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## FOREWORD

The *22 Woodwind Quintets*, selected by Albert Andraud and published by Southern Music, have served as the entry into the world of woodwind chamber music for so many budding woodwind musicians since they were originally published. It is a wonderfully varied collection centered around one of the masterpieces of the quintet genre, Paul Taffanel's quintet. The collection includes original works of other well-known composers in the woodwind world, such as Gabriel Pierné, to composers who have become known only because of their work being published in the collection, such as Adrien Barthe, whose *Passacaille* has become a standard in the woodwind quintet repertoire. It also includes transcriptions of works by Haydn, Mozart, and Beethoven. The collection contains a wonderful range of styles and grades of difficulty so it has been useful for all kinds of musicians from beginners to professionals.

The problem of the collection, however, is that as originally collected virtually no attempt was made to standardize notation, correct mistakes or to correct articulations and phrase markings which were sometimes contradictory among the different parts such as a forte in the French horn and a piano at the same time in the flute. The collection also did not include a score which made it very difficult at times to understand which part should be prominent and also to understand when there was a mistake in articulations or even notes, where that mistake really was.

In revising the *22 Woodwind Quintets* - bringing the collection into the 21<sup>st</sup> century - I have chosen a different approach for the original compositions and for the classical transcriptions. Although I do not consider this to be at all a "critical edition" for the original works, when there were original sources I strove to restore what the composer had originally written. When this was not possible, I tried to correct what I felt were the most obvious problems of phrasing and articulations. In the transcriptions without any attributed arranger, I allowed myself more editorial intervention to try to make the transcriptions as close to the original works I thought practical. That means that the Beethoven sextet arrangement, Beethoven variations, Mozart minuet, German Dance and the Haydn trio are considerably different from the earlier edition. I will outline the differences in greater detail in my discussion of each of the works below.

1. Beethoven *Sextet*, op. 71. Despite the late opus number, the work is an early work dating from 1796. Originally for 2 clarinets, 2 bassoons, 2 French horns, I have re-arranged the quintet version to sound as close as possible to the original, most notably restoring the *Adagio* initial melody to the bassoon the sonority of which while wonderfully present in Beethoven's original is rather lacking in the quintet transcription.
2. Hedwige Chrétien, in a world dominated by men, was one of the most well-known women to make her mark as a composer in France. She was one of the first women to receive a professorship at the Paris Conservatoire. I have only corrected some obvious mistakes of dynamics.
3. Beethoven, *Menuet, Andante and Variations* from the *Serenade*, op. 25 is an arrangement of Beethoven's serenade for flute, violin, and viola which he composed in 1801. As it is listed in the collection as an arrangement by Dirk van Emmerik, I have kept the arrangement largely as is.
4. Adrien Barthe was a French composer who was praised by Paul Taffanel, but who probably is known now only for the *Passacaille* in this collection. While the *passacaille* or *passacaglia* as it is more often known is generally a set of variations over a repeating bass line moving at a stately tempo, Barthe's composition is clever scherzo which should be performed lightly and very quickly. I have substituted dots for the "daggers" in the original as they seem more appropriate to the lightness of the music.
5. Albert Normand, despite the 122 compositions catalogued at the Bibliothèque nationale in Paris is a composer virtually unknown except for the quintet in E Major dated from 1890 published here. Although the dynamics are confusing, I have only corrected what I felt were the most contradictory. The *Adagio* bears a metronome mark of 100 to the quarter which is too fast. One can gauge the proper tempo from the reprise of the theme at rehearsal no. 52. Although it was published in the original collection with a part for clarinet in Bb, the clarinet part was originally for A clarinet. An A clarinet part is offered by Southern Music as an alternative (available for free download from southernmusic.com).
6. Blas Maria Colomer was born in Valencia, Spain, the home of the most vibrant Spanish wind tradition. He lived, however, for most of his life in France. I have largely left his charming *Menuet* as it was, only regularizing the dynamics which sometimes seemed to be placed in a haphazard fashion.
7. Joseph Haydn, *Ochsenmenuette*. Attributed to Haydn, this minuet actually came from an operetta, *Die Ochsenmenuette*, written by the composer Ignaz Ritter von Seyfried (1776-1841) in 1823 with a plot revolving around an imaginary incident in Haydn's life: a butcher asked Haydn to write a minuet for his daughter's wedding and sent Haydn a live Ox in return. The minuet here is the finale of the operetta and was originally scored for pairs of woodwinds, horns, trumpets, 3 trombone, strings and chorus. This quintet is arranged from a popular arrangement for piano by C.W. Henning.

arranged from the Sextet, Op. 71

### Ludwig van Beethoven (1770-1827)

**Adagio**

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

11 Allegro

FL. *p* *f*

Ob. *f*

CL. *p* *f*

19

[illegible]

# Quintet

for Flute, Oboe, Clarinet, Horn and Bassoon

Hedwige Chrétien (1859-1944)

**Andante**

The musical score is written for five instruments: Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The tempo is marked 'Andante'. The key signature has one flat (Bb). The score consists of 16 measures. Dynamics include *sf* (sforzando), *p* (piano), *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), and *mf* (mezzo-forte). A *dolce* marking is present in measure 15. A large diagonal watermark 'www.hickeys.com' is overlaid across the middle of the page.



89 90

Fl. *p* *cresc.* *p* *cresc.* *p*

Ob. *p* *cresc.* *p*

Cl. *p* *cresc.* *p*

Hn. *p* *cresc.* *p*

Bsn. *p* *cresc.* *p*

94

Fl. *p* *pp* *f*

Ob. *f*

Cl. *p* *f*

Hn. *p* *f*

Bsn. *f*

**Fine**

À Monsieur Louis Roland-Gosselin

## Passacaille

for Flute, Oboe, Clarinet, Horn and Bassoon

Adrien Barthe (1828-1898)

Flute *f* *p* *f* *ff*

Oboe *f* *p* *f* *ff*

Clarinet in B $\flat$  *f* *p* *f* *ff*

Horn in F *f* *p* *f* *ff*

Bassoon *f* *p* *f* *ff*

7 8

Fl. *f* *p* *f* *ff*

Ob. *f* *p* *f* *ff*

Cl. *f* *p* *f* *ff*

Hn. *f* *p* *f* *ff*

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

163 167

Fl. *ff* *p* *p*

Ob. *ff* *p* *sf* *p*

Cl. *ff* *p* *p* *p*

Hn. *ff* *p* *p* *p*

Bsn. *ff* *p* *p* *p*

172

Fl. *sf* *p* *f*

Ob. *sf* *pp* *p* *f*

Cl. *sf* *pp* *p* *f*

Hn. *sf* *pp* *p* *f*

Bsn. *sf* *pp* *p* *f*

# Menuet

for Flute, Oboe, Clarinet, Horn and Bassoon

Hob. IX: 27 "Ochsener Menuett"

Joseph Haydn (1732-1809)

**Allegretto**

Flute *f* *p*

Oboe *f* *mf*

Clarinet in Bb *f* *p*

Horn in F *f* *p*

Bassoon *f* *p*

6 9

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Hn. *f* *mf*

Bsn. *f* *mf*

À Monsieur Henri Reber, Membre de l'Institut

# Quintette pour instruments à vent

for Flute, Oboe, Clarinet, Horn and Bassoon

I.

Paul Taffanel (1844-1908)

**Allegro con moto**  $\text{♩} = 60$

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

12

18

25

ten.

p

sf

mf

f

cresc.

fp

3

# Suite, Op. 57

for Flute, Oboe, Clarinet, Horn and Bassoon

## I. Canon

Charles Lefebvre (1843-1917)

**Moderato**  $\text{♩} = 60$

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

8

13

15

20

27

Le trait — indique les parties que l'on devra faire ressortir.

Notes above brackets — are thematic and should be prominent.

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134

**Più stretto**

221

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Hn. *f* *ff*

Bsn. *f* *ff*

**Variations**

for Flute, Oboe, Clarinet, Horn and Bassoon

from String Quartet, Op. 18 No. 5

The part for Clarinet in A may be  
downloaded at southernmusic.com

Ludwig van Beethoven (1770-1827)

**Andante cantabile con variazioni** ♩ = 100

Flute

Oboe *p dolce*

Clarinet in Bb *p*

Horn in F *p*

Bassoon *p*

9

Fl. *p* *cresc.* *pp*

Ob. *cresc.* *pp*

Cl. *p* *cresc.* *pp*

Hn. *dolce* *cresc.* *pp*

Bsn. *dolce* *cresc.* *pp*

**VAR. I 17****Poco più animato**

Fl. *p*

Ob. *p*

Cl. *p*

Hn.

Bsn. *p*

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# Quartet, Op. 93

for Flute, Oboe, Clarinet and Bassoon

I.

Karl Goepfert (1859-1944)

**Allegro risoluto**

Flute *mf*

Oboe *mf*

Clarinet in Bb *mf*

Bassoon *mf*

Fl. *cresc.*

Ob. *cresc.*

Cl.

Bsn.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

# Old French Dances, Op. 11

**Sextet for Flute, Oboe, 2 Clarinets, Horn and Bassoon**

## I. Bourrée I and II

The part for 2nd Clarinet may be downloaded at [southernmusic.com](http://southernmusic.com)

Heinrich Scherrer (1865-1937)

**BOURRÉE I**  
**Presto**

3

Flute

Oboe

Clarinet in Bb

Clarinet in B2

Horn in F

Bassoon

8

11

Fl.

Ob.

Cl. 1

Cl. 2

Hn.

Ksn.

**BOURRÉE II**

15

Fl.

Ob.

Cl. 1

Cl. 2

Hn.

Ksn.

Fine