

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

Allegro

Sigr. Anderssen

Flauto Traverso Primo

Flauto Traverso Secondo

Cornu Primo [in D]

Cornu Secondo [in D]

Timpano

Violino Primo

Violino Secondo

Alto Viola

Basso

4

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

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

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

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

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

piano forte p: f: piano forte p: f: p. f. p. f.

7

Musical score for measures 7-9. The score includes parts for Fl1, Fl2, Cor1, Cor2, Tim, Vln1, Vln2, Vla, and B.c. The key signature is two sharps (F# and C#). The dynamics range from piano (p) to fortissimo (ff). Trills (tr) are indicated in the Fl1, Fl2, and Tim parts.

Fl1: *[p]* *[f]* *[f]* *[p]*

Fl2: *[p]* *[f]* *[f]* *[p]*

Cor1: *[p]* *[f]* *[f]*

Cor2: *[p]* *[f]* *[f]*

Tim: *[p]* *[f]* *[f]*

Vln1: *p* *f:* *[f]* *piano*

Vln2: *p* *f:* *[f]* *p:*

Vla: *p:* *f:* *[f]* *[p]*

B.c.: *p:* *f:* *f* *p:*

10

Musical score for measures 10-12. The score includes parts for Fl1, Fl2, Cor1, Cor2, Tim, Vln1, Vln2, Vla, and B.c. The key signature is two sharps (F# and C#). The dynamics range from fortissimo (ff) to piano (p). Trills (tr) are indicated in the Fl1 and Tim parts.

Fl1: *[f]* *[f]* *[p]* *[f]*

Fl2: *[f]* *[f]* *[p]* *[f]*

Cor1: *[f]* *[f]* *[f]*

Cor2: *[f]* *[f]* *[f]*

Tim: *[f]* *[f]* *[f]*

Vln1: *forte* *[f]* *piano* *forte*

Vln2: *f:* *[f]* *[p]* *[f]*

Vla: *[f]* *[f]* *[p]* *[f]*

B.c.: *[f]* *f:* *p:* *f*

13

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

[p]
[p]
[p]
piano
[p]

Detailed description: This block contains the musical score for measures 13 through 16. The score is for a woodwind and string ensemble. The woodwinds (Flutes 1 and 2, Cori 1 and 2, and Timpani) play a melodic line with some rests. The strings (Violins 1 and 2, Viola, and Cello/Double Bass) play a rhythmic accompaniment. Dynamics include piano ([p]) and piano (piano). The key signature is one sharp (F#).

17

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

[tr]
tr

Detailed description: This block contains the musical score for measures 17 through 19. The woodwinds (Flutes 1 and 2) play a melodic line with trills ([tr]) and slurs. The strings (Violins 1 and 2, Viola, and Cello/Double Bass) play a rhythmic accompaniment. Dynamics include piano (piano). The key signature is one sharp (F#).

20

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

tr

[f]

[tr]

[f]

[f]

[f]

forte

[f]

Detailed description: This block contains the musical score for measures 20 through 23. The score is for a full orchestra. The woodwinds (Flutes 1 and 2, Cori 1 and 2, and Clarinet) play melodic lines with trills and accents. The strings (Violins 1 and 2, Viola, and Cello) provide harmonic support with rhythmic patterns. The timpani plays a steady pulse. Dynamics include forte ([f]) and accents.

24

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

Detailed description: This block contains the musical score for measures 24 through 27. The woodwinds continue their melodic lines. The strings play a rhythmic accompaniment. The timpani maintains its pulse. Dynamics are consistent with the previous section.

27

Fl1 [p] [f] tr

Fl2 [p] [f] tr

Cor1 [p] [f]

Cor2 [p] [f]

Tim [p] [f]

Vln1 [p] [f]

Vln2 [p] [f]

Vla p: f:

B.c. piano forte

30

Fl1 [p] [f] [p]

Fl2 [p] [f] [p]

Cor1 [f] [p]

Cor2 [f] [p]

Tim [f] [p]

Vln1 [p] [f] [p]

Vln2 [p] [f] [p]

Vla p f: p:

B.c. p: f: p:

This musical score page contains measures 33 through 36. The instruments and their parts are as follows:

- Fl1, Fl2:** Flute parts with dynamics *[f]* and *[p]*, and trills (*tr*).
- Cor1, Cor2:** Horn parts, with Cor1 starting at measure 33 and Cor2 starting at measure 36. Dynamics include *[f]*.
- Tim:** Timpani part with dynamics *[f]*.
- Vl1, Vl2:** Violin parts with dynamics *[f]* and *[p]*.
- Vla:** Viola part with dynamics *f:*, *[p]*, and *piano*.
- B.c.:** Bassoon part with dynamics *forte*, *p:*, and *[p]*.

Measure 33 begins with a *[f]* dynamic. Measure 34 features a *[p]* dynamic. Measure 35 continues with *[p]* dynamics. Measure 36 starts with a *[f]* dynamic and includes a *forte* marking for the Viola and Bassoon parts.

40

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

This system of musical notation covers measures 40 to 42. It features eight staves: Flute 1 (Fl1), Flute 2 (Fl2), Cor 1 (Cor1), Cor 2 (Cor2), Timpani (Tim), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), and Bassoon (B.c.). The key signature is two sharps (F# and C#). Measures 40 and 41 show active parts for Fl1, Fl2, Vl1, Vl2, Vla, and B.c., with Cor1, Cor2, and Tim having rests. Measure 42 continues the activity for the active instruments.

43

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

This system of musical notation covers measures 43 to 45. It features the same eight staves as the previous system. Measures 43 and 44 show active parts for Fl1, Fl2, Vl1, Vl2, Vla, and B.c., with Cor1, Cor2, and Tim having rests. Measure 45 continues the activity for the active instruments. Performance markings include *tr* (trill) above the first notes of Fl1 and Vl1 in measure 43, and *[p]* (piano) markings below the notes of Fl1, Fl2, Vl1, Vl2, and B.c. in measure 45.

46

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

50

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

[f]
[f]
piano
forte
[f]
[f]

54

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

tr

[*tr*]

Detailed description: This block contains the musical score for measures 54, 55, and 56. The score is for a woodwind and string ensemble. The woodwinds include Flute 1 (Fl1), Flute 2 (Fl2), Cor Anglais 1 (Cor1), Cor Anglais 2 (Cor2), and Trombone (Tim). The strings include Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), and Cello/Double Bass (B.c.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 54 and 55 feature a complex woodwind texture with trills and tremolos. Measure 56 shows a continuation of the woodwind parts with some changes in articulation. The string parts provide a steady accompaniment.

57

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

tr

Detailed description: This block contains the musical score for measures 57, 58, and 59. The instrumentation remains the same as in the previous block. Measures 57 and 58 feature prominent trills in the flute parts, marked with 'tr'. The woodwinds continue with their complex textures. The string parts maintain their accompaniment. Measure 59 shows a change in the woodwind parts, with some notes being held or tied across measures.

60

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

tr

tr

tr

This system contains measures 60, 61, and 62. It features eight staves: Fl1, Fl2, Cor1, Cor2, Tim, Vl1, Vl2, and B.c. The key signature has two sharps (F# and C#). In measure 60, Fl1 and Vl1 play a melodic line with eighth notes, while Fl2, Vl2, Vla, and B.c. play a rhythmic accompaniment of eighth notes. Cor1 and Cor2 have rests. In measure 61, the instruments continue their respective parts. In measure 62, Fl1 and Fl2 play notes with trills, indicated by 'tr' above the notes. Vl1, Vl2, Vla, and B.c. continue their accompaniment. Tim has a trill on a bass note in measure 62, also marked with 'tr'.

63

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

tr

tr

tr

tr

tr

tr

tr

This system contains measures 63, 64, and 65. It features the same eight staves as the previous system. In measure 63, Fl1 and Fl2 play notes with trills, marked with 'tr'. Vl1, Vl2, Vla, and B.c. continue their accompaniment. Cor1 and Cor2 play sustained notes. In measure 64, the trills continue in the flute parts. In measure 65, the trills continue, and the sustained notes in the horns and timpani are also marked with 'tr'.

66

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

Trills (tr) are present in the Flute parts. Dynamics include [f] and [tr].

Measures 66-69: Flute parts feature trills and sixteenth-note patterns. Woodwinds and strings play sustained notes. Dynamics include [f] and [tr].

70

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

Dynamics include [p], [f], and p: f:.

Measures 70-73: Flute parts have dynamic markings [p] and [f]. Woodwinds and strings play sustained notes. Dynamics include [p], [f], p:, and f:.

Andante

This musical score is for measures 4 through 11 of a piece in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante'. The score is divided into three systems of staves.

System 1 (Measures 4-7):

- Flauto Traverso Primo:** Starts with a piano (*[p]*) dynamic, moving to forte (*[f]*) by measure 7.
- Flauto Traverso Secondo:** Starts with a piano (*[p]*) dynamic, moving to forte (*[f]*) by measure 7.
- Violino Primo:** Starts with a piano (*[p]*) dynamic, moving to forte (*[f]*) by measure 7.
- Violino Secondo:** Starts with a piano (*piano*) dynamic, moving to forte (*forte*) by measure 7.
- Alto Viola:** Starts with a piano (*[p]*) dynamic, moving to forte (*[f]*) by measure 7.
- Basso:** Starts with a piano (*[p]*) dynamic, moving to forte (*[f]*) by measure 7.

System 2 (Measures 8-11):

- F11:** Starts with a piano (*[p]*) dynamic, moving to forte (*[f]*) by measure 11.
- F12:** Starts with a piano (*[p]*) dynamic, moving to forte (*[f]*) by measure 11.
- V11:** Starts with a piano (*piano*) dynamic, moving to forte (*forte*) by measure 11.
- V12:** Starts with a piano (*[p]*) dynamic, moving to forte (*[f]*) by measure 11.
- Vla:** Starts with a piano (*[p]*) dynamic, moving to forte (*[f]*) by measure 11.
- B.c.:** Starts with a piano (*piano*) dynamic, moving to forte (*forte*) by measure 11.

System 3 (Measures 12-15):

- F11:** Dynamics: *[p]*, *[f]* *[p]*, *[f]* *[p]*.
- F12:** Dynamics: *[p]*, *[f]* *[p]*, *[f]* *[p]*.
- V11:** Dynamics: *piano*, *f. p.*, *f p.*
- V12:** Dynamics: *[p]*, *[f]* *[p]*, *[f]* *[p]*.
- Vla:** Dynamics: *[p]*, *[f]* *[p]*, *[f]* *[p]*.
- B.c.:** Dynamics: *[p]*, *[f]* *[p]*, *[f]* *[p]*.

12

F11

F12

V11

V12

Vla

B.c.

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

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

tr *p* *f p* *f: p:* *[f]*

tr *[p]* *[f] [p]* *[f] [p]* *forte*

[p] *[f]*

piano *forte*

16

F11

F12

V11

V12

Vla

B.c.

[p]

piano

6 *6* *6* *6*

20

F11

F12

V11

V12

Vla

B.c.

[f] *[p]*

[f] *[p]*

[f] *piano*

forte *piano*

[p] *[p]*

24

F11

F12

V11

V12

Vla

B.c.

forte

p:

28

F11

F12

V11

V12

Vla

B.c.

[p]

[p]

[p]

[p]

[p]

f:

p

32

F11

F12

V11

V12

Vla

B.c.

[f]

[f]

[f]

[f]

[f]

f:

36

F11

F12

V11

V12

Vla

B.c.

40

F11

F12

V11

V12

Vla

B.c.

[p]

[p]

[p]

piano

[p]

[p]

44

F11

F12

V11

V12

Vla

B.c.

[tr]

[tr]

[tr]

tr

[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
Vln1
Vln2
Vla
B.c.

35

Fl1
Fl2
Cor1
Cor2
Tim
Vln1
Vln2
Vla
B.c.

45

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

This system of music covers measures 45 through 56. It features eight staves: Flute 1 (Fl1), Flute 2 (Fl2), Cor 1, Cor 2, Timpani (Tim), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), and Bassoon (B.c.). The key signature is one sharp (F#). The Flute parts play a melodic line with eighth and sixteenth notes. The Cor 1 and Cor 2 parts play a sustained harmonic accompaniment with dotted notes. The Timpani part has a rhythmic pattern of eighth notes. The Violin and Viola parts play a rhythmic accompaniment with eighth notes. The Bassoon part plays a rhythmic accompaniment with eighth notes.

57

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

This system of music covers measures 57 through 66. It features the same eight staves as the previous system. The Flute parts play a melodic line with eighth and sixteenth notes. The Cor 1 and Cor 2 parts play a sustained harmonic accompaniment with dotted notes. The Timpani part has a rhythmic pattern of eighth notes. The Violin and Viola parts play a rhythmic accompaniment with eighth notes. The Bassoon part plays a rhythmic accompaniment with eighth notes. The system concludes with a double bar line and repeat signs.

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” 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 universitetsbibliotek (<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

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1–	Tim		Notation “c, g” in ms.
5	F11	8	no # in ms.
6	F11	11	“a#” in ms.
6	V11	13	“a#” in ms.
10	F11	8	“b” in ms.
16	F11, V11	6	“d” in ms.
18	V1a	9	no b in ms.
19	V1a	3–4	“g” in ms.
20	V12	2	“e” in ms.
34	V12	1	“d” in ms.
35	F12	3	no b in ms.
40	F12	8	no b in ms.
41	F11	9	no # in ms.
46	F11	4–5	$\frac{1}{8}$, $\frac{1}{8}$ in ms.
66	Cn1	2	“e” in ms.

Andante

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
2	F12	1-2	$\frac{1}{16}$, $\frac{1}{16}$ in ms.
13	V12	5	“g” in ms.
15	Bs	1	no ♯ in ms.
22	V12	1-2	$\frac{1}{16}$, $\frac{1}{16}$ in ms.
23	F12	6	“ff” in ms.
24	F12	1-2	Dotted $\frac{1}{16}$, $\frac{1}{32}$ in ms.
25	F12	4-5	$\frac{1}{16}$, $\frac{1}{16}$ in ms.
29	F12	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

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
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	F11	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	F11	2-3	“c♯, d” in ms.