SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

ÉDOUARD DU PUY

c. 1771-1822

Kvintett för fagott och stråkar

Quintet for bassoon and strings

Källkritisk utgåva av/Critical edition by Julia Lockhart

Levande musikarv och Kungl. Musikaliska Akademien

Syftet med Levande Musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska Akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

Kungl. Musikaliska Akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

www.levandemusikarv.se

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Textredaktör/Text editor: Edward Klingspor

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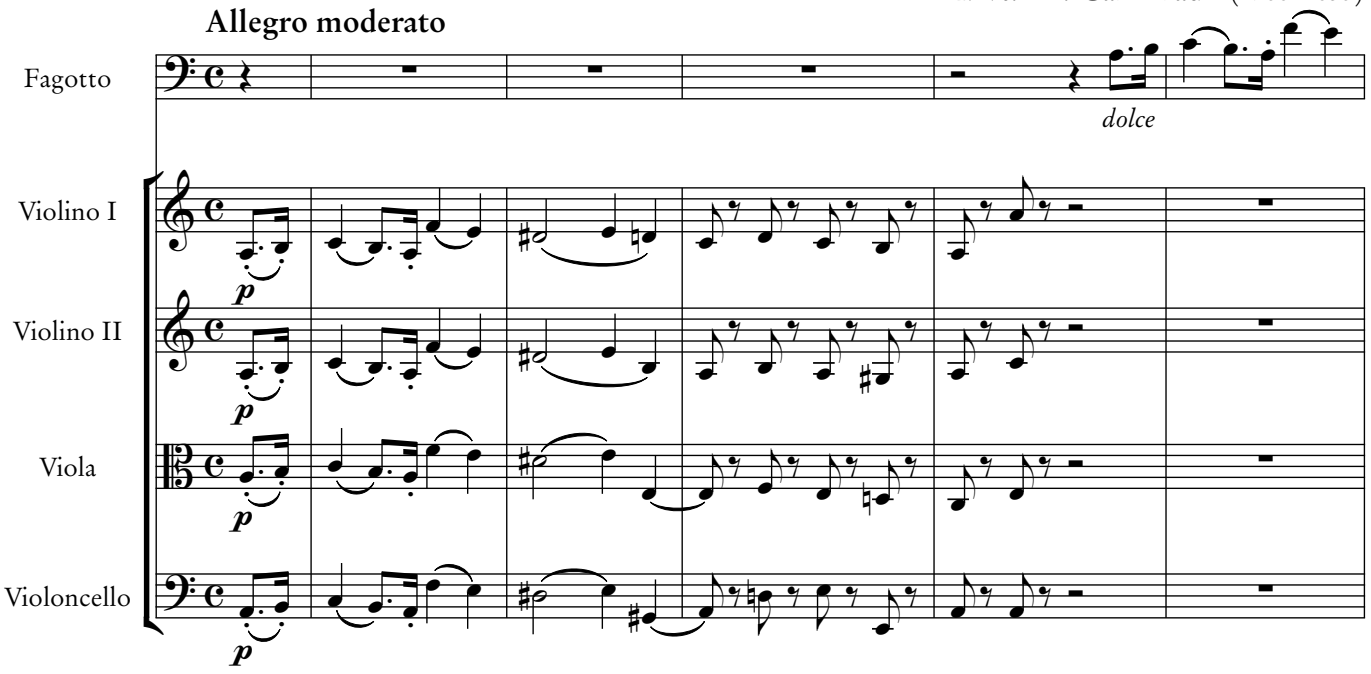
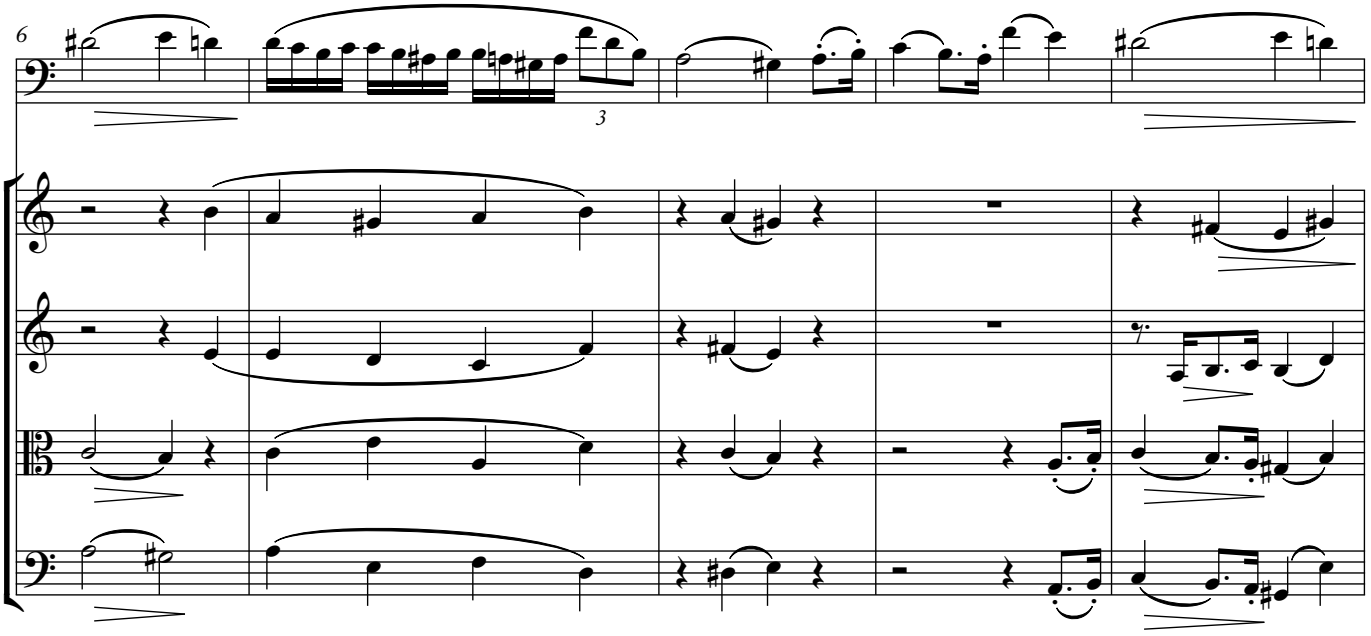
Quintetto

Edouard Du Puy (c. 1770–1822)
Mvt. III: Carl Braun (1788–1835)





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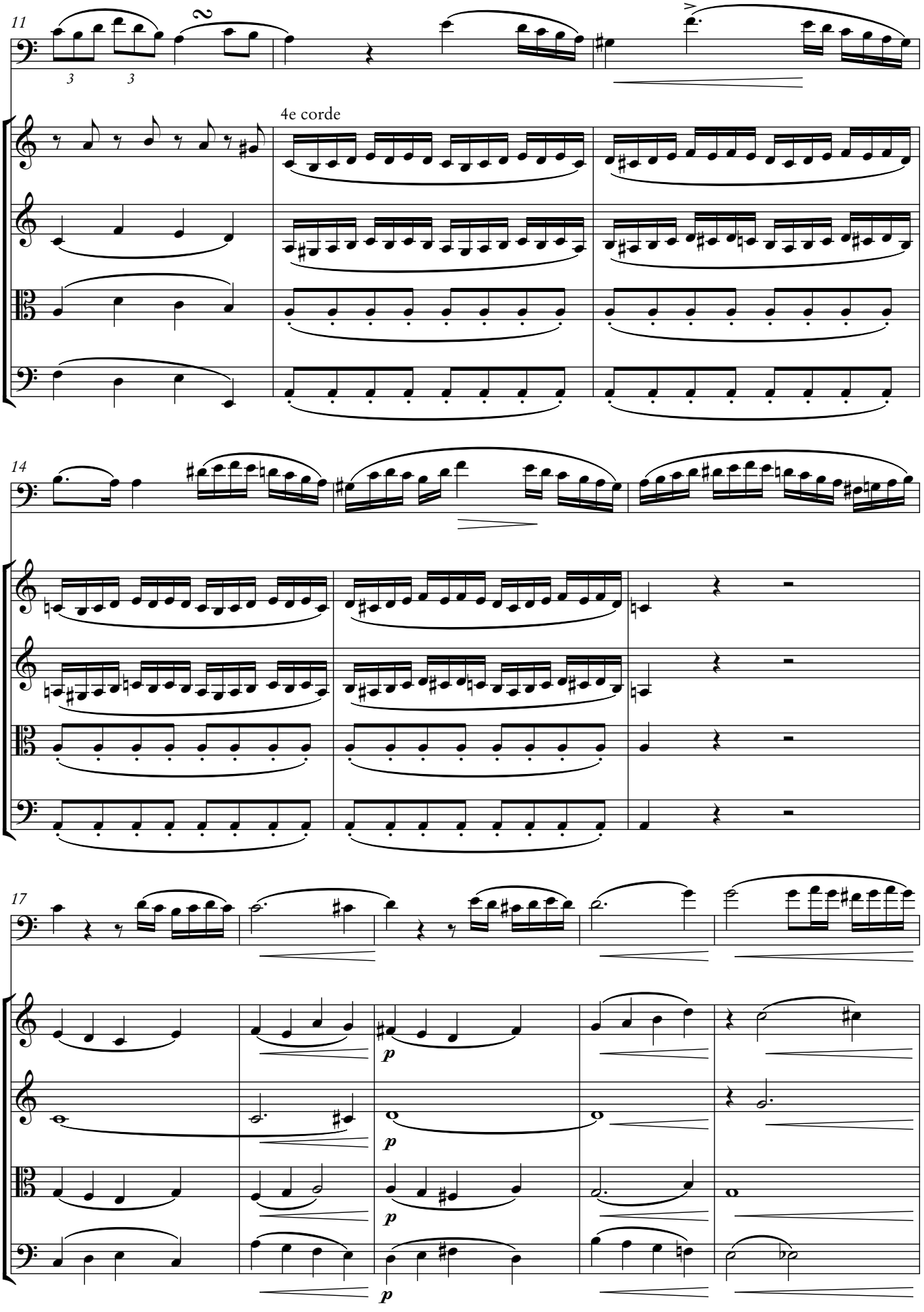
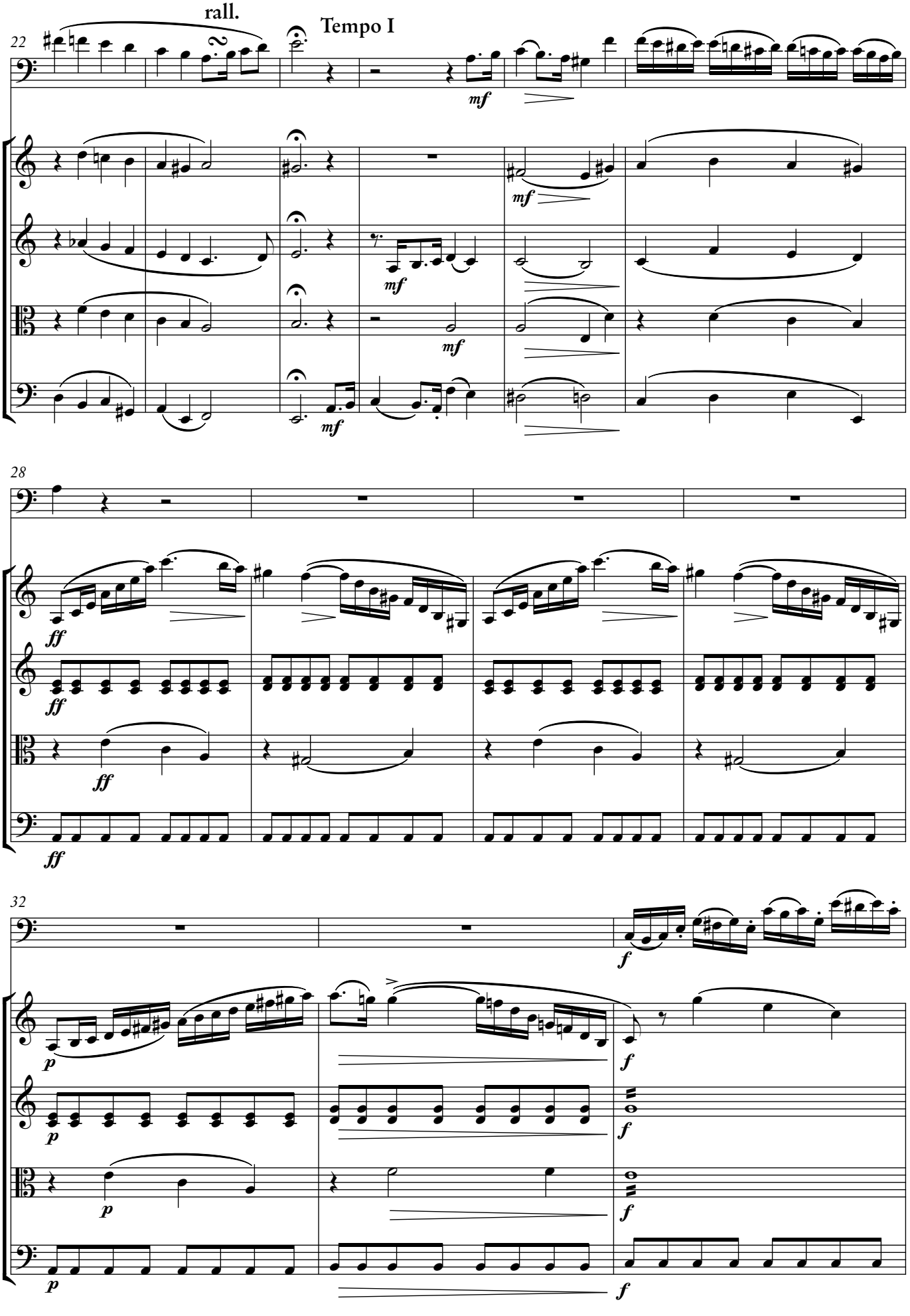
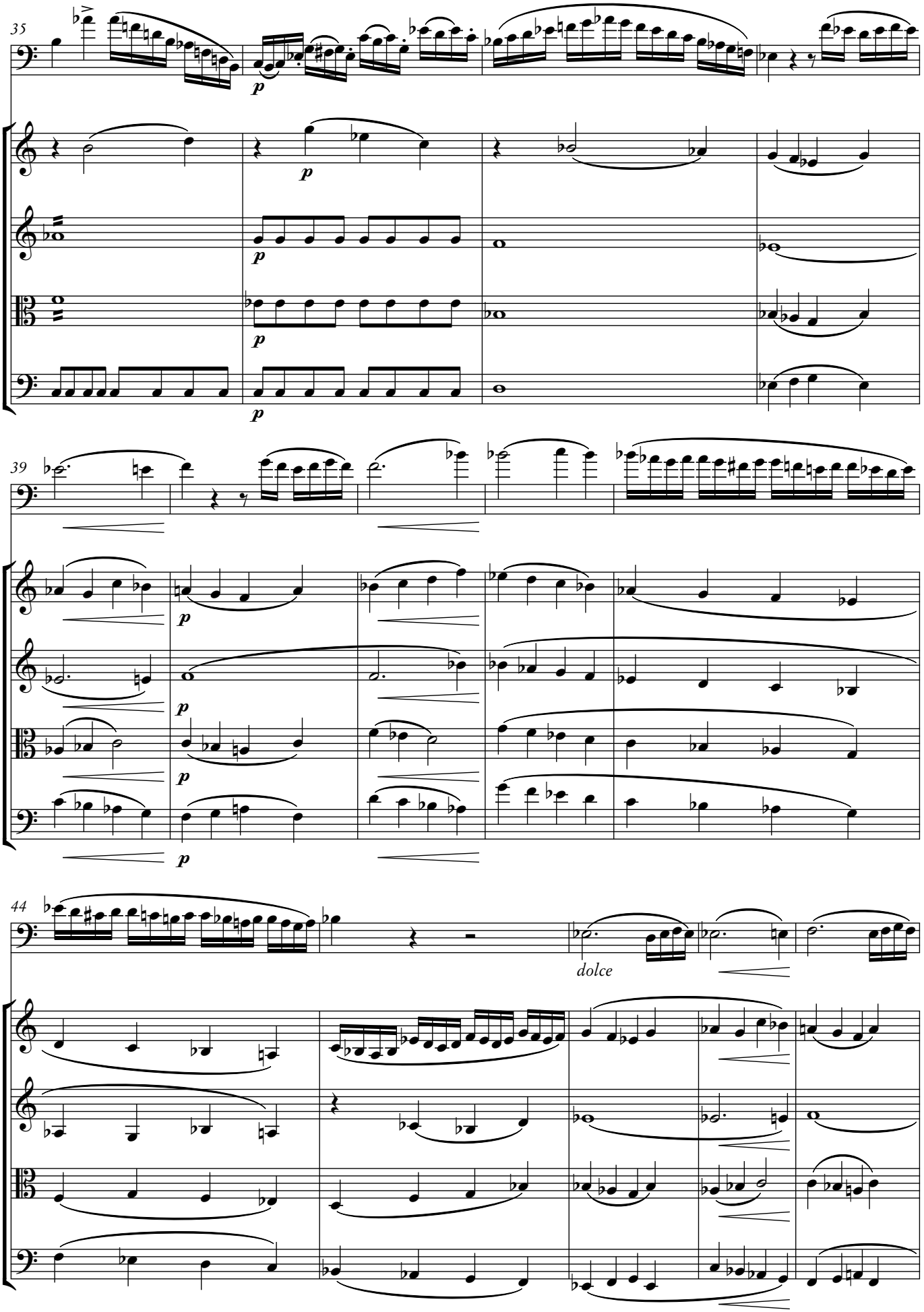
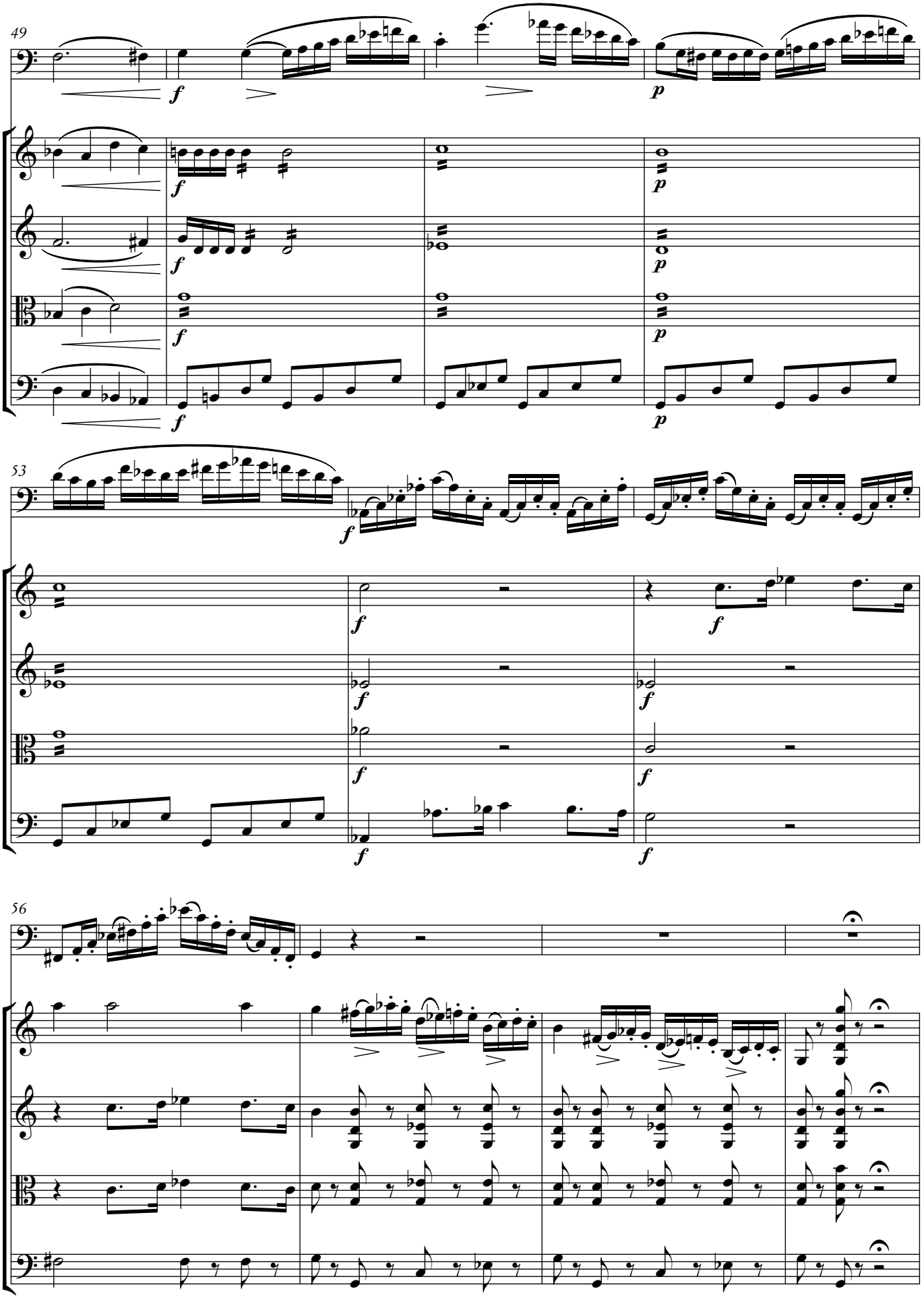
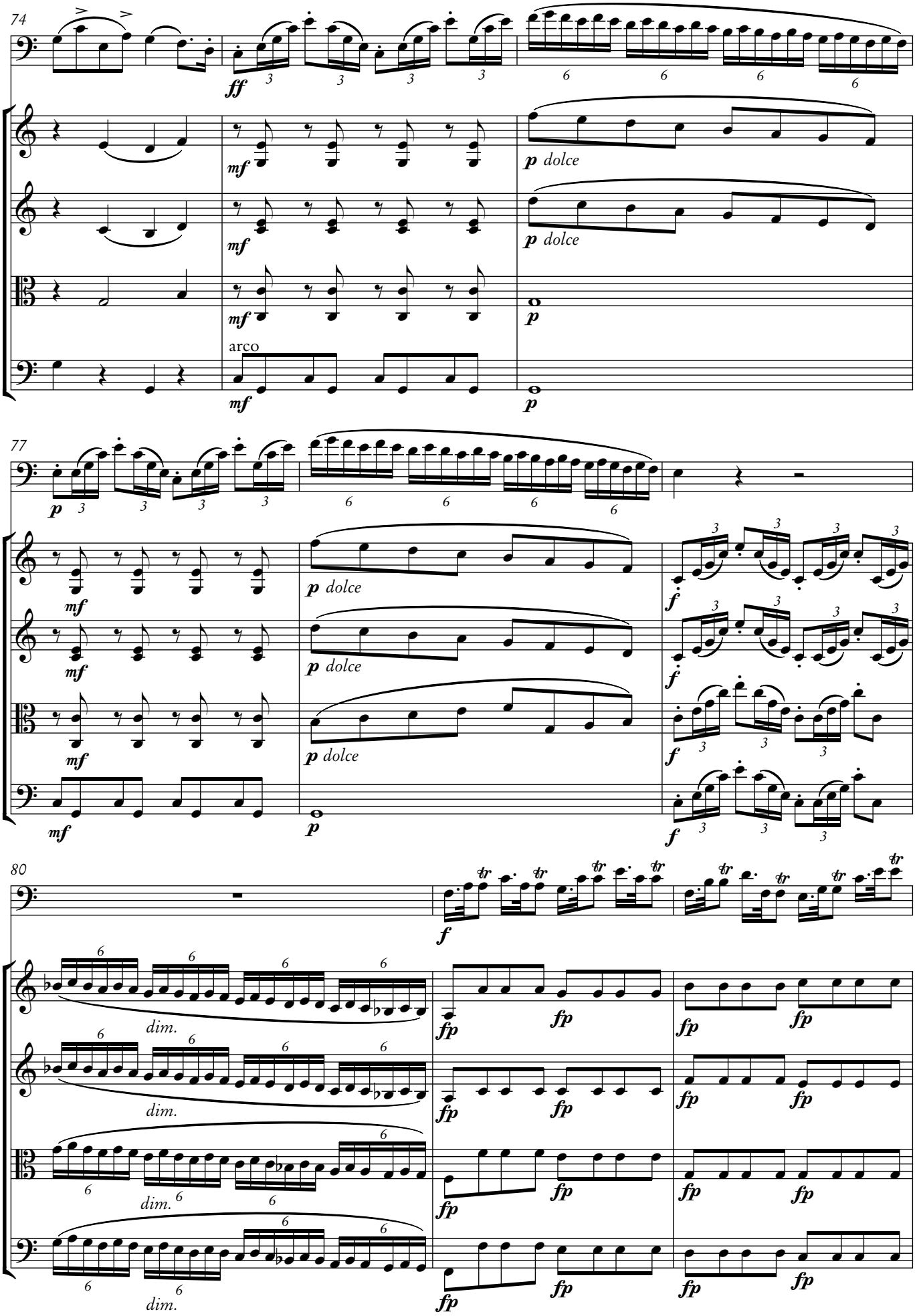

11
4e corde
14
17
p
p
p


rall.
Tempo I
22
mf
mf
mf
mf
28
ff
ff
ff
ff
32
f
p
p
p
p
f
f
f
f


35
p
39
p
44
dolce


49
53
56

60
dolce
dolce
dolce
dolce
dolce
66
pizz.
70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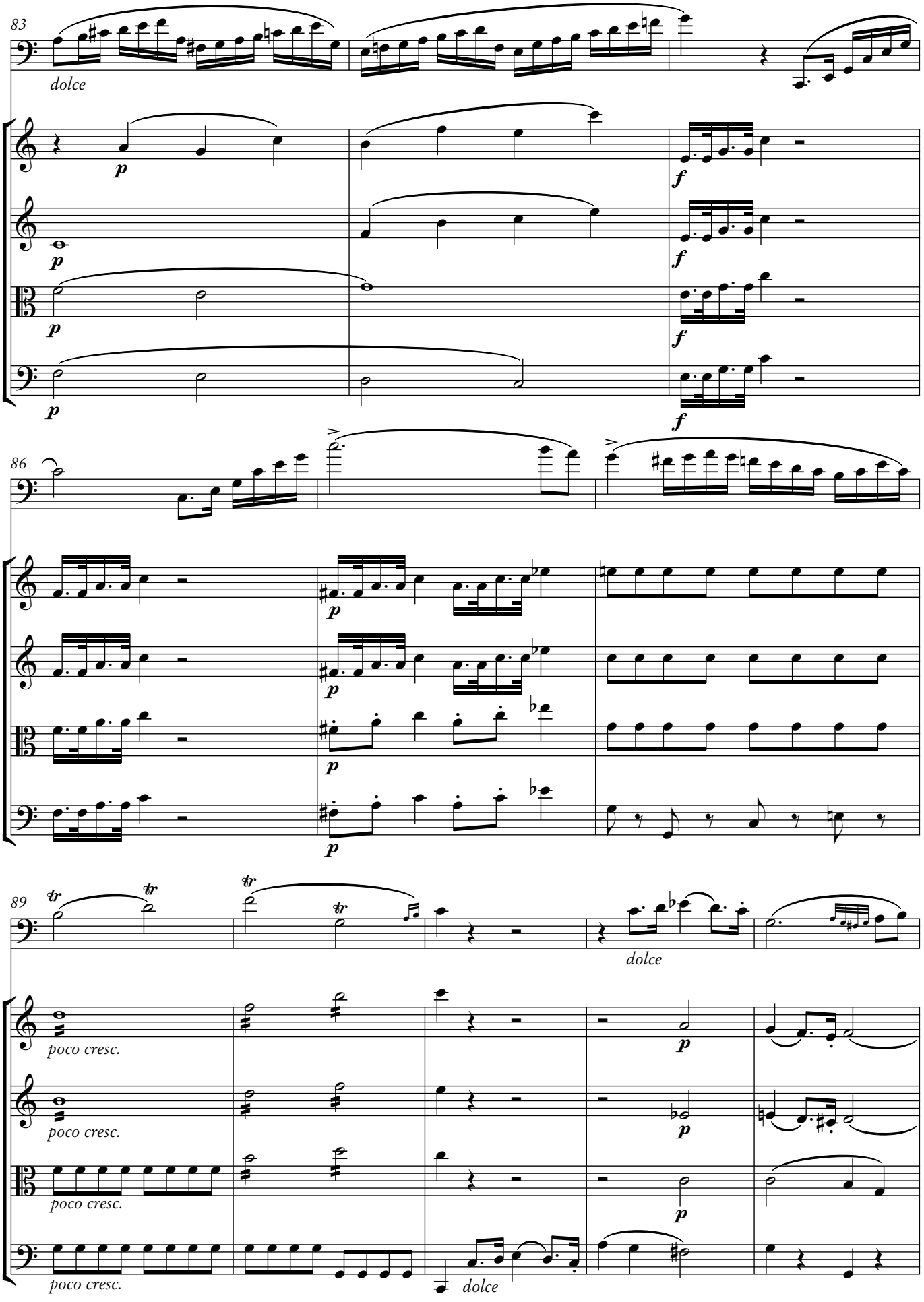
ff
mf
p dolce
arco
77
80
f
fp
dim.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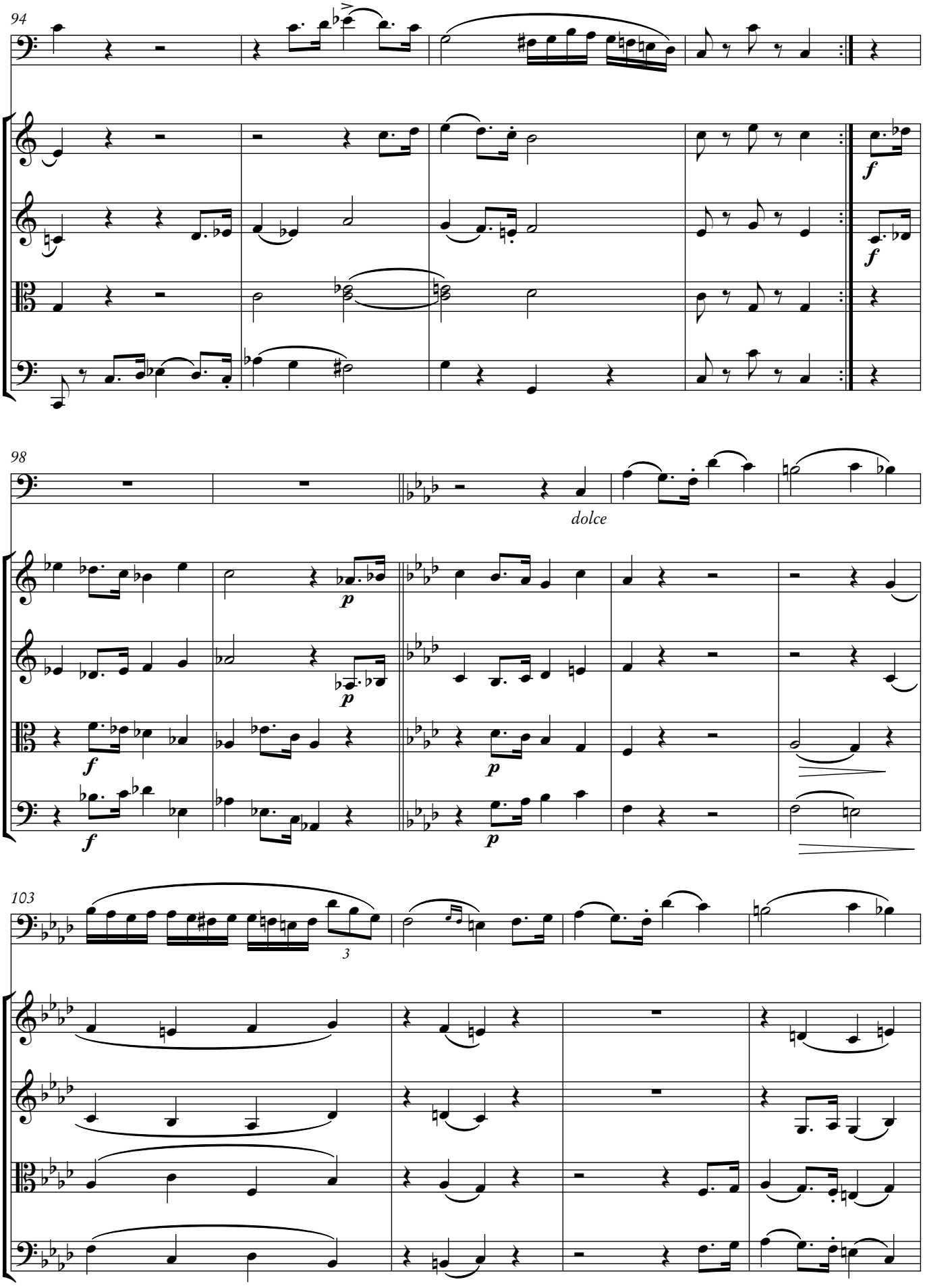
p
f
86
89
tr
dolce
poco cresc.
poco cresc.
poco cresc.
dolce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98
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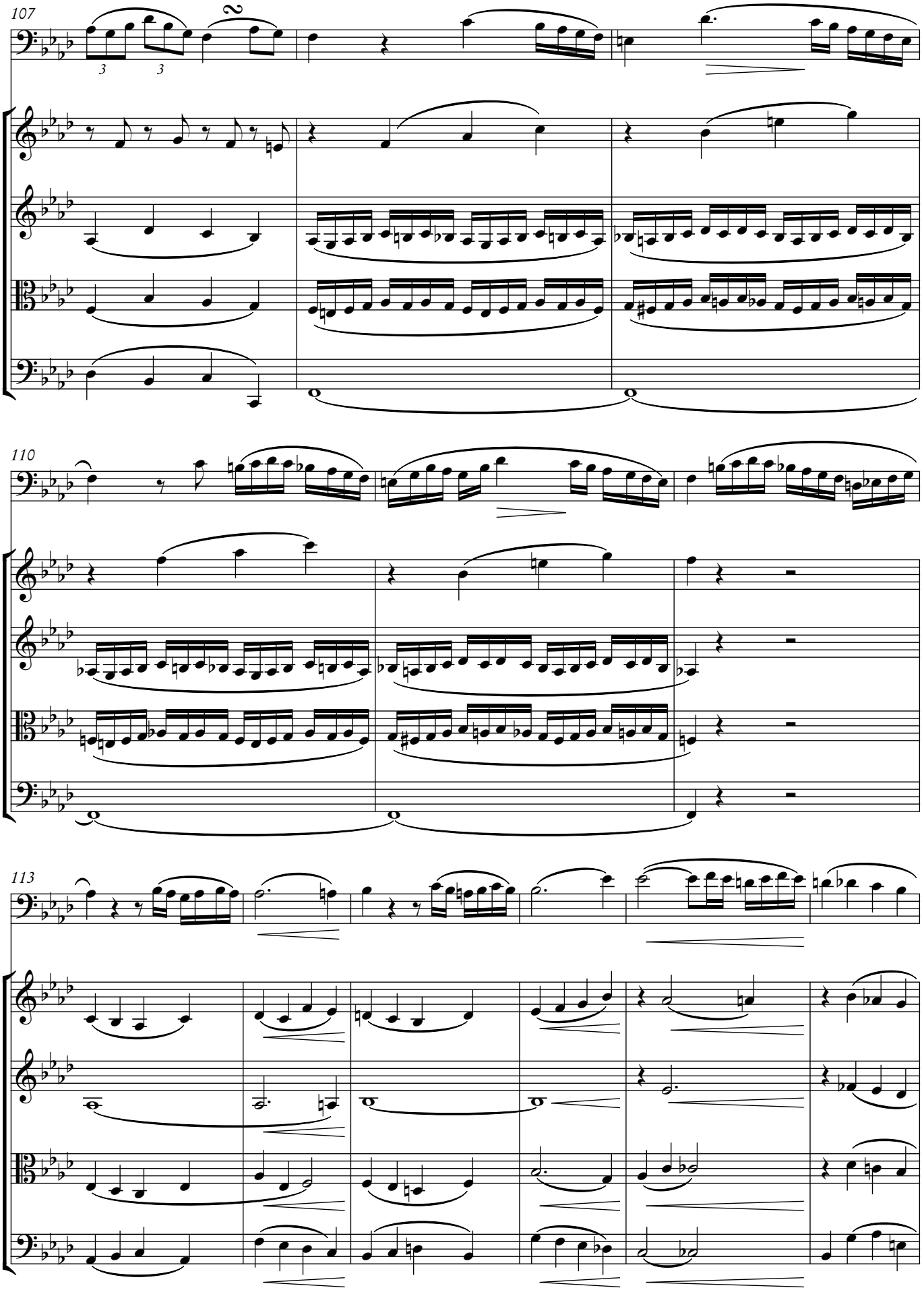
103
3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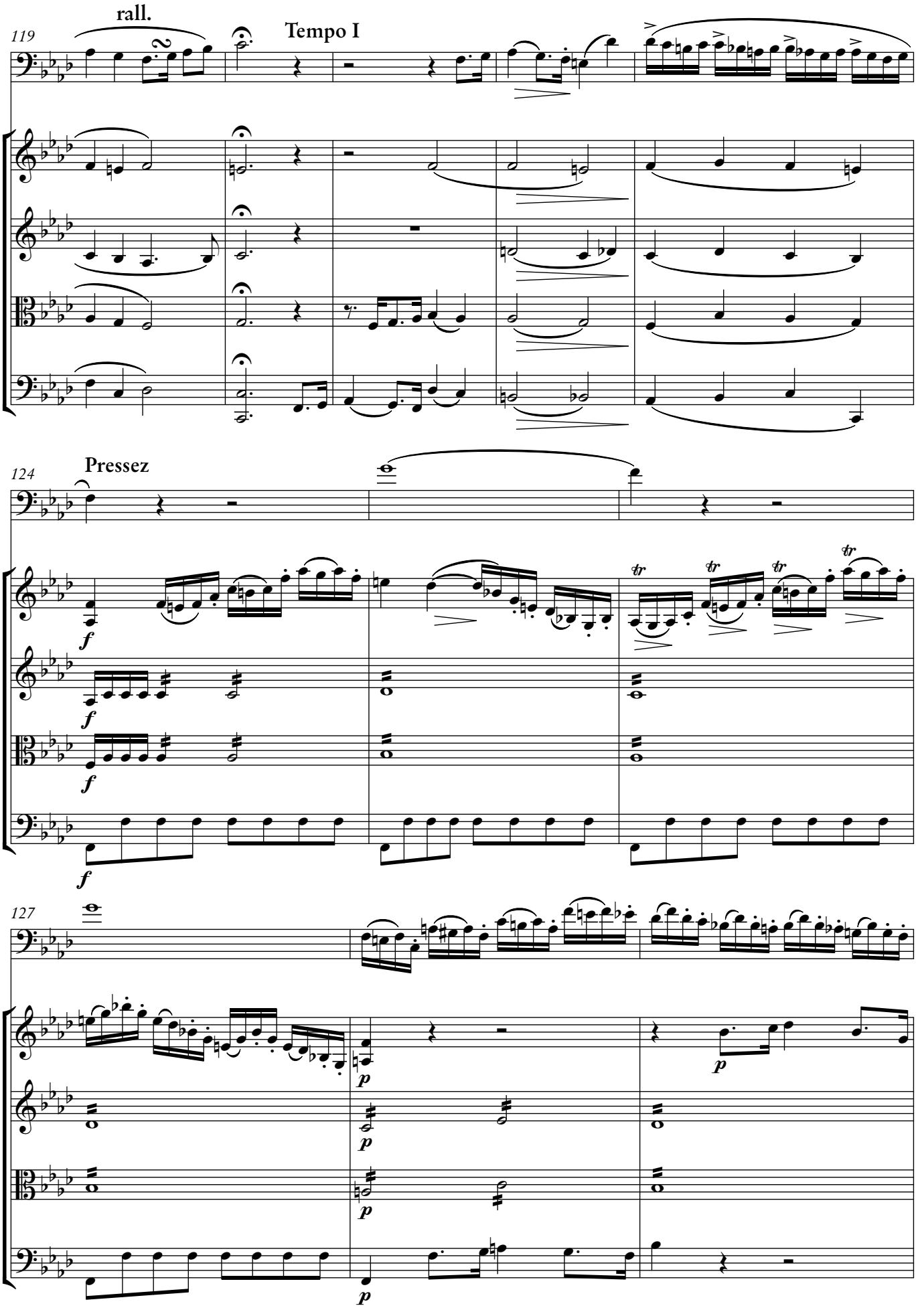
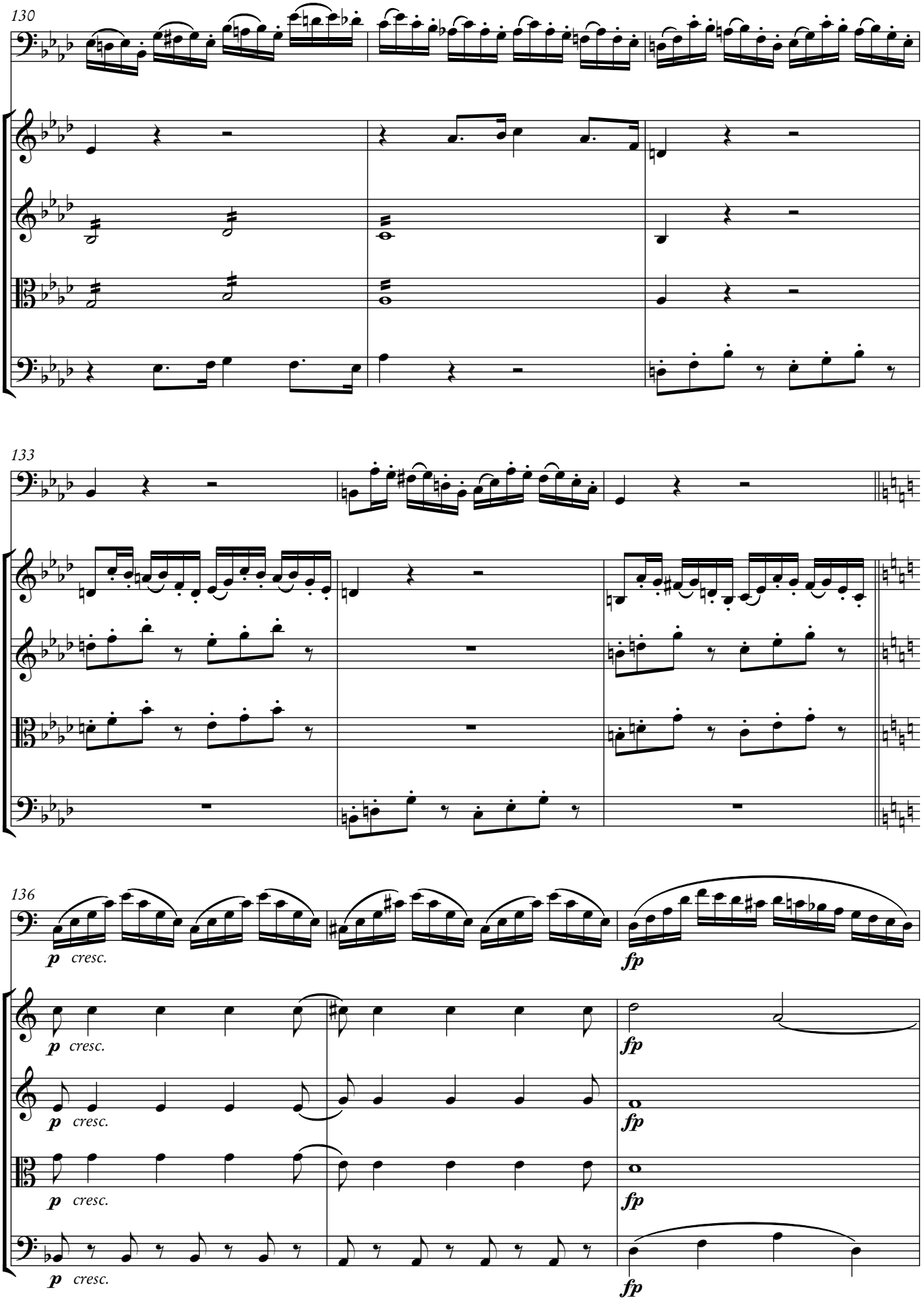

rall.
119
Tempo I
124
Pressez
127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136
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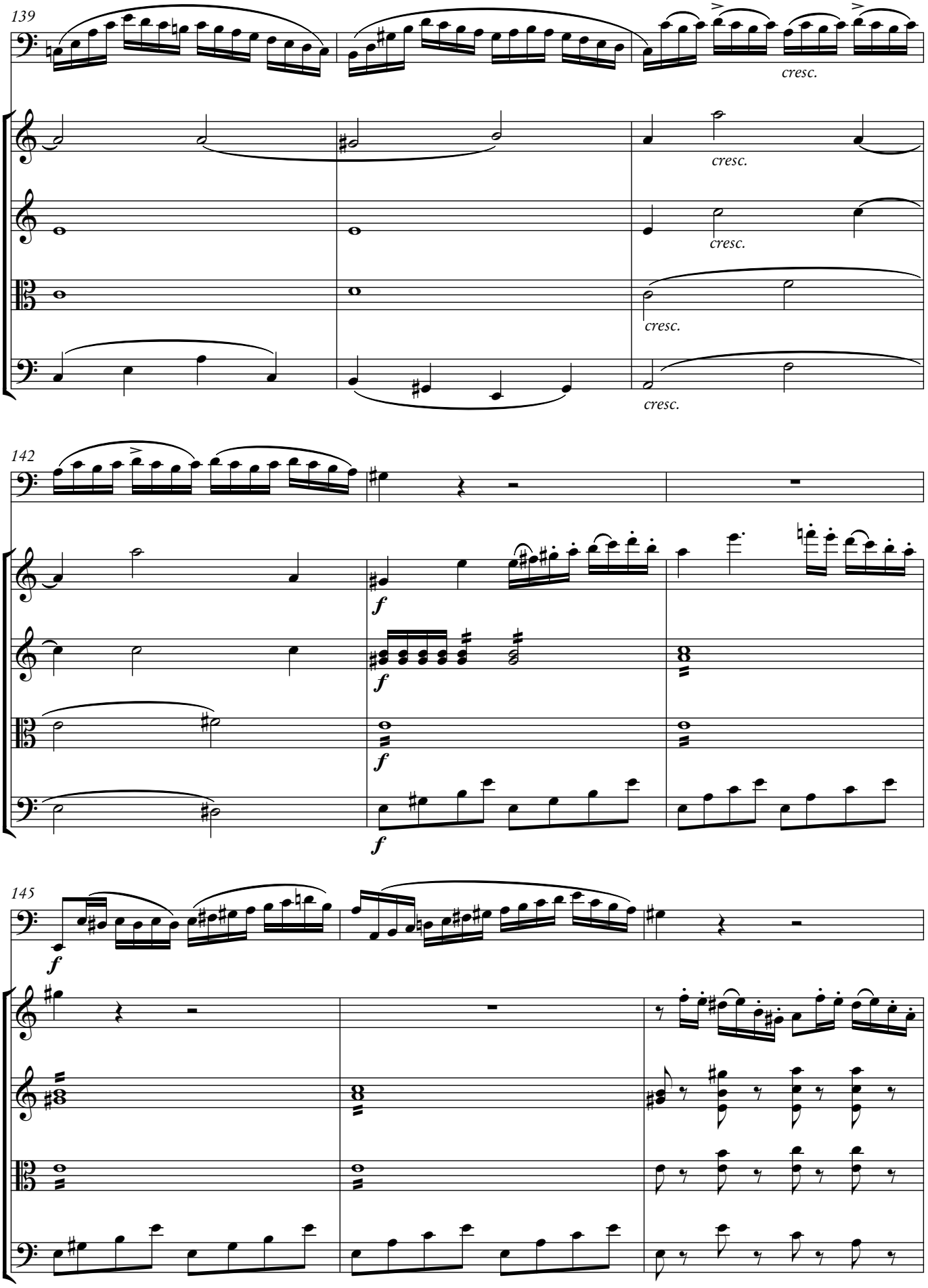
fp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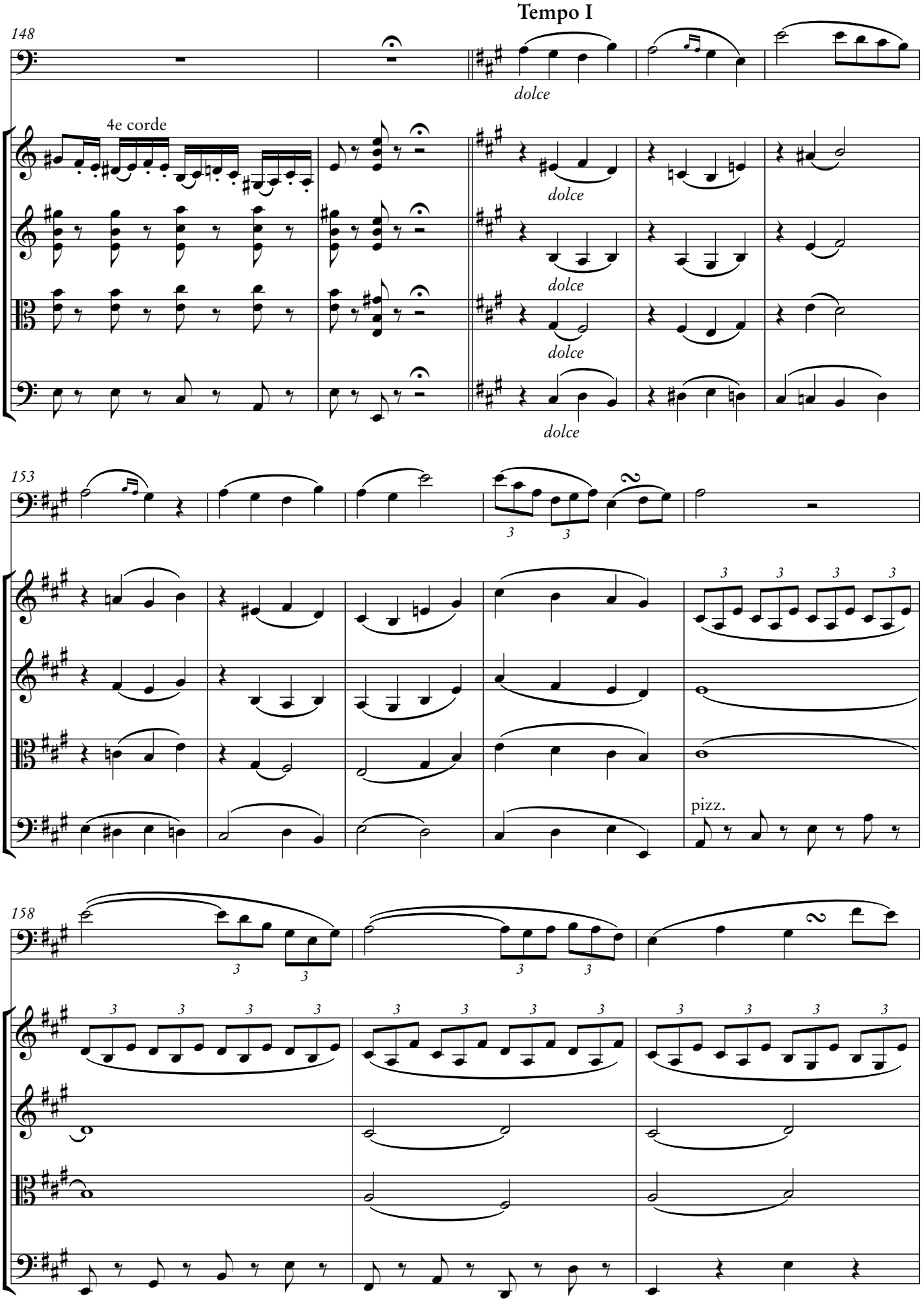
cresc.
cresc.
142
f
f
f
f
145
f


Tempo I
148
4e corde
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dolce
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153
3
3
3 3 3 3
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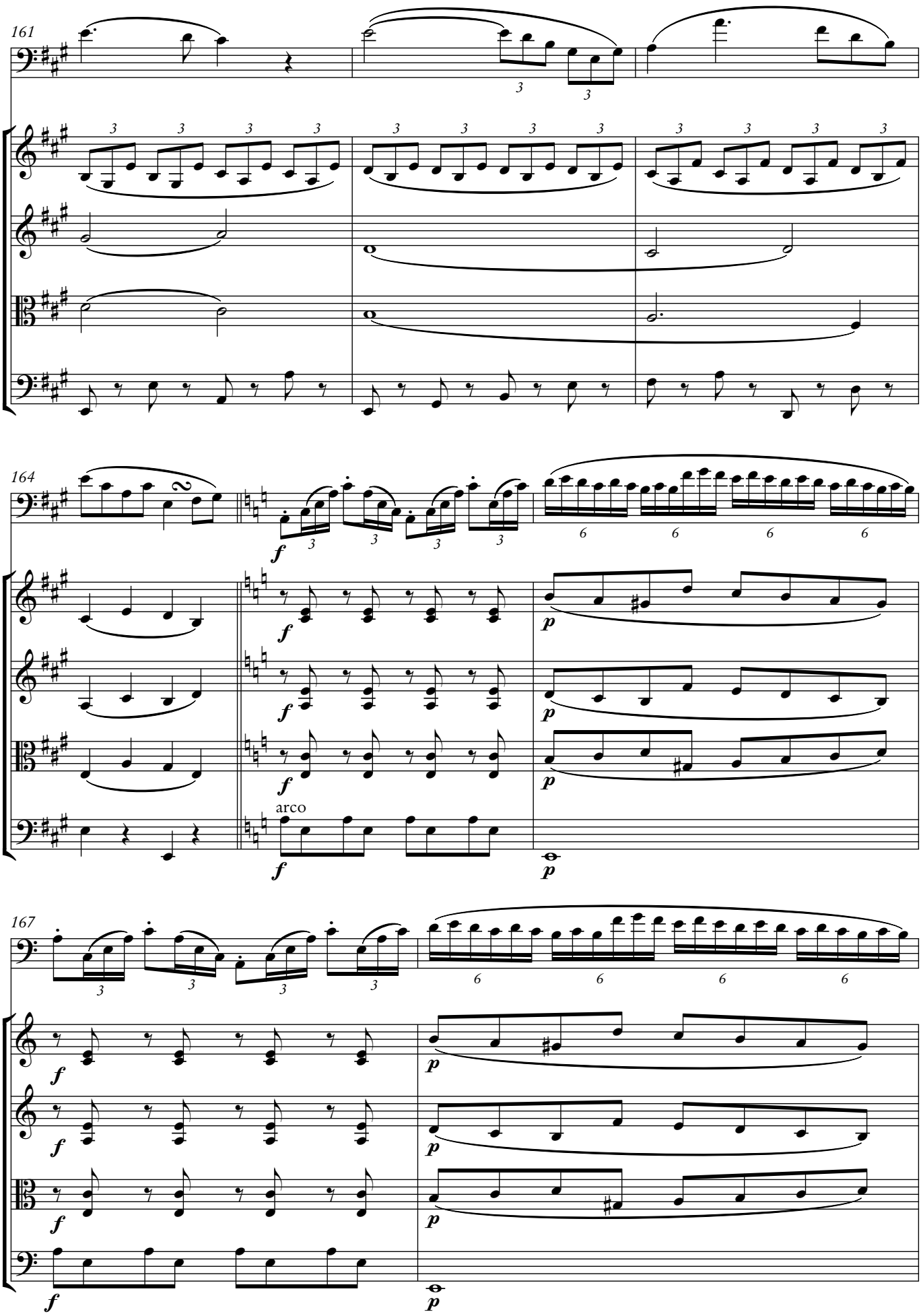
3
3
3
3 3 3 3
3 3 3 3
3 3 3 3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164
167
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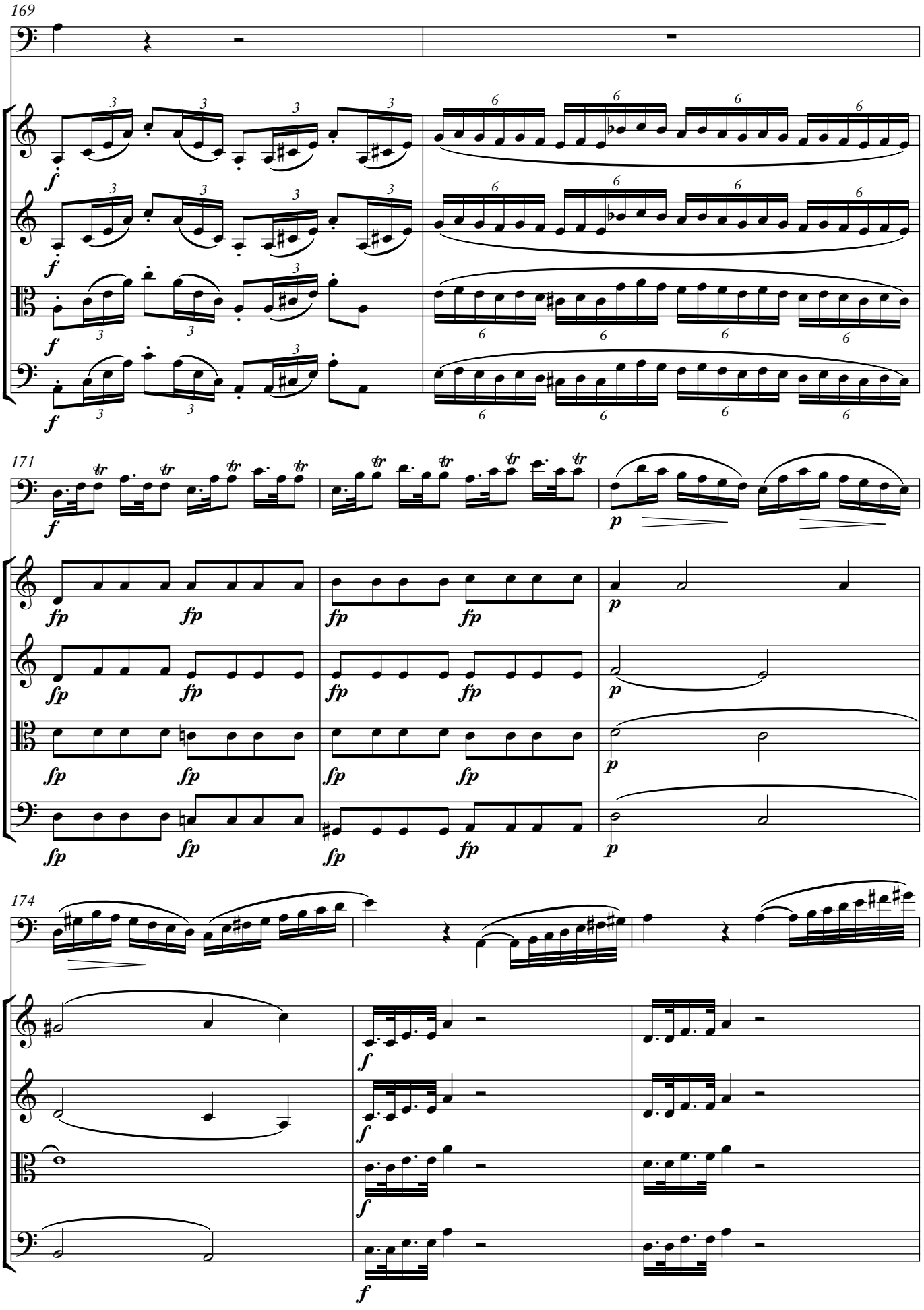
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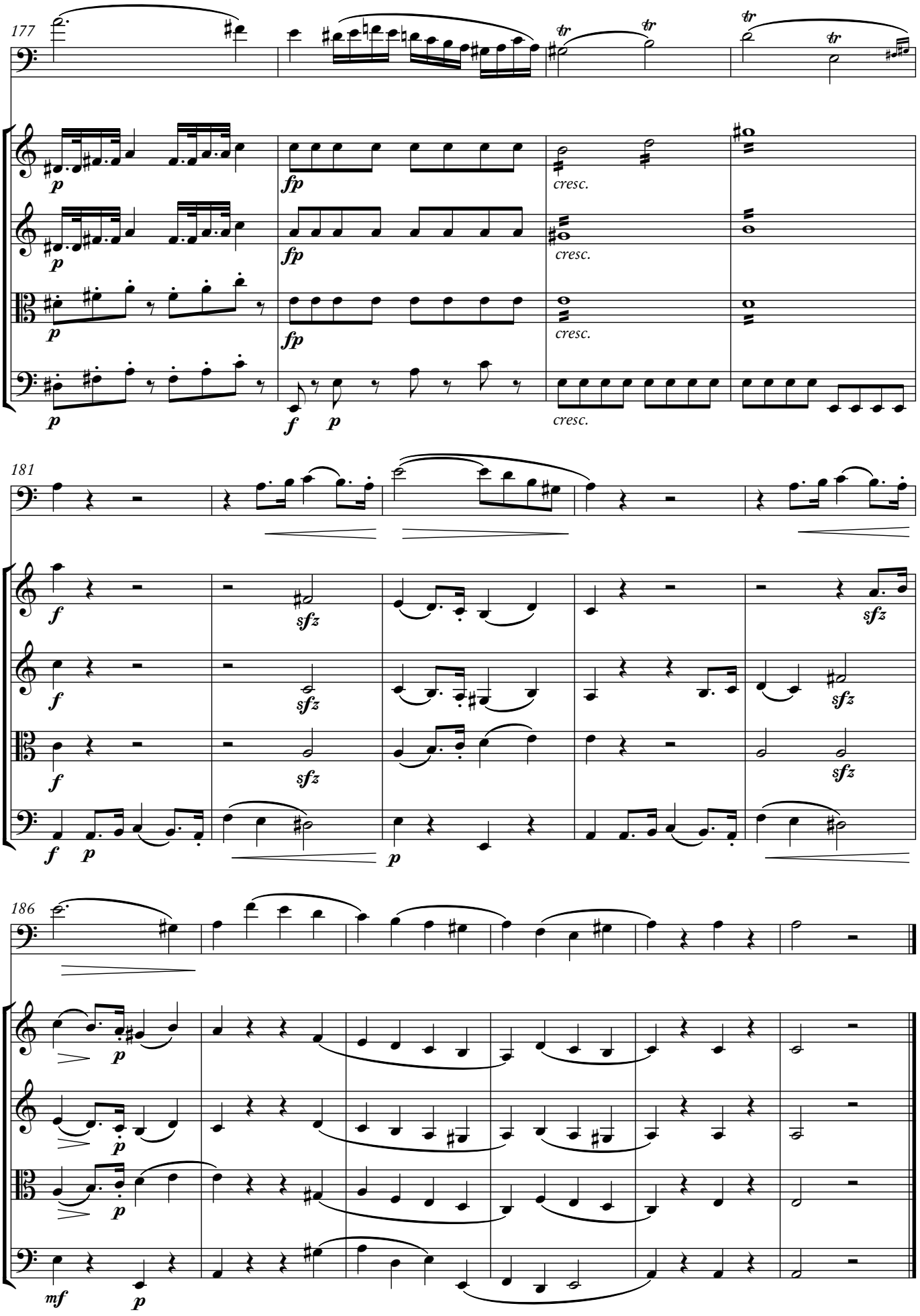
177
tr
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tr
tr
p
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f
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181
sfz
mf
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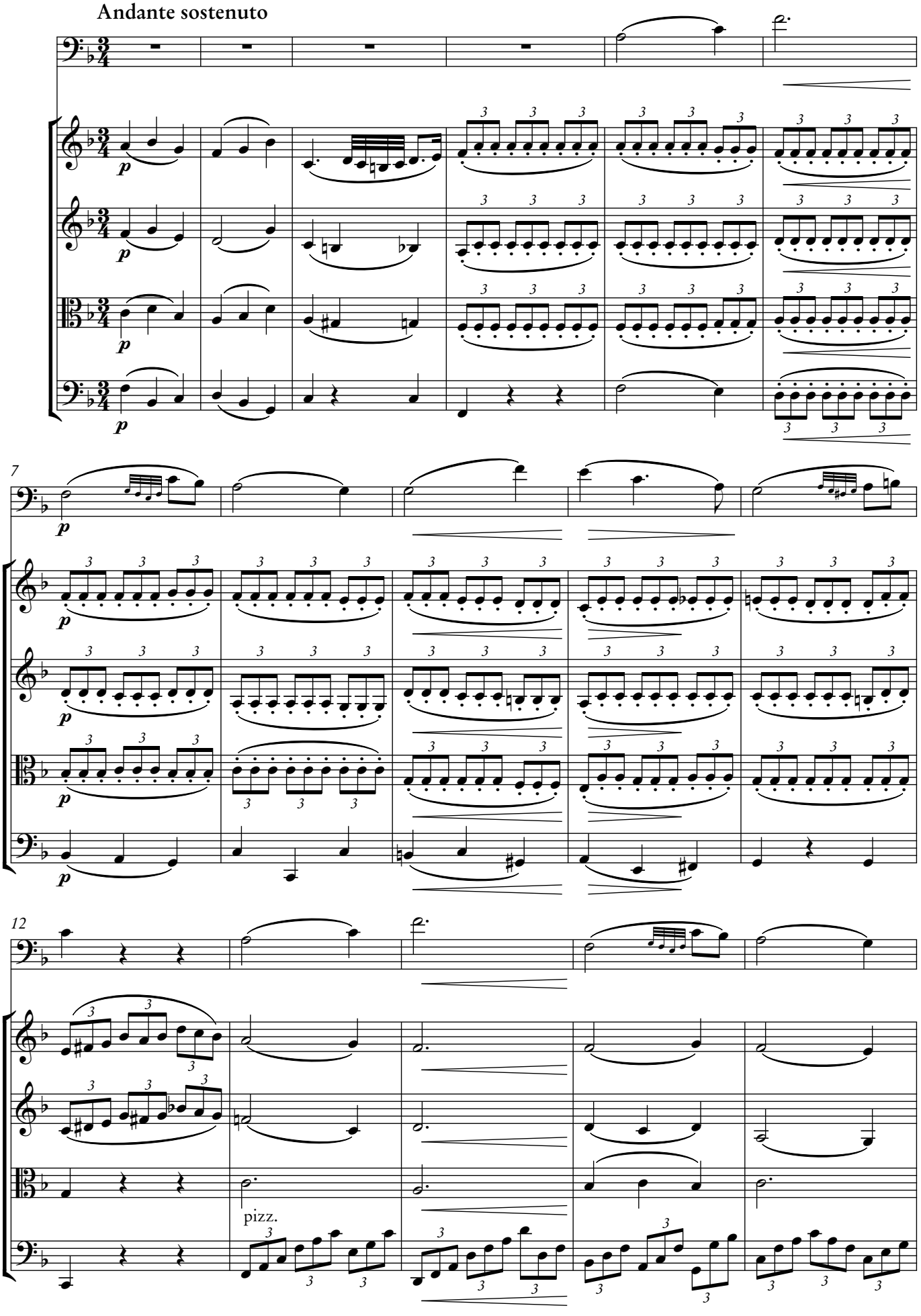
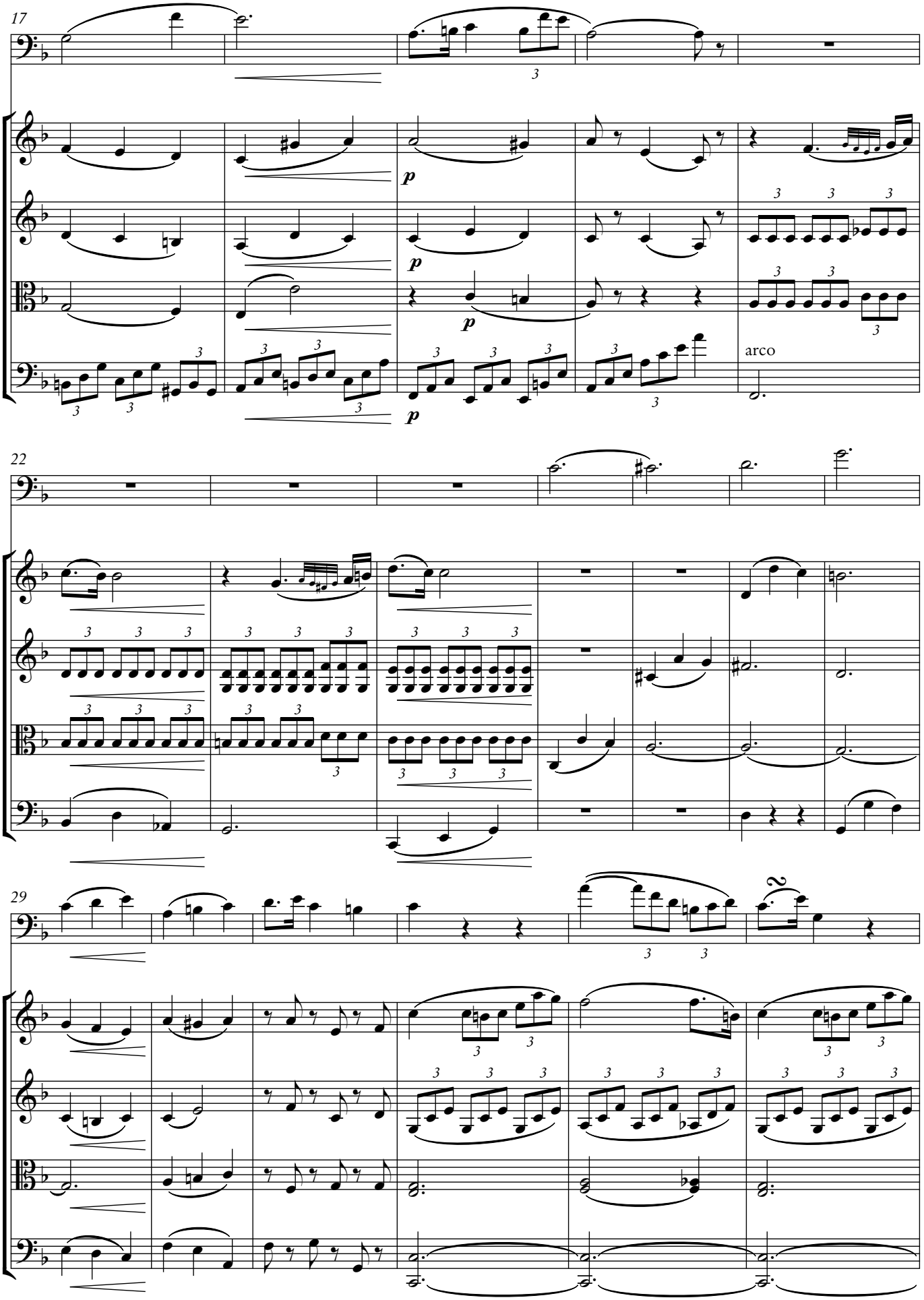

Andante sostenuto
p
7
12
pizz.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22
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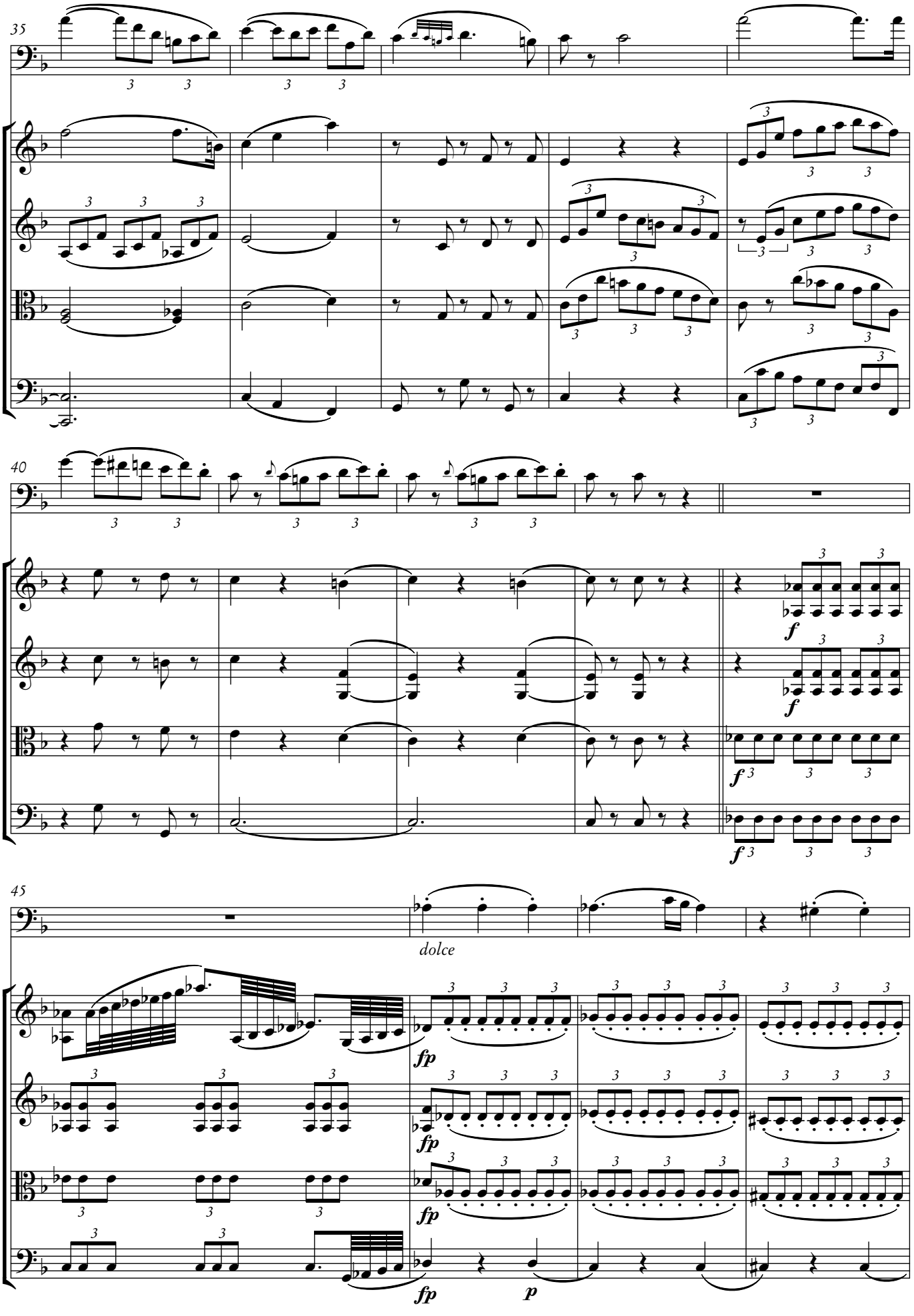
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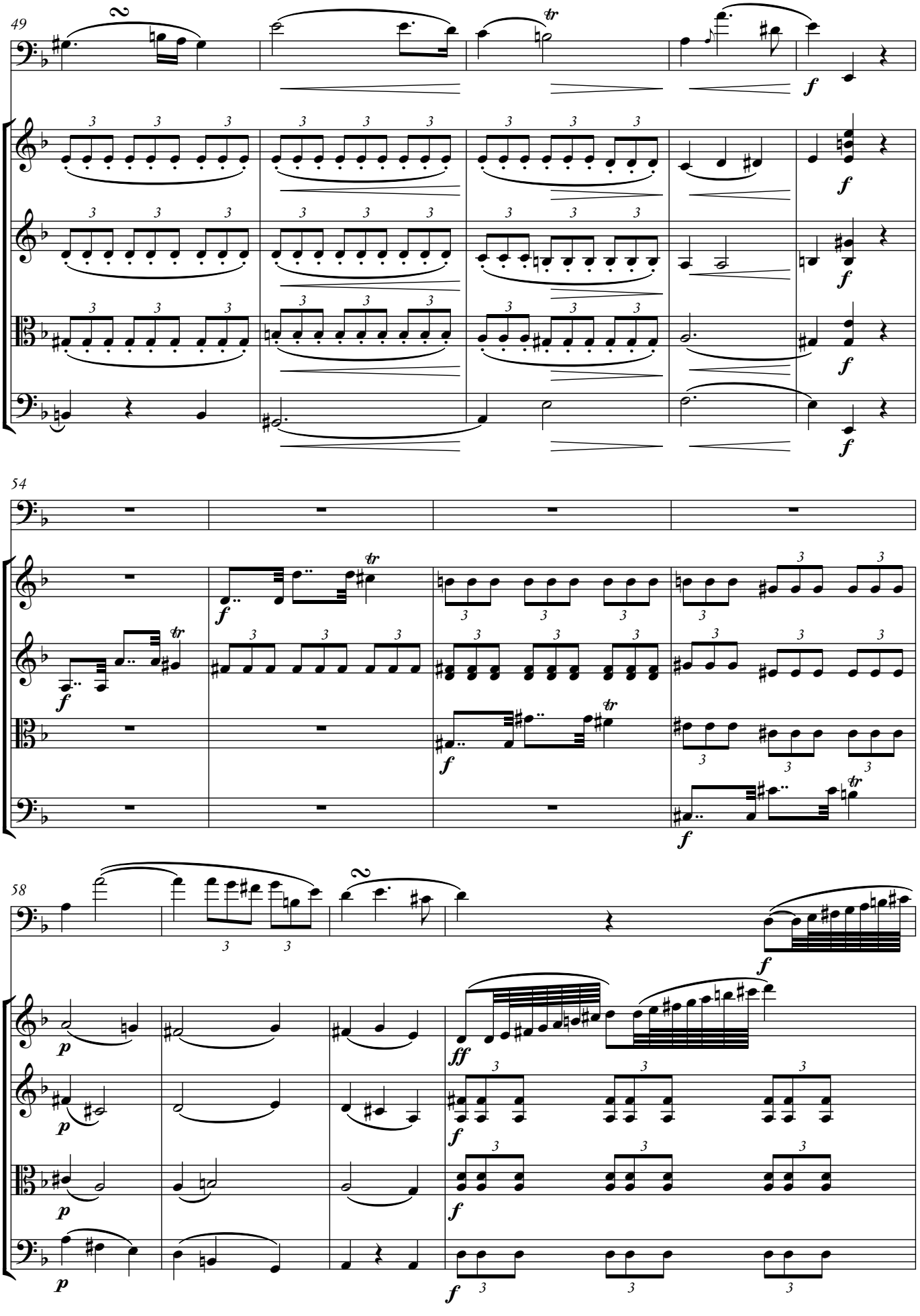
dolce
f
fp
p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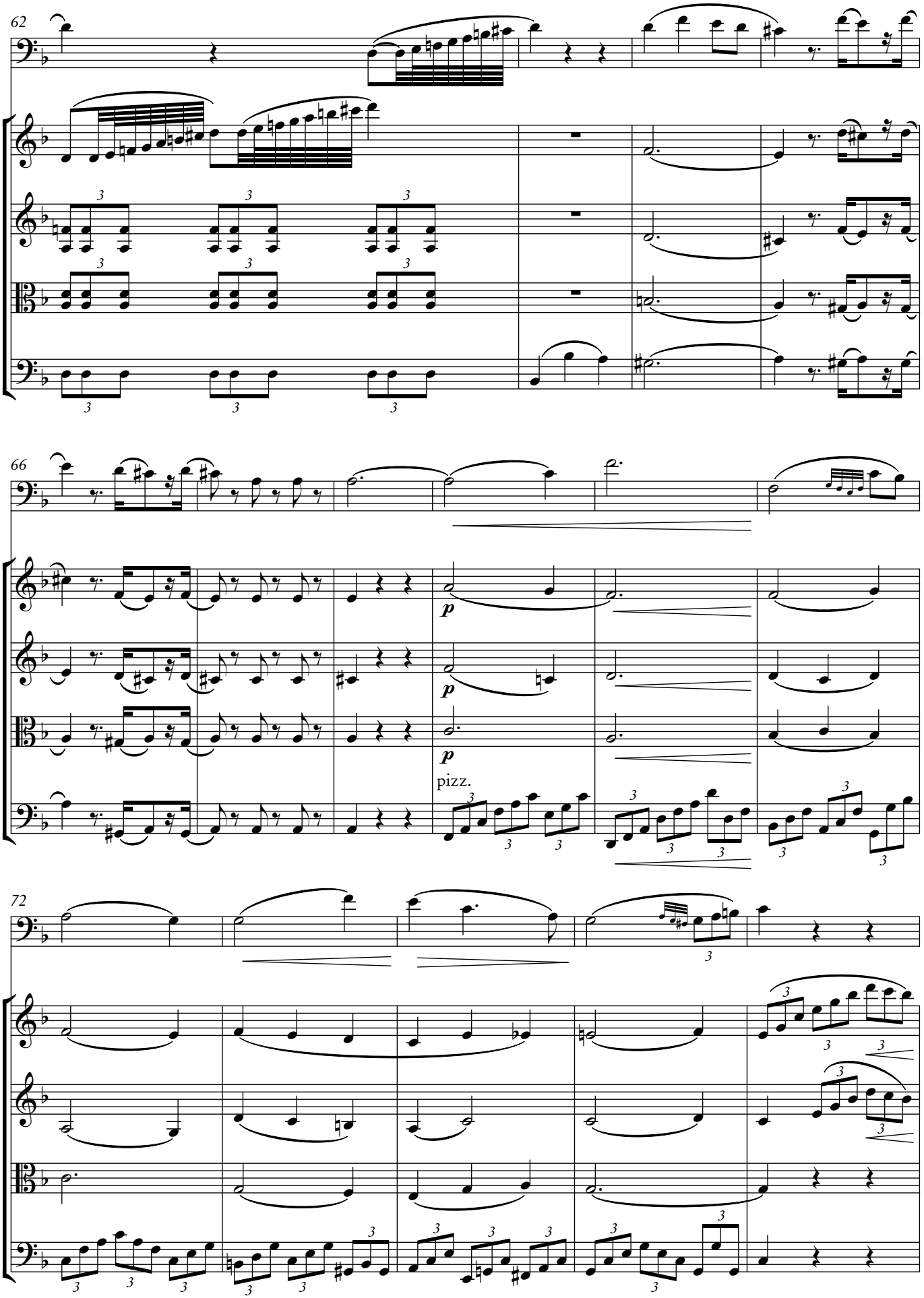
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p
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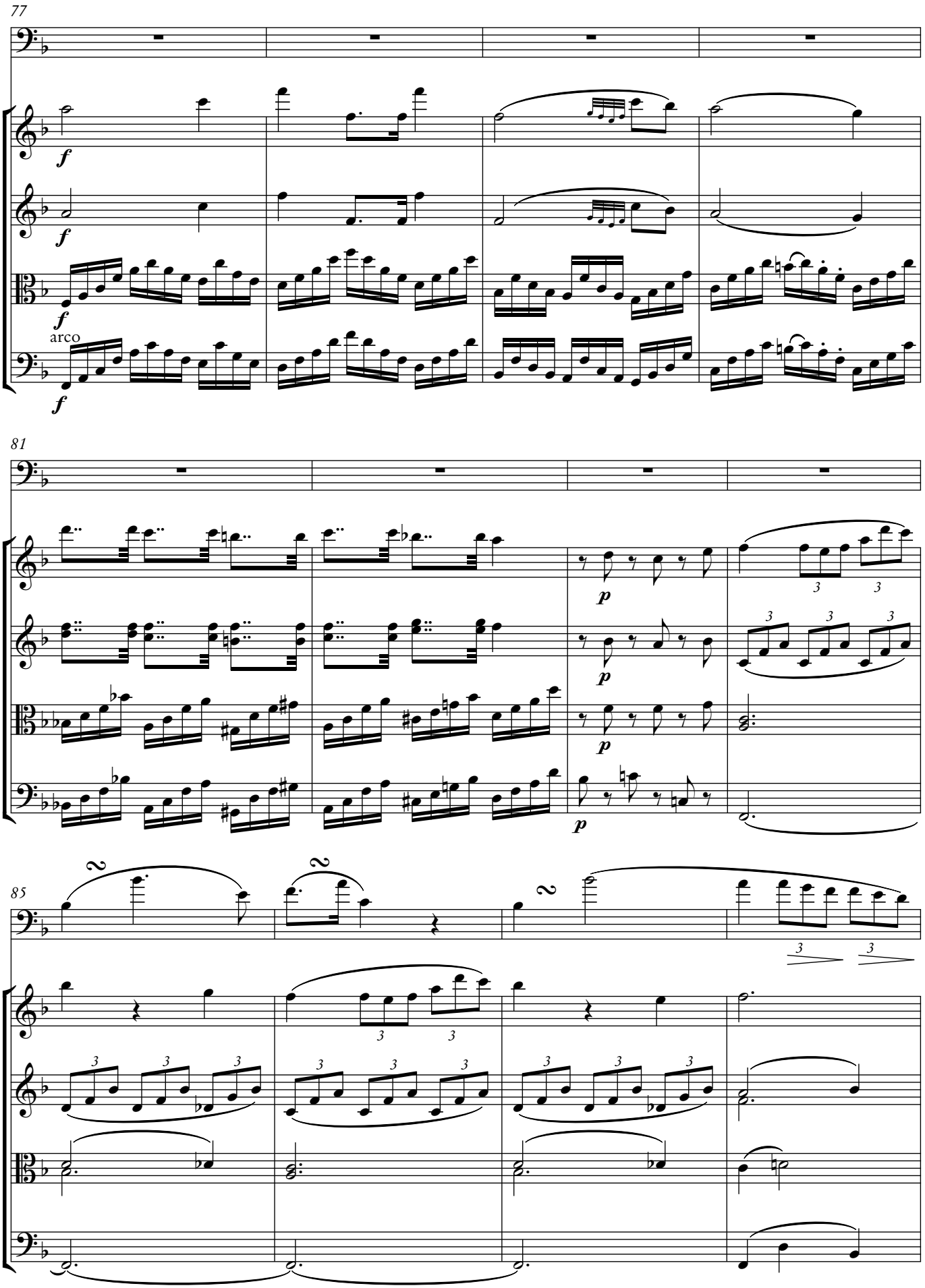
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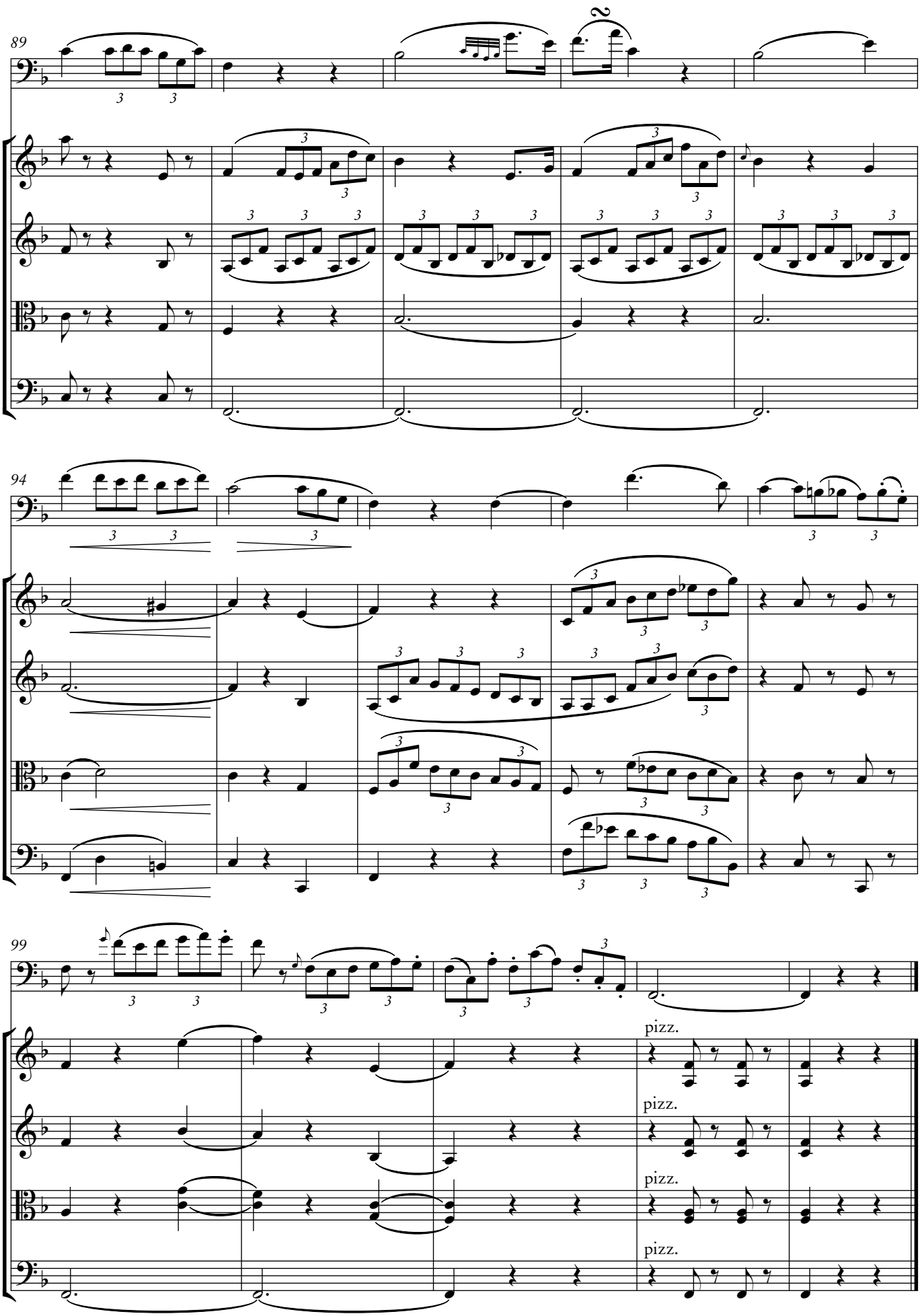
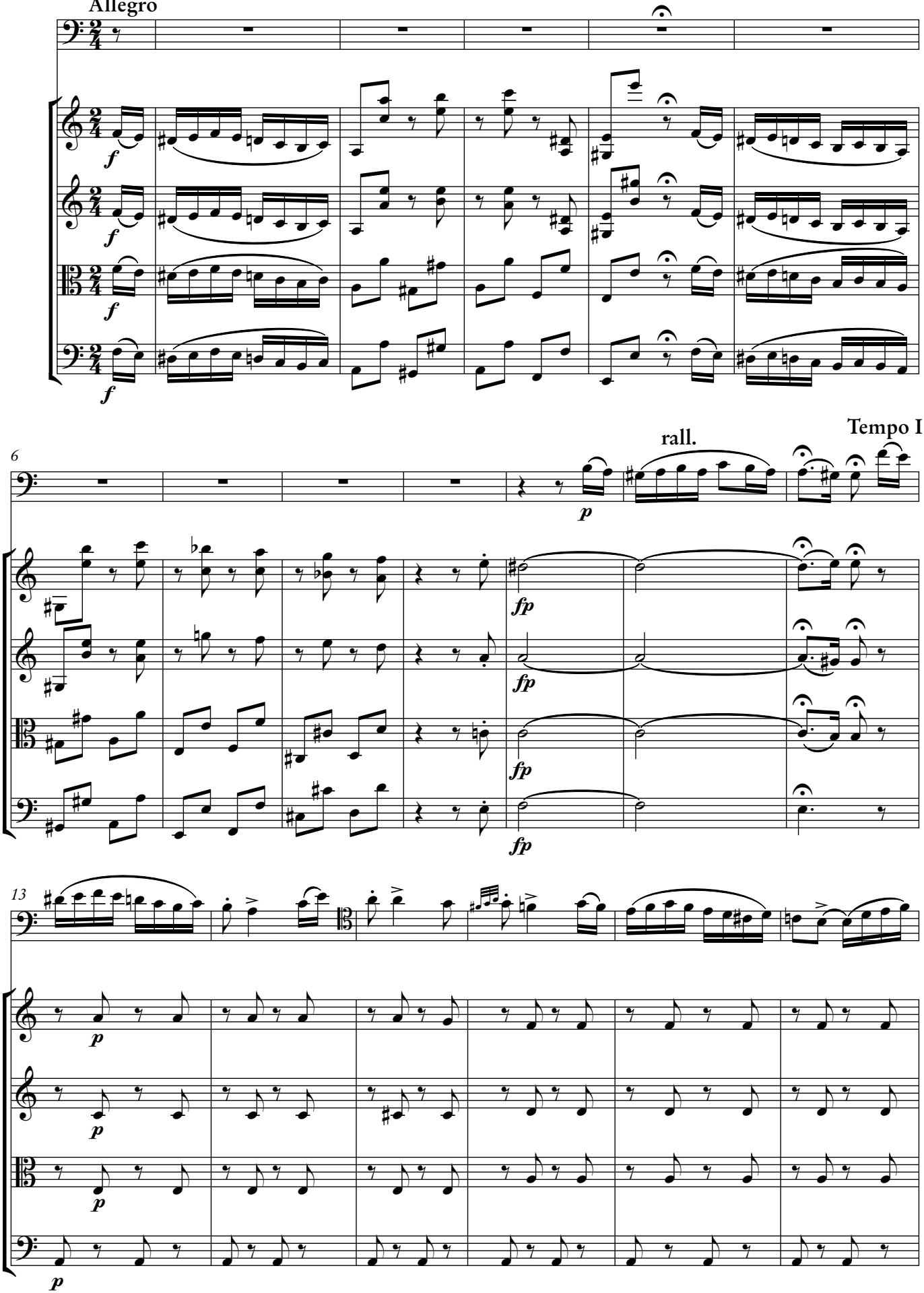
f
f
f
arco
f
81
p
p
p
p
85

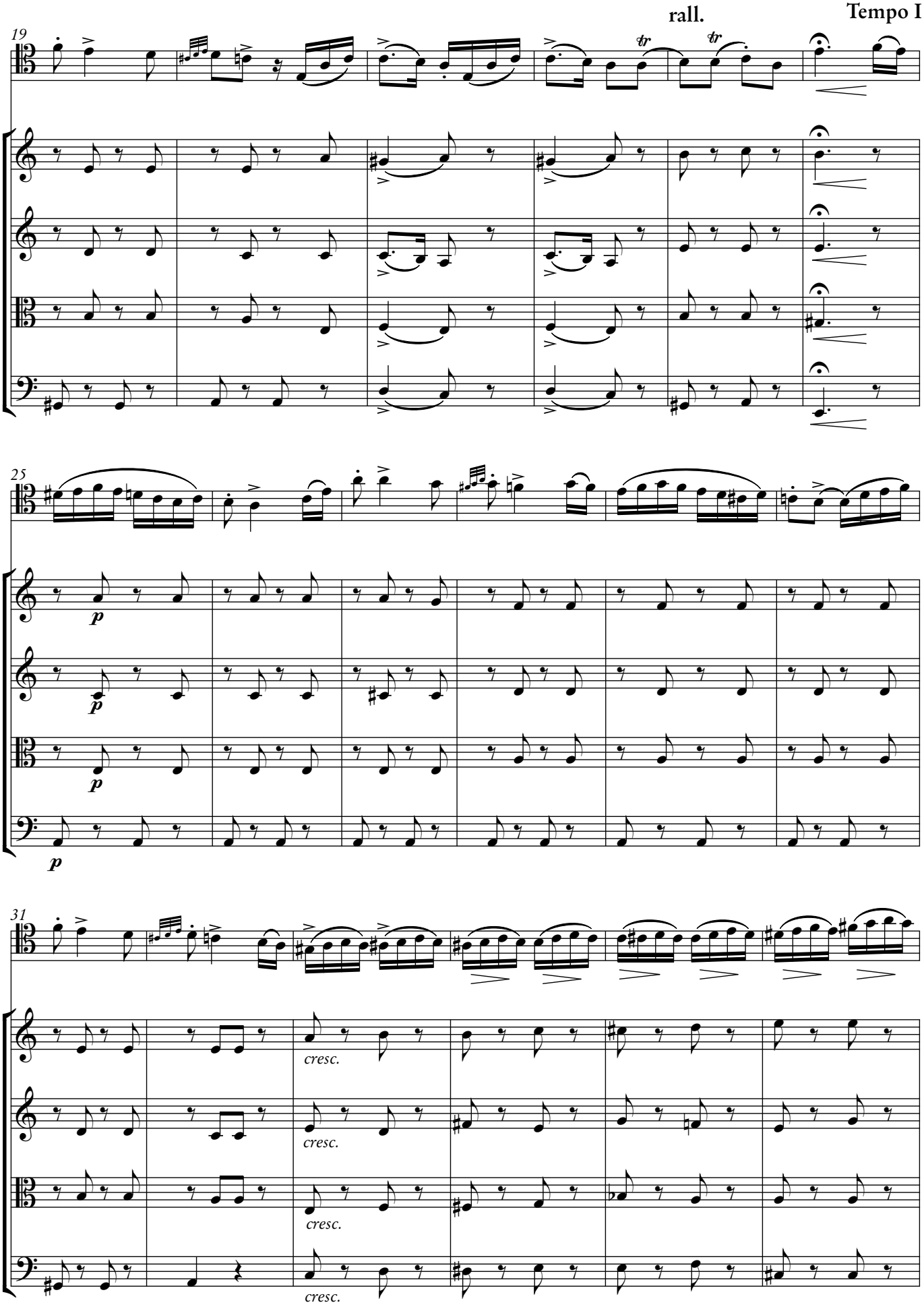

89
94
99
pizz.
pizz.
pizz.
pizz.

Rondo

Allegro

Carl Braun (1788–1835)




rall.
Tempo I
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25
p
31
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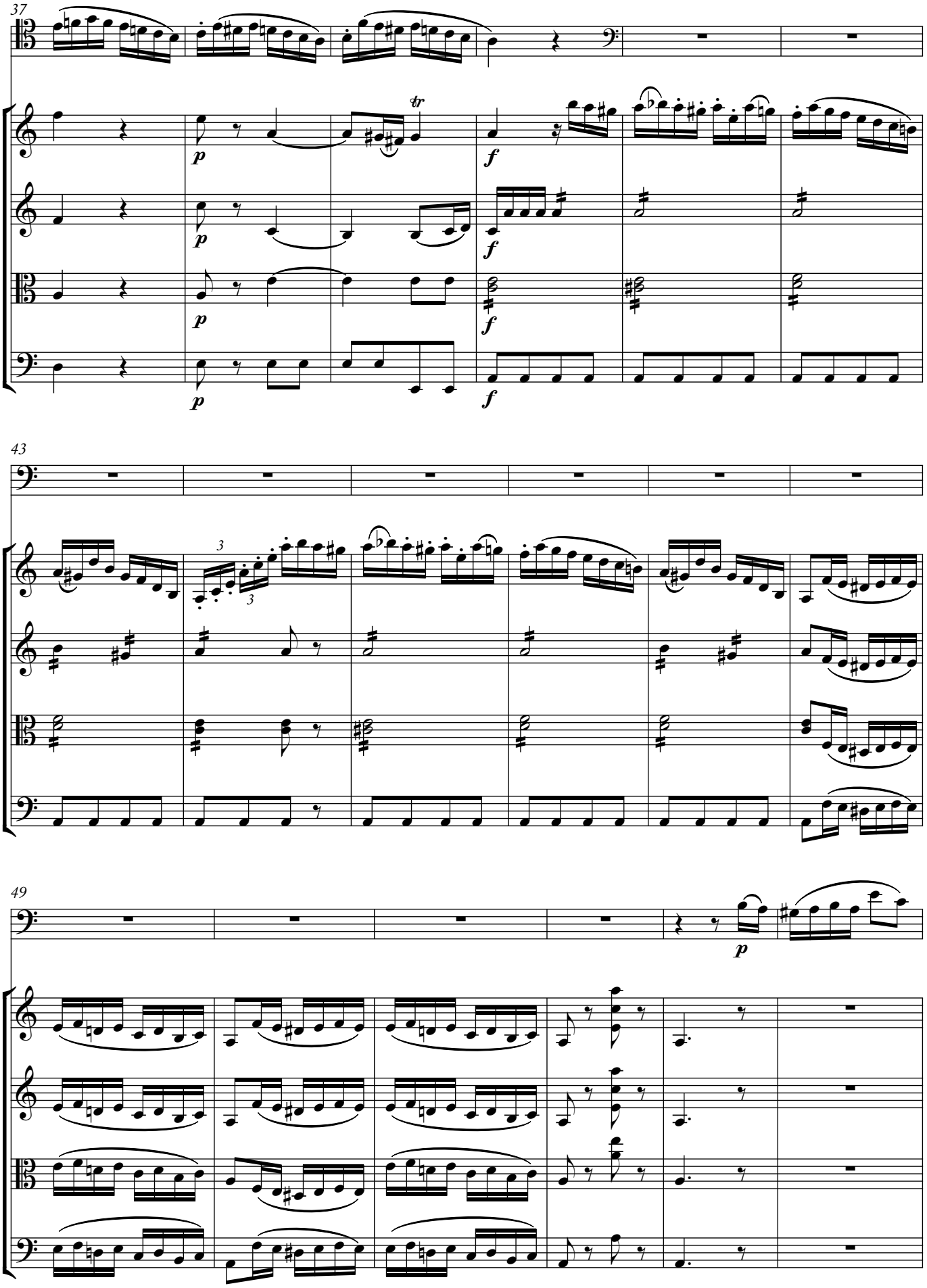
cresc.
cresc.
cresc.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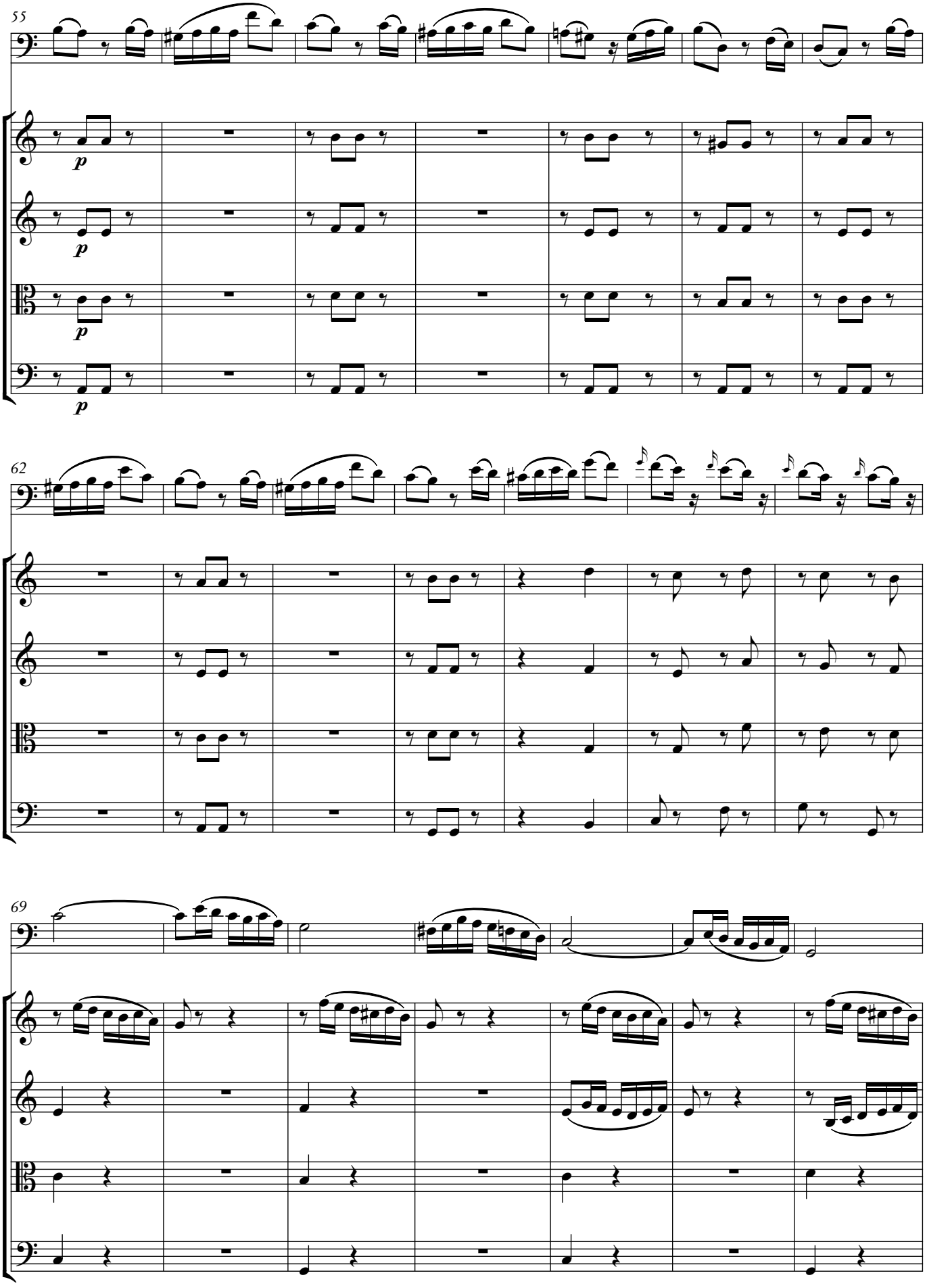
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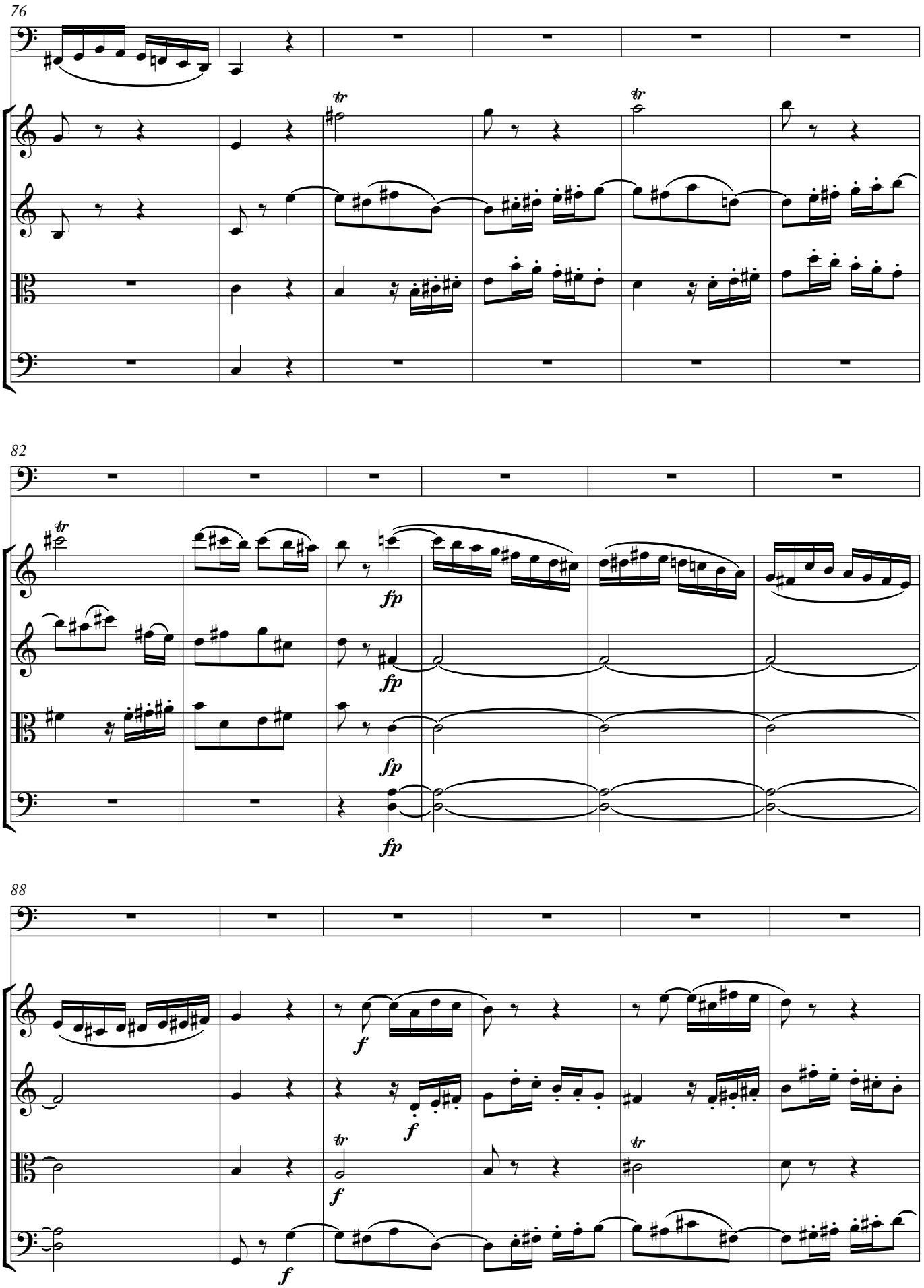
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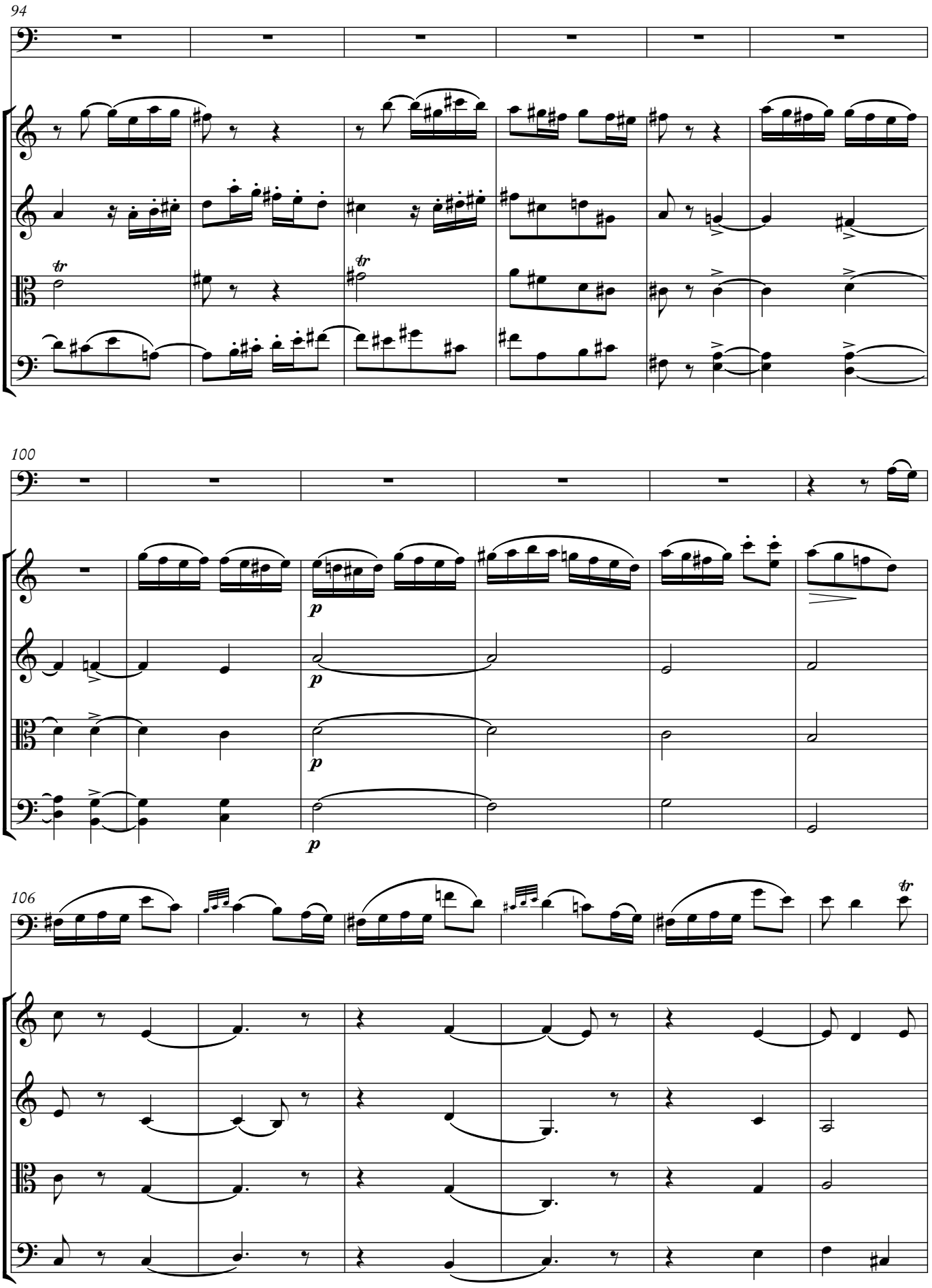
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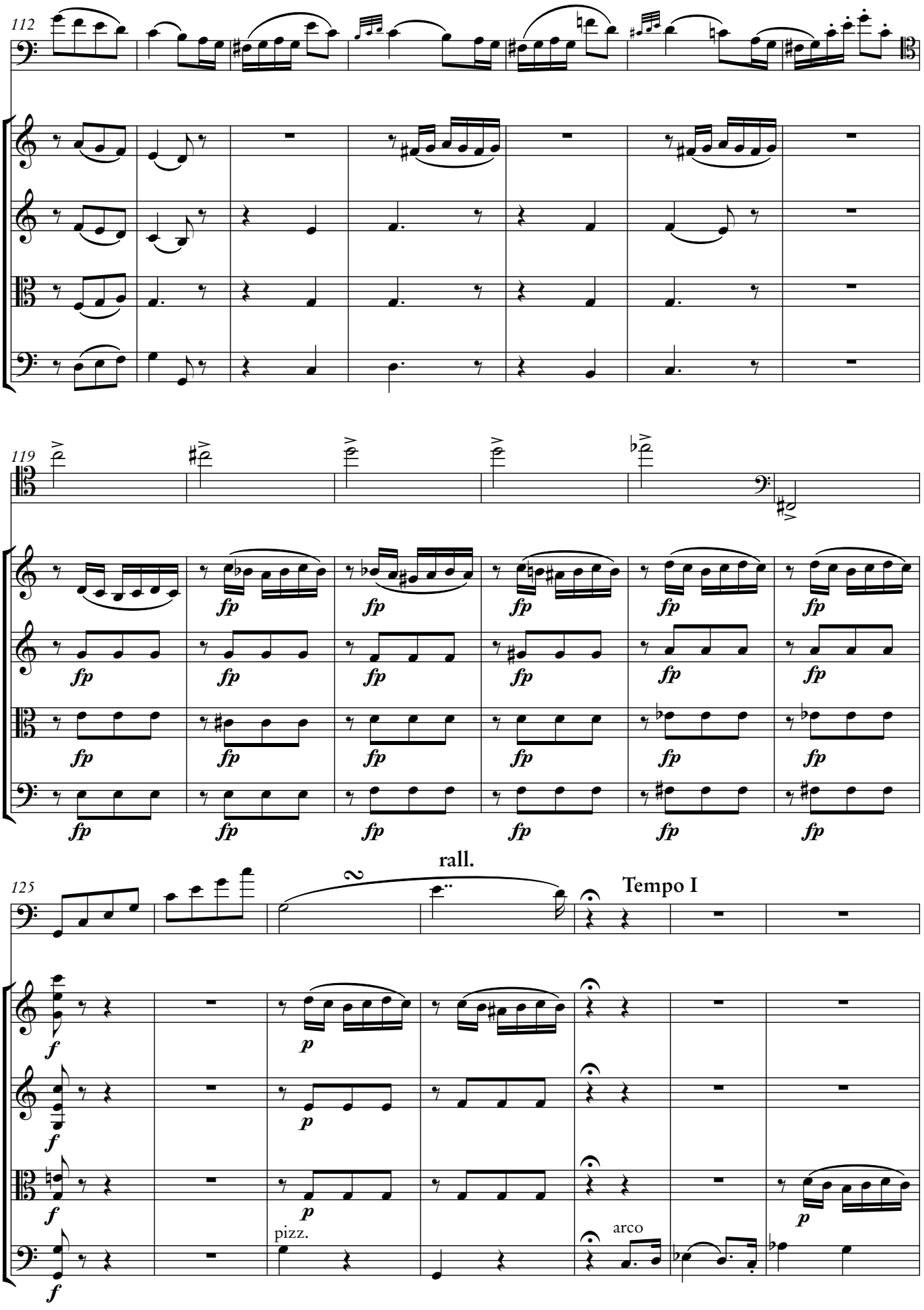
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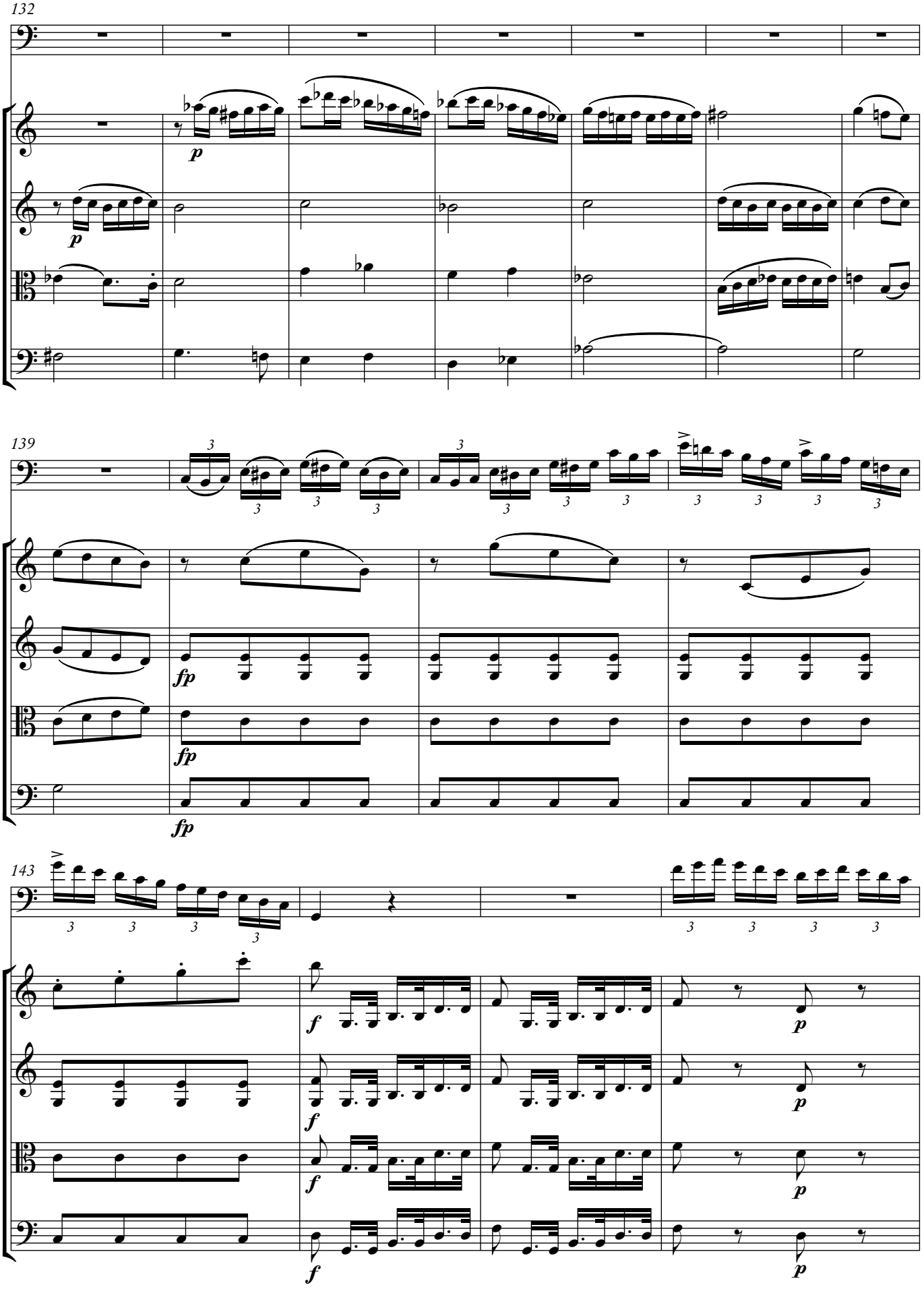
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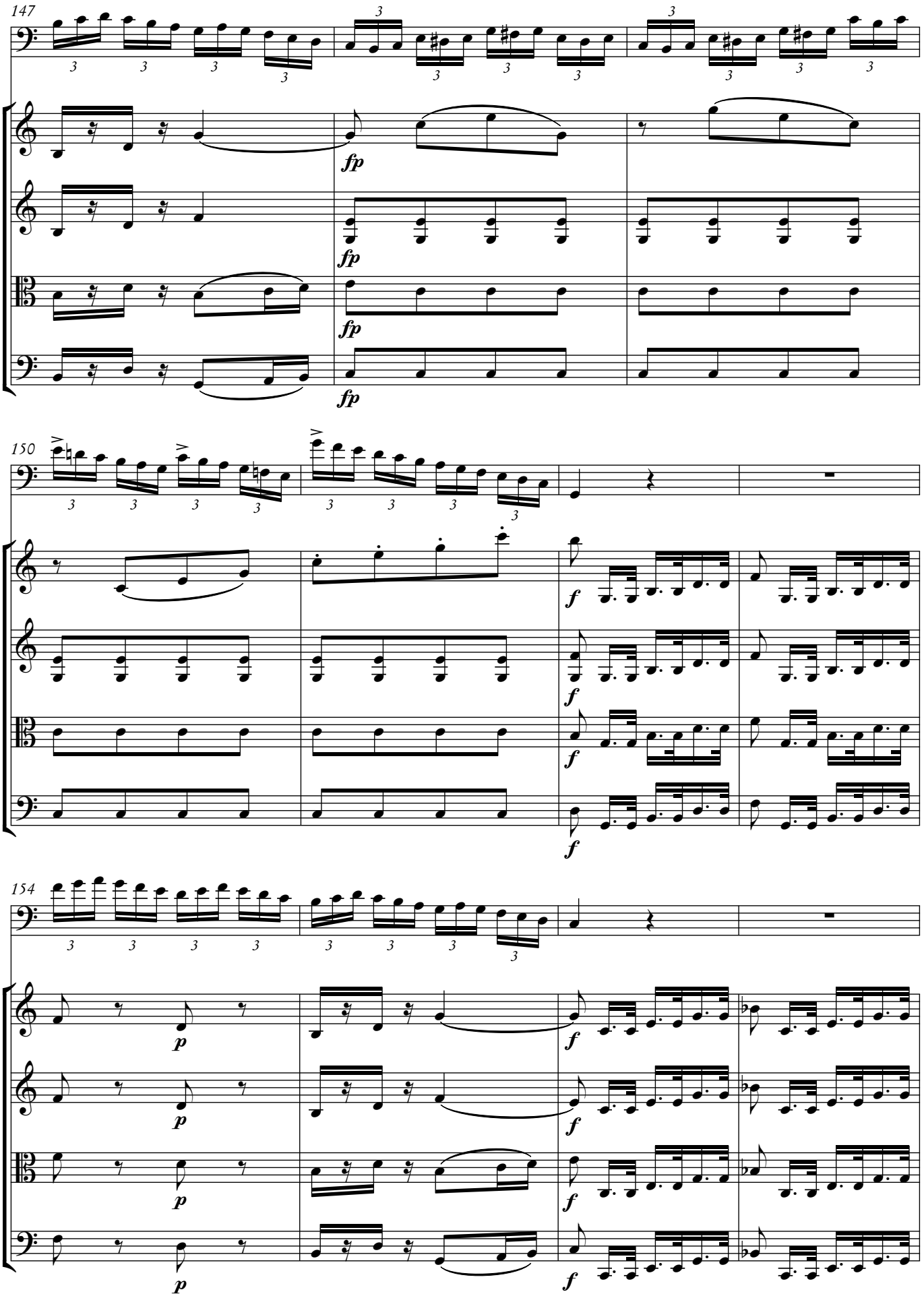
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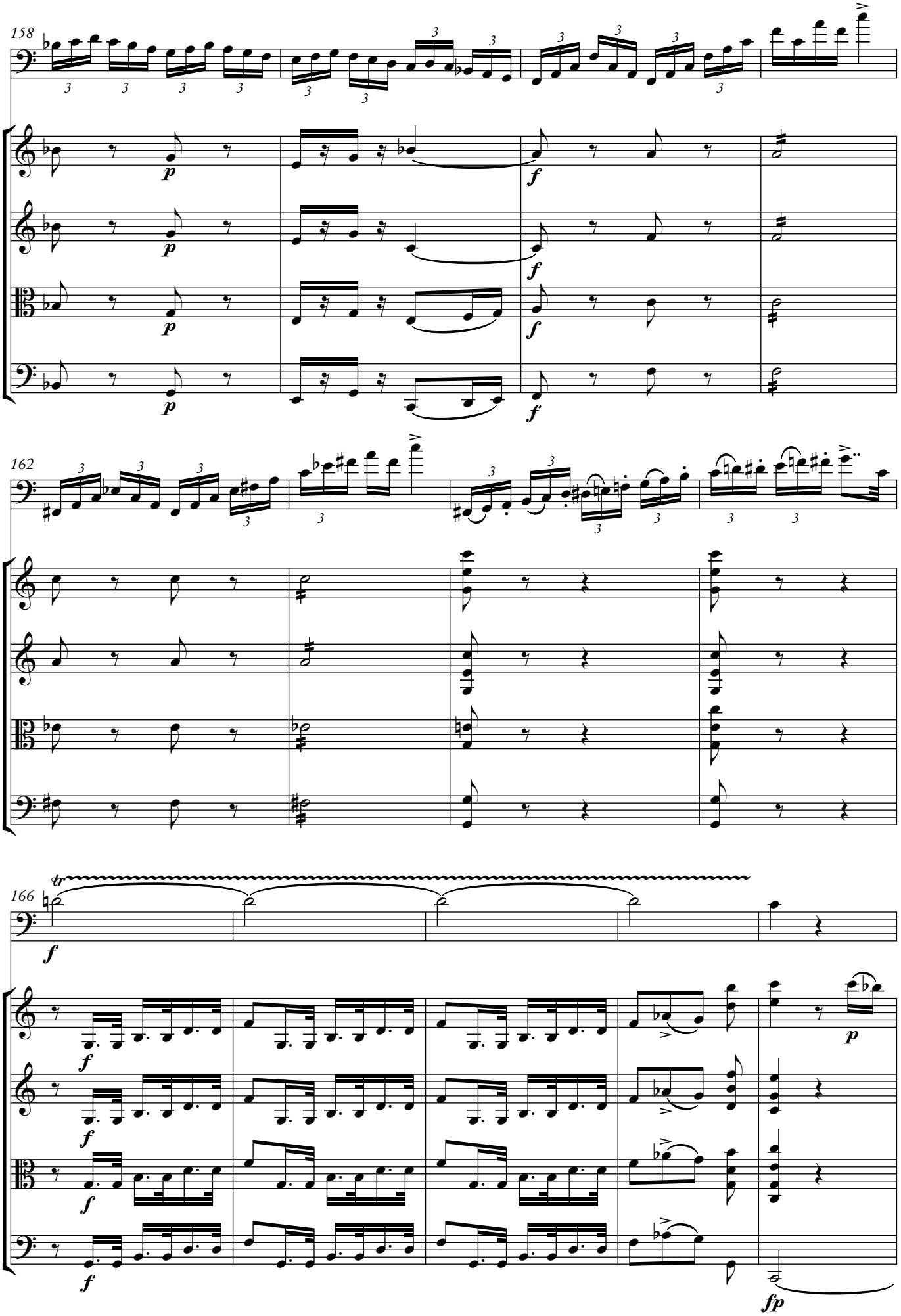
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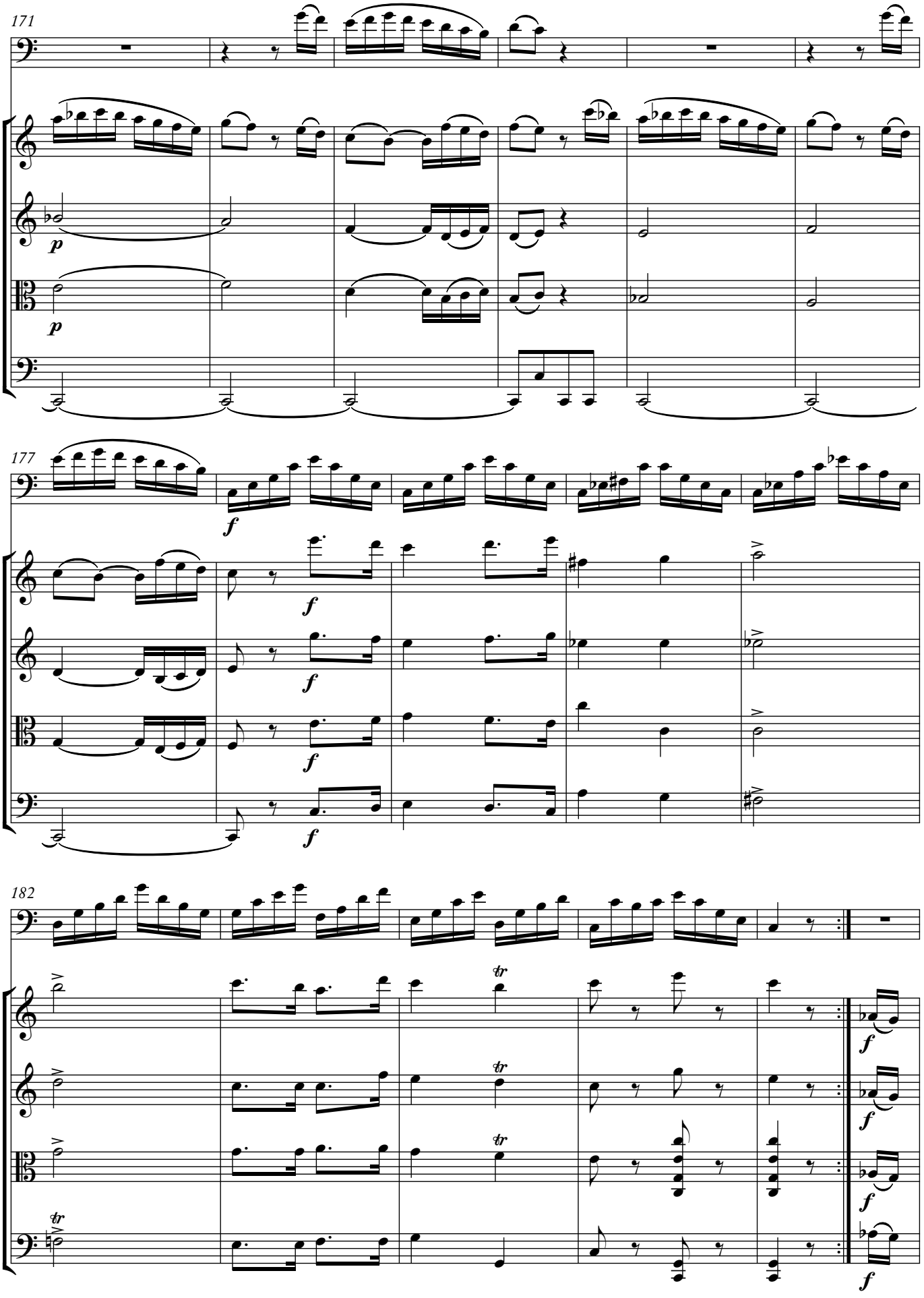
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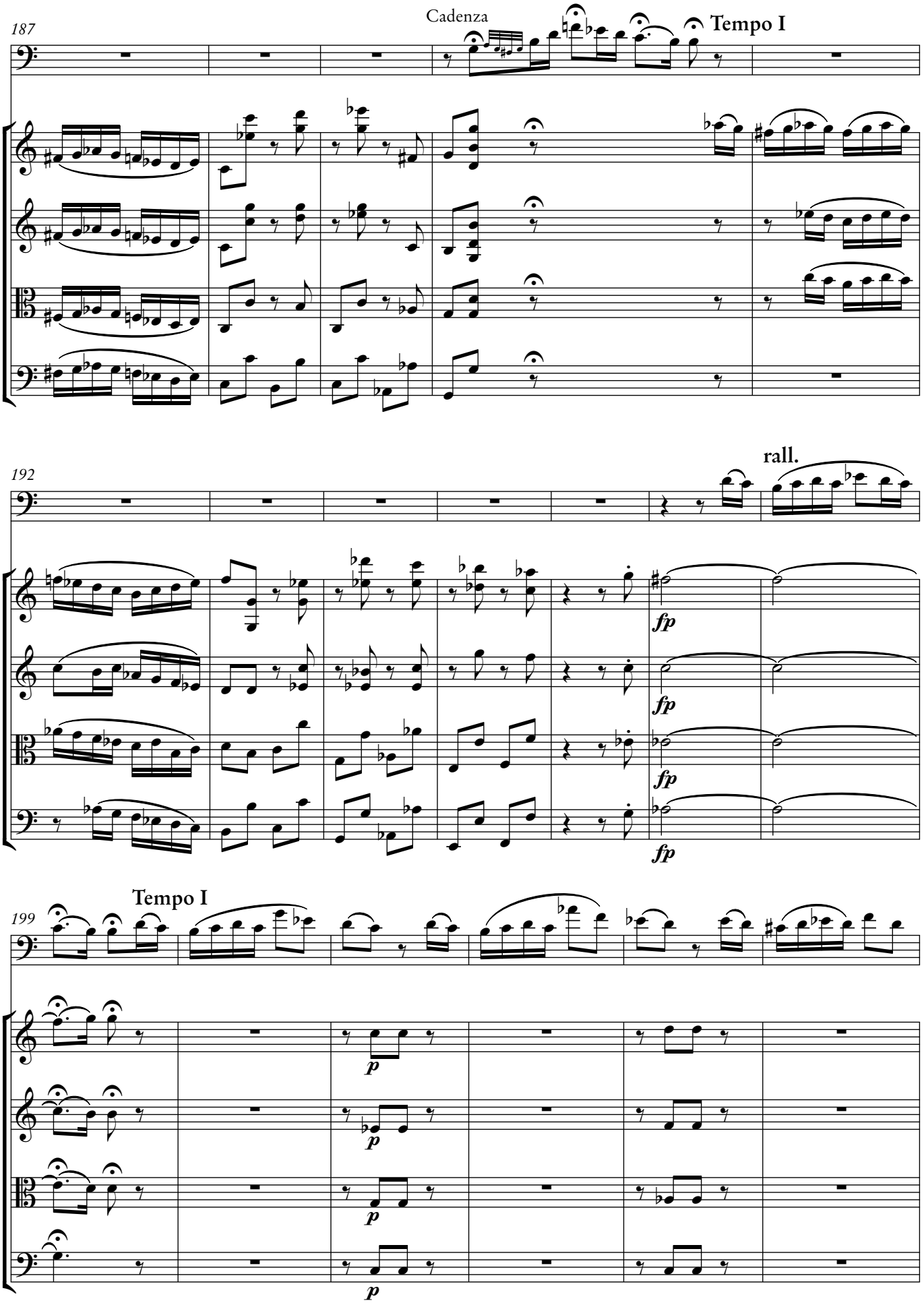
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Cadenza
Tempo I
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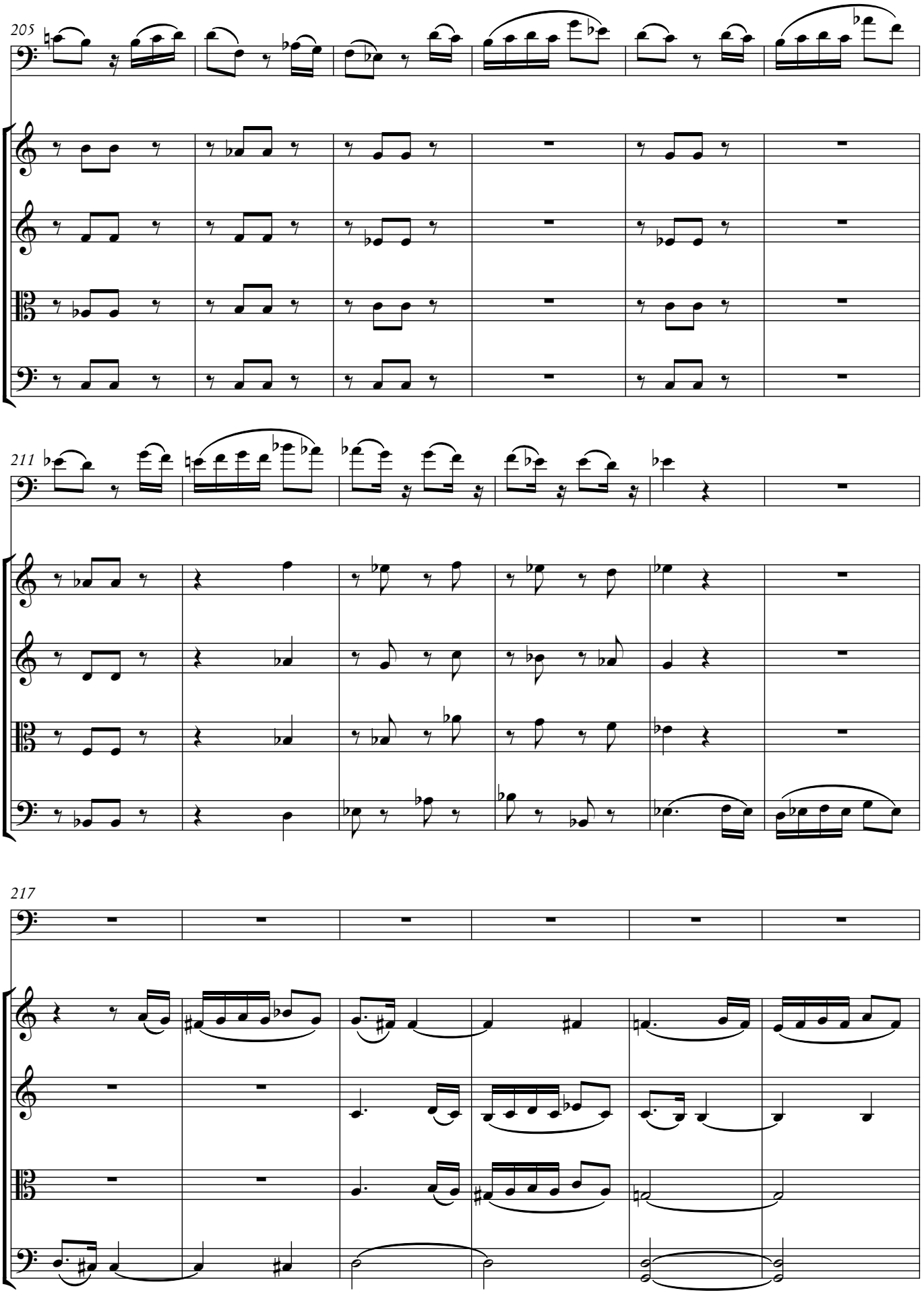
Tempo I
p
p
p
p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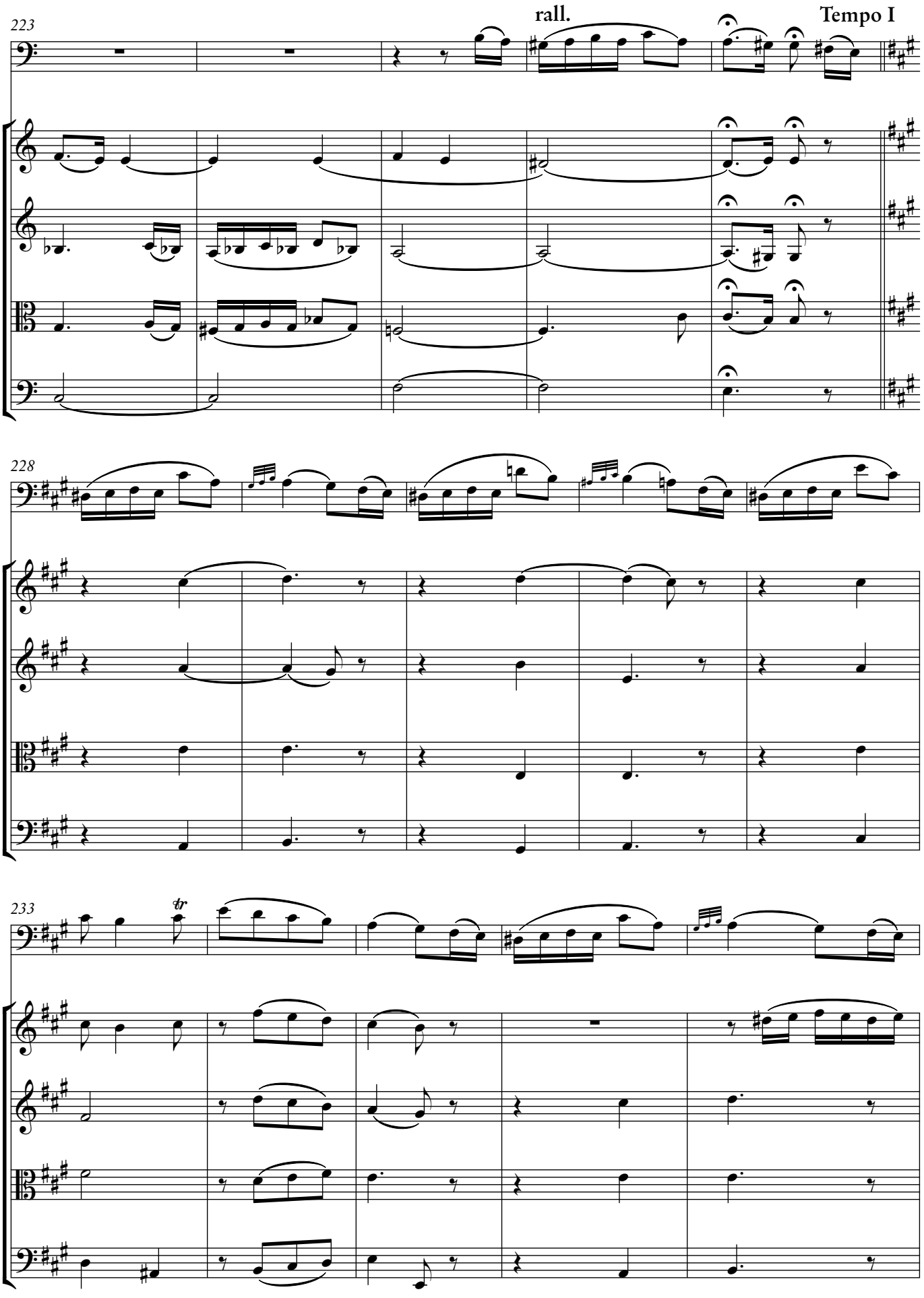
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228
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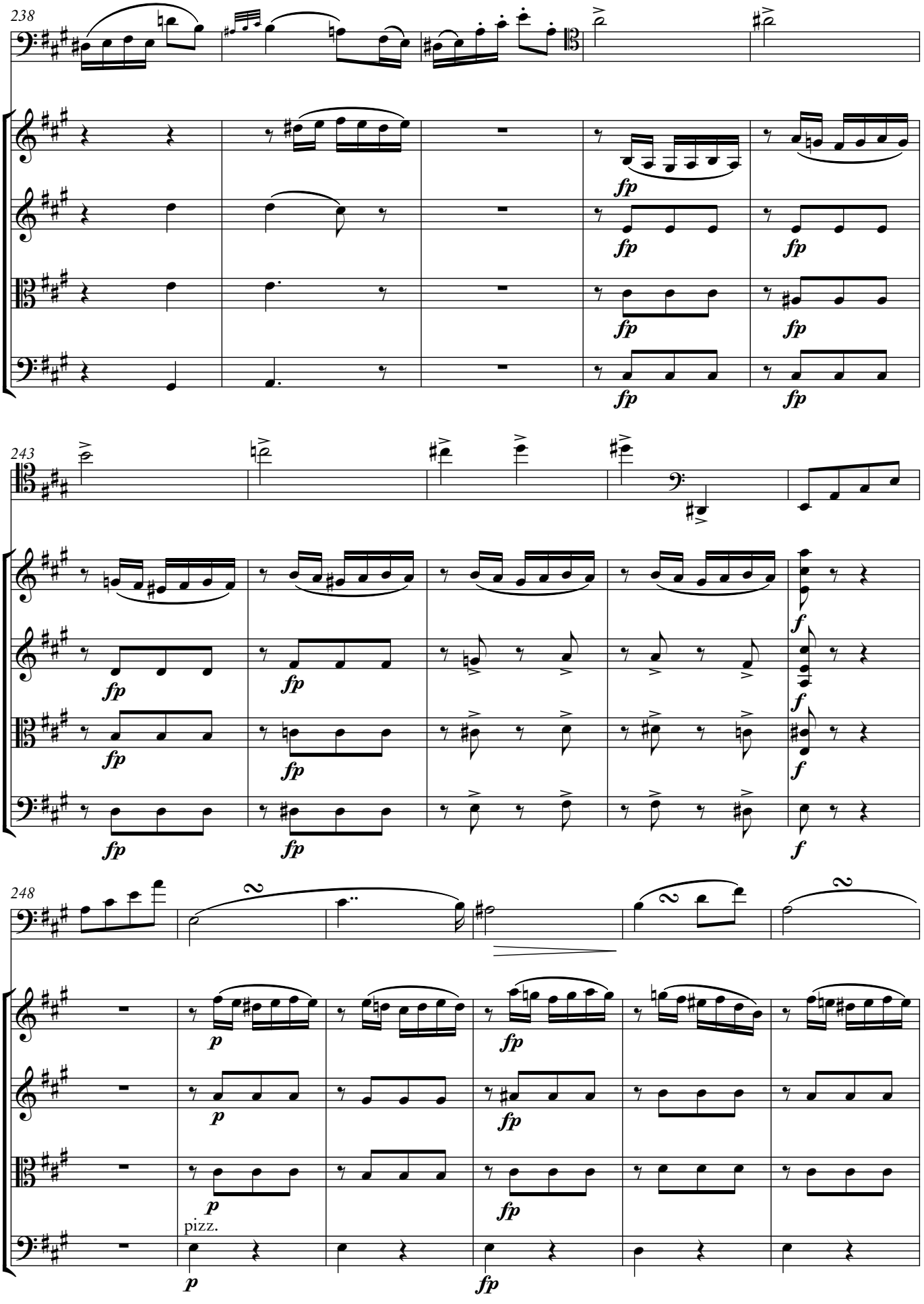
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f
248
p
fp
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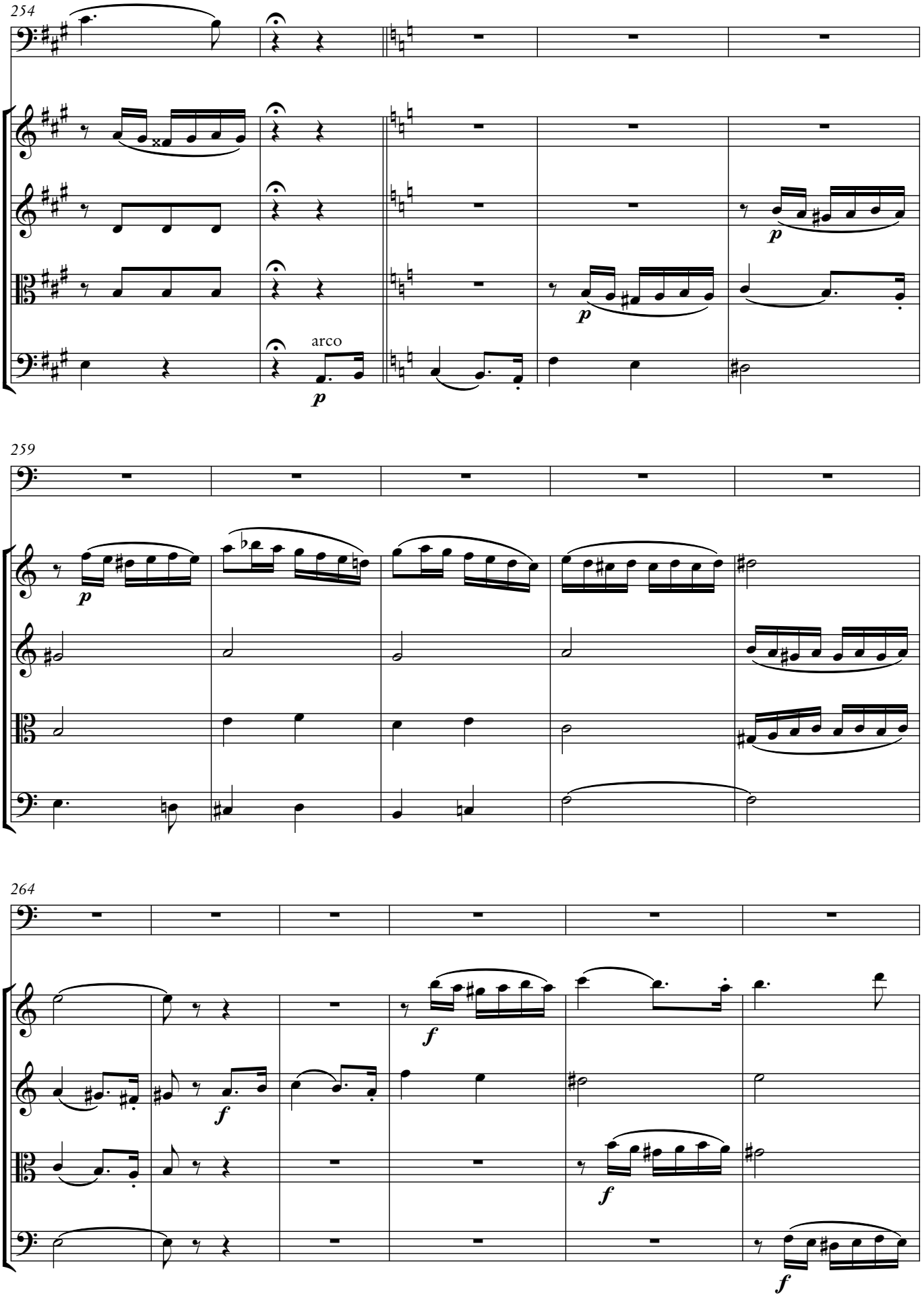
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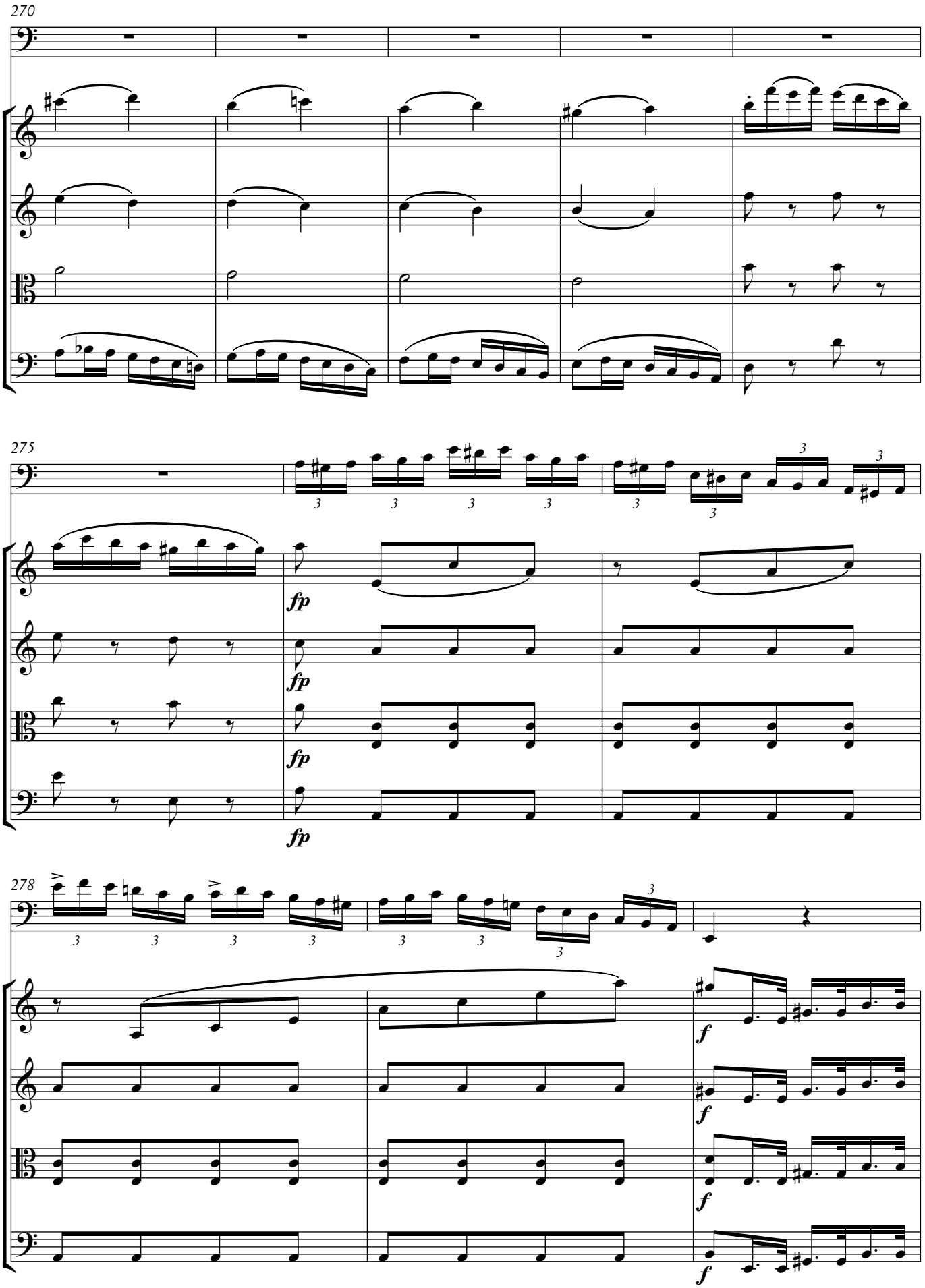
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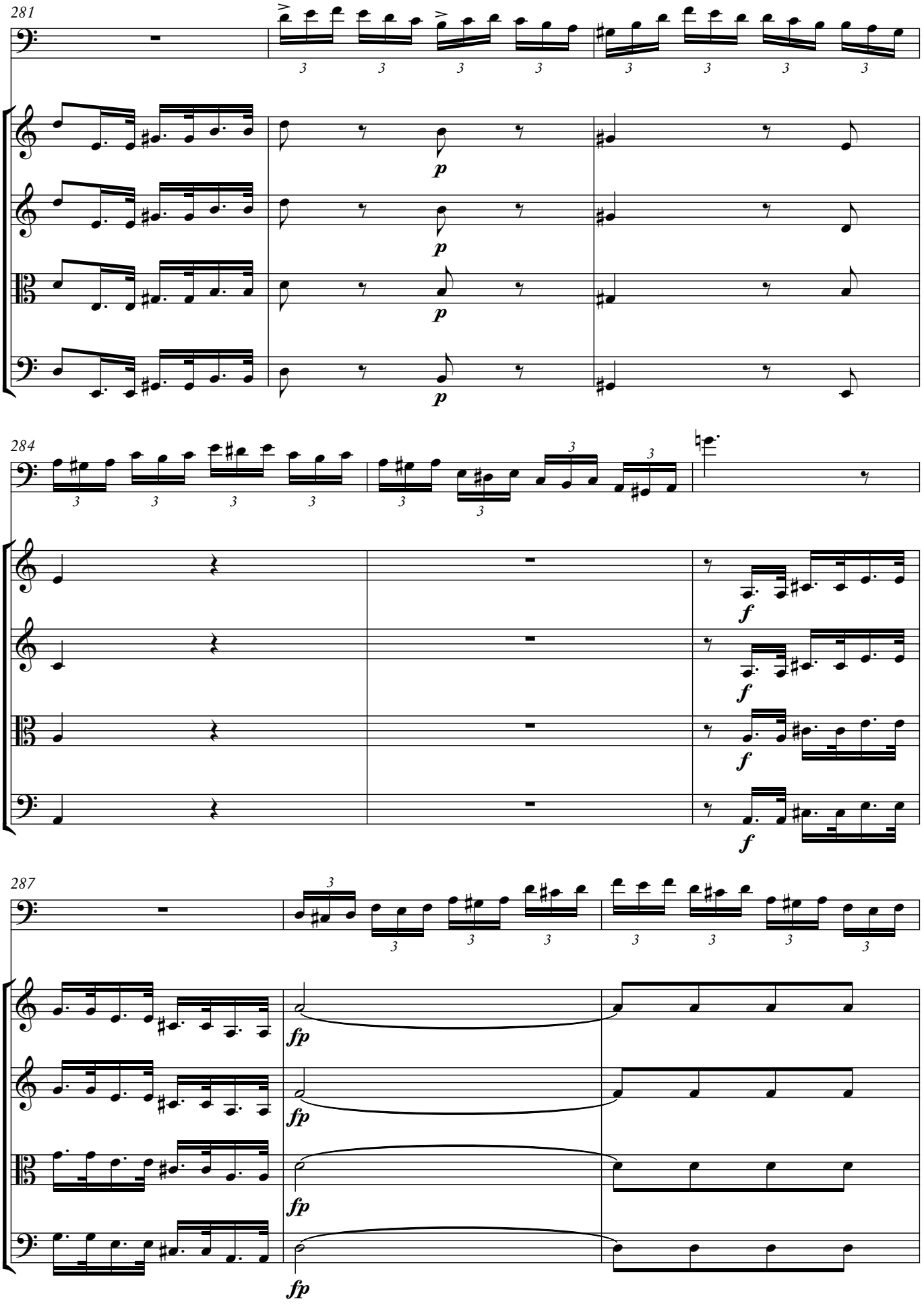
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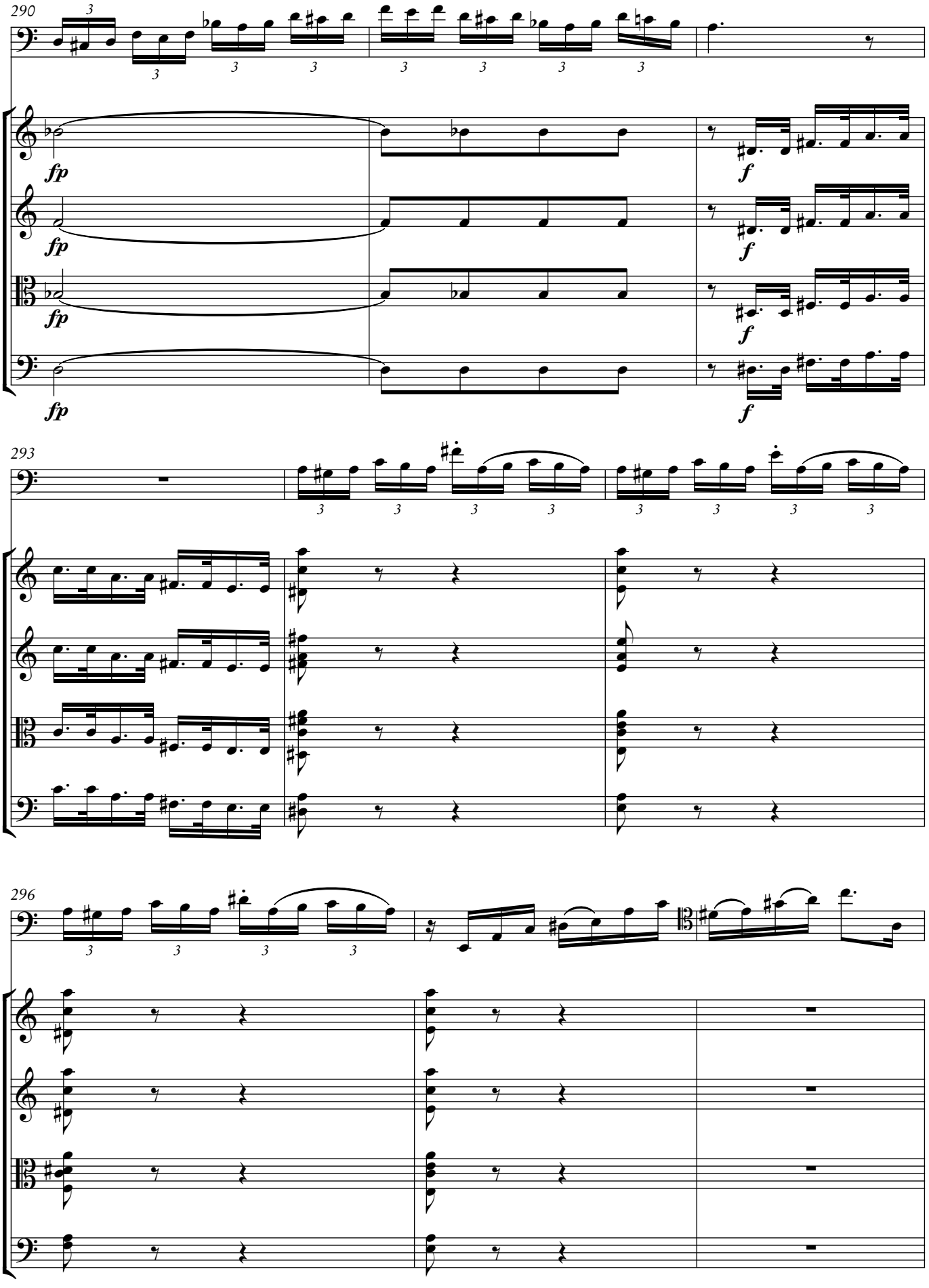
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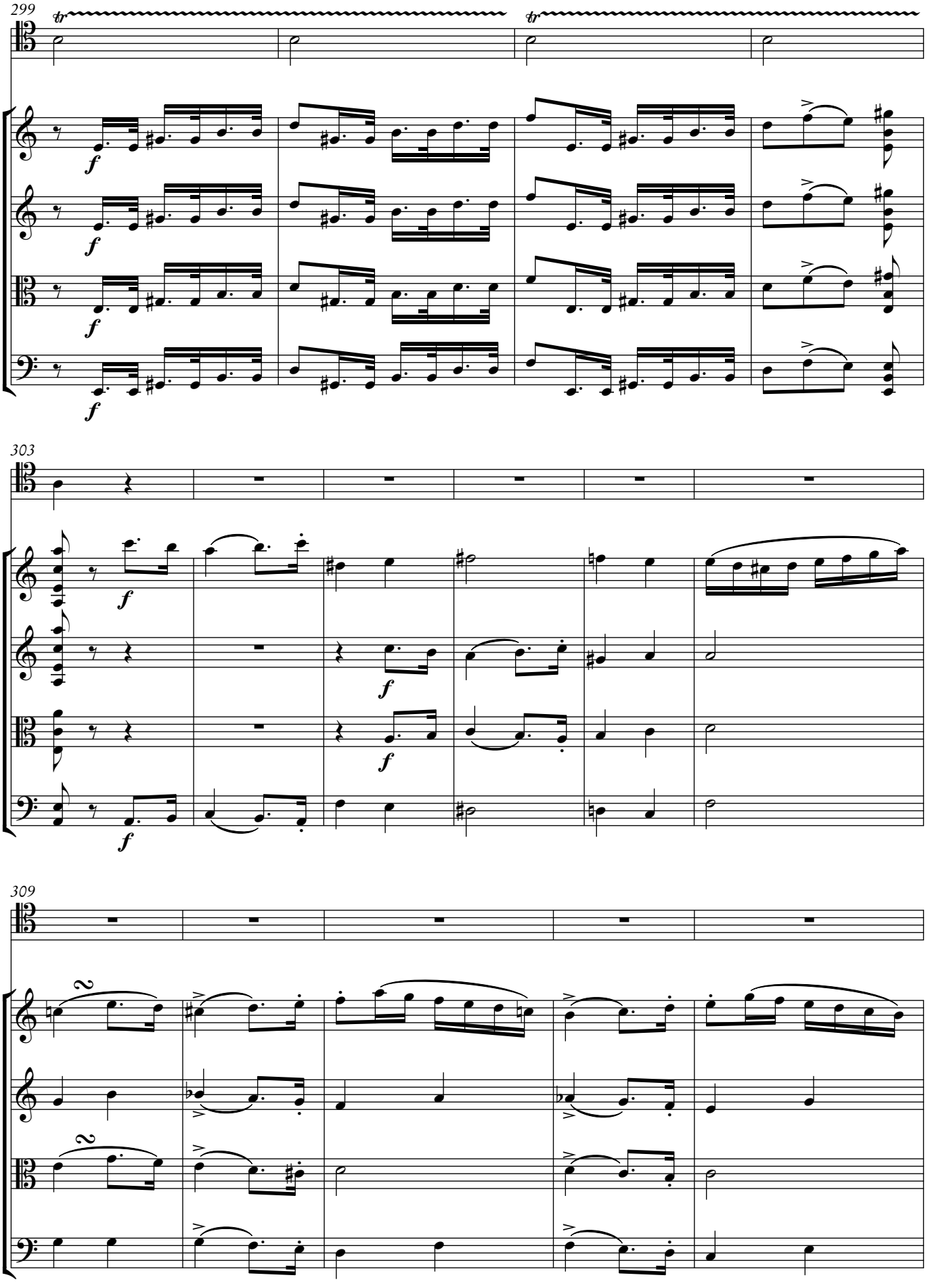
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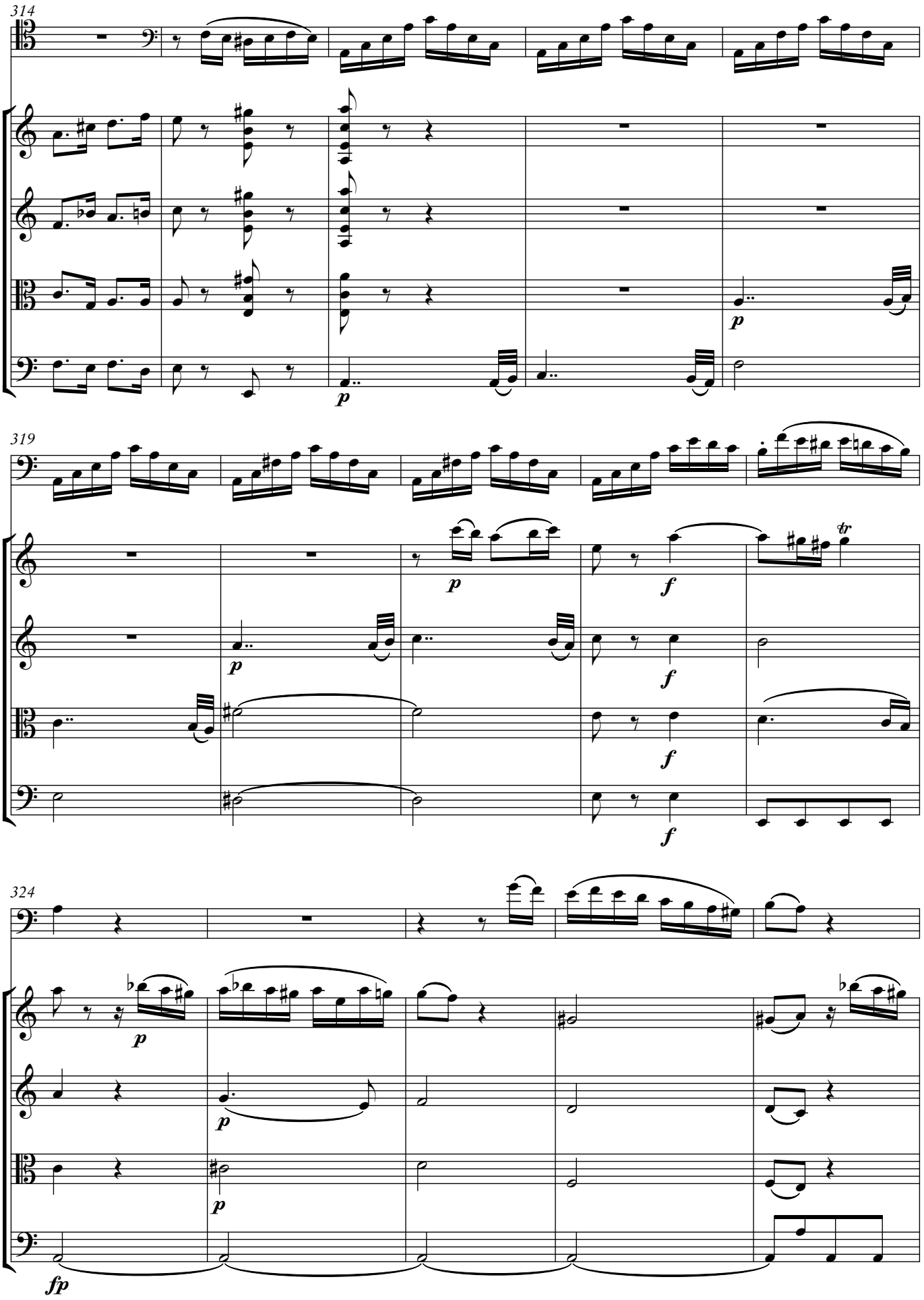
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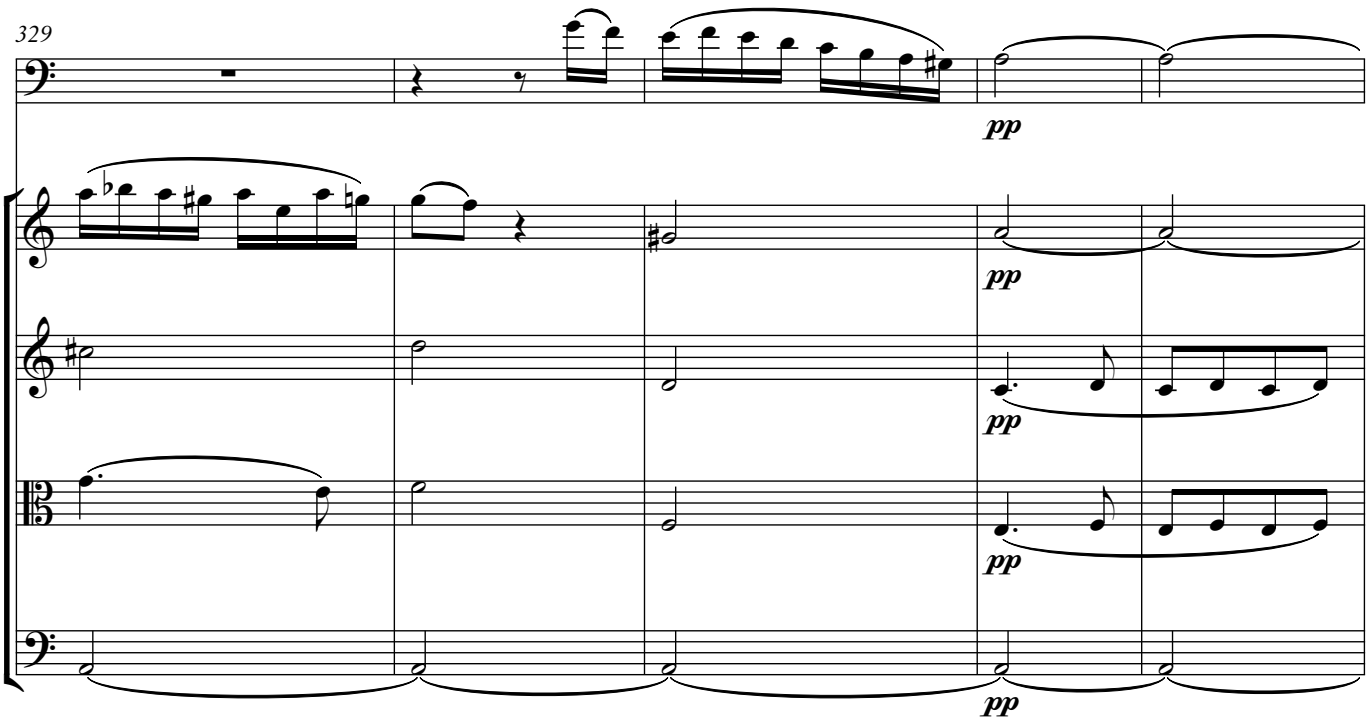
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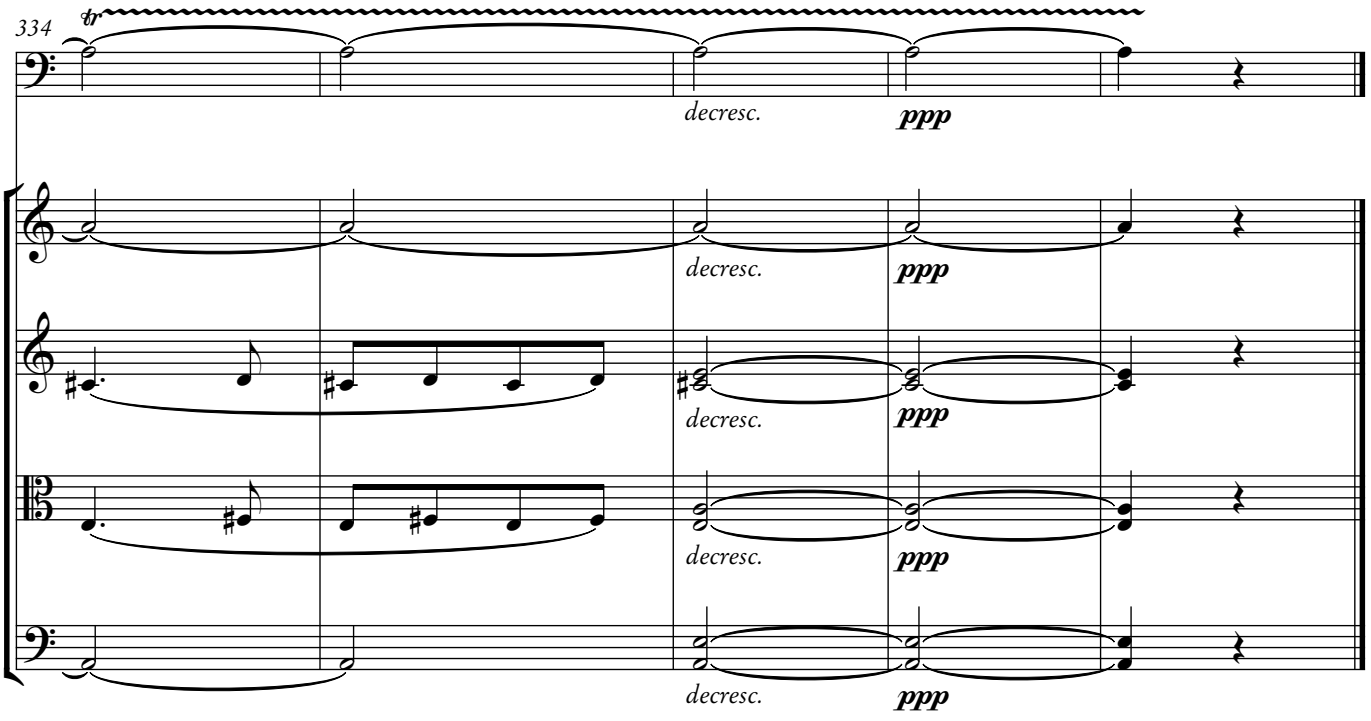
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Édouard Du Puy

Tonsättaren, violinisten, sångaren och skådespelaren Édouard Du Puy, född omkring år 1770 i Neuchâtel i Schweiz, sökte sig tidigt till Sverige och verkade här som konsertmästare i Hovkapellet åren 1793–99 samt som hovkapellmästare 1812–22. Han var en uppskattad violinist och firad sångare i en mängd roller på scen. Du Puy var en betydande person musiklivet i Stockholm och valdes in som ledamot av Kungl. Musikaliska Akademien år 1795. Han komponerade inom en mängd genrer; operor, baletter, solokonserter, vokal- och kammarmusik. Du Puy avled i Stockholm den 3 april 1822.

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Kvintett för fagott och stråkar

Första satsen *Allegro moderato* är komponerad i en fritt uppfattad sonatform med ett huvudtema i a-moll och ett sidotema i C-dur (t. 60). Efter C-durtemat vidtar en kort genomföringsdel, som efter ett kort modulationsparti övergår i en återtagningsdel med huvudtemat i f-moll (t. 100), och sidotemat i den överraskande tonarten A-dur. I en coda återkommer till sist huvudtemat i grundtonarten a-moll.

Andra satsen *Andante sostenuto* står i F-dur, går i 3/4-takt och inleds med fyra introducerande takter i stråkkvartetten, som därefter övergår till ackordiskt ackompanjemang med triolrytmisering. Fagottstämman är en utpräglad cantilena. Ett huvudtema, som upprepas över en varierad stråksats, avlöses av ett modulerande parti som via Dess-dur och E-dur tar sig tillbaka till grundtonarten. I t. 69 återkommer huvudtemat och fortspinns fram till sluttakterna.

Finalsatsen *Rondo Allegro* är komponerad av Carl Anton Philipp Braun, en tysk musiker som var verksam i Stockholm samtidigt som Du Puy. Satsen i a-moll bygger på ett rikt varierat huvudtema som rondoformen till trots sällan återkommer i identisk form. Stycket bjuder på åtskillig ekvilibristik från fagottisten, men också på längre partier med ren kvartettsats, där primarien tidvis får en solistisk roll i växelspel med fagotten.

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Édouard Du Puy

Composer, violinist, singer and actor Édouard Du Puy, born ca 1770 in Neuchâtel, Switzerland, made his way to Sweden early and was active here as concert master in the Royal Court Orchestra from 1793–99, as well as chief conductor of the same from 1812–22. He was an esteemed violinist and celebrated singer in a variety of roles on the stage. Du Puy was an important figure in Stockholm's musical life and was elected as a member of the Royal Swedish Academy of Music in 1795. He composed in a wide variety of genres: operas, ballets, solo concertos, as well as vocal and chamber music. Du Puy died in Stockholm on 3 April 1822.

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Transl. Nicole Vickers

Quintet for bassoon and strings

The first movement, *Allegro moderato*, is composed in a freely interpreted sonata form with a main theme in A minor and a secondary theme in C major (measure 60). After the C major theme a short development section is undertaken, which after a short modulation moves into a recapitulation section with the main theme in F minor (measure 100), and the secondary theme in the surprising key of A major. In a coda the main theme finally returns in the original key of A minor.

The second movement, *Andante sostenuto*, is in F major, 3/4 time and begins with four introductory measures in the string quartet, which thereafter moves on to chordal accompaniment with triplet rhythmic patterns. The bassoon part is a typical cantilena. One main theme, which is repeated over a varied string section, is relieved by a modulating section that, via D-flat major and E-flat major, returns to the original key. In measure 69 the main theme returns and is elaborated up to the final measures.

The final movement, *Rondo Allegro*, is composed by Carl Anton Philipp Braun, a German musician who was active Stockholm at the same time as Du Puy. The movement in A minor builds on a richly varied main theme in rondo form, which despite this seldom returns in an identical version. The piece delivers substantial equilibristics from the bassoonist, but also in the longer passages with a pure quartet character, where the first violin at times has a soloistic role alternating with the Bassoon.

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Transl. Nicole Vickers

Critical commentary

Source Material

This critical edition of the *Quintetto* for bassoon and strings by Edouard Du Puy is based primarily on an autograph set of parts. Although the third movement is by Carl Braun, it is written in Du Puy's hand; for these purposes it is considered as part of the autograph set. The sources are as follows:

A_F: Autograph solo bassoon part
A_{V1}: Autograph violin I part
A_{V2}: Autograph violin II part
A_{VA}: Autograph viola part
A_{VC}: Autograph violoncello part
C: Copy of score

There are several general items of note in this edition, which are mentioned here to minimize repetition in the commentary.

All stylistic markings are original. The editorial changes listed have been done to match the markings found in the other instruments, unless otherwise noted. In instances when an accidental has not been duplicated in another octave but is clearly intended, it has been supplied by the editor.

Du Puy's slurs are sometimes ambiguous, especially in their endings. As they are usually written over complete bars or half bars, when in doubt, the editor has made them consistent with this general style.

Some of Du Puy's other markings are inconsistent in their appearance. His staccato markings are usually miniscule vertical slashes, and less frequently, dots. As there does not appear to be a consistent difference, the editor has used conventional staccato dots for both types of marking.

An expressive marking frequently used by Du Puy is a distinctive small hairpin, which can be described as a longer accent or a very short decrescendo. The meaning to the player is visually clear: a weighted beginning with a very quick taper, slightly longer than a conventional modern accent. This marking has been reproduced in this edition as faithfully as possible.

The markings of *solo* for the bassoon entrances have been omitted, as the bassoon is the main solo instrument of the entire work.

Commentary

I. Allegro moderato

B. 20.	Vn. I: the two two-note slurs have been changed to a full-measure slur.
B. 25, 26.	Fg., Vn. I/II, Va: ***mf*** has been added to match the first entrance of the cello.
B. 26.	Va: a diminuendo hairpin has been added.

B. 28. Vn. I, Va: ***f*** has been changed to ***ff.***

B. 33. Vn. I, Vc.: a diminuendo hairpin has been added to match Vn. II.

B. 34. Vn. II, Va: ***ff*** has been changed to ***f***.

B. 40. Vn. I, Va: ***p*** added.

B. 47. Va: *b* on beat 2 is missing a flat sign; it has been added to match Vc.

B. 48. Vn. II: Du Puy has written a two-bar crescendo beginning here; it has been moved to 49 and shortened to one bar.

B. 51. Vn. I: ***fp*** has been removed.

B. 65 Va: Du Puy wrote *a* on beat 3, clearly an error; it has been corrected to *b*.

B. 66. Fg: on beat 3, the sharp accidental is found in **C**, but not in $\mathbf{A}_{\mathbf{F}}$.

B. 76, 78. Vn. II: *dolce* has been added to match Vln. I.

B. 78. Va: *dolce* has been added.

B. 79, 169. String articulations are similar to the bassoon and to each other, but do not match. The editor has chosen to use the articulation of the bassoon, who plays the phrase first at 75, then again at 165.

B. 85. Vn. I: ***ff*** has been changed to ***f***.

B. 89, 90. Fg.: slurs have been added by analogy with 179-180.

B. 92. Vn. II, Va: ***p*** has been added.

B. 102. Va: a decrescendo hairpin has been added.

B. 103. Va: beat 3 has *e*♭, which is dissonant; it has been changed to *f,* a plausible solution.

B. 106. Vc. beats 3-4: a slur has been added.

B. 112. Va: the full-bar slur has been extended into beat 1 of 113, to match Vn. II.

B. 118, 119. Va: Du Puy wrote one slur over each bar, possibly due to ending one staff and beginning the next; the slur has been extended to cover both bars.

B. 120. Fag., Vn. I/II: *Tempo I* has been added on beat 4, as found in Va and Vc.

B. 132, 134. Vc.: staccato dots have been added to match Vln. II and Va in 133 and 135.

B. 143. Vn. II, Va: ***ff*** has been changed to ***f***.

B. 150. Va: *dolce* has been added.

B. 165. Vc.: *arco* has been added.

B. 170. Vn. I: Du Puy wrote two slurs (dividing the bar equally in half), but this has been changed to one slur.

B. 181. Vn. II: ***f*** has been added.

B. 183. Va: the slur on beat 3 has been shortened by one beat.

B. 186. Vn. II, Va: ***p*** has been added.

II. Andante sostenuto

B. 7. Vn. II, Vc.: ***p*** has been added.

B. 7-10, 51. Vn I, Vn II, Va: in these repeated triplets, the established articulation of dots under a slur does not continue in the sources, with the exception of Vn II and Va in measure 10. The editor has supplied them for the entire passage.

B. 10. Va: a crescendo hairpin has been replaced with a diminuendo hairpin.

B. 10. Fg: a slur has been added, as found in **C**.

B. 18. Va: a crescendo hairpin has been added.

B. 19. Vc.: on beat 3, the $e\natural$ accidental has been added to the second note of the triplet, to match Va.

B. 39. Vc.: a slur has been added to match Va.

B. 42. Vn. I beat 3: a slur has been added into the downbeat of 43.

B. 44. Va, Vc: *arco* has been omitted, as there is no prior indication of pizzicato.

B. 46. Vc.: ***fp*** has been added.

B. 48-50. Va: a slur has been added over each bar.

B. 52. Fg.: a crescendo hairpin has been added.

B. 53, 61. Vn. I: ***ff*** has been changed to ***f***.

B. 61, 62. Vn. I: on the second half of beats 1 and 2, Du Puy wrote the fast scales entirely as 64th notes. As these ascending scale gestures are otherwise identical to the solo bassoon on beat 3, the editor has duplicated the rhythm of the bassoon scale, which begins with one 32nd note and turns into 64th notes.

B. 63. Vc: a marking of ***p*** has been omitted, as it does not occur in the other instruments when they enter at 64.

B. 69. Vn. II, Va, Vc: ***p*** has been added.

B. 76. Vn. II: a crescendo hairpin has been added.

III. Rondo: Allegro

B. 9. Vn. I, Va: a staccato dot has been added.

B. 11, 12. Tutti: *Rall.* and *Tempo I* have been added by analogy with 198 and 199.

B. 40. Vn. I: although ***f*** is written on the second beat, it has been moved it to beat 1 to match the other strings.

B. 88. Vn. II: a slur into 89 has been omitted.

B. 90. Vn. I: ***f*** has been added.

B. 108, 109. Va, Vc.: a slur has been added.

B. 132. Vn. I: ***p*** has been added.

B. 140. Fg.: Du Puy has written slurs over each of the triplets in this bar, but no more until 164; the editor suggests that slurs be added at the discretion of the player.

B. 142, 143. Fg.: Du Puy has written the aforementioned 'long accents' on the first and second beats of 142 and the downbeat of 143. Regular accents have been used by analogy with 150, but the player may choose to still make a slight difference between these two identical passages.

B. 151. Fg.: an accent has been added by analogy with 143.

B. 158. Vc: ***p*** has been added on beat 2.

B. 170. Vn I: ***p*** has been added on beat 2.

B. 173. Va: the slur over all of beat 2 has been adjusted to match the violins.

B. 190. Tutti: *Tempo I* has been added immediately after the fermata.

B. 221. Vn. II: a slur has been added on beat 1, by analogy with Vc. in 217.

B. 223. Va: Du Puy wrote a slur over the entire bar; it has been shortened to match Vln. II.

B. 226, 227. Tutti: *Rall.* and *Tempo I* added, by analogy with 198 and 199.

B. 241-244. Vn. I beat 1: ***fp*** has been added.

B. 249. Vc.: ***p*** has been added.

B. 270-273.	Vn. II: a slur has been added over each bar to match Vn. I.
B. 282.	Vn. I, Va, Vc: ***p*** has been added.
B. 290.	Vc: ***fp*** has been added.
B. 299-302.	Fg.: Du Puy has written four half notes and two long trill lines, possibly because of it occurring over two staves. His intention about whether to rearticulate the trill is unclear; the editor suggests playing one long trill, but leaves it to the discretion of the performer.

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