THE SYMPHONIES OF KARL VON ORDONEZ (1734 - 1786)

A BIOGRAPHICAL, BIBLIOGRAPHICAL AND STYLISTIC STUDY

VOLUME III

TRANSCRIPTIONS

Thesis submitted in accordance with the requirements of the University of Liverpool for the degree of Doctor in Philosophy

by

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SINFONIA D9

Karl von Ordonez
1734 - 1786

Allegro

Violino I
Violino II
Viola
Violoncello
Basso
[Cembalo]

[f]

5

[tr]

10

15

Solo

[dolce]

Solo

[dolce]

20

p

p

p

f

f

f

25

30

35

40

p

p

45

Tutti

Tutti

f

f

f

f

50

P

P

[Solo]

P

55

Solo

60

70

Tutti

f

Tutti

f

Tutti

f

75

80

Solo

85

[Solo]

[tr]

90

95

100

dolce

f

105

p dolce

[dolce]

Tutti

f

115

120

Andante Lento

Violino I

Violino II

Viola

Violoncello

Basso

[Cembalo]

5

Solo

10

15

20

Tutti

Tutti

Solo

25

Solo

30

35

un poco f

Tutti

40

Solo

Both sources have

45

P

P

*

[P]

50

f

f Tutti

f Tutte

f

[f]

55

[1]

[1]

[1]

ff

[f]

ff

[f]

* Both sources have

III

Tempo di Menuet

Violino I

Violino II

Viola

Violoncello

Basso

[Cembalo]

mf

5

10

ff

13

15

P

Solo

20

f

p

f

p

25

1.

2.

f

f

f

p

p

3

P

30

35

1 2

f p [f] p [Tutti] [p] [f] ff ff ff ff

40

f f

45

f [Solo] p

3 3

50

1 2

55

60

1

2

65

p

p

[p]

[Tutti]

ff

ff

ff

ff

70

75

80

p

p

Solo

Solo

p

85

90

95

[Tutti]

[Tutti]

100

105

110

115

120

SINFONIA G7

I

Karl von Ordonez
1734 - 1786

Allegro

2 Oboi

2 Corni in B/Sib [alte]

Violino I

Violino II

Viola

Violoncello
Basso
[e Fagotto]

5

10

15

[cresc.]

20

a2

Tutti

25

30

a2

35

40

45

P

Vc

B

P

45

50

55

60

65

70

P [cresc.]

f

f

f

p [cresc.]

Vc

p [cresc.]

f

f

Tutti

75

80

85

P

f

Vc

P

f

Tutti

90

95

100

105

Vc

110

115

120

125

130

Tutti

[f]

f3

135

140

145

150

155

Andante

2 Oboi

2 Corni in G/Sol

Violino I

Violino II

Viola

Violoncello
Basso
[e Fagotto]

5

10

CRESC.

cresc.

cresc.

Vc

Poco f

Poco f

Poco f

30

35

Tutti

40

45

50

III

Allegro non troppo con garbo

2 Oboi

2 Corni in B/Sib [alto]

Violino I

Violino II

Viola

Violoncello Basso [e Fagotto]

Tutti

10

15

2

Tutti

f

25

P

P

P

30

f

f

f

35

P

P

P

P

Vc

f

40

f

f

f

Tutti

f

45

50

55

Tutti

55b

[f]

Vc

60

f

f

f

Tutti

65

70

75

80

85

90

95

100

p

f

f

f

f

Vc

105

110

f

Tutti

f

115

120

125

130

Tutti

* Here, and at 119, 121, 123, the oboe trills are given as in the sources; they should be performed in the same way as the violin and viola trills, viz etc; cf 31 ff.

135

P

P

Vc

140

f

f

f

145

COMMENTARY

Editorial policy

Editorial dynamics, accidentals, staccato dots and dashes are placed in square brackets; editorial undulating lines, ties and slurs are shown by means of a dash ( ), and extensions to slurs are dotted ( ). Suggested rhythmic interpretations are shown above the stave. In the notes below, the following method is used to show the differences between my transcriptions and the sources: the bar number is given first; the instrumental part next (the key to instrumental abbreviations is shown in vol. II, p. 4) - a superscript letter (a or b) after the instrumental part is used to distinguish between two copies of the same part within one source; a superscript number indicates the note within the bar (including tied notes but excluding rests); and, finally, the source is given (library sigla are given in vol. II, pp. 6, 7); thus (with reference to D9, first movement), '73, v2,^{2}, CS-Pnm : e" means bar 73, violin 1, the second note within that bar : in the copy at Prague, Národní muzeum the note is e" (using Helmholtz's notation): or, to give another example (from G7, third movement), '140, v1, v2^{a}, $^{2-4}$, A-Wn : all in one slur' means bar 140, violin 1 and the first copy only of violin 2, notes two to four within that bar : in the copy at Vienna, Österreichische Nationalbibliothek, the notes are all in one slur.

Two characteristics of Ordonez's notation in general and of the present symphonies in particular are trills with the upper auxiliaries provided (see vol. I, p. 32) and repeated notes with undulating lines above or below (e.g.); both features have been retained in these transcriptions. The undulating line is familiar from baroque and classical music, where it can mean, variously, long trill, long mordent, vibrato or tremolo; in Ordonez's music, however, the sign suggests none of these things: it almost certainly means staccato (perhaps staccato within a single bow, viz).

However, the present sources frequently use undulating lines and staccato dots and dashes interchangeably; for example, in D9, the first movement, 101 - 108, source (1) (see below) : undulating lines appear above the repeated-note figure in va, vc, b (except 107, va, where dashes appear), whereas in vs dots are used; in source (2), the same passage : the undulating line is used in v1, va, vc, b, whereas in v2 a combination of staccato dots and undulating line is used; with such inconsistencies I have tacitly used the undulating line as standard. In cases where inconsistencies result from the interchangeable use of staccato dots and dashes only. I have tacitly used the dash as standard.

Sinfonia D9

Sources (the sources are described in vol. II, pp. 54, 55)

(1) I-MOe, D.284

(2) CS-Pnm (Osek), 562A

There is little to choose between the two sources: both are reasonably accurate, although both contain about an equal number of inconsistencies in the placing of dynamics and articulation marks (staccato dots and dashes, and slurs). The absence of a dynamic or articulation mark from one source only is not commented on: such minor divergencies are too numerous to note.

I

1, v1, I-MOe, v2, CS-Pnm : final quaver rest missing.

7, v2 : whenever this figure appears the sources give, without exception, an unsharpened lower auxiliary as part of the trill; I have suggested sharpening this note only in cases of absolute necessity, e.g., 60, 72.

7, v2, $^{2-4}$, I-MOe : staccato dot over each note (no slur).

9, v1, $^{5-8}$, CS-Pnm : all in one slur.

9, 10, vs, I-MOe : ; CS-Pnm : slurred inconsistently.

11, v2, CS-Pnm : p.

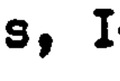
14, va, $^{1-5}$, CS-Pnm : no tie and the slur extends over the whole group of semiquavers; I-MOe : no slur.

18, va, $^{1-4}$, CS-Pnm : all in one slur.

25, 27, va, vc, CS-Pnm : slurred in groups of three.

26, v1, CS-Pnm : trill missing from second beat.

28, va, $^{1-3}$, CS-Pnm : slurred.

30, va, $^{1-4}$, CS-Pnm :  .

37, b, I-MOe : sharp missing.

38-47 : slurs and staccatos placed inconsistently in both sources.

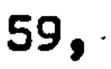
41, ^{3}, vc, I-MOe : no trill or appoggiatura.

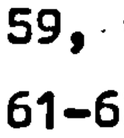
42, b, CS-Pnm : *f*.

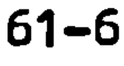
43, b, CS-Pnm : second rest missing.

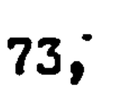
47, vc, CS-Pnm, $^{6, 7}$: quavers.

48, 49, vs : slurred inconsistently in both sources.

53, vc, $^{2-5}$, CS-Pnm :  .

55, vc, $^{2-5}$, CS-Pnm :  .

59, va, I-MOe, CS-Pnm :  .

61-63, va, CS-Pnm :  throughout.

73, v2, ^{2}, CS-Pnm : e".

74, v2, I-MOe, CS-Pnm : p at beginning of bar; va, $^{5-8}$, CS-Pnm : d's.

76, v1 : *f* at beginning of bar in both sources.

78, v1, $^{1, 2}$, CS-Pnm : tied; va, $^{1-4}$, CS-Pnm : e's.

89, vc, CS-Pnm : this bar is missing.

93-99 : slurs placed inconsistently in both sources.

105, v1, I-MOe : natural missing.

111, vs, $^{1, 2}$, CS-Pnm : tied.

112, v2, ^{1} : f" sharp in both sources.

113, v1, $^{1, 2}$, CS-Pnm : tied.

114, va, I-MOe : p.

115, va, ^{5}, CS-Pnm : *f*.

118, v1, I-MOe : *f* under second quaver.

118, 119, v2, $^{5-8}$: all in one slur in both sources.

119, v2, ^{7}, CS-Pnm : b'.

120, b, CS-Pnm : p.

122, b, CS-Pnm : *f*.

II

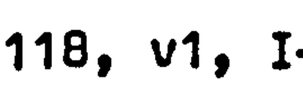
3, v1, ^{11}, CS-Pnm : staccato dash.

4, v1, $^{1-6}$, CS-Pnm : all in one slur.

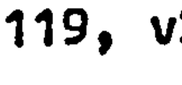
8-9, slurs placed inconsistently in both sources.

11, b, ^{2}, CS-Pnm : *f*.

13, 14, 16, va : slurred inconsistently in both sources.

15, 16, vc, I-MOe :  .

19, vs, $^{7-11}$: slurs placed inconsistently in both sources.

20, v2, CS-Pnm :  .

24, b, CS-Pnm : p.

25, vc, ^{3}, CS-Pnm : no sharp.

27, vc, CS-Pnm : .

28, 29, va, I-MOe : slurred inconsistently.

30, va, CS-Pnm : *f*.

36, v2, $^{7-11}$, CS-Pnm : first two notes have staccato dots, the rest slurred.

36, 40, 53-55, vs : slurs placed inconsistently in both sources.

41, b, CS-Pnm : p.

43, b, CS-Pnm : *f*.

44-45, v2, CS-Pnm : bar line missing; first quaver rest of 45 missing.

44, va, $^{2-5}$: I-MOe slurred ; CS-Pnm slurred .

45, b, CS-Pnm : p.

45-46, vc, I-MOe : slurred inconsistently.

50, v1, ^{5}, CS-Pnm : f' sharp.

III

CS-Pnm, v2, I-MOe, v1 : Tempo di Menuetto.

6, v2, $^{2-5}$, CS-Pnm : first two quavers slurred, second two have staccato dots

7, va, CS-Pnm : dashes above these notes.

8, vs, I-MOe : *ff* at beginning of bar.

20, 21, v1, : dynamic mark at beginning of bar in both sources.

22, va, $^{2-4}$, CS-Pnm : dashes above.

24^{a}, v1, I-MOe, vs, CS-Pnm : *f* at beginning of bar.

24^{b}, v1, CS-Pnm, vs, I-MOe : *f* at beginning of bar.

32, v1, CS-Pnm : an extra bar follows, consisting of three crotchet d's.

34^{a}, v1, CS-Pnm : *f* at beginning of bar; I-MOe : no *f*.

34^{b}, v2, CS-Pnm : p at beginning of bar.

35, v1, $^{2-4}$, CS-Pnm : all in one slur.

37, vc, CS-Pnm : *ff* at beginning of bar.

38, v2, CS-Pnm : appoggiatura f' sharp.

38-39, v1, CS-Pnm : second appoggiatura note is c" sharp; 39 consists of six quavers (f" sharp).

40, v2 : last four quavers in one slur and without dashes in both sources.

49, vc, ^{3} : a in both sources.

51, vc, ^{6}, CS-Pnm : e'.

67, vs, CS-Pnm : v1 - dashes over first three notes, slur over rest;
v2 - dashes over first two notes, slur over rest.

68, vs, I-MOe : *ff* at beginning of bar.

82, vc, I-MOe : this bar is missing.

85, vc : slurred inconsistently in both sources.

92, va, ^{9}, CS-Pnm : natural missing.

96^{b}, va, CS-Pnm : no p ; I-MOe : p at beginning of bar.

97, v2, I-MOe : all three notes in one slur.

100, vs, CS-Pnm : v1 - dashes over first three notes, last three notes in one slur; v2 - all notes in one slur.

101, v2, I-MOe : *ff* at beginning of bar.

102, v2, CS-Pnm : second appoggiatura f' sharp; I-MOe : second appoggiatura b'.

107, v2, $^{2-5}$, CS-Pnm : all in one slur.

113, v2, I-MOe : *f* at beginning of bar; v2, CS-Pnm : no *f*; vc, I-MOe : *f* under second note.

115, b, CS-Pnm : p.

117, vc, I-MOe : p under second note.

118, b, CS-Pnm : *f*.

119, va, ^{2}, CS-Pnm : a.

Sinfonia G7

Sources (the sources are described in vol. II, pp. 103, 104)

(1) A-Wn, Sm. 3715.

(2) I-Fc, D. V. 83.

(3) CS-K, K II 45d.

Sources (1) and (2) are reliable copies, with few differences between them, although (2) contains fewer articulation marks (staccato dots and dashes, and slurs). Source (3), on the other hand, has a large number of mistakes, some of which have been corrected by a later hand. The absence of a dynamic mark or articulation mark from one or two of the three sources is not commented on : such minor divergencies are too numerous to note.

I

CS-K, v1, vc : Allegro molto.

4, vc, CS-K : crotchet rest, two quaver ds.

8-16, vs, CS-K : throughout.

18, v1, CS-K : *f* on second beat.

28, ob 2, CS-K : b' flat, a'.

31-32, ob 2, CS-K : tie missing.

39-40, hn 1, CS-K : no tie.

44, ^{3}, vc, CS-K : F.

45^{a}-52, vs : slurs placed inconsistently in all sources.

51, va, CS-K, note f.

52, v1,^{2}, CS-K : trill.

60, v2, $^{2-5}$, CS-K : in unison with v1.

71, ob 2, CS-K : no sharp.

72, ob 2,^{2}, I-Fc : no sharp.

79, ob 1 : no dashes in any of the sources.

81, vc, CS-K : d'.

86, ob 1, hn 2 : no undulating line in any of the sources.

91, ob 2, CS-K : d'.

92–94, ob 2, CS-K : ties missing.

103, ob 2 : no undulating line in any of the sources.

103, 105, 106, ob 2, CS-K : sharp missing.

107–119, vs, CS-K : 𝅗𝅥. | ♩ ♩ ♩ | throughout.

112, hn 1 : no undulating line in any of the sources.

113, hns, CS-K : crotchet rest on third beat.

114, vc, CS-K : g' instead of rest.

116–117, ob 1, CS-K : tie missing.

118, ob 2, CS-K : a'.

118–119, hn 2, CS-K : no tie.

119–120, hn 1, A-Wn : slurred.

120–127, vc, b, CS-K : each bar marked *f*.

121–124, ob 2, CS-K : ties missing.

123–124, ob 1, CS-K : tie missing.

131–132, ob 1, CS-K : tie missing.

135, 136, hn 2 : no dashes in any of the sources.

137, ob 2,[2], CS-K : f'.

138–139, 140–141, ob 2, CS-K : ties missing.

149, v1,[1], [2], CS-K : tied.

150,[2]– 151, ob 2, CS-K : no tie.

152, ob 2,[1], CS-K : b' flat.

153,[2]– 159, va, CS-K : octave lower and in F clef – presumably the master copy directed 'col basso' and the copyist followed the direction literally!

156, hn 2 : no dashes in any of the sources.

159, va, CS-K : repeat marks.

II

4, CS-K, v2 : 𝄽 𝅗𝅥 𝄾 .

5–7, ob 1, CS-K : no ties.

7, v2[a], I-Fc : 𝅗𝅥 𝅗𝅥 | .

9–11, v1, CS-K : 𝅗𝅥 , 𝅗𝅥 or 𝅗𝅥 .

12, v2, [5–8], CS-K : 𝅗𝅥 .

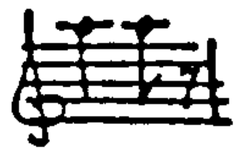
12–15, ob 2 : no dots or slurs in any of the sources.

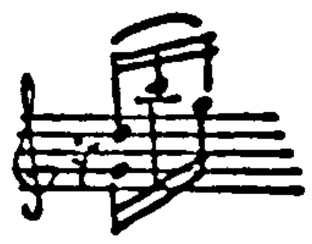
13, vc, A-Wn : 𝄾 𝅗𝅥 | 𝄽 .

13–15, va, CS-K : octave lower and in F clef (see note on first movement, 153–159).

14, va, A-Wn, I-Fc : p.

16, ob 2,[1-3], no dots or slur in any of the sources.

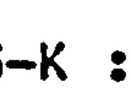
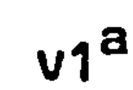
18, ob 1, CS-K :  .

19, obs,[1-3], CS-K :  .

19, ob 2,[5], CS-K, I-Fc : no trill; hn 2,[2], CS-K : c".

24,[5], - 25,[1], v2, CS-K : no tie.

25, v2[a], I-Fc : poco *f* bar earlier.

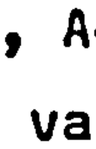
27, vs, CS-K : v1[a] - ; v1[b] -  ; v2 -  .

29, v1, A-Wn : no trill.

31, va, A-Wn, I-Fc : tie missing.

37-39, va, CS-K : octave lower and in F clef (see note on first movement, 153-159).

38, va, A-Wn, I-Fc : p.

39, 45, v2, CS-K : first beat  .

41-42, ob 2, A-Wn, CS-K : no tie.

42, v2, CS-K, A-Wn : (but no dash in A-Wn, v2[b]).

43, ob 1, CS-K : no trill.

44, va,[1], CS-K : c'.

47, v2, I-Fc : natural missing.

48, v2,[4-6], CS-K : slurred.

48, vc, I-Fc : *f* under second quaver.

51, ob 2,[2-4], I-Fc : slurred.

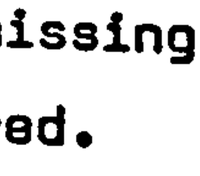
52, v2, CS-K : dash.

52, b, CS-K, vc, I-Fc : quaver rest after the crotchet note.

III

A-Wn, wind, v2[b], va, vc, b : Allegro non troppo. I-Fc, wind, va, b, vc : Allegro non troppo. CS-K : Allegro.

1, ob 2,[1], CS-K : no g".

2, [2], - 3,[2], va, CS-K : 

9, ob 2 : no dashes in any of the sources.

11, obs, CS-K : no trills.

14, v2,[3], CS-K : no natural.

15, v[1], [2], CS-K : a'.

16, ob 1, CS-K : two minim d"s.

20, ob 1, no dash in any of the sources.

19,[4] - 21,[7], va, CS-K : octave lower and in F clef (see note on first movement, 153-159).

21, ob 2, CS-K : e" flat, g'.

22, v2, CS-K : dash.

28,[2]- 29,[1], v2[b], I-Fc : no tie.

28^{2}–29^{1}, v2, A–Wn : no tie.

31, hn 1, no *f* in any of the sources.

32–38, ob 2 : no dashes in any of the sources.

32, b : no *f* in any of the sources.

33, hn 2 : no dashes in any of the sources.

39, ob 1, CS–K, I–Fc : no trill.

40, hn 1, CS–K : bar missing.

$43,^{4}$–46, va, CS–K : octave lower and in F clef (see note on first movement, 153–159).

44, hn 2 : no dash in any of the sources; v1, I–Fc : trill has no upper auxiliary.

$45,^{2}$, hn 2 : no dash in any of the sources; ob 1, CS–K : no trill.

51, hn 2 : no dashes in any of the sources.

54^{a}–55^{a}, ob 2, I–Fc : no tie.

55^{a}–56^{a}, ob 1, I–Fc : no tie.

55^{b}, vc,$^{1-4}$, CS–K : a, f, g, a.

60, vc,^{3}, CS–K : d'.

61, vc,^{4}, CS–K : e' flat.

$61,^{2}$–$62,^{1}$, v2, I–Fc : slurred.

64, 68, va,^{2}, CS–K : no flat.

71, b,^{3}, CS–K : note f.

$71,^{5}$–76, CS–K : no separate vc part.

85–87, va : a' naturals in all three sources – the effect is curiously modal and out of keeping with the rest of the work.

91, va,^{1,3} : e' flat in all three sources, producing awkward melodic movement.

94, va, CS–K : slur over last two notes only.

97, v2, CS–K : p a bar later; ob 1, CS–K : two minim d"s.

102, v2, CS–K : dash above the tied minim.

104, va,^{3}, CS–K : natural missing.

106, va,^{3}, CS–K : g sharp.

110, v1,^{2}, CS–K : a'.

112, v1,^{2}, CS–K : g'.

114, hn 2 : no dots, no slur in any of the sources.

114–115, v2, CS–K : no tie.

116, hn 2, no dash in any of the sources.

117, ob 1, CS–K : no trill.

118, hn 2 : no dashes in any of the sources; ob 2 : no dash in any of the sources; hn 2,^{3}, CS–K : note missing.

119, ob 1, CS–K : appoggiaturas c", d"; no trill.

120, hn 2,^{3}, CS–K : note missing.

121, ob 1, CS-K : no trill.

122-124, ob 1 : no dash in any of the sources.

126, b : no *f* in any of the sources.

128, b,^{3}, CS-K : natural missing.

129-132, hn 1 : major third lower in all three sources, producing an unacceptable clash in 129 and 131, third and fourth beats; presumably the mistake originated with the master copy.

140, v1, v2^{a}, $^{2-4}$, A-Wn : all in one slur.

141, ob 2, I-Fc : all in one slur.

141-142, hn 1, I-Fc : no tie.

142, v1^{a}, A-Wn : all in one slur; CS-K, v1^{b}, all in one slur; ob 1, CS-K : minim.

144, v1, A-Wn, v1^{b}, CS-K : all in one slur; vc,^{1}, CS-K : d sharp.

145, vc,^{5}, CS-K : a; va,$^{3-4}$, CS-K : slurred.

145-146, ob 2, CS-K : no tie.