ARISTOCRATIC COMPOSERS IN THE 18th CENTURY

The study of a category of composer and its relationship to the musical life of its time and its reception by a musical Establishment both in the 18th century and in more recent times.

S U P P L E M E N T

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INTRODUCTION

The main body of the text, bound separately, refers throughout to this SUPPLEMENT. Here, in chronological order to that in which the works and their authors appear in the text, 58 examples are given.

They vary in presentation from facsimile material to transcriptions made by hand of the author, or by associates over a period of many years, at the request of the author.

Most or all of the transcribed works were intended as Urtext performance material and not originally envisaged as 'scholarly' material. The author is most grateful to those associates, namely Professor David Hiley, Dr Guy Oldham, Ms Susan Rennie and Paul Nicholson for allowing their various transcriptions and one reconstruction to appear in this new context.

In the case of manuscript survivals, the Library in which they are housed is given unequivocally. In the case of 18th century prints, the library given in brackets refers to a known location, but not necessarily to the source used.

To the 16 holding libraries listed overleaf the author reiterates his thanks for their cooperation over a period of some 15 years.

This Supplement is meant to serve as an adjunct only to the text, as a body of illustrative material that may be of additional interest. It is submitted under Regulation 4.5 pertaining to "subsidiary papers and other material" for Higher Awards conferred by the University of Surrey.
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The author is indebted to the following Libraries for their kind cooperation in sending microfilms of source material that, with their permission, appears in this Supplement, either in whole or in part, in facsimile or transcription.

ANSBACH (BRD) Schlossbibliothek: No 48
BERLIN (West) Stiftung Preussischer Kulturbesitz: No 6
BERLIN (DDR) Deutsche Staatsbibliothek: Nos 44, 45, 50, 51, 53, 54
DARMSTADT (BRD) Landes- und Hochschulbibliothek: Nos 40, 41, 42
DRESDEN (DDR) Sächsische Landesbibliothek: Nos 19, 20, 21, 35, 36, 37, 46, 47
FREIBURG (BRD) Universitätsbibliothek: No 9
GOTH (DDR) Forschungsbibliothek Schloss Friedenstein: No 24
KAU (Sweden) Stadsbiblioteket: Nos 13, 14, 15
LONDON (GB) British Library: Nos 26, 27, 28, 29, 30, 37
MODENA (Italy) Biblioteca Estense: No 2
PRAGUE (ČSSR) State and University Library: Nos 11, 16, 18
UPPSALA (Sweden) Universitetsbiblioteket: Nos 4, 8
VIENNA (Austria) Nationalbibliothek: Nos 1, 3, 17
WARSAW (Poland) University Library: No 10
WEimar (DDR) Nationale Forschungs- und Gedenkstätten der klassischen deutschen Literatur: Nos 22, 23, 38, 39
WOLFENBÜTTEL (BRD) Herzog August Bibliothek: Nos 15, 49
SUPPLEMENT No 1 (Chapter 1)

COMPOSER: Emperor Leopold I of the Habsburgs

TITLE: Sonata @ 4 Viole

SOURCE: No Vienna

TRANSCRIPTION BY: Derek McCulloch, March 1981

COMMENTARY

This Sonata, dated 1656, is one of the earliest known works by Leopold I, and one of the relatively rare examples of purely instrumental writing. It is not included in MWK.
SUPPLEMENT No 2 (Chapter 1)

COMPOSER: Emperor Leopold I

TITLE: Aria: Amante disprezzata et offesa

SOURCE: Biblioteca Estense, Modena, Italy

TRANSCRIPTION BY: Facsimile

COMMENTARY

This aria comes from Act 5 of Cesti's opera Il Pomo d'oro. The source ascribes all 60 arias contained in the collection to Leopold. The initials Sua M. C. identify this as one of the few arias by the Emperor. The others are to be found in the DTM edition of Acts 1-3 of Cesti's opera.
SUPPLEMENT No 3 (Chapter 1)

COMPOSER: Emperor Leopold I

TITLE: Aria: La Speranza mi dice from Draghi's Carnival opera La Pazienza di Socrate

SOURCE: Nb Vienna

TRANSCRIPTION BY: Facsimile

COMMENTARY

Neither Köchel nor Adler seem to have noticed this aria. Unlike most of Leopold's Einlagearien the concluding Ritornello is presented in shorthand, with only the bass part notated.
La speranza mi dice di sperare
con la speranza nodisco l’ardire.
Il timore mi dice di no’ a chi:
col timore perdendo lo’ no’ a chi.
Cedere, io non so’ io non so’ combat:
Cedere, io non so’ io non so’ che se’
tutta da due pensieri combat:
questa mi induce al gioire.
SUPPLEMENT No 4 (Chapter 1)

COMPOSER: Emperor Leopold I

TITLE: Balletto @ 4 di Sua M. C. fatto li 5 de Marzo l'Anno 1685

SOURCE: Universitetsbiblioteket, Uppsala (Sweden)

TRANSCRIPTION BY: Facsimile

COMMENTARY

The 9 movements of this Balletto are scored in 4 parts, whereas those selected or noticed by Adler for MWK are notated for melody instrument and basso continuo alone. The arrangement for four parts (possibly by Schmelzer?) represents the more likely performance practice. The Vienna source gives recorder as the instrument for the opening Canario; the Uppsala source has duplicate copies for Violins I & II, indicating, perhaps, that these parts were doubled by other instruments.
SUPPLEMENT No 5 (Chapter 1)

COMPOSER: Archiduchessa Maddalena

TITLE: Salve Regina a Tenore Solo con Organo e Violone

SOURCE: Herzog August Bibliothek Wolfenbüttel (BRD)

TRANSCRIPTION BY: Derek McCulloch, May 1985

COMMENTARY

The composer may be assumed to be a daughter of Emperor Leopold by his third marriage. The original set of parts gave separate parts to the organ and violone, reduced in this transcription to one system.
SALVE REGINA a Tenore Solo con Organo e Violone

Wolfenbüttel

Della Serenissima Archiduchessa Maddalena

Tenore Solo

Salve

Organo

Violone

Salve

Salve

Salve

Salve

Salve

Salve

Salve

Miserere

Miserere

Vita

Vita

Nostra

Spes

Spes

Spes
COMPOSER: Sigr Stral

TITLE: Cantata: Senza te bell' alma

SOURCE: Stiftung Preussischer Kulturbesitz, W Berlin (Mus ms 30 226, pp 109-112)

TRANSCRIPTION BY: Facsimile

COMMENTARY

This may well be the only surviving work by the Freiherr von Strall referred to by Köchel — or a subsequent successor to the title. A composer of that name was active in Bavaria (Freising) c. 1730. The spidery hand is slightly more legible in the source. The Ritornelli are left blank. The work is of interest for its use of the chalumeau as obbligato instrument.
SUPPLEMENT NO 7 (Chapter 1)

COMPOSER: Freiherr Wenzel Ludwig von Radolt

TITLE: Aria and Partie in C from Die Aller Treueste Freindin, 1701

SOURCE: DTO & print (int. al. No Vienna and BL)

TRANSCRIPTION BY: (Lute & violin I) A Koczirz (DTO 50) and  
(reconstruction of violin 2 & bass) Derek McCulloch

COMMENTARY

The Edition of this piece in DTO 50 does not make abundantly clear that the opening Aria is played throughout all seven movements of the Partita. The following pages superimpose on Koczirz' transcription for DTO the "missing" aria in all movements.
Wenzel Ludwig Freiherr von Radolt.

Die Aller Treueste Freindin (1701).

Concert.

Über geeignetge Aria ist diesel folgende ganze Partii gemacht worden, und wird mit einem eiglichen Stuckh gespiet, doch guert Direrion im Schlagen Sich zugebrachen, besonderlich in den Triplen.
Parthie.

Allemande
Mel. Intro.

Laute & Cléf

Geige.

Laute.

Musique.
Menuette
SUPPLEMENT NO 8 (Chapter 1)

COMPOSER: Baron d'Astorga

TITLE: Cantata con Flauto: Non è sol la lontananza

SOURCE: Universitetsbiblioteket Uppsala (Sweden) Vokalmus. i hs. 47:15

TRANSCRIPTION BY: Facsimile

COMMENTARY

Such prodigious myths were created around the life of Baron d'Astorga that his music itself has been totally eclipsed. His cantatas were singled out for praise in "Die Muse", though his setting of the Stabat Mater was the only one to survive in the musical repertoire of the late 18th and early 19th centuries.
SUPPLEMENT No 9 (Chapter 2)

AUTHOR: Anon; allegedly Camille Comte de Tallard

TITLE: Misere

SOURCE: Universitätsbibliothek Freiburg (BRD) G 7518 d

TRANSCRIPTION BY: Facsimile

COMMENTARY

Although Koczirz in DTO 50 describes Tallard unequivocally as a composer, there appears to be no evidence to support that claim. The two lute suites that bear reference to his name must surely be about him, not by him. Likewise this witty parody of Psalm 51, allegedly testifying to the Count's repentance for acts of hostility towards Leopold I.
MISERERE

Alzäliches

Des

Bey Höchstätte in Schwaben Gesangenen

Commissionrend und samtlichen

Französischen General-Feld-Marshallen

Grafen

TALLARD

Anno Christi 1704

Miserere.

Karme Dich meiner O Käser Leopold nach Deiner
Welt, bekannter Barmherzigkeit.

Er secundum:

Und nach der Menge und alle Deiner Erbarmnus: Tilde
aus meinen und aller gefangenen Französen Verwegenheit und
Misserath.

Amplius lava me:

Walsche mich wohl von meiner übermäßigen Bösheit und
zächtige mich nach Deiner Güte.

Quoniam iniquitatem meam:

Dann ich erlasse meines Königs Ungerechtigkeit: Und
meinen berübten Frevel ist nunmehr voller mich.

Tibi soli pecavi:

Die O großer Leopold hab ich gefunden und viel Böses
voller Dich und das heilige Königliche Reich gespan: Du aber
bist in Deinen Wort und Werken gerecht fertig und hast
überwunden, die Dich gereicht haben.

Ecce enim:

Siehe O großer Kaiser: Ich bin mit Ungerechtigkeit von
den Bayern in Deutschland empfangen: aber leb der Fransk
reichs als mein Mutter hat mich zufolgen Flend geboren.

Ecce enim:

Siehe O Leopold: Du siehst die Warheit und die ver-
borgene Dinge und Schelmnus Deiner großen Weisheit ist
mir nunmehr offenbar.

Asperges
Apostes me:
Besprenge mich mit Sproen / so werde ich rein; wasch mich,
(aber nicht in der Donau) sowohl mein Tastard / welcher ganz
schwarz und rüssig von der Schlacht / wirft werden.

Audita mea:
Lasst mich durch Prinz Eugen und Marleburg Dein Kaiser-
stellerliche Gnaden hören und widerfahren / das meine erschröcke
und zerstossene Gebel wiederum frölich werden.

Vorte:
Bende ab Dein stromes Angeschicht von meinen Freyhiten:
Cor mundum -
Schaff in mir ein redliches Herz / und erinriere in meinem
innerlichen Bildern ein Teutisches Gemüt.

Ne profisias me:
Verwürfe mich nicht vor Deinem Allerdurchleuchtigsten
Angeschicht / und mit Deinem Prophetischen Geist erleuchte mich.

Rede mihi:
Gib mir wider die vorige Freyschett und Freude meines Herzens
und durch Deinen Kaiserlichen Gebalts bestätige mich zur
Loslassung. Docebo iniquos.

Aldann willst Du die ungetreuen Franzosen Deine Freyschett
lehren / dass sie sich all zu Deiner lehren,
libera me:
Spreche mich los von den Blutschulden / die ich in dieser
Schlacht verursachet / so wird mein Jung Dein Begrachtigkeit
frölich preisen.

Domine labia mea:
Thue auff glättesten Her / meine Leiszen / welche vor Hof-
satt / Verwunder / und Entzücken nicht verdross / damit
mein Mund Dein Lob / und Frankreichs Rechtseliten ver-
fündige.

Quoniam
SUPPLEMENT No 10 (Chapter 2)

COMPOSER: Anon; allegedly Comte de Tallard

TITLE: Suite with opening Allemande: La Plainte du Comte de Tallard

SOURCE: Warsaw, University Library (2010)

TRANSCRIPTION BY: Facsimile

COMMENTARY

Like the Suite ascribed by Koczirz to Tallard in DTO 50, this one, too, gives the name of the Count only above the descriptive title to the Allemande, with no reference to him as the composer.
COMMENTARY

Although claiming to be a 'complete suite' this Partie has the unusual (and presumably incomplete) sequence of movements of Aria - Gavotta - Courante - Sarabande. Pohanka interprets the rhythm of the opening Aria as 5/4 throughout, but this is dubious.
SUPPLEMENT No 12 (Chapter 2)

COMPOSER: Count Losy

TITLE: Gavotte and Air

SOURCE: Stadsbiblioteket Kalmar (Sweden) Ms Mus 4a & 4b

TRANSCRIPTION BY: Dr Guy Oldham (London)

COMMENTARY

Although given different titles, these two pieces from the Kalmar keyboard tablatures are clearly derived from the same original, strengthening the argument that neither designations nor, as in the case of Supp. 13, the order found in any source should be treated as inviolate.
SUPPLEMENT No 13 (Chapter 2)

COMPOSER: Count Losy

TITLE: Suite derived from keyboard tablatures

SOURCE: Kalmar (Sweden) Ms Mus 4a pp 18-25

TRANSCRIPTION BY: Dr Guy Oldham (London)

COMMENTARY

By changing the order in which these pieces appear in the tablature, a Suite emerges that tallies with a lute suite in A major in Lord Danby's Lutebook. The Minuet, though not bearing Losy's name in the Kalmar source, also appears in Lord Danby's Lutebook, thus making it extremely likely that this piece, too, was written by Losy, since some movements of Danby's copy identify Losy as the composer.
Menuet

Music notation of a Menuet, which is a type of traditional dance and music that originated in the 18th century. The notation includes musical symbols, notes, and time signatures that represent the rhythm and melody of the piece.
SUPPLEMENT No 14 (Chapter 2)

COMPOSER: Count Losy

TITLE: Les Forgerons

SOURCE: Kalmar Cf Suppl. 15

TRANSCRIPTION BY: Dr Guy Oldham (London)

COMMENTARY

Although the piece must surely be an arrangement of a Courante by Praetorius, this piece survives in several sources bearing Losy's name as its originator. The Kalmar keyboard tablature gives the piece a French title: other arrangements and sources use German or even Italian titles denoting the Blacksmith at work.
Les Forgerons du Comte Logie
SUPPLEMENT No 15 (Chapter 2)

COMPOSER: Count Losy

TITLE: Les Forgerons

SOURCE: Kalmar Ms Mus 4b, p 57

TRANSCRIPTION BY: Facsimile

COMMENTARY

The keyboard tablatures from which Supp Nos 12-14 derive are all in this format, to be read across the two pages. Note the observations to Supp.14, and the enigmatic insertion of days of the week at various places in the tablature.
SUPPLEMENT No 16 (Chapter 2)

COMPOSER: Count Questenberg

TITLE: Rigaudon

SOURCE: Prague, II kk 78

TRANSCRIPTION BY: Facsimile

COMMENTARY

Although amazingly little of his music has survived, and what has survived is of little substance, Questenberg (always assuming C.Q. to refer to him) was singled out for praise by Baron.
SUPPLEMENT No 17 (Chapter 2)

COMPOSER: Count Bergen

TITLE: Lute Suite

SOURCE: Nb Vienna (Suppl 1078)

TRANSCRIPTION BY: Facsimile

COMMENTARY

Three Suites by Count Bergen exist in the above source. Further works possibly by him survive in Warsaw (cf Pohlmann: Berger). His use of the 13 course lute, not usually encountered before c. 1730, may make him slightly later than his peers in preceding examples.
SUPPLEMENT No 18 (Chapter 2)

COMPOSER: "C.W."

TITLE: Sarabande du C.W.

SOURCE: Prague, II kk 78

TRANSCRIPTION BY: Facsimile

COMMENTARY

If "C.W." refers to Conte Werdenberg, as generally thought, the problem arises that the title was normally spelt Virdenberg; if it refers to Contesse Wilhelmine, the grammatical form du likewise proves problematic.
SUPPLEMENT No 19 (Chapter 2)

COMPOSER: Duke Clement of Bavaria: probably Clemens Franz von Paula

TITLE: No 2 of Tre Serenate per il Gallichone De S.A. Duce Clemente Di Baviera

SOURCE: Sib Dresden (DDR) Mus 2701-V-1

TRANSCRIPTION BY: Facsimile

COMMENTARY

That the Gallichon and the Colascione are completely different instruments is apparent even from the title that finds an Italianate form for the "German" instrument.
SUPPLEMENT No 20 (Chapter 2)

COMPOSER: S.A.S.E. di Bavij

TITLE: Pollacca and Menuetto for gallichon

SOURCE: SLb Dresden (as App 19)

TRANSCRIPTION BY: Facsimile

COMMENTARY

Undetected by Lück is the change of initials under the rhythmic markings for the Pollacca and more legibly above the Menuetto. If this is not an error, then these two and the eleven Minuets that follow them are not by Duke Clement, but by Elector Max III Joseph of Bavaria (Sua Altezza Semnissima, Elettore di Baviera).
SUPPLEMENT NO 21 (Chapter 2)

COMPOSER: "P.A."

TITLE: Sonatina per il Gallichone Solo

SOURCE: S1b Dresden Mus 3065-V-3

TRANSCRIPTION BY: Facsimile

COMMENTARY

This long-lost sonatina by Prince Anton of Saxony proves to be neither lost, nor by Prince Anton, but by the Court composer, Peter Alexander, under whose name it is catalogued in the S1b.
SUPPLEMENT No22 (Chapter 3)

COMPOSER: Duchess Anna Amalia of Saxe-Weimar

TITLE: Das Veilchen from Goethe's Singspiel "Erwin und Elmire"

SOURCE: Weimar

TRANSCRIPTION BY: Facsimile

COMMENTARY

Amalia's skilful handling of orchestral writing is apparent from this delightful setting of Goethe's text (made more famous by Mozart). The legibility is aggravated by the many deletions marked in the score, presumably by Friedländer when he edited and revived the work earlier this century.
Mädchen, kein Mund, nicht in Fucht des Feldes nahm, es trat der arme Vöglein.
SUPPLEMENT No 23 (Chapter 3)

COMPOSER: Duchess Anna Amalia of Weimar

TITLE: Divertimento for Forte piano, Clarinetto, Viola & Violoncello

SOURCE: Print (Weimar)

TRANSCRIPTION BY: Facsimile

COMMENTARY

The only work by Amalia to be engraved, it is of less substance than the disputed Sonatina for harpsichord and orchestra, but the keyboard writing is so alike that there seems no reason to doubt the authenticity of that Sonatina. This Divertimento is given added interest by the use of the clarinet as a solo instrument.
SUPPLEMENT No 24 (Chapter 3)

COMPOSER: Duchess Maria Charlotte Amalia of Saxe-Gotha

TITLE: Anglaise

SOURCE: Forschungsbibliothek, Schloss Friedenstein, Gotha (DDR)

TRANSCRIPTION BY: Facsimile

COMMENTARY

The Duchess is known to have composed *inter alia* a symphony and a set of songs (1786). All that has survived after her musical estate was auctioned off in separate lots in New York in 1857 is this short piece, discovered in 1982 by the Forschungsbibliothek following a request for search by the author. *This Anglaise* gives little idea of the Duchess's potential as a symphonist!
Anglaise

composé
par

Madame la Duchesse de Lisse-Gallo.

"Sappho Zécape.

p. 37.
SUPPLEMENT No 25 (Chapter 3)

COMPOSER: Duke August of Saxe-Gotha

TITLE: Marienwimchen

SOURCE: Zeitung für die elegante Welt, 1807 / No 10

TRANSCRIPTION BY: Facsimile

COMMENTARY

Incorrect and imprecise information by Gerber and Eitner make the three Eichendorff settings by the grandfather of the Prince Consort hard to trace. This setting is particularly attractive.
Drei Lieder

auf

des Knaben Wunderhorn

in Lust gefeit

von

Seiner Durchlaucht

von

regierenden Herzog August zu Sachsen Gotha und Altenburg.

Marienwärmen.

Komponirt von Dr. Durck, dem regierenden
Herzog August zu Sachsen Gotha.

Vorlage zur Zeit, für die eig. Zeit. 1807. Nr. 1o.
SUPPLEMENT No.26 (Chapter 3)

COMPOSER: Frederick Lewis, Prince of Wales

TITLE: Overture, Allegro and Provincial Allegro from the 'Birthday Cantata'

SOURCE: BL London, RM 22, 7-10

TRANSCRIPTION BY: Derek McCulloch, 1981, 1978

COMMENTARY

The score of the Birthday Cantata differs from the instrumental parts, in that the opening two movements are more extended in the score, though the Provincial Allegro appears only in the parts. For ease of comparison with the score all three deviant movements from the parts are here presented in transcriptions into score.
Overture: Spiritoso

Violino Primo

Violino Secondo

Cello e Basso

Allegro 6/8
SUPPLEMENT NO 27 (Chapter 3)

COMPOSER: Frederick Lewis, Prince of Wales

TITLE: Canzonet Grazie agl'inganni tuoi

SOURCE: BL RM 22 d 5

TRANSCRIPTION BY: Facsimile

COMMENTARY

Frederick Lewis seems to have composed almost exclusively for the combination of voice with two violins and basso continuo. The text of this, the first of 5 Metastasio settings from La Libertà (or A Nice), met with Burney's particular approval.
COMPOSER: The Earl of Abingdon

TITLE: The Political Rationalist

SOURCE: Print (BL g G 306)

TRANSCRIPTION BY: Facsimile

COMMENTARY

NG finds the eccentric Earl's songs more interesting for their words than their music. His political views are certainly not concealed in this particular song.
2 THE POLITICAL RATIONALIST

Music by the Earl of Abergavenny

Spirito

Zealots fall out, One Thing to be done and another to doubt
Contiguous Time is pursued of a Shade whilst the Substance is near and full

Lust to mortals of every degree,
Just such sort of folks why should friends disagree
Vengeance they were we have fame to maintain
Butserve to mislead and disorder the brain
From our old fashion mode, let me never depart,
The rest of all Modes is a true honest heart.

My neighbour love is my self I protest,
If the same sort of friendship find in his breast,
I'm proud of his riches, and given to rule,
I've rods for the tyrant, yet pity the fool:
For what's all his treasure when doomed to depart,
Bubbles blown up, to a true honest heart.

Now fill up your glasses, let each quit his seat,
Let your brow be uncover'd; stand firm on your feet:
Take your Bumpers in hand, place them nigh to the lip,
On pain of a bumper let none dare to sip:
My Toast it is this, then you all may depart,
May difficulties never reach the true honest heart.
COMPOSER: The Earl of Abingdon

TITLE: Description of Plates, Plate 7 and accompanying Dirge from the Representation of the Execution of MARY QUEEN OF SCOTS in Seven Views

SOURCE: Print (BL)

TRANSCRIPTION BY: Facsimile

COMMENTARY

Whatever its musical worth (cf NG) the concept of this work confirms the Earl's originality both as a thinker and as composer.
A DESCRIPTION OF THE PLATES.

FIRST PLATE.

THE QUEEN, now bidding adieu to all worldly Concerns, retired to her Oratory, and fell on her Knees to pray to God, her Thoughts being wholly employed about heavenly Things. After he had been some Time in that Pollution, Thomas Andrews, the High Sheriff, with many Attendants, knocked at the Door, and enquired with a Design to drag her away by Force if she demanded a longer Time; but the no Hearer saw them than the calmly declared her Headache to go along with them, and deeming only that one of her Servants might be allowed to take with her a small Ivory Crucifix which stood upon the Altar of her Oratory, she came forth with a Countenance beaming Benevolence and Peace.

SECOND PLATE.

MARY, QUEEN OF SCOTS, GOING TO THE PLACE OF EXECUTION.

As the Commissioners and other Gentlemen were attending, in the Preloon, she was met by Mclvil, her Steward, who for three Weeks, had been denied any Access to her. He fell upon his knees, and breaking out into a Paroxysm of Tears, lamented the hard Measure which he must be the last Messenger of such sorrowful News, as to report in Scotland that his good and gracious Queen and Mistress was beheaded in England. The Queen said, "Mclvil, my good Servant, it is no more, but rather rejoice, for thou shalt now be a Final Prerogative of Mary Stuart's Crown."

THIRD PLATE.

MARY, QUEEN OF SCOTS, ON HER KNEES AT PRAYERS.

The Dean still pressing her to change her Religion and pray with him, My Lord, said he, if you will pray with me I shall thank you with all my Heart, but it would be unlawful in me to join with you who are of a different Religion. The Dean however was ordered by the Lords to pray. In the mean while her Majesty turning from the Lords, fell upon her Knees and prayed aloud in Latin, repeating the Benedictus Psalm with great Warmth of Devotion, and, lifting up the Crucifix, directed all Saints to make Intercession for her to the Saviour of the World.

The Latin Prayer.

O Domine Deus, percuti me! O terra, quae facit me!
In terra cœna, In multis partibus,
Delarea me.
Lampetero, gentem, Et gentem,
Adora, implorem, ut liberem me.

The above literally translated into English Verse.

O Lord, my God, my Hope's in Thee;
Beloved Jesus, it is I;
In Bondage dear, for Thou I shrink;
With Pain appareled, in Thee I stand;
In Language new I Thee implore;
With Graces is it that I adore;
And, telling on my bowels, Lord,
Do pray, O Lord! deliver me!

FOURTH PLATE.

MARY, QUEEN OF SCOTS, STRETCHED OUT WITH HER HEAD ON THE BLOCK.

The Queen, lying herself down on the Ground, and stretching forth her Neck on the Block, repeated many Times, "O Lord! do I commit my Spirit."

FIFTH PLATE.

MARY, QUEEN OF SCOTS, BEHEADED.

The Head, after two Strokes is severed from the Body, and being shown to the People in the Hall, the Earl Marshal cries out, "So let Queen Elizabeth's Enemies perish;" and the Dean answered, "Amen," the Soldiers, with the Multitude fighting and forowing, began their March in Triumph.

SIXTH PLATE.

FUNERAL PROCESSION of MARY, QUEEN of SCOTS.

The Chief Mourner, the Countess of Bedford, attended by all the Lords and Ladies, her Train being borne by the Lady St. John of Balbin, and styled by Mr. John Manners, Vice Chamberlain, proceeded through the Church to the Choir. The Corpse was carried by Fifurers, the Canopy supported by four Knights, and four Beams upheld the Corners of the Pall. Mr. Du Prez, Chaplain to Mary, Queen of Scots, was allowed to carry a silver Cross in his Hand at the Procession, during which was sung the following Lines:

"If in the melancholy Shades below
The Fears of Friends and Lovers cried to give,
Yet those shall stand firm, tight, more, and wary,
Burn not through Death, and animate thy Shroud."

SEVENTH PLATE.

INTERMENT OF MARY, QUEEN OF SCOTS.

The Body was received respectfully by the Bishop of Peterborough and the Dean and Chapter; and, in Presence of the Scots who attended it, was laid in a Vault prepared for that Purpose. The Bishop of Peterborough performed the Funeral Service, and the Bishop of Lincoln preached the Sermon, after which the following Anthem was sung:

"Go Sorrow's Sigh, and Gloomy Tear,
Tell the sad World who beheld here,
That Angel Glares who shall grace it!
Who speaks her Glares, now a Saint?
Some Spirit kindles this Tragic Spirit,
Say what thou wert! thy state must be long."

29/1
Go for--rows, fight, and fi--lient fear tell the fed world what sleep--eth here

Go for--rows, fight, and fi--lient fear tell the fed world what sleep--eth here

Go for--rows, fight, and fi--lient fear tell the fed world what sleep--eth here
what thou wert say what thou art say what thou wert and
what thou wert say what thou art say what thou wert and
what thou wert say what thou art say what thou wert and
what thou wert say what thou art say what thou wert and
SUPPLEMENT No 30 (Chapter 3)

COMPOSER: The Earl of Abingdon

TITLE: Capricio: A Cure for the Spleen

SOURCE: Print (RL)

TRANSCRIPTION BY: Facsimile

COMMENTARY

The Earl's eccentricity manifests itself in the evocative or programmatic nature of the titles of his 12 Country Dances and 3 Capricios published by Monzani. The scoring of 2 flutes and a bass seems to have been his favourite - similar works by Abel and Haydn being dedicated to him.
8  \textbf{CAPRICIO I.} A cure for the Spleen.

\textbf{Primo}

\textbf{Secondo}

\textbf{Basso}

\textbf{Allegretto}

\textbf{Senza Tempo}

\textbf{A tempo}
SUPPLEMENT NO 31 (Chapter 3)

COMPOSER:  The Earl of Kelly

TITLE:  Sonata No I from the Six Sonatas for Two Violins and a Bass  (1769)

SOURCE:  Print (BL)

TRANSCRIPTION BY:  Ms Susan Rennie  (London) 1978

COMMENTARY

Although better known as a loud symphonist, the Earl also composed music of chamber dimensions, still characterized by their vigour, as in the above set of Sonatas, and in his Symphony in 4 parts, described in the parts themselves as Quartetti.
SUPPLEMENT No 32 & 33 (Chapter 3)

COMPOSER: The Earl of Mornington

TITLE: Two Catches

SOURCE: Library of the City Glee Club

TRANSCRIPTION BY: Facsimile

COMMENTARY

The Glee and Catches that have secured the Earl's lasting fame by no means confirm the good taste that, according to Robbins Landon, characterized Georgian England towards the end of the 18th century. Supp No 32 was a prize-winning song in 1777, but this may not have been so difficult to achieve as it may seem.
THE ADVISE MAIDS

Moderato

This gained a Prize Medal 1777
Earl of Mornington

Catch

As Dolly and Nun were sweeping a Room the Han- dle fell out of

take it up, you foolish foolish Wench lays Nun and thrust it in again as

Hold hold cry'd John hold hold hold hold hold you're a

Dolly's Broom - the handle fell out of Dolly's Broom the han- dle fell

hard as you can thrust it in thrust it in thrust it in thrust it

folly folly Fair here's a better here's a better here's a better that will fit it

out fell out the handle fell out fell out of Dolly's Broom

in thrust it in thrust thrust as hard as you can

that will fit it will fit will fit it will fit it to a Hair

Vivace

Says She to Prue on a Sum- mer's day how I like the

to Dance said Nell I like full as well all night all

if then cry'd Nun that Dancing he your Plan fail a- bai

flum of the new mown Hay oh how I like how I like how I like how I

night till re- turn of the Day all night all night all night all night all

will to young Roger on the Hill to Roger to Roger to Roger to Roger to Roger to

like - - - - - the flum of the new mown Hay

night all night all night all night all night all night all night till return of the Day

Roger Roger Roger Roger Roger Roger Roger to bring his Pipe and play
COMPOSER: Electress Maria Antonia Walpurgis of Saxony

TITLE: Recitative and Aria di Clori from the opera *Il Trionfo della Fedelta*

SOURCE: Print (BL)

TRANSCRIPTION BY: Facsimile

COMMENTARY

Maria Antonia's fame as a composer rests on the two operas, the above and *Talestri*, that she claims, at least, to have composed, though there are doubts. The *Journal Étranger* enthused over the opera mid-1755 and published this aria as a "sampler" in 1756.
IL TRIONFO DELLA FEDELTÀ.

Drama Pastoreale

PER MUSICA

IN LIPSIA

DALLA STAMperia DI GIOV. COTTI, INNAT. LIEPTKOF., 1756.

I. TAJONFO DELLA FEDELTÀ.

L'amor quasiure l'instingo d'un Florio. Come il pugno, il men enfante, Amor prem茉te, e

mio fedr non ferba. O pa sventura, oggiono, corse di face in face, ed or per questa, or per quella cif.

fauna; fchernise andando, i 1 Segundo inganna. Chi farà mai costei? E' Tisf il dile.

Nice. Clori.

Nice.

Clori.

albi. (il mio Tisf! i mi! bent!) (Sei tu fedele.) Tu impolidissime! a te d'amor gioi

forse Tisf parlò? nell'ari; o' gid calde forse il tuo cor? Con lui non mi tradir. Dovre credici d'a
ATTO I. SCENA I.

mica ti fronterà avvertire. Ma forse a esso qui non ti guida il ciel. Forse di Niso l'amiabile sim.

Aria di Clori.

IL TRIONFO DELLA FEDELTÀ.

Si, sperar tu sola puoi,

di - costrin - gere quel - ci - e, a im - porar dagli occhi tuoi a serbar -

Alegretto.
ATTO I. SCENA I.

IL TRIONFO DELLA FEDELTÀ.
ATTO I. SCENA I.

IL TRIONFO DELLA FEDELTÀ.

**Da Capo.**
COMPOSER: Electress Maria Antonia Walpurgis of Saxony

TITLE: No 1 of Sei Arie

SOURCE: SMB Dresden Mus 3119-F-11

TRANSCRIPTION BY: Facsimile

COMMENTARY

Maria Antonia's biographer Drewes accepts the authenticity of the two operas as compositions by her, but dismisses almost everything else, *inter alia* on the grounds that she set only her own words to music. Fürstenau, in whose hand the cover entry was made, ascribes the poetry and the music of these Arias to her. The other source of these pieces (cf differing pagination) has not survived to clarify the issue.
SUPPLEMENT No 36 (Chapter 4)

COMPOSER: Elector Max III Joseph of Bavaria

TITLE: Sonata No 9 for two violins and basso continuo

SOURCE: Slb Dresden Mus 3261-Q-9

TRANSCRIPTION BY: Derek McCulloch, April 1980

COMMENTARY

In 1980 this was thought to be the only sonata of the set to have survived the war, though ultimately the "missing" eleven were happily re-discovered (cf. Sup.37).
SUPPLEMENT No 37 (Chapter 4)

COMPOSER: Elector Max III Joseph of Bavaria

TITLE: Sonata No 7 from the twelve sonatas for two violins and basso continuo

SOURCE: SLb Dresden, Mus 3261-Q-7

TRANSCRIPTION BY: Facsimile

COMMENTARY

This is one of the eleven to come to light again since transcription of No 9 in April, 1980. The Elector (though modest about his composing talents) was a keen violinist and virtuoso gamba player. The multiple-stopped Adagio indicates something of his skill as a performer.
SUPPLEMENT No 38 (Chapter 5)

COMPOSER: Prince Johann Ernst of Saxe-Weimar

TITLE: Concerto in e-minor for violin and strings

SOURCE: Print (Weimar)

TRANSCRIPTION BY: Derek McCulloch, Autumn 1978

COMMENTARY

Of the six concertos published in 1718 by Telemann, three were arranged for keyboard by J.S. Bach. This rather lightweight concerto was one of those not arranged by Bach (likewise the E major concerto that may be the one to which Mattheson alludes). The final Gavotte (Allegro) is similar to final movements in rustic vein by Telemann himself (concerto in e-minor for recorder and flute), Frederick Lewis, Prince of Wales (cf Sup-No 27) and Loeillet, all in e-minor. There is a conspicuous absence of solo writing after the first movement.
SUPPLEMENT No 39 (Chapter 5)

COMPOSER: Prince Johann Ernst of Saxe-Weimar
TITLE: Concerto in Bb for violin and strings
SOURCE: Print (Weimar)
TRANSCRIPTION BY: Derek McCulloch, Autumn 1978

COMMENTARY
Whereas with the e-minor concerto (sup.38) the interest lay in the fact that it is not known via J.S.Bach, this concerto is one of those that Bach arranged. Of especial interest is the realization by Bach of the opening of the 2nd movement (in the original for basso continuo alone), and the interpretation of the chordal writing for the violin at the end of that movement. Unlike the e-minor concerto, this concerto gives pre-eminence to the solo instrument.
COMMENTARY
Although the vast majority of the movements contained in these 12 Suites are of simple, homophonic textures, occasionally movements such as this lively concluding Gigue deviate from the norm.

Though made difficult to detect by the typically French clefs used, the occasional grammatical error in this example is not typical of the collection as a whole.
COMPOSER: Landgrave Ernst Ludwig of Hesse-Darmstadt

TITLE: Chaconne from No 1 of the 12 "Suites and Symphonies"

SOURCE: Landes- und Hochschulbibliothek Darmstadt

TRANSCRIPTION BY: Facsimile

COMMENTARY

Of all the movement types, the Chaconnes are those that most convincingly reveal the composing talents of the Landgrave. They form a complete contrast to the many very short movements in the collection.
SUPPLEMENT No 42 (Chapter 5)

COMPOSER: Count Carl Friedrich zu Erbach

TITLE: Divertissement mélodieux No 8 for two violins and basso continuo

SOURCE: Landes- und Hochschulbibliothek Darmstadt (BRD)

TRANSCRIPTION BY: Facsimile

COMMENTARY

Of the 30 works in the collection (that Telemann was supposed to correct) only those for two violins have never subsequently been published, though they are arguably better than their counterparts for flutes, or the cello/bassoon duets. Whether or not it is meaningful to try to describe these "Divertissements" as sonate da chiesa (NG & MGG) is open to question.
SUPPLEMENT No 43 (Chapter 6)

COMPOSER: Frederick II (the Great) of Prussia

TITLE: Sonata 182 for flute and basso continuo

SOURCE: DSTB/KHb Berlin (DDR)

TRANSCRIPTION BY: Facsimile

COMMENTARY

Supplement Nos 43 & 44 are examples of sonatas thought by Thouret to be of particular merit, though neither feature in Spitta's anthology of 1889.
SUPPLEMENT No 44 (Chapter 6)

COMPOSER: Frederick II (the Great) of Prussia
TITLE: Sonata 189 for flute and basso continuo
SOURCE: CfSupp 43
TRANSCRIPTION BY: Derek McCulloch, Summer 1986

COMMENTARY
Cf. Sup. 43. For reasons of legibility a transcription has been preferred. In the case of both sonatas we note the legend: pour Potsdam. Although a Quantz concerto has come to be known by that name, the legend refers to the intended location of the set of copies (two each in Potsdam and Le Nouveau Palais - also in Potsdam!) and is not a nickname for the piece.
SUPPLEMENT No 45 (Chapter 6)

COMPOSER: Frederick II (the Great) of Prussia

TITLE: Sonata 122 for flute and basso continuo

SOURCE: Weimar

TRANSCRIPTION BY: Facsimile

COMMENTARY

This sonata, the only one other than Spitta's 25 to be subsequently published, is one of the few sonatas by Frederick to survive outside Berlin. The autograph was given as a present by the Kaiserin to Franz Liszt, though its illegibility will have militated against performance. The last few bars of the final movement appear underneath the opening movement. A more legible source survives with most of Frederick's sonatas in the KHB in Berlin (DDR).
Two arias ascribed to Frederick survive in a collection as consecutive numbers 260/261. Both are described as being written for the famous soprano Giovanna Astrua. These two arias (cf also Sup. 47) appear to have escaped the notice of commentators. In the case of this aria, it may well have been confused with the embellished version by Frederick of Hasse's setting of the same text, for the castrato Porporino.

Although there has been some unwillingness to consider many of the arias ascribed to Frederick as authentic, Burney attests that the King did incorporate arias of his own into the operas of Graun and Hasse, and it is surprising that there are not more surviving examples of them.

The copyist has ascribed this aria erroneously to Friderico III.
SUPPLEMENT No. 47 (Chapter 6)

COMPOSER: Frederick II (the Great) of Prussia

TITLE: Aria: L'empio rigor del fato

SOURCE: SLb Dresden

TRANSCRIPTION BY: Facsimile

COMMENTARY

Cf Sup. 46. One of Frederick's arias, according to Ledebur, inserted into Graun's opera Coriolano achieved tremendous popularity. It has not been possible to establish whether this aria might conceivably be the aria in question.
COMPOSER: Margravine Wilhelmine of Bayreuth

TITLE: Aria: S'avien ch'il destin rio from the opera Argenore

SOURCE: Schlossbibliothek Ansbach (BRD)

TRANSCRIPTION BY: Facsimile

COMMENTARY

The opera was written for Wilhelmine's husband, the Margrave of Bayreuth, a virtuoso flute-player. This aria, with flute obbligato, is in the key of B major, a notoriously difficult key for the one-keyed flute of the time. Mattheson describes the key as having a 'desperate' quality. The printed libretto and the score differ for the section in the minor (48/5). The respective texts are:

Score                                      Libretto

Pensa per tuo ristoro                      Crede che lieto moro
que sarò fido errante                      al amor tuo costante,
e tregua al mio martoro.                   in ogni mio martoro.
Auro del tuo sembiente                     Tu sempre questo (in) cor
in rimembranza.                            bella speranza.
Ottonello. Adagio con sordine; sempre piano
* Text differs completely in printed libretto for the role of the 'B' character.
SUPPLEMENT No. 49 (Chapter 6)

COMPOSER: Margravine Wilhelmine of Bayreuth

TITLE: Harpsichord concerto in g-minor: Concerto a Cambalo obligato, Duoi violini, violetta e basso

SOURCE: Herzog August Bibliothek Wolfenbüttel (BRD)

TRANSCRIPTION BY: Derek McCulloch; reconstruction of missing harpsichord part by Paul Nicholson (London)

COMMENTARY

The set of string parts in Wolfenbüttel lacks the solo harpsichord part. The work was reconstructed by Willy Spilling in 1938 and resurrected for Wilhelmine's bicentenary 20 years later. Spilling's version is corrupt. Supp. 49 shows how by omitting the spurious flute part provided by Spilling, correcting the lengths of the solo episodes, and by restoring the original string parts, a more faithful reconstruction could be made by Paul Nicholson.
1) 3 x 9 given (V.ii)
2) Source gives 1 instead of 7 in bars between C - I
1-23: Soutra give I (vi)
I  
VI.  
II  
Vla.  
Vcl. Kb.

34

I  
VI.  
II  
Vla.  
Vcl. Kb.

D source gives C-g
1) Source gives C-Eb
2) " Finistelle Ebd
Notes in brackets in 2nd Violin were as in Violin 1 in source (cf p 5)
SUPPLEMENT No 50 (Chapter 6)

COMPOSER: Princess Anna Amalie of Prussia

TITLE: Fuga @ 2 (violin and viola)

SOURCE: Amalienbibliothek of DStB Berlin (DDR)

TRANSCRIPTION BY: Dr David Hiley (RHC, London University), November 1982

COMMENTARY

Princess Amalia's surviving compositions are predominantly of a contrapuntal nature, including exercises such as this, and also Supplement Nos 51-53.
SUPPLEMENT No 51 (Chapter 6)

COMPOSER: Princess Anna Amalie of Prussia

TITLE: Cirkelcanon @ 5

SOURCE: Cf Supplement No 50

TRANSCRIPTION BY: Dr David Hiley (RHC, London University), November 1982

COMMENTARY

This ingenious "Circular Canon" pursues its course through the keys before reaching the point at which the circle can recommence, or (as in this version) must be terminated by some form of Coda.
SUPPLEMENT No 52 (Chapter 6)

COMPOSER: Princess Anna Amalie of Prussia

TITLE: Allegro für zwei Violinen und eine Grundstimme

SOURCE: Print (BL Hirsch i 272)

TRANSCRIPTION BY: Facsimile

COMMENTARY

Kirnberger was the greatest musical influence on the Princess. His pride in his Royal pupil's achievement may be assumed from the inclusion of this trio movement from Volume 2 of his famous Die Kunst des reinen Satzes in der Musik (1779).
Beschlus von doppelten Contrapuncten. 95

Dritte Abteilung. 96

Ich glaube den liebenhafth den Wufit keinen unangemessenen Dienst zu erweisen, wenn ich Ihnen hier nachfolgenden Psalm mitteile, der wie man deutlich einige nicht, ganz nach den bisher vorgetragenen Grundzügen eingerichtet ist.
SUPPLEMENT No 53 (Chapter 6)

COMPOSER: Princess Anna Amalie of Prussia

TITLE: Choral: Jesu meine Freude/Figurirt und mit dem Contrapunkt der Octava, der Decima und der Duo-Decima

SOURCE: Amalienbibliothek of the DSTB Berlin (DDR)

TRANSCRIPTION BY: Facsimile

COMMENTARY

Amalie's spidery hand and the nature of the ink and paper used make this contrapuntal exercise barely legible even in the source. The well-known chorale melody on the second line is underlaid by three counterpoints, at the tenth, the octave and the twelfth, and a decorated version above. Above or below each note is a figure stating the interval from the melody note, reminding us of Burney's assessment of Kirnberger as more of an algebraist than a creative musician.
SUPPLEMENT No54 (Chapter 6)

COMPOSER: King Friedrich Wilhelm II of Prussia

TITLE: Rondeau Allegretto mis au jour par Charles Graziiani

SOURCE: KHb of DStB Berlin (DDR)

TRANSCRIPTION BY: Facsimile

COMMENTARY

This piece for cello and basso continuo (or 2 cellos) manifests the new musical taste and the change of preferred instrument from flute to violoncello of the Prince de Prusse who became successor to Frederick the Great.
Various notable composers mourned the death of Louis Ferdinand of Prussia with music compositions: Weber, Dussek, as well as Archduke Rudolph of Austria (2 commemorative works) - and in later years, Liszt. Many of these Elegies derived thematic material from the Prince's own compositions, especially the quartet in f-minor.
SUPPLEMENT No56 (Chapter 6)

COMPOSER: Prince Louis Ferdinand of Prussia

TITLE: *Fugue* à quatre voix pour le Piano-Forte (Op 7)

SOURCE: Print (DStB Berlin, DDR)

TRANSCRIPTION BY: Facsimile

**COMMENTARY**

This piano fugue is unique among the surviving works of Louis Ferdinand in that it is for piano solo as opposed to chamber works with piano. It was not incorporated in Kretzschmar's anthology of 1910.
FUGUE
à quatre voix
Pour le Piano-Forte
composée
par
LOUIS FERDINAND
Prince de Buysse.
Oeuv. 7.
A Leipzig, chez Breitkopf & Hartel.
Mü. 9656
SUPPLEMENT No 57 (Chapter 7)

COMPOSER: Baron Hugo Friedrich von Dalberg

TITLE: English Song: Come live with me, and be my love

SOURCE: Print (BL; RCM; London)

TRANSCRIPTION BY: Facsimile

COMMENTARY

This Song is No 2 of his Op 15. A further English collection: 3 English Songs and a Glee is identical in content (cf NG).
English Songs
with an ACCOMPANIMENT for the Piano Forte
Composed & Dedicated
to
Lady Fermyngham,

Baryon Dalberg.

Unpublished Stationers Hall.

Laid down by Mrs. Terri, Depicted Co. Music under the Royal Family, 1757 & 68. New Street, Soho, 139 Thimnorda London and Bridge Street Edindburgh.

COME LIVE WITH ME, SIR, MY LOVE

Canto
Allegretto

Accomp.

Piano Forte
There will we sit upon the Rocks,
And see the Shepherds feed their flocks;
By Shallow Rivers, to shoals falls
Melodious Birds singing Madrigals.

The Shepherd Swains shall dance and sing
For thy delight, each May morning;
If these delights thy mind may move,
Then live with me, and be my Love.
SUPPLEMENT No 58 (Chapter 7)

COMPOSER: Count Moritz von Dietrichstein
TITLE: 2 Songs from Sechs Lieder (1814)
SOURCE: Print (Weimar)
TRANSCRIPTION BY: Facsimile

COMMENTARY

The 19th century saw the rise of the Lied-composing dilettante, of which the Austrian von Dietrichstein is a typical example.
Sichs Lieder
gedichtet von Heinrich Schmidt
in Musik gesetzt
und der
Frau Gräfin
Sophie von Zichy
gleichen Gräfin von Spiegelberg
gewidmet von dem,
Gräfen Moritz von Dietrichstein

Mus 1a. 132

Largo. Doppio.

Pian, Forte.

DEUTSCHE SCHÜTZER.

Selbst Kind, mit traurigem Blick

fleht du jetzt in vollem Glied! Fern von Tod und Wechselflicht schaudert sich die, nicht der

Krone.

auf dem Leuch't Himmlisch, freund, des... dass beweist ich nicht, meine

Kind! Des, so fern von dir ich bin, des...-rum sehr ich, freus, kinst!
AN DIE GELEBTÉ IN DER FERNE.

Allegretto.

Du himmlisches Wärtchen, o, treue zu ihr bin doch Küßchen und treue geblieben.

PIANO FORTE.

Du bist du schön wieder! Geschwinde,

Erzähle die Belustigung, ich finde.

Snuff niemandes, vergnüge dich und lobe.

Wahrheit ich auch immer nur denke,

Wahrheit liebgewogen nachlebe,

Ruft Alles mein Mädelkranz zu.

Heimst du dich wieder, der zu mir herchine, de von ein'ütigen Wünschen geblieben?

Hast, klopf, feines Wärtchen, dann

2.

Warst du schon wieder! Leider lieber?

Unter der Maria sehen,

Umgeschriebene Minnetüte!

Schafft du nicht den Nebel sich lebend,

Im Äther die Thores nicht lebend?

Nicht wahr, o sie dachte noch mehr mit;

3.

Da hast du schon wieder! Geschwinde,

Erzähle die Belustigung, ich finde.

Snuff niemandes, vergnüge dich und lobe.

Wahrheit ich auch immer nur denke,

Wahrheit liebgewogen nachleb;

Ruft Alles mein Mädelkranz zu.

Heimst du dich wieder, der zu mir herchine, de von ein'ütigen Wünschen geblieben?

Hast, klopf, feines Wärtchen, dann

4.

Du bist du schön wieder! Geschwinde,

Erzähle die Belustigung, ich finde.

Snuff niemandes, vergnüge dich und lobe.

Wahrheit ich auch immer nur denke,

Wahrheit liebgewogen nachleb;

Ruft Alles mein Mädelkranz zu.

Heimst du dich wieder, der zu mir herchine, de von ein'ütigen Wünschen geblieben?

Hast, klopf, feines Wärtchen, dann

5.

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