# F.Chr. Neubauer

# Sinfonie à grand Orchestre

## Oeuvre 12$^{me}$ Livre I

# Viola

### Notes for the present edition

The parts for Neubauer's Symphony Op. 12 Livre I as printed by Johann André at Offenbach am Main in the second half of the Eighteenth Century contain mistakes and (many) inconsistencies. In this edition, I have attempted to correct the obvious mistakes (missing bars, duplicate bars, missing accidentals, obviously wrong notes etc), and to indicate solutions for inconsistencies in articulation. Obviously, it is fully up to the performer or conductor to decide how to handle my annotations.

In some cases I corrected wrong notes but left in the original ones, typeset smaller and with their stems in the "opposite" direction. Missing accidentals are added over the note. However, accidentals in parentheses are just cautionary accidentals, to warn the player for a restored alteration.

The original sources often leave out articulations in repeated patterns, and it depends on the context whether I added these articulations or left them to be inferred by the performer. Inconsistencies occur when different instruments have the same notes but different slurring, articulation or dynamics, or when the same pattern occurs elsewhere for the same instrument but with different articulation or slurring, without any indication that the composer wanted to vary his articulation.

Slurs that are added by me are given as dashed slurs (slurs with longer fragments). Slurs that I considered erroneous in the original are sometimes fully removed (if they are very obviously in error), or given as dotted slurs (slurs with very short fragments) at the opposite side of the note, i.e. at the stem side.

Articulations that are added by me are in parentheses. Articulations that are in the original but are in error are at the stem side of the note.

Missing but required dynamics are in parentheses. Erroneous dynamics are in square brackets; this might cause confusion but I saw no easier solution.

A well-known problem in music from this era is that notation that is indistinguishable between accent and decrescendo, at least to the modern eye. I tried to mimic this ambiguity with very short decrescendos.

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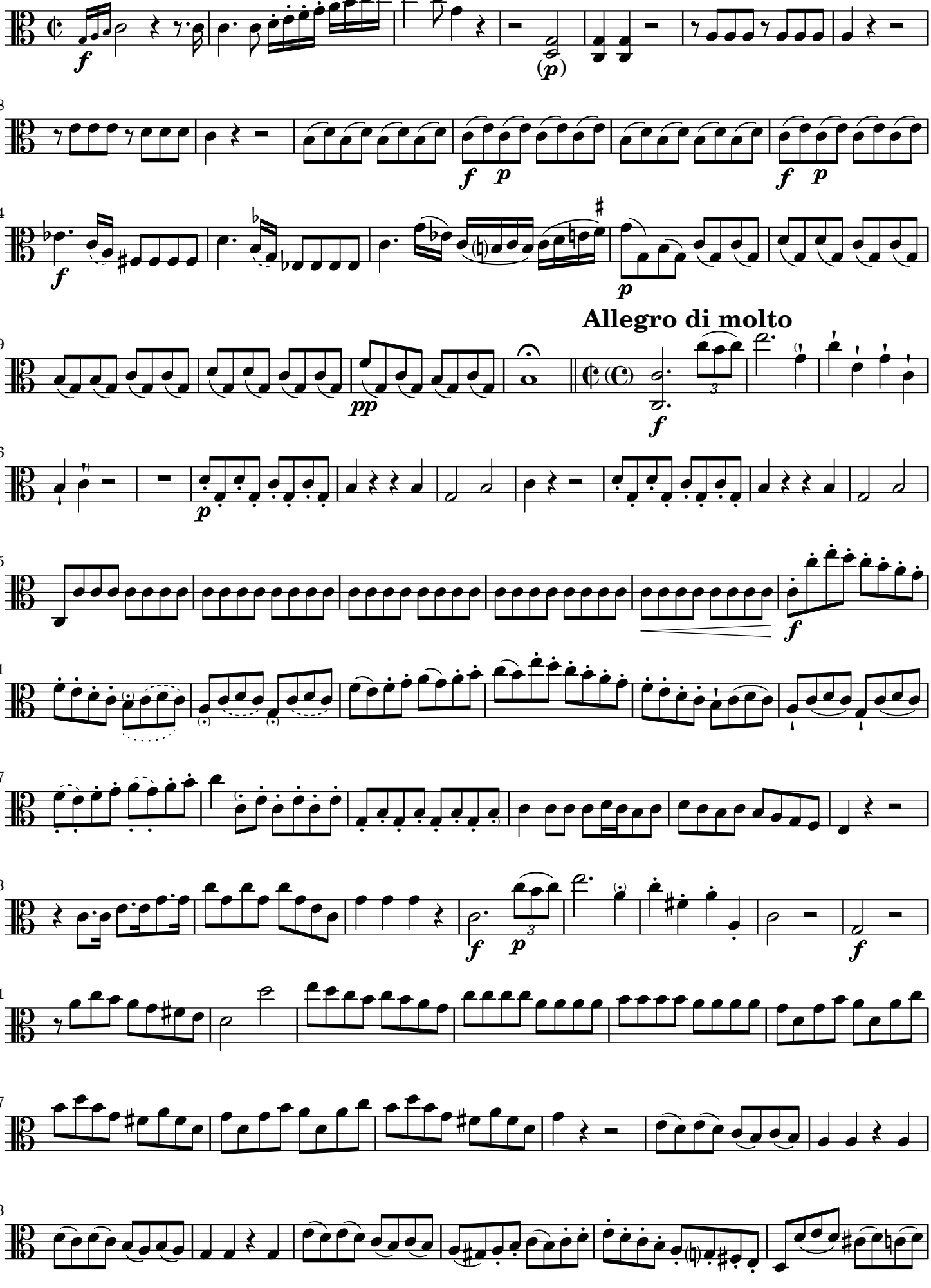
# I

## Adagio



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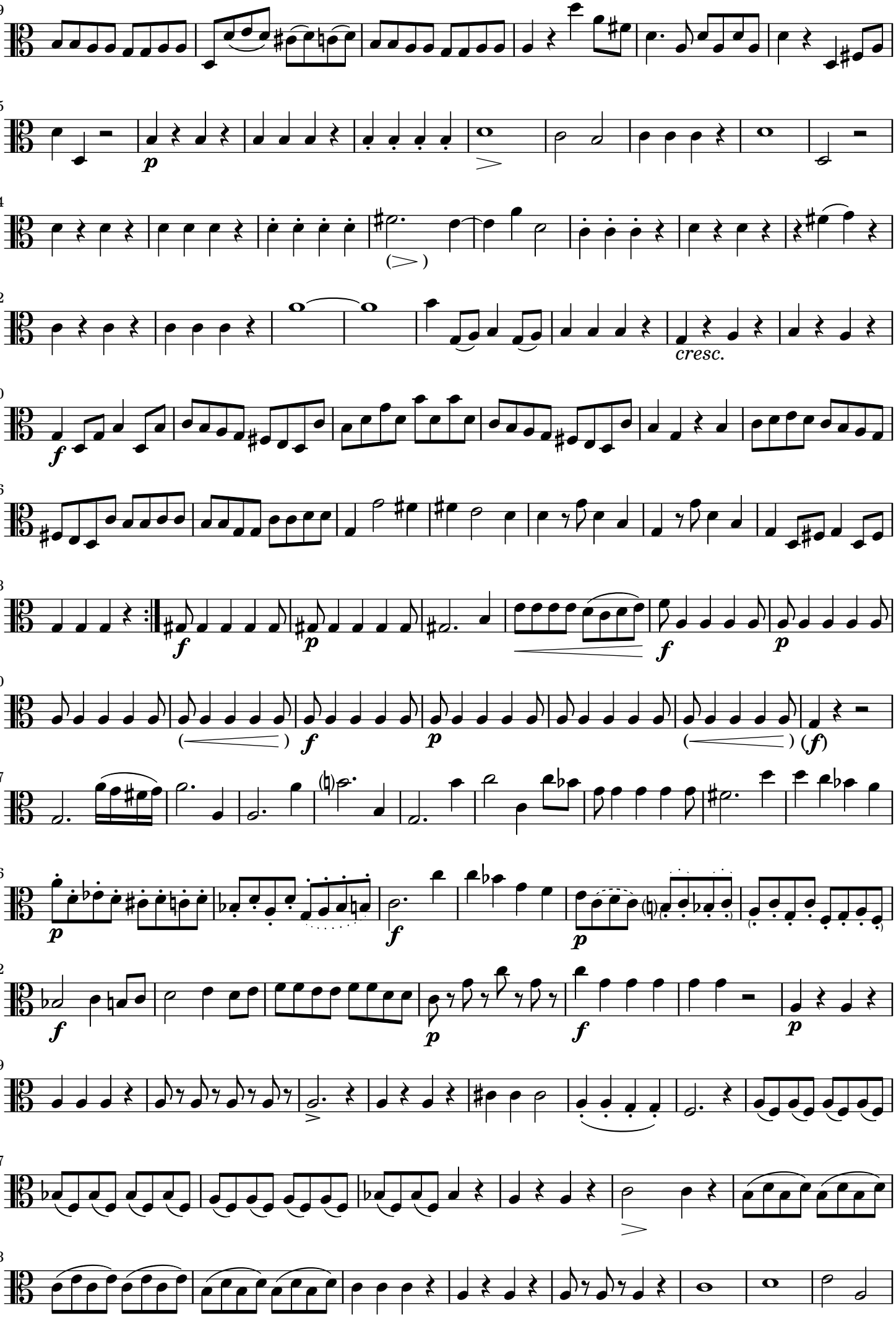
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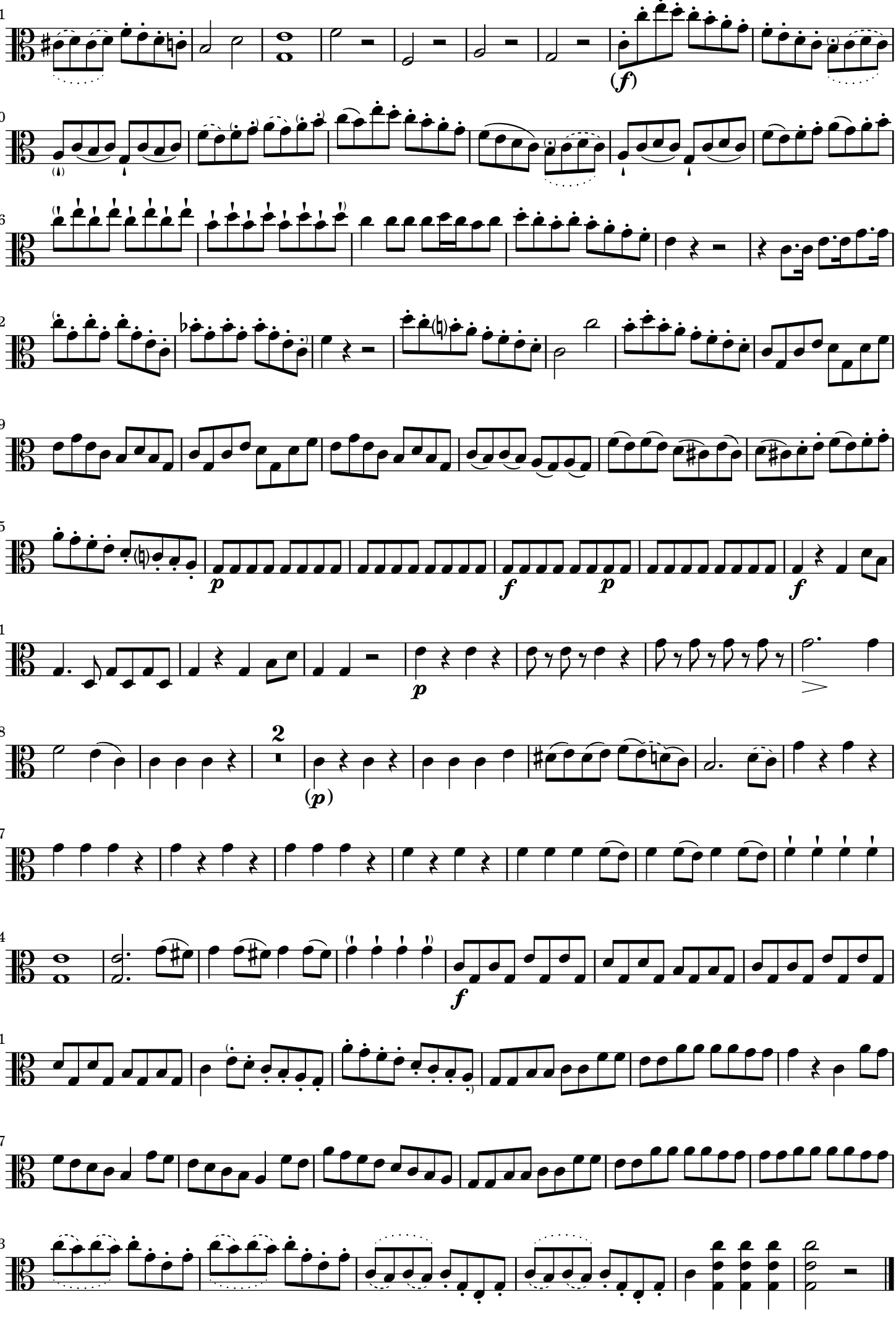
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(f)
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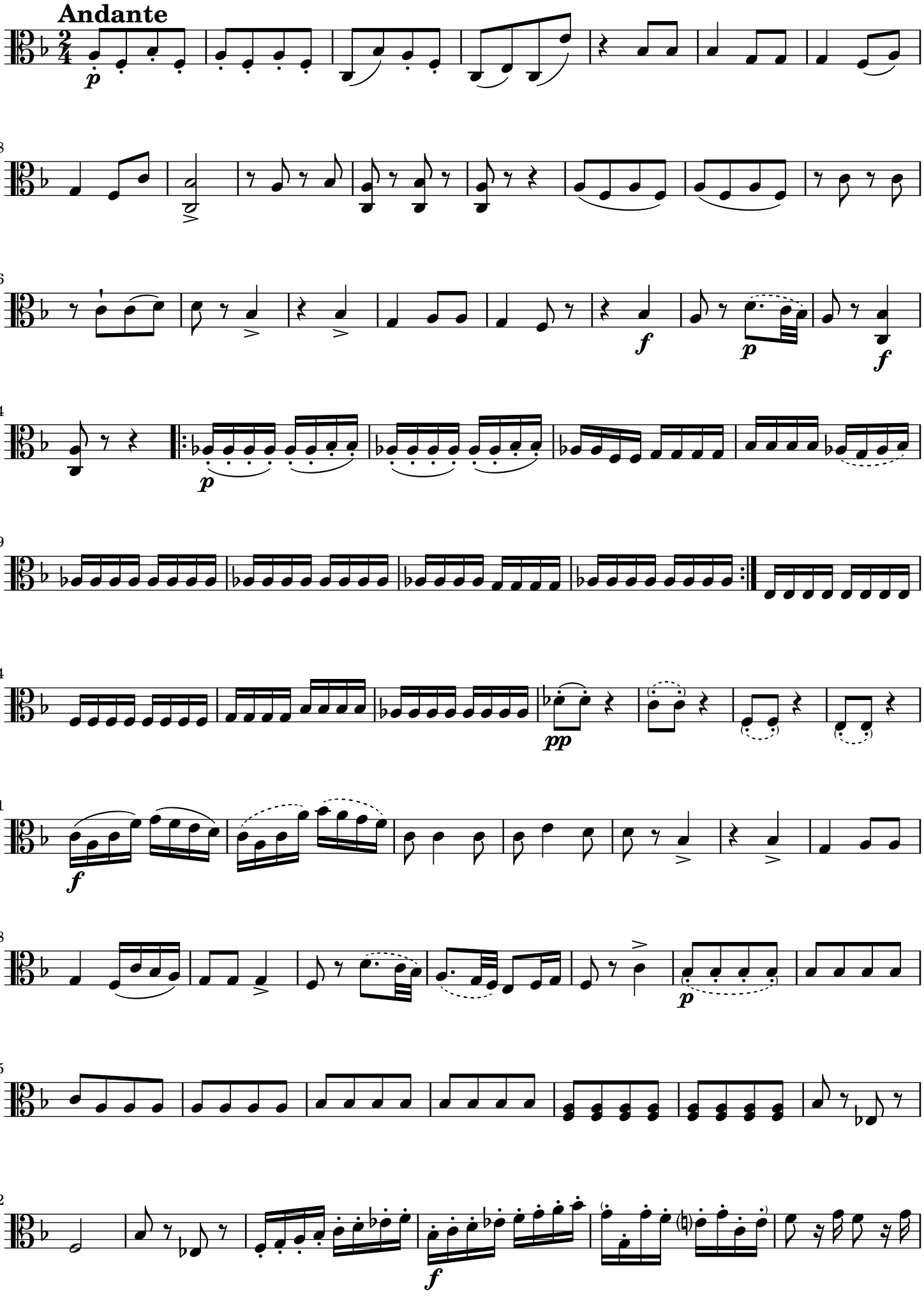
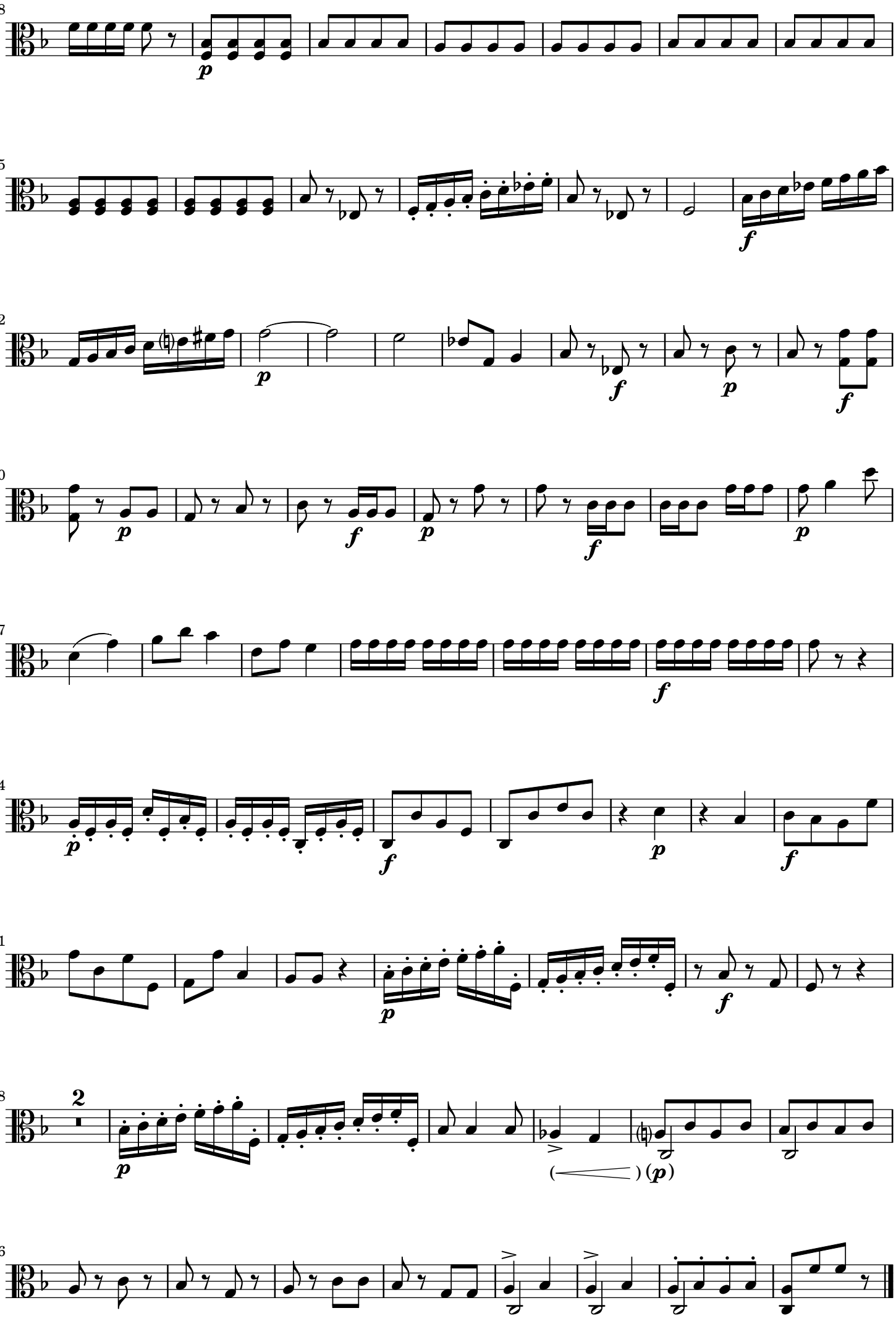
# II

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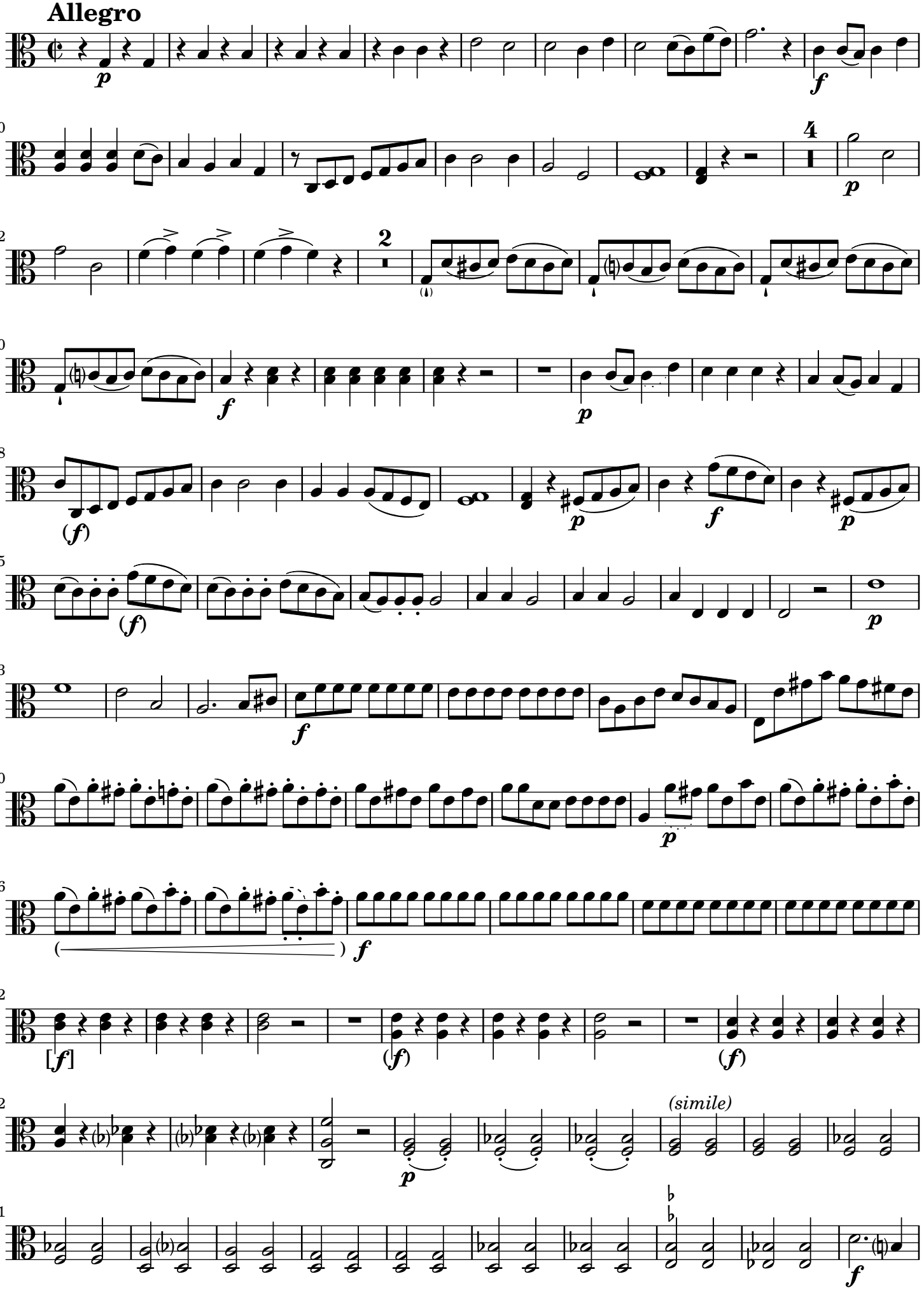
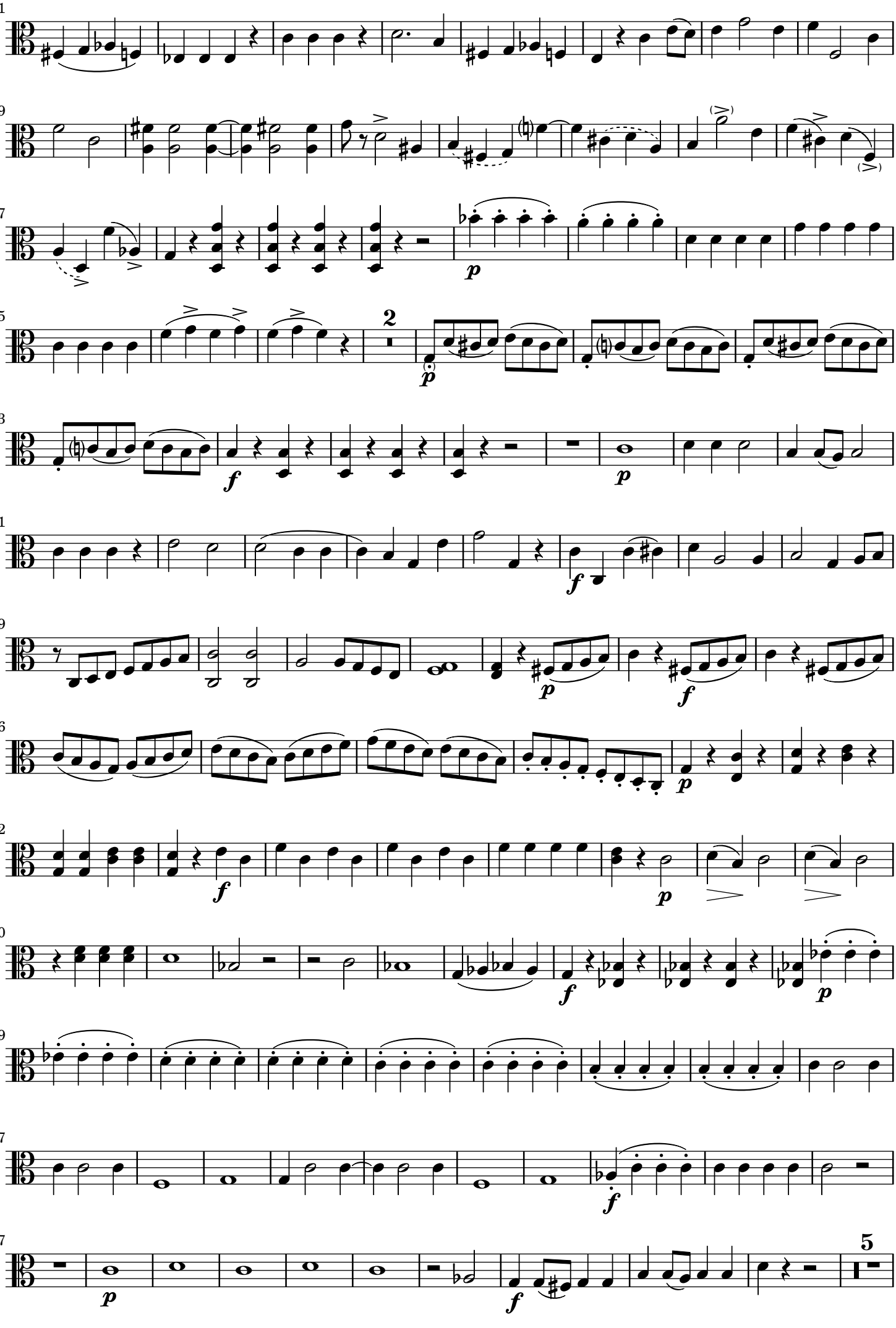
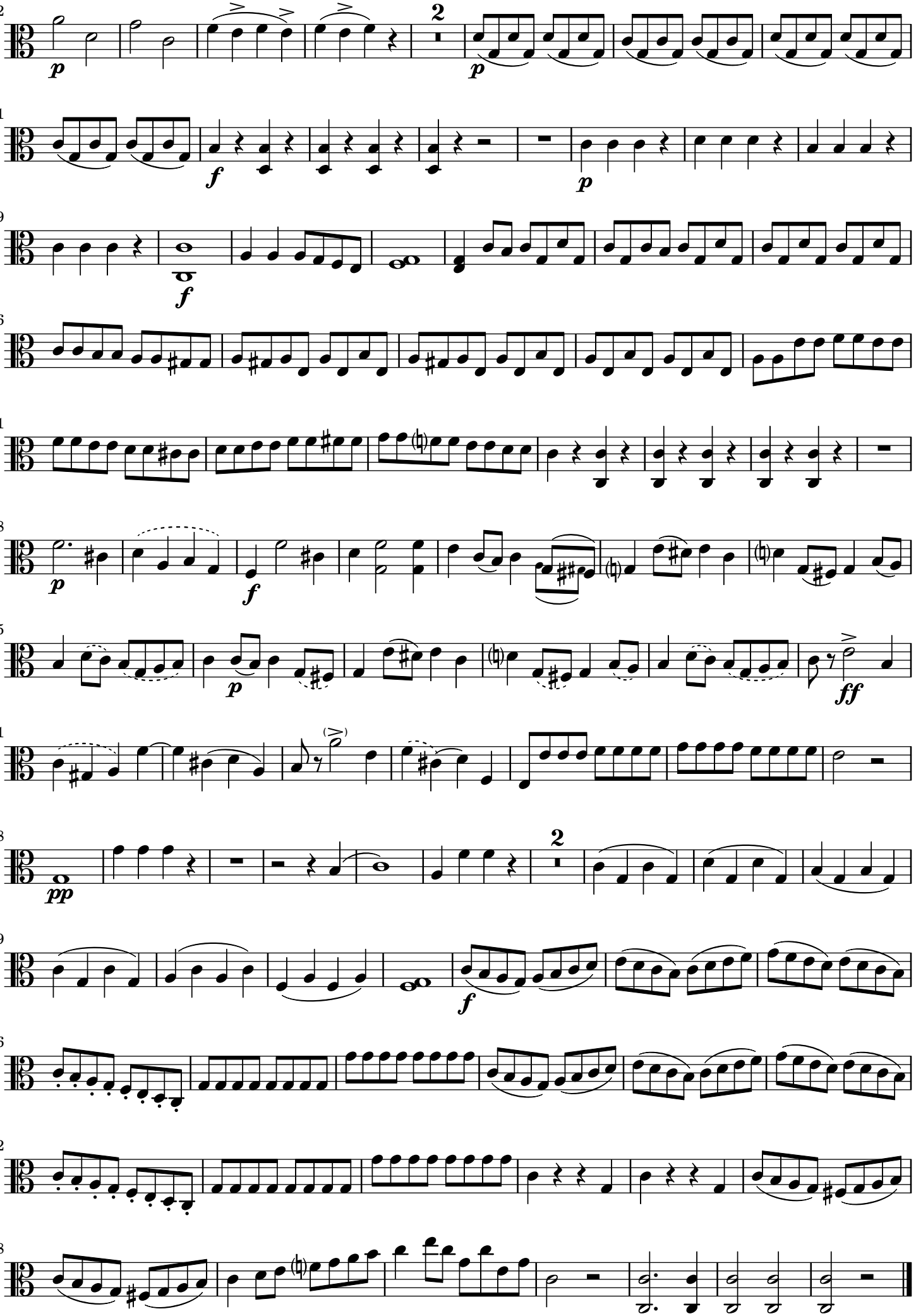
# III

## Allegro

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