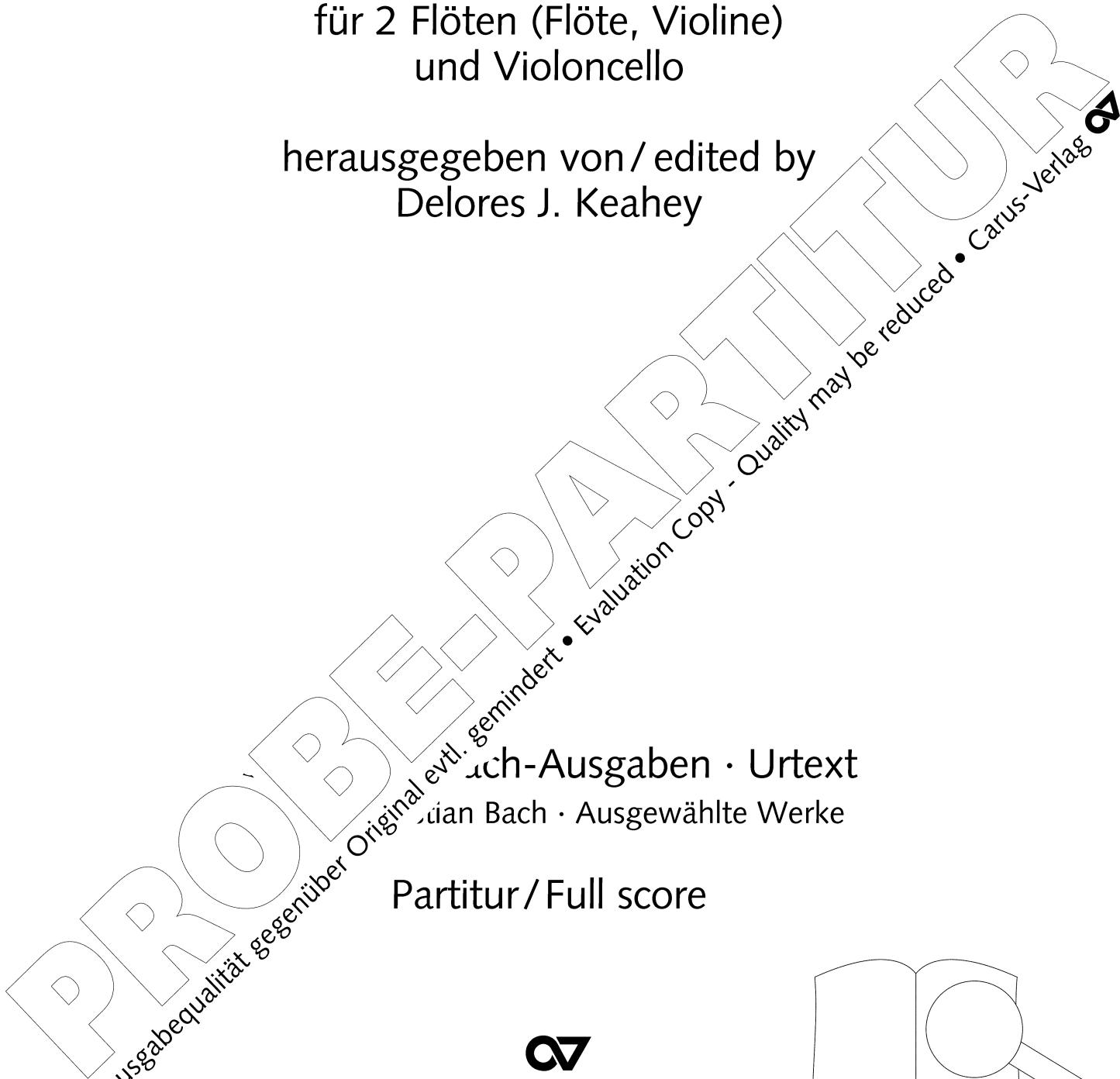


Johann Christian
BACH

Trio in C

für 2 Flöten (Flöte, Violine)
und Violoncello

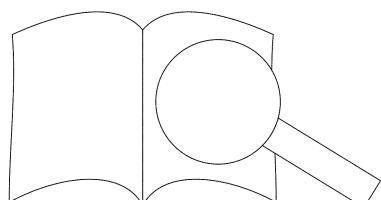
herausgegeben von / edited by
Delores J. Keahey



Partitur / Full score



Carus 38.403



Vorwort

Eine einzige Quelle nur ist zum vorliegenden Werk bekannt geworden: ein Druck bei Tebaldo Monzani (RISM ser. B v. 2 p. 393, siehe Faksimile 1 und 2) in Pall Mall Nr. 2, seinem Londoner Wohnsitz vom Februar 1798 bis zu seinem Zusammenschluß mit Giambattista Cimador im Frühjahr 1800.¹ Monzani wurde 1762 im Herzogtum Modena geboren; 1784 ließ er sich – Eitner zufolge – in London als Flötenvirtuose nieder, gelegentlich war er auch als Oboist tätig.² Er war auch Orchestermusiker, zunächst im Orchester der Italienischen Oper, später in Salomons Konzerten. 1787 begann er seine lange und erfolgreiche Laufbahn als Verleger, wofür er um 1815 gemeinsam mit seinem Partner Henry Hill ein Königliches Schutzpatent erhielt. Viele seiner Musikdrucke enthielten eigene Kompositionen (hauptsächlich Kammermusik mit einer oder zwei Flöten), er publizierte aber auch italienische Gesangsstücke und Instrumentalwerke englischer und anderer Komponisten. Er veröffentlichte Kataloge der Klavierwerke Mozarts (um 1805) und Beethovens (ca. 1820-25) und war außerdem der Verfasser eines Lehrbuches für Flötenspiel. Seine größte Berühmtheit jedoch erlangte er als Erbauer von Flöten und Klarinetten.³

Die Quelle enthält zwei Trios: das zweite Trio, das Monzani ausgewählt hatte, ist mit „Neubaur“ bezeichnet. Höchstwahrscheinlich ist damit Franz Christoph Neubauer (ca. 1760-1795) gemeint, ein böhmischer Geiger und Komponist, der in seinen jungen Jahren weit herumgekommen war, wobei er häufig buchstäblich für ein Essen aufspielen mußte.⁴ Er lebte zeitenweise unter anderem in München, Wien und Zürich, ehe er sich in Bückeburg niederließ, wo Johann Christian Bachs Bruder Johann Christoph Friedrich (1732-1795) Hofkapellmeister war. Neubauer wurde von vielen seiner Zeitgenossen für ein musikalisches Genie gehalten; er und Johann Christoph Friedrich Bach waren einander eher unfreundlich gesinnte Rivalen.⁵ Nach Bachs Tod erhielt Neubauer dessen Stellung, die er allerdings nur wenige Monate – bis zu seinem eigenen Ableben – innehatte.

Willoughby Bertie, der vierte Earl of Abingdon (1740-99), für den diese beiden Trios komponiert worden waren, war als bedeutender Förderer der Rechte des Volkes in England äußerst populär,⁶ er war aber auch ein Musikliebhaber, Flöte spielte und selbst komponierte.⁷ Seine liberalen Ansichten wandte er nicht nur in der Politik an: in seinen Kompositionen verband er Musik, Dichtkunst und widmete sie „den weiblichen Philosophen des Klubs der Blaustrümpfe“ (Blue Stocking Club).

Johann Christian Bach war nicht der einzige berühmte Komponist, der für Lord Abingdon komponierte; dies taten auch Karl Friedrich Abel und Abel Bach und Abel komponierten für ihn, denn als ihre Subskriptionskonzerte in den 1790er Jahren in finanzielle Bedrängnis gerieten, erbrachte ihnen eine kräftige Finanzhilfe.

¹ C. Humphries and W. C. R. Landon, *The New Grove Dictionary of Music and Musicians*, New York 1980, Bd. I, S. 140 f.

² Robert Eitner, *Leipzig 1900*, Bd. II, S. 410 f.

³ W.C. R. Landon, *Tebaldo Monzani* in: *The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, London 1980, Bd. I, S. 19 f.

⁴ Johann Christoph Friedrich Bach in: *The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, London 1980, Bd. I, S. 140 f.

⁵ Johann Christoph Friedrich Bach in: *The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, London 1980, Bd. I, S. 140 f.

⁶ Willoughby Bertie, *„Abingdon, 4th Earl of“ in: The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, London 1980, Bd. I, S. 19 f.

⁷ Mu erlegte seine Kompositionen.

⁸ Simon Towneley, „Abingdon, 4th Earl of“ in: *The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, London 1980, Bd. I, S. 19 f.

nach Bachs Tod gänzlich eingestellt wurden, lud Abingdon Haydn ein, die „Professional Concerts“ in London zu leiten. Bei den späteren Besuchen Haydns in England wurden die beiden gute Freunde.⁹ Um 1795 gab es sogar gemeinsam „Twelve Sentimental Catches and Glees“ heraus, wobei Abingdon die drei Vokalpartien schrieb und Haydn die Begleitung hinzufügte.

Bachs Trio ist das erste in dieser Publikation. Jede Stimme umfaßt eine eigene Titelseite, und auf den Seiten 2 und 3 den Notentext. Bezeichnet sind die Stimmen als „Flauto Primo“, „Flauto Secondo“ und „Violoncello“.

Die Herausgeberin dankt der British Library für die Erlaubnis, bei der Erstellung der Edition einen Mikrofilm zu benutzen, sowie für die freundliche Genehmigung des Abdruckes zweier Faksimileseiten.

Winnipeg, Manitoba (Canada),
1985

Delores J. Keehey
Deutsch
Reinh

Zur Edition:

Diese Ausgabe folgt konsequent Monzani. Fehler wurden verbessert, offensichtlich falsche Noten korrigiert, Strichelung und Einträge in der ersten Linie betreffen sie halb einer Stimme bzw. der anderen. Die Akzidentien und Warnungsakzidentien sind gesetzt; außer in zweifelhaften Formen wie am Sechzehntel-Viertel in und Halben

Vorschläge werden gegeben; erstmals in Monzanis Ausgabe. Stroiche als auch Staccato-zeichen, doch scheint die Verwendung überlegt, daß beide Formen üblicherweise zeigen Staccatopunkte eine Leichtigkeit der Musik an (z.B. T. 4, 106-107). Vom Herausgeber zugefügte erscheinen in Kleinstich, Punkte in Klammern in Monzanis Ausgabe.

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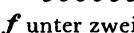
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• der Angleichung von Parallelstellen wurden dynamische Angaben als Vorschläge bei den Satzanfängen und an Stellen, an denen sie sicherlich fehlen (z.B. 1. Satz, T. 4-5), hinzugefügt. Es soll darauf hingewiesen werden, daß im letzten Satz zwischen den einzelnen Abschnitten des Rondos dynamische Kontraste angebracht wären, doch soll dies den Spielern überlassen bleiben.

Die folgenden Lesarten der Quelle wurden nicht in die Ausgabe übernommen:

1. Satz:

Flöte II: T. 1 
T. 7, 17 

Flöte I und II: T. 50  unter zweitem Viertel

Flöte I: T. 55 

Flöte I: T. 67

Flöte I und II: T. 72

3. Satz:

Flöte I: T. 68

Flöte II: T. 12

Violoncello: T. 12

⁹ H. C. R. Landon, *The Cambridge Companion to Joseph Haydn*, Cambridge 1999.

Preface

Only a single source has been located for this work. It is a publication by Tebaldo Monzani [RISM ser. B v. 2 p. 393, see Pl. I & II] at No. 2 Pall Mall, his premises in London from February 1798 until he became partners with Giambattista Cimador in early 1800.¹ Monzani was born in 1762 in the Duchy of Modena, and according to Eitner arrived in London in the year 1784 as a flute virtuoso and sometime oboe player.² He was active as an orchestral musician, playing in the Italian opera orchestra and later in Salomon's concerts. In 1787 he began his long career as a publisher, gaining royal patronage ca. 1815 together with partner Henry Hill. Many of his publications were his own compositions (largely chamber music including one or two flutes), but he also printed Italian vocal pieces, and instrumental works of both English and foreign composers. He published catalogues of Mozart's and Beethoven's piano works, ca. 1805 and ca. 1820-1825 respectively, and also was the author of a method book for the flute. His greatest reknown, however, was gained as a maker of flutes and clarinets.³

The source contains two trios. The second trio "selected" by Monzani is by "Neubaur", most certainly Franz Christoph Neubauer (ca. 1760-1795), a Bohemian violonist and composer who wandered widely during his early years, often literally "playing for his supper".⁴ He spent time in Munich, Vienna and Zurich, among other places, before settling in Bückeburg, where Johann Christian Bach's brother, Johann Christoph Friedrich (1732-1795), was *Kapellmeister*. Neubauer was regarded as a musical genius by many of his contemporaries, and he and J. C. F. Bach became less-than-friendly rivals.⁵ He assumed the Bückeburg Bach's position upon the latter's death, but held the post only a few months before his own death created another vacancy.

Willoughby Bertie, the fourth Earl of Abingdon (1740-1799), for whom these two trios were composed, was perhaps best known in England as a staunch supporter of popular rights,⁶ but he was also an amateur musician who played the flute and composed.⁷ His liberal views applied not only to politics; one of his compositions combined the arts of music, poetry and painting, and was dedicated "To those female Philosophers, Members of the Blue Stocking Club."⁸

Johann Christian Bach was not the only famous
who wrote flute music for Lord Abingdon; Karl Fritsch,
Abel and Joseph Haydn did likewise. Bach and Abel had
good reason to compose for him, because they received
strong financial support when their subscribers
were floundering financially in the mid-1760's.
It was requested by Abingdon to come up with
of the "Professional Concerts".
The series came to an end at Bach's death.

¹ C. Humphries and W. C. Isles, New York, 19^c

² Robert Eitner. *Bibl.*
Leipzig. 1900. See

³ W. C. Smit,
Grove D'ñberido" in *The New
ed. Stanley Sadie.*

aristoph" in *The New Grove*
Ed. Stanley Sadie. London.

em.
uch
hequalita
, Christoph Friedrich Bach" im
e pp. 140-141.

⁶ Sir „Willoughby” in *The Dictionary of National Biography*. 1968. Vol. II, pp. 410-411.

Monzani publisher for his compositions.

⁸ Simon Towneley. "Abingdon, 4th Earl of" in *The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie. London. 1980. Vol. I, pp. 19-20

friends during Haydn's later visits to England.⁹ In fact, they jointly issued "Twelve Sentimental Catches and Glees" ca. 1795, with Abingdon writing the three vocal parts and Haydn supplying the accompaniments.

Bach's trio is the first of this published group of two. The parts each have a separate title page, with the music occupying pages two and three in each case. They are labelled "Flauto Primo", "Flauto Secondo" and "Violoncello".

The editor wishes to thank The British Library for permission to use a microfilm copy of this work in preparing the edition, and also for allowing facsimile copies of two pages to appear in this publication.

Winnipeg, Manitoba (Canada), 1985 Delores J. Keahey

Editorial Notes

The edition follows the Monzani text faithfully for a few tacitly corrected errors and omissions of various nature. Editorial additions have been made to passages existing either within or between lines. Additions are given in small italic print. Deletions are indicated by broken lines, and additions enclosed by parentheses. Accidents up to date and cautionary accidents are put in note except for any which are questionable.

Grace-notes follow the single and multiple grace notes, with the exception of quarter-note grace notes.

Quality may be re- zani's publication, with staccato-strokes rather predominate, but are deliberate, so both seems likely that staccato-dots add to the quality of lightness in the music measures 60, 64 and 106-107). Edits are given in small print, and editorial closed by parentheses.

parallel passages, added dynamic markings
suggestions for movement beginnings, and have
cluded where omissions appear likely (as meas-
of the first movement). It should be noted that the
movement could well use dynamic contrast between
tions of the rondo, but these possible changes are left in
the hands of the performers.

Source readings not adopted in this edition are given below:

First Movement

- Flute II m. 1 
 m. 7, 17 

Flute I and II m. 50 *f* second beat only

Flute I m. 55 
 m. 67 

Flute I and II: m. 72/73

Third Movement

- Flute I m. 68 
Flute II m. 121 
Violoncello m. 121 

⁹ H. C. R. Landon. *The Collector, Correspondence and London Notebooks of Joseph Haydn*. London. 1959.

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(Two)
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—FOR TWO—

Germann Sinf.

on
Flute, Violin
and —

VIOLONCELLO.

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PRO

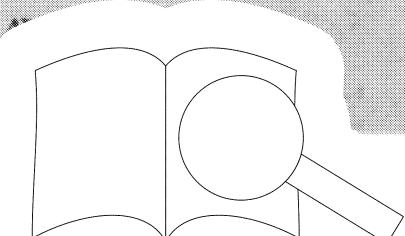
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L O N D O N.

Mr. Monzani, at his Musical Magazine,

where may be had all his Works,

and a variety of other Music, both Vocal, & Instrumental.



2

FLAUTO PRIMO

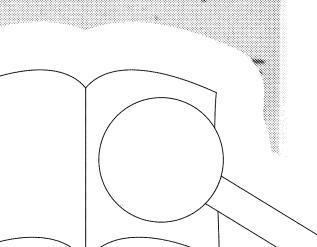
Bach

Allegretto

Trio I

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London/Monzani, Seite 2 der Stimme „Flauto Primo“. British Library (Londo.

London/Monzani, page 2 of Flauto Primo part, The British Library (London), g.2/4.b.(3).

Trio in C

Johann Christian Bach

1735–1782

1. Allegretto

Flauto I

Flauto II

Violoncello

A musical score page featuring three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. Measure 5 begins with a forte dynamic (f). The melody consists of eighth-note patterns with grace notes. Measure 6 starts with a half note followed by a sixteenth-note pattern. The page is marked with large, semi-transparent 'P' and 'A'水印, and a diagonal watermark reading 'Evaluation Copy - Quality may be ...'.

13

17

21

26

29

p

p

p

33

cresc.

f

cresc.

f

cresc.

f

38

p

cresc.

cresc.

f

f

42

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p

f

p

f

f

p

Musical score for piano, page 10, system 46. The score consists of three staves: treble, bass, and a middle staff. The treble staff begins with a forte dynamic (f). The bass staff has a sustained note. The middle staff features sixteenth-note patterns. Measure 46 concludes with a forte dynamic (f) under a bass note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 49 begins with a dynamic 'p' (pianissimo) in the treble staff, followed by a forte dynamic 'f' in both staves. Measure 50 continues with a dynamic 'p' in the treble staff, followed by a forte dynamic 'f' in both staves. The score is annotated with a large, stylized watermark reading 'CARUS' and 'produced • Carus-Verlag'.

A musical score page featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a measure number 53. It contains six measures of music with various note heads, stems, and slurs. The bottom staff begins with a bass clef and contains four measures of music. A dynamic marking 'p' (pianissimo) is placed above the second measure of the bottom staff. There are also several fermatas (dots over notes) and a repeat sign with a small '2' indicating a repeat of the previous section.

A musical score page featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a 'C'). The bottom staff begins with a bass clef and a time signature of common time. Both staves feature a variety of musical markings, including eighth and sixteenth note patterns, grace notes, slurs, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). A large, stylized graphic of the letters 'PR' is positioned on the left side of the page. A diagonal text annotation 'Ausgabequalität gegenüber Origin' is placed across the middle of the staves. In the bottom right corner, there is a graphic of an open book with a magnifying glass resting on it.

61

65

69

73

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77

p

cresc.

cresc.

cresc.

81

f

f

p

f

86

cresc.

f

cresc.

cresc.

90

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cresc.

cresc.

3

93

96

100

105

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108

111

114

117

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2. Adagio

Musical score for measures 1-5 of the 2nd movement. The score consists of three staves: Treble, Alto, and Bass. The key signature is three flats, and the time signature is common time (indicated by '4'). Measure 1 starts with a dynamic 'p'. Measures 2-5 show various note patterns, including eighth and sixteenth notes, with some slurs and grace notes.

Musical score for measures 6-11 of the 2nd movement. The staves remain the same: Treble, Alto, and Bass. The key signature changes to two flats. Measures 6-11 feature more complex rhythmic patterns, including sixteenth-note figures and sustained notes. A large watermark 'PART' is visible across the page, and a smaller one 'Carus-Verlag' is in the bottom right corner.

Musical score for measures 12-17 of the 2nd movement. The staves are Treble, Alto, and Bass. The key signature changes to one flat. Measures 12-17 continue the melodic and harmonic development, with eighth-note patterns and dynamic markings like 'f' and 'p'.

Musical score for measures 18-23 of the 2nd movement. The staves are Treble, Alto, and Bass. The key signature changes to no sharps or flats. Measures 18-23 conclude the movement with a final cadence, featuring sustained notes and a dynamic marking 'tr'.

23

28

32

37

3. Allegro

Musical score for three staves (treble, bass, and alto) in 2/4 time. Dynamics include *f*. Measures show various note patterns, including eighth-note pairs and sixteenth-note figures.

Musical score for three staves (treble, bass, and alto) in 2/4 time. Measures show eighth-note pairs and sixteenth-note figures. A large watermark "EPR" is diagonally across the page, and a smaller "Carus-Verlag" logo is in the bottom right.

Musical score for three staves (treble, bass, and alto) in 2/4 time. Measure 13 starts with a dynamic *tr*. Measures show eighth-note pairs and sixteenth-note figures. A large watermark "EPR" is diagonally across the page, and a smaller "Evaluation Copy - Quality may be reduced" logo is in the bottom right.

Musical score for three staves (treble, bass, and alto) in 2/4 time. Measure 19 starts with a dynamic *f*. Measures show eighth-note pairs and sixteenth-note figures. A large watermark "EPR" is diagonally across the page, and a smaller "Ausgabequalität gegenüber Original evtl. gemindert" logo is in the bottom left. A magnifying glass icon is in the bottom right.

25

31

37

43

49

56

62

68

^{*) v} Suggestion for an entrance



75

Musical score page 75 featuring three staves of music for piano. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of various note heads and stems, with some notes having horizontal dashes through them.

81

Musical score page 81 featuring three staves of music for piano. The top two staves are in treble clef, and the bottom staff is in bass clef. The music includes various note heads and stems, with some notes having horizontal dashes. A large watermark "PROBE" is diagonally across the page, and a smaller watermark "Carus-Verlag" is in the bottom right corner.

87

Musical score page 87 featuring three staves of music for piano. The top two staves are in treble clef, and the bottom staff is in bass clef. The music includes various note heads and stems, with some notes having horizontal dashes. A large watermark "PROBE" is diagonally across the page, and a smaller watermark "Evaluation Copy - Quality may be reduced" is in the center.

93

Musical score page 93 featuring three staves of music for piano. The top two staves are in treble clef, and the bottom staff is in bass clef. The music includes various note heads and stems, with some notes having horizontal dashes. A large watermark "PROBE" is diagonally across the page, and a smaller watermark "Ausgabequalität gegenüber Original evtl. gemindert" is in the center. In the bottom right corner, there is a magnifying glass icon over a book icon.

99

106

113

119

*) V. Anlag für einen Eingang
Suggestion for an entrance

Violoncello

