Anderssen

Concerto Ex D# a 8 stim

Violino Primo
Violino Secondo
Flauto Traverso Primo
Flauto Traverso Secondo
Cornu Primo
Cornu Secondo
Viola
e
Basso
Dell Sig^{r} Anderssen

Score

Edited by
Christian Mondrup

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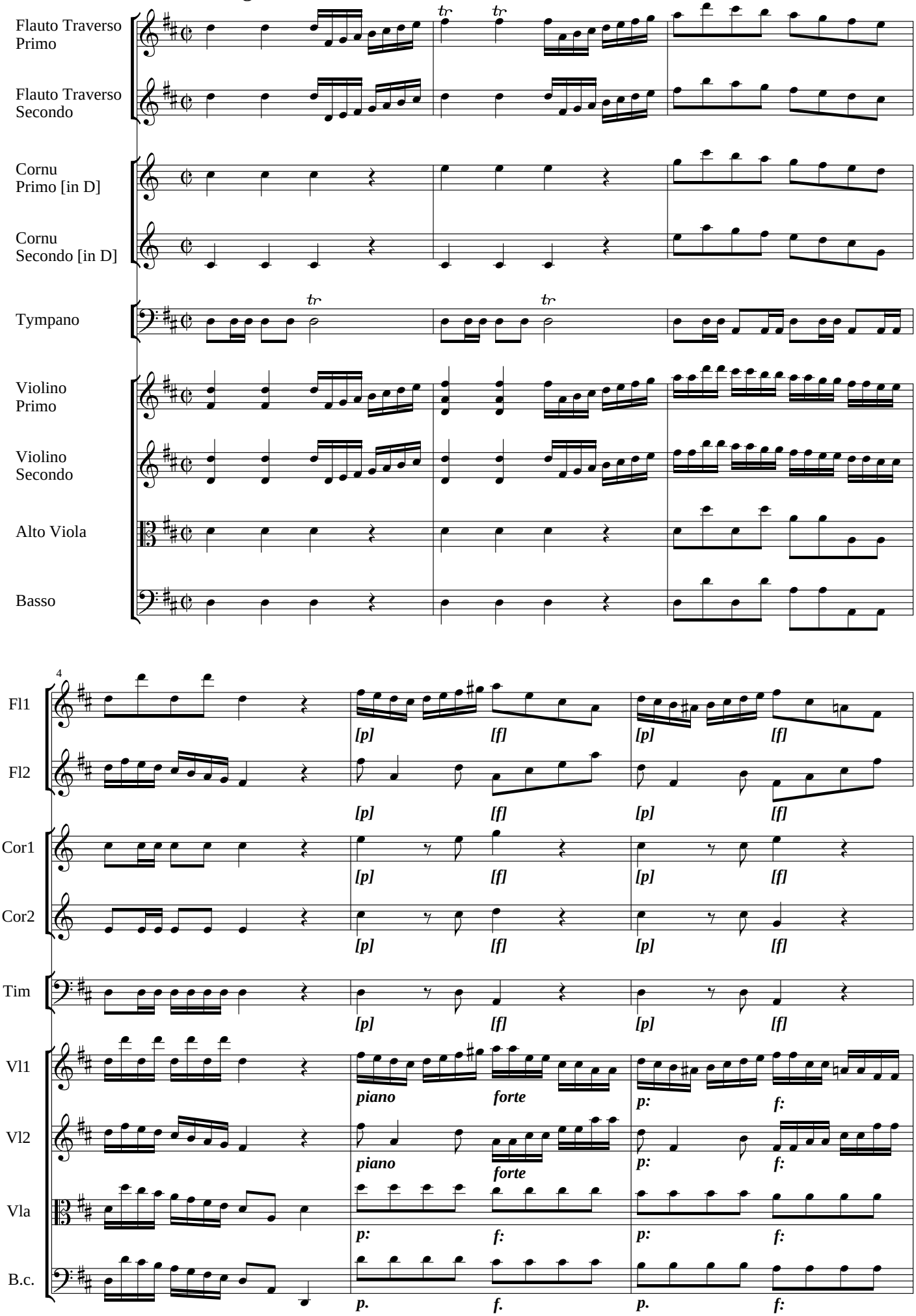
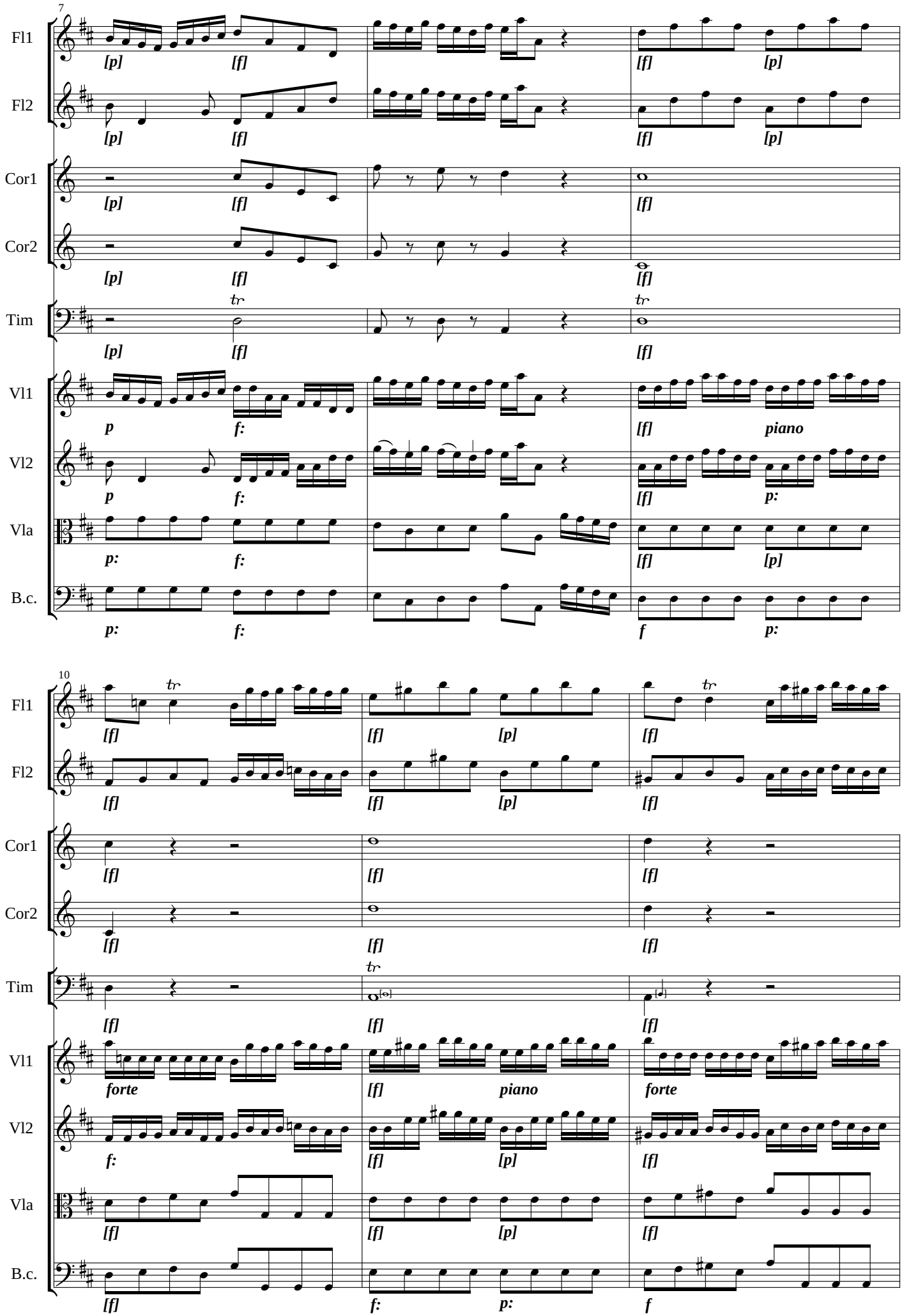
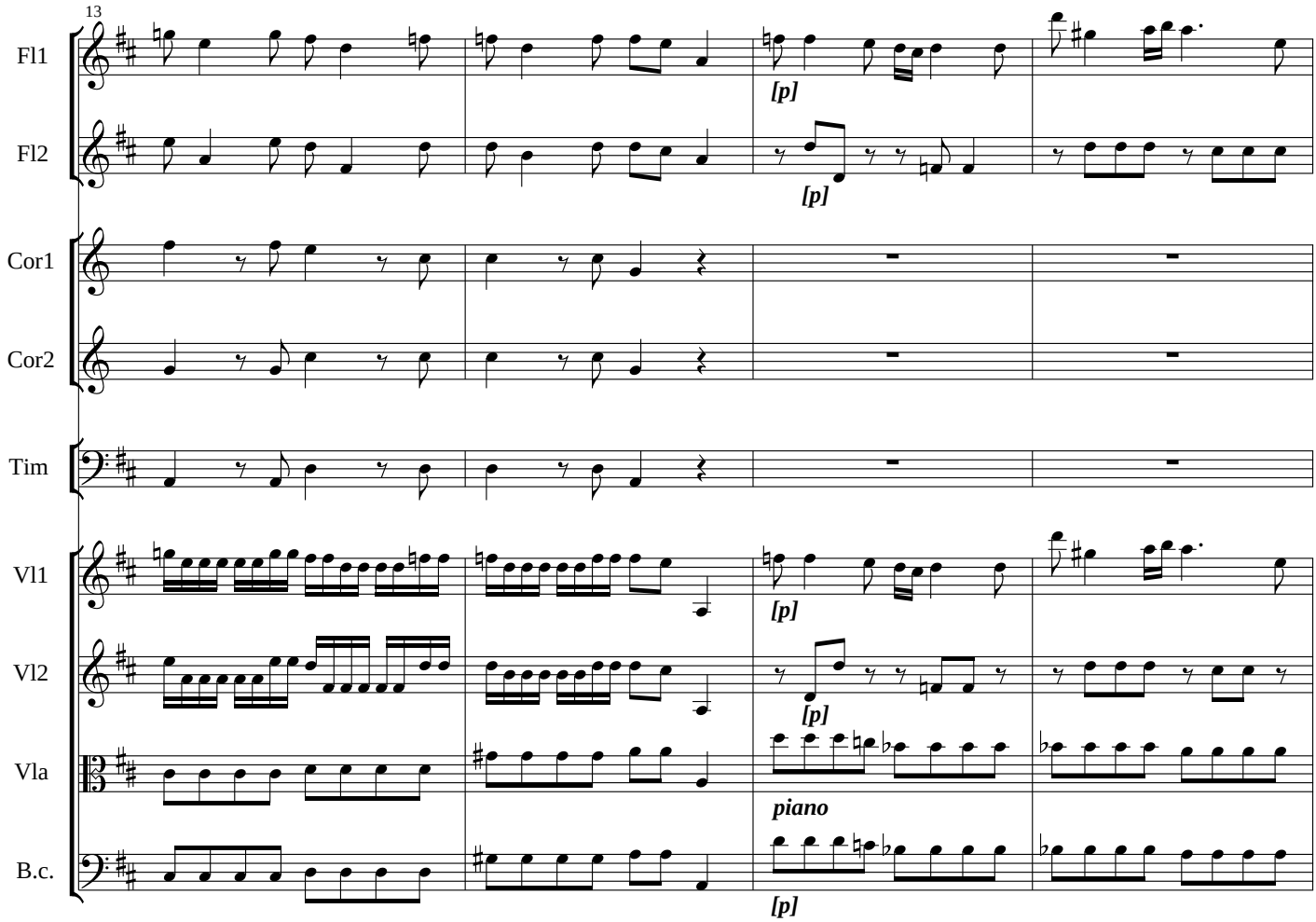
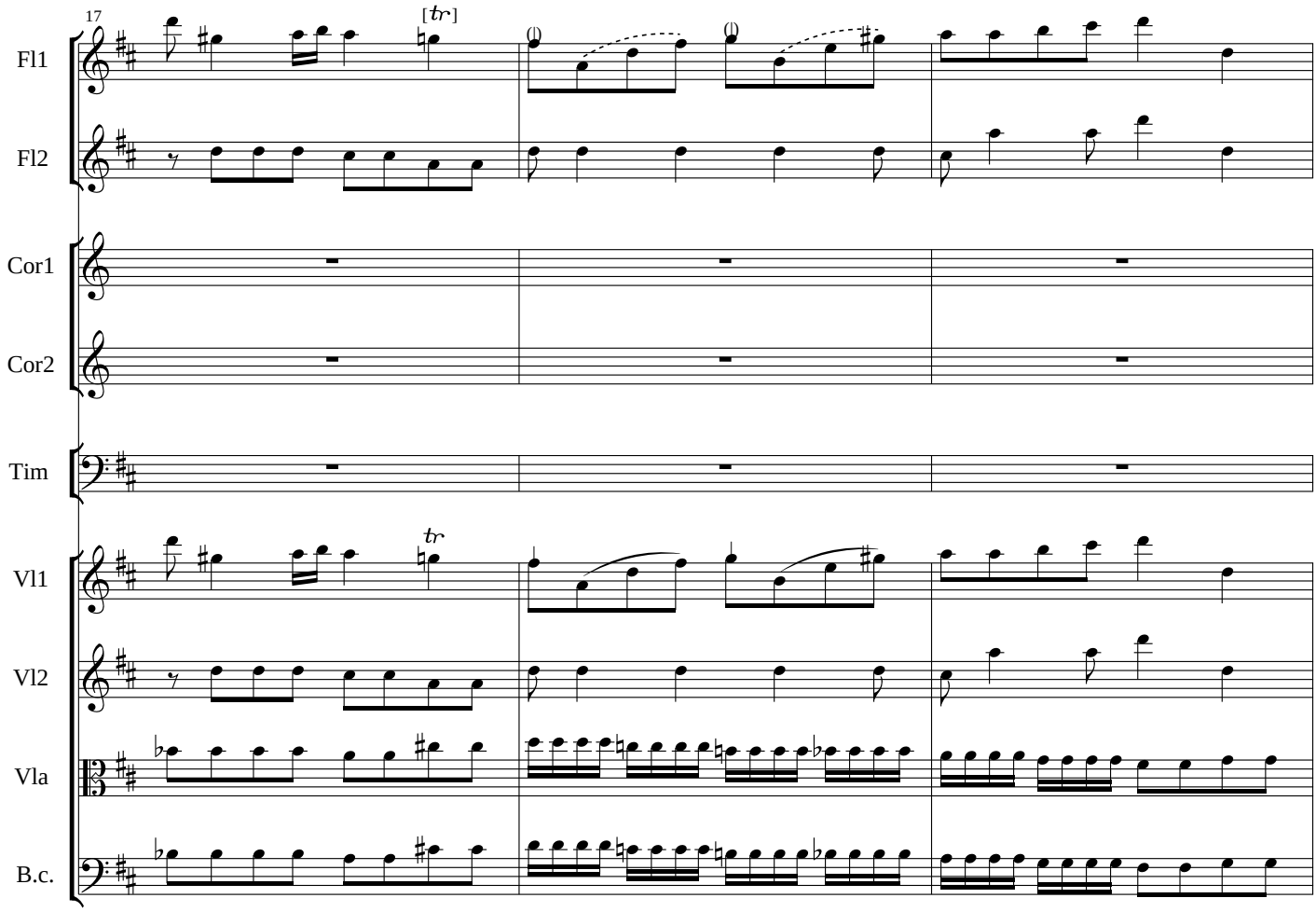
Allegro

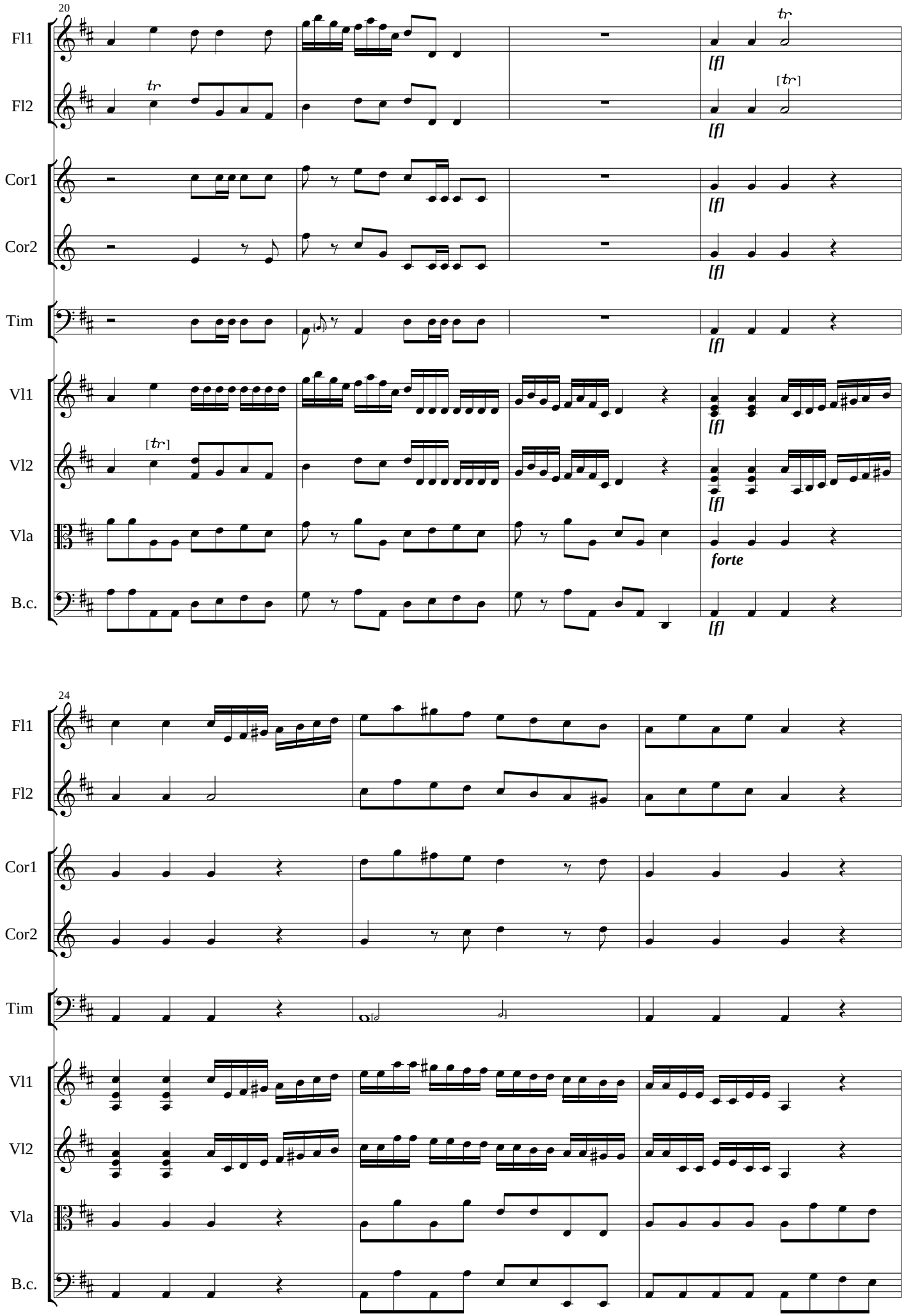
Sigr. Anderssen

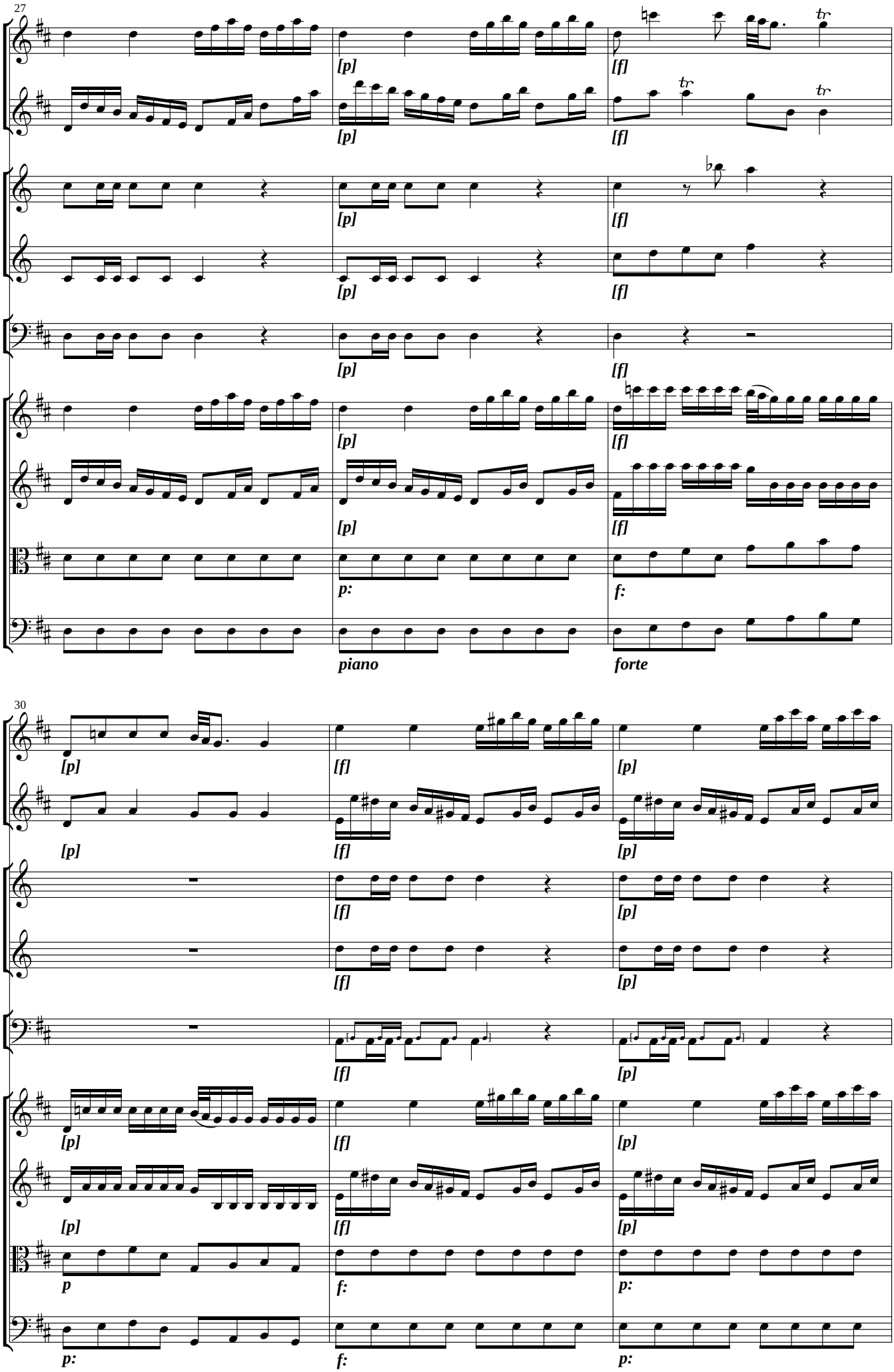


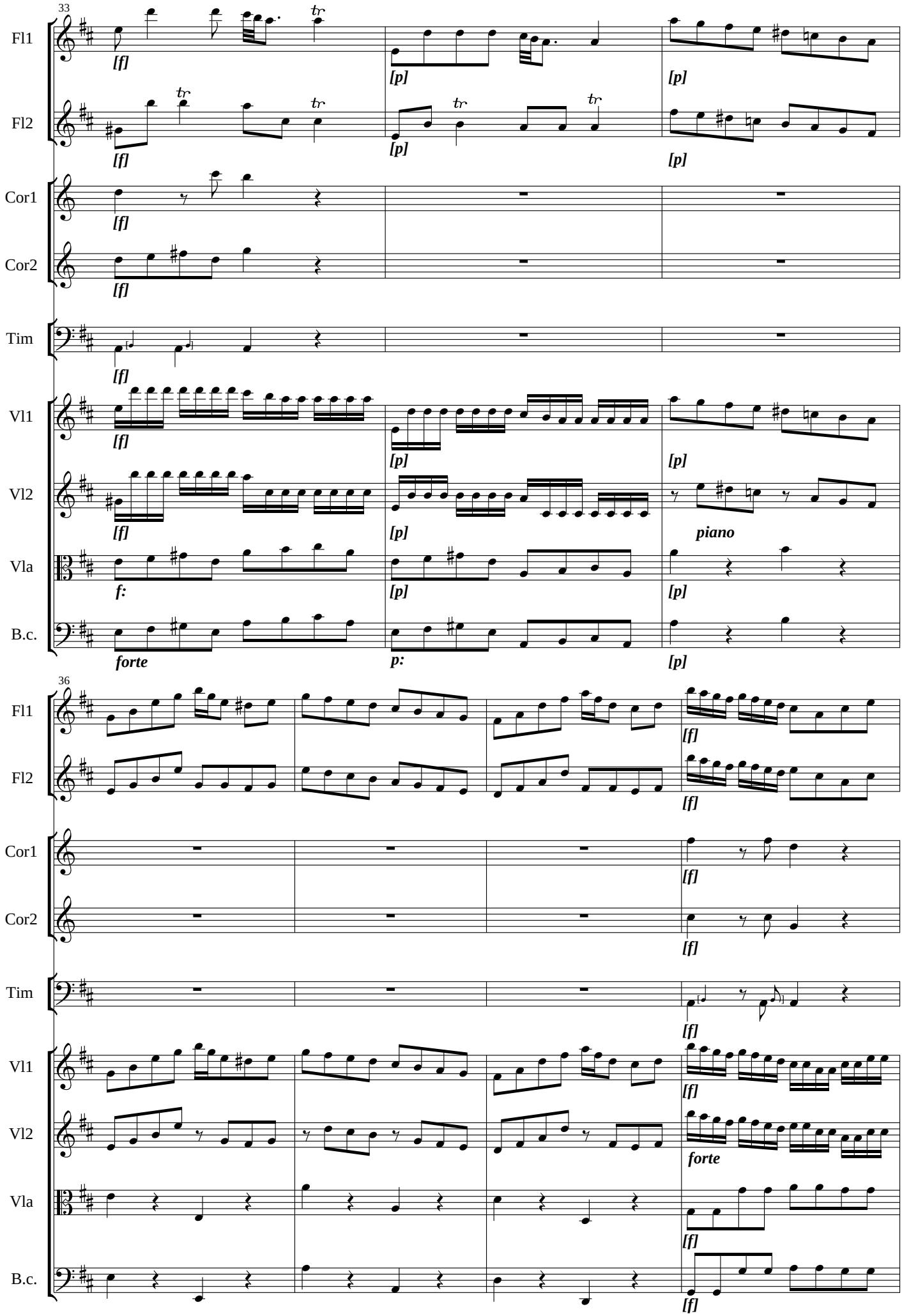

7
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
10
forte
piano

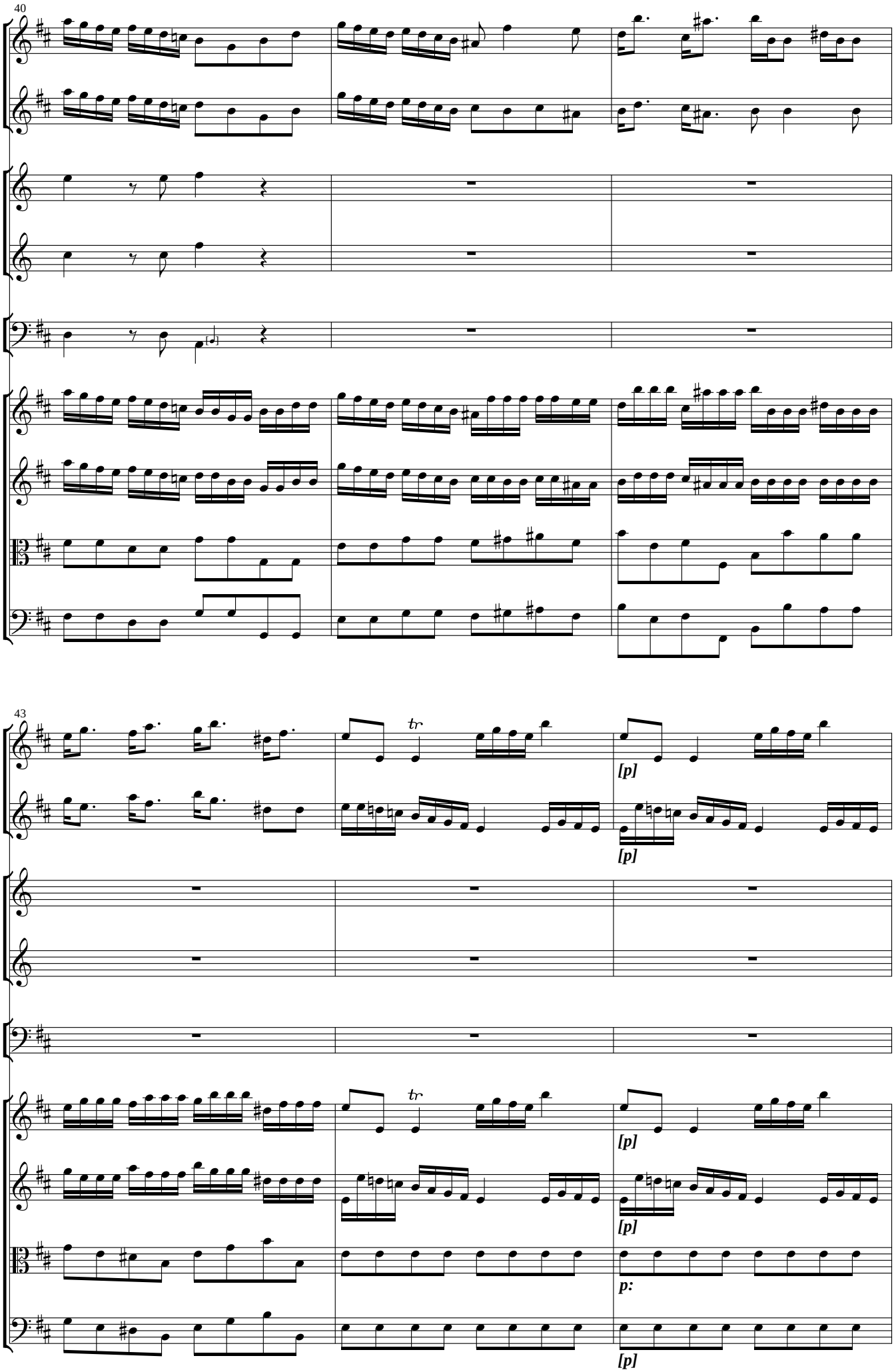

13
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[p]
[p]
[p]
[p]
piano

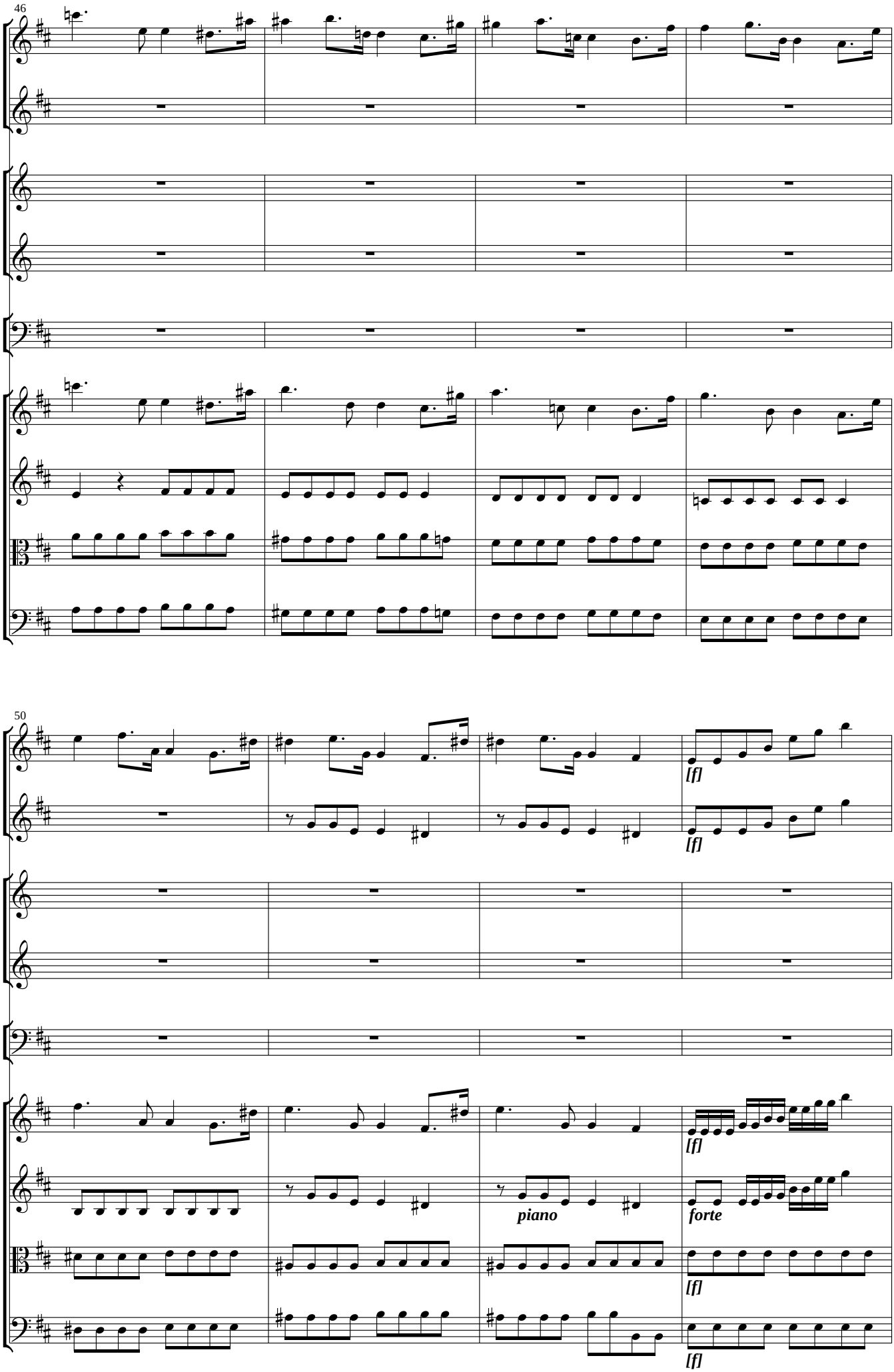

17
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[tr]
tr

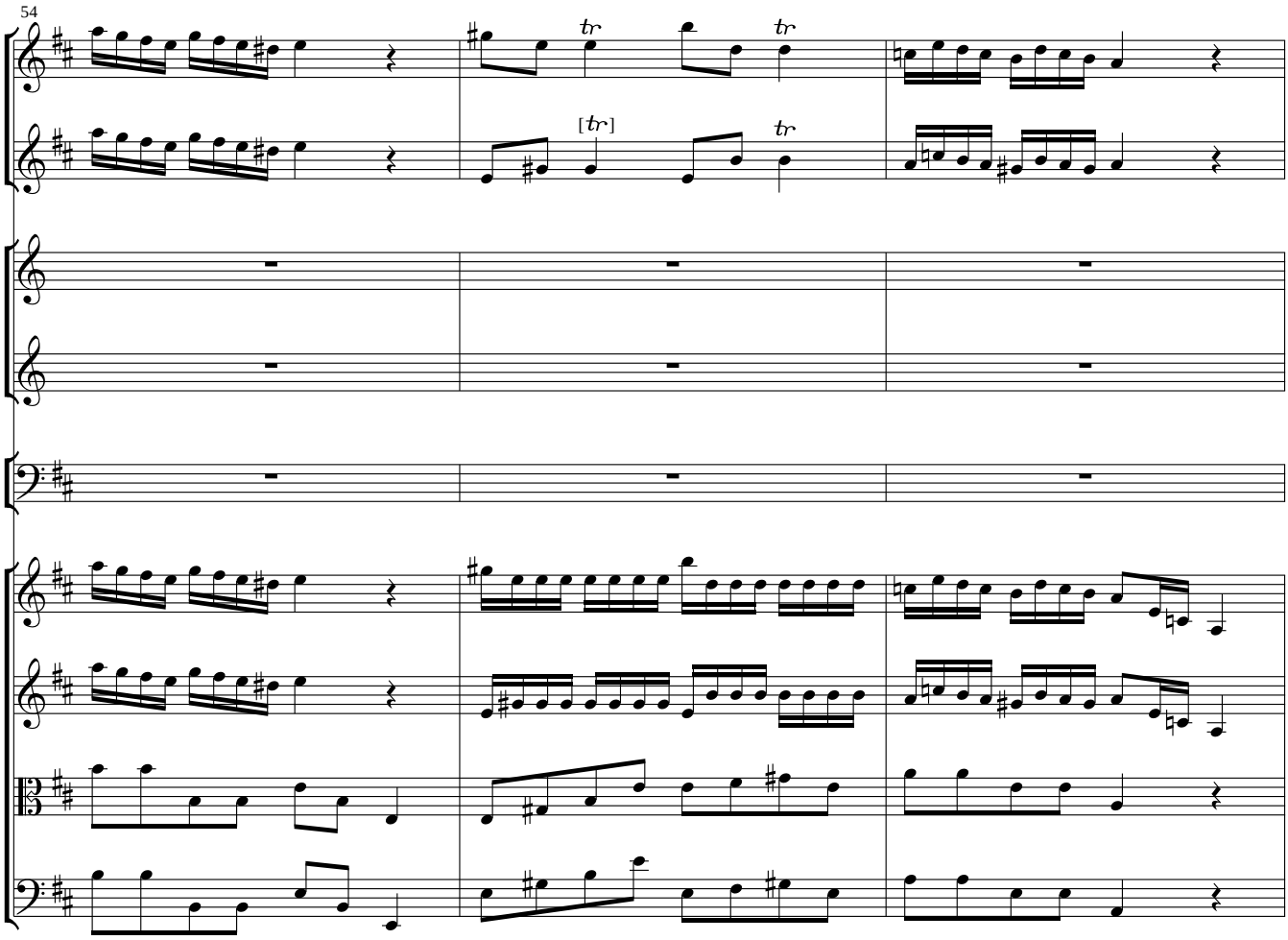

20
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[f]
forte
24

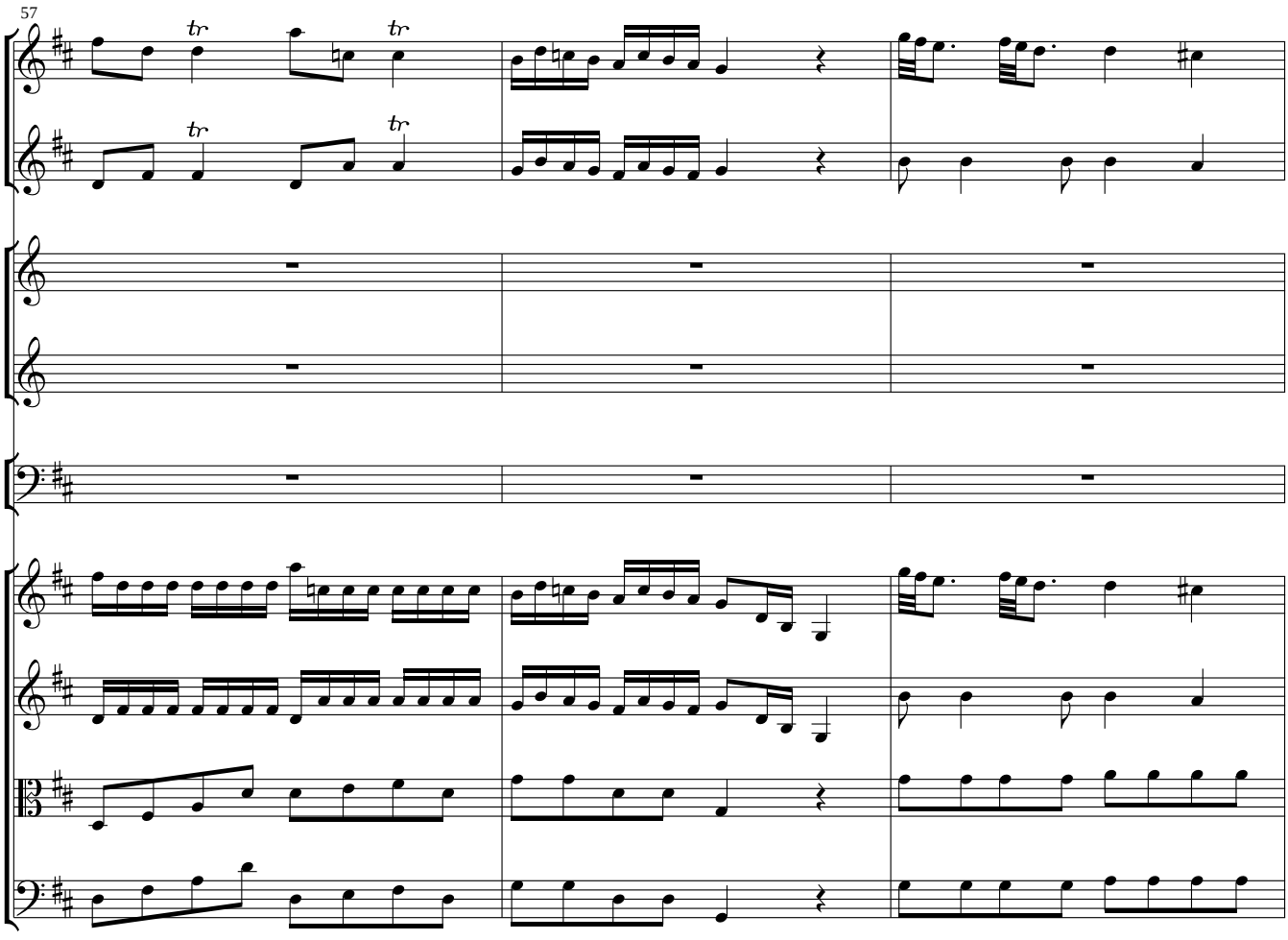

27
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[p]
[f]
p:
f:
piano
forte
30
p
p:

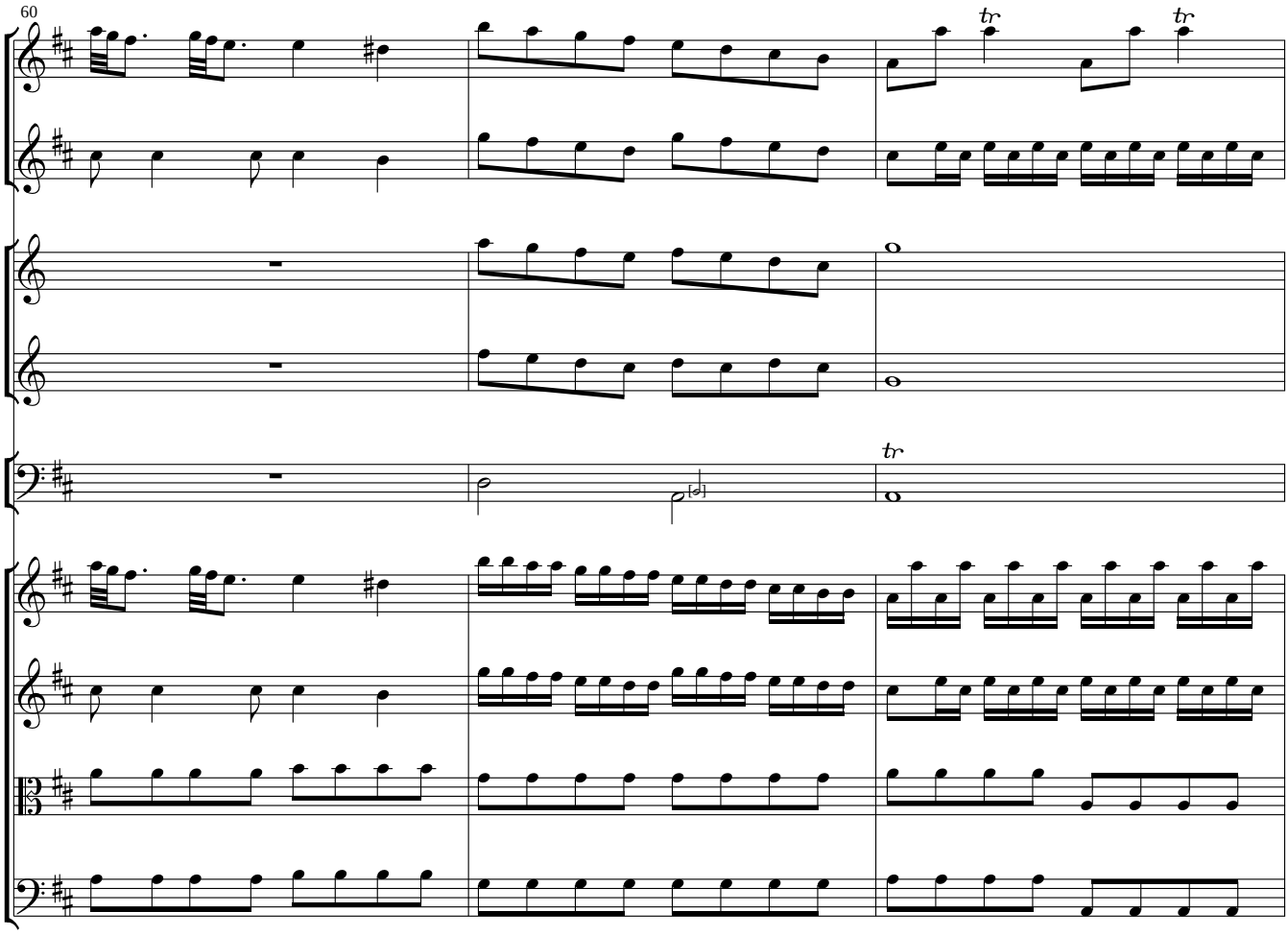

33
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[f]
[p]
piano
f:
forte
p:
36

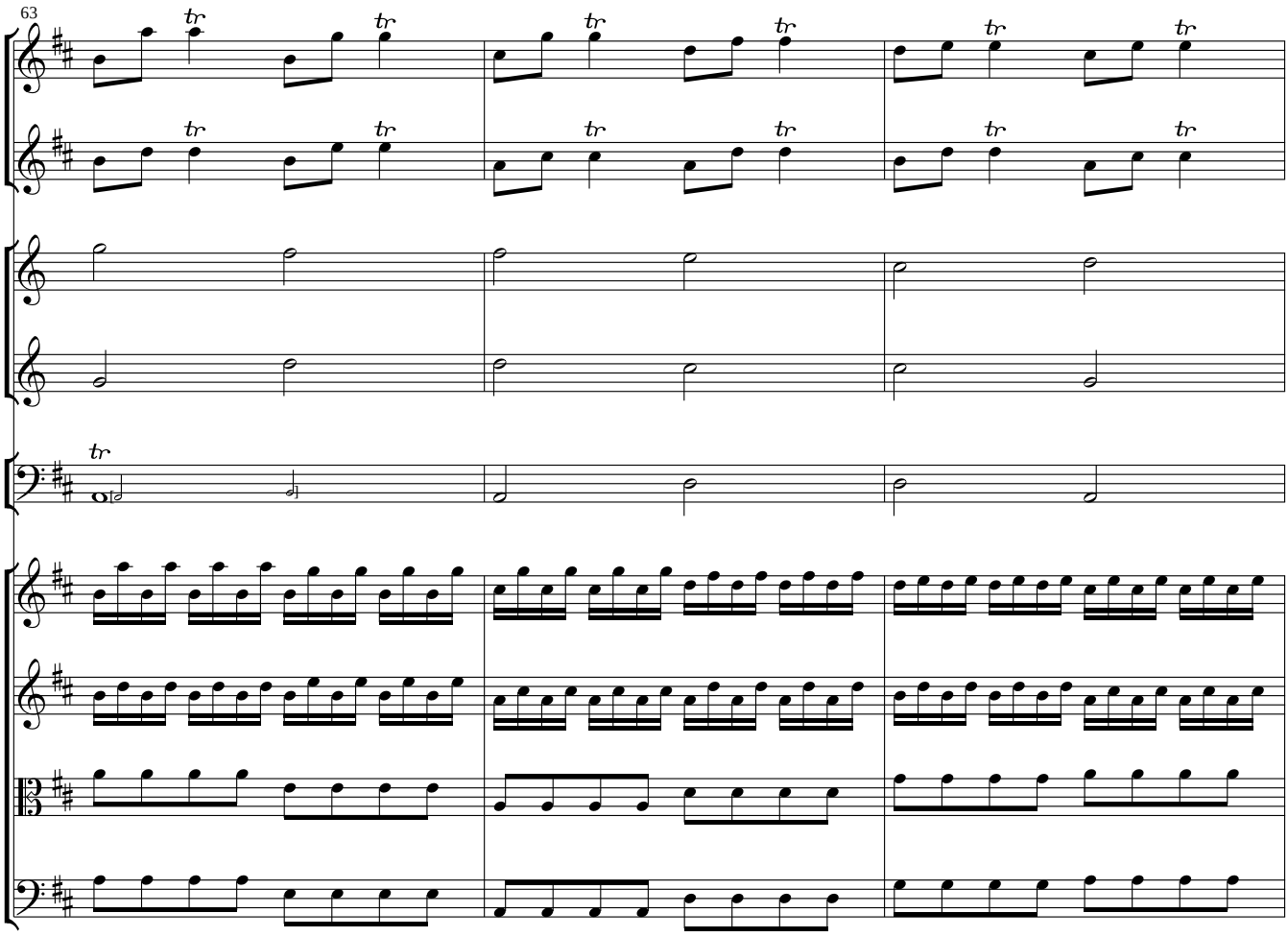

40
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
43
tr
[p]
p:

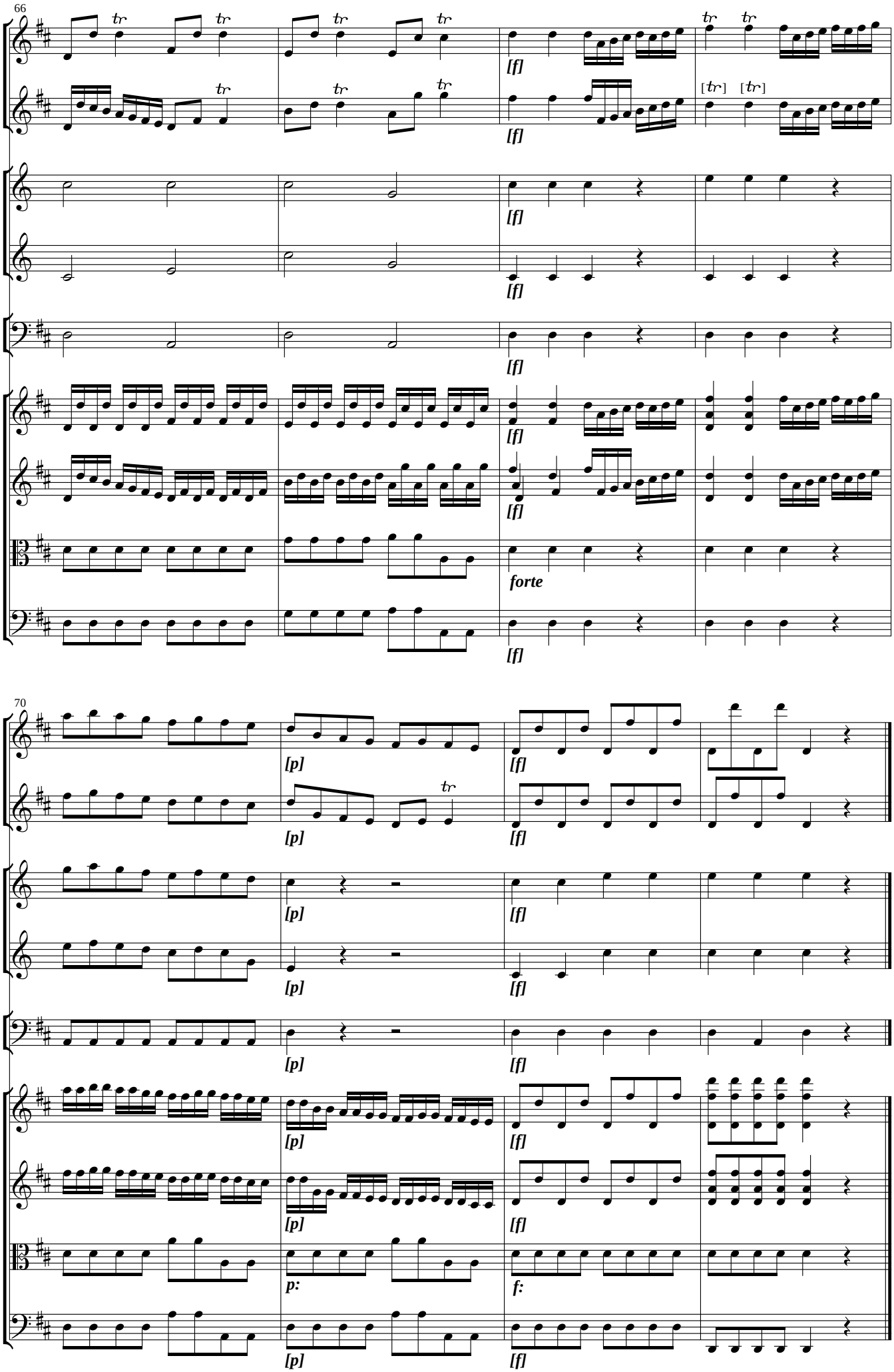

46
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
50
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[f]
[f]
[f]
piano
forte
[f]
[f]


54
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.

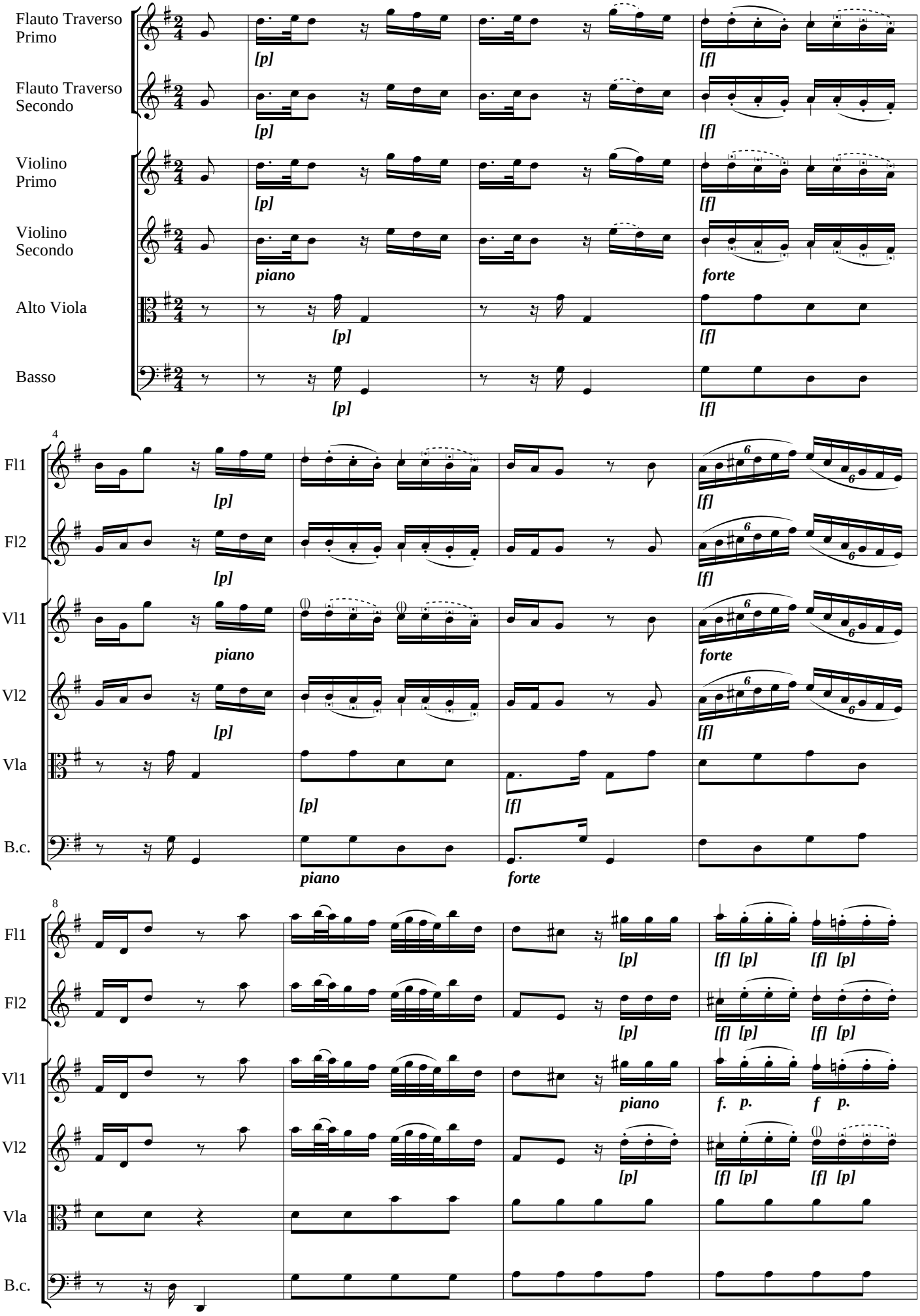

57
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.

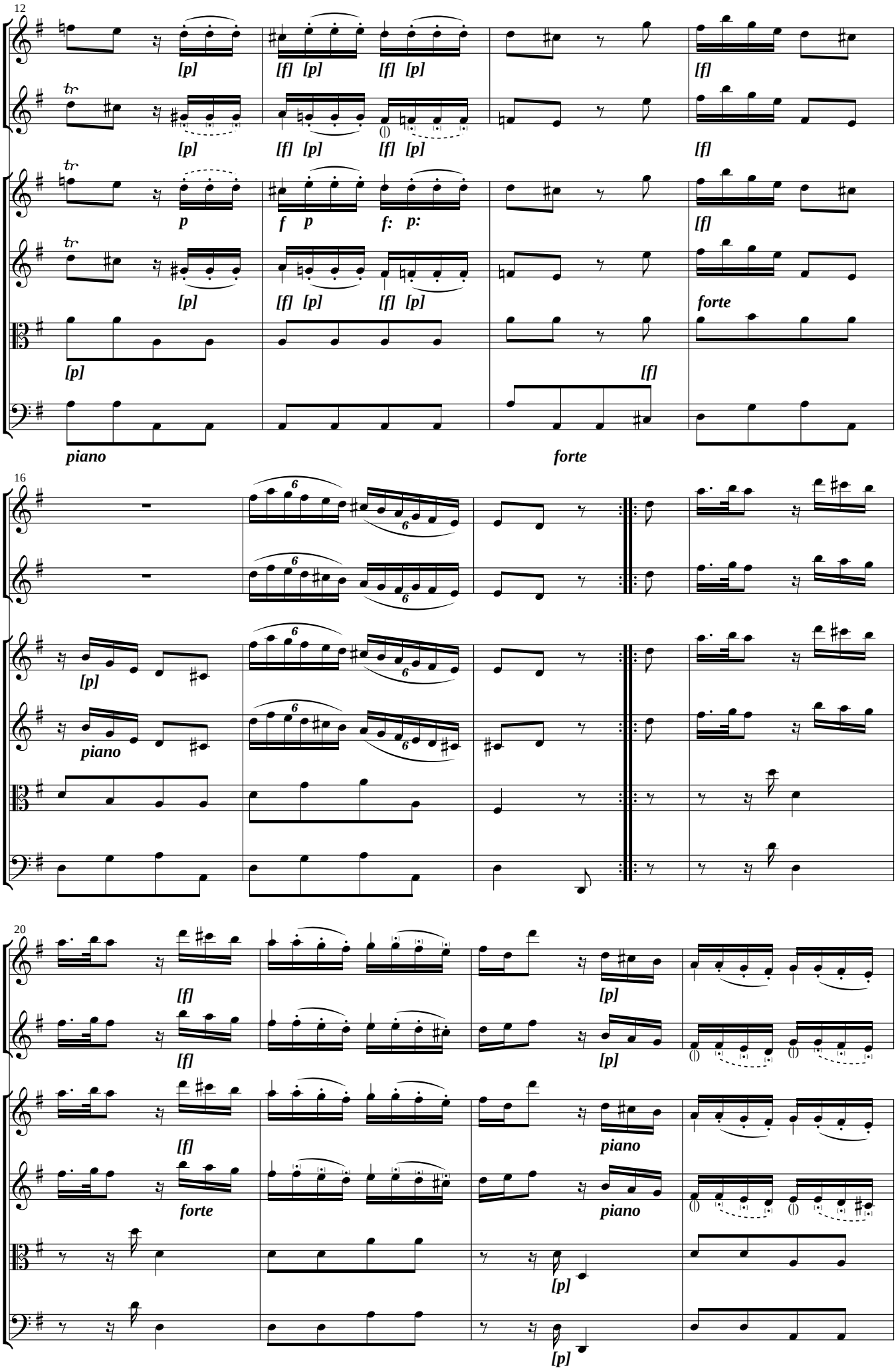

60
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.

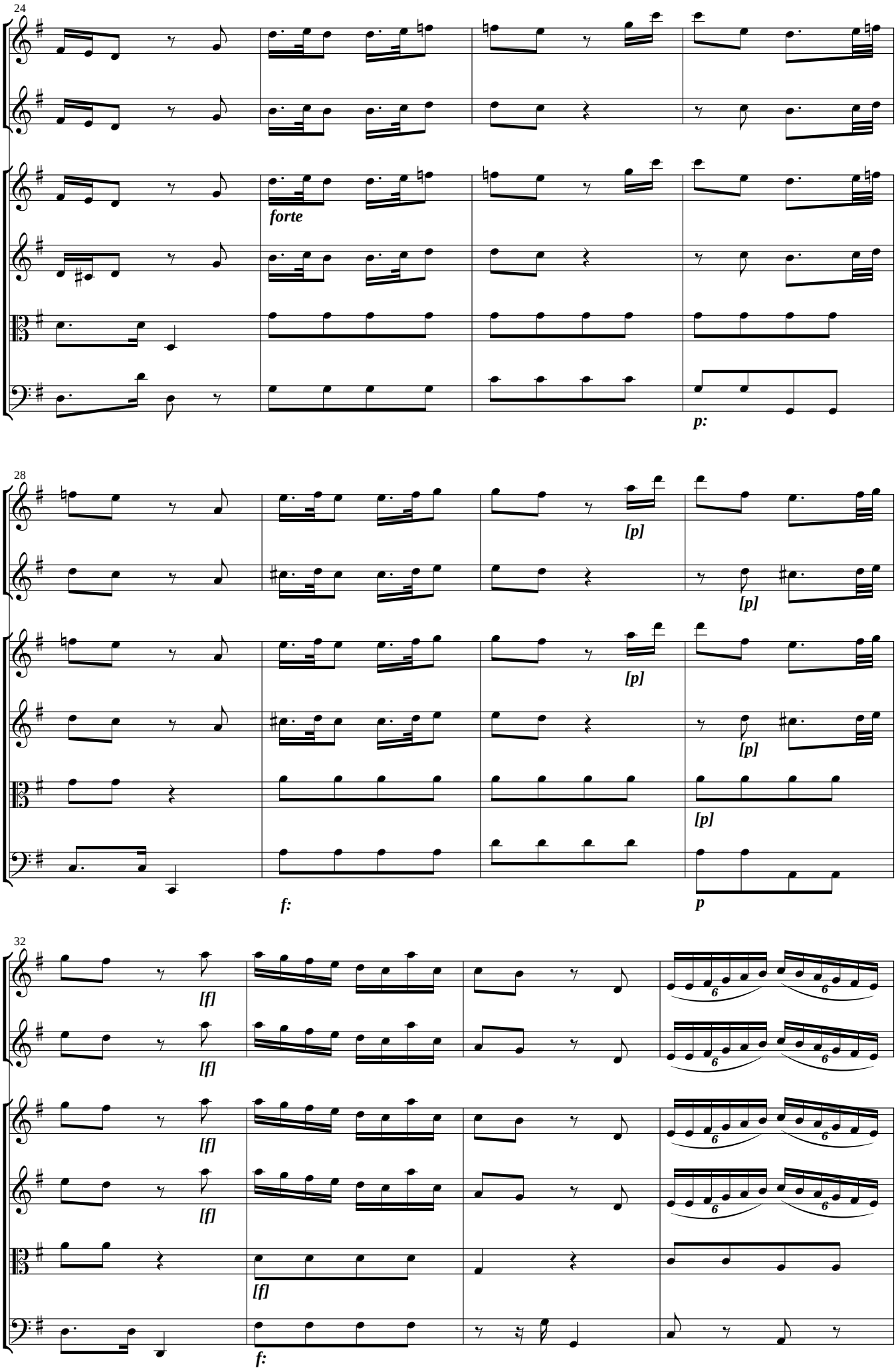

63
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.

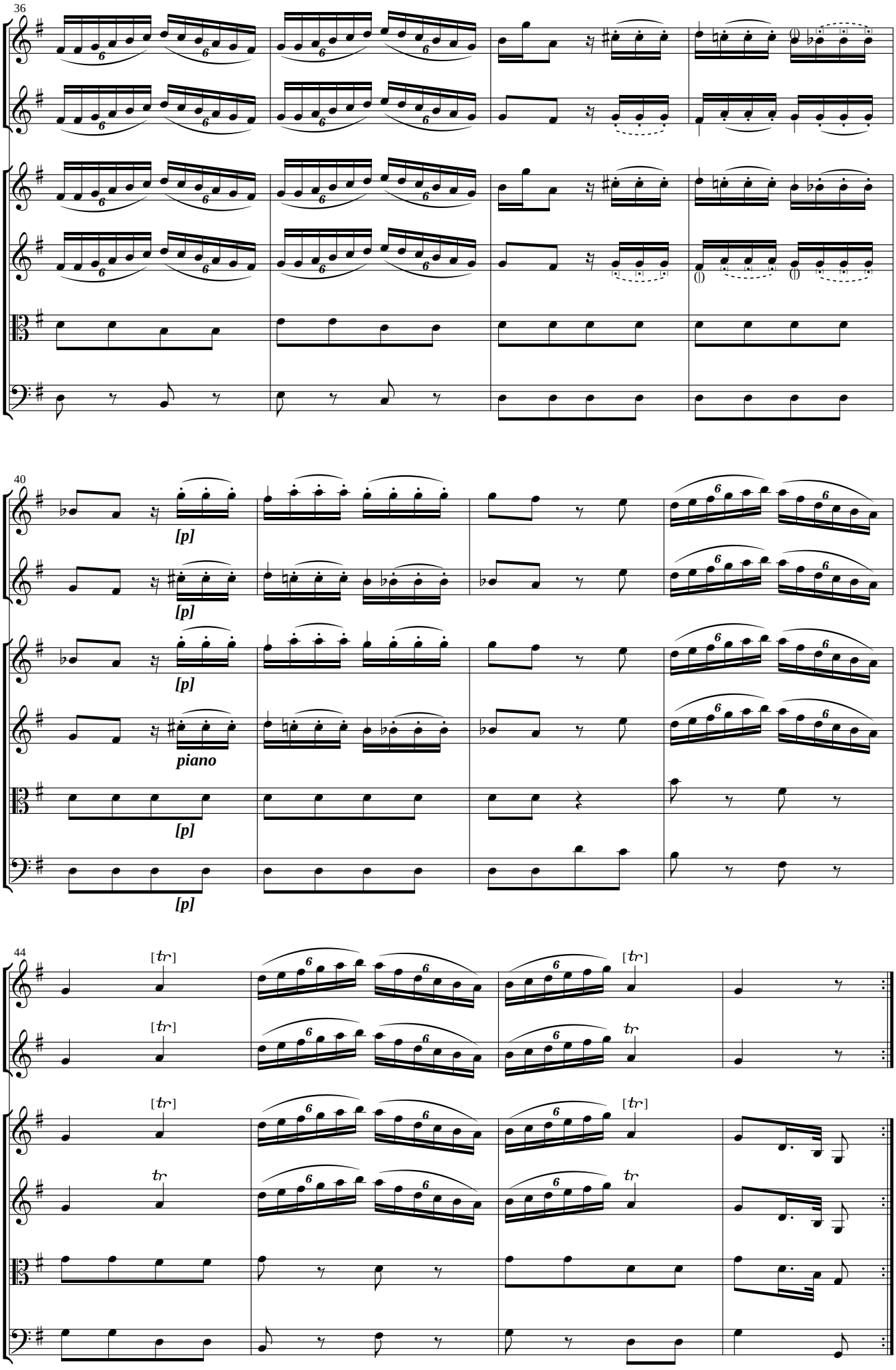

66
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[f]
forte
70
[p]
p:
f:

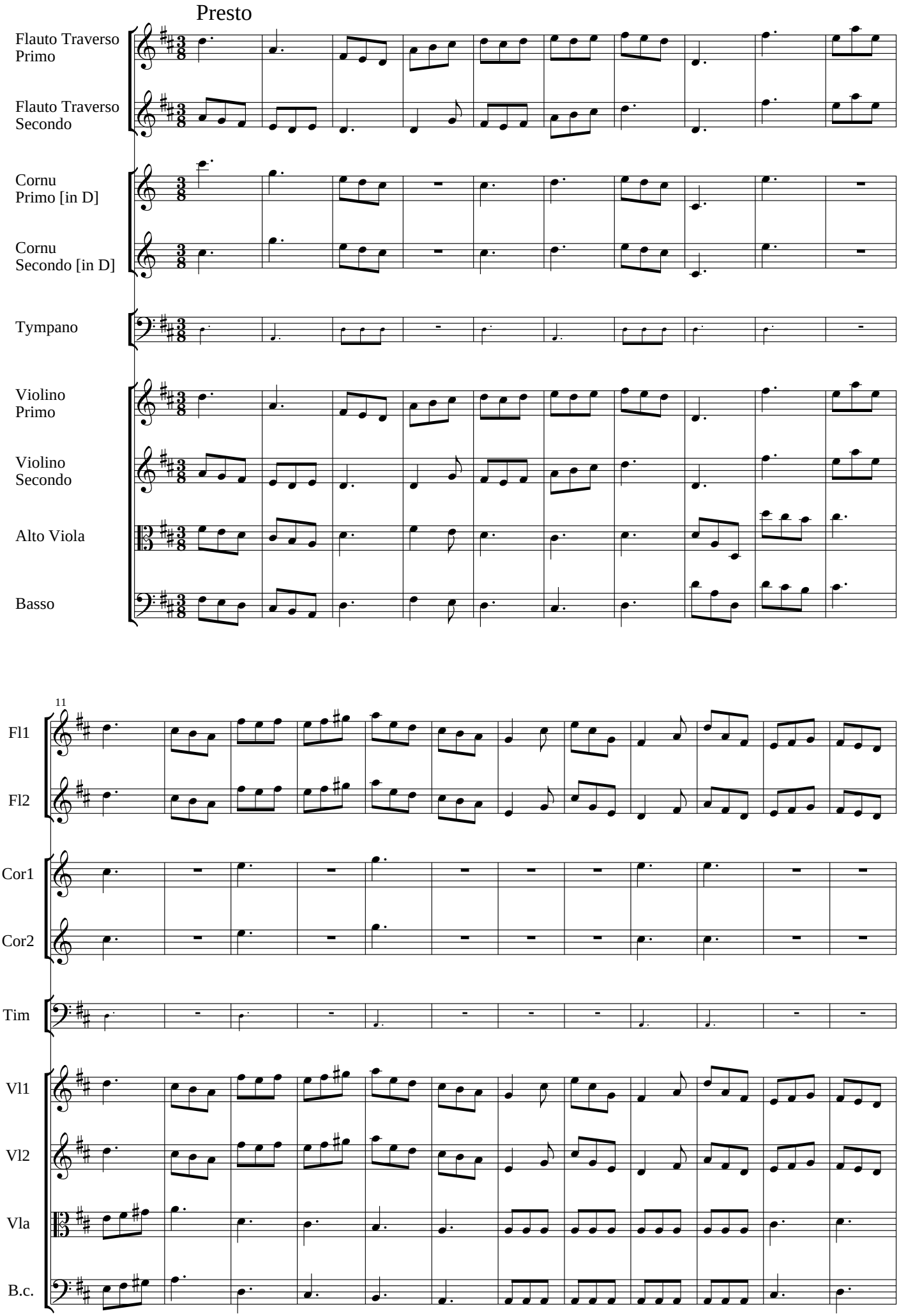
Andante

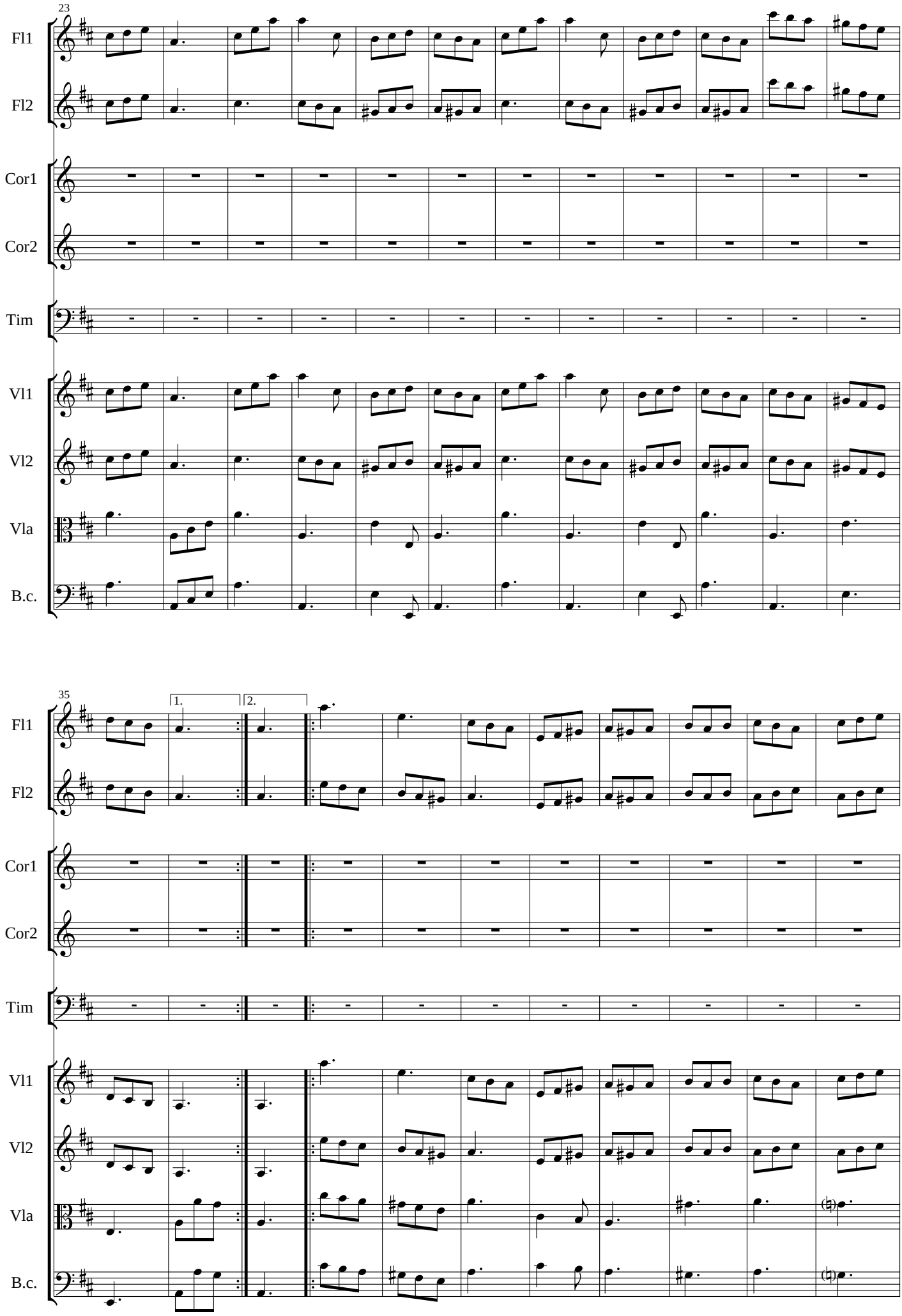

Flauto Traverso Primo
Flauto Traverso Secondo
Violino Primo
Violino Secondo
Alto Viola
Basso
[p]
[f]
piano
forte
4
Fl1
Fl2
Vl1
Vl2
Vla
B.c.
8

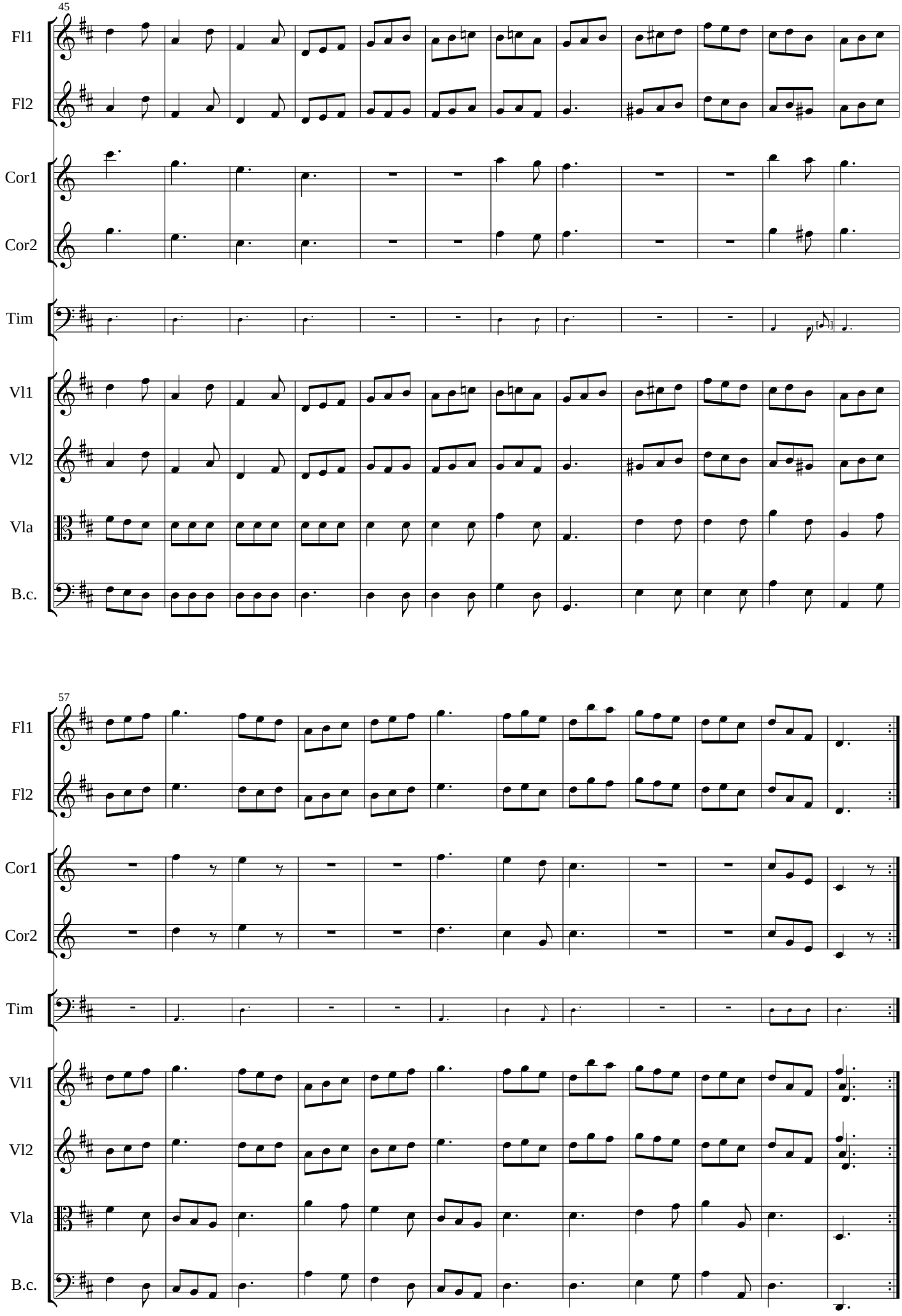

12
Fl1
Fl2
Vl1
Vl2
Vla
B.c.
[p]
[f] [p]
[f] [p]
[f]
p
f p
f: p:
forte
piano
16
6
20


24
Fl1
Fl2
Vl1
Vl2
Vla
B.c.
forte
p:
28
[p]
f:
p
32
[f]


36
Fl1
Fl2
Vl1
Vl2
Vla
B.c.
40
[p]
piano
44
[tr]
tr


Presto
Flauto Traverso Primo
Flauto Traverso Secondo
Cornu Primo [in D]
Cornu Secondo [in D]
Tympano
Violino Primo
Violino Secondo
Alto Viola
Basso
11
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.


23
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
35
1.
2.
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.


45
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
57
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.

Critical notes:

This score is part of the first modern edition of 2 concertos, “Concerto Ex D# a 8 Stim” and “Concerto Ex G# a 6 Stim” by a composer named “Sig^{r} Anderssen” in manuscripts kept at the University Library of Lund, Sweden. The manuscripts are number 107 and 108 of the collection “Samling Kraus” containing music performed in the middle of the 18th century by “Akademiska Kapellet”, the orchestra of the University of Lund, see Greger Andersson, Musik av Johan Helmich Roman och hans samtida i Lunds universitetsbiblitek (*http://www.musikforskning.se/stm/STM1994/STM1994-95Andersson.pdf*).

The 2 concertos were copied to scores from the original instrumental parts in Lund by Danish musicians exiled in Sweden during the second world war. The copyists may have believed that the composer was of Danish origin, erroneously reading his name as “Andersen”. These copied score are kept at the music department of the Royal Library, Copenhagen as mss. “C II, 25 Fol. 1945-46.219 C II, 25 Fol.” and “C II, 25 Fol. 1945-46.218 C II, 25 Fol”. My edition is primarily based on the scores from Copenhagen but checked against the instrumental parts from Lund.

Judging from the manuscript the timpani part for ms. 107, “Concerto Ex D#” has been added later. There are notes for movement 1 and the indication “Tacet” for movement 2. The copyist must have intended to add notes for for movement 3 as well since clef and meter are present. But notes were never filled in. The editor has reconstructed the timpany part for movement 3.

The timpany part for movement 1 has quite a few notes in conflict with the harmonic context. I thank Henrik Larsen, leader of the percussion education at the “Royal Academy of Music, Aarhus” for thorough information on timpany performance practise in the baroque era and suggestions on how to solve these conflicts. Henrik Larsen writes ao. “It’s common as late as Brahms to have timpani notes outside the harmony. Baroque timpani were rather small instruments with a percussive character and less tone. So one would probaby often compromize on intonation.” As suggested by Henrik Larsen I’ve added alternative small size notes for a third timpano in low B fitting with the subdominant- (G-Major) and dominant of the dominant (E-Major) chords applied in some bars where the timpani are involved.

Performance indications added by the editor are enclosed within brackets.

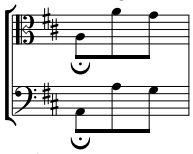
Allegro

Bar No.	*Part*	*Note No.*	*Comment*
1–	Tim		Notation “c, g” in ms.
5	Fl1	8	no ♯ in ms.
6	Fl1	11	“a♯” in ms.
6	Vl1	13	“a♯” in ms.
10	Fl1	8	“b” in ms.
16	Fl1,Vl1	6	“d” in ms.
18	Vla	9	no ♮ in ms.
19	Vla	3–4	“g” in ms.
20	Vl2	2	“e” in ms.
34	Vl2	1	“d” in ms.
35	Fl2	3	no ♮ in ms.
40	Fl2	8	no ♮ in ms.
41	Fl1	9	no ♯ in ms.
46	Fl1	4–5	$\frac{1}{8}$, $\frac{1}{8}$ in ms.
66	Cn1	2	“e” in ms.

Andante

Bar No.	*Part*	*Note No.*	*Comment*
2	Fl2	1–2	$\frac{1}{16}$, $\frac{1}{16}$ in ms.
13	Vl2	5	“g” in ms.
15	Bs	1	no ♯ in ms.
22	Vl2	1–2	$\frac{1}{16}$, $\frac{1}{16}$ in ms.
23	Fl2	6	“f♯” in ms.
24	Fl2	1–2	Dotted $\frac{1}{16}$, $\frac{1}{32}$ in ms.
25	Fl2	4–5	$\frac{1}{16}$, $\frac{1}{16}$ in ms.
29	Fl2	4–6	Dotted $\frac{1}{8}$, $\frac{1}{32}$, $\frac{1}{32}$ in ms.
43	Vla	1	“g” in ms.
46	Vla	2–3	$\frac{1}{16}$, $\frac{1}{16}$ in ms.

Presto

Bar No.	*Part*	*Note No.*	*Comment*
1–	Tim		Reconstruction by the editor
15	Cn2	1	$\frac{1}{4}$ note + $\frac{1}{8}$ rest in ms.
19	Cn2	1	$\frac{1}{4}$ note + $\frac{1}{8}$ rest in ms.
20	Cn2	1	$\frac{1}{4}$ note + $\frac{1}{8}$ rest in ms.
36	Vla,Bs		 in ms.
44	Vla	1	no ♮ in ms.
49	Fl1	1–3	“e, f♯, g” in ms.
55	Cn2	1	no ♯ in ms.
56	Cn2	1	$\frac{1}{4}$ note + $\frac{1}{8}$ rest in ms.
60	Fl1	2–3	“c♯, d” in ms.