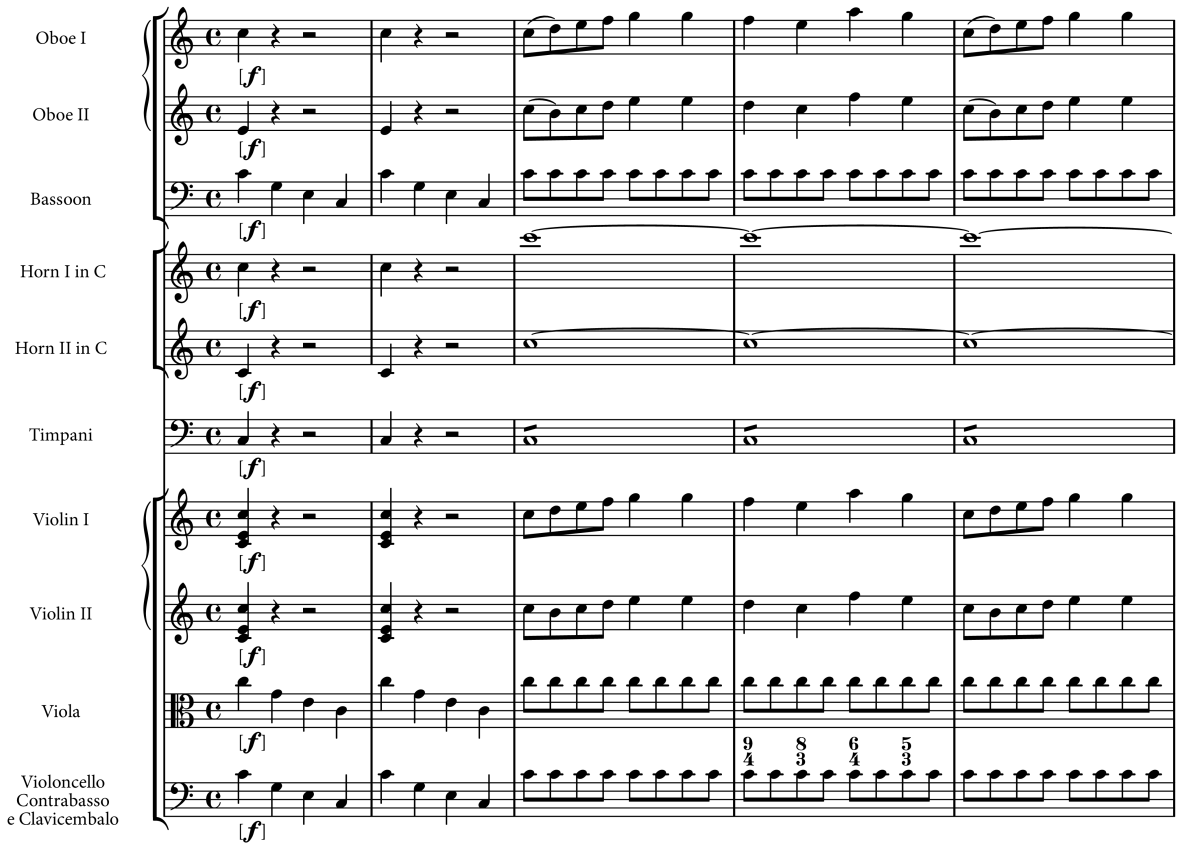# The music of William Herschel

1738–1822
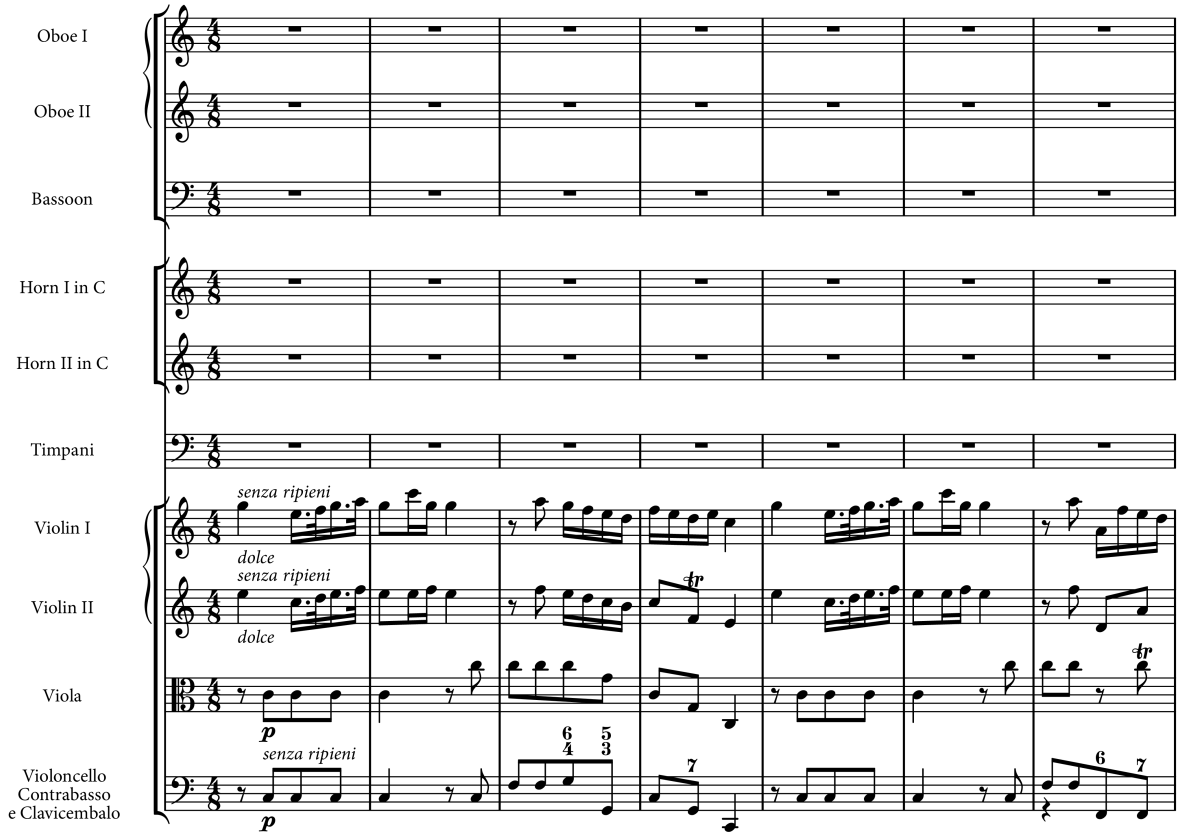
Herschel Press
2021

# Symphony No. 17 in C major

I: Allegro
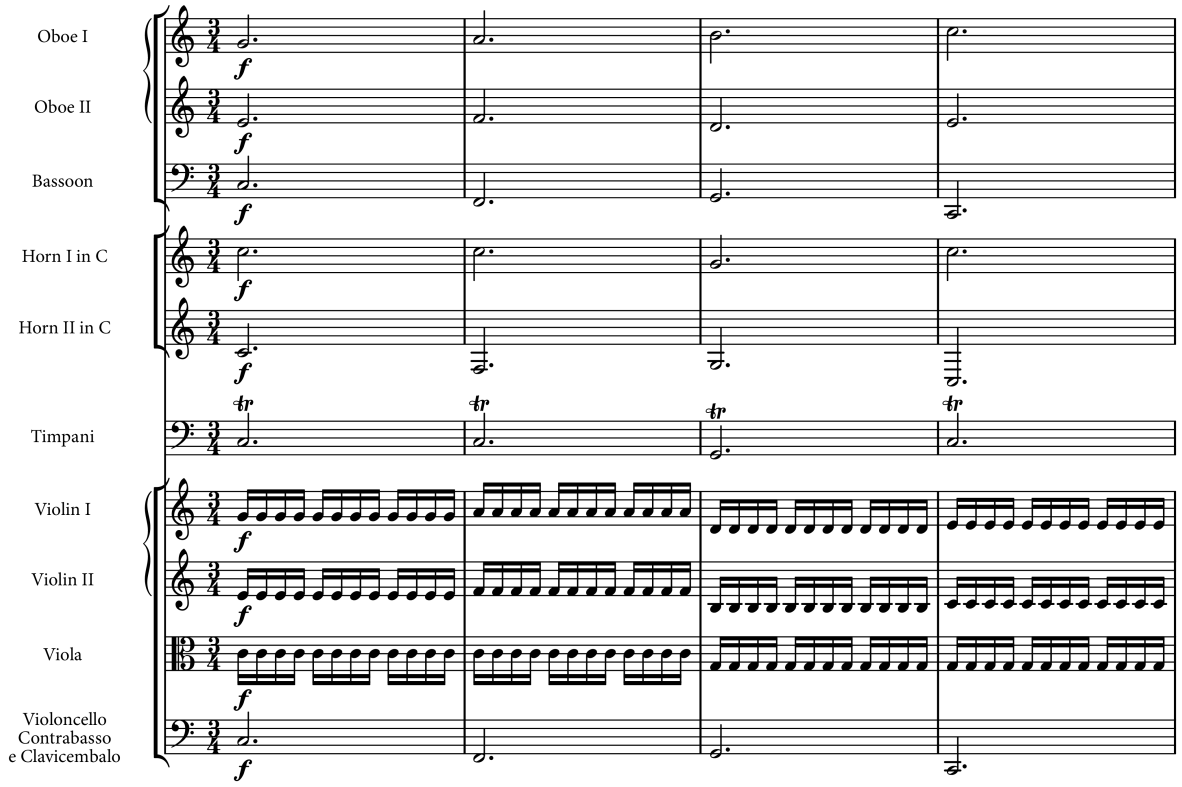


II: Adagio mà non troppo[1]




[1] Some parts have 'Adagio mà non molto'

III: Allegro assai




## 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 49626/5 and Add MS 49631/1).

The score is marked "Symphonia V"; at the end of the third movement is the inscription "Pontefract in Yorkshire july 1st 1762".

The parts are marked "Symphonia per 8to Stromenti" with an incipit of the first four measures of the first movement violin I part, marked "composita a Pontefratt", dated "July 2do 1762" and signed "Wm. Herschel".

In many of the parts the first movement is described as "Overture".

## Remarks on this edition

The score is marked *Senza Ripieni* and *Col Ripieni*, and the parts for Violins I and II are written for "Violino Primo" and "Violino Secondo" as well as "Violino Primo Ripieno" and "Violino Secondo Ripieno"; there are also two versions of the Viola part. The only difference here between *obligato* and *ripieno* is that the *ripieno* does not play in some of the quieter passages.

The horn parts are written for horns in C; this edition includes these in the full score and parts, as well as providing transpositions for contemporary horns in F.

Neither the bassoon part nor the timpani part appear in the manuscript full score.

The manuscript score puts the horn parts above the oboe parts. This edition adopts the modern convention, with woodwinds above brass.

The manuscript parts include a single page with a solo Oboe part for the second movement, which is included here — Herschel was a accomplished oboist. It is a little unclear how it might have been intended, but it seems likely that it was an alternative to the other Oboe I part rather than an addition. Very adaptations have been made for this edition, as annotated below.

In the third movement the manuscript horn parts differ to quite a degree from the parts found in the score; here we have included the horn parts given in the score in the full score, and the manuscript horn parts as a alternative.

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**

**Bassoon**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 17, 21, 25-26 & 72 | in the part, notes in these bars have ' articulations, though the marking is not consistent | omitted from both |
| 73-74 | on the first beat of these measures the manuscript has octave Cs; in the parallel passage in measures 17-18 there are only single notes | top C in both cases included in parentheses in both |

**Violin I**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 17-24 | the parts have ' articulations on the third beat | included in both |
| 72-75 | the parts have ' articulations on the third beat | included in both |

**Violin II**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 59-60 | ***p*** written at start of measure 60, but should probably go with start of phrase at end of measure 59 | included in measure 59 in both |

**Viola**
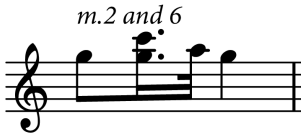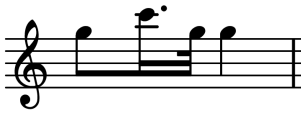
| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 31-34 | in the score these measures have rests, whereas in the part, the Violin part is duplicated, marked ***pp*** and Solo | part version included in both |
| 35 | *Tutti* direction presumed missing | [*Tutti*] included in both |
| 63-68 | in the score these measure are left blank, whereas in the part, the Violin part is duplicated, marked ***pp*** and Solo | part version included in both |
| 72 | *Tutti* direction presumed missing | [*Tutti*] included in both |

**Figured Bass**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 6 | score has $\frac{9}{8}$ where the part has $\frac{9}{4}$ | part version included in both |

**Movement II – Andante**

**Oboe solo**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 2 | the manuscript solo page has a dotted semiquaver in the second quaver beat, but also shows what is perhaps an optional lower G rather than the high C; the demisemiquaver after that is an A rather than the G that appears in the Violin I part: *m.2 and 6*   | included the higher C dotted semiquaver and G demisemiquaver |

**Oboe I**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 9 & 33 | part has ***f*** *assai* where the score has ***f*** | score version included in both |

**Bassoon**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 9 | the part has a distinct ***p*** marking (reinforced by a *d[itt]o* in the lower voice), in contrast to the other parts marked ***f***; presumably this is because there are two bassoon parts in this movement | include part version in both |

**Horns I & II**
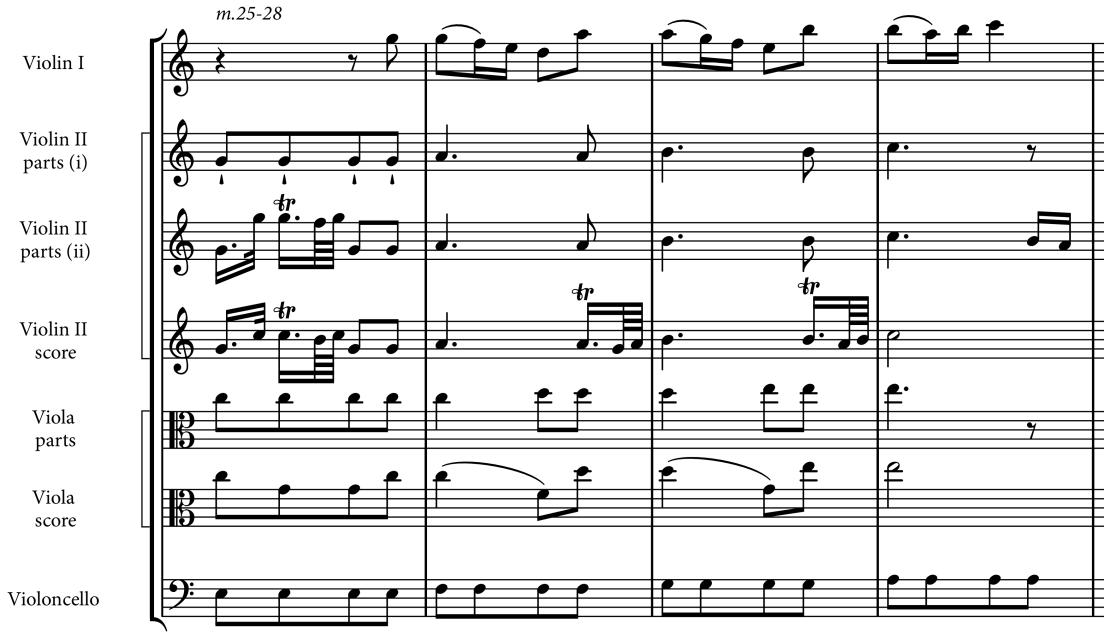
| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 9 & 33 | parts have ***f*** *assai* where the score has ***f*** | score version included in both |

**Timpani**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 9 & 33 | part has ***f*** *assai* | ***f*** included in both score and part |

**Violin II and Viola**

Measures 25-28 and 29-32 are largely identical in each part, but the parts have two versions of the Violin II part, both of them different from the score; the viola part also differs from the score here. The variations in parts and score are shown below:




This edition has chosen to include the score version of both Violin II and Viola from m.25-27, and the parts in m.28, repeating m.25-27 in m.29-31.

**Figured Bass**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 14 & 38 | part has **5** on first quaver | part version included in both |
| 20 | score has extender line over the last two semiquavers where the part has **6** on the last semiquaver | part version included in both |
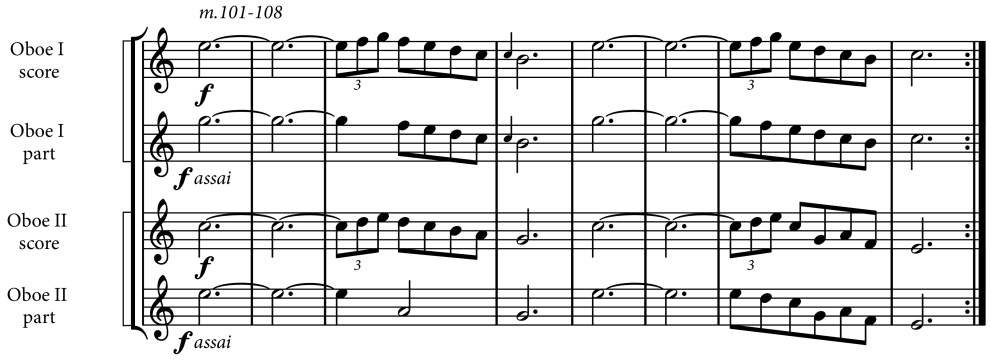
*continued on next page*

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 28 | part has **9** on the first quaver and **8** on the second, where the score has **9** on the first quaver with an extender line over the second quaver and **8** on the third quaver | score version included in both |

**Movement III – Allegro assai**

**Oboe I**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 9-10 | slur over first two notes is missing in part | included in both score and part |
| 11 | part has ***f assai*** where the score has ***f*** | score version included in both |
| 101-108 | the parts and score for both Oboe I and Oboe II differ between measures 101 and 108, as seen below: | |




score version included in both

**Oboe II**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 20 & 80 | part has quaver acciaccatura where score has crotchet acciaccatura | score version included in both |
| 101-108 | see note for Oboe I above | |

**Horns I & II**

There are considerable differences here between the part and score, to such an extent that it has been necessary to supply parts for both versions. However, it is the score version which this edition includes in the full score.

**Bassoon**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 9-12 | the part for this passage is marked with Herschel's characteristic ***f*** followed immediately by ***p***, a combination which might now be written more simply as ***sfp*** | original notation retained |

*continued on next page*

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 13-15 | these measures are presumably intended to follow the same pattern as measures 9-12 | score and part marked *[et sim.]* |
| 46-49, 66-70, 74-78 & 86-89 | the part notates this passage as dotted minims with a quaver tremolo beam | notated as repeated quavers in part and score for consistency with measures 45 and 50 |
| 101 | part marked ***ff*** | ***f*** included in both |

**Violin I**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 13-14 & 73 | slurs over first two notes are missing in part | included in both score and part (for consistency with m.9-10) |

**Violin II**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 14 | slur over first two notes is missing in part | included in both score and part |
| 59 | trill shown in part but missing in score | part version included in both |

**Viola**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 15 | the part has a slur over the last three quavers; this is missing in the score | part version included in both |
| 57 | the part has a slur into the following measure; this is missing in the score | part version included in both |
| 79 | the parallel measure (m.15) has a slur, missing here in part and score | slur added for consistency |

**Violoncello**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 57 | slur missing in part and score | slur added in score and part for consistency with the doubled viola part |

**Figured Bass**

| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 12 | part has **7** on third quaver | part version included in both |
| 15 | part has **6** on fifth quaver where score has **7** | part version included in both |
| 27 | part has $\frac{9}{7}$ on first quaver where score has $\frac{5}{2}$ | score version included in both |

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| measure | notes, discrepancies, omissions or adaptations | decision |
|---|---|---|
| 35 | part has $\frac{8}{6}$ on the second crotchet beat where score has $\frac{7}{6}$ | part version included in both |
| 46, 48-50 | part has **5** on the first quaver; this is missing in score | part version included in both |
| 47 | part has $\frac{5}{\sharp}$ where score has ♯ | score version included in both |
| 55 | score has **7** on third beat | omitted in both score and part |
| 71 | part has $\frac{9}{7}$ on first quaver where score has $\frac{5}{2}$ | score version included in both |
| 76 | part has **7** on third quaver | part version included in both |
| 79 | part has **6** on fifth quaver where score has **7** | part version included in both |
| 85-89 | part has **5** on the first quaver; this is missing in score | part version included in both |
| 99 | part has $\frac{9}{7}$ on first quaver where score has $\frac{5}{2}$ | score version included in both |
| 104 | part has **4** and **3** on the first and second crotchet beats; these are missing in the score, though they are included in the parallel measure 32 | part version included in both |