# Carlo BESOZZI

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# 28 STUDI per OBOE

New Edition
Nuova Edizione

Transposed to several Keys
Trasportati in più Tonalità

Joseba Berrocal  Bilbao 2020

# Preface

In 1967 two publishers printed their own version of Besozzi's 28 Studies for Oboe. The British publisher De Wolfe –without mentioning the editor– did so under the title *Twenty Eight Studies for Oboe*, and assigned the authorship to Alessandro Besozzi. (Source W). At the same time, the Dutch publisher Molenaar presented Jaap Stotijn's version of the *28 Études pour hautbois*, this time assigned to Carlo Besozzi. (Source S).

Three of the Studies –Be1, Be4 and Be6– were already known, since the German publisher André had included them in a substantially modified version of Joseph-François Garnier's famous *Méthode raisonnée pour le hautbois*. This German edition, dated 1877, was under the responsibility of Paul Wieprecht, who included these three Studies without citing the authorship. (Source G).

Over the last half century many oboists have tried to find the original document, or documents, that served as source for these three editions. Bruce Haynes, Jan Grimbergen, Alfredo Bernardini, Geoffrey Burgess and some others have made a systematic research to find this score, without it being found. An aura of mystery surrounds these Studies.

The relationship between this three preserved editions is complex. W and S are so closely related that there is no doubt that they share a common origin. On the other hand, G is different enough to allow for the possibility that a different source was used.

In any case, none of the three editions had a scientific purpose. They sought to show the music from a practical point of view. The indications of dynamics, agogics, ligatures and trills were modified according to the criteria of each editor. Likewise, the three editions present more important modifications: removing and adding whole measures or passages, changing the length of some notes, etc. And, probably, some of the studies have been transported to other keys. There are several explanations for all these interventions: the banal need to avoid sheet steps, the different morphology of the oboe in the 18th and 19$^{th}$-20$^{th}$ centuries, and simply the accumulated and corrected errors in each source.

It is difficult to imagine that two different sources –but with extremely similar texts– arrived in England and Holland in the same year of 1967 or 1966. There are therefore three possible hypotheses:

1.- Two copies of the same source arrive in England and Holland: an original and a set of photographs, or two sets of photographs from the same source, or handwritten copies. And each of the publishers produces its volumes independently.

2.- De Wolfe publishes the Studies and Molenaar produces its own version based on them.

3.- Molenaar publishes the Studies and De Wolfe produces its own version based on them.

None of the hypotheses can be ruled out until new archival information appears. Generally the source W contains fewer errata than S. But there are also a few cases where S seems more correct than W. In any case, several of the many mistakes shared by W and S probably are attributable to the original source used. This seems to eliminate the possibility that this was Besozzi's own autograph. The source used by G seems to belong to another branch of the *stemma*, but by presenting only three studies it is difficult to reach definitive conclusions.

The attribution of authorship is also a matter of debate. G presents them anonymously, W ascribes them to Alessandro and S ascribes them to Carlo. Since Alessandro and Carlo Besozzi, despite belonging to different generations, lived and composed for many decades simultaneously, it is difficult to exclude Alessandro as the author. However, the style of the Studies seems to correspond better to a later language, and therefore assignable to Carlo. The frequent jumps of more than an octave seemed to be equally characteristic of his style. What

seems out of the question is the unique authorship of the Studies, since many of them share common compositional features: the tendency to abruptly re-expose the initial material after 4 or 8 bars of the second section. The inclination to use the resource that we could call *petite reprise*, the harmonic progressions, the use of pedal notes, etc.

The two main purposes of this edition are to correct the text and to present a new version of these Studies in various keys. Unfortunately an original source has not yet appeared and, waiting for this moment, the current edition has limited itself to adding a new layer of modifications, equally debatable therefore. Bars have been added, others have been removed, and one or another reading has been chosen when W, S (and G) differed. Likewise, if a passage or note has been deemed incorrect in all sources, it has been modified according to similar passages. W has been considered the main source, but sometimes the apparent tendency by W to over-correct makes the reading of S more plausible. The readings of G have their own elegance, to the extent that Be6 study has been edited in two versions: the first following mainly G, and the second based primarily on W&S.

Ligatures have generally been removed from this edition. Many of them seem to be more in accordance with the wishes of the previous modern publishers than with those of Besozzi. Only in five cases (Be1, Be6, Be18, Be23 and Be28) have ligatures been presented for the entire Study, since they seem to reflect the original text. In the rest of the Studies, the ligatures found in W&S have been included only for the first staff, in order to get a general idea, but without wanting to force the performer - hautboy or oboe - to respect them.

As mentioned above, each Study is edited in two or more alternative keys. Not because it is assumed that they were all transported by W&S, but to extend the didactic purpose of this edition. Actually, the standard 18th century oboe range suggests that many of the Studies have been preserved in their original key, even in the unusual E major or F minor. The first version of each Study in this edition is in the key found in W.

The layout of this edition is intended to be printed on both sides.

This edition owes a lot to many people, especially to my teacher Jan Grimbergen –who made me know and study this music and so many other works–, and to Alfredo Bernardini –a vast source of wisdom and knowledge–. Without the immense generosity of both of this Bruce Haynes' pupils, this edition would not have been possible.

Joseba Berrocal Bilbao, July 2020

# Critical Apparatus

## Sources

W
*TWENTY EIGHT STUDIES FOR OBOE* | Alessandro Besozzi. | Parma 1700. † Turin 1775. | Copyright 1967 by De Wolfe Ldt; 80/82 Wardour Street, London, W.1.
38 p. Plate number: CP.12.76.

S
Carl Besozzi | 28 Études pour Hautbois | herzien van frazering en nuancering door | Jaap Stotijn | UITGAVE – VERLAG – EDITION MOLENAAR N.V. VORMERVEER-HOLLAND.
32 p. Plate number: 06 553 60. Copyright 1967.

G
GARNIER | STUDIENWERK | FÜR DIE OBOE | unter Zugrundelegung der Oboeschule und mit teilweiser | Benutzung älterer Meister, sowie Beilagen über Finger= | und Trillertabelle versehen und herausgegeben | von | PAUL WIEPRECHT | Op. 7 | JOHANN ANDRÉ, OFFENBACH/ M. | EDITION ANDRÉ Nr. 521.
87 p. + Fingering Chart. Plate number: 12233. [c. 1877].
G Only includes 3 studies: Be1, Be4 & Be6.

The Critical Apparatus makes reference to the first of the various studies under the same number.

Measure numbers make reference to this edition.

Be1
G: "Etude XII". "Etude 12 ist nach G=moll und A=moll transponiren".
S: "Allegro moderato"
9.- *db'* in G.
13.- Not present in S; duplicated M 12. Vide G.
23.- Not present in G.
30-34.- Not present in S; they are present in W and G.
43.- Last note with trill in G.
47.- *b'* in G.
52.- *eb"* in G.
60.- Retired 4 measures between M 61 and M 62. Vide G.
77.- *eb"* in G.
84-85.- *d"* in G. *db"* in W and S.
85.- 1st notes in S: *d"-b*b*'-c"-d"-eb"*.
86-88- *d"* in G.
91.- 3rd note *a'* in S and W.
96-97.- *db"* in G instead of *d"*. Added as optionals.
103.- 1st notes in W and S: *a"-a'-c'-a'*. We follow G.
105-106.- 1st notes in W and S: *apoggiatura*. We follow G.
107.- G does not have repeat sing.

Be2
7.- Trill added.
30.- Added.
32.- Triplets in S, instead of the usual rhythm of the M 3.

Be3
S: "Allegretto"
29.- 2nd note *eb"* in S.
34.- *e* lacks natural sing in S.

Be4
G: In G minor. "Etude VII". "Etude 8 ist nach F=moll und E=moll zu transponiren".
12.- *bb'-db"-bb'-ab'-g'-f'* in W and S. We follow G, transposed.
33.- Not present in G.
44.- Added from G.
47.- Added from G.
50.- Added from G.
54-60.- Not present in G.
54.- 4th note *eb"* in W.
63-64.- *a'* naturals in S.
86-89.- Not present in G.

Be5
S: "Moderato".

Be6, version G
G: "Etude XIV". "Etude 14 ist nach G=dur und As=dur zu transponiren".

Be6, version W & S
9.- Tie for the *d"* in W.
10.- Tie for the *e"* in W.
11.- Tie for the *a'* in W.
13.- 1st notes in W: *g#'-b'-b#'-c#"-cx"-d#"-e"-f#"*.
23.- Ties for the *f#'* and for the *e'"* in W.
24.- Tie for the *d"* in W.
24-25.- 3rd *c#"* in W and S, changed to *e"*. We follow G.
27.- 5th note *e'* in W and S, changed to *f#'*. We follow G.

Be8
S: "Moderato".
6.- Last note *e"* in W and S. Changed to *f#"*, vide M 5 and 7.
12.- *e'* optional in W.
16.- *g"-f#"* in W.

Be9
S: "Allegretto".
8.- 1st note *a"* in W and S.
13.- 1st note *g#'* in W.
20.- 1st note *f#"* in W.

Be10
S: "Allegretto".
6.- 1st notes: *c#"-a"-b'-c#"* in W and S. Changed to *c#"-a'-c#"-d"*.
60.- No trill sing in W.

Be11
S: "Allegretto".
60.- Added.
25-26.- Without trill in W.

Be12
20 and 65.- 2nd note *g#"* in W and S.
25.- Added.
34.- Last note optional *b* in W and S.
43.- Added.

Be13
S: “Moderato”.
27.- 1st notes: dotted quaver and demiquaver in W. We follow S.
40.- No trill sing in W.

Be14
S: “Moderato”.
1-3, and all other similar measures.- Rhythm systematically wrong in S.
31.- *ab”* in W and S.
50.- Added.
58.- Added repeat sing; vide M 17.

Be15
43.- Last note *d”* in W.
58.- 2nd note *a’* in W and S.

Be16
S: “Adagio”.
24.- 9th-11th notes: Two demisemiquavers and semiquaver in W.
33.- Trill in last note in S. Last note in W: quaver with trill.

Be17
4.- Trill added, vide M 4.
13.- 3rd note *e#”* in S.
36.- 7th note: *f#”* in W and S.
49.- 3rd note *a#”* in S.
52 and 54.- Trill added, vide M 13 and 15.

Be18
Slurs from S.
6.- Duplicated in W.
23.- 2nd note *d#”* in W and S.
36.- Duplicated in W.
43.- Duplicated in W.

Be19
Slurs from S.
13.- 3rd note *f#’* in W.
24.- 1st note *d#”* in W.
34.- 5th note *a’* in W and S.

Be20
S: “Allegretto”.
49 and 51.- 2nd note *do#”* in W and S.

Be21
S: “Allegro”.
4.- Grace note *d” natural* in W.

Be22
36.- Las notes *g#”-f#”-e”* in S.

Be23
Slurs from S.
18.- 16th note *g”* in W.
18.- 17th note without trill.
19-20.- no trills in W.
20.- 1st note *f”* in W.

Be24
6.- Added.
7.- Last note *re”* in S.
8.- 2nd note *lab’* in S.
11-12.- *ab”* in S.
15.- Repeated two times in S.
26.- 1st-3rd notes: three semiquavers in W and S. We follow M 22.
55.- Last notes in S: *eb”-d”-c”-bb’*.
57.- 1st note *eb”* in S; vide M 62.
73.- *eb”* in W and S.
80.- 1st notes in W: *ab’-g’-f’*.
90-91.- Added.
97.- Added.
101-102.- Added.

Be25
S: “Moderato”.
53.- Mistake in W: natural sing for the 2nd *b’* instead for the following *a’*.
53.- Last note *f’* in S.
58.- 1st note *g’* in S.
61.- dotted half note in S and W.
73.- 5th and 9th notes *f”* in S.

Be26
4.- In W: Same rhythm as M 32.
12.- 1st note *b*b’ in W and S.
39-40.- Repeated two times in S.

Be27
S: “Allegretto”.
27.- 1st note *g”* in S.
57.- 1st note *b*b’ in S.
63-66.- Added.

Be28
22.- Last *d”* without natural sing in W and S.

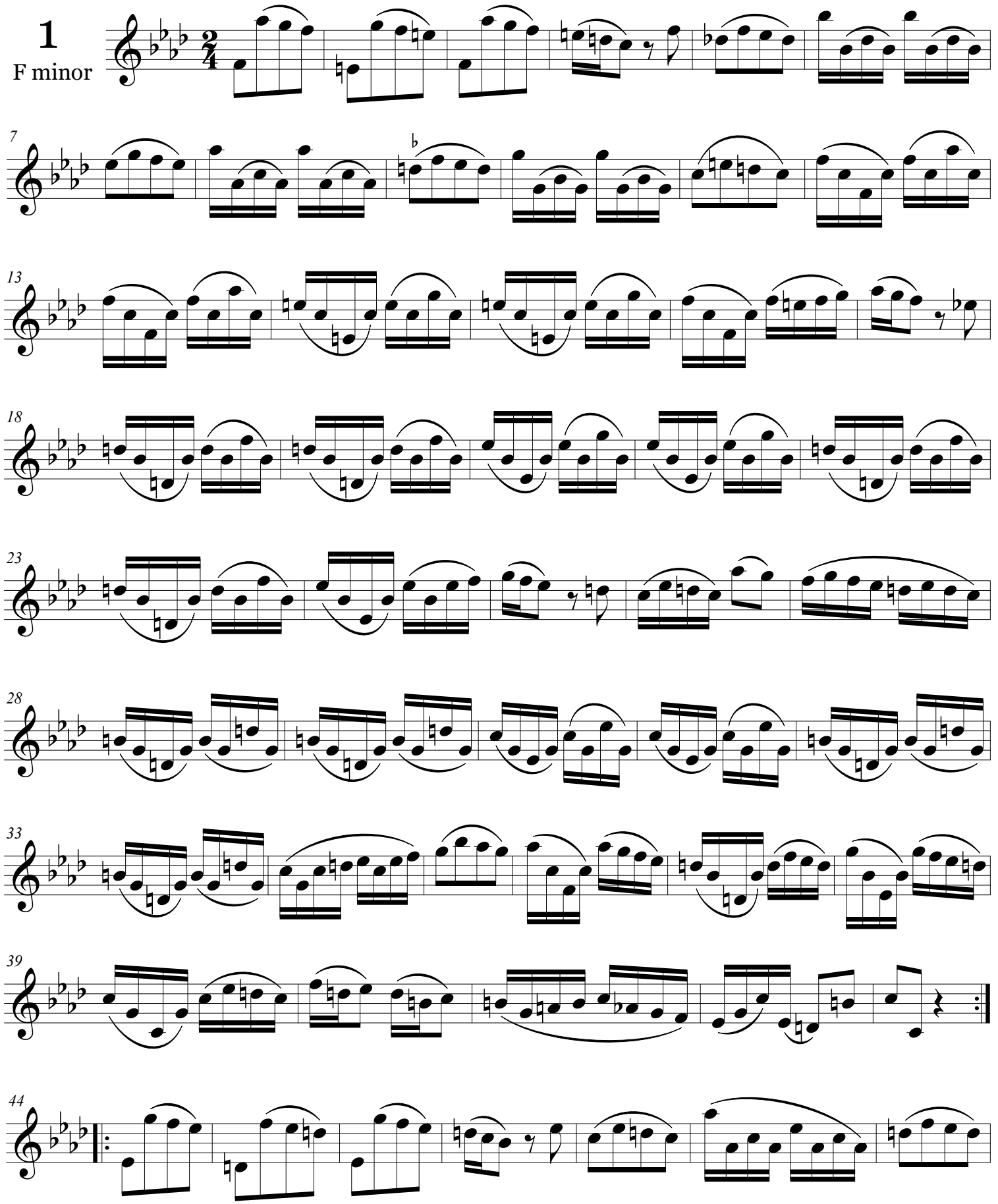
# 28 Studi per l'Oboe

**Allegro**

Carlo Besozzi

**1**

F minor



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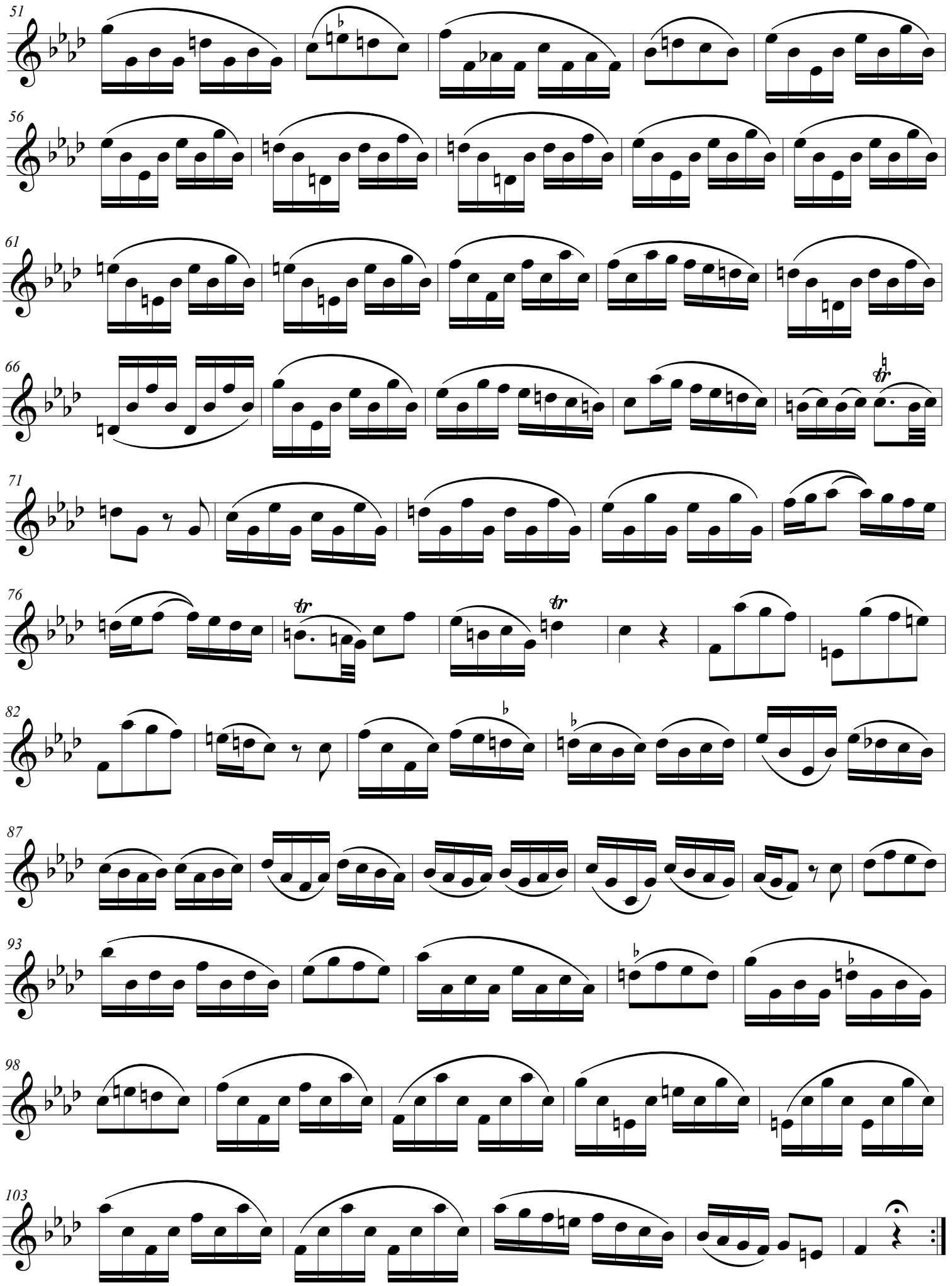
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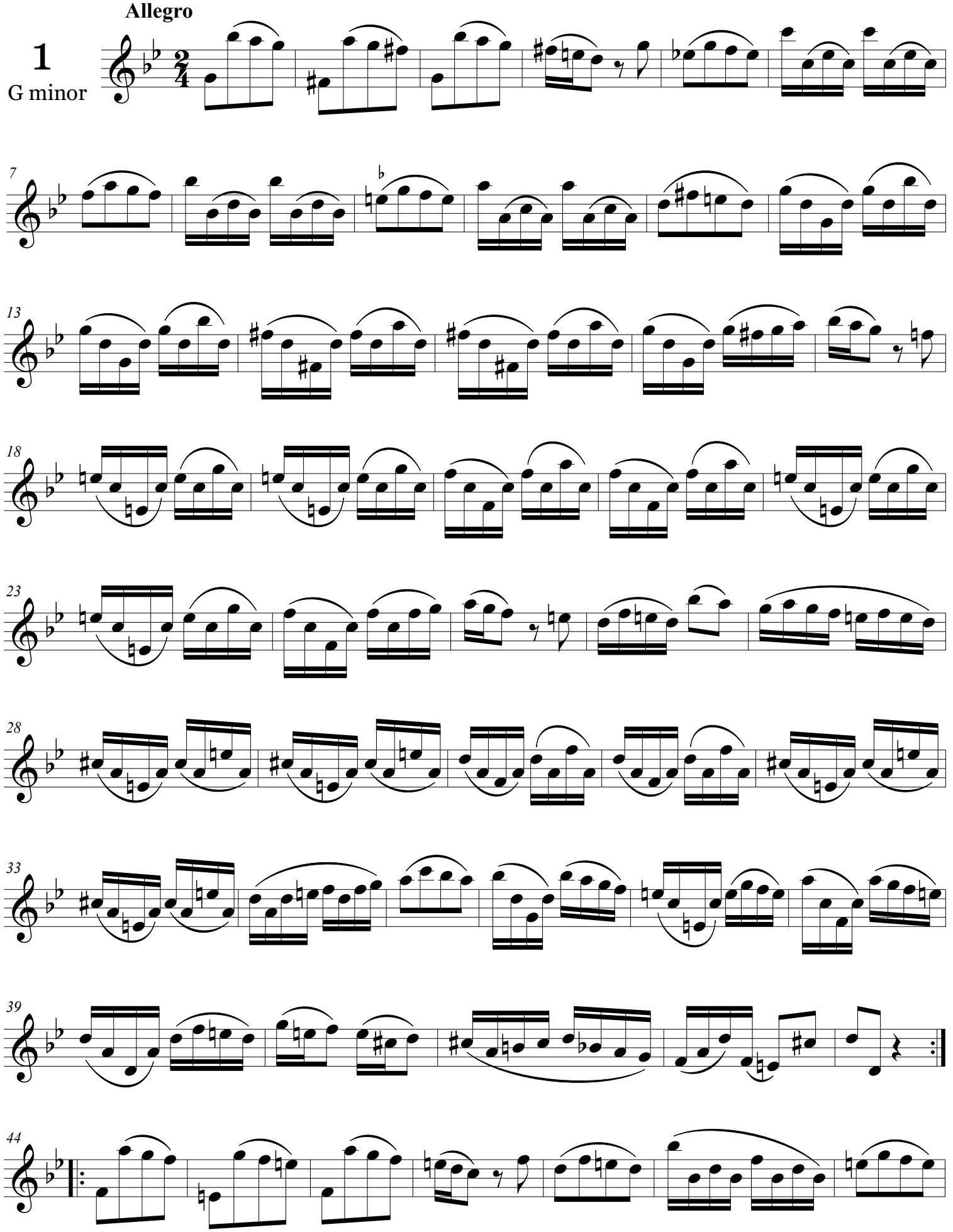
**Allegro**

# 1

G minor



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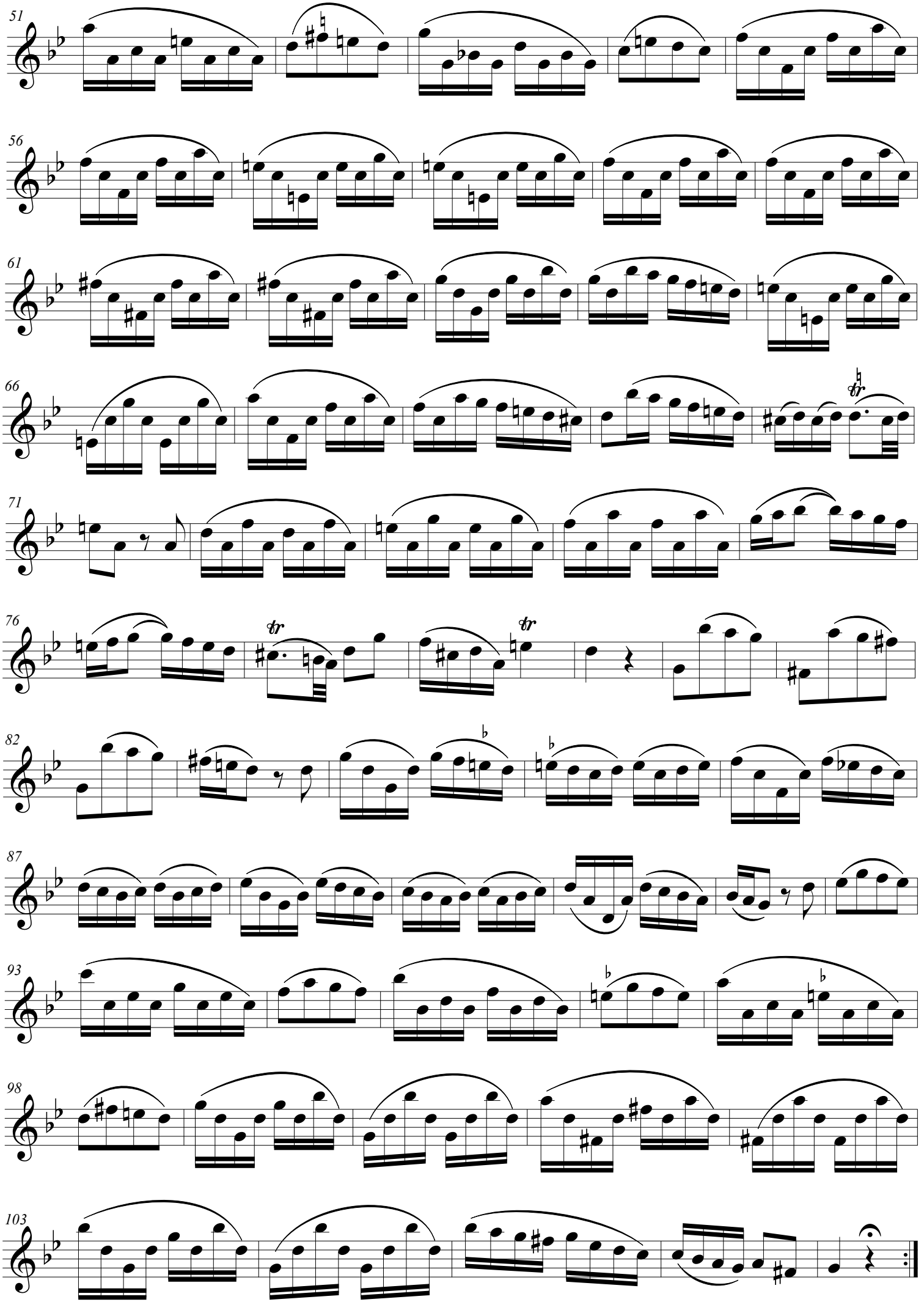
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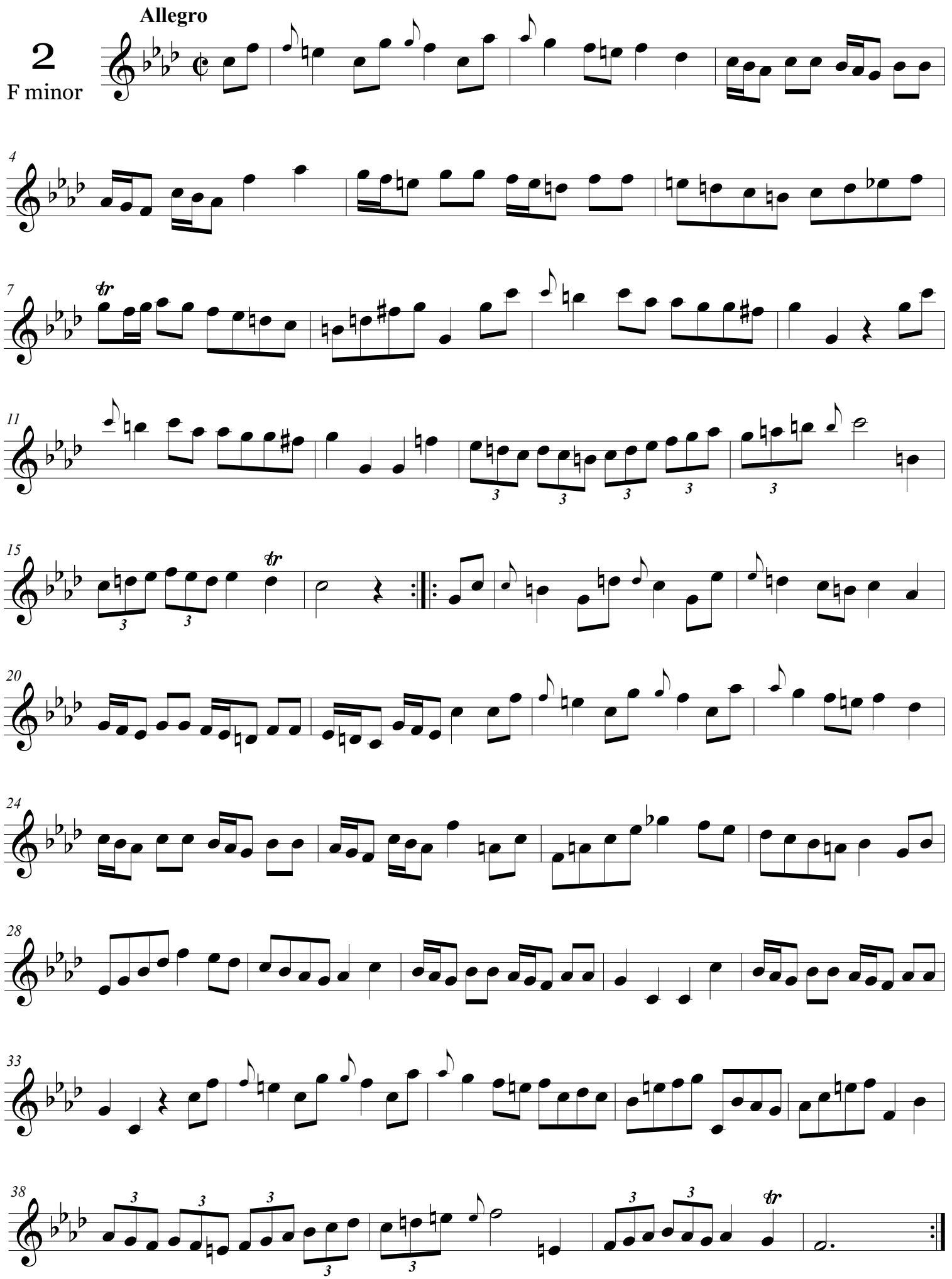


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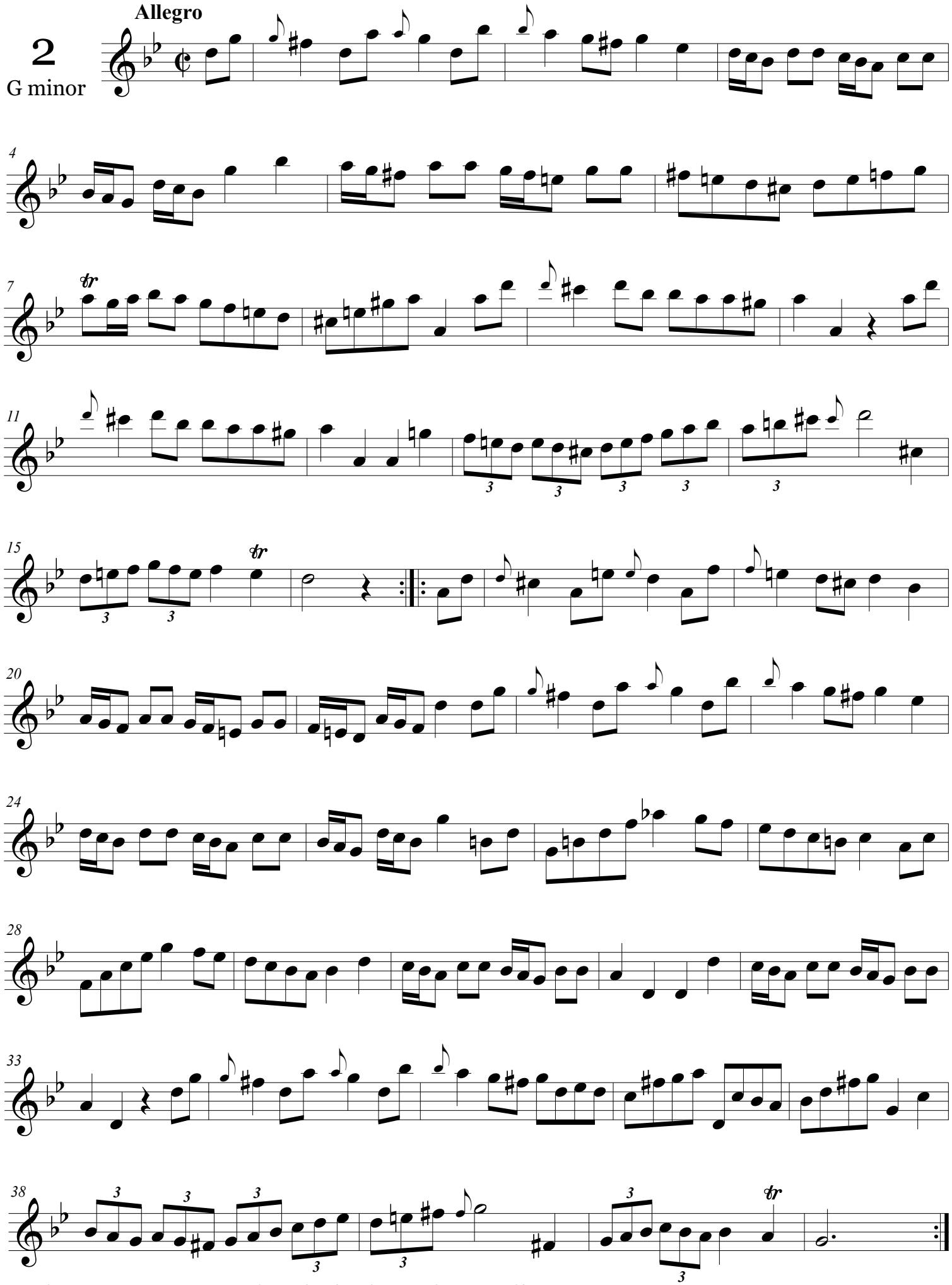


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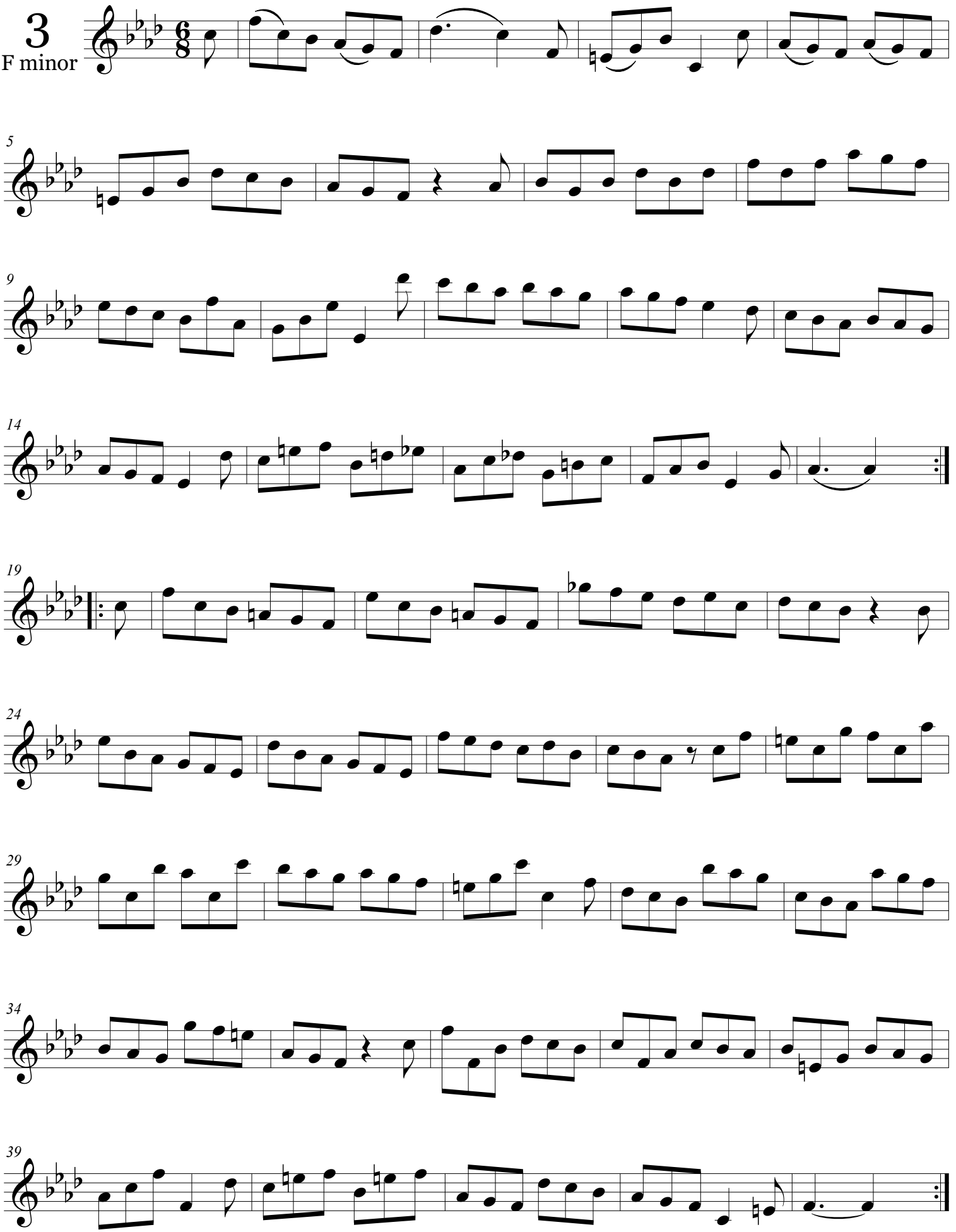
**Allegro (Gigue)**

3

F minor



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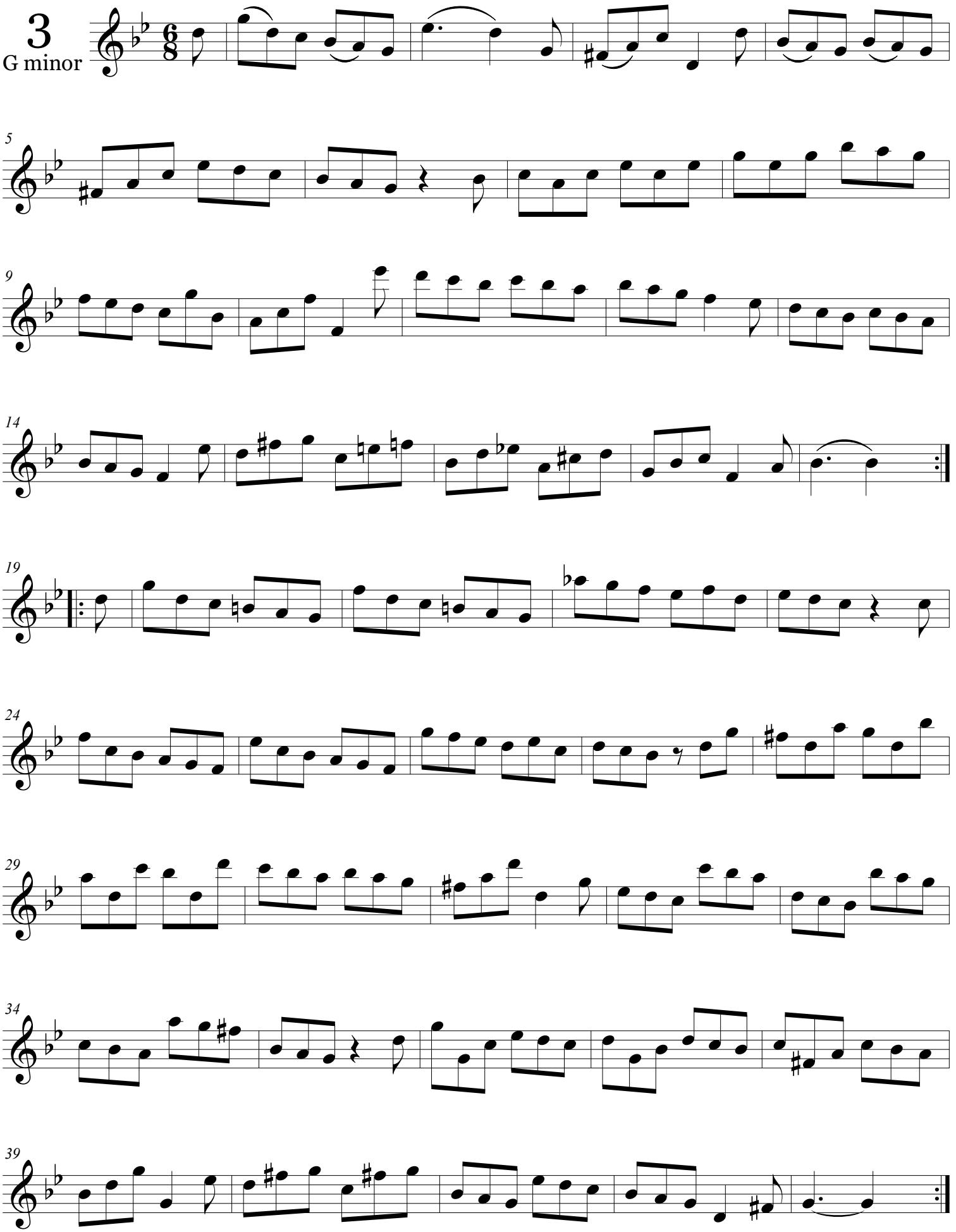
**Allegro (Gigue)**

3

G minor



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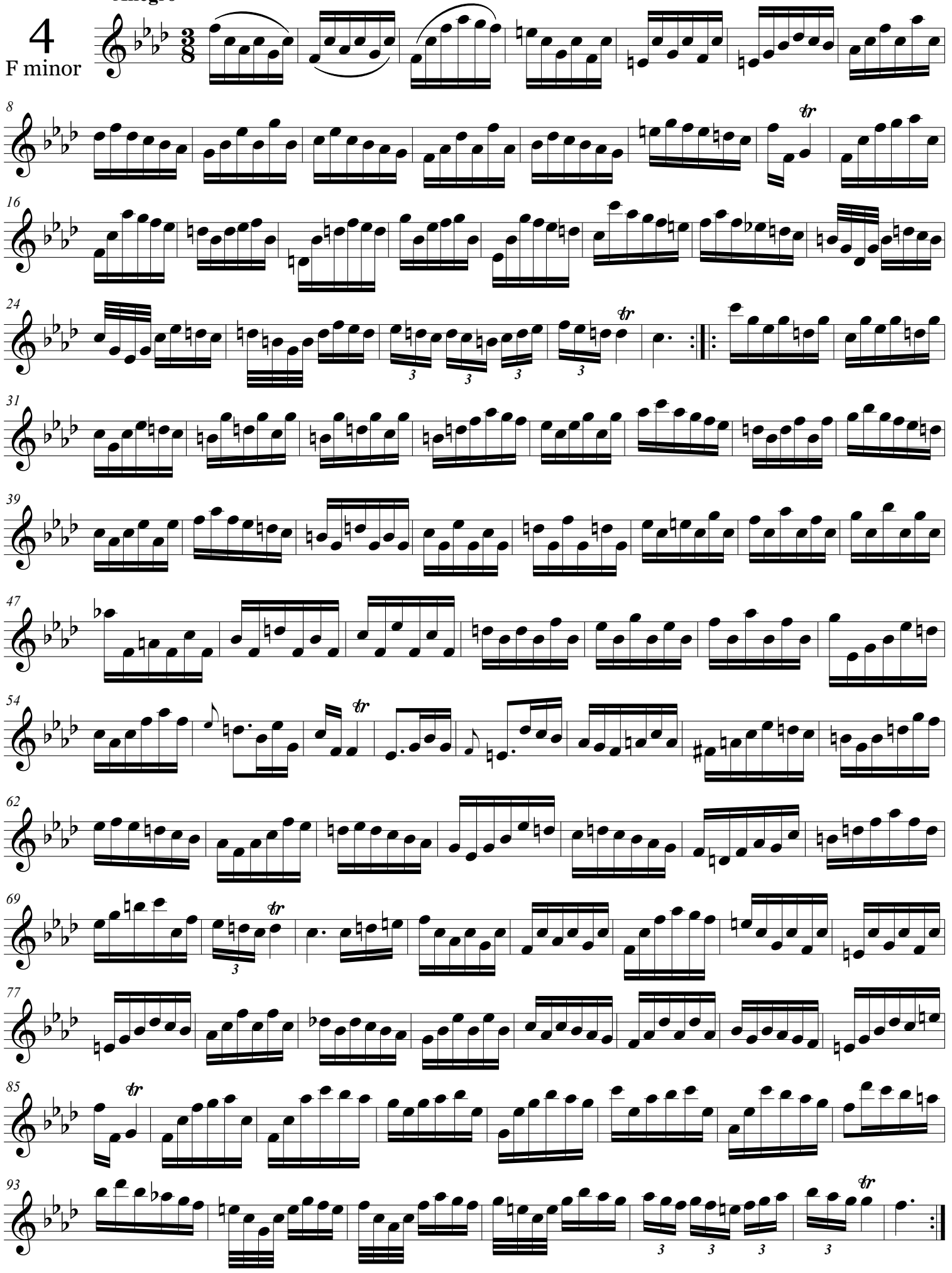
Allegro

# 4
F minor



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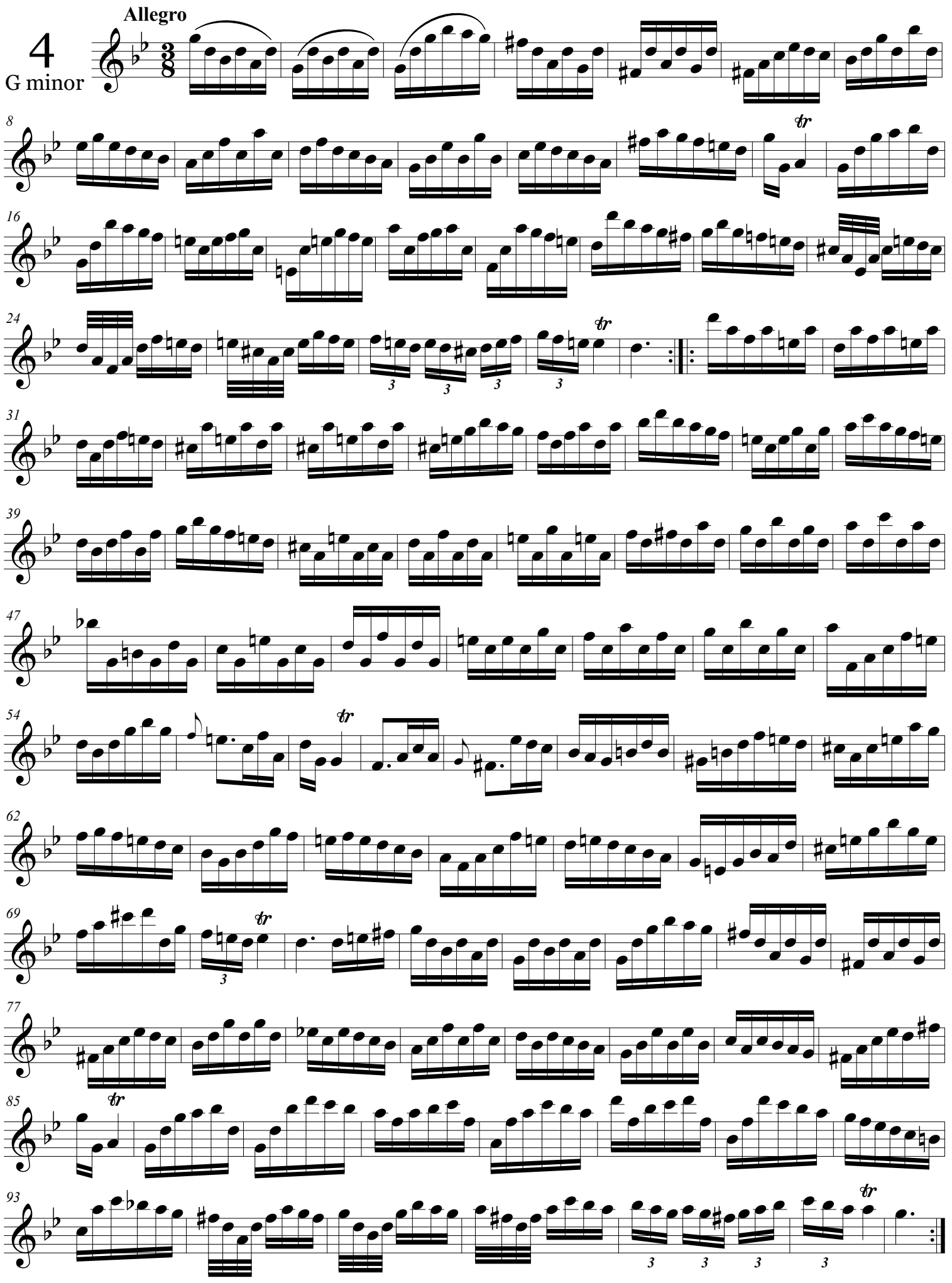


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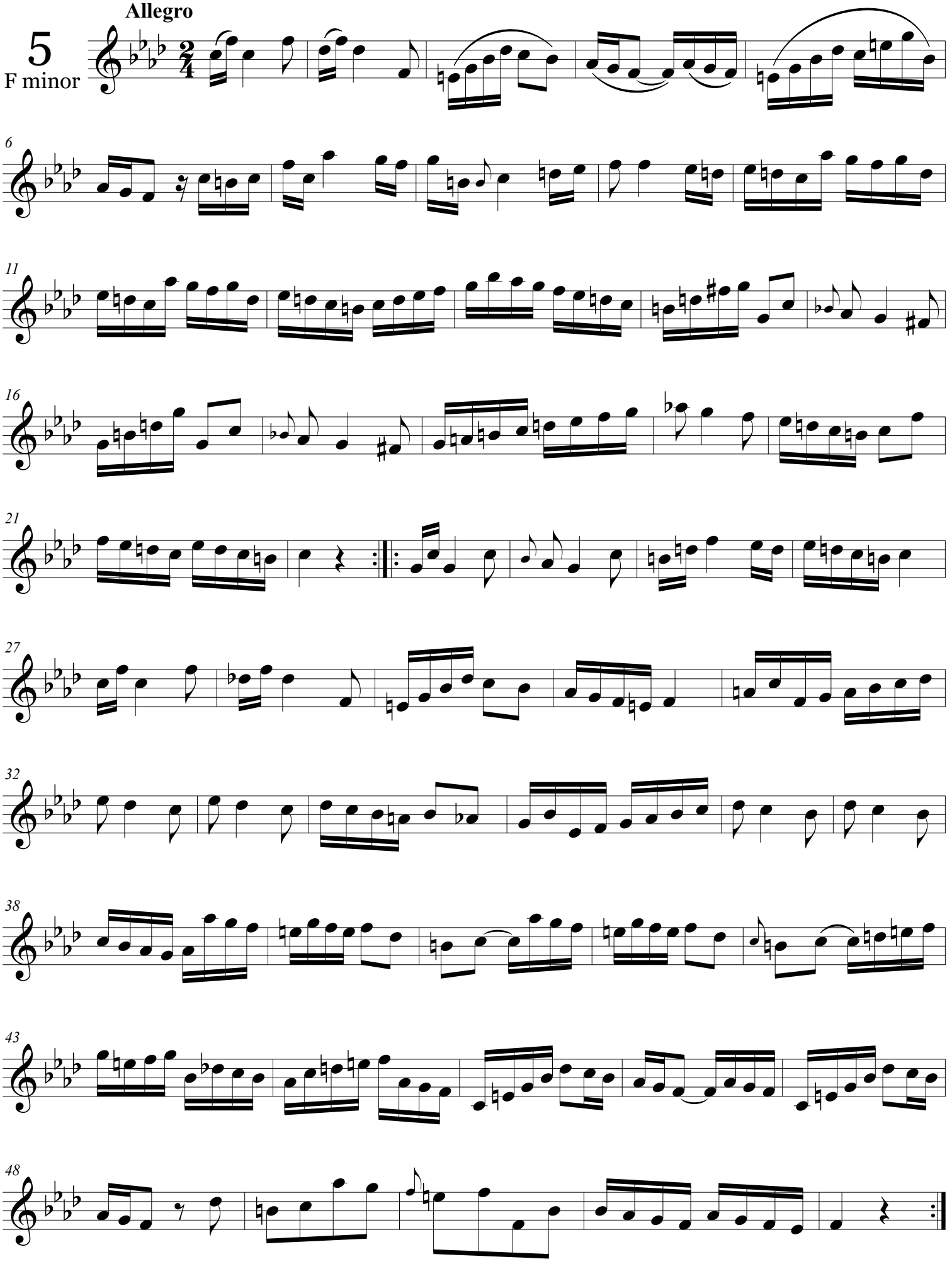
Allegro

5

F minor



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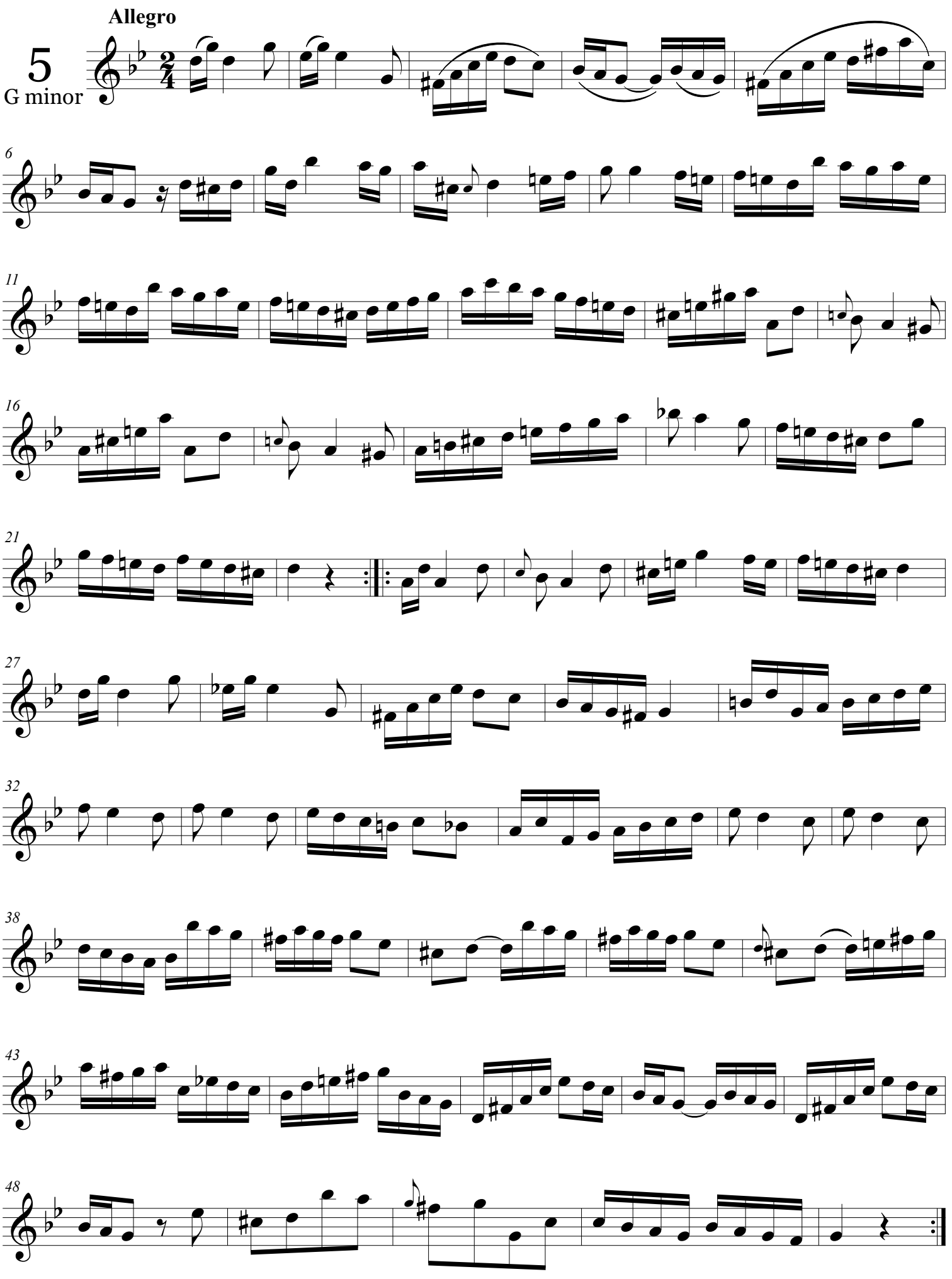
**Allegro**

5

G minor



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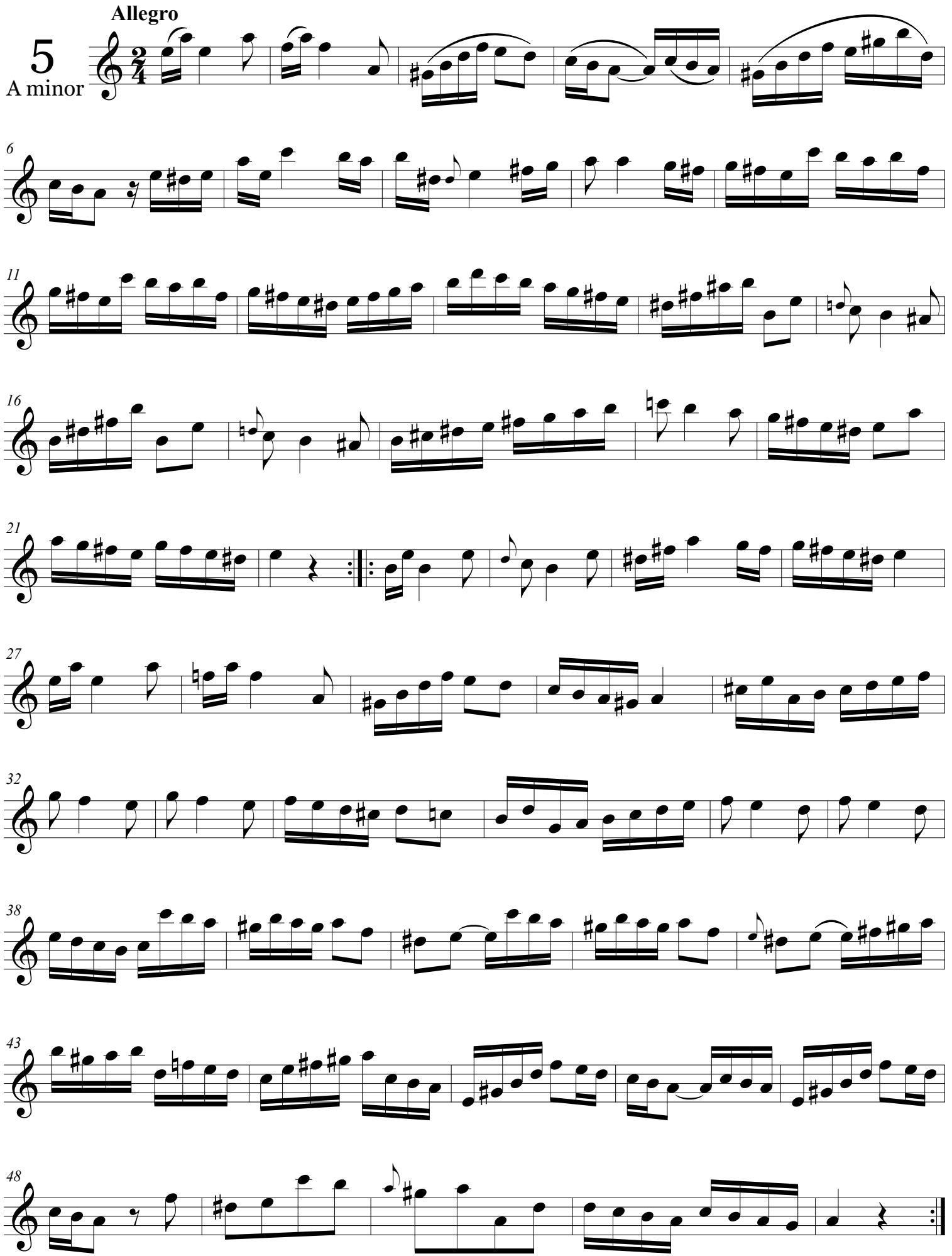


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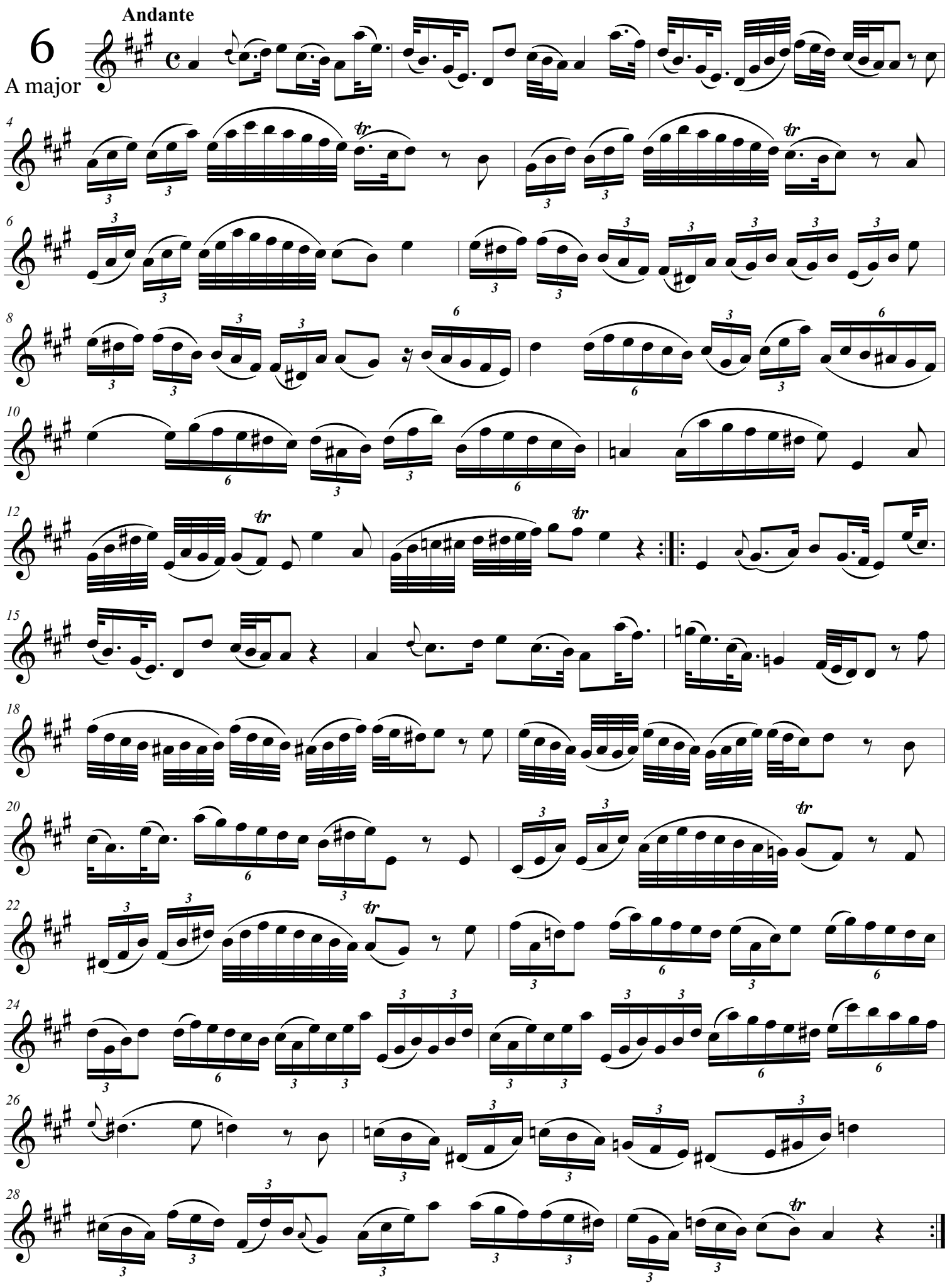
# 6

A major

**Andante**



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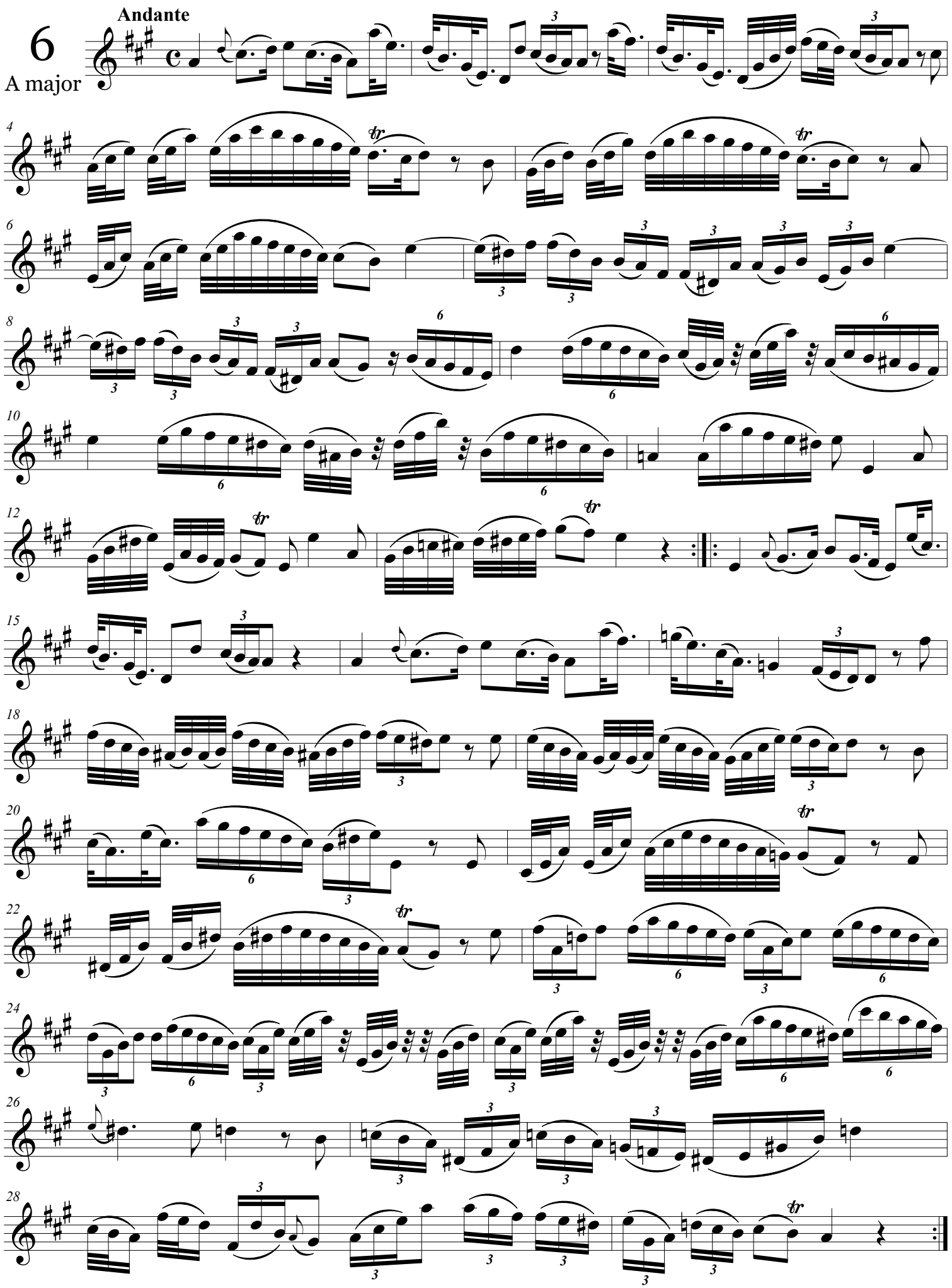
# 6

A major

Andante



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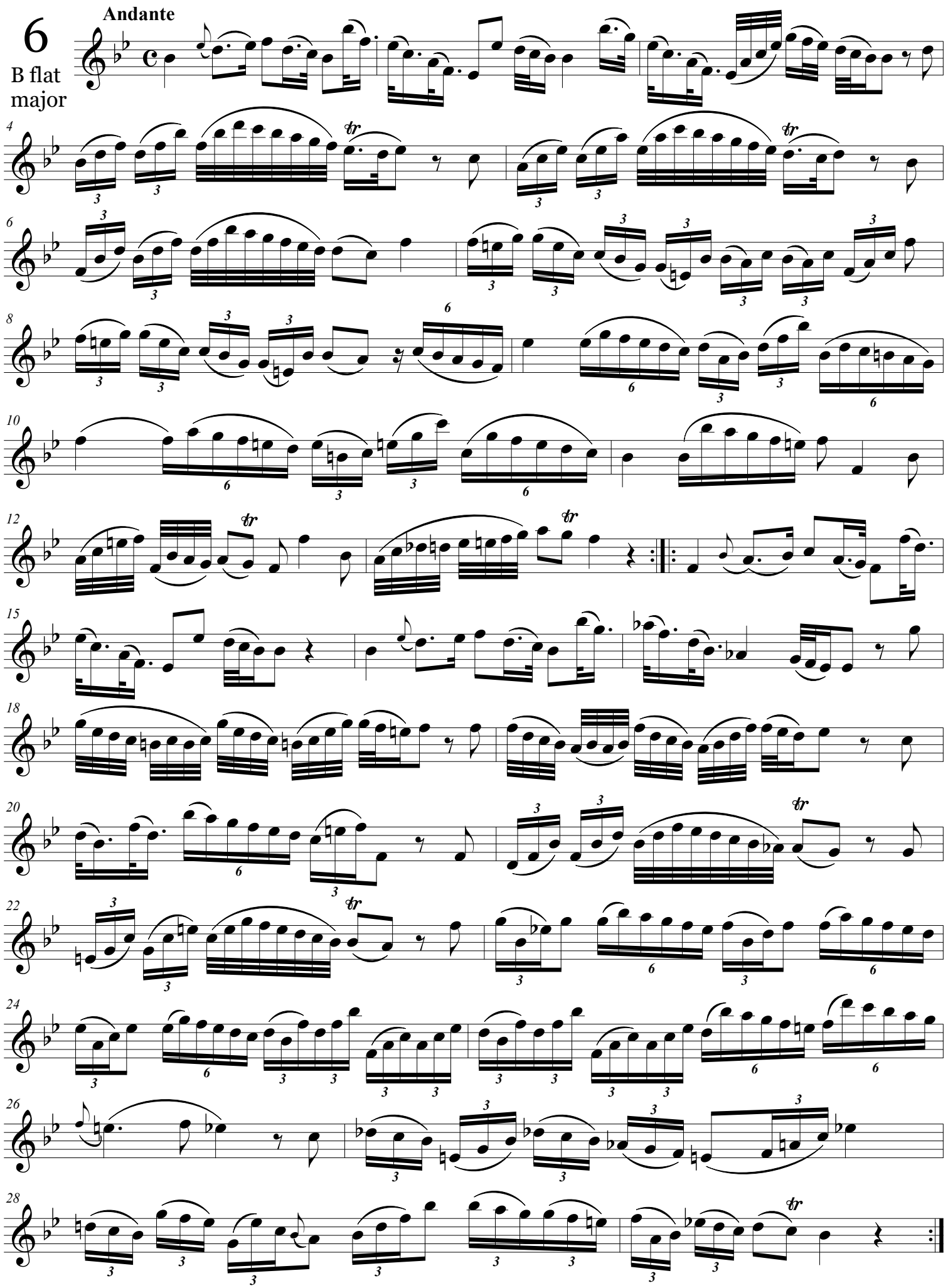
# 6

B flat major

Andante



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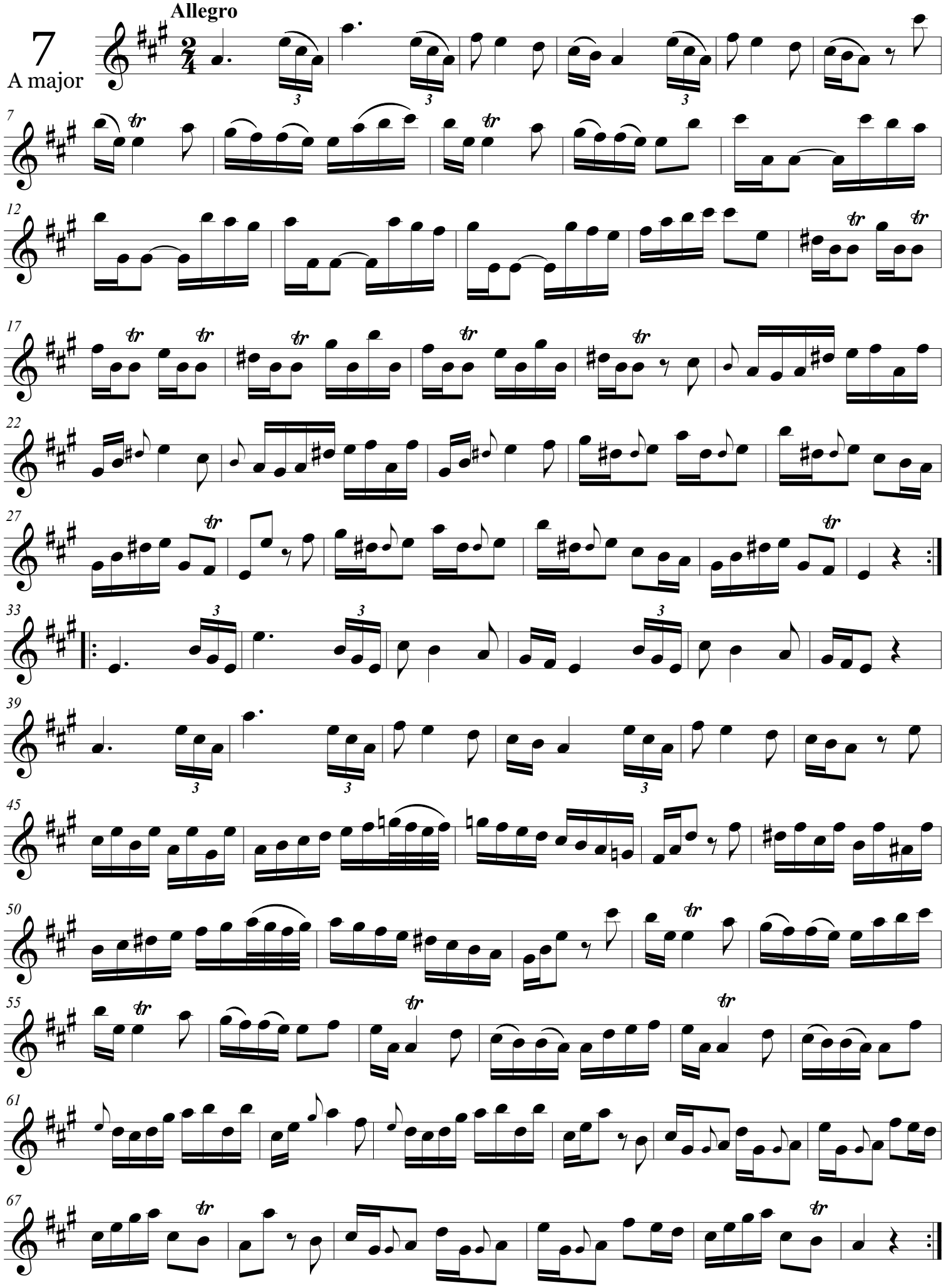
# 7

A major

Allegro



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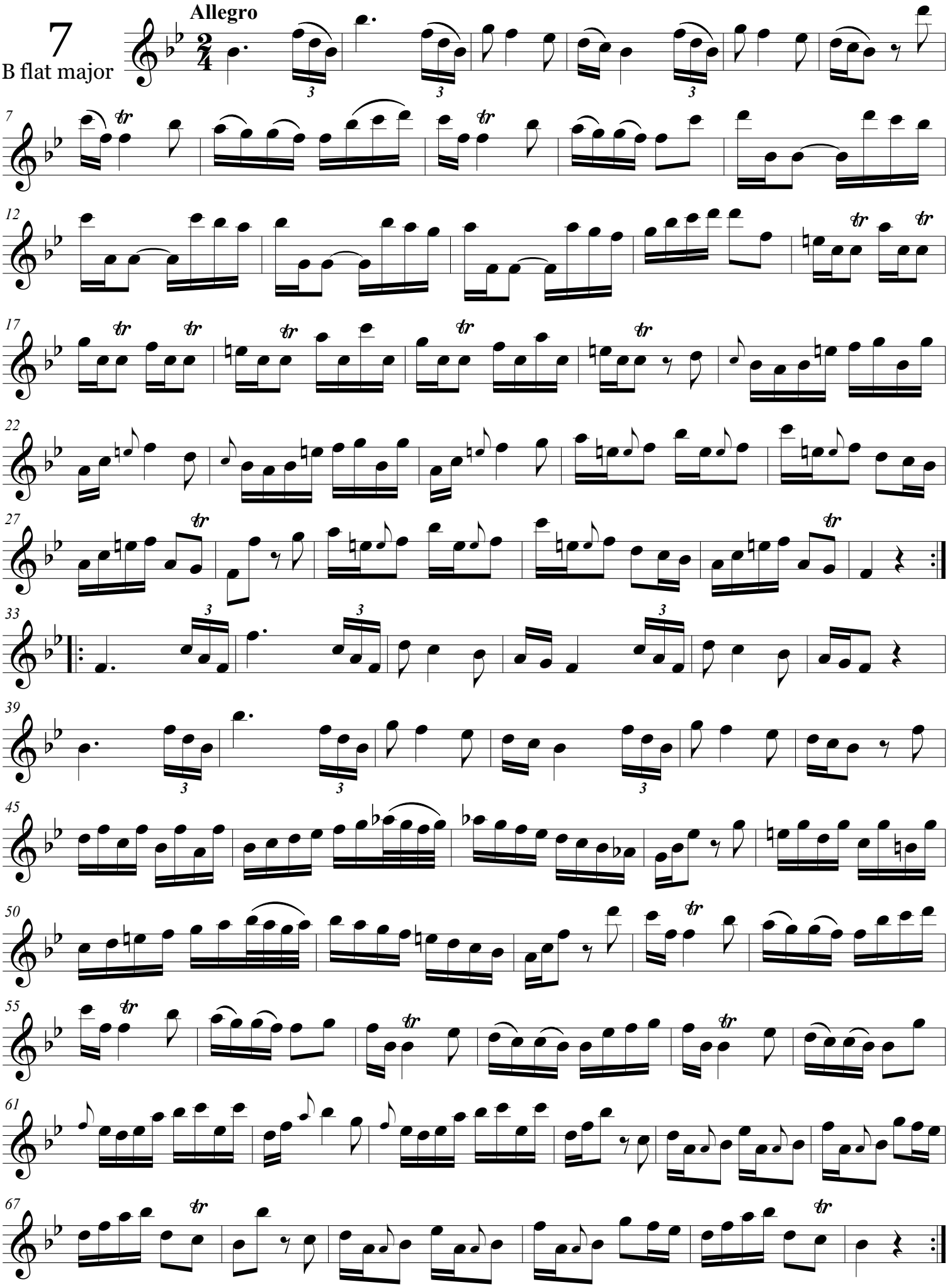
# 7

B flat major

Allegro



Based on BESOZZI, A. *Twenty Eight Studies for Oboe*. London: De Wolfe, 1967
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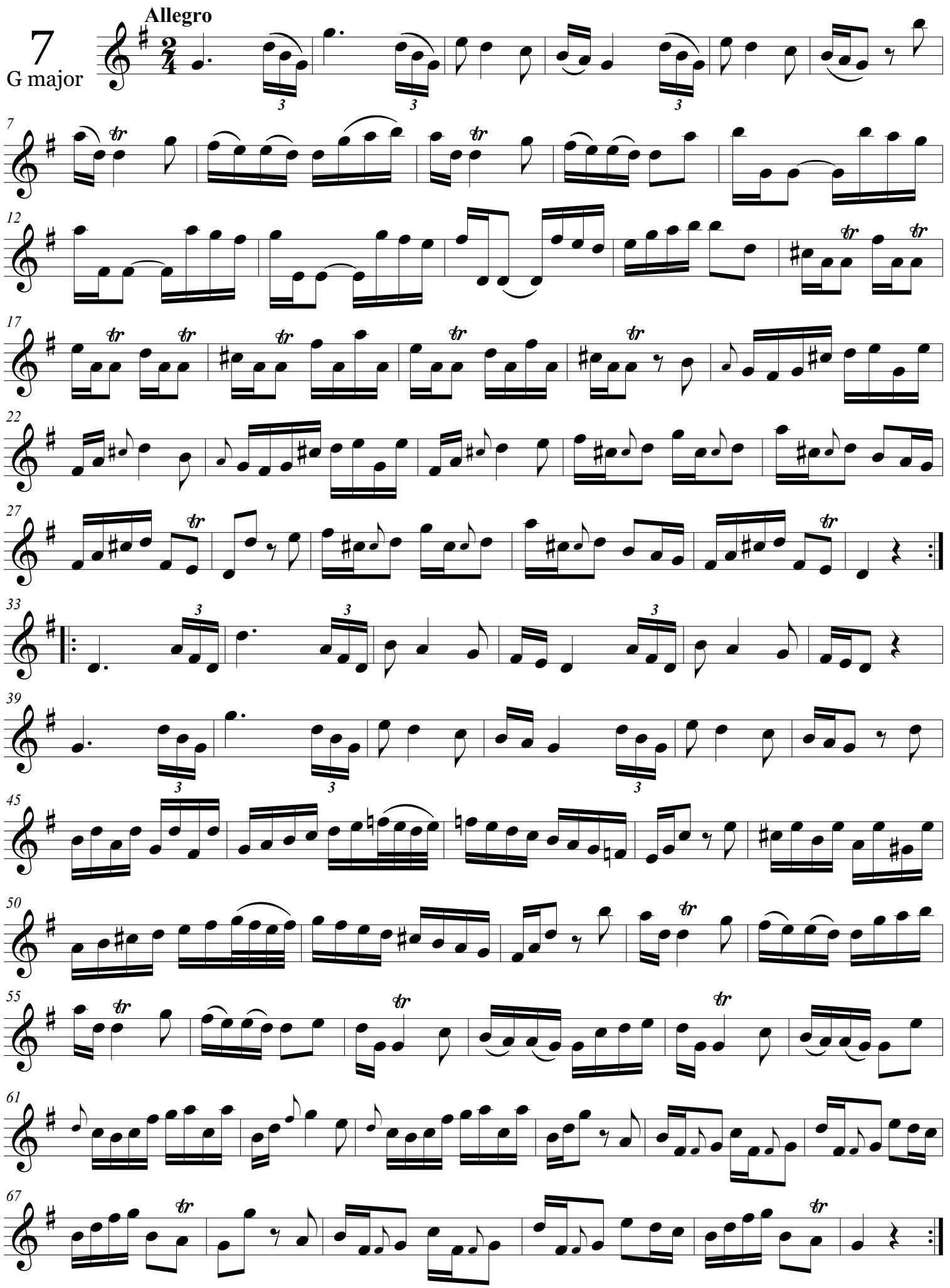
# 7

G major

Allegro



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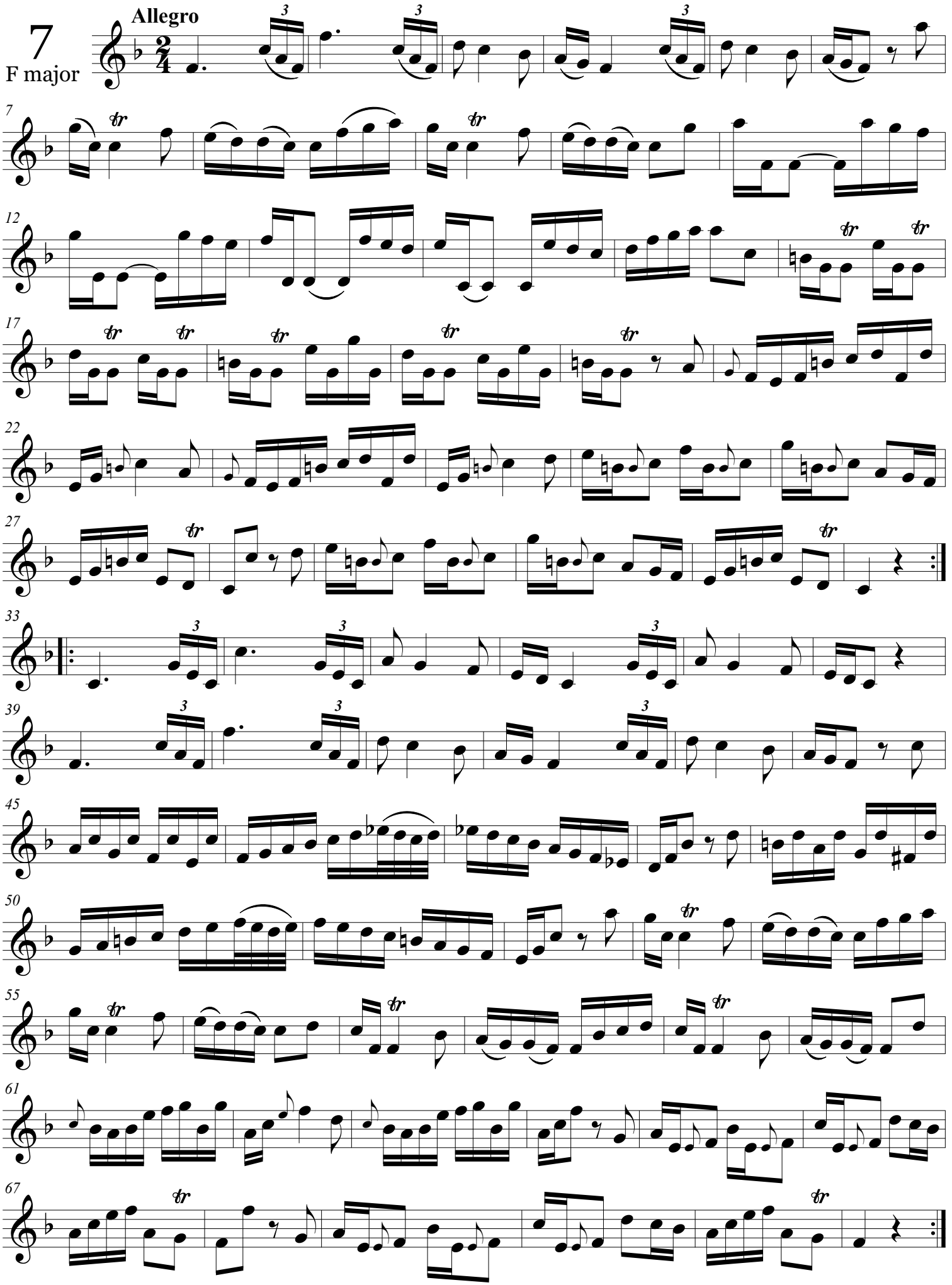
# 7

F major

Allegro



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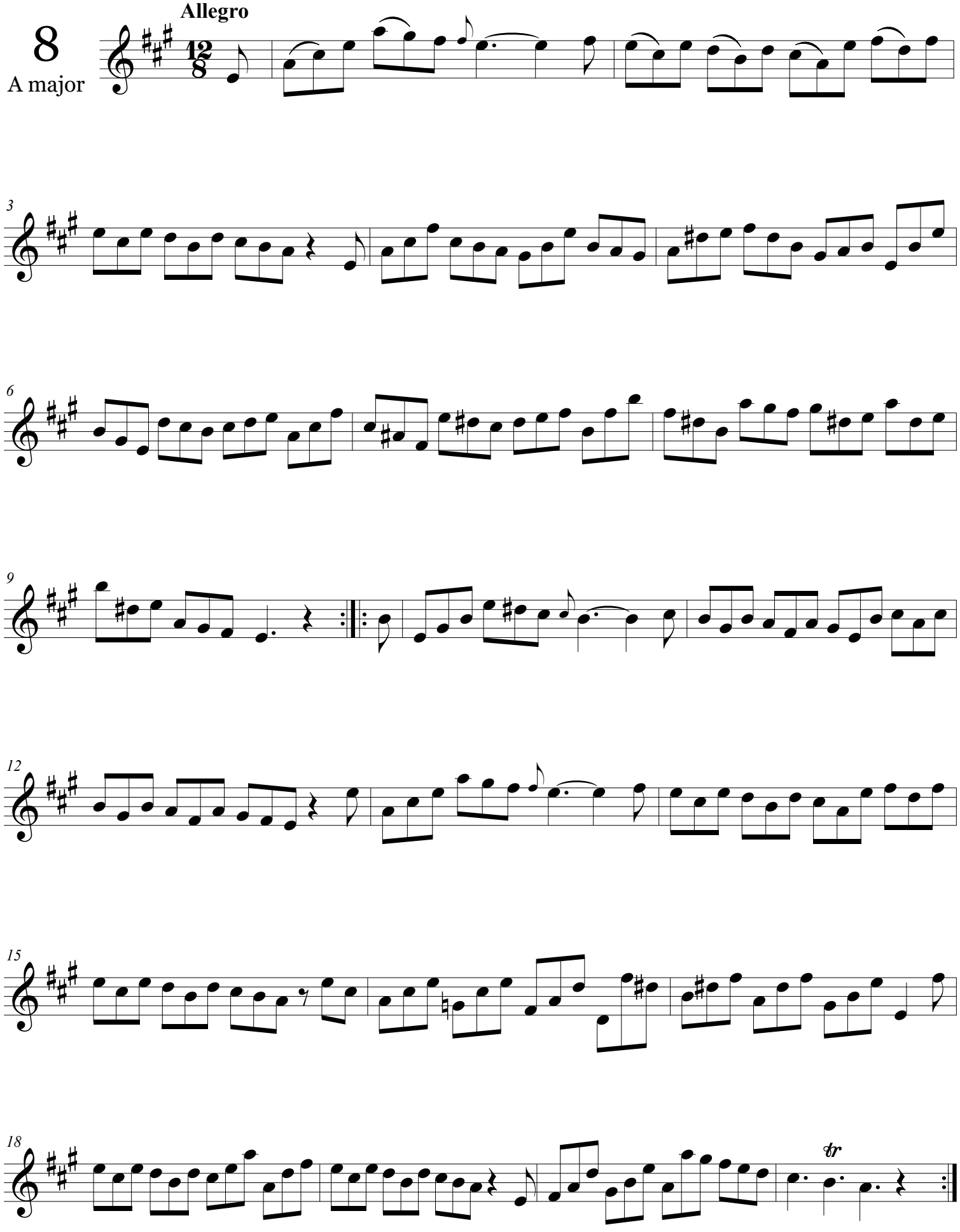
8

A major

**Allegro**



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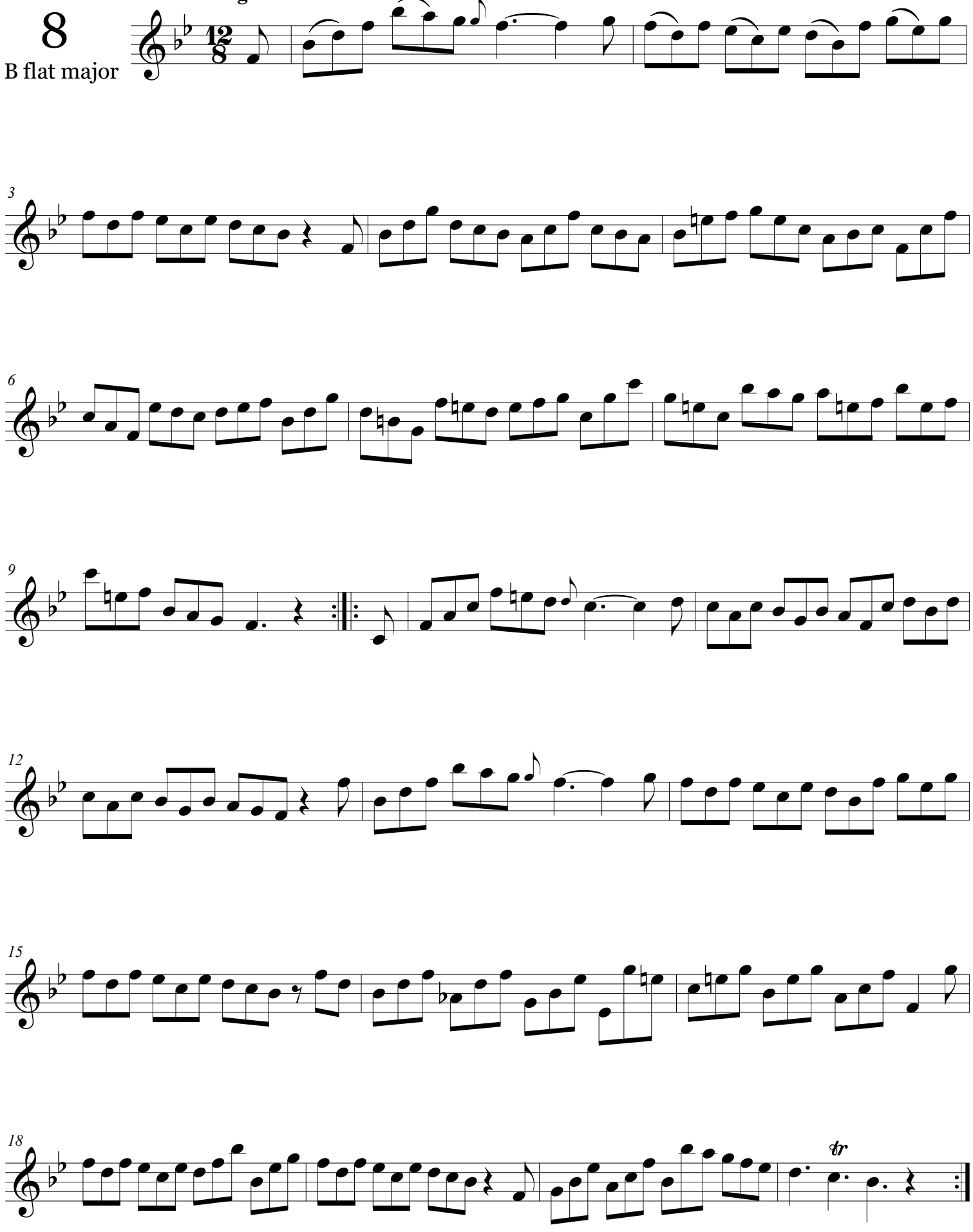
# 8

B flat major

**Allegro**



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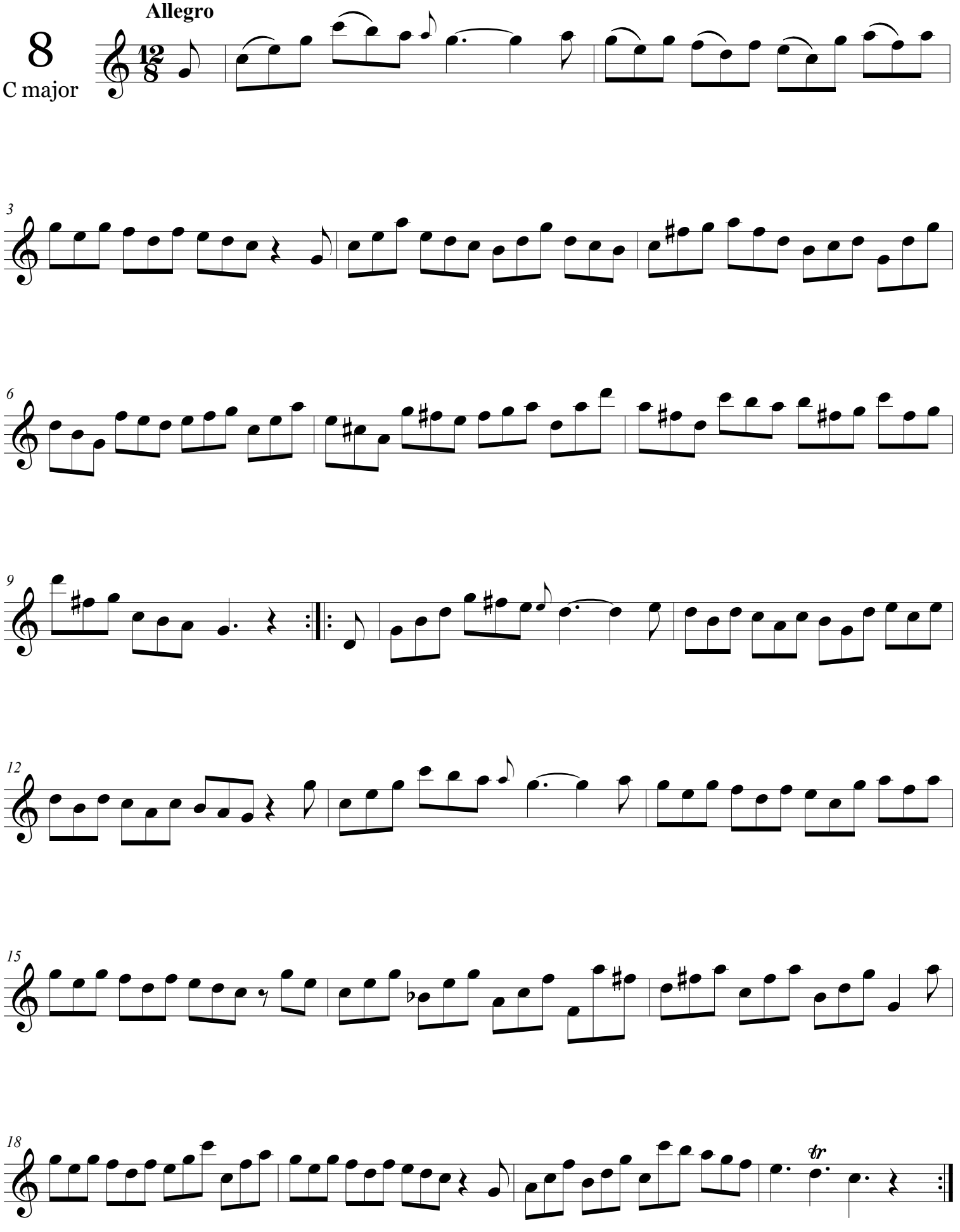
8

C major

**Allegro**



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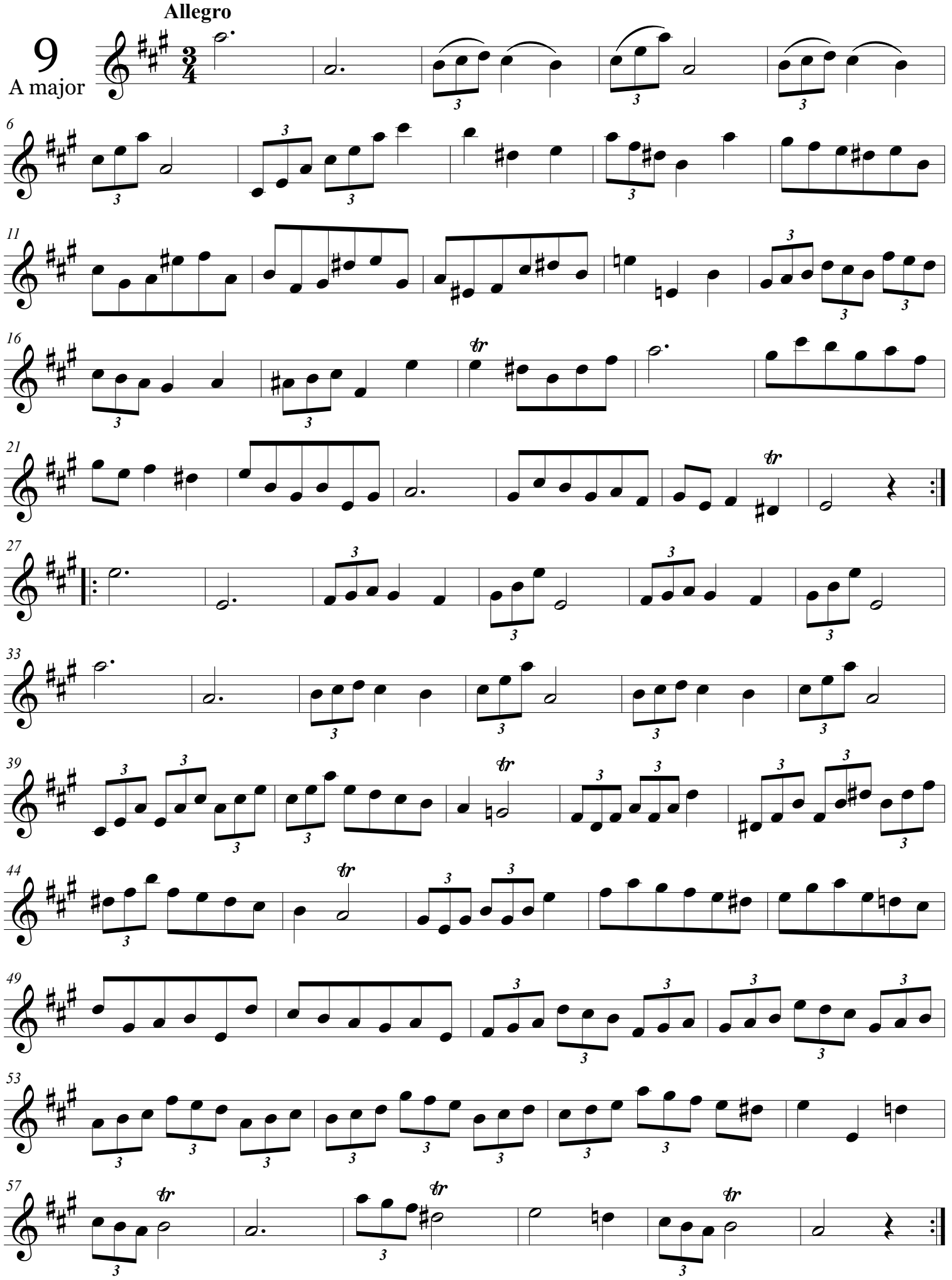


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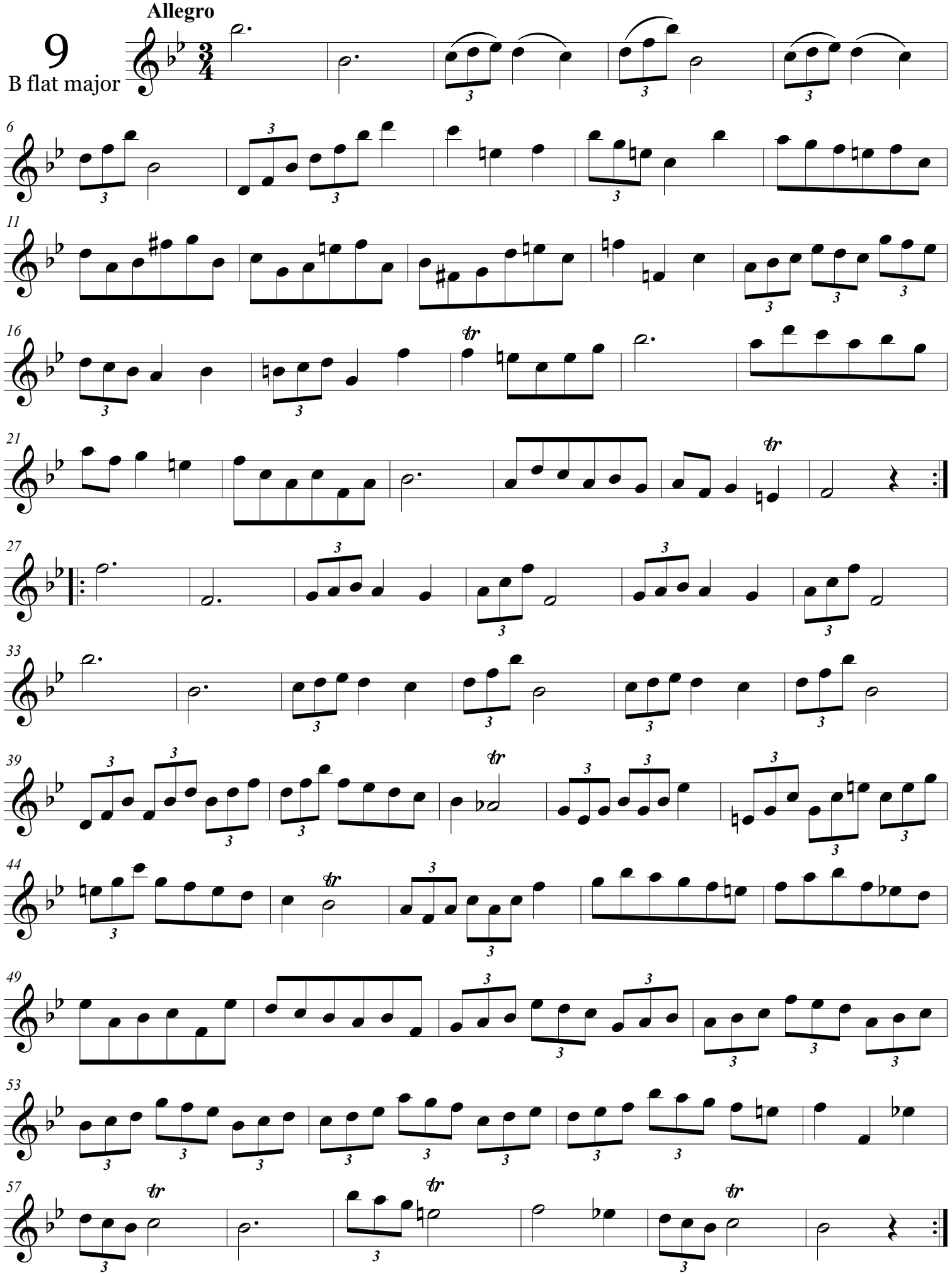
# 9

B flat major

**Allegro**



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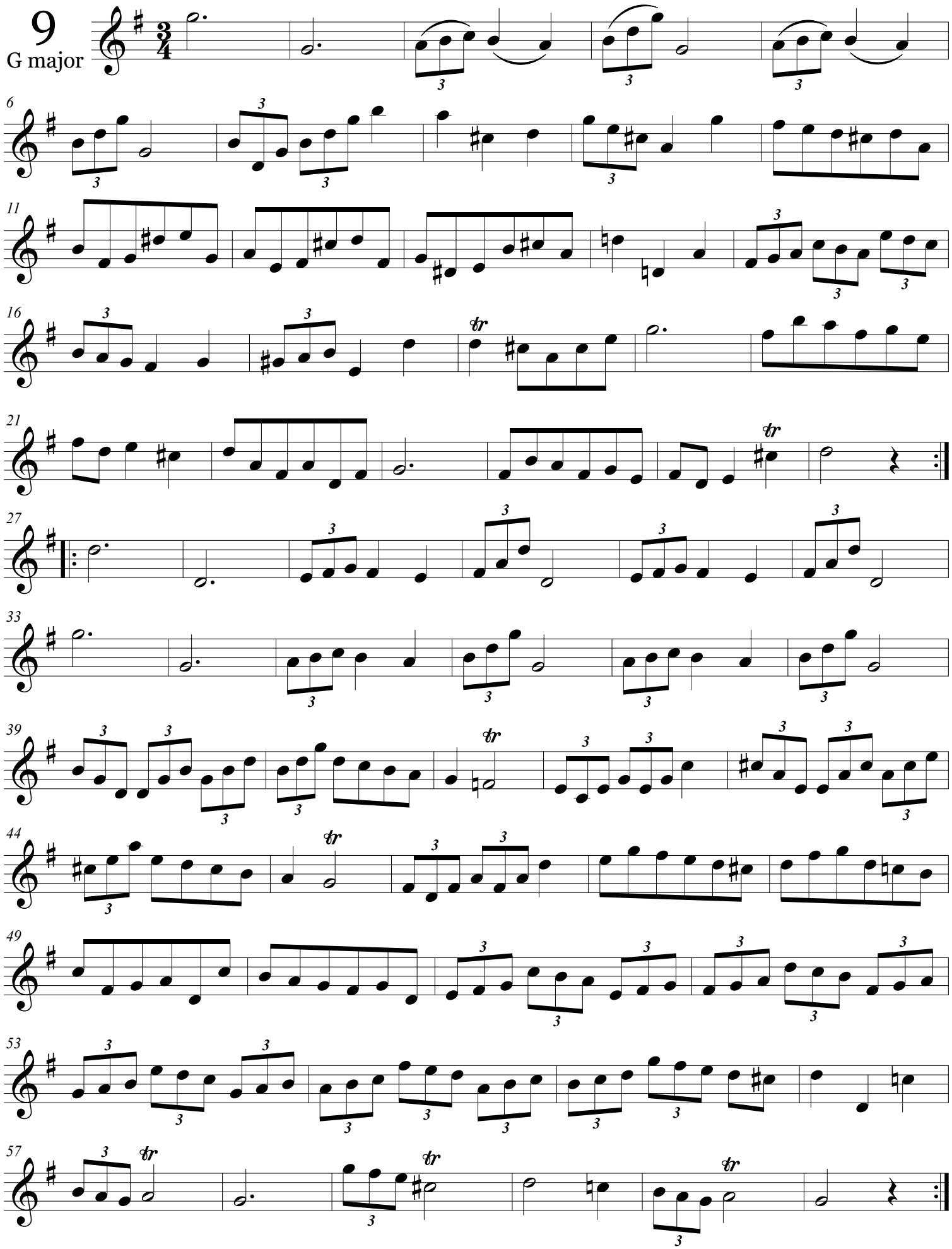
Allegro

9

G major



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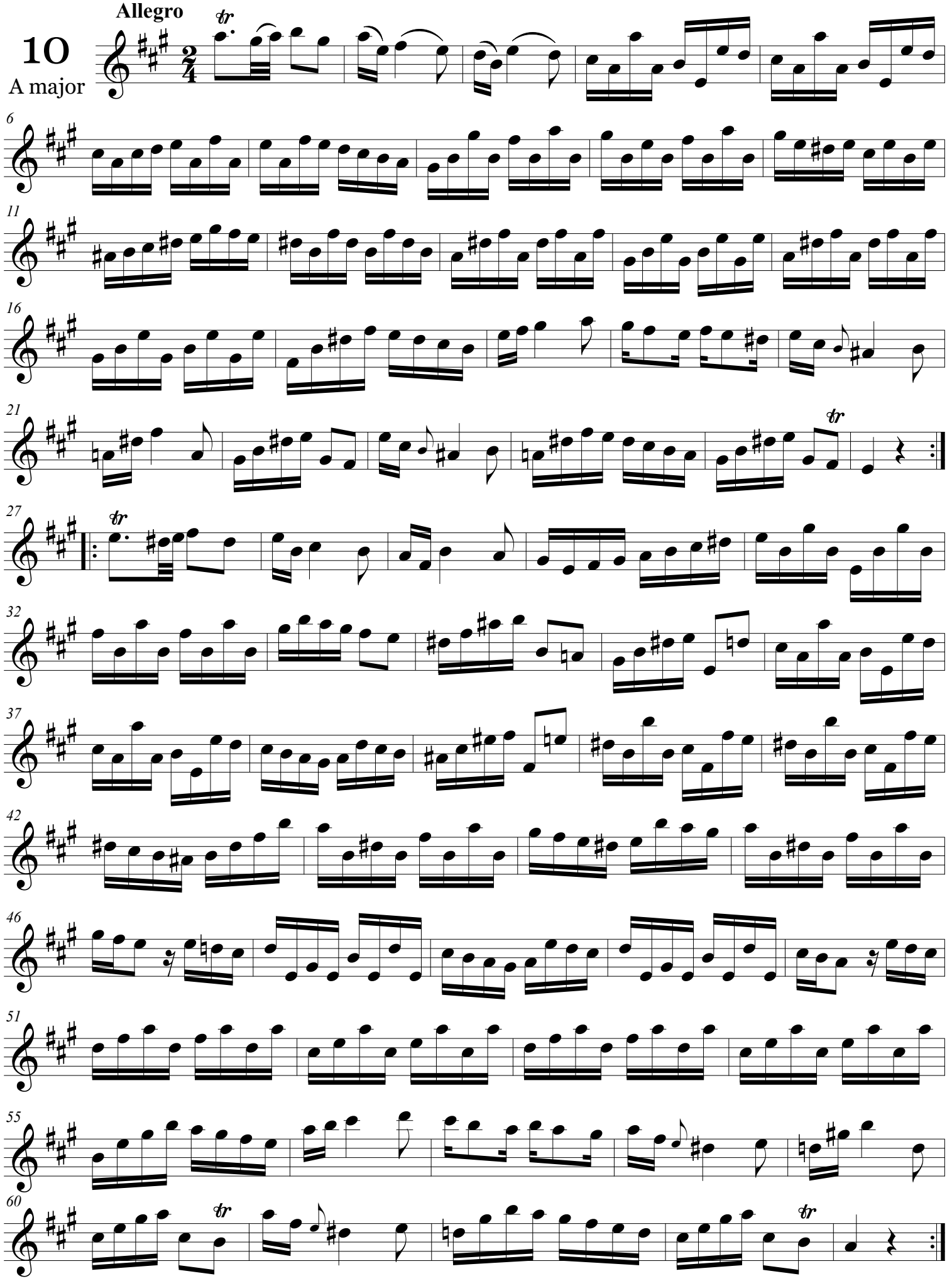
# 10

A major

Allegro



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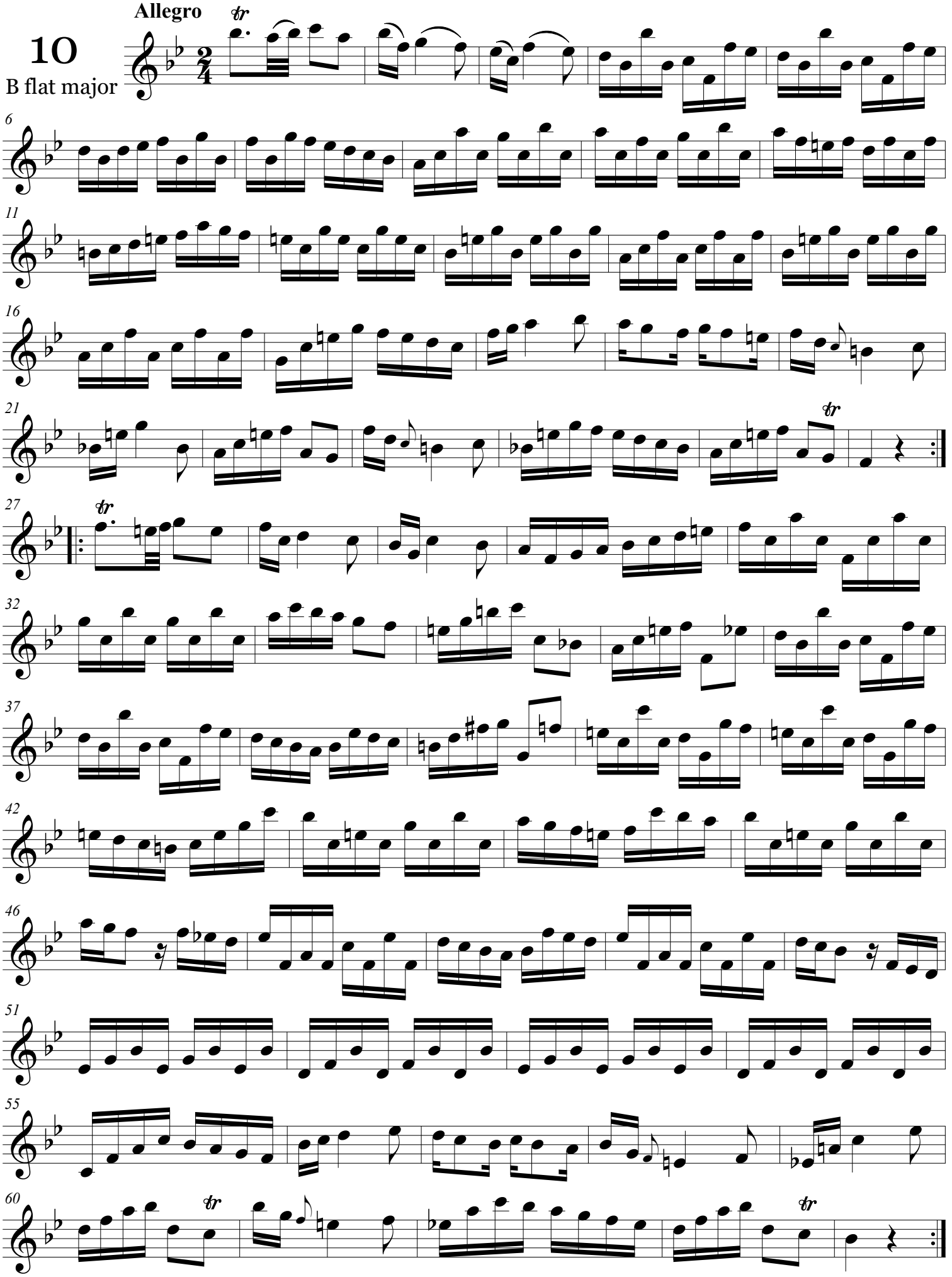
# 10

B flat major

Allegro



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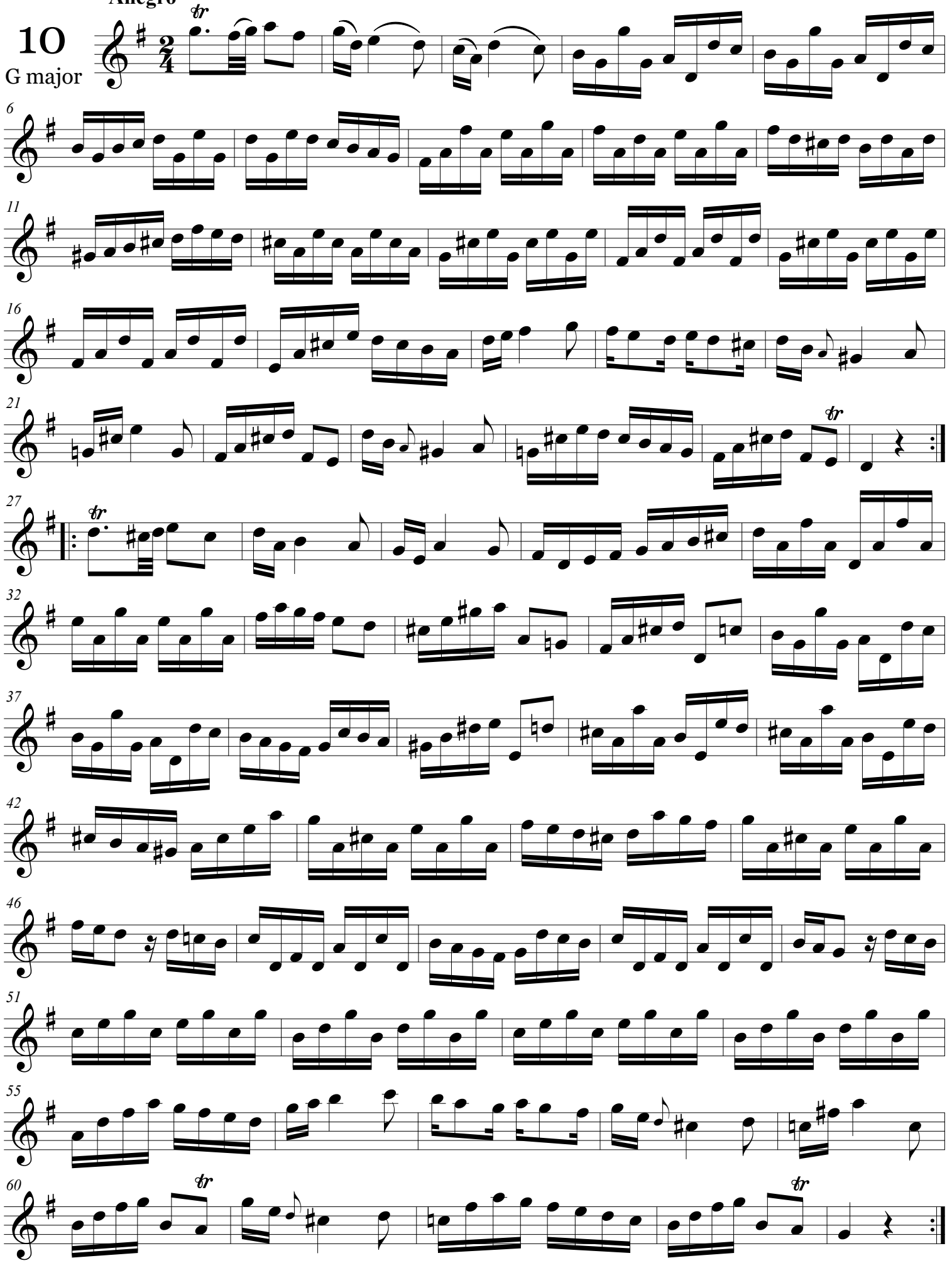
Allegro

# 10

G major



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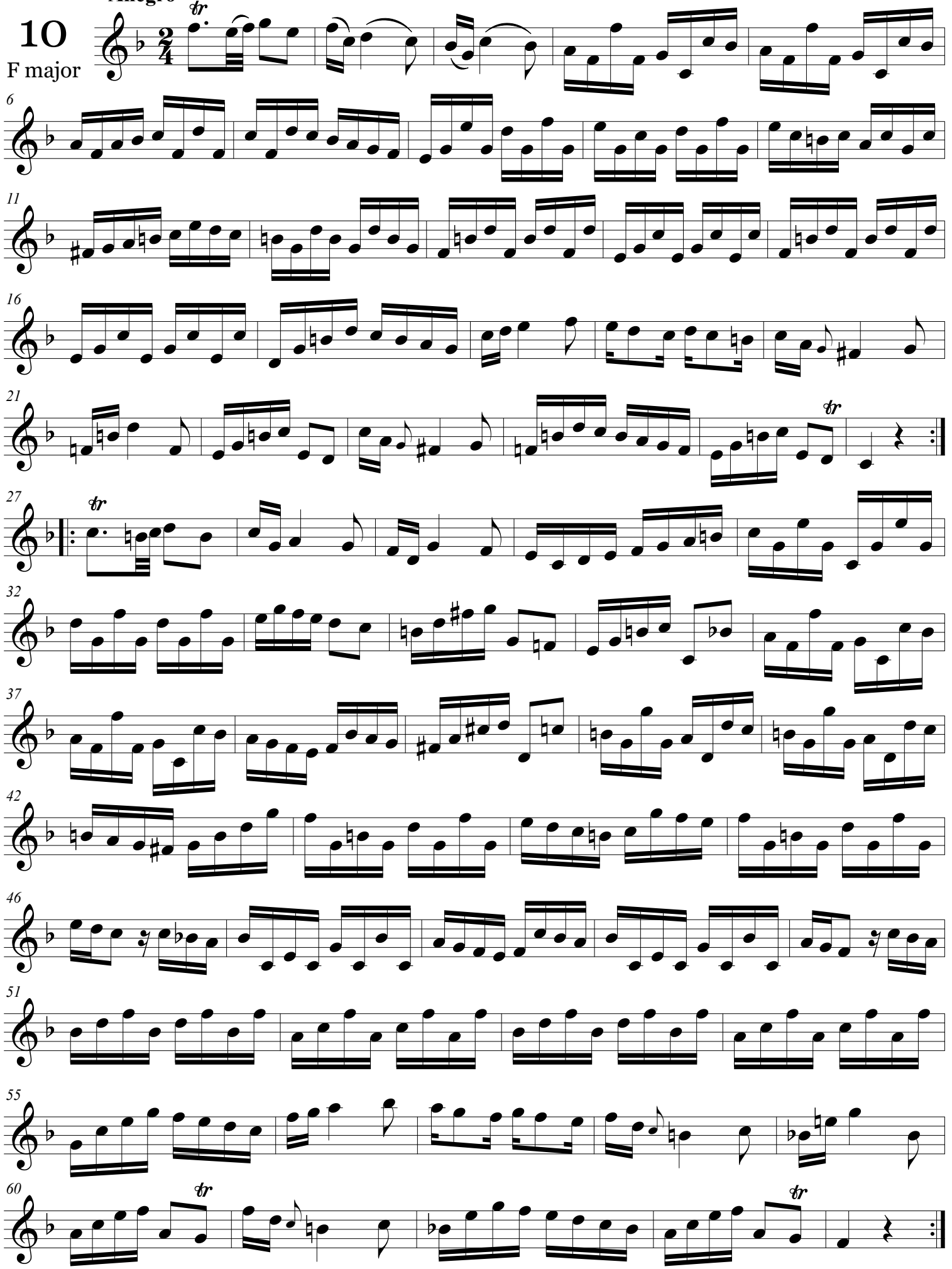
# 10

F major

Allegro



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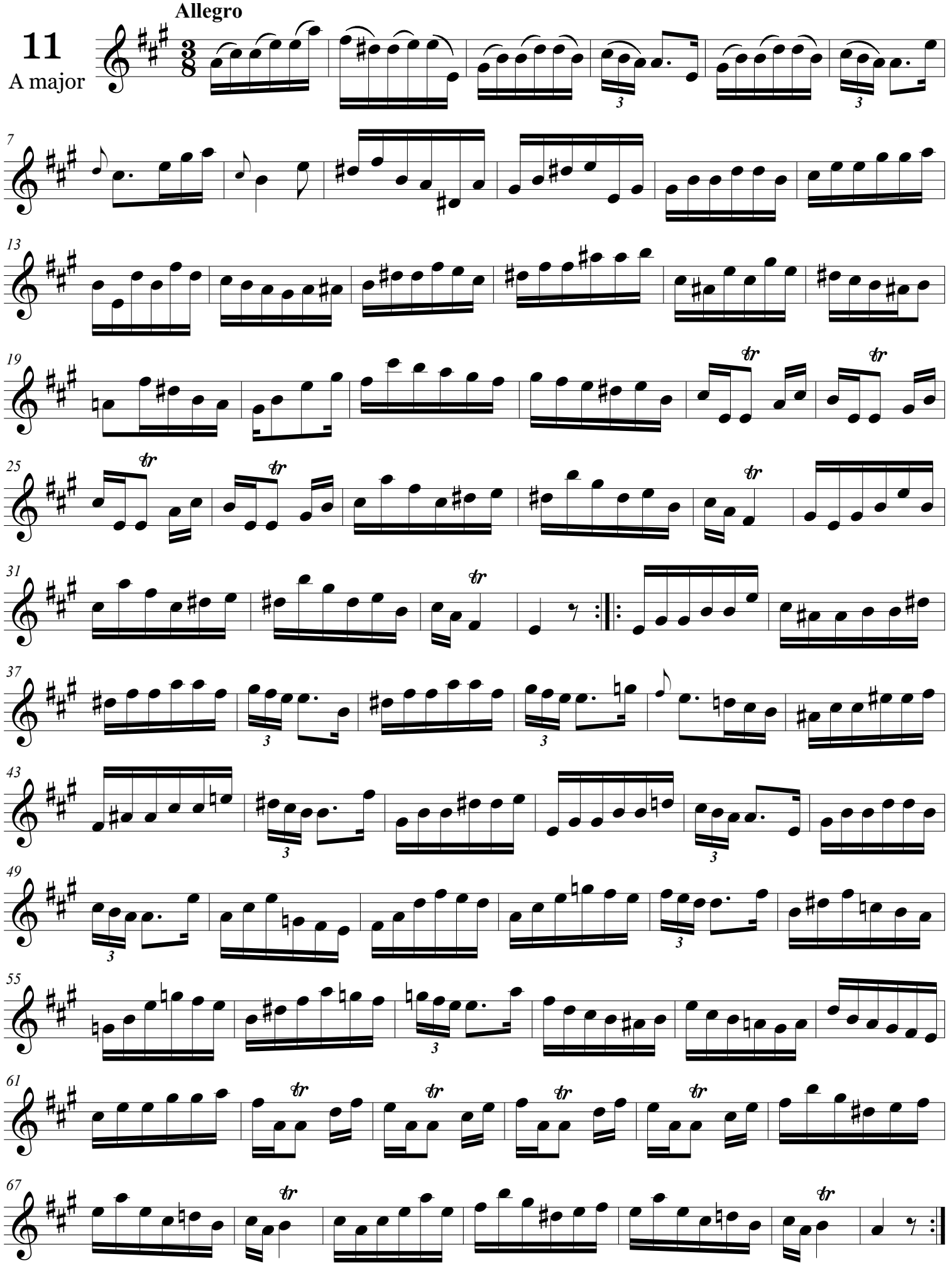
# 11

A major

Allegro



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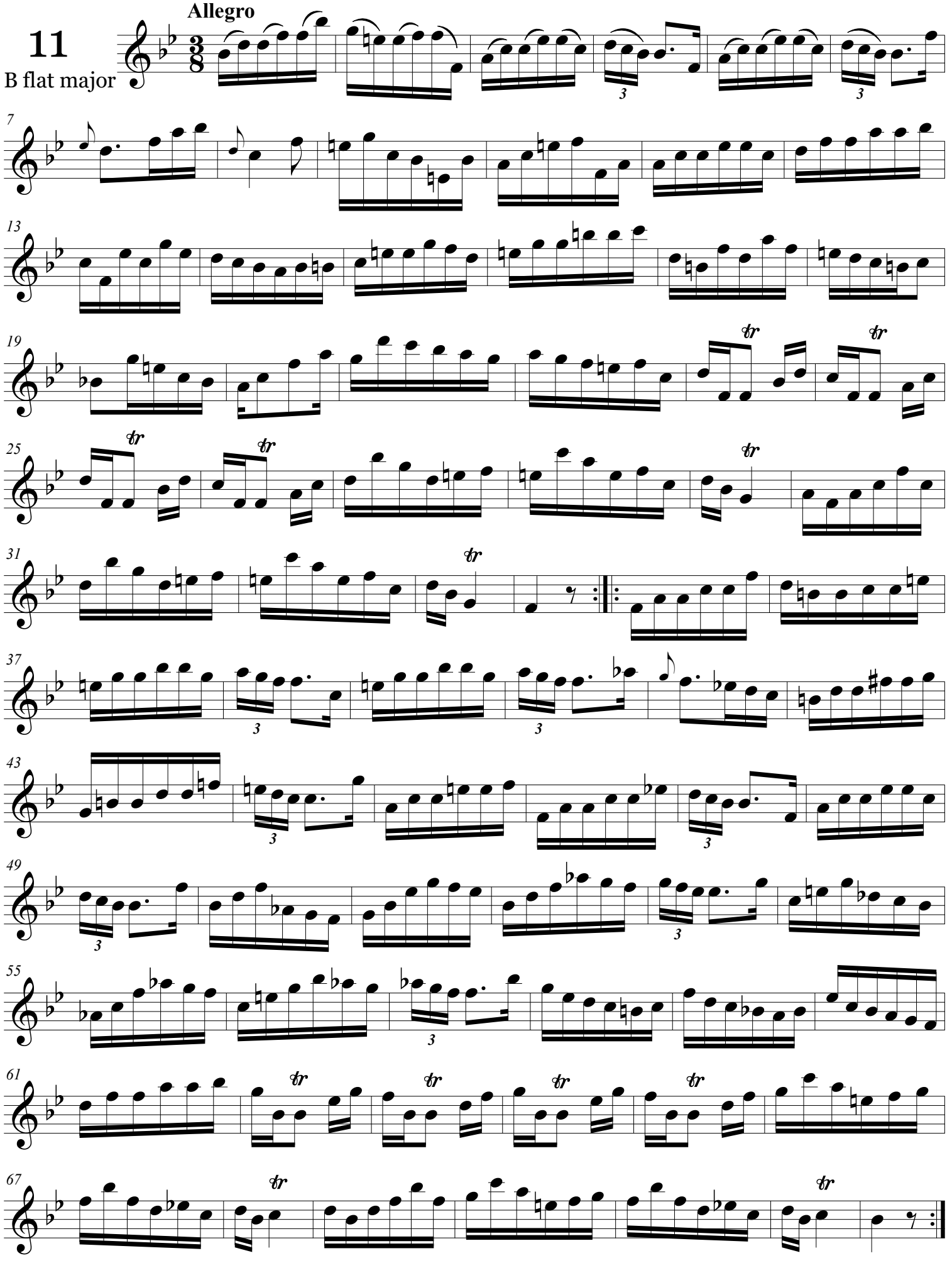
# 11

B flat major

Allegro



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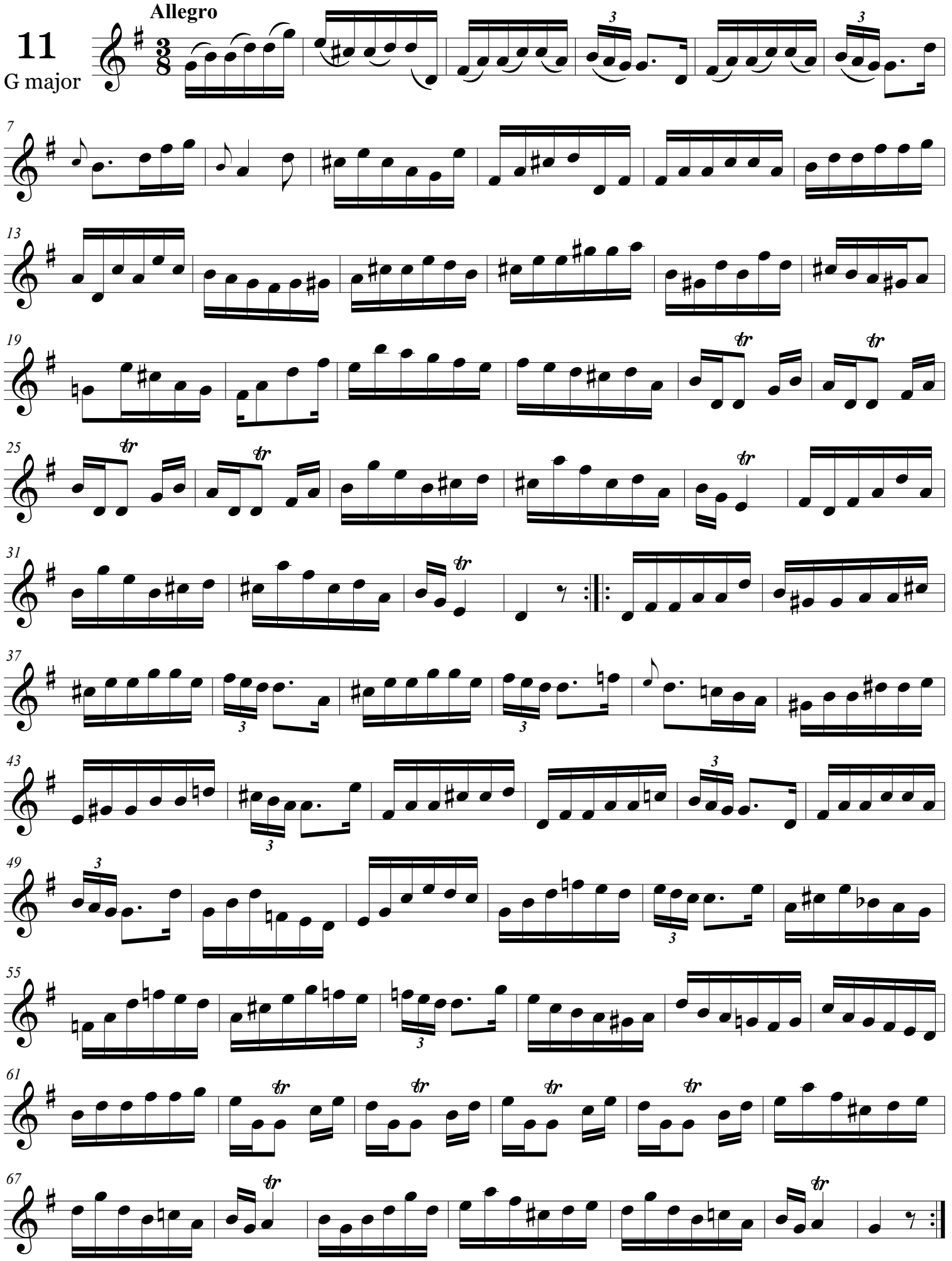
# 11

G major

Allegro



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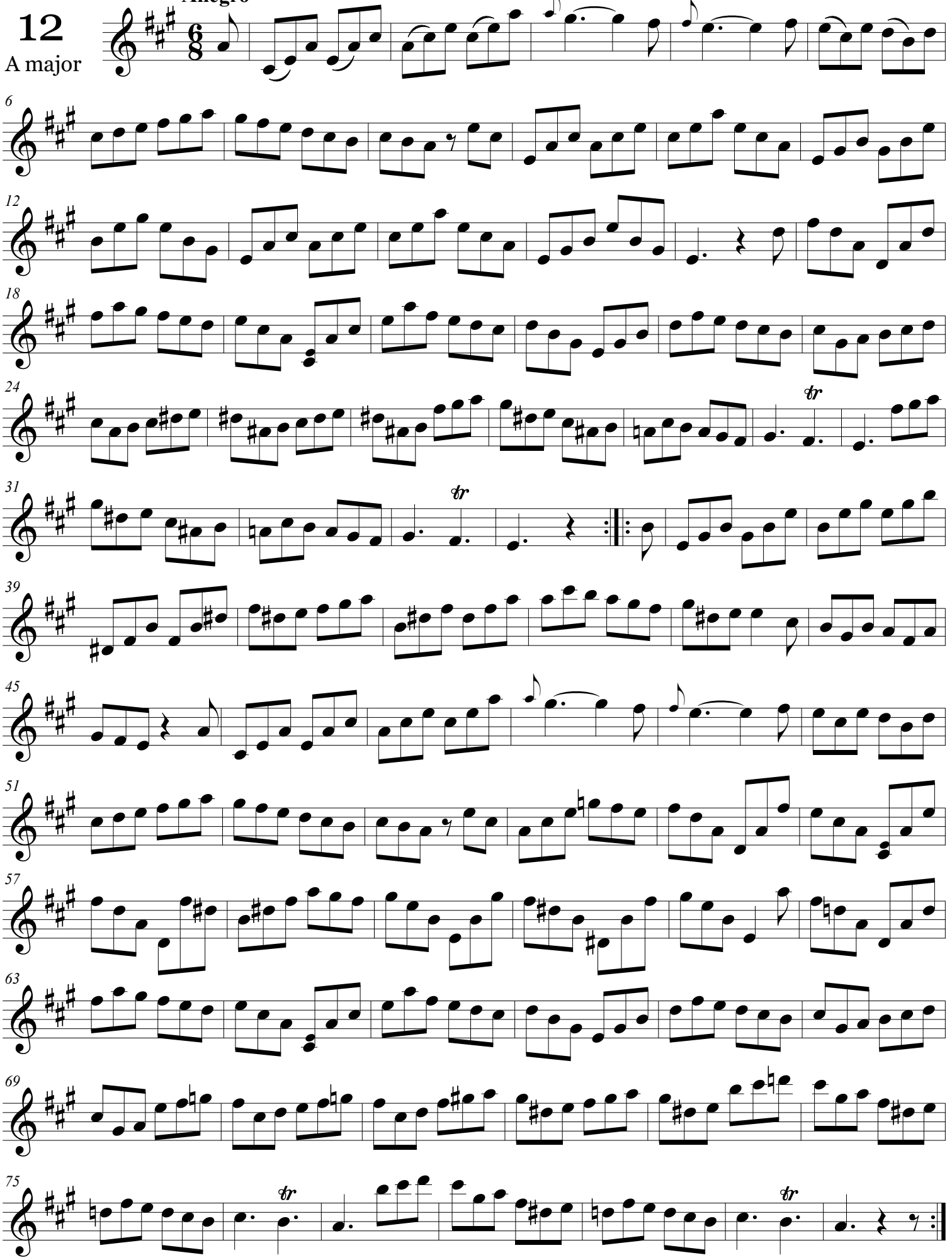
# 12

A major

Allegro



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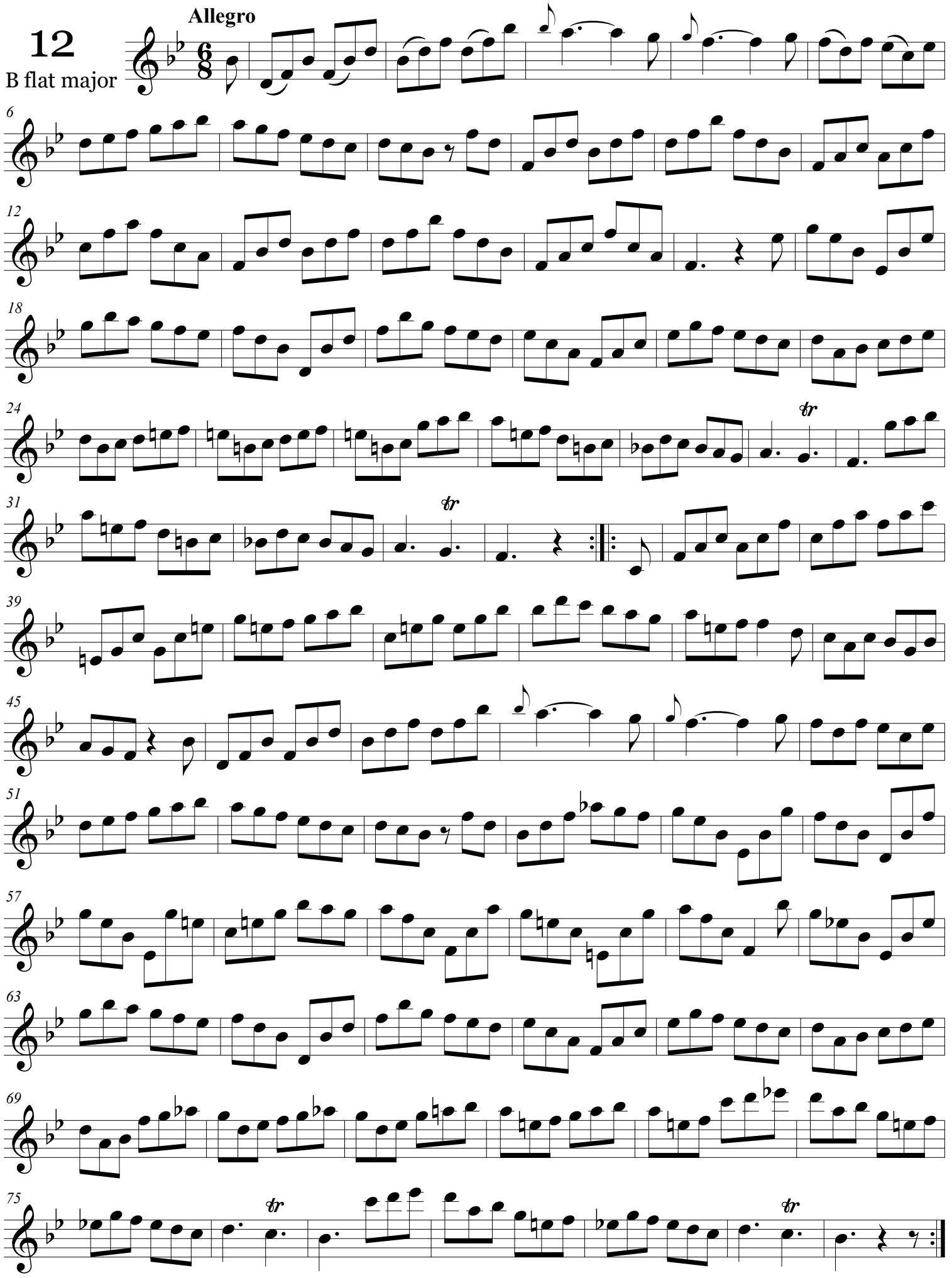
# 12

B flat major

Allegro



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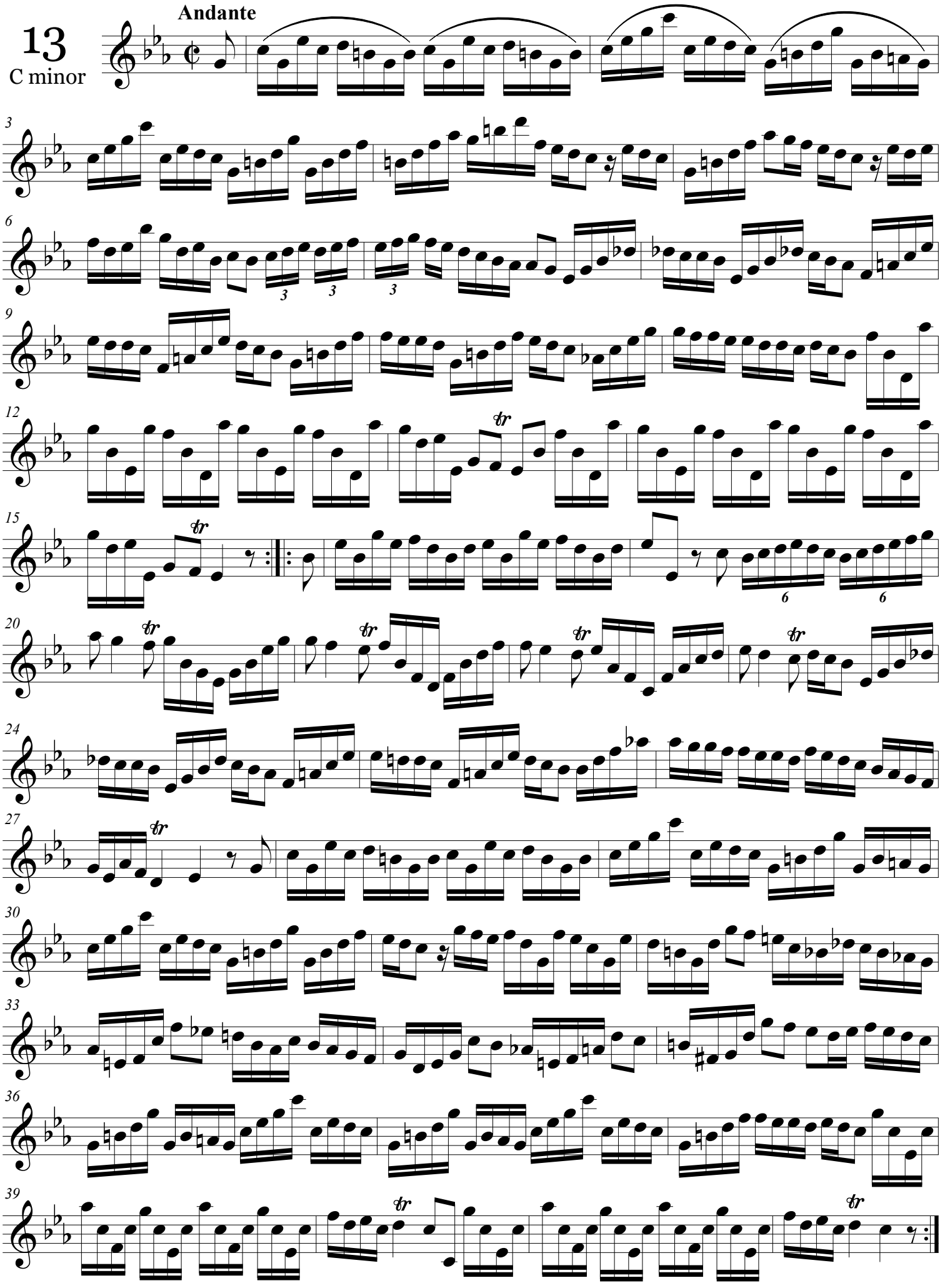
# 13
C minor

**Andante**



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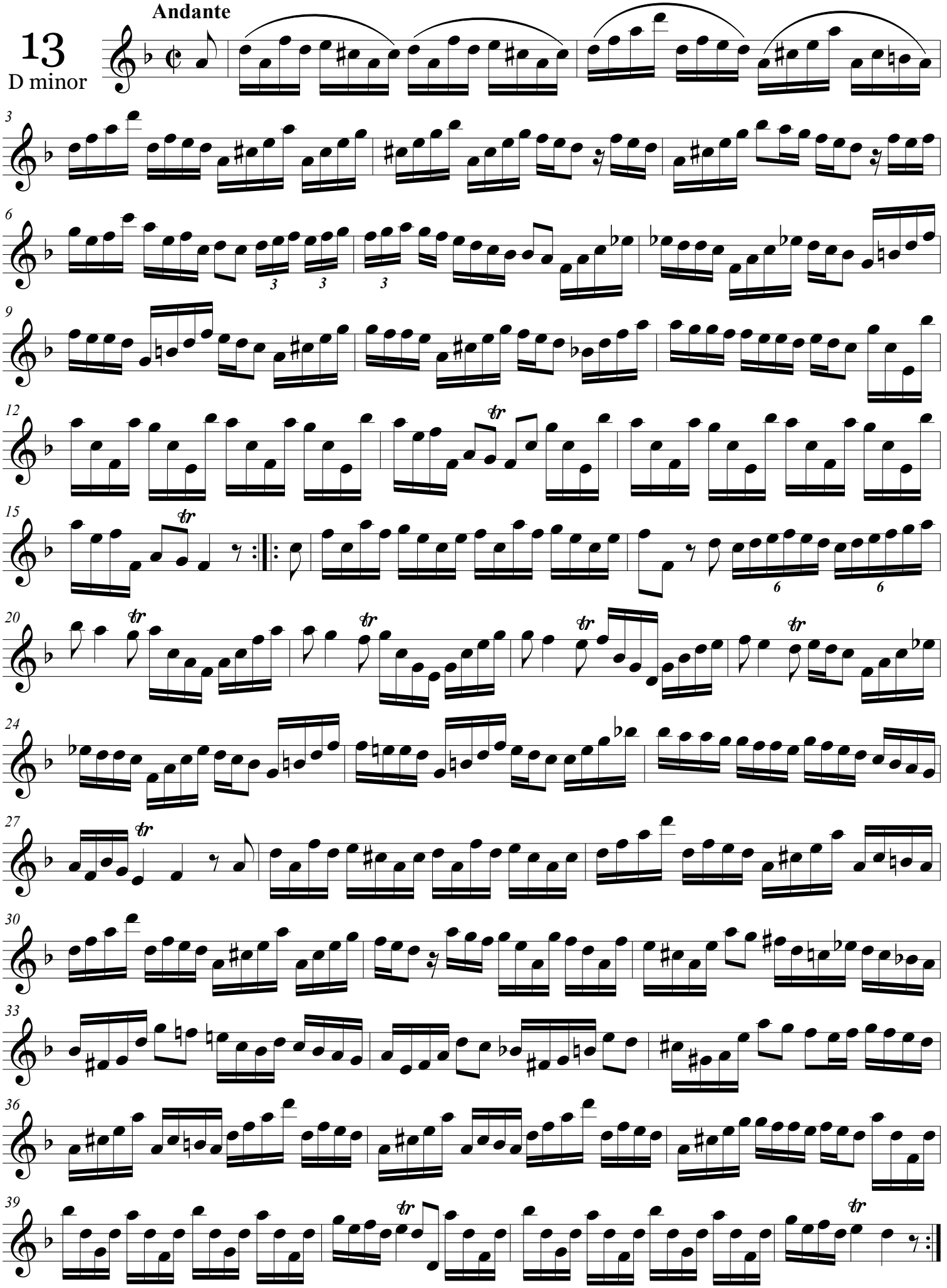
# 13

D minor

**Andante**



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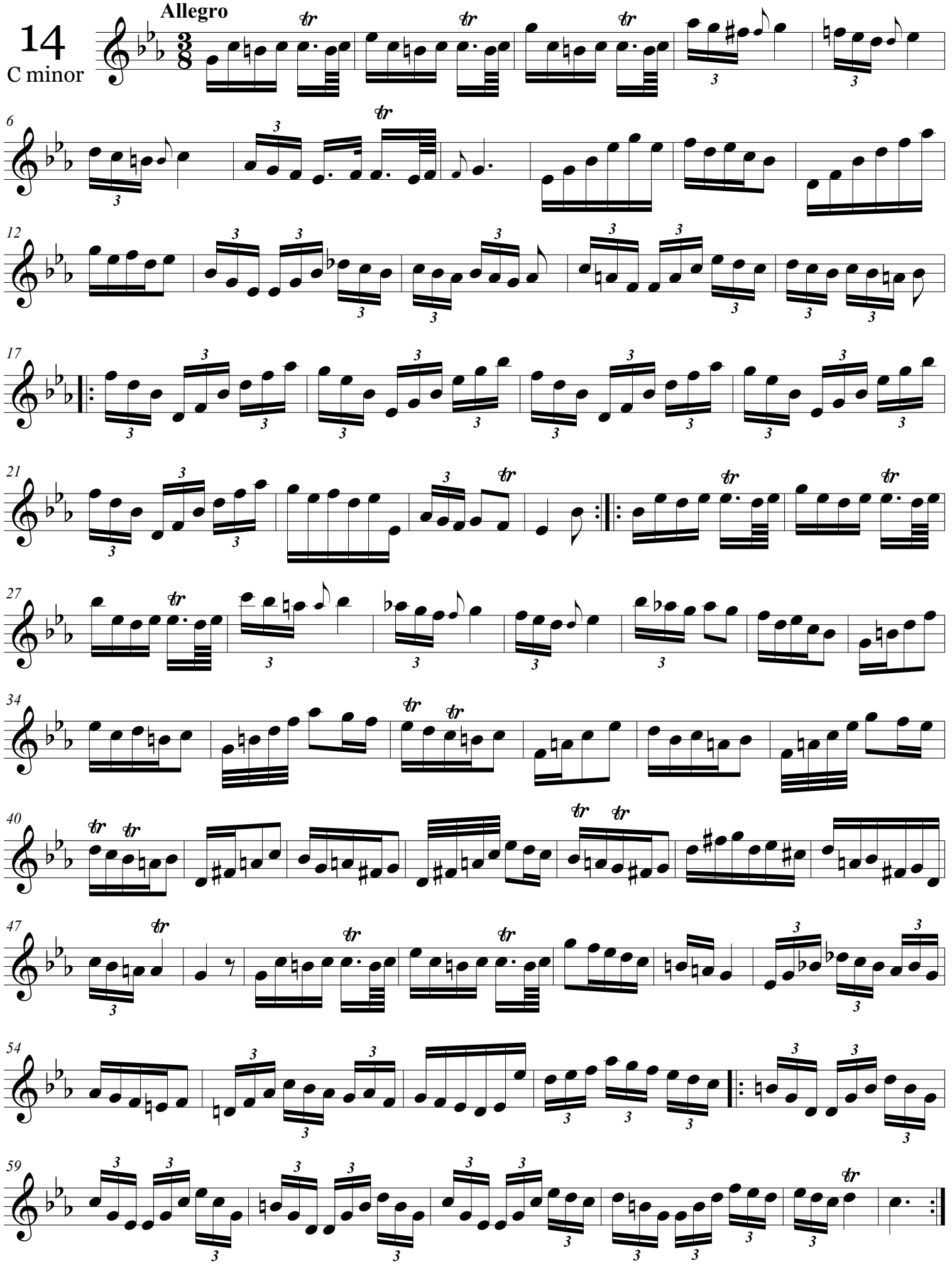
# 14

C minor

Allegro



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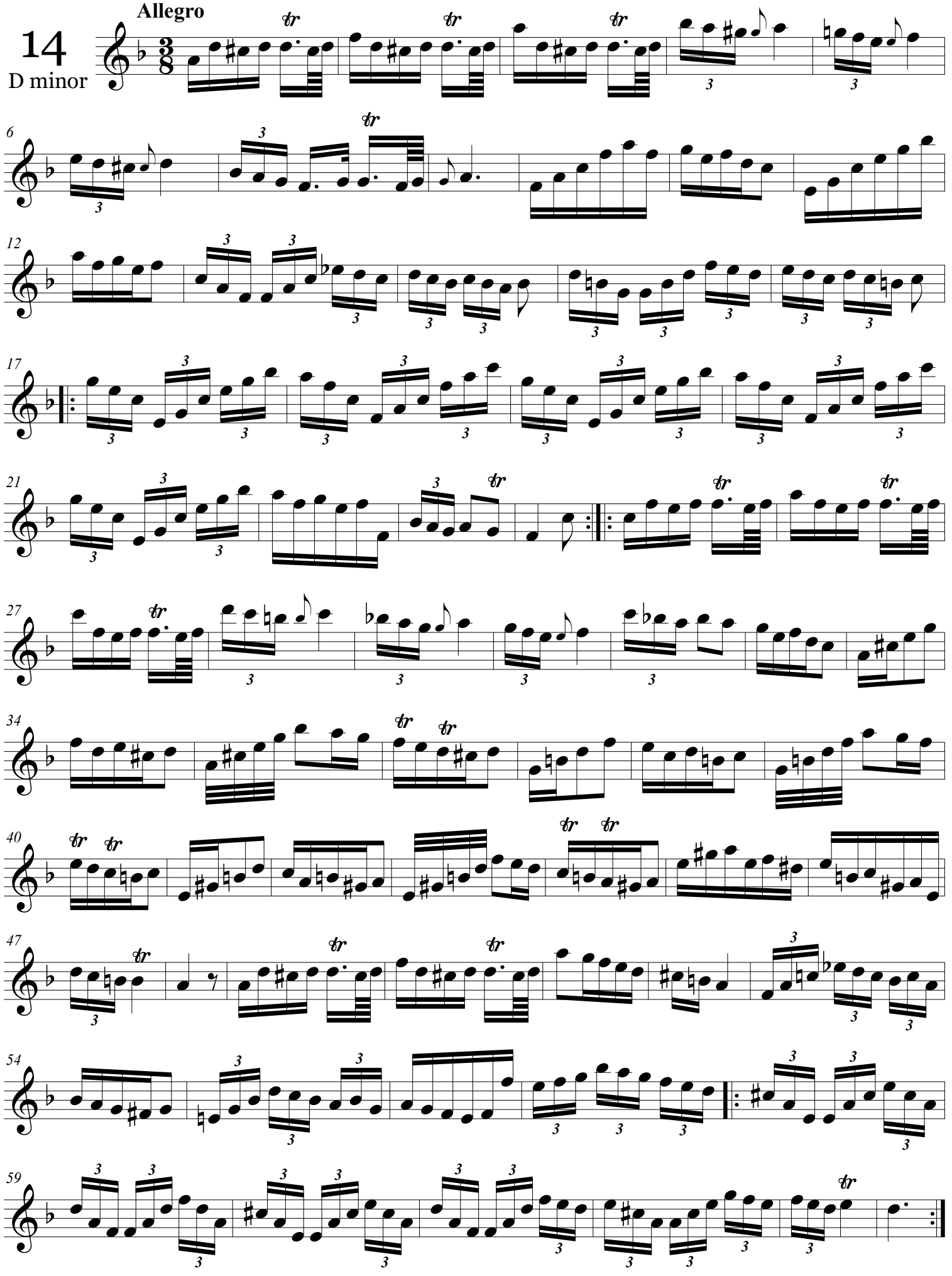
# 14

D minor

Allegro



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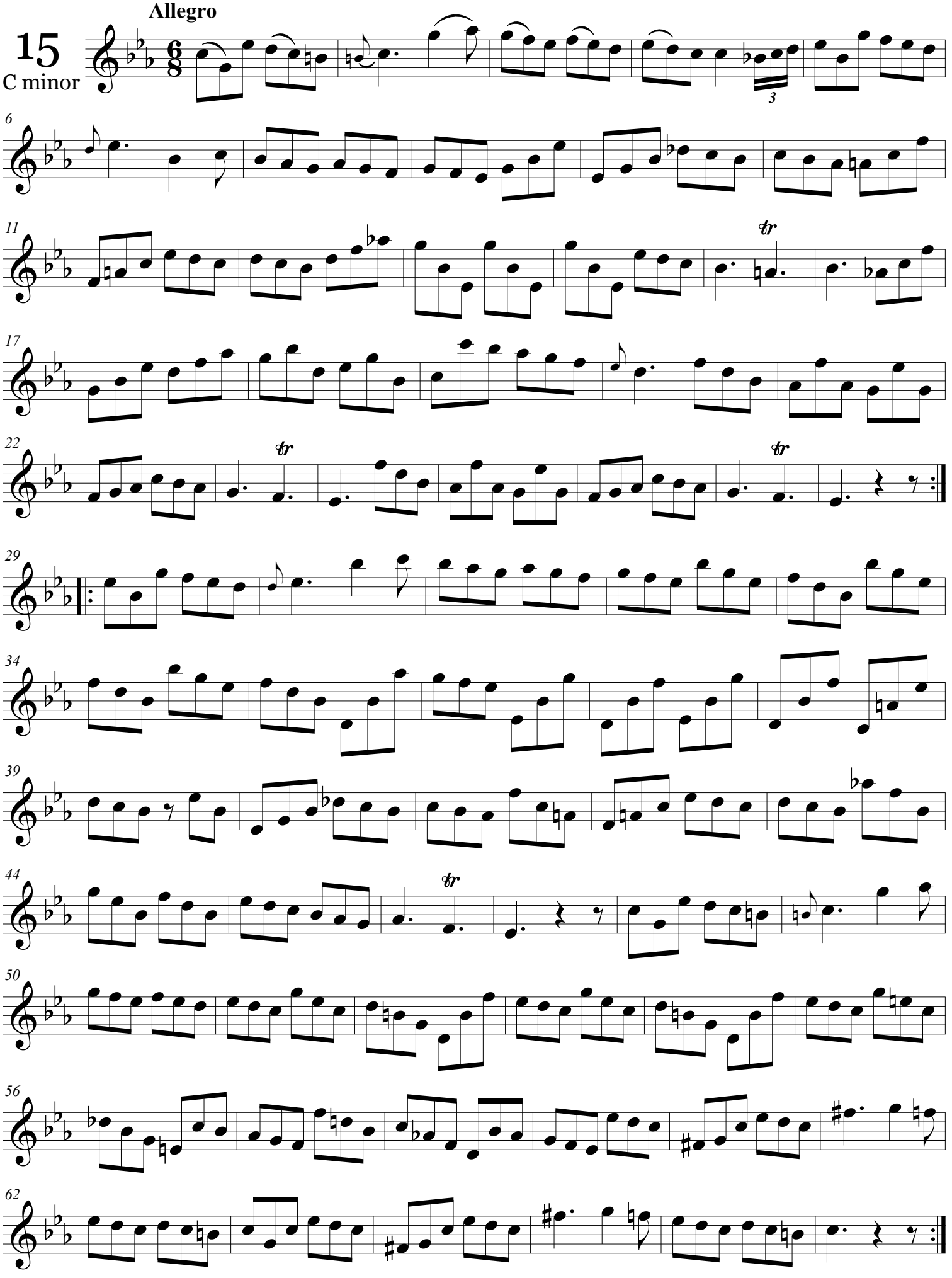
# 15

C minor

Allegro



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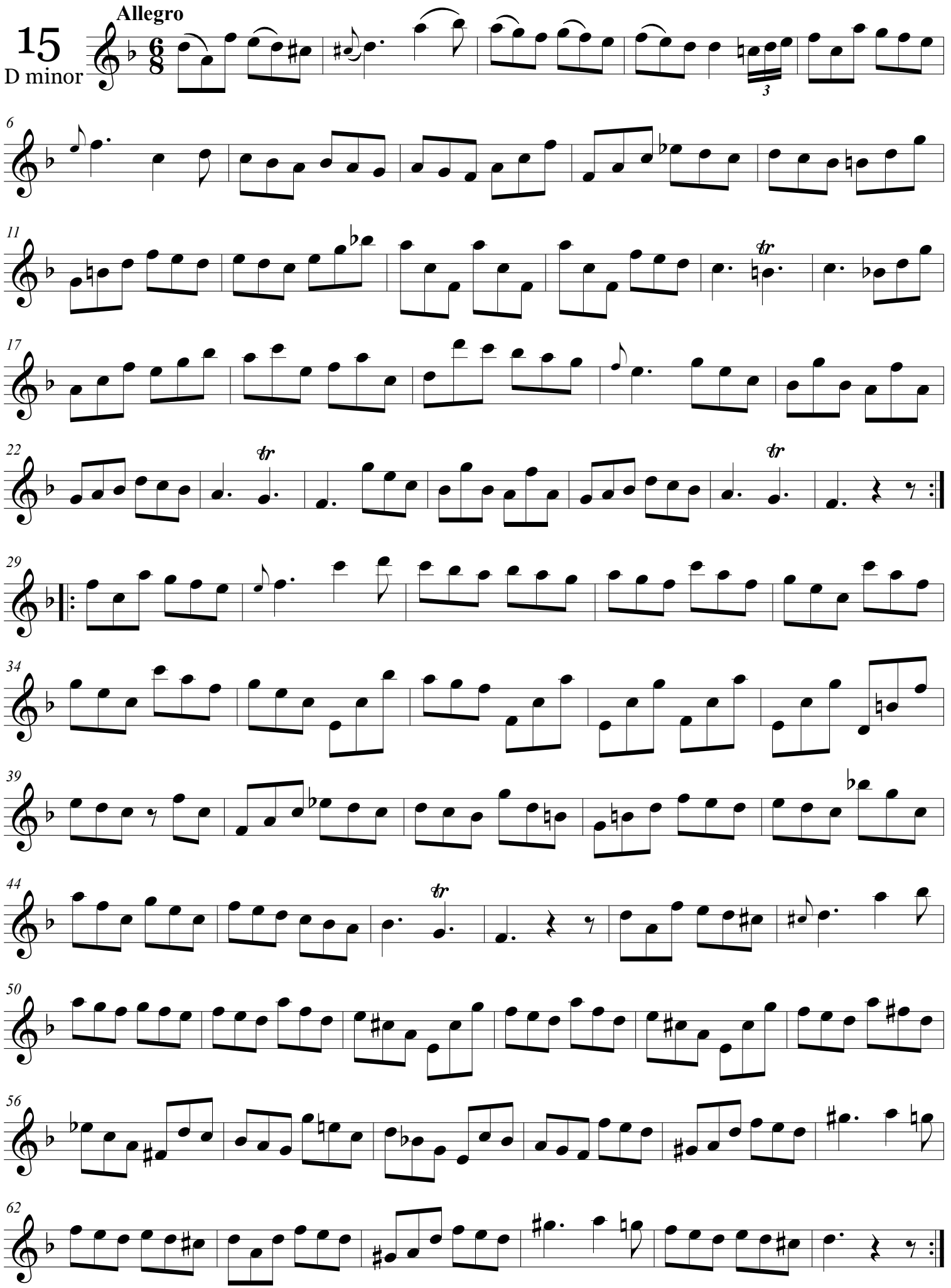


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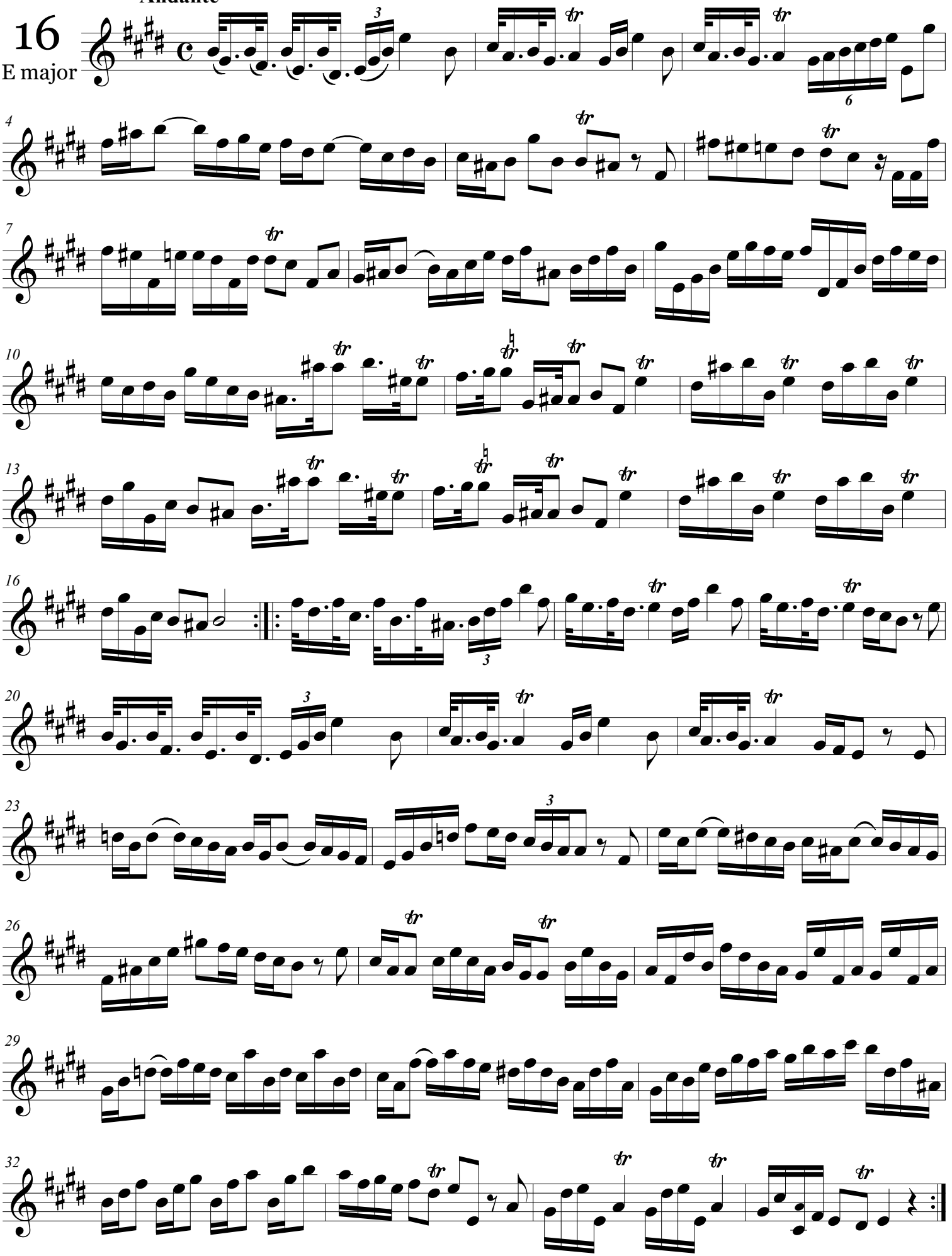
# 16

E major

**Andante**



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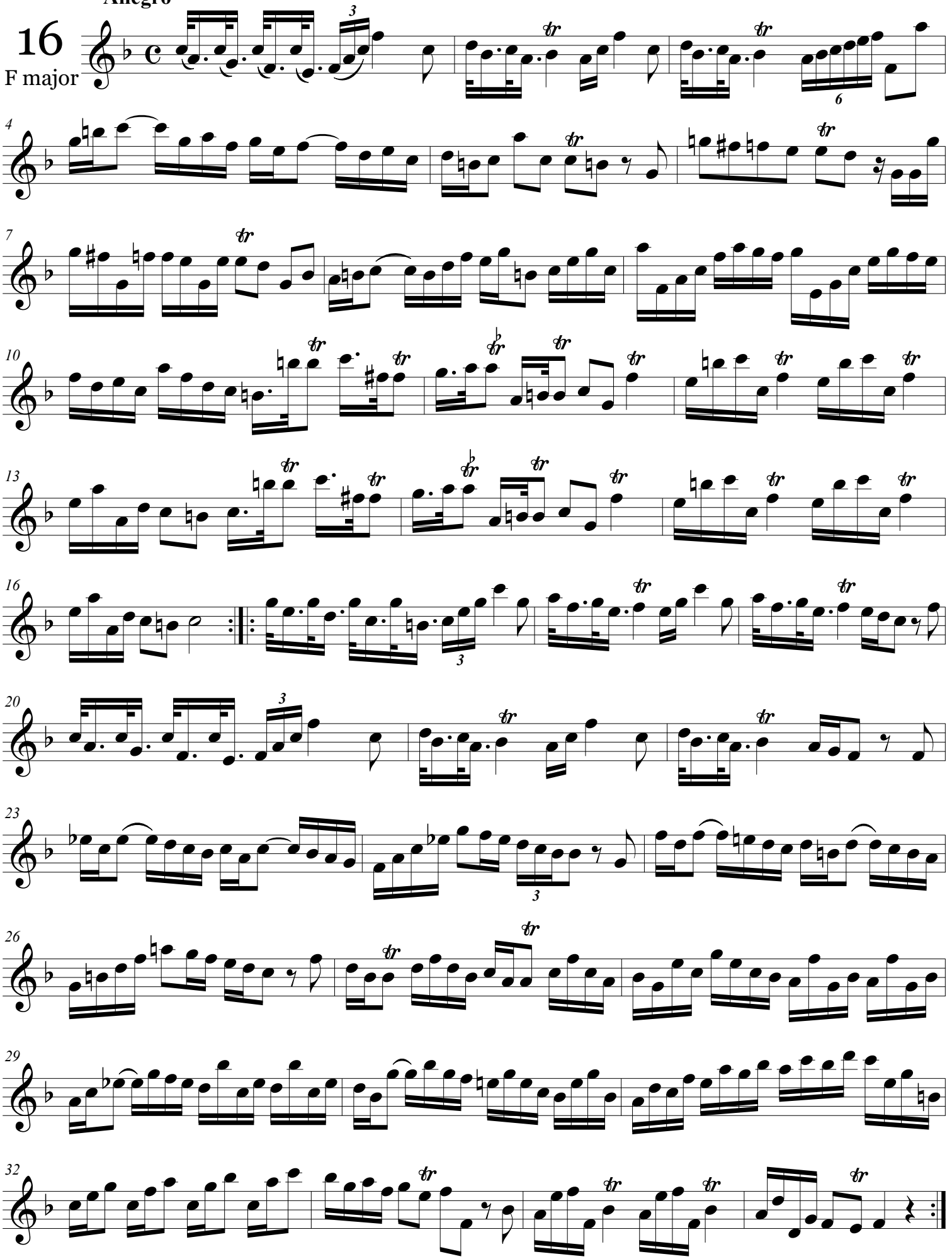
Allegro

# 16

F major



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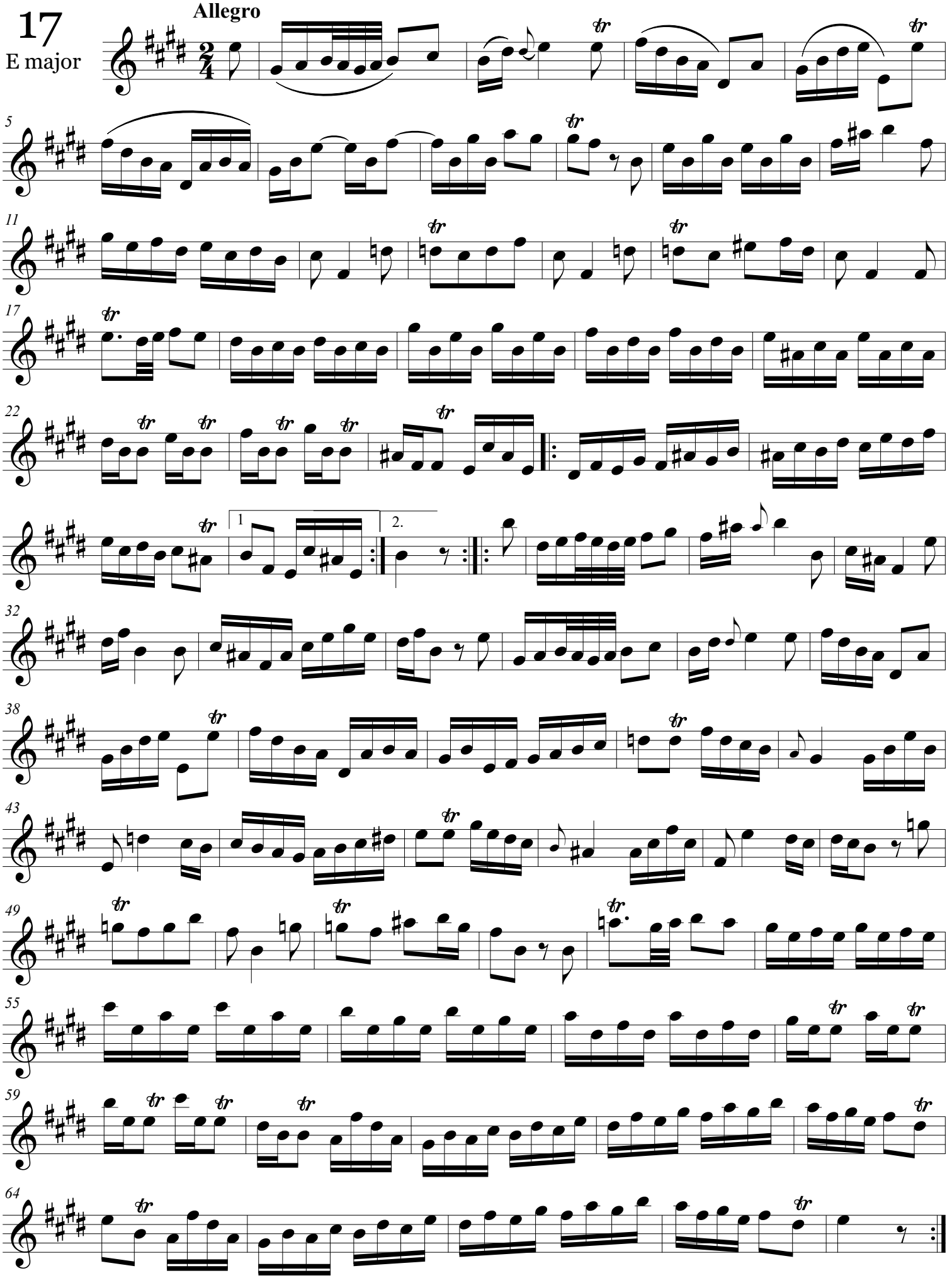
# 17
E major

Allegro



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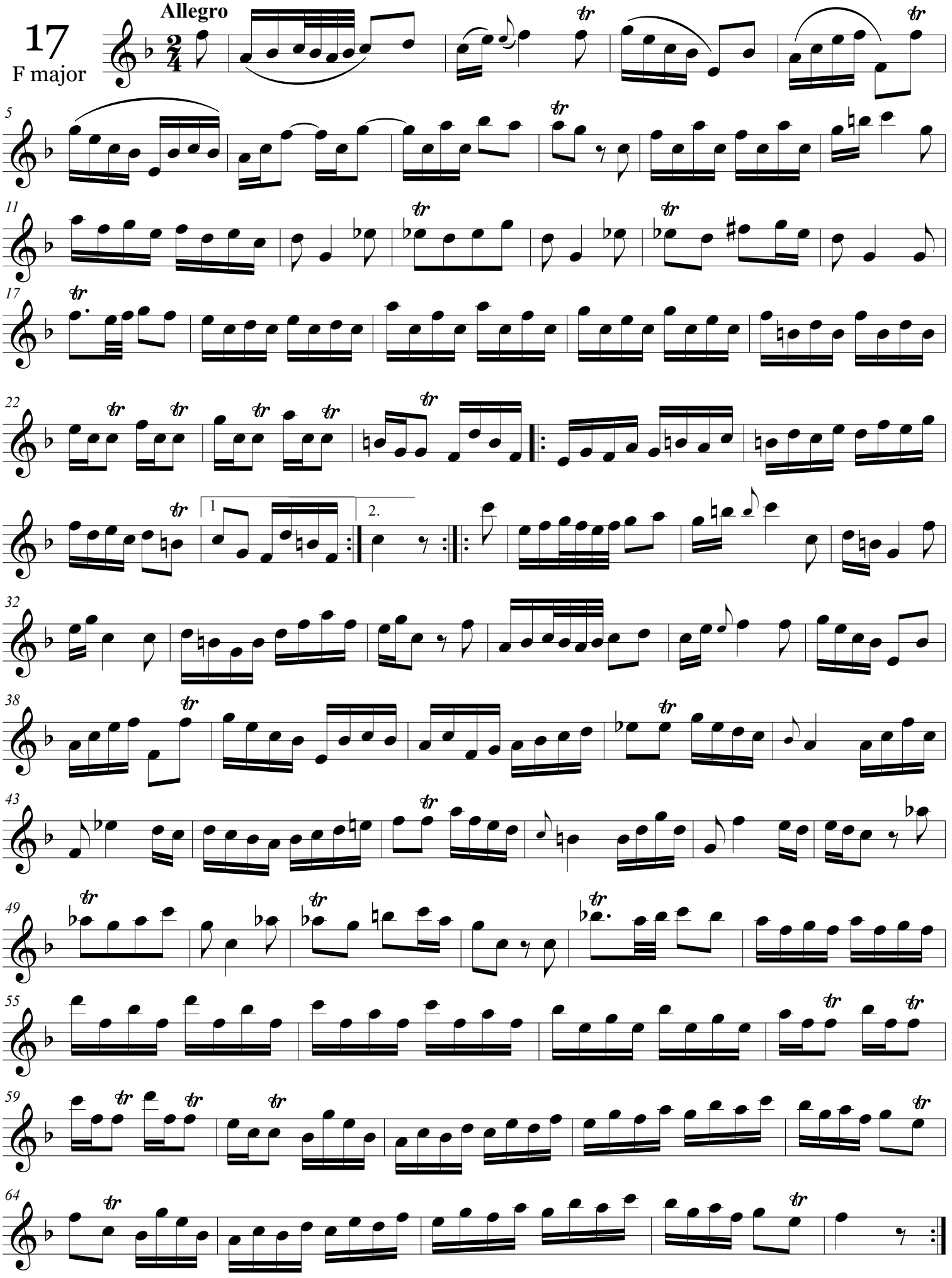
# 17

F major

Allegro

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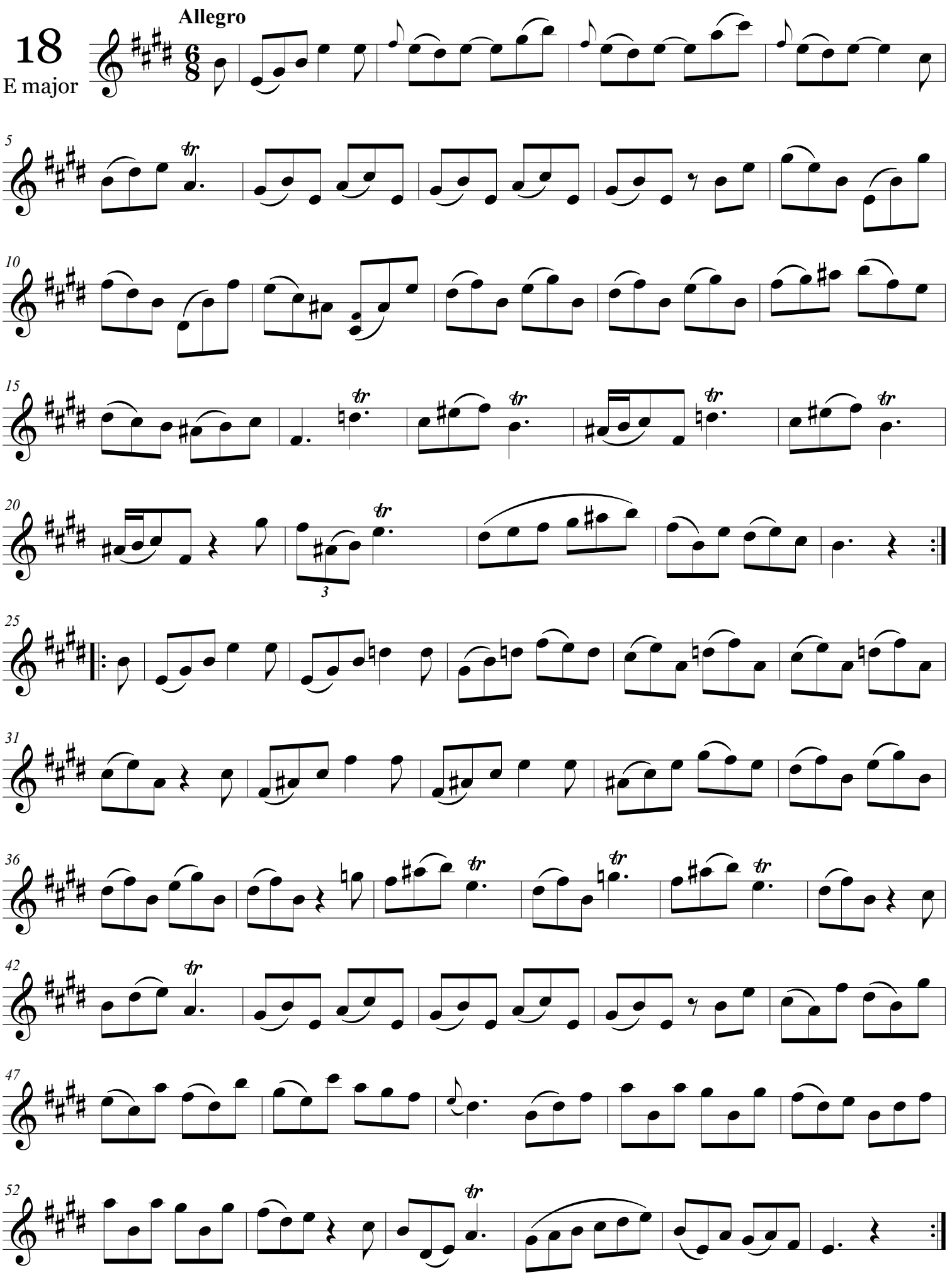
# 18

E major

Allegro



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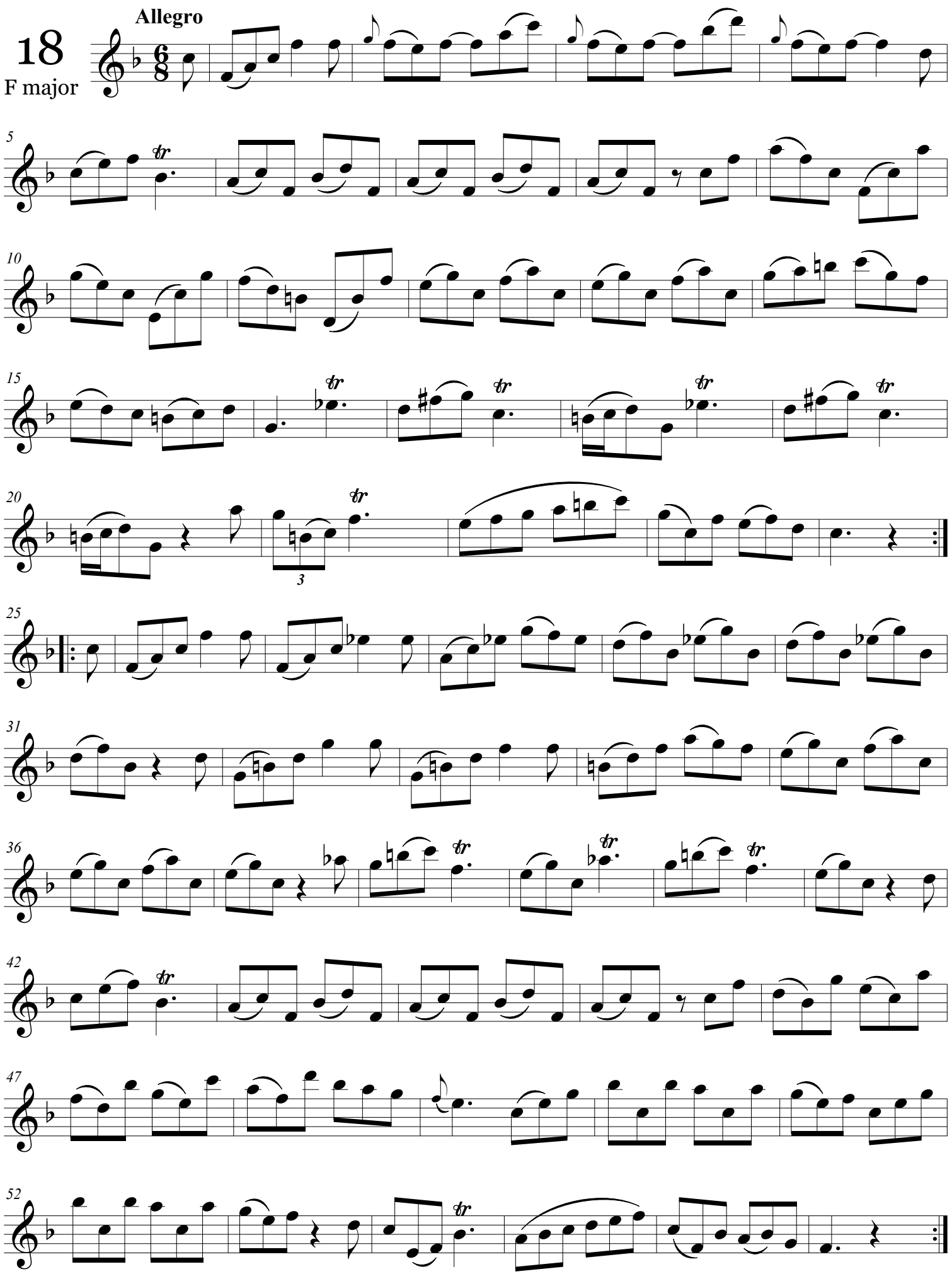
# 18

F major

Allegro



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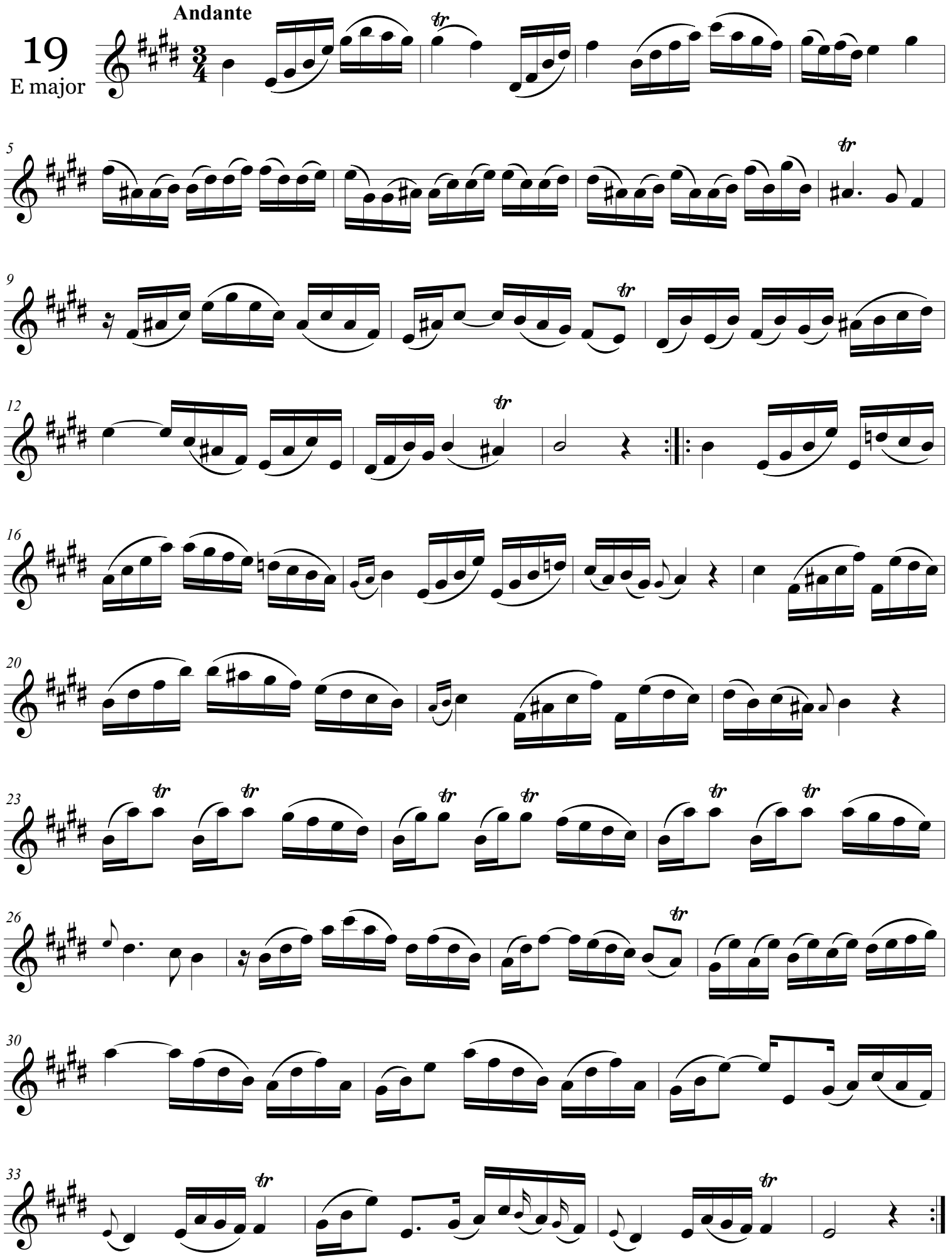
# 19

E major

**Andante**



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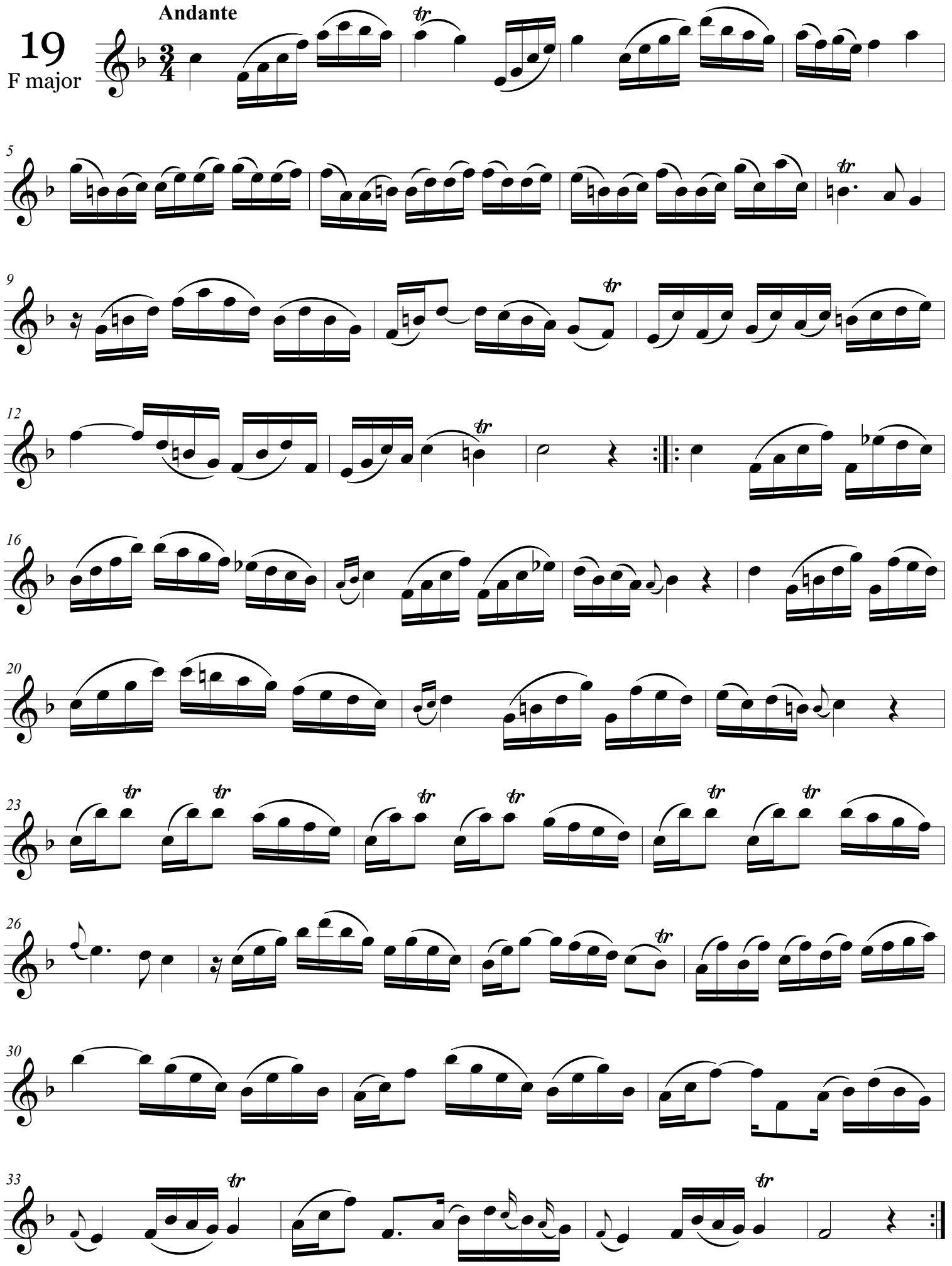
# 19

F major

**Andante**



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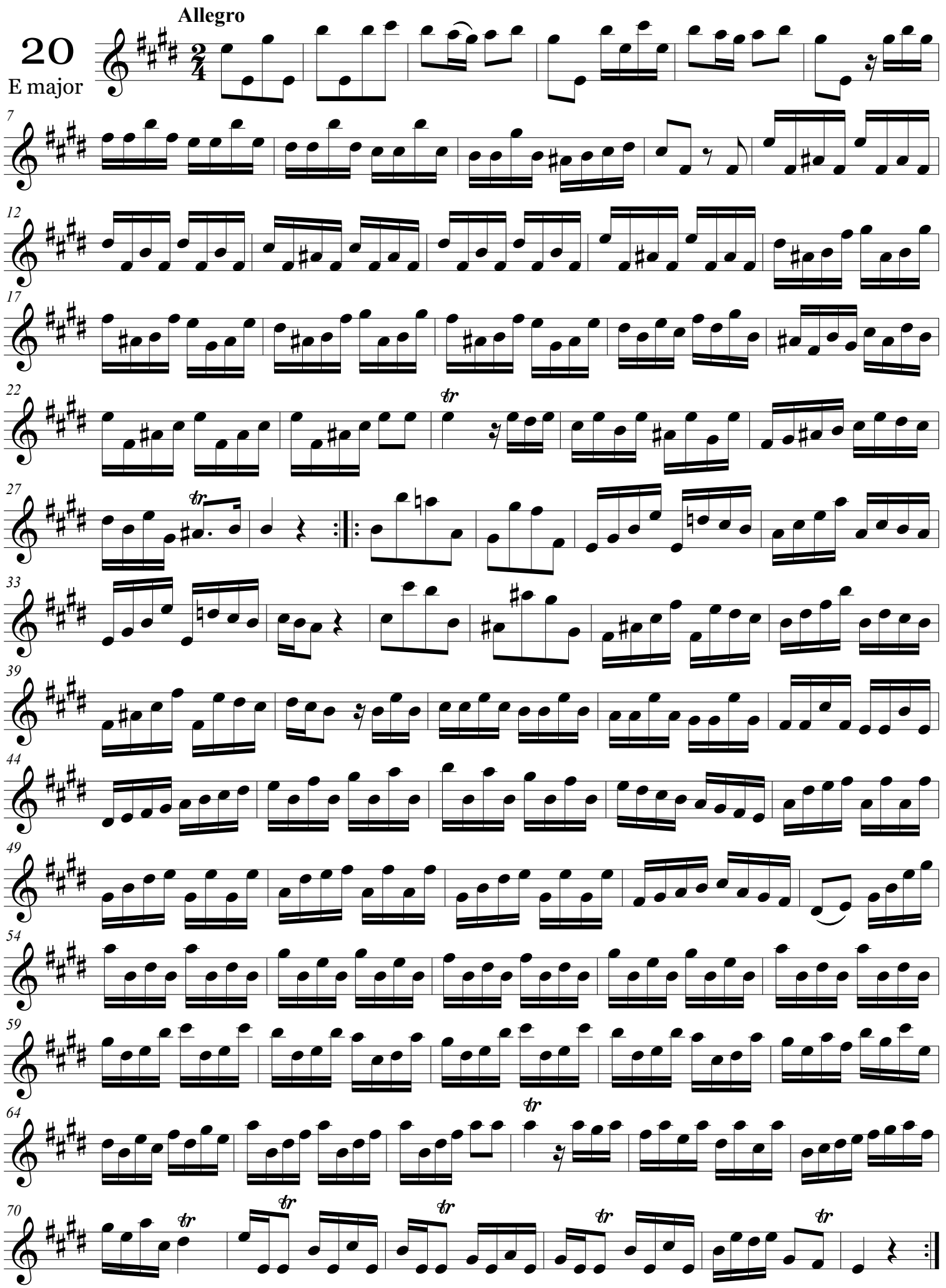
# 20

E major

Allegro



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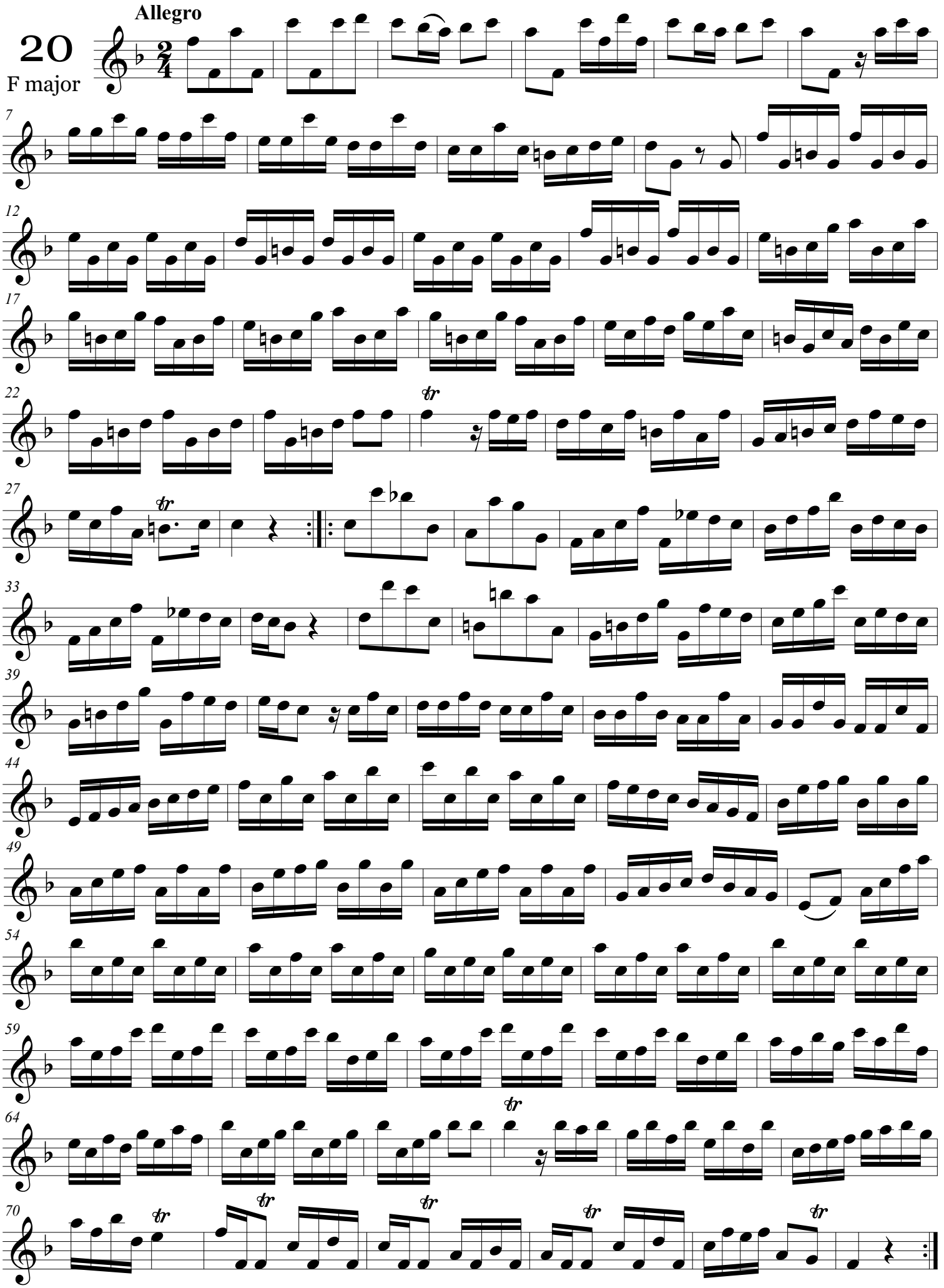
# 20

F major

Allegro



Based on BESOZZI, A. *Twenty Eight Studies for Oboe*. London: De Wolfe, 1967
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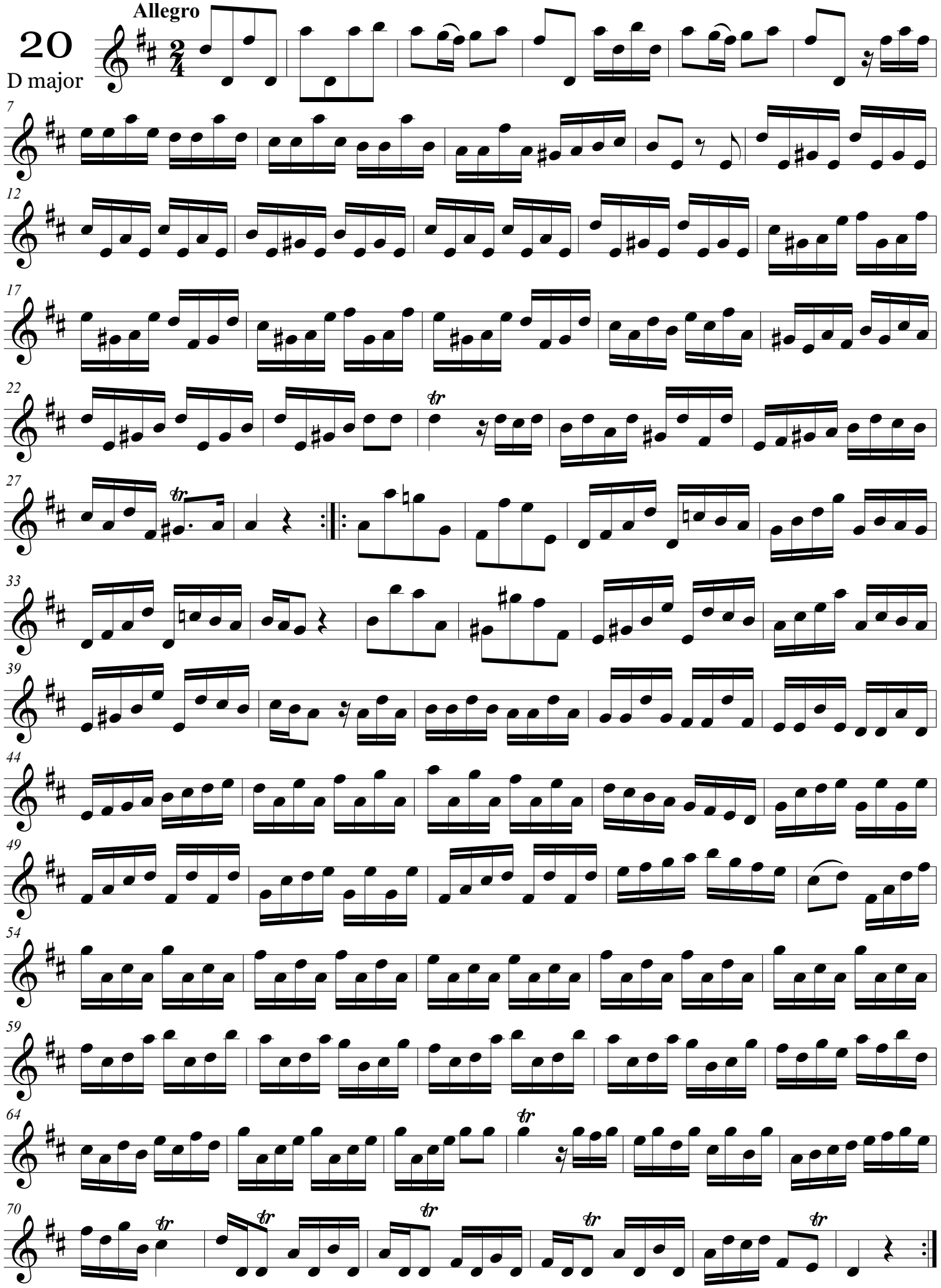
# 20

D major

Allegro



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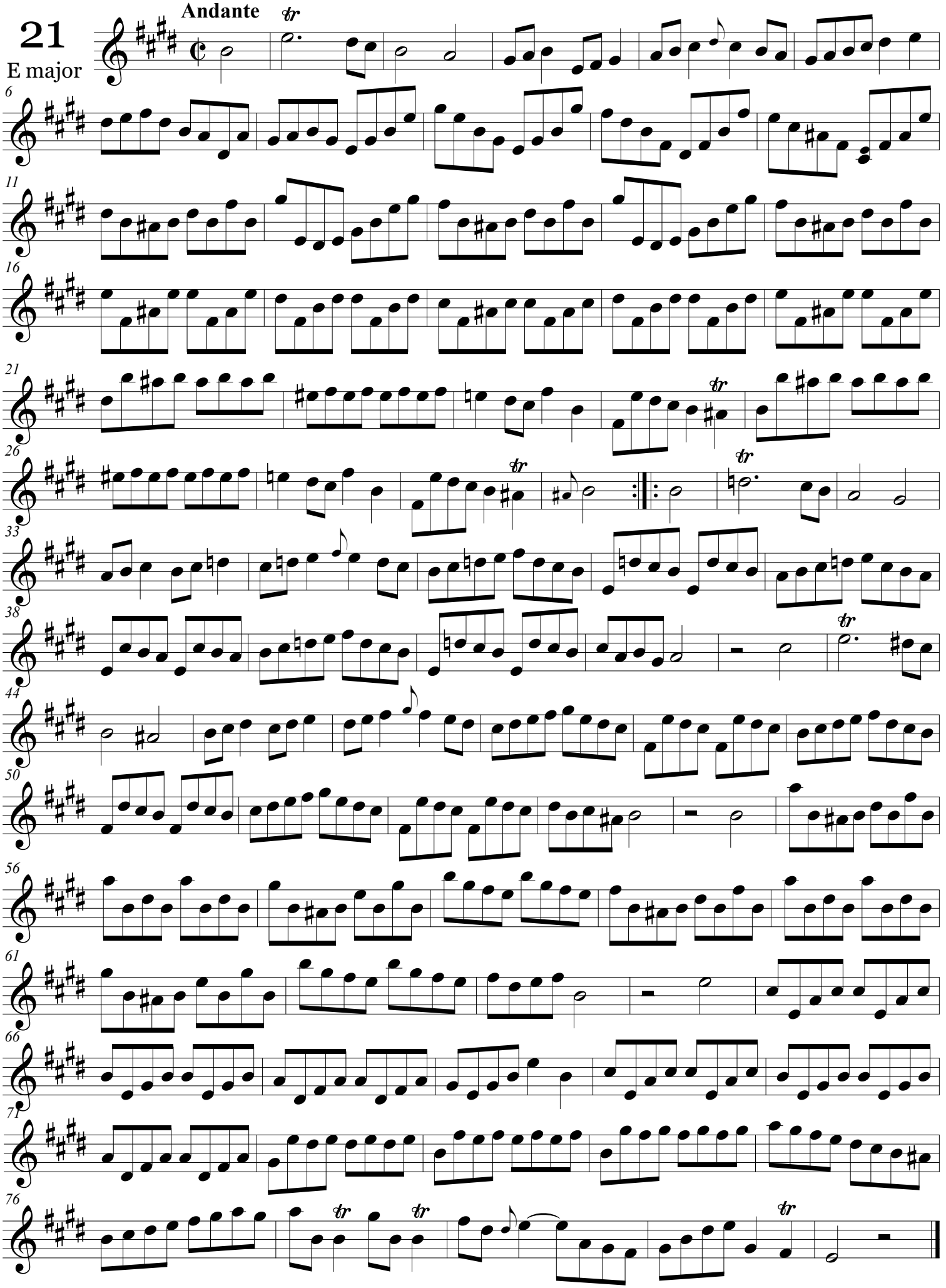
# 21

E major

**Andante**



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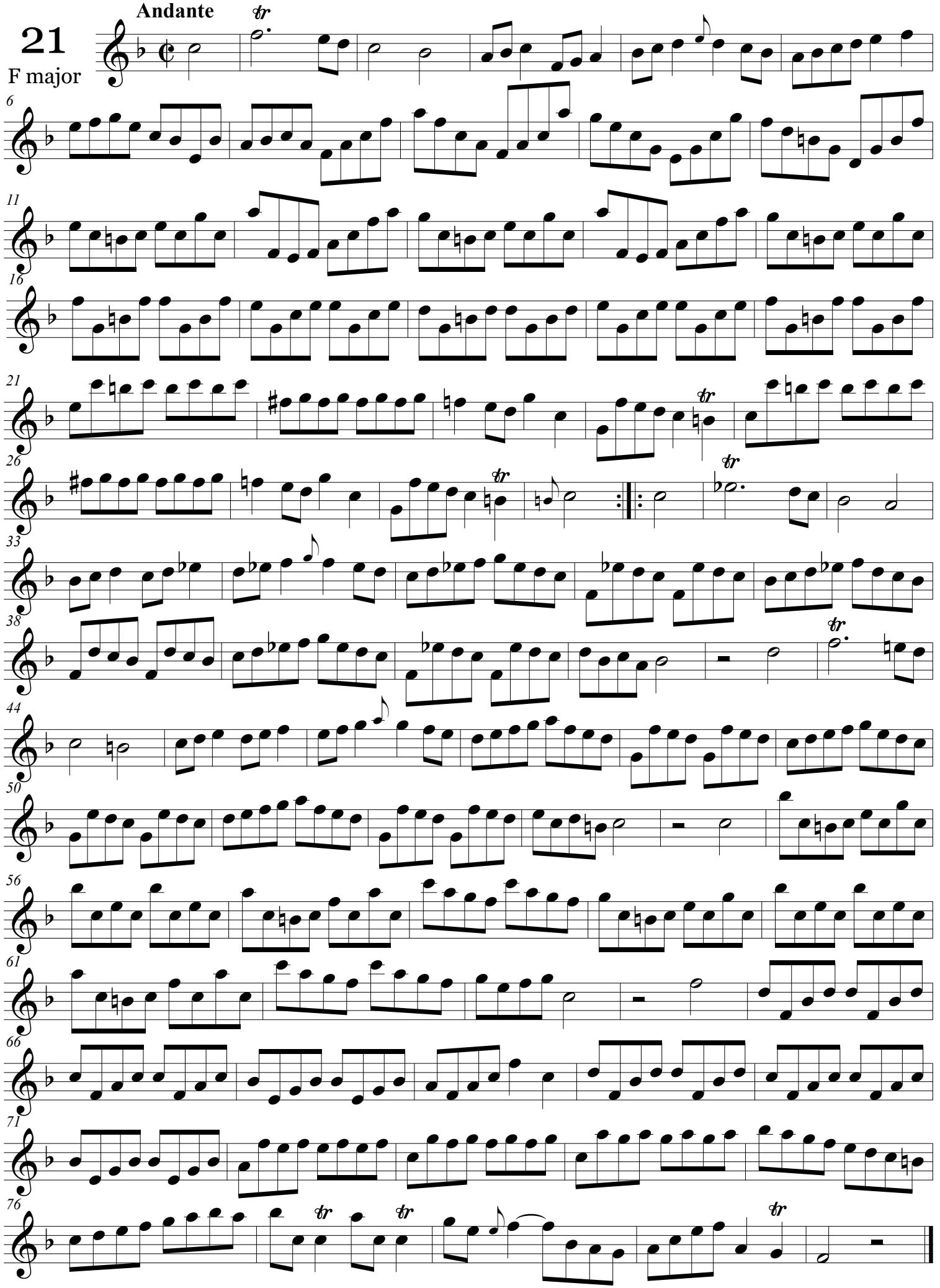
# 21

F major

**Andante**



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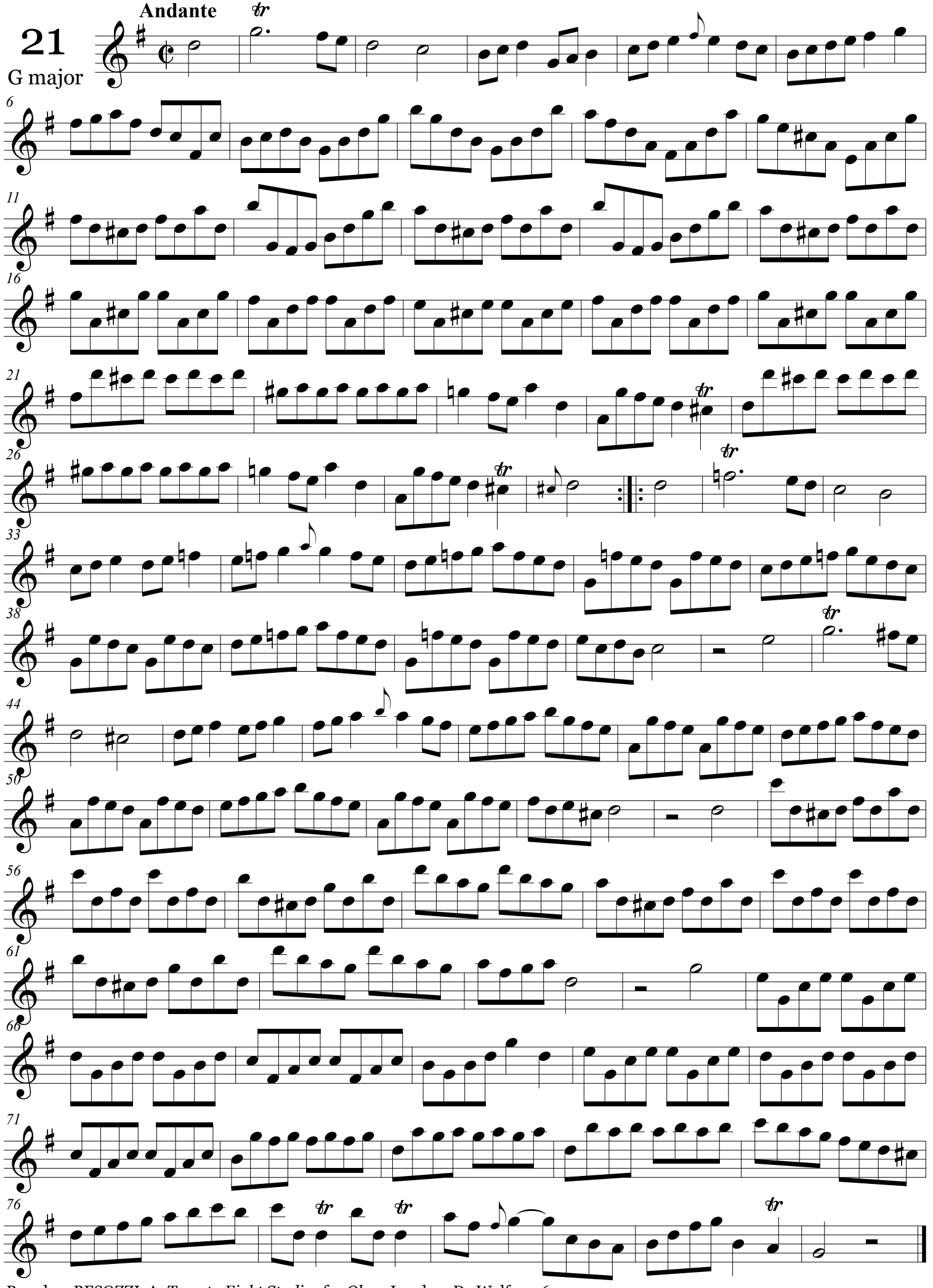
# 21

G major

**Andante**



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BESOZZI, C. *28 Études pour Hautbois*. (Stotijn, ed.), Wormerveer: Molenaar, 1967

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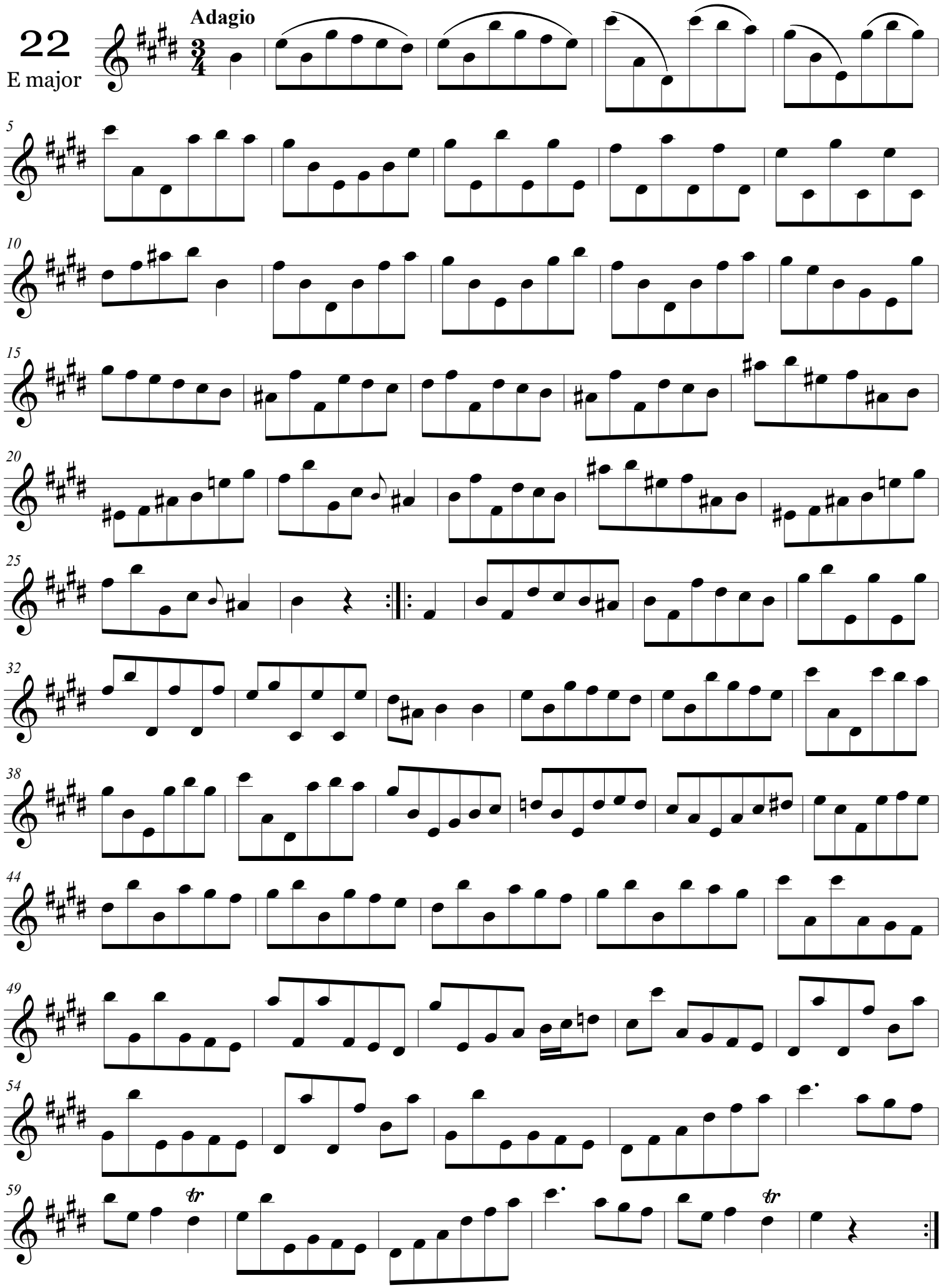
# 22

E major

Adagio



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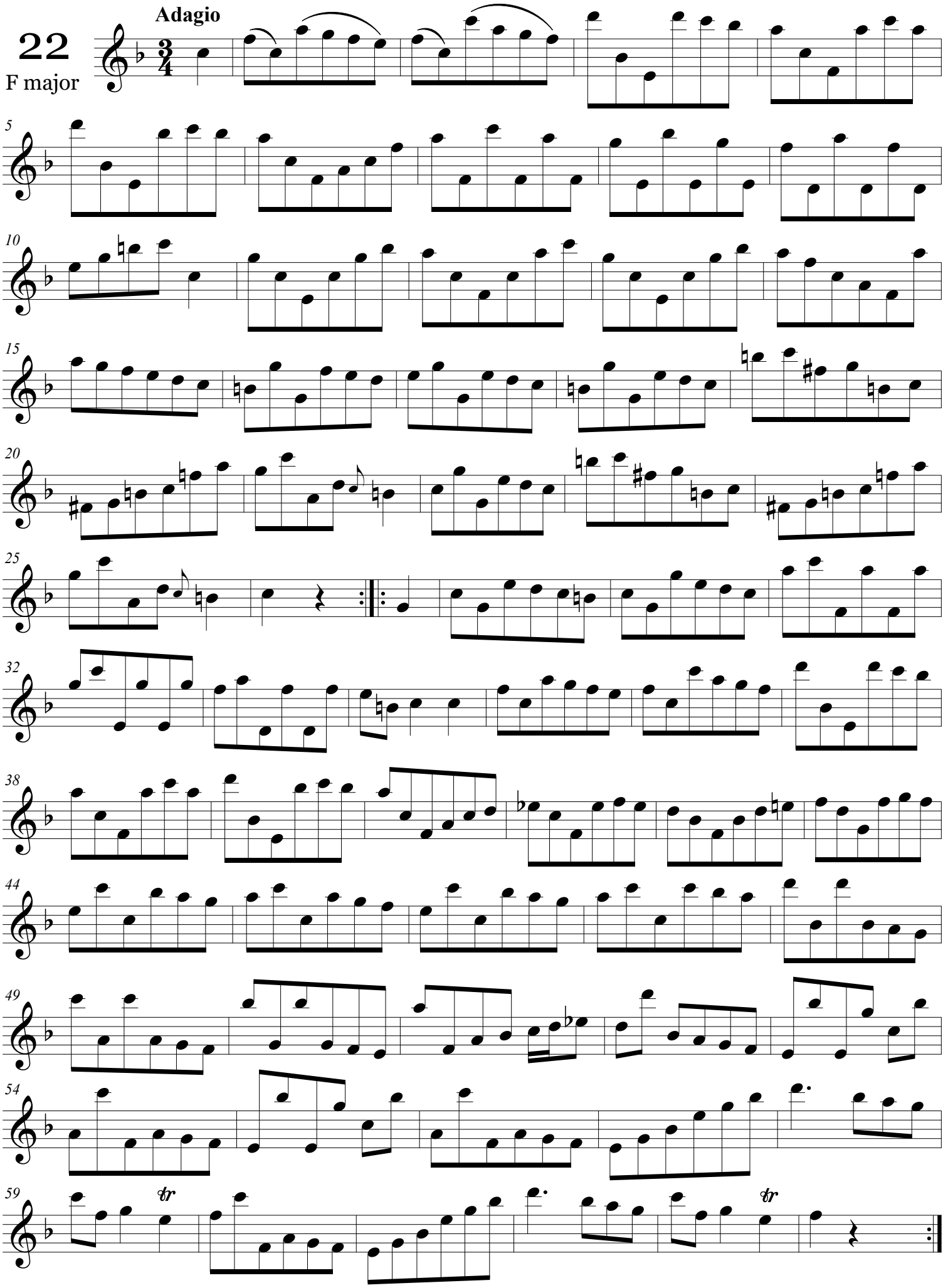
# 22

F major

**Adagio**



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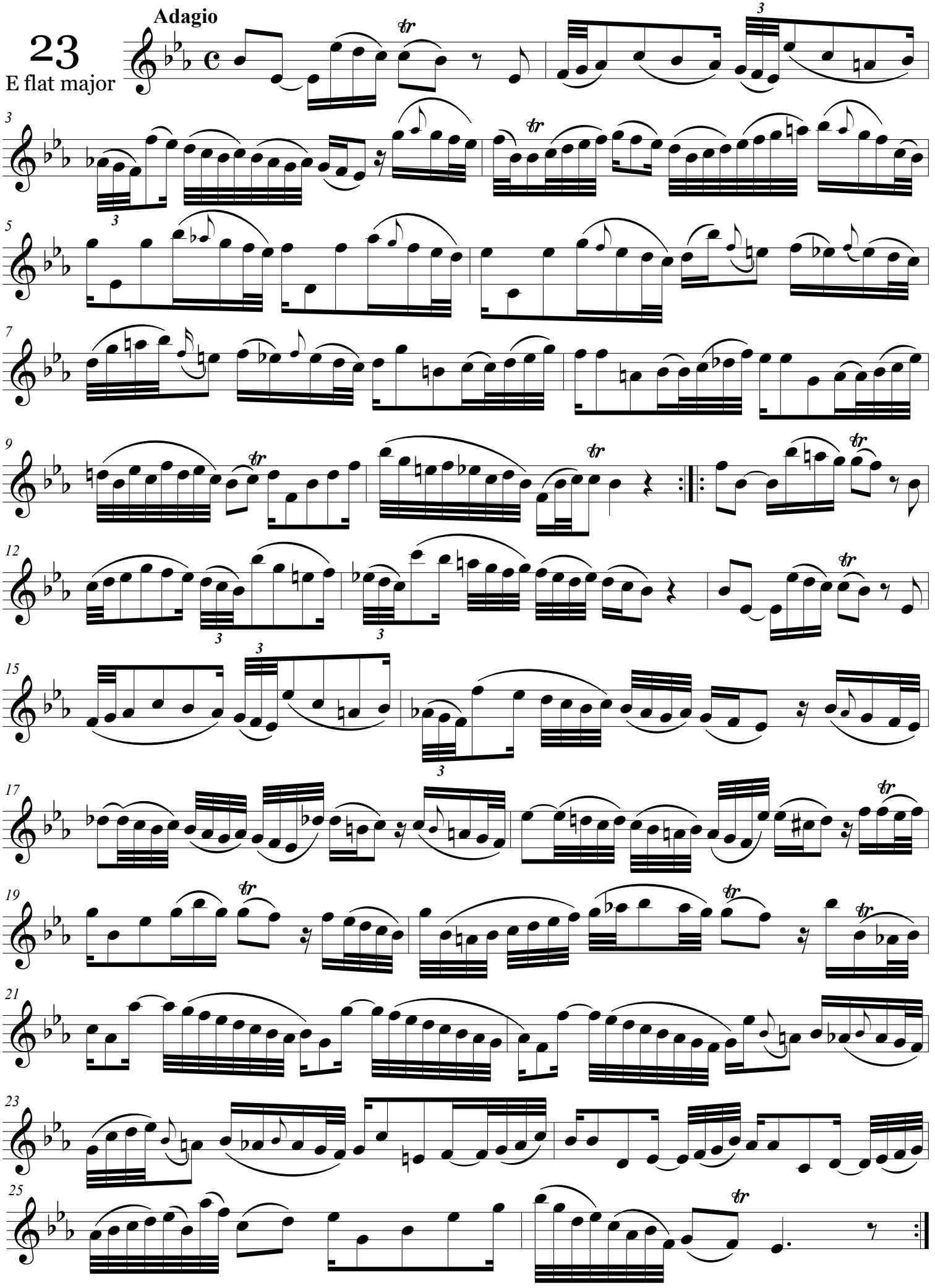
# 23

E flat major

Adagio



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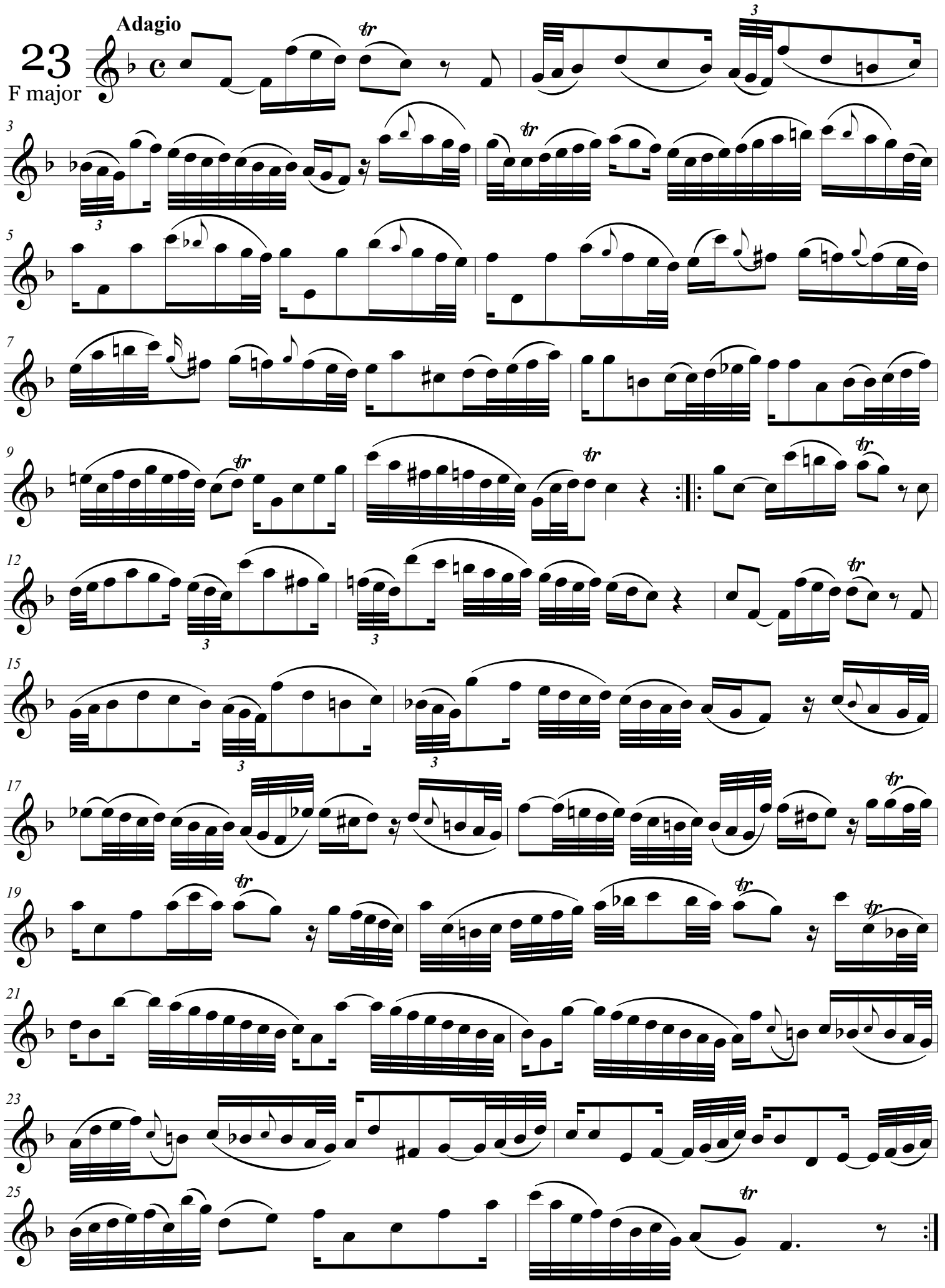


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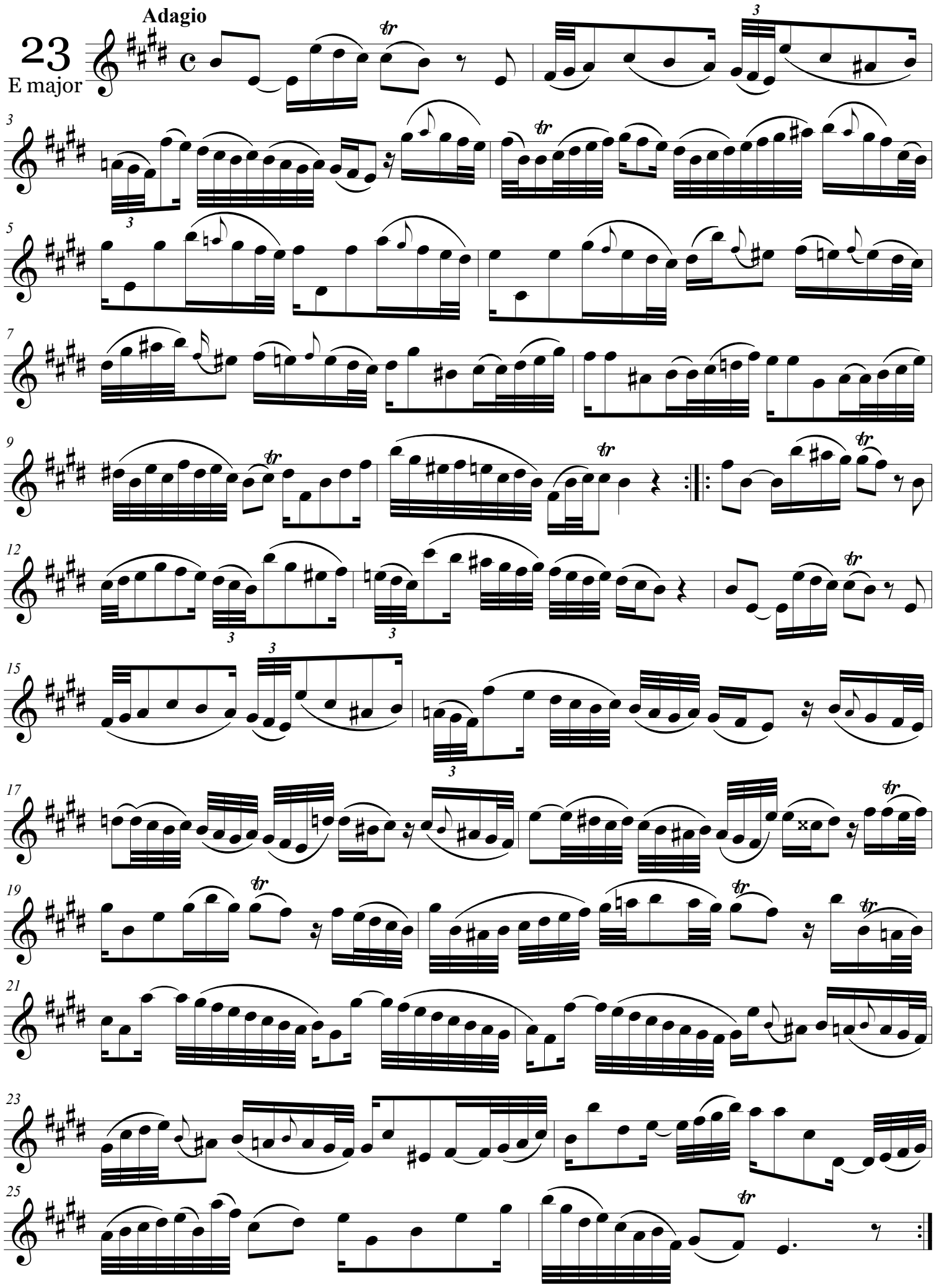


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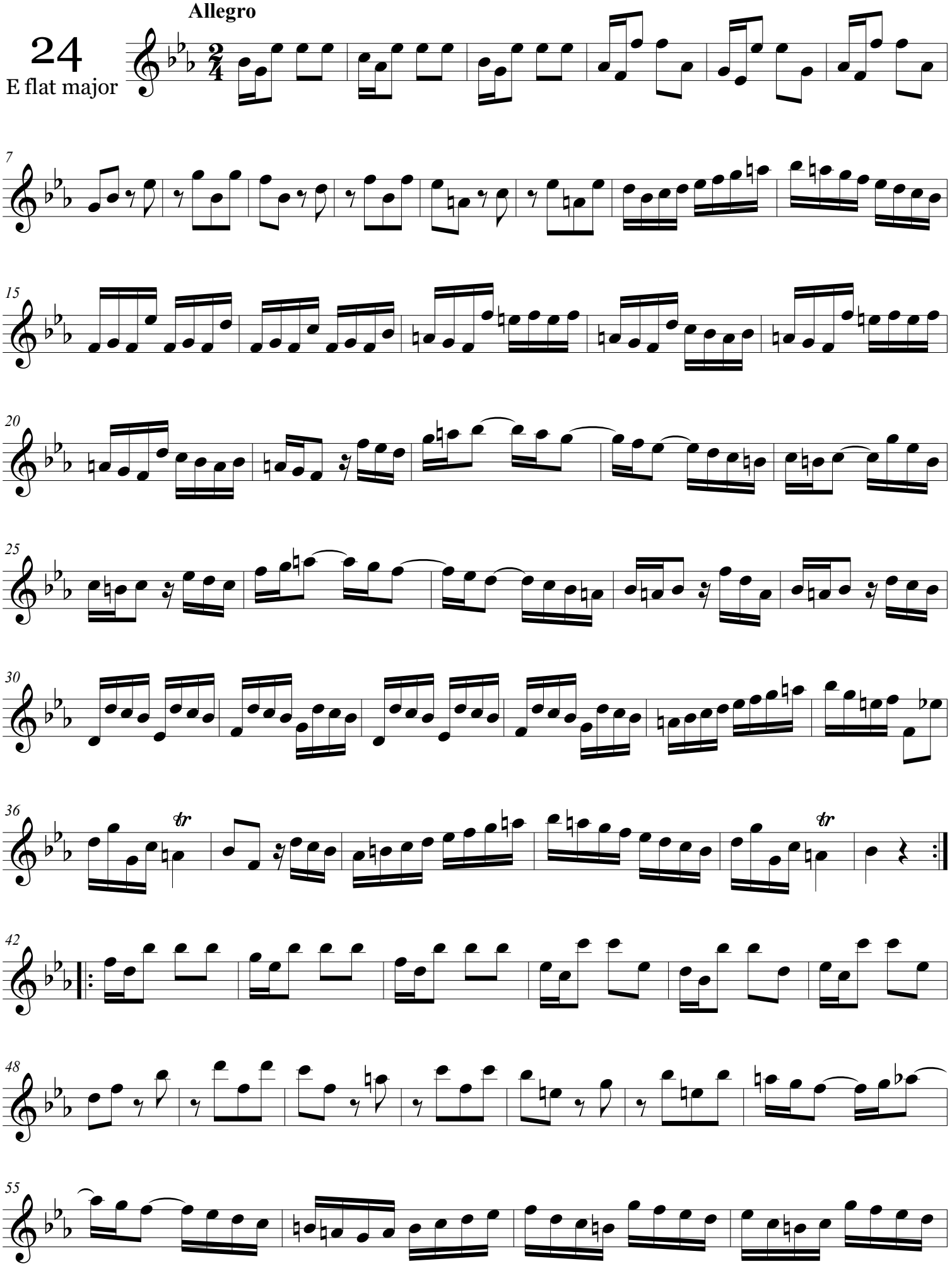
# 24

E flat major

**Allegro**



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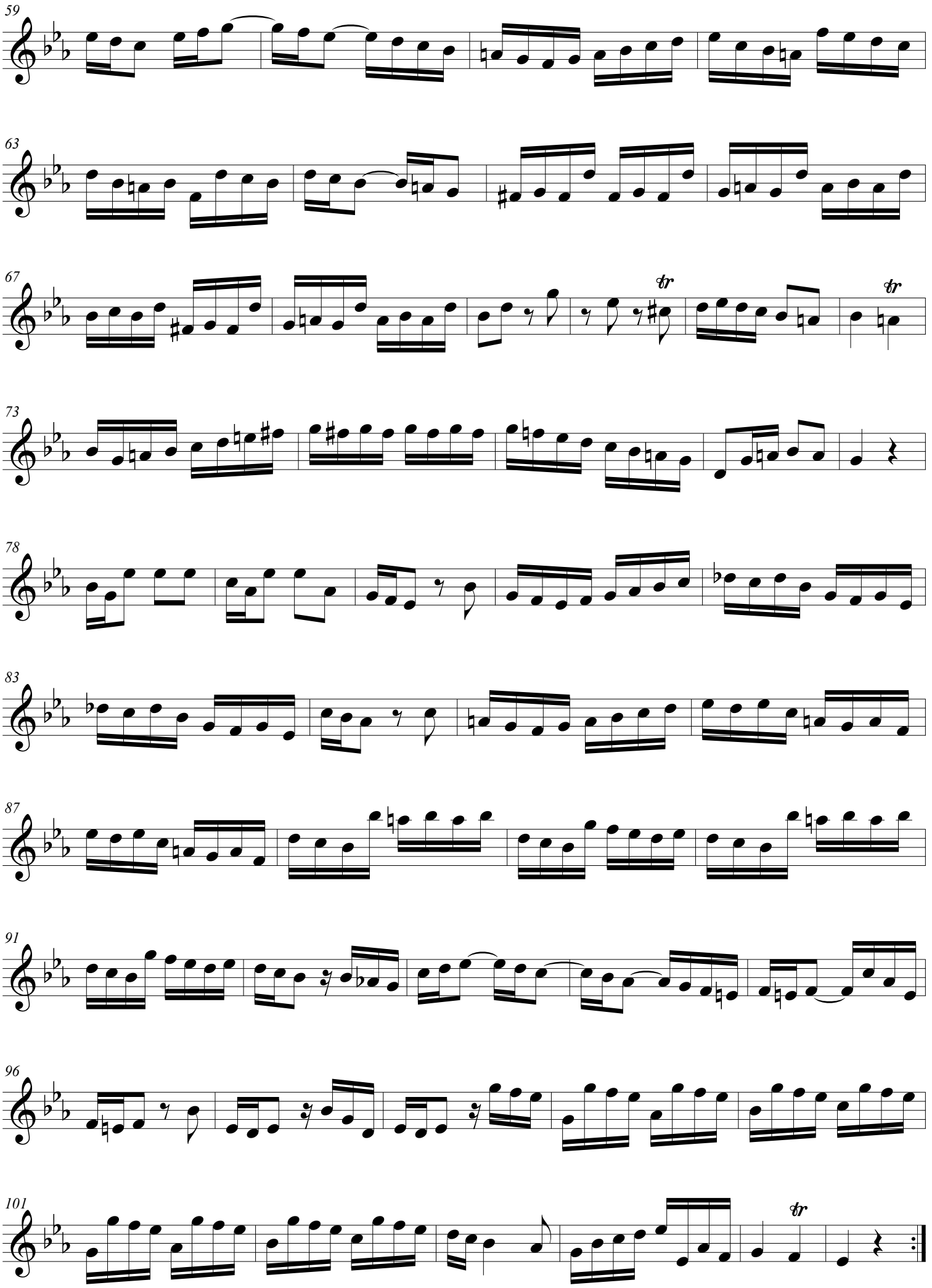
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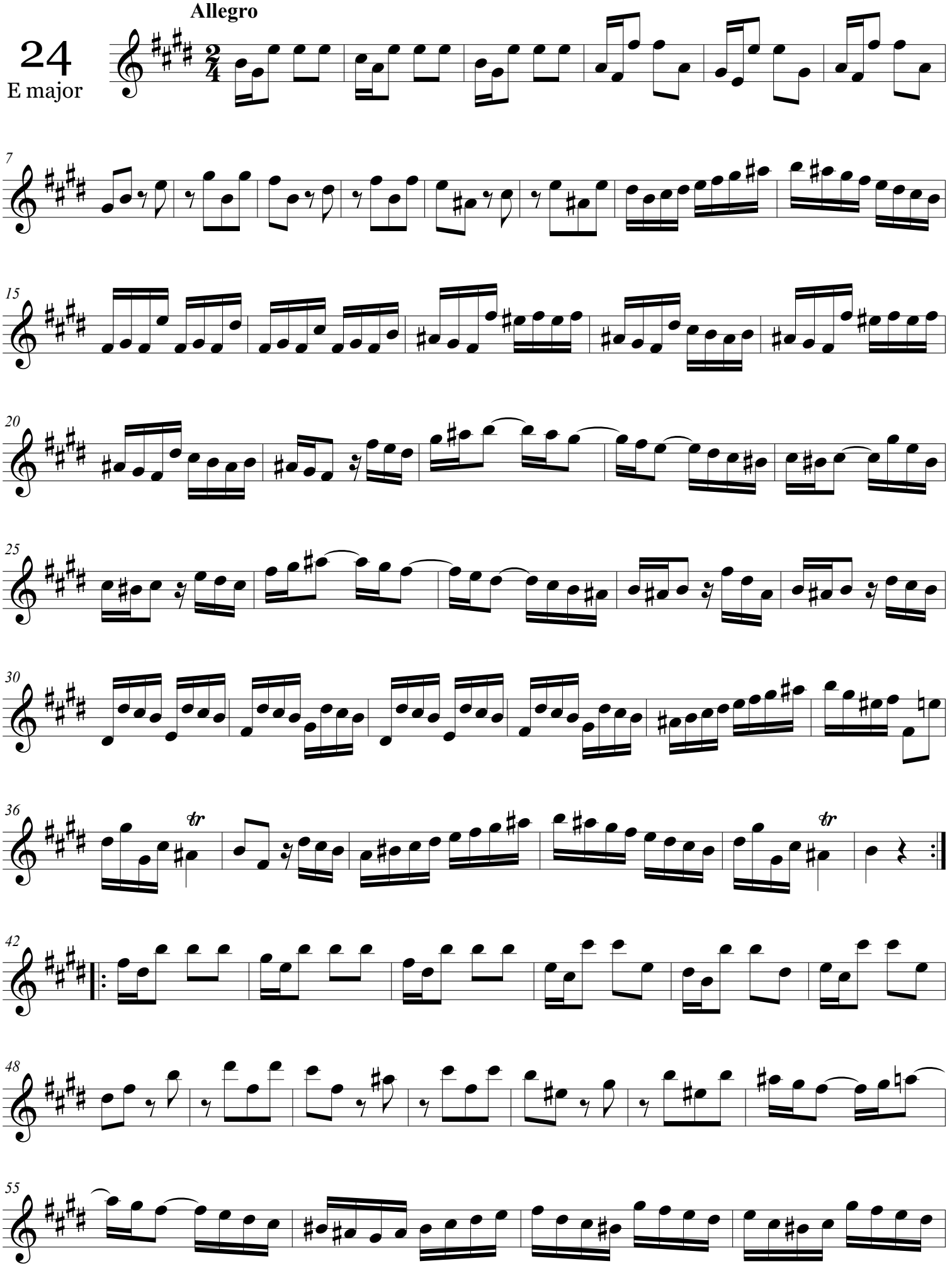
# 24

E major

**Allegro**



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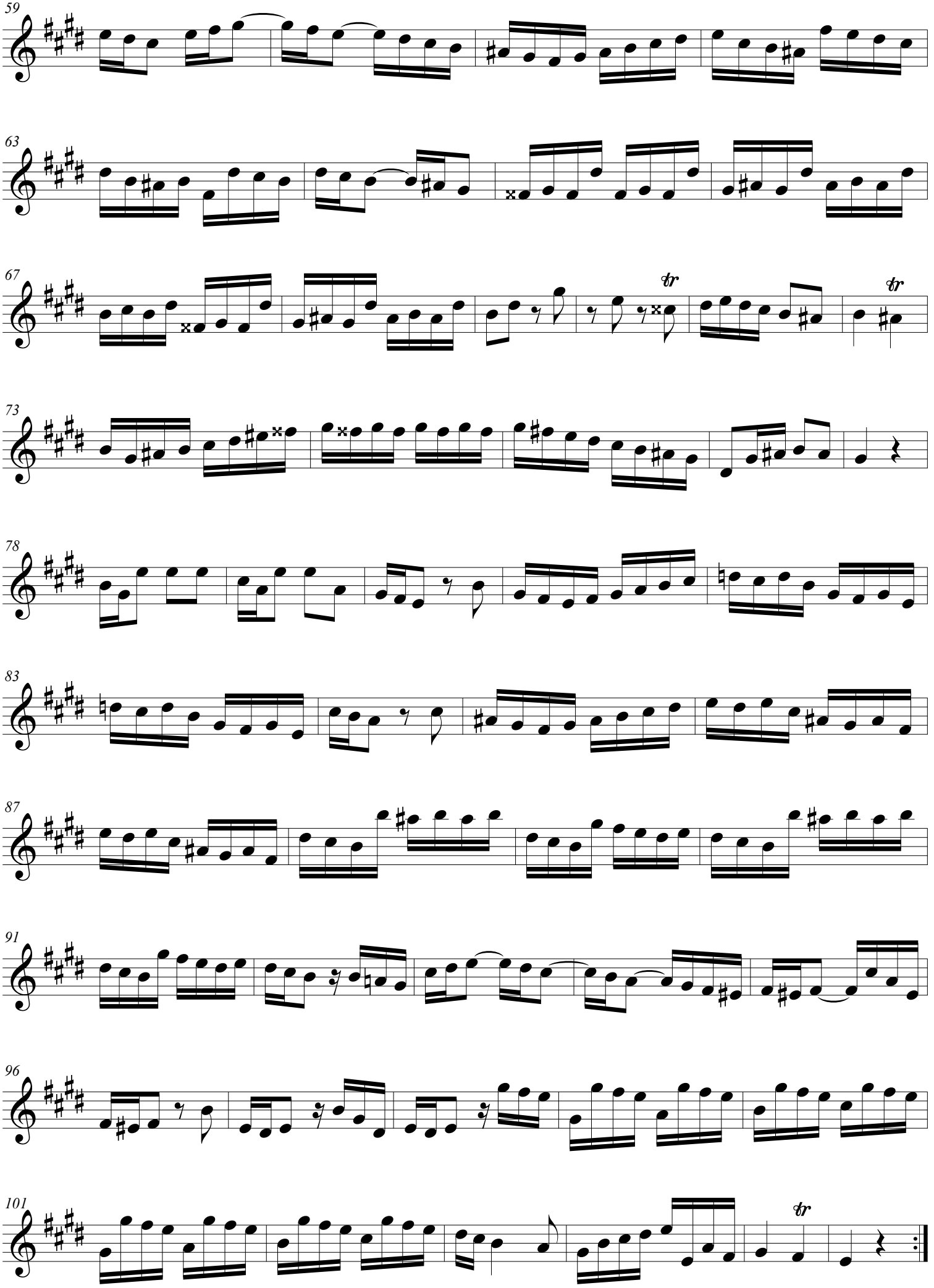
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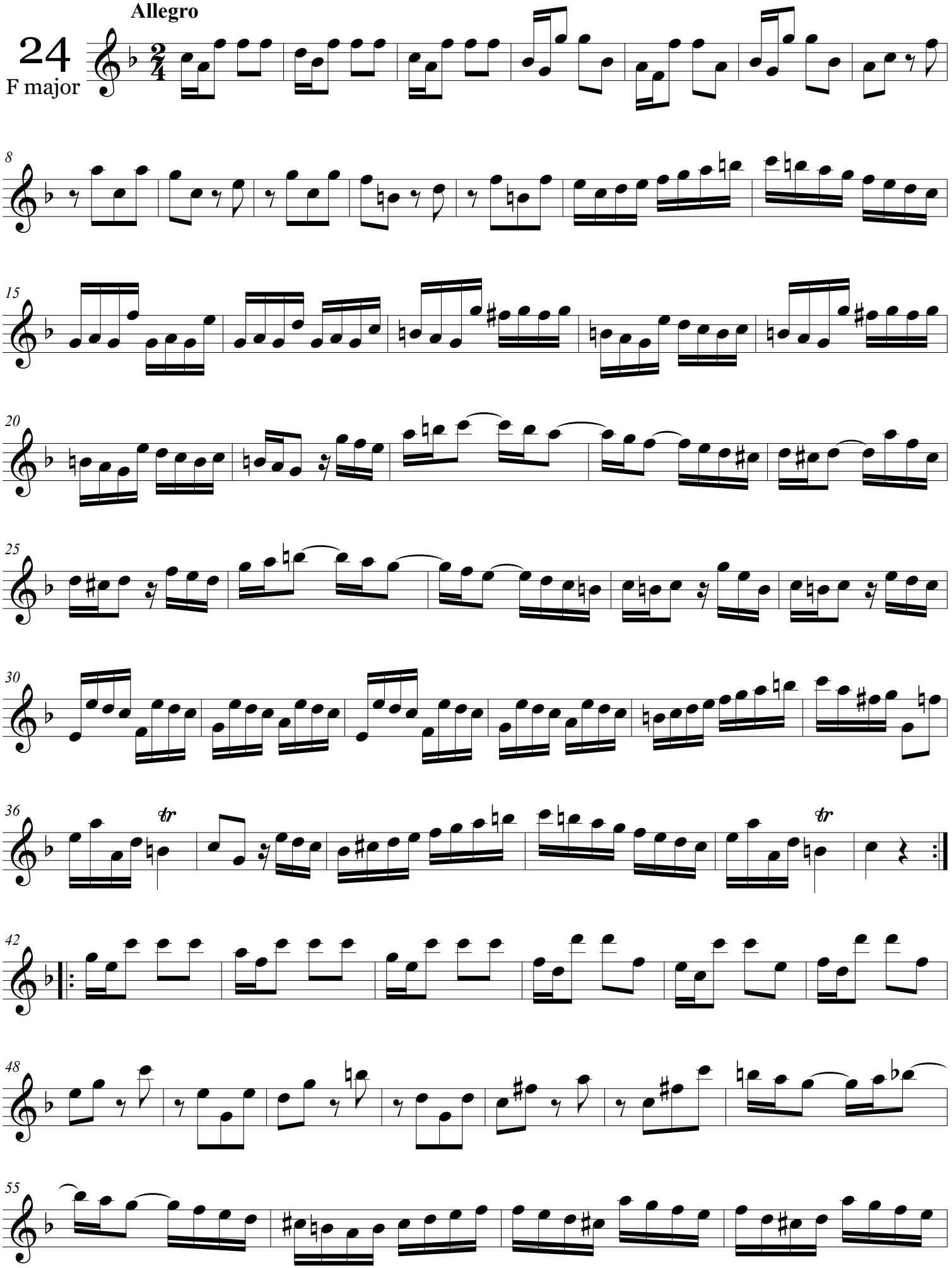
Allegro

# 24

F major



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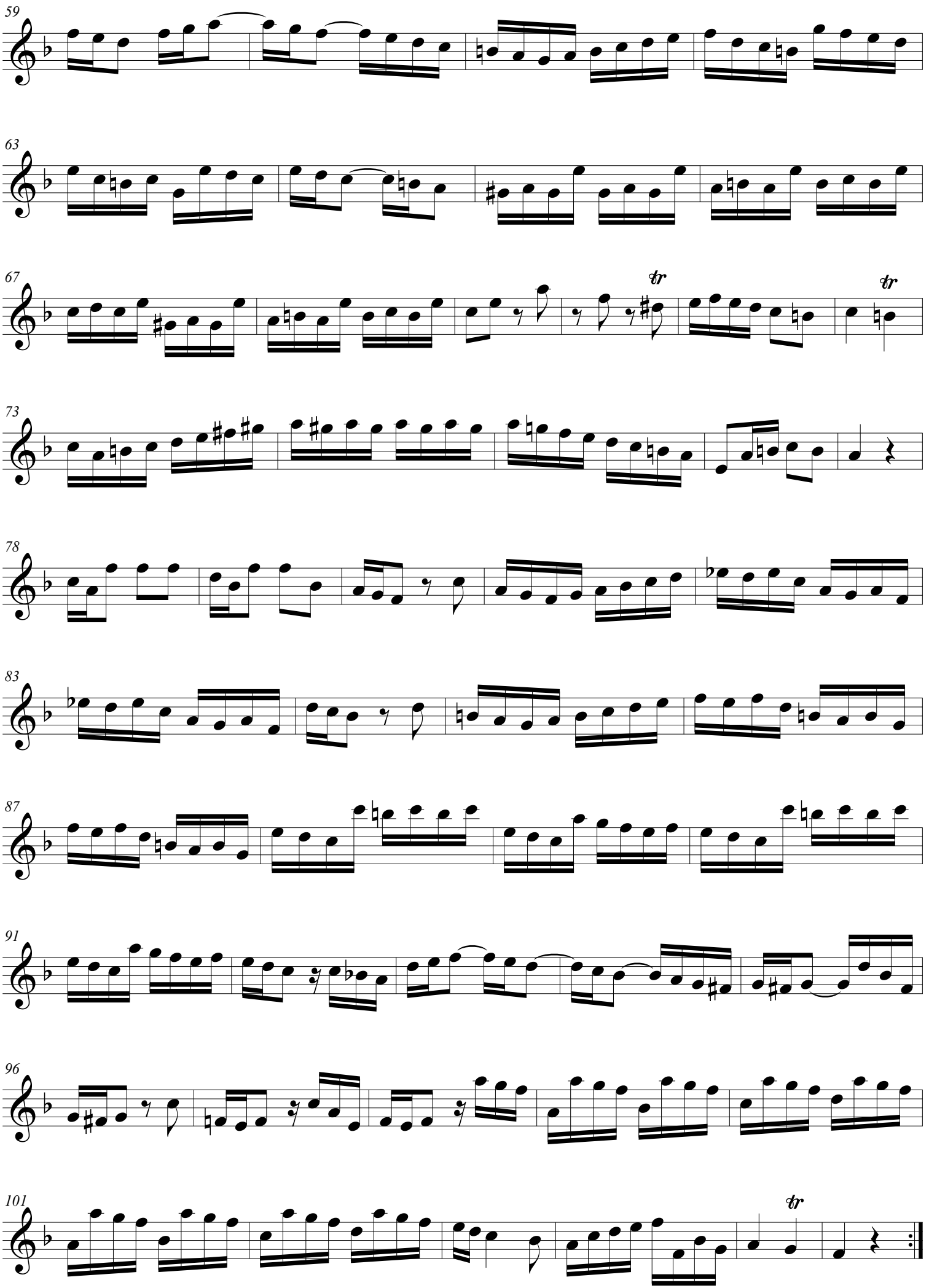
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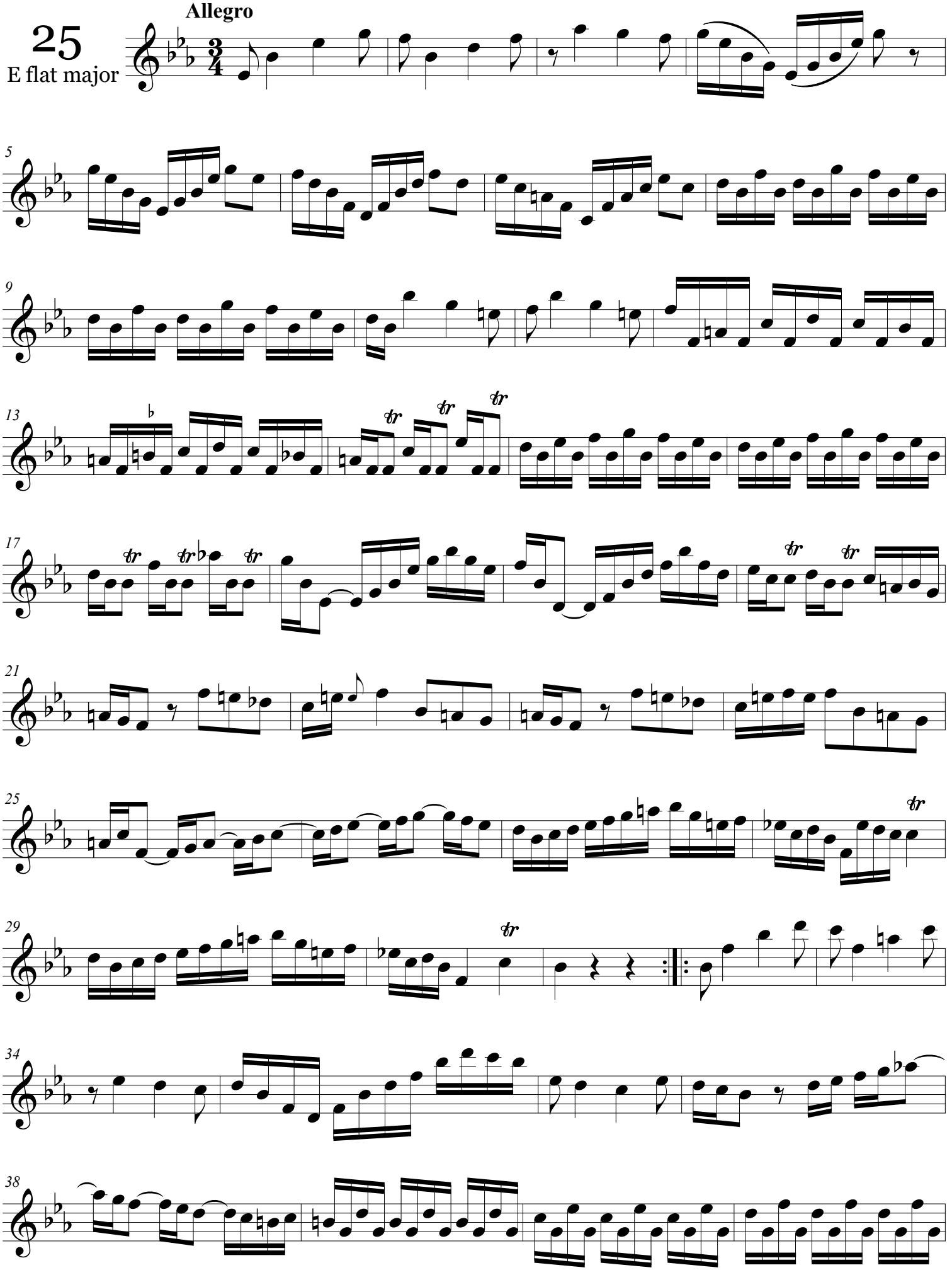
# 25

E flat major

**Allegro**



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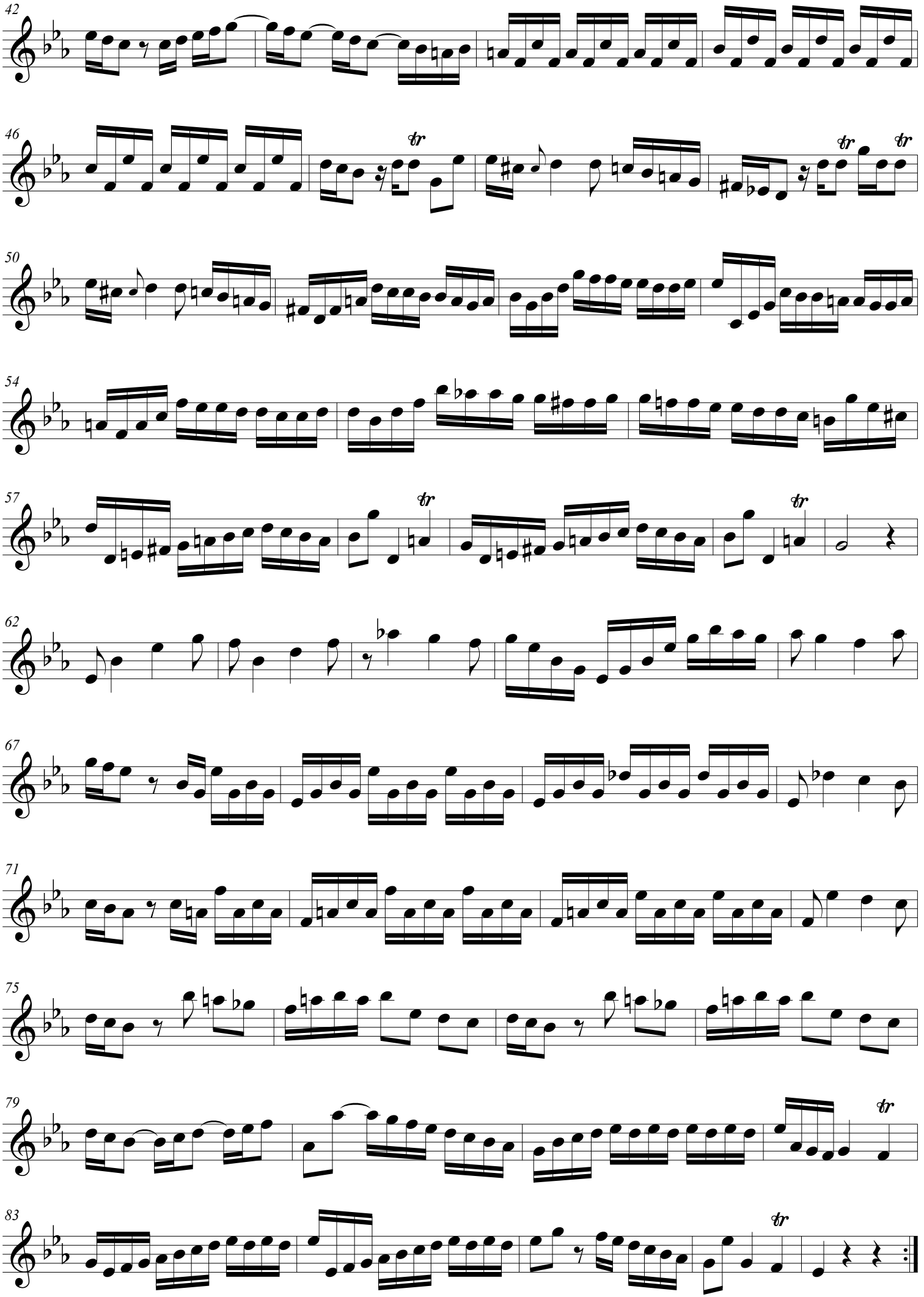
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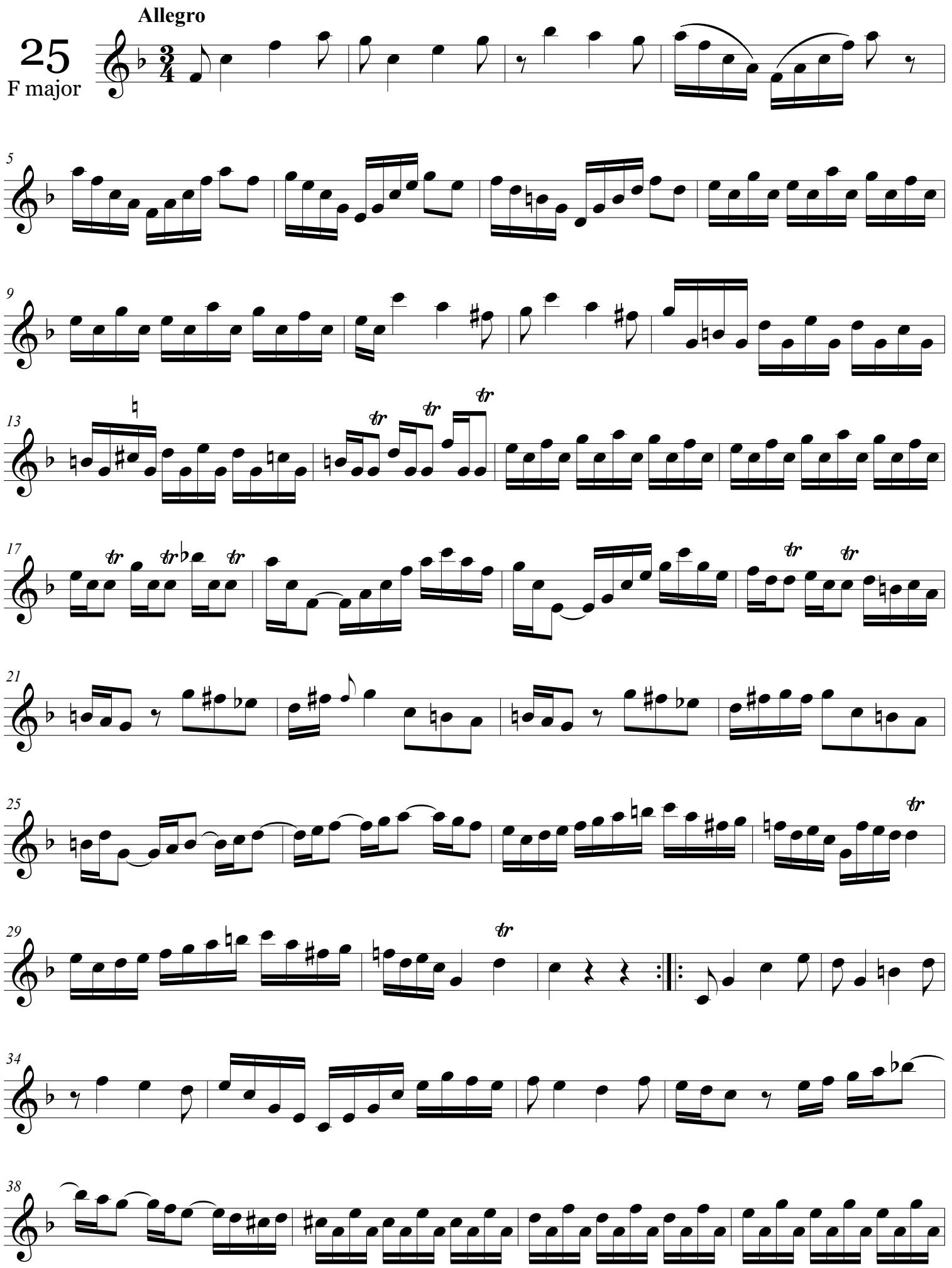


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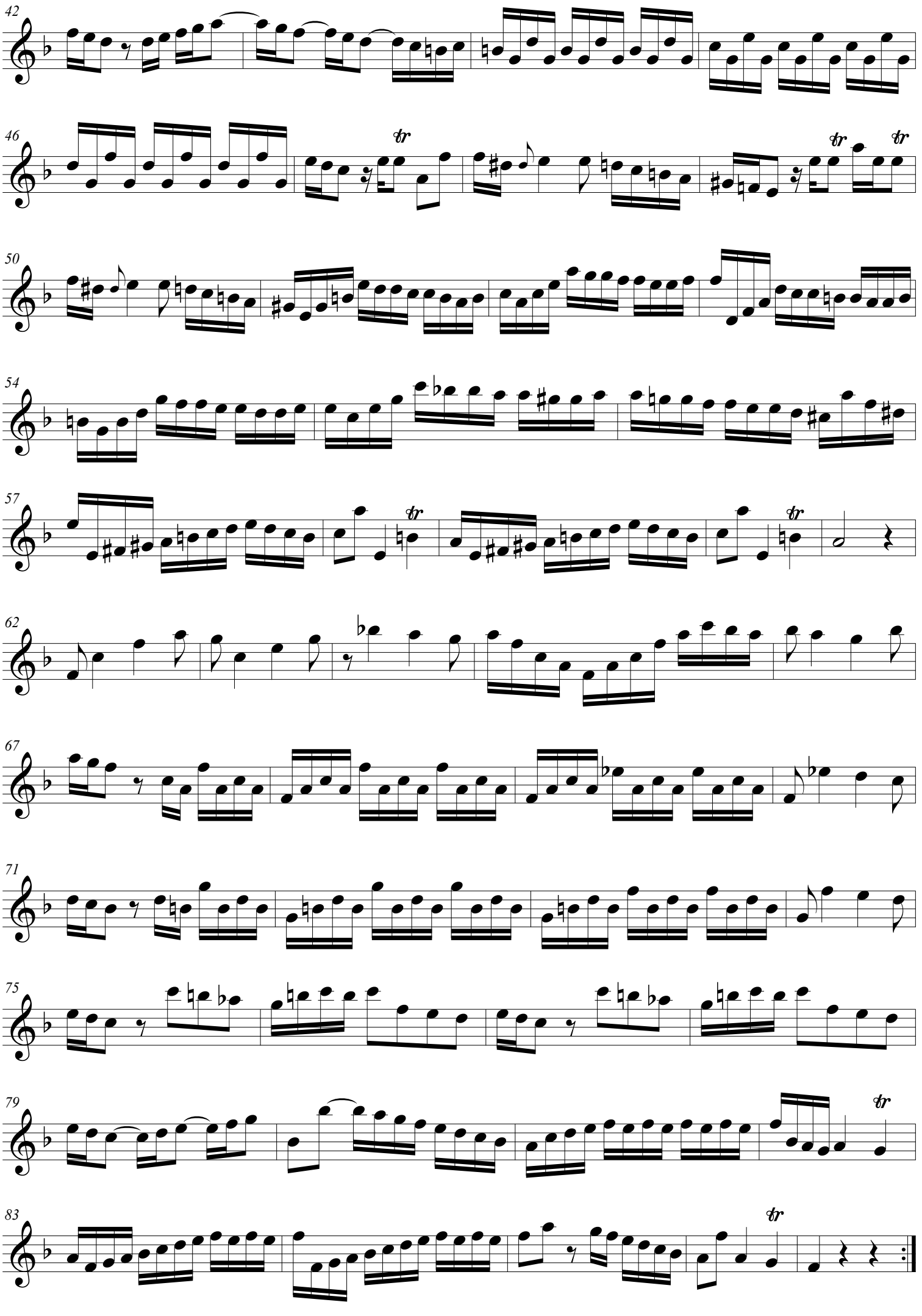
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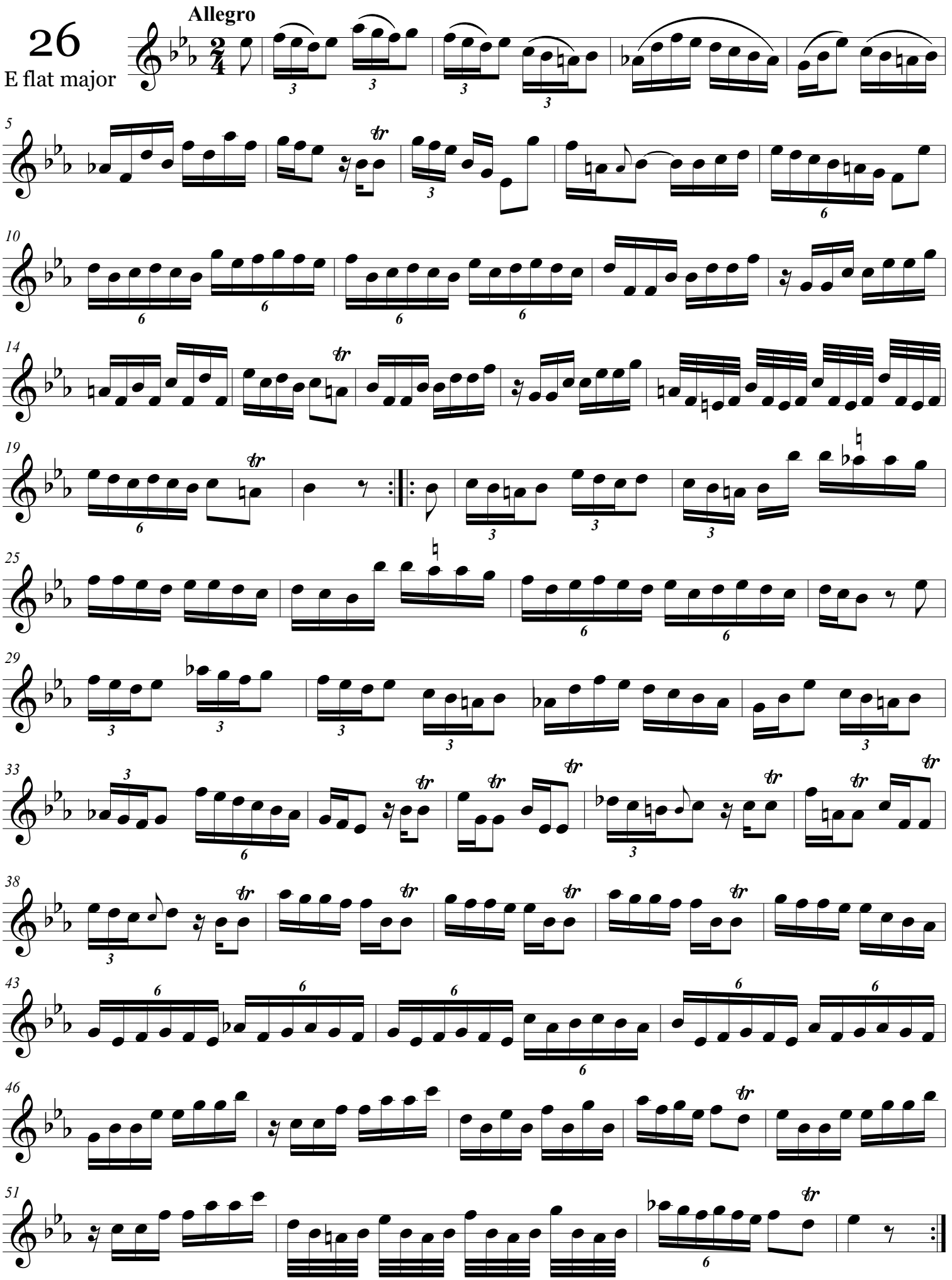
# 26

E flat major

Allegro



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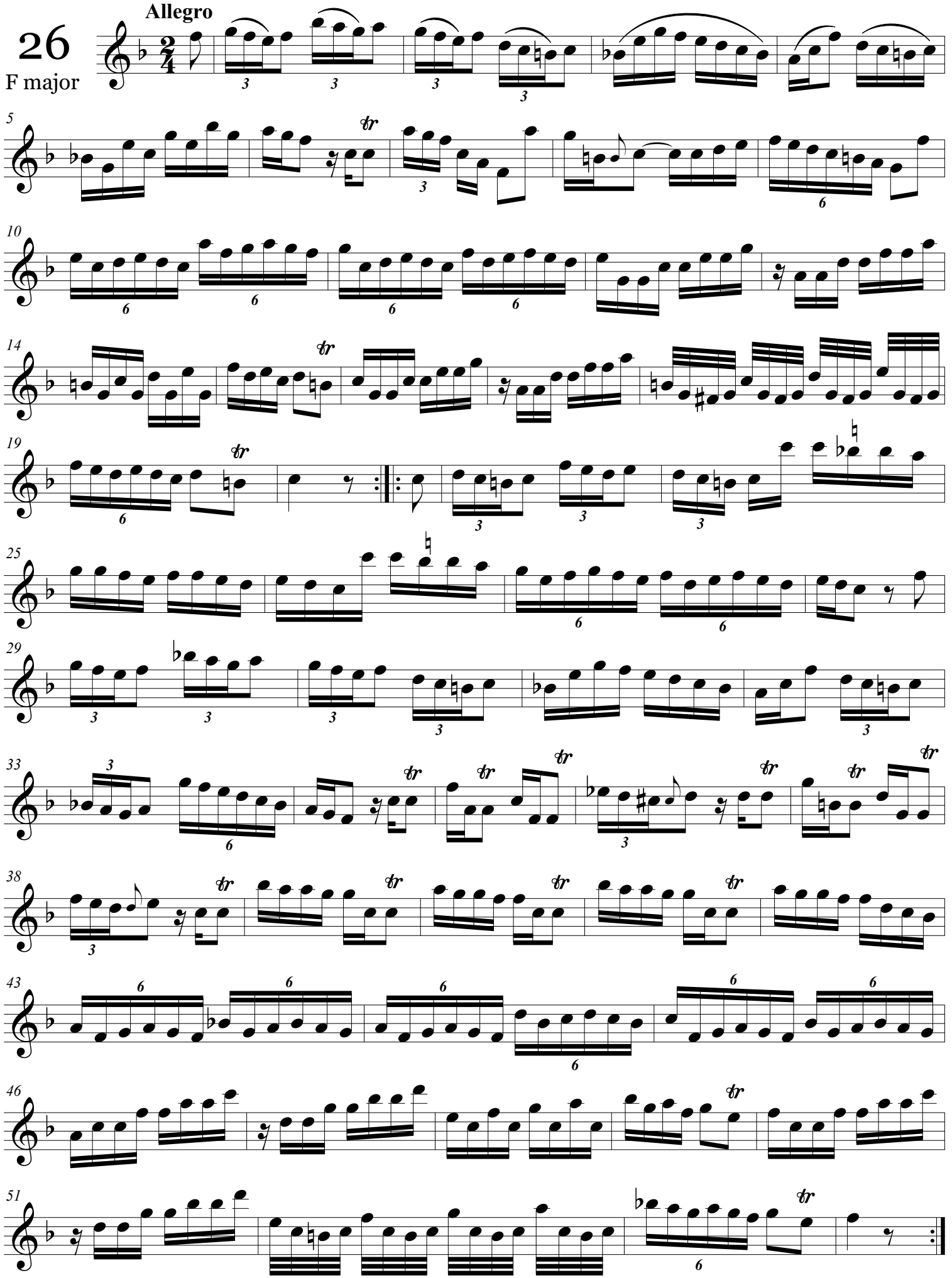
# 26

F major

Allegro



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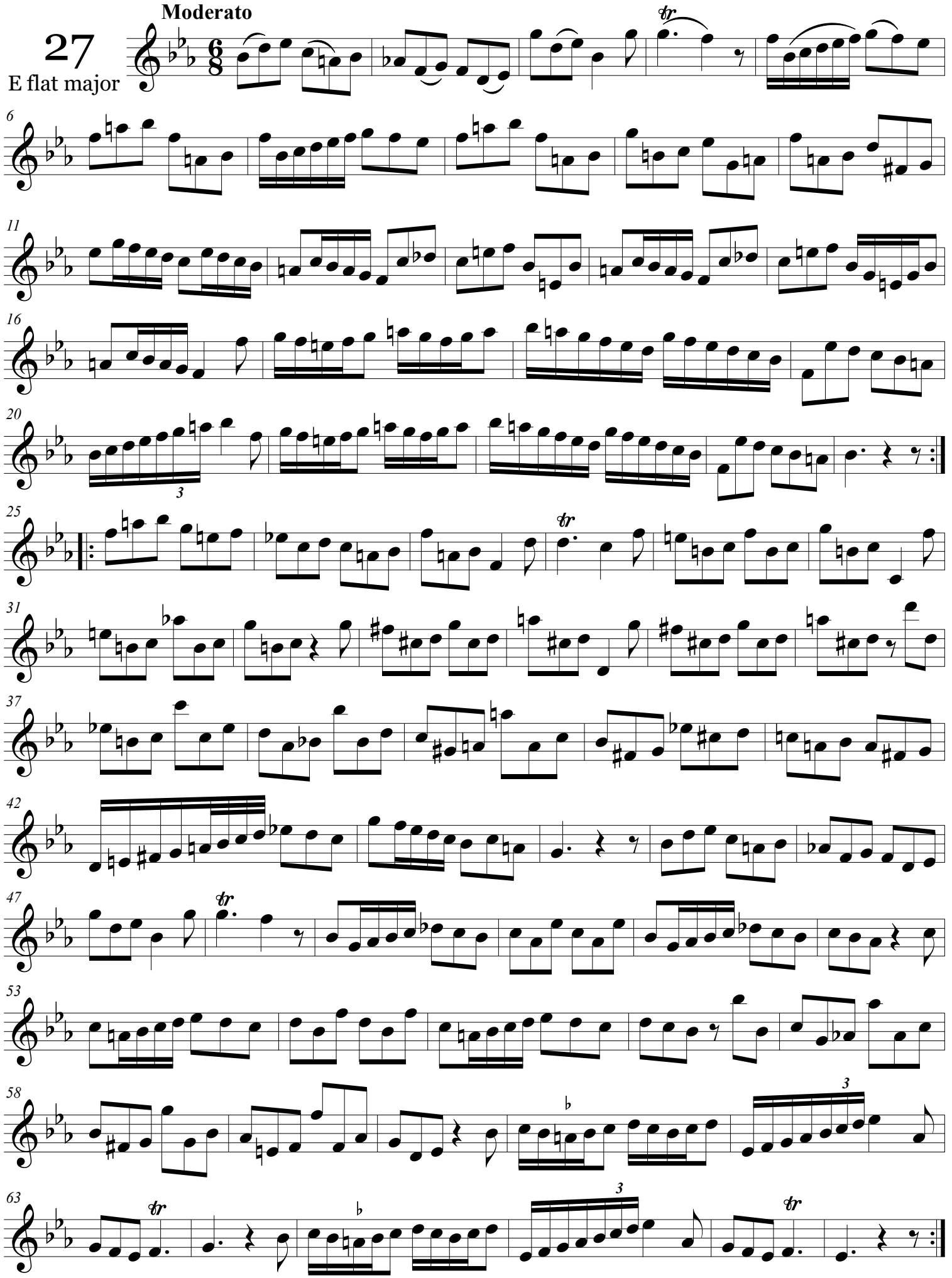
# 27

E flat major

**Moderato**



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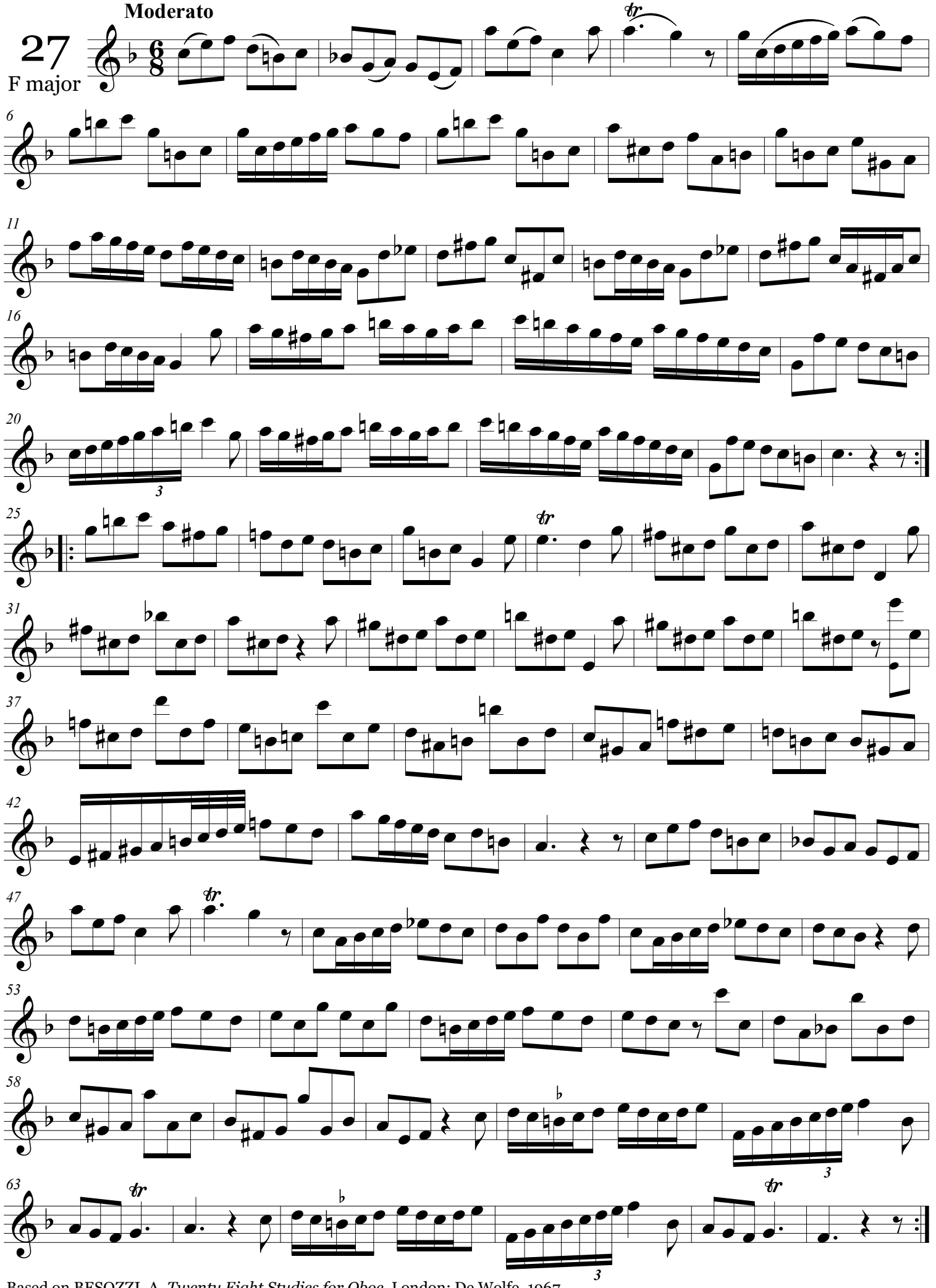


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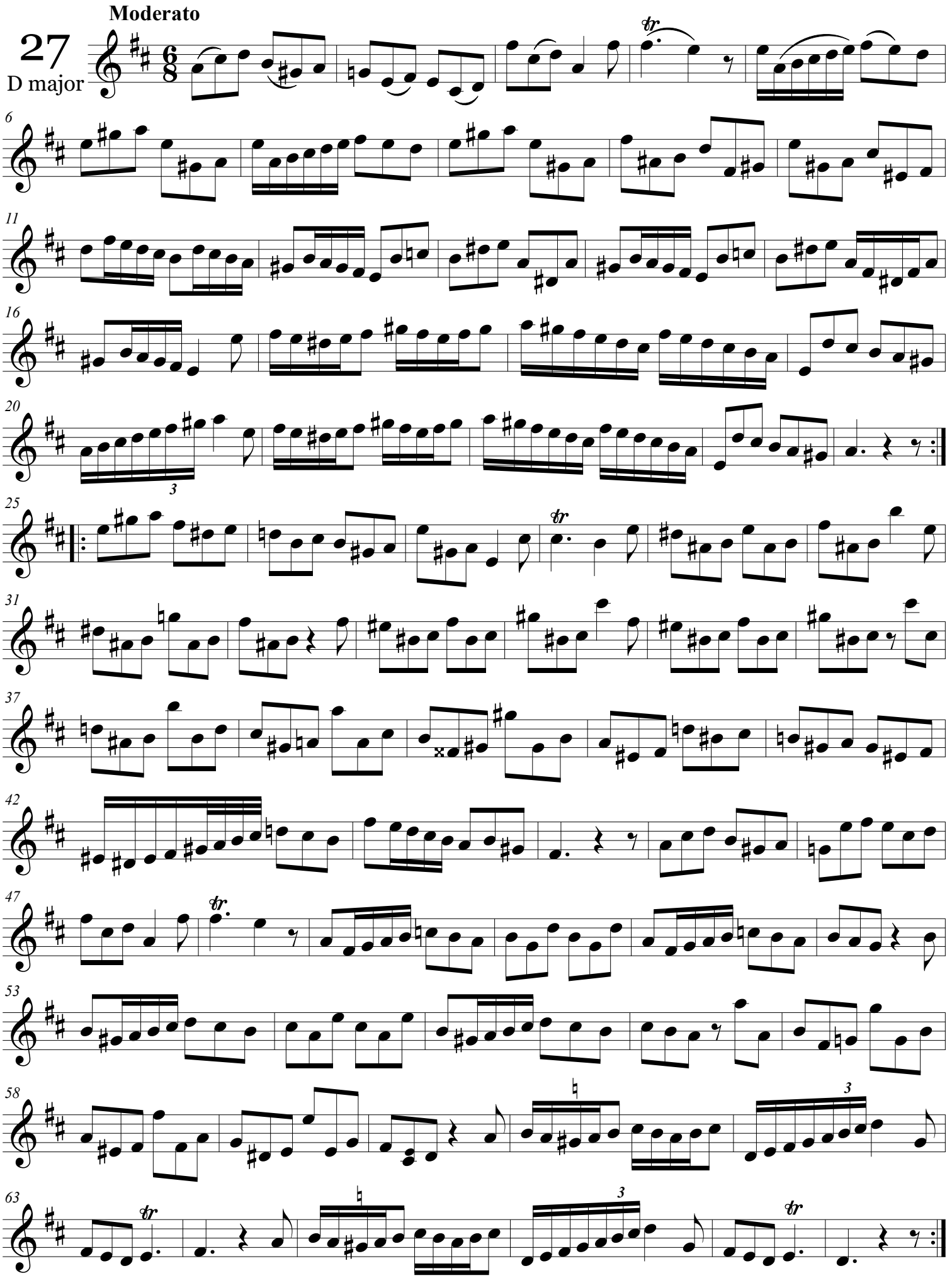


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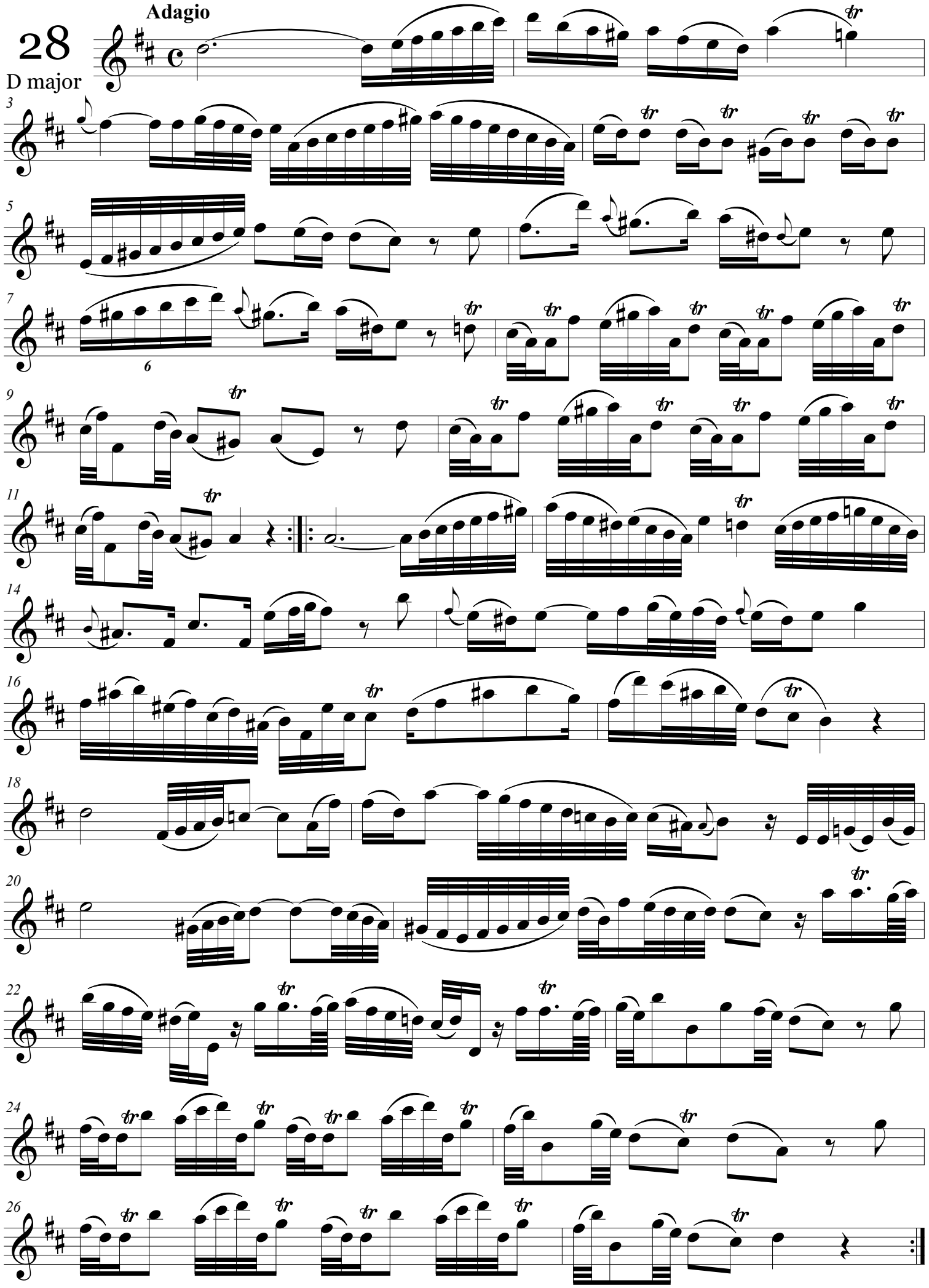
# 28

D major

Adagio



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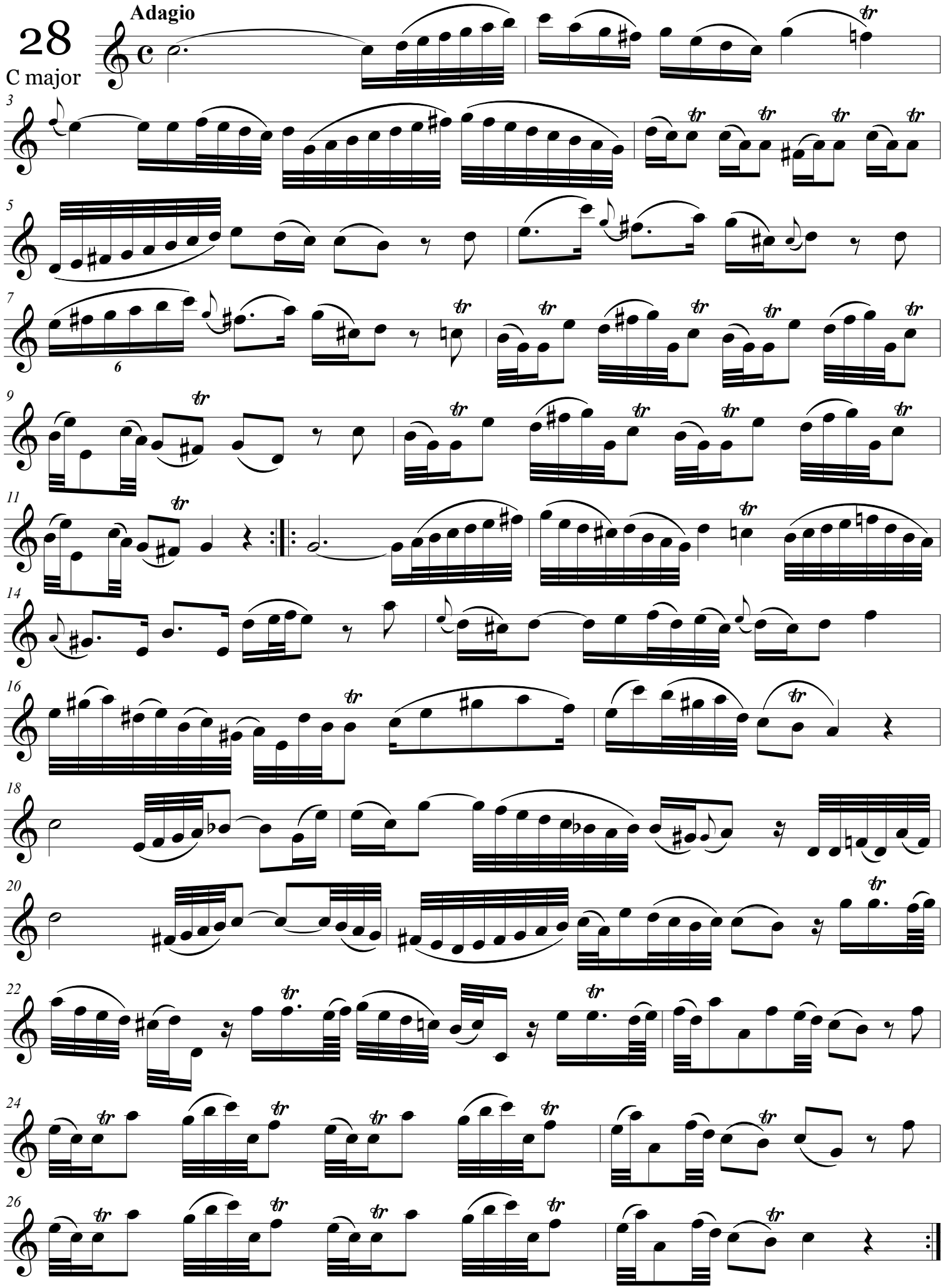
# 28

C major

Adagio



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