
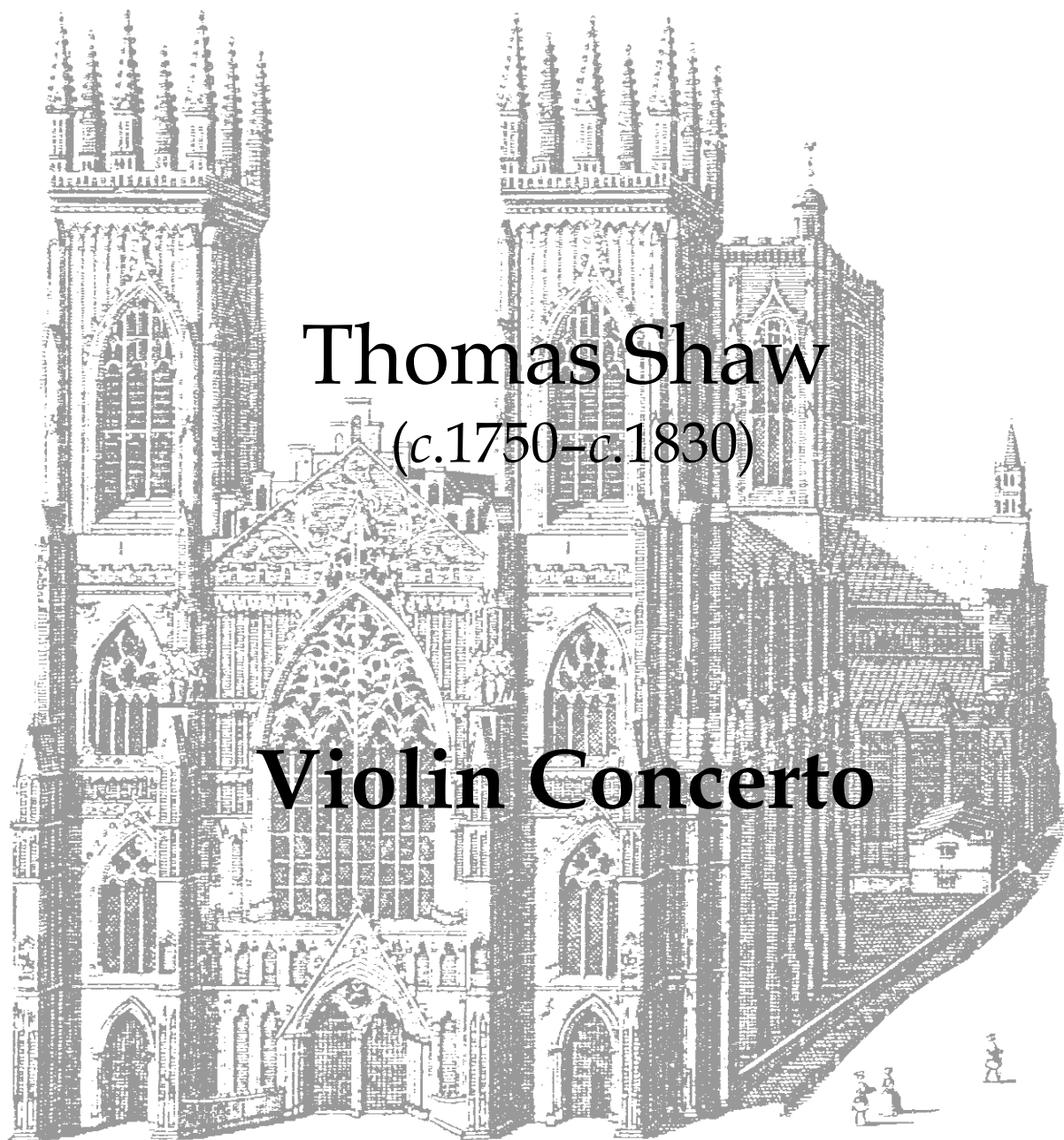


YORK 
EARLY
MUSICS
PRESSES



Thomas Shaw
(c.1750–c.1830)

Violin Concerto

In association with

THE UNIVERSITY *of York*

Thomas Shaw
(*c.*1750–*c.*1830)

Concerto for the Violin

Edited by David Griffiths

York Early Music Press
2023

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INTRODUCTION

Biography

Thomas Shaw was born sometime in the early 1750s, the son of Thomas Shaw, a musician living and working in Bath.¹ The earliest recorded concert performance by Thomas junior took place in that city in 1769, by which time he was clearly very able, since in the next year he performed there in Thomas Linley's subscription concerts as leader of the orchestra. His last known performance in Bath was in 1774, after which time it would seem that he moved to London where he probably spent most of his summer months for the next ten years. That he performed at York concerts for a decade beginning in 1775 is a lacuna in the three accounts cited above.

He played in the subscription concerts at York, which were held in the Assembly Rooms, from the October of one year to the March or April of the next, during the period from 1775 to 1785.² Advertisements for the concerts in 1775 and 1776 refer to his place of origin: 'The First Violin by Mr. Shaw, jun. from Bath';³ but subsequent announcements omit the toponym. From 1778 to 1780, and perhaps through to 1785, together with the singer Mrs Hudson, he jointly promoted the subscription concerts in York.⁴ In addition to playing there he also performed at Halifax, Leeds, Newcastle, and Wakefield.⁵ By the first week in May in both 1777 and 1778 he had left York in order to fulfil his engagements in London, and this was probably the pattern of his activities throughout.⁶ When in the autumn of 1785 Shaw left York permanently to become leader of the band at the Drury Lane theatre in London, he was referred to in a contemporary notice as 'Mr Shaw, from York'.⁷ Although Thomas Shaw is no longer heard of in the northern city after that time, he was still remembered in the local press some thirty years later, when the following announcement appeared:⁸

Mr. Shaw, formerly the director of the Concerts in this city <...> is <...> to resume his station in the orchestra of the theatre [in Drury Lane].

It is thought that Shaw died in Paris sometime around 1830.

During the years when he spent part of his time in York, Thomas Shaw composed or arranged music for the church, the concert room, and the theatre, none of which, except for the violin concerto, has survived. The following work—'a new anthem composed by Mr. Shaw, with grand chorusses'—was performed in the April of 1781 at a so-called 'Concerto Spirituale' held in the Assembly Rooms,

¹ Biographical and other information about Thomas Shaw appears in the following works: Kenneth Edward James, *Concert Life in Eighteenth-century Bath* (Ph.D. thesis, U. of London, 1987); *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1978–1993), s.v. Shaw, Thomas; and *The New Grove Dictionary of Music and Musicians*, 2nd edn, s.v. Shaw, Thomas.

² A short account of the concerts at York can be found in David Griffiths, 'A Musical Place of the First Quality': *a History of Institutional Music-making in York, c.1550–1990* (York, [1994]), 103–139.

³ *York Courant*, 17.10.1775 and 29.10.1776.

⁴ *York Courant*, 20.10.1778 and 17.09.1780.

⁵ *Leeds Intelligencer*, 3.12.1776, 4.03.1777, 13.10.1778, 9.11.1779, 29.02.1780, 17.10.1780; *Newcastle Chronicle*, 7.11.1778.

⁶ *York Courant*, 22.04.1777 and 21.04.1778.

⁷ *London Chronicle*, 17.09.1785.

⁸ *York Courant*, 18.09.1815.

York.⁹ Thereafter in the spring of each year anthems were performed in the church of St Michael-le-Belfrey, York, as can be seen in the list below, during services held to raise money for charitable purposes:¹⁰

- 1781 'two anthems, composed by Mr. Shaw, were performed'
- 1782 'two Anthems were perform'd, the Music compos'd by Mr. Shaw'
- 1783 'an Occasional Anthem; the Music composed by Mr. Shaw'
- 1784 'Two Anthems; the Music by Mr. Shaw'
- 1785 'a New Occasional Anthem, composed by Mr. Shaw'.
- 1786 'During the service will be performed Two Anthems. Anthem the first by Mr. Shaw'

Thomas Shaw's incidental music for William Mason's *Caractacus* was performed at the Theatre Royal, York, on 8 April 1777, a surviving playbill indicating the performance of the following music: 'The Airs, Chorusses, &c. partly selected from the most celebrated Composers, and partly (with an *Overture*) New Set, by Mr. Shaw'.¹¹ Tate Wilkinson, who was the manager of the Theatre Royal, wrote the following concerning Shaw's contribution to the performance:¹²

In April 1777, I prepared Mr. Mason's *Caractacus*, for Mr. Suett's benefit: The music of Covent-Garden was not published, and Suett, with the assistance of the ingenious Mr. Shaw, (now leader at Drury-Lane Theatre) introduced it with such a degree of decorum, that the author I am told <...> was not only satisfied, but surprised at the performance.

For the York theatre Shaw also composed an overture for a performance of the musical entertainment called *The Summer's Tale*, and music for the triumphal entry of Belisarius I into Constantinople in the third act of the eponymous play.¹³

The amount of instrumental music which Shaw composed during the period 1775 to 1785, and which was performed in York concerts, is hard to establish given the difficulties of interpreting the conventions of contemporary newspaper advertisements, a problem which can be illustrated with reference to the following, which was for a concert to be held in the Assembly Rooms, York, for the benefit of John Camidge:¹⁴

- Act I. Overture Handel. — Concerto Flute, or Violin. — Song. — Concerto Organ.
- Act II. Sinfonia Vanhal. — Song. — Concerto Violin, Shaw. — Song. — Sinfonia Pasquali.

The names of three composers Handel, Pasquali, and Vanhal, are quite clear, but there is an ambiguity in the phrase 'Concerto Violin, Shaw', where the name Shaw could refer to the composer or the performer, or perhaps both. In addition to a 'Concerto on the Flute by Mr. R. Haxby. (Composed by Mr. Shaw)', the only work which can definitely be ascribed to Thomas Shaw, newspaper advertisements name the following works:¹⁵

⁹ *York Courant*, 27.03.1781.

¹⁰ *Leeds Intelligencer*, 24.04.1781; *York Courant*, 16.04.1782, 25.03.1783, 13.04.1784, 5.04.1785, 18.04.1786.

¹¹ Tate Wilkinson, Collection of Playbills now located in York Minster Library, 08.04.1777; reproduced in David Griffiths, 'Music in the 18th-Century York Theatre', *York Historian* 15 (1998): 37–52, at 41.

¹² Tate Wilkinson, *The Wandering Patentee; or, a History of the Yorkshire Theatres, from 1770 to the Present Time* (York, 1795), I, 251.

¹³ Tate Wilkinson, Collection of Playbills, 21.04.1778 and 27.03.1779.

¹⁴ *York Courant*, 24.03.1778.

¹⁵ *Leeds Intelligencer*, 4.03.1777; *York Courant*, 18.02.1777, 27.01.1778, 22.02.1780, and 22.02.1785.

- 1777 Full Piece, Shaw.
 1778 Sinfonia, Shaw.
 1780 Song, Shaw. — New Violin Concerto, Shaw. — New Full Piece, Shaw.
 1785 New Concerto Violin, Shaw.

The source

Shaw's violin concerto has survived in one copy only, which is to be found in the library of the Royal College of Music, London.¹⁶ Its title-page is as follows:

A | CONCERTO | for the | VIOLIN | In Nine Parts, | Composed by | Thomas Shaw, Jun^r. |
 LONDON | Printed for the Author by Longman and Broderip N^o. 26 Cheapside | And to be
 had at all the Music Shops in Town and Country.

Below the composer's name on the title-page has been added by hand 'of Bath'. The work appears in nine parts: Oboe Primo, Oboe Secondo, Corno Primo, Corno Secondo, Violino Principale, Violino Primo, Violino Secondo, Viola, and Violoncello. A handbill published by Longman and Broderip, for which the British Library has given a tentative publication date of 1780, lists the concerto as follows: 'Select or single Concertos in Parts. | Shaw's Concerto, Violin'.¹⁷ The putative publication date of 1780 sits nicely with those of the advertised performances of the concerto in the early 1780s, noted above.

The concerto is in three movements, the first of which adopts a ritornello form, based on the alternation of four tutti and three solo sections, with significant modulations from the home key of G major restricted to the dominant (b. 113) and to the relative minor (b. 156). A short Adagio *arioso* in triple time, with the suggestion of a tune of Irish, Scottish, or Welsh origin, forms the second movement. Of this sort of tune Simon McVeigh has written the following, when discussing 'Melody and national airs':¹⁸

One of the primary requisites for simplicity and expression, and a constant theme with critics, was intelligibility of melody. Typically, such discussions refer to some notion of primitive or archetypal national unaccompanied airs.

The third movement is a rondo.

Notes on performance

A recording of the Shaw's violin concerto was released in 1996, performed by Elizabeth Wallfisch and the Parley of Instruments directed by Peter Holman, which uses a concertino of two violins, cello and continuo (played by a fortepiano) to accompany the soloist. It will be useful at this point to quote

¹⁶ <https://rism.online/sources/990059292> <accessed 18 February 2023> RISM A/IS 2904.

¹⁷ Longman and Broderip. *Longman and Broderip, at their Music Warehouse, no.26, Cheapside, London, manufacture and sell the following instruments, ... New music, engraved, printed and sold as above ...* [London, 1780?]. *Eighteenth Century Collections Online* <https://link.gale.com/apps/doc/CW0106791430/ECCO?u=uniyork&sid=bookmark-ECCO&xid=82feb40f&pg=1>. <accessed 18 October 2022>

¹⁸ Simon McVeigh, *Concert Life in London from Mozart to Haydn* (Cambridge, 1993), chapter 8 "Musical style: 'music intended to reach the heart'", at 133.

extensively from the liner notes to this CD, given an interest here in the likely performance procedures of the late eighteenth century and their implications for renditions of this work:¹⁹

Two features of this recording need some explanation. The first is the use of a concertino of two violins, cello and continuo to accompany the soloist. This practice was derived from the concerto grosso, and seems to have been universal among English concerto composers of the late eighteenth century; it is still found in James Hook's Clarinet Concerto of 1812 (recorded on CDH55261). It is indicated by the consistent omission of the viola and the wind instruments in the solo passages, and by the occasional solo and tutti mark. Further research needs to be done in this area, but it seems that the practice was also common on the Continent. It has been argued, for instance, that Mozart used a concertino to accompany the solo sections of his piano concertos. In the 1770s and '80s English orchestras were still directed by the leader and the continuo player, and a keyboard is certainly needed in many places in these concertos, not least at the end of cadenzas where a dominant chord is required under the soloist's trill. Doubtless a harpsichord would still have been in use in many places, but I [i.e. Peter Holman] was encouraged to choose a fortepiano by the reference to Herschel playing a 'changeable harpsichord' in Bath as early as 1772, and by the up-to-date style of most of the music, which demands carefully graded dynamics.

The implications of Peter Holman's 'two features' is that contemporary performances of the work at York would have been directed by the principal violinist, Thomas Shaw; and that a keyboard continuo player would have played *col basso* from the violoncello part. Richard Maunder has noted that the lack of a figured bass part does not necessarily imply the absence of a keyboard instrument.²⁰ The parts for Shaw's *Concerto for the Violin* have a few *Solo* and *Tutti* markings, but these in themselves do not indicate a doubling of the instruments supporting the solo violin:²¹

Solo and *Tutti* markings often occur in string parts of the period; confusingly, they can have various different meanings. In a part labelled 'Violino Principale' or the like, *Solo* normally warns where the player has a solo passage and is exposed, and *Tutti* where he is doubled by at least one accompanist (it was standard practice for string soloists to play throughout tutti sections). In an accompanist's part, however, *Solo* can warn 'here you are temporarily a soloist yourself' or alternatively 'here someone else is playing a solo, take your lead from him'; in practice the musical context usually shows which of these two seemingly contradictory interpretations is correct. It should be noted that *Solo* is very rarely an instruction to anyone to stop playing until the next *Tutti* marking, except on the few occasions when this is explicitly stated.

Shaw uses both dot and stroke staccato marks in his violin concerto, almost exclusively the latter for the oboes and horns (except for the horns in the third movement at bar 174), and a mixture of both for the strings. The dot staccato, sometimes under a slur, is used for repeated notes only, while the stroke is used for conjunct, disjunct, and repeated notes. The first movement shows an interchangeable use of the dot and stroke staccatos, as a comparison of bars 5, 33–35, and 234–236 will show. Clive Brown has pointed out that the problem for the performer is 'not so much to decide whether a difference should be made between dots and strokes as whether there is a difference between notes with an articulation mark and notes without any mark at all'.²² As it is, the composer (or perhaps the engraver) has used both sorts of staccato marks in a somewhat arbitrary manner.

¹⁹ *English Classical Violin Concertos* (London, 1996) CDA66865, liner notes, 3.

²⁰ Richard Maunder, *The Scoring of Early Classical Concertos, 1750–1780* (Woodbridge, 2014), 6.

²¹ Maunder, *Scoring of Early Classical Concertos*, 1.

²² Clive Brown, 'Dots and Strokes in Late 18th- and 19th-century Music.' *Early Music* 21 (1993): 593–610, at 595–6. There is further discussion of the two forms of the staccato in Clive Brown, *Classical and Romantic Performing Practice, 1750–1900*

A little-used symbol (and one which is not quite accurately represented in the available type fonts in the Sibelius software used to transcribe this concerto) is to be found in the first movement, in bars 36, 167, and 237 of the Violino Principale, Violino Primo, and Violino Secondo parts. This is the so-called *messa di voce*, a sign which Geminiani in his treatise says denotes a ‘Swelling of the Sound’.²³

Acknowledgements

I would like to thank the Royal College of Music for providing me with the photocopies of the concerto parts from which this transcription has been made; and at an individual level I am pleased to acknowledge the help and advice I have received from Andrew Carter, Peter Seymour, and Jonathan Wainwright.

(Oxford, 2004), 98–106 and 200–219; and in Eric Liu, *Late Eighteenth-century English Violin Concertos: a Genre in Transition* (DMA thesis, Rice University, 2012), 101–107.

²³ Francesco Geminiani, *The Art of Playing the Violin* (London, 1751), 8 and 27; see also Robert Donington, *Baroque Music: Style and Performance; a Handbook* (London, 1982), 33–34; and John O. Robinson, ‘The *Messa di Voce* as an Instrumental Ornament in the 17th and 18th centuries’, *Music Review* 43 (1982): 1–14.

EDITORIAL METHOD

Slurs and ties which have been crossed are editorial, as are also cue-sized accidentals and symbols.

Diminuendo, where it occurs, has been abbreviated to *dim*.

Tied short notes have often been substituted with single longer notes, without comment.

A Concerto for the Violin in Nine Parts

I.

THOMAS SHAW
(c.1750-c.1830)

Allegro moderato

Oboe Primo
f

Oboe Secondo
f

Corno Primo in G
f

Corno Secondo in G
f

Violino Principale
f Tutti

Violino Primo
f Tutti

Violino Secondo
f Tutti

Viola
f Tutti

Violoncello
f Tutti

Ob. 1
f tr

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.
f tr

Vln. 1
f tr

Vln. 2

Vla.
ff

Vc.
ff

7

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

10

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

21

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

25

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

31

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

tr

ff

36

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

tr

40

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

44

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

Solo

p

74

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

78

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

tr

84

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

90

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

102

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

f

105

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

tr

109

Ob. 1
Ob. 2
Cor. 1 in G
Cor. 2 in G
Vln. Pr.
Vln. 1
Vln. 2
Vla.
Vc.

This system contains measures 109 through 113. The woodwinds (Ob. 1, Ob. 2, Cor. 1, Cor. 2) play sustained notes with some trills. The strings (Vln. Pr., Vln. 1, Vln. 2, Vla., Vc.) play a rhythmic accompaniment with trills in the upper parts.

114

Vln. Pr.
Vln. 1
Vln. 2

Solo
pp
p

This system contains measures 114 through 119. It features a violin solo in the first violin part, with the second violin and viola playing accompaniment. Dynamics range from *pp* to *p*.

120

Vln. Pr.
Vln. 1
Vln. 2
Vla.
Vc.

Solo
p
Solo
p
cresc.

This system contains measures 120 through 124. It continues the violin solo in the first violin part, with the second violin and viola playing accompaniment. Dynamics range from *p* to *cresc.*

126

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

p

131

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

137

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

141

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

8va

tr

145 (8)

Vln. Pr. *tr*

Vln. 1

Vln. 2

149 (8)

Vln. Pr. *tr*

Vln. 1

Vln. 2

153

Ob. 1

Ob. 2

Cor. 1
in G

Cor. 2
in G

Vln. Pr. *f* *tr* *Tutti*

Vln. 1 *f* *Tutti*

Vln. 2 *f* *Tutti*

Vla. *p* *f*

Vc. *p* *f*

158

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla. *Tutti*

Vc. *Tutti*

162

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

167

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

tenuto

tenuto



172

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

Solo

Solo P.

p

Solo

p

177

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

182

Vln. Pr.

Vln. 1

Vln. 2

Vla. Solo

Vc. pp

187

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc. p

192

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

196

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

smorzato

tr

200

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

tr

205

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

pp

211

Vln. Pr.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system covers measures 211 to 215. The Violin Principal (Vln. Pr.) part features a melodic line with trills and slurs. The Violin I (Vln. 1) and Violin II (Vln. 2) parts play rhythmic patterns of eighth notes. The Viola (Vla.) part has a steady eighth-note accompaniment. The Violoncello (Vc.) part provides a bass line with quarter notes.

216

Vln. Pr.
Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system covers measures 216 to 220. The Violin Principal (Vln. Pr.) part has a more active melodic line with trills. The Violin I (Vln. 1) and Violin II (Vln. 2) parts continue with rhythmic eighth-note patterns. The Viola (Vla.) part has a steady eighth-note accompaniment. The Violoncello (Vc.) part provides a bass line with quarter notes.

220

Ob. 1
Ob. 2
Cor. 1 in G
Cor. 2 in G
Vln. Pr.
Vln. 1
Vln. 2
Vla.
Vc.

f
f
f Tutti
f Tutti
f Tutti
f Tutti
f

Detailed description: This system covers measures 220 to 224. It introduces the Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Cor 1 in G parts. The Violin Principal (Vln. Pr.) part has a melodic line with trills. The Violin I (Vln. 1) and Violin II (Vln. 2) parts continue with rhythmic eighth-note patterns. The Viola (Vla.) part has a steady eighth-note accompaniment. The Violoncello (Vc.) part provides a bass line with quarter notes. The dynamic marking *f* (forte) is used throughout, and the word *Tutti* is written above the strings.

242

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

This musical score covers measures 242 to 244. It features eight staves: Ob. 1, Ob. 2, Cor. 1 in G, Cor. 2 in G, Vln. Pr., Vln. 1, Vln. 2, and Vc. The key signature is one sharp (F#). A large slur spans the first measure of all staves. Trills (tr) are indicated above notes in measures 242 and 243 for Ob. 1, Ob. 2, Cor. 1, Vln. Pr., and Vln. 1. The Vln. 2 and Vla. parts play a continuous sixteenth-note pattern throughout the section.

245

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

This musical score covers measures 245 to 247. It features the same eight staves as the previous section. Trills (tr) are indicated above notes in measures 245 and 246 for Ob. 1, Ob. 2, Cor. 1, Vln. Pr., and Vln. 1. The Vln. 2 and Vla. parts continue with their sixteenth-note patterns. The section concludes with a double bar line at the end of measure 247.

II.

Adagio

5

Vln. Pr. Solo *arioso*

Vln. 1 Solo *p*

Vln. 2 Solo *p*

Vla. Solo *p*

Vc. Solo *p*

9

Vln. Pr.

Vln. 1

Vln. 2

Vla. *pp smorzato*

Vc. *pp smorzato*

14

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This is a page of a musical score for a string ensemble, labeled 'II.' and 'Adagio'. The score is in 3/4 time and the key signature has two sharps (F# and C#). It consists of five systems of staves, each with five parts: Violin Principal (Vln. Pr.), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The first system (measures 5-8) features a 'Solo' section for the Violin Principal, marked 'arioso', and the other parts play a rhythmic accompaniment. The second system (measures 9-12) continues the accompaniment. The third system (measures 13-14) shows the Viola and Cello parts marked 'pp smorzato' (pianissimo, decrescendo). The fourth system (measures 15-18) features a more active Violin Principal part. The fifth system (measures 19-22) continues the Violin Principal's melodic line. The score includes various musical notations such as slurs, accents, and dynamic markings.

18

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

p

22

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

dolce

26

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

Tutti

p

29

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

pp

dim.

III.

Rondo

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr. *Tutti*
p

Vln. 1 *Tutti*
p

Vln. 2 *Tutti*
p

Vla. *Tutti*
p

Vc. *Tutti*
p

8

Ob. 1 *f*

Ob. 2 *f*

Cor. 1 in G *f*

Cor. 2 in G *f*

Vln. Pr. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

32

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

40

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

46

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

53

Vln. Pr.

Vln. 1

Vln. 2

Vc.

pp

dolce

mf

61

Vln. Pr.

Vln. 1

Vln. 2

p

p



66

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

tr

p



73

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

dim.

p

Tutti

dim.

p

Tutti

dim.

p

Tutti

dim.

p

Tutti

dim.

p

81

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

Tutti

f

89

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

Soli

Solo

p

97

Ob. 1 *f*

Ob. 2 *f*

Cor. 1 in G *f*

Cor. 2 in G *f*

Vln. Pr. *f* Solo *p*

Vln. 1 *f* Solo *p*

Vln. 2 *f* Solo *p*

Vla. *f*

Vc. *f*

105

Vln. Pr. *cresc.*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. Solo *cresc.*

Vc. Solo *mf*

112

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

117

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

122

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

dolce

pp

129

Vln. Pr.

Vln. 1

Vln. 2

137

Vln. Pr.

Vln. 1

Vln. 2

8va

144 (8)

Vln. Pr.
Vln. 1
Vln. 2

149 (8)

Vln. Pr.
Vln. 1
Vln. 2
Vla.
Vc.

pp smorzato
pp smorzato

154 (8)

Vln. Pr.
Vln. 1
Vln. 2
Vla.
Vc.

Solo

163 (8)

Vln. Pr.
Vln. 1
Vln. 2

Tutti
p
Tutti
p

171

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

Tutti

p

ff

176

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

tr

ff

181

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

f

f

Soli

Soli

Cadenza *tr*

tr

f

p

f

p

f

f

p

f

186

Ob. 1

Ob. 2

Cor. 1 in G

Cor. 2 in G

Vln. Pr.

Vln. 1

Vln. 2

Vla.

Vc.

ff

ff

f

f

p

ff

p

ff

p

ff

p

ff

NOTES ON THE TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

GENERAL	bb	bars
	ed	editorial
	mmt	movement
	MS	manuscript
PART NAMES	Ob	Oboe
	Cor	Horn
	Vln	Violin
	Vln Pr	Violin Principale
	Vla	Viola
	Vc	Violoncello

SYSTEM OF REFERENCE **1, 1¹ Vla:** stroke staccato ed

indicates that in the first movement, bar 1, Viola part, the first symbol (a quaver) has a stroke staccato which is editorial

Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'', c''' (c' = middle C).

TEXTUAL COMMENTARY

First Movement

- 1, 1 Vc: dynamic *p*
- 1, 1 Vla: instruction ‘Tutti’ ed
- 1, 1¹ Vla: stroke staccato ed
- 1, 7¹ Ob 2: stroke staccato ed
- 1, 9¹ Ob 2: stroke staccato ed
- 1, 12¹⁻² Vln 1: slur ed
- 1, 17⁹ Vln 1: appoggiatura ed
- 1, 44⁴ Cor 2: notated e' (sounding b)
- 1, 46⁴ Vln Pr, Vln 1 and Vln 2: fermata ed
- 1, 46⁶ Vc: fermata over 1, 46⁵
- 1, 50⁵ Vln 1: stroke staccato ed
- 1, 99⁵ Vln Pr: appoggiatura ed
- 1, 118³ Vln Pr: c''' should perhaps be c''#
- 1, 118⁵ Vln 2: stroke staccato ed
- 1, 121⁵ Vln 2: stroke staccato ed
- 1, 122 Vla: instruction ‘Solo’ ed
- 1, 134¹ Vln 1: stroke staccato ed
- 1, 136¹–139³ Vc: stroke staccatos ed
- 1, 141² Vln 2: stroke staccato ed
- 1, 145¹ Vln Pr: ‘tr’ over 145²
- 1, 145⁸ Vln Pr: ‘tr’ over 145⁹
- 1, 146⁶ Vln 1: fermata over 1, 146^{5 and 6}; Vln 2: fermata over 1, 146⁵
- 1, 150³ Vln 2: stroke staccato ed
- 1, 158⁴⁻⁵ Vln Pr: slur ed
- 1, 167⁴–168¹ Vln Pr: slur
- 1, 173¹⁻⁴ Vln 2: single string d'
- 1, 174 Vln 2: ‘Solo P^o’ MS addition
- 1, 176¹ Vln 1: stroke staccato ed
- 1, 222 Vc: instruction ‘Tutti’ MS addition
- 1, 223⁴⁻⁵ Vln Pr: slur ed
- 1, 227²⁻⁴ Ob 2: slur ed
- 1, 230 Vla: instruction ‘Tutti’ ed
- 1, 230 Vlc instruction ‘Tutti’ ed
- 1, 230 Vln Pr: instruction ‘Tutti’ ed
- 1, 230 Vln 2: instruction ‘Tutti’ ed
- 1, 238^{1-4, 5-8} Vln 1: semiquavers slurred in two groups of four
- 1, 245⁴ Cor 2: notated e' (sounding b)
- 1, 247⁶ Vc: fermata over 247⁵

Second Movement

- 2, 1 Vln Pr: the term ‘Arioso’ appears in this part only

- 2, 1⁵ Vla: stroke staccato ed
- 2, 12 Vla and Vlc: the word *smorzato* means ‘very quiet’
- 2, 15³⁻⁴ Vln Pr: rhythm two quavers
- 2, 24¹⁻² Vla: quaver f#, quaver rest

Third Movement

- 3, 8³ Vln 1: stroke staccato ed
- 3, 16⁴⁻⁵ Vln Pr and Vln 2: slur ed
- 3, 18²⁻³ Cor 2: stroke staccatos ed
- 3, 20–21 Cor 1: stroke staccatos ed
- 3, 25¹ Vla: dotted crotchet;
- 3, 25¹ Vc: dotted crotchet
- 3, 26¹ Vla: dotted crotchet
- 3, 26¹ Vc: dotted crotchet
- 3, 38 Vc: stroke staccatos ed
- 3, 38²–40² Vla: stroke staccatos ed
- 3, 44¹ Vln 2, Vla, Vc: stroke staccatos ed
- 3, 44⁴⁻⁵ Vln 1: dot staccatos and slur ed
- 3, 56⁴ Vc: crotchet rest
- 3, 58⁴ Vln 2: stroke staccato ed
- 3, 61¹ Vln 1: dynamic *p* ed
- 3, 77⁴ Vla: stroke staccato ed
- 3, 86³ Vln 1: stroke staccato ed
- 3, 93⁴⁻⁵ Vln Pr and Vln 2: slur ed
- 3, 95 Cor 2: stroke staccatos ed
- 3, 97¹ Cor2: dynamic *p*
- 3, 97–98 Cor 1: stroke staccatos ed
- 3, 98 Cor 2: stroke staccatos ed
- 3, 102 Vln 2: dynamic *p* ed
- 3, 150 Vla and Vc: *smorzato*, i.e. very quiet
- 3, 152 Vc: dot staccatos and slur ed
- 3, 154 Vc: dot staccatos and slur ed
- 3, 162¹⁻² Vln Pr: fermata over both notes
- 3, 162¹ Vla: crotchet
- 3, 175 Ob 2 and Vla: dynamic *f*
- 3, 176² Ob 1: crotchet
- 3, 178⁴⁻⁵ Vln 1 and Vln 2: slur ed
- 3, 179³ Vln 1: stroke staccato ed
- 3, 181¹ Ob 1: stroke staccato ed
- 3, 184¹ Ob 1 and 2: crotchet with quaver rest
- 3, 184² Ob 2, Cor 1 and 2 instruction ‘Cadenza’
- 3, 184² Vc: dynamic placed under 184¹
- 3, 185⁴⁻⁶ Cor 2: stroke staccatos ed
- 3, 186 Vln 1 and Vc: stroke staccato
- 3, 191¹ Ob 1 and Vln Pr: fermata over 191²; Vln 1: no fermata