

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<sup>f</sup> Anderssen*

GroF 1231

**Score**

Edited by  
Christian Mondrup

Allegro

Sigr. Andersen

Flauto Traverso Primo

Flauto Traverso Secondo

Cornu Primo [in D]

Cornu Secondo [in D]

Tympano

Violino Primo

Violino Secondo

Alto Viola

Basso

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:*

*p:* *f:* *p:* *f:*

7

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

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

Cor1

Cor2

Tim *tr* *tr*

Vl1 *p:* *f:* *[f]* *piano*

Vl2 *p:* *f:* *[f]* *p:*

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

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

10

Fl1 *[f]* *[p]* *[f]* *[p]* *[f]* *tr*

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

Cor1

Cor2 *[f]*

Tim *tr*

Vl1 *[f]* *[f]* *[f]* *piano* *[f]* *forte*

Vl2 *f:* *[p]* *[f]* *p:* *f*

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

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

13

Fl1

Fl2

Cor1

Cor2

Tim

Vln1

Vln2

Vla

B.c.

[p]

[p]

[p]

[p]

piano

[p]

16

Fl1

Fl2

Cor1

Cor2

Tim

Vln1

Vln2

Vla

B.c.

[tr]

tr

20

Fl1 *tr*

Fl2 *tr*

Cor1

Cor2

Tim

Vl1

Vl2 *[tr]*

Vla

B.c.

*[f]*

*[tr]*

*[f]*

*forte*

*[f]*

Detailed description: This system of musical notation covers measures 20 through 23. It features eight staves: Flute 1 (Fl1), Flute 2 (Fl2), Cor Anglais 1 (Cor1), Cor Anglais 2 (Cor2), Timpani (Tim), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), and Bassoon (B.c.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 20-21 show woodwinds with trills (tr) and a dynamic marking of [f]. Measure 22 is mostly rests. Measure 23 features a trill in Fl2, a dynamic marking of [f], and the word forte in the Viola part.

24

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

*[s]*

Detailed description: This system of musical notation covers measures 24 through 27. It features the same eight staves as the previous system. Measures 24-27 show various melodic and harmonic developments across the instruments. A dynamic marking of [s] (sforzando) appears in the Timpani part in measure 25. The score concludes with rests in the final measure (27).

27

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

*[p]* *[f]*

*[p]* *[f]*

*[p]* *[f]*

*[p]* *[f]*

*p:* *f:*

*piano* *forte*

*tr*

30

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

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

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

*[f]* *[p]*

*[f]* *[p]*

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

*p:* *f:* *p:*

*p:* *f:* *p:*

*[tr]*

33

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

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

Cor1 *[f]*

Cor2 *[f]*

Tim *[f]*

Vl1 *[f]* *[p]* *[p]*

Vl2 *[f]* *[p]* *piano*

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

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

36

Fl1 *[f]*

Fl2 *[f]*

Cor1 *[f]*

Cor2 *[f]*

Tim *[f]*

Vl1 *[f]*

Vl2 *forte*

Vla *[f]*

B.c. *[f]*

40

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

43

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

*tr*

*[p]*

*[p]*

*[p]*

*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]*

*piano*

*forte*

*[f]*

*[f]*

54

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

tr

[tr]

tr

Detailed description: This system of musical notation covers measures 54, 55, and 56. It includes staves for Flute 1 (Fl1), Flute 2 (Fl2), Cor1, Cor2, Timpani (Tim), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), and Cello/Double Bass (B.c.). The key signature is one sharp (F#). Flute parts feature trills (tr) and a trill bracket ([tr]). The woodwinds and strings provide harmonic support with various rhythmic patterns.

57

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

tr

tr

Detailed description: This system of musical notation covers measures 57, 58, and 59. It includes staves for Flute 1 (Fl1), Flute 2 (Fl2), Cor1, Cor2, Timpani (Tim), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), and Cello/Double Bass (B.c.). The key signature is one sharp (F#). Flute parts feature trills (tr). The woodwinds and strings continue their respective parts from the previous system.

60

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

tr

tr

tr

This musical score block covers measures 60 to 62. 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 has two sharps (F# and C#). The Flute 1 staff starts with a measure rest and then plays a melodic line with trills. The Flute 2 staff plays a rhythmic pattern of eighth notes. The Cor 1 and Cor 2 staves have measure rests in measure 60 and then play a rhythmic pattern of eighth notes. The Timpani staff has a measure rest and then plays a single note with a trill. The Violin 1 staff plays a melodic line with trills. The Violin 2 staff plays a rhythmic pattern of eighth notes. The Viola staff plays a rhythmic pattern of eighth notes. The Bassoon staff plays a rhythmic pattern of eighth notes.

63

Fl1

Fl2

Cor1

Cor2

Tim

Vl1

Vl2

Vla

B.c.

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

This musical score block covers measures 63 to 65. It features the same eight staves as the previous block. The Flute 1 staff plays a melodic line with trills. The Flute 2 staff plays a rhythmic pattern of eighth notes with trills. The Cor 1 and Cor 2 staves have measure rests and then play a rhythmic pattern of eighth notes. The Timpani staff has a measure rest and then plays a single note with a trill. The Violin 1 staff plays a rhythmic pattern of eighth notes. The Violin 2 staff plays a rhythmic pattern of eighth notes. The Viola staff plays a rhythmic pattern of eighth notes. The Bassoon staff plays a rhythmic pattern of eighth notes.

66

Fl1

Fl2

Cor1

Cor2

Tim

VI1

VI2

Vla

B.c.

[ff]

[f]

forte

[f]

70

Fl1

Fl2

Cor1

Cor2

Tim

VI1

VI2

Vla

B.c.

[p]

[p]

[f]

[tr]

[f]

[p]

[f]

[p]

[f]

p:

f:

[p]

[f]

Andante

Flauto Traverso Primo  
Flauto Traverso Secondo  
Violino Primo  
Violino Secondo  
Alto Viola  
Basso

5  
F11  
F12  
V11  
V12  
Vla  
B.c.

10  
F11  
F12  
V11  
V12  
Vla  
B.c.

16

F11

F12

V11

V12

Vla

B.c.

21

F11

F12

V11

V12

Vla

B.c.

26

F11

F12

V11

V12

Vla

B.c.

32

F11

F12

V11

V12

Vla

B.c.

*[f]*

*f:*

37

F11

F12

V11

V12

Vla

B.c.

*[p]*

*piano*

*[p]*

*[p]*

42

F11

F12

V11

V12

Vla

B.c.

*[tr]*

*tr*

*[tr]*

*tr*

Presto

Flauto Traverso  
Primo

Flauto Traverso  
Secondo

Cornu  
Primo [in D]

Cornu  
Secondo [in D]

Timpano

Violino  
Primo

Violino  
Secondo

Alto Viola

Basso

11  
Fl1

Fl2

Cor1

Cor2

Tim

VII1

VI2

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<sup>f</sup> 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. Akademiska 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.<sup>1</sup>

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<sup>2</sup> 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<sup>3</sup> 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<sup>f</sup> 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.



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<sup>1</sup>Andersson 1994–1995.








<sup>2</sup>Alander 1939, p. 134

<sup>3</sup>Gronfeld 1992–1995, RISM, ID 190002129.

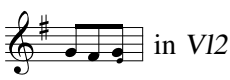

## Allegro

Bar No.	Part	Note No.	Comment
5	Fl1	8	No accidental # in Fl1.
6	Fl1	11	Accidental # in Fl1.
6	V11	13	Accidental # in V11.
10	Fl1	8	B <sub>5</sub> in Fl1.
16	Fl1	6	D <sub>5</sub> in Fl1.
18	Vla	9	No accidental ♭ in Vla.
19	Vla		 in Vla.
34	V12	1	D <sub>4</sub> in V12.
35	V12	3	No accidental ♭ in V12.
40	FL2,V12	8	No accidental ♭ in Fl2 and V12.
41	V11	9	No accidental # in V11.
43	Vla	1	F <sub>4</sub> in Vla.
46	Fl1		 in Fl1.
66	Cn1	2	E <sub>5</sub> in Cn1.

## Andante

Bar No.	Part	Note No.	Comment
2	Fl2		 in Fl2.
13	V12		 in V12.
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		♪ γ in Cn2.
19	Cn2		♪ γ in Cn2.
20	Cn2		♪ γ in Cn2.
49	V12		 in V12.
55	Cn2	2	No accidental # in Cn2.
56	Cn2		♪ γ in Cn2.
60	V11		 in V11.

## Literature

- Alander, Bo (1939). "Musiken i Lund under 1700-talet". In: *Svensk tidskrift för musikforskning. Swedish Journal of Music Research* 1939, pp. 128–142. URL: [http://www.musikforskning.se/stm/STM1939/STM1939Meddelanden1\\_Alander.pdf](http://www.musikforskning.se/stm/STM1939/STM1939Meddelanden1_Alander.pdf) (visited on 05/26/2021).
- Andersson, Greger (1994–1995). "Musik av Johan Helmich Roman och hans samtida i Lunds universitetsbibliotek". In: *Svensk tidskrift för musikforskning. Swedish Journal of Music Research* 1994/1995, pp. 9–30. URL: <http://www.musikforskning.se/stm/STM1994/STM1994-95Andersson.pdf> (visited on 05/17/2021).
- Gronefeld, Ingo (1992–1995). *Die Flötenkonzerte bis 1850: Ein thematisches Verzeichnis*. 4 vols. Tutzing: H. Schneider. *RISM, Répertoire International des Sources Musicales* (n.d.). URL: <https://opac.rism.info/> (visited on 02/27/2021).