Beethoven and Mozart arranged for guitar, flute and strings: newly discovered chamber repertoire from Victorian England

Edited by Christopher Page

A detailed account of the sources and a historical introduction will be published in a musicological journal in due course.

This edition of newly discovered septets, together with an unpublished sextet, presents five accomplished chamber arrangements for guitar, flute and strings of music by Mozart and Beethoven. They were all made by the London professional violinist George Pigott (1798-1853). Such large chamber scorings involving a guitar are a great rarity in the instrument's nineteenth-century repertoire. Four of the pieces, all septets, are taken here from a manuscript in Cambridge University Library, while the fifth, a sextet, is from a manuscript in the Library of Congress. A historical introduction, to be published in due course, will demonstrate that all five arrangements were created for Alexander George Fraser, sixteenth Lord Saltoun and a keen guitar-player, for use with his friends in his London mansion.

Sources:
GB-Cu Add. MS 9471 (Septets 1-IV) and US-Wc ML31.S25, Box Folder 1/7 (the Sextet).

The arrangements:

GB-Cu Add. MS 9471

ff. 1–5 Septet I

MS HEADING: *Septett adapted from Mozart's Piano Forte Works / by G. Pigott*

Arrangement of Mozart's C minor sonata for pianoforte, K457, first movement only. For the original composition see Wolfgang Plath and Wolfgang Rehm, eds., *Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke*, *Serie IX, Klaviermusik*, Band 2 (Kassel, Basel and London, 1986), 80-5.

In the hand of G. Pigott

ff. 5v–7v Septet II

MS HEADING: *Minuetto Allegretto*

The sources of this unassuming piece for keyboard are listed in Christopher Hogwood, ed., *Wolfgang Amadeus Mozart:* XII petites pieces, *First Set* (Launton 2006), 16, with an edition at 10-11.

In the hand of G. Pigott

ff. 8–13 Septet III

MS HEADING: *Allegretto / Aria con Variazioni*

Arrangement of Mozart's E flat sonata for violin and pianoforte, K481, third movement only. For the original composition see Eduard Reeser, ed., *Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke*, *Serie VIII, Kammermusik*, Band 32 (Kassel, Basel and London, 1986), 92-9.

In the hand of G. Pigott

ff. 14–21v Septet IV

MS HEADING: *Septett from Beethoven's Variations for Piano and Violin / G. Pigott / See the Conquering Hero comes (Handel) / April 28. 1844 / Thema con Variazioni*

Arrangement of Beethoven's variations for violoncello and pianoforte upon the theme *See the conqu'ring hero comes* from Handel's oratorio *Judas Maccabeus* (WoO45). Pigott may have had a version with the original violoncello part reworked for violin (though this seems unlikely given that the violoncello opens his arrangement exactly as in Beethoven's original). 'Violin' in his prefatory note is therefore presumably a (curious) error. For the original composition see J. Schmidt-Görg, ed., *Beethoven Werke: V/3, Werke für Violoncello un. Klavier* (München-Duisburg, 1971), 137-51.

In the hand of G. Pigott

US-Wc ML31.S25, Box Folder 1/7

MS HEADING: Chitarra / Sonata di Beethoven / Per Piano F^te^ e Violoncello / Opera 69 / Addatata a Sestetto / Per / Violino, Flauto, Viola, Violoncello, Contrabasso / e Chitarra / Par M^r^. Pigott / Per Lord Saltonn [*sic*]

Arrangement by 'Mr. Pigott' of Beethoven's sonata for pianoforte and violin, op. 69. For the original composition see J. Schmidt-Görg, ed., *Beethoven Werke: V/3, Werke fur Violoncello und. Klavier*, 69-101.

Editorial Procedure

Neither of the two scribes responsible for writing out these five arrangements, George Pigott and the Saltoun anonymous, has any consistent policy with regard

to the length of time an accidental is to remain in force. In these editions (1) all source accidentals have been assumed to be valid throughout a single measure unless the scribe or the texture shows otherwise, in which case the required or presumed change of inflection is indicated editorially, and (2) inflections that remain in force into all or part of the next measure, but are not signed in the sources, have been renewed. Accidentals which inflect a note that appears later in the same measure an octave higher are here restated, whereas in the manuscripts they are often omitted. Redundant accidentals and cancellations in the manuscripts are neither reproduced in the scores given here nor recorded in the critical commentary.

In the bowed string parts, the indications of staccato phrasing are often inconsistently applied. Sometimes the articulation of a phrase is marked once and then left out on the assumption that the player will have for the idea and needs no further cue. In some passages, articulation patterns in which all string parts are presumably supposed to share must be reconstructed from scattered indications in the different parts, presumably on the understanding that players would reach a measure of agreement in rehearsal. An attempt has been made here to establish some consistency (1) between string parts when near or complete co-ordination of both rhythm and articulation appears to be part of the intended effect and (2) in the articulation of frequently recurring motifs.

Dynamic markings present a comparable situation. Occasionally there is a marking in all parts save one, giving rise, in some cases, to the suspicion that it has simply been forgotten; when the omission is in two or more parts the question potentially assumes a different aspect. The policy adopted here is to restore markings in cases where only *one* instrument is unmarked, unless the texture suggests otherwise (as when, for example, all parts are marked ‘p’ except one, and

the texture suggests a moment of soloistic prominence over a subdued accompaniment.

In the violoncello parts there are frequent switches of clef from bass to treble (to be read an octave lower). Here modern usage has been followed (bass clef, tenor clef and treble clef). The changes of clef in the edition do not always correspond to the points of change in the manuscript nor was it found necessary to change clef every time there is an alteration in the original.

CRITICAL COMMENTARY TO THE EDITIONS

The following abbreviation are used in the critical commentary: n (note)

Septet I

All parts [1-2] Pigott's staccato markings for this seminal motif are sometimes inconsistent between parts. When entirely or mostly unmarked by Pigott, the five notes of the motif have here been marked staccato when beginning a section (notably [1-2]) or when clearly borrowing its declamatory function (as at [19-20], or [71-2]) but not internally, leaving the choice in such cases to the performer.

Violin 1 [85] n2 e.

Violin 2 [89] n? f.

Violoncello [159] lacks ♭ [176] n1 d" .

Septet II

Guitar [21] g b♮ d f. **Violoncello** [83] MS g.

Septet III

Guitar [86] f a b ♭ d'. [91] f a♮ c b ♭ [102] B ♭ d f a ♭

Septet IV

Beethoven's Variation 3 was not arranged and may not have been present in Pigott's copy. The last two variations in Pigott's arrangement have significant lacunae and cannot be recovered without an extensive programme of reconstruction which has not been attempted in this edition.

Sextet

Flute *Allegro ma non tanto* [75] n4 lacks ♮ [136] n5 lacks ♯ [138] n6 lacks ♯ [173] nn6-8 lacks ♮ *Adagio cantabile* [44] n8 lacks ♯ [100] n6 lacks ♮

Violin *Allegro ma non tanto* [128] n6 lacks ♯ [156] nn1-2 corrected from f♮-e in pencil by an early user. [158] n1 adds ♯ [253] n3 lacks ♯ *Adagio cantabile* [44] n8 lacks ♯ [66] nn5-8 corrected by an early user [80] nn5-6 lacks ♮ [81] nn5-6 lacks ♮ [91] ♮ added in pencil by early user [92] nn1 lack ♮♮ [154] adds ♯ [189] n7 lacks ♮ [200] n8 lacks ♮

Viola *Allegro ma non tanto* [75] n4 lacks ♯ [242] n1 lacks ♮ *Adagio cantabile* [120] nn5-8 corrected in pencil by an early user.

Guitar *Adagio cantabile* [58] nn2 a-e [192] n2 lacks ♯

Violoncello *Allegro ma non tanto* [24] n12 adds ♯ [29] n3 lacks ♮ [119] n3 corrected from f in pencil by early user *Scherzo* [160-180] repetitions of this figure are numbered above the stave by the copyist from 1-20 *Adagio cantabile* [48] articulation lacking [51-2] articulation lacking [79] n8 lacks ♮ [101] n3 lacks ♮.

Bass *Allegro ma non tanto* [52-3] marked 8ve *Scherzo* [46] adds ♮ [50] adds ♮ *Adagio cantabile* [83] n2 lacks ♭ [98] n9 lacks ♮ [111] n2 adds ♮