The music of William Herschel

1738–1822

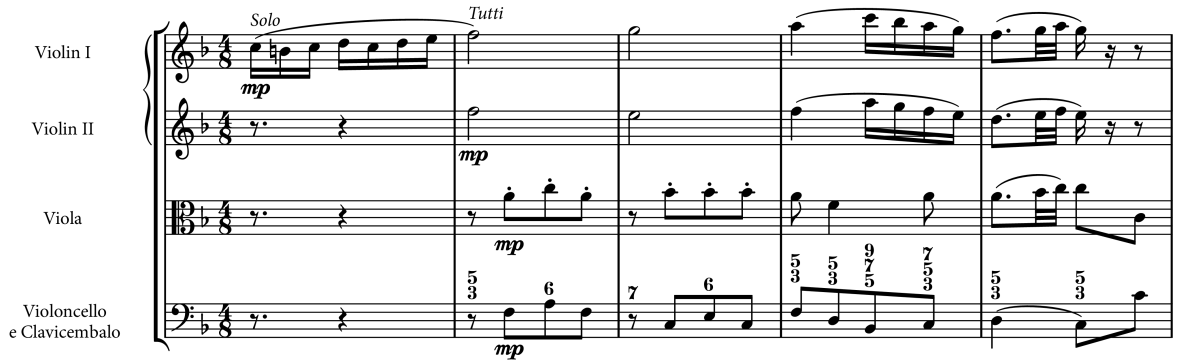
Herschel Press
2021

Symphony No. 6 in B flat major

I: Allegro



II: Andante



III: Allegro



Notes

The score and parts were transcribed from a micro-film of the holograph manuscript (score and parts) in the British Library, London (GB Lbm Add MS 49624/6 and Add MS 49628/5).

The score is marked "Symphonia"; at the end of the third movement is the inscription "Sunderland Nov^{r} 30th 1760". The parts are also marked "Symphonia". While the score has a stave marked "Fagotto ContraBasso" in the outer movements, where they largely double the violoncello or viola parts, there are no separate parts for bassoon or double-bass. The violoncello part carries the figured bass.

Remarks on this edition

The manuscript parts have few dynamic indications in any of the three movements. In this edition the dynamics are taken from the score, which are comparatively peppered with them.

The dynamics in square brackets at the beginning of the first movement are editorial suggestions, there being none written in the score or in the parts at that point.

Movement I – Allegro

Violin I

measure	notes, discrepancies, omissions or adaptations	decision
13	the dynamic ***p*** appears only in the score	included in both
20	the dynamic ***f*** appears only in the score	included in both
24	the marking *più* ***f*** appears only in the score	included in both
26	the dynamic ***p*** appears only in the score	included in both
32-35	the dynamics ***f*** and ***p*** appear only in the score	included in both
37	the score is marked *dolce* where the part has ***p***	***p*** *dolce* included in both

continued on next page

measure	notes, discrepancies, omissions or adaptations	decision
46-49	the dynamics ***f*** and ***p*** appear only in the score	included in both
59	the marking *dolce* appears only in the score	included in both
82	the marking ***f*** *assai* appears only in the score	included in both
85	the marking *meno* ***f*** appears only in the score	included in both
89	the marking *più* ***f*** appears only in the score	included in both
93	the dynamic ***p*** appears only in the score	included in both
100	the dynamic ***f*** appears only in the score	included in both
104	the dynamic ***p*** appears only in the score	included in both
110	the dynamic ***f*** appears only in the score	included in both
115	the marking ***f*** *assai* appears only in the score	included in both
122	the marking *meno* ***f*** appears only in the score	included in both
142-144	there is an ambiguity here between the staccatissimo ' marks in the score and the staccato · marks written in the part	· marking included in both
146	the dynamic ***f*** appears only in the score	included in both
150	the marking ***f*** *assai* appears only in the score	included in both

Violin II

The remarks on the dynamic markings and articulations for Violin I apply to the Violin II part also, except where noted below:

measure	notes, discrepancies, omissions or adaptations	decision
37-41	the dynamics ***f*** and ***p*** appear only in the score	included in both
59	the dynamic ***p*** appears only in the score	included in both

Viola

The remarks on the dynamic markings and articulations for Violin I apply to the Viola part also, except where noted below:

measure	notes, discrepancies, omissions or adaptations	decision
13	the marking *dolce* appears only in the score	included in both
27-36, 45, 47-49	the dynamics ***f*** and ***p*** are not marked in part or score, but follow the markings in the Violoncello part	included in both
109	the Tutti marking is implied by the ***f***	[*Tutti*] included in both

Bassoon and Contrabasso

There being no separate bassoon or double-bass parts, this edition has taken a few decisions as to where these instruments should play. The manuscript score has directions that m.13-20 should be played by bassoon without double-bass, and that m.94-99 should be played by double-bass without bassoon. Other tacet passages in this edition for either instrument are entirely editorial, according to prevailing dynamics or where the Violoncello part is marked *Tasti Soli*.

Violoncello

The remarks on the dynamic markings and articulations for Violin I apply to the Violoncello part also.

Figured Bass

measure	notes, discrepancies, omissions or adaptations	decision
27, 29	score has $\frac{6}{}\flat$ followed by $\frac{4\flat}{2}$ where part has $\frac{6}{}$	score version included in both
28, 30	score has $\frac{6}{3}$ where part has $\frac{6}{}$	part version included in both
32 & 46	score has $\frac{5}{3}$ where part has $\frac{5}{}$	score version included in both
33-35 & 47-49	score has $\frac{5}{\flat}$ followed by $\frac{5}{3}$ where part has $\flat$ followed by $\frac{5}{}$	score version included in both
36	score has $\frac{5}{\flat}$ where part has $\flat$	score version included in both
38	score has $\frac{7}{5\flat}$ where part has $\frac{7}{\flat}$	score version included in both
40	score has $\frac{5}{3}$ where part has $\frac{6}{}$	score version included in both
50	score has $\frac{5}{\flat}$, $\frac{4}{}$, $\frac{3}{}$ on crotchet beats where part has $\flat$	score version included in both
58	part has $\flat$ where the score has no figure	part version included in both
91	score has $\frac{5}{3}$ where part has $\frac{6}{}$	score version included in both
100-103	score has $\frac{6}{3}$ where part has $\frac{6}{}$	score version included in both
123	score has $\frac{7}{5}$ where the part has no figure	score version included in both
124	score has $\frac{5}{3}$, $\frac{4}{}$, $\frac{5}{3}$ on crotchet beats where part has no figure	score version included in both
141	on the third beat the score has $\frac{6}{5\flat}$ where part has $\frac{6}{5}$	score version included in both
157-158	score has $\frac{7}{}$ where the part has no figure	score version included in both

Movement II – Andante

Violin I

The manuscript Violin I part has no dynamic markings or articulations, so those here are taken solely from the manuscript score.

The extreme dynamic markings and particular articulations of m.27-28 occur often in Herschel's string writing.

measure	notes, discrepancies, omissions or adaptations	decision
26	the dynamic marking *p* does not appear in the score	included for consistency with Violin II and Viola parts

continued on next page

measure	notes, discrepancies, omissions or adaptations	decision
61-63	the ' markings do not appear in the score	included in both for consistency with the similar passages in m.27-28 and m.69-72
69-72	the ' markings appear only on the last demisemiquaver of the second and fourth beats of these measures	both ' markings included in both for consistency with the similar passage in m.27-28

Violin II

The manuscript Violin I part has no dynamic markings or articulations, so those here are taken solely from the manuscript score.

Viola

The manuscript Violin I part has no dynamic markings or articulations, so those here are taken solely from the manuscript score.

measure	notes, discrepancies, omissions or adaptations	decision
32	the dynamic marking ***mf*** does not appear in the score	included for consistency with Violin I and Violin II parts
61-64	the dynamic markings does not appear in the score	included for consistency with Violin II part

Figured Bass

measure	notes, discrepancies, omissions or adaptations	decision
8, 10, 21	score has $\frac{5}{4}$ where part has **4**	score version included in both
26-27	score has $\frac{5}{3}$ on first and third quaver beats where part has no figure	score version included in both
38	on the first crotchet the score has $\frac{5}{\flat}$ where part has no figure; on the second crotchet the score has $\frac{5}{♮}$ where part has ♮	score version included in both
42	on the first crotchet the score has $\frac{5}{3}$ where part has no figure; on the second crotchet the score has $\frac{5}{♮}$ where part has ♮	score version included in both
44	on the first crotchet the score has $\frac{5}{♮}$ where part has ♮; on the second crotchet the score has $\frac{5}{3}$ where part has no figure	score version included in both
45-47	score has $\frac{5}{3}$ where part has **5**	score version included in both
48	score has **6** where part has no figure	score version included in both
51-55	score has $\frac{5}{3}$ where part has **5**	score version included in both
55	on the second crotchet score has $\frac{5}{♯}$ where part has ♯	score version included in both
56	the score has $\frac{7}{5}$, **6**, **5** on the second, third and fourth quavers where the part has **6** on the third quaver only	score version included in both

continued on next page

measure	notes, discrepancies, omissions or adaptations	decision
57	the score has $\frac{6}{4}$ and $\frac{5}{\sharp}$ where the part has no figure	score version included in both
62-63	score has $\frac{5}{3}$ on first and third quaver beats where part has no figure	score version included in both
65	on the first quaver beat the score has $\frac{5}{4}$ where the part has $\frac{6}{4}$; on the last quaver beat score has $\frac{6}{\frac{5}{2}}$ where part has no figure	score version included in both
69	on the last quaver beat the score has $\frac{6}{5\flat}$ where the part has $\frac{6}{5}$	score version included in both
70-71	score has $\frac{5}{3}$ on first and third quaver beats where part has no figure	score version included in both
72	score has $\frac{6}{3}$ on second quaver beat where part has no figure	score version included in both
73	part has $\frac{4}{2}$ on the first quaver beat where score has no figure	part version included in both

Movement III – Allegro

The manuscript parts have no dynamic markings or articulations, so those here are taken solely from the manuscript score. This movement contains further examples of Herschel's extreme dynamic contrasts in the Violin I and II parts, but also in the Violoncello part.

Violin II

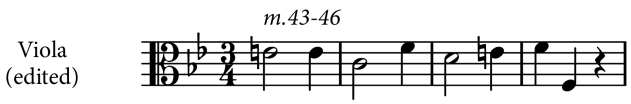
measure	notes, discrepancies, omissions or adaptations	decision
22-26	the continuing ♮ signs are implied by the Violin I part	included in both
38	the continued ♮ sign is presumed from context	included in both

Viola

In m.43-46 the score and the Viola part are somewhat different:



This edition incorporates sections of both to fit the context:



Figured Bass

measure	notes, discrepancies, omissions or adaptations	decision
42	the score has $\frac{9}{4}$ on the first beat and $\frac{8}{3}$ on the second where the part has no figures	score version included in both