

The Lilien Partbooks in the Sonsfeld Collection (D-HRD FÜ 3741a): A Reconsideration of the Role of Eighteenth-Century Prussian *Hautboisten* and their Engagement in ‘Art’ Music

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In assuming that the violin family of instruments is the staple of Western instrumental art music, *Hautboisten*, among the most important musicians of the seventeenth and eighteenth centuries, constitute a neglected area of research. *Hautboisten* are known to have been among the major suppliers of musical entertainment in the German-speaking lands in the first half of the eighteenth century. The term *Hautboistenbande* has often been translated by contemporary scholars as ‘oboe band’. Indeed, these ensembles developed into wind bands known as *Harmoniemusik*; *Hautboisten*, however, were originally routinely trained to perform on multiple wind instruments as well as string instruments.

The Lilien Partbooks, which are part of the Sonsfeld Collection (the *Sonsfeldsche Musikalien Sammlung*; now held in the Bibliotheca Fürstenbergiana in Herdringen; D-HRD FÜ 3741a), represent the most comprehensive primary source of music for such an ensemble. A detailed incipit catalogue of the compositions compiled in these partbooks draws together our current knowledge of the Lilien Partbooks and of eighteenth-century Prussian *Hautboisten*. The extensive catalogue of the works collated in the six partbooks constitutes a valuable aid for future research.

Keywords: Lilien Partbooks; Georg von Lilien; *Hautboisten*; D-HRD FÜ 3741a; *Sonsfeldsche Musikalien Sammlung*; Bibliotheca Fürstenbergiana

Part 1. Introduction, terminology

To date, writers of standard music-history texts and musicologists generally have tended to assume that the violin family of instruments is the staple of Western instrumental art music.¹ But in adopting this viewpoint, some of the most important musicians of the seventeenth and eighteenth centuries, the *Hautboisten* (pronounced obo’istdn), have been neglected in musicological research. In *The Eloquent Oboe*, the most comprehensive monograph dealing with historical oboes published to date, Bruce Haynes has signalled the importance of *Hautboisten* by stating that they ‘provided much of the musical background that is today the job of the radio and Muzak’.² Yet despite this he devotes only ten pages to the ensemble he introduces as the ‘hautboy band’,³ further strengthening the commonly received opinion that *Hautboisten* were a marginal phenomenon rather than a standard in the musical life of the Baroque era.

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1 John Spitzer and Neal Zaslaw, ‘Orchestra’, *Grove Music Online*. Available from: Oxford Music Online. Accessed on 26 August 2010.

2 Bruce Haynes, *The Eloquent Oboe: A History of the Hautboy, 1640–1760* (Oxford, 2001), 158.

3 Haynes, *The Eloquent Oboe*, 4–6. I will follow the terminology introduced by Haynes, the major scholar on historical oboe playing, in using ‘hautboy’ (‘o’boy’) when referring to instruments of the type commonly known today as the ‘Baroque oboe’.

Haynes refers to more than 500 pieces for 'hautboy band' dating from the latter decades of the seventeenth century up until around the mid-eighteenth century that remain extant in libraries. Not surprisingly then, Haynes' bibliography, *Music for Oboe, 1650–1800*, provides details of numerous compositions for *Hautboisten*, among them what he calls the *Sonsfeldsche Musikalien Sammlung* (the Sonsfeld Music Collection).⁴ This Sonsfeld Collection, collated in the early eighteenth century by the Prussian General Friedrich Otto Freiherr (commonly translated as Baron) von Wittenhorst-Sonsfeld (1678–1755), contains those parts that still remain of his music library. Six extensive partbooks within this collection were almost certainly gathered together for the use of *Hautboisten*, and form the chief focus of this article. These partbooks represent the principal manuscript evidence of music performed by *Hautboisten* at the beginning of the eighteenth century and are now held in the Bibliotheca Fürstenbergiana, in the manor of the Freiherr von Fürstenberg in Herdringen, in the German region of Westphalia. This library belonged to Clemens Lothar von Fürstenberg (1725–1791) and has since been in the possession of the Fürstenberg family in Arnsberg/Herdringen.

Other sources of *Hautboisten* music are scant and often consist solely of one manuscript of a single composition in a library, and are usually not collated into a collection such as the six partbooks in focus here. The entry in Haynes' bibliography of hautboy music contributes to the confusion of terminology regarding these sources by suggesting that the six partbooks were actually called the *Sonsfeldsche Musikalien Sammlung*. Therefore, the information given in Haynes' bibliographic entry for this important source, which reads '52 multi-movement pieces of instrumental music for 2–3 Obs, Taille, 2 Bsns (usually 6 separate parts) and occasional Trp',⁵ will be questioned, since it appears that the Sonsfeld Collection comprises far more compositions in its entirety. Furthermore, as we shall see, David Whitwell's book chapter dealing with those compositions in the six partbooks that feature pure wind instrumentation will also be challenged.⁶ As recently as 2003, he has assumed the partbooks were connected to 'a Christian Friedrich Theodor von Fürstenberg',⁷ one of Clemens Lothar's earlier ancestors, who was in Paris in 1711 and 1712.

In order to make a clear distinction between Clemens Lothar's Bibliotheca Fürstenbergiana, Friedrich Otto's entire collection – the Sonsfeld Collection – and the six partbooks, the latter will be referred to as the Lilien Partbooks, since it appears that the three golden letters 'G. v. L.' embossed on the leather covers of the six partbooks refer most likely to Georg von Lilien (1652–1726), who appears to have been their original possessor, prior to them becoming part of the Sonsfeld Collection. For the catalogue numbering of the works in the Lilien Partbooks, which will be adopted from the partbooks, the abbreviation LPb has been devised for the incipit catalogue to clarify that these are the works in the Sonsfeld Collection that are found specifically in the Lilien Partbooks. Microfilms of the contents of the Bibliotheca Fürstenbergiana, including the six partbooks, are available at the Deutsches Musikgeschichtliches Archiv in Kassel.⁸

4 Bruce Haynes, *Music for Oboe, 1650–1800: A Bibliography* (2nd edn, Berkeley, 1992), 362.

5 Haynes, *Music for Oboe*, 362. There are in fact 53 rather than 52 works in the Lilien Partbooks, which will be discussed here.

6 David Whitwell, 'A Baroque Wind Band Library in Germany', *The Wind Band and its Repertoire*, ed. Michael Votta (Miami, 2003), 43–8.

7 Whitwell presumably means Christian Franz Dietrich, also known as Christian Franz Theodor von Fürstenberg (1689–1755), who did indeed study for two years at the Sorbonne in Paris. See Michael Jolk, 'Grundherrschaftliche Anweisungen für die Kötter des Christian Franz Theodor Reichsfreiherr von Fürstenberg', *Südwestfalen Archiv. Landesgeschichte im ehemals kurkölnischen Herzogtum Westfalen und der Grafschaft Arnsberg*, 4 (2004), 165–78.

8 Deutsches Musikgeschichtliches Archiv Kassel (DMgA), *Katalog der Filmsammlung, Die Musikalien der Bibliotheca Fürstenbergiana zu Herdringen*, ed. Jürgen Kindermann (Kassel, 1987/88), iv, 204–486.

Terminology – the profession of Hautboist

The word *Hautboisten* (also *Hoboisten*) is the plural form of the name for a musical profession once common in German-speaking countries. Their appearance in official eighteenth-century salary lists is relatively rare, and often the only surviving evidence of their existence comes in the form of documentation concerning conflicts with other groups of musicians such as *Stadtpfeifer* (town pipers), making research a challenging task.⁹ Individual members of this profession were referred to by the title *Hautboist* (singular), which derives from the French *hautbois* (oboe). The term *Hautboisten*, however, cannot be simply translated as oboe-players, given that in addition to performing on double-reed instruments, such as oboes and bassoons, they were also able (and indeed expected) to play numerous other instruments. For this reason, even using the phrase ‘hautboy band’, as introduced by Haynes, seems to ignore the true versatility of these musicians.

The title *Hautboisten* was in use from the latter decades of the seventeenth century up until the end of World War I, by which time it had become a term used solely to describe military musicians. Not surprisingly then, many modern scholars were led to the conclusion that the term *Hautboisten* had at all times referred primarily to military musicians.

A further term in need of clarification here is ‘orchestra’. John Spitzer and Neal Zaslaw define the orchestra as an ensemble ‘based on string instruments of the violin family plus double basses’.¹⁰ Among the additional key elements that constitute orchestras, they also require numerous violins, whose parts are doubled more than the other strings in the ensemble, as well as the presence of wind instruments, the latter usually not playing in unison and with the number employed depending on the era and location.

According to Michael Robertson the German Lullists, such as Johann Sigismund Kuser (1660–1727), followed the French tradition of doubling the outer parts in their orchestral works, scoring the bassoon along with the basses and both hautboys along with the first violin.¹¹ This seems to be true in many cases. In Kuser’s opera *Adonis*, however, the composer employs five double-reed players among four of the five parts of the score. These are two hautboys, one *Haut-contre d’hautbois* (most likely another hautboy in C), one *Taille d’hautbois* and one bassoon. Regularly, the first hautboy plays in unison with the first violin, whilst the second and third hautboys join the second violin. The *Taille* doubles the part of the first viola and the bassoon plays the same part as the other basses.¹² In light of Kuser’s instrumentation in *Adonis* it may be questionable, and warrants future investigation, whether Spitzer’s and Zaslaw’s definition was already the norm rather than one of many possibilities during the period they describe as the time of ‘the birth of the orchestra’, that is, 1680–1740.¹³

From the mid-seventeenth century onwards the term *Kapelle* (chapel), which had previously been used largely to denote ensembles of vocalists, also came to refer to instrumentalists performing alongside the singers, and even to pure instrumental ensembles, which resembled an orchestra in today’s commonly accepted sense, adding further to the confusion in terminology.¹⁴

9 Werner Braun, ‘The “Hautboist”: An Outline of Evolving Careers and Functions’, *The Social Status of the Professional Musician from the Middle Ages to the 19th Century*, ed. Walter Salmen (New York, 1983), 126.

10 Spitzer and Zaslaw, ‘Orchestra’, *Grove Music Online*.

11 Michael Robertson, *The Courtly Consort Suite in German-speaking Europe* (Farnham, 2009).

12 See Johann Sigismund Kuser, *Adonis*, *Recent Researches in the Music of the Baroque Era*, Vol. 154, ed. Samantha Owens (Middleton, 2009).

13 Spitzer and Zaslaw, ‘Orchestra’, *Grove Music Online*.

14 Martin Ruhnke, ‘Kapelle’, *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. Ludwig Finscher (2nd edn, Kassel, 1994–2008), 28 vols., Sachteil, iv.

Although many courts, such as, for example, those based in Celle, Hanover, Dresden, Darmstadt, Stuttgart and Berlin, had orchestras established during the first half of the eighteenth century,¹⁵ and the term ‘orchestra’ began to be established by that time, the vast majority of courts in the German-speaking territories comprised small earldoms and duchies, which did not have the financial means to support such large musical bodies. When Johann Mattheson (1681–1764) complained about every small court’s desire for its own ‘orchestra’ in the 1725 issue of his periodical *Critica Musica* (published between 1722 and 1725), it may be understood that many such small groups of musicians did indeed exist.¹⁶ Accordingly, it might be assumed that one-to-a-part instrumentation was still the norm rather than the exception at that time. Therefore, the term ‘orchestra’ will appear regularly with inverted commas throughout this article in order to remind the reader that different concepts of instrumentation existed in earlier periods.

Stadtpfeifer – Hautboisten

Prior to about 1680 when the hautboy came into fashion in German-speaking lands, there were already established ensembles specializing in wind instruments, comprising capable musicians who were required to perform on and teach string instruments as well. The tradition of these *Stadtpfeifer* groups can be traced back to the fourteenth century. They provided much of the music required in towns, including ceremonial music as well as music for pure entertainment. From the mid-seventeenth century they were organized into regional guilds, which provided them with the rights to perform music in their town of employment.¹⁷ In addition to the income they received for their official work as civil servants, their guild affiliation entitled the *Stadtpfeifer* to earn a living by performing for any private occasion such as weddings and birthday celebrations.¹⁸

When the newly developed hautboys arrived in German-speaking lands in the latter decades of the seventeenth century, naturally the *Stadtpfeifer* learned how to play these instruments and were required to show some proficiency on them;¹⁹ however, there is also some evidence to suggest that on occasion *Hautboisten* groups were accorded a privileged status, and therefore provided competition to the *Stadtpfeifer*. For example, Renate Hildebrand has shown that in 1700 the so-called *Hyntzsche Hautboistencompagnie* was given the right to be the only ensemble to perform publicly on hautboys in the town of Halle.²⁰ On the other hand, in Leipzig, at the time when Johann Sebastian Bach was employed as the cantor of the St. Thomas’ Church (1723–50), it was the *Stadtpfeifer* Caspar Gleditsch who performed the parts for the first hautboy in Bach’s works during the services.²¹

15 John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1650–1815* (Oxford, 2004), 222.

16 Johann Mattheson, *Critica Musica*, ii (Hamburg, 1725), 169–70. Available from: https://archive.org/details/bub_gb_shdDAAAaAAJ. Accessed on 11 February 2018.

17 Werner Greve, ‘Stadtpfeifer’, *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. Ludwig Finscher (2nd edn, Kassel, 1994–2008), Sachteil, viii.

18 Heinrich W. Schwab, ‘Stadtpfeifer’, *Grove Music Online*. Accessed on 28 March 2013. For further information see also Tanya Kevorkian, ‘Town Musicians in German Baroque Society and Culture’, *German History*, 30/3 (2012), 350–721; and Werner Greve, *Braunschweiger Stadtmusikanten: Geschichte eines Berufsstandes 1227–1828* (Braunschweig, 1991).

19 Wolfgang Caspar Printz, *Historische Beschreibung der Edlen Sing- und Kling-Kunst* (Dresden, 1690), 179.

20 Renate Hildebrand, ‘Das Oboenensemble in Deutschland von den Anfängen bis ca. 1720’ (Diplomarbeit, Schola Cantorum Basiliensis, 1975), 65.

21 See Haynes, *The Eloquent Oboe*, 362–7.

The inclusion of the hautboy as part of already established groups, such as the *Stadtpfeifer*, as well as in the comparatively newly formed ensemble-type, the *Hautboisten* – both groups likely performed the same kind of music – makes a definitive investigation of their respective repertoire difficult. Yet although the professional titles of these groups differed, the similarity of the music they performed therefore serves as an indicator for the concept and understanding of *Hautboisten* ensembles in the seventeenth and eighteenth centuries.

Scope of this study

Where did these musicians usually find employment during the eighteenth century? What kind of music did they perform, and was this music really the same as that performed by the *Stadtpfeifer*, as implied above, or did their repertoire differ from that of the *Stadtpfeifer*? What were the typical instrumentations of the music they performed? What was the usual size of a group of *Hautboisten*? How can we identify whether music might have been intended specifically for *Hautboisten*? And, finally, can the analysis of the repertoire found in the Lilien Partbooks assist in establishing a fuller picture of the use of music in the daily life of Baroque society and the perception of the concept of *Hautboisten* by their contemporaries?

The analysis of a representative group of pieces contained within the Lilien Partbooks allows for significant light to be shed on *Hautboisten* and the role they played in the daily musical life of German towns, courts and the military. In addition to answering some of the questions outlined above, our understanding of the music profession in general during the eighteenth century may have to be revised in order to take into account this distinct, but often overlooked, group of musicians.

Achim Hofer investigated the extent and the significance of music composed specifically for regimental *Hautboisten* in his studies on the history of the military march.²² The works collated in the Lilien Partbooks, however, are generally in a musical form that today would be categorized as ‘art music’. It is for this reason that the large number of marches still extant in libraries was ignored for the purposes of this article.

Furthermore, it is necessary to inform the reader that the number of secondary sources used for this article, not only in the parts concerning the general history of *Hautboisten* but also in the presentation of the provenance of the Lilien Partbooks, is due to the state of the manuscript data collated in the archives. Jacques Rensch from the *Regionaal Historisch Centrum Limburg* in Maastricht (Netherlands) stated in a personal conversation that the vast number of files concerning the history of the Sonsfeld family were yet to be catalogued and therefore could not be accessed by scholars.²³

Because not only the primary sources but also the recent output of research publications on *Hautboisten* are widely spread and require modern-day investigators to search in many different places, the following comprehensive summary of our current state of knowledge is warranted as an aid for future research.

Recalling the current state of knowledge of *Hautboisten*, their history, and the concept of homogeneous instrumental consorts (as evident in the scores of the time) will create a platform for an understanding of the music performed by these groups. The study of music that is known to have been composed for such groups aims to complement our historical knowledge. A comparison of these works, specifically composed for *Hautboisten*, with those contained within the Lilien Partbooks, will draw a picture of the types of music commonly heard as part of everyday life at the beginning of the eighteenth century.

22 Achim Hofer, *Studien zur Geschichte des Militärmarsches*, 2 vols. (Tutzing, 1988).

23 Personal conversation with Jacques Rensch during a visit to the *Regionaal Historisch Centrum Limburg* in December 2010.

Following this introduction, part 2 of this article details the French origins of these groups and further provides an overview of the current state of knowledge regarding the spread of *Hautboisten* from France to the German-speaking lands of the Holy Roman Empire. The prime source of information in this field remains a seminal book chapter published by Werner Braun in 1971,²⁴ and subsequently revised and translated into English in 1983: ‘The “Hautboist”: An Outline of Evolving Careers and Functions’.²⁵ Braun’s chapter is therefore considered in some depth, together with a selection of more recent research.

Part 3 examines published music known to have been composed for use by *Hautboisten* during the first half of the eighteenth century, much of which was marketed directly to *Hautboisten* as potential buyers. Additionally, a selection of manuscript music for wind ensembles that features instrumentation typical for *Hautboisten* will be investigated.

Subsequently, the provenance and contents of the Lilien Partbooks within the *Sonsfeldsche Musikalien Sammlung* will be analysed in part 4. The distinct labelling of the six partbooks as the ‘Lilien Partbooks’ identifies them as a group and sets them apart from the rest of the entire collection currently owned by Wennemar Freiherr von Fürstenberg.

Part 2. The provenance of *Hautboisten*

France – the development of the Hautbois

Present-day scholars agree that the hautboy’s origin can be found in France.²⁶ When King Louis XIV (1638–1715) reigned (from 1661), his passion for the arts provided musicians and instrument makers (often combined in one person) with employment and, more importantly, with the possibility, perhaps even the commission, to experiment and invent. The instruments in use at the beginning of the Sun King’s sovereignty were still basically the same as they had been during the fifteenth and sixteenth centuries. In the 1660s, the woodwind instruments from these earlier periods, which at this stage had been in use for a long time, went through a number of experimental stages involving a series of modifications that led to the creation of the Baroque versions of the hautboy, the bassoon, the recorder and the transverse flute, among others. An exact date for the introduction of the newly invented hautboy into existing ensembles at the French court cannot be identified because the instruments now known as the shawm, Baroque oboe and modern oboe were at all times, in French, labelled *hautbois*. We are therefore reliant upon other sources, such as iconography, literature and music (which occasionally offers clues regarding scoring) to provide us with evidence of the change in the *hautbois*’s use and appearance, in order to gauge the approximate date of structural changes made to the instrument.

About 30 years before the period of transformation of this double-reed instrument, Marin Mersenne, in his *Harmonie universelle* (Paris, 1636), described two versions of the *hautbois* in use in France. The illustration of the first, the *hautbois* (or as he also calls it, the ‘grands Hautbois’), shows members of the instrument family today known as shawms.²⁷ In German sources of the same period this descant of the double-reed consort was referred to as the *Schalmei* and any lower versions, from the treble onwards, were called *Pommer*.²⁸ These were

24 Werner Braun, ‘Entwurf für eine Typologie der “Hautboisten”’, *Der Sozialstatus des Berufsmusikers vom 17. bis 19. Jahrhundert*, ed. Walter Salmen (Kassel, 1971), 43–63.

25 Braun, ‘The “Hautboist”’, 125–58.

26 See: Bruce Haynes, ‘Der Hautboy’, *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. Ludwig Finscher (2nd rev. edn, Kassel, 1994–2008), 28 vols., Sachteil, vii. See also Janet K. Page et al., ‘Oboe’, *Grove Music Online*. Accessed on 4 February, 2013.

27 Marin Mersenne, *Harmonie universelle: contenant la théorie et la pratique de la musique* (Paris, 1636), 295.

28 Michael Praetorius, *Syntagma Musicum II* (Wolfenbüttel, 161; facsimile repr. Kassel, 2001), 36.

instruments with a double reed directly controlled by the lips with some support of a pirouette.²⁹ The distinct terminology in German-speaking lands, calling the earlier versions *Schalmey* and *Pommer*, whilst adopting the term *Hautbois* for the hautboy, makes it much easier to find particular dates as to when the newer version was first introduced into German music-making.

The second pertinent double-reed instrument discussed and illustrated in Mersenne's book is the *Hautbois de Poictou* (or *Poitou*), which appears to be an instrument with a wind cap covering the reed – similar to a crumhorn.³⁰ According to modern definitions this would perhaps no longer be classified as a member of the oboe family; however, surviving evidence seems to suggest that musicians may have experimented by playing without the cap for more direct control of the reed which is suggested by Bruce Haynes and Marc Ecochard, respectively, in their contribution to an anthology on evolving instruments and music from the Renaissance to the Baroque periods.³¹

Ecochard discusses a letter by Michel de La Barre (ca. 1675–1745) that is an eighteenth-century report of the development of wind instruments at the French court between the 1660s to the 1680s.³² Although La Barre omits to provide specific dates for the first use of the new hautboy (his testimony was written more than 80 years after the development of the new hautboy in ca. 1740), it provides us with a historical view of what might have happened.

La Barre claims that the newer version of the transverse flute was introduced much later than the hautboy, and that the constructional changes finally made the doublereed instruments 'useful' within an ensemble of other instruments such as violins, recorders, viola da gambas and plucked string instruments. He further names two players, Philibert Rebillé (1639–1717) and René Pignon dit Descoteaux (ca. 1645–1728), who were given new positions in 1667 to perform on the new transverse flutes.³³ Since these musicians are mentioned for the first time in official paylists in 1667,³⁴ La Barre's letter appears to prove that the hautboy was first introduced to the court music before that year.³⁵

Both types of *hautbois* presented by Mersenne are described as consort instruments of different sizes, thus confirming the fact that by the time *Harmonie universelle* was published in the early seventeenth century, the tradition of homogenous groups of instrument families

29 David Hogan Smith, *Reed Design for Early Woodwinds* (Bloomington, 1992), 26.

30 As with the hautboy this instrument features a double reed; however, the player does not have direct contact with this reed as it is covered with a wooden cap into which one blows. Only with a very steady wind stream can good intonation be achieved and no dynamic changes are possible. Articulation can only be achieved by varying the lengths of notes – for example, by playing staccato, legato and so on. Refined articulation as described in sources before 1800 emphasizing the importance of different syllables and various attacks – such as t, d and r as well as g, k and l – are not possible on a wind cap instrument. For further information on articulation see: Georg Corall, 'Vom Gebrauche der Zunge, bey dem spielen auf allerley Blasinstrumenten' (Diplomarbeit, Hochschule für Musik und Theater, Hamburg, 1998).

31 *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century*, eds. Peter Holman and Jonathan Wainwright (Aldershot, 2005).

32 Marc Ecochard, 'A Commentary on the Letter by Michel de La Barre Concerning the History of Musettes and Hautboys', *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century*, eds. Peter Holman and Jonathan Wainwright (Aldershot, 2005), 47–61.

33 Ecochard, 'A Commentary', 47–8.

34 Marcelle Benoit, *Musiques de Cour: Chapelle, Chambre, Écurie 1661–1733. Documents recueillis par Marcelle Benoit* (Paris, 1971), 17–8.

35 See also: Bruce Haynes, 'Baptiste's Hautbois: The Metamorphosis from Shawm to Hautboy in France, 1620–1670', *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century*, eds. Peter Holman and Jonathan Wainwright (Aldershot, 2005), 24.

was still in place. Combining these groups, in order to amalgamate the timbral characteristics of individual consorts, seems to have been the exception rather than the norm, and the idea of a large string 'orchestra' with an additional small number of wind instruments appears to be an innovation introduced by Jean-Baptiste Lully.³⁶

In trying to establish an accurate date before 1667 for the inclusion of the hautboy into existing ensembles at the French court it becomes clear that the process of development of the hautboy was one of transition over many years rather than a particular moment at which all the old instruments were exchanged with new ones. It is highly likely that for a long period the different versions of the *hautbois* coexisted.

According to Haynes, it is currently undoubtedly believed that a 'useful' *hautbois* (e.g. for joining a consort of various types of instruments) premiered in a performance with the *Petite Bande* in 1657 in Lully's work *L'Amour malade*.³⁷ His investigation of iconographic evidence within Mersenne's treatise and also on gobelins created in Charles Le Brun's (1619–1690) workshop led him to conclude that *hautbois* instruments between the mid-1650s and the early 1670s were 'transitional' versions which he calls 'protomorphic hautboys'.³⁸ He further explains that Lully, apparently, did not score for *hautbois* in his stage works between 1664 and 1670, the latter being the year of the premiere of *Le bourgeois gentil-homme*.³⁹ Haynes concludes in his article that from towards the change of the decade up until 1664 protomorphic hautboys joined the strings of the *Petite Bande*, and that by 1670 the development of the new hautboy in its Baroque version was finalized.

France – provenance of double-reed ensembles

Initially, players of any type of wind instrument were generally employed by the *Musique de l'Écurie*; however, in the last decade of the seventeenth century, string consorts of the *Musique de la Chambre* and the *Chapelle Royale* began to engage double-reed players in permanent positions.⁴⁰ Whenever wind instruments were required within these groups prior to that time, they would have been specially invited for that particular occasion.

The *Écurie* was divided into five separate groups, of which the first four utilized double-reed instruments, while the fifth group, *Les Trompettes*, was an independent formation consisting of trumpets, timpani and drums:

- (1) *Violon, Hautbois, Saqueboutes et Cornets*
later known as the *Douze Grands Hautbois du Roi*
- (2) *Hautbois et Musettes de Poitou*
- (3) *Fifres et Tambours*
- (4) *Cromornes et Trompettes Marines*
- (5) *Les Trompettes*

By the sixteenth century it was not necessarily the case that the instruments mentioned in the title of a particular group were actually played by its members.⁴¹ These titles were retained long after the musical style as well as the instruments themselves had changed. A further complicating factor is the fact that the majority of instrumentalists routinely performed on more than one instrument in this era, which makes it difficult to know exactly how the consorts

36 See La Barre's letter: Ecochard, 'A Commentary', 48.

37 Haynes, 'Baptiste's Hautbois', 26.

38 Haynes, 'Baptiste's Hautbois', 28.

39 Haynes, 'Baptiste's Hautbois', 34–8.

40 Haynes, *The Eloquent Oboe*, 39.

41 Haynes, *The Eloquent Oboe*, 50, 51.

were arranged. It seems likely, however, that the *hautbois*-instruments⁴² were used initially in consort groupings as wind band instruments.

During the second half of the seventeenth century, double reeds were introduced, as a novelty, to the *Petite Bande* – the smaller of the two string consorts of the *Musique de la Chambre*. Although this may indicate the beginnings of the ‘orchestra’, with an instrumentation ratio of 4:1 for strings and woodwinds, it also suggests that the different consorts at court were still organized in the Renaissance tradition of smaller ensembles of like instruments, which retained their own qualities when performing together for special and rare occasions. Having one group taking the leading role, whilst others only provided additional tone colour, was the necessary innovation leading to the institutionalization of the ‘orchestra’.

The instruments used by the ensembles of the Écurie

The group at court that specialized above all in double-reed instruments was the *Violons, Hautbois, Saqueboutes et Cornets*, also known as the *Douze Grands Hautbois du Roi*, a formation that comprised ten *hautbois* and two *bassons*. A list of court employees dating from 1664 consulted by Marcelle Benoit makes it clear that each member of the *Violon, Hautbois, Saqueboutes et Cornets* was capable of performing on one string and one wind instrument.⁴³ It seems most likely that within this ensemble, wind instruments and string instruments did not perform together, but rather followed the long-standing tradition of employing ‘loud’ winds (*hautbois*) and strings in separate ensembles. This practice might also be evident in pitch differences between these instrumental families.⁴⁴

According to Anthony, the *Douze Grands Hautbois* performed in only three festivities throughout the year, and for the remaining time appeared with the string groups of the *Chambre*.⁴⁵ This reinforces the argument that this group usually performed as an independent consort on double-reed instruments at outdoor festivities. Furthermore, the versatility of this band also represents a prototype for those ensembles that were later to emerge as the popular groups of *Hautboisten* in German-speaking lands, with the flexibility in terms of instrumentation also in accordance with the music found in the Lilien Partbooks as well as other compositions extant in the Sonsfeld Collection.

The other groups of the *Écurie* that utilized the *hautbois* specialized in different instrumentations and appear to have had other duties within the musical life of the court. During the eighteenth century the *Hautbois et Musettes de Poitou*, for example, concentrated on flutes, recorders and musettes and was regularly associated with the *Musique de la Chambre*.⁴⁶ By the end of the seventeenth century the members of the *Fifres et Tambours* also seem to have exchanged their fifes for hautboys. They were involved with the *Chambre* as well, and may possibly have been the most commonly heard band of hautboy players at the court, performing in a variety of occasions.⁴⁷ Evidence of their work as outdoor musicians can be seen in the music of the so-called Philidor Collection (*Partition de plusieurs marches*, F-Pn

42 The French term *hautbois* is used here as a generic term for any double-reed instrument of the period, whether it be the shawm, the *cromorne* or the newly developed hautboy; likewise the French term *basson* encompasses the different stages in the development of bassoon-type instruments at the seventeenth-century French court.

43 Benoit, *Musiques de Cour*, 13.

44 For more information see: Bruce Haynes, *A History of Performing Pitch: the Story of ‘A’* (Oxford, 2002).

45 James R. Anthony, et al., ‘Paris, §V,1., (i,c)’, *Grove Music Online*. Accessed on 4 May, 2012.

46 Haynes, *The Eloquent Oboe*, 53.

47 Haynes, *The Eloquent Oboe*, 54.

Rés. F. 671) explored by Susan Sandman.⁴⁸ Ninety-one marches and airs for wind band and percussion within the collection were collated in 1705 by the musician André Danican Philidor (1647–1730), who was, along with François Fossard (1642–1702), in charge of the music library at the French court during Louis XIV's reign.⁴⁹ These pieces, dating from the second half of the seventeenth century, are of great significance for research into the history of wind band music. Sandman states that this repertoire was possibly intended for an ensemble comprising some type of transitional *hautbois*,⁵⁰ rather than for the new hautboy and bassoon, which became the norm by the end of the seventeenth century.⁵¹

The remaining group using the *hautbois* among the *Écurie* was the *Cromornes*⁵² et *Trompettes Marines*, members of which, according to Haynes, appear to have been paid less and were apparently of minor importance for music at the court.⁵³

One further ensemble that is crucial to this investigation was the *Mousquetaires* (sometimes also known as *Plaisir du roi*), up until 1683 the French military's double-reed band. Subsequently this group was no longer associated with the military, due to the king's decision not to engage double reeds in the battlefield anymore, but became one of the most utilized hautboy groups at court.⁵⁴ As with the other consorts of the *Écurie*, the *Mousquetaires* were known to be skilled players of string instruments in addition to their skill on the *hautbois*. They are yet another example of a prototype ensemble that was to become a common instrumental formation – the *Hautboisten* – in eighteenth-century German-speaking lands.

French musicians and their instruments in German-speaking lands

Towards the end of the seventeenth century, the number of players of the newly invented version of the *hautbois* had exceeded the availability of work at the French court. As the number of wind players at the *Écurie* had remained steady at 35 for more than a century,⁵⁵ and these positions were already occupied, it seems likely that many musicians had to apply for positions at smaller courts and towns or even outside of France.

Around this time, French music had become increasingly popular with members of the European nobility, many of whom also looked to France as a successful model of an absolute monarchy. French instrumentalists were made welcome in a number of countries, and many of them found employment in foreign lands including England, Spain and, of course, in German principalities. Since they brought the newly developed hautboy with them, and as this instrument was as yet unknown outside of France, there was an increasing interest in the employment of hautboy players who could teach the local double-reed musicians to play the new instrument. Among the German locations where French hautboy players were

48 Susan Marie Goertzel Sandman, 'Wind Band Music under Louis XIV: The Philidor Collection, Music for the Military and the Court' (PhD Dissertation, Stanford University, 1974).

49 See Laurence Decobert, 'La "Collection Philidor" de l'Ancienne Bibliothèque du Conservatoire de Paris', *Revue de Musicologie*, 93/2 (2007), 269–316.

50 Susan Sandman, 'The Wind Band at Louis XIV's Court', *Early Music*, 5/1 (Jan, 1977), 27–37.

51 For the discussion on transitional hautboys see the articles in *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century*, eds. Peter Holman and Jonathan Wainwright (Aldershot, 2005).

52 As yet, scholars are largely uncertain regarding the nature of the *cromorne*; however, it seems to be generally agreed that it was an instrument without a cap covering the double reed and thus the term should not be translated as crumhorn.

53 Haynes, *The Eloquent Oboe*, 55.

54 Haynes, *The Eloquent Oboe*.

55 Haynes, *The Eloquent Oboe*, 49.

first engaged were the courts of Celle (1680), Stuttgart (1680), Hanover (1681) and Berlin (1681).⁵⁶

The context of the creation of the hautboy and the ensembles in which it was played, both before and after the constructional modifications undertaken at the French court, provides the background for a consideration of *Hautboisten*, in particular in the Holy Roman Empire, and is therefore crucial. As pointed out in this section, music at the French court in the seventeenth century was performed by groups of musicians rather than by virtuoso soloists. Those players who left France to work in the German-speaking lands were either employed as an existing group,⁵⁷ or, when seeking work as individuals, as teachers to create a group of players made up of local forces. At the Berlin court after 1690, for example, the Frenchman Pierre de La Buisnière was employed to teach local players. In Dresden, two hautboy players with French names were employed in 1696, and in 1699 the famous François La Riche was part of the Dresden orchestra and most certainly educated a number of players.⁵⁸

Whilst the first part of this section has provided the reader with knowledge of the origins of the hautboy and its players, the following part will engage in a detailed discussion of previous research on *Hautboisten* to form the stage for understanding the situation in German-speaking lands, and, subsequently in Prussia.

Hautboist – a German profession

Werner Braun – ‘*Typologie der Hautboisten*’

Practically the only study to discuss the role of German *Hautboisten* in any detail is Werner Braun’s chapter ‘Entwurf für eine Typologie der “Hautboisten”’, first published in 1971.⁵⁹ Its ongoing significance can be measured, in part, by the fact that the majority of subsequent publications focusing on *Hautboisten* have drawn heavily on Braun’s work. To name two examples, Renate Hildebrand, in her *Diplomarbeit* (completed four years after the ‘Typologie’ was first published), gave a similar overview of the different employment possibilities for *Hautboisten* to that provided by Braun.⁶⁰ A more recent voice, Achim Hofer, indicated in a 2004 conference paper on the performance practices of *Harmoniemusik* that while Braun’s chapter is somewhat obsolete, still no monograph has been dedicated to their existence, despite Braun’s statement that there is plenty of evidence regarding *Hautboisten*.⁶¹

Braun’s information appears to have been gathered mostly from secondary sources. In particular, he uses Heinrich Christoph Koch’s *Musikalisches Lexicon* (Frankfurt/Main, 1802) and Gustav Schilling’s *Encyclopädie der gesamten musikalischen Wissenschaften* (Stuttgart, 1835) to establish a detailed picture of *Hautboisten* and their role in German musical life. Yet, given that these two works were published almost a century later than Braun’s era of interest – that is, the beginning of the eighteenth century – and provide the major body of evidence for his analysis, the relevance of this information needs to be challenged.

Recognizing that the majority of Braun’s sources are secondary rather than primary ones, and bearing in mind his point that it is extremely difficult to investigate the many pieces of

56 Haynes, *The Eloquent Oboe*, 137.

57 Janice B. Stockigt, ‘The Court of Saxony-Dresden’, *Music at German Courts, 1715–1760*, eds. Samantha Owens, Barbara M. Reul and Janice B. Stockigt (Woodbridge, 2011), 23.

58 Haynes, *The Eloquent Oboe*, 141–2.

59 Published in English translation as ‘The “Hautboist”’, 123–58. Original edition: Braun, ‘Entwurf’, 46–63.

60 Hildebrand, ‘Das Oboenensemble’.

61 Achim Hofer, ‘Harmoniemusik-Forschung: Aktuell situiert – Kritisch hinterfragt’, *Zur Geschichte und Aufführungspraxis der Harmoniemusik*, eds. Boje E. Hans Schmuhl and Ute Omonsky (Augsburg, 2006), 28.

evidence in primary sources, most of which are not clearly organized, the present discussion is above all an analysis of the ‘Typologie’ as the first existing study into the role of *Hautboisten*.

If, as asserted by Haynes, these ensembles were indeed such a ubiquitous group,⁶² we must ask ourselves why there is not more distinct evidence of their existence remaining in archives, libraries and private collections. With a sizeable number of bands of *Hautboisten* known to have been employed in Prussia alone,⁶³ and with the high numbers of *Hautboisten* active professionally at countless other smaller German courts as well as in towns and free cities, what has become of their music? Considering the enormous amount of music that has survived from the Baroque period, the 500-odd extant works for *Hautboisten* cited in Haynes’ bibliography appear to be relatively insignificant in terms of quantity. For this reason, the circumstance of the survival of the Lilien Partbooks fully justifies detailed research into their contents and provenance, and forms one important piece in the jigsaw that makes up the history of the *Hautboisten*.

It remains to be seen, however, whether these partbooks themselves are indeed so distinct, or if in fact they simply represent one facet of ordinary musical life at the beginning of the eighteenth century. Will an increased understanding of *Hautboisten* and the analysis of the music in the Lilien Partbooks perhaps call for us to redefine the term ‘orchestra’? Was *Hautboisten* music substantially different from, or merely identical to, the repertoire that any other instrumental ensemble would have performed for daily musical entertainment during this period? Does the music of the Lilien Partbooks represent music played by an *Hautboisten Compagnie* at the beginning of the eighteenth century? Furthermore, does any other music for *Hautboisten* remain extant that might illuminate further aspects of their professional activity?

Hautboist, Hautboistenbande, Hautboistencompagnie

Braun defines that ‘[a]n *Hautboist* or *Hoboist*, in the first half of the eighteenth century, [...] must be ‘accomplished on the oboe, but [...] also able to perform on other instruments’.⁶⁴ Skill on several instruments, which may have included the hautboy, bassoon, recorder and horn, as well as several string instruments such as the violin, violoncello and viola da gamba, was a general requirement for professional musicians in the first half of the eighteenth century.⁶⁵ Indeed, this had been the rule rather than the exception for all musicians prior to the specialization that led into the era of virtuosos at the beginning of the nineteenth century. Many recognized musicians and composers such as Johann Sebastian Bach, George Friderick Handel and Georg Philipp Telemann are all known to have been extremely proficient on a number of different instruments. One example can be seen in Johann Joachim Quantz’s autobiography, in his description of his own music education:

| | |
|---|---|
| <p>Das erste Instrument, welches ich erlernen mußte, war die Violine; zu welcher ich auch die größte Lust und Geschicklichkeit zu haben schien. Hierauf folgte der Hoboe, und die Trompete. Mit diesen drey Instrumenten habe ich mich in</p> | <p>The first instrument that I had to learn was the violin, at which I seemed to have the greatest pleasure and skill. This was followed by the oboe and trumpet. I occupied myself mostly with these three instruments during my</p> |
|---|---|

62 Haynes, *The Eloquent Oboe*, 158.

63 Haynes, *The Eloquent Oboe*, 322. Haynes mentions a total of 1,266 musicians employed with the Prussian military in 1713.

64 Braun, “The ‘Hautboist’”, 125.

65 See, for example, the evidence regarding the expectations of proficiency on different instruments in the collection of certificates for students taught by J. S. Bach, in Werner Neumann and Hans Joachim Schulze, *Schriftstücke von der Hand Johann Sebastian Bachs. Vorgelegt und erläutert von Werner Neumann und Hans-Joachim Schulze. Kritische Gesamtausgabe* (Kassel: Bärenreiter, 1963), 127–51.

meinen Lehrjahren am meisten beschäftigt. Mit den übrigen Instrumenten, als Zincke, Posaunen, Waldhorn, Flöte a bec, Fagott, deutsche Baßgeige, Violoncell, Viola da gamba, und wer weis wie vielerley noch mehr, auf welchen allein ein rechter Kunstpfeifer muß spielen können, blieb ich auch nicht verschonet.⁶⁶

apprenticeship. I was also not spared other instruments, such as cornets, sackbuts, horn, recorder, bassoon, German string bass, violoncello, viola da gamba, and who knows how many more, all of which a real *Kunstpfeifer* must be able to play.

In addition to the skills on numerous instruments, many *Hautboisten* (usually the band leaders) were expected to be proficient composers. Hans Friedrich von Fleming (1670–1733), a contemporary writer on the organization of the military, noted in his book, *Der vollkommene Teutsche Soldat* (The Perfect German Soldier, 1726), that it was a requirement that every *Premier* (*Hautboisten* bandleader) should be able to compose and arrange for the needs of his ensemble: ‘The *Premier* among them has to be able to compose, in order for the music to be better adjusted [with regard to the arranging of existing works for the available instruments].’⁶⁷

In 1724, Friedrich Wilhelm I, King in Prussia, founded an orphanage for the children of deceased soldiers in Potsdam, as a direct response to the increase in the number of such orphans in the aftermath of war.⁶⁸ Hans-Joachim Bandt cites the now lost *General-Reglement*, the foundational regulations for this institution (signed in Berlin on 1 November 1724), which establishes that the children were to receive a general education alongside instruction in a craft in preparation for a future profession:

Nachdem Sr. Königlichen Majestät in Preußen usw. Unserm allergnädigsten Herrn allergnädigst gefallen, allhier in Potsdam ein Waisenhaus für Dero Grenadier- und Soldatenkinder von Dero Armee als höchster Stifter zu bauen und zu fundieren, so daß selbige darinnen nicht allein wohl versorget, und in ihrem Christentum, Schreiben und Rechnen gehörig informieret, sondern hiernächst auch zu einer annehmlichen Profession gebracht werden sollen, damit sie nicht allein einmahl zu Gottes Ehren leben, sondern sich auch ihr Brodt, wie es christlichen und rechtschaffnen Unter-thanen eignet und gebühret, mit ihrer Hände Arbeit hiernächst schaffen können.⁶⁹

Since it has pleased our gracious Lord his Royal Majesty in Prussia etc. graciously to build and found an orphanage here in Potsdam for the children of the infantry’s grenadiers and soldiers as its highest donor so they are not only cared for, properly educated in Christianity, writing and arithmetic, but also brought to an acceptable profession, so that they do not solely live to the glory of God, but can earn their bread with their own hand’s work as it is proper and due to Christian and righteous subjects.

In that same year, soon after its establishment, an *Hoboistenschule* was integrated into the school, in order to train talented students in music under the direction of Heinrich Gottfried Pepusch (after 1667–1750), the younger brother of Johann Christoph Pepusch (1666/67–1752). Not only did the school provide the orphans with the possibility of future employment, but it also supplied a pool of young *Hautboisten* to fill the many vacancies in the numerous Prussian regiments at the time. According to the school’s regulations, students were

66 Johann Joachim Quantz, ‘Herrn Johann Joachim Quantzens Lebenslauf, von ihm selbst entworfen’, in Friedrich Wilhelm Marburg, *Historisch-Kritische Beyträge zur Musik* (5 vols, Berlin, 1754–1778), vol. 1, ‘Drittes Stück’ (1755), 199–200.

67 Hans Friedrich von Fleming, *Der vollkommene teutsche Soldat* (Leipzig, 1726; facsimile reprint, Bibliotheca rerum militarium 1, Osnabrück, 1967), 181: ‘Der *Premier* unter ihnen muß das *Componiren* verstehen, um die *Musique* desto besser darnach zu reguliren.’

68 Regarding the distinction between the King in Prussia and King of Prussia see Section 4.

69 *General-Reglement* (1724), cited in Hans-Joachim Bandt, ‘Die ehem. Hoboistenschule im Kgl. Potsdamschen Militärwaisenhouse’, *Deutsche Militär-Musiker-Zeitung*, No. 49, 51. Jahrgang (7 December 1929), 425.

obliged to work as military *Hautboisten* for eight, and later for 12, years after their education finished,⁷⁰ and as stated by Braun, the *Hautboisten* educated at the *Hoboistenschule* were generally taught composition by Johann Theile (1646–1724) for two years during their apprenticeship.⁷¹

Origins and provenance of German Hautboisten

Regarding the origins of the *Hautboisten*, Braun points to the earliest double-reed ensembles, evidence of which he claims first appeared in archival records at the court in Burgundy at the end of the fifteenth century.⁷² In the Middle Ages these ensembles were made up of treble and alto shawms. Later, lower instruments were added, including the larger shawm instruments (tenor and bass). The bass shawm was replaced by the dulcian, the Renaissance forerunner of the bassoon, towards the end of the sixteenth century. Bernhard Höfele states that Friedrich Wilhelm of Brandenburg (known as the ‘Great Elector’, 1620–88) added a group of four shawms to the standard band of four drummers for each of his dragoon regiments. This group would have comprised two trebles, one alto and one bass instrument, and thus marks the beginning of the double-reed ensemble, which by the end of the seventeenth century had been established as the hautboy quartet. Höfele further claims that the earliest known source mentioning trumpets in use together with fifes and shawms in Brandenburg military music dates from 1620.⁷³ He also draws attention, however, to the fact that these double-reed bands were employed above all to perform for entertainment purposes and to represent the glory of their employer, whereas trumpeters, pipers and percussion players were primarily engaged in signalling duties for the military and at court.⁷⁴ Remnants of medieval double-reed ensembles can still be found in the vast variety of shawm-like instruments played by French and Spanish folk musicians.⁷⁵

The most successful versions of either family of Renaissance instruments – shawms for the top and inner parts and dulcians for the bass – were subsequently chosen for future development by instrument makers, and by following this traditional instrumentation of Renaissance double-reed consorts, at the end of the seventeenth century hautboys were chosen for the higher and middle parts, whilst bassoons provided the bass in a Baroque double-reed ensemble.⁷⁶ Thus one standard configuration for an hautboy band around 1700 appears to have been a quartet featuring two treble instruments, one alto (or tenor)⁷⁷ and one bass instrument. This allowed these ensembles to perform any music written in four parts, including works for two violins, one viola and bass, which in modern concert practice would normally be performed by a string orchestra and harpsichord continuo; however, many different instrumental combinations were possible for *Hautboisten*, as will be explored below.

Braun states that musical ensembles known as *Hautboisten*, *Hautboistenbanden* or *Hautboistencompagnien* were well established by the first half of the eighteenth century. He

70 *General-Reglement* (1724).

71 Braun, ‘The “Hautboist”’, 130.

72 Braun, ‘The “Hautboist”’, 128.

73 Bernhard Höfele, ‘Militärmusik’, in *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik* (2nd edn, Kassel, 1994–2008), 28 vols., Sachtteil, vi.

74 Höfele, ‘Militärmusik’, col. 275.

75 One example is the music for the Catalonian circle dance, the *sardana*, which is still accompanied by a wind band led by the *tible* and the *tenora* (modern keyed versions of the shawm and alto shawm respectively, from the era before the hautboy was invented).

76 Haynes, *The Eloquent Oboe*, 160–1.

77 Scholars, to date, are uncertain as to whether the *taille de hautbois* should be considered an alto or tenor instrument.

notes that in 1798, more than a century after the first hautboy bands were employed in German-speaking lands, these groups were still known by these names. Braun also explains, however, that by then they had evolved to become mainly large brass ensembles and normally the players were unable to perform on any type of oboe.⁷⁸

Indeed, the term *Hautboisten* remained in use until the beginning of the twentieth century, especially for German military bands: the *Historischer Bilderdienst* (an online archive of illustrations documenting military history, in particular uniforms),⁷⁹ provides reproductions of pictures of *Hautboisten* dating from the beginning of the twentieth century. In some of the images, percussion players are referred to as *Hautboisten*, which provides clear evidence that this had become the generic term for any military musician (see Figure 1). Thus, it appears to have been relatively easy for scholars, including Braun, to conclude that in the seventeenth and eighteenth centuries *Hautboisten* had also generally been part of the military.

Braun believes it 'is particularly difficult to describe the German hautboist because the documents referring to his existence – employment records like those often found for town pipers, cantors, organists, court musicians, trumpeters and drummers – are not usually available',⁸⁰ a situation that would soon lead to frustration on the part of any scholar. He goes on to state that 'a monograph devoted to them has not yet been written.'⁸¹ *Hautboisten* rarely appear on payrolls or similar lists, and most written evidence regarding non-regimental *Hautboisten* concerns disagreements between them and both the *Stadtpfeifer* and court musicians. Adequate research would therefore require considerable time spent in archives collecting data and, as the records on *Hautboisten* are scarce, Braun states that further collation of facts by any scholar would be a major achievement. Thus, the investigation of the Lilien Partbooks represented in this article is just one step towards a monograph on the subject of *Hautboisten*.

Despite the rather unaccommodating state of the primary-source material, Braun nevertheless attempts to categorize the different types of *Hautboisten* and the nature of their employment and duties. His chapter provides a detailed discussion of three main divisions: military; court; and town. Yet while this undoubtedly offers a basis for research in this field, each particular group still requires detailed research to be undertaken. Even establishing a clear differentiation between the *Stadtpfeifer* (town pipers), *Hofmusici* (court musicians) and *Hautboisten* seems to be a problematic task. The same group of players might have appeared in different situations under a different professional title, either as *Hofmusici* or as *Hautboisten*; indeed, some of them appeared with both titles in lists of courtly *Kapellen*.⁸² Samantha Owens, for example, notes in her dissertation the existence of *Hautboisten* at the Württemberg court and provides information on their direct involvement with the courtly *Kapelle*.⁸³

78 Braun, 'The "Hautboist"', 125.

79 Reinhard Quenstedt, 'Alte Armee: Kesselpauker, Trompeter, Hautboisten'. *Historischer Bilderdienst Website* (2011). Available from: <http://www.historischer-bilderdienst.de>. Accessed on 24 March 2011.

80 Braun, 'The "Hautboist"', 126.

81 Braun, 'The "Hautboist"'.

82 See, for example, the references to Erhardt Eberlen as 'Hautbois und Hofmusikus' (1706–1728) and Johann Michael Glockhardt, 'Hautboist' and 'Hautboist and Hofmusikus' (1704–1728) in: Walter Pfeilsticker, *Neues Wuerttembergisches Dienerbuch* (Stuttgart: J. G. Cotta'sche Buchhandlung Nachf., 1957), i, §894–97 and 894.

83 See Samantha Owens, 'The Württemberg Hofkapelle c.1680–1721' (PhD Dissertation, Victoria University of Wellington, 1995), 330–50.

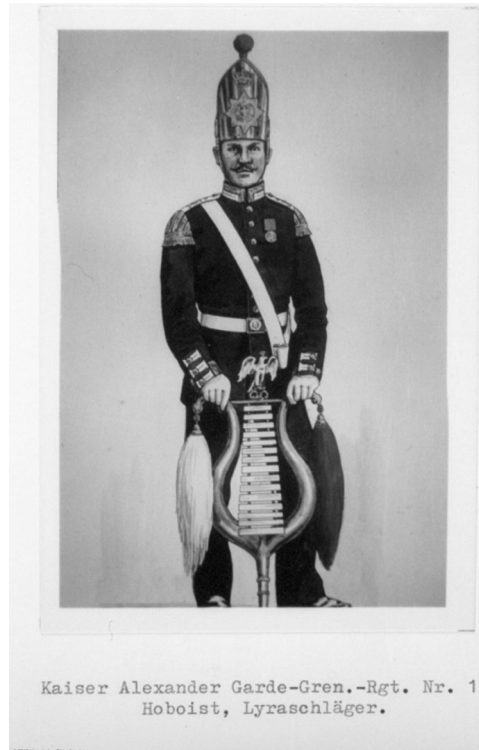


Figure 1. Anonymous, Musician ('Hoboist, Lyraschläger') of the Prussian *Kaiser Alexander Garde-Grenadier-Regiment* No. 1 (ca. 1910). Reproduced in Reinhard Quenstedt, 'Alte Armee: Kesselpauker, Trompeter, Hautboisten', *Historischer Bilderdienst Website*.

Hautboisten in the military

Despite the fact that *Hautboisten* were often employed within military regiments, music that is nowadays considered 'military music' would rarely have been part of the *Hautboisten* repertoire. Even though each *Hautboisten* ensemble had its own march, similar in function to a national anthem, which was always dedicated to the highest ranked military leader of that particular regiment, the prevailing repertoire was for performance in the church, for concert entertainment (including *Tafelmusik*), and for music to portray the splendour of the general.⁸⁴

When Braun cites Johann Mattheson's complaint that every small principality employed poorly trained musicians who could also serve as lackeys,⁸⁵ he implies that such performers, likely *Hautboisten*, were held in low repute by the end of the seventeenth century, and had descended even further by the beginning of the eighteenth century. Clearly Braun's conception of *Hautboisten* was, first and foremost, as band musicians of minor talent. This did not indicate that they were players of signals, however, but rather that they were musicians charged with the responsibility of entertaining the general and his officers, brightening the soldiers' moods and required to perform whenever music was needed. By the turn of the eighteenth century, signals relaying information to the soldiers during a battle were generally

⁸⁴ Peter C. Marten, *Die Musik der Spielleute des Altpreuussischen Heeres, Das Altpreuussische Heer, Erscheinungsbild und Wesen 1713–1807*, ed. H. Bleckwenn (Osnabrück, 1976), vol. v, Band 1, 14. According to a lost *Infanterie-Reglement* from 1718: '... die Hautbois und Pfeiffers aber sollen bei jedem Regiment einen aparten Marsch haben' (... the hautboys and pipers of each regiment shall have a distinguished march).

⁸⁵ Braun, "The 'Hautboist'", 135. See Johann Mattheson, *Critica Musica*, ii (Hamburg, 1725), 169.

played by fifes and brass drums (tambours).⁸⁶ Beside his own categorization of *Hautboisten* as primarily military musicians, Braun suggests that their only connection to the military was the obligation to follow regimental orders and to be dressed in uniform.⁸⁷ As seen earlier, the musicians employed as part of the *Écurie* at the French court were administered by the military, a situation that was obviously not unusual in this period.

Braun concludes that *Hautboisten* were more interested in employment at courts than with the military,⁸⁸ largely due to the fact that a regimental *Hautboist* always risked losing his life on the battlefield.⁸⁹ Consequently, civic or court engagements seem to have been more desirable. One can assume that only the more advanced players gained a court appointment, with its attendant privileges, which in turn gives the impression that careers in military bands were inferior to those with the nobility and burghers.

One particularly important aspect of the category of regimental *Hautboisten* is the identification of the significance of French influence on military matters. This not only related to musical issues, but also impacted upon the terminology used at German courts more generally. Many aspects of general courtly 'business' appeared to have been organized in a military manner, even when not connected in any way to the army. For example, the *Hofmarschall* (court chamberlain) was the title allocated to the head administrator of the courtly household. The term *Marschall* might indicate membership of a military organization, and someone with a high rank in the army generally occupied this position, but a *Hofmarschall's* job description in modern terms would equate more to a senior executive in the business world.

Compositions from the Lilien Partbooks can be taken as examples of music played by a band of regimental *Hautboisten*.⁹⁰ It seems plausible to assume that the *Hautboisten* employed by Friedrich von Wittenhorst-Sonsfeld's regiment, which also carried his name – 'Regiment Sonsfeld' – used this collection. Furthermore, it is likely that the players employed by this particular regiment would also have performed at the small Sonsfeld court, either just occasionally or perhaps as the sole provider of music at the court. If this is the case, these musicians were no different from the court musicians playing in 'orchestras' of the higher nobility. The discussion below, dedicated to the Lilien Partbooks in Sonsfeld's music collection, will attempt to clarify some of these assumptions.

Court and town Hautboisten

As noted earlier, Zaslav and Spitzer demonstrate that members of the various ensembles at the French court also played different instruments, including players within the *Grands Hautbois*, for example, who were able to play string instruments and could be employed in several different configurations according to the type of music required on specific occasions.⁹¹ With this in mind, Braun's explanation of the situation in German-speaking lands, after French musicians emigrated with their instruments to play and teach outside of their homeland towards the end of the seventeenth century, is unsurprising.

86 Marten, *Die Musik der Spielleute*, 9 and 14. Marten notes that Friedrich Wilhelm I had introduced brass drums into his No. 6 regiment, the materials coming from the brass factory Hegermühle in Eberswalde, founded in 1698. Interestingly, the sound of these fifes and drums can still be heard in Basel, Switzerland, as the traditional music for the *Basler Fastnacht* (the local carnival).

87 See also: Höfele, 'Militärmusik'.

88 Braun, 'The "Hautboist"', 126.

89 Marten, *Die Musik der Spielleute*, 13. Marten cites a total of 839 *Spielleute* employed by the Prussian military in 1714, although he also states that 100 drummers and nine pipers had deserted by the end of that year.

90 Curt Jany, *Geschichte der Preußischen Armee vom 15. Jahrhundert bis 1914* (Osnabrück, 1967), i, 653.

91 Spitzer and Zaslav, *The Birth of the Orchestra*, 82.

According to Braun, *Hautboisten* with French names appeared in Berlin from 1681 and were certainly teaching German musicians how to play this ‘modern’ instrument around this time.⁹² Similarly, he refers to French *Hautboisten* in Celle (1681),⁹³ Bonn (1697) and Dresden (1699), dates that have been amended by Haynes’ research.⁹⁴ It seems plausible to assume that every major court in Germany employed a band of *Hautboisten* in the first half of the eighteenth century. Significantly, the French players employed at the court in Berlin in 1681 received the same salary as the ordinary court musicians and were obviously ranked at a similar level.⁹⁵ It is impossible to know, however, whether these players of the recently developed French hautboy were considered *Hautboisten* in the later German sense of the word – that is performers on multiple instruments – rather than as musicians who primarily taught and performed on double-reed instruments.

Employment in towns as *Stadt-Hautboisten*, as well as at court as *Hof-Hautboisten*, promised to be safer in nature than positions offered by the army. Since all towns regularly required music for a variety of occasions, this was certainly a secure place to work as a musician. Not only were the *Hautboisten* required by the town council for performance at official ceremonies, but they also provided music for church services, funerals, weddings and private festivities. Although Haynes claims that *Stadt-pfeifer* and *Stadt-Hautboisten* were not the same and were, in fact, employed in different functions in towns,⁹⁶ this demonstrates once again that a problematic distinction existed between the types of work both groups engaged in.

The social status of Hautboisten

Later known as the ‘Soldier King’, the Prussian King Friedrich Wilhelm I, who commenced his reign in 1713, dismissed the entire court orchestra to save money immediately after he inherited the throne. At the beginning of the eighteenth century, *Hautboisten* were already so well established as part of the court music, as well as providers for military music, that his decision that all necessary court music was to be performed by the *Hautboisten* appears simply in accordance with common practice at those smaller courts in the Empire that did not have the financial means to support an orchestra.⁹⁷ The only novelty was his decision to order one trumpeter to join Prussian regimental *Hautboisten* bands. This order, nevertheless, was not to the liking of the trumpet players, who saw this move as a step downwards for them in the social order, as they had long been established members of the Imperial Guild of Trumpeters with their knowledge secretly guarded. The Prussian *Hautboisten*, on the other hand, rose in rank by playing with the king’s trumpeters.

Although Braun states in his ‘Typologie’ that *Hautboisten* belonged on the lower steps of the social ladder, he also notes later that extant contemporary documentation fails to provide a single, clear categorization of their social status. He cites Johann Mattheson’s reference on the one hand to an ‘exquisite hautboy band’ that he had witnessed in Hanover,⁹⁸ and on the other, Mattheson’s complaints that every minor court expected to employ an orchestra for little money, with music of poor quality being the end result. Accordingly, the situation at the many other German courts will need to be investigated in future research, since Braun

92 Braun, ‘The “Hautboist”’, 129.

93 Celle was one of the most Francophile German Courts at the time.

94 A detailed list of *Hautboisten* and their employment between 1600 and 1760 can be found in Haynes, *The Eloquent Oboe*, 452–65, where the first appearance of a French player at the German court of Celle is dated as early as 1670.

95 Braun, ‘The “Hautboist”’, 141.

96 Haynes, *The Eloquent Oboe*, 163.

97 Haynes, *The Eloquent Oboe*, 322.

98 Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg, 1740), 195.

also states as an example that the *Hautboisten* at the court of Saxony-Weissenfels around 1700 were ranked immediately below the trumpeters, which makes them a rather privileged group of musicians at that particular court, similar to their ranking in Prussia;⁹⁹ yet, having established this picture of *Hautboisten* as highly regarded musicians, he also refers to ‘the same court (Saxony-Weissenfels) as well as to the court in Zeitz, where the instrumentalists indeed also served as lackeys’.¹⁰⁰

In a source dating from 1696, Braun indicates that sometimes wind players were not allowed to play string instruments in public, a prohibition that he takes as evidence that they were regarded as lower in rank than string players.¹⁰¹ It seems more likely, however, that this source deals with disputes originating from different musicians enviously guarding their employment territory. Braun clearly believed that a Baroque musician’s ultimate ambition was to gain a position as a court musician; an *Hautboist* perhaps started as a military player, later working as a town *Hautboist*, subsequently being employed as a court *Hautboist* and finally being appointed a *Hofmusicus*. His assumption that ‘a large number’ of *Hautboisten* were ‘disappointed human beings who were more or less deceived in their life expectations’ seems more than a little overstated.¹⁰²

Clearly thinking along similar lines, Braun concludes that the duties of the *Hautboisten*, apart from those that comprised music making, demonstrate that they had a lackey’s status rather than that of an artist. He outlines the duties of *Hautboisten* employed at the court of Saxony-Zeitz around the end of the seventeenth century, as follows:

... they accompanied their sovereign on journeys, led the processions of the court on either oboes or violins, played violins for an hour before the evening meal outside the rooms of the Duchess (Jan. 17, 1692), carried sauerkraut and bratwurst to the hunt (Oct. 14, 1698), played to the good health of a court official at his wedding, played minuets along with other pieces at a dance (Feb. 21, 1693), and played a courante for the performance of a tightrope walker and his wife (Aug. 15, 1696). From a socio-historical point of view, the hautboist can be placed somewhere between the peasant musician and the real court musician.¹⁰³

The concept of early-modern musicians being free from any obligations other than performing music seems to be, in any case, a romanticized idea that bears more in common with nineteenth-century notions of the profession, and the fact that *Hautboisten* were multi-instrumentalists does not render the classification of these ensembles as anything unusual.

The fact that Braun regards the *Hautboisten* to be of low status at court seems to be at odds with his earlier statement that they were second only in rank to the trumpeters at the court in Saxony-Weissenfels. Nevertheless, assuming that appointments at major courts were better paid than those with the military, it is understandable that musicians were naturally interested in applying for court positions. As mentioned before, a courtly life would have involved a considerably more comfortable lifestyle than life on the battlefield; however, an examination of the wages of different military musicians reveals that *Hautboisten* were consistently regarded as more highly ranked within the military than any other group of musicians the military employed – for example, the players employed solely to provide signals.¹⁰⁴

99 Braun, ‘The “Hautboist”’, 131.

100 Braun, ‘The “Hautboist”’.

101 Braun, ‘The “Hautboist”’, 137.

102 Braun, ‘The “Hautboist”’, 150.

103 Braun, ‘The “Hautboist”’, 132.

104 Johannes Reschke, ‘Studie zur Geschichte der brandenburgisch-preußischen Heeresmusik’ (Dissertation, Friedrich-Wilhelms-Universität, 1936), 31.

Given that Haynes refers to a total number of 1,266 military musicians in the Prussian Army in 1713,¹⁰⁵ and taking into account the large number of minor courts in the German-speaking lands around this time, one can estimate that there were vast numbers of *Hautboisten* employed in various positions during the late seventeenth and eighteenth centuries. Daily musical life at courts and in towns, as well as in the army, would simply not have been possible without their skills. The many different options for their employment as outlined above also indicate that their social ranking must have been as wide-ranging as their working environments.

Hautboisten music

Citing Johannes Reschke¹⁰⁶ and Peter Panoff,¹⁰⁷ Braun believes that music for *Hautboisten* was, initially, composed in three parts. Unfortunately, it is not clear whether he is referring to repertoire composed during times prior to the Baroque era, and therefore still for instruments of the shawm family, or works composed during the period after the structural changes of the instrument. Certainly, the *alta capella*, the early shawm band of the Middle Ages, and hence the forerunner of the *Hautboisten* band, had generally played music in three parts.¹⁰⁸ As Braun does not provide any musical examples for the period he investigates, and given that his information is drawn from secondary sources dating from the early twentieth century, the contents of the Lilien Partbooks assume even greater importance. Contrary to Braun's assertions regarding music for *Hautboisten*, the music in the Lilien Partbooks is in fact generally in six parts, with numerous exceptions of works in even more parts as well as some with fewer parts.¹⁰⁹

Braun describes the trios (scored for two hautboys and one bassoon) in Jean-Baptiste Lully's operas as a three-part double-reed ensemble, and goes on to conclude that these represent the origin of the wind section in the modern symphony orchestra. Whilst in some senses this may seem to be a valid conclusion, it has been suggested that these parts may have been played by a consort consisting of more than three players, rather than a trio of soloists joining an existing string ensemble. Haynes, for example, states there were 21 woodwind players and 47 string players involved in Lully's first production of *Le triomphe de l'Amour* in 1681.¹¹⁰ He also explains that ten of these woodwind players performed on double-reed instruments. Assuming that these ten musicians would have been divided into the four parts stipulated in the score, a possible instrumentation may have been: three first hautboys; two second hautboys; two *taille de hautbois*; and three bassoons. Consequently, it seems plausible to assume that there may have been (as one of several possible instrumentations) more than one player per part for Lully's double-reed trios.¹¹¹ Additionally, Spitzer and Zaslav's description of large festivities with combined wind and string ensembles seems to lead only to their conclusion that Lully's trios may have been performed by 'two oboes and bassoon, perhaps doubled, perhaps not'.¹¹²

105 Haynes, *The Eloquent Oboe*, 322.

106 Reschke, 'Studie'.

107 Peter Panoff, *Militärmusik in Geschichte und Gegenwart* (Berlin, 1938).

108 On *alta capella* see Lorenz Welker, "'Alta capella" – Zur Ensemblepraxis der Blasinstrumente im 15. Jahrhundert', *Basler Jahrbuch für Historische Musikpraxis* 7 (1983), 119–65.

109 An analysis of instrumentations in the collection is to be found in the section below, which is specifically dedicated to compositions in the partbooks.

110 Geoffrey Burgess and Bruce Haynes, *The Oboe*, The Yale Musical Instrument Series (New Haven, 2004), 31.

111 It seems to appear that Haynes' suggestion contradict Georg Muffat's instructions in his publication of orchestral suites *Florilegium Primum* (1695) regarding Lully's performance practice. See discussion of Muffat's writing in the following part of this article.

112 See: Spitzer and Zaslav, *The Birth of the Orchestra*, 82–7, 93.

Braun's conclusion that these ensembles had always been regarded as independent 'choirs' is, nevertheless, of major value. It opens up a field of research focusing on the music that *Hautboisten* ensembles played by themselves, as well as on a reconsideration of much music that at present is generally classified as 'orchestral' music. Future investigation is needed regarding the possibility that a number of 'orchestral' pieces were, in fact, written for several distinct ensembles of instruments. Compositions such as Bach's Brandenburg Concerto No. 1 and Telemann's overture suites for three hautboys, one bassoon and strings come to mind.

Braun believes the *taille de hautbois* to have been in a, while the oboe da caccia in f (which he also mentioned) – a curved instrument with a brass bell – was in fact only a solo instrument and, furthermore, is almost exclusively found in cantatas by J. S. Bach. Yet the results of research undertaken by Eric Halfpenny, together with analysis of extant music, demonstrate that it is more likely that a normal *Hautboisten* quartet would have comprised two hautboys in C, one *taille de hautbois* in f and one bassoon.¹¹³

The *taille* – the direct forerunner of the cor anglais – was an ensemble instrument and provided the middle part, akin to a viola in a string quartet. Knowledge of the range of the instruments in such an ensemble is clearly of utmost importance when attempting to identify whether a composition was possibly intended for winds rather than strings, as the wider range of both the violin and viola allows performance with hautboys and bassoons to be ruled out when the music cannot be realized on these instruments. Fleming claims in his 1726 publication that both middle parts of a four-part composition were generally performed on the *taille de hautbois* in double-reed bands;¹¹⁴ however, iconographic evidence provided by Halfpenny, as well as information on instrumentation found in manuscript music and printed editions from the seventeenth century, appear to support the opinion that only the lower middle part was performed on a *taille de hautbois*.

In his paragraphs dealing with specialized music for *Hautboisten*, Braun identifies several connections such repertoire has with other music genres of the time.¹¹⁵ Although one might most readily consider wind bands to have been providers of outdoor entertainment music, he also points out their importance in church music, such as cantatas and motets. Amongst others, J. S. Bach, for example, clearly wrote for *Hautboisten*, as can be seen in the instrumentation of his motets.¹¹⁶

Another genre of music that Braun believes was of importance for *Hautboisten* is the *Tafelmusik* (dining music) customarily performed at courts. It is worth noting that surviving collections of *Tafelmusik* from this era feature diverse instrumentation and the music is often of very high quality and difficulty – as, for example, Georg Philipp Telemann's *Musique de table* (Hamburg, 1733). If the performance of such music was indeed a typical part of the daily work of *Hautboisten*, then it is a very strong indicator of an advanced standard of playing, even though Braun describes this repertoire as *Gebrauchsmusik* (utility music) – that is, music for entertainment purposes, rather than as 'high art'.

Given that by the end of the eighteenth century and during the nineteenth century wind band music was generally regarded as light and 'easy to play' entertainment, we must question how much of Braun's bias, as a scholar writing in the twentieth century, influenced his thoughts regarding groups of musicians whose traditions were derived more directly from

113 Eric Halfpenny, 'A Seventeenth-Century Oboe Consort', *Galpin Society Journal* 10 (1957), 60–2. Pl. 5 shows the bell of an oboe dating from the last decade of the seventeenth century at the Victoria & Albert Museum in London with a carving of musicians in exactly this instrumentation.

114 Fleming, *Der vollkommene teutsche Soldat*, 181.

115 Braun, 'The "Hautboist"', 153.

116 For further information see: Holger Eichhorn, liner notes for *Johann Sebastian Bach, Stil'Antico-Motetten*, Rondeau Production, CD ROP6021 (Leipzig, 2008).

the wind-instrument playing of the Middle Ages, and whose origins and professional development have been highlighted earlier. The questions asked at the beginning of this section recur throughout this entire article, albeit from different perspectives. For example, were the *Hautboisten* really an insignificant group of musicians (as some authors have suggested), whose existence was a mere adjunct to the ‘real’ music performed by court *Kapellen*? Or is the development of the orchestra the exception here, but one that in the following centuries happened to become the norm and subsequently the major musical institution? Is there really so little ‘art music’ for *Hautboisten* remaining?¹¹⁷ And can the Lilien Partbooks in particular help our understanding of these groups and their music?

In order to be able to answer some of these questions, the following sections of the article will shed light on a small variety of relevant compositions. An analysis of printed music intended for performance by *Hautboisten* alone, alongside a discussion of the information found in original dedications and prefaces, will provide the body of knowledge necessary for the subsequent analysis of manuscript music. Details on the history of music for *Hautboisten* in Prussian lands during the seventeenth and eighteenth centuries will be the focus of the beginning of part 4, thus providing important background knowledge for the subsequent examination of the Lilien Partbooks.

Part 3. Music for *Hautboisten*

Hautboisten were employed as military, court, municipal and freelance musicians. In any of these positions, their duties might include involvement in sacred music, both performing in elaborate cantatas with independent instrumental parts and playing in unison with the singers when performing motets,¹¹⁸ providing music for ceremonies such as weddings and consecrations, and marching with muted hautboys in front of mourners in funeral processions.¹¹⁹ Among other duties, their secular performances consisted of providing music for the visits of important guests to courts or towns, playing *Tafelmusik* and entertaining whenever music was needed. As a result of these numerous options for employment, and also because of their extensive education on multiple instruments (see earlier), the repertoire performed by *Hautboisten* included a vast variety of different types of *Gebrauchsmusik* (utility music, or music composed for a specific purpose, such as dancing). This diversity, however, makes it a challenging task to identify which music is specifically written for *Hautboisten*.

While there still seems to be a gap regarding our knowledge of the typical repertoire played by these groups when supplying music for entertainment, significant research on the musical activities of regimental musicians, including military *Hautboisten* in Prussia during the eighteenth century, has been undertaken by Achim Hofer,¹²⁰ Peter C. Marten¹²¹ and Sascha Möbius.¹²²

117 There are a substantial number of marches existent; however, this article focuses on concerted ‘art’ music for *Hautboisten*.

118 See the information provided regarding Johann Sebastian Bach’s motet, *Der Geist hilft unsrer Schwachheit auf* (BWV 226) in: Wolfgang Schmieder, *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach: Bach-Werke-Verzeichnis (BWV)* (2nd edn, Wiesbaden, 1990), 367.

119 Fleming, *Der vollkommene teutsche Soldat*, 376: ‘Vor der Leiche gehen die *Hautboisten* mit gedämpften *Hautbois*, und blasen ein Sterbe-Lied’ (The *Hautboisten* walk before the body and play a funeral song on muted hautboys). See also the two compositions entitled the ‘Queen’s Farewell’ in: John Banister, *The Sprightly Companion* (London, 1695), no. 18 and no. 19.

120 Hofer, *Studien*.

121 Marten, *Die Musik der Spielleute*.

122 Sascha Möbius, ‘Ein feste Burg ist unser Gott ... ! und das entsetzliche Lärmen ihrer Trommeln. Preußische Militärmusik in den Schlachten des Siebenjährigen Krieges’, *Mars und die Musen*. *Das*

As part of his findings, Marten published marches for the different regiments of the *Alt-Preussische Armee* (that is, the Prussian Army prior to its defeat by French-backed forces in 1806–7). Most facsimiles of manuscript copies of marches and musical signals provided in Marten's volume date from the seventeenth and eighteenth centuries and feature only a single melody line, although occasionally there is also a part for a second treble instrument and even for drums. Fife players (*Spielleute*) are the focus of this first volume of his research (a planned second volume has yet to be published); nevertheless, Marten's introductory chapter contains information on *Hautboisten*. Recalling previously mentioned information that the leader of every band of *Hautboisten* was required to be able to compose as well as to arrange music, it can be assumed that they would have added other parts such as a second hautboy, a bassoon and perhaps brass to these pieces, as can be seen in existing marches composed by Johann Georg Christian Störl (1675–1719),¹²³ the Prussian Princess Amalie (1723–87)¹²⁴ and numerous others, which have parts for 2nd hautboy, bassoon and brass.¹²⁵

Whereas Marten investigates music for fifes, Möbius's article provides information regarding hymns played by Prussian *Hautboisten* whilst marching into battle.¹²⁶ These were presumably performed with the specific aim of raising the soldiers' morale, although the atmosphere created by such sacred tunes might also have been intended to give the enemy a shiver of fear and demoralize them, in the same way Scottish bagpipes were used in battle. Military *Hautboisten* are also known to have performed first aid and certainly had a dangerous life in times of war, as can be seen, for example, by the large number of deserting players in the year 1714.¹²⁷

Whilst music performed by military *Hautboisten* was clearly important for providing both strategic and morale-boosting messages, it was also required off the battlefield for entertainment for the officers. Likewise, *Hautboisten* employed by town councils or at courts played signals such as music for curfew calls; however, these duties were only a minor part of their work and by the beginning of the eighteenth century many were freed of these obligations, as they had become increasingly occupied with other responsibilities.¹²⁸

It is important to mention that Achim Hofer challenges Möbius' statements in a publication on *Prussian* military music.¹²⁹ Hofer claims that there is a lack of evidence of *Hautboisten* 'marching' into the battlefields and continues to argue that written records are unclear and contradictory. His doubts will need to be considered in future investigations, and will possibly necessitate updates to the summarized current knowledge presented here.

Whereas research on regimental *Hautboisten* may provide important information regarding the lives of musicians in the military, as well as supplying possible insights into the types of music performed by these groups in a wider context, investigation beyond the regimental realm offers further material on other aspects of the daily musical life of *Hautboisten* in the eighteenth century. The fact that they routinely provided entertainment such as *Tafelmusik*, for example, requires investigation into an extensive repertoire, which at first glance does

Wechselspiel von Militär, Krieg und Kunst in der Frühen Neuzeit, eds. Jutta Nowosadtko and Matthias Rogg (Münster, 2008), v, 261–89.

123 Haynes, *Music for Oboe*, 300. This work is available in a modern edition: Johann Georg Christian Störl (1675–1719): *Marsch für 2 Oboen, 2 Hörner und Fagott*, ed. Achim Hofer (Remagen: Edition Tilo Medek, 2010).

124 Haynes, *Music for Oboe*, 4. Facsimile in: Hofer, *Studien zur Geschichte des Militärmarsches*, 328–30.

125 See also Joachim Toeche-Mittler, *Armeemärsche* (Neckargemünd, 1975), iii, 62.

126 Möbius, 'Ein feste Burg ist unser Gott ...!', 184.

127 Marten, *Die Musik der Spielleute*, 13.

128 Hildebrand, 'Das Oboenensemble', 62.

129 Achim Hofer, "'Preußens Gloria' – Was ist preußische Militärmusik? Vom "Soldatenkönig" bis zu Kaiser Wilhelm II', ed. Frank-Lothar Kroll, *Musik in Preußen – Preußische Musik* (Berlin, 2016).

not seem connected to *Hautboisten*. The following investigation of contemporary music dedicated to *Hautboisten* will provide us with a platform for the subsequent discussion of the Lilien Partbooks.

Early publications

Questions arise as to the typical instrumentation of a band of *Hautboisten* in the early eighteenth century, the occasions upon which they performed, and, last but not least, how to determine whether a composer had *Hautboisten* in mind when writing a particular piece of music. Two extant early publications will be investigated in the following paragraphs. This discussion will contribute substantially to the background required when determining what was considered ‘typical music’ for *Hautboisten*, and will therefore be crucial to answering some of the questions posed in this article.

Johann Philipp Krieger – Lustige Feld-Musik

A collection of the utmost importance for this research is the *Lustige Feld-Musik* of Johann Philipp Krieger (1649–1725), a collection that comprised six overture suites and was published in his birthplace, Nuremberg, in 1704. Krieger travelled extensively throughout Europe for his education, including study in Italy, Copenhagen, Holland and also Stuttgart. He worked for the courts in Bayreuth and Halle, and, for 45 years, from 1680 until his death in 1725, was *Kapellmeister* at the Saxon court in Weissenfels.¹³⁰

In Harold E. Samuel’s entry on Krieger in *Die Musik in Geschichte und Gegenwart*, the *Lustige Feld-Musik* is listed among the composer’s extensive output under the heading ‘orchestral works’. Samuel discusses this collection alongside the publications of Johann Sigismund Kusser (*Composition de musique*, 1682; *Apollon enjoué*, 1700) and Georg Muffat (*Florilegium primum*, 1695; *Florilegium secundum*, 1698) as examples of orchestral overture suites. Derived from collections of dance movements of French operas from the second half of the seventeenth century, the orchestral suite soon became an archetype of German composition of the beginning eighteenth century. Steven Zohn suggested that Georg Philipp Telemann took this form to its climax.¹³¹

Muffat’s works are clearly composed for a five-part string formation with hautboys and a bassoon added ad libitum instead of the concertino string group of two violins and a string bass. In the prefaces to Muffat’s two collections (both printed in Passau), he explains the manner in which this French-style music should be performed, providing, in the process, important information on Jean-Baptiste Lully’s performance practices. Muffat’s compositions feature a typical instrumentation of two violins, two violas and bass; however, he also notes that in performances these suites can be adapted to the needs of the available musicians. The minimum-sized group would be a trio of two violins and a bass, whereas the most common ensemble would be one-per-part and basso continuo.¹³² Any larger number is

130 Harold E. Samuel, ‘Krieger, Johann Philipp’, *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. Ludwig Finscher (2nd edn, Kassel, 1994–2008), 28 vols., Personenteil, x.

131 Steven Zohn, ‘The Overture-Suite, Concerto Grosso, Ripieno Concerto, and Harmoniemusik in the Eighteenth Century’, *The Cambridge History of Eighteenth-Century Music*, ed. Simon Keefe (Cambridge, 2009), 557, 561.

132 Regarding instrumentation Muffat advises in the preface of *Florilegium Primum* that the work is ‘... diligently arranged for four or five strings, together with the basso continuo (if you wish)’, qtd. from Georg Muffat in David K. Wilson, *Georg Muffat on Performance Practice: The Texts from Florilegium Primum, Florilegium Secundum, and Auserlesene Instrumentalmusik: A New Translation with Commentary* (Bloomington, 2001), 11.

also possible according to Muffat, and he further states that: ‘If some of your musicians can play the French oboe or the shawm well, you can form the concertino or trio with two of the best of these instead of the two violins, and with a good bassoonist instead of the small bass ...’.¹³³ Muffat’s suggestion of the use of a concertino of clearly three players seems at odds with Haynes’ proposed possibility of doubling the parts in Lully’s trios which was mentioned above. Future investigation needs to clarify whether these are possibilities or rules, whether one automatically excludes the other, and whether there may have been differences in performance practice in France and in German-speaking lands.

Whilst the typical French scoring in five parts was introduced into the German-speaking countries by Kusser and Muffat, and thereafter also copied by composers such as Philipp Heinrich Erlebach (1657–1714),¹³⁴ who never went to France, Lully’s music would usually have been scored for one violin, three violas and bass (labelled *dessus de violon*, *hautecontre*, *taille*, *quinte* and *basse de violon*) rather than two violins, two violas and bass, as found with the German masters. Krieger’s *Lustige Feld-Musik* is distinctly different. In common with all typical French-style ‘orchestral’ suites by German composers, the six works in his collection start with an overture followed by a number of dances; however, the instrumentation is in four parts rather than in five. For the double-reed band at the French court, the *Douze Grands Hautbois*, Lully scored in four parts when they performed together with the strings, omitting the lower viola part.¹³⁵ Since German composers continued to copy the typical French instrumentation for strings in five parts more than a decade after Lully died, this might suggest that the four-part set-up for *Hautboisten* was also in imitation of the common practice of omitting the second viola part when performing on double-reeds, as was shown, for example, in Kusser’s instrumentation of his *Adonis*, and, furthermore, underlines the fact that Krieger had a wind band primarily in mind for his *Lustige Feld-Musik* rather than a string orchestra.

Unfortunately, no original print of Krieger’s collection has survived. Therefore, our current knowledge must rely on editions of three of the six overture suites in secondary sources. To name the most important source, Robert Eitner’s 1897/98 article in the *Beilage zu den Monatsheften für Musikgeschichte* not only offers the music of two of the six suites, but also includes a transcription of the invaluable preface of the original publication, in which information on potential customers and the collection’s instrumentation can be found.¹³⁶ The overture suites in this collection are similar to other pieces of the same genre played by any *Hofkapelle* (court orchestra) during that period, and therefore provide essential information about the musical repertoire of *Hautboisten*.

Dedicated to the Nuremberg collegium musicum, the title page of Krieger’s collection reads as follows:

| | |
|---|---|
| Johann Philipp Kriegers Lustige Feld-Musik, Auf vier blasende oder andere Instrumenta gerichtet welche zu starkerer Besetzung mehrfach, Nemlich Premier Dessus | Johann Philipp Krieger’s Merry Field Music, set for four wind or other instruments, [and] which for a larger ensemble multiple parts are printed, namely three for the |
|---|---|

133 Ibid., 75.

134 See Philipp Heinrich Erlebach, *Ouverture VI g-moll für fünfstimmiges Streichorchester und Basso continuo (ad lib.)*, ed. Helmut Mönkemeyer (Wilhelmshaven, 1992).

135 Spitzer and Zaslaw, *The Birth of the Orchestra*, 92.

136 Robert Eitner, ‘Johann Philipp Krieger. Eine Sammlung von Kantaten, einer Weihnachts-Andacht, einer Begräbnis-Andacht, Arien und Duette aus seinen Singspielen, zwei Sonaten für Violine, Viola da gamba und Bassus continuus und zwei Partien aus der Lustigen Feldmusik zu 4 Instrumenten’, *Beilage zu den Monatsheften für Musikgeschichte*, 29 (1897–98), 114–28.

dreyfach, | Second Dessus zweyfach, | Taille einfach | Basson dreyfach | gedruckt sind. | Zur Belustigung der Music Liebhaber und dann auch zum Dienst derer an | Höfen und im Feld sich aufhaltenden Hautboisten | herausgegeben Nürnberg | In Verlegung Wolfgang Moritz Endters. | Gedruckt bey Johann Ernst Adelbulner. | (1704).

In his preface, Krieger explains the finer points of the work's instrumentation and intended purpose:

Der Bass zum Cembalo ist darum beygefüget worden, damit diese Partien auch von wenigen Liebhabern mit Geigen können musiciert werden. Weiln der Setzer theils Zahlen verschoben und theils unrechte Zahlen gesetzt, so hat sich der Cembalist nicht an solche zu binden, sondern das Accompagnement nach dem Gehör zu richten. Premier Dessus und Basson sind dreyfach, und Second Dessus zweyfach gedruckt worden, damit man bey Feld Musicken und Banden solche Stimmen desto starcker besetzen kan.

Die Hautboisten, welche im Marschiren vor denen Compagnien blasen und sonsten denen Officieren aufwarten, können sich dieser Partien sehr wohl bedienen, angemerckt die Entrées fast alle für Marches zugebrauchen sind.

Man hat mit Willen in den Hautbois oder Violinen, den ordinary Claven G. auf die andere Linie von unten auf gesetzt, weiln die Liebhaber dessen besser gewohnt sind, als des Französischen: Wann er also auf der untersten Linie stehen, so ist es für einen Druck-Fehler zu rechnen.

Krieger's preface indicates very clearly the intended purpose of his *Feld-Musik*. It was first and foremost composed for *Hautboisten* on the [battle] field, at court and wherever they were employed to entertain; however, it seems likely he addressed the musical amateur prior to the professional *Hautboisten* to ensure its attractiveness to all potential customers and purchasers.¹³⁸ The translation of the German phrase *Music Liebhaber* as 'amateurs' is problematic in any case, given that both members of the nobility and up-and-coming burghers are known to have had music and dancing lessons and were at times very competent musicians.¹³⁹

first treble, two for the second treble, one for the *taille*¹³⁷ and three for the bassoon. For the entertainment of music lovers [amateurs], and also to serve those *Hautboisten* employed at courts and on the [battle] field. Edited and published in Nuremberg by Wolfgang Moritz Endters. Printed by Johann Ernst Adelbulner. (1704).

The bass for the harpsichord has been added so that small ensembles of amateurs also can perform these suites with violins.

Because the typesetter has both shifted figures and set incorrect figures, the harpsichordist should not depend on them, but create his accompaniment by ear.

The First Treble and Bassoon have been printed three times, and the Second Treble twice, so that when performing as Feldmusik [i.e. as military *Hautboisten*] and in bands these parts can be stronger [i.e. by adding more players to a part].

Those *Hautboisten* who perform [literally blow] while marching at the front of [military] companies, or else play for the entertainment of the officers, can make very good use of these suites, since it should be noted that almost all the entrées can be used for marches.

The ordinary G clef [i.e. G2 clef] has been set on the second line from the bottom intentionally, as music lovers [amateurs] are more used to this than to the French violin clef [i.e. G1 clef]. Thus when it appears on the bottom line, it must be understood to be a printing error.

137 The term *taille* solely indicates a tenor part in a composition and thus can mean a string or a wind instrument.

138 On the self-publishing of music and intended customers see also Steven Zohn, 'Telemann in the Marketplace: The Composer as Self-Publisher', *Journal of the American Musicological Society*, 58/2 (2005), 275–356.

139 One well-known example is the Prussian king Friederich II, whose teacher was Johann Joachim Quantz. As can be seen from both the music written for him to perform and his own compositions, he was a competent player, yet he would still have been referred to as a *Liebhaber* (amateur or music lover) or perhaps a *Kenner* (connoisseur) rather than as a professional musician who had to earn his living with his music.

The range of the parts in Krieger's collection never exceeds the possibilities of the instruments for which the music is composed: for example, the second part has no lower note than *c*' and the *taille* has nothing lower than an *f*. If this music were clearly meant to be for strings, both first parts could have gone as low as *g* and the *taille*, being played by a viola, could have gone down to *c*. Such considerations can also act as a useful indicator for music which does not provide information on the intended instrumentation: that is, if the range does not exceed that of the instruments of the hautboy family, it seems reasonable to assume that the composer might have thus provided the option for his music to be played by *Hautboisten*.

The same applies to another of the six suites, this time in F major, which exists in an edition by Max Seiffert.¹⁴⁰ Both Eitner's and Seiffert's editions, however, fail to provide information on whether the original clefs used for the second and third parts were the same as in their modern editions, presenting them in G2 clef for the second oboe and viola clef for the *taille* without further comment. The use of clefs for the middle parts, and even for the top part, was not yet standardized at the beginning of the eighteenth century.

Jean-Michel Muller – XII Sonates

Günter Thomas' entry on Johann Michael Müller (1683–1743) in *The New Grove Dictionary* tells us that he found employment as organist and musical director for Count Philipp Reinhard of Hanau (1664–1712) at the age of 23. Seven years later Müller took on a position at the local Gymnasium, where he subsequently (in 1737) became deputy headmaster.¹⁴¹ Müller is well known for his contributions to German Protestant church music through his published hymnbooks; however, he was also much influenced by French fashions. The latter is evident in the Frenchification of his name as Jean-Michel Muller and in the French-language dedication to his *XII Sonates*, a collection of high-quality virtuosic music published in Amsterdam by Estienne Roger. Although Thomas states that these sonatas are now lost, Haynes' bibliography of oboe music refers to copies in three libraries.¹⁴² One of these is now available in a facsimile reprint.¹⁴³ *Die Musik in Geschichte und Gegenwart* fails to include an entry on Müller; however, when considered from the viewpoint of researching published music for *Hautboisten* at the beginning of the eighteenth century, discussion of his work is crucial.

The dating of this collection is somewhat problematic. According to Gerber, the printed edition of the *XII Sonates* dates from before 1730.¹⁴⁴ In the facsimile edition published recently by Fuzeau, Jean Saint-Arroman gives ca. 1712 as an approximate date of publication, whereas Haynes' bibliography indicates ca. 1709.

The title page of Müller's collection reads as follows:

| | |
|--|--|
| XII Sonates à un Hautbois de Concert, qu'on doit jouer sur cet Instrument sur tout [sic] quand il y a écrit Solo, deux Hautbois ou Violons, une Taille, un Fagot & Basse Continue | XII Sonatas for one Hautbois de Concert, which one should play on that instrument, especially when Solo is written, two Hautboys or Violins, one Taille, one Fagot [Bassoon?] & Basso |
|--|--|

140 Johann Philipp Krieger, *Partita in F*, ed. Max Seiffert (Lippstadt, 1925?).

141 Günter Thomas, 'Johann Michael Müller', *The New Grove Dictionary of Music and Musicians* (London, 1980), xii, 771. It appears that no entry on 'Johann Michael Müller' is included in *Grove Music Online*.

142 Haynes, *Music for Oboe*, 232.

143 Jean-Michel Muller, *XII Sonates*, ca. 1712, ed. Jean Saint-Arroman, Collection Dominantes (Bressuire Cedex, 2003), vol. 5820.

144 Gerber, 'Müller (Johann Michel)', *Neues historisch-biographisches Lexikon der Tonkünstler* (Leipzig, 1813), iii, col. 513.

pour le |clavecin, ou Basse de Violon. |
 Dediées | A Son Excellence Serenissime |
 Monsieur Philippe Reinhard, Comte de Hanau,
 Rhineck & Deux | Ponts; Seigneur de
 Munzzenberg, Lichtenberg, & | Ochsenstein;
 Maréchal Hereditaire & Grand | Bailiff de
 Strasbourg &c. &c. &c. | par Jean Michael
 Muller | Directeur & Oorganiste à Hanau |
 Premier Ouvrage. |
 A Amsterdam |
 Chez Estienne Roger Marchand Libraire. No. 86

continuo for the harpsichord, or Basse de Violon.
 Dedicated to His Most Serene Excellency Mr.
 Philip Reinhard, Count of Hanau, Rheineck &
 Zweibrücken; Lord of Munzzenberg,
 Lichtenberg, & Ochsenstein; Hereditary Marshal
 and Grand Bailiff of Strasbourg &c. &c. &c. by
 Jean Michel Muller, Director and Organist in
 Hanau
 Opus One.
 Amsterdam by Estienne Roger, Bookseller. No. 86

Confusingly, the title page and the parts give slightly contradictory information on the instrumentation of the collection. The parts are labelled *Hautbois di Concerto*, *Hautbois o Violino Primo*, *Hautbois o Violino Secundo*, *Alto* and *Organo e Violoncello*. In the modern orchestral tradition, where the wind instruments are considered to add special colour to the core string group, one would most likely perform these pieces with one solo hautboy, a string group (possibly with two extra hautboys in unison with first and second violin) and of course a keyboard instrument added – in this case, an organ. As we have already seen, however, on the title page, the instrumentation for these pieces is listed as solo hautboy, two hautboys (or violins), *taille*, *Fagot* (presumably a bassoon) and basso continuo (harpsichord or *basse de violon*), differing for the lower middle and for the bass part.

As we can see, the title page labels the middle part *taille* rather than *Alto*, as appears on the part. But whereas *Alto* may indicate a string instrument (as in *Alto Viola*), the term *taille* can refer to any instrument playing a middle part, such as a *taille de violon* (which is often the term used for the second viola part in French string music), but also a *taille de hautbois*, a tenor hautboy in f. As this part never extends below an f in Müller's collection of sonatas, it is therefore well suited to the latter instrument. It remains unclear why Müller used the term *Fagot* in his dedication rather than the term *basson*. Regarding Müller's reference to the harpsichord rather than the organ, given that a wider range of possibilities in terms of instrumentation meant an increased market for selling this collection, it is perhaps not surprising that such terminological discrepancies occur. Both Krieger and Müller followed the usual practice of leaving the instrumentation of any music they published variable, almost certainly for marketing reasons.

Considering what is now known about *Hautboisten*, it seems most likely that these sonatas were published, on the one hand, for use at a court by an ordinary *Kapelle*, where they could have been performed with a solo hautboy and string group together with a keyboard continuo (perhaps also with a bassoon). On the other hand, it seems that this publication was just as likely to have been aimed at *Hautboisten* ensembles, given that the sonatas can be performed with double-reed instruments alone, employing a solo hautboy and a band comprising two hautboys, one *taille de hautbois* and one bassoon. This woodwind combination would most likely mean that neither keyboard nor string instruments would have been involved.

Manuscript sources of music for Hautboisten

In attempting to determine the nature of music for *Hautboisten* through the analysis of early publications it becomes apparent that there are a number of instrumentation possibilities to be taken into account when investigating sources of manuscript music that, according to Haynes, were intended for 'oboe band'. Whilst only a selection of the latter compositions can be investigated given the limitations of the present article, the following discussion facilitates a preliminary definition of music for *Hautboisten*.

Music for pure double-reed ensembles will be analysed first by examining eighteenth-century arrangements of orchestral music by Francesco Venturini (1675–1745), which demonstrate how *Hautboisten* were able to adapt any suitable music to their needs. These works feature four hautboys and two bassoons, an instrumentation that also occurs regularly in the Lilien Partbooks. In addition, Telemann's works for wind bands featuring a core group of double-reed players with added horns will be discussed, thus demonstrating the evolution of *Hautboisten* bands into *Harmoniemusik* ensembles.

Francesco Venturini – arrangements for Hautboisten

Special attention needs to be drawn to a composer who is today almost forgotten, but who was undoubtedly of major importance in the German-speaking lands at the beginning of the eighteenth century. Probably born in Brussels in 1675, Francesco Venturini died on 18 April 1745 in Hanover, where he appears to have spent the majority of his life. In the court files of the House of Welf, the Duchy of Braunschweig-Lüneburg (later Hanover), he is listed as 'François Venturini'¹⁴⁵ and it is unclear whether he Italianized his name for reasons of fashion. Several musicians with the name Venturini can be found in Hanoverian files during this period; all were very likely part of his family.¹⁴⁶

Initially employed as a chamber violinist, Venturini advanced to the rank of *Konzertmeister* and finally to that of *Hofkapellmeister*, a position he held until his death. He appears to have been well regarded by other composers of the time. As pointed out by David Plantier, Händel's fugue theme in his Concerto Op. 3, No. 3 is extremely similar to the main theme in the overture movement of Venturini's Sonata XI from his *Concerti da camera*, Op. 1,¹⁴⁷ whilst Telemann stated in his autobiography, published in Mattheson's *Grundlage einer Ehren-Pforte* in 1740, that he learnt the distinction between the French and the Italian style when he was in Hanover, possibly as a result of contact with Venturini.¹⁴⁸

Venturini's compositional art is evident in his collection of 12 *Concerti da camera*, Op. 1, published by Estienne Roger in Amsterdam sometime before 1714.¹⁴⁹ The suites with odd numbers are in the French style with several dances following an overture, whereas those with even numbers are more Italianate, opening with a movement labelled 'Concerto'. The basis of the instrumentation is a French-style string group of two violins, two violas and bass, joined by two hautboys and one bassoon. Occasionally ripieno violins, an extra violoncello and bassoon, and sometimes recorders are added. The music is of very high quality and can easily stand next to similar works by Händel, Telemann and J. S. Bach.

Venturini's contemporaries must have shared this high opinion, as there are a number of manuscript arrangements of this music still extant. One of them – of the most relevance to the present discussion – is a manuscript set of three of the 12 works from Op. 1 arranged for *Hautboisten*, now held at the Staatsbibliothek zu Berlin (D-B, Mus. Ms. 22305 2, 4 and 6). Unfortunately, it is no longer possible to identify the arranger, but the title page of each of

145 Andreas Waczkat, 'Venturini, Francesco, François', *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, ed. Ludwig Finscher (2nd edn, Kassel, 1994–2008), 28 vols., Personenteil, xvi.

146 It is important to note that he is not related to an Italian court musician with the same name employed at the Württemberg court in Stuttgart during that same period; see Owens, 'The Württemberg Hofkapelle', 22.

147 David Plantier, liner notes for *Francesco Venturini: Concerti da Camera Op. 1*, Zig Zag Territories ZZT 060502 (Paris, 2007).

148 Georg Philipp Telemann, *Singen ist das Fundament zur Music in allen Dingen: eine Dokumentensammlung*, ed. Werner Rackwitz (Leipzig, 1981), 198.

149 The print copy consulted for this article is held in D-W, 120.1 Musica div. 2° (1) and (2).

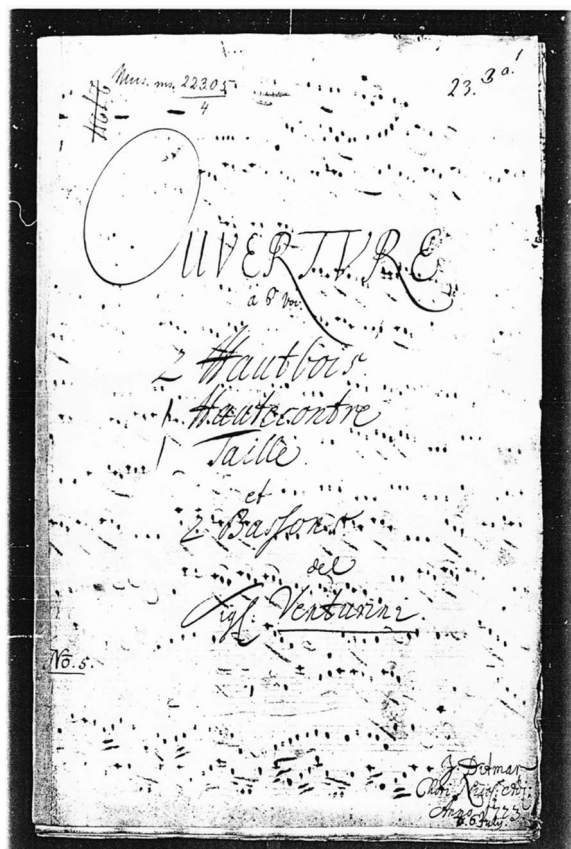


Figure 2. Title page of Venturini's Overture in A minor (Staatsbibliothek zu Berlin Musikabteilung mit Mendelssohn-Archiv, D-B, Mus. Ms. 22305/4).

the three pieces carries a note on the bottom right-hand corner identifying the owner of these parts (see Figure 2).¹⁵⁰ Haynes identifies this as the court of 'Witmar'; however, it is clear in the second piece that the 'J' and the 'D' of 'J. Ditmar' are, in fact, separate letters, indicating that J. Ditmar was their possessor.¹⁵¹

These works represent how *Hautboisten* adapted music for their own needs. They are also similar to those works set for four hautbois and two bassoons within the Lilien Partbooks.

Music for double reeds and brass

As mentioned earlier, music for *Hautboisten* could also involve brass instruments playing together with a purely double-reed ensemble. One example can be found in Prussia, when, soon after coming to the throne in 1713, King Friedrich Wilhelm I decreed that all music at court would be performed by regimental *Hautboisten* and ordered one trumpeter to join each band.¹⁵² By the beginning of the eighteenth century, horns also became common in wind bands. Many marches dating from the first half of this century featured an instrumentation of a double-reed band joined by brass instruments;¹⁵³ furthermore, an incalculable

150 See bottom right corner of Fig. 2: Possessor JDitmar Ao. 1723 d. 26[?] Juny J. Ditmar Chori. Nuos. Adj. Anno 6. July 1723 JDitmar Ao. 1723 d. 10. July.

151 Haynes, *Music for Oboe*, 331.

152 Braun, "The 'Hautboist'", 144.

153 Generally, this means either one trumpet or two horns. For further information on the instrumentation of marches, see: Hofer, *Studien zur Geschichte des Militärmarsches*, 259–341.

number of pieces in a much wider variety of genres can still be found in libraries, stemming from the pens of anonymous composers as well as renowned masters such as Telemann, Mattheson and Johann Friedrich Fasch, testifying to what must have been a widespread practice.

Georg Philipp Telemann

The most striking example of Georg Philipp Telemann's output for *Hautboisten* is his *Marsch* (TWV 50:43),¹⁵⁴ most likely composed for the Frankfurt artillery for performance at a procession on 10 August 1716. This procession formed part of a shooting carnival held over two weeks for the burghers in Frankfurt. The event was described in a number of contemporary texts and depicted in etchings, with both types of evidence illustrating six municipal *Hautboisten* including two bassoonists.¹⁵⁵ The other four players featured in the iconographic evidence can unfortunately only be discerned not to be playing bassoons, since the etching does not provide enough detail to recognize their instruments. Telemann chose to score the work for hautboys (three in this case, each with their own part), two horns and bassoon. As pointed out by Achim Hofer, however, it is debatable whether this march was composed for the shooting carnival in 1716, since both the written and iconographic evidence relating to that occasion depicts a band of *Hautboisten* including two bassoonists, a fact which argues against the use of three hautboy players, given that the group was known to have been made up of six musicians. This would logically allow only for four double-reed players, as two of the six were needed to perform on horns. Hofer claims that the first line of the part of the third hautboys in the score features a bass clef that has been corrected to a treble clef. He therefore concludes that the piece was possibly first intended for two hautboys, two horns and two bassoons and was heard that way in the procession.¹⁵⁶

In his *Telemann Werke Verzeichnis* (TWV),¹⁵⁷ Martin Ruhnke provides 13 entries for works scored for wind ensemble.¹⁵⁸ All of these appear to have been intended initially for an instrumentation including hautboys, horns and bassoon. Wolf Hobohm argues that these compositions were for *Hautboisten*, even though they are categorized in the TWV either as orchestral suites or as chamber-music quintets.¹⁵⁹ Usually the five parts comprise two hautboys, two horns and one bassoon. In two cases the hautboys are exchanged for two hautboys d'amore (TWV 55:F18 and TWV 44:2), and in one case Telemann scored for four horns rather than only two (TWV 55:F11). As mentioned earlier, the *Frankfurter Marsch* (TWV 50:43) leaves some unanswered questions regarding its instrumentation, and one suite (TWV 55:F4) listed for two violins, two horns and bass most likely first existed as a work scored for hautboys, horns and bassoon.¹⁶⁰

154 Haynes, *Music for Oboe*, 312. Available in modern edition: Georg Philipp Telemann: *Marsch*, ed. Jean-François Madeuf (Bologna: Ut Orpheus Edizioni, 2002).

155 Achim Hofer, 'Geburtsmomente der Harmoniemusik: Beispiele – Perspektiven', *Zur Geschichte und Aufführungspraxis der Harmoniemusik*, eds. Boje E. Hans Schmuhl and Ute Omonsky (Augsburg, 2006), 41–3.

156 Hofer, 'Geburtsmomente der Harmoniemusik', 46.

157 Martin Ruhnke, *Georg Philipp Telemann Thematisch-Systematisches Verzeichnis seiner Werke: Telemann-Werkverzeichnis* (TWV) (Kassel, 1984).

158 See also Wolf Hobohm, 'Telemanns Musik für Hautboisten-Ensembles', *Zur Geschichte und Aufführungspraxis der Harmoniemusik*, eds. Schmuhl and Omonsky, 72–4, listing TWV 55:D24 (44:3); TWV 55:F5 (44:8); TWV 55:F8 (44:9); TWV 55:F9 (44:10); TWV 55:F15 (44:12); TWV 55:deest (44:16); TWV 55:F18 (44:14); TWV 55:F4 (44:7); TWV 55:F17 (44:13); TWV 44:2; TWV 50:31–42; TWV 50:43; TWV 55:F11.

159 Hobohm, 'Telemanns Musik für Hautboisten-Ensembles', 71.

160 Hobohm, 'Telemanns Musik für Hautboisten-Ensembles', 72–6.

Despite providing convincing arguments that these 13 works by Telemann were composed for *Hautboisten*, Hobohm's understanding of this music appears to have been coloured by a modern bias concerning the composition of the orchestra, since he indicates that for Telemann 'composing for an instrumentation of two hautboys, two horns and bassoon naturally meant that the richness of the string group was sacrificed'.¹⁶¹ The vast number of compositions for such wind groups in the eighteenth century, however, seems to imply that this music might not have been regarded as limited by the absence of a large string orchestra. Rather, it appears that this was one of a multitude of possibilities available for musical entertainment at the time.

Part 4. The Lilien Partbooks – *Hautboisten* in Prussia

To clarify the provenance, and to position the Lilien Partbooks and the Sonsfeld Collection firmly within the Prussian context, rather than at the French court as has been suggested by David Whitwell,¹⁶² it is necessary to supplement the general knowledge regarding *Hautboisten* by focusing on the relevant historical background in Prussia.

Prussia in the early eighteenth century and the Wittenhorst-Sonsfelds

Prussia played a unique role in the ongoing history of *Hautboisten* in the German-speaking lands. Given this role and the surviving evidence pointing to clear connections between the Sonsfeld Collection and the Prussian military, it is necessary at this point to take a closer look at the situation in Prussia in the early eighteenth century.

Prussia became a kingdom on 18 January 1701, when Elector Friedrich III (1657–1713), a son of Friedrich Wilhelm, the so-called 'Great Elector' (1620–1688), crowned himself King Friedrich I in Königsberg (now Kaliningrad in Russia). In order to earn the support of the Habsburg Emperor Leopold I (1640–1705) for the elevation of Prussia's status to a kingdom, it was necessary for Friedrich to collaborate with the Holy Roman Empire against France in the War of the Spanish Succession. Leopold I, however, only agreed that those lands not already within the realm of the Empire could become part of the Prussian kingdom, and therefore granted Friedrich I the title King *in* Prussia. Friedrich II 'the Great' (1712–86), great-grandson of the 'Great Elector', was the first to become King *of* Prussia in 1772, after the Prussian annexation of territories in Poland.

The grandson of the 'Great Elector', son of Friedrich I (the first King *in* Prussia) and father of Friedrich II 'the Great' (the first King *of* Prussia) was the so-called *Soldatenkönig* (Soldier-King), Friedrich Wilhelm I. He commenced his reign in 1713 and promptly dismissed the court orchestra, as his own father's extravagance had left him with meagre resources. The sole musical entertainment Friedrich Wilhelm I retained at the court was that provided by the *Hautboisten* of the *Königsregiment* (the king's regiment). In 1713 this ensemble comprised 15 players, and from 1723 onwards engaged 21 *Hautboisten*, divided into three groups of seven.¹⁶³ To each of these he ordered the addition of a single trumpeter. Prior to this development, trumpeters – who were members of the Imperial Guild of Trumpeters – would not have performed with a band of *Hautboisten*. And since the Prussian 'Soldier-King' was the first to order the combination of trumpeters and *Hautboisten* within the same ensemble, this

161 Hobohm, 'Telemanns Musik für Hautboisten-Ensembles', 80: 'Das Komponieren für eine Besetzung mit zwei Oboen, zwei Naturhörnern und Fagott bedeutete natürlich den Verzicht auf den Reichtum des Streicherapparats'.

162 Whitwell, 'A Baroque Wind Band Library in Germany', 43.

163 Jürgen Kloosterhuis, *Legendäre 'lange Kerls', Quellen zur Regimentskultur der Königsgrenadiere Friedrich Wilhelm I. 1713–1740* (Berlin, 2003), 426.

provides a strong clue to the dating of the music in the Lilien Partbooks as well as to their connection to the Prussian kingdom, eliminating the possibility of any year earlier than 1713 for the works including trumpets that are found in the Lilien Partbooks.

As established in part 2, it was the ‘Soldier-King’ who was responsible for founding the *Hoboistenschule* in Potsdam in 1724,¹⁶⁴ an institution that was led by Heinrich Gottfried Pepusch (after 1667–1750) with the assistance of ‘Cammer Musicant’ (chamber musician) Sydow (d. 1754). The latter directed the establishment himself from 1738. According to Mary Oleskiewicz, Samuel Peter Sydow (d. 1701) was employed as *Kapellmeister* at the Prussian court from 1679 until 1701, and was most likely father of ‘Cammer Musicant’ Sydow, who is regularly confused with his father in secondary literature.¹⁶⁵ Oleskiewicz also notes that neither Sydow junior’s given names nor his exact dates can be established with certainty.¹⁶⁶ Bandt, therefore, is referring to Sydow junior rather than Samuel Peter when stating that ‘Sydow’ held the positions of both *Kapellmeister* and *Komponist* (composer) at the Prussian court.¹⁶⁷ It appears that some of the compositions in the Lilien Partbooks can be attributed to Sydow, either father or son, as will be discussed in the following analysis of the music within these sources.

In addition to the *Hautboisten* of the *Königsregiment*, the apprentices of the *Hoboistenschule* regularly supplied entertainment at Friedrich I’s court. Although he unfortunately fails to provide a reference, Bandt quotes a source that describes the courtly activities of the students of the *Hoboistenschule* as follows:

Was die übrigen Lust-barkeiten des Hofes (im Potsd. Stadtschloß) betrifft, so waren an zwei Abenden in der Woche Assembleen, wobei jeder Offizier Zutritt hatte und alles ziemlich ähnlich zugeing wie im Tabaks-Kollegium, nur erfreute, eine aus den Zöglingen des Waisen-hauses gebildete Kapelle, welcher der König zuweilen den italienischen Noten-schrank seiner Mutter (der geistvollen Sophie-Charlotte) auftrat, mit trefflicher Musik.¹⁶⁸

As for the other pleasures of the court (at the Potsdam *Stadtschloss*), on two evenings a week assemblies were held, which were quite similar to the *Tabaks-Kollegium*, except that a *Kapelle* formed by the students of the orphanage sometimes entertained with excellent music out of the Italian sheet music cabinet of the King’s mother (the brilliant Sophie-Charlotte), which he opened on occasion.

Further research is needed to investigate whether any of the works in Sophie-Charlotte’s collection were composed for wind band. Bandt’s quotation seems to imply that the *Hautboisten* apprentices acted as a *Kapelle* – or an ‘orchestra’ – performing the music in scorings that would most likely have included string instruments and harpsichord as well as wind instruments.

Prussian enclaves in the lower Rhine region

Although Prussia had gained leadership over the duchy of Kleve, as well as the *Grafschaften* (counties) of Mark and of Ravensberg, following an inheritance dispute in 1614, these areas, which were near to the Dutch border and thus separated from the contiguous territory of Prussia, were repeatedly occupied by other nations. Initially, the Catholic Spanish ruled these Prussian enclaves in the Lower Rhine region, and then, from 1629 to 1672, governance was taken over by representatives of the Calvinist Netherlands, who had managed to oust the

164 Bandt, ‘Die ehem. Hoboistenschule’, 425.

165 Mary Oleskiewicz, ‘The Court of Brandenburg-Prussia’, *Music at German Courts, 1715–1760: Changing Artistic Priorities*, eds. Samantha Owens, Barbara M. Reul and Janice B. Stockigt (Woodbridge, 2011), 81, 125.

166 Mary Oleskiewicz, e-mail message to the author, 12 February 2013.

167 Bandt, ‘Die ehem. Hoboistenschule’, 426.

168 Bandt, ‘Die ehem. Hoboistenschule’, 426.

Spanish intruders. By agreement, however, the inhabitants of these duchies and counties were guaranteed religious freedom.

Friedrich Wilhelm, the 'Great Elector', was the first to strengthen Prussia's contacts with the Netherlands, when he was sent there to live with his mother's uncle Friedrich Heinrich of Orange (1584–1647) from 1634 until 1638, during which time he studied at the University of Leiden. In 1646, Friedrich Wilhelm married Princess Luise Henriette (1627–67) from the House of Orange-Nassau in The Hague.¹⁶⁹ In the early 1700s the Rhine area around Kleve was once more the subject of military conflicts as a result of fierce disputes over inheritance. In 1703 the Prussian military conquered the stronghold of Geldern, which had previously been thought to be impenetrable. At the Peace in Utrecht in 1713, those parts of the duchy of Geldern formerly ruled by the Spanish were given to Prussia in compensation for the principality of Orange, which was lost to France.¹⁷⁰ And although France subsequently conquered Kleve in the turmoil of the French Revolution later in the eighteenth century, these eastern areas of the former duchy of Geldern were returned to Prussia after the Congress of Vienna in 1815 and are now part of Germany.¹⁷¹ The western area called Gelderland remained in the Netherlands (as it does to this day).

The Prussian lands in Geldern were labelled the *Herzogtum Geldern preußischen Antheils* (Prussian division of the duchy of Geldern), and were administered from 1713 to 1726 by Georg von Lilien (1652–1726), who held the post of Governor of Geldern (see Figure 3). His father, Georg Lilien (1597–1666), had been the *Domprobst* (provost) at the St. Nicolai-Kirche (St Nicholas' Church) in Berlin. In 1704, Georg von Lilien and his wife were ennobled; he subsequently held the ranks of Prussian General Major (from 1709) and General Lieutenant (from 1720).¹⁷²

In 1725, von Lilien appears to have been dismissed for discharging a farm labourer who had been drafted into military duties against his will. He subsequently retired and moved to a residence in the vicinity of Wittstock (some 95 kilometres northwest of Berlin), where he died in 1726 with no heirs.¹⁷³

Von Lilien's successor in the post of governor of Geldern was Friedrich Otto Freiherr von Wittenhorst-Sonsfeld (1678–1755), who became the head of the new *Dragonerregiment* No. 2 (Second Dragoon Regiment) – which also carried his name – in 1725, and governor of Geldern in 1726. On 25 July 1739 Friedrich Otto was promoted to the rank of General Lieutenant of the Prussian cavalry.¹⁷⁴ His sister, Dorothea Louise (1681–1746), is known to have served as *Hofdame* (lady-in-waiting) at the Prussian court in Berlin, as well as having been employed as nanny to Wilhelmine of Prussia (the favourite sister of Friedrich 'the Great'). In 1731, when Wilhelmine married the Hereditary Margrave (and later Margrave) of Brandenburg-Bayreuth, she took her confidante 'Sonsine' (Dorothea Louise von Wittenhorst-Sonsfeld) with her to her new residence in Bayreuth. Dorothea Louise was later to be appointed *Oberhofmeisterin* at the court.¹⁷⁵

169 Irmgard Hantsche, *Preußen am Rhein* (Bottrop, Essen, 2002), 9.

170 Hantsche, *Preußen am Rhein*, 26.

171 Hantsche, *Preußen am Rhein*, 38.

172 *Preußen an Peel, Maas und Niers: das preußische Herzogtum Geldern im 18. Jahrhundert*, ed. Stefan Frankewitz, Geldrisches Archiv 7; Führer des Niederrheinischen Museums für Volkskunde und Kulturgeschichte Kevelaer 45; Schriften des Preußen-Museums Nordrhein-Westfalen No. 5 (Kleve, 2003), 119–20.

173 Ernst Friedlaender, 'Lilien, Georg von', *Allgemeine Deutsche Biographie* 18 (online version, 1883), 645–6. Available from www.deutsche-biographie.de. Accessed 3 March 2013.

174 Erich Thurmann, 'Die Sonsfeldsche Musikaliensammlung in der Bibliotheca Fürstenbergiana', unpublished typescript dated 1971, Archiv Herdringen No. 7628/1, 3.

175 Wilhelmine von Bayreuth, *Memoiren von Friederike Sophie Wilhelmine Markgräfin von Bayreuth*, trans. Thomas Hell (Braunschweig, 1845), 60.



Figure 3. Georg von Lilien, engraving by Georg Paul Busch, ca. 1725. Available from VU Amsterdam University Library [http://imagebase.uvu.vu.nl/cdm/singleitem/collection/prt/id/1639/rec/1/lang/en_US].

According to Erich Thurmann, in an unpublished article focusing on the *Sonsfeldsche Musikalien Sammlung*, little is known about Friedrich Otto von Wittenhorst-Sonsfeld's personal life; nevertheless, secondary sources repeatedly state that he was presumably a 'musikalischer preußischer General' (a musical Prussian general),¹⁷⁶ who, as stated by Hanne Buschmann, apparently composed and also played the hautboy.¹⁷⁷ However, no primary-source evidence is provided to back up either claim; furthermore, it seems somewhat doubtful that a person of noble status would have played the hautboy – an instrument usually considered to be played solely by professionals. Indeed, Thurmann cites an inventory of the musical instruments owned by Friedrich Otto's mother that include listings for keyboards (positive organ, clavichord, harpsichord) and strings (viols, *chitarra*) – instruments generally preferred by such noble amateurs.¹⁷⁸

Countess Maria Adriana Alexandrina Theresia von Arberg und Frézin, who was Friedrich Otto's aunt, lived in Horst (now in the Netherlands and on the western side of the Rhine), and belonged to the Catholic branch of the family – the Wittenhorst-Horsts. Friedrich Otto fought a long court case against this aunt for the feudal rights of the lands in Horst. When the countess died in 1738, Friedrich Otto moved temporarily to Horst, taking over the property

176 Hanne Buschmann, 'Friedrich Otto Freiherr von Wittenhorst-Sonsfeld. Ein musikalischer preußischer General', *Mitteilungen aus dem Schloßarchiv Diersfordt und vom Niederrhein*, 6 (1995), 72–7.

177 Buschmann, 'Friedrich Otto Freiherr von Wittenhorst-Sonsfeld', 74.

178 Thurmann, 'Die Sonsfeldsche Musikaliensammlung', 3.

illegitimately in disregard of his aunt's will of 17 September 1736, which stated that her goddaughter Maria Alexandrina von Fürstenberg was her sole heir. This was the same year that his regiment, which until then had been in Treptow/Hinterpommern (now in Poland), was stationed in his home area. For the rest of his life Friedrich Otto mostly lived in the Prussian enclaves in the Lower Rhine region.

Baron Clemens Lothar von Fürstenberg (1725–91), brother and guardian of the countess' goddaughter, engaged in a long-lasting legal dispute over the inheritance with Friedrich Otto on behalf of his sister, who died a minor, never becoming the legal owner of her inheritance. Officially Clemens Lothar, who won these legal fights, was given the feudal rights for Horst in 1754; however, Friedrich Otto did not hand anything over before he died in 1755. Accordingly it appears that Friedrich Otto was possessor of those lands from 1738 until 1755.¹⁷⁹

The Lilien Partbooks and their owners

In his study of the musical history of the courts of Westphalian nobility, Joachim Domp focuses on music that forms part of the Bibliotheca Fürstenbergiana, the library of the Fürstenberg family, which is held in the castle of Herdringen. Domp suggests that this music collection comprises repertoire that was performed by an ensemble at the local court.¹⁸⁰ Within this library works can be found that formerly belonged to Friedrich Otto von Wittenhorst-Sonsfeld. According to Thurmann, Domp's study provides the first scholarly attention given to the Sonsfeld Collection in modern times.¹⁸¹ Thurmann also notes, however, that while Domp's work lays the foundation for research on Westphalian music history, 'his information needs supplementing and correcting, in order to be able to characterize fully the peculiarity of this music collection'.¹⁸² According to Thurmann, the surviving archival material does not indicate that a *Kapelle* was ever employed by the Fürstenbergs and, therefore, that any performance at the Herdringen court of the music in their collection cannot be safely assumed.

Also kept in the Fürstenberg library is a manuscript entitled *Des Herren General Major Frey Herrn von Sonsfeldt Musicalisches Cathallogium* (D-HRD, FÜ 3720a), published as a facsimile reprint within a modern catalogue, edited by Jürgen Kindermann in 1987/88.¹⁸³ Strikingly, according to Barry S. Brook, this appears to be the earliest known thematic music incipit catalogue.¹⁸⁴ It was initiated by Friedrich Otto and lists the contents of his music collection, which was extended once it came into the possession of Freiherr Clemens Lothar von Fürstenberg (1725–91) in 1755. Only parts of the works listed in the catalogue are still extant, but among them are the compositions contained within the six partbooks whose leather bindings are imprinted with the golden letters 'G. v. L.' – the so-called Lilien Partbooks – which form the focus of this article.

A number of secondary sources suggest that Governor Georg von Lilien was most likely the person to have been the original owner of the six partbooks.¹⁸⁵ Although it is possible that

179 Thurmann, 'Die Sonsfeldsche Musikaliensammlung', 5.

180 Joachim Domp, *Studien zur Geschichte der Musik an Westfälischen Adelhöfen im 18. Jahrhundert* (Düsseldorf, 1934).

181 Thurmann, 'Die Sonsfeldsche Musikaliensammlung', 1.

182 Thurmann, 'Die Sonsfeldsche Musikaliensammlung', 1: 'Seine Darlegungen bedürfen der Ergänzung und der Berichtigung, um die Eigenart dieser Musikaliensammlung angemessen zu charakterisieren.'

183 DMgA, Kindermann, *Katalog der Filmsammlung*.

184 Barry S. Brook, 'A Tale of Thematic Catalogues', *Notes*, 29/3 (1973), 407–15.

185 See Renate Hildebrand, 'Das Oboensemble in der deutschen Regimentsmusik und in den Stadtpfeifereien bis 1720', *Tibia*, 1 (1978), 9.

Johann Christoph Graf (Count) von Wylich and Lottum (1681–1727), brother-in-law of Friedrich Otto von Wittenhorst-Sonsfeld, was the first owner of the partbooks – given that his name also provides the initials ‘G. v. L.’ (Graf von Lottum) found on the covers of the partbooks – little evidence remains to confirm this supposition and Thurmann believes it to be less likely.¹⁸⁶

Exactly how and when the Lilien Partbooks changed ownership for the first time will perhaps never be uncovered; however, it is known that the second person to call these six books his own was Friedrich Otto von Wittenhorst-Sonsfeld. He integrated them into his own music collection – now referred to as the Sonsfeld Collection. Some of the works from these partbooks are listed in the incipit catalogue that he initiated – the Sonsfeld Catalogue.

Thurmann assumes that once von Lilien had been dismissed from the military he no longer had access to his regimental *Hautboisten*. He further states that von Wittenhorst-Sonsfeld did, however, and accordingly made better use of the six partbooks.¹⁸⁷ It may have been this fact that led Haynes to the conclusion that the music in the partbooks was collated in the period ‘ca. 1713–1725’,¹⁸⁸ the first date marking the appearance of trumpets within an ensemble of *Hautboisten* and the second an estimation of the time when the partbooks came into Sonsfeld’s possession. According to Curt Jany, the Sonsfeld Regiment employed one timpanist and four *Hautboisten*. It may be assumed that the music in the six partbooks was played by this ensemble, even though the music collated in the Lilien Partbooks does not have a single piece requiring timpani, and usually six or more players are engaged, suggesting that additional players were involved if performing the music from the six partbooks.¹⁸⁹

A number of errors regarding the history of the Sonsfeld family and the provenance of the Lilien Partbooks have recently been published that stand in need of correction. The fact that Friedrich Otto von Wittenhorst-Sonsfeld was born on Dutch territory in Huissen, and also that the official language remained Dutch in this area, appears to have led to David Whitwell’s incorrect conclusion that the Sonsfeld family were Dutch nobility.¹⁹⁰ Whitwell further claims that the music in the Lilien Partbooks must have been composed at the French court, given the presence of ‘one Christian Friedrich Theodor von Furstenberg’¹⁹¹ in Paris in 1711 and 1712, alongside the fact that some of the pieces in the Partbooks bear French titles. He therefore assumes that this music provides an example repertoire for French *Hautboisten* dating from the beginning of the eighteenth century.

Yet while Dutch family connections are evident in primary sources relating to the Sonsfelds, the family’s loyalty to the Prussian (or at that time still Brandenburg) court is evident from at least the early seventeenth century, as demonstrated by Johann III von Wittenhorst (1568–1617), who held the position of councillor to the Prince-Elector of Brandenburg (‘kurfürstlich-brandenburgischer Rat’).¹⁹² Furthermore, as we have seen, Georg von Lilien was also a Prussian General.

186 Thurmann, ‘Die Sonsfeldsche Musikaliensammlung’, 12.

187 Thurmann, ‘Die Sonsfeldsche Musikaliensammlung’, 11.

188 Haynes, *Music for Oboe*, 362.

189 Jany, *Geschichte der Preußischen Armee*, i, 653.

190 Whitwell, ‘A Baroque Wind Band Library in Germany’, 43, where he refers to Friedrich Otto as ‘Generalmajor Frey Herr von Sons-Feldt of Holland’.

191 Whitwell is most likely referring to Christian Franz Dietrich (also known as Christian Franz Theodor; 1689–1755) Reichsfreiherr von Fürstenberg, who studied law and theology at the Sorbonne before 1712. See Jolk, ‘Grundherrschaftliche Anweisungen’.

192 Erich Schüttpelz, ‘In Wittenhorst, Sonsfeld und Aspel wohnte und wirkte mehr als 700 Jahre die Familie Wittenhorst – 2. Teil’, *Haldern einst und jetzt*, 79 (1997), 6.

Whereas the connections of the Sonsfeld family to Georg von Lilien remain rather uncertain, it is clear that after 1755 the inheritance of Countess Maria Adriana Alexandrina Theresia von Arberg und Frézin, including the music collection, made its way into the ownership of the Fürstenberg family.¹⁹³ After Friedrich Otto's death in 1755, and therefore after his music library (including the incipit catalogue) became part of Clemens Lothar von Fürstenberg's Bibliotheca Fürstenbergiana, Clemens Lothar added items to the Sonsfeld Catalogue. It seems unlikely, however, that any changes or additions were made to the contents of the Lilien Partbooks after that time. Along with the Sonsfeld Catalogue and the Sonsfeld Collection, the Partbooks have since been kept in the Fürstenberg family's residence in Herdringen, with the exception of the period from 1919 to 1969, when the collection was lent to the Erzbischöfliche Akademische Bibliothek in Paderborn.¹⁹⁴ The current owner is Wennemar Freiherr von Fürstenberg.

The music in the Lilien Partbooks – categories of instrumentation

In the following, the focus will be upon the music of the Lilien Partbooks in order to provide more detailed evidence of the context of *Hautboisten* music in eighteenth-century Prussia. A musical analysis of the entire contents of these partbooks, however, would go far beyond the scope of this article. Therefore a selection of examples, portraying the various categories of instrumentation found in this collection, will serve as representative for a comparison with *Hautboisten* music discussed previously.

Each of the six Lilien Partbooks is covered in leather and embossed with the golden letters 'G. v. L.'. The instrument corresponding to each partbook is stated on its cover, that is:

HAUTBOIS. I. ET.

HAUTBOIS. II. ET.

HAUTBOIS. III. ET.

TAILLE. ET.

BASSON. I. ET.

BASSON. II. ET.

These match with an instrumentation commonly used by *Hautboisten* ensembles of the early eighteenth century, as seen earlier with the arrangements of music by Venturini; however, the additional '*ET.*' (that is, *et cetera*) on each partbook indicates that a variety of instrumentations are found inside these partbooks. Generally the partbook titled *Hautbois. I. et.* requires the player (most likely the bandleader) to perform on an hautboy, but occasionally the same player must exchange the hautboy for a recorder, transverse flute or even violin. Similarly, the other partbooks also usually ask for the instrument specified on the cover, but fairly frequently the players either have to read from another partbook (for example, the bassoonists regularly share – having one part on the right page of the open book and the other part on the left page), or play different instruments, such as string instruments.

Each of the movements bears a number, making it easier to find the corresponding piece in any of the other partbooks. This numbering system continues throughout each entire partbook independently of the works themselves and was most likely inserted during the eighteenth century, possibly even at the time when each movement was added to the partbooks, given that the numbers are written in the same hand as the music. It nevertheless appears

193 Thurmann, 'Die Sonsfeldsche Musikaliensammlung', 5.

194 Erich Thurmann, 'Westfälische Musikaliensammlungen', *Bibliothek in vier Jahrhunderten*, 400 Jahre Bibliothek in Münster (Münster, 1988), 312.

that these numbers do not continue to the end of each partbook. In Partbook 1 the last numbered movement is 329, in Partbooks 2 it is 321, in Partbook 3 it finishes with 319, in Partbook 4 with 314, in Partbooks 5 with 325, and finally in Partbook 6 it is movement 332 that is given the last number. Subsequent numbers are partly given in pencil, likely by a twentieth-century scholar. In the appended catalogue, those movements for which no numbering is provided in the partbooks will be tacitly supplied with the appropriate number.

The partbooks contain several instances in which numbers are missing, or a movement is numbered and has clefs and a key signature provided, but has no music in the staves that follow. After movement 12, for example, there are a number of empty pages in each of the partbooks, followed by the next piece, which is numbered 16. There are also other cases in which movements either seem to be missing, or the writer intended to add another movement at a later point in time, the reasons for which can only be a matter for speculation. Accordingly, the number of movements in the partbooks totals 331, even though the continued numbering in the attached catalogue finishes at 340.

A second numbering system in pencil, marking the beginning of each composition (that is, for example, a concerto or overture with its following movements) rather than each movement, is also provided. These numbers are in square brackets, written with pencil and probably date from the twentieth century. This numbering starts at [1] and finishes at [52]; however, one composition is numbered [32] and one [32a]. This makes for a total of 53 works, contrary to statements in the secondary literature, such as Haynes' bibliography, that the partbooks contain '52 multi-movement pieces of instrumental music for 2-3 Obs, Taille, 2 Bsns (usually 6 separate parts) and occasional Trp'.¹⁹⁵ In the attached catalogue of the Lilien Partbooks (see below), a numbering is adopted following the original system, together with the prefix 'LPb'. The instrumentation suggested by Haynes (mentioned earlier) will be considered in the context of the following investigation of selected works, since it appears that many more instruments than just the 'occasional trumpet' can be found. The sequence of the works in the Lilien Partbooks does not follow any thematic order of instrumentation but seems to suggest that works have been added apparently at random. For the purposes of this discussion, the following categorization will be used:

- (1) *Hautboisten* – Pure Double-Reed Ensembles (12 works)
- (2) *Hautboisten* and Trumpets
 - (a) Double-Reed Ensemble and Trumpet (11 works)
 - (b) Double-Reed Ensemble, Strings and Trumpet(s) (4 works)
- (3) *Hautboisten* and Horns
 - (a) Double-Reed Ensemble and Horns (3 works)
 - (b) Double-Reed Ensemble, Strings and Horns (2 works)
- (4) *Hautboisten* and Strings (10 works)
- (5) Solo Instrument and 'Orchestra' (8 works)
- (6) Miscellaneous (3 works)

These categories indicate the general instrumentation of the music, although in some cases compositions are included within one of these subheadings even though they also ask for other instruments. These specific examples, however, will be mentioned in the attached catalogue, and are usually those in which players must exchange an instrument for another (generally taking up a recorder) in only one movement (or even only a few bars).¹⁹⁶

¹⁹⁵ Haynes, *Music for Oboe*, 362.

¹⁹⁶ On questions of a standardization of *Regiments-Hautboisten* music see also Hofer, *Studien*.

Pure double-reed ensembles

Of the 53 works collated in the partbooks, only 12 are scored for a double-reed ensemble that could be described as an ‘hautboy band’. One of these compositions is set for two hautbois and two bassoons, whilst the remaining 11 are for four hautbois and two bassoons, with two of those works featuring a *taille de hautbois* rather than a fourth hautboy. Furthermore, one of the 12 works requires two players to exchange their hautbois for recorders for a period. In all of the works, a textural differentiation is made between tutti and a smaller group of players. The first hautboy and the first bassoon usually have the most elaborate parts, with the concertino groups (called ‘Duetto’ or ‘Trio’) often consisting of either two hautbois, two bassoons, one hautboy and one bassoon, or sometimes two hautbois and one bassoon. In some cases the two hautbois are accompanied by the remaining hautbois, which provide a quasi bass in place of the bassoons.

The Concerto in B-flat major (LPb 6), in three movements, represents the most common type of double-reed instrumentation in the Lilien Partbooks. Furthermore, this scoring is the same as that seen in the arrangements of the overture suites by Francesco Venturini (discussed in part 3), strengthening the argument that during the first half of the eighteenth century a standard double-reed ensemble of six players usually performed with four hautbois and two bassoons.

The third and fourth bar of the first movement of this work (see [Example 1](#)) indicates that the term ‘Trio’ refers solely to a distinct differentiation from the ‘Tutti’ section (here with the French term *tous*) – in this case the first and second hautbois are featured, a pattern that is also regularly found in the remaining works with the same instrumentation.

In [Example 2](#), it can be seen that the two bassoons also regularly play unaccompanied. This instrumentation pattern for the concertino parts can be found throughout most of the works in the Lilien Partbooks.

In [Example 3](#) the preference for the first and second hautbois and also for both bassoons as solo instruments is particularly clear, since the third and fourth hautboy remain silent through the entire movement.

The Concerto in C major (LPb 8) can be attributed to a ‘Sign. Sydow’ according to its entry in the Sonsfeld Catalogue, which led Kindermann to suggest that Samuel Peter Sydow was the composer of this work. No composer is given in the Lilien Partbooks, and since no first names are mentioned in the Sonsfeld Catalogue it appears to be more likely to be Sydow junior, whose first name as yet remains unknown. In this work the pair of bassoons often forms the concertino group, but with the first hautboy also regularly featured as a solo instrument accompanied by the first bassoon (see [Examples 4](#) and [5](#)).

In most of the works scored for pure double-reed consort in the Lilien Partbooks the ‘Tutti’ passages require four voices. The instrumentation for these passages varies, with

Example 1. Anonymous, Concerto in B-flat major (LPb 6), 1st movement, bars 1–6.

Example 2. Anonymous, Concerto in B-flat major (LPb 6), 1st movement, bars 32–35.

Example 3. Anonymous, Concerto in Bb major (LPb 6), 2nd movement bars 1–5.

Example 4. Sydow, Concerto in C major (LPb 8), 1st movement, bars 45–49.

either two doubling hautboy parts and two separate bassoon parts, or one doubling hautboy part, two separate hautboy parts and one doubling bassoon part.

Two exceptions can be found amongst the works that require six players: the first is LPb 37, which appears to feature the first hautboy as a solo instrument accompanied by the rest of

Example 5. Sydow, Concerto in C major (LPb 8), 1st movement, bars 59–62.

the band, and the second is LPb 49, a selection of opera arias arranged for *Hautboisten*, with the first hautboy part notated in C1 clef, commonly used for a soprano at this time.

Only two of the works scored for ‘hautboy band’ are not for six players. LPb 47, a Concerto in B-flat major, requires only four hautboys and one bassoon, while LPb 50, a Concerto (labelled *Sinfonia*) in F major, is set for two hautboys and two bassoons. In the case of LPb 47 there is a pencil marking in the partbook indicating that this work is by Telemann – an assumption that may be debatable. In LPb 50 both hautboys and both bassoons have independent parts, a situation that is particularly clear in the second part of the first movement, which comprises a fugue in four parts. Interestingly, in the third part of the first movement of this work the second part has to play two notes simultaneously during three bars, suggesting double-stopping on a violin. Since only the part for the first bassoon is labelled for a specific instrument – *Basson Primo* – the other bass part may also be intended for a bassoon. It is possible that the upper parts might have been intended for violins; however, the range of those parts does not exceed that of an hautboy. Taking ‘Tutti’ and ‘Trio’ markings into account, it might be plausible to assume that the upper parts were doubled.

Hautboisten and trumpets

Two of the works from the Lilien Partbooks were investigated by Albert Lee Moore in 1981:¹⁹⁷ the Concerto in D major (LPb 3) and another Concerto in D major (LPb 32a, labelled *Symphonia* – referred to as 32b in Moore’s dissertation). Moore states that LPb 32a (one of the two works for two trumpets in the collection) is not an arrangement of pieces taken from Handel’s opera *Amadigi* (1715). At the end of this work in Partbook 3 (*Hautbois III*) the title for Handel’s opera is given; however, this refers to the music on the following pages (LPb 33), which is an arrangement of the complete opera, excluding the recitatives.¹⁹⁸ Perhaps Moore did not have access to the entire manuscripts, which could have led to the misunderstanding that the title for *Amadigi* referred to the music on the same page and on the previous pages rather than to the next page (of which he most likely did not possess a copy).

The Lilien Partbooks contain 11 compositions that fall into the category of double-reed ensemble including one trumpet. A further four works also employ trumpets, in one case two trumpets, plus additional string instruments. The instrumentation for LPb 11, a Concerto

197 Albert Lee Moore, ‘Two Anonymous Eighteenth-Century Manuscripts for Trumpet with Oboe Ensemble from the Lilien Part-Books’ (DMA Dissertation, North Texas State University, 1981).

198 See Winton Dean, ‘A New Source for Handel’s *Amadigi*’, *Music & Letters*, 72 (1991), 27–37.

Example 6. Anonymous, Concerto in E-flat major (LPb 31), 1st movement, bars 1–7.

in D major, is one trumpet, four hautboys and two bassoons. The entry in the Sonsfeld Catalogue states that the composer of this Concerto is again a ‘Sign. Sydow’.¹⁹⁹ Following the argument made earlier regarding the dating of compositions including trumpets (that is, after 1713) it appears likely that Sydow junior was the composer of this work, rather than his father, Samuel Peter Sydow.

Another work for double-reed ensemble and one trumpet collated in the six partbooks also exists in a further copy that is held at the Universitätsbibliothek in Rostock.²⁰⁰ The opening of this work, a Concerto in E-flat major for trumpet, three hautboys and one bassoon (LPb 31), is provided as [Example 6](#).

In this concerto both the first hautboy and the trumpet are treated as solo instruments, often competing with each other. In ‘tutti’ passages, however, the first hautboy usually plays in unison with the second hautboy. The trio formed by the double-reed ensemble requires two hautboys and one bassoon. Movements 190 and 191 of this work seem to be missing from the trumpet part of the Lilien Partbooks; however, they exist in the Rostock copy. Movement 192 is a second Menuet, labelled ‘Trio’, scored for two hautboys and one bassoon.

As mentioned earlier, the categorization of the music in the Lilien Partbooks leaves many questions unanswered. Several compositions contain occasional references to strings in the middle of a movement. It remains unclear whether this indicates that the wind players exchanged their instruments for string instruments for a short period of time, or if perhaps in an ‘orchestral’ performance in which strings doubled the hautboy parts, the winds were asked to remain tacet for those sections. Another solution may be that terms such as ‘Basson 1mo’ referred solely to the player in question rather than to the instrument he was playing. Nevertheless, it also seems clear that some instrumentations were chosen simply to have an instrument with the necessary range for the part (in this case a viola rather than a *taille de hautbois*), as can be seen in LPb 5, a concerto (labelled ‘Sinfonia’) in E-flat major for trumpet and *Hautboisten* ensemble.

In LPb 5 the *Hautboisten* are required to perform on three hautboys, two bassoons and one viola. Yet whereas elsewhere in the Lilien Partbooks the middle part in alto clef is either labelled simply ‘Taille’ or has no instrument specification at all, in LPb 5 this part is marked ‘Viola Alto’. Analysing this specific part proves the necessity of this choice, since on a number of occasions an e-flat is required, a note below the range of the *taille de hautbois* (see [Example 7](#)). In the following bar (bar 27), the third hautboy has a b-flat, a note below the range of this instrument; however, since this is in unison with the viola and bassoons, it seems plausible that the player would have performed the same notes as the second hautboy by repeating b-flat. In this work the bassoons play mostly in unison, but in one movement

199 DMgA, Kindermann, *Katalog der Filmsammlung*, 111.

200 R-Rou, Mus. Saec. XVII.18.-51.⁵³.

Example 7. Anonymous, Concerto in E-flat major (LPb 5), 1st movement, bars 26–27.

the other instruments are tacet, leaving the bassoons to perform a duet, and in another movement they form a trio with the first oboe – each instrument playing its own distinct part.

The first hautboy and trumpet often appear as the two ‘concertino’ instruments in this work. Interestingly, in movements 41 and 42 (that is the third and fourth movements in this concerto) the first hautboy part is notated in C1 clef rather than in G2 clef as is more generally the case in this partbook. All movements following the first in this concerto-style work are dances more commonly found in an overture suite.

Another composition in which the scoring includes strings is LPb 32a, a Concerto in D major in three movements titled *Symphonia*, and which is one of the two works investigated by Moore. Scored for two trumpets, two hautboys, two violins, one viola and one bassoon, generally the pairs of instruments form an entity competing with the other pairs and also joining in the tutti passages. The middle movement features both violins in unison as a *basset*, whilst the first hautboy plays a solo. Only in the final one-and-a-half bars do all parts (with the exception of the trumpets) join in a cadence on the dominant chord, which leads into the final movement featuring highly ornamented hautboy parts (see [Example 8](#)), in a piece in which hautboys, trumpets and violins are generally thematically doubling. In a usual ‘orchestral’ set-up nowadays, this composition would be performed with a string orchestra, a harpsichord, an additional bassoon, two hautboys and two solo trumpets. Nothing in the work would change, but the concept seen in the Lilien Partbooks – that is, a concerto performed by a group such as *Hautboisten* – implies that the winds were leading rather than merely adding timbral colour to a string orchestra.

Hautboisten and horns

Six works in the Lilien Partbooks include horns, which can be divided into those compositions with *cors de chasse* (natural horn) and those with *cors de post* (signal horn for post coaches). In those works with two *cors de post*, the scoring was most likely for one instrument in F and one in B-flat. Both Overture Suites in F major (LPb 23 and LPb 24) are scored for double-reed ensemble and two *cors de chasse*. Two Concertos in B-flat major (LPb 26 and LPb 36) feature also two violins and require two post horns rather than hunting horns (one in F

The image shows a musical score for a double-reed ensemble. It consists of seven staves: two D Trumpets (D Tpt.), two Oboes (Ob.), two Violins (Vln. 1 and Vln. 2), Viola (Vla.), and Bassoon (Bsn.). The key signature is D major (two sharps) and the time signature is 3/8. The tempo is marked [199] Allegro. The score shows the first 11 bars of the 3rd movement. The music is characterized by repeated semiquaver patterns in the lower parts and more melodic lines in the upper parts, with various rests and accents.

Example 8. Anonymous, *Symphonia* in D major (LPb 32a), 3rd movement, bars 1–11.

and one in B-flat), and finally the Intrada in B-flat major (LPb 25) is for double-reed ensemble with two horns in F and one post horn in B-flat. The Concerto in F major (LPb 7), which includes horns, strings and recorders, will be discussed in the group of miscellaneous compositions.

LPb 23 and LPb 24 feature the instrumentation considered by Hofer to represent the ‘birth of the *Harmoniemusik*’: hautbois, two horns and bassoons.²⁰¹ A variety of versions of this instrumentation exist from the first half of the eighteenth century, including either two or three hautbois and either one or two bassoons. LPb 23 requires three hautbois, two horns and one bassoon, whilst LPb 24 is set for a second bassoon.

The Overture in F major (LPb 23) is a work in ten movements, beginning with tri-partite overture. The second movement, entitled *Combattans*, is an example of a ‘battle’ composition for wind instruments with repeated semiquavers. A string of eight varied movements follow, some of which require the second and third hautboy players to exchange their instruments for recorders.

LPb 24, an overture suite in F major, represents exactly the instrumentation regarded by Hofer as the beginnings of the *Harmoniemusik* as it was discussed in part 3 with regard to Telemann’s compositions for double-reed ensemble including horns, and which can also be seen in Haydn’s *Divertimenti* for two hautbois, two horns and two bassoons (Hob. II, No. 7, No. 15 and No. 23).

On the other hand, the other works that include post horns are unique in their instrumentation. It appears that they only produced two notes in each of the compositions in the Lilien Partbooks: the fundamental and the octave. Exactly what type of horns these were remains to be investigated in future research. The works including two post horns are scored for one instrument in B-flat (the first horn) and one in F (the second horn).

Hautboisten and strings

Approximately half of the compositions included in the Lilien Partbooks require string instruments, despite the collection clearly being intended for use by *Hautboisten*. As already explored earlier (see [Examples 7 and 8](#)), in some instances these merely employ a tenor part that exceeds the range of a *taille de hautbois*, whilst in other cases the middle parts are

²⁰¹ See Hofer, ‘Geburtsmomente der Harmoniemusik’.

Example 9. Anonymous, *Symphonia* in G minor (LPb 2), 1st movement, bars 1–6.

Example 10. Anonymous, *Symphonia* in G minor (LPb 2), 1st movement, bars 48–52.

specified for string instruments, assigning the solo parts and the bass to double reeds. In further instances they are scored in a way that would nowadays be considered ‘orchestral’.

Example 9, an extract from an anonymous *Symphonia* in G minor (LPb 2), shows the opening of an overture-type first movement, which is then followed by a number of dances. It appears that this work is scored for two hautboys, two violins, one ‘La Taille’ and two bassoons. The ‘La Taille’ part was most likely intended to be executed on a viola, since in several places it exceeds the range of the *taille de hautbois*. When the concertino instruments (here labelled *trio*) separate from the tutti in bar 6, the first violin and the viola provide a four-foot bass in unison, which is marked in the parts with the term *basset*. This instrumentation was common practice with seventeenth-century German Lullists’ such as Philipp Heinrich Erlebach (1657–1714).²⁰²

In this first movement, in bar 48 (see **Example 10**), the second bassoon part contains the marking ‘violoncello’. Interestingly, the spelling for instrumental specifications on the bass parts is given as *Passon Primo* and *Passon Secundo*. In bar 48 to 50 the concertino is scored

202 See: Philipp Heinrich Erlebach, *VI. Ouvertures, begleitet mit ihren darzu schicklichen Aïrs, nach französischer Art und Manier eingerichtet und gesetzt* (Nürnberg, 1693).

[18] Andante (-Hb. 2/+Flauto 1&2)

The musical score consists of seven staves. The top two staves are for Hautbois 1 and Hautbois 2. The next two are for Violin 1 and Violin 2. The fifth staff is for Viola. The bottom two staves are for Bassoon 1 and Bassoon 2. The key signature has two flats and the time signature is 3/4. The score includes a performance instruction in German: 'in Taille part on the bottom of the page are in viola clef the first 4 bars of Vln. I with statement: die ersten 4 Tacte werden mit lauter Hautbois gemarschierdt'. The instruction is placed below the Viola staff.

Example 11. Anonymous, *Symphonia* in G minor (LPb 2), 3rd movement, bars 1–10.

for two violins, one viola and one bass instrument. It seems reasonable to assume that the bass instrument for this group may also have been a string instrument rather than a bassoon. It remains questionable as to whether the second *Passon* part was intended to be performed entirely on a violoncello in this work, or if the performer may have exchanged instruments in the middle of that movement. Considering the size of a violoncello and of a bassoon, the latter seems rather implausible; however, it may be that the performer exchanged instruments between the movements. Assuming that one bass part was played on a bassoon and the other on a violoncello, scoring of this work was presumably two hautbois, one bassoon, two violins, one viola and one violoncello. If one were to add a harpsichord, this would be the same instrumentation as any other typical ‘orchestral’ overture suite of the first half of the eighteenth century.

The third movement in this composition also deserves attention: an Andante, numbered 18 (see [Example 11](#)). In the partbook labelled *Hautbois II*, parts for *Flauto Primo* and *Flauto Secondo* are provided for this movement on the left-hand and right-hand pages, respectively. This requires the player of the second hautboy to exchange his hautboy for a recorder; however, it also implies that a further, eighth, player is needed for this movement.

This might open the path to speculation concerning the possibility that the second bassoon part was intended to be doubled by a violoncellist, who may perhaps have performed the second recorder part in the Andante. Confusingly, however, in the part for ‘La Taille’, there is a textual note added below the actual piece, showing the first four bars of the 1st violin line in viola clef (a passage which is in thirds with the viola) and stating that ‘die ersten 4 Tacte werden mit lauter Hautbois gemarschierdt’ (the first four bars will be marched with loud hautboy). Unfortunately this remains a conundrum, since both violin parts as well as the viola part extend below the range of an hautboy. Furthermore, with the added recorders, it appears that the first hautboy remains the solo instrument in this movement, given that it engages in elaborate ornamentation.

In the other compositions that include strings in the Lilien Partbooks, the general scoring appears to be similar. Usually these works are for two hautbois, two violins, one viola and two bassoons. It seems far more likely in these cases that the ‘La Taille’ parts were meant for a viola rather than a *taille de hautbois*.

The work with the most movements in the Lilien Partbooks – namely 30 in total – is an arrangement of the entire opera *Amadigi* (1715) by George Friderick Handel (except for the recitatives) – LPb 33. Winton Dean examined this arrangement of the work in a 1991

[98]

Example 12. Anonymous, Concerto in C minor (LPb 15), 1st movement, bars 1–3.

article.²⁰³ Interestingly, in the fourth partbook some movements call for a viola and some for a ‘Taille’, while other parts also regularly call for change of instruments. In three movements a trumpet is added to the score.

Arrangements of several other works by Handel can be found in the partbooks. LPb 45 is the overture to the opera *Il Pastor Fido* (1712), and LPb 51 can be recognized as Handel’s Concerto grosso, op. 3 no. 4. Several other arrangements of opera arias could recently be identified. These are LPb 34, LPb 37, LPb 40, LPb 47 and LPb 49 in the attached catalogue, and include, beside Handel, composers such as Francesco Mancini (1672–1737), Alessandro Scarlatti (1660–1725), Johann David Heinichen (1683–1729), Reinhard Keiser (1674–1739) and Antonio Lotti (1667–1740).²⁰⁴ The instrumentation varies between four hautboys and two bassoons, or strings and trumpet added to the double-reed ensemble. Future research will analyse the details of these arrangements; however, these works appear to allow the hypothesis that *Hautboisten* adapted any music to their needs.

Solo instrument and Hautboisten (or ‘Orchestra?’)

The category of ‘solo works’ is represented by eight compositions in the Lilien Partbooks. Five of these feature an hautboy as the solo instrument, two feature a ‘Flauto Traverso’ (LPb 19, LPb 41) and one a solo bassoon (LPb 17). In several of the works in this category the first violin is also presented as a solo instrument in some passages.

Example 12 shows the ‘orchestral’ opening of the first movement of the Concerto in C minor for hautboy (LPb 15). Similar to concertos by Antonio Vivaldi (1678–1741) or Tomaso Giovanni Albinoni (1671–1751), this work features the hautboy in the solo sections and has it remain tacet during the ritornelli. The latter are generally scored for first and second violin, together with both bassoons in unison. Only in the second movement do the violins have separate lines.

The solo sections for the hautboy are generally accompanied by the first bassoon, but also occasionally by the strings (see Example 13).

203 Dean, ‘A New Source for Handel’s *Amadigi*’, 27–37.

204 I am grateful to Steffen Voss (RISM, Munich) for pointing out the provenance of the original versions for these arrangements. Previously the composers of these arias were anonymous.

Example 13. Anonymous, Concerto C minor (LPb 15), 1st movement, bars 13–15.

The Overture Suite in G minor (LPb 42) differs only in that it is not a concerto but a series of dances including its opening movement, yet featuring one hautboy as a solo instrument. The Concerto in B-flat major (LPb 17) presents a virtuosic solo part for the first bassoon and uses the hautboy merely as a ripieno instrument to double the first violin in the tutti passages. The Concerto in F major (LPb 16) is, according to a pencil note, by Handel. This pencil mark, however, was most likely added by the same scholar who provided the work numbers in the twentieth century.

The composition with the work number LPb 41 deserves attention, since it appears to be a well-known work by Georg Philipp Telemann. This Concerto in D major for ‘Flauto Traverso’ is a transcription of his Concerto for recorder and orchestra in F major (TWV 51:F1). The part for the second bass is clearly marked for a violoncello, which remains tacet in the solo sections, during which the first bassoon accompanies the flute.

All the concertos for one solo instrument and ‘orchestra’ in the Lilien Partbooks appear to correspond to the general style of solo concertos of the time. The only difference appears to be the regular instrumentation incorporating two bassoons for the bass part; however, in those works that specify a violoncello, the forces are the same as those generally required for standard early eighteenth-century concertos. The use of a keyboard instrument as part of the basso continuo group is not evident in the partbooks either through instrumentation markings or through figures in the bass line; nevertheless, it may well be possible that in some circumstances this instrument might have been added. If these works were performed in a [battle] field situation, however, it seems most unlikely that a keyboard would have been involved, as has been argued above.

Miscellaneous

The final category of compositions from the Lilien Partbooks to be discussed here are those works that cannot be placed in any of the other groups. Two are scored for two recorders as distinct instruments in addition to the two hautboys through the entire work (as opposed to being exchanged for hautboys for a number of bars or one entire movement); and one is a trio sonata for hautboy, violin and bass, probably by Handel.

Example 14 shows an excerpt of a Concerto in F major for two recorders, two hautboys, two horns and two bassoons (LPb 7). A number of instrumental changes are marked, though it appears uncertain as to what they mean. In bar 18 of the first movement, for example, the

The musical score for Example 14 shows the first movement of an anonymous Concerto in F major (LPb 7), bars 15-22. The score is for a full orchestra and includes parts for Flute 1 and 2, Horns 1 and 2, Cor Anglais 1 and 2, Bassoon 1 and 2, and Violin Basset. The music is in 3/4 time and features a 'Fin' marking at the beginning of the section.

Example 14. Anonymous, Concerto in F major (LPb 7), 1st movement, bars 15–22.

The musical score for Example 15 shows the second movement of an anonymous Concerto in F major (LPb 7), bars 1-8. The score is for a full orchestra and includes parts for Flute 1 and 2, Oboe 1 and 2, Horns 1 and 2, Bassoon 1 and 2, and Violin Basset. The music is in 3/4 time and features a 'Hautbois solo' marking for the first flute part.

Example 15. Anonymous, Concerto in F major (LPb 7), 2nd movement, bars 1–8.

first hautboy part is marked as ‘*violin basset*’, while the horns and the bassoons remain tacet for the following 34 bars. Both hautboy parts are in unison in these bars, and their line extends down to g, a note that, indeed, cannot be performed on the hautboy. Whether this indicates that both parts were intended to be doubled by violins, leaving the hautboys to remain tacet in this part, or that the term ‘Hautbois’ at the beginning of the subsequent tutti section was used for the player rather than for his instrument, cannot be answered with certainty.

In the second movement of this Concerto, an Adagio, the second recorder part is marked ‘Hautbois solo’ (see Example 15). The music for both recorders is not particularly soloistic, but instead functions as an accompaniment to the elaborate first hautboy part (which may perhaps have been intended for violin – see comments on ‘*violin basset*’ earlier). Accordingly, it seems likely that this marking only served to inform the recorder players that this is the movement with the hautboy solo.

The first of the two Gigues in this Concerto (movement No. 53) requires both recorder players to exchange their instruments for hautboys, playing in unison with the first and the second hautboys, as marked in their parts. This is also evident in the range of the parts

that exceeds that of a treble recorder. The second Gigue, however, clearly requires recorders (being marked 'Flauto') again, whilst the second hautboy and the second bassoon are tacet.

Alongside the works scored for larger ensembles (which are by far the majority of the repertoire in the Lilien Partbooks) is a single trio sonata in B-flat major (LPb 52). This work was published in 1935 in an edition by W. Hinnenthal.²⁰⁵ A second manuscript copy of this work is also kept in the Bibliotheca Fürstenbergiana and listed in the Sonsfeld Catalogue, which identifies Handel as its composer. The bass part in Lilien Partbooks is simply labelled 'Basso', and although there are no figures (either in this copy or in the second one held in Herdringen), Hinnenthal's edition offers a realized part for harpsichord. While it cannot be answered with certainty that a keyboard instrument was used alongside with a bassoon or a violoncello in performance by the *Hautboisten* for whom these partbooks were compiled (either under the auspices of von Lilien or von Wittenhorst-Sonsfeld), again it seems reasonable to assume that no keyboard instrument would have been transported to a [battle] field. It is, however, necessary to keep in mind that *Hautboisten* were, of course, able to play the harpsichord, as indicated in a document dating from 1737, which contains an order from King Friedrich Wilhelm I to both Sydow junior and to the ensemble of the Prussian *Königsregiment*:

König Friedrich Wilhelm I. in Preußen, an Oberstleutnant Christoph Johann von dem Knesebeck vom Königsregiment; Potsdam, 6. August 1731:

'Ihr sollet dem (adjungierten Kapellmeister beim Militär-waisenhaus zu Potsdam) Sydow sowohl als denen Hobois meines Regiments anbefehlen, und zwar denen Hobois bei Spießruthen-strafe, auf kein ander Instrument als auf der Flöthe, den Hobois und dem Clavier zu spiehlen, aber auf keine Violinen und Baßgeigen, und sollet Ihr die Violinen und Baßgeigen, so sie itzo haben, ihnen wegnehmen lassen, und solche oben auf dem Schloß alhier legen lassen.'²⁰⁶

King Friedrich Wilhelm I in Prussia to Oberstleutnant Christoph Johann von dem Knesebeck of the Königsregiment, Potsdam, 6 August 1731:

'You should order (the adjunct Kapellmeister of the orphanage in Potsdam) Sydow and also the Hautboisten of my regiment, in fact the Hautboisten on pain of running the gauntlet, not to play any other instrument than the recorder, the hautboys and the harpsichord, but no violins and bass violins; and you should take away from them those violins and bass violins which they have now, and store them up here in the castle.'

The examples from the Lilien Partbooks discussed above seem to represent music collated for performance by Prussian *Hautboisten*. It also emerges that the musical genres included in these partbooks vary greatly. Some of the works are clearly for hautboy band (that is, for pure double-reed ensembles), whilst others include brass instruments, and still others even strings. Recorders are occasionally employed in order to provide a different sound colour for a few bars or for a single movement; sometimes they even have their own part throughout an entire composition. Those works with strings frequently require an instrumentation that is now commonly recognized as the 'orchestra', accompanying solo instruments such as a transverse flute or an hautboy and, on one occasion, a bassoon. In other cases, however, strings merely provide the middle parts in a work, while hautboys present the elaborate melody lines and bassoons provide the bass lines.

In light of the description of the musical activities of the students of the *Hoboistenschule* provided earlier, the variety of works in the Lilien Partbooks demonstrate clearly that the concept of independent groups did not function in a manner different from any other 'orchestral' group of performers.

205 Georg Friedrich Händel, *Sonate für Oboe und Geige mit Generalbass* ed. W. Hinnenthal (Kassel, 1935). Scholars disagree whether this work is authentic.

206 Kloosterhuis, *Legendäre 'lange Kerls'*, 188.

Conclusion

A preliminary definition of music for Hautboisten?

This article has explored a wide-ranging selection of extant music for *Hautboisten* and has engaged in the hypothesis that compositions might offer clues as to the instrumentation, the number of players and also a general understanding of the common consorts in use in the German-speaking lands in the early decades of the eighteenth century. This Conclusion further draws on this evidence of ‘music for the masses’, which Haynes referred to as the ‘Muzak’ or the ‘radio’ of the time.²⁰⁷

The primary goal of the previous section of this article was to establish the grounds for a hypothetical definition of the music typically played by *Hautboisten*. From this examination, it appears that the current convention of equating *Hautboisten* with ‘oboists’ and, accordingly, the phrase *Hautboisten Bande* with ‘oboe band’ (or ‘hautboy band’) cannot withstand scrutiny. Even though the surviving eighteenth-century publications of music for *Hautboisten* appear to indicate a pure double-reed band – an ‘oboe band’ – as a common formation, the analysis of manuscript music presumably intended for performance by *Hautboisten* illustrates the diversity of these players’ roles in reality, and sheds light on the variety of possible instrumentations for these ensembles.

It seems safe to assume that composers like Krieger definitely had bands of *Hautboisten* in mind among the potential purchasers of their published music. Furthermore, we can be certain that the manuscript arrangements of music by Venturini were meant for one of these groups. Nevertheless, only a minority of surviving compositions for *Hautboisten* are for double-reed instruments alone. Recalling that Krieger indicates that ‘small ensembles of amateurs also can perform these suites with violins’, and since the original edition of the *Feld-Musik* provided ensembles with three parts for the first treble and the bassoon, respectively, and two parts for the second treble, ‘so that when performing as *Feldmusik* and in bands these parts can be stronger’,²⁰⁸ this collection was primarily intended for a pure double-reed band. Although Krieger only suggests strings and a harpsichord as an alternative instrumentation, the possibility, and indeed the likeliness, cannot be ruled out that these suites were also performed by a combination of strings and winds, perhaps joined by a keyboard instrument for the basso continuo. This possibility may represent an amalgamation of consorts of double-reeds and strings of equal strength, sometimes featuring the hautboys as a timbral colour within a string ensemble, but in other instances perhaps using strings to fill the middle parts in a wind band as we have seen in some of the works within the *Lilien Partbooks*.

Accordingly, when Robertson asks whether ‘perhaps string ensemble and double-reed ensemble were interchangeable’,²⁰⁹ he allows the hypotheses, on one hand, that the concept of an orchestra with a substantial number of string players with solo wind players may not yet have been established as the single norm in German-speaking lands at the beginning of the eighteenth century, and, on the other hand, that any music, whether intended for string bands or any other instrumentation, may have been used by *Hautboisten*.

It seems, therefore, that a limited knowledge of double-reed ensembles performing as an entity has misled scholars and musicians nowadays to equate *Hautboisten* with ‘oboe bands’. For Prussian *Regiments-Hautboisten* the trumpet was an early and essential addition to the score. Music including other wind instruments, such as horns, clarinets and flutes, nevertheless, seems to provide the largest quantity of surviving scores intended for *Hautboisten*. This music is evidently the predecessor of the wind octet, the *Harmoniemusik* ensemble, which is often considered a less important sideline in the canon of Western art music. Accordingly, and not unsurprisingly, scholars have also regarded *Hautboisten* as musicians of minor significance; however, as existing pieces by Telemann, Mattheson and others prove, instrumentation alone does not

207 Haynes, *The Eloquent Oboe*, 158.

208 See translation of Krieger’s *Feldmusik* titlepage earlier in this article.

209 Robertson, *The Courty Consort Suite*, 162.

inform us about the quality of a composition and its players. It might suggest, nevertheless, that elaborate music for wind ensembles composed by these masters was possibly intended for court *Hautboisten* rather than those employed by the military.

Drawing upon our knowledge of the French provenance of *Hautboisten* and the information provided by Braun on their role in the German-speaking lands, there can be no doubt that these multi-instrumentalists performed on wind as well as on string instruments. Braun demonstrates that *Hautboisten* were known to have been involved in performing *Tafelmusik* and also shows the variety of instrumentation these groups were able to provide. Assuming that *Tafelmusik* was played by *Hautboisten* (or at least by a combination of them and players of the courtly *Kapelle*), an instrumentation of ‘oboe band’ with added strings becomes one of many standard combinations for these ensembles, rather than an exception. Moreover, the examples from the Lilien Partbooks discussed earlier prove that there is evidence for the use of strings for the middle parts in a wind band.

The practice of arranging music, such as the works by Venturini, shows that any music may have been performed by *Hautboisten*, since these players made use of any *Gebrauchsmusik* whenever music was needed. This became even more evident in the foregoing analysis of the music of the Lilien Partbooks, which, along with many works by anonymous composers, contain several arrangements of music by well-known masters, such as George Friderick Handel and Georg Philipp Telemann.

This article has demonstrated that the instrumentation possibilities for *Hautboisten* are to be found in much of the musical repertoire of the eighteenth century. There can be no doubt that Bach and his contemporaries were familiar with *Hautboisten* and *Stadtpeifer*.²¹⁰ It seems most likely, even if only for financial reasons, that performances with one-per-part were still the norm in German-speaking lands and doubling strings was the exception.

The existence of *Hautboisten* ensembles and their utilization by composers prove that they were common in the German-speaking music world. Accordingly, the analysis of a selection of compositions considered in combination with knowledge of the history of *Hautboisten* in German-speaking lands, and in particular in Prussia, provides some answers to a number of the questions asked at the beginning of this article. Nevertheless, the research focus on wind ensembles and their role in the art music of the sixteenth and seventeenth centuries, as well as the unanswered queries that appeared throughout this investigation, allows us to utilize the presented current state of knowledge and the attached catalogue as a stepping stone for future research.

Note on contributor

Georg Corall is an Honorary Research Fellow with the ARC Centre of Excellence for the History of Emotions, and with the UWA School of Music, where he was awarded the degree of Doctor of Musical Arts. Subsequently, he commenced his studies for a PhD in historical musicology (Monash University, Melbourne). Before entering academia, he trained as a teacher and performer of historical oboes, recorder and harpsichord. With his ensemble *les hautboistes de prusse*, he strives to find practical answers to his scholarly interest in the music of *Hautboisten*, and in the rediscovery of the sound of double-reeds made according to historical information.

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210 See Ton Koopman, ‘Recording Bach’s Early Cantatas’, *Early Music*, 24/4 (1996), 605–21. See also Andrew Parrott, ‘Bach’s Chorus: A “Brief yet Highly Necessary” Reappraisal’, *Early Music*, 24/4 (1996), 551–80. See also Joshua Rifkin, ‘Bassoon, Violins and Voices: A Response to Ton Koopman’, *Early Music*, 25/2 (1997), 303–7.

The Lilien Partbook Catalogue (LPb) – Manuscript: D-HRD FÜ 3741a

Categories of Instrumentation (with corresponding LPb-Numbers)

1. **Double-Reed Ensemble – Hautboy Band (12 works)**
LPb-Numbers: 6, 8, 20, 27, 28, 29, 37, 44, 46, 47, 49, 50
2. **Trumpet**
 - a. **Double-Reed Ensemble and Trumpet (10 works)**
 - b. LPb-Numbers: 1, 3, 9, 11, 22, 30, 31, 35, 38, 43
 - c. **Double-Reed Ensemble, Strings and Trumpet(s) (5 works)**
 - d. LPb-Numbers: 5, 21, 32a, 33, 40
3. **Horns**
 - a. **Double-Reed Ensemble and Horns (3 works)**
- b. LPb-Numbers: 23, 24, 25
- c. **Double-Reed Ensemble, Strings and Horns (2 works)**
- d. LPb-Numbers: 26, 36
4. **Double-Reed Ensemble and Strings (10 works)**
LPb-Numbers: 2, 4, 10, 12, 13, 18, 32, 34, 45, 51
5. **Solo Concertos (8 works)**
LPb-Numbers: 14, 15, 16, 17, 19, 39, 41, 42
6. **Miscellaneous (3 works)**
LPb-Numbers: 7, 48, 52

LPb 0 (Lilien Partbook Catalogue Work Number)

0-0 (Movement Numbers as in Partbooks) **Title – key signature** (Minimum number of Players required)

Instrumentation: (spelling generally as in the partbooks)

Partbook I – **HAUTBOIS. I. ET.**
 Partbook II – **HAUTBOIS. II. ET.**
 Partbook III – **HAUTBOIS. III. ET.**
 Partbook IV – **TAILLE. ET.**
 Partbook V – **BASSON. I. ET.**
 Partbook VI – **BASSON. II. ET.**

Additional information for each partbook: instrument names given as in the original manuscript, / = different players, & = same player changing instruments, — = no music in that part, [...] = suggestions by the author, (-) = no title for this movement.

Composer: ... (Incipits generally from Partbook I but occasionally from other parts. Clefs according to the original manuscript).

Movements:

- Number of movement as in the partbooks
- Name of movement usually as it appears in Partbook 1; occasionally changed to modern spelling or as it appears in a different Partbook. Added information by the author in parentheses [].

Comments:

Additional information.

Reference:

in: Deutsches Musikgeschichtliches Archiv Kassel (DMgA), *Katalog der Filmsammlung, Die Musikalien der Bibliotheca Fürstenbergiana zu Herdringen*, ed. Jürgen Kindermann (Kassel, 1987/88), 4/204–486.

LPb 1**1–12 Overture – C minor (6 Players)**

Instrumentation:

- i. Hautbois Pr.
- ii. Hautbois Secundo
- iii. [Hautbois 3]
- iv. La Taille
- v. Passon
- vi. Tromba [in E-flat]

Composer: Anonymous

Movements:

1. *Overture*2. *Gigue*3. *Aria vivace*4. *Gavotte alternativement*5. *L'autre*6. *Aria molto adagio*7. *Rigaudon*8. *Trio*

9. Menuet alternativement



10. Trio



11. Gigue alternativement



12. Gigue



Comments:

Overture suite in C minor. Hautboy 1 in unison with trumpet in alteration with hautboy 2. Hautboy 2 in unison with hautboy 1 in alteration with hautboy 3. Ornaments in hautboy 2 but not in hautboy 1 when in unison. Trios: either trumpet, hautboy 1 and bassoon or hautboy 1, hautboy 2 and bassoon.

Reference:

DMgArchiv, Katalog, 124.

Nos. 13–15 do not exist in the partbooks**LPb 2****16–22 Symphonia – G minor (8 Players)**

Instrumentation:

- i. [Hautbois 1]
- ii. [Hautbois 2]/Flauto Pr & Flauto 2do
- iii. Violino Primo
- iv. La Taille
- v. Passon Primo/Basson Secundo – Violoncello
- vi. Violino 2do

Composer: Anonymous

Movements:

16. *Symphonia*17. *Bourée*18. *Andante*19. *Vivace*20. *Allemande*21. *Sarabande*22. *Tempo di Menuet*

Comments:

Overture suite in G minor. Partbook 'Hautbois II'; 18. *Andante* – instrument change to two recorders. In that movement in 'La Taille' partbook a note: 'the first 4 bars should be marched with loud Hautboy'. Range of 'La Taille' part down to c, therefore it requires to be performed on viola rather than *Taille de hautbois*. Hautboy 1 in several movements solo with violins/viola 'basset', indicating that the bassoons rest and 4' string bass accompanies the solo hautboy. Bassoons form regularly a duet; then the other instruments rest. In the middle of 16. *Symphonia* in bassoon 2 part a note: 'Violoncello'.

Reference:

DMgArchiv, *Katalog*, 128.

LPb 3**23–28 Concerto – D major (6 Players)**

Instrumentation:

- i. [Hautbois 1]
- ii. [Hautbois 2]
- iii. Hautbois 3me
- iv. [-]
- v. Basson Primo/Basson Secundo
- vi. Trompett [in D]

Composer: Anonymous

Movements:

23. *Concerto*24. *Aria*25. *Menuet alternativement*26. *L'autre Menuet*27. *Allegro*28. *L'autre Allegro*

Comments:

Italian-style concerto-type first movement followed by dances. See Albert Lee Moore, 'Two Anonymous Eighteenth-Century Manuscripts for Trumpet with Oboe Ensemble from the Lilien Part-Books' (DMA Dissertation, North Texas State University, 1981).

Reference:

DMgArchiv, *Katalog*, 118–19.

LPb 4**29–38 Sinfonia – B-flat major (8 Players)**

Instrumentation:

- i. [Hautbois 1]/Flauto
- ii. Hautbois tous & Flauto solo
- iii. Violin 1/Violin 2
- iv. [Viola 1/Viola 2]
- v. Basson Primo/Basson Secundo
- vi. Basson Secundo/Basson 3

Composer: Anonymous

Movements:

29. *Sinfonia*30. *Allemande*31. *Aria Allegro*32. *Passepied alternativement*33. *Trio*34. *Adagio*35. *Aria Menuet*36. *Aria Menuet Primo Hautbois seul*

37. *Grave e staccato*38. *Allegro*

Comments:

Overture suite in B-flat major. Partbook 'Hautbois II' – in several short passages change of instrument to recorder. Viola part does not specify two players, but has two voices in several movements. Those movements without the second voice for viola have a third bassoon part, which implies one player changing between these two instruments for some movements.

Reference:

DMgArchiv, *Katalog*, 128–9.

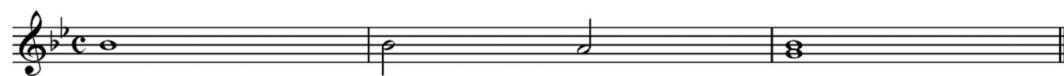
LPb 5**39–45 Sinfonia – E-flat major (7 Players)**

Instrumentation:

- i. [Hautbois1]
- ii. [Hautbois 2]
- iii. Hautb. 3tro
- iv. Viola Alto
- v. Basson Primo/Basson Secundo
- vi. Tromba [in E-flat]

Composer: Anonymous

Movements:

39. *Sinphonia*40. *Grave*41. *Aria*42. *Aria*43. *Gigue alternativement*44. *Duetto* [for two bassoons]45. *Aria*

Comments:

Italian-style concerto first movement followed by dances. Although manuscripts specifically marked 'viola alto', this part never exceeds below *f* and is accordingly possible to be realised on a *Taille de hautbois*. Tutti at beginning of first movement without trumpet, but in the da Capo the trumpet joins. Movement 40 (*Grave*) shows two notes in the last bar of the 1st hautboy part.

Reference:

DMgArchiv, *Katalog*, 127–8.

LPb 6**46–48 Concerto – B-flat major (6 Players)**

Instrumentation:

- i. [Hautbois 1]
- ii. [Hautbois 2]
- iii. Hautbois 3.
- iv. Hautbois 4do
- v. [Basson 1]
- vi. Basson 2do

Composer: Anonymous

Movements:

46. *Concerto*



47. *Duetto*



48. *Allegro*



Comments:

Concerto in three movements for 'hautboy band' in B-flat major. Second bassoon down to BB-flat. First hautboy often solo. Concertino passages usually with either two hautboys or two bassoons.

Reference:

DMgArchiv, *Katalog*, 123.

LPb 7

49–54 Concerto – F major (10 Players)

Instrumentation:

- i. Hautbois 1 & Violin basset
- ii. Flauto Primo/Flauto Secundo/Hautbois solo or primo/Hautbois 2do
- iii. Hautbois Secundo
- iv. Cors de chasse Premier/Secundo Cors de chasse
- v. Basson Primo
- vi. Basson Secundo

Composer: Anonymous

Movements:

49. Concerto



50. Adagio



51. Tempo di Bourée



52. L'autre [for two cors de chasse and two bassoons]



53. Gigue alternativement



54. L'autre



Comments:

Italian-style concerto first movement followed by dances. In first movement both hautboy parts marked 'Violin Basset' and exceed down to g. Most likely for ten rather than eight players with hautboy parts doubled by violins. Recorders in this concerto not in exchange, but with distinct parts throughout the concerto.

Reference:

DMgArchiv, *Katalog*, 121.

LPb 8**55–58 Concerto – C major (6 Players)**

Instrumentation:

- i. [Hautbois 1]
- ii. [Hautbois 2]
- iii. Hautbois 3.
- iv. [Taille de hautbois]
- v. Basson Primo
- vi. Basson Secundo

Composer: Sydow

Movements:

55. *Concerto*



56. *Andante*



57. *Ritornelle*



58. *Allegro*



Comments:

Concerto in four movements for 'hautboy band' in C major. First hautboy often solo. 'Trio' (Concertino) passages usually with two bassoons; sometimes also one solo hautboy and two bassoons. According to the entry in the Sonsfeld Catalogue composed by *Sigr. Sydow*.

Reference:

DMgArchiv, *Katalog*, 111.

LPb 9

59–65 Concerto – C minor (7 Players)

Instrumentation:

- i. [Hautbois 1]
- ii. [Hautbois 2]
- iii. Hautb. Tertio
- iv. [Taille de hautbois]
- v. Basson Primo/Basson Secundo
- vi. Tromba [in E-flat]

Composer: Anonymous

Movements:

59. Concerto



60. March



61. (-)



62. Aria



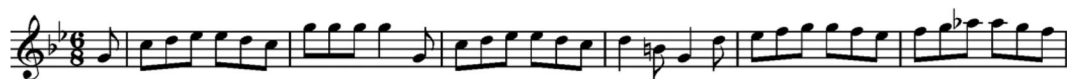
63. Menuet alternativement



64. Duetto [for two bassoons]



65. Gigue



Comments:

Concerto-type first movement followed by dances in C minor. Concertino mostly trumpet, hautboy 1 and bassoon 1. Trumpet and hautboy 1 also regularly as Concertino. Occasionally the bassoons form a duet, in which the other instruments rest.

Reference:

DMgArchiv, *Katalog*, 117.

LPb 10**66–73 Sinphonia – G minor (7 Players)**

Instrumentation:

- i. [Hautbois 1]
- ii. Violino 1mo
- iii. Hautbois 2do/Violino 2do
- iv. La Taille
- v. Basson Primo
- vi. Basson Secundo

Composer: Anonymous

Movements:

66. *Sinphonia*



67. *Rondeau*



68. *Aria andante*



69. *Arietta*



70. *La Speranza*



71. *Menuet alternativement*



72. *Duetto* [for two bassoons]



73. (-)



Comments:

Overture suite in G minor. 'La Taille' never below *f* and can therefore be realized on a *Taille de hautbois*. Occasionally the bassoons form a duet, in which the other instruments rest. 'Orchestral' instrumentation with strings doubling the hautboys, but also hautboy 1 and violin 1 as Concertino.

Reference:

DMgArchiv, *Katalog*, 128.

LPb 11**74–80 Concerto – D major (7 Players)**

Instrumentation:

- i. [Hautbois 1]
- ii. [Hautbois 2]
- iii. Hautbois 3
- iv. Hautbois 4do
- v. Basson Primo/Basson Secundo
- vi. Tromba [in D]

Composer: Sydow

Movements:

74. *Concerto*75. *Aria*76. *Rondeau*77. *Aria*78. *Gigue*79. *Aria*80. *Allegro*

Comments:

Concerto-type first movement followed by dances in D major. Concertino mostly trumpet, hautboy 1 and bassoon 1. Occasionally the bassoons form a duet, in which the other instruments rest. According to the entry in the *Sonsfeld Catalogue* composed by *Sigr. Sydow*.

Reference:

DMgArchiv, *Katalog*, 111.

LPb 12**81–90 Overture – G minor (6 Players)**

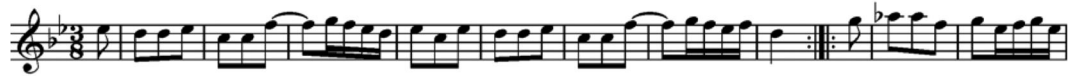
Instrumentation:

- i. [Hautbois 1]
- ii. Hautb: 2do
- iii. Violino Primo
- iv. Viola
- v. Basso continuo
- vi. Violino 2do

Composer: Anonymous

Movements:

81. *Overture*82. *Gavotte*83. *Bourée alternativement*84. *Bourree 2*85. *Sarabande*86. *Rigaudon alternativement*87. *Trio*88. *Passacaille*

89. *Passepied alternativement*90. *Trio*

Comments:

Overture suite in G minor. Concertino usually consists of the hautbois with the violins (occasionally also viola) forming a 4' bass. Basso continuo without figures. Passacaille marks in violin 1 part 'Flauto et Violin'. Flauto (recorder) could be played by violin 2, viola or Basso continuo player, since those instruments rest in these bars.

Reference:

DMgArchiv, *Katalog*, 126.

LPb 13**91–94 Concerto – C major (6 Players)**

Instrumentation:

- i. [Hautbois 1]
- ii. Hautbois Secundo
- iii. Violino Primo
- iv. Viola
- v. Basson [!] continuo
- vi. Violino Secundo

Composer: Anonymous

Movements:

91. *Vivace*92. *Adagio*93. *Menuet alternativement*94. *Trio*

Comments:

Italian-style double-concerto for two hautbois and 'orchestra' in C major. Bass line for *Basson continuo* instead of Basso continuo, which might indicate one bassoon rather than a group comprising a keyboard instrument and bass string instruments. The marking 'Basset' in the violin and viola parts indicating that the bass instrument rests.

Reference:

DMgArchiv, *Katalog*, 115.

LPb 14**95–97 Concerto – E-flat major (6 Players)**

Instrumentation:

- i. Hautbois
- ii. Violino I^{mo}
- iii. Violino Secundo
- iv. Viola
- v. Basson [!] continuo
- vi. Violoncello

Composer: Anonymous

Movements:

95. *Concerto*96. *Siciliana*97. *Allegro*

Comments:

Italian-style solo-concerto for hautboy and ‘orchestra’ in E-flat major. Bass 1 for *Basson continuo* instead of ‘Basso continuo’, which might indicate a bassoon rather than a group comprising a keyboard instrument and bass string instruments. Bassoon and violoncello part throughout in unison.

Reference:

DMgArchiv, *Katalog*, 122.

LPb 15**98–100 Concerto – C minor (6 Players)**

Instrumentation:

- i. [Hautbois]
- ii. Violino Primo
- iii. Violino 2do
- iv. Viola
- v. Basso [!]
- vi. Basson Secundo

Composer: G. Ph. Telemann (?)

Movements:

98. *Concerto*



99. *Adagio*



100. *Allegro*



Comments:

Italian-style solo-concerto for hautboy and 'orchestra' in C minor. Solo passages of the hautboy usually accompanied by first bassoon. According to RISM Georg Philipp Telemann, TWV 44:31. See: opac.rism.info.

Reference:

DMgArchiv, *Katalog*, 116–17.

LPb 16

101–104 Concerto – F major (6/8 Players)

Instrumentation:

- i. Hautbois
- ii. [Violino]
- iii. Violin Secunde unisoni
- iv. Viola
- v. [Basson 1]
- vi. [Basson 2]

Composer: George Friderick Handel (?)

Movements:

101. Concerto



102. (-)



103. Aria



104. (-)



Comments:

Italian-style concerto for hautboy, strings and two bassoons in F major. In second movement violin 1 has very prominent solo. According to pencil mark in partbooks by G. F. Handel. In Partbook II movement 102 at beginning 'unisoni' and later 'Violino Solo', which perhaps indicates to double first and second violins.

Reference:

DMgArchiv, *Katalog*, 120.

LPb 17**105–107 Concerto – B-flat major (6 Players)**

Instrumentation:

- i. [Hautbois 1]
- ii. Violino Primo
- iii. Violino Secondo
- iv. Viola
- v. Basson Concerto
- vi. Basson

Composer: Anonymous

Movements:

105. *Allegro*106. *Adagio*107. *Allegro*

Comments:

Solo concerto for bassoon and 'orchestra' in B-flat major. Very virtuosic bassoon part. Hautboy 1 features as ripieno instrument.

Reference:

DMgArchiv, *Katalog*, 122–3.

LPb 18**108–113 Overture – G major (6 Players)**

Instrumentation:

- i. [Hautbois 1]
- ii. Hautbois 2do/Violino 1mo
- iii. Hautb: 3to
- iv. [Viola]
- v. [Basson]
- vi. Violino 2do

Composer: Anonymous

Movements:

108. *Ouverture*



109. *Tremolo adagio*



110. *Allegro*



111. *Largo*



112. *Menuet alternativement*



113. *Trio*



Comments:

'Orchestral' overture suite in G minor.

Reference:

DMgArchiv, *Katalog*, 126.

LPb 19

114–121 **Concerto – D major** (7 Players)

Instrumentation:

- i. Flaute traverse
- ii. Violino concerto
- iii. Violino 1. Ripieni/Violino 2do Ripieno
- iv. Viola
- v. [Bass 1]
- vi. [Bass 2]

Composer: Anonymous

Movements:

114. *Concerto*



115. *Largo*



116. *Allegro*



117. *Rigaudon alternativement*



118. *Rigaudon solo*



119. *Menuet alternativement*



120. *Trio*



121. *Gigue*



Comments:

Concerto for 'Flauto traverso' solo and 'orchestra' in D major.

Reference:

DMgArchiv, *Katalog*, 119.

LPb 20

122–126 Concerto – C major (6 Players)

Instrumentation:

- i. Hautb: 1mo
- ii. Hautb: 2do
- iii. Hautbois
- iv. Taille
- v. [Basson 1]
- vi. [Basson 2]

Composer: Anonymous

Movements:

122. *Concerto*



123. *Duetto adagio*



124. *Allegro*



125. *Stringilo*



126. *Quinto peno*



Comments:

Concerto in five movements for 'hautboy band'.

Reference:

DMgArchiv, *Katalog*, 115.

LPb 21

127–132 **Concerto – C major** (9 Players)

Instrumentation:

- i. (Hautbois 1)
- ii. (Hautbois 2)
- iii. Hautb: 3to & Violino 1.
- iv. Taille/Violini 2.
- v. [Basson]
- vi. Violino Primo & Tromba Primo/Tromba Secundo

Composer: Anonymous

Movements:

127. Concerto



128. Adagio



129. (-)



130. Menuet



131. (-)



132. (-)



Comments:

Concerto for two trumpets and 'orchestra' in C major.

Reference:

DMgArchiv, *Katalog*, 116.

No. 133 does not exist in the partbooks

LPb 22

134–139 Concerto – B minor (6 Players)

Instrumentation:

- i. [Hautbois 1]
- ii. Hautbois 2do
- iii. Hautbois 3me
- iv. —
- v. Basson Primo/Basson Secundo
- vi. Tromba [in D]

Composer: Anonymous

Movements:

134. *Concerto*



135. *Andante Vivace*



136. (-)



137. (-)



139. *Guige* [sic]



Comments: Instrumentation:

One of very few concertos for trumpet and double-reed ensemble in a minor key. Movement 138 does not exist in the partbooks.

Reference:

DMgArchiv, *Katalog*, 129.

LPb 23

140–149 **Overture – F major** (6 Players)

Instrumentation:

- i. [Hautbois 1] & Flauto 1mo
- ii. [Hautbois 2] & Flauto 1mo
- iii. [Hautbois 3] & Flauto 2do/Flauto Primo
- iv. Corno chasse Primo
- v. [Basson]
- vi. Corn chasse Segonto

Composer: Anonymous

Movements:

140. Overture



141. Combattans



142. Aria



143. Fantassia [sic]



144. Trio



145. Aria



146. March



147. Menuet alternativement



148. Trio



149. March



Comments: Instrumentation:

Overture suite in F major. Instrumentation predecessor of 'Harmoniemusik'. Hautboy 2 and 3 exchange their instruments for recorders in two movements.

Reference:

DMgArchiv, *Katalog*, 125.

Nos. 150-151 do not exist in the partbooks

LPb 24**152–156 Overture – F major (7 Players)**

Instrumentation:

- i. [Hautboy 1]
- ii. [Hautboy 2]
- iii. [Hautboy 3]
- iv. Cornu de chass Primo/Cornu de Chass Secunde
- v. [Bassoon 1]
- vi. [Bassoon 2]

Composer: Anonymous

Movements:

152. *Ouverture*153. *Paysane*154. *Aria*155. *Passepied alternativement*156. *Trio*

Comments:

Overture suite in F major. Instrumentation predecessor of 'Harmoniemusik'. Movement 157 does not exist in the partbooks.

Reference:

DMgArchiv, *Katalog*, 125.

No. 157 does not exist in the partbooks

LPb 25**158–163 Intrade – B-flat major (8 Players)**

Instrumentation:

- i. [Hautbois 1]
- ii. [Hautbois 2]
- iii. [Hautbois 3]
- iv. Pr: Cornu la Chasse & Hautb.
- v. [Basson]
- vi. Cornu la Chasse/Corno de Poste & Hautb. 4to

Composer: Anonymous

Movements:

158. *Intrade*159. *Gavotte*160. *March*161. *Air*162. *Menuet alternativement*163. *l'autre*

Comments:

Post horn requires only two notes – the fundamental B-flat and the octave.

Reference:

DMgArchiv, *Katalog*, 127.

LPb 26**164–166 Concerto – B-flat major (8 Players)**

Instrumentation:

- i. [Hautbois 1]
- ii. Violino Primo
- iii. Hautbois Secundo
- iv. Pr. Cors de Post/ 2me Cors de Post
- v. Basson Primo/Basson Secundo
- vi. Violino Secundo

Composer: Anonymous

Movements:

164. (-)

165. *Adagio*166. *Allegro*

Comments:

Post horns require only two notes – the fundamental B-flat or F and the octave, respectively.

Reference:

DMgArchiv, *Katalog*, 124.**LPb 27****167–171 Concerto – F major (6 Players)**

Instrumentation:

- i. [Hautbois 1]
- ii. [Hautbois 2] & Flauto Primo
- iii. Hautb 4 & Flautino
- iv. Hautbois 3.
- v. [Basson 1]
- vi. [Basson 2]

Composer: Anonymous

Movements:

167. (-)



168. *Aria Adagio alternativement*



169. *March*



170. *Menuet Alternativement*



171. *Trio*



Comments:

Concerto in five movements for 'hautboy band'. Hautboy 2 and 4 exchange their instruments for recorders.

Reference:

DMgArchiv, *Katalog*, 120–1.

LPb 28

172–174 **Concerto – A minor** (6 Players)

Instrumentation:

- i. [Hautbois 1]
- ii. [Hautbois 2]
- iii. Hautboe 3tio
- iv. Hautbois 4.
- v. [Bassoon 1]
- vi. [Bassoon 2]

Composer: Anonymous

Movements:

172. (-)

173. *Adagio*174. *Allegro*

Comments:

Concerto in three movements for 'hautboy band'.

Reference:

DMgArchiv, *Katalog*, 123.**LPb 29**175–177 **Concerto – C major** (6 Players)

Instrumentation:

- i. [Hautbois 1]
- ii. Hautbois 4
- iii. Hautbois Tertio
- iv. Hautbois Secundo
- v. Basson Primo
- vi. Basson 2do

Composer: Anonymous

Movements:

175. (-)

176. *Adagio*177. *Allegro*

Comments:

Concerto in three movements for 'hautboy band'.

Reference:

DMgArchiv, *Katalog*, 116.

LPb 30**178–185 Overture – C major (6 Players)**

Instrumentation:

- i. [Hautbois 1]
- ii. Tromba [in C]
- iii. Hautbois Tertzio
- iv. [Hautbois 2]
- v. Basson Primo
- vi. Basson 2do

Composer: Anonymous

Movements:

178. (-)



179. Allemande



180. March



181. Aria



182. Tempo di Gavotte



183. Duetto [for two bassoons]



184. Aria en Menuet



185. Trio



Comments:

Overture Suite in C major for trumpet and 'hautboy band'.

Reference:

DMgArchiv, *Katalog*, 124.

LPb 31**186–192 Overture – E-flat major (5 Players)**

Instrumentation:

- i. Hautbois Primo
- ii. Hautbois Secundo
- iii. Hautbois Tertzio
- iv. —
- v. Basson
- vi. Tromba [in E-flat]

Composer: Anonymous

Movements:

186. (-)



187. Bourree



188. L'autre



189. Aria Siciliana



190. Aria



191. Menuet Alternativement



192. Trio



Comments:

Overture suite in E-flat major. For a different copy of this work see also D–Rou, Mus. Saec. XVII.18.–51.⁵³.

Reference:

DMgArchiv, *Katalog*, 125.

LPb 32**193–196 Concerto – G major (7 Players)**

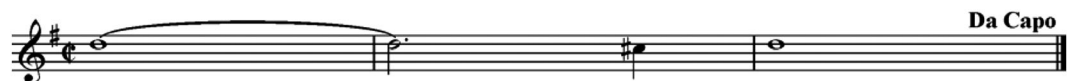
Instrumentation:

- i. Hautb: Solo
- ii. Violino Primo
- iii. Violini/Travers/tous
- iv. Viola
- v. Basson Primo/Basson Secundo
- vi. Hautbois Secundo [for 193. tacet]

Composer: Anonymous

Movements:

193. (-)

194. *Allegro mano Presto*195. *Duetto*196. *Grave*

Comments:

First part called 'Hautb. Solo' because there is only one hautboy in the first movement. Hautboy 2 tacet in this movement.

Reference:

DMgArchiv, *Katalog*, 122.**LPb 32a****197–199 S mphonია – D major (8 Players)**

Instrumentation:

- i. Hautbois Primo/Hautbois Secundo
- ii. Violino Primo
- iii. [Violino 2]
- iv. [Viola]
- v. [Basson]
- vi. Trompett Primo/Tromba Secundo

Composer: Anonymous

Movements:

197. *Symphonia*198. *Adagio*199. *Allegro*

Comments:

Concerto for two trumpets and 'orchestra' in D major. See Albert Lee Moore, 'Two Anonymous Eighteenth-Century Manuscripts for Trumpet with Oboe Ensemble from the Lilien Part-Books' (DMA Dissertation, North Texas State University, 1981).

Reference:

DMgArchiv, *Katalog*, 127. Here as No. 32.

LPb 33

200–229 L'opera d'Amadigi del Seign: Hendel [sic] (7 Players)

Instrumentation:

- i. Hautbois Primo
- ii. Hautbois Primo/Hautbois Secundo
- iii. Violino Secundo/Tromba (Tromba only in movements 223, 224, 226)
- iv. Basson Secundo/Taille & Viola & Hautbois Primo
- v. Basson Primo
- vi. Violino Primo

Composer: George Friderick Handel

Movements:

200. *Ouverture*201. *Gavotte*202. *Aria Largo* [*Gioje, venite in sen*]203. *Aria unison* [*Ti pentirai, crudel!*]204. *Aria Allegro*205. *Aria* [*Dolce vita del mio petto*]206. *Aria allegro* [*Ch'io lasci mai d'amare*]207. *Aria Largo* [*Ah! Spietato*]208. *Aria*209. *Symphonia*210. *Aria adagio-allegro* [*T'amai, quant'il mio cor*]

211. *Aria Largo* [*S'estino è l'idol mio*]212. *Aria Unisoni* [*Io godo, scherzo e rido*]213. *Aria Largo* [*Cangia al fine*]214. *Aria Unisoni* [*Vanne lungi dal mio petto*]215. *Aria Largo/Staccato* [*Oh caro mio tesor*]216. *Aria Unisoni* [*Non sà temere*]217. *Largo Staccato* [*O rendetemi il mio bene*]218. *Aria* [*Crudel, tu non farai*]219. *Solo Aria* [*Vado, corro, al mio tesoro*]220. *Aria*221. *Aria Adagio* [*Notte amica*]

222. *Aria Allegro*223. *Symphonia*224. *Allegro [Desterò dall'empia Dite]*225. *Aria Allegro [È si dolce il mio content]*226. *Aria Allegro [Sento la gioja]*227. *Aria allegro [Se tub rami di gedere]*228. *Ballo*229. *Trio*

Comments:

Arrangement of the entire opera except for the recitatives. See Winton Dean, 'A New Source for Handel's "Amadigi"', in *Music & Letters*, 72 (1991), 27–37.

Reference:

DMgArchiv, *Katalog*, 100–1.

LPb 34

230–236 [Arias from *Giove in Argo* (Dresden 1717)] (7 Players)

Instrumentation:

- i. Hautbois 1 or Flauto o Traversiere solo
- ii. Violino 1
- iii. Violino 2
- iv. Viola
- v. Basson
- vi. Flauto 1 & Hautbois 1/Flauto 2 & Hautbois 2

Composer: Antonio Lotti (1667–1740)

Movements:

230. *Vieni ò de viventi dolce orror*



231. *Vuo seguir [d'eroe l'impegno]*



232. *La Tortorella (Ritornello)*



233. *Aria à Voce sola [La Tortorella – vocal part to 232. La Tortorella]*



234. *Bramo aver*



235. *Aria Sospirando [lagrimando]*



236. *Da quei begl occhi*



Comments:

Arrangement of several arias in varying instrumentation. I am grateful to Steffen Voss (RISM, Munich) for pointing out the provenance of the original versions for these arrangements. Previously the composer of these arias was anonymous.

Reference:

DMgArchiv, *Katalog*, 131.

LPb 35

237–246 Overture – D major (6 Players)

Instrumentation:

- i. Hautbois Primo
- ii. Hautbois Secundo & Flauto 1
- iii. Hautbois 3me & Flauti
- iv. Tromba
- v. Basson Primo
- vi. Basson Secundo

Composer: Anonymous

Movements:

237. Overture



238. Angloise Alternativement



239. Trio



240. Largo Staccato



241. Menuet



242. Arietta Alternativement



243. Adagio



244. Duetto [for two bassoons]



245. Gavotte



246. Rondeaux



Comments:

Concerto for trumpet and 'hautboy band' in D major. Hautboy 2 and 3 exchange their instruments for recorders only for several bars.

Reference:

DMgArchiv, *Katalog*, 124–5.

LPb 36247–254 **Concerto – B-flat major** (6 Players)

Instrumentation:

- i. Hautbois Primo
- ii. Violino Primo
- iii. Violino 2do.
- iv. Corne de Post 1mo
- v. Basson
- vi. Corne de Poste 2do

Composer: Anonymous

Movements:

247. *Concerto*248. *Aria Andante*249. *Bourree*250. *Menuet Alternativement*251. *Trio*252. *Gavotte*253. *Gigue*254. *Passepied*

Comments:

Post horns require only two notes – the fundamental B-flat or F and the octave, respectively.

Reference:

DMgArchiv, *Katalog*, 123.

LPb 37

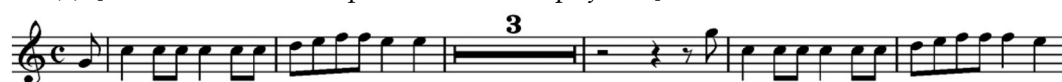
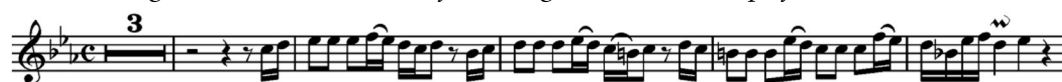
255–260 (—) – C major (6 Players)

Instrumentation:

- i. Hautbois Primo
- ii. Hautbois Secundo
- iii. Haut 3.
- iv. Hautb. 4
- v. Basson Primo
- vi. Basson Secundo

Composer: Francesco Mancini / Alessandro Scarlatti / George Friderick Handel

Movements:

255. (-) [Mancini: *Farò che si penta* from *L'Idaspe fedele*]256. *Aria Largo* [Mancini: *A mischiar faro le lagrime* from *L'Idaspe fedele*]257. *Aria* [Mancini: *Mostro crudel che fai* from *L'Idaspe fedele*]258. *Aria Adagio*259. *Aria* [G. F. Handel: *Ho un non so che nel cor* from *Agrippina*. Also in in *Pirro e Demetrio*]260. *Aria* [Scarlatti: *If of my sorrow (S'ha pietà del mio dolore)* from *Pirro e Demetrio*]

Comments:

Six aria arrangements from operas for 'hautboy band'. I am grateful to Steffen Voss (RISM, Munich) for pointing out the provenance of the original versions for these arrangements. Previously the composers of these arias were anonymous.

Reference:

DMgArchiv, *Katalog*, 130.

LPb 38261–266 **Concerto – C minor** (8 Players)

Instrumentation:

- i. Hautbois Primo
- ii. Hautbois Secundo/Hautboy Ribieno
- iii. Hautbois 3./Tromb.
- iv. Tallie & (Basson 3)
- v. Basson Primo
- vi. Basson Secundo

Composer: Anonymous

Movements:

261. *Concerto*262. *Menuet Alternativement*263. *Trio*

264. [staves but no music in either part]

265. *Gigue Alternativement*266. *Duetto*

Comments:

Concerto for trumpet and 'hautboy band' in C minor. Movement 264 does not exist.

Reference:

DMgArchiv, *Katalog*, 117.

LPb 39**267–269 Concerto – E minor (6 Players)**

Instrumentation:

- i. Hautbois Primo
- ii. Violino Primo
- iii. (Violino 2)
- iv. Talli
- v. Basson (Primo)
- vi. Basson Scundo

Composer: Anonymous

Movements:

267. *Concerto*268. *Adagio*269. *Allegro*

Comments:

Italian style solo-concerto for hautboy and 'orchestra' in E minor.

Reference:

DMgArchiv, *Katalog*, 119–20.**LPb 40****270–277 Concerto – D major (5 Players)**

Instrumentation:

- i. Hautbois Primo
- ii. Violino Primo
- iii. Violino Secundo
- iv. Tromba
- v. (—)
- vi. Basson

Composer: Alessandro Scarlatti [and others?]

Movements:

270. *Concerto*271. *Aria Largo* [Scarlatti: *Per le campagne pascendo* from *Pirro e Demetrio*]

272. (-)

273. *Aria* [Scarlatti: *Love would invade me* from *Thomyris*. Originally *Se geloso è il mio core aus* from *Serenata: Endimione e Cinzia*.]274. *Grave*

275. (-)

276. *Adagio*

277. (-)



Comments:

Pencil mark by twentieth-century librarian: 'Telemann' (?), but possibly all movements composed by Scarlatti. I am grateful to Steffen Voss for pointing out the provenance of the original versions for these arrangements. Previously the composers of these arias were anonymous.

Reference:

DMgArchiv, *Katalog*, 117–18.

LPb 41**278–282 Concerto Flauto Traverso – D major (6 Players)**

Instrumentation:

- i. Flauto Traverso
- ii. Violino Primo
- iii. Violino 2d
- iv. Viola
- v. Basson Primo
- vi. Violon

Composer: Georg Philipp Telemann

Movements:

278. *Affettuoso*279. *Allegro*280. *Adagio*281. *Menuet*282. *Presto*

Comments:

Concerto in D major for 'Flauto Traverso'. This Concerto is also known for recorder and orchestra in F major (TWV 51:F1).

Reference:

DMgArchiv, *Katalog*, 112.

LPb 42**283–291 Overture – G minor (6 Players)**

Instrumentation:

- i. Hautbois Primo
- ii. Violino Primo
- iii. Violino 2.
- iv. Taille & Basson 2
- v. Basson Primo
- vi. Basson Secundo

Composer: Anonymous

Movements:

283. *Ouverture*284. *Rigaudon Alternativement*285. *Trio*286. *Sarabande*287. *Aria Anglaise*288. *Aria Adagio*289. *Menuet*290. *Aria Adagio*291. *Gigue*

Comments:

Overture suite in G minor for 'orchestra'.

Reference:

DMgArchiv, *Katalog*, 126–7.

LPb 43

292–306 Concerto – D major (6 Players)

Instrumentation:

- i. Hautbois Primo
- ii. Hautbois Secundo
- iii. (—)
- iv. (Taille)
- v. Basson Primo/Basson Secundo
- vi. Tromba

Composer: Anonymous

Movements:

292. *Concerto*



293. *Rigaudon Alternativement*



294. *Aria*



295. *Gigue*



296. *Duetto*



297. *Angloise*



298. *L'autre Angloise*



299. *Sarabande*300. *Hornpipe*301. *L'autre*

302. [staves but no music]

303. *Menuet*304. *Menuet*305. *Menuet*306. *Lira*

[staves but no music]

Comments:

Concerto-type first movement followed by dances. Renate Hildebrand names G. F. Handel (?) as the composer in one of her concert programmes.

Reference:

DMgArchiv, *Katalog*, 118.

LPb 44**307–309 Concerto – F major (6 Players)**

Instrumentation:

- i. Hautbois Primo
- ii. Hautbois Secundo
- iii. Hautbois 3tio
- iv. Hautbois 4.
- v. Basson Primo
- vi. Basson Secundo

Composer: Anonymous

Movements:

307. *Concerto*



308. *Adagio*



309. *Allegro*



Comments:

Concerto in three movements for 'hautboy band'.

Reference:

DMgArchiv, *Katalog*, 121.

LPb 45

310–314 Sýmphonia – D minor (7 Players)

Instrumentation:

- i. Hautbois Primo
- ii. Hautbois Secundo
- iii. Violin 2
- iv. Violletta
- v. Basson Primo/Basson Secundo
- vi. Violino Primo/Basson Secundo

Composer: George Friderick Handel – *Il Pastor Fido*

Movements:

310. *Symphonia*

311. (-)



312. (-)

313. *Menuet*

314. (-)



Comments:

Arrangement of the entire overture movements from *Il Pastor Fido* by G. F. Handel.

Reference:

DMgArchiv, *Katalog*, 102.

LPb 46**315–318 Concerto – C major (6 Players)**

Instrumentation:

- i. Hautbois Primo
- ii. Hautbois Secundo
- iii. Hautbois 3
- iv. Hautbois 4.
- v. Basson Primo
- vi. Basson 2do

Composer: Anonymous

Movements:

315. *Concerto*



316. *Adagio*



317. *Allegro*



318. *Allegro*



Comments:

Concerto in four movements for 'hautboy band'.

Reference:

DMgArchiv, *Katalog*, 116.

LPb 47

319–322 Concerto – B-flat major (5 Players)

Instrumentation:

- i. (Hautbois Concerto)
- ii. (Hautbois 1)
- iii. Seconde
- iv. (Hautbois 3)
- v. —
- vi. (Basson)

Composer: Francesco Mancini

Arias from *Idaspe Fedele* (London version of *Gli amanti generosi*)

Movements:

319. *Aria Vivace* [*Cara si che ognor sar *]320. *Aria* [*Vive sperando nel petto il core*]321. *Aria Adagio* [*È vano ogni pensiero*]322. *Aria Allegro* [*Con volto sereno*]

Comments:

According to pencil mark in partbooks this work was previously assumed to be by Telemann. I am grateful to Steffen Voss for pointing out the provenance of the original versions for these arrangements. Previously the composer of these arias was anonymous.

Reference:

DMgArchiv, *Katalog*, 130–1.

LPb 48323–325 **Concerto – F major** (5 Players)

Instrumentation:

- i. Hautbois Primo
- ii. Oboe [!]
- iii. Flauto Secondo
- iv. (—)
- v. Flauto Primo
- vi. (Basson)

Composer: Anonymous (G. Ph. Telemann)

Movements:

323. *Allegro*324. *Largo*325. *Vivace*

Comments:

Original ink marking for second part: Oboe. According to RISM Georg Philipp Telemann, TWV 44:15. See: opac.rism.info.

Reference:

DMgArchiv, *Katalog*, 120.

LPb 49

326–329 (—) (6 Players)

Instrumentation:

- i. Hautbois Primo
- ii. (Hautbois Secundo)
- iii. Hautbois 3
- iv. Hautb. 4.
- v. (Basson Primo)
- vi. (Basson Secundo)

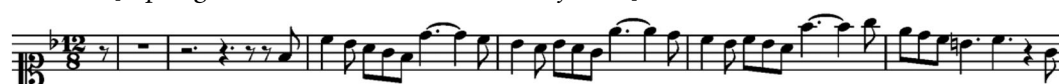
Composer: Johann David Heinichen / Reinhard Keiser

Movements:

326. *Aria* [*Rido e peno e il mio dolor* from *Le Passioni per troppo amore*]



327. *Aria* [*E pur gradita al cor* from *Mario / Calfurnia*]



328. *Duetto* [For two hautbois and two bassoons. Reinhard Keiser: *Dagli amori flagellato* from *Caro autor di mia doglia*. Previously assumed to be by Händel; HWV 183.]



329. *Aria* [*Fuggi nasconditi nelle caverne* from *Le Passioni per troppo amore*]



Comments:

Aria arrangements. First hautboy in C1 clef, third hautboy in C2 clef. I am grateful to Steffen Voss for pointing out the provenance of the original versions for these arrangements. Previously the composers of these arias were anonymous.

Reference:

DMgArchiv, *Katalog*, 131.

LPb 50**330–332 Sinfonia – F major (4 Players)**

Instrumentation:

- i. (Hautbois 1)
- ii. (Hautbois 2)
- iii. (—)
- iv. (—)
- v. Basson Primo
- vi. (Basson 2)

Composer: Anonymous

Movements:

330. *Sinfonia*331. *Cantabile*332. *Aria Allegro*

Comments:

331 follows 332 in the parts. Second part has two notes simultaneously in three bars (double stop on violin?).

Reference:

DMgArchiv, *Katalog*, 128.**LPb 51****333–336 Ouverture – F major (6/8 Players)**

Instrumentation:

- i. Hautbois Primo et Viol
- ii. Violino Primo et Hobo 2nd
- iii. (—)
- iv. (—)
- v. Basso 1mo/Basso 2do
- vi. Violino 2do et Hautbois 3.

Composer: George Friderick Handel

Movements:

333. *Ouverture*334. *Andante*335. *Allegro*336. *Menuet Alternativement*336a. *L'autre*

Comments:

Arrangement of Concerto grosso op. 3 No. 4 by G. F. Handel.

Reference:

DMgArchiv, *Katalog*, 99–100.

LPb 52**337–340 Sonata – B-flat major (3/4 Players)**

Instrumentation:

- i. Hautbois
- ii. Violin
- iii. (—)
- iv. (—)
- v. Basso
- vi. (—)

Composer: G. F. Handel

Movements:

337. *Adagio*338. *Allegro*339. *Largo*340. *Allegro*

Comments:

Published as Georg Friedrich Händel, *Sonate für Oboe und Geige mit Generalbass*, ed. W. Hinnewald (Kassel: Bärenreiter-Verlag, 1935).

Reference:

DMgArchiv, *Katalog*, 102.