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Performance edition of Franz von Suppé's Overture to Das Modell

Jeremy Christian Starr
University of Iowa

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PERFORMANCE EDITION
OF
FRANZ VON SUPPÉ'S OVERTURE TO DAS MODELL

by

Jeremy Christian Starr

An essay submitted in partial fulfillment
of the requirements for the
Doctor of Musical Arts degree
in the Graduate College of
The University of Iowa

July 2010

Essay Supervisor: Professor William LaRue Jones

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Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

D.M.A. ESSAY

This is to certify that the D.M.A. essay of

Jeremy Christian Starr

has been approved by the Examining Committee
for the essay requirement for the Doctor of
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To my family

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CHAPTER 1 INTRODUCTION

Franz von Suppé wrote over 200 stage works. Due to the “throw-away” vaudeville nature of operettas during the latter half of the nineteenth-century in Vienna, the majority of Suppé’s manuscripts have been lost, leaving behind many first and one-time-only published nineteenth-century editions of his full orchestra scores that are now virtually unavailable from current publishers. These first edition scores can only be found in a small number of European libraries, and few contemporary editions exist. Peculiarly, only the orchestra parts and no full orchestra scores for 10 of his overtures are available for purchase or rental.¹ Lacking accessible full orchestra scores renders these pieces unusable to the modern conductor. In addition, the old and often error-filled commercially available parts leave much to be desired. Without the aid of existing manuscripts, creating a satisfactory performance edition of Suppé’s operettas and their accompanying overtures requires thorough editing and scrutiny of the sole-published full orchestra score, its subsequent orchestra parts, and any arranged versions to clarify compositional inconsistencies.

For this doctoral essay, the overture to Suppé’s final operetta, *Das Modell*, has been edited and assembled as a performance edition full orchestra score. Before now, no modern score (full orchestra, vocal, or piano-conductor) has been constructed. Since Suppé only composed five of *Das Modell*’s numbers before his death, there is also an

¹ In what appears to be the most extensive catalog of available Suppé overtures for purchase in the United States, Luck’s Music Library’s 2010 orchestra catalog lists only 15 of 25 overtures with obtainable full scores. Two of these ten have piano-conductor scores, while the residual eight are listed with no scores and bear the label, “(no sc).”

issue of how much credit should really be given to Suppé or to the two composers who completed *Das Modell*, Julius Stern and Alfred Zamara.

Mostly known today for a few notable overtures in the orchestra repertoire, Franz von Suppé (1819–1895) enjoyed a great deal of popularity in nineteenth-century Vienna and is considered to be the first composer of the genuine Viennese operetta. Although his compositional background was well established, he perhaps slipped into obscurity due to the nature of his chosen compositional profession: *vaudeville* and *bouffe*. Gervase Hughes commented, “Though it would be unfair to dismiss Suppé as a mere popularity-hunter, it must be admitted that his creative talent was not commensurate with his impeccable background and almost unlimited opportunities.”² Suppé did remain in the popular vein, but it would be unwise to declare him an artistic disappointment. Hughes cautioned, “If, in summing up, one is tempted to regard [Suppé] as a mere link between Offenbach and Strauss the younger, Suppé nevertheless deserves recognition for his own sake.”³ His creativity flowed freely in this light music, exhibiting craftsmanship in melody, structure, and orchestration, while employing diverse compositional styles.

Suppé was born in the city of Spalato, Dalmatia (the urban center known as Split in present-day Croatia), and even his birth name, “Francesco Ezechiele Ermenegildo Cavaliere Suppé Demelli,” manifested his cosmopolitan nature. His father was Belgian and his mother Viennese, yet he grew up learning Italian. Ironically, as pointed out by Richard Traubner, “The father of Viennese operetta was never able to speak German perfectly.”⁴ Music was not encouraged in his family but by others, including the

² Gervase Hughes, *Composers of Operetta* (New York: St. Martin’s Press, 1962), 120.

³ *Ibid.*, 122.

bandmaster Giuseppe Ferrari⁵ and the cathedral choirmaster Giovanni Cigalla⁶ in Zara (modern-day Zadar, also in Croatia), where the family settled five months after Franz von Suppé's birth.⁷ He was an accomplished flautist by age eleven, but the family's opposition to his musical endeavors became apparent when his father insisted the young flute protégé go study law at Padua⁸ in 1834.⁹

The move away from home only encouraged Suppé, and his new surroundings became an opportunity to experience music from the great Italian composers of his time in nearby Milan. There he frequented the operas of Rossini, Donizetti, and Verdi.¹⁰ His Padua education was cut short when he received news on January 22, 1835¹¹ that his father had died of food poisoning.¹² Suppé and his mother moved to her hometown of Vienna where he considered pursuing a career in medicine but ultimately chose to continue his musical training, entering the Vienna Conservatory and studying

⁴ Richard Traubner, *Operetta: A Theatrical History* (London: Victor Gollancz, 1984), 104.

⁵ Hans-Dieter Roser, *Franz von Suppé: Werk und Leben* (Vienna: Steinbauer, 2007), 16.

⁶ Peter Branscombe and Dorothea Link, "Suppé, Franz," *Grove Music Online, Oxford Music Online*, <http://0-www.oxfordmusiconline.com.www.whitelib.emporia.edu/subscriber/article/grove/music/27130> (accessed June 23, 2009).

⁷ Roser, 14.

⁸ Traubner, 104.

⁹ Roser, 16.

¹⁰ Branscombe and Link.

¹¹ Roser, 16.

¹² Alec Damian Mariani, "Performance Edition of Franz von Suppé's *Overture to Flotte Bursche*" (D.M.A. thesis, The University of Iowa, 2008), 8.

composition with Ignaz Ritter von Seyfried and Simon Sechter.¹³ He sustained himself while in school by playing flute in several orchestras and teaching Italian.¹⁴

By 1840, through Seyfried, he had become assistant Kappellmeister at the Theater in der Josefstadt. The position was unpaid but became the catalyst for all his future directing posts. He completed and performed his first operatic score in March 1841, *Jung lustig, im Alter traurig, oder Die Folgen der Erziehung* (Jolly When Young, Sad When Old, or The Results of One's Upbringing). He went on to compose over twenty other moderately successful theater scores during his Theater in der Josefstadt tenure, all following the tradition of Italian *opera buffa*.¹⁵ He even found opportunities to sing opera at Ödenburg (modern-day city of Sopron in Hungary), first appearing in the role of Dulcamara for Donizetti's *L'elisir d'amore* on May 2, 1842.

In 1845, Suppé's employer, Franz Pokorny, transferred him to another of his venues, Theater an der Wien,¹⁶ where Suppé served as joint Kapellmeister with Albert Lortzing from 1846–48 and fourteen years with Adolf Müller until 1862.¹⁷ The overture to his opera, *Dichter und Bauer* (1846), was declared “a universal triumph”¹⁸ and Suppé's success in his new position, both conducting the great operas of the day and his

¹³ Roser, 17. Camille Crittenden noted that Suppé's training was rare amongst operetta composers, being one of the few, besides Johann Strauss Jr., to have a thorough background in counterpoint (Camille Crittenden, *Johann Strauss and Vienna: Operetta and the Politics of Popular Culture* (Cambridge, GB: Cambridge University Press, 2000), 113).

¹⁴ Traubner, 104.

¹⁵ Mariani, 4.

¹⁶ Traubner, 105. Mariani implied Suppé came to the Theater an der Wien in 1846 (Mariani, 5). Traubner, Roser (Roser, 254), and Crittenden (Crittenden, 49) confirmed his move to the Theater an der Wien in 1845.

¹⁷ Branscombe and Link.

¹⁸ Traubner, 105.

own, led to commissions outside of his theatre post. After favorable reception for his newly written *Das Mädchen vom Lande* (1847), he was invited to create an opera for La Scala in Milan. He was unable to fulfill the commission when he was seriously injured in a carriage-ride accident and later because of the Italian Revolution (1848–1849).¹⁹ Still, his new composition, *Des Teufels Brautfahrt* (1849), also received a favorable reception, and his ascension to prominence seemed optimistic. Suppé then saw eleven straight years of theatre flops. Wanting to compete with the Kärntertor Theater, Pokorny pushed Suppé to conduct and consequently compose contemporary Italian opera. Perhaps it was due to his experience with less weighty theater works such as incidental music and *Singspiel*, plus a general lack of experience with operatic composition, but Suppé’s “attempt to imitate the instrumentation of the great masters whose operas he had conducted during the last years failed. . . . He was criticized for taking inspiration from the works with which he had come in contact. It was said that he lacked the necessary . . . drive; the vigor to create more original compositions.”²⁰ In 1858, Jacques Offenbach arrived at the Vienna Carltheater with his Parisian operetta, *Le mariage aux lanternes*. The shorter light-hearted genre and its soaring success struck a chord in Suppé, and by 1860 he had already composed the operetta, *Das Pensionat*.

Many consider November 24, 1860, the premiere of *Das Pensionat*, to be the inception of the authentic Viennese operetta. *Pensionat* was performed internationally at the Stadt Theatre of New York in 1861. With the high costs of obtaining the rights to produce Offenbach’s operettas, Traubner called Viennese operetta the “cheaper

¹⁹ Mariani, 5.

²⁰ Otto Keller, *Die Operette: In Ihrer Geschichtlichen Entwicklung; Musik/Libretto/Darstellung* (Leipzig: Stein, 1926), 147. Excerpt translated by Doris Van Pelt.

alternative.”²¹ Notwithstanding *Das Pensionat*’s success, Pokorny was bankrupt by 1862, and Suppé again changed positions, acquiring the post of Kapellmeister at the Kaitheater. Here he gained further experience in the operetta genre, and several of his new works became internationally popular. Hughes noted that two of these operettas, *Zehn Mädchen und kein Mann* (1862) and *Flotte Bursche* (1863), were better received than *Das Pensionat* and have “acquired greater historical significance.”²²

The Kaitheater burned down in 1863, and Suppé brought his operettas to the Carltheater, where he remained Kapellmeister from 1865–1882. The first operetta for his new position, *Die schöne Galathée* (1865), modeled in both its name and music on Offenbach’s *La belle Hélène*, which Suppé heard earlier that year, would prove to be the most lasting in popularity.²³ The popularity of *Die schöne Galathée* can be seen through the light of other operetta productions at the time. Hughes remarked that Franz Genée’s *Der schwarze Prinz* (1867) “was no more than an outdated *Singspiel* and could not hope to compete with Suppé’s *Schöne Galathe*, let alone with Offenbach’s *Belle Hélène*.”²⁴ Two other operettas also achieved immediate success. Suppé found a quality libretto in *Fatinitza* (1876) which earned him thirty-six thousand gulden from its first hundred performances, but it was *Boccaccio* (1879) that Suppé regarded “the greatest success of [his] life”²⁵, and its premiere “surpassed the reception accorded *Fatinitza*.”²⁶ Both

²¹ Traubner, 105.

²² Hughes, 119.

²³ Traubner, 106.

²⁴ Hughes, 122.

²⁵ Branscombe and Link.

²⁶ Traubner, 108.

operettas contained librettos by the famed operetta team Friedrich Zell and Richard Genée, who had also written for Strauss' *Die Fledermaus* (1874). The two works brought Suppé his most transcontinental fame.²⁷

With the immense profit Suppé earned from *Fatinitza*, he bought an estate in Gars am Kamp, Lower Austria.²⁸ This transaction unfortunately brought him unwanted attention as a pampered composer in a country well acquainted with the engraved image of the struggling composer. Because of his Italian heritage, he was cruelly described as an “overweight foreigner living in the lap of luxury.”²⁹ Regardless, his acclaim was widespread, and he was invited by Richard Wagner to attend the first Bayreuth festival in 1876. Suppé continued to compose after his retirement from the Carltheater in 1882, though mostly sacred music. His new operettas were still well received, including *Die Afrikareise* (1883) which was produced in Germany.³⁰ Although he was not a part of many Viennese social circles, when he finally succumbed to stomach cancer on May 21, 1895, a grand funeral was attended by many of his musical colleagues.³¹

²⁷ Mariani, 6–7.

²⁸ Roser, 155.

²⁹ Crittenden, 54. Quoted by Mariani, 7.

³⁰ Branscombe and Link.

³¹ Crittenden, 54 and Mariani, 7. Traubner noted that Johann Strauss Jr. did not attend the funeral for he was also preoccupied with death at the time. He instead sent a wreath to Suppé's grave “in sincere reverence” (Traubner, 111).

CHAPTER 2 DAS MODELL

Historical Background

In 1895, Suppe had just begun work on *Das Modell*, an operetta based on a libretto by Ludwig Held and Victor Léon, when his eventual life-taking illness worsened. He was taken to Gars am Kamp in March hoping that fresh air would help him recover. When it became apparent that his condition was rapidly deteriorating, he was transported to Vienna on May 3. Efforts were made to provide him with nourishment artificially, but his condition did not improve, and he passed away on May 21.³²

With only five musical numbers written, *Das Modell* was far from complete. Still, his colleagues Julius Stern and Alfred Zamara finished the operetta, and it premiered at the Carltheater on October 4, 1895, less than six months following Suppé's death. The billing for the operetta read half-truthfully, "Music by Franz von Suppé."³³ The three-act operetta, although a *pasticcio*,³⁴ "really and rightfully was enjoyable," as deemed by the *Wiener Zeitung*.³⁵ The premier production was arranged to be of the highest quality with producer Franz Jauner and guest conductor Adolf Ferron from Berlin being brought in for the occasion.³⁶ The press responded generally well to the music.³⁷ The *Wiener Zeitung* commented: "In real life one only sings when nothing is happening

³² Roser, 222. Excerpt translated by Doris Van Pelt.

³³ *Ibid.*, 222–223. Excerpt translated by Doris Van Pelt.

³⁴ Traubner, 111.

³⁵ Quoted by Roser, 225. Excerpt translated by Doris Van Pelt.

³⁶ Roser, 223. Excerpt translated by Doris Van Pelt.

³⁷ *Ibid.*, 224–225. Excerpt translated by Doris Van Pelt.

[...]. But this nothing has been done skillfully and enjoyably.”³⁸ *Das Modell* ran for seven straight weeks and remained in the theater’s repertory for six years. The operetta was also successful outside of Vienna with international exposure in Hamburg (1896, 1901), New York (1896), Berlin (1901), and Budapest (1901). *Das Modell* played twenty-nine times in Budapest and experienced a short run at the New York German-language Terrace-Garten theater.³⁹ A review from the opening performance at Terrace-Garten reported a positive reception: “The first American presentation of Suppé’s last work, “Das Modell,” took place in Terrace Garden, and received approval from a large audience.”⁴⁰ It also became one of the first stage works to find a place in the repertory of the new Johann Strauss-Theater in 1908 and was performed there intermittently until 1912.⁴¹

The effect of *Das Modell*’s influence, Hans Dieter-Roser commented, was so positive that Jauner, Held, and León wished to again capitalize on Suppé’s name by producing one of his older theater compositions, *Die Frau Meisterin*, with a new libretto. Less desirable numbers were replaced with other songs from Suppé’s output, and the “synthetic Suppé product” became known as *Die Pariserin*.⁴²

³⁸ Ibid., 225. Excerpt translated by Doris Van Pelt.

³⁹ Kurt Gänzl, *The Encyclopedia of the Musical Theatre*, 2nd ed. (New York: Schirmer, 2001), 2:1411.

⁴⁰ ““Das Modell’ Scores a Success; Suppe’s Last Work Produced Last Night in Terrace Garden,” *New York Times*, July 3, 1896.

⁴¹ Gänzl, 1411.

⁴² Roser, 227. Excerpt translated by Doris Van Pelt.

Plot

Four plot summaries were found for *Das Modell*. Three of the four were translated from German to English by Doris Van Pelt, language instructor at Emporia State University and originally from Germany. The most detailed of the summaries was Kurt Gänzl's,⁴³ but its convoluted nature and lack of important plot detail made a plausible summary impossible. Ingrid Scherney's small summary⁴⁴ also proved vague and incomplete. Otto Keller and Marion Linhardt's summaries⁴⁵ were most useful with enough correct elements to make sense of the operetta's story. These two reasonable summaries still left too much in question in order to glean a thorough grasp of the operetta's complete story. Seeing that such an approach to the story of *Das Modell* was lacking, it seemed logical to go to the actual source and make a more detailed summary through a translation of the operetta's piano-vocal score.⁴⁶ Mrs. Van Pelt's resultant translation and summary of the piano-vocal score's contents were both thorough and insightful in ensuring as faithful a reproduction of the storyline as possible. As Mrs. Van Pelt noted, though, operettas were a combination of spoken dialogue and song. Without the spoken portion of the libretto, a few turns in the plot were still missing. Through the gracious help of the Provincial Archive of Lower Austria (Niederösterreichisches

⁴³ Gänzl, 1410–1411.

⁴⁴ Ingrid Scherney, *Franz von Suppè, Vielseitiger Komponist und Urheber der Wiener Operette: Franz-von-Suppè-Gedenkstätte im Zeitbrücke-Museum Gars am Kamp* (Gars am Kamp, AT: Museumsverein Gars am Kamp, 2005), 64. Summary translated by Doris Van Pelt.

⁴⁵ Otto Keller, *Franz von Suppé, der Schöpfer der Deutschen Operette; Biographie* (Leipzig: R. Wöpke, 1905), 137–138; Marion Linhardt, *Inszenierung der Frau—Frau in der Inszenierung: Operette in Wien Zwischen 1865 und 1900* (Tutzing, DE: Hans Schneider, 1997), 334–335. Summaries translated by Doris Van Pelt.

⁴⁶ Franz von Suppé, *Das Modell: Operette in 3 Acten*, arr. Rudolf Raimann, piano-vocal score (Leipzig: Weinberger, 1895), 3–195. Translated and summarized by Doris Van Pelt.

Landesarchiv), a copy of the original full-length libretto to *Das Modell* was provided⁴⁷ and translated by Mrs. Van Pelt in order to ensure plot accuracy.

In the operetta, *Das Modell* (The Model) is Coletta, a washerwoman who refuses to continue posing for a painter, Tantini, because she has promised to be faithful to the newspaper peddler, Niccolo. The rich Veronese salami producer, Stirio, has become engaged to the attractive, though not young, widow, Silvia, and they wish to celebrate their proposed marriage with a grand party. Silvia's stepdaughter, Stella, wishes to marry the handsome but unemployed Riccardo and writes a letter to her stepmother as a means of introducing her intended groom. Riccardo is to personally give the letter to Silvia but misplaces the note. Niccolo is in love with Coletta but also obtains an interest in Silvia after seeing a picture of Silvia in the newspaper. When Niccolo accidentally comes upon Stella's letter, he chooses to bring the letter himself to Silvia in order to gain her favor. Niccolo ambiguously tells Coletta he has found his "ideal" (meaning Silvia) and that a letter he now possesses will bring him great happiness. Coletta accuses him of going after another woman, and she threatens to continue posing for Tantini. After a prolonged power struggle, she and Niccolo decide to go their separate ways. Niccolo shows up at Stirio and Silvia's party with the letter where an upset Coletta has decided to pose for Tantini's living pictures. When Niccolo hands Stella's letter to Silvia, he is mistaken for Riccardo and announced by Silvia as being Stella's fiancé. A shocked Stella claims he is not her betrothed and asks Niccolo where he received the letter. He states that he found the letter, and they summarily dismiss him. Niccolo sings of his bad luck but before he leaves, Riccardo arrives at the party announcing he lost the letter, and Niccolo now asks

⁴⁷ Ludwig Held and Victor Léon, *Das Modell. Operette in 3 Acten*, libretto (Provincial Archive of Lower Austria, St. Pölten, Austria). Translated and summarized by Doris Van Pelt.

for a reward. The outraged family has Niccolo thrown out, but before he goes, he asks Coletta to go with him, and she declines. The day after the party, a disheveled Niccolo contemplates suicide and conjures up different ways to seek revenge on Tantini and Silvia's soon-to-be husband, Stirio. His anger is abated when Coletta arrives, confesses her love and desire to marry him, and Stirio promises Niccolo a job at his salami factory. The operetta ends with Silvia and Stirio, Stella and Riccardo, Coletta and Niccolo all being married.

Historical Context

Vjekoslav Jerolimov indicated that “according to historical records, at one point up to one-third of local women earned money by doing laundry.” He cited a story of sixteen washerwomen which took place in 1891, the same time period as the 1895 modern-day Italy setting in *Das Modell*.⁴⁸ Marion Linhardt drew a correlation between Coletta's two professions (washerwoman and model) and their societal symbolism, indicating they were “linked ([the washerwoman] especially in the Viennese tradition) to female promiscuity.” Linhardt explained that “the women who were characterized as heroines during the Offenbach era could be considered clearly defined characters whose most important attributes, the ‘positive’ so to speak, were anchored in their own persons. In contrast, the meaning of the ‘girl’ characters in the 1880s arose as the ‘negative’ from the men who defined them.”⁴⁹ The operetta's leanings toward women's sensuality, as Linhardt asserted, were by no means accidental.

⁴⁸ Vjekoslav Jerolimov, “Tragedy of Sixteen Laundrywomen from Preko,” trans. Iva Polak, *Croatian Medical Journal* 47, no. 2 (April 2006): 217–219, <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2121603/> (accessed March 16, 2010).

⁴⁹ Linhardt, 342. Excerpt translated by Doris Van Pelt.

Late nineteenth-century society also linked women who model for artists with illicit behavior. Sarah Phillips spoke of this public perception when she said, “most people continued to think of life models as being of lower class and questionable character. Women who modeled were often considered the societal equivalent of prostitutes. To be fair, many early models *were* actually prostitutes, or members of other impoverished or discredited groups, a reflection of the aura of scandal attached to life modeling at the time and the assumption that only people with no other options would take such work.” Phillips further elaborated, “In the late nineteenth and early twentieth centuries, the bohemian community of Montparnasse [in Paris] became a center of European artistic activity, and both men and women came to the city looking for work as life models. A striking number of these men and women came from Italy.”⁵⁰ It is possible these artistic developments were known in Vienna when Victor Léon and Ludwig Held constructed the libretto for the modern Italian *Das Modell*.

Das Modell also took up the issue of female suffrage. Twice in the operetta⁵¹ the three main female characters (Coletta, Silvia, and Stella) sing “how men don’t have power over women anymore and that women need to keep a strict rein over men.”⁵² 1895 placed the story directly within the historical time period where more rights were being given to women across the world.⁵³ The ironic combination of negative female

⁵⁰ Sarah R. Phillips, *Modeling Life: Art Models Speak About Nudity, Sexuality, and the Creative Process* (Albany, NY: State University of New York Press, 2006), 6–7.

⁵¹ See No. 13, *Marscherzett* and the end of No. 14, *Finale II*.

⁵² Suppé, piano-vocal score, 125–132 and 162–170. Translated by Doris Van Pelt.

⁵³ Women’s suffrage, or women’s right to vote and run for public office, became a central issue beginning in the latter half of the nineteenth-century. While New Zealand was the first independent country to adopt equal voting rights for women in 1893, Finland was the first country to give women the right to vote and be elected to parliament in 1906. Women gained the right to vote in the Austro-Hungarian

stereotypes in Coletta's two professions of life model and washerwoman with the cry of women's victory over men demonstrated the gender struggle that befitted *Modell*'s time.

Attribution

The question still remains—how much of *Das Modell* can be attributed to Suppé? On February 20, 1898, the *Wiener Tagblatt* published an article revealing how much of the operetta was not by Suppé: “When Suppé died, only a few numbers of *Das Modell* were finished, or, more exactly, only five.”⁵⁴ That left the remaining numbers put together or written by Stern and Zamara. Although it is possible that Stern and Zamara constructed the remaining numbers from Suppé's sketches for the operetta, the *Tagblatt* article further explained that the numbers based on Suppé's sketches were “from an earlier time” and not part of Suppé's creative process for *Modell*.⁵⁵ The article added that another man, operetta composer Rudolf Raimann, eventual arranger of the work's piano-vocal score, also aided in the completion of the *Modell* score.⁵⁶

Since no documentation exists concerning the extent of Raimann's involvement, it is assumed that most of the overture and its five primary themes taken from the operetta are a product of Stern and Zamara. A breakdown of the five themes and their probable composer, as indicated by the *Tagblatt* article, is provided in Table 1.

Empire by 1918 and limited voting rights in Italy by 1925. Full voting privileges for Italian women were granted in 1945.

⁵⁴ Roser, 225. Excerpt translated by Doris Van Pelt.

⁵⁵ The previous quote from the article was reproduced by Roser, 225. I wish to thank the Austrian National Library, who provided the full text of the article, and Doris Van Pelt who imparted a complete translation (see Appendix E). All subsequent quotes from the article are extracted from Mrs. Van Pelt's translation.

⁵⁶ “Raimann, Rudolf,” *The Oxford Dictionary of Music*, 2nd ed., ed. Michael Kennedy, *Oxford Music Online*, <http://0-www.oxfordmusiconline.com.www.whitelib.emporia.edu/subscriber/article/opr/t237/e8295> (accessed March 14, 2010). Biographical data for Raimann extracted from the on-line article.

Table 1 Overture Themes from *Das Modell* and Probable Composers

<i>Das Modell</i> Overture Themes (in order of appearance, location in the operetta by measure numbers)	Composer
1) First theme (mm. 1–34): No. 15, <i>Chor der Wäscherinnen</i> : mm. 16–32	Unknown; possibly written based on a previous Suppé sketch
2) Second theme (mm. 61–117): No. 8, <i>Finale I</i> : mm. 225–236; 303–318	Stern
3) Third theme (mm. 121–163): No. 14, <i>Finale II</i> : mm. 408–427	Zamara (article indicates that Zamara wrote a “big part of the second finale”)
4) Fourth theme (mm. 166–185): No. 2, <i>Entrée des Stirio</i> : mm. 23–33	Unknown; possibly written based on a previous Suppé sketch
5) Fifth theme (mm. 217–263): No. 5, <i>Entrée der Coletta</i> : mm. 10–33	Stern

The only music attributed to Suppé that appears in the overture is the transition material at mm. 185–217 derived from the march-like motive in mm. 90–94 of No. 13, *Marschterzett*.

A conflicting statement as to the origin of the overture is found in the compact disc liner notes of the 1997 RCA two CD release of the Royal Philharmonic’s 1990 recording of Suppé overtures, conducted by Gustav Kuhn. The notes, written by Dr. Peter Rümenapp, state in the sole paragraph devoted to *Das Modell* that “Suppé died before he could complete the music to *Das Modell* (The Model) and at the time of his death on 21 May 1895 had finished only the overture and a handful of musical numbers.” In a response e-mail from Dr. Rümenapp, after having inquired as to the source of this information, he declared that it was many years ago he wrote these notes, and he cannot remember the literature he used. He further stated, “Perhaps I merely read this on

another Suppé record.” The clarity of information in the *Tagblatt* article, found by Roser and published in his more current 2007 Suppé biography, along with the unknown origin of this statement in the liner notes, suggests that the *Tagblatt* article may be more accurate.

In his only reference to *Das Modell*, Hughes credited Keller as providing the information that the operetta was completed by Stern and Zamara, but as Hughes observed “there is nothing on the title-page of the vocal score to suggest that it was not all [Suppé’s] own work.”⁵⁷ If an article published over one hundred years ago clearly attributed the majority of *Das Modell* to Julius Stern and Alfred Zamara, then their names should be included with Suppé’s in references made to the operetta.⁵⁸ If the *Tagblatt* article is credible, the overture is plainly composed and constructed primarily by Stern and Zamara. Still, they attempted to be true to Suppé’s compositional style. Although the operetta was successful, Stern and Zamara’s work was overall, as stated by Keller, “only a laborious patchwork that from beginning to end does not represent the completed, unified character of a work done by master Suppé. After all, despite all their competence Zamara and Stern were not able to completely understand Suppé’s complicated character, which contained colossal abilities.”⁵⁹

Keller’s remarks bring a number of questions to light. Did Stern and Zamara make their compositional decisions based on what would accurately represent a complete and polished work by Suppé? Or, did they use Suppé’s themes and ideas for *Das Modell*

⁵⁷ Hughes, 120. Quoted in his footnote two.

⁵⁸ Not one of the four sources used for this performance edition bore trace of either Stern or Zamara’s names, only including those of the librettists, Ludwig Held and Victor León, and Franz von Suppé.

⁵⁹ Keller, *Franz von Suppé*, 137. Excerpt translated by Doris Van Pelt.

primarily as a vehicle and opportunity for their own creative ideas and expression? Since a detailed account of the construction of the operetta is unavailable, and in a literal sense both questions could be answered in the affirmative, the pertinent issue of authorship arises. The position could be raised, would the audience have appreciated the operetta without prior knowledge of the composer? Conversely, would the audience have similarly lauded *Das Modell* if it was billed as being by Stern and Zamara and not Suppé? Since it was clearly attributed to Suppé at the operetta's initial premiere and international run, the composers were probably convinced the latter would be more successful.⁶⁰ One does need to consider that Suppé decided to take on *Das Modell* and produced several of its numbers. Whether or not Stern and Zamara wrote two or twenty more numbers to finish the operetta, the artistic process was set forth by Suppé. Greater profit was likely with Suppé's name headlining the show, which likely served as motivation for Stern and Zamara to stick as close as possible to Suppé's writing style. Therefore, the composer of the overture should still remain, as originally listed, Franz von Suppé.

Analysis

The overture for *Das Modell* features the primary themes from the operetta in a medley of tunes resembling an ABA' form. The themes range from light-hearted to pensive and also highlight the most tenuous moments of the operetta. Since all themes

⁶⁰ Ironically, if Stern and Zamara did indeed place great importance on the critical issue of the composer by deciding to leave their names out of the attribution for *Das Modell*, they also devalued the importance and role of the composer. Instead of deeming the music they wrote and put together as unique personal expression, they demonstrated that the potential positive results of their music in whatever guise trumped their need for association. Paradoxically, by giving full credit to Suppé, Stern and Zamara honored the societal preference of composer over music. Thanks to Dr. John Durham Peters, Distinguished Professor of Communication Studies at The University of Iowa, for his suggestion of two key discourses on the question of authorship: 1) Roland Barthes, "The Death of the Author," in *Image-Music-Text*, comp. and transl. Stephen Heath (New York: Hill and Wang, 1977), 142–148; 2) Michel Foucault, "What Is an Author?" in *Language, Counter-Memory, Practice*, ed. Donald F. Bouchard, trans. Donald F. Bouchard and Sherry Simon, (Ithaca, NY: Cornell University Press, 1977), 113–138.

from the overture occur within the operetta, the only original material composed for the overture is in the two longer transitions.⁶¹ Though these two larger transition sections are not drawn directly from the operetta, they are nonetheless influenced by compositional motives within *Das Modell*. Appropriately, the overture begins and ends featuring themes associated with the story's primary character, the washerwoman/model Coletta.⁶²

The opening A section features two rhythmic themes followed by a contrasting B section consisting of a single lyrical melody. Rather than repeat and develop the two themes from the A section, A' features two new operetta melodies rhythmically and melodically related to the A themes. The only recurring melodic material in the overture is the distress motive from the first act finale, when Coletta becomes worried that Niccolo is interested in another woman. The tension of the original motive and its later, slightly modified, less harsh return provide the overture melodic unity and resolution.

⁶¹ Mariani, 13. Mariani points out (with reference to a quote by Brahms) that the *Flotte Bursche* overture is also merely a medley of songs “with some original transition material.”

⁶² The first theme in the overture comes from Act Three (No. 15, *Chor der Wäscherinnen*: mm. 16–32), while the final theme originates in Act One (No. 5, *Entrée der Coletta*: mm. 10–33).

Table 2 Analysis of the Overture

Measures	Tempo	Sections (including source material measures within the operetta score)	Key
1–34	Moderato assai	First theme (No. 15, <i>Chor der Wäscherinnen</i> : mm. 16–32)	F major
35–60		Transition material (based on mm. 33–34 from No. 15, <i>Chor der Wäscherinnen</i>)	F major– A major
61–117	Allegro	Second theme (No. 8, <i>Finale I</i> : mm. 225–236; 303–318)	A major– D major– A major
117–120	Meno	Bridge	A major
121–163	Andante espressivo	Third theme (No. 14, <i>Finale II</i> : mm. 408–427)	D major
163–165		Bridge	C major
166–185	Moderato	Fourth theme (No. 2, <i>Entrée des Stirio</i> : mm. 23–33)	F major
185–217	Poco più mosso	Transition material (based on triumphal motive in mm. 90– 94 from No. 13, <i>Marschlerzett</i> and mm. 32–35 in No. 18, <i>Schlussgesang</i>)	F major– A minor– E major
217–263	Marziale	Fifth theme (No. 5, <i>Entrée der Coletta</i> : mm. 10–33)	A major
263–303	Presto	Coda	A major

The flow of the overture resembles the operetta's plot. The opening *Moderato* (mm. 1–34) introduces Coletta's simplistic life with the operetta's "Washerwomen's Chorus" (see Figure 1).

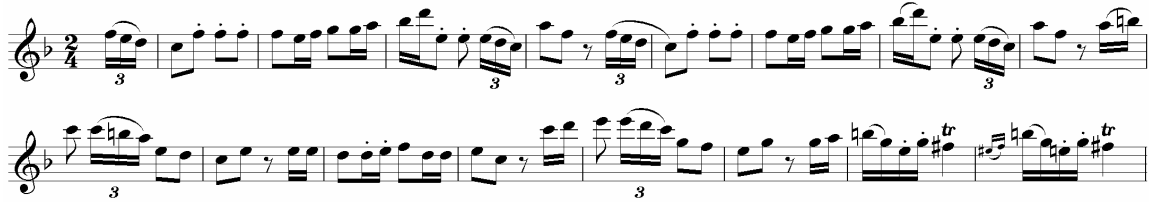


Figure 1. First theme (mm. 1–34): from No. 15, *Chor der Wäscherinnen*: mm. 16–32 (no dynamics indicated)

The transition (mm. 35–60), based on a chromatic motive in the above “Chorus” (see Figure 2), builds drama and tension leading to the *Allegro*.



Figure 2. Transition material (mm. 35–60): based on mm. 33–34 from No. 15, *Chor der Wäscherinnen* (no dynamics indicated)

The *Allegro*'s themes (mm. 61–117) depict Coletta's distress over Niccolò's second love pursuit (see Figure 3 and 4).

Allegro molto moderato

Figure 3. Distress motive section (mm. 61–76): from No. 8, *Finale I*: mm. 225–236 (no established dynamic for this section)

Figure 4. Second theme (mm. 77–109): from No. 8, *Finale I*: mm. 303–318

The contrasting third theme (mm. 121–163) represents Niccolo, taken from the Act Two finale when he is trying to maintain his courage despite his recent bad luck (see Figure 5).

Andante espressivo

Figure 5. Third theme (mm. 121–163): from No. 14, *Finale II*: mm. 408–427

The second *Moderato* is a return of the first theme's style (mm. 166–185) but introduces music for Stirio (see Figure 6), the salami factory owner, who turns Niccolo's luck around by offering him a job at the opera's conclusion.



Figure 6. Fourth theme (mm. 166–185): from No. 2, *Entrée des Stirio*: mm. 23–33

The transition material (mm. 185–217) returns to carefree gaiety and is based in-part on a militaristic march-like motive found in both the *Marschterzett* and briefly in the concluding *Schlussgesang* (see Figure 7).

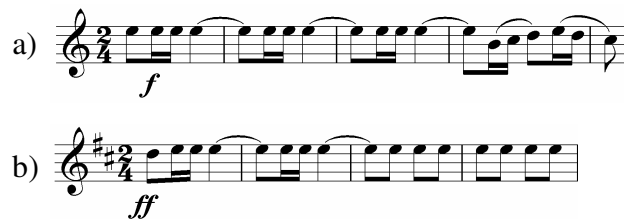


Figure 7. Transition material (mm. 185–217): from a) mm. 90–94 of No. 13, *Marschterzett* and b) mm. 32–35 in No. 18, *Schlussgesang*

Both uses of this motive are points of resolution or triumph in the operetta. In the *Marschterzett*, the three main female characters (Stella, Silvia, and Coletta) sing boldly of woman's triumph over man's oppression. The *Schlussgesang* is the operetta's conclusion as the entire cast relates the irony of the good fortune brought on by Niccolo's ill-advised actions. The motivic allusion to these victorious moments appropriately wraps up the

story's conflict so the music can return to the heart of the operetta—the headstrong and indomitable Coletta. The overture's final theme (mm. 217–263, similar in style to the second theme) is drawn from the pompous 6/8 march in which Coletta boasts she is the best washerwoman and a popular model for paintings (see Figure 8).



Figure 8. Fifth theme (mm. 217–263): from No. 5, *Entrée der Coletta*: mm. 10–33

The coda (mm. 263–303) fittingly portrays Coletta's relief from her anxiety by including an accelerated version of the earlier *Allegro* distress motive, but now within the stable rhythmic and harmonic realms of an A major march.

Resolution within the overture is musically represented through the recurring distress motive introduced in the *Allegro* (mm. 61–69). Tension is created by a repeated rhythmic pattern on A that is joined by the first appearance of the distress motive G–A–B \flat –A, as shown in Figure 9.



Figure 9. Distress motive, mm. 61–69, from the 1895 Weinberger piano-vocal score

Tension is further intensified by the minor second sonority (a sustained B \flat against the repeated rhythmic pattern on A). In the coda (mm. 279–287), the distress motive reappears, but instead of emphasizing dissonance, it compliments A major by manifesting the pitches E–F \sharp –G (completing an A dominant seventh chord) before settling on F \sharp and emphasizing D major (see Figure 10). The motive’s second quotation in the coda appears immediately after the first as D–E–F \natural (forming the middle portion of a second inversion B half-diminished seventh chord) which resolves to A major (see Figure 10).



Figure 10. Distress motives quoted in coda, mm. 279–287, from the 1895 Weinberger piano-vocal score

Conclusion

Although Franz von Suppé composed little of the material for the overture to *Das Modell*, the strict use of themes from the operetta showed an effort by Julius Stern and Alfred Zamara to pay heed to Suppé’s manner of quotation in his overtures. *Das Modell*

was performed for seven straight weeks in Vienna and internationally as far away as New York. No less than two arrangements have been made of its overture since the 1895 premiere, and, with the popularity of other Suppé overtures within the orchestra and education market, the need for scores and updated editions is apparent.

No modern score (full orchestra, vocal, or piano-conductor) has been compiled for *Das Modell*. Using a comparison analysis of four sources, all published within thirty-five years of *Modell's* initial premiere, an edited and more performance-friendly full orchestra score has been prepared for *Modell's* overture based on Stern and Zamara's completion of Suppé's operetta. As the second of previously unavailable Suppé overture full orchestra scores (Mariani's edition of the overture to *Flotte Bursche* being the first), I hope this may be an impetus for a continuation of new editions in a presently incomplete score library of Suppé overtures.

CHAPTER 3 CRITICAL REPORT

Sources

The lack of an original manuscript and no modern score indicated that the primary sources for the overture to *Das Modell* were: 1) the first and only published full orchestra score of the operetta from 1895 by the Josef Weinberger company in Leipzig, 2) the 1895 Weinberger orchestra parts, 3) the 1895 Weinberger piano-vocal score, 4) the 1895 Weinberger piano-conductor score (available from the Royal Danish Library (DMF 1183) but not consulted for the performance edition), and 5) the piano-conductor score for the 1929 full orchestra arrangement of the overture by Leopold Weninger (published by D. Rahter Verlag also in Leipzig). Occasional references were made to the few examined orchestra parts of the Weninger arrangement and to the wind ensemble parts for an arrangement of the overture by Franz Burald contained in the John Philip Sousa archives (Box 261, folder 5) from the University of Illinois at Urbana-Champaign. The Weinberger full orchestra score (MS37239-4^o) and parts (MS18400-4^o) were provided in photocopy by the Austrian National Library in Vienna.

In the words of one of the librarians from the Austrian National Library on July 17, 2009, “there is NO manuscript for Suppé’s ‘Das Modell.’” The librarian was mostly referencing the absence of the manuscript in their music collection but the implications are, through searching in numerous on-line databases from libraries and catalogs around the world, that no known manuscript is currently available.

No manuscript or published full score exists besides the 1895 Weinberger full orchestra score. The 1895 Weinberger full orchestra score, unlike the orchestra parts and

piano-vocal score, is only found in a few of the world's libraries. No United States library owns the full orchestra score. The Austrian National Library owns two copies of the full score: 1) MS37239-4°. Mus, and 2) MS8349-4°. Mus. Another copy is located in the British Library (H.755.g.) and, though not for certain based on the minimal description, an additional copy may also be housed in the Amsterdam Public Library (788.63-suppl). Only the MS37239-4°. Mus copy from the Austrian National Library was consulted for the performance edition. The score is handwritten and at times notes and markings are somewhat difficult to discern. Markings, especially articulations and dynamics, are often erratic and at times contradicting. Note mistakes are common with an average of about one per page. Instrumentation and other specific markings are often vague or missing (e.g., when Flute 2/Piccolo should switch from piccolo to flute and multiple instances of missing transpositions and clef changes in the winds and brass).

The 1895 Weinberger orchestra parts are the most common form of printed music for the overture to *Das Modell*, primarily because sheet music companies have copied the now public domain Weinberger parts and sold them. Orchestra parts were purchased for reference from Luck's Music Library, and it was discovered that the parts were identical to the 1895 Weinberger orchestra parts provided by the Austrian National Library (MS18400-4°). The orchestra parts are the only purchasable materials from *Das Modell*. A primary reason for their more common dissemination may be that they are not handwritten parts and are easily read in their original published 1895 format. The parts are generally more accurate and specific than the full orchestra score, yet dynamic and articulation markings are still inconsistent. Part errors are common ranging from missing entire measures to incorrect pitches and misplaced beginnings of new sections.

The second most widespread version of *Das Modell* is the piano-vocal score available in five libraries across the United States and various others around the world. The five libraries in the United States are: 1) University of California at Berkeley (M1503.S84 M6)—their copy is housed in the University of California Northern Regional Library Facility, labeled as restricted use, and only available by photocopy or in-person viewing at the University of California at Berkeley Music Library; 2) Georgia State University (M1503.S959 M6); 3) The Newberry Library in Chicago (VM 1503 .S959m); 4) Houghton Library at Harvard University (Theatre Collection HTC-LC M33.S959 M62 1895 F); and 5) University of Nebraska-Lincoln (M1503.S97 M6 1895a). The copies from Georgia State University and the University of Nebraska-Lincoln were referenced for this performance edition. The piano-vocal score has been largely edited to fit the piano and was unreliable for references to articulation but consistent in note and harmonic accuracy. One curiosity is the “Più mosso” indication in mm. 163–166 that only appears in the piano-vocal score.

In 1929 Leopold Weninger published an arrangement of the overture to *Das Modell*, and the only known piano-conductor score from his arrangement was copied along with some of the orchestra parts and obtained by electronic mail from the National Library of Australia (MUS Flynn N Series 2/C1-17). The score is largely dependable, providing much clarity to the sometimes vague and incongruent 1895 Weinberger materials. Cues and indicated instruments at important entrances in the Weninger arrangement are also helpful. Besides the piano-conductor score, the orchestra parts for the Weninger arrangement are available in two locations: 1) the National Library of Australia—parts included in the incomplete set are flauto 1, oboe 1, clarinetto 1,

clarinetto 2, fagotto 1 (first page only), tromba 1, trombone 3, batteria (third page only), violin 1, violin 2, viola, violoncello, and basso; and 2) the Royal Danish Library.

Two commercial recordings of the original orchestra version of the overture to *Das Modell* are available: 1) a version recorded for the Marco Polo company by the Slovak State Philharmonic Orchestra in 1993, conducted by Alfred Walter; and 2) a recording from 1990 with Gustav Kuhn conducting the Royal Philharmonic Orchestra. Both the Walter and Kuhn recordings follow the instrumentation as delineated by the score and parts and differ on a few interpretations of the sometimes conflicting score and parts. One additional recording of the overture was made by Arthur Pryor's Band sometime between 1900 and 1982 and is not obtainable.

Editorial Methods

The 1895 Weinberger full orchestra score was consulted as the primary source for the performance edition of the overture, and nearly equal importance was given to the orchestra parts. The piano-vocal score and Weninger piano-conductor score were used more as confirmation sources. When a possible error was detected in the full score, the orchestra parts were consulted followed by the piano-vocal score (all three are original 1895 Weinberger publications). If the item remained in doubt, more importance was then given to the Weninger piano-conductor score. The Oboe 1 orchestra part was the only handwritten part examined for this edition.

The purpose of the performance edition is to provide a clarified version of the overture in regards to uniform harmonic and rhythmic relevance as well as offering correlation in printed dynamics and articulations. The edition is presented in modern score order with the original order stated in the critical notes. The pairings of wind

instruments follow the same layout as indicated in the 1895 Weinberger full orchestra score. Uniform stem direction is used when wind instruments share the same staff.

With many inconsistencies in articulations and dynamics, clarifying markings have been added as necessary. Any editorial decisions made to resolve contradicting dynamics or articulations are indicated in the critical notes. Added dynamics are indicated with a bold roman font while added accidentals, expressive markings, articulations, and other written directions are indicated by brackets. Dashed lines are used for added slurs.

The original transpositions for clarinets, horns, and trumpets have been maintained. Any missing indications of transposition changes are also specified with brackets and placed as needed in the performance edition. Missing clefs are also bracketed and incorporated where absent.

Editorial accidentals are inserted using brackets and cautionary accidentals implemented by the editor for performance purposes are designated by parentheses. Cautionary accidentals employed in the original score are left without parentheses.

All other obvious errors have been changed without comment, and only those where the intent was in question have been annotated in the critical notes.

Critical Notes

The information below reflects eliminated, changed, and added markings, as well as other conflicting material between sources. Brief explanations have been included where necessary. Pitches will be indicated using the system of middle C = c₄. Significant decisions made by the editor within the performance edition of the full orchestra score are included first, and the abbreviations for each instrument match those

included in the performance edition: Fl. = flutes; Picc. = piccolo; Ob. = oboes; Cl. = clarinets; Bsn. = bassoons; Hn. = horns; Tpt. = trumpets; Tbn. = trombones; Timp. = timpani; Perc. = percussion [in reference to all percussion instruments]; S. D. = snare drum; B. D. = bass drum; Cym. = cymbals; Trg. = triangle; Glock. = glockenspiel; Vln. = violins; Vla. = viola; Vc. = violoncello; Cb. = contrabass.

A represents the 1895 Weinberger full orchestra score and all critical notes refer to **A** unless otherwise noted. **B** is used for references to the 1895 Weinberger orchestra parts. **C** denotes the 1895 Weinberger piano-vocal score, and **D** signifies the 1929 Leopold Weninger arrangement piano-conductor score.

Significant Changes in the Edition

1. The performance edition score is presented in traditional orchestra score order. Original score order from the 1895 Weinberger full score is: Fl. 1, Fl. 2/Picc., Ob., Cl., Hn., Tpt., Bsn., Tbn., Timp., Perc. [Auxiliary], Vln., Vla., Vc., Cb.
2. It was determined that the auxiliary percussion instruments for the overture are S. D., B. D., Cym., Trg., and Glock., as indicated in the Perc. parts.⁶³ One Perc. part indicates the needed instruments as being “Cassa e Triangolo” (B. D. and Trg.) at the head of the part and then makes references to “Piatti” (Cym.) within the part. The other percussion part calls for “Timpani e Tamburo piccolo” (Timp. and Small or Snare Drum) and also includes the ten measures of notes for the Glock.

⁶³ Much appreciation to Dr. Tracy Freeze, Assistant Professor of Percussion at Emporia State University, for his advice and expertise on traditional Janissary percussion.

3. Since no specific markings were evident for when Fl. 2/Picc. switches between piccolo and flute, their changes were inserted.⁶⁴

Notes on the Edition

In listing the instruments to the side of the staves in **A**, Ob. are not named; however, there are sufficient staves for the Ob. Subsequently the winds, brass, and percussion names are mislabeled by one staff after a correctly titled second staff indicating “Piccolo.” Hn. 3 and Hn. 4 are annotated to be in F from the beginning. Timp. is incorrectly assigned a treble clef and key signature. Cym. and Trg. are not listed with the auxiliary percussion. Trg. is included at the head of the B. D. orchestra part (*Cassa e Triangolo*) but not Cym.; Cym is named “Piatti” in the body of the B. D. and Trg. orchestra part and “Teller” in the body of **A**. Glock. has its own staff but is left blank (no instrument name, clef, or time signature); Glock. is named and included in the body of both **A** and the Timp. and S. D. part.

M. 1, *Moderato assai* from **B**, **C**, and **D**; S. D., note 1, *pp* from **D**; *p* in **C**. M. 5, Vla., note 1, *p* in **B** and **D**. Mm. 5–34, staccato markings scattered on separated 8ths and 16ths throughout all sources and without a pattern; all separated 8ths and 16ths have been given staccato markings. M. 7, Vla., entire measure missing in **B**; Vc., Cb., note 1, *pp* from **D**; *p* in **B**. Mm. 7, 11, 32, Cl. 1, Vln. 1, note 1, accent from Vln. 1 in **B** and **D**. Mm. 6–7, 9–10, 10–11, 13–14, 27–28, 31–32, 34–35, triplet 16ths slurred into downbeat 8th in **C**. M. 9, Cl. 1, notes 1–3, 8th–two 16ths. Mm. 10, 19, 31, Cl. 1, slurred first two triplet 16ths to separate staccato last triplet 16th in **A** and **B**. M. 12, Cl. 1, Vln. 1, note 1, turn instead of trill. M. 13, Vln. 1, notes 1–2, no slur; Vln. 1, notes 1–3, 8th–two 16ths; Vln.

⁶⁴ Special thanks also to Dr. Catherine Bergman, Flute Instructor at Emporia State University, who assisted in determining appropriate changes between instruments in the Flute 2/Piccolo part.

1, note 7, staccato. M. 14, Bsn. 1, note 1, *p*, Cl. 1, notes 3–4, no slur in **B**; Cl. 1, Vln. 1, notes 3–4, no slur in **C** and **D**. M. 15, Bsn., note 1, no *pp*; Cb., note 1, written e_2 ; written e_3 from **B**, **C**, and **D**. M. 16, Vln. 1, notes 1–2, no slur in **B**. Mm. 16–17, Cl., Vln., m. 16, note 4, slurred to m. 17, note 1, in **B**. M. 17, Bsn. 2, note 1, no \flat in **B**. M. 18, Bsn. 1, beat 2, no *fz* in **B**; Vla., beat 2, *cresc.* from **B**; Vln. 1, notes 3–4, slur in **B**. Mm. 18–19, Cl. 1, m. 18, note 4, slurred to m. 19, note 1, in **B**. M. 19, note 1, accent from Bsn. and Vln. 1 in **A** and Cl. 2, Bsn., and Vln. 1 in **B** and **D**; Vc., Cb., note 1, no *fz*; Vln. 2, note 2, *p* on the note that follows *cresc.* and *fz*; edition inserts *p* in all the parts on the note that follows the *cresc.* and *fz*; Cl. 2, Bsn. 2, beat 2, *pp* in **A** and **B**; *p* from **D**; Vln. 1, note 5, a_4 in **B**. M. 20, Fl. 1, note 1, no *p*; Fl. 1, Cl. 1, notes 1–2, *cresc.* from **B**; Vla., note 2, a_4 ; g_4 from **B**; Cl. 1, notes 3–4, slur in **B**. M. 21, Vc., notes 2–8, 8th–six 32ds; Vla., notes 3–9, seven 32ds in **A** and **B**; Vla, notes 3–9, slur in **B**; Fl. 1, Cl. 1, note 5, no trill; Vln. 1, note 5, no trill in **B** and **D**; edition includes trill from Vln. 1 in **A** and Fl. 1 in **B** and **C**; Cl. 2, Hn. 2–3, S. D., beat 2, *f* in **B**; Hn. 4, beat 2, *ff* in **B**; S. D., beat 2, *fp*; Cl. 1–2, Hn., beat 2, no accent; Fl. 1, Cl., Hn. 1–2 and 4, beat 2, no accent in **B**; Vla., Vc., beat 2, 16th–six 32ds from **C** and **D**. Mm. 21–22, Hn. 2, no slur over the barline in **B**. M. 22, two 16th grace notes ($g_4+f\#_4$) occur before downbeat in **C**; Tbn. 1, note 1, c_4 ; e_4 from **B**; Tbn. 2, note 1, a_4 ; c_4 from **B**; Picc., Ob. 1, Cl., Hn., Tpt. 1, Tbn. 1, S. D., Vln., Vla., Vc., second half of beat 1, no accent in **B**; Cl., Vln. 2, Vla., Vc., second half of beat 1, no accent. Mm. 23–24, Hn. 2, no tie over the barline in **B**. M. 24, S. D., second 8th, *fz* from **D**; Ob. 1, Cl., Hn. 1–3, Tpt. 1, Tbn. 1, Vln., Vla., Vc., second half of beat 1, no accent in **B**; Cl., Tbn. 3, Vln., Vla., Vc., second half of beat 1, no accent; Vla., notes 2–5, no slur. Mm. 25–26, Vla., no tie over the barline in **B**. M. 26, Bsn., second half of beat 1, no *p*; Bsn.,

Hn. 3–4, second half of beat 1, *p* from Bsn. in **B** and **D**; Hn. 3–4, Vc., second half of beat 1, *pp*. M. 27, Cb., beat 1, *pp* in **B**; Bsn. 1, notes 1–2, dotted 8th–16th in **B**. M. 28, Hn. 1 and 3, note 1, *pp* in **B**. Mm. 29, 33, Cl., Vln. 1, note 1, turns instead of trills. M. 31, Cl., notes 3–4, slur in **A** and **B**; Cl., note 5, separate and staccato in **A** and **B**. M. 32, Cl. 2, note 1, accent from Vln. 1 in **B** and **D**. M. 35, Picc., Ob., note 1, no *p*; no *fp* due to lack of downbeat; *p* from **D**. Mm. 35, 41, 47, note 1, *fp* appears scattered throughout parts without a pattern in these parallel passages: Fl. 1, Picc., Ob., Bsn., Vln., Vla., m. 35, note 1, no *fp*; Fl. 1, Picc., Ob., Vln., Vla., m. 35, note 1, no *fp* in **B** and **C**; Bsn. 1, m. 35, note 1, *pp* in **B**; Fl. 1, Picc., Bsn., m. 41, note 1, *p*; Picc., Vc., Cb., m. 41, note 1, no *fp* in **B** and **C**; Vln. 1, m. 41, note 1, *pp* in **B**; Vc., Cb., m. 41, note 1, no *fp*; Fl. 1, Picc., Ob., Cl. 1, Vln., Vla., Vc., Cb., m. 47, note 1, no *fp* in **B** and **C**; Fl. 1, Picc., Ob., Vln., Vla., Vc., Cb., m. 47, note 1, no *fp*; *fp* inserted on downbeat of all applicable parts in each parallel passage. Mm. 35–36, 41–42, 47–48, erratic indications of *cresc.*: full two bar *cresc.* only in Vc. and Cb. in mm. 35–36; Cl. 2, Bsn. 1, Hn., mm. 35–36, *cresc.* in **B**; m. 35, notes 2–7, *cresc.* in **C**; Vln. 2, m. 35, notes 4–13, *cresc.* in **B**; Picc., m. 35, note 4, *cresc.* through m. 36, note 5, in **B**; Vln., m. 35, note 4, *cresc.* through m. 36, note 14; Fl. 1, m. 35, note 5, *cresc.* through m. 36, note 5, in **B**; Vln. 1, m. 35, beat 2, *cresc.* through m. 36, beat 2, in **B**; Cb., m. 35, note 7, *cresc.* through m. 36, note 4, in **B**; Ob. 2, m. 35, note 7, *cresc.* through m. 36, note 8, in **B**; Vla., m. 35, note 14, *cresc.* through m. 36, note 16, in **B**; Vc., m. 36, notes 1–7, *cresc.* in **B**; Ob. 1, Bsn. 2, m. 36, beats 1–2, *cresc.* in **B**; Cl., Bsn., Hn., mm. 41–42, *cresc.* in **B**; Vln. 1, m. 41, note 4, *cresc.* through m. 42, note 16, in **B**; m. 41, note 5, *cresc.* through m. 42, note 3, in **C**; Fl. 1, m. 41, note 6, *cresc.* through m. 42, note 4, in **B**; Fl. 1, Picc., Ob., m. 41, note 6, *cresc.* through m. 42, note 6; Picc., m. 41, note 7,

cresc. through m. 42, note 6, in **B**; Ob. 2, m. 41, note 8, *cresc.* through m. 42, note 4, in **B**; Vc., m. 42, notes 1–7, *cresc.* in **B**; Vla., m. 42, beats 1–2, *cresc.* in **B**; Ob. 1, m. 42, notes 4–7, *cresc.* in **B**; Cb., m. 42, beat 2, *cresc.* in **B**; Cl. 1, Hn., mm. 47–48, *cresc.* in **B**; Picc., m. 47, note 2, *cresc.* through m. 48, note 4, in **B**; m. 47, note 5, *cresc.* through m. 48, note 3, in **C**; Vla., m. 47, beat 2, *cresc.* through m. 48, beat 1, in **B**; Ob. 1, m. 48, beat 1, *cresc.* in **B**; Cb., m. 48, notes 1–6, *cresc.* in **B**; **D** includes all two bar *cresc.*; edition follows **D** and places *cresc.* in all parts in all parallel passages; erratic indications of slurs: Ob. 2, mm. 35–36, no slurs in **B**; Picc., m. 35, note 4, slurred to m. 36, note 4, in **B**; Cb., m. 35, note 5, slurred to m. 36, note 4, in **B**; Ob. 1, Vc., mm. 35–36, 41–42, 47–48, no slurs in **B**, **C**, and **D**; Fl. 1, Picc., Ob., Vc., Cb., mm. 35–36, 47–48, no slurs; Vc., Cb., m. 41, note 2, slurred to m. 42, note 4; Picc., mm. 41–42, two slurs: 1) m. 41, notes 2–8, and 2) m. 42, notes 2–8, in **B**; Ob. 2, Cb., m. 41, note 5, slurred to m. 42, note 4, in **B**; Fl. 1, Picc., Ob. 2, Cb., mm. 47–48, no slurs in **B**; edition inserts slurs for mm. 35–36, 41–42, 47–48, from Fl. 1, mm. 35–36, 41–42, in **B** and Fl. 1, Picc., mm. 41–42, in **A**. M. 37, Fl. 1, Tpt. 1, Tbn., B. D., Cym., Trg., note 1, *f* in **B**. Mm. 37–38, 43–44, Vc., Cb., accents on all 8ths in **D**. Mm. 37–39, 44–45, S. D., notes tied. Mm. 38–39, 50–51, B. D., Cym., Trg., half note in mm. 38, 50, and 8th in mm. 39, 51, from **B**. M. 39, Cl., beat 2, second 32d, written e_5 from **B**, **C**, and **D**. Mm. 39, Bsn., Hn., note 3, no accent; accent from **D**. Mm. 39–40, Vln. 2, m. 39, beat 2, *cresc.* through m. 40, note 3, in **B**. Mm. 39–40, 45–46, 51–60, Fl. 1, Picc., Ob., Cl., Vln., pairs of 32ds have been slurred for consistency (no other slurs added); Vla., Vc., Cb., same for mm. 57–60. Mm. 39–41, 45–47, 51–60, Fl. 1, Picc., Ob., Cl., Vln., missing tie indications added to pairs of subsequent same notes for consistency; Vla., Vc., Cb., same for mm. 57–60. M. 43, Cl. 1, note 1, no *ff* in **B**; Tbn.,

note 1, *f* in **B**. Mm. 43, 49, 53, Tpt. 1, note 1, *f* in **B**. Mm. 43–45, 49–51, non-tremolo same-note half notes have been tied together and then tied to note 1 of the third measure for consistency. M. 45, Hn. 3–4, notes 2–3, no accents; Bsn., note 3, no accent; accents from **D**. M. 45–46, Vla., m. 45, beat 1, *cresc.* through m. 46, beat 1, in **B**; Bsn. 2, Hn., no tie over the barline. M. 47, Hn. 4, note 1, accent in **B**. M. 48, Ob. 2, notes 5–8 are an octave lower in **B**. M. 51, Bsn., Hn., note 3, no accent; accent from **D**. M. 52, Hn. 3–4, note 2, no accent; accent from **D**. Mm. 52–53, Fl. 1, Picc., Ob. 1, Cl. 1, Vln., slur or tie over barline in **B** and **D**. M. 53, Fl. 1, note 1, penciled-in $b\flat_5$ in **B**. Mm. 53, 55, Fl. 1, Picc., Ob., Cl., Vln., staccato marking on first 16th from Ob. 1, m. 55; applicable also in mm. 57–60 for Fl. 1, Picc., Ob., Cl., Vln., Vla., Vc., Cb. Mm. 53–56, B. D., Cym., Trg., repeated 16ths; repeated quarters in **B**; edition follows **B**. Mm. 53–60, Vln. 2, one octave lower in **B**; edition follows **B**. Mm. 54, 56, Fl. 1, Picc., Ob., Cl., Vln., indication of staccato markings on last two separate 16ths in mm. 57–60 is spread throughout different parts without a pattern, giving an indication this is a consistent articulation in all parallel passages (i.e., mm. 54 and 56); applicable also in mm. 57–60 for Fl. 1, Picc., Ob., Cl., Vln., Vla., Vc., Cb. M. 55, Hn. 3, note 1, *f* in **B**. M. 56, Tbn. 1–2, indicates a repeat of the previous measure; **C** and **D** confirm that the repeat is in reference to m. 54; S. D., note 1, no slashes on note stem in **B**; Vln., beat 2, first 32d, c_6 . M. 57, Hn. 2, note 1, no #; Hn. 3, note 1, written $e\sharp_5$; Vln. 1, note 1, g_5 in **B**. Mm. 57–60, Fl. 1, Picc., Ob., Cl., Vln., Vla., Vc., Cb., note 4, accent in **D**. M. 61, indicates *Allo.* for the tempo marking; Ob. 2, Cb., note 1, *f* in **B**; Vln. 1, note 1, *fp* in **B**; note 1, no a_4 in **C**; Ob. 2, note 2, a_4 from **B** and **D**. M. 62, Tbn. 1 and 3, Vc., note 1, *f* in **B**. Mm. 62–65, 66–69, 110–113, 114–117, Cl. (mm. 110–113 and 114–117 only), Bsn., Hn. (mm. 110–113 and 114–117 only),

Tbn., Vla., Vc., Cb., slurring varies in all instances of this passage within each source: Bsn., Tbn., mm. 62–65, two separate 8ths not slurred into downbeat half and not slurred into final 8th; Tbn. 2, mm. 62–65, 66–69, 110–113, two slurred 8ths slurred into downbeat half and slurred into final 8th or quarter in **B**; Vc., mm. 62–65, 66–69, 110–113, 114–117, two slurred 8ths not slurred into downbeat half and slurred into final 8th or quarter in **B**; Bsn. 1, Tbn. 1 and 3, Vla., Cb., mm. 62–65, 66–69, 110–113, 114–117, two slurred 8ths slurred into downbeat half and slurred into final 8th or quarter in **B** and **D**; mm. 62–65, 66–69, 110–113, 114–117, two separate 8ths not slurred into downbeat half and not slurred into final 8th or quarter in **C**; Bsn. 2, mm. 62–65, 110–113, 114–117, two slurred 8ths slurred into downbeat half and slurred into final 8th or quarter in **B**; Bsn., mm. 66–69, two slurred 8ths not slurred into downbeat half and slurred into final 8th; Bsn. 2, mm. 66–69, two slurred 8ths not slurred into downbeat half and slurred into final 8th in **B**; Tbn., mm. 66–69, two separate 8ths not slurred into downbeat half and slurred into final 8th; Vla., Vc., Cb., mm. 66–69, two slurred 8ths slurred into downbeat half and slurred into final 8th; Bsn., Tbn., mm. 110–113, two separate 8ths not slurred into downbeat half and not slurred into final quarter; Hn. 3, mm. 110–113, two slurred 8ths slurred into downbeat half and slurred into final quarter in **B**; Hn. 4, mm. 110–113, two slurred 8ths not slurred into downbeat half and slurred into final quarter in **B**; Vla., Vc., Cb., mm. 110–113, one separate 8th with second 8th slurred into downbeat half and slurred into final quarter; Cl., Hn., mm. 110–113, 114–117, two separate 8ths not slurred into downbeat half and slurred into final quarter or eighth; Cl., Hn. 1–2, mm. 110–113, 114–117, two slurred 8ths slurred into downbeat half and slurred into final quarter or eighth in **B**; Bsn., Tbn., mm. 114–117, one separate 8th with second 8th slurred into

downbeat half and slurred into final quarter; Hn. 3, mm. 114–117, two slurred 8ths not slurred into downbeat half and slurred into final quarter in **B**; Hn. 4, mm. 114–117, two slurred 8ths slurred into downbeat half and slurred into final quarter in **B**; Tbn. 2, mm. 114–117, two slurred 8ths slurred into downbeat half and not slurred into final quarter in **B**; Vla., mm. 114–117, two separate 8ths not slurred into downbeat half and slurred into final 8th; Vc., Cb., mm. 114–117, two slurred 8ths slurred into downbeat half and slurred into final 8th; edition follows slurring of Vla., Vc., and Cb., mm. 62–65, in **A**. Mm. 65, 69, Hn. 1, Tpt. 1, note 1, *f* in **B**; note 1, *fz* in **C**. Mm. 65–67, Vln. 2, octave higher in **B**. M. 66, Tbn. 1–2, note 1, *f* in **B**. M. 69, Timp., note 1, added 8th a_2 from **B**. M. 71, Fl. 1, Picc., notes 1–2, staccato markings on 8ths in Fl. 1 and Picc. added to all pairs of separate 8ths from mm. 61–116. Mm. 71–72, Fl. 1, Picc., Ob., Vln., *cresc.* from Fl. 1, Picc., Ob., Vln. 2 in **B** and **D**. Mm. 76–77, Cl. 1, double bar between measures in **B**. M. 77, Ob. 2, Bsn. 2, Hn. 1, Tpt. 1, Tbn. 2–3, B. D., Cym., Trg., Vla., Vc., Cb., note 1, *f* in **B**; Tbn., note 1, penciled-in accent; printed accents appear sporadically on dotted halves in various instruments from mm. 77–99 (Picc., Tbn., Vln. 1, m. 81, in **A**; Tbn., m. 81, and Picc., mm. 81, 85, in **B**); no accents included due to the inconsistency of the markings, and the time signature and phrasing imply a natural accent. Mm. 77–78, Cl. 2, Vln. 1, no tie over the barline in **B**, **C**, and **D**; Tpt., Tbn., Vln. 1, no tie over the barline. M. 78, Cl., notes 1–2, no slur in **A** and **C**; Vln. 1, notes 1–4, slur; Vln. 1, notes 3–4, no slur in **B** and **C**; Cl. 1, notes 5–6, slur in **B**; Vln. 1, notes 5–6, no staccato in **B** and **C**; Tpt., Tbn., beat 3, no staccato 8ths in **A** and **B**. Mm. 79–80, m. 79, note 1, no slur to m. 80, note 1, in **C**. M. 80, Vln. 1, note 1, 8th in **B**; Fl. 1, note 2, two F# on one 8th: $f\#_5$ and $f\#_6$; edition follows **B**. Mm. 80–81, Fl. 1, m. 80, note 2, no slur to m. 81, note 1; Ob. 2, m. 80, note 2, no slur

to m. 81, note 1, in **B**. M. 81, Tbn. 3, note 1, *f* in **B**. M. 82, Vln. 2, note 1, two 8ths (quarter with one slash); Vln. 1, notes 5–6, no staccato in **B**. M. 83, Fl. 1, Picc., Ob., Cl., notes 1–2, slur in **B**; Tbn. 1, notes 1–2, *cresc.* in **B**. Mm. 83–84, Fl. 1, Picc., Ob., Cl., Vln. 1, note 1, no slur to m. 84, note 1; edition follows slur from Vln. 1, m. 83, note 1, to m. 84, note 1, in **B** and **D**; Bsn. 2, Hn. 2, Tpt., Tbn. 2–3, *cresc.* in **B**; edition inserts two bar *cresc.* in all accompaniment parts: Bsn., Hn., Tpt., Tbn., S. D., B. D., Cym., Trg., Vln. 2, Vla., Vc., Cb. M. 84, Hn. 1 and 3–4, *cresc.* in **B**; Fl. 1, Picc., Ob., Cl. 1, Vln. 1, beat 3, *cresc.* in **D**; beat 3, no slur over four 16ths in **D**. M. 85, Hn. 1, Tpt., Tbn. 1 and 3, note 1, *f* in **B**. Mm. 85–86, Fl. 1, Picc., Ob., Cl., Vln. 1, no tie over the barline; Fl. 1, Picc., Ob. 2, Cl., Vln. 1, no tie over the barline in **B**, **C**, and **D**; edition follows a similar passage in mm. 77–78 with a tie over the barline. M. 86, notes 1–2, no slur in **C**; Ob. 1, notes 3–4, separate and staccato in **B**; Vln. 1, notes 3–4, no slur in **B** and **C**; Fl. 1, Picc., Tpt., Tbn., Vln. 1, beat 3, no staccato 8ths; Tpt., Tbn., beat 3, no staccato 8ths in **B** and **C**. Mm. 87–88, Cl. 2, m. 87, note 1, no slur to m. 88, note 1, in **B** and **C**. M. 88, Fl. 1, Picc., Vln. 1, note 1, 8th; Tbn. 1, note 1, 8th in **B**. Mm. 88–89, Ob., Cl., m. 88, note 2, no slur to m. 89, note 1, in **A** and Picc., Ob., Cl., in **B**. M. 89, Tbn. 1–2, note 1, *f* in **B**; Vc., notes 1–2, $d_3+f\#_3$. Mm. 89–90, Fl. 1, tie over the barline in **B**. M. 90, Vln. 1, notes 1–6, penciled-in slur; Ob., note 4, a_5 ; Fl. 1, note 6, $f\#_6$ in **A** and **B**. Mm. 91–92, Hn. 1–2, Tpt. 2, Tbn. 2, *cresc.* in **B**; edition inserts two bar *cresc.* in all accompaniment parts: Bsn., Hn., Tpt., Tbn., S. D., B. D., Cym., Trg., Vln. 2, Vla., Vc., Cb. M. 92, Vln. 1, note 1, 8th in **B**. Mm. 93–94, Cl. 2, no tie over the barline in **A** and **B**. M. 94, Fl. 1, Picc., Vln. 1, notes 3–4, separate and staccato; Cl., notes 3–4, slur in **A** and Fl. 1, Picc., Cl., Vln. 1, in **B**; edition follows reading of Cl. in **A** and Fl. 1, Picc., Cl., Vln. 1 in **B**; Cl. 2, Vln. 1, notes

5–6, no staccato in **B**. Mm. 95–96, Cl., no slur over the barline to downbeat quarter in **B**. Mm. 95–96, 99–100, Cl., no slur over the barline to downbeat quarter. Mm. 96–97, Cl., m. 96, note 2, no slur to m. 97, note 1; Cl., Vln. 1, m. 96, note 2, no slur to m. 97, note 1, in **B**, **C**, and **D**. M. 97, Tpt. 1, note 1, *f* in **B**. Mm. 97–98, Cl., tie over the barline in **A**, **B**, and **D**. M. 98, Fl. 1, Picc., Vln. 1, notes 3–4, slur in **A** and Fl. 1, Picc., Cl. 1, Vln. 1, in **B**, **C**, and **D**; Cl. 2, notes 3–4, no staccato in **B**; Cl., note 4, written a_4 ; Fl. 1, Picc., Vln. 1, notes 5–6, no staccato. M. 99, Hn. 1, note 1, written e_5 . Mm. 99–100, Cl. 2, no slur over the barline to downbeat quarter in **B**. M. 101, Fl. 1, Tpt. 2, Tbn. 1–2, Vla., note 1, *f* in **B**. Mm. 101–102, 103–104, slur from downbeat dotted quarter to next measure downbeat quarter in **C**. Mm. 101–108, Vla., no slurs; slurs from **B**. M. 102, Tbn. 3, notes 1–2, $a\#_2$. Mm. 102, 104, Fl. 1, Picc., Ob., Cl., Vln., slurring varies in each source: notes 1–4 slurred in Cl., mm. 102, 104, and Fl. 1, Picc., Ob., Vln., m. 104; edition follows slurring in Vln. 1, m. 102, and **D**; Ob., notes 2–3, a_4+f_4 in **B**; S. D., note 2, no acciaccatura grace note; acciaccatura grace note from **B**. M. 103, Cl., notes 1–4, no slur; Fl. 1, notes 2–4, slur in **B**. M. 105, Tbn. 1, note 1, $g\#_3$; $f\sharp_3$ from **B**, **C**, and **D**. Mm. 105–108, Vln. 2, no slurs in **B**. M. 110, Bsn. 2, Hn. 1, Tbn. 1, Vc., beat 3, *f* in **B**; Vln., beat 3, quarter. Mm. 112–113, Cl., Hn., Vla., Vc., Cb., m. 112, note 1, slurred to m. 113, note 1. M. 114, Bsn., Hn. 3, Tbn. 1–2, beat 3, *f* in **B**. Mm. 116–117, Cl., Bsn., Hn., Vla., Vc., Cb., m. 116, note 1, slurred to m. 117, note 1. M. 117, Cl. 2, Bsn., Hn., Tbn., note 1, quarter; 8th from **C** and **D**; Vln. 1, note 1, added a_3 in **B**; Cl. 1, note 2, *p* from **C** and **D**. M. 118, Bsn. 1, note 1, no *p* in **B**. Mm. 118–119, Vc., no *cresc.* in **B**. M. 120, Bsn. 1, Vc., *dim.* in **D**; Bsn. 1, dotted half slurred into grace notes in **B**. Mm. 120–121, Vc., dotted half, grace notes, and downbeat quarter all slurred together in **B**. M. 121, Ob. 1, Timp., *Andante* in **B**; Vla.,

“*Andante*” printed above the staff and “*espress.*” printed below the staff in **B**; **B. D.**,
 Cym., Trg., *Andante espress.* in **B**; Cl., note 1, *pp*; Cb., note 1, no *p*; *p* from **B**. Mm.
 121–122, Vln. 2, beat 1–2, note 2 of fingered tremolo is c_5 . M. 123, Bsn. 1, note 1, no *p*
 in **B**. Mm. 123, 127, Vla., notes 5–6, slur in **B**. Mm. 124, 159, Bsn. 1, Vla., Vc., beat 3,
 8th–two 16ths ($g_3+a_3+g_3$) in **C**. M. 125, 128, Bsn. 1, Vla., Vc., beat 3, no slur on dotted
 8th–16th in **D**. Mm. 131–134, Bsn. 1, Vc., notes 1–2, no slur in **B** and **C**. M. 132, Vla,
 notes 1–2, slurred and staccato in **B** and **D**; Vla., notes 3–4, no slur in **B**. Mm. 133–134,
 Vla., notes 1–2, no slur in **B** and **D**. M. 135, Vla., Vc., notes 1–3, no slur in **B** and **C**;
 Vc., notes 1–5, *cresc.*; Bsn. 1, Vla., Vc., notes 4–5, slur in **D**. Mm. 135–136, Bsn. 1, m.
 135, note 1, slurred to m. 136, note 1, in **B**; Bsn. 1, m. 135, beat 2, *cresc.* through m. 136,
 beat 3, in **B**; Vla, m. 135, beat 3, *cresc.* through m. 136, beat 3, in **B**; edition honors this
 and the other two *cresc.* occurrences in mm. 135–136 by placing a two bar *cresc.* in Bsn.
 1, Vla., and Vc. M. 137, Vc., notes 1–2, two 8ths in **B**; Vla., note 5, g_3 ; Bsn. 1, Vla., Vc.,
 notes 5–6, slur in **D**; Vc., notes 5–6, slur in **B**. Mm. 137–139, no slurs in **C**. M. 138, Cl.
 2, note 4, written $b \flat_4$; edition follows written d_5 from **B**, **C**, and **D**; Vln. 2, beat 3, slurred
 tremolo from d_5 to a_4 in **A** and **B**; b_4 from **C** and **D**. M. 139, Hn. 1–2, note 1, no *mf*; *mf*
 occurs in m. 140, note 1, in **C** and **D**; Fl. 2, Cl. 1, *rit.* on beat 1 in **B**; Vln., beats 1–3, no
 slur on fingered tremolo; Vln. 2, Vla., Vc., Cb., beat 2, no *rit.* in **B**; Bsn. 1, Vc., beats 2–
 3, *cresc.* in **B**; edition includes this *cresc.* in all melodic parts (Bsn. 1, Vla., Vc.); Bsn. 1,
 Vla., Vc., notes 5–6, no slur in **A** and **B**; slur from **D**. Mm. 139–140, Ob. 1, Bsn. 2,
 double bar between measures in **B**. M. 140, Ob., note 1, indicates “1a”; Ob. 2 doubles
 the melody in **B** (mm. 140–157); edition follows **B** as it correlates with melody doubling
 in Hn. 2; Fl. 2, Vln. 1, note 1, no *mf*; Tbn. 2–3, note 1, *mp* in **B**; Cb., note 1, *arco* from **B**.

Mm. 140–143, Cl. 2, beat 3, written a_4 ; edition follows written $b \flat_4$ from **B**, **C**, and **D**.

Mm. 140–147, Cl., beats 2–3, two quarters in **A**, **B**, and **C**. M. 141, Tbn. 1, note 1, no *mf* in **A** and **B**. M. 142, Fl., Ob., Vln. 1, notes 4–5, no slur. M. 144, Hn. 3, note 2, no \sharp . M. 145, Tbn. 1, Vc., notes 1–2, no slur; slur from **B** and **D**; Hn. 1–2, notes 4–5, no slur in **A** and **C**; Vln. 1, note 5, b_5 in **B**. M. 146, Tbn. 1, notes 1–2, no slur in **B**; Vc., notes 1–4, slur in **B** and **D**; Fl. 2, notes 4–5, no slur in **A** and **C**; edition follows similar slurring from Vln. 1, m. 148, in **B**. M. 147, Hn. 2, note 1, *p* in **B**; Hn. 2, note 1, written $g \sharp_4$ in **B**. M. 148, note 1, *p* only indicated in Hn.; *p* also in Ob. 1, Hn. 1 and 3–4, Tpt. 1, and Tbn. 1 in **B**; edition inserts *p* in all other parts to match the subito dynamic; Vln. 1, notes 1–2, no slur; Cb., notes 2–3, two quarters in **B**. Mm. 148–151, Fl., Ob., Cl., Tpt. 1, Vln. 1, Vc., notes 1–2, slur from **B** in Vln. 1, m. 148; Fl., Ob., Cl., Tpt. 1, Vc., notes 1–2, no slurs in **B**, **C**, and **D**. M. 149, Fl., note 1, dotted 8th. Mm. 149–151, Vln. 1, notes 1–2, no slur in **B**. M. 152, Tpt. 2, note 1, no *p*; *mf* in **B**. Mm. 152–155, Fl., Ob., Cl., Vln. 1, Vc., no slurs; Fl., Ob., Cl., Vln. 1, Vc., no slurs in **B**, **C**, and **D**; edition adopts melodic slurring from the parallel passage in mm. 135–138. M. 155 mirrors m. 139 and the *ritardando* in m. 139 has also been added to m. 155. M. 156, beats 1–2, *cresc.* in **C**; Fl., Ob., Cl., Vln. 1, Vc., beats 2–3, edition adopts placement of *cresc.* from Bsn. 1, Vc., m. 139, beats 2–3, in **B**; Fl., Ob., Cl., Vln. 1, notes 5–6, no slur in **B** and **C**; Fl., Ob., Cl., Vln. 1, Vc., notes 5–6, no slur; slur from **D**; Cb., note 4, fermata over note 4 in **A**; fermata over second 8th rest from **B**; Vc., note 6, d_4 . M. 157, Fl. 2, Vln. 2, no *dim.*; Vln. 1, note 4 to end of measure, *dim.*; *dim.* begins on note 1 in **B**, **C**, and **D**; edition places the *dim.* starting on note 1; Cb., note 1, *p* in **B**; Cb., note 1, *pizz.* inserted based on a similar accompaniment in mm. 121–139. M. 158, Vln., note 1, *p* in **A**, **B**, and **C**; *pp* from initial dynamic for this

accompaniment figure in m. 121; Vc., note 1, *pp* in **B**; *pp* also in **D**. M. 159, two 16ths slurred in **C**. Mm. 158–160, Cl. 1, note 4, written f_5 ; written e_5 from **B**, **C**, and **D**. M. 159, Vc., beat 1, quarter; Fl. 2, note 4, $f\#_5$; e_5 from **B**, **C**, and **D**. M. 160, Vla., notes 4–5, no slur. Mm. 160–162, Vln. 1, **B** has *cresc.* from m. 160, beat 1, through m. 161, beat 3, followed by a *dim.* in m. 162, beats 1–3. M. 161, Perc., note 1, specific auxiliary instrument names not included; Ob., Timp., note 1, no *p*; Timp., note 1, no *p* in **B**; B. D., Cym., Trg., note 1, *f* in **A** and **B**; Bsn. 1, Hn. 3–4, Tbn., Vla., Vc., Cb., beats 1–2, quarter–quarter rest in **C**. Mm. 161–162, Fl. 2, m. 161, beat 1, *cresc.* through m. 162, beat 3, in **B**; Bsn. 1, Tbn. 3, Cb., no *cresc.* in m. 161 and no *dim.* in m. 162; Vla., **B** has *cresc.* from m. 161, beat 1, through m. 162, beat 1, followed by a *dim.* from beats 2–3 in m. 162; Ob. 1, Cl. 1, Hn. 2, Tpt. 1, Tbn. 3, Timp., Vln. 2, **B** has no *cresc.* in m. 161 and no *dim.* in m. 162; Timp., notes tied in **B**; Bsn. 2, no *dim.*. Mm. 161–163, Tbn. 1–2, **B** has *cresc.* in m. 161, beats 1–3, followed by a *dim.* from m. 162, beat 1, through m. 163, beat 1; Ob. 2, Tpt. 2, **B** has *cresc.* from m. 161, beat 1, through m. 162, beat 1, followed by a *dim.* from m. 162, beat 2, through m. 163, beat 1; Bsn. 2, m. 161, note 1, *dim.* through m. 163, note 1, in **B**; Bsn. 2, m. 161, note 1, slurred to m. 163, note 1, from **B**; Vla., Vc., Cb., m. 161, note 2, slurred to m. 163, note 1; Cb., m. 161, note 2, slurred to m. 163, note 1, in **B**; Bsn., no slurs in **A** and **C**; Bsn. 1, Vla., Vc., Cb., edition adopts the slurring from Bsn. 1 and Vla. in **B** and **D**; edition uses no slurs for half note–quarter accompaniment (as demonstrated in Tbn.) for Cl. 2 and Hn. 3–4. M. 162, Hn. 3, note 1, two notes indicated: written e_4 and written f_4 and an annotated letter “e” has been penciled in above the two notes; Vc., beats 1–3, no *dim.*; Vc., notes 1–2, slur in **B**; Hn. 3, note 2, no $\#$. Mm. 162–163, Ob., m. 162, note 1, to m. 163, note 1, no tie; Cl. 2, Hn. 3–4, m.

162, note 3, to m. 163, note 1, slur or tie; Ob. 1, **B** has a fermata on the barline between m. 162 and m. 163. M. 163, note 1, marked *Più mosso* in **C**; Hn. 1, note 1, written d_5 ; written $c\#_5$ from **B**, **C**, and **D**; note 1 in **C** a quarter; Ob. 1, note 2, *ppp* in **B**; Vln., beat 2, *senza sordini* from **B** in Vln. 2, m. 163, beat 2, and Vln. 1, m. 164, beat 1; Fl. 1, Ob. 1, beat 3, printed “*dim.*” in **D**. M. 166, Fl. 1, Ob. 1, Cl., Bsn., Vc., Cb., note 1, no *pp*; Fl. 1, Cl. 1, note 1, no *pp* in **B**; Vln., note 1, *p* in **B** and **C**; Vc., Cb., note 1, *fp* in **B** and **D**. M. 168, Fl. 1, Ob. 1, note 6, c_5 in **D**; d_5 in **A**, **B**, and **C**. M. 166–184, staccato marking only on note 1 of Fl. 1, m. 181; all separated 8ths have likewise been given staccato markings. M. 172, Ob. 1, note 1, *rit.* in **B**; Vc., Cb., note 2, written g_2 ; written $b\flat_2$ from **B** and **D**. M. 173, Vla., Vc., notes 1–2, no slur; Vc., notes 1–2, no slur in **B**. Mm. 173–174, Fl. 1 (crossed out), Vln. 1, double bar between measures in **B**. M. 174, Cl. 1, Hn. 2–3, note 1, *p* in **B**; Glock., note 1, no *pp*. M. 176, Vln. 1, notes 2–4, no slur. M. 178, Glock., note 2, written c_5 ; written f_5 from **B**, **C**, and **D**; Vla., notes 2 and 4, e_4 in **A** and **B**; f_4 from **C** and **D**. Mm. 178–181, 184, Picc., no notes; notes from **B**. Mm. 178, 182, Cl. 2, note 1, penciled-in written $c\#_4$ in **B**. Mm. 179, 181, Fl. 1, Picc., Ob. 1, Vln. 1, notes 1–3, 8th–two 16ths in the original operetta piano-vocal score, No. 2, *Entrée des Stirio*, mm. 28, 30, 61, 63; two 16ths–8th indicated in **A** (**A** does not include Picc. notes), **B**, **C**, and **D** sources of the overture. M. 179, Vln. 1, notes 4–5, slur in **B** and **D**; edition adopts slur of notes 4–5 from Vln. 1 in **B** and **D** for Fl. 1, Picc., Ob. 1, and Vln. 1. Mm. 179–180, Fl. 1, m. 179, note 4, slurred to m. 180, note 1 in **B**; Fl. 1 (Picc. notes not included in **A**), Ob. 1, Vln. 1, m. 179, note 4, slurred to m. 180, note 1; Fl. 1, Picc., Ob. 1, Vln. 1, m. 179, note 4, slurred to m. 180, note 4 in **C**; Picc., Ob. 1, m. 179, note 5, slurred to m. 180, note 1 in **B**. M. 181, Fl. 1, Picc., Ob. 1, notes 1–2, slur in **B** and **D**; Fl. 1, Ob. 1, Vln. 1, notes 1–2,

slur; edition follows Vln. 1 in **B** and the parallel passage in m. 179; Ob. 1, notes 1–2, f_5+e_5 ; Fl. 1, Ob. 1, Vln. 1, notes 1–7, slur in **C**; Vln. 1, notes 4–7, no slur in **A**, **B**, and **D**. M. 183, Picc., note 1, no *pp* (**B** has *pp* in m. 178, where Picc. enters); edition follows **B**; Fl. 1, note 7, d_6 in **B**; Cl., note 4, written f_5 ; written g_5 from **B**, **C**, and **D**. M. 184, Perc., note 1, unlabeled instrument enters; **B** has B. D., Cym., Trg., enter and this is retained in the edition; Tpt., Tbn., Timp., B. D., Cym., Trg., note 1, no *pp* in **A** and **B**; Fl. 1, note 2, no *f*; Fl. 1, Picc., Hn. 2–3, Vln. 2, Vc., Cb., note 2, no *f* in **B**; Ob. 1, note 2, dynamic is unclear and appears to be *ffz* in **B**; Ob., Cl., Bsn., Hn., Tpt., Tbn., Timp., B. D., Cym., Trg., note 2, *ff*; Ob. 2, Cl., Timp., note 2, *ff* in **B**; edition follows Vln., Vla., Vc., Cb., in **A**, **C**, and **D**, with *f*; Fl. 1, note 2, c_6 ; e_6 from **B**, **C**, and **D**; Vln. 1, note 2, turn instead of trill; trill from **B** and **D**; Fl. 1, Picc., note 2, no trill; trill from Vln. 1 in **B** and **D**; Bsn. 2, note 2, accent in **B**; edition adopts accent for all parts; B. D., Cym., Trg., note 2, rolled quarter. Mm. 184–185, Timp., m. 184, note 2, slurred to m. 185, note 1 in **A** and **B**; B. D., Cym., Trg., m. 184, note 2, tied to m. 185, note 1 in **B**; Vln. 1, no double bar between measures in **B**. M. 185, Vln. 2, note 1, g_5 ; Fl. 1, Ob., Cl., Vln., note 2, no *ff* (*ff* does arrive at downbeat of the next bar, m. 186); note 2, *ff* from **C**; edition applies paired 16ths slurs pattern from Fl. 1 in **A** and **B** and Vln. 2 in **B** and **D** to Ob., Cl., Vln. 1. Mm. 185–186, Hn. 3, *Poco più mosso* and double bar are misplaced one bar and should be between m. 184 and 185 in **B**. M. 186, Fl. 1, Ob., Cl. 1, Vln., note 1, *ff* in **B**; Hn. 3, Tpt. 2, note 1, *f* in **B**; Cl. 1, Vln., notes 2–3, no slur in **B** and **D**; Vln. 2, notes 2–3, no slur; Cl., notes 6–7, no staccato; Vln. 1, notes 6–7, no staccato in **B** and **C**; Fl. 1, Vln. 1, note 7, no staccato. M. 187, Fl. 1, Vln., notes 3–4, no staccato; Fl. 1, Vln., notes 5–6, no slur. M. 188, Tpt., notes 1–2, 8ths; Vln. 1, notes 5–6, no slur in **B**. M. 189, Picc., note 2, written d_6 ; Fl. 1,

Ob., Vln., notes 3–4, staccato and no slur; Picc., note 5, written f_6 ; Picc., note 5, no staccato; Cl. 1, notes 5–8, no staccato in **B**. M. 190, Vc., note 1, *f* in **B**; Vln. 2, notes 2–3, no slur in **B**; notes 6–7, no staccato in **C**. M. 192, Fl. 1, Ob., Vln., notes 1–2, no slur; Fl. 1, Ob., Vln., notes 3–4, no staccato; Vln. 2, notes 3–4, no staccato in **B**; Fl. 1, notes 5–6, no slur in **B**. M. 193, Cl. 1, Bsn. 2, Hn. 4, Tbn. 2, B. D., Cym., Trg., note 1, *f* in **B**; Vln. 1, note 1, *ffp* in **B**. Mm. 193–194, Vln. 1, m. 193 is a repeat of m. 186 but is crossed out in the score; above it is penciled in a repeated a_5 with the following rhythms: 8th–two 16ths–quarter–tie from quarter in m. 193 to note 1 in m. 194; penciled-in markings reflect **B**, **C**, and **D**. M. 194, Hn. 3–4, Tbn. 3, note 2, no $\#$. Mm. 194, 196, 198, 200, 202, 204, staccato markings scattered on triplet 8ths throughout **A** and **B** and without a pattern; all triplet 8ths have been given staccato markings. Mm. 194–204, Picc., not clear which part Picc. is doubling; based on Picc. in mm. 194 and 202, along with **B**, **C**, and **D**, Picc. written pitches double Vln. 1 in mm. 194–204. M. 196, Cl., notes 1–3, 8th–two 16ths. Mm. 202, 204, Tbn. 1–2, notes 1–3, 8th–two 16ths; Vln. 2, beat 2, b^{\flat}_4 ; c_5 from **C** and **D**. M. 205, Ob. 2, Hn. 1–2, Tbn. 3, Vla., Vc., note 1, *f* in **B**; Vln. 1, notes 1–6, slur. Mm. 205–208, Vc., no slur. Mm. 207–209, Bsn., Hn., Tbn. 1–2, Vla., Vc., m. 207, note 2, slurred to m. 209, note 1, in **C** and **D**. Mm. 208–209, Tbn. 1–2, m. 208, note 1, no slur to m. 209, note 1. Mm. 209–216, Bsn., Hn. (only from mm. 209–213), Vla., Vc., accents on all notes in **D**. Mm. 213–216, Tbn., Cb., accents on all notes in **D**. M. 217, *Marziale* from **B**, **C**, and **D**; S. D., no *ff* in **B**. M. 217–218, S. D., m. 217, note 1, *dim.* through m. 218, note 1, in **B**; m. 217, note 2, *dim.* through m. 218, beat 2, in **D**; m. 217, beat 2, *dim.* through m. 218, beat 1, in **C**. M. 218, beat 2, *p* in **C**. M. 219, Cl., Bsn., Hn. 1–2, no *p*. M. 221, Cb., note 1, written a_3 . M. 222, Cym., note 1, no *p* in **A** and **B**. Mm. 222, 226,

Cym., note 1, “Piatti Solo” from **B**. Mm. 222, 226, 234, 244, 248, 256, various indications of *cresc.*, *fz*, accents, and staccato markings: Fl. 1, Vln. 1, mm. 222, 226, beat 1, *cresc.* in **D**; mm. 222, 226, 234 (**C** only), 244, 248, 256, beat 1, no *cresc.* in **A**, **B**, and **C**; Fl. 1, Picc., Cl., Hn. 3, Vln. 1, m. 234, beat 1, *cresc.* in **B** and **D**; Fl. 1, Picc., Hn. 3–4, m. 234, beat 1, *cresc.*; Hn. 1, m. 234, beat 2, *cresc.* in **B**; m. 256, beat 1, *cresc.* in **D**; edition inserts *cresc.* on beat 1 in mm. 222, 226, 234, 244, 248, 256, in all applicable parts; as indicated in **D**, *p* has been added for clarity in mm. 222, 226, 234, on the first note following the *cresc.* in all applicable parts; S. D., Cym., m. 222, beat 2, no *fz*; Cym., Vc., m. 222, beat 2, no *fz* in **B**; S. D., Cb., m. 226, beat 2, no *fz*; Cym., m. 226, beat 2, no *fz* in **B**; mm. 234, 256, no *fz* in **A**, **B**, and **C**; mm. 234, 256, beat 2, *fz* in **D**; Hn. 4, B. D., Cym., Trg., m. 244, beat 2, no *fz* in **B**; S. D., B. D., Cym., Trg., m. 244, beat 2, no *fz*; Tbn. 2 (*f* in **B**), B. D., Cym., Trg., Vc., Cb., m. 248, beat 2, no *fz* in **B**; S. D., B. D., Cym., Trg., m. 248, beat 2, no *fz*; Ob., Cl., Bsn., Hn. 1 and 4, Tbn. 2, S. D., Cym., m. 222, beat 2, accent in **B** and **D**; S. D., Cym., m. 222, beat 2, accent; mm. 222, 226, 234, 244, 248, 256, no accents in **C**; Ob., Cl. 1, Bsn., Hn. 1–3, Cym., m. 226, beat 2, accent in **B** and **D**; mm. 234, 256, no accents in **A** and **B**; mm. 234, 256, beat 2, accents in **D**; Ob., Cl. 1, Bsn., Hn. 1–2, Tbn. 1 and 3, m. 244, beat 2, accent in **B** and **D**; Ob. 1, Cl. 1, Bsn. 2, Hn. 1, Tbn. 2–3, m. 248, beat 2, accent in **B** and **D**; edition places *fz* and accents in all parts; **D** also has staccato markings on beat 2 in all parts. M. 226, Vln. 1, notes 1–2, no slur in **B**; Picc., beat 2, no note; written a_5 from **B**. M. 227, Cl. 1, note 1, no #; Hn. 3–4, note 1, *p* from **B**. Mm. 227–228, Fl. 1, Cl. 1, Vln. 1, beat 2 of m. 227 and beat 1 of m. 228, no slur in **C**. M. 229, Hn. 2, note 1, no #; Vla., notes 3–4, no # on d_4 ; Ob. 1, note 4, d_5 ; b_4 from **B**. Mm. 229–230, Ob. 1, m. 229, note 4, to m. 230, note 1, tie is indicated in m. 229

but not in m. 230; tie confirmed in **B**; Hn. 3, no tie; tie from **B**. M. 230, Picc., note 1, no *p* in **A** and **B**; Hn. 3, note 1, dotted quarter tied to a quarter; Bsn. 2, note 2, no \natural ; \natural in **B**, **C**, and **D**; Hn. 1–2, note 3, quarter. Mm. 230, 234, 252, 256, Fl. 1, Picc., Cl. 1 (mm. 230, 234, and 256 only), Vln. 1, final two notes are two 16ths in **C**. M. 231, Ob. 2, notes 1–2, no slur; slur from **B**. M. 233, Bsn. 2, notes 1–2, $f\sharp_2+a\sharp_2$ in **B**; Hn. 2, note 2, no \sharp . M. 234, Vla, notes 1–2, slur in **B**; Vc., Cb., notes 1–3, no slur; Hn. 2, notes 1–4, slur. M. 235, Tpt. 1, note 1, *pp* in **B**; Tpt., Tbn. 1–2, note 1, *pp*; Tpt. 2, note 1, no *p* in **B**; Tbn., note 1, *pp* in **B**; Tbn. 3, note 1, no *p*. Mm. 237–238, Fl. 1, Picc., repeated dotted half trills without a tie over the barline in **A** and **B**; Vln. 1, repeated separate dotted quarter trills in **A** and **B**; repeated dotted half trills with a tie over the barline from **D**. M. 239, Picc., grace notes leading into m. 239, **B** has no slur on grace notes and no slur over the barline into note 1 of m. 239. Mm. 239–240, Ob., Bsn., Hn. 1–2, no *cresc.*; Fl. 1, Picc., Cl., Tpt., Vln., Vla., m. 239, beat 2 (Fl. 1, Picc., begin on beat 1), *cresc.* through m. 240, beat 1, in **A**, **C**, and Picc., Bsn., Tpt., in **B**; Vc., two *cresc.*: 1) m. 239, note 2, through m. 240, beat 1, and 2) m. 240, beat 2; **D** (*cresc.* starts on note 2) and Ob. 2, Cl. 1 (*cresc.* starts on note 2), Hn. 2, Tbn. 1, Vln. 2, Vla., in **B** have a *cresc.* from m. 239, beat 2, through m. 240, beat 2; edition inserts *cresc.* from **D** and Ob. 2, Cl. 1, Hn. 2, Tbn. 1, Vln. 2, Vla., in **B** throughout all parts as is applicable according to their entrance (Fl. 1, Picc., Hn. 1–2, Tpt., Tbn. 1, start *cresc.* on note 1 in m. 239; Hn. 3–4, Tbn. 2–3, Timp., S. D., Cb., start *cresc.* on note 1 in m. 240). M. 240, Hn. 2, note 1, no \sharp ; Fl. 1, Cl. 2, Hn. 1, Vln. 1, Vc., beats 1–2, *cresc.* in **B**; Tbn. 1–2, beats 1–2, *cresc.*; Ob. 1, Hn. 3–4, Tbn. 2, Timp., S. D., Cb., beat 2, *cresc.* in **B**; Hn. 3–4, S. D., Cb., beat 2, no *cresc.*; Tbn. 3, beat 2, no *cresc.* in **B**. M. 241, B. D., Cym., Trg., “Gr: Cassa mit” in **A**; “Tutti” from **B**; Fl. 1,

Tpt., Tbn. 2–3, Vln. 1, Cb., note 1, *f* in **B**; Ob. 1, note 1, no *ff* in **B**; S. D., note 1, no *ff*.
M. 242, notes 1–3, 8th–16th–8th in **C**; Tpt. 2, notes 1–6, no #; S. D., notes 2–4, three
triplet 32d. M. 243, Vln. 2, note 1, c#₄; d₄ from **B**, **C**, and **D**; Tpt. 1, notes 1–4, no #; S.
D., notes 2–4, no acciaccatura grace notes in **B**. M. 244, Ob. 2, Cl., notes 1–2, no slur;
Cl. 1, notes 1–2, no slur in **B**; slur from Ob. 2 and Cl. 2 in **B**. M. 245, Hn. 4, notes 1–4,
no #. M. 246, Tpt. 2, note 6, written g₃; written a₃ from **B**, **C**, and **D**. M. 248, Vc., note
3, *f* in **B**; Vln. 1, Vc., note 4, no #. M. 249, Ob. 2, notes 4–5, no slur in **A** and **C**. M.
251, Tpt. 1, notes 1–2, no slur in **B**; Cb., note 2, written a₂ in **B** and **D**; edition adopts
written a₃ from **A** due to a parallel passage in m. 229, note 2; Hn. 2, notes 3–4, no #;
Picc., notes 4–5, no slur in **B**. M. 252, Tpt. 1, note 1, no #; Tbn. 3, notes 1–3, no slur;
Tbn. 3, note 2, no ♯ in **B**; Vla., note 2, d₄ and a#₃; d#₄ and a₃ from **B**, **C**, and **D**. M. 256,
Tpt. 1, notes 1–2, no slur in **B**; Tpt., Vln. 1, notes 1–2, no slur. M. 258, Tbn. 2, note 1, e₃;
f#₃ from **B**, **C**, and **D**. M. 259, Tpt. 1, note 3, no #. Mm. 263–267, Hn. 1–2, m. 263,
note 2, slurred to m. 267, note 1, in **B**; Bsn. 1, **B** has two slurs: 1) m. 263, note 2, slurred
to m. 265, note 2, and 2) m. 266, note 1, slurred to m. 267, note 1. Mm. 265, 273, Hn. 1,
note 2, no ♯. Mm. 266, 274, Hn. 1–2, note 1, no #. M. 267, Picc., note 1, trill in **B**.
Mm. 271–274, Ob. 2, **B** has m. 271, note 2, slurred to m. 273, note 2, and two separate
quarters in m. 274; Cl. 1, **B** has m. 271, note 2, slurred to m. 273, note 2, and two slurred
quarters in m. 274; Cl. 2, **B** has two slurs: 1) m. 271, note 2, slurred to m. 273, note 1, and
2) m. 273, note 2, slurred to m. 274, note 2. Mm. 271–275, Ob. 1, Hn. 1–2, m. 271, note
2, slurred to m. 275, note 1, in **B**; Bsn. 1, **B** has two slurs: 1) m. 271, note 2, slurred to m.
273, note 2, and 2) m. 274, note 1, slurred to m. 275, note 1. M. 279, Vln. 1, Vla., note 1,
accent. Mm. 279–280, Tpt., m. 279, note 1, to m. 280, note 1, tie is indicated in m. 280

but not in m. 279; tie confirmed in **B**. Mm. 279–286, Fl. 1, Picc., Cl. 1, Vln., no ties on trilled half notes; Vln. 2, note 1, accents in **B**; Vln. 2, trilled repeated 8ths. Mm. 280–283, 284–287, Bsn., Tbn., Vc., Cb., two separate 16ths not slurred into downbeat half and not slurred into final 8th in **A**, **C**, and Bsn. 2, Tbn. 2, Cb., in **B**; Tbn. 3, two separate 16ths not slurred into downbeat half and slurred into final 8th in **B**; Vc., two slurred 16ths not slurred into downbeat half and slurred into final 8th in **B**; edition follows slurring of Bsn. 1 and Tbn. 1 in **B**. Mm. 281–282, Hn. 2, no tie over the barline in **B**. Mm. 284–285, Hn. 3, no slur over the barline in **B**. M. 287, Cl. 2, no grace note 16ths before note 1; Vln. 1, no grace note 16ths before e₅; Cl. 1, Vln. 2, no slur on grace note 16ths in **B**; Fl. 1, Picc., Cl. 1, Vln., grace note 16ths not slurred into downbeat in **B**. Mm. 287–288, Tpt., m. 287, note 1, to m. 288, note 1, tie is indicated in m. 287 but not in m. 288; tie confirmed in **B**; Vla., repeated 8ths; repeated 16ths from **B**. M. 289, B. D., Cym., Trg., “Tutti” from **B**. Mm. 289–294, half notes not tied in **D**. Mm. 288–289, Hn. 3–4, tie over the barline; no tie over the barline in **B**. M. 289, Hn. 3–4, notes 1–3, slur. M. 300, Cb., note 1, concert a₁ in **C**. Mm. 301–302, Perc., no instrument specified for roll; **B** has B. D., Trg., playing the roll indicating “senza Piatti”; edition follows **B**. Mm. 302–303, Ob. 1, Cl. 2, Vc., Cb., tie or slur over the barline in **B**, **C**, and **D**. M. 303, B. D., Cym., Trg., “Tutti” from **B**; Fl. 1, note 1, *fz* in **B**; Vln. 1, note 1, g₅; a₅ from **B**, **C**, and **D**.

CHAPTER 4
PERFORMANCE EDITION

Das Modell

Overture

Franz von Suppé
ed. Jeremy Starr

[Moderato assai]

Flute 1

Flute 2/Piccolo

Oboes

Clarinets in B \flat

Bassoons

Horn 1 and 2 in F

Horn 3 and 4 in C

Trumpets in F

Trombone 1 and 2

Trombone 3

Timpani

Snare Drum

Bass Drum, Cymbals, Triangle

Glockenspiel

[Moderato assai]

Violin 1

Violin 2

Viola

Violoncello

Contrabass

pp

p

tr

1a

3

[1a]

pp

pp

[sim.]

pizz

pp

pizz

pp

2

This musical score page, numbered 53, contains 18 staves of music. The instruments are listed on the left: Fl. 1, Fl. 2/Picc., Ob., Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt., Tbn., Tbn., Timp., S. D., B. D., Cym., Trg., Glock., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The woodwind section (Cl., Bsn.) and strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) have active parts, while the brass section (Hn., Tpt., Tbn.) and percussion (Timp., S. D., B. D., Cym., Trg., Glock.) are mostly silent. The woodwinds and strings play melodic lines with various articulations and dynamics. The flute parts (Fl. 1, Fl. 2/Picc.) are silent. The bassoon (Bsn.) and bassoonist (Bsn.) parts are active, playing melodic lines with various articulations and dynamics. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) play a rhythmic accompaniment with various articulations and dynamics. The woodwinds (Cl., Bsn.) play melodic lines with various articulations and dynamics. The brass section (Hn., Tpt., Tbn.) is silent. The percussion (Timp., S. D., B. D., Cym., Trg., Glock.) is silent. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp*, *f*, and *p*. There are also some performance instructions like *[tr]* and *[8]*.

This page contains a musical score for measures 20 through 24. The instruments and parts are as follows:

- Fl. 1:** Starts with a rest, then plays a melodic line starting at measure 21 with a forte (*f*) dynamic. A *tr* (trill) is indicated above the first note. A *Picc.* (Piccolo) instruction is present in measure 21.
- Fl. 2/Picc.:** Remains silent throughout the measures.
- Ob.:** Remains silent throughout the measures.
- Cl.:** Plays a complex rhythmic pattern with various dynamics including *f*, *fz*, and *p*. A *tr* is indicated above the first note.
- Bsn.:** Plays a complex rhythmic pattern with dynamics including *f*, *fz*, and *p*. A *tr* is indicated above the first note.
- Hn. 1 & 2:** Play a melodic line with dynamics *p*, *fz*, and *fp*.
- Hn. 3 & 4:** Play a melodic line with dynamics *p*, *fz*, and *fp*.
- Tpt.:** Remains silent throughout the measures.
- Tbn. (upper):** Play a melodic line with dynamics *fz* and *f*.
- Tbn. (lower):** Play a melodic line with dynamics *fz* and *f*.
- Timp.:** Remains silent throughout the measures.
- S. D. (Snare Drum):** Plays a rhythmic pattern with dynamics *fz* and *pp*.
- B. D., Cym., Trg. (Bass Drum, Cymbal, Triangle):** Remains silent throughout the measures.
- Glock. (Glockenspiel):** Remains silent throughout the measures.
- Vln. 1 & 2:** Play a melodic line with dynamics *fz* and *p*. A *tr* is indicated above the first note.
- Vla. (Viola):** Play a melodic line with dynamics *fz* and *p*.
- Ve. (Violoncello):** Play a melodic line with dynamics *fz* and *p*. The instruction *arco* is present.
- Cb. (Contrabasso):** Play a melodic line with dynamics *fz* and *p*. The instruction *arco* is present.

4

28

Fl. 1
Fl. 2/Picc.
Ob.
Cl.
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt.
Tbn.
Tbn.
Timp.
S. D.
B. D., Cym., Trg.
Glock.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Dynamic markings: *fp*, *p*, *a2*, *[tr]*, *[sim.]*, *3*

Musical score for orchestral instruments, starting at measure 36. The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, and strings. The instruments and their parts are:

- Fl. 1** (Flute 1): *ff* (fortissimo), *fp* (fortissimo piano), *ff*
- Fl. 2/Picc.** (Flute 2/Piccolo): *ff*, *fp*, *ff*
- Ob.** (Oboe): *ff*, *fp*, *ff*
- Cl.** (Clarinet): *ff*, *fp*, *ff*
- Bsn.** (Bassoon): *ff*, *fp*, *ff*
- Hn. 1 & 2** (Horn 1 & 2): *ff*, *fp*, *ff*
- Hn. 3 & 4** (Horn 3 & 4): *ff*, *fp*, *ff*
- Tpt.** (Trumpet): *ff*, *ff*
- Tbn.** (Tuba): *ff*, *ff*
- Tbn.** (Tuba): *ff*, *ff*
- Timp.** (Timpani): *ff*, *ff*
- S. D.** (Snare Drum): *ff*, *ff*
- B. D., Cym., Trg.** (Bass Drum, Cymbal, Triangle): *ff*, *ff*
- Glock.** (Glockenspiel): *ff*, *ff*
- Vln. 1** (Violin 1): *ff*, *fp*, *ff*
- Vln. 2** (Violin 2): *ff*, *fp*, *ff*
- Vla.** (Viola): *ff*, *fp*, *ff*
- Vc.** (Violoncello): *ff*, *fp*, *ff*
- Cb.** (Contrabasso): *ff*, *fp*, *ff*

The score features complex rhythmic patterns, including sixteenth-note runs and dynamic markings such as *ff* (fortissimo), *fp* (fortissimo piano), and *ff* (fortissimo). There are also some accidentals and articulation marks throughout the score.

53

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

59

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym, Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Allegro

[*sim.*]

[*sim.*]

[*sim.*]

[*sim.*]

in D

in D

[in D]

ff

[*sim.*]

[*sim.*]

This musical score page covers measures 68 through 75. The instruments and their parts are as follows:

- Fl. 1:** Melodic line with eighth-note patterns, starting in measure 68 and continuing through measure 75.
- Fl. 2/Picc.:** Similar melodic line to Fl. 1, with a piccolo part starting in measure 74.
- Ob.:** Melodic line with eighth-note patterns, starting in measure 68.
- Cl.:** Melodic line with eighth-note patterns, starting in measure 68.
- Bsn.:** Bass line with eighth-note patterns, starting in measure 68.
- Hn. 1 & 2:** Horns 1 and 2, playing a rhythmic pattern of eighth notes.
- Hn. 3 & 4:** Horns 3 and 4, playing a rhythmic pattern of eighth notes.
- Tpt.:** Trumpets, playing a rhythmic pattern of eighth notes.
- Tbn. (top):** Tenors, playing a rhythmic pattern of eighth notes.
- Tbn. (bottom):** Basses, playing a rhythmic pattern of eighth notes.
- Timp.:** Timpani, playing a rhythmic pattern of eighth notes.
- S. D.:** Snare Drum, playing a rhythmic pattern of eighth notes.
- B. D., Cym., Trg.:** Bass Drum, Cymbal, and Tom-tom, playing a rhythmic pattern of eighth notes.
- Glock.:** Glockenspiel, playing a rhythmic pattern of eighth notes.
- Vln. 1:** Violin 1, playing a melodic line with eighth-note patterns.
- Vln. 2:** Violin 2, playing a melodic line with eighth-note patterns.
- Vla.:** Viola, playing a rhythmic pattern of eighth notes.
- Vc.:** Violoncello, playing a rhythmic pattern of eighth notes.
- Cb.:** Contrabass, playing a rhythmic pattern of eighth notes.

79

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

89

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 89 through 96. The score is for a full orchestra and strings. The woodwind section includes Flute 1, Flute 2/Piccolo, Oboe, Clarinet, and Bassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets, and two Trombones. The percussion section includes Timpani, Snare Drum, Bass Drum/Cymbals/Trigon, and Glockenspiel. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth-note runs in the flutes and violins, and sustained chords in the brass and strings. The key signature has two sharps (F# and C#), and the time signature is 4/4. The page number 62 is in the top right, and the rehearsal mark 11 is in the upper right margin.

98

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

108 Meno

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

p

[sim.]

in F

[in F]

la

p

Meno

119 *rall.* *Andante espressivo*

Fl. 1 *p*

Fl. 2/Picc. *p* [Flute]

Ob.

Cl. *p*

Bsn. *p*

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

rall. *Andante espressivo*

Vln. 1 *con sordini* *pp*

Vln. 2 *con sordini* *pp*

Vla. *p*

Ve. *p*

Cb. *pizz* *p*

129

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

139 rit.

Fl. 1 *mf*

Fl. 2/Picc. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

Tpt.

Tbn. Solo *mf*

Tbn. *mf*

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1 rit. *mf*

Vln. 2 *mf*

Vla. *mf*

Ve. *mf*

Cb. [*arco*] *mf*

This page of a musical score contains measures 147 through 153. The score is for a full orchestra and includes the following parts: Flute 1 (Fl. 1), Flute 2/Piccolo (Fl. 2/Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trumpet (Tpt.), Trombone (Tbn.), Trombone (Tbn.), Timpani (Timp.), Snare Drum (S. D.), Bass Drum, Cymbals, and Triangle (B. D., Cym., Trg.), and Glockenspiel (Glock.). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The dynamic marking 'p' (piano) is used throughout. The woodwinds and strings play melodic lines with various articulations, including slurs and accents. The brass section provides harmonic support with chords and rhythmic patterns. The percussion instruments are mostly silent in this section.

18

[rit.]

155

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p

pp

pp

p

p

p

pp

pp

p

p

[rit.]

[rit.]

[senza sordini]

[senza sordini]

[pizz.]

[arco]

174

Fl. 1

Fl. 2/Picc. [Picc.] pp

Ob. 3

Cl.

Bsn.

Hn. 1 & 2 pp [sim.]

Hn. 3 & 4 pp [sim.]

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym, Trg.

Glock. pp

Vln. 1 3

Vln. 2 [sim.]

Vla. [sim.]

Ve. [sim.]

Cb. [sim.]

Detailed description: This is a page of a musical score for an orchestra, starting at measure 174. The score is arranged in a standard orchestral layout. The woodwind section includes Flute 1 with a triplet of eighth notes, Flute 2/Piccolo (with a Piccolo section starting at measure 174), Oboe with a triplet, Clarinet, and Bassoon. The brass section includes Horns 1 & 2 and Horns 3 & 4, both playing a rhythmic pattern marked *pp* and *[sim.]*. There are also staves for Trumpets, Trombones, and Timpani. The percussion section includes Snare Drum, Bass Drum, Cymbals, and Triangle. The Glockenspiel plays a rhythmic pattern marked *pp*. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass, all playing a rhythmic pattern marked *[sim.]*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Poco più mosso

184

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

Musical score for orchestra, measures 193-198. The score includes parts for Fl. 1, Fl. 2/Picc., Ob., Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt., Tbn., Tbn., Timp., S. D., B. D., Cym., Trg., Glock., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *sim.* and *g*. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4.

200

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

206

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

211

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

in A

in F

26

217 [Marziale]

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

ff

p

fz

[Piaatti Sole]

fz

fz

fz

fz

fz

224

FL 1

FL 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dynamic markings: *f*, *p*, *[1a]*, *[1z]*

231

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

div.

fz

p

Musical score for page 81, measures 246-251. The score includes parts for Flutes 1 and 2/Piccolo, Oboe, Clarinet, Bassoon, Horns 1 & 2, Horns 3 & 4, Trumpet, Trombone (two parts), Timpani, Snare Drum, Bass Drum/Cymbal/Trigon, Glockenspiel, Violins 1 and 2, Viola, Violoncello, and Contrabass. The music is in a key with two sharps and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'fz' and 'f'.

253

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Presto

The musical score is arranged in two systems. The top system includes:

- Fl. 1: Treble clef, melodic line with slurs.
- Fl. 2/Picc.: Treble clef, melodic line with slurs.
- Ob.: Treble clef, melodic line with slurs.
- Cl.: Treble clef, rhythmic eighth-note pattern.
- Bsn.: Bass clef, melodic line with slurs.
- Hn. 1 & 2: Treble clef, rhythmic eighth-note pattern.
- Hn. 3 & 4: Treble clef, rhythmic eighth-note pattern.
- Tpt.: Treble clef, rhythmic eighth-note pattern.
- Tbn.: Bass clef, melodic line with slurs.
- Tbn.: Bass clef, melodic line with slurs.
- Timp.: Bass clef, rhythmic pattern.
- S. D.: Snare drum, rhythmic pattern.
- B. D., Cym., Trg.: Bass drum, cymbals, and triangle, rhythmic pattern.
- Glock.: Glockenspiel, rhythmic pattern.

The bottom system includes:

- Vln. 1: Treble clef, melodic line with triplets.
- Vln. 2: Treble clef, melodic line with triplets.
- Vla.: Alto clef, rhythmic eighth-note pattern.
- Ve.: Bass clef, rhythmic eighth-note pattern.
- Cb.: Bass clef, rhythmic eighth-note pattern.

The score is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked **Presto**. The piece begins at measure 260. The bottom system starts with a **Presto** marking and a *sw...* dynamic marking.

268

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

277

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[Pia] Solo

286

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[Pia] Solo

[Tutti]

293

Fl. 1

Fl. 2/Picc.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tbn.

Timp.

S. D.

B. D., Cym., Trg.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[senza Piatti]

[Tutti]

APPENDIX A
1895 WEINBERGER FULL ORCHESTRA SCORE

47 Anfertigung von Clavierauszügen und Arrangements, sowie jede wie immer geartete musikalische Verwerthung vorbehalten.

Aufführungs-, Nachdrucks- und Uebersetzungsrecht vorbehalten.

Victor Léon.

Franz von Suppé's Rechtsnachfolger.

Ludwig Held.



Das Modell.

Operette in 3 Acten

von

Victor Léon und Ludwig Held.

Musik

von

Franz von Suppé.

→ Orchester-Partitur. ←

1 Partitur

1 Clav. Auszug

11 Soli

22 Chorst.



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des Verlegers

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30 Aufträge

C. G. Röder, Leipzig.

47

Das Modell Operette in 3 Acten.

Ouverture

von Fr. von Suppé

The musical score is arranged in a standard orchestral format. The instruments listed from top to bottom are: Flöte (Flute), Piccolo, Clarinetten in B (Clarinets in B), Hornen in F (Horns in F), Trompeten (Trumpets), Fagotti (Bassoons), Trombonen (Trombones), Posaunen (Trumpets), Tambourin u. Cassa (Tambourine and Cymbals), Violino 1 (Violin I), Violino 2 (Violin II), Viola, Cello (Cello), and Bass. The score includes various musical notations such as clefs, time signatures, and dynamic markings like *pp* and *mf*. A specific instruction "Blas. 1. Solo" is written above the Horns part.

2.

A handwritten musical score on a page with ten systems of staves. The first system consists of a grand staff (treble and bass clefs) with a single melodic line in the treble clef. The second system features a vocal line with the instruction "Solo" and "pp" (pianissimo) written above it. The third system shows a grand staff with a melodic line in the treble clef and a bass line in the bass clef, with some rests indicated by diagonal slashes. The fourth system continues the grand staff with a melodic line in the treble clef and a bass line in the bass clef. The fifth system shows a grand staff with a melodic line in the treble clef and a bass line in the bass clef, with some rests indicated by diagonal slashes. The sixth system continues the grand staff with a melodic line in the treble clef and a bass line in the bass clef. The seventh system shows a grand staff with a melodic line in the treble clef and a bass line in the bass clef, with some rests indicated by diagonal slashes. The eighth system continues the grand staff with a melodic line in the treble clef and a bass line in the bass clef. The ninth system shows a grand staff with a melodic line in the treble clef and a bass line in the bass clef, with some rests indicated by diagonal slashes. The tenth system continues the grand staff with a melodic line in the treble clef and a bass line in the bass clef, with the instruction "al bello" written below the bass line.

J.W.

3.

Handwritten musical score for a string quartet, page 92. The score consists of four staves. The top two staves are for the first and second violins, and the bottom two are for the first and second violas. The music is in a complex, multi-measure rest system. The notation includes various rhythmic values, accidentals, and dynamic markings such as "arco" and "ppp". The score is written in a cursive, handwritten style.

J. W.

4.

This page contains a handwritten musical score for a piano piece, consisting of 12 systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamics. The score is organized into two main sections, each with six systems of staves. The first section (systems 1-6) features a complex melodic line in the upper staves, often with slurs and accents, and a more rhythmic accompaniment in the lower staves. The second section (systems 7-12) continues the melodic development with more intricate patterns and includes dynamic markings like 'pp' (pianissimo) and 'p' (piano). The handwriting is clear but shows signs of being a working draft, with some ink bleed-through and corrections visible. The page is numbered '4.' in the top left corner and '93' in the top right corner.

5.

A handwritten musical score for a multi-instrument ensemble, consisting of 12 staves. The score is organized into four systems of three staves each. The first system includes a vocal line with lyrics and a piano accompaniment. The second system features a woodwind instrument (likely a clarinet or saxophone) and a piano accompaniment. The third system includes a string instrument (likely a violin or viola) and a piano accompaniment. The fourth system features a double bass line and a piano accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings. The piano accompaniment is written in a simplified style, often using slash marks to indicate chords or specific rhythmic patterns. The overall style is that of a working draft or a composer's sketch.

6.

Viol. I

Viol. II

Viola

Cello/Bass

Viol. I

Viol. II

Cello/Bass

A. Brand

This page contains a handwritten musical score for piano and voice. The score is organized into two systems of staves. The top system includes a vocal line and several piano accompaniment staves. The bottom system continues the piano accompaniment. The notation is dense, featuring many slurs, ties, and dynamic markings. Key annotations include "col. Viol. 12" at the top left, "Gr. Largo" in the middle, and "col. Viol. 12" and "col. Org." in the lower system. A large number "7" is written at the top right. The score concludes with a double bar line and a small signature or initials at the bottom center.

8.

The musical score is written on two systems of staves. The first system consists of 10 staves, and the second system consists of 6 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The second system includes the markings "al Basso" and "al Nasso".

The image shows a page of musical notation, likely a score for a piano piece. The page is numbered 98 in the top right corner. The score is written on multiple staves, with a large bracket on the left side grouping the upper and lower systems. The upper system consists of five staves, and the lower system consists of five staves. The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and rests. There are dynamic markings, including *col. flauto* and *col. pmo*. The score is written in a key signature with one flat (B-flat) and a time signature of 3/4. The piece concludes with a double bar line and a fermata over the final note.

10. *Allo.*

Allo.

Allo.

col. allo.

Allo.

S.M.

11.

This page contains a handwritten musical score for piano and voice, consisting of 11 systems of staves. The score is organized as follows:

- System 1:** A grand staff with two piano staves (treble and bass clefs) and a vocal line (soprano clef). The piano part consists of rhythmic chords marked with 'x' on each staff. The vocal line is a whole rest.
- System 2:** Similar to System 1, with piano accompaniment and a vocal line.
- System 3:** Similar to System 1, with piano accompaniment and a vocal line.
- System 4:** Similar to System 1, with piano accompaniment and a vocal line.
- System 5:** Similar to System 1, with piano accompaniment and a vocal line.
- System 6:** Similar to System 1, with piano accompaniment and a vocal line.
- System 7:** Similar to System 1, with piano accompaniment and a vocal line.
- System 8:** Similar to System 1, with piano accompaniment and a vocal line.
- System 9:** Similar to System 1, with piano accompaniment and a vocal line.
- System 10:** Similar to System 1, with piano accompaniment and a vocal line.
- System 11:** Similar to System 1, with piano accompaniment and a vocal line.

The piano accompaniment is characterized by rhythmic chords, often marked with 'x' on the staff. The vocal line consists of whole notes and rests. The notation is handwritten and includes various musical symbols such as clefs, notes, rests, and dynamic markings.

12.

The musical score is handwritten and consists of two systems. Each system includes a treble clef staff and a bass clef staff, with a grand staff (three staves) below them. The first system begins with a treble clef staff containing a series of chords and a melodic line. The bass clef staff contains a similar series of chords. The grand staff below shows the piano accompaniment. The second system follows a similar structure. There are dynamic markings such as 'p' (piano) and 'cresc.' (crescendo) throughout the piece. The notation is dense and characteristic of early 20th-century manuscript notation.

J. W.

89 13

col. 1. viol. 188°

col. 1. viol. 18

col. 1. viol. 18

rit. 5.

14.

J.W.

15.

The image shows a handwritten musical score on page 15. The score is organized into several systems. The top two staves are labeled 'Viol. I' and 'Viol. II'. Below these are two systems of piano accompaniment, each consisting of a grand staff with a treble clef on top and a bass clef on the bottom. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The handwriting is clear and legible.

16

The musical score is written on 11 staves. The first two staves are for the right hand, and the remaining nine staves are for the left hand. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs.

J.W.

Handwritten musical score for piano, consisting of 12 staves. The score is divided into two systems of six staves each. The first system includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation features various rhythmic values, including eighth and sixteenth notes, and rests. The second system includes a bass clef and continues the musical notation. The score concludes with a double bar line and a fermata. The number '12' is written in the upper right corner of the page.

18.

Meno

rall *And^{te} espress.*

The musical score is divided into two systems. The first system begins with the tempo marking *Meno* and includes a *rall* (rallentando) section followed by *And^{te} espress.* (Andante espressivo). The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). The second system also starts with *Meno*, followed by *rall.* (rallentando), *con Sordine* (with sostenuto pedal), and *Andte espress.* (Andante espressivo). The notation continues with similar musical elements, including dynamic markings like *pp* and *mf*.

J. W.

19.

A handwritten musical score for a multi-instrument ensemble, consisting of 14 staves. The score is organized into four systems of four staves each. The first system contains the upper woodwinds and strings. The second system contains the lower woodwinds and strings. The third system contains the piano and a bass line. The fourth system contains the piano and a bass line. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with the handwritten text "ad libito" on the sixth staff of the second system.

J.W.

20

A musical score for piano and voice, measures 20-27. The score is written on ten staves. The top two staves are for the piano, the middle four staves are for the voice, and the bottom two staves are for the piano. The music is in a common time signature and features a variety of rhythmic patterns and melodic lines. The piano part includes chords and arpeggiated figures, while the voice part has a melodic line with lyrics. The score is printed in black ink on a white background.

J. W.

Handwritten musical score for a string quartet, page 21. The score is arranged in two systems of four staves each. The first system includes markings for *rit*, *col* (col legno), and *col Flab 1° & 2°* (col legno flauti). The second system includes a *Solo* marking for the first violin and *col Tromboni 1°* (col legno tromboni). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The page number "21" is written in the top right corner of the first system.

22

col. 1° & 8°

col. 1° & 8°

basso

G. №

23

The musical score on page 23 consists of two systems of staves. The first system includes a vocal line (top staff) and piano accompaniment (bottom three staves). The piano part features a complex texture with multiple voices, including a prominent bass line. The second system continues the vocal and piano parts. The score is written in a standard musical notation style with various notes, rests, and dynamic markings. The page number '23' is located in the upper right corner of the score area.

24.

Handwritten musical score for a piano piece, starting at measure 24. The score consists of 12 staves. The first system (measures 24-27) features a complex texture with multiple voices and some slurs. The second system (measures 28-31) continues the intricate composition. The third system (measures 32-35) shows a more rhythmic and melodic section. The notation includes various note values, rests, and dynamic markings.

Moderato

25

Moderato

8. 2.

26

The musical score on page 26 consists of several systems of staves. The top system features a grand staff with a treble clef and a key signature of one sharp (F#). It contains dense chordal textures and melodic lines. The second system includes a vocal line with a treble clef and lyrics, and a piano accompaniment with a bass clef. The third system continues the piano accompaniment. The fourth system is a single staff labeled "Glockenspiel" in a treble clef, showing rhythmic patterns. The fifth system returns to a grand staff with complex chordal and melodic passages. The sixth system continues this texture. The seventh system shows further development of the piano accompaniment. The page concludes with the number "3. 40" at the bottom center.

Glockenspiel

3. 40

Poco più mosso 27

molto

f

Glocken.

Poco più mosso

molto

poco più mosso

a *b.*

26 *c*

This page contains a handwritten musical score for a piano piece. It consists of several systems of staves, including a grand staff with treble and bass clefs, and a lower system with a single staff and a grand staff. The music is divided into sections marked with the letters 'a', 'b', and 'c'. Section 'a' spans the first two measures of the first system and the first two measures of the second system. Section 'b' spans the next two measures of the second system. Section 'c' spans the final two measures of the second system and the first two measures of the third system. The notation includes various rhythmic values, accidentals, and dynamic markings. The initials 'J.W.' are written at the bottom center of the page.

J.W.

29

col. cello

50.

The musical score is written on 14 staves. The first two staves are grouped with a brace on the left. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and a fermata on the final note of the first staff.

The image shows a page of handwritten musical notation, numbered 31 in the top right corner. The score is arranged in two systems of staves. The top system consists of four staves, with the first two containing rhythmic markings (slashes) and the last two containing musical notation. The bottom system consists of eight staves, with the first two containing rhythmic markings and the remaining six containing musical notation. The notation includes various note values, rests, and clefs. Performance instructions are written in the margins, including "in F." appearing three times, "col. bello" (colore bello), "col. basso" (colore basso), and "rit." (ritardando). The handwriting is in black ink on aged paper.

32

A handwritten musical score for a multi-instrument ensemble, likely a band or orchestra. The score is written on 18 staves, organized into two systems of nine staves each. The key signature is one sharp (F#) and the time signature is 8/8. The notation includes various rhythmic patterns, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The instruments are not explicitly named, but the notation suggests a variety of melodic and rhythmic parts. The score is written in a clear, legible hand.

J.W.

col. Viol. I^o & II^o *rit.*

Tambauro

The musical score consists of several systems of staves. The top system includes a staff for Violins I and II, with the instruction "col. Viol. I^o & II^o rit." written above it. Below this are several staves for other instruments, including a staff labeled "Tambauro". The notation includes various rhythmic values, accidentals, and dynamic markings such as "rit.". The score is written in a clear, handwritten style.

34

cresc.

rit.

cresc.

al. alla

Handwritten musical score for a multi-instrument ensemble. The score is written on ten staves. The top staff is for a flute, and the remaining staves are for strings and percussion. The music is in 2/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The number '35' is written in the top right corner of the score area. The percussion part includes a section labeled 'Tambouro'.

35

Fmp.
Gr. Passamit
Tambouro

36.

col. lallo

col. Viol. 18. höher

37.

38

Col. Violini

Col. Viola

Col. Cello

The musical score consists of three systems of staves. The first system is for Violins I and II, the second for Viola, and the third for Cello. Each system contains multiple staves with complex rhythmic notation, including sixteenth and thirty-second notes, and various dynamic markings such as *mf*, *f*, and *ff*. The notation is dense and includes many slurs and accents.

Presto 1. 2. 3. 39.

col. ff

Presto 1. 2. 3.

col. ff basso

40. 4. 5. 6. 7.

allegro
col 12 18 24

4. 5. 6. 7. 8. 9. 10. 11. 12.

G. W.

Handwritten musical score for a 12-staff ensemble. The score is organized into systems. The top two staves are for brass instruments, with notes and rests. The next six staves are for woodwinds and strings, with notes, rests, and dynamic markings like *mf* and *ff*. The bottom two staves are for percussion, with rhythmic notation and the label *cat. tolli*. A section in the middle is labeled *Tuba Solo* and contains rests for all other instruments. The number 41 is written in the top right corner.

42.

A musical score for guitar and piano. The score is written on 14 staves. The top two staves are for guitar, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for piano, with a bass clef and a key signature of one sharp (F#). The score consists of 14 measures. The guitar part features a complex rhythmic pattern with many slurs and ties. The piano part features a melodic line with many slurs and ties. The score is written in a standard musical notation style.

5. 92

43.

A handwritten musical score for guitar, consisting of 14 staves. The notation includes various musical symbols such as notes, rests, and chords. The score is organized into measures by vertical bar lines. The notation is dense and appears to be a complex piece of music. The staves are arranged in a single column, and the handwriting is clear and legible.

3. 92

APPENDIX B
SAMPLE PAGES FROM OBOE I PART

Frank v. Leipzig

Ouverture zur Operette „Das Modell“ *Alte piano*

Allegro assai 19. *Finito* 20. 21. 10.

Allegro 2. 3. 4. 5. 6. 7. 8. 9.

Zur Leipziger Messe
im Hanf-Haus

Alte *Alte*

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Staff 2: *Andante* and *Fuoco II^o*
- Staff 3: *Andante* and *noll*
- Staff 5: *130* and *65.5* (written vertically)
- Staff 6: *Ado...* and *Moderato*
- Staff 7: *noll*
- Staff 8: *Tutti*

The score concludes with a double bar line and repeat dots at the end of the tenth staff.

This page contains a handwritten musical score for guitar, consisting of 12 staves. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff features a series of chords with a rhythmic pattern of eighth notes. The second staff includes a sequence of chords with a rhythmic pattern of eighth notes, followed by a section marked "pizzicato" with a 3/8 time signature. The third staff begins with a 4/4 time signature and contains a melodic line with slurs. The fourth staff continues the melodic line with slurs. The fifth staff features a melodic line with slurs. The sixth staff continues the melodic line with slurs. The seventh staff begins with a section marked "Presto" in 2/4 time, featuring a melodic line with slurs. The eighth staff continues the melodic line with slurs. The ninth staff features a melodic line with slurs. The tenth staff includes a sequence of chords with a rhythmic pattern of eighth notes. The eleventh staff continues the melodic line with slurs. The twelfth staff concludes the piece with a final melodic line and a double bar line. The signature "Friedrichsenior" is written at the bottom right of the page.

APPENDIX C
SAMPLE PAGES FROM 1895 WEINBERGER PIANO-VOCAL SCORE

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Victor Léon. Franz v. Suppé's Rechtsnachfolger. Ludwig Held.

THE
ROKAHR FAMILY
ARCHIVE

„Das Modell“



Operette
in

3 ACTEN

TEXT von VICTOR LÉON u. LUDWIG HELD.

Musik von

Franz von Suppé.

Vollständiger Clavier-Auszug mit Text arrang. von Rudolf Raimann netto Mk. 10.—
Clavier-Auszug für Piano solo netto Mk. 4.50

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JOSEF WEINBERGER, LEIPZIG.

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4

Das Modell.

OPERETTE in 3 Acten

von Ludwig Held und Victor Léon.

Ouverture.

Franz v. Suppé.

Moderato assai.

Piano.

The musical score is written for piano and consists of six systems. The first system begins with a piano (p) dynamic and a tempo marking of 'Moderato assai'. The music is in 2/4 time and B-flat major. The score includes various musical notations such as triplets, trills, and dynamic changes from piano (p) to fortissimo (ff). The piece concludes with a final fortissimo (ff) chord.

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J. W. 809.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*) and includes complex rhythmic patterns with many beamed notes and slurs.

Second system of musical notation, continuing the complex rhythmic patterns from the first system.

Third system of musical notation, continuing the complex rhythmic patterns.

Fourth system of musical notation, continuing the complex rhythmic patterns.

Allegro.

Fifth system of musical notation, marked *Allegro.* and *ff*. The music features a more regular, rhythmic pattern with some rests in the bass line.

Sixth system of musical notation, continuing the *Allegro.* section with a consistent rhythmic pattern.

APPENDIX D
SAMPLE PAGES FROM 1929 WENINGER SCORE⁶⁵

⁶⁵ Used by permission of Boosey & Hawkes, Inc.

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Ouverture

Spieldauer:
Durée: 7 Min. Duration:

Das Modell

Le Modèle * The Model

1/4
362 M 6
29

NO 3777

Instrum.:
2 Fl. (Picc.), 2 Ob., 2 Cl., 2 Fg., 4 C.,
2 Tr., 3 Trbnl, Batterie & Archl
Vl. obbl., Vcllo. obbl., Harm. & Piano

Piano-Direction
(Organ)

Fr. von Suppé
Arr. L. Weninger

Moderato assai

Th. picc. *pp* etc. VI. I & Clar. I
VI. II & Viola
VI. obbl. & Vcllo
Bassi pizz. *pp*

(Harm.)

Fl. 8va
Corni
Viola (Vcllo)
Bassi *p*

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2

Piano - Direction

1

V.I. & Clar.(Sva)

Fg.

Basso

2

p

p cresc.

ff

ff

ff

ff

ff

APPENDIX E
FEBRUARY 20, 1898 WIENER TAGBLATT ARTICLE AND TRANSLATION

February 20, 1898
 Daß enthüllte “Modell” (The Unveiled “Modell”)

Translation⁶⁶

The Carl Theater is now staging “Die Pariserin”, an operetta for which Franz von Suppé wrote the music about thirty years ago to a Costa farce “Die Frau Meisterin.” The operetta was taken from the works the master left to posterity so that it could be adapted to a new libretto. This attempt to use the name of a famous man after his death has caused considerable surprise and displeasure. It could not be an act of respect; the score is not so valuable that it deserved a revival. In his lifetime Suppé himself repeatedly told friends that it was his worst score. Apparently it was only business interests that motivated the entrepreneurs. And so people began to think and ask questions whether perhaps the rumors which surfaced when Suppé’s last operetta, “Das Modell”, was staged were justified. These rumors asserted nothing less than that only very few parts of the music of this posthumously performed work were written by the hand of the master.

Well then, we are in a position to unveil the truth. When Suppé died, only a few numbers of “Das Modell” were finished, or to put it precisely, only five; that is, the song of Stella; Nicolo’s entrance song; the trio of the first act; the women’s march trio; and the drinking song in the second act. Everything else is of a different make, the work of the gentlemen Julius Stern and Alfred Zamara. These two most dignified and modern of our young composers, following various influences, took it upon themselves to complete the work in Suppé’s style and to stage their operetta under his name.

How very much they succeeded in the completion of their task and how especially Julius Stern was able to copy Suppé’s style and manner of instrumentation is indicated by the enormous success of this operetta in which the whole world thought to recognize the most authentic Suppé – mostly there where he was the most fake. From Julius Stern is the following: the entire introduction with Tarantella; the choir of the Pifferari and the pretty waltz “Was das Wasser dem Fisch” (What water is to the fish); the refrain in Nicolo’s entrance song; Coletta’s entrance song; as well as the entire first finale and also Nicolo’s and Coletta’s play duet in the second act. All these come from his pen.

Alfred Zamara composed the entrance choir in the second act with the song “Kleider machen Leute” (Clothes make people what they are); the charming “Giri Biri Coccolo”; the lyrical Tantini-Stella duet; a big part of the second finale; and Coletta’s solo number in the third act. The few numbers that are not mentioned here are partially Suppé’s, put together from motifs that were found among the master’s sketches from an earlier time. And yet another one has helped: Mr. Rudolf Raimann.

.....It’s been a while since the audience has been the victim of the illusionist called Suppé. But the unveiled Modell will be of interest even now, and people should be able to put two and two together.

⁶⁶ Translated from the original German by Doris Van Pelt.

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