UNIVERSITY OF CINCINNATI

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I hereby recommend that the thesis prepared under my supervision by Douglas Edward Meyer

entitled A PERFORMING EDITION OF JOHANN CHRISTIAN BACH'S SYMPHONIES 37 AND 48

be accepted as fulfilling this part of the requirements for the degree of Doctor of Musical Arts in Orchestral Conducting

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UNIVERSITY OF CINCINNATI

A PERFORMING EDITION OF JOHANN CHRISTIAN BACH'S SYMPHONIES 37 AND 48

A THESIS SUBMITTED TO

THE FACULTY OF THE COLLEGE-CONSERVATORY OF MUSIC

IN CANDIDACY FOR THE DEGREE OF

DOCTOR OF MUSICAL ARTS

IN

ORCHESTRAL CONDUCTING

BY

DOUGLAS EDWARD MEYER

CINCINNATI, OHIO

MAY, 1972

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INTRODUCTION

The symphonies of Johann Christian Bach (b. Leipzig, 1735--d. London, 1782) represent not only his finest instrumental composition, but also the apex of the galant style which leads directly to the masterful works of Mozart. This youngest son of Johann Sebastian and Anna Magdalena Bach was taken to Berlin by his half-brother Friedemann upon his father's death. There he was guided in his musical studies for several years by Carl Philipp Emanuel Bach, and at the outbreak of the Seven Years War (1756) he left Berlin for Italy.

Through the generosity of the Conte Cavaliere Agostino Litta, Christian was afforded the means to study at Bologna with the much revered Padre Martini. Here he composed for the main part music for the Roman Church, having himself been converted to Catholicism.

His musical career after his employment at Reggio and Parma in 1760, to hear singers engaged for the opera at Turin, mainly centered about operatic production and concert performance. It is from the theater overture in

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three movements that his symphonic composition derives, some works appearing under both the title overture and symphony.

Bach's London career began in the summer of 1762, when he arrived at the King's Theatre, London, at the invitation of the impresaria Signora Mattei. Great operatic successes there fostered his appointment as the Queen's Music Master. There ensued seventeen years of concertizing about London, all of which began at the well-known Spring Gardens Concert, February 29, 1764, the first of the Bach-Abel Concerts.

Although the precise numbering and dating of J. C. Bach's works is nowhere to be found complete and unshakably accurate, Charles Terry assembled the following list for Grove's Dictionary of Music and Musicians: 70 ecclesiastical works for voices and orchestra, 13 operas, 6 pasticcios, 3 English cantatas, 5 Italian cantatas, 19 arias, 19 English songs, 12 duetts, 49 symphonies, 13 overtures, 31 sinfonie concertanti, 37 clavier concertos, 133 chamber works, 35 clavier sonatas, other clavier music, and music for wind instruments. It is certain that his prolificness cannot be questioned, and one is made curious about the origins and influences of his style.

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The great J. C. Bach scholar, Charles Terry, informs us that the symphony upon Bach's arrival in Italy was already a multi-movement composition independent of the opera, and worthy of being listened to for its own sake.[1] He identifies it as a sonata for the orchestra, deriving its effect from structure and treatment of thematic material rather than from the succession of dance meters as in a suite. The string section is its most important choir of instruments, with the winds reinforcing and occasionally coming to the fore.

Influences upon Bach's style emanate largely from Italian sources.[2] First, is the refinement and sense of industry imparted to him by his Italian teacher, Padre Martini, though little of a scholarly or contrapuntal style finds its way into the symphonies. Second is the Italian melodic style especially from the opera, and third, the symphonic style of Sammartini in Milan, for its sustained melodic lines. In the Sammartini symphonies there are two or more distinct themes in the first movement, solo-accompaniment textures (similar to some

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[1]Charles Sanford Terry, John Christian Bach (2nd ed.; London: Oxford University Press, 1967), p. 172.

[2]Reinhard G. Pauly, Music in the Classic Period, Prentice-Hall History of Music Series, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 34.

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passages in the present Bach edition), and minuets or other dances as the last movement, which is typical of many opera overtures of the time.[3]

In a contemporary account of the music of the time, Dr. Charles Burney identifies Christian Bach as the first composer to utilize the law of contrast as a principle of composition. "Before his time, contrast there was, in the works of others, but it seems to have been accidental. Bach in his symphonies and other instrumental pieces, as well as his songs, seldom failed, after a rapid and noisy passage, to introduce one that was slow and soothing."[4]

The young Mozart visited London in 1764 and not only became acquainted with Johann Christian Bach but was also much taken with his music. This early influence upon Mozart occurred at a time when the young composer was writing his first symphonies. ". . . right up to his return to Vienna in 1767 all his boyish symphonies, without exception, will have but three movements and will conform at all points with Johann Christian Bach's

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[3]Ibid., p. 46.

[4]Charles Burney, A General History of Music From the Earliest Ages to the Present Period, Vol. II (reprint; New York: Harcourt, Brace and Company, 1935), p. 866.

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idea of the symphony."[5]

The present edition of two symphonies by J. C. Bach includes the symphonies which Fritz Tutenberg has numbered 37 and 48.[6] His catalogue includes the Theater-sinfonien 1-12, Konzertsinfonien 13-55, and Sinfonies concertantes 56-64, with one Sinfonia zum Oratorium 65. When compared with Terry's catalogue this numbering is incomplete. Terry lists the published symphonies by opus number so that 37 and 48 are Opus 8, No. 2 and No. 4 respectively. The opus number was applied by the publisher Markordt, circa 1775,[7] with his edition of the orchestral parts. Illustration I is a reproduction of the Markordt title page.

The present edition is based upon copies of the Markordt parts in the British Museum (RM. 17. b. 1. 12) and the manuscript copies at the Benediktiner Kloster at Einsiedeln (679,10 and 678,25). Illustration II is a reproduction of the first violin part, page 1, from the Einsiedeln parts. The Markordt edition (hereafter referred to as M) and the Einsiedeln manuscripts

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[5]Georges de Saint-Foix, The Symphonies of Mozart (New York: Dover Publications, Inc., 1949), p. 6.

[6]Fritz Tutenberg, Die Sinfonik Johann Christian Bachs (Wolfenbüttel: Georg Kallmeyer Verlag, 1928), p.381 and p. 383.

[7]Terry, J. C. Bach, p. 176.

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SIX
SIMPHONIE
PÉRIODIQUE
à 8 Instruments
Deux Violons, Taille,
et
Basse
Deux HAUTBOIS, et Deux CORS de CHASSE.

Compositeur

par

JEAN CHRETIEN BACH

Opera. 8.

AMSTERDAM.
Chez S. MARKORDT, Marchand de Musique, à la Salle d'Estampes, au haut de l'Escalier de la Bourse.

ILLUSTRATION I.

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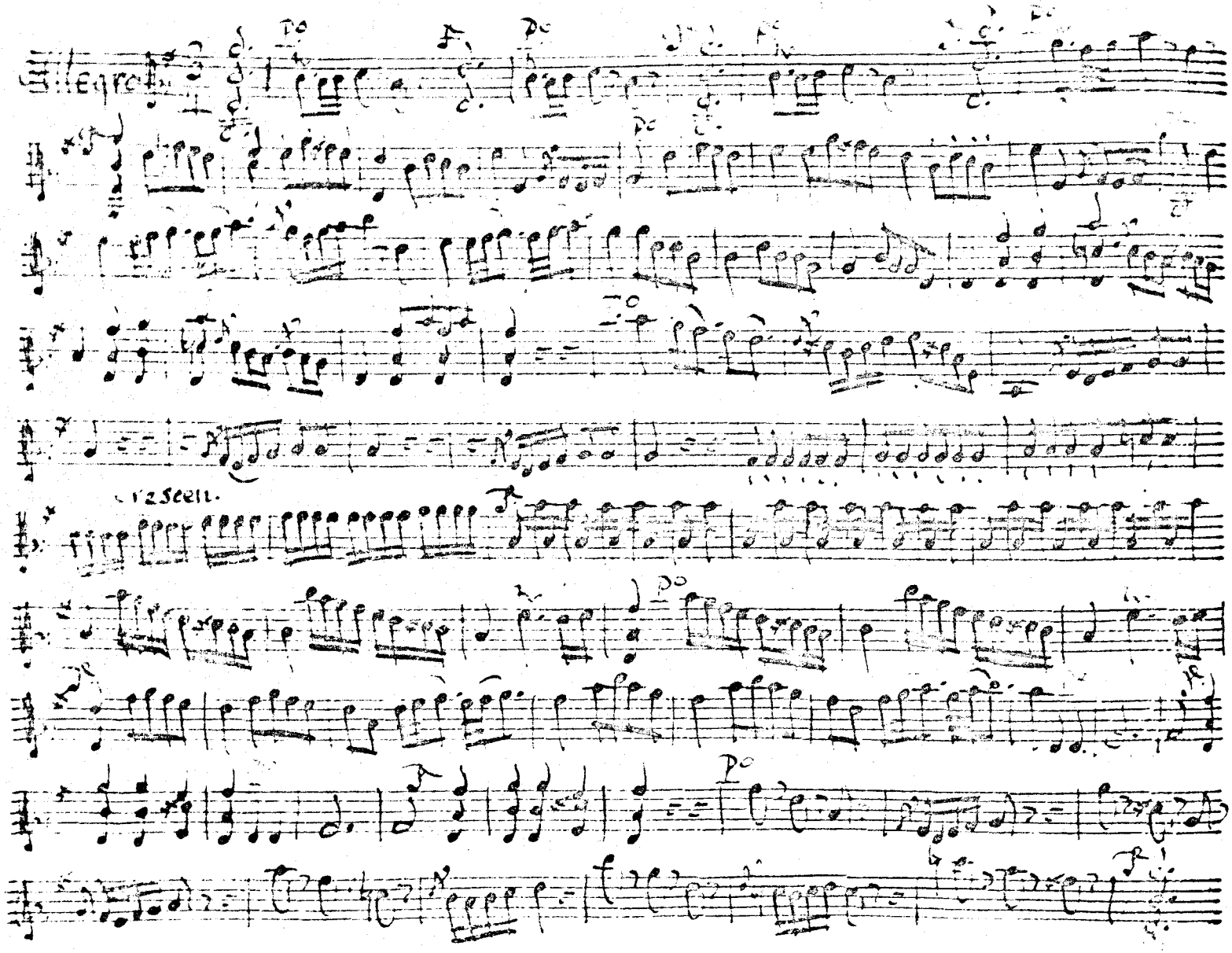

ILLUSTRATION II.

(hereafter referred to as E) are part books and sets of orchestral parts, so that the arrangement of the present edition has involved the writing of a full score from the parts, and including a realization of the figured bass. In general the performance markings from E are preferred since they are in Bach's own hand while the Arabic figures appear only in the bass part of M. Markings such as slurs and staccato markings are inconsistent in both M and E and are at times editorially expanded through the phrase or applied to other instrumental parts playing the line simultaneously. Where an editorial choice between M and E was required, the alternate version has been placed in the Textual Commentary following the music. The second horn part of Symphony 37 is missing in E so that the part written here is entirely from M.

The first movement of Symphony No. 37 in G major is in triple meter and features alternating measures of loud and soft dynamics at its opening. The principal formal delineations in the movement are Theme A in G major in measure 1, theme B in measure 30, establishing the key of the dominant after a half cadence in G major, and theme C as a middle section in the

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dominant key at measure 58. In measure 76 theme A reappears in the tonic key and at measure 105 theme B does also.

E contains two viola parts for the divisi viola of the second movement. The movement is divided into two large sections at measure 32. The third movement can be analyzed as theme A in G major beginning at measure 1, theme B (also in G major) at measure 17, theme C at measure 29 in G minor, and the return of theme A at measure 45 in the tonic major.

Symphony No. 48 is cited by Terry as an example of Bach's highest art in this form.[8] The first movement has been framed in this manner:

Theme	Key	Measure
A	F	1
B	C	27
C	C	36
A	C	48
B	F	84
C	F	93

[8] Ibid.

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The second movement is an A-B-A-B-A rondo form with delightfully contrasting dynamics, *forte* and *piano* at the half measure. The final movement is a minuet and trio with the return of the minuet completely written out.

The instrumentation of these symphonies includes oboes, horns, strings and cembalo. The horns are omitted in the middle movements and in the trio of the minuet movement. It is possible that the oboe parts may be doubled from the *soli* marking (Sym. 37, II, measure 33, which might also be added in measure 108) and the divided first oboe part (Sym. 48, I, measure 76). Quantz suggests, for example, that as the strength of the violin part is increased, the other parts are increased proportionally:[9]

4 vlns.	6 vlns.	8 vlns.	10 vlns.	12 vlns.
		2 fl.	2 fl.	4 fl.
		2 ob.	2 ob.	4 ob.
	1 bsn.	2 bsn.	2 bsn.	3 bsn.
1 vla.	1 vla.	2 vla.	2 vla.	3 vla.
1 cello	1 cello	2 celli	3 celli	4 celli
1 bass	1 bass	2 basses	2 basses	2 basses
1 cembalo	1 cembalo	1 cembalo	1 cembalo	2 cembali

[9]Johann Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (reprint; Kassel: Bärenreiter Verlag, 1953), p. 185.

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The Dresden Hoforchester in 1756, for example, included 18 violins, 4 violas, 3 celli, 2 basses, 3 flutes, 6 oboes, 2 horns, and 6 bassoons. The Berlin Hoforchester in 1754 included 12 violins, 3 violas, 4 celli, 2 basses, 4 flutes, 3 oboes, 2 horns, and 4 bassoons.[10] Symphony No. 37 includes the oboe parts cued into the violin parts in M, presumably to make it possible to play the symphony with strings alone.

The viola parts in M are often more independent than those of E, where they often simply double the bass line. The parts of E have been included in the present edition, while the alternate version is written in the Textual Commentary.

In keeping with the elegantly delineated texture of the orchestra parts, the continuo realization has been kept from becoming thick or heavy. There is ample room for the cembalist to arrange his part differently from this realization, though it should remain uncomplicated and generally a harmonic support for the orchestra. Tutenberg assumes the cembalo was silent in most middle movements in this period, though M includes Arabic figures.

---

[10]Georg Schünemann, Geschichte des Dirigierens (Weisbaden: Breitkopf & Härtel, 1965), p. 179.

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SYMPHONY NO. 37

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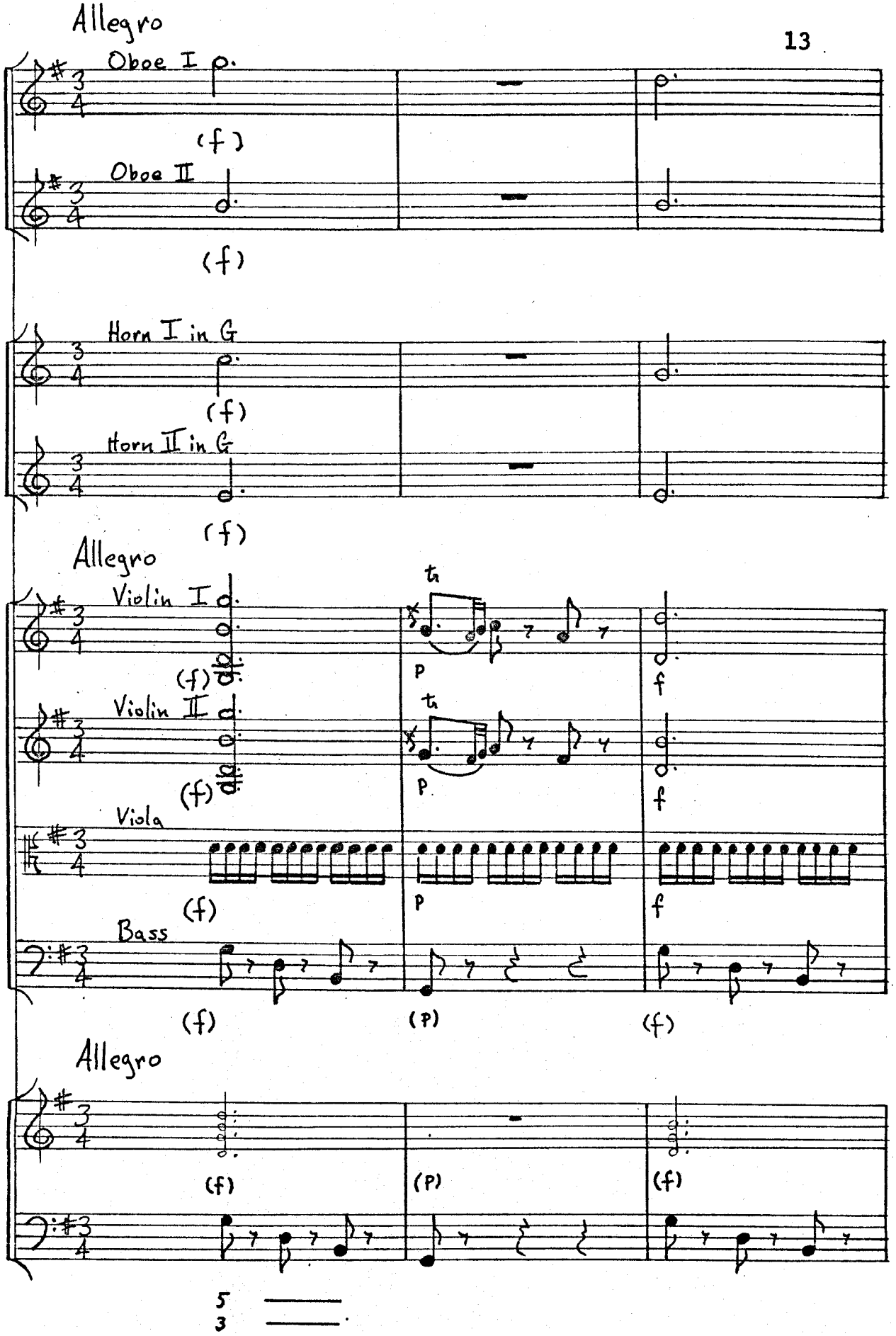

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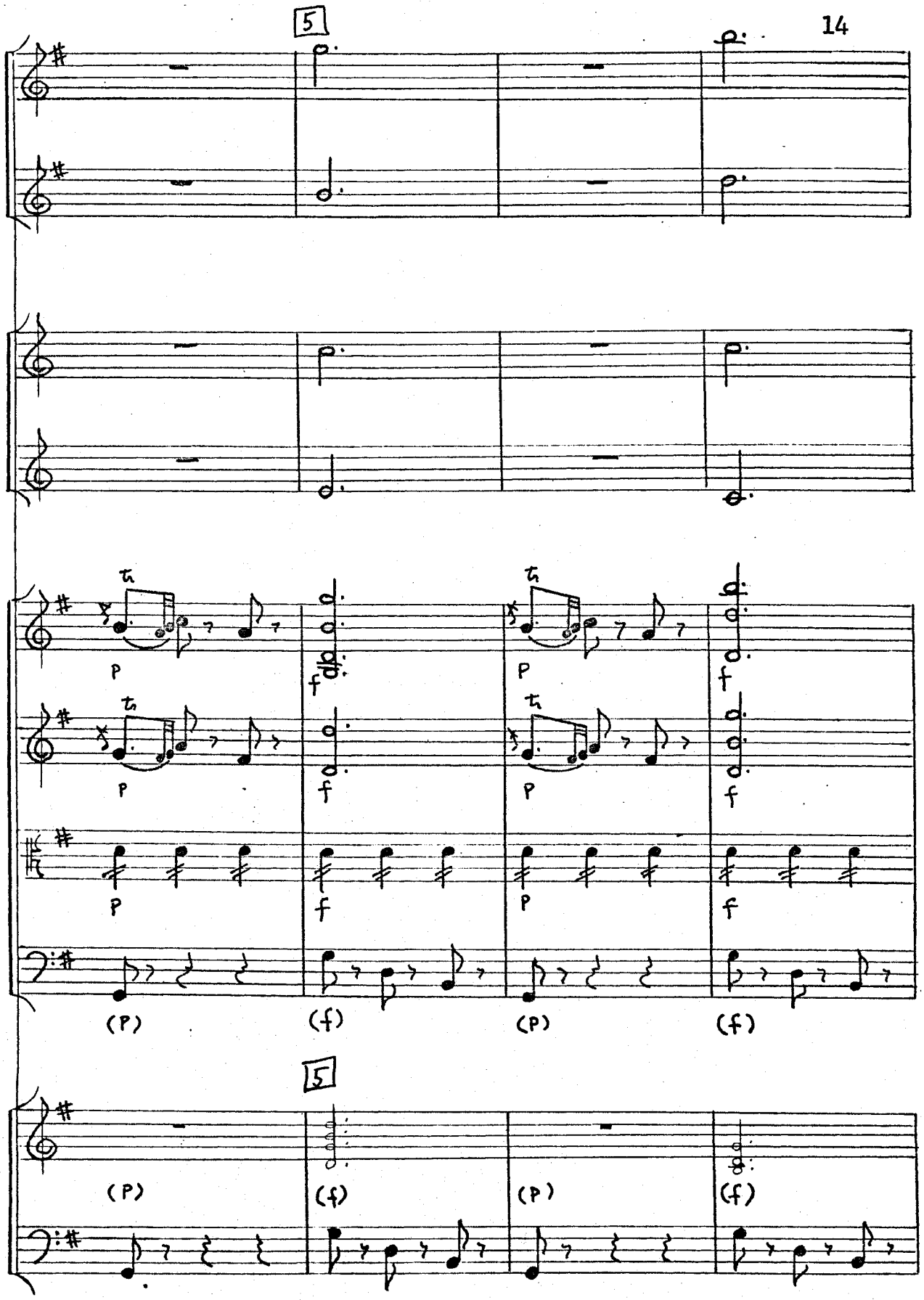

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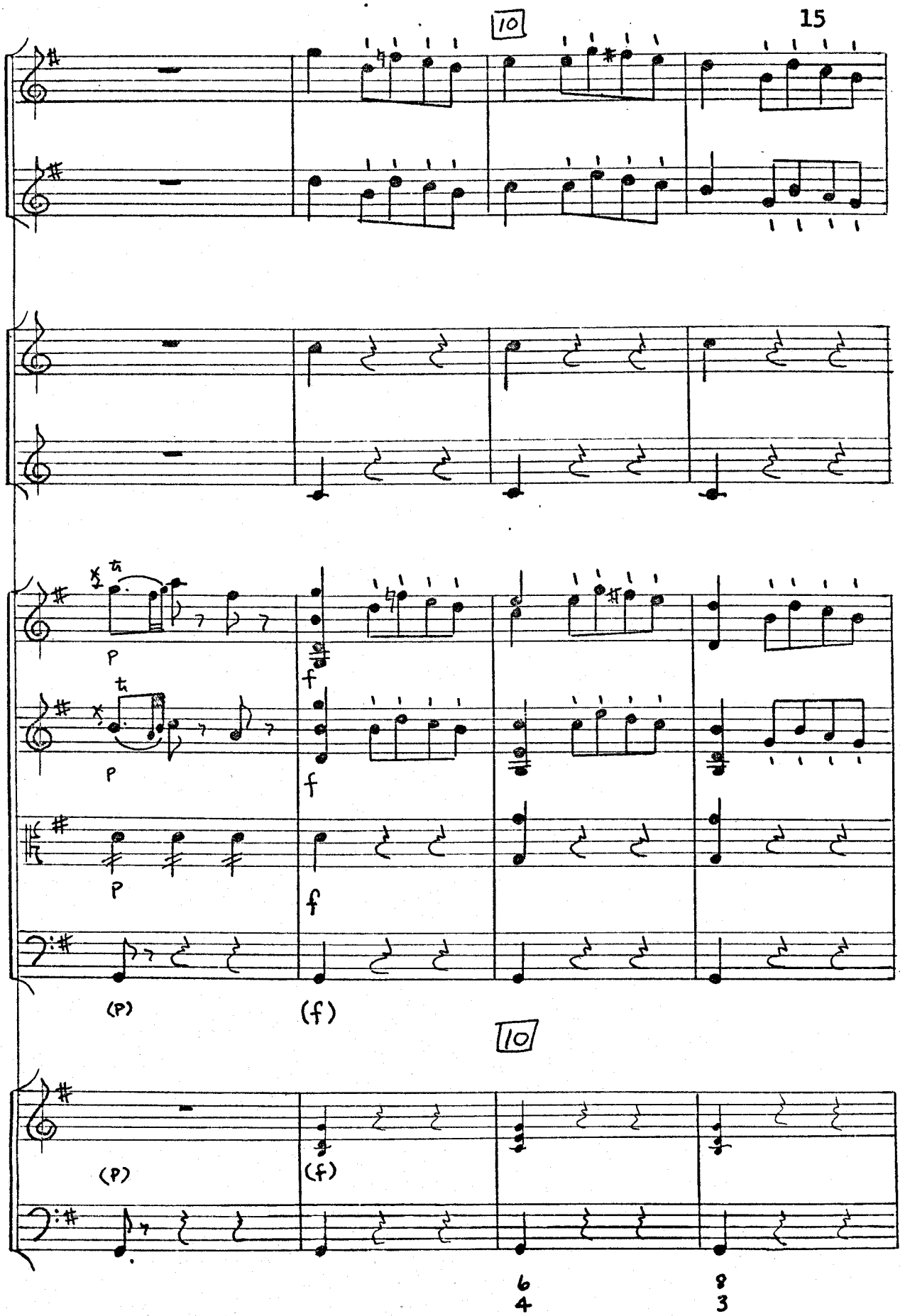

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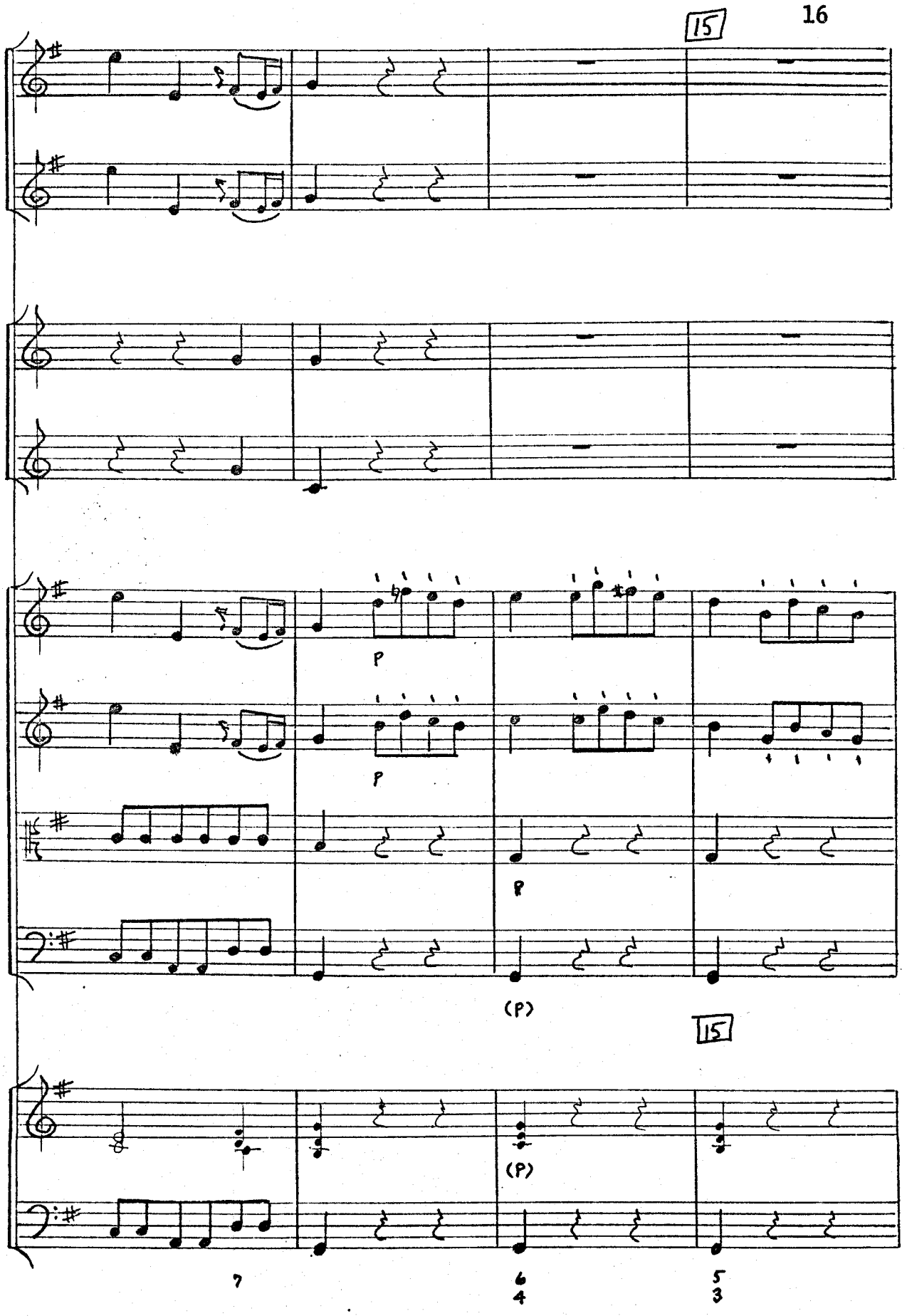

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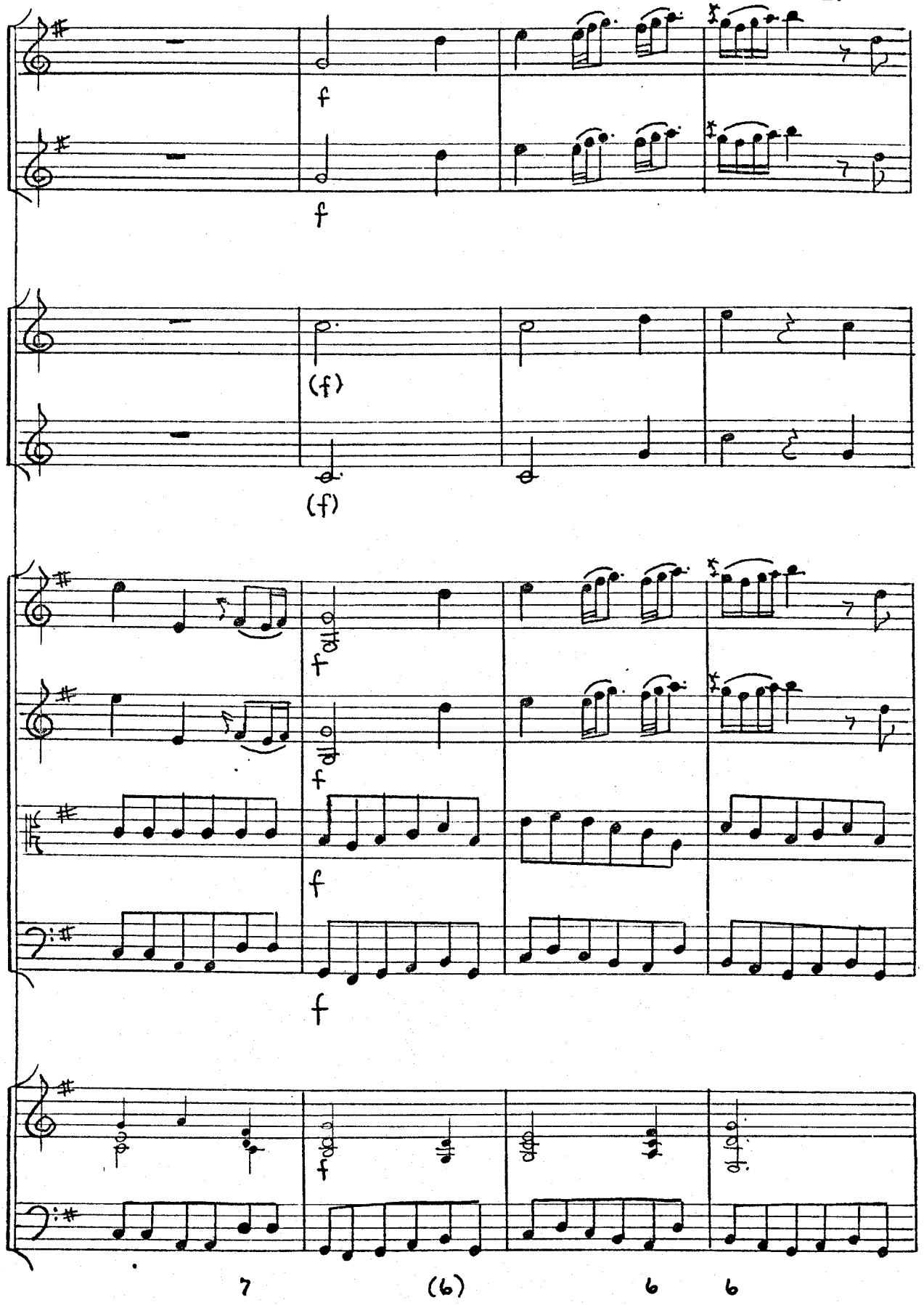

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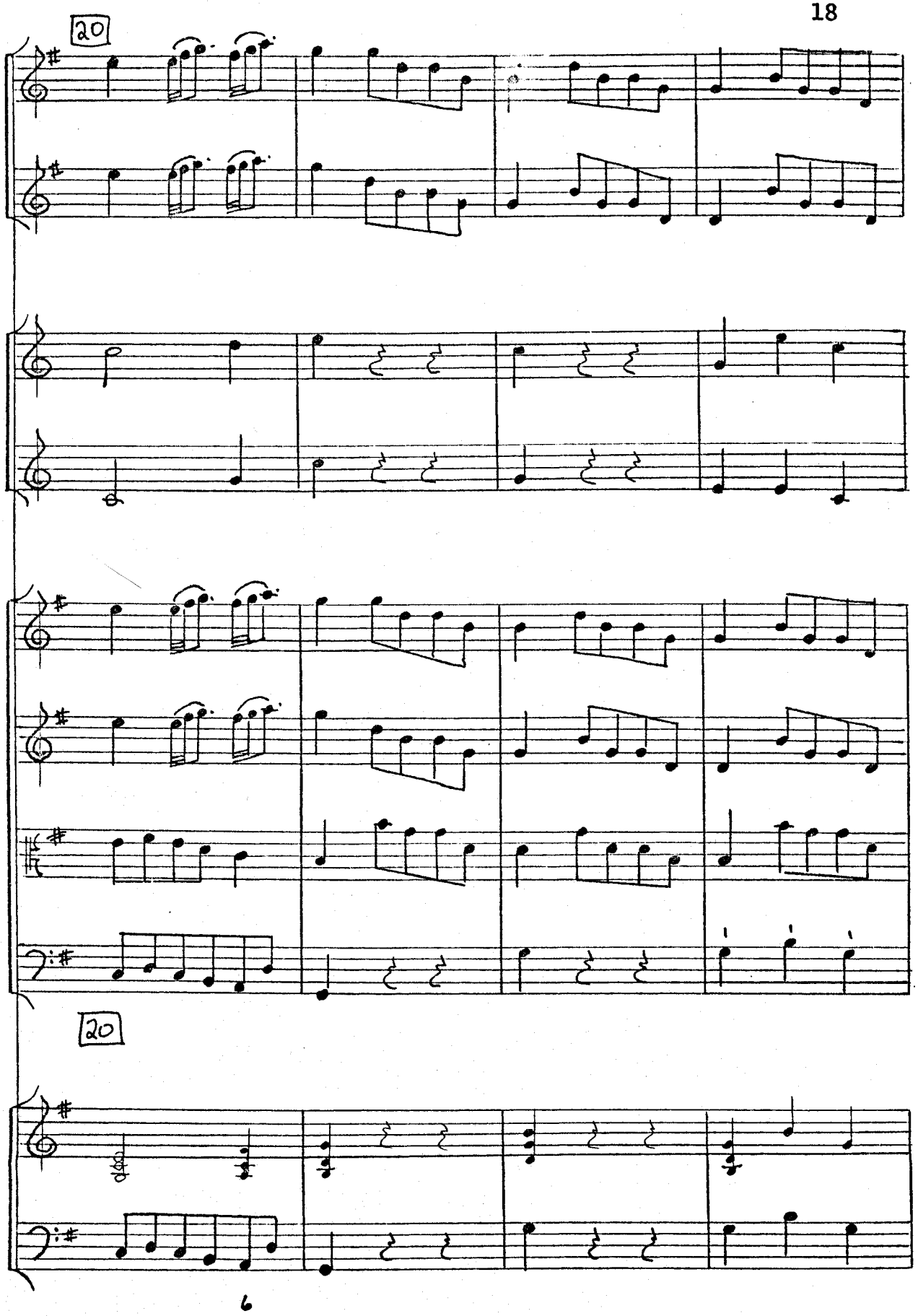

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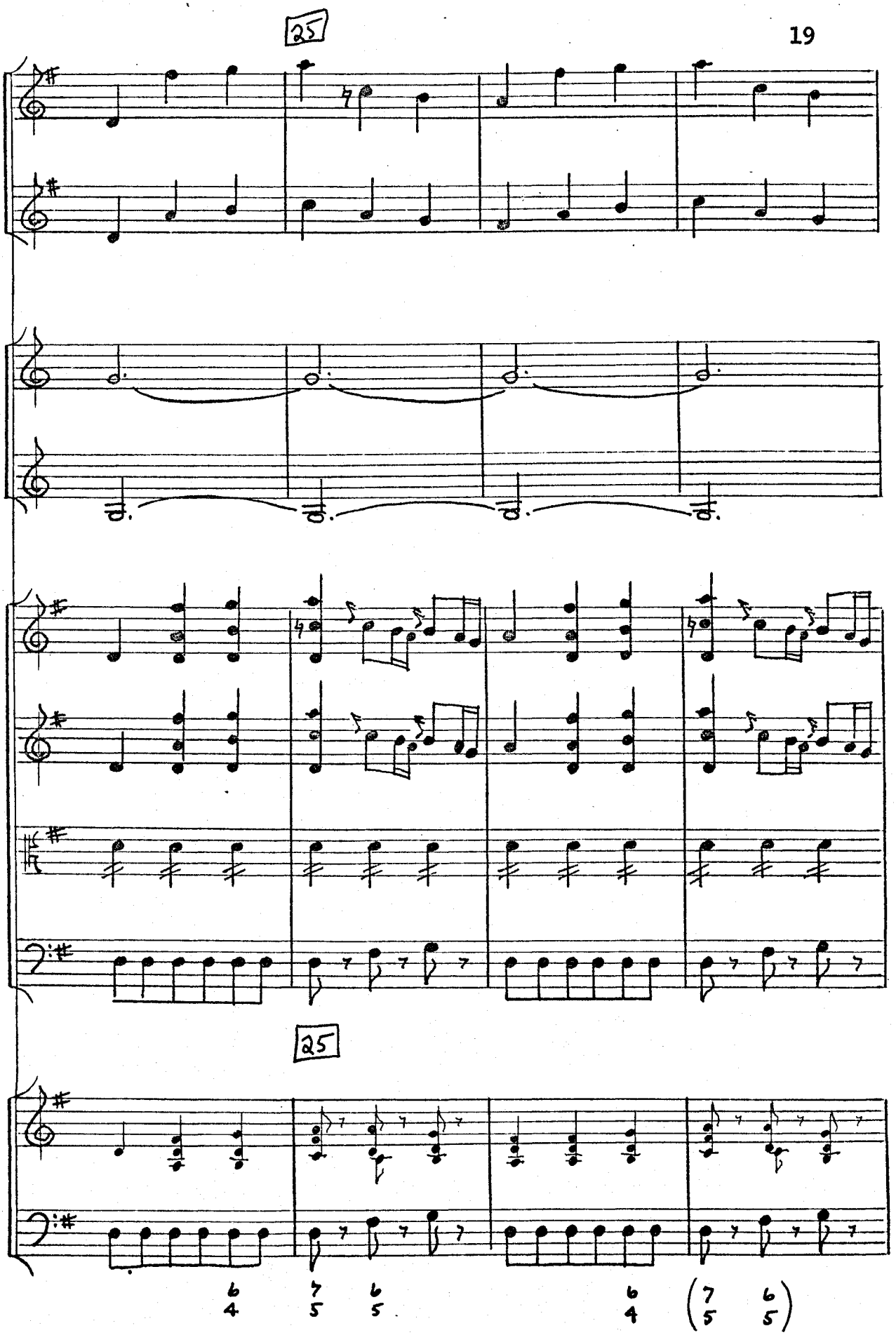

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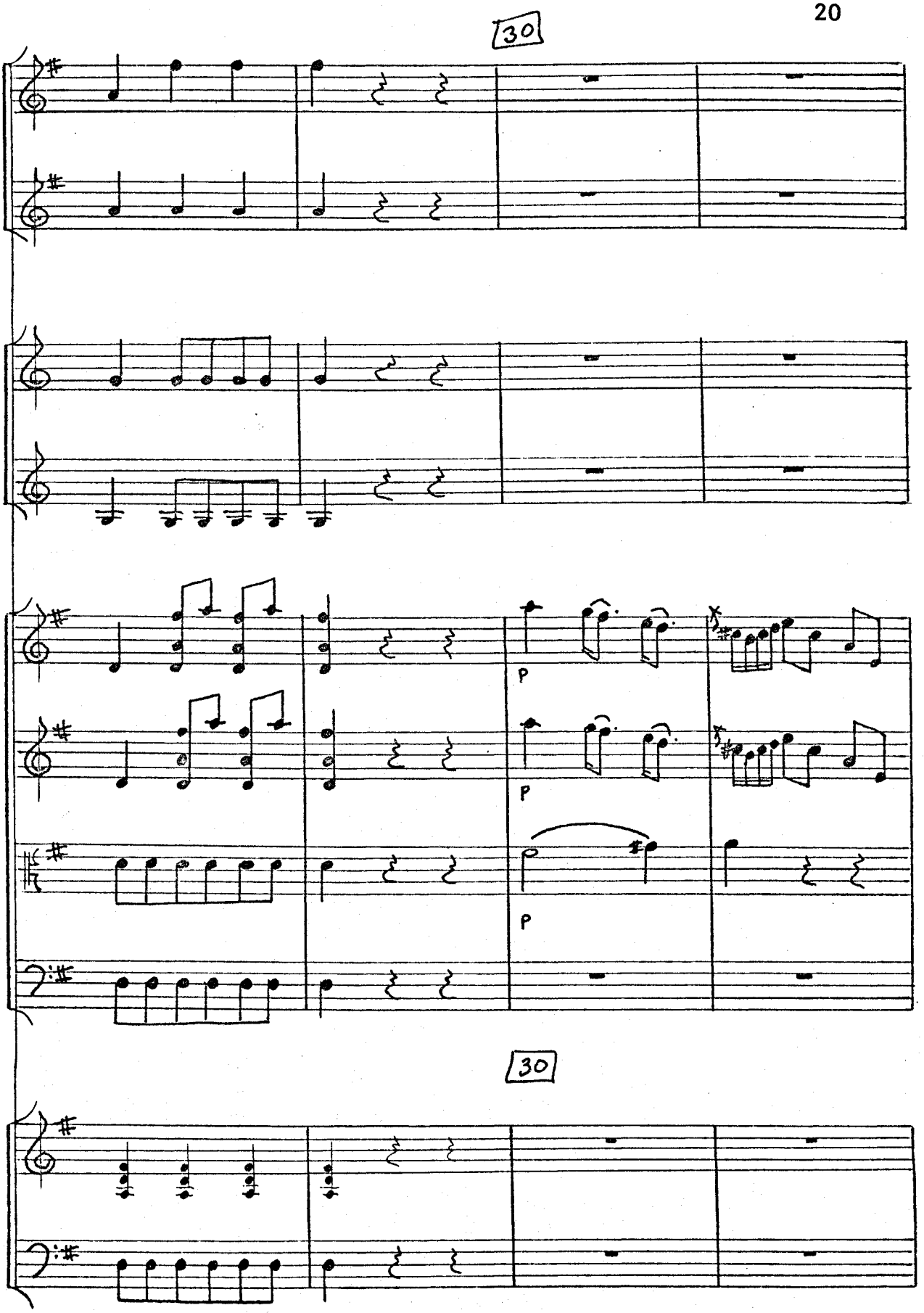

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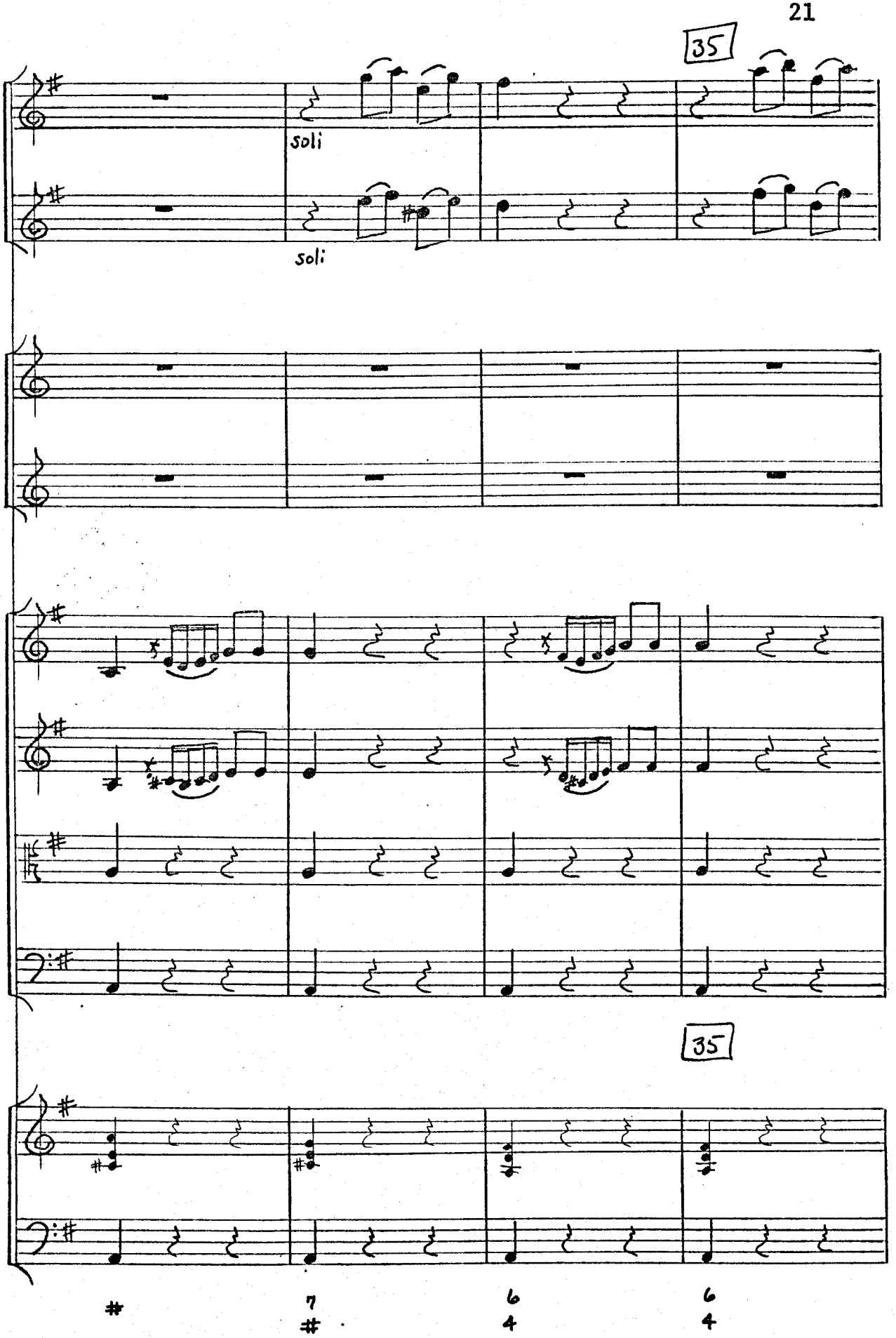

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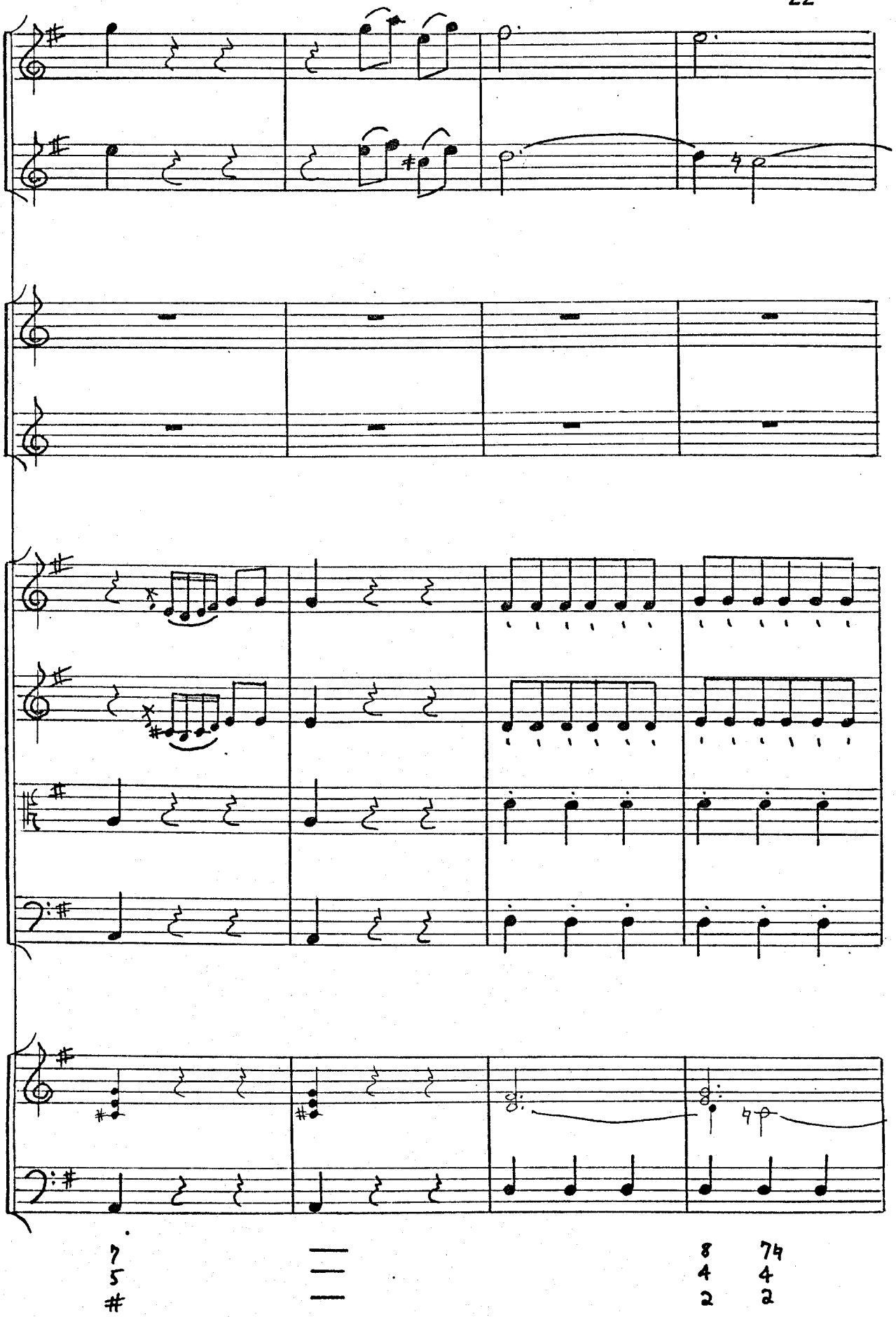

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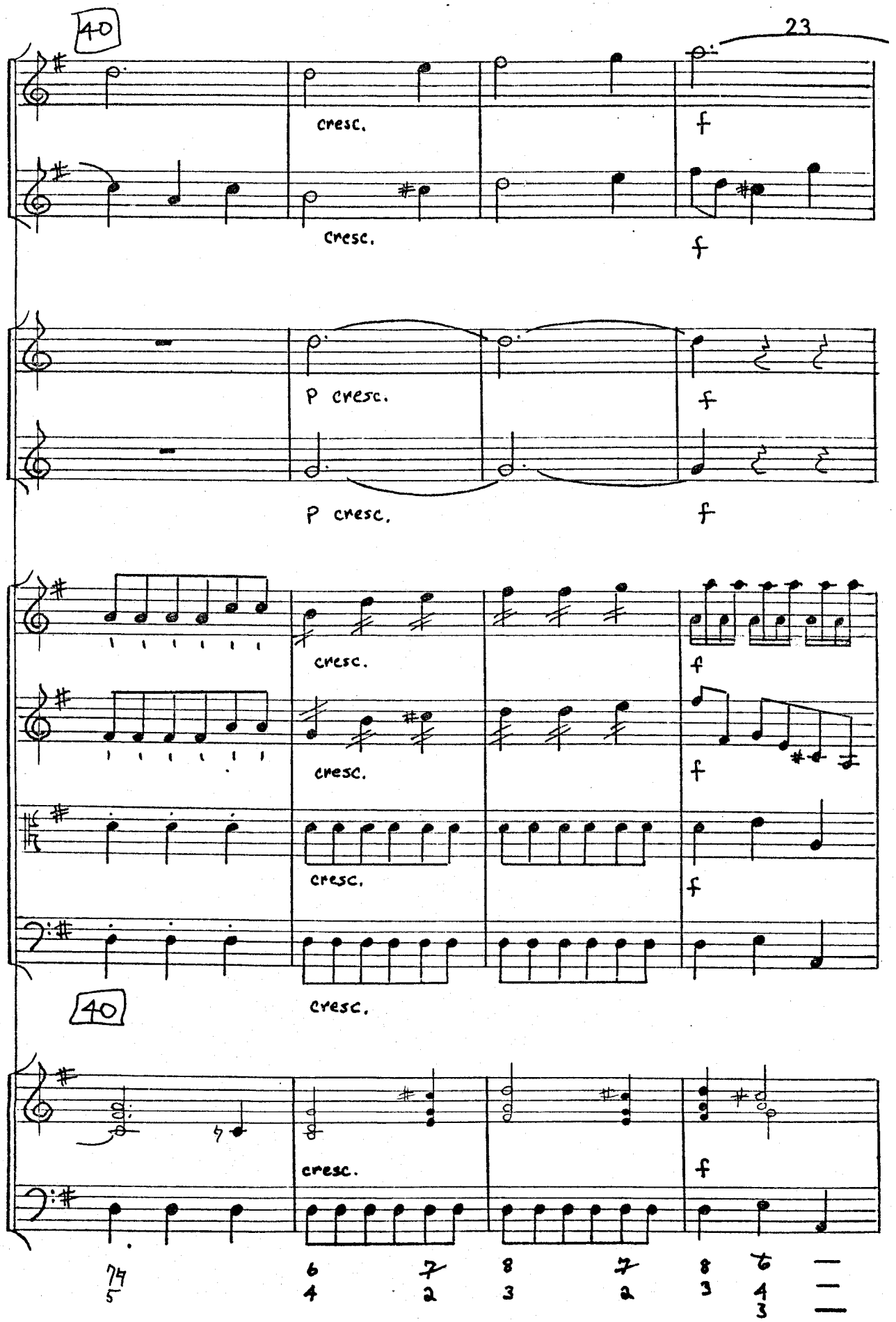

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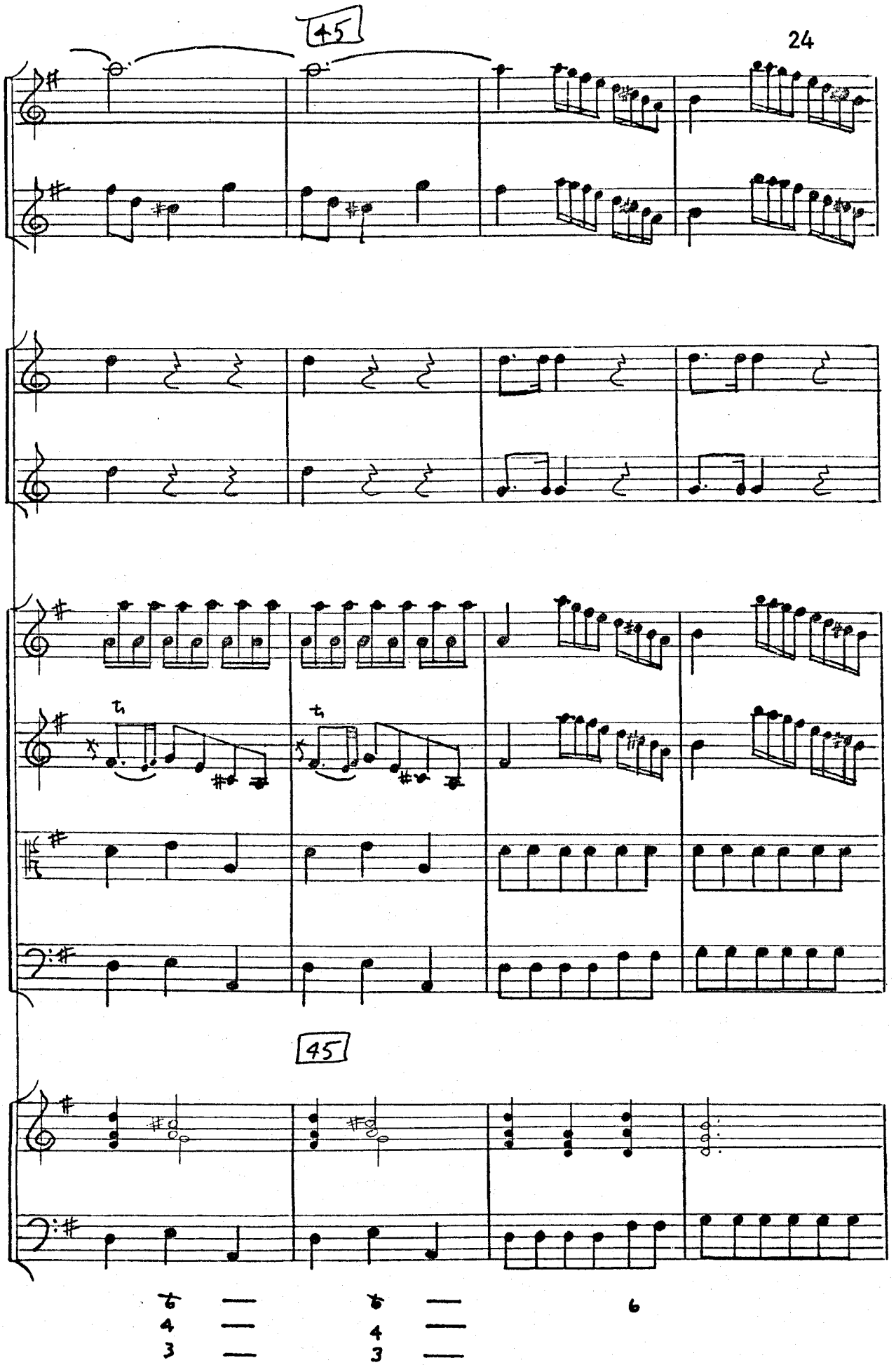

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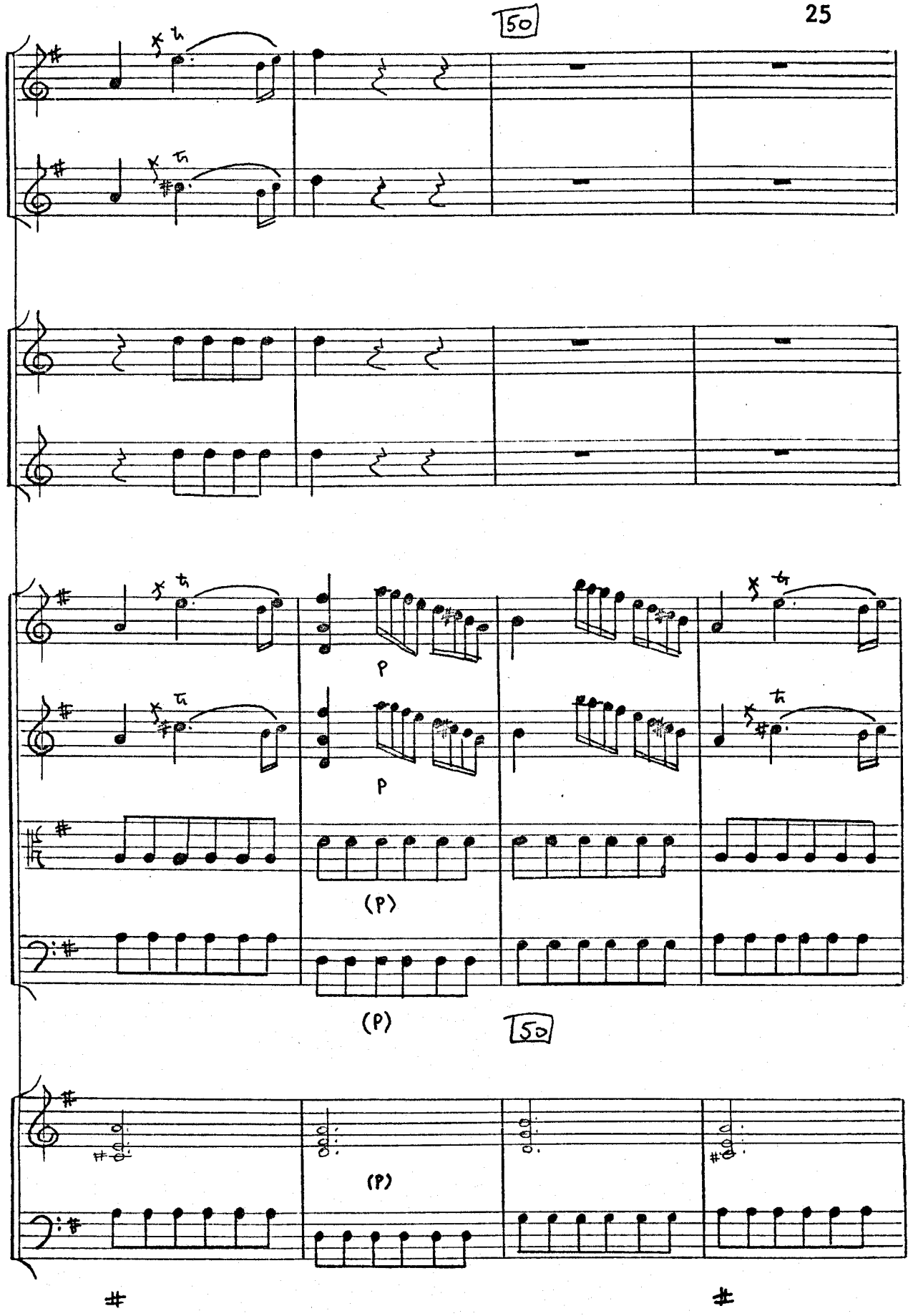

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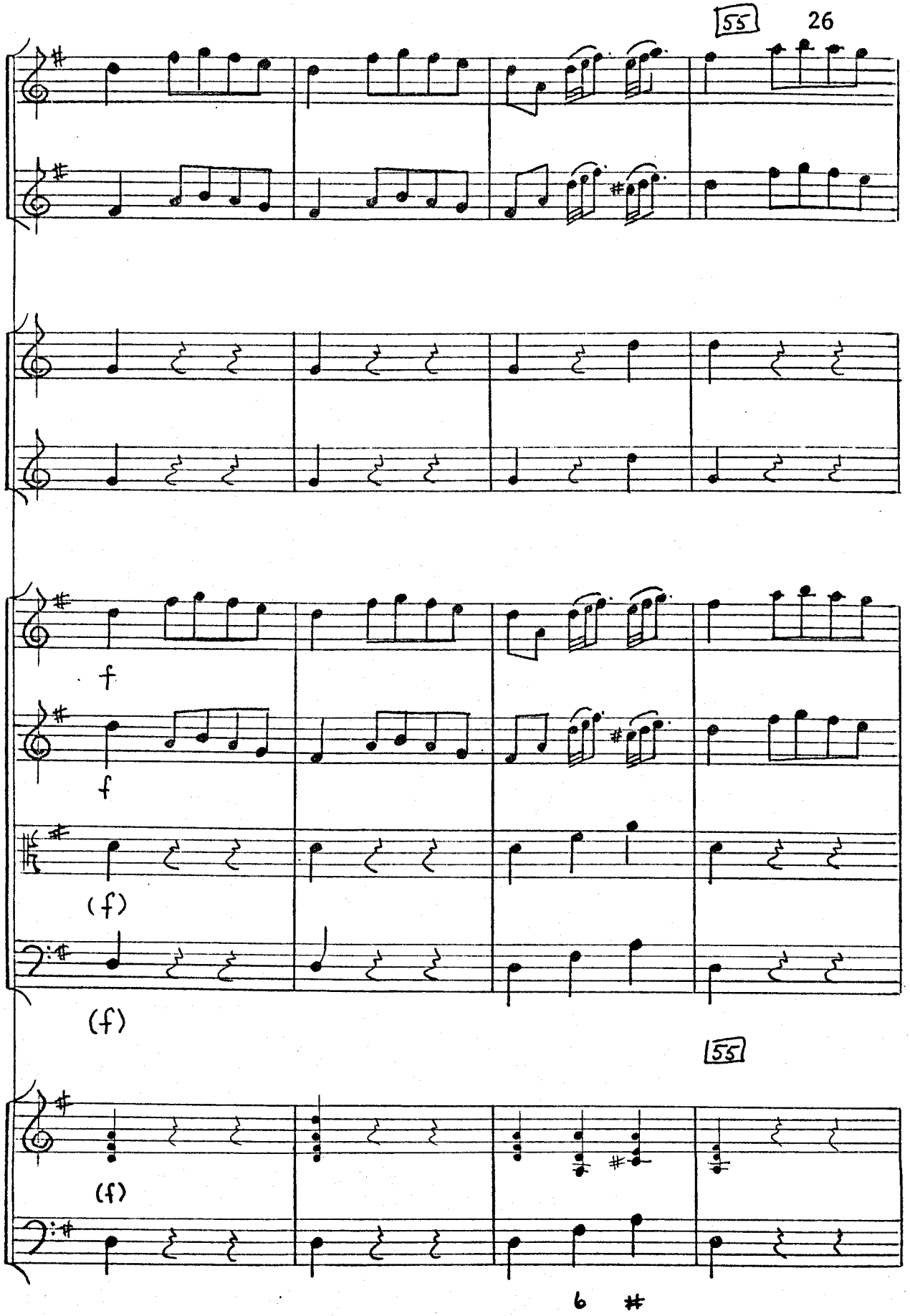

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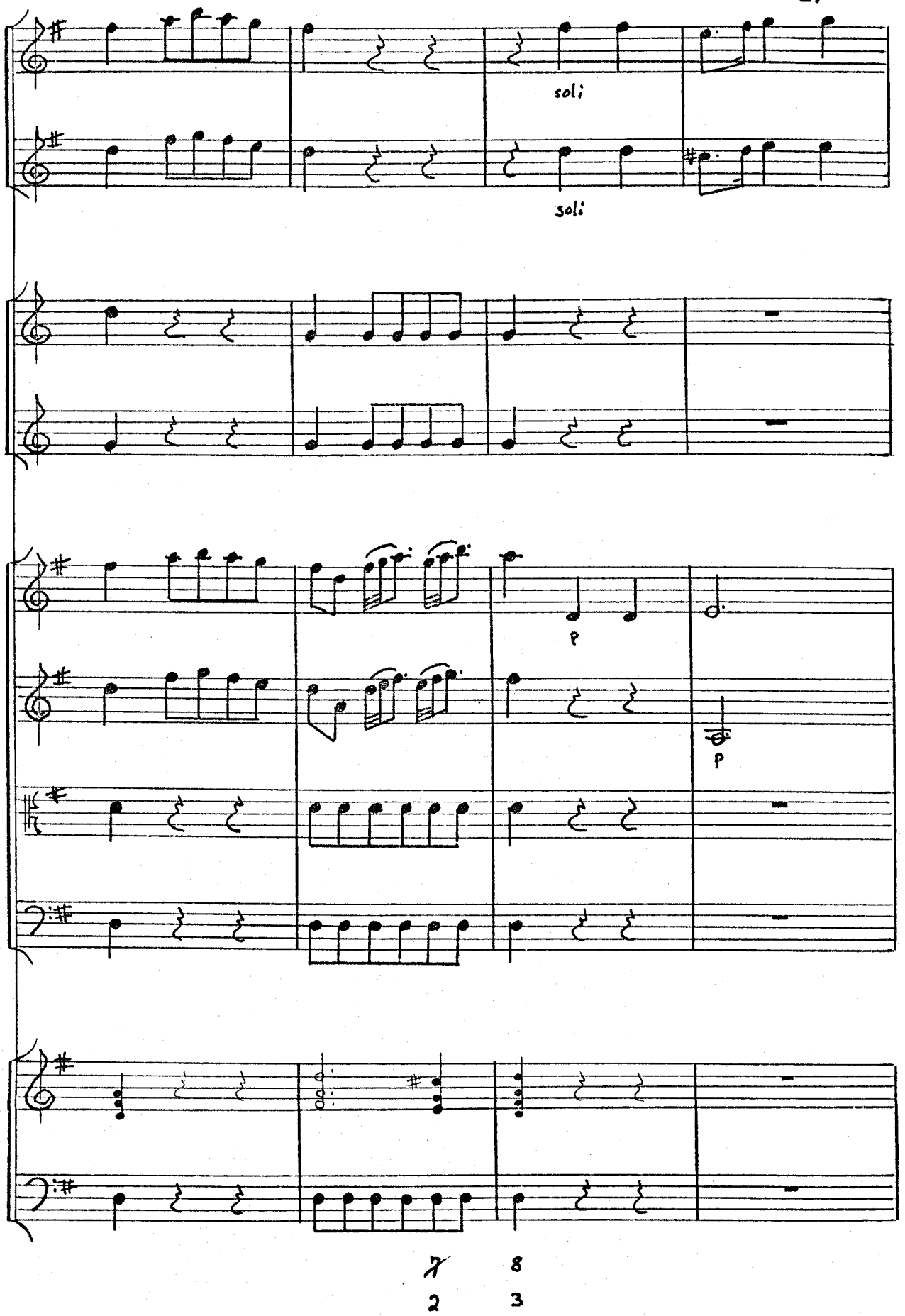

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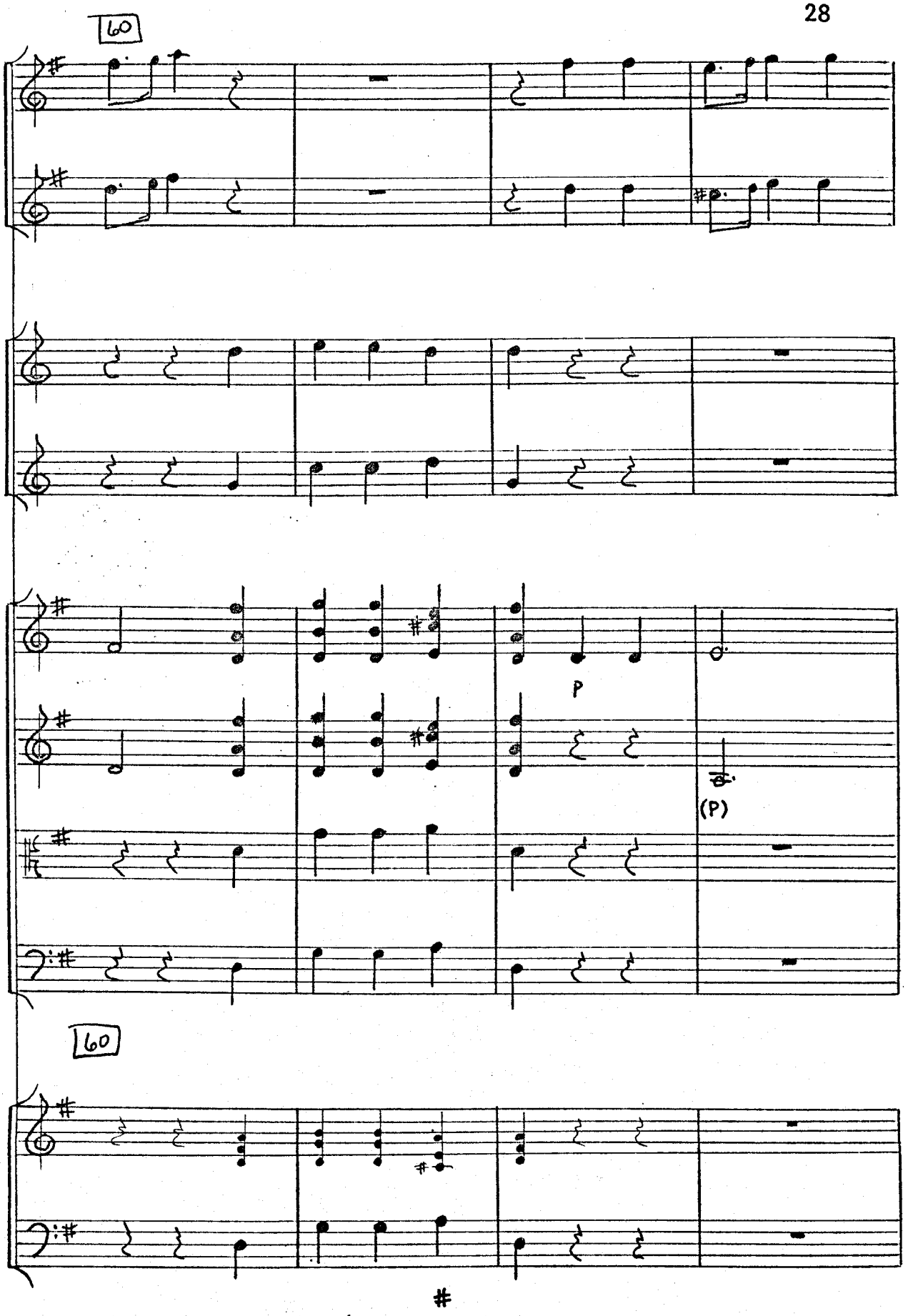

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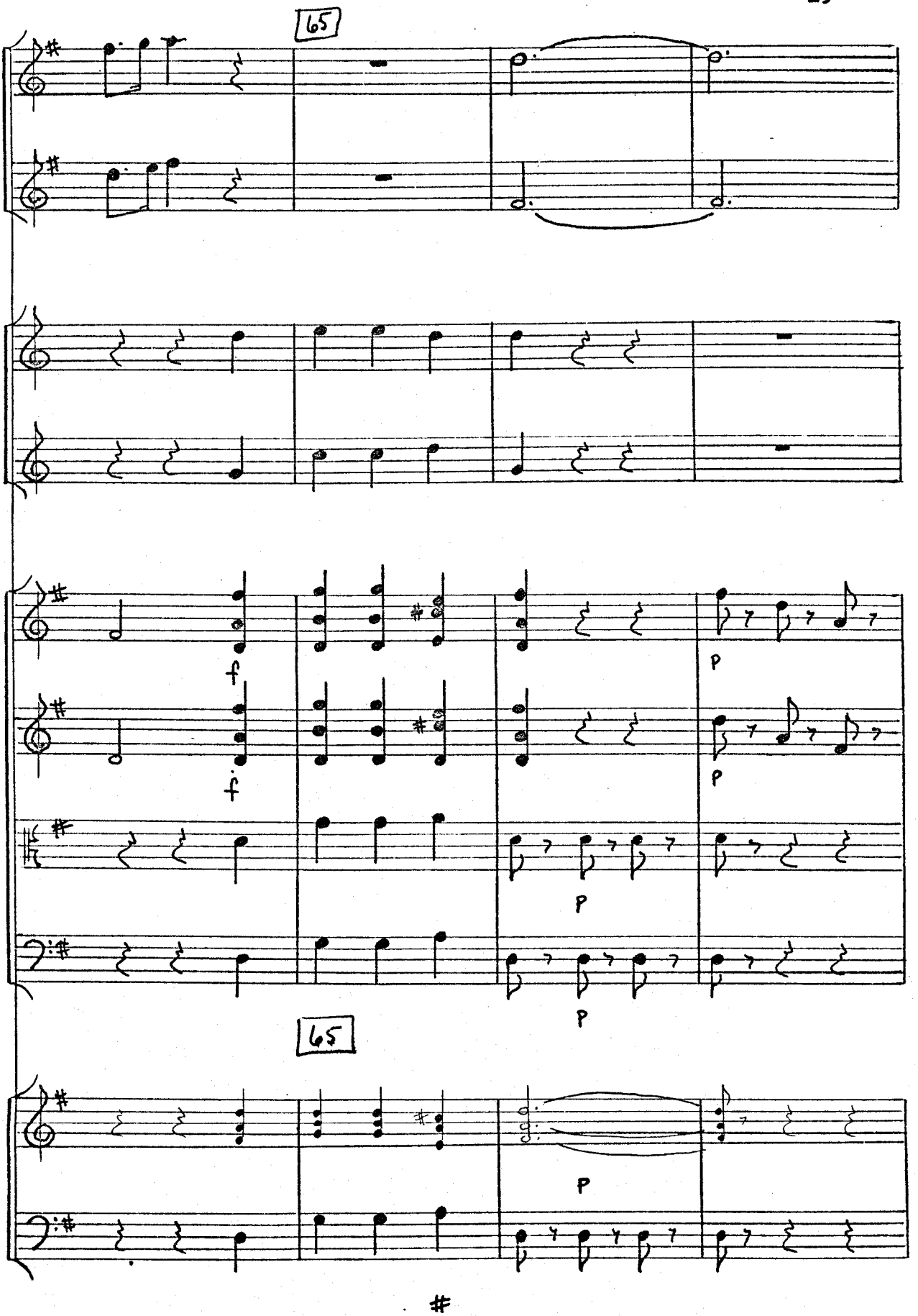

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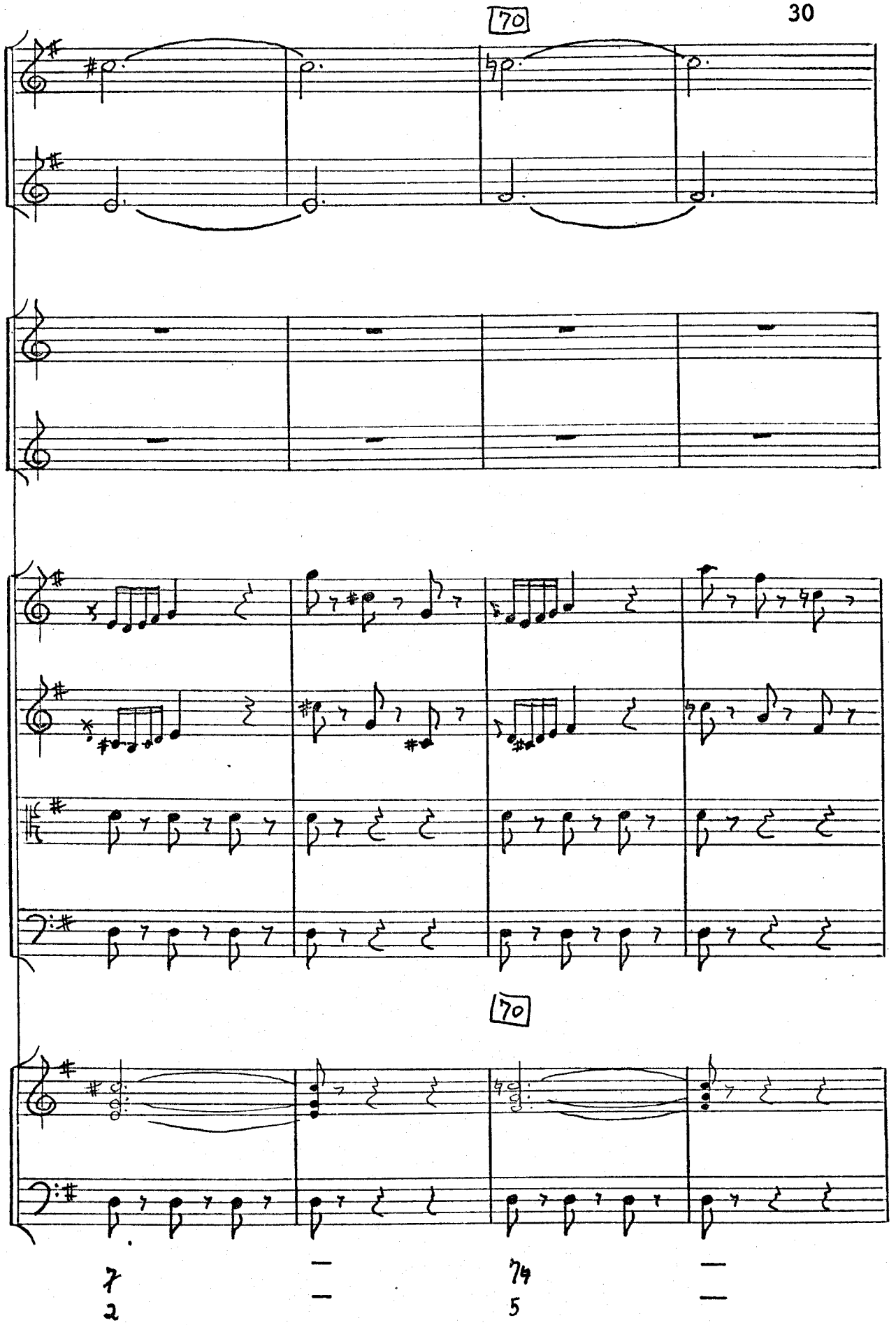

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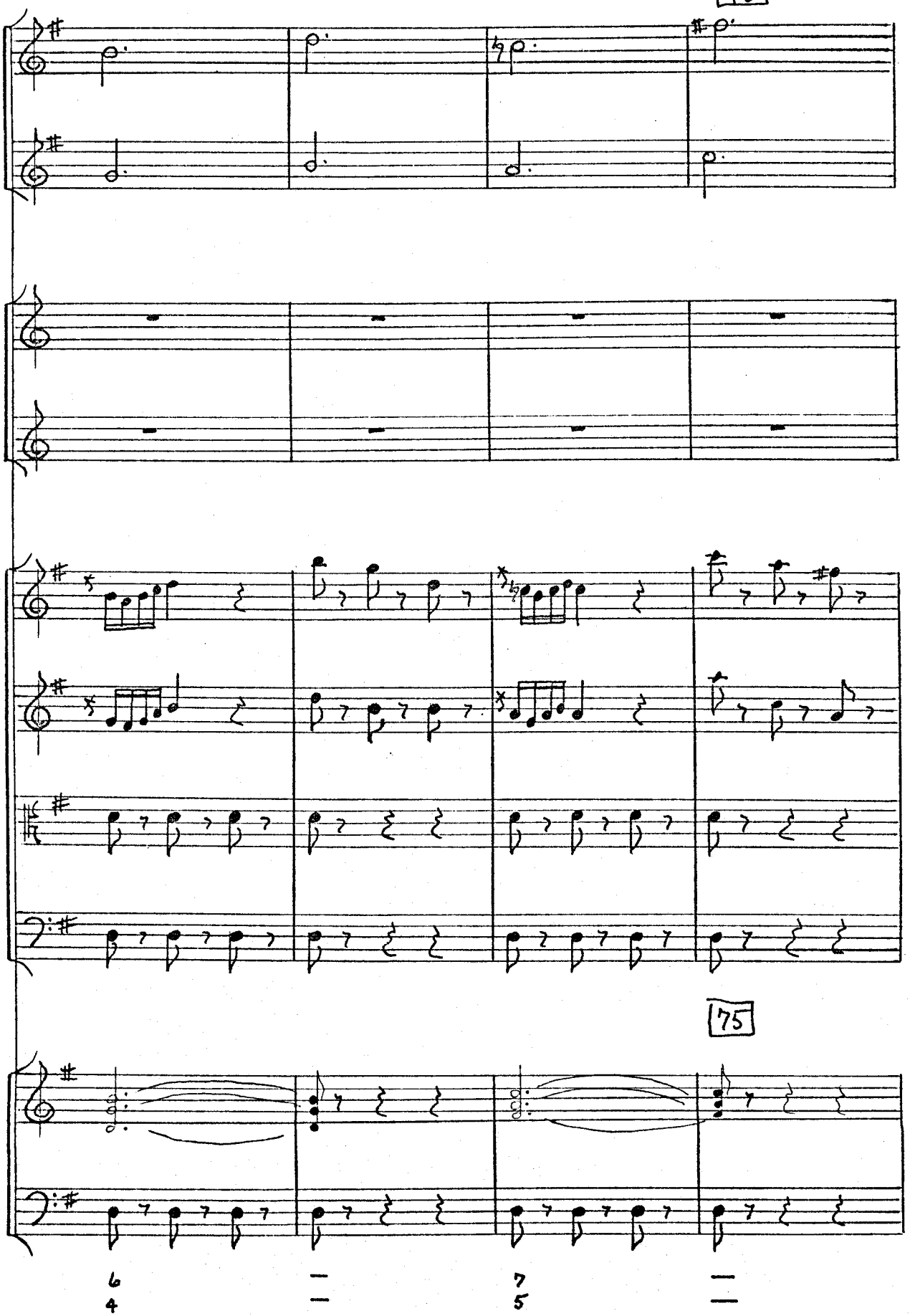

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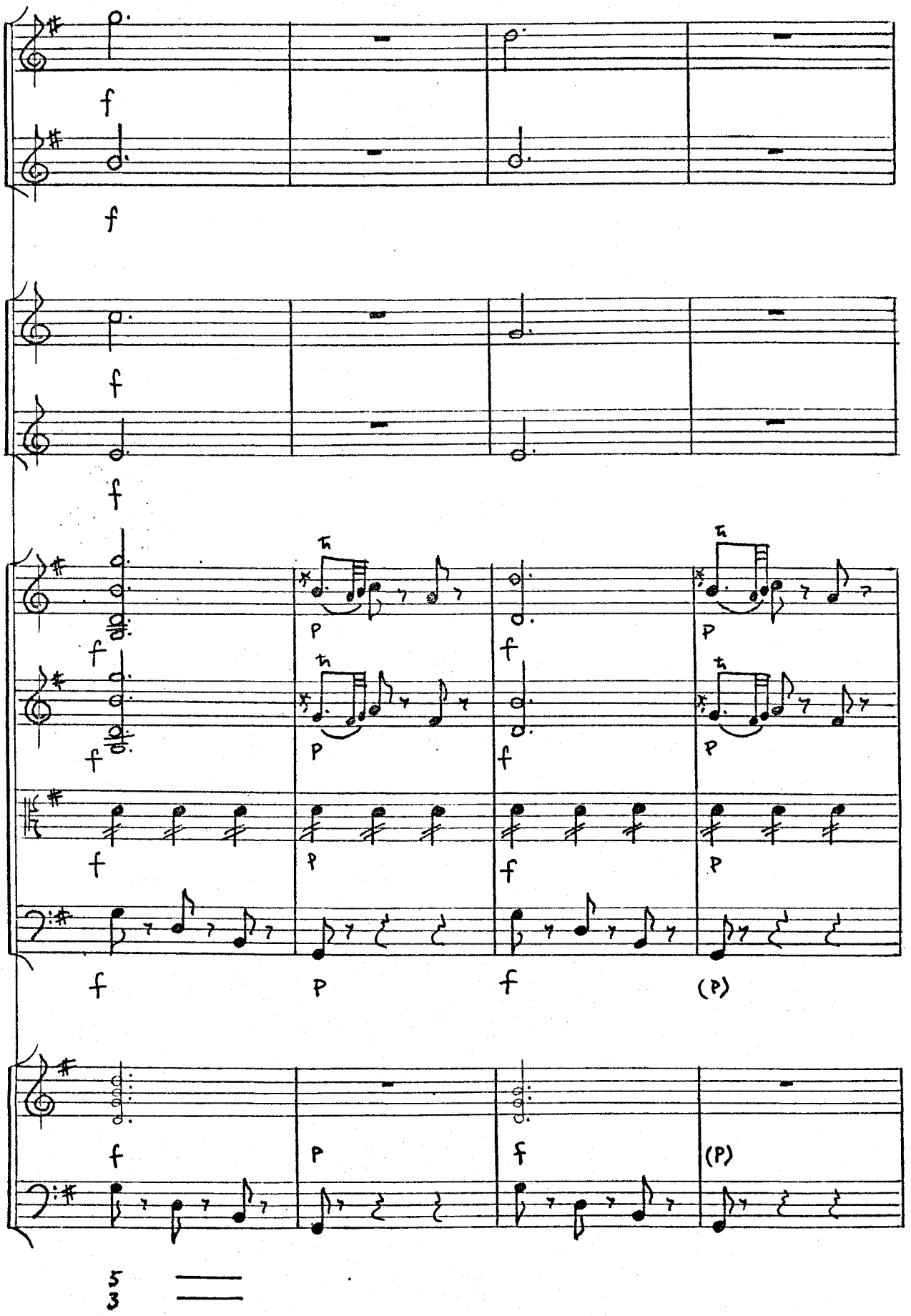
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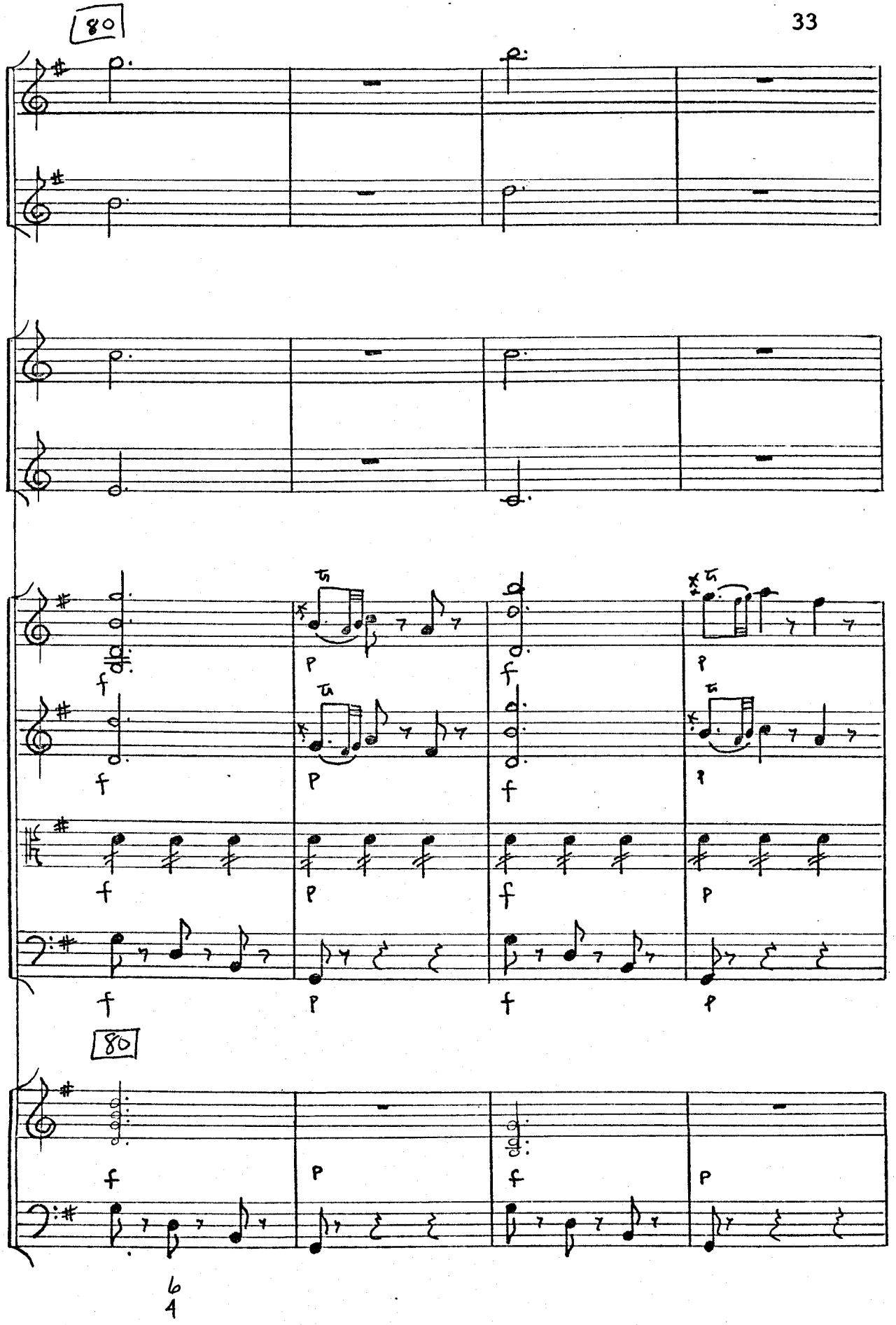

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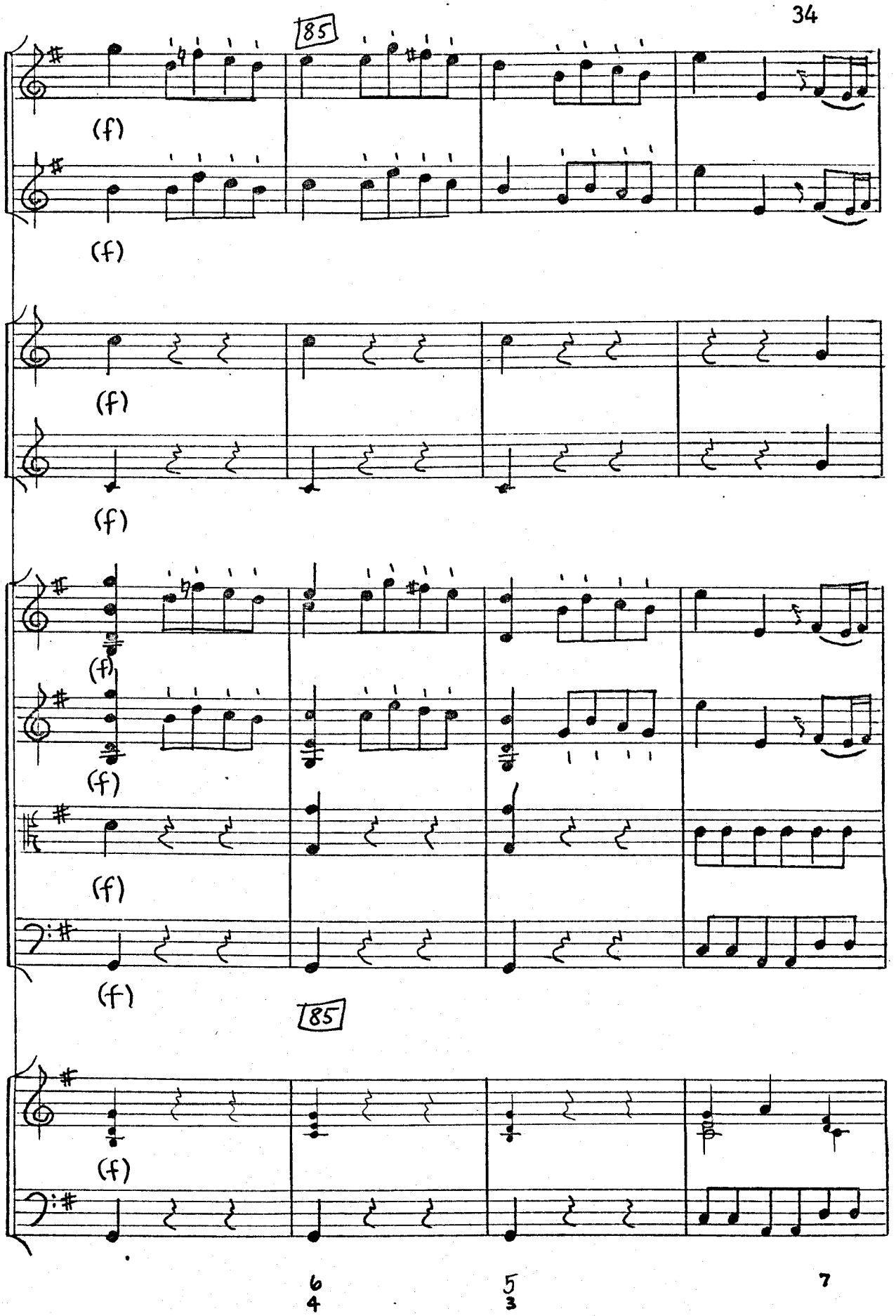

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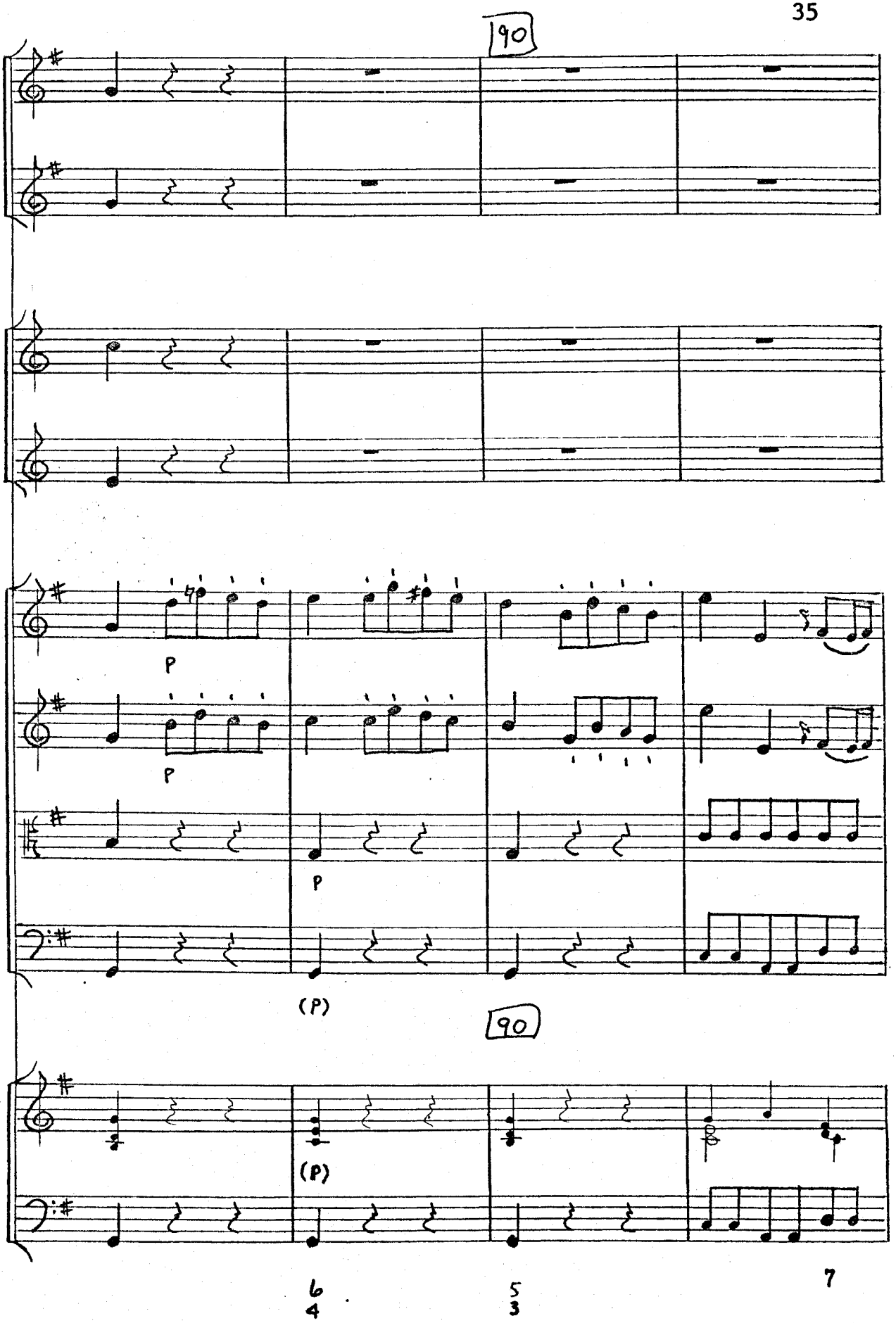

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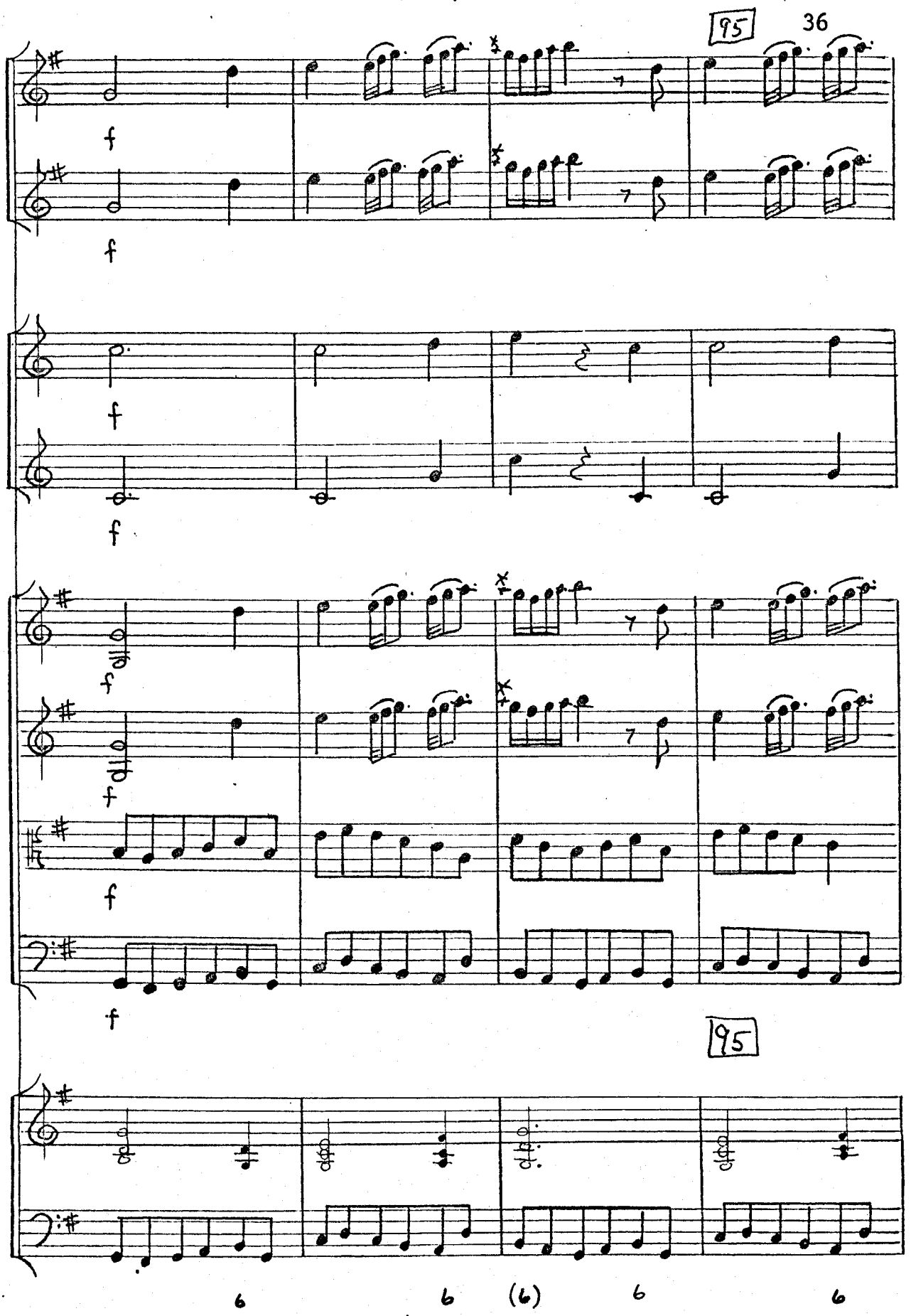

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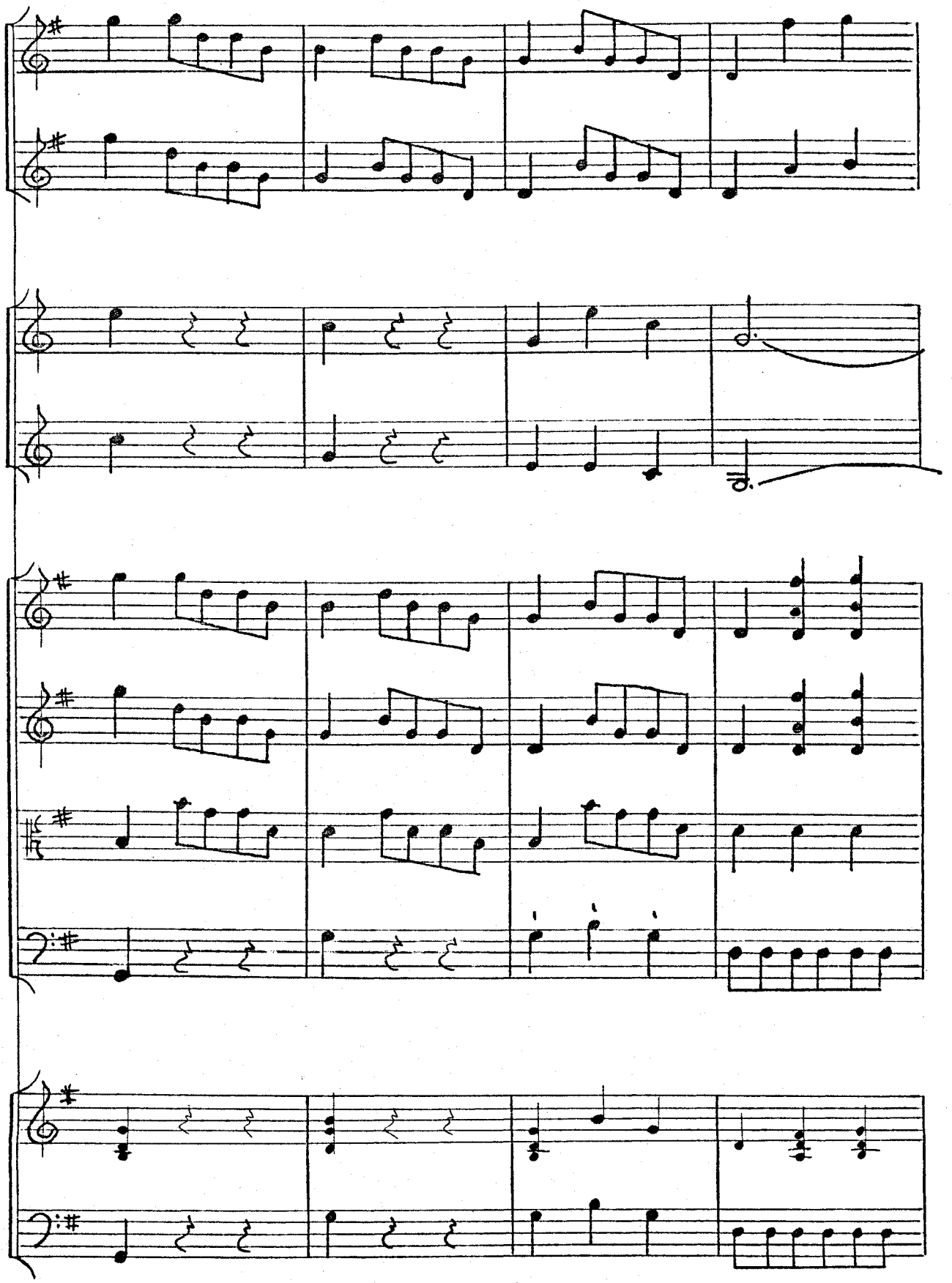

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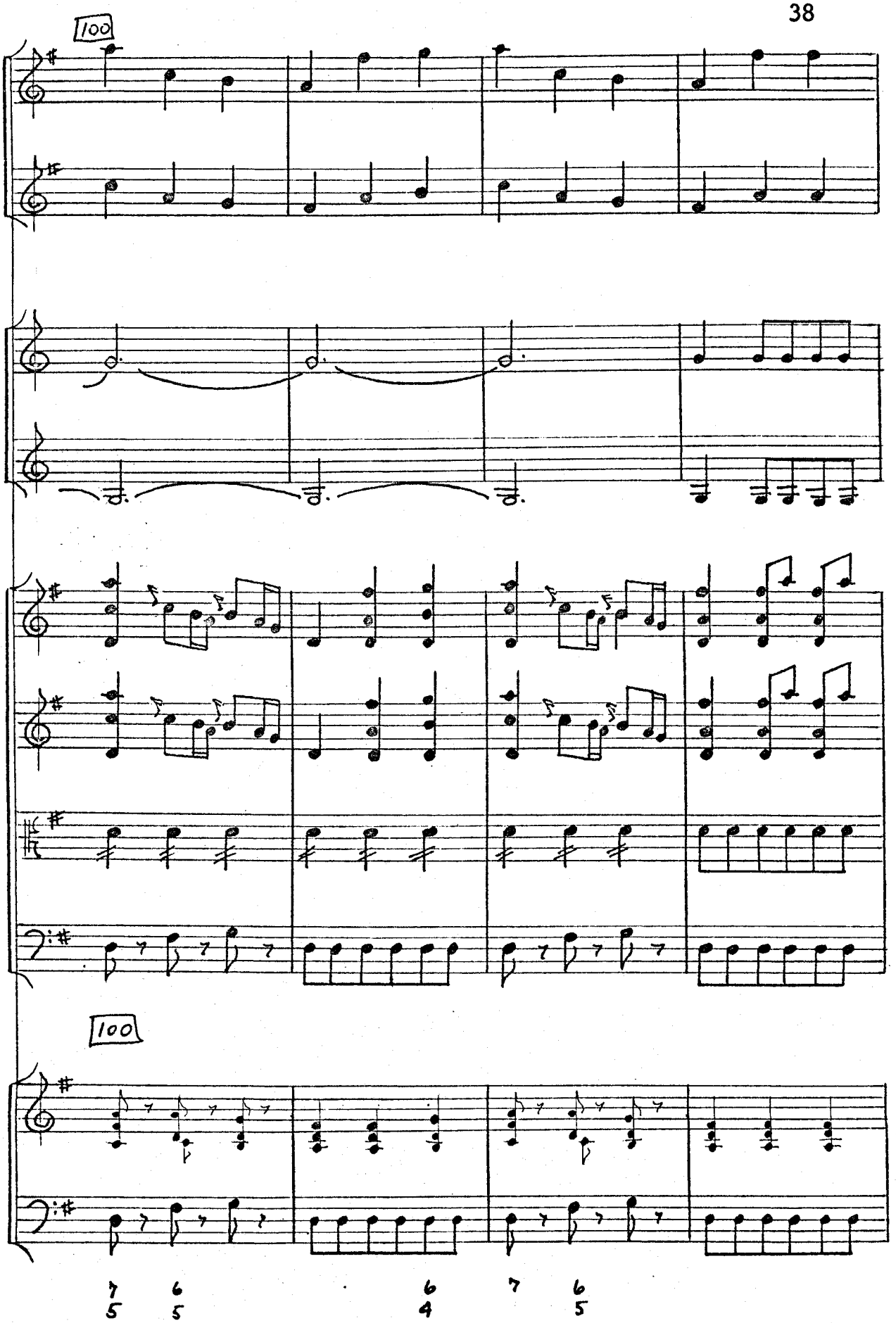

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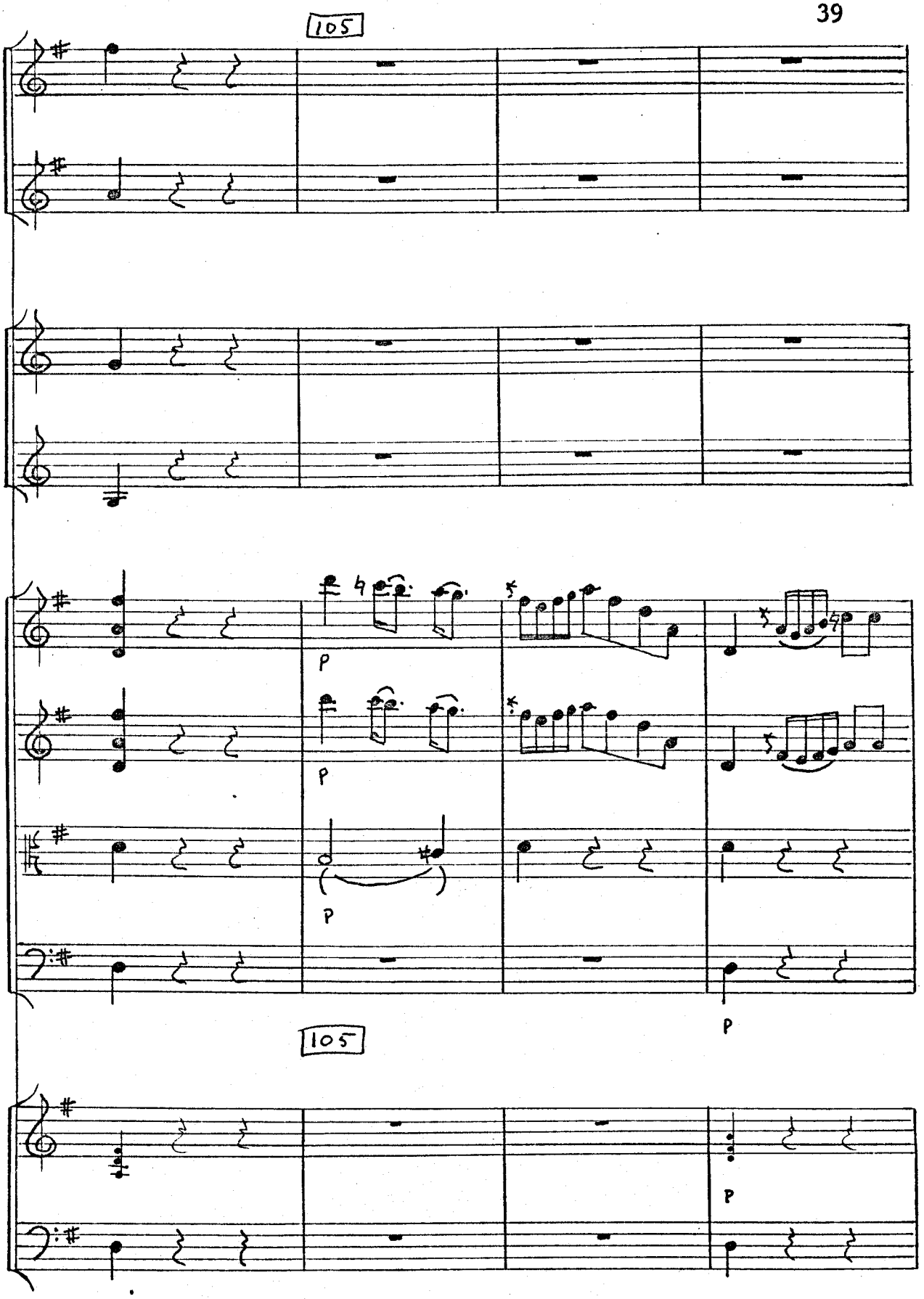

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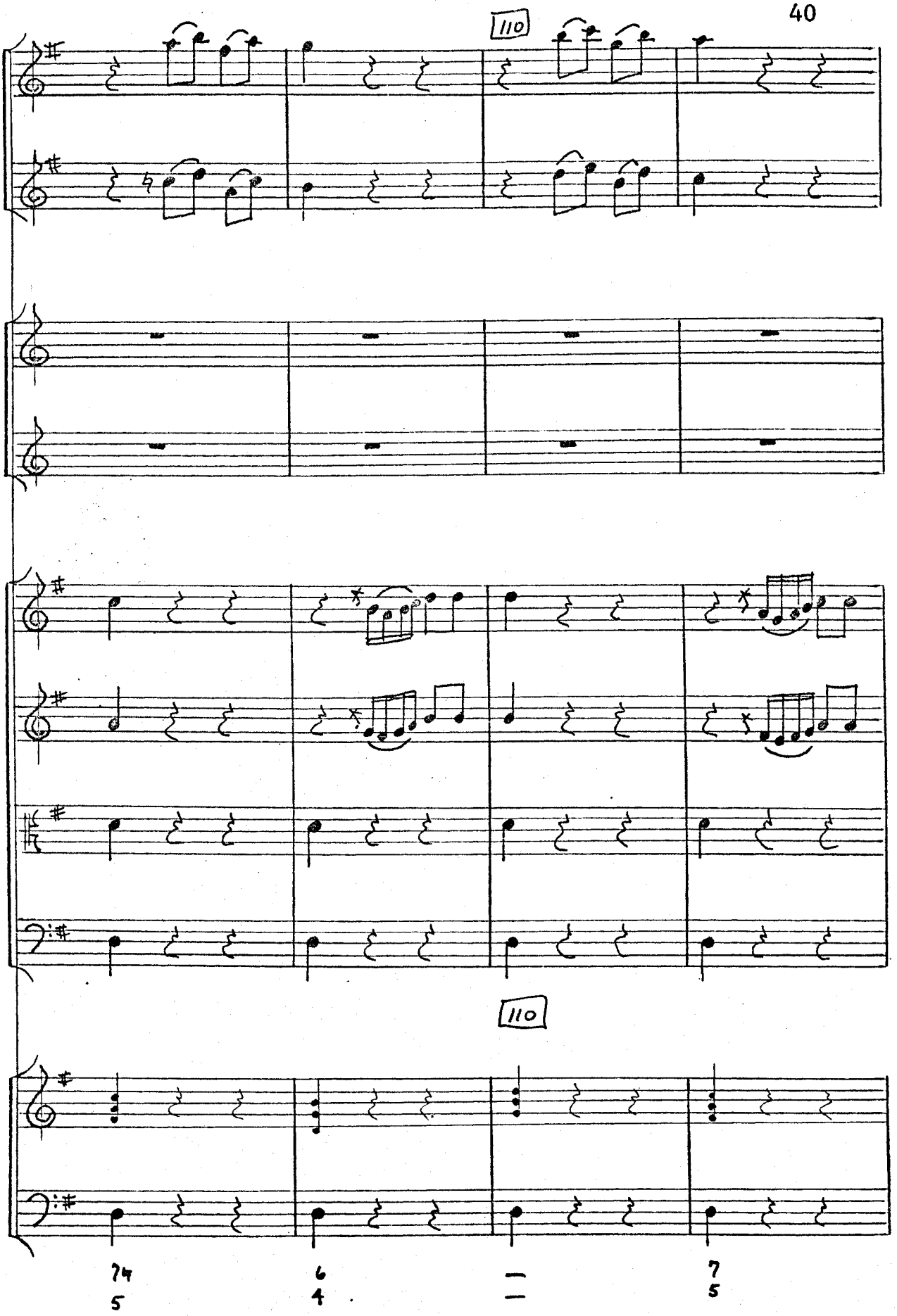

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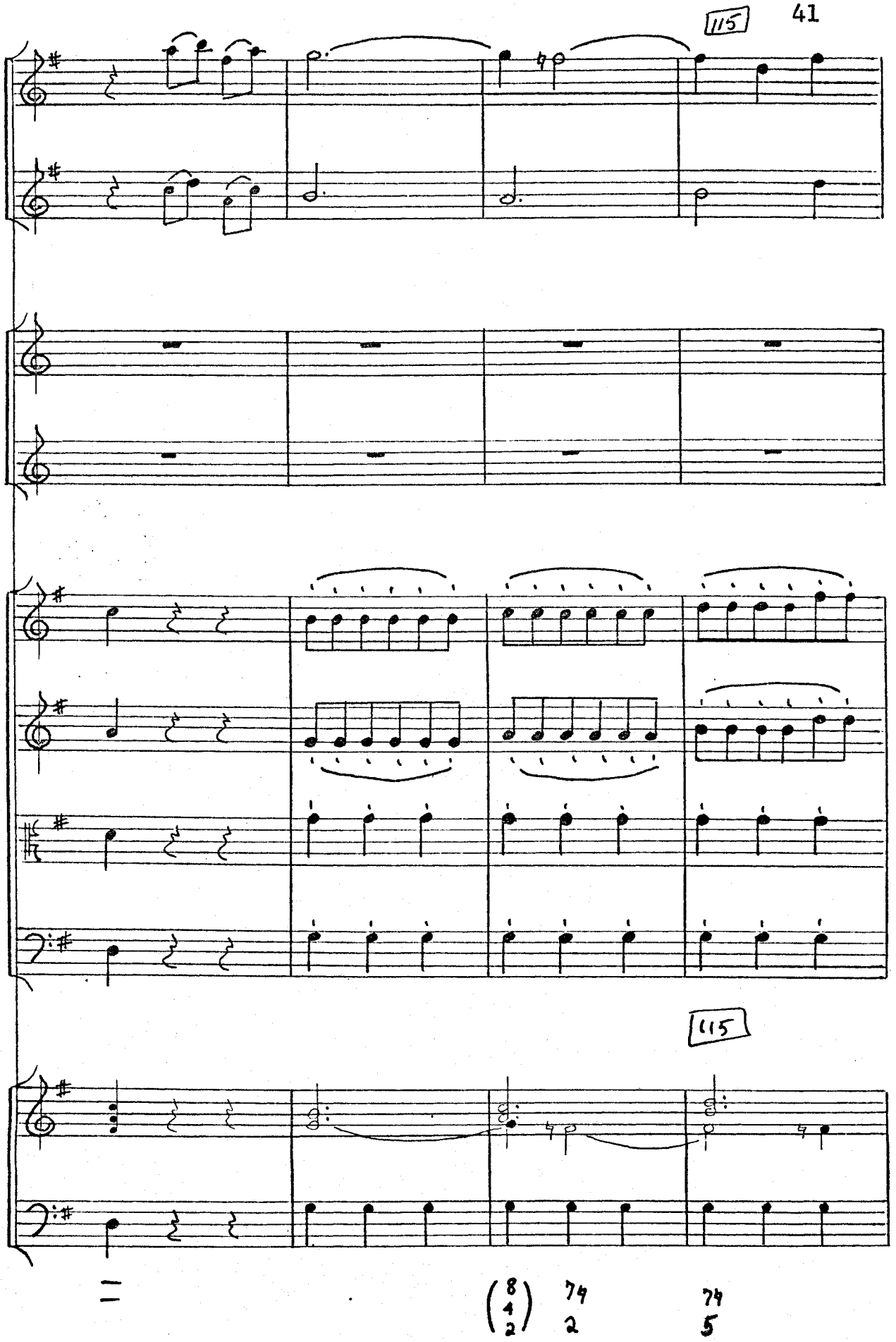

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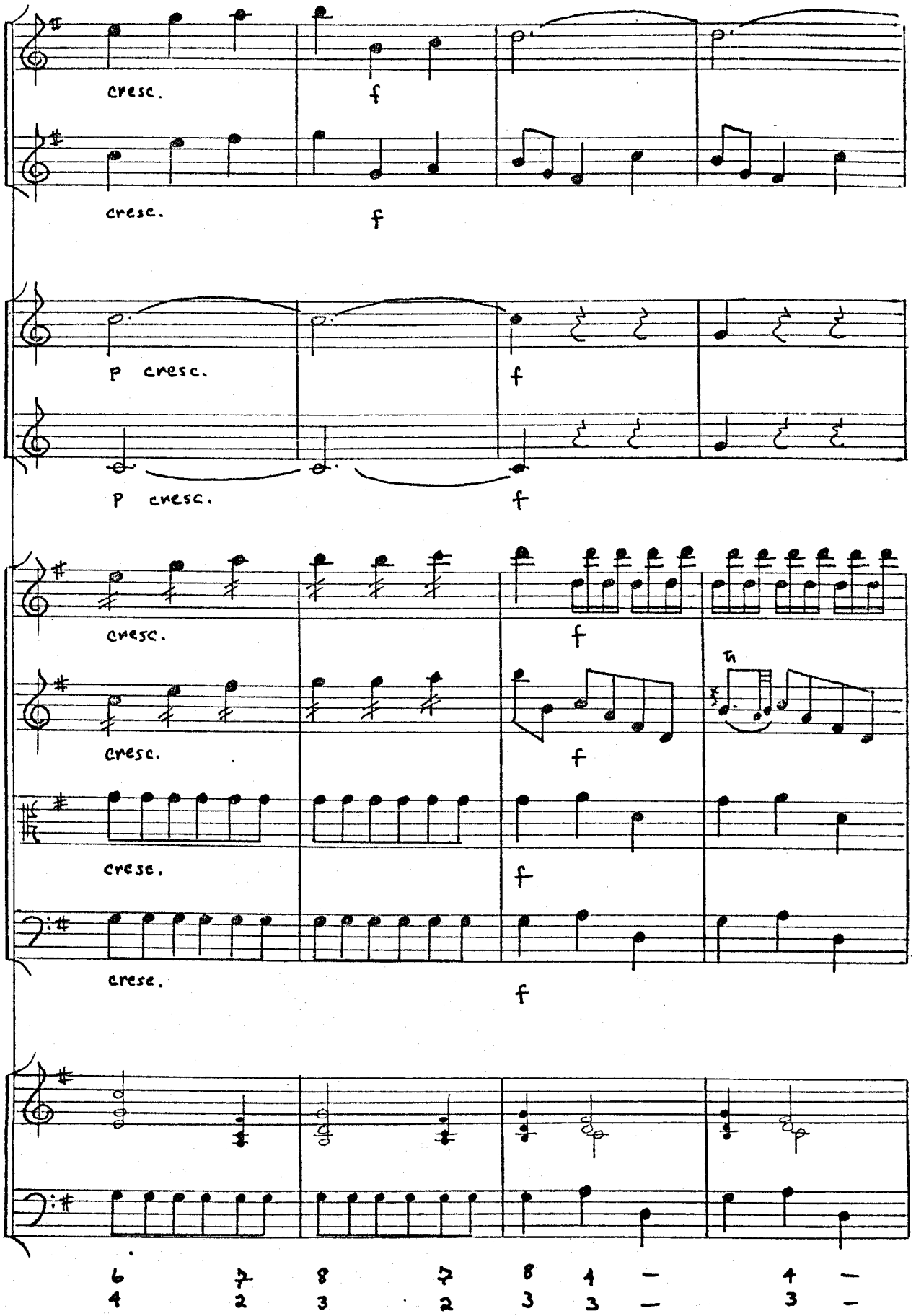

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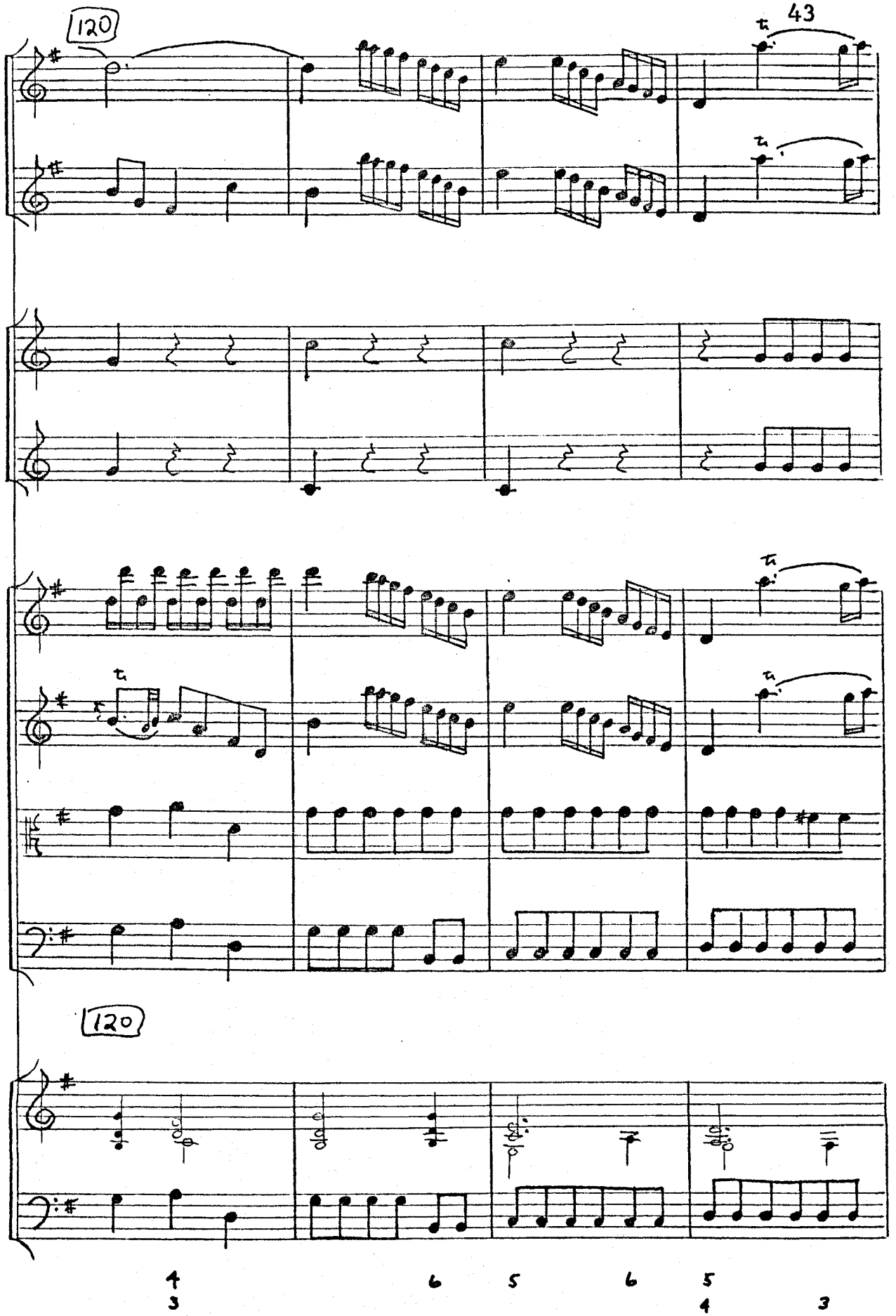

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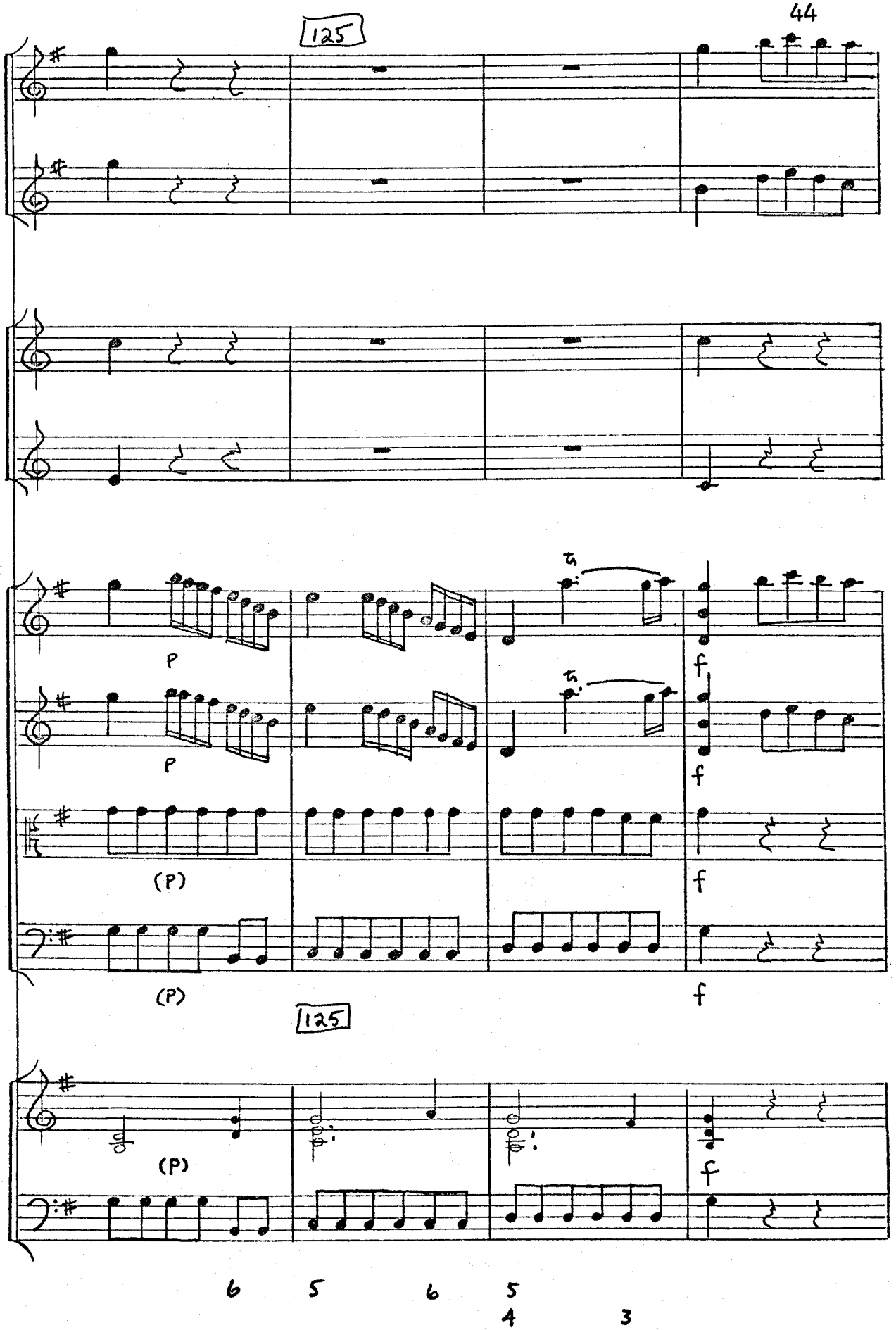

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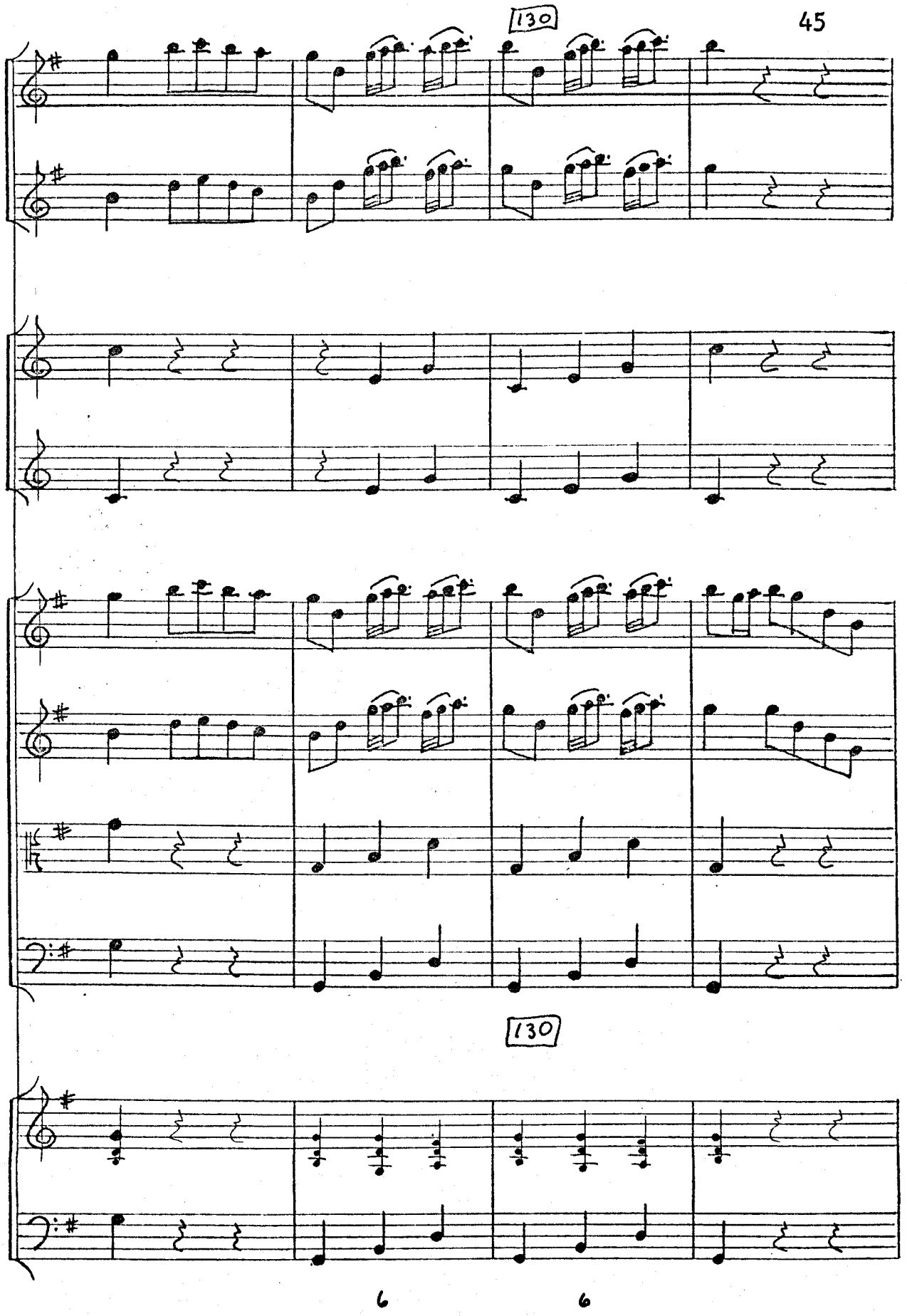

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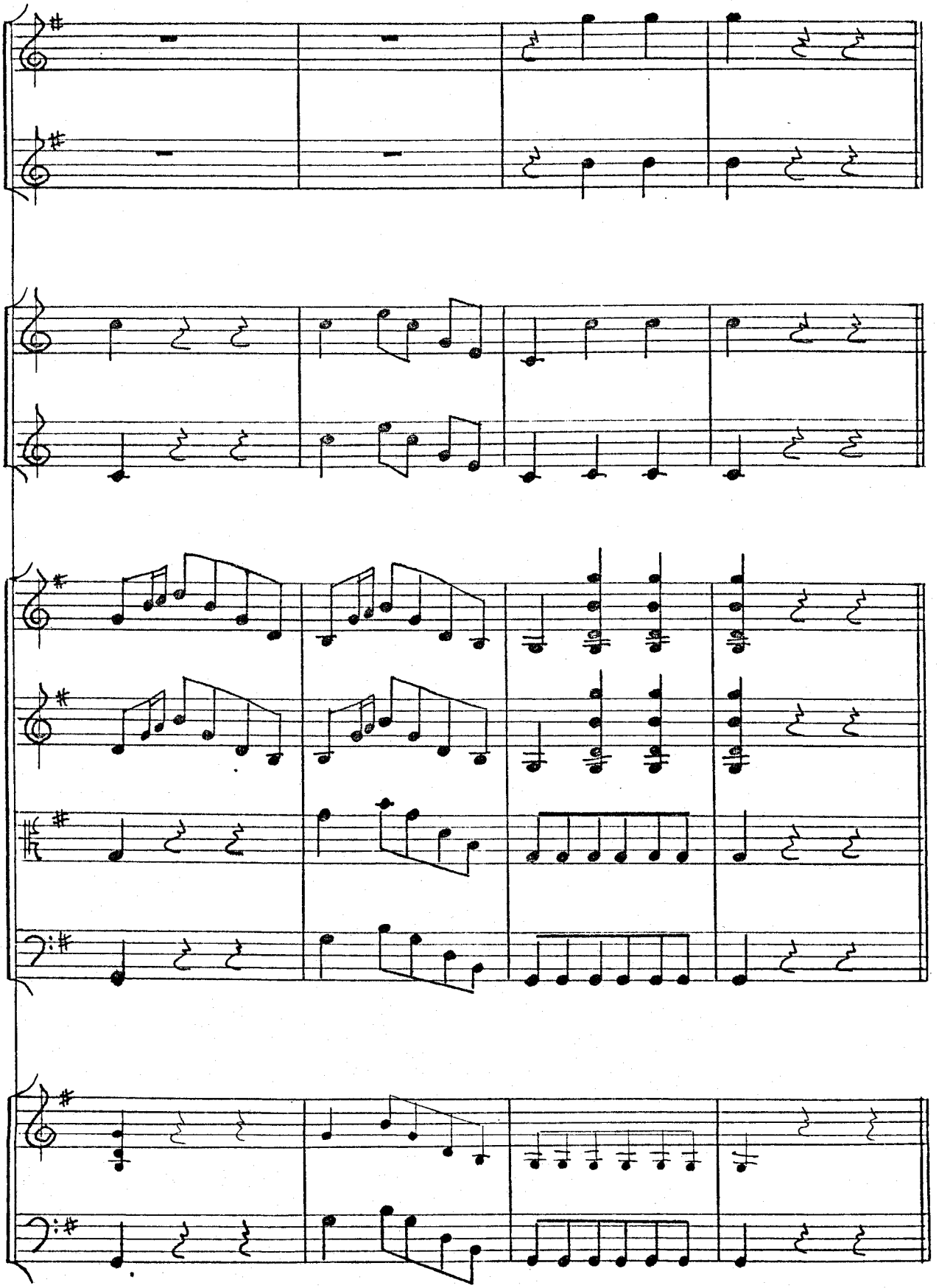

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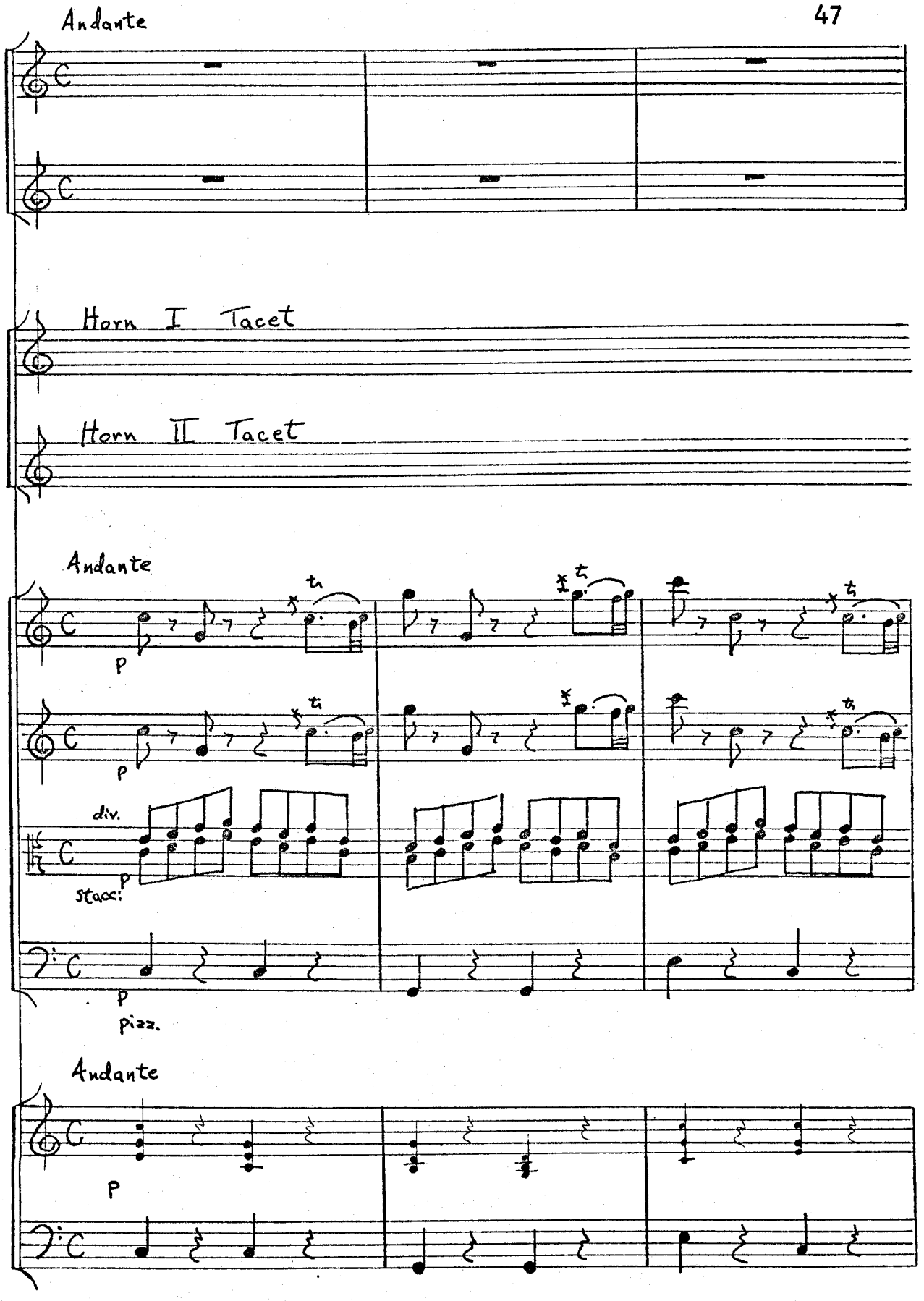

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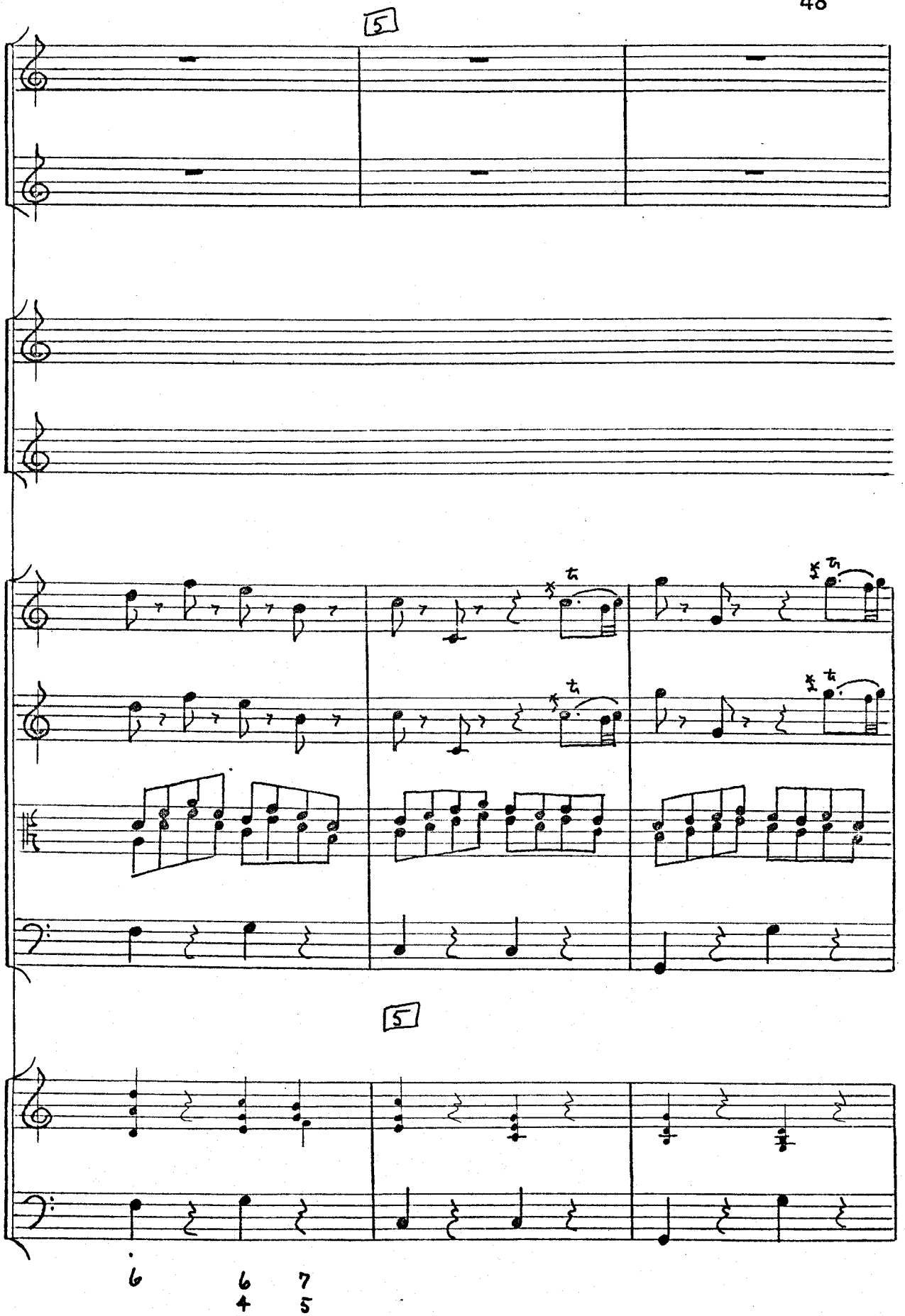

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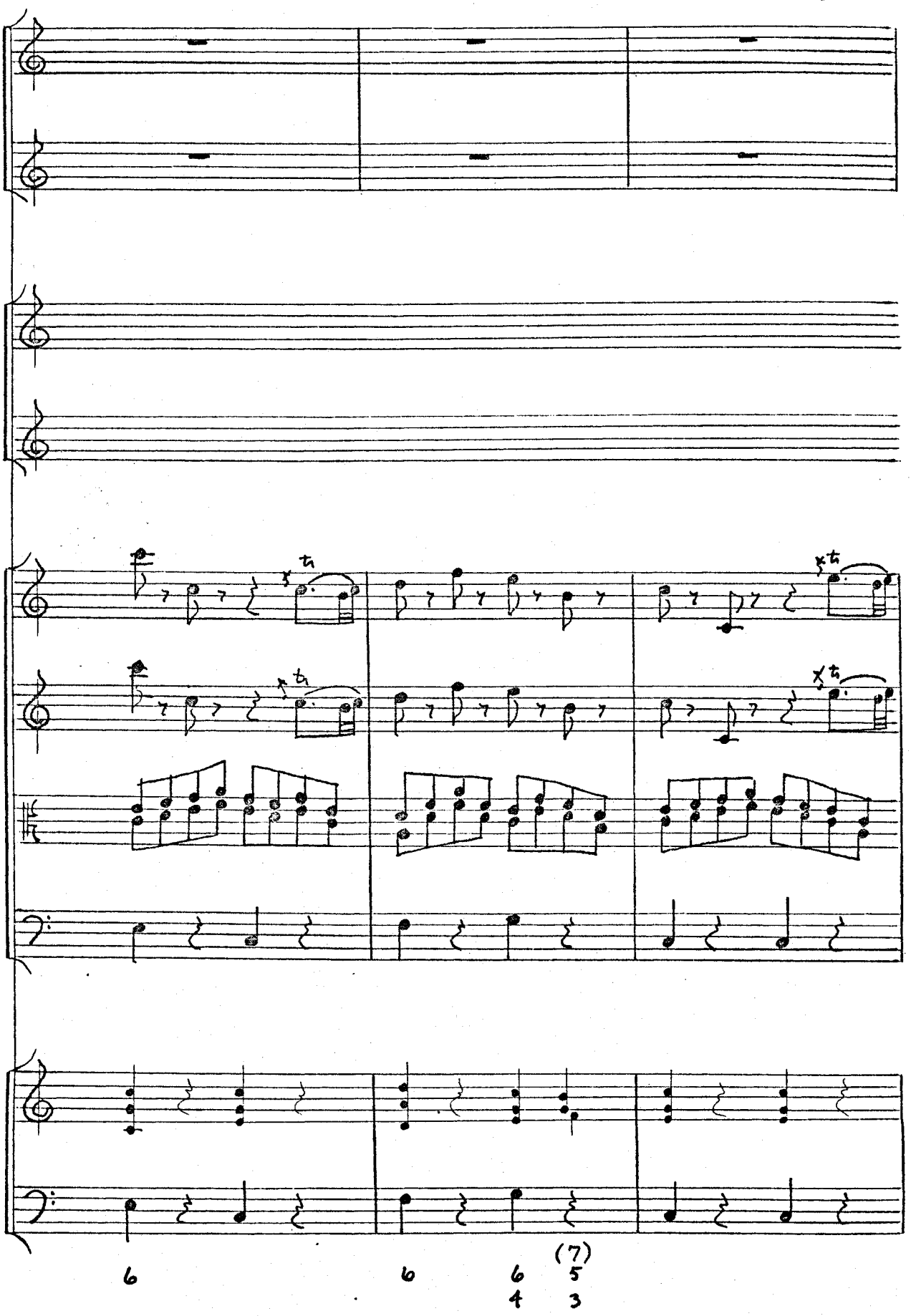

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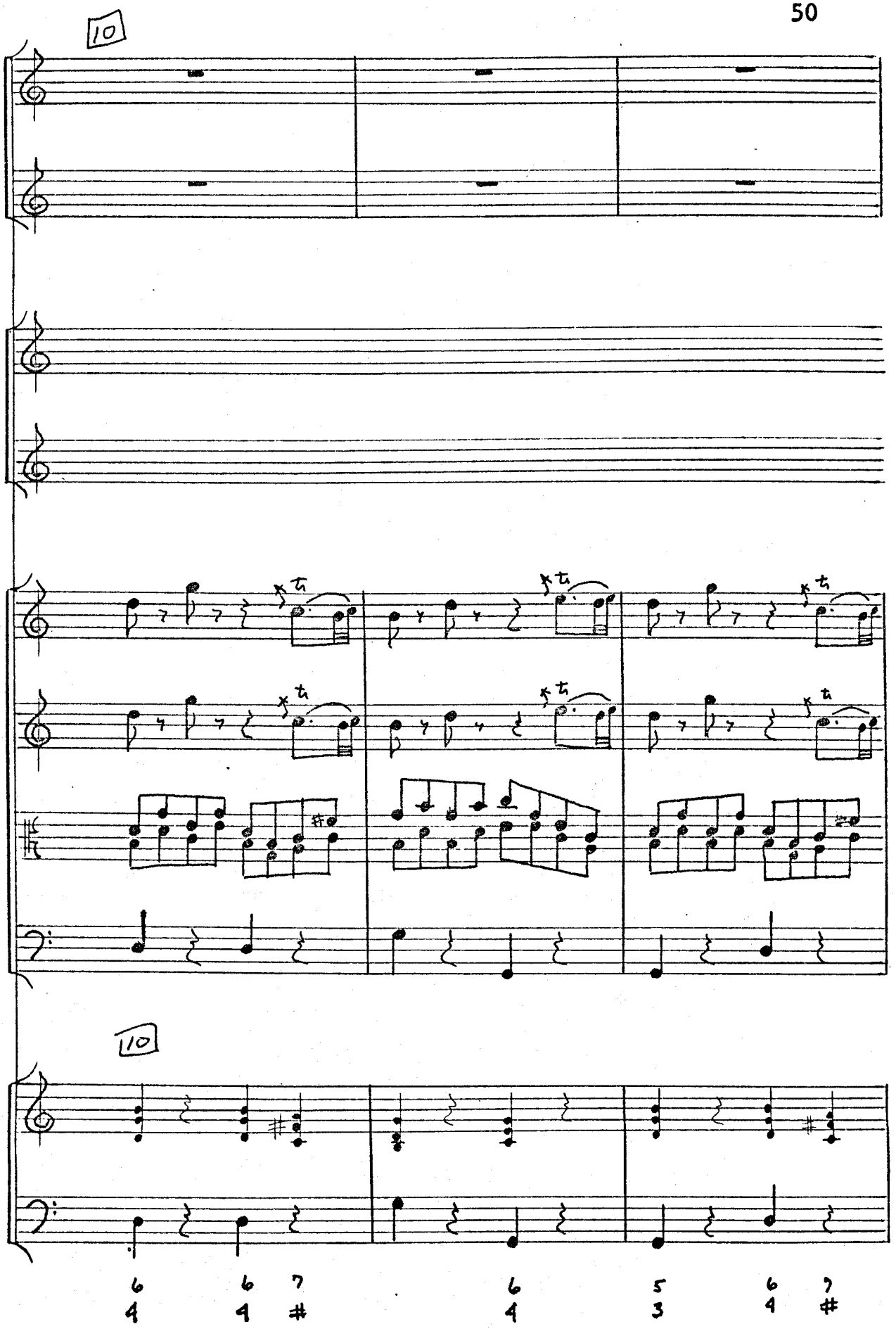

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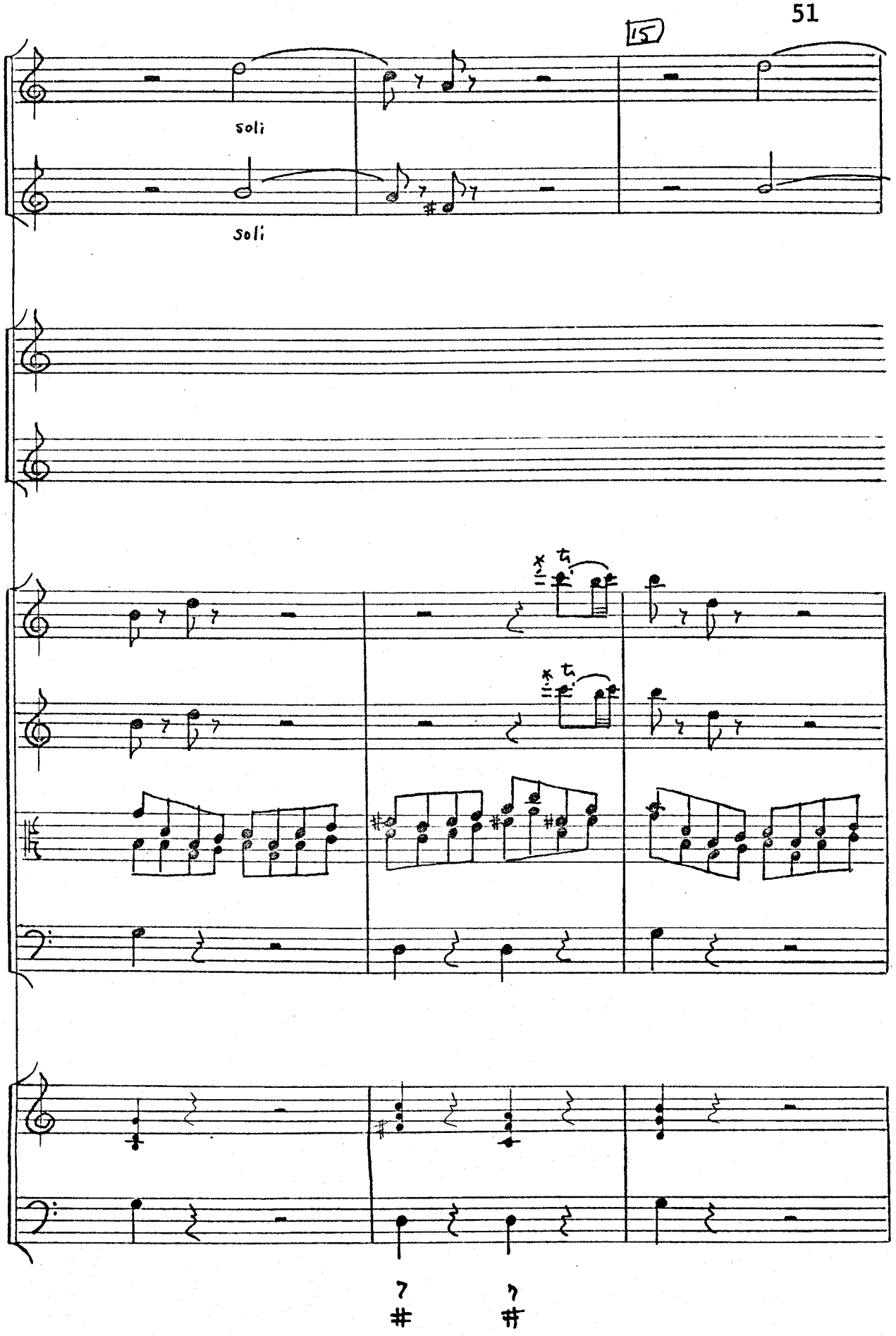

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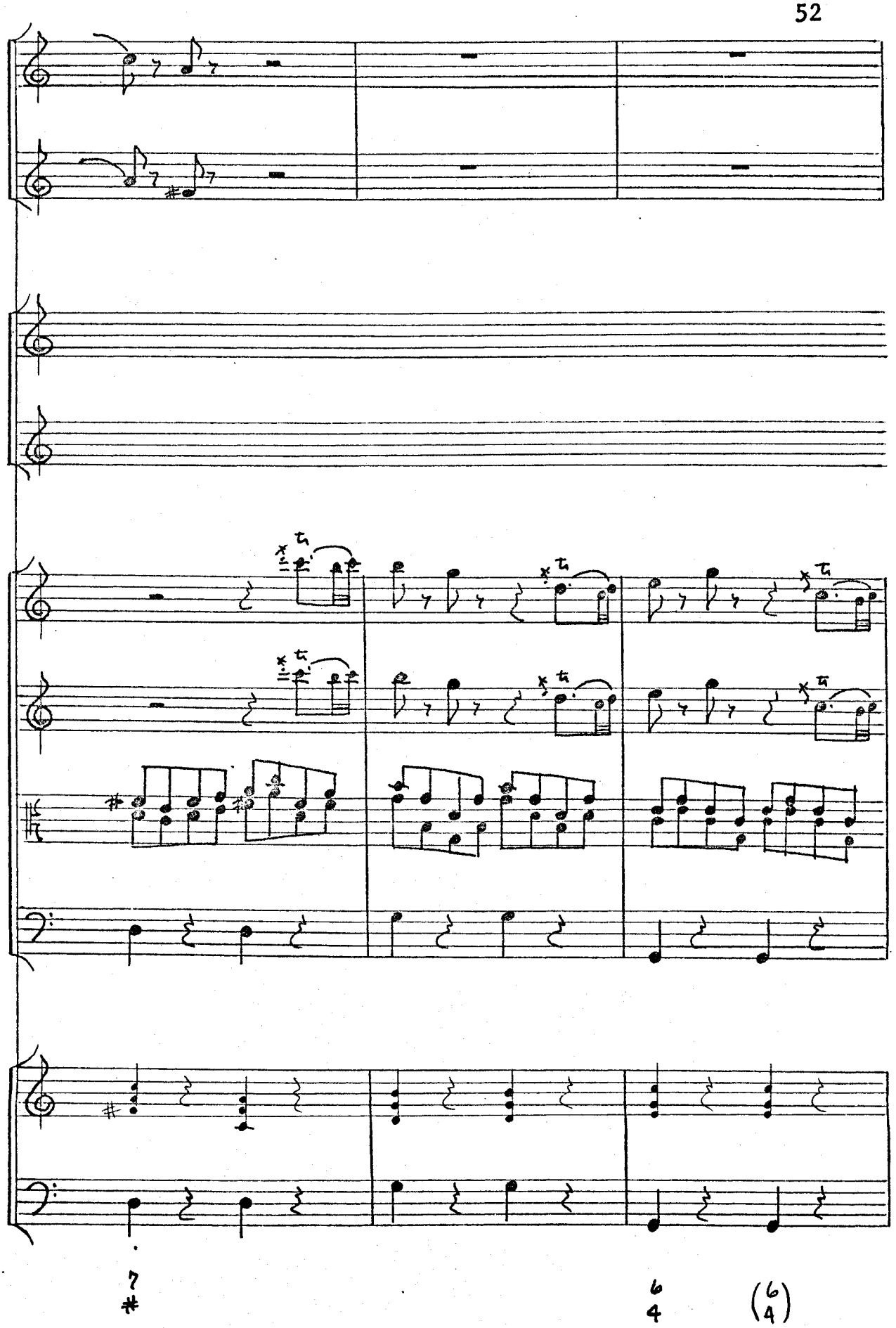

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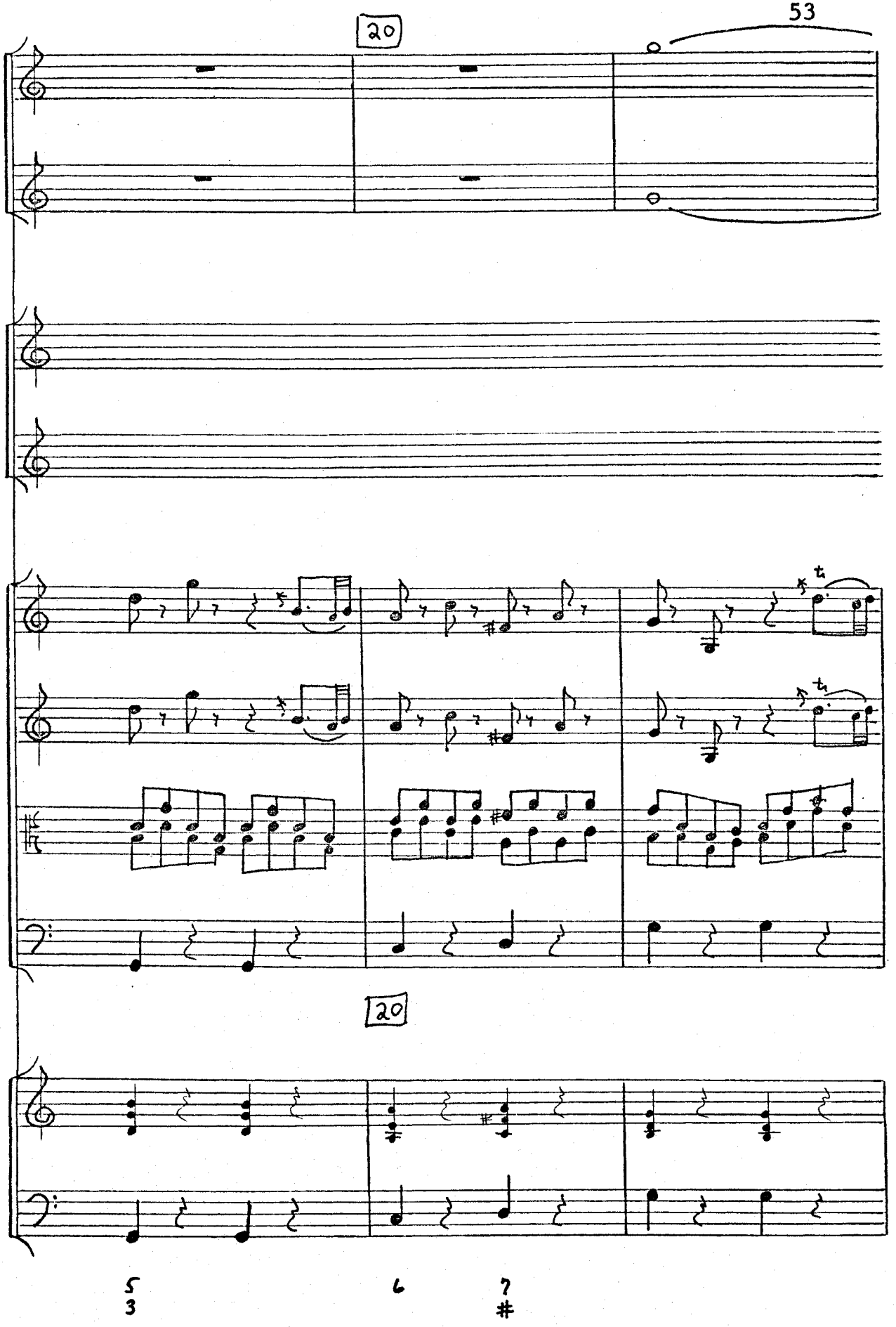

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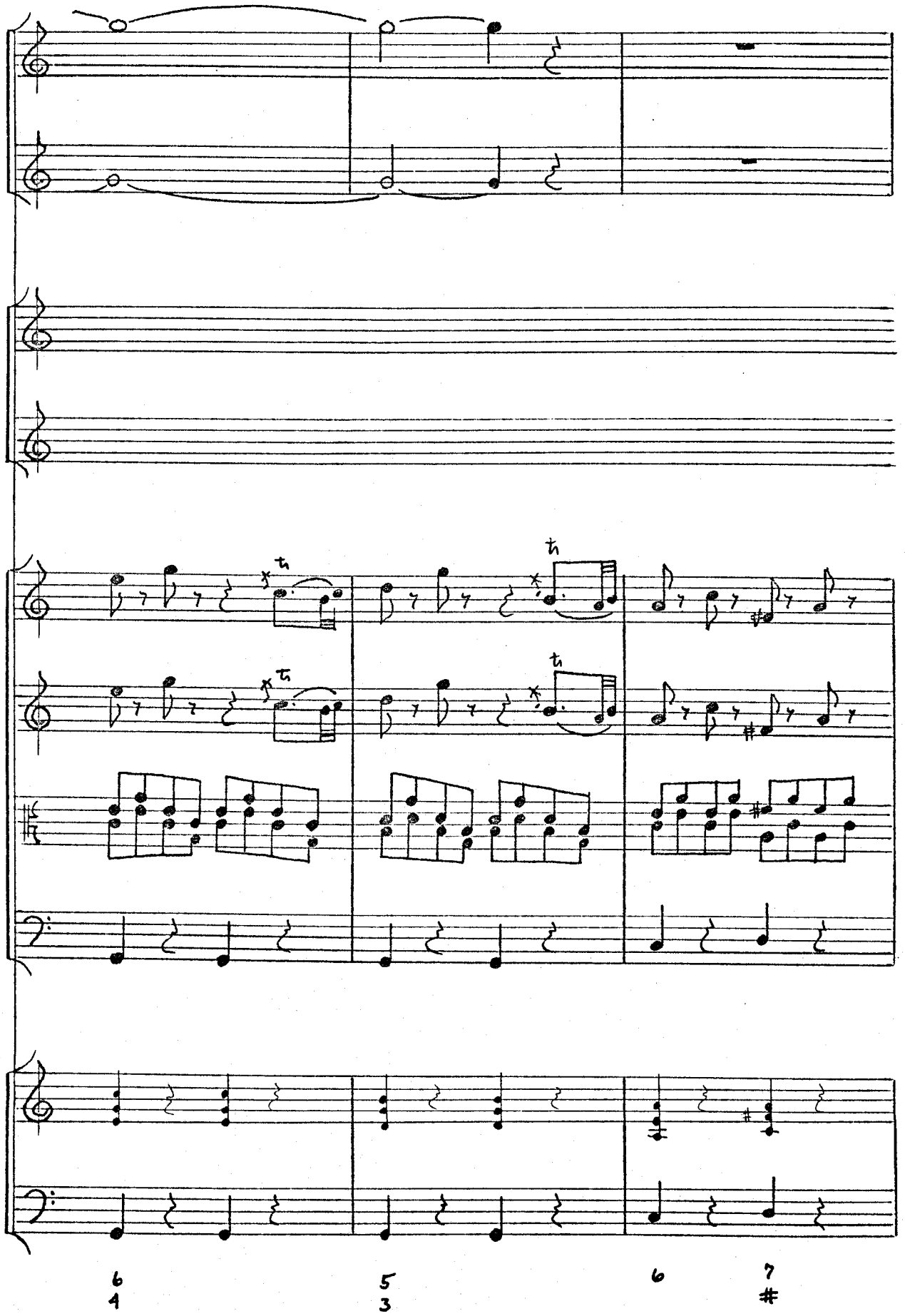

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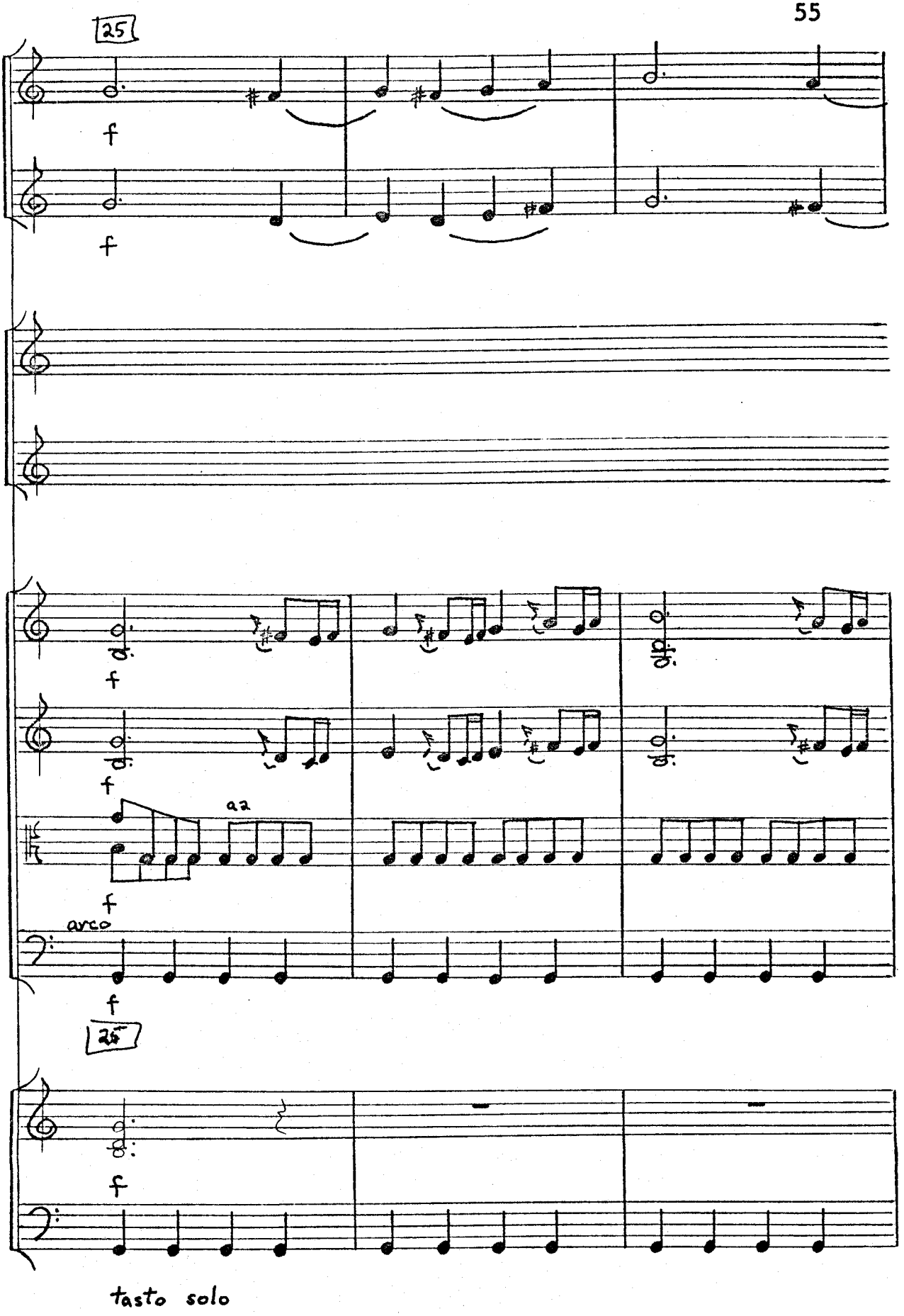

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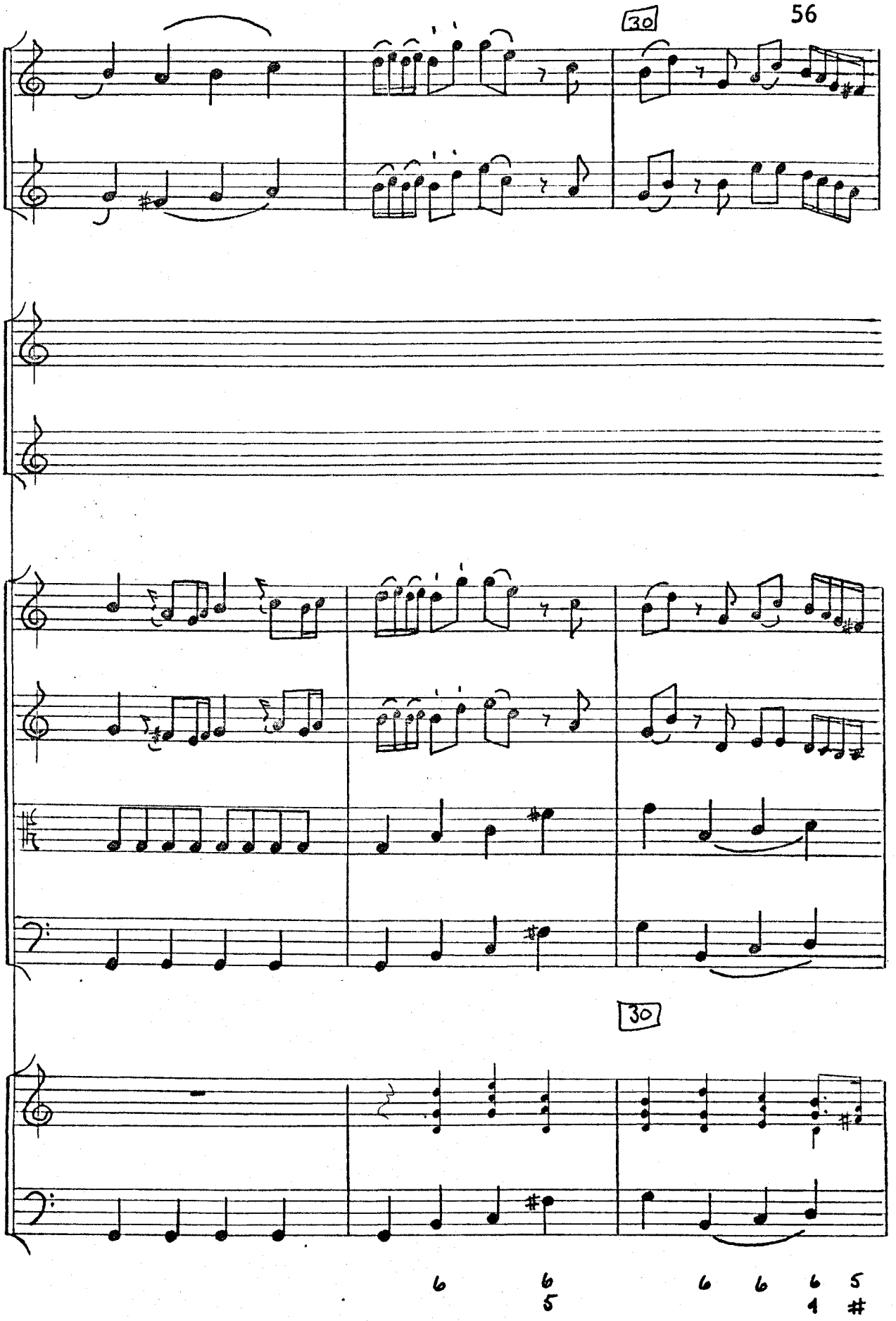

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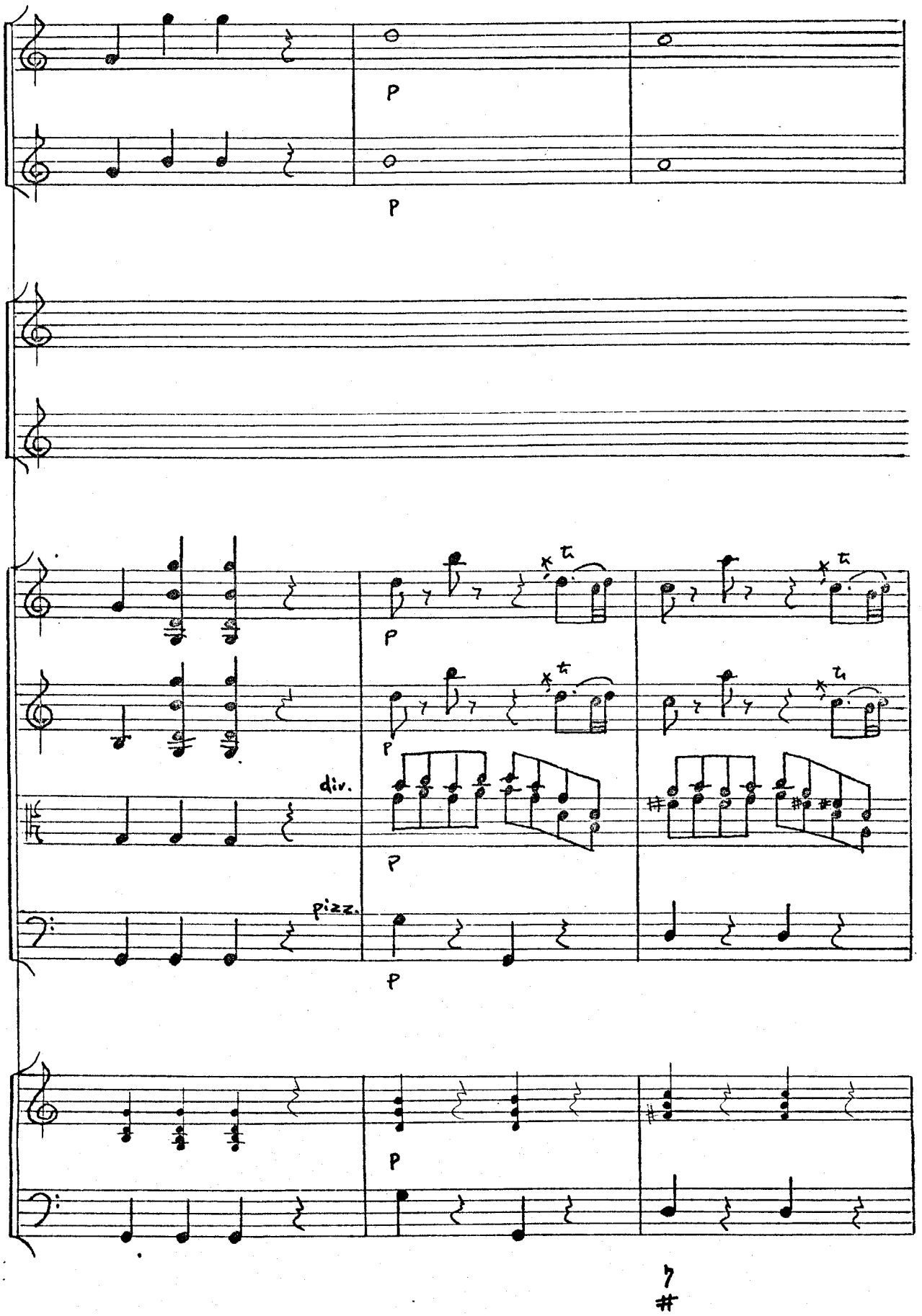

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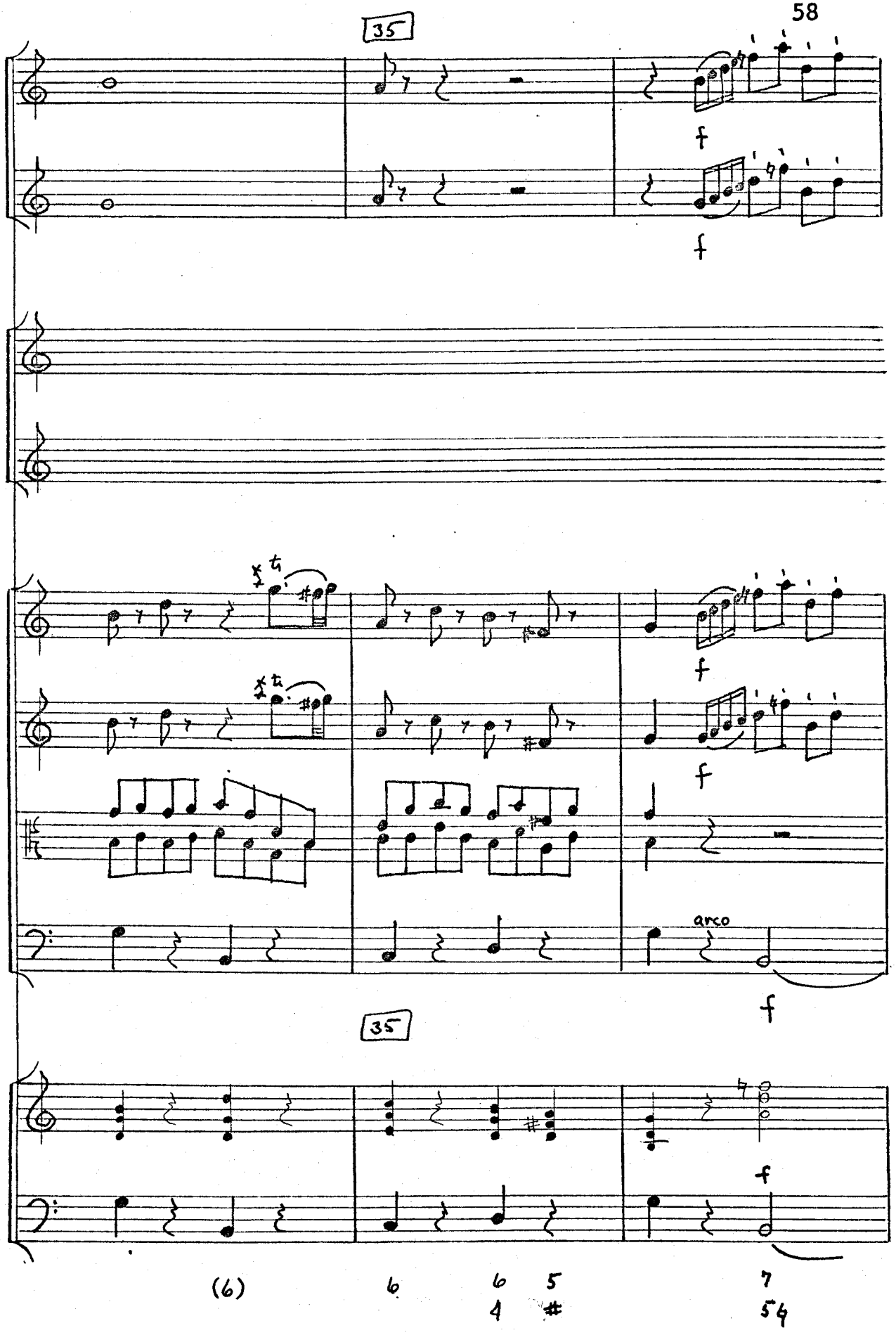

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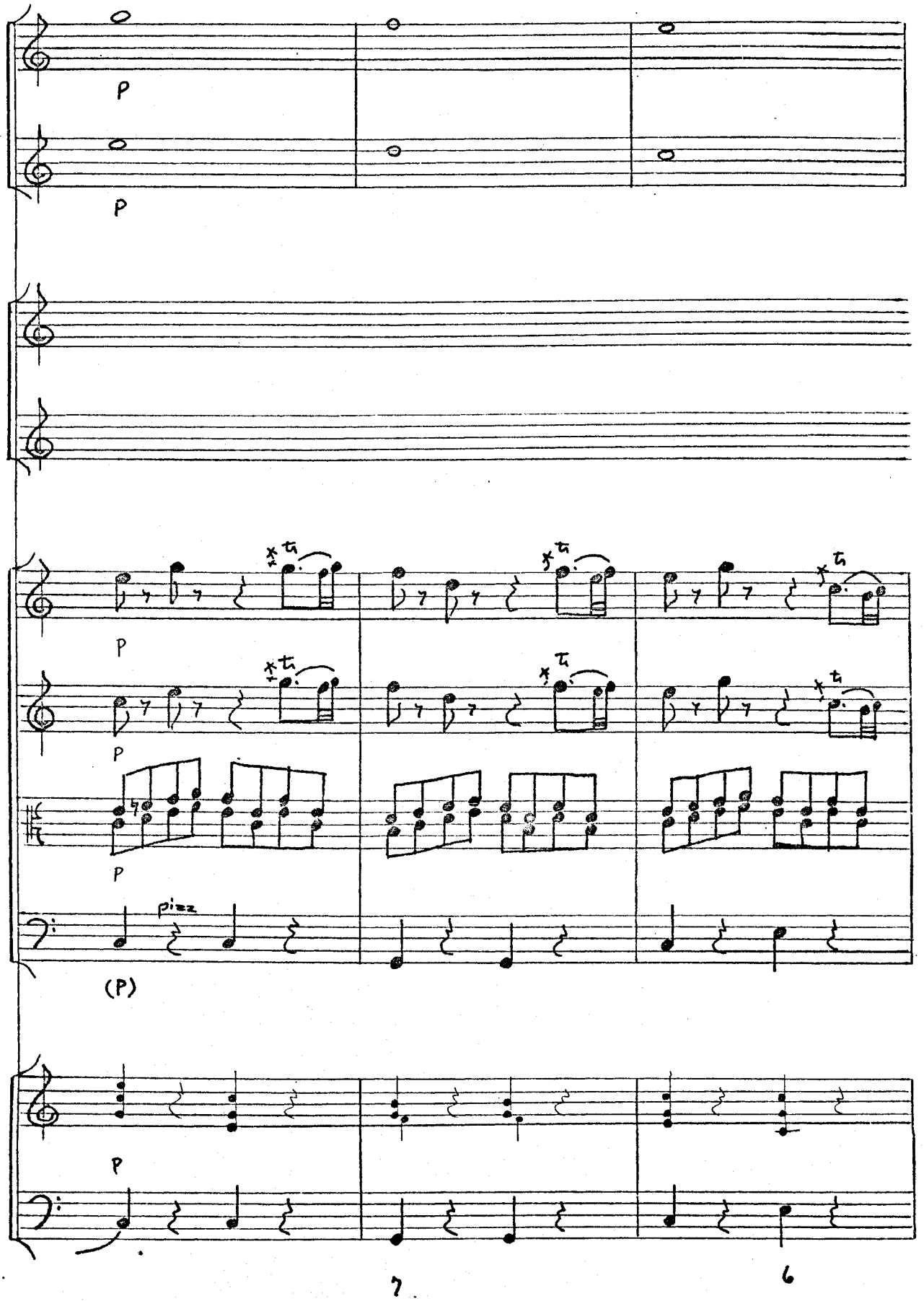

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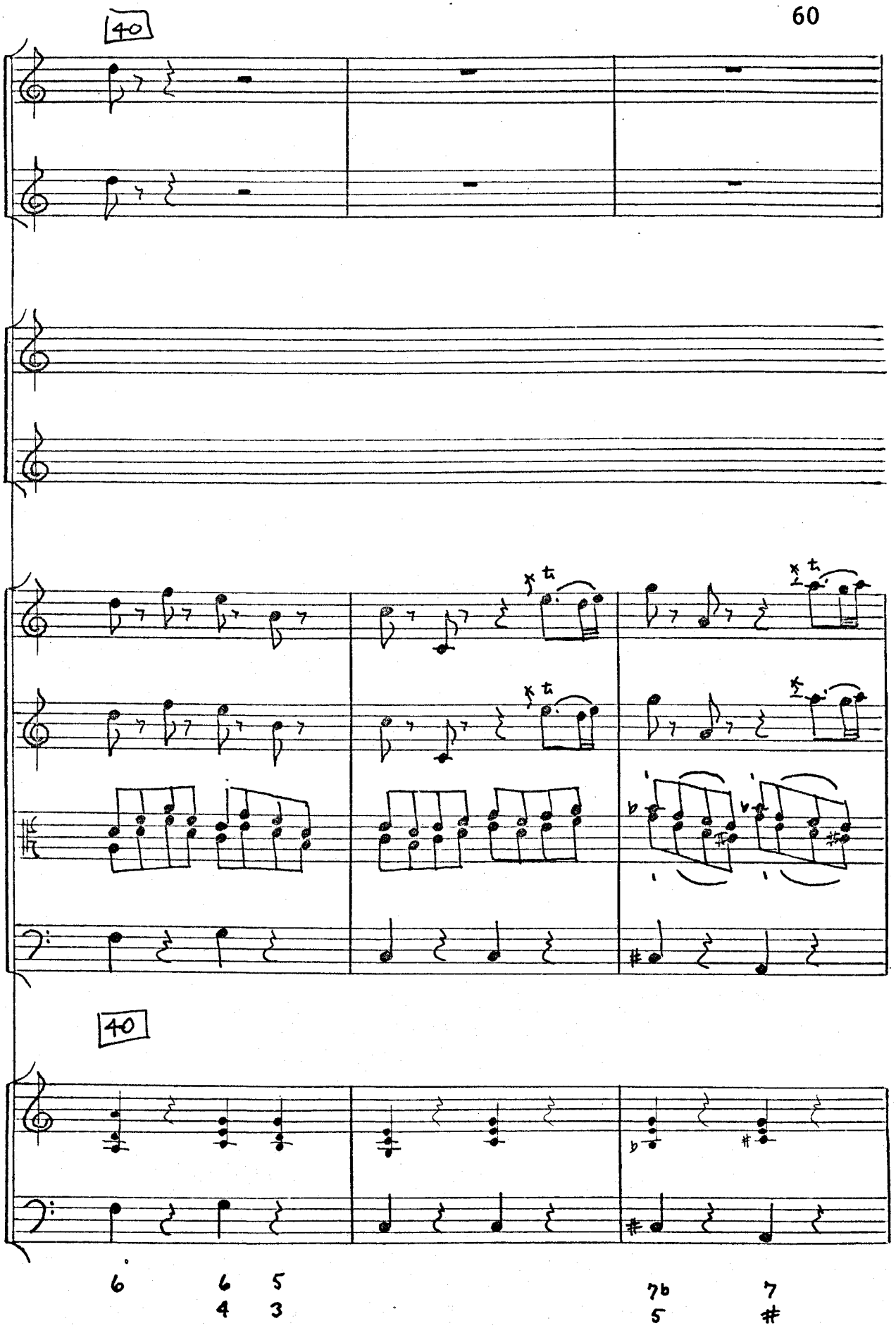

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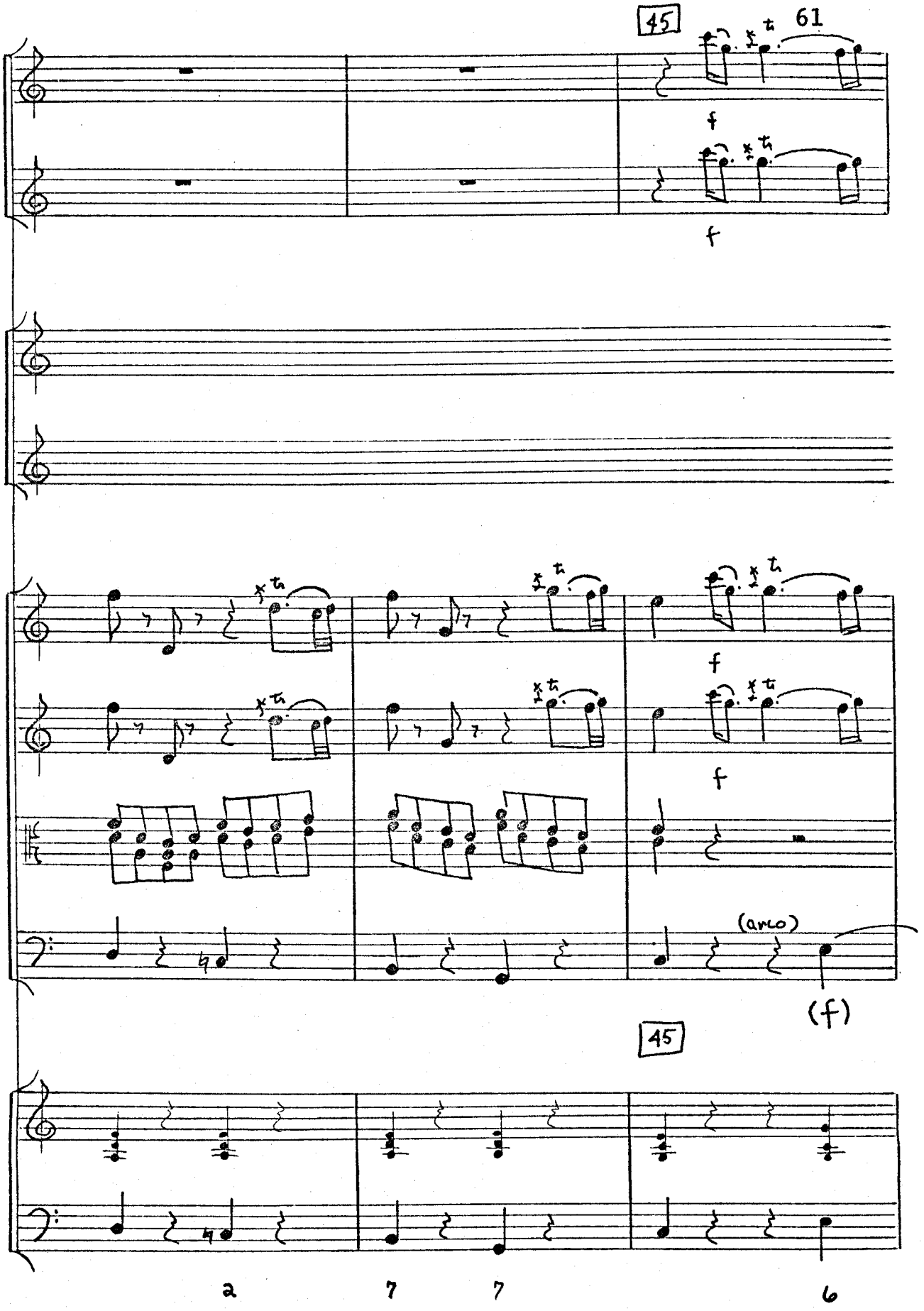

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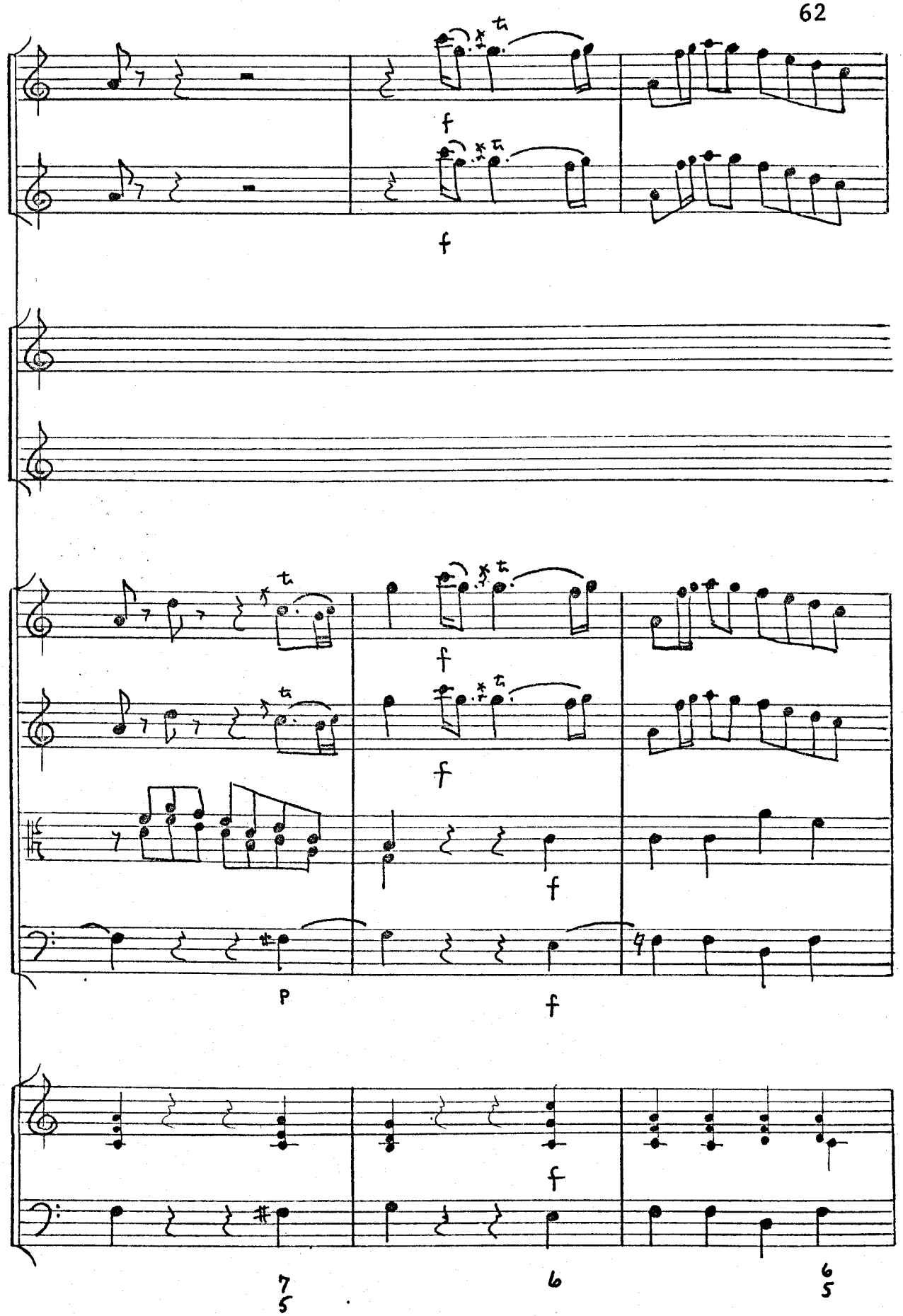

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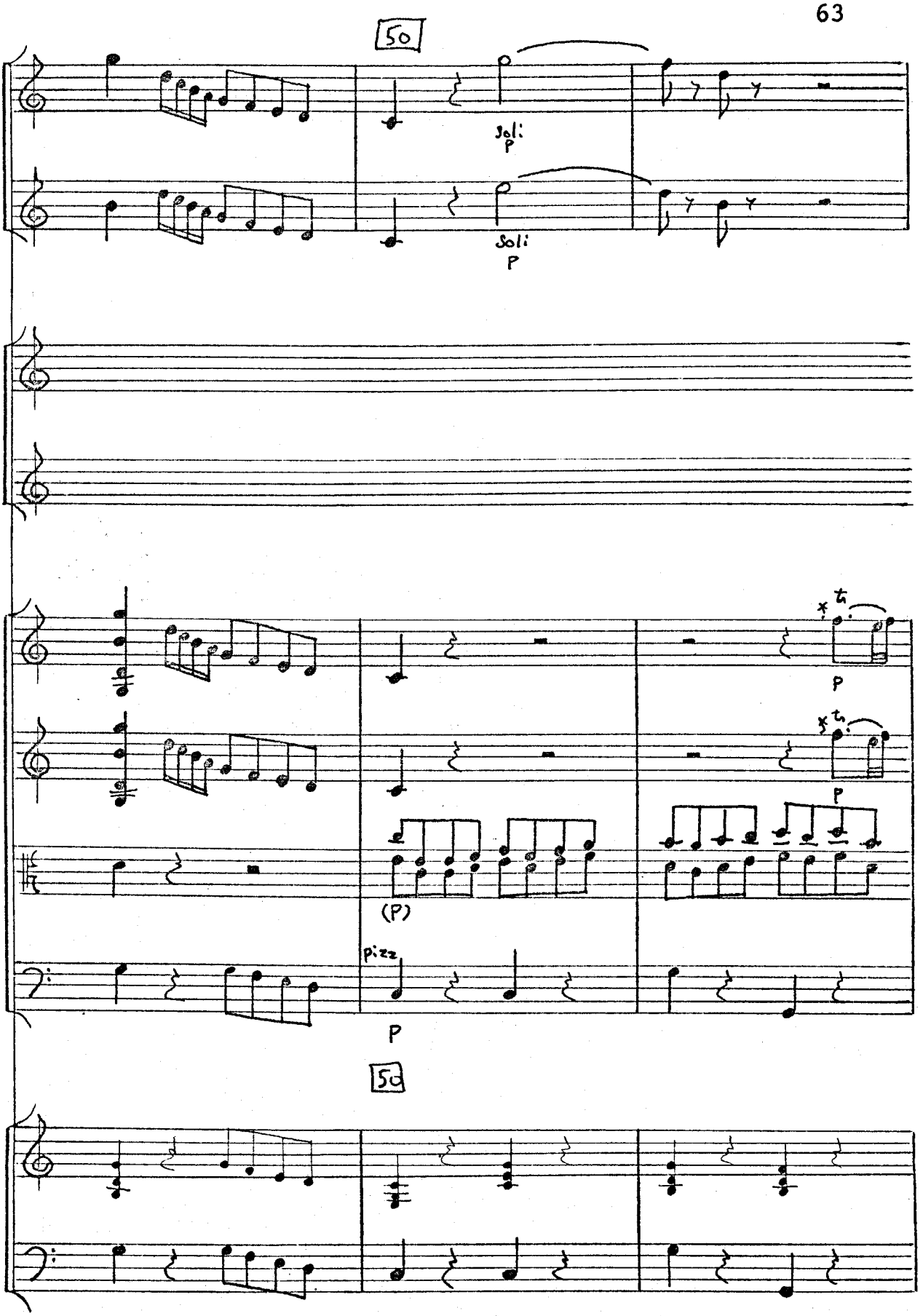

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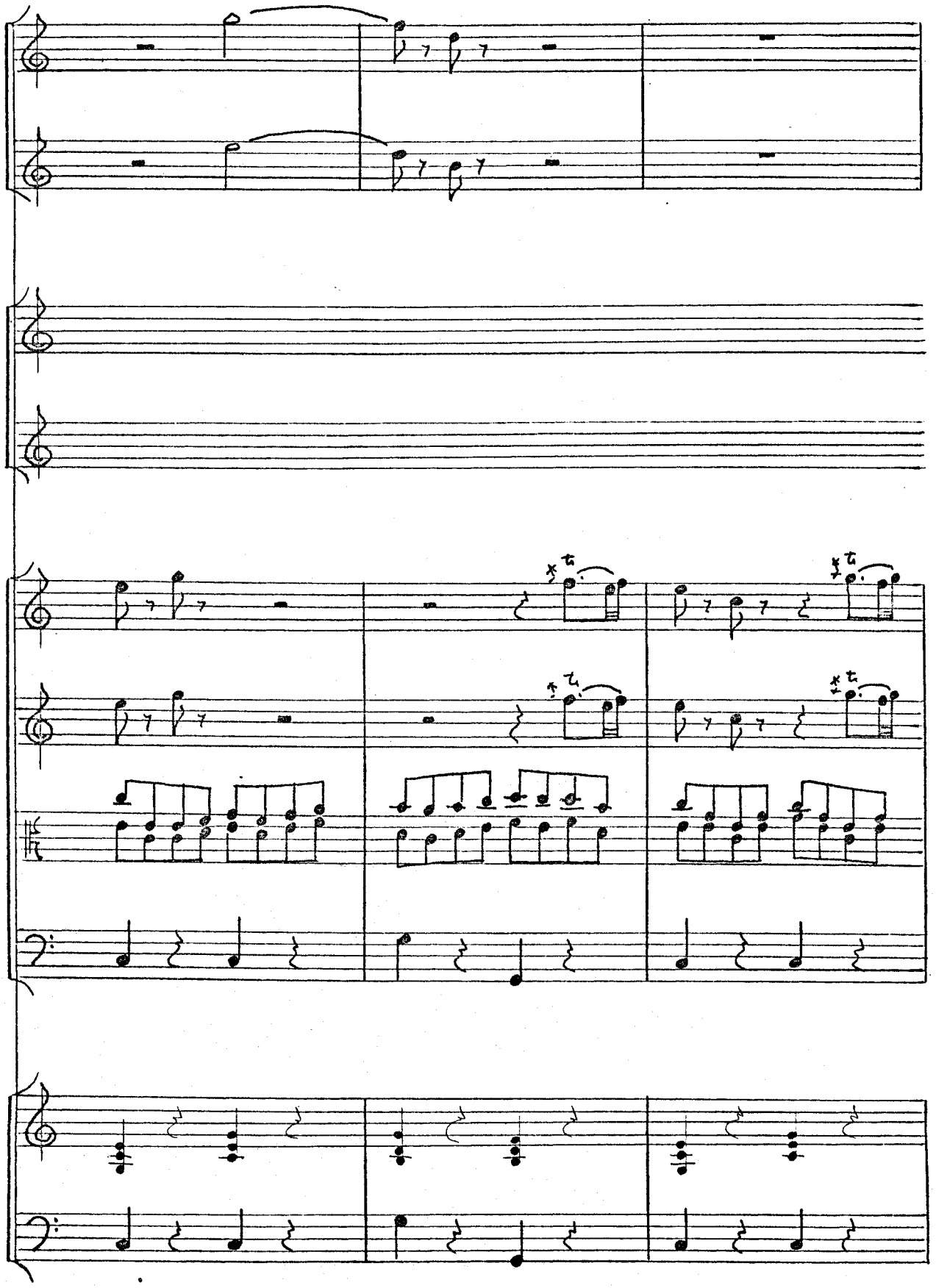

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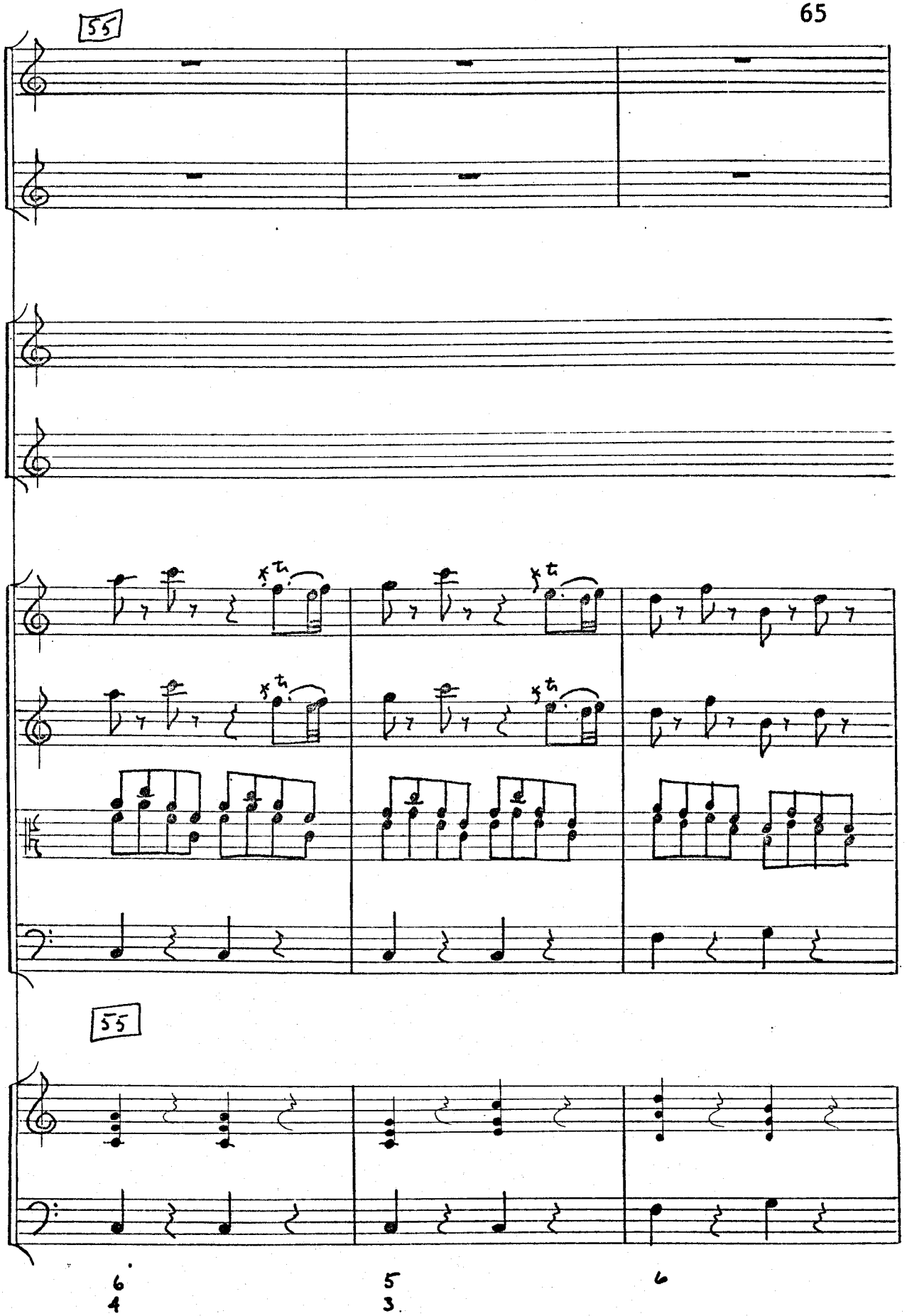

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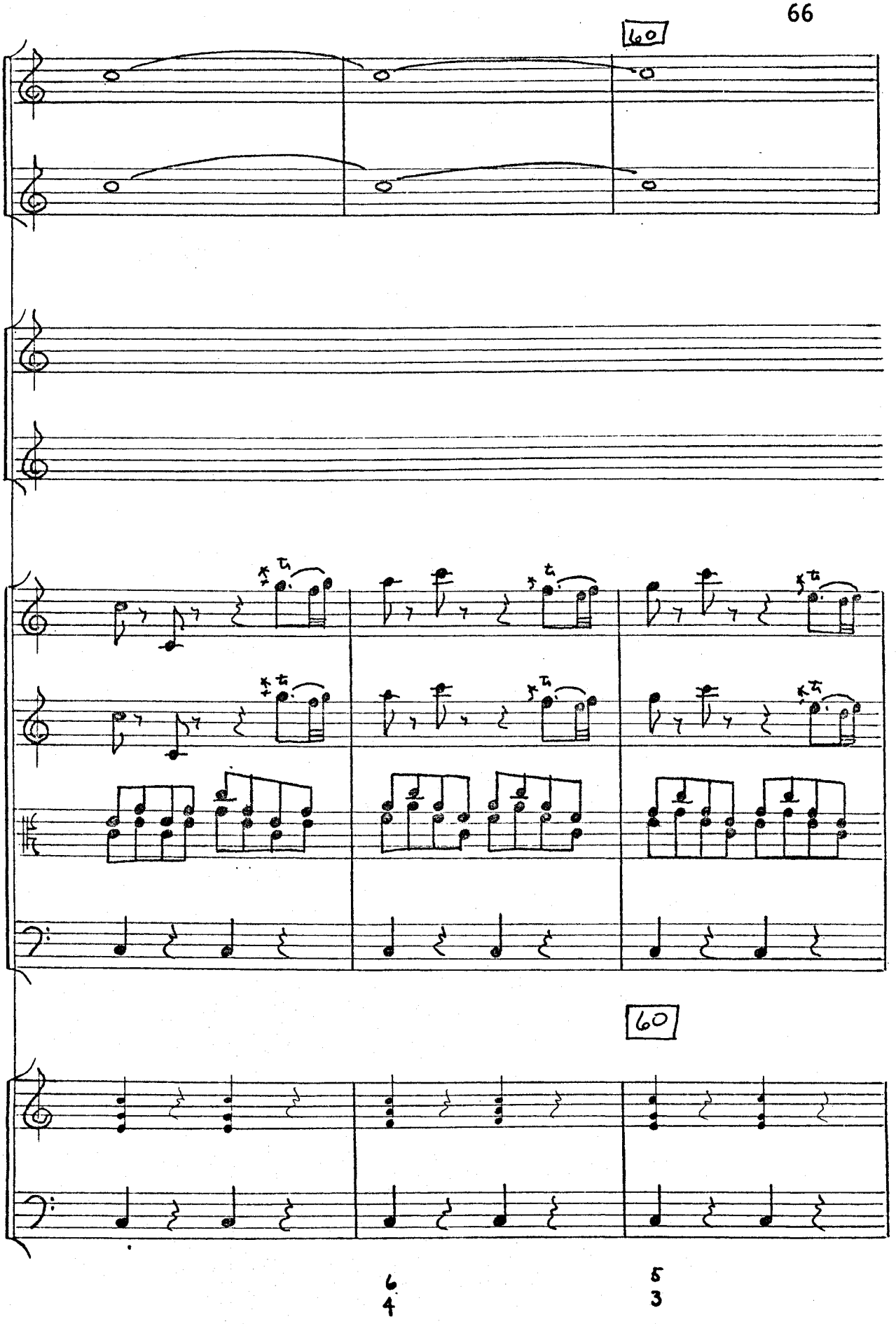

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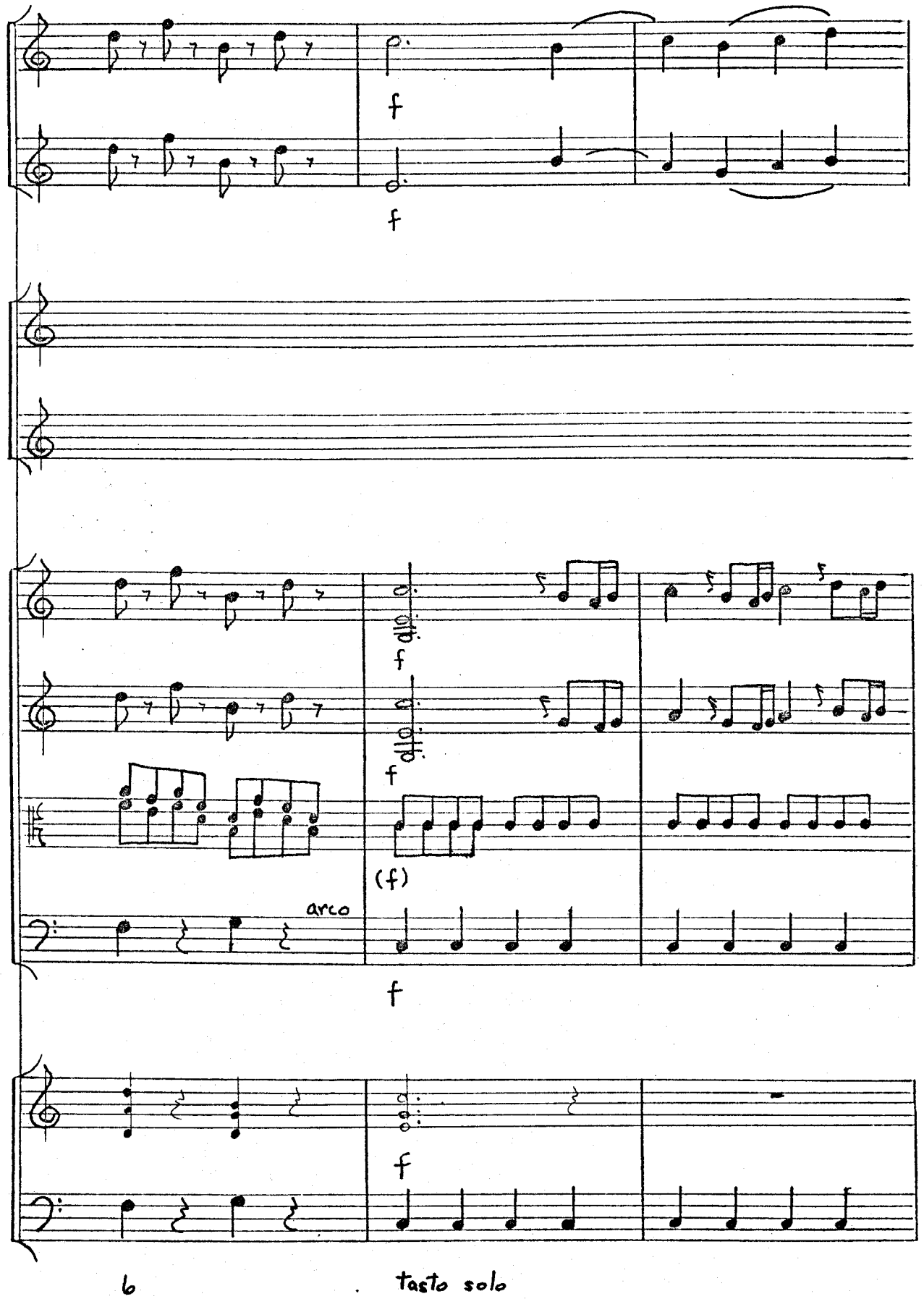

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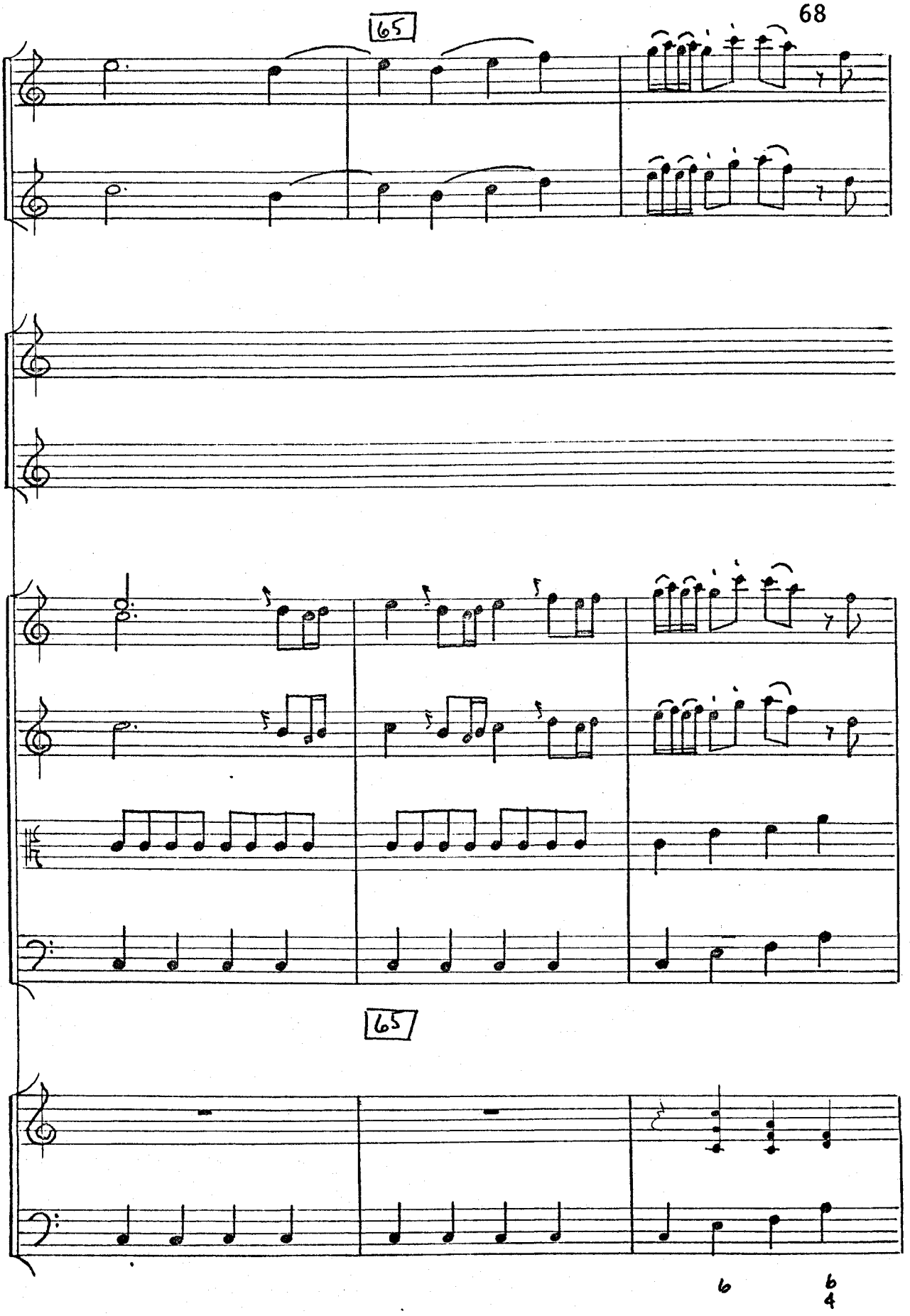

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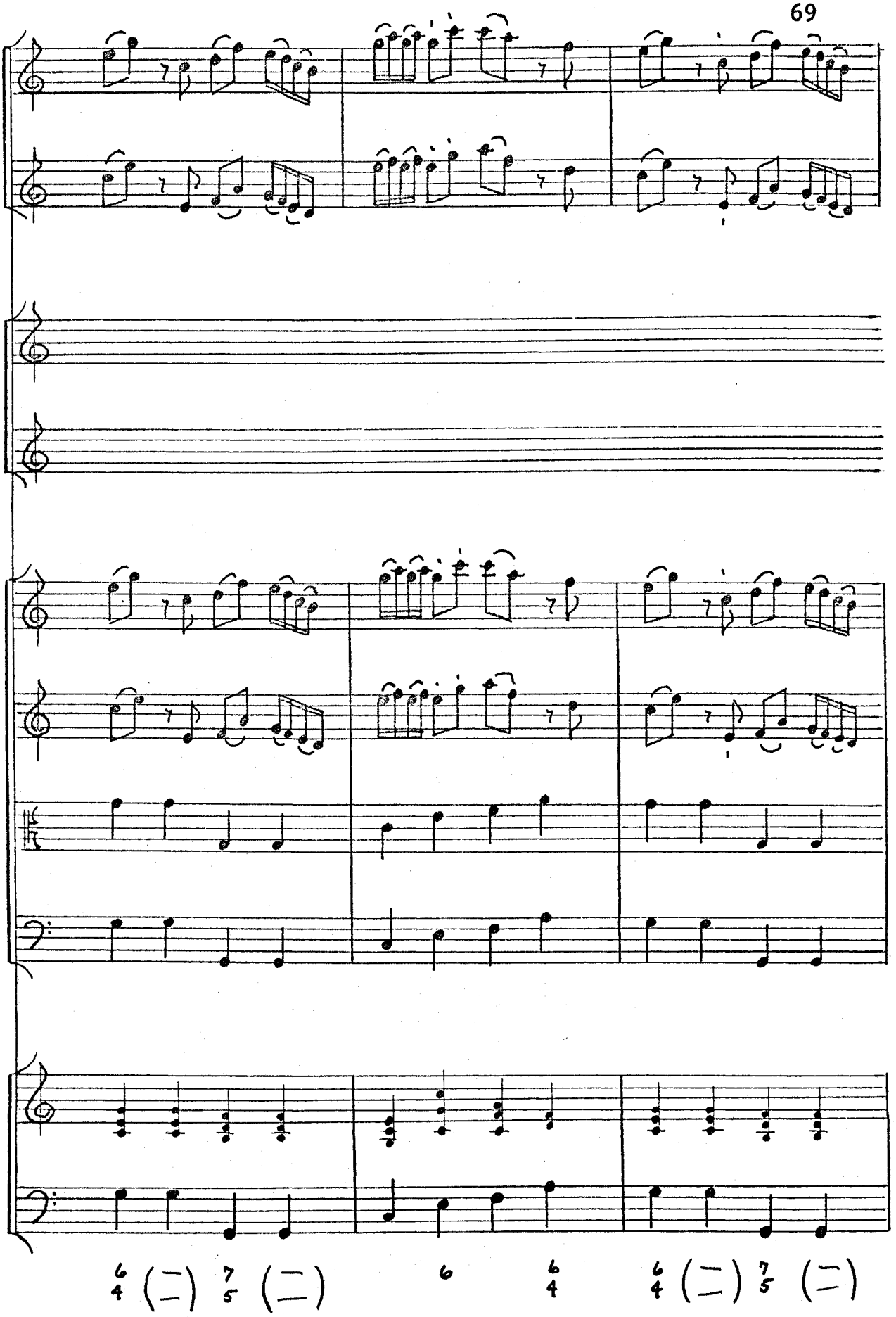

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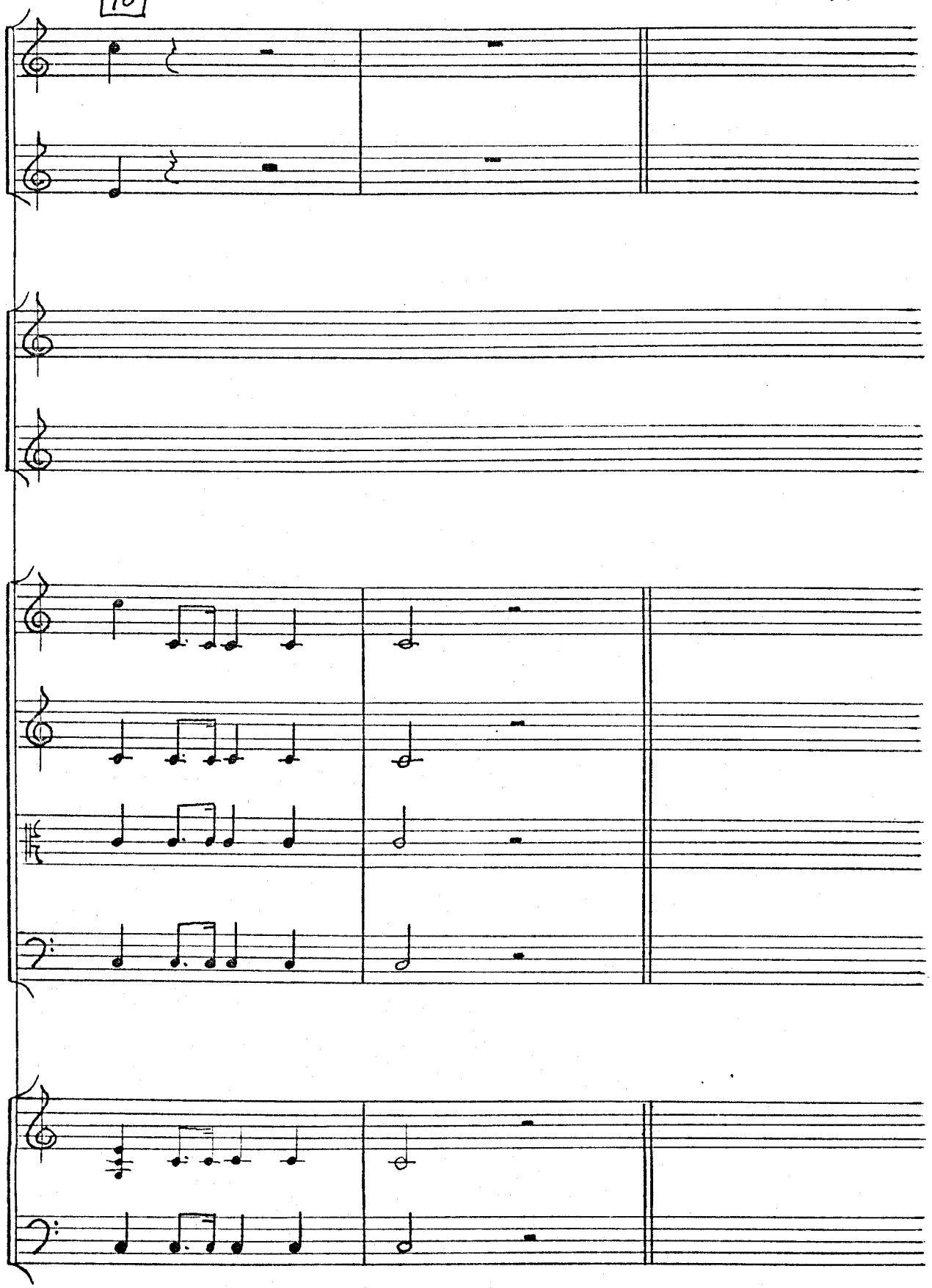

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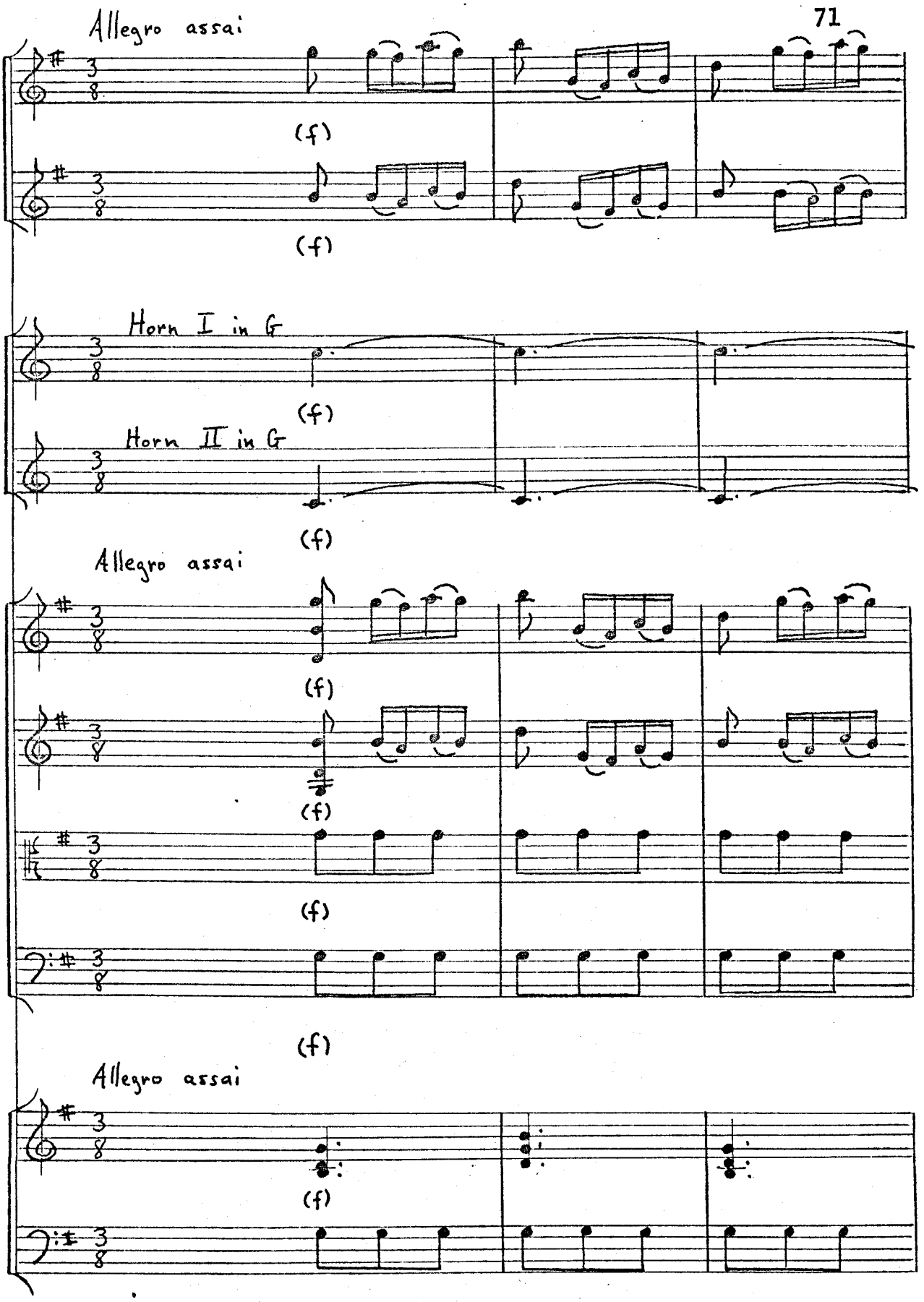

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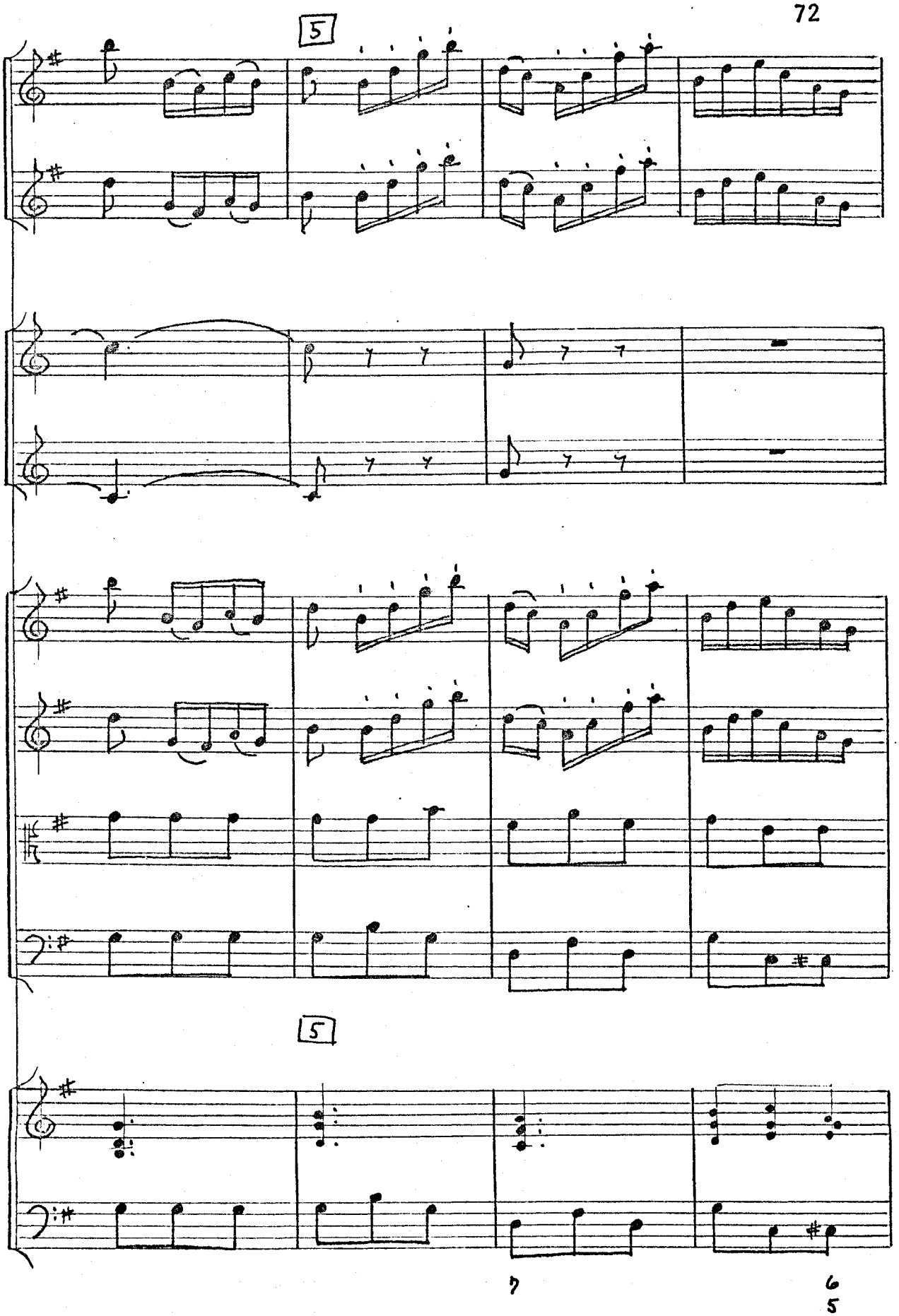

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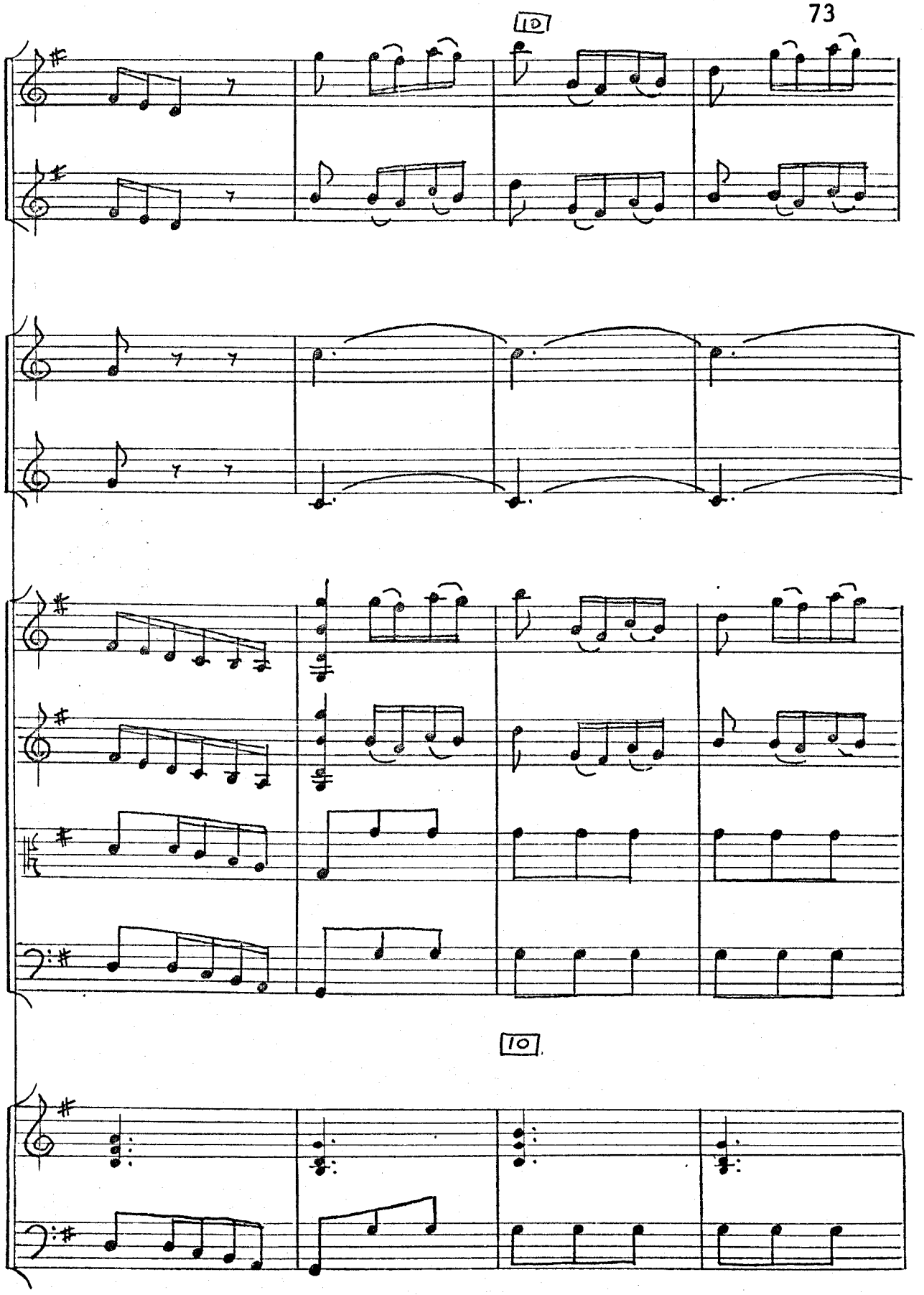

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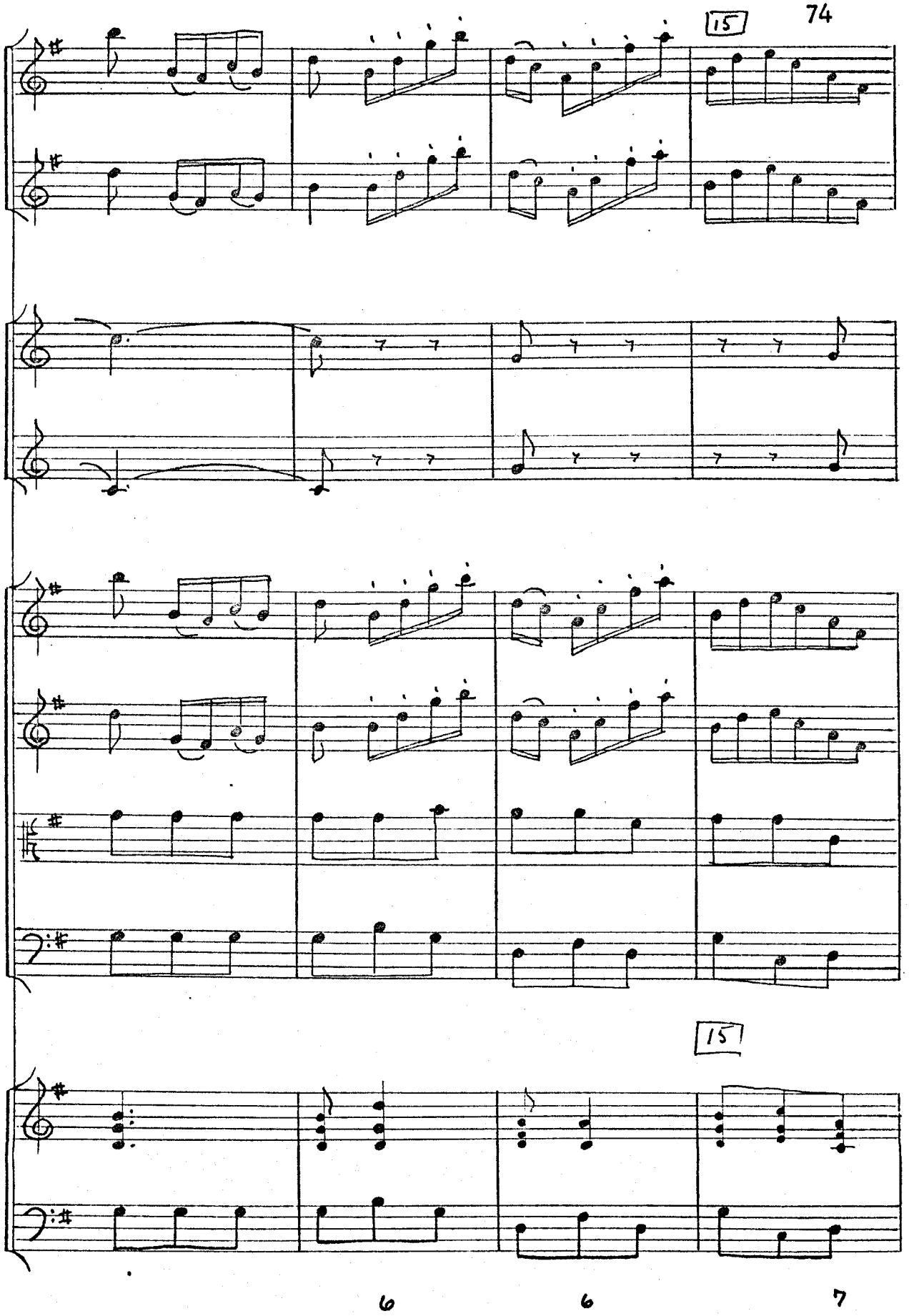

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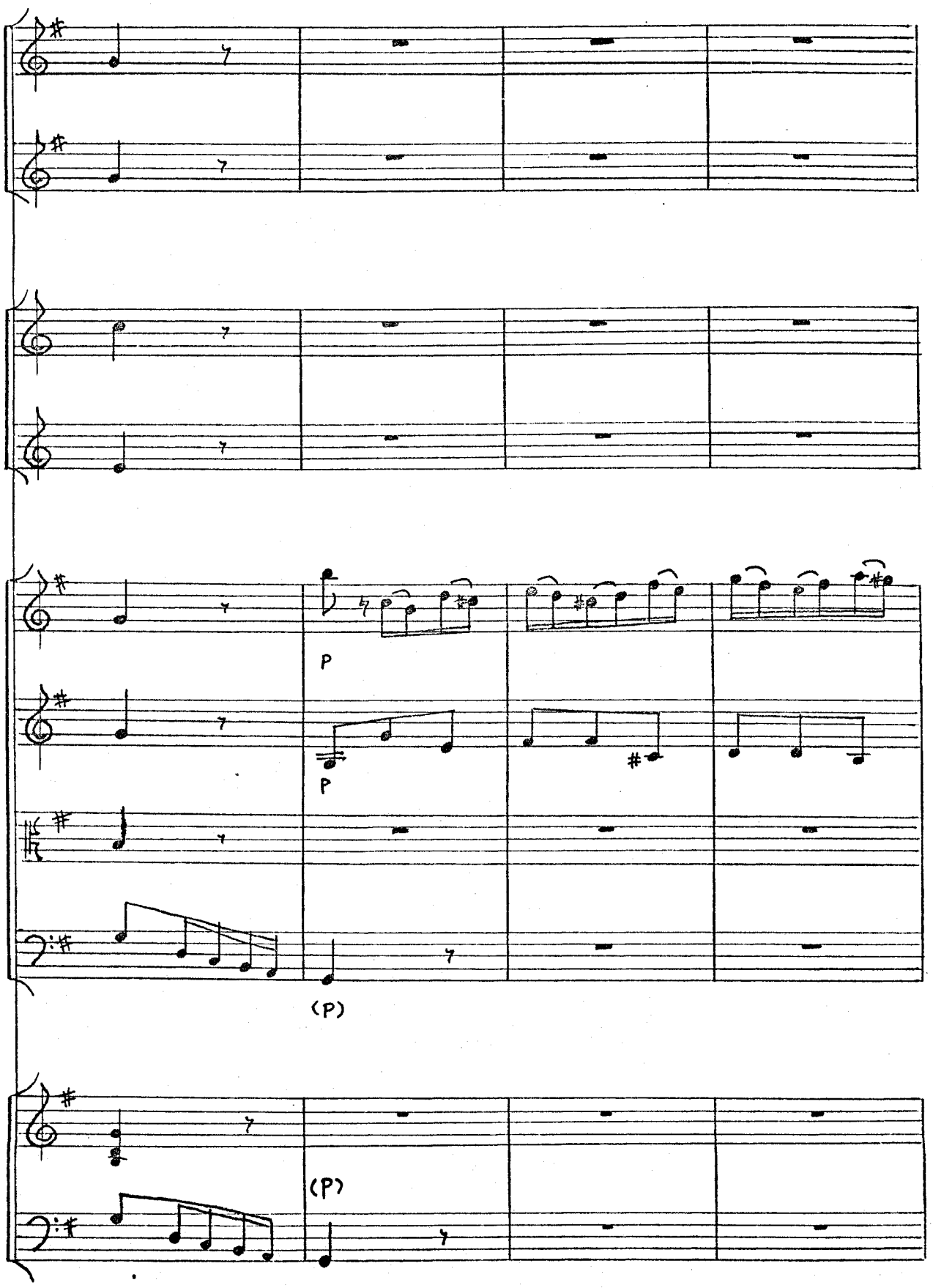

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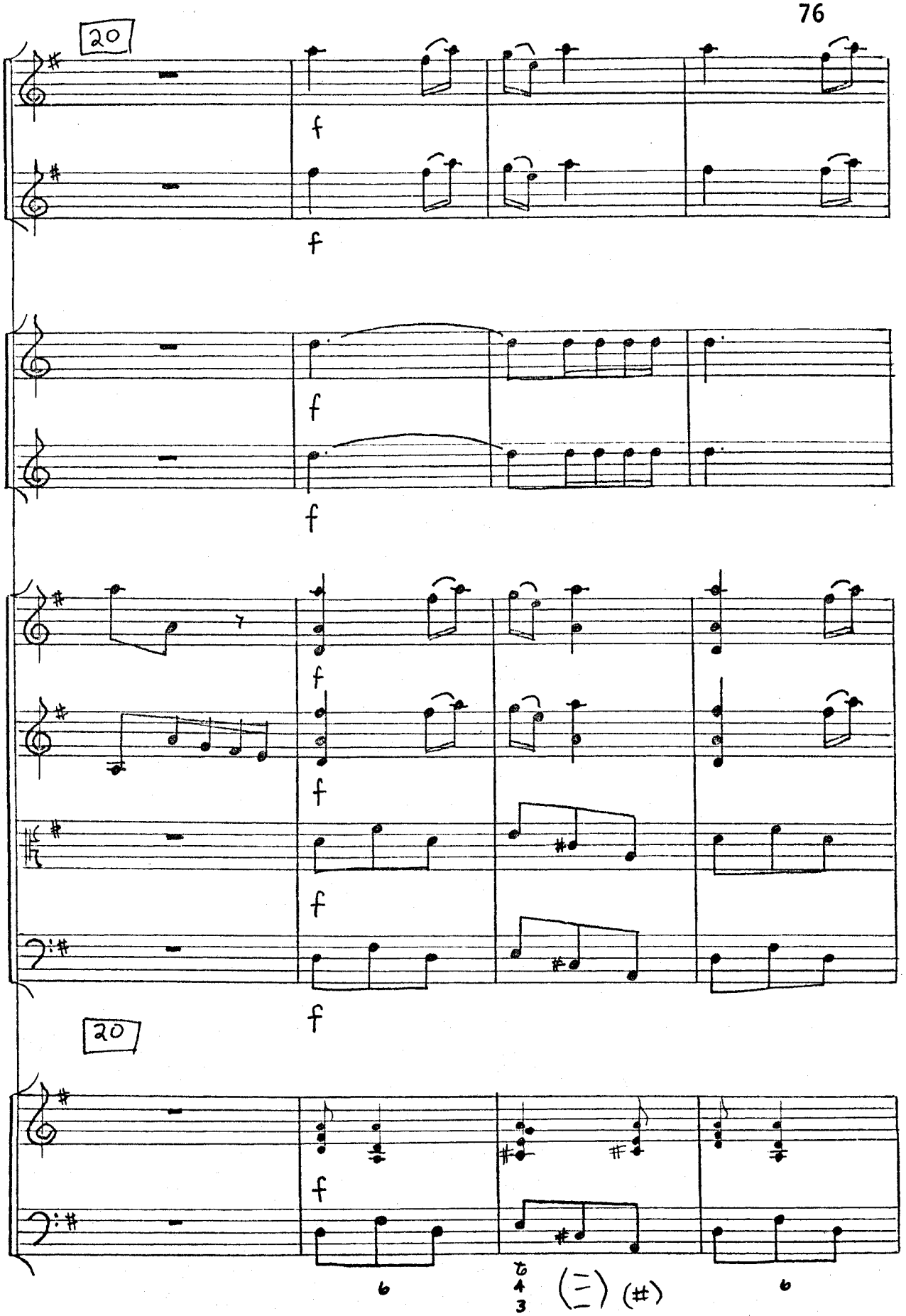

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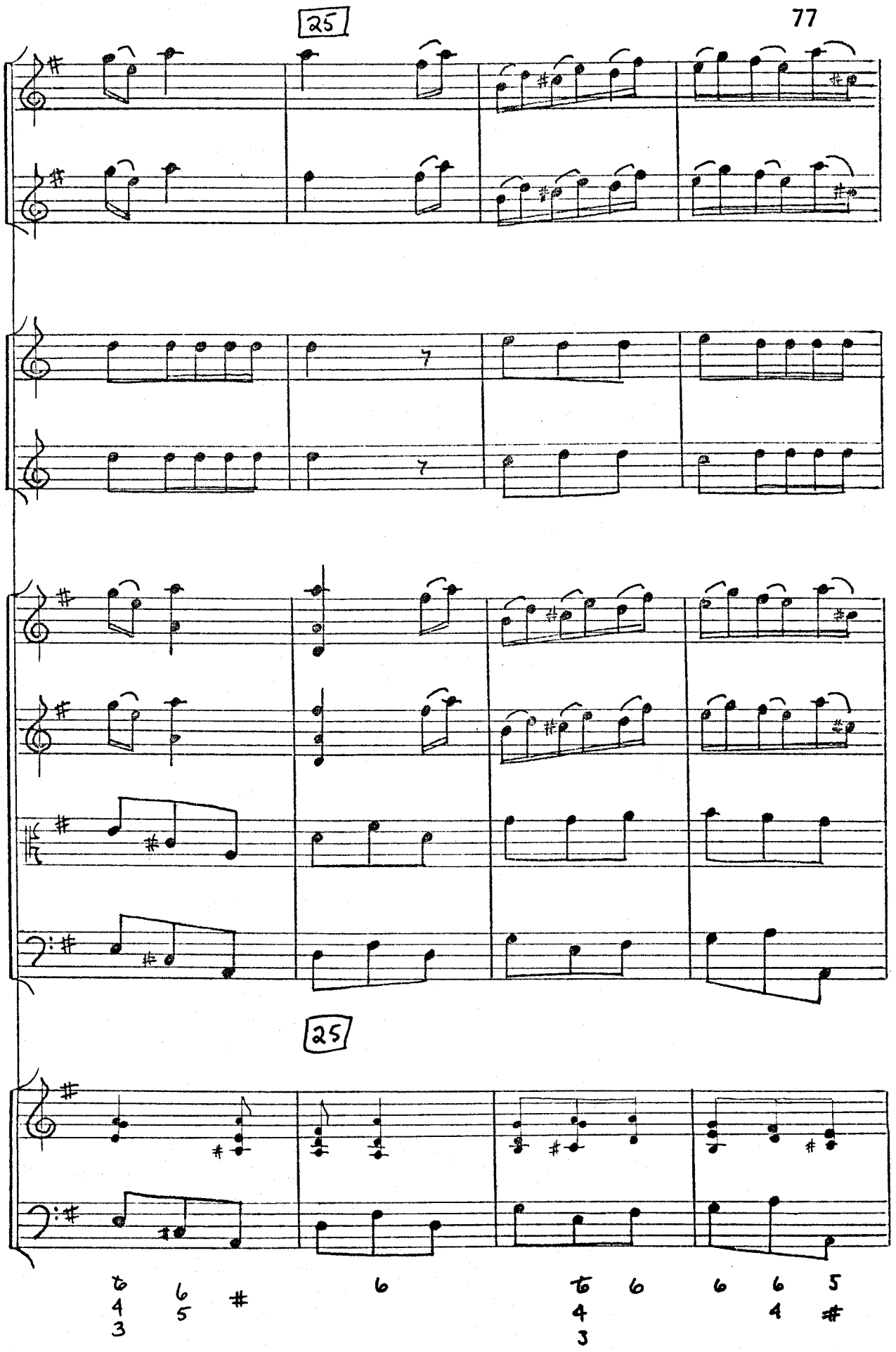

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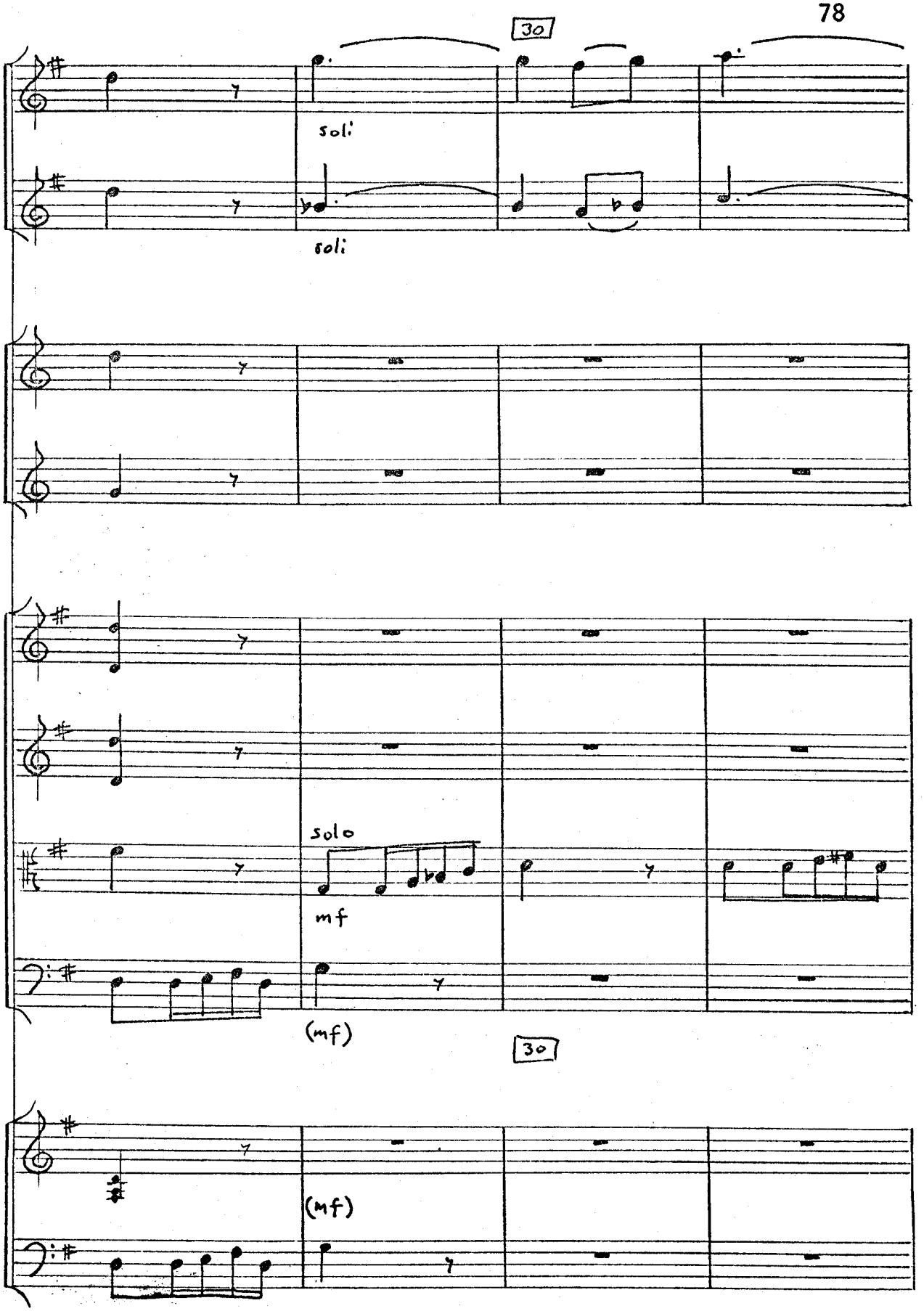

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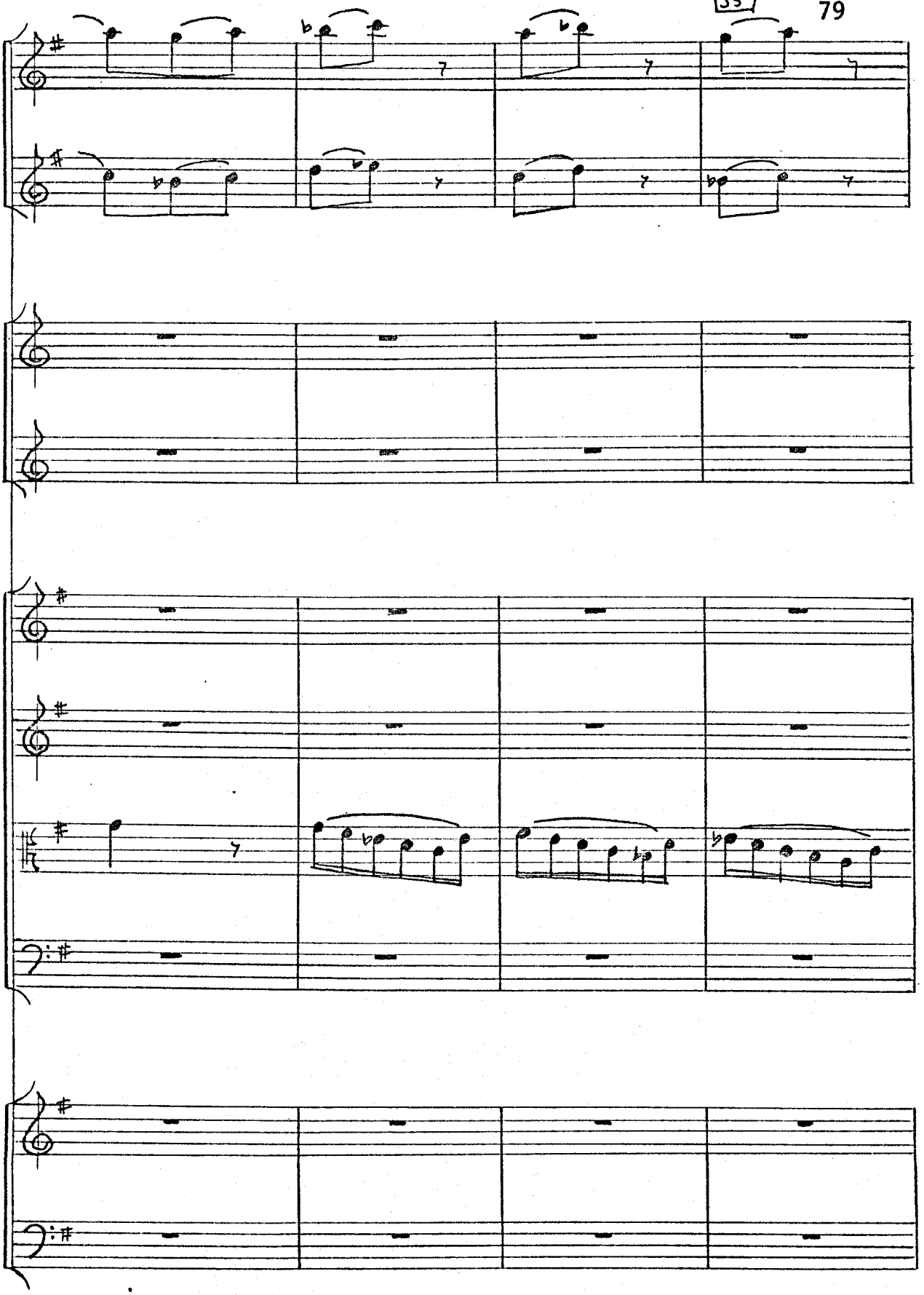

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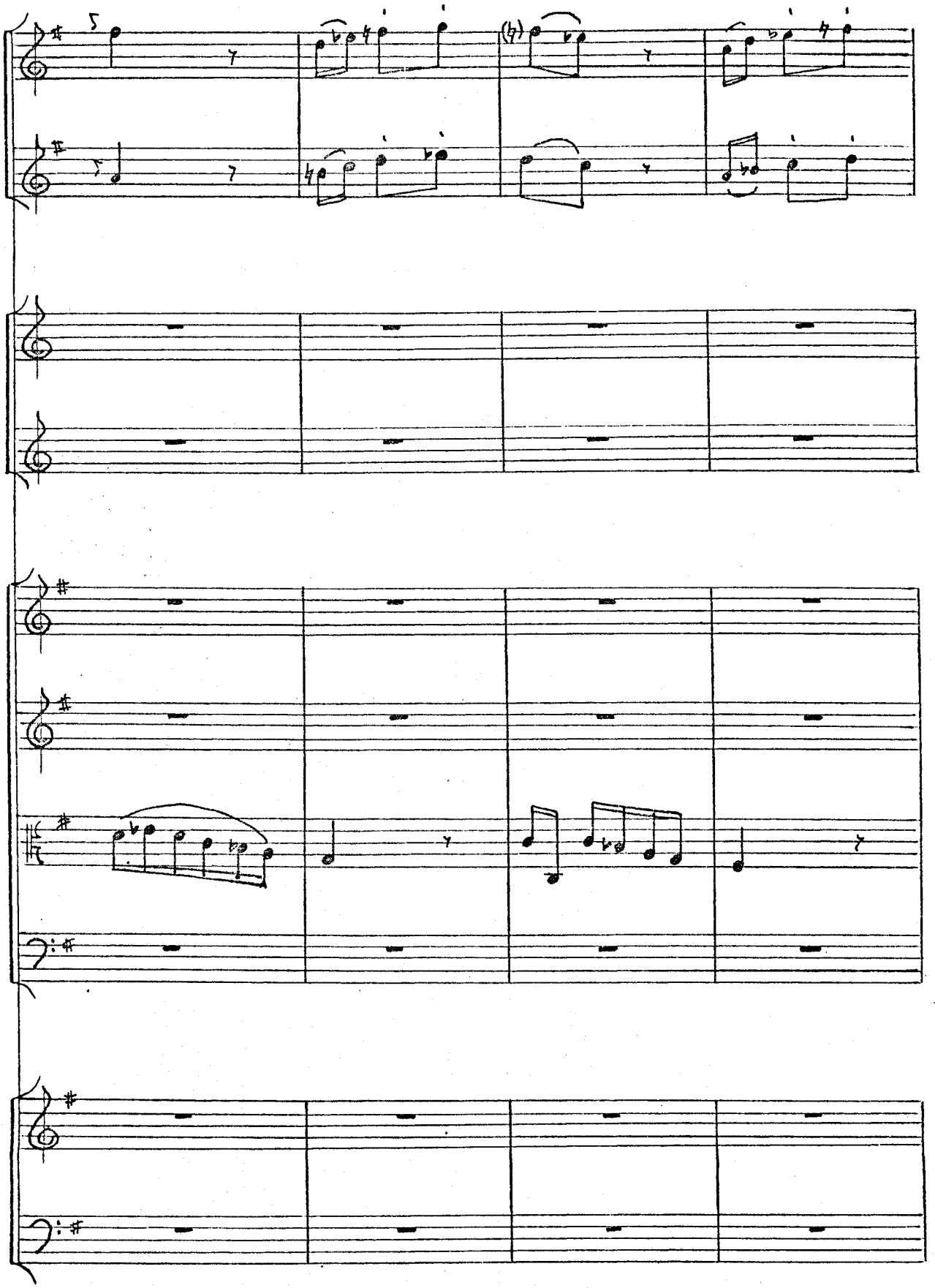

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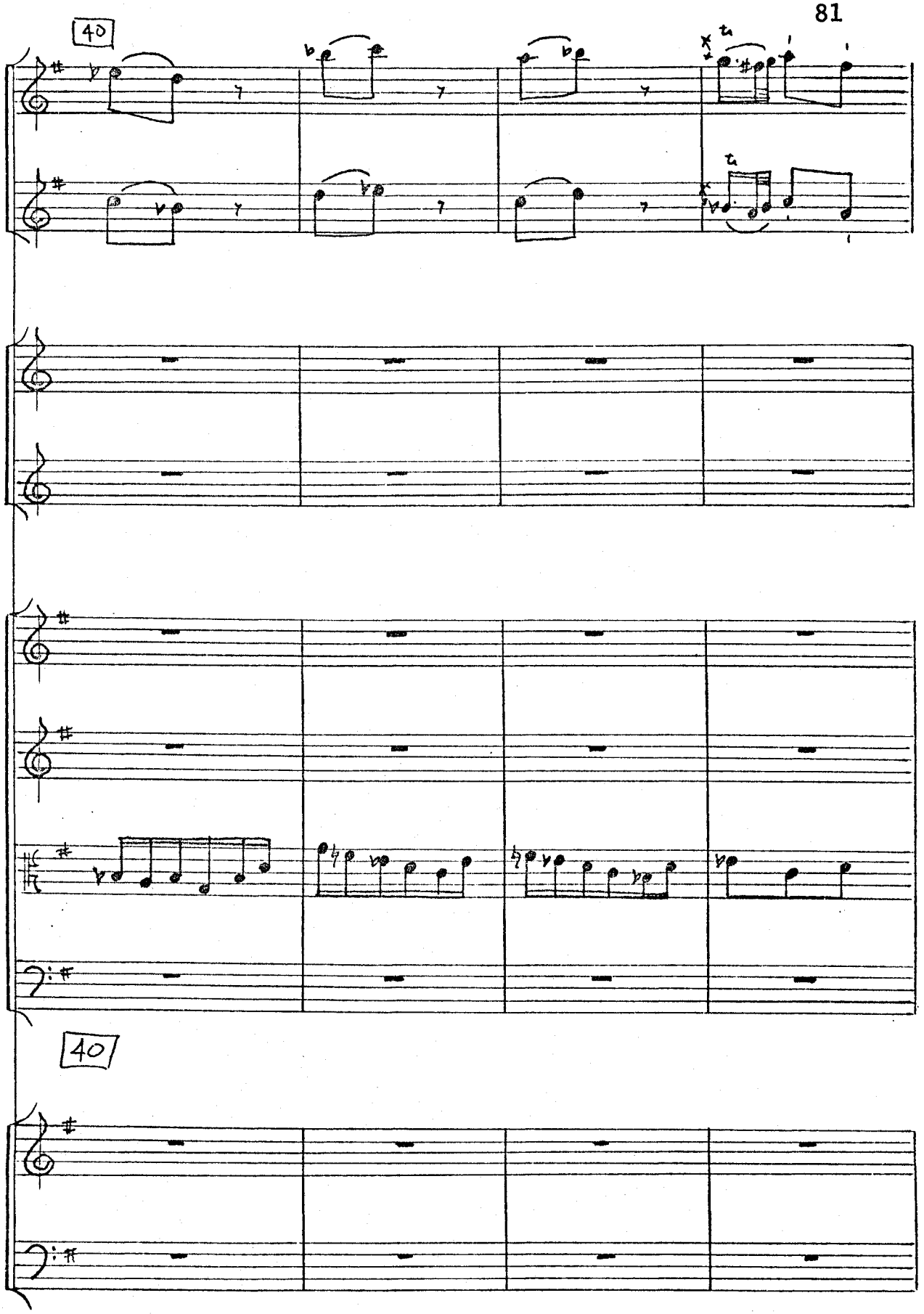

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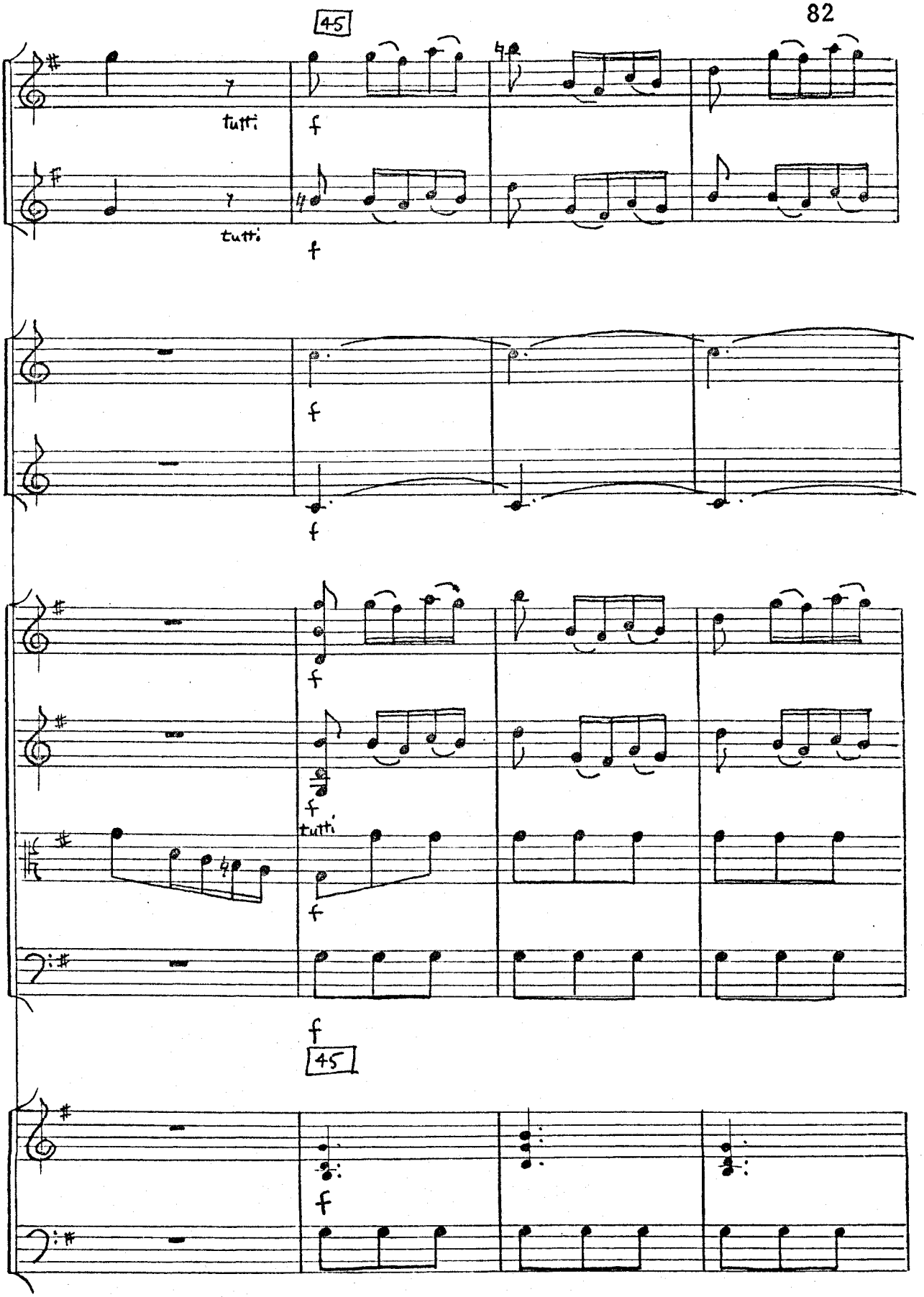

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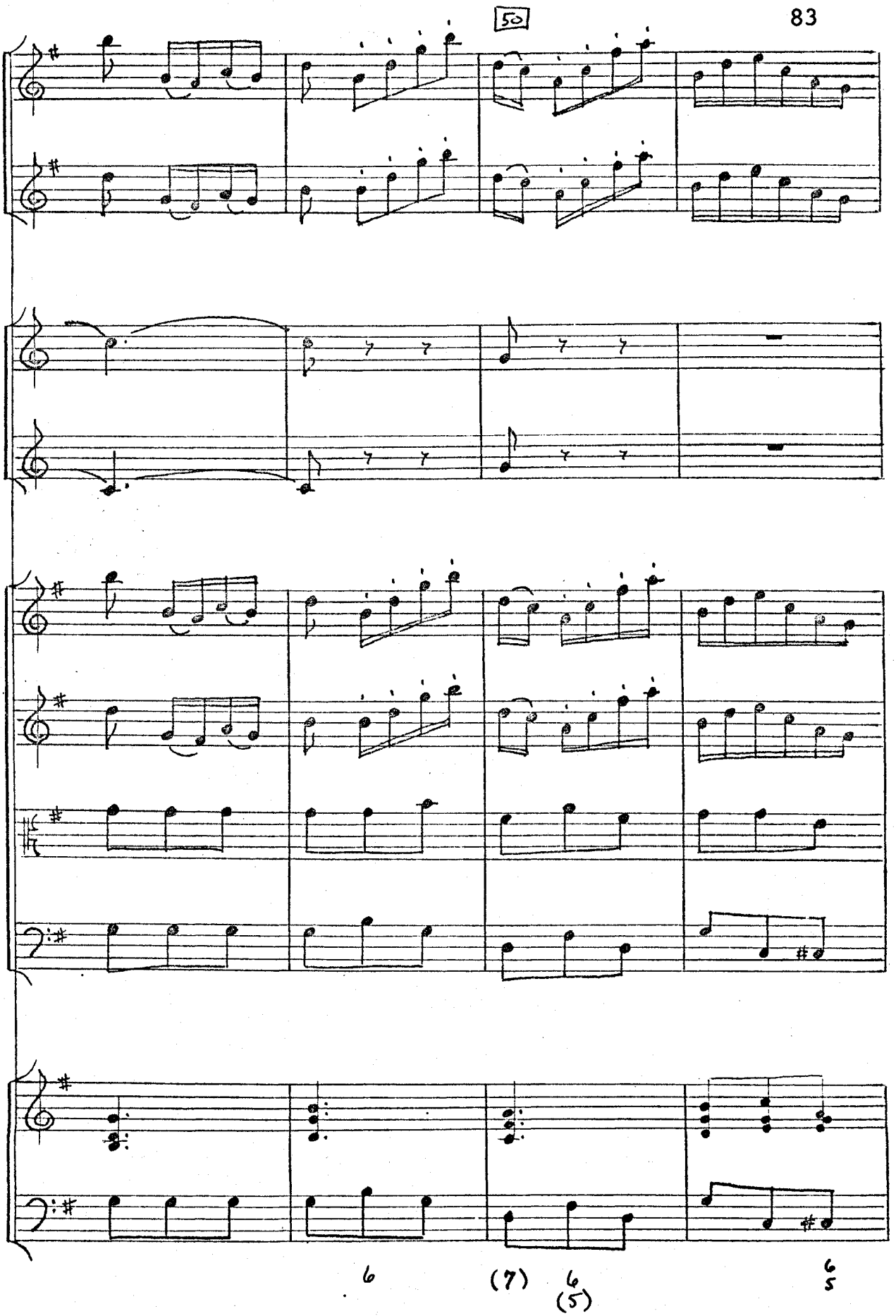

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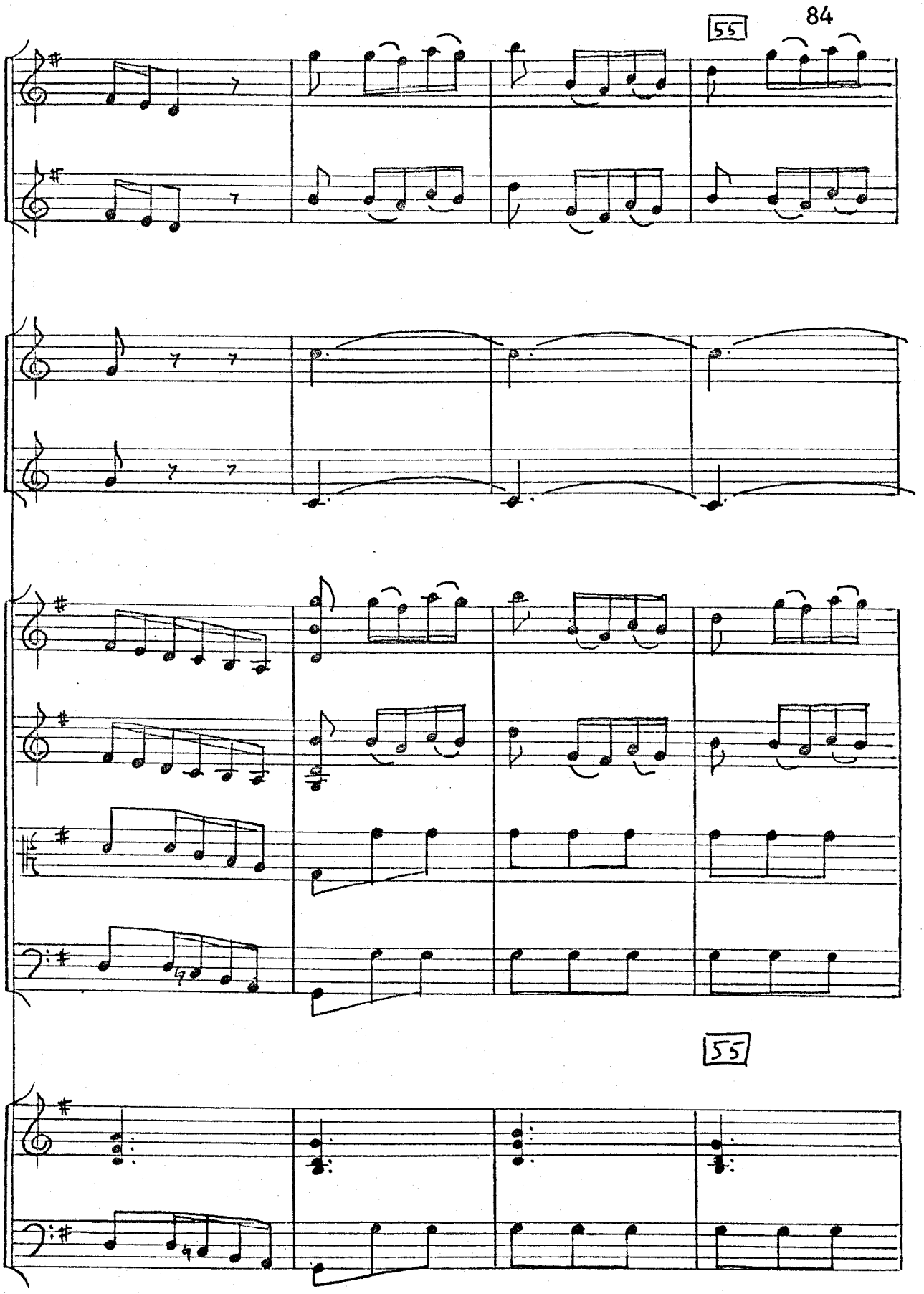

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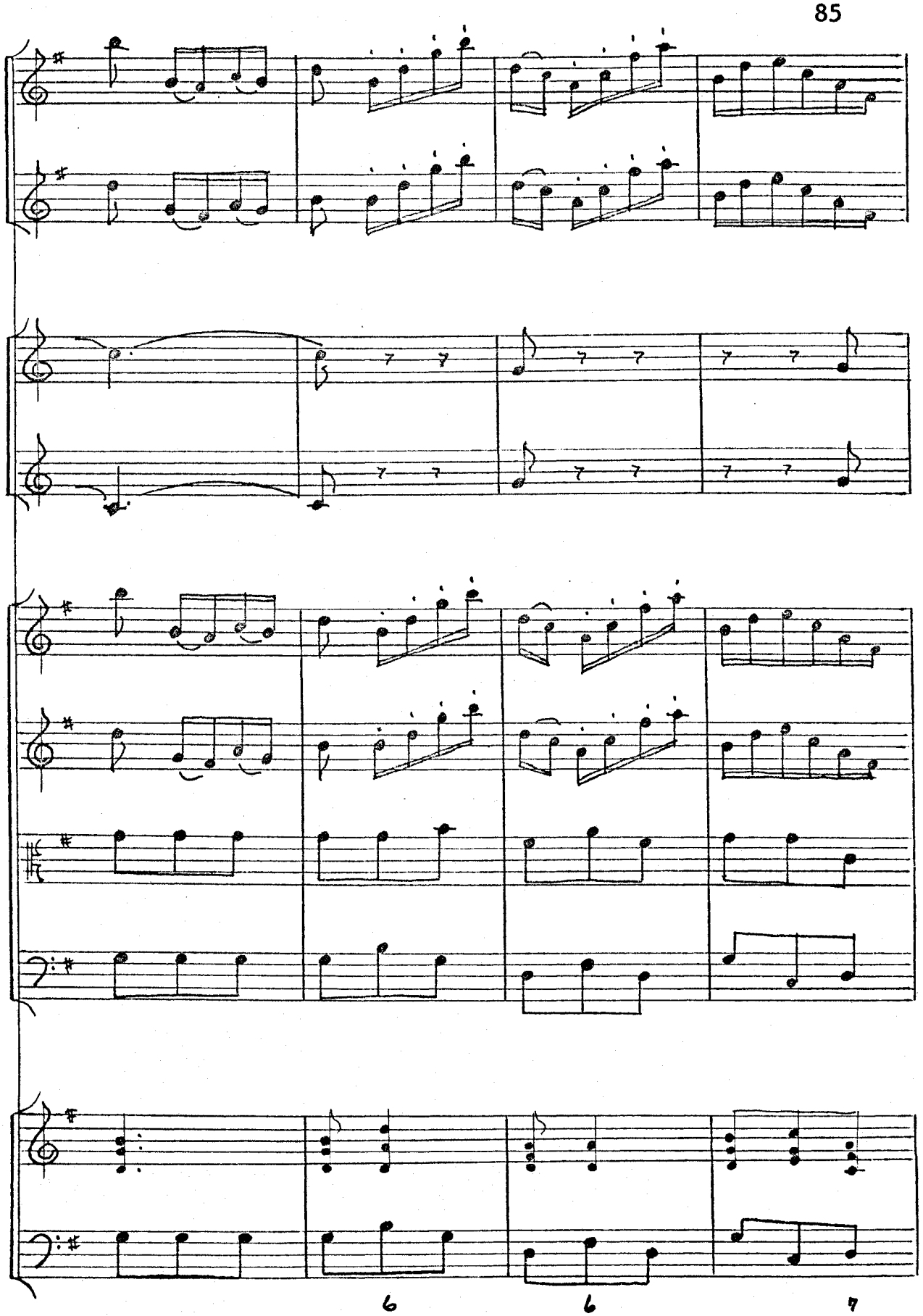

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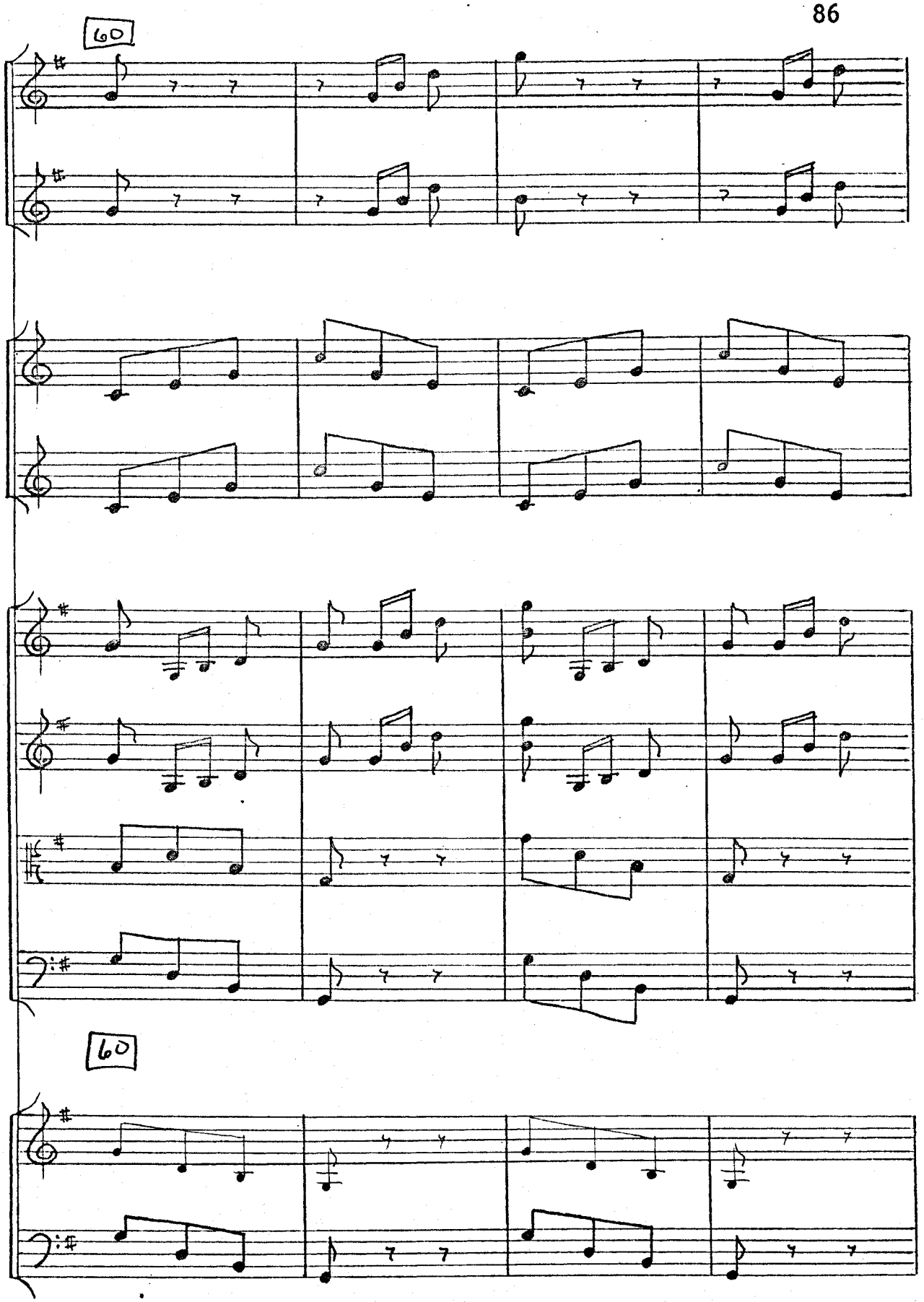

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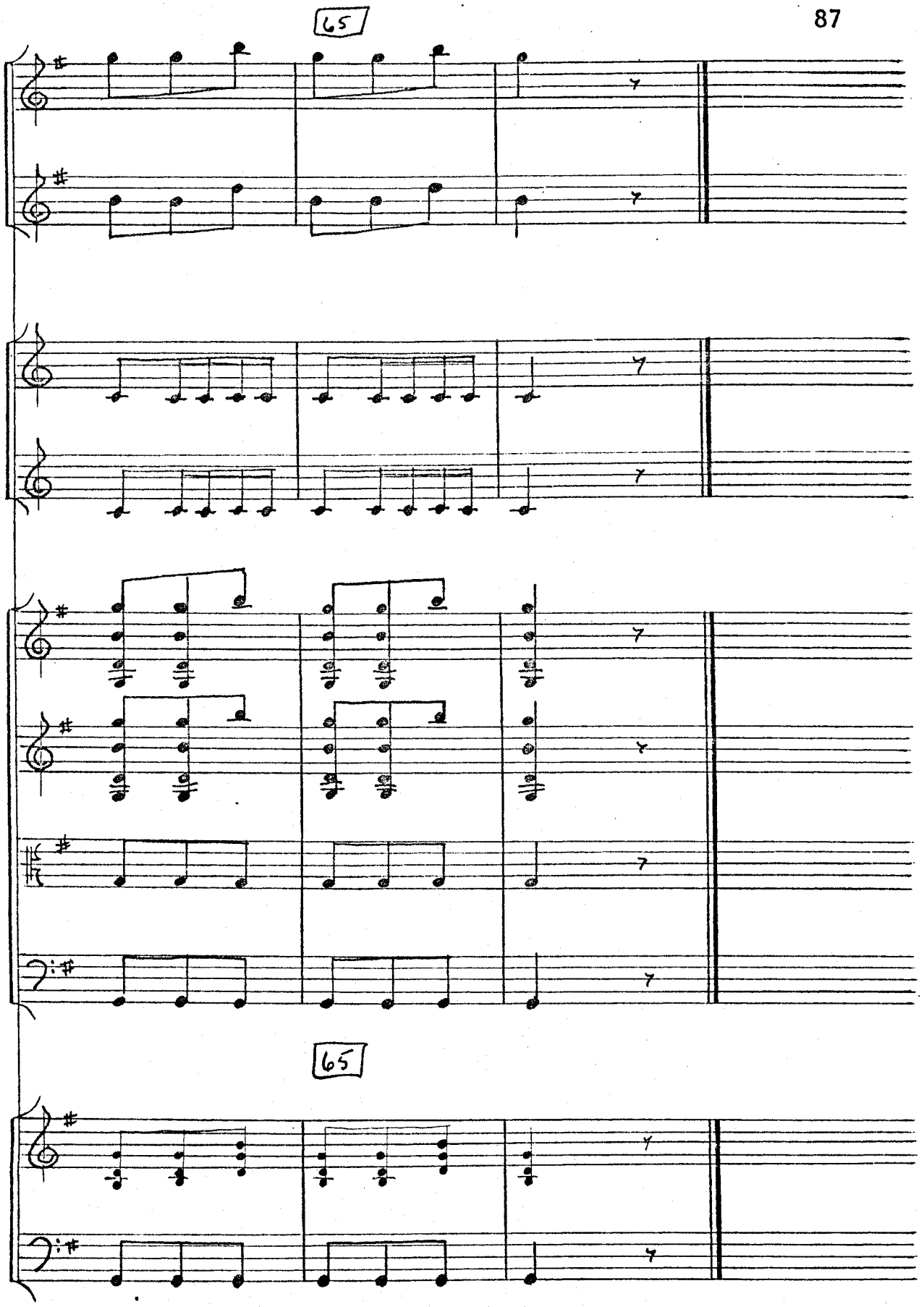

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Symphony No. 37: Textual Commentary

This edition is based on the Einsielden manuscript and Markordt's published part books, here represented as E and M respectively. E has proven most useful as a source of performance markings though the discrepancies in slurring are too numerous to include in great detail in this commentary.

Movement I

Measure	Part	Comment
1	Horns	In E written in the bass clef on the third line of the staff.
	Violins	M contains only a three-note chord, the open (low G) being omitted. In E these four violin notes are written vertically with a separate stem for each pitch.
2	Vlns.	The trilled figure on the first beat is inconsistently marked throughout the movement in both E and M.

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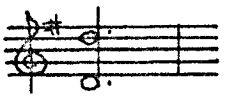
The present edition has been standardized to include the trill, the slur and the grace note (merely a reminder to begin the trill on the note above) throughout. The grace note and the slur are rarely in E.

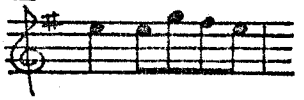
3 Vln. II M reads 

5 Vln. I Open G missing in M.

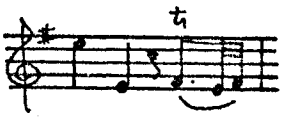
Vln. II M reads

9 Strings The dynamics are inconsistently marked on the first or second beat in E and M.

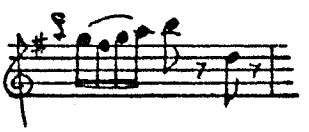
Oboes and Vlns. The staccato markings are not consistently marked in all parts and measures of E.

10 Vln. I M reads 

11 No staccato markings appear in E or M. They are added here to complete the phrase.

12 Ob. and Vln. M reads 

13-15 Vlns. Staccato markings appear in E only in measure 15, but are added here to the entire phrase.

19 Ob. and Vln. M reads 

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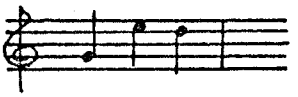
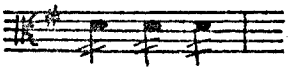
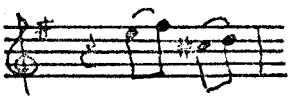
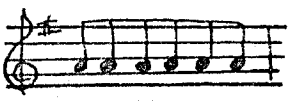
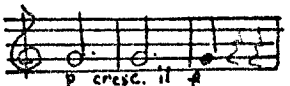
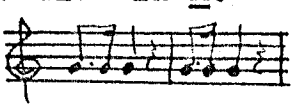
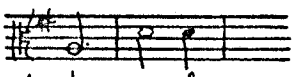
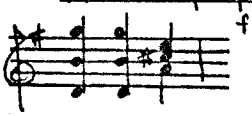
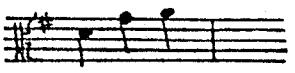
23	Hn. I	M reads 
28	Viola	M reads 
30	Vla.	M contains no slur.
33	Vlns.	Oboe soli are cued in the violin parts in M.
	Ob. II	M reads 
38	Ob. II	M contains no ties.
	Vlns.	M contains no staccato marks.
	Vla.	M reads
	Bass	Bass staccato added editorially to conform to viola.
40	Vln. I	M reads 
41	Hn. I	M reads 
43	Ob. I	There are no ties in M.
46	Hn. I	M reads 
	Vlns.	First beat written as an eighth note in M.
49	Vla. and Bass	The piano dynamic is added here to accommodate the violin marking, taken from E.
59	Vla.	M reads  also m. 63
61	Vlns.	M reads  also m. 65
65	Vla.	E reads 

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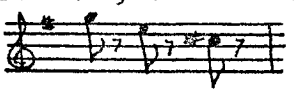
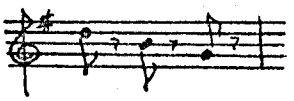
66 Vla. Piano indication on first beat in M.

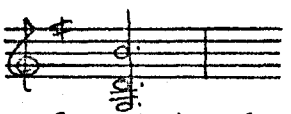
Ob. Ties here and following not in M.

68 Vlns. Second beat of measure inconsistently written as quarters or eighths are standardized to quarters in this edition. (Also measures 70, 72 and 74.)

69 Vln. I M reads 

73 Vln. II M reads 

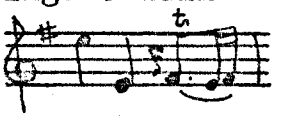
76 Vln. I M contains no low G in the chord.

78 Vln. II M reads 

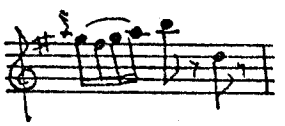
84 Vlns. M contains no low G in the chord.

Ob. Staccato markings added here to match the violin markings from E.

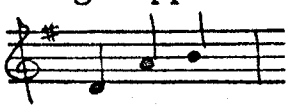
86 Staccato markings continued editorially.

87 Ob. and Vlns. M reads  also m. 91

88 Vln. II, Vla. and Bass M marks piano on the first beat.

94 Ob. and Vlns. M reads 

98 Bass Staccato markings appear only in M.

101 Ob. II M reads 

113 Strings Slur and staccato marks do not appear in M.

114 Ob. I The tie to m. 115 is absent in M.

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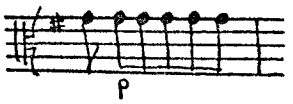
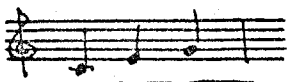
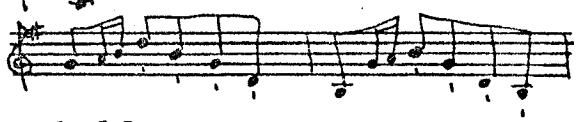
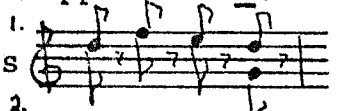
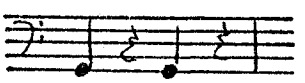
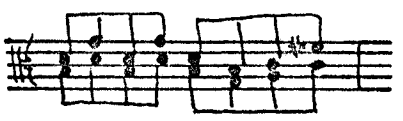
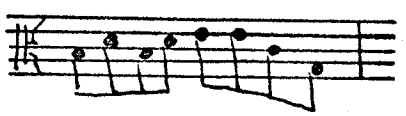
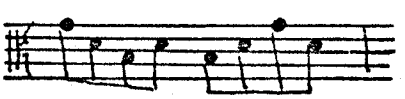
118	Ob. I	The ties are absent in M.
120	Ob. I	There is no tie to m. 121 in either E or M.
124	Vla.	E reads 
	Bass	In E the piano marking is on beat one.
129	Hn. I	E reads 
132	Vln. I	E reads 
135	Ob. II	E ends with a half note.
	Vlns.	M ends with a half note.

Movement II

1	Vlns.	The grace notes and slurs on the trill figure do not appear in E.
4	Vlns. I and II	M reads  also m. 8.
5	Vla.	E reads
6	Bass	M reads 
10	Vla.	M reads 
11	Vla. II	M reads 
13	Ob.	M contains no slurs.
17	Vla. II	M reads 

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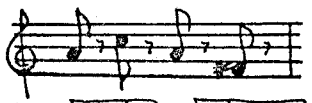
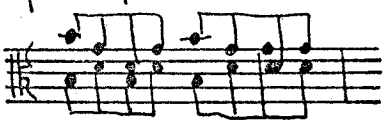
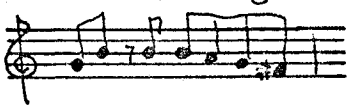
20 Vln. II M reads  also m. 24

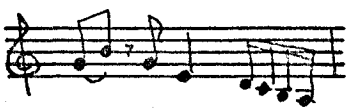
21 Vla. M reads 

Ob. M contains no ties.

25 M continues the piano dynamic until a crescendo in m. 27.

Ob. Slurs here and following are not in M.

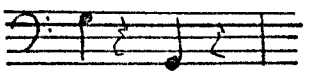
30 Ob. II E reads 

Vln. II E reads 

Vla. I E contains a slur between the $F^{\#}$ in m. 29 and the G in m. 30.

31 Vlns. Low G is absent in M.

34 Vlns. The $F^{\#}$ appears only in E.

Bass M reads 

36 Vlns. The forte in M appears on beat one.

37 Vla. M reads

45 (and following) The dynamics are marked quite irregularly in both E and M. The present edition adjusts them so that they are forte when the oboes play and piano when the strings are alone.

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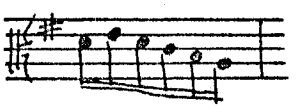
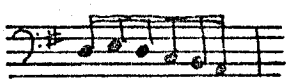
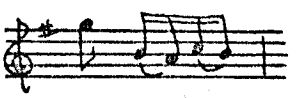
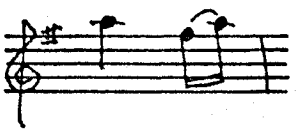
	Bass	The arco marking here is editorial (rather than at the end of m. 47) because of the slurs taken from E.
58	Vla.	M reads
64		M indicates crescendo in this measure but no forte in m. 62.
71		M ends with a quarter note.

Movement III

M is marked Presto assai.

5		The slurs and staccato marks of mm. 5 and 6 do not exist in M.
8	Vla.	M reads 
	Bass	M reads 
9	Ob. II	E reads 
	Vln. I	M contains no low G.
	Vln. II	M reads
12	Hn.	M has no tie to m. 13.
17	Vln. I	M reads
21	Ob. II	E reads 

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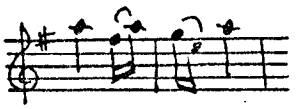
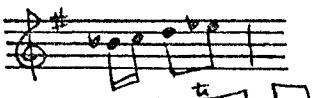
Vln. I M reads 

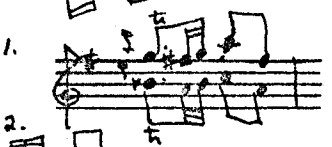
25 Hn. Measure 25 is missing in the M horn parts.

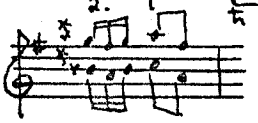
29 (and following) The oboe ties and slurs appear only in E.

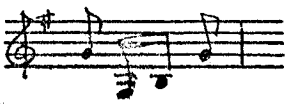
33 Vla. Slurs appear in M, not E.

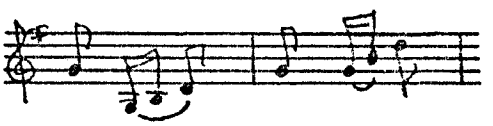
36 Ob. The appoggiaturae appear only in E.

37 Ob. II M reads 

43 Ob. I and II M reads 

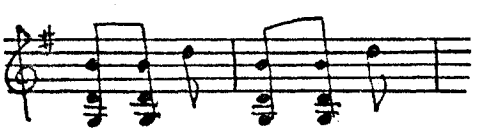
E reads 

60 Vln. I M reads 

Vln. II E reads 

62 Vlns. M has an open D on the first beat (a three-note chord).

64 Vln. I The low G is absent in M.

Vln. II M reads 

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SYMPHONY NO. 48

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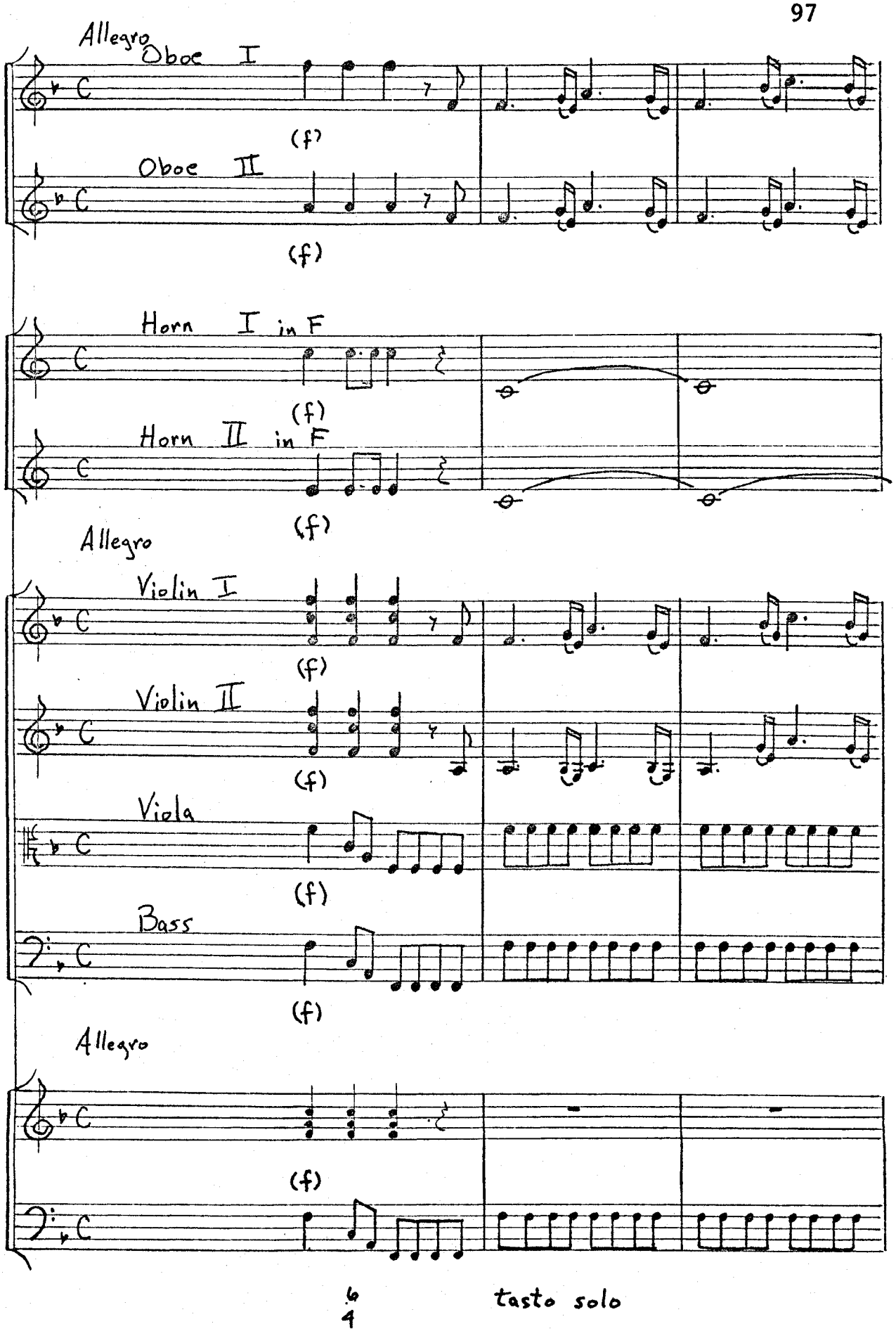

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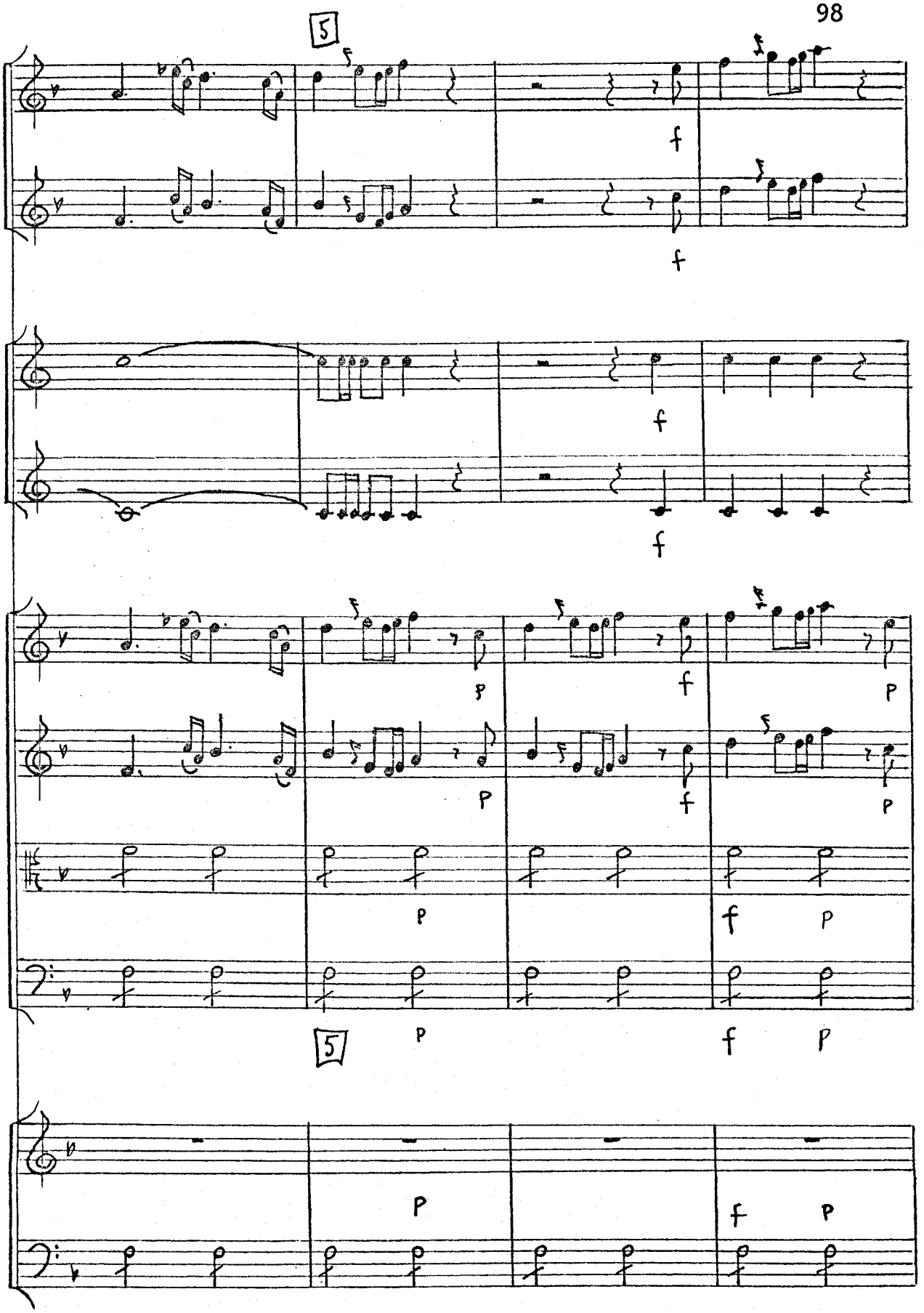

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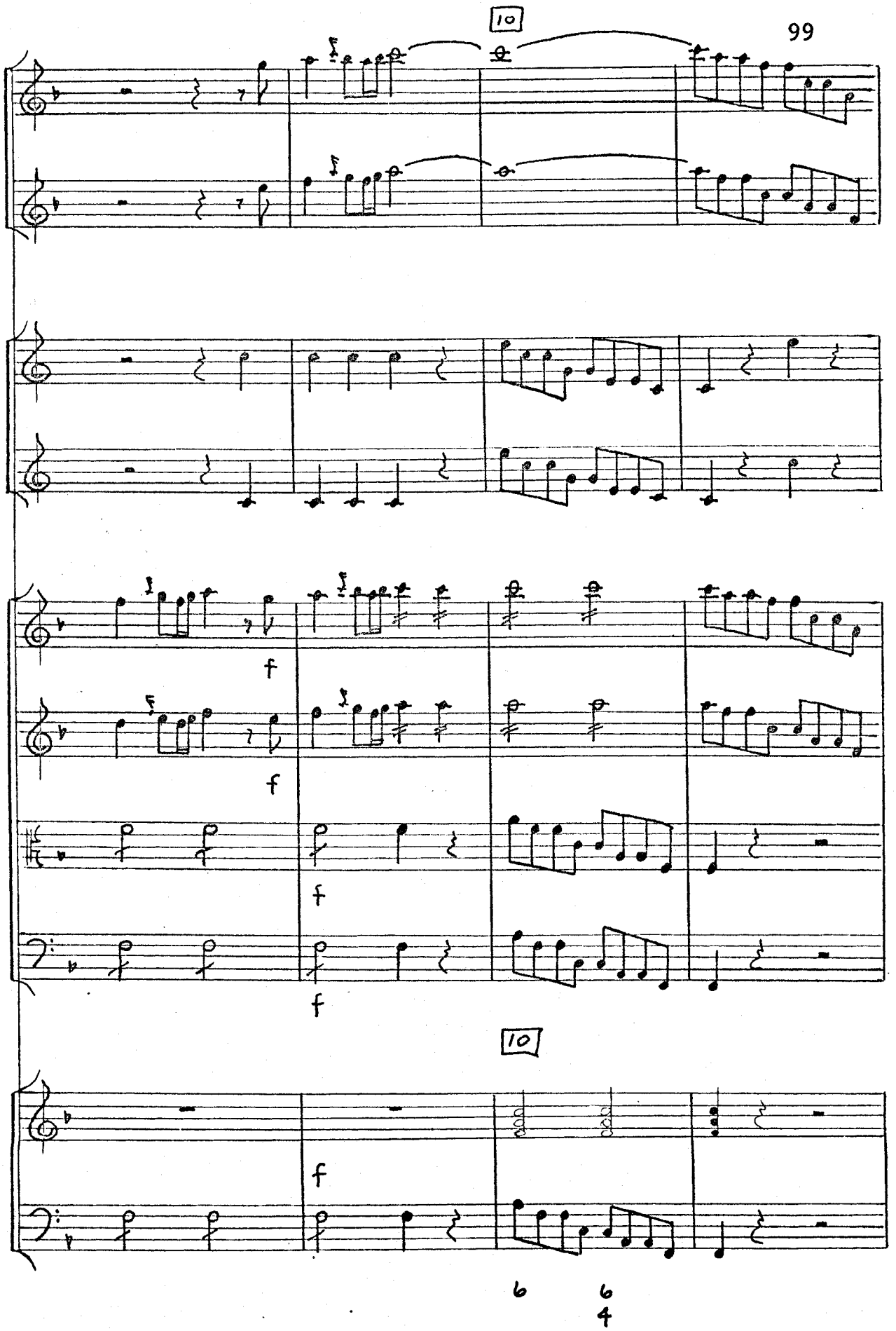

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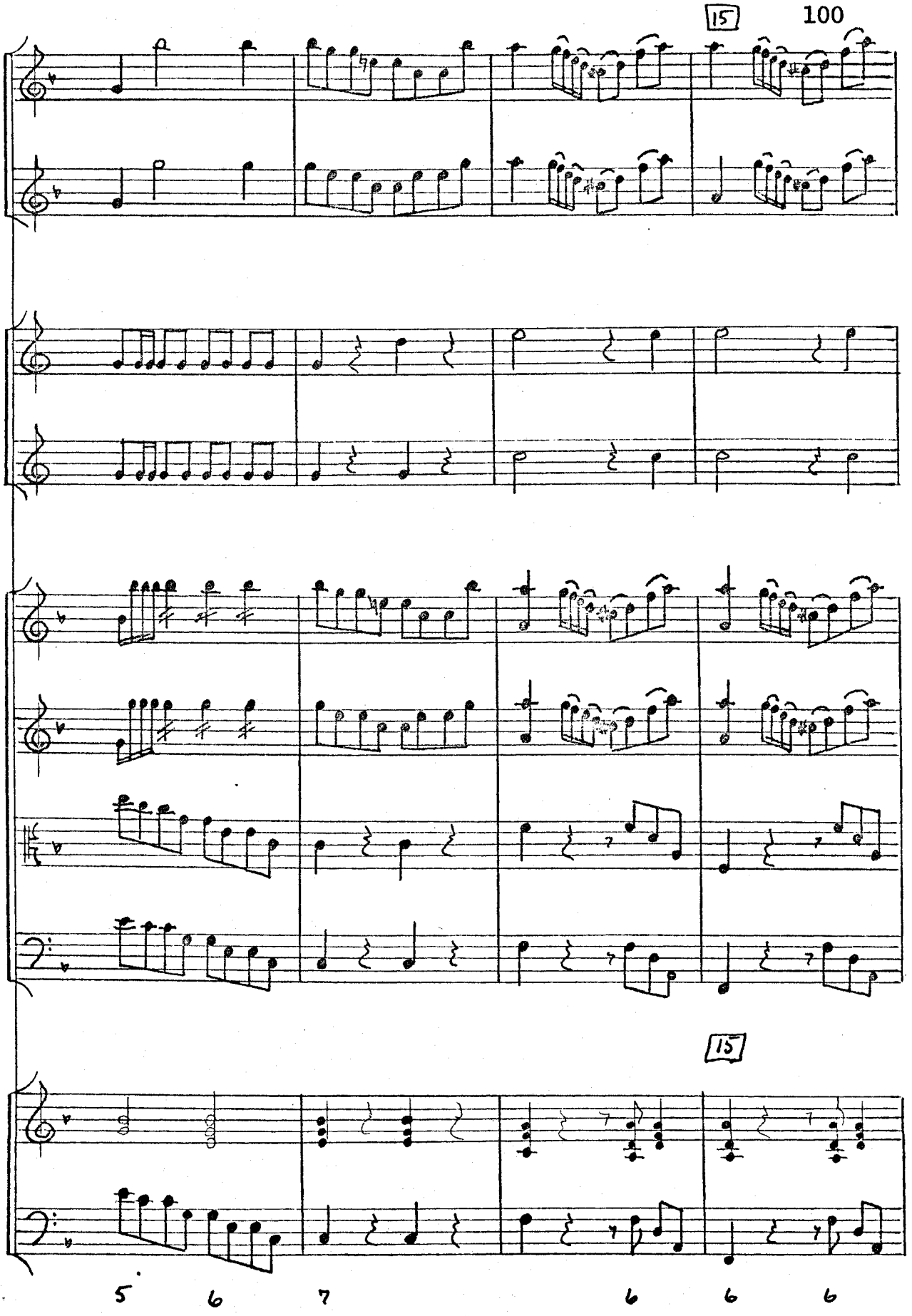

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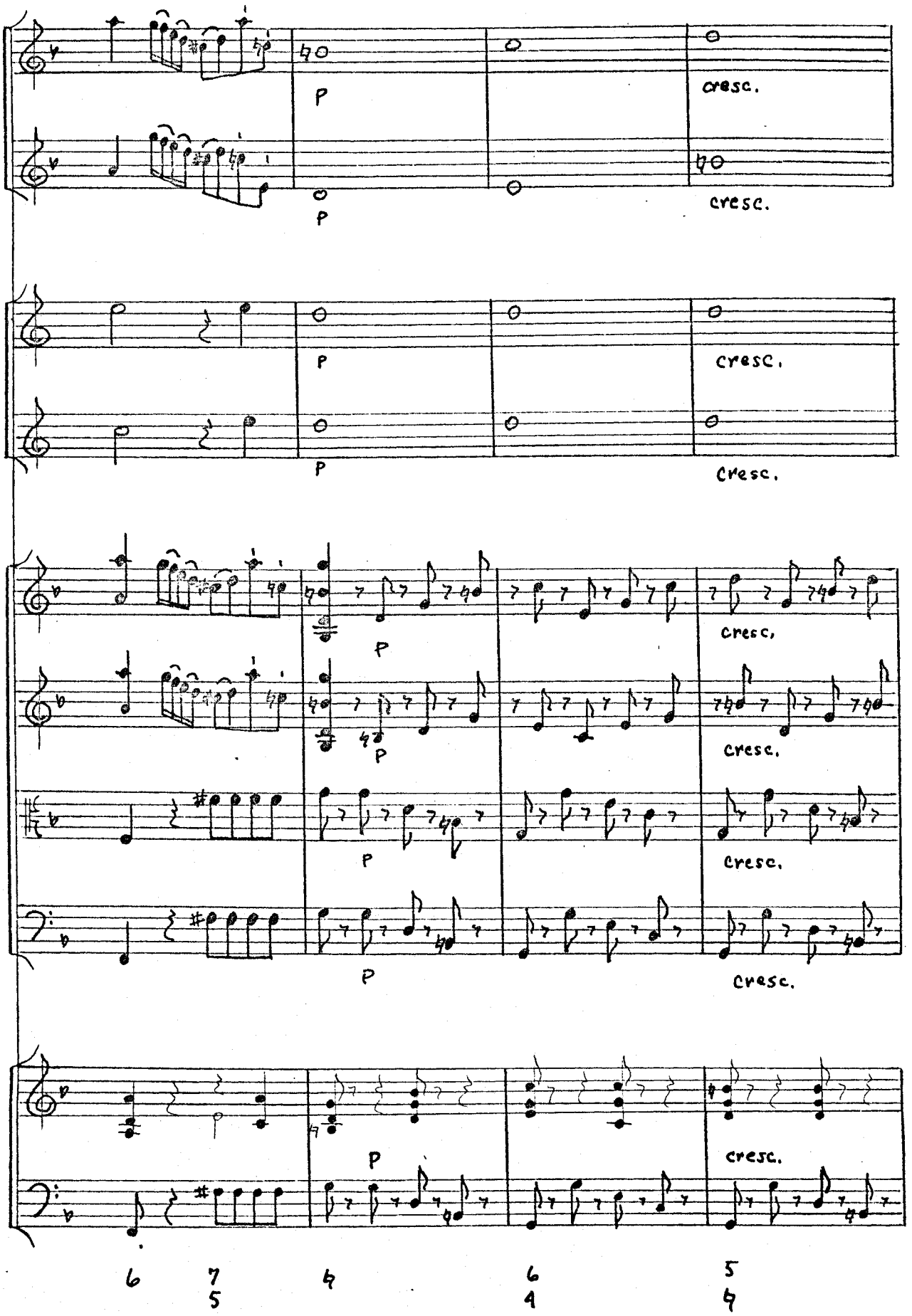

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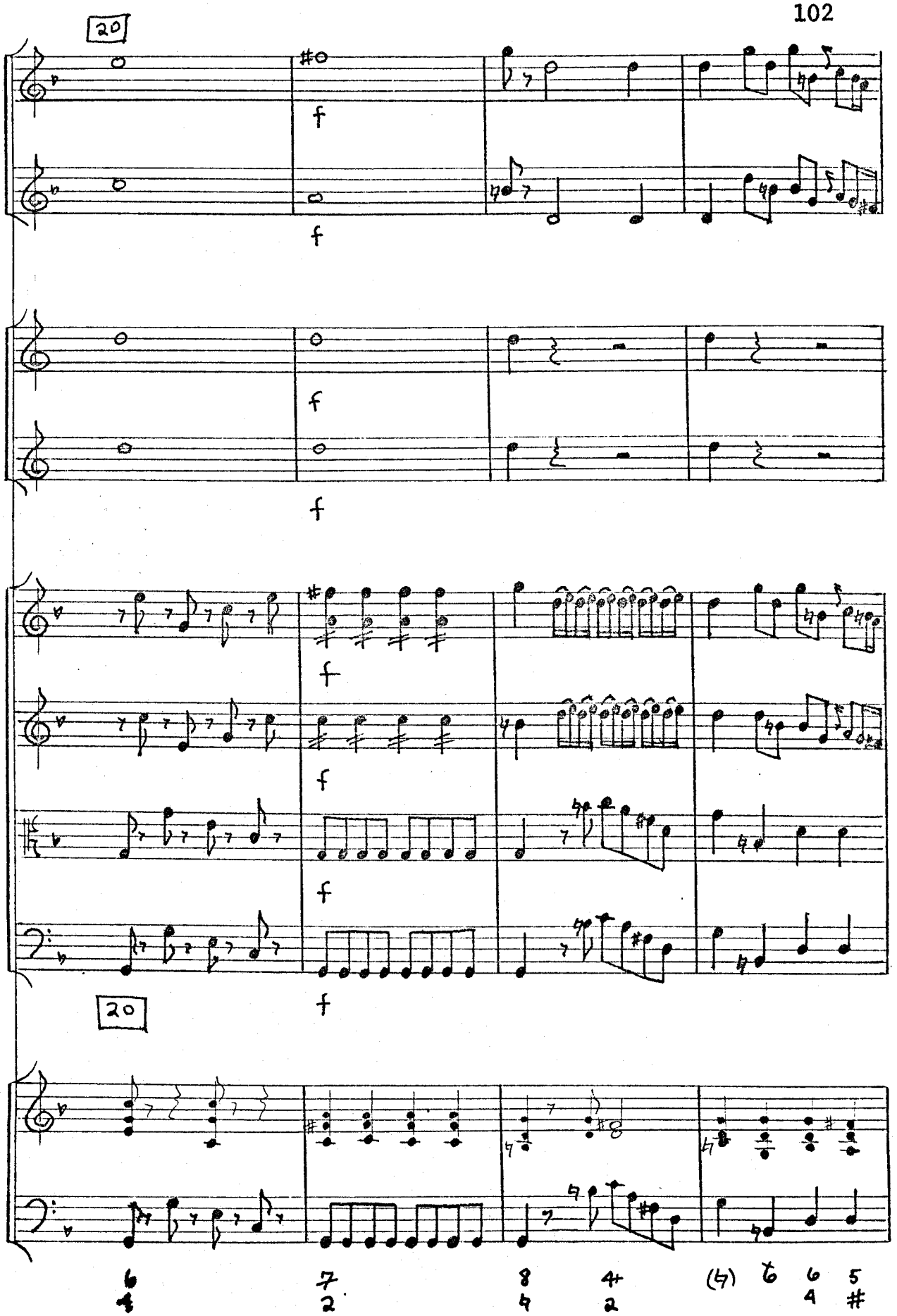

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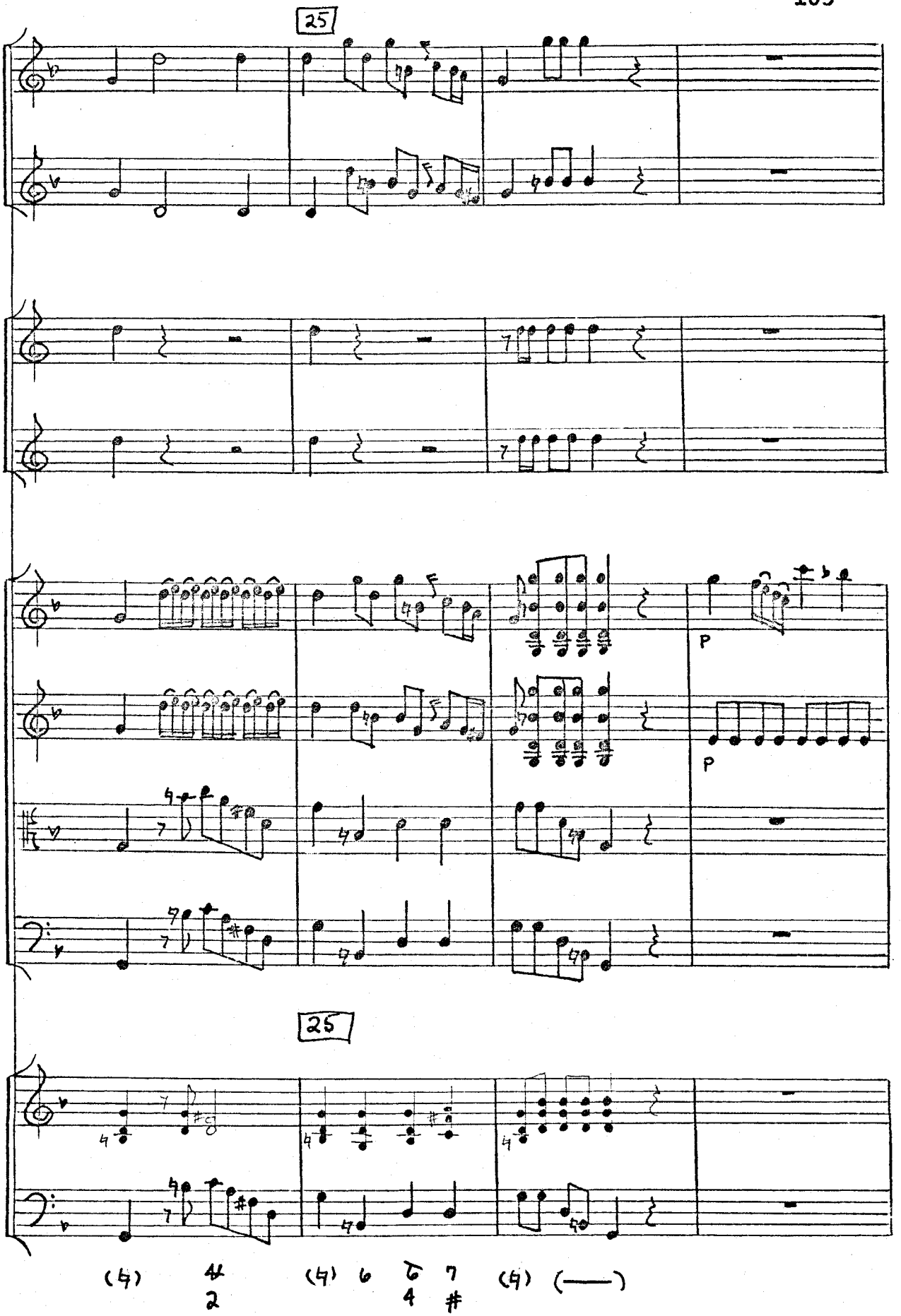

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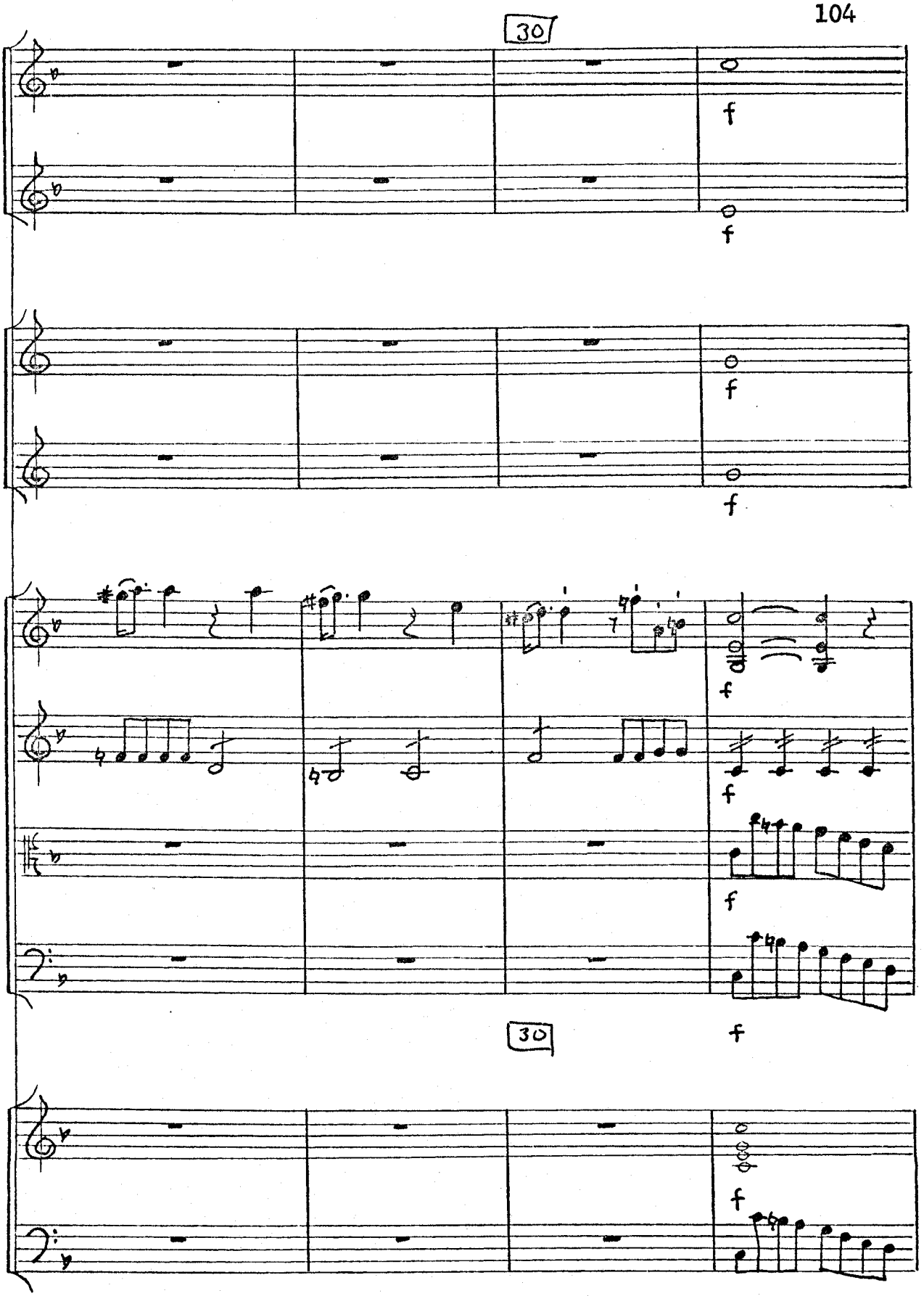

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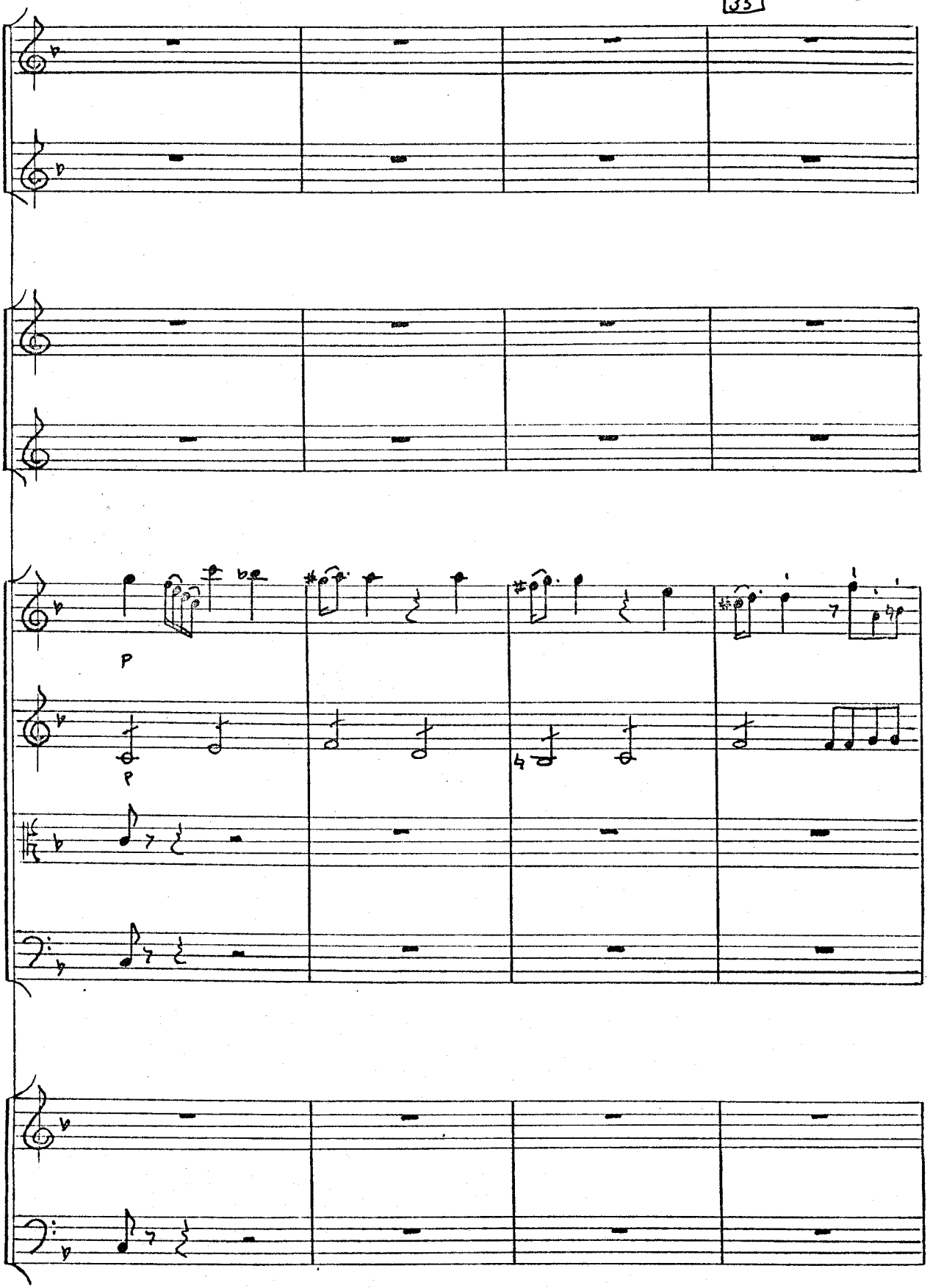

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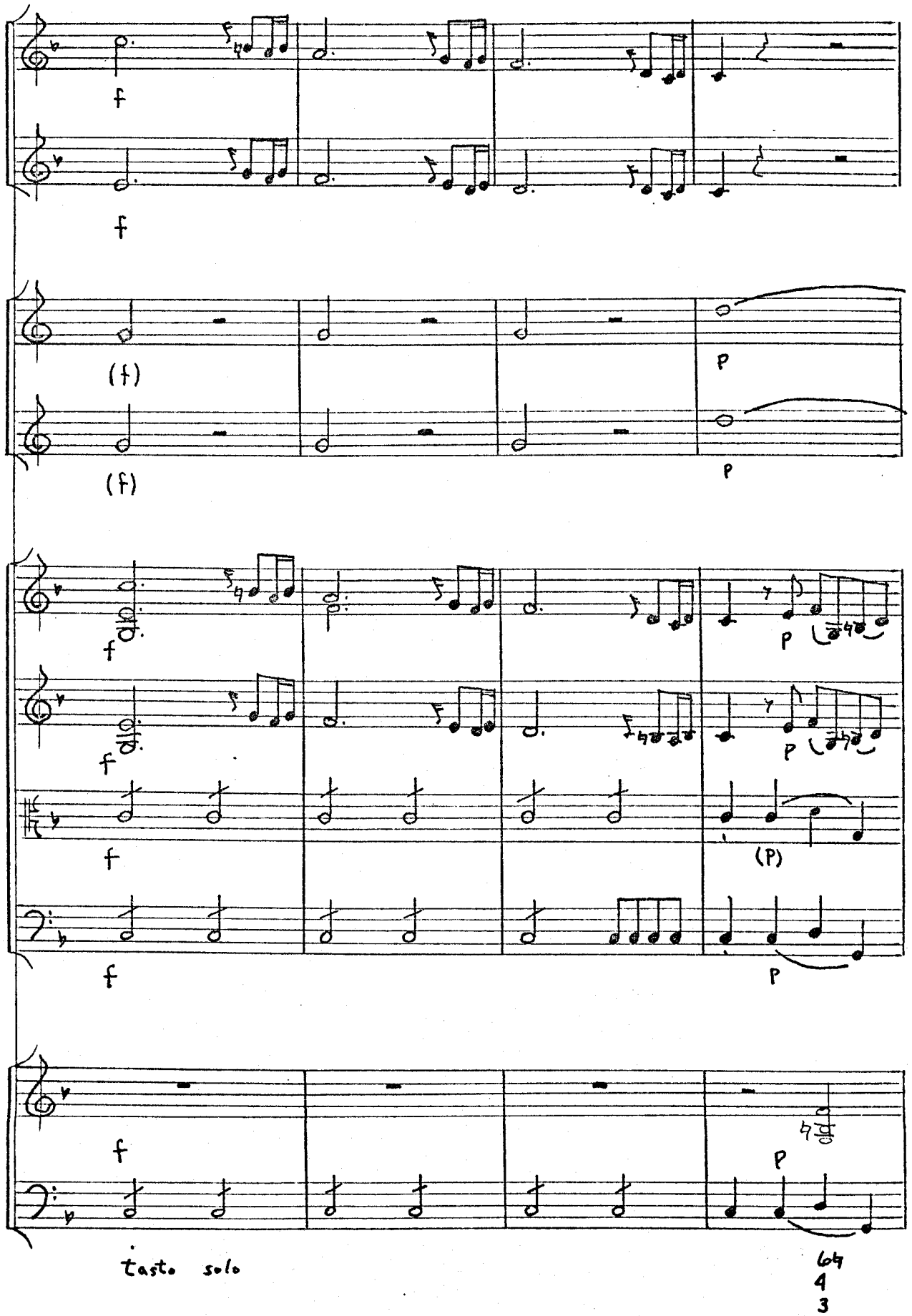

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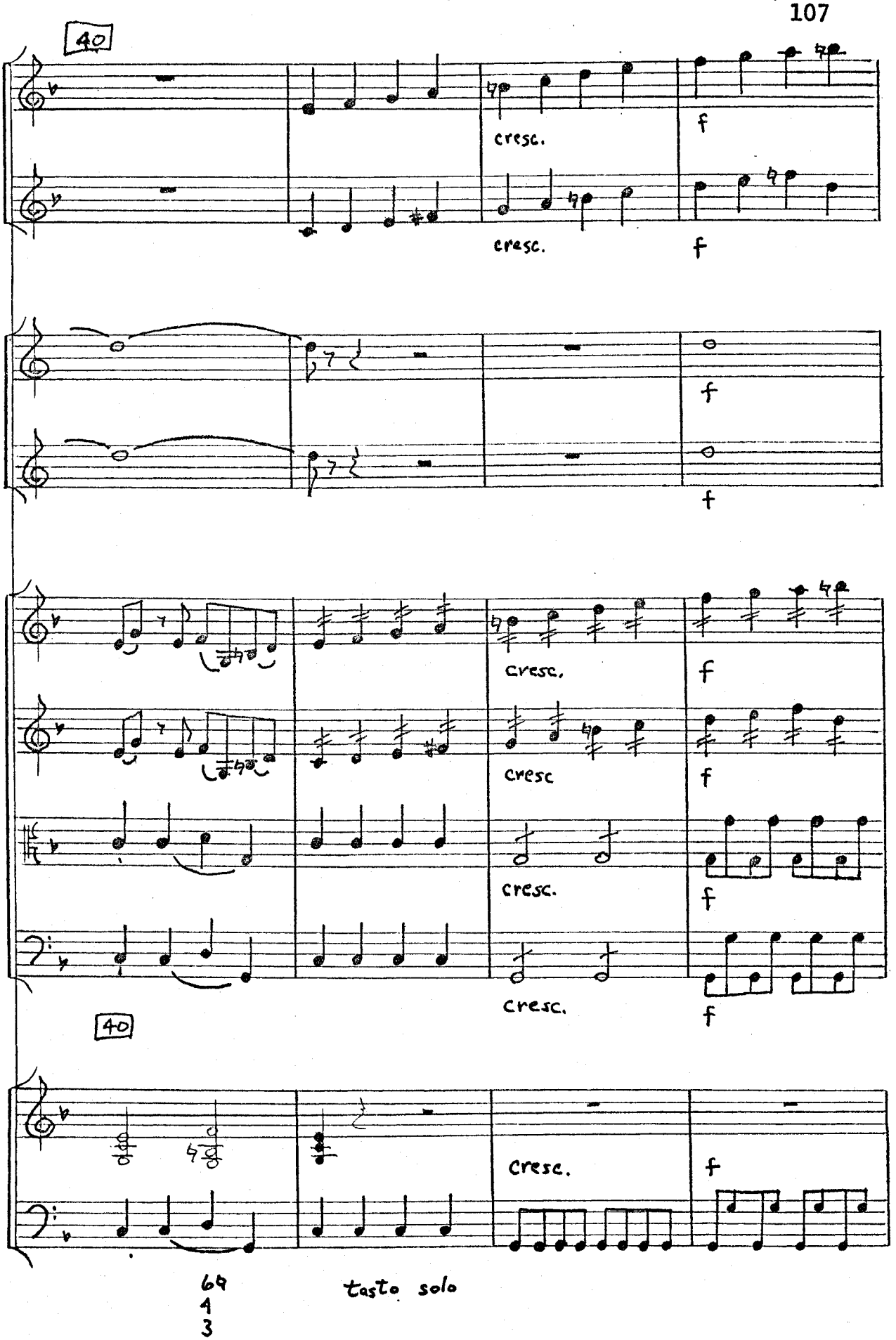

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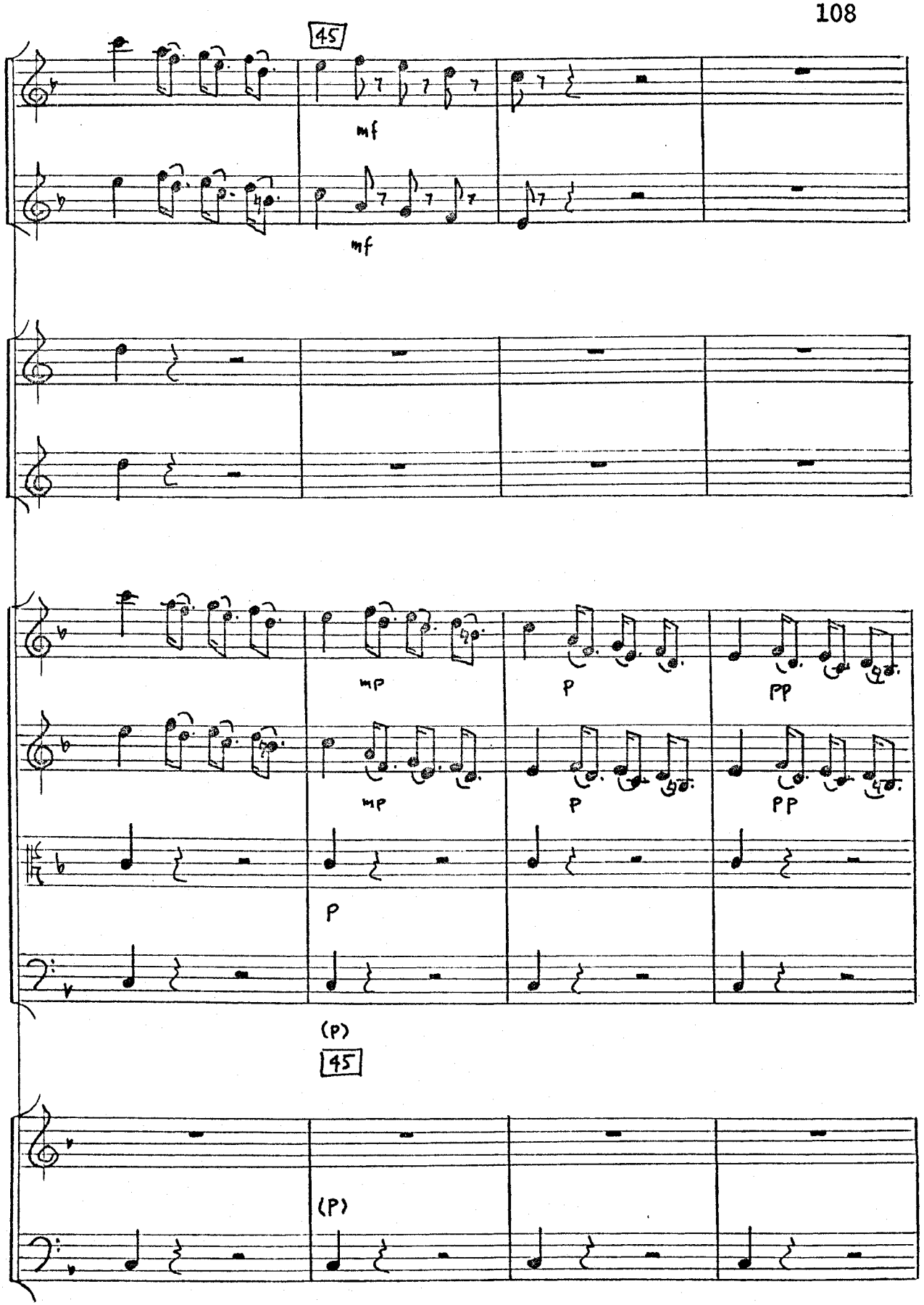

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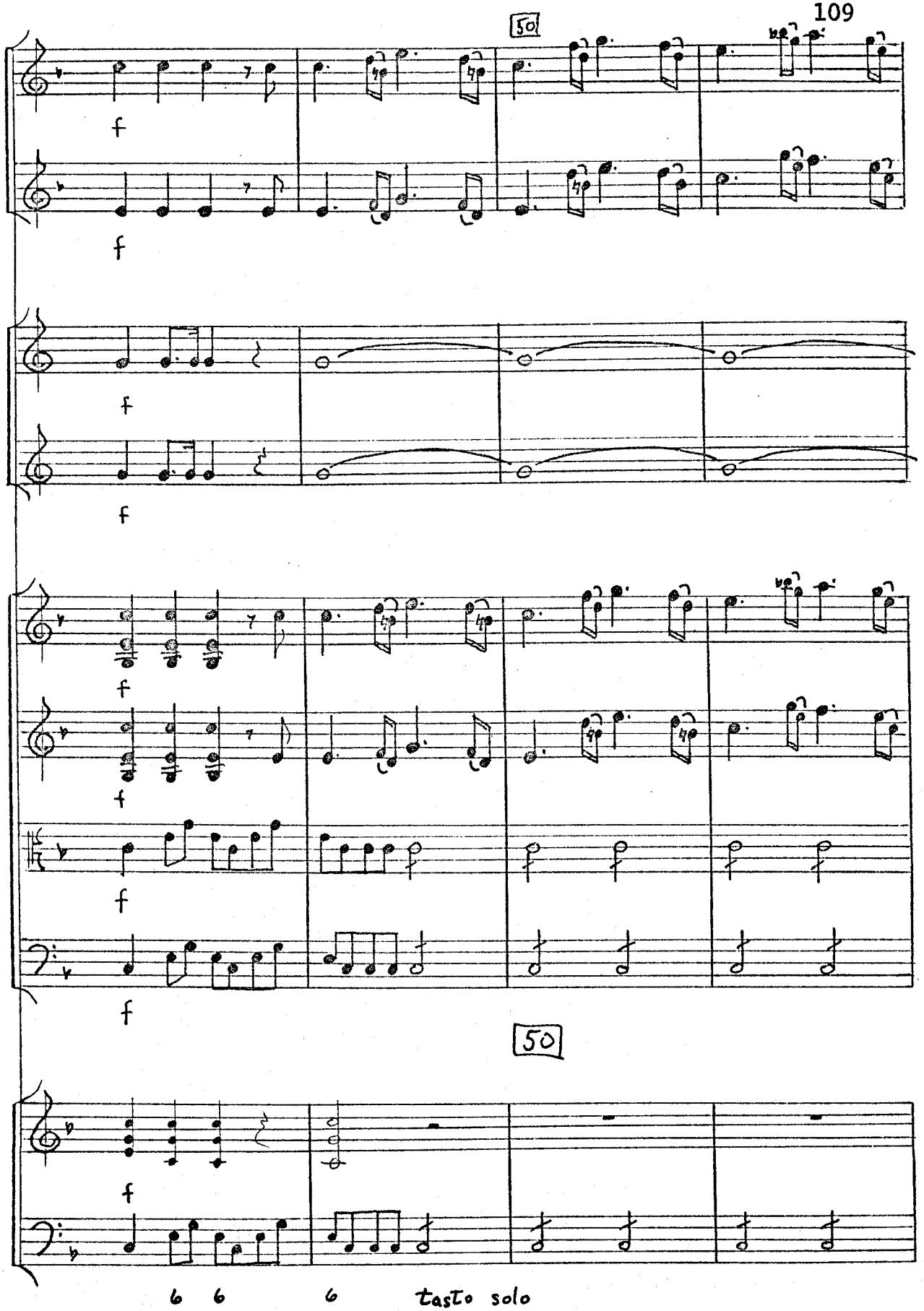

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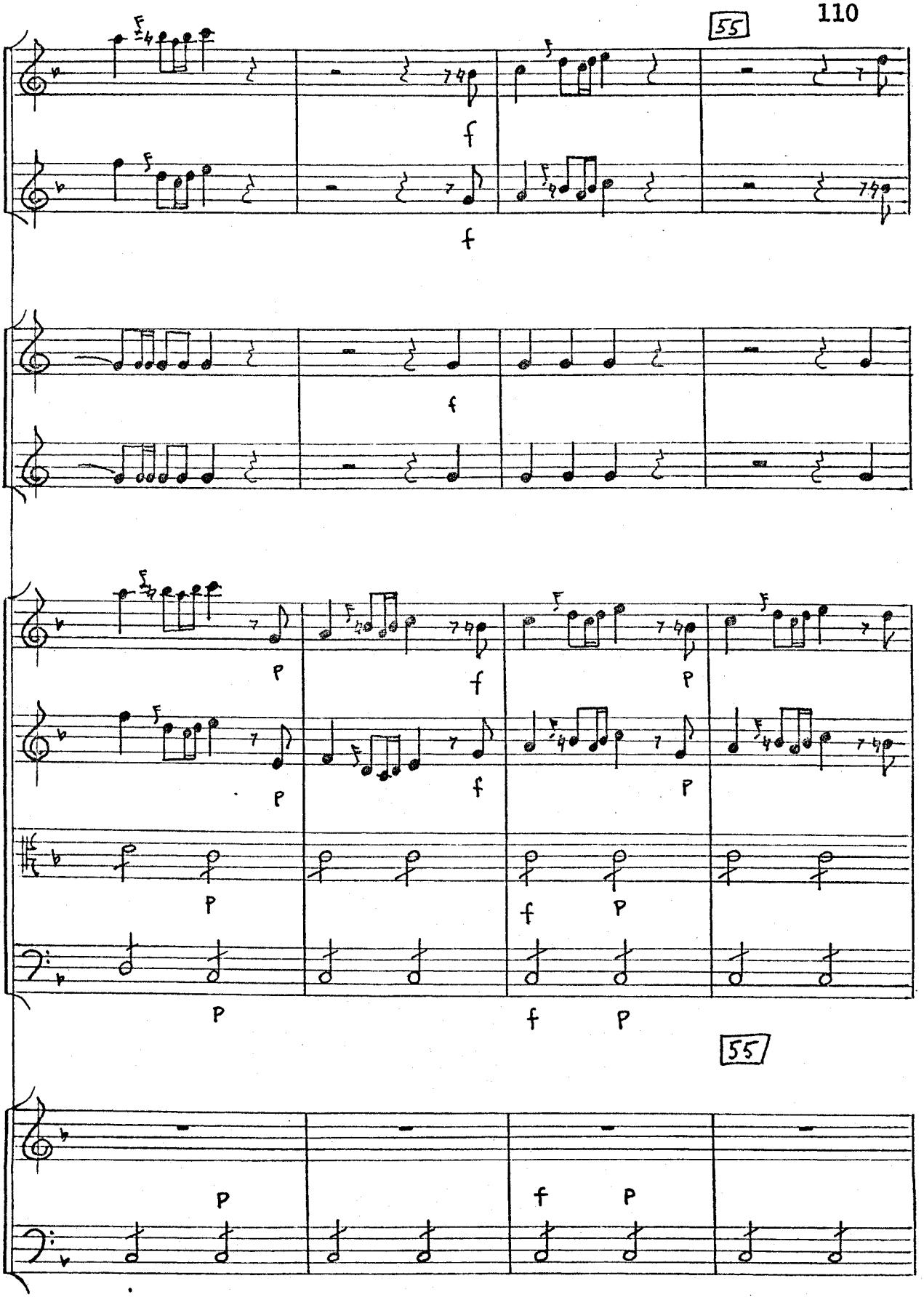

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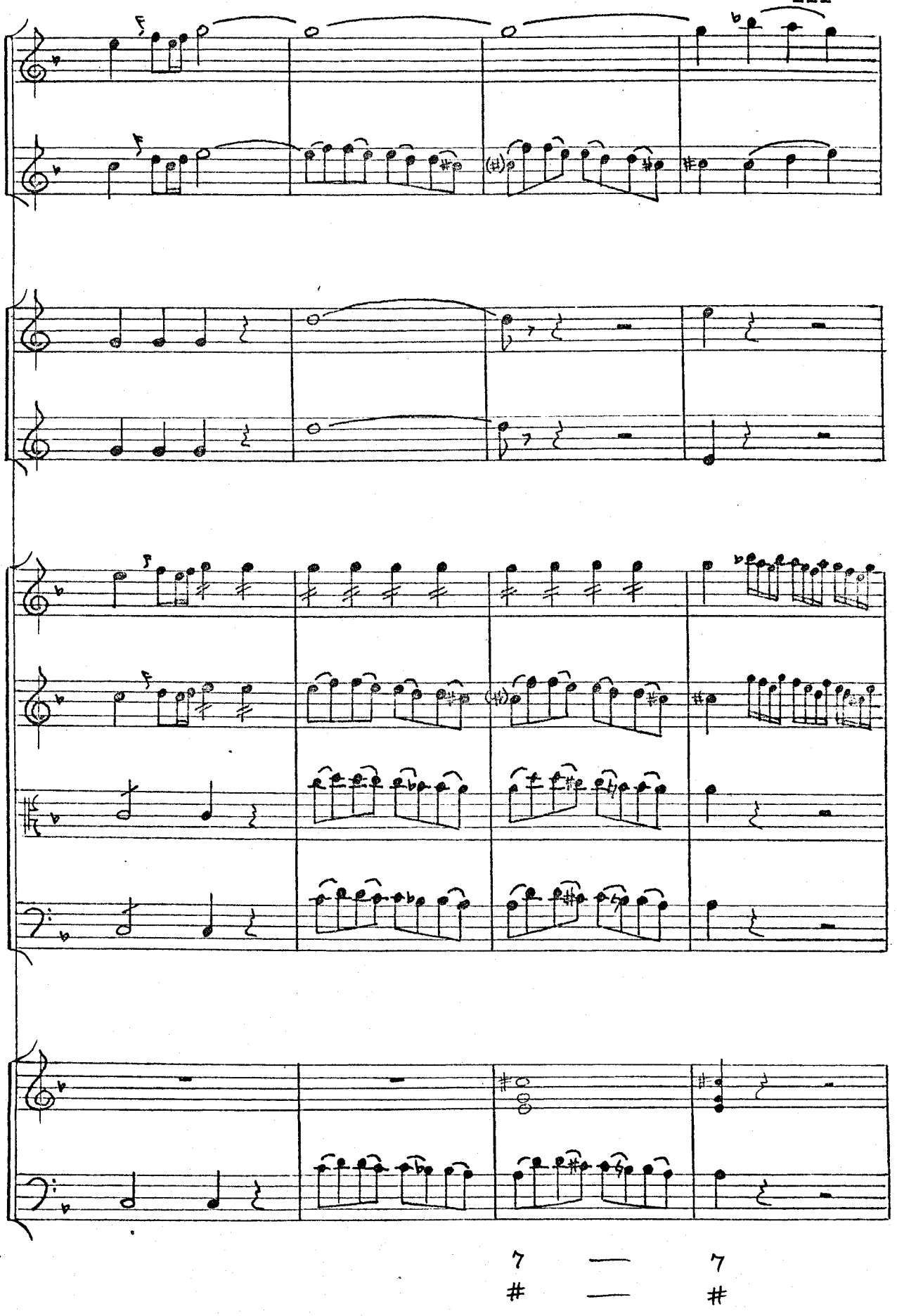

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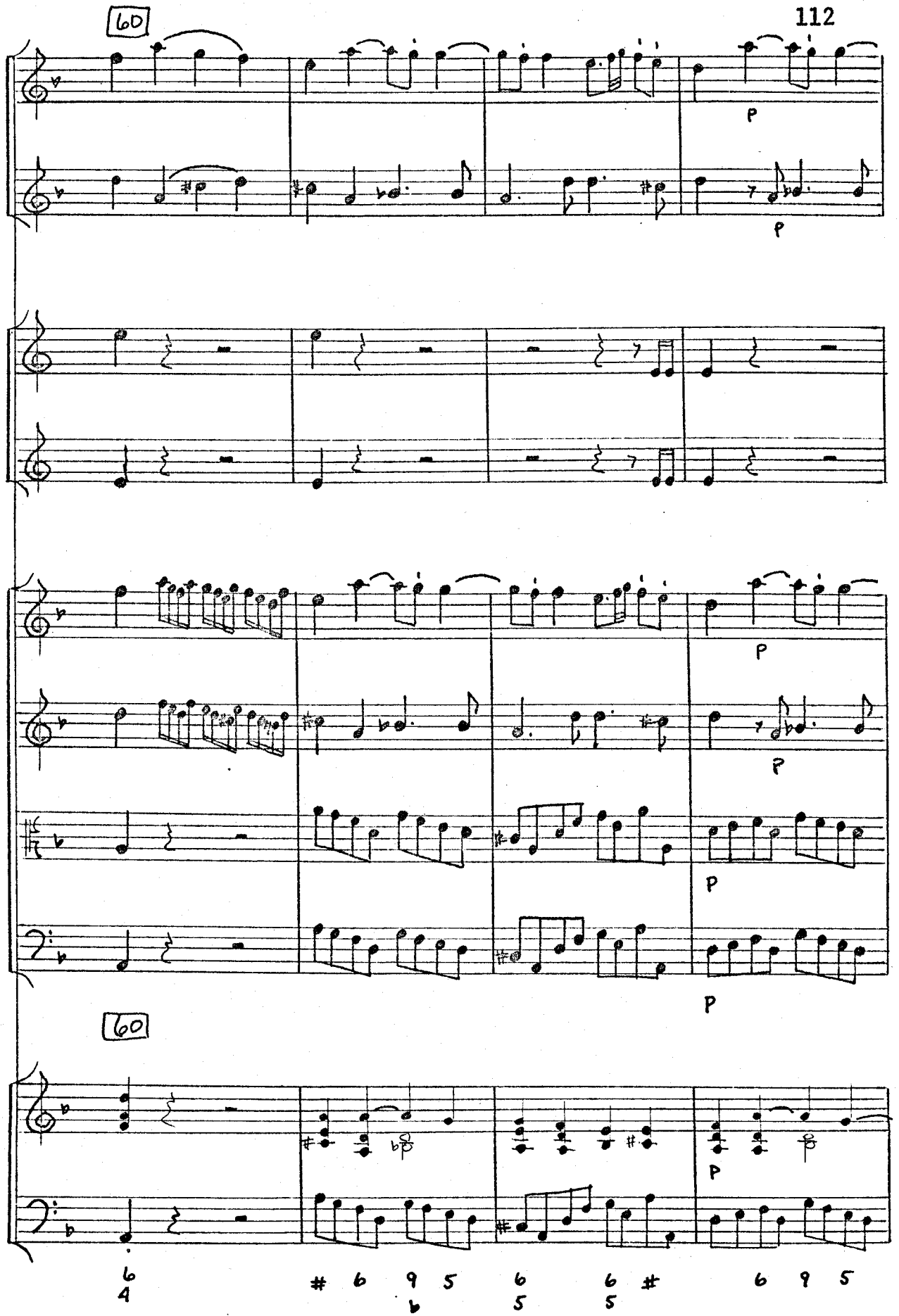

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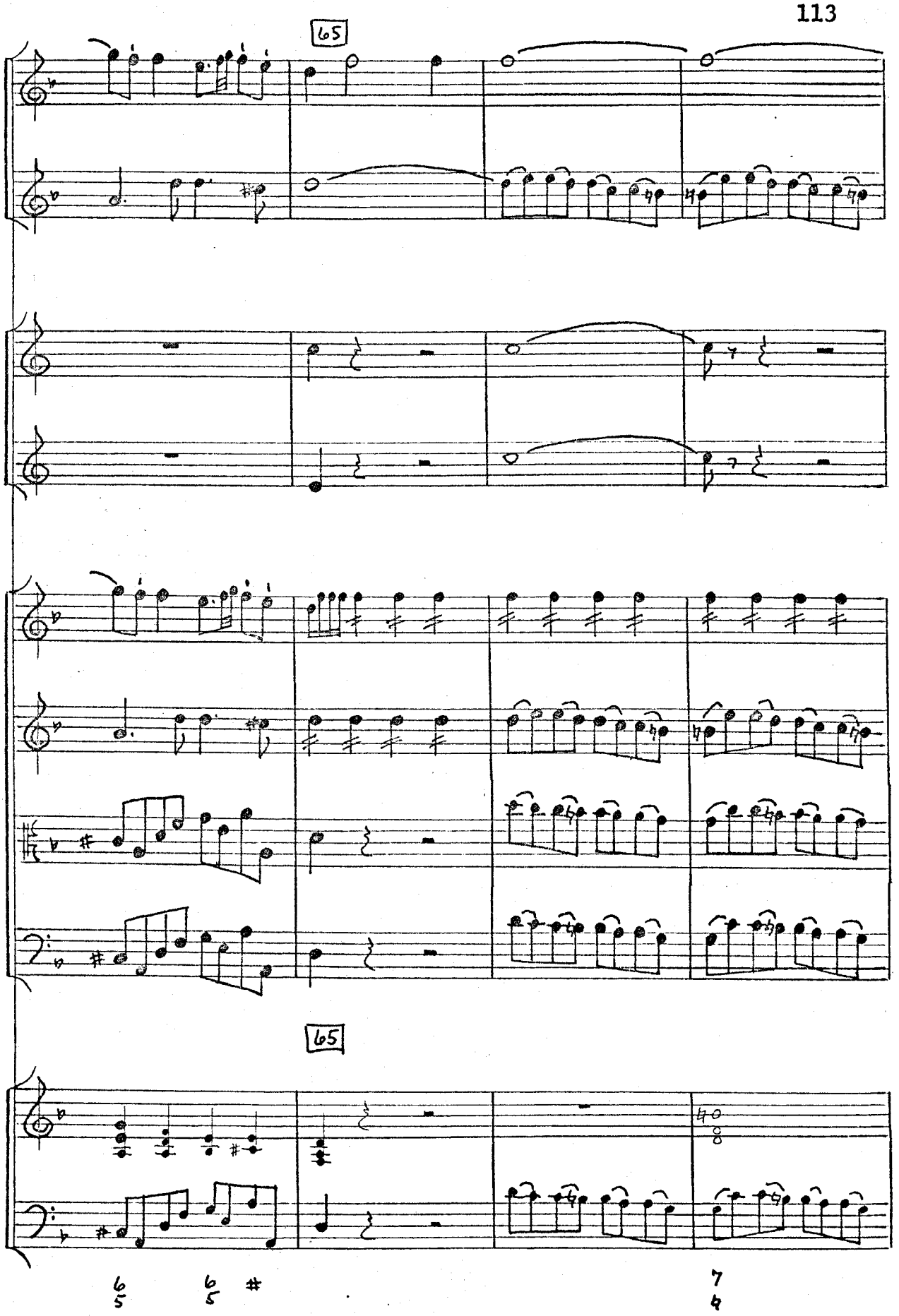

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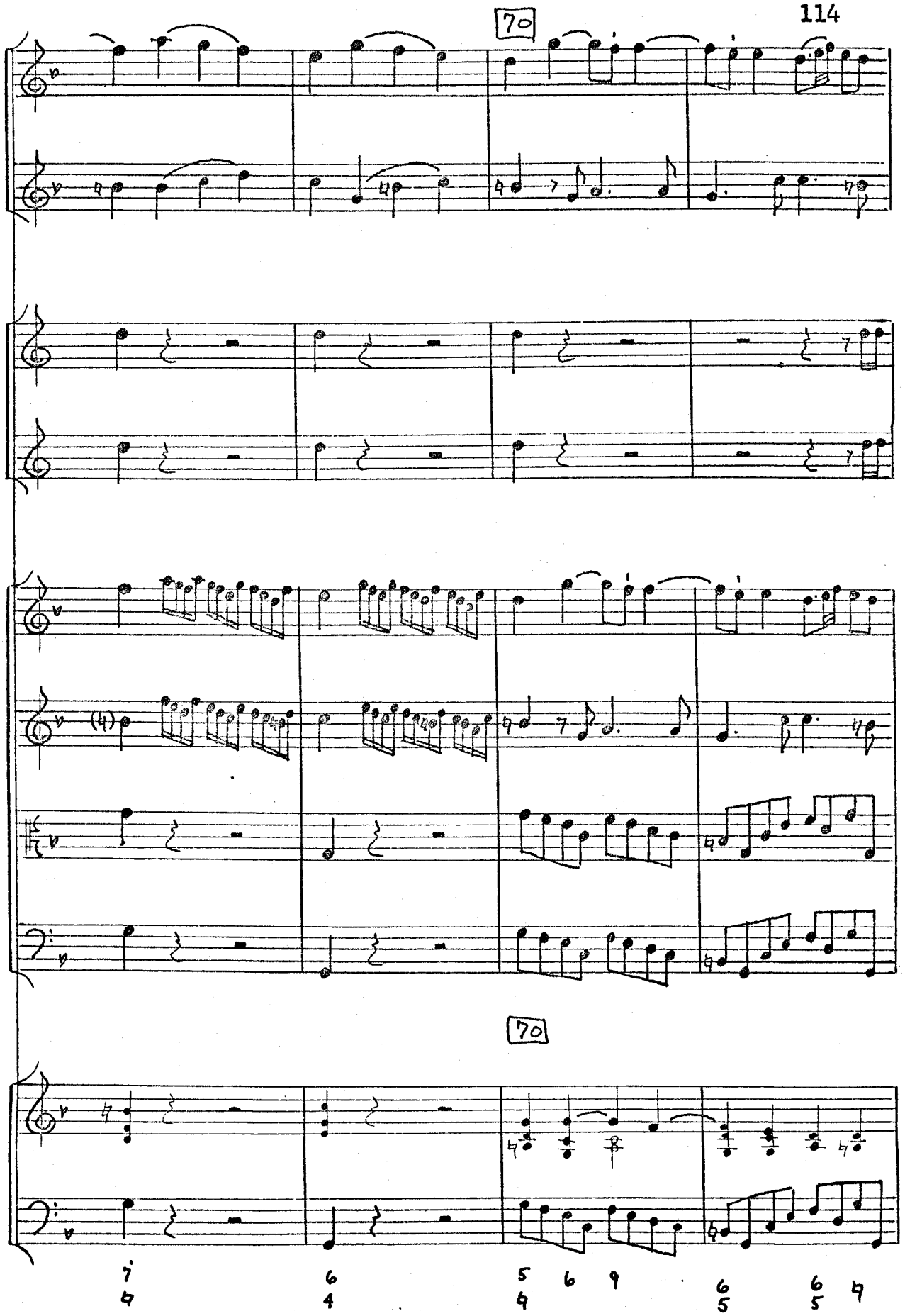

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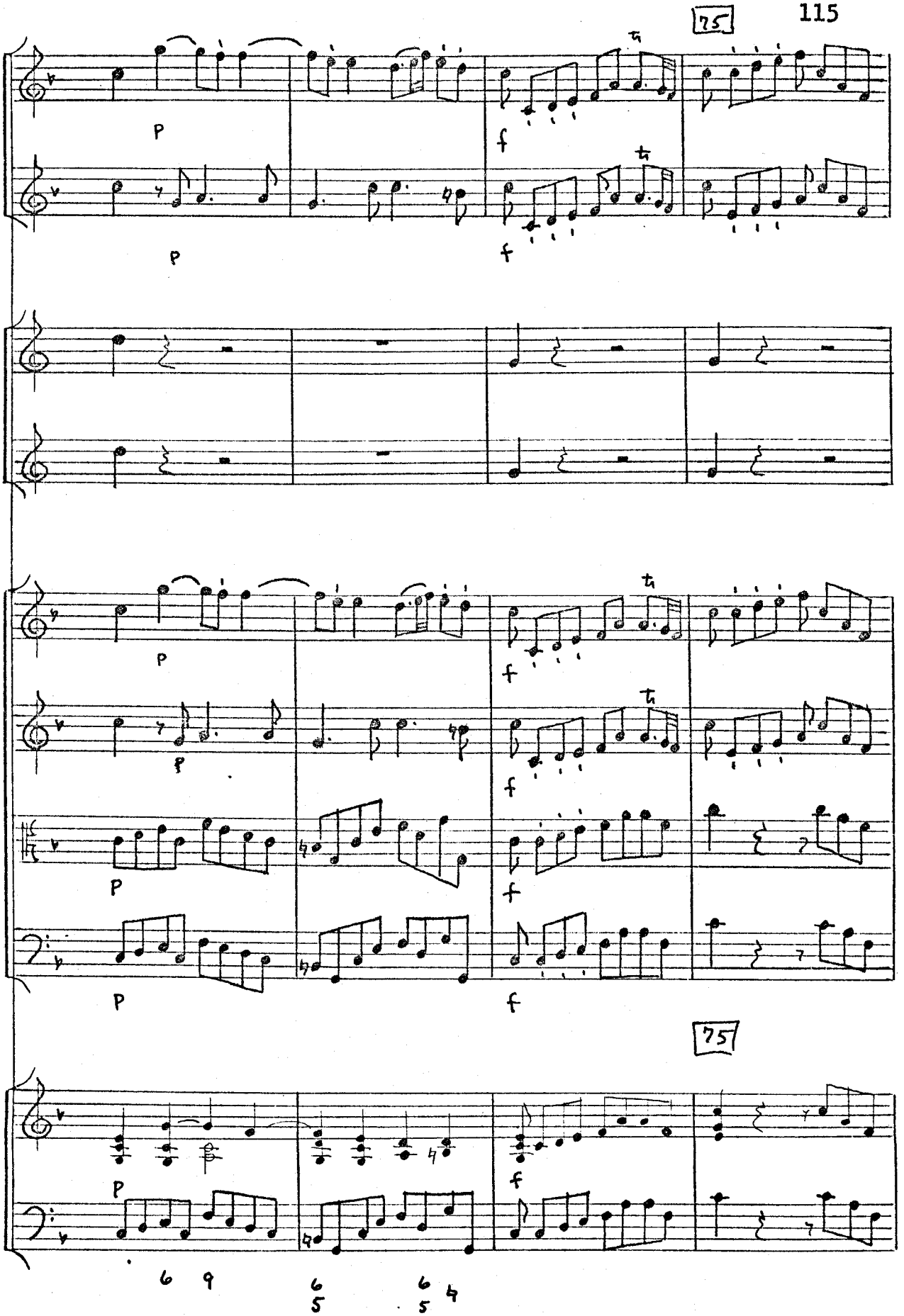

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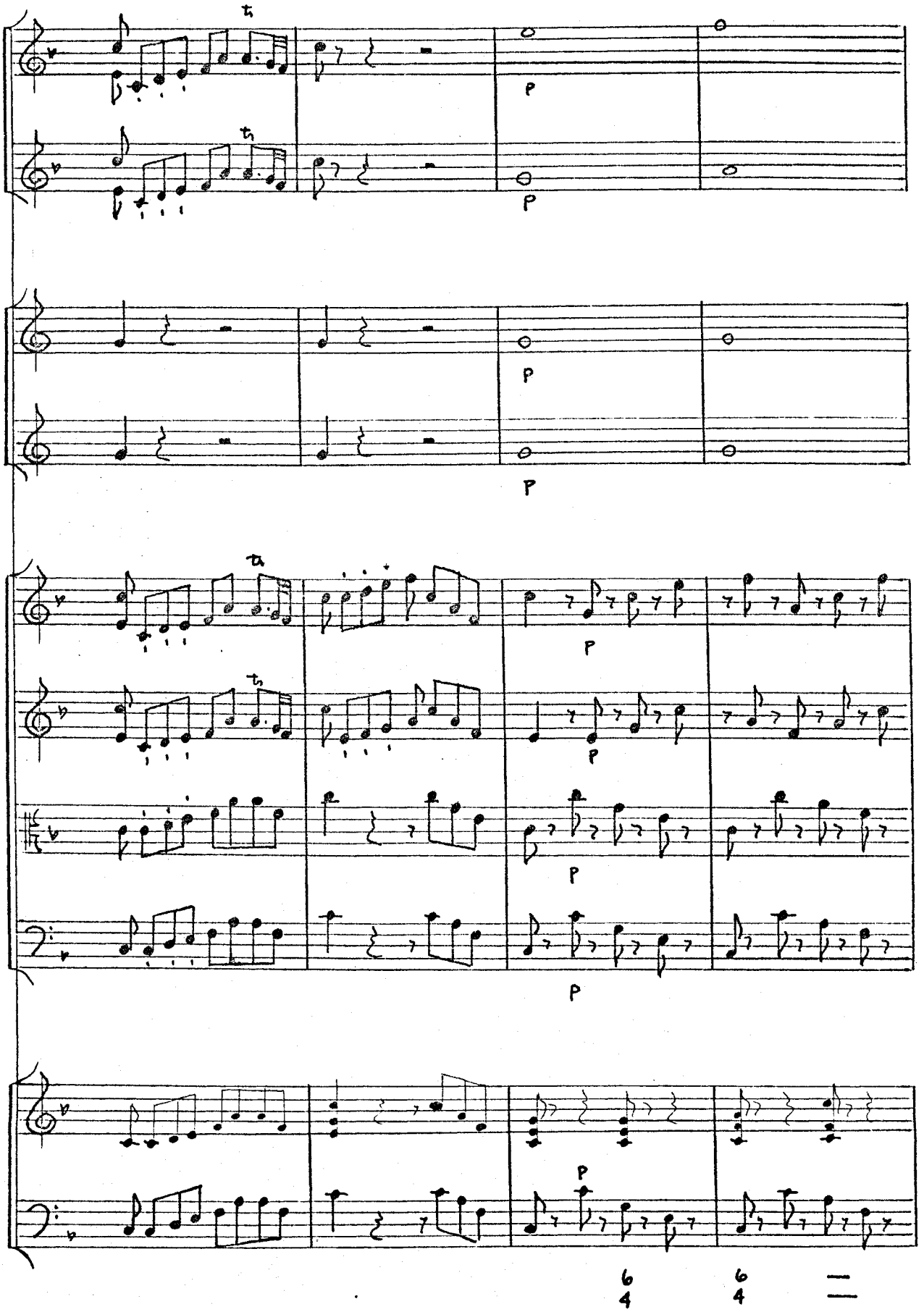

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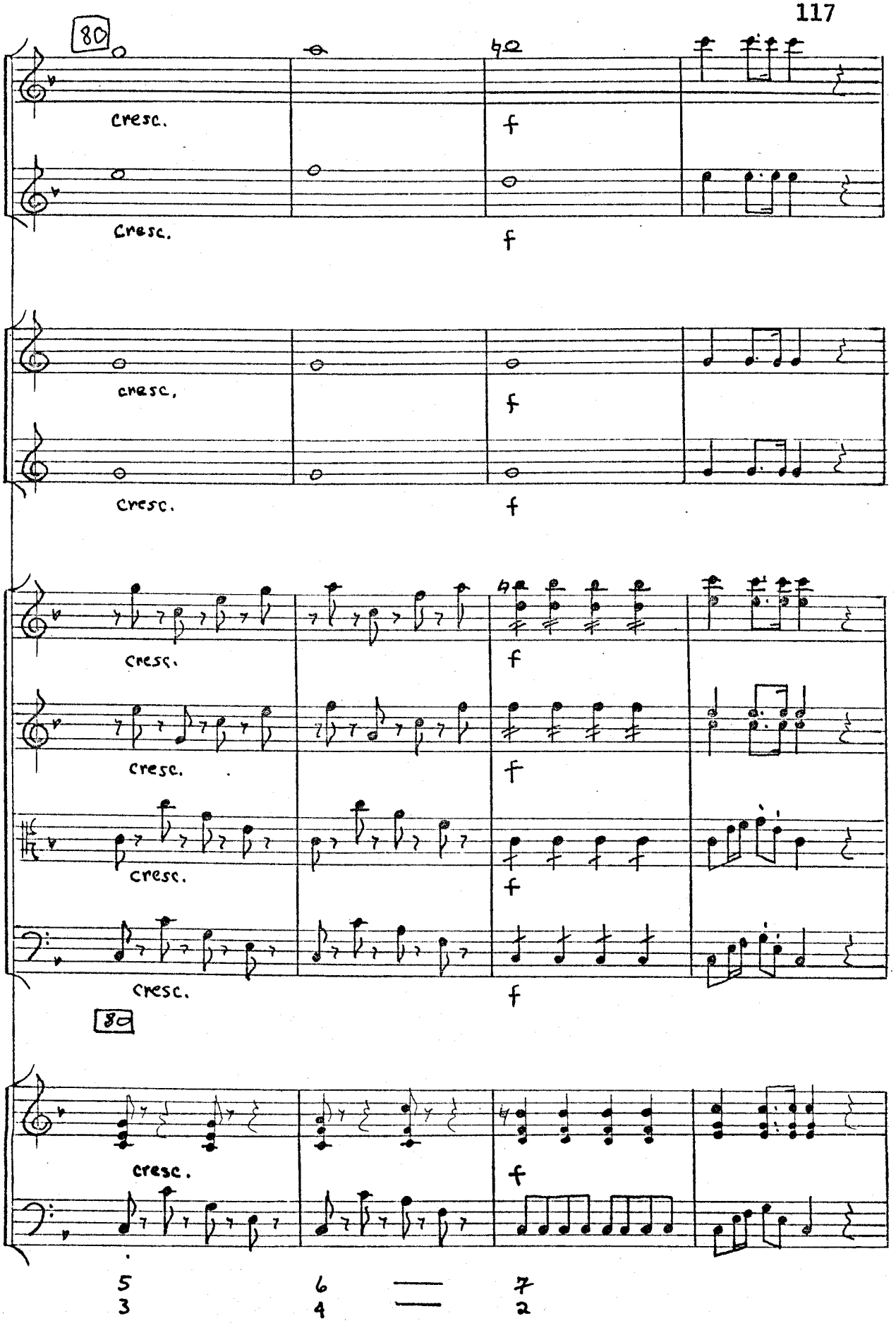

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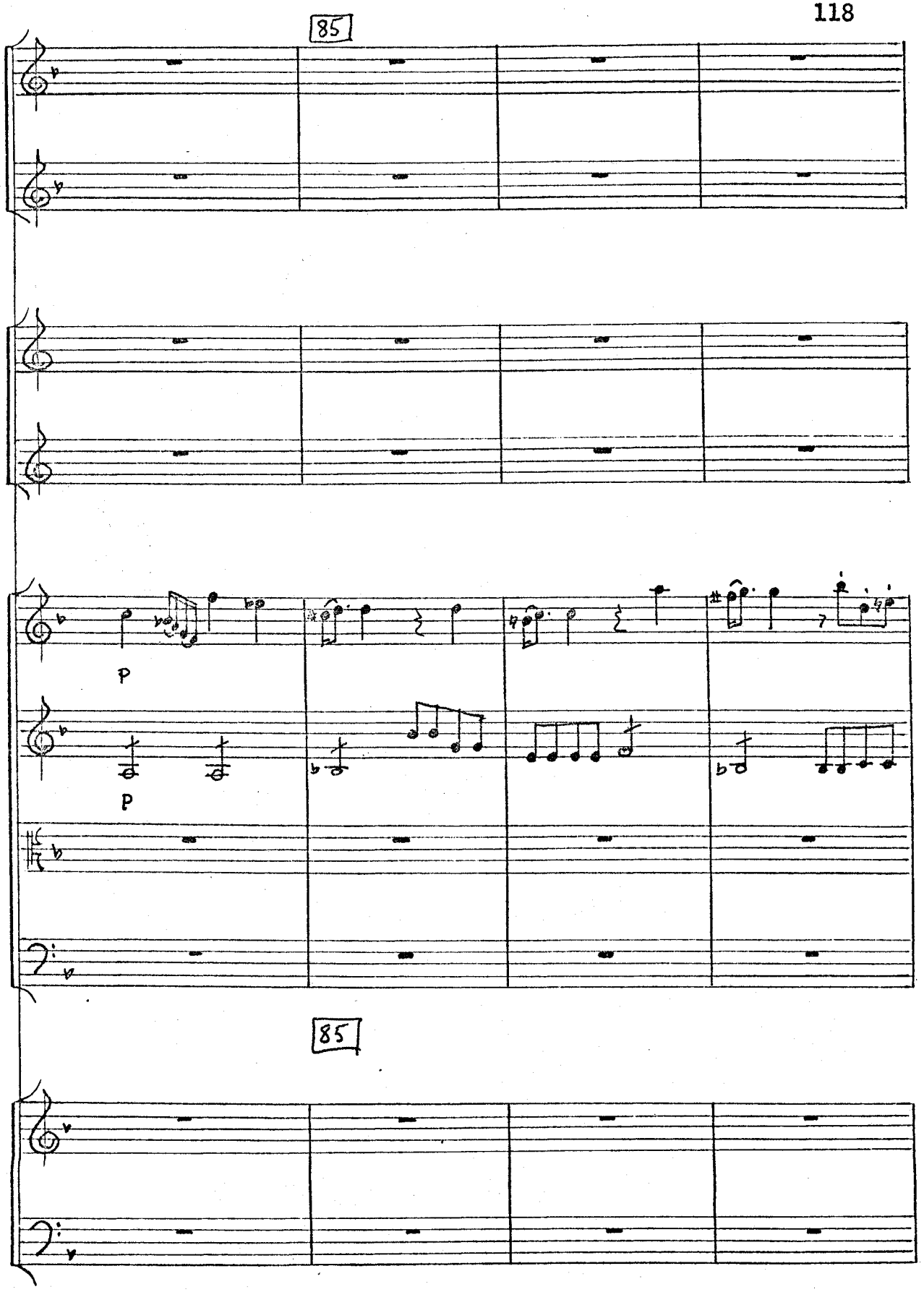

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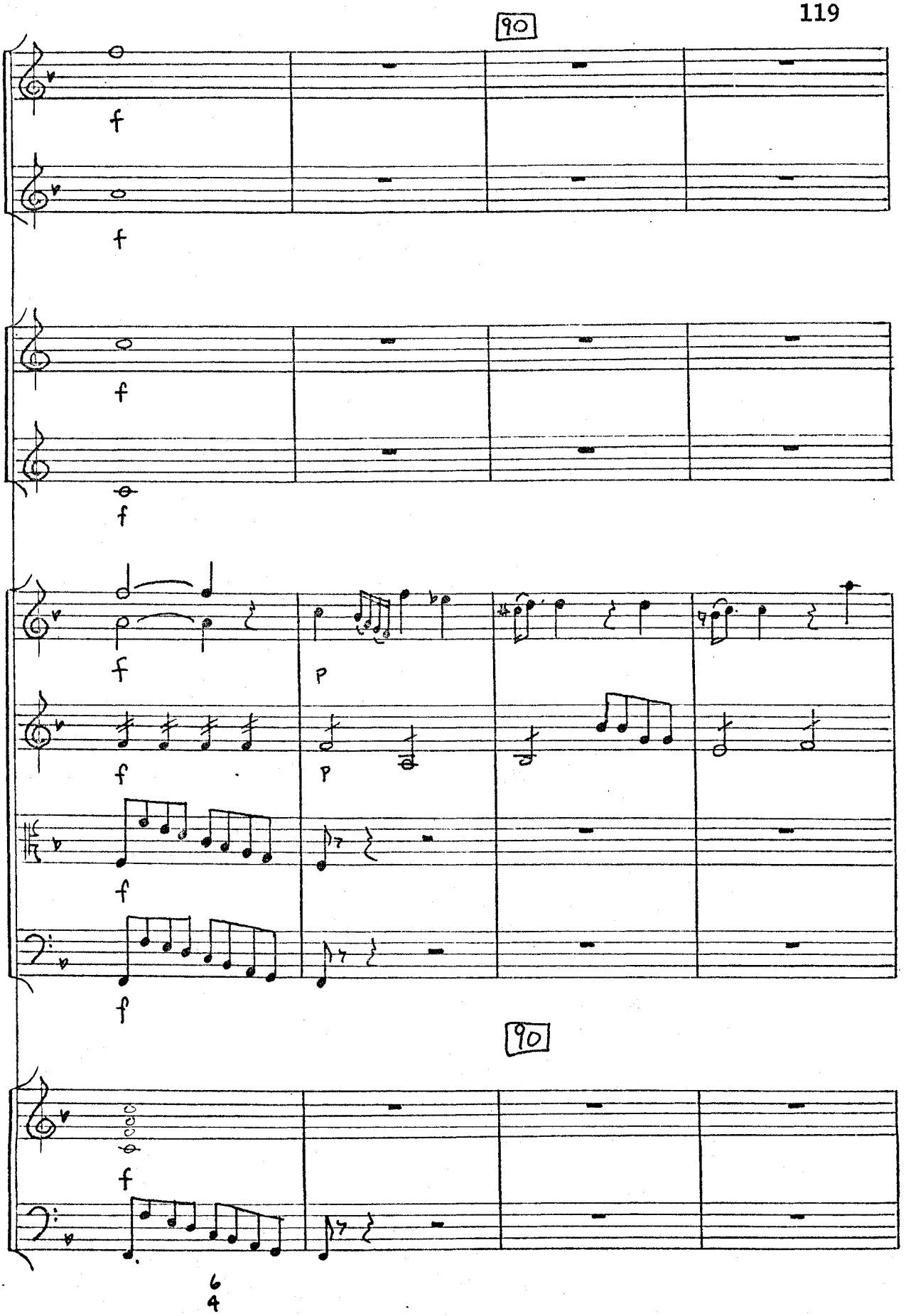

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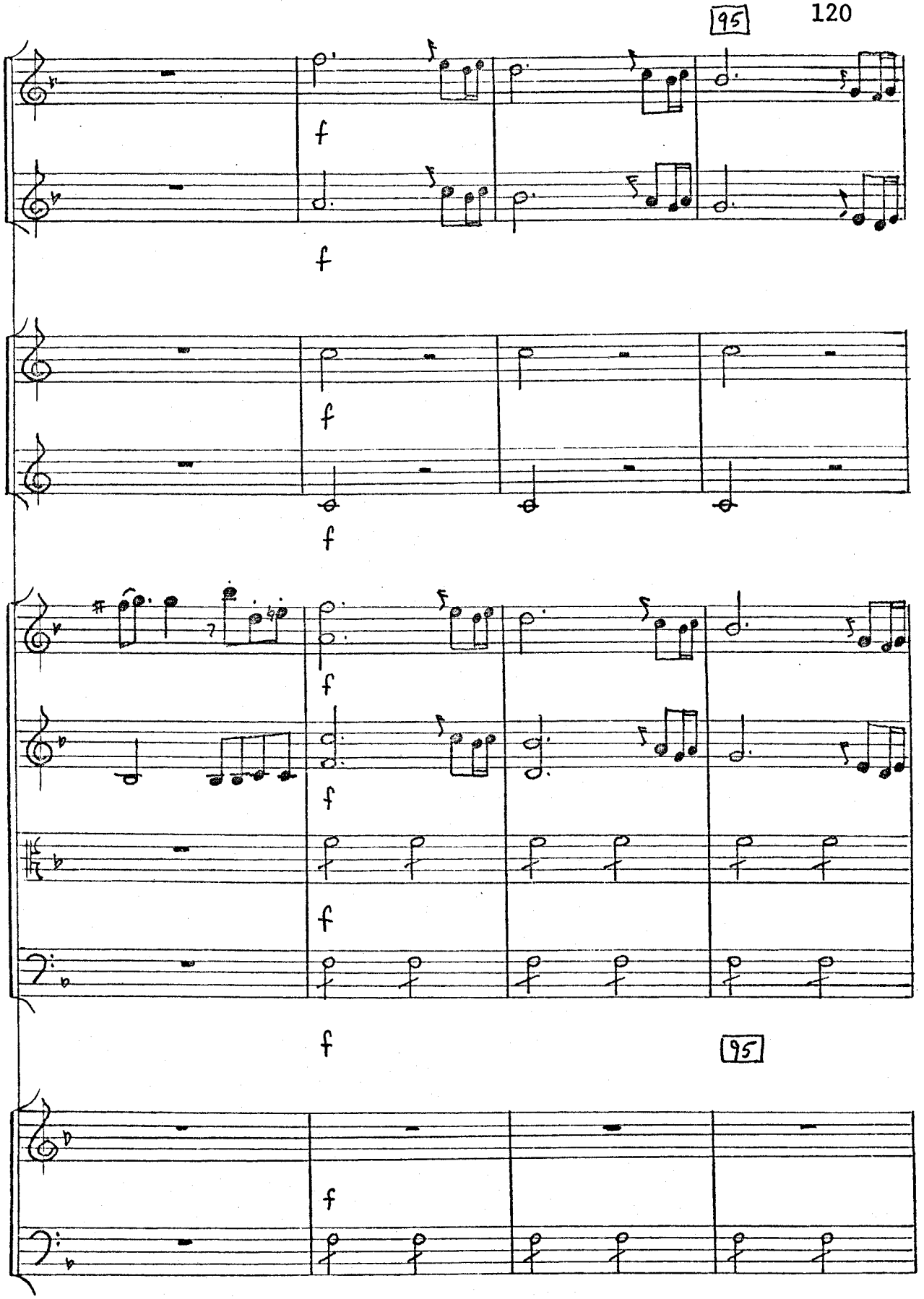

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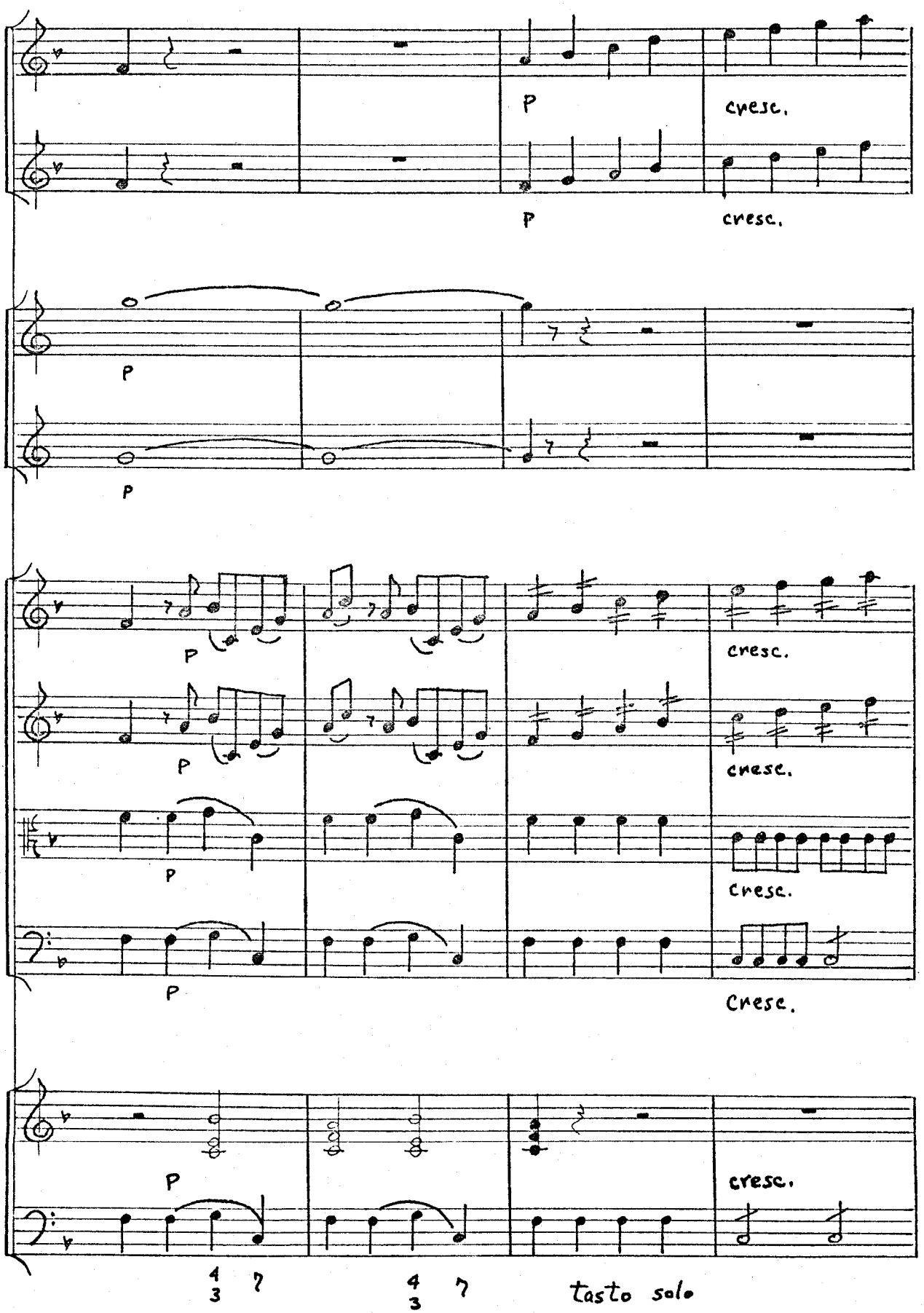

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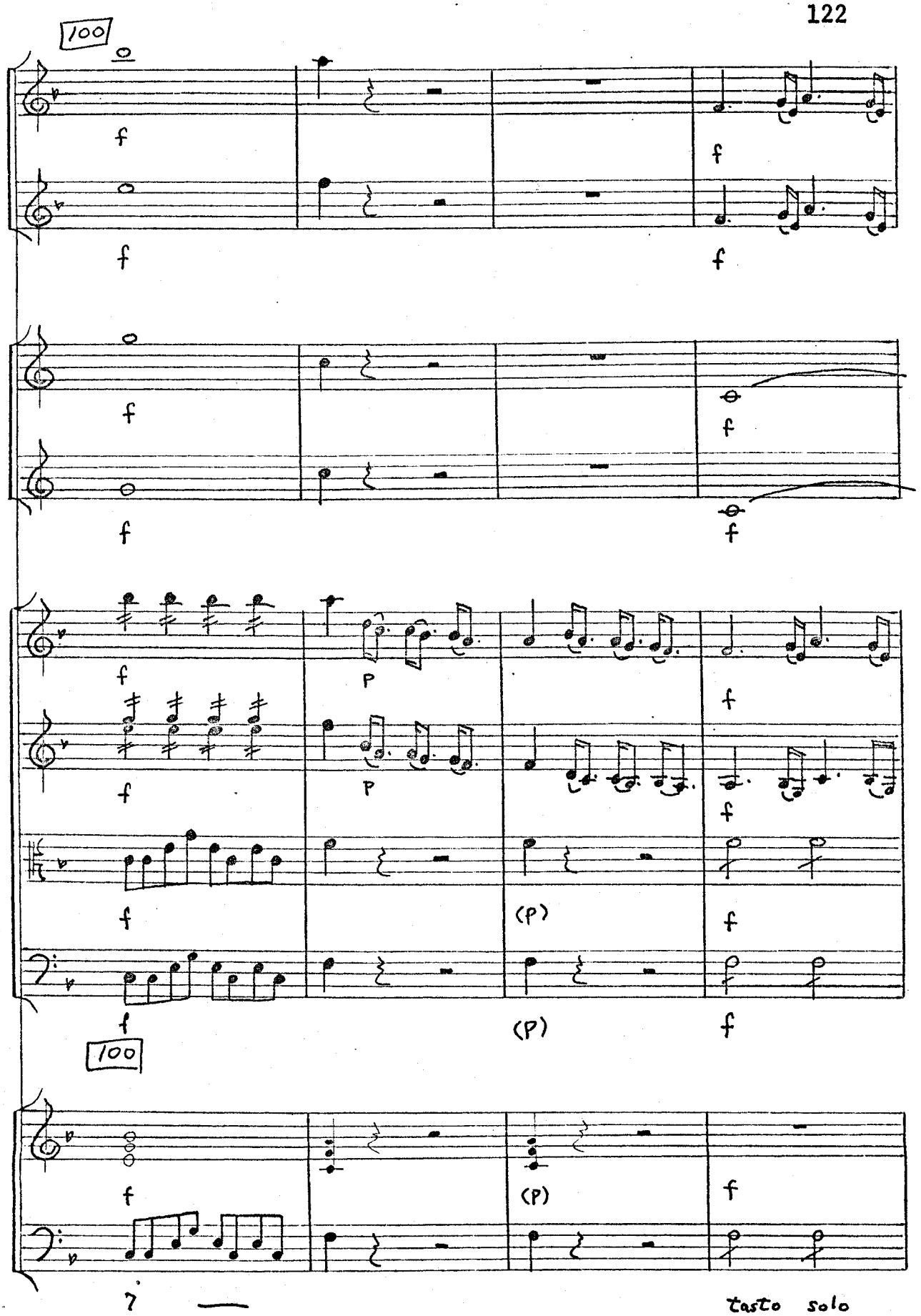

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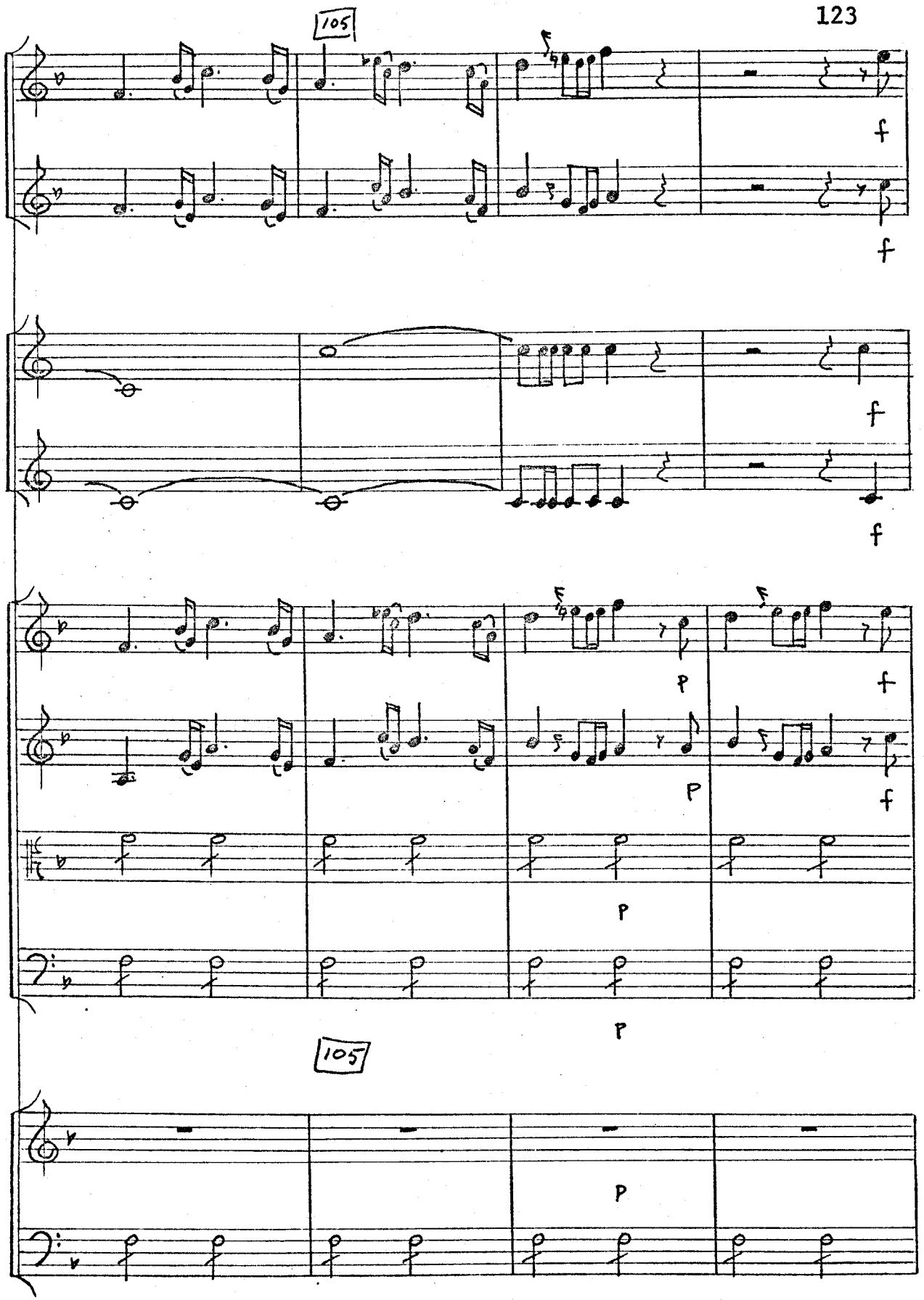

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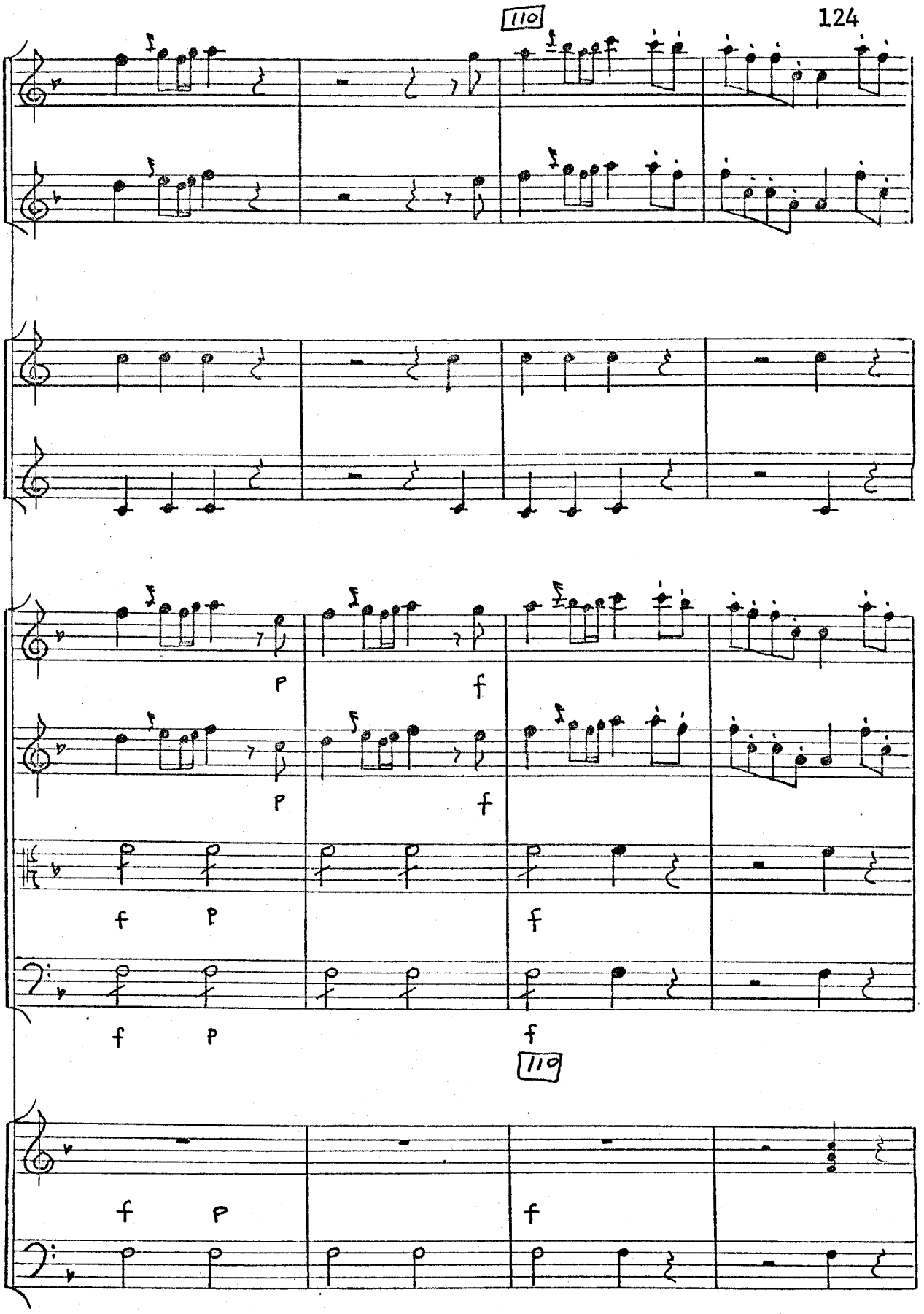

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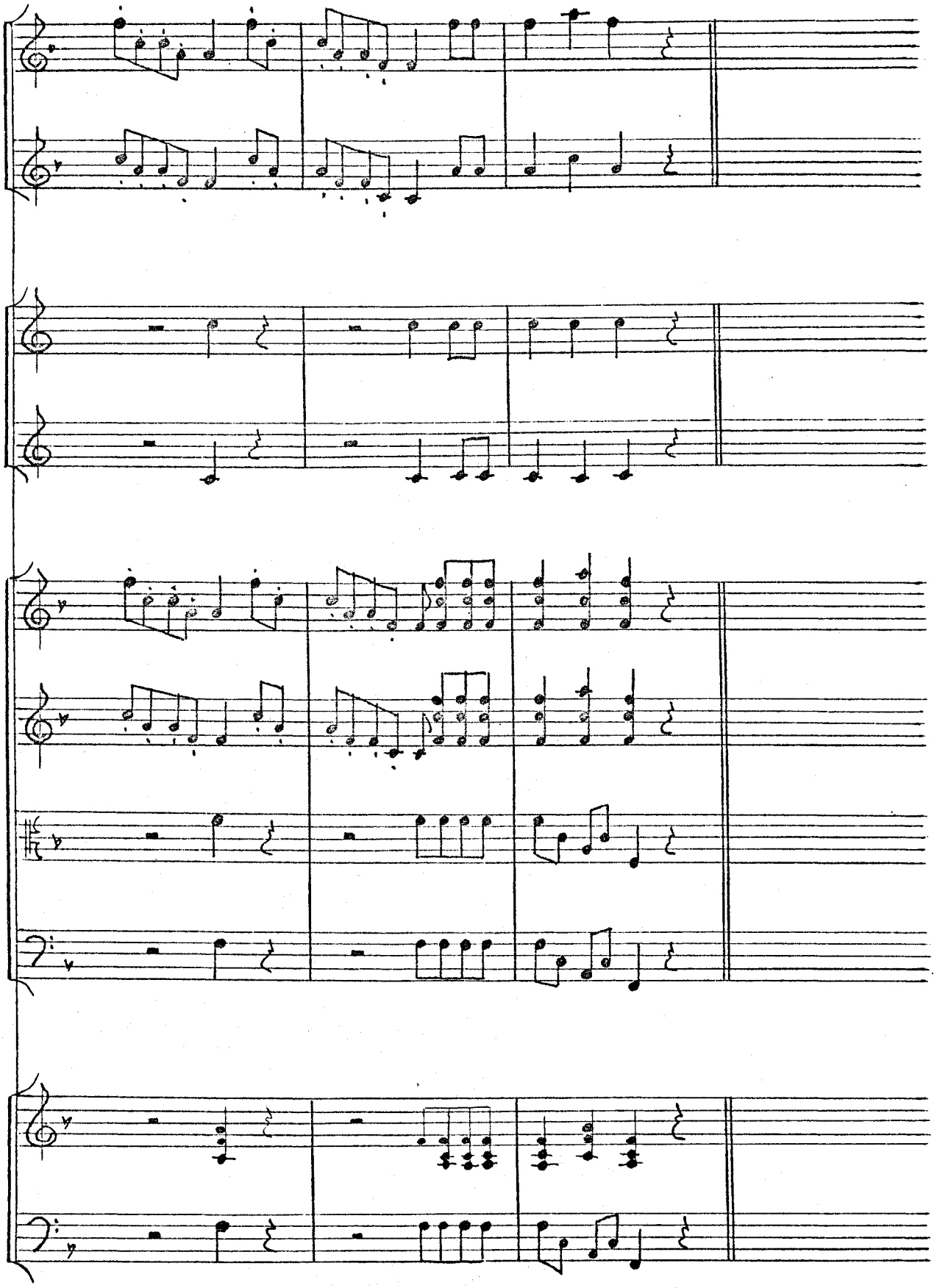

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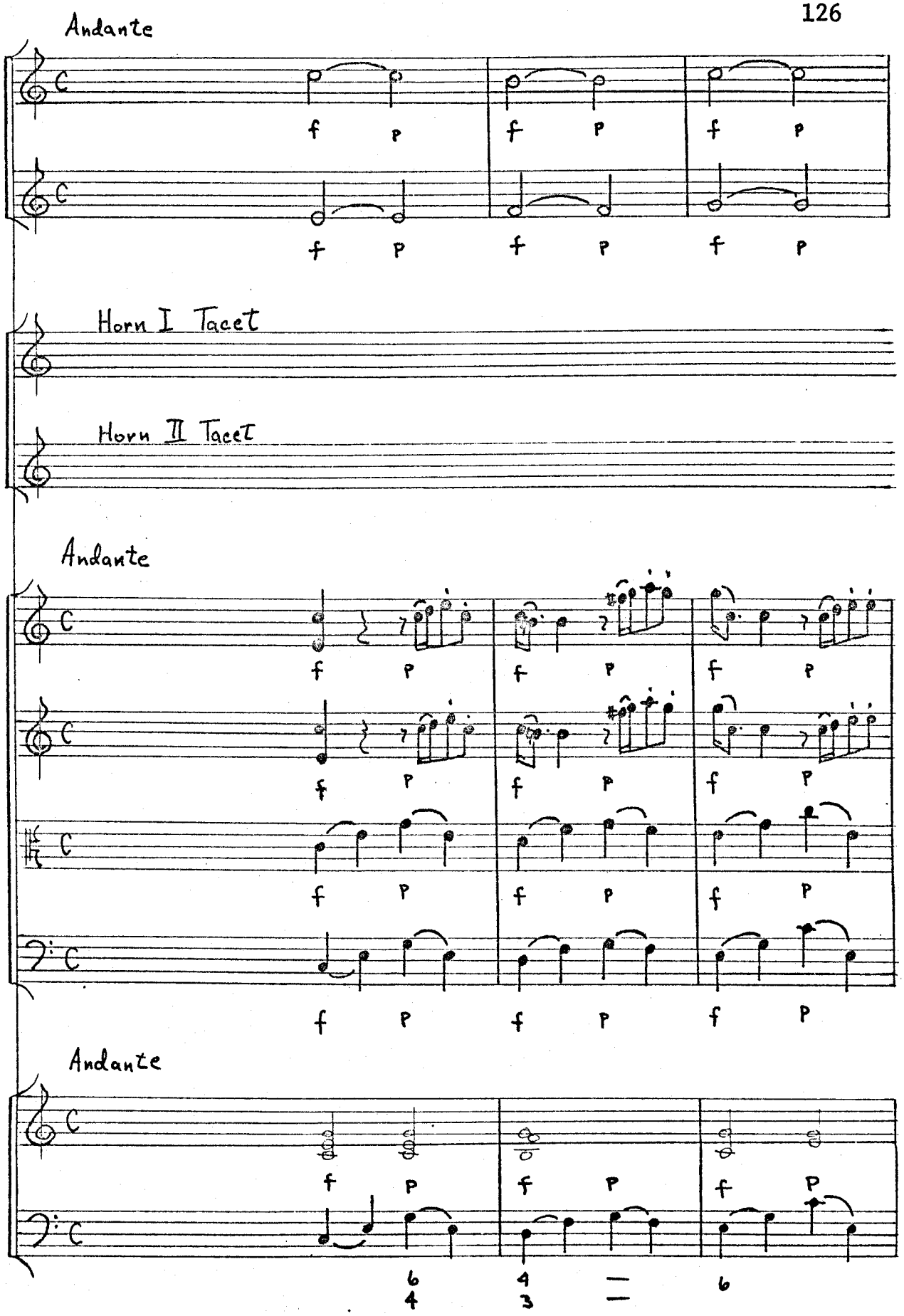

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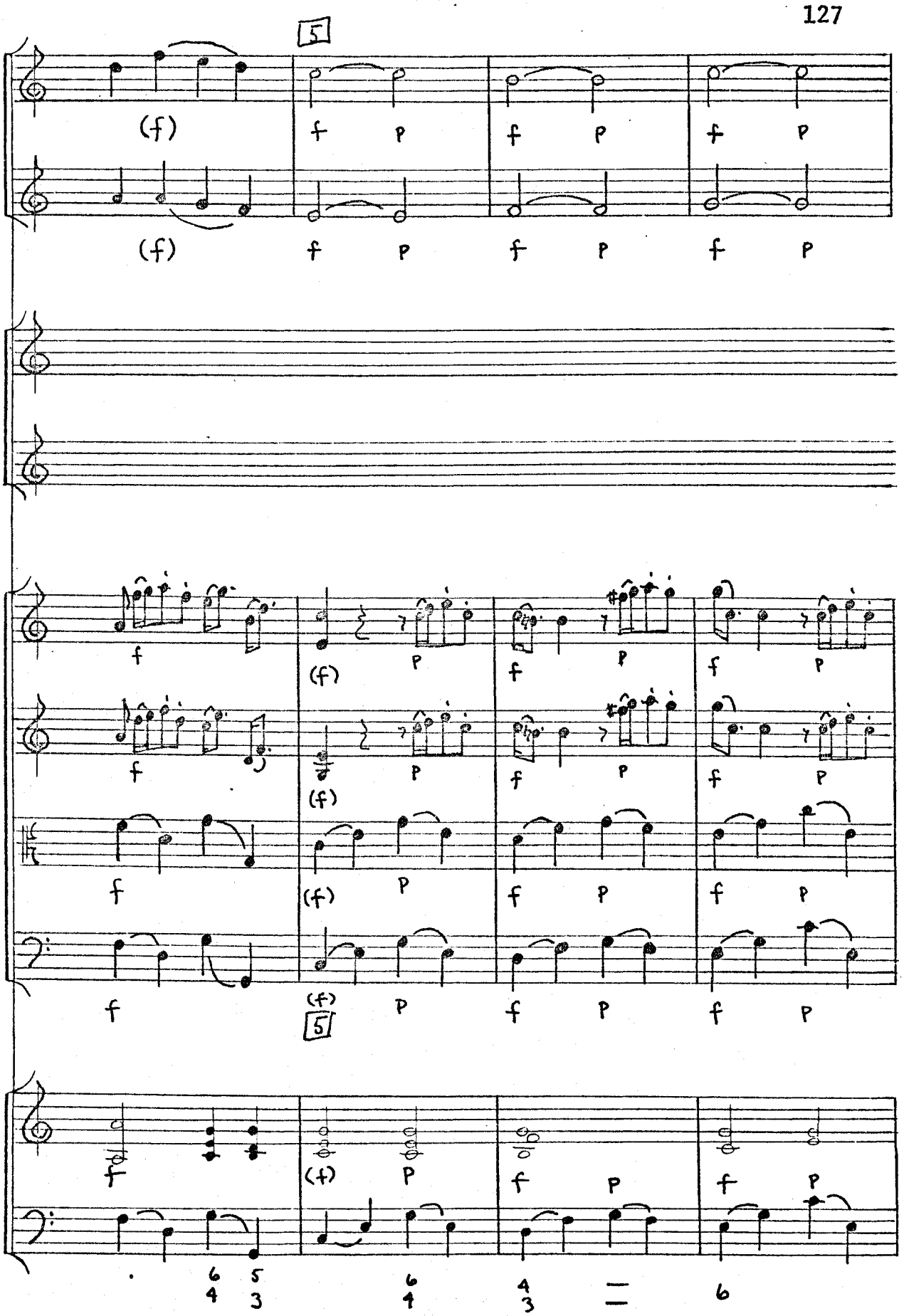

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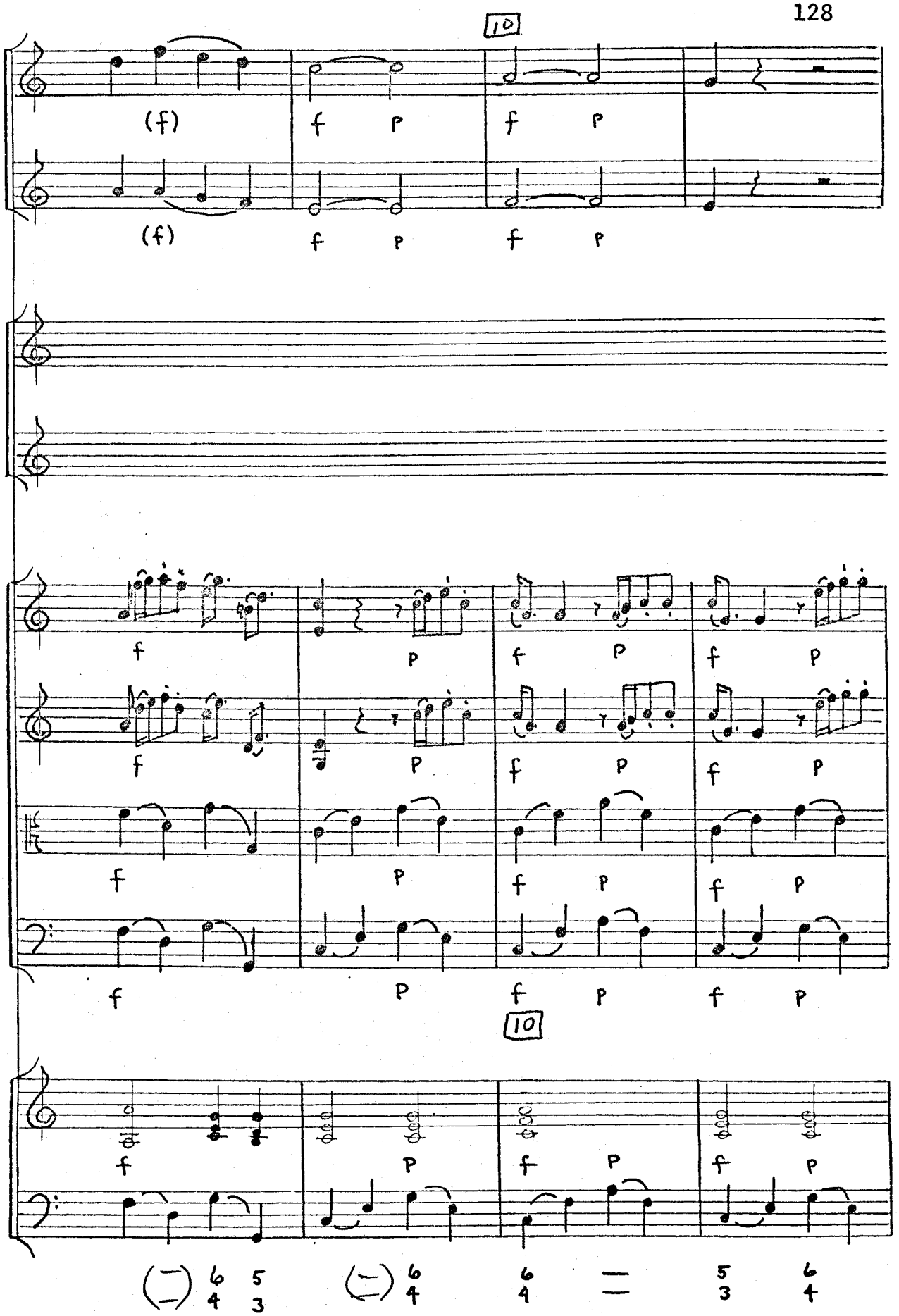

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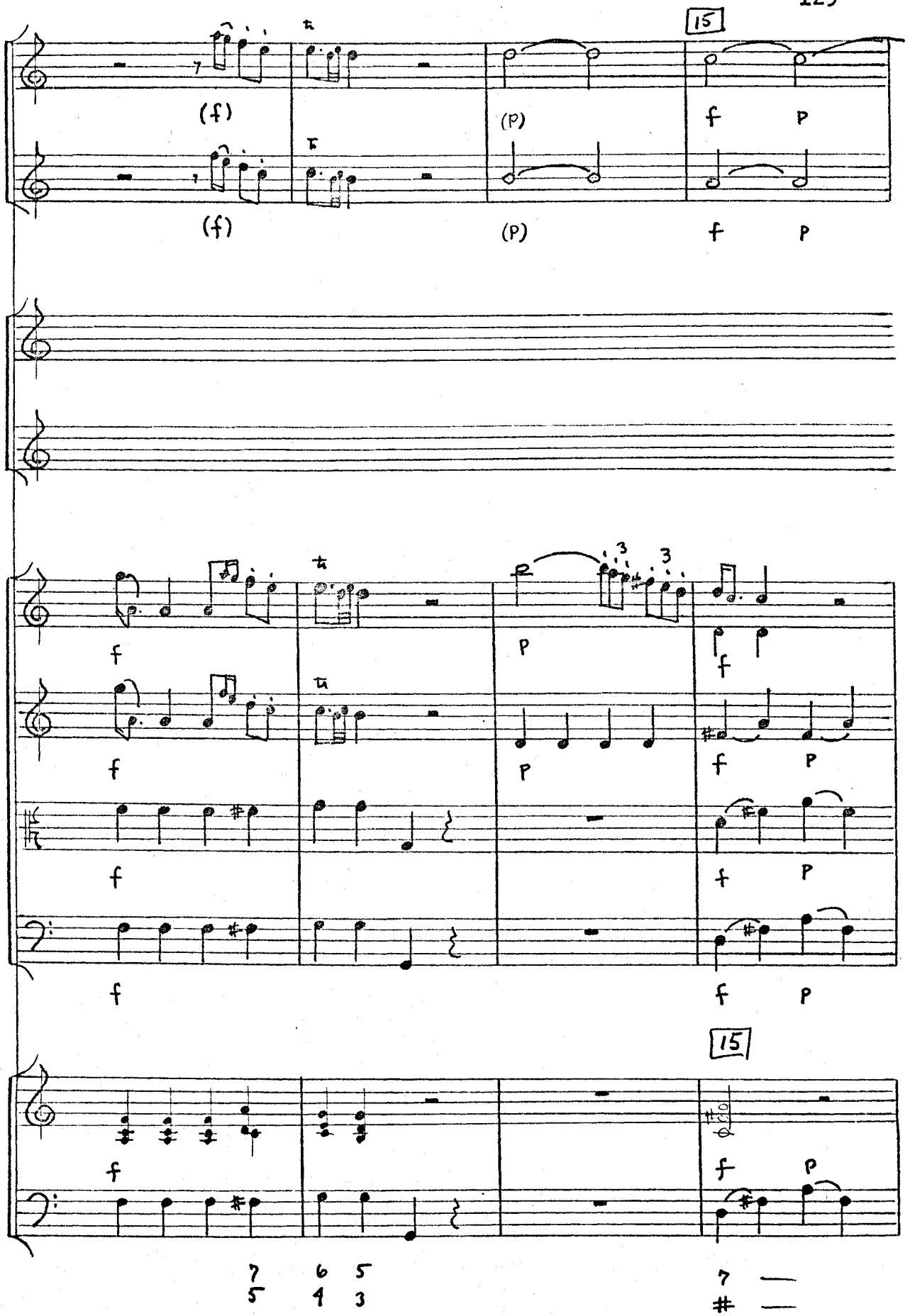

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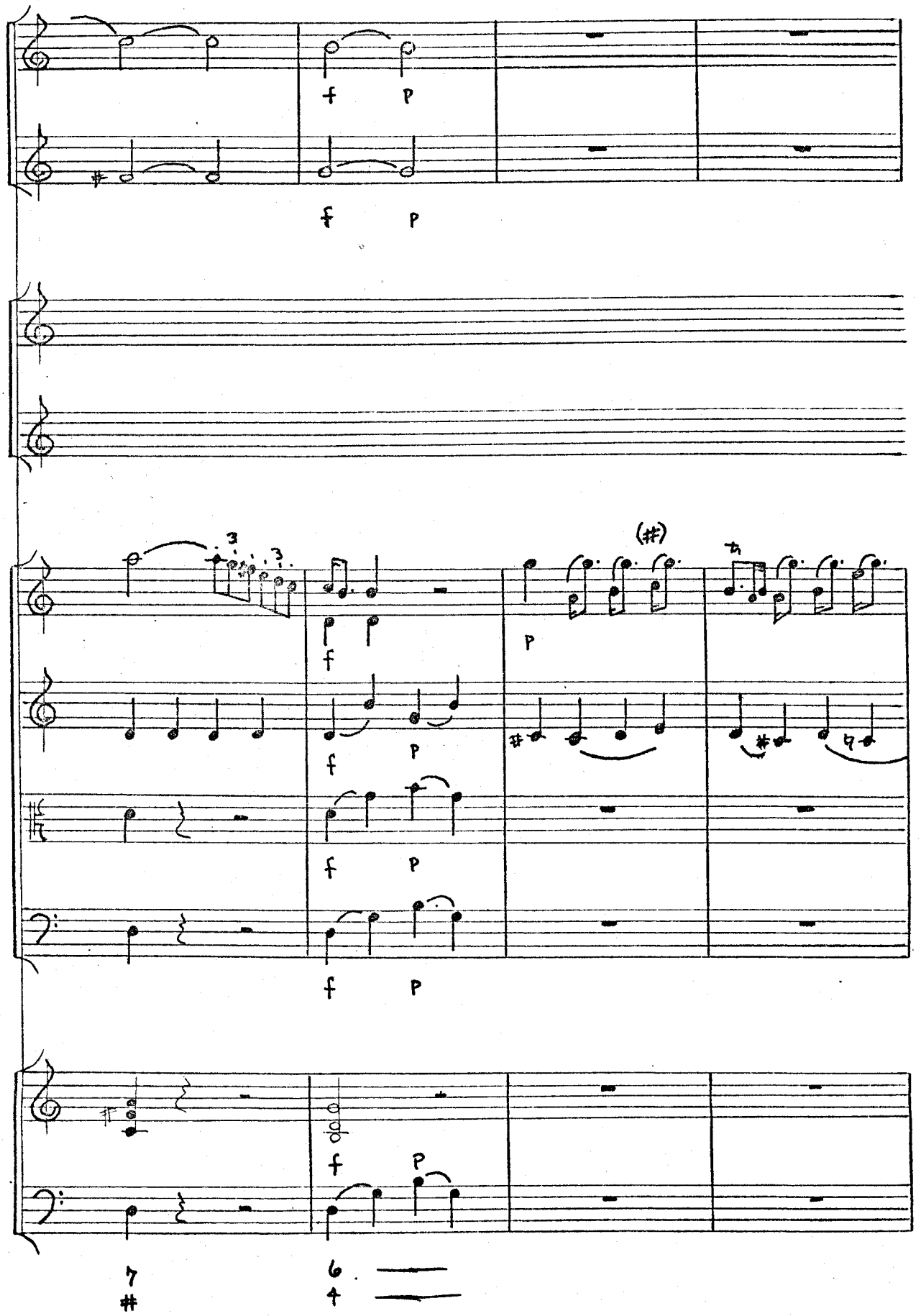

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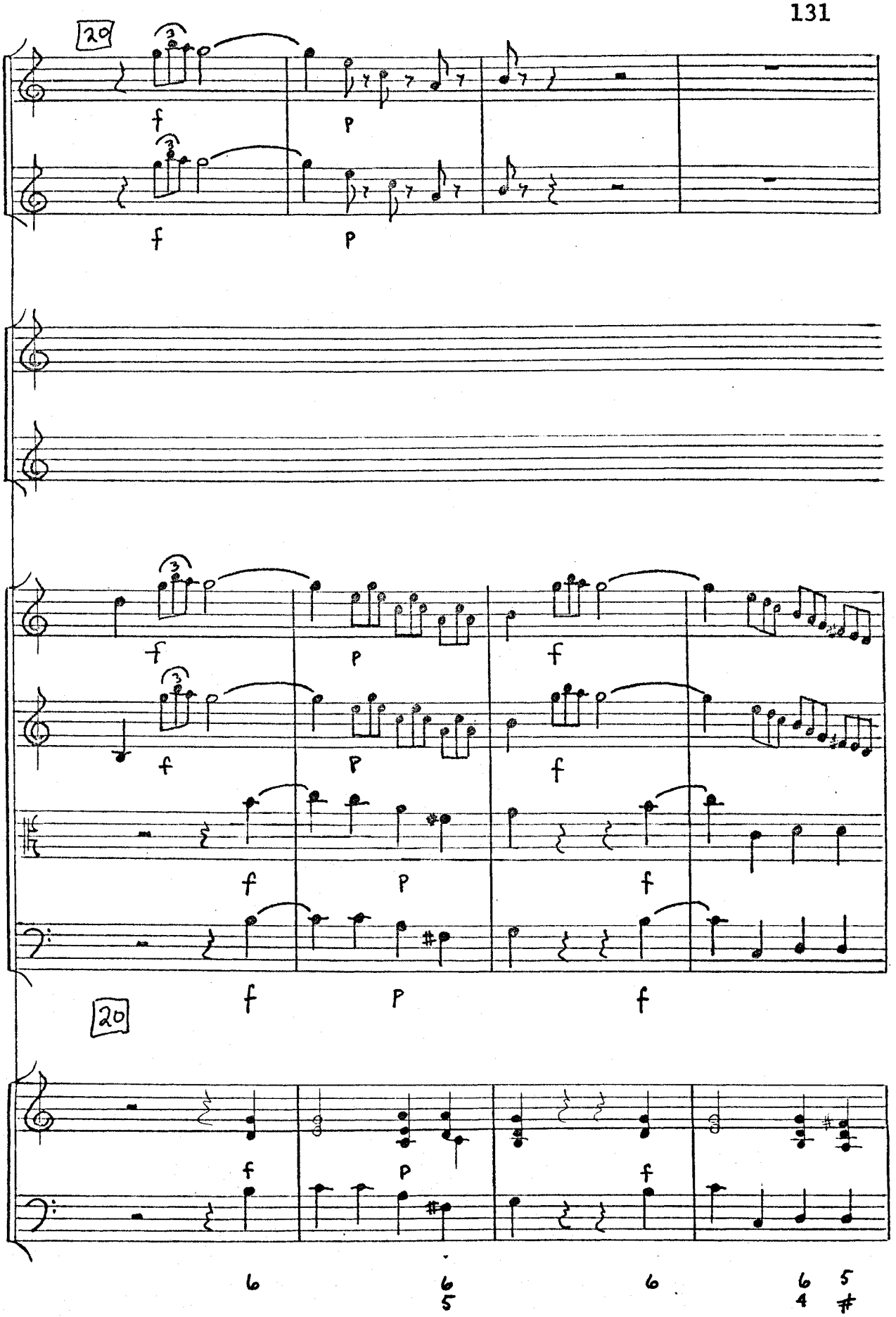

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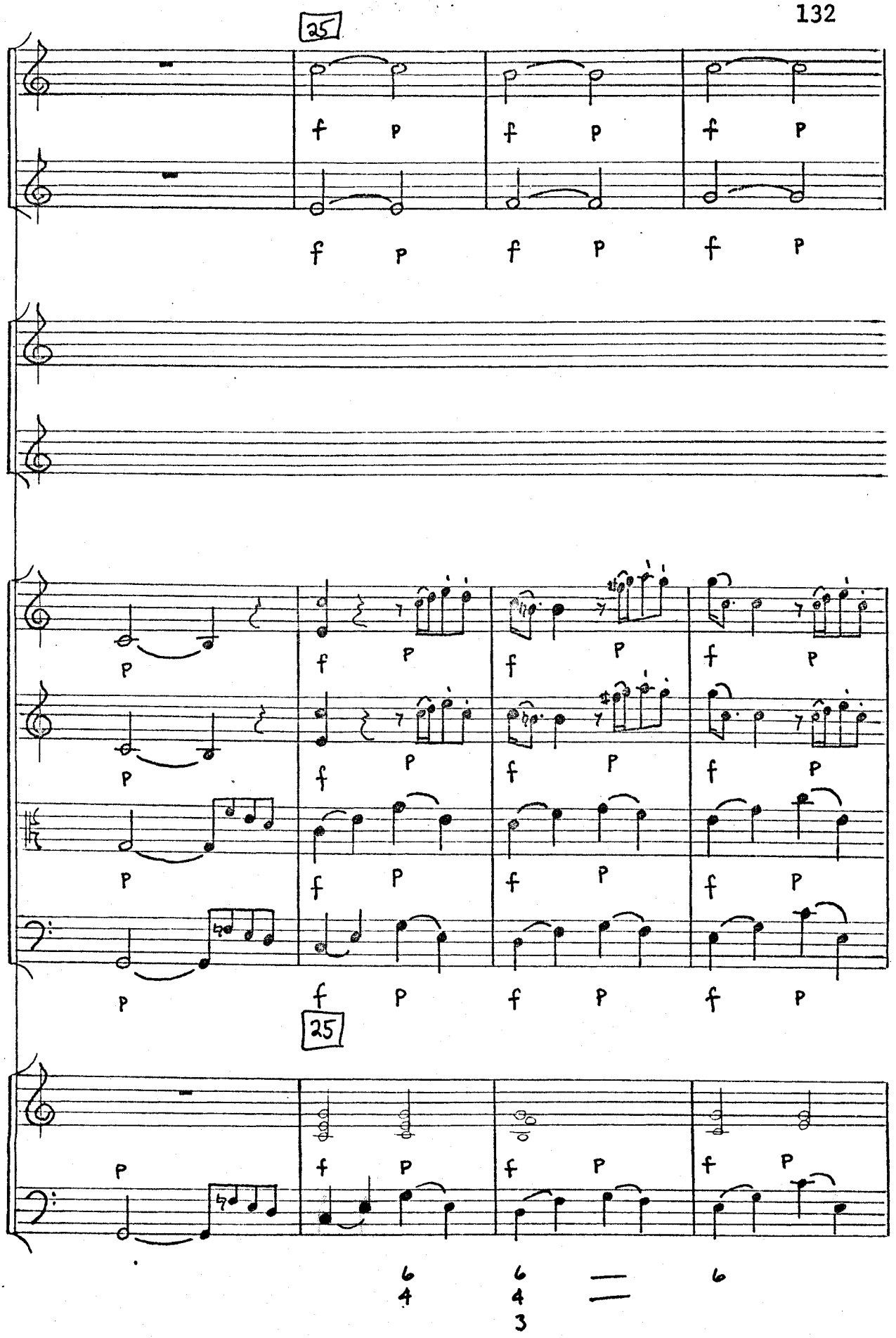

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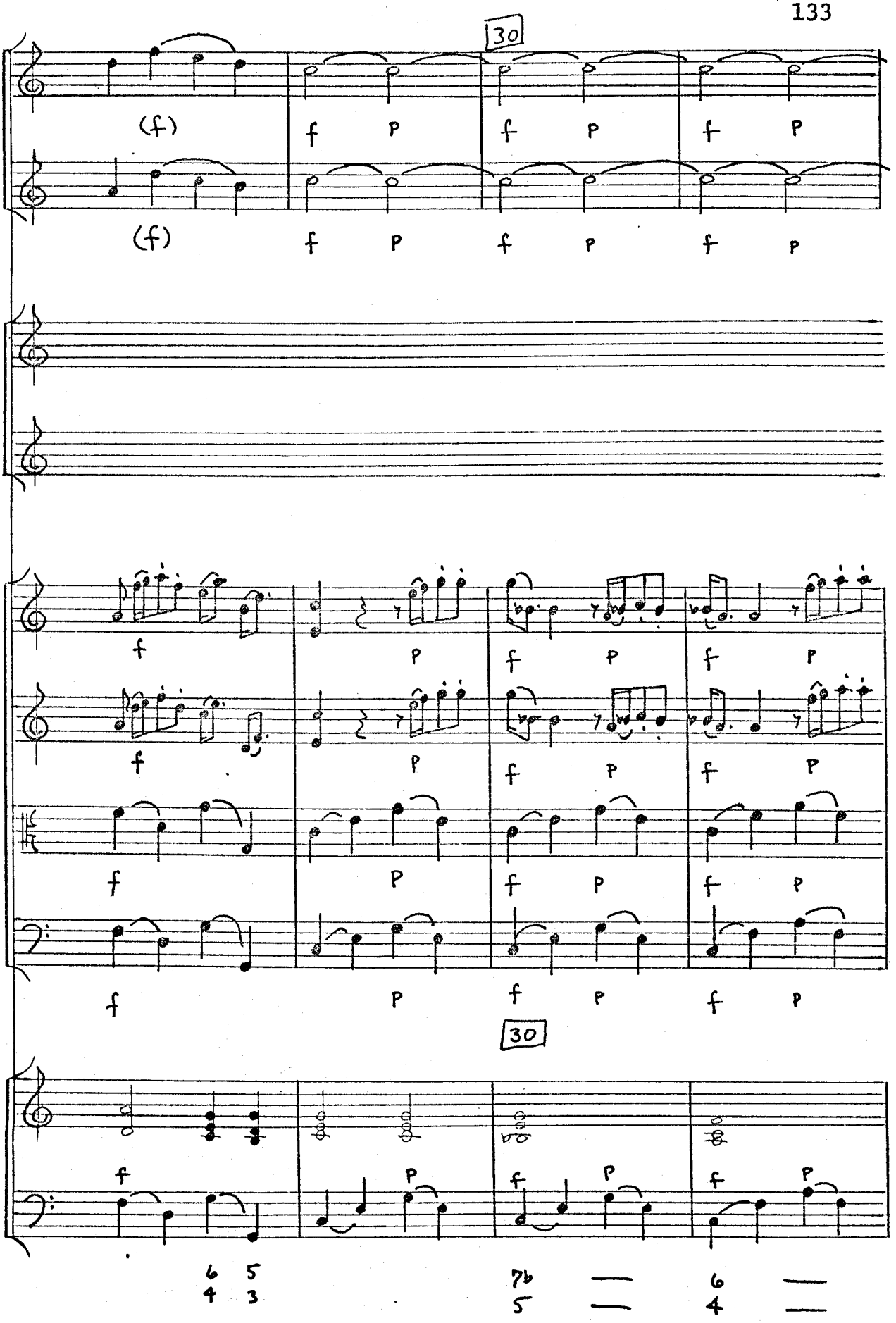

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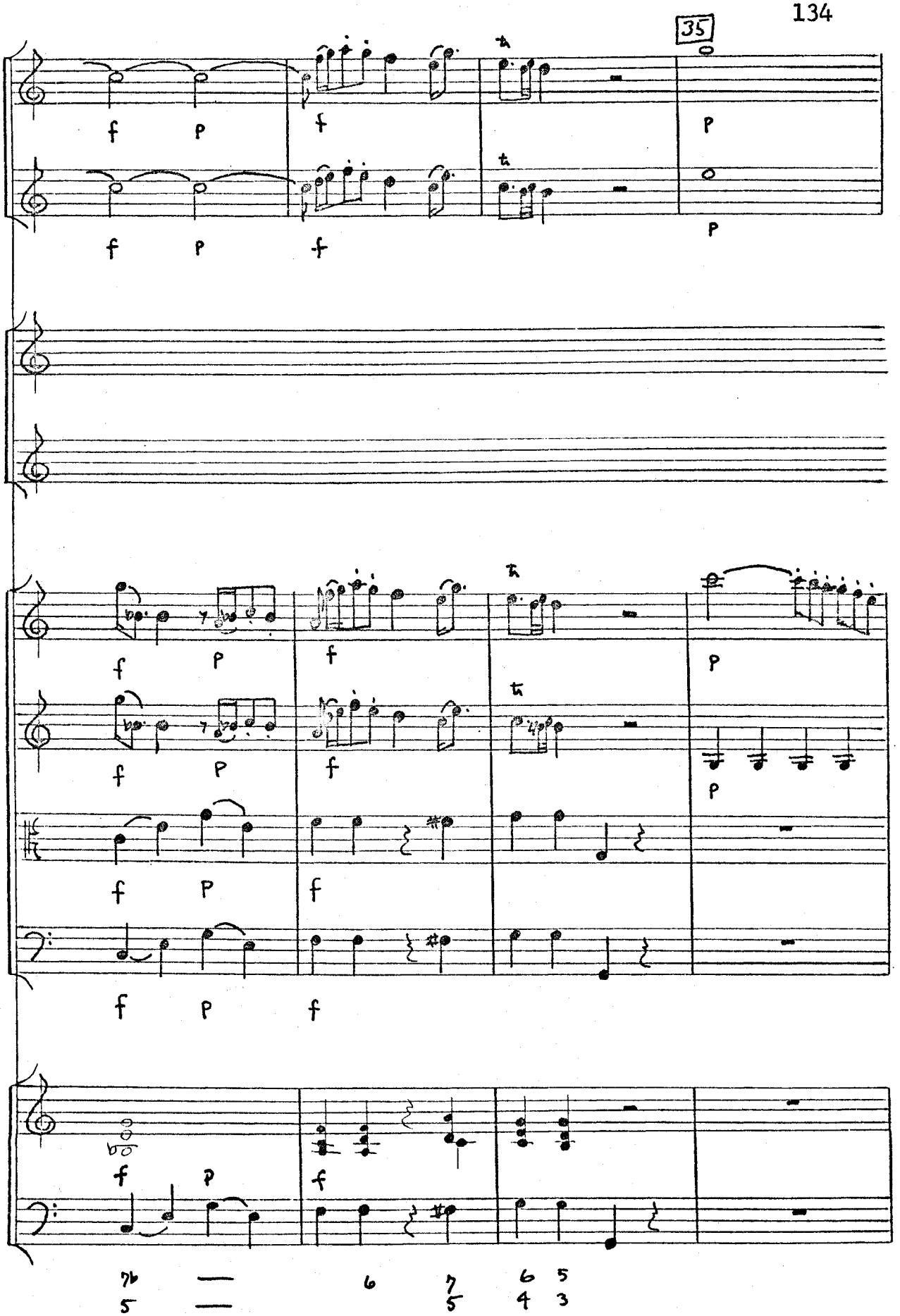
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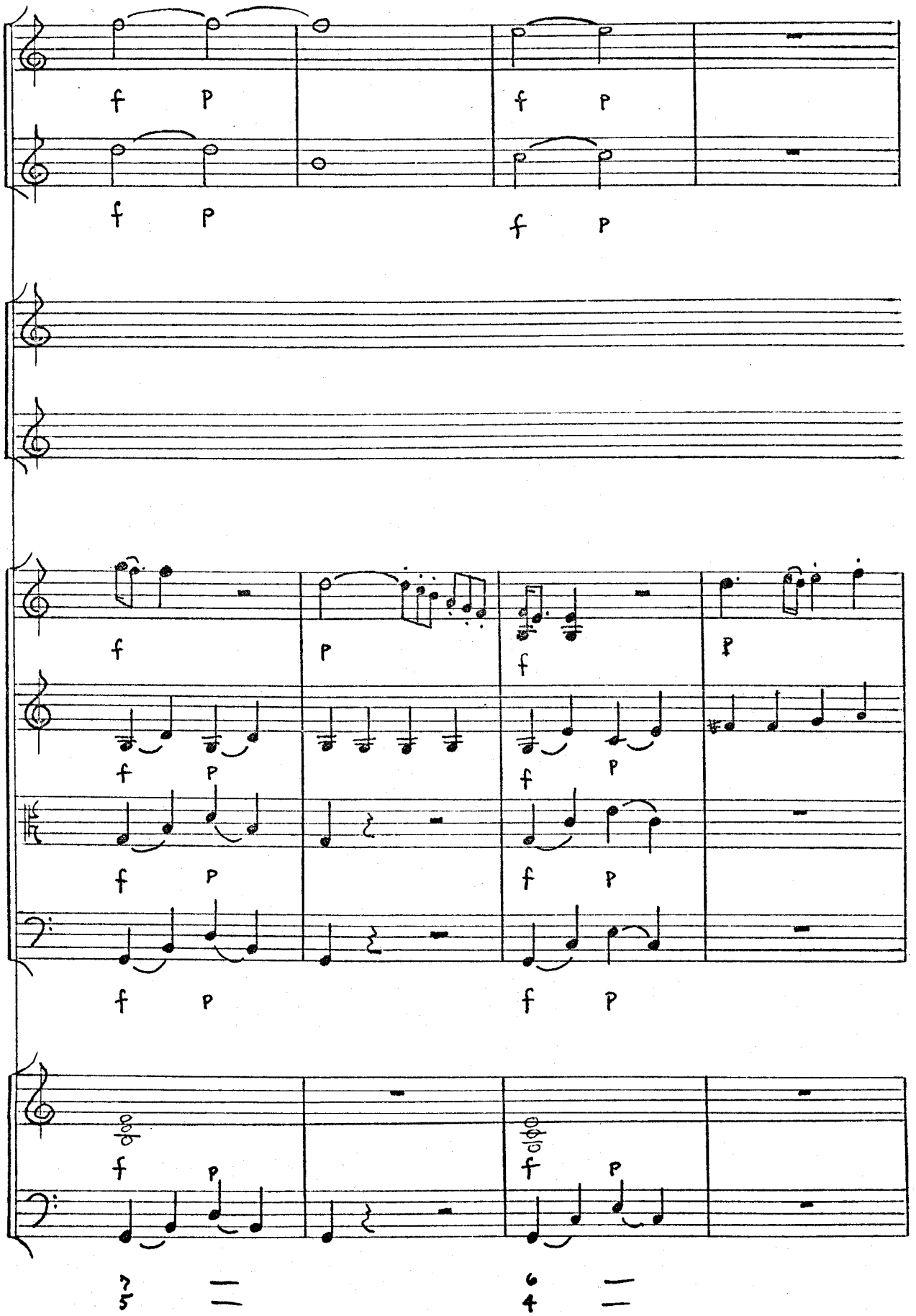

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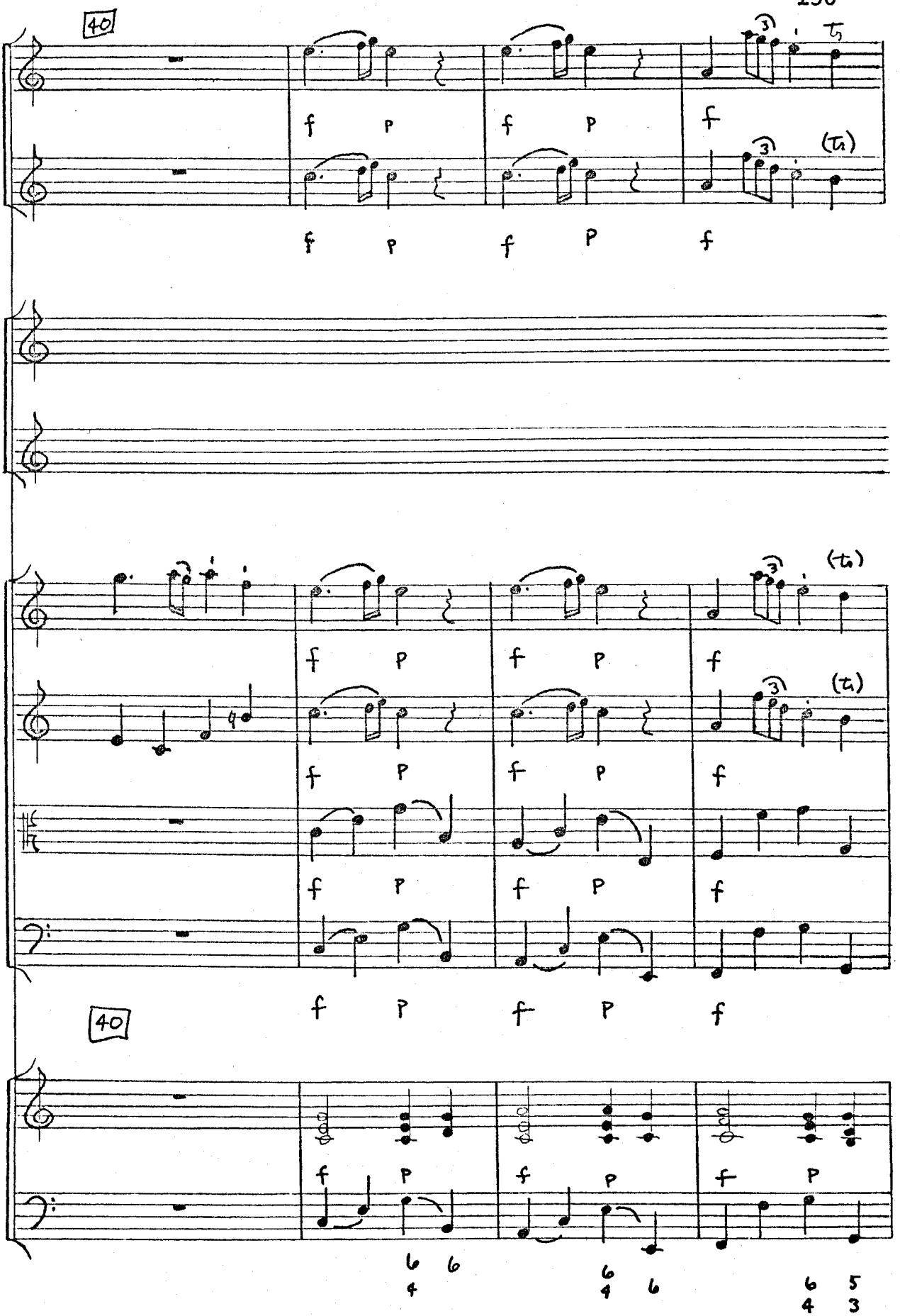

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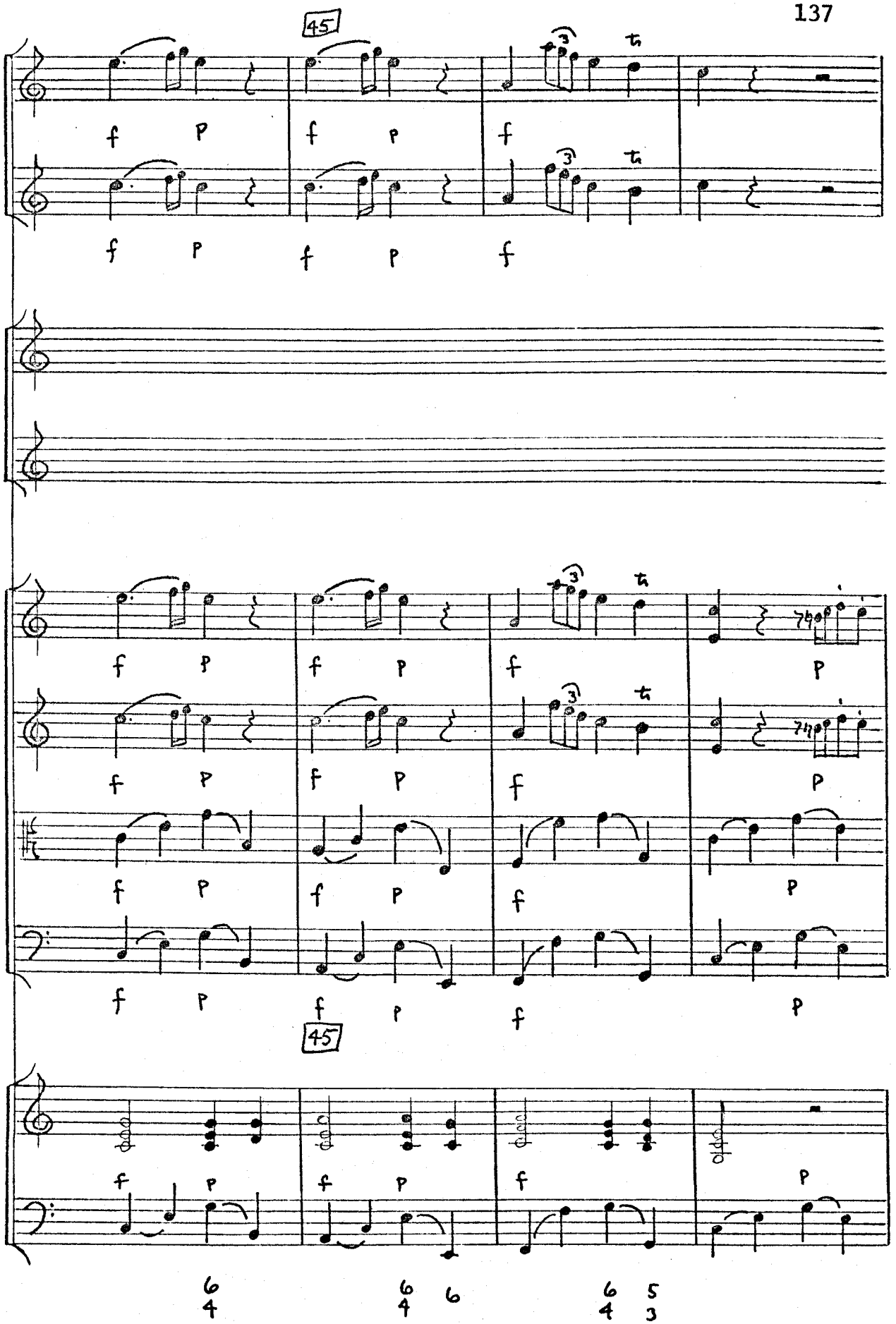

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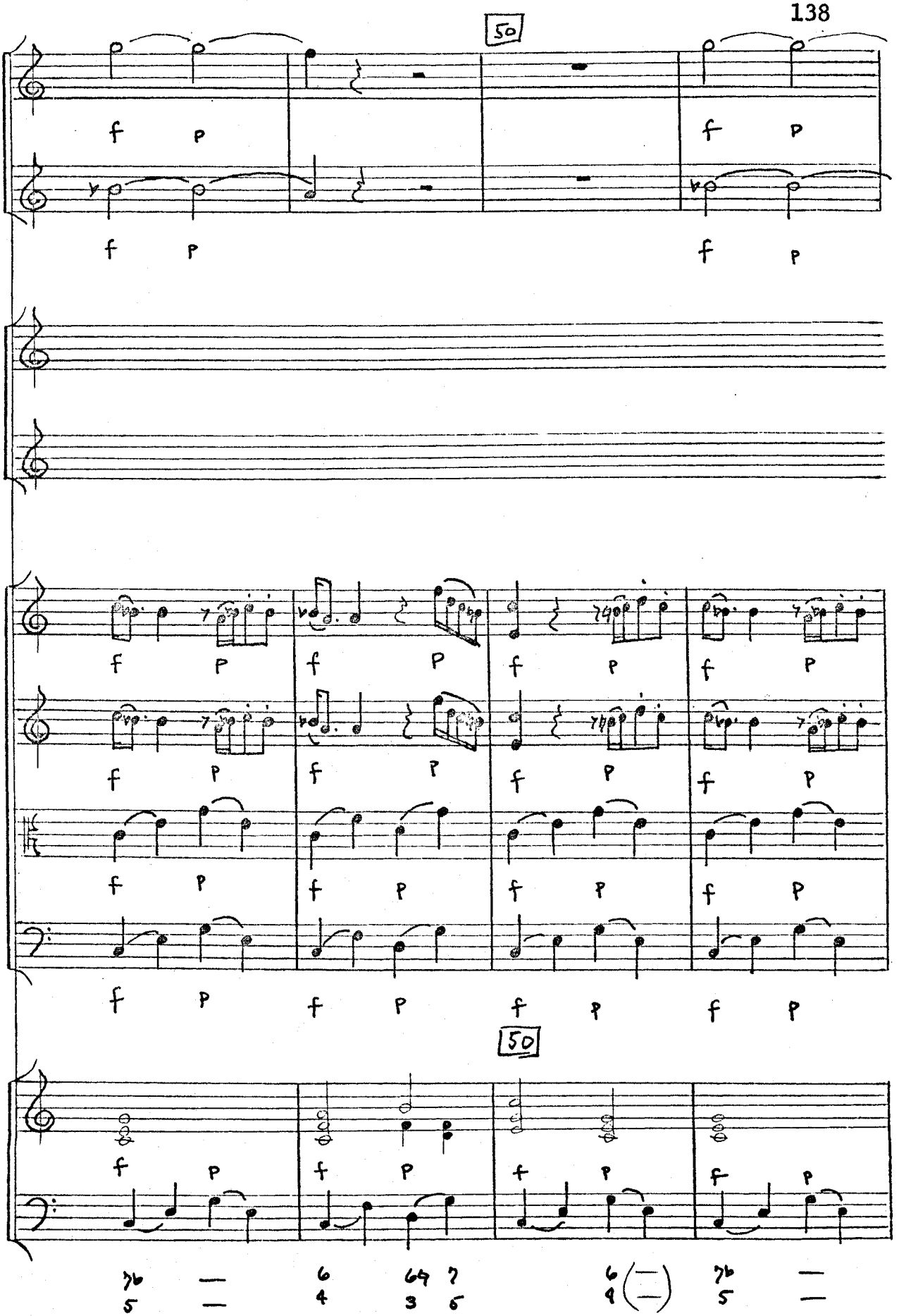

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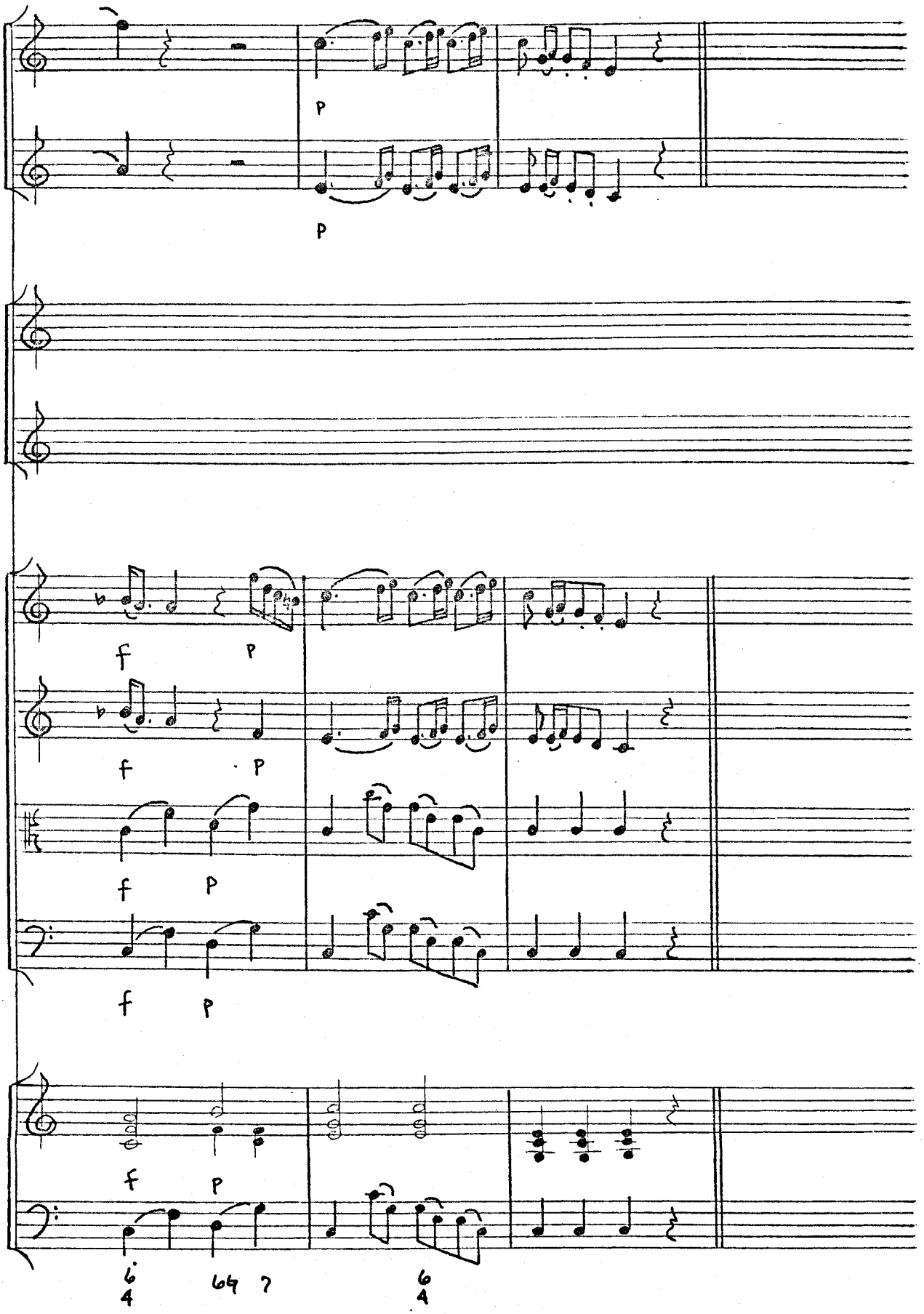

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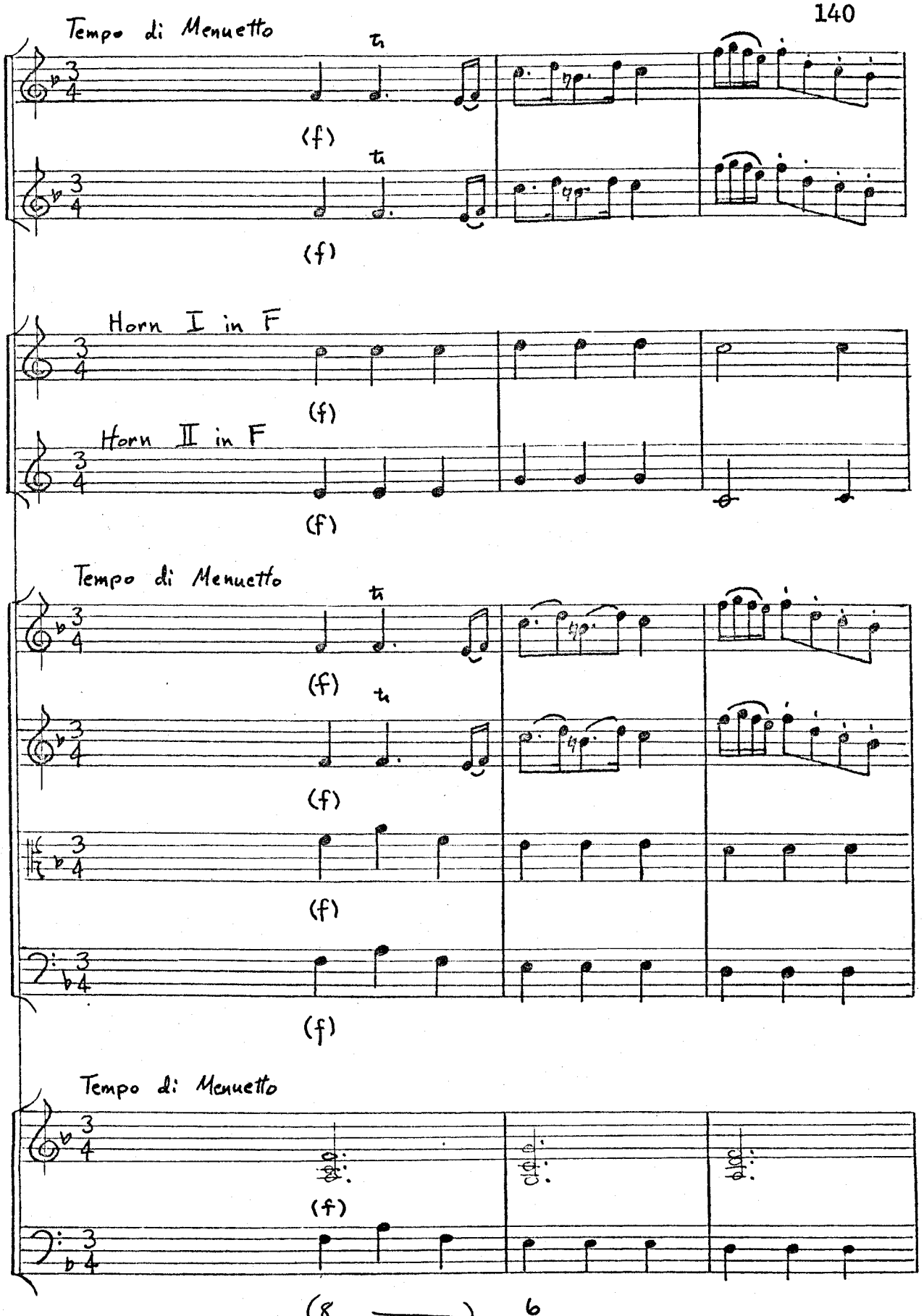

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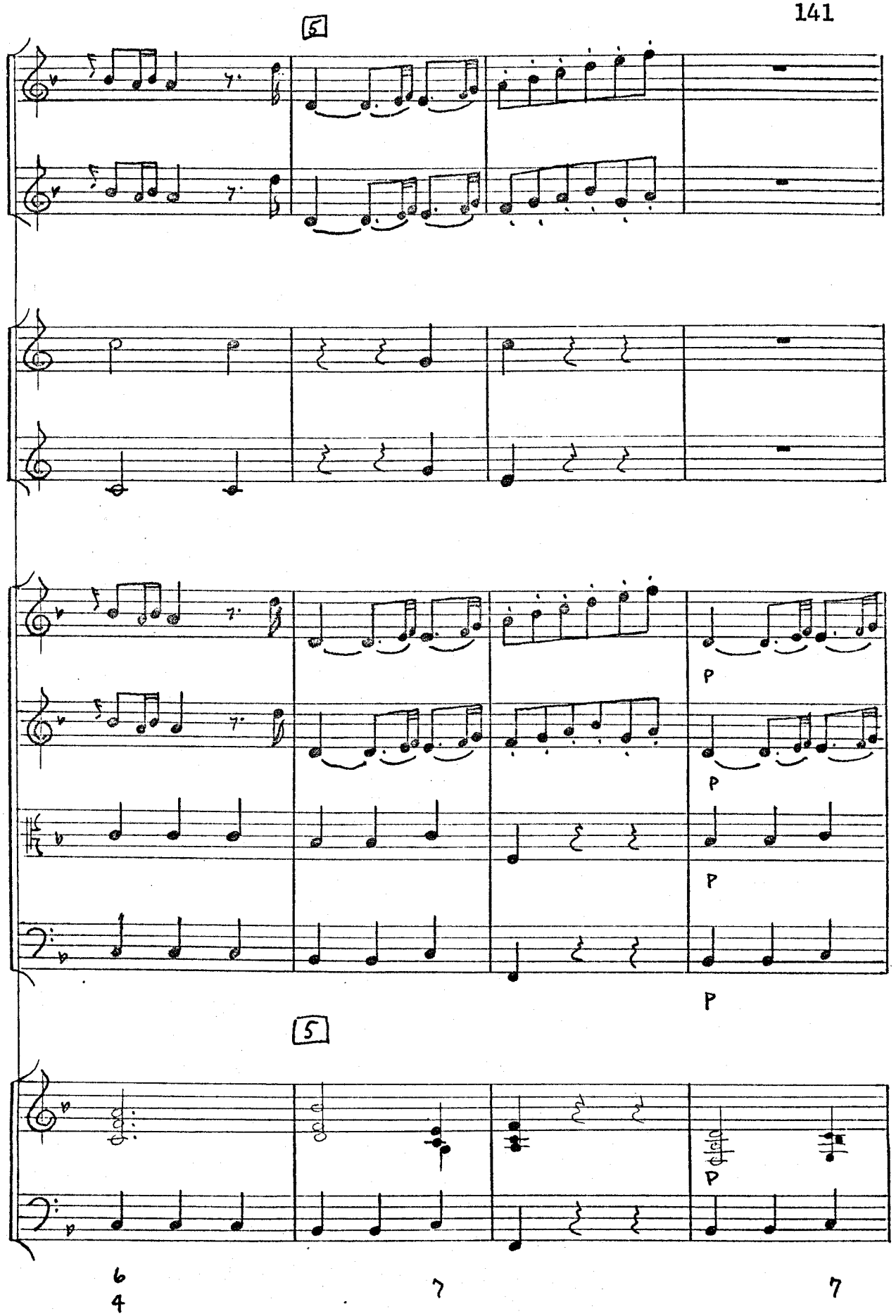

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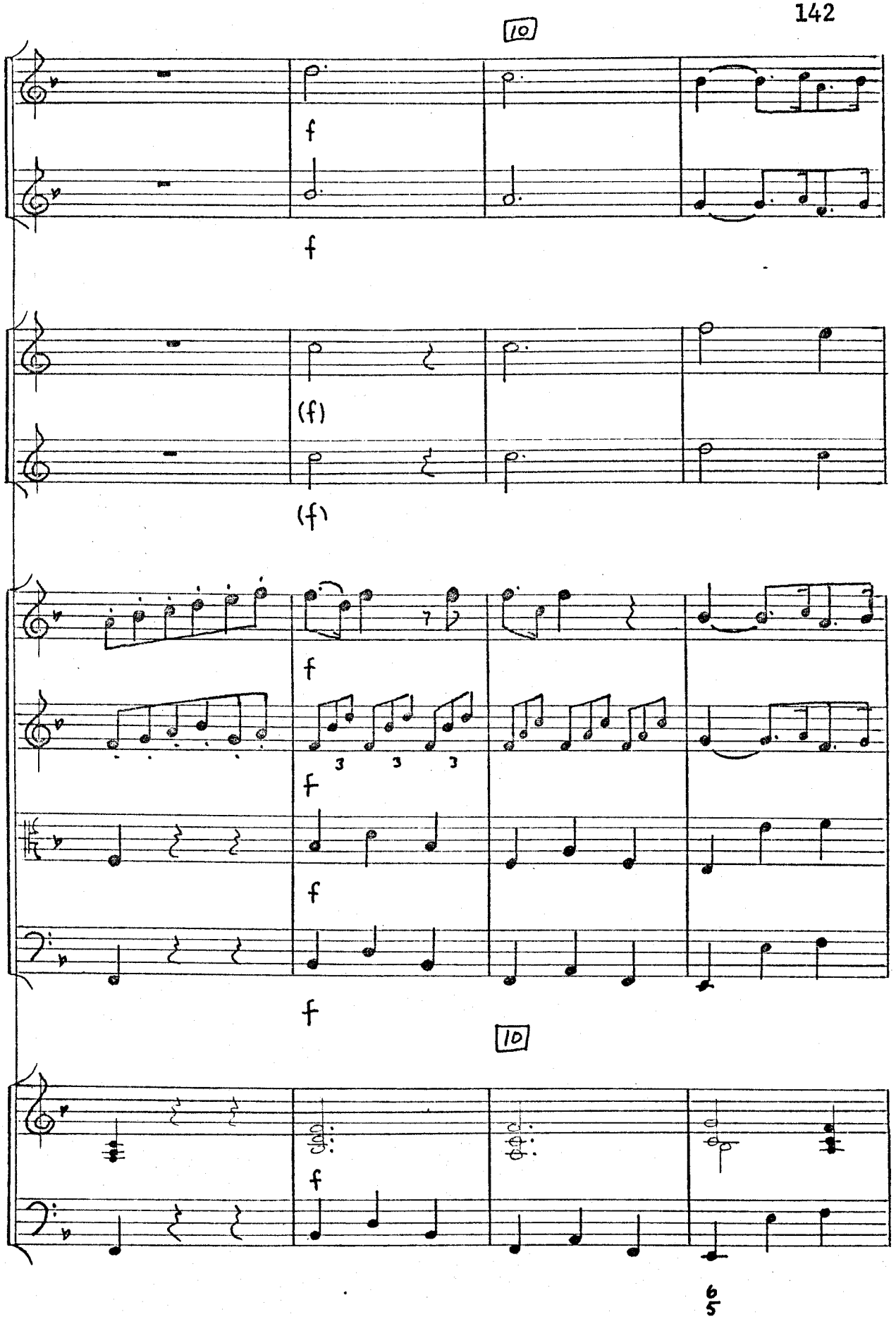

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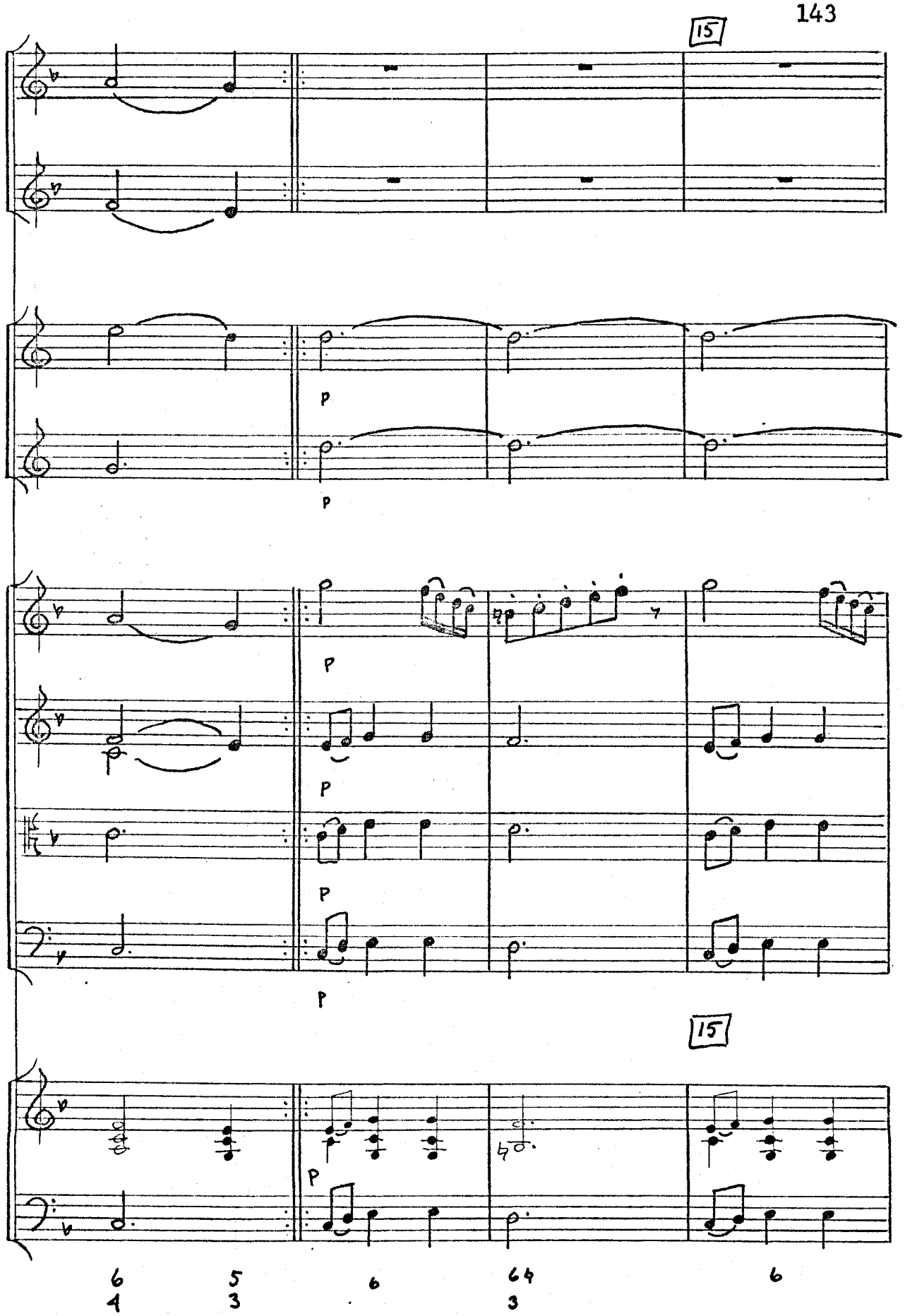

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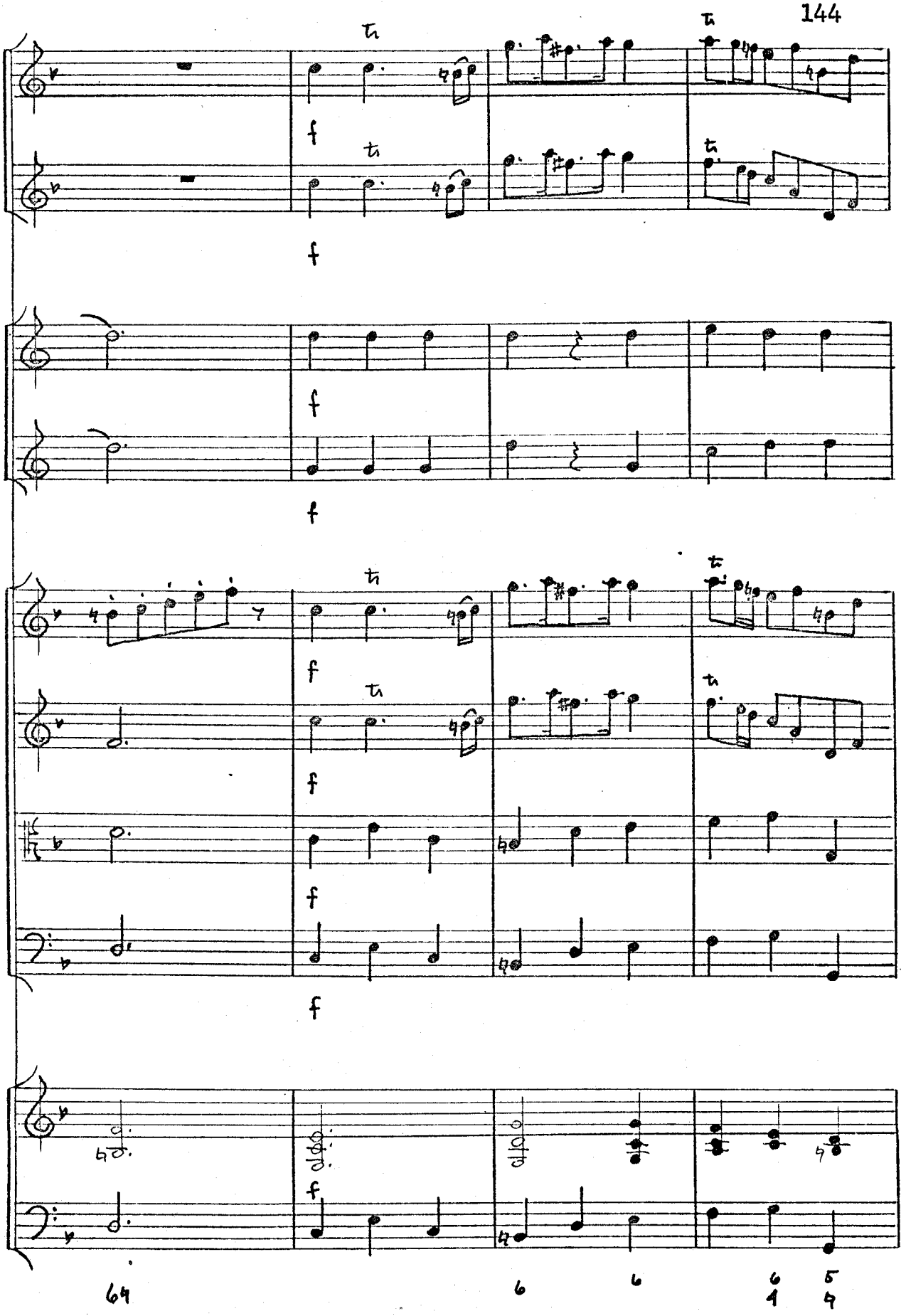
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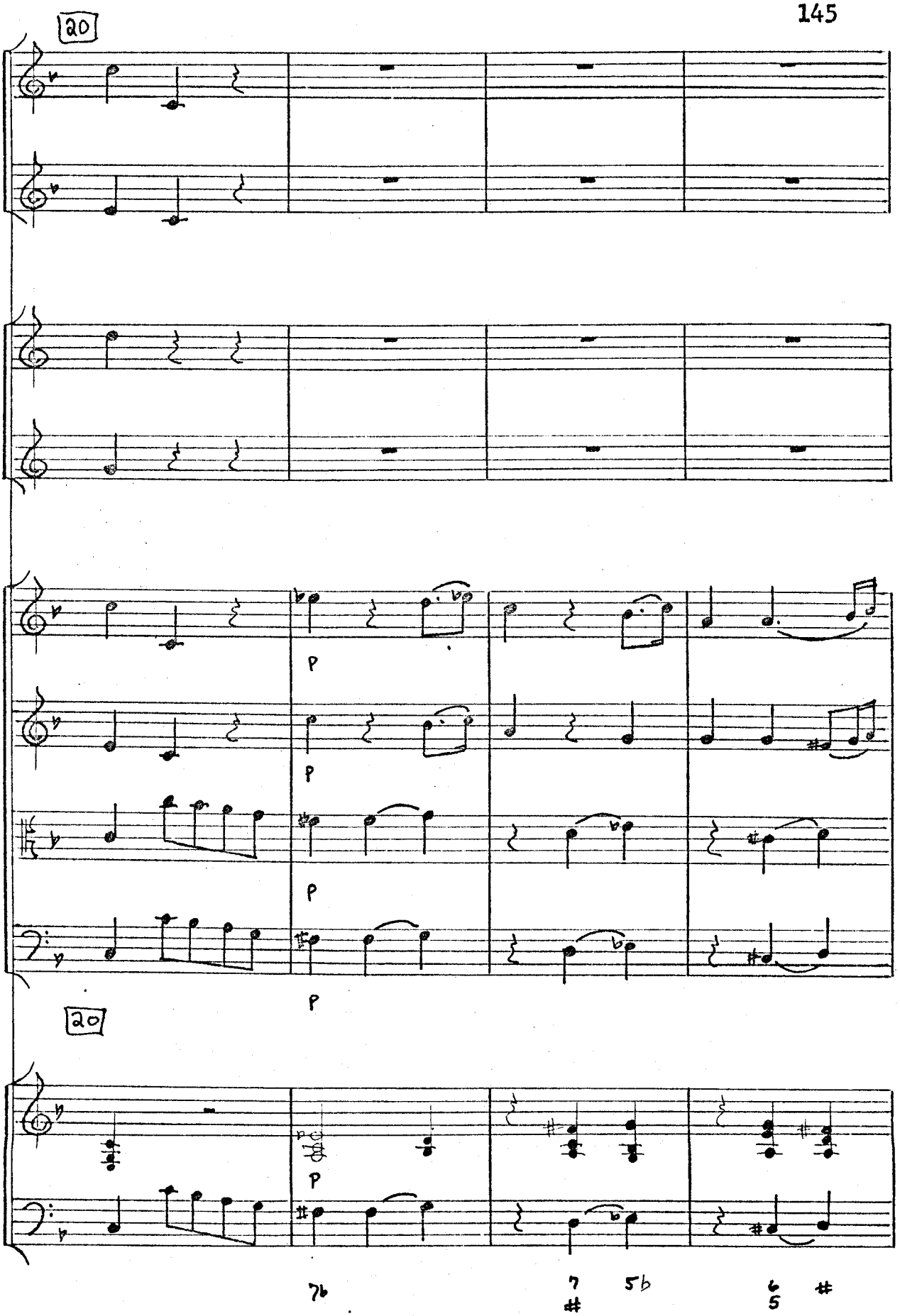

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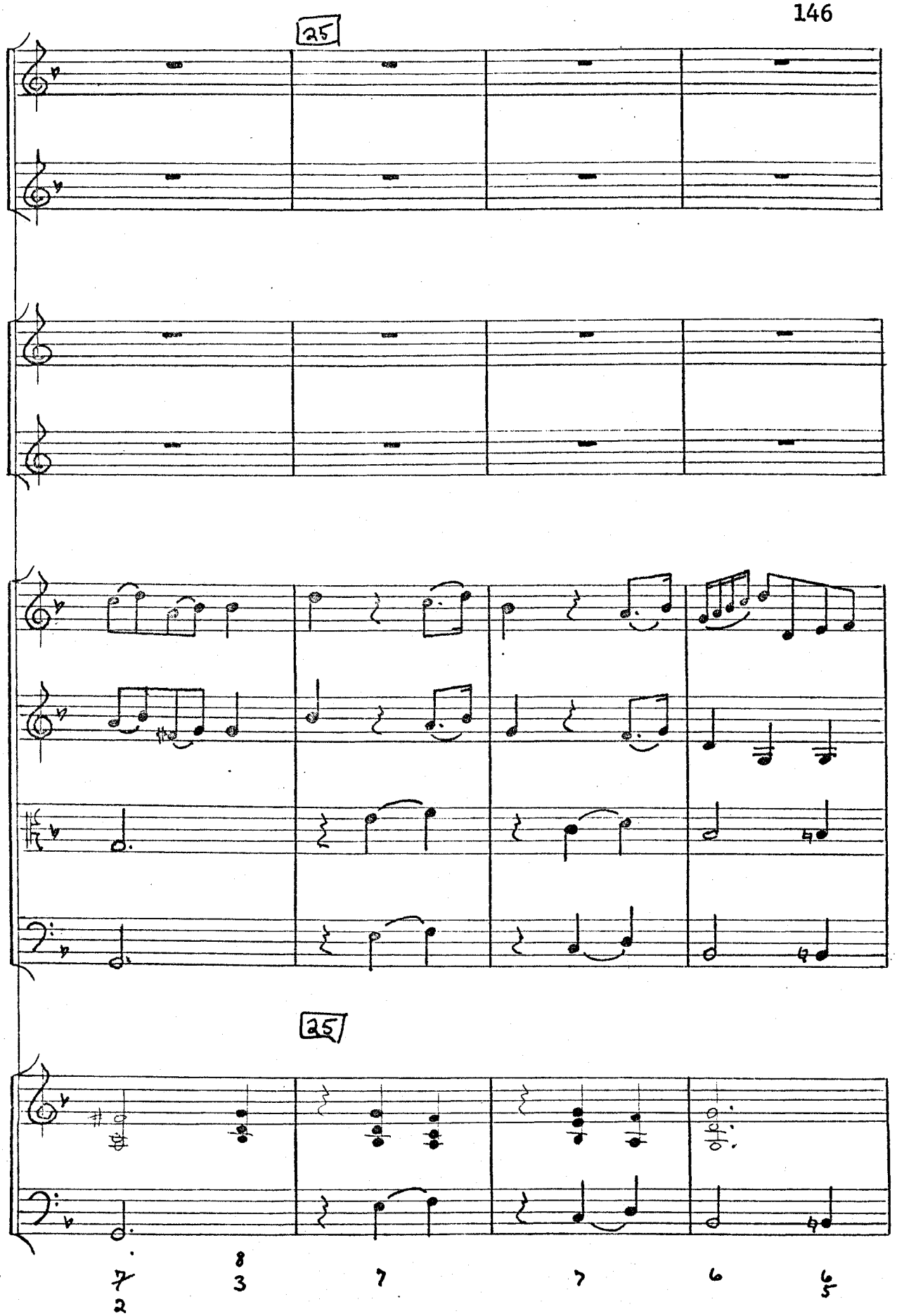

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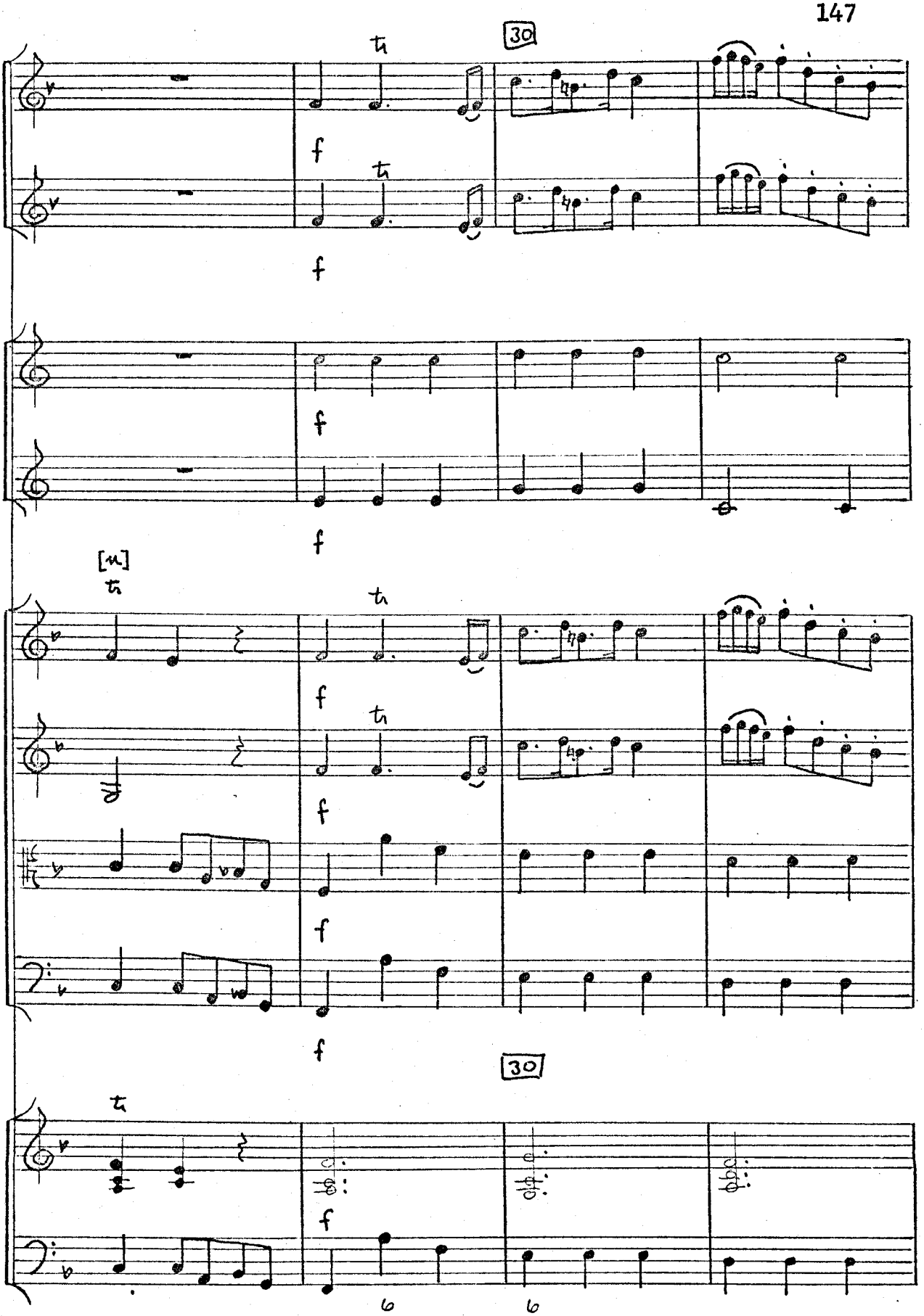

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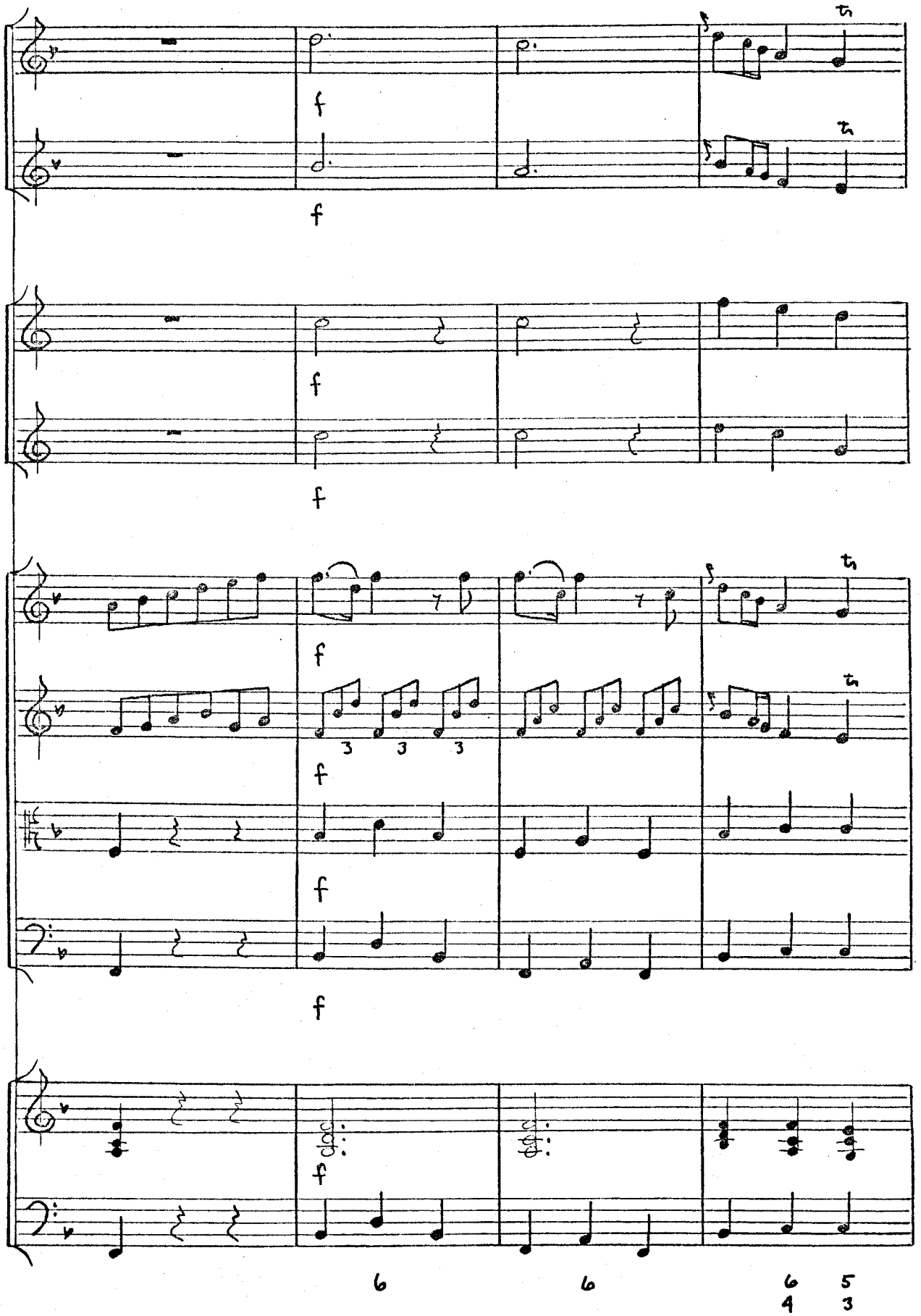

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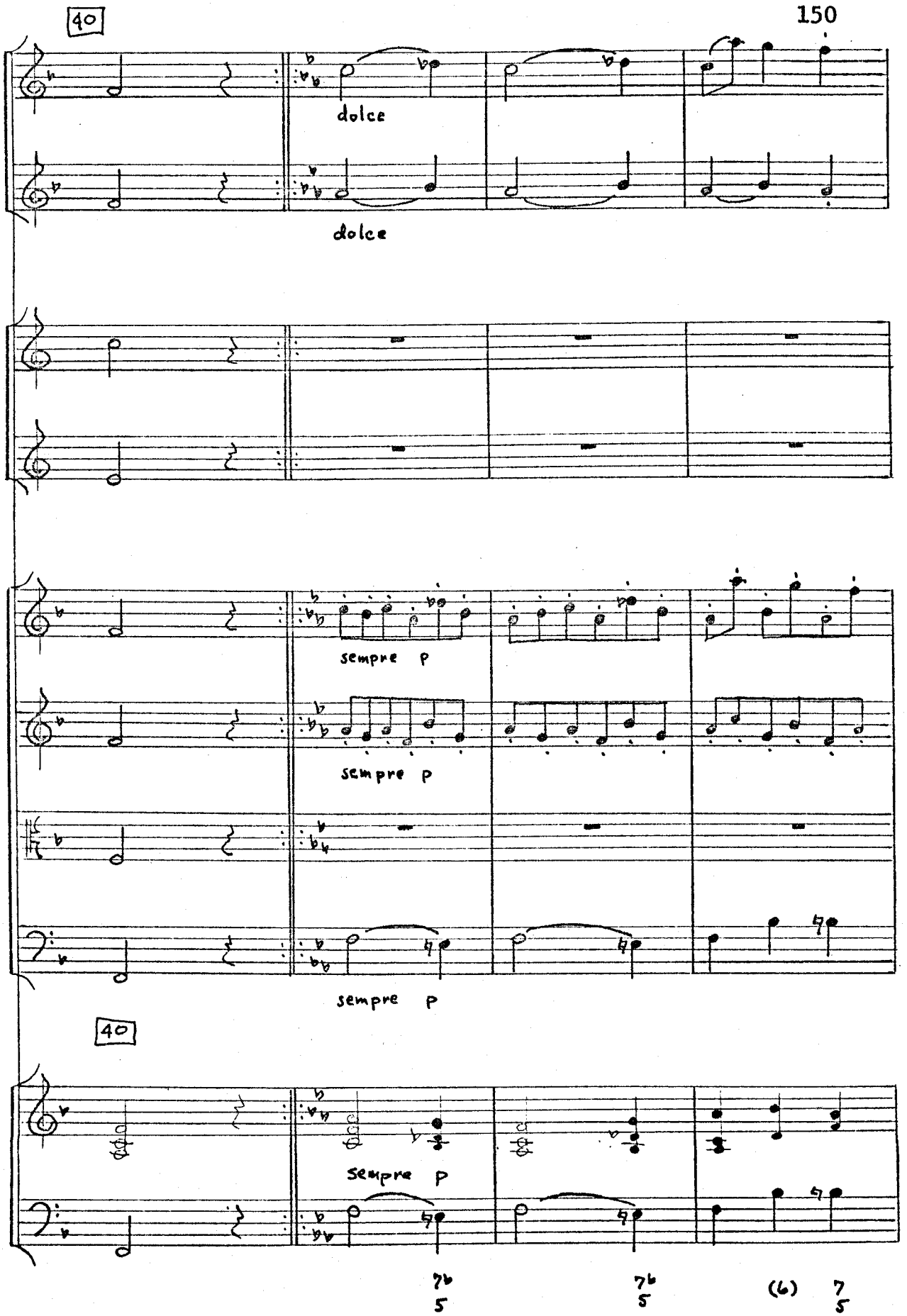

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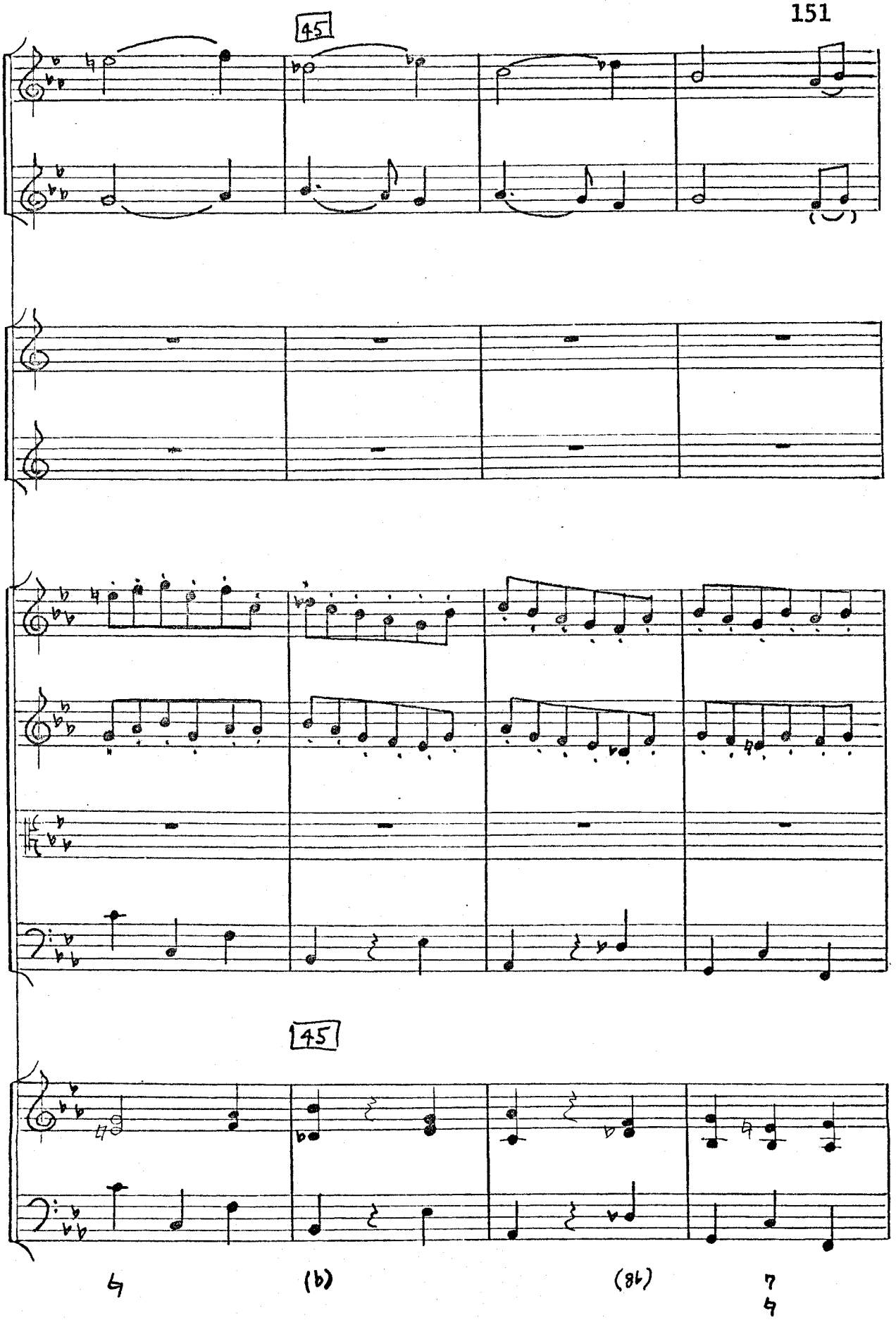

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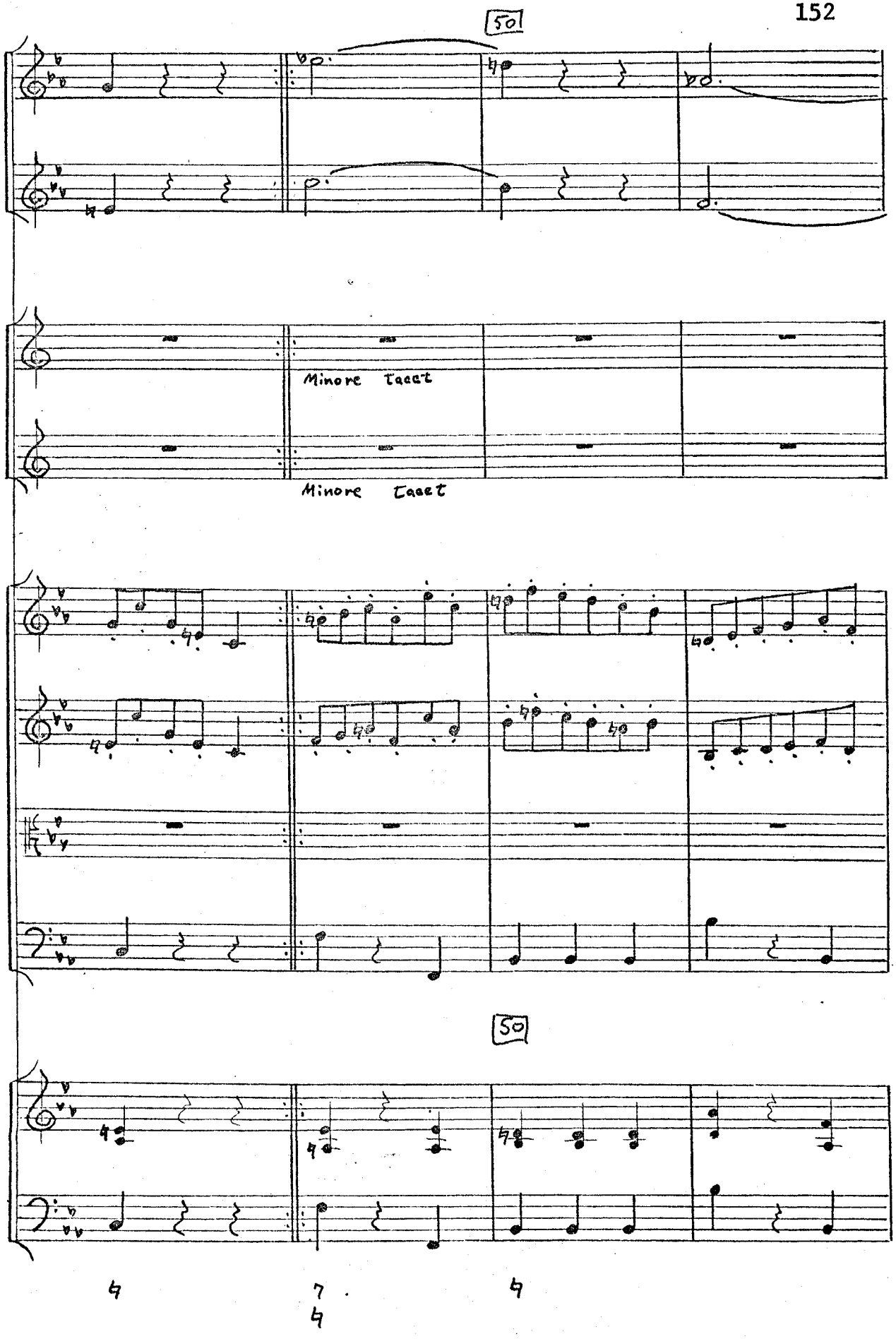

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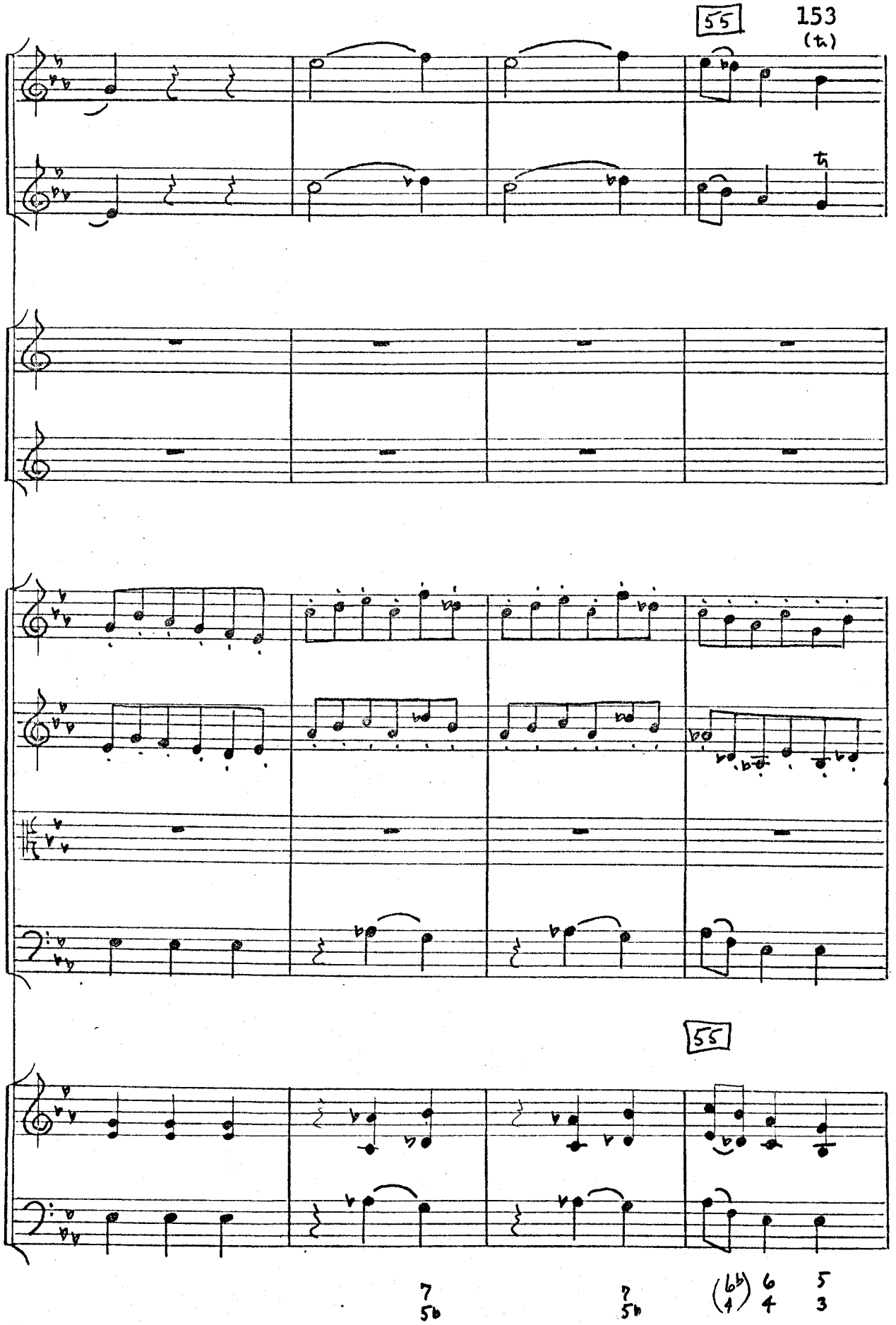

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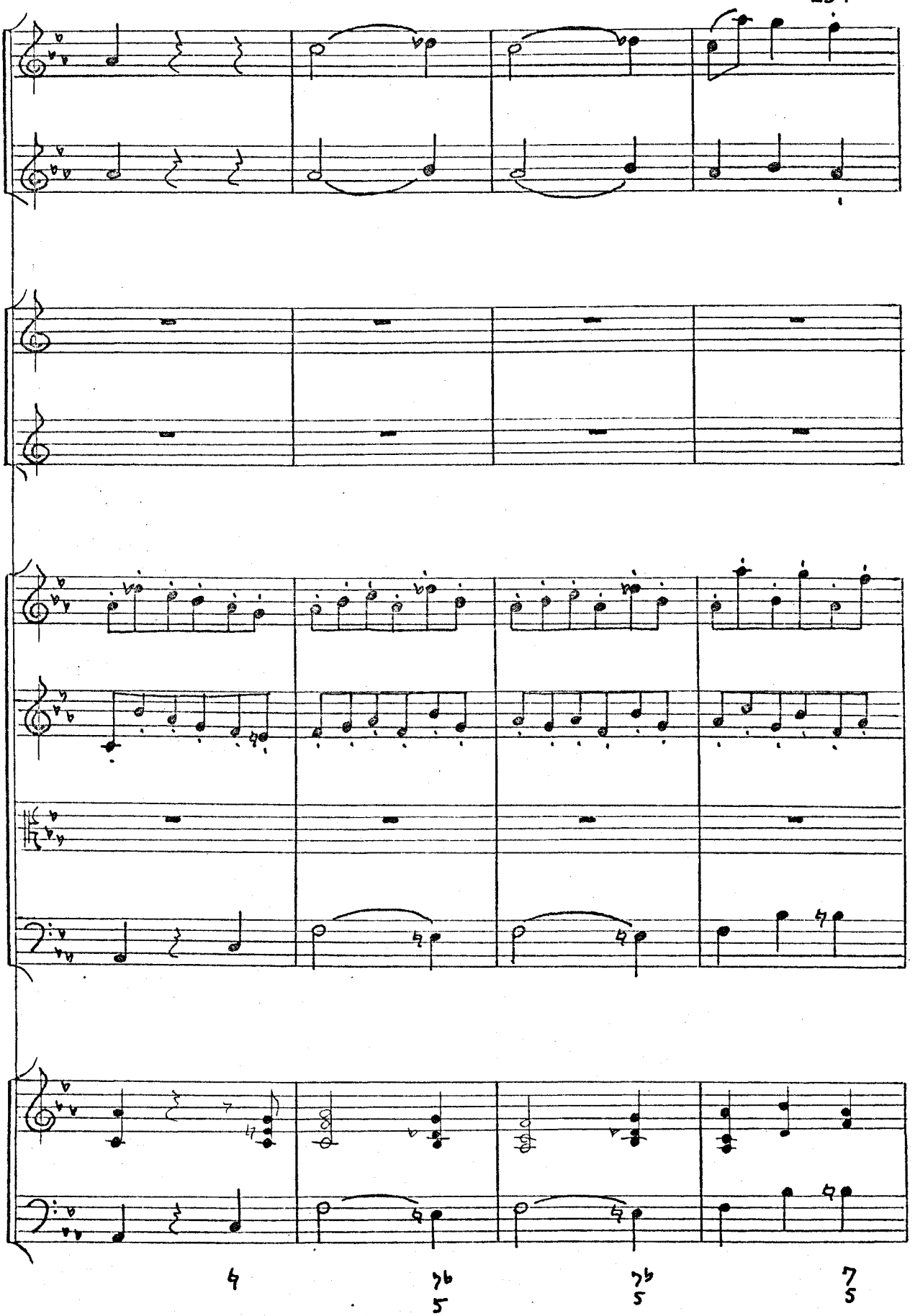

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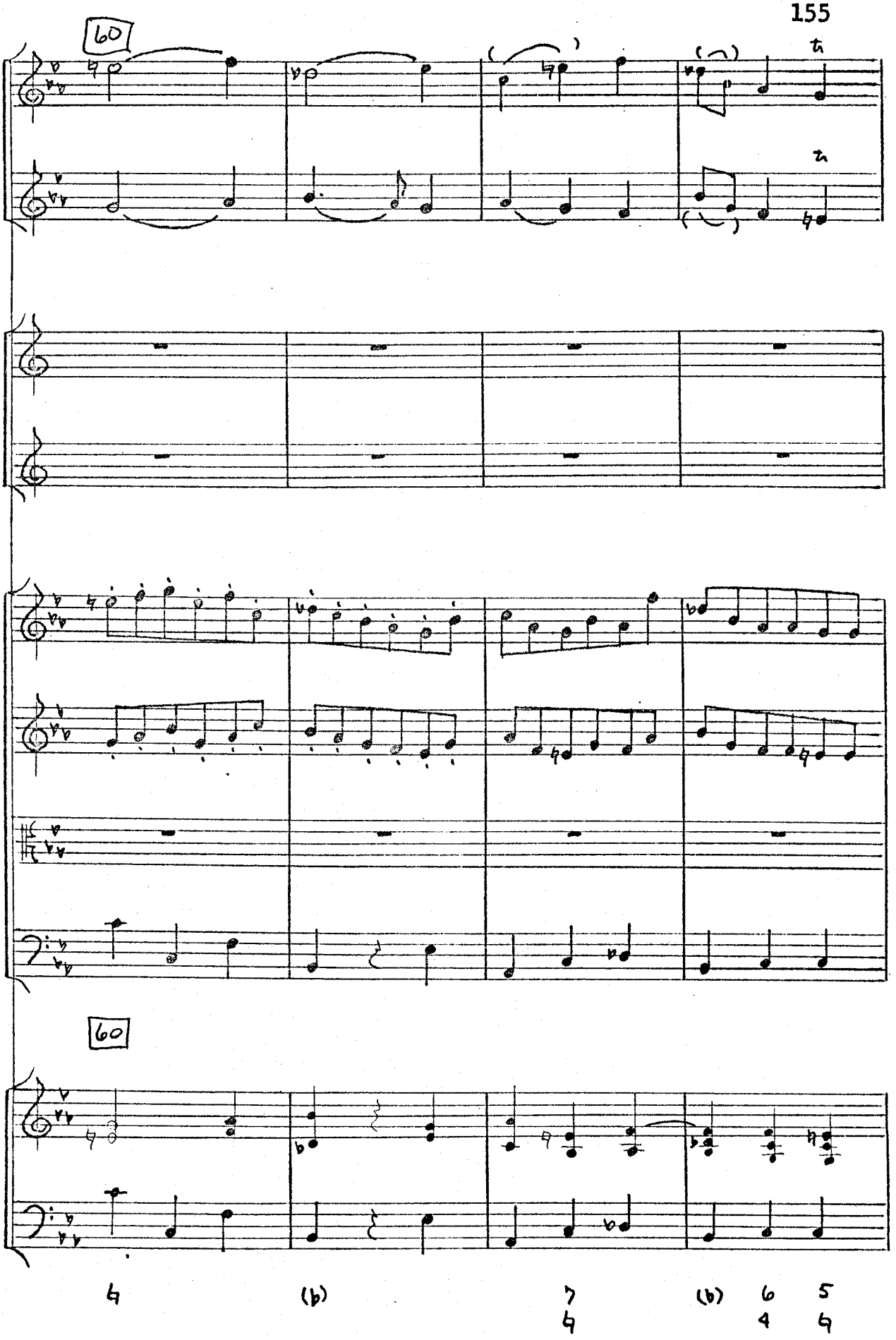

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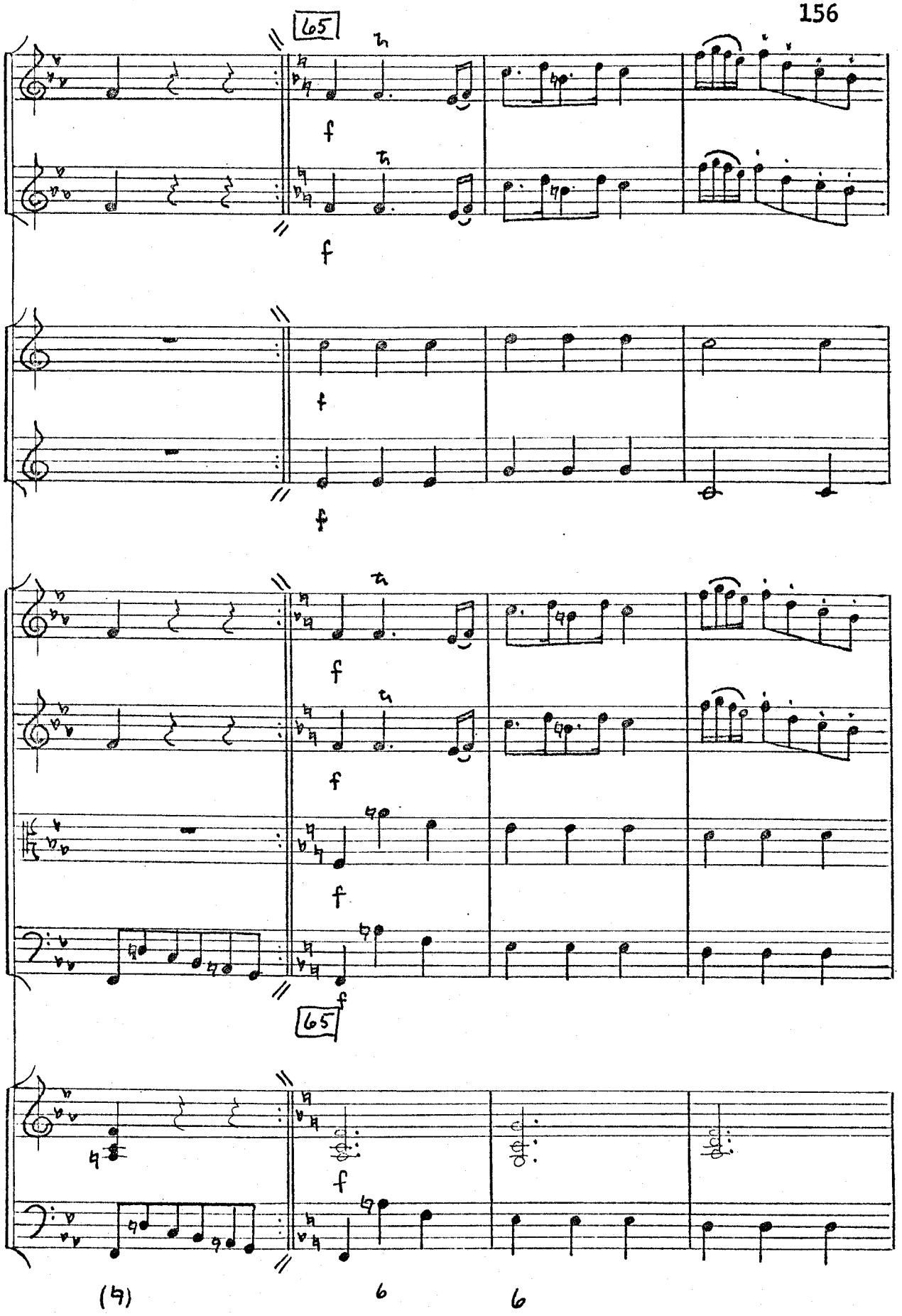

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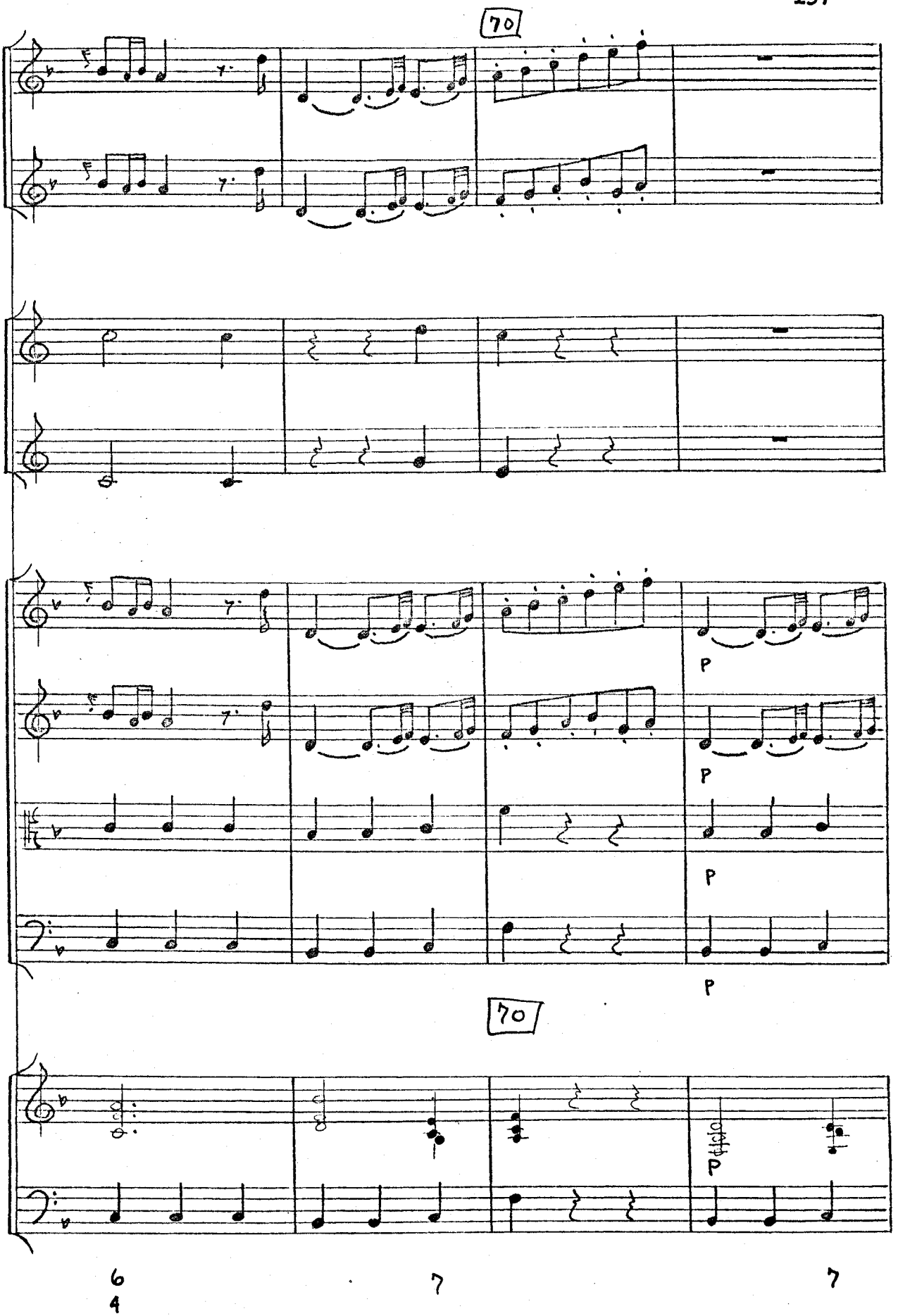

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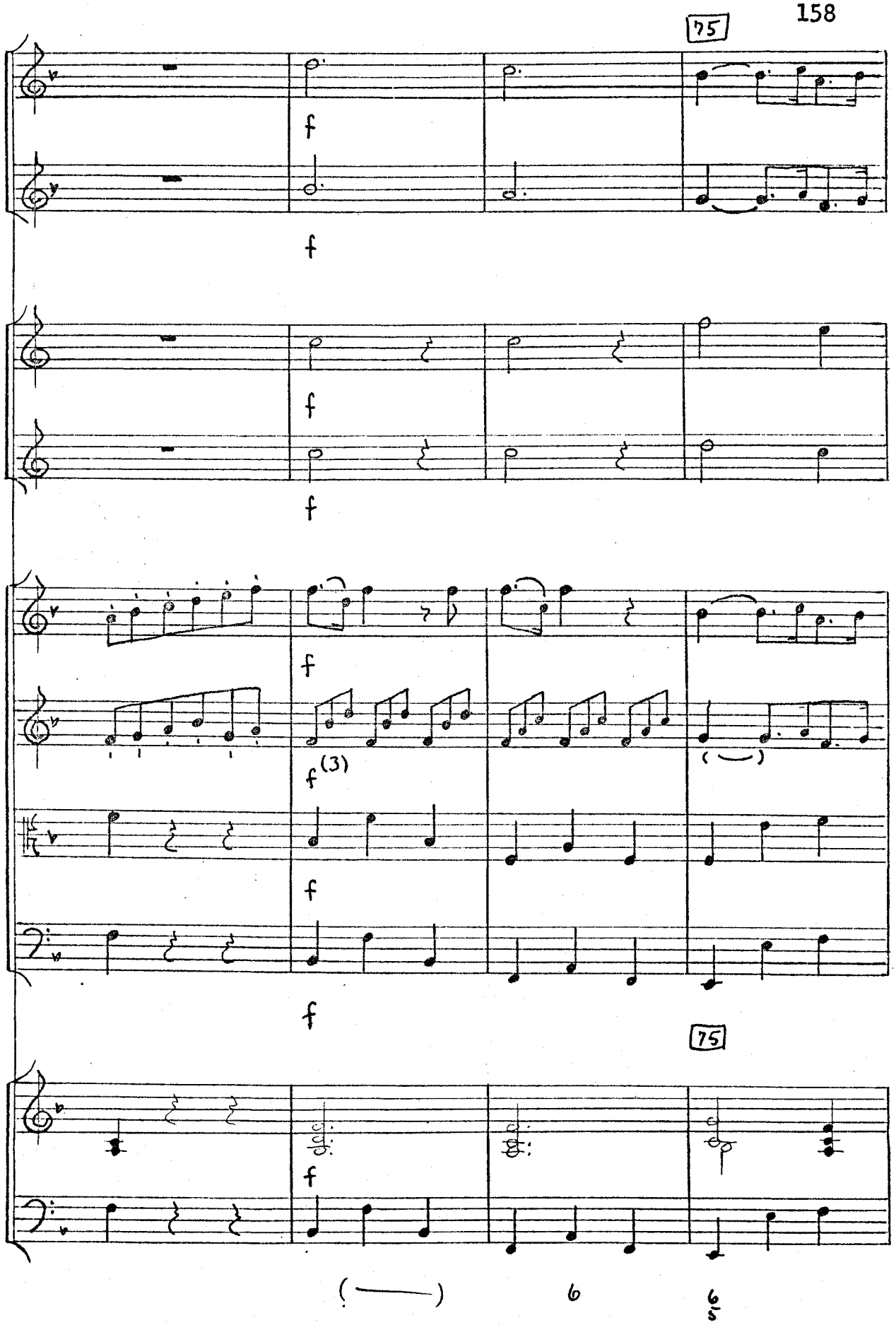

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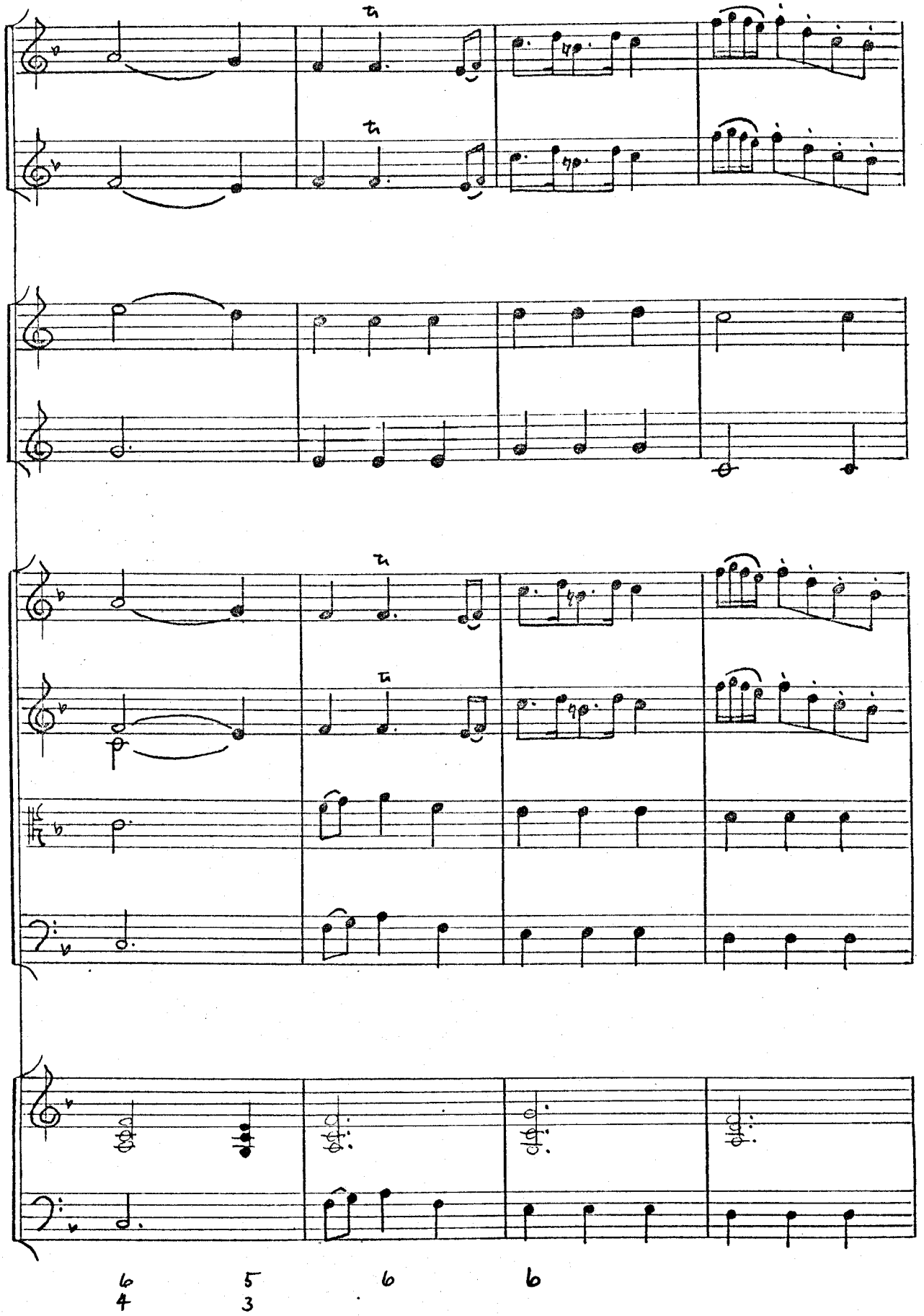

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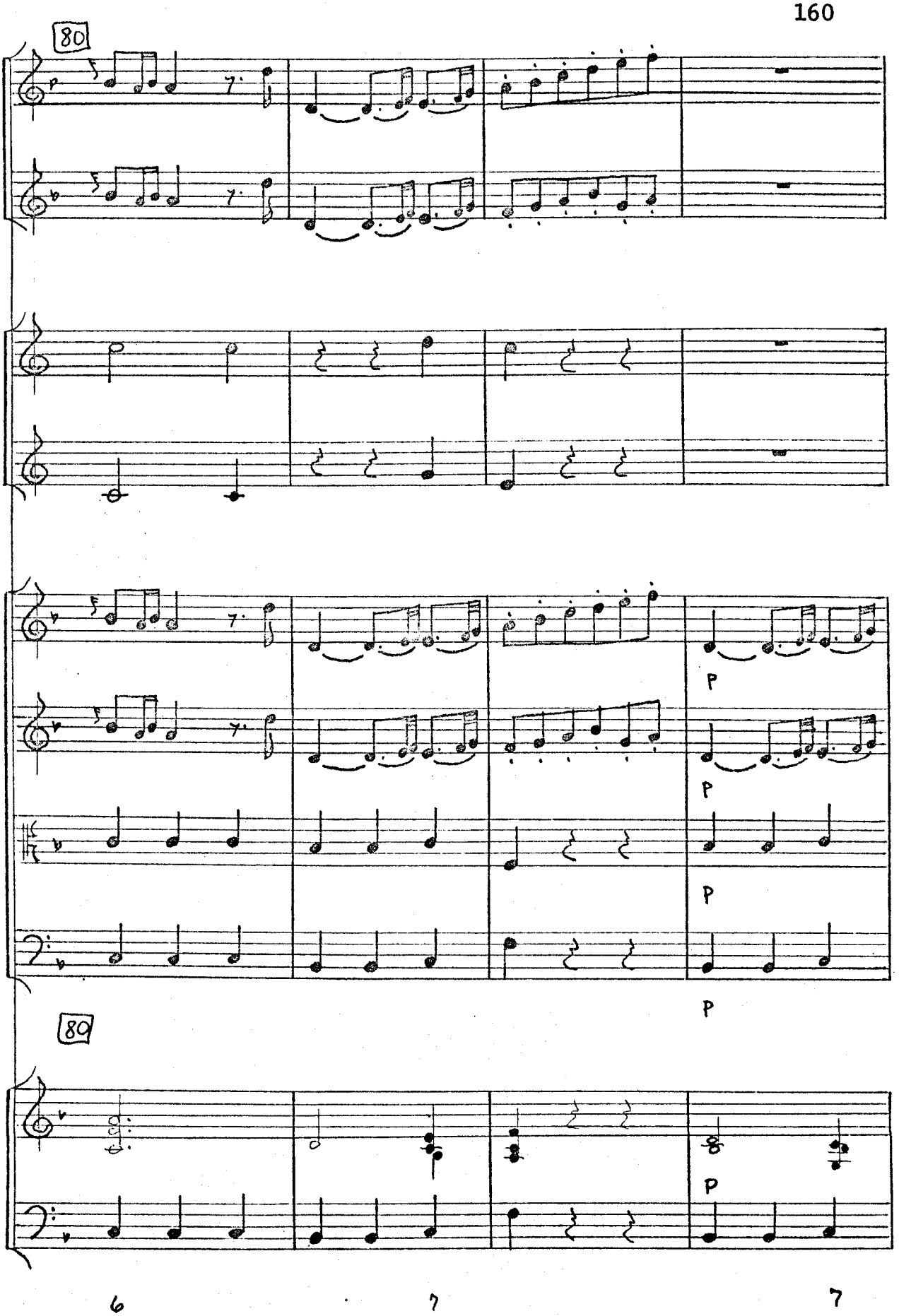

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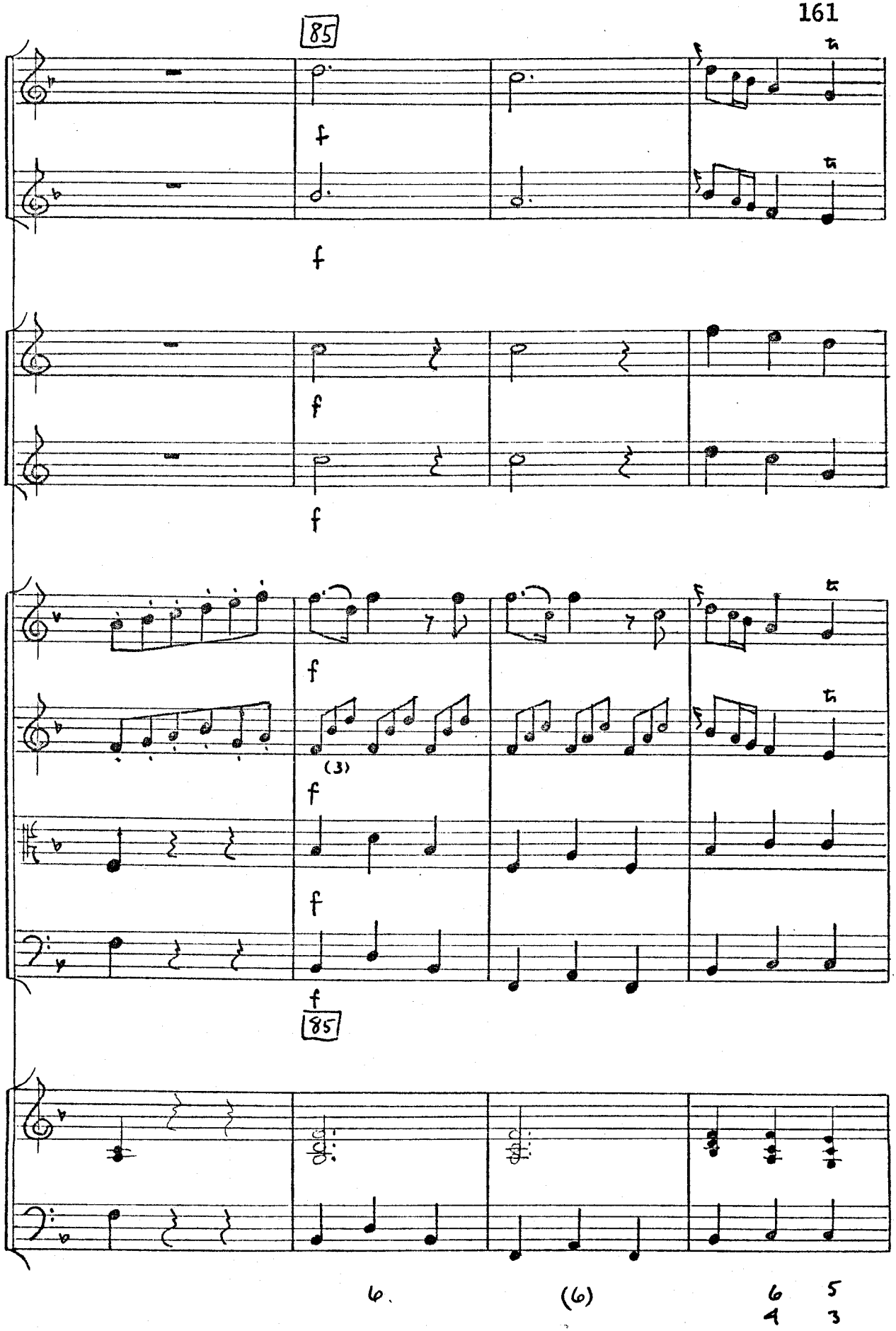

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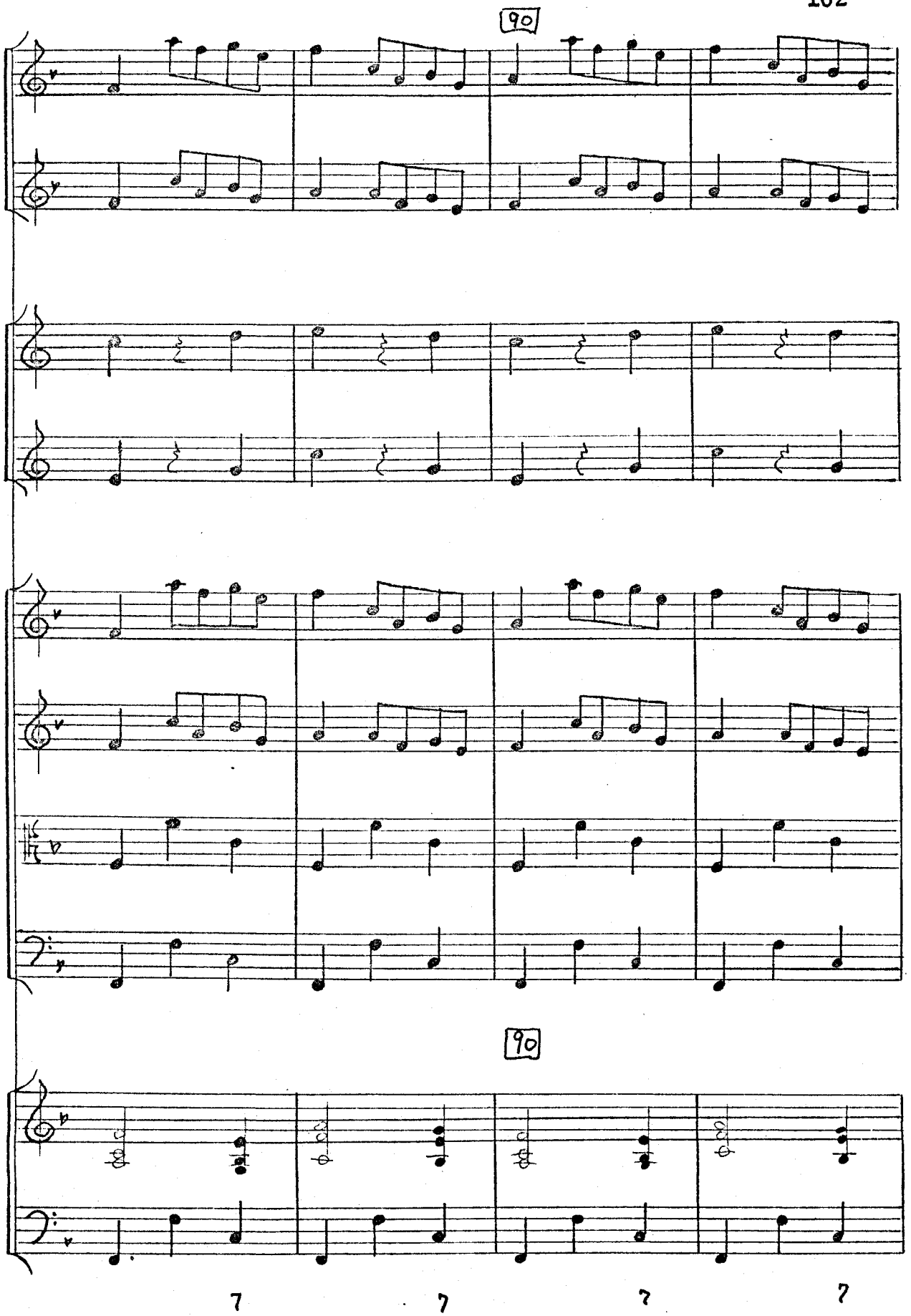

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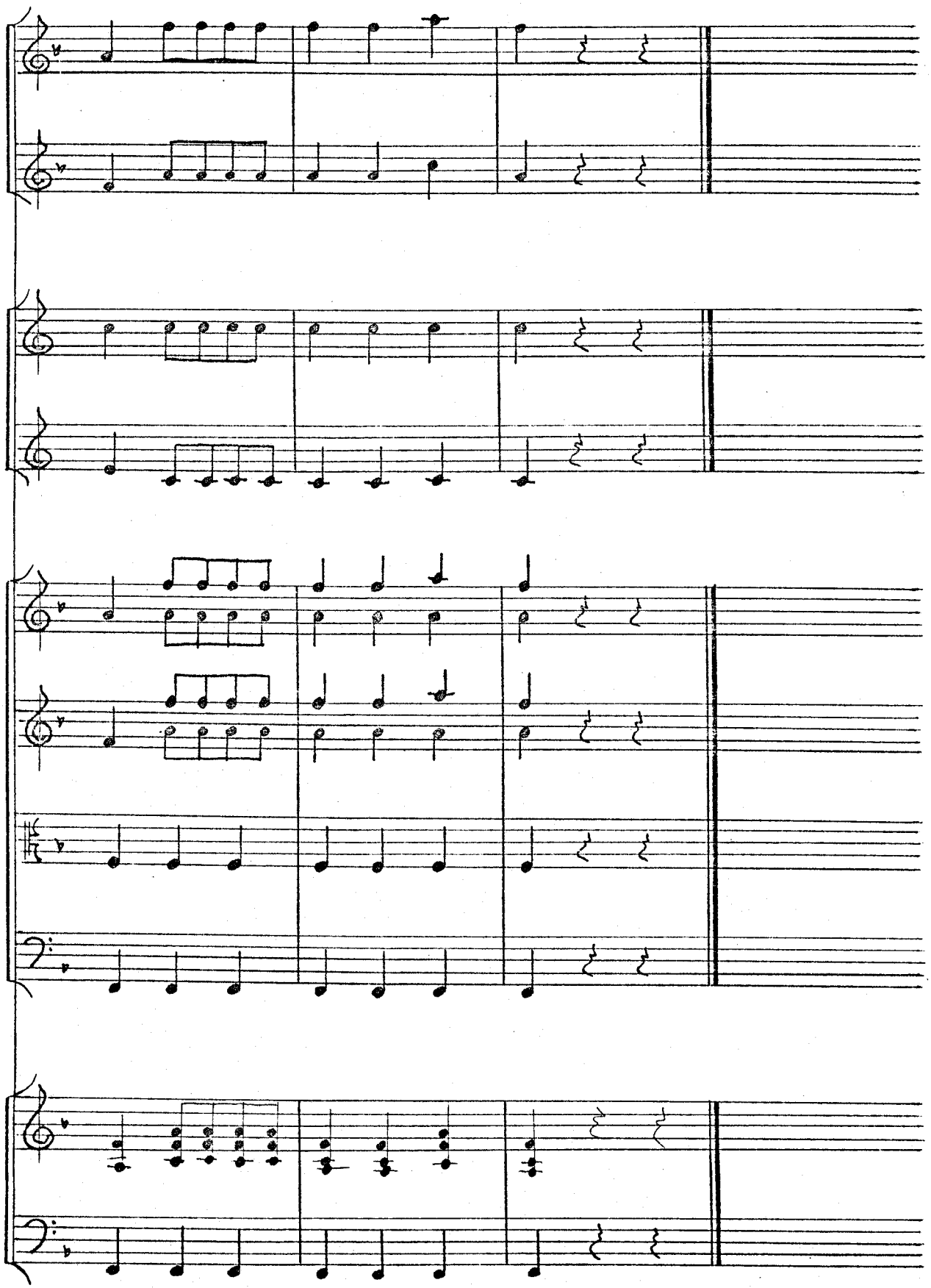

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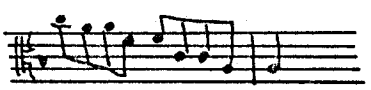
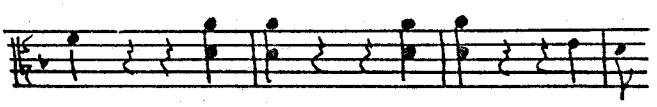
Symphony No. 48: Textual Commentary

Movement I

Measure	Part	Comment
1		M is marked Allegro molto.
	Horns	The horn parts in E are written in the bass clef.
2	Viola	M reads an octave lower (also meas. 3).
6	Vla. and Bass	The dynamics in E read: meas. 6 p = 𝅗𝅥 f = 𝅗𝅥 meas. 7 f = 𝅗𝅥 p = 𝅗𝅥 meas. 8 p = 𝅗𝅥 f = 𝅗𝅥
10	Vla.	M reads 
11	Oboe I	M has the eighth notes marked staccato (also meas. 13).
	Violins	M has the eighth notes slurred in pairs.
12	Vla.	M reads
14	Vla.	M reads 

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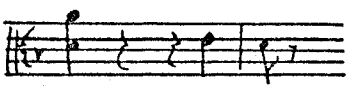
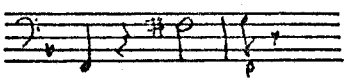
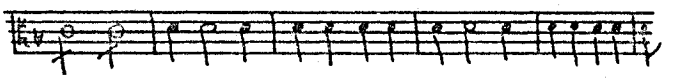
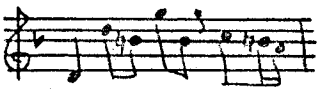
16 Vla. M reads 

Bass M reads 

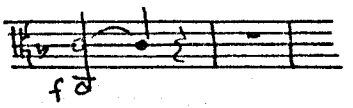
17 Some slurs and ties appear in M, connecting some oboe and horn whole notes.

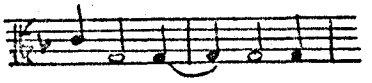
19 Ob. The cresc. appears only in the oboe parts and is extended editorially here to the other parts as in m. 80.

21 Vla. M reads 

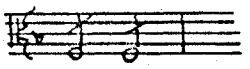
23 Ob. II M reads  also m. 25

27 Vln. II E has no dynamic marking.

31 Vla. M reads 

39 Vla. M reads 

41 M has cresc. marked in m. 41 instead of m. 42.

42 Vla. E reads 

45 Bass E does not mark piano until m. 47. The dynamic is added here to agree with the viola.

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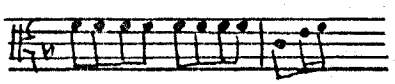
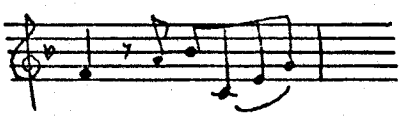
45		M does not have these dynamic shadings but marks m. 46 piano on the second quarter.
52		Dynamics adjusted as in previous passage (m. 5 and following).
57-59	Vla.	M reads an octave lower.
61	Ob. I and Vln. I	Few of the eighths following the suspension are marked staccato in E, however, they are marked consistently in M.
66-67	Vla.	M reads an octave lower.
74	Ob.	Forte marked on second eighth in E.
76	Ob.	Divisi not in M.
77	Vln. I	Marked piano on second eighth in E.
82	Vln. I	E written as two parts.
	Vla.	M reads 
84	Vln. I	E marks the sixteenths staccato.
	Vln. II	E has sixteenths in this measure only.
95	Vla.	M reads an octave lower.
96	Vln.	M reads



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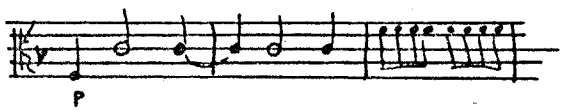
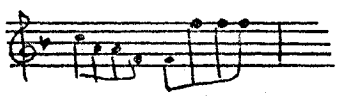
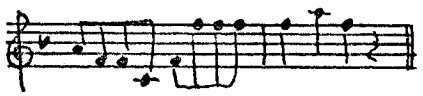
96 Vla. M reads 

98 M begins cresc. here.

103-106 Vla. M is an octave lower until m. 106, beat 4.

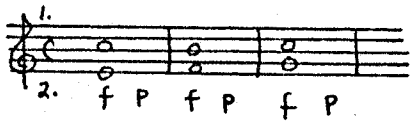
106 Vla. and Bass Dynamics adjusted editorially here to agree with m. 106 and following.

113 Ob. I M reads 

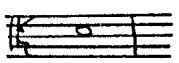
Ob. II M reads 

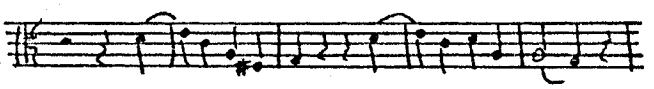
Movement II

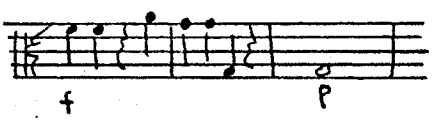
1 Ob. E has no dynamics.

M reads 

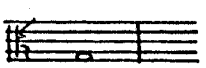
14 Ob. M dynamics read also m. 16

Vla. M reads  also m. 16

20 Vla. M reads 

33 Vla. M reads 

37 Vln. E has no staccato in triplets.

Vla. M reads 

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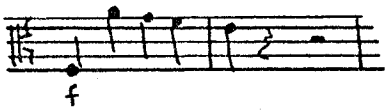
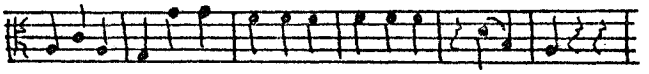
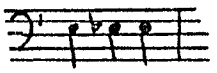
43 The trill appears only in oboe I

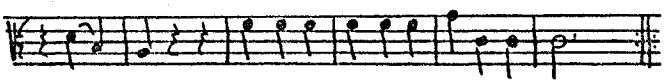
Vla. M reads 

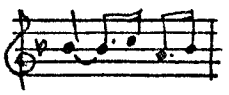
54 M reads "segue subito"

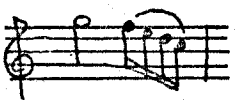
Movement III

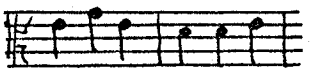
1 Vla. M reads 

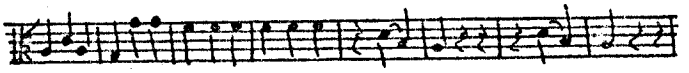
2 Bass M reads 

7 Vla. M reads 

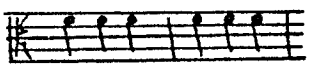
11 Vln. I E reads 

13 Vln. I M reads  also m. 15

17 Vla. M reads 

29 Vla. M reads 

35 Ob. II E has Ob. II doubling Vln. II in m. 35 and m. 36.

37 Vla. M reads 

41 Vla. E doubles the bass line in measures 41-64, beginning:

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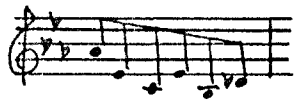
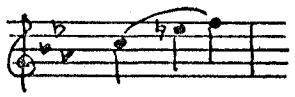
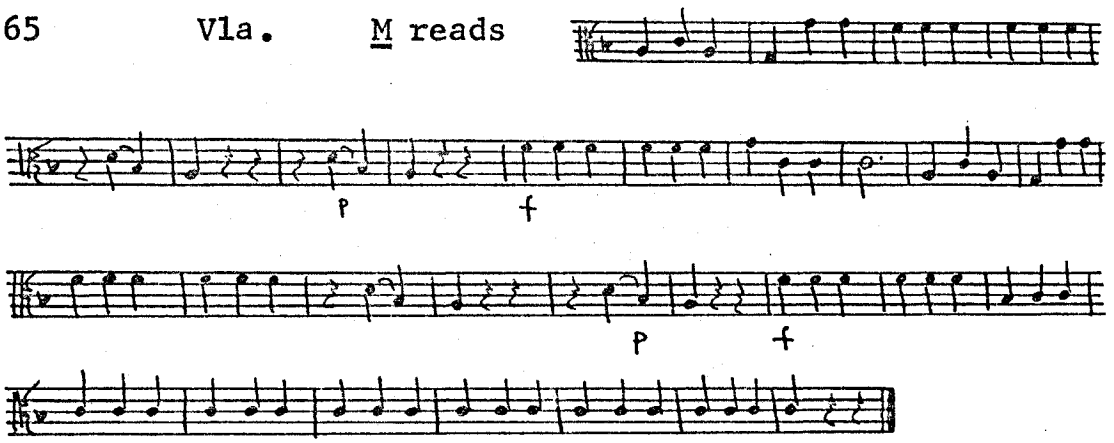
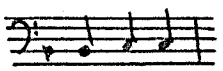
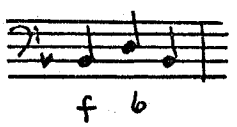
55 Vln. II M reads 

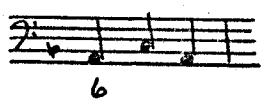
62 Vln. I M reads 

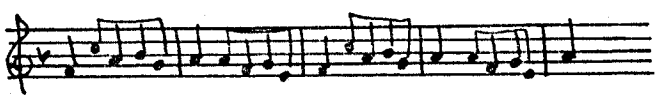
64 Vla. and Bass E marks forte here.

65 Vla. M reads 

71 Bass M reads  also m. 83

73 Bass M reads 

86 Bass M reads 

88 Ob. I E reads 

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