Anderssen
(fl. ca 1750)

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

GroF 1231

Score

Edited by
Christian Mondrup

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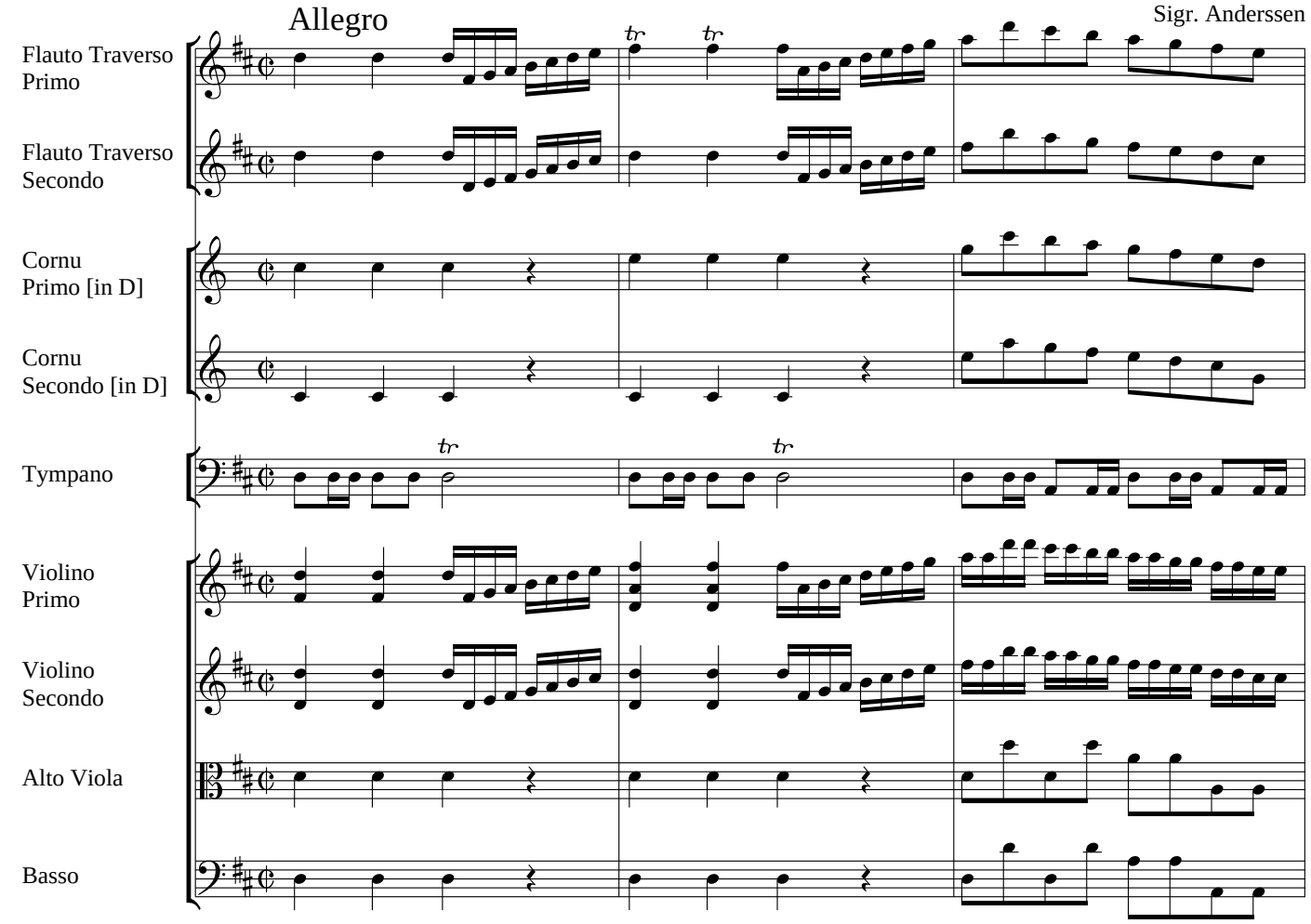
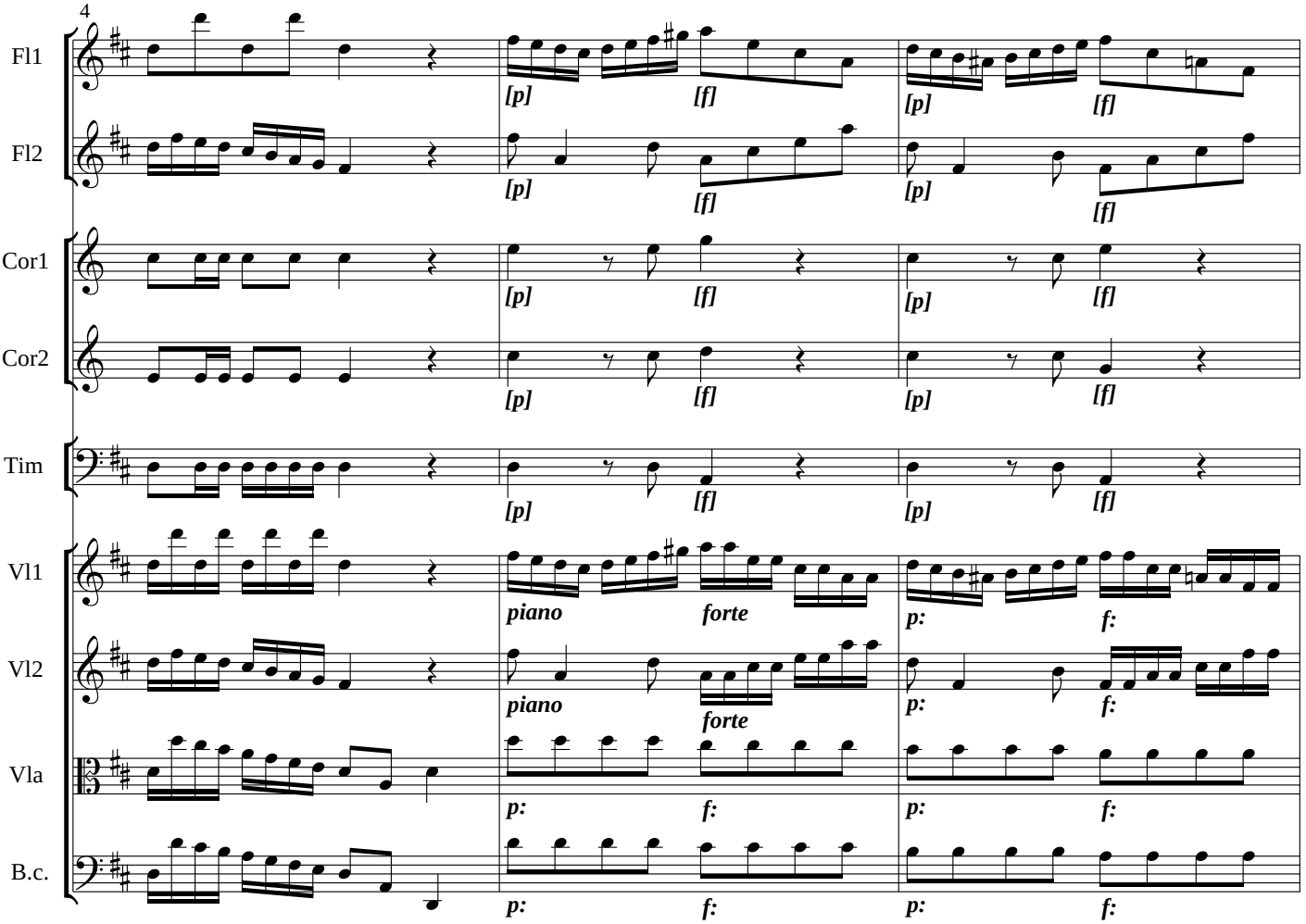
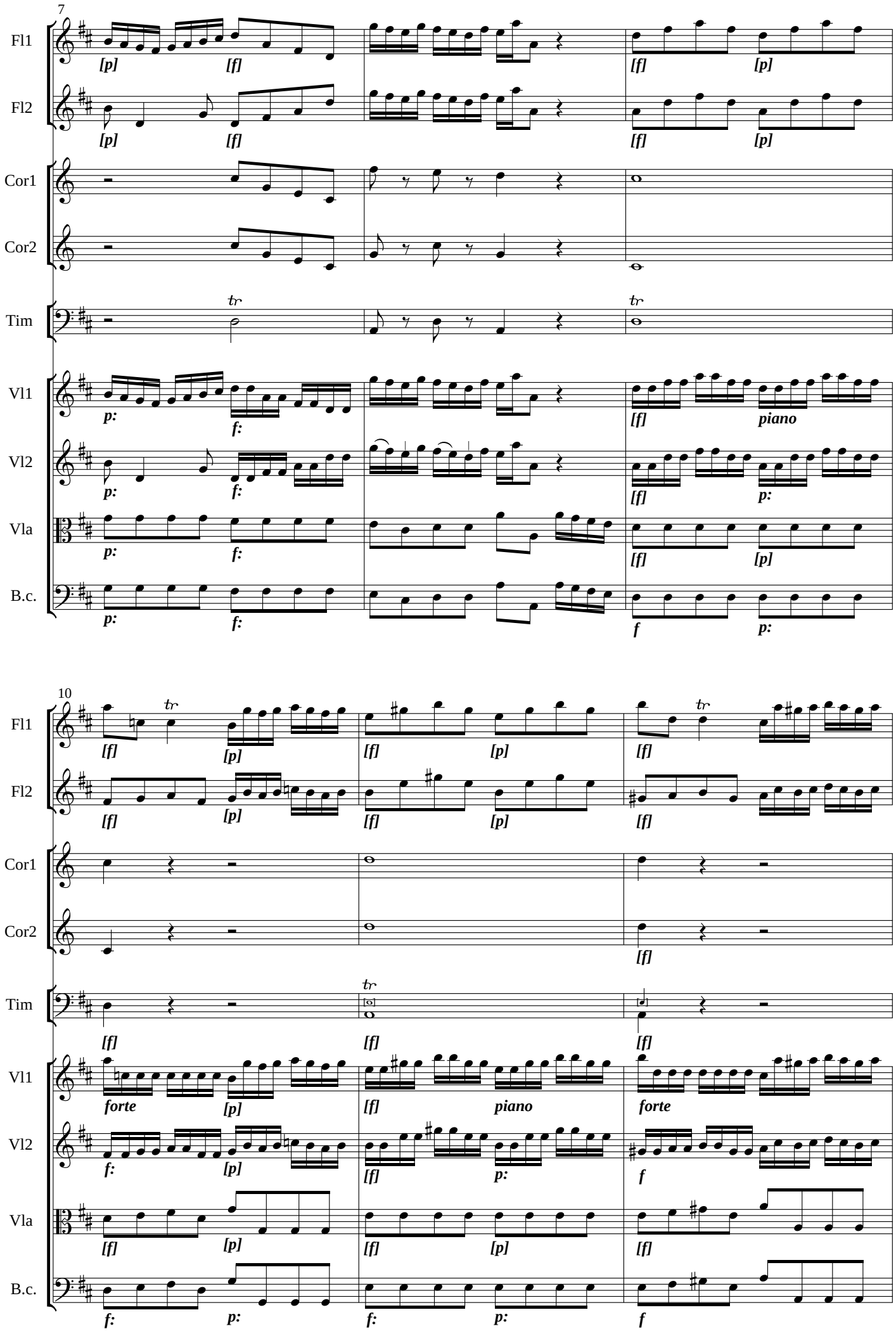
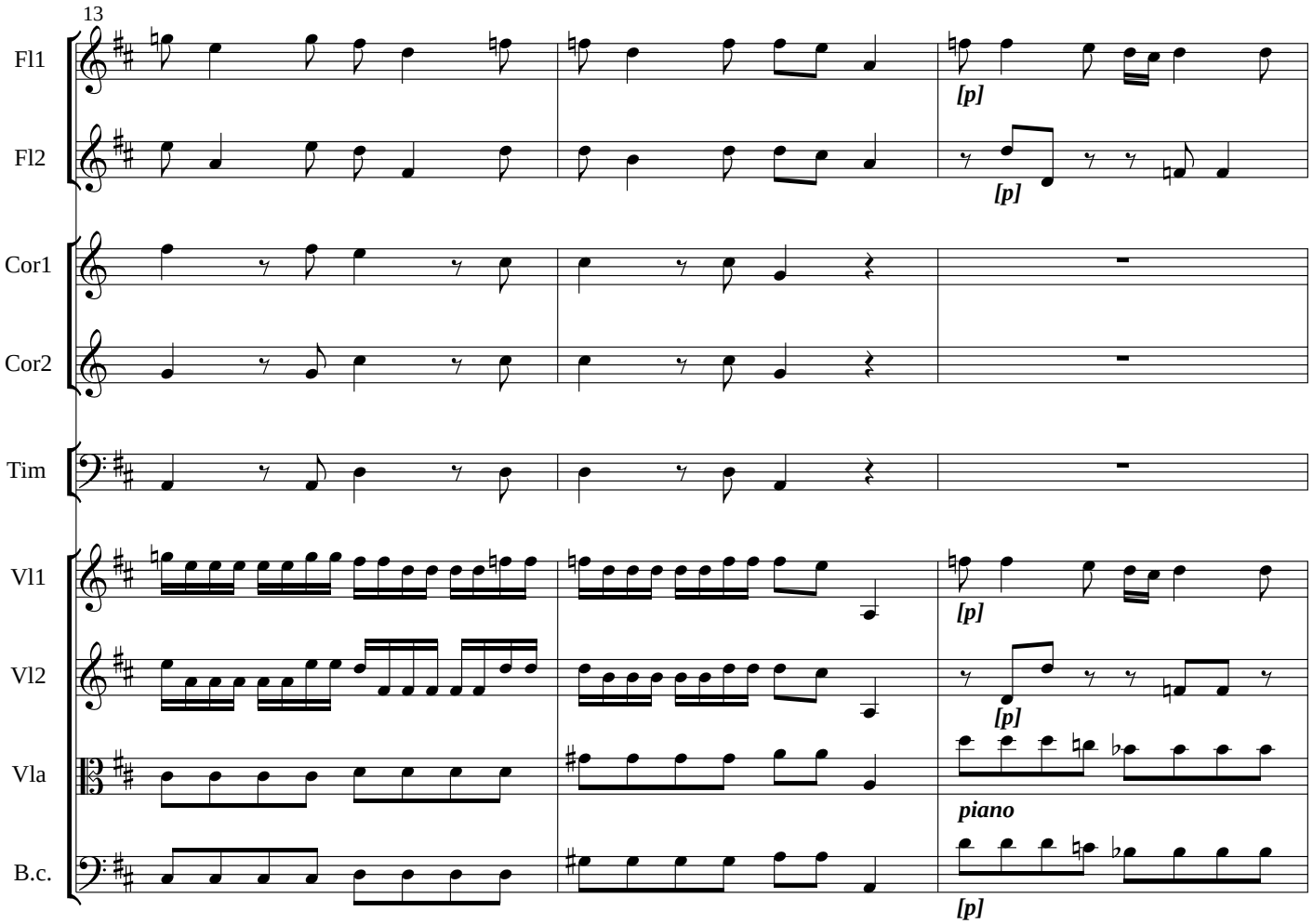
Allegro

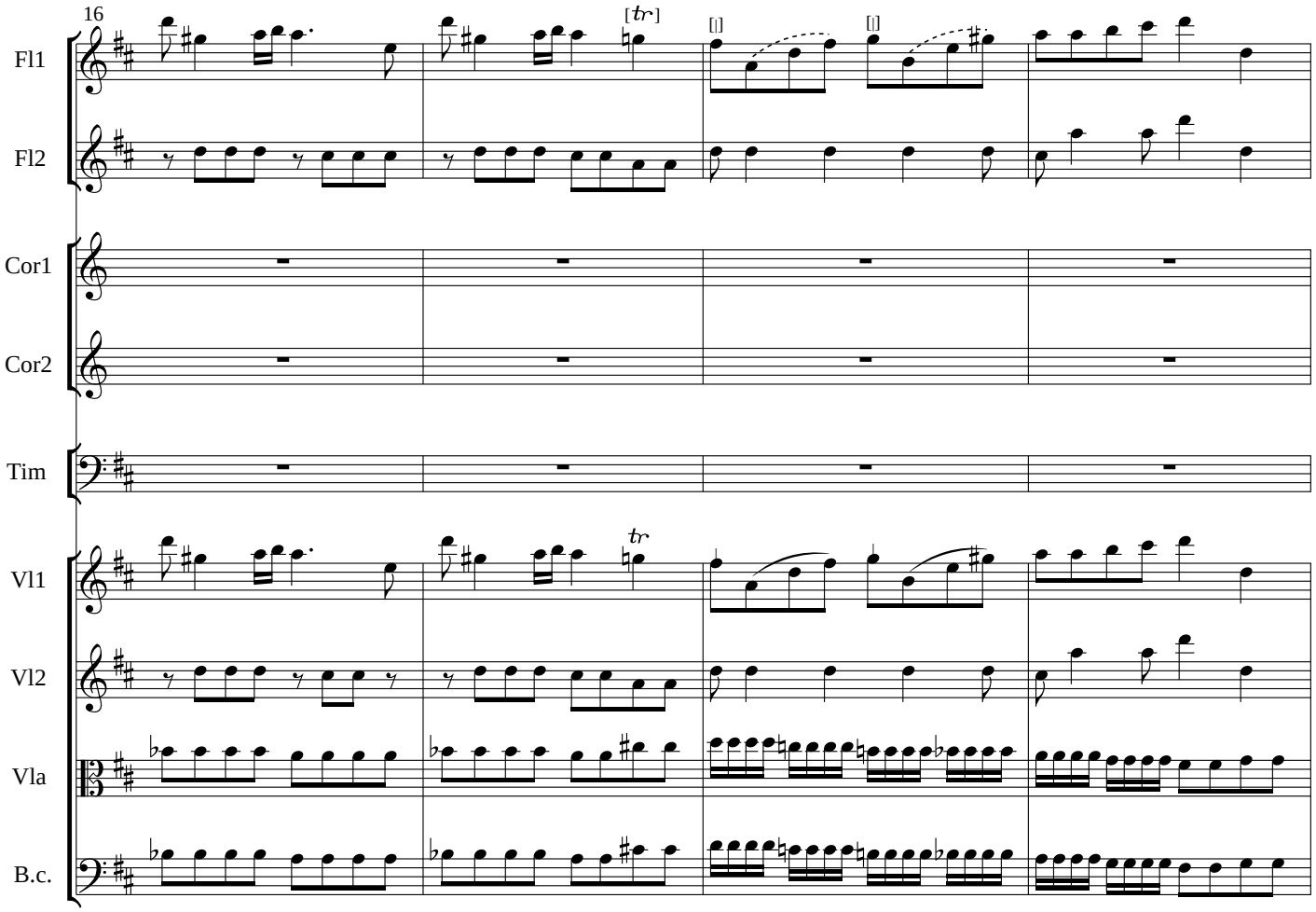
Sigr. Anderssen

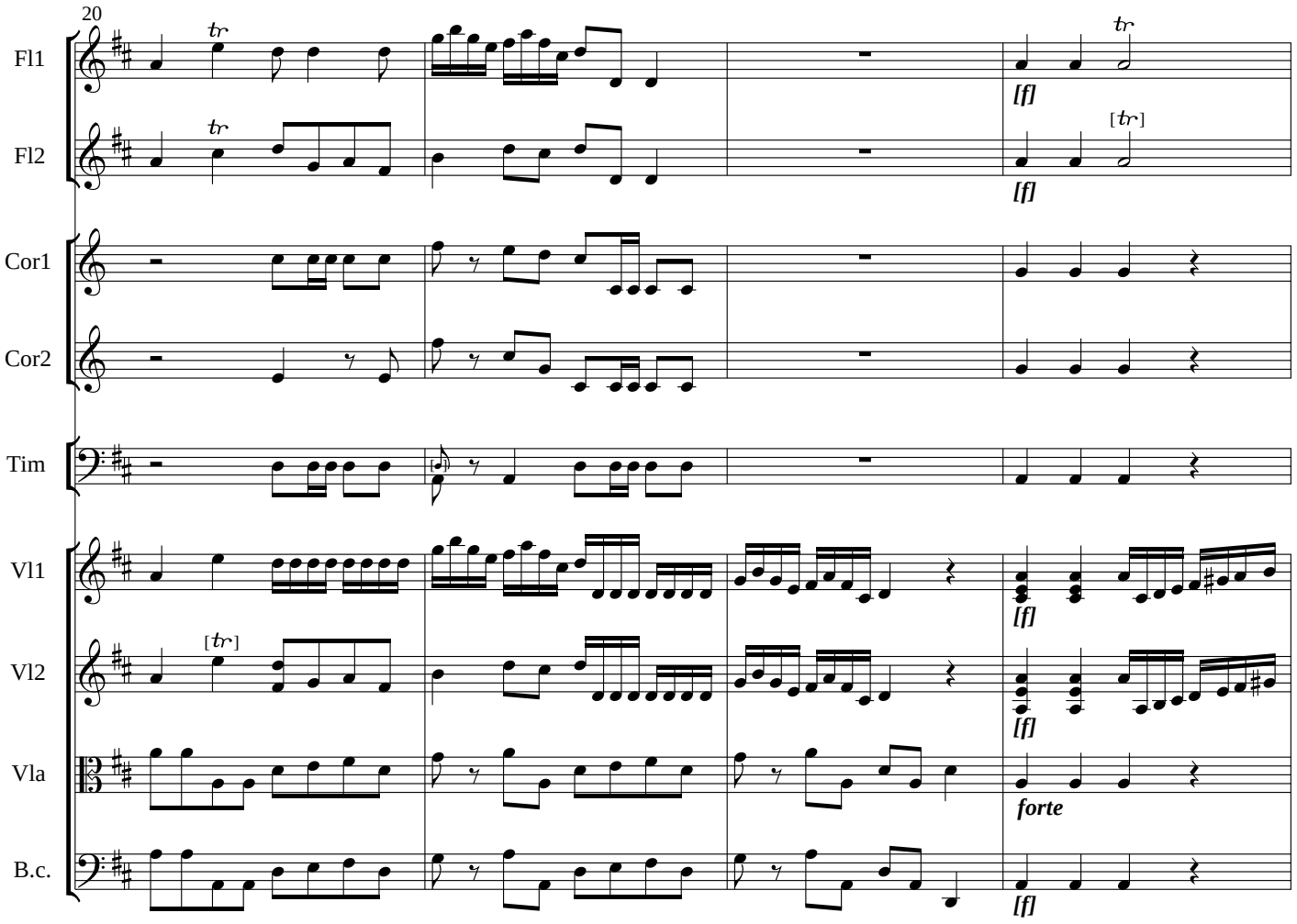


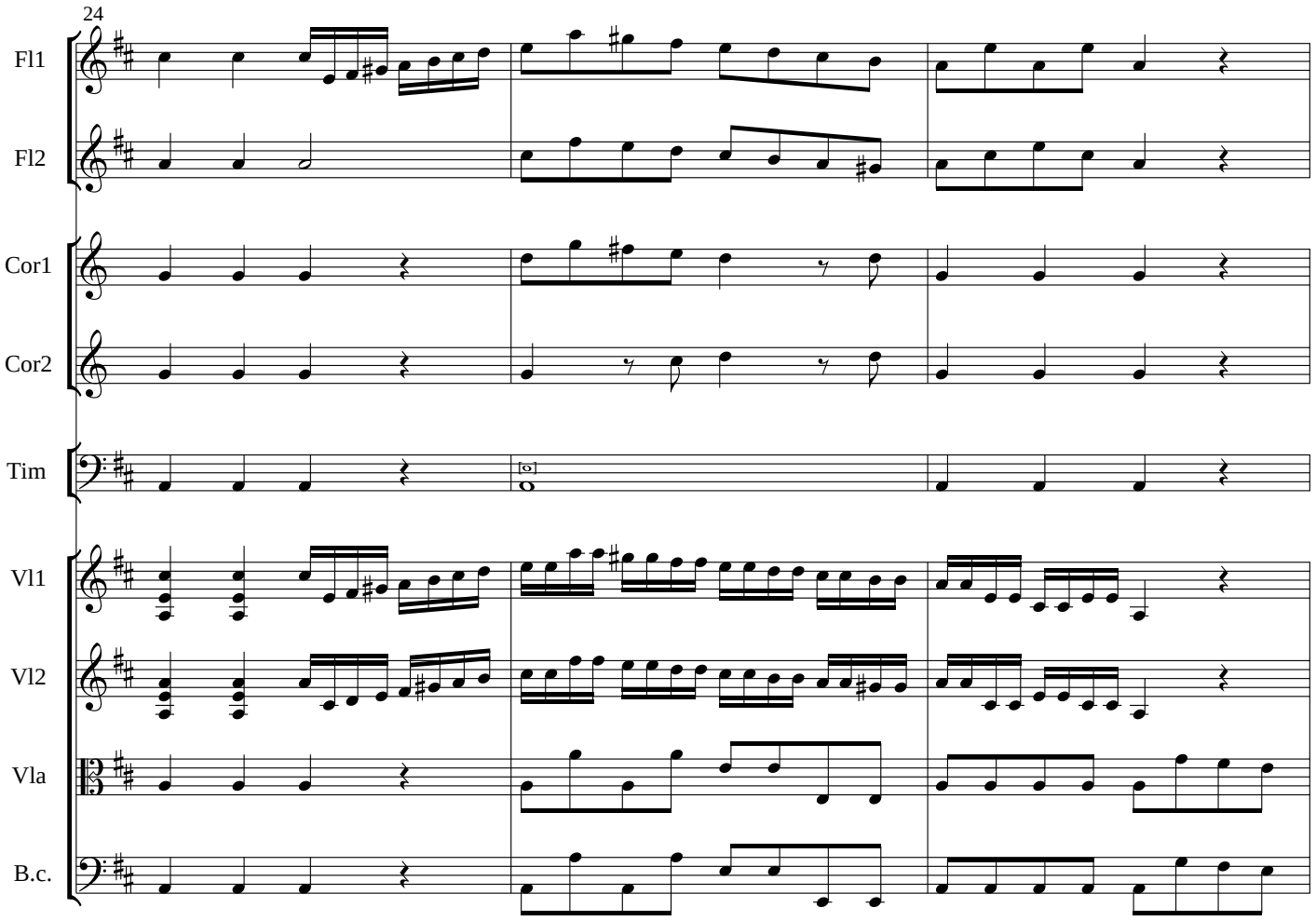


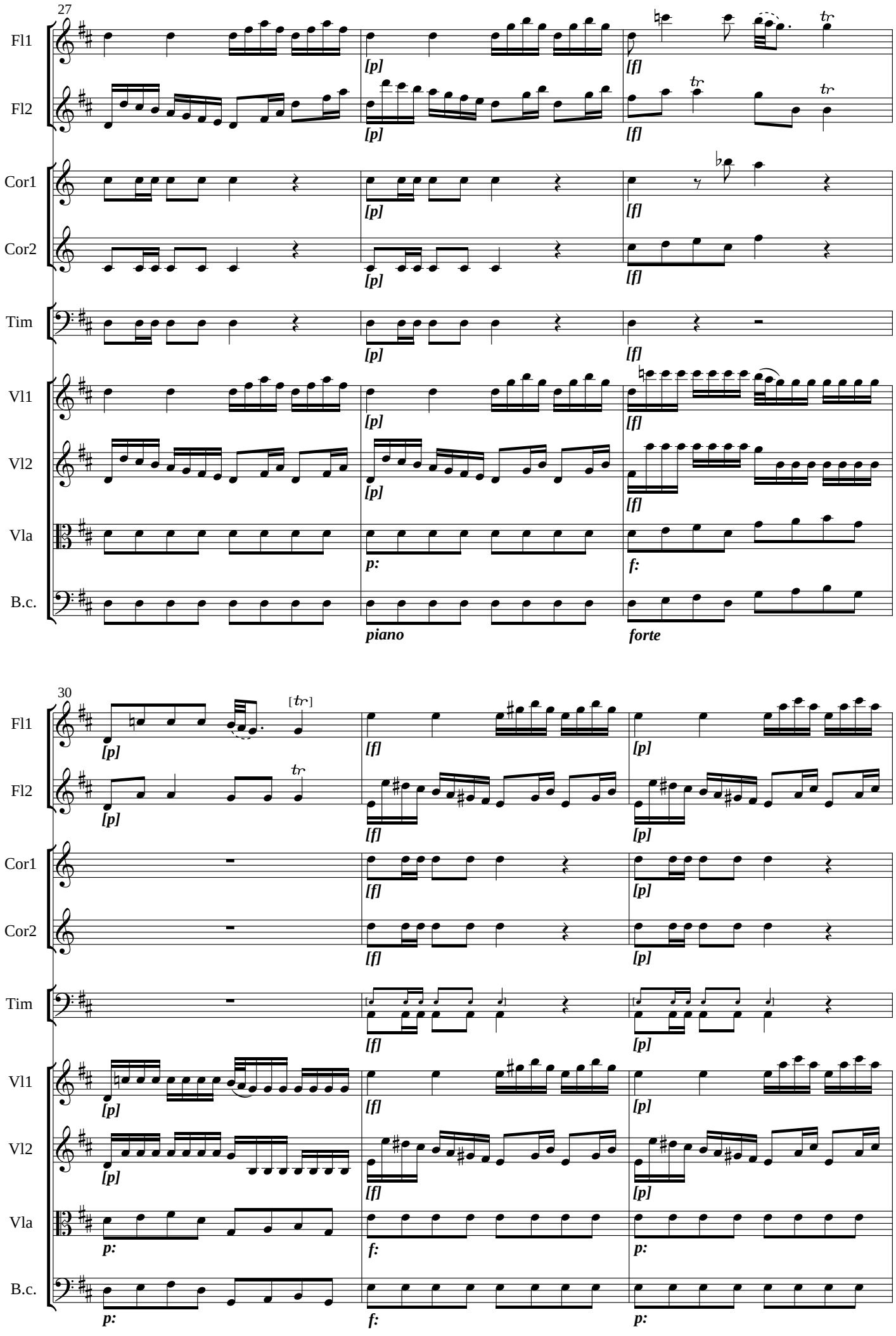

7
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
piano
10
forte
piano
forte

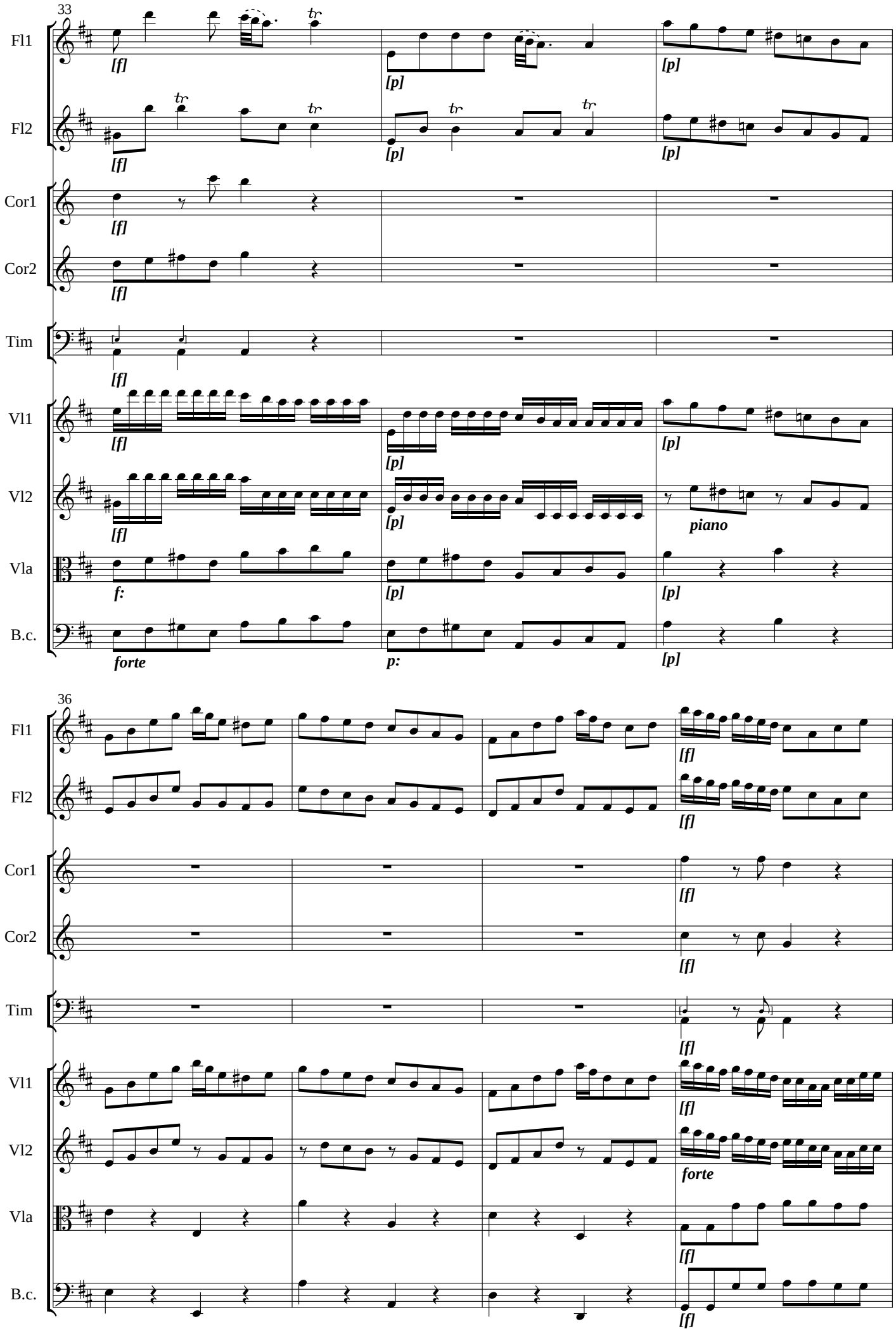

13
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[p]
[p]
[p]
[p]
piano
[p]

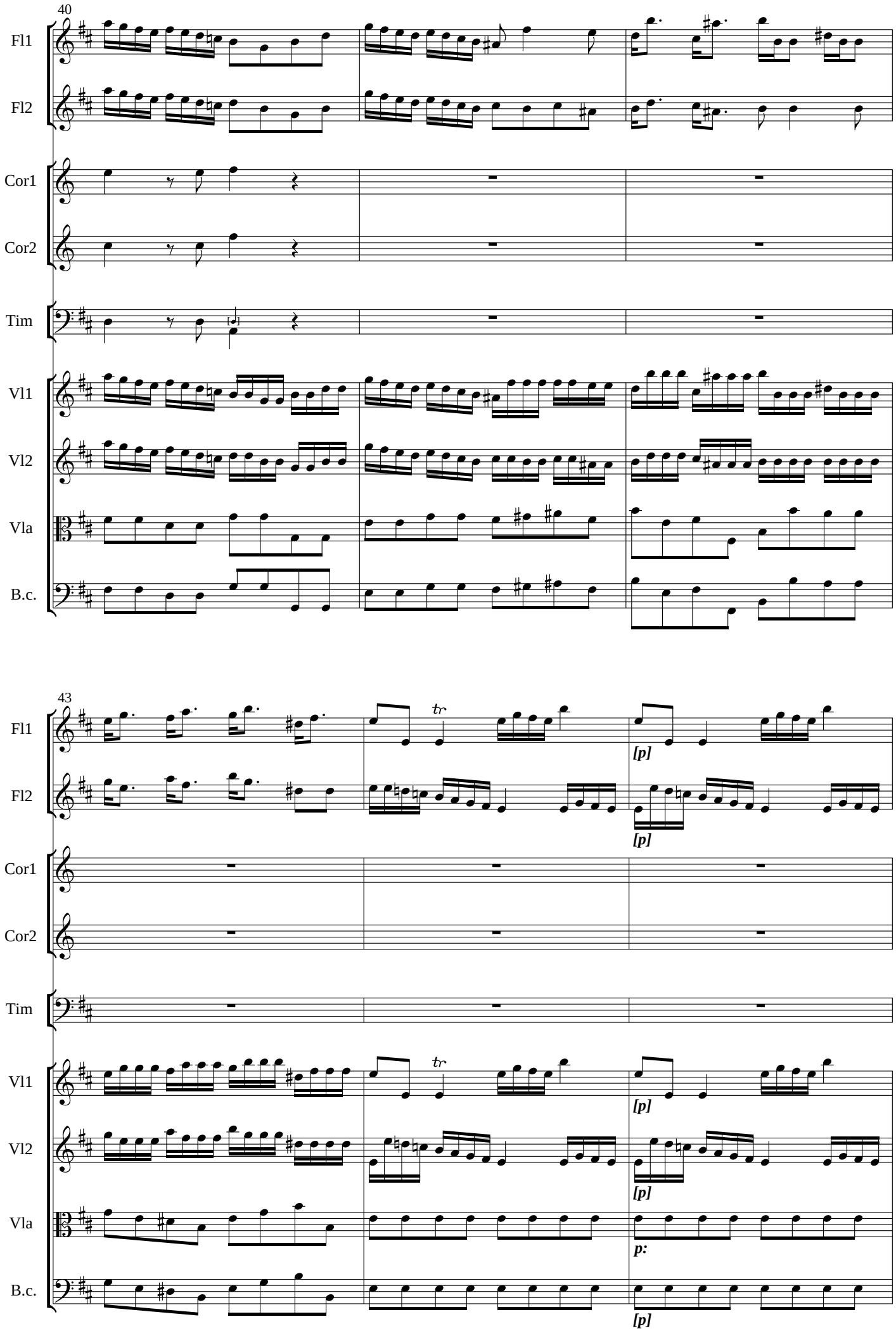

16
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[tr]
tr

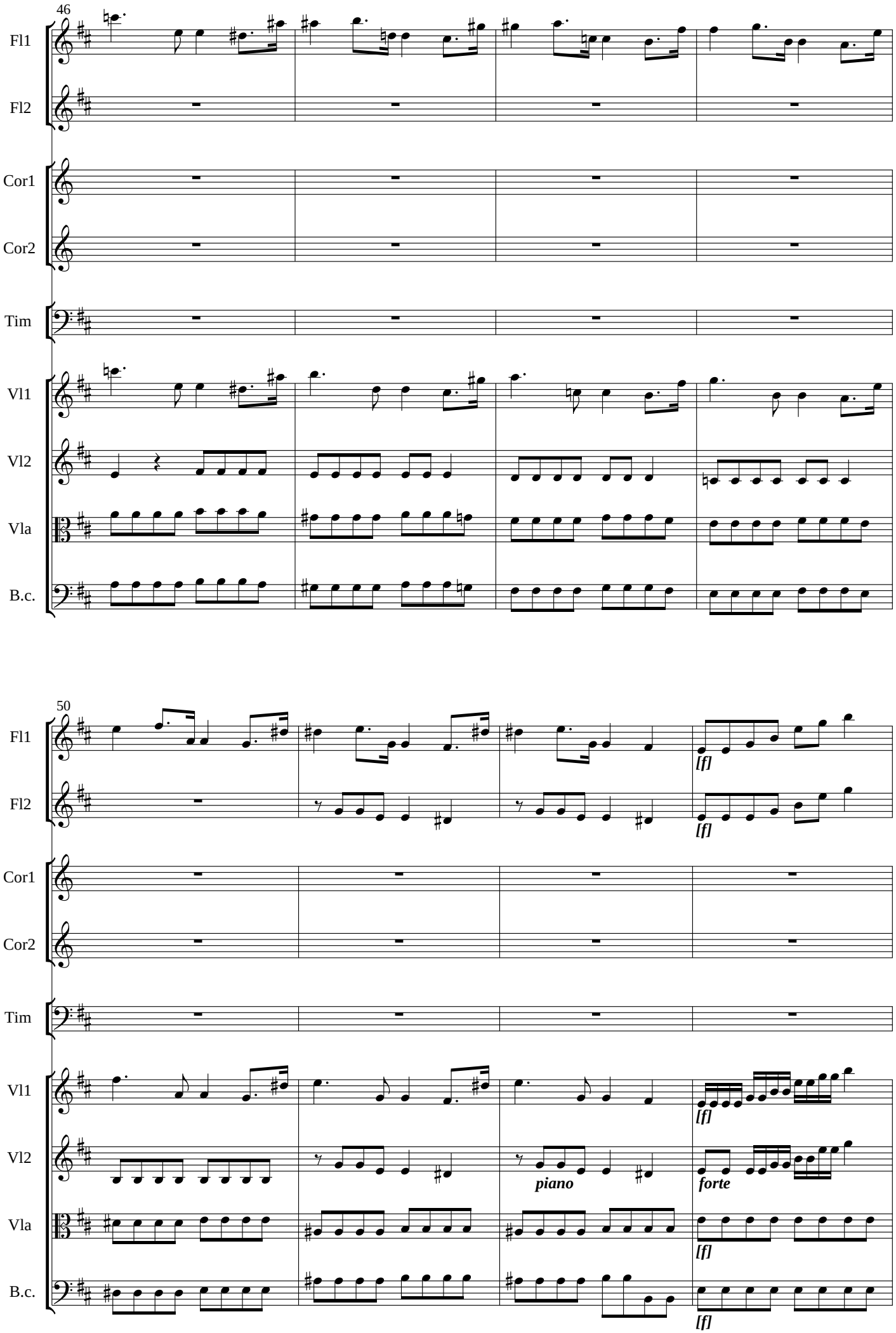

20
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[f]
forte

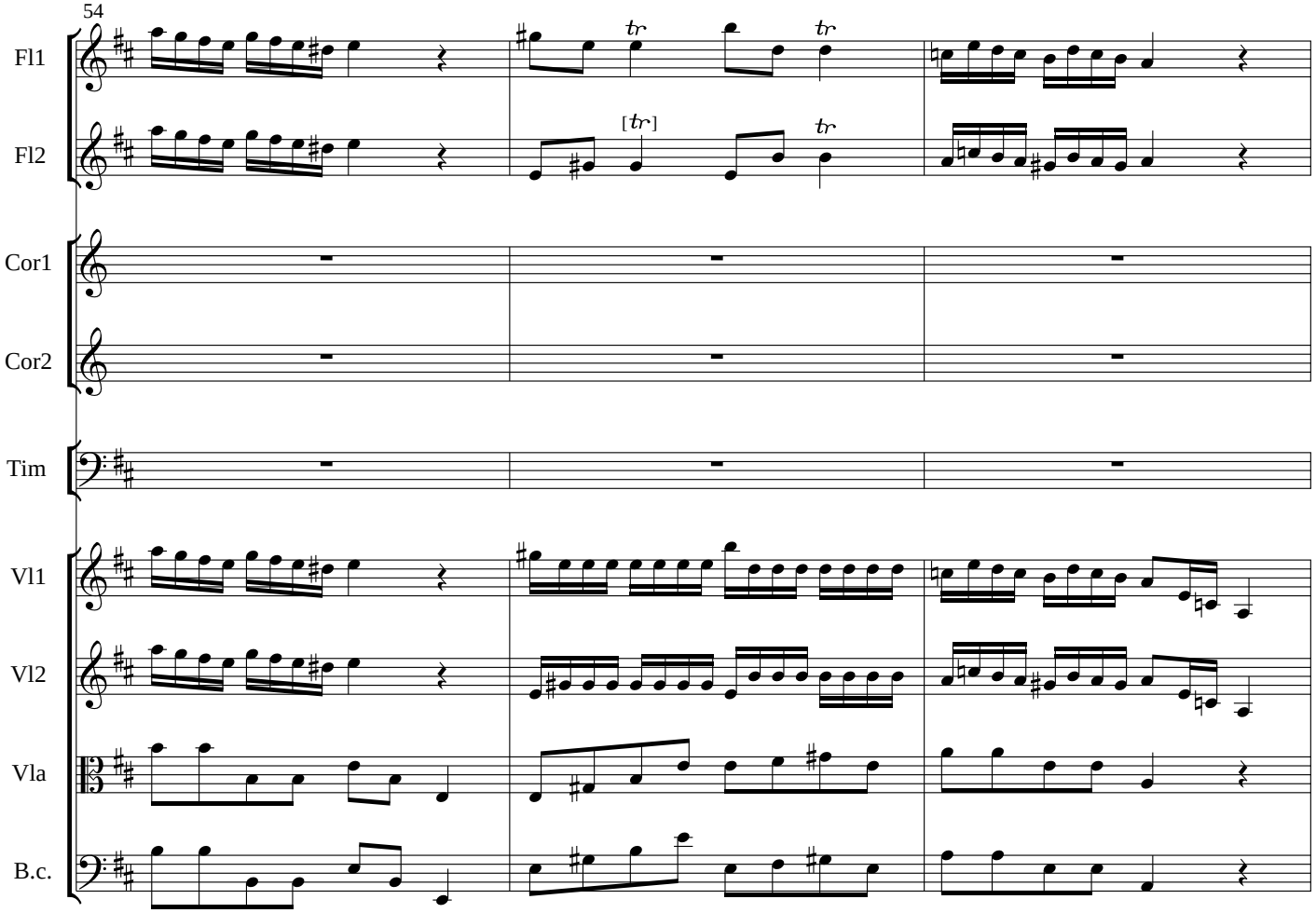

24
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.

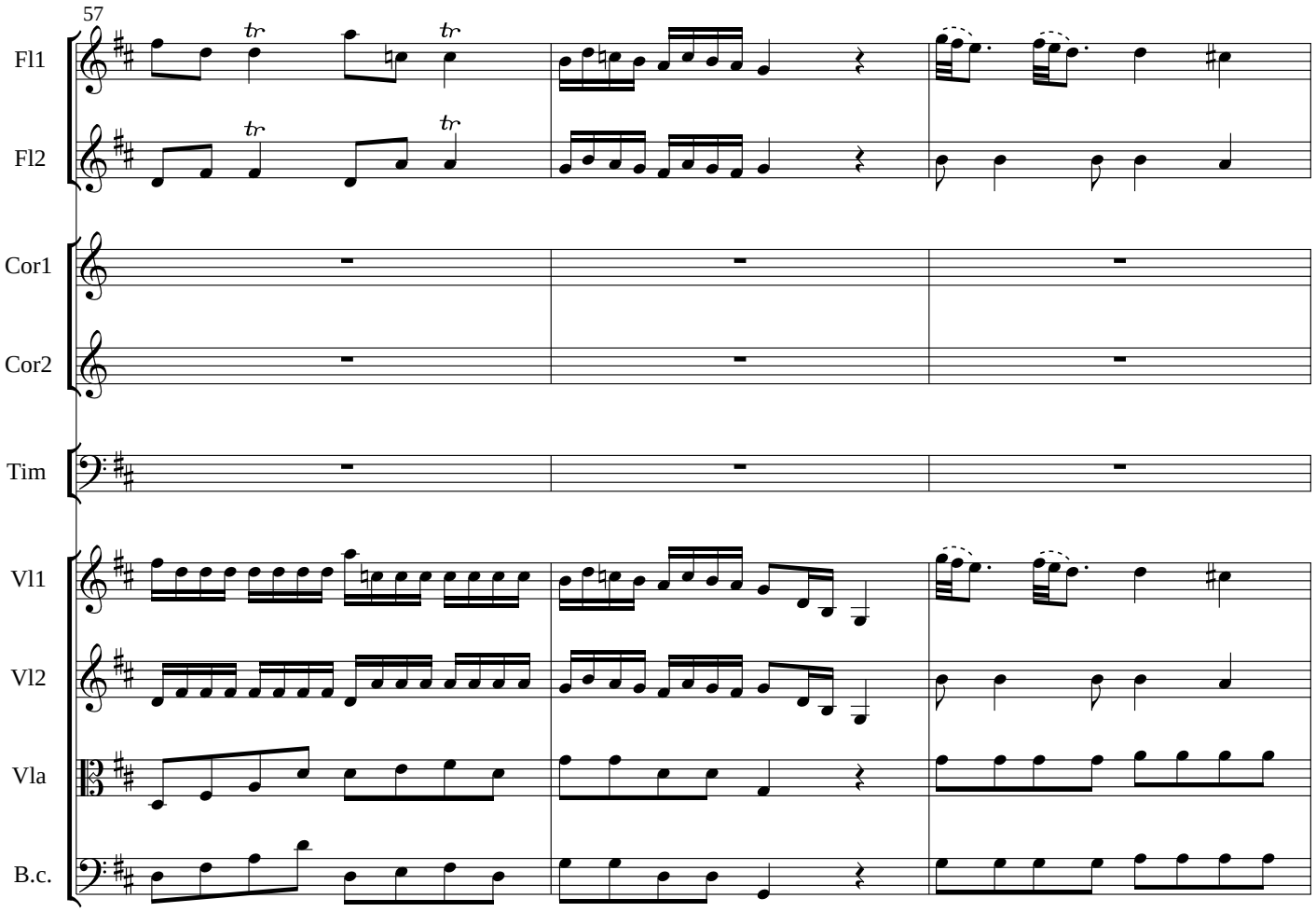

27
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[p]
[f]
p:
f:
piano
forte
30
[tr]

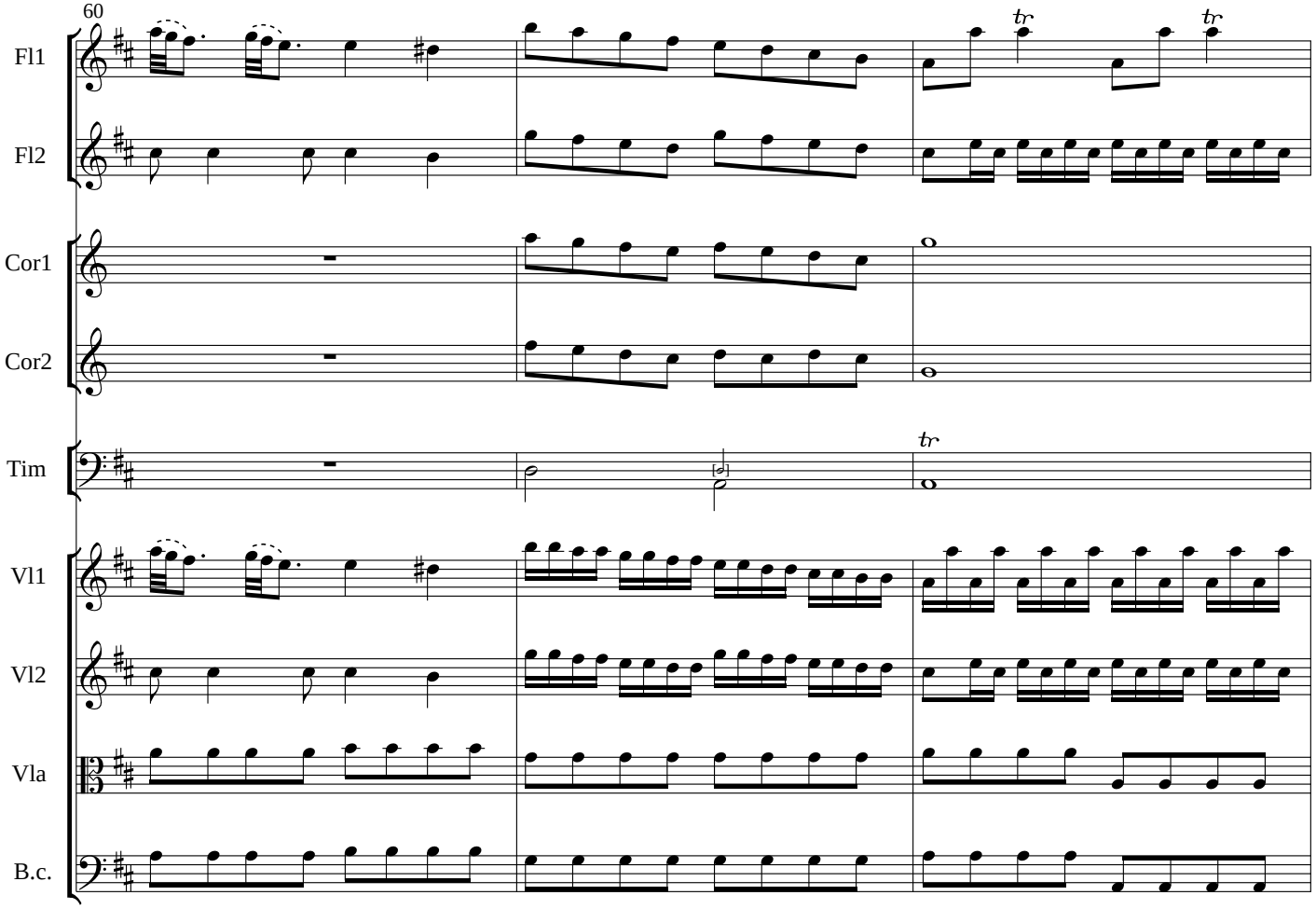

33
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[f]
[p]
piano
f:
forte
p:
36
forte

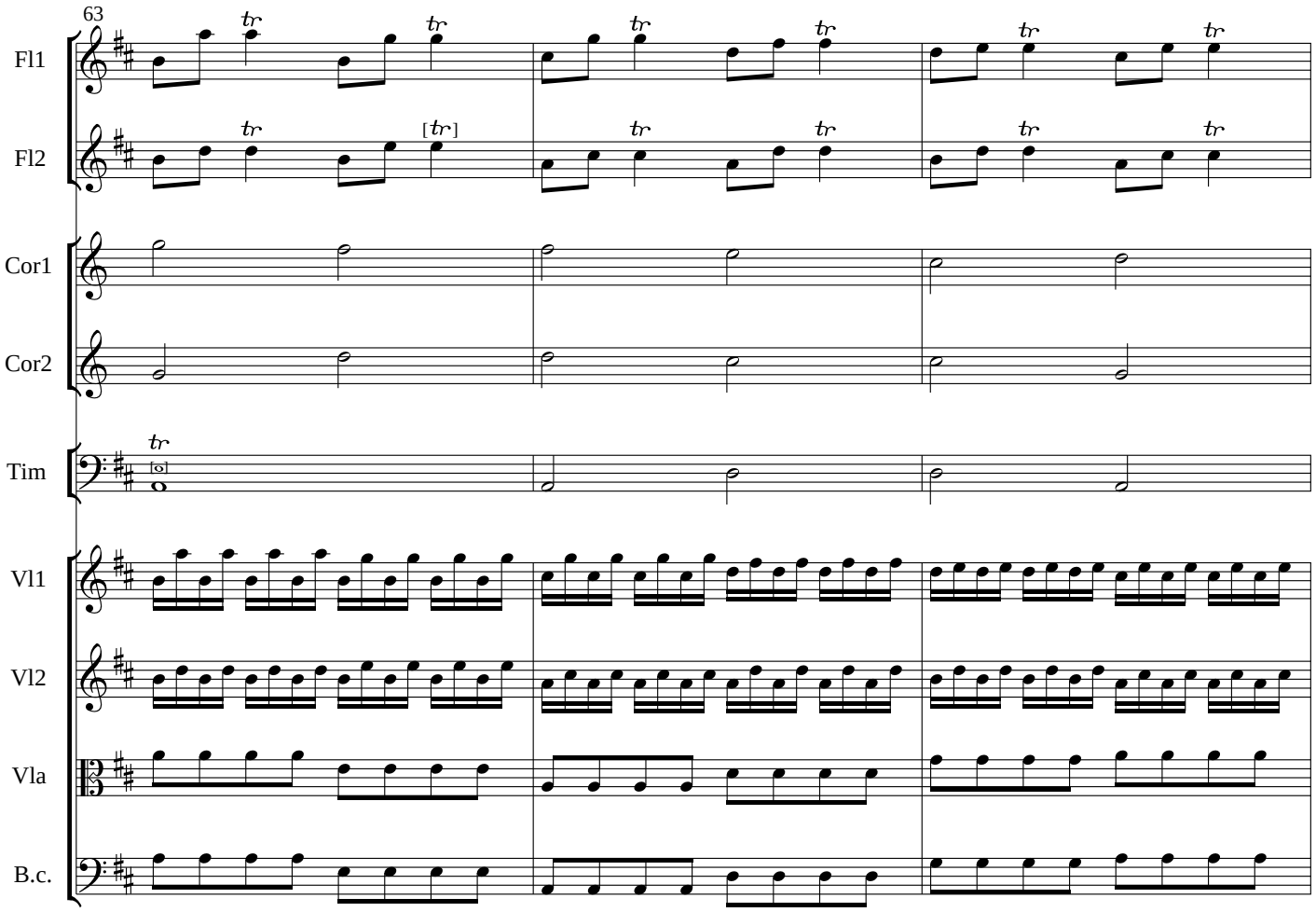

40
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
43
tr
[p]
p:

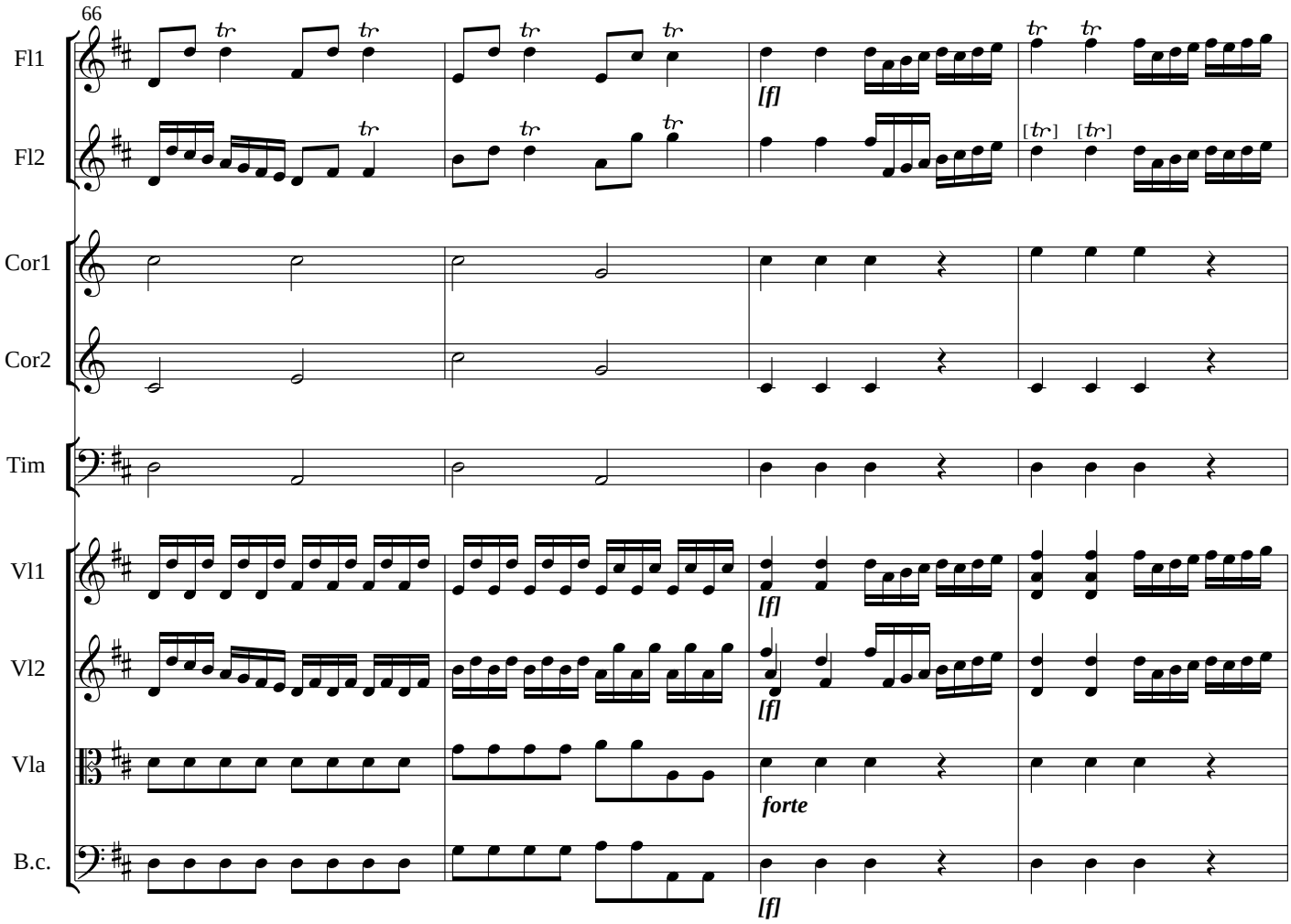

46
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
50
[f]
piano
forte

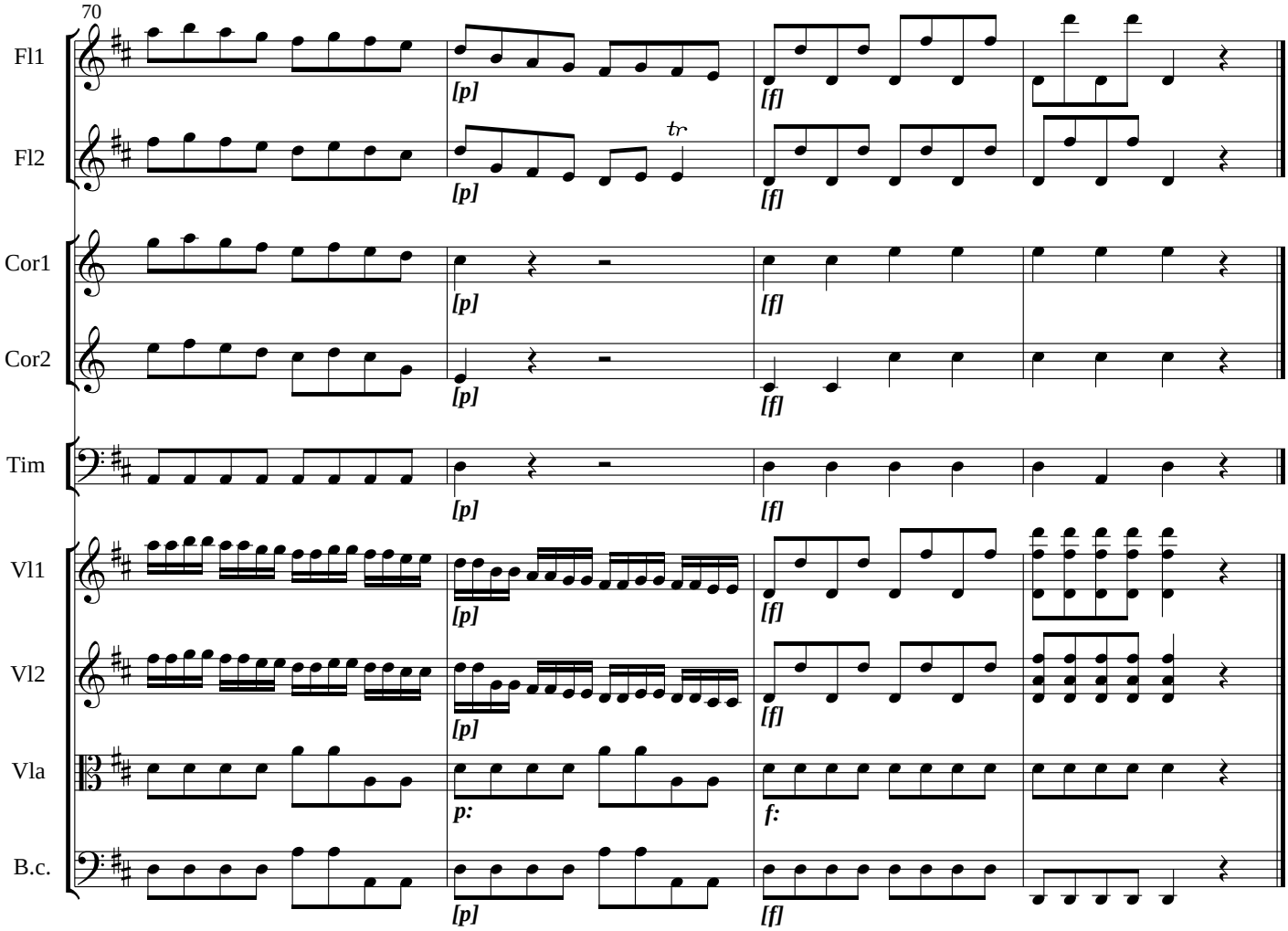

54
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.

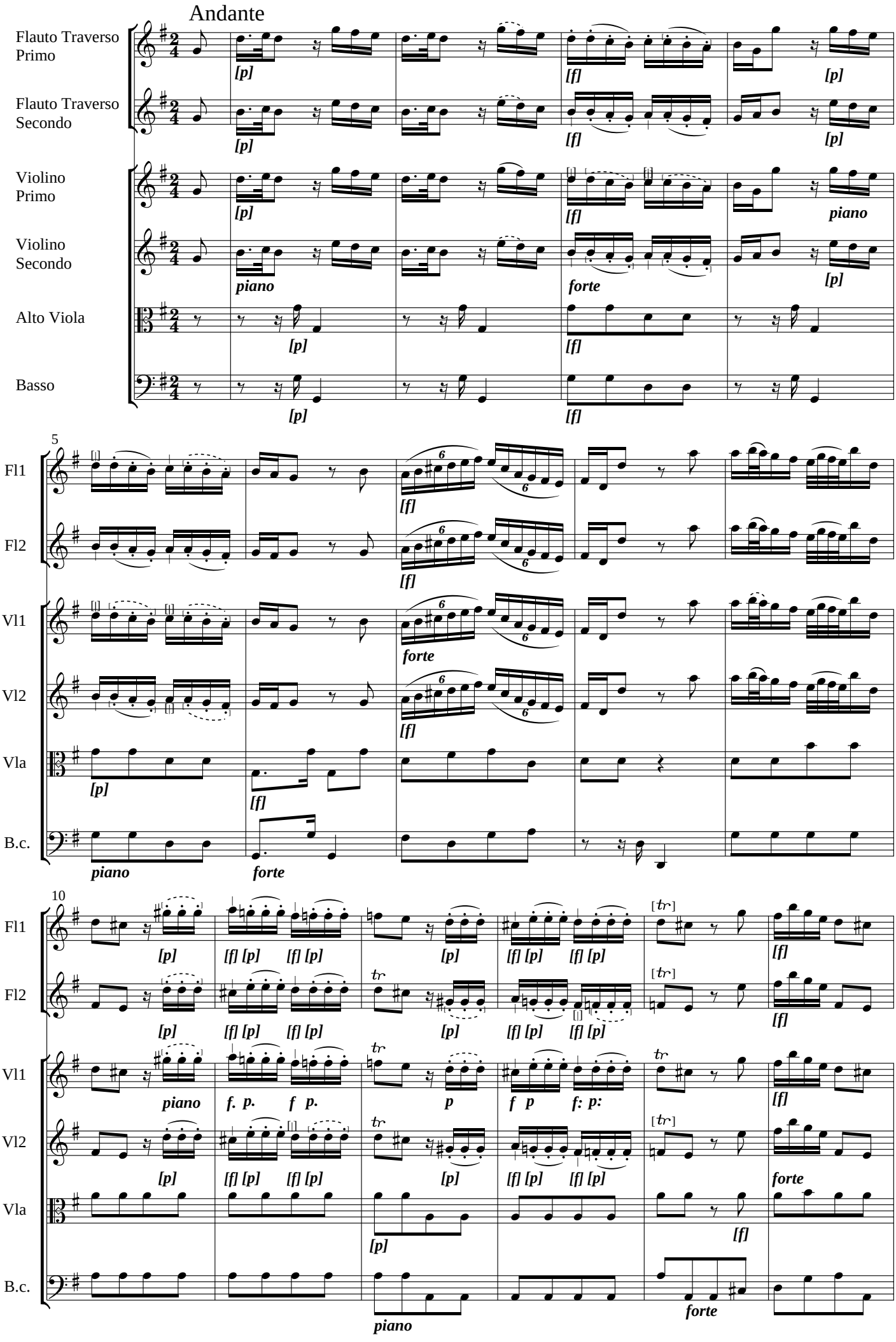

57
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.

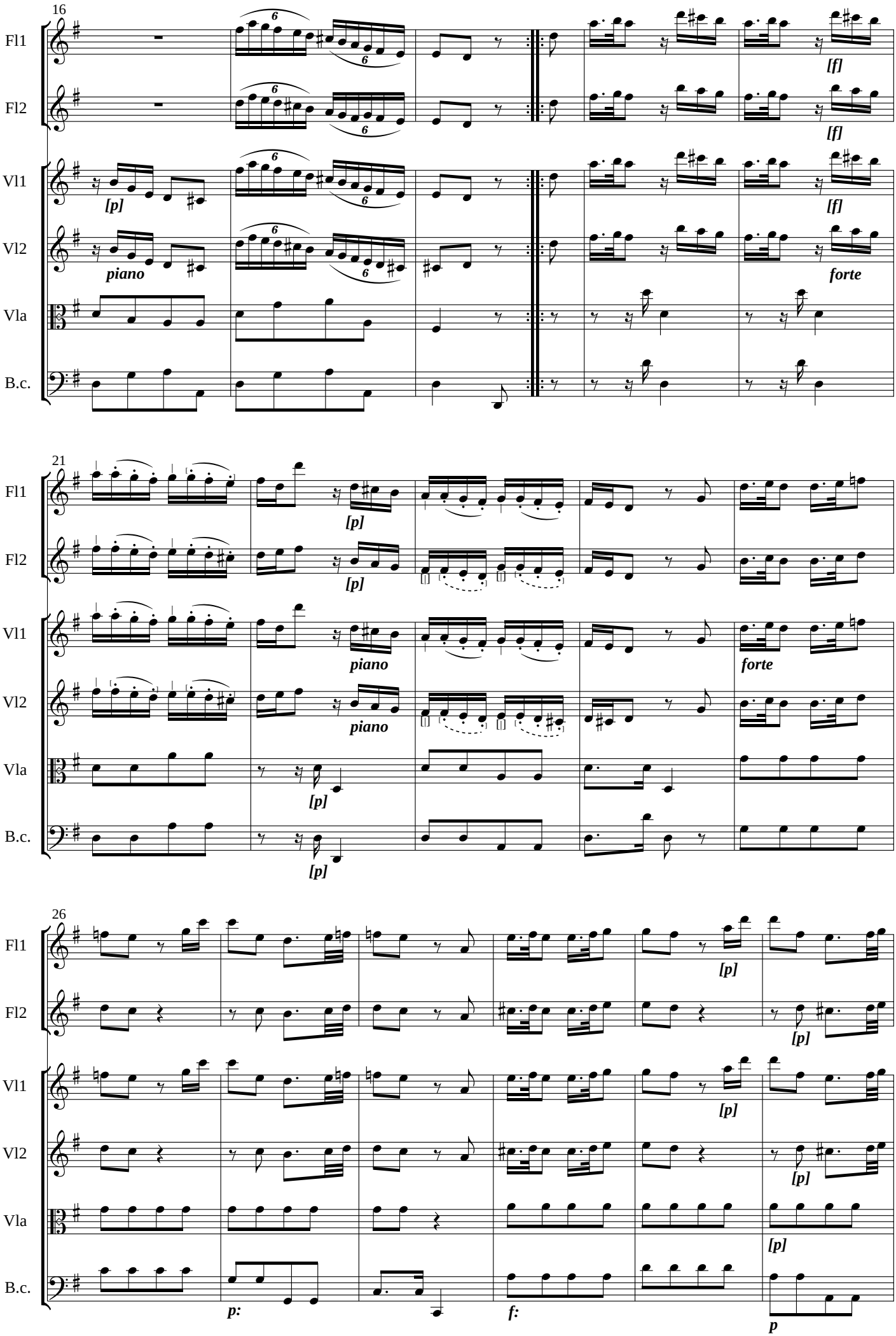

60
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.

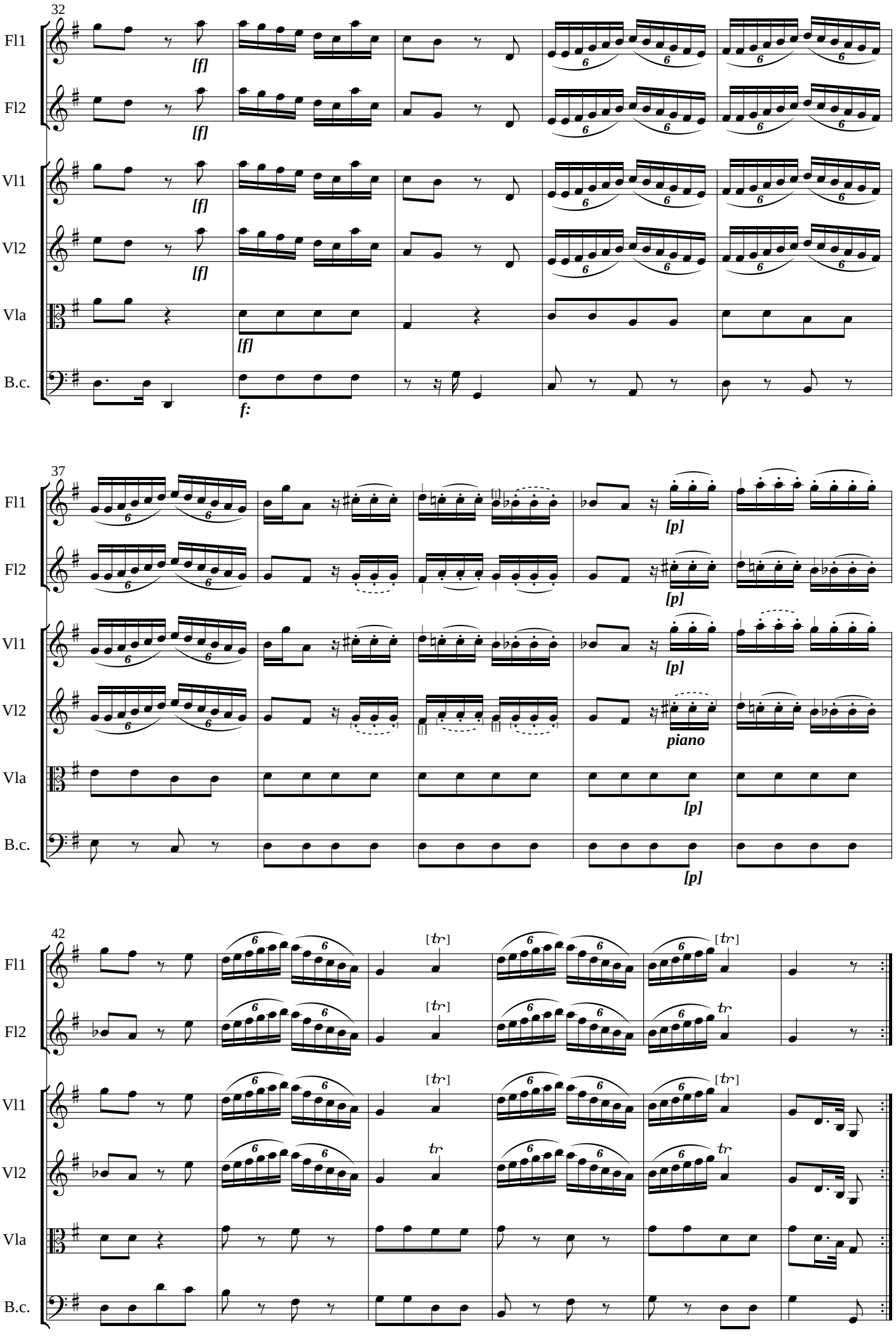

63
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.

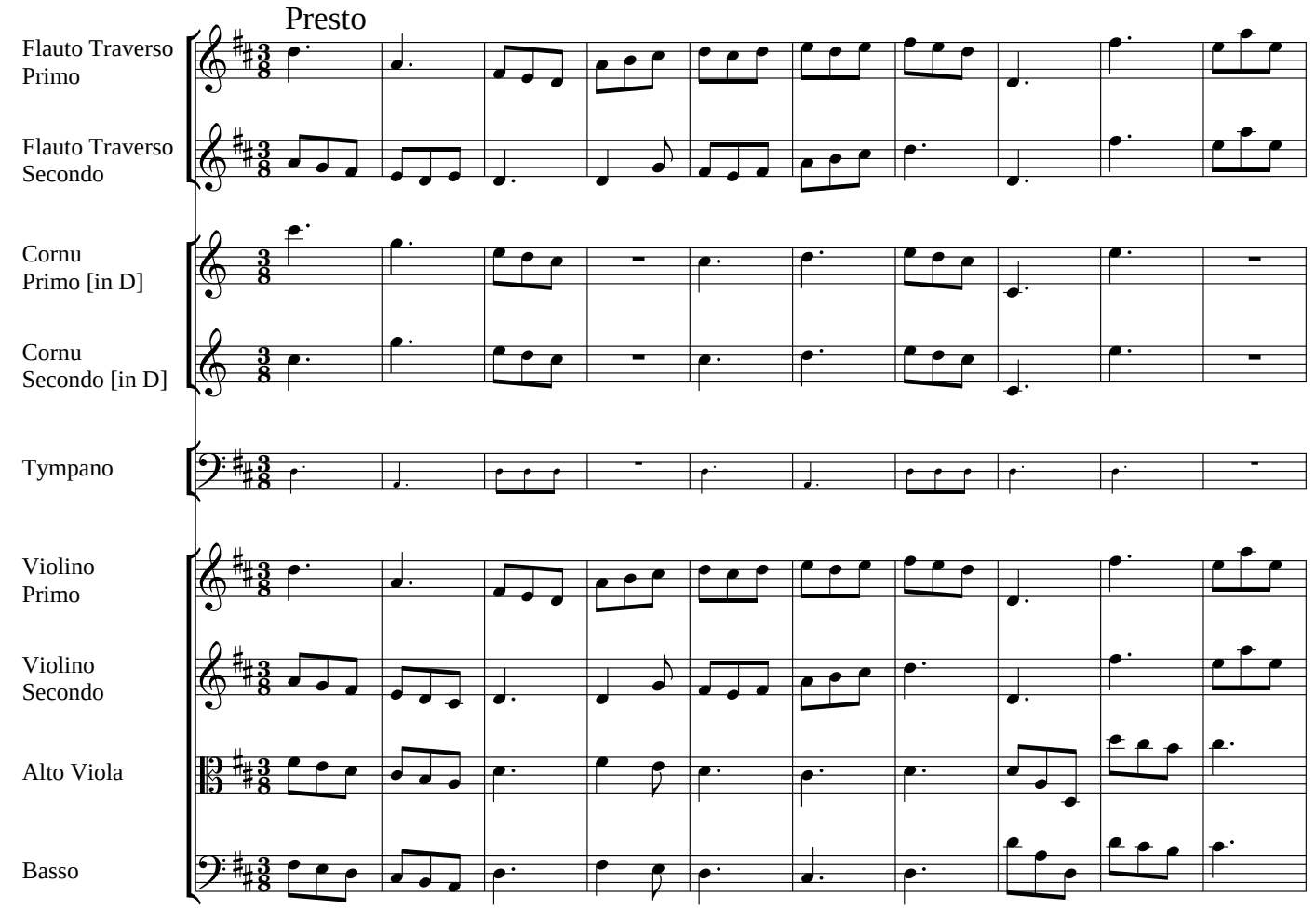

66
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[f]
forte

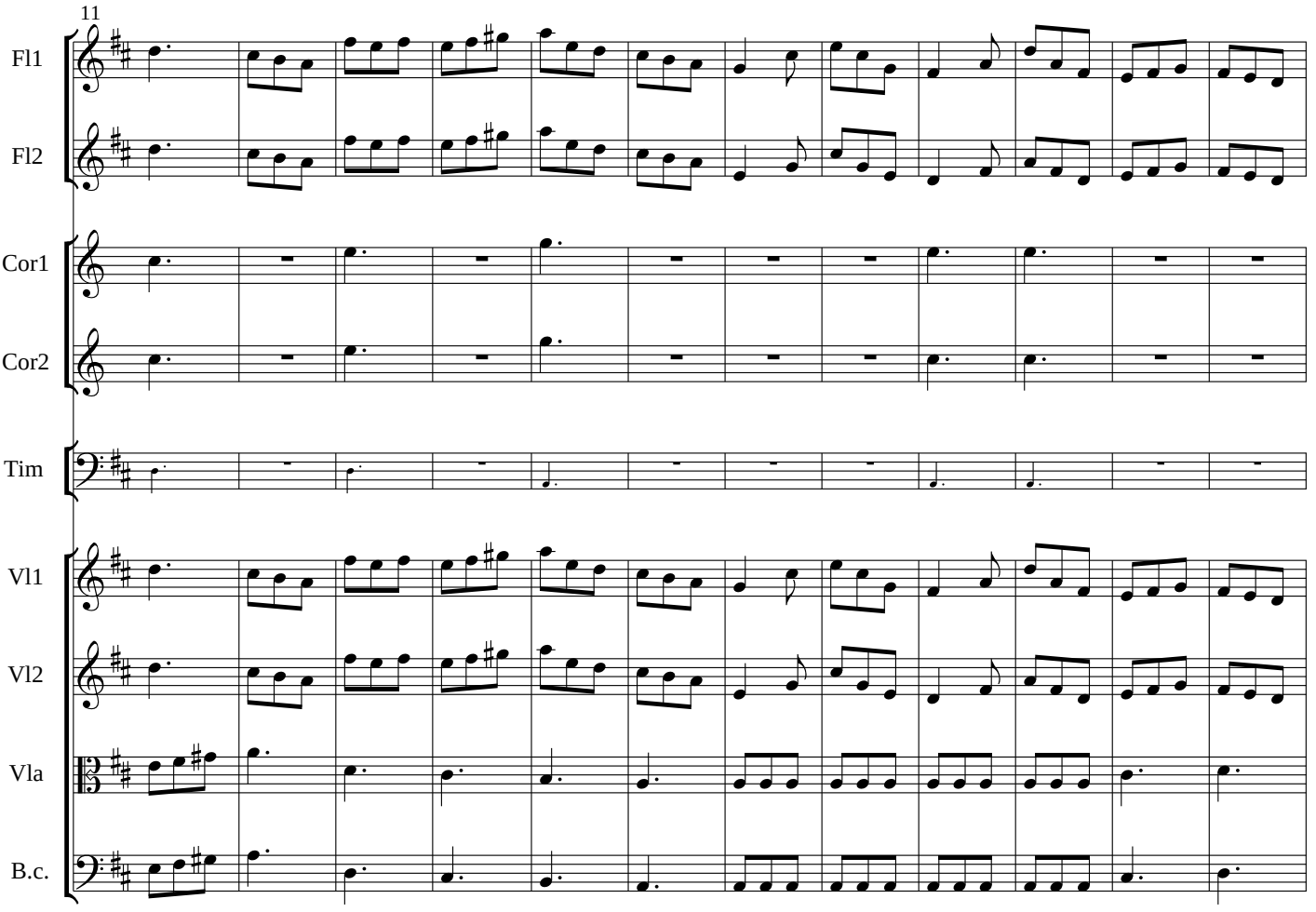

70
Fl1
Fl2
Cor1
Cor2
Tim
Vl1
Vl2
Vla
B.c.
[p]
[f]
p:
f:

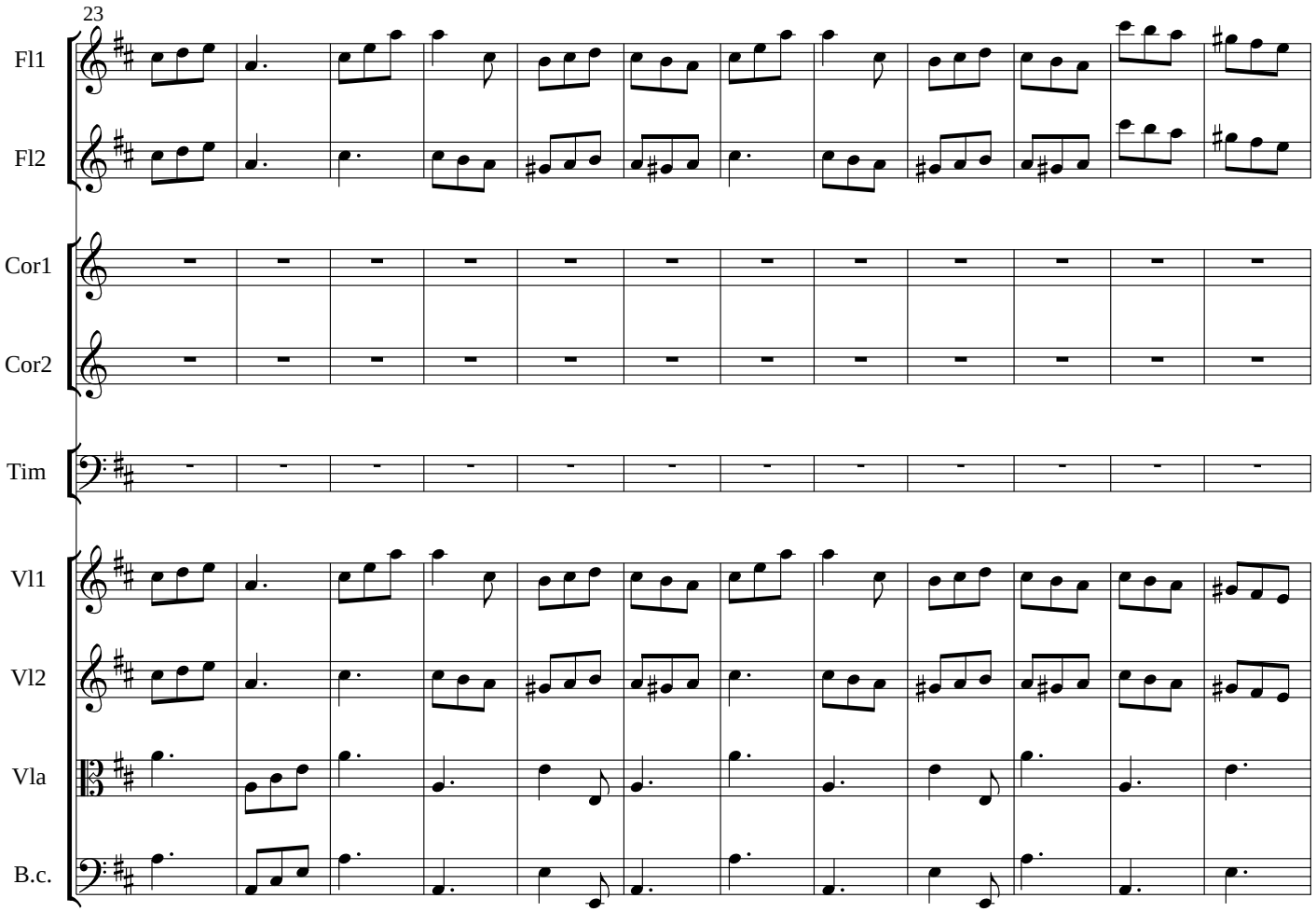

Andante
Flauto Traverso Primo
Flauto Traverso Secondo
Violino Primo
Violino Secondo
Alto Viola
Basso
5
Fl1
Fl2
Vl1
Vl2
Vla
B.c.
10
Fl1
Fl2
Vl1
Vl2
Vla
B.c.

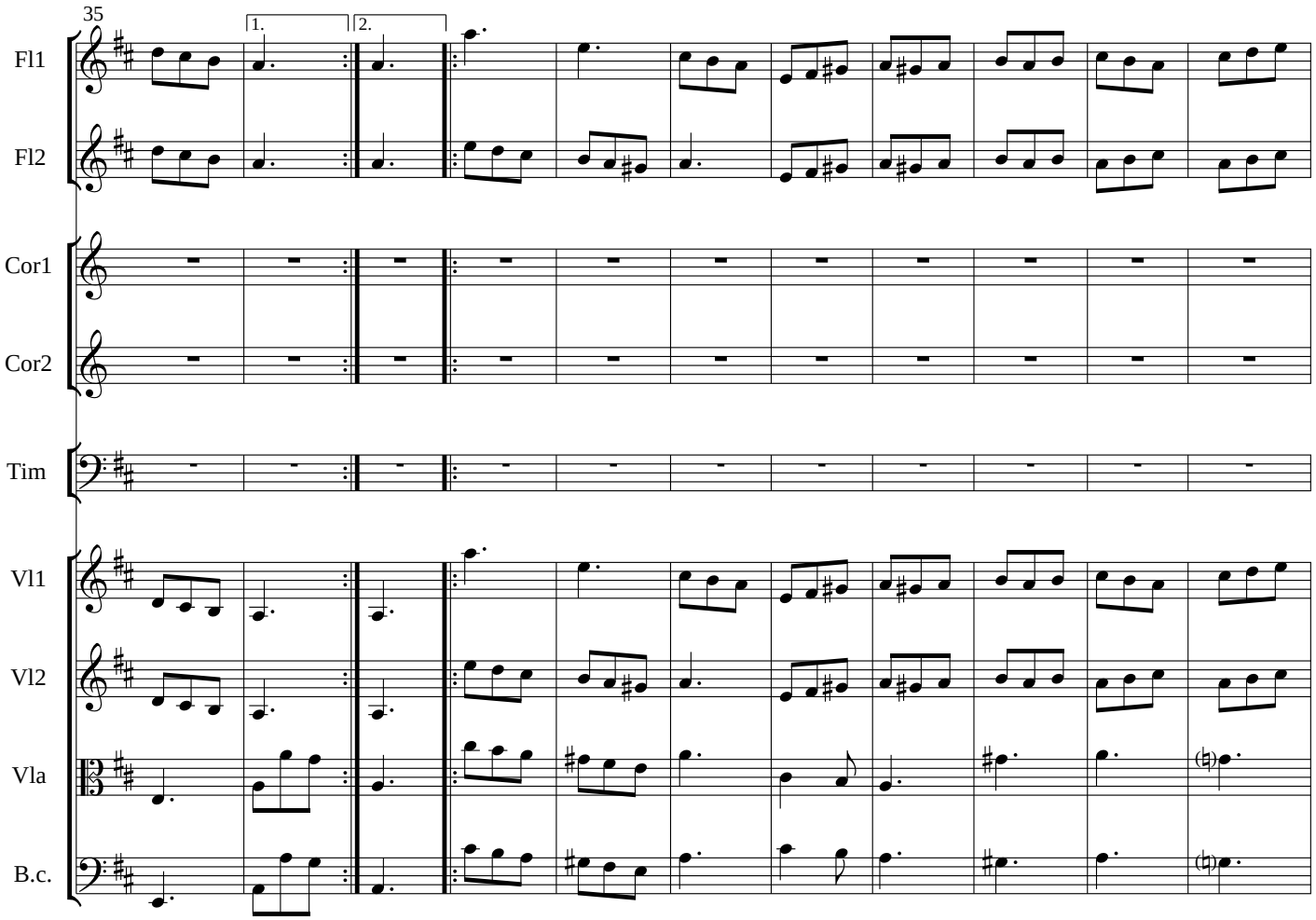

16
Fl1
Fl2
Vl1
Vl2
Vla
B.c.
[p]
piano
[f]
forte
21
[p]
piano
forte
26
p:
f:
p

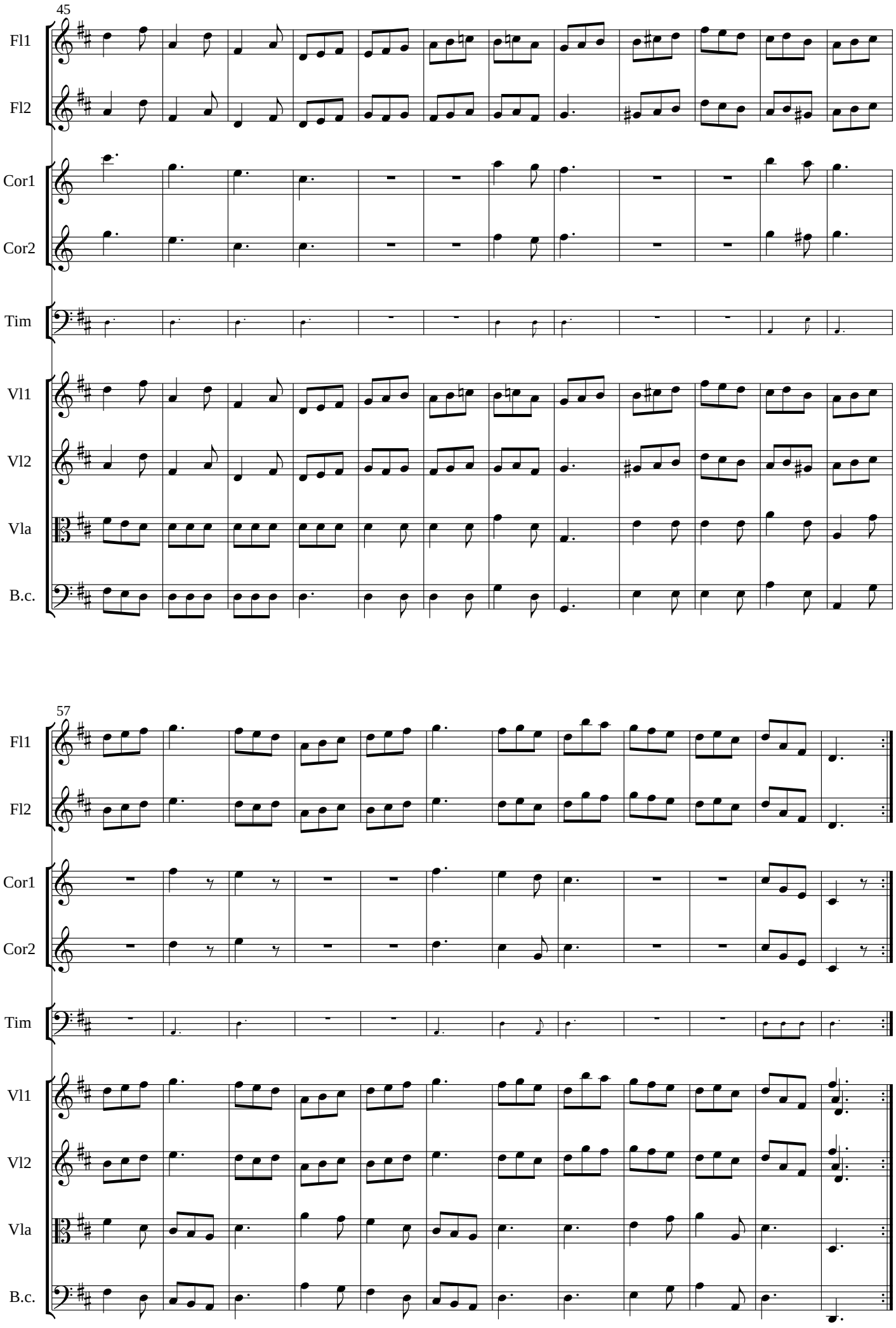

32
Fl1
Fl2
Vl1
Vl2
Vla
B.c.
[f]
f:
37
[p]
piano
42
[tr]
tr


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 modern editions 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 undated manuscripts are numbers 107 and 108 from the collection “Samling Kraus” containing music performed in the middle of the 18th century by “Kong. Academiska Capellet”, the orchestra of the University of Lund. Its leader, Friedrich Kraus (1724–1780) prepared the majority of the manuscript copies himself during his office as “Director musices” 1748–1779.[1]

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. Maybe influenced by the Swedish scholar Bo Alander[2] the copyists may have believed that the composer was of Danish origin, erroneously reading his name as “Andersen”. These transcribed scores 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 instrumental parts from Lund.

Concerto in D major for flutes, horns and strings

This score is the first modern edition of concerto in D major for flute and strings, GroF 1231[3] titled “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”.

The preserved part manuscripts include

Fl1	Separate part for “Flauto Traverso Primo”.
Fl2	Separate part for “Flauto Traverso Secondo”.
Cn1	Separate part for “Cornu Primo”.
Cn2	Separate part for “Cornu Secondo”.
Vl1	Separate part for “Violino Primo”.
Vl2	Separate part for “Violino Secondo”.
Vla	Separate part for “Alto Viola”.
Bs	Separate part for “Basso”
TP	Title page.

According to the title page the concerto is specifically for 8 parts (“a 8 Stim”). Judging from handwriting of the timpany part manuscript it was added later as a 9th instrument. 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.

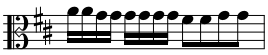
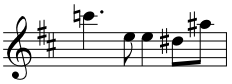
The timpany part for movement 1 has quite a few notes conflicting with the harmonic context. I thank Henrik Larsen, leader of the percussion education at the “Royal Academy of Music, Aarhus” for thorough information on timpany performance practise in the baroque era and suggestions on how to solve these 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.” I’ve added alternative small size notes for a third timpano in high E fitting with the dominant of the dominant (E-Major) chords and I’ve added alternative notes high D to fit with sudominant chords (G-Major).

The use of accidentals in the manuscript seems to reflect a change of practice at the time of copying. Sometimes accidental sharps, flats and naturals have been set redundantly within a bar and sometimes in accordance with modern usage. In my modern edition the accidentals have been silently “normalized”.

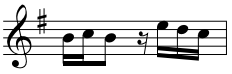
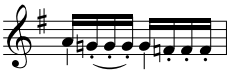
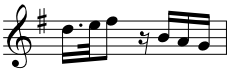
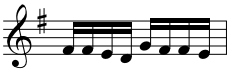
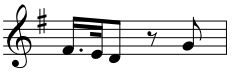
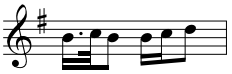
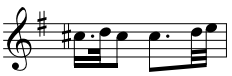
Performance indications added by the editor are enclosed within brackets.

[1] Andersson 1994–1995.
[2] Alander 1939, p. 134
[3] Gronefeld 1992–1995, RISM, ID 190002129.

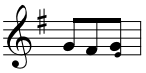
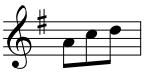
Allegro

Bar No.	*Part*	*Note No.*	*Comment*
5	Fl1	8	No accidental ♯ in *Fl1*.
6	Fl1	11	Accidental ♯ in *Fl1*.
6	Vl1	13	Accidental ♯ in *Vl1*.
10	Fl1	8	$B\sharp_5$ in *Fl1*.
16	Fl1	6	D_5 in *Fl1*.
18	Vla	9	No accidental ♮ in *Vla*.
19	Vla		 in *Vla*.
34	Vl2	1	D_4 in *Vl2*.
35	Vl2	3	No accidental ♮ in *Vl2*.
40	FL2,Vl2	8	No accidental ♮ in *Fl2* and *Vl2*.
41	Vl1	9	No accidental ♯ in *Vl1*.
43	Vla	1	$F\sharp_4$ in *Vla*.
46	Fl1		 in *Fl1*.
66	Cn1	2	E_5 in *Cn1*.

Andante

Bar No.	*Part*	*Note No.*	*Comment*
2	Fl2		 in *Fl2*.
13	Vl2		 in *Vl2*.
14	Bs	4	No accidental ♯ in *Bs*.
22	Fl2		 in *Fl2*.
23	Fl2		 in *Fl2*.
24	Fl2		 in *Fl2*.
25	Fl2		 in *Fl2*.
29	Fl2		 in *Fl2*.

Presto

Bar No.	*Part*	*Note No.*	*Comment*
15	Cn2		♩ 𝄾 in *Cn2*.
19	Cn2		♩ 𝄾 in *Cn2*.
20	Cn2		♩ 𝄾 in *Cn2*.
49	Vl2		 in *Vl2*.
55	Cn2	2	No accidental ♯ in *Cn2*.
56	Cn2		♩ 𝄾 in *Cn2*.
60	Vl1		 in *Vl1*.

Literature

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