

Johann Michael Müller
1683–1736

XII CONCERTO DA CAMERA
Concerto da camera I



Hautboisten

Oboe Concertino, Oboe 1.2, Cor Anglais, Bassoon

Maxime's Music
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1712
Full Score / Partitur

Modern edition by David Whitwell



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National Library of Australia Cataloguing-in-Publication entry
Müller, Johann Michael, 1683-1743, composer.

Concerto da camera. I / Johann Michael Müller ; edited by David Whitwell.

ISMN: 9790720143217

Concertos (Bassoon, English horn, oboes (3))—Scores and parts.

Whitwell, David, 1937- editor.

785.8195186

Published in Australia by Maxime's Music.

MM0022

maximesmusic.com

Notes

Earlier music history texts assumed that the Hautboisten name referred to a small military band, usually of two oboes, a bassoon, and side drum, which would alternate compositions with a single trumpet player. From examination of the actual repertoire in libraries throughout Europe, today we know that there was an important indoor ensemble based on the *Le Grands Hautbois* of Louis XIV. This ensemble had doubled parts resulting in an ensemble of usually twelve players. The twelve-player Hautboisten ensemble continued into the nineteenth century and, among other things, explains why Mozart wrote a wind ensemble for twelve winds and string bass.

We changed the name of these suites from "Sonata" to "Concerto da camera," as it is more in keeping with the late German Baroque. In addition one will note that the principal oboe part was called "Oboe Conc.," or Oboe Concertino, a distinct part of the concerto form at this time. The term "Sonata" was added by the publisher in Amsterdam and reflects an earlier Renaissance tradition.

Johann Michael Müller (1683–1736/43) was organist and Director of Music at the Hanauer Marien Church in Germany. During his lifetime he was widely known for having set 150 psalms of David to melodies of his own composition. It is an honor and a tribute to him that the first publication of these works in 1719 included a dedicatory poem composed by Telemann.

In 1712 he published in Amsterdam twelve *Concerto da camera* for Hautboisten of high quality, reflecting the considerable interest in this medium in Germany beginning at the end of the seventeenth century.

I. Adagio–Allegro

The first oboe part is called Oboe Concertino, referring to the solo voice in the Baroque concerti literature. The remaining oboe parts are ripieno and they and the bassoons were doubled generally resulting in an ensemble of about 12 players, the common size of the Hautboisten ensemble. The part called *taille* meant what we call the English horn.

The first movement follows the traditional form of the first movement of the Overture, a slow introduction followed by an imitative Allegro, as here. It is the following movements, a minuet, a slow movement and a fast movement which identifies this work as a concerto da camera, a clear proto-type of the coming symphony form.

II. Minuet

A very early example of the minuet in the Classical Period style.

III. Adagio

This movement should connect with the Presto without a break.

IV. Presto

David Whitwell
Austin, 2014



CONCERTO DA CAMERA I

from XII Concerto da Camera

Score

Johann Michael Müller

Duration: 8:00

Modern edition by David Whitwell

I. Adagio-Allegro

Adagio

Musical score for the Adagio section, measures 1 to 5. The score is for five parts: Oboe di concerto, Oboe 1, Oboe 2, Cor Anglais, and Bassoon. The key signature is one sharp (F#) and the time signature is common time (C). The Oboe di concerto part starts with a dynamic marking of *f* and includes a *Solo* marking. The Oboe 1 and Oboe 2 parts also start with *f*. The Cor Anglais and Bassoon parts also start with *f*. The measures are numbered 1 through 5 at the bottom.

Allegro

Musical score for the Allegro section, measures 6 to 11. The score is for five parts: Oboe di concerto (Ob. conc.), Oboe 1, Oboe 2, Cor Anglais (C. A.), and Bassoon (Bsn.). The key signature is one sharp (F#) and the time signature is common time (C). The Oboe di concerto part starts with a *Tutti* marking. The measures are numbered 6 through 11 at the bottom.

Musical score for the Allegro section, measures 12 to 16. The score is for five parts: Oboe di concerto (Ob. conc.), Oboe 1, Oboe 2, Cor Anglais (C. A.), and Bassoon (Bsn.). The key signature is one sharp (F#) and the time signature is common time (C). The measures are numbered 12 through 16 at the bottom.

Musical score for the Allegro section, measures 17 to 21. The score is for five parts: Oboe di concerto (Ob. conc.), Oboe 1, Oboe 2, Cor Anglais (C. A.), and Bassoon (Bsn.). The key signature is one sharp (F#) and the time signature is common time (C). The measures are numbered 17 through 21 at the bottom.

Ob. conc. *p* *f* *p* *f*

Ob. 1 *p* *f* *p* *f*

Ob. 2 *p* *f* *p* *f*

C. A. *f* *p* *f*

Bsn. *p* *f* *p* *f*

22 23 24 25 26

Ob. conc. *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

C. A. *p* *f*

Bsn. *p* *f*

27 28 29 30 31

Ob. conc.

Ob. 1

Ob. 2

C. A.

Bsn.

32 33 34 35 36

Adagio

Ob. conc.

Ob. 1

Ob. 2

C. A.

Bsn.

37 38 39 40 41 42

II. Menuet

Allegro

Oboe di concerto
 Oboe 1
 Oboe 2
 Cor Anglais
 Bassoon

1 2 3 4 5 6 7 8 9 10 11 12 13

Ob. conc.
 Ob. 1
 Ob. 2
 C. A.
 Bsn.

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

III. Adagio

Adagio

Oboe di concerto
 Oboe 1
 Oboe 2
 Cor Anglais
 Bassoon

1 2 3 4 5 6 7

Ob. conc.
 Ob. 1
 Ob. 2
 C. A.
 Bsn.

8 9 10 11 12 13 14 15

IV. Presto

Presto

Oboe di concerto
 Oboe 1
 Oboe 2
 Cor Anglais
 Bassoon

1 2 3 4 5 6

Ob. conc.
 Ob. 1
 Ob. 2
 C. A.
 Bsn.

7 8 9 10 11 12 13

Ob. conc.
 Ob. 1
 Ob. 2
 C. A.
 Bsn.

14 15 16 17 18 19 20

Ob. conc.
 Ob. 1
 Ob. 2
 C. A.
 Bsn.

21 22 23 24 25 26 27