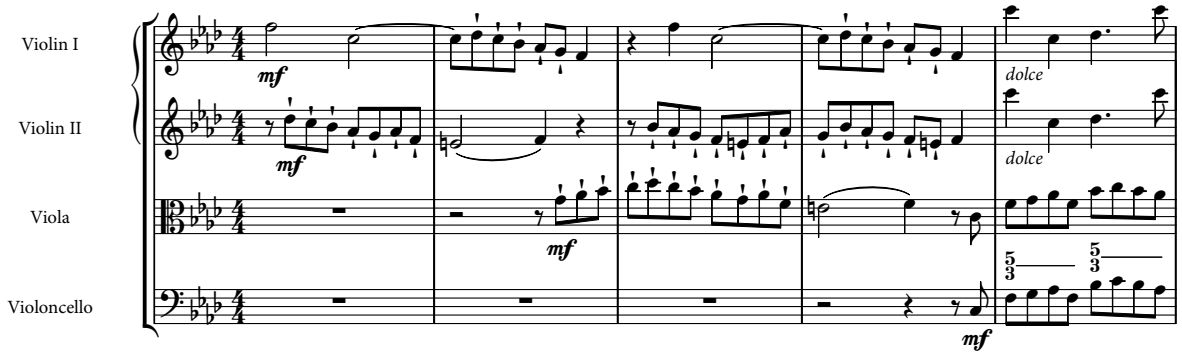The music of William Herschel

1738–1822

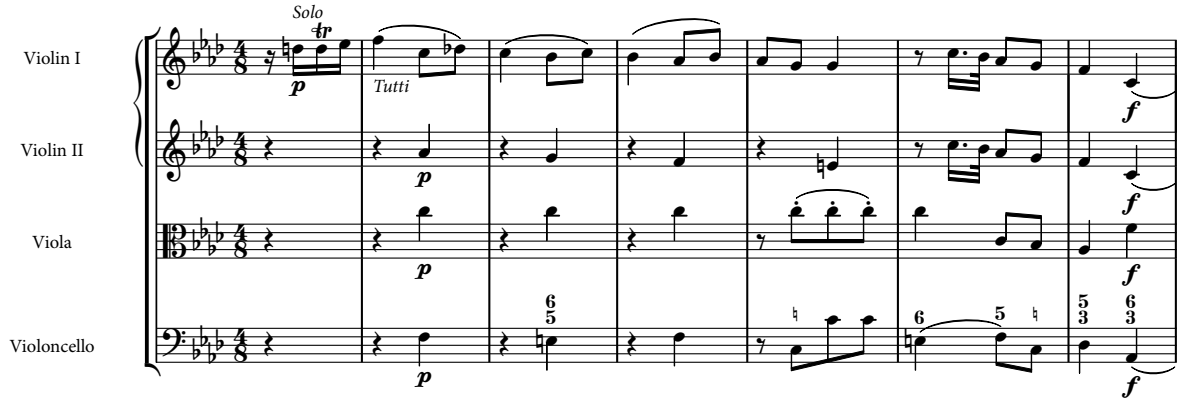
Herschel Press
2021

Symphony No. 5 in F minor
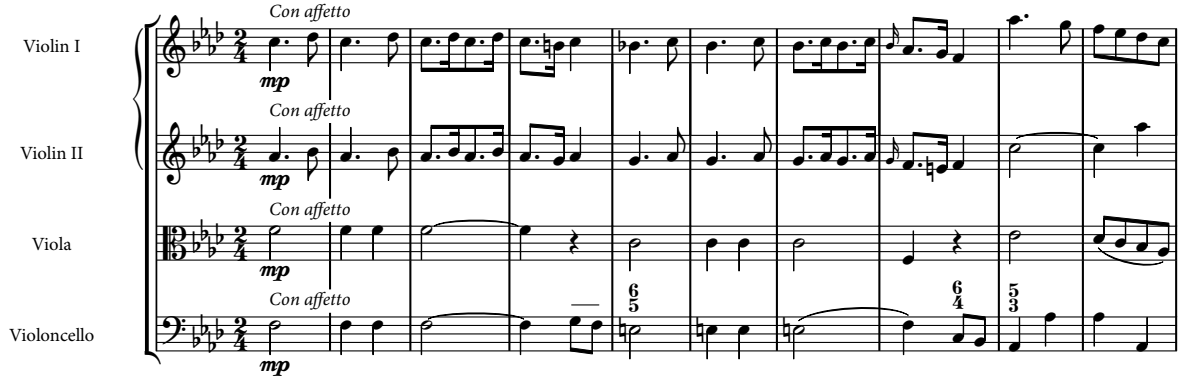
I: Allegro moderato



II: Andante e cantabile



III: Allegro mà non molto



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 49624/5 and Add MS 49628/4).

The score is marked "Symphonia di Camera"; at the end of the third movement is the inscription "Halnaby Nov^{r} 15th 1760". The parts are also marked "Symphonia di Camera per Duoi Violinini [sic], Alto Viola e Violoncello" with an incipit of the first two measures of the first movement violin I part, dated 1760 and signed "Wm. Herschel".

Halnaby Hall was, until its demolition in 1952, situated about three miles to the south-west of Darlington in North Yorkshire, and since 1661 had been the seat of the Milbanke family. Herschel recorded in his diary:

> 13 *August* 1761. I spent a week at Halnaby, the seat of Sir Ralph and Lady Milbanke. I had often been there before and in November, 1760, I made a long stay to accompany Lady Milbanke who was an excellent player on the harpsichord.

Remarks on this edition

There are no significant differences between the score and the parts in this symphony. However, the manuscript parts have no dynamic indications (or *tenuto* markings) in any of the three movements, so in this edition the dynamics are taken from the score, which is comparatively peppered with them.

Movement I – Allegro moderato

The opening bars of this movement are worth noting, and unusual in Herschel, inasmuch as they appear (briefly) almost fugal. The final five measures are also of interest: the four parts have the first measure of the first theme in a short canon, and the movement ends with only the Violin I and Violoncello.

Violin I

measure	notes, discrepancies, omissions or adaptations	decision
21, 33 & 39	the ♮ sign is not repeated at the start of the measure in either part or score	♮ sign included in both

Violin II

measure	notes, discrepancies, omissions or adaptations	decision
21	it seems likely that there should be a ♮ sign for the fourth quaver D; it is not, however, written in either part or score	♮ sign included in both
22	the crescendo from measure 20 can be presumed to reach *f* by the start of this measure	[*f*] included in both
33, 39 & 49	the ♮ sign is not repeated at the start of the measure in either part or score	♮ sign included in both
73	the minim F is tied in the score but not in the part	score version included in both

Viola

measure	notes, discrepancies, omissions or adaptations	decision
52	the ♮ sign for the final quaver D is omitted in the part (cf. m.54)	♮ sign included in both

Movement II – Andante e cantabile

Violin I

measure	notes, discrepancies, omissions or adaptations	decision
24 & 36	the ♮ sign is not repeated at the start of the measure in either part or score	♮ sign included in both
28	the slur in the score is over only the four demisemi-quavers, where in the part, and elsewhere, it includes the following crotchet	part version included in both

Viola

measure	notes, discrepancies, omissions or adaptations	decision
19	the ***rfz*** dynamic appears in neither score nor part	[***rfz***] included here in both for consistency with other parts

Violoncello

measure	notes, discrepancies, omissions or adaptations	decision
51	the ***ff*** dynamic appears in neither score nor part	[***ff***] included here in both for consistency with other parts

Movement III – Allegro mà non molto

It is curious that the specific and unusual direction *Con affetto* appears only in the score.

Violin I

measure	notes, discrepancies, omissions or adaptations	decision
8	the acciaccatura in the score is omitted from the part	score version included in both
16–19	these bars have been omitted entirely in the part	score version included in both

Violin II

measure	notes, discrepancies, omissions or adaptations	decision
94, 96, 102 & 104	the acciaccaturas in the score are omitted from the part	score version included in both

Violoncello

measure	notes, discrepancies, omissions or adaptations	decision
75–76	the ♮ sign is not repeated at the start of the measure in either part or score	♮ sign included in both

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