

FRANZ KEYPER: CONCERTO NO. 1  
FOR DOUBLE BASS

BY

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## ABSTRACT

Franz Keyper (c. 1756-1815), a double bassist in the Danish court orchestra, composed seven concertos for double bass. This thesis presents a critical edition of Keyper's *Concerto No. 1* for double bass, based on the autograph manuscript held by the Royal Library, Copenhagen. An introduction explores the life and work of Keyper, and the use of the double bass as a solo instrument by composers working in Europe in the late-eighteenth century. A full critical commentary discusses the editorial methods used. The concerto itself was left in an incomplete state and as such three possible versions of the concerto have been provided: the earliest version is found in the main body of the edition; versions representing the middle and latest stages of revision can be found in the Appendices. As a result, this study makes a practical contribution to the contextualized concerto repertoire for the double bass and offers further insight into double bass playing in late-eighteenth century Europe.

The following pitch reference system applies throughout this edition. All pitches are referred to as they are notated, not as they sound.

The image shows a musical staff with two systems of notation. The top system is in treble clef and contains five notes: a whole note C, a quarter note B, a quarter note c, a quarter note b, and a quarter note c. The bottom system is in bass clef and contains five notes: a whole note C, a quarter note B, a quarter note c, a quarter note b, and a quarter note c. Vertical lines connect the notes between the two systems. Labels are placed below the notes: 'C..... B' under the first note, 'c..... b' under the second note, 'c1..... b1' under the third note, 'c2..... b2' under the fourth note, and 'c3' under the fifth note.

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## INTRODUCTION

### Keyper and his works

Very little is known about the composer of this concerto. Even the date and place of his birth are uncertain. In the note to his edition of Keyper's *Romance and Rondo* (1974), Rodney Slatford states that

Franz Anton Leopold Joseph Keyper was born c. 1756 and was of Dutch origin. He worked as principal double bass player in the Royal Chapel Orchestra in Copenhagen, where he died on 7 June 1815. His son was the bassoonist Franz Jacob August Keyper (1792-1859).<sup>1</sup>

However, Slatford gives no source for this information.

In his history of the Danish Royal Orchestra 1648-1848, Carl Thrane states that Keyper was born in Neurode, County Glatz, Silesia, but gives no date of birth.<sup>2</sup> In the Danish census of 1801 Franz Keyper is listed as being 45 years old, with the occupation 'Hofviolon' (court musician);<sup>3</sup> this would suggest that Slatford's estimated year of birth is likely to be correct. However, the census gives no information on Keyper's place of birth. Thrane gives us a little further information about Keyper's life before he came to Copenhagen. He states that Keyper was intended to be a monk and that he received much of his musical education in a monastery (unnamed). After dancing at his sister's wedding he faced punishment and fled the monastery, entering the service of a Polish nobleman (whose name is unknown). Thrane states that Keyper did not enjoy working for the nobleman and preferred to tour, but does not offer any further information about what this consisted of. He arrived in Copenhagen (possibly whilst on tour) in the spring

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<sup>1</sup> Keyper, Franz, *Romance and Rondo*, ed. Rodney Slatford (Fakenham: Yorke Edition, 1974).

<sup>2</sup> Thrane, Carl, *Fra hofviolonernes Tid: Skildringer af det Kongelige Kapels Historie 1648-1848* (Copenhagen: Det Schönbergske Forlag, 1908), 442.

<sup>3</sup> Danish Demographic Database, [http://www.ddd.dda.dk/dddform\\_uk.asp](http://www.ddd.dda.dk/dddform_uk.asp), accessed 22 June 2014.



of 1788, where he was heard playing double bass in a concert at court. His playing was admired and he stayed on as part of the court orchestra, where he advanced quickly following the death of double bassist Gottfried Schreiber.<sup>4</sup> This summarises the brief entry in Thrane's history, which provides essentially all the information that remains about Franz Keyper. Although Thrane includes a detailed reference section he gives no specific sources for his information about Keyper's life, which makes it difficult to ascertain the reliability of his description. In general, he uses documents such as letters, memoirs and the archives of various institutions, alongside secondary sources, to build his history of the Danish Royal Orchestra. Any further details about Keyper's work must be taken from the manuscripts themselves.

The concerto on which this study focuses is one of seven for double bass by Keyper that survive in manuscript in the Royal Library, Copenhagen. Digital copies of the manuscripts of all seven concertos can be viewed online at [http://www.kb.dk/da/nb/samling/ma/digmus/1700/keyper\\_udv\\_vaerk](http://www.kb.dk/da/nb/samling/ma/digmus/1700/keyper_udv_vaerk). The library also possesses manuscripts of a *Romance and Rondo* (for double bass and orchestra) and a *Rondo Solo* (for solo double bass and either viola or violoncello accompaniment), both of which have been edited by Rodney Slatford and published by Yorke Edition.<sup>5</sup> The manuscript of a harp concerto by Keyper is also held by the library. The seven double bass concertos, which remain unpublished, appear to have been composed over a period of approximately twenty years; the scores are dated as follows:

Concerto no. 1 – 1786/Augusti

Concerto no. 2 – no date

Concerto no. 3 – 1787/Martii

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<sup>4</sup> Thrane, 191 and 442.

<sup>5</sup> Keyper, *Romance and Rondo* and Keyper, Franz, *Rondo Solo*, ed. Rodney Slatford (Fakenham: Yorke Edition, 2000).

Concerto no. 4 – no date

Concerto no. 5 – no date

Concerto no. 6 – 1803-4

Concerto no. 7 – 1804-5-7 (parts dated separately 1807)

The manuscripts of concertos no. 1 and 3 contain additional annotations, which appear to identify the place of composition; Concerto no. 1 was composed in ‘Hirschberg’ (now Jelenia Góra, Poland), while Concerto no. 3 was composed in Carolath, a village in western Poland. Based on these places of composition written on the scores and the date of Keyper’s arrival in Copenhagen given by Thrane,<sup>6</sup> it appears that the first three concertos were composed before Keyper went to Copenhagen, most likely whilst he was working for the Polish nobleman.

The concertos by Keyper in the library’s collection exist in various states of completion. The first four concertos consist only of scores, suggesting either that the parts have become separated from the scores, or lost, or that these concertos were never performed. Concertos no. 5, 6 and 7 survive as both scores and parts, although the orchestral parts for Concerto no. 7 contain only the first movement (the solo double bass part is complete). Concertos no. 5 and 6 contain multiple copies of some orchestral parts (such as those for violin), suggesting that performances of these two concertos did take place. There is no manuscript score of the *Romance and Rondo*, only a set of manuscript parts with one part per instrument. The two movements of this piece are extracted from Concertos no. 1 and 2 (respectively).

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<sup>6</sup> Thrane, 191, 442.

## The double bass in the late-eighteenth century

Unlike other members of the string family, the double bass was not a standardized instrument in Keyper's time, particularly in terms of the number of strings and how they were tuned. The name given to the instrument also varied, with double bass instruments being referred to as 'Great Bass or Violon',<sup>7</sup> 'Contra Violon, Contrabass or violono'<sup>8</sup> amongst others, without any indication of whether these names referred to different instruments or to the same one. There were some prevailing geographical preferences for the number and tuning of the strings of the instrument, but it also seems that instruments with different numbers of strings and tunings could be found within the same orchestra.<sup>9</sup> In the score of Concerto no. 7 Keyper notates F#, A, d, g<sup>10</sup> in the first bar of the solo double bass stave with the annotation 'Stimmung' (tuning). The need to mark this in the score suggests that this was an unusual tuning for Keyper; there are a number of 'standard' tunings of which this could be a variant.

There are various contemporary treatises describing the different types of double bass. I shall consider these sources chronologically, beginning with Quantz's *On Playing the Flute* (1752) and Leopold Mozart's *Treatise on the Fundamental Principles of Violin Playing* (1756). Further information about the instrument is given in Jean-Benjamin Laborde's *Essai sur la Musique Ancienne et Moderne* (1780) and Heinrich Koch's *Musikalisches Lexicon* (1802). It is worth noting that none of these were written by double bassists, but instead provide more generalised information regarding the instrument and its role in ensembles. Michel Corrette's *Méthodes pour apprendre à*

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<sup>7</sup> Mozart, Leopold, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (London: Oxford University Press, 1951), 11.

<sup>8</sup> Koch, Heinrich, *Musikalisches Lexicon* (Frankfurt am Main: August Hermann der Jüngere, 1802), 393.

<sup>9</sup> Albrechtsberger, J. G., *Collected Writings on Thorough-Bass, Harmony and Composition*, Vol. 3, ed. I. C. von Seyfreid, trans. Sabilla Novello (London: Novello, n.d.), 247.

<sup>10</sup> Throughout this section please refer to the pitch reference system outlined on p. ii.

*jouer de la contre-basse à 3. à 4. et à 5. cordes* (1773) was one of the first methods giving specific instructions on how to play the double bass, followed in 1816 by Dr Nicolai's article 'Das Spiel auf dem Contrabass' (published in *Allgemeine Musikalische Zeitung*). Secondary sources regarding the history of the double bass predominantly focus on the instrument during a specific period, or in a specific place. There are two main general histories of the double bass: Paul Brun's *New History of the Double Bass* (2000) and Alfred Planyavsky's *Geschichte des Kontrabasses* (1984). Although Brun gives some interesting insights, his approach is weighted towards the French history of the instrument. He also places an emphasis on the double bass as the bass member of the violin family and gives strong assertions for a tuning of C-G-d-a (an octave below the cello) which is rarely documented in historical sources. Planyavsky's *Geschichte des Kontrabasses* is a thorough history of the double bass from the sixteenth to the twentieth century. Planyavsky clearly describes the variety of double bass instruments and the lack of standardisation of names, stringings and tunings, taking his information from a wide range of contemporary sources. As such, Planyavsky's *Geschichte des Kontrabasses* has an overarching value as the main secondary source on the history of the double bass.

Three-, four- and five-string double basses were common in the latter part of the eighteenth century. Four-string double basses, similar to the modern instrument, were the preference of a number of musicians writing in Keyper's time. Quantz (1752) does not give a tuning for the double bass, but the French edition of his treatise (also published in 1752) contains an additional footnote clarifying that 'we speak here of that instrument with four strings tuned (from bottom to top) E-A-d-g, which the Germans

call the contraviolon’;<sup>11</sup> this suggests that for French readers the term double bass referred to a different instrument. Quantz prefers a four-string instrument to one with five strings, but goes on to describe the advantages of frets,<sup>12</sup> which are not generally mentioned as a feature of a four-string double bass. In his *Treatise on the Fundamental Principles of Violin Playing*, the first edition of which was published in 1756, Leopold Mozart describes the double bass as usually having four strings, sometimes three; large instruments could have five.<sup>13</sup> He does not give specific tunings for each string of the various types of double bass, but does say that ‘the tuning remains the same’;<sup>14</sup> he was presumably referring to the 16-foot octave in which the double bass plays rather than the specific pitches of each string. He goes on to describe the five-string double bass as having bands (frets) attached to the neck at intervals; these frets prevented the strings slipping, improved the tone and allowed players to perform difficult passages more easily.<sup>15</sup> A four-string double bass, tuned E-A-d-g, is also the preference of Corrette in his *Méthode* of 1773,<sup>16</sup> but he acknowledges the existence of a three-string instrument tuned in fifths (G-d-a)<sup>17</sup> and a five-string double bass tuned F#-B-e-a-d1.<sup>18</sup> In 1802 Koch documented the general use of a four-string double bass tuned in fourths (E-A-d-g), but he too recognised the noticeably different sizes and stringing of the double bass in general.<sup>19</sup>

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<sup>11</sup> Quantz, Johann Joachim, *On Playing the Flute*, trans. Edward R. Reilly (London: Faber and Faber, 1966), 246-247.

<sup>12</sup> Quantz, 247-248.

<sup>13</sup> Mozart, L., 11.

<sup>14</sup> Mozart, L., 11.

<sup>15</sup> Mozart, L., 11.

<sup>16</sup> Corrette, Michel, ‘Méthodes pour apprendre à jouer de la contre-basse à 3. à 4. et à 5. cordes, de la quinte ou alto et de la viole d’Orphée, a new translation with commentary by Heather Miller Lardin’, DMA diss. (Cornell University, 2006), 111.

<sup>17</sup> Corrette, 119.

<sup>18</sup> Corrette, 120.

<sup>19</sup> Koch, 393.

Whilst the four-string double bass seems to have been regularly tuned in fourths, three-string instruments could be tuned in either fourths or fifths. The tuning G-d-a, given by Corrette (1773), is given also by Laborde (1780)<sup>20</sup> and by Nicolai (as an alternative tuning) in 1816,<sup>21</sup> and is now generally considered to have been a predominantly French tuning. It is thought that Dragonetti, a virtuoso double bassist active in England from 1794 to 1846, preferred a three-string instrument tuned in fourths A-d-g, and his influence over other players led to this being the preferred tuning in England until at least the mid-nineteenth century.<sup>22</sup>

Five-string double basses tuned F-A-d-f#-a, now often referred to as the ‘Viennese violone’, were typically used in Austrian, German, Czech and Polish ensembles.<sup>23</sup> This tuning is given by Laborde as one of two five-string tunings<sup>24</sup> and by Nicolai as the tuning for ‘sehr grosse Violons’.<sup>25</sup> Albrechtsberger, in his discussion of the double bass, describes it as having ‘usually five rather thick strings ... which are named, in ascending order, F, A, d, f#, a’, and frets for each semitone.<sup>26</sup> This five-string tuning is thought to have been particular to Austria, especially Vienna; it allowed technical facility (in certain keys) and was predominantly used for solo and chamber music rather than orchestral playing. In his description of the five-string, fretted double bass Leopold Mozart says that he has ‘heard concertos, trios, solos, and so forth performed on one of these with great beauty’.<sup>27</sup>

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<sup>20</sup> Laborde, Jean-Benjamin, *Essai sur la Musique Ancienne et Moderne* (Paris: E. Onofroy, 1780), 293.

<sup>21</sup> Nicolai, Dr., ‘Das Spiel auf dem Contrabass’, *Allgemeine Musikalische Zeitung*, 16 (April 1816), 258.

<sup>22</sup> White, A. C., ‘The Double Bass’, *Proceedings of the Musical Association*, 13<sup>th</sup> Session (1886-1887), 101 and Brun, Paul, *A New History of the Double Bass*, (Villeneuve d’Ascq: Paul Brun Productions, 2000), 141.

<sup>23</sup> Morton, ‘Haydn’s Missing Double Bass Concerto’, *Bass World: Journal of the International Society of Bassists*, 22(3) (1997), 30.

<sup>24</sup> Laborde, 293.

<sup>25</sup> Nicolai, 258.

<sup>26</sup> Albrechtsberger, 247.

<sup>27</sup> Mozart, L., 11.

There is little specific information relating to double bass playing in either Poland or Denmark in the late-eighteenth century. Silesia, where it seems Keyper was born and grew up, was under Prussian control during the second half of the eighteenth century and is likely to have been influenced by German culture and traditions. German musicians also had an influence on musical life in Copenhagen during this period. Among the number of German-born musicians working there was Johann Schulz, who was Hofkapellmeister during Keyper's early years in the city.<sup>28</sup> It seems likely that Keyper was familiar with either the four-string double bass tuned E-A-d-g or the five-string instrument tuned F-A-d-f#-a, but there are so many regional and individual variations, even for instruments with the same number of strings, that it is impossible to know for certain. The tuning given at the beginning of his Concerto no. 7 (F#, A, d, g) would most likely be a scordatura of the four-string instrument normally tuned E, A, d, g. Of Keyper's seven concertos, five are in G major and two in C. That neither of these keys works particularly effectively on an instrument with 'Viennese' tuning suggests that Keyper was familiar with a four-string double bass, most likely tuned in fourths.

### **Double bass concertos**

The double bass is rarely thought of as a solo instrument; it is generally considered to have a more useful role as the foundation of an orchestra or other ensemble, mainly due to its very low pitch. Because of this, and the technical limitations of the double bass, there are few solo works for the instrument. However, in the late-eighteenth century the double bass experienced increased popularity as a solo instrument, especially in Vienna

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<sup>28</sup> Barr, Raymond A., 'Schulz [Schultz], Johann Abraham Peter' in Grove Music Online, [http://www.oxfordmusiconline.com.ezproxye.bham.ac.uk/subscriber/article/grove/music/25146?q=johann+schulz&search=quick&pos=1&\\_start=1](http://www.oxfordmusiconline.com.ezproxye.bham.ac.uk/subscriber/article/grove/music/25146?q=johann+schulz&search=quick&pos=1&_start=1), accessed 1 July 2013.

and the surrounding area, and there were a number of prominent virtuosi active in various parts of Europe.

The technical facility allowed by the Viennese tuning system led to a school of virtuoso playing and to the composition of an ‘unprecedented amount of solo literature’.<sup>29</sup> The first solo concerto for violone was composed by Joseph Haydn in 1763; the work is now lost, but it is documented in his own catalogue of compositions.<sup>30</sup> Works featuring solo violone followed from a number of Viennese composers, including Carl Ditters von Dittersdorf (1739-1799) (two concertos and a *Sinfonia concertante* with viola), Franz Anton Hoffmeister (1754-1812) (three concertos and some chamber works), Wolfgang Amadeus Mozart (1756-1791) (the concert aria ‘Per questa bella mano’), Václav Pichl (1741-1805) (two concertos), Johann Baptist Vanhal (1739-1813) (a concerto) and Anton Zimmerman (1741-1781) (a concerto).<sup>31</sup> Several virtuoso performers on the instrument also wrote their own concertos and other solo pieces, including Joseph Kämpfer (1735-after 1796),<sup>32</sup> an Austro-Hungarian double bassist who toured Europe and was in great demand as a soloist,<sup>33</sup> and Antonio Dall’Occa (1763-1846), who composed a concerto, a set of variations and a rondo for the instrument.<sup>34</sup> Both are listed by Albrechtsberger as double bassists.<sup>35</sup> However, it

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<sup>29</sup> Planyavsky, Alfred, *The Baroque Double Bass Violone*, trans. James Barket (Lanham and London: Scarecrow Press, 1998), 126.

<sup>30</sup> Morton, 26.

<sup>31</sup> Planyavsky, Alfred, *Geschichte des Kontrabasses* (Tutzing: Hans Schneider, 1984), 805-835.

<sup>32</sup> Planyavsky, *Violone*, 128.

<sup>33</sup> Térey-Smith, ‘Joseph Kämpfer, a Contrabass virtuoso from Pozsony (Bratislava)’, *Studia Musicologica Academiae Scientiarum Hungaricae*, 25 (1983), 187-189.

<sup>34</sup> Planyavsky, *Geschichte*, 810.

<sup>35</sup> Albrechtsberger, 247.



was the double bassist Johannes Sperger (1750-1812) who contributed the largest number of solo works, including eighteen concertos<sup>36</sup> and a number of shorter pieces.<sup>37</sup>

The Viennese tuning system (F-A-d-f#-a) meant that the instrument was particularly well suited to a small number of keys, related to D major, as the strings gave the performer convenient fingering patterns and facilitated virtuosic double-stopping on the two highest strings.<sup>38</sup> However, a large number of the concertos written for the instrument are in E-flat or B-flat, which would not have worked well on an instrument tuned as above; this suggests that a scordatura would have been used, resulting possibly in an instrument tuned F-B flat-e flat-g-b flat.<sup>39</sup> There are two main reasons why this tuning may have been favoured: firstly, the increased tension and raised pitch of the instrument's strings would have made a more distinct sound, better able to project across an orchestra; secondly, wind instruments in the orchestra at the time were usually better able to play in flat keys. Viennese double bass concertos from the late-eighteenth century make frequent use of open strings and chordal playing across the strings. Melodies are often triadic and arpeggiated, assisted by the mixture of thirds and fourths in the instrument's tuning. Composers often make use of passages featuring a repeated open string as part of an arpeggiated figuration. Double-stopping appears relatively frequently, especially in thirds, which could be played across the top two strings.

When compared to the output of the Viennese school at the time, few works featuring solo double bass were composed elsewhere. Two Italian composers, Giuseppe

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<sup>36</sup> Slatford, Rodney, 'Double Bass – 4. Repertory and Performers' in Grove Music Online, <http://www.oxfordmusiconline.com.ezproxyd.bham.ac.uk/subscriber/article/grove/music/46437>, accessed 1<sup>st</sup> July 2013.

<sup>37</sup> Planyavsky, *Geschichte*, 829-830.

<sup>38</sup> Chapman, David, 'Historical and Practical Considerations for the Tuning of the Double Bass Instruments in Fourths', *Galpin Society Journal*, 56 (2003), 229.

<sup>39</sup> Chapman, 229.

Antonio Capuzzi and Giovanni Battista Cimador, wrote double bass concertos around 1800.<sup>40</sup> Capuzzi's concerto is in D major and is thought to have been intended for a four-string instrument.<sup>41</sup> Most of the work lies relatively low in the range for a solo piece (the highest note is b1) and the melodic material is made up of both triadic and scalar ideas; Capuzzi uses none of the high harmonics, rapid arpeggiated figures or double-stopping which were characteristic of concertos written for the Viennese tuning. Cimador's concerto, in G major, was written for a three-string double bass: the instruction 'per basso di tre corde' appears on the first page of the solo part.<sup>42</sup> It is thought likely that the concerto was composed for Dragonetti, as the composer and double bassist knew each other well in both Venice and London.<sup>43</sup> The two musicians performed in the same concerts on several occasions<sup>44</sup> and in 1803 Dragonetti played at the King's Theatre for 'his friend Cimador'.<sup>45</sup> It is also worth noting that the manuscript scores for both Cimador's and Capuzzi's concertos (now contained in the British Library<sup>46</sup>) were previously owned by Dragonetti. The first movement, in particular, is more virtuosic than Capuzzi's concerto, having a wider, higher range which regularly sits above d1 and extends as far as d2. The concerto makes a feature of scalar patterns, including chromatic movement, with occasional repeated, arpeggio figurations, often based around an open string. In addition to these two concertos, the Italian virtuoso Dragonetti produced many compositions featuring a solo double bass, with which he showcased his technical and musical skill in London and the provinces. 'Composition provided him with the means to demonstrate his virtuosity in the genres

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<sup>40</sup> Planyavsky, *Violone*, 136.

<sup>41</sup> Planyavsky, *Violone*, 136.

<sup>42</sup> Fuller, Jerry, 'Curtis Daily and a New Edition of the Cimador Concerto', *Bass World: Journal of the International Society of Bassists*, 28(2) (2004), 41.

<sup>43</sup> Fuller, 40.

<sup>44</sup> Palmer, Fiona, *Domenico Dragonetti in England 1794-1896: The Career of a Double Bass Virtuoso* (London: Oxford University Press, 1997), 190-191.

<sup>45</sup> Palmer, 193.

<sup>46</sup> Add. MS 17834.

expected by, and popular with, his audience'.<sup>47</sup> His works include ten concertos, chamber pieces and works for double bass and piano.<sup>48</sup> The concertos are not particularly long, and all explore the bass in a similar fashion; 'the chordal progressions govern the melodic line of the solo part, which is always sprinkled with sequences, triplets, scales, arpeggios, and often harmonics'.<sup>49</sup>

Keyper's concertos constitute a significant proportion of the small number of works featuring solo double bass to have been composed outside Vienna at the end of the eighteenth century, making them of particular interest. It seems most likely that, as a double bassist, Keyper wrote concertos and other solo pieces for himself to perform, either in concerts given by the Danish court orchestra in Copenhagen or when he was working for the Polish nobleman, or on tour, prior to his arrival in Copenhagen.<sup>50</sup>

### **Concerto No. 1 by Franz Keyper**

Only a single manuscript score remains of Keyper's first concerto for double bass, with no set of orchestral parts. The first page of the score is dated 'Augusti / 1786 / Hirschberg'. It seems most likely that this date refers to the first version of the concerto; the hand and ink of the date match that of the title, instrument names and the earliest musical material throughout the score. This suggests that the earliest version of the work was composed well before Keyper went to Copenhagen (in 1788), possibly with the intention of performing it at his previous place of work or whilst on tour. The score contains many revisions that appear to have been made at various times, and each movement has been left at a different stage in the revision process. The hand and ink of

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<sup>47</sup> Palmer, 76.

<sup>48</sup> Planyavsky, *Geschichte*, 812.

<sup>49</sup> Palmer, 77.

<sup>50</sup> Thrane, 191.

what appears to be the final stage of revisions is similar to Keyper's concertos no. 5, 6 and 7; the ink is darker in colour than that used for the initial composition of concerto no. 1. The paper of an inserted sheet (containing new material to replace sections of the first movement) is noticeably different to the rest of the manuscript, but is the same as the paper used for concertos no. 5 and 6. This suggests the final stage of revisions were made at a similar time to the composition of these concertos. As there are no parts and no complete copy of any single version of the work, it seems unlikely that the concerto was ever performed; if it was, the parts have since been lost or become separated from the score. As well as general alterations to the musical material, the revisions include the addition of oboes and violas, possibly to make the concerto more suitable for the Copenhagen court orchestra.

The notation of the solo double bass part in the manuscript score is somewhat problematic, as it uses both the bass and the treble clef. The modern convention is to notate double bass parts one octave higher than sounding pitch, regardless of the clef being used. If Keyper's score is read using this modern convention, the sections written in the treble clef are unusually high. There are also sections where the solo part is written in the treble clef with an additional 8<sup>va</sup> marking, suggesting that the part should be played an octave higher than notated. If this were the case, much of the concerto would be prohibitively high for the double bass. It seems that in the late-eighteenth century it was generally understood that the use of the treble clef in a solo double bass part meant that the music was notated two octaves higher than sounding pitch. Tobias Glöckler refers, in the preface to his recent edition of Hoffmeister's concerto, to 'the then customary use of a transposing treble clef for solo passages',<sup>51</sup> which he retains in

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<sup>51</sup> Hoffmeister, Franz Anton, *Double Bass Concerto no. 1 (with Violin obbligato)*, ed. Tobias Glöckler (Munich: Henle, 2002), p. IV.

the piano score of the edition. The manuscript parts of Vanhal's double bass concerto in Sperger's collection (held by the Mecklenburgische Landesbibliothek in Schwerin) make similar use of the treble clef, with extended passages already notated high in the double bass's range being marked with an extra 8<sup>va</sup>; in the preface to his edition of this work Klaus Trumpf states quite plainly: 'For those interested ... a facsimile is given of the solo part as it appears in the original manuscript. This is notated in bass clef (sounding one octave lower) and in treble clef (sounding two octaves lower).'<sup>52</sup> It was also common practice around 1800 for cello parts in the treble clef to be notated an octave higher than sounding pitch. The fact that double bass parts were always written an octave higher than they sounded adds further weight to the argument that double bass parts notated in treble clef sounded two octaves lower than they were written. It therefore seems most likely that where Keyper writes for the solo double bass in treble clef, the notation is two octaves higher than the sounding pitch. An indication of Keyper's meaning is provided in the first movement at bars 185-186, which are written in the bass and the treble clef, respectively. The F# at 186<sup>1</sup> is originally notated in the treble clef as f#2, but this would create a leap of over an octave from e1 in the previous bar. It seems clear that this F# should be played an octave lower, continuing the scalic pattern. See Fig. 3, second system, last two bars, for an illustration of the source notation.

This concerto is in a fairly typical Viennese classical style. Keyper's musical language is not particularly sophisticated, but this may be due in part to the technical limitations of the solo instrument. The outer movements, especially, seem to act more as a vehicle for the technical skill of the soloist, with rapid scales and arpeggios, large leaps, double-stopping and a high range being features of the solo part. The middle

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<sup>52</sup> Vanhal, *Concerto in D major* ed. Klaus Trumpf, (Leipzig: Friedrich Hoffmeister Musikverlag, 2012).

movement is a fairly straightforward *Romance* with a more melodic solo part and less obvious virtuosity. The orchestra Keyper writes for comprises two flutes, two horns, violins I and II, and ‘basso ripieno’, with parts for viola and two oboes being added during his revisions. Not only are instruments added during the revision process, but each movement of the concerto has different instrumentation, illustrated in the table below:

	Flutes I, II	Oboes I, II	Horns I, II	Violin I	Violin II	Viola	Solo Double Bass	Basso Ripieno (Cello and Bass)
Allegro Vivace (original version)	X		X	X	X		X	X
Romance (original version)				X	X		X	X
Rondo (original version)				X	X		X	X
Allegro Vivace (revised version)	X		X	X	X	X	X	X
Allegro Vivace (final version)	X	X	X	X	X	X	X	X
Romance (revised and final versions)	X			X	X	X	X	X

The orchestra predominantly plays an accompanying role, with thematic material in tutti sections generally being given to the violins or flutes.

The solo double bass part is technically demanding. Keyper’s use of scalic and triadic passages is not dissimilar to that in other late-eighteenth-century concertos for the double bass, but he makes greater use of the very highest extremities of the instrument’s range; on a modern double bass several passages would have to be played using harmonics. The concerto is in G major, with the *Romance* in E minor, and this, combined with passages that could only feasibly be played as harmonics on G and D

strings (such as bars 231-240 in the first movement, or bars 1-8 of the *Rondo*), reinforces the idea that Keyper composed the concerto for a double bass tuned in fourths, most likely with four strings. His concertos also lack the double-stopping in thirds that is characteristic of Viennese compositions for the five-string bass.

### **Editorial considerations**

The manuscript score of this concerto – the only source – is incomplete, and this creates a number of problems for a would-be editor or performer of the piece. The concerto appears to have undergone three main stages of composition: the initial writing; a stage of revision, in which the violas were added and various small changes made; and a further stage of revision, possibly at a much later date, in which substantial changes were made to the first and second movements, including sections being crossed out and replaced with new material on an inserted sheet (see Figs. 2, 3 and 4 for illustration).<sup>53</sup> The third movement had relatively few changes made to it throughout the process and appears not to have been changed during the final stage of alteration. The second movement is most obviously incomplete, large sections having been crossed out and not replaced by alternative material.

The discrepancies between the various stages of revision undergone by each movement make it particularly difficult to decide how to edit or perform the work. It seems sensible to suggest that, as Keyper left the concerto in an incomplete state, the most important thing is to distinguish as clearly as possible between the various stages of composition. The main body of this edition presents the earliest version of each

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<sup>53</sup> Facsimile extracts from the manuscript can be found on the following pages: Fig. 1 – p. 207, Fig. 2 – p. 209, Fig. 3 – p. 211, Fig. 4 – p. 213.

movement, without oboes or violas: the earlier material that Keyper later omitted is reinstated, and most of his later alterations are ignored. This attempts to recreate the concerto as Keyper originally composed it in 1786. The appendices present revised and final versions of each movement, alongside a version of the third movement incorporating all the later alterations as well as editorial viola and wind parts; the purpose of these additional parts is to add consistency to the orchestration to make the final version suitable for performance. There are therefore three possible performing versions: the earliest version found in the main body of the edition; a version representing the middle stage of revision (Appendices 1, 3 and 5 – but without oboes in the *Rondo*); and the latest version of the concerto (Appendices 2, 4 and 5).

### **Performance issues**

It is important to consider the size of the orchestral forces to be used in a performance of this concerto. Not only were eighteenth-century orchestras generally smaller than modern symphony orchestras, but the double bass is not particularly well equipped to project clearly as a solo instrument across a large orchestra. To give some sense of context, in 1784 the Copenhagen court orchestra comprised the following instruments: 7 violins, 2 violas, 2 cellos, 2 basses, 2 flutes, 2 oboes, 2 bassoons and 2 horns.<sup>54</sup> Orchestras varied in size across Europe, but in general, court orchestras were relatively small. In the case of this concerto, a small orchestra would certainly help the soloist to be heard more easily. Discussing the preparation of a new edition and performance of Cimarosa's concerto with the Portland Baroque Orchestra in 2004, Curtis Daily explains that it was decided to reduce the orchestra to just one player per part in the solo

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<sup>54</sup> Forkel in Carse, Adam, *The Orchestra in the Eighteenth Century* (Cambridge: W. Heffer and Sons, 1940), 22.



sections.<sup>55</sup> Portland Baroque Orchestra perform on period instruments and Curtis Daily mentions that he used gut strings,<sup>56</sup> which would produce a softer sound than a modern double bass strung with steel strings. Unfortunately, he gives no further information about the specific instrument he performed on other than he used his ‘underhand style baroque violone bow’<sup>57</sup> for the performance. Although it would depend on the style of performance being undertaken, a reduction of orchestral forces could be considered as an option in a performance of Keyper’s concerto.

In general, this concerto contains relatively few markings regarding articulation, dynamics or phrasing (see p. 157 for a full description of original and editorial expression markings). Those that are present in the source are included in the edition, and some extra, editorial markings are included. The editorial additions give consistency in markings across the various orchestral parts, or where material is repeated at different points in the concerto. It is important to consider adding further expression to a performance, particularly for the soloist, as eighteenth-century musicians were very much expected to interpret the part for themselves.

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<sup>55</sup> Fuller, 40.

<sup>56</sup> Fuller, 40.

<sup>57</sup> Fuller, 41.

# Concerto No. 1 pour le Contre Basse

Franz Keyper

**Allegro vivace**

Flauto I, II

Corno I, II in G

Violini I

Violini II

Solo Contrabasso

Violoncelli e Bassi

6

Fl. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vc. e B.

11

Fl. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vc. e B.

15

Fl. I  
II

VI. I  
VI. II

Vc. e B.

Musical score for measures 15-17. The key signature is one sharp (F#). The flute parts (Fl. I and II) play sustained chords. The violin parts (VI. I and VI. II) play triplets of eighth notes. The violoncello and bass (Vc. e B.) part plays a simple bass line.

18

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

Musical score for measures 18-21. The key signature is one sharp (F#). The flute parts (Fl. I and II) play trills (tr) and chords. The Cor Anglais parts (Cor. (G) I and II) play sustained chords. The violin parts (VI. I and VI. II) play triplets of eighth notes. The violoncello and bass (Vc. e B.) part plays a simple bass line.

22

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

Musical score for measures 22-24. The key signature is one sharp (F#). The flute parts (Fl. I and II) play sustained chords. The Cor Anglais parts (Cor. (G) I and II) play sustained chords. The violin parts (VI. I and VI. II) play triplets of eighth notes. The violoncello and bass (Vc. e B.) part plays a simple bass line.

25

Fl. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vc. e B.

(tr) [f] [p] (tr) (tr) (tr) (tr)

3 3 3 3

f p

[f] [p]

[f] p

29

Fl. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vc. e B.

[f] [f] [f]

[f] [f]

tr

f

32

Fl. I  
II

VI. I

VI. II

Vc. e B.

[f] [f]

[f] [f]

[f]

35

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

38

Fl. I  
II

VI. I  
VI. II

Vc. e B.

41

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

*pp* [*pp*] [*p*] [*cresc.*]

*p* [*cresc.*]

*pp* [*pp*] [*p*] [*cresc.*]

*pp* [*pp*] [*p*] [*cresc.*]

*pp* [*pp*] [*p*] [*cresc.*]

44

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

*f* *ff*

48

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

53

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

*p* *[p]*

59

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

64

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

Cb. *f*

67

VI. I  
VI. II

Solo Cb.

Vc. e B.

Senza Cb.

[*p*]

71

Fl. I  
II

VI. I  
II

Solo Cb.

Vc. e B.

[p]

3

3

3

3

3

3

3

3

3

3

[Tutti]

75

Fl. I  
II

Cor. (G) I  
II

VI. I  
II

Solo Cb.

Vc. e B.

3

3

3

3

3

3

3

3

3

3

79

Cor. (G) I  
II

VI. I  
II

Solo Cb.

Vc. e B.



82

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

85

Fl. I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

*tr*

87

Fl. I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

*p*

*p*

*pizz.*

*p*

97

Fl. I  
II

Cor. (G) I  
II

VI. I  
II

Solo Cb.

Vc. e B.

*mf*

*mf*

*[arco]*

*mf*

95

Cor. (G) I  
II

VI. I  
II

Solo Cb.

Vc. e B.

98

Fl. I  
II

Cor. (G) I  
II

VI. I  
II

Solo Cb.

Vc. e B.

101

Fl. I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

103

VI. I

VI. II

Solo Cb.

Vc. e B.

106

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

110

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

113

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

116

Fl. I  
II

VI. I  
VI. II

Vc. e B.

119

Fl. I  
II

VI. I  
VI. II

Vc. e B.

122

Fl. I  
II

VI. I  
VI. II

Vc. e B.

126

VI. I  
VI. II  
Solo Cb.  
Vc. e B.

*p* *f* 3

131

VI. I  
VI. II  
Solo Cb.  
Vc. e B.

*p* *f* 3

136

Fl. I  
Fl. II  
VI. I  
VI. II  
Solo Cb.  
Vc. e B.

*f* 3 3 3 3

140

Fl. I  
Fl. II  
VI. I  
VI. II  
Solo Cb.  
Vc. e B.

143

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

146

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

149

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

152

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

157

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

161 I - Solo

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

*f*

164

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

Detailed description: This system of musical notation covers measures 164 to 166. It features six staves: Flute I and II, Cor Anglais I and II, Violin I and II, Solo Cello, and Violoncello and Bass. The key signature is one sharp (F#). In measure 164, the Flutes play a dotted quarter note followed by an eighth note. The Cor Anglais and Violins play eighth-note patterns. The Solo Cello has triplet eighth notes. In measure 165, the patterns continue. In measure 166, the Solo Cello part concludes with a sixteenth-note flourish.

167

VI. I

VI. II

Vc. e B.

*f*

Detailed description: This system covers measures 167 to 169. It features three staves: Violin I, Violin II, and Violoncello and Bass. The key signature is one sharp. In measure 167, the Violins play a sixteenth-note pattern with a forte (*f*) dynamic. The Cello and Bass are silent. In measure 168, the Violins continue with a similar pattern. In measure 169, the Violins play a sixteenth-note pattern that ends with a quarter rest.

170

Fl. I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

Detailed description: This system covers measures 170 to 173. It features five staves: Flute I and II, Violin I and II, Solo Cello, and Violoncello and Bass. The key signature is one sharp. In measure 170, the Flutes play a quarter-note chord. The Violins play a quarter-note melody. The Solo Cello has a sixteenth-note pattern. In measure 171, the patterns continue. In measure 172, the Solo Cello has a sixteenth-note pattern. In measure 173, the Flutes play a quarter-note chord, the Violins play a quarter-note melody, and the Solo Cello has a quarter-note chord.



174

Fl. I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

178

Fl. I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B. pizz.

182

Fl. I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B. arco

185

Fl. I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

187

VI. I  
VI. II

Solo Cb.

Vc. e B.

*p*

*f*

*tr*

191 Tutti

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

*f*

col Cb.

194

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

198

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

201

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

204

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

208

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

*ff*

211

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

216

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

220

VI. I  
VI. II

Solo Cb.

224

Fl. I  
Fl. II

VI. I

VI. II

Vc. e B.

*f*

228

Fl. I  
Fl. II

VI. I

VI. II

Solo Cb.

Vc. e B.

*p*

[*p*]

pizz.

[*p*]

pizz.

[*p*]

3 3 3 3

[pizz.]

232

Fl. I  
Fl. II

VI. I

VI. II

Solo Cb.

Vc. e B.

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

236

VI. I

VI. II

Solo Cb.

Vc. e B.

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

240

Fl. I  
II

Cor. (G) I  
II

VI. I

VI. II

Solo Cb.

Vc. e B.

*[mf]*

arco

*[mf]*

arco

*[mf]*

*[arco]*

*mf*

tr

3

3

3

244

VI. I

VI. II

Solo Cb.

Vc. e B.

pizz.

249

VI. I

VI. II

Solo Cb.

Vc. e B.

3

3

3

254

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

[arco]

Detailed description: This system covers measures 254 to 258. The Flute I and II parts play sustained chords. The Cor Anglais I and II parts play sustained chords. The Violin I and II parts play a rhythmic pattern of eighth notes with triplets. The Solo Cello part is silent. The Violoncello and Bass part plays a rhythmic pattern of eighth notes with triplets, marked [arco].

259

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

pizz.

pizz.

pizz.

Detailed description: This system covers measures 259 to 263. The Flute I and II parts play sustained chords. The Cor Anglais I and II parts play sustained chords. The Violin I and II parts play a rhythmic pattern of eighth notes with triplets, marked pizz. The Solo Cello part plays a rhythmic pattern of eighth notes with triplets, marked pizz. The Violoncello and Bass part plays a rhythmic pattern of eighth notes with triplets, marked pizz.

264

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

Detailed description: This system covers measures 264 to 268. The Flute I and II parts play sustained chords. The Cor Anglais I and II parts play sustained chords. The Violin I and II parts play a rhythmic pattern of eighth notes with triplets. The Solo Cello part plays a rhythmic pattern of eighth notes with triplets. The Violoncello and Bass part plays a rhythmic pattern of eighth notes with triplets.

268

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

arco

arco

arco

*f*

271

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

*[p]*

*[p]*

*p*

*[p]*

pizz.

*p*

276

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

*f*

*f*

arco

*f*



287

VI. I *p*

VI. II [*p*]

Solo Cb.

Vc. e B. pizz. *p*

285

Fl. I

Fl. II

Cor. (G) I

Cor. (G) II

VI. I *f*

VI. II [*f*]

Solo Cb.

Vc. e B. arco *f*

290

Cor. (G) I

Cor. (G) II

VI. I [*p*]

VI. II [*p*]

Solo Cb.

Vc. e B. [*p*]

293

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

296

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

*p*

[*p*]

[*p*]

299

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

[*p*]

*p*

*tr*

302

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

305

Fl. I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

Cadenza

309

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Solo Cb.

Vc. e B.

313

Fl. I  
II

VI. I  
VI. II

Vc. e B.

316

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

319

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

322

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

325

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

328

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vc. e B.

331

Fl. I  
II

Cor. (G) I  
II

Vc. e B.

[p]  
p

Romance

Adagio

Violini I *f*

Violini II *f*

Solo Contrabbasso

Violoncelli e Bassi *f*

7

VI. I *[p]*

VI. II *[p]*

Solo Cb. *[mf]* *tr.*

Vc. e B. *[p]*

13

VI. I

VI. II

Solo Cb. *tr.*

Vc. e B.

19

VI. I *[mf]*

VI. II *[mf]*

Solo Cb.

Vc. e B. *[mf]*

25

VI. I (tr)

VI. II

Vc. e B.

31

VI. I *p*

VI. II [*p*]

Solo Cb. [*mf*]

Vc. e B. *p*

37

VI. I

VI. II

Solo Cb.

Vc. e B.

43

VI. I

VI. II

Solo Cb.

Vc. e B.

48

VI. I

VI. II

Solo Cb.

Vc. e B.

54

VI. I

VI. II

Solo Cb.

Vc. e B.

*[fp]*

*fp*

*fp*

*fp*

*fp*

*fp*

60

VI. I

VI. II

Solo Cb.

Vc. e B.

*fp*

*fp*

*mf*

*[fp]*

*[fp]*

*[mf]*

*p*

*p*

*p*

66

VI. I

VI. II

Solo Cb.

Vc. e B.

*p*

*[p]*

*mf*

*[mf]*



71

VI. I *f*

VI. II *f*

Vc. e B. *f*

77

VI. I *f p* [*f p*]

VI. II [*f p*] [*f p*]

Solo Cb.

Vc. e B.

84

VI. I *f*

VI. II [*f*]

Solo Cb.

Vc. e B. *f*

88

VI. I

VI. II

Vc. e B.

93

VI. I *p*

VI. II [*p*]

Solo Cb. [*mf*]

Vc. e B. [*p*]

99

VI. I *p*

VI. II *p*

Solo Cb. *p*

Vc. e B. *p*

104

VI. I *p*

VI. II *p*

Solo Cb. *p*

Vc. e B. *p*

109

VI. I *tr*

VI. II *p*

Solo Cb. *p*

Vc. e B. *p*

115

VI. I *p* *pp*

VI. II [*p*] [*pp*]

Solo Cb. [*p*] [*pp*]

Vc. e B. [*p*] [*pp*]

Rondo

[Allegro]

Violini I *p*

Violini II [*p*]

Solo Contrabasso [*mf*]

Violoncelli e Bassi

9

VI. I *f*

VI. II [*f*]

Vc. e B. [*f*]

15

VI. I *p*

VI. II [*p*]

Solo Cb. [*mf*]

Vc. e B. [*p*]

25

VI. I *p*

VI. II [*p*]

Solo Cb.

Vc. e B.

33

VI. I *f*

VI. II *f*

Vc. e B. *f*

39

VI. I

VI. II

Vc. e B.

45 Solo

VI. I *p*

VI. II [*p*]

Solo Cb. [*p*]

Vc. e B. [*p*]

51

VI. I [*p*]

VI. II [*p*]

Solo Cb. [*p*]

Vc. e B. [*p*]

57

VI. I [*p*]

VI. II [*p*]

Solo Cb.

Vc. e B. [*p*]

63

VI. I

VI. II

Solo Cb.

Vc. e B.

69

VI. I

VI. II

Solo Cb.

Vc. e B.

75

VI. I

VI. II

Solo Cb.

Vc. e B.

81

VI. I

VI. II

Solo Cb.

Vc. e B.

87

VI. I

VI. II

Solo Cb.

Vc. e B.

93

VI. I

VI. II

Solo Cb.

Vc. e B.

99

VI. I

VI. II

Solo Cb.

Vc. e B.

105

VI. I

VI. II

Solo Cb.

Vc. e B.

111

VI. I

VI. II

Solo Cb.

Vc. e B.

117

VI. I

VI. II

Solo Cb.

Vc. e B.

123

VI. I

VI. II

Solo Cb.

Vc. e B.

129

VI. I

VI. II

Solo Cb.

Vc. e B.

134 Majore

VI. I

VI. II

Solo Cb.

142

VI. I *f*

VI. II [*f*]

Vc. e B. *f*

148

VI. I *p*

VI. II [*p*]

Solo Cb. *p*

Vc. e B. *p*

156

VI. I

VI. II

Solo Cb. *p*

Vc. e B. *p*

164

VI. I *p*

VI. II [*p*]

Solo Cb. *p*

172

VI. I *f*

VI. II [*f*]

Vc. e B. *f*



178

VI. I

VI. II

Solo Cb.

Vc. e B.

*p* *f* *p*

[*p*] [*f*] [*p*]

[*f*] 3 [*p*]

186

VI. I

VI. II

Solo Cb.

Vc. e B.

[*f*] [*p*]

[*f*] [*p*]

194

VI. I

VI. II

Solo Cb.

Vc. e B.

200

VI. I

VI. II

Vc. e B.

*f* *f*

206

VI. I

VI. II

Vc. e B.

212

VI. I *p*

VI. II [*p*]

Solo Cb.

Vc. e B. *p*

220

VI. I

VI. II

Solo Cb. [Cadenza]

Vc. e B.

233

VI. I *p*

VI. II [*p*]

Solo Cb.

241

VI. I *f*

VI. II [*f*]

Vc. e B. [*f*]

247

VI. I

VI. II

Vc. e B.

# Appendix 1: Allegro vivace - revised version, including part for violas

**Allegro vivace**

Flauto I, II  
Corno I, II in G  
Violini I  
Violini II  
Viola  
Solo Contrabasso  
Violoncelli e Bassi

Detailed description: This musical score covers measures 1 through 5. The tempo is marked 'Allegro vivace'. The key signature has one sharp (F#) and the time signature is common time (C). The Flute I and II parts play a simple harmonic accompaniment. The Horn I and II parts in G play a similar accompaniment. The Violin I and II parts play a rhythmic eighth-note pattern with triplets. The Viola part plays a similar eighth-note pattern with triplets. The Solo Contrabasso part is silent. The Violoncelli and Basses play a rhythmic eighth-note pattern with triplets.

6  
Fl. I  
II  
Cor. (G) I  
II  
VI. I  
VI. II  
Vle.  
Vc. e B.

Detailed description: This musical score covers measures 6 through 10. The Flute I and II parts play a simple harmonic accompaniment. The Horn I and II parts in G play a similar accompaniment. The Violin I and II parts play a rhythmic eighth-note pattern with triplets. The Viola part plays a similar eighth-note pattern with triplets. The Solo Contrabasso part is silent. The Violoncelli and Basses play a rhythmic eighth-note pattern with triplets.

11

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

Detailed description: This system covers measures 11, 12, and 13. The Flute I and II parts play sustained chords. The Cor Anglais I and II parts also play sustained chords. The Violin I part has a melodic line with triplets in measures 12 and 13. The Violin II part plays a steady eighth-note accompaniment. The Viola part plays sustained chords. The Violoncello and Bass part plays sustained chords.

14

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

Detailed description: This system covers measures 14, 15, and 16. The Flute I and II parts play sustained chords. The Cor Anglais I and II parts also play sustained chords. The Violin I part has a melodic line with triplets in measures 15 and 16. The Violin II part plays a steady eighth-note accompaniment. The Viola part plays sustained chords. The Violoncello and Bass part plays sustained chords.

17

Fl. I  
II

VI. I  
VI. II

Vle.

Vc. e B.

Detailed description: This system covers measures 17, 18, and 19. The Flute I and II parts play a melodic line with trills in measures 18 and 19. The Violin I part has a melodic line with triplets in measure 17 and trills in measures 18 and 19. The Violin II part plays a steady eighth-note accompaniment with trills in measures 18 and 19. The Viola part plays sustained chords. The Violoncello and Bass part plays sustained chords.

20

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

23

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

26

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

30

Fl. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vle.

Vc. e B.

34

Fl. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vle.

Vc. e B.

37

Fl. I  
II

VI. I

VI. II

Vle.

Vc. e B.

40

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

[pp] [p]

p

pp p

[pp] [p]

pp p

pp p

43

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

[cresc.] f

[cresc.] f

cresc. f

[cresc.] f

cresc. f ff

cresc. f ff

47

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

ff

53

Fl. I  
II

Cor. (G) I  
II

VI. I  
II

Vle.

Solo Cb.

Vc. e B.

*p*

59

Fl. I  
II

Cor. (G) I  
II

VI. I  
II

Vle.

Solo Cb.

Vc. e B.



64

Fl. I  
II

Cor. (G) I  
II

VI. I  
II

Vle.

Solo Cb.

Vc. e B.  
B.

*f*

*p*

[*p*]

[*p*]

[*p*]

[*p*]

68

VI. I  
II

Vle.

Solo Cb.

Vc. e B.

72

Fl. I  
II

VI. I  
II

Vle.

Solo Cb.

Vc. e B.

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

76

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

80

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

83

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

87

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

90

Fl. I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*[p]*

*[p]*

*[p]*

*pizz.*

*[mf]*

*[mf]*

*[mf]*

*[arco]*

*mf*

95

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

99

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

102

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

105

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

Fl. I  
Fl. II

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

111

VI. I

VI. II

Vle.

Vc. e B.

114

Fl. I  
Fl. II

Cor. (G) I  
Cor. (G) II

VI. I

VI. II

Vle.

Vc. e B.

118

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

121

Fl. I  
II

VI. I

VI. II

Vle.

Vc. e B.

124

Fl. I  
II

VI. I

VI. II

Vle.

Vc. e B.

127

Fl. I  
Fl. II  
VI. I  
VI. II  
Vle.  
Vc. e B.

131

Fl. I  
Fl. II  
VI. I  
VI. II  
Vle.  
Solo Cb.  
Vc. e B.

*p* *f* 3 *[p]* *[f]* 3 *p* *f* 3

137

VI. I  
VI. II  
Vle.  
Solo Cb.  
Vc. e B.

*p* *[p]* *p*

142

Fl. I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*f*

3

3

3

3

3

146

Fl. I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

150

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*f*

rit.



153

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

3 3 [p]

3 3 p

3 3 [p] 3

3 3 [p]

3 3 [p]

3 3 [p]

3 3 [p]

157

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

#8

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

162

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

167 I. - Solo

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*p*

*[p]*

*[p]*

*[p]*

*f*

170

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

173

VI. I  
VI. II

Vle.

Vc. e B.

176

Fl. I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

180

Fl. I  
II

Cor. (G) I  
II

Vl. I  
II

Vle.

Solo Cb.

Vc. e B.

184

Fl. I  
II

Vl. I  
II

Vle.

Solo Cb.

Vc. e B. pizz.

189

Fl. I  
II

Vl. I  
II

Vle.

Solo Cb.

Vc. e B. arco

193

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

*p*

*tr*

197 Tutti

Fl. I

Fl. II

Cor. (G) I

Cor. (G) II

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

*f*

Basso

200

Fl. I

Fl. II

Cor. (G) I

Cor. (G) II

VI. I

VI. II

Vle.

Vc. e B.

203

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

Detailed description: This system covers measures 203 to 206. The Flutes I and II are mostly silent, with measure rests and a fermata in measure 206. The Cor Anglais I and II play a rhythmic pattern of eighth notes in measures 203-204, followed by a whole note chord in measure 205 and a fermata in measure 206. The Violins I and II play a complex rhythmic pattern of eighth and sixteenth notes. The Viola plays a steady eighth-note accompaniment. The Violoncello and Bass play a rhythmic pattern of eighth notes.

207

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

Detailed description: This system covers measures 207 to 210. The Flutes I and II are silent, with measure rests and a fermata in measure 207. The Cor Anglais I and II play a whole note chord in measure 207, followed by a whole note rest in measure 208 and a fermata in measure 210. The Violins I and II play a complex rhythmic pattern of eighth and sixteenth notes. The Viola plays a steady eighth-note accompaniment. The Violoncello and Bass play a rhythmic pattern of eighth notes.

210

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

Detailed description: This system covers measures 210 to 213. The Flutes I and II are silent, with measure rests and a fermata in measure 210. The Cor Anglais I and II are silent, with measure rests and a fermata in measure 213. The Violins I and II play a complex rhythmic pattern of eighth and sixteenth notes, with a trill (tr) in measure 213. The Viola plays a steady eighth-note accompaniment. The Violoncello and Bass play a rhythmic pattern of eighth notes.

214

Fl. I  
Fl. II

Cor. (G) I  
Cor. (G) II

VI. I  
VI. II

Vle.

Vc. e B.

*ff*

*ff*

217

Fl. I  
Fl. II

Cor. (G) I  
Cor. (G) II

VI. I  
VI. II

Vle.

Vc. e B.

222

Fl. I  
Fl. II

Cor. (G) I  
Cor. (G) II

VI. I  
VI. II

Solo Cb.

226

VI. I

VI. II

Solo Cb.

230

Fl. I  
II

VI. I

VI. II

Vle.

Vc. e B.

234

Fl. I  
II

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.



239

Fl. I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

243

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

246

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*mf*

arco

*mf*

arco

*mf*

[arco]

*mf*

[arco]

*mf*

tr

250

VI. I

VI. II

Vle. pizz.

Solo Cb.

Vc. e B. pizz.

255

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

260

Fl. I

Fl. II

Cor. (G) I

Cor. (G) II

VI. I

VI. II

Vle. [arco]

Solo Cb.

Vc. e B. [arco]

264

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

268

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

272

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*arco*

*arco*

*arco*

*arco*

*arco*

*f*

*f*

275

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

278

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

283

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*f*

*arco*

*f*

287

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

*p*

*[p]*

*p*

*pizz.*

*p*

291

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*f*

*f*

*f*

*arco*

*f*

296

Cor. (G) I  
II

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

299

Fl. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

303

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

306

Fl. I II

Cor. (G) I II

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

309

Fl. I II

Cor. (G) I II

VI. I

VI. II

Vle.

Vc. e B.

312

Fl. I II

Cor. (G) I II

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

Cadenza

tr

3

317

Fl. I  
II

VI. I

VI. II

Vle.

Vc. e B.

320

Fl. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vle.

Vc. e B.

324

Fl. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vle.

Vc. e B.



327

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

331

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

335

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

[p]

p

## Appendix 2: Allegro vivace - final version, including all revisions and parts for oboes and violas

**Allegro vivace**

Flauto I, II  
Oboe I, II  
Corno I, II in G  
Violini I  
Violini II  
Viola  
Solo Contrabasso  
Violoncelli e Bassi

This system of music is in 3/4 time with a key signature of one sharp (F#). It features seven staves. The Flauto I, II and Oboe I, II parts play a series of chords. The Corno I, II in G part plays a series of chords. The Violini I and II parts play a rhythmic pattern of eighth notes with triplets. The Viola part plays a rhythmic pattern of eighth notes with triplets. The Solo Contrabasso part is silent. The Violoncelli e Bassi part plays a rhythmic pattern of eighth notes with triplets.

Fl. I, II  
Ob. I, II  
Cor. (G) I, II  
VI. I  
VI. II  
Vle.  
Vc. e B.

This system of music is in 3/4 time with a key signature of one sharp (F#). It features seven staves. The Fl. I, II part starts at measure 6 with a series of chords. The Ob. I, II part plays a series of chords. The Cor. (G) I, II part plays a series of chords. The VI. I part plays a rhythmic pattern of eighth notes with triplets. The VI. II part plays a rhythmic pattern of eighth notes with triplets. The Vle. part plays a rhythmic pattern of eighth notes with triplets. The Vc. e B. part plays a rhythmic pattern of eighth notes with triplets.

11

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cor. (G) I  
Cor. (G) II  
VI. I  
VI. II  
Vle.  
Vc. e B.

Detailed description: This system of musical notation covers measures 11, 12, and 13. The key signature has one sharp (F#). The Flute I and Oboe I parts play a melodic line starting on G4. The Flute II and Oboe II parts play a similar line starting on E4. The Cor Anglais parts play a harmonic accompaniment. The Violin I part has a melodic line with triplets in measures 12 and 13. The Violin II part plays a steady eighth-note accompaniment. The Viola part plays a harmonic accompaniment. The Violoncello and Double Bass parts play a harmonic accompaniment.



14

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cor. (G) I  
Cor. (G) II  
VI. I  
VI. II  
Vle.  
Vc. e B.

Detailed description: This system of musical notation covers measures 14, 15, and 16. The key signature has one sharp (F#). The Flute I and Oboe I parts play a melodic line starting on G4. The Flute II and Oboe II parts play a similar line starting on E4. The Cor Anglais parts play a harmonic accompaniment. The Violin I part has a melodic line with triplets in measures 15 and 16. The Violin II part plays a steady eighth-note accompaniment. The Viola part plays a harmonic accompaniment. The Violoncello and Double Bass parts play a harmonic accompaniment.

17

Fl. I  
II

Ob. I  
II

VI. I  
VI. II

Vle.

Vc. e B.



20

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

22

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vle.

Vc. e B.



25

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vle.

Vc. e B.

29

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vle.

Vc. e B.

*mf*

*f*

*f*

*f*

*tr*



32

Fl. I  
II

Ob. I  
II

VI. I

VI. II

Vle.

Vc. e B.

*mf*

*f*

35

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.



38

Fl. I  
II

Ob. I  
II

VI. I  
VI. II

Vle.

Vc. e B.

41

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

*pp* [*pp*] *p* [*cresc.*]

*pp* *p* *cresc.*

*p* [*cresc.*]

*pp* [*pp*] *p* [*cresc.*]

*pp* *p* *cresc.*

*pp* *p* *cresc.*



44

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

*f* [*f*] *f* [*ff*]

*f* [*f*] *f* [*ff*]

*f* [*f*] *f* [*ff*]

*f* [*f*] *f* [*ff*]

*f* [*f*] *f* [*ff*]

*f* [*f*] *f* [*ff*]



47

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

*p*

*f*

senza Cb.

*p*

52

Fl. I  
II

VI. I  
VI. II

Cb.

Vc. e B.

*p*

57

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Cb.

Vc. e B.

*p*

62

Fl. I  
Fl. II

Cor. (G) I  
Cor. (G) II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.  
[Vc.]  
[Cb.]

*f*

*f*

*f*

*p*

[*p*]

66

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

[*p*]

[*p*]

3 3

72

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

76

VI. I

VI. II

Vle.

Cb.

Vc. e B.



80

VI. I

VI. II

Vle.

Cb.

Vc. e B.



83

VI. I

VI. II

Vle.

Cb.

Vc. e B.

87

VI. I

VI. II

Vle.

Cb.

Vc. e B.

*p*

[*p*]

pizz.

*tr*

pizz.

[*p*]



92

Fl. I

Fl. II

Cor. (G) I

Cor. (G) II

VI. I

VI. II

Vle.

Cb.

Vc. e B.

[*mf*]

[*mf*]

*mf*

*mf*

[arco]

*mf*

[arco]

*mf*



96

Cor. (G) I

Cor. (G) II

VI. I

VI. II

Vle.

Cb.

Vc. e B.

[*p*]

[*p*]

*tr*

[*p*]

100

VI. I

VI. II

Vle.

Cb.

Vc. e B.



105

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vle.

Cb.

Vc.  
e B.

*f*

*ff*

*tr*

*ff*

108

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.



111

Fl. I  
II

Ob. I  
II

VI. I  
VI. II

Vle.

Vc. e B.

115

Fl. I  
II

Ob. I  
II

VI. I  
II

Vle.

Vc. e B.

*Solo*

*p*

*[p]*

*[mf]*

*[mf]*

*[p]*

*[mf]*

*[p]*

*[mf]*



121

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
II

Vle.

Vc. e B.

*f*

*3*

*3*

124

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

124

125

126

3

3

Detailed description: This system of musical notation covers measures 124, 125, and 126. The key signature is one sharp (F#). The Flute I and II parts play a simple melody of quarter notes. The Oboe I and II parts play a similar melody. The Cor Anglais I and II parts play a sustained chord. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part has a triplet of eighth notes in measure 125. The Violoncello and Double Bass parts play a bass line with a triplet of eighth notes in measure 125. Dynamics markings include *p* (piano) at the beginning of measures 124 and 126.



127

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

127

128

129

130

Detailed description: This system of musical notation covers measures 127, 128, 129, and 130. The key signature is one sharp (F#). The Flute I and II parts play a melody of quarter notes. The Oboe I and II parts play a similar melody. The Cor Anglais I and II parts play a sustained chord. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part has a triplet of eighth notes in measure 128. The Violoncello and Double Bass parts play a bass line with a triplet of eighth notes in measure 128.



131

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I

VI. II

Vle.

Cb.

Vc. e B.

*p*

*[p]*

*p*

*p*

*p*

*p*



136

I. - Solo

Fl. I  
II

VI. I

VI. II

Vle.

Cb.

Vc. e B.

*f* 3

*[p]*

*f* 3

*p*

*f* 3

*p*

142

Fl. I  
II

Ob. I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

a. 2

*f*

3

3

3

3

3

3



146

Fl. I  
II

Ob. I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

149

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.



152

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

155

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

*p*

*f*

*p*

*f*



158

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

163 a 2

Fl. I  
Fl. II

Ob. I  
Ob. II

Cor. (G) I  
Cor. (G) II

VI. I  
VI. II

Vle.

Vc. e B.

*f*



167

Fl. I  
Fl. II

Ob. I  
Ob. II

Cor. (G) I  
Cor. (G) II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

*[p]*

*[p]*

*[p]*

*[p]*

*f*

170

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cor. (G) I  
Cor. (G) II  
VI. I  
VI. II  
Vle.  
Cb.  
Vc. e B.

Detailed description: This system covers measures 170 to 172. The key signature is one sharp (F#). The woodwinds (Flutes, Oboes, and Cor Anglais) play chords with eighth-note patterns. The strings (Violins, Viola, and Cello/Double Bass) play a rhythmic accompaniment of eighth notes. The Contrabass (Cb.) has a triplet of eighth notes in measures 170 and 171, followed by a more complex rhythmic pattern in measure 172.

173

VI. I  
VI. II  
Vle.  
Vc. e B.

Detailed description: This system covers measures 173 to 175. The key signature is one sharp (F#). Measures 173 and 174 feature a forte (*f*) dynamic for the Violin I and II parts, which play sixteenth-note patterns with slurs. The Viola and Cello/Double Bass parts are mostly silent, with some notes in measure 175.

176

Fl. I  
Fl. II  
VI. I  
VI. II  
Vle.  
Cb.  
Vc. e B.

Detailed description: This system covers measures 176 to 178. The key signature is one sharp (F#). The Flutes and Violins play chords with eighth-note patterns. The Viola and Cello/Double Bass parts are mostly silent, with some notes in measure 178.

180

Fl. I  
Fl. II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.



184

Fl. I  
Fl. II

VI. I  
pizz.

VI. II  
pizz.

Vle.

Cb.

Vc. e B.



186

Fl. I  
Fl. II

VI. I

VI. II

Vle.

Cb.

Vc. e B.

188

Fl. I  
Fl. II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.



190

Fl. I  
Fl. II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

arco

arco



193

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

*p*

*p*

*p*



197

Tutti

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

Vi. I

Vi. II

Vle.

Cb.

Vc. e B.

Basso



200

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

Vi. I

Vi. II

Vle.

Vc. e B.

203

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

Detailed description: This system of musical notation covers measures 203 to 206. The Flute I and II parts are mostly silent, with a final chord in measure 206. The Oboe I and II parts play a rhythmic pattern of eighth notes with rests. The Cor Anglais I and II parts play a similar rhythmic pattern. The Violin I and II parts play a sixteenth-note figure. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes.



207

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

Detailed description: This system of musical notation covers measures 207 to 210. The Flute I and II parts play a sustained chord. The Oboe I and II parts play a sustained chord. The Cor Anglais I and II parts play a sustained chord. The Violin I and II parts play a sixteenth-note figure. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes.

210

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.



214

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

*tr*

*ff*

*ff*

218

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

[p]

[p]

[p]

[p]

[p]

senza Cb.

[p]



225

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Cb.

Vc. e B.

p

230

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
II

Vle.

Cb.

Vc. e B.

*f*

*pizz.*

*[p]*

*p*

col Cb.

*f*

*p*

3 3 3 3 3 3 3 3

234

VI. I  
II

Vle.

Cb.

Vc. e B.

3 3 3 3 3 3 3 3

238

VI. I  
II

Vle.

Cb.

Vc. e B.

3 3 3 3 3 3 3 3

241

Fl. I  
Fl. II

Cor. (G) I  
Cor. (G) II

VI. I  
VI. II

Vle.  
Cb.  
Vc. e B.

arco  
[mf]  
arco  
[mf]  
mf  
tr  
mf

3

246

VI. I  
VI. II

Vle.  
Cb.  
Vc. e B.

pizz.  
[p]  
pizz.  
[p]

3 3 3

251

Fl. I  
Fl. II

VI. I  
VI. II

Vle.  
Cb.  
Vc. e B.

[p]  
[arco]  
[arco]

3 3 3

255

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

[p]



259

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

263

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

*pizz.*

*pizz.*

*pizz.*

*pizz.*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



267

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

*arco*

*arco*

*arco*

*arco*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



270

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

*p*

[*p*]

*p*

*pizz.*

*p*



274

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

*f*

*f*

*f*

*f*

*arco*

*f*

280

Fl. I  
Fl. II

Cor. (G) I  
Cor. (G) II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

*p*

*[p]*

pizz.

*p*

pizz.

*p*



284

Fl. I  
Fl. II

Cor. (G) I  
Cor. (G) II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

*f*

*f*

arco

*f*

arco

289

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.



293

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

297

Fl. I  
II

Ob. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

*p*

[*p*]

[*p*]

[*p*]



301

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Cb.

Vc. e B.

*sf*

*sf*

*sf*

*sf*

*tr*

*sf*

305

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

Detailed description: This system covers measures 305 to 308. The Flute I and II parts play a melodic line starting with a whole note G4, followed by quarter notes A4, B4, and C5. The Cor Anglais I and II parts play a sustained chord of G4 and B4. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola part plays a melodic line with quarter notes. The Violoncello and Double Bass parts play a rhythmic eighth-note pattern.

309

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

Detailed description: This system covers measures 309 to 311. The Flute I and II parts play a melodic line with quarter notes. The Cor Anglais I and II parts play a sustained chord. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola part plays a melodic line with quarter notes. The Violoncello and Double Bass parts play a rhythmic eighth-note pattern.

312

Fl. I  
II

Cor. (G) I  
II

VI. I  
VI. II

Vle.

Vc. e B.

*p*

Detailed description: This system covers measures 312 to 315. The Flute I and II parts play a melodic line with quarter notes, marked *p*. The Cor Anglais I and II parts play a sustained chord, also marked *p*. The Violin I and II parts play a sustained chord. The Viola part plays a melodic line with quarter notes. The Violoncello and Double Bass parts play a rhythmic eighth-note pattern.

# Appendix 3: Romance - revised version, including parts for flutes and violas

Romance  
Adagio

Flauto I, II  
Violini I  
Violini II  
Viola  
Solo Contrabasso  
Violoncelli e Bassi

7

VI. I  
VI. II  
Vle.  
Solo Cb.  
Vc. e B.

13

Fl. I  
Fl. II  
VI. I  
VI. II  
Vle.  
Solo Cb.  
Vc. e B.

19

Fl. I  
II

Tutti

[mf]

VI. I

Tutti

[mf]

VI. II

[mf]

Vle.

[mf]

Solo Cb.

Vc. e B.

[mf]

25

Fl. I  
II

VI. I

(tr)

VI. II

Vle.

Vc. e B.

31

Fl. I  
II

tr

VI. I

tr

[p]

VI. II

[p]

Vle.

[p]

Solo Cb.

[mf]

Vc. e B.

[p]

37

VI. I  
VI. II  
Vle.  
Solo Cb.  
Vc. e B.

This system of musical notation covers measures 37 to 42. It features five staves: two for Violins (VI. I and VI. II), one for Viola (Vle.), one for Solo Cello (Solo Cb.), and one for Violoncello and Double Bass (Vc. e B.). The key signature is one sharp (F#) and the time signature is 3/4. The Violin parts play a melodic line with some rests, while the Viola and Solo Cello provide harmonic support with rhythmic patterns. The Double Bass part has a more active, walking bass line.

43

VI. I  
VI. II  
Vle.  
Solo Cb.  
Vc. e B.

This system of musical notation covers measures 43 to 47. The instrumentation remains the same. In measure 43, the Violin parts have a significant rest. The Viola and Solo Cello continue their rhythmic accompaniment. The Double Bass part features a steady eighth-note pattern.

48

VI. I  
VI. II  
Vle.  
Solo Cb.  
Vc. e B.

This system of musical notation covers measures 48 to 52. The Violin parts become more active with sixteenth-note passages. The Viola and Solo Cello maintain their accompaniment, and the Double Bass part continues with its rhythmic foundation.



53

Fl. I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*[fp]* *[fp]*

*[fp]* *[fp]*

*fp* *fp*

*[fp]* *[fp]*

*fp* *fp*

59

Fl. I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*fp* *fp*

*[fp]* *[fp]*

65

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*mf* *p* *mf*

*[mf]* *[p]* *[mf]*

*[mf]* *[p]* *[mf]*

*[mf]* *[p]* *[mf]*

71

VI. I *f*

VI. II *f*

Vle. *f*

Vc. e B. *f*

77

Fl. I

Fl. II

VI. I *f p*

VI. II *f p*

Vle. *f p*

Solo Cb.

Vc. e B. *f*

83

VI. I *f*

VI. II *f*

Vle. *f*

Solo Cb.

Vc. e B. *f*

89

Fl. I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*p*

[*p*]

[*mf*]

95

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*p*

[*p*]

[*mf*]

101

Fl. I  
II

VI. I  
VI. II

Vle.

Solo Cb.

Vc. e B.

*p*

[*p*]

[*mf*]

107 [Tutti]

Fl. I II [mf]

VI. I [mf]

VI. II [mf]

Vle. [mf]

Vc. e B. [mf]

112

Fl. I II

VI. I tr

VI. II

Vle.

Vc. e B.

117

VI. I p pp

VI. II [p] [pp]

Vle. [p] [pp]

Vc. e B. [p] [pp]

# Appendix 4: Romance - final version, including all revisions and parts for flutes and violas

Romance  
Adagio

Musical score for the first system, measures 1-6. The score includes parts for Flauto I, II; Violini I and II; Viole; Solo Contrabasso; and Violoncelli e Bassi. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *f* and *[f]*.

Musical score for the second system, measures 7-12. The score includes parts for VI. I, VI. II, Vle., Solo Cb., and Vc. e B. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *[p]*, *[mf]*, and *[p]*. A trill (tr.) is marked in the Solo Cb. part.

Musical score for the third system, measures 13-18. The score includes parts for Fl. I, II; VI. I, VI. II; Vle.; Solo Cb.; and Vc. e B. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *[p]* and *[mf]*. A trill (tr.) is marked in the Solo Cb. part.

19 *Tutti*

Fl. I II *[mf]*

VI. I *[mf]* (tr)

VI. II *[mf]*

Vle. *[mf]*

Vc. e B. *[mf]*

25

Fl. I II *[mf]* tr

VI. I (tr) *[mf]* tr

VI. II *[mf]*

Vle. *[mf]*

Vc. e B. *[mf]*

31

VI. I *p*

VI. II *[p]*

Vle. *[p]*

Solo Cb. *[mf]*

Vc. e B. *p*

37

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

44

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

50

Fl. I  
II

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

*f*

*mf*

57

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

[p]

[p]

[mf]

[p]

64

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

69

Fl. I

Fl. II

VI. I

VI. II

Vle.

Vc. e B.

[Tutti]

[mf]

[mf]

[mf]

[mf]

[mf]

tr

tr

77

VI. I

VI. II

Vle.

Vc. e B.

[p]

[pp]

[p]

[pp]

[p]

[pp]



Appendix 5: Rondo - final version, including all revisions and editorial parts for flutes, oboes, horns and violas

Rondo  
[Allegro]

Flauto I, II  
Oboe I, II  
Corno I, II in G  
Violini I  
Violini II  
Viole  
Solo Contrabasso  
Violoncelli e Bassi

9  
Fl. I, II  
Ob. I, II  
Cor. I, II  
Vl. I  
Vl. II  
Vle.  
Vc. e B.

15

Fl. I, II

Ob. I, II

Cor. I, II

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

*p*

[*p*]

[*p*]

[*p*]



23

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

*f*

[*f*]

[*p*]

[*f*]

31

Fl. I, II

Ob. I, II

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

37

Fl. I, II

Ob. I, II

VI. I

VI. II

Vle.

Vc. e B.

45 Solo

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

51

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

[p]

[mf]



57

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

[p]



63

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

71

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.



77

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.



83

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

89

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.



95

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.



101

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

108

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

114

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

121

VI. I

VI. II

Solo Cb.

126

VI. I

VI. II

Solo Cb.

131 Majore

VI. I *[p]*

VI. II *[p]*

Solo Cb.

139

Fl. I, II

Ob. I, II

Cor. I, II

VI. I *f*

VI. II *f*

Vle. *f*

Vc. e B. *f*

145

Fl. I, II

Ob. I, II

Cor. I, II

VI. I *p*

VI. II *[p]*

Vle.

Solo Cb.

Vc. e B. *p*



153

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.



161

VI. I

VI. II

Solo Cb.



169

Fl. I, II

Ob. I, II

Cor. I, II

VI. I

VI. II

Vle.

Vc. e B.

175

Fl. I, II

Ob. I, II

Cor. I, II

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

*p*

*f*

*[p]*

*[f]*

*[p]*

*[f]*<sup>3</sup>

*[p]*

*[f]*<sup>3</sup>

181

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

*p*

*[f]*

*[p]*

*[p]*

*[p]*

*[p]*

*[p]*

*[p]*

*[p]*

*[f]*

*[p]*

*[p]*

189

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.

195

Fl. I, II  
Ob. I, II  
VI. I  
VI. II  
Vle.  
Solo Cb.  
Vc. e B.

*[mf]*  
*[mf]*  
*f*  
*f*  
*f*



201

Fl. I, II  
Ob. I, II  
Cor. I, II  
VI. I  
VI. II  
Vle.  
Vc. e B.

*[mf]*

209

VI. I *p*

VI. II [*p*]

Vle. [*p*]

Solo Cb.

Vc. e B. *p*



215

VI. I

VI. II

Vle.

Solo Cb.

Vc. e B.



223

VI. I

VI. II

Vle.

Solo Cb. [Cadenza]

Vc. e B.

230

VI. I *p*

VI. II [*p*]

Solo Cb.

VI. I: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 230-237. Dynamics: *p*.  
VI. II: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 230-237. Dynamics: [*p*].  
Solo Cb.: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 230-237. Dynamics: none.

238

Fl. I, II

Ob. I, II

Cor. I, II

VI. I *f*

VI. II

Vle.

Vc. e B.

Fl. I, II: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 238-243. Dynamics: none.  
Ob. I, II: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 238-243. Dynamics: none.  
Cor. I, II: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 238-243. Dynamics: none.  
VI. I: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 238-243. Dynamics: *f*.  
VI. II: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 238-243. Dynamics: none.  
Vle.: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 238-243. Dynamics: none.  
Vc. e B.: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 238-243. Dynamics: none.

244

Fl. I, II

Ob. I, II

Cor. I, II

VI. I

VI. II

Vle.

Vc. e B.

Fl. I, II: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 244-251. Dynamics: none.  
Ob. I, II: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 244-251. Dynamics: none.  
Cor. I, II: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 244-251. Dynamics: none.  
VI. I: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 244-251. Dynamics: none.  
VI. II: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 244-251. Dynamics: none.  
Vle.: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 244-251. Dynamics: none.  
Vc. e B.: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 244-251. Dynamics: none.

## COMMENTS

### Source

The only source for this edition is a manuscript in the Royal Library, Copenhagen, listed by the library as an autograph manuscript (shelfmark: KBS/MA C II, 32 (Box. A. 30.1018), mu6506.2131). A digital copy of the manuscript is available on the Royal Library's website, at [http://www.kb.dk/da/nb/samling/ma/digmus/1700/keyper\\_udv\\_vaerk](http://www.kb.dk/da/nb/samling/ma/digmus/1700/keyper_udv_vaerk). Both the digital copy and the physical manuscript have been used for this edition.

At the top of the score is written 'No. 1 / Concerto pour le Contre Basse / Sig Keyper / 1786 – Augusti / Hirschberg.' The 'No. 1' appears to be in a slightly different hand to the rest of the inscription, suggesting it may have been added at a later date (see Fig. 1). The manuscript is dated (August 1786) and Hirschberg is the place of composition; this is the historical name for Jelenia Góra in Silesia (now Poland), the country where Keyper was born.

Two gatherings are sewn together to form the complete score, without any cover or other binding. The leaves of the gatherings are numbered in the top right-hand corner of each folio up to '10' (approximately halfway through the *Rondo*). The final leaves are not numbered. The gatherings are made up of different papers of slightly different sizes; a loose sheet of a third type of paper is inserted into the manuscript but not sewn in. The front gathering is made up of four sheets folded in half, resulting in eight folios of approximately 225 x 355 mm. The back gathering is made up of two sheets, again folded in half, resulting in four folios of approximately 233 x 350 mm. The inserted sheet measures approximately 200 x 330 mm. As it is a loose sheet, it is impossible to know

where it was originally placed, but in the library's digital copy of the manuscript it can be found between the third and fourth folio of the first gathering.

The score appears to have been written in the same hand throughout, for both musical and verbal material. There are slight differences in ink colour, with some revisions being made in a much darker ink. The hand for these revisions occasionally appears to be slightly different and more 'spiky' in nature, but it is sufficiently similar in the bulk of the material to suggest that this is due to a change of pen or ink, or to the alteration of the same person's hand over time. See Fig. 1: the additional oboe parts on the solo double bass stave and the revisions to the second violin and basso ripieno parts give a clear illustration.

This concerto is one of a collection of seven by Keyper held (in manuscript) in the Royal Library, Copenhagen. Each concerto is numbered as part of the title and concertos 1, 6 and 7 are dated 1786, 1803/1804 and 1804/1805/1807 respectively. The numbering in the title seems to indicate the order of composition. At the bottom of the first page of the manuscript of Concerto no. 1 a large number '6' has been added and then crossed out and replaced with a '7' (see Fig. 1). These large numbers appear on the first page of the manuscript scores of all seven of Keyper's concertos and seem to have been added in the same ink and hand. However, they do not appear to match the ink and hand in the scores, suggesting that they were added at a later stage by someone who was probably not the composer. The ordering of these additional numbers differs from the title number of each concerto as follows:

- 1 – *Concerto no. 2*
- 2 – *Concerto no. 3*
- 3 – *Concerto no. 5*

4 – *Concerto no. 6*

5 – *Concerto no. 7*

6 – *Concerto no. 4*

7 – *Concerto no. 1*

It is possible that the extra numbers were added as a way of re-ordering the seven concertos, perhaps when they were undergoing revision at a much later stage, but this is not clear.

The Concerto no. 1 is preserved in an incomplete state, with each movement appearing to be at a different stage of revision. The first movement appears to have been revised a number of times. An interim stage of revision includes the addition of a viola part and a number of other small-scale alterations. A further stage of revision, in darker ink, includes the addition of two oboe parts plus large-scale alterations, with whole sections crossed out and replaced by new material on the inserted sheet. The second movement, *Romance*, has also been revised at various stages but is left with large sections crossed out and no additional material to replace them. However, the final movement contains very few alterations and is orchestrated for only violins and ‘basso ripieno’, as well as the solo double bass.

It seems likely that the composer returned to the concerto at a later stage in his career and began revisions to improve the piece, or make it more appropriate for his current circumstances, but for some reason left these changes unfinished. At some point the *Romance* was paired with a different *Rondo* (based on the third movement of Keyper’s Concerto no. 2). It is also possible that at the latest stage of revision the composer decided, for some reason, to discard the outer movements of the present concerto but to keep the *Romance*. Assuming that Keyper worked chronologically through the concerto when making revisions, this could explain the lack of alterations to the final movement.



## **Editorial methods**

Owing to the incomplete state of the source, the main body of this edition comprises the earliest version of the concerto, with the later versions of each movement being included in appendices. The main body of the edition therefore ignores the majority of the revisions, which are then included in the revised versions of each movement. Variant readings are given separately in this commentary for each version of each movement. This editorial approach ensures that the integrity of the source can be understood by the reader and clearly delineates between the different stages of revision undertaken by Keyper.

Apart from the incomplete nature of the source, the most problematic area of notation is the use of clefs in the solo double bass part. As discussed previously (see pp. 13-14 above), whilst the bass clef is occasionally used in the source, the treble clef is used much more frequently, with large amounts of the solo part appearing to be very high for the instrument if read according to modern notation conventions. As discussed above, during the eighteenth century solo double bass music was frequently notated in the treble clef so that the music sounded two octaves lower than notated, as opposed to one octave as occurs today. Where the bass clef was used, the part sounds just one octave lower. This use of the treble clef allows much of the solo part to fit neatly on the stave, without necessitating frequent use of ledger lines or changes of clef. Where the part goes too high to fit on to the stave, it is notated an octave lower marked '8va'. Throughout the edition the solo double bass part has been notated only one octave higher than sounding (in any clef) to conform to modern notation conventions and make the score easier to read and use, avoiding any confusion regarding transposition.

In later versions of the concerto a viola part is added, as part of the 'basso ripieno' stave in the source, but it is not clear whether it was intended to play predominantly in

unison with the cello or an octave higher. Based on the notation of additional material written specifically for the viola which frequently extends below the instrument's range, it has been assumed that the viola part was intended to play an octave higher than the cello and bass as default, playing in unison only where the upper octave would interfere with the melodic line. It is possible that the absence of a distinct viola part in the earliest version means that the players simply doubled the bass part throughout, as was common practice in the mid-late eighteenth century.

Appendix 5 contains additional editorial parts for flutes, oboes, horns and violas. These have been added to give consistency to the orchestration of the final version of the concerto and make this a viable option for performance. Keyper's use of the instruments in the rest of the concerto provided the model for the composition of the editorial parts. The additional viola part is therefore written in unison or octaves with the cello and bass part throughout the *Rondo*. The wind section (flutes, oboes and horns) is added only in the tutti sections. As in the first movement, the additional parts for oboes and horns predominantly comprise sustained chords, filling out the texture. The flutes have been given mostly melodic material, in unison with the violins. On occasion they join the oboes in sustained chords, in particular where the violins have arpeggiated material that would not be idiomatic for the flute.

The source notation has been retained throughout the edition as much as possible. The instrument names are clearly marked in Italian on the first system of the manuscript. These are retained except for the Solo Contrabasso, which is given in the source as 'Basso Principale'. The bass stave is named 'Basso Ripieno' in the source, but both the Violoncello and Bass are referred to at points in the concerto and it seems clearer to specify these instruments in the edition. However, it is possible that other instruments

could have been part of the Basso Ripieno group. The order of instruments in the score has been changed to reflect modern conventions, but the solo double bass has been left in its original position, directly above the 'Basso Ripieno' stave. The original order is as follows:

Corni I, II

Flauti I, II

Violini I

Violini II

Basso Principale (Oboe I, II added on this stave)

Viola, Basso Ripieno (all on one stave)

The key signature is marked clearly on each stave at the start of each movement, and is then generally repeated on each new system throughout the concerto. The key signatures from the source have been retained in the edition. The clefs used in the source are retained in the edition for the flutes, oboes, horns, violins I and II, and basso ripieno parts. The viola part (when it is added as a distinct instrument in the later versions) has been transcribed from the bass clef in the source to the alto clef in the edition. As discussed previously, the clefs for the solo double bass part have been altered so that the part is written only one octave higher than sounding: this means that a large amount of material in the treble clef in the source is notated in the bass clef in the edition. Time signatures are marked clearly at the start of each movement in the source, and these have been retained in the edition.

Note values are generally clearly written throughout the source, and have been retained in the edition. Triplets (such as those in bar 1 of the first movement) are not notated with the additional number '3' in the source, but this has been added throughout the edition for clarity. Where note values are ambiguous, an editorial decision has been

made on the basis of the other instrumental parts or a similar passage elsewhere, and the original material is given in the Variant Readings section.

Most necessary accidentals are given in the source, and these have been retained in the edition. Where editorial accidentals are required, these are given in parentheses (). Similarly, any articulation or expression markings (such as slurs, pizzicatos and dynamics) that are given in the source are included in the edition. Some additional editorial markings have been added to give consistency between instrumental parts: these are shown in square brackets [ ]. Editorial slurs are shown with a dotted line.

Verbal material in the source is included in the edition, when needed – for example, tempo markings and instrumental instructions. However, much of the verbal material in the manuscript consists of instruction such as ‘unis.’, ‘con violini’ and ‘8va’, which avoided the writing-out of doubled parts. These instructions are realised and replaced by musical notation in the edited score but are also included among the Variant Readings.

## VARIANT READINGS

This section provides any readings from the source that are not otherwise included in the edition, alongside notes on any passages that are unclear in the source. Notes are given separately for each version of each movement.

Throughout this section the following abbreviations and reference systems apply.

Instrument names: Fl. – flute, Ob. – oboe, Cor. – horn, Vl. – violin, Vla. – viola, Vc. – violoncello, B. – basso ripieno, Solo CB – solo double bass.

Bar X<sup>Y</sup> – bar X, beat Y

Pitch referencng:

The image shows two staves of musical notation. The top staff is in treble clef and contains five notes: a whole note C, a quarter note B, a quarter note c, a quarter note b, and a quarter note c. The bottom staff is in bass clef and contains five notes: a whole note C, a quarter note B, a quarter note c, a quarter note b, and a quarter note c. Below the notes are labels: 'C..... B' and 'c..... b' under the first two notes of the bass staff; 'c1..... b1' and 'c2..... b2' under the first two notes of the treble staff; and 'c3' under the last note of the treble staff.

All pitches are referred to as they are notated, not as they sound.

### **Allegro vivace**

Bar 1: Vl. II – Empty bar marked ‘unis’.

Bar 2: Fl. I, II – Notated an octave lower with ‘8va’.

Bar 6: Vl. I – The paper appears to have been wetted in an attempt to erase something;  
the original material is no longer legible.

Bar 6<sup>3</sup>: Fl. I, II – Notated an octave lower with ‘8va’.

Bar 13: Fl. I, II – Notated an octave lower with ‘8va’.

Bar 18: Fl. I, II – Marked ‘loco’.

Bar 20-23: Originally written as two bars with repeat marks.

Bar 27: Fl. I, II – Empty bars marked ‘con Violini’.

Bar 32<sup>1-2</sup>: Vl. II – f#1 also present and the letter ‘e’ is written above the stave to clarify the correction.

Bar 33<sup>3</sup>: Fl. I, II – Notated an octave lower with ‘8va’.

Bar 36<sup>1-2</sup>: Vc. and B. – e crossed out and the letter ‘d’ is written above the stave to clarify the correction.

Bar 39<sup>3-4</sup>: Vl. I and Fl. II – c2 has natural sign.

Bar 40<sup>1-2</sup>: Vc. and B. – Minim a is crossed out.

Bar 41: Fl. I, II – Notated an octave lower with ‘8va’.

Bar 44: Fl. I, II – Notated an octave lower with ‘8va’. Minims b1 (Fl. I) and g1 (Fl. II) on beats 1 and 2 are crossed out.

Cor. I, II – Minims e2 (Cor. I) and c2 (Cor. II) on beats 1 and 2 are crossed out.

Bar 50: Fl. I, II – Notated an octave lower with ‘8va’.

Bar 54<sup>3-4</sup>: Vc. and B. – Repeated quavers g are crossed out.

Bar 54<sup>4</sup>: Fl. I, II – Notated an octave lower with ‘8va’.

Bar 56<sup>1-2</sup>: VI. I – There is some crossing out here. It is hard to read the original, but it appears to consist of stems going up from the same notes. The notes written are clarified with text underneath the staff: g-fs [#]-g-a-h [b].

Bars 60-63: Originally written as two bars with repeat marks.

Bar 64<sup>1</sup>: Cor. – Crotchet e2 is crossed out.

Bar 64<sup>4</sup>: Fl. I, II – Notated an octave lower with ‘8va’.

Bar 72: The paper appears to have been wetted here to erase earlier material, which is no longer legible.

Bar 73: Fl. I, II – Empty bars marked ‘con Violini’.

Bar 78<sup>1</sup>, 79<sup>1</sup>, 80<sup>1</sup>, 81<sup>1</sup>: VI. II – It is not clear from the source whether these chords are intended to be divisi or triple-stopped, but they would not be easily playable as one chord on the violin.

Bar 92: Fl. I, II – Empty bars marked ‘con Violini’.

Bar 107<sup>1-2</sup>: VI. II – b2-a2-b2-a2-b2 (in the same rhythm) has been crossed out.

Bar 109-110: VI. II –  has been crossed out.

Fl. stave – Four-part chords written out on flute stave c#2-e2-g2-e3, but there are only two flute parts. This section contains a large number of revisions (included in Appendices 1 and 2) and some sketched material, so the chords have not been included.

Bar 111: VI. II – Empty bars marked ‘unis’.

Bar 122: Fl. I, II – Empty bars marked ‘con Vi pmo’ [con Violini primo].

Bar 130<sup>4</sup>: Vl. II – Empty bars marked ‘unis’.


Bar 136: Vc. and B. – This bar is not particularly clear in the source. There appear to be only three crotchets written out, and there is some crossing out above the stave, in a position that suggests there may have been a d1 written. This, along with the harmonies suggested by the other parts, leads to the reading in the edition.

Bar 137: Fl. I, II – Empty bars marked ‘con Vi’ [con Violini].

Vl. II – Empty bars marked ‘unis’.

Bar 137<sup>4</sup>: Vl. I – The rhythm written in the source is quaver-semiquaver-semiquaver.

This gives a discrepancy between the Vl. I and Vc. and B. parts. The rhythm in bar 138<sup>4</sup> is clearly triplet quavers in all parts, suggesting that triplet quavers are intended here too.

Bar 142: Solo CB –  also present on first two beats of bar (with stems up as in example). Semiquaver g1 has been crossed out on the final semiquaver of the bar.

Bar 143: Fl. I, II – Notated an octave lower with ‘8va’.

Bar 147: Fl. I, II – Notated an octave lower with ‘8va’.

Bar 149-152: Originally written as two bars with repeat marks.

Bar 150<sup>1</sup>, 152<sup>1</sup>: Fl. – Crotchet f#1 has been crossed out.

Bars 170-177: Originally written as four bars with repeat marks.



Bar 170<sup>1</sup>: Fl. I, II – Empty bars marked ‘con Vi’ [con Violini].

Vl. I – Crotchet d2 also written.

Vl. II – Crotchet f#1 also written.

Solo CB – Both f# and d1 notated on the first beat of the bar, but this would not be easily double-stopped on the double bass.

Bars 171<sup>2-3</sup> and 175<sup>2-3</sup>: Vl. II – Crotchets f#1 and g1 crossed out.

Bar 174<sup>1</sup>: Vl. I – Crotchet f#1 also written.

Vl. II – Crotchet d1 also written.

Solo CB – f# also written on first semiquaver.

Bar 182: Fl. I, II – Empty bars marked ‘con Vi’ [con Violini].

Bar 194: Vl. II – Notated as  in source.

Bar 195: Vc. and B. – Minim gs have been written over and are still faintly visible.

Bars 199 and 200: Repeat marks have been crossed out.

End bar 207: Two bars have been crossed out in all parts. The only musical material is

in the Vl. I stave, as follows: 

Bar 208: Fl. I, II – Empty bars marked ‘con Vi’ [con Violini].

Vl. II – Empty bars marked ‘unis’.

Bars 216-223: Originally eleven bars in source, but three have been crossed out and the bars are clearly numbered (1-8) underneath the Vc. and B. stave to indicate which are to be retained.

End bar 216: One bar crossed out in all parts, as follows:



Musical score for end bar 216, showing four staves: VI. I, VI. II, Solo Cb., and Vc. e B. The key signature is one sharp (F#) and the time signature is common time (C). VI. I and VI. II play a sequence of eighth notes with triplets. Solo Cb. plays a whole note. Vc. e B. is silent.

End bar 217: One bar crossed out in all parts as follows:



Musical score for end bar 217, showing four staves: VI. I, VI. II, Solo Cb., and Vc. e B. The key signature is one sharp (F#) and the time signature is common time (C). VI. I and VI. II play a sequence of eighth notes with triplets. Solo Cb. plays a whole note. Vc. e B. is silent.

Bar 219: VI. II – Empty bars marked ‘unis’.

End bar 222: One bar crossed out in all parts as follows:



Musical score for end bar 222, showing four staves: VI. I, VI. II, Solo Cb., and Vc. e B. The key signature is one sharp (F#) and the time signature is common time (C). VI. I and VI. II play a sequence of eighth notes with triplets. Solo Cb. plays a whole note. Vc. e B. is silent.

Bar 223: Vl. I and Vl. II – Additional text between the two violin staves: ‘in 8va unison’.

Bar 224: Fl. I, II – Notated an octave lower with ‘8va’.

Bar 228: Fl. I, II – Empty bars marked ‘con V’ [con Violini].

Bars 231-238: Originally written as four bars with repeat marks.

Bar 242<sup>2</sup>: Vl. II – Empty bars marked ‘unis’.

Bar 246: Vl. II – g1s are not clearly notated in the source, but the letter ‘g’ is written underneath the stave to clarify.

Bar 253: Fl. I, II – Empty bar marked ‘con Violini’.

Vl. I – Notes a third below those in the edition are also present throughout this bar, but as they double the Vl. II part they have not been included.

Bars 254-257: Originally written as two bars with repeat marks.

Bar 258: Fl. I, II – Empty bars marked ‘con Vi’ [con Violini].

Bar 262<sup>2 and 4</sup>: Fl. I, II – Crotchet f#2 crossed out.

Bar 276: Fl. I, II – Empty bars marked ‘con Vi’ [con Violini].

Bar 285: Fl. I, II – Empty bars marked ‘col Vi’ [col Violini].

Bar 309: Vl. II – Empty bars marked ‘unis’.

Bar 310<sup>4</sup>: Fl. I, II – Notated an octave lower with ‘8va’.

Bar 314<sup>3-4</sup>: Vl. II – Semiquavers b-b-b-b, d1-d1-d1-d1 also present in source.

Bar 326: Fl. I, II – Empty bars marked ‘con Vi’ [con Violini].

VI. II – Empty bars marked ‘unis’.

Bar 331: Fl. I, II – Notated an octave lower with ‘8va’.

## **Romance**

‘Corni & Flauti Tacenti’ marked above first system.

Bar 1: VI. II – Empty bars marked ‘unis’.

Bars 7-10: Vc. and B. – The paper appears to have been wetted here, possibly in an attempt to erase some earlier material.

Bar 8<sup>2-3</sup>: VI. II – Crotchet rests visible underneath.

Bar 11: VI. I – Repeated quavers a1 crossed out. Other material has been crossed out in this bar but is no longer legible.

Bars 12 and 13: VI. I – Repeated quavers g1 crossed out.

VI. II – Repeated quavers e1 crossed out.

Bar 14: VI. I – Repeated quavers a1 crossed out.

VI. II – Repeated quavers e1 crossed out.

Bar 15<sup>2</sup>: VI. I – g#1 cancelled and natural sign added.

Bar 25: Vc. and B. – Repeated quavers c crossed out.

Bars 26 and 27: VI. II – Repeated quavers g1 crossed out.

Bars 33 and 34: Vc. and B. – Repeated quavers d crossed out.

Bar 39: Vc. and B. – Repeated quavers G crossed out.

Bar 41: Vl. I – Repeated quavers a1 crossed out.

Bar 42: Vl. I – Repeated quavers g1 crossed out.

Vl. II – Repeated quavers b crossed out.

Vc. and B. – Repeated quavers d crossed out.

Bar 43: Vl. II – c1 still visible under g.

Vc. and B. – Repeated quavers G crossed out.

Bar 47: Vc. and B. – d erased, now almost completely invisible.

Bar 57<sup>1</sup>: Vl. II – a1 crotchet has been crossed out and the letter ‘d’ is written above the stave to clarify.

Bar 72: Vl. II – Empty bars marked ‘unis’.

Bar 79: Vl. I – Dotted minims d1 and b1 also written at the start of bar. These are presumably intended for Fl. I and II (included in the revised versions in Appendices 3 and 4), who do not have their own stave in this movement.

Bar 80: Vl. I – Dotted minim e1 also written. Again, this is presumably intended for the Fl., included in the revised versions.

Bars 87-88: Vl. II – ‘Tutti’ marked under the Vl. I stave.

Bar 98: Vl. I – Repeated quavers g1 crossed out, and ‘f is’ [f#] is written under the stave to clarify the correction.

Bar 99<sup>3</sup>: Vl. I – Quavers e1 written in the source, but other occurrences of this material and the harmony suggest f1 is more correct.

Bars 103-104: Vc. and B. – There are some very faint notes barely visible in these two

bars that appear to be as follows: 

## Rondo

Bar 25: Vl. I – d1 on second quaver crossed out.

Bar 46: Vl. I – Minim d1 crossed out.

Vl. II – Triplet quavers d1 crossed out.

Bar 47: Vl. I – Triplet quavers b-flat1 and minim b-flat crossed out.

Vl. II – Triplet quavers g1 crossed out.

Solo CB – Crotchets d1 and g1 crossed out.

Bar 48: Vl. I – Triplet quavers b-flat1 and minim b-flat crossed out.

Vl. II – Triplet quavers d1 crossed out.

Bar 49: Vl. II – Triplet quavers g1 crossed out.

Bar 51: Vl. I – Triplet quavers d1 erased.

Bar 52: Vl. I – Triplet quavers f#1 visible under semiquavers.

Vl. II – Triplet quavers d1 visible under semiquavers.

Bar 53: Vl. I – Triplet quavers a1 visible under semiquavers.

Vl. II – Triplet quavers f#1 visible under semiquavers.

Bar 54: Vl. I – Triplet quavers c2 visible under semiquavers.

Vl. II – Triplet quavers a1 visible under semiquavers.

Bar 55: Vl. I – d2 almost completely erased, to the extent that the rhythm is unreadable.

Bars 57-68: Vc. and B. – These bars are written on the previous page of the source with the instruction ‘Basso vide’.

Bar 119: Vl. I – a1-d2-d2 d2 (in same rhythm) almost completely erased.

Bar 123: Solo CB – ‘Fl.’ written above stave. On this occasion this probably means ‘Flageolet’, instructing the player to use harmonics to produce the notes.

Bars 125-128: Originally written as two bars with repeat marks.

Bars 130-132: Originally written as one bar with repeat marks, clearly marked to be repeated three times.

Bar 188: Vl. I – Minim g erased.

Bar 189: Vl. I – Minim g<sup>2</sup> erased.

Bar 192<sup>2</sup>: Vl. I – Quaver a1 has been written over.

Bars 202-205: Solo CB – Melody, notated as in Vl. I, is written in the solo CB stave and crossed out.

Bar 209: Vl. II – Empty bars marked ‘unis’.

Bar 251: Vl. II – Empty bars marked ‘unis’.

### **Appendix 1: Allegro vivace – Revised version, including part for violas**

Bar 1 (and throughout): ‘Viola con Basso Ripieno’ written above Basso Ripieno (Vc. and B.) stave. The viola part is notated in bass clef throughout the manuscript and generally transposed an octave higher in the edition. See pp. 154-155 for a full

description.

Bar 1: See note on Allegro vivace, bar 1 above (p. 158).

Bar 2<sup>4</sup>: See note on Allegro vivace, bar 2 above (p. 158).

Bar 4: Vl. I –  crossed out.

Bar 6: See note on Allegro vivace, bar 6 above (p. 158).

Bar 6<sup>3</sup>: See note on Allegro vivace, bar 6<sup>3</sup> above (p. 159).

Bar 13: See note on Allegro vivace, bar 13 above (p. 159).

Bar 18: See note on Allegro vivace, bar 18 above (p. 159).

Bar 20-23: See note on Allegro vivace, bar 20-23 above (p. 159).

Bar 27: See note on Allegro vivace, bar 27 above (p. 159).

Bar 31<sup>1</sup>: Fl. – Crotchet f#1 crossed out.

Bar 31<sup>3-4</sup>: Vla., Vc. and B. – Minim d also visible.

Bar 32<sup>1-2</sup>: See note on Allegro vivace, bar 32<sup>1-2</sup> above (p. 159).

Bar 33<sup>3</sup>: See note on Allegro vivace, bar 33<sup>3</sup> above (p. 159).

Bar 33<sup>3-4</sup>: Vla., Vc. and B. – Minim g also visible.

Bars 35-36: Cor. – Semibreve rests also visible.

Bar 35<sup>3-4</sup>: Vla., Vc. and B. – Minim e also visible.

Bar 36<sup>1-2</sup>: See note on Allegro vivace, bar 36<sup>1-2</sup> above (p. 159).

Bar 37<sup>3-4</sup>: Vla., Vc. and B. – Minim c also visible.



Bar 38<sup>1-2</sup>: Vla., Vc. and B. – Minim b crossed out, then rewritten next to it.

Bar 39<sup>3-4</sup>: See note on Allegro vivace, bar 39<sup>3-4</sup> above (p. 159).

Vla., Vc. and B. – Minim G has been almost completely erased, but is still faintly visible.

Bar 40<sup>1-2</sup>: See note on Allegro vivace, bar 40<sup>1-2</sup> above (p. 159).

Bar 41: See note on Allegro vivace, bar 41 above (p. 159).

Bars 41-42: Cor. – Semibreve rests also visible.

Bar 44: See note on Allegro vivace, bar 44 above (p. 159).

Bar 50: See note on Allegro vivace, bar 50 above (p. 159).

Bar 54<sup>3-4</sup>: See note on Allegro vivace, bar 54<sup>3-4</sup> above (p. 159).

Bar 54<sup>4</sup>: See note on Allegro vivace, bar 54<sup>4</sup> above (p. 159).

Bar 56<sup>1-2</sup>: See note on Allegro vivace, bar 56<sup>1-2</sup> above (p. 160).

Bars 60-63: See note on Allegro vivace, bars 60-63 above (p. 160).

Bar 64<sup>1</sup>: See note on Allegro vivace, bar 64<sup>1</sup> above (p. 160).

Bar 64<sup>4</sup>: See note on Allegro vivace, bar 64<sup>4</sup> above (p. 160).

Bars 64-65: Vla., Vc. and B. – The division of the parts here is not marked in the source.

Bar 72: See note on Allegro vivace, bar 72 above (p. 160).

Bar 73: See note on Allegro vivace, bar 73 above (p. 160).

Bar 78<sup>1</sup>, 79<sup>1</sup>, 83<sup>1</sup>, 84<sup>1</sup>: See note on Allegro vivace, bar 78<sup>1</sup>, 79<sup>1</sup>, 80<sup>1</sup>, 81<sup>1</sup> above (p. 160).

Bars 80-82: These bars are added using spare staves at the bottom of the page. The instruction ‘vide inferius’ [see below] is given in the score.

Bars 89-90: Fl. I, II – The notation here is not completely clear:



Bar 95: See note on Allegro vivace, bar 92 above (p. 160).

Bars 99-101: These three bars (as bars 80-82) are added on the bottom staff of the previous page of the source. The instruction ‘sicut ante vide’ [as above: repeat the same here] is given in the score.

Bar 104: Fl. I, II – Notated an octave lower with ‘8va’.

Bar 113<sup>1-2</sup>: See note on Allegro vivace, bar 107<sup>1-2</sup> above (p. 160).

Bar 115-116: See note on Allegro vivace, bar 109-110 above (p. 160).

Bar 117: See note on Allegro vivace, bar 111 above (p. 160).

Bars 117-118: Vla., Vc. and B. – f# also written in each chord.

Bar 128: See note on Allegro vivace, bar 122 above (p. 161).

Bar 131<sup>1-2</sup>: Vl. I –  crossed out.

Bar 136<sup>4</sup>: See note on Allegro vivace, bar 130<sup>4</sup> above (p. 161).

Bar 142: See note on Allegro vivace, bar 136 above (p. 161).

Bar 143: See note on Allegro vivace, bar 137 above (p. 161).

Bar 143<sup>4</sup>: See note on Allegro vivace, bar 137<sup>4</sup> above (p. 161).

Bar 148: See note on Allegro vivace, bar 142 above (p. 161).

Bar 149: See note on Allegro vivace, bar 143 above (p. 161).

Bar 153: See note on Allegro vivace, bar 147 above (p. 161).

Bars 155-158: See note on Allegro vivace, bars 149-152 above (p. 161).

Bar 156<sup>1</sup>, 158<sup>1</sup>: See note on Allegro vivace, bar 150<sup>1</sup>, 152<sup>1</sup> above (p. 161).

Bars 176-183: See note on Allegro vivace, bars 170-177 above (p. 161).

Bar 176<sup>1</sup>: See note on Allegro vivace, bar 170<sup>1</sup> above (p. 162).

Bars 177<sup>2-3</sup> and 181<sup>2-3</sup>: See note on Allegro vivace, bars 171<sup>2-3</sup> and 175<sup>2-3</sup> above (p. 162).

Bar 180<sup>1</sup>: See note on Allegro vivace, bar 174<sup>1</sup> above (p. 162).

Bar 188: See note on Allegro vivace, bar 182 above (p. 162).

Bar 199: Vla., Vc. and B. – Crossing out at the start of the bar, apparently of some  
quavers A, d and f#.

Bar 200: See note on Allegro vivace, bar 194 above (p. 162).

Bar 201: See note on Allegro vivace, bar 195 above (p. 162).

Bars 205 and 206: See note on Allegro vivace, bars 199 and 200 above (p. 162).

End bar 213: See note on Allegro vivace, end bar 207 above (p. 162).

Bar 214: See note on Allegro vivace, bar 208 above (p. 162).

Bars 222-229: See note on Allegro vivace, bars 216-223 above (p. 162).

End bar 222: See note on Allegro vivace, end bar 216 above (p. 163).

End bar 223: See note on Allegro vivace, end bar 217 above (p. 163).

Bar 225: See note on Allegro vivace, bar 219 above (p. 163).

End bar 228: See note on Allegro vivace, end bar 222 above (p. 163).

Bar 229: See note on Allegro vivace, bar 223 above (p. 164).

Bar 230: See note on Allegro vivace, bar 224 above (p. 164).

Bar 234: See note on Allegro vivace, bar 228 above (p. 164).

Bars 237-244: See note on Allegro vivace, bars 231-238 above (p. 164).

Bar 249<sup>2</sup>: See note on Allegro vivace, bar 242<sup>2</sup> above (p. 164).

Bar 252: See note on Allegro vivace, bar 246 above (p. 164).

Bar 259: See note on Allegro vivace, bar 253 above (p. 164).

Bars 260-263: See note on Allegro vivace, bars 254-257 above (p. 164).

Bar 264: See note on Allegro vivace, bar 258 above (p. 164).

Bar 268<sup>2 and 4</sup>: See note on Allegro vivace, bar 262<sup>2 and 4</sup> above (p. 164).

Bar 282: See note on Allegro vivace, bar 276 above (p. 164).

Bar 291: See note on Allegro vivace, bar 285 above (p. 164).

Bars 310-313: Fl. I, II – Semibreve rests also visible.

Bar 315: See note on Allegro vivace, bar 309 above (p. 164).

Bar 316<sup>4</sup>: See note on Allegro vivace, bar 310<sup>4</sup> above (p. 164).

Bar 320<sup>3-4</sup>: See note on Allegro vivace, bar 314<sup>3-4</sup> above (p. 164).

Bar 332: See note on Allegro vivace, bar 326 above (p. 165).

Bar 337: See note on Allegro vivace, bar 331 above (p. 165).

## **Appendix 2: Allegro vivace – Final version, including all revisions and parts for oboes and violas**

Bar 1: See note on Allegro vivace, bar 1 above (p. 158).

Ob. – Parts for oboes are added on the Solo CB stave and clearly labelled ‘Oboe’.

Bar 2<sup>4</sup>: See note on Allegro vivace, bar 2 above (p. 158).

Bar 3: Vl. I – Minim c2 with single strike through stem also present.

Bars 4-6: Cor. – Semibreve rests still visible.

Bar 4: See note on App. 1, bar 4 above (p. 169).

Vl. II – Minim b1 with single strike through stem also present.

Bar 4<sup>3-4</sup>: Vc. and B. – Repeated quavers G crossed out.

Bar 5: Vl. II – Minim a1 with single strike through stem also present.

Vc. and B. – Minim d with single strike through stem also present.

Bar 6: See note on Allegro vivace, bar 6 above (p. 158).

Vl. II –  still visible.

Bar 6<sup>3</sup>: See note on Allegro vivace, bar 6<sup>3</sup> above (p. 159).

Bar 6<sup>3-4</sup>: Vc. and B. – Repeated quavers g crossed out.

Bar 7: Vl. II – Minim c2 with single strike through stem also present.

Vla. – Beats 1-2, repeated quavers e crossed out.

Vc. and B. – Beats 1-2, repeated quavers c crossed out.

Bar 8: Cor. – Semibreve rest still visible.

Vl. II – Minim b1 with single strike through stem also present.

Vla. – Repeated quavers d crossed out.

Bar 9: Cor. – Semibreve rest still visible.

Bar 13: See note on Allegro vivace, bar 13 above (p. 159).

Ob. I – Beats 3-4, minim b2 crossed out.

Ob. II – Beats 3-4, minim g2 crossed out.

Bar 18: See note on Allegro vivace, bar 18 above (p. 159).

Bars 20-23: See note on Allegro vivace, bars 20-23 above (p. 159).

Bars 20 and 22: Vla. – Minims c# with single strike through stem still visible.

Bars 21 and 23: Vla. – Minims d with single strike through stem still visible.

Bars 27-29: Vla. – Quavers f#-a-g-b crossed out (repeated throughout these bars).

Bar 27: See note on Allegro vivace, bar 27 above (p. 159).

Bars 31-40: Ob. I, II – Extra material (as follows) crossed out:



Bar 31<sup>1</sup>: See note on App. 1, bar 31<sup>1</sup> above (p. 169).

Bar 31<sup>3-4</sup>: See note on App. 1, bar 31<sup>3-4</sup> above (p. 169).

Bar 32<sup>1-2</sup>: See note on Allegro vivace, bar 32<sup>1-2</sup> above (p. 159).

Bar 33<sup>3</sup>: See note on Allegro vivace, bar 33<sup>3</sup> above (p. 159).

Bar 33<sup>3-4</sup>: See note on App. 1, bar 33<sup>3-4</sup> above (p. 169).

Bars 35-36: See note on App. 1, bars 35-36 above (p. 169).

Bar 35<sup>3-4</sup>: See note on App. 1, bar 35<sup>3-4</sup> above (p. 169).

Bar 36<sup>1-2</sup>: See note on Allegro vivace, bar 36<sup>1-2</sup> above (p. 159).

Bar 37<sup>3-4</sup>: See note on App. 1, bar 37<sup>3-4</sup> above (p. 169).

Bar 38<sup>1-2</sup>: See note on App. 1, bar 38<sup>1-2</sup> above (p. 170).

Bar 39<sup>3-4</sup>: See note on App. 1, bar 39<sup>3-4</sup> above (p. 170).

Bar 40<sup>1-2</sup>: See note on Allegro vivace, bar 40<sup>1-2</sup> above (p. 159).

Bars 41-42: See note on App. 1, bars 41-42 above (p. 170).

Bar 41: See note on Allegro vivace, bar 41 above (p. 159).

Bar 44: See note on Allegro vivace, bar 44 above (p. 159).

End bar 47: Two bars crossed out in all parts, see main body of edition, Allegro vivace,  
bars 48-49 above (p. 64).

Bar 48: See note on Allegro vivace, bar 50 above (p. 159).

Ob. I, II – Marked ‘con Fl. a loco’.

Bar 51: Vl. I – Minims d1 crossed out.

Vl. II – Minims b1 crossed out.

Solo CB – The chord included is written out on a spare stave at the bottom of the page (one octave lower with ‘8ve alto’ marked). Although this is not specified as being for Solo CB, it is the same as the revision made in the recapitulation of this section (see bar 221 in this appendix, p. 117 above) Another chord is included in the main body of the source, see main body of edition, Allegro vivace, bar 53 above (p. 65).

Vla., Vc. and B. – ‘Violonz.’ [violoncello] marked under Basso Ripieno stave.


Bar 52: Fl. I, II – Beat 4, quavers b1-c1 (Fl. I) and g1-a1 (Fl. II) crossed out. ‘8va’ marked above stave, also crossed out.

Vl. I – Beats 1-2, minim d1 crossed out. Beats 3-4, quavers d1-f#1-a1 crossed out.

Vl. II – Beats 1-2, repeated quavers b1 crossed out. Beats 3-4, repeated quavers g1 written over.

Vc. and B. – Repeated quavers g are crossed out.

Bar 53: Fl. I, II – Beat 1, quavers d1-c1 (Fl. I) and b1-a1 (Fl. II) crossed out. Notated an octave lower with ‘8va’ from beat 2.

Vl. I –  crossed out. Vl. I part written in Vl. II stave, but clearly marked for Vl. I.

Vl. II – Repeated quavers g1-f#1 still visible. Vl. II part written in Vl. I stave, but clearly marked for Vl. II.

Vc. and B. – Repeated quavers G-d crossed out.



Bar 54<sup>1-2</sup>: See note on Allegro vivace, bar 56<sup>1-2</sup> above (p. 160).

VI. I and VI. II – Marked back on usual staves.

Vc. and B. – Beats 1-2, repeated quavers g crossed out.

Bar 55: VI. I – Minims c2 with single strike through stem still visible.

VI. II – Minims e1 with single strike through stem still visible.

Vla. – Repeated quavers g crossed out.

Bar 56: VI. I – Beats 3-4, repeated quavers b1 crossed out.

VI. II – Repeated quavers g1 crossed out.

Vc. and B. – Repeated quavers G crossed out.

Bar 57<sup>1</sup>: VI. I – Crotchet a1 crossed out.

VI. II – Crotchet e1 crossed out.

Bar 57<sup>3</sup>: Solo CB – Crotchet g1 crossed out.

Bars 58-61: See note on Allegro vivace, bars 60-63 above (p. 160).

Bars 58<sup>4</sup> and 60<sup>4</sup>: Vc. and B. – Crotchet g visible underneath rest.

Bars 59<sup>1</sup> and 61<sup>1</sup>: VI. I – Crotchet a1 crossed out.

VI. II – Crotchet f#1 crossed out.

Bar 62<sup>1</sup>: Cor. – Crotchet e2 is crossed out.

Bar 62<sup>4</sup>: See note on Allegro vivace, bar 64<sup>4</sup> above (p. 160).

Bars 62-63: See note on App. 1, bars 64-65 above (p. 170).

Bars 65-68: Vla., Vc. and B. – Previous material crossed out, see Appendix 1, bars 67-70 above (p. 66).

Bar 66<sup>3-4</sup>: Solo CB – Minim d2 still visible.

Bars 69-71: Vl. I and Vl. II – Previous material crossed out, see Appendix 1, bars 71-73 above (p. 66).

Bar 70: See note on Allegro vivace, bar 72 above (p. 160).

Bar 70<sup>3-4</sup>: Fl. I, II – Crotchets d2-c2 (Fl. I) and b1-a1 (Fl. II) crossed out.

Bar 71: Fl. I, II – Empty bars marked ‘con Violini’ crossed out.

Vla., Vc. and B. – Repeated quavers a (beats 1 and 2) and A (beats 3 and 4) still visible.

Bars 72-75: Vla. –  crossed

out.

Bar 76<sup>1</sup>, 77<sup>1</sup>, 81<sup>1</sup> and 82<sup>1</sup>: See note on Allegro vivace, bar 78<sup>1</sup>, 79<sup>1</sup>, 80<sup>1</sup>, 81<sup>1</sup> above (p. 160).

Cor. I, II – Crotchet d2 (Cor. I) and g1 (Cor. II) crossed out.

Bars 76<sup>3-4</sup>, 77<sup>3-4</sup>, 81<sup>3-4</sup> and 82<sup>3-4</sup>: Vl. I – Minim rests still visible under quaver beams.

Bars 78-80: See note on App. 1, bars 80-82 above (p. 171).

Bar 83: Cor. I, II – Semibreve d2 (Cor. I) and g1 (Cor. II) crossed out.

Fl. I, II – Minims a2-b2 (Fl. I) and f#2-g2 (Fl. II) crossed out.

Vl. I and II – Semiquaver beams are still visible and have been filled in to change the rhythm to quavers.

Bar 84: Cor. I, II – Semibreve e2 (Cor. I) and c2 (Cor. II) crossed out.

Fl. I, II – Semibreve b2 (Fl. I) and g2 (Fl. II) crossed out.

Vl. I and II – Semiquaver beams are still visible and have been filled in to

change to quavers.

Vl. I – Originally alternating g1-b1 throughout the bar.

Vla., Vc. and B. – Repeated quavers g still visible.

Bar 85<sup>1</sup>: Cor. I, II – Crotchet d2 crossed out.

Fl. I, II – Crotchet a2 crossed out.

Bar 86: Vla., Vc. and B. – Semibreve rest still visible.

Bar 86<sup>3-4</sup>: Vl. I and II – Rising semiquaver scale crossed out, see main body of edition,  
Allegro vivace, bar 85 above (p. 26).

Bars 87-88<sup>1</sup>: See note on App. 1, bars 89-90 above (p. 171).

Bar 87: Vl. I –  crossed out.

Vl. II –  crossed out.

Solo CB – Beat 1, crotchet a2 crossed out.

Bars 88-91: Vl. I, II and Vla. – Previous material crossed out, see Appendix 1, bars 90-93 above (p. 68).

Bar 88<sup>1</sup>: Solo CB – Dotted crotchet d2 crossed out.

Bar 92: Cor. I, II – Semibreve rest crossed out.

Solo CB – Melody, notated as in Vl. I, crossed out.

Bar 93: See note on Allegro vivace, bar 92 above (p. 160).

Solo CB – Melody, notated an octave lower than Vl. I, crossed out.

Bar 94: Solo CB – Melody, notated an octave lower than Vl. I, crossed out.

Bars 95<sup>3-4</sup> and 96<sup>3-4</sup>: Vl. I – Minim rest visible under quaver beam.

Bars 97-99: See note on App. 1, bars 99-101 above (p. 171).

Bars 100<sup>1</sup> and 101<sup>1</sup>: Cor. I, II – Crotchet d2 (Cor. I) and g1 (Cor. II) crossed out.

Bars 100<sup>3-4</sup> and 101<sup>3-4</sup>: Vl. I – Minim rest visible under quaver beam and originally notated octave lower with 8va.

Bar 102: Fl. I, II – Semibreve a1 (Fl. I) and f#1 (Fl. II) crossed out.

Cor. I, II – Semibreve d2 (Cor. I) and g1 (Cor. II) crossed out.

Vl. I – Semiquavers f#1-a1 still present, marked Vl. II and beam filled in to make alternating quavers.

Vl. II – Semiquavers d1-f#1 still present, marked Vla. and beam filled in to make alternating quavers.

Vc. and B. – Repeated quavers d crossed out.

Bar 103: Fl. I, II – Semibreve b1 (Fl. I) and g1 (Fl. II) crossed out.

Cor. I, II – Semibreve e2 (Cor. I) and c2 (Cor. II) crossed out.

Vl. I – Semiquavers g1-b1 still present, marked Vl. II and beam filled in to make alternating quavers.

Vl. II – Semiquavers d1-g1 still visible, marked Vla. Beats 1 and 2 – beam filled in to make quavers, beats 3 and 4 – crossed out.

Vc. and B. – Repeated quavers g crossed out.

Bar 104<sup>1</sup>: Fl. I, II – Crotchet a1 crossed out.

Cor. I, II – Crotchet d2 crossed out.

Bar 105: Fl. I, II – Semibreve rest still visible.

Vl. I and II – Beats 3 and 4, semiquaver rising scale crossed out. See main body of edition, *Allegro vivace*, bar 101 above (p. 28).

Bar 106: Vl. I and II – Material crossed out, no longer legible.

Solo CB –  crossed out, e1 (notated e2 in source) originally minim.

Bar 107: Cor. I, II – Semibreve b1 crossed out.

Vc. and B. – Marked ‘Violonz. con Vi 2’.

Bar 108: Vc. and B. – Marked ‘col Bi’.

Bar 109: Cor. I, II – Semibreve b1 crossed out.

Vc. and B. – Marked ‘con Vi 2’.

Bar 110: Cor. II – Semibreve g1 crossed out.

Vc. and B. – Marked ‘col Bi’.

Bar 111<sup>1-2</sup>: See note on *Allegro vivace*, bar 107<sup>1-2</sup> above (p. 160).

Bar 111<sup>3</sup>: Vla., Vc. and B. – Crotchet f# and d crossed out.

End bar 111: Eleven bars crossed out, replaced with section LA which is notated on one of the two inserted sheets. This is indicated by a large ‘LA’ written above the section in the source (see Figs. 2 and 4). This passage corresponds to bars 108-118 in the main body of the edition (p. 28) and bars 114-124 in Appendix 1 (p. 70). In addition, there are some alterations to this section that appear to have been made at a late stage of revision but before the section was crossed out. The following

passage adds these revisions.

Musical score for the first system, measures 1-4. The instruments are Flauto I, II; Oboe I, II; Corni I, II (in G); Violini I; Violini II; Viole; and Violoncelli e Bassi. The key signature is one sharp (F#) and the time signature is common time (C). The Flauto I, II and Oboe I, II parts play sustained chords. The Violini I and II parts play a rhythmic eighth-note pattern. The Viole and Violoncelli e Bassi parts play sustained chords.

Musical score for the second system, measures 1-4. The instruments are Fl. I, II; Ob. I, II; Cor. I, II; VI I; VI II; Vle; and Vc. e B. The key signature is one sharp (F#) and the time signature is common time (C). The Fl. I, II, Ob. I, II, and Cor. I, II parts play sustained chords. The VI I and VI II parts play a rhythmic eighth-note pattern. The Vle and Vc. e B parts play sustained chords.

Bar 120: Fl. II – Notated an octave lower, marked 8va.

Bar 121: Fl. I, II – Marked ‘8va con Violini’.

Ob. I, II – Marked ‘con Vi’.

Bar 128: See note on Allegro vivace, bar 122 above (p. 161).

Bar 131: Fl. I, II – Crotchet f#2 (Fl. I) and d2 (Fl. II) and rests still visible.

VI. I – crossed out.

VI. II – Crotchet f#2-a (double stopped) still visible.

Vla., Vc. and B. – Crotchets d1-a-f# crossed out (beats 2-4).

Bars 132-133: VI. I – Repeated quavers d2 crossed out.

Vla. – Alternating quavers d-f# crossed out.

Bars 134-135: VI. I – Repeated quavers c2 crossed out.

Bar 136<sup>4</sup>: See note on Allegro vivace, bar 130<sup>4</sup> above (p. 161).

Bars 138-139: VI. I – Repeated quavers d2 crossed out.

Bar 140: Repeated quavers c2 crossed out.

Bars 141-142: Fl. – Semibreve rests still visible.

VI. I – Melody (in unison with Fl.) crossed out.

Bar 141<sup>3-4</sup>: VI. II – Alternating quavers e1-a1 crossed out.

Bar 142: See note on Allegro vivace, bar 136 above (p. 161).

VI. II – Repeated quavers a1 crossed out.

Bar 143: See note on Allegro vivace, bar 137 above (p. 161).

Bar 143<sup>4</sup>: See note on Allegro vivace, bar 137<sup>4</sup> above (p. 161).

Bar 146: VI. I – Beat 3, crotchet chord (as beat 1) crossed out.

Vla. – Repeated quavers d crossed out.

Bar 147: VI. I – Beat 1, crotchet chord (as bar 146<sup>1</sup>) crossed out.

Vla. – Repeated quavers d crossed out.

Bar 148: See note on Allegro vivace, bar 142 above (p. 161).

Vla. – Repeated quavers a crossed out.

Bar 149: See note on Allegro vivace, bar 143 above (p. 161).

Vla. – Repeated quavers a crossed out.

Bar 150<sup>3</sup>: VI. I – Crotchet chord (as beat 1) crossed out.

Bar 153: See note on Allegro vivace, bar 147 above (p. 161).

Bar 155-158: See note on Allegro vivace, bar 149-152 above (p. 161).

Bars 155 and 157: Solo CB – Semibreve rest still visible.



Bar 156<sup>1</sup>, 158<sup>1</sup>: See note on Allegro vivace, bar 150<sup>1</sup>, 152<sup>1</sup> above (p. 161).

End bar 158: Four bars crossed out, replaced with section LB which is notated on one of the two inserted sheets. This is indicated by a large ‘LB’ written above the section in the source. This passage corresponds to bars 153-156 in the main body of the edition (p. 32) and bars 159-162 in Appendix 1 (p. 74). In addition, there are some alterations to this section that appear to have been made at a late stage of revision but before the section was crossed out. The following passage adds these revisions:

The image shows a musical score for four staves: Violini I, Violini II, Viole, and Solo Contrabass. The score is in 4/4 time with a key signature of one sharp (F#). The Violini I part has a melodic line with eighth and quarter notes. Violini II has a similar melodic line. Viole has a harmonic accompaniment of chords. Solo Contrabass has a bass line with eighth and quarter notes. The Violoncelli e Bassi part is mostly silent with some rests.

Bar 163: Fl. I, II – ‘Fl. con Vi pmo’ written above Fl. stave.

Ob. I, II – Ob. parts written on Fl. stave, clearly marked for Ob.

Cor. I, II – Cor. parts written on correct stave but to the right-hand side of the other instrumental parts. Clear lines are marked to join these bars to the relevant corresponding ones.

Bar 166<sup>1</sup>: Vl. II – Descending semiquavers a1-g#1-f#1-e1 crossed out.

Bar 168: Fl. – Marked ‘con Violini’.

Bars 176-183: See note on Allegro vivace, bars 170-177 above (p. 161).

Bar 176<sup>1</sup>: See note on Allegro vivace, bar 170<sup>1</sup> above (p. 162).

Bars 177<sup>2-3</sup> and 181<sup>2-3</sup>: See note on Allegro vivace, bar 171<sup>2-3</sup> and 175<sup>2-3</sup> above (p. 162).

Bars 179 and 183: VI. I – The same material an octave higher is crossed out.

Bar 180<sup>1</sup>: See note on Allegro vivace, bar 174<sup>1</sup> above (p. 162).

End bar 183: Seven bars crossed out, replaced with section LC which is notated on one of the two inserted sheets. This is indicated by a large ‘LC’ written above the section in the source. This passage corresponds to bars 178-184 in the main body of the edition (p. 34) and bars 184-190 in Appendix 1 (p. 77). In addition, there are some alterations to this section that appear to have been made at a late stage of revision but before the section was crossed out. The following passage adds these revisions:

The image shows a musical score for six instruments: Flauto I, II; Violini I; Violini II; Viole; Solo Contrabass; and Violoncelli e Bassi. The score is in common time (C) and the key signature has one sharp (F#). The Flauto I, II part is mostly rests. The Violini I and II parts play a rhythmic pattern of eighth notes. The Viole part plays a similar pattern but with some chromatic alterations. The Solo Contrabass part plays a pattern of eighth notes with some chromatic alterations. The Violoncelli e Bassi part is mostly rests.

The image shows a musical score for six instruments: Flute I & II, Violin I, Violin II, Viola, Cello, and Violoncello/Bass. The score is divided into three measures. The Flute and Violin parts have repeat marks. The Viola part has a bass clef. The Cello and Violoncello/Bass parts have bass clefs.

Bar 184: Vla., Vc. and B. – No clef is given at the start of section LC on the inserted sheet. If the bass clef is assumed it gives a bass line of e | e | d# | d# | e | e , which makes little harmonic sense with the other parts. The version in the edition is given by reading the two parts in the alto clef.

Bars 184-189: These bars are notated as single bars with repeat marks in the Fl., Vla., Solo CB and Vc. and B. parts. The Vl. I and II parts are written out.

Bars 190-191: Vla., Vc. and B – No clef is given on the second system of section LC. If the alto clef continues on to the second system this would give a bass line here of f#1 | g1 g which makes little harmonic sense with the other parts. The reading in the edition is given by surmising and adopting the bass clef for these bars.

Bars 194-195: Vl. I – Repeated quavers d2 and semibreve d1 crossed out.

Vl. II – Repeated quavers b1 and semibreve b crossed out.

Bar 194<sup>3-4</sup>: Vla., Vc. and B. – Repeated quavers G crossed out.

Bar 195<sup>3-4</sup>: Vla., Vc. and B. – Repeated quavers G# crossed out.

Bar 196: Vl. II – d2 also written on second and fourth semiquaver of each beat.

Bar 197: Vl. II – Alternating semiquavers e1-c2 crossed out.

Vla. – Alternating semiquavers e-a crossed out.

Bar 198: Ob. I, II – No oboe part written in this bar as share a stave with Solo CB. The

Ob. parts in this bar are an editorial addition.

Cor. I, II – Semibreve rest still visible.

Vl. II – d2 crossed out, replaced by a1.

Vla. – Alternating semiquavers f#-a crossed out.

Bar 199: Cor. I, II – Semibreve rest still visible.

Vl. II – c2 crossed out, replaced by a1.

Bar 200: Fl. – Semibreve a1 crossed out.

Cor. I, II – Semibreve rest still visible. Semibreve f2 crossed out.

Vl. II – Alternating semiquavers d1-a1 and a1-c2 crossed out.

Vla., Vc. and B. – Crossing out at the start of the bar, apparently of some quavers A, d and f#.

Bar 201: See note on Allegro vivace, bar 194 above (p. 162).

Fl. I, II – Notated an octave lower, marked 8va.

Cor. I, II – Quaver rest on beat 1 written over f#2 (Cor. I) and d2 (Cor. II).

Bar 202: See note on Allegro vivace, bar 195 above (p. 162).

Bars 206 and 207: See note on Allegro vivace, bars 199 and 200 above (p. 162).

Bar 206: Fl. – Semibreve a1 crossed out.

Vl. II – Alternating semiquavers a1-d2 almost completely erased.

Vla. – Repeated quavers a still visible.

Bar 207: Fl. – Semibreve g1 crossed out.

Bar 208: Fl. – Semibreve a1 crossed out.

Bar 209<sup>3</sup>: Vl. I – d1-e1 on second and third semiquavers of beat have been crossed out.

Bar 210<sup>3</sup>: Vl. I – d2-e2 on second and third semiquavers of beat have been crossed out.

Bar 213: Fl. I, II – Notated an octave lower, marked 8va.

End bar 214: See note on Allegro vivace, end bar 207 above (p. 162).

Bar 215: See note on Allegro vivace, bar 208 above (p. 162).

Vla., Vc. and B. – ‘col Bi’ marked above stave. This presumably refers to the violas, who have previously had a separate part.

End bar 217: Two bars crossed out in all parts. See main body of the edition, Allegro vivace, bars 211-212 for previous material (p. 37).

Bar 218<sup>1</sup>: Vl. I and II – No chords are written in the source for the violins following the removal of two bars of material. Those in the edition have been added as at bar 48 in this Appendix, where the same revision occurred.

Bar 218: Ob. I, II – ‘con Flauto’ marked in source.

End bar 220: Eighteen bars crossed out, replaced with section LD which is notated on one of the two inserted sheets. This is indicated by a large ‘LD’ written above the section in the source. This passage corresponds to bars 216-230 in the main body of the edition (p. 37) and bars 222-236 in Appendix 1 (p. 80). In addition, there are some alterations to this section that appear to have been made at a late

stage of revision but before the section was crossed out. The following passage adds these revisions.

Bar 221: VI. I – Minims d1 crossed out.

Vc. and B. – Viola marked tacet, ‘Violonz.’ written under stave indicating Vc. only.

Bar 224<sup>3</sup>: Fl. I, II – Notated an octave lower, marked 8va.

Bars 227<sup>3</sup>-228<sup>1</sup>: Fl. I, II and Ob. I, II – Crotchets b2-a1-b2 (Fl. I and Ob. I) and g1-f#1 g1 (Fl. II and Ob. II) crossed out.

Bar 229<sup>3-4</sup>: VI. I – Crotchets b2-a1 crossed out.

VI. II – Crotchets g1-f#1 crossed out.

Bar 230: Fl. I, II – Notated an octave lower with ‘8va’.

Bars 232-239: See note on Allegro vivace, bars 231-238 above (p. 164).

Bars 241-242: VI. II – Part written on Fl. stave, clearly marked for VI. II.

Bar 241: Vl. I – Alternating semiquavers d2-b2 crossed out. Vl. I part is written on Vl.

II stave, clearly marked for Vl. I.

Cor. I, II – Semibreve e2 (Cor. I) and c2 (Cor. II) crossed out.

Bar 242: Vl. I – Alternating semiquavers d2-a2 crossed out. Vl. I part is written on Vl.

II stave, clearly marked for Vl. I.

Cor. I, II – Semibreve d2 (Cor. I) and g1 (Cor. II) crossed out.

Bar 243<sup>2</sup>: See note on Allegro vivace, bar 242<sup>2</sup> above (p. 164).

Bar 247: See note on Allegro vivace, bar 246 above (p. 164).

Bars 252-253: Cor. – Solo CB part also written out in the horn stave. As a number of

changes have been made in the solo CB part in these bars, it is likely that it is

written out in the horn stave to clarify what is intended as the final version.

Bar 252<sup>3-4</sup>: Solo CB – Minim e1 crossed out.

Bar 253<sup>3-4</sup>: Solo CB – Minim d1 crossed out.

Bar 254: See note on Allegro vivace, bar 253 above (p. 164).

Bars 255-258: See note on Allegro vivace, bars 254-257 above (p. 164).

Vl. II – Triplet melody, notated an octave higher than solo CB, crossed out.

Vla., Vc. and B. –



crossed out.

Bars 255 and 257: Fl. – Semibreve g1 crossed out.

Bars 256 and 258: Fl. – Semibreve f#1 crossed out.

Bar 259: See note on Allegro vivace, bar 258 above (p. 164).

Bar 263<sup>2 and 4</sup>: See note on Allegro vivace, bar 262<sup>2 and 4</sup> above (p. 164).

Bar 269: Solo CB – Semibreve d1 still visible.

Bar 270: Solo CB – Semibreve a2 still visible.

Bars 271-272: Vl. I, Vl. II, Vla., Vc. and B. – Crossed out, see main body of edition,  
Allegro vivace, bars 270-271 above (p. 41).

Bar 277: Fl. I, II – Empty bars marked ‘con Vi’ [con Violini].

Bar 282: Vl. II – Beats 1 and 2, g1 still visible on second and fourth quaver.

Vla. – Quavers G-d-B-d crossed out.

Bars 283-284: Vl. I – Quavers d1-c2-a1-c2 crossed out.

Vla. – quavers A-d-c-d crossed out.

Bar 285: Vl. II – Quavers b-g1-d1-g1 crossed out.

Vla. – Quavers G-d-B-d crossed out.

Bar 286: See note on Allegro vivace, bar 285 above (p. 164).

Bar 291: Vl. I – Alternating semiquavers b1-g2 crossed out.

Vl. II – Alternating semiquavers d1-b1 crossed out.

Bar 292: Vl. I – Alternating semiquavers c2-g2 (beats 1-2) and c#2-g2 (beats 3-4)  
crossed out.

Vl. II – Alternating semiquavers g1-b1 (beats 1-2) and g1-b-flat1 (beats 3-4)  
crossed out.

Bar 293: Ob. I, II – Semibreve b1 (Ob. I) and g1 (Ob. II) crossed out.

Cor. I, II – Semibreve e2 (Cor. I) and c2 (Cor. II) crossed out.



Bar 294: Ob. I, II – Semibreve a1 (Ob. I) and f#1 (Ob. II) crossed out.

Cor. I, II – Semibreve d2 (Cor. I) and g1 (Cor. II) crossed out.

Bar 295<sup>3-4</sup>: Cor. II – quavers b1 crossed out, replaced with g1.

Bar 299: Vl. I – Alternating semiquavers b1-g2 crossed out.

Vl. II – Alternating semiquavers g1-b1 crossed out.

Bar 300: Vl. I – Alternating semiquavers c2-g2 (beats 1-2) and c#2-g2 (beats 3-4) crossed out.

Vl. II – Alternating semiquavers g1-b1 (beats 1-2) and g1-b-flat1 (beats 3-4) crossed out.

Bar 301: Fl. stave – Semibreve b1 and g1 crossed out.

Cor. I, II – Semibreve e2 (Cor. I) and c2 (Cor. II) crossed out.

Bar 302: Fl. stave – Semibreve a1 and f#1 crossed out.

Cor. I, II – Semibreve d2 (Cor. I) and g1 (Cor. II) crossed out.

Vl. I – Semiquavers a1 crossed out, replaced with d2.

End bar 302: Sixteen bars crossed out. See main body of edition, *Allegro vivace* bars 302-317 (p. 44) and Appendix 1, bars 308-323 (p. 88) for previous material.

Bar 311: See note on *Allegro vivace*, bar 326 above (p. 165).

End bar 313: Two bars crossed out, see main body of edition, *Allegro vivace*, bars 329-330 for previous material (p. 46).

Bar 314: See note on *Allegro vivace*, bar 331 above (p. 165).

Vl. I and II – No chords are written in the source for the violins following the

removal of two bars of material. Those in the edition have been added as at bar 48 in this Appendix (p. 98), where the same revision occurred.

### **Appendix 3: Romance – revised version, including parts for flutes and violas**

Bar 1: See note on Romance, bar 1 above (p. 165).

‘Corni & Flauti Tacenti’ marked above first system – ‘& Flauti’ has been crossed out.

Bar 3: ‘Flauti con Vi’ written underneath Vl. I stave.

Bars 7-10: Vla., Vc. and B. – The paper appears to have been wetted here, possibly in an attempt to erase some earlier material. The viola part is written in the Basso ripieno stave, but marked clearly for Vla. ‘Bi pausen’ is written above the stave and the bars are numbered 1-4.

Bar 7: Vl. I –  crossed out.

Vl. II – Repeated quavers e1 crossed out.

Bar 8<sup>2-3</sup>: See note on Romance, bar 8<sup>2-3</sup> above (p. 165).

Bar 10<sup>3</sup>: Vl. I and II – Crotchet rest still visible.

Bar 11: See note on Romance, bar 11 above (p. 165).

Vla., Vc. and B. – ‘Viola’ marked above stave and ‘Basso’ underneath, but stem direction and notation in the source does not make it completely clear which part is intended for which instrument.

Bar 12: See note on Romance, bar 12 above (p. 165).

Solo CB – Beat 3, crotchet rest still visible.

Bar 13: Vl. I – Repeated quavers g1 crossed out. Beat 3, quavers d1 crossed out.

Vl. II – Repeated quavers e1 crossed out.

Bar 14: See note on Romance, bar 14 above (p. 165).

Solo CB – Beat 3, crotchet rest still visible.

Bar 15<sup>2</sup>: See note on Romance, bar 15<sup>2</sup> above (p. 165).

Bar 17: Fl. I – ‘Fl.’ written under Vl. I stave.

Bar 19: Fl. I – ‘Fl.’ written under Vl. I stave.

Bar 20<sup>2-3</sup>: Vla., Vc. and B. – Quavers B-c-d# crossed out.

Bar 21: Fl. – ‘Flauti con Violini’ written under Vl. I stave.

Vl. II –  crossed out.

Vla. – Repeated quavers e crossed out.

Vc. and B. – Beat 1, crotchet e crossed out.

Bar 25: Fl. I, II – Parts added on Solo CB stave, clearly marked for Fl. Notated an octave lower, marked 8va.

Vla., Vc. and B. – Division of parts not marked in source. As the material is similar to that at bar 7, the same division has been used.

Bars 26 and 27: See note on Romance, bars 26 and 27 above (p. 165).

Bar 27: Fl. I, II – Marked ‘loco’.

End bar 28: Fl. I, II – Marked ‘con Vi’.

Bar 30<sup>3</sup>: Vla., Vc. and B. – Crotchet rest crossed out.

Bar 32<sup>2-3</sup>: Vla., Vc. and B. – Crotchet rests still visible.

Bars 33 and 34: Vl. II – Repeated quavers g1 crossed out.

Vla. – Notated in Basso ripieno stave, clearly marked for viola. Repeated quavers d crossed out and rests for Vc. and B. added underneath.

Bar 35: Vc. and B. – Not marked to play, but no rests written as in previous two bars.

Bar 35<sup>3</sup>: Vl. II – Crotchet b crossed out.

Bar 38<sup>2-3</sup>: Solo CB – Crotchet rests still visible.

Bars 39-42: Vla., Vc. and B. – Division of parts not marked in source. As the material is similar to that at bar 7, the same division has been used.

Bar 39: See note on Romance, bar 39 above (p. 166).

Bar 41: See note on Romance, bar 41 above (p. 166).

Bar 42: See note on Romance, bar 42 above (p. 166).

Vla. – Repeated quavers d crossed out.

Bar 43: See note on Romance, bar 43 above (p. 166).

Vla. – Repeated quavers G crossed out.

Bar 45<sup>1</sup>: Vl. I – Semiquavers d2-c2-b1-a1 crossed out.

Vl. II – Semiquavers f#1-e1-d1-c1 crossed out.

Bar 46: Vl. I – Repeated quavers g1 still visible.

Vla., Vc. and B. – Repeated quavers G still visible.

Bar 47: See note on Romance, bar 47 above (p. 166).

VI. I – Repeated quavers g1 crossed out.

Bar 48<sup>3</sup>: Solo CB – Quavers b1-a1 still visible.

Bars 49<sup>2-3</sup>: Vla., Vc. and B. – Rests still visible.

Bar 51<sup>2-3</sup>: Solo CB – These two beats are not completely clear in the source. There appear to be quavers b1-d2-g2-g2 underlying, with semiquavers added.

Bar 56: Fl. – ‘Fl’ written under VI. I stave.

Bar 57<sup>1</sup>: See note on Romance, bar 57<sup>1</sup> above (p. 166).

Bar 64<sup>1</sup>: Vla., Vc. and B. – Chord crossed out, but no longer legible.

Bar 65<sup>1</sup>: Vla., Vc. and B. – Crotchet g (Vla.) and c (Vc. and B.) crossed out.

Bar 70<sup>2-3</sup>: Vla., Vc. and B. – Quavers b-a-g-f# crossed out.

Bar 72: See note on Romance, bar 72 above (p. 166).

Bar 79: See note on Romance, bar 79 above (p. 166).

Bar 80: See note on Romance, bar 80 above (p. 166).

Bar 84: Solo CB – Thirds below the Solo CB part are also present (except on final quaver).

Bar 85<sup>1</sup>: VI. II – Quavers g1-e1 crossed out.

Bars 87-88: See note on Romance, bars 87-88 above (p. 166).

Bar 89: Fl. – ‘Flauti’ marked under VI. I stave.

VI. II – Part written on Solo CB stave, clearly marked for VI. II.

Bar 93: Vl. I –  crossed out.

Vl. II – Repeated quavers e1 crossed out.

Vla. – Crotchet e crossed out.

Bar 97: Vla., Vc. and B. – Division of parts not marked in source. As the material is similar to that at bar 7, the same division has been used.

Bar 98: See note on Romance, bar 98 above (p. 166).

Bar 98<sup>3</sup>: Solo CB – Crotchet rest still visible.

Bar 99: Vl. I – Quavers g1 erased. Last two quavers e1 notated in the source, but other occurrences of this material and the harmony suggest fl is more correct.

Bar 100<sup>3</sup>: Solo CB – Crotchet rest still visible.

Bars 103-104: See note on Romance, bars 103-104 above (p. 167).

Bar 103: Fl. – ‘Fl.’ written under Vl. I stave.

Bar 106<sup>2-3</sup>: Vla., Vc. and B. – Quavers B-c-d# crossed out.

Bar 107: Fl. – ‘Flauti con Vi’ written above Vl. I stave.

Vl. II –  crossed out.

Vla. – Repeated quavers e crossed out.

Vc. and B. – Crotchet e crossed out.

Bar 111: Fl. I, II – Parts added on Solo CB stave, clearly marked for Fl. Notated an octave lower, marked 8va.

Vla., Vc. and B. – Division of parts not marked in source. As it is similar

material to bar 7, the same division has been used. Repeated quavers c crossed out in Vla.

Bar 113: Fl. I, II – Marked ‘loco’.

Bars 118<sup>3</sup> and 119<sup>3</sup>: Vla., Vc. and B. – Crotchet rest still visible.

#### **Appendix 4: Romance – final version, including all revisions and parts for flutes and violas**

Bar 1: See note on App. 3, bar 1 above (p. 195).

Bar 3: See note on App. 3, bar 3 above (p. 195).

Bars 7-10: See note on App. 3, bars 7-10 above (p. 195).

Bar 7: See note on App. 3, bar 7 above (p. 195).

Bar 8<sup>2-3</sup>: See note on Romance, bar 8<sup>2-3</sup> above (p. 165).

Bar 10<sup>3</sup>: See note on App. 3, bar 10<sup>3</sup> above (p. 195).

Bar 11: See note on App. 3, bar 11 above (p. 195).

Bar 12: See note on App. 3, bar 12 above (p. 196).

Bar 13: See note on App. 3, bar 13 above (p. 196).

Bar 14: See note on App. 3, bar 14 above (p. 196).

Bar 15<sup>2</sup>: See note on Romance, bar 15<sup>2</sup> above (p. 165).

End bar 16: Two bars crossed out – see main body of edition, Romance, bars 17-18 (p. 47).

Bar 17: See note on App. 3, bar 19 above (p. 196).

Bar 18<sup>2-3</sup>: See note on App. 3, bar 20<sup>2-3</sup> above (p. 196).

Bar 19: See note on App. 3, bar 21 above (p. 196).

Bar 23: See note on App. 3, bar 25 above (p. 196).

Bars 24-25: See note on Romance, bars 26 and 27 above (p. 165).

Bar 25: See note on App. 3, bar 27 above (p. 196).

End bar 26: See note on App. 3, end bar 28 above (p. 196).

Bar 28<sup>3</sup>: See note on App. 3, bar 30<sup>3</sup> above (p. 197).

Bar 30<sup>2-3</sup>: See note on App. 3, bar 32<sup>2-3</sup> above (p. 197).

Bars 31 and 32: See note on App. 3, bars 33 and 34 above (p. 197).

Bar 33: See note on App. 3, bar 35 above (p. 197).

Bar 33<sup>3</sup>: See note on App. 3, bar 35<sup>3</sup> above (p. 197).

Bar 36<sup>2-3</sup>: See note on App. 3, bar 38<sup>2-3</sup> above (p. 197).

Bars 37-40: See note on App. 3, bars 39-42 above (p. 197).

Bar 37: See note on Romance, bar 39 above (p. 166).

VI. II – Repeated quavers c1 crossed out.

Bar 39: See note on Romance, bar 41 above (p. 166).

Bar 40: See note on App. 3, bar 42 above (p. 197).

Bar 41: See note on App. 3, bar 43 above (p. 197).



Bar 43<sup>1</sup>: See note on App. 3, bar 45<sup>1</sup> above (p. 197).

End bar 43: Three bars crossed out – see main body of edition, Romance, bars 46-48 (p. 48) and Appendix 3, bars 46-48 (p. 129).

Bars 44<sup>2-3</sup>: See note on App. 3, bar 49<sup>2-3</sup> above (p. 198).

Bar 46<sup>2-3</sup>: See note on App. 3, bar 51<sup>2-3</sup> above (p. 198).

End bar 47: 31 bars crossed out – see main body of edition, Romance, bars 53-83 (p. 49) and Appendix 3, bars 53-83 (p. 130).

Bar 48: See note on App. 3, bar 84 above (p. 198).

Bar 49<sup>1</sup>: See note on App. 3, bar 85<sup>1</sup> above (p. 198).

Bars 51-52: See note on Romance, bar 87-88 above (p. 166).

Bar 53: See note on App. 3, bar 89 above (p. 198).

Bar 57: See note on App. 3, bar 93 above (p. 199).

Bar 61: See note on App. 3, bar 97 above (p. 199).

Bar 62: See note on Romance, bar 98 above (p. 166).

Bar 62<sup>3</sup>: See note on App. 3, bar 98<sup>3</sup> above (p. 199).

Bar 63: See note on App. 3, bar 99 above (p. 199).

Bar 64<sup>3</sup>: See note on App. 3, bar 100<sup>3</sup> above (p. 199).

End bar 66: Two bars crossed out – see main body of edition, Romance, bars 103-104 (p. 51) and Appendix 3, bars 103-104 (p. 132).

Bar 68<sup>2-3</sup>: See note on App. 3, bar 106<sup>2-3</sup> above (p. 199).

Bar 69: See note on App. 3, bar 107 above (p. 199).

Bar 73: See note on App. 3, bar 111 above (p. 199).

Bar 75: See note on App. 3, bar 113 above (p. 200).

Bars 80<sup>3</sup> and 81<sup>3</sup>: See note on App. 3, bars 118<sup>3</sup> and 119<sup>3</sup> above (p. 200).

**Appendix 5: Rondo – final version, including all revisions and editorial parts for flutes, oboes, horns and violas**

Bar 25: See note on Rondo, bar 25 above (p. 167).

Bar 45: VI. I and II – Semibreve rest still visible.

Bar 46: See note on Rondo, bar 46 above (p. 167).

Bar 47: See note on Rondo, bar 47 above (p. 167).

Bar 48: See note on Rondo, bar 48 above (p. 167).

Bar 49: See note on Rondo, bar 49 above (p. 167).

Bar 51: See note on Rondo, bar 51 above (p. 167).

Bar 52: See note on Rondo, bar 52 above (p. 167).

Bar 53: See note on Rondo, bar 53 above (p. 167).

Bar 54: See note on Rondo, bar 54 above (p. 167).

Bar 55: See note on Rondo, bar 55 above (p. 167).

VI. II – Semiquavers a1-g1-g1-g1 and crotchet g1 crossed out.

Bars 57-68: See note on Rondo, bars 57-68 above (p. 168).

Bars 57 and 58: VI. I – Semiquavers g1 crossed out, replaced with d1.

Bar 59: VI. II – Semiquavers c1 crossed out, replaced with g.

Bar 60: VI. II – Repeated quavers e1 crossed out.

Vc. and B. – Something crossed out, not easily legible but most likely minim c.

Bar 61: VI. II – Repeated quavers e1 crossed out.

Vc. and B. – Repeated quavers c crossed out.

Bar 62<sup>2</sup>: VI. II – Triplet quavers e1 crossed out.

Bars 75-77: VI. II – Originally alternating semiquavers c1-f1, f1 crossed out throughout these bars.

Bar 79: Vc. and B. – Minim rest still visible.

Bar 87: VI. II – Originally alternating semiquavers c1-f1, f1 crossed out.

Solo CB – Minim f1 filled in to make crotchet.

Vc. and B. – Beat 2, crotchet rest still visible.

End bar 87: Two bars crossed out – see main body of edition, Rondo, bars 88-89 (p. 55).

Bar 88: VI. II – Originally alternating semiquavers b-flat-d1, d1 crossed out.

Solo CB – Minim d2 crossed out.

Vc. and B. – Beat 2, crotchet rest crossed out.

Bar 93: Solo CB – Minim f1 filled in to make crotchet.

Vc. and B. – Beat 2, crotchet rest crossed out.

End bar 93: One bar crossed out – see main body of edition, Rondo, bar 96 (p. 55).

Bar 101: VI. I – Same material an octave lower crossed out.

Bar 106: VI. II – Originally alternating semiquavers d1-g1, g1 crossed out.

Bars 108 and 109: VI. I – Semiquavers g1 crossed out, replaced by d1.

Bar 110: VI. II – Semiquavers c1 still visible, replaced by g.

Bars 111 and 112: VI. II – Repeated quavers e1 crossed out.

Vc. and B. – Repeated quavers c crossed out.

Bar 113: VI. I and II – The rhythm in this bar is slightly unclear – there are crotchets with a single stroke through the stem and the number ‘3’ written underneath, which suggest repeated triplet quavers. However, quaver rests have been added between each beat.

Bar 116: See note on Rondo, bar 119 above (p. 168).

Bar 120: See note on Rondo, bar 123 above (p. 168).

Bars 122-125: See note on Rondo, bars 125-128 above (p. 168).

Bars 127-129: See note on Rondo, bars 130-132 above (p. 168).

Bar 185: See note on Rondo, bar 188 above (p. 168).

Bar 186: See note on Rondo, bar 189 above (p. 168).

Bars 189-190 and 193-194: Vc. and B. – Semibreve rests still visible.

Bar 189<sup>2</sup>: See note on Rondo, bar 192<sup>2</sup> above (p. 168).

Bars 199-202: See note on Rondo, bars 202-205 above (p. 168).

Bar 206: See note on Rondo, bar 209 above (p. 168).

Bar 248: See note on Rondo, bar 251 above (p. 168).

*No. 1. Concerto pour le Contre Basson* *Haydn*  
1786 - *Hirshberg* *C. 17. 32*

*Coro*  
*Flauti*  
*Violino 1<sup>mo</sup>*  
*Violino 2<sup>do</sup>*  
*Basso principale*  
*Basso & Viola con Tubi & Fagotti*

*Allegro Vivace*

*mus. 6506. 2131.*

Fig. 1 – Concerto no. 1, manuscript, page 1



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The image shows a page of handwritten musical notation for a concerto. The page is numbered '42' at the top. It features several staves of music. The notation includes notes, rests, and dynamic markings. A prominent feature is a large section of the score that has been heavily crossed out with multiple diagonal lines, indicating a significant revision or deletion of the original material. The remaining notation includes various musical symbols such as clefs, key signatures, and time signatures. There are also some handwritten annotations in Italian, including 'Allegro con R.' and 'col B.'. The paper appears aged and slightly stained.

Fig. 2 – Concerto no. 1, manuscript, page 6







Fig. 3 – Concerto no. 1, manuscript, page 9







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