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SIX SONATES POUR UNE FLUTE ET BASSE OU HAUTBOIS ET BASSE BY ERNST EICHNER: A PERFORMING EDITION WITH CRITICAL COMMENTARY, A LECTURE RECITAL, TOGETHER WITH THREE OTHER RECITALS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

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Denton, Texas

August, 1991

Hobbs, James A., Six Sonates pour une Flute et Basse où Hautbois et Basse by Ernst Eichner: A Performing Edition With Critical Commentary, A Lecture Recital, Together With Three Other Recitals. Doctor of Musical Arts (Oboe Performance), August, 1991, 91 pp., 3 tables, 9 examples, appendix containing the musical score, bibliography, 22 titles.

Ernst Eichner (1740-1777), the German bassoonist and composer, produced a surprisingly large number of musical works during his short lifetime while building an impressive reputation for himself as a performer.

Included among Ernst Eichner's keyboard works is a set of six sonatas which was issued by different publishers under various titles. These sonatas were first published as Six Sonatas for the Harpsichord or Piano Forte by Robert Wornum in London about 1773. Later they were reissued by the German publisher Wolfgang N. Haueisen of Frankfurt am Main in 1776 as Six Sonatines pour le clavecin, Op. VII. This set of sonatas was published after Eichner's death under the title Six Sonates pour une Flute et Basse où Hautbois et Basse by Madame Bérault in Paris about 1780.

From the sources published by R. Wornum and Mme. Bérault a performing edition of the Six Sonates pour Flute et Basse, où Hautbois et Basse was produced. The music was adopted to twentieth-century notation and supplied with suggestions for articulations and the performance of

ornamental figures. A comparison between the first edition of the keyboard sonatas and the woodwind sonatas was made to reveal the editorial processes Eichner used in creating the flute/oboe sonatas. Since these sonatas were written for a melodic instrument and basso continuo, a keyboard realization of the bass line based upon both sources was provided. In addition, an overview of the harmonic and formal features of the set of six sonatas was given, as well as their historical background. The problem of establishing a publication date for Bérault's edition was also approached.

TABLE OF CONTENTS

Page

LIST OF TABLES iv

LIST OF EXAMPLES v

FIRST DISSERTATION RECITAL vi

SECOND DISSERTATION RECITAL vii

THIRD DISSERTATION RECITAL viii

FOURTH DISSERTATION RECITAL x

CHAPTER

I. INTRODUCTION 1

II. ERNST EICHNER, PERFORMER AND COMPOSER 3

III. ERNST EICHNER'S SIX SONATES POUR UNE FLUTE ET BASSE, OU HAUTBOIS ET BASSE 14

IV. EDITORIAL PROCEDURES USED IN ARRANGING THE KEYBOARD SONATAS FOR WOODWIND INSTRUMENTS 32

V. AN EDITION OF EICHNER'S SIX SONATAS POUR UNE FLUTE ET BASSE, OU HAUTBOIS ET BASSE 36

VI. SUMMARY AND CONCLUSIONS 39

APPENDIX 41

BIBLIOGRAPHY 90

LIST OF TABLES

Table		Page
I.	Bérault business addresses	18
II.	Forms used in Ernst Eichner's Six Sonates pour une Flute et Basse où Hautbois et Basse	25
III.	Comparison of keys between the Wornum and Bérault editions of Eichner's sonatas	33

LIST OF EXAMPLES

Example — Page

1. Ernst Eichner, *Six Sonatas for the Harpsichord or Piano Forte*, published by R. Wornum, title page 15

2. Ernst Eichner, *Six Sonates pour une Flute et Basse, òu Hautbois et Basse*, Paris: Mme. Bérault, c. 1780, title page 25

3. Ernst Eichner, *Sonata II*, movement 1, measures 1-6 26

4. Ernst Eichner, *Sonata II*, movement 1, measures 19-26 26

5. Ernst Eichner, *Sonata II*, movement 1, measures 37-41 27

6. Ernst Eichner, *Sonata IV*, movement 2, measures 1-8 29

7. Ernst Eichner, *Sonata IV*, movement 2, measures 17-20 29

8. Ernst Eichner, *Sonata IV*, movement 2, measures 33-36 30

9. Ernst Eichner, *Sonata IV*, movement 2, measures 73-76 30

North Texas State University
School of Music

Graduate Recital

JAMES HOBBS, Oboe

with
Donna Tan Meinecke, Piano
Anna Dryer, Violin
Les petits violons

Monday, November 4, 1985 8:15 p.m. Concert Hall

Konzert fur Oboe und Violine . . . . . J. S. Bach
Allegro
Adagio
Allegro

Konzert fur Oboe . . . . . Karl Ditters von Dittersdorf
Allegro non molto
Adagio
Allegro

Intermission

Oboe Concerto . . . . . William Alwyn
Andante e rubato
Vivace

Sonatina for Oboe and Piano. . . . Christopher Headington
Allegro energico
Calmo
Allegro piacevole

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

North Texas State University
School of Music

Graduate Recital

JAMES HOBBS, Oboe

with

Rose Marie Chisholm, Piano
Cathy Richardson, Violin
Joni Baczewski, Viola
Lucinda Adams, Cello

Monday, February 2, 1987 8:15 p.m. Concert Hall

Concert in G Minor for Oboe
and Strings . . . . . .Georg Frideric Handel
Grave
Allegro
Largo
Allegro

Oboe Quartet . . . . . .Wolfgang Amadeus Mozart
Allegro
Adagio
Allegro ma non troppo

Intermission

Concerto for Oboe. . . . . Bohuslav Martinu
Moderato
Poco andante
Poco allegro

Sarabande et Allegro . . . . . .Gabriel Grovlez

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

UNIVERSITY OF NORTH TEXAS

College of Music

presents

Graduate Recital

JAMES HOBBS, Oboe/English Horn

with

Rose Marie Chisholm, piano
Dale Peters, harpsichord
Anthony Adkins, cello
David Elias, percussion

Monday, April 9, 1990 5:00 p.m. Recital Hall

Concerto in D Minor for Oboe and Strings — Alessandro Marcello
- Andante e spiccato
- Adagio
- Presto

Concerto for Oboe and Strings — Gordon Jacob
- Allegro moderato
- Andante con moto
- Allegro vivace

Intermission

Lovers for harpsichord, oboe/English horn cello and percussion — Ned Rorem

53 Harp Street
Before
Murmuring of Her Past
During
Later
While He Sleeps
Bridge of the Arts
After
The Bridge of Sighs
Harp Street Again

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

UNIVERSITY OF NORTH TEXAS

College of Music

presents

Lecture Recital

JAMES HOBBS, oboe

assisted by:
Daniel Susan, harpsichord
Clay Couturiaux, cello

Monday, April 15, 1991 5:00 p.m. Recital Hall

LECTURE

SIX SONATES POUR UNE FLUTE ET BASSE OÙ HAUTBOIS ET BASSE BY ERNST EICHNER:
A PERFORMING EDITION WITH CRITICAL COMMENTARY

- Intermission -

Sonata I — Ernst Eichner (1740-1777)
Adagio
Allegro

Sonata III — Ernst Eichner
Allegro
Tempo di Minuetto poco Moderato

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

CHAPTER I

INTRODUCTION

Today the works of Ernst Eichner (1740-1777) are hardly known. Originally Eichner was associated with the Mannheim School of composers, an association later disproved.[1] Eichner was a respected composer and concertmaster at the court of Platz-Zweibrücken. He also enjoyed considerable fame as a bassoonist in London and Europe. Though Eichner died at the early age of thirty-seven he produced a significant body of works. Of these, his thirty-one symphonies are the most historically significant.[2]

Included among Ernst Eichner's keyboard works is a set of six sonatas which was issued by different publishers under various titles. These sonatas were first published as Six Sonatas for the Harpsichord or Piano Forte by Robert Wornum in London about 1773. Later they were reissued by the German publisher Wolfgang N. Haueisen of Frankfurt am Main in 1776 as Six Sonatines pour le clavecin, Op. VII. This set of sonatas was published after Eichner's death

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1. Wilfried Gruhn, "Ergänzungen zur Zweibrüker Musikgeschichte," Die Musikforschung XXIII (April/June, 1970), 173.

2. Marianne Reissinger, "Eichner, Ernst (Dieterich Adolph)," The New Grove Dictionary of Music and Musicians, 20. vols., ed. Stanley Sadie (London: Macmillan, 1980), VI, 80-81.

under the title Six Sonates pour une Flute et Basse où Hautbois et Basse by Madame Bérault in Paris about 1780.

The only oboe work of Eichner available in a twentieth-century edition is his Concerto for Oboe and Strings. The revival of these sonatas expands the oboe repertoire for this period and increases the limited number of available works by Eichner.

CHAPTER II

ERNST EICHNER, PERFORMER AND COMPOSER

Recent evaluations of Eichner's symphonies have prompted scholars to assign him a more important role in the development of that genre. Praise of Eichner's work flies in the face of the criticism levied against him by Hugo Riemann who ranked him as an "inferior student of the original genius of Stamitz."[1] Jan LaRue has written that Eichner's symphonies "are among the most clearly articulated, formally the best balanced, and the most sensitively orchestrated of those of the second [Mannheim] generation."[2] According to Marianne Reissinger "Eichner's compositions are the work of a solid craftsman and--half a generation before Mozart--an ingenious eclectic."[3] His reputation as a performer and as a composer was well

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1. Hugo Riemann, "Sinfonien der Pfalzbayrischen Schule," Denkmäler der Tonkunst in Bayern (Leipzig: Breitkopf & Härtel, 1906-1907), VII, 2.

2. Jan LaRue, "Symphony," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), XVIII, 446.
Note the contradiction of the Mannheim attribution in the discussion on page 4 and in the article cited in footnote 2.

3. Reissinger, op. cit., 81.

established in his day. Ernst Gerber, in his Lexikon in the early 1790s, wrote that Eichner was

> a bassoonist of the first class, bound with the most perfect dexterity on his instrument, all characteristics of an excellent composer, he was not only extraordinarily fruitful, yet especially to be noticed, was pure in composition.[4]

Ernst Dieterich Adolph Eichner was born in Arolsen, Germany, on February 9, 1740. Eichner's birthplace has, until recent years, been cited as Mannheim,[5] and the primary source for the error appears to have been Gerber.[6] Furthermore this misattribution, which was uncorrected until the early 1970s, caused Eichner to be classified as a "Mannheimer" and his works to be inappropriately compared with those by composers of that school. The baptismal record, which incontrovertibly establishes Eichner's birthplace, is found in the Evangelical Lutheran parish register, which is housed in the neighboring town of Helsen, and reads

> Feb. 15th., the little son of M. Chamber Musician Eichner baptized at Arolsen. Godfathers were M. von Spiegel and M. Studiosus Leonard, named the

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4. Ernst Ludwig Gerber, "Eichner, Ernst," Historisch-biographisches Lexikon der Tonkünstler, (1790-1792) ed. Othmar Wessely (Gratz, Austria: Akademische Druck, 1977), 376.

5. Gruhn, op. cit., 173.

6. Ernst Ludwig Gerber, "Eichner, Ernst," Neues historisch-biographisches Lexikon der Tonkünstler, (1812-1814), ed. Othmar Wessely (Gratz, Austria: Akademische Druck-v. Verlagsanstalt, 1977), 27.

child Ernst Dieterich Adolph."[7]

Ernst's father, Johann Andreas Eichner (1694-1768), was a musician at the neighboring Waldeck court from 1720, where he served principally as a bassoonist.[8] Ernst was the fourth of nine children. No records of Eichner's childhood education exist, but it is assumed that his general education was the same as the other children of Arolsen who traveled to the neighboring town of Helsen to receive instruction from the cantor and schoolmaster Johann Joachim Roth.[9] It has been conjectured that Eichner received musical instruction from court orchestra members, based upon his ability in counterpoint and composition as demonstrated in his later compositions.[10] Eichner's training on the bassoon can be traced directly to his father.[11]

Eichner's first orchestral appointment, September 1, 1762, was in the court orchestra of Duke Christian IV of Zweibrücken.[12] At first Eichner was designated as court musician and served primarily as a violinist in the seventeen-member Platz-Zweibrücken group. Though only

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7. Gruhn, op. cit., 173.
8. Reissinger, New Grove, 80.
9. Reissinger, Die Sinfonien, 9.
10. Reissinger, New Grove, 80.
11. Reissinger, Die Sinfonien, 12.
12. Reissinger, New Grove, 80.

twenty-two years old, Eichner excelled in his new position, and in a citation in the court attendant's book it was noted that he was the "zenith of the court musicians." Indeed, Eichner's excellence did not go unrewarded by his employer, for in 1768 his salary was increased to 600 florin, a respectable sum for a court musician.[13] In 1769 Eichner was promoted to the position of concertmaster where he was the leader of fifteen other orchestra members.[14]

With his increased status at court, Eichner was allowed to accompany Christian IV on his annual trip to Paris. It was during this trip in May, 1770, that the Mercure de France reported that Eichner appeared in concert with the oboist Besozzi in a concerto for oboe and bassoon.[15] Eichner continued to compose during his stay in Paris as is evidenced by the inscription on the autograph score of his eleventh symphony, 'Paris, May 2, 1770,' which was later published as opus V, number 1.[16] At this time the Duke also assumed the printing costs for Eichner's first set of six symphonies, opus I, which were published by Mme. Bérault.[17]

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13. Karl Komma, "Eichner, Ernst," Die Musik in Geschichte und Gegenwart, 17 vols., ed. Friedrich Blume (Kassel und Basel: Bärenreiter-Verlag, 1954), III, 1185.

14. Reissinger, Die Sinfonien, 20.

15. Ibid, 21.

16. Komma, op. cit., 1186.

17. Reissinger, Die Sinfonien, 21.

It is uncertain how long he remained in Paris, but it is known that Eichner appeared as a bassoon soloist on February 28, 1771 in Frankfurt am Main, where he was featured as the princely concertmaster of Platz-Zweibrücken. Eichner later returned to Paris where the Duke allowed him to enter the Foire de Saint-Germain symphony contest in April, 1772. His entry placed second to that of Christian Cannabich.[18]

Eichner's journey to Paris was important not only for the fact that the publication of his musical compositions began but also because he was introduced to and established ties with influential members of Parisian society.[19] It is also through Eichner's concert appearances outside Zweibrücken that his fame as a performer was spread.

As a composer Eichner was active for only thirteen years, from 1763 to 1776. During this time he managed to produce a significant number of musical compositions, most of which are instrumental.[20] All of Eichner's solo concerti were written during his early years in Zweibrücken before his appointment as concertmaster, and his symphonic and chamber works came after his promotion.[21] Eichner's

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18. Komma, op. cit.

19. Reissinger, Die Sinfonien, 23.

20. Reissinger, New Grove, 80.

21. Ibid, 81.

concerti include two for harp or harpsichord, five for oboe, one of which also serves as his clarinet concerto, six for bassoon, and one each for violin, flute and violoncello. While in the service of Christian IV he composed twenty-four of his thirty-one symphonies. His chamber works from this period include twelve two-movement keyboard trios--really accompanied keyboard sonatas--in which the keyboard part serves as solo instrument while the violin accompanies and the cello doubles the bass line. Also, there are six quartets, opus 4, 1772, for flute, violin, viola and bass. Two of his chamber works are arrangements of arias from operas. The first, a sextet for flute, oboe, violin, violetta, bassoon and bass (1769) utilizes ariettas by Grétry; the second, a quintet for flute and strings (1771), is based on ariettas by Trial. Eichner's only other chamber work from this time is a set of two quintets for flute and strings from about 1773.

On November 18, 1772, Eichner left the Zweibrücken court. The details of his departure are uncertain but it is known that Eichner had requested to be dismissed from the court numerous times. The Duke refused each of his requests and apparently out of desperation, Eichner chose to flee from the Zweibrücken court to Paris.[22] His departure so enraged Christian IV that a warrant was issued for his

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22. Gerber, op. cit., 376.

arrest and the city records document that

> the Oberamt has decided as per the 23rd that the former concertmaster Eichner's personal belongings are to be confiscated . . . and brought to the town hall as restitution.[23]

Eichner's belongings served as restitution for a thirty-seven gulden bar bill. He escaped alone, leaving his wife and daughter behind in Zweibrücken.[24]

All that is known of Eichner's activities in Paris is the publication of a set of piano trios (Op. VIII) by Mme. Bérault. It is uncertain whether he appeared in any public concerts. Since Duke Christian IV was scheduled to return to Paris in January of 1773, Eichner chose this time to leave for London.[25]

In London, Eichner appeared in a series of ten concerts sponsored by Johann Christian Bach. These concerts were performed by various vocal and instrumental soloists with the proceeds of each night going to one or two of the soloists.[26] The program for which Eichner received payment was listed in The Morning Chronicle and London Advertiser, Tuesday, April 13, 1773 "At the Theatre Royal in the Hay-Market. For the Benefit of Mess. Punto and Eichner on

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23. Stadräthliches Raths-Protocoll de Anno 1773, p. 768, quoted in Reissinger, Die Sinfonien, 33.

24. Reissinger, Die Sinfonien, 33.

25. Ibid, 34.

26. Ibid, 35.

Monday, next, the 19th Inst. will be performed A Grand Concert of Vocal and Instrumental [Music]."[27] For this concert Eichner performed a bassoon concerto, accompanied a vocalist, and one of his symphonies was played.[28] Eichner seems to have met with success for Gerber states that while in London he "obtained all the praise and rewards that his services could obtain for him."[29] It is not known for sure whether Eichner continued to compose here, but Charles Burney speaks of keyboard works published in London about this time, and it is possible that these works could have been Eichner's set of six keyboard sonatas which were later reissued by several different publishers.[30] From London Eichner entered the orchestra of the Crown Prince of Prussia, later known as Friedrich Wilhelm II. Friedrich Wilhelm II, the nephew of Friedrich the Great, maintained an orchestra of twenty-three at his court in Potsdam. Eichner could have left London for Potsdam early in the summer of 1773, after his duties with the Bach-sponsored concerts were completed.[31] It is certain that he was in Potsdam in late August for his twenty-fifth symphony is inscribed, "Potsdam,

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27. Ibid, 36.

28. Ibid.

29. Gerber, op. cit., 376.

30. Reissinger, Die Sinfonien, 57.

31. Komma, op. cit., 1186.

25th of August, 1773."[32]

In Potsdam, Eichner was known primarily as a bassoonist. As a result of his not being saddled with the duties of concertmaster, there are few compositions remaining from this period. Eichner was well received in Friedrich Wilhelm's court just as he was in Zweibrücken. While at the Potsdam court Johann Reichardt noted of Eichner:

> His tone is full and pleasant, and he is willing to attempt great difficulties on his instrument, and yet remain mainly with the singable and pleasing qualities most suitable to it. How seldom do we find such cleverness and ability with todays virtuosi . . . The consideration of the nature of the bassoon by Herr Eichner is especially marvelous, and I have often believed that I heard a beautiful tenor voice when he played; he did not fail to include a blend of technical difficulties in order to demonstrate his proficiency, though he performed them with taste and proper feeling in a singing manner.[33]

As Charles Burney reports, these qualities no doubt caused Eichner to be considered among the "jewels of the crown prince's orchestra."[34] Eichner remained in the prince's service until his early death in 1777.

The works dating from the Potsdam years include two

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32. Ibid, 1186.

33. Johann F. Reichardt, Briefe eines aufmerksamen Reisenden die Musik betreffend (Frankfurt, 1774-1776) I, 181. Quoted by Bertil H. van Boer, Jr. in The Symphony, 1720-1840, Series C, Vol. XIV, Barry S. Brook, ed. (New York & London: Garland Publishing, Inc.), 1985, xiv.

34. Reissinger, Die Sinfonien, 40.

sets of six symphonies, opera 10 (1775) and 11 (1776); a set of six sonatas for the violin and keyboard, opus 9 (1774), and six quartets for violin, viola, cello and bass, opus 12 (1776-7), sometimes known by the title Divertissement, Op. 11, for two oboes, two clarinets, two horns and two bassoons.[35]

35. Reissinger, New Grove, 81.

CHAPTER III

ERNST EICHNER'S SIX SONATES POUR UNE FLUTE ET BASSE, OU HAUTBOIS ET BASSE

Historical Background

Eichner's sonatas first appeared as Six Sonatas for the Harpsichord or Piano Forte published by Robert Wornum in London about 1773. Later they were reissued by the German publisher Wolfgang N. Haueisen of Frankfurt am Main in 1776 as Six Sonatines pour le clavecin, Op. VII. After revision the sonatas were republished after Eichner's death under the title Six Sonates pour une Flute et Basse où Hautbois et Basse by Françoise Bérault in Paris about 1780.

The first set, Six Sonatas for the Harpsichord or Piano Forte published by R. Wornum is found in the British Library in Great Britain, in the Library of Congress and at the Music Library of the University of Illinois at Urbana-Champaign. The publication date of this set of sonatas is uncertain. It is believed that it could be the keyboard sonatas which Charles Burney maintains were published in London after Eichner fled from Zweibrücken.[1] The title page

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1. Charles Burney, Tagebuch einer musikalischen Reise, 3 vols., trans. by C. D. Ebeling (Hamberg, 1773); cited in Reissinger, Die Sinfonien, 57.

(Example 1) for Wornum's edition of Eichner's sonatas lists "Glasshouse Street, Burlington Gardens." as the publisher's address.[2] The Wornum business, which included musical instrument making, music selling and publishing, operated from this address from about 1772 to 1777.[3] Burney's statement may be referring to these sonatas since Eichner was in London at this time performing in a concert series sponsored by J. C. Bach.[4] If Eichner's sonatas were composed in London, they would be his only works to originate from this time and may have come under the influence of J. C. Bach.[5]

Three copies of the second set of sonatas, Six Sonatines pour le clavecin, published by Haueisen in Frankfurt a/M, are extant in the libraries, of the Kloster Einsiedeln in Einsiedeln, Switzerland; the Schleswig-Holsteinische Landesbibliothek in Kiel, Germany; and in the Kungliga Musikaliska Akademiens Bibliotek in Stockholm, Sweden. According to records surviving from the shop of

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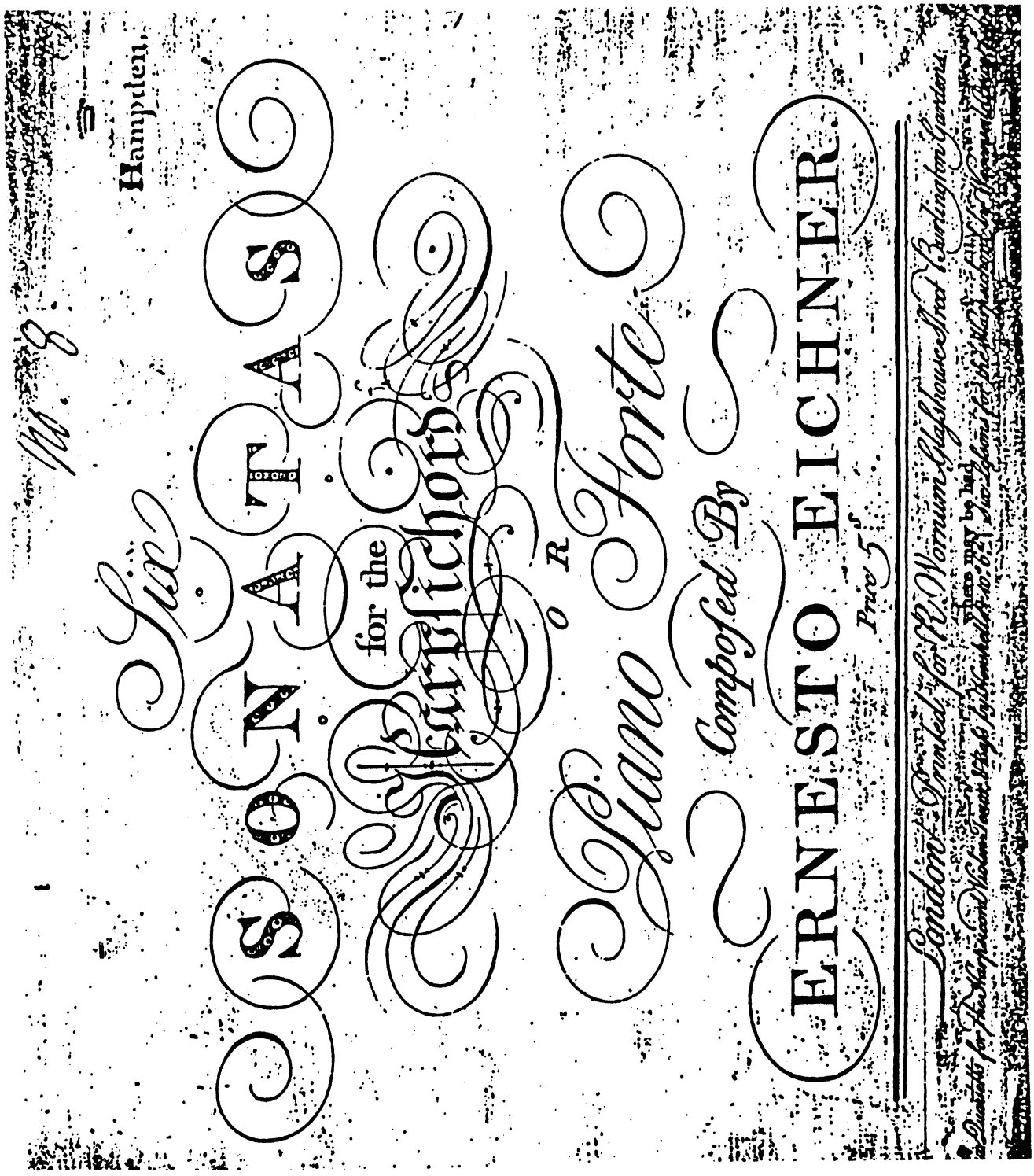
2. Ernesto Eichner, Six Sonatas for the Harpsichord or Piano Forte (London: R. Wornum, c.1773) 1.

3. Charles Humphries and William C. Smith, Music Publishing in the British Isles from the beginning until the middle of the nineteenth century (Oxford: Basil Blackwell, 1970), 342.

4. Reissinger, Die Sinfonien, 36.

5. Ibid, 57.



Example 1. Ernst Eichner, *Six Sonatas for the Harpsichord or Piano Forte*, published by R. Wornum, title page

Haueisen, this set of sonatas was published in 1776.[6] Eichner had made his association with Haueisen when they appeared in a concert together in Frankfurt on February 28, 1771.[7]

A copy of the Six Sonates pour une Flute et Basse où Hautbois et Basse, published by Madamme Bérault, can be traced to Det Kongelige Bibliotek in Copenhagen, Denmark. The publication date for this edition is unknown. The most recent attempt to date this set appears in Marianne Reissinger's entry on Eichner in The New Grove Dictionary of Music and Musicians. Reissinger suggests that the Bérault edition of the sonatas date from c. 1788, but several clues lead us to assume an earlier date.

Re-evaluating Bérault's Publication Date

The practice of French music publishers during the last half of the eighteenth century was to issue their works without publication dates. Bérault's edition of the Eichner sonatas was no exception. While an exact date is impossible to ascertain, the period of publication can be narrowed by using records of the publishers' addresses, advertisements in the contemporary press, and catalogues printed as part of

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6. Wolfgang Matthäus, "Der Musikverlag von Wolfgang Nicolaus Haueisen zu Frankfurt am Main 1771-789," Die Musikforschung (October/December 1969), XXII/4, 432.

7. Ibid, 422.

newly published works.[8]

Mme. Bérault was active as an engraver and publisher from 1759 to 1784. On October 28, 1784 she and her husband, Jean-Baptiste Bérault, an oboist in the *chambre du Roi*, ceased publishing music and sold the business to Jean-Georges Sieber.[9] The title page for the flute or oboe sonatas (Example 2) lists the location of the publishing house as "rue de la Comédie française / fauxbourg St. Germain."[10] Table I shows the address listings and dates known to exist for the publisher. Bérault's title pages listed the street address for her publishing business as "Comédie française" from 1765 onward. Since the exact wording of the street address is not listed on the address chart it is possible only to narrow the period of publication to between 1769 and 1784. The earlier date, 1769, represents the earliest known date for title pages of Bérault's editions to bare the inscription "rue de la Comédie française," while the upper date represents the year the business was sold to Sieber.

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8. Cari Johansson, French Music Publishers' Catalogues of the Second Half of the Eighteenth Century, 2 vols. (Stockholm: Publications of The Library of the Royal Swedish Academy of Music, 1955), 5-7.

9. Anik Devriès and François Lesure, "Bérault (Françoise)," Dictionnaire des éditeurs de musique français 2 vols., vol. 1, Des origines à environ 1820 (Genève: Editions Minkoff, 1979) 30-31.

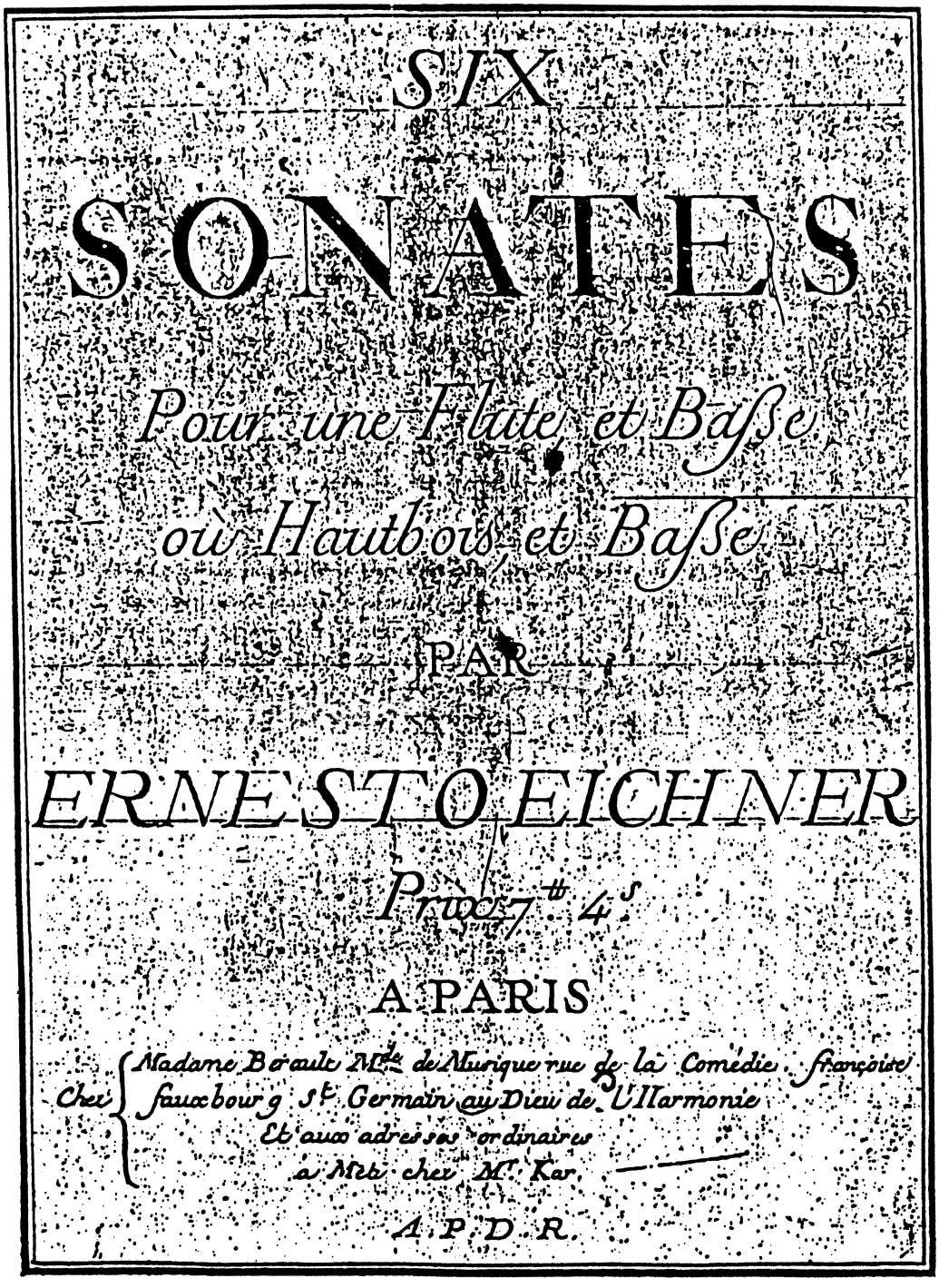
10. Ernst Eichner, Six Sonates pour une Flute et Basse où Hautbois et Basse (Paris, Mme. Bérault).

Table I. Bérault business addresses

DATE	ADDRESS
1762	à l'Hôtel des Mousquetaires gris, rue du Bacq
1765	à côté de la Comèdie française
1766	rue et à côté de la Comédie française
1769	rue de la Comédie française
1771	rue de la Comédie française, à côté de M. Guersan luthier
1772	rue de la Comédie française, Fossés Saint-Germain
1781	près de l'ancienne Comédie française
1783	rue de l'ancienne Comédie française, près celle de Bussy
1784	rue des Foss Saint-Germain

The extant copy of Bérault's edition of the flute and oboe sonatas in The Royal Library is accompanied by one of Bérault's publishers' catalogues, which was inserted between the title page and page one of the score. The heading to this catalogue reads

> Des Ouvrages qui se vendent chez Madame Berault, Mde. Musique, Rue et àcôté de la Comédie Française proche le Carfour de Bussi Fauxbourg St. Germain. Où l'on trouve un assortiment général de toutes



Example 2. Ernst Eichner, *Six Sonates pour une Flute et Basse, ou Hautbois et Basse*, Paris: Mme. Bérault, c. 1780, title page.

sortes de Musique Français et Italienne.[11]

The dictionary of publishers by Devriés and Lesure contains twelve Bérault catalogue facsimiles.[12] By comparing these facsimiles with the catalogue contained in the Eichner sonatas, one can narrow the publication date further. The last five Bérault catalogues in the Devriés/Lesure dictionary appear to be printed from the same plate with the heading quoted above. The plate was updated as the publisher increased the number of works she carried. The catalogue found in the Eichner sonatas comes chronologically between catalogues number fifteen and sixteen in the dictionary. Catalogue fifteen, dated c. 1780-1783, does not contain the concerto by Prati on column four of the catalogue found in the Eichner sonatas. The catalogue contained in the Eichner sonatas is missing items from catalogue number sixteen. The first of these is a *Sinphonie En Oeuvre,* by the composer Lachnith, and the remainder are works under the heading *Due, De Flute*, two by the composer Chartrain and one by Chiapparelli.[13] The Devriés/Lesure dictionary lists the dates for catalogue fifteen c. 1780-1783 and those for number sixteen c. 1783-1784. Assuming

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11. Ernst Eichner, "Catalogue," Six Sonatas, (Paris: Mme. Bérault).

12. Devriès and Lesure, op. cit., vol. 1, part 2.

13. Ibid.

that Mme. Bérault included the catalogue in the Eichner sonatas at its time of publication, one can narrow the publication date further to no earlier than 1780 and no later than 1784.

Marianne Reissinger speculates that the Bérault edition of Eichner's flute or oboe sonatas appeared as late as 1788.[14] Reissinger bases her date upon a facsimile of the publishers' catalogue of George Sieber, numbered 115, that appears in Cari Johansson's French Music Publishers' Catalogues.[15] On examination it is unclear whether Eichner's flute or oboe sonatas even appear in this catalogue. The only references to works by Eichner are found under the headings *Concerto pour Flute* and *Solo et Airs Variés pour Flute*. The work appearing in this latter category could be the work to which Reissinger is referring. This particular work is also found on an earlier facsimile, number 113 (1786), lending little credibility to her claim. Also discounting 1788 as a choice for the publication date is the fact that the Bérault business had been sold to Seiber four years earlier. In addition, the title page of the flute or oboe sonatas clearly lists Mme. Bérault as the publisher and it seems unlikely that Seiber would not have replaced it with one of his own.

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14. Reissinger, Die Sinfonien, 56.

15. Johansson, op. cit., vol. 2, facsimile 115.

Other references to the Bérault edition place its publication in the early 1780s. Karl Komma quotes the music publications' catalogue (1780) of J. M. Goetz in Mannheim which lists *6 Sonata. p. Flut. & Bas. ou Obois & Bass.* published in Paris.[16] Yet another reference appearing later than the Goetz catalogue is J. Fr. Cramer's *Magazin der Musik* of 1783 which records "Eichner, E. Soli für Fleut oder Oboe, Paris."[17] Judging from Komma's reference the sonatas were published no later than 1780.

Breitkopf Catalogue

The incipits of Eichner's sonatas also appear in The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements; 1762-1787, edited by Barry S. Brook. Breitkopf's catalogue and supplements were issued over a period of twenty-five years and contain nearly fifteen-thousand incipits, representing over one-thousand composers.[18] Most of the music represented in the catalogue was available through the Breitkopf firm in manuscript form. Some printed editions were available and these were indicated along with their incipits. The woodwind version

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16. Komma, op. cit., 1188.

17. J. Fr. Cramer, Magazin der Musik (1783), No. 251, 124; cited in Reissinger, Die Sinfonien, 56.

18. Barry S. Brook ed., The Breitkopf Thematic Catalogue; The Six Parts and Sixteen Supplements, 1762-1787 (New York: Dover Publications, Inc., 1966), vii.

of the Eichner sonatas appear in Breitkopf's fourteenth supplement (1781), titled

> Supplemento XIV. / Dei / Catalogi / Delle / Sinfonie, Partite,/ Overture, Soli,/ Duetti, Trii, Quattri / E / Concerti / Per Il / Violino, Flauto Traverso, / Cembalo / Ed Altri Stromenti, / Che / Si Trovano in Manuscritto / Nella Officina Musica Di Breitkopf / In Lipsia. / 1781.[19]

Copies of Eichner's sonatas were offered in manuscript form under the title *VI. Soli da Eichner. a Oboe solo con Basso.*[20] The Haueisen edition of Eichner's sonatas were also available through Breitkopf. The keyboard sonatas here entitled *VI. Sonatines da Ernest Eichner Op. VII. Francf. sur le Mein* appear in *Supplemento XI*, of 1776 and 1777.[21]

Analysis

Each of Eichner's Six Sonates pour une Flute et Basse où Hautbois et Basse has two movements. These sonatas follow the Italian plan of a slow or moderate first movement and a fast or moderate, minuet/trio, rondo or "scherzando" final movement. In general these sonatas contain only diatonic harmonies with simple modulations involving closely related keys, homophonic texture, and a slow harmonic rhythm. The flute or oboe sonatas differ from his other

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19. Ibid, 701.

20. Ibid, 729.

21. Ibid, 728.

sonatas in that little thematic development occurs in the development section. Eichner's development sections usually begin with new thematic material or the second theme from the exposition which is then developed by modulation.[22]

The character of the flute or oboe sonatas is a "freer, more easy-going, decorative" chamber style which was prominent in many of the works of the early classical period.[23] As these sonatas were written early in Eichner's career they hold strongly to the style of works which served as incidental pieces utilized for private and public performance at court.

Table II lists the movement headings and form for each movement of Eichner's sonatas. Eichner uses five formal patterns in his set of sonatas. The most prevalent plan is that of the sonata form. An examination of the harmonic features of *Sonata II* will help to clarify the distinguishing features for Eichner's sonata form. These

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22. Ernst Stilz, Die Berliner Klaviersonate zur Zeit Friedrichs des Grossen (Berlin: Saarbrückerie und Verlag, 1933) 78.

23. William S. Newman, "Sonata," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980) XVII, 486.

Table II. Forms used in Ernst Eichner's *Six Sonates pour une Flute et Basse où Hautbois et Basse*

Sonata	Movement Heading	Form
I	Adagio	Sonatina
	Allegro	Sonata
II	Allegro Moderato	Sonata
	Scherzando	Ternary
III	Allegro	Sonata
	Tempo di Minuetto poco Moderato	Rounded Binary
IV	Andante poco Adagio	Sonata
	Rondeau poco Moderato	Rondo
V	Allegro	Sonata
	Cherzanto	Rondo
VI	Allegro	Sonata
	Tempo di Minuetto	Ternary

features meet the requirements stated by Charles Rosen for distinguishing sonata from ternary form.[24] In the exposition the harmony modulates from the tonic key of C major to the dominant in which new thematic material is introduced. The development section, using new thematic material with no thematic development, has a more varied harmonic range which adds to the harmonic tension. The recapitulation returns with some thematic embellishment, restates the exposition almost exactly in the tonic key.

A closer examination of the first movement of *Sonata II* reveals the procedures used by Eichner in setting sonata form in the other movements of the set of sonatas. The opening theme of the exposition is six measures in length and establishes the home key of C major, closing on an

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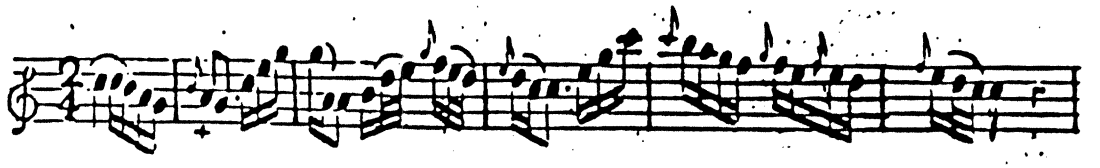
24. Charles Rosen, Sonata Forms (New York: W. W. Norton & Co., 1988) 17.

authentic cadence in measure six (Example 3). The transition to the second key area, G major, is established by a series of V/V to V progressions over the next



Example 3. Ernst Eichner, *Sonata II*, movement 1, measures 1-6.

twelve-bar phrase group and closes with a half cadence on V of V, D major. The remainder of the exposition, eighteen measures in all, is in the dominant key area and organizes its new thematic material (Example 4) into eight- and ten-bar groups. The harmonic progressions for this section are almost exclusively V to I in C major. The exposition,

Example 4. Ernst Eichner, *Sonata II*, movement 1, measures 19-26.

enclosed in repeat signs, ends with a perfect authentic cadence on the dominant.

The development, which is twenty-two measures in length, introduces more new thematic material in the dominant (Example 5). The introduction of new material or a new theme at this point is a feature used by Eichner in all

but one (*Sonata IV*) of the movements set in sonata form.

Example 5. Ernst Eichner, *Sonata II*, movement 1, measures 37-41.

In sonatas one, two, five and six he introduces new thematic material at the beginning of the development, and in the third sonata he combines the new material with bits of the first theme. The last three measures of the opening phrase of the development section of the second sonata moves to a cadence on the submediant. The remainder of the development continues with V/vi to vi and V/V to V progressions. The end of this section comes to a full close on the dominant.

The recapitulation opens with an exact repeat of the initial phrase of the piece. Except for some thematic embellishment and transposition the exposition in the second sonata is restated in toto. In all the other movements set in sonata form the transition is either embellished or entirely omitted in the recapitulation.

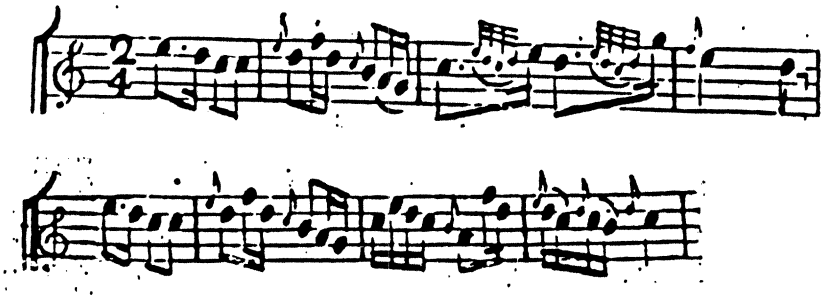
Closely following the above format is the form used by Eichner in the first movement of the first sonata. Here a sonata plan without a development section, or sonatina form is used. In the recapitulation of this movement the A theme is restated in an embellished form and the transition to the

B theme is left intact.

The second movement of the second sonata is marked "Scherzando," a name that denotes the nature of the music rather than its form. The form of this movement is that of a strict A B A pattern. In the original keyboard version, this movement appears with a *da capo* repeat after the B section. Bérault's edition has omitted the D.C. in favor of writing out the repeat even though no changes were introduced. Harmonically this movement is simpler than the first, remaining in the tonic key area throughout. The A section, only eight-bars in length, utilizes only diatonic harmonies and comes to a full close on the tonic. The following B section uses similar thematic material and harmonic progressions and ends on a half cadence at bar twenty-seven. At this point the A section is repeated without change. These same features are followed closely in the other movement using ternary form.

Eichner used rondo form in two movements of the sonatas. The second movement of *Sonata IV* displays the most effective use of the form, though both movements are weakened by the strong similarity in the thematic material from one section to another. The movement opens with the rondo theme for this movement (Example 6) which is always stated in the tonic key of C. This theme is organized as an antecedent and consequent phrase group with the first half moving from tonic to dominant followed by a return to tonic

in the next half. After the initial statement of the theme

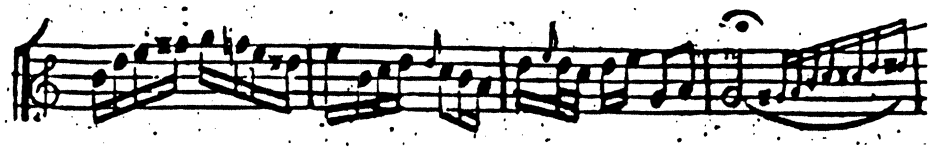


Example 6. Ernst Eichner, *Sonata IV*, movement 2, measures 1-8.

it is restated in a slightly embellished form. The B section is stated in two parts and begins with the theme seen in Example 7. The first twelve bars of this section closes on a half cadence articulated from the second

Example 7. Ernst Eichner, *Sonata IV*, movement 2, measures 17-20.

half by a fermata. Example 8 shows the contrasting thematic material which closes this section on a half cadence on the dominant. This is followed by the return of the initial eight-bar rondo theme. The C section changes the mode from major to minor. The theme for this section is derived from



Example 8. Ernst Eichner, *Sonata IV*, movement 2, measures 33-36.

the rondo theme (Example 9). Contrast is provided more by the mode change than by thematic content. To achieve this

Example 9. Ernst Eichner, *Sonata IV*, movement 2, measures 73-76.

contrast Eichner modulates from c minor to A flat which is the flat VI key area. This section returns to c minor and closes on an authentic cadence. The remainder of the movement is again in C major and consists of a double restatement of the rondo theme without a return to the B material.

The second movement of *Sonata III* is set in a rounded binary form. The initial A section consists of sixteen measures enclosed by repeat signs. This section is in the tonic key of F major and ends with a half cadence. The B section which follows, modulates first to g minor then d

minor before closing with another half cadence. The return of the A section now moves from tonic to dominant and back to the tonic key to end the movement.

CHAPTER IV

EDITORIAL PROCEDURES USED IN ARRANGING THE KEYBOARD SONATAS FOR WOODWIND INSTRUMENTS

A comparison of the Wornum and Bérault editions of the Eichner sonatas shows that few changes were made in arranging the keyboard version for flute or oboe. The most obvious change was the transposition of the key of some of the sonatas to accommodate the range of the woodwind instruments used in Eichner's time. Table three compares the keys of each edition. It was necessary to transpose these movements because the eighteenth-century oboe, characterized by six finger holes and three or two keys, was limited in its range of idiomatic keys. As Philip Bate explains,

> Though a great advance on any former reed instrument, the oboe was still really fluent in a few keys only. The demand for 12 notes in the octave with no more than 8 holes available resulted in a fingering technique which became more difficult with every remove from the natural key of the instrument, three sharps and three flats being the practical limit.[1]

The discovery of certain errors lead us to assume that Wornum's edition of the keyboard sonatas originated first and the woodwind version was a spin-off of the original.

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1. Philip Bate, The Oboe, 3rd ed. (New York: W. W. Norton, 1974), 46.

The most serious of these occurs in the first movement of

Table III. Comparison of keys between the Wornum and Bérault editions of Eichner's sonatas

SONATA	KEY	
	WORNUM EDITION	BÉRAULT EDITION
I	A	G
II	Bb	C
III	F	F
IV	D	C
V	G	G
VI	F	F

the third sonata in which measure forty-nine of the keyboard version was completely left out of the woodwind sonatas. Here the melody is repeated exactly from the previous measure and it was apparently overlooked in the process of copying or engraving. Another similar error can be seen in the bass line of the second movement of the first sonata (measures eighteen and twenty). According to Wornum's edition as well as the restatement of this phrase later in the movement, the note occurring on beat three should read as an E, not a D.

With few exceptions Wornum's edition of the Eichner sonatas is in a two-part texture. The most common exception to this is seen as full chords occurring at the close of a section. In the flute/oboe sonatas these chords are always reduced to the root of the chord set forth in octaves. Other exceptions to the two-voice texture occur when the melody is paralleled in thirds. In the woodwind sonatas the

parallel thirds were discarded and the bass line retained. One exception to this is found in *Sonata I*, movement two, where the bass line was omitted and the melody mirrored a tenth below by the basso continuo.

Occasionally the melody line has been written an octave higher. This was done where the original melody or bass line extended below the range of the instruments. The transposed portion is usually brief, often lasting only for a phrase before it returns to the original range.

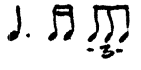
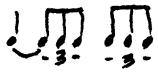
The most frequent difference found in the keyboard and woodwind sonatas is in articulation patterns. Existing articulations are many times altered to be more consistent with established patterns which were not continued. In sixteenth-note passages, patterns more appropriate to wind instruments were added, often slurring two notes then tonguing the remaining two.

Many of the dynamic markings originally found in the keyboard sonatas were omitted in their woodwind counterparts. It is difficult to tell whether these omissions were intentional or simply an oversight. Some omissions are obviously due to carelessness, such as measure fifteen of movement one of the second sonata where the omitted dynamic marking appears at the recapitulation of this phrase. Similar omissions can be found throughout the woodwind sonatas.

Trills have been freely altered in the wind sonatas.

Some were omitted because of the difficulties encountered in the fingering systems of the woodwind instruments. The numerous appoggiaturas, however, were mostly left intact, with only a few additions and omissions made to the original.

Accidentals obviously omitted in the keyboard sonatas were included in the woodwind versions. One example may be seen in *Sonata VI*, first movement, measure fifty-five, beat four, in which the note e′ has been changed to an e flat in Bérault′s edition.

Some of the discrepancies between the two versions of Eichner′s sonatas are a result of rewriting. A few of these changes involve alterations of the rhythmic figures. For example in the first measure of movement two of *Sonata III*, changes the pattern  to  in order to match the triplet pattern which follows. A more important change can be seen in *Sonata IV*, in the second movement. Here Eichner has inserted a restatement of the opening phrase prior to the *Minore* section. In doing this Eichner also expanded the formal implications of this rondo movement.

CHAPTER V

AN EDITION OF EICHNER'S SIX SONATAS POUR UNE FLUTE ET BASSE, OU HAUTBOIS ET BASSE

The procedures used in the preparation of this score are intended to facilitate the performance of these sonatas as well as to aid the performer and the music historian in their study. Bérault's edition of the Eichner sonatas contains rhythmic and ornamental figures not easily read by today's performer. Therefore, these sonatas have been adapted to twentieth-century notation. Suggestions for articulations and for the performance of ornamental figures have been provided, errors in the score are corrected and the basso continuo line has been realized to facilitate performance with keyboard accompaniment.

Emendations of the notation of Eichner's Six Sonatas pour une Flute et Basse, òu Hautbois et Basse have been made and a reference to the original made in footnotes in the score. The correction of errors was determined by comparing the Wornum and Bérault editions and by differences noted in reiterated phrases. The notation of editorial suggestions follows the guidelines prescribed by John

Caldwell in Editing Early Music.[1] Additions and changes involving sharp, flat or natural signs appear in small print above or below the note head or they are enclosed in brackets. Corrected pitches in the score are enclosed in brackets and the original described in a footnote. Missing or added dynamic markings are enclosed in brackets. Indications for staccato which were added to the score are also bracketed. Since the rewriting of rhythmic notation does not involve a textual change, this was done without reference. Editorial slurs added to the score are marked with a vertical line through the slur sign.

The greatest problem in the interpretation of Eichner's sonatas is the realization of appoggiaturas. These ornaments are left intact in the score with performance suggestions written in the staff above the melody line. The interpretation of the appoggiaturas is based upon Leopold Mozart's violin treatise.[2] Editorial suggestions are meant to serve as a guide to the performer and other solutions to their interpretation may exist.

The realization of the basso continuo line is based both upon the Six Sonatas for the Harpsichord or Piano Forte

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1. John Caldwell, Editing Early Music (Oxford: Clarendon Press, 1985) 103.

2. Leopold Mozart, A Treatise on the Fundamental Principles of Violin Playing, 2nd ed., translated by Editha Knocker (Oxford: Oxford University Press, 1985).

and the Six Sonates pour Flute et Basse, où Hautbois et Basse according to the historical conventions compiled by F. T. Arnold in his survey of thoroughbass accompaniment practices in the eighteenth-century.[3] The realization was made according to the suggestions offered by Howard M. Brown, who wrote that "a very simple accompaniment, indicating the correct harmonies, arranged in a way to facilitate a more elaborate version by an inventive performer" be offered.[4]

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3. F. T. Arnold, The Art of Accompaniment from a Thorough-Bass as Practiced in the XVIIth & XVIIIth Centuries, 2 vols. (London: Oxford University Press, 1931): reprint edition (New York: Dover Publications, 1965).

4. Howard Mayer Brown, "Editing," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan Press, 1980), V, 846.

CHAPTER VI

SUMMARY AND CONCLUSIONS

Eichner was a highly respected and valued composer and performer during his day. Eichner's works were written just as the classic style had become firmly established. Today his works and reputation have passed into obscurity.

His Six Sonatas for the Harpsichord or Piano Forte probably originated just after Eichner chose to abandon his court appointment in Zweibrücken, about 1773. This set of sonatas was commercially exploited by a number of different music publishers. The final version of these sonatas appeared as Six Sonates pour une Flute et Basse où Hautbois et Basse, published by Madamme Bérault. Though recent research sets the date of publication as c. 1788, there is a body of evidence which casts doubt on the accuracy of this date. Earlier research found in the German music dictionary Die Musik in Geschichte und Gegenwart and various accounts of the sonatas in contemporary publications seem to point to a more accurate date of 1780.

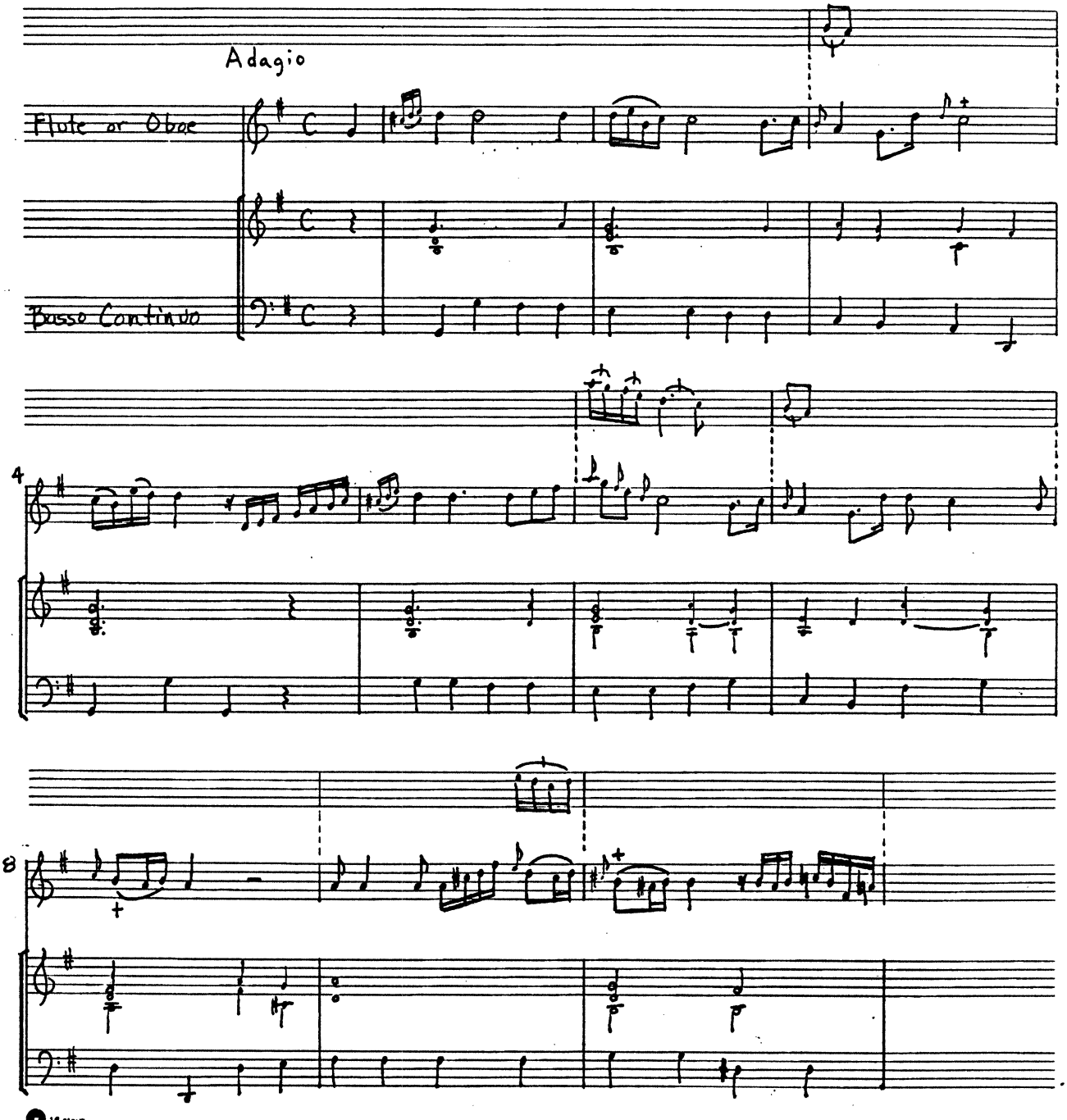
Though these sonatas are formally and harmonically simple, they none the less possess elegance and charm, providing a welcome addition by a little known and under

rated composer to the oboist's repertoire.

APPENDIX

SIX SONATES POUR UNE FLUTE ET BASSE OU HAUTBOIS ET BASSE BY ERNST EICHNER: A PERFORMING EDITION

SONATA I



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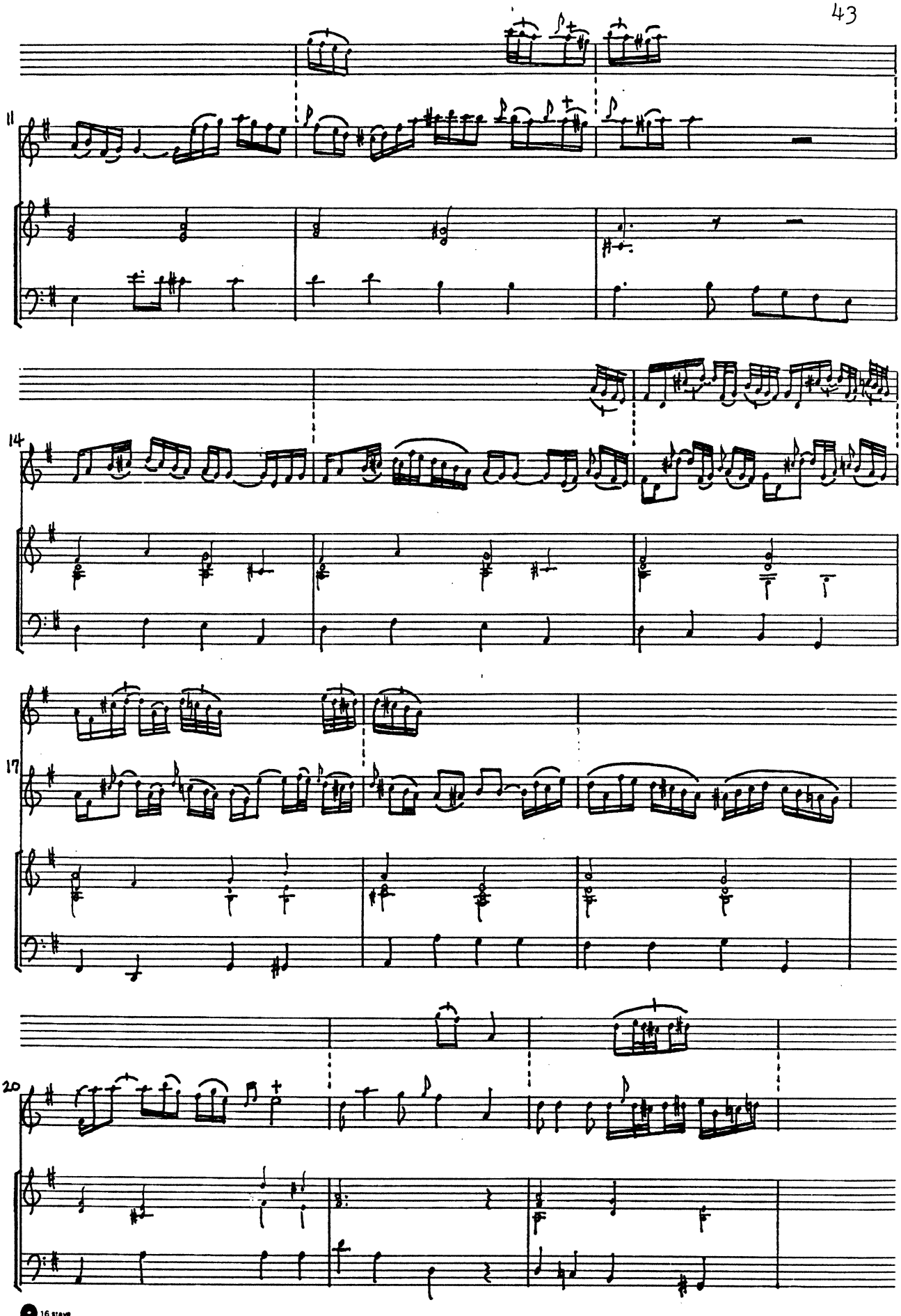
Passantino Pad 21



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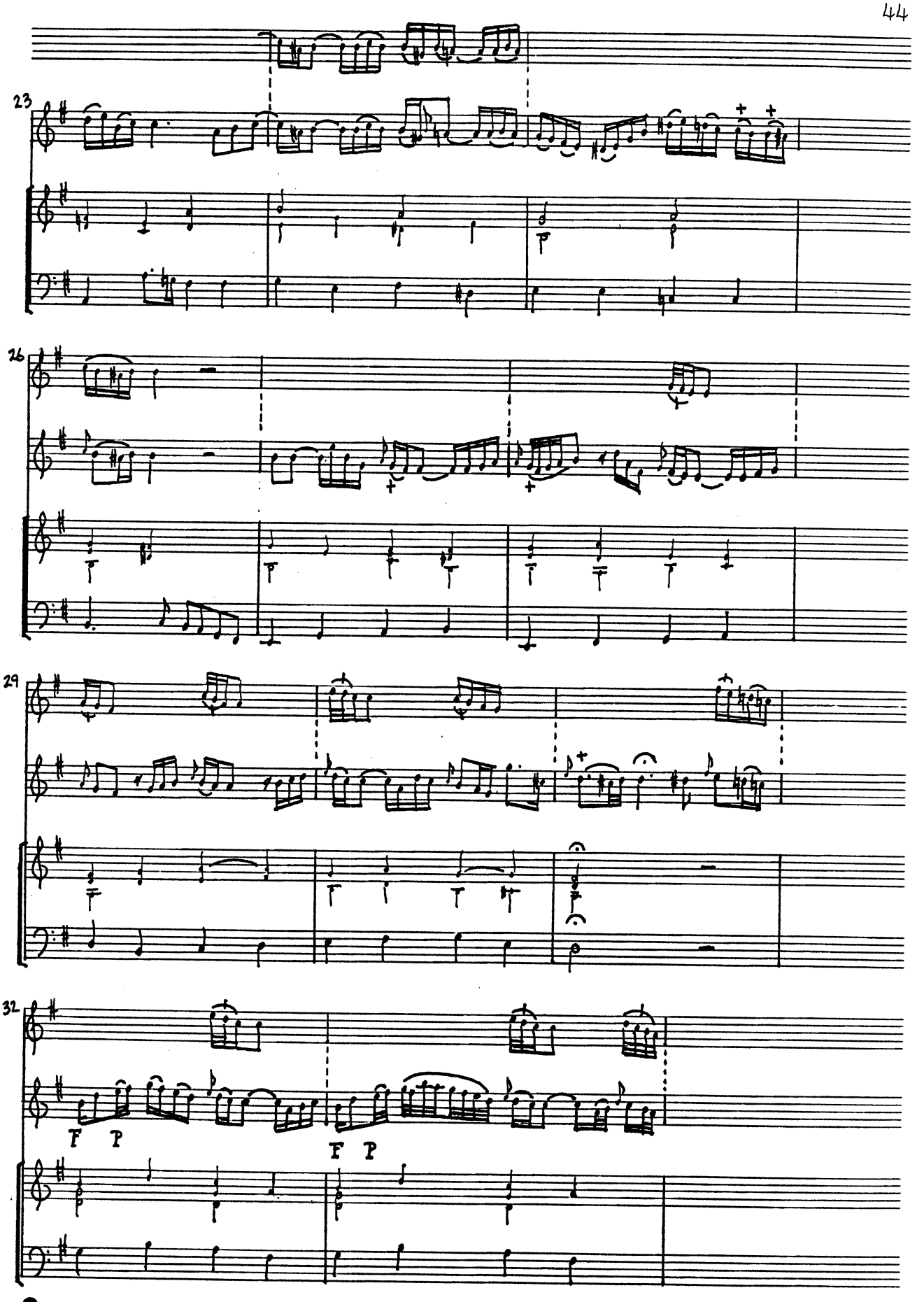
Bassantino Pad 21



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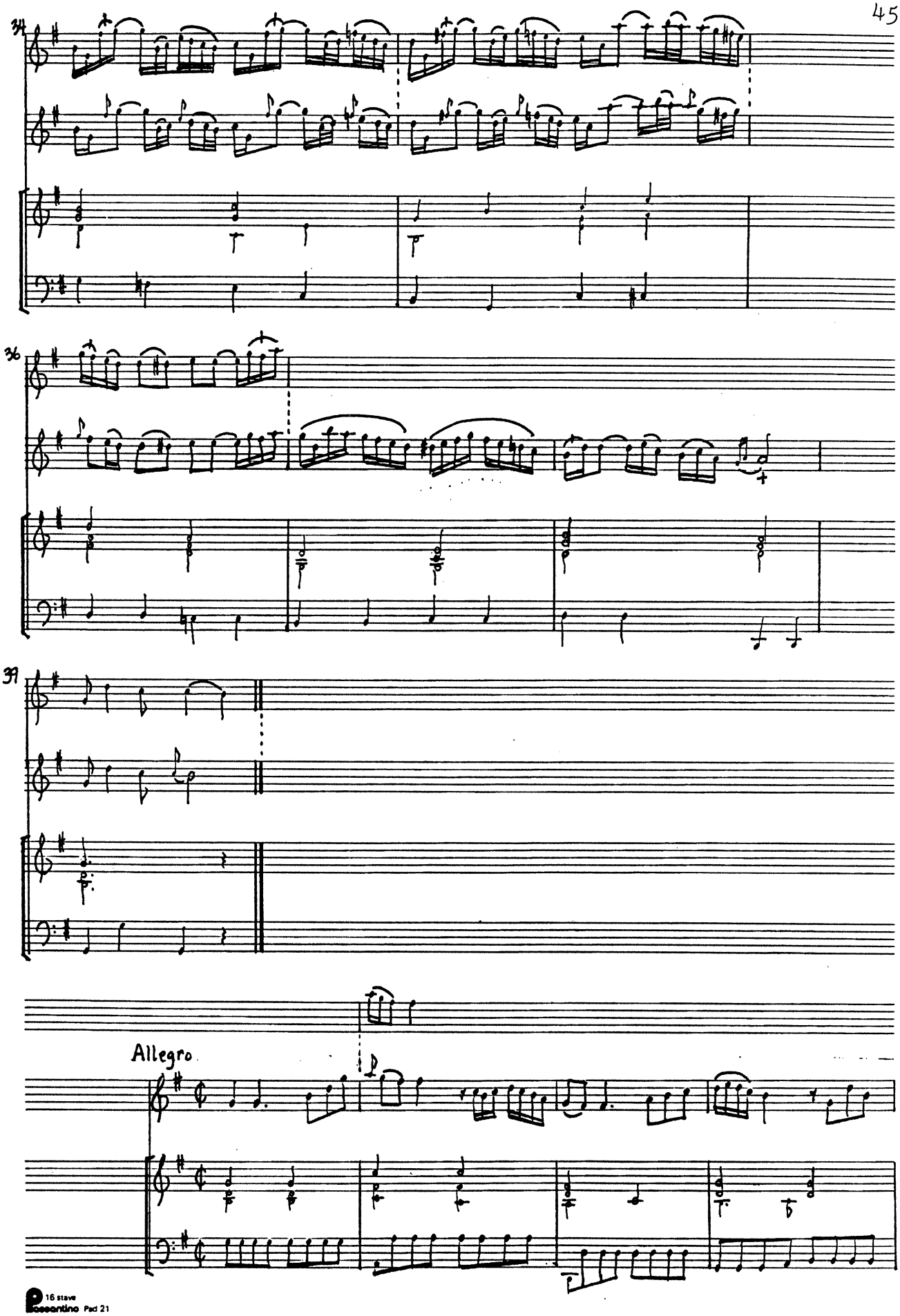
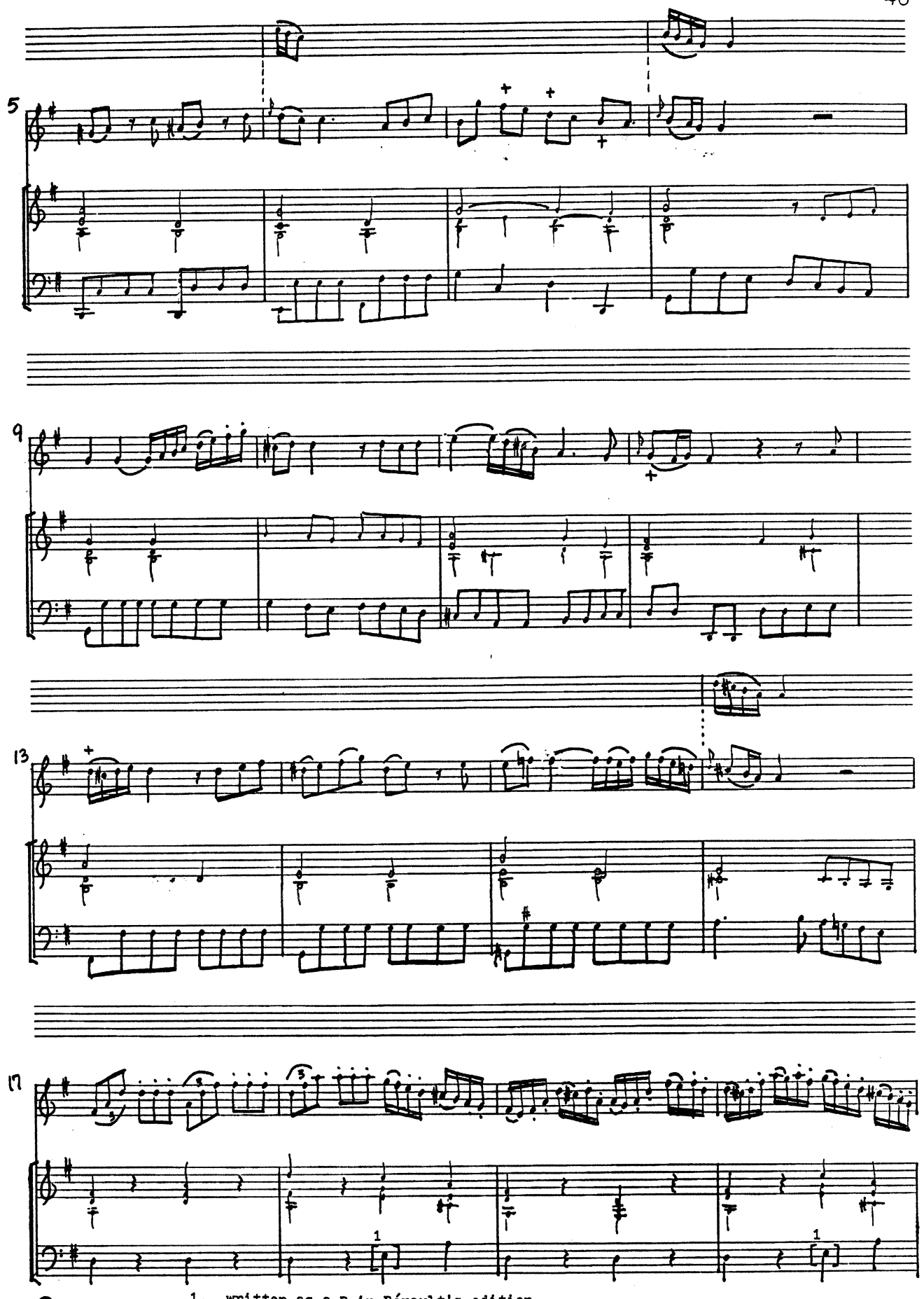
Cascantino Pad 21

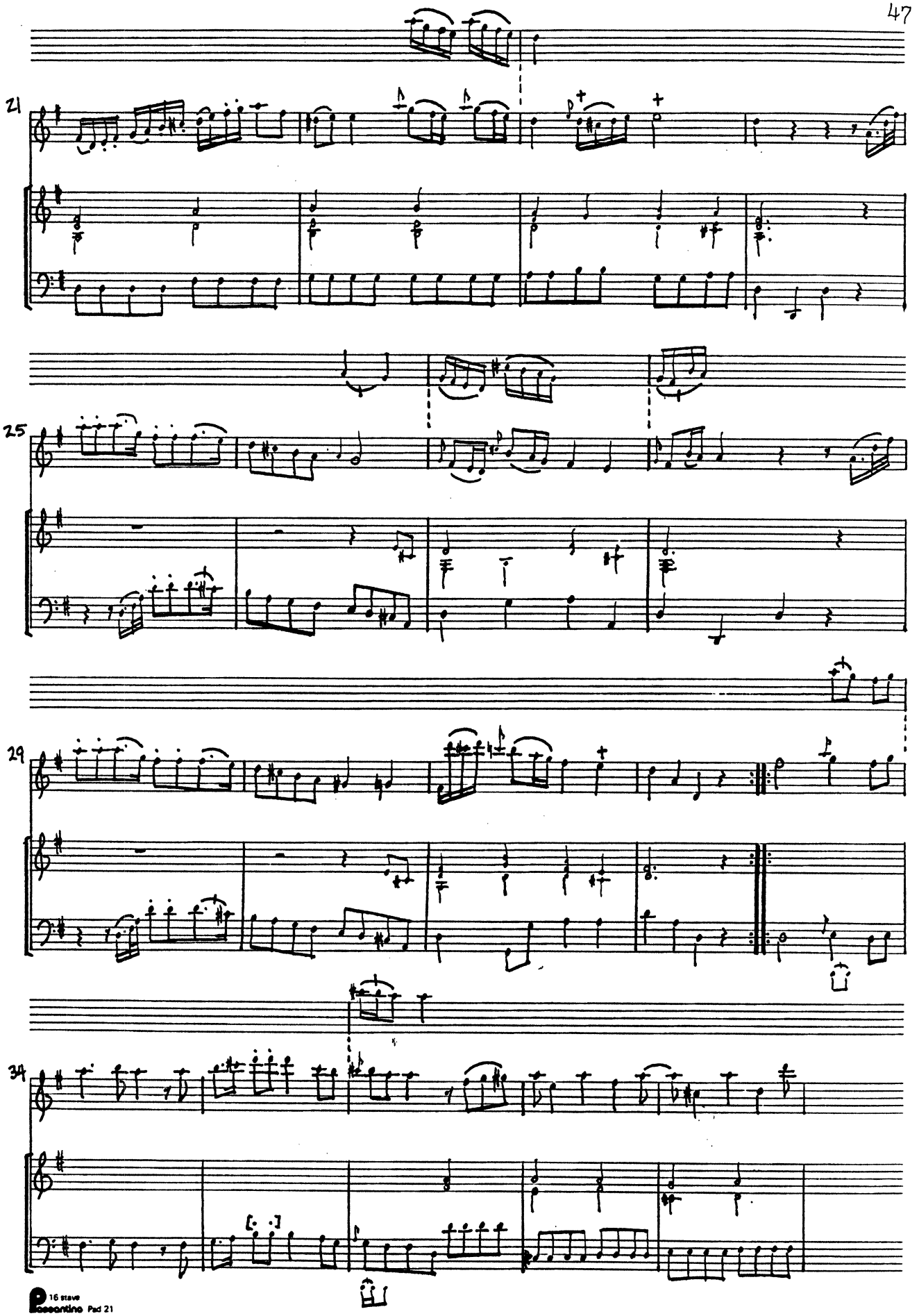


16 stave
Pad 21



1. written as a D in Bérault's edition

16 stave
Essentino Pad 21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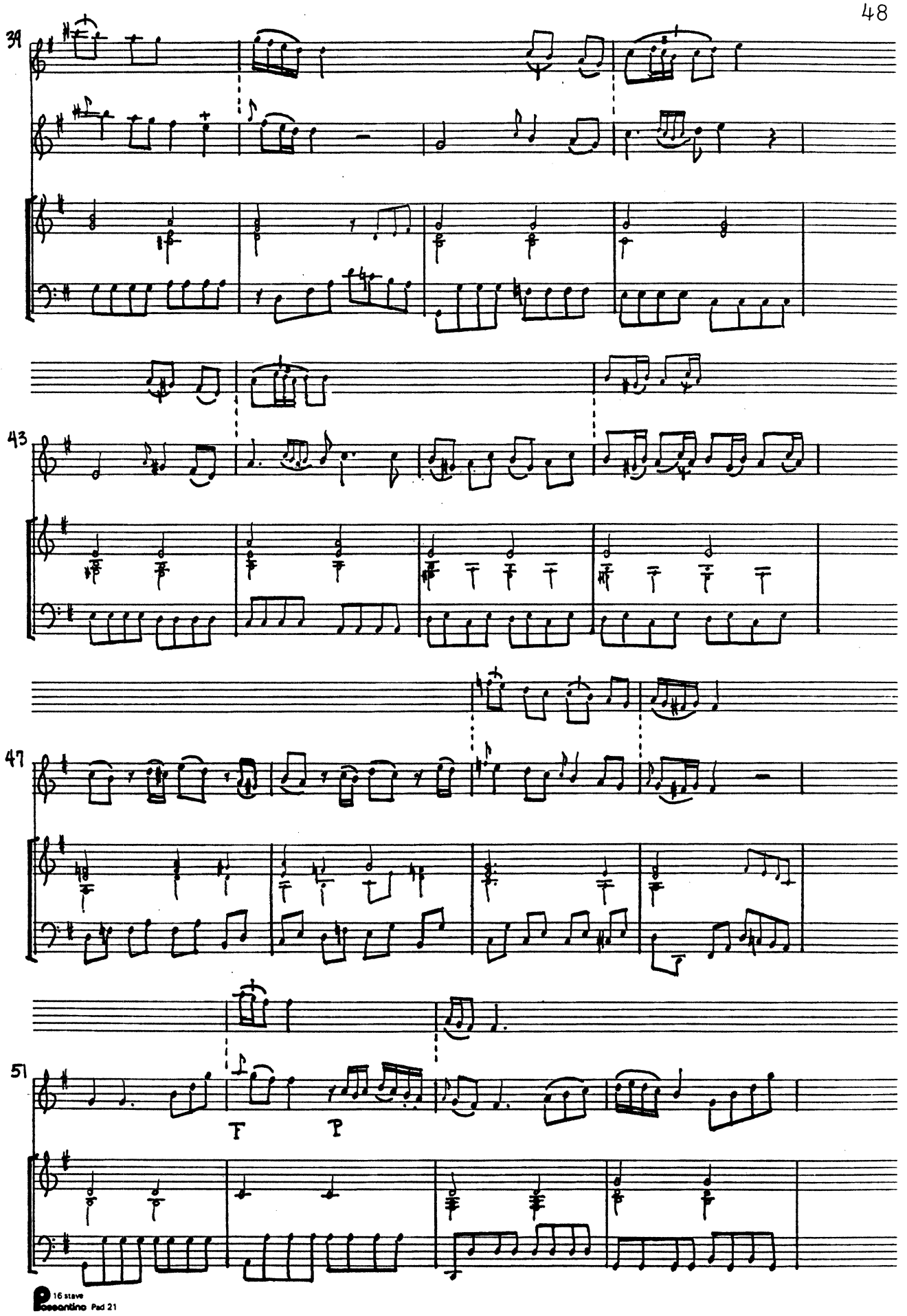
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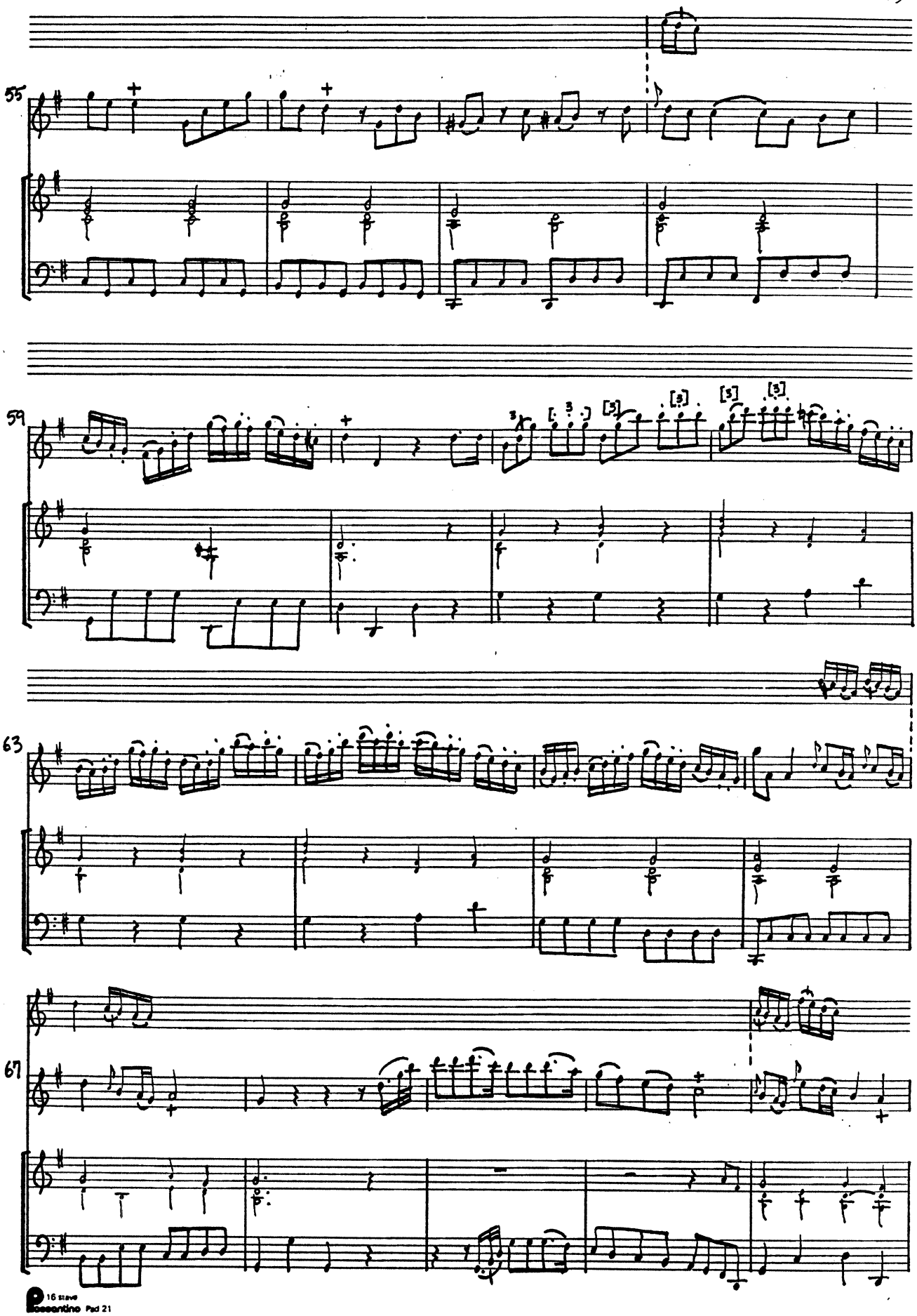
16 stave
Pesantino Pad 21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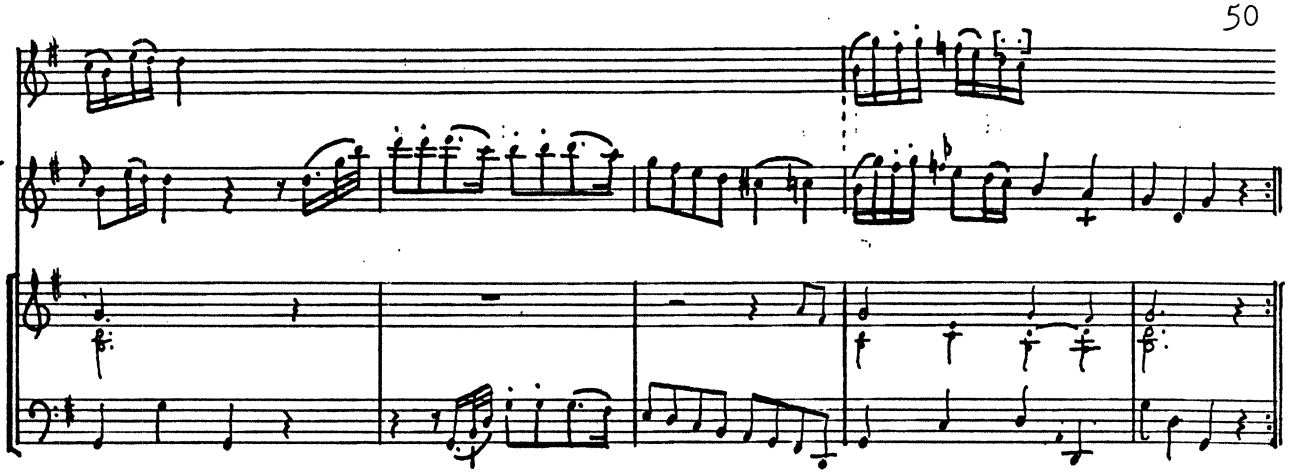
16 stave
Essentino Pad 21



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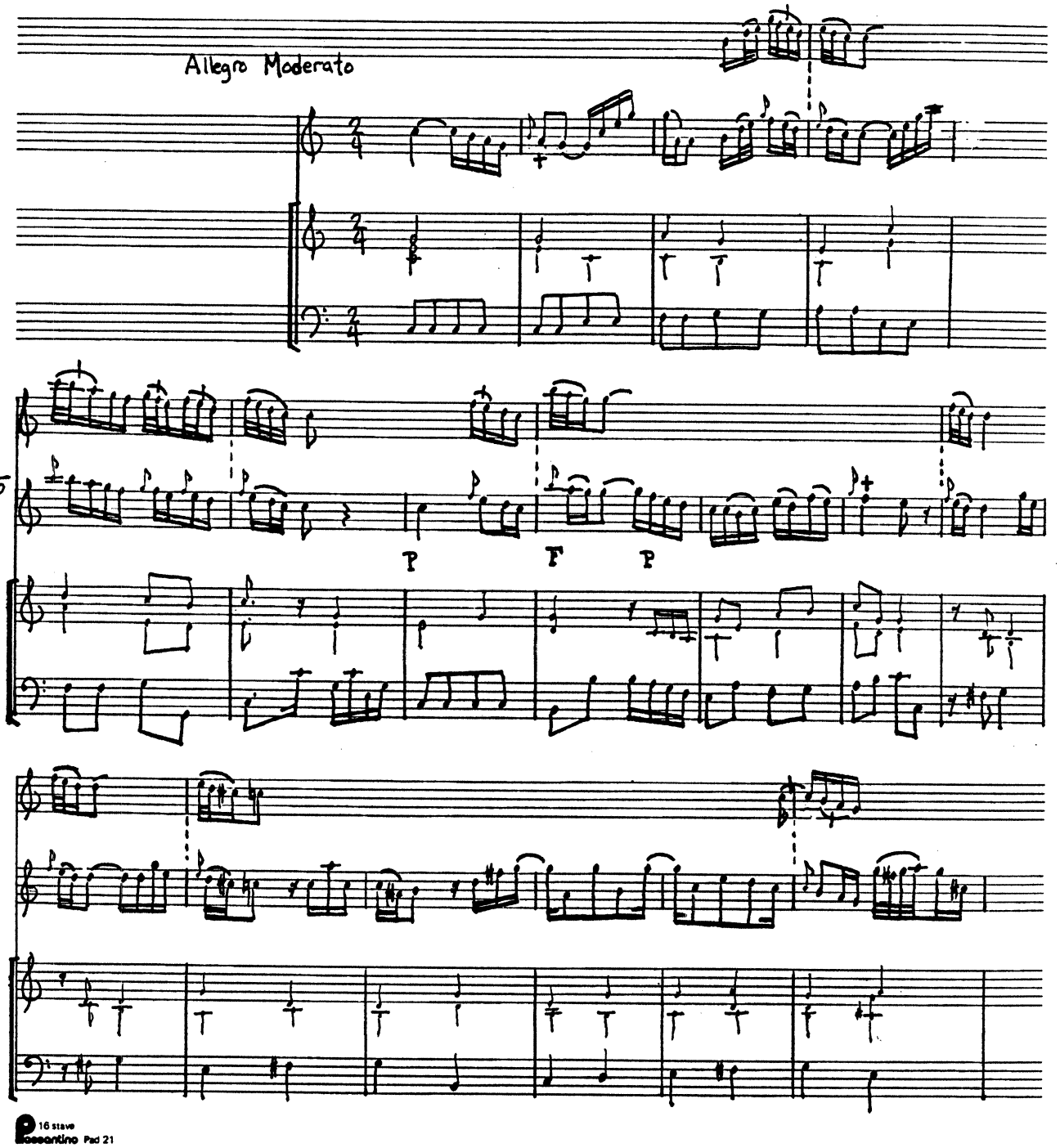
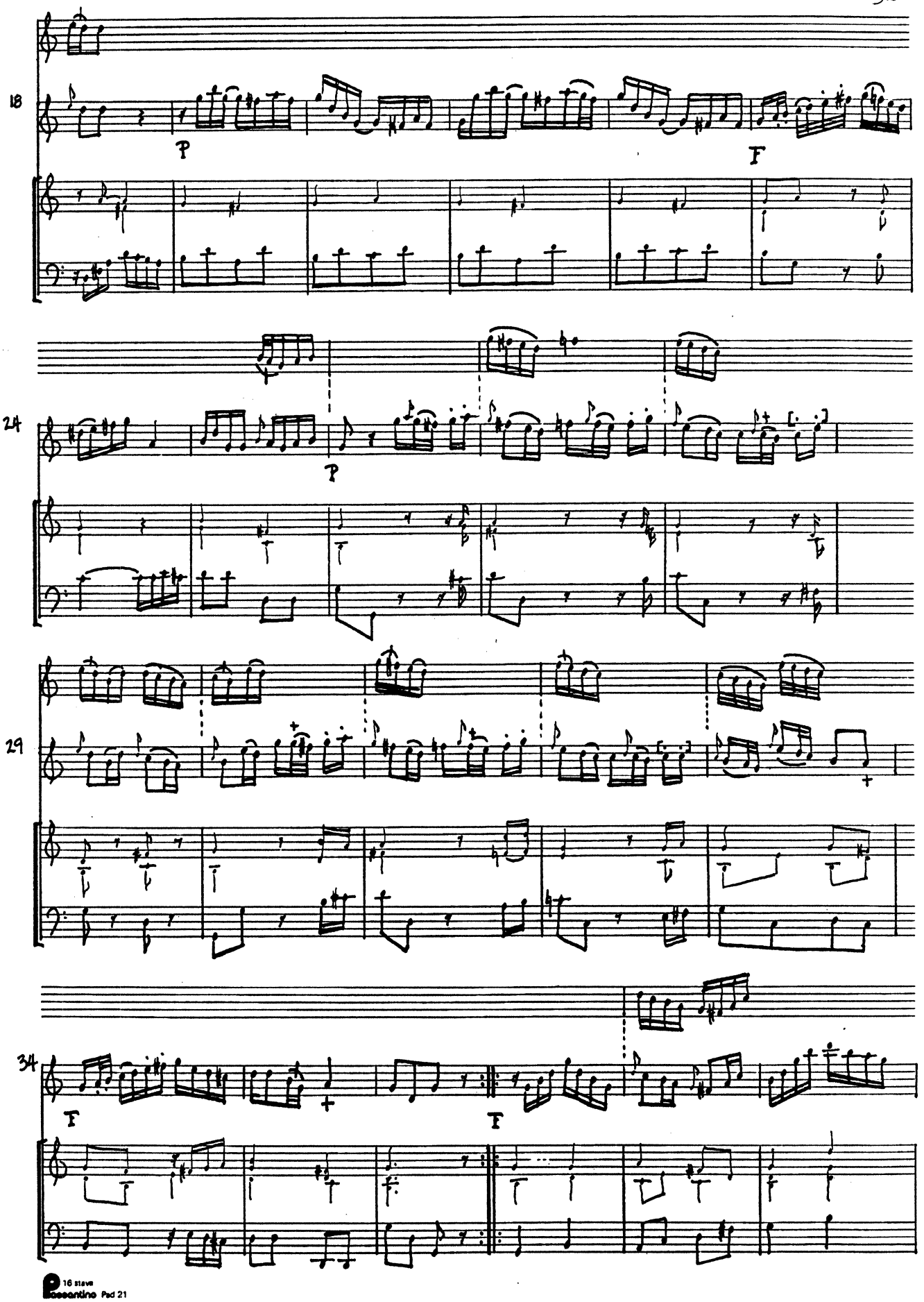
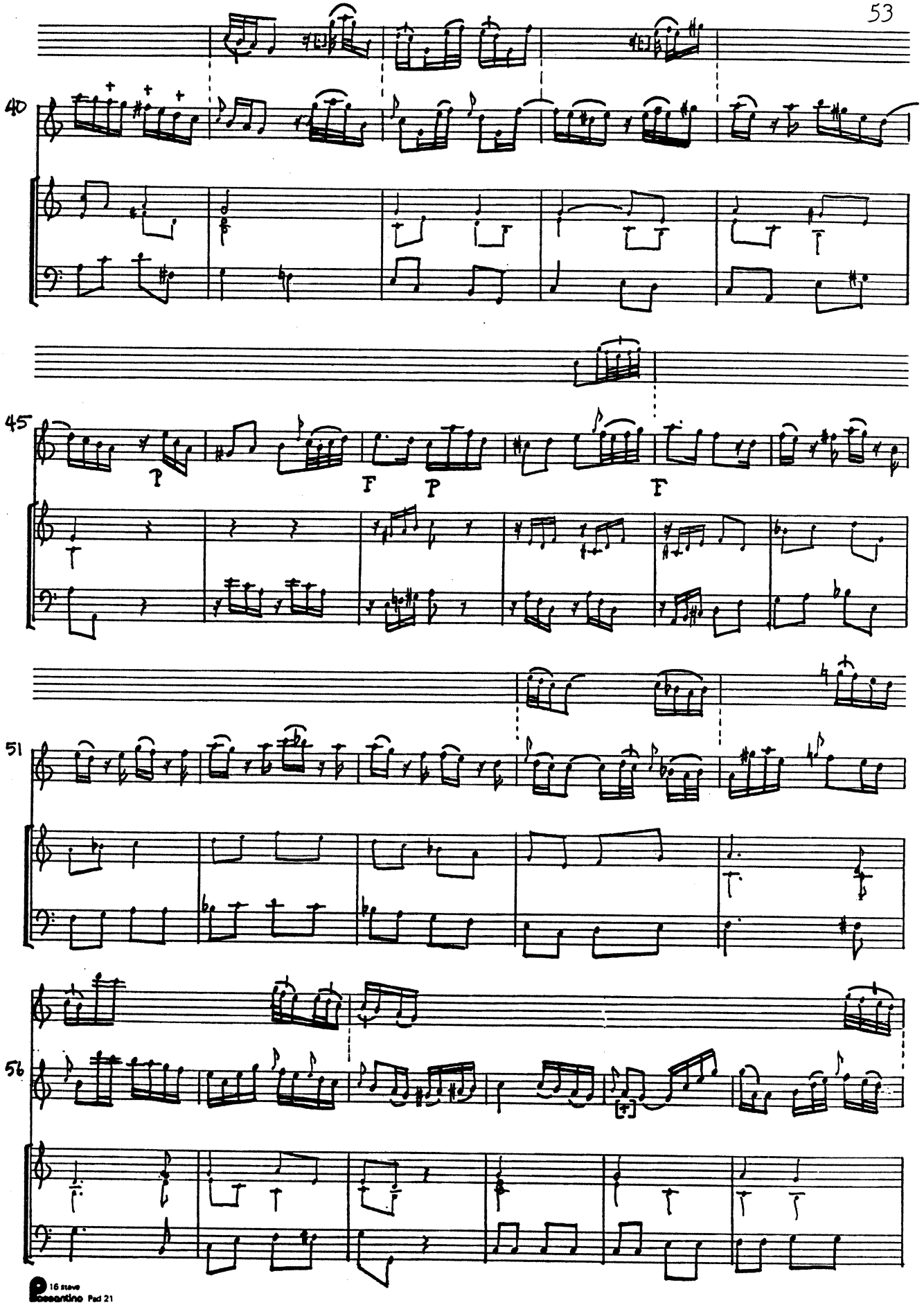
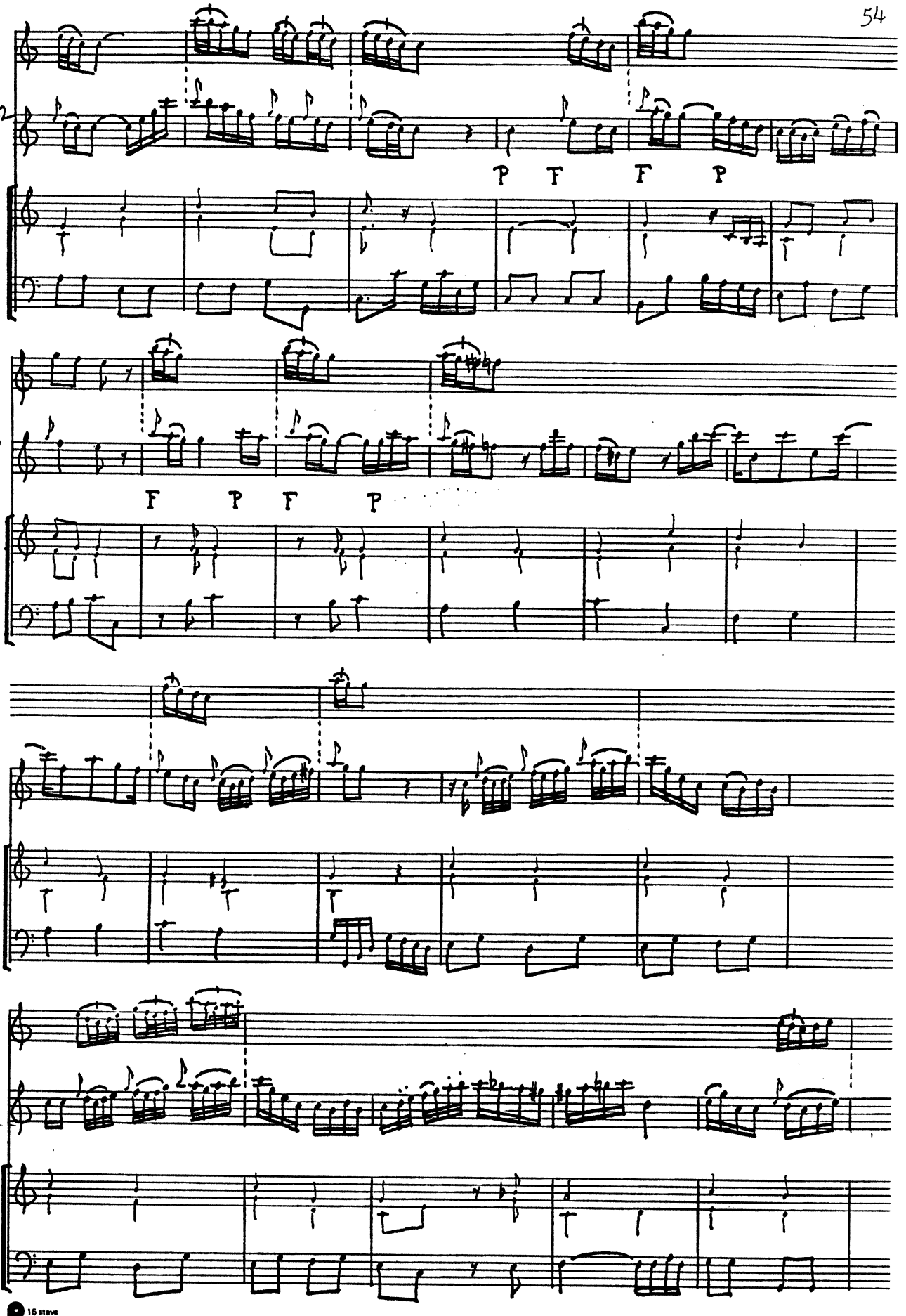
SONATA II



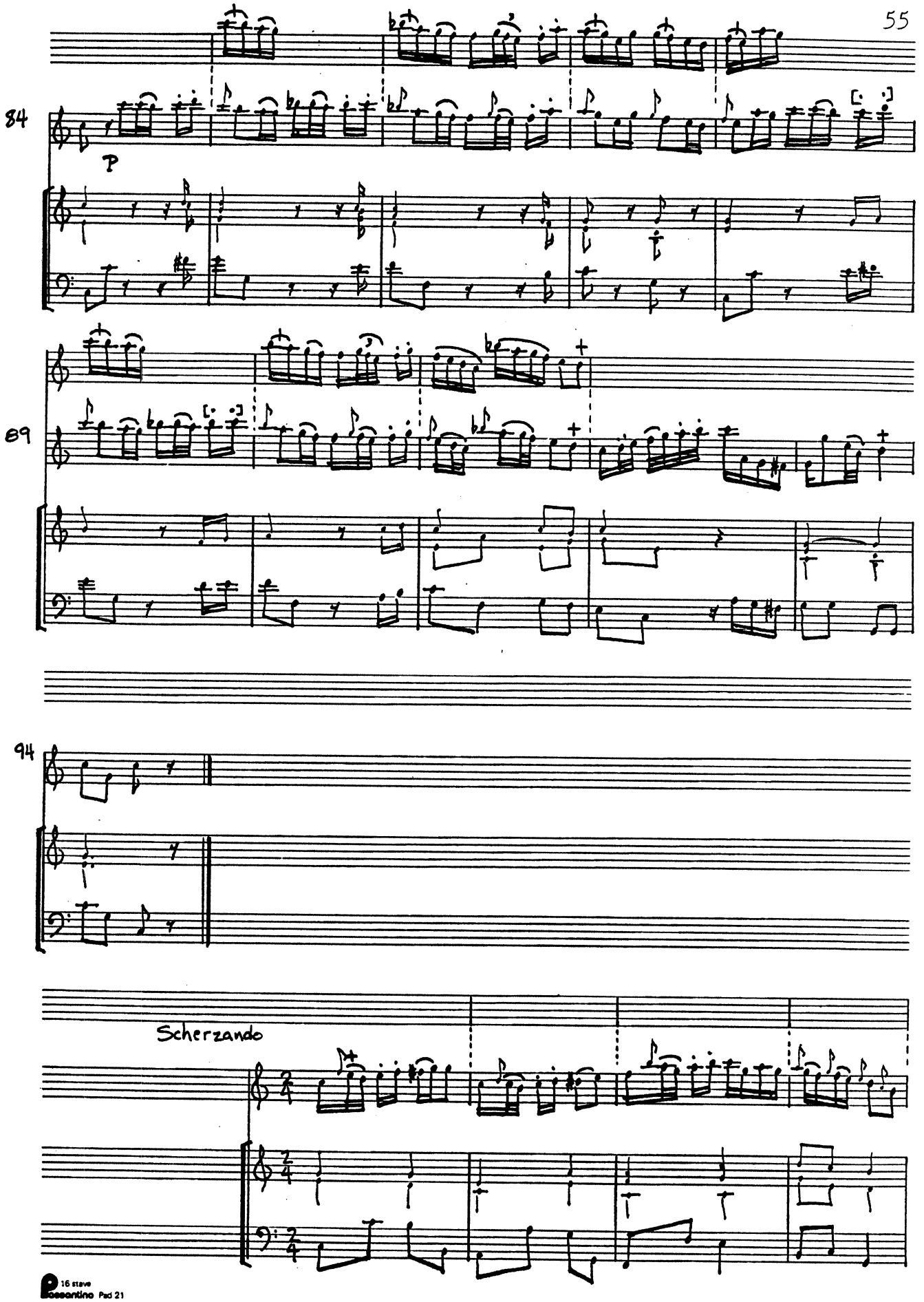


16 stave
Essentino Pad 21

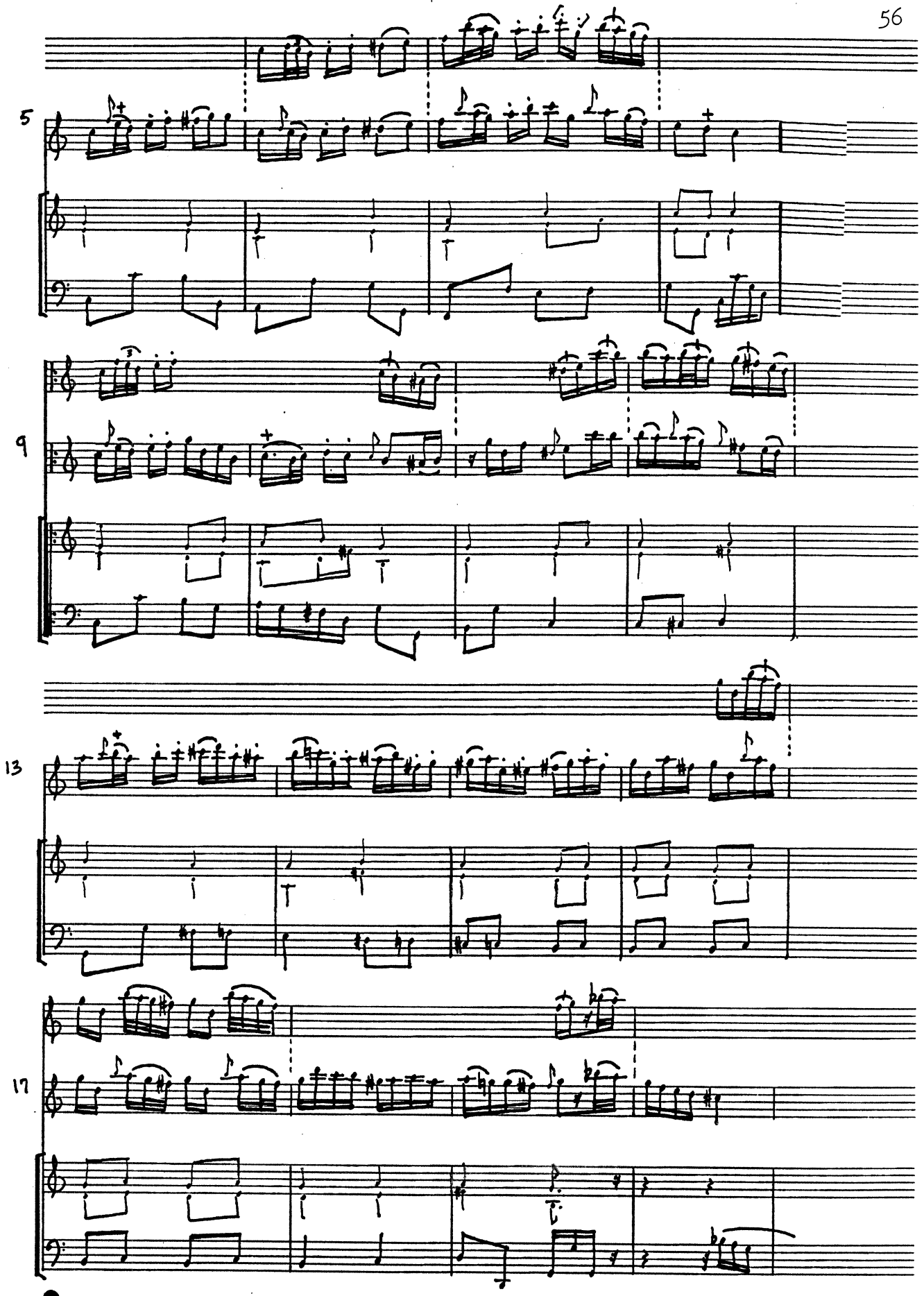

40
45
P
F
P
F
51
56

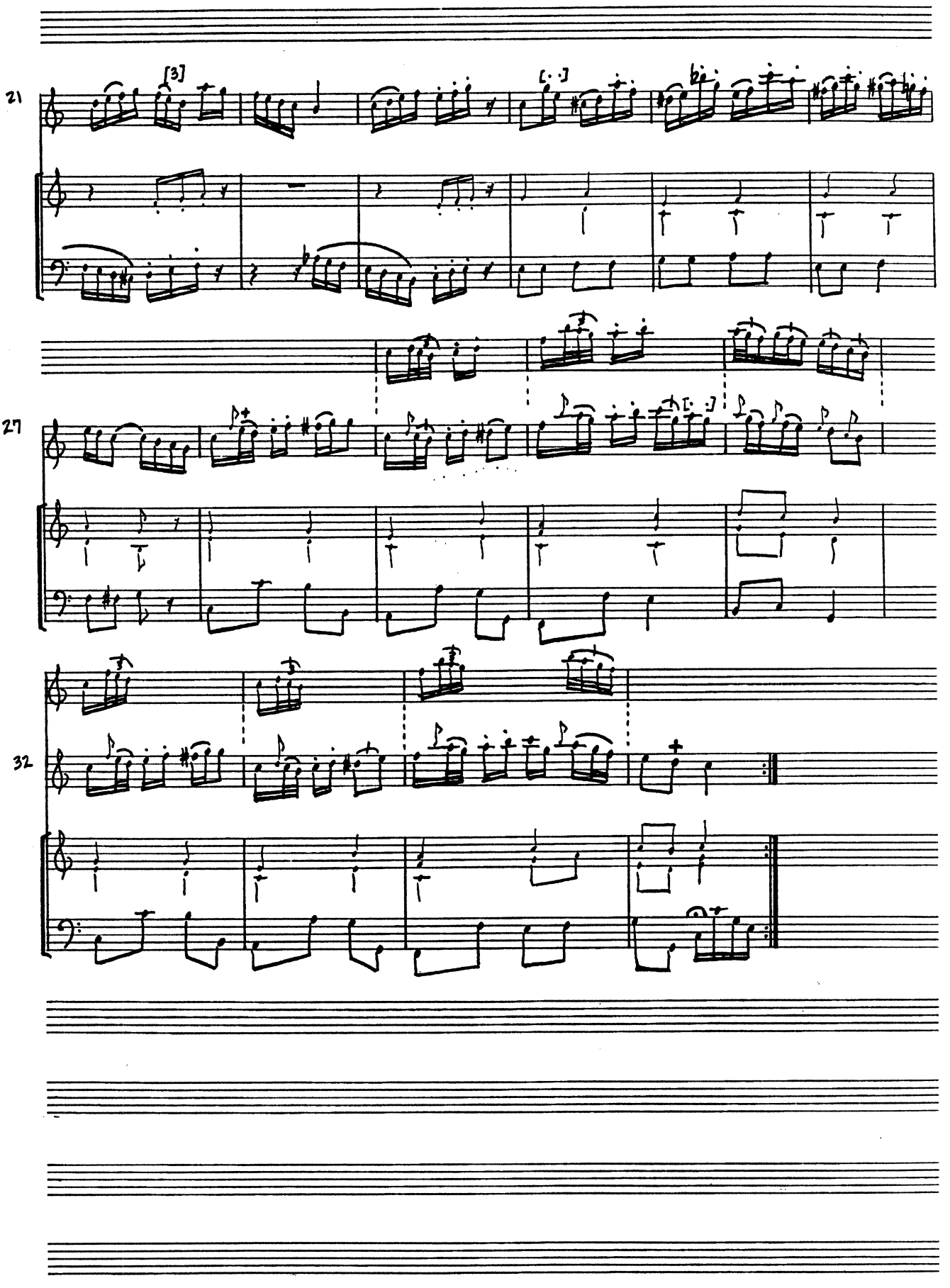


16 stave
Passantino Pad 21

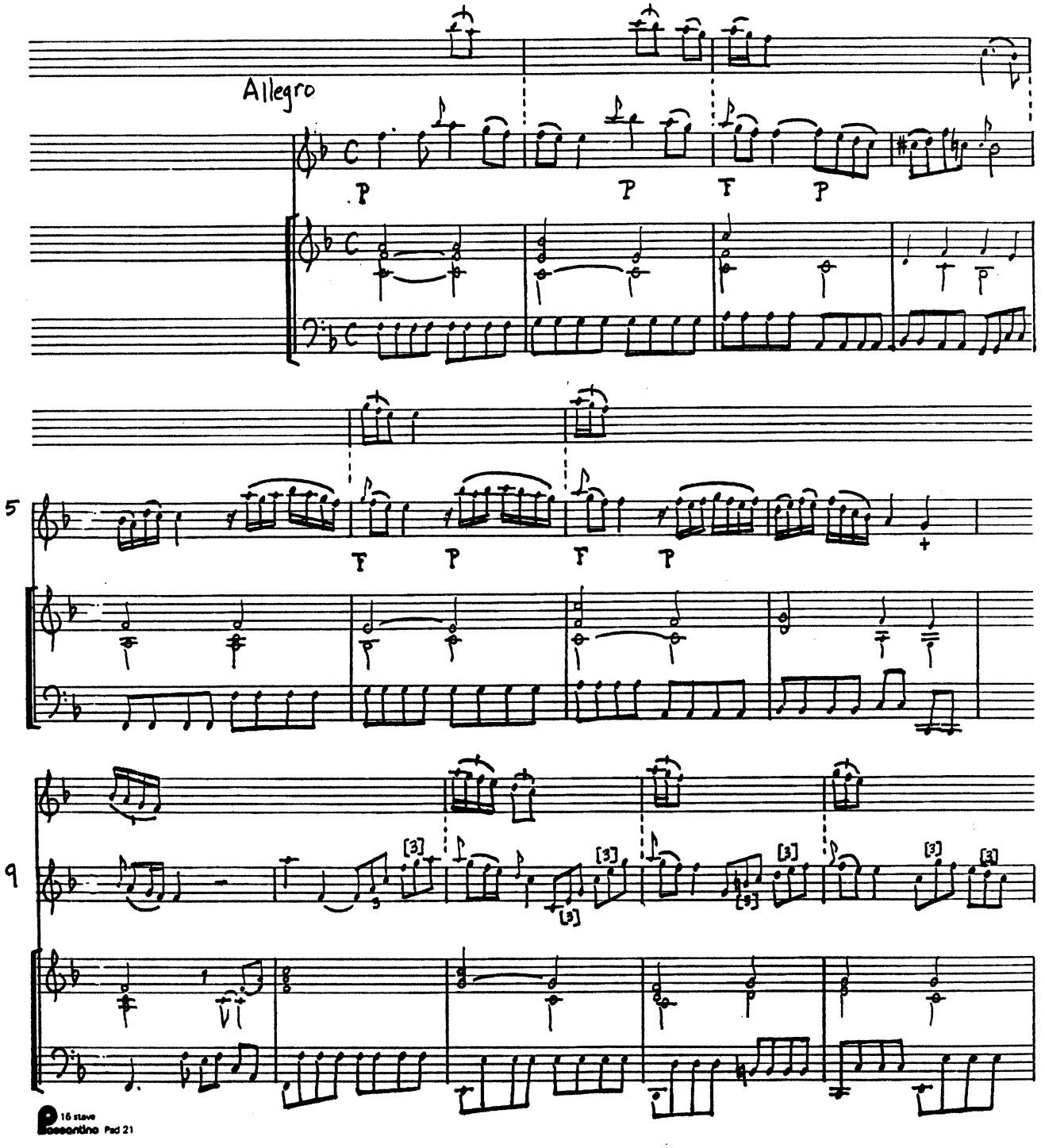


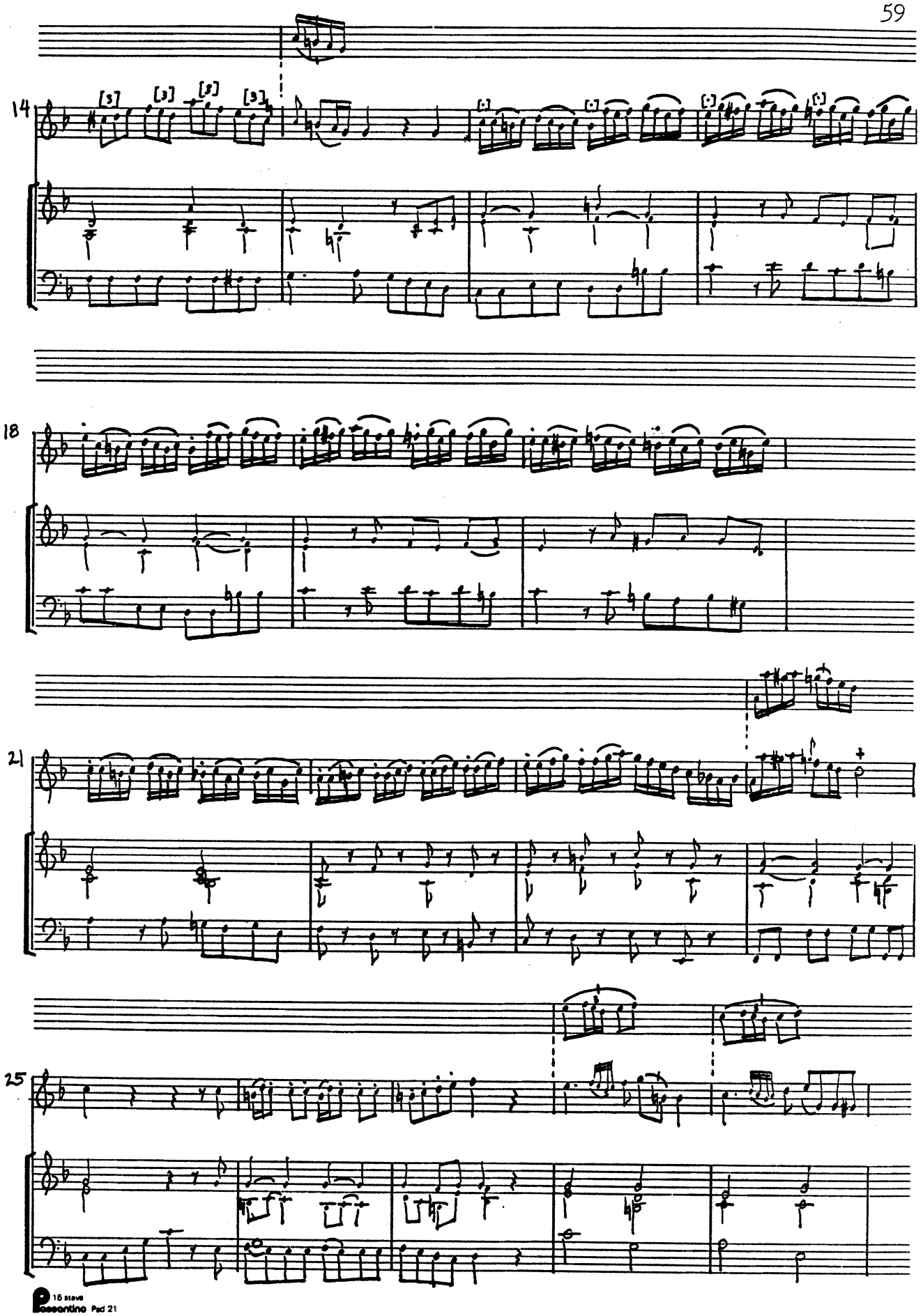
16 stave
Essentino Pad 21

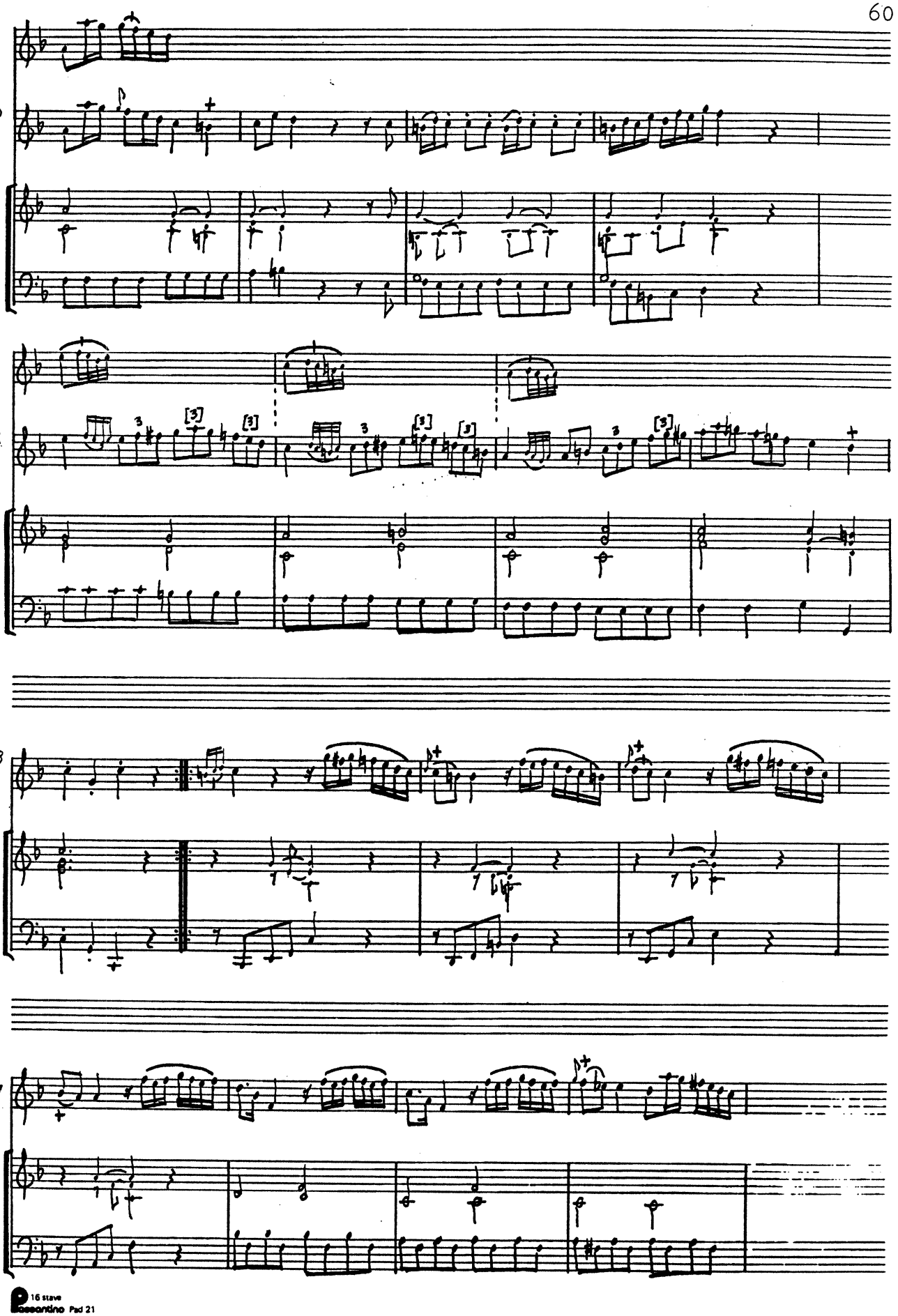

5
9
13
17

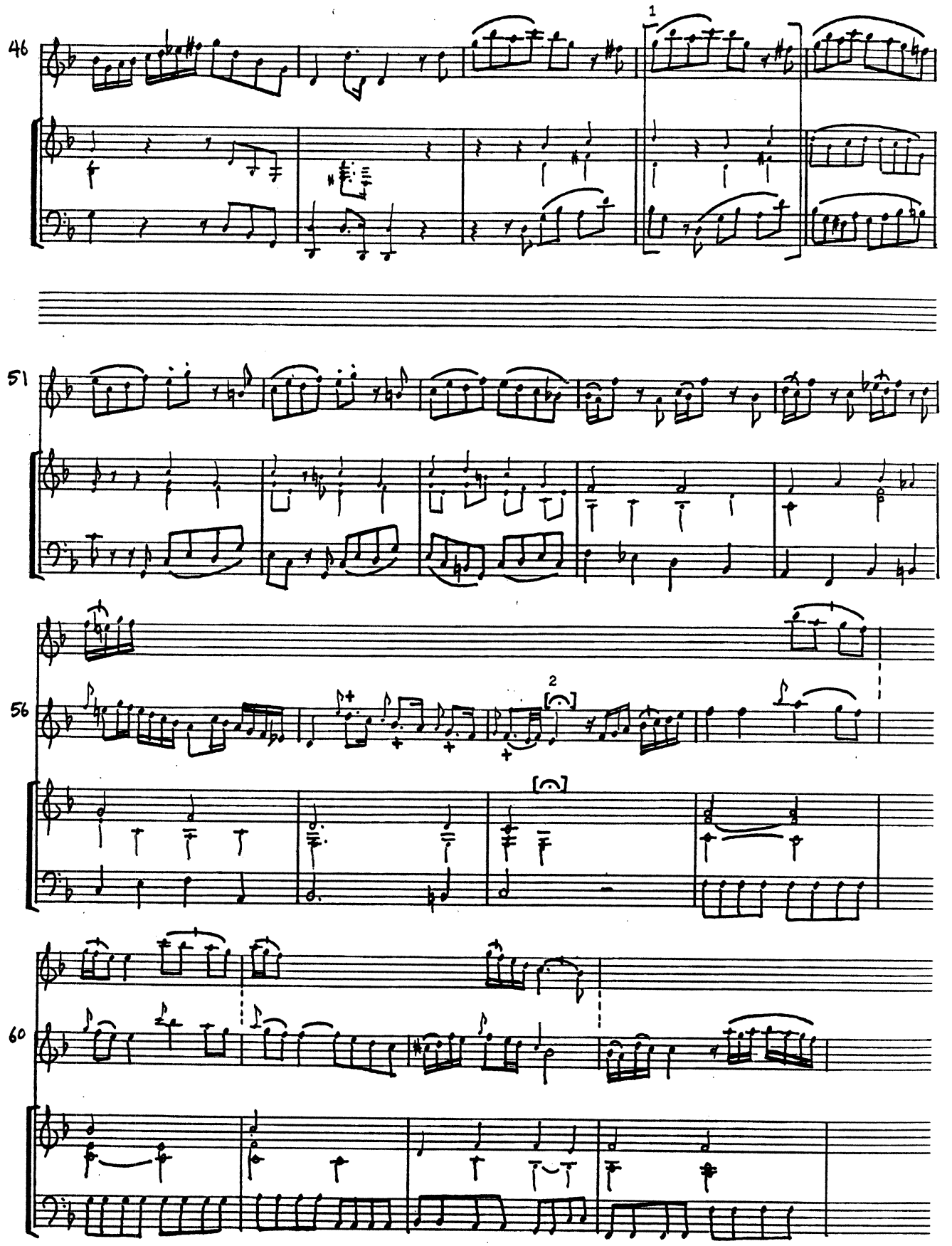

21
[3]
27
32

SONATA III



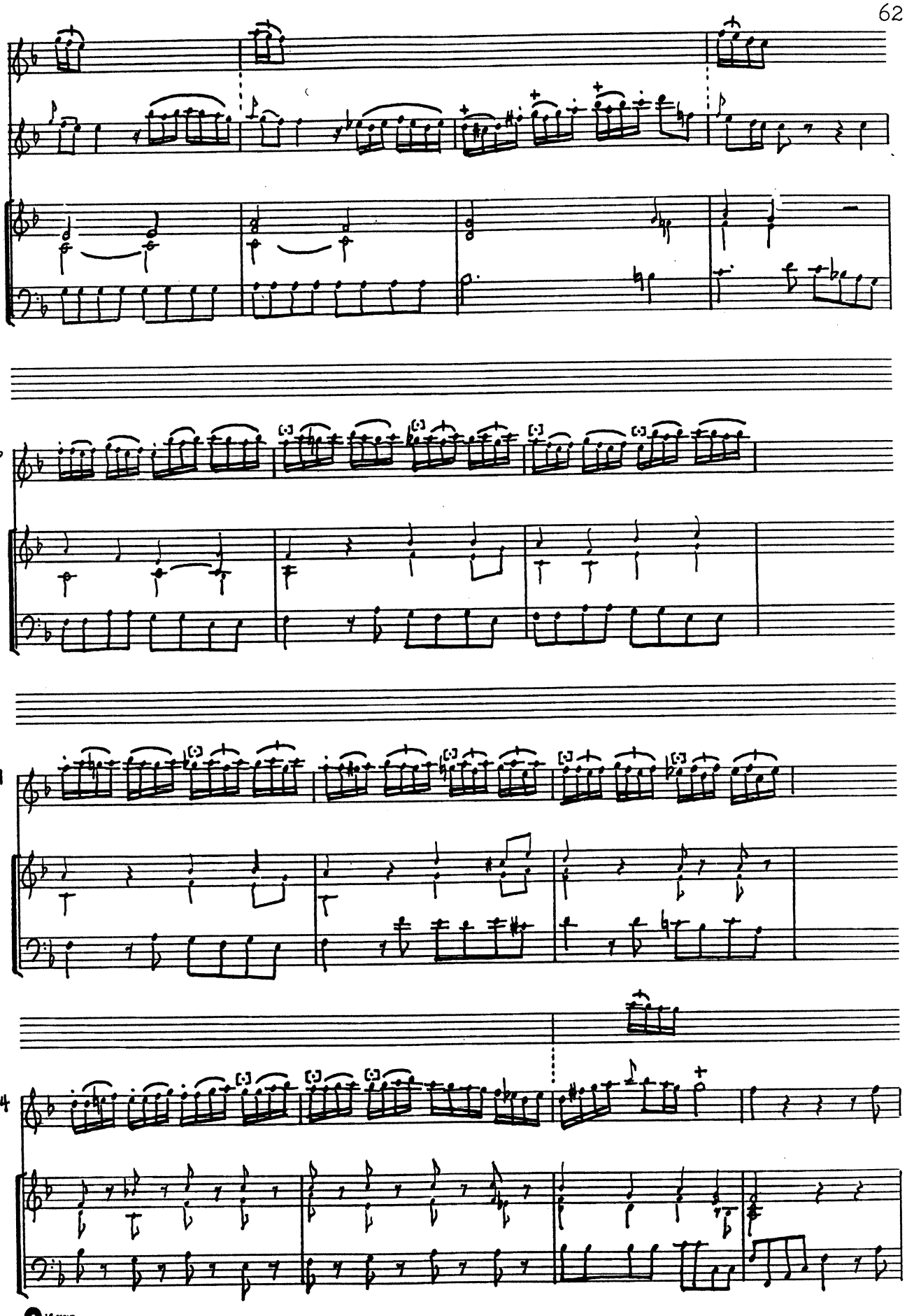

14
18
21
25
16 stave
Essentino Pad 21

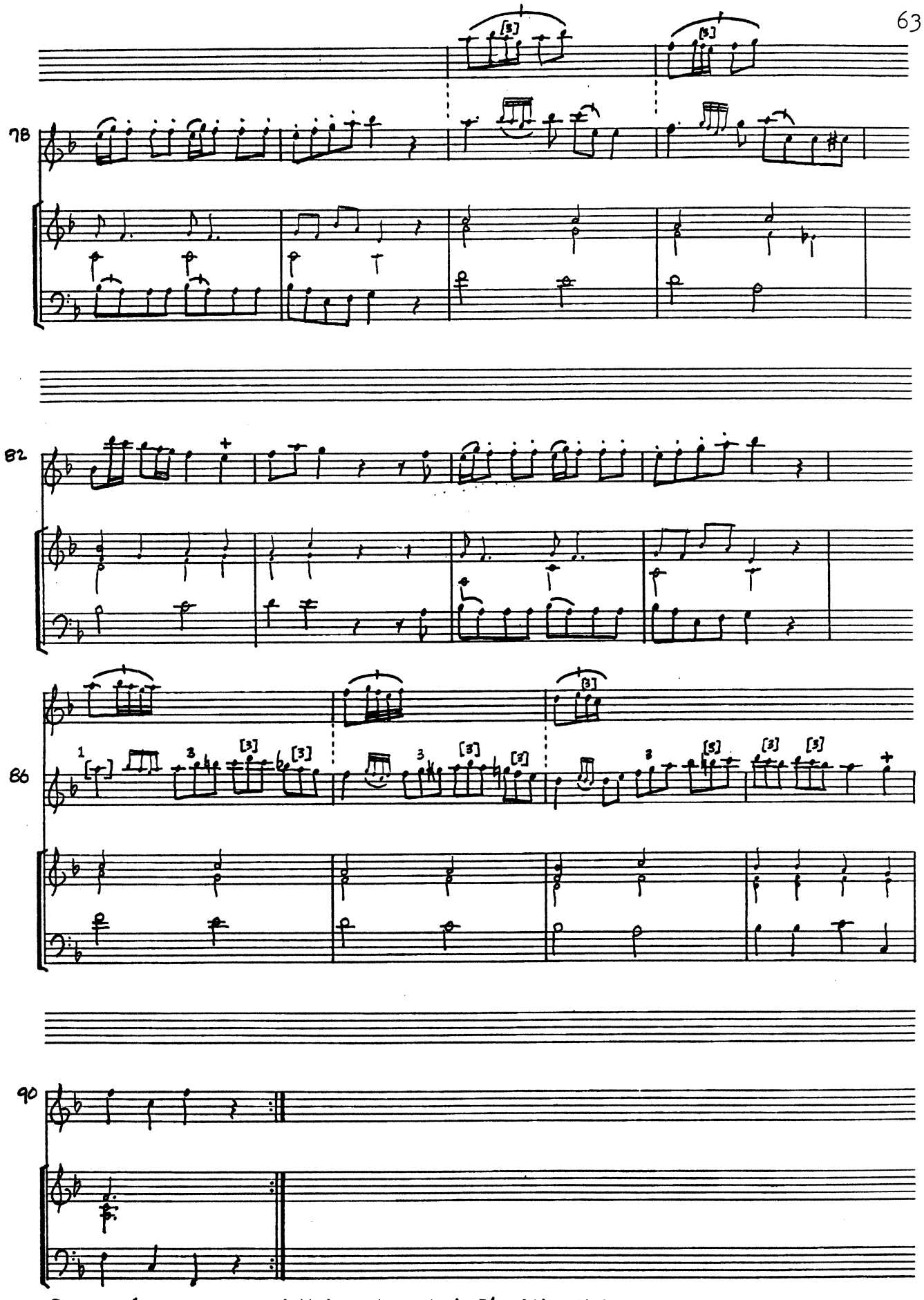

30
34
38
42
16 stave
Bassoontino Pad 21



1. measure omitted in Bérault's edition 2. fermata is over beat one in Bérault's edition

16 stave Passantino Pad 21

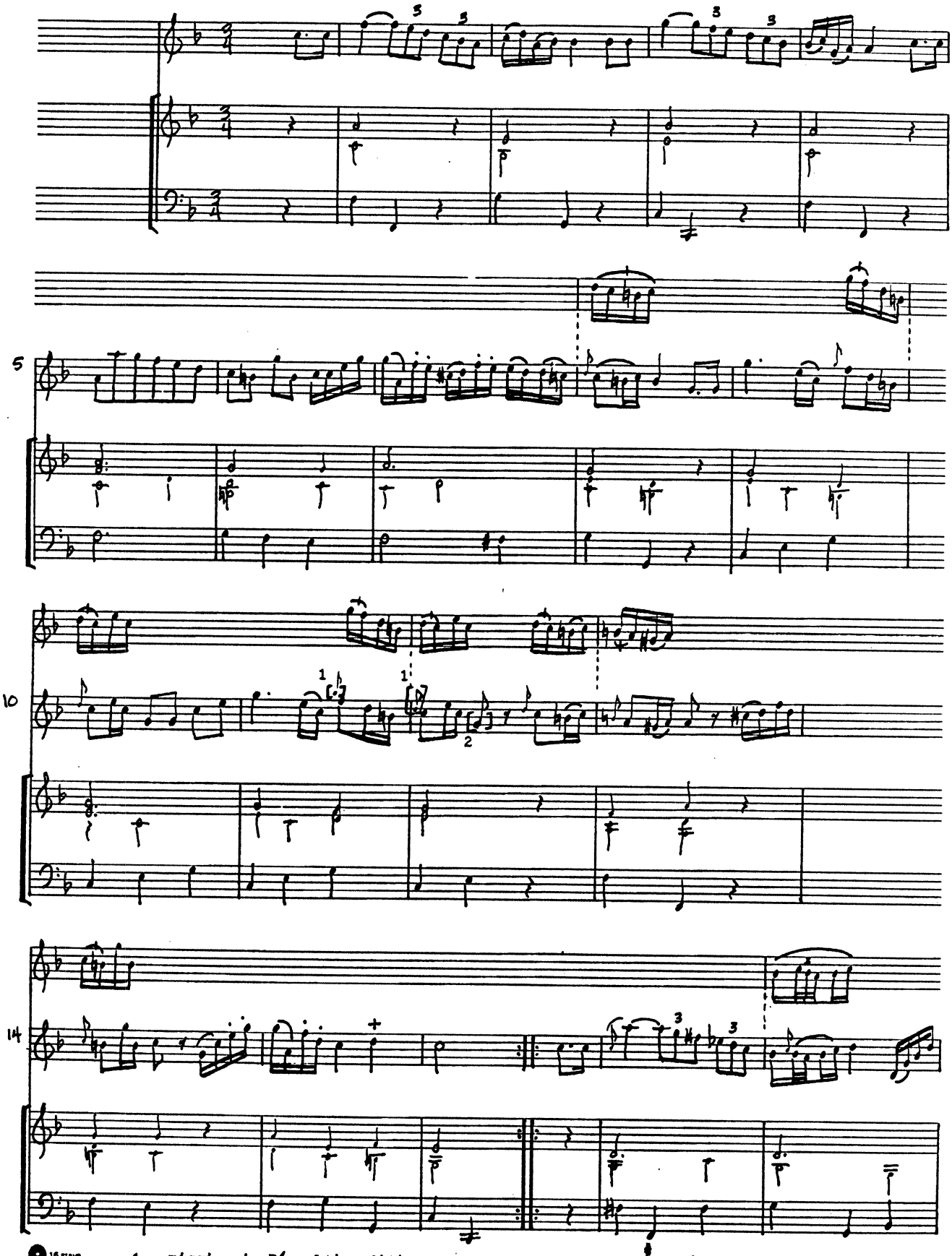

64
66
71
74
16 stave
Bassantino Pad 21



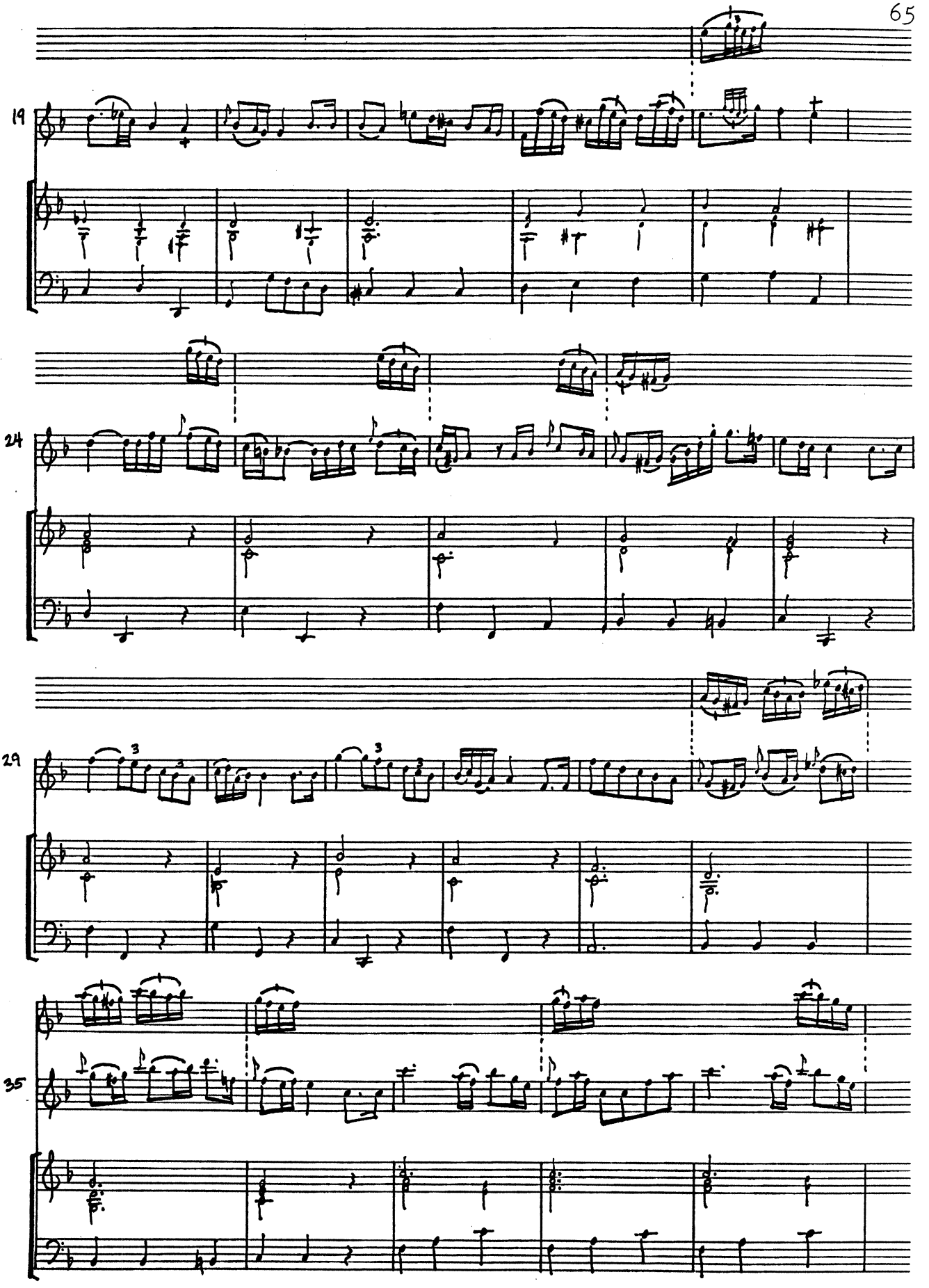
1. appears as a dotted quarter note in Bérault's edition

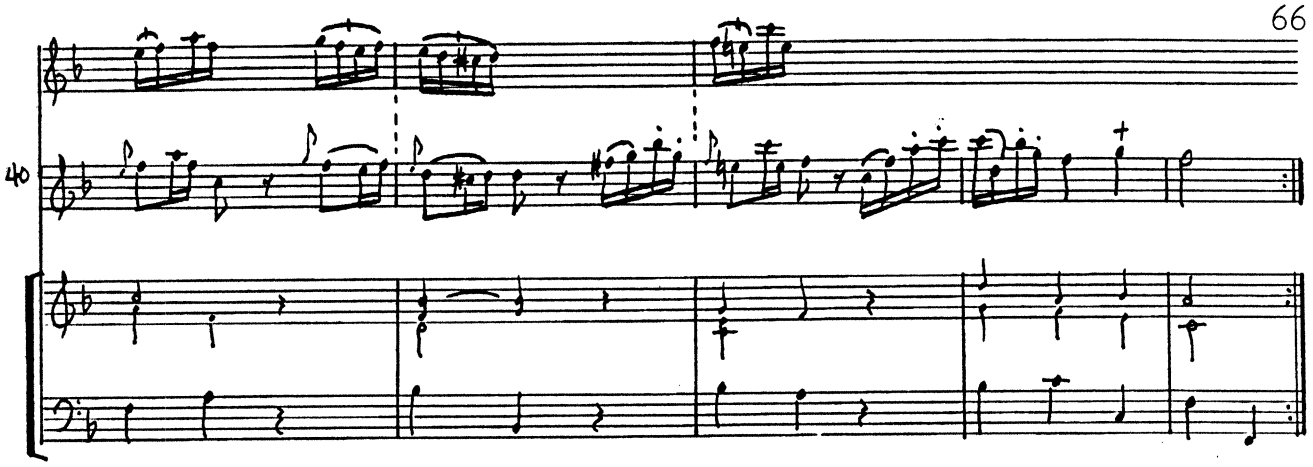
16 stave Bassantino Pad 21

Tempo di Minuetto poco Moderato



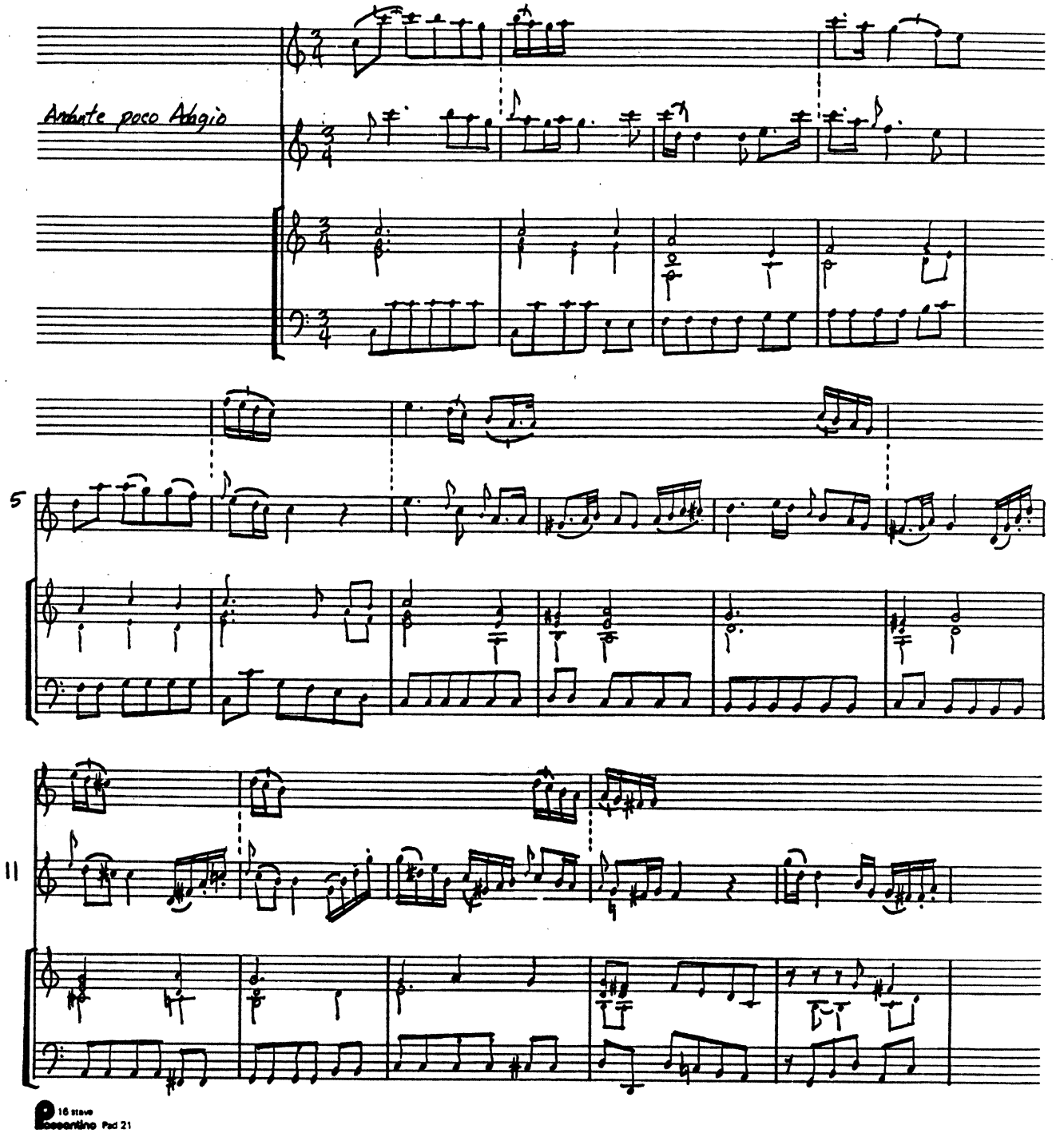
1. missing in Bérault's edition 2. appears as an a in Bérault's edition


19
24
29
35
16 stave
Bassantino Pad 21

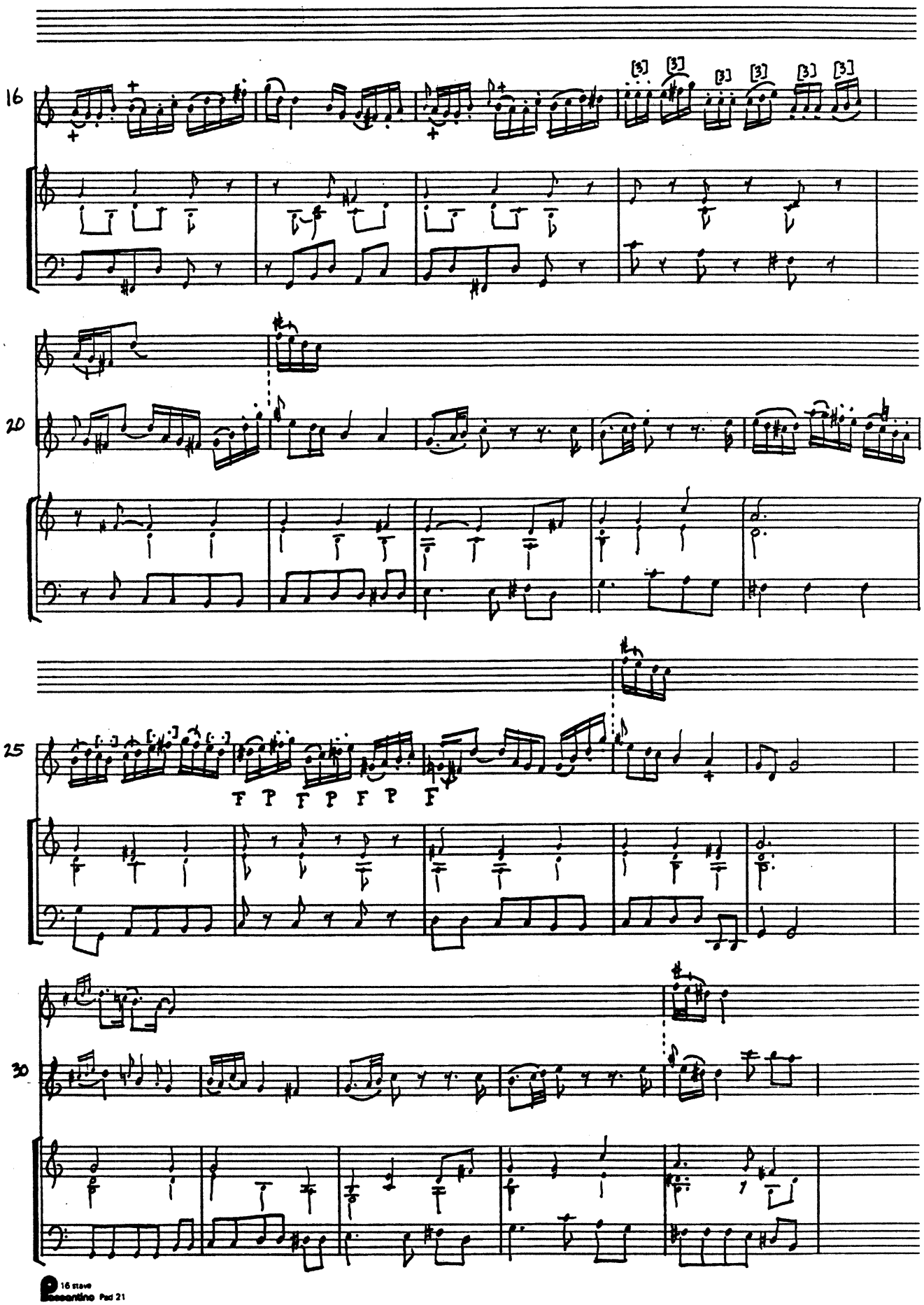


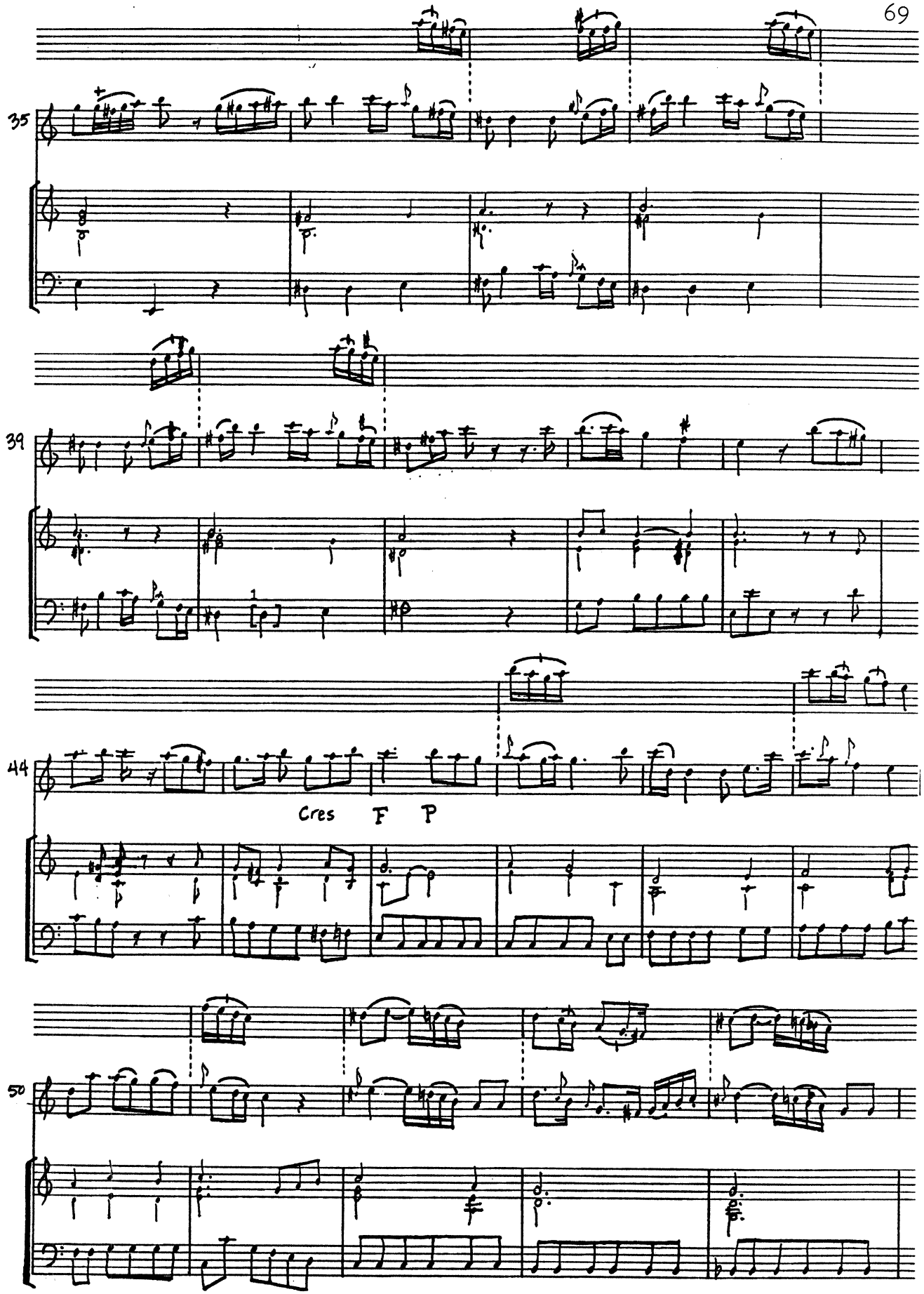
16 stave
Cassentino Pad 21

SONATA IV



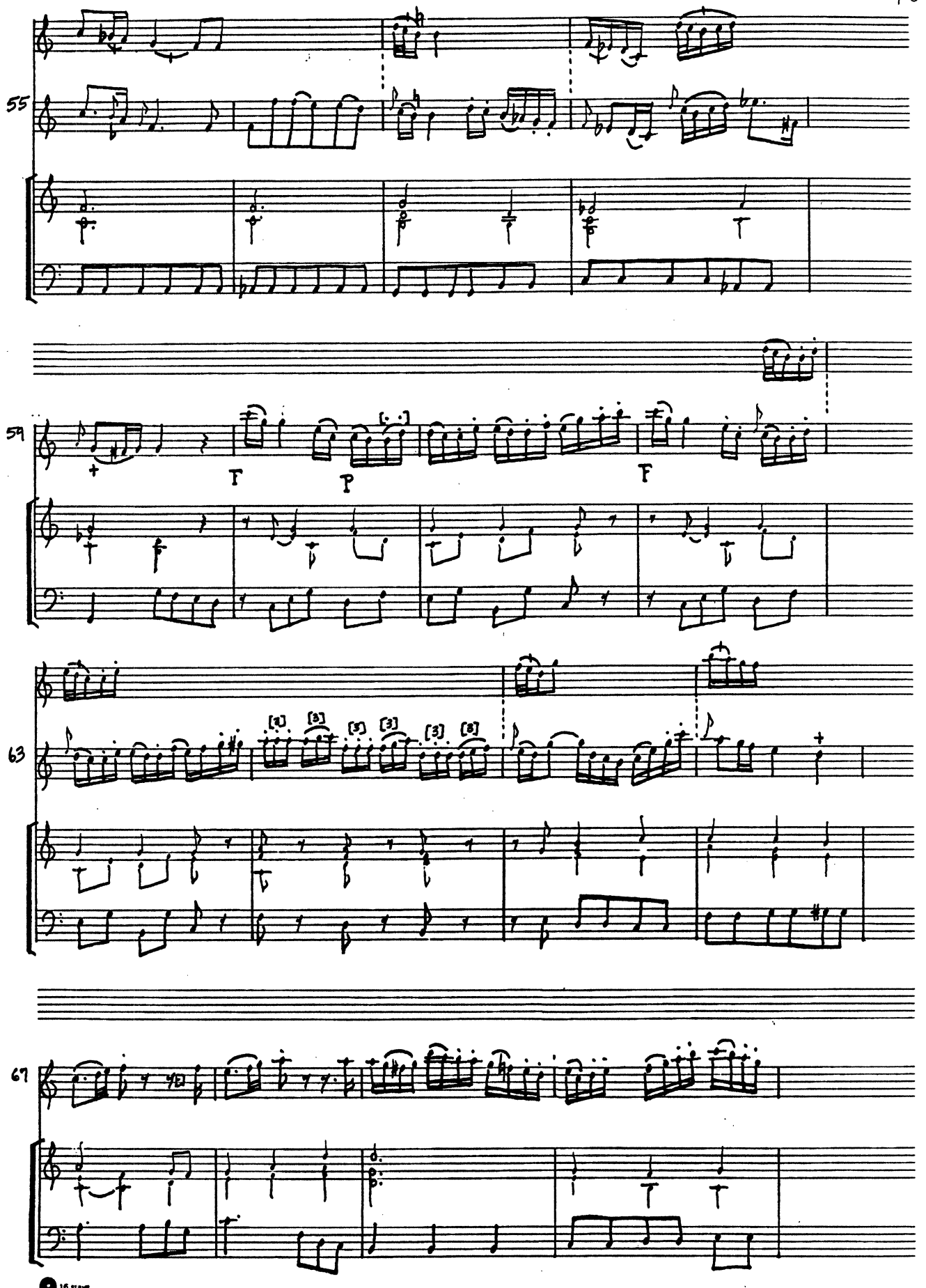
16 stave
Passantino Pad 21


16
20
25
F P F P F P F
30

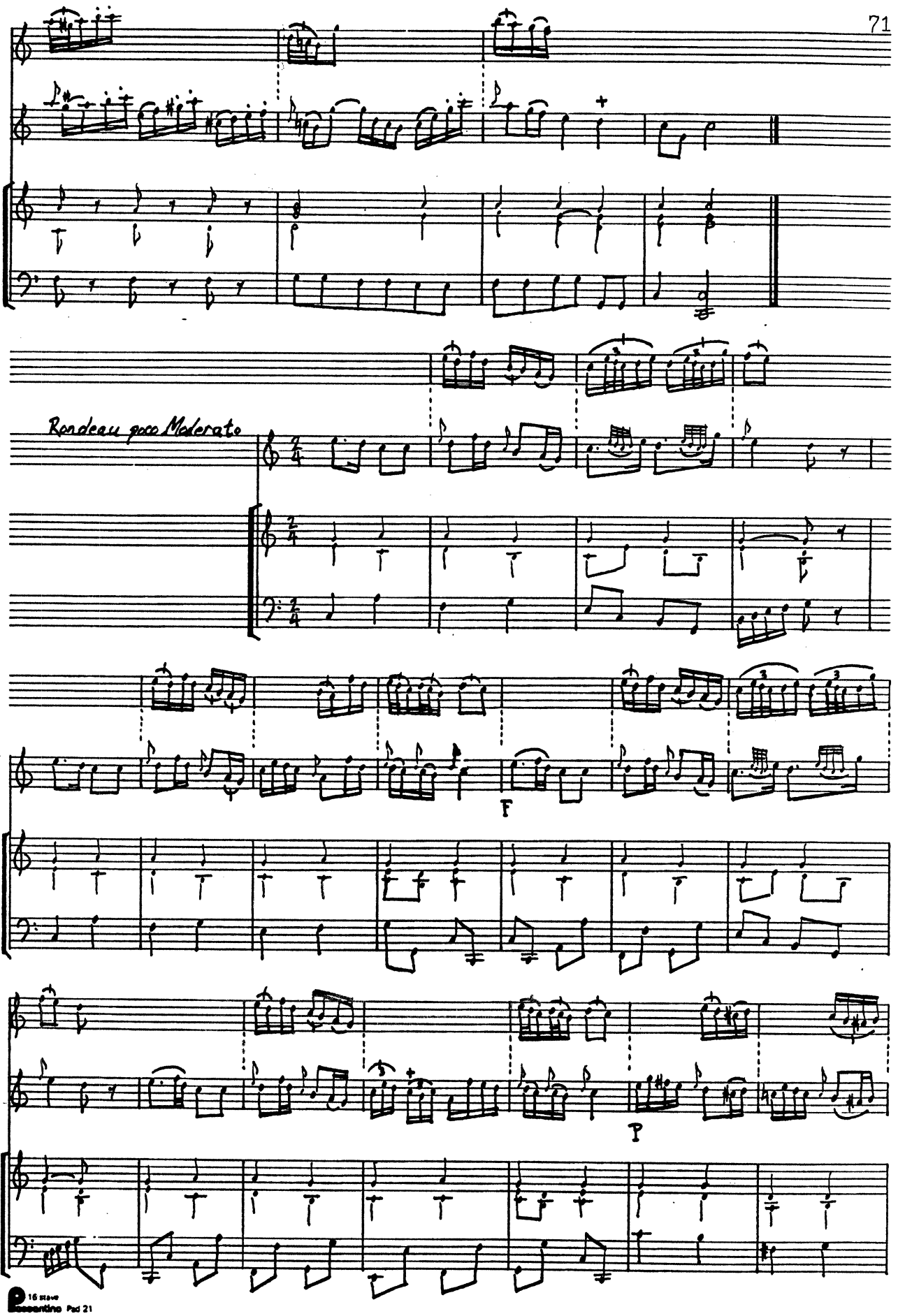


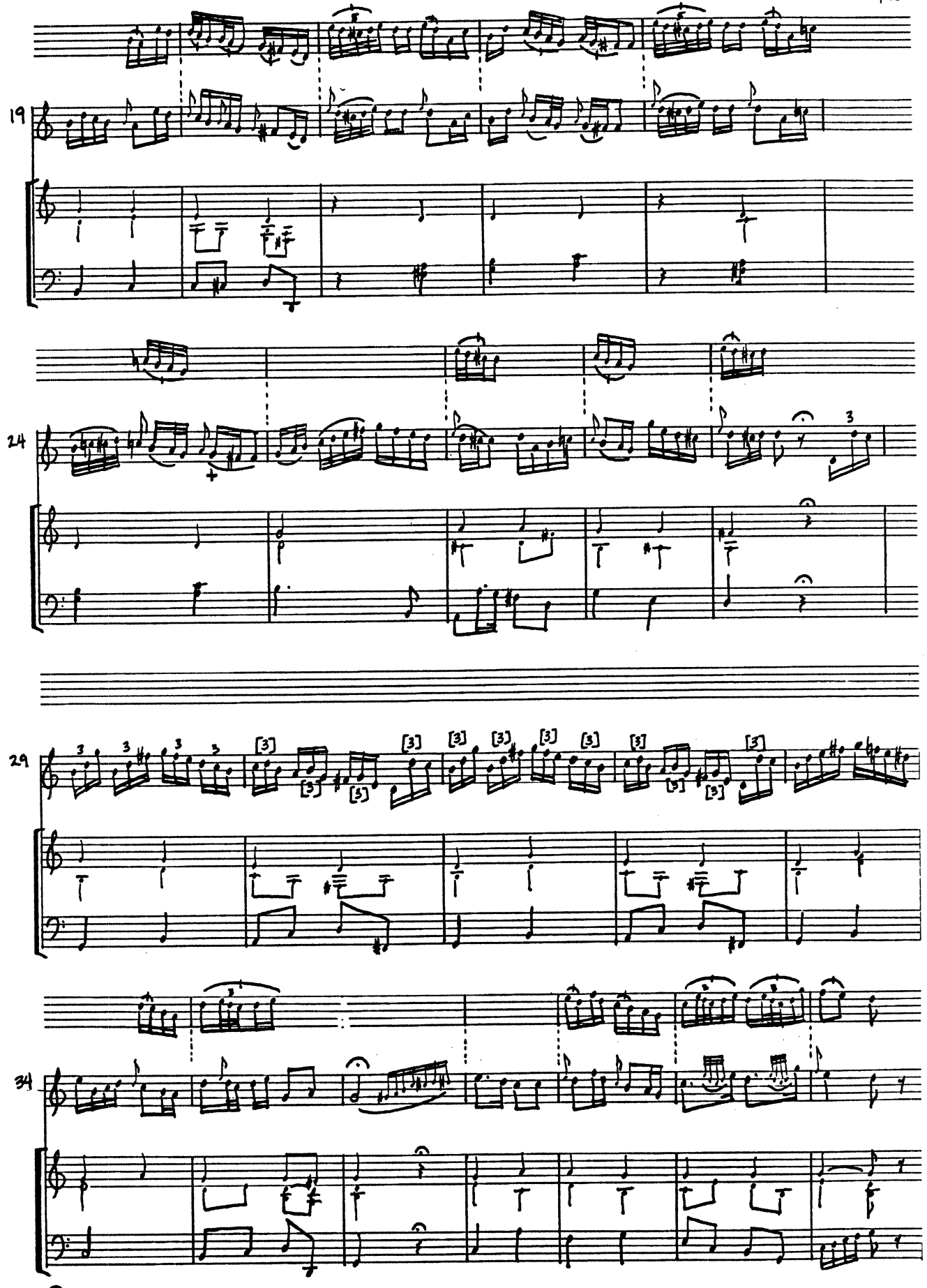
16 stave Essentino Pad 21

1. appears as an E in Bérault's edition

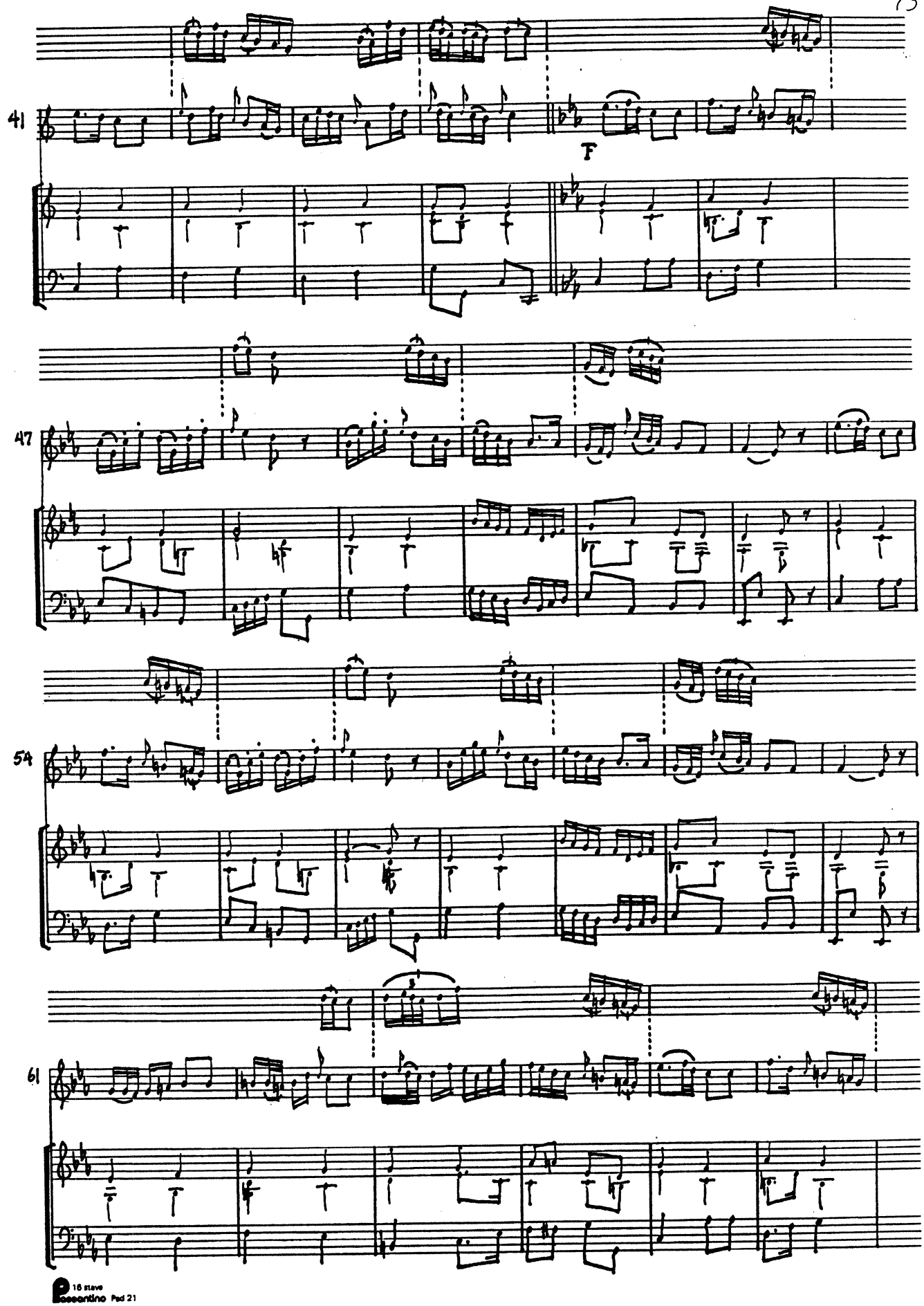


16 stave
Bossantino Pad 21

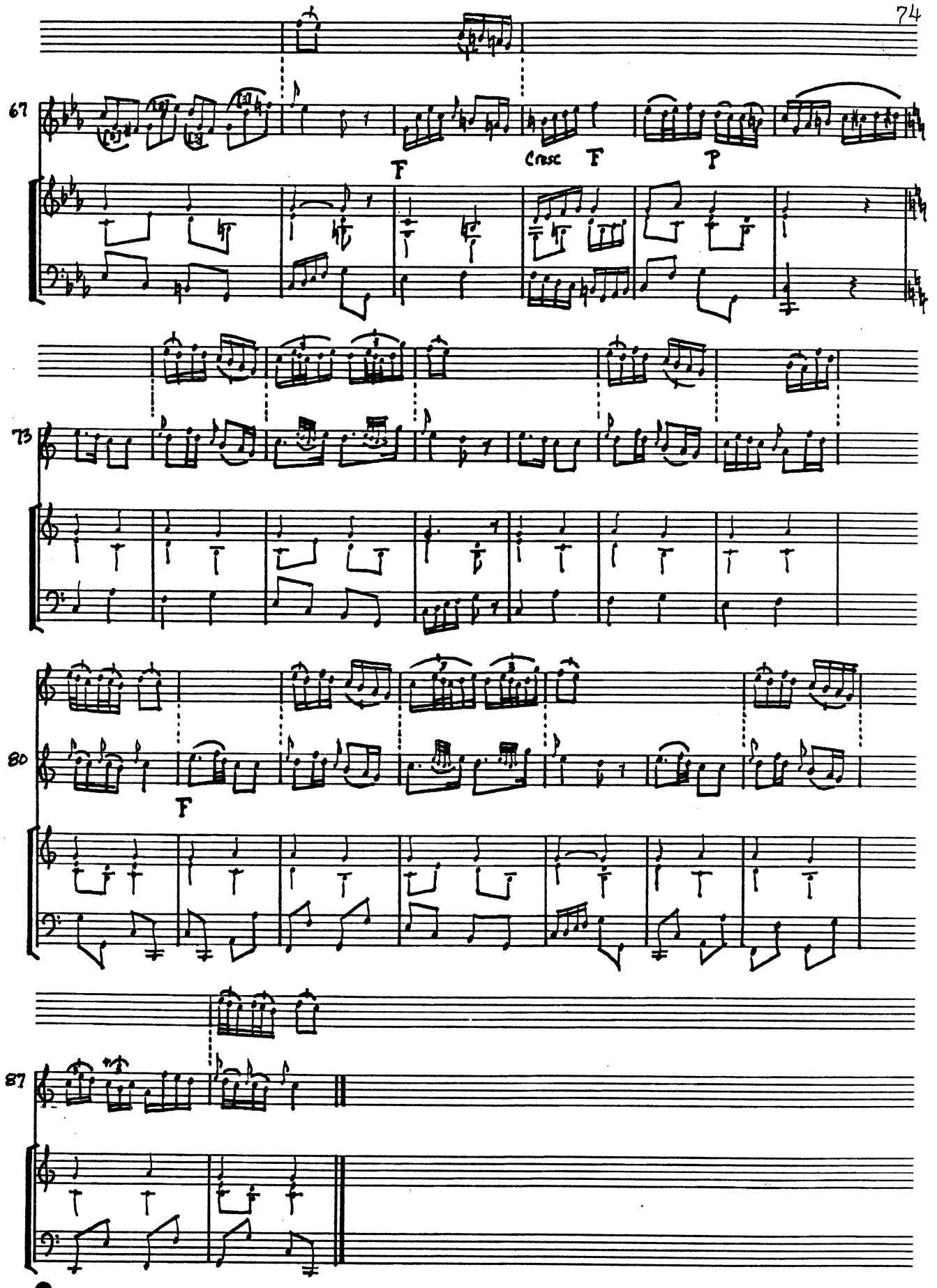

Rondeau poco Moderato
5
F
12
P



16 stave
Essentino Pad 21

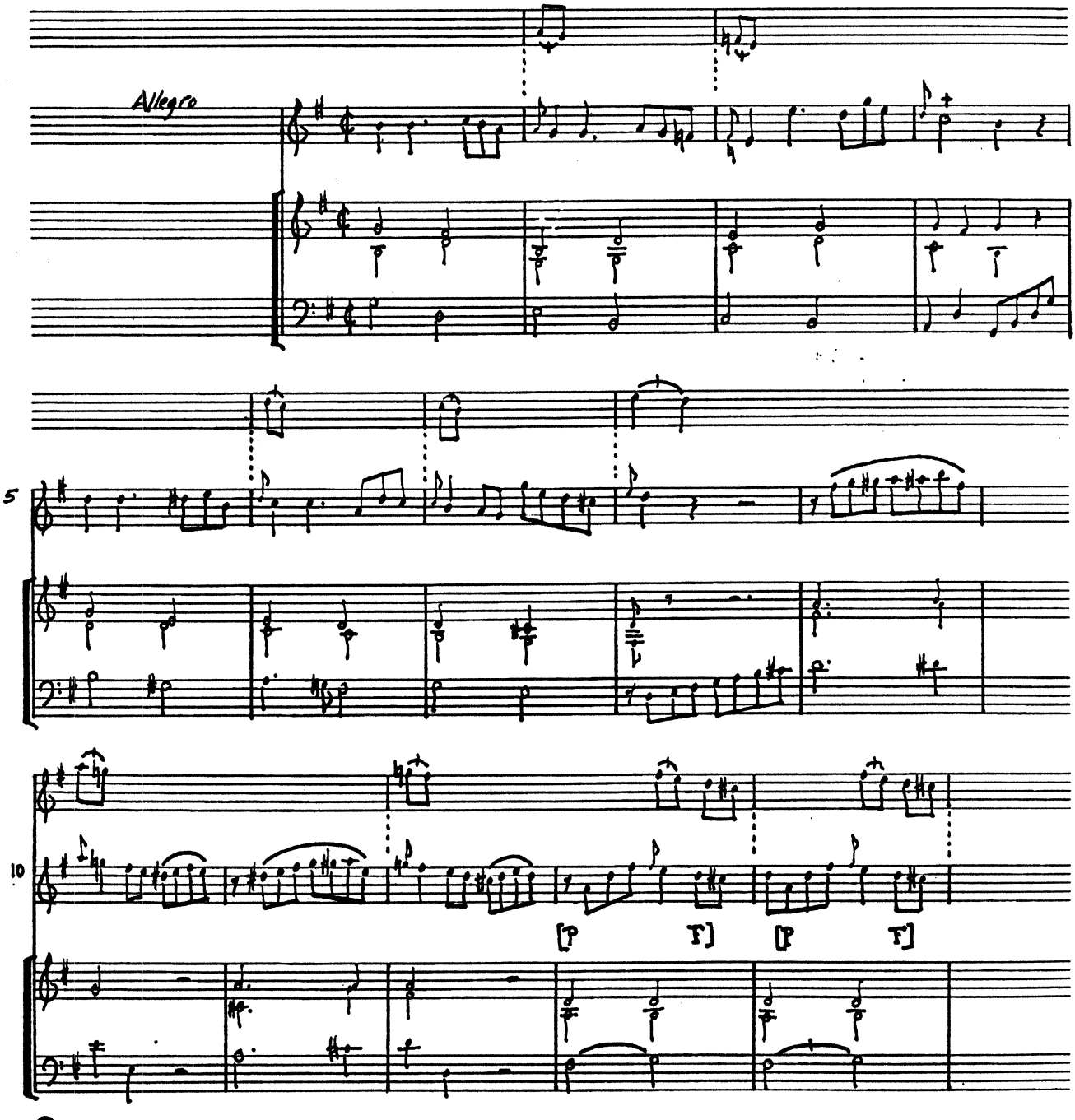


16 stave
Essentino Pad 21

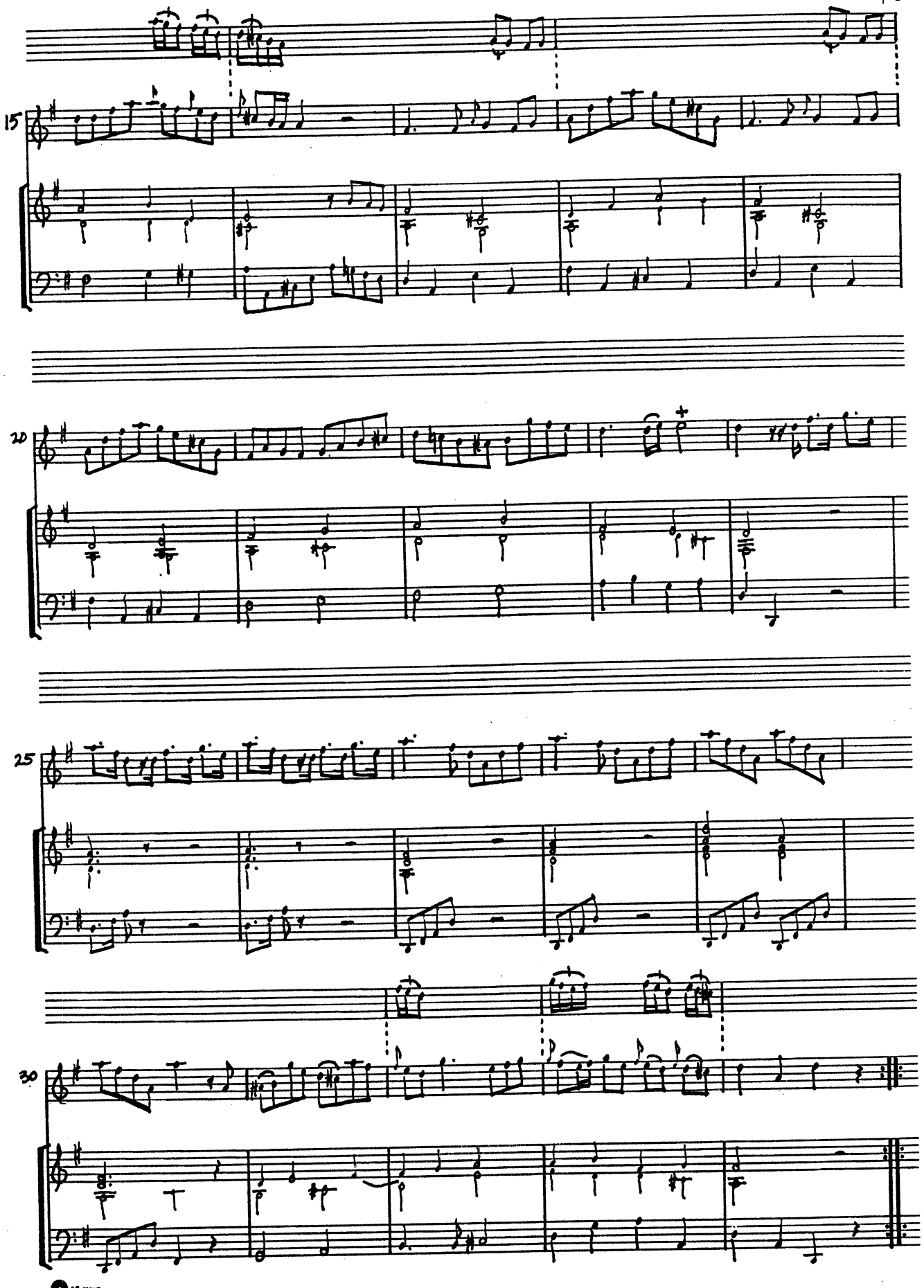


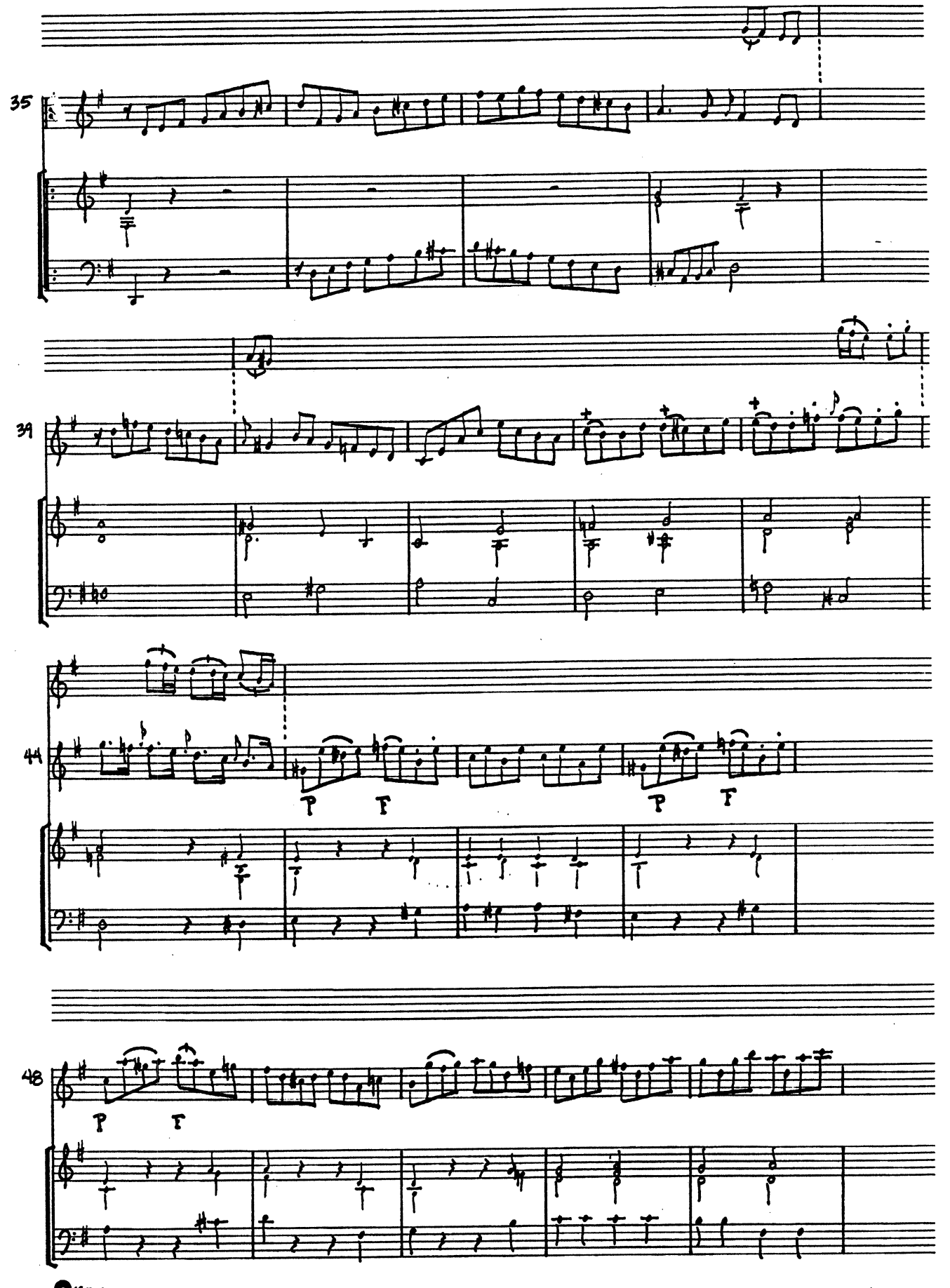
16 stave
Essentino Pad 21

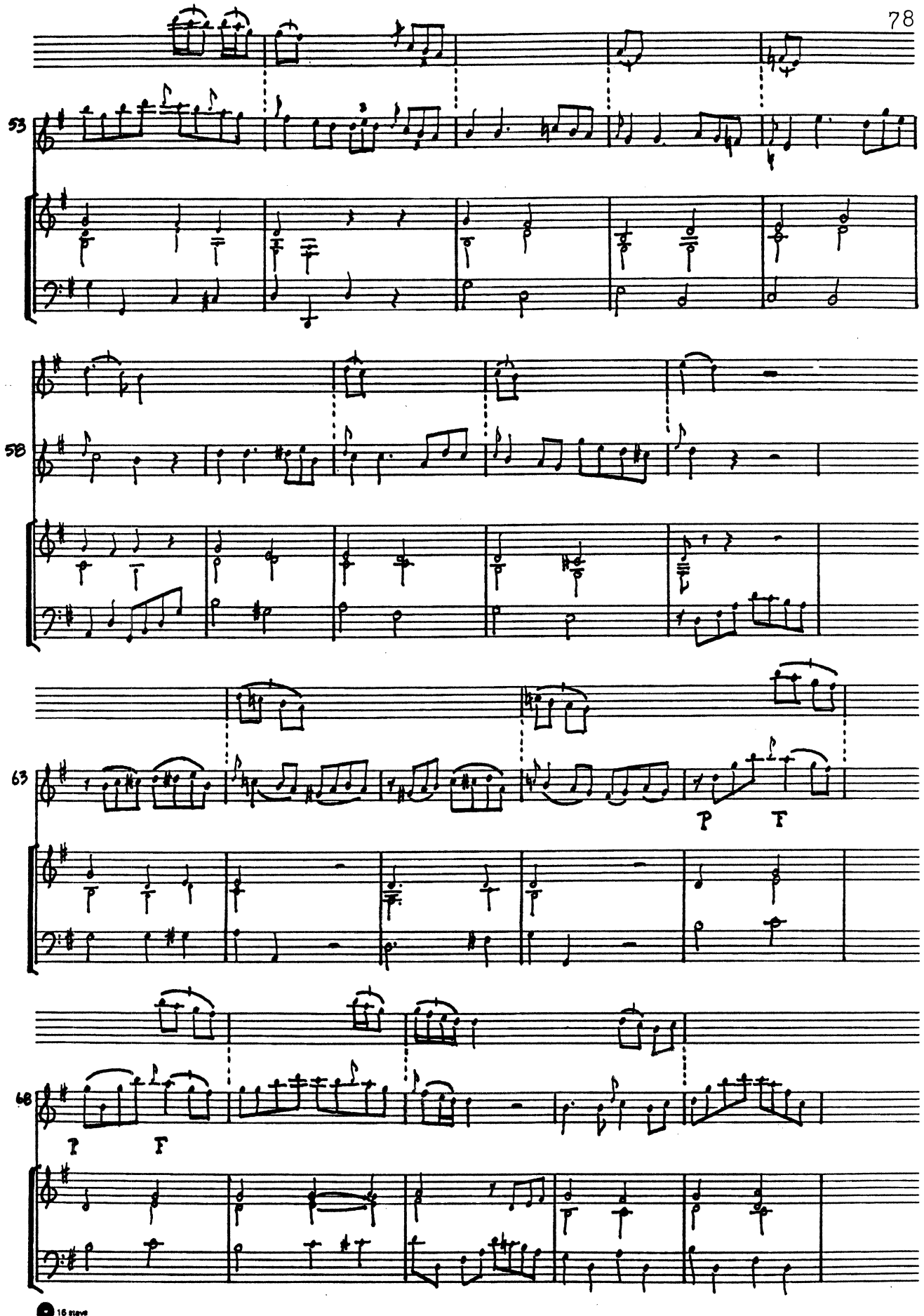
SONATA V

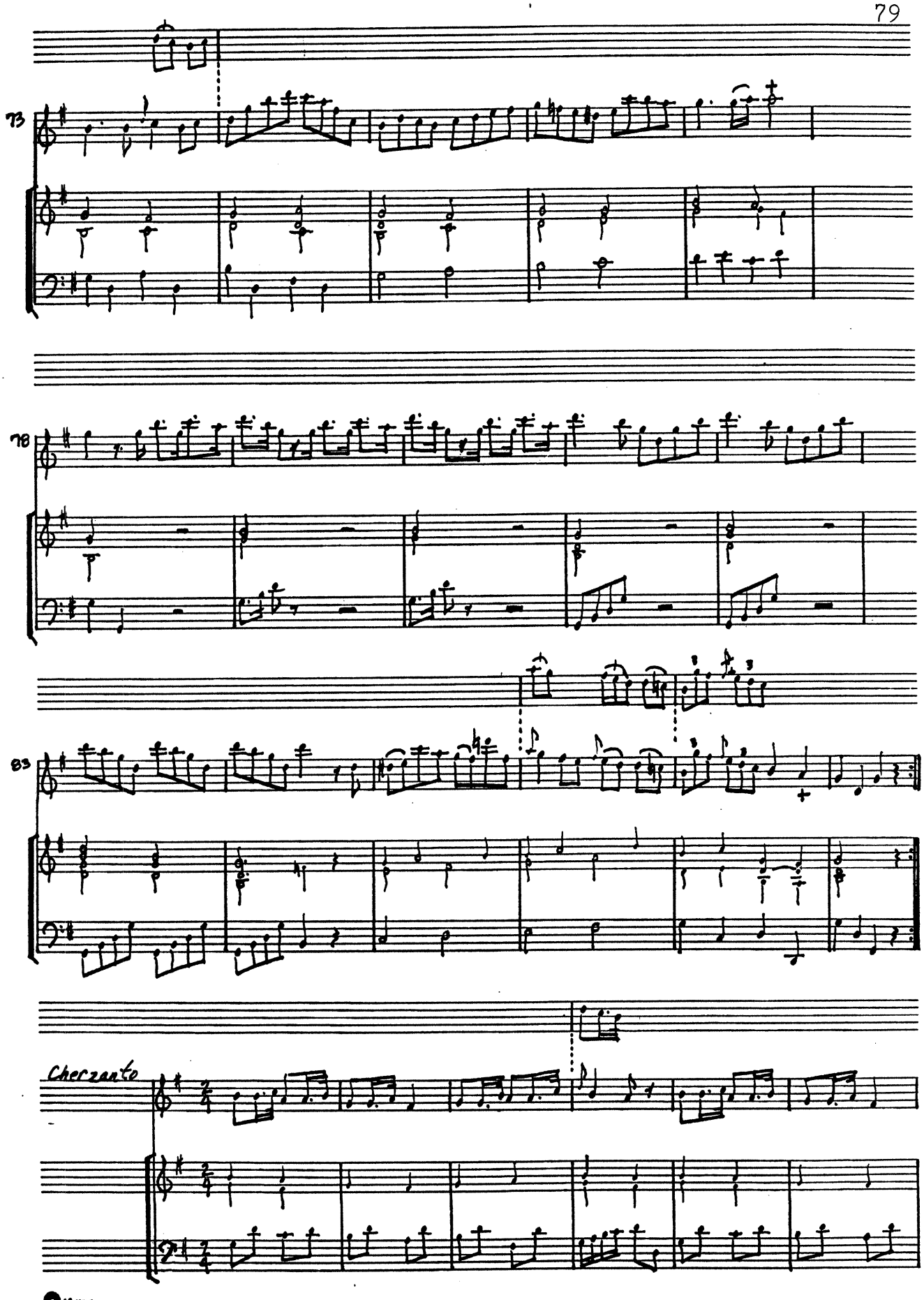


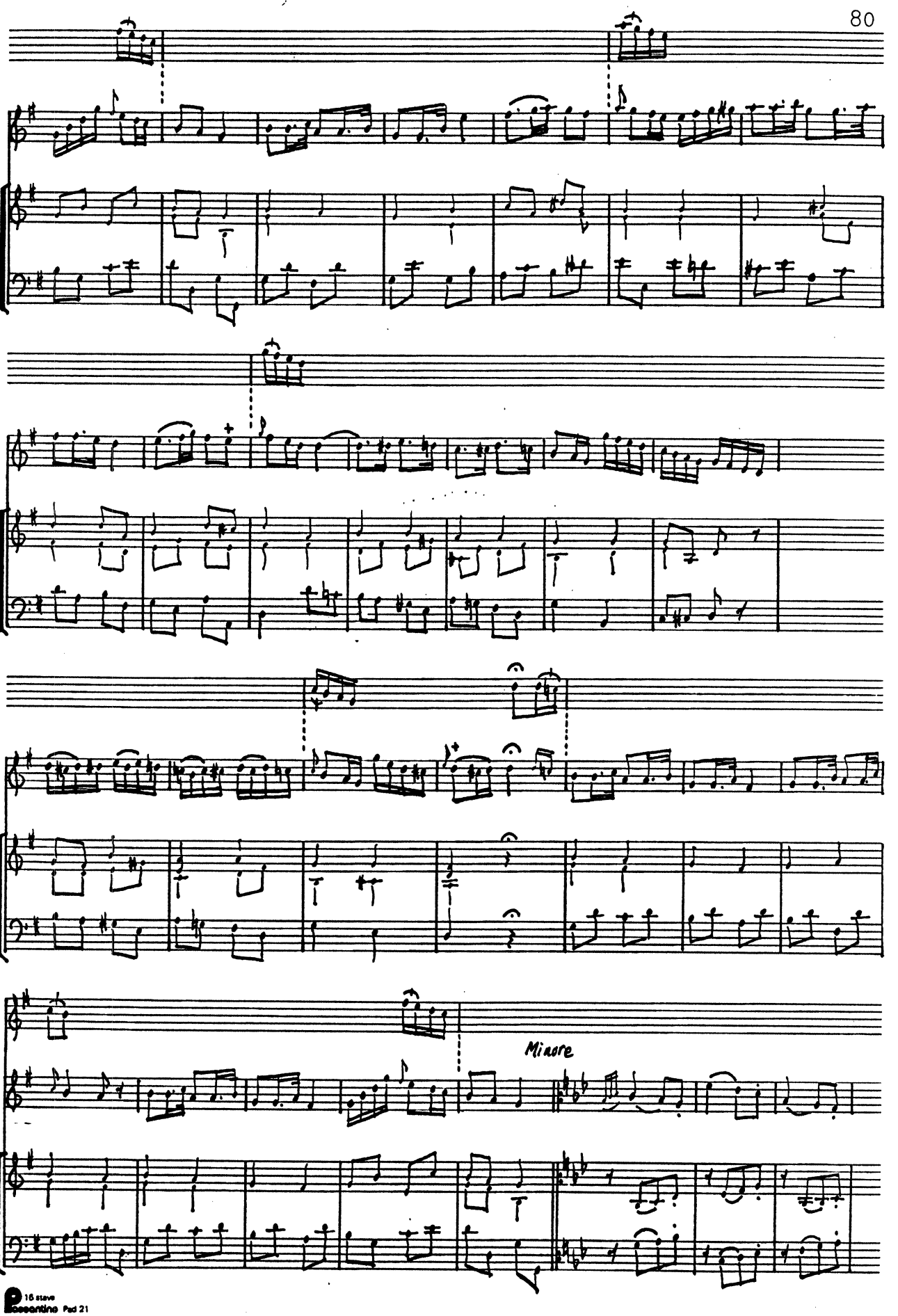
16 stave
Passantino Pad 21

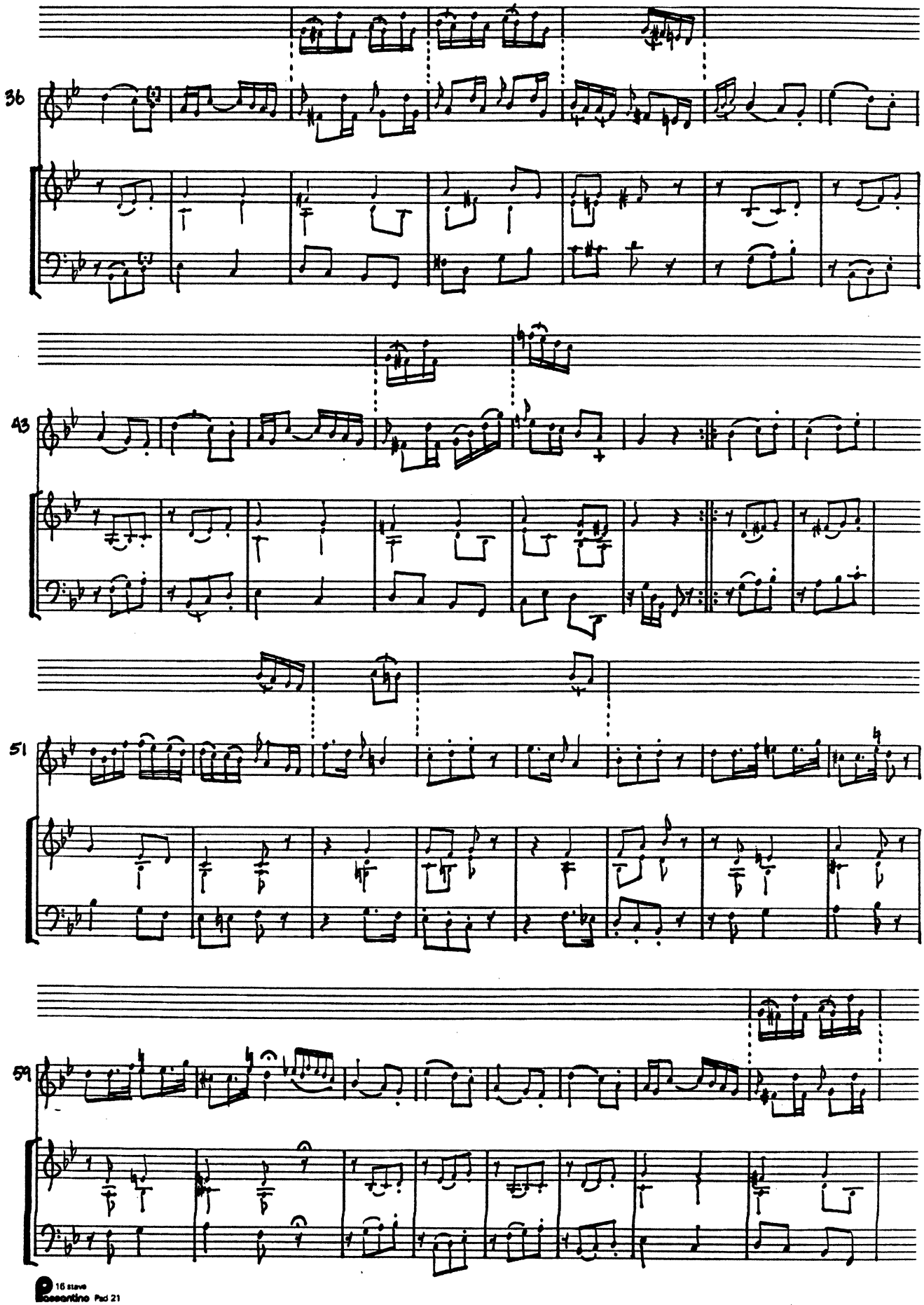

15
20
25
30


35
39
44
P
F
P
F
48
P
F

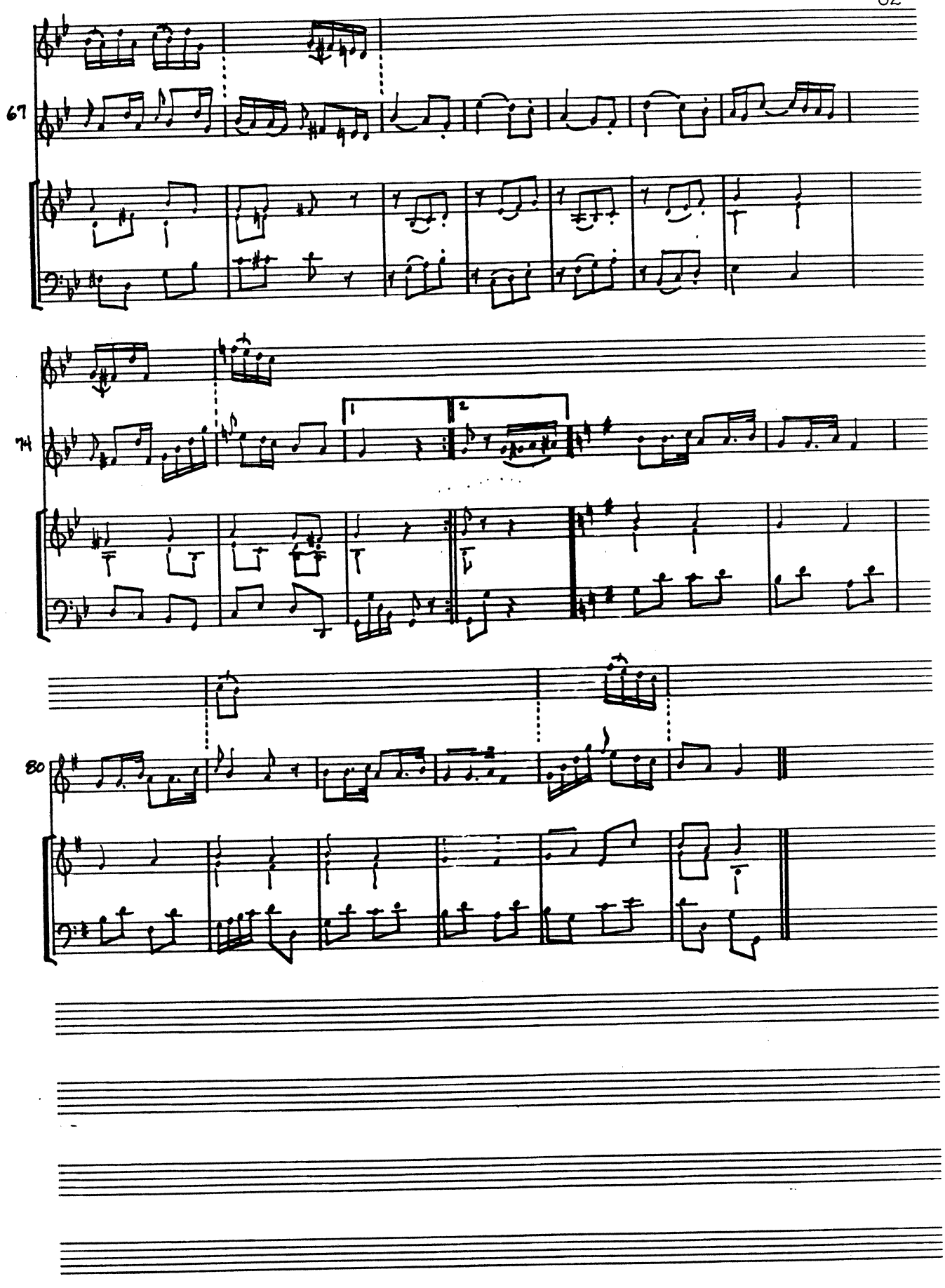

53
58
63
P
F
68
P
F


73
78
83
Cherzante

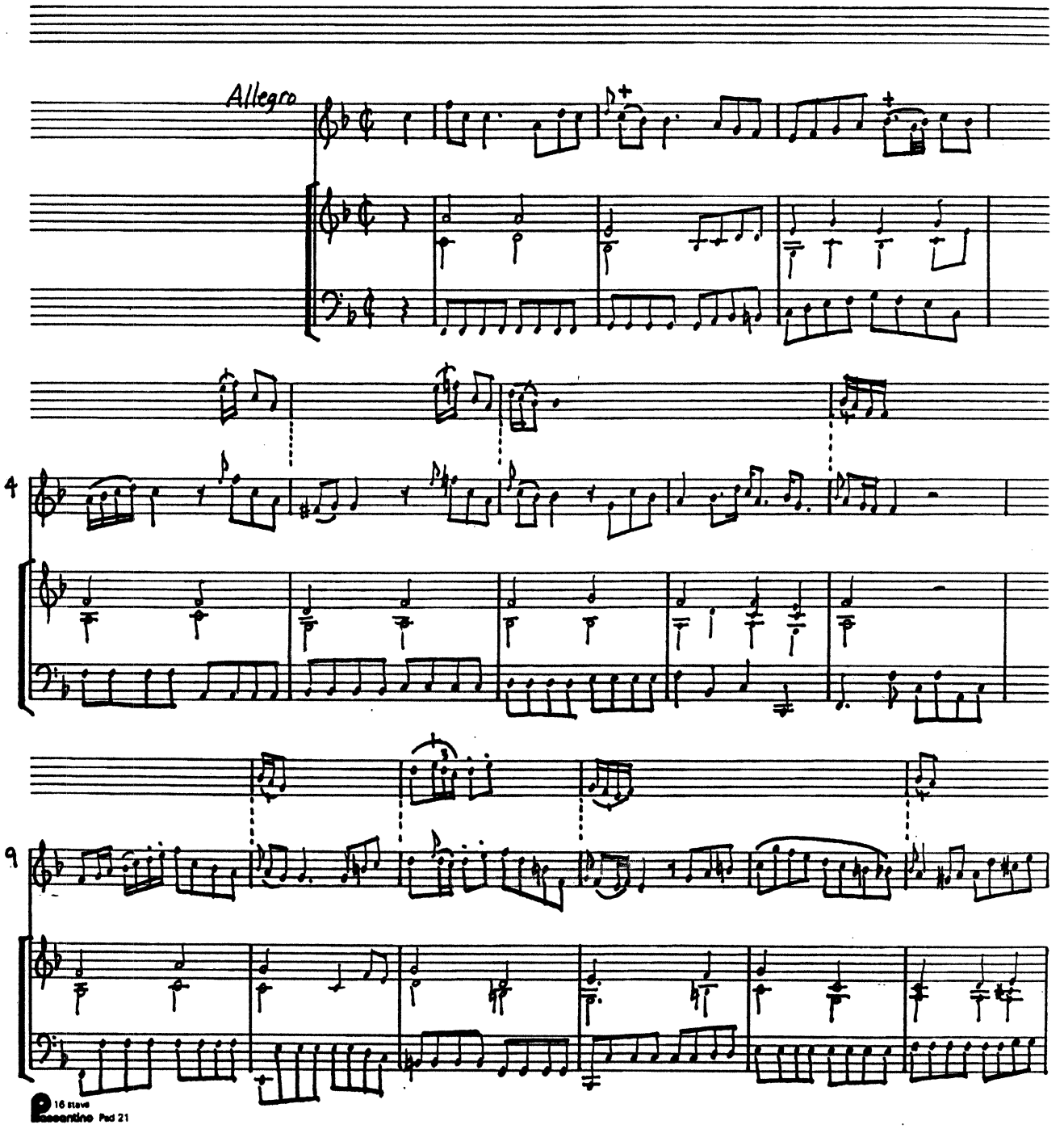

7
14
21
28
Minore

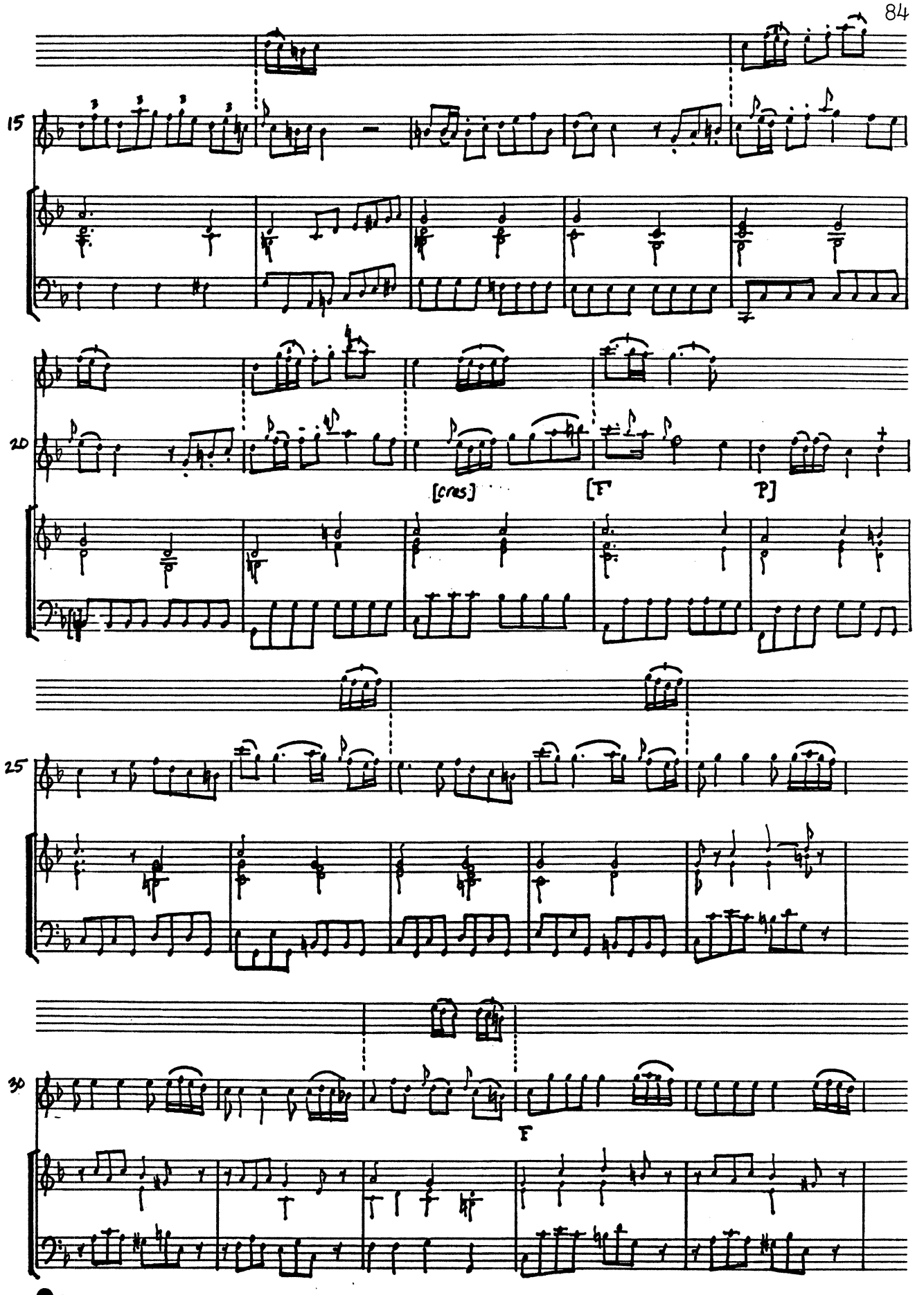


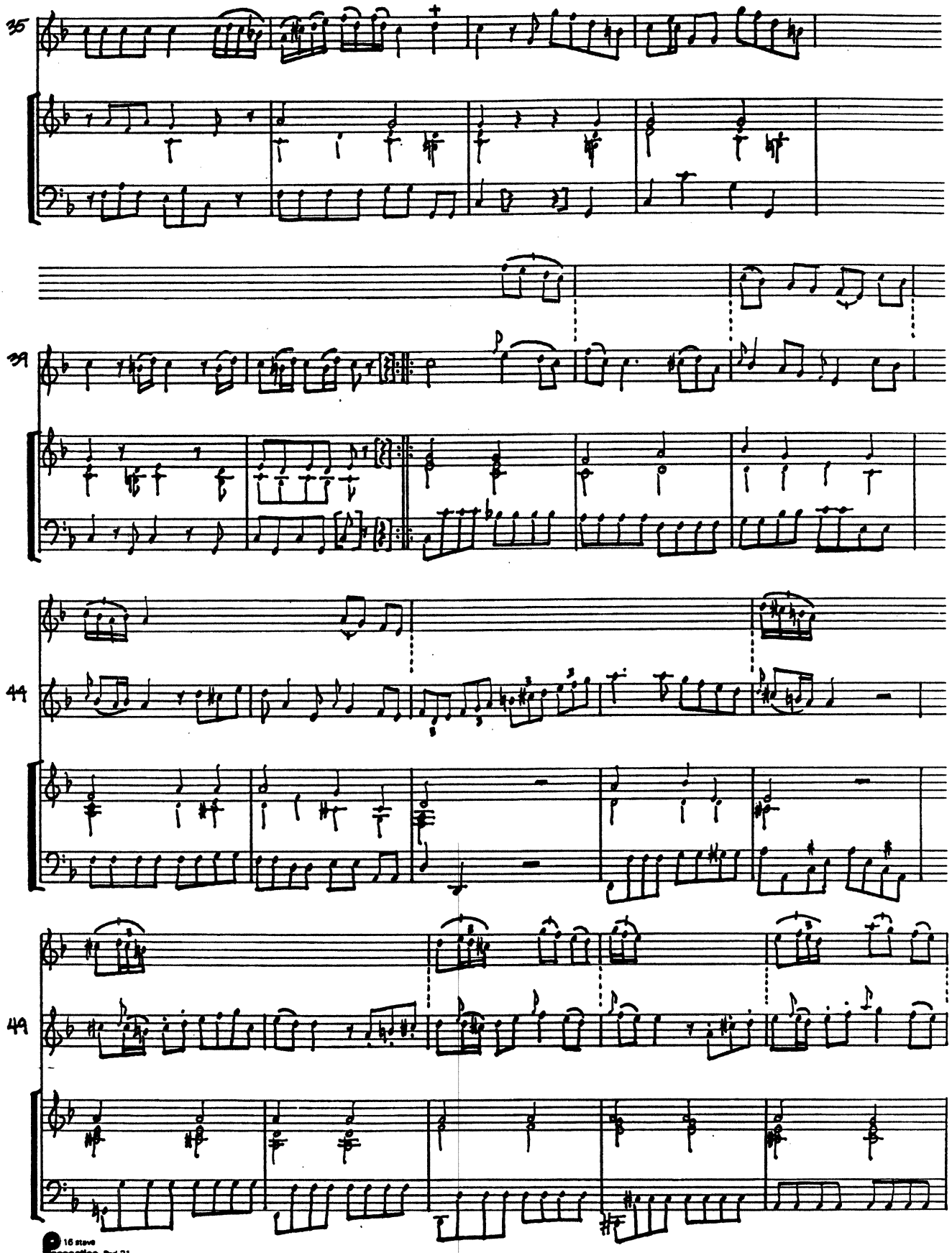
16 stave
Essentino Pad 21

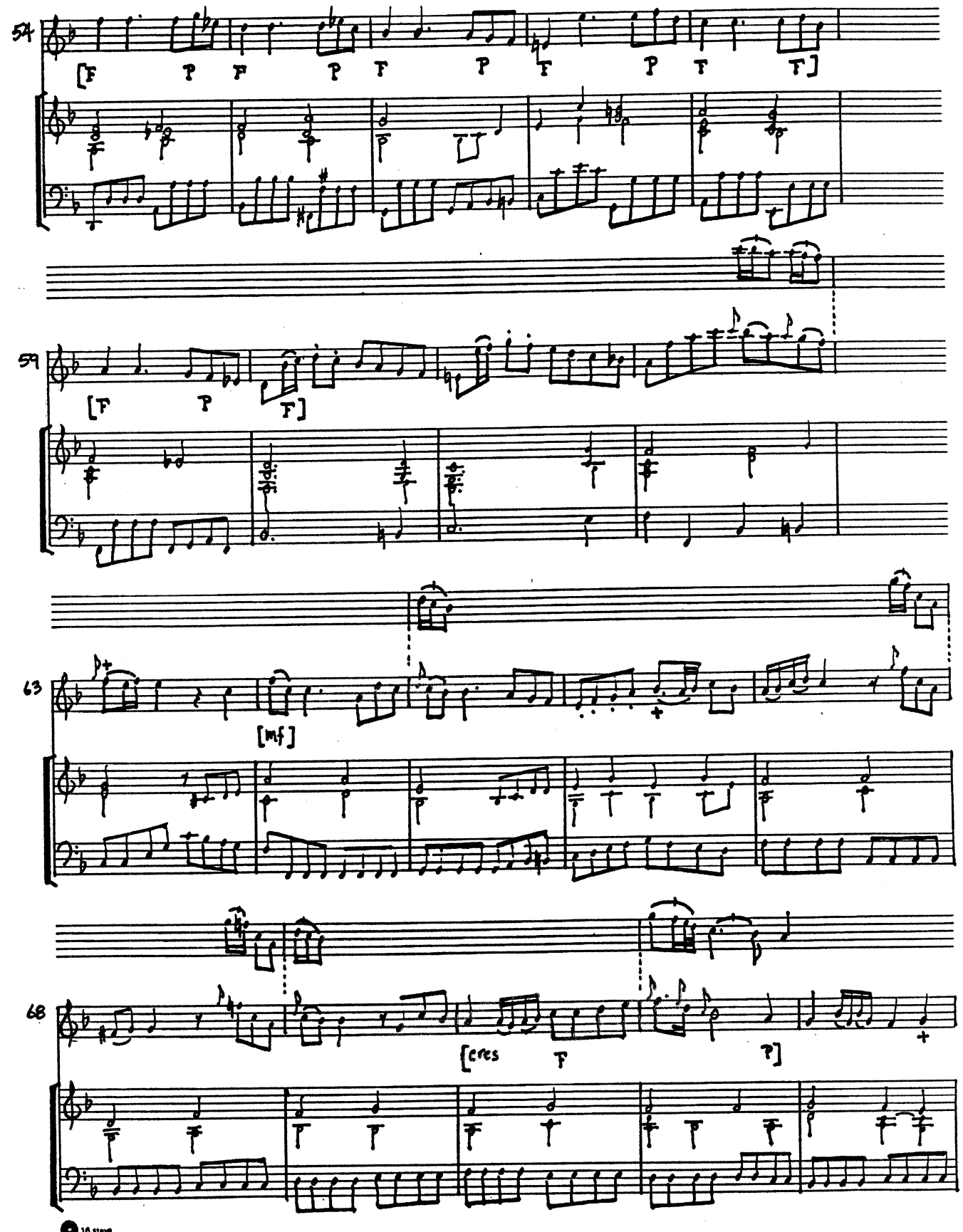

67
74
1
2
80

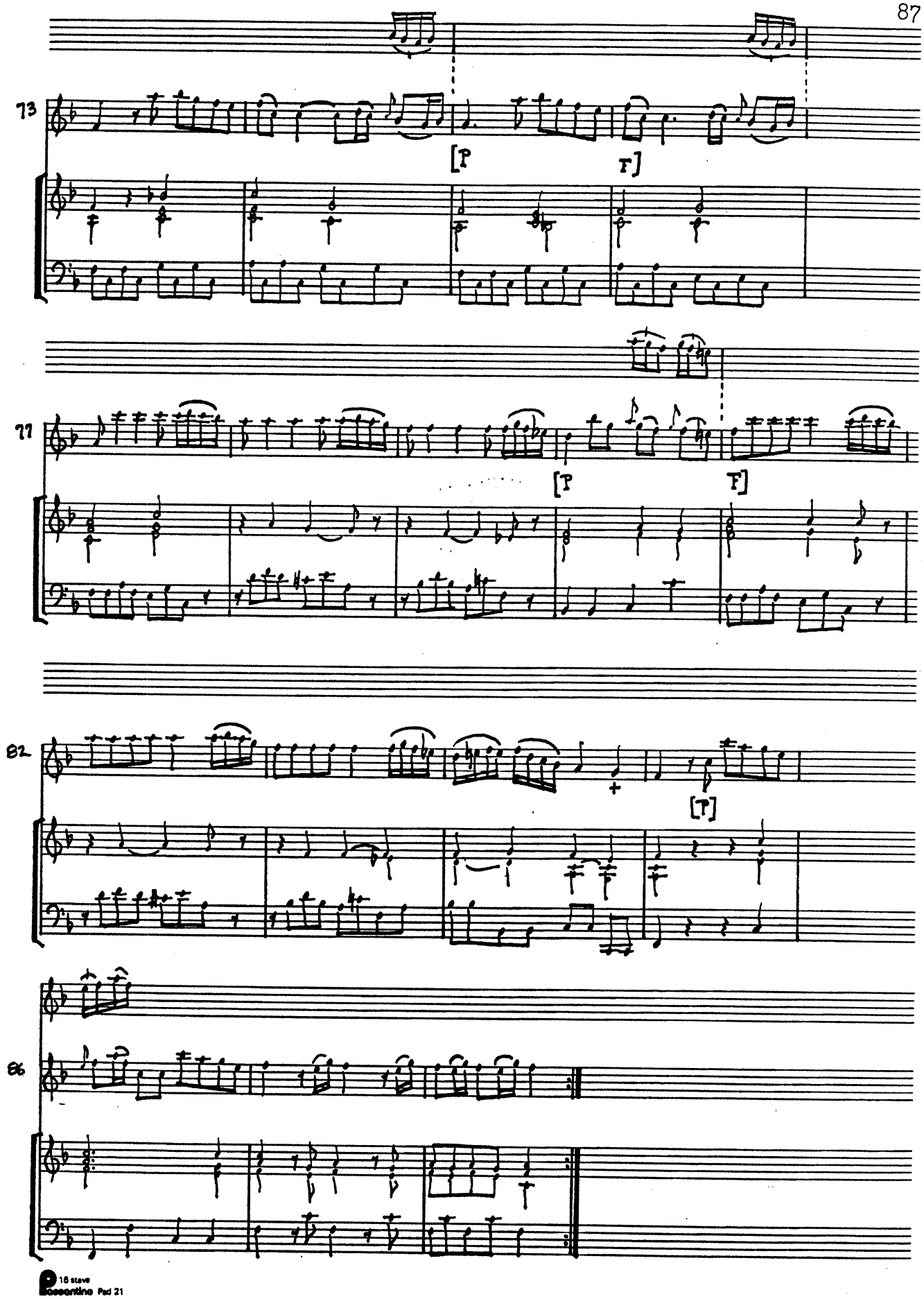
SONATA VI



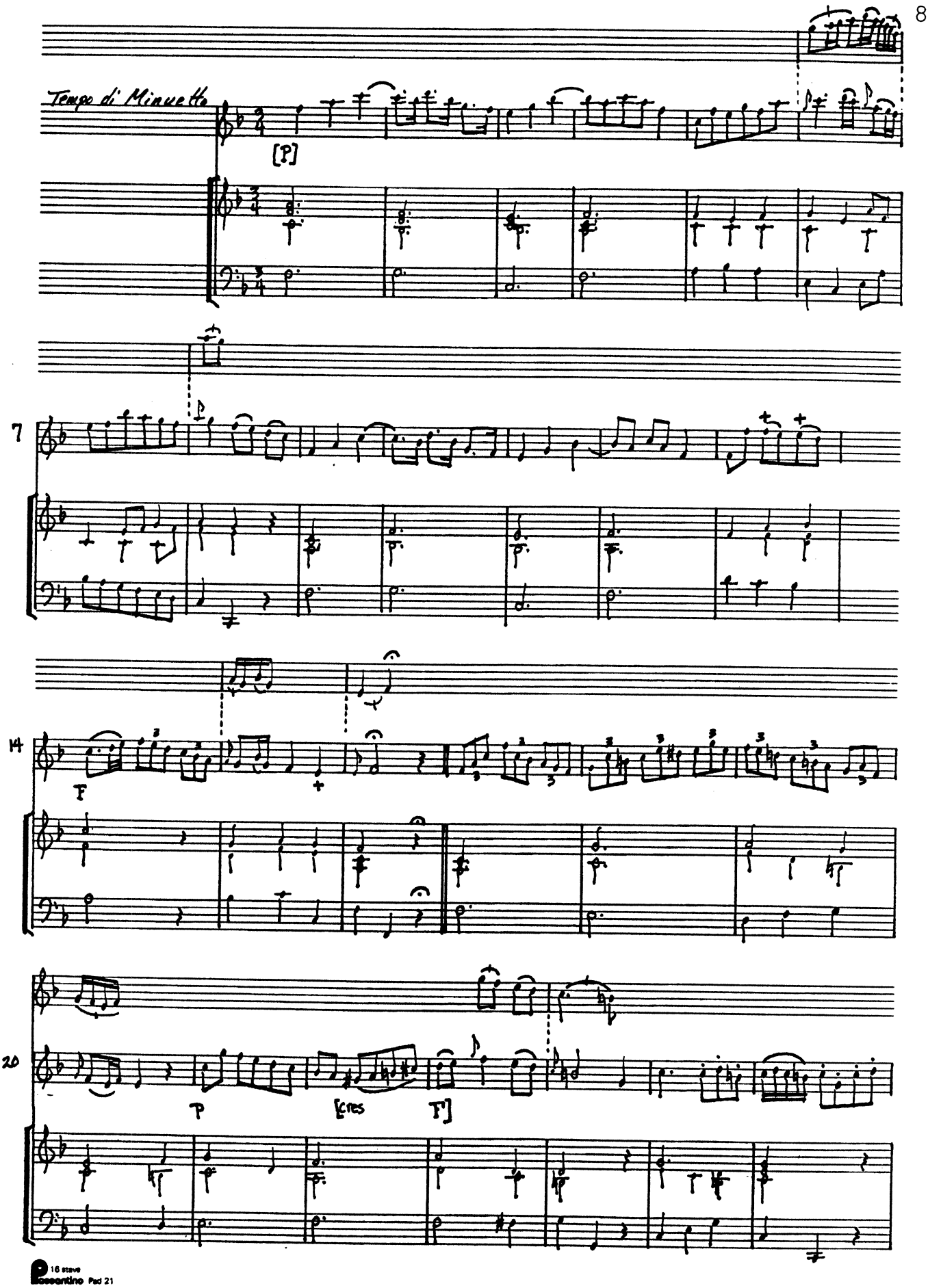

15
20
[cres]
[F
P]
25
30
F

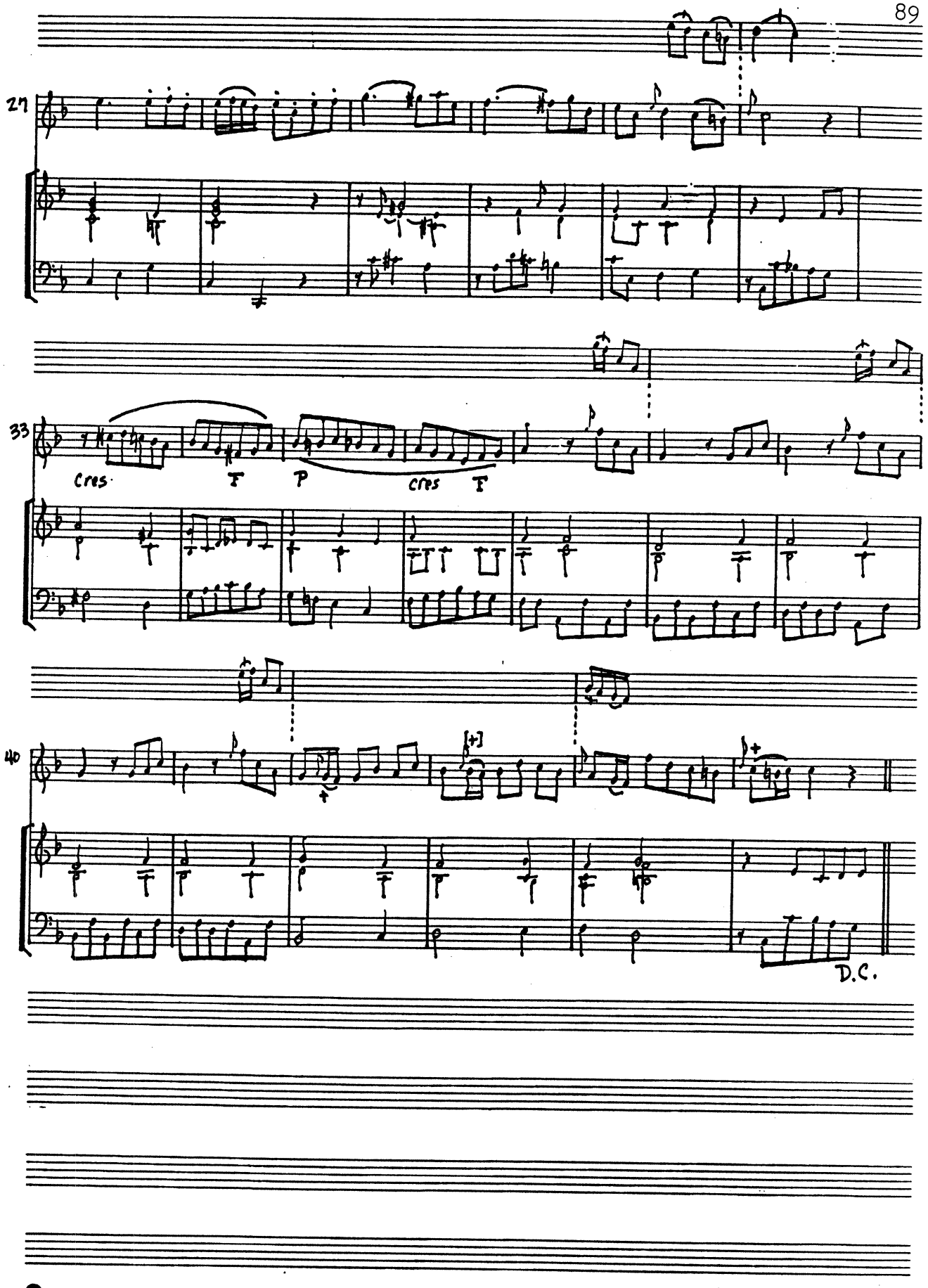

35
39
44
49
16 stave
Rosentino Pad 21


54
[F P F P F P F P F F]
59
[F P F]
63
[mf]
68
[cres F P]



16 stave
Rosentino Pad 21


Tempo di Minuetto
[P]
7
14
F
20
P
[cres
F]
16 stave
Recantino Pad 21


27
33
Cres
F
P
cres
F
40
D.C.

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