140 at *piano*. No other source has this staccato. Also in Source 3, there is a slur within the slur that goes from the second triplet of beat two to the end the measure. The slur within goes from the second triplet of beat two through the first triplet of beat three. Only the longer slur, which is also found in Source 2, will be used.

Measure 139

Vogt's articulation from Source 2 will be applied. The staccato on the first triplet of beat three in Source 3 is not present when this figure was first played at *forte* two bars earlier. The change in dynamics provides enough of a variation to keep the articulation the same. This staccato does not appear in any of the other sources. Both of the manuscript sources articulate the downbeat; therefore, the manuscript versions will be followed rather than the Richault and Costallat versions, which slur the downbeat.

Measures 140–2

For these measures, the articulation from Source 2 will be used except for the accent on beat four of m. 140. The accent does not appear in any other source, and there

is no apparent reason to specially accent this note. I like the crescendo in m. 141 in Sources 6 and 8. The crescendo in Sources 7–9 begins in m. 140, which is too early and during a descending figure. The decrescendo in m. 142 in Sources 6–9 is in opposition to the ascending melodic line. If anything the crescendo from the previous measure should begin in m. 142; however, it will be placed as indicated in Sources 6 and 8.

Measures 143–4

The accent on beat one of m. 144 in Source 3 is omitted in the rest of the sources; therefore, it will be omitted from this edition. Source 1 does not contain any articulation markings for these measures. The remainder of the sources agree that that dotted half-note should be slurred to the quarter-note in each measure. I often breathe between beats three and four in m. 143, thereby breaking the marked slur. These notes should be slurred if no breath is needed.

Measure 145

Sources 2 and 3 do not have a slur between the half-note on beats two and three and the quarter-note on beat four, while Sources 6–9 slur these two notes. Whether or not beat four is tongued will not significantly impact this piece; therefore, beat four will be articulated as in the manuscript versions.

Measure 146

Sources 3 and 6–9 are a further ornamentation of Source 2's dotted half-note and its quarter-note grace-note. The grace-note and dotted half-note will be written out as

two quarter-notes as in similar instances. A quarter-note rest will be added on beat three to give the oboist an opportunity to breathe. The three-note grace from Sources 3 and 6–9 will be added to the quarter-note on beat one. The *forte* on beat four in Sources 6–9 would allow the two bar phrase that follows to be repeated at *piano* on the pickup to m. 149. It will be excluded from this edition because it would lessen the effect of the *pianissimo* found in m. 151 in the two manuscript sources.

Measure 147

The A₂ on beat three must be rearticulated because it is preceded by another A₂; therefore, the articulation found in Sources 3 and 6–9 will be used.

Measure 148–149

The articulation in Sources 6–9 matches the articulation in Source 2 in m. 148. The articulation in Vogt's hand will be followed instead of the articulation in Bruyant's hand. The same articulation will be used for this measure as in m. 147. The *piano* from Sources 7 and 9 and the *pianissimo* from Sources 6 and 8 will be omitted. See m. 146. The *un poco ritard* is in Sources 6–8 because of the impending end of the movement in their version. The same is true for the *un poco rall* in Sources 7 and 9 in m. 149. Both will be omitted.

Measures 150–151

The melodic content in Sources 6–9 is for the upcoming conclusion of the movement in their version and will not be used. The *pianissimo* in Sources 2 and 3

should go under the 8th note pickups in m. 150 as they are the beginning of the next phrase. I prefer the written out 8th notes as in Source 3.

Measures 156–157

I like the decrescendo down the chromatic scale for the start of the recapitulation of theme 2 in m. 158. A crescendo should be added in m. 156 to allow room for the decrescendo in m. 157 in Source 3. I would also add a slight *ritardando* going into m. 158. Measure 157 is a quasi cadenza as the accompaniment is tacet for the last two beats of this measure. These three instructions will be added in brackets as they do not appear in any of the sources.

Measures 159–160

The grace-note ornaments will be written out as 16th notes as with the corresponding measures, 41–2, in the exposition.

Measures 163–6

See m. 48 for the articulation. There will be no slur to the downbeat of m. 165 because the downbeat was not slurred to in the corresponding measure of the exposition. These measures present the possibility of the performer adding free ornamentation.

Measures 167–8

The whole-note trills in these measures will be slurred together as they were in the exposition. The dynamics and the *Nachschlag* from the exposition have been added here. These measures could also be a place of further ornamentation.

Measures 169–170

I have ornamented these measures to more closely match their corresponding measures in the exposition. See mm. 68–9. The *rall. un poco* and crescendo from the exposition have both been added.

Measure 171

As with the beginning of the closing theme, I have added a measure in the accompaniment to allow the soloist to breathe. The 16th notes will all be slurred as in m. 71. This measure will be played *forte* to allow for the echo at *piano* in m. 175.

Measure 172

The descending 16th notes from the second half of beat one through beat two will be slurred as in the long slur in Sources 2 and 3.

Measure 175

Because a quarter-note was used on beat one the corresponding measure, 75, of the exposition, a quarter-note will be used here instead of the 8th note followed by an 8th rest in Sources 2 and 3. The articulation will also match m. 75.

Measure 176

The 8th note C on beat one was not slurred to the 16th note on the second half of beat one in m. 171; therefore, these notes will not be slurred here. The accent on the first 16th note in beat three will be kept because it matches the accent in m. 172; however, the

accent from Source 2 on the third 16th note of beat four will be omitted because it does not match m. 172.

Measure 178

As in the exposition, there should be a crescendo over the ascending line in the last two beats of this measure. The articulation from Source 3, minus the long slur over beats three and four, will be used because it is more precise. The ascending line would have been performed with some sort of articulation pattern, so the one provided in Source 3 will be used.

Measure 179–80

Measure 179 should be played *forte* to allow m. 180 to be played *piano*. These dynamics will match the dynamics of a similar figure in mm. 79 and 80 in the exposition. Again, the articulation pattern from Source 3 will be used for beats three and four of both measures for the reason stated for m. 178.

Measure 181

This measure will be articulated as in Source 3.

Measure 183–4

The articulation from Source 3 will be used in these measures; however, it may be necessary to exhale after the dotted quarter note in m. 183. This breath would break the slur. An inhalation could then be taken between beats two and three in m. 184. The trill

from Source 3 in m. 184 will be used, and the standard turn *Nachschlag* will be added. A *forte* will be added in m. 184 to coincide with the apex of the movement.

Measure 185

The articulation from Source 2 will be used on the first two beats, and the articulation from Source 3 will be used for the final two beats of the measure. Doing so will keep the articulation pattern of slurring the steps and tonguing the leaps. The dynamics from Source 3 will be employed.

Measures 186–8

The articulation and dynamics from Source 3 will be used in these measures. The *forte* in m. 187 will be placed in brackets and moved to m. 188 to allow for a crescendo up the ascending line in m. 187. Putting the *forte* on the downbeat of m. 188 also puts it on the apex of the line.

Measures 189–90

I have added an ornament similar to the one found at the end of the exposition in m. 93. Vogt would probably not play up to a G₃, which would be required if the m. 93 ornament was transposed exactly. In this instance, I have rewritten it to return back to the G₂. See m. 232 in my edition. The dynamics from the accompaniment have been added in brackets.

Movement 2: Adagio

Sources 6–9 are written in 4/4 time; however, they were rewritten in the comparison score in 2/4 time for easier examination. Bruyant mentions in his note on Source 4 that the Adagio has been written in the 2/4 time signature because the accompaniment tends to rush (“*L’adagio est écrit à ce temps, parce que les accompagnateurs tendait à presser*”).⁶⁹ The 4/4 time signature has been chosen for this edition instead of 2/4. The 2/4 is likely to have been counted by 8th notes, meaning it would have been counted in four. The 4/4 time signature is much easier to read than the 2/4.

Sources 1–4 use the title Adagio. Source 5 uses Adagio Molto. Sources 6 and 8 title the movement Adagio but indicate the tempo as Largo. Sources 7 and 9 also title the movement Adagio and indicate the tempo as Largo, but they add “*e amoroso*” after Largo. This movement will be titled Adagio as in the majority of the manuscript sources.

In Source 1, this is a section of a larger second movement that is a seven-part rondo. The rest of Source 1’s second movement is not included in the comparison score because its material is not found in any of the other sources except for this adagio section.

⁶⁹ Burgess, *A Portrait of Gustave Vogt*, 142.

Measure 1

Two of the four manuscript sources, Sources 4 and 5, use *piano* for the opening dynamic. Source 2 uses *pianissimo*, and Source 3 has no dynamic indication. Sources 6–9 use *piano*. The opening dynamic will be *piano* as in the majority of the sources.

Measure 2

The *amoroso* instruction in Sources 6–9 will be used because it indicates the character of the movement. The rhythm in Sources 1–3 is unclear. To make what is written fit within the measure, the 32nd notes were turned into a sextuplet; however, there is no indication in any of these sources that this figure should be played as a sextuplet. It appears that the correct rhythm for this figure is found in Sources 6–9 by tying the quarter-note to a 16th note. The added 32nd notes in Sources 4 and 5 are an embellishment upon the simpler melody found in the remainder of the sources. This embellishment will not be used here because the figure returns in m. 5. The embellishment will be used upon the figure's return. The crescendo in Sources 6–9 will be used because it shows the direction of the line toward the downbeat in the next measure. Sources 4 and 5 also indicate a crescendo as the line ascends. The articulation from Sources 7 and 9 will be used. I prefer to slur all of the 32nd notes together because this aids in creating the *amoroso* and *cantabile* character of this movement. The long slur shows the overall phrasing of this measure, and the shorter slur over the 32nd notes shows that the A₁ can be tongued lightly if needed. Achieving a smooth legato from F₂ to A₁ can sometimes be difficult. The A₁ is indicated to be tongued in Sources 1–3.

Measure 3

The 32nd notes on the first half of beat one are an ornamentation of the resolution from F to E-flat in Sources 1–3. Source 1 delays the resolution to E-flat until beat two. The remaining sources have a three 16th note pickup to m. 4. Sources 2 and 3 have the 8th note on the second half of beat one tied to a 16th note on beat two. Sources 4–9 have a 16th note rest in place of the tie. The rest helps show the division in phrases and gives the oboist a chance to breathe. The ornament in Source 1 could be compressed to fit the resolution of the other sources; however, I prefer the chromaticism of the ornament found in the majority of the sources. The two manuscript sources, 4 and 5, that contain the chromatic 32nd note ornament slur through the resolution to E-flat. Sources 6 and 8 also slur through the resolution; however, Sources 7 and 9 tongue the E-flat. In other instances of similar resolutions that are unornamented within this movement, the appoggiatura is slurred to its resolution; therefore, this one will be slurred as well. The diminuendo in Sources 4–9 will be used to show the resolution from dissonance to consonance.

Measures 4–5

The harmonic progression in Sources 4 and 5 differs from the other sources in these two measures. The harmonic progression in Sources 4 and 5 for measures four and five is as follows (each chord receives one beat): vi, ii⁶; I^{6/4}, V. The harmonic progression for these two measures in the remainder of the sources moves from I in m. 4 to V in m. 5. This harmony will be used because it is in the majority of the sources, including two of the manuscript sources. Because the ornament on beat two of m. 4 and

beat one of m. 5 is for a different harmonic progression, it cannot be used; however, the ornament found in beat one of Sources 4 and 5 will work as it is also found in Sources 6–9. Of the six sources that use this ornament, only Source 5 does not slur from the dissonance, E-flat, to its resolution, D. These two notes will be slurred as in the majority. For beat two of m. 4, the melody from Sources 2, 3, and 6–9 will be used. The two manuscript sources with this melody tongue the B-flat₂ that is the second 32nd note of beat two; therefore, it will be tongued. Although Source 1 has a different melodic line, its rhythm is the same, and it also tongues the second 32nd note of beat two. The diminuendo and crescendo in m. 4 found in Sources 6–9 will be used. Even though the line is descending during the crescendo, its goal is the F on beat one of m. 5. This phrase is constructed in a similar fashion to the one in mm. 2 and 3.

In m. 5, the rhythm, articulation, and dynamics from Sources 6–9 will be used. The 16th note rest followed by a 16th note pickup on the second half of beat two allows the oboist to take a needed breath for the next phrase. Of the sources that use the same melodic figure from m. 5, only Source 3 does not slur through the 8th note on beat two. The F₂ on the downbeat of the measure is the goal of this phrase; therefore, the decrescendo in Sources 6–9 backs away from the musical goal and follows the line as it continues descending.

Measure 6

This measure is a repeat of m. 2; therefore, the more complex version of this measure found in Sources 4–9 will be used. Source 4 articulates the first 32nd note E-flat on the second half of beat one. The remainder of the sources using this material slurs the

entire measure, which adds to the *cantabile* quality of the line. As in m. 2, the crescendo that follows the ascending line from Sources 6–9 will be used.

Measure 7

In Source 4, it appears that the next two measures have been pasted over because the staves do not exactly match. Sources 4 and 5 have compressed the next portion of this phrase and added a measure of rest for the soloist. By doing so, the soloist can make it to the end of the phrase more easily in one breath and has a full measure of rest in which to recuperate for the only time in the movement. This movement is playable without the extra measure of rest; however its execution is much easier with the rest. One option would be to insert the extra tutti after the longer version of this phrase.

Sources 6–9 will be used for this measure. The extra 16th note D₃ in Sources 6–9 is a slight rhythmic variation on Sources 2 and 3. Repeating the D makes a breath, if needed, between the two notes less obvious. The ornament on beat two of Source 1 would work harmonically and melodically in this edition; however, it is too flashy for the current construction of this movement.

Measure 8

The 8th notes on beat one in Sources 6–9 are a written out version of the quarter-note with its grace-note in Sources 2 and 3. These grace notes will be written out here for consistency. I often inhale, after exhaling in the previous measure, during the tied note; therefore, the second 32nd note of beat two will be articulated as in Sources 2 and 3. The more complex ornamentation on beat two of Source 1 would work in this edition;

however, it is again too flashy within the context of this piece. Vogt decided to simplify the ornamentation in later versions. The version in Sources 7 and 9 will be used for the last fourth of beat two. The triplet and grace-notes in this version are a written out version of the trill in Sources 2 and 3. The *piano* in Sources 7 and 9 gives the performer a dynamic target for the diminuendo from the previous measure and will be included. The *poco rit.* in Sources 6–9 gives the soloist space to gracefully play the turn within the triplet.

Measure 9

Source 3 with the addition of an *a tempo* instruction will be used for this measure. The two manuscript sources agree to tongue the second 32nd note of beat two. The leap down makes a more interesting melodic line than the simple descending scale and will be used; however, I add a small ornament in the next measure that works better with the stepwise motion in this measure. Either option is viable. The crescendo and decrescendo in Sources 6–9 follow the line as it ascends and descends and will be included.

Measure 11

As in other similar instances, the version in Sources 6–9 is a written out form of the quarter-note and its grace-note in Sources 2 and 3. Continuity in notating these resolutions will be maintained by using the version in Sources 6–9. The measure of rest found earlier in Sources 4 and 5 will be inserted here. See m. 7. Sources 7 and 9 are the only ones not to begin the next phrase at *pianissimo*. This phrase will begin at *pianissimo* as with the majority of sources, and the dynamic will be placed underneath the pickup.

Because of the extra measure of rest, this pickup will now be an 8th note, as indicated in Sources 4 and 5, instead of a 16th note to create a parallel with the first solo oboe entrance.

Measure 12

The next several bars are not in Source 1; it goes straight from the pickup in the previous measure to m. 19. This rhythm, as in m. 2, is written incorrectly in Sources 2 and 3. I prefer the version with the more complex ornamentation in Sources 4 and 5. I agree with the crescendo in Source 5 but would move it to begin where the line begins its ascent on the third 32nd note of beat two.

Measures 13–4

The majority of the sources use an arpeggio down the A-flat dominant seventh chord rather than the leap down from A-flat₂ to C₂ in Sources 2 and 3. I prefer slurring down to the C as in Sources 2, 3, and 6–9. The end of the slur in Source 4 is ambiguous. I agree with the decrescendo in Source 5 that follows the arpeggio down. The decrescendo will be included because decreasing in volume makes slurring to the C more sensible as this is a less obtrusive way to play the note. I prefer the crescendo in Sources 6 and 8 and the written out turn in Sources 7 and 9. Sources 4 and 5 also contain a written out turn before the second 16th note of beat two. The version in Sources 7 and 9 with the turn written out between the second and third 16th notes of beat two is more comfortable to play and rhythmically more clear; therefore, this version will be used. The crescendo and decrescendo in Sources 6 and 8 follow the overall ascent and descent

of the melody and will be included. Tonguing the C₃ on beat two helps emphasize the apex of the crescendo. Measure 13 will be articulated as in Source 3. The 64th notes on the last part of beat two are found in a majority of sources, including two of the manuscript sources, 4 and 5.

Measure 16

I prefer the slightly more ornamented version in Source 4–9 and the articulation in Sources 6–9, which is essentially the same as the articulation in Sources 2 and 3.

Measure 17

Only Sources 6–9 have the accent on the downbeat, and only Sources 4 and 5 tie the last 8th note in the measure to the first 8th note in the next measure. The tie and accent will be omitted.

Measures 18–9

I prefer the more complex ornamentation of the version found in Sources 4–9. A crescendo up the ascending line is found in all versions. Even though there is no dynamic indicated for the F₃ in any source, a *forte* will be inserted here in brackets since this is the highest note in the piece. It also serves as the halfway point of the piece. Adding a *forte* here makes further sense if a *piano* is inserted at the beginning of m. 20 as in Sources 6–9. Playing the F₃ as an 8th note as in Sources 4–9 gives the oboist more of a break than the quarter-note found in Sources 2 and 3. The 8th note also works better with the accompaniment from Sources 4, 6, and 8 that will be used in this edition. I prefer the

articulation in Source 4, although any of the versions are viable. The articulation in Source 4 is the most similar of any version to the articulation in Sources 2 and 3 when taking into account the difference in rhythm.

Measures 20–1

I prefer the version in Sources 6–9 for these two measures. The *piano* is needed after inserting the *forte* for the F₃. The triplet in m. 21 is a written out form of the grace note and is a clearer representation of how that figure should be played. I do not agree with the dynamics, especially the decrescendo, in Source 5. They will be omitted

Measures 22–3

I prefer the articulation in Source 3 for m. 22. Source 2 is the only source that slurs across the bar line into m. 22. This is probably a mistake since it is the only source with this articulation and the repeated E-flat would need to be tongued or tied. The slur in Source 2 does not indicate a tie. Source 4 contains a slightly different melody. The highest note is C₃ instead of the E-flat₃ in all other sources. Source 1 is an unornamented form of the other versions. The crescendo and decrescendo from Sources 5–9 will be used. Even though the line is descending, it makes sense to crescendo to the highest note and then decrescendo away from it as the line descends.

For m. 23, the articulation found in Sources 2 and 6–9 will be used. Measures 22 and 23 resolve from V to I; however, the quarter-note E-flat is a suspension from the dominate chord in m. 22 that resolves to the third of the tonic triad on beat two. The final 8th note of the measure acts as a pickup to the next measure. The suspension will be

slurred to its resolution, and the pickup to the next phrase will be tongued to separate the two phrases.

Measure 24–5

For the *Nachschlag* of the trill on beat two of m. 24, either D-natural as in Source 4 or the D-sharp as in Sources 3 and 6–9 will work. The D-sharp will be used because that note is in the majority of the sources containing a *Nachschlag*. I do not agree with the dynamics in Sources 5, 6, and 8 for m. 23. These are the only sources with a *sforzando* on beat two of m. 24. Source 5 also has a *sforzando* on beat two of m. 24. None of the *sforzandi* will be used. The decrescendo in Source 5 in m. 24 follows the line down and gives the soloist room to crescendo up the line in the next measure. It will be included. Measure 24 should crescendo slightly throughout its entirety to follow the general shape of the line up to the C₃ on beat one of m. 25. The grace-notes between beats one and two in both measures of Sources 3–9 are an ornamentation of the basic melody from Sources 1 and 2. They will be slurred as in Sources 6–9. The standard turn *Nachschlag* at the end of m. 25 in the majority of the sources will be used over the three-note *Nachschlag* from Source 5.

Measure 26

The articulation from Source 2 will be used. The differences between Source 2 and the other versions are insignificant. The crescendo in Sources 5–9 will also be used to follow the ascending line.

Measure 27

As in mm. 24 and 25, the *sforzando* on the second half of beat one in Sources 5–9 will not be used. Three of the four manuscript sources omit the *sforzando*, and its placement is awkward unless it is meant to be played on the trill prefix. A *Nachschlag* will be added to the end of the trill. I prefer to tongue the E-flat₃ on the second 16th note of beat two. Only Sources 2 and 4 slur to the E-flat. Only Source 5 has a *forte* in this measure. Even though this measure contains the highest note of the phrase, I prefer to save the *forte* for later in the phrase; therefore, it will not be included. The decrescendo in Sources 5–9 follows the line as it descends.

Measure 28

From this point on, the melody in Source 1 does not resemble melody in the other sources. The articulation from Sources 4–9 minus the overarching slurs in Sources 6 and 8 will be used. The accent on beat two is only in three of the eight sources, none of which are in Vogt's hand, and will be omitted. The rhythm from the four manuscript sources will be used for the last half of beat two. I do not agree with the dynamics in Source 5, and they will be omitted.

Measure 29

Because the trill on beat one is preceded by a fast 64th note run, it is easy to slur into this trill as in Sources 2 and 3; therefore, the trill will start on the main note rather than the upper auxiliary as indicated in Sources 6–9. The standard turn *Nachschläge*

from Sources 6–9 will be added since they would be expected. A crescendo will be added throughout the entire measure to match the crescendo in the accompaniment.

Measure 30

The articulation for this measure will be written as it appears in Source 2. Even though there are several slight differences in articulation for the sextuplet, all of them would be executed in the same manner. *Forte* will be placed in brackets on beat one of this measure. The *pianissimo* on beat two from Source 5 will be used as it is the only manuscript source with dynamics, and it breaks a tie of two each for *piano* and *pianissimo* between Sources 6–9. The crescendo in Source 5 follows the ascending line and will be included.

Measure 31

Source 2 is the only source that omits a tie between the E-flats in beat one. The tie will be included. There is no need for the accent in the middle of the first sextuplet in Sources 7 and 9. The articulation from Source 3 will be used for this measure. The crescendo in Sources 6–9 over the last sextuplet shows the motion of this figure toward the downbeat of the next measure and will be used.

Measure 32

The 16th note C-sharp on beat one should be slurred to the next 16th note D as in Sources 3–9. Source 4 is the only source that does not have an articulated legato over the first note, D₂, in the last sextuplet. This note would still be executed with an articulated

legato; therefore, the articulation of the majority will be used. The crescendo and decrescendo appear only in Source 5. They will be omitted.

Measure 33

The staccato markings on the first sextuplet in Sources 2 and 3 do not fit the *cantabile* style. For the first three sextuplets in this measure, the version of articulation found in Sources 6–9 will be used. The version in Sources 2 and 3 will be used for the articulation of the last sextuplet. It makes more sense to tongue the leap up to E-flat₃ as in Sources 2 and 3 rather than slur it as in Sources 4–9. The crescendos and diminuendo in Sources 6–9 follow the nuances of the melodic line. They are more precise than the dynamic markings in Source 5 and will be included.

Measure 34

The articulation in the manuscript sources will be used for this measure. The crescendo following the ascending line in Sources 5–9 will be used. The *piano* in Sources 6 and 8 gives a specific dynamic to begin this figure and will be included.

Measure 35

The articulated legato on the downbeat in Sources 6–9 is not needed and does not appear in the manuscript sources. The crescendo in Source 5 gives the soloist more room to make an effective *smorzando* in the next measure.

Measure 36

The version in Sources 7 and 9 will be used for this measure. The instruction *smorz* from Sources 4 and 6–9 eliminates the need for the dynamics in Source 5. The *ritardando* is more effective when saved until the last sextuplet of the measure. Source 2 does not indicate any articulations. The articulations in Sources 7 and 9, which would be executed in the same manner as the articulations in Source 3, are more specific.

Movement 3: Rondo Montagnard, Allegretto

Measure 3

The melodic content from Sources 2 and 3 will be used unless otherwise noted for theme 1, mm. 3–54. As this is the first statement of theme 1, I prefer to play it in its simplest form, which is found in these two sources. The articulation from Sources 2, 3, and 6–9 will be used for the pickups. Sources 2 and 3 do not have dynamic indications. The most common dynamic in Sources 4–9 is *piano*, which will be used.

Measure 6

The articulation is ambiguous for the first three beats of this measure in Source 2. Either the first three beats are all slurred, or only the first two beats are slurred and the third beat is tongued. When this figure returns later in mm. 39 and 150, Source 2 clearly slurs the all three beats; therefore, this articulation will be used.

Measure 7

The pickup notes on beats four, five, and six will be articulated as in m. 3 for consistency.

Measure 11

The *forte* from Source 5 will be included to allow the repeat of this phrase in m. 15 to be played at *piano*.

Measure 13

I prefer the articulation found in Sources 7 and 9. The two other articulations are also viable.

Measure 15

Only Sources 7 and 9 have a different articulation for this measure by slurring through the 8th note on beat four. The other sources tongue this note, which clearly divides the phrase that ends on beat three and the beginning of a new phrase on beat four. The *piano* in Source 5 will be used to provide contrast with the previous phrase.

Measure 17

This measure will be notated the same way as m. 13.

Measures 25–9

The phrase beginning on beat four of m. 25 is omitted in all sources except 2 and 3. This phrase is only reiterating a cadence in the dominant. It is not used in the tutti following the end of the previous phrase in Sources 4–9. The oboist will probably need to breathe here, so the phrase contained in these measures will be excluded.

Measure 30

Source 4 is the only source without a dynamic. Sources 2 and 3 use *pianissimo*, and Sources 5–9 use *piano*. This measure begins a repeat of what was played in the tutti. The two orchestral tuttis play this passage at *piano* and the piano reductions play this passage at *forte*. *Piano* will be used to go with the majority of sources and the tuttis. The tutti will be played *piano* to go along with the orchestral version in the composer's hand. The staccatos as in Sources 4, 5, 7, and 9 will be used.

Measure 31

Since this phrase is a repeat of the previous tutti, the ornamentation found in Sources 4–9 will be used. Only Source 5 slurs to the F-sharp trill on beat four. The majority will be followed by tonguing the F-sharp. This note is also tongued in the two sources that do not ornament it with a trill. The downbeat of the next measure will be tongued as in the manuscript sources.

Measures 34–5

By playing the figure that begins on beat three of m. 34 *forte*, it sets up the figure's repeat to be echoed at *piano* in the next measure.

Measure 36

The fermata over beat three in Sources 6–9 shows that the soloist can take some time before reentering. The *Tempo 1* in Sources 6–9 clarifies the tempo, and the *piano* in Sources 5–9 clarifies the dynamic at which the next phrase should be played. The articulation of the 8th notes on beats 4, 5, and 6 will be the same as in m. 3.

Measure 38

The 16th note triplet on beat four in Sources 4–9 will be used. The triplet is a written out inverted mordent. It should be clear by this measure that the first part of theme 1 has returned; therefore, different and more complex ornamentation will be used from this measure forward to add variety. Beats four through six will be slurred as in all of the sources except 4.

Measure 39

The melodic ornamentation from Source 5 will be used in this measure. I find Source 5's version of the end of this measure more interesting than Source 4's ending; however, I prefer to tongue the beginning of beat four as in Source 4. The crescendo following the line up in Sources 6–9 will be used to help show the shape of the line. The crescendo should also be played in m. 6 where this figure is first heard.

Measure 40

The decrescendo in Sources 6–9 will be included to follow the descending figure. The *pianissimo* in Source 5 will be omitted. All of the sources agree on the articulation of slurring the last three beats of the measure. This makes no sense here as it is the same pickup from the beginning of the movement; therefore, I believe it to be an error that has crept into all of the sources. The majority of the time this figure appears, it all three notes are articulated with the articulated legato; therefore, articulated legato will be used for all three notes to remain consistent.

Measure 41

This measure is a slight variation on mm. 8 and 37. The grace-notes before beat one in Sources 2 and 3 should be kept because they help the ear relate this measure to its previous versions. The 16th note triplet on beat four found in Sources 4–9 will be added. All of the sources except Source 4 slur beats four through six. The articulation of the majority will be followed.

Measures 42–4

These measures repeat beginning in m. 46; therefore, the simplest form of the melody from Sources 2 and 3 will be used. Source 3's articulation will be followed in these three measures. The crescendo in m. 44 in Sources 6–9 will also be used because it shows the direction of the phrase to the D₃ on the downbeat of the next measure.

Measures 46–9

The version in Sources 7 and 9 will be used for these measures. Since mm. 46–7 are a repeat of mm. 42–3, the slightly more complex ornaments will be used in these measures. The triplets are not much more complex than the single graces of Sources 2 and 3; but they provide a bit more variety. The longer crescendo in Sources 7 and 9 will be included instead of the shorter one in Sources 6 and 8. The *forte* in m. 48 in Sources 6 and 8 is too soon because the phrase is at least moving toward its apex on the D₃ in m. 49. As in m. 45, I often break the slur between beats one and three of m. 49 for a breath.

Measures 50–4

Vogt's articulation from Source 2 will be followed in these measures. A staccato mark will be placed over the G₂ on beat four of m. 52 to keep the articulation of this measure consistent with the articulation of m. 50. Crescendoing to *forte* on the downbeat of m. 50 allows the soloist to create an echo effect at *piano* in m. 52 as in Sources 6–9. A *piano* here will also match the dynamic in the accompaniment. Although not indicated in any of the sources, I prefer to hold the crescendo until m. 53 to end theme 1 on *forte* in m. 54. These dynamics have been placed in brackets.

Measure 60

Vogt is possibly trying to bring out the illusion of a second voice within the oboe line with the accents on the second 16th note of beats one and four in Sources 2 and 3. These notes will be heard without the accents because they are tongued and because of their register; therefore, the accents will be omitted.

Measure 63

The articulation in Source 2 will be used for this measure because it is in Vogt's hand. The articulations found in either source will work for this measure without making a significant impact on the character of the passage.

Measure 64

The accents on the first 16th note of beats three and six in Sources 2 and 3 will be omitted. The figure in this measure is similar to the figure in m. 60; therefore, it is interesting that the accents have been placed on a different beat in the figure.

Measure 65

The slur beginning on beat four in Source 3 is ambiguous. It appears to end over the second 16th note of beat five; however, this seems to be a mistake. Measure 66 contains a similar figure that is articulated the same way in both sources. It follows the articulation in Source 2 for m. 65; thus, the articulation from Source 2 will be used for this measure.

Measures 68–70

The three 8th notes on beats four through six in m. 68 are slurred in both sources. The three 8th notes on beats four through six in m. 70 are also slurred in Source 2. It is likely that Vogt would have articulated this rhythmic figure the same way each time and that he accidentally omitted the slur from m. 69 in Source 2. Since the majority of these figures contain a slur, a slur will be added in m. 69.

Measure 73

Source 3 contains a slur between the 8th note G₂ on beat one and the quarter-note D₂ on beat two while Source 2 omits this slur. Measure 71 has a similar figure with the quarter-note on beat two as a D₃ instead of D₂. Both sources slur the interval in m. 71; therefore, it will be slurred in m. 73 as in Source 3.

Measures 74–6

Each of these measures contains the same melodic content. Vogt does not offer any articulations for the 16th notes in these measures in Source 2; however, it is unlikely that he would have tongued them all. The lack of articulation markings suggests that Vogt either did not have a specific articulation in mind or that the articulation changed from performance to performance. Bruyant's copy in Source 3 contains slightly different articulations in each measure. Measure 74 slurs the 16th notes on beats two and three and tongues the first 16th note on beat four. The next group of 16th notes is slurred through the downbeat of m. 75. Measure 75 has the same articulation except that the slur beginning on beat four stops at the end of the measure. Measure 76 slurs all of the 16th notes in the measure. I prefer to slur the 16th notes on beats two and three as in mm. 74 and 75. I then slur together the two 16th notes on beat four and tongue the 16th notes on beats five and six. The same articulation will be used in each of these three measures.

Measure 82

The figure in this measure returns in mm. 86 and 97. When it returns, both versions consistently have an accent over the dotted quarter-note G₂ on beat four as in Source 2 in this measure, so this accent will be retained.

Measures 104, 106, and 107

I prefer to slur the group of three 8th notes on beats four through six in each of these measures as in Source 3. The *sforzando* on beat four of mm. 106 and 107 in both sources will be omitted. It is not present in any of the sources in the corresponding measures (mm. 232 and 233) in the recapitulation.

Measures 110 and 111

The oboe part has been given to the piano in these two measures. These measures are repeated in mm. 112 and 113. Giving these two measures to the accompaniment varies them on their repeat and gives the oboist a couple of extra measures to recover and reset his breathing to execute the upcoming strenuous passage.

Measure 112

Vogt does not indicate an articulation for this measure; therefore, the articulation that Vogt indicates in m. 110 in Source 2 and is copied in Source 3 will be used here. This measure should be played *forte* as m. 110 is in Source 3.

Measure 113

I prefer to use the articulation in m. 111 from Source 3 as these two measures are the same melodically.

Measures 114–9

The articulations from Source 3 will be used for these measures since Source 2 provides no articulation markings. The E₂ on the first 16th note of beat six in both sources is a mistake. The same figure is played with an F₂ in m. 119. The corresponding melody for these measures (mm. 261–2) in the recapitulation also suggests that F₂ is correct. *Piano* will be placed in brackets in m. 119 to create an echo effect for the repeat of m. 118. The same figure occurs transposed in mm. 261–2 of the recapitulation. *Piano* is not marked in any of the oboe parts; however, it is marked in the accompaniment

Measure 120

I prefer to slur all four of the 16th notes on beats two and three and tongue the first 16th note on beat four before slurring together the remaining notes in the measure. Source 2 contains no articulation markings, and the articulation in Source 3, does not occur in any similar passages of 16th notes in this movement. A crescendo will be placed where the line begins its ascent in m. 120, otherwise the *piano* in m. 125 does not make sense.

Measures 121–9

These measures will be articulated as in Source 3. *Nachschläge* will be added to the trills. The dynamics in the oboe part will match the dynamics in the accompaniment of Source 3. These dynamics will be bracketed.

Measures 141–2

The staccatos will be added over the 8th notes to continue the articulation of this sequence that began in m. 140.

Measures 147–169

Measure 147 begins the return of an abbreviated version of theme 1 in the oboe. It will be articulated the same way as it was in the beginning. It is possible to ornament the return of the theme by taking some of the ornamentation from Sources 4–9 in the exposition; however, none will be added in this edition.

Measures 171–2

The pickup to m. 172 begins the retransition. The majority of sources use the dynamic *forte*. Sources 4 and 5 contain *fortissimo*, and Sources 6 and 8 show no dynamic for the oboe part. The dynamic is *forte* for the piano accompaniment in Sources 6 and 8. Sources 6–9 also add the instruction *energico*, energetic. This term provides the performer with a character for this phrase and will be included. *Energico* should also be added in m.56, which is the beginning of the transition in the exposition. Only Source 5

does not slur across the bar line from m. 171 to the downbeat of m. 172. The majority, slurring over the bar, will be used. The trills from Sources 3, 7, and 9 will be included.

Measure 173

Sources 7 and 9 slur across the bar line to the first note of m. 174. The remaining sources do not; therefore, the majority will be used. Source 3 has a trill over the downbeat. Sources 7 and 9 have a trill on the downbeat and the first 16th note of beat four. These added trills will be kept.

Measure 174

The articulation, one tongued and five slurred, of each group of six 16th notes will be used in this measure as in Sources 2, 3, 6, and 8. This articulation helps highlight the first note, which is in a lower register, of each group of 16th notes.

Measure 175

The articulation from Sources 2–4 will be used on the last three beats of this measure. The articulated legato works with the *cantabile* nature of this phrase better than the staccato markings in Sources 6–9. The *Dolce assai* instruction in Sources 2 and 3 gives the performer a more specific character than either *piano* or *pianissimo*. *Dolce* implies *piano* in addition to a sweet character.

Measure 176

The trill and its *Nachschlag* from Sources 4 and 6–9 will be used to ornament the line. Tonguing the main note of the trill will slightly accent the note without the need to write an accent. Slurring would nullify the slight accent gained from tonguing the note; therefore, this measure will be played as in Sources 6–9 to combine the accent from Sources 2 and 3 with the ornamental trill in Source 4.

Measure 177

The melody for the next section will be taken from Sources 6–9. It closely follows the melody in two of the manuscript sources, Sources 4 and 5, and a piano reduction already exists for this section from Sources 6–9

I prefer to slur from the dotted quarter-note on beat one to the 8th note on beat four as in Sources 4, 7, and 9; however, I do not like the staccato marking over the 8th note on beat five in these sources. The staccato marking could be a speck in Source 4 and not an actual articulation marking. It is positioned significantly higher above the F₂ than the staccato mark over another F₂ in m. 175. Neither the slur from beats one to four nor the staccato mark is in Sources 6 and 8. I do not like the accent on beat six in Sources 7 and 9. This accent is not in the majority of sources with this melody and will be omitted.

Measure 178–80

The 16th notes on beats four through six of mm. 178 and 179 in Source 4 are an ornament to the arpeggios in Sources 6–9. The 16th note ornaments feel odd rhythmically and will be omitted. The articulation from Source 4, which matches the articulation

found in Sources 6 and 8, will be used. As in m. 177, the accents on beat six will be omitted.

Measures 181–8

The articulation for these measures will be taken from Source 4. Beginning in the pickups to m. 186, Source 5 contains a slightly different melody that uses a different harmonic progression. Its melody will not be used. The *forte* on beat four of m. 181 in Sources 6–9 will be used to set up the echo of the repeated phrase at *piano* in m. 185. The 16th note ornamentation on beats four through six in Source 4 will be used. The downbeat of m. 189 will be slurred to be consistent with mm. 184 and 185.

Measures 189–90

The figure in the second half of m. 189 is repeated in the first half of m. 190. The articulation of this figure is consistent both times in Sources 6–9 but it is not consistent in Source 4. This figure will be articulated both times as in m. 189 of Source 4. The dynamic will be *forte* to set up the echo.

Measures 191–2

These measures will be articulated as the previous two measures; but they will be played in echo at *pianissimo* as in Sources 6–9. The *rallentando* will be left out of m. 192 so the one in m. 196 will be more effective. The decrescendo in m. 192 is only in Sources 6 and 8 and will be omitted.

Measures 193–7

Source 5 is the only source that has a different articulation for these measures. The majority will be used. Since there has been no *rallentando* or decrescendo, the *Tempo 1* in Sources 6–9 and *pianissimo* in Sources 5, 7, and 9 are not needed. The *sforzando* on beat one of m. 196 in Sources 6 and 8 and the accent on beat one of the same measure in Sources 7 and 9 are not present in either of the two manuscript sources that contain this phrase. The accent and *sforzando* will both be omitted. The *rallentando* in Sources 6–9 will be placed under beat four as in Sources 6 and 8 because most of it will occur in the last three beats of the measure.

Measures 199–211

These measures will be cut as in Sources 6–9 so this movement does not become too long.

Measure 212

In Source 2, Vogt is consistent about accenting the dotted quarter-note on beat four of this figure. There is also an accent on this note in Sources 3, 6, and 8. The crescendo from Sources 4–6 and 8 will be used to show the direction of the line. Sources 4 and 5 ornament the dotted quarter-notes with an 8th note line. The majority, Sources 2, 3, and 6–9, will be used for the melody.

Measure 213

I prefer the contrast in articulation between the first three beats staccato and the last three beats articulated legato in Source 2 and 5. When this figure is transposed up a minor third in m. 215, Source 3 follows the same articulation as Sources 2 and 5.

Perhaps it is a mistake that it does not do so here. I prefer the decrescendo following the descending line in beats one through three as in Source 5 instead of the accent on beat one as in Sources 6–9. Perhaps this accent meant a decrescendo. The accent is not in any of the manuscript sources. The *piano* under beat four in Source 5 is not needed and will be omitted. If anything, the phrase starting on beat four should be a little louder than the one beginning on the pickups to m. 212 to follow the melody's ascension.

Measure 214

See m. 212. This measure is the same as m. 212 transposed up a minor third.

Measure 215

See m. 213. The crescendo from Source 5 on the last three beats of this measure continues into m. 216 as the line ascends. It will be included.

Measure 216

This measure will be articulated as in Sources 2–4. The dotted quarter-note C₃ on beat four is accented in both Sources 2 and 3 when this figure returns in m. 223. This is a similar figure to those found in mm. 212 and 214 in which the accent was included. It should be included here as well for consistency. The decrescendo on beats five and six in

Source 5 will be omitted because the line is moving toward the downbeat of the next measure.

Measures 217–8

The version in Sources 2 and 3 will be used for these measures. Because the line is moving toward the downbeat of m. 217, the *pianissimo* in Source 5 will be excluded. The 8th note D on beat six should have a sharp beside it for clarity as in Sources 6–9.

Measures 222–5

These measures will be played as in Source 3. *Piano*, as in the manuscript sources, will be used over the *pianissimo* from the published sources. Sources 4 and 5 do not have these measures; however, Source 5 indicates a dynamic of *piano* when it reenters in m. 226. The articulated legato for the three 8th notes in m. 222 as in Sources 2, 3, 6, and 8 is consistent with how this figure has been played previously.

Measures 226–8

The *piano* in m. 226 in Source 5 is not needed here since it is in m. 222. The crescendo from Source 5 has been expanded through all of m. 227. The crescendo follows the line up and reaches its apex with the line on the D-flat₃ in m. 228. The D-flat is not expected here because the previous phrase concluded on the tonic F major. The two dotted quarter-notes in m. 227 should be slurred because this figure is similar to the previous dotted quarter-note figure that was slurred. The trill is only ornamental. The standard turn *Nachschlag* will be added. The version in Sources 2, 3, and 6–9 will be

used in m. 228. The decrescendo in Source 5 in m. 228 will be omitted. I prefer to stay at a louder volume until later in this phrase.

Measure 229

Since this measure is a repeat of m. 228, the simpler ornament from Sources 4, 7, and 9 will be used. The articulation from Sources 7 and 9 will be used because it follows the articulation found for the unadorned melody in the majority of the manuscript sources.

Measure 230

The rhythm and articulation from the version in Sources 2 and 3 will be used for this measure. The *sforzando* on beat four in Source 5 will be omitted. There is no *sforzando* in the corresponding measure, 104, in the exposition.

Measure 231

The ornamentation from the second half of the measure in Source 5 will be used along with its articulation. The dynamics from Source 5 will be omitted.

Measure 232–3

The articulation from three of the four manuscript sources, Sources 2, 3, and 5, will be used for these measures. Again, the dynamics in Source 5 will be omitted. While the figures in these measures are similar, m. 233 is not an echo of m. 232. The rhythm is consistent in these measures with their corresponding measures, 106–7, in the exposition.

The figure on the second half of each of these measures often has the rhythm of a dotted 8th note, 16th note, and 8th note.

Measures 236–51

Sources 4 and 5 contain a different coda from the rest of the sources. Because a piano reduction of the coda beginning in m. 252 in Sources 2, 3, and 6–9 already exists and the oboe part from that piano reduction closely follows two of the manuscript sources, the coda from Sources 4 and 5 will not be used.

Measure 252–3

The ossia staff of Source 2 is an alternate version of the coda that was included in Source 2. It will be called Source 2a. As in the exposition, these two measures have been given to the accompaniment to allow the soloist an extra chance to rest before finishing the piece. Measures 254 and 255 are an exact repeat of these measures; therefore, giving these measures to the accompaniment also adds some variety.

Measures 254–5

These measures will be articulated as in Sources 2, 3, 6, and 8. The *forte* that was in m. 252 in Sources 6–9 will be inserted into m. 254 since the oboe entrance has been moved there.

Measures 256–7

These two measures will be played as in Sources 3 and 6–9. Source 2 provides no articulation for m. 257 and does not have the trill on the dotted quarter-note on beat four. The standard *Nachschlag* will be included on the end of the trill. Because this is an awkward and short trill, performers may want to either leave the *Nachschlag* out or play this trill like a turn.

Measure 258–60

Measures 259 and 260 are a whole-step lower sequence of mm. 257 and 258. The slur from the second 16th note in beat one to the first 16th note of beat three in Source 2 appears to be a mistake. Aside from Source 2a, which has a different melody, all of the other sources slur the entire group of 16th notes. Source 3 will be used for the articulation of these three measures. The trill on beat four of m. 259 in Sources 6–9 will be used with its added *Nachschlag*. See m. 257.

Measures 261–2

These measures correspond to mm. 118 and 119 in the exposition. In Source 2, the slur over the second group of six 16th notes is ambiguous in both measures. The articulation from Source 3, which is also found in Sources 6 and 8, will be used. I play m. 262 *piano* to echo m. 261; however, this dynamic is not indicated in any of the oboe sources. It will be added in brackets to match the exposition.

Measure 263–5

Sources 2 and 2a do not have any articulation markings for these measures. The other sources, 3 and 6–9, that contain these measures have the same articulation. This articulation will be employed.

Measure 266–9

Measure 266 begins a diversion of Sources 2, 2a, and 3 from the remainder of the sources. The version from Sources 4–9 will be used because it provides needed space to breathe. Sources 4–9 all agree on a dynamic of *pianissimo* in the second half of m. 266. Source 5 has a slightly different articulation from the other sources for mm. 268 and 269. Either version will work; however, the majority, Sources 4 and 6–9, will be used. The *un poco rall* in m. 266 from Sources 6–9 will be used; however, it will be placed in brackets and moved to m. 269 so the passage does not slow down too much too soon.

Measures 270–1

The *sforzando* on beat four of m. 270 in Sources 4 and 5 goes with a *sforzando* in the orchestra. It is absent from the both oboe and orchestra in Source 4 in m. 271, which is a sequential repetition of m. 270. Sources 6–9 and the piano reduction are without the *sforzandi* in these two measures; therefore, they will be omitted. It is possible that the *sforzando* is serving as a dynamic indicator in Source 4 in addition to showing a strong accent. Because the *rallentando* is being used in m. 269, the *Tempo I* is needed. The *forte* from Sources 5, 7, and 9 will be used to show the dynamic and character contrast

between this phrase and the previous one. The standard turn *Nachschlag* will be included on the end of both trills.

Measures 272

Sources 6–9 present a different rhythmic version of the melody from Sources 4 and 5. The triplet version in Sources 4 and 5 will be used because it offers some rhythmic variety from the passages of 16th notes that occur throughout much of the coda.

Measure 274

Sources 3, 4, 5, 6, and 8 slur this entire measure, and Sources 7 and 9 slur the first two 16th notes before tonguing the remainder of them. Sources 2 and 2a have no articulation markings in this measure. I prefer the articulation in Sources 7 and 9; however, since either version will work, the majority articulation will be used since it includes three of the manuscript sources. The decrescendo in Source 5 follows the line down and gives this passage some nuance rather than playing the whole phrase *forte*. It will be included.

Measures 275

Again, Source 2 and 2a do not have any articulation marked for the 16th notes in this measure. All of the other manuscript sources have different articulations. The published sources do not match any of the manuscript sources in articulation; therefore, I will use the version I prefer, which is Source 3. The crescendo in Source 5 will be omitted.

Measure 276

The melody from the majority of the sources, 4–9, will be used for this measure. The two manuscript sources agree with Sources 6 and 8 for articulation. This articulation will be used. The *forte* in Source 5 is not needed here. See m. 275.

Measure 277

The option in Sources 7 and 9 to play either the unornamented or ornamented 16th note version of this measure will be included.

Measures 278–9

Nachschläge will be added will be added to the ends of the trills as in Sources 6–9.

Measure 280

The remainder of the movement will follow Sources 4 and 5. By resting in this measure and m. 282, the soloist can breathe to survive the conclusion of the piece. Otherwise, the soloist must break the trill in m. 278 or find places to circular breathe even in the version in Sources 6–9 that has a shorter ending.

Measures 281–91

Sources 4 and 5 agree on the articulation in these measures. The dynamics in Source 5 will be used. The *piano* in m. 285 creates an echo for the repeat of the previous

measure; however, the crescendo will be placed in brackets and moved to m. 286 to arrive at *forte* on the downbeat of m. 287 as at a similar melodic figure at the end of theme 1 in mm. 51–4. For mm. 289–90, the full chromatic scale will be used as in mm. 283–4 in Sources 6–9. The *forte* in Source 5 will be included instead of the *fortissimo* in Source 4 in m. 289. The *forte* gives the oboist room to crescendo up the ascending chromatic scale to the F₃ on the downbeat of m. 291. The *fortissimo* in m. 290 of Source 5 will be moved to m. 291 and replaced with a crescendo. Both dynamics will be placed in brackets.

Appendix 1: Table of Sources for Gustave Vogt's 4^{ème} Solo de Concert

Source #	Title	Source Description	Publisher	Date	Binding
1	<i>Premier Concerto pour Hautbois</i>	Published Oboe Part	Pleyel	c. 1804	Portait Bound recto and verso
2	<i>Concerto Pour le hautbois par G. Vogt et copie par lui-meme</i>	Manuscript Oboe Part Oboe Part Written in Vogt's hand with corrections, additions, deletions, and sketches		1806–27	Portait Appears to be bound recto and verso
3	<i>Ancien 1er Concerto pour le Hautbois devenu 4ème Solo de Concert</i>	Manuscript Orchestral Score Written in Bruyant's hand		After 1844	Portait Bound recto and verso
4	<i>4ème Solo de Concert par Gustave Vogt</i>	Manuscript Orchestral Score, with corrections, additions, deletions, and sketches Written in Vogt's hand		1844–69	Landscape Appears to have been bound, recto and verso, with a single stitch at the top left corner Possible second stitch in the lower left corner
5	<i>1er Concerto devenu 4ème Solo de Concert</i>	Manuscript Solo Oboe and Orchestra Parts Written in Vogt's hand Complete (No signs of editing) Mostly corresponds to Source #1		1844–69	Portait Appears to be bound recto and verso
6	<i>4ème Solo de Concert pour Hautbois</i>	Published Piano Score Complete	Richault and Cie.	1884–5	Portait Bound recto and verso
7	<i>4ème Solo de Concert pour Hautbois</i>	Published Oboe Part Complete	Richault and Cie.	1884–5	Portait Bound recto and verso
8	<i>4ème Solo de Concert pour Hautbois</i>	Published Piano Score Complete	Editions Costallat	1929–50	Portait Photocopies
9	<i>4ème Solo de Concert pour Hautbois</i>	Published Oboe Part Complete	Editions Costallat	1929–50	Portait Photocopies

Appendix 2: Ornament Examples

5

Arpeggio

Passing Tone

Neighbor Tone

Appoggiatura

Escape Tone

9

Anticipation

Suspension

Retardation

12

Trill

Turn⁵

14

Mordent and Inverted Mordent

Slide

Coule

Port de Voix

Detailed description: The image displays five staves of musical notation in 4/4 time, each illustrating a different ornament. The first staff (measures 1-4) shows an arpeggio (measures 1-2) and a passing tone (measures 3-4). The second staff (measures 5-8) shows a neighbor tone (measures 5-6), an appoggiatura (measure 7), and an escape tone (measures 8-9). The third staff (measures 9-11) shows anticipation (measures 9-10), suspension (measure 10), and retardation (measures 10-11). The fourth staff (measures 12-13) shows a trill (measures 12-13) and a turn (measures 13-14). The fifth staff (measures 14-17) shows mordent and inverted mordent (measures 14-15), a slide (measures 15-16), a coule (measure 16), and port de voix (measures 16-17). Red circles highlight the specific notes where the ornaments occur.

Appendix 3: Vogt's Ornamentation of Movement 3, Theme 1

Source 5

Source 9

Source 2

Harmony

F: I V⁷ I I⁶ V⁴₂ I V

6

5

9

2

H

I V⁷ I V V viio/V V V⁶/vi vi

C: I

11

iii vi I₄ V I V/vi vi I⁶ IV⁶

16

I₄ V⁷ I (V⁷) I (V⁷) V⁷ I

21

5
9
2

H

I (V⁷) V⁷ (V⁷) I F: ii V/ii ii⁶ ii

(I)

27

5
9
2

H

I⁶ V I⁶₄ V I⁶₄ V

31

5

9

2

H

I V I I⁶ V⁴₂ I V

Appendix 4:

An Analysis of Vogt's Ornamentation of Theme 1, Movement 3

This example is from theme 1 in the exposition of the third movement. The bottom system with Roman numeral analysis shows the harmonies that underlie this melody. Above that is an unornamented version of theme 1, which is taken from Source 2. Above Source 2 is an ornamented version taken from Source 9. Above Source 9 is the most complex ornamentation of this melody from Source 5.

Measure 2

There is a two-note slide preceding beat one in Sources 2 and 9. In place of the 8th note on beat three, Source 5 adds a passing tone G that changes the rhythm to two 16th notes.

Measure 3

Source 2 has a grace-note preceding beat four. Source 5 and 9 contain a written out inverted mordent, which is the 16th note triplet.

Measure 4

The A on the downbeat in all three versions is an appoggiatura. Source 5 has replaced the two groups of three 8th notes in this measure in the other versions with two groups of six 16th notes. The F-sharp on beat two is the chromatic lower neighbor to G.

The two 16th notes in beat three continue down the C major arpeggio. The 16th notes in beats four, five, and six create a turn around F. The last 16th note A is a chord tone.

Measure 6

This measure is similar to m. 2. The 16th note triplet on beat four of Sources 5 and 9 is again a written out inverted mordent. The B-flat on beat two is an upper neighbor, and a grace note has been added to it. The upper neighbor changes the rhythm in beats one through three from a quarter-note followed by an 8th note to three 8th notes.

Measure 7

Source 5 has changed the rhythm in m. 7. In beats one through three, the rhythm is four 16th notes followed by an 8th note. The first 16th note E is a retardation that resolves up to F on the second 16th note. The next 16th note goes up a third to the next chord tone, A, and the fourth 16th note returns to F. The 8th note C is also a chord tone. Beats five and six contain a dotted 8th note followed by a 16th note instead of two 8th notes.

Measure 8

Measure 8 is a repeat of m. 7. In Source 9, a trill is added to the 8th note on beat three and the articulation of beats four through six has been changed from all slurred to articulated staccato. Source 5 uses the same rhythm in this measure as in the previous measure; however, the notes are slightly different in the first two beats. The A on the downbeat creates a neighbor group around G with the F-sharp from the end of the

previous measure. The harmony is slightly different for Source 5. Instead of a V chord in C major, this measure remains on the C major tonic triad. This makes the notes following the A chord tones as they descend the C major triad.

Measure 9

As with m. 8, the harmony for Source 5 is different from the other two versions in m. 9. Beat one is again a tonic triad in C major. The four 16th notes on beats one and two create a turn around G; however, the turn starts on the lower auxiliary F-sharp instead of the main note.

Measure 10

In Source 9, a grace note has been added before beat one. Oboe 1 syncopates the rhythm by putting accents on beats three and six. Beat four, which is the second strongest beat in the bar behind only beat one, is not rearticulated in Source 5. The 8th note from beat three is tied to the first 16th note of beat four. The D-sharps on the second 16th notes of beats one and four are chromatic lower neighbors to E.

Measure 11

The slide that would be played before beat one in Source 9 has been written out as two 16th notes to begin directly on beat one and land on the main note G on beat two in Source 5. The quarter-note F on beat five is part of the harmony for that version. The G-sharp is an appoggiatura to the A.

Measures 12–3

In Source 5, the G on the second half of beat one is a chord tone. The D on beat three is a passing tone to the C-natural. The C-sharp on beat four is a chromatic passing tone. Instead of the lower neighbor figure in the other two versions, Source 5 creates a turn, beginning on the chromatic lower auxiliary, around the main note D in the 16th notes of beats four and five. The D on the second 16th note of beat five then leaps up to a chord tone G. The F-natural on the second 16th note of beat six creates a neighbor group around E-natural with the D-sharp on beat one of m. 13.

Measures 14–5

See mm. 10 and 11. The F-sharp on the second 16th note of beat one in m. 15 is a chromatic passing tone instead of the diatonic F-natural used in m. 11.

Measure 16

This measure is similar to m. 12. The differences between Sources 2 and 9 for this measure are the chromatic passing tone E-flat instead of a chord tone E-natural on beat three in m. 16, the lack of a grace note preceding beat four in m. 16, and the use of an upper neighbor instead of a lower neighbor on beat five in m. 16. Source 5 incorporates the E-flat on beat three as in the other version. Instead of creating a turn around D-natural that begins on the lower auxiliary as in m. 12, Source 5 begins beat four on the D natural and uses a diatonic upper neighbor on the second 16th note of beat four. The G on the second 16th note of beat five is a chord tone, and the E-natural on beat six is an appoggiatura.

Measure 17–8

The harmony on beats four through six for Source 5 is slightly different from the other version with the addition of a V7 chord in both measures. These chords have been indicated in parentheses. Beat four of m. 17 in Source 5 begins on the seventh of the chord. The following 16th note E is a passing tone to D, the fifth of the chord. The second 16th note of beat five is the root of the chord. The D on beat six of this measure is tied through the first 16th note of beat one of m. 18. A retardation is created when it resolves up to E on the second 16th note of beat one. The D on beat two becomes an escape tone as it resolves down by leap to G, the fifth of the tonic triad. The only non-chord tone in the next group of 16th notes is the F-sharp, which is an appoggiatura, on beat four. Although they are not non-chord tones because of the harmony in this measure, the F-natural and D-natural create a neighbor group around the resolution to E, the third of the tonic triad, in m. 21. Measures 19 and 20 do not exist in Source 5.

Measure 21

Source 5 ascends up the C major triad in the first three beats. The harmony, as seen in parentheses, for Source 5 alternates between I on beats one through three and V on beats four through six in this measure. The 16th note figure on beats four, five, and six in Source 5 is similar to the one found on the same beats in m. 17; however, an extra 16th note E is added to beat six that is an upper neighbor. The other version is a repeat of m. 18 with a one-note grace added to the G-naturals on beats two and five.

Measure 22

Both versions of this measure begin on a non-chord tone. The C-sharp in Sources 2 and 9 is a chromatic appoggiatura. The D in Source 5 is a non-chord tone because the harmony for the first two beats of this measure is C major. The D sounds like a passing tone because it is coming from an E in the previous measure, however, it is really a suspension held over from the previous harmony. The D on beat three is an upper neighbor to its surrounding C's. In Sources 2 and 9, the E on beat two is a neighbor tone to its surrounding D's. The figure then continues down the G major arpeggio in beat three. The figure in beats one through three is repeated in beats four through six. The second half of the measure in Source 5 is harmonized with a V7 chord. The second 16th note in both beats 4 and 5 is an appoggiatura to the next chord tone. Even though the D₃ at the end of the measure is a chord tone, it continues the appoggiatura figure by resolving to C₃ in the next measure.

Measure 25

In this measure, Sources 5 and 9 alter the rhythm to accommodate the addition of a chromatic lower neighbor in the first half of the measure and a trill and its *Nachschlag* in the second half of the measure. In beats one through three, Sources 5 and 9 contain a dotted 8th note followed by three 16th notes instead of a quarter-note and an 8th note. Also instead of a quarter-note and 8th note, Sources 5 and 9 have the trill on a dotted quarter-note in beats four through six.

Measures 28

Source 5 changes the rhythm in this measure. Both sets of three beats have the following rhythm: one 8th note and four 16th notes. In beats one through three, this rhythm allows for the interval between G₂ and C₂ to be filled in by a descending scale. The F₂ and D₂ become accented passing tones. The leap up from C₂ to A₂ from the unornamented melody in beats three and four is also maintained. Following the A₂, Source 5 leaps down to F₁. The four 16th notes ascend the F major arpeggio, which sets up the stepwise motion to G for the downbeat of the next measure.

Measure 29

The first six 16th notes in Source 5 are similar to the ornament at the beginning of the previous measure. An upper neighbor tone A has been added. To accommodate this addition, F has been omitted from this line. The leap down from G₂ to E₂ in beat two is between two chord tones. By leaping up to C₃, Source 5 creates a figure on beats four, five and six that descends by step to the G on the downbeat of m. 30. The D is an upper neighbor, and the B-flat is a passing tone.

Measures 31–2

See mm. 2 and 3. Source 9 has the written out inverted mordent on beat four of both mm. 31 and 32. It is only in m. 3 at the beginning.

Measure 33

The A₂ on the downbeat is an appoggiatura. In Source 5, the line descends down the scale to C₂, which makes the F₂ on beat two and the D₂ on beat three accented passing tones. This line follows the basic shape of the unornamented melody but fills in the interval between the G₂ and C₂. Beat four in Source 5 begins on the F₂ as in the other version; however, a lower neighbor is added between the 16th note F's on beats four and five. The second 16th note of beat five goes up to the A₂ that is directly on beat five in the unornamented version. The D₃, which is an appoggiatura, also displaces the C₃ by half a beat.

Appendix 5: Table of Discrepancies between Sources 8 and 9

Movement 1

Measure #	Discrepancy type
19	articulation, Oboe: 8th note on 2& slurred to 3; Score: slur dotted quarter on 1 to 6th note on 2&
24	articulation beat 3, dot in score not in oboe
25	mf in oboe, not in score
26	trill, oboe vs. turn, score; articulation on b3
27	articulation Beat 4, Ob: 1+3; Sc: 1+2+1
28	Nachschlag on trill in oboe, not in score
30	phrase mark in oboe part over beats 3 and 4
31	articulation Beat 2, Ob: slur over beat 2, 3, and 4; Sc: slur 2 slur 2, tongue beat 3
37	articulation b3, no staccato in oboe
39	dynamics, crescendo and decrescendo in oboe part
40	p in oboe b4
41	crescendo in oboe part, not in score
42	articulation Beats 3 and 4, Ob: 1+2, detached legato; Sc: slur all; accent in oboe b1
43	articulation Beats 3 and 4, Ob: slur; Sc: 1+2, slur 3, and accent on beat 4 in score
44	articulation Beat 4, Ob: slur all; Sc: 1+2
45	?articulation Beats 3 and 4, Ob: detached legato; Sc: slurred?
46	articulation b1, Ob slur 3, Sc 1+2
47-8	?articulation, Ob: slur over bar; Sc: tongue down beat?
48	?articulation, Ob: slur over beat 3; Sc: tongue beat 3?
49	articulation Beats 3 and 4, Ob: detached legato; Sc: staccato
50	articulation Beat 1, Ob: slur 3; Sc: 1+2
51	Ob crescendo over whole bar, Sc crescendo over b4
54-5	articulation, Ob: slur over bar; Sc: tongue down beat
62	no p in score, instructions different
71	no sfz in oboe part on beat 1, no tie in score over beat 3
72-3	articulation, Ob: slur over bar; Sc: tongue down beat
75	articulation beat 3, Ob: slur whole bar; Sc: tongue beat 3
83	articulation, Ob: slur whole bar; Sc: tongue 2nd 16th note of beat 2
83-4	articulation, Ob: slur over bar; Sc: tongue down beat
84	articulation beat 3, Ob: tongue last 16th of beat 3; Sc: slur it
87	articulation beat 4, Ob: (no sfz) no mark; Sc: staccato 8th
91	crescendo in oboe part, not in score
92	decrescendo in oboe part, not in score
93 and 94	Placement of tempo 1, Ob: m. 94; Sc: m. 93
95	articulation and accents, Ob: 8+8, accents on & of 2 and 4; Sc: 4, 2+2, 4, 2+2
95-6	articulation, Ob: slur over bar; Sc: tongue down beat
96	articulation beats 3 and 4, Ob: slur to beat 3, 1+7; Sc: 2 staccato +6
97	articulation, Ob: slur whole bar; Sc: beat 3 slur 2 tongue 2, beat 4 staccato
97-8	articulation, Ob: slur over bar; Sc: tongue down beat
99	articulation, Ob: phrase marks over 1 and 2, 3 and 4, extra accents on 2, 2&, 4, 4&
99-100	articulation, Ob: slur over bar; Sc: tongue down beat
102	articulation beats 1 and 2, Ob: 1+7; Sc: 1+3, 1+3; trill not in score, f not in oboe part
103	articulation, same problem as m. 102
104	articulation, Ob: beats 1 and 2, 1+7, beats 3 and 4, all slurred; Sc: 1+3+4, 2 slurred 2 tongued, 4 slurred
107	trill, Ob starts on upper note; Sc starts on main note
114	accent in score on 2nd half of beat 1
117	trill exit, Ob: 8th notes C and D; Sc: 32nd notes A, B, B, D
134	maestoso in score vs. marcato in oboe

138	p in oboe
141	accent on beat 1 in oboe
142-5	phrase mark, Sc: slur over bar 145, slurs under phrase mark; Ob: tongue down beat, no slurs
143	trill start, Ob: upper note; Sc: main note
148	Accent in oboe on b3
149	rhythm beat 4 2nd half, Ob: dotted 16th 32nd; Sc: 2 16th
155-6	articulation, Ob: slur over bar; Sc: tongue down beat
156	phrase mark for detached legato, Ob: 1+7, down beat not DL; Sc: 4+4
159	No crescendo in oboe
163	accent, Oboe beat 1 vs. decresc in score
175	articulation of grace note, Ob: slur to main note; Sc: tongue main note
176	rhythm beat 3, Ob: 32nd note, 32nd rest, 3 16th notes; Sc: 4 16ths
176-7	articulation, Ob: tongue down beat, staccato; Sc: slur over bar
177-8	articulation, Ob: slur over bar; Sc: tongue down beat
179-80	articulation, Ob: slur over bar; Sc: tongue down beat
180	articulation beats 3 and 4, Ob: 2+4; Sc: 2+1, 2+1
180-1	articulation, Ob: slur over bar; Sc: tongue down beat
183	p in Sc, not in oboe
188	dynamics, p in oboe; pp in score
192	No fermata on last note in oboe

Movement 2

5	articulation
6	articulation, Ob: tongue beat 2; Sc: slur over beat 2
13	pp in oboe part, not in score
15	written out turn in oboe part, not in score
16	rhythm, correct in score
18	?
20-1	articulation
23	articulation
26	sfz and crescendo not in oboe; extra grace note in oboe
27	start of trill
29	phrase mark in oboe
30	rhythm, accent, phrase mark in score
31	grace note C in oboe, grace note D in score
32	dynamic, phrase mark in score
33	accent
36	p in oboe, not in score

Movement 3

7	articulation
8	articulation, beat 2
9	articulation
11	articulation
12	rhythm and articulation
14-15	articulation
16	articulation
20	articulation
23	articulation
30-1	articulation, trill in m. 31
32	accent and decresc. In Sc not in oboe
35	rit. vs. rall.

37	articulation
42 and 43	sfz
46-50	dynamics
50	articulation
52	articulation
65-66	<i>f</i> in oboe, not in score
67	trills, in oboe not in score
67-8	articulation, Ob: slur over bar; Sc: tongue down beat
71	articulation, and accent
72	articulation
73	articulation, and accent
74	articulation
75-6	articulation, Ob: slur over bar; Sc: tongue down beat
80-1	articulation, oboe slur over bar, Score tongue downbeat
83	staccato and accent in score, not in oboe
85	staccato
86	decresc. not in oboe; accent and staccato not in score
87	pp in oboe
90	sfz vs. accent
96	cresc in score; accent b4 in oboe
97	slur of grace note
99	pp in oboe
101	articulation
102	articulation
106	articulation
108	articulation
109	articulation
113	added note in oboe
114	articulation
115	articulation
116	articulation
117	articulation
121	articulation, phrase mark
123	articulation, phrase mark
126	articulation, phrase mark
128	articulation, phrase mark
129-30	articulation, Ob: slur over bar, 6+6; Sc: tongue down beat, 1+3+2+6
130	articulation
138	<i>f</i> in oboe, not in score
140	articulation
142-3	articulation, Ob: slur over bar, 2 slurred 10 staccato; Sc: tongue down beat, slur 12
143-4	articulation, Ob: slur over bar; Sc: tongue down beat
144-5	articulation, Ob: slur over bar, 1+6+6; Sc: tongue down beat, 6+6
145	articulation, and extra notes of ornamentation in oboe; enharmonic spellings
147-8	articulation, Ob: slur over bar; Sc: tongue down beat
148-9	articulation, Ob: slur over bar, 1+6+6; Sc: tongue down beat, 6+6
149-50	articulation, Ob: slur over bar, 1+6+6; Sc: tongue down beat, 6+6
150-1	articulation, Ob: slur over bar, reverse slur; Sc: tongue down beat, 1+2, 9 staccato

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Education

- 2008–Present University of Nevada, Las Vegas: DMA Oboe Performance
Oboe Professor: Stephen Caplan
Jazz Professors: Dave Loeb and Joe Lano
Symphony Orchestra and Reading Orchestra: Principal Oboe
- 2005–2008 University of Iowa: MA and MFA Oboe Performance
Oboe Professor: Mark Weiger
Jazz Professor: John Rapson
Symphony Orchestra and Chamber Orchestra: Principal Oboe
Johnson County Landmark: Lead Alto and Jazz Tenor Saxophone
- 2000–2004 St. Mary's College of Maryland: BA Music
Oboe Professor: Vladimir Lande
Saxophone Professor: Don Stapleson
Chamber Orchestra: Principal Oboe
Jazz Ensemble: Jazz Tenor Saxophone

Professional Experiences: Teaching

- 2011–Present University of Nevada, Las Vegas: Part-Time Instructor—Applied
Oboe
- 2008–2011 University of Nevada, Las Vegas: Graduate Assistant, Sight-
Singing, Music Theory, and Music History

My duties as a graduate assistant included teaching Beginning Sight-Singing and Beginning Music Theory to undergraduate music majors. I also assisted in two upper-level theory and sight-singing classes. During the 2010-2011 school year, I assisted Dr. Janis McKay with both semesters of the undergraduate music history classes. My duties included taking attendance, grading tests and quizzes, and substituting as the class lecturer on the couple of days Dr. McKay was out of town. Additionally, I played principal oboe in UNLV's conducting lab orchestra every semester as part of my assistantship.

2005–2008 University of Iowa: Jazz Teaching Assistant

My duties as a teaching assistant in jazz included teaching the smaller review sections for the large jazz history courses as well as grading papers, exams, and quizzes for the students in my sections. As part of the assistantship, I played at times both lead alto and jazz tenor saxophone in Johnson County Landmark, the school's top jazz ensemble. I also played both tenor and alto saxophone in the Latin Jazz Band and recorded two CDs with them.

Professional Experiences: Performing

2008–Present Las Vegas Philharmonic: Substitute Principal and 2nd Oboe

Fall 2010 Las Vegas Sinfonietta: Principal Oboe

2005–2006 Ottumwa Symphony: Principal Oboe

Summer 2004 Torino Philharmonic: 2nd Oboe

The concert in which I played in the Torino Philharmonic was part of the Alba Music Festival in Italy. See below. I played 2nd oboe in Mozart's Concerto for Flute and Harp.

2000–2004 Chesapeake Orchestra: Assistant Principal Oboe, Tenor Saxophone

Awards, Festivals, and Master Classes

Fall 2011 Richard Kravchak master class at UNLV

Summer 2011 Orfeo Music Festival

The Orfeo Music Festival is an international music festival in Vipiteno, Italy. Aside from studying oboe with Stephen Caplan, I studied yoga and played in the chamber orchestra (principal oboe) and several chamber ensembles.

Summer 2011 International Double Reed Society Conference

I performed as Principal Oboe in the UNLV Double Reed Ensemble at the 2011 International Double Reed Society Conference held in Phoenix, Arizona.

Spring 2010 Dan Stolper master class at UNLV

Fall 2009 Rick Basehore master class at UNLV

Spring 2009 John Dee master class at UNLV

Summer 2008 Jazz Vespers in Scotland

A jazz combo lead by John Rapson, the head of the jazz department at the University of Iowa, was invited to play Jazz Vespers services for several Episcopal churches in and around Glasgow Scotland. I played both oboe and tenor saxophone, and our repertoire included one of my compositions, *St. Mary's Lament*.

Spring 2008 Leslie Odom master class at University of Iowa

Fall 2007 Bert Lucarelli master class at OctOBOEfest

OctOBOEfest is held every other year at the University of Iowa and is a smaller version of the International Double Reed Society Conference. Three major artists are brought in to perform and give master classes. Vendors are also present. I performed Antonio Pasculli's *Concerto sopra motivi dell'opera "La Favorita" di Donizetti* for Bert Lucarelli in 2007

Fall 2005 Charles Veazey master class at OctOBOEfest

Summer 2003, 2004 Alba Music Festival

The Alba Music Festival is an international music festival in Alba, Italy associated with St. Mary's College of Maryland. It is directed by Jeffrey Silberschlag and Larry Vote. I played principal or second oboe as needed in the orchestra as well as alto and tenor saxophone in the jazz concerts. I also played oboe in various student chamber groups.

2003 Calvert Artists' Showcase

The Calvert Artists' Showcase was a fundraising concert for various charities in Calvert County, Maryland. Acts from all of the performing arts were selected. The St. Mary's College Oboe Trio, of which I was principal oboe, played the second and fourth movements of Beethoven's oboe trio. At the last minute, I ended up playing *In the Mood* on tenor saxophone for a pair of dancers.

Summer 1999 Amalfi Coast Music Festival

The Amalfi Coast Music Festival is an international music festival run by Catholic University and situated in towns along the Amalfi Coast in Italy. Vladimir Lande was the oboe instructor at the festival. I performed Bellini's oboe concerto and the first two movements of Beethoven's oboe trio.

1999

St. Mary's Fellow

As a St. Mary's Fellow, I received a scholarship as a senior in high school to St. Mary's College of Maryland to take four credit hours. I used this scholarship to take Chamber Orchestra and the first semester of Music Theory.

Recitals

Fall 2012

Lecture Recital

A New Critical Edition of Gustave Vogt's
4^{ème} Solo de Concert

Fall 2011

Ludwig van Beethoven
J.S. Bach
J.C. Fischer

Variations on "La ci darem la mano"
Violin Partita III in E Major, BWV 1006
Concerto No. 2 in E-flat Major

Spring 2011

My spring 2011 recital was a jazz oboe recital. I played with a rhythm section of piano, bass, and drums. All ten tunes are my own compositions. The list of tunes is as follows: Snake Eyes, Lydia's Spiritual, Cactus Flower, Desert Scape, Winter Blues, Sands of Time, Joshua Tree, Phrygia's Trane, St. Mary's Lament, and Desert Rain.

Spring 2010

Richard Strauss
Mark Runkles

Oboe Concerto
Snake Eyes
St. Mary's Lament
Phrygia's Trane
Desert Rain.

Fall 2009

W.A. Mozart
Alessandro Besozzi
Benjamin Britten
Antonio Pasculli

Oboe Quartet in F major, K. 370 (368b)
Sonata No. 1 in D major
Temporal Variations
Fantasia sull'opera "Poliuto" di Donizetti.

Spring 2009

Antonio Vivaldi	<i>Sonata in G Minor, RV 28</i>
Nikos Skalkottas	<i>Concertino for Solo Oboe and Piano</i>
	<i>Accompaniment</i>
Antal Dorati	<i>Cinq Pieces pour le Hautbois</i>
Christian Frederik Barth's	<i>Sonate Brillant for Oboe and Piano.</i>

The first three pieces were from the repertory of the International Double Reed Society's Gillet Competition, which I entered.

Spring 2008

Ludwig van Beethoven	<i>Trio for Two Oboes and English Horn,</i> <i>op. 87</i>
Gustave Vogt	<i>4^{eme} Solo de Concert</i>
Chick Corea	<i>Sea Journey</i>
Mark Runkles	<i>St. Mary's Lament</i>
John Rapson	<i>Saideira em Barao Geraldo.</i>

I concluded the recital with three jazz tunes that we would take to Scotland for several jazz vespers services.

Fall 2007

Ralph Vaughan Williams	<i>Ten Blake Songs</i>
Benjamin Britten	<i>Six Metamorphoses after Ovid, op. 49</i>
Jeffrey Agrell	<i>Blues for D. D.</i>
Telemann	<i>Sonata for Oboe and Basso Continuo In A</i> <i>Minor, TWV 41:a3</i>
Antonio Pasculli	<i>Concerto sopra motivi dell'opera "La</i> <i>Favorita" di Donizetti.</i>

Fall 2007

This recital was played on tenor saxophone and consisted entirely of music by John Coltrane. The quartet for this recital consisted of tenor saxophone, trumpet, bass, and drums. This was unusual because the rhythm section did not contain a chordal instrument, either piano or guitar. We played Spiritual, Equinox, and the entirety of A Love Supreme.

Spring 2007

Marin Marais	<i>Les Folies d'Espagne</i>
Saint-Saëns	<i>Sonata for Oboe and Piano, Op. 166</i>
François Devienne	<i>Sonata in D Minor, Op. 71, No. 2</i>
Louis Stanislas Xavier Verroust	<i>Premier Solo, Op. 73.</i>

Fall 2006

W.A. Mozart	<i>Oboe Quartet in F major, K. 370 (368b)</i>
Ignaz Lachner	<i>Concertino for Oboe in Bb major</i>
Antonio Vivaldi	<i>Oboe Concerto in C major, RV 447</i>
Casimer Theophile Lalliet	<i>Fantasie on Flotow's "Martha," op. 23.</i>

Spring 2006

J.S. Bach	<i>Sonata in G minor, BWV 1030b</i>
W.A. Mozart	<i>Concerto for Oboe in C major, K. 314 (285d)</i>
Antonio Carlos Jobim	<i>Corcovado (Quiet Nights of Quiet Stars)</i>
Thelonious Monk	<i>Well, You Needn't</i>
Young and Washington	<i>Stella by Starlight</i>
Sonny Rollins	<i>Oleo</i>

I played the Bach and Mozart on oboe and the jazz standards on tenor saxophone.

Fall 2005

Richard Strauss	<i>Oboe Concerto</i>
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Spring 2004

Antonio Vivaldi	<i>Concerto in A Minor for Oboe and Strings, RV. 461</i>
Francis Poulenc	<i>Sonata for Oboe and Piano</i>
W.A. Mozart	<i>Concerto for Oboe in C major, K. 314 (285d)</i>

Spring 2004

Billy Strayhorn	<i>Take the A Train</i>
Henry Mancini	<i>Days of Wine and Roses</i>
Horace Silver	<i>Song for My Father</i>
Jerome Kern	<i>All the Things You Are</i>
Heyman and Green	<i>Body and Soul</i>
Sonny Rollins	<i>Tenor Madness</i>

Antonio Carlos Jobim
Johnston and Burke

Wave
Pennies from Heaven, Killer Joe, and The
Flintstones Theme

References

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