

JOHANN JOSEPH FUX

(ca. 1660–1741)

Plaudite, sonat tuba K 165

Critical Commentary

Edition: Ramona Hocker and Alexander Rausch
after A-Wn Mus.Hs. 17380 in the Austrian National Library

Fux concertato no. 1
Austrian Centre for Digital Humanities and Cultural Heritage
Austrian Academy of Sciences
2020

www.fux-online.at

https://doi.org/10.1553/fux_concertato_01

 CC-BY-NC 4.0 de

 CONCERTATO

CRITICAL COMMENTARY
Johann Joseph Fux, “Plaudite, sonat tuba” (K 165)

The Edition

This new edition is designed for performance practice and consists of a score for ensemble direction, solo voice and organ, as well as individual parts for trumpet, violins, viola, bassoon, cello and violone. In the part for the string basses (violoncello, violone) the vocal part is printed in small size for a better orientation in the recitatives. The score should enable the ensemble leader to recognize discrepancies in the sources and, if necessary, to develop his or her own interpretations. Editorial additions are therefore indicated by square brackets in the score. Unclear cases as well as differences between the original and edited text which do not directly influence the sound are documented in detailed proofs. For the sake of clarity, editorial additions are not indicated in the individual parts.

The c-clef in the tenor (c4), which is unusual in a modern score, was replaced by the transposing g2 clef used today. The key signature remains unchanged. Accidentals are used in accordance with existing rules: Instead of only the given note, accidentals are valid throughout the whole bar. Originally used sharps and flats, which indicate a natural, appear in the edition as ♮. Accidentals can occasionally be found as reminder or warning in normal size, according to the original sources. The beam set is generally in compliance with the original, but can be standardized if the beaming differs in the sources without apparent reason. Slurs are set according to the score. Augmentation dots after a bar-line are edited as tied notes. Ties occurring within stave line breaks will be rewritten in larger units. Current conventional abbreviations are used for dynamic markings (for example *f*, *p*, *pp* instead of “for:”, “pia:”, “pianopiano”). Expression marks concerning specific notes are given according to the main source (standardized if necessary). Trills that are indicated in the source with “t.” are reproduced in the edition with “tr”; they should be executed according to baroque conventions.

The continuo figuration is basically kept throughout as in the edition source, but a continuous labeling is not intended. Tacit normalizations concern not more common notations such as the ♭ for the minor third or as natural sign, which are reproduced in the edition with ♮. Editorial changes marked with square brackets are limited to corrections and necessary additions (mode, consistent treatment of parallel passages). The orthography of the sung texts is extensively in accordance with the sources. Large and small spellings and punctuation, which are usually subject to a certain variance in the sources and are not always handled consistently, are standardized where necessary.

In the original sources, the vocal part is notated not only in the tenor part, but also in the recitatives in vc, vlne, org and MdC. Insignificant differences are listed in the detailed proofs. The simplified version with tone repetitions in the tenor in the second recitative (bar 121) is notated only in the instruments, therefore the version from the tenor part was preferred for the edition; however, the deviating reading is integrated into the score as *ossia* system.

Although the bassoon belongs to the group of the bassi, it is used less frequently. It plays merely in the larger scored sections and there only during the instrumental ritornelli. It is not used in recitatives and the smaller scored concertante arias. Following the continuo part, the bassoon does not have its own system in the score. The participation of this instrument is indicated by its name at the beginning and within the pieces by “+/- Fag”. Deviations in certain aspects, e.g. in rhythm, are integrated into the score and marked with “Fag”. As soon as the two-part notation ends, the bassoon follows the other bassi again.

In the original parts, the second pass of the da capo movements is always written out. This edition omits the repeated passages and instead inserts verbal indications and fermatas. Substantial deviations between the first and second passes are documented directly in the score; deviations that primarily concern the notation are given only in the Critical Report. Rhythmic deviations in the second pass’s endings have not been included in the parts, because the fermata, rather than extended note values, now marks the end.

The tempo indication “Allegro” repeated in bar 30 was deliberately adopted in the score, as it is clearly evident from the original material that no *ritardando* or slower tempo is desired after the more freely executed *cadenza* and *fermata*, which is also consistent with the textual content (“*debellata*”).






If tempo instructions are not explicitly given, a “tempo giusto” is to be assumed. Different tempi remain until a new designation is made, but at the latest until the end of an internal section (double bar). The tempo indications are not to be understood in a modern sense; metronome values common today may have to be modified and adapted to the character of the pieces.

Dynamic indications comprise *forte*, *piano* and *pianissimo/pianopiano*. In the original materials they are notated only in the strings. Explicit dynamic indications are related to the instrumentation: The strings always play softly as an obligatory accompaniment to the singing voice, with *forte* indications found only in the instrumental interludes. The dynamics are to be understood as a relative indication in relation to the unmarked soloists (tenor, trumpet). In the edition the dynamic indications in the continuo parts are added. General indications of dynamics at the beginning of the movement are not always stated. Instead, the principle of a ‘basic dynamic’ applies – with specific deviations. These dynamic gradations are valid only for the respective marked sections and not until the next indication.

Baroque works are not created for a fixed instrumentation, but their performance is flexible to a certain extent. The scoring should be adapted to the particular location, taking care to maintain a balance between the solo and accompanying voices and between the upper voices and the basses. The number of voices indicated on the title page of the source suggests that there existed duplicates for the string parts. More details on the original instrumentation are not available due to a lack of concrete information on the date, occasion and location of the composition.

DETAILED PROOFS

For the positioning in the bar, the signs (notes and rests, but no brackets, accidentals, slurs, dots) are counted.

Bar.Sign	Voice(s)	Reading, remarks
18.6–7	vc, vlne, MdC	2nd pass (da capo): not beamed
21	t, vc, vlne, org, MdC	lacks “Adagio”
35.1	MdC	tasto solo
after 38	t	“Segue”
41.5	org	continuo figure “#6”
53.2–3	vc, vlne, org, MdC	2nd pass (da capo): not beamed
79.6–7	t	2nd pass (da capo): lacks slur
89.1	vc, vlne	2nd pass (da capo): half note
115	t, vc, vlne, org, MdC	lacks “Adagio”
119.1	vc, vlne, org, MdC	notated as 
129.3–4	t in vc, vlne, org, MdC	notated as 
213.3	fag	♯ instead of  <i>e</i> (rest on the same level as note <i>e</i>)
223.1–8	t	beams  instead of 
224.3	org, MdC	2nd pass (da capo) lacks continuo figures
250.1	fag	2nd pass (da capo): whole note
261.9	vl I	lacks #

ABBREVIATIONS

fag	fagotto / bassoon
K	<i>Ludwig Ritter von Köchel, Johann Josef Fux. Hofcompositor und Hofkapellmeister der Kaiser Leopold I., Josef I. und Karl VI. von 1698 bis 1740, Wien 1872 (Nachdruck Hildesheim-New York 1974)</i>
MdC	Maestro di Cappella
org	organo / organ
t	tenore / tenor
vc	violoncello
vl	violino / violin
vla	viola
vlne	violone

Ramona Hocker and Alexander Rausch, 2016
English version 2020