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This study presents editorial research on Pedro Ximenez Abrill's Symphony No. 11. The work was re-discovered in 2004 in Bolivia, where the composer worked as Kapellmeister for the Cathedral of Sucre between 1833 and 1856. The symphony was composed circa 1840 and, following its discovery after one and a half centuries of unknown existence, a set of manuscript orchestra parts was transcribed into an urtext score by Bolivian musicologist Carlos Seoane Urioste in 2010. The transcription of the separate instrumental parts rendered a score that reflects numerous inconsistencies and errors in notation including notes, accidentals, rhythmic values, dynamics, articulation, and ornamentation. This urtext score - while a valuable source for research - does not constitute a practical resource for the performance of this symphony given the amount of notation discrepancies in it.

The purpose of this study was to research the urtext score, the composer, the historical context, and the technical aspects of this symphony in order to produce a set of score and parts edited to a point that would allow a historically informed performance of this work. With the edited materials, the symphony was given its modern premiere, conducted by the author of this document, in March 2012 at the University of North Carolina Greensboro.

The research in this document is presented in three main parts. The first regards historical research on the composer and his works, as well as the recent discovery of a

large collection of his compositions. The second is a performance-directed analysis of formal and technical elements in the symphony. The third explains, in detail, the editorial process that was necessary in order to bring the original source materials to a state of practical use for public performance.

PEDRO XIMENEZ ABRILL'S SYMPHONY NO. 11: EDITORIAL RESEARCH
AND PERFORMANCE CONSIDERATIONS
FOR MODERN PREMIERE

by

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CHAPTER I

INTRODUCTION

Composer Pedro Ximenez Abrill (1780-1856), a native of Peru, worked as Kapellmeister at the National Cathedral in Sucre, Bolivia, between 1833 and 1856. During this time he directed the Cathedral's orchestra and choir and also served as music teacher in primary schools. As a composer, he produced a large number of sacred works, chamber music, vocal music, and approximately forty symphonies. Since his death in 1856, only a handful of his works for guitar have remained somewhat known thanks to a collection of his Minuets for guitar published in Paris in 1844.

The great majority of his compositions, on the other hand, had been lost for more than a century until a fortuitous discovery in 2004 brought hundreds of them to the acquaintance of modern researchers. This collection is currently stored at the Bolivian National Library and one of the first works to have been restored and transcribed into modern notation is his Symphony No. 11.

The instrumental manuscript parts served to produce an orchestral score - which was missing or had never been produced - but the individual orchestra parts presented numerous discrepancies in the notation of rhythmic values, dynamics, articulation, ornamentation, and even conflicting notes. The transcription of the parts into a modern score was done by Bolivian musicologist Carlos Seoane in 2011. Given the numerous

discrepancies existent in the original sources, however, this score is of no practical use for a modern performance.

In order to prepare a modern premiere of this symphony, the urtext transcription score needed to be revised and edited, which is the work presented in this document. Biographical information on the composer and historical background on the period are also given in this paper to supplement the research necessary for the interpretation and performance of a new work.

Music sources for this study were limited to the urtext score produced by Mr. Seoane using Finale notation software and a facsimile of the first page of the manuscript first violin part. Biographical information on Pedro Ximenez Abrill was for many years limited to a single source: the obituary published in a Bolivian newspaper a few days after Ximenez' death. A facsimile of this obituary was also available to me in the research for this paper. While this paper was being written, a new article published by Argentinian researcher Dario Montiel in December 2011 helped expand the biographical materials on Pedro Ximenez along with the information pertaining to the finding of his music in 2004.

Finally, two interviews with Mr. Carlos Seoane, in August 2011 and March 2012, provided important information as to the original sources for this particular symphony. He also provided me with his urtext transcription score and the facsimile copies of the symphony's title page, the first page of the first violin part, and Pedro Ximenez' obituary.

CHAPTER II

COMPOSER PEDRO XIMENEZ ABRILL

In 1833, composer Pedro Ximenez Abrill Tirado was appointed Kapellmeister at the National Metropolitan Cathedral in Sucre, Bolivia. Educated as a musician in his native Peru, Pedro Ximenez had gained recognition as an outstanding guitar virtuoso and an important composer in his home country, and some of his solo and chamber music works for guitar were published in Europe during his lifetime.

Today, Ximenez is known almost exclusively by guitar performers, primarily for the 1844 publication in Paris of his collection “One Hundred Minuets for the Guitar.” It is reported that on first inspection of this book, the celebrated Spanish guitarist Fernando Sor said that if Ximenez had had a chance to study in Europe, “... forget Rossinis and all the others!”¹

In the same source - an obituary published a few days after Ximenez’ death in 1856 - an important Bolivian author is said to have called Pedro Ximenez, “the American Rossini” (i.e. of the American continent). Another author wrote that Ximenez was a jewel not only for Peru and Bolivia, but for the whole American continent.

¹ Obituary of Pedro Ximenez Abrill, *Nueva Era*, June 1856, Sucre, Bolivia.

When in 1821 a composition competition was held in Argentina for a national patriotic march, Pedro Ximenez was unable to attend, but the winner of the competition later referred to Ximenez as “the most important composer of present time.”²

Biographical Information

Born in Arequipa, Peru, in 1780, Pedro Ximenez most likely received his early music training in the context of a Catholic school where he would have become closely acquainted with church music by the great European masters. In the early periods of the new Latin-American republics, the presence and influence of the Catholic Church was very strong in the areas of education and the arts. Catholic priests that came to America had often received training as competent music performers and composers, and Ximenez would have studied the works of Vivaldi, Corelli, and perhaps even Mozart with them.

References to his early career in Peru mention him as music teacher at a primary school in his home town by 1828, at age forty-eight. A note published in the local newspaper the same year reads:³

A celebrated artist, Don Pedro Jimenes Tirado gathers a philharmonic society at his home on Tuesday evenings every week with performances of the best musical works from Europe, as well as some of his own composition. Admission is free of charge, seating is in his living room. We would like for some individuals of fine taste to get together: that provisions be taken to improve the capacity of the location, and that guided by the style of the finest taste, such enjoyable entertainment be

² Dario Montiel Capone, “Pedro Abrill Ximénez Tirado: ‘El Rossini de América,’” <http://www.aalga.com.ar/images/libros/jimeneztirado.pdf> (accessed March 26, 2012).

³ Nestor Guestrin, “La Guitarra en la Musica Sudamericana,” quoted in “Abril Tirado, Pedro,” http://imslp.org/wiki/Category_talk:Abril_Tirado,_Pedro, (accessed March 26, 2012).

offered more often, even if a modest fee were required for the most indispensable expenses.

Newspaper articles in the 1830s report on performances of various works by Ximenez including a recital of music for flute, violin, viola, and cello in 1831; a string quintet (with two violas), a string quartet, and a “concerto for clarinet and full orchestra” in 1836; and a symphony for full orchestra in March of 1838.⁴

Kapellmeister in Bolivia

Pedro Ximenez Abril’s position as Kapellmeister in Bolivia had been offered to him before 1830 by Bolivia’s president, Grand Marshal Jose Antonio Jose de Sucre. At the time, the current city of Sucre (originally founded in 1538 as Charcas; renamed Sucre in 1839 in honor of Marshal Sucre) was the capital of the newly independent Republic of Bolivia. Following its declaration of independence in 1825, Bolivia had Grand Marshal Sucre as its first president for three years. During this time, President Sucre placed much emphasis on education strategies and created new schools and universities.

In order to bring additional influences into these educational enterprises, Sucre recruited a number of international educators⁵ and, having known of Pedro Ximenez from the years when he lived in Peru, invited him to move to Bolivia to revitalize the musical life at the National Cathedral after fifteen years of war. Also, Ximenez was expected to serve as a music teacher in city schools.

⁴ Guestrin.

⁵ Javier Ocampo Lopez, “Antonio Jose de Sucre, El Gran Mariscal de Ayacucho,” <http://www.latinamericanstudies.org/ecuador/sucre-mariscal.htm> (accessed March 26, 2012).

Pedro Ximenez accepted the invitation and the initial negotiations were made for his contract. An annual salary of six thousand pesos was established and a travel stipend of five hundred pesos was offered by President Sucre out of his own pocket so that Ximenez could proceed with moving to Bolivia. Apparently, political manipulations by the Governor of Arequipa prevented Ximenez from leaving his home town and the contract had to be cancelled.

When General Andres de Santa Cruz succeeded Sucre as president of Bolivia, he continued the support for Sucre's education policies and in 1833 invited Ximenez again, under the same terms presented by Sucre. Ximenez accepted the contract and moved to the capital city of Bolivia to assume his new position as Kapellmeister even though he had been offered a similar job in Lima.⁶

A recent article published by Argentinian researcher Dario Montiel Capone mentions a newspaper account published in La Paz, Bolivia on March 17, 1833 by which Ximenez would have presumably performed a wonderful concert there, "on his way to Chuquisaca [Sucre]."⁷

According to Montiel, Pedro Ximenez worked as a music teacher at a girls' school as well as the School of Arts and Sciences. As Kapellmeister, he conducted the cathedral's choir and orchestra, with twelve musicians at his disposal. His obituary also mentions that he gave private instruction in piano and composition, and produced a few outstanding and successful students. Along with these students, a few other musicians are

⁶ Obituary.

⁷ Montiel, 14.

mentioned in this obituary that were probably members of his cathedral orchestra when Ximenez' Symphony No. 11 was composed and first performed. Among them, Dr. Prado, clarinetist, and Dr. Rios, flutist and composer who wrote symphonies of his own.

Unfortunately, within the first few years of Ximenez' tenure as cathedral composer, budget cuts in city schools eventually determined the closing of music programs in 1843 and Ximenez' income was seriously diminished. Over time, his financial situation became precarious and his annual salary had shrunk to only one thousand pesos by the time of his death in 1856. His son, Pedro Ximenez Caceres had to negotiate an additional stipend from the government for a mere one hundred pesos a year. He died on June 12, 1856, at age seventy-six, and his funeral service was held at the National Cathedral "with chant and Requiem," as stated in the city's notary records.⁸ His family was left in a state of near poverty and his friends tried to appeal for government support for their financial situation.

Ximenez' obituary, signed E. L. J., was most likely written by Juan Esteban Lizarraga, one of two men commissioned by Marshal Sucre in 1825 and again in 1833 by President Santa Cruz to recruit Pedro Ximenez for the cathedral position. Presumably, Lizarraga would have been the person to contact him by mail, negotiate his contract, coordinate his trip to Bolivia, and help him get settled in the capital city. In the obituary, Lizarraga refers to himself as "your faithful friend," and describes himself as "with the heart pierced by pain." In his comments about Ximenez, he tells us that Ximenez had

⁸ Ibid., 16.

“studied the vocal and instrumental works of Haydn, Mozart, Pleyel and Girover, and in his last years those by Beethoven.” He says that Ximenez was “like an Ocean for composition: when he wrote music he felt overwhelmed by his own ideas, and was capable of composing without any break for entire days without losing his unextinguishable creative vein.” Lizarraga also brings up the fact that in some of his vocal and chamber music compositions Ximenez successfully incorporated elements of popular music native to Bolivia and Peru.⁹

His Music Re-Discovered

After Ximenez’ death, he and his music gradually became forgotten. In 2004, an Argentinian national with Bolivian parents inherited a house about one hundred and twenty miles from Sucre and found in it a large trunk containing a stack “three feet tall” of music by Pedro Ximenez. This finding only gained importance when this person tried to sell the music manuscripts to an American historian living in Sucre, Mr. William Lofstrom. Understanding the historical value of these materials, Lofstrom coordinated the sale of most of this collection to the Bolivian National Library and Archive in Sucre.

A catalog of works with itemized prices found in the trunk suggests that perhaps Ximenez’ son - or someone else who ended up in charge of the collection - tried to sell his father’s works at some point. This catalog lists the almost four hundred works that were safely kept in this trunk for one and a half centuries.

⁹ Obituary.

The list of works includes:

- divertimentos concertantes for piano
- a violin concerto
- nine flute quartets (with strings)
- three string quintets
- three string quartets
- a quartet with flute and cello concertante
- three concertante duets for guitar and cello
- forty seven masses
- twenty five Passion works with choir
- one hundred and thirteen choral works for church services
- seventy-one Psalms and Vespers
- collections of short pieces for guitar
- a book of fifty waltzes for piano
- three collections of lieder and vocal works totaling 226 songs
- the book of "One Hundred Minuets for the Guitar"

It is surprising that none of his symphonies was found in this particular collection and at this point there is no documentation that establishes where and when his Symphony No. 11 was found. A number of symphonies by Pedro Ximenez Abrill are kept in the Bolivian National Library and Archive under the care of Bolivian musicologist Mr. Carlos Seoane Urioste. The first of his symphonies to be rescued from dormant existence - his Symphony No. 11, "*Concertante*" - was restored between 2010 and 2011 by Mr. Seoane.

CHAPTER III
SYMPHONY NO. 11, “CONCERTANTE”

Formal, Thematic, and Motivic Elements

Pedro Ximenez Abrill’s Symphony No. 11, “*Concertante*,” has four movements, with a total performance time of approximately thirty-five minutes. Its overall architectural design is completely conventional for a classical symphony: Allegro - Adagio - Minuet - Rondo. The home key for the work is D major, with only the Adagio written in the closely-related key of G major.

First Movement - *Allegro spiritoso*

The first movement, with a total duration of fifteen minutes, is written in sonata form with a primary theme in D major and a subordinate theme in the dominant key of A major.

The movement opens with the primary theme spanning an eight measure phrase that presents a D major arpeggiation, *forte*, in three bars, followed by a modal shift to minor in five bars, *piano*. The modal shift is set by alternations of dominant seventh chords and half-diminished seventh chords on the second scale degree (see Figure 1).

The first three measures of this theme outline an inverted arch arpeggiation through a register of one and a half octaves. The first half of the arpeggio is played by the whole orchestra in unison, a signature feature of opening themes in French orchestral

works of the eighteenth century, but also a trademark of *Sturm und Drang* themes (albeit the latter tend to open with upward motion). This first half of the arpeggio constitutes an introduction motive (PT-a) that occurs only two times in the movement in statements of the primary theme, in the exposition and at the recapitulation, measure 220.

Sinfonía No. 11 Concertante

I **Pedro Ximenez Abril**

Allegro spirituoso Transcripción de Carlos Seoane Urioste

D: I V7 ii^{♯4}₃ V7 ⁶/₅ I

Figure 1: Primary Theme (PT) with motives PT-a, PT-b, and PT-c

The second part of the arpeggio (PT-b) opens with a sixteenth-note triplet in two consecutive rising lines, both of which are elements more directly related to *Sturm und Drang* aesthetics. This motive, “b” in the primary theme, becomes omnipresent in the

course of the first movement taking slightly modified forms as a structural component of all transitional themes.

For example, still keeping its original form as part of a modulating transition that precedes the first statement of the subordinate theme, motive PT-b appears at measure 44 in the lower strings in a sequential repetition, itself followed by a variation form that also continues sequentially:

The image shows a musical score for measures 44 to 49. The score is for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The dynamic marking is *ff* (fortissimo). The score shows a sequential repetition of Motive PT-b in the lower strings (Vla. and Vlc.) starting at measure 44. The motive is a descending arpeggio. The variation form (Var. of PT-b) is shown in measures 47-49. The score also includes a dense texture of sixteenth notes in the Violin parts.

Figure 2: Motive PT-b from Primary Theme in transitional passage, m. 44

In the previous example, the descending arpeggiation in the first measure could be regarded - albeit remotely - as a recurrence of the descending arpeggio in the primary theme in diminution (PT-a). Abstractions of this nature, however, bear no relevance whatsoever for a performance-directed analysis and will not be considered from here forward.

In the next example (see Figure 3), motive PT-b is used by Ximenez in a more elaborate transition, *fortissimo*, with developmental features including fragmentation:

174

The image shows a musical score for measures 174-178. It consists of four staves: Violin I (top), Violin II (second), Violin I (third), and Violin II (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The first two staves (Vln. I and Vln. II) start with a dynamic marking of *ff*. The score includes various musical notations such as triplets, slurs, and articulation marks. The bottom two staves (Vln. I and Vln. II) show a more rhythmic accompaniment with chords and eighth notes.

Figure 3: Motive PT- b, from the Primary Theme, in a developmental passage, m. 174

The second part of the primary theme (PT-c), in measures 4 to 8, appears only three times in the *Allegro spirituoso*. It is part of both statements of the opening theme, at the beginning and at the recapitulation, but it is played again by itself, without the first half of the primary theme, in a surprising appearance early in the coda section at measure 335.

Two elements that frame this second phrase of the primary theme acquire significance later in the subordinate theme: the pick-up sixteenth note that moves up a minor seventh to the next beat, and the descending diminished triad that closes the gesture at measure 5.

The image shows a musical score for measures 4-5, Violin I part. The key signature is one sharp (F#) and the time signature is 4/4. The score is labeled "Violin I" on the left. It shows a sequence of notes with various musical notations including slurs, accents, and dynamics (*f* and *p*). The score is divided into sections labeled "PT: a", "b", "c'", "c", and "c''". A bracket labeled "4" spans measures 4 and 5. The notes are: measure 4 (quarter note G4, quarter note A4, quarter note B4, quarter note C5) and measure 5 (quarter note B4, quarter note A4, quarter note G4, quarter note F#4).

Figure 4: Motives PT-c' and PT-c'', mm. 4-5, related to Subordinate Theme

Following an extended cadential progression to a half cadence in measure 15, the first transition theme starts at measure 17 introduced by a duet of clarinets and horns:

Figure 5: First transition theme, m. 17. Motive Tr.1-a relates to Closing Theme, m. 102

Measures 2, 3 and 4 of this transition theme will generate, presented in augmentation, the closing theme at the end of the exposition and the end of the movement. A statement of this theme also occurs early in the development section played by the strings at measure 147.

Figure 6: Closing Theme is an augmentation of motive 'a' in the first transition theme

Following a modulating transition based on the triplet motive from the primary theme, the subordinate theme, in the dominant key of A major, is introduced by the first violins at measure 54. This subordinate theme, or secondary theme, spans a double period from measure 54 to measure 77. The second period opens with a motive derived from

elements in the second phrase of the primary theme: an ascending minor seventh on a sixteenth-note pick-up, and a descending diminished triad:

The image displays two staves of musical notation for Violin I. The top staff, labeled 'Violin I', shows the Primary Theme (PT) starting at measure 54. It features a dynamic of *f* (forte) and includes motifs 'a', 'b', 'c', and 'c'''. Motif 'c' is marked with a dynamic of *p* (piano). The bottom staff, labeled 'Vln. I', shows the Subordinate Theme (ST) starting at measure 54. It features a dynamic of *dol.* (dolce) and includes motifs 'c'' and 'c''''. The notation includes various rhythmic values, including sixteenth notes and triplets, and dynamic markings.

Figure 7: Subordinate Theme, m. 54, with m. 62 related to motive 'c' in Primary Theme

Recognizing the motivic connection between these two distant phrases is important in the formal analysis because it helps dissipate some doubts that might arise in the analysis of rhythmic notation for both passages. Specific details about this point will be discussed later in this document in the editorial analysis section, Chapter IV.

A second transition theme starts at measure 83 leading to the closing section of the exposition. At measure 102, the closing theme is stated in a duet of clarinets and violas. The design of this theme, as mentioned earlier (Figures 5 and 6), is an augmentation of the second measure of the first transition theme at measure 18.

The development section opens in A minor at measure 126 (see Figure 7) with textural and figural material leading to a new theme at measure 139.

The image shows a musical score for two violin parts, Vln. I and Vln. II, starting at measure 139. The key signature is one sharp (F#) and the time signature is 4/4. Measure 139 is marked with a *dol.* (dolando) and a *p* (piano) dynamic. The Vln. I part features a melodic line with slurs and ties, while the Vln. II part plays a rhythmic accompaniment of eighth notes. The score continues for eight measures, ending at measure 146.

Figure 8: New transition theme introduced in the development section, m. 139

The closing theme from the development section is now played by flute and strings at measure 147, in F major, which remains the stable key through a long passage of twenty-eight bars. This extended passage includes a second statement of the A minor theme from measure 139, and a statement of the second period of the subordinate theme on the solo flute. At measure 174, a modulatory sequential passage based on the triplet motive from the primary moves through a series of secondary dominants across B-flat, G, E, e, C, a, e, and eventually a half cadence in the key of D minor at measure 191.

The first transition theme from the exposition section is stated in D minor at measure 192 in a duet for clarinets and bassoons. This is followed by a re-transition passage from measures 200 to 212 that includes a sequential progression with syncopated arpeggios on the violins tonicizing G minor, F major, and D minor in the direction to an A major dominant point at measure 218.

The recapitulation starts at measure 221 preserving the same design for the primary theme and the first transition theme (see Figure 9). The recapitulation of the subordinate theme occurs at measure 262, in the home key of D major, but this time the second period of the theme is stated first:

Figure 9: Recapitulation to the second phrase of the Subordinate Theme, m. 262

The second transition theme is stated at measure 292, also in D major, up to a half cadence in measure 310. The closing theme starts at measure 311 leading up to the coda that begins at measure 326. The coda opens with the same codetta material from the exposition, but this is now followed by the unexpected return of the second phrase of the primary theme, which is interrupted in its fourth measure by a suspenseful fermata on a dominant seventh chord. What follows is the surprise appearance of a new theme on the woodwinds.

Figure 10: Coda presents a new theme at m. 339

An eight measure codetta closes the movement. It includes two statements of the sixteenth-note triplet and rising arpeggio motive played for the first time in the piece at a

full measure separation in D major. I find this worth mentioning in my analysis because the repetition of this motive at a distance of four beats is the design that would have given the primary theme the symmetry of a four measure phrase preceding another four measure phrase.

Figure 11: Motive ‘b’ from Primary Theme in repetitions separated by four beats

The way Ximenez wrote the opening theme, the rising arpeggios are repeated at only a half measure distance, as if compressed to generate more anxiety, but then the first phrase of the theme is only three measures long. Conversely, the second phrase in the theme is five measures long due to the extension of dominant harmony in measure 8. Thus, Ximenez writes the uncompressed model in the final codetta as if to say that he had the symmetry issue in mind all along, but waited to the last instant to give it to us for a true sense of completion.

Second Movement - Adagio

The Adagio is written in large ternary form with a performance time of approximately seven minutes. The home key is G major, with the contrasting middle part in G minor.

The first section of the ternary plan alternates homophonic passages in the woodwinds and strings with solo passages in the first violin that imitate an arioso style with virtuosic flourishes.

Adagio

13

The image shows a musical score for two violins. The top staff is labeled 'Vln. I' and the bottom staff is labeled 'Vln. II'. The key signature is one sharp (F#), indicating G major. Measure 13 is marked with a '13' above the first staff. The first violin part features a complex, virtuosic passage with many sixteenth and thirty-second notes, including trills and rapid runs. The second violin part provides a simple accompaniment with quarter and eighth notes.

Figure 12: Virtuosic flourishes in the 1st violin part, m. 13

The music stays firmly set in G major from measures 1 to 12. Measure 13 introduces a secondary dominant motion to E minor, then a secondary dominant into D major at measure 16, for a stable episode of seventeen measures in D major.

The middle section, titled “Menor,” begins at measure 33 in G minor. This section also alternates passages of homophonic writing colored by short melodic elements in the woodwinds and solo passages in the first violin. Up to measure 47 there are no excursions outside of G minor. A long episode of sequential development begins at measure 48 with the strings playing in unison through a chromatic descending progression in dialog with

the flute and bassoons. Eventually the dialog becomes a duet of flute and first violin through a second chromatic descent spanning eight measures. At this point, a four-measure dominant prolongation serves to re-transition into G major at measure 67 for the third section of the ternary movement. This section recreates the design of the first section with slight modifications up to measure 89, at which point a coda section starts with the entire orchestra playing in unison through an arching line in thirty-second notes.

89

The image shows a musical score for measures 89-92. The score is for a full orchestra, including Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in G major and 3/4 time. The passage is marked with a forte (f) dynamic and is labeled 'a due' for the Clarinet and Bassoon parts. The score shows a unison passage of thirty-second notes for the entire orchestra, marking the beginning of the coda section.

Figure 13: A unison forte passage marks the coda for the Adagio, mm. 89

The movement closes with repeated cadential gestures alternating *forte* and *piano*.

Third Movement - *Minue y Trio*

The Minuet movement - “*Minue*” in Spanish - is the conventional ternary form with a Trio for a middle section. The design of this movement is extremely simple with all three parts in the home key of D major. Its duration is five minutes.

The Minuet part is itself a simple rounded binary form. The first part of the Minuet is a single sentence moving between tonic and dominant over eight measures.

Minue. Allegro

The musical score for the Minuet movement is presented in four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is D major (two sharps) and the time signature is 3/4. The score begins with a piano (*p*) dynamic and transitions to fortissimo (*ff*) in the fifth measure. The harmonic analysis below the staves is as follows:

D:	(I)	(V)	(V7)	(I)	I	IV ⁶ ₄	I	V ⁴ ₂	7	I
----	-----	-----	------	-----	---	------------------------------	---	-----------------------------	---	---

Figure 14: Simple harmonic design characterizes the Minue and Trio

The second part is forty-four bars long with the contrasting middle extending from measure 9 to measure 36. At measure 37 the first part of the minuet is stated again followed by an eight-measure codetta. Except for a few secondary dominant chords, there is no other significant harmonic color in this Minuet section other than tonic and dominant.

The Trio is also a self-contained simple rounded binary form. Its first part is a single eight-measure period limited to tonic and dominant harmonies. The middle part is ten bars long and includes an extended sequential passage with chromatic ornamental

notes over a pedal tone on the dominant A that leads to a half cadence at measure 70. An exact return of the A section of the Trio at measure 71 closes this part of the large ternary form.

Fourth Movement - Rondo: Allegro

The Finale movement is in sonata-rondo form, in the home key of D major, and is three-hundred and ninety-one measures long for a performance time of seven minutes. In the conventional manner for Rondo movements, the opening theme is an eight-measure period marked with a repeat sign in order to generate a solid memory of the rondo theme.

Rondo. Allegro

The musical score shows the first eight measures of the Rondo theme. The key signature is D major (two sharps) and the time signature is 3/4. The first violin part begins with a half note D4, followed by quarter notes E4, F#4, G4, and A4. The second violin part plays a rhythmic pattern of eighth notes: D4, E4, F#4, G4, A4, G4, F#4, E4. The viola part plays a similar rhythmic pattern: D4, E4, F#4, G4, A4, G4, F#4, E4. The violoncello part plays a half note D3, followed by quarter notes E3, F#3, G3, and A3. The score is marked with a piano (*p*) dynamic.

Figure 15: Rondo theme presented by first violins

Following this rondo theme is another eight-measure period with repeat bars, also moving between tonic and dominant harmonies exclusively. Thus far, both themes have been played by the strings only.

At measure 17, a third eight-measure period with repeat bars introduces a new theme in the woodwinds. A transition from this point to the first episode includes an

element of surprise with a fermata at measure 36. Thus far, the harmony has remained within tonic and dominant functions.

Following a brief transition from the three eight-measure periods that constitute the exposition section of the movement, the first episode (section B) begins at measure 37. This episode, forty-two measures long, includes a long sequential passage starting at measure 43 that displays a line of virtuosic *moto perpetuo* sixteenth notes in the first violins that cycles through tonic and dominant harmonies in D major first, and then in A major starting at measure 63. The passage ends at measure 81 on a half cadence that sets up the beginning of the subordinate theme at measure 82.

The subordinate theme is stated by a solo flute in the dominant key of A major for a length of twenty-five measures.

The image shows a musical score for measures 82 through 86. The score is written for four instruments: Flute (Fl.), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 82 is marked 'ST:' and 'Solo dol.'. The flute part begins with a half note G4, followed by a rest, then a quarter note A4, and continues with a melodic line. The violin II part starts at measure 83 with a sixteenth-note pattern. The viola and cello parts provide harmonic support with sustained notes and dynamics.

Figure 16: Subordinate Theme in sonata-rondo form, m. 82

The entire length of this passage is scored very thinly for flute and three string lines with minimal motion. In fact, the second violins hold a pedal point on E through the full length. Again, the harmony stays well within the confines of the most basic functions in the subordinate key. A transitional passage extends from measure 109 to measure 167,

opening in D minor and arriving to a cadence on A major at measure 157. In the middle of this transition is a passage that could be regarded as a remote extension of the subordinate theme, stated in the same key and identical orchestration between measures 128 and 142. The episode in full length presents only occasional tonicizations of closely related harmonies such as F major (for D minor) in measure 113, and F-sharp minor (for A major) at measure 147.

A brief re-transition passage by first and second violins starts at measure 158. The music stops abruptly with a fermata on a dominant seventh chord at measure 167 setting up the return of the rondo theme.

The first ritornello (section A') occurs at measure 168 with both period themes from the beginning stated now without repeats, as is conventional in rondo form. The second episode (section C) extends from measure 184 to measure 289 with a new theme introduced by a duet of clarinets and bassoons in D minor at measure 260:

The image shows a musical score for measures 260 to 269. It consists of three staves: Flute (Fl.), Clarinet (A Cl.), and Bassoon (Fag.). The key signature is D minor (two flats). Measure 260 is marked with a '260' above the Flute staff. The Flute part begins with a melodic line. The Clarinet and Bassoon parts enter in measure 260 with a rhythmic accompaniment. The Clarinet part is marked 'Solo' and 'dol.' (ad libitum). The Bassoon part is also marked 'Solo' and 'dol.'. The music continues through measure 269, with the Flute part ending with a fermata.

Figure 17: New theme opens the second episode of the sonata-rondo movement

This new theme gradually leads to a re-transition passage punctuated with German augmented sixth chords toward a cadence on the dominant of D major at

measure 289. The third statement of the rondo theme (section A'') starts at measure 290 with the second period theme being a variation of the original form.

The recapitulation of the subordinate theme occurs at measure 324, played only by strings, now in the home key of D major. A short transition at measure 355 leads to the coda at measure 361. The movement closes with brief call and response exchanges between the woodwinds in *piano* and the full orchestra in *fortissimo* before the final cadential codetta in the last eight measures.

In summary, Pedro Ximenez' Symphony No. 11 presents architectural features that are typical of classical symphonies, including the treatment and development of thematic materials and motivic elements. Harmonic plans do tend to stay within conventional models, with only occasional excursions to second-level related keys in the development sections of the first and fourth movements. Development sections, in general, tend to generate action by the use of sequential passages and introduction of new thematic materials rather than by motivic development or by extended excursions to remote harmonic areas.

CHAPTER IV

EDITORIAL ANALYSIS AND PERFORMANCE CONSIDERATIONS

This paper is based upon the urtext score made in 2010 by prestigious Bolivian musicologist Carlos Seoane Urioste using the Finale notation software. Completely faithful to the original sources, this transcription includes every detail available in the manuscript parts, which results in a large number of discrepancies and inconsistencies typical of the music copying practice of the period. That is, one or more copyists would produce the instrumental parts from the composer's score with occasional involuntary imperfections. Sometimes, errors existing in the original score, such as conflicting articulations or mismarked dynamics, would be copied onto the parts without the benefit of meticulous editing.

Frequently, the need to copy parts in a hurry for an upcoming rehearsal would trigger various inaccuracies on the part of copyists at the time of marking identical details onto all the different parts. It is not unusual in early handwritten editions to find one identical musical motive marked with three or four different articulation models in separate orchestral parts. Even whole measures could be missing or, conversely, erroneously copied more than once. Wrong notes, wrong accidentals, and wrong rhythmic values are commonplace in early orchestral editions.

The urtext transcription of Ximenez' Symphony No. 11 produced by Mr. Seoane presents notation conflicts that require resolution in several areas, including notes,

accidentals, rhythmic values, dynamics, ornamentation, articulation, expression markings, rests, and even a few questionable orchestration points. In most cases, harmonic context makes the resolution of wrong notes quite straight forward, as do prevailing rhythmic patterns for the correction of note values. On the other hand, inconsistencies in ornamentation, expression markings, and orchestration do leave room for the possibility that such were the composer's original choices. At some point, resolution of these discrepancies becomes a judgment call on the part of the interpreter while keeping standard stylistic principles in mind.

The following notation discrepancies were found in the transcription of Ximenez' Symphony No. 11, described by category along with my editorial solutions:

Notes and Accidentals

Wrong notes

Movement I, m. 100: the first violins hold a pedal figuration of G-sharp and B in sixteenth notes for the whole bar. However, with the harmonic changes alternating between strong and weak beats, the G-sharp is dissonant with the B major seventh chords in beats 2 and 4. This note in the figuration pattern should then be a D-sharp, an F-sharp, or an A (B is already the other note in the figuration). Looking back at measure 99, a similar harmonic context of B major seventh supports the sixteenth-note figuration of A and B in the first violins. For this reason, the choice of A in the second case was preferred for performance purposes. This choice also parallels the upper neighbor motion in the second violins and avoids doubling the F-sharp with them. D-sharp would also be a chord

tone, but this choice would make for a wide range in the figuration that would be too different a profile compared to the narrow range of thirds and seconds in the previous three measures.

The image displays a musical score for three instruments: Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). The score is in G minor (one sharp, F#) and 4/4 time. Measure 99 is marked with '99' and 'edited:'. The Violin I staff shows a sequence of notes with a wide descending leap from B-flat to E in measure 100, which is highlighted with a box. The Violin II and Cello staves show a more consistent arpeggiated pattern.

Figure 18: Notes edited in beats 2 and 4, m. 100, Violin I

Movement I, m. 207: all the notes in the first violins are chord tones, but the pattern of syncopated sequential arpeggiation that spans seven measures is strangely broken at this point with a wide descending leap from B-flat to E. All other five cases in the sequence maintain a closed arpeggiation pattern resembling the model at measure 206. Therefore, in spite of all notes in measure 207 being consonant with the G minor harmony in this measure, I chose to adjust the arpeggio profile to keep the pattern more consistent for my performance of this piece. The surrounding instances of this sequence are so clearly written in closed position that it is safe to assume that the skip at 207 was a copyist error or even, perhaps, an inadvertent skip by the composer himself. Furthermore, the tritone leap leaves open the possibilities of tightening the arpeggio by lowering the

top of the profile or raising the notes that follow the skip. My choice was to lower the top end to reflect the canon of the sequence by which the initial upward leap covers the span of the arpeggio. Measure 211 presents an exception as this opening leap is made a third wider to accommodate the G-sharp on the first violins for the required voicing of the German augmented sixth chord preceding the dominant harmony at measure 213.

The image shows a musical score for three instruments: Violin I (Vln. I), Violin II (Vln. II), and Cello/Bass (Cb.). The score is in G major (one sharp) and 4/4 time. Measure 206 is marked with the number '206'. In measure 207, the Violin I part has an arpeggiated figure. A box highlights the first four notes of this arpeggio: G4, A4, B4, and C5. Above this box, the word 'edited:' is written, followed by a small musical notation showing the original notes (G4, A4, B4, C5) with a sharp sign over the C5, indicating the original version. The Violin II part has a sustained note of G4 in measure 207. The Cello/Bass part has a sustained note of G2 in measure 207.

Figure 19: Arpeggiation edited at m. 207, Violin I

Movement II, m. 15: the violas have a C natural in the second beat that conflicts with the A dominant seventh harmony. This was corrected to C-sharp, not only the closest note that would explain the copying error, but also the one that adequately parallels the ascending line of three sixteenth notes in the first bassoon in measures 13 and 15.

The image shows a musical score for the Viola part in an Adagio movement. The score is divided into measures 13 and 15. The key signature is one sharp (F#). The Viola part in measure 15 has a note with a sharp sign, labeled 'edited: (#)'.

Figure 20: Adagio - Viola part edited for missing accidental, m. 15

Movement II, m. 27: violas, cellos, and basses have a C natural that correctly belongs in what appears to be an A minor seventh chord. However, this measure is in the context of an eight-measure period in D major that moves from I to V between measure 21 to measure 24, and from V^7 to I between measure 25 and measure 29. Within this cadential design, an A minor seventh chord is functionally counterproductive. Given the prolongation of A dominant seventh harmony in the previous two measures, the correction was made to change the notes on violas, cellos and basses to C-sharp, which provides the proper structure for the cadence on I in the next measure.

27

The image shows a musical score for measures 26 and 27. The staves are labeled Vln. I, Vln. II, Vla., Vc., and Cb. Measure 27 contains a dominant seventh chord in the Vc. and Cb. parts, with a sharp sign (#) above the notes. An 'edited:' annotation with arrows points to the sharp signs in the Vc. and Cb. parts. Performance markings include 'arco' and 'pizz.'

Figure 21: Adagio - sharps missing, A dominant seventh chord, m. 27

Movement IV - early in the analysis of this movement, one particular group of notes attracted my attention as inconsistent with other frequent instances of ornamentation found in the entire symphony. The second beat of measure 23 - a dominant seventh chord resolving to I in the next beat - shows three repeated C-sharps in the flute and first clarinet corresponding to scale degree seven in the D major tonality of this passage. The first of them is an eighth note embellished with a D grace note. The other two C-sharps are sixteenth notes (see Figure 22).

The presence of an ornamental D on the first C-sharp suggests the rhythmic realization of two even sixteenth notes, which turns this cadential line into scale degrees 1-7-7-7 | 1. This realization sounds even more awkward. In one of our orchestra rehearsals the first clarinetist asked me to clarify the execution of the grace note, and we tried it with the realization of two sixteenth notes. Instantly, everyone knew that this model sounded out of focus and the instinctive response, collectively, was to add a scale

degree six on the third sixteenth note to complete the turn around the leading tone. This proved a perfect solution for what seemed to be a note error in both the flute and clarinet parts. The cadential gesture makes perfect sense with the *grupetto* model 1-7-6-7 | 1 and the result could not match the style any closer (see Figure 22).

However, further analysis of this movement showed other melodic features somewhat less apparent in the vicinity of this passage that made me reconsider the *grupetto* correction. The repetition of a single note three times - one long, two short - occurs in different ways between measures 17 and 33. Clarinets I and II play this model in measures 17 and 21 if we disregard the lower notes in the chordal skips. The same is true with clarinets and horns in measures 25, 27, 29, and 31, where the repetitions are straightforward, only on a different rhythmic pattern. Also supporting the original notation in beat three of measure 23, the first violins play the exact same cadential line from pick-up to measure 15 to measure 16: scale degrees 5-6-6-7-7|1, only with chordal figuration. With this analysis, my choice is to keep the original notation of three repeated C-sharps in measure 23, but not realize the grace note as a sixteenth note in order to keep the long-short-short model that is a prevailing feature throughout this passage.

correction considered:

The image shows a musical score for measures 22 and 23. The top staff is a single-line notation labeled 'correction considered:' showing a sequence of notes. Below it are three staves: Flute (Fl.), Alto Clarinet (A. Cl.), and Bassoon (Fag.). Measure 23 is highlighted with a rectangular box. A bracket above the box points to the 'correction considered' staff. The key signature has two sharps (F# and C#).

Figure 22: A point where a *gruppetto* figure was temporarily considered, m. 23

Movement IV - a group of four sixteenth notes in measure 65 stands out as a departure from all other cases involving passages of running sixteenth notes in the first violins (other instruments do not have any such passages). An analysis of all instances in the symphony, including the Adagio, when first violins have prolonged segments of melismatic sixteenth notes shows that there is consistency in the contour patterns whether the passages are sequential or developmental. Once a model of running sixteenth notes is established, the rest of the passage develops within very similar syntax even when sequential designs operate with ample freedom. The second beat of measure 65, however, has four sixteenth-note Bs with a skip to a lower octave on the third repetition, which is a feature not found anywhere else in the whole symphony. This occurs amidst a series of three repetitions of a two-measure model starting at measure 64. Thus, measures 65, 67, and 69 are of similar design: ascending arpeggiation in the first beat, static figuration in the second beat. It is the first case that has the octave leap. The second has a figuration in thirds, which is only abundant across the symphony, and the third has an upward motion

to lead to a higher scale pattern. The peculiar design of the first case may suggest the possibility that a copying error is present, even when all the notes are consonant with the supporting harmony.

Without evidence to support an alternative figuration, I have left the notation unchanged for the first performance, but I and other performers may be interested in trying other options later. Of all options, the use of the same figuration that occurs in measure 67 would be the wisest since it is a common model in the symphony, which makes it extremely safe as an adjustment. Furthermore, it would give the first two repetitions of these dominant-tonic alternations a perfect architecture that would not harm the piece at all. Without any adjustment, those four measures (measures 64-67) have a perfect pattern of repetition throughout the entire orchestra, without the slightest change, except for that one octave skip.

The image shows a musical score for Violin I, measures 64-67. The score is in E major and 4/4 time. It consists of three staves. The first staff is labeled 'Violin I'. The music features a repeating eighth-note pattern. Measure 65 is highlighted with a box and an asterisk, indicating an awkward break in the figuration pattern.

Figure 23: An awkward break in the figuration pattern, Violin I, m. 65

Movement IV, mm 79 and 80: this passage shows the gravest case of copyist errors in the entire symphony with eight notes in the bass part off by a perfect fourth. The harmonies involved are tonic-dominant-tonic-dominant in the context of E major. The

bassoon and cello parts show an adequate bass line for this progression with E-D-sharp-E-D-sharp with an underlying B pedal. Basses, instead, have A-G-sharp-A-G-sharp with an underlying E pedal. As the rest of the parts clearly establish on the harmonies laid out above, the copy error is very clear and the bass notes have been transposed down a fourth to represent the correct harmonies.

79

The figure displays a musical score for measures 79 and 80. It includes staves for Bassoon (Fag.), Violin I (Vln. I), Viola (Vc.), and Cello (Cb.). The key signature is E major (one sharp). The bassoon and cello parts play a bass line of E-D-sharp-E-D-sharp with an underlying B pedal. The violin I part plays a melodic line. The viola part plays a bass line of A-G-sharp-A-G-sharp with an underlying E pedal. The cello part plays a bass line of A-G-sharp-A-G-sharp with an underlying E pedal. A box highlights the bass line in measures 79 and 80, and a separate staff labeled 'edited:' shows the corrected bass line: E-D-sharp-E-D-sharp.

Figure 24: Notes corrected in bass part, mm. 79-80

Movement IV, m.81: the first note in first violins is a G natural that conflicts with the E major harmony made clear by the presence of G-sharps in first clarinet, violas, cellos, and basses, and also by the precedent alternations of dominant and tonic chords in E major in measures 79 and 80. This note has been corrected to G-sharp.

80 edited: (#)

Vln. I

Vln. II

Vc.

Detailed description: This figure shows a musical score for measures 80 through 84. The score is for Violin I, Violin II, and Viola. The key signature is D major (two sharps). Measure 80 is highlighted with the text '80 edited: (#)'. In this measure, the first violin part has a note that is a sharp (F#) instead of a flat (F). The other parts are correct. The score continues for four measures.

Figure 25: Missing sharp edited in Violin I, m. 81

Movement IV - in measure 112 the first violin part is missing a flat symbol for the B in the second beat. The harmony is C major seventh, a dominant chord in the context of the F major passage starting on measure 109. With all the other parts in measure 112 confirming the dominant harmony, a flat has been added to correct this error.

111 edited: (b)

Vln. I

Vln. II

Cb.

Detailed description: This figure shows a musical score for measures 111 through 115. The score is for Violin I, Violin II, and Cello. The key signature is D major (two sharps). Measure 111 is highlighted with the text '111 edited: (b)'. In this measure, the first violin part has a note that is a natural B instead of a flat B. The other parts are correct. The score continues for five measures.

Figure 26: Violin part missing a flat in measure 112

Movement IV, m. 270: the concert B natural in the second clarinet conflicts with the F dominant seventh chord set to tonicize B-flat in the next measure. The omitted flat sign was added to correct this error, showing D-flat for clarinet in A.

270

A Cl.

Fag.

Vln. II

Vc.

edited: (A)

Figure 27: Note B edited to A in second clarinet, m. 270

Movement IV, m. 272: the concert C-sharp conflicts with the G minor harmony that is confirmed by all other parts. A flat sign was added to show E-flat for clarinet in A in order to correct this error.

272

A Cl.

Fag.

Vln. II

Vc.

edited: (♮)

Figure 28: Missing natural symbol edited in first clarinet, m. 272

Movement IV, m. 276: the concert F-sharp in the first clarinet part conflicts with the evident C dominant seventh harmony in this cadential progression to F major. A flat symbol was added to show A-flat for clarinet in A. The same error is present in the second bassoon part that doubles the first clarinet. The missing natural symbol was added. Additional confirmation for this correction is in the viola part that doubles both first clarinet and second bassoon and shows F natural.

276

The image shows a musical score for measures 276, 277, and 278. The score is divided into two systems. The first system contains the parts for A Clarinet (A Cl.) and Bassoon (Fag.). The second system contains the parts for Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

In the first system, the A Cl. part has a note in measure 276 that is marked with a flat symbol and the text "edited: (b)". The Fag. part has a note in measure 276 that is marked with a natural symbol and the text "edited: (n)".

In the second system, the Vln. II part has a note in measure 276 that is marked with a flat symbol and the text "edited: (b)". The Vla. part has a note in measure 276 that is marked with a natural symbol and the text "edited: (n)".

Figure 29: F sharps edited in clarinet and bassoon parts, m. 276

Movement IV, m. 297: the second bassoon shows G-sharp, which conflicts with the G-major chord that surrounds it. The viola, cello and bass parts have G-natural. The preceding chord is a D dominant seventh that cadences on G at this point. No further analysis is needed in this case to reconsider the G-natural in the string parts against the G-sharp written in the bassoon part.

297

edited: (♮)

Figure 30: Accidental corrected in bassoon part, m. 297

Notes possibly missing

Movement I - one curious feature in the first movement is the inconsistent presence of the ornamental triplet motive that first appears in measure 2: an ascending sixteenth-note triplet moving stepwise to a three eighth-note arpeggiation . In the opening theme, the triplet motive is played by all the strings in two consecutive repeats:

The image displays a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabajo. The score is written in D major (two sharps) and common time (C). The first part of the score, from measure 42 to 44, is marked with a forte (*f*) dynamic. A rectangular box highlights a triplet of eighth notes in measures 43 and 44 across all five staves. The second part of the score, from measure 45 to 46, is marked with a piano (*p*) dynamic. The triplet motif is repeated in measures 45 and 46, but the bass instruments (Violoncello and Contrabajo) do not play the triplet in measure 45, only in measure 46.

Figure 31: Triplets in motive PT-b played in *tutti* unison

The next occurrence of this motive happens at measure 44 on violas, cellos, and basses, also in D major as in the opening statement. Here, however, the basses do not play it in the first of the two repeats, but do in the second. Then, in the sequential repetition of this model in B minor at measure 46, the basses do not play the triplet at all. When the triplet is not played, the eighth-note value is replaced by an eighth note with the first pitch in the triplet (see Figure 32).

Figure 32: Triplets absent in bass part, mm. 44 - 47

So far, the absence of the triplet in the bass part might be perceived as justifiable in connection with intentional texture variations or fingering issues with the B minor case. The next appearance of the triplet, however, in measures 77 to 80 has the basses without the triplet in the first case, but with it in the second. Furthermore, the sequential repetition in F-sharp minor at measure 80 now has the cellos playing the triplet in the first statement but not in the second. Additionally, the bassoons also do without the triplets in the F-sharp minor repetition, when they had doubled the triplets in all eight cases up to this point (see Figure 33).

The image shows a musical score for measures 77 and 80. The score is for five parts: Vln. I, Vln. II, Vla., Vlc., and Cb. The key signature is two sharps (F# and C#). Measure 77 is marked with a forte (*f*) dynamic, and measure 80 is marked with fortissimo (*ff*). The violin parts (Vln. I and II) play a continuous eighth-note pattern with triplet markings. The viola part (Vla.) plays a similar eighth-note pattern with triplet markings. The cello (Vlc.) and bassoon (Cb.) parts play a different eighth-note pattern, with the bassoon part having a triplet marking in measure 80. The caption indicates that triplets are absent in the bass and cello parts in these measures.

Figure 33: Triplets absent in bass part, m. 77, and cello part, m. 80

The next occurrence of the triplet figure is at measure 97. Now, only the violas have the triplet. To make this matter even more confusing, even the eighth note that takes the place of the triplet appears only in the first statement, and only on the basses, but is missing everywhere else, including the bassoons.

The image shows a musical score for measures 97 and 98. The score is for five parts: Vln. I, Vln. II, Vla., Vlc., and Cb. The key signature is two sharps (F# and C#). Measure 97 is marked with fortissimo (*ff*) dynamics. The violin parts (Vln. I and II) play a continuous eighth-note pattern. The viola part (Vla.) plays a similar eighth-note pattern with triplet markings. The cello (Vlc.) and bassoon (Cb.) parts play a different eighth-note pattern, with the bassoon part having a triplet marking in measure 97. The caption indicates that triplets are absent in the cello and bass parts in these measures.

Figure 34: Triplets absent in cello and bass parts, mm. 97 - 98

In consideration of orchestration techniques, one could be inclined to think that the occasional absence of the triplet in lower voices is meant to lighten the texture towards a clearer sound. But these are all passages marked *fortissimo* that lead up to strong cadential points with frantic activity in the upper strings along with accelerated harmonic progression, particularly in the last case. Thus, texture reduction in a passage that is building in intensity by all other means would be counterintuitive, to say the least.

Furthermore, this motive, as used in the opening theme in immediate connection with rising arpeggios, is clearly an element of *Sturm und Drang*, as suggested by the indication *Allegro spiritoso* that defines the character of this movement. In this character, the ascending triplet is an element of agitation and stress that works even more effectively in minor keys, which is when the composer appears to use it less. For these reasons, I am inclined to consider the possibility that a few of these cases when the triplet is left out with no apparent canon might represent copying faults or even choices by the composer having to do with specific circumstances with the orchestra players that were available to him (technical issues such as bass fingerings, intonation in F-sharp minor, balance, etc.). A modern performance that does not have to contemplate technical proficiency on the part of the orchestra players or unusual balance issues, would benefit from inserting the execution of the triplet in some of the cases where it does not appear in the manuscript parts. Other interpreters may feel the same way about editorial adjustments regarding the triplet motive. My choice for the first performance of this symphony will be to add the triplet figure to the bass part at measures 44, 46 and 47,

which includes the B minor statements. In a view of the bigger picture, this entire passage from measure 44 to measure 53 has the violas, cellos, basses and bassoons (the latter even in octaves) doubling every single note in three octaves, except for those three triplets missing in the basses. In my personal analysis, this context justifies the inclusion of the triplets for the basses, particularly through the somber B minor section before the harmony turns to B major as dominant to the cadence on E major at measure 53. Given the characteristics of the harmonic design in this modulating transition and its evident nature of *Sturm und Drang*, this passage would benefit greatly from the sound of additional notes in the bass line.

The passage between measures 77 and 83 is a more difficult case for which to argue. This is a non-modulating transition with barely a decorative motion through F-sharp minor as a vi chord in A major. It has relatively simple texture and is there only to separate two lyrical and soft passages stemming from the subordinate theme. In fact, all other cases involving this triplet after the subordinate theme are structured in ways that are less problematic and may not require any editing.

In a different solution, the one eighth note in measure 97 that substitutes for the triplet in the bass part (see Figure 34) will be removed for my performance of this symphony in order to give the group of bass instruments a cleaner structure without that one note making an awkward appearance.

Two other cases of possible missing notes are in measures 101 and 200. The first one involves the ending note of an arpeggio in the violas doubling the cellos. This note

seems to be missing as all other instruments play the third beat except the violas. Particularly when the missing note is the tonic of the arpeggio, as evidenced by the cello part, its absence points quite clearly to an omission by a copyist. A quarter-note E was added in the viola part to correct this mistake.

101

The image shows a musical score for measures 100 and 101. The score includes parts for Vln. I, Vln. II, Vla., Vlc., and Cb. In measure 101, the viola part has a note edited into it, which is highlighted with a box. The note is a quarter note E. Below the main score, there is a small inset labeled "edited:" showing the note E in a box.

Figure 35: Note edited into viola part, m. 101

The second case is considerably more arguable. At measure 200 the viola part seems to be missing a note on the fourth beat, given the surrounding structure in all the other parts in that measure but also in the viola part itself in subsequent measures. The missing note would be an A just above the staff as is evident in the next measure and the surrounding string parts. The repetition of measure 200 in 201 for all strings below first violins is an exact repetition and it would be safe - albeit not required - to add an A in place of the quarter note rest. The passage will work completely fine with or without that

A in the violas as it is already present in the cellos and basses. My choice was to leave it out.

200

The image shows a musical score for measures 199 and 200. The score includes staves for Vln. I, Vln. II, Vla., Vlc., and Cb. The key signature is two sharps (F# and C#). The time signature is 4/4. The score is marked with a piano (*p*) dynamic. A box highlights a note in the Viola part in measure 200 that is not present in the Cello or Bass parts. Below the score, a 'possible editing' diagram shows the note being added to the Viola part.

possible editing:

Figure 36: Note that could be added in viola part, m. 200

Rhythmic Values

A few examples of inconsistent writing or copying exist throughout the symphony in regards to rhythmic values. Copyist errors aside, one element that requires attention on the part of any performer in this piece is that of very short notes following double-dotted figures.

The first example occurs right at the outset in the first movement. Measures 4 and 5 are a soft phrase in the first violins with a descending third in the first two beats of

measure 5. This pair of notes is notated with a double dotted rhythm, but when the same pair occurs in the second repetition of this phrase in the context of an ascending sequence at measure 7, the rhythm is only single dotted. The use of double dotting in the first statement fits the phrase quite well given the sixteenth-note pick up figure that initiates it and the other sixteenth notes present in measure 4. Conversely, the second statement of the descending third makes perfect sense with only single dotting given the evolution of that motive in measure 8 towards even eighth notes.

The fact remains, at any rate, that the use of double dotting in the first statement and single dotting in the second, for the same two notes in the same component of the phrase structure, does bring up an issue of negative symmetry. Analysis of the other two parallel presentations of this phrase - in the recapitulation and in the coda - shows identical use of consecutive double and single dotting in this design.

Even when this distinction appears to have been notated intentionally by the composer, my personal instinct as an interpreter is to consider the benefit of modifying the double dotted cases into single dotting. The symmetry gained by the change, in my opinion, outweighs the considerations of strict adherence to the manuscript. The need for a revision of this design is more markedly manifest in its last occurrence at the coda. In measure 338, the second statement of the dotted-rhythm phrase is interrupted by a fermata in the third beat, which serves to highlight the asymmetry of this notation even more. With single dotting in the first part of the phrase, this passage will achieve its effect only more powerfully.

338

The image shows a musical score for measures 338-342. The score is for six instruments: Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The Flute and Clarinet parts have a 'dol.' (dolente) marking. The Violin I part has a 'pp' (pianissimo) marking and a 'Solo' marking. The Viola part has a 'p' (piano) marking. The Violoncello part has a 'pizz.' (pizzicato) marking. The score shows a parallel dotted-rhythm motive with asymmetry, where the dotted rhythms are not perfectly aligned across the instruments.

Figure 37: Asymmetry in parallel dotted-rhythm motive from Primary Theme, mvt. I

In general, Pedro Ximenez makes use of double dotted rhythms with more frequency than modern performers are used to seeing in classical repertoire, particularly in the context of orchestral works. For a few examples, see clarinets and violas in measure 105 (Figure 38), first violins in measures 160 and 162 (Figure 39) in the first movement, or the flute solo at measure 87 (Figure 40) and the first violin at measure 349 (Figure 41) in the fourth movement.

105

Cl. Solo
dol.

Vla. dol.

Figure 38: Double-dotted figures, clarinets and violas, m. 105, mvt. I

160 162

Vln. I

Figure 39: Double-dotted figures, first violins, mm. 160 and 162, mvt. I

87

Fl. Solo
dol.

Figure 40: Double-dotted figures, flute solo, m. 87, mvt. IV

349

Vln. I

Figure 41: Double-dotted figures, first violins, m. 349, mvt. IV

These extreme rhythms, in my opinion, turn the ornamental gestures of which they are part into poignant remarks that seem to exceed the lyrical character of the phrases that surround them. In other words, the examples cited above occur not in the

midst of highly rhythmical passages, but instead in the middle of *cantabile* lines that come to a point of lyrical embellishment where the double-dotted figures are notated. In light of this analysis, my choice as an interpreter is to soften the rhythmic notation of the double-dotted points in favor of single-dotted execution.

Another form of this proclivity for double-dotted figures in Ximenez' writing can be seen in single dotted combinations that involve several notes after the dot; for example, flute and first violins in measure 72 of the first movement (see Figure 42). Here, the notation in the first beat is that of a realized *grupetto* ornament. If this were notated as a *grupetto* (which would appear over a dotted quarter note E with a sharp symbol below it), a violin player would probably execute the five notes in the turning figure as four sixteenths and an eighth note, or as two eighth notes with a sixteenth-note triplet between them. Realizing the turn with extra quick notes would not be a performance choice quite in line with Rococo taste. What Ximenez notates, however, is precisely that: a turn figure with the circling notes displaced by the dotted rhythm to a fraction of the beat where they will happen extremely quickly if executed with rhythmic accuracy; that is, as a triplet of thirty-second notes in a tempo marked *Allegro spiritoso*. Again, this rhythmic design takes place in the context of a lyrical passage rather than a virtuosic one, which is why I think it deserves a bit of analysis from the point of view of the performer (see Figure 42).

The image shows a musical score for measures 71 and 72. The top staff is for Flute (Fl.) and the bottom staff is for First Violin (Vln. I). The key signature has one sharp (F#) and the time signature is 3/4. Measure 72 is marked above the flute staff. The flute part begins with a 'Solo' and 'dol' marking. It features a fast turn figure in measure 72, followed by a melodic line. The first violin part provides a rhythmic accompaniment with eighth and sixteenth notes.

Figure 42: *Grupetto* figure with fast turn, flute and first violins, m. 72, mvt. I

Ximenez makes a similar choice in a long passage from measure 43 to measure 59 of the Adagio. Identical case, the dotted sixteenth note at the beginning of the turn figure displaces the ornamental notes to occur later in the beat at a very fast speed that can sound abrupt rather than expressive. If I try to make sense of this rhythmic idea as notated by Ximenez, I would be tempted to consider that he might be alluding to French baroque performance practice, in which double dotting is frequent and embellishments tend to involve several notes in one quick, abrupt gesture. To my ears, however, the music throughout this movement more closely resembles Italian style, with its lyricism and melismatic ornamentation. It would be hard to imagine that the composer is trying to evoke French style at this point (see Figure 43).

47

The image shows a musical score for measures 47-49 of the second movement. It features four staves: Vln. I, Vln. II, Vla., and Vc. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score consists of six measures. Measures 47 and 48 contain complex rhythmic patterns with triplets of eighth notes and sixteenth notes, followed by a quarter note. Measure 49 is a simpler pattern of quarter notes. The Vln. I and Vln. II parts are in unison.

Figure 43: *Grupetto* figures with fast turns in unison, mm. 47 - 49, mvt. II

For these reasons, my interpretation of *grupetto* figures in this symphony will tend to place the triplet of turning notes in a rhythmic value equal to the length of the main note that precedes it. That is, for example, eighth note and sixteenth-note triplet, rather than dotted eighth note and then twice as fast on the turn.

The image shows a musical score for Vln. I. It features a single staff with a treble clef and a key signature of one flat. The music consists of a quarter note followed by a triplet of eighth notes, and then a quarter note. The triplet is marked with a '3' above it.

Figure 44: Interpretation option for turn figures in mm. 43 to 59, mvt. II

Other cases involving rhythmic values for analysis are simply those where inconsistency of notation or copying errors require pertinent revision and editing. One clear example is found at the beginning of measure 213 in the first movement. All the

parts play a half note, except the violas that have a quarter note. This is clearly a copyist's error and the note was corrected to fill in the missing value.

The image shows a musical score for measures 21, 22, and 23 of the first movement. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The key signature is one sharp (F#) and the time signature is 3/4. In measure 23, the Viola part has a note that was originally a quarter note but has been edited to a half note. This correction is highlighted with a black box. Above the Flute part, the number '213' is written, and above the Clarinet part, the word 'edited:' is written above a short musical notation showing a half note followed by a quarter rest.

Figure 45: Rhythm value edited in viola part, m. 213, mvt. I

In measure 22 of the Adagio movement, there is discrepancy between the rhythm notated in the pick-up note to the next measure for winds and strings. Winds have a sixteenth note pick-up, strings have a thirty-second note (see Figure 46). The exact same error appears on the pick-up note to measure 27. In order to choose one option over the other, I have checked all other cases of short pick-up notes in this movement, particularly those preceded by rests, as is the case at measures 22 and 27. There are four other cases at measures 8, 12, 40, and 87, all of them notated with sixteenth notes. In addition, the four repeated sixteenths in the second half of measures 21 and 25 contribute to favor the choice of sixteenth note pick-ups as a question of rhythmic symmetry in consecutive

measures. Therefore, my choice is to replace the notated thirty-second notes at measures 22 and 26 in the violin parts with sixteenth notes.

The image displays a musical score for measures 22 and 26 of the first movement. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Violin I (Vln. I), and Violin II (Vln. II). Measures 22 and 26 are highlighted with vertical boxes. In measure 22, the Flute and Bassoon parts have a *dol.* marking. The Bassoon part also includes a *Solo* marking. The Violin I and II parts show a change in rhythm from thirty-second notes to sixteenth notes. Below the main score, an 'edited:' section shows the corrected notation for Vln. I and Vln. II, illustrating the replacement of thirty-second notes with sixteenth notes.

Figure 46: Rhythm values edited in violin parts, mm. 22 and 26, mvt. I

In measures 18 and 19 of the Minuet, a copying error is quite obvious. The bassoon part doubling the strings is notated in even eighth notes whereas the strings have a reversed dotted rhythm in imitation of a previous phrase in the first violins in measures 13 and 14. The bassoon part was corrected to show the same rhythm as the string parts (see Figure 47).

edited: 

18



Cl.

Fag. *a due*
f

Cor.

Vln. I

Vln. II

Vla.

Vc.

Figure 47: Rhythm notation edited in bassoon part, mm. 18 - 19, mvt. III

The last issue with rhythm values is in the Trio of the third movement. The pick-up notes to measure 61 in the strings have even eighth notes against the clarinets that have a dotted figure (see Figure 48). The dotted figure pick-up is a prevailing motive throughout the third movement. The statement involving this discrepancy replicates the opening of the A section of the Trio where the notation is unequivocally identical for all parts in the pick-up beat with a dotted rhythm. The strings parts at measure 61 were edited to match the rhythm in the clarinet parts.

The image displays two pages of a musical score. The left page is labeled 'Trio 53' and shows measures 53, 54, and 55. It includes staves for Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Dynamics of *p* (piano) are indicated for Cl., Vln. I, Vln. II, and Vla. The right page is labeled '61' and shows measures 61, 62, and 63. It includes staves for Cl., Vln. I, Vln. II, Vla., and Vc. An 'edited' section is marked for Cl. and Vln. I. Dynamics of *p* are indicated for Vln. II, Vla., and Vc.

Figure 48: Rhythm notation edited in Vln.I, Vln. II, Vla, pick-up to m. 61, mvt. III

Dynamics

One of the features that is immediately most striking on first inspection of the score to Ximenez' Symphony No. 11 is the absence of *crescendo* and *diminuendo* markings, both literal and graphic. Gradual changes in dynamics not only had been around for decades before Ximenez' time, but they had become highly fashionable in Europe through the later part of the eighteenth century ever since the Mannheim Court Orchestra made *crescendo* part of its signature sound. There is no reason to believe that Ximenez was not familiar with the notation for incremental changes in dynamics if he had studied the orchestral works of Haydn, Mozart and Beethoven.¹⁰ A page from his collection of "One Hundred Minuets for Guitar" published in Paris in 1844 shows the use of *cres.* and *dim* [sic] indications (see Appendix C: Minuets 45 and 46 from 1844).

¹⁰ Montiel, 16.

Why he did not write *crescendo* or *diminuendo* markings in this particular score can only remain a mystery. For the purpose of my own interpretation of the score I will cite only a couple of examples to explain the criteria behind my choices of dynamic gradations. First, the general case of rhythmic acceleration (surface or harmonic) towards the end of a *piano* passage leading to a *forte* is a common scenario for the execution of *crescendo* in classical period performance practice. Such a case can be identified in the second phrase of the first movement. Measures 7 and 8, with the sequential use of the dotted figure in the first violins changing to all eighth notes, the rhythmic activity changing from the preceding half notes to eighth notes, and the harmonic motion progressing from a minor mode ii through two measures of dominant seventh to tonic harmony *fortissimo* at measure 9, are all strong arguments for the execution of an implied *crescendo*. In this case, adherence to the terraced dynamics would serve the music less effectively as this would ignore all the other signs that a larger moment in the architecture is about to take place (see Figure 49).

The image shows a musical score for measures 7 and 8 of a movement. The score is arranged in six staves: Flauta, Clarinetes, Fagotes, Violin I, Violin II, and Violoncello. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a forte (*f*) dynamic. In measure 7, there is a dynamic change to piano (*p*). In measure 8, the dynamic changes to fortissimo (*ff*). An editorial suggestion is shown above measure 7, consisting of a bracketed line with a horizontal line underneath it. The Flauta part has a fermata over the final note of measure 7. The Clarinetes part has a fermata over the final note of measure 7. The Fagotes part has a fermata over the final note of measure 7. The Violin I part has a fermata over the final note of measure 7. The Violin II part has a fermata over the final note of measure 7. The Viola part has a fermata over the final note of measure 7. The Violoncello part has a fermata over the final note of measure 7.

Figure 49: A case for *crescendo, tutti*, at mm. 7 - 8, mvt. I

Conversely, a similar scheme of a *piano* passage preceding one in *fortissimo* level exists from measure 91 to measure 97 in the same movement, but this one requires an entirely different treatment. Here, the four-measure phrase starting at measure 91, *piano*, closes with a V⁷-I cadence, also quiet, at measure 94 (see Figure 50). At this point, in elision, the next phrase replicates the first with an exact repeat to establish a pattern by which we expect to hear an equally *piano* V⁷-I cadence at the fourth measure. Instead, Ximenez has the orchestra burst into a startling *fortissimo* - complete with a Mannheim rocket figure in the first violins - right at the cadence point. This shocking moment would completely sacrifice the element of surprise if even a hint of *crescendo* were performed.

The image shows a musical score for measures 91 to 97 of the first movement. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). Measures 91, 94, and 97 are marked with measure numbers above the staff. Dynamics markings include *p* (piano) and *ff* (fortissimo). An editorial suggestion is provided below the score: [*subito ff*].

Figure 50: A case in favor of *subito ff*, m. 97, mvt. I

Other criteria for the use of dynamics beyond the markings present in the score involve texture and balance considerations. For example, at measure 31 in the first movement the orchestra plays a homophonic accompaniment to a virtuosic line in the first violins that sounds bright and strong in the upper part of the *tessitura* (see Figure 51). The orchestral accompaniment is marked *forte*. Two measures later, when the first violins repeat the model from measure 31 one octave lower, the lower *tessitura* does not lend the same level of brightness and presence to the violin figuration and the orchestral accompaniment results overpowering if played at the same *forte* level as before. Therefore, my interpretive choice is to play the second phrase with a softer accompaniment - *mezzoforte* or *mezzopiano* - in favor of preserving the spirit of the violin line with clarity and energy. Thus, with the next phrase starting *piano* at measure 35, an implied *diminuendo* is executed even though the score does not prescribe it.

The image shows a musical score for measures 31 to 33. The score is for a full orchestra, including Flute (Fl.), Clarinet (Cl.), Horn (Hrn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three measures: 31, 32, and 33. Dynamics markings are as follows: Measure 31: Flute, Clarinet, Horn, Violin I, and Violoncello are marked *f* (forte). Measure 32: Flute, Clarinet, Horn, Violin I, and Violoncello are marked *mp* (mezzo-piano). Measure 33: Flute, Violin I, and Violoncello are marked *dol.* (dolce). Violin II is marked *p* (piano) in measure 33. There is also a marking *sempre div.* (sempre diviso) above the Viola part in measure 33. An editorial suggestion is shown at the bottom: *editorial suggestion: [> mp]*.

Figure 51: A case for *diminuendo* due to change in *tessitura*, m. 32, mvt. I

Finally, on the subject of dynamics, the next point of interest in Ximenez' writing style is his use of the word *dolce* - always marked simply *dol.* - to indicate *piano*, but also to imply *espressivo*. The way he uses *dolce* to mean *piano* can be recognized in that *dolce* markings are always placed for the solo line with the rest of the accompanimental parts clearly marked *piano*. That is, soft passages involving a lyrical line with one or a couple of solo instruments have the dynamics marked *piano* for the orchestral parts, *dolce* for the solo parts (see Figure 52).

139

(f)

Figure 52: Use of *dolce* and *piano*, m. 139, mvt. I

Instead, passages that are only soft, but not lyrical, are marked simply *piano* for all parts, including the thematic part. This simply confirms the *espressivo* component of *dolce*.¹¹

4

p ff

Figure 53: Use of *piano* in a passage without lyrical lines, m. 4, mvt. I

¹¹ Ximenez wrote *dolce* twenty-two times in his Symphony No. 11, including one for an accompanimental cello part from m. 85 to m. 108 in the fourth movement.

Ornamentation

Ximenez makes frequent use of grace notes in his Symphony No. 11. There are thirty four occurrences of them in the first movement alone. In my analysis, most of them correspond to the *acciaccatura* type that are played before the beat and do not require realization into the main note that they ornament. This conclusion can be arrived at by looking at the rhythmic architecture of the material surrounding the embellishments. On the one hand, and most obvious, are the cases when grace notes are placed around quick notes that are ornamental themselves. Realizing the grace into half the value of the base note would not only clutter the basic ornamentation model, but it would also be impractical in execution. For example:



Figure 54: Grace notes in viola part, mm. 39 - 40, mvt. I

On the other hand, there are the cases of grace notes attached to values long enough to admit realization where the surrounding design suggests strongly against doing so. Realizing a grace note into two eighth notes in place of a quarter note would be adequate practice, unless the resulting rhythm would disturb the symmetry between this point and others that are similar in its immediate proximity.

Figure 55: Grace notes not realized to maintain rhythmic symmetry, m. 147, mvt. I

In the example above, the vertical balance would also be negatively affected between violins and violas if the ornamentation in the violins were realized to an execution of two sixteenth notes.

Different cases of ornamentation are those in which the surrounding material supports the realization of grace notes into a measured fraction of the main note's value. Also in the example above, the grace notes at measure 148 in the first and second violins could be played in *acciacatura* manner to keep the balance with its parallel point at measure 152, a straight half note. By classical period performance practice, these grace notes could also be executed on the beat taking the value of an eighth note and a dotted quartet note in order to represent a $9-8/4-3$ *appoggiatura* proper. However, my choice is to keep the grace notes before the beat to preserve the rhythmic agreement with flute and violas.

In the next example, the grace note on the second beat of measure 260 also admits realization into an eighth note and a dotted quarter, even though the result in this case

does not create an *appoggiatura* since both notes are chord tones of the A major seventh harmony. The graces in the next measure, 261, would also be correctly realized into two even sixteenth notes as Ximenez himself notates in a similar passage at measure 96.

realization:

259

Vln. I

Vln. II

Vla.

Vlc.

Figure 56: Realization of grace notes, mm. 260 - 261, mvt. I

96

Vln. I

Vln. II

Vla.

Vlc.

Figure 57: Ornamental figures at m. 96, similar to m. 261, mvt. I

The one case where measured realization of the grace notes becomes imperative occurs at measure 339 in the coda of the first movement. Here, the execution of the grace notes before the beat would result in a case of poor symmetry with the later instances of

this eighth note turn figure at measures 341, 343, and 345 in the woodwinds. Therefore, I will have the *appoggiature* performed as two equal eighth notes, which perfectly fits the harmonic context and lends architectural balance to the whole passage.

realization:

339

Fl. *dol.*

Cl. Solo *dol.*

Bsn.

Hrn. Solo

p

ff

ff

Figure 58: Realization of grace notes, m. 339, mvt. I

Other instances of ornamentation include *gruppetto* signs, whose execution could seem to be made obvious by the surrounding material with turn figures written out:

realization:

83

Vln. I *dol.*

89

Figure 59: Grace note turns and *gruppetto* in first violin part, mm. 83 - 89, mvt. I

However, the *gruppetto* sign at measure 89 technically represents a turn starting from the main note, then up and around, which is one note more than the notated turns in measures 83 and 87. Similar turns appear in measures 301 and 304, Figure 60.

The image shows a musical score for Violin I, measures 301-304. The score is written in treble clef with a key signature of one sharp (F#). Measures 301 and 304 are marked with the number '301' and '304' respectively. The music features a series of eighth notes with grace notes (gruppetto signs) above them, creating a highly ornamented and virtuosic line. The notation includes various accidentals and slurs, indicating complex phrasing and articulation.

Figure 60: Use of *gruppetto* signs in first violin part, mm. 301 -304, mvt. I

In the Adagio movement, one element of ornamentation deserves thoughtful treatment. The first violin part - already highly embellished and virtuosic - has a one-octave ascending scale written as an *acciaccatura* onto the second beat.

The image shows a musical score for Violin I and Violin II, measure 6. The score is written in treble clef with a key signature of one sharp (F#). The Violin I part features a complex passage with a one-octave ascending scale written as an *acciaccatura* onto the second beat. The scale is realized by placing all seven notes between the preceding eighth note and the second beat. The Violin II part provides a harmonic accompaniment. A box highlights the *acciaccatura* realization in the Violin I part, and a '5' is written above the first note of the scale. The word 'realization:' is written above the boxed section.

Figure 61: Realization of *acciaccatura* in first violin part, m. 6, mvt. II

Placing all seven notes in the scale between the preceding eighth note and the second beat would require very fast action. The result would be simply ungraceful rather than virtuosic. My choice is to accommodate the scale in the full value of the previous eighth note so that the B on that eighth note and the seven notes in the scale become a group of eight sixty-fourths. The phrasing in the execution can and should be such that the two ideas remain somewhat separate: the first B being the end of the previous gesture,

and the seven scale notes being the beginning of the next. This realization will give the ornamental scale a much more lyrical character, in keeping with the spirit of the piece.

Regarding ornamentation in the fourth movement, choices of bowings become pertinent in the first eight measures. Because of the fast tempo, the turn figures on the eighth note values in measures 1, 2, 5, and 6, pose a technical challenge for even accomplished violinists, particularly when the rhythmic patterns in measures 2 and 5 reverse the bowing direction for the subsequent turns (see Figure 62). My solution to this is to integrate the ornamental turns into bowings that facilitate their clear execution and help emphasize the graceful character of the embellishments rather than their difficulty. Furthermore, these bowings free this passage from the bowing reversals at measures 2 and 5.

Rondo. Allegro

suggested bowings:

default bowings:

Vln I

Vln II

Figure 62: Ornamentation facilitated by suggested bowings, Vln. I, mm. 1 - 8, mvt. IV

Articulation and Bowings

It is not uncommon that period manuscript scores to classical works contain numerous inconsistencies in the notation of articulation. For some reason, baroque and classical music notation never seemed to be very concerned with the exactness of articulation and a lot of clarity was left to be desired. This can be seen in numerous instances within the critical commentary to scholarly urtext editions of works such as Bach's *Suites for Cello Solo* or Mozart's and Beethoven's symphonies.

The only sample page available to me from Ximenez' original copy to his 11th Symphony is a scanned image of the first page of the first violin part (see Appendix B). Right away, in the second measure, one of the most important motives in the first movement is written with two different slur models (see Figure 63). The first one extends over the sixteenth-note triplet to the first eighth note in the next beat. The second clearly extends only over the triplet. Incidentally, this page actually shows notation that is remarkably clear in every aspect, including notes, rhythm, accidentals, ornamentation, dynamics, and even expression indications. In spite of the poor quality of the digital image scan, the writing is clear enough for a violinist to play off of this copy today. The only problem confronting this violinist, however, will be the occasional lack of clarity and precision in articulation markings, and the inconsistency of articulation models.

edited:

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The score is in 2/4 time and features a key signature of one sharp (F#). The primary theme is in measure 2. The score includes dynamics of *f* (forte) and *p* (piano). The triplet figures are marked with a '3' and a slur. The 'edited' section shows a modified version of the triplet with accents and slurs above the notes, indicating a change in articulation.

Figure 63: Discrepancies in articulation, Primary Theme, m. 2, mvt. I

The case cited above, in measure 2, is a good example of the analysis that is required in order to make interpretation decisions based on dissimilar markings in identical passages. My solution for this first example required an inspection of all similar instances involving the motivic triplet. Most of the time, the slur on the triplet extends to the first note on the next beat, which yields a better execution of this rhythmic gesture at a fast tempo.

Once this point is resolved, the next problem becomes the choice of bowings. With the triplet tied over to the next eighth note, the second eighth note reverses the bow direction for the next triplet. The solution of playing the two separate eighth notes up-up not only fixes the bowing symmetry for the triplet bowing but also helps prevent an undesirable accent on the top notes of the arpeggios if they were played down bow (see

Figure 63). With the peaks of the arpeggios occurring on weak beats (four and two), the repeated up bow lightens the action at points where inadvertent accents would conflict directly with one of the most important tenants in classical period performance practice: primacy of the strong beats.

This conflict between diverging articulation models around a single motive can even be compounded by the consideration that a composer may, in fact, write a motive under different articulation features in distant sections of a movement, or even in consecutive passages as a form of developmental articulation. Therefore, the simple inspection of parallel instances may not be the final solution for solving discrepancies in articulation design. Just finding the model most frequently used and applying that to all similar cases may be too simplistic a method.

For example, in measure 147 of the first movement (see Figure 64), the score shows a four eighth-note group with articulation markings for the strings in three different ways at the same time. Then, in measure 151, the corresponding group of eighth notes in the next phrase exhibits different slurs for the flute and the strings. A look at measure 147 shows that a greater number of instruments have the four-note slur: flute, bassoons, and first violins.

edited: 

147



Figure 64: Articulation discrepancies edited, mm. 147 - 151, mvt. I

However, a comparison between the viola part at measure 147 and the clarinets at measure 102 proves that the articulation on the viola part was the original model when this particular theme was first introduced. On the other hand, articulation in the first measure of the second phrase in the clarinet theme is not replicated in the second passage at all. While there is no evidence in this analysis that articulation models in one passage reflect more accurately the composer's intentions over the other passage, there is also no evidence that the composer intended for both passages (identical thematic material) to have the same articulation features.

Looking elsewhere in the movement for more clues towards a final solution, one also finds that the clarinet theme at measure 102 and the flute theme at measure 147 are augmentation forms of the motive at measure 18 in a transition theme played by the

clarinets. In its original form, the four-note group following the first beat is slurred completely.

The image shows a musical score for two instruments: Clarinet (Cl.) and Horn (Hrn.). The score is for measure 18. The Clarinet part is marked 'Solo' and 'p'. The Horn part is also marked 'Solo'. The number '18' is written above the Clarinet staff. The score shows a four-note group slurred in both parts. The Clarinet part has a slur over a four-note group starting on the second beat. The Horn part also has a slur over a four-note group starting on the second beat. The score is in a key signature of one sharp (F#) and a common time signature (C).

Figure 65: Motive with four notes slurred, m. 18, in Transition Theme 1, mvt. I

Obviously, the most direct comparison should be with instances of the same thematic material later in the development section and in the recapitulation. After the statement of this material by the flute and violins between measures 147 and 154, it does not occur again in the development section. In the recapitulation, the clarinet theme is played at measure 311 with yet a different articulation choice: three notes slurred, one separate. Consistency of this model with all the other parts at 311 suggests strongly that it is an intentional choice. Therefore, articulation for the statement of this theme in the development section is left to be defined with no particular association with the other cases. With the information available in the manuscript score for the flute and violin theme, my choice is to keep the four-note slur both times, at 147 and 151, and consider the other models in the passage as copyist errors.

Inconsistencies in articulation markings also exist in the other three movements, but all can be attributed to copyist mistakes given the clear evidence of the correct forms

present in the surrounding material. In general, throughout the symphony, articulation notation is limited to slurs vs. separate notes, and occasional use of *staccato* dots. No other signs or words are used to indicate articulation nuances (dashes, carets, *marcato*, *portato*, etc.).

Expression Markings

Indications for expression in Ximenez' Symphony No. 11 are limited to the word *dolce*, always abbreviated *dol.*. Its use is associated with solo lines in lyrical themes. In most instances, such thematic lines are played by a single orchestral part or by a duet in parallel motion with the indications *Solo* and *dolce* for each part.

35

The image shows a musical score for measures 35-38 of the first movement. The score is written for five parts: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The key signature is one sharp (F#) and the time signature is 2/4. The Flute part begins with a whole note G4, followed by a rest, and then a melodic line starting on A4 with a *dol.* marking. The Violin I part has a rhythmic pattern of eighth notes starting on G4, also marked *dol.*. The Violin II part has a whole note G4, followed by a rest, and then a melodic line starting on A4 with a *p* marking. The Viola part has a whole note G4, followed by a rest, and then a melodic line starting on A4 with a *dol.* marking. The Violoncello part has a whole note G4, followed by a rest, and then a melodic line starting on A4 with a *p* marking. The word *sempre div.* is written above the Viola part in measure 36.

Figure 66: Use of *dolce* and *piano* in lyrical passages, m. 35, mvt. I

In contrast, few thematic lines, in solo or duet form, are marked simply *Solo* without *dolce*.

235

The image shows a musical score for measures 235-240. The score is for four instruments: Clarinet (Cl.), Horn (Hrn.), Violin (Vla.), and Viola (Vlc.). The key signature is one sharp (F#) and the time signature is 4/4. The Clarinet and Horn parts are marked 'Solo' and play a complex, rhythmic pattern of eighth and sixteenth notes. The Violin and Viola parts are marked 'p' and play a steady eighth-note accompaniment. The measure numbers 235, 236, 237, 238, 239, and 240 are indicated at the top of the staves.

Figure 67: Solo lines marked without *dolce* in clarinets and horns, m. 235, mvt. I

As mentioned earlier, in the section on dynamics, Ximenez uses the *dolce* indication very often throughout his 11th Symphony. Nearly every instance of melodic material is marked *dolce*. In this context, one passage for the violins in the second movement gets one's attention as an important solo line with lyrical elements that is not marked *dolce*.

40

Figure 68: A solo line in first violins without a *dolce* indication, m. 40, mvt. II

In this case, the absence of *dolce* does point to an omission on the part of the composer or the copyist given the consistent pattern in the use of *dolce* notation. For my performance of this symphony, I found it a safe decision to add a *dolce* marking to this violin passage.

On the subject of expression, the first two movements, but particularly the Adagio, contain thematic material that is very operatic in its lyrical nature. Because of that, notation for expression seems sparse and limited when other indications such as *espressivo*, or *cantabile*, or *appassionato*, could have been used. It is true that other composers in the classical period wrote lyrical passages in their symphonies without any expression markings at all. My observation in Ximenez' Symphony is simply that his frequent use of *dolce* shows insistent interest in expression.

A few examples of notation errors also exist with the use of *dolce*, but all of them are easily clarified by the surrounding information. For instance, the misplacement of *dolce* in this passage is evidently a copying flaw that should not generate any controversy among future interpreters of Ximenez:

27

The image shows a musical score for measures 27-30 of the first movement. The instruments are Bsn., Vln. I, Vln. II, Vla., and Vlc. The key signature is two sharps (F# and C#). The time signature is 4/4. Dynamics include *f* (forte) and *p* (piano). The word *dol.* (dolce) is written in various positions across the staves. A box highlights the *dol.* marking in the Vln. I part, which is positioned below the staff and appears to be a correction or edit.

edited: [*dol.*]

Figure 69: An indication of *dolce* edited for placement, m. 27, mvt. I

Also safe to edit is the missing *dolce* in the flute and viola parts in measure 147 of the first movement:

147

The image shows a musical score for measures 147-150 of the first movement. The parts are Flute (Fl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). In measure 147, the Flute and Viola parts are highlighted with boxes, indicating missing *dolce* markings. The Bassoon, Violin I, and Violin II parts have *dol.* markings in measure 147. The Violoncello part has a *p* marking in measure 147.

edited: [*dolce*]

Figure 70: Missing *dolce* indications in flute and violas, m. 147, mvt. I

All other cases of notation errors involving *dolce* in the rest of the movements fall in the same forms as the two examples above and all can be easily corrected.

The Minue is the only movement not showing any use of *dolce* even when a number of passages in it correspond to the same lyrical style of passages elsewhere in the symphony that were labeled as *dolce*. For example, at measure 31 in Figure 71.

The image shows a musical score for measures 31-35 of the Minuet and Trio, mvt. III. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#). Measure 31 is highlighted with a box and the number '31' above it. The Vln. I part has a 'p' dynamic marking. The Vln. II part has a 'p' dynamic marking. The Vla. part has a 'p' dynamic marking. The Vc. part has a 'p' dynamic marking.

Figure 71: Absence of *dolce* in the Minuet and Trio, m. 31, mvt. III

The use of expression notation in the fourth movement is considerably more sparse than it is in the first two movements. In the Rondo, the word *dolce* appears only in conjunction with a subordinate theme that is played two times; once at measure 74, and again at measure 324.

When the use of *dolce* in the first two movements had been clearly reserved for the solo lines, with the accompanimental parts always marked only *piano*, I found it somewhat surprising that the first statement of the subordinate theme has the flute solo marked *dolce*, but also the cello part. Here, the cello part is not more melodic than the viola part, yet only the cello is instructed to play *dolce*. Furthermore, the cello part is the tenor part, with the viola playing the bass line. In spite of the voice-crossing between viola and cello, the cello line lies well inside its middle register, as opposed to a high register that might justify a *dolce* marking for a solo singing line.

82

The image shows a musical score for measures 82-85 of the fourth movement. The score is for four instruments: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), and Cello/Double Bass (Vc.). The key signature is one sharp (F#). The Flute part is marked 'Solo' and 'dol.' (dolce). The Violin II part is marked 'p' (piano). The Cello/Double Bass part is marked 'dol.' (dolce) and has a box around the first two notes of the second measure.

Figure 72: Use of *dolce* in accompaniment part, m. 82, mvt. IV

This passage contains a number of other features that make it a very interesting design in the context of the full symphony. The passage is twenty-seven measures long and it displays some of the thinnest textures in the entire work: a solo flute, second violins playing just a pedal E, and violas and cellos providing a simple homophonic texture.

When this theme returns in the recapitulation, the solo line is played by the first violins, with second violins on an A pedal, and violas and cellos on the analog homophonic texture with voice crossing only for the first four measures. Here, however, the cello part is not marked *dolce*. Only the first violin has *dolce*, with all the other parts marked *piano*.

322

The musical score for Figure 73, m. 322, mvt. IV, is presented in a standard orchestral format. The score includes parts for Flute (Fl.), Alto Clarinet (A. Cl.), Bassoon (Fag.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute, Alto Clarinet, and Bassoon parts are mostly rests. Violin I has a melodic line starting with a 'p dolce' marking. Violin II has a rhythmic accompaniment starting with a 'p' marking. Viola and Cello have sustained notes with a 'p' marking. A box highlights the first two notes of the Cello part.

Figure 73: Same theme as in previous figure, without *dolce* on cello, m. 322, mvt. IV

Orchestration

The bass part in Pedro Ximenez' Symphony No. 11, is not one that is limited to doubling the cello part. The bass part has a number of moments when its material is independent from the cello line and it is safe to assume that the part was not simply a cello part given to the basses. Yet, it frequently exceeds the limit of the modern bass in the low register, going down to D and C-natural several times (see Figure 74). According to musicologist Carlos Seoane, it is very likely that the Cathedral orchestra that Pedro Ximenez had at its disposal used basses tuned in fifths instead of fourths, or used baroque basses of the *violone* type with a wider low range. Seoane also points out that the use of

extended low range for the basses became somewhat fashionable in the early eighteenth century, as can be seen, for example, in the opening phrase of Franz Schubert's Symphony No. 8.¹² In modern performance bass players will either have the optional extensions to reach the notes below E, or will play those notes an octave higher.

The image shows a musical score for the bass part of a symphony, measures 206-211, movement I. The score is written for five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The bass part (Cb.) is highlighted with boxes around the notes D1 and C1, indicating the use of low D and C. The score is in G major and 3/4 time. The first violin part (Vln. I) is marked with a '205' above the first measure. The second violin part (Vln. II) has a '208' above the eighth measure. The viola part (Vla.) has a '208' above the eighth measure. The violoncello part (Vlc.) has a '208' above the eighth measure. The contrabass part (Cb.) has a '208' above the eighth measure. The bass part (Cb.) is highlighted with boxes around the notes D1 and C1, indicating the use of low D and C.

Figure 74: Bass part showing use of low D and C, mm. 206 - 211, mvt. I

The sub-title “*Concertante*” with which Pedro Ximenez labeled this symphony is somewhat of an enigma in that there are no major solo parts throughout the symphony, as is the case with Haydn’s or Mozart’s “*Concertante*” symphonies. Ximenez writes a number of themes presented by the flute, or first violins, or duets of clarinets and bassoons marked “*Solo*” in relatively short phrases that are never developed into extended soloistic episodes. At the same time, the virtuoso first violin part in the *Adagio* movement with virtuosic passages is not marked “*Solo*” and casts some uncertainty as to what Ximenez meant by “*Concertante.*” The first violin part is also filled with virtuosic

¹² Carlos Seoane Urioste, interview by author, La Paz, Bolivia, August 11, 2011.

sequential passages in both the first and the fourth movements, but none of these is marked “*Solo.*”

According to Dario Montiel in “Pedro Ximenez: The Rossini of America,” the composer had a dozen musicians as regular employees for the Cathedral orchestra, and the orchestration for his Symphony No. 11 requires at least thirteen players if it were performed by one player to a part as per the instrumentation prescribed in the manuscript title page. It is possible, then, that this symphony was written for his orchestra of twelve musicians, with Ximenez himself playing the cello part and leading his ensemble of soloists. The fact that the title page specifies the instrumentation for two violas probably points to the fact that his orchestra may have had exactly two viola players. It is also noteworthy that the only title page for the symphony is also the cover page of the cello part (see Appendix A).

CHAPTER V

SUMMARY AND RECOMMENDATIONS FOR FURTHER STUDY

In summary, a total of forty-two points in the symphony were studied for editorial corrections in seven categories:

- notes and accidentals
- rhythmic values
- ornamentation
- articulation
- expression
- orchestration

In the orchestration category no points were found that would require editorial adjustment, but performance consideration points were mentioned in order to share thoughts with other interpreters of this work.

The editorial research presented in this document was directed specifically to produce a set of orchestra parts that would allow a modern premiere of this symphony, which took place on March 28, 2012 at the University of North Carolina Greensboro.

Topics recommended for further study on the subject of this symphony and its composer include:

- biographical research on Pedro Ximenez Abrill
- cataloging of his works, currently stored in the Bolivian National Library and Archive in Sucre, Bolivia
- restoration and transcription of his manuscripts
- production of modern performance editions

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La Paz, Bolivia, 2011.

APPENDIX A

FACSIMILE OF TITLE PAGE TO XIMENEZ' SYMPHONY NO. 11



APPENDIX B

FACSIMILE OF FIRST PAGE OF FIRST VIOLIN PART

Sinfonia II *All. Spiritoso* *Violin Primers*

This facsimile shows the first page of the first violin part for Sinfonia II, All. Spiritoso. The score is written on ten staves. The first staff is the Violin Primers part, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo and mood are indicated as 'All. Spiritoso'. The music is highly rhythmic and melodic, featuring many slurs and dynamic markings such as 'dol.' (dolce) and 'f' (forte). The notation includes various note values, rests, and articulation marks. The page concludes with a double bar line and a 'dol.' marking.

APPENDIX C

MINUETS NOS. 45 AND 46 FROM XIMENEZ'

"ONE HUNDRED MINUETS FOR GUITAR."

GUITARRA.

N^o. 47.

N^o. 48.

5327 R 5.(C)