SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

C. A. P. BRAUN

1788-1835

Blåskvartett nr 1 i F-dur och nr 2 i Ess-dur

Wind Quartets, No. 1 in F major and No. 2 in E-flat major

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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Deux Quatuors

pour Flûte, Hautbois, Cor ou Cor de Bassette, et Basson

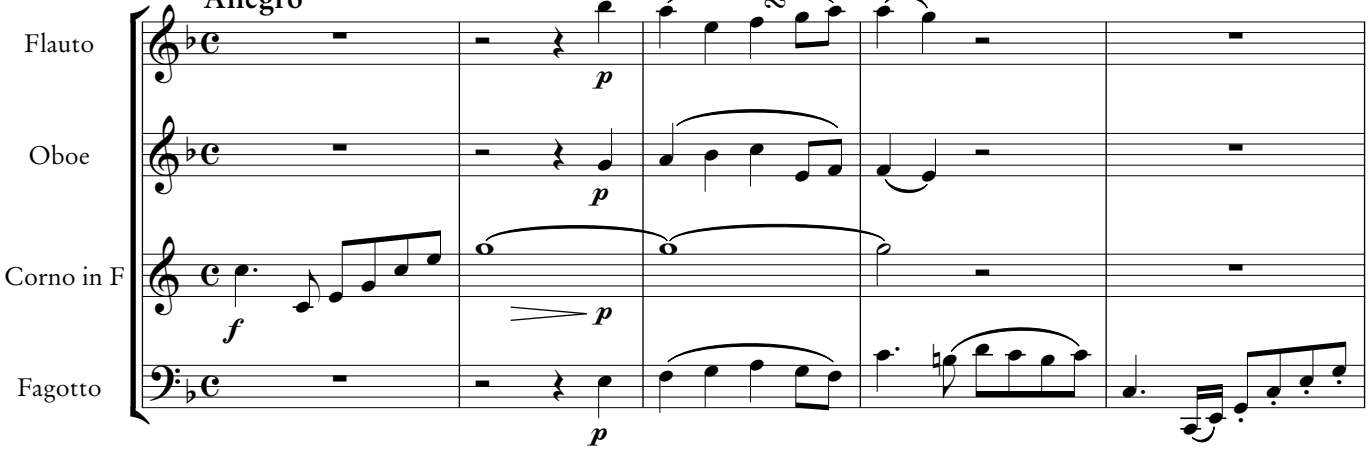
Quartetto I

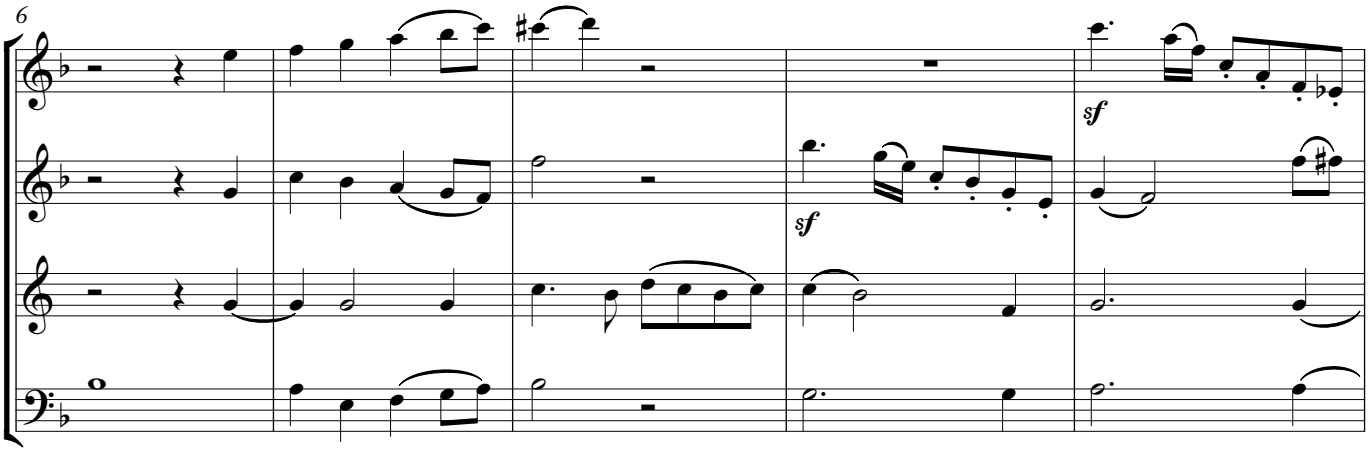
1

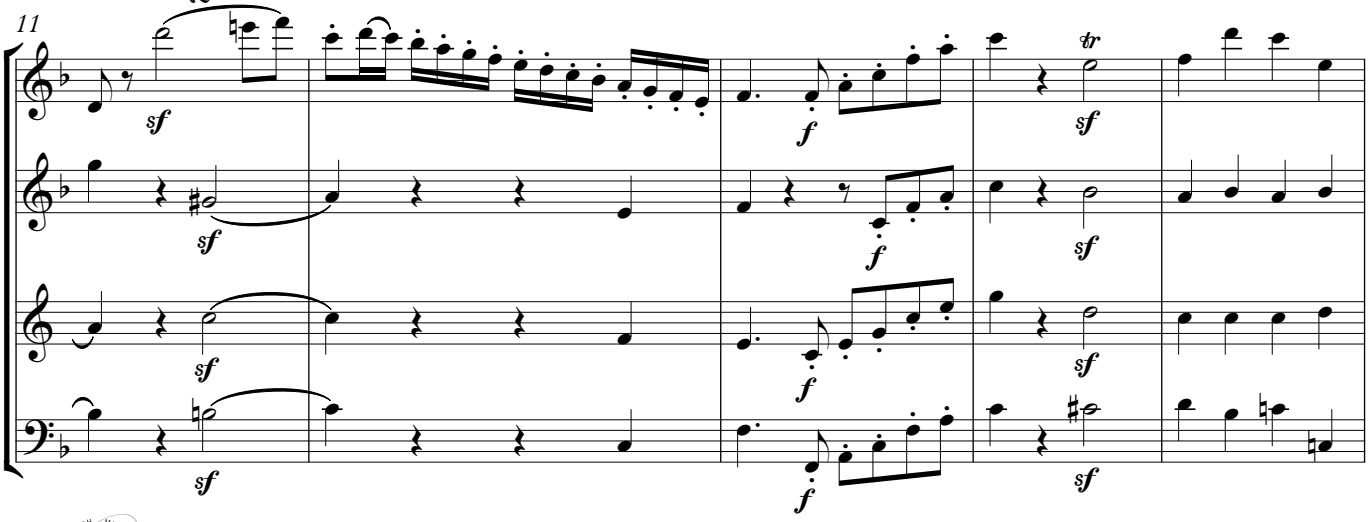
Carl Anton Philipp Braun
(1788–1835)

Allegro

Flauto
Oboe
Corno in F
Fagotto







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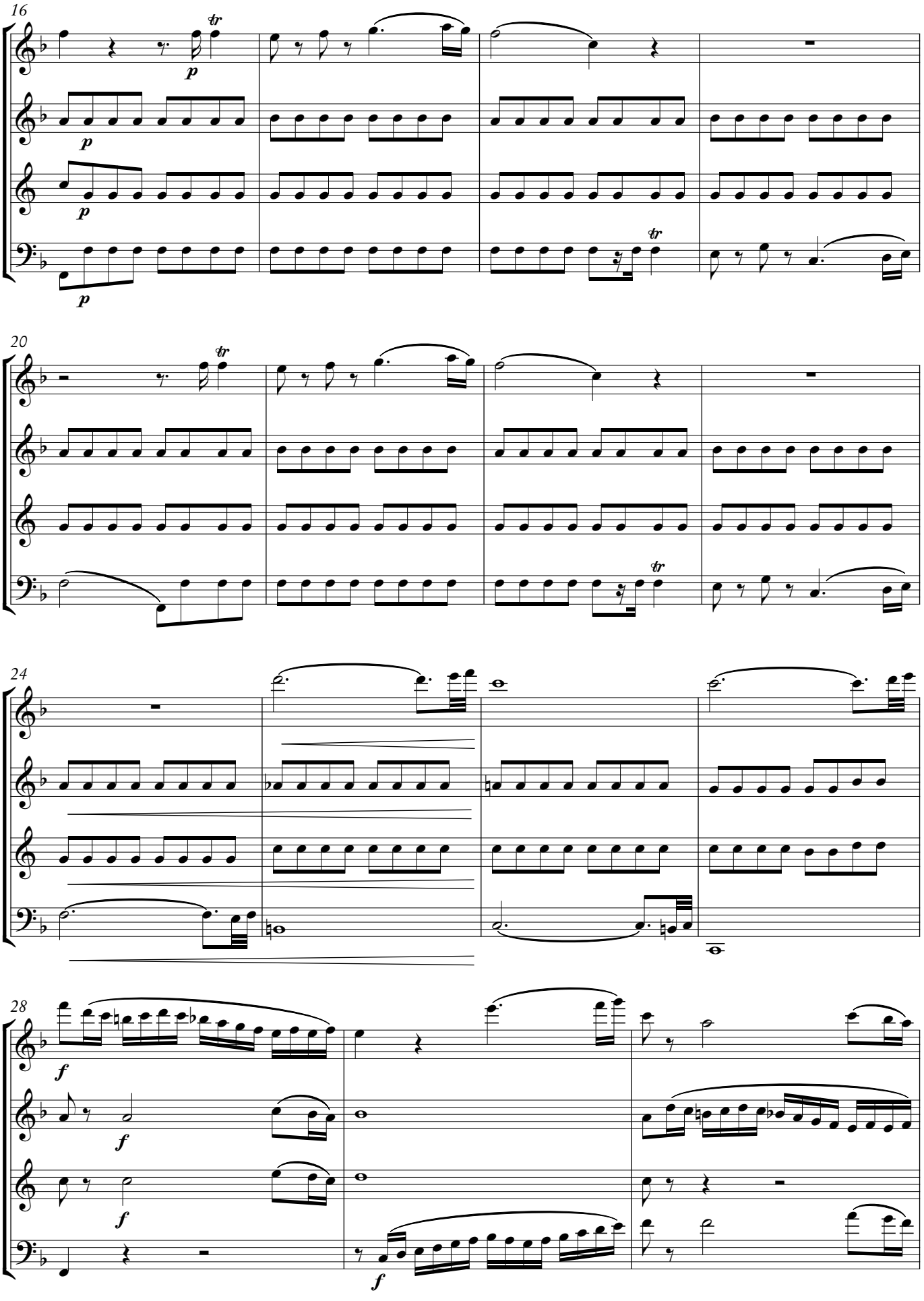
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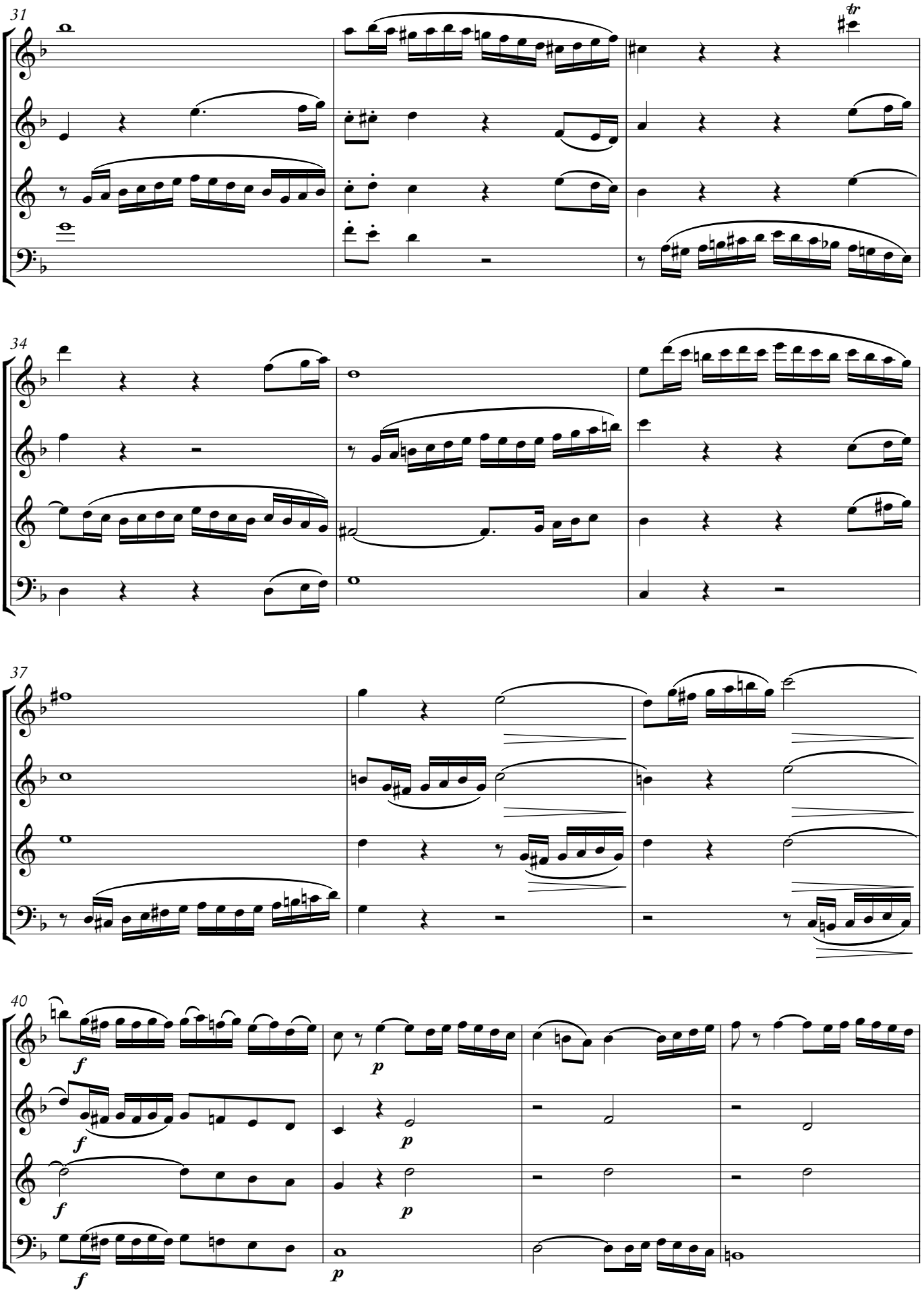
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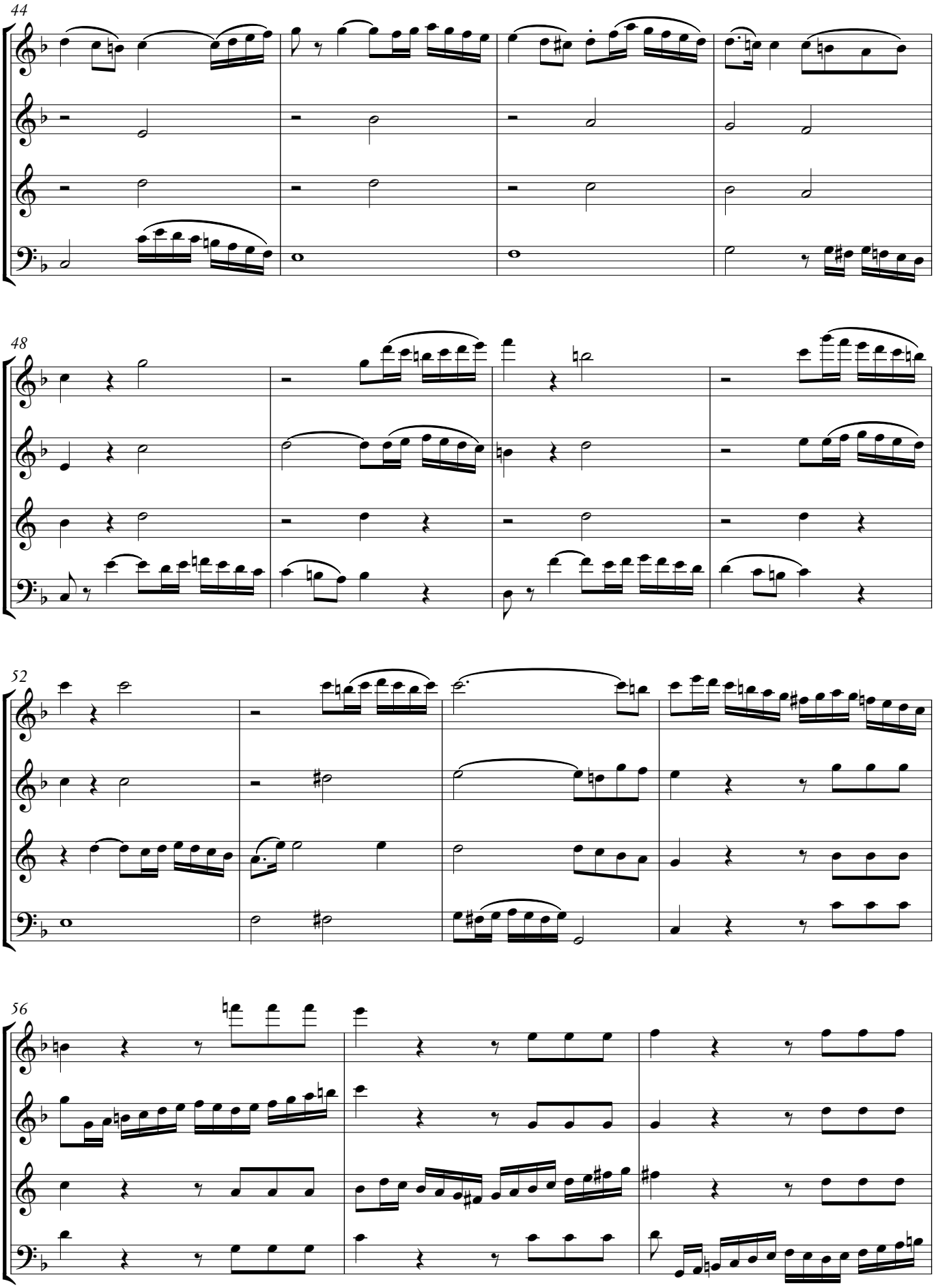
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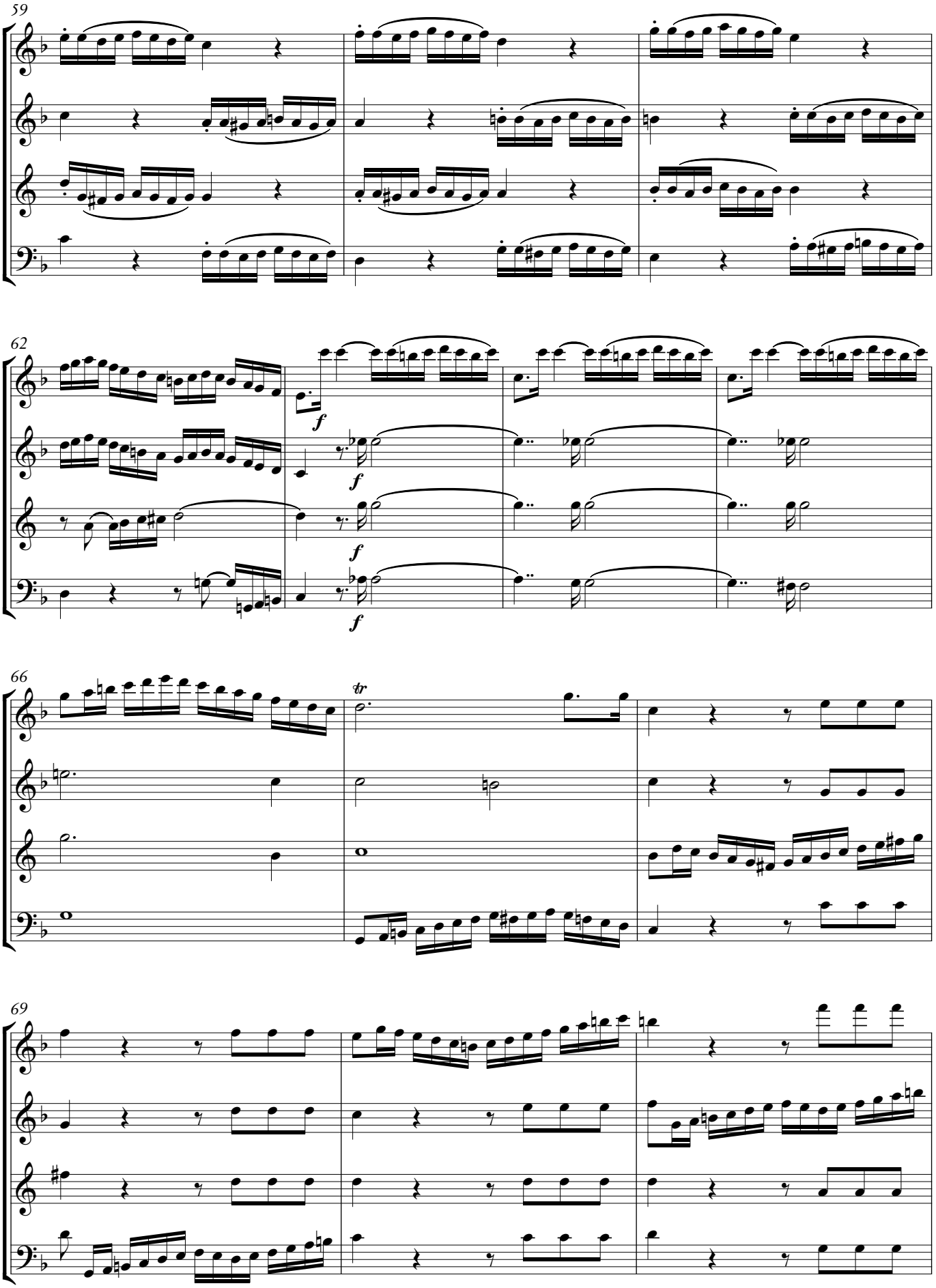
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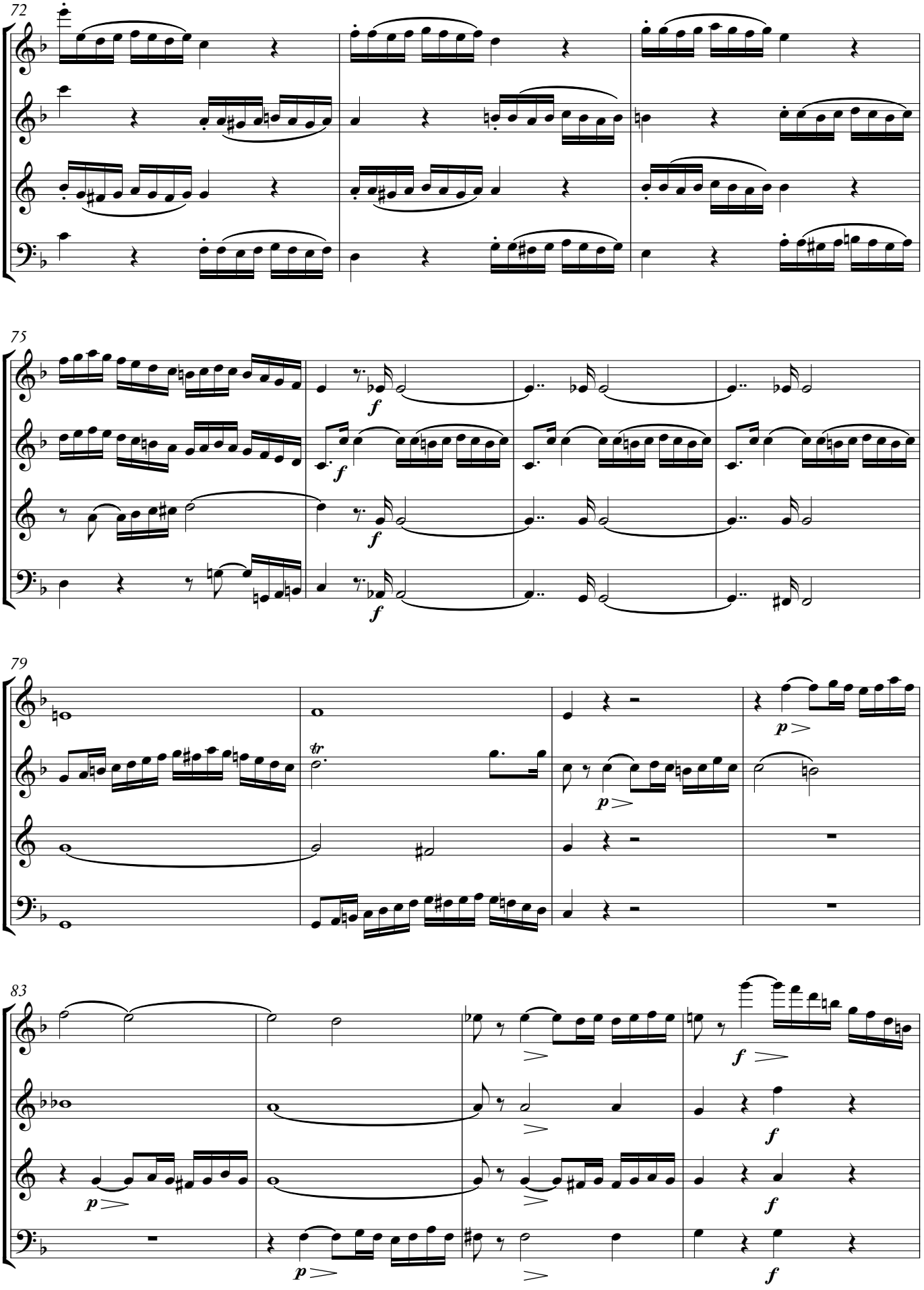
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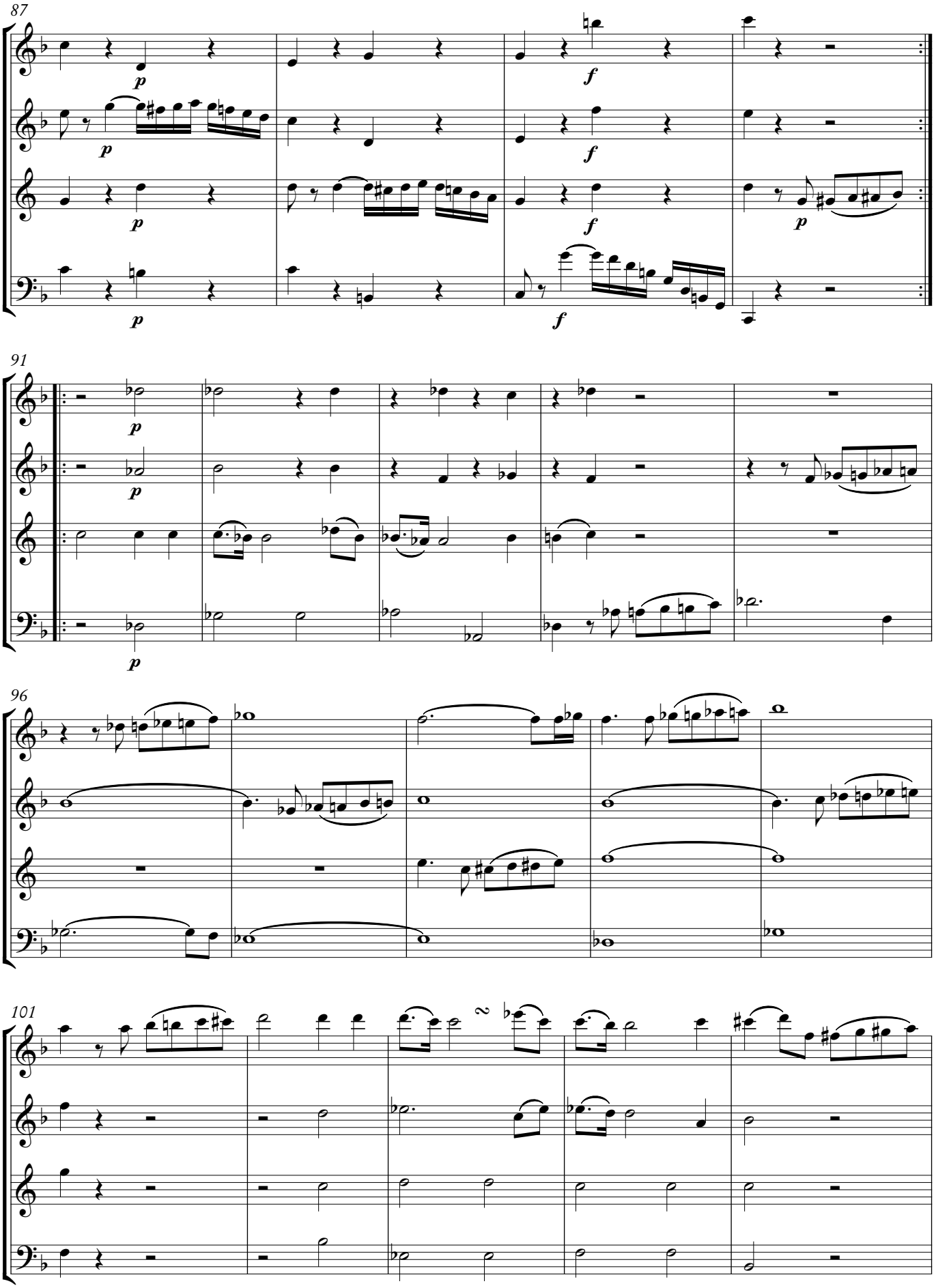
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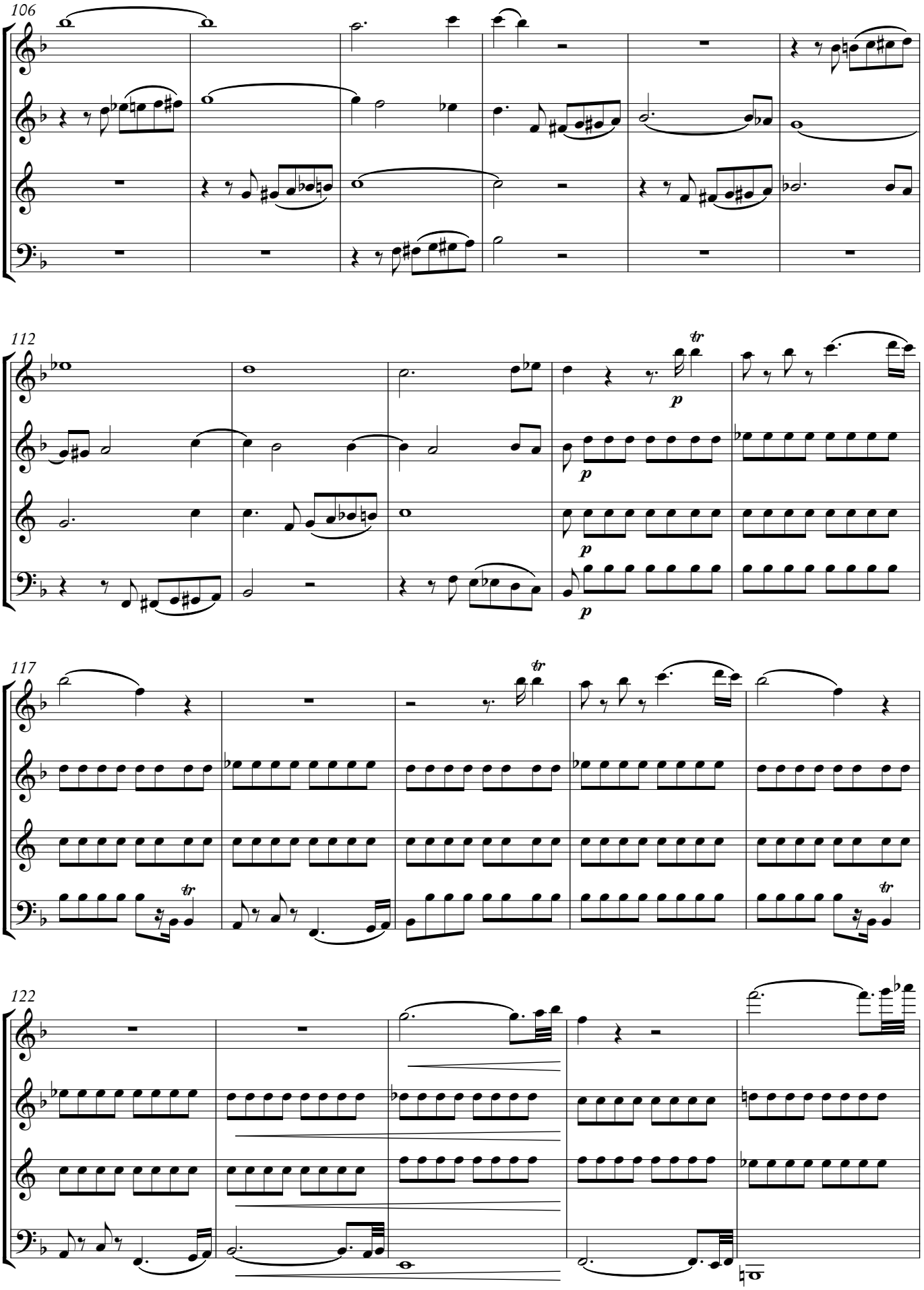
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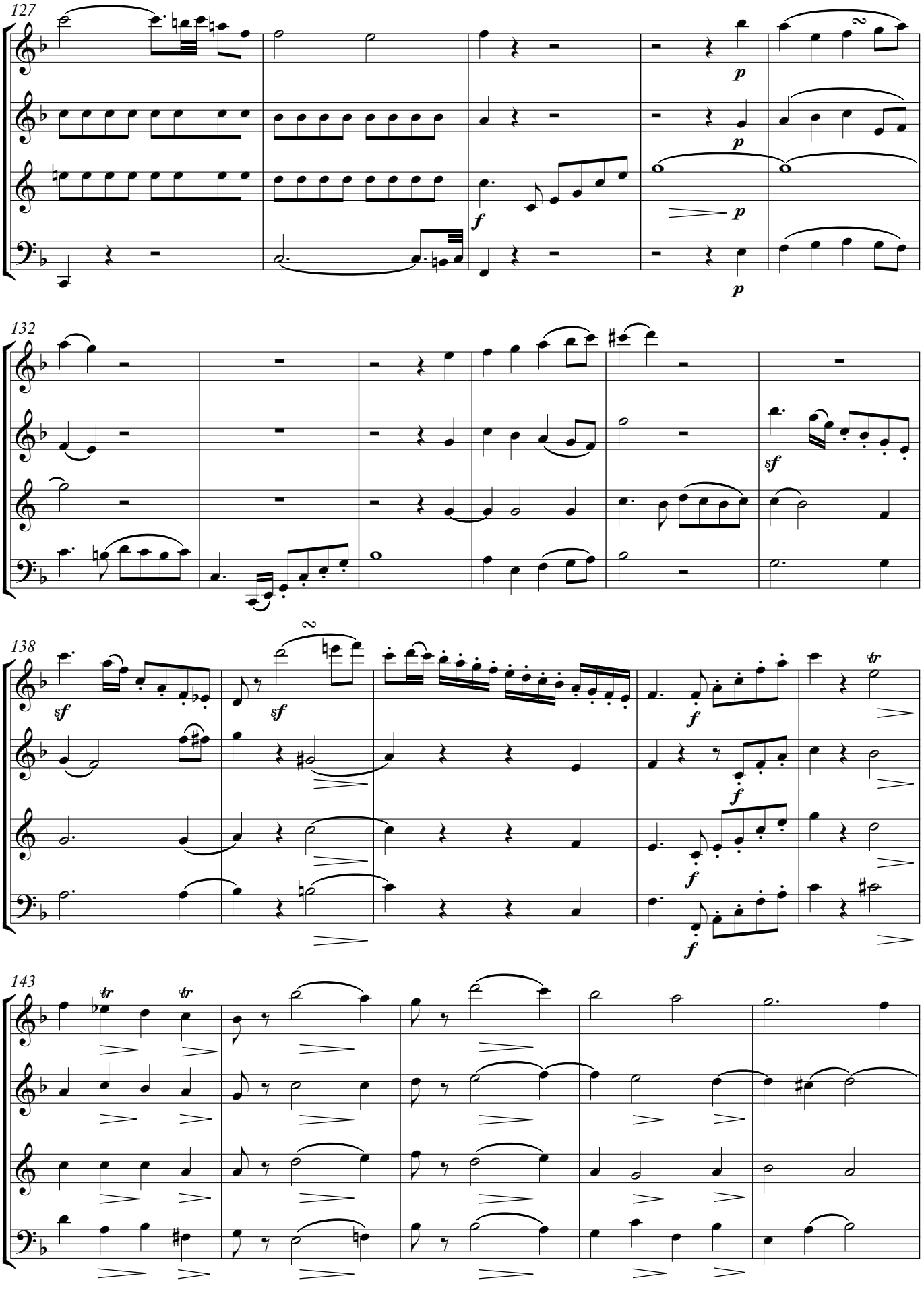
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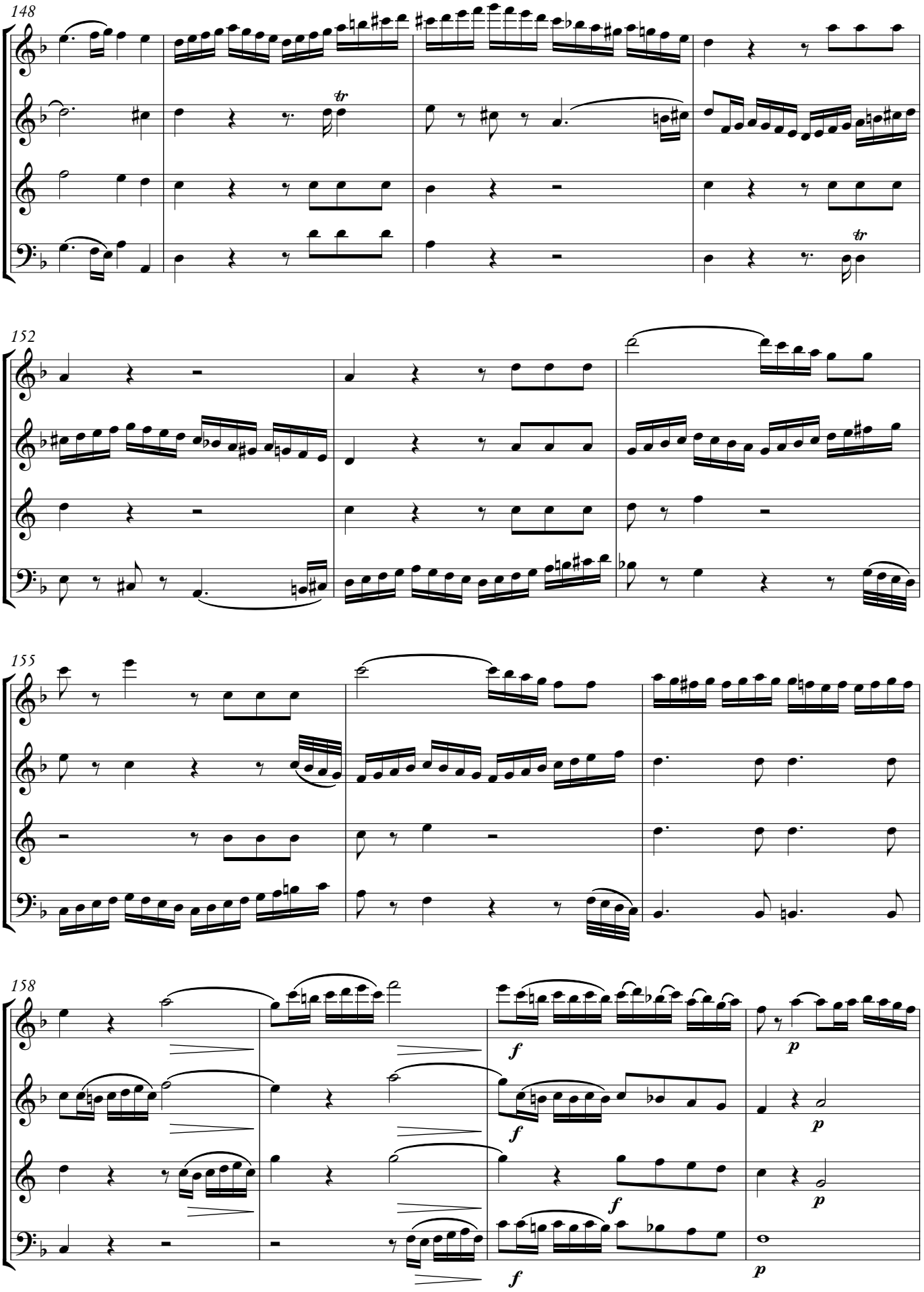
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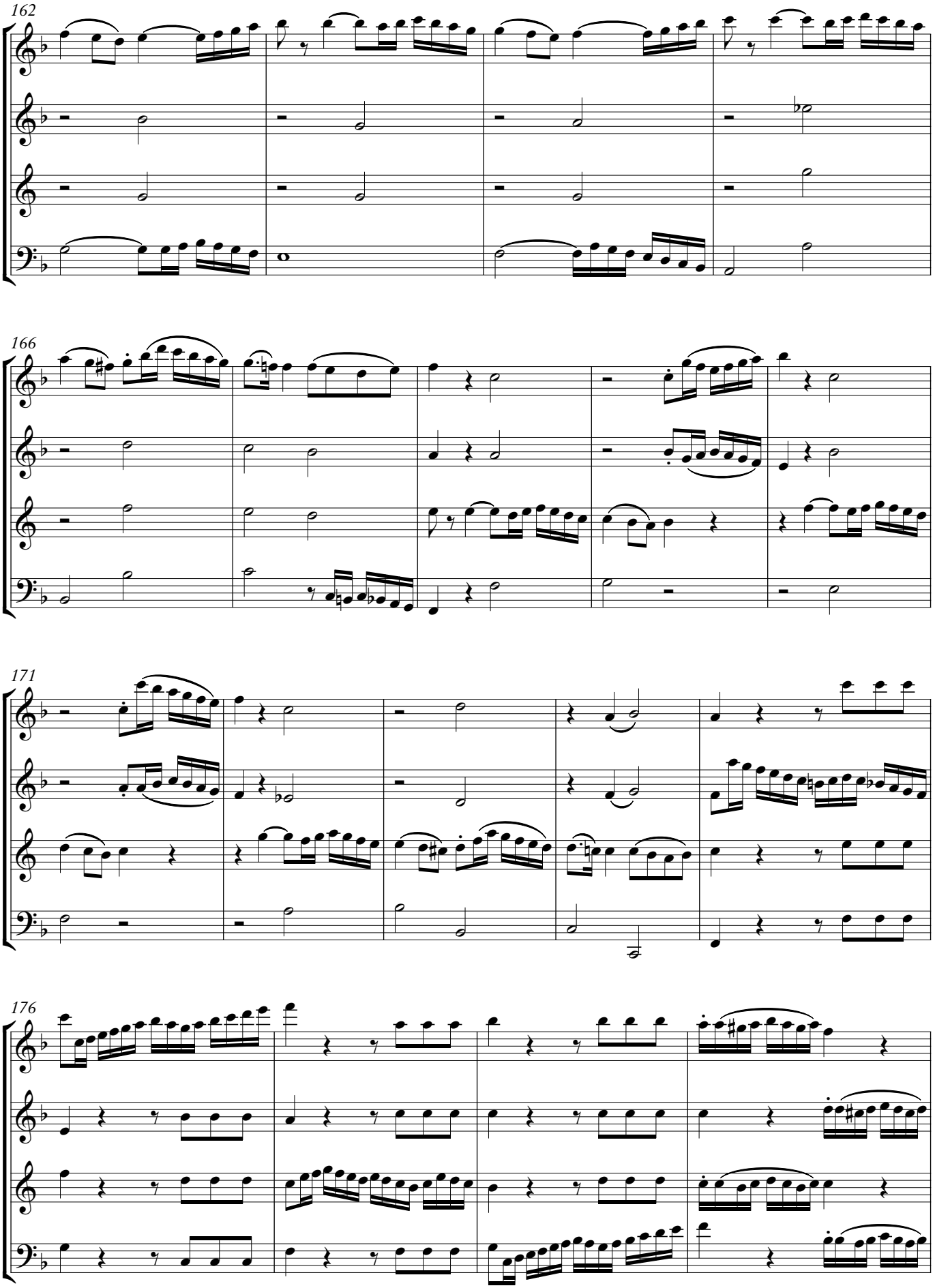
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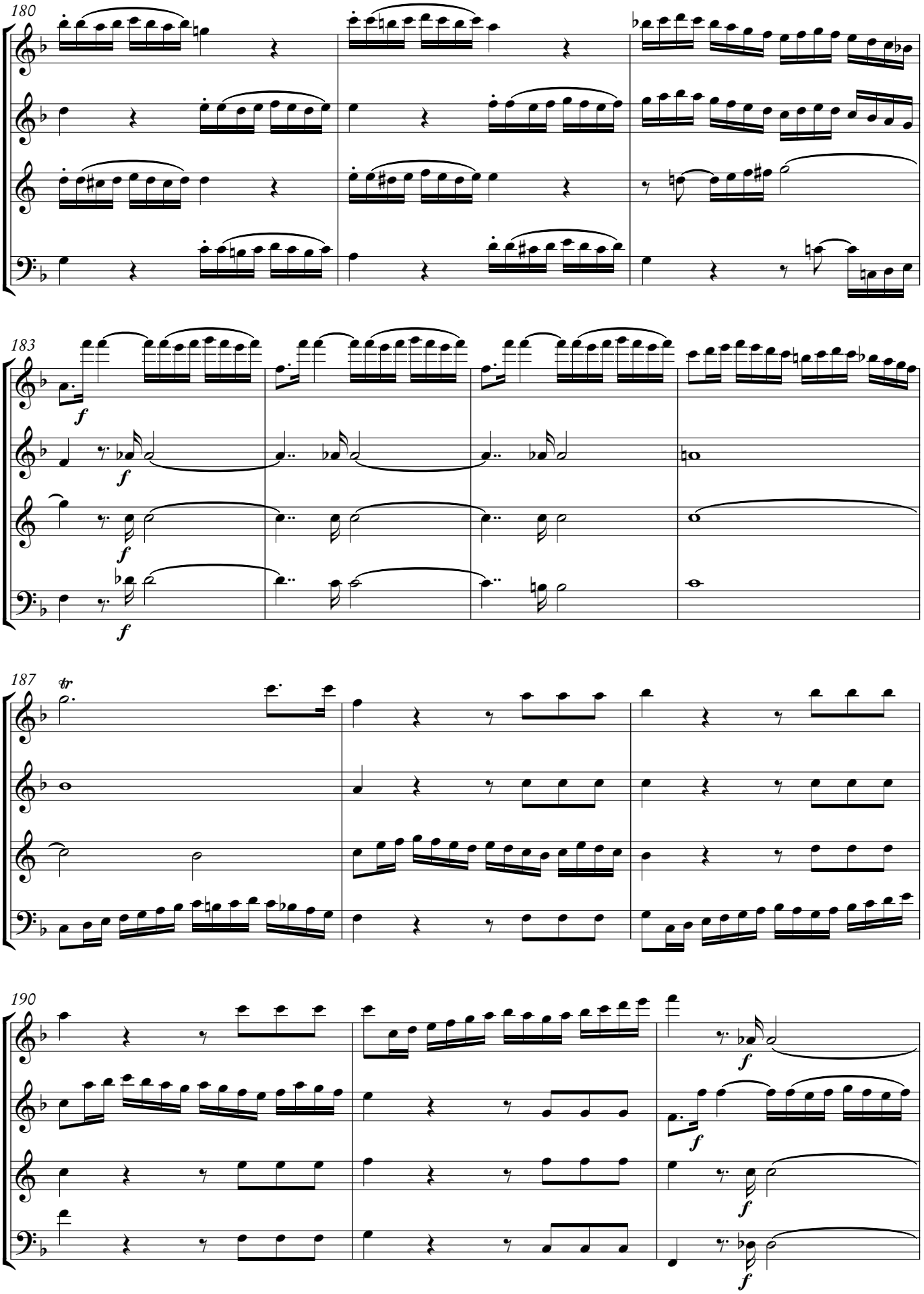
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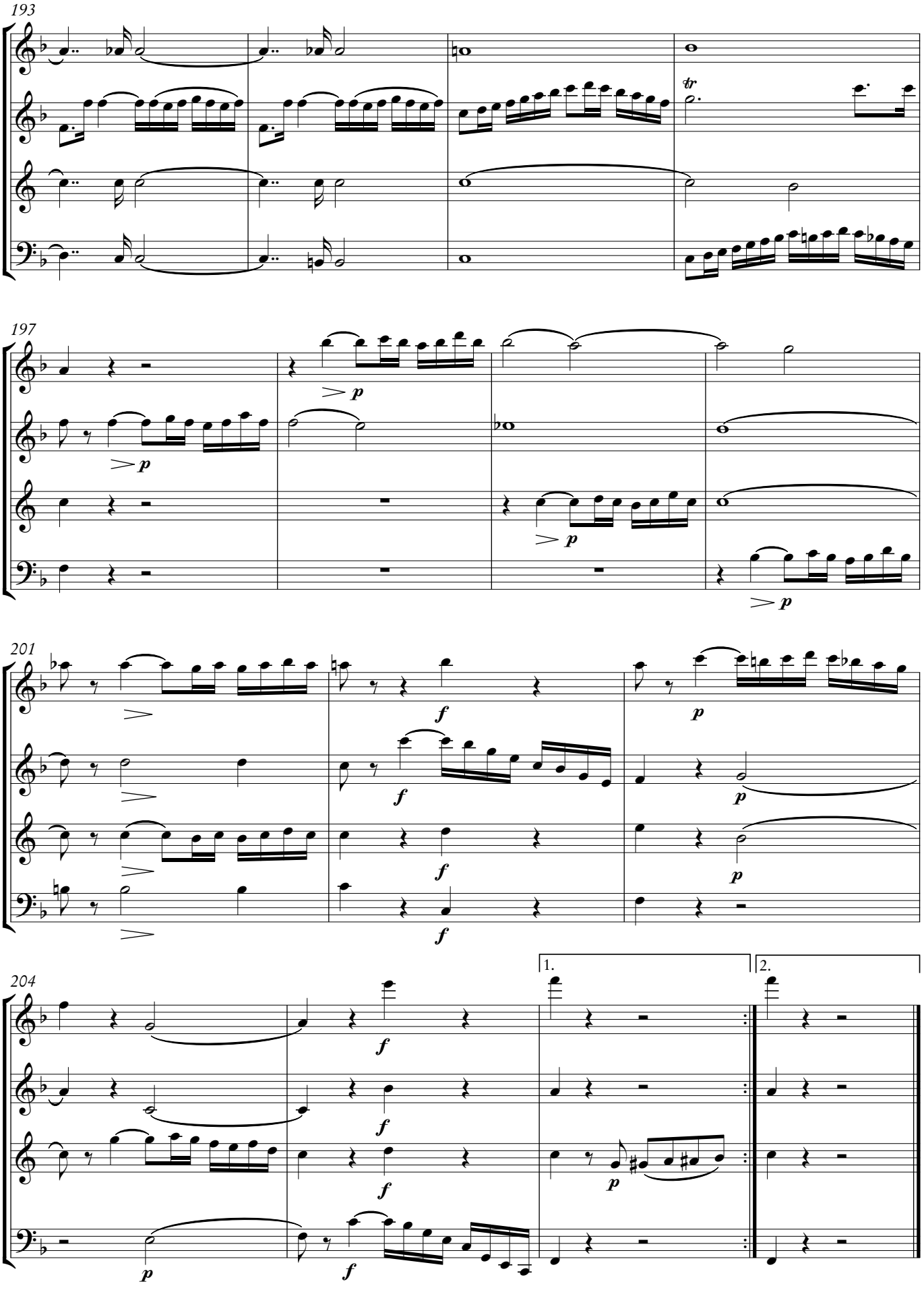
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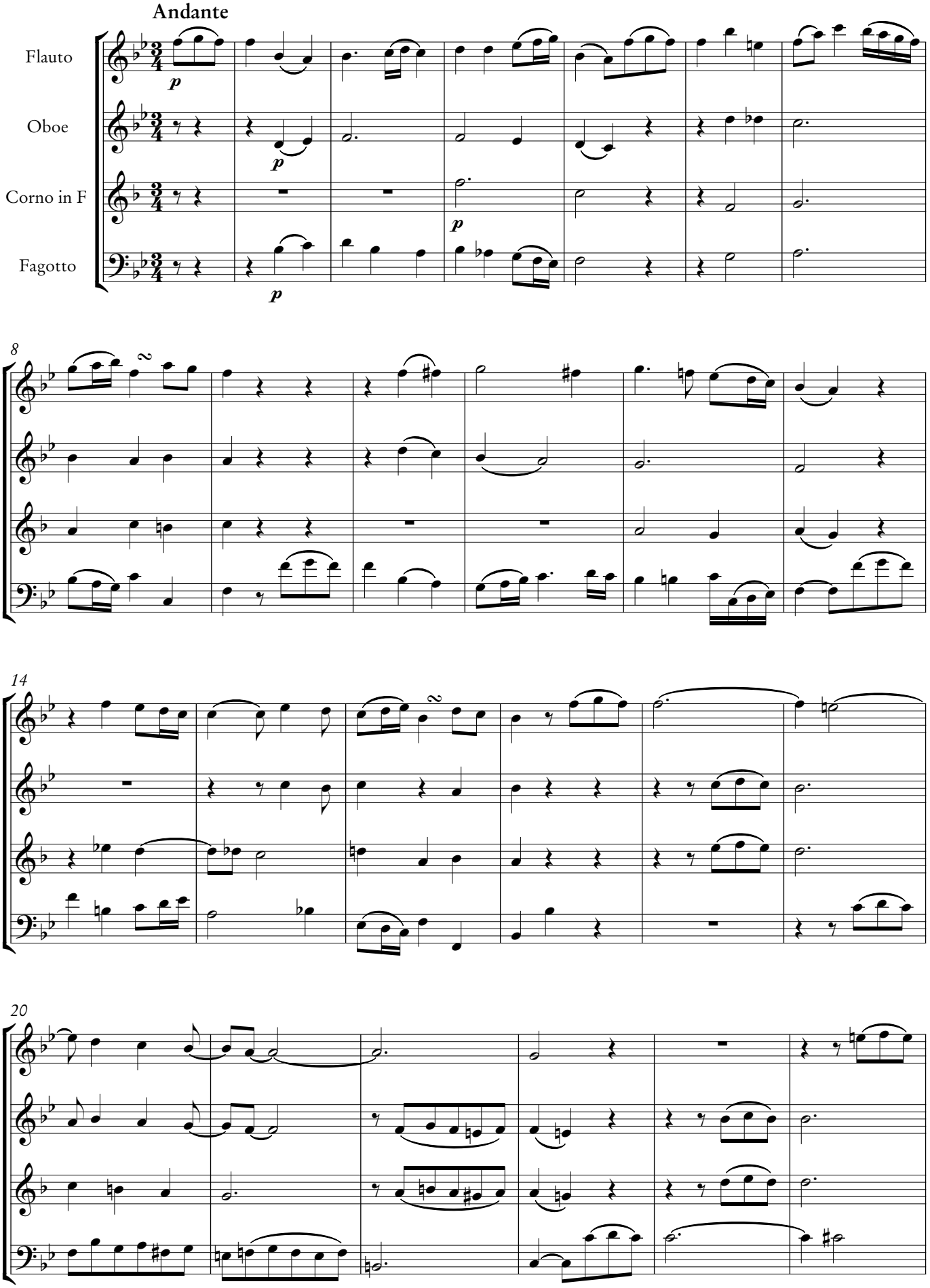

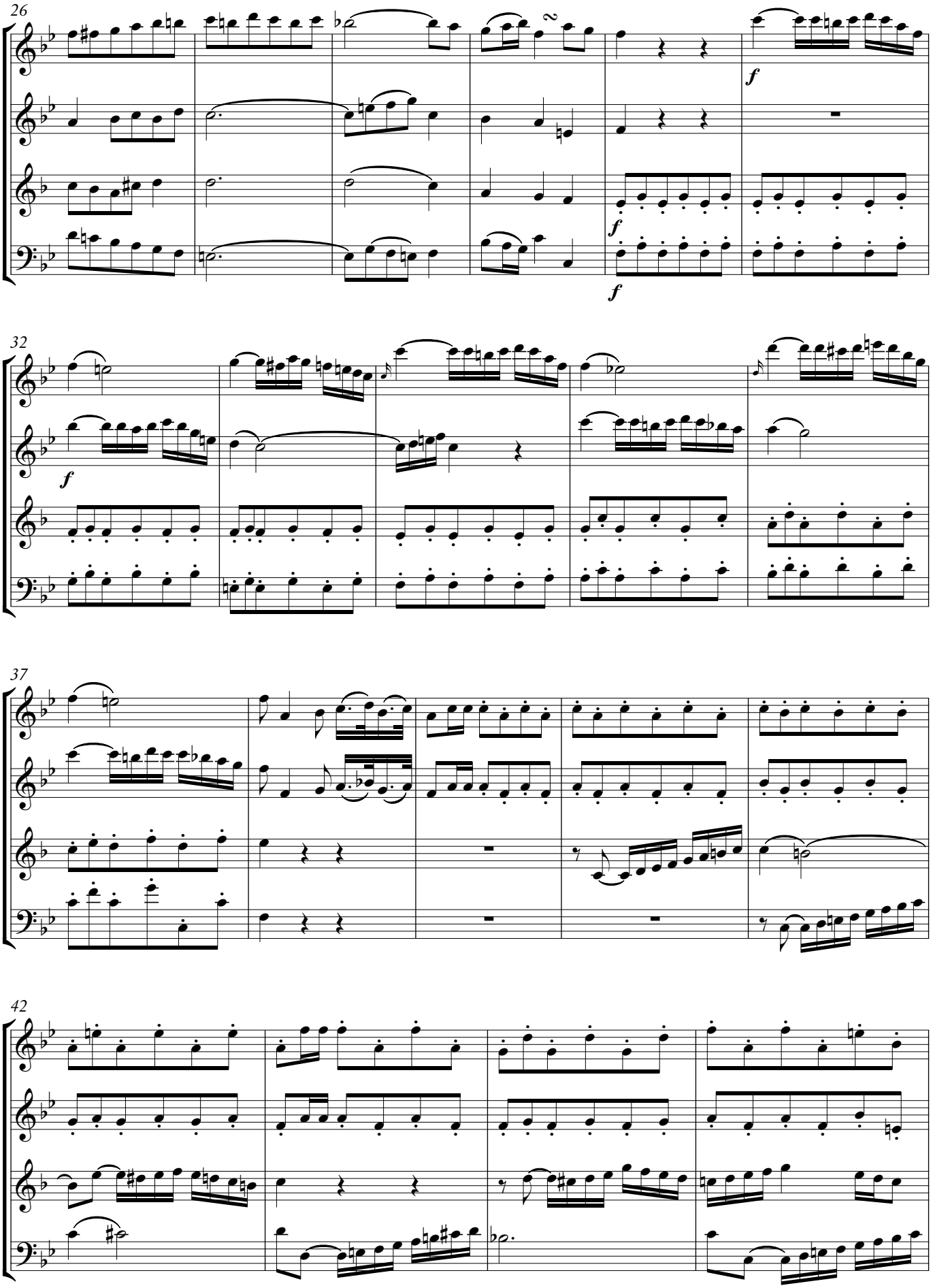
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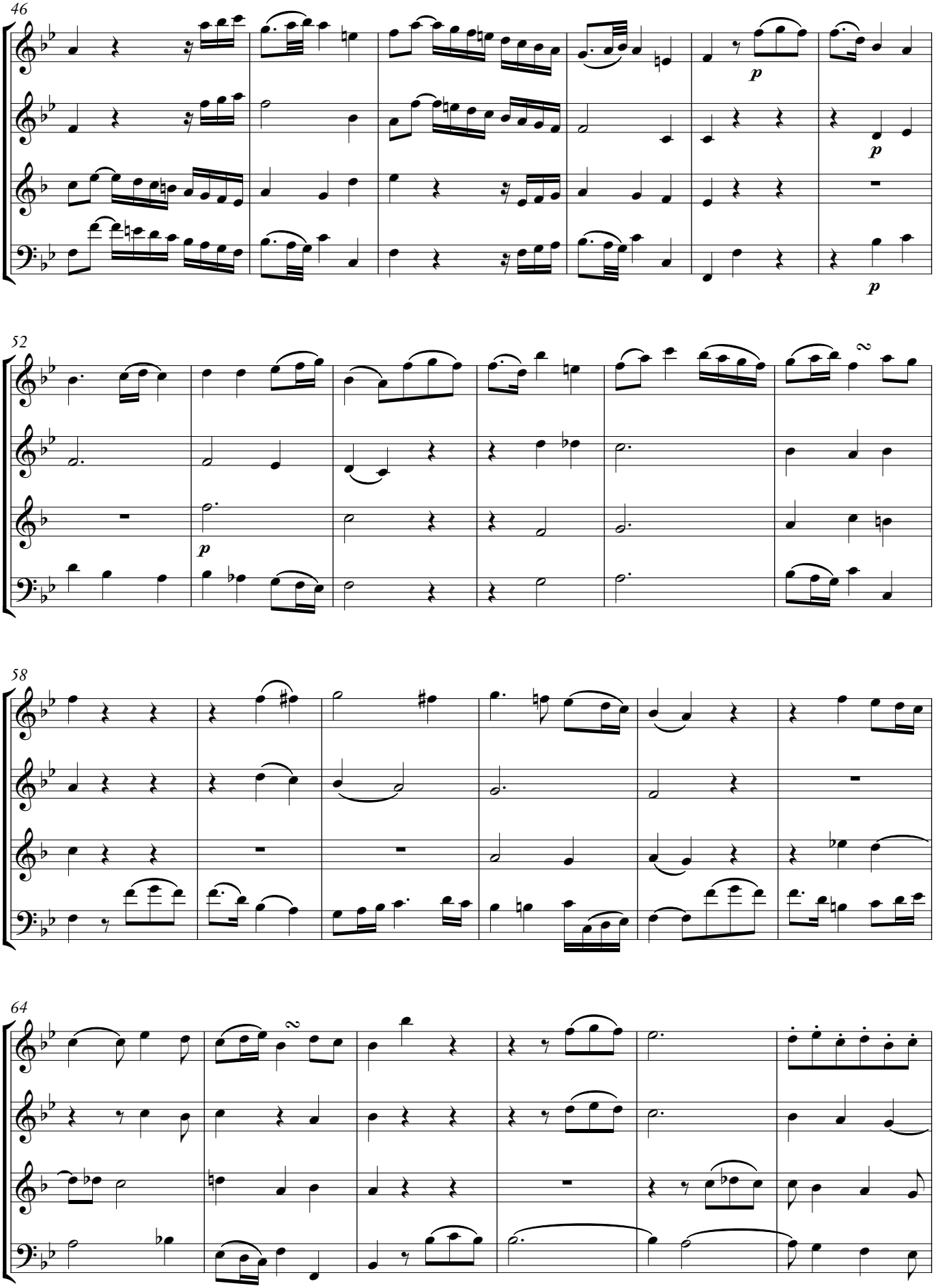
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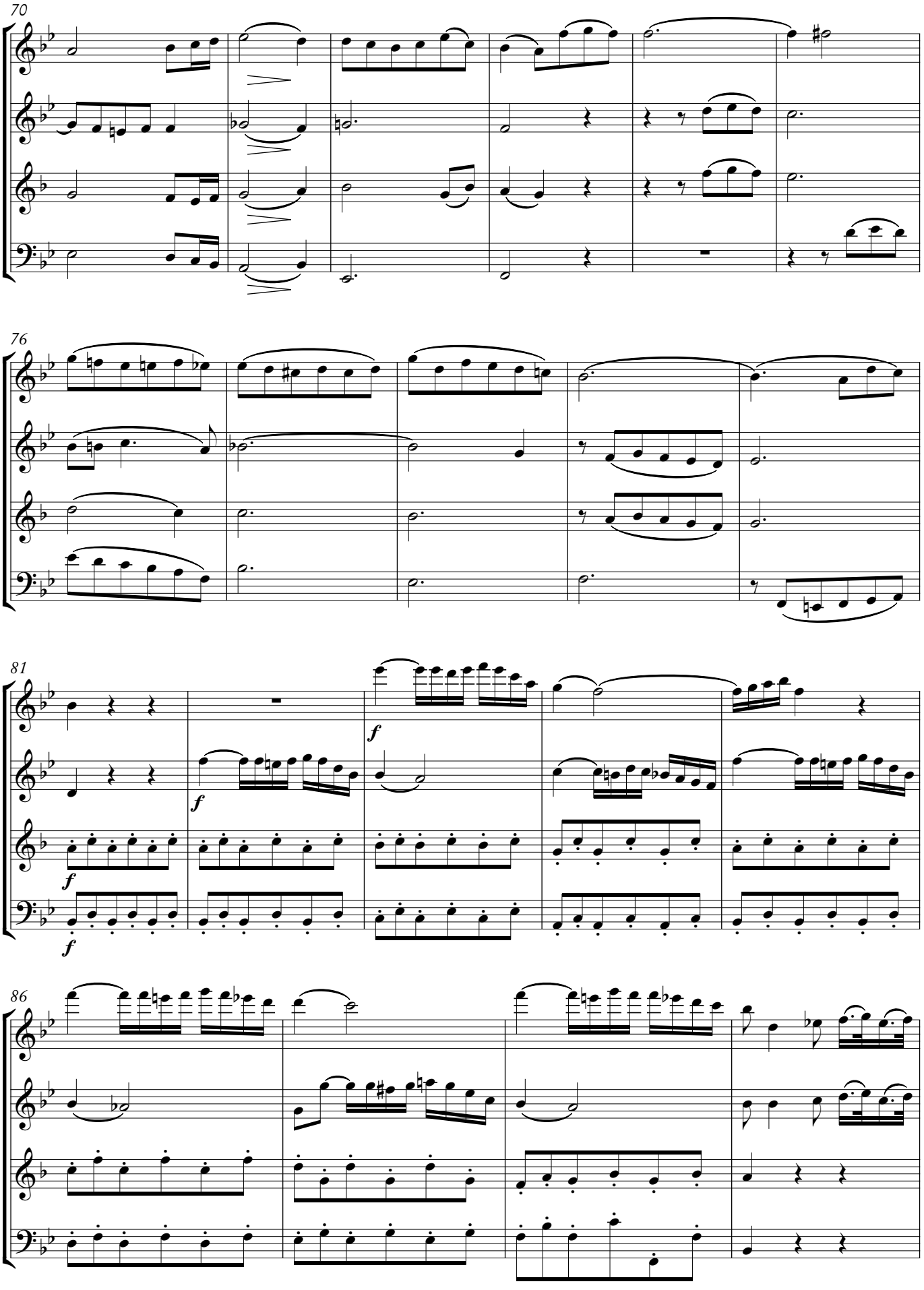
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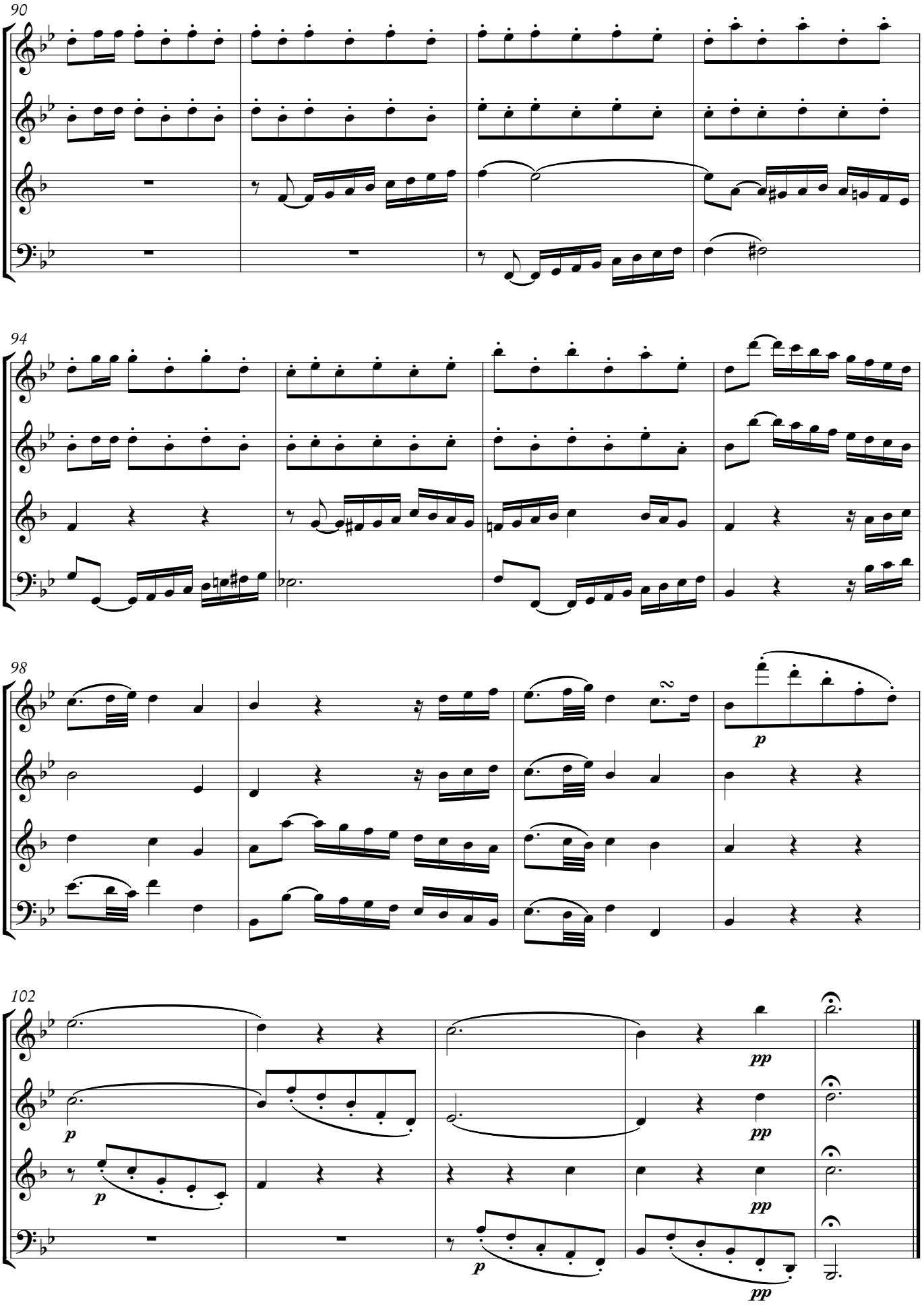
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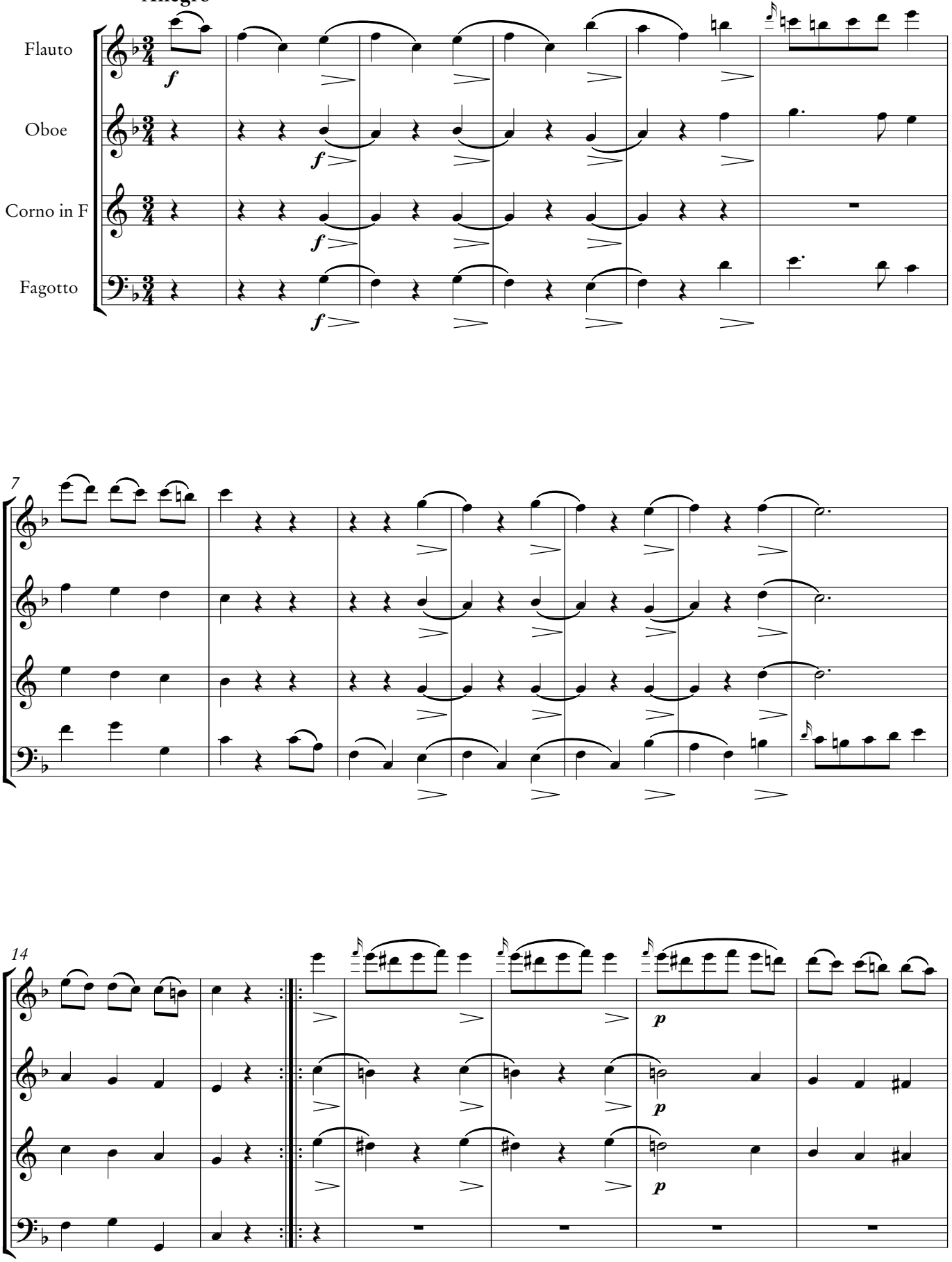
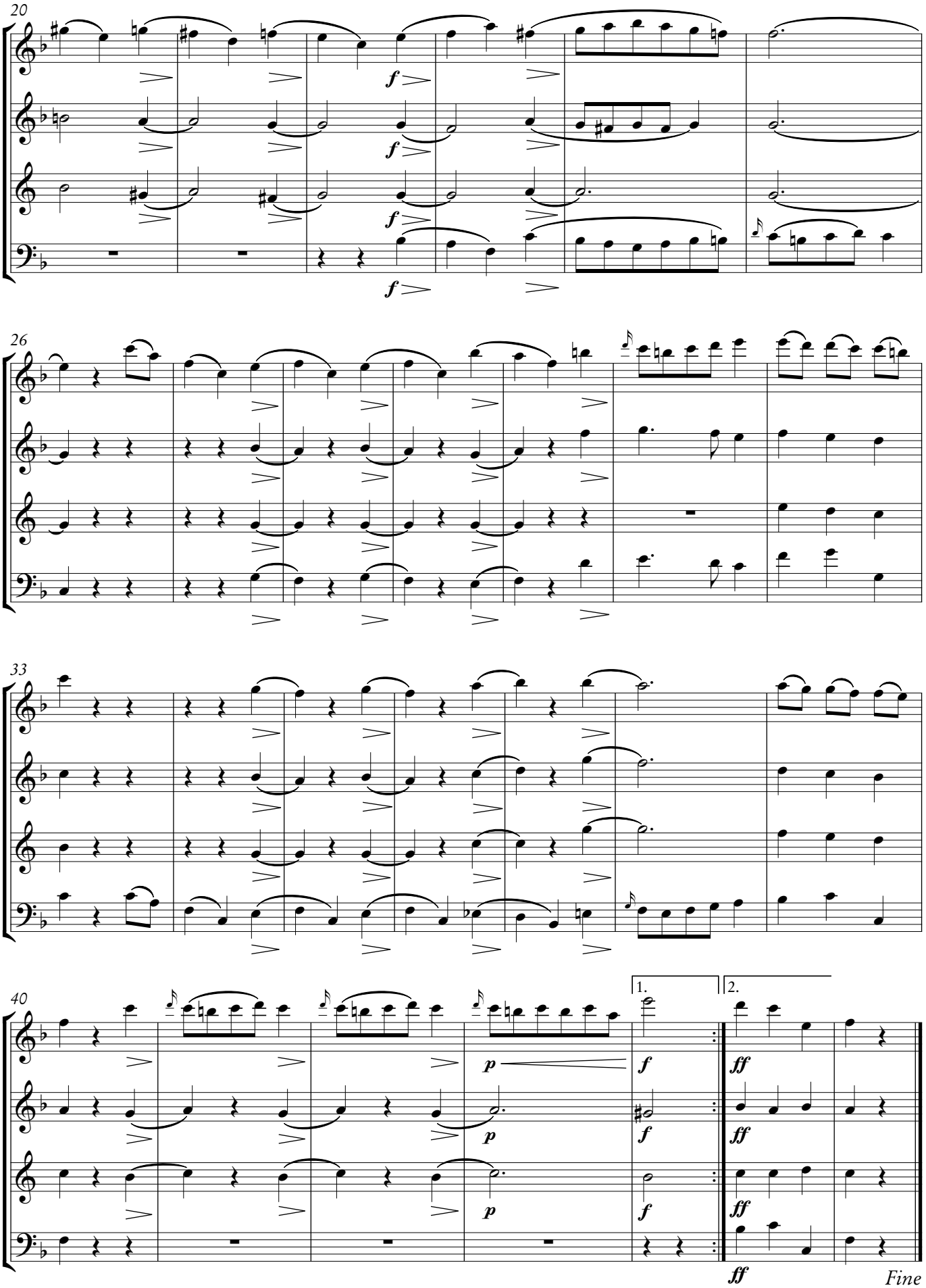
3

Menuetto

Allegro

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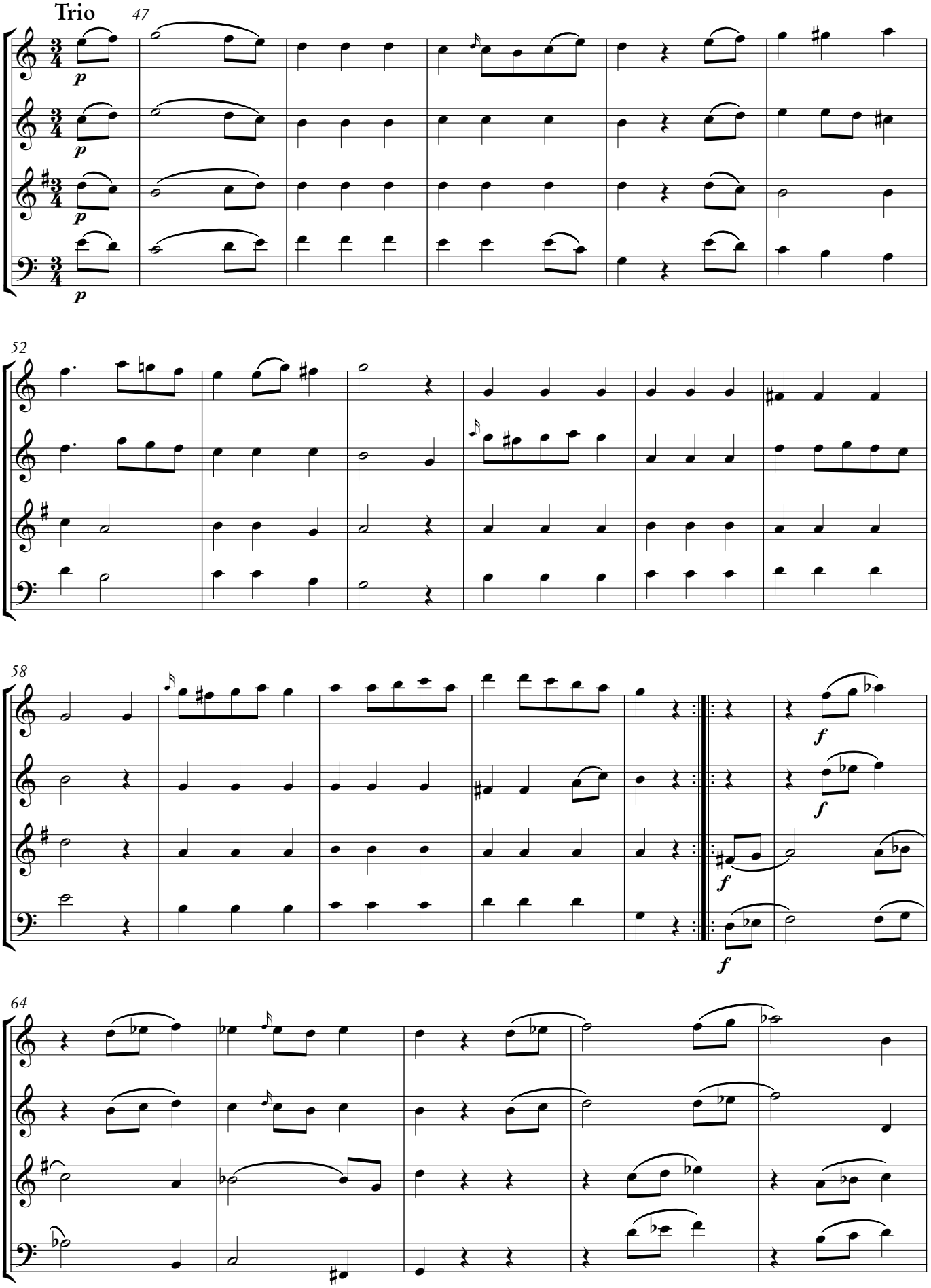
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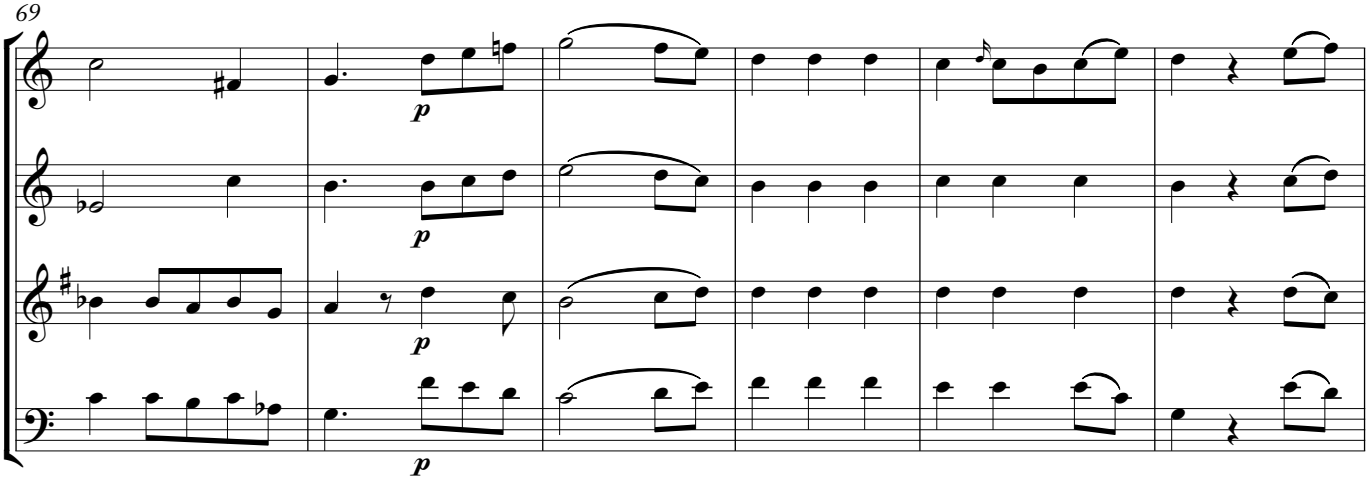

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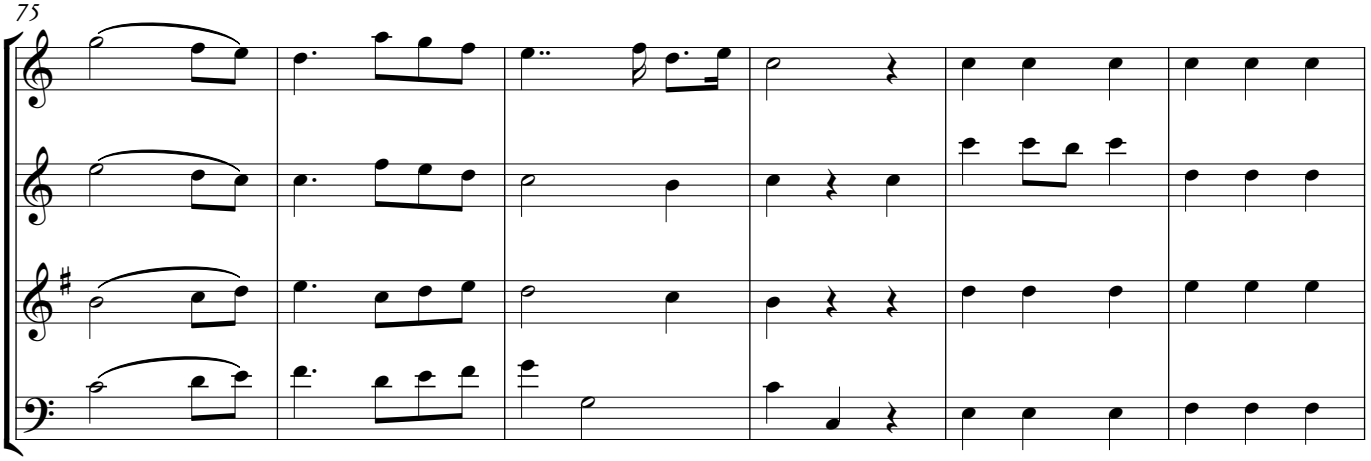

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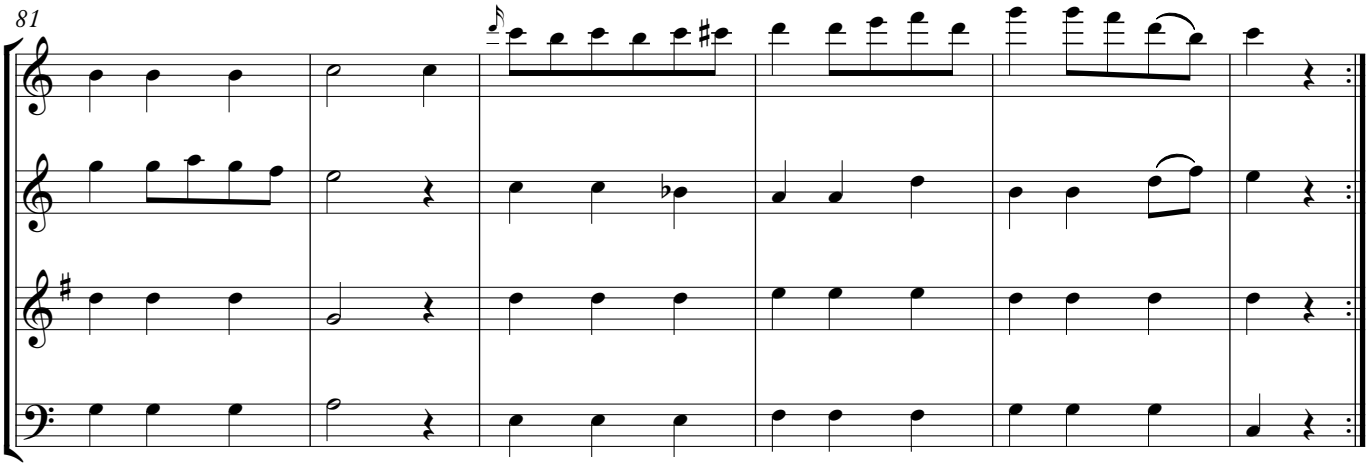
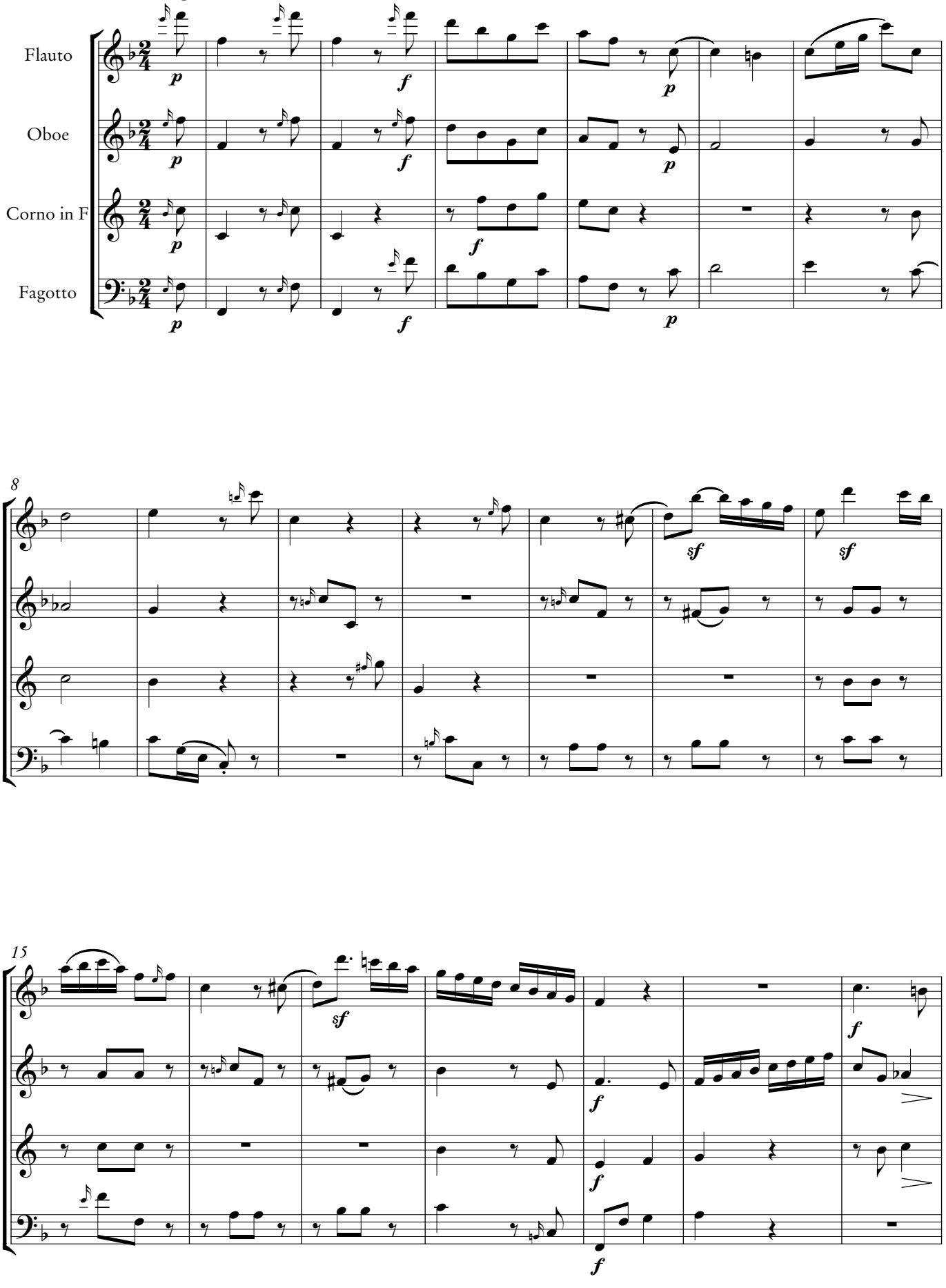
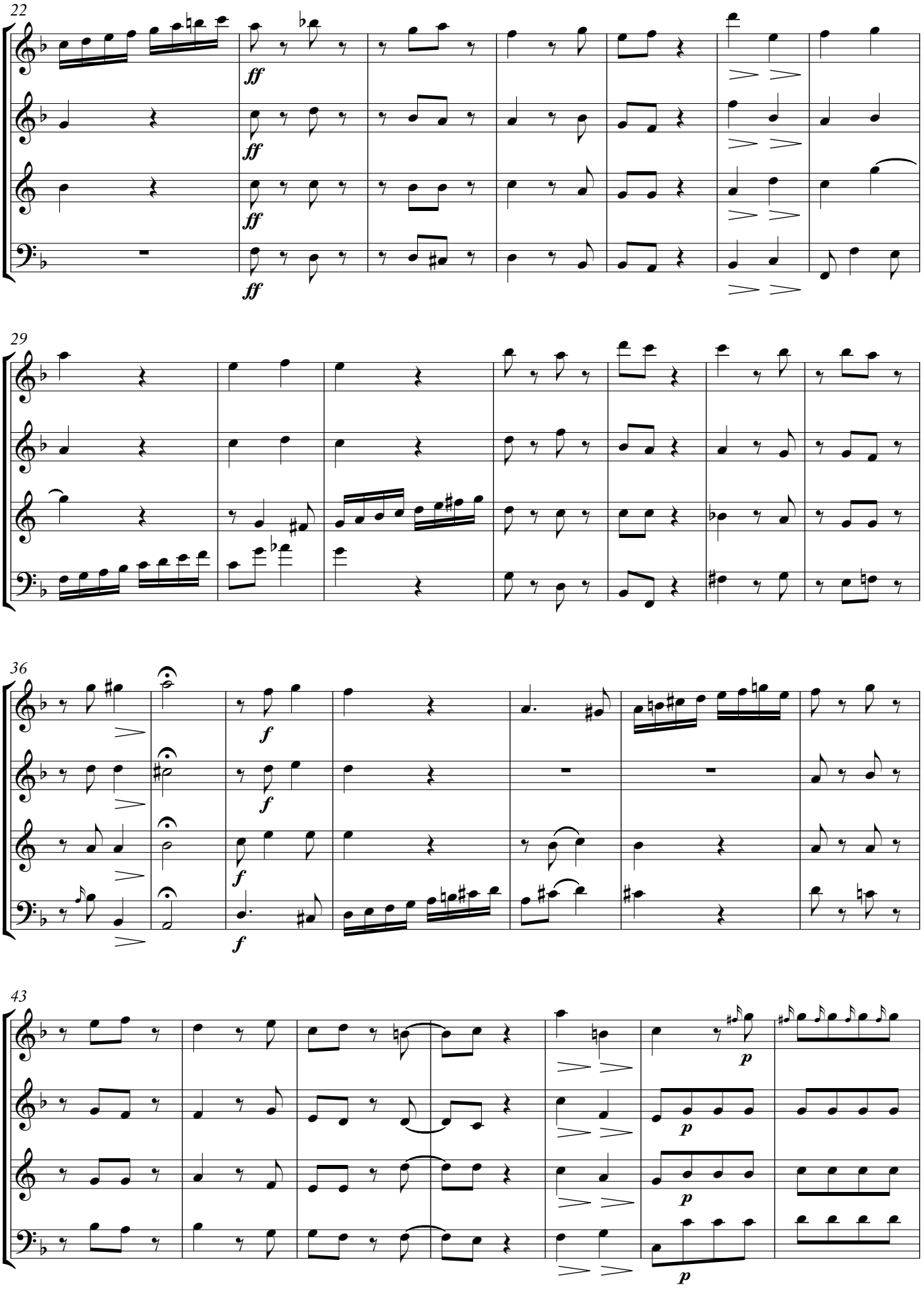


Menuetto da Capo

4

Allegro

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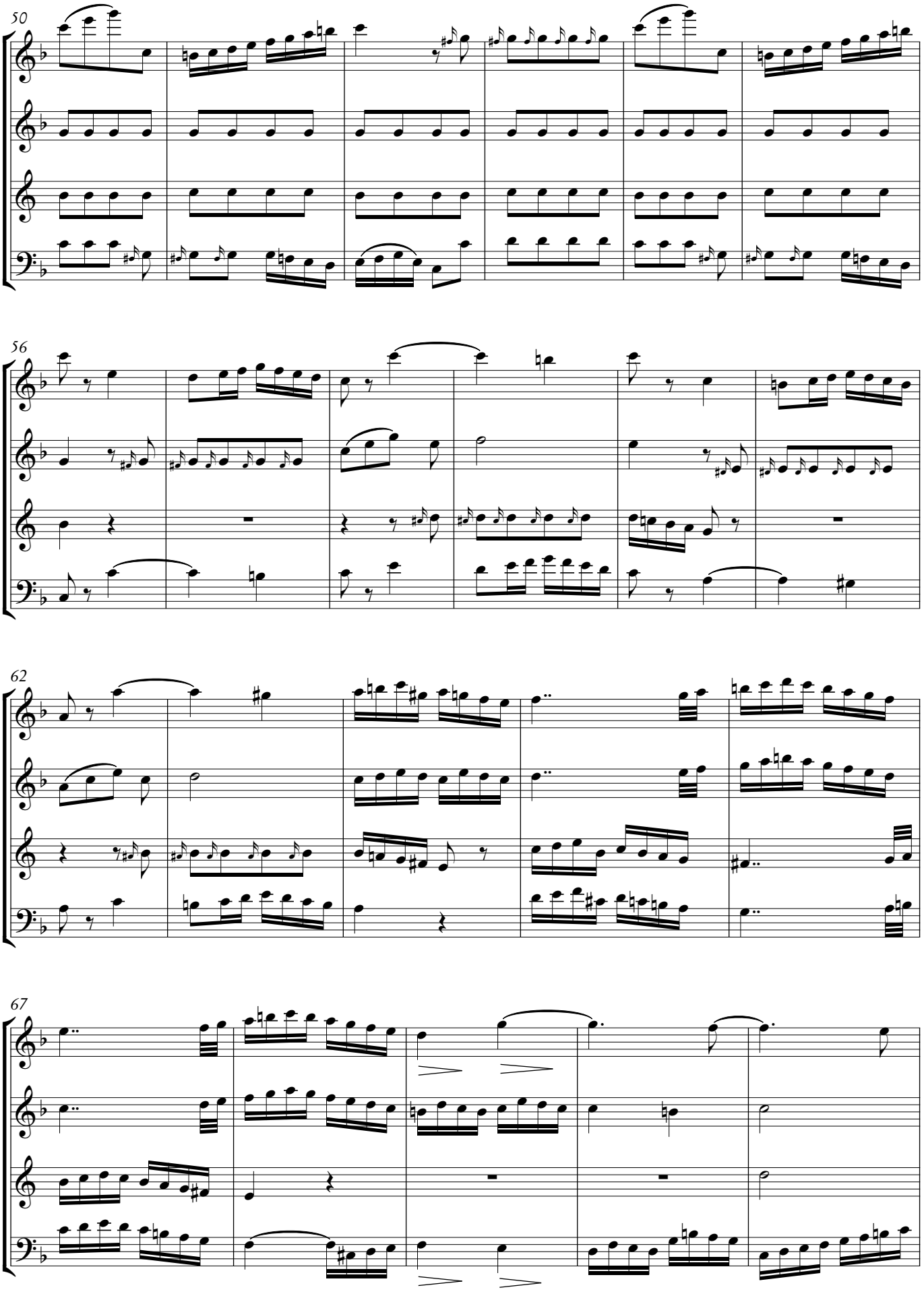
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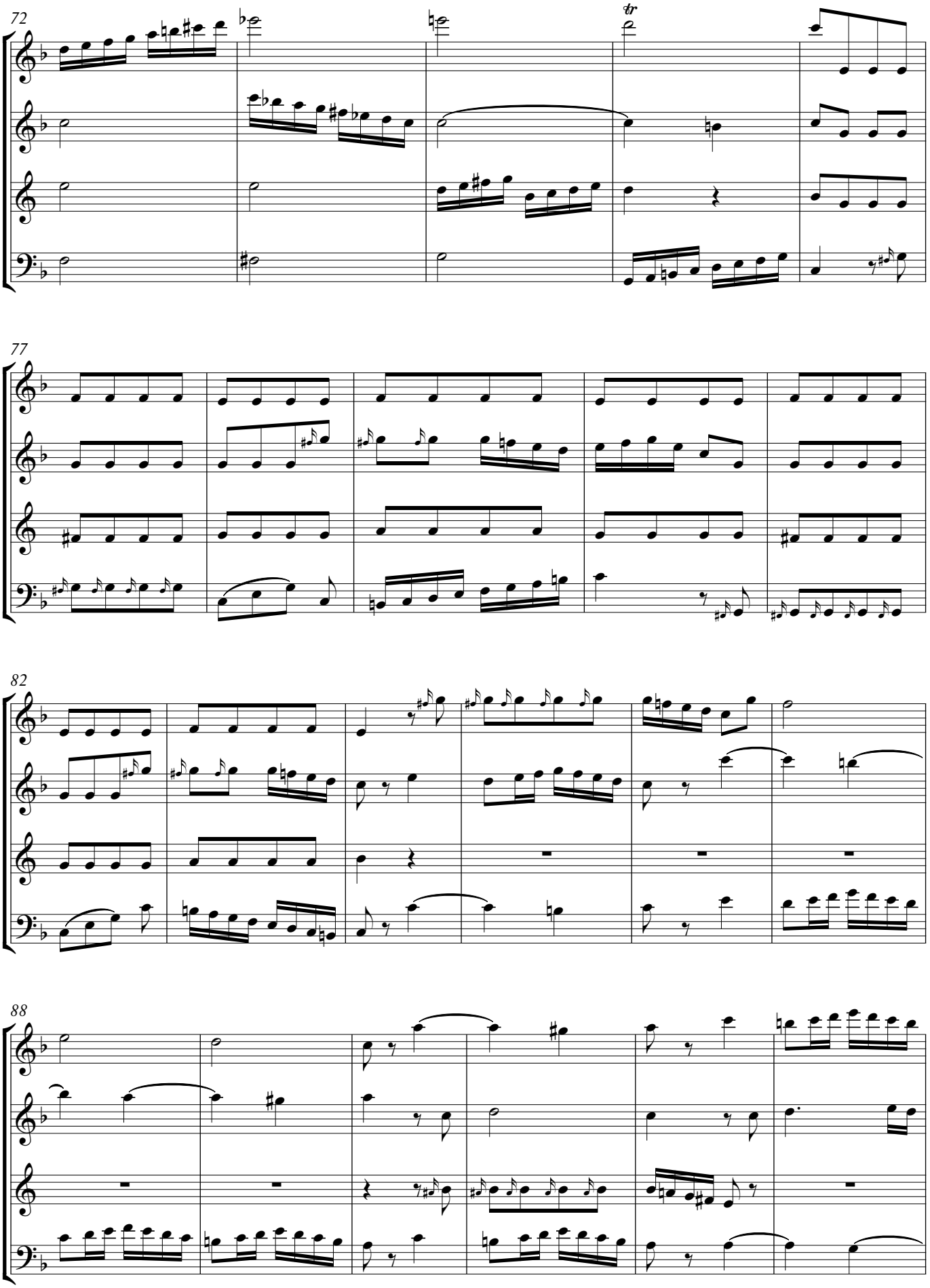
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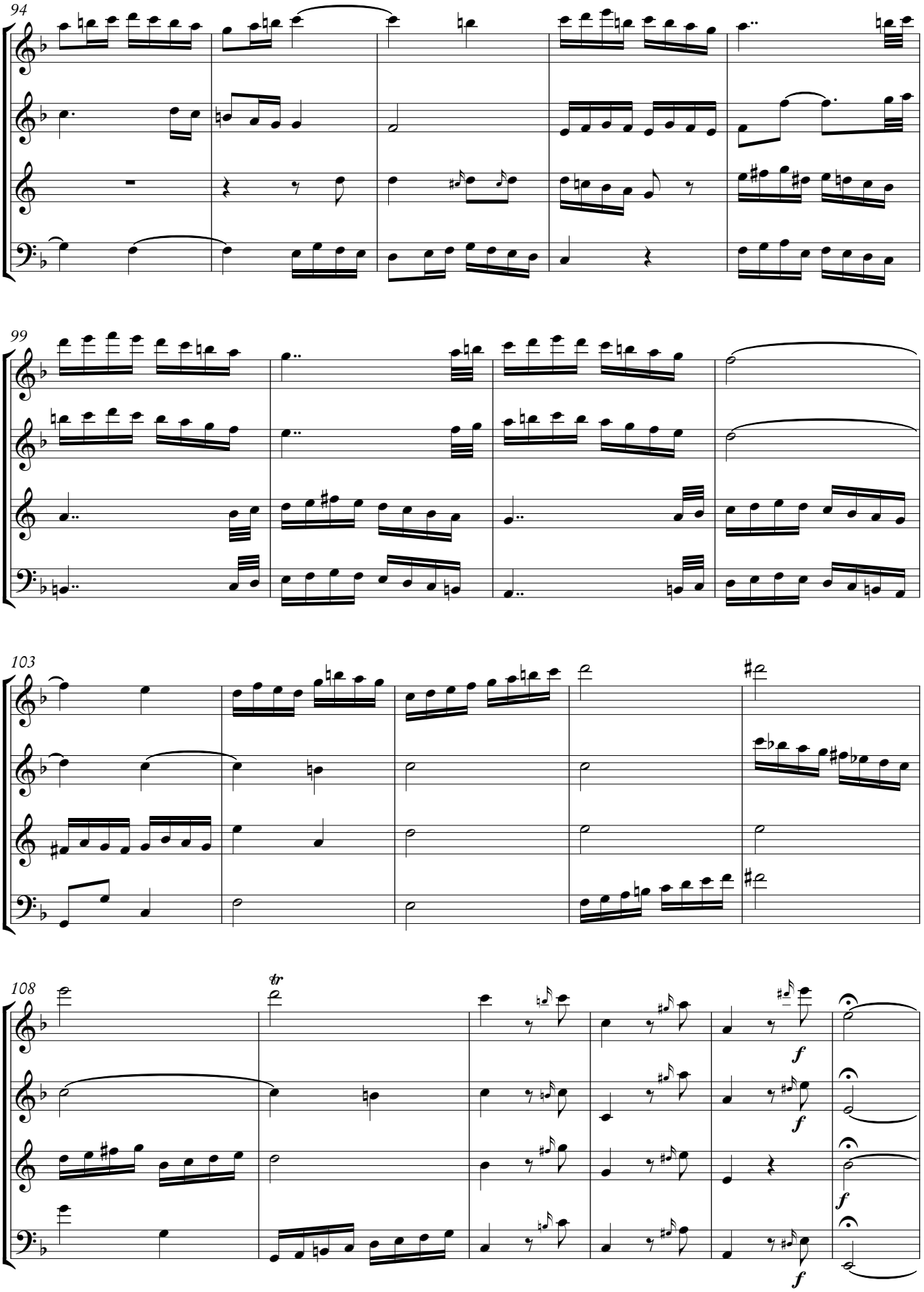
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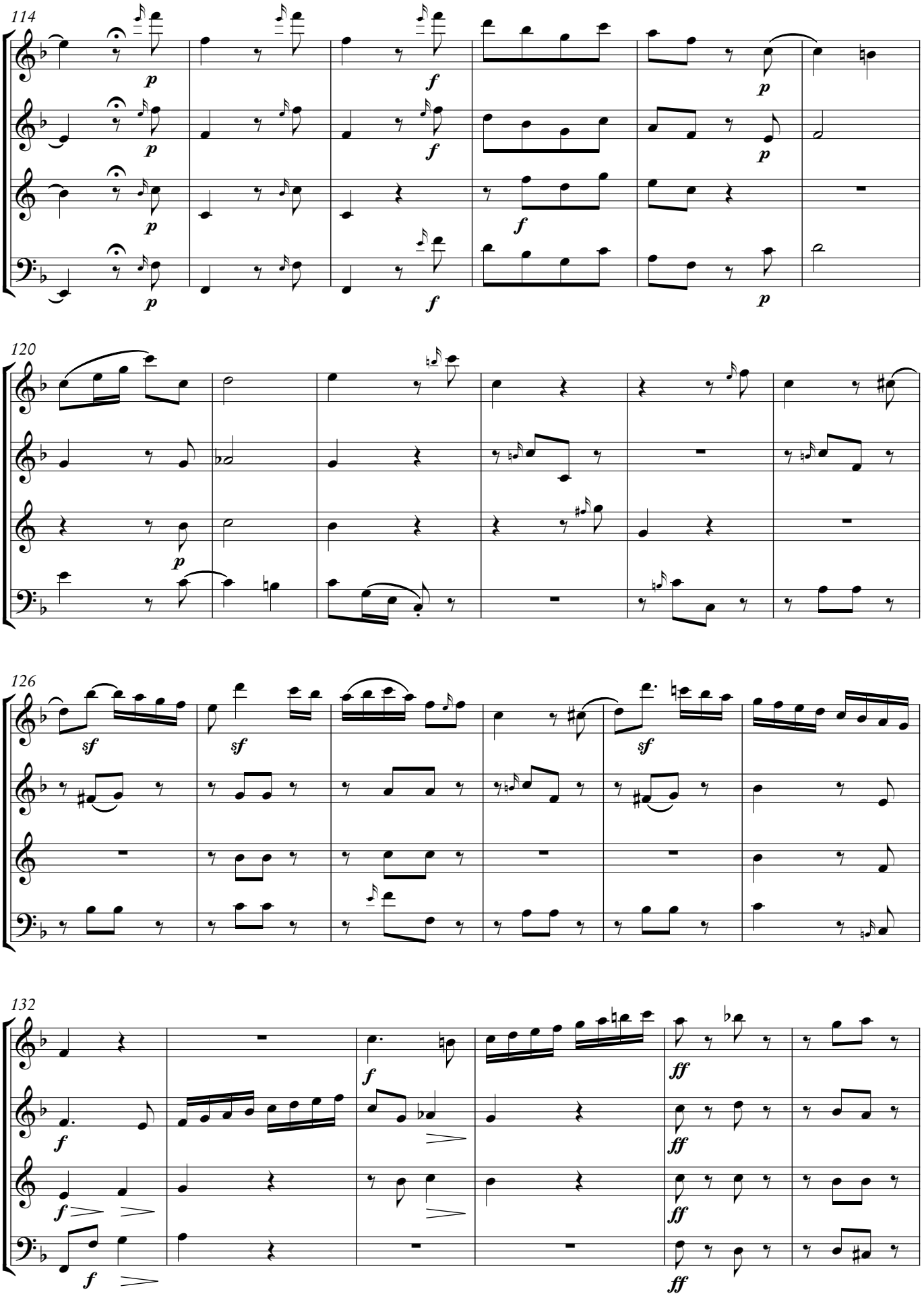
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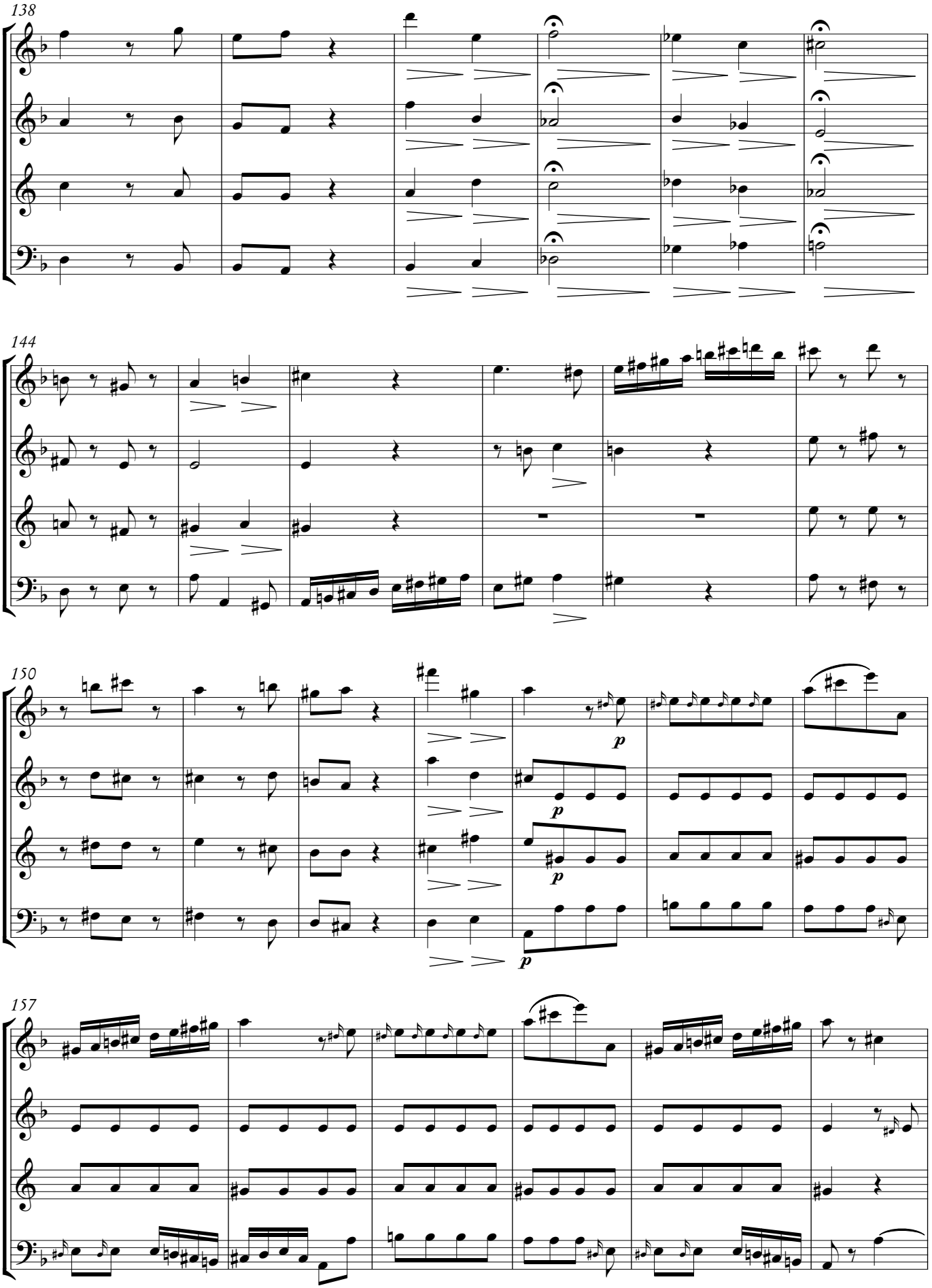
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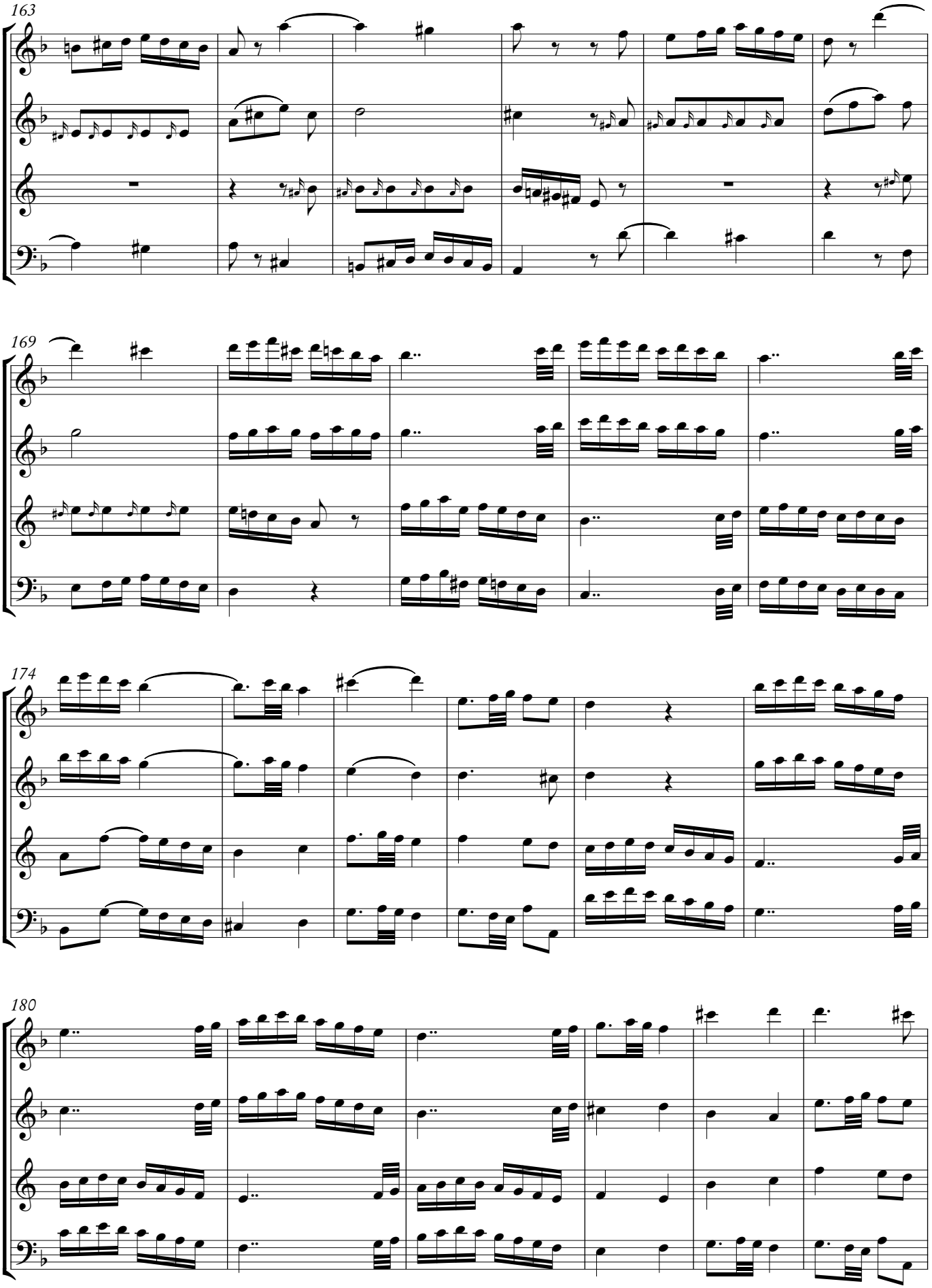
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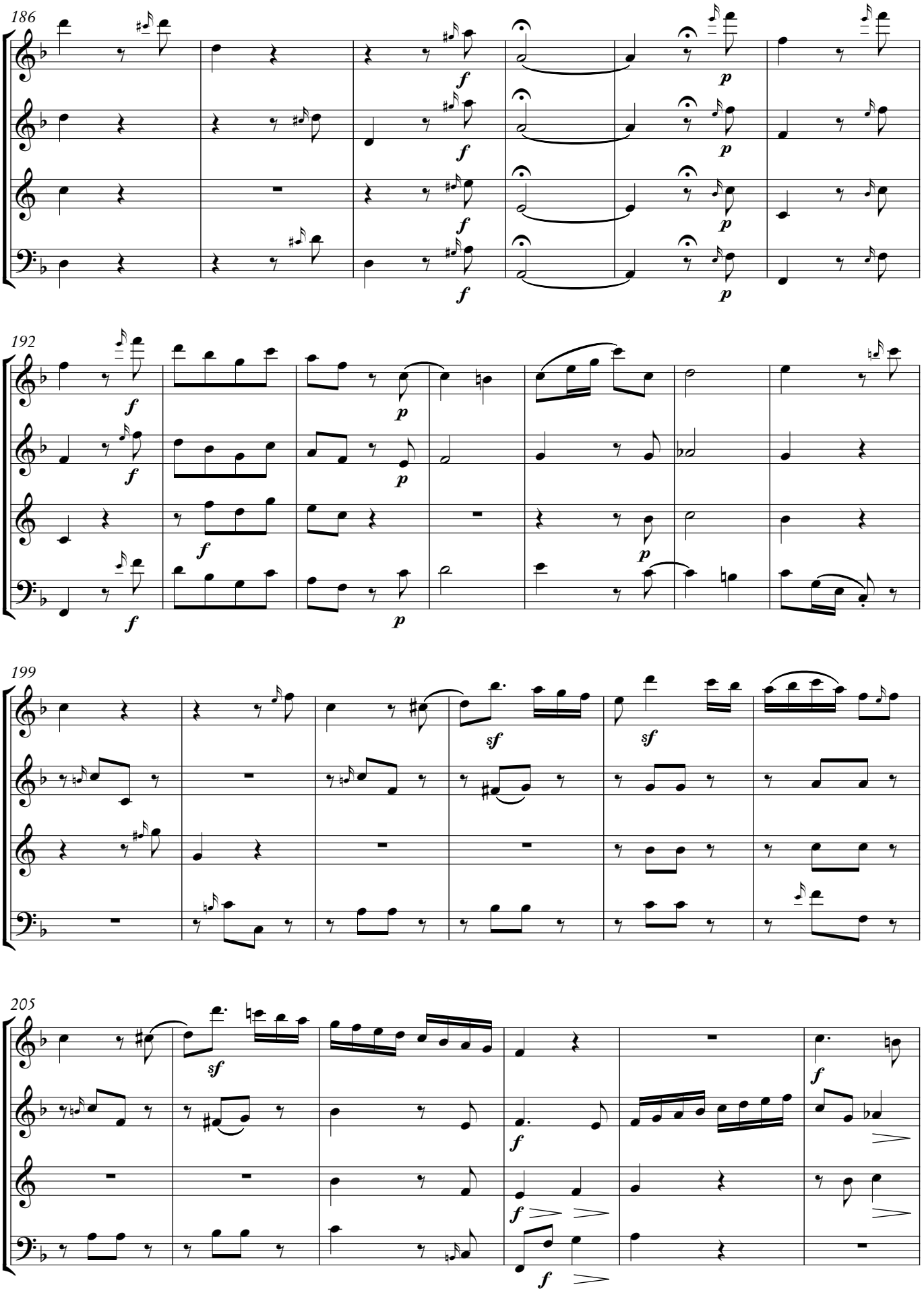
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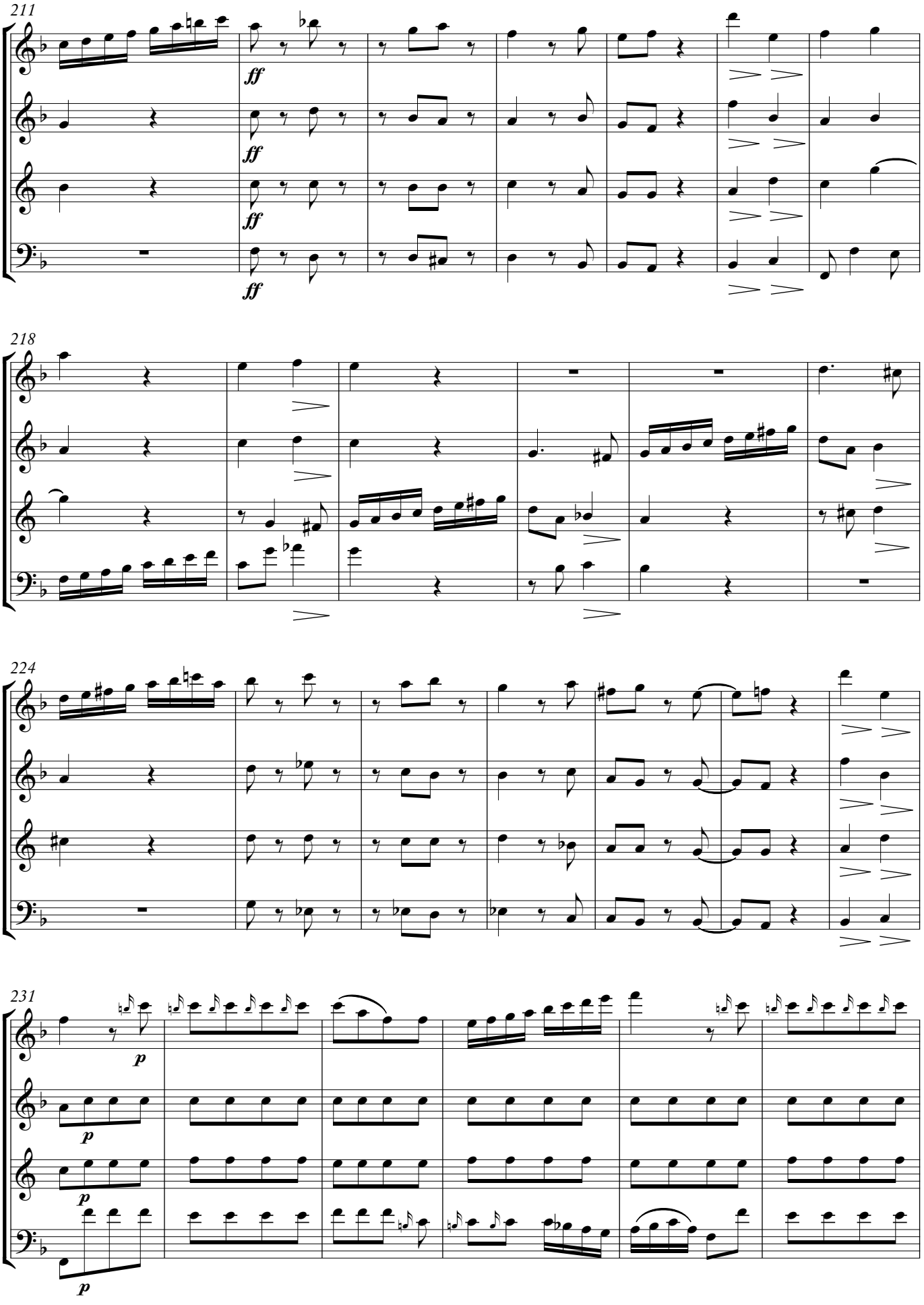
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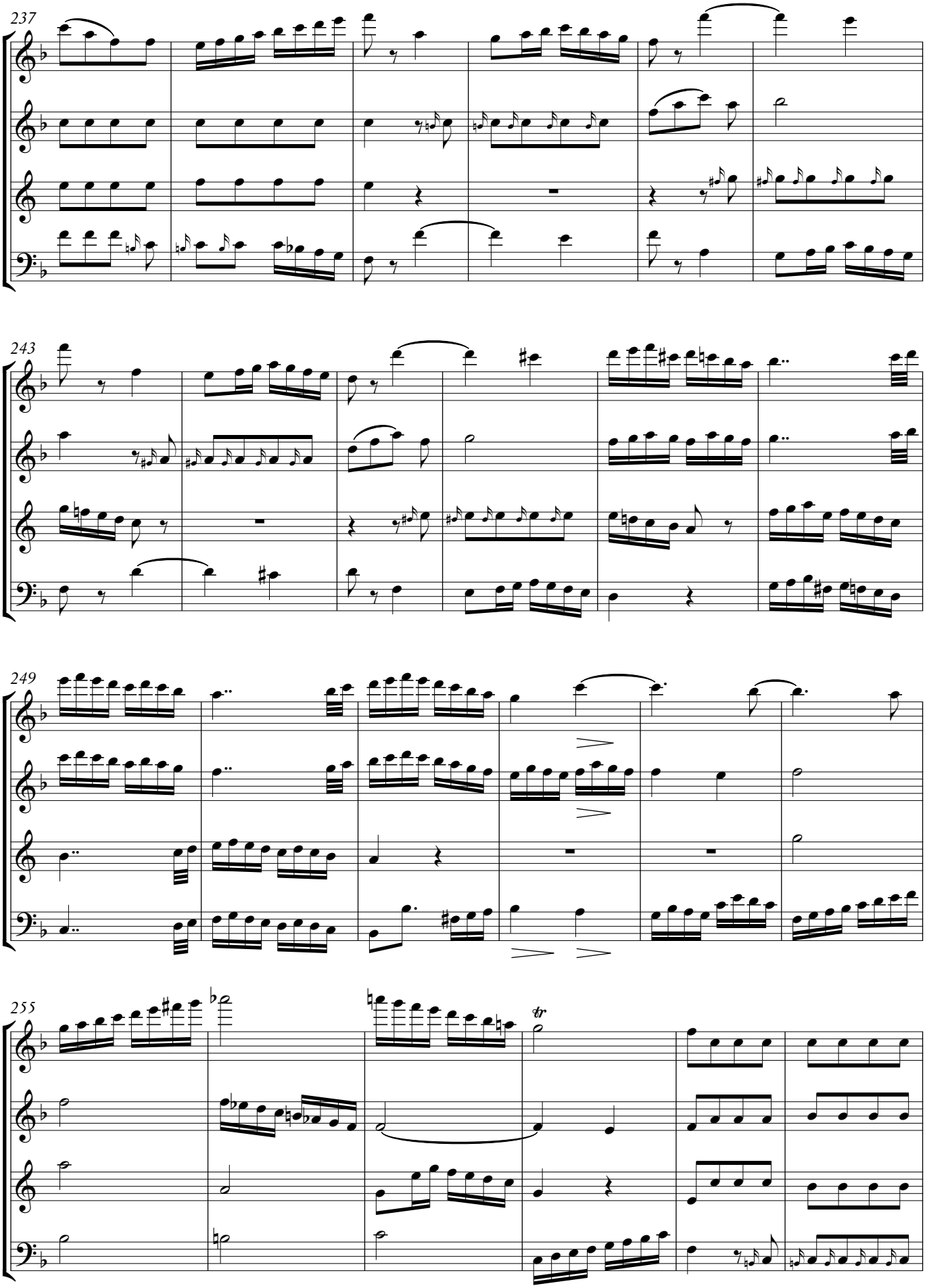
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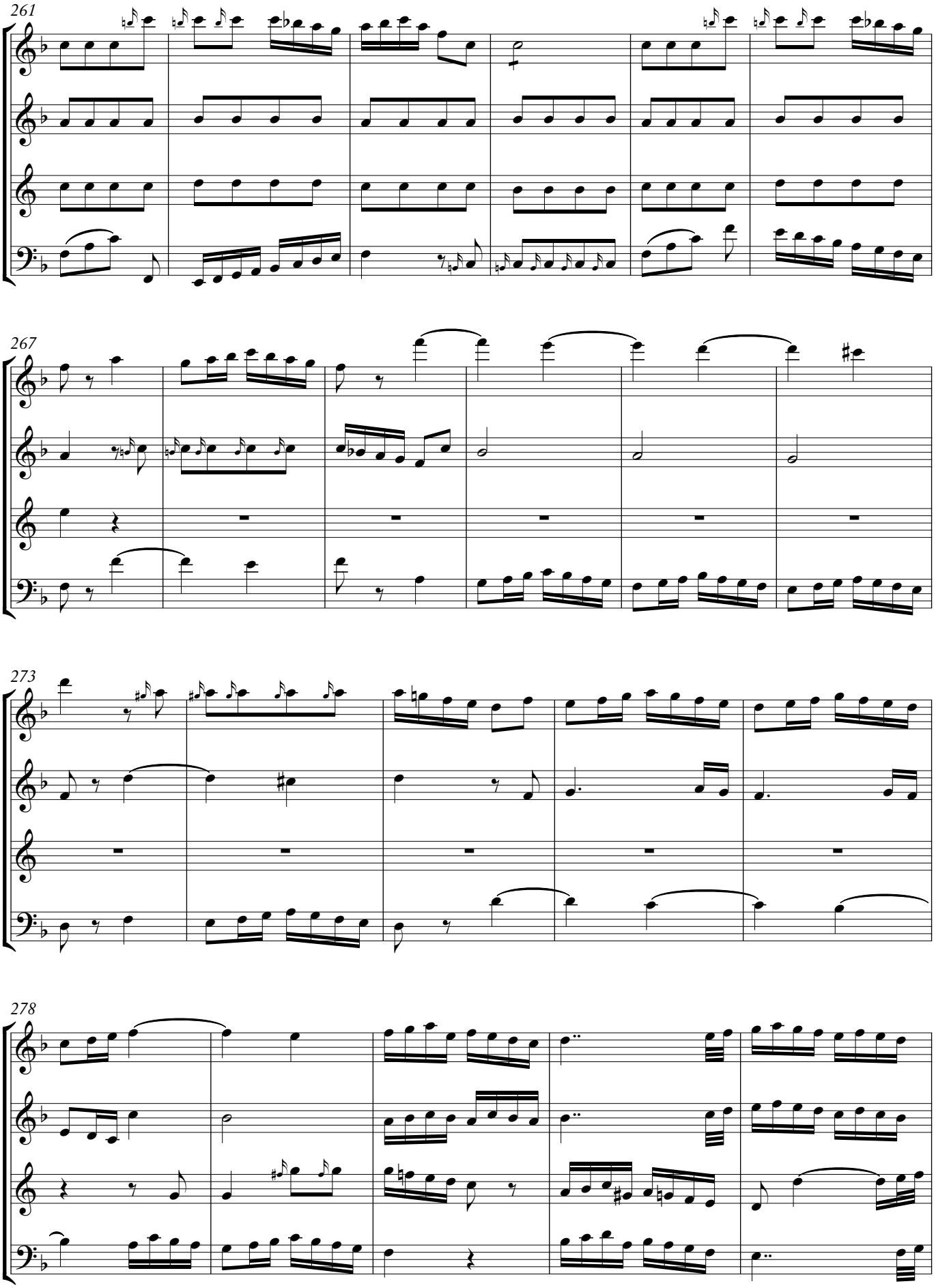
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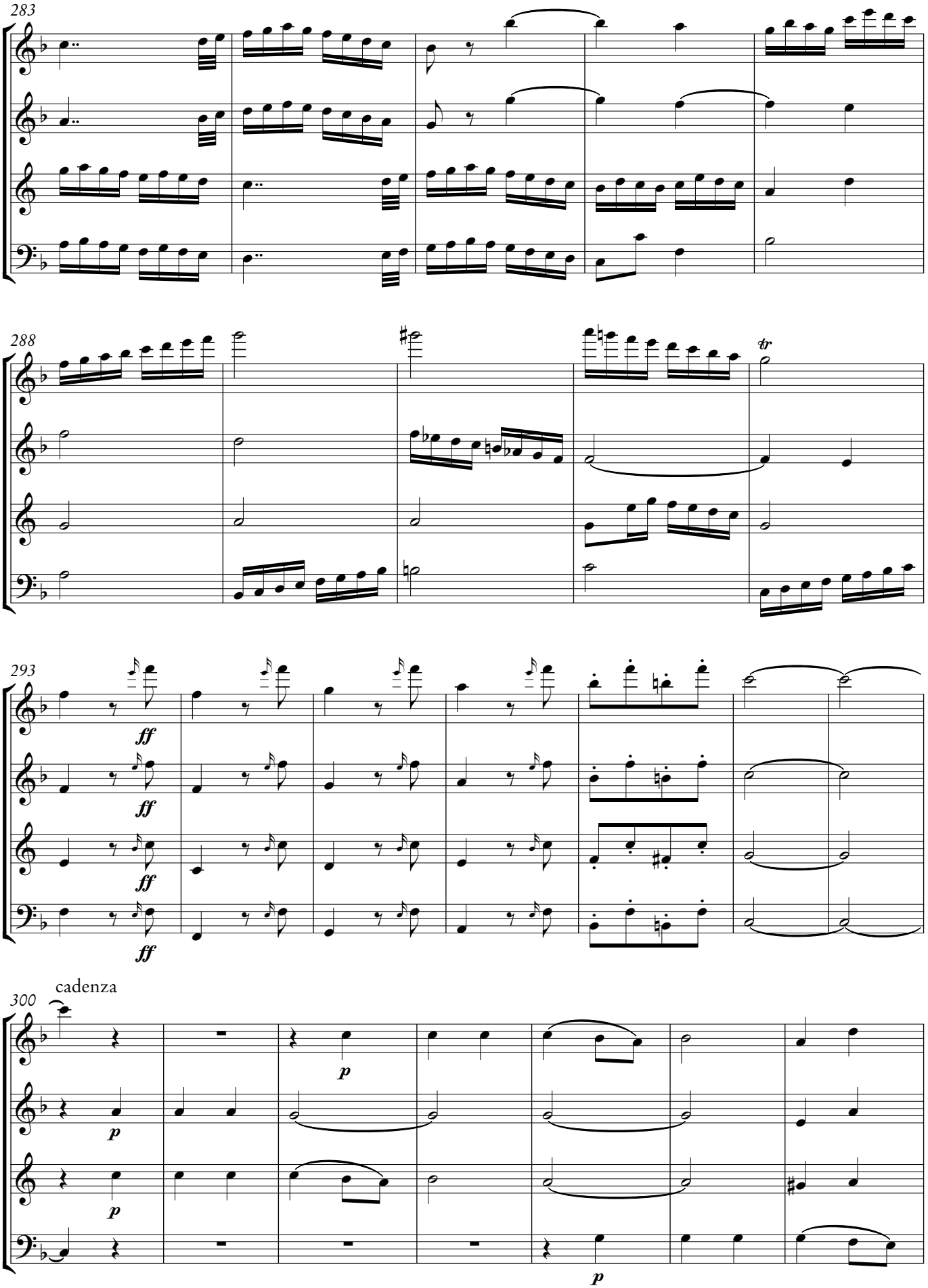
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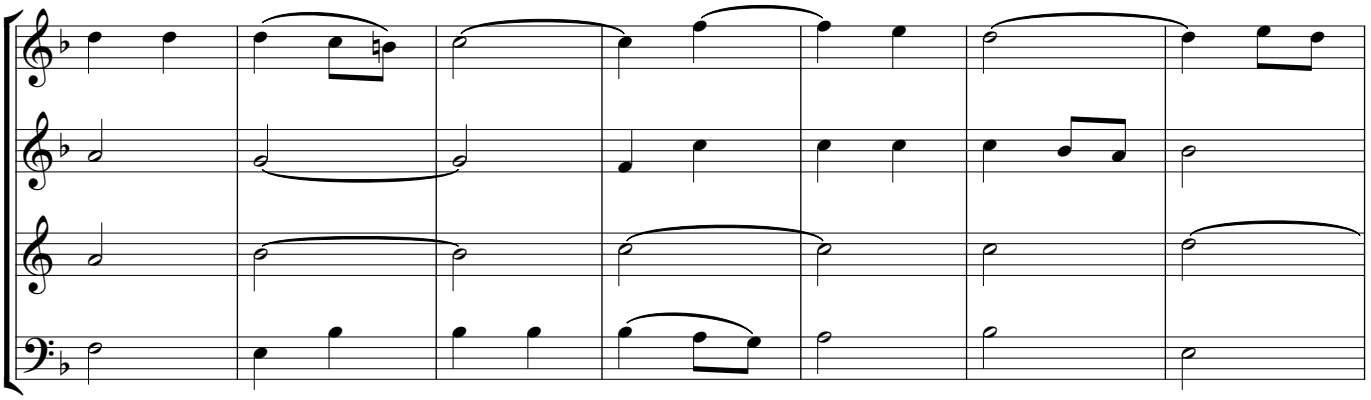

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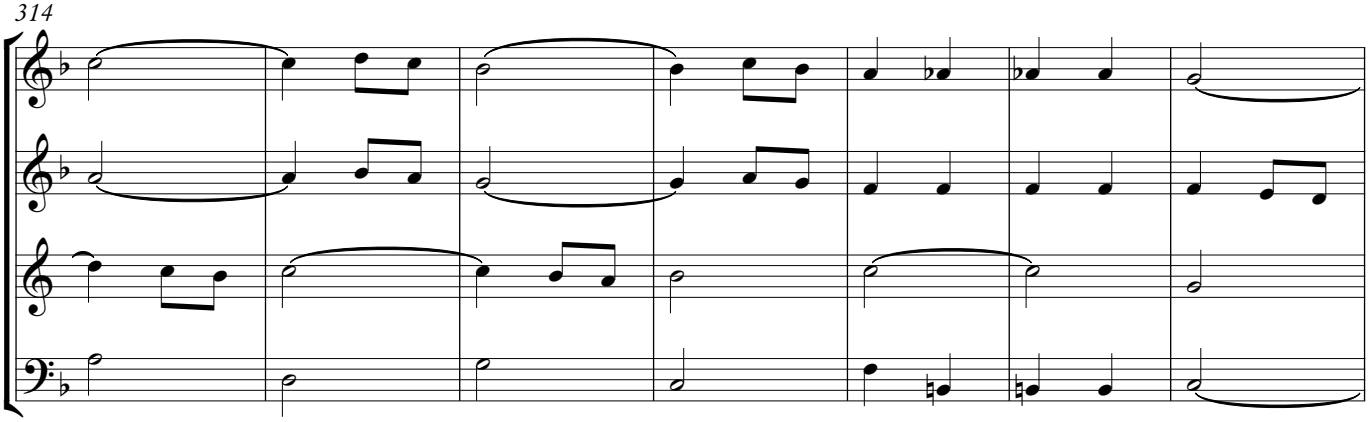

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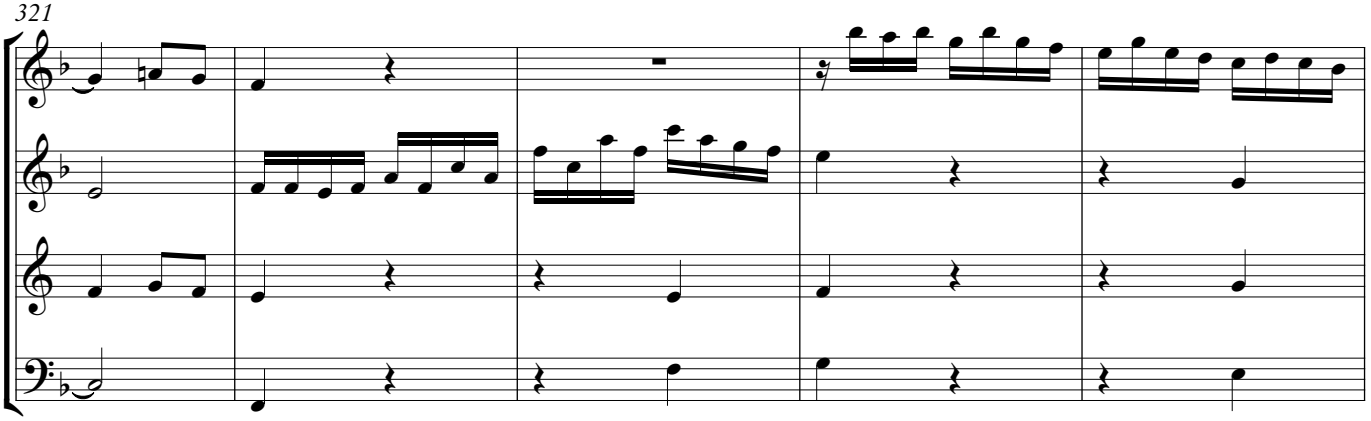

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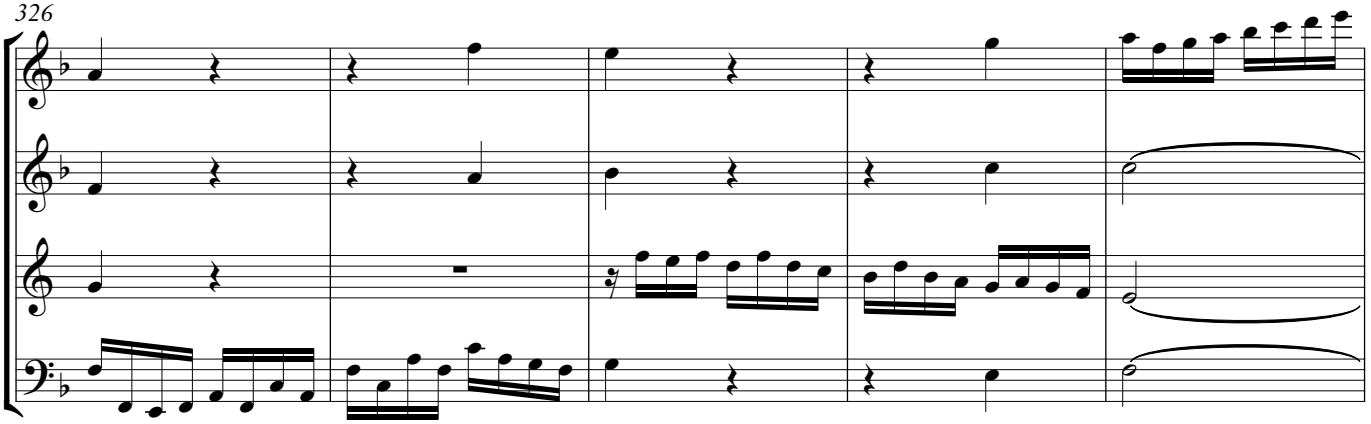

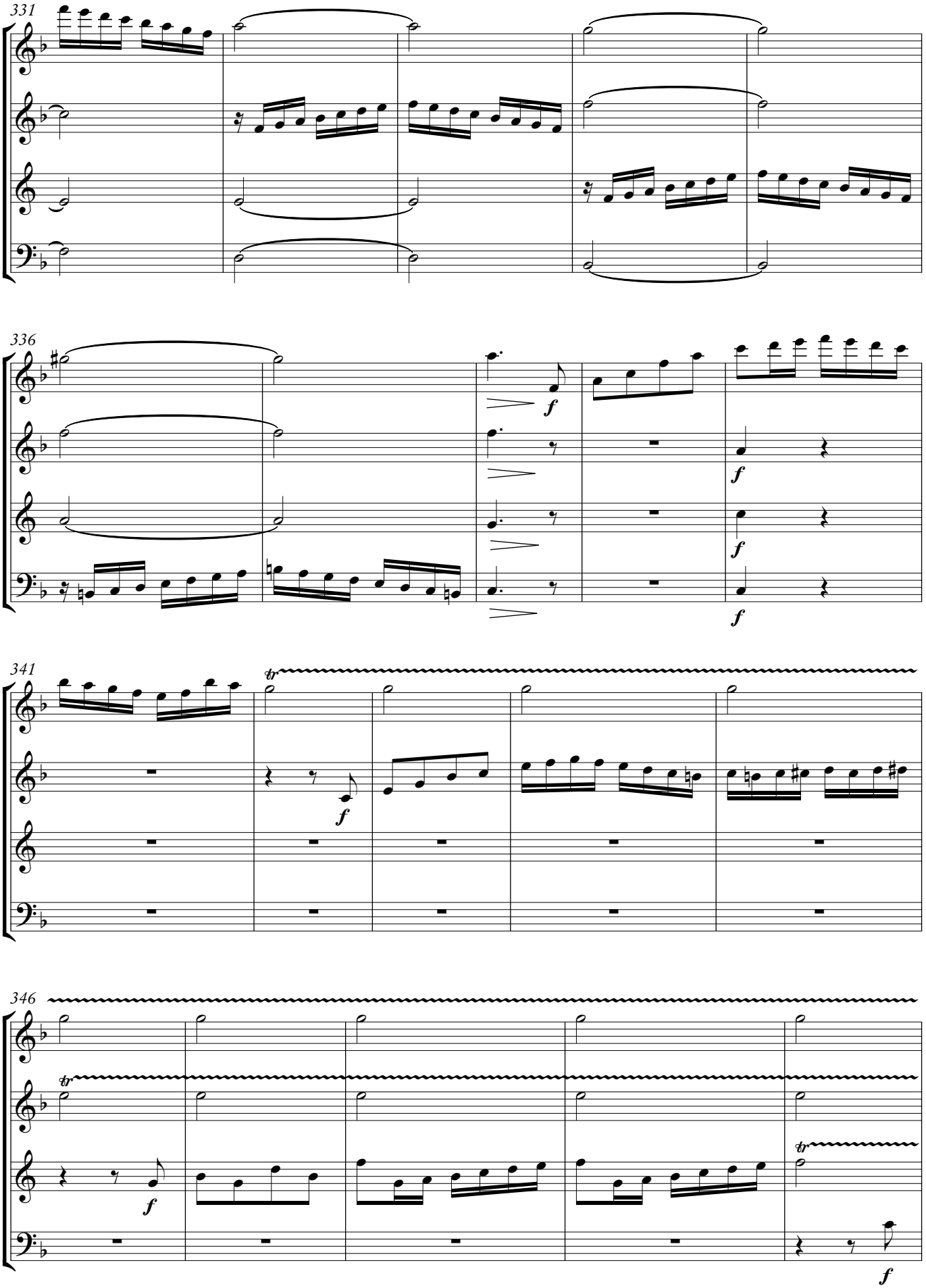
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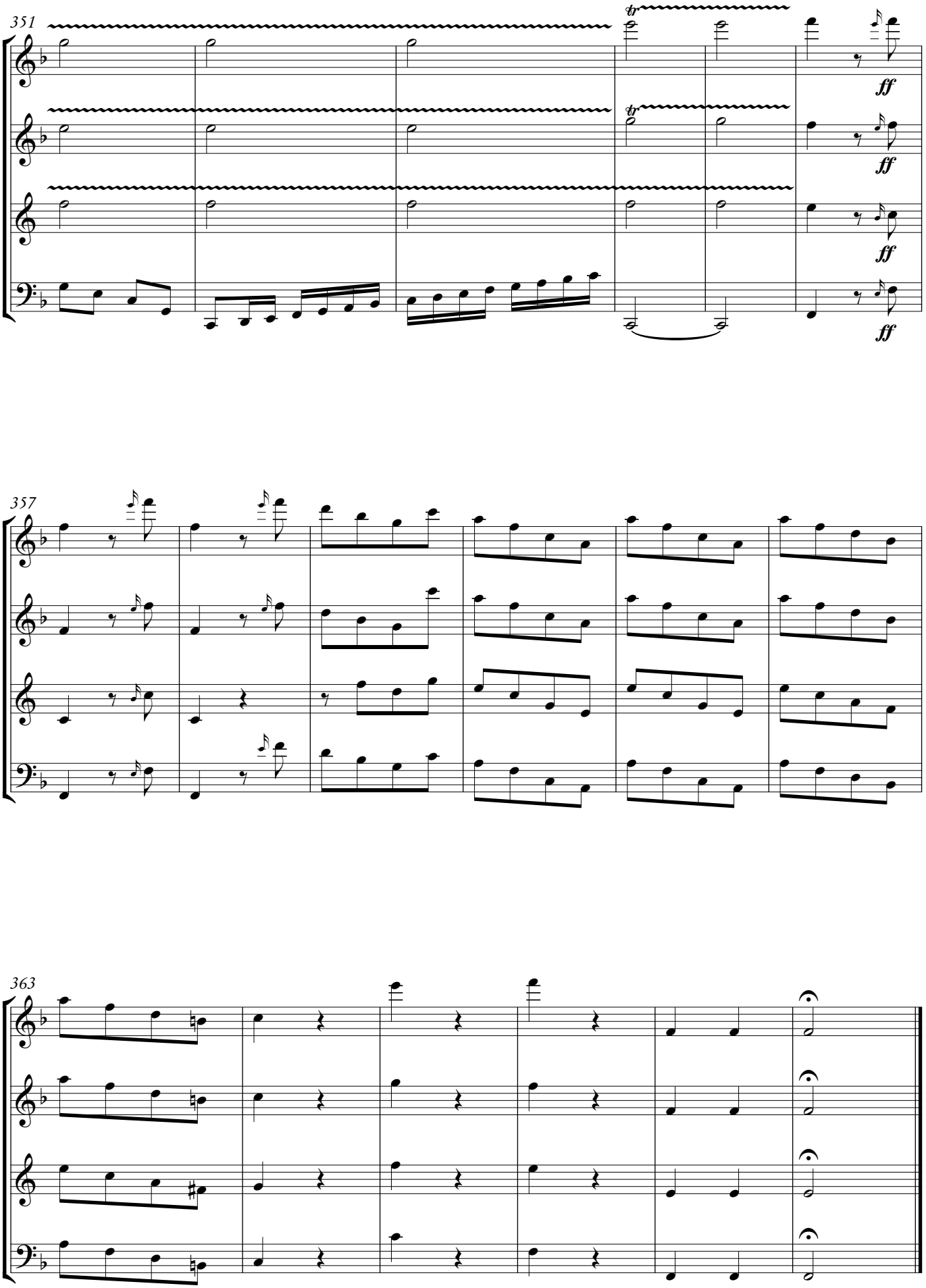
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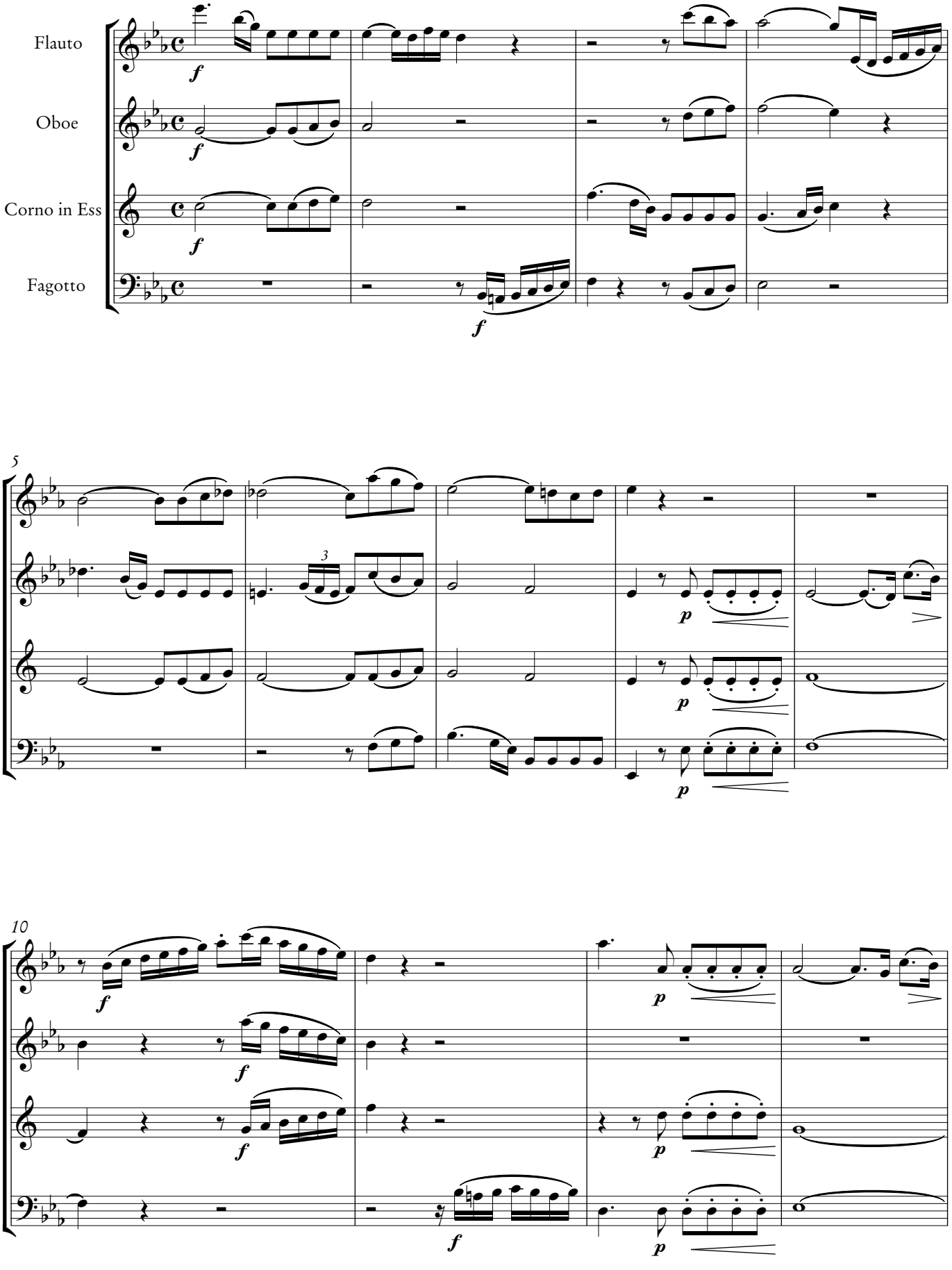
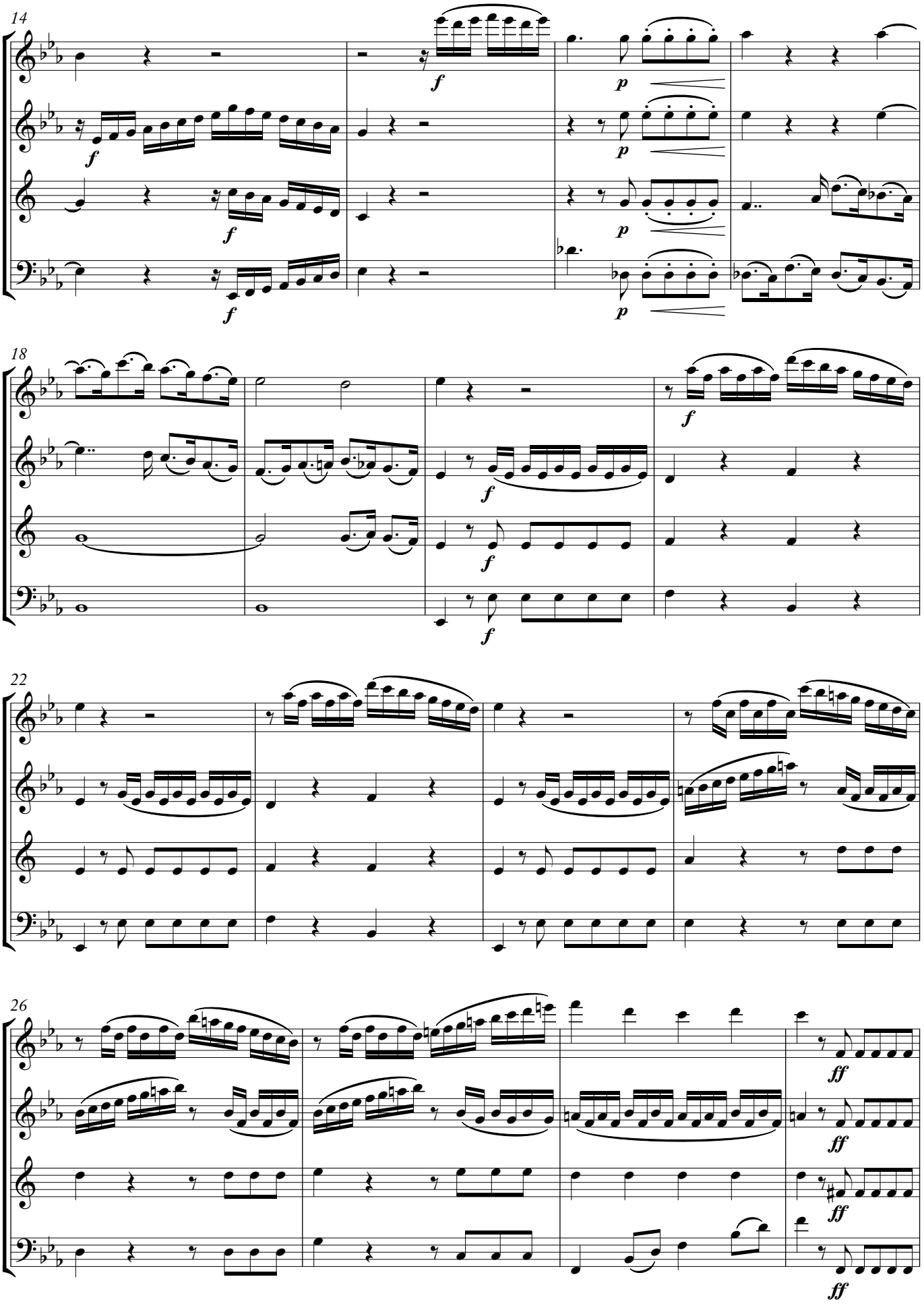
Quartetto II

1

Allegro

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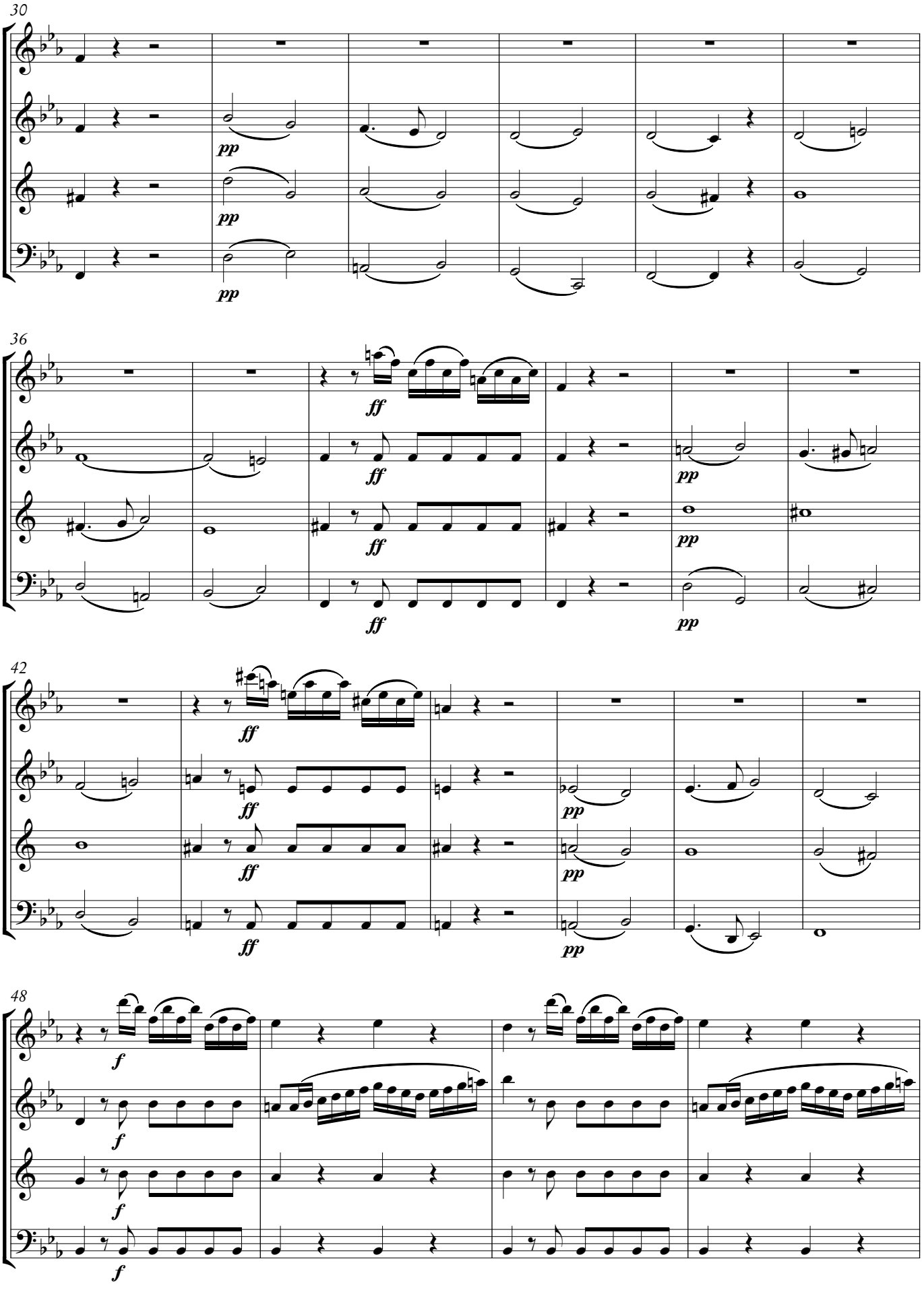
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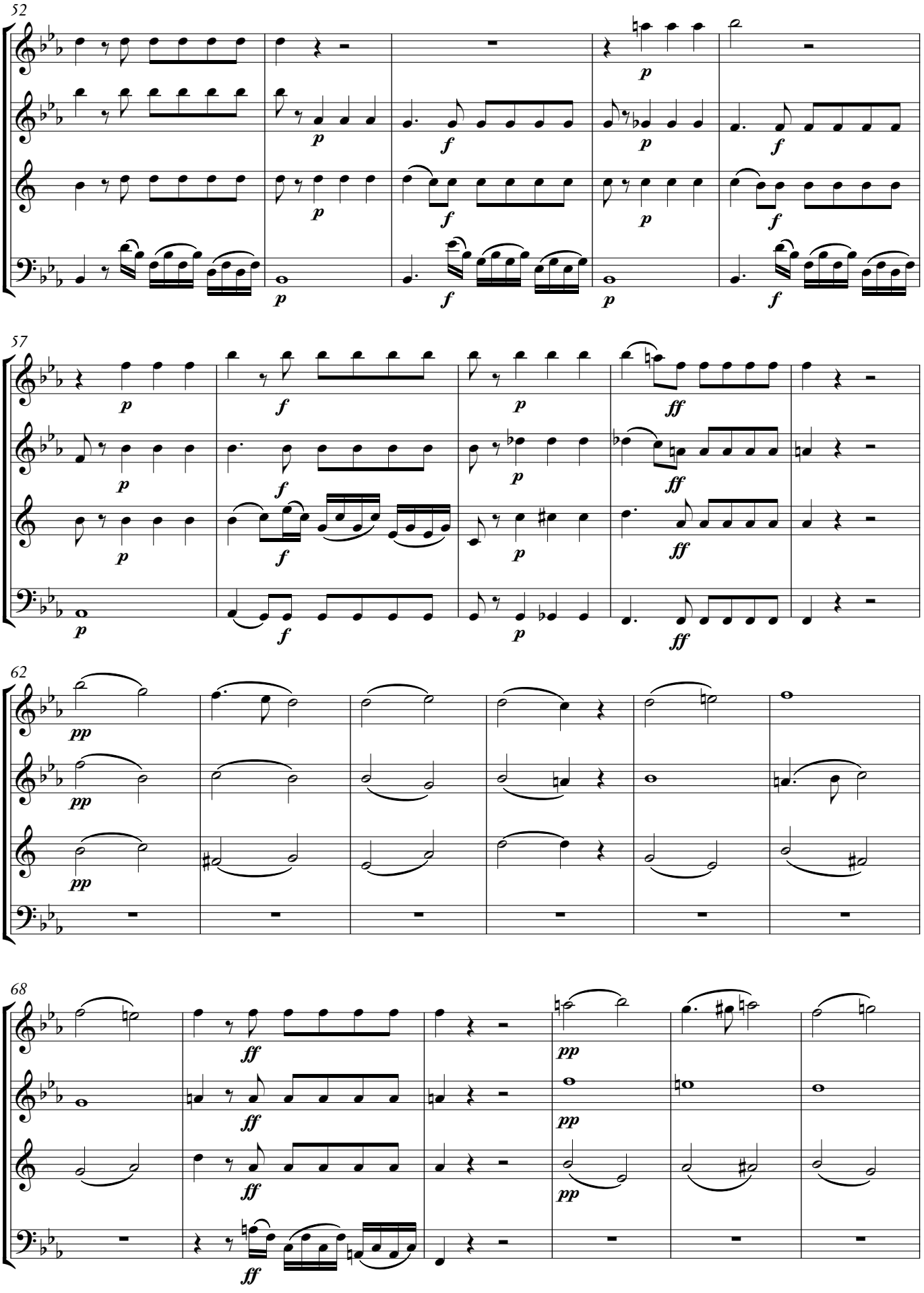
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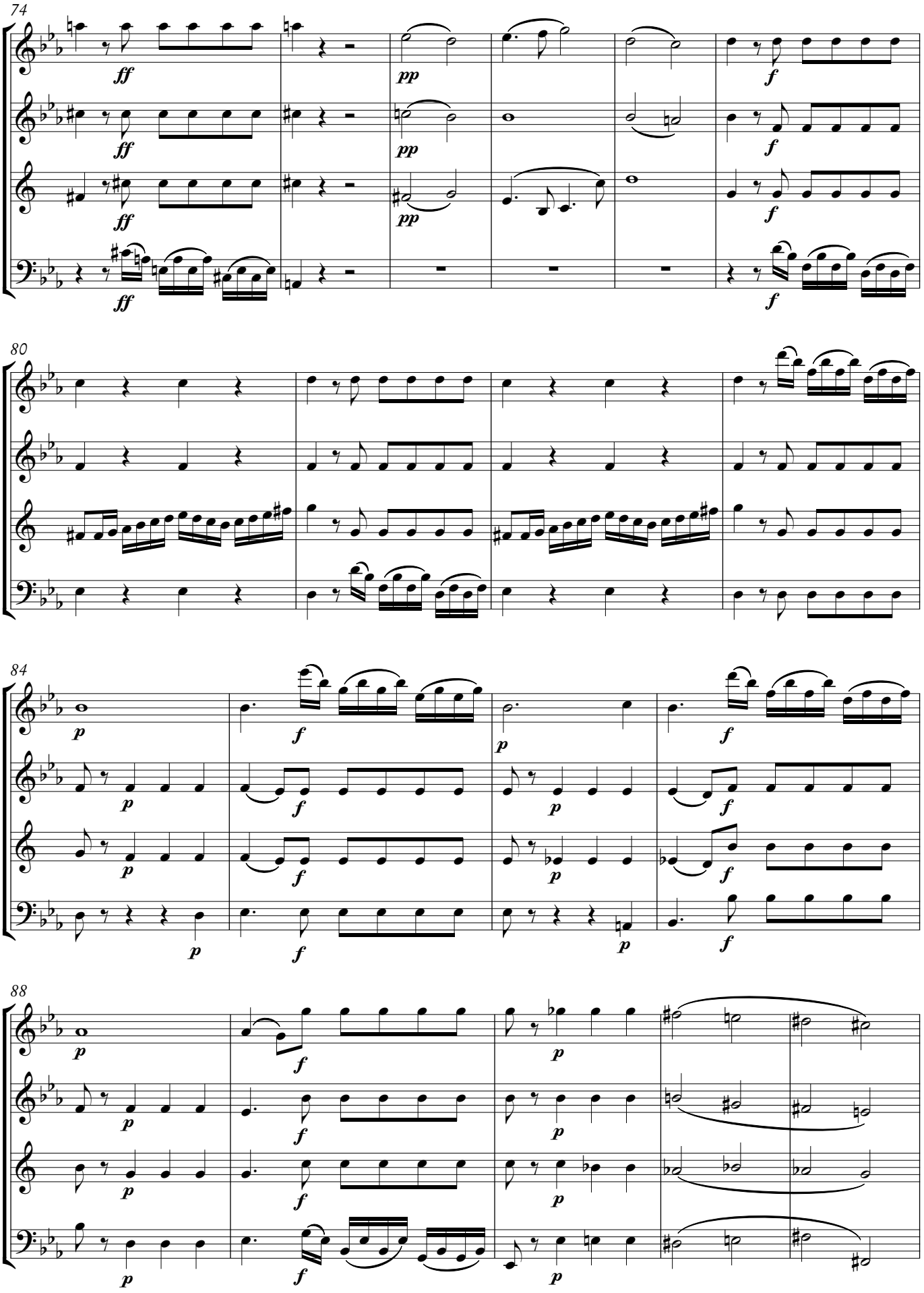
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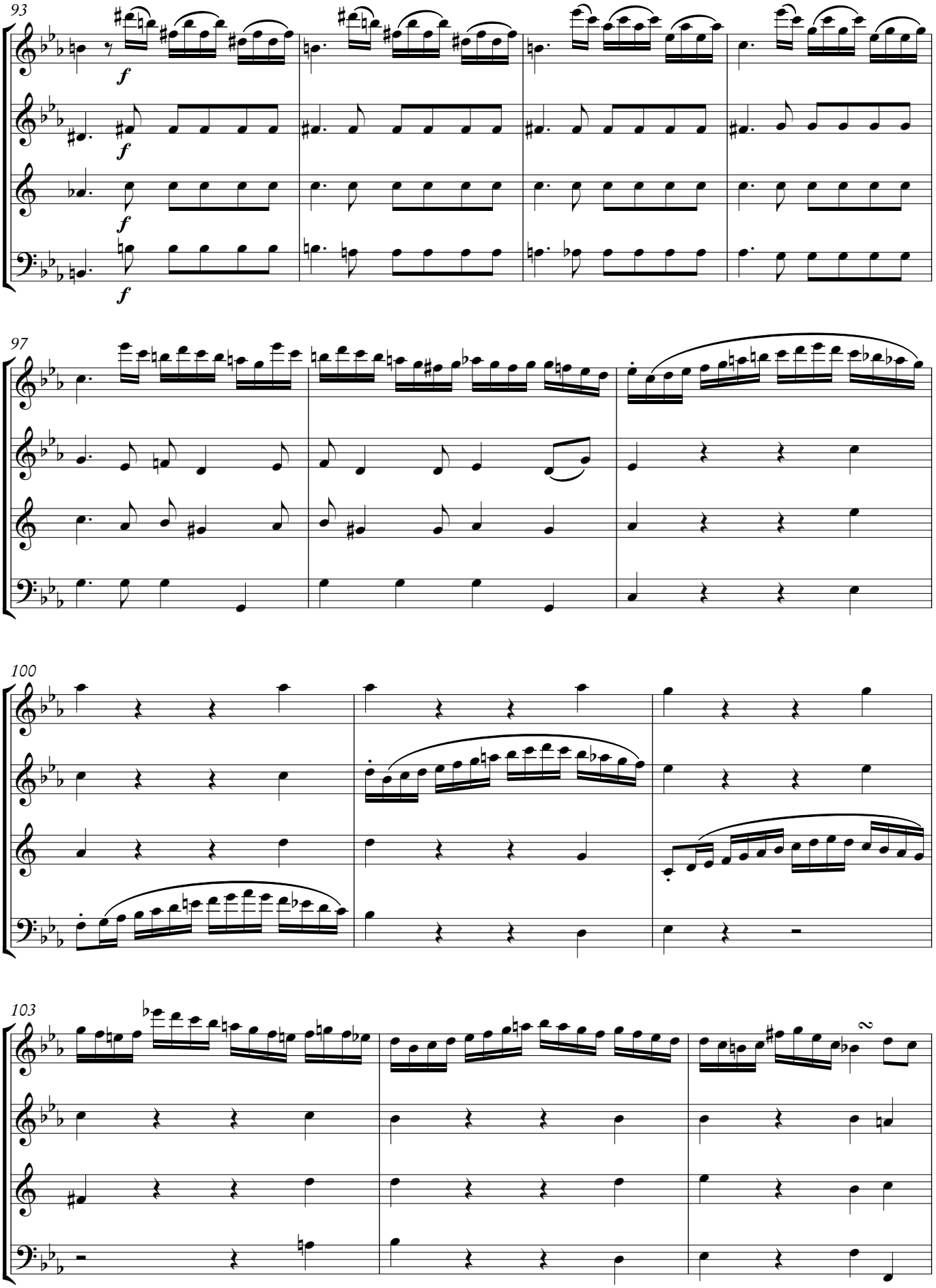
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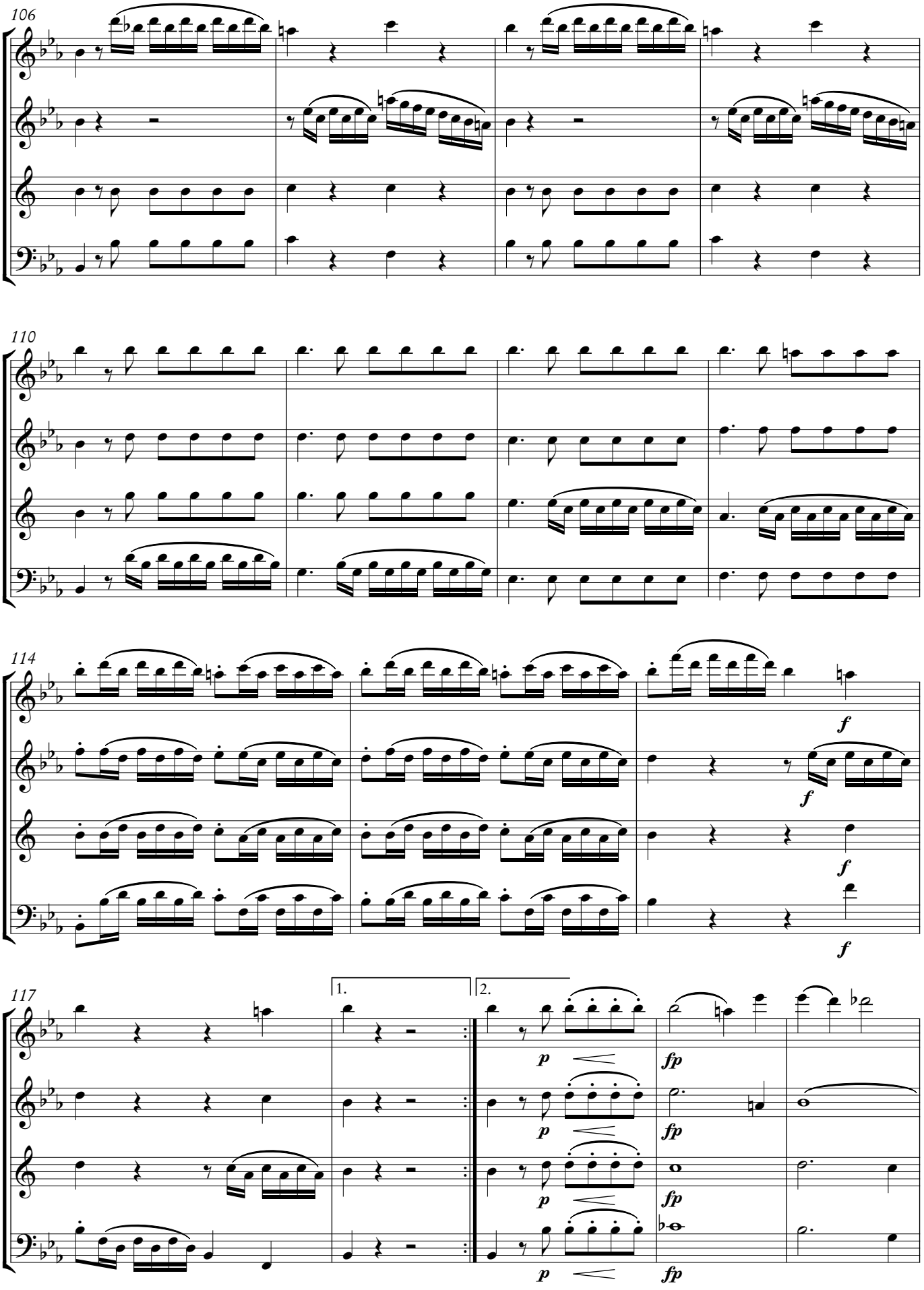
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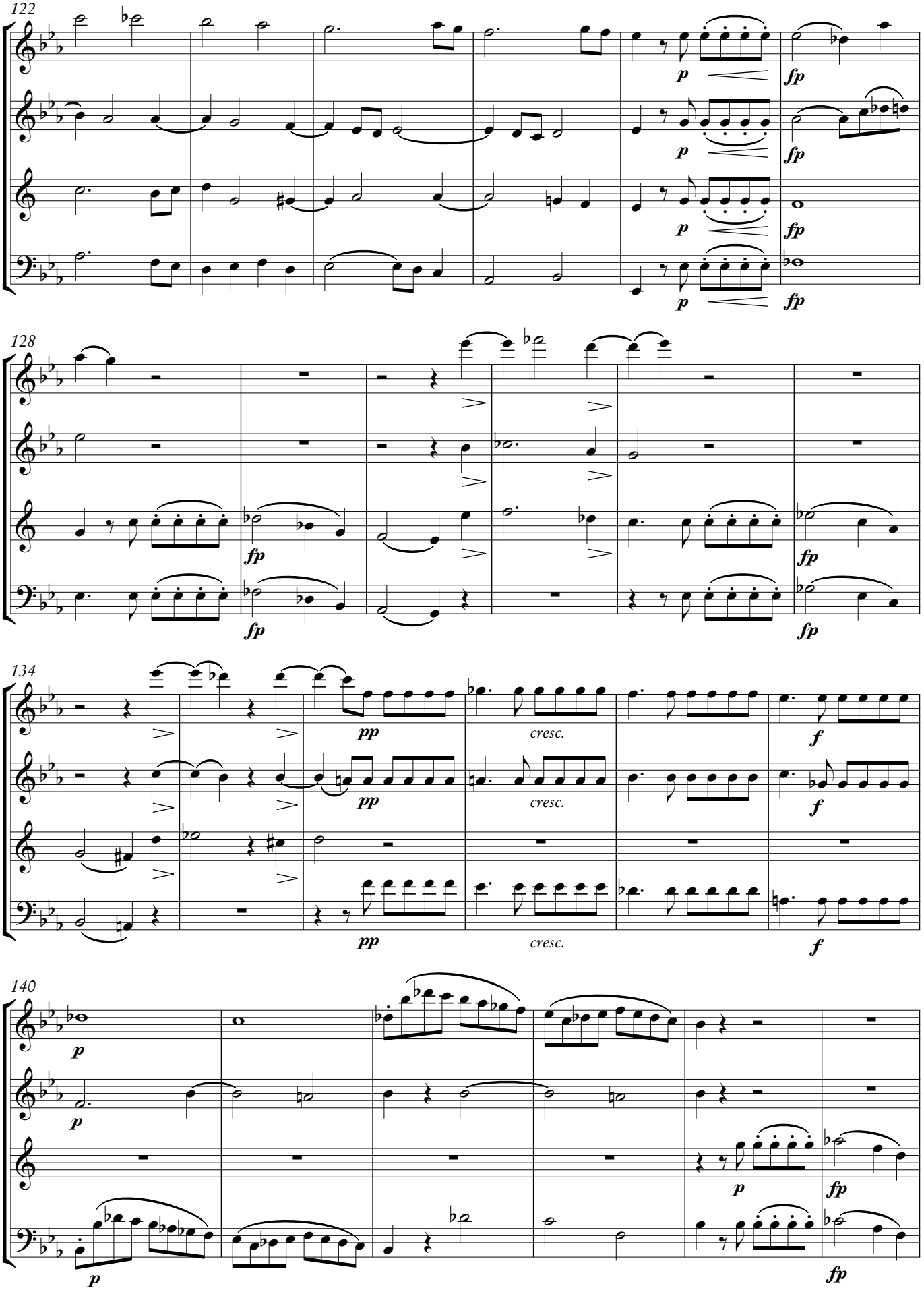
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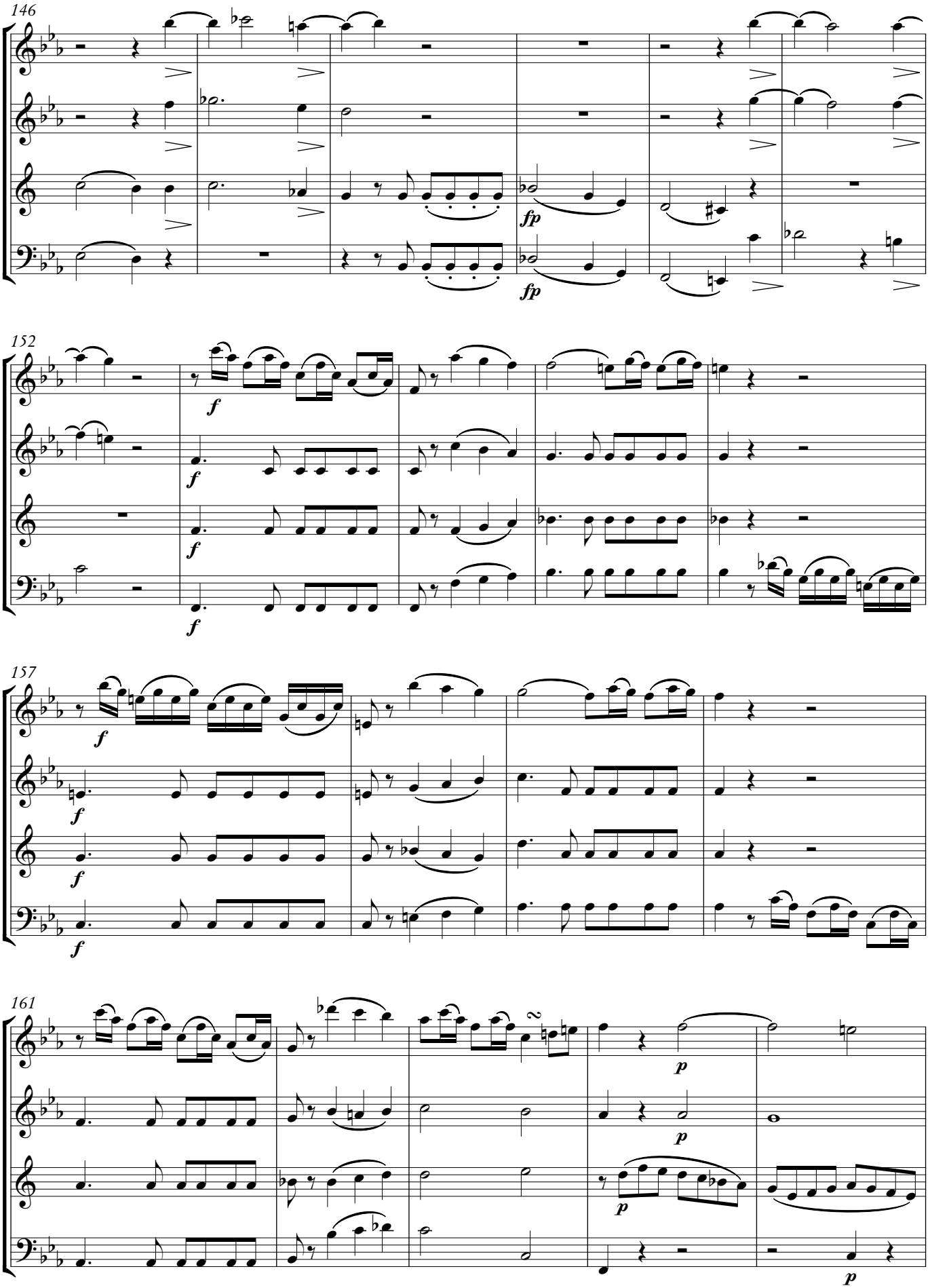
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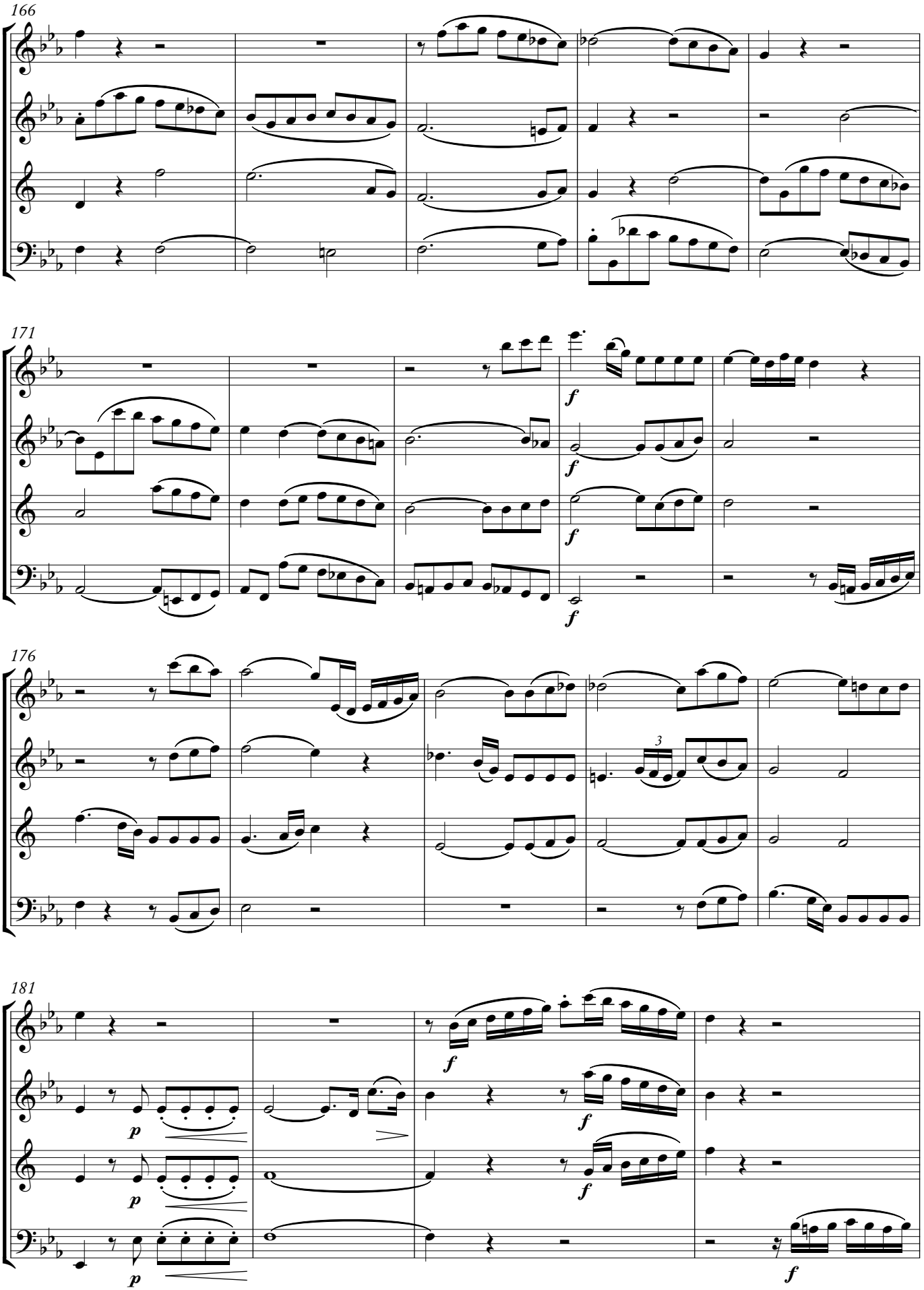
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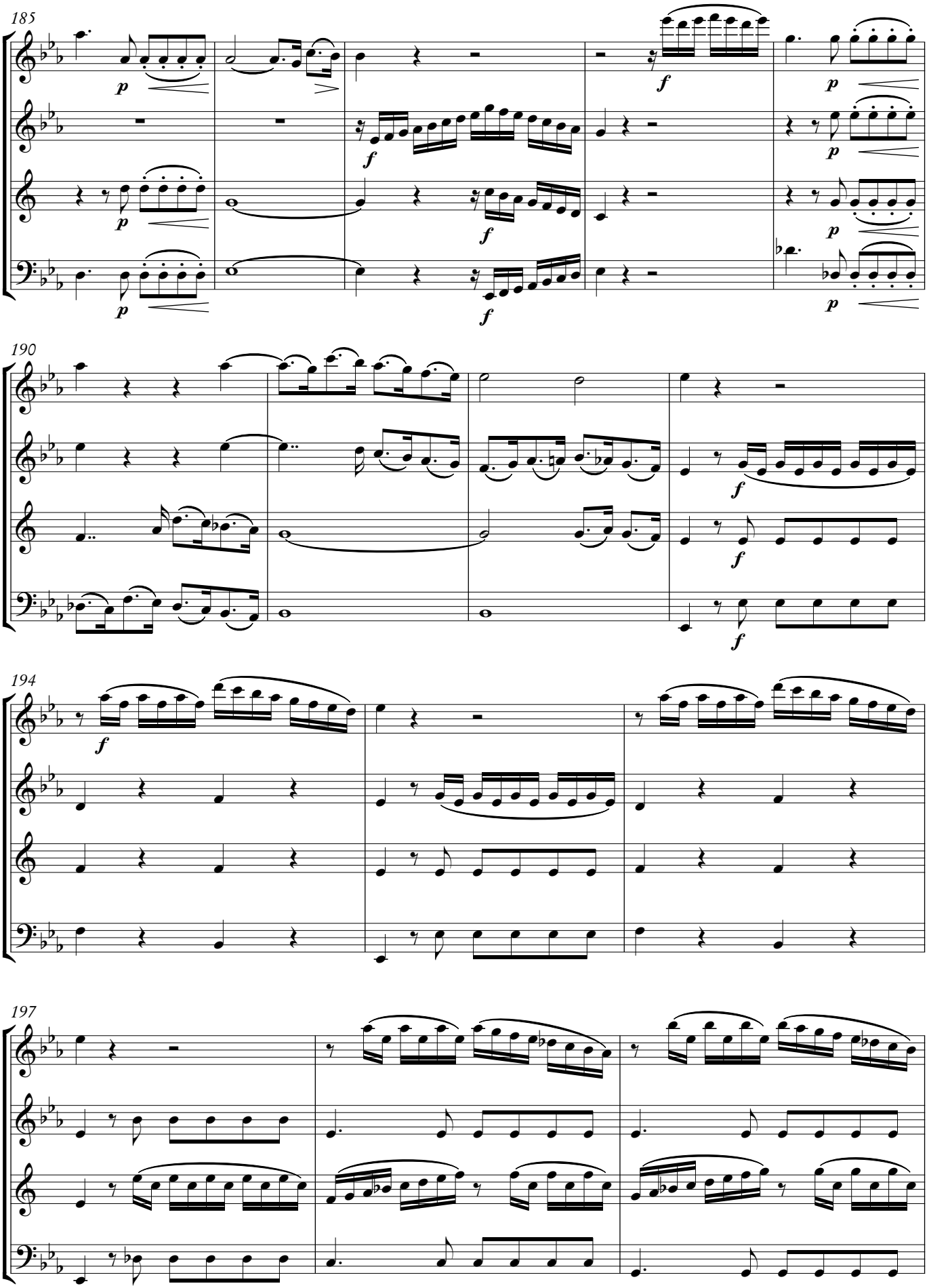
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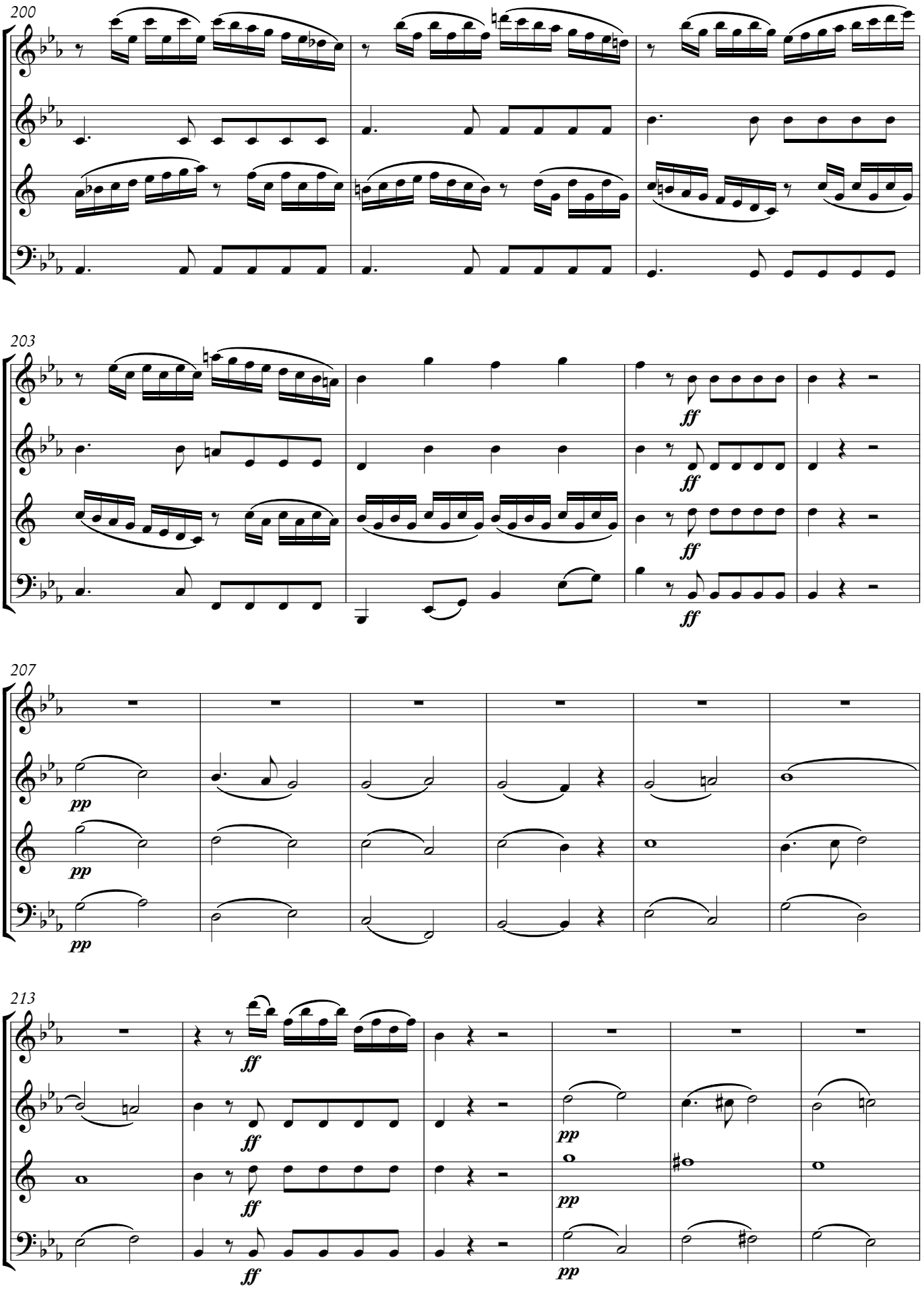
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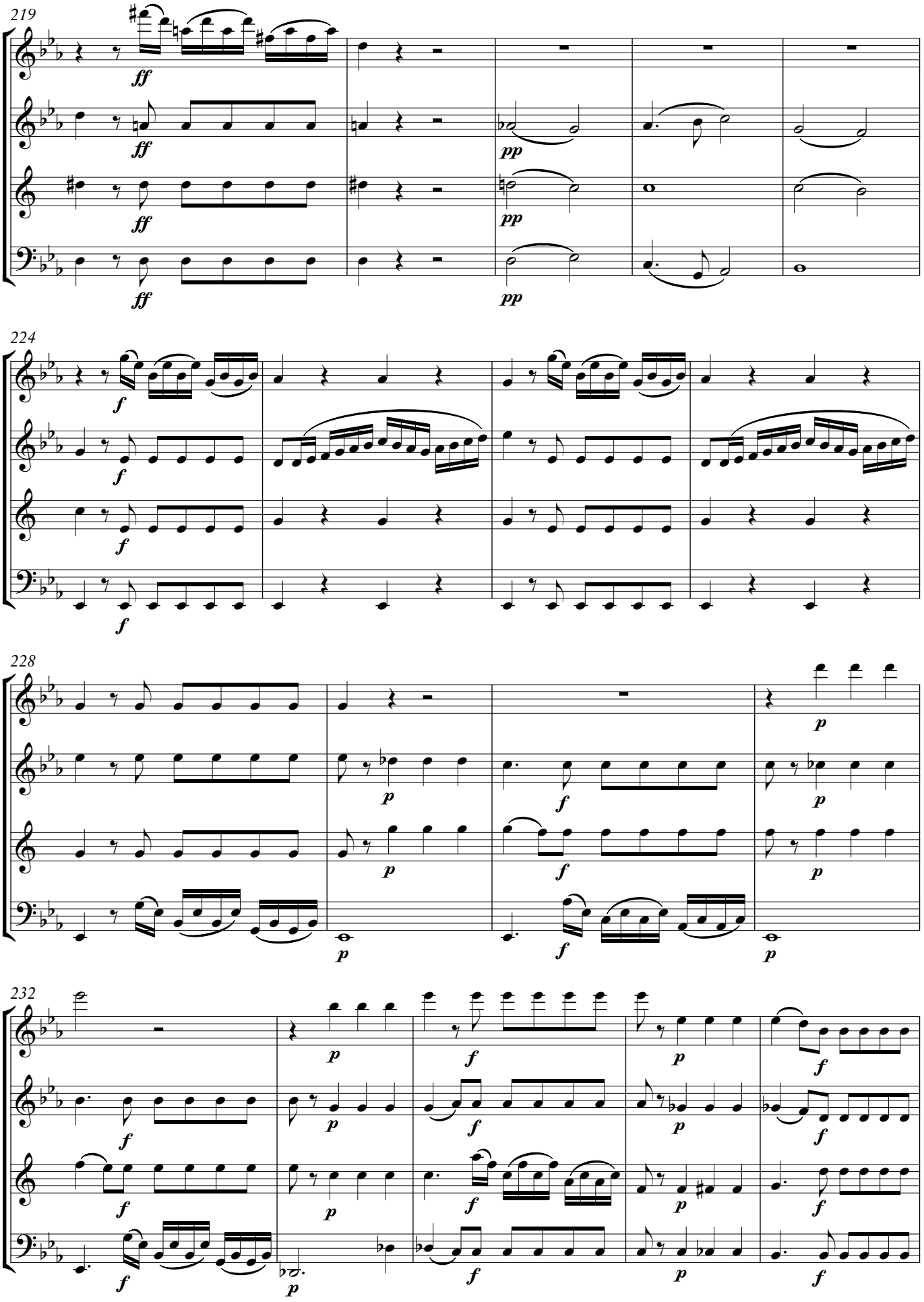
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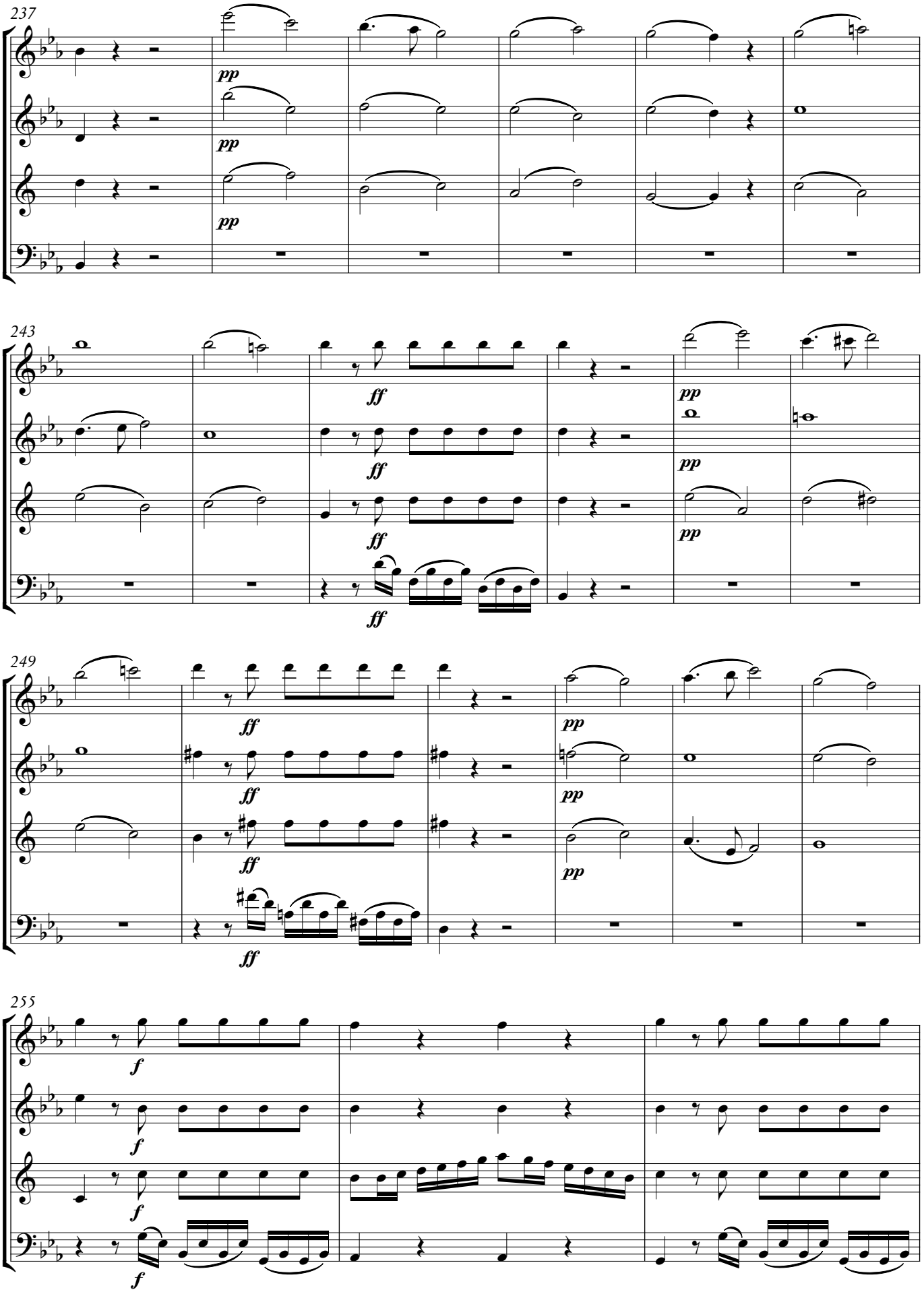
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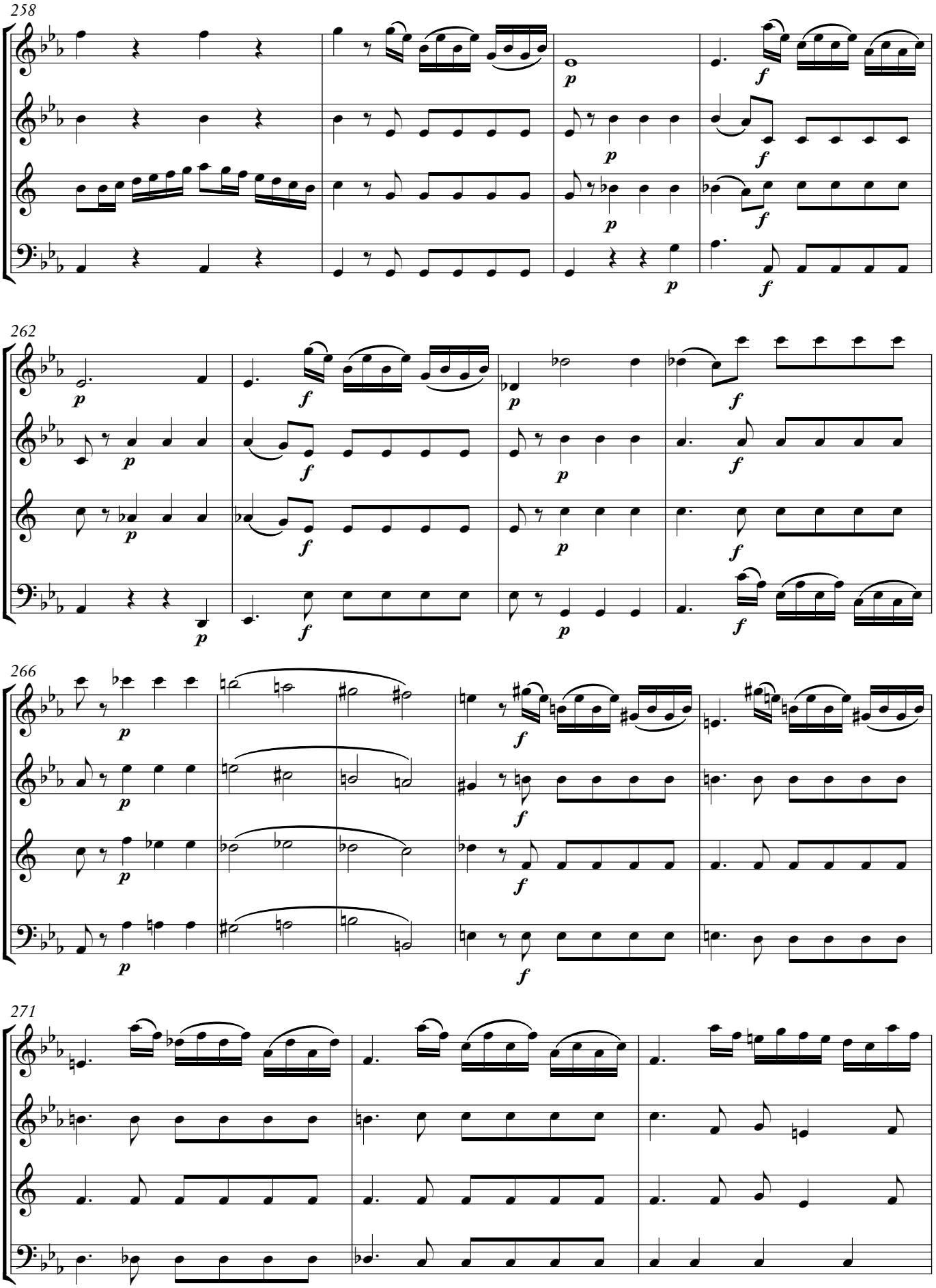
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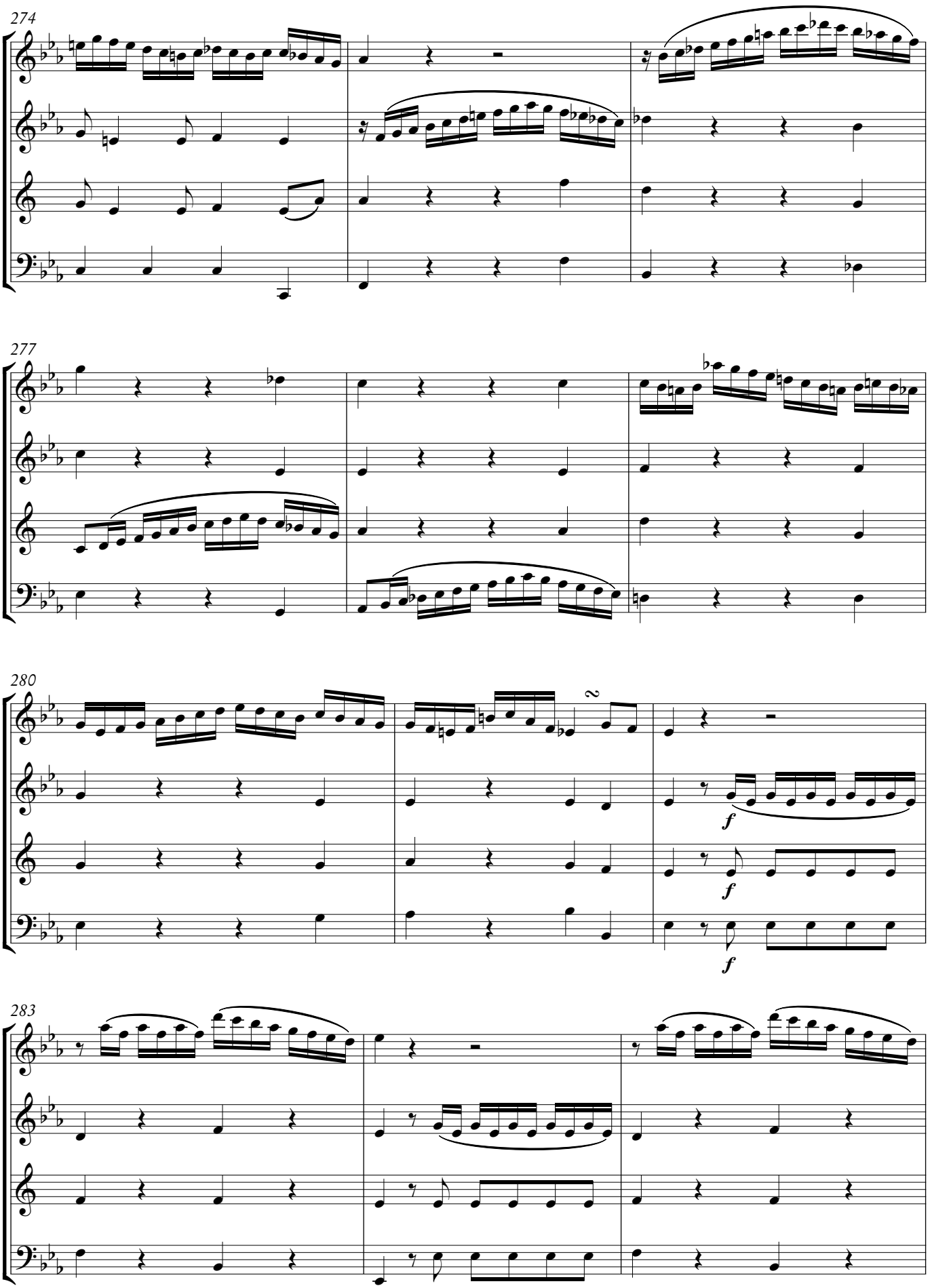
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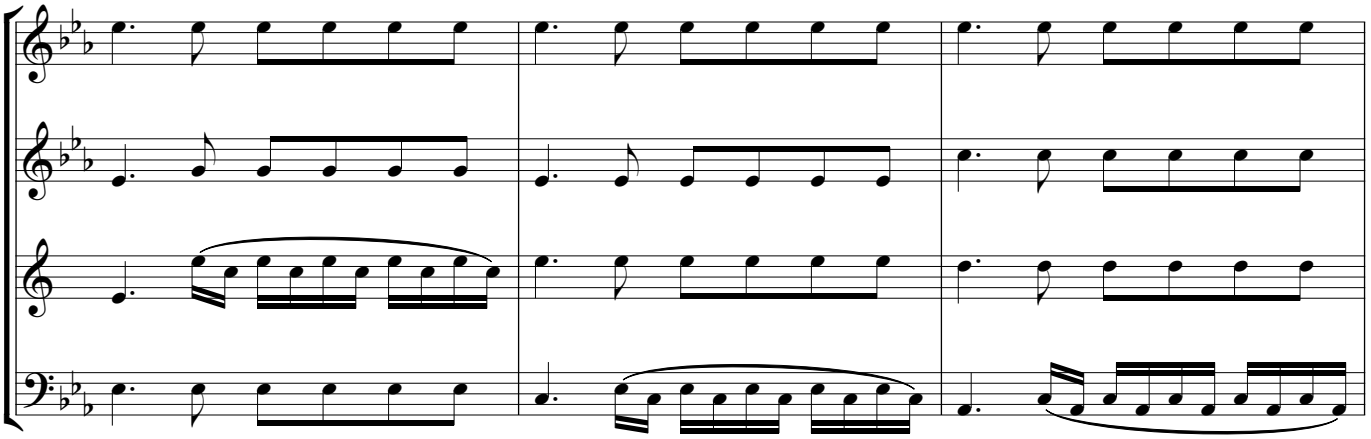

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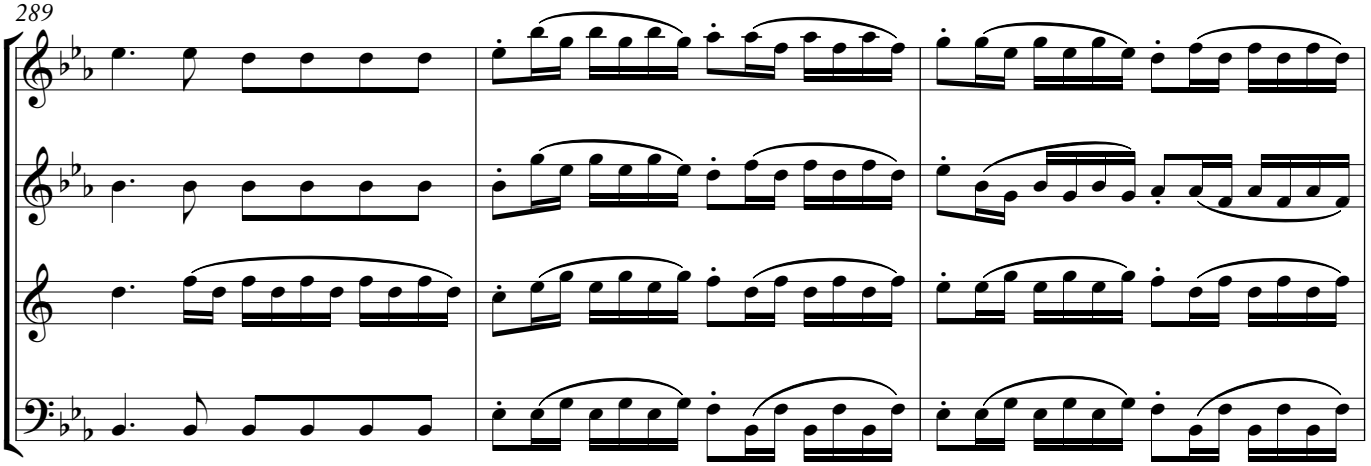

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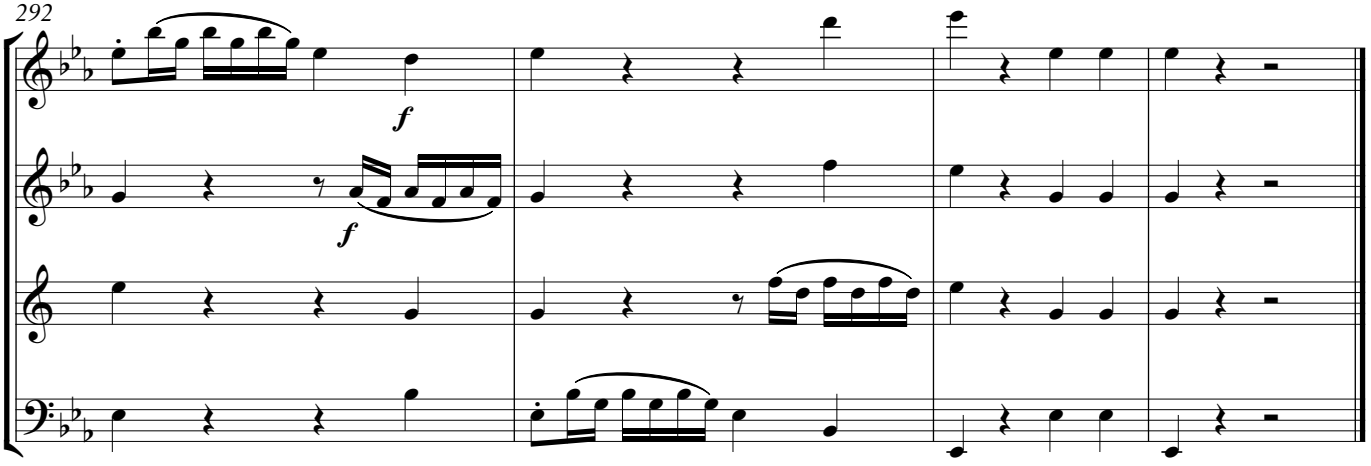

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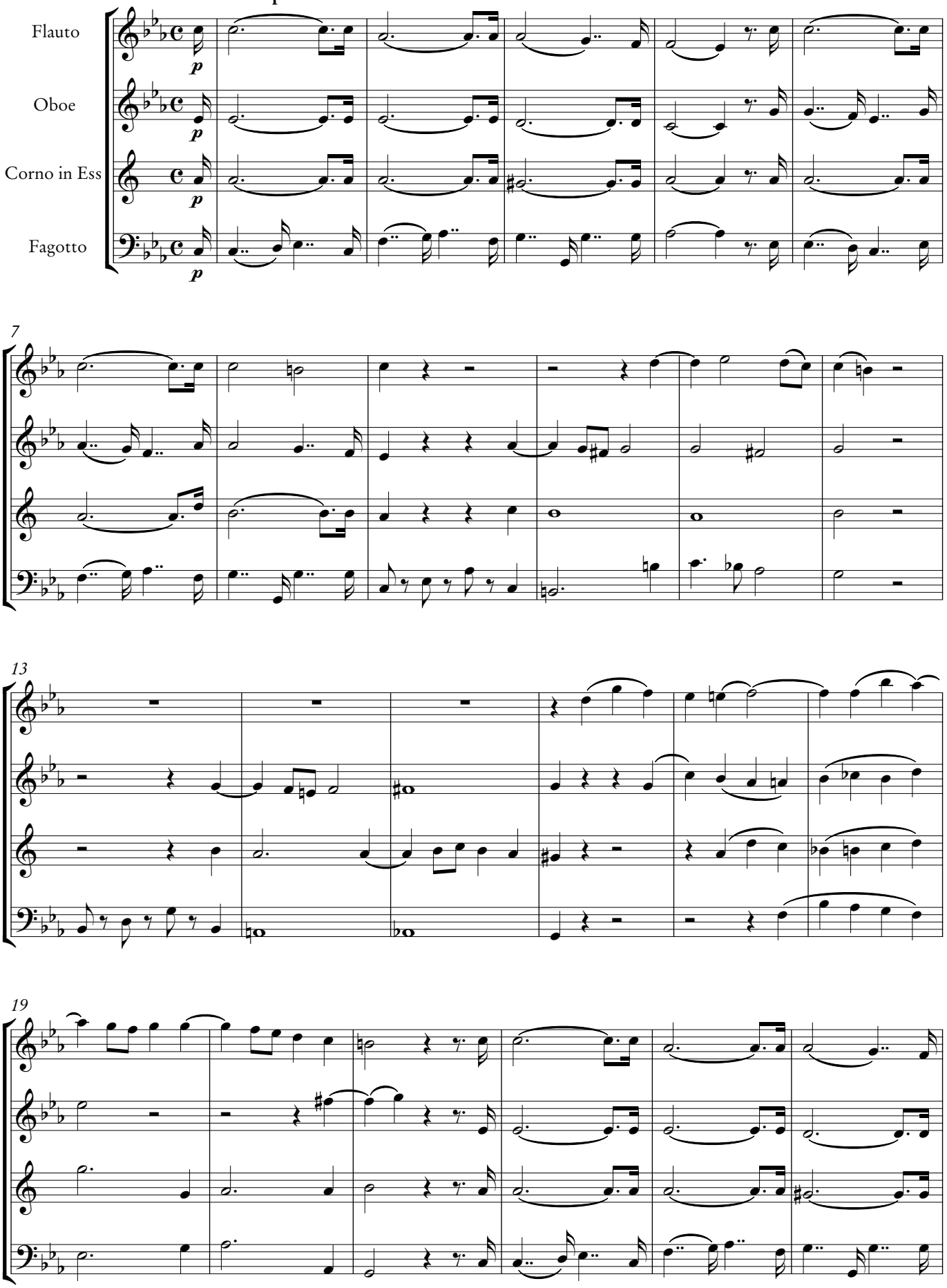
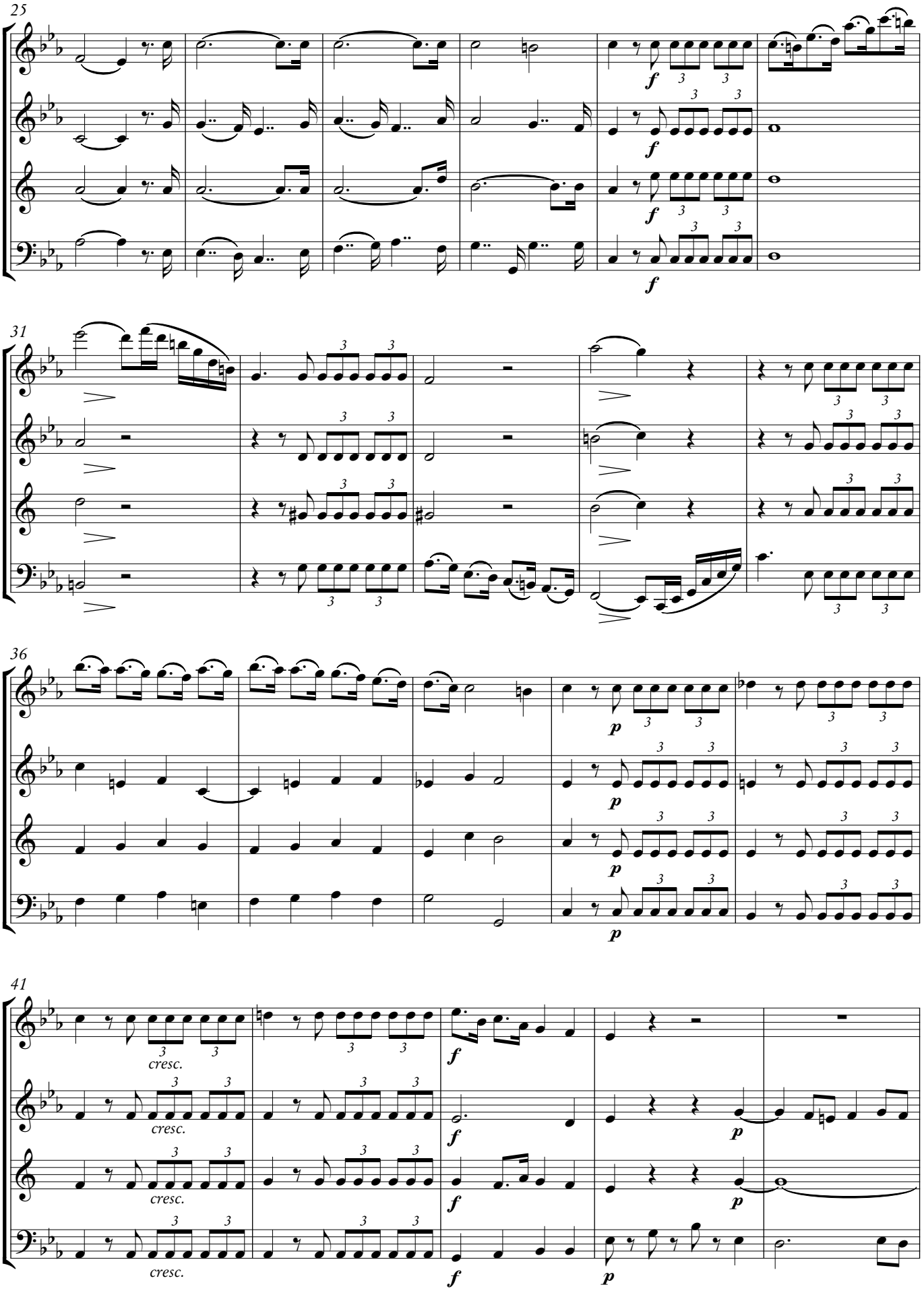
Andante espressivo

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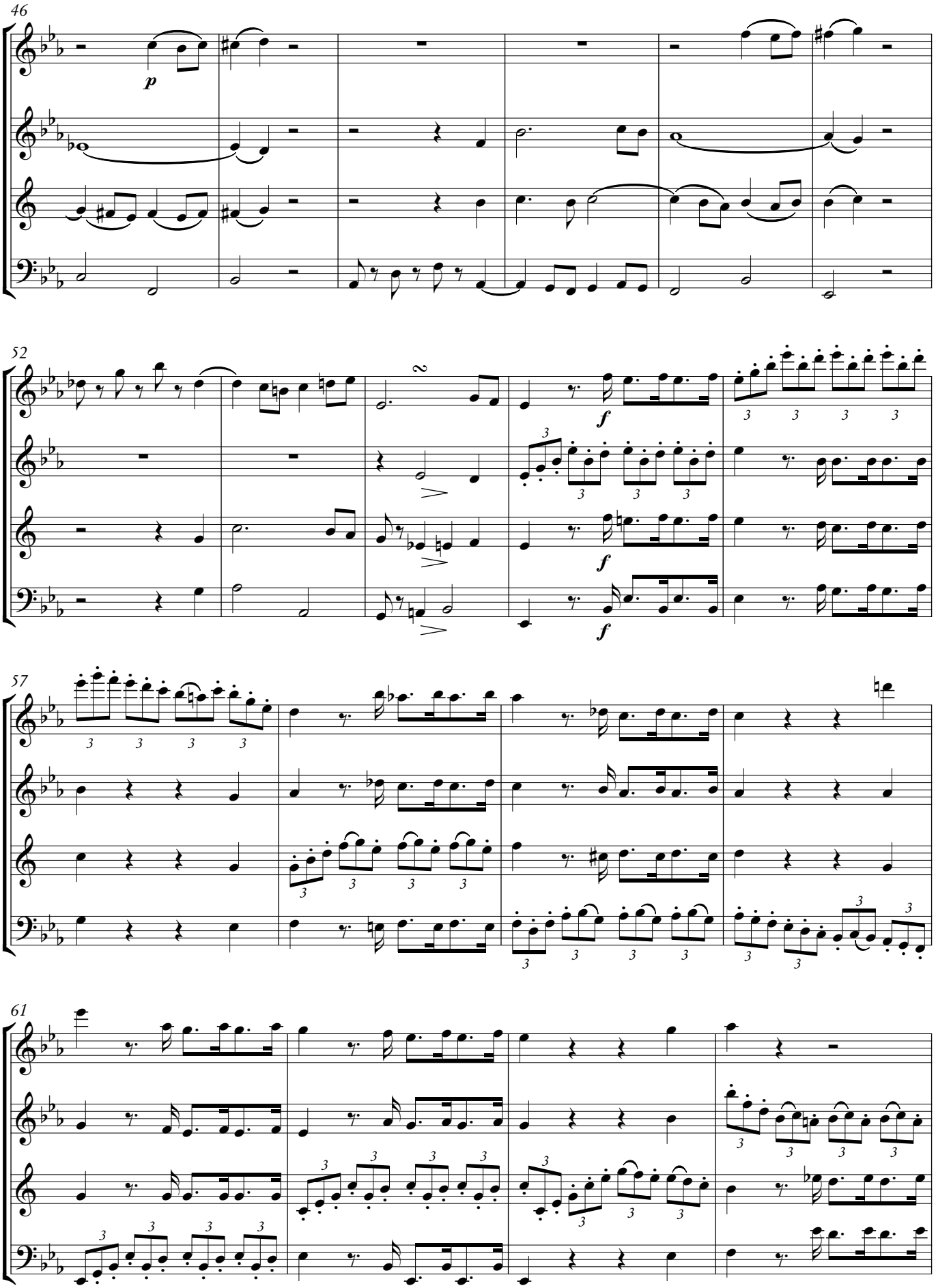
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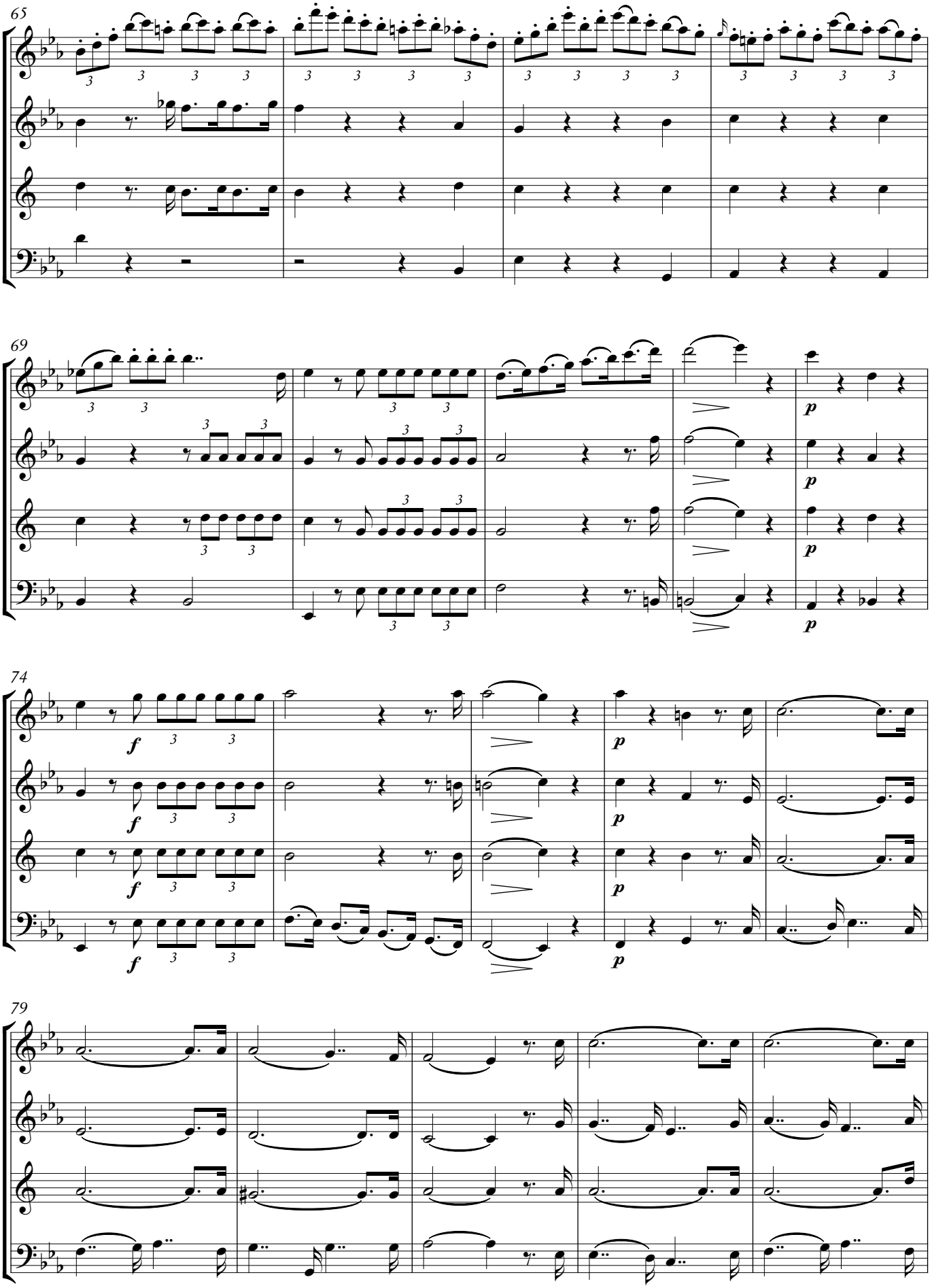
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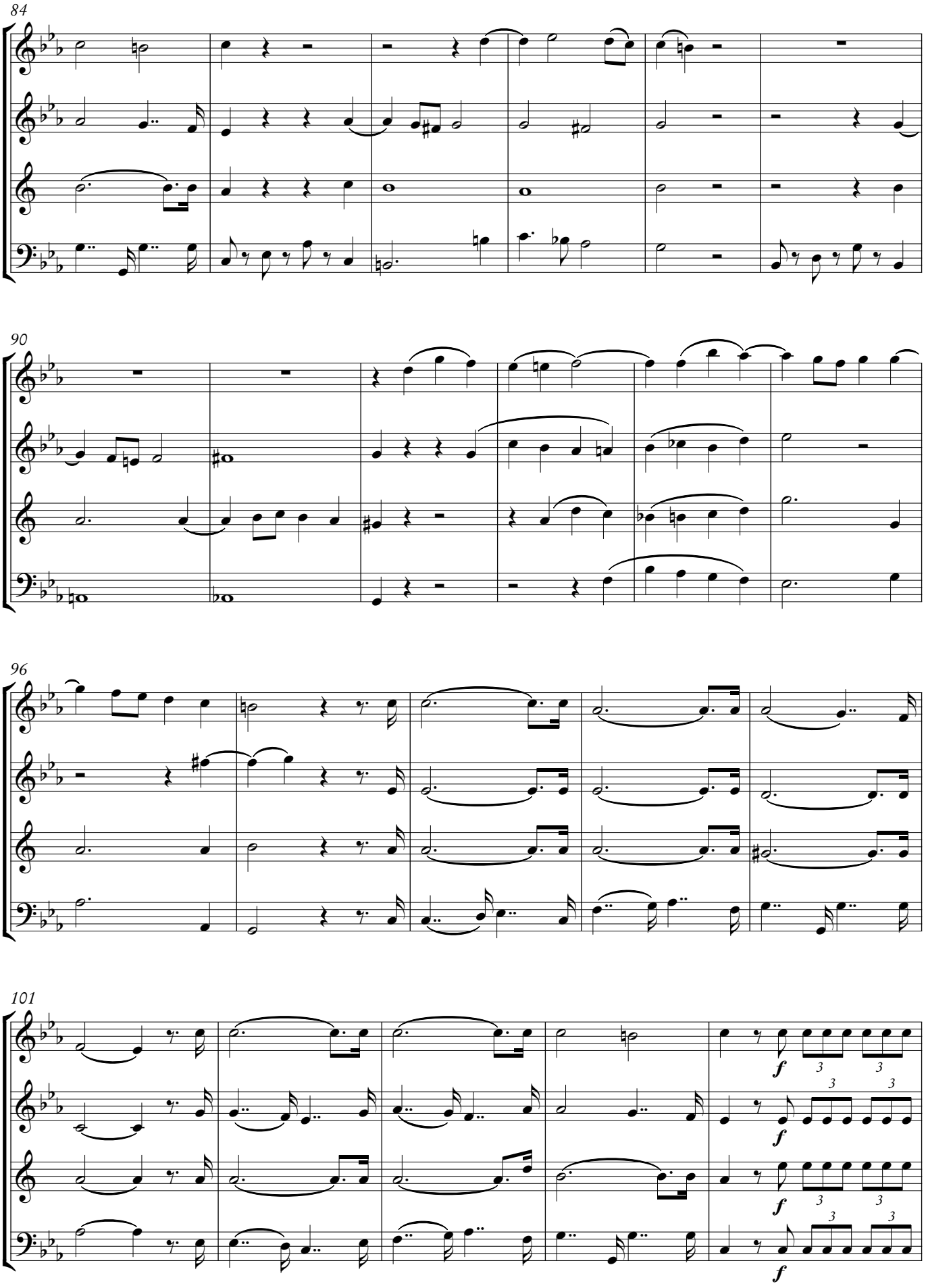
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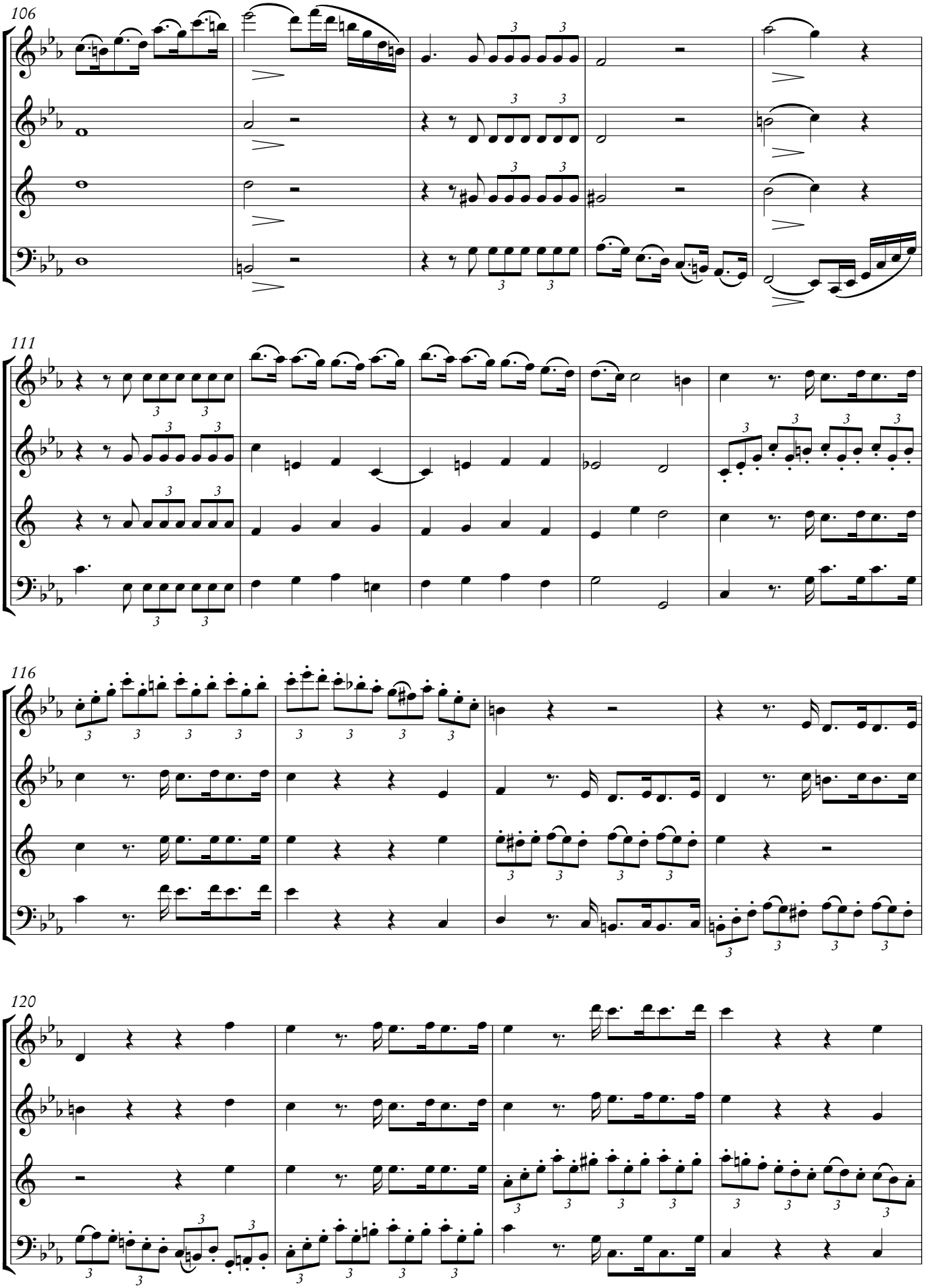
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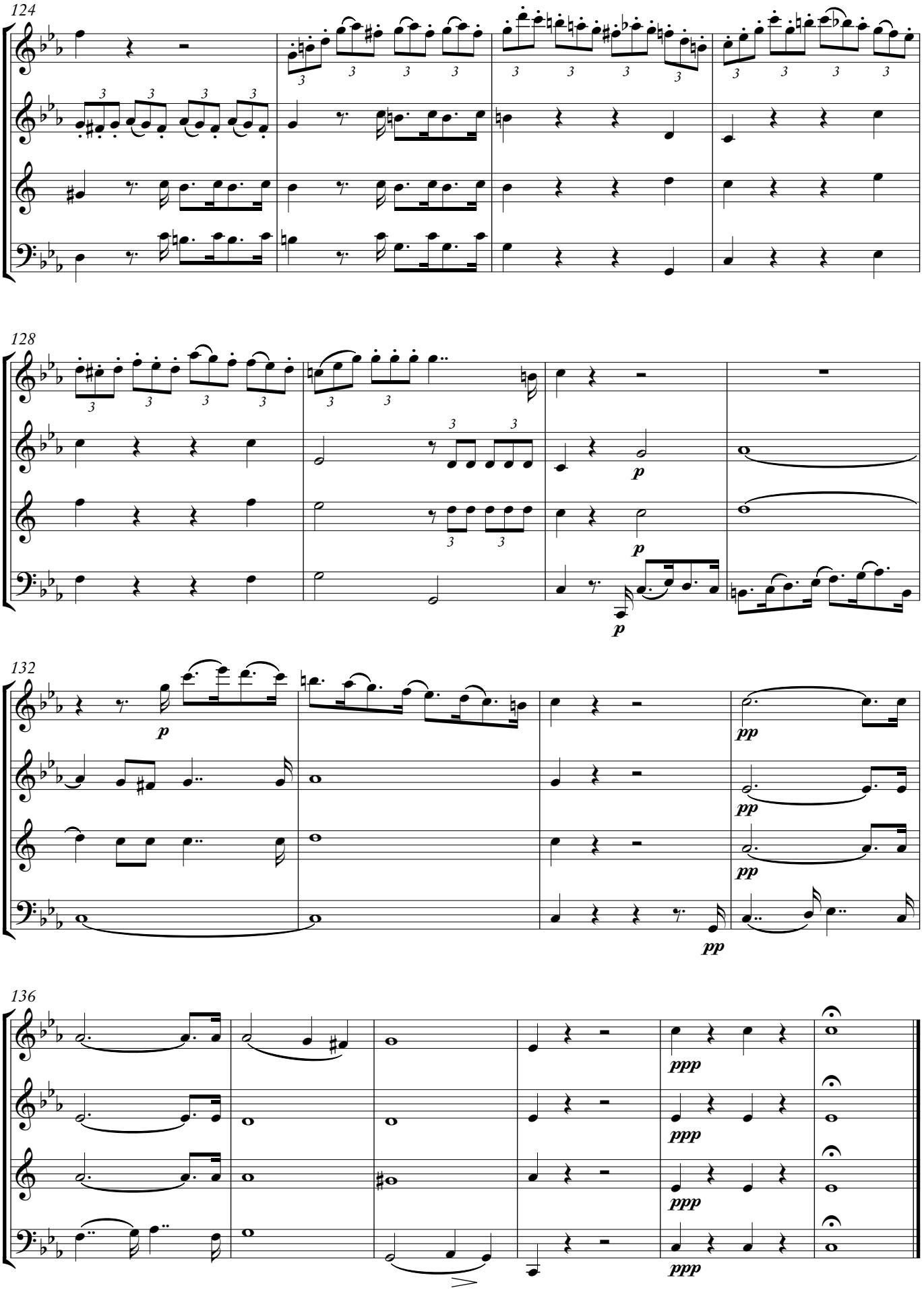
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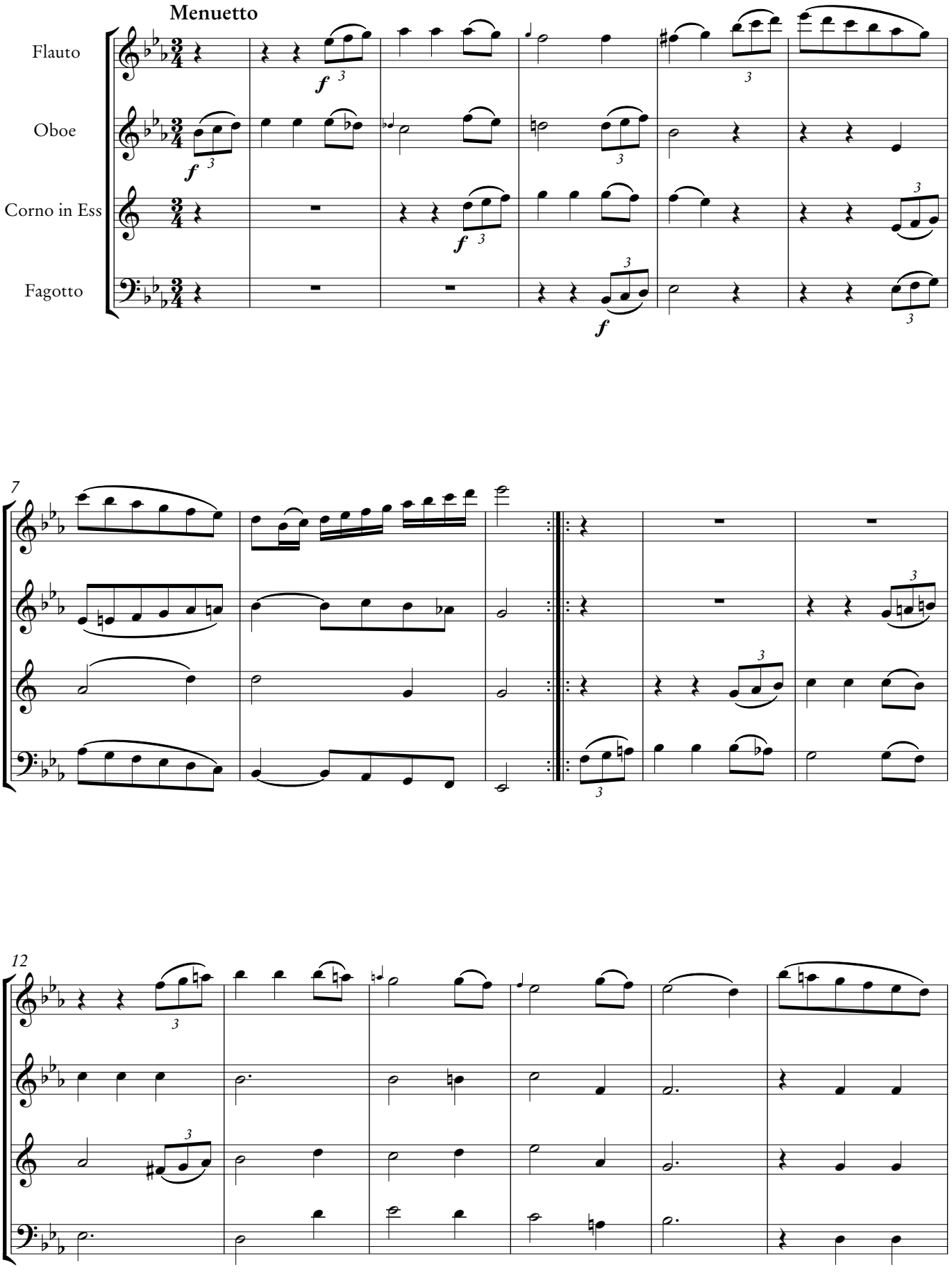
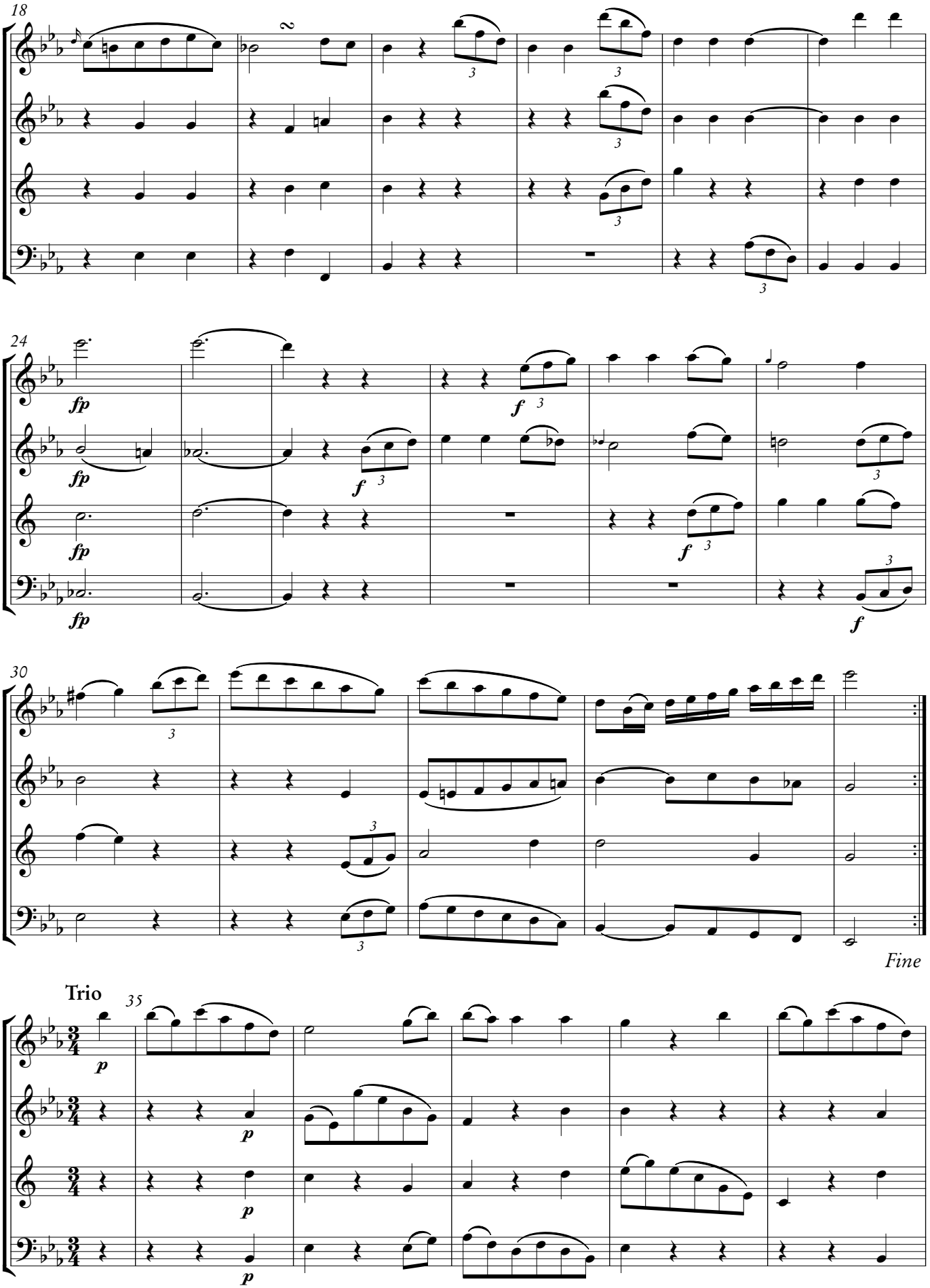
Menuetto

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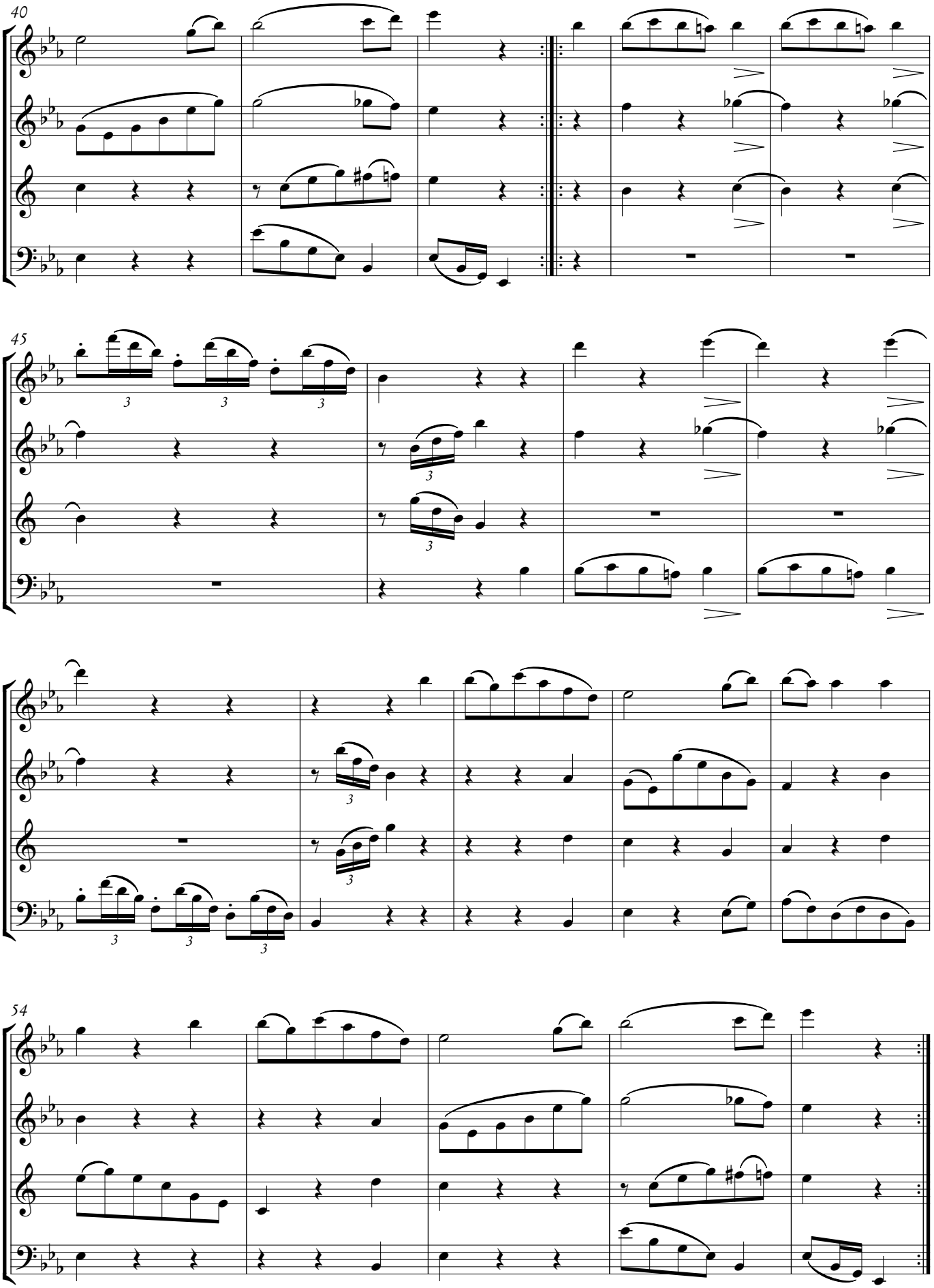

Menuetto da Capo

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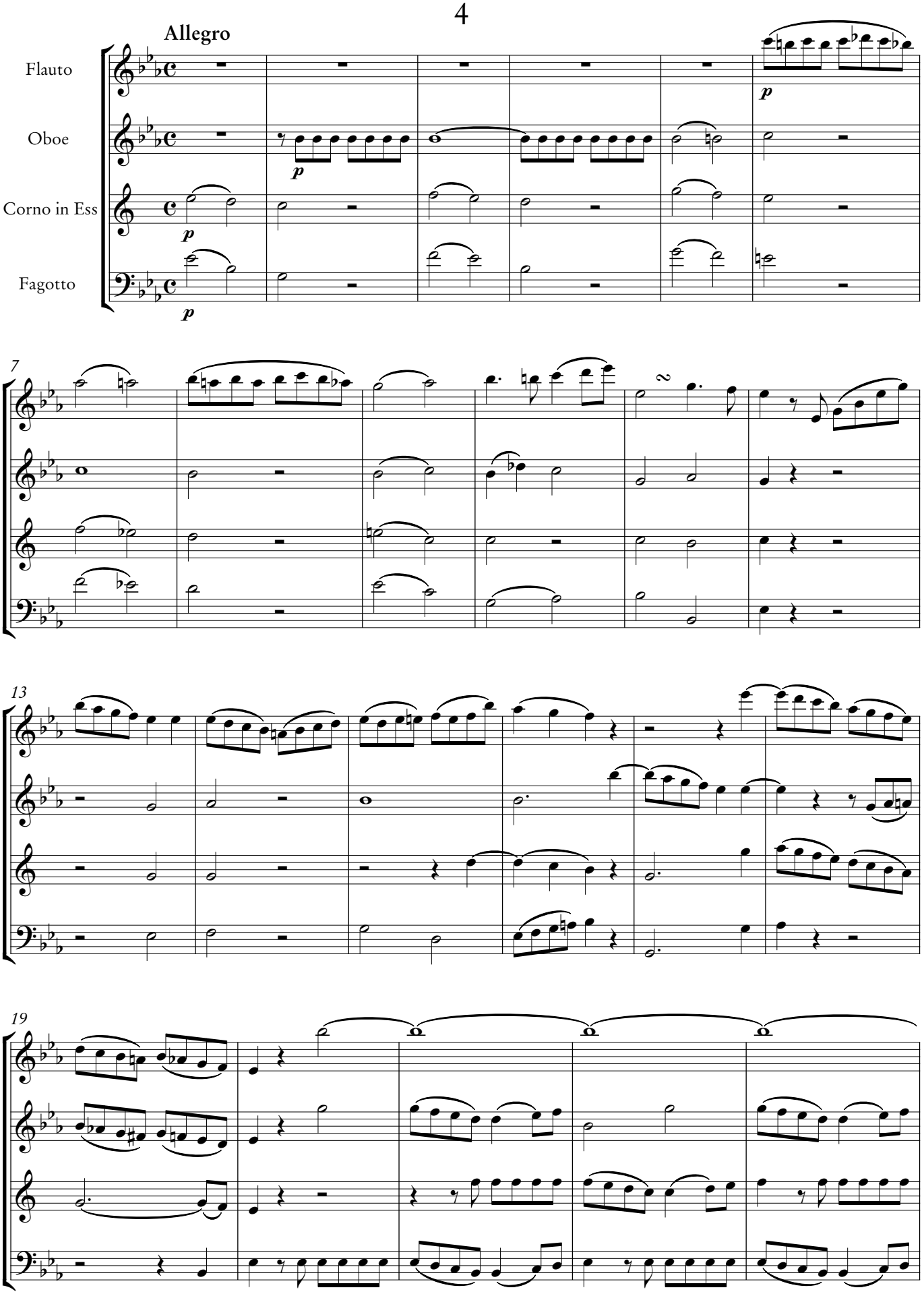

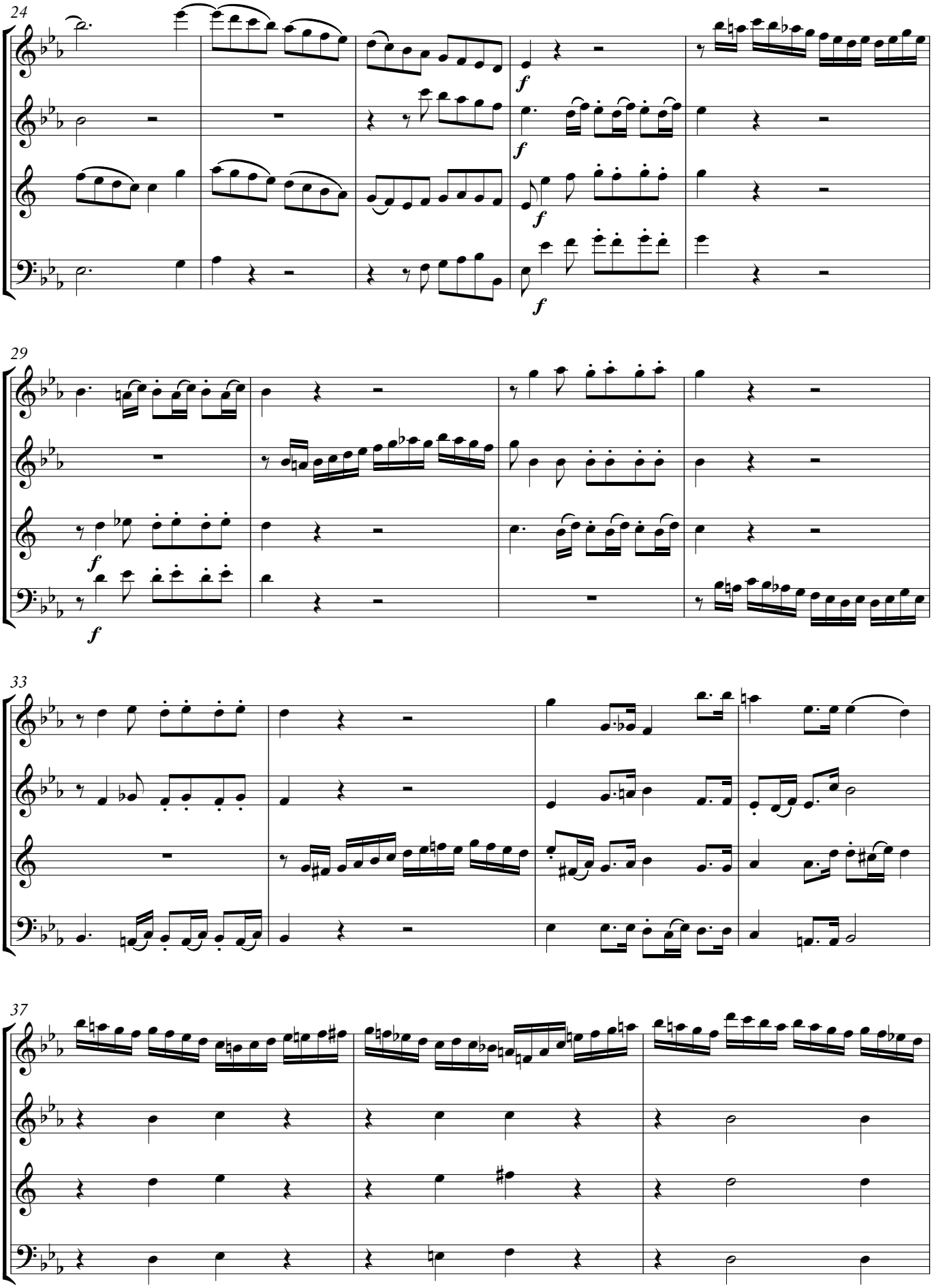
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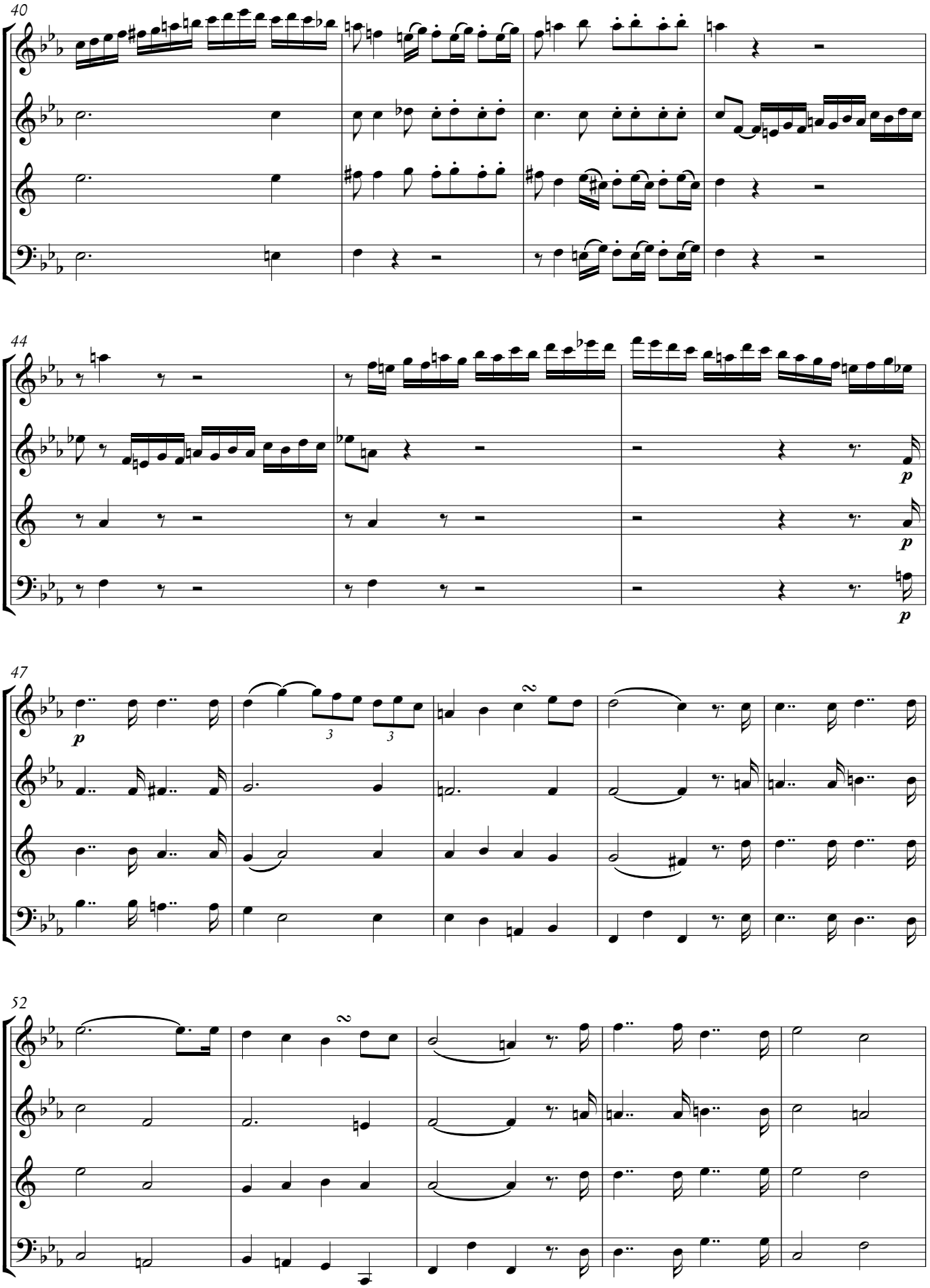
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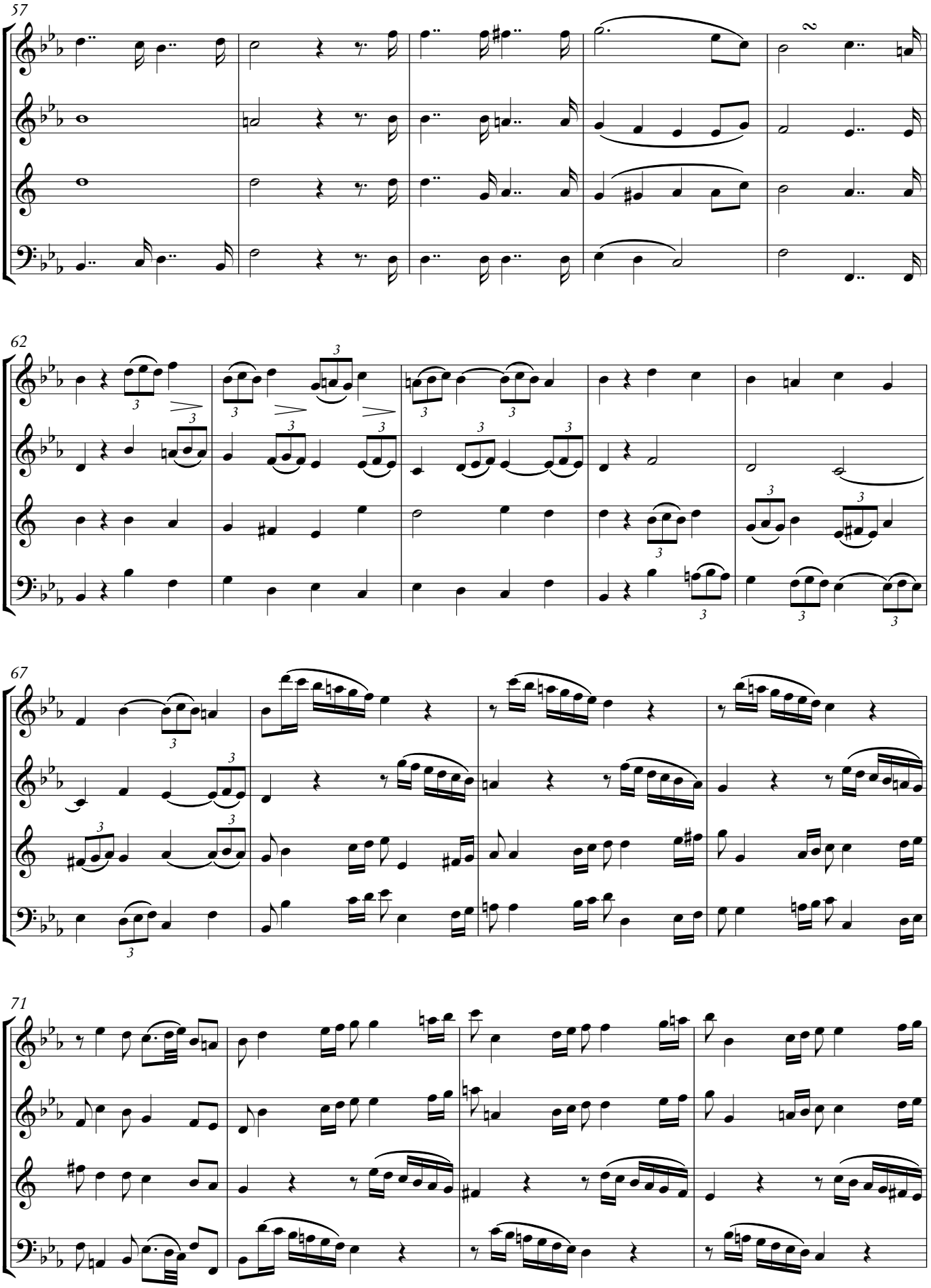
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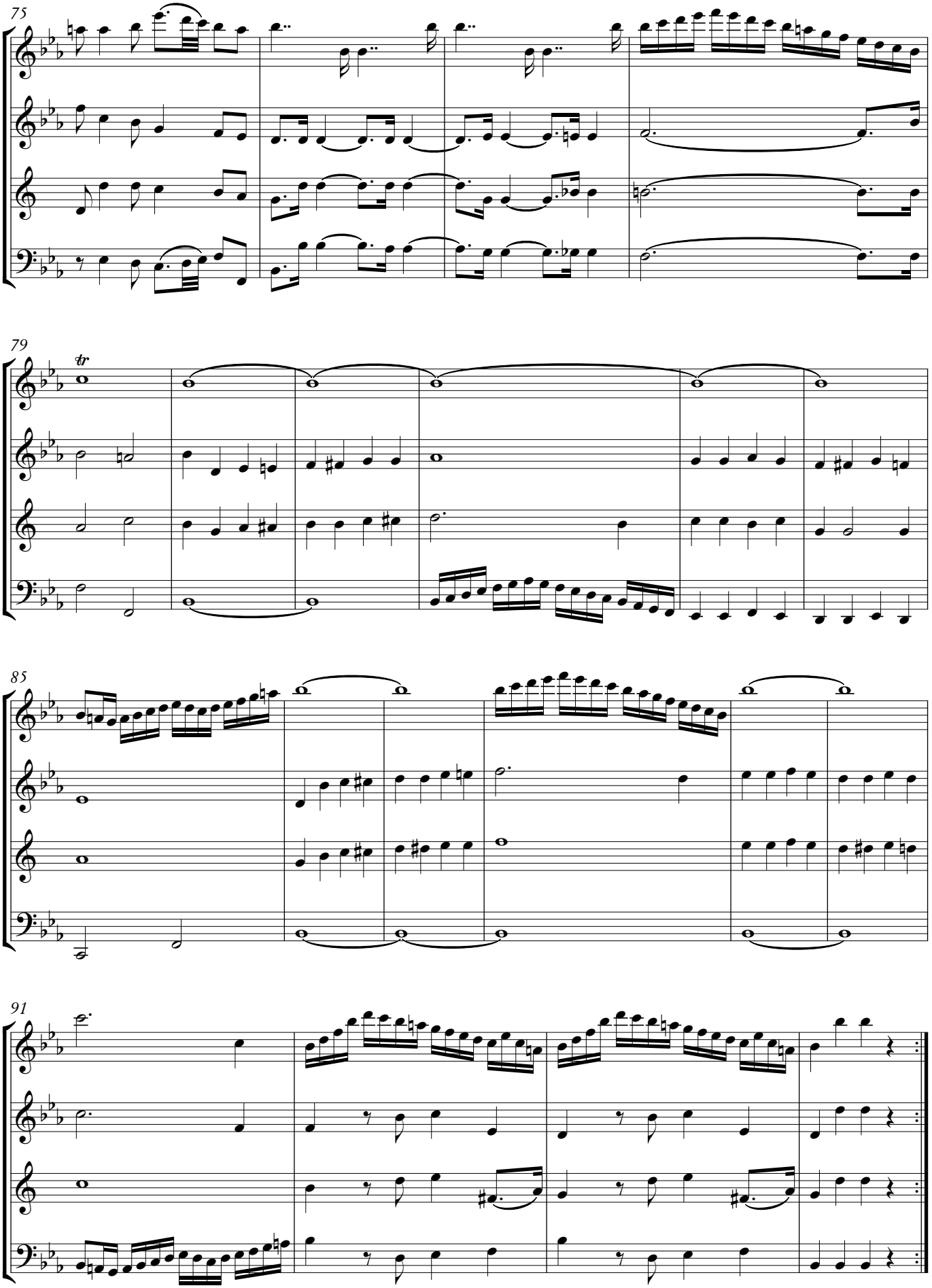
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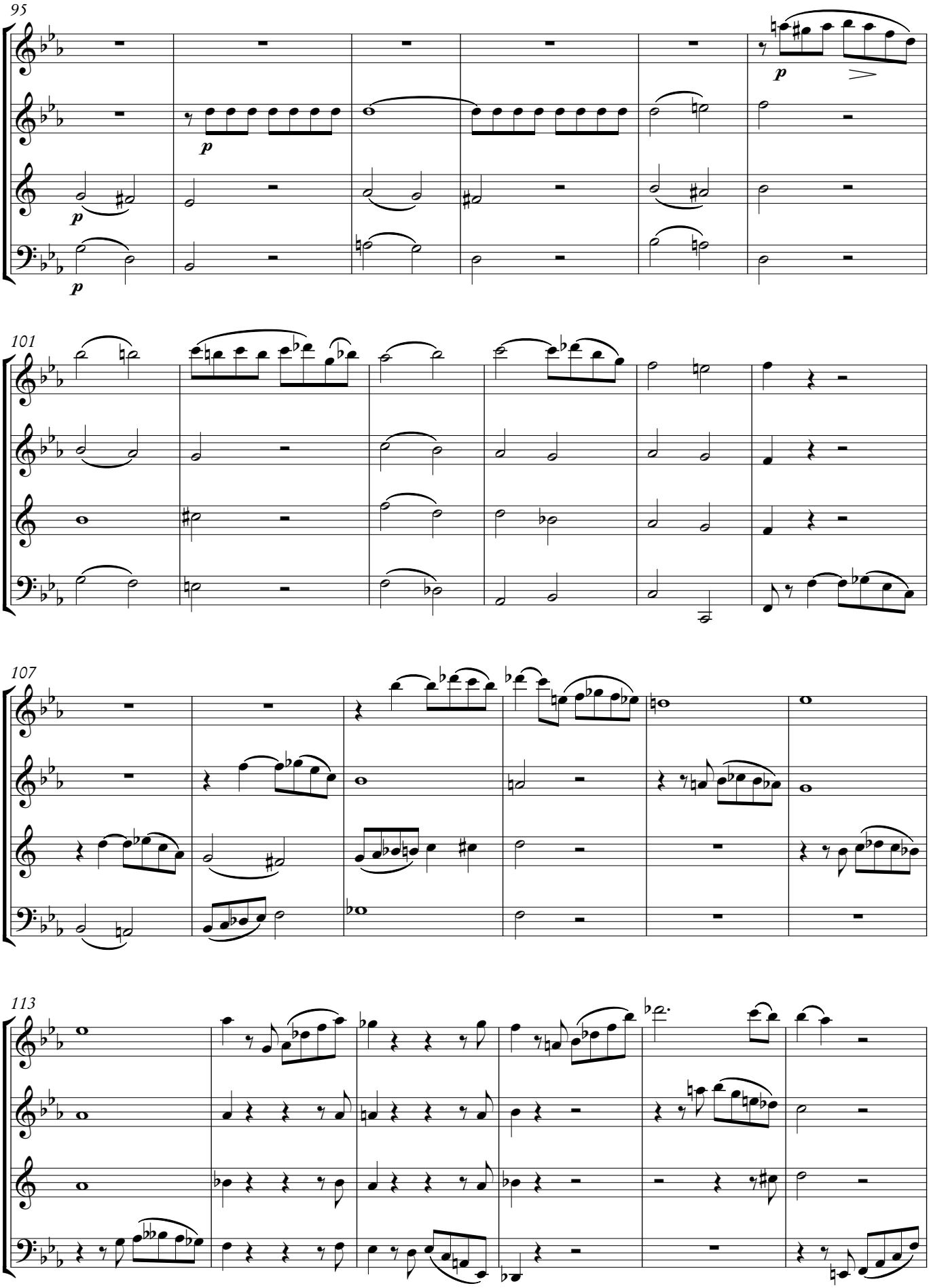
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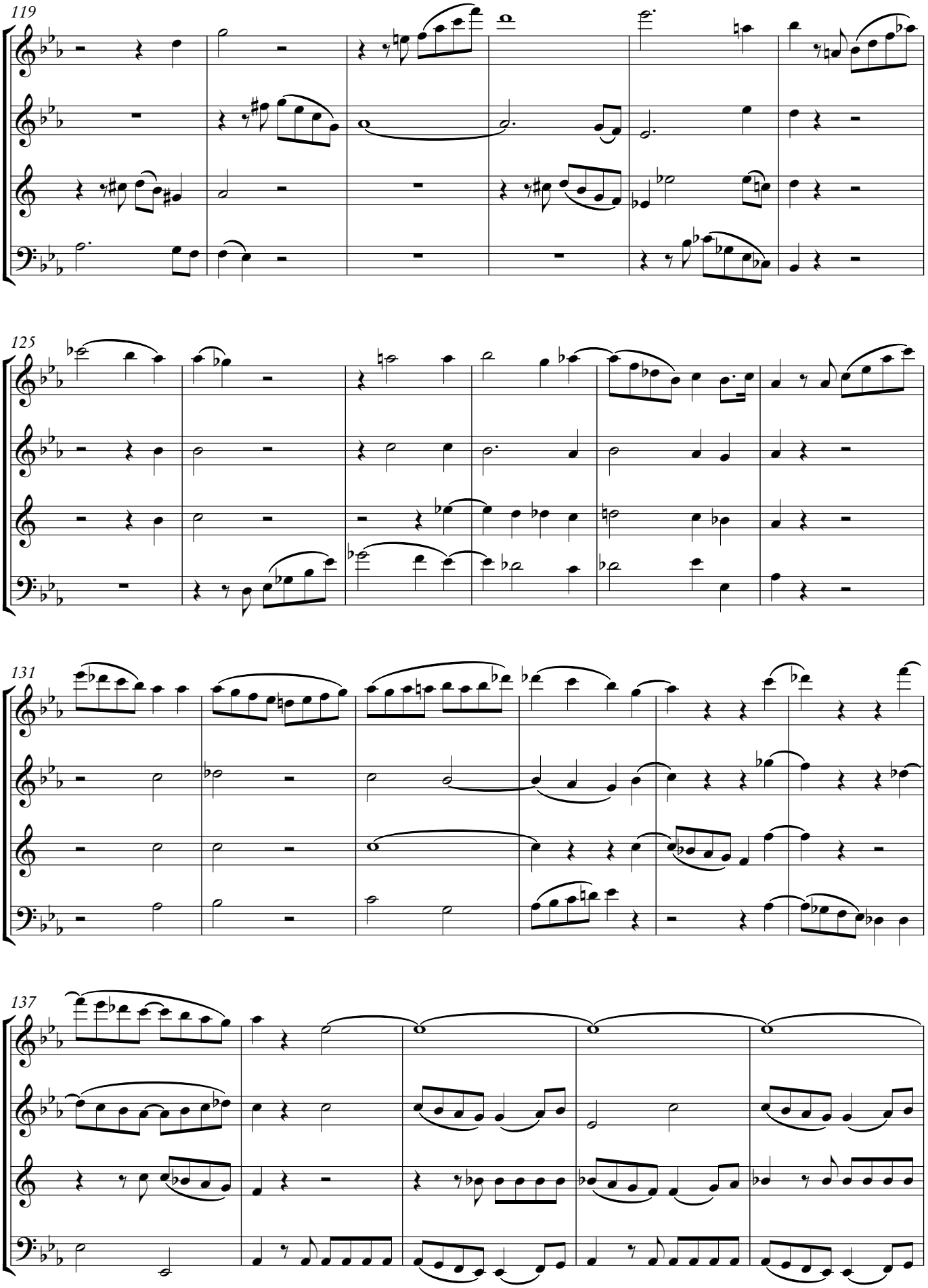
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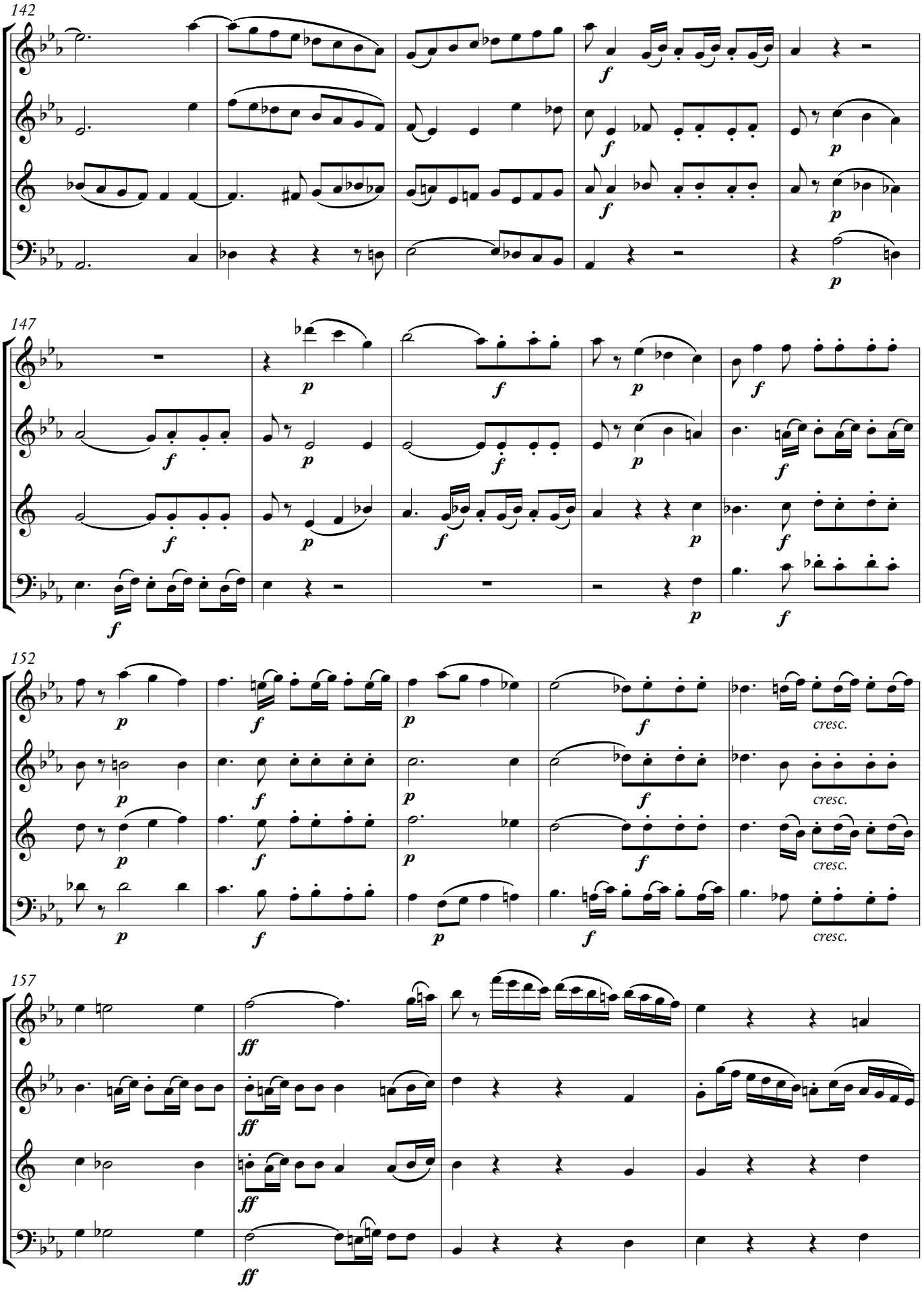
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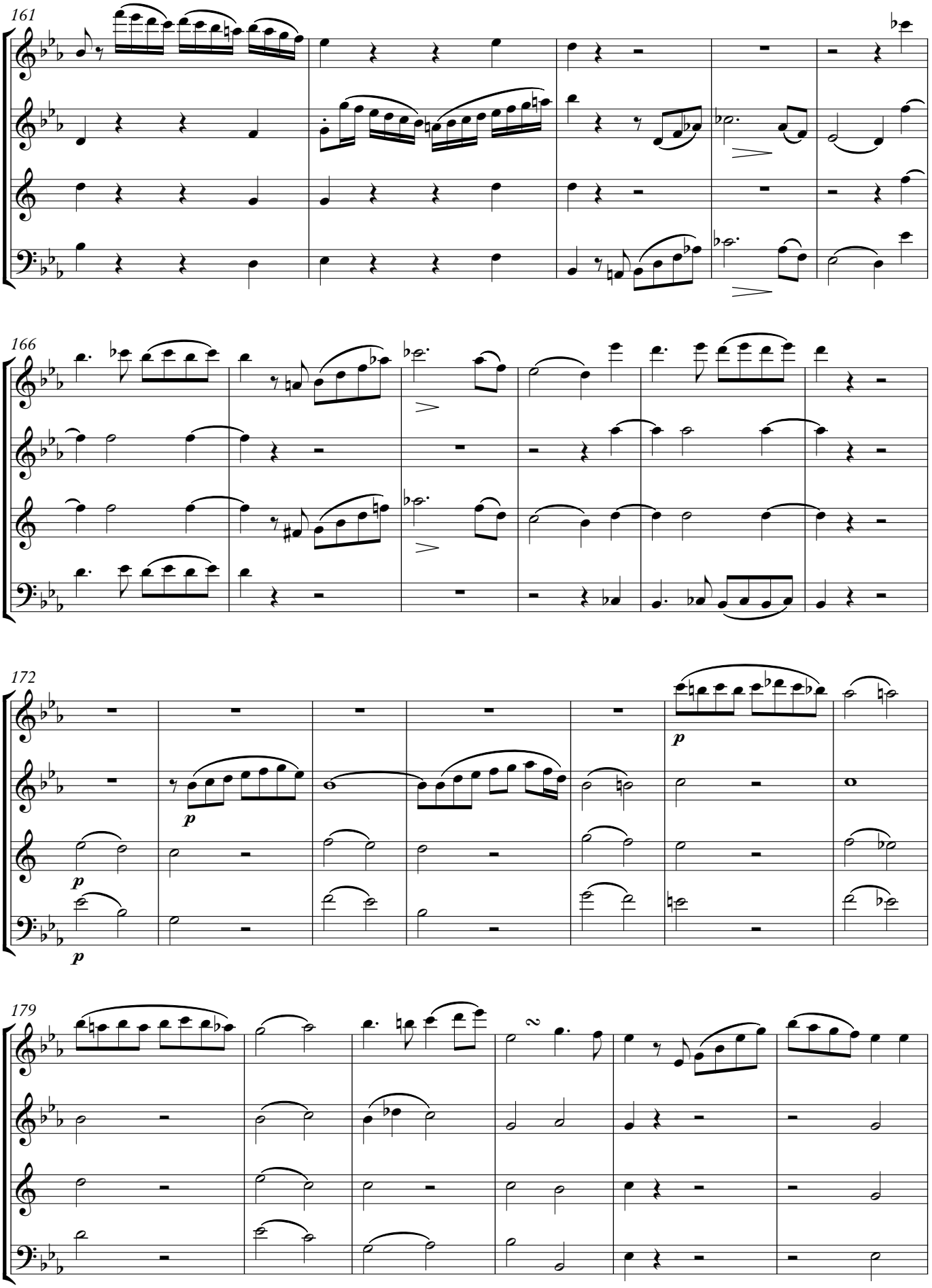
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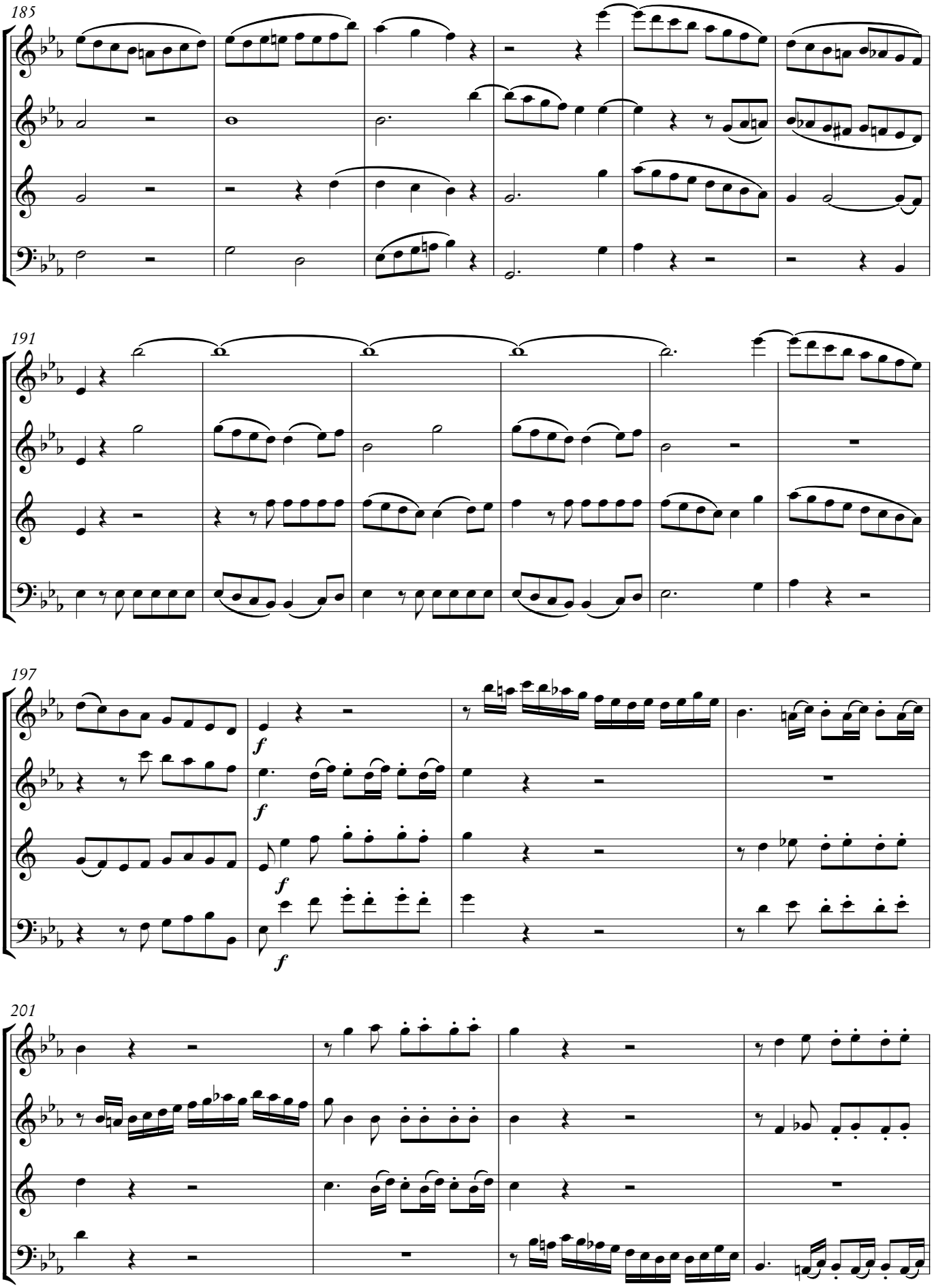
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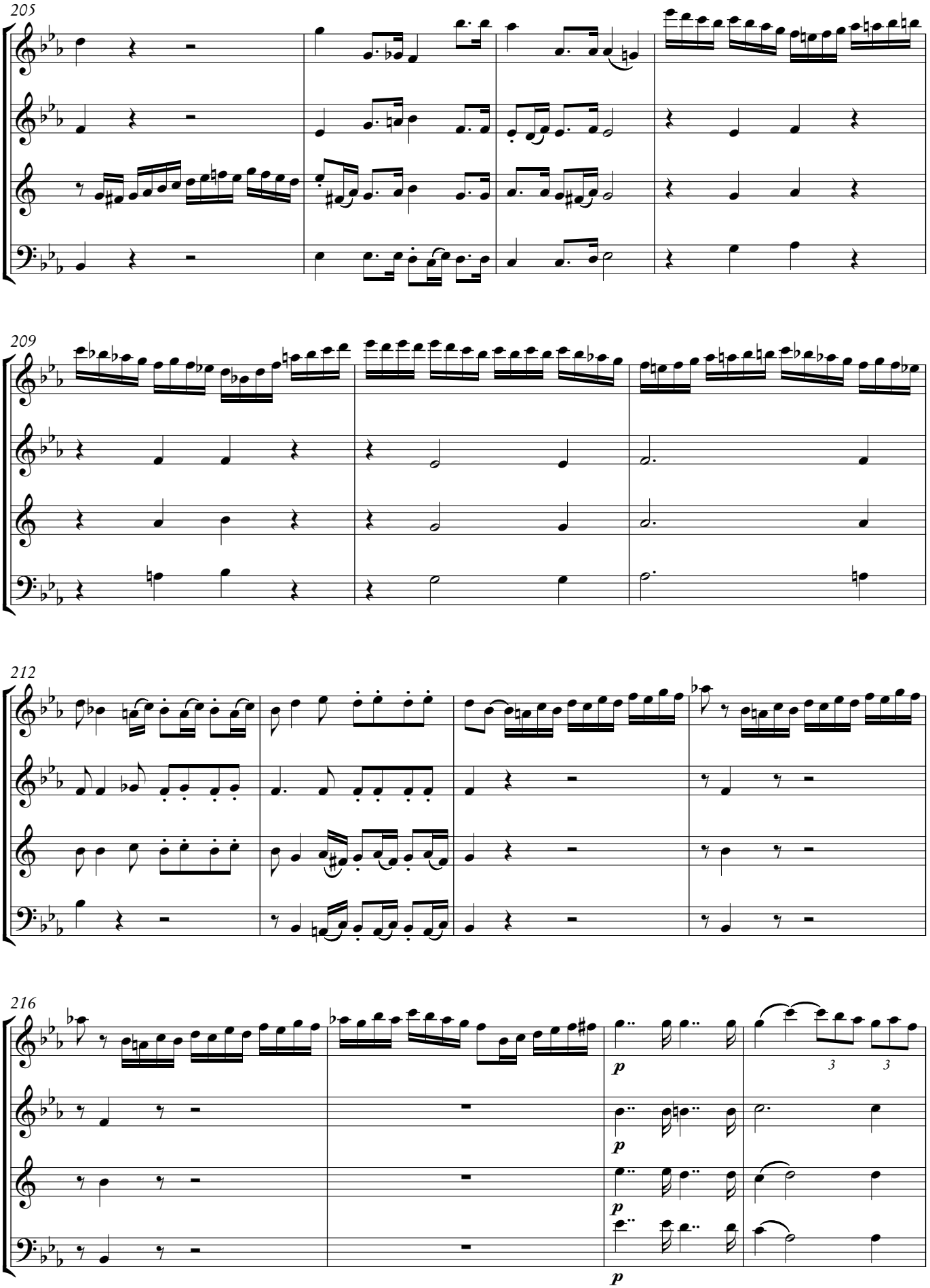
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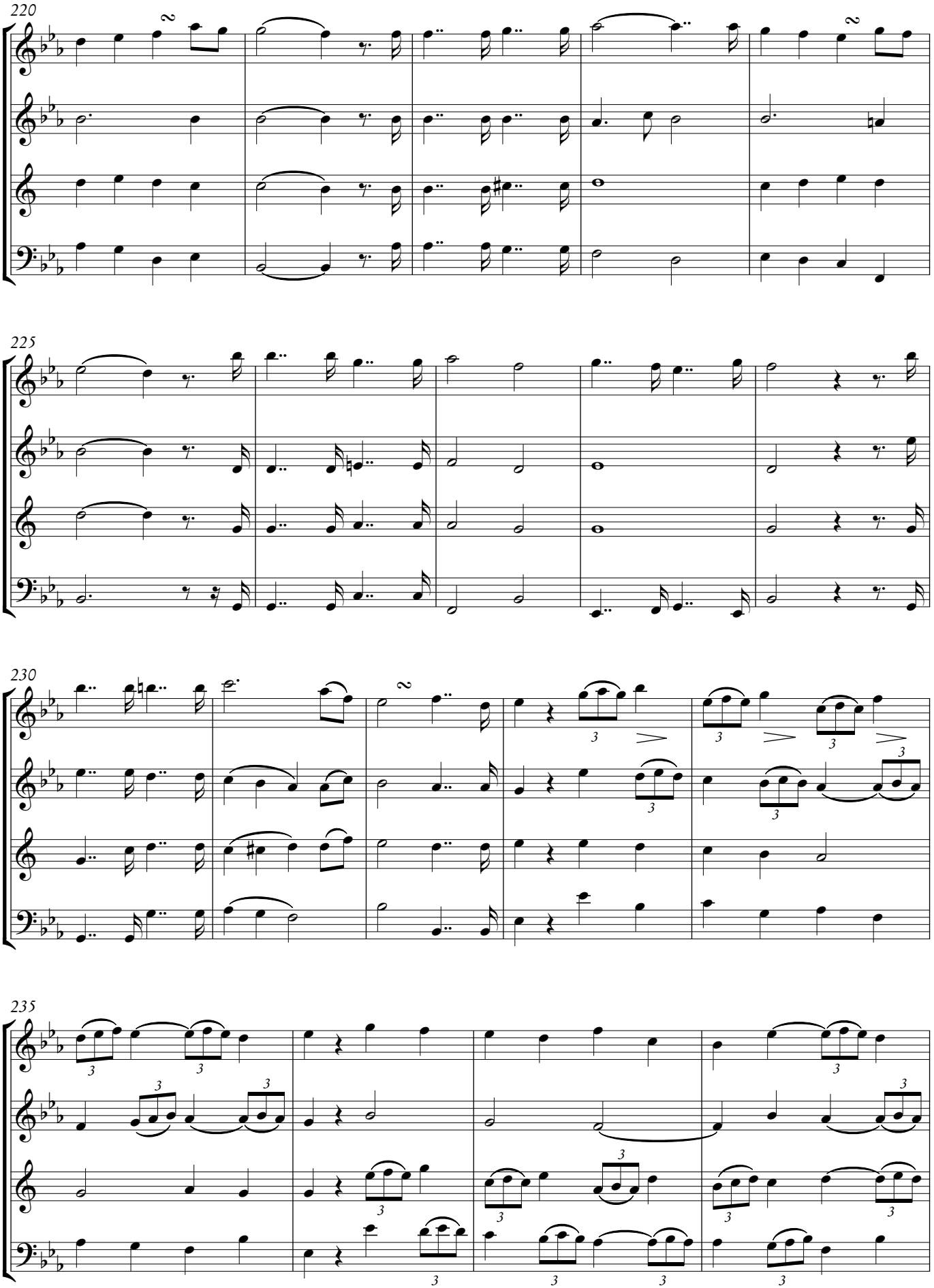
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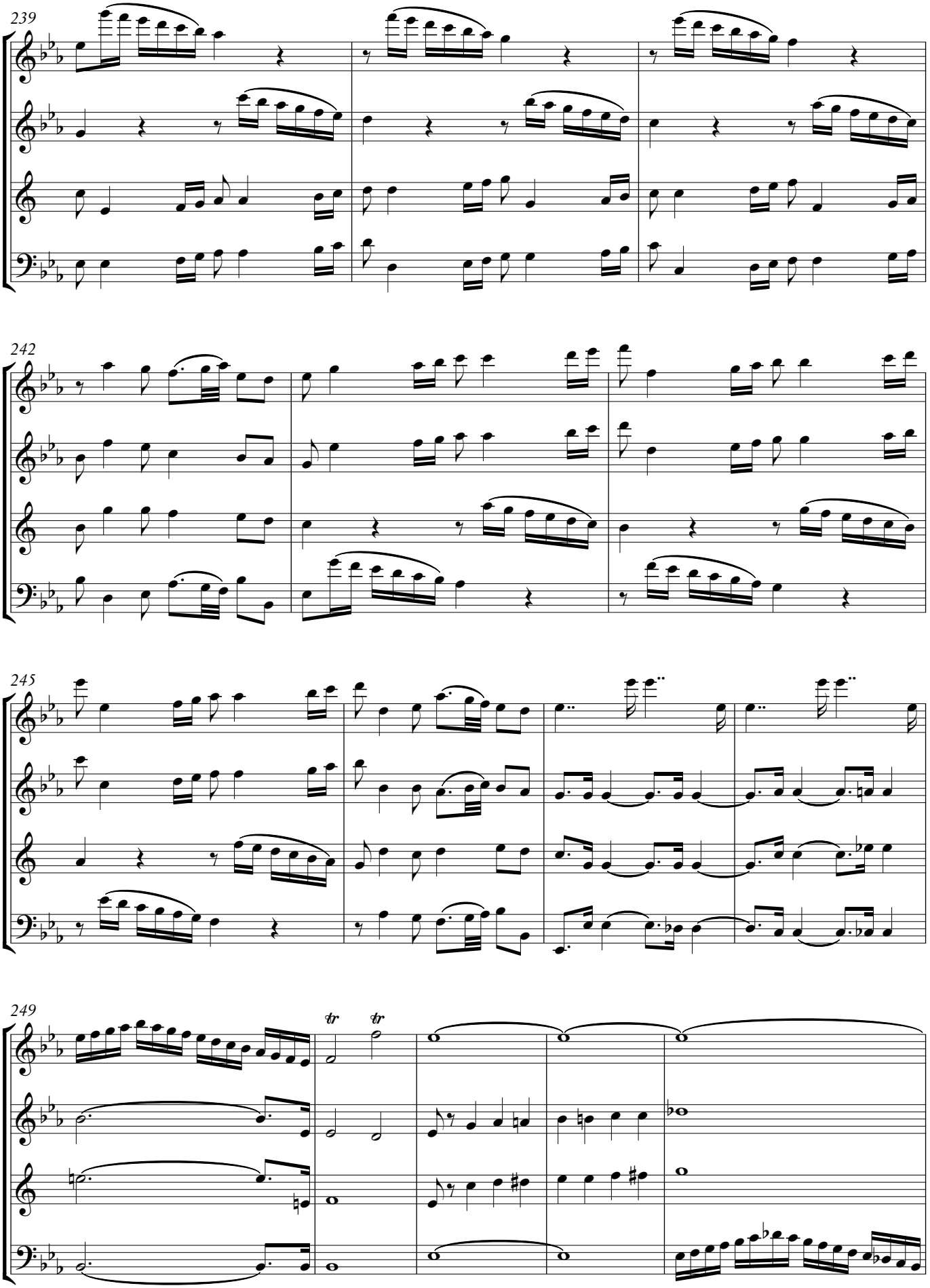
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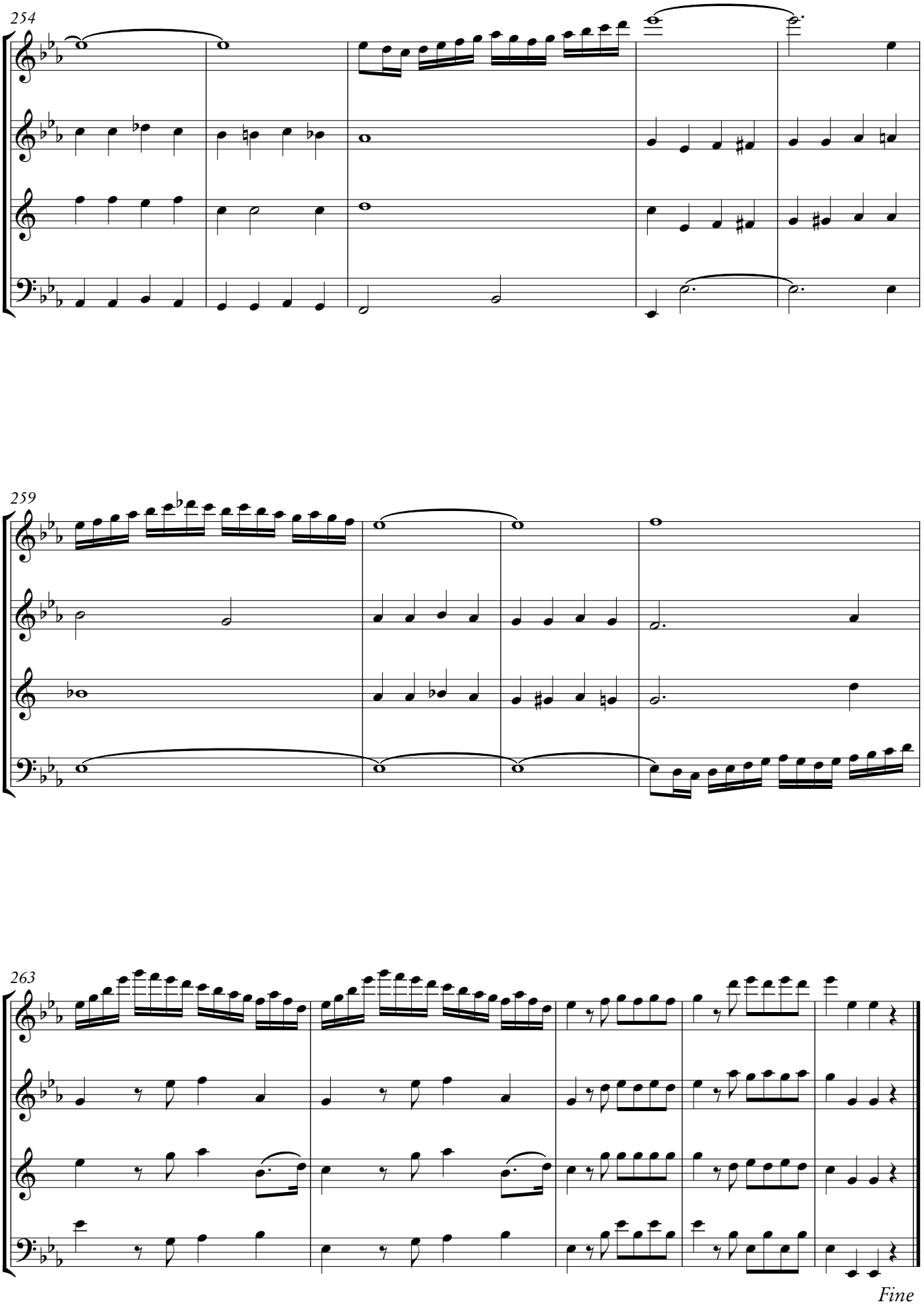
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Fine

Carl Anton Philipp Braun

Tonsättaren, dirigenten och oboisten Carl Anton Philipp Braun föddes i Mecklenburg annandag jul år 1788. Braun kom efter studier för fadern att vara verksam först i Tyskland, därpå i Köpenhamn och sedan i Stockholm som oboist i Hovkapellet. Mest känd är dock Braun för sin militärmusikaliska gärning som musikdirektör vid andra livgardet och Västmanlands regemente. Braun dog i Dalarna den 11 juni 1835.

© Levande musikarv

Blåskvartett nr 1 i F-dur och nr 2 i Ess-dur

Brauns två kvartetter för flöjt, oboe, valthorn/bassetthorn och fagott ska ha komponerats under 1816 och publicerades tillsammans kort därefter 1820 av Breitkopf und Härtel. I denna första utgivning ingick inget generalpartitur, utan endast stämmor för flöjt, oboe, valthorn i F och fagott.

Anledningen till varför Braun skrev för den ovanligare sättningen blåskvartett, istället för den mer typiska kvintettsättningen – och därmed inte har med en klarinettstämma – är svår att gissa: Braun samarbetade och spelade med den välkände klarinettisten Bernhard Crusell som inspirerade Brauns klarinettstämmor i andra ensembleverk. Däremot så är valet av valthorn eller bassetthorn istället för klarinett som tredje stämma logiskt ur register-synpunkt då hornet hjälper fagotten att balansera upp vad annars skulle varit en sopran-dominerad ensemble.

Blåskvintetten som genre hade växt fram ur en större blåsensemble, ofta kallad *Harmonie*, som var populär på flera europeiska hov under sjuttonhundratalets andra hälft och oftast innehöll två horn, två fagotter, två klarinetter och två oboer, men ibland även flöjter, bassetthorn eller engelska horn. Just under artonhundratalets första årtionden hade denna genre sin topp och kompositörer som Anton Reicha, Guiseppe Maria Gambini och Franz Danzi skrev ett stort antal populära kvintetter. Reichas kvintetter framfördes dock inte förrän 1814–1815 och de blev inte publicerade förrän flera år senare vilket gör påstådda direkta influenser från honom i Brauns kvartetter tveksamma då Braun troligen redan hade komponerat sina verk vid denna tidpunkt. Detsamma gäller Danzi som fick sina första kvintett-verk utgivna 1821.

Brauns två kvartetter är av ungefär samma omfång och båda stöpta i den klassiska fyrsatsiga modellen med ett inledande snabbt Allegro, följt av ett långsammare Andante, en lättsam Menuett med Trio och ett avslutande Allegro. I första kvartetten skiftar Braun till B-dur i andra satsen och växlar mellan F-dur och C-dur i menuetten och trion, medan han använder sig av den mörkare tonarten c-moll för sitt Andante Expressivo i andra kvartetten som annars helt går i Ess-dur.

Norlind i svenskt biografiskt lexikon 1926 klassificerar Braun som en "efterklassisk kompositör" och kallar honom för "Sveriges Gyrowetz", vilket syftar på den idag bortglömde tjeckiske kompositören Adalbert Gyrowetz som även han komponerade musik för blåsensembler. Dock är Brauns kvartetter mer utveck-

lade än t.ex. Gyrowetz Cassation för blåsoktett och även om stämfördelningen inte når Anton Reichas sofistikation så är både fagottstämman och hornstämman väsentligt mer melodiska och integrerade i den kontrapunktiska strukturen än i liknande verk av Gyrowetz eller Gambini.

Kvartett nr 1 i F-dur visar tydliga likheter med Reichas kompositionsstil och distanserar sig något från Gambinis och andra tidigare kvintettkompositörer inte endast angående stämföring utan även med de oväntade harmoniska modulationer som Braun använder. Flöjt och oboe dominerar något, men både horn och fagott har många melodiska rörelser och Braun inkluderar många exempel på fyrstämmig kontrapunktisk struktur. Trots en typiskt wienklassiskt karaktär i huvudteman och ofta konservativ ackompanjemangsuppbyggnad så inkluderar Braun en del avancerade synkoperade rytmer och i korta ögonblick kan även mer dramatiska ackordsblock skönjas som påminner oss om Beethovens dominans under dessa årtionden. I fjärde satsen låter Braun ett skämtsamt kort tema bestående av ett nedåtgående oktavsprång med ett förslag bearbetas under hela satsen.

Kvartett nr 2 i Ess-dur innehåller många av samma byggnadsstenar och tematiska influenser från Mozart men med både mer lyriska och mindre lättsamma delar. Den uttrycksfulla andra satsen i c-moll utgör det allvarligaste momentet i kvartetterna och bygger upp en intensiv atmosfär med långsamma upprepade punkterade rytmer. Sista satsen kontrasterar också tydligt mot den skämtsamma avslutningen på första kvartetten och inleder istället med ett pastoralt tema med halvnoter i fallande kvarter som flankeras av en tidstypisk motstämma med upprepade prim-åttondelar. Satsen innehåller också en välarbetad och lyrisk kontrapunktisk sektion i moll.

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Carl Anton Philipp Braun, https://sok.riksarkivet.se/sbl/artikel/16888, Svenskt biografiskt lexikon (art av N. Personne. T. Norlind.)

Carl Anton Philipp Braun

Composer, conductor and oboist Carl Anton Philipp Braun was born in Mecklenburg on Boxing Day, 1788. Following studies with his father, Braun was active first in Germany, then Copenhagen and later in Stockholm as oboist in the Royal Court Orchestra. Braun is, however, most well-known for his work with military music as music director in the Second Life Guards and the Västmanland Regiment. Braun died in Dalarna on 11 June 1835.

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Wind Quartets, No. 1 in F major and No. 2 in E-flat major

Braun's two quartets for flute, oboe, French horn/basset horn and bassoon are said to have been composed in 1816 and published together soon after, in 1820 by Breitkopf & Härtel. In this first edition, no general score was included, only parts for flute, oboe, French horn in F and bassoon.

The reason Braun wrote for the less common wind quartet, instead of the more typical quintet setting – and therefore does not include a clarinet part – is difficult to guess: Braun collaborated and played with the celebrated clarinettist Bernhard Crusell, who inspired Braun's clarinet parts in other ensemble pieces. On the other hand, the choice of French horn or basset horn instead of the clarinet is logical in terms of register, as the horn helps the bassoon to balance what otherwise would have been a soprano-dominated ensemble.

The wind quintet as a genre had grown out of a larger wind ensemble, often called a *Harmonie*, which was popular at several European courts in the latter half of the 18th century and usually included two horns, two bassoons, two clarinets, and two oboes, but sometimes also employed flutes, basset horns or English horns. During the first decades of the 19th century, this genre reached its zenith, and composers like Anton Reicha, Giuseppe Maria Gambini and Granz Danzi wrote a great many popular quintets. Reicha's were not performed until 1814–1815, however, and they were not published until several years later, which renders any claims of direct influences from him in Braun's quartets dubious, as Braun had probably already composed his works by this time. The same holds true for Danzi, who had his first quintet works published in 1821.

Braun's two quartets are similar in scope, and both are cast in the classical four-movement model with an introductory fast Allegro, followed by a slower Andante, a light Minuet and Trio, and a concluding Allegro. In the first quartet Braun shifts to B-flat major in the second movement and alternates between F major and C major in the minuet and trio, whereas he makes use of the darker key of C minor for his *Andante Expressivo* in the second quartet, which otherwise is in E-flat major.

In the 1926 *Svenskt Biografiskt Lexikon* ('Swedish Biographical Lexicon'), Norlind classifies Braun as a "post-classical composer" and calls him "Sweden's Gyrowetz", referring to the now-forgotten Czech composer Adalbert Gyrowetz,

who also composed music for wind ensembles. However, Braun's are more fully developed than Gyrowetz's Cassation for Wind Octet, and even though the distribution of the parts doesn't match Anton Reicha's sophistication, both the bassoon and horn parts are substantially more melodic and integrated into the contrapuntal structure than in works by Gyrowetz or Gambini.

Quartet No. 1 in F major evinces clear similarities with Reicha's compositional style and distances itself somewhat from Gambini's and that of other quintet composers, not only in regard to instrumentation but also in the unexpected harmonic modulations that Braun uses. Flute and oboe dominate to some extent, but bother horn and bassoon have many melodic moves, and Braun includes several examples of four-part contrapuntal structure. Despite a typical Viennese classical character in the main themes and often conservative accompaniment structures, Braun does include some advanced syncopated rhythms, and for brief moments even more dramatic blocs of chords can be discerned that remind us of the dominance of Beethoven in these decades. Braun devotes the entire fourth movement to one short jocular theme consisting of a downward leap of an octave with an appoggiatura.

Quartet No. 2 in E-flat major contains many of the same building blocks and thematic influences from Mozart, though with both more lyrical and less blithe parts. The expressive second movement in C minor constitutes the gravest element in the quartets and builds up an intense mood with slowly repeated punctuated rhythms. The last movement also contrasts starkly with the joking conclusion of the first quartet, starting instead with a pastoral theme with minims in falling fourths, flanked, as was typical in that day, by a counter melody with repeated prime quavers. The movement also features a well-developed and lyrical contrapuntal section in a minor key.

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Trans. Donald MacQueen

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Commentary

Source Material

This critical edition of the Two Quartets for Flute, Oboe, Horn or Basset Horn, and Bassoon by Carl Braun is based on an undated set of parts published in Leipzig by Breitkopf & Hartel. They are referred to in the commentary as follows:

P_{Fl}: printed flute part
P_{O}: printed oboe part
P_{C}: printed horn part
P_{Fg}: printed bassoon part

The following general items have been noted to limit the number of listings in the commentary.

The sources have considerable discrepancies with stylistic details; this edition has aimed to make these details as consistent as possible. The editor has extended any dynamics or slurs that are found in at least one instrument to the others in the same bar, where such detail is missing. In instances where one instrument enters after the others and is missing a dynamic marking, that of the other instruments has been added.

The exact placement in the bar of dynamics is sometimes inconsistent; in such cases, the editor has chosen what is prevalent among the four instruments.

The sources frequently have a marking that resembles something in between an accent and a short decrescendo hairpin. This marking has been reproduced in this edition, rather than replacing it with a modern accent.

The editor has added or adjusted slurs and ties where there is an obvious discrepancy. When the source has a slur for one or more instruments in the same bar, especially when the texture is homophonic, the editor has extended them to the other instruments. In cases where one instrument has a shorter slur than the others, the editor has adjusted it to match the other instruments. Slurs have also been supplied in passages that are clearly imitative, and when any previously slurred passages return in the recapitulation of the movement.

Accidentals are often missing: when a harmony continues over the bar line, the accidental is usually not supplied on beat one of the new bar. The editor has supplied them without further note when the intention of the composer is clear.

In the first quartet, Corno in F has no key signatures in the source. This edition adopts the appropriate key signatures of each movement, and any necessary accidentals have been supplied. The horn part in the first quartet is also playable on the basset horn, as they are of the same transposition.

The editor has supplied movement numbers.

Commentary

Quartetto I

1. Allegro

B. 1. Cor: $\mathbf{P_C}$ has no dynamic, including in the recapitulation at 129. The editor suggests *f*, followed by a diminuendo to match the others at measure 2.

B. 9. Ob: *sf* has been added by analogy with Fl in measure 10.

B. 11. Fl: the slur on beat 4 has been extended over beats 3 and 4, by analogy with 139.

B. 13. Fag: $\mathbf{P_{Fg}}$ has *ff*; it has been changed to *f* to match the others.

B. 25, 27. Fl: the first note has been corrected from a half note to a dotted half note, to add up correctly with beat 4.

B. 29. Fl: a slur has been added by analogy with Ob in measure 31.

B. 30. Cor: $\mathbf{P_c}$ has a quarter note. It has been shortened to an eighth to match the other instruments.

B. 38. Fl: $\mathbf{P_{Fl}}$ has a crescendo hairpin. It has been corrected to a diminuendo to match Ob, and by analogy with 158.

B. 38-39. The slur over the sixteenth notes in $\mathbf{P_O}$ has been extended to the other instruments.

B. 83. Fl: a full-bar slur and tie into 84 have been added by analogy with 199.

B. 91. Ob, Fag: *pp* has been changed to *p* to match the others.

B. 135. Fl, Ob, Fg: a slur has been added over beats 3 and 4 by analogy with measure 7.

B. 155. Fl: quarter note in beat 1 has been changed to an eighth note to match Ob.

B. 158, 159. Tutti: slurs have been added over the sixteenth notes by analogy with 38-39.

B. 197. $\mathbf{P_O}$ has *p* followed by a diminuendo hairpin; we reverse the order of the two signs to match Fl (198), Cor (199), and Fag (200).

2. Andante

B. 22. A half note in $\mathbf{P_{Fg}}$ has been corrected to a dotted half note.

B. 42-45. Fl, Ob: staccato dots have been added to the eighth notes, to match Cor and Fag in the preceding measures.

3. Menuetto

B. 22, 23. Cor: ties have been added on beat 3 into the next bars, in keeping with the pattern found throughout.

4. Allegro

B. 98. Ob: the second note of the bar was a dotted quarter, an error. It has been corrected to an eighth note tied to a dotted eighth note.

B. 98. Cor: the second note in $\mathbf{P_c}$ is a written *f"*; the sharp sign accidental has been added by analogy with measure 281.

B. 203. Fl: a short diminuendo hairpin has been replaced with *sf,* by analogy with 14.

B. 210. Fl: *f* has been moved to 208 to match the other instruments.

B. 250. $\mathbf{P_O}$ has a short slur over the two thirty-second notes, the only such instance in the sources. The editor has omitted this marking rather than extending it, as it would be technically difficult to play at the correct tempo. The performers may find it preferable to add a slur over the whole bar for this rhythm.

B. 282. Cor: the *d"* was a dotted quarter note, a value too long for the the rest of the bar; it has been corrected to a quarter note.

B. 338. Cor: a quarter note has been changed to a dotted quarter, to match Fag.

Quartetto II

1. Allegro

B. 60. Ob: the editor has continued the d♭" accidental from 59, in keeping with the tendency of the source of omitting accidentals when harmonies carry over the barline. This spot has been noted here because it also works with d♮", should that be preferred by the performers.

B. 63. Fl: on the eighth note, $\mathbf{P_{Fl}}$ has a marking of *ff*; this is an obvious error in this context, and was likely intended for measure 74 directly below.

B. 67. Ob: the slur has been extended over the full bar by analogy with 32.

B. 77. Cor: a slur has been added to compliment the flute, although the rhythm varies slightly in beats 3 and 4.

B. 84, 86. Fag: a quarter note downbeat has been changed to an eighth note to match Ob and Cor.

B. 99. Fl: a slur has been added to match Ob at 101. This has been extended to the similar passages in Fag (100) and Cor (102).

B. 117. Fag: the slur in $\mathbf{P_{Fg}}$ was over beats 1-2; it has been adjusted to match the flute at 116.

B. 130-152. There is considerable inconsistency in the sources. In the recurring flute motif of a note suspending from beat 4 to the downbeat and resolving in beat 2, $\mathbf{P_{Fl}}$ is often ambiguous about whether ties were intended. The editor has adopted the tie in each occurrence. This has been applied to Ob at 134-136 and 150-152. The slurs into beat 2 are also inconsistent, but the editor has included them. It should also be noted that in Ob, Cor, and Fag, the sources have no slurs in the accompanying upbeats; the editor has not added any, but the performers may decide to if preferred.

B. 155. Fl: a slur has been added into beat 3 by analogy with 159.

B. 169. Fag: the slur in $\mathbf{P_{Fg}}$ began on beat 2. It has been adjusted to match Ob at 166.

B. 177. Fl: $\mathbf{P_{Fl}}$ has an implausible crescendo hairpin over beats 1 and 2; the editor has omitted it as a likely error, possibly intended for 176 beats 3 and 4.

B. 179. Cor: g' has been changed to f' by analogy with 6. However, either note would be harmonically plausible.

B. 191-192. Cor: by analogy with 18-19, a tie into 192 has been added, and a tie connecting beats 2 and 3 of 192 has been omitted.

B. 209. Ob: f" on beat 1 is dissonant, likely a misprint; it has been corrected to g".

B. 231. Fl: $\mathbf{P_{Fl}}$ has staccato dots; the editor has ignored this isolated marking.

B. 263. Cor: the editor has carried over the a♭" accidental from the previous measure. As with Ob at 60, this progression also works without the accidental.

2. Andante espressivo

B. 20-21. Ob: $\mathbf{P_O}$ has one slur over the three notes. The editor has added a tie connecting the first two notes, as found in Fl at 10-11.

B. 62, 63. Cor: staccato dots have been added to match previous triplet passage at 58.

B. 66. Fl: staccato dots have been added.

B. 94. Fag: the slur has been lengthened through beat 4, by analogy with 18.

B. 96-97. Ob: $\mathbf{P_O}$ has one slur over the three notes. A tie connecting the first two notes has been added, by analogy with 20-21.

3. Menuetto

B. 6. Fl: a slur has been added to match Ob at 7 (and onward).

B. 7. Ob: a slur has been added by analogy with 32, and extended to the other instruments.

B. 31. Fl: a slur has been added to match Ob at 32.

4. Allegro

B. 15-16. Cor: $\mathbf{P_C}$ has one slur over the four notes; a tie has been added between the first two notes, as this was most likely implied.

B. 16-19. Tutti: to match the flute passage that begins at 12, slurs have been added to the eighth notes.

B. 21-23. Ob, Cor, Fag: slurs on beats 3 and 4 have been added by analogy with Fag at 139. The same slur has been added to Cor at 22.

B. 26. Fl, Cor: a slur has been added by analogy with Ob at 144.

B. 27. Cor, Fag: there are staccato dots on the eighth notes in beats 3 and 4; these have been extended to all other statements of this motif.

B. 40. Fl: the last note of beat 4 in $\mathbf{P_{Fl}}$ is b♮", which sounds wrong in this context. It has been changed to b♭".

B. 62-63. Fl: the short hairpins on the weaker beats are found only in $\mathbf{P_{Fl}}$. While the editor has not extended this marking to the other instruments, the performers might choose to do so.

B. 73. Ob: first note marked as a♭", an obvious error; it has been corrected to a♮" to match Cor.

B. 133. Fl: a slur has been added by analogy with 186.

B. 134-144. Tutti: the editor has applied slurs to the eighth notes for consistency with the section beginning at 100.

B. 158. Cor: in $\mathbf{P_C}$, the slur covers all of beat 1; it has been adjusted to match Ob.

B. 186-187. Cor: $\mathbf{P_C}$ has one slur over the four notes; a tie has been added by analogy with 15-16.

B. 207 $\mathbf{P_C}$ has just three beats, a misprint. The quarter note on beat 3 has been extended to a half note to match Fag.

B. 233-234. Fl: as in 62-63, the hairpins on the weaker beats are found only in $\mathbf{P_{Fl}}$. While the editor has not extended this marking to the other instruments, the performers might choose to do so.

B. 243-245. Fag: in 243-244, the slurs in $\mathbf{P_{Fg}}$ extend to beat 3; the slurs have been adjusted by analogy with 72-74.

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