Six Quintets for Flute and Strings Attributed to Luigi Boccherini (G 437-442):

A Critical Edition

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Abstract

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The Six Quintets for flute, violin, viola, and two cellos, G 437-442, attributed to the Italian cellist and composer Luigi Boccherini (1743-1805) have been recorded twice, but, surprisingly, they have never been published. The Archivo General de Palacio (Royal Palace Archive) in Madrid holds the only known source of the quintets: a set of five manuscript parts. Each part is dedicated to one of the instruments and includes the six quintets. The study of the manuscript reveals two different copyists involved using a different type of paper. The manuscript parts are legible; however, mistakes and differences in articulations between instruments are common.

The main purpose of this work is to provide a critical edition of the Six Quintets, including a score, a set of parts, and a detailed critical commentary. The score shows both the original slurs from the manuscript and the suggested articulations by the editor (with

dashed slurs). The parts include only the editor's articulations, in order to simplify the performance.

In addition, the reader will find information about the historical context of the quintets, a detailed study of the manuscript, an analysis of the main characteristics of the quintets, and an explanation of the editorial process. The last chapter is dedicated to performance practice. Its goal is to introduce and guide the reader towards a historically informed performance, citing the main applicable sources. The conclusion presents a reflection on the authorship of the quintets.

Complete score and parts are published by Editorial Arpegio.

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Chapter I

Introduction to the Edition of the Quintets, G 437-442 by Gemma Goday

This dissertation consists of the critical edition of six unpublished quintets attributed to Luigi Boccherini (1743-1805) that have survived as a set of manuscript parts. The main body of the dissertation is the edited score and parts together with the critical commentary. Because of the volume of pages involved, the score and parts are presented as the appendixes. They constitute the main part of this research work. The critical commentary of this edition is presented in chapter II. Subsequent chapters include the information that I collected in order to edit and perform the music: the historical context, the description of the sources, the characteristics of the quintets, the editorial process, and details about eighteenth-century performance practice.

Up to this point, access to the original quintets has been limited since the pieces had never been edited before. The available manuscript parts constituted a valid source for the performance of the music, but they remained too complex and cumbersome for most performers with a limited time for rehearsal. I therefore expect the edition of the quintets to be welcomed by performers worldwide, musicians who had limited access—if any—to the partitions but a keen interest in performing them. This edition has a double goal: first, to gather more information and research about the quintets in order to eventually determine their authorship, and, second, to provide the required materials for the performance of these valuable musical pieces.

The set of six quintets for flute, violin, viola, cello solo, and bass attributed to Luigi Boccherini and catalogued by Yves Gérard as G 437-442[1] is held by the Royal Palace Archive in Madrid, Spain. Boccherini's legacy was discovered in the twentieth century after being nearly forgotten in the nineteenth century. Many works about the composer have been published since then. However, few music scholars have focused on Boccherini's writing for

[1] Yves Gérard and Germaine De Rothschild, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, New York: Oxford University Press, 1969), 486-490.

the flute. A notable exception is the article by Walter Kurt Kreyszig[2], in which the author analyzes the *Quintettini* no. 1, Op. 17, a piece included in Boccherini's own catalogue for flute and string quartet. Kreyszig finds characteristics from the Mannheim school in Boccherini's compositional style, as well as features from Italian and French styles.

So far, there are no published scholarly works on the Quintets G 437-442, the subject of this dissertation. Yves Gérard includes them in his catalogue but provides limited data. This is due to the overwhelming amount of information in the register, so much so that Gérard's classifications can sometimes even be misleading. For instance, he catalogues the quintets as being for flute, two violins, viola, and cello. However, the manuscript parts are meant for flute, violin, viola, cello solo, and bass. First, Gérard assumes that the bass is played by a cello. It probably is; however, keeping the original denomination *basso* in the catalogue would have definitively been more precise and informative. Second, he assumes that the cello solo part should be played by a second violin. This can theoretically be an option for Quintet No. 6, but does not necessarily apply to the whole set.

Two different recordings with modern instruments have been released. The first one is recorded by the international flute soloist Jean-Pierre Rampal in 1996 and released in 1997. Rampal did a remarkable work recovering music from earlier periods. He recorded five of the six quintets with the original instrumentation: flute, violin, viola, and two cellos. The flutist Nicola Guidetti, by comparison, recorded the six quintets in two stages and with different string players. The first CD, including quintets G 437, G 439, and G 441, was also released in 1997; the second CD, with the remaining pieces in the set, in 2005. Guidetti

[2] Walter Kurt Kreyszig, "Luigi Boccherini's Six Quintettini Op. 17 (G419-424) in the context of the Affektenlehre: On the Pre-Eminence of the Musical Figure over the Motif in the Vermaniererten Manheimmer Goût in his Quintet in D-Major, Op. 17 no. 1," in *Boccherini Studies: New Evidence*, ed. Christian Speck (Bologna: Ut Orpheus Edizioni, 2014), 233-290.

performed the works with two violins, a viola, and a cello. The cello solo part was played by the second violin. This topic is discussed further in chapter V.

In spite of these recordings, no edition of the music has ever been published. As a flutist interested in early music, I thought about editing these quintets the first time I heard about them from Emilio Moreno, the renowned Spanish violinist and violist. I am pleased to have finally accomplished the project of editing these valuable pieces that will be published by Editorial Arpegio. These quintets belong to the in-demand genre of flute and strings. Furthermore, I am confident that this research helps elucidate the authorship of the quintets.

In chapter II, I present the critical commentary, an essential part of the edition. Chapter III introduces the historical context of these pieces: the Spanish court of Kings Charles III and Charles IV, the Royal Palace Archive in Madrid—where the pieces were discovered—as well as the life and compositional style of Luigi Boccherini, the attributed composer. In chapter IV, I describe the preserved manuscript of the six quintets, and, subsequently, I proceed to analyze the main characteristics of the music in the manuscripts in chapter V. These musical features are then compared to Boccherini's style. In chapter VI, I elaborate on the undertaken editorial methodology. Finally, in chapter VII, I discuss performance practice. As a conclusion, I briefly summarize the main points of this research and editorial work and reflect on the authorship of the pieces.

Chapter II

Critical Commentary

The Critical Commentary mentions all the modifications, additions, or deletions made to the original musical text from the manuscript. The changes that are visible in the score (such as dashed slurs, square bracket additions, and small print modifications) have not been included in the Critical Commentary.

The following abbreviations are employed throughout the commentary:

Fl *Flauto / Traversiere*

Vln *Violino Primo / Violino*

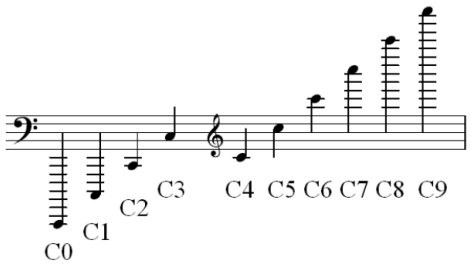
Vla *Viola / Violetta*

Vc *Violoncello solo / Violoncello, ó Violino Secondo*

B *Basso*

ms manuscript RC 1023-1494 (Royal Palace Archive)

International pitch notation is used.



Notes are counted including slurred notes, but excluding appoggiaturas.

The left column refers to the bar numbers:

1-4 = 1 to 4

1/4 = 1 and 4

In order to make them cleaner and easier to read, the performing parts only include the slurs suggested by the editor. Players can refer to the score to consult original slurs.

Quintet No. 1, G 437

1st movement: [Allegro]

1	Tempo marking absent.
8-11	**B** Abbreviated writing in ms (two half-notes with a slash).
14	**Vla** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
14	**Vc/B** Abbreviated writing in ms (two half-notes with a slash).
16	**Vln/B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
17-18	**Vln** Abbreviated writing in ms (two half-notes with a slash).
17	**B** Abbreviated writing in ms (two half-notes with a slash).
18	**Vln/B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
24	**Fl** Natural accidental originally placed after note 11 (B5) instead of before.
27	**Vln/Vla** Abbreviated writing in ms (two half-notes with a slash).
32	**Vla** *Piano* marking originally beneath note 3.
32	**Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
33-38	**Vla** Abbreviated writing in ms (two half-notes with a slash).
33/35	**Vln** Eighth-notes appoggiaturas with no head; exact pitch not indicated.
34	**Vc** Natural accidental absent. Both natural and flat are acceptable.
40	**Vln** Eighth-notes appoggiaturas with no head; exact pitch not indicated.
46	**Vc** Note 2: Trill originally marked. Relocated to note 3, according to the second half of the bar and to the violin part.
55-56	**Vla** Abbreviated writing in ms (two half-notes with a slash).
55-60	**B** Abbreviated writing in ms (two half-notes with a slash).
61	**Vln/Vla** Abbreviated writing in ms (two half-notes with a slash).
62	**Fl** Notes 4 and 5 originally slurred. Deleted according to bar 143.
63	**Vln** Abbreviated writing in ms (two half-notes with a slash).
64	**Fl** Eighth-notes appoggiaturas with no head; exact pitch not indicated.

65-68	**B** Abbreviated writing in ms (two half-notes with a slash).
68	**Vc** *Luogo* originally placed at the end of bar 55. Replaced by the modern term *loco* and relocated to bar 68.
68/70	**Vla** Abbreviated writing in ms (two half-notes with a slash).
69	**Vc** Notes 4-5 originally slurred.
71	**Vc** Appoggiatura 1: Sixteenth-note appoggiatura with head, which seems to indicate E5 (same pitch as the note it precedes). Appoggiatura 2: Sixteenth-note appoggiatura with no head; exact pitch not indicated.
74	**Vc** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
76	**Fl** Eighth-note appoggiatura with no head, but one additional line, which suggests a B5, a step below the note it precedes (appoggiatura from below).
76	**Vln** Eighth-note appoggiatura with no head; exact pitch not indicated. Reconstructed according to the Fl part.
100	**Vla** Abbreviated writing in ms (two half-notes with a slash).
100	**B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
111-113	**B** Abbreviated writing in ms (two half-notes with a slash).
114	**B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash)
113	**Vc** Original beaming: Notes 2-3 and 4-5 respectively beamed together.
121	**Vln** Eighth-notes appoggiaturas with no head. appoggiatura 1 has one additional line. The context (real notes in descending thirds) suggests B5 and A5 respectively understood as *tierces coulées* (passing appoggiaturas).
121	**Vla/B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
121	**Vc** Abbreviated writing in ms (two half-notes with a slash).
122	**Vc/B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
123-125	**Vln/Vla** Abbreviated writing in ms (two half-notes with a slash).
126	**Vln/Vla** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
128	**Vln/Vla** Notes 6-9: Abbreviated writing in ms (a half-note with a slash).

129-130 **Vln/Vla** Notes 2-5: Abbreviated writing in ms (a half-note with a slash).

131 **Vln** Notes 2-5: Abbreviated writing in ms (a half-note with a slash).

131 **Vla** Notes 2-5: Probably abbreviated writing in ms; however, slash absent on note 2, notated as a half-note in the manuscript.

132 **Vln/Vla** Notes 2-5: Abbreviated writing in ms (a half-note with a slash).

133/135 **Vln/Vla** Abbreviated writing in ms (two half-notes with a slash).

134 **Vc** Notes 13-16: Abbreviated writing in ms (a quarter-note with two slashes).

136 **Vln** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

136-137 **Vla** Abbreviated writing in ms (two half-notes with a slash).

138-140 **B** Abbreviated writing in ms (two half-notes with a slash).

141 **Vln** Abbreviated writing in ms (two half-notes with a slash).

142 **Fl** Note 1: Sharp absent.

144 **Fl** Eighth-note appoggiaturas with no head, but with one additional line, which suggests, together with the context, B5, a step above the note it precedes.

145 **Vc** Originally *Luogo* (replaced by the modern term *loco*).

145-148 **B** Abbreviated writing in ms (two half-notes with a slash).

148 **Vla** Abbreviated writing in ms (two half-notes with a slash).

150-152 **Vla** Abbreviated writing in ms (two half-notes with a slash).

151-154 **B** Abbreviated writing in ms (two half-notes with a slash).

154/158 **Vla** Abbreviated writing in ms (two half-notes with a slash).

155 **Vc** Original beaming: Note 2 separated from notes 3-4, which are beamed together.

157 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

159 **Fl/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated. However, because the preceding note (E5 and E4 respectively) is lower than the following one (F5 and F4), the appoggiatura should be one step below the note it precedes (appoggiatura from below).

2nd movement: Largo

6	**Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
8/9	**Vc** Ambiguous and peculiar notation of the hairpins. Instead of a triangle, it looks like a rectangle, probably because of the copyist.
13	**Vln** Appoggiatura 2: Eighth-note appoggiatura with no head; exact pitch not indicated.
14	**Vln** Eighth-note appoggiatura with head, which seems to indicate E5 (same pitch as the note it precedes).
16-17	**Vc** The indication of playing an octave higher originally ends at the end of bar 15. Extended until bar 17.
18	**Vln/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated However, because the preceding note (A4 and C4 respectively) is lower than the following one (B5 and D4), the appoggiatura should be one step below the note it precedes (appoggiatura from below).
24	**Fl** Dot absent after note 3.
24	**Fl** Eighth-note appoggiatura with head, which seems to indicate B5 (same pitch as the note it precedes).
25	**Fl** appoggiatura 1: Eighth-note appoggiatura with head (or one additional line), which suggests note G5 (same pitch as the note it precedes) or, more likely, A5. appoggiatura 2: Eighth-note appoggiatura with no head; exact pitch not indicated.
26	**Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
27	**Vln** Original beaming: Notes 2-3 and 4-5 respectively beamed together.
27	**Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
28	**Vla** Notes 1-2 originally slurred.
29	**Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
45	**Vla** Original beaming: Notes 1-3 beamed together.

47 **Vln/Vla** Eighth-note appoggiatura with no head, exact pitch not indicated.

49 **Vl** Original beaming: Notes 2-3 and 4-5 beamed together.

50/52-54/56/58 **Fl/Vln/Vla** Ambiguous placing of the slurs. Original slurs preserved. However, they seem to be the product of imprecise writing by the copyist and are probably meant to include either notes 2-6 or even 1-6.

53 **Vl** Original beaming: Notes 1-4 beamed together.

54 **Vln** Original beaming: Notes 3-6 beamed together.

56 **Fl** Original beaming: Notes 1-4 beamed together.

57 **Vln** Original beaming: Notes 3-6 beamed together.

58 **Vln** Original beaming: Notes 1-4 beamed together.

59 **B** Ambiguous slur, which could be understood as including notes 1-3 or, more likely, just 2-3.

60 **Vln/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.

68 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

71 **Vln** Ambiguous slur. Original slur from the manuscript preserved. However, it seems to be the product of imprecise writing by the copyist and is probably meant to include either notes 2-6 or 1-6. Cf. Fl, bar 73.

72-74 **Vla** Original beaming: Notes 1-4 beamed together.

73 **Fl** Ambiguous slur. Original slur from the manuscript preserved. However, it seems to be the product of imprecise writing by the copyist and is probably meant to include either notes 2-6 or 1-6. Cf. Vln, bar 71.

84 **Vc** Ambiguous notation of the hairpin; however, we can distinguish a triangle.

3rd movement: Grazioso

2 **Vla** Slurs in the theme are not consistent every time the theme reappears (possibly to show variety).

3/4 **Vln/Vla** Eighth-note appoggiaturas with no head; exact pitch not indicated.

10-11	**Vc** The slur between bars 10 and 11 (absent in the Vla part) consistently reappears in the Vc the second half of the theme every time it is presented (cf. bars 10-11, 77-78, 159-160).
11/12	**Vln/Vla** Eighth-note appoggiaturas with no head; exact pitch not indicated.
17/19	**Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.
22	**Vln** Notes 1-3 and 4-6 originally slurred.
23	**Fl/Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.
30/32	**Fl** Eighth-note appoggiatura with no head, but two additional lines, which suggest C6 or, more likely, D6 a step above the note it precedes.
33	**Vln** Slurs originally go on notes 2-6 and 8-12; however, they seem to be the product of imprecise writing by the copyist. According to bar 32, they are meant to include notes 1-6 and 7-12.
37/41	**Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.
38/39	**Vla/Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.
42/43	**Vla/Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.
53-57	**Vln** Notes 2-6 originally slurred in each sextuplet; however, slurs seem to be the product of imprecise writing by the copyist and are probably meant to include all six notes.
58	**Vc** Eighth-note appoggiatura with no head, but two additional lines, which suggest D6, a step above the note precedes and the same pitch as in bar 57.
64/66	**Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.
67	**Vln** Note 3: Ambiguous writing, either D5 or C5.
70-71	**Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.
70-71	**Vla** Eighth-note appoggiaturas with head, but with ambiguous placement. Bars 3-4 and 11-12, as well as the Vln part, suggest the pitches of the appoggiaturas are E5 and B4 respectively, a step above the note it precedes.
75	**Vla** Notes 2-3 originally slurred.

77-78 **Vc** Cf. bars 10-11.

78/79 **Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.

78 **Vla** Eighth-note appoggiatura with no head, but two additional lines, which suggest E5, a step above the note it precedes.

79 **Vla** Eighth-note appoggiatura with head which suggests A4. However, according to the other voices and the exposition of the theme (bars 3/4/11/12), it is probably meant to be C5, a step above the note it precedes.

85 **Vln** Note 1: Cautionary flat originally marked.

88 **Fl** Eighth-note appoggiatura with no head, but one additional line, which suggests B5, a step above the note it precedes.

88 **Vln** Eighth-note appoggiatura that could be read either with head, which suggests G5, or with no head and one additional line, which would suggest B5. The latter is more likely, because it is the same pitch as the note it follows and a step above the notes it precedes.

93 **Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.

95 **Vln/Vla/Vc/B** Originally *dol.*

111 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

111 **Vla** Originally sixteenth-note appoggiatura with no head; exact pitch not indicated. Replaced by an eighth-note appoggiatura.

115 **Vc** Eighth-note appoggiatura with no head, exact pitch not indicated.

117-120 **Vln** Original beaming in sextuplets.

139 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated (however, one additional line marked).

139 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

141 **Vla** Notes 1-2 originally slurred.

143-144 **B** Dynamic originally marked at the end of bar 143. Tendency of the copyist to write dynamics before the intended placement.

150 **Vln** *Maggiore* originally written in the violin part.

152/153 **Vln/Vla** Eighth-note appoggiaturas with no head; exact pitch not indicated.

159/160 **Vc** Cf. bars 10-11.

160/161 **Vln/Vla** Eighth-note appoggiaturas with no head; exact pitch not indicated.

Quintet No. 2, G 438

1st movement: [Allegro]

1 Tempo marking absent.

3-7 **Vla** Abbreviated writing in ms (two half-notes with a slash).

6-7 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

6 **Vc** Eighth-note appoggiatura with head, which seems to indicate A4 (same pitch as the note it precedes).

7 **Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.

11 **Vln** Eighth-note appoggiatura with no head, but two additional lines marked, which suggest a G3, an octave below the note it precedes.

13 **B** *Piano* marking originally beneath note 1.

15 **Fl** Sixteenth-note appoggiatura with no head; exact pitch not indicated.

15 **Vln** Note 3: Redundant sharp originally marked.

19 **Vln** Originally *dol.*

21/22 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

23 **Fl** Sixteenth-note appoggiaturas with head, which seems to indicate a G5 (same pitch as the notes they precede).

25 **Fl** Eighth-note appoggiatura with no head, but two additional lines marked, which suggest a C6 or, more likely a D6, a step above the note it precedes.

25 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

33 **Vln** Originally slurs from the quarter-note rest in 32 to note 1 in 33, from note 2 to 4, and from note 4 to note 1 in bar 34. Deleted according to the Vla part.

37 **Vc** Original beaming: Notes 2-3 and 4-5 beamed together.

38-41 **Vla** Ambiguous placing of the slurs. Original slurs from the manuscript preserved. However, they seem to be the product of imprecise writing by the

copyist and are probably meant to include all the notes in the bar or, at least, notes 2-8.

43 **Vc** Eighth-note appoggiatura with no head, but one additional line, which suggest a A5 or, more likely a B6, a step above the note it precedes.

49/51 **Vc** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

52-53 **Fl** *Crescendo* originally marked at the beginning of bar 53.

52 **Fl/Vln/Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

61 **Vc/B** Notes 2-5: Abbreviated writing in ms (a half-note with a slash).

62 **Vla/Vc/B** Abbreviated writing in ms (two half-notes with a slash).

63 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

68 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

72 **Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).

72-73 **Vln** *Piano* marking originally placed beneath note 1 of bar 73.

76/79 **Vln** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

85-89 **Vla** Abbreviated writing in ms (two half-notes with a slash).

88 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

88 **Vln** Eighth-note appoggiatura with head, which seems to indicate E5 (same pitch as the note it precedes).

89 **Fl** Eighth-note appoggiatura with head, which seems to indicate G5 (same pitch as the note it precedes).

89 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

95 **Vla** *Piano* marking originally placed beneath note 1.

97 **Fl** Sixteenth-note appoggiatura with head, which seems to indicate a G5 (same pitch as the note it precedes).

104 **Vla** Page turn originally in the middle of the bar; *forte* marking appears twice: beneath note 2 and beneath note 3.

116 **Vln** Note 11: Originally F5.

118-119 **Vla** Abbreviated writing in ms (two half-notes with a slash).

118 **Vc** Abbreviated writing in ms (two half-notes with a slash).

127 **Fl** Sixteenth-note appoggiatura with no head; exact pitch not indicated.

128 **Vln** Note 3 originally absent. Reconstruction of the bar according to the flute part.

131-132 **Vln/Vla/B** Abbreviated writing in ms (two half-notes with a slash).

132 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

134-135 **Vla** Originally slur from bar 134 to 135.

137 **Vc** Note 1: Originally an eighth-note.

139 **Vln** Note 8: Originally C6.

139 **Vla/Vc/B** Notes 2 to 5: Abbreviated writing in ms (a half-note with a slash).

140/142 **Vla** Notes 1 to 4: Abbreviated writing in ms (a half-note with a slash).

140 **Vc/B** Notes 1 to 4: Abbreviated writing in ms (a half-note with a slash).

141 **Vla/Vc** Abbreviated writing in ms (two half-notes with a slash).

141-142 **Vln** Eighth-note appoggiaturas with no head, exact pitch not indicated.

141 **B** Note 1: Redundant sharp originally marked.

156 **Vln** Sharp originally placed before note 1 instead of before note 2.

158 **Vln** *Luogo* originally written at the beginning of this bar. Deleted, since no change of octave is marked before. This mistake could be an indication that Vln and Vc were placed one after the other on the score.

158 **Vc** Originally *Luogo* (replaced by the modern term *loco*).

162 **Fl** Note 4: Originally flat accidental marked or possibly a blurred natural accidental.

167-168 **Fl** Ambiguous placing of the slurs. Original slurs from the manuscript preserved. However, they seem to be the product of imprecise writing by the copyist and are could be understood differently (cf. suggestions in the score).

168-169 **Vln/Vla/B** Abbreviated writing in ms (two half-notes with a slash).

170 **Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

170 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

170 **B** Abbreviated writing in ms (two half-notes with a slash).

172 **Vc** Original beaming: Notes 4-5 and 6-7 beamed together.

175/183 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

178 **Vc** Originally *Luogo* (replaced by the modern term *loco*).

186 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

187 **Vln** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

190 **Fl** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

2nd movement: Adagio non tanto

2/3 **Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.

11-12 **Vla** Notes 4 (from bar 11) and 1 (from bar 12) originally slurred.

14 **Fl** Eighth-note appoggiaturas with no head; exact pitch not indicated.

17/18 **Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.

24 **B** *Piano* marking originally placed beneath note 1.

25/26 **Vln** Eighth-note appoggiaturas. Appoggiatura 1: no head, but one additional line. Appoggiatura 2: head and one additional line. Ambiguous pitch for both of them.

32 **Fl** Eighth-note appoggiatura with no head, but one additional line, which suggests A5 or, more likely, B5, a step above the note it precedes.

32 **Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.

36 **Vc** Eighth-note appoggiatura with head, which seems to indicate A4 (same pitch as the note it precedes).

38 **Vc** Original beaming: Notes 4-9 beamed together.

40 **Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.

41 **Fl** Eighth-note appoggiatura that can be read either with head, which would suggest G5 (same pitch as the note it precedes), or with no head, but one additional line. The latter would suggest A5, a step above the note it precedes.

42 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

49 **Vln** Notes 4-5 originally slurred.

49 **Vc** Notes 1-3: Originally three eighth-notes beamed together (probably a triplet). Rhythm modified according to the Vln in the same bar and to the Vc and Vln in bar 51.

52 **Fl** Original beaming: Notes 1-6 and 7-12 beamed together.

57 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

59 **Vc** Eighth-note appoggiatura with no head; however, a sharp marked before the appoggiatura suggest a leading note to the note it precedes, E#5.

63 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

68-69 **Vln** Ambiguous slurs, which could also be understood as note 1 detached and notes 2-3 slurred (for every triplet).

71 **Vc/B** *Piano* marking originally placed beneath note 1.

75 **B** *Piano* marking originally placed beneath note 1.

76 **Vla** Notes 5-8: Abbreviated writing (a half-note with a slash).

79 **Vln** Appoggiatura 1: Eighth-note appoggiatura with head, which seems to indicate G5 (same pitch as the note it precedes). Appoggiatura 2: Eighth-note appoggiatura with no head; exact pitch not indicated.

3rd movement: Andante Con Variazione

1 Originally And:[e] Con Variazione.

2 **Vln/Vc** Originally *Sottovoce.*

4	**Fl/Vln** Sixteenth-note appoggiaturas with head, which seem to indicate G5 and G4 respectively (same pitch as the note they precede).
7	**Vln** Sixteenth-note appoggiatura with head, which seems to indicate B5 (same pitch as the note it precedes).
14-15	**Vln** *Piano* marking originally placed beneath note 3 in bar 14.
18	Originally Variaz:[e] I:[a]
21	**Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
24	**Fl** Sixteenth-note appoggiatura with head, which seems to indicate B5 (same pitch as the note it precedes).
30	**Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
32	**Vc** One beat missing. Reconstruction of the bar according to the Vla part
35	Originally Variaz:[e] II:[a]
38	**Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
47	**Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
52	Originally Variaz:[e] III:[a]
55	**Fl/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
52	Originally Variaz:[e] III:[a]
58	**Vc** Sixteenth-note appoggiatura with head, which seems to indicate B5 (same pitch as the note it precedes).
61	**Vc** Sixteenth-note appoggiatura with head, which seems to indicate B5 (same pitch as the note it precedes).
69	Originally Variaz:[e] IV:[a]
74	**Vla/Vc/B** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
78	**Vln** Note 9: Redundant natural accidental originally marked.
84	**Vln** Sixteenth-note appoggiatura with head, which seems to indicate E5 (same pitch as the note it precedes).
86	Originally Variaz:[e] V:[a]

99 **Vc** *Piano* marking originally placed above note 1.

Quintet No. 3, G 439

1st movement: Allegro Vivace

1	Originally All:º Vivace.
2	**Fl** Group of slurred appoggiaturas (a sixteenth and two thirty-second notes) with head, which suggest either A5-B5-C6 or G5-A5-B5. Reconstruction according to the violin, which has a precise writing.
2	**Vln** Group of grace notes originally slurred to the following note (C5).
4	**Fl** Note 1: Originally A5.
4-10	**Vla/B** Abbreviated writing in ms (two half-notes with a slash).
6/10	**Fl** Eighth-note appoggiatura with no head, but with one additional line, which suggest B5, a step above the note it precedes.
6/10	**Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
10	**Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
15	**Vln** Notes 5 to 8: Abbreviated writing in ms (a half-note with a slash).
15-17	**Vla** Abbreviated writing in ms (two half-notes with a slash).
18	**Vla** Note 1 to 4: Abbreviated writing in ms (a half-note with a slash).
16-18	**Vln** Abbreviated writing in ms (two half-notes with a slash).
22	**Fl/Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
31	**Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
32	**Vc** Eighth-note appoggiatura with no head originally slurred to the note it precedes (F#5); exact pitch not indicated.
32-36	**Vla** Abbreviated writing in ms (two half-notes with a slash).
46	**Vc** Originally *Luogo* (replaced by the modern term *loco*).
50	**Vla** Abbreviated writing in ms (two half-notes with a slash).
62-66	**B** Abbreviated writing in ms (two half-notes with a slash).
72	**Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
75-78	**B** Abbreviated writing in ms (two half-notes with a slash).

81-84 **B** Abbreviated writing in ms (two half-notes with a slash).

84-85 **Vla** *Forte* marking originally placed beneath note 2 of bar 84.

89 **Vc** Original beaming: Notes 4-5 and 6-7 beamed together.

90 **Fl** Group of grace notes (one sixteenth and two thirty-second notes) with head, but ambiguous placement. The sharp marked before appoggiatura 1 suggests a F#5.

90 **Fl/Vln/Vla** Group of grace notes originally not slurred. Modified according to bar 2.

92 **Vln** *Piano* marking beneath note 1.

92-98 **Vla/B** Abbreviated writing in ms (two half-notes with a slash).

94/98 **Fl/Vln/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

97 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

105-108 **Vla/Vc/B** Abbreviated writing in ms (two half-notes with a slash).

109 **Vc** Note 1: Originally with staccato dot as well.

130/132 **Vln** Abbreviated writing in ms (two half-notes with a slash).

130/132 **Vc** Ambiguous slurs, which could be read including either notes 2-5 or notes 3-5.

133 **Vln** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

133 **Vla** Abbreviated writing in ms (two half-notes with a slash).

141 **Fl** Notes 1-4 originally slurred.

143 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

155 **B** Originally *forte* marking. However, it should probably be *piano* according to every passage with accompanying repeated eighth-notes in the movement, which are marked *piano*. Cf. bars 4/15/62/75/81/92/164/222/228.

155 **B** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

156-159 **B** Abbreviated writing in ms (two half-notes with a slash).

162	**Fl** Group of grace notes (a sixteenth and two thirty-second notes) with head; however, exact pitch still ambiguous. Reconstruction according to the Vln part, which is clearly legible.
162	**Fl/Vln/Vla** Group of grace notes originally not slurred. Modified according to bar 2.
163	**Vla** Notes 2-3 originally slurred.
164-167	**Vla/B** Abbreviated writing (two half-notes with a slash).
166	**Fl** Eighth-note appoggiatura either with head (suggesting G5) or one additional line; however, exact pitch still ambiguous.
166	**Vln/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
168	**Vc** Note 2 seems a black colored half-note. If considered a quarter-note, then one beat is missing.
175	**B** Original beaming: Eighth-notes beamed together two by two.
185-187	**Vln** Abbreviated writing in ms (two half-notes with a slash).
186-187	**Vla** Abbreviated writing in ms (two half-notes with a slash).
187	**B** Abbreviated writing in ms (two half-notes with a slash).
194	**Vc** Originally *Luogo* (replaced by the modern term *loco*).
198-200	**Vln/Vla/Vc** Abbreviated writing in ms (two half-notes with a slash).
204	**Vln/Vla** Abbreviated writing in ms (two half-notes with a slash).
210	**Vln** Ambiguous slurs, which could be read including either notes 1-3 or simply notes 1-2.
210-212	**B** Abbreviated writing in ms (two half-notes with a slash).
222-225	**B** Abbreviated writing in ms (two half-notes with a slash).
228-231	**B** Abbreviated writing in ms (two half-notes with a slash).

2nd movement: Cantabile

1	**B** Notes 2-4: Originally one sixteenth-note and two thirty-second notes. Modified according to the Vln, Vla and Vc parts.
6	**B** Original beaming: Eighth-notes together two by two.
7/8	**Vc** Eighth-note appoggiatura with no head; exact pitch not indicated. However, a sharp is indicated before each of the appoggiaturas, which suggest leading tones: C#5 and D#5 respectively, a step below the note it precedes (inferior appoggiatura).
9/10	**Vln/Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
9/10	**Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
12	**Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
14	**Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
14	**Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
16/19	**Vln** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
16	**Vla** Original beaming: Eighth-notes beamed together two by two.
17-18	**Vln** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
17/18	**Vla** Original beaming: notes 4-5 and 6-7 beamed together.
18	**Fl** Appoggiatura 1: Eighth-note appoggiatura with head, which seems to indicate a G5 (same pitch as the note it precedes). Appoggiaturas 2 and 3: Eighth-note appoggiaturas with no head; exact pitch not indicated.
19	**Fl** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
19	**Vc** Originally *dol.*
19-20	**Vln** Note 8 (bar 19) and note 1 (bar 20) originally slurred.
20	**Vla** Originally *dol.*
25	**Vln** Abbreviated writing in ms (two half-notes with a slash).
26	**Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

29 **Fl** Eighth-note appoggiatura with no head, but one additional line marked; exact pitch still ambiguous.

31 **Vc** Original beaming: Eighth-notes beamed together two by two.

36/37 **Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).

36-41 **Vc** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).

38 **Vla** Original beaming: Notes 4-5 and 6-7 beamed together.

39-41 **Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).

42 **Vla/Vc** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

54-58 **Vln** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).

54/55 **Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).

54-57 **Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.

56-58 **Vla** Original beaming: Notes 4-5 and 6-7 beamed together.

59 **Fl** Originally *dol.*

59 **Vc** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

60 **Vln** Originally *dol.*

64 **Vln** Abbreviated writing in ms (two half-notes with a slash).

64 **Vla** Original beaming: notes 4-5 and 6-7 beamed together.

65 **Vln** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).

66 **Vla** Abbreviated writing in ms (two half-notes with a slash).

70 **Fl/Vln/Vc** Originally *Cadenza And:*[e]

82 **Vc** Ambiguous slur 1, which could be read as including either notes 1 to 3 or 2 and 3.

97 **Fl** Eighth-note appoggiatura either with head, indicating G5, or with no head, but one additional line, which would suggest B5.

97 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

101 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

3rd movement: Andante Con Variazione

1 **Fl/Vln** Originally *And:e Con Variaz:e*

1 **Vla/Vc/B** Originally *And:e Con Variazione.*

1 **Vln/Vla** Original beaming: notes 1-4 beamed together.

4 **Fl/Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

4 **Fl** Trill symbol used on note 1: ∪ (similar to an upwards semi-circled), which probably means a half-shake. However, probably regular trill symbol partially blurred.

8 **Fl/Vln/Vla/Vc** Sixteenth-note appoggiatura with no head and no accidental originally marked; exact pitch not indicated.

10 **Vln** Abbreviated writing in ms (a half-note with a slash).

14/15 **Vla** Abbreviated writing in ms (two quarter-notes with two slashes).

18 **Fl** Eighth-note appoggiatura with no head, but one additional line, which suggests B5, a step above the note it precedes.

18 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

20 Originally *Variaz:e I:a*

23 **Vln** Original beaming: Notes 1-2 beamed together.

23 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

24 **Vc** Original beaming: Notes 1-2 beamed together and separated from note 3.

26 **Vla** Eighth-note appoggiatura either with head, which would suggest A4, or with no head, but one additional line, which would suggest C5. The latter is more likely.

37 **B** Original beaming: Notes 1-4 beamed together.

39 Originally *Variaz:e II:a*

39-95 Original beaming: Thirty-second notes are beamed by groups of four all throughout the variations.

41 **Fl** Note 2: Originally E#5. Accidental deleted, because it makes no sense as it precedes F natural.

42 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

42 **Fl** Cf. bar 4.

45 **Fl** Note 1 originally one eighth-note tied to a sixteenth-note.

46 **Fl** Sixteenth-note appoggiaturas with head. Appoggiatura 1 seems to indicate B5 and appoggiatura 2 G5. Both would then be a step below the note they precede (appoggiaturas from below).

48 **Fl** Notes 1-4 originally dotted, instead of notes 2-5. Rhythm modified according to bar 40.

50 **Fl** Appoggiatura 1: Eighth-note appoggiatura either with head, which would suggest G5 (same pitch as the note it precedes), or with no head, but one additional line, which would suggest A5. Appoggiaturas 2, 3, and 4: Eighth-note appoggiaturas with no head; exact pitch not indicated.

50 **Vla** Abbreviated writing in ms (a half-note with a slash).

51 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

56 **Vln/Vla** Notes 1-4: Abbreviated writing (a quarter-note with two slashes).

58 Originally *Variaz:^{e} III:^{a}*

62 **Vln/Vla** Abbreviated writing in ms (a half-note with a slash).

65 **B** Original beaming: Notes 1-4 beamed together.

73/74 **Vln/Vla** Notes 4-7: Abbreviated writing in ms (a quarter-note with two slashes).

75 **Vln/Vla** Notes 1-4: Abbreviated writing in ms (a quarter-note with two slashes).

75 **B** Original beaming: Notes 1-4 beamed together.

77 Originally *Variaz:^{e} IV:^{a}*

80 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

83 **B** Original beaming: Notes 1-4 beamed together.

89 **B** Original beaming: Notes 1-2 beamed together, separated from note 3.

90 **Vln** Ambiguous writing. Originally wavy line on notes 1-4. However, it is most likely a slur, according to bar 91.

94 **B** Original beaming: Notes 1-4 beamed together.

93 **Vln** Appoggiatura 1: Sixteenth-note appoggiatura with head, which seems to indicate a G5 (same pitch as the note it precedes). Appoggiaturas 2 and 3: Sixteenth-note appoggiaturas with no head; exact pitch not indicated.

96 Originally *Variaz:*[e] *V:*[a]

96 **Fl/Vla** Notes 3-6: Abbreviated writing in ms (a quarter-note with two slashes).

100/102 **Vla** Notes 3-6: Abbreviated writing in ms (a quarter-note with two slashes).

111 **Vln** Notes 5-6 originally slurred.

111 **Vla** Notes 3-6: Abbreviated writing in ms (a quarter-note with two slashes).

113 **Vc** Note 3 originally F5.

114 **Vln/B** Original beaming: Notes 1-2 beamed together, separated from note 3.

Quintet No. 4, G 440

1st movement: Allegro Con Spirito

1	**Vla** Originally written as a half-note tied to a quarter-note.
3	**B** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
4-6	**B** Abbreviated writing (two half-notes with a slash).
7	**B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
5	**Vln/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
7	**Fl/Vln/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
9	**Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
14	**Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
15	**Vla** Originally written as a half-note tied to a quarter-note.
18-22	**Vla** Abbreviated writing in ms (two half-notes with a slash).
20/22	**Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
20	**Vc** Eighth-note appoggiatura either with head, which would suggest G5 (same pitch as the note it precedes), or with no head, but one additional line, which would suggest A5, a step above the note it precedes.
23/24	**Fl** Eighth-note appoggiaturas with no head; exact pitch not indicated.
29	**Fl** Eighth-note appoggiatura either with head, which would suggest G5, a step below the note it precedes (inferior appoggiatura), or with no head but one additional line, which would suggest B5, a step above the note it precedes.
30	**Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
31	**Fl** Eighth-note appoggiaturas with no head; exact pitch not indicated.
33	**Fl** Appoggiatura 1: Eighth-note appoggiatura with no head; exact pitch not indicated. Appoggiatura 2: Eighth-note appoggiatura with head, which seems to indicate a G5 or, more likely A5, a step below note it precedes (inferior appoggiatura).
48	**Vla** Notes 1-2 and 3-4 originally slurred.

51 **B** Notes 1-2 originally slurred.

53 **Vc** Originally *dol.*

53-56 **B** Abbreviated writing in ms (two half-notes with a slash).

59 **Vla/Vc/B** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).

60/62 **Vla** Notes 6-9: Abbreviated writing in ms (a half-note with a slash).

69-70 **Vla/B** Abbreviated writing in ms (two half-notes with a slash).

70/71 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

71 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

71 **B** Abbreviated writing in ms (two half-notes with a slash).

72 **Vln** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).

73-76 **Vln** Abbreviated writing in ms (two half-notes with a slash).

76 **Vla** Abbreviated writing in ms (two half-notes with a slash).

84 **Vc** Note 12 originally G5.

89 **Vla** Abbreviated writing in ms (two half-notes with a slash).

92 **Vln/Vla/B** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

93 **Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

93 **Vla/B** Abbreviated writing in ms (two half-notes with a slash).

94 **Vln/Vc/B** Originally *dol.*

95 **Vla** Originally *dol.*

95 **Vc** Originally *Luogo* (replaced by the modern term *loco*).

98 **Vln/Vc/B** Originally *dol.*

99 **Vla** Originally *dol.*

100 **Vla** *Forte* marking originally beneath note 1.

103 **Vln/Vla/Vc** Originally *f. as.* (replaced by *f assai*).

108 **Vla** Notes 1-2 and 3-4 originally slurred.

110 **Fl** Notes 1-2 and 3-4 originally slurred.

114	**Fl** Original beaming: Notes 2-7 beamed together.
118	**Vln** Note 1: Redundant flat accidental originally marked.
123-124	**Fl** Bars 123-124 originally slurred.
130	**Vla** Notes 1-2 originally slurred.
148	**Vla** *Forte* marking originally beneath note 2.
152	**Vla** Originally written as a half-note tied to a quarter-note. Cf. bar 1.
154-157	**B** Abbreviated writing in ms (two half-notes with a slash).
158	**B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
155	**Vla** Notes 1-3 and 5-8 originally slurred.
156/158	**Vln/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
158	**Fl** Eighth-note appoggiatura with head, which would suggest E4 or F5. None of the pitches are probable, according to the preceding note (A5) and following note (G5).
160/162	**Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
169/171	**Fl** Notes 2-3 originally slurred.
177	**Vln** Originally *dol. Espress:^{o}*
181/183	**Vl** Notes 2-3 originally slurred.
181	**Vla** Note 4: Trill originally marked. Relocated to note 3, according to the other voices.
198/202	**Vln/Vla/B** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
199/203	**Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
199	**Vla/B** Abbreviated writing in ms (two half-notes with a slash).
203	**Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
203	**B** Abbreviated writing in ms (two half-notes with a slash).
204	**Fl/Vc/B** Originally *dol.*

204 **Vln** *Forte* marking originally beneath note 1, but deleted. Possible errata from the scribe who wrote *f* instead of *dolce*, since all the other voices have *dolce* and the violin plays in octaves with the flute.

204 **B** *Dolce* marking originally beneath note 1.

204/205 **B** Abbreviated writing in ms (two half-notes with a slash).

205 **Vla** Originally *dol.*

206/210 **B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

208 **Fl/Vln/Vc/B** Originally *dol.*

208/209 **B** Abbreviated writing in ms (two half-notes with a slash).

209 **Vla** Originally *dol.*

2nd movement: Adagio

2 **Vln** Group of slurred sixteenth-note grace notes with head. We can read F#-G-A, but the grace notes are probably misplaced. The accidental sharp placed before the first grace note suggests a leading tone, so they are probably meant to be G#-A-B.

6/7 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

11 **Vln** Notes 6-7 originally slurred.

14 **Fl** Eighth-note appoggiatura either with head, which would suggest F5 (a step below the note it precedes: inferior appoggiatura), or with no head but one additional line, which would suggest A5 (a step above the note it precedes). The placing of the head is on F5; however, the copyist has a tendency to place all appoggiaturas below the intended pitch. That together with the fact that the previous note is an A5, makes the A5 appoggiatura more likely.

17 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

21 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

23	**Vln** Note 8 originally absent (last eighth-note). Reconstruction according to bar 26.
27-30	**Vln** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
27	**Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
31	**Vla** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
31	**B** Original beaming: Notes 1-2 and 3-4 beamed together.
31	**B** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
32	**Fl/Vln/B** Originally *dol.*
33	**Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
33	**Vln** Note 2: Originally a flat marked. Replaced by an appoggiatura, according to the Fl part. Most likely, the flat was meant to be an appoggiatura.
35	**Fl/Vln/Vla/Vc** Originally *pmo*, with a type of wavy line on the m (replaced by *pp*).
35	**Vc** Originally *Luogo* (replaced by the modern term *loco*).
36	**Fl/Vla** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
36	**Vln/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
36	**Fl** Note 4 originally F5.
37	**Fl/Vln/Vla/Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.
39	**Fl** Group of slurred appoggiaturas (a sixteenth-note and two thirty-second notes) with ambiguous placement. Appoggiatura 1 has a natural accidental, which suggests B5 natural (even if the placement suggests F5). Appoggiatura 2 and 3 have two additional lines. Thus, the group of grace notes are probably B5, C6, and D6.
42-43	**Vc** Original beaming: Notes 6-10 beamed together.
44	**Vc** Original beaming: Notes 1-5 and 6-10 beamed together.

49 **Vln** Originally an eighth-note rest between notes 2 and 3. Deleted according to the second half of the bar and to bars 46-48.

55 **Vln** Originally an eighth-note rest between notes 7 and 8. Deleted according to the first half of the bar.

62 **Vln** *Forte* marking originally beneath note 3.

67 **Vln** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).

69 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

70 **Fl/Vln** Originally *dol.*

71 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

71 **Vln** Sixteenth-note appoggiatura with no head; exact pitch not indicated.

73 **Fl/Vln/Vla/Vc** Originally *pmo*, with a type of wavy line on the m (replaced by *pp*).

74 **Fl/Vln/Vla/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

75 **Fl/Vln/Vla/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

3rd movement: Con Variazione. Andantino

1 Originally And:no

1-96 Original beaming: Thirty-second notes are beamed by groups of four all throughout the variation.

3 **Fl/Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.

3 **Vc** Original beaming: Note 1 separated from notes 2-3, which are beamed together.

4 **Fl/Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

5 **Vc** Abbreviated writing in ms (a half-note with a slash).

7 **Fl** Note 2 and appoggiatura 1 originally slurred.

7 **Fl/Vln** Sixteenth-note appoggiatura with no head; exact pitch not indicated.

11 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

14 **Vla** Abbreviated writing in ms (a half-note with a slash).

15 **B** Original beaming: Notes 1-4 originally beamed together.

17 Originally *Variaz:*[e] *I:*[a]

17 **Vla** Missing thirty-second rest between notes 1 and 2. Reconstruction according to bar 25.

17 **Vla** Notes 1-2 originally slurred.

20 **Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.

23 **B** Original beaming: Notes 1-4 originally beamed together.

24 **Vla** Eighth-note rest absent after note 9 (end of the bar). Reconstruction according to bar 32.

31 **Vc** Original beaming: Notes 1-4 originally beamed together.

32 **Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.

33 Originally *Variaz:*[e] *II:*[a]

35 **Fl** Sixteenth-note appoggiatura with no head; however, sharp accidental marked immediately before, which suggests F#5, the leading tone to G5, the note it precedes (appoggiatura from below).

35 **Vln** Original beaming: Notes 1-2 and 3-4 originally beamed together.

38 **Vln** Original beaming: Notes 1 and 2 and 3 and 4 beamed together.

39 **Fl** Sixteenth-note appoggiatura with no head, but one additional line, which, in spite of the ambiguous placement, suggests B5, a step above the note it precedes.

42 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

46 **Vln** Abbreviated writing in ms (a half-note with a slash).

35 **B** Original beaming: Notes 1-2 and 3-4 originally beamed together.

47 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

49 Originally *Variaz:*[e] *III:*[a]

51 **Vla** Original beaming: Notes 1-2 and 3-4 beamed together.

51 **Vc** Appoggiatura 1: Eighth-note appoggiatura with no head; exact pitch not indicated. Appoggiaturas 2 and 3: Sixteenth-note appoggiaturas with no head; exact pitch not indicated.

53 **Vc** Originally *Luogo* (replaced by the modern term *loco*).

54 **Vla** Abbreviated writing in ms (a half-note with a slash).

63 **Vln** Original beaming: Notes 1-2 and 3-4 beamed together.

63 **Vc** Appoggiatura 2: Sixteenth-note appoggiatura with no head; exact pitch not indicated.

65 Originally *Variaz:*[e] *IV:*[a]

65 **Vc** Abbreviated writing in ms (a half-note with a slash).

71 **Vla** Original beaming: Notes 1-4 originally beamed together.

72 **Vln** Appoggiatura 1: Sixteenth-note appoggiatura with no head; however, a natural accidental marked, suggests the leading tone B4 (appoggiatura from below) to the note it precedes (C5). Appoggiatura 2: Eighth-note appoggiatura with no head; however, a sharp accidental marked suggests the leading tone F#4 (appoggiatura from below) to the note it precedes (G4).

74 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

75 **Vln** Eighth-note appoggiatura with no head, but one additional line; exact pitch not indicated.

75 **Vln** Note 8 originally F5.

78 **B** Original beaming: Notes 1-2 and 3-4 originally beamed together.

80 **Vln** Appoggiatura 1: Eighth-note appoggiatura with head, which seems to indicate E5 or F5 (the first option makes more sense). Originally slurred to the note it precedes (note 9). Appoggiatura 2: Eighth-note appoggiatura with head, which seems to indicate C5. However, a natural accidental is marked,

so it probably refers to B4 (inferior appoggiatura). Appoggiatura 3: Eighth-note appoggiatura with no head; exact pitch not indicated. Pitch of appoggiaturas 1 and 3 determined according to appoggiatura 2.

81 Originally *Variaz:*[e] *V:*[a]

82 **Vln** Note 1 originally E4.

83 **Vln** Note 5 originally A3.

83 **Vla** Original beaming: Notes 1-4 originally beamed together.

87 **Fl** Notes 1 to 3 originally slurred. However, the slur is probably misplaced, since notes 3 and 4 have staccato dots.

88 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

88-93 **Vla** Reconstructed passage according to the compositional style used in the variation. Errata in the manuscript: bars 88-93 from the Vc part are literally copied into the Vla part without transposing them, resulting in parallel seconds.

90 **Vc** Ambiguous placing of the slur, which could include either notes 1 to 4 or 2 to 4.

92 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

95 **Fl** Notes 5-6 originally two sixteenth-notes. Modified according to the Vc part.

Quintet No. 5, G 441

1st movement: Moderato

12/13 **Fl** Eighth-note appoggiatura with no head; however, two additional lines marked, which suggest D6, a step above the note it precedes.

15 **Fl** Eighth-note appoggiatura with no head; however, two additional lines marked, which suggest C6.

15 **Vln** Eighth-note appoggiatura with head, which suggest G (same pitch as the real note it precedes). This option is not likely. Reconstruction according to the Fl part.

16 **Vln** Originally *dol.*

18 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

27 **B** Originally A3. However, it is the resolution of the cadence, so it should probably be D3.

37 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

40 **Fl** Eighth-note appoggiatura with no head; however, one additional line marked, which suggests B5, a step above the note it precedes.

43 **Vc** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).

44 **Vc** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

45 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

45 **B** Abbreviated writing in ms (two half-notes with a slash).

47 **Fl** Notes 1-2 originally slurred.

48 **Fl** Group of two slurred sixteenth-note appoggiaturas with head, which suggests B4 and C5. However, the appoggiaturas are probably misplaced. Reconstruction according to the Vln part, which is more legible.

49 **Fl** Group of 2 slurred sixteenth-note grace notes with head, which suggests D5 and F5. However, the grace notes are probably misplaced. Reconstruction according to the Vln part, which is more legible.

50	**Fl** Group of two slurred sixteenth-note grace notes with head, which suggests E4 and G5. However, the grace notes are probably misplaced. Reconstruction according to the Vln part.
50	**Vln** Group of 2 slurred sixteenth-note grace notes with head, which seem to indicate F4 and A5. Grace note 1 is most likely misplaced. Reconstruction according to bars 48-49.
52-54	**Fl** Notes 1-4: Abbreviated writing in ms (a half-note with a slash with four staccato dots on it).
52-54	**Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
57	**Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
63	**Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
78	**Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
78	**Vln** Originally *dol.*
90	**Fl/Vln/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
92	**Vc** Originally *a suo Luogo* (replaced by the modern term *loco*)
106-107	**Vc** Errata on the number of tacet bars: only one bar tacet originally marked. Modified to two. Reconstruction based on the fact that Vln and Vc play in octaves in bar 108.
108-110	**Vla** Abbreviated writing in ms (two half-notes with a slash).
123	**Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
138	**Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
142	**Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
144	**Vc** Note 4 originally F5. Modified according to bar 143.
148	**Fl** Notes 2-3 originally slurred.
149	**Fl** Eighth-note appoggiatura with no head; however, two additional lines marked, which suggest C6, a step above the note it precedes.

2nd movement: Adagio

1-58 Original beaming: Thirty-second notes originally beamed by groups of four all throughout the movement.

5 **B** Eighth-note rest absent between notes 1 and 2. Reconstruction according to bar 4, which has the same rhythm.

6 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

8 **Fl** Original beaming: Notes 2-4 and 5-7 originally beamed together.

16 **Vln** Notes 4-7: Abbreviated writing in ms (a quarter-note with two slashes).

16 **Vla** Notes 1-4: Abbreviated writing in ms (a quarter-note with two slashes).

17 **Vla** Abbreviated writing in ms (two quarter-notes with two slashes).

18 **Vla/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

20-25 **Vln/Vla/Vc** Notes 4-7: Abbreviated writing in ms (a quarter-note with two slashes).

23 **Fl** Appoggiatura 1 and 3: Eighth-note appoggiaturas with no head; exact pitch not indicated. Appoggiatura 2: Eighth-note appoggiatura with head, which suggest E5 or F5. However, according to the context (descending thirds between the notes preceding and following the appoggiatura), it is unlikely. Appoggiatura probably misplaced by the copyist. It is likely that the appoggiatura is B5 and fills in the descending third.

26 **Vln/Vla/Vc/B** Originally *dol.*

26 **Vc** Original beaming: Notes 1-4 originally beamed together.

26 **Vc** Note 1 is a dotted sixteenth-note; however, note 2 is originally a sixteenth-note, instead of a thirty-second. The dot was feasibly added later. Modified according to the rhythm of the Fl part.

27-28 **B** Abbreviated writing in ms (a half-note with a slash).

29 **Vln** Original beaming: Notes 1-6 and 7-12 originally beamed together.

30-31 **Vla** *Forte* marking originally placed beneath note 2 of bar 31.

31	**B** Abbreviated writing in ms (a half-note with a slash).
33/35	**Vc** Original beaming: Notes 1-3, 4-6, 6-9, and 10-12 originally beamed together.
37/39/40	**Vc** Original beaming: Notes 1-3, 4-6, 6-9, and 10-12 originally beamed together.
42	**Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
47	**Vln** Originally *dol.*
48	**Vla/Vc** Originally *dol.*
52-53	**Vla/Vc** Notes 4-7: Abbreviated writing in ms (a quarter-note with two slashes).
53	**Fl** Original beaming: Notes 4-6 and 7-9 originally beamed together.
55	**Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated. Reconstruction according to the Fl part in unison, with more legible appoggiatura (inferior appoggiaturas).
55	**Vla** Abbreviated writing in ms (two quarter-notes with two slashes).
End	**Vc** *Segue Subbito* originally in the Vc part only.

3rd movement: Grazioso

0	**Vla/B** Originally piz.°
0	**Vc** Originally *pmo,* with a type of wavy line on the m (replaced by *pp*).
1/5	**Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
2	**Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
3	**Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
6	**Vln** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
7	**Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
8	**Fl** Originally *Sottovoce.*
8	**Vla** *Forte* marking originally beneath note 1.

8 **Vc** Originally *fmo*, with a type of wavy line on the m (replaced by *ff*). Marking originally beneath note 1.

10 **Vla** Notes 3-6: Abbreviated writing in ms (a quarter-note with two slashes).

11 **Vla** Abbreviated writing in ms (a half-note with two slashes).

15 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

16 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

16 **Vla** Notes 5-8: Abbreviated writing in ms (a quarter-note with two slashes).

17-20 **Vla** Abbreviated writing in ms (a half-note with two slashes).

17 **Vln** Originally *Sottovoce.*

23 **Vc** *Forte* marking originally in bar 21.

30 **Vln** Notes 5-8: Abbreviated writing in ms (a quarter-note with two slashes).

40 **Vln** Notes 5-8: Abbreviated writing in ms (a quarter-note with two slashes).

42 **Vc** Eighth-note appoggiatura with head and one additional line, which suggest B5 (same pitch as the real note it precedes). Unlikely.

45 **Vc** Notes 4-7: Abbreviated writing in ms (a quarter-note with two slashes).

47 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

47-50 **Vc** Abbreviated writing in ms (a half-note with two slashes).

51 **B** Originally no fermata.

51 **Vla/B** Originally piz.^{o}

51 **Vc** Originally *pmo*, with a type of wavy line on the m (replaced by *pp*).

52/56 **Vln** Sixteenth-note appoggiatura with no head; exact pitch not indicated.

53/57 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

54 **Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.

57 **Fl** Originally sixteenth-note appoggiatura with no head, but two additional lines, which could suggest B5 or C6. However, this is probably product of imprecise writing by the copyist. According to bar 57 with a more legible

appoggiatura, it makes sense to have E6, one step above the note it precedes. Replaced by an eighth-note appoggiatura.

57 **B** Note 1 originally A2.

58 **Fl** Sixteenth-note appoggiatura with no head; exact pitch not indicated.

58 **Vln** Originally eighth-note appoggiaturas with no head; exact pitch not indicated. Replaced by sixteenth-note appoggiaturas.

59 **Vln** Originally *pmo*, with a type of wavy line on the m (replaced by *pp*). Marking originally beneath note 1.

59 **Vln** Note 5 originally A5.

63 **Vln** Notes 5-8: Abbreviated writing in ms (a quarter-note with two slashes).

63/64 **Vla** Sixteenth-note appoggiaturas with head or one additional line; ambiguous exact pitch. Considering the notation, it could refer to G5, A5, or even B5 (the latter makes more sense).

64 **Vln** Abbreviated writing in ms (a half-note with a slash).

68 **Vln/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

70 **Vln** Eighth-note appoggiatura with no head, but with a flat accidental right before placed on A (same pitch as the real note it precedes). However, the flat probably refers to Bb4.

71 **Vln/Vc** Sixteenth-note appoggiatura with no head; exact pitch not indicated.

72 **Vc** Originally *pmo*, with a type of wavy line on the m (replaced by *pp*).

73 **Vln** Sixteenth-note appoggiatura with head, which seems to indicate D (same pitch as the real note it precedes). The context would suggest E5, a step before the note it precedes.

75 **Vln** Sixteenth-note appoggiatura with no head; exact pitch not indicated.

77-79 **Vc** Abbreviated writing in ms (a half-note with two slashes).

79 **Vla** Abbreviated writing in ms (a half-note with two slashes).

80 **Vln** Eighth-note appoggiatura with no head, but one additional line. Exact pitch ambiguous; however, the context would suggest C6, a step above the note it follows and precedes.

86 **Vc** Notes 6-9: Abbreviated writing in ms (a quarter-note with two slashes and four staccato dots on the head).

88 **Vln** Abbreviated writing in ms (a half-note with a slash and two staccato dots beneath the head). The staccato dots are crowded together with the *piano* marking, so they were probably meant to be four of them.

88 **Vc/B** Abbreviated writing in ms (a half-note with a slash).

89 **Fl** Original beaming: Notes 1-3 beamed together and separated from note 4.

90 **Vln/Vc/B** Abbreviated writing in ms (a half-note with a slash).

92 **Vln/Vc** Abbreviated writing in ms (a half-note with a slash).

93 **Vla** Originally *dol.*

93 **Vln** Abbreviated writing in ms (two quarter-notes with two slashes).

94/95 **Vln** Abbreviated writing in ms (a half-note with two slashes).

95 **Fl** Sixteenth-note appoggiatura with head; which seems to indicate F5 (same pitch as the real note it precedes). However, the context would suggest G5, a step above the note it precedes.

95 **Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.

97 **Vla** Notes 1-2: Originally two sixteenth-notes. Rhythm modified according to the rhythm in the flute part.

112 **Vla/B** Originally piz.°

112 **Vc** Originally *pmo*, with a type of wavy line on the m (replaced by *pp*).

113/114 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

115 **Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.

116-118 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

116 **Vc** Note 4 originally B4.

117	**Fl** Eighth-note appoggiatura with head or one additional line, which suggests G5, A5, or B5. However, this is probably product of imprecise writing by the copyist. According to the context, D6 makes sense, a step above the note it precedes.
118	**Fl** Eighth-note appoggiatura with head and two additional lines, which seems to indicate D6 (same pitch as the real note it precedes). However, this is probably product of imprecise writing by the copyist. According to the context, E6 makes sense, a step above the note it precedes.
119	**Fl** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
119	**Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
121-132	**Fl** Errata on the number of tacet bars: originally 13 bars marked instead of 12.
121	**Vln/B** Abbreviated writing in ms (a half-note with a slash).
122	**Vln** Abbreviated writing in ms (a half-note with a slash).
124	**Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
126	**B** Note 3: Redundant sharp originally marked.
130	**Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
132	**Vc** Eighth-note appoggiatura with no head, but one additional line, which suggests A5, a step above the note it precedes.
133-135	**Vla** Abbreviated writing in ms (a half-note with a slash).
135	**Vln** Notes 5-8: Abbreviated writing in ms (a quarter-note with two slashes).
136	**Fl/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
139	**B** Note 1 originally A2.
145-146	**Vln** Abbreviated writing in ms (a half-note with two slashes).
145	**Vla** Abbreviated writing in ms (a half-note with two slashes).
145	**B** Abbreviated writing in ms (a half-note with a slash).
152-155	**B** Abbreviated writing in ms (a half-note with a slash).

155-156 **Vln** *Piano* marking originally placed beneath note 5 of bar 155.

156/157 **Vln** Original beaming: Notes 1-4 and 5-6 beamed together.

158-159 **Vln** Abbreviated writing in ms (a half-note with two slashes).

158 **Vla/B** Abbreviated writing in ms (a half-note with a slash).

159 **B** Abbreviated writing in ms (a half-note with a slash).

162 **Vc** Notes 5-8: Abbreviated writing in ms (a quarter-note with two slashes).

164 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

167 **Vln/Vla/B** Abbreviated writing in ms (a half-note with a slash).

168 **Vc** Note 1 from the first voice (D5) and note 1 from the second voice (C5) originally slurred.

169 **Vla/B** Originally piz.°

170/171 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

172 **Vc** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.

173 **Vc** Sixteenth-note appoggiatura with no head; exact pitch not indicated.

174/175 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

176 **Vc** Appoggiatura 1: Sixteenth-note appoggiatura with no head; exact pitch not indicated. Appoggiatura 2: Eighth-note appoggiatura with no head; exact pitch not indicated.

178/182 **Fl/Vln/Vla/Vc** Ambiguous slurs, which don't match between voices. The performer could choose between slurring notes 2-5, or detach note 2 and slur 3-5.

178 **Vla** *Forte* marking originally beneath note 1.

186 **Fl** Originally sixteenth-note appoggiatura with no head, but two additional lines; which suggest D6, a step above the note it precedes. Replaced by an eighth-note appoggiatura.

186/187 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

187	**Fl** Originally sixteenth-note appoggiatura. Replaced by an eighth-note appoggiatura.
188	**Fl/Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
189	**Fl/Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
189	**Vc** Note 4 originally B4.
190/191	**Fl** Eighth-note appoggiatura with head and two or three additional lines, which suggest D6 or, more likely E6, a step above the note it precedes.
190/191	**Vln** Originally sixteenth-note appoggiatura with no head; exact pitch not indicated. Replaced by an eighth-note appoggiatura.
192	**Fl/Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
193	**Fl** Note 1: Originally a dotted quarter-note. Deleted according to the Vc part.
195/199	**Vln/Vla** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
End	**Fl/Vln/Vla/Vc/B** *Finis* (end in Latin).

Quintet No. 6, G 442

1st movement: Allegro

Header	**Fl** *Traversiere*
Header	**Vln** *Violino*
Header	**Vla** Probably *Violetta*
Header	**Vc** *Violoncello, ó Violino Secondo*
Header	**B** *Basso*
5-8	**Fl** Original slurs preserved; however, they seem to be shifted towards the right. One could understand that notes 3-5 are slurred or, more likely, 2-5. Cf. bars 122-125.
5-8	**Vc/B** Abbreviated writing in ms (two half-notes with a slash).
9	**Vc/B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
10	**Vla/Vc/B** *Forte* marking originally placed at the end of bar 9 (beneath the rest).
14-15	**Vla/Vc/B** Abbreviated writing in ms (two half-notes with a slash).
16	**Vla/B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
16	**Vc** Abbreviated writing in ms (two half-notes with a slash).
18	**B** *Piano* marking originally placed at the end of bar 17 (beneath the rest).
25	**B** *Piano* marking originally placed at the end of bar 24 (between the last note and the barline).
29	**Vln/Vla** Originally *A'mezza voce.*
29/30	**Vla** Eighth-note appoggiaturas with head, but no additional lines; however, the placement suggests a D6, a step above the note it precedes.
34	**B** *Piano* marking originally placed at the end of bar 33 (between the last note and the barline)
38	**Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
39-41	**Vla** Abbreviated writing in ms (two half-notes with a slash).

50 **B** Note 1 originally E3.

51-52 **Vla** Abbreviated writing in ms (two half-notes with a slash).

51 **B** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

52 **B** Abbreviated writing in ms (two half-notes with a slash).

53 **Vla** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

58 **Vc** Originally *Luogo* (replaced by the modern term *loco*).

58-61 **Vc** Notes 1-3 and 5-7 originally slurred together. Also, notes 3 and 4 from bars 58 and 59 have staccato dots. Original slurs preserved; however, they are probably misplaced or inaccurately written. Only notes 1-2 and 5-6 are probably slurred. Cf. Vla bars 163-166.

58 **B** *Piano* marking originally placed at the end of bar 57 (beneath the rest).

68-71 **B** Abbreviated writing in ms (two half-notes with a slash).

69 **Vln** Note 4: Redundant flat originally marked.

72 **Fl** *Forte* marking originally beneath note 2.

72 **Vln/Vla** *Forte* marking originally beneath note 3.

72 **B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

73 **B** *Forte* marking originally placed beneath note 3 of bar 72.

77-79 **Fl** Sixteenth-note appoggiaturas with head, but with no additional lines, so the exact pitch is ambiguous. However, the placement suggests the appoggiatura is a step above the note it precedes.

78-79 **Vln** Sixteenth-note appoggiatura with head, which seems to indicate C5; however, B4 makes more sense (appoggiatura a step above the note it precedes).

81 **Fl** Originally an eighth-note appoggiatura. Modified to sixteenth-note according to bars 76-80 and 82-83.

87 **Vc** Original beaming: Notes 1-2 originally eighth-notes beamed together (a beat would be absent in the bar then). Modified to quarter-notes according to bars 84-86 and 88-99.

100 **Vln** *Piano* marking originally beneath note 3.

100 **Vla** *Piano* marking originally beneath note 3

100 **Vla** Notes 6-9: Abbreviated writing in ms (a half-note with a slash).

100-101 **Vc** *Piano* marking originally at the end of bar 100.

105 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

121-122 **Vla** *Piano* marking originally beneath note 6 of bar 121.

122-125 **Vc** Abbreviated writing in ms (two half-notes with a slash).

122-127 **B** Abbreviated writing in ms (two half-notes with a slash).

125 **Vla/Vc/B** *Forte* marking originally at the end of bar 124.

126 **Vc** Notes 1 to 4: Abbreviated writing in ms (a half-note with a slash).

123-125 **Fl** Original slurs preserved; however, they seem to be shifted towards the right. One could understand that notes 3-5 are slurred or, more likely, 2-5 (according to bar 122). Cf. bars 5-8.

124-125 **Vla** *Forte* marking originally beneath note 9 of bar 124.

129-130 **Vla** *Piano* marking originally beneath note 4 of bar 129.

136 **Vln** *Forte* marking originally beneath note 1.

136 **B** *Forte* marking originally beneath note 3.

145-150 **Vln** Abbreviated writing in ms (two half-notes with a slash).

151 **Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

152-153 **Vln** Abbreviated writing in ms (two half-notes with a slash).

156-157 **Vln** Abbreviated writing in ms (two half-notes with a slash).

163-166 **Vla** Notes 1-3 and 5-7 originally slurred together. Also, notes 3, 4, 7 and 8 in bars 163-165 have staccato dots. Original slurs preserved; however, they are

probably shifted towards the right or inaccurately written. Only notes 1-2 and 5-6 are probably slurred. Cf. bars 58-61.

167 **Fl** Appoggiatura 1: Sixteenth- appoggiatura with head, but not additional lines. However, the placement suggests a D6, a step above the note it precedes, which is confirmed by the second half of the bar.

End **Fl/Vla/Vc/B** *Segue* (continue in Italian).

2nd movement: Adagio

8 **Vla** Abbreviated writing in ms (a dotted half-note with a slash).

10-13 **Vln/Vla** Abbreviated writing in ms (a dotted half-note with a slash).

16 **Vln/Vla** Abbreviated writing in ms (a dotted half-note with a slash).

20 **Fl/Vla** Originally *dol.*

20 **Vln** Originally *Dol.*[e]

26 **Vln/Vla** Abbreviated writing in ms (a dotted half-note with a slash).

32 **B** *Forte* marking originally beneath rest 1 of bar 31.

33 **Vla** Notes 3 and 4, originally D4. Original beaming: Notes 1-4 and 5-6 originally beamed together.

34 **Vc** *Piano* marking originally beneath note 2.

38 **Vln** Eighth-note appoggiatura with head, but no additional lines; exact pitch not indicated.

40 **Fl** Originally *rinf*. (abbreviation for rinforzando).

42 **Vln** Originally a sixteenth-note appoggiatura. With head, but no additional lines. However, the placement suggests the appoggiatura is a step above the note it precedes.

44 **Vln** Eighth-note appoggiaturas with head, but no additional line; however, the placing suggests the appoggiatura is a step above the note it precedes.

45 **Vla** Abbreviated writing in ms (a dotted half-note with a slash).

46 **Vln** Originally a sixteenth-note appoggiatura.

48 **Vc** Ambiguous value of the appoggiatura: closely, it looks more like an eighth-note, but it could be either an eighth-note or a sixteenth-note. The writing of the appoggiaturas in the passage from bar 38 to 48 is inconsistent, sometimes an eighth-note and sometimes a sixteenth-note. However, they all should be played short.

53 **Vc** Appoggiatura 2: Originally an eighth-note appoggiatura. Replaced by a sixteenth-note appoggiatura. The head seems to indicate note G5. However, it probably means F5, a step above the note it precedes.

57 **Vln** Eighth-note appoggiatura with head, which seems to indicate note C5. However, it probably means B4, a step above the note it precedes.

58 **Vc** Originally dol.[e]

61-62 **Vla** Abbreviated writing in ms (a dotted half-note with a slash).

62 **Vln** Abbreviated writing in ms (a dotted half-note with a slash).

63 **Vla** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

65 **Vla/Vc** Originally a sixteenth-note appoggiatura. Replaced by an eighth-note appoggiatura.

66-72 **Vla** Reconstructed passage according to the exposition, bars 28-34. Errata in the manuscript: bars 66-72 from the Vc part are literally copied into the Vla part without transposing them, resulting in parallel seconds.

70 **B** *Forte* marking originally beneath note 1 of bar 69.

End **Fl/Vln/Vla/Vc/B** *Segue* (continue in Italian)

3rd movement: Rondeau. Grazioso

1 **Vln** Trill originally placed above note 2.

1 **Vla** This bar presents the main accompaniment motif specific to the viola and present all throughout the movement: four eighth-notes, the last three being

repeated notes. The articulation is ambiguous. One could read a slur including notes 1-3 (or even sometimes 1-4). However, the character of the movement and passages like bars 17, 76, and 112-118 make more likely slurring only notes 1-2. In the case one decides to do the former explicit articulation, I would suggest bow vibrato.

15 **Vl** Originally a sixteenth-note appoggiatura.

23 **Fl** Eighth-note appoggiatura with head, but no additional line. However, the placement suggests a B5, a step above the note it precedes.

23 **Vln/Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).

24 **Fl** Eighth-note appoggiatura with head, which suggest G5. However, F5 more plausible, a step above the note it precedes.

32 **Vla** Notes 7 and 8 originally eighth-notes. Rhythm modified according to the Vc part.

38 **Fl** *Piano* marking originally from the second half of the bar (beneath the rest).

38 **Vln** Ambiguous slurs. One could choose to slur only notes 2-3 and 6-7.

42 **Vc** Originally a sixteenth-note appoggiatura.

44 **Vc** Note 3 originally written as a quarter-note tied to an eighth-note.

46 **Vc** Originally a sixteenth-note appoggiatura.

52-53 **Vln/Vla/B** Abbreviated writing in ms (two half-notes with a slash).

56 **Vln/Vla/Vc** Originally *dol.*[e]

56-58 **B** Abbreviated writing in ms (two half-notes with a slash).

58 **Vc** Eighth-note appoggiaturas with head, but no additional line. However, the placement suggests A5, a step above the note it precedes.

59 **B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

60-61 **Vln/Vla/B** Abbreviated writing in ms (two half-notes with a slash).

62 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

62-65 **B** Abbreviated writing in ms (two half-notes with a slash).

63 **Vc** Trill originally on note 2.

65 **Vln/Vla/Vc** Originally sixteenth-note appoggiatura. Modified according to bar 58.

66 **B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

67-68 **Vln/Vla/B** Abbreviated writing in ms (two half-notes with a slash).

69 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

69 **B** Abbreviated writing in ms (two half-notes with a slash).

70 **Vln/Vla/B** Originally *Pmo,* with a type of wavy line on the m (replaced by *pp*).

83 **B** *Piano* marking originally beneath note 4 of bar 82.

91 **Vln/Vc** Originally *for. ass.* (replaced by *f. assai).*

100 **Fl** Appoggiatura with a head, which seems to indicate note A5. However, according to the other voices playing in octaves, it is meant to be C6, a step above the note it precedes. The top of the page is cut, so we cannot see the value of the appoggiatura. Reconstruction according to the other voices.

100 **Vln** Eighth-note appoggiatura with a head, which seems to indicate note A5. However, according to the other voices playing in octaves, it is meant to be C6, a step above the note it precedes.

111 **Vc** Abbreviated writing in ms (two half-notes with a slash).

112 **Vln** *Piano* marking originally beneath the quarter-note rest (second beat).

113 **B** *Piano* marking originally beneath the quarter-note rest (second beat) of bar 112.

115/119 **Vln** Note 2: Trill originally marked. Relocated to note 3, according previous passages like, for example bars 90-94 or 101-104.

120 **Vln** Eighth-note appoggiatura with head and no accidental, which seems to indicate note G5. However, the placement suggests an A5, a step above the real note it precedes.

133 **Vc** Note 3 originally written as a quarter-note slurred to an eighth-note (cf. bar 44).

135 **Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

135 **Vc** Originally a sixteenth-note appoggiatura.

139 **Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

139 **Vc** Originally a sixteenth-note appoggiatura.

147 **Vla/B** *Forte* marking originally beneath the quarter-note rest of bar 146 (last beat).

148 **Vln** Eighth-note appoggiatura with head, which seems to indicate note C5. However, B4 is more plausible, a step above the real note it precedes.

148 **Vc** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

149 **Vln** Note 1: Redundant natural accidental originally marked.

156 **Vla** *Forte* marking originally beneath the quarter-note rest of bar 155 (last beat).

161 **Vc** Notes 4 and 5 originally two eighth-notes. Rhythm modified according to the exposition of the theme (bar 3).

173 **Fl** Originally a sixteenth-note appoggiatura.

174 **Vln/Vc/B** Originally *dol.*[e]

174 **Vla** Originally *dol.*

199 **Fl** Originally a sixteenth-note appoggiatura.

207 **Vla** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

End **Fl/Vc/B** *Fine* (end in Italian).

Chapter III

Historical Context

Eighteenth-century culture is inextricable from the Age of Enlightenment. New rational ideas looked forward to progress and fought old superstitions and traditions. However, the establishment and development of such philosophies was unequal in Europe. In Spain, the bourgeoisie were not as strong as in France and could not defend such thoughts. The enlightened looked for support in the monarchy to combat the most conservative powers and undertake reforms. The Crown in Spain defended and respected well-established traditions, but, at the same time, promoted and protected ideas by the enlightened. It embodied the Enlightenment, but also set its limits.[3]

1. The Spanish Court of Kings Charles III and IV

The turn of the century witnessed the arrival of a new dynasty in the Spanish monarchy—the Bourbon family. In 1700, Philip V (1700-1724/1724-1746), Louis XIV's grandson, ascended to the crown. Louis (1724), Ferdinand VI (1746–59), Charles III (1759–88), and Charles IV (1788–1808) succeeded him. The Six Quintets, G 437-442, were probably composed during the second half of the century under the rule of Charles III or Charles IV.

Charles III stood out from the Bourbon monarchy by promoting reforms to enlightened absolutism in fields such as education.[4] He strengthened the authority of the Crown at the expense of the power of the Catholic church (e.g., he expelled the Jesuits from Spain in 1767). Economic progress and political stability defined his reign to a certain extent.[5]

[3] José Máximo Leza, ed., *Historia De La Música En España E Hispanoamérica, vol. 4, La música en el siglo XVIII* (Madrid: FCE, 2014), 31.

[4] Antonio Martín Moreno, *Historia de la Música Española, vol. 4, Siglo XVIII* (Madrid: Alianza Editorial, 1985), 18-19.

[5] *Encyclopedia of World Biography Online*, s.v. "Charles, III," accessed March 31, 2019, https://link.galegroup.com/apps/doc/K1631001287/BIC?u=wash_main&sid=BIC&xid=1b39f628.

By contrast, the reign of Charles IV coincided with the French Revolution and, subsequently, with Napoleon Bonaparte's French Empire. The fear of revolutionary ideas traveling south and permeating the Spanish society made Charles IV distance himself from his father's reforms, turning his rule into a more repressive absolutism.[6]

In accordance with absolutism, the Spanish court was a professional and artistic reference for the rest of the country. The musical activity, however, was not restrained to the palace and royal sites; it expanded to churches, theatres, and nobles houses in the city of Madrid.[7] The *Capilla Real* (Royal Chapel) and the *Real Cámara* (Royal Chamber) were the two main music organizations at the court.[8]

The Royal Chapel was the most important, well-established, and organized institution. Formed by musicians and singers, it performed at the palace worship events but also in religious celebrations in churches or temples in Madrid, especially when the king was attending.[9] In order to be hired in the Royal Chapel, musicians had to pass a long-established examination, while musicians hired directly by the King composed the Royal Chamber.[10] The Royal Chamber performed secular repertoire in private events to entertain the royal family. The most appreciated musicians were also hired as private tutors.[11]

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[6] Antonio Martín Moreno, *Historia de la Música Española, vol. 4, Siglo XVIII* (Madrid: Alianza Editorial, 1985), 19.

[7] José Máximo Leza, ed., *Historia De La Música En España E Hispanoamérica, vol. 4, La música en el siglo XVIII* (Madrid: FCE, 2014), 77.

[8] Ibid.

[9] "Royal Chapel" in *Luigi Boccherini, Diccionario de Términos, Lugares y Personas*, ed. Jaime Tortella (Madrid: Tempo de Minuetto-3, Asociación Luigi Boccherini, 2008).

[10] However, they often already belonged to the Royal Chapel.

[11] José Máximo Leza, ed., *Historia De La Música En España E Hispanoamérica, vol. 4, La música en el siglo XVIII* (Madrid: FCE, 2014), 85-86.

In opposition to Charles III, who was not keen on music and did not intervene in the organization of the main musical institutions, Charles IV was soon captivated by music and became especially interested in chamber music, a genre that flourished in the last decades of the century. He hired high-level musicians—in spite of interfering with the interests of the Royal Chapel—who performed in his chamber music sessions, where the king himself participated on the violin.[12]

2. The Royal Palace General Archive

The *Archivo General del Palacio Real* (Royal Palace General Archive) is a modern institution created by Ferdinand VII in 1808. The archive holds millions of documents of different natures and classified in sections—from administrative or legal documents to registers, staff, or maps and drawings, for example.[13] Among these documents is the music performed by the Royal Chapel as well as part of the music played by the chamber musicians working for the royal family. According to Marcellán, the archive holds a collection of chamber music performed for King Charles III named *Archivo de Música de Cámara*.[14] In the catalogue, there are many secular works composed by members of the Royal Chapel as well as those hired by the king for the Royal Chamber, such as Gaetano Brunetti. This evidences the connection between both institutions. Moreover, the acquisition of musical pieces and collections was a normal practice.

[12] Ibid., 78.

[13] "Archivo General del Palacio Real" in *Luigi Boccherini, Diccionario de Términos, Lugares y Personas*, ed. Jaime Tortella (Madrid: Tempo de Minuetto-3, Asociación Luigi Boccherini, 2008).

[14] José García Marcellán, *Catálogo del Archivo de Música de la Real Capilla de Palacio* (Madrid: Editorial del Patrimonio Nacional, 1940), 11.

Boccherini never directly worked at the Royal Chapel or for the king; however, he worked in the service of his brother, the Infante Luis de Borbón. After the death of his patron in 1785, Boccherini moved to the metropolis of Madrid where Charles III assigned him a monthly salary with the view to later offer him a cello vacancy at the Royal Chapel. Ultimately, Boccherini was never assigned this type of position. Over the years, he developed a relationship with other reputed musicians at the service of the king who performed in noble houses in Madrid. It is plausible that a copy of Boccherini's quintets would have ended up at the Royal Archive. An earlier symphony from 1765 is also preserved in the Archive (G 490, catalogued as the overture for the second part of the opera buffa *La buona figliola* by Picinni).[15]

3. Luigi Boccherini and his Style as a Composer

3.1. Biography

Born in Lucca, Italy, in 1743, Luigi Boccherini rose as a virtuoso cellist. After studying in Rome, he spent some periods during his early career working at the theater orchestra in Vienna with his father until he finally obtained a post in Lucca in 1764. Soon after his father's death, however, Boccherini left Lucca and went on tour with violinist Filippo Manfredi around North Italy (Genoa) and France (Paris).[16] After Paris, they did not continue to London as initially intended, but instead established themselves in Spain in 1768.[17]

[15] José Peris Lacasa, Ignacio María Sanuy, and Begoña Lolo, *Catálogo Del Archivo De Música Del Palacio Real De Madrid* (Madrid: Patrimonio Nacional, 1993).

[16] Christian Speck and Laurenne Chapman, "Boccherini as Cellist and His Music for Cello," *Early Music* 33, no. 2 (2005): 191.

[17] Jaime Tortella, *Boccherini: Un Músico Italiano En La España Ilustrada* (Madrid: Sociedad Española de Musicología, 2002), 26-29. Boccherini moved first, a few months earlier than Manfredi.

Boccherini first played in an opera company—where his future wife Clementina Pellicia was singing—managed by the Italian Luigi Mareschaldi. By 1770, he was employed as a cellist and composer by the Infante Luis de Borbón, the King Charles III's brother.[18] He would work for him for fifteen years, until his patron's death in 1785. They lived mostly away from the court; the Infante was exiled from palace life because of an unequal marriage.[19] It was during this period that Boccherini composed most of his works.

After the Infante's decease, Boccherini started working as a composer for King Frederick William II of Prussia (1786-1797).[20] He periodically sent compositions to his new patron from Madrid and, according to new research, probably never even visited Prussia.[21] He also worked as the director of the orchestra of the Counts Benavente-Osuna (1786-1799) and for Bonaparte's brother Lucian while he was ambassador in Madrid in 1801.[22] Towards the end of his life, Boccherini worked for a few years (1796-1799) with editor Ignaz Pleyel, as he sent him many compositions that would be published in Paris.[23] Boccherini lived in Madrid until his death in 1805.

[18] Ibid., 32, 34.

[19] Ibid., 127-128. That was probably motivated by the King Charles III or, more plausibly, by the Princess Maria Luisa.

[20] Ibid., 331. Frederick William II of Prussia died in November 1797, and Boccherini received notice of dismissal from Frederick William III in March 1798.

[21] Ibid., 252-253. It is still a mystery, whether he even ever travelled to Prussia to visit his patron.

[22] Ibid., 240, 374-375.

[23] Ibid., 326-327.

3.2. Works

Although he was a virtuoso cellist and well-known composer during his life, Boccherini was almost forgotten during the nineteenth century. Thankfully, his legacy has been rediscovered, studied, and performed in the twentieth century. Many manuscripts of his music have been preserved (autographs and copies) and editions were published while he was still alive. Surprisingly, not many of his manuscripts are found in Spain but in Berlin and Paris, instead. On the one hand, the music preserved at the Staatbibliothek of Berlin is mostly the work sent to King Frederick William II of Prussia by Boccherini.[24] On the other hand, la Bibliothèque de l'Opéra in Paris holds much of the music sent to editor Ignaz Pleyel that was never published.[25]

Boccherini preserved copies of most of his music—manuscripts and editions—that were inherited by his descendants. However, this legacy disappeared at the beginning of the twentieth century.[26] In addition, scholars believe that Boccherini kept records of his production that included details such as the date of composition, the intended recipients, and the purpose of the work.[27] Unfortunately, such a catalogue has not been preserved. Only incomplete copies of it are available today. These do not always match with each other. Boccherini likely updated the catalogue during his life, even modifying it for

[24] Rudolf Rasch, "Boccherini's Manuscripts: A Typology," in *Understanding Boccherini's Manuscripts*, ed. Rudolf Rasch (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), 14-15. The collection in Berlin is, however, not complete. We also find manuscripts that belonged to the King of Prussia in Saint-Petersburg and Moscow.

[25] Ibid., 19-21.

[26] Germán Labrador, "Towards a Revised Chronology of Boccherini's Works," in *Understanding Boccherini's Manuscripts*, ed. Rudolf Rasch (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), 38.

[27] Marco Mangani and Federica Rovelli, "Boccherini's Thematic Catalogues: A Reappraisal," in *Understanding Boccherini's Manuscripts*, ed. Rudolf Rasch (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), 109.

commercial purposes.[28] In fact, scholars believe he only included the works intended for publication. This explains why many pieces that are known to be his, such as his cello sonatas or concertos, do not appear in the catalogue.

Boccherini composed pieces in sets of six and catalogued them between *Opera Grande* (big work) and *Opera Piccola* (small work). The former is typically formed by four, or sometimes three, movements, whereas the latter by only two, which is peculiar.

Along with this record is the immense work done by Yves Gérard and Germaine de Rothschild; they catalogued of all Boccherini's compositions, grouped them by instrumentation, briefly described them, including all the available sources and editions, and commented on their authenticity.[29] This catalogue is a reference for any scholar studying Boccherini's music.

3.3. Style

Often described as belonging to the Galant Era, Boccherini developed his own unique style. The first thing that stands out is his special writing for cello. Indeed, his two facets as a virtuoso cellist and composer were bound to his success. His compositions for cello highlighted his virtuoso playing with his characteristic writing.

Boccherini composed forty-three cellos sonatas and twelve cello concertos. However, none of them are included in his personal catalogue; they were probably reserved for his

[28] Germán Labrador, "Towards a Revised Chronology of Boccherini's Works," in *Understanding Boccherini's Manuscripts*, ed. Rudolf Rasch (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), 31-33.

[29] Yves Gérard and Germaine De Rothschild, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, New York: Oxford University Press, 1969).

virtuoso performances, not for publication. They could be considered not only as compositions, but also as tools for his performances.[30]

Boccherini's music for cello generally stands out for the virtuoso passage works, which include "intricate ornamentation and rich decoration".[31] In addition, Boccherini makes the cello play in high registers. According to scholars, no one had written such high pitches for the cello before. The register sometimes exceeded the 'natural' tessitura of the instrument, according to mid-eighteenth-century standards, by at least two octaves .[32] The alto and soprano registers are used the most for the solo parts.[33]

Some of these compositions may have been written for a cello piccolo—with a fifth E string—that could more easily accommodate the double-stop structures and passagework in extremely high registers. In fact, an inventory Boccherini made in 1787 confirms that he owned one of these.[34]

The biggest feature of Boccherini's writing is that he treated the cello as a solo instrument in other genres, mainly in chamber music. Examples are his string quintets scored for two violins, one viola, and two cellos. These quintets offer technically demanding solo passages for the first cellist, and some of them could have been intended for a cello piccolo.

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[30] Elisabeth Le Guin, "Luigi Boccherini y La Teatralidad," *Revista De Musicología* 27, no. 2 (2004): 766-767.

[31] Christian Speck and Laurenne Chapman, "Boccherini as Cellist and His Music for Cello," *Early Music* 33, no. 2 (2005): 199.

[32] Elisabeth Le Guin, ""One Says That One Weeps, but One Does Not Weep": Sensible, Grotesque, and Mechanical Embodiments in Boccherini's Chamber Music," *Journal of the American Musicological Society* 55, no. 2 (2002): 239.

[33] Christian Speck and Laurenne Chapman, "Boccherini as Cellist and His Music for Cello," *Early Music* 33, no. 2 (2005): 199.

[34] Ibid., 197.

Indeed, Boccherini's second characteristic as a composer is that, even if he wriked for every genre, he was essentially a chamber music composer. He wrote nearly 100 string quartets. Some scholars consider Boccherini to be the grandfather of the string quartet because his first quartets precede Haydn's.[35]

Boccherini's most singular works, however, are his 114 string quintets scored for two violins, one viola, and two cellos. Why did he use this uncommon instrumentation? Quintets were not popular at the time, and when used, they would typically include two violas instead of two cellos. From 1771, it is likely that Boccherini added himself as a cellist into a pre-existing string quartet while working for the king's brother, elevating the role of the cello from accompanist to solo instrument in the chamber music scene.[36]

Besides the instrumentation and the number of movements, a feature of Boccherini's quintets is the ensemble writing; he composed for five differentiated instruments. He does so through dynamics, helping to distinguish individual voices or choirs. He often used different dynamic levels for different instruments simultaneously, a common technique of later nineteenth-century composers.[37] He also uses rhythmic details for this purpose. As many as four different rhythmic figures were performed simultaneously without disturbing the clarity of the phrase.[38]

According to Ellen Amsterdam, Boccherini's quintets have a full scoring; sometimes more than five voices can be heard through the use of multiple stops. Furthermore, a wide

[35] Jaime Tortella, *Boccherini: Un Músico Italiano En La España Ilustrada* (Madrid: Sociedad Española de Musicología, 2002), 17-18.

[36] Ibid., 246.

[37] Ellen Amsterdam, "The String Quintets of Luigi Boccherini" (PhD diss., University of California, Berkeley, 1968), 59-62, accessed October 30, 2016, ProQuest Dissertations & Theses.

[38] Ibid., 57-59.

range of sonorities is present due to sensitive scoring, exploitation of instrumental registers, and employment of the overtone series.[39] His melodies are often played in octaves by two or more instruments, which has an amplifying effect.[40]

Repetition is one of Boccherini's most precious tools. He uses it on three different levels: within a phrase, within a work, and even in different compositions. Small and large scale repetition and sequence are distinguishing features.[41] Boccherini's melodies are frequently formed by short repeated motivic patterns, often treated in imitation. Dance movements typically appear together with syncopations. Syncopated rhythms are also an important mark of his style.[42]

Germaine de Rothschild narrates an anecdote where the Prince of Asturias, the future Charles IV, played a Boccherini quintet with Boccherini but was disappointed and annoyed with the first violin part because it was very easy and repetitive. "Cette partie comportait une série de notes répétées avec monotonie do-si, do-si, notées alternativement do-si, elles couvraient la moitié d'un feuillet."[43] Though the truth of this story is unknown, it is meaningful that Boccherini's predilection for motives made of repeated notes has been the source of stories and debates.

[39] Ibid., 32.

[40] Ibid, 39.

[41] Ibid.

[42] Christian Speck and Stanley Sadie, "Boccherini, Luigi," *Grove Music Online, Oxford Music Online* (Oxford University Press), 6, accessed November 13, 2016, http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/03337.

[43] "This part comprised a series of repeated notes with monotony C-B, C-B, noted alternately C-B, they covered half a sheet." Germaine de Rothschild, *Luigi Boccherini, Sa vie, Son oeuvre* (Paris: Plon, 1962), 45-46.

The cyclic works written by Boccherini are found in a larger scale. Even though the cyclical structure of subjects between movements was not a standard practice in this period, this is not an isolated experiment.[44] Many scholars have mentioned Boccherini's taste for this technique, which he employs in all instrumental genres and much more often, and with more creativity, than any of his contemporaries.[45]

Of all of Boccherini's works, those that are cyclical constitute a relatively small part. However, much more typical is a certain type of reappearance that does not correspond with the cyclical concept. Le Guin names it "the art of recycling". Boccherini often used the same themes or passages in completely different pieces. Sometimes it is about almost fugitive relationships or subsidiary passages. The recycling can reach from several measures to complete sections.[46] This feature is extremely interesting when it comes to possibly attributing newly discovered works to Boccherini.

Finally, dynamics, articulation, and other special effects markings stand out in Boccherini's works. He wrote detailed dynamics, a practice that was not so common in his epoch. For example, he employed a wide variety of *piano*-types, in comparison to *forte*-types, in his music. Besides *piano* and *pianissimo*, he also uses the indications *soave*, *dolce*, *mezza voce,* and *sotto voce*. *Poco forte*, *forte*, and *fortissimo* are the most used markings. *Rinforzando* is used to stress a single note.[47]

[44] Jaime Tortella, "La música descriptiva o argumental en el catálogo de Luigi Boccherini," *Nassarre* 20, no. 1 (2004): 193-194.

[45] Elisabeth Le Guin, "Luigi Boccherini y la Teatralidad," *Revista De Musicología* 27, no. 2 (2004): 795-796.

[46] Ibid., 798-801.

[47] Ellen Amsterdam, "The String Quintets of Luigi Boccherini," (PhD diss., University of California, Berkeley, 1968), 59-62, accessed October 30, 2016, ProQuest Dissertations & Theses.

Even though Boccherini's articulation marks are not abundant, they are precise and meaningful. He used either conventional symbols or special terms, characteristic of his writing. Slurs are marked to help the shaping of longer phrases.[48] For *portato* articulation, Boccherini used both the wavy line and dots under slurs.[49] On the other extreme, Boccherini used strokes and dots—probably with a different meaning—for detached execution as well as terms like *staccato*, *stracinato,* and *sciolto*. These last two terms are unique to Boccherini's style. *Stracinato* is common in his quintets and indicates a particular detached bowing technique. It likely required "a less audible separation of notes, a broader detached stroke, and was used for an emphatic performance," which could explain his use of nearby cadences.[50] The stroke would require additional weight in some situations. *Sciolto*, on the other hand, often found combined with *piano* dynamics, literally means 'loose, free-and-easy, smooth'. It is closer to a staccato articulation than to *stracinato*. However, the separation of the notes does not need to be as pronounced, and the notes should receive a subtle attack. Furthermore, as its literal meaning implies, the notes should be performed with certain freedom. It is employed in passagework, in figures moving in conjunct motion, and in arpeggios at a fast tempo.[51]

In addition to the terms already mentioned, Boccherini frequently indicated other special effects in a more widespread manner such as *con sordino* (in connection not only with dynamics), *pizzicato*, *sul* (or *al*) *ponticello* (largely delegated to a cello in exposed, moderately rapid passages), *flautato* (this effect is produced by playing near the fingerboard

[48] Loukia Drosopoulou, "Articulation Markings in Manuscript Sources of Luigi Boccherini's String Quintets", *Boccherini Online, Rivista di musicologia del Centro Studi "Luigi Boccherini"* 5 (2012): 4, accessed November 11, 2016, http://www.boccherinionline.it/annate/n5-2012/drosopoulou-1.php

[49] Ibid.

[50] Ibid., 1-3.

[51] Ibid., 2.

rather than the bridge of a string instrument), or *armonici* (the notes are to be fingered lightly even though he does not write the actual pitch). He only uses the term *castagnetto* once in a fandango movement, and his purpose with that term is still a mystery: maybe he wanted real Spanish castanets as accompaniment, or he wanted it to be played *con legno*.[52] Boccherini's special effects are one of his personal marks. They create a characteristic variety of timbres in his music.

Influenced by his career as virtuoso cellist, Boccherini employed a personal cello idiom that he extended to chamber music and ensemble pieces—sensitive but highly technically demanding. His quintets are undoubtedly among his most original pieces. Most of them are scored for two violins, viola, and two cellos; they offer technically demanding solo passages for the first cellist, many in high registers. Boccherini's main style traits are repetition of motivic patterns and syncopations in his melodies as well as articulations and special effects. All of these personal characteristics that he developed as a composer, together with his "art of recycling," helps Boccherini scholars discover new compositions or simply elucidate some doubtful attributions to him.

[52] Ellen Amsterdam, "The String Quintets of Luigi Boccherini," (PhD diss., University of California, Berkeley, 1968), 68, accessed October 30, 2016, ProQuest Dissertations & Theses.

Chapter IV

Description of the Sources

Only one source is preserved for the Six Quintets for flute, violin, viola, violoncello solo, and *basso*, G 437-442.[53] They have survived in a set of manuscript parts prepared by two unknown copyists and are now held by the Madrid Royal Palace Archive in Spain with shelf mark RC 1023-1494. Quintets Nos. 1 through 5 are in the hand of Copyist A and Quintet No. 6 is in the hand of Copyist B.[54] These quintets are attributed to Boccherini on the title page of the violin part in an unknown, different hand from two copyists. The origin of the manuscript, as well as the date, is unknown. The full score is lost.

The manuscript parts are legible; however, details such as articulations are not accurately written and the placing is often ambiguous. A few mistakes and omissions by the copyists have been identified and reconstructed.

There are five sets of parts—one for each of the instruments *flauto*, *violino primo*, *viola*, *violoncello* solo, and *basso*—bound separately in landscape orientation. Each of the parts has a cover and includes the six quintets.

The ink and handwriting found in the first five quintets is clearly different from the sixth one. It is easy to conclude that two different copyists were involved. They will be referred to as "Copyist A" and "Copyist B." Here is the first page of the flute part of Quintet No. 1 (fig. 4.1) and Quintet No. 6 (fig. 4.2).

[53] Yves Gérard and Germaine De Rothschild, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, New York: Oxford University Press, 1969), 486. Gérard erroneously catalogued these quintets for flute, two violins, viola and cello.

[54] Ibid. Gérard mentions also the two copyists; however, he assigns Quintets Nos. 5 and 6 to Copyist B.

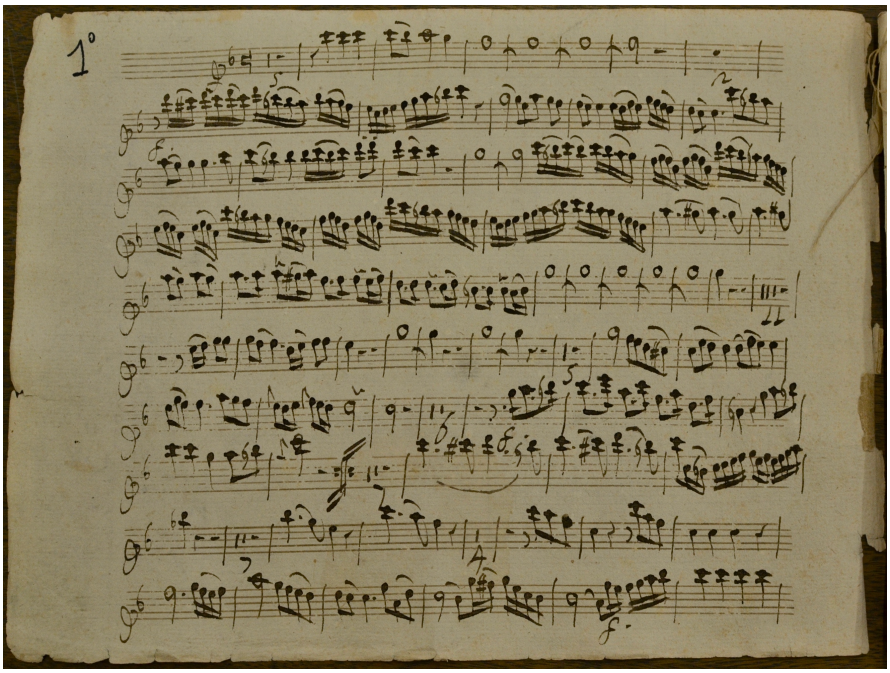


Figure 4.1. Example of page written by Copyist A. First page of Quintet No. 1 (flute part). Photographs by the author unless otherwise credited.

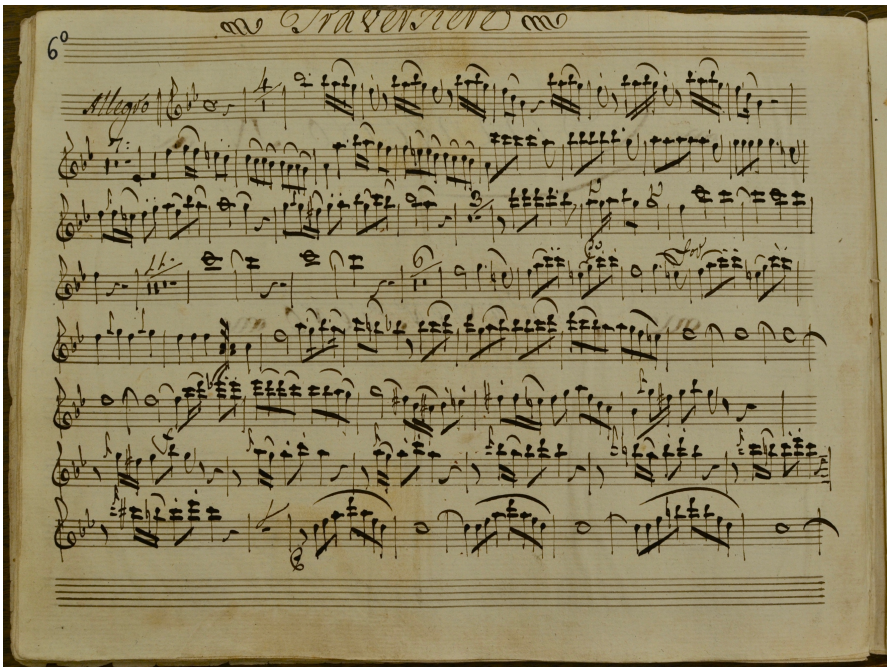


Figure 4.2. Example of page written by Copyist B. First page of Quintet No. 6 (flute part).

The different handwriting between Copyists A and B is already noticeable by looking closely at the clefs, the tempo markings and the time signatures. Copyist B generally seems more delicate and precise in his writing than A (see table 4.1). The sheets of paper used by the two copyists are also different; they have a different quality and different watermarks.

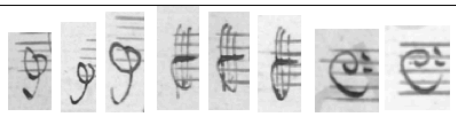
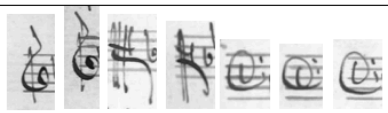
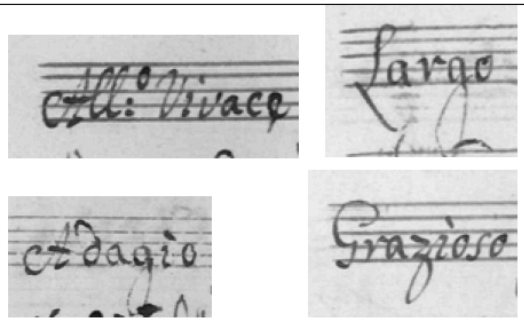
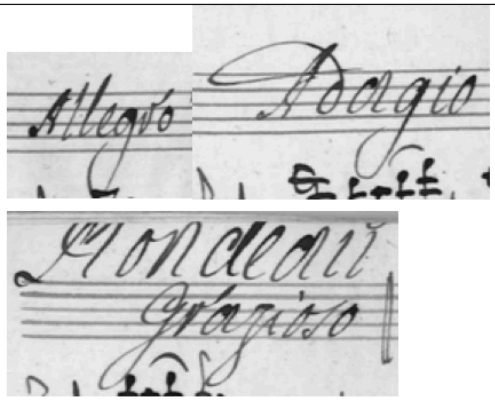
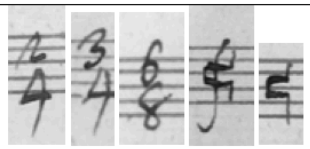
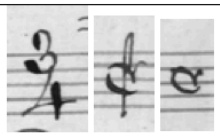
	Copyist A (Quintets 1 to 5, G437-G441)	Copyist B (Quintet 6, G 442)
Clefs		
Tempo markings		
Time signatures		

Table 4.1. Comparison between Copyist A and Copyist B's handwriting. Photographs used by permission of the Archivo General de Palacio.

At the time, paper was made by hand, a sheet at a time. The paper pulp was put on a mold prepared with wires to let the excess of water drip. The wires made the paper thin and left the trace, called watermarks. As shown in figure 4.3, four main types of watermarks are present in the manuscript. The laid-lines and chain-lines are the traces left by the basic wires of the mold. The former—thin and close together, almost imperceptible—are produced by the laid-wires that supported the paper in the mold. They are parallel to the long side of the full sheet of paper. The chain-lines, parallel to the short side of the sheet, are thicker, further apart, and generally clearly visible. Watermark and countermark—or sometimes just

a big watermark—are made by two wire designs placed in the middle of the mold and representative of the maker.[55]

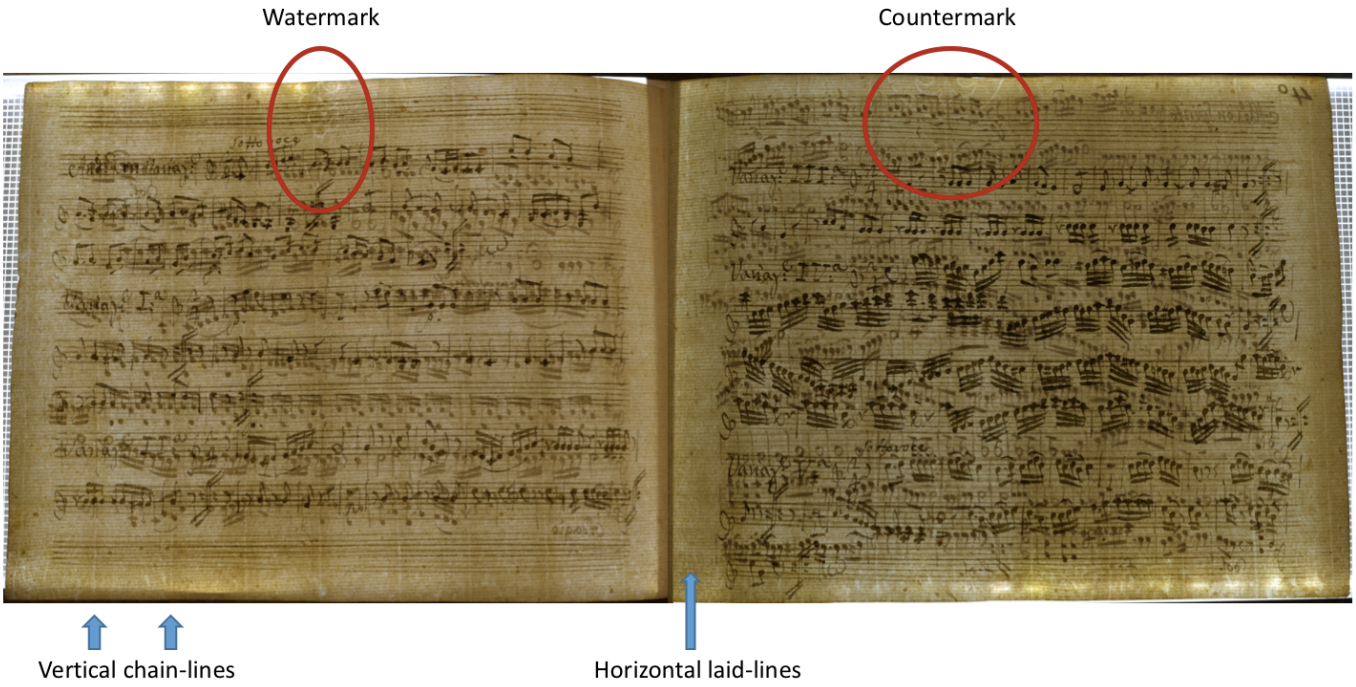


Figure 4.3. Example of bifolium from the violin part (pages 9 and 10).

Copyist A used a paper with a watermark and countermark not yet identified. It does not coincide with the paper type made by the Catalan Romani family used by Boccherini and the main Royal Chapel copyists.[56] The watermark found in the paper used by Copyist A represents a leaf with grapes with a capital V beneath (see fig. 4.4). The countermark is a fleur-de-lis with a capital M underneath (see fig. 4.5). As usual, there are at least two variants of the watermarks: Paper makers worked with a pair of molds with almost identical watermarks.

[55] Stanley Boorman, "Watermarks," *Grove Music Online* (2001), accessed April 20, 2019, https://doi-org.offcampus.lib.washington.edu/10.1093/gmo/9781561592630.article.29943.

[56] Germán Labrador López De Azcona, "El Papel R. Romaní Y La Datación De La Música española del siglo XVIII (1775-1800): Una nueva vía de investigación en la obra de L. Boccherini," *Revista de Musicología* 27, no. 2 (2004): 703.

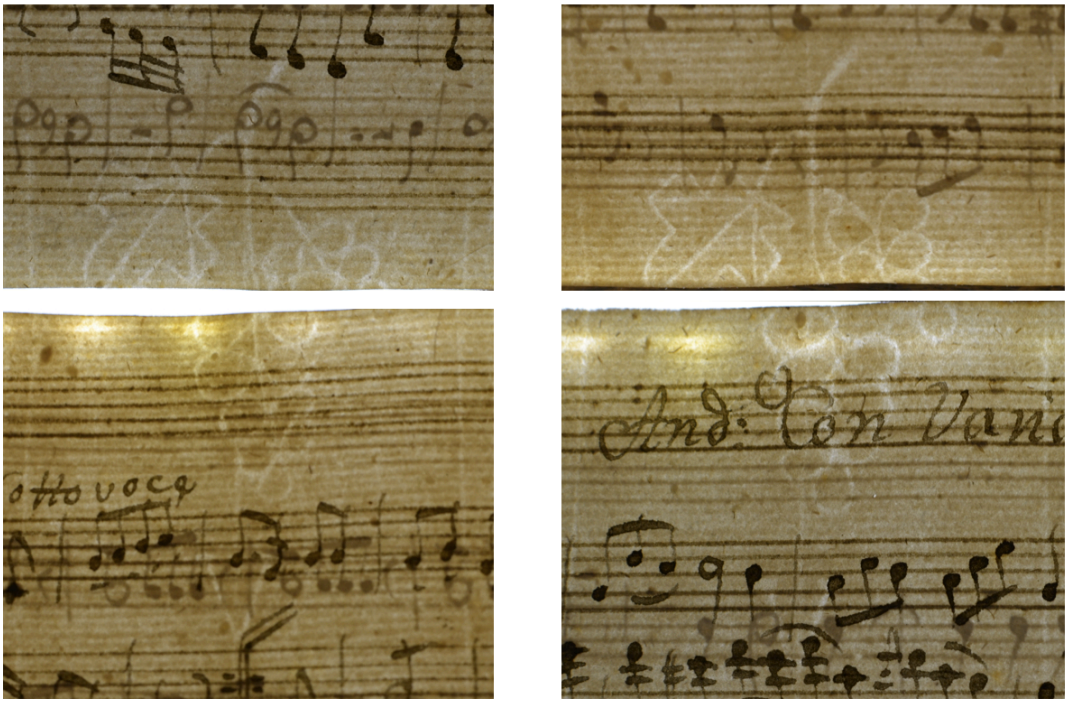


Figure 4.4. Watermarks from the paper used by Copyist A (two variants).

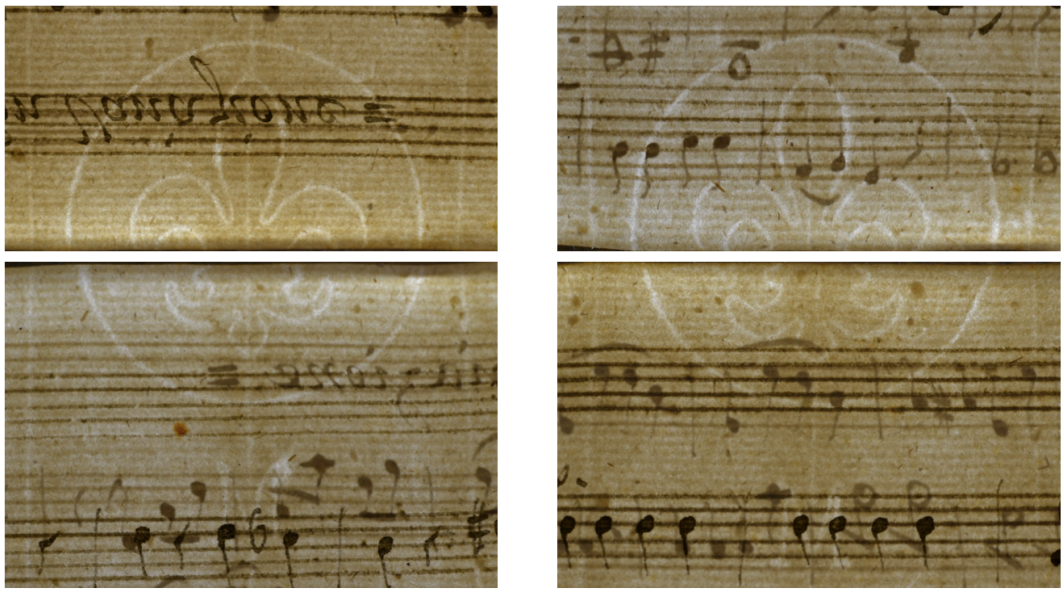


Figure 4.5. Countermarks from the paper used by Copyist A (two variants).

The manuscript, in landscape orientation, measures twenty-eight centimeters length and twenty-one centimeters width. A full paper sheet was close to the A2 format. It is possible to identify the different watermarks in the pictures and sketch below, (see fig. 4.6) and the

way they would be imprinted on a full size paper sheet (see fig. 4.7). Copyist B, by contrast, wrote Quintet No. 6 on a thicker paper without apparent watermarks.

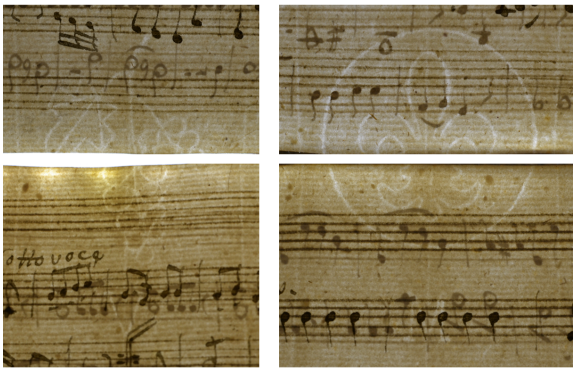


Figure 4.6. Watermarks for Quintets Nos. 1–5.

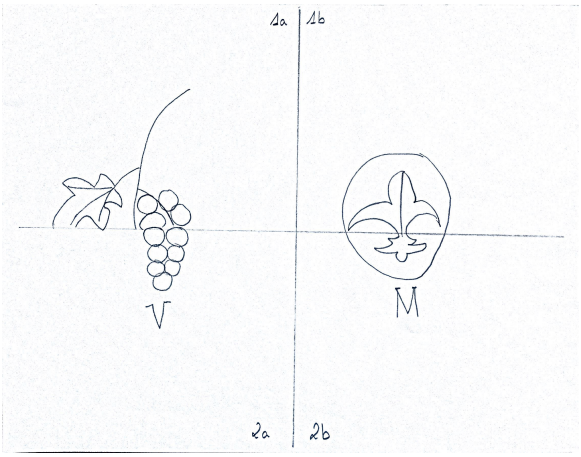


Figure 4.7. Drawing of a full paper sheet (Copyist A).

The manuscript was originally bound as a set of five quintets, and Quintet No. 6 was later physically pasted between the last page and second to last page. Each instrumental part consists of a gathering of paper stitched together with thread that contains Quintets Nos. 1 through 5. Quintet No. 6 appears on a separate gathering of two bifolia that were glued between the last two leaves of the larger gathering of bifolia. Figures 4.8 through 4.12 schematize the different gatherings of bifolia used for each of the instrumental parts.

This detailed analysis of the combination of bifolia in the manuscript proves that Quintet No. 6 was added later. Yet, the main purpose of such a detailed study is to make public and spread the information about the watermarks and hand-writing style of the manuscript. This will encourage a future identification of the paper maker and copyist, that might consequently enlighten about the authorship of the Quintets, G 437-442.

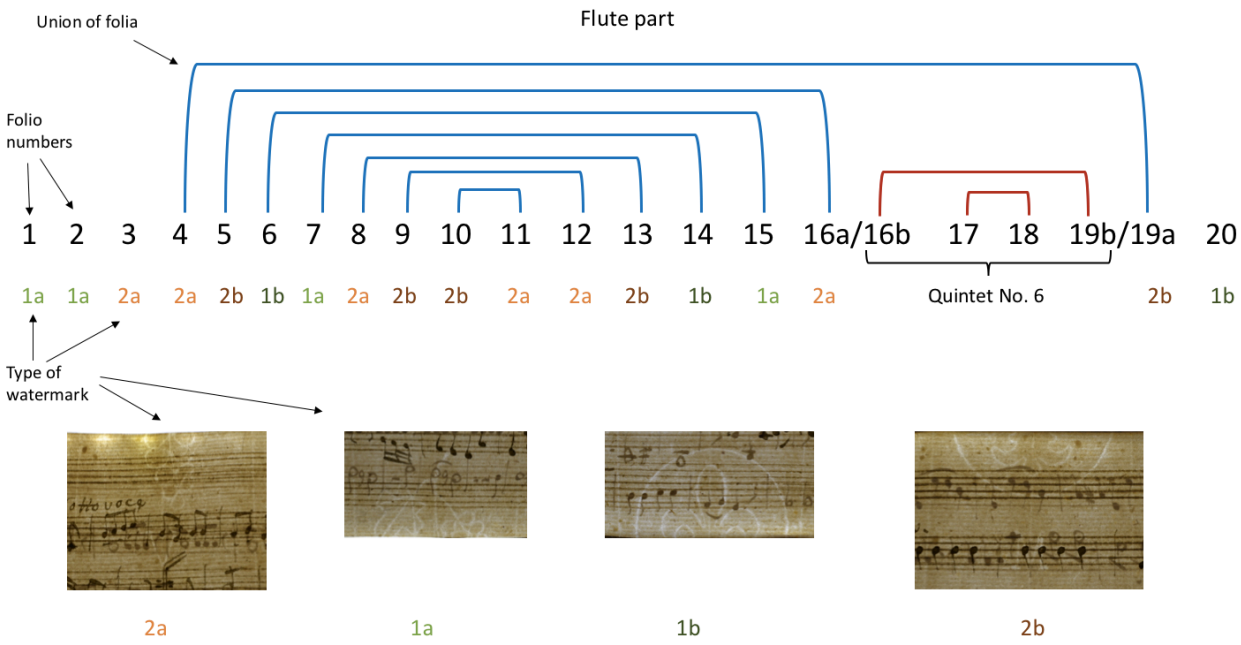


Figure 4.8. Gathering of bifolia in the flute part.

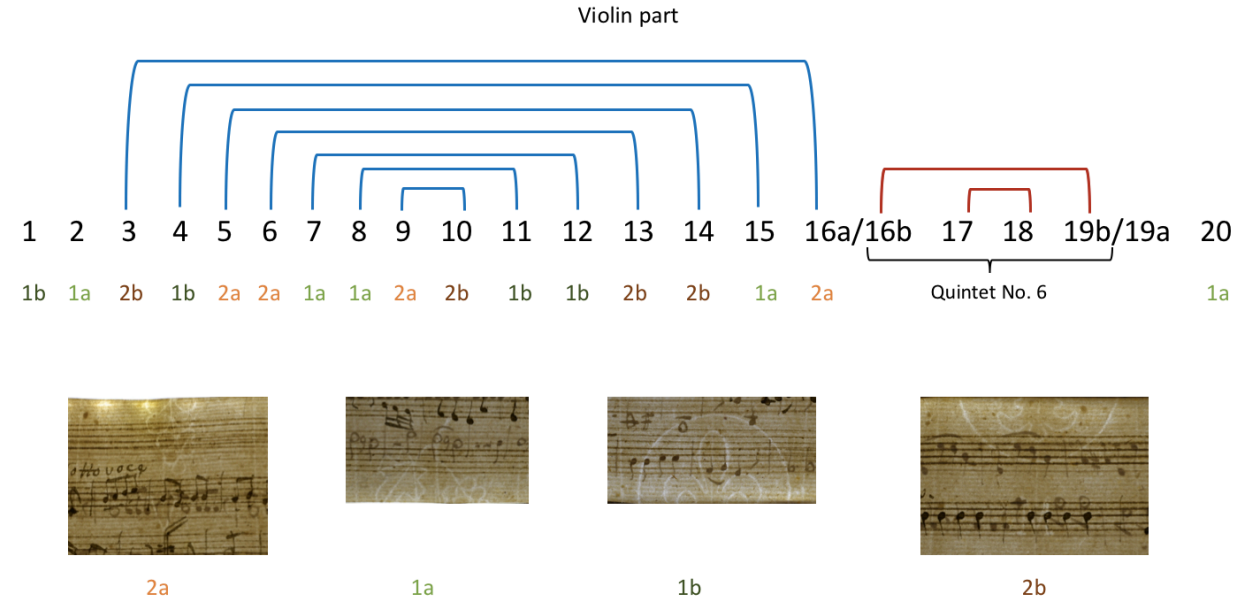


Figure 4.9. Gathering of bifolia in the violin part.

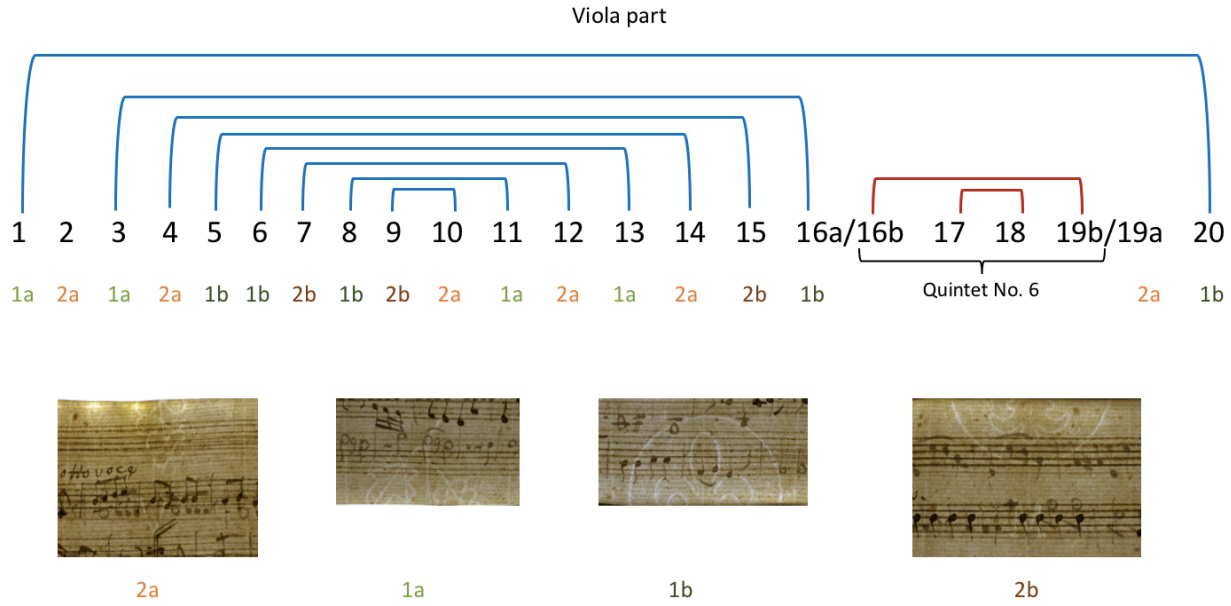


Figure 4.10. Gathering of bifolia in the viola part.

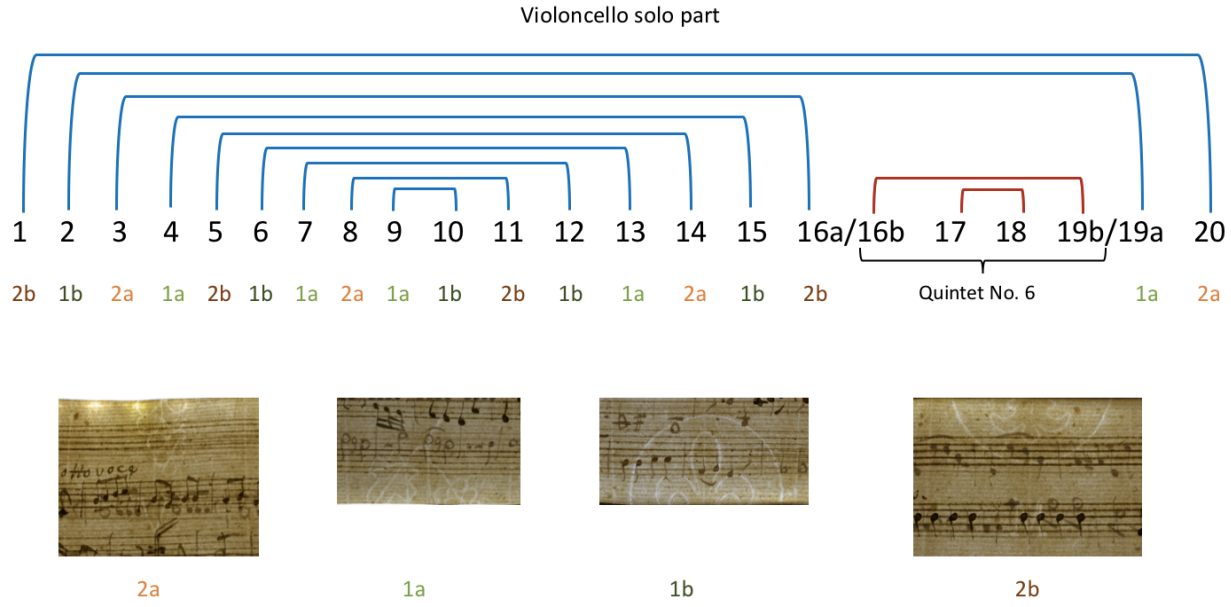


Figure 4.11. Gathering of bifolia in the violoncello solo part.

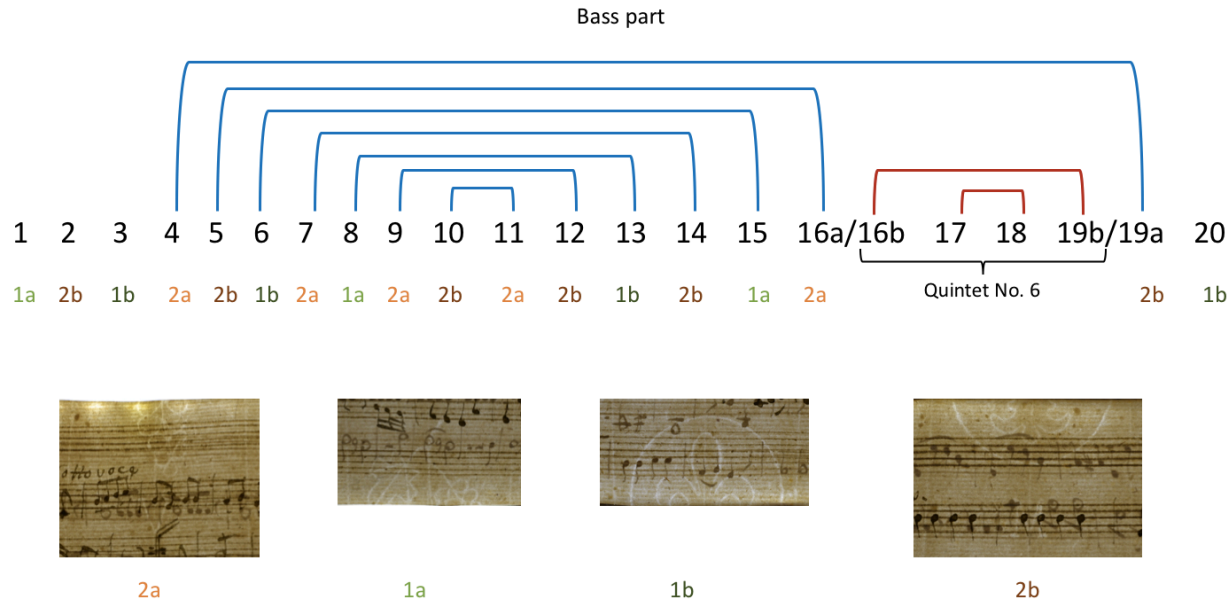


Figure 4.12. Gathering of bifolia in the bass part.

At the end of each of the parts for Quintet No. 5 is the word *Finis* (see fig. 4.13), which means end in Latin, providing further evidence supporting the idea that Quintets Nos. 1 through 5 were initially conceived as a complete set.

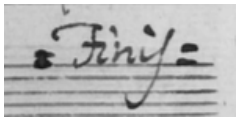


Figure 4.13. Photograph of the word *Finis* at the end of Quintet No. 5 in the flute part. Used by permission of the Archivo General de Palacio.

In addition, some of the instruments are named differently by Copyists A and B. The flute is referred as *Flauto* on the cover of the part and then as *Traversiere* on the first page of Quintet No. 6 (see table 4.2). More interesting is that the cello solo part is named *Violoncello Solo* by Copyist A and then *Violoncello, ó Violino Secondo* by Copyist B. This is discussed further in chapter V. Copyist B probably names the viola *Violetta* or *Violetto*, an old-fashioned Italian term.

On the contrary, both copyists agree on the term *basso*. This is actually a term that could refer to any instrument playing *basso continuo*, as it is referred to in Baroque music. The term refers to the role of the instrument. The instruments that best fit this role are considered in chapters V and VII.

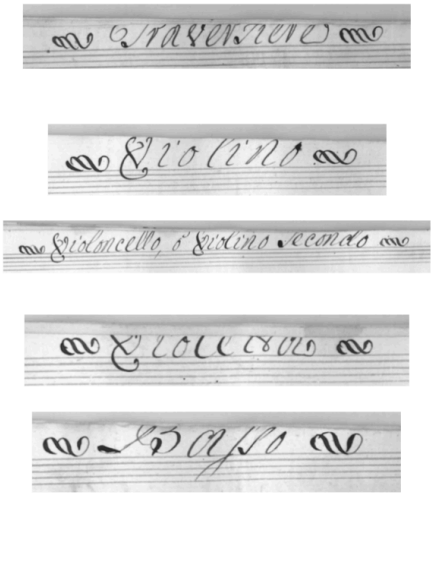
Cover of Quintets Nos. 1-5 (Copyist A)	First page of Quintet No. 6 (Copyist B)
	

Table 4.2. Denomination of the instruments in the manuscript. Photographs used by permission of the Archivo General de Palacio.

As mentioned earlier, the reason that the six quintets are attributed to Boccherini is because the name *Boccherini* appears on the upper right corner of the cover of the violin part under *Quintetti* (see fig. 4.13 and 4.14). However, the ink and the handwriting are different from that of Copyists A and B, so it was presumably added afterwards. It is similar, however, to the ink used by a third hand to write the quintet numbers in the violin part (see table 4.3).

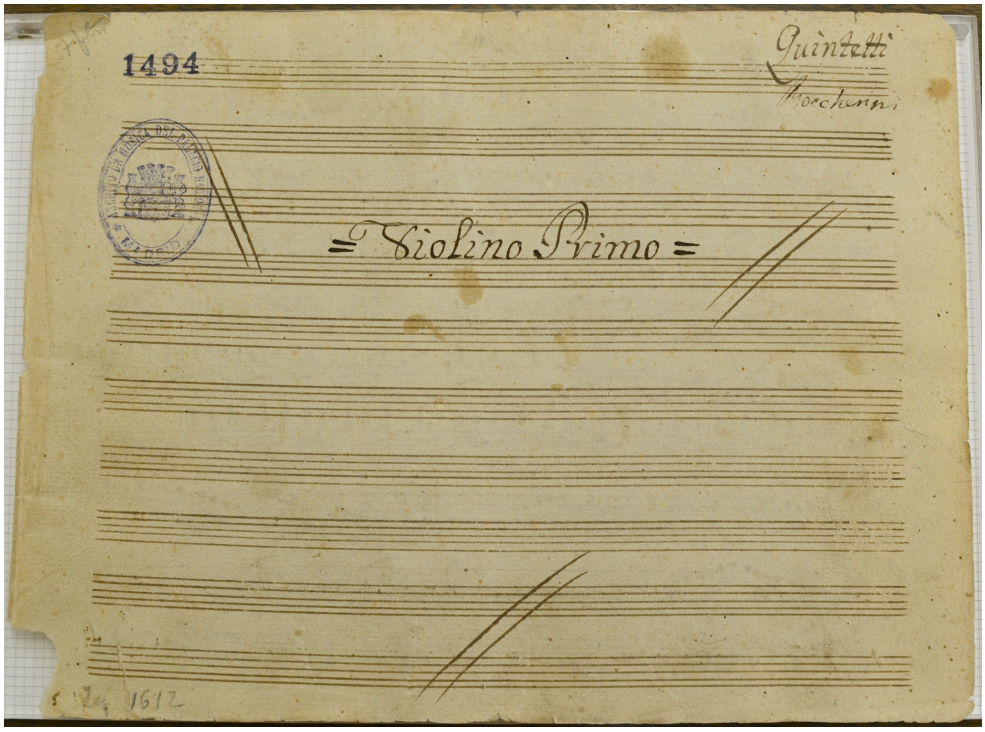


Figure 4.14. Cover of the violin part.

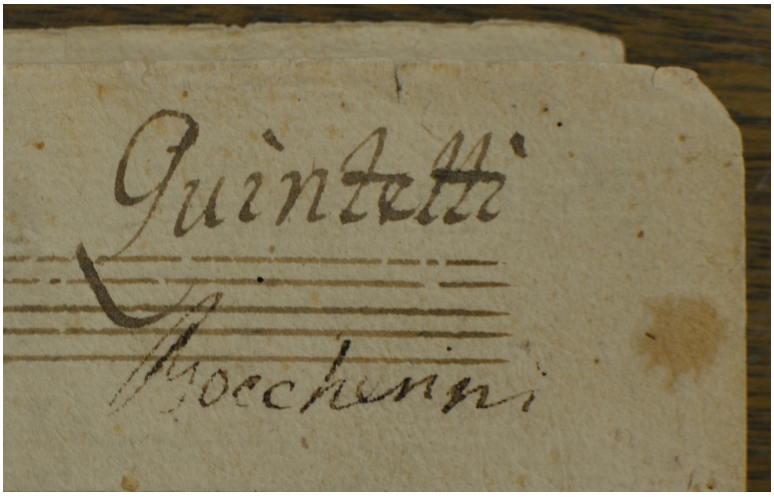


Figure 4.15. Boccherini written on the upper right corner of the violin part cover.

Quintets in each set of parts were originally not numbered. Numbers have been added in the flute, violin, viola, and bass parts (see table 4.3). But the writing and ink are different between each of the parts. Numbers in the flute part seem to have been written with a

marker, so they are probably the most recent addition. The ink for the violin part quintet numbers is similar to the ink used by Copyist B; however, the handwriting differs. The different hands numbering the instrumental parts could correspond to performers of the pieces.

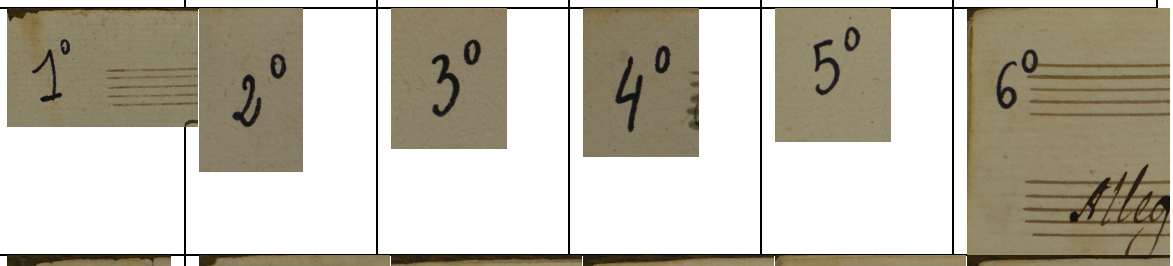
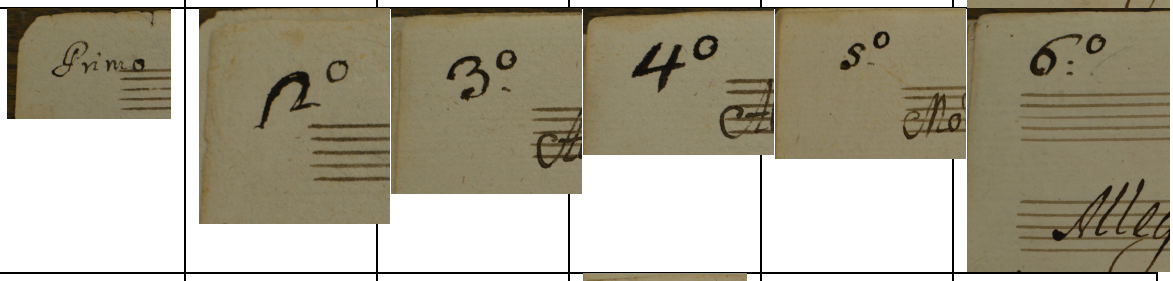
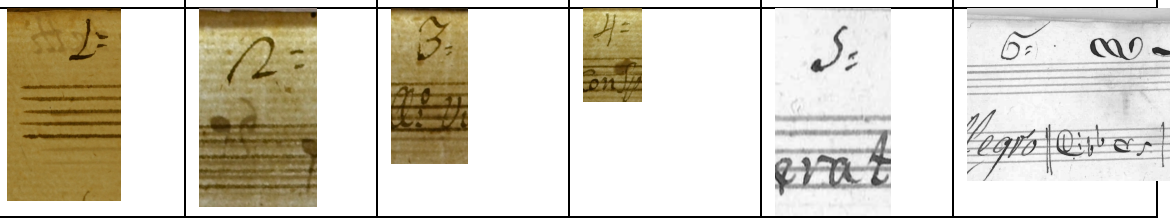
	Quintet No.1	Quintet No. 2	Quintet No. 3	Quintet No. 4	Quintet No. 5	Quintet No. 6
Flute						
Violin						
Viola	-	-	-		-	-
Cello solo	-	-	-	-	-	-
Bass						

Table 4.3. Numbering of the Quintets in each of the parts.

The manuscript of the quintets has been manipulated considerably. In addition to Copyists A and B and the different hands numbering the quintets, other handwriting in pencil on the covers is noticeable. The cover of the violin part (see fig. 4.13) shows a number of pages in the upper left corner and a registry number in the lower left corner.

The set of parts appears to have been copied in haste, possibly for an upcoming performance. Articulation signs were not entered with precision and vary among the parts. A few accidentals are missing, and the numbers for bars tacet are sometimes incorrect in the flute or cello solo parts. In Quintets Nos. 4 and 6, the cello solo and the viola play for a few bars in parallel seconds. The copyist might have erroneously copied the cello solo part into the viola part. These passages have been reconstructed according to the context (see chapter VI).

Only one source of the quintets was preserved, which enabled the critical edition. It is a set of five manuscript parts for flute, violin, viola, violoncello solo, and bass. The manuscript is considerably manipulated but with no missing parts. Originally conceived as a set of five quintets written by Copyist A, a sixth quintet was added later in the hand of Copyist B. Notes are clearly written; however, articulations are often ambiguous and appoggiaturas illegible.

Chapter V

Characteristics of the Six Quintets, G 437-442

As previously mentioned, the quintets come in a set of six; the last quintet was added later. In order to determine if there are important differences between the original first five quintets and the sixth one, I analyze the structure of the quintets, some harmonic aspects, articulations, dynamics and other markings, ornamentation, and finally, idiomatic features. In addition, I compare them to Boccherini's compositional style.

1. Structure

All of the six quintets have three movements, so, if related to Boccherini's work, they would belong to the group of *Opera Grande*. The quintets share the same structure: fast-slow-fast. Most meters are duple and quadruple, with the exception of two slow movements in triple meter. The most interesting feature, however, is that the third movement is always either a theme with variations or a *grazioso*. This is unusual; normally more variety would be expected in a set of six pieces. This could eventually give some clues about the composer. Boccherini favored minuets as the last movement of his works.

	1st movement		**2nd movement**		**3rd movement**	
Quintet No. 1 (G 437)	𝐂	---	3/4	Largo	6/8	Grazioso
Quintet No. 2 (G 438)	𝐂	---	𝐂	Adagio non tanto	𝐂	Andante con Variazione
Quintet No. 3 (G 439)	𝐂	Allegro Vivace	𝐂	Cantabile	2/4	Andante con Variazione
Quintet No. 4 (G 440)	𝐂	Allegro con Spirito	𝐂	Adagio	2/4	Andantino con Variazione
Quintet No. 5 (G 441)	𝐂	Moderato	2/4	Adagio	2/4	Grazioso
Quintet No. 6 (G 442)	𝐂	Allegro	3/4	Adagio	𝐂	Rondeau. Grazioso

Table 5.1. Time signatures and tempo markings in Quintets Nos. 1 to 6.

2. Harmony

Harmonically speaking, all of the six quintets are in major keys. Boccherini had a tendency to write in major keys, but he would generally add one minor piece in sets of six works although there are some exceptions. This therefore neither confirms nor denies the connection with Boccherini's style.

	1st & 3rd movements	2nd movement
Quintet 1 (G437)	F Major	Bb Major
Quintet 2 (G438)	G Major	D Major
Quintet 3 (G439)	C Major	G Major
Quintet 4 (G440)	F Major	D minor
Quintet 5 (G441)	G Major	G minor
Quintet 6 (G442)	Bb Major	F Major

Table 5.2. Key signatures in Quintets Nos. 1 to 6.

While the developments in the first five quintets are, in general, quite short, Quintet No. 6 shows richer and more extensive developments in the fast movements. This indicates that the last quintet was probably composed later either by the same composer in a different state of mind after gaining some experience or by a different one.

The use of final chords without the fifth is a common practice throughout all the set as well as in Boccherini's music. I will analyze other contemporary composers' works in order to determine if this practice constitutes a specific feature in Boccherini's work or if, on the contrary, it can typically be found among other Italian and non-Italian composers of the time.

3. Articulations

Articulations—including slurs, portato, and staccato—are marked, like in Boccherini's music. Copyist A seems a bit sloppier or in haste in his writing, and this is clearly reflected in the articulation markings, especially in slurs.

Slurs generally lack precision and are ambiguous. Due to the handwriting style, it is often hard to determine how many notes are included in one slur.

After transcribing the six quintets, there is one type of articulation that stands out: a group of four or six eighth- or sixteenth-notes, where the first one is detached from the other slurred notes. This articulation recurs so often in the manuscript that the possibility of considering it always to be an error by the copyist can be discarded. This articulation, generally considered to be baroque, was still frequently used in these quintets, proving that there was variety in articulation in the second half of the eighteenth century.

Another relevant articulation in the manuscript is slurred repeated notes. According to Neumann, this writing could mean a tie, but also "a tone repetition with very gentle interruptions."[57]

Inconsistencies in articulation are frequent in every movement. When it happens between voices in parallel passages, it may be because the parts were copied in haste, one after the other from the score, for an upcoming performance. The copyist was either inaccurate in his notation or simply made mistakes. In contrast, inconsistencies in the same voice between repeated motives, melodies, or sections were presumably written purposely by the composer in search of variety.

[57] Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 205.

Staccato dots are indicated. However, they often appear only in the first motif of a repeated series or in parallel passages in some of the voices. This might be due to the mistakes and omissions of the copyist. Often enough, composers or copyists simply economized energy and ink in their writing, assuming that not every marking needed to be written when it appeared in the same context.

The tracing of the staccato dots is not very fine, and they could sometimes be understood as lines (see fig. 5.1). However, according to the context, I believe the composer simply meant staccato dots.

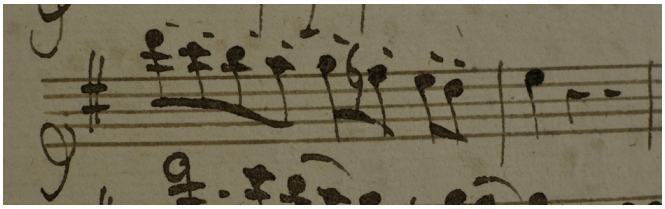


Figure 5.1. Excerpt showing staccato dots from Quintet No. 3, Cantabile (flute part).

The wavy line, present in Quintet No. 4 (see fig. 5.2), refers to the bow vibrato, today translated as a portato articulation. There are not dots under slurs. According to Drosopoulou, Boccherini used both the wavy line and dots under slurs. However, the former mainly predominated in his early writings from the 1780s.[58]

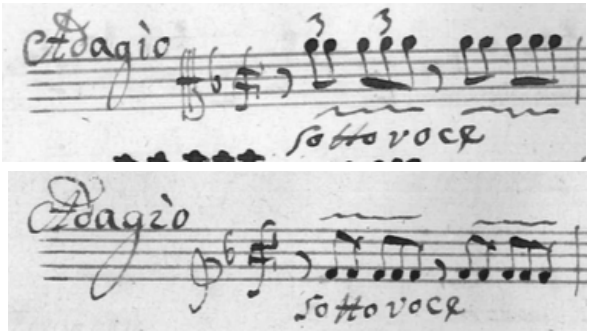


Figure 5.2. Wavy line in Quintet No. 4, Adagio, bar 1 (viola and cello solo parts). Photographs used by permission of the Archivo General de Palacio.

[58] Loukia Myrto Drosopoulou, "Dynamic, Articulation, and Special Effect Markings in Manuscript Sources of Luigi Boccherini's String Quintets" (PhD diss., University of York, 2008), 205, accessed November 11, 2017, ProQuest Dissertations & Theses.

The pizzicato is the only special effect typical of Boccherini found in the quintets. It is used extensively, for example, during the third movement of Quintet No. 5 (see fig. 5.3).

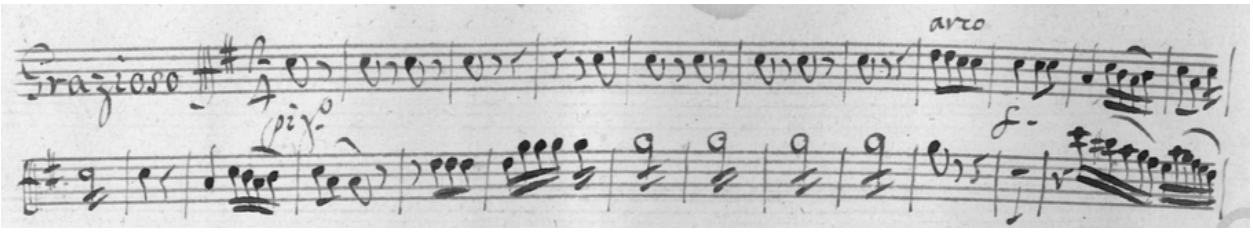


Figure 5.3. Pizzicato in Quintet No. 5, Grazioso, bar 1 (viola part). Photograph used by permission of the Archivo General de Palacio.

4. Dynamics

Piano and *forte* are by far the most common dynamics, followed by *dolce*, *sottovoce*, and then *pianissimo* (see table 5.3). *Fortissimo* and *crescendo* are more rare (see tables 5.4 and 5.5). As in Boccherini's writings, nuanced soft dynamics are the most present throughout the quintets [59].

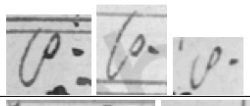
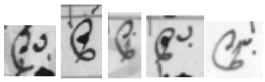
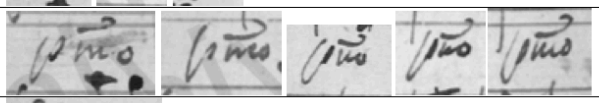
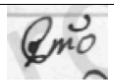
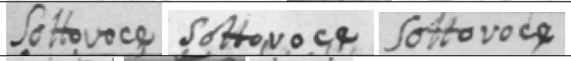
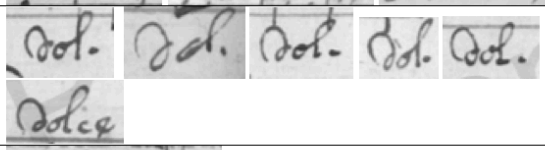
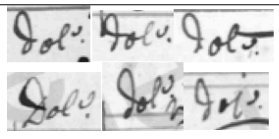
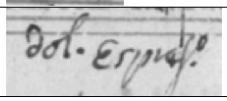
	Term	Notation	
		Copyist A (Quintets 1-5)	Copyist B (Quintet 6)
Soft dynamics	piano		
	pianissimo		
	sotto voce		
	dolce		
	dolce espressivo		

Table 5.3. *Piano* dynamic markings in Quintets Nos. 1 to 6. Photographs used by permission of the Archivo General de Palacio.

[59] Ibid, 106.

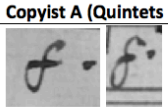
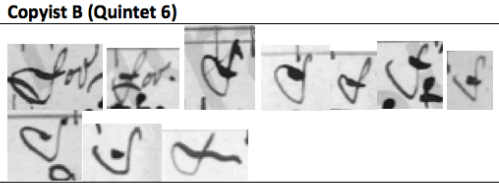
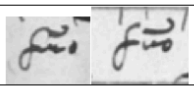
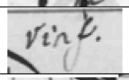
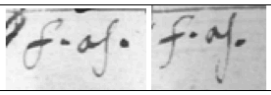
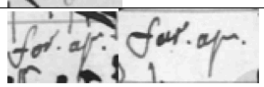
	Term	Notation	
		Copyist A (Quintets 1-5)	Copyist B (Quintet 6)
Strong dynamics	forte		
	fortissimo		
	a mezza voce		
	rinforzando		
	forte assai		

Table 5.4. *Forte* dynamic markings in Quintets Nos. 1 to 6. Photographs used by permission of the Archivo General de Palacio.

The abbreviations of *pianissimo* and *fortissimo* are characteristic of Copyists A and B (see fig. 5.4 and 5.5). Boccherini and his copyists did not use them.

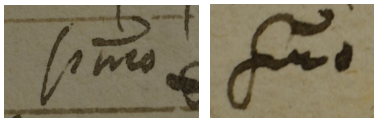


Figure 5.4. *Fortissimo* and *pianissimo* by Copyist A.

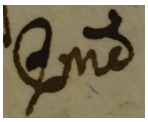


Figure 5.5. *Pianissimo* by Copyist B.

The dynamic *forte assai* appears twice. The literature reviewed suggests that it is in fact characteristic of Boccherini's music that dynamic markings appear accompanied by the term *assai*.[60] The *rinforzando*, which according to different scholars referred to a more intense crescendo, appears once in the last quintet.[61] *A mezza voce* is employed twice in Quintet No. 6 as well.

A *calando* is found in the third quintet. It is worth mentioning that the term does not always imply a ritardando. Depending on the context, it might only refer to a *diminuendo*.

[60] Ibid, 105.

[61] Ibid, 117.

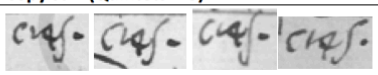
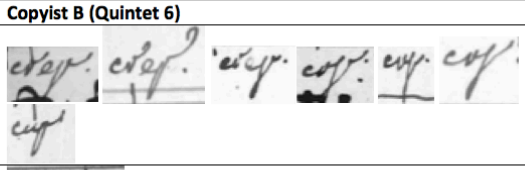
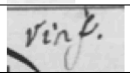
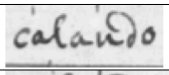
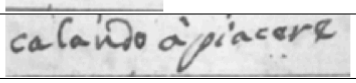
	Term	Notation	
		Copyist A (Quintets 1-5)	Copyist B (Quintet 6)
Dynamic increase/ decrease	crescendo		
	rinforzando		
	calando		
	calando a piacere		

Table 5.5. Dynamic gradation markings in Quintets Nos. 1 to 6. Photographs used by permission of the Archivo General de Palacio.

Surprisingly, there are hairpins in the second movement of Quintet No. 1 (see fig. 5.6). They appear in the cello part at the beginning and the end of the movement but do not occur again throughout the quintets. The hairpins are written in an old fashioned way—closed at the end;[62] however, the writing is not accurate and the result is an ambiguous and deformed triangle. Boccherini never used hairpins, even if they were already in use by other composers.[63] Hairpins meant a moderate gradual increase or decrease of the dynamic.

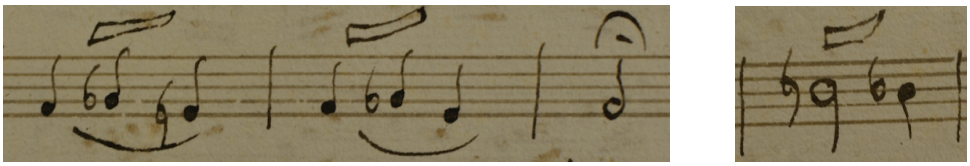


Figure 5.6. Hairpins used in Quintet No. 1, Largo (cello solo part).

The same dynamic is generally found in nearly all of the voices at the same time with the exception of the solo voice, which often has no dynamic marking. As a result, many times the flute part has no markings.

[62] Robert Donington, *The Interpretation of Early Music*, rev. ed. (New York/London: W. W. Norton Company, 1992), 483.

[63] Loukia Myrto Drosopoulou, "Dynamic, Articulation, and Special Effect Markings in Manuscript Sources of Luigi Boccherini's String Quintets" (PhD diss., University of York, 2008), 106, accessed November 11, 2017, ProQuest Dissertations & Theses.

Boccherini's confirmed compositions show that his dynamic-range style included many different levels, which was unusual at the time. However, there is a precise and big dynamic range in the six quintets as well.

5. Ornamentation

The basic written ornaments found in these manuscripts are appoggiaturas and trills.

5.1. Appoggiaturas

Two different writings for the appoggiaturas are found in these quintets: they are normally marked as eighth-notes but also sometimes as sixteenth-notes.

Copyist A is often imprecise in the writing of the appoggiaturas. he frequently misses the head of the notes and the placement is not always accurate, as depicted in figure 5.7.

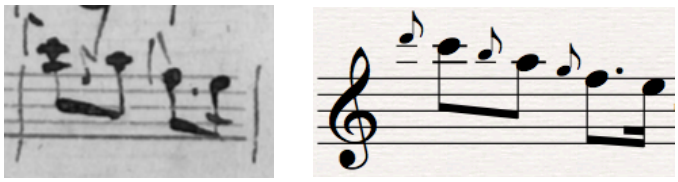


Figure 5.7. Example of appoggiaturas written by Copyist A and the transcription in the edition. Photograph used by permission of the Archivo General de Palacio.

He normally uses the eighth-note writing for the appoggiaturas, with exceptions. The writing shows inconsistencies that do not seem to be meaningful, as exemplified by figure 5.8. Flute and violin play in octaves, but the writing used for the appoggiaturas does not match between the voices. It is unlikely that the composer wanted different interpretations. Whether one should play a long appoggiatura or a short one depends mainly on the context.

This is discussed further in chapter VII. Boccherini tended to use both writings interchangeably, as stated by Amsterdam and Carter.[64]

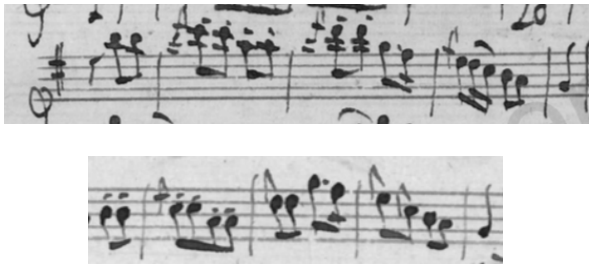


Figure 5.8. Excerpt from Quintet No. 5, Grazioso, bars 55-59 (flute and violin parts). Photographs used by permission of the Archivo General de Palacio.

The context generally suggests that the appoggiaturas often come from the note above the note that they precede. When it is the opposite case and the appoggiaturas comes from below, Copyist A tends to indicate it more clearly, at least in one of the voices. As the figure 5.9 shows, Copyist A misses the head of the appoggiaturas in the violin part but is precise in the flute part, which plays in unison.

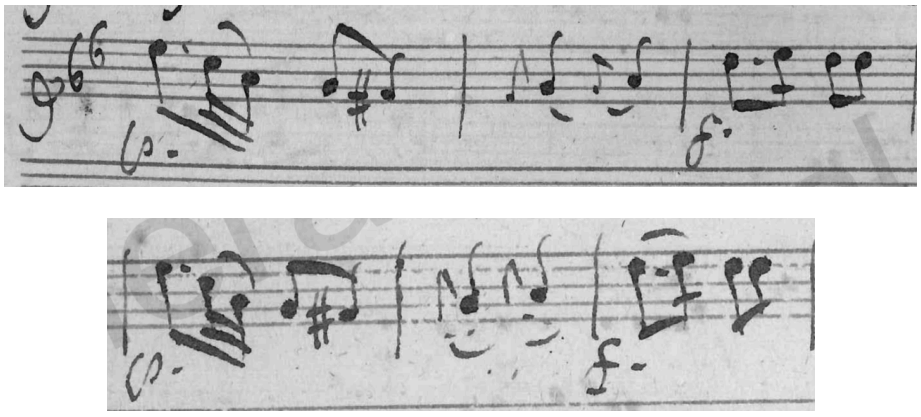


Figure 5.9. Excerpt from Quintet No. 5, Adagio, bars 54-56 (flute and violin parts). Photographs used by permission of the Archivo General de Palacio.

[64] Ellen Amsterdam, "The String Quintets of Luigi Boccherini" (PhD diss., University of California, Berkeley, 1968), 47, accessed October 30, 2016, ProQuest Dissertations & Theses; Brian Andrew Carter, "Luigi Boccherini's String Quintet in B-Flat Major, G. 312: A Critical Performing Edition" (PhD diss., The University of North Carolina at Greensboro, 2013), 18, accessed October 30, 2016, ProQuest Dissertations & Theses.

Copyist B generally seems more precise and consistent. He tends to use the eighth-note writing for long appoggiaturas (see fig. 5.10) and the sixteenth-note writing for short appoggiaturas, often known as grace notes (see fig. 5.11). Some exceptions apply. As seen in figure 5.12, he is clearer with the placement of the appoggiaturas and even writes accidentals when it applies.

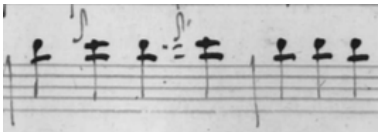


Figure 5.10. Example of eighth-note appoggiaturas from Quintet No. 6, Allegro (flute part). Photograph used by permission of the Archivo General de Palacio.

Figure 5.11. Example of sixteenth-note appoggiaturas from Quintet No. 6, Adagio (flute part). Photograph used by permission of the Archivo General de Palacio.

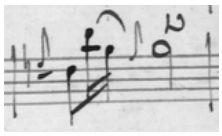


Figure 5.12. Example of sixteenth-note appoggiaturas from below from Quintet No. 6, Adagio (flute part). Photograph used by permission of the Archivo General de Palacio.

In the critical edition of the quintets, missing heads of the appoggiaturas are written out, and the addition is indicated in the critical commentary. For more information on the placement and value of the appoggiaturas, refer to chapter VII on performance practice.

5.2. Trills

Trills are marked differently by the two copyists: Copyist A notes it with a small wavy line similar to the mordent symbol (see fig. 5.13) while Copyist B uses **tr** (see fig. 5.14).

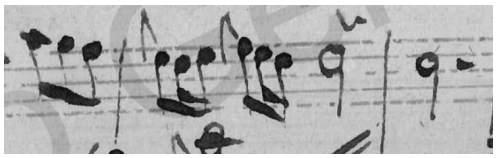


Figure 5.13. Example of trill written by Copyist A from Quintet No. 1, first movement, bars 64-65 (flute part). Photograph used by permission of the Archivo General de Palacio.

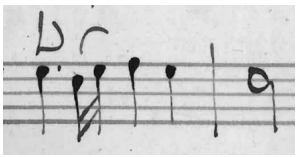


Figure 5.14. Example of trill written by Copyist B from Quintet No. 6, Allegro, bars 132-133 (flute part). Photograph used by permission of the Archivo General de Palacio.

Trills are not always indicated. When marked, they are not generally preceded by an appoggiatura. The exceptions are when the composer wants an appoggiatura that comes from below, as shown in figures 5.15 and 5.16. One could conclude that trills were usually performed starting on the upper note unless indicated differently in the music.

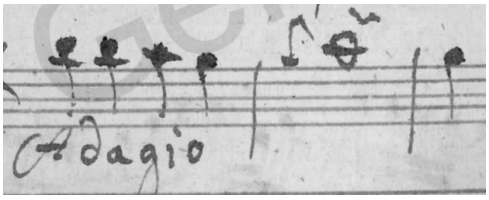


Figure 5.15. Example of trill with appoggiatura written by Copyist A from Quintet No. 3, Cantabile, bars 96-98 (flute part). Photograph used by permission of the Archivo General de Palacio.

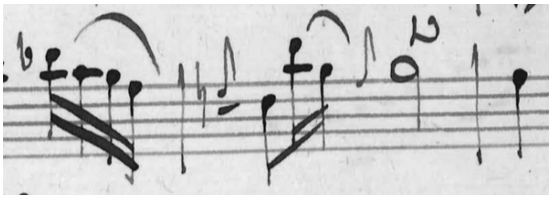


Figure 5.16. Example of trill with appoggiatura written by Copyist B from Quintet No. 6, Adagio, bars 27-28 (flute part). Photograph used by permission of the Archivo General de Palacio.

5.3. Cadenzas

Fermatas are frequent in the Six Quintets. They invite one of the performers to improvise a small cadenza or turn. In the second movement of Quintet No. 3, there is an extended written cadenza for the three soloists: the flute, the violin, and the cello solo. This is evidence that cadenzas were in fact performed. The composer writes the cadenza in Quintet No. 3 to ensure the successful interaction of the three main instruments. This avoids the improvisation of the cadenza that would have been difficult for the performers of the time. The composer writes different indications for the instruments intervening in the cadenza (see fig. 5.17) and the tacet instruments (see fig. 5.18): *Cadenza Andante* vs. *cadenza a piacere*.

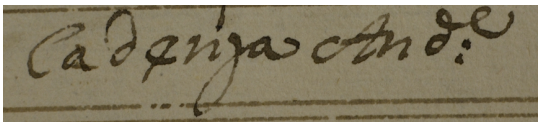


Figure 5.17. Marking from the flute part in Quintet No. 3, Cantabile.

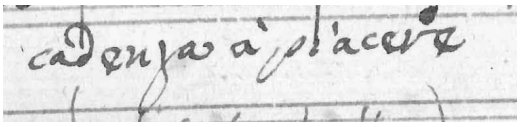


Figure 5.18. Marking from the bass part in Quintet No. 3, Cantabile. Photograph used by permission of the Archivo General de Palacio.

6. Idiomatic Features

6.1. Characteristics of the String Writing

The six quintets were originally written for flute, violin, viola, cello solo, and *basso*. However, in Quintet No. 6 the header of the manuscript states violoncello or second violin. This, together with the fact that the cello solo part is written in treble clef throughout the six quintets, has made some scholars and performers think that all quintets should be performed on the violin. Although it is true that Boccherini normally used different clefs in the cello part, the practice of writing the part in treble clef to be read an octave lower was rather usual at the time.[65]

Boccherini normally used the term *basso* in his manuscripts for symphonies and violoncello for quintets. However, when he wanted a double bass in his chamber music, he would specify *contra-basso*. Based on the way the part is written—the register used, the many repeated eighth-notes, and the ornaments—together with the context, I can conclude that a cello is perfectly suitable and probably the most likely instrument to have played this bass part in the past. Indeed, all the scholars that mention these quintets assume the *basso* part is for cello.[66]

The key signatures chosen by the composer suit the string instruments. B-flat major would be the most difficult tonality for the flute; however, it is idiomatic for the strings and is one of Boccherini's most employed keys. The melodic writing, articulations, and dynamics previously examined are idiomatic as well.

[65] Ellen Amsterdam, "The String Quintets of Luigi Boccherini" (PhD diss., University of California, Berkeley, 1968), 34, accessed October 30, 2016, ProQuest Dissertations & Theses.

[66] Yves Gérard and Germaine De Rothschild, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, New York: Oxford University Press, 1969), 486-490.

The viola and the bass mainly play an accompaniment part, with occasional small solos by the viola. Along with the flute, the violin and the cello solo play solo instrument roles although they sometimes play the accompaniment too, especially the violin, which effortlessly transitions from one role to the other. The cello solo has many tacet bars, as does the flute.

Virtuoso passages are written for the three solo instruments. The cello solo part is particularly characteristic of Boccherini's writing because it is written for very high ranges. Quartet 4 shows a cello solo part that is especially difficult, written for an extremely high register.[67] The difficulty makes it feel as though it is not so idiomatic anymore. One cannot help but to think of the necessity of a cello piccolo like Boccherini's to efficiently play this part.

6.2. Characteristics of the Flute Writing

The flute is treated as a solo instrument together with the violin and the cello solo but is not considered more important than them. This is the case in Boccherini's music as well. When he writes for the flute in other flute quintets or sextets, the flute is never considered above the rest of the instruments.

The range goes from a low D to a high F; however, the F is only written twice. The flute normally goes up to E, which is within a normal range for the baroque flute.

The date of composition for the quintets is unknown. According to the style, the pieces can be situated in the second half of the eighteenth century, probably even in the last quarter of the century. Thus, the quintets presumably could have been played with either

[67] This could be the reason why Jean-Pierre Rampal recorded all the quintets, but no. 4.

the baroque or classical flute. If uncertain, the player should choose the former flute. More information on this matter can be found in chapter VII.

One can wonder what led the composer of the Six Quintets to write for flute and strings. If we assume Luigi Boccherini composed them, several suppositions arise. Twenty-six authentic works featuring the flute appear in Luigi Boccherini's own catalogue and were published during his lifetime. Among his authentic works, eighteen are quintets for flute, two violins, viola, and two cellos organized in sets of six. The first two sets of six quintets were composed in 1773 and 1774, while Boccherini was already working for the Infante Luis de Borbón, Charles III's brother: G 419-424 and G 425-430. Each of the quintets has two movements—thus considered *opera piccola* in Boccherini's own catalogue. We do not know of any wind players working for the Infante at the time, so Boccherini may have written the quintets for a hypothetical visiting performer. From the same period, stand the six Divertimenti, G 461-466, for flute, two violins, viola, two cellos, and double bass ad libitum. Each of them has four movements (*Opera Grande*).

The third set of six quintets, G 431-436, was written for flute or oboe, two violins, viola, and cello in 1797. According to Boccherini's letters to editor Ignaz Pleyel, the set was most likely composed with the oboist Gaspar Barli in mind.[68] From 1786 to 1797, Luigi Boccherini worked as director of the orchestra of the Counts Benavente-Osuna. There he had the opportunity to meet the most renowned performers in Madrid, most of whom were working for the King as well. Boccherini's Notturno No. 1 for flute or oboe, horn, bassoon, violin, viola, and double bass and Notturno No. 4 for flute or oboe, horn, bassoon, two violins, viola, and two cellos were composed in the same period (1787). They prove the versatility

[68] Yves Gérard and Germaine De Rothschild, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, New York: Oxford University Press, 1969), 481.

of Boccherini's orchestra. These pieces were conceived for the oboist Gaspar Barli, who, according to Boccherini's correspondence, could play the difficult oboe part.[69]

If Boccherini composed the Six Quintets G 437-442, the focus of our research, he probably did so while he worked for the King's brother. He may have decided not to publish these due to the difficult and virtuosic flute, violin, and cello writing. The Six Quintets G 437-442 are closer in style with the Divertimenti (*Opera Grande*), than with the Quintets G 419-430 (*Opera Piccola*).

The Six Quintets G 437-442 share a similar structure—fast-slow-fast—with a third movement that is a theme with variations or a grazioso. Few differences stand out between the quintets in the use of harmony, articulations, dynamics, and ornamentation. In addition, the flute, violin, and cello play the role of soloist instruments throughout all of the quintets. I have concluded that Quintet No. 6 was added later. However, in spite of larger developments, the compositional style of Quintet No. 6 is related to that of Quintets Nos. 1 through 5. Moreover, the resemblance to Boccherini's style is noticeable, especially in the virtuoso writing for cello in a high register that was not standard in the eighteenth century.

[69] Luigi Boccherini, *Due Notturni, Op. 38, vol. II: Sestetto N. 1, G. 467 (1787), per oboe o flauto, fagotto, corno, violino, viola e c.basso, Sestetto N. 5, G. 471 (1787) per corno, 2 violini, viola, 2 violoncelli*, ed. Aldo Pais (Padova: G. Zanibon, 1991), Introductory Notes.

Chapter VI

Editorial Process

"A critical attitude should stimulate a critical response, and that is a goal of editing: the critical investigation of the text and its readings in order to establish the likelihood of their truth within the music's historical context."[70]

My goal in editing the Six Quintets, G 437-442, was to be as truthful as possible to the original text. The fact that there is only one source simplifies the work; however, I still needed to make many choices even before starting to transcribe the music. The involvement of the editor in the preparation of a critical edition is not only unavoidable but also necessary. One of the most important aspects to account for is that readers and performers are ultimately able to distinguish the editorial additions from the original material in the sources. For that purpose, I either use a specific differentiated notation in the text for editorial additions—dashed slurs, square brackets, or small print—or discuss the modifications in the critical commentary.[71]

I agree with James Grier's claim that there is not a definitive or true version.[72] I present the reader my edition of the quintets. However, I provide readers with the necessary information to be aware of the alterations I have made. The goal is for the readers to understand my choices as editor and feel capable to make their own decisions, which may ultimately differ from mine.

I have completed different types of modifications in the presentation of the text and even in the text itself according to my best knowledge and analysis of the sources and the

[70] James Grier, "Editing," *Grove Music Online* (2001): 17, accessed February 4, 2019, https://doi.org/10.1093/gmo/9781561592630.article.08550.

[71] Because this edition is for study purposes, I have indicated many modifications in the text itself (dashed slurs, additions in brackets, etc.), which I will not include in a performance edition. The modifications will be indicated in the critical commentary.

[72] James Grier, "Editing," *Grove Music Online* (2001): 4, accessed February 4, 2019, https://doi.org/10.1093/gmo/9781561592630.article.08550.

repertoire. I will discuss all the challenges that I have faced during the process and the decisions taken to address them.

1. Presentation of the Text

I have preserved the original name for the movement markings, but the names of the instruments, originally in Italian, have been translated into English. Exceptionally, I have conserved the term *basso* to avoid any confusion with the instrument double bass.[73] The different denominations for the cello part by Copyists A and B have also been maintained, a matter that is mentioned in the critical commentary.

The cello solo part is originally written in treble clef throughout the six quintets, but it should sound an octave lower. I have decided to keep the original notation in treble clef in the score. However, I have included an indication for the cello to play an octave lower and have referred the reader to the critical notes for further information on the matter. In addition, I have prepared an alternate version of the cello solo part in tenor and bass clefs that may be more comfortable to read for the modern performer.

Because of the special characteristics of the cello solo part—written in treble clef in a high range and with a soloist style—I debated the order in which to place the instruments in the score. I decided to follow the conventional order used in an orchestral score: flute, violin, viola, cello solo, and bass (see fig. 6.1).

[73] See chapter V for more information on the term *basso*.

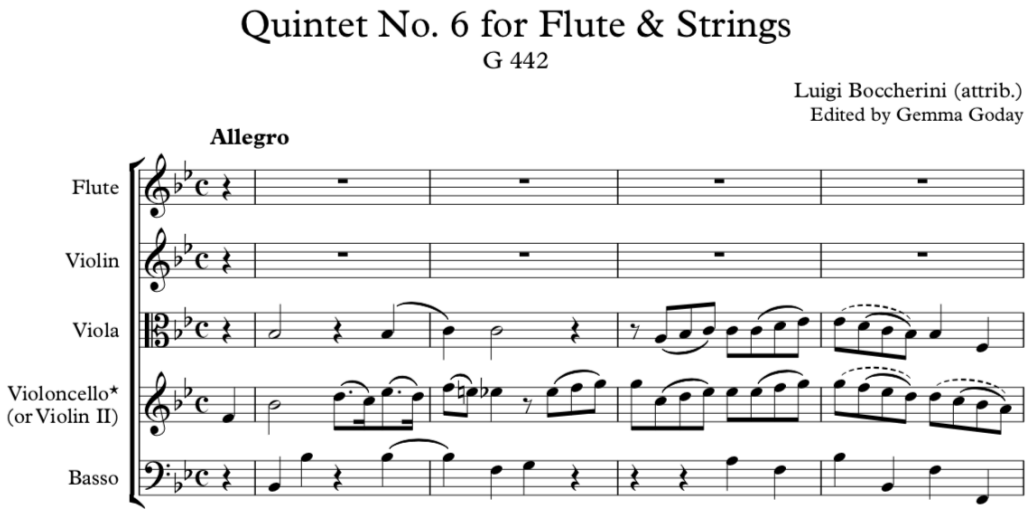


Figure 6.1. First half page of the edited score of Quintet No. 6.

In general, I have preserved the original beamed groupings from the manuscript. Where inconsistencies arose, I made decisions on a case-by-case basis.

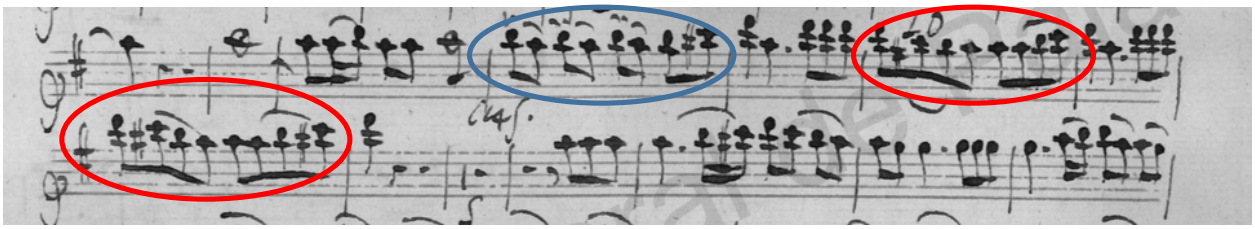


Figure 6.2. Quintet No. 2, Allegro (flute part). Photograph used by permission of the Archivo General de Palacio.

In the first example (fig. 6.2), I have preserved the original beamed groupings because I believe they transmit useful information to the performer on how to phrase. By contrast, in the second example (fig. 6.3), I have unified the writing following the grouping circled in blue (see fig. 6.4).

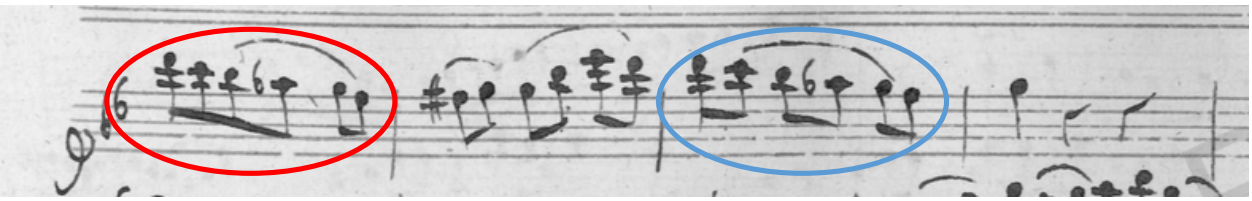


Figure 6.3. Quintet No. 1, Largo, bars 56-59 (flute part). Photograph used by permission of the Archivo General de Palacio.

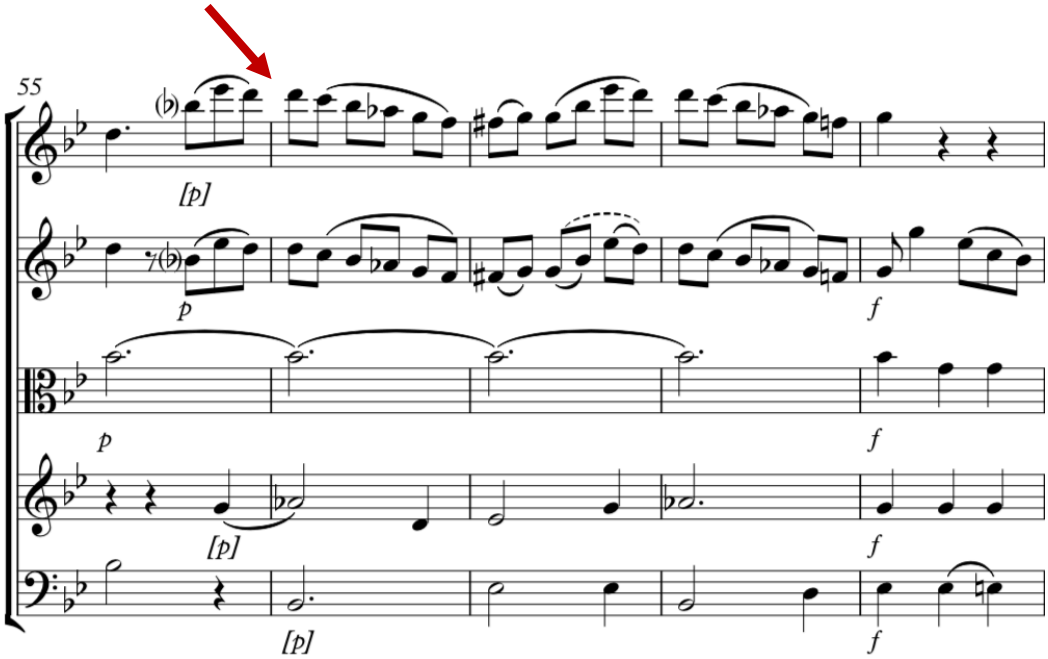


Figure 6.4. Edited score of Quintet No. 1, Largo, bars 55-59 (flute part).

I have automatically corrected the stem direction of the notes without mentioning it, because it does not influence the meaning or interpretation of the text. Indications of irregular rhythms (triplets, etc.) have been tacitly included where lacking. Musical abbreviations have been written in full. For example, in figure 6.5, every half-note with a slash has been replaced by four eighth-notes.

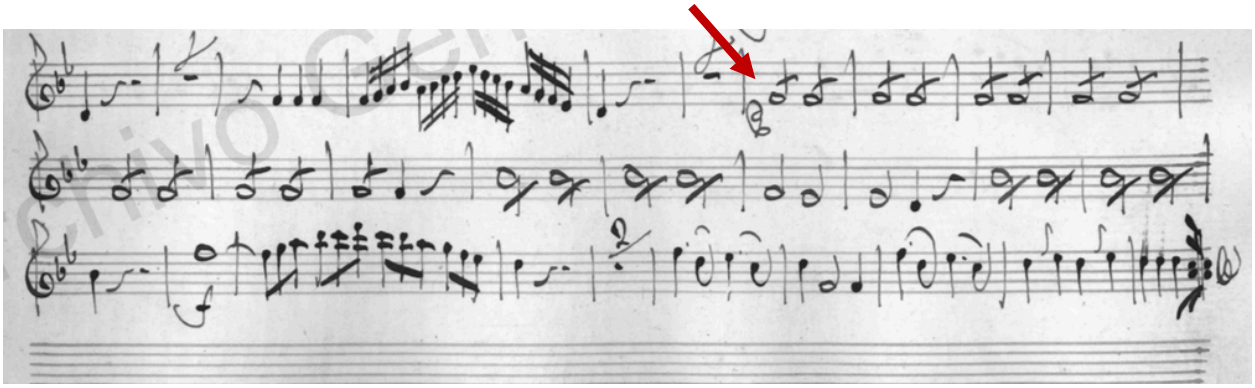


Figure 6.5. Quintet No. 6, Allegro, bars 139-168 (violin part). Photograph used by permission of the Archivo General de Palacio.

Different signs for the trill are used in Quintets Nos. 1 through 5 and in Quintet No. 6. I have kept both notations for this edition to facilitate future study (see fig. 6.6). The goal is to highlight differences between Copyists A and B that might lead to their identification. In a future performance edition, I will consider unifying the style.

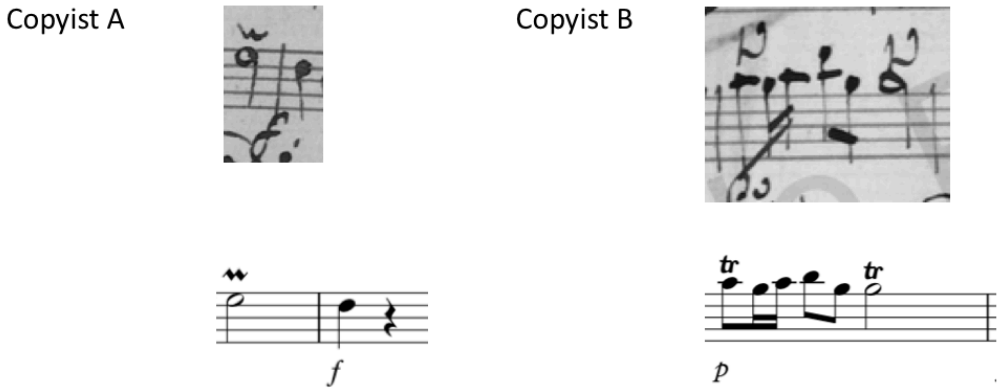


Figure 6.6. Notation and transcription of the trills by Copyists A and B. Photographs used by permission of the Archivo General de Palacio.

Two different writings for the appoggiaturas are found in these quintets: eighth-notes, more frequently, and sixteenth-notes. In his book, John Caldwell advocates for not changing

the original notation for short and long appoggiaturas.[74] Even if the notation of the appoggiaturas is not related to its length in these quintets, as discussed in chapter V, I have followed Caldwell's advice and preserved the original writing. Only in specific cases have I modified the value of the grace notations. For example, when inconsistencies arose between voices in parallel passages in Quintet No. 5, I unified the values in the score and indicated the modifications in the critical commentary.

The goal of this edition is to preserve the original notation of ornaments and articulations because they provide more nuanced information for the performance than standardizing everything. I am aware, however, that the original notation can be misleading or cause doubt in some cases. It is for this reason that I have not only added chapter VII about performance practice but also included a short note in the edition for performance clarification. One example is the wavy line, also called bow vibrato, that indicates a portato articulation (see fig. 6.6 and 6.7).

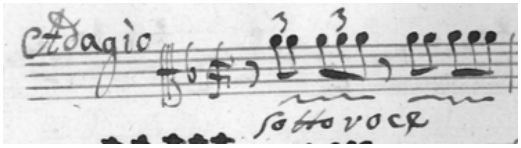


Figure 6.7. Quintet No. 4, Adagio, bar 1 (viola part). Photograph used by permission of the Archivo General de Palacio.

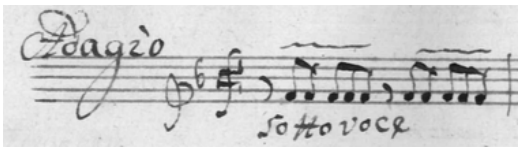
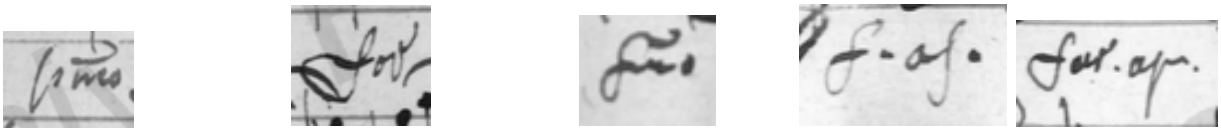


Figure 6.8. Quintet No. 4, Adagio, bar 1 (cello solo part). Photograph used by permission of the Archivo General de Palacio.

I have modernized and unified the notation of dynamics: *pp* for *pianissimo*, *p* for *piano*, *f* for *forte*, *ff* for *fortissimo*, etc. (see fig. 6.8). I have discussed cases where the original notation could be misleading, like in the case of the *forte assai*, in the critical commentary.

[74] John Caldwell, *Editing Early Music*, 2nd ed., Early Music Series 5 (Oxford: Clarendon Press, 1995), 88.



pp *f* *ff* *f assai*

Figure 6.9. Examples of dynamic marks from the manuscript. Photographs used by permission of the Archivo General de Palacio.

2. Treatment of Lacunae and Errors

I have reconstructed omissions and mistakes made by the copyists to the best of my knowledge. They are all indicated in the critical commentary except for editorial accidentals, dynamics, and articulations, which were written in a distinctive way in the score and parts.

Missing tempo markings have been added in brackets. Cautionary accidentals are presented in parentheses, whereas editorial accidentals are written in small print above the staff. For example, many times the accidental is missing before a repeated note that comes in a new bar. Other times, there are simply omissions of accidentals, as seen in the following example (see fig. 6.9). In both cases, I simply added a small accidental above the note missing it.

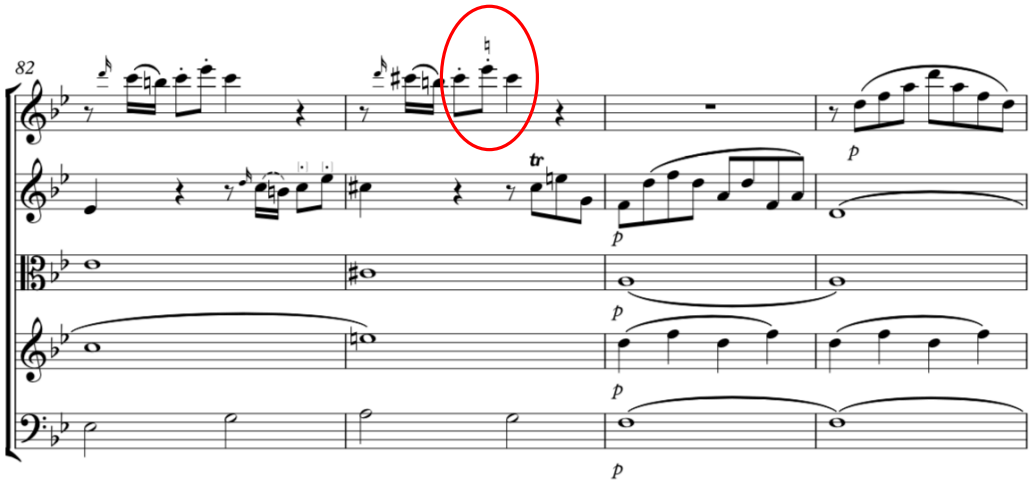


Figure 6.10. Example of omitted accidental in Quintet No. 6, Allegro, bar 83 (flute part).

The same dynamic is often used simultaneously in all the voices but one. The voice playing the melody usually has no dynamic, probably because it is meant to sound different than the group accompaniment. In the edition, however, I have added the missing dynamics in brackets in order to make the player aware of the markings of the others players and the general character of the passage (see fig. 6.10). In some instances, I have changed the placement of the dynamic markings for coherence with the other voices. The change is always mentioned in the critical commentary.

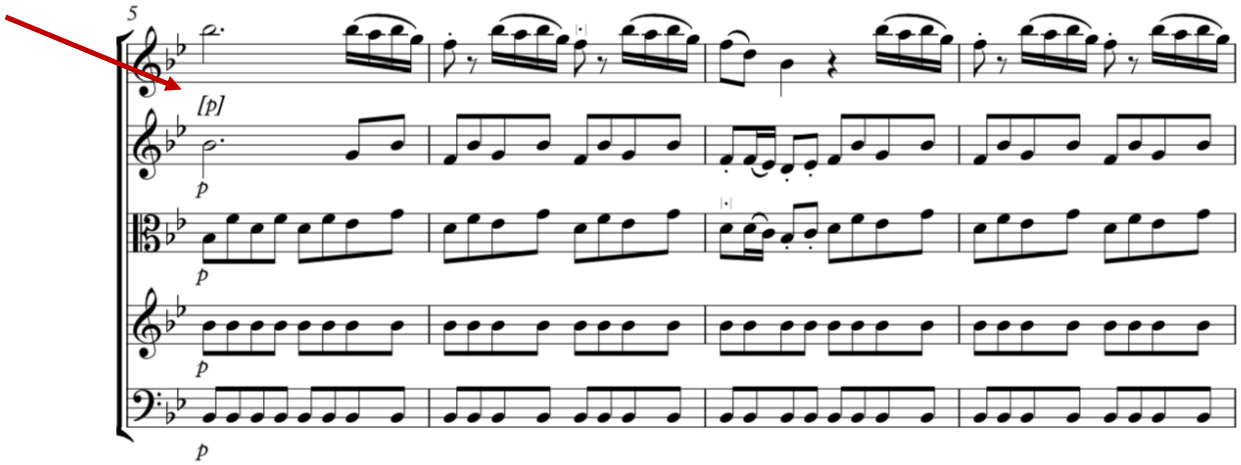


Figure 6.11. Example of added dynamic in Quintet No. 6, Allegro, bar 5 (flute part).

Added slurs are marked with dashed lines. The original slurs are also preserved in this edition.[75] As displayed in figure 6.11, dashed slurs appear together with normal slurs: dashed slurs cancel solid slurs when they appear simultaneously. I have deleted some slurs for consistency and coherence purposes. I then noted it in the critical commentary.

[75] I will omit the original slurs and only show the modified slurs in a future performance edition. The original writing would be indicated in the critical commentary.

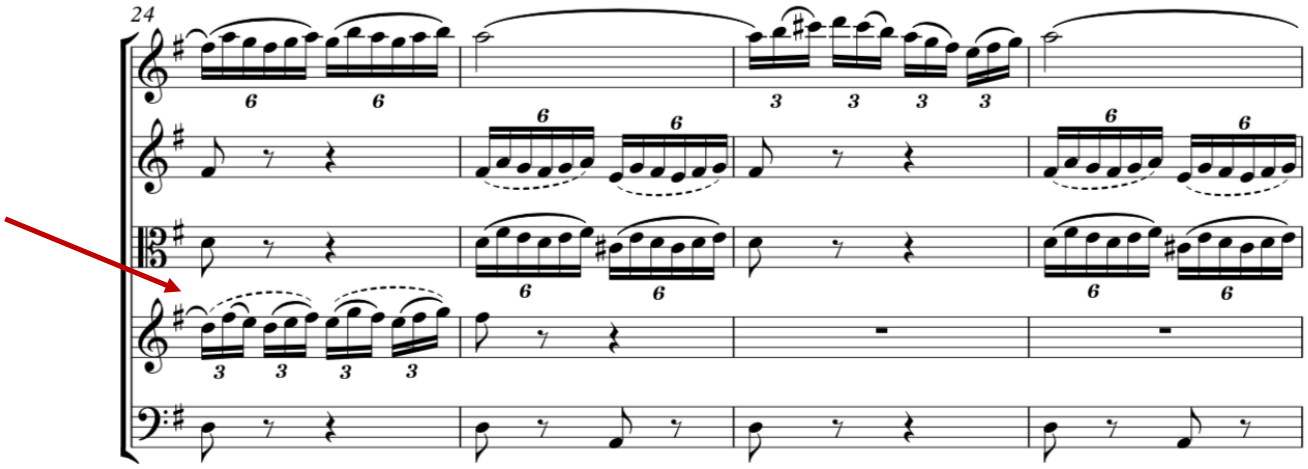


Figure 6.12. Example of editorial slurs together with original slurs in Quintet No. 5, Grazioso, bar 24 (cello solo part).

Added articulations—staccato dots, for example—and ornaments are marked in square brackets. As mentioned earlier, when there are inconsistencies that require a modification or deletion, I have proceeded with the change and specified it in the critical notes.

The number of tacet bars are occasionally incorrect in the original flute and cello parts. I have corrected them and mentioned it in the critical commentary. Wrong notes have been corrected but printed in small print so that readers know that they can refer to the critical commentary to consult the original notes.

In the manuscript of Quintets Nos. 4 and 6, a few bars from the cello solo part were copied into the viola part without changing the clef, resulting in parallel seconds. I have proceeded to reconstruct both passages. In the case of Quintet No. 6, the error happens in the recapitulation. The reconstruction of the passage was therefore easier because recapitulations tend to be a transposed repetition of the exposition in these quintets. In Quintet No. 4, however, it occurs in the last variation. I have reconstructed the passage following the harmony and imitating rhythms from the rest of the variation. In both cases, small print has been employed for the reconstruction so that the reader knows that there

has been a modification and that he can consult the critical commentary (see fig. 6.12). There, as usual, I have explained what was original in the manuscript. Moreover, I have included a small note in the score, as shown in figure 6.12.

This critical edition presents a text as faithful to the source as possible that also corrects mistakes and omissions. Only a set of manuscript parts has been preserved from the original. Therefore, many inconsistencies in articulation, dynamics, and ornamentation were found when putting the different voices together into the score. In the edition, I provide possible solutions to avoid the contradictions encountered. However, I always give readers and performers the opportunity to return to what the original source says in one way or another. I encourage critical thinking so that readers and performers can eventually make their own decisions.

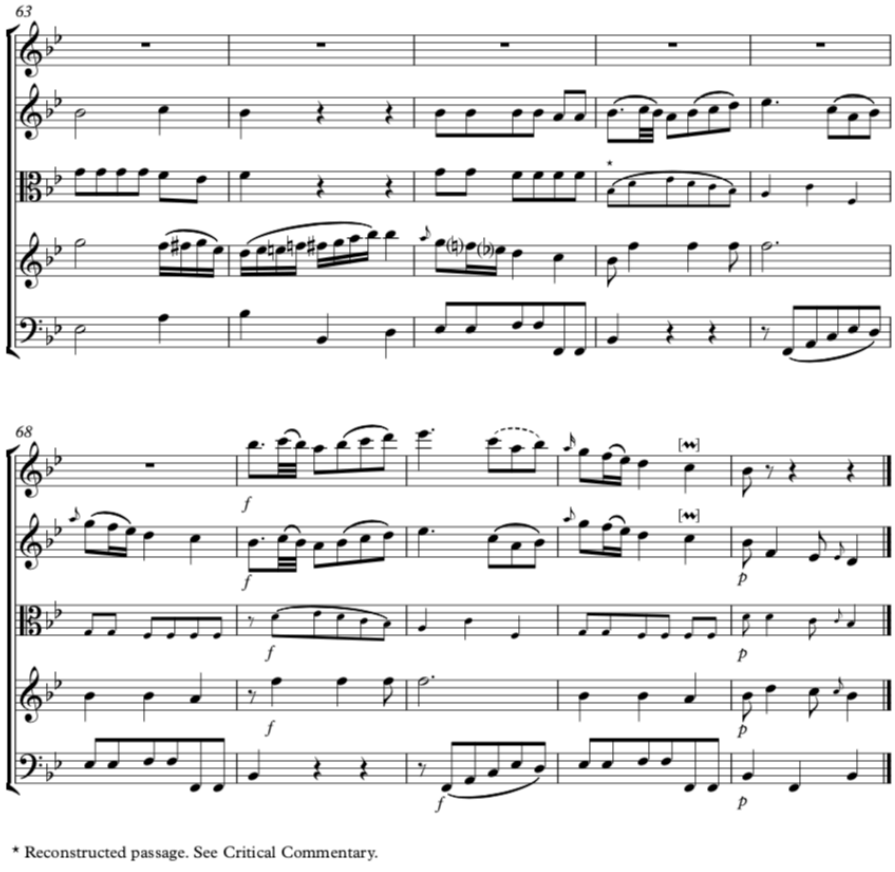


Figure 6.13. Reconstruction of Quintet No. 6, Adagio, bars 66-72 (viola part).

Chapter VII

Performance Practice

When performing a piece, regardless of the period it was written, performers look for information about the composer and the context of the piece. Performers want not only to understand the writing, but also find inspiration. An example is contemporary pieces, where a performer needs to delve into the composer's writing, which is so different from one to another. Luckily, composers often provide an explanation of the special symbols they use. When dealing with repertoire prior to the nineteenth century, however, this explanation is not included with the piece. The writing, less detailed than today, requires a general knowledge from the performer that has been lost or, at least, modified by the passage of time. Performers are now aware of this lack of information in the score thanks to performers and musicologists in the twentieth century who immersed themselves in the different early music repertoires and cultures. Extant instruments, musical treatises, iconography, and documents of different natures—inventories, descriptions of festivities, etc.—guided them in the attempt to recreate the way this repertoire could have been performed.

Performers now have access to many helpful sources for interpretation when approaching a musical piece from the eighteenth century like the Quintets, G 437-442. Paying attention to the performance conventions of the time is called Historically Informed Performance (HIP). There is not a truth or definitive HIP, just as there is not a definitive critical edition. It is always a work in progress that will develop and change from one performance to another. Ultimately, the performers, the owners of the interpretation, choose which criteria and concepts to follow according to their visions.

While preparing the critical edition of the Quintets G 437-442, I performed each of the quintets in concert focusing on a HIP. The goal of this chapter is to share my experience and vision for the quintets with the reader. I will first discuss the choice of instruments. I then examine how to perform the main articulations found in the pieces as well as ornaments, special dynamics, and tempo markings. I give my interpretation of the works, referring to sources and repertoire of the time.

Assuming these pieces are by Luigi Boccherini, I recommend reading Italian sources in addition to the main musical treatises by J. Quantz, C.P.E. Bach, and L. Mozart. I also consulted the treatises by Geminiani, Tartini, and Cambini. The latter happened to play in a string quartet with Luigi Boccherini during his early career in Italy.[76] It is the first documented quartet. Among the secondary sources on baroque and classical performance practice, the works of Frederick Neumann, Robert Donington, and Clive Brown stand out. The three books are organized by topics—phrasing, articulation, or dynamics, for example. For each of the topics discussed, the authors discuss the information found in countless primary sources from the time period: musical treatises, letters, documents, etc.

The goal here is not to provide every source discussing the studied topics but to cite the ones that I have found more relevant for my interpretation. I do not aim to write a HIP essay but to introduce performers to sources that will enrich their knowledge and interpretation of the repertoire.

1. Instruments

1.1. Instrumentation of the Quintets

As discussed in chapters IV and V, the cello solo part of Quintet No. 6—added to the pre-existing five quintets—states that the cello part could be performed by a second violin. This, along with the fact that the part is written in treble clef throughout the quintets, has brought some scholars to believe that they are meant for two violins, viola, and cello.[77] I

[76] Jaime Tortella, *Boccherini: Un Músico Italiano En La España Ilustrada* (Madrid: Sociedad Española de Musicología, 2002), 21. The string quartet, formed by Filippo Manfredi, Pietro Nardini, Giovanni Giuseppe Cambini, and Luigi Boccherini, performed in the North of Italy for six months in 1765.

[77] Yves Gérard and Germaine De Rothschild, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, New York: Oxford University Press, 1969), 486-490.

have performed the quintets with either instrument playing the cello solo part. Both the cello and the violin can do it perfectly; however, the quintets are more interesting in timbre and color with a cello performing the part. I encourage players to perform the Six Quintets, G 437-442 with flute, violin, viola, and two cellos. The instrumentation is unusual, which gives the ensemble added originality. Even so, it is important to note that substitutions were usual in the eighteenth century.[78] The instrumentation can ultimately depend on the players available for the occasion.

The term *basso,* as previously discussed, does not refer to a specific instrument but to the role of the instrument. Again, it could depend on the instruments available. In the eighteenth century, cellos, violas da gamba, *violones*, double basses, bassoon, keyboard instruments, or plucked instruments were among the main choices to play a *basso continuo* line. Theses quintets, however, have a classical flavor in many aspects. The texture is close to the classical string quartet and the bass has no figures.[79] In this context, I would discard the polyphonic instruments. Among the monophonic ones, the cello seems the most suitable for Italian music—if the quintets can be considered Italian—and easily blends with the rest of the ensemble. Double bass could be an option, too. However, the gap from the viola might be too big, and result in poor sound in the ensemble.

1.2. Modern Instruments versus Historical Instruments

The decision to play on modern or historical instruments depends on the players and the instruments available. Both options are legitimate; I encourage players to experiment performing on historical instruments in order to discover a different timbre, flavor, and

[78] Robert Donington, *The Interpretation of Early Music*, rev. ed. (New York/London: W. W. Norton Company, 1992), 503.

[79] There were, however, many unfigured bass lines supposed to be played by a keyboard or plucked instrument.

experience. Surprisingly, the music is not harder to play. Some passages simply feel more natural and easy on the instruments that the composer had in mind while composing.

The date of composition of the quintets is unknown; they can be situated in the last quarter of the eighteenth century by referring them to the other works for flute by Boccherini. Indeed, Boccherini writes one set of six divertimenti (with flute) in 1773 and two sets of six flute quintets in 1774. There is another known set of quintets from 1795. These are probably intended for the oboe, however, and the flute was added as an alternate in the edition.

By 1774 the pre-classical, one-keyed flute was still in use. It looks like the baroque flute, but the bore is more conical, which produces a brighter and the easier high register so necessary in the classical period. The standard pitch for that period was established as A 430 hertz.

By the 1750s, English makers started to progressively add more keys to the flute in order to improve the intonation and veiled sound of the forked fingerings of the one-keyed flute. This invention did not arrive on the continent until the 1780s.[80] As it happens with every new invention, it took a while for the use of the new flute to become generalized, and for a long time the one-keyed flute was still in use alongside keyed flutes.

According to a study of the Spanish press done by Vaquero Marín, the maker Fernando Llop was already advertising his one-keyed and six-keyed flutes in Madrid in 1785.[81] This evidences the use of both types of flutes by that date. Therefore, playing the quintets on either kind of flute is appropriate. If performers want to be certain and avoid an

[80] Ardal Powell, *The Flute* (New Haven/London: Yale University Press (Yale Musical Instruments Series), 2002), 111, 119.

[81] Olalla Martín Vaquero, "La flauta y su repertorio en la prensa madrileña en el s. XVIII" (master's thesis, Universidad de Salamanca, 2008), 104.

anachronism, they should opt for the one-keyed flute. I have performed the quintets with both the one-keyed and the eighth-keyed flutes, and they both work easily. However, the use of the keyed flute for Quintet No. 6, in B-flat major, is definitely helpful. Because Quintet No. 6 was added later, it makes sense to use a change of instrument for its interpretation.

String instruments underwent a less radical change during the eighteenth century. Apart from the technical aspects of execution, string instruments looked similar to modern instruments and played on gut strings during the whole century. The most evident transformation took place in the bow. At the end of the century, bows generally followed Tourte's design and tended to be longer and inwardly curved.[82] This kind of bow helps with classical articulation; a shorter and outwardly curved bow would also be suitable.

2. Articulation

There are three main types of articulations in the six quintets: slurs, staccato dots, and wavy lines. As discussed in the previous chapter, slurs are the most used articulations. They are present in almost every phrase. A special articulation stands out: the composer often slurs two or more repeated notes. On string instruments, these notes are played in the same bow stroke with very little interruption.[83] On flute, Quantz, suggests to gently articulate the slurred repeated notes with air.[84] Another more modern option to imitate this

[82] Robert Donington, *The Interpretation of Early Music*, rev. ed. (New York/London: W. W. Norton Company, 1992), 532-533.

[83] Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 205.

[84] J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 82.

effect is to gently articulate the slurred repeated notes with syllable "du" without stopping the air.

The wavy line symbol appears in the second movement of Quartet 4, G 440 only, always on accompanying repeated notes (five or more eighth-notes in triplets) and generally in a *piano* dynamic (e.g., *sottovoce* in bar 1). This articulation is only specified in the first bar; it should be applied to every similar passage (eighth-note triplet on a repeated note). According to Cambini, the execution is similar to the one described for slurs: the performer should play all the notes in a single bow stroke in such a way that the bow never leaves the string and gives a small *coup* (stroke) so that every note vibrates.[85] Neumann describes the execution as "drawing the bow without interruption while emphasizing individual pitches with a wave-like series of mild pressures and releases that make each pitch stand out in a *portato* manner (the detachment factor) yet connect them in a continuous sound (the legato factor)."[86]

Staccato dots generally indicate a short duration of the notes with separation between them. The degree of shortness depends on the instrument, the context, and the mood of the piece. For string instruments, the type of bow stroke execution is apparently more important than the shortening of the notes themselves.[87]

[85] Giuseppe Maria Cambini, *Nouvelle Méthode, Théorique Et Pratique Pour Le Violon, Diviseé En 3 Parties* (Genève: Minkoff Reprints, 1974), 23.

[86] Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 218.

[87] Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 213.

Moreover, sometimes the staccato dots have an added meaning—canceling the articulation previously used.[88] This is the case in the second movement of Quintet No. 4, G 440, where the staccato dots cancel the bow vibrato articulation marked by the wavy line.

3. Dynamics

While dynamics are indicated, I encourage the performer to add even more nuances when a dynamic is held for a long time. This task was generally left to the performer. Dynamic markings indicate the mood of the passage. The performer should shape the direction of the music.

Terms like *sottovoce*, *a mezza voce*, *forte assai*, *rinforzando*, or *calando* might need some explanation. *Sottovoce* is commonly written in two words—*sotto voce*—in other sources. Originally meaning "with a low voice," it is often equated to a *pianissimo*, a very soft dynamic.[89]

A mezza voce, according to Brown, is sometimes understood as *mezzo forte* or even occasionally as *forzato*.[90] It appears only twice in Quintet No. 6. I suggest the first meaning, since no *mezzo forte* is present throughout the quintets.

[88] Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 226.

[89] Loukia Myrto Drosopoulou, "Dynamic, Articulation, and Special Effect Markings in Manuscript Sources of Luigi Boccherini's String Quintets" (PhD diss., University of York, 2008), 109, accessed November 11, 2017, ProQuest Dissertations & Theses.

[90] Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 61.

Forte assai can be translated as "very loud." I classify it as in between *forte* and *fortissimo*. It was usual to see the term *assai* accompanying dynamics in Boccherini's music.[91]

Abbreviated as *rinf*., the term *rinforzando* is written as a synonymous to *crescendo* in many contexts. It progressively tended to be used as a more intense *crescendo* in short groups of notes. Some composers even employed it as an accent on a single note that was smoother than the *sforzando*.[92] Le Guin nuances that meaning of the word in Boccherini's music and defines it as a long swell, similar to a *messa di voce*.[93] *Rinforzando* and *crescendo* are both employed in Quintet No. 6, which suggests that they have different meanings. In addition, the *rinforzando* appears only in the flute part on a low register B-flat, dotted half-note. I suggest performing it as an accent or, even better, as a swell because it would be more effective on a historical flute, which has a weak low register. Playing a *rinforzando* on a low B-flat with a one-keyed flute is challenging and less effective. Using a multi-keyed flute to perform Quintet No. 6 would be easier.

By comparison, there is the term *calando*, which can be synonymous to *diminuendo* but can also imply a small ritardando.[94] The term appears twice in Quintet No. 3. In both cases, all the voices play in parallel motion right before a cadence. It is reasonable in this context to have both ritardando and *diminuendo* implied by *calando*. Furthermore, in the second

[91] Loukia Myrto Drosopoulou, "Dynamic, Articulation, and Special Effect Markings in Manuscript Sources of Luigi Boccherini's String Quintets" (PhD diss., University of York, 2008), 105, accessed November 11, 2017, ProQuest Dissertations & Theses.

[92] Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 87.

[93] Loukia Myrto Drosopoulou, "Dynamic, Articulation, and Special Effect Markings in Manuscript Sources of Luigi Boccherini's String Quintets" (PhD diss., University of York, 2008), 116, accessed November 11, 2017, ProQuest Dissertations & Theses.

[94] Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 62.

movement, the term appears accompanied by *a piacere* in the bar right before a written cadenza for the flute, violin, and cello. A ritardando that is even more amplified, together with a *diminuendo*, sounds plausible.

As mentioned in chapter V, it is surprising to find hairpins in only the second movement of Quintet No. 1. One-bar long, they appear in just the cello solo part. The first time, the two hairpins occur in a row in bars 8 and 9 with the same three repeated notes. I think the *diminuendo* should not be two-bars long but should start again in bar 9 instead. Looking at the music, it implies a sort of stress on the first note of the hairpin. This is true again in bar 84, where the hairpin coincides with a B natural, a harmonically stressed note.

4. Ornamentation

4.1. Appoggiaturas

Appoggiaturas are among the most essential embellishments according to C.P.E. Bach and Quantz.[95] They are present throughout the six quintets; the writing, however, is not precise. They frequently do not have a head. Such imprecise writing could indicate that the pitch of the appoggiaturas was obvious to the performer of the time. There are two main types: the ones approached from the note above the following note, called *superior appoggiaturas* by Geminiani, and the ones approached from the below, *inferior appoggiaturas*.[96]

[95] Bach, Carl Philipp Emanuel*, Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton & Company, 1949), 87; J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 91.

[96] Francesco Geminiani, *A Treatise of Good Taste in the Art of Musick* (London: [the Author], 1749), 2.

In the quintets, the writing of the appoggiaturas tends to be more precise when it an inferior appoggiatura or when it is in a group of grace notes. One hypothesis is that exceptions—appoggiaturas from below—are more accurate in the writing because the norm— appoggiaturas from above—was taken as a given and their writing was therefore less precise. Most of the appoggiaturas come from above the note they precede.

According to Quantz, the preceding note dictates whether the appoggiatura should come from above or below. If that note is either one or two steps higher than the following note, then it should be approached from above. If the note is lower, it should be approached from below.[97] In the edition, all of the appoggiaturas pitches have been reconstructed in the score according to this rule, unless the writing indicated differently, and notated in the critical commentary. Appoggiaturas are always slurred to the following note.

The real issue for the performer is the length of the appoggiatura and whether it should be played before the beat or on the beat. The manuscript parts show two different types of grace notations—eighth-notes and sixteenth-notes. However, the writing is not meaningful and does not correspond with a specific type of appoggiatura. In fact, Quantz warns about this in his treatise, "It is of little importance whether they have one or two crooks".[98] The performer should decide whether to play a short or long appoggiatura according to the context.

[97] J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 92.

[98] Ibid., 91; Carl Philipp Emanuel Bach*, Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton & Company, 1949), 87. C.P.E. Bach, on the contrary, advocates for a writing the appoggiaturas in real length; however, it clearly does not apply to the Quintets G 437-442.

4.1.1. Long Appoggiaturas

A long appoggiatura, played on the beat, is always a dissonant note resolving to a consonant one. According to Quantz and Tartini, among other sources, the long and sustained appoggiatura takes either half the duration of the note it precedes or two thirds when following a dotted note.[99]

When followed by a rest, the appoggiatura should take the whole value of the following note and the following note takes the value of the rest.[100] This rule is applicable in the quintets, Examples include bars 76—the end of the exposition—and 159—the end of the movement—in the first movement of Quintet No. 1 and bar 101 at the end of the second movement of Quintet No. 3. Long appoggiaturas should be played with a swell.[101]

4.1.2. Short Appoggiaturas

The most characteristic example of short appoggiaturas are the *tierces coulés*, also called passing appoggiaturas. When several notes of the same value descend in thirds, the appoggiaturas in between are to be played short and before the beat.[102]

Tartini extends the rule to the rest of the descending intervals, to descending scales, and to any appoggiatura before notes of the same value.[103] The latter should be short to

[99] J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 95; Guiseppe Tartini and Sol Babitz, "Treatise on Ornamentation," *Journal of Research in Music Education* 4, no. 2 (1956): 77-78.

[100] J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 96.

[101] Ibid., 93.

[102] Ibid.

[103] Guiseppe Tartini and Sol Babitz, "Treatise on Ornamentation," *Journal of Research in Music Education* 4, no. 2 (1956): 80.

avoid altering the rhythm and expression.[104] In fact, Leopold Mozart also considers the passing appoggiatura to be before the beat in an ascending scale.[105] C.P.E. Bach, by contrast, states that passing appoggiatura should be played with a more tender expression, on the beat, and for the duration of one third of the main note in slow movements.[106]

Additionally, Quantz states that appoggiaturas before shakes that create dissonances with the bass—such as augmented fours, diminished fifths, sevenths, or seconds—should be played short "to avoid transforming dissonances into consonances."[107]

C.P.E. Bach adds many more scenarios where a grace is to be played short: before quick notes, before repeated long notes, and before syncopated, tied, or slurred passages, for example.[108] In order to preserve the original rhythm, an appoggiatura should be played short before triplets. If the appoggiatura forms an octave with the bass, the player should perform it short to avoid the "emptiness" of the interval.[109]

The duration of the appoggiaturas is one of the most extensive topics in early music. There are many different examples as well as exceptions. I have presented the main and easiest rules; however, theorists also disagree about the rules. I suggest looking at the

[104] Ibid., 78.

[105] Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing* (London, New York: Oxford University Press, 1948), ch. IX, §18, 177.

[106] Carl Philipp Emanuel Bach*, Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton & Company, 1949), 92.

[107] J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 96.

[108] Carl Philipp Emanuel Bach*, Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton & Company, 1949), 91.

[109] Ibid., 92.

harmony—a long appoggiatura should be dissonant—the tempo, and character of the passage before deciding.

4.2. Trills

Trills are usually indicated by two different signs in the manuscript, each of them corresponding to one copyist. Both symbols were common at the time. Domenico Scarlatti, for example, used both interchangeably.[110]

Trills are mainly to be executed from the upper note, in accordance with Cambini, Geminiani, and Tartini.[111] Neumann observes that other Italian sources suggest that the trill often started on the main note.[112] This does not seem to be the case here since many times the appoggiatura from above is actually indicated in final cadences.

Terminations, or *nachschlags*, are not written out. Performers should end final trills with a termination, according to Cambini.[113] Tartini provides two main ways of ending a trill in a final cadence (see fig. 5.1).[114]

[110] Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 398.

[111] Giuseppe Maria Cambini, *Nouvelle Méthode, Théorique Et Pratique Pour Le Violon, Diviseé En 3 Parties* (Genève: Minkoff Reprints, 1974), 24; Francesco Geminiani, *A Treatise of Good Taste in the Art of Musick* (London: [the Author], 1749), Examples of the element of playing and singing in a good taste 1 and 2; Guiseppe Tartini and Sol Babitz, "Treatise on Ornamentation," *Journal of Research in Music Education* 4, no. 2 (1956): 81-82.

[112] Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 403.

[113] Giuseppe Maria Cambini, *Nouvelle Méthode, Théorique Et Pratique Pour Le Violon, Diviseé En 3 Parties* (Genève: Minkoff Reprints, 1974), 24.

[114] Guiseppe Tartini and Sol Babitz, "Treatise on Ornamentation," *Journal of Research in Music Education* 4, no. 2 (1956): 82.

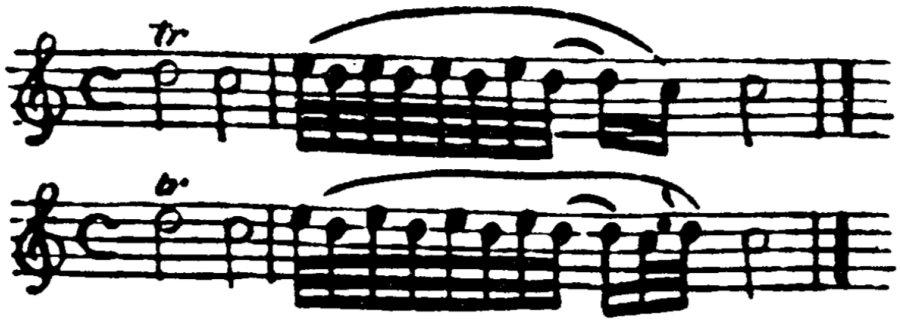


Figure 7.1. Example from the Treatise on Ornamentation by Giuseppe Tartini.

This information supports Quantz, who states that a trill should always have a preparation—an appoggiatura from above or below—and a termination, even when not indicated.[115]

4.3. Fermatas

According to C.P.E. Bach, fermatas are marked in three different places: on the note next to the last note, on the last notes, and on the rest after the last note. When situated on the rest after the last note, mainly in allegro movements, they should not be embellished. The other two types, often appearing in slow movements, must be embellished. It should be the most decorated moment of the movement.[116] There are fermatas where a small cadenza should be improvised in the first movement of Quintet No. 3, the second movement of Quintet No. 4 , and the second and third movements of Quintet No. 5.

[115] J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 103.

[116] Carl Philipp Emanuel Bach*, Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton & Company, 1949), 143-145.

According to Türk, the embellishments should be in the character and harmony of the beat and should not be long.[117]

There are examples of different types of fermata embellishments in the Quintets G 437-442. Quintet No. 1 has a small written embellishment in the third movement, and Quintet No. 3 has a long cadenza for three solo instruments—flute, violin, and cello—in the second one.

4.4. Extemporaneous Ornamentation

Slow movements in Italian style, as opposed to French style, have melodies with few graces, so it is the task of the performer to ornament them.[118] It is an art that needs to be practiced. Thus, Quantz dedicates a whole chapter to teach how to embellish little intervals, as was the custom in the sixteenth century. Leopold Mozart also dedicates a chapter in his treatise to ornaments to be improvised.[119]

The slow movements are not the only ones that should be ornamented; Quantz recommends adding appoggiaturas and other small essential ornaments in fast movements as well.[120] This would primarily take place in the repeat. However, C.P.E. Bach warns the

[117] Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 590.

[118] J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 136.

[119] Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing* (London, New York: Oxford University Press, 1948), ch. XI, 203-214.

[120] J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 160-161.

performer that the variation of the melody should be in the same character as the original music and sound as good, if not better.[121]

In this chapter, I have provided basic tools for the performer interested in a Historical Informed Performance of the Quintets. I encourage the reader to delve into the bibliography provided and experiment with the articulation, dynamics, and ornaments explained on either modern or historical instruments. Playing with modern instruments should not be in conflict with Historical Informed Performances.

[121] Carl Philipp Emanuel Bach*, Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton & Company, 1949), 165.

Conclusion

The critical edition of the Six Quintets, G 437-442 attributed to Luigi Boccherini is the main goal of the dissertation. The objectives of such an edition were twofold: to provide score and parts to performers and to provide information about the music and the manuscript that might eventually help in the study of the authorship of the quintets.

I have provided an overview of the period during which the manuscript may have been written and the place where it was found. Since the Six Quintets, G 437-442 are historically attributed to Luigi Boccherini, a study of his life and compositional style is included.

There is access to only one source of these six quintets for flute, violin, cello solo, viola, and bass. This manuscript is located at the Madrid Royal Palace Archive and has been highly manipulated, as made evident by the different inks and handwriting in the manuscript. Moreover, it is a set of parts that are meant for performance, which are not as accurate as scores. They were probably copied in haste for an upcoming performance, one after the other, without double-checking the markings between each part. The clearest sign of this is the articulation markings in the manuscript, which lack precision and consistency.

In fact, in addition to the occasional accidental and rest numbers mistakes encountered, I had to reconstruct two passages in the viola part in Quintets Nos. 4 and 6: a few bars from the cello part were mistakenly copied into the viola part.

Despite studying the watermarks of the paper—a leaf with grapes over the letter V on one side and a fleur-de-lis on a capital M on the other—I have been unable to identify the paper maker. However, it is known that this is not the paper made by the Catalan Romani family in Spain normally used by Boccherini. Examination of the quality of the copy itself and some characteristics markings like *pianissimo* and *fortissimo*, I cannot help thinking that the copyists of this unique source might not have been experienced with writing music. They certainly did not belong to the circle of Boccherini. They could have been working for the Royal Palace or for an unrelated patron and the manuscript was acquired later.

All the quintets have the same structure: three movements—fast-slow-fast—with a characteristic grazioso or theme with variations third movement. Boccherini had a predilection for minuets, absent in this set. The six quintets are in major keys, which was not the norm for Boccherini. All these small details are, however, not conclusive as to the authorship of the quintets. Further research needs to be done to determine if the practice of writing final chords without the fifths, found in these quintets and in Boccherini's music, was specific to Luigi Boccherini or a normal trend in Spain during the second half of the eighteenth century.

There are detailed articulations and dynamics, which happen in Boccherini's music as well. Ornamentation writing in these quintets also matches the style of Boccherini. There are two different types of writings for the appoggiaturas (eighth-notes and sixteenth-notes), but the use is neither consistent nor meaningful. Decisions about performing them as long appoggiaturas or short grace notes will depend on the context and not on the writing. I have provided some guidelines in chapter VII. However, for further information, the performer should refer to the treatises of the time.

The flute, violin, and cello are the solo instruments, but none of them are considered more important than the others. This matches Boccherini's style; he treats every instrument equally. For example, in his other flute quintets included in his catalogue, the flute is never considered to be above the rest of the instruments.

The three solo instruments have virtuoso passages during their solos. They often play the melody in octaves, also typical of Boccherini. The cello part specifically stands out for its high register. The writing definitely points toward Boccherini, and a cello piccolo could have been easily performed the part.

Conclusions about Authorship:

The manuscript was originally bound as a set of five quintets; Quintet No. 6 was later physically pasted in between the last and second to last pages. However, there is a similar style between all six of the quintets. Even if Quintet No. 6 has bigger developments in the fast movements, all of the quintets have the same structure and compositional style. They each feature the flute, violin, and cello as solo instruments with a virtuoso writing in an especially high register for the cello. It is logical to conclude that the same composer wrote the six quintets or that the composer of Quintet No. 6 intentionally copied the style of the previous quintets.

There are other possible composers for these quintets who were well employed during this time in Spain. Referring to the most significant composers, Gaetano Brunetti wrote many string quintets but mainly for two violas instead of two cellos. Few quintets have two cellos, and the style of the first cello is not comparable to Boccherini or to these quintets. Furthermore, Brunetti never wrote chamber music featuring the flute. The Pla brothers wrote for flute, but they were not based in Madrid, and their music normally featured either two flutes and continuo or just flute and continuo. They did not compose in the genre of the string quartet or quintet. It is unlikely that they were the composers of the six quintets.

In conclusion, and despite the differences identified, Luigi Boccherini is still the most likely composer because of the coincidences found in the style. The virtuoso writing for cello in the Quintets, G 437-442 is characteristic of Boccherini. Furthermore, Boccherini is the composer who dedicated more chamber music to the flute and whose works have been preserved in the second half of the eighteenth century in Spain.

In any case, if Boccherini was not the composer, the true composer was someone who knew his style and purposely imitated him.

I present the edition of the Six Quintets, G 437-442 as a valuable repertoire with the intention that it will become known among performers and scholars and that more information on the authorship will eventually be discovered.

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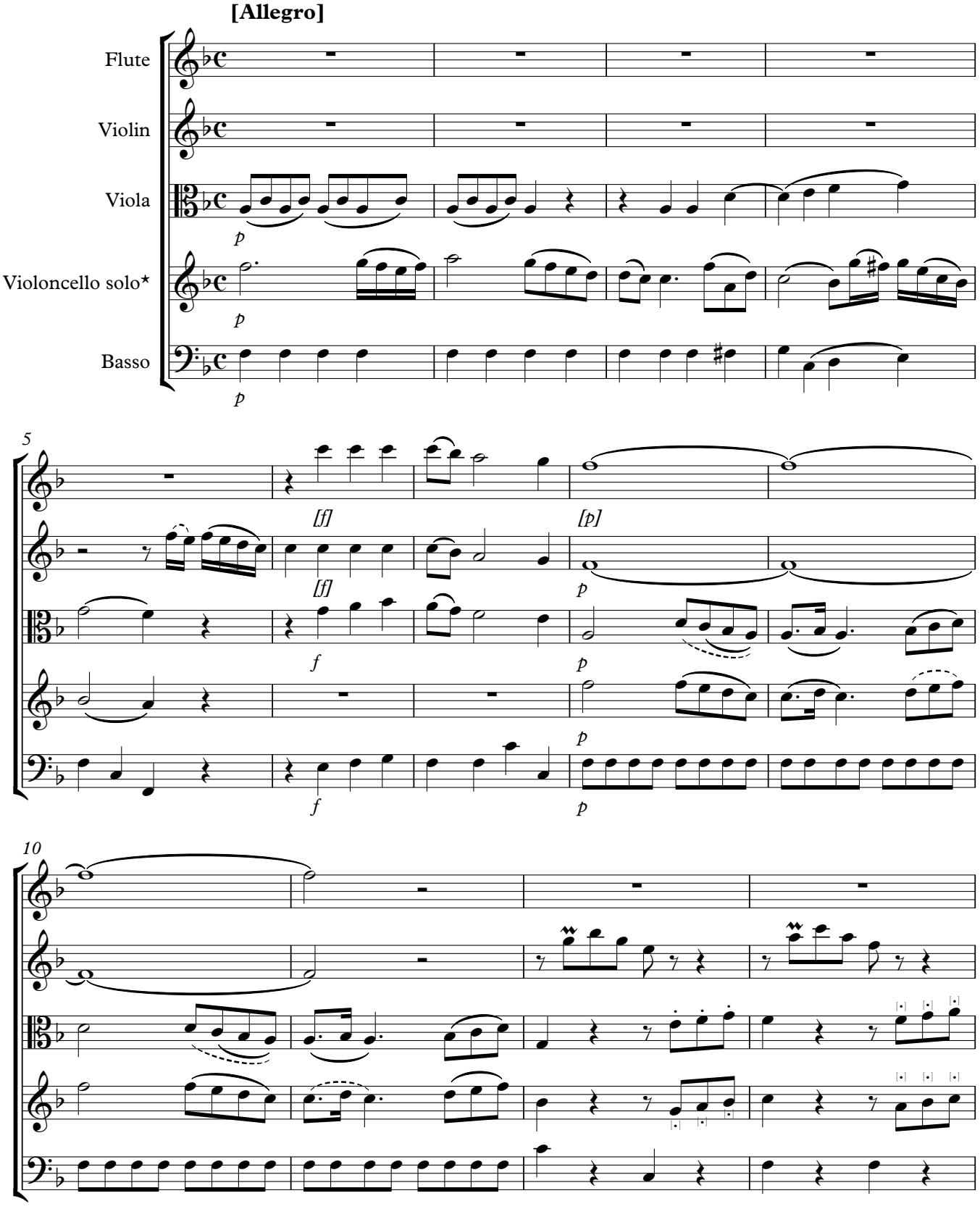
Appendix A

Score of the Six Quintets for Flute and Strings, G 437-442 Edited by Gemma Goday

Quintet No. 1 for Flute & Strings

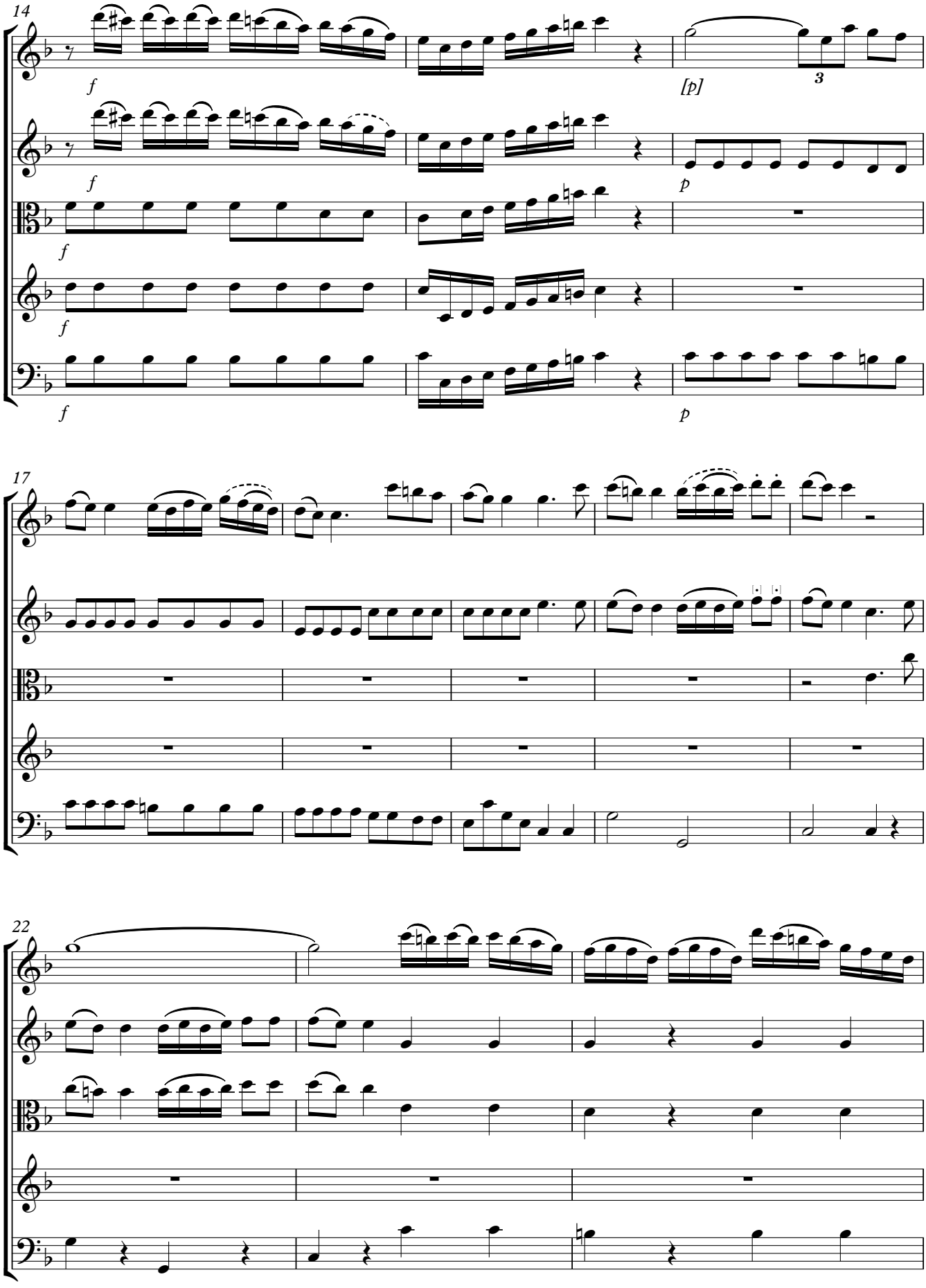
G 437

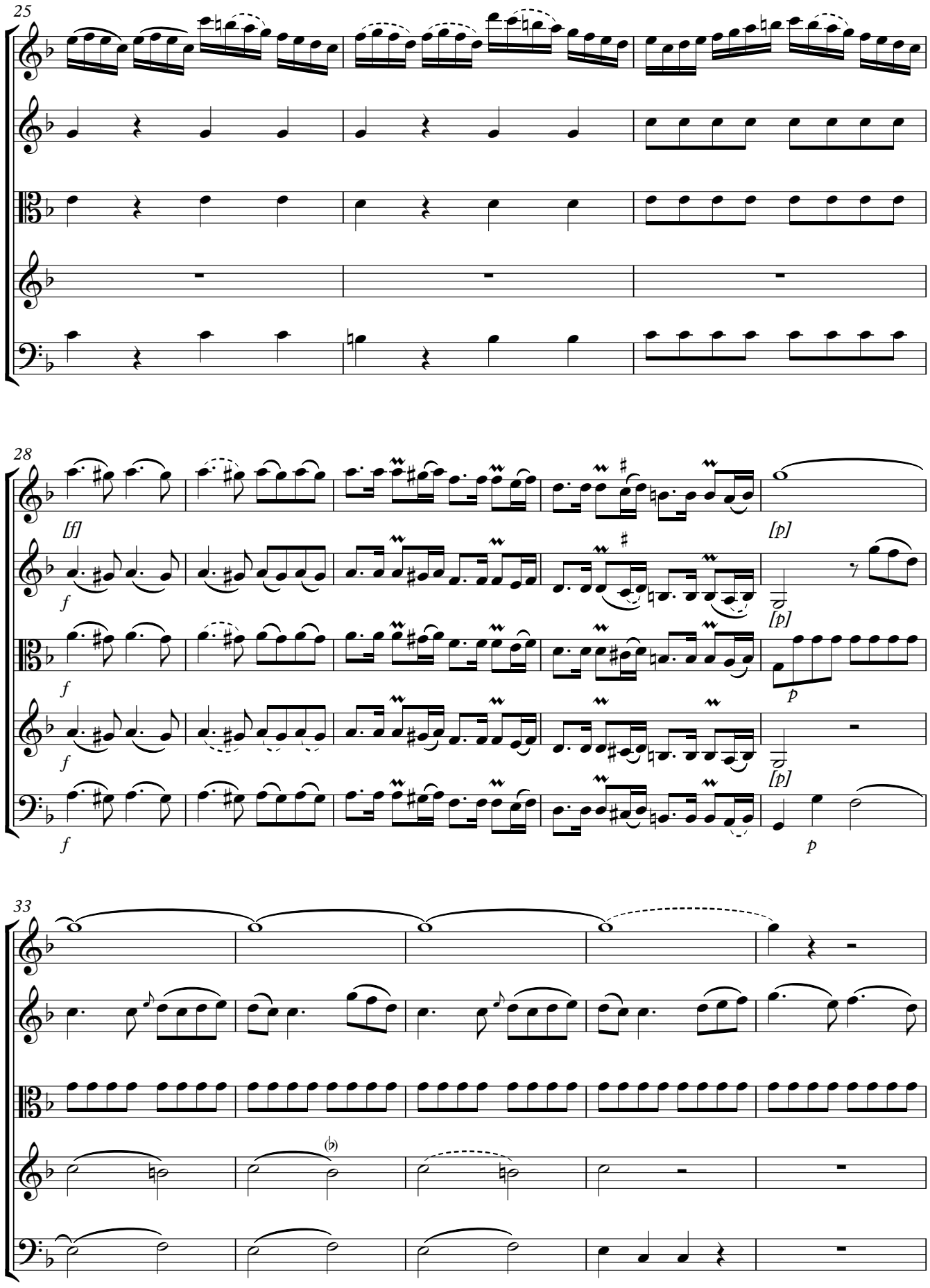
Luigi Boccherini (attrib.)
Edited by Gemma Goday



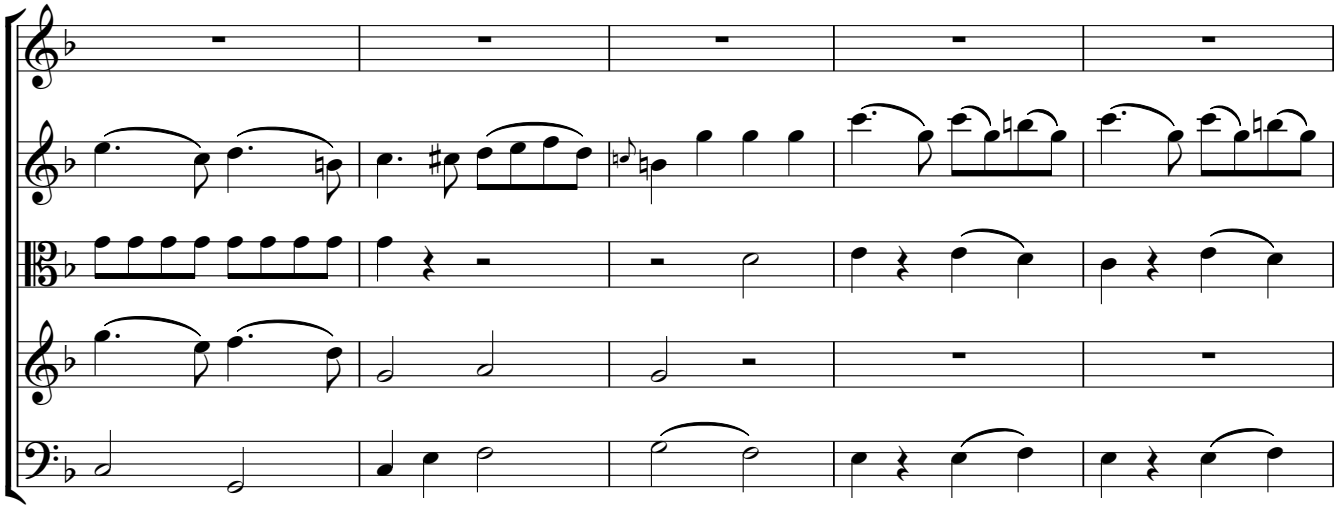
© 2019 by Gemma Goday

*The cello should sound an octave lower.


14
f
[p]
3
p
17
22


25
28
[ff]
f
[p]
p
33

38



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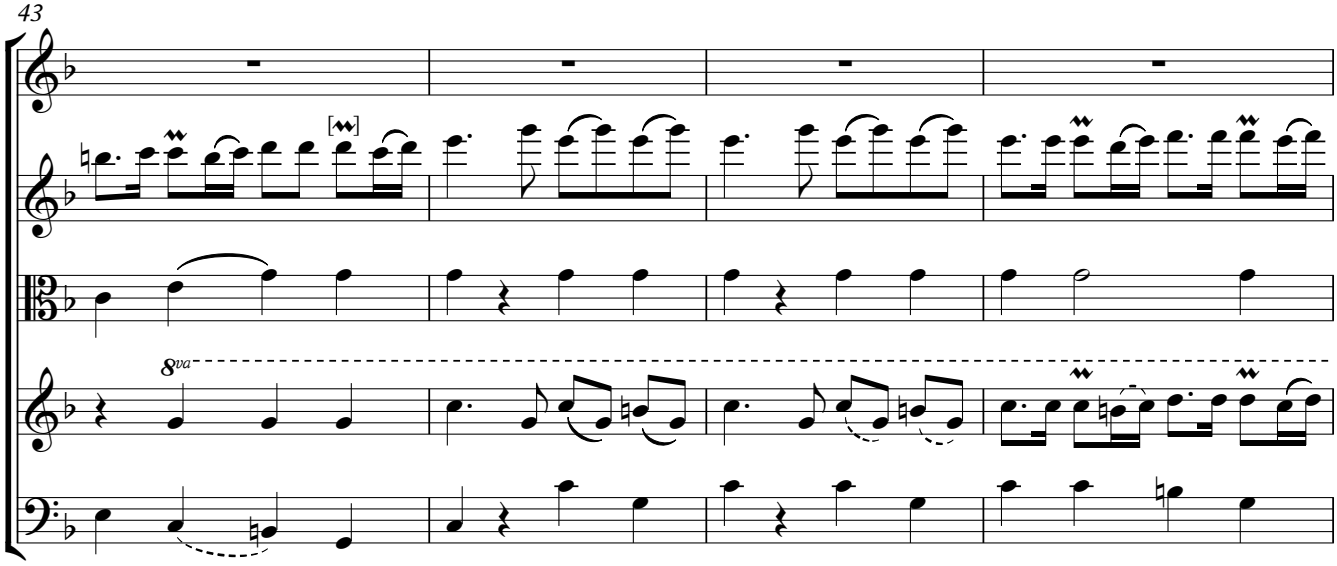

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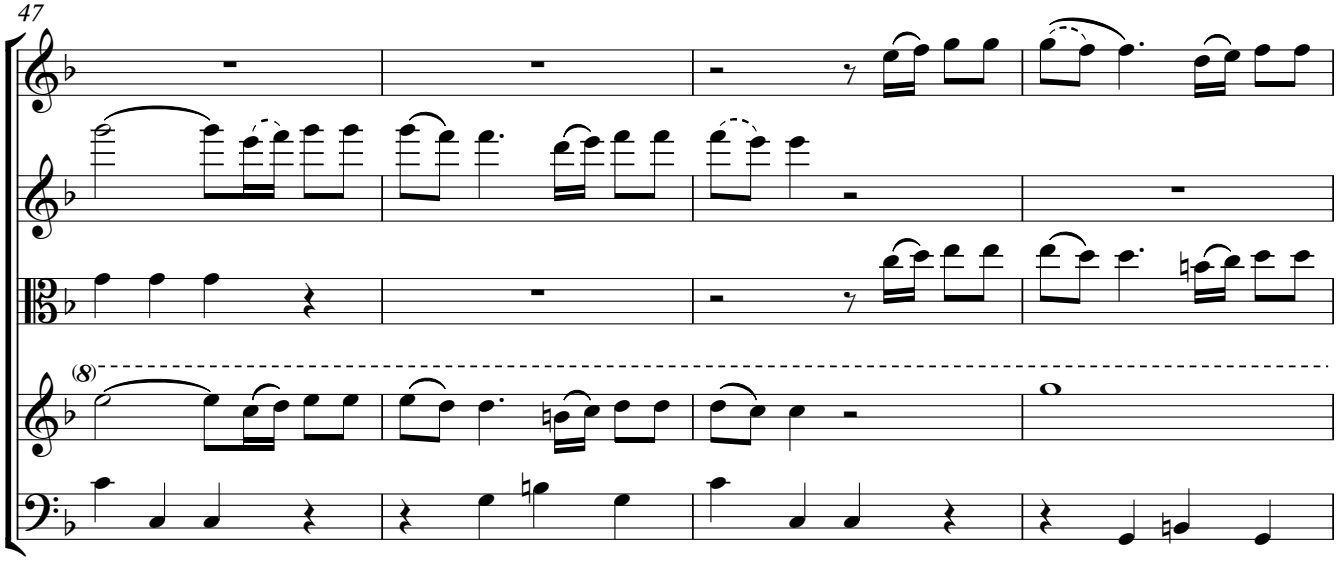

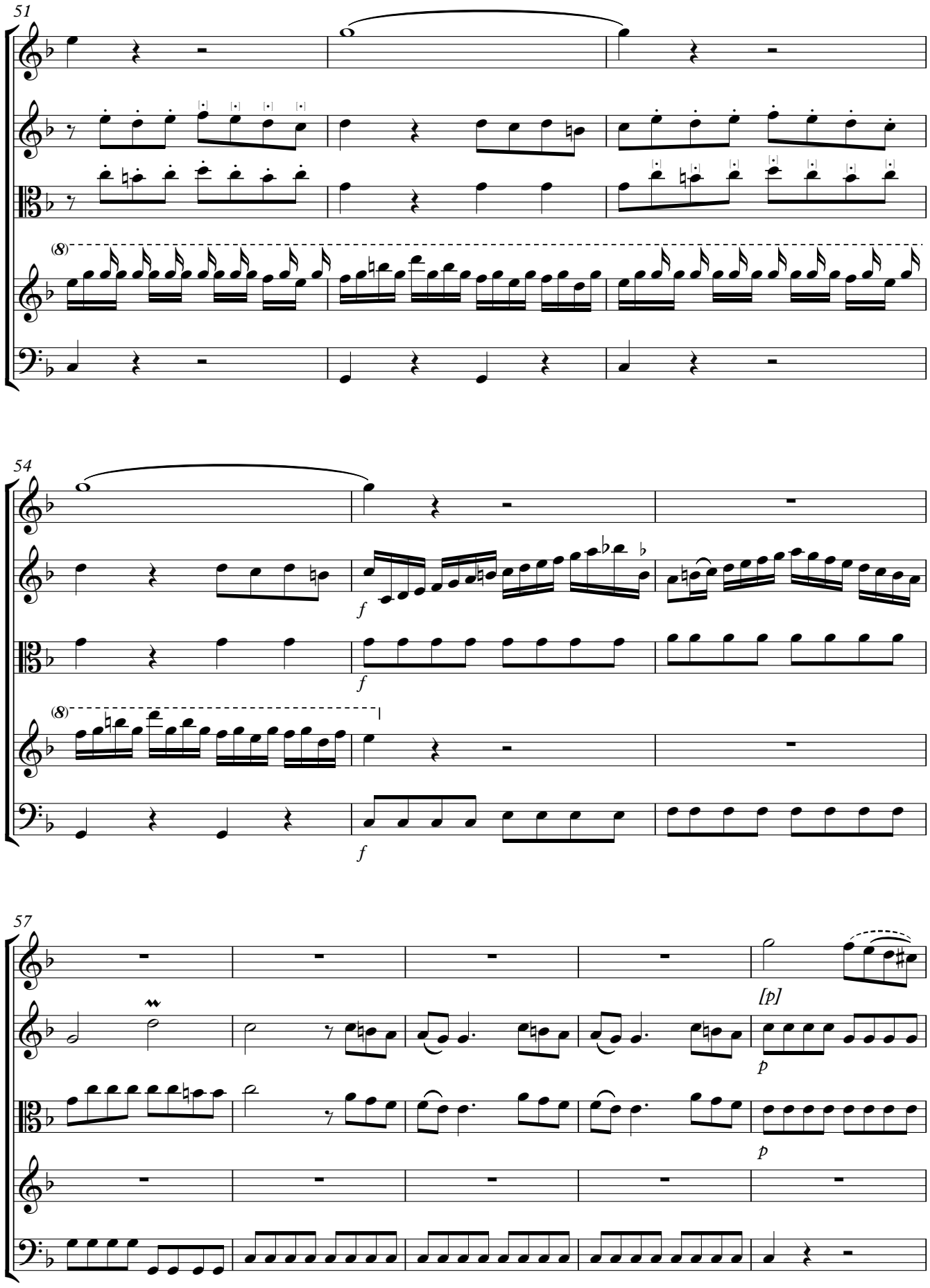
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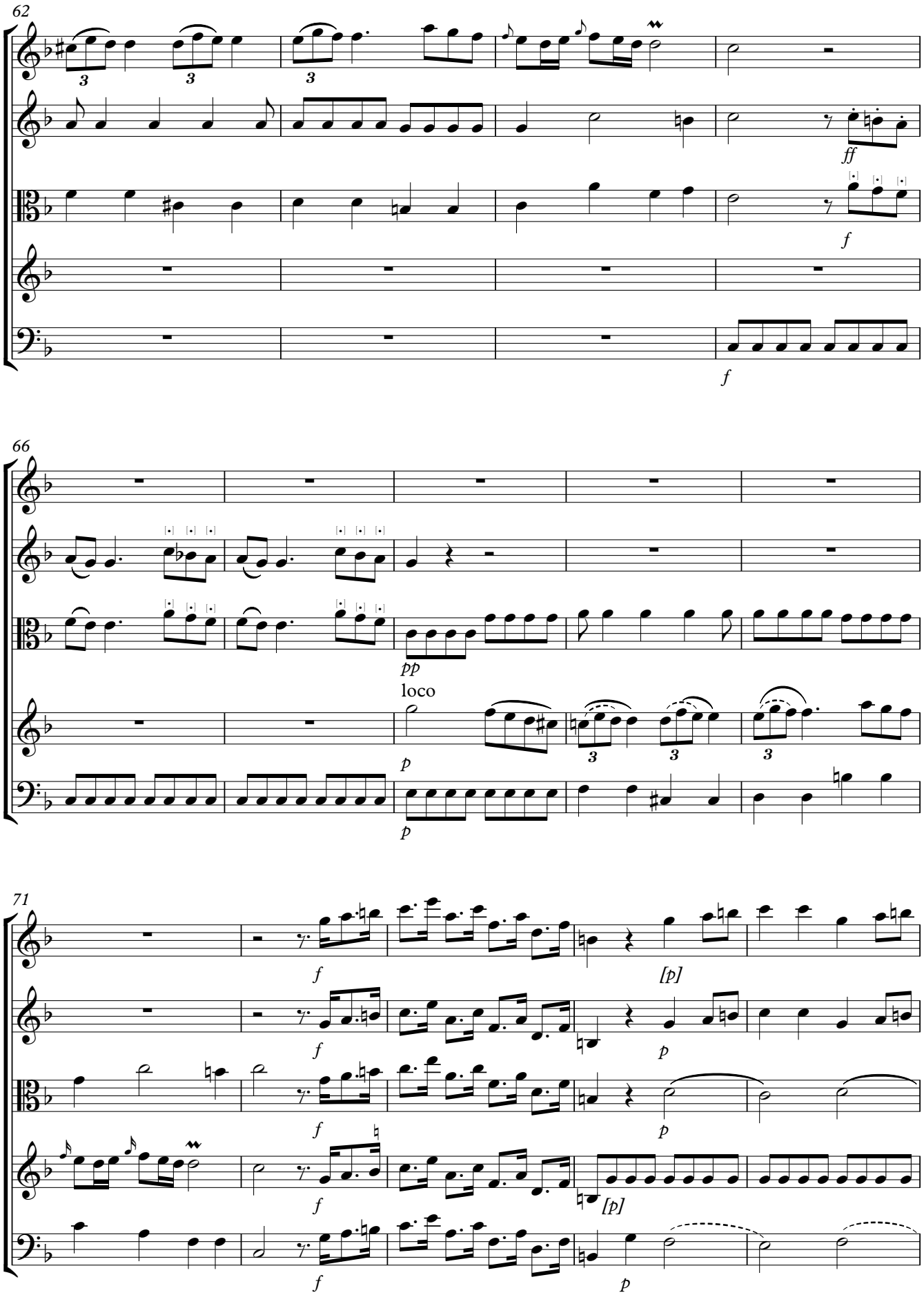
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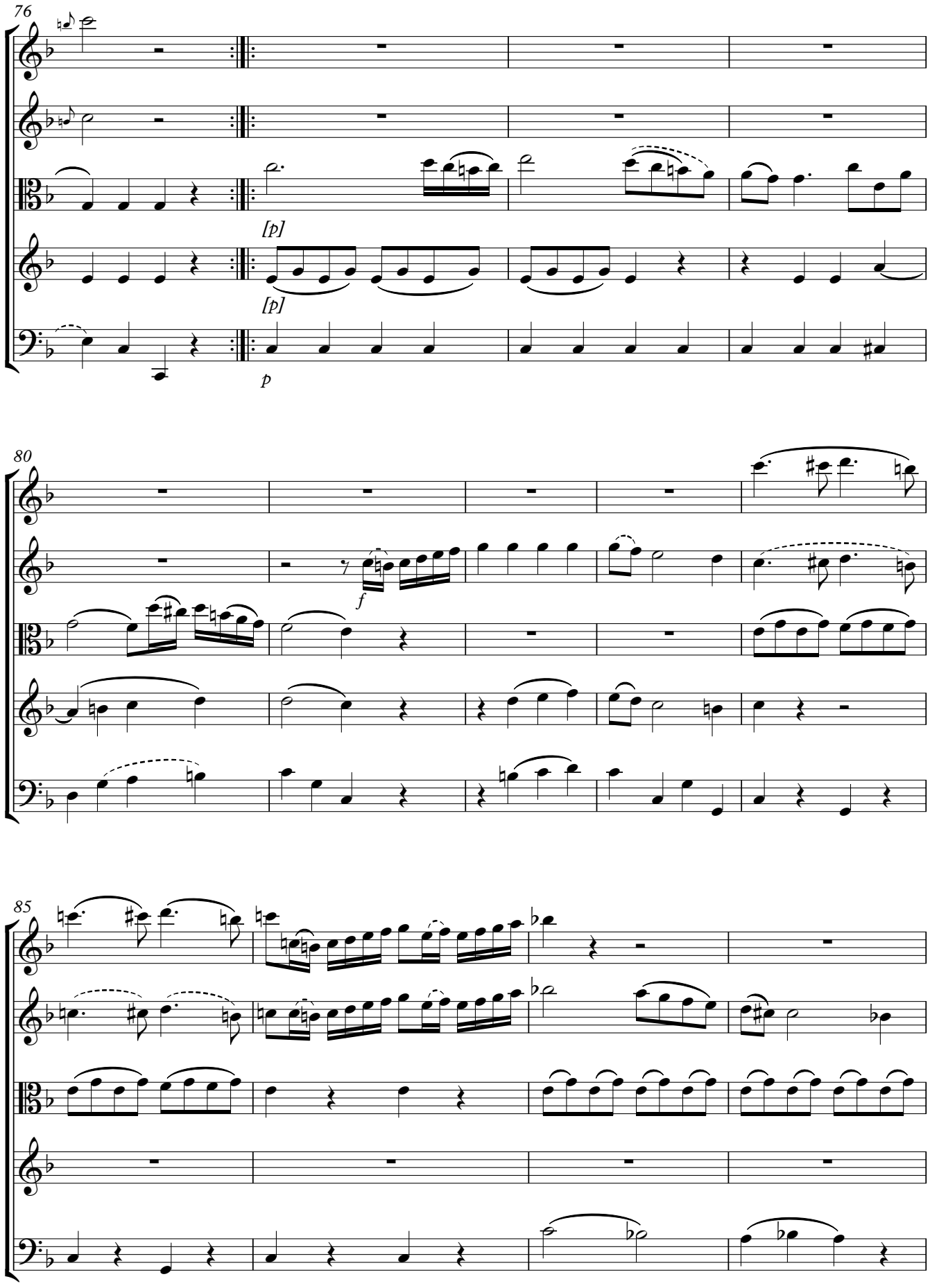
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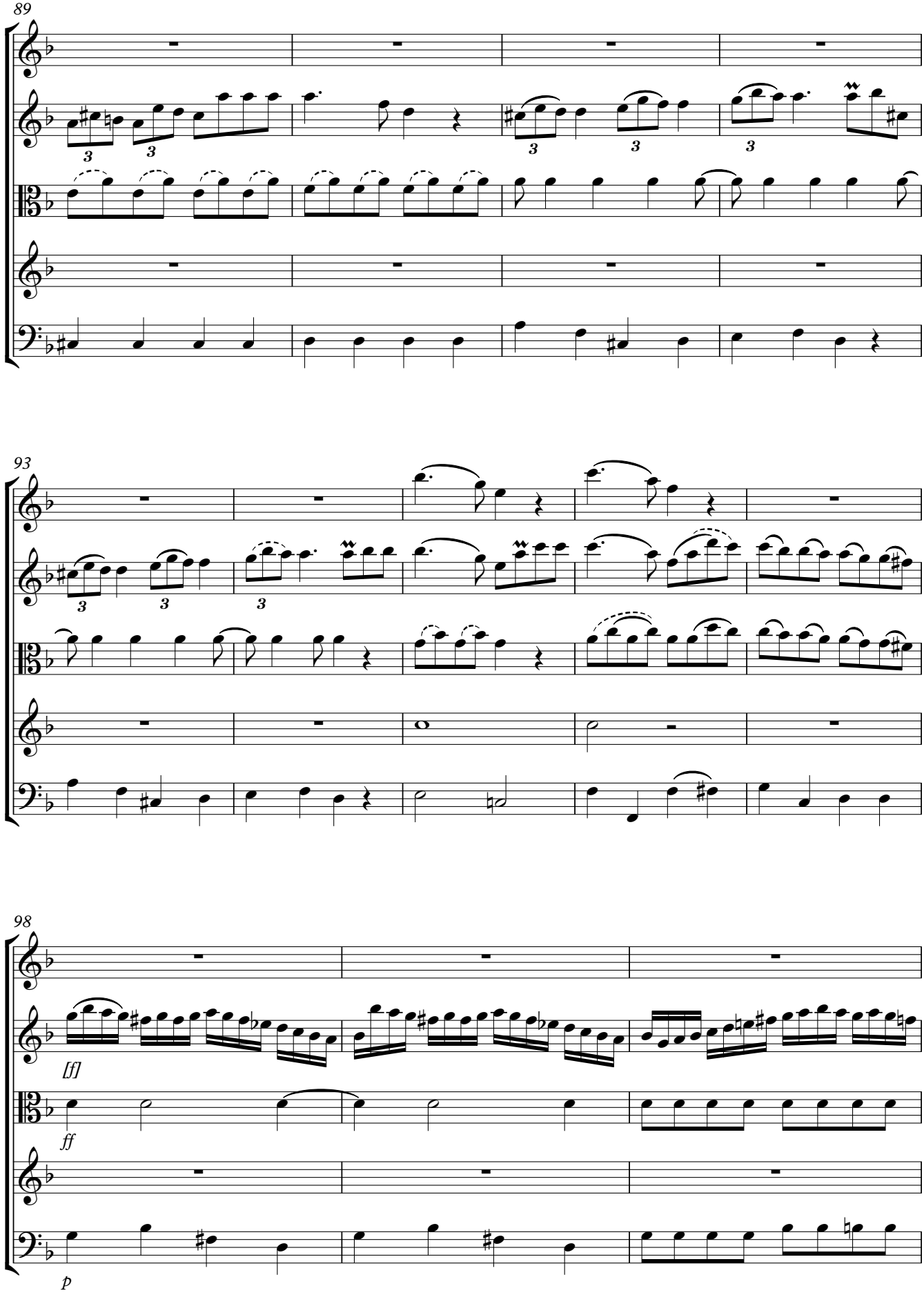
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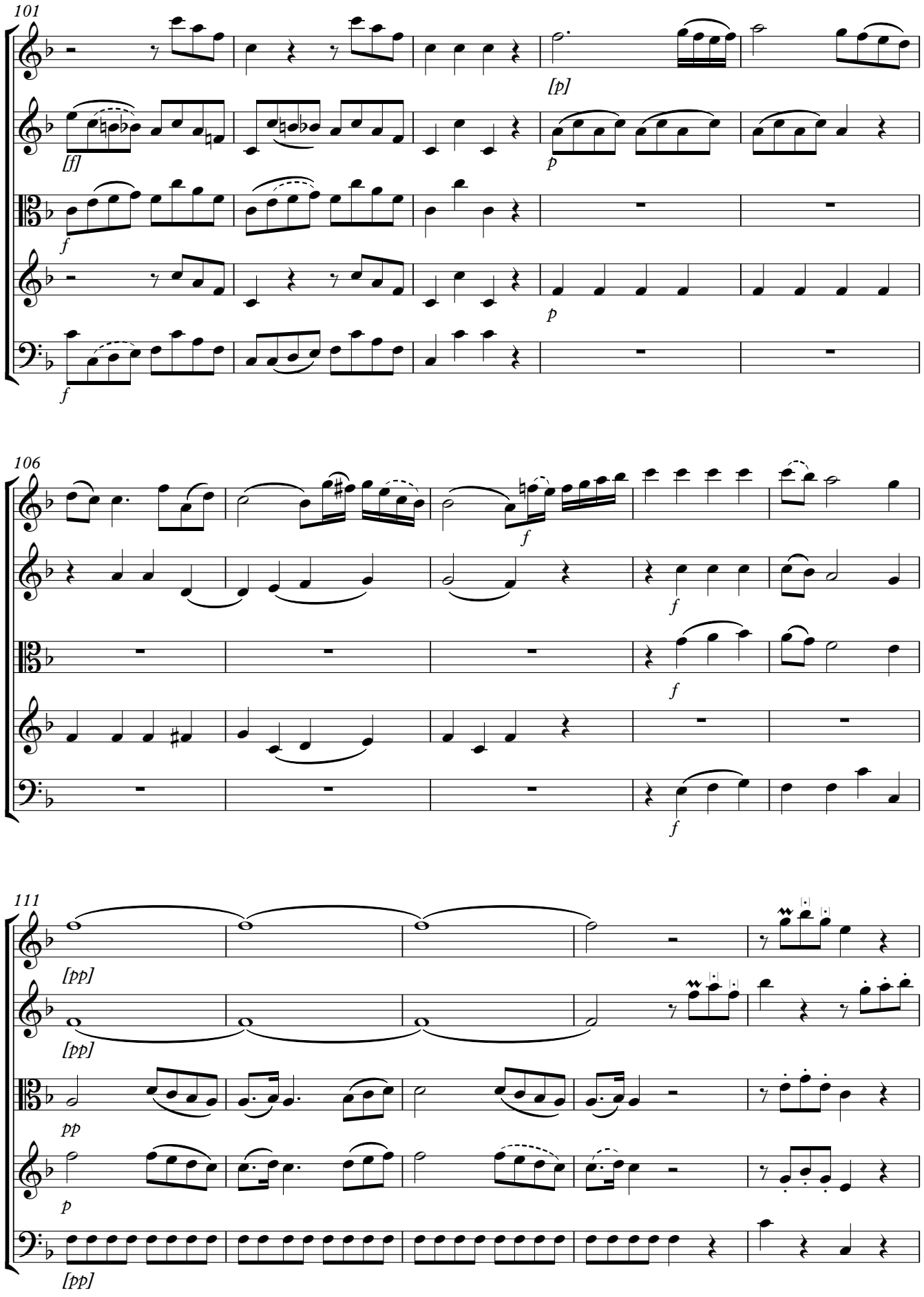
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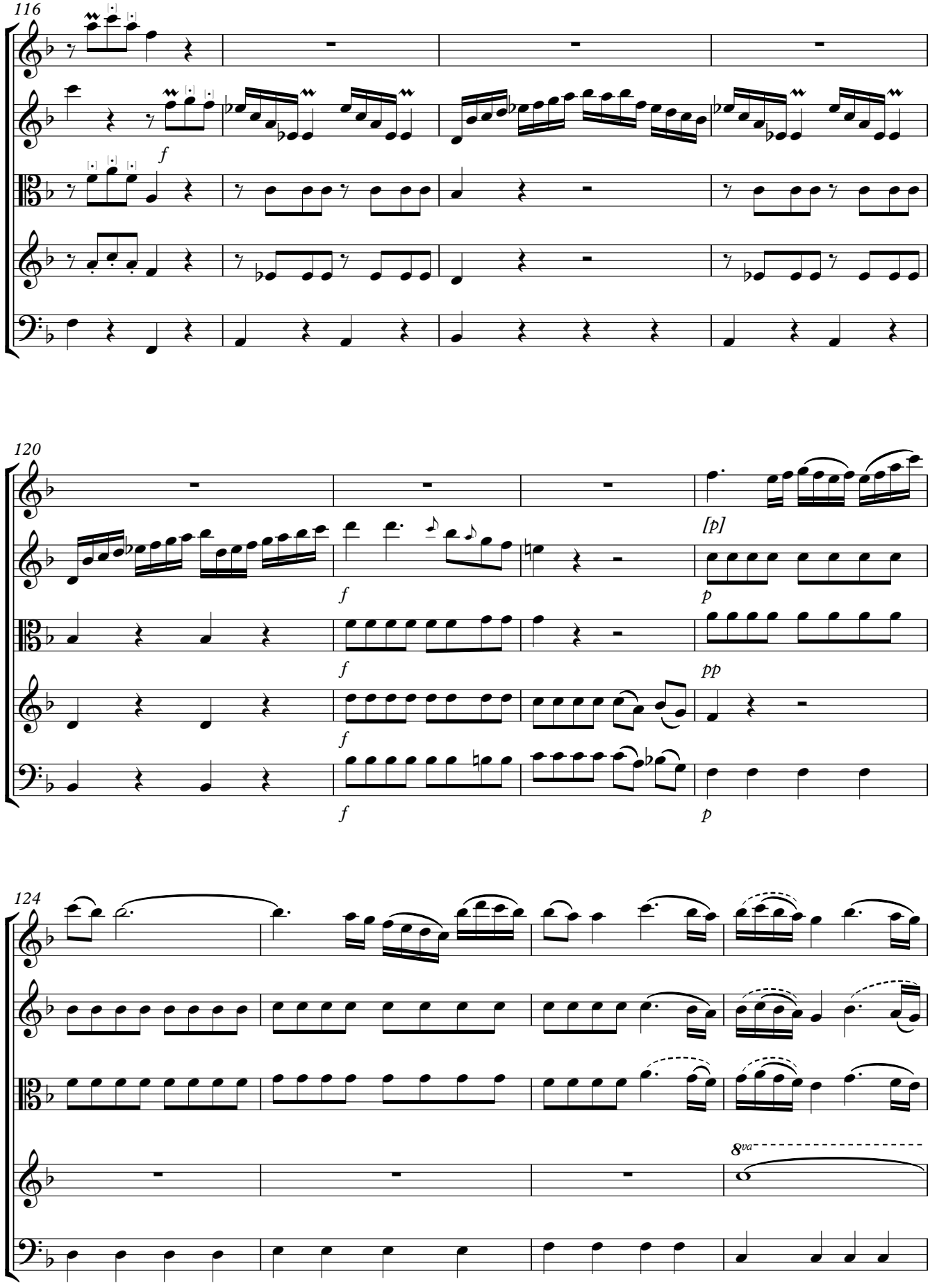
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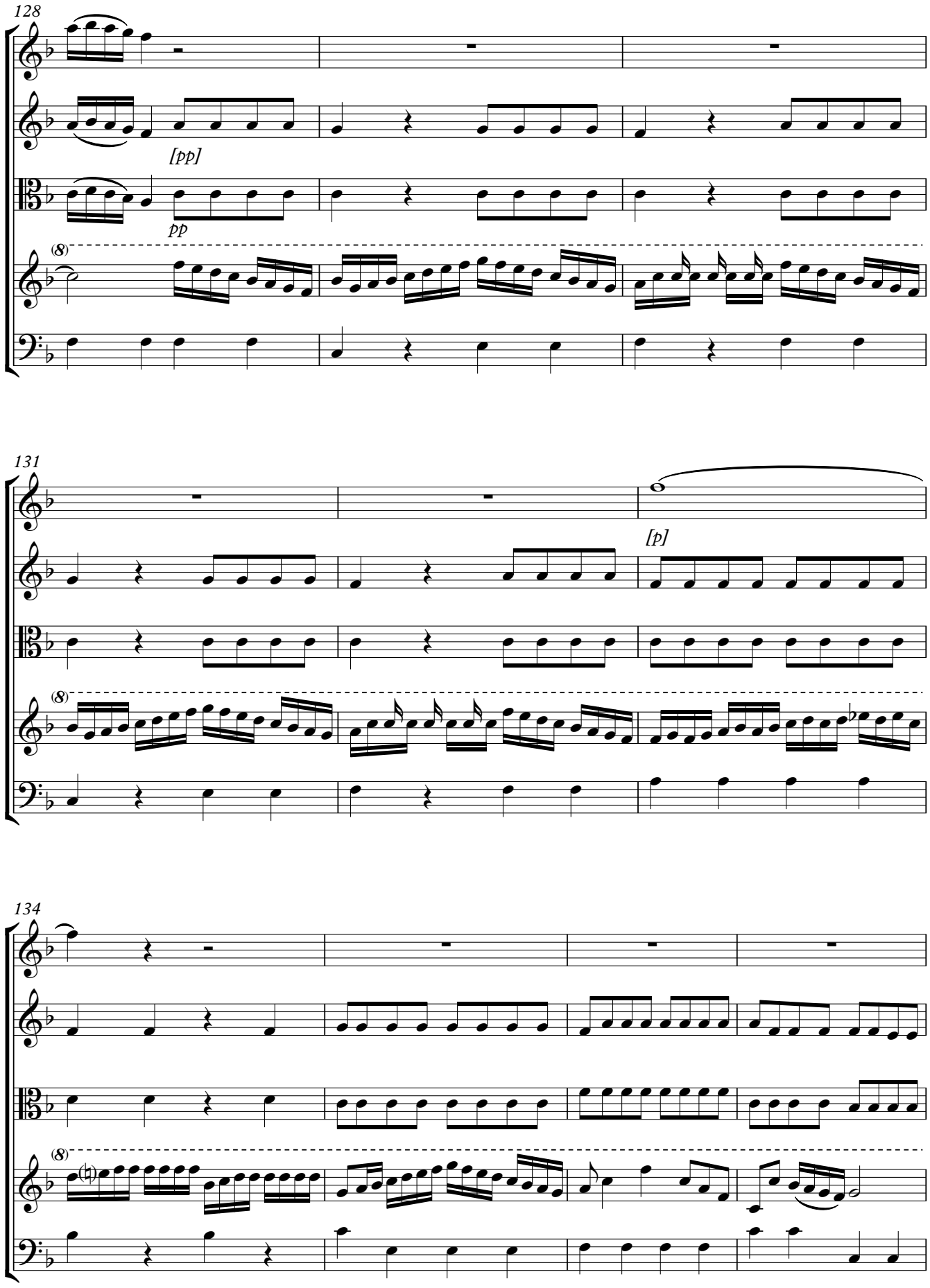
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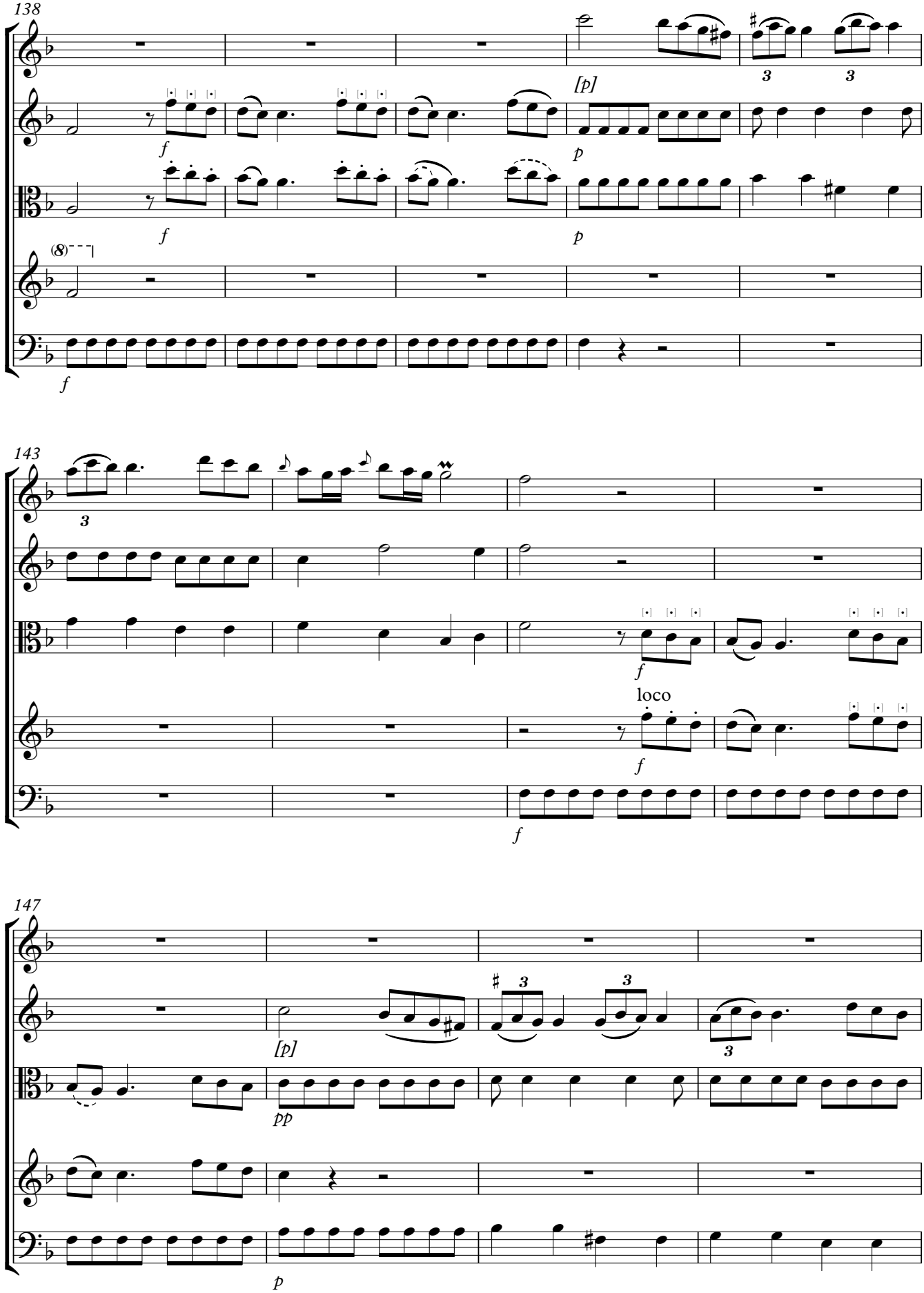
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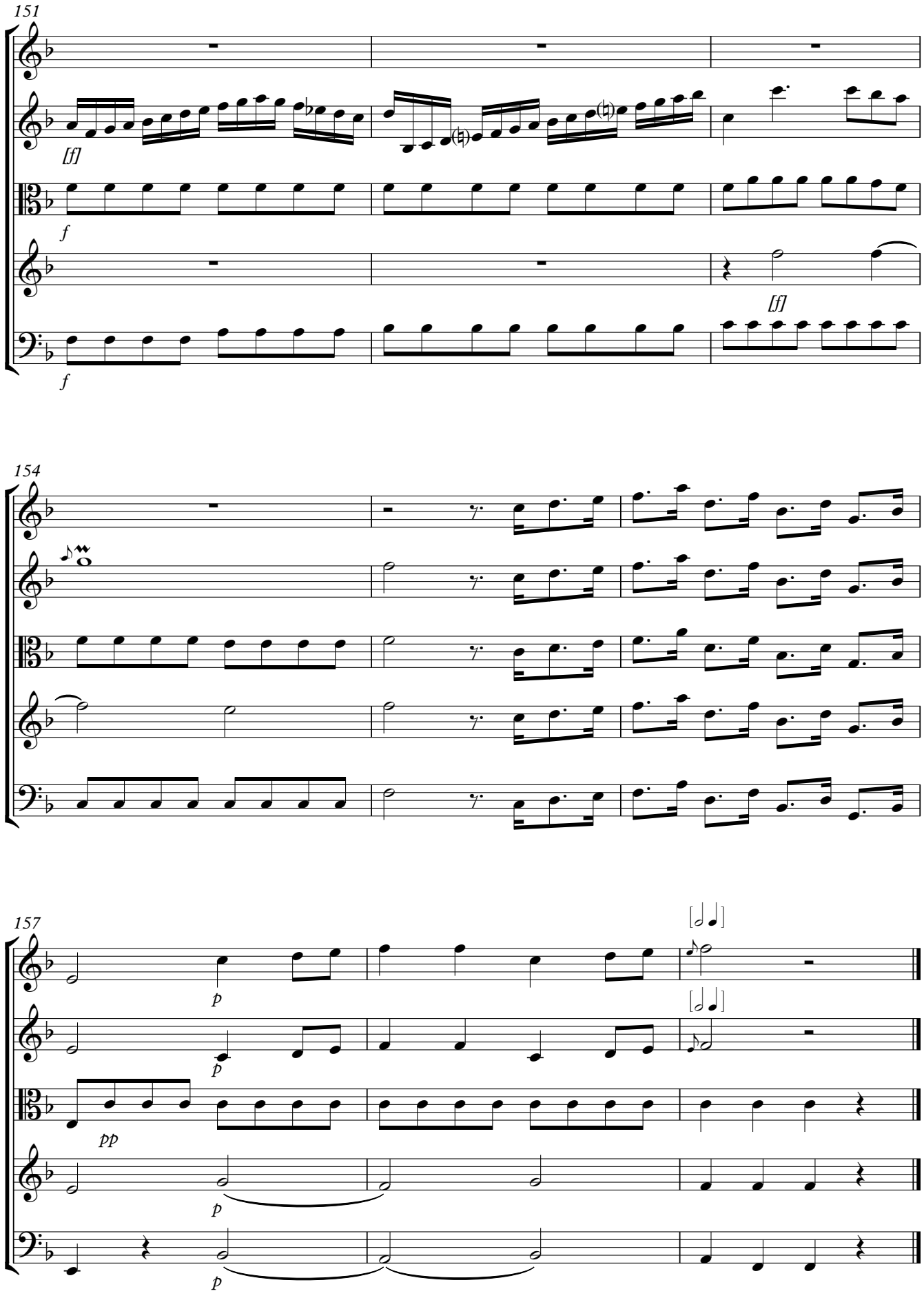
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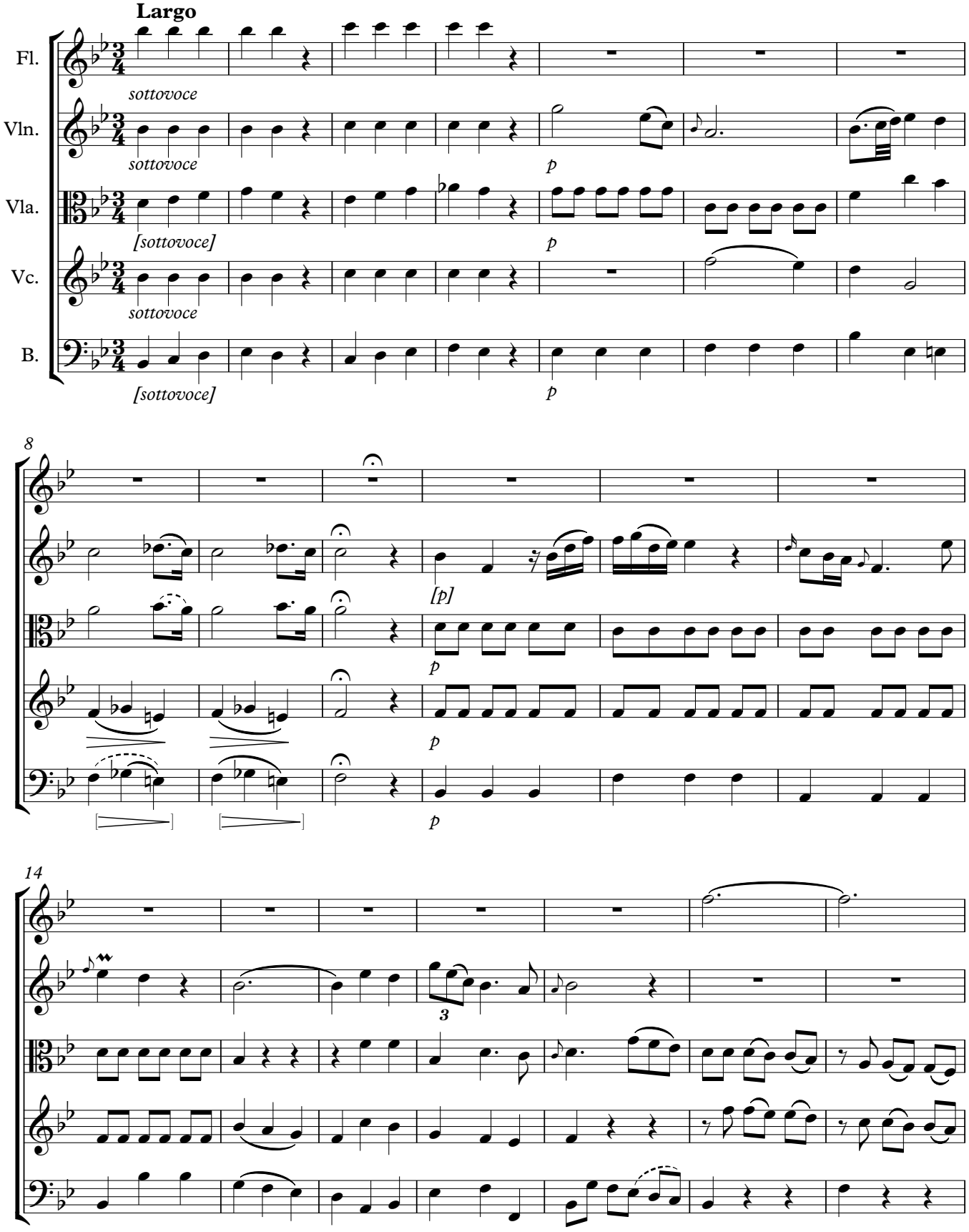
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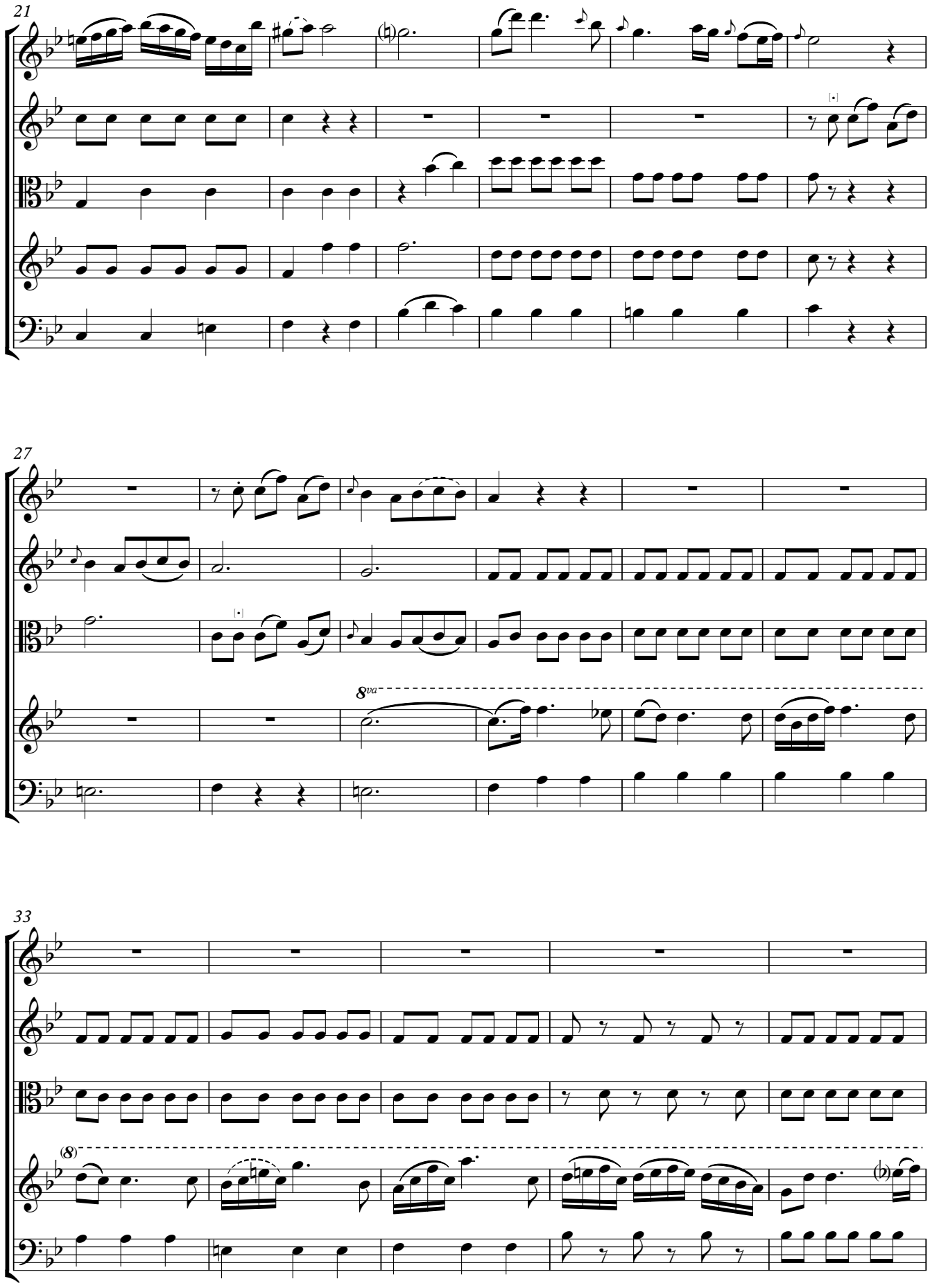
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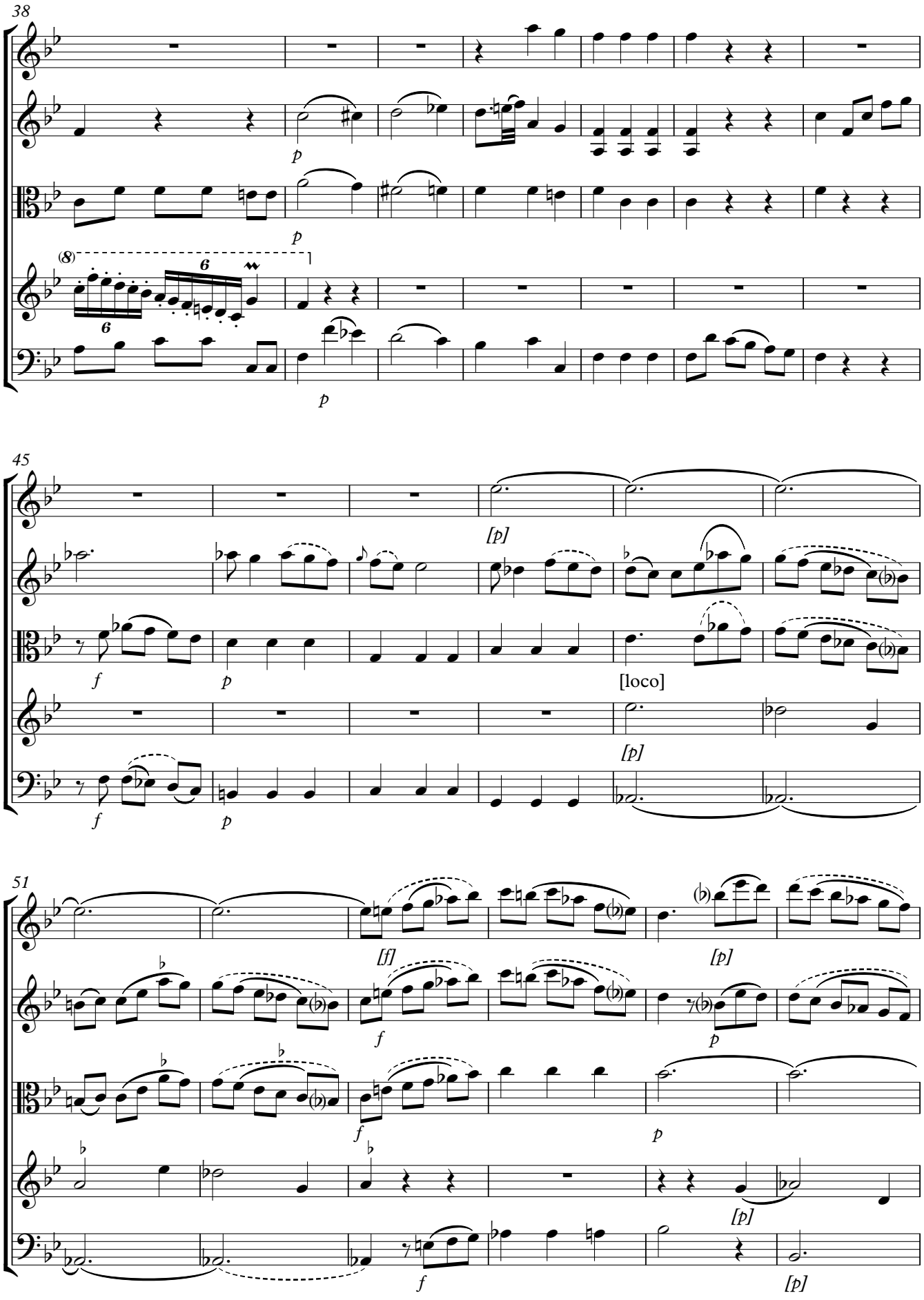
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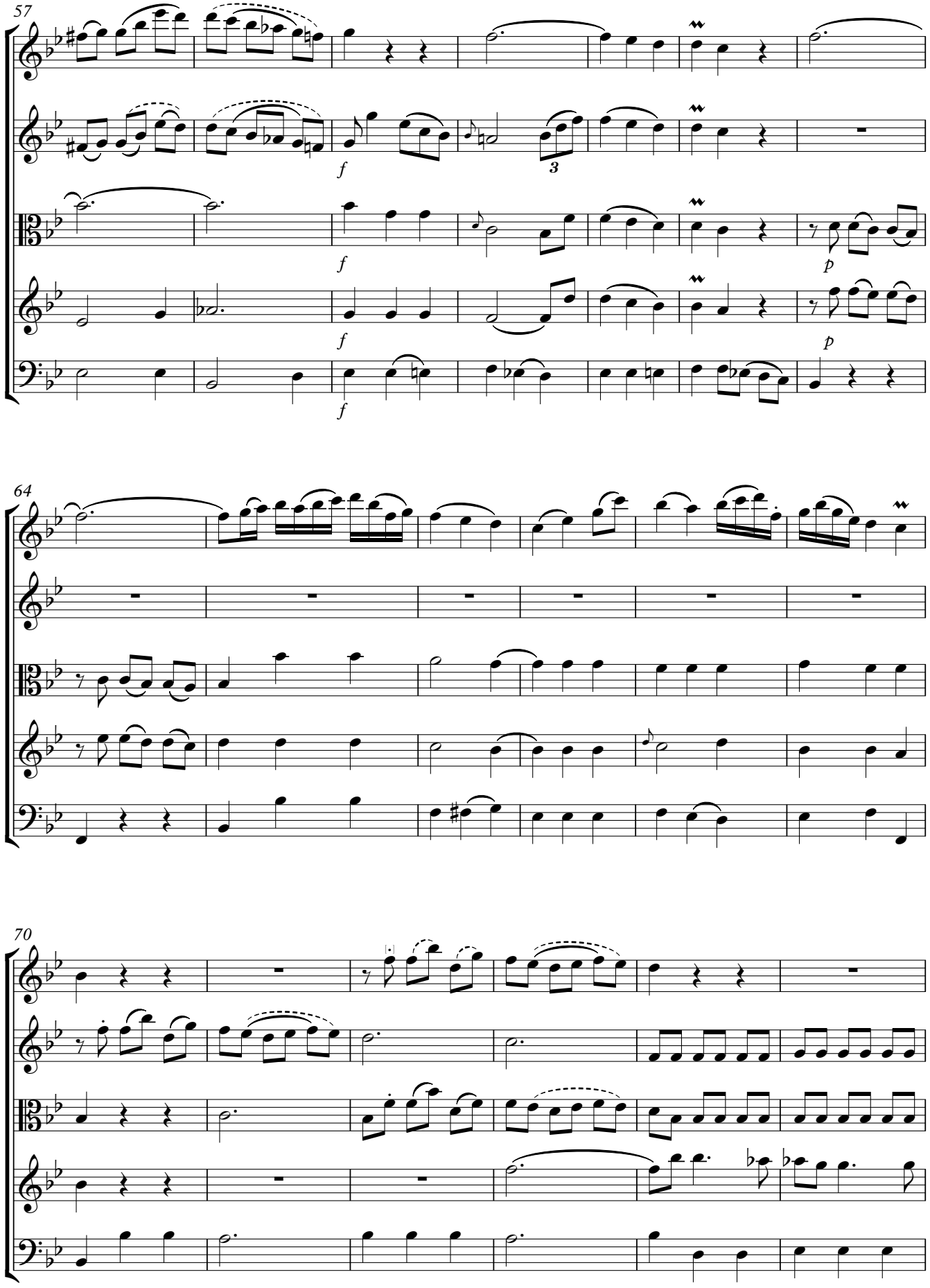
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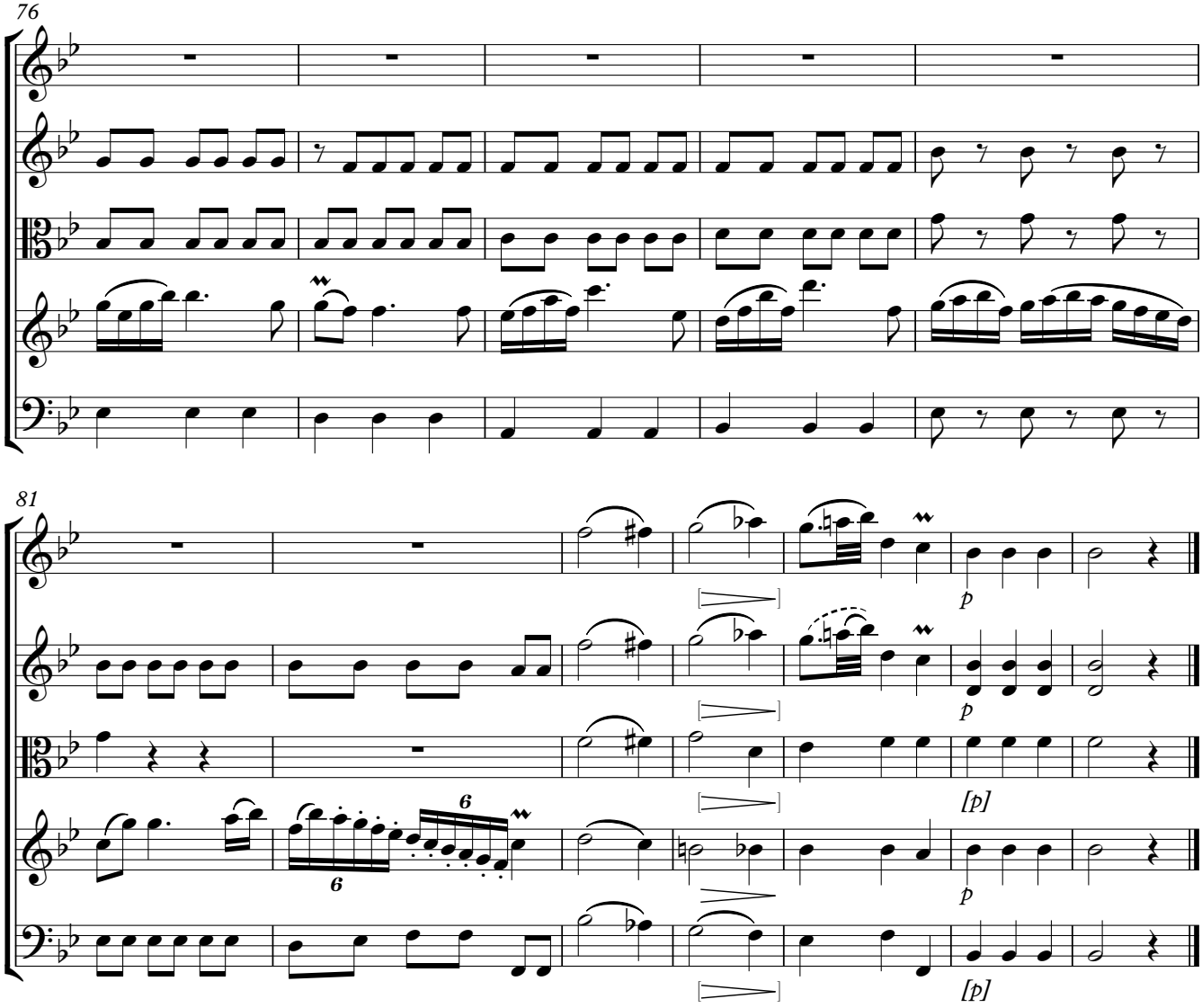
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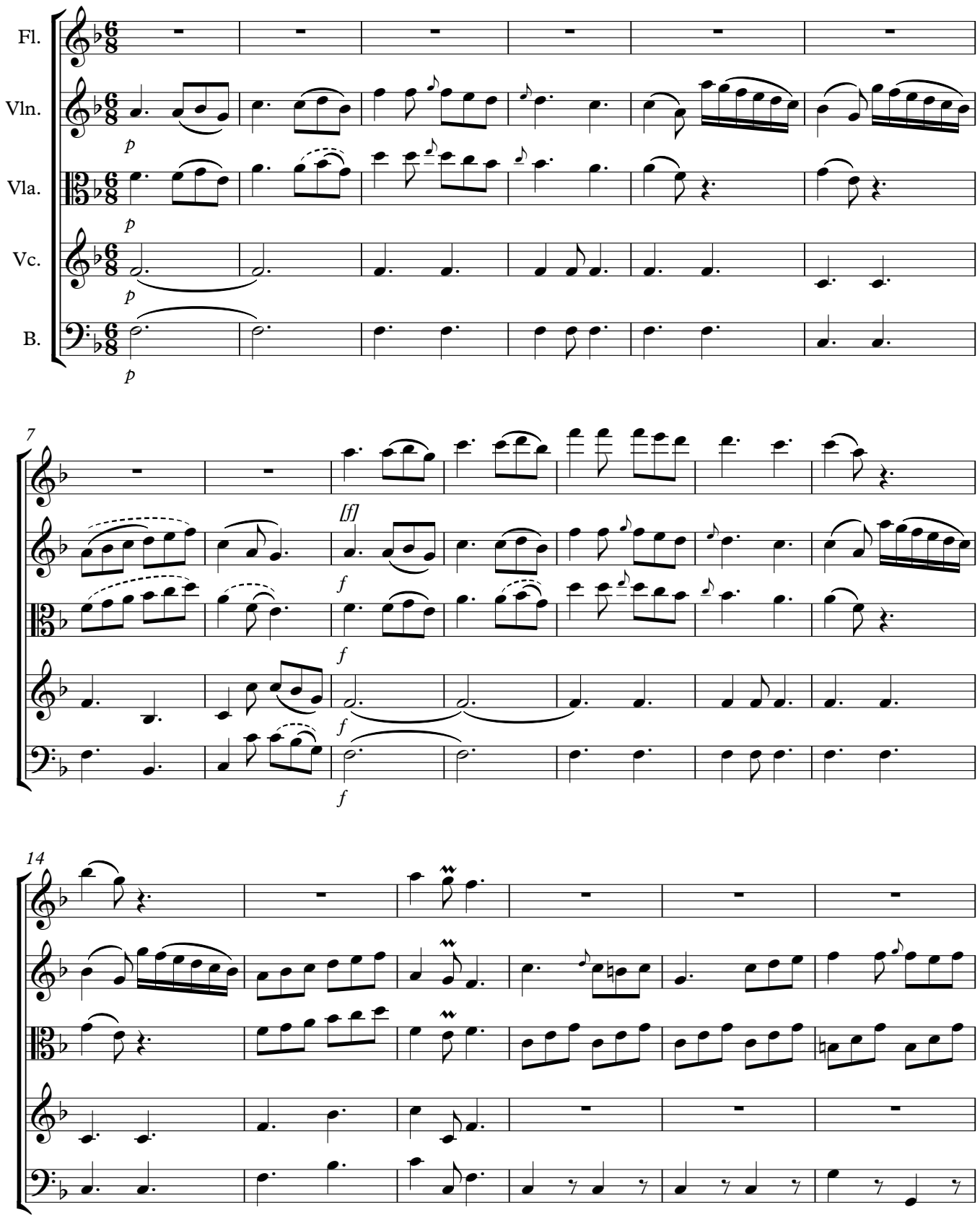

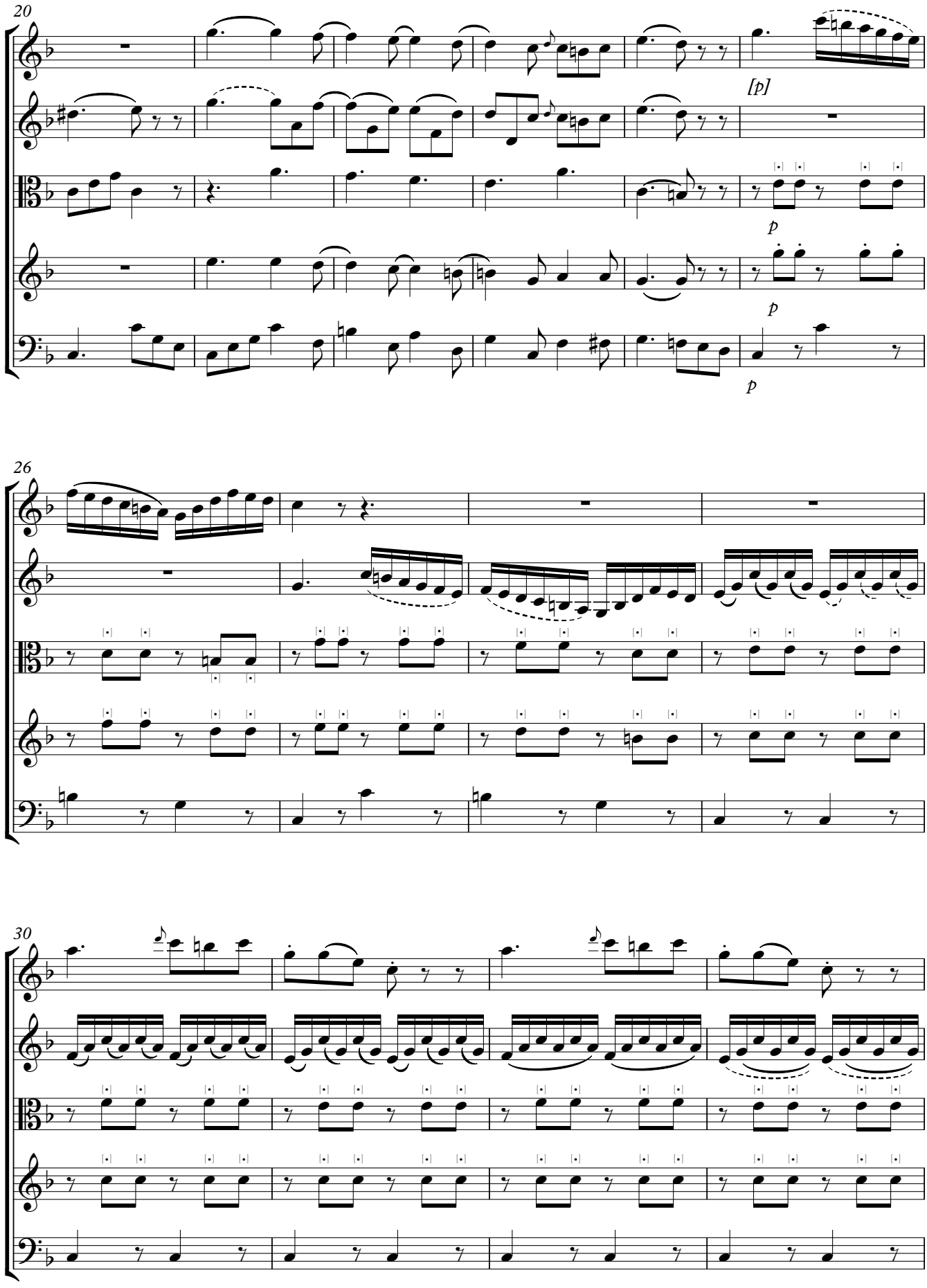
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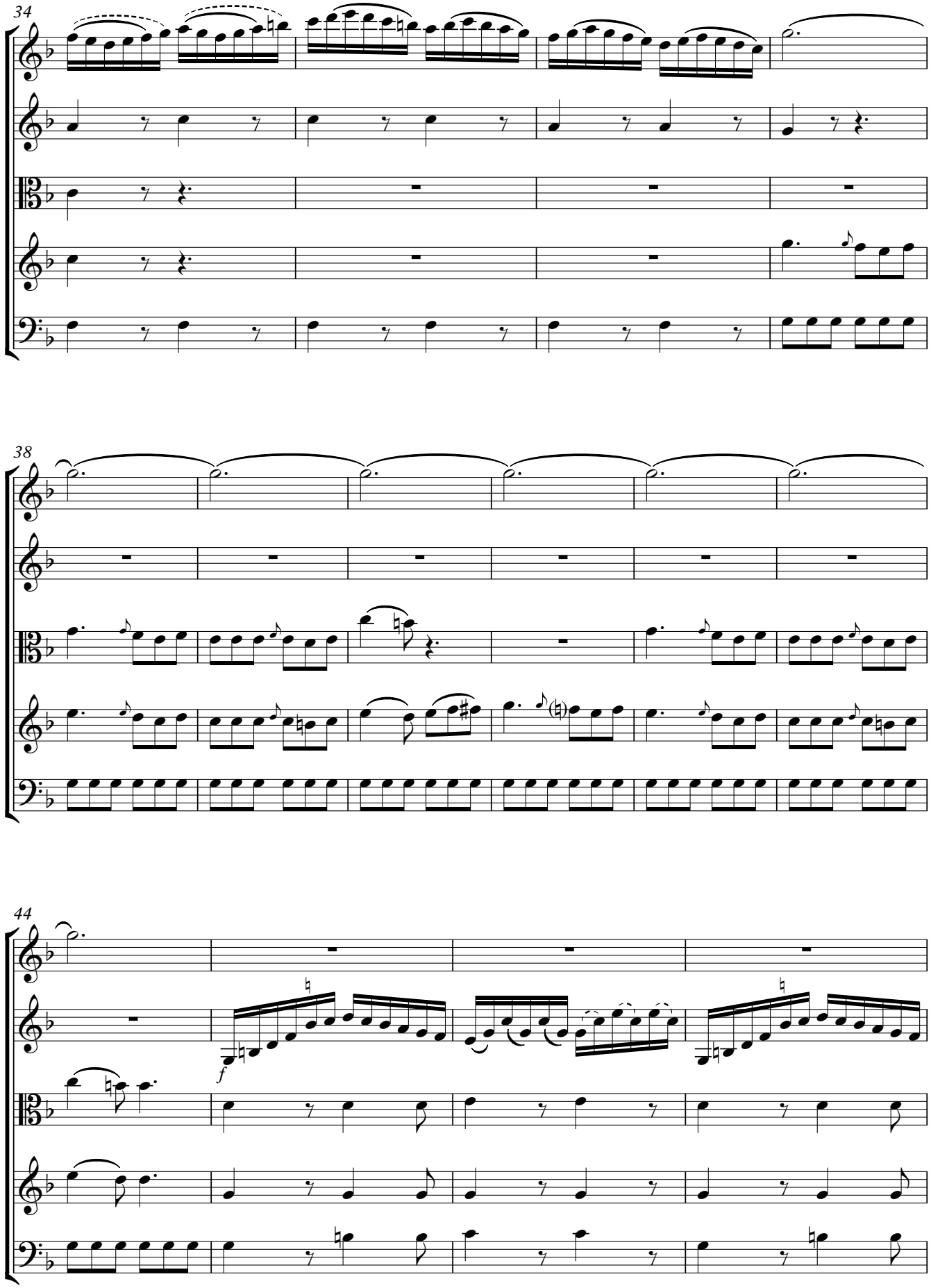
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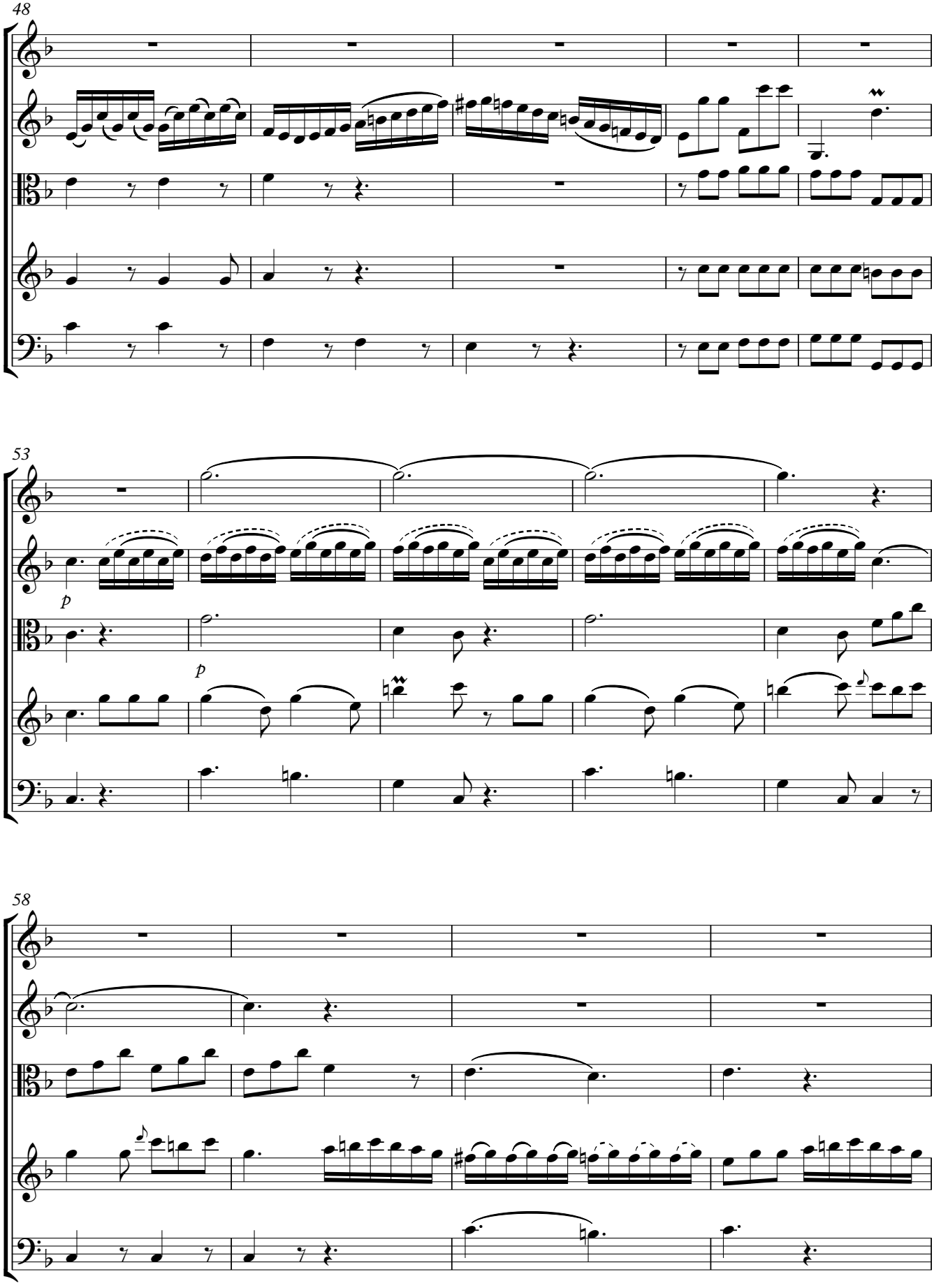
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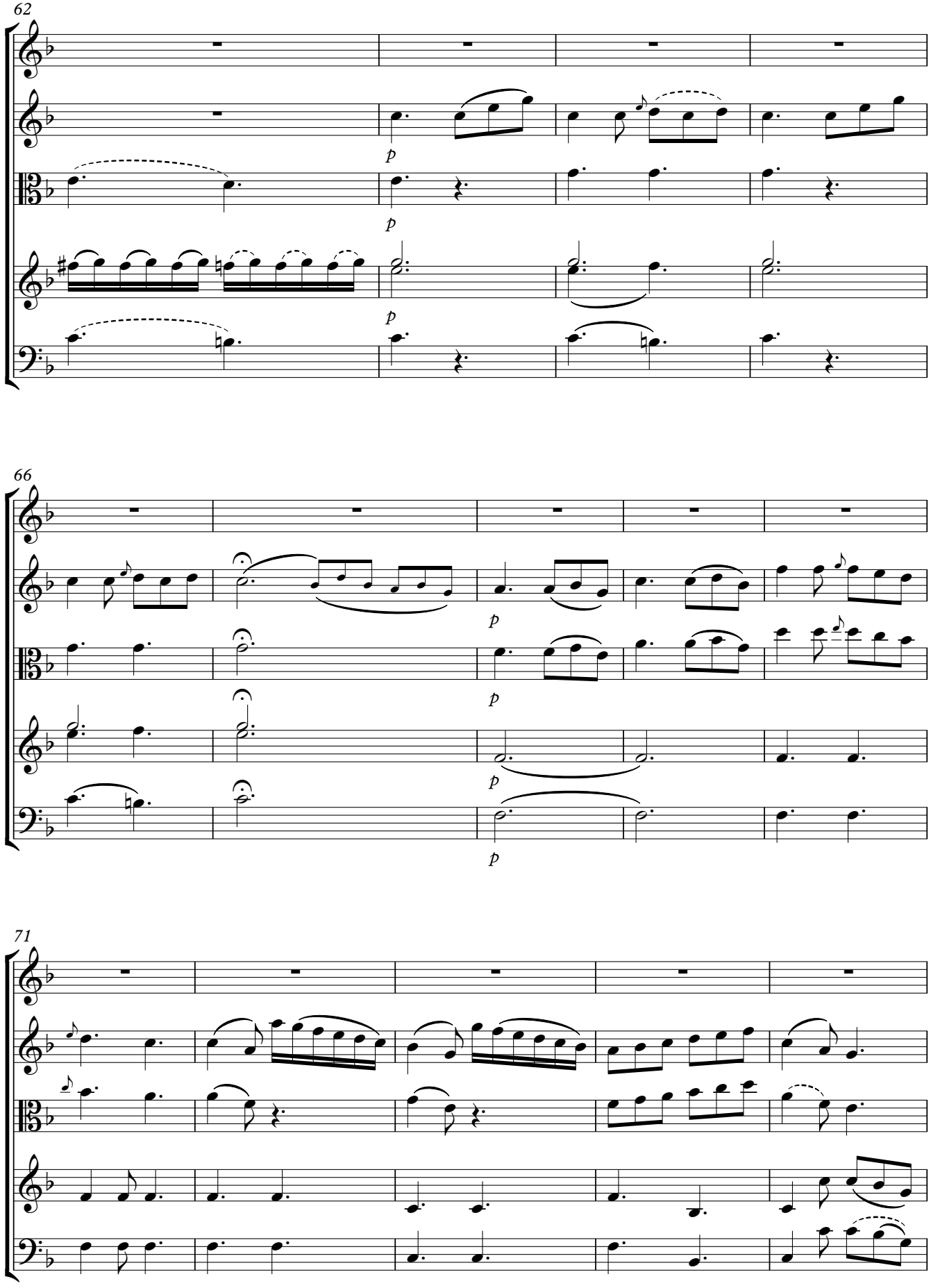
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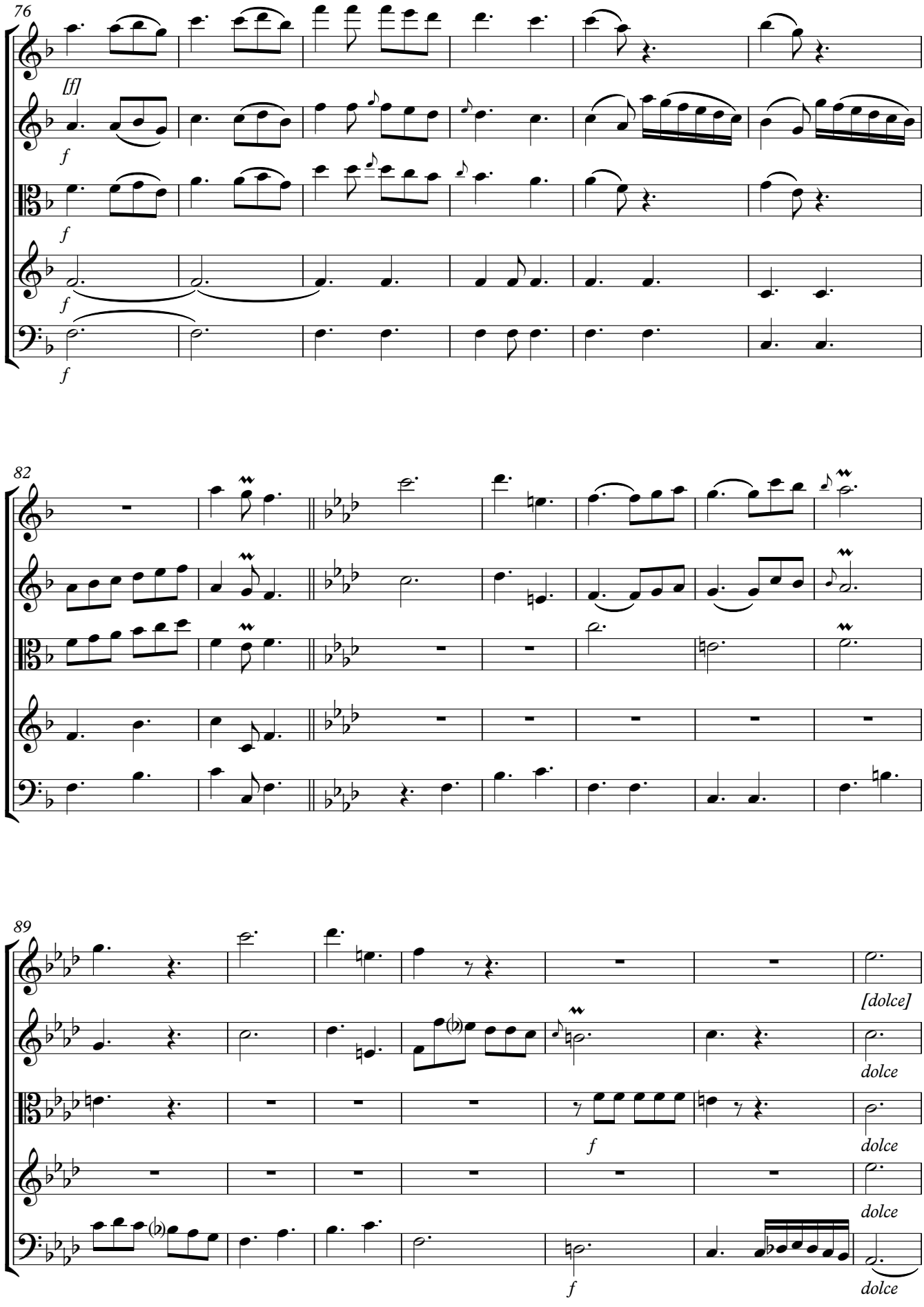
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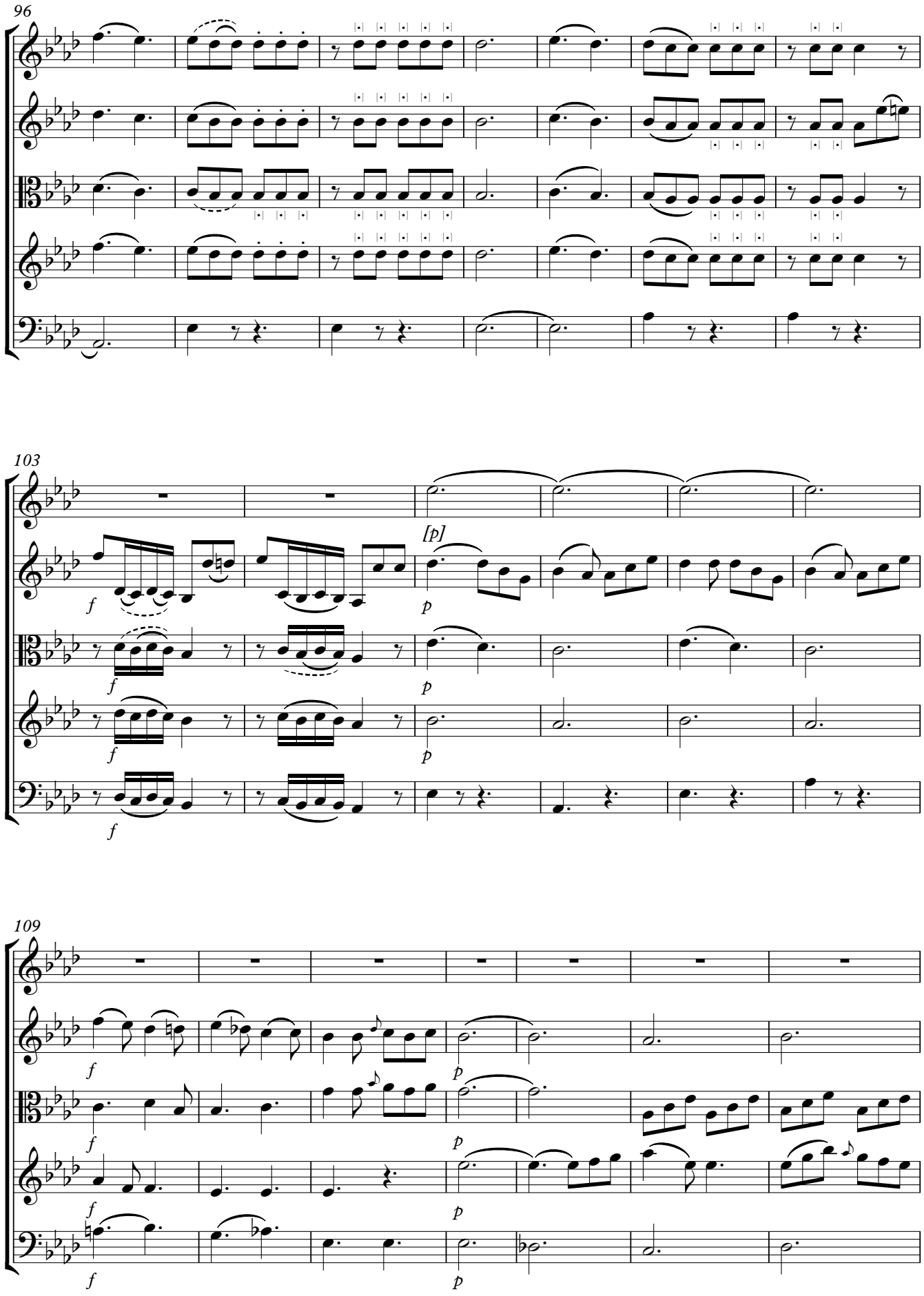
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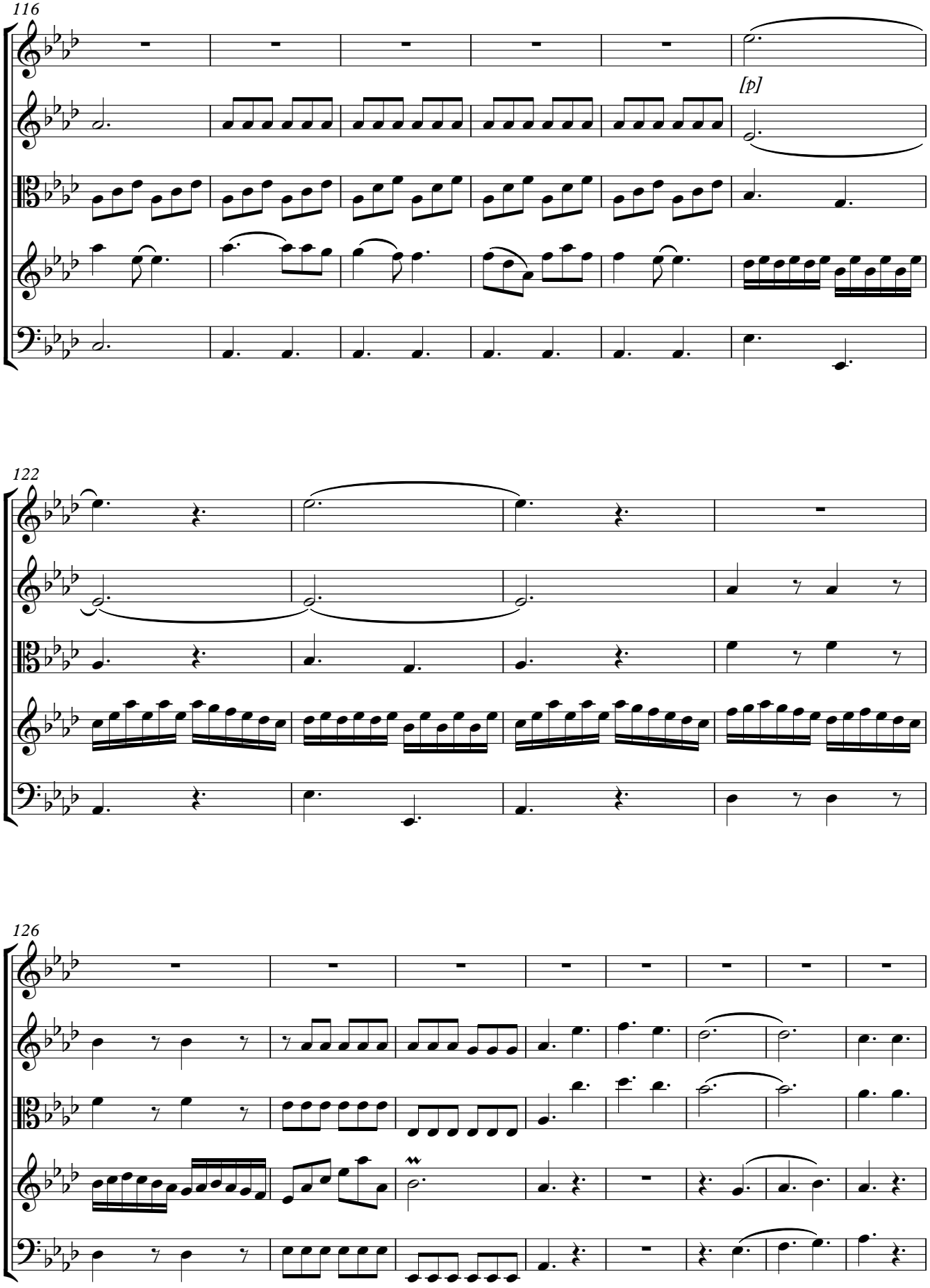

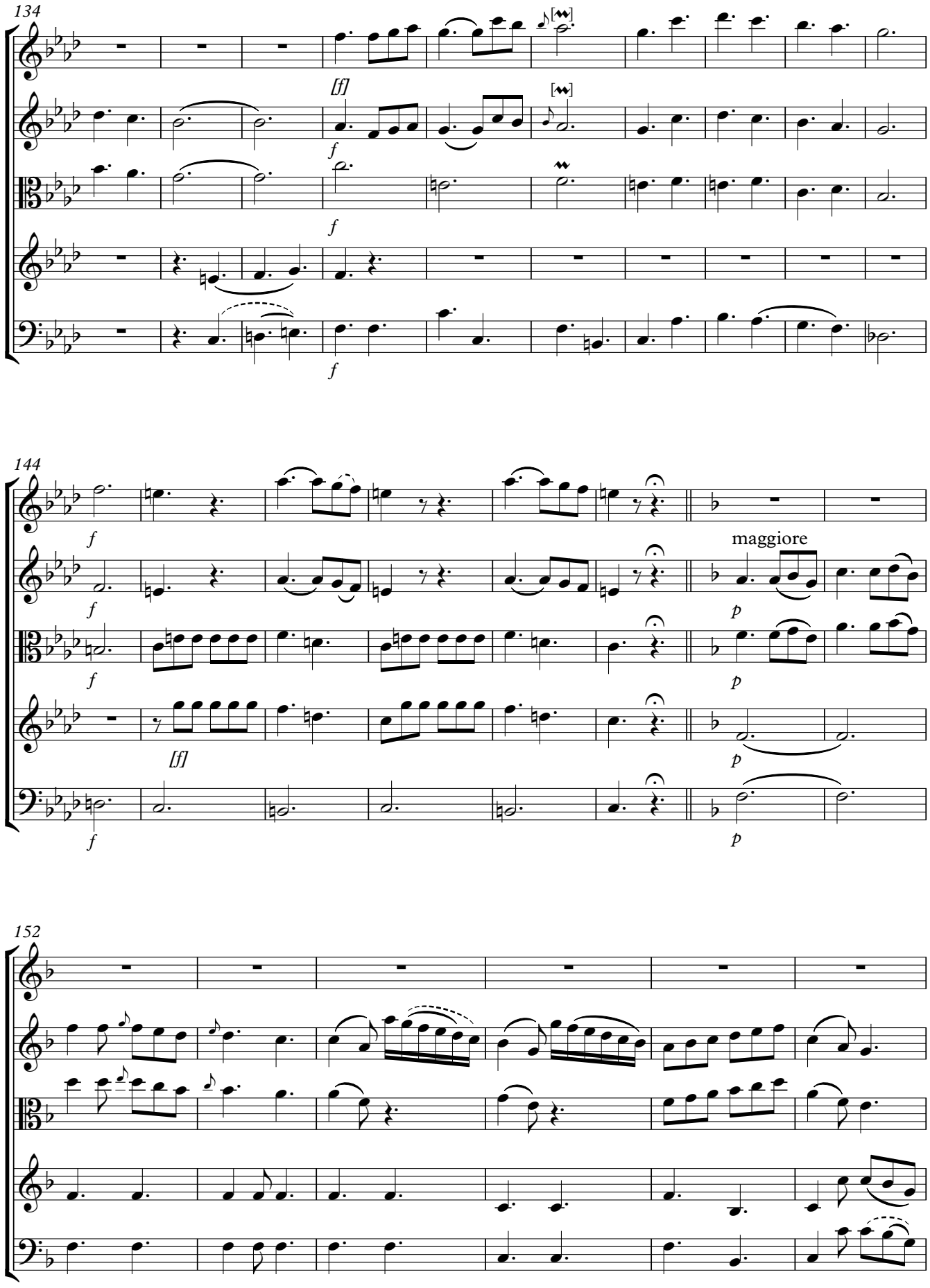
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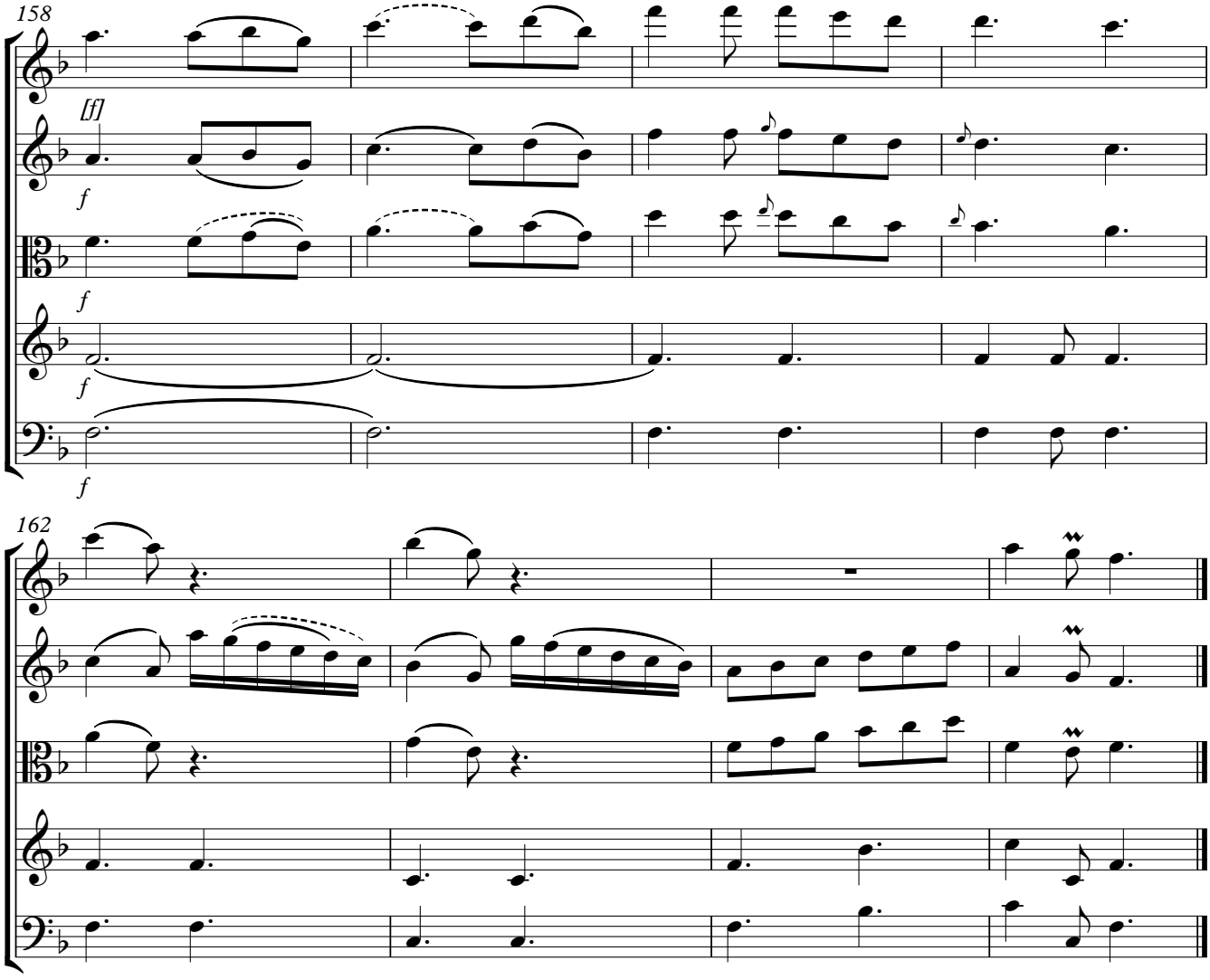
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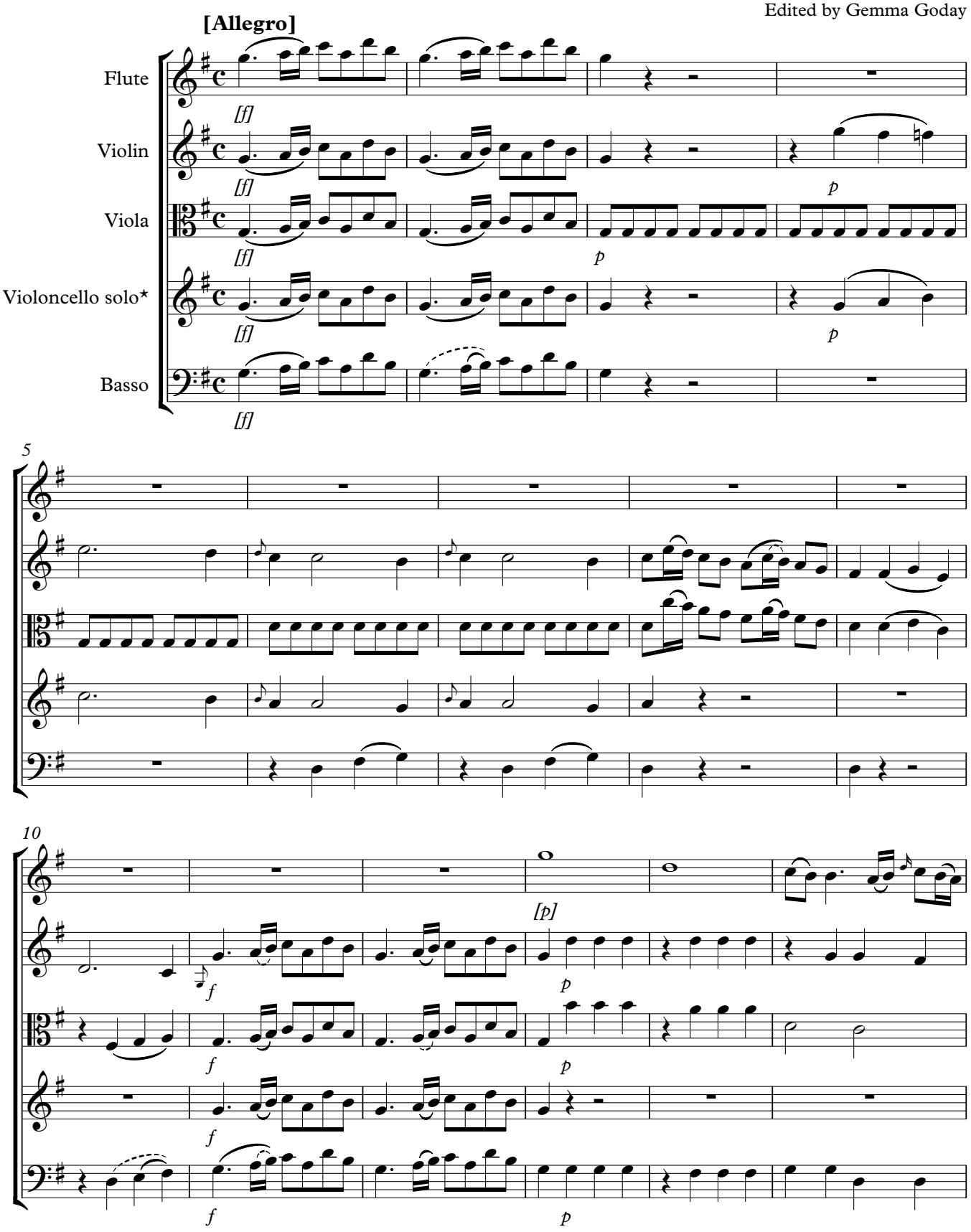
Quintet No. 2 for Flute and Strings

G 438

Luigi Boccherini (attrib.)
Edited by Gemma Goday



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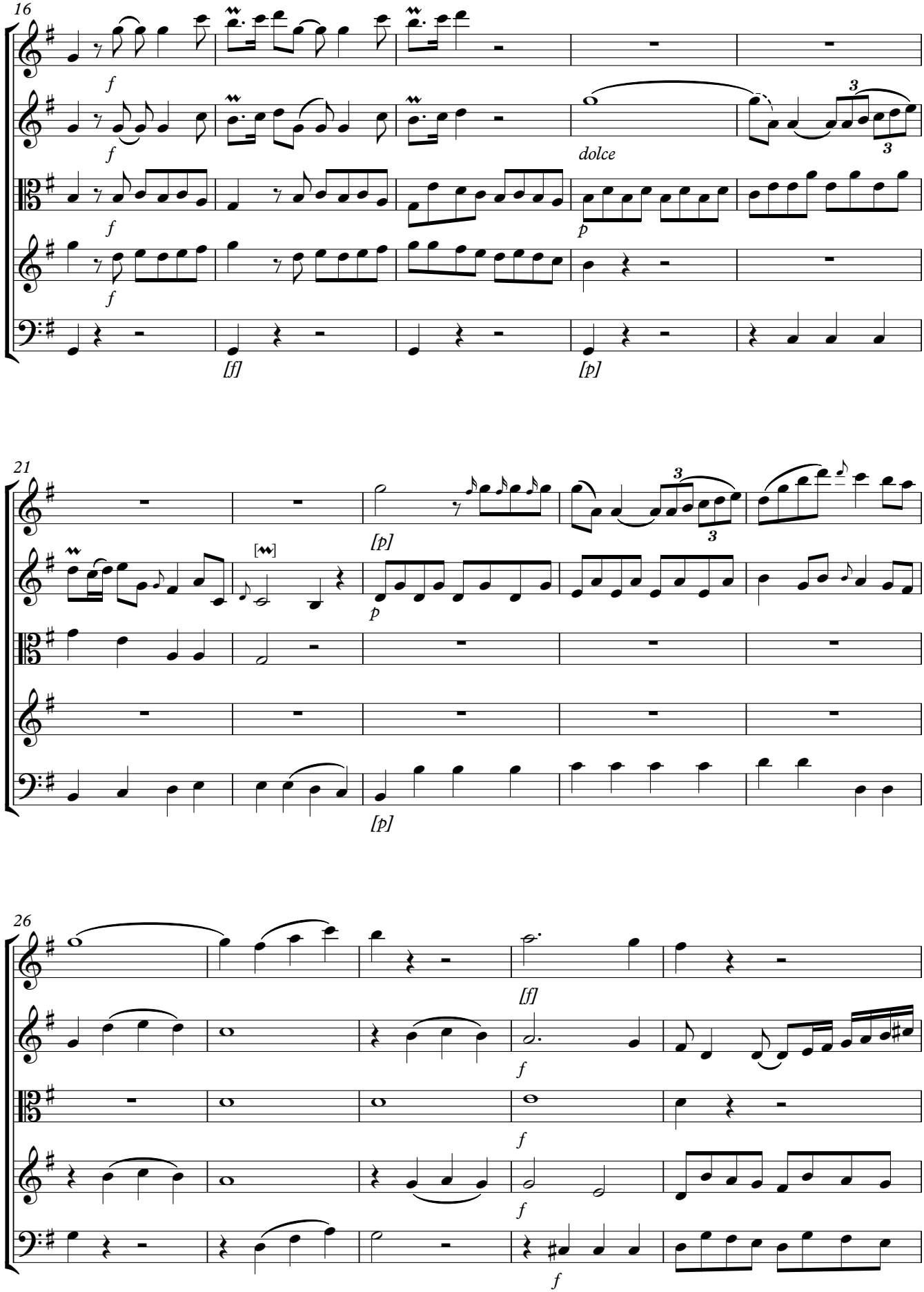
* The cello should sound an octave lower.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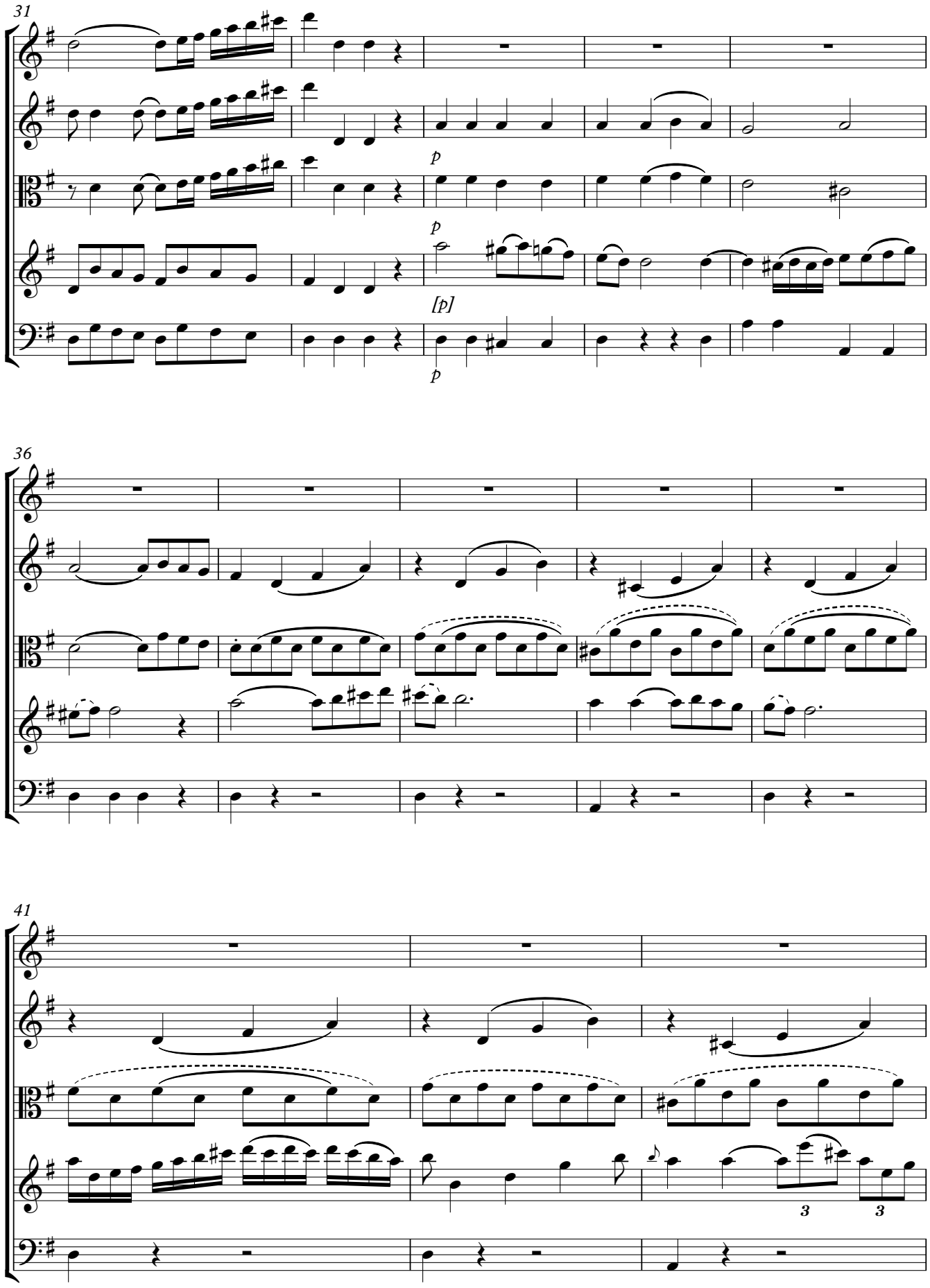
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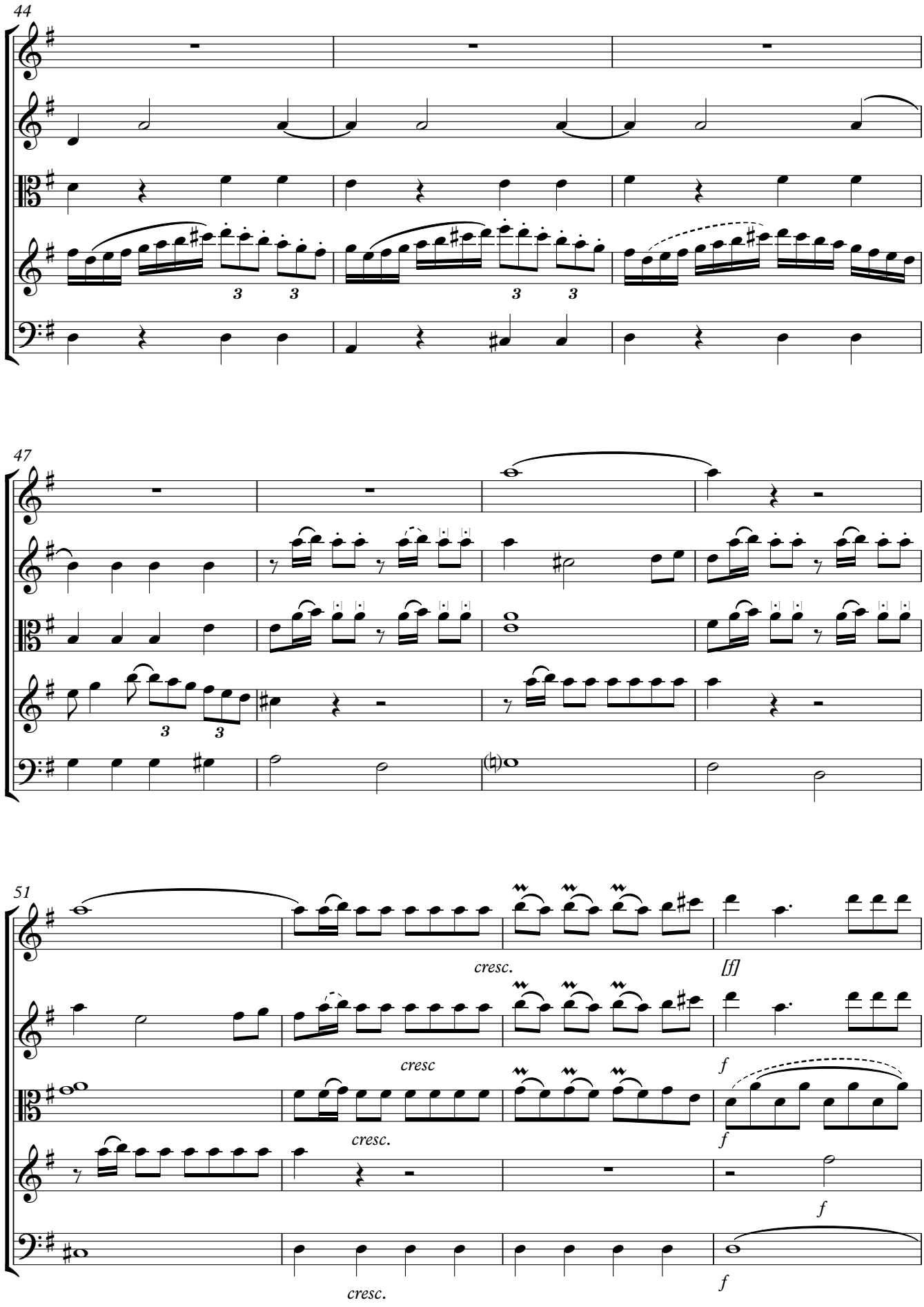
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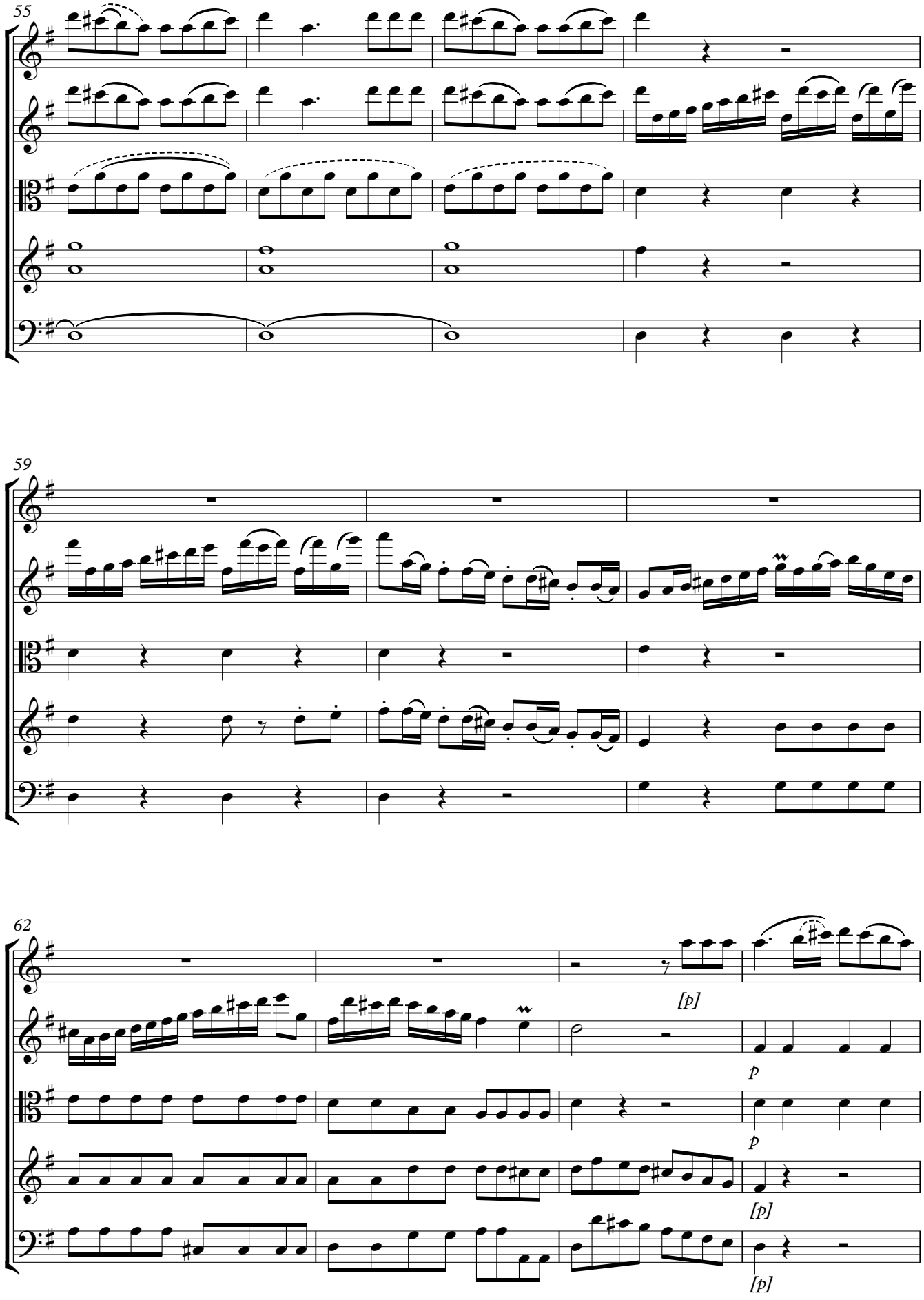
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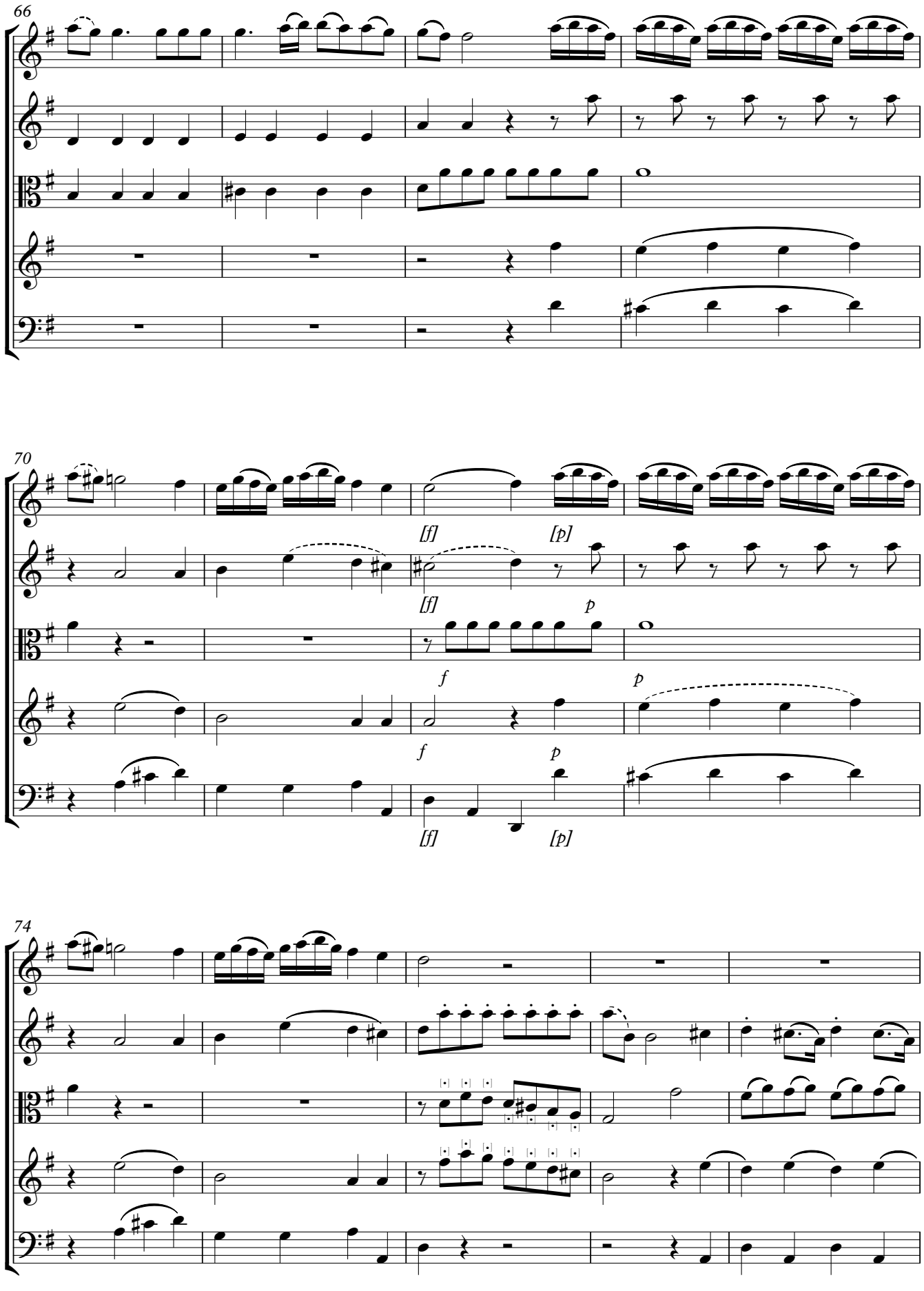
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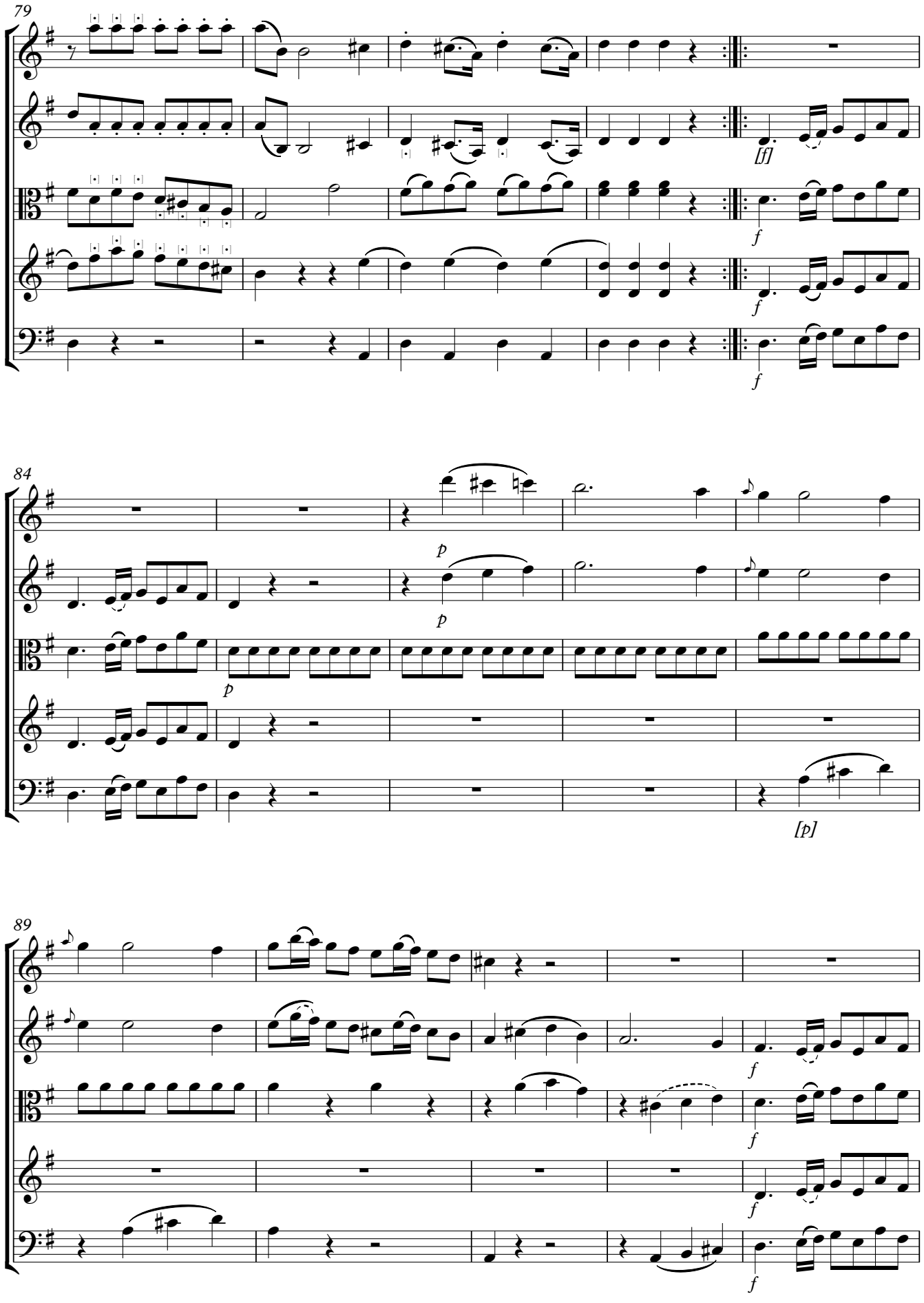
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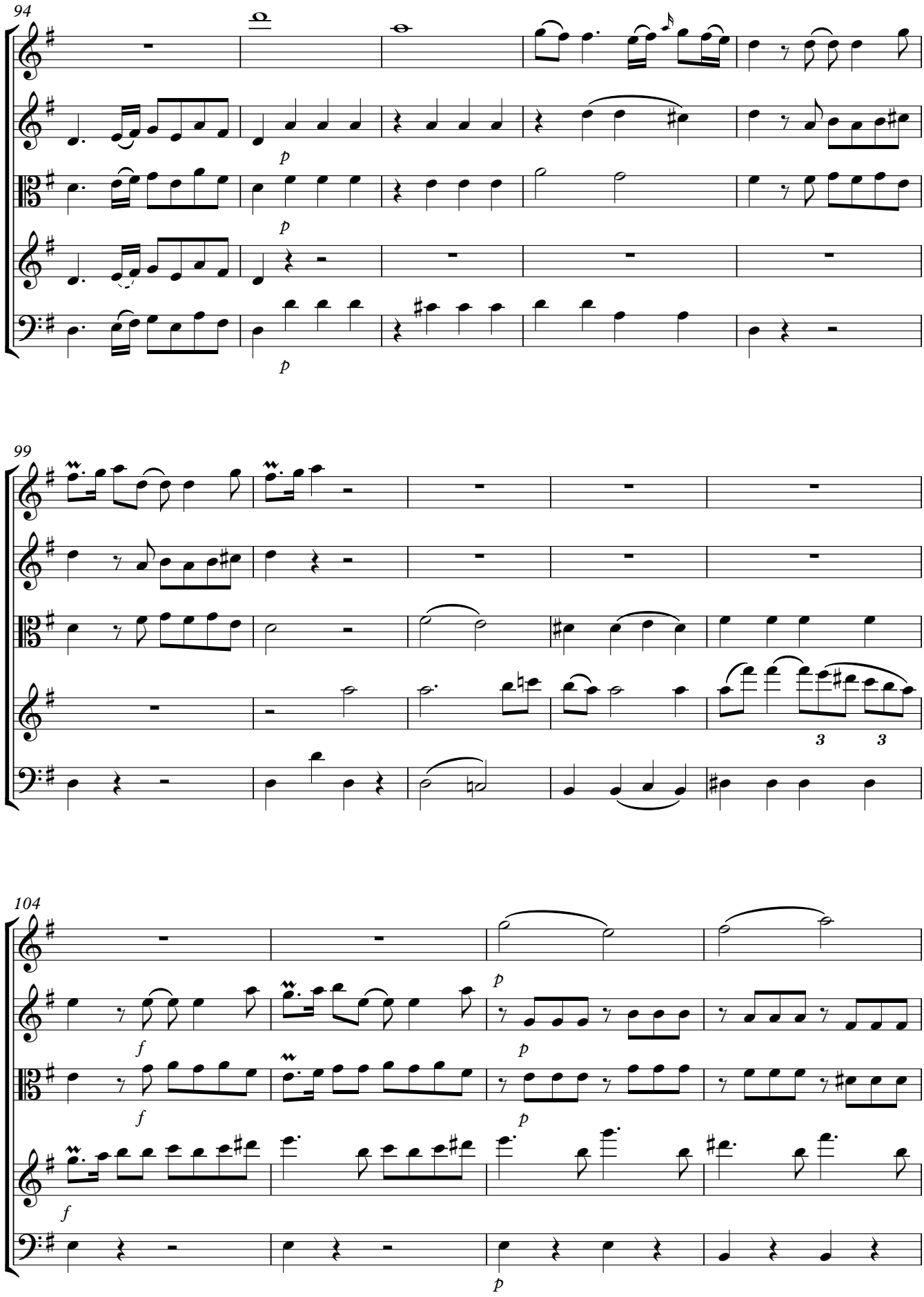
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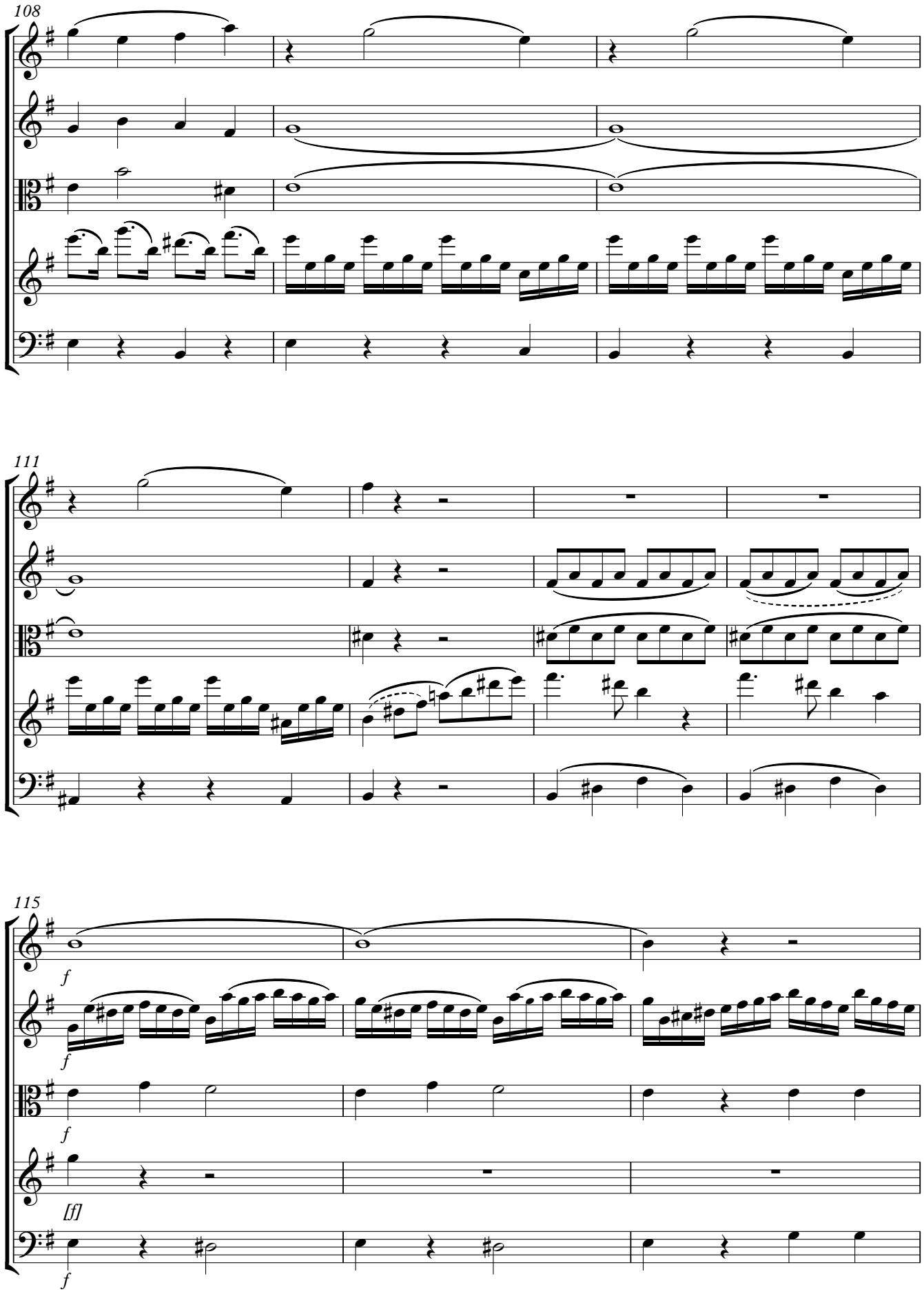
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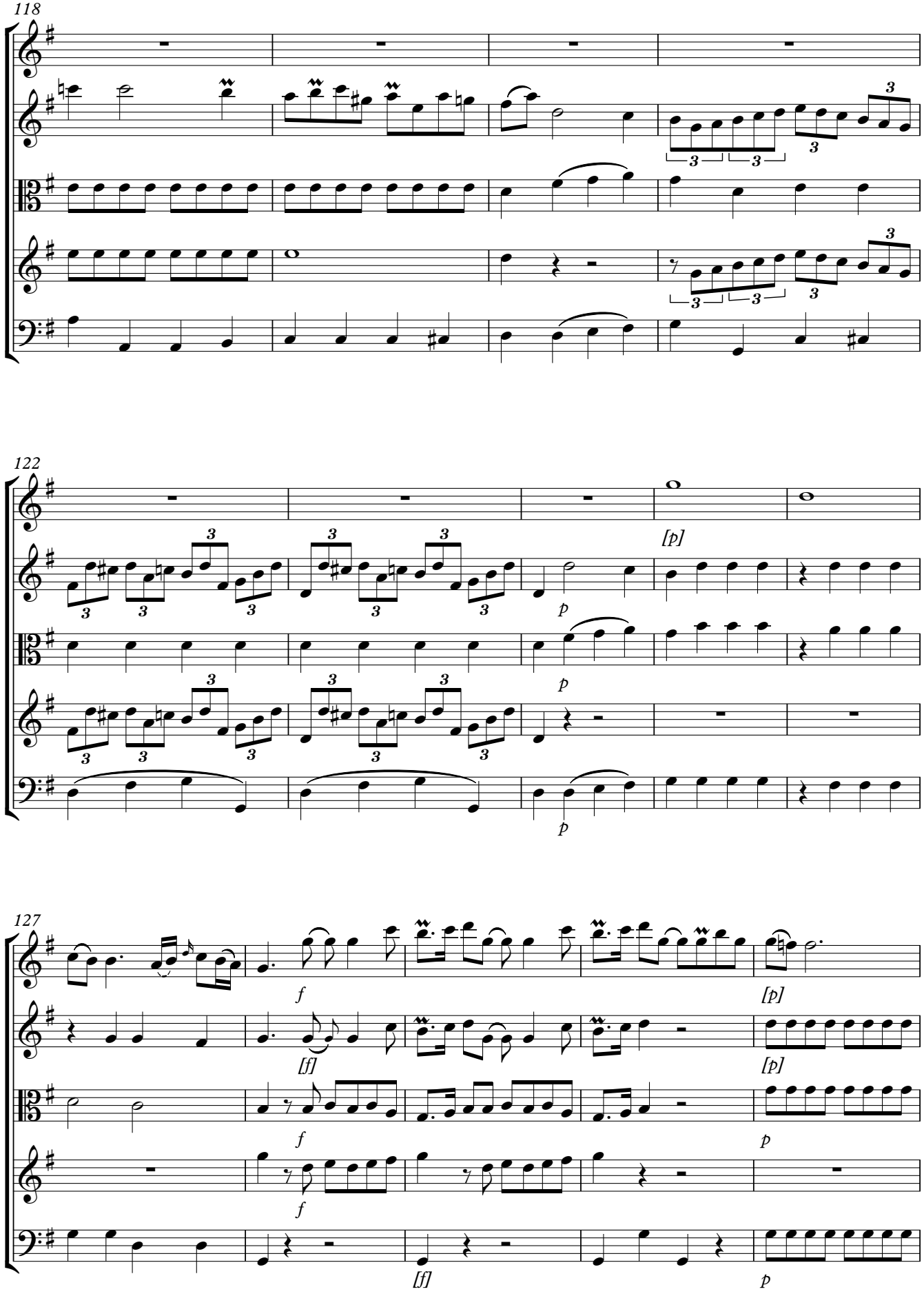
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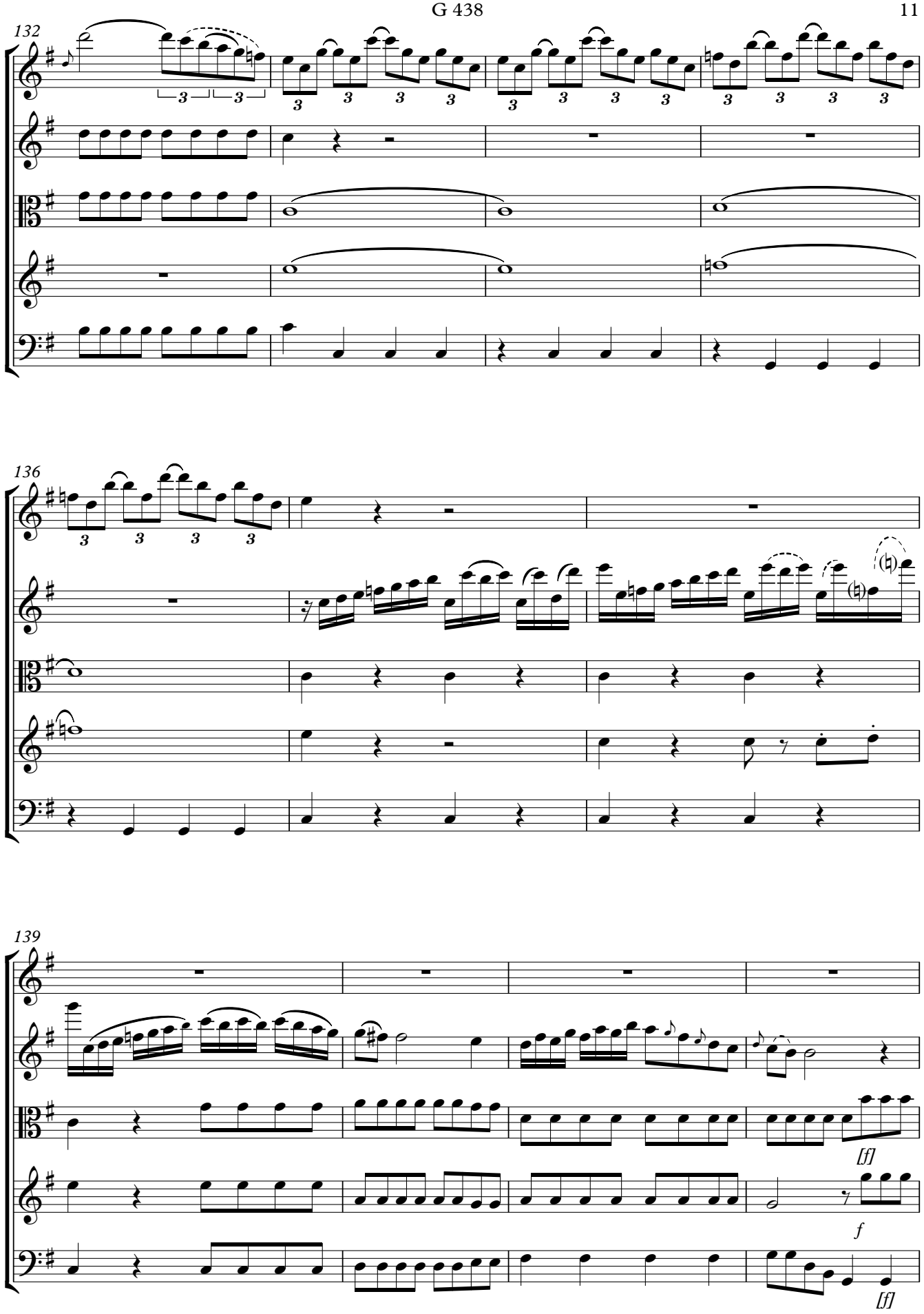
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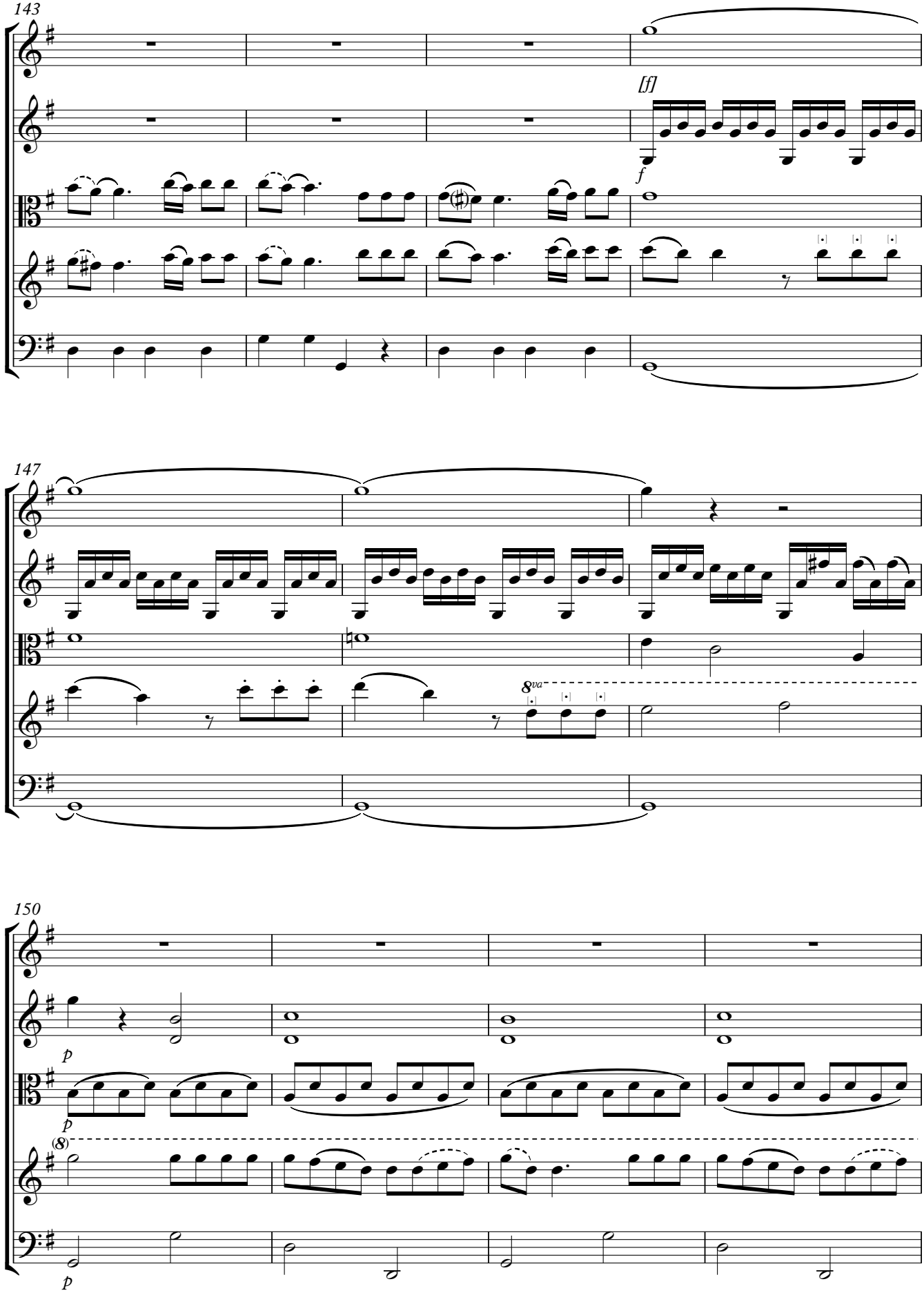
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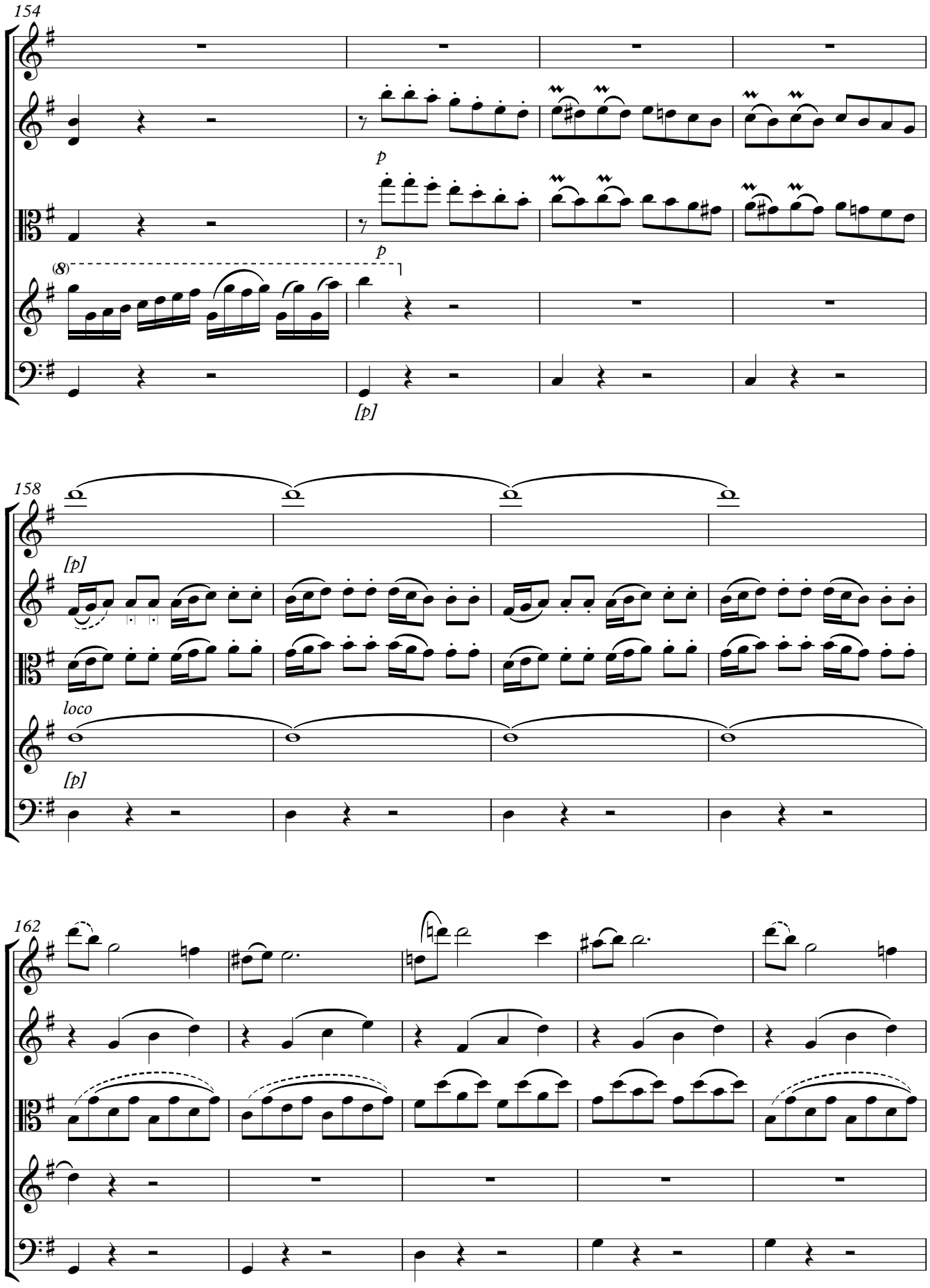
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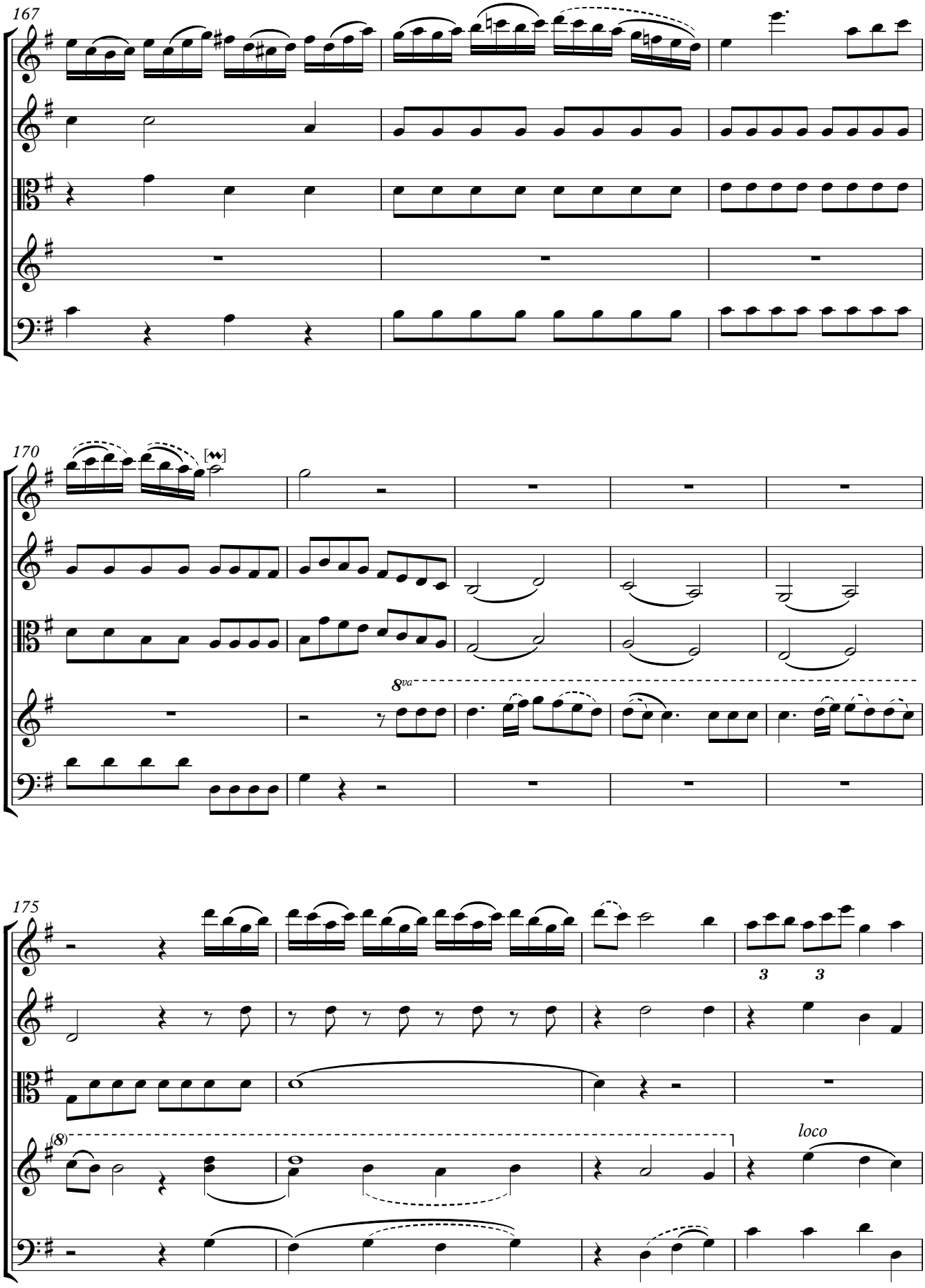
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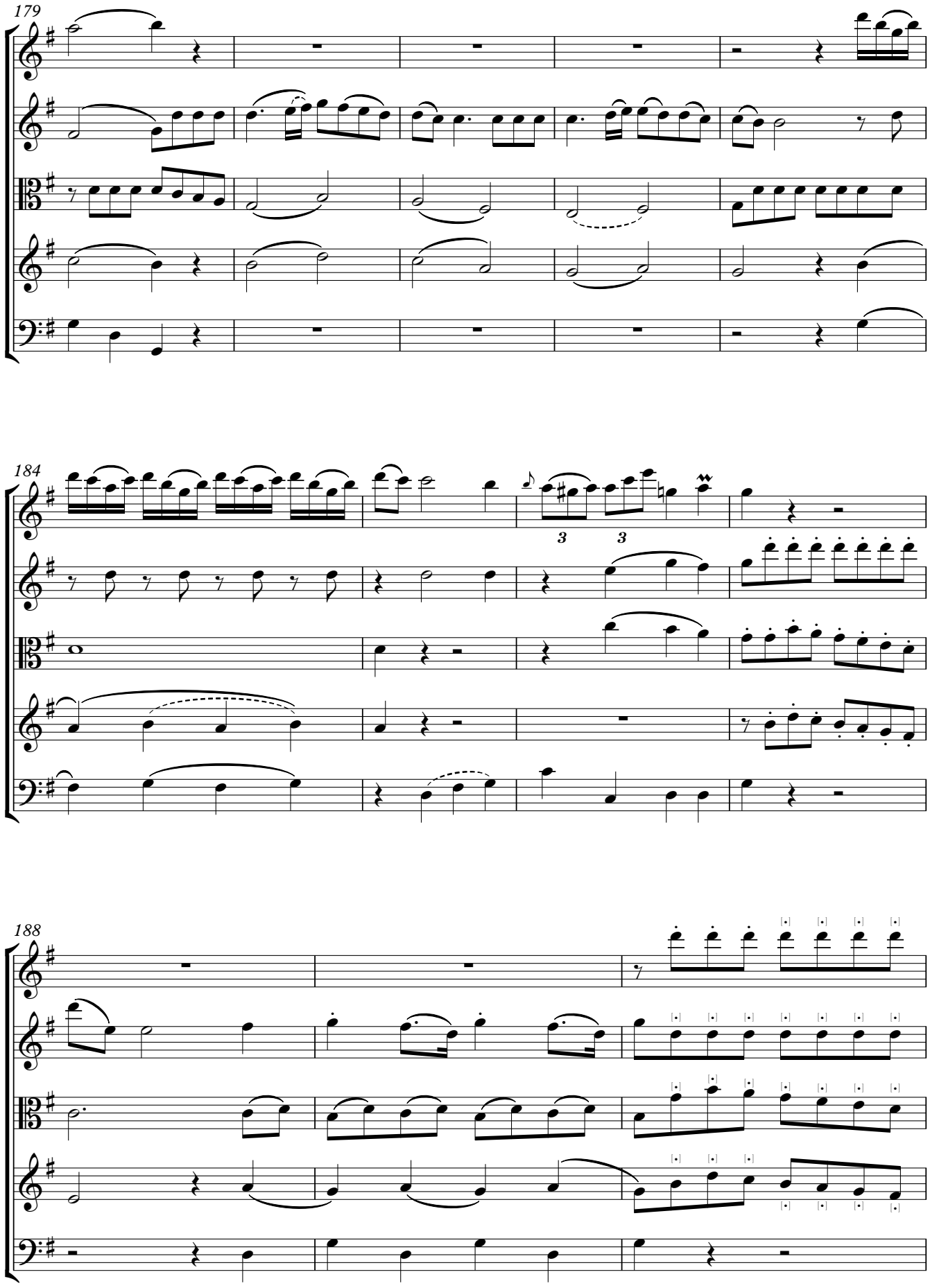
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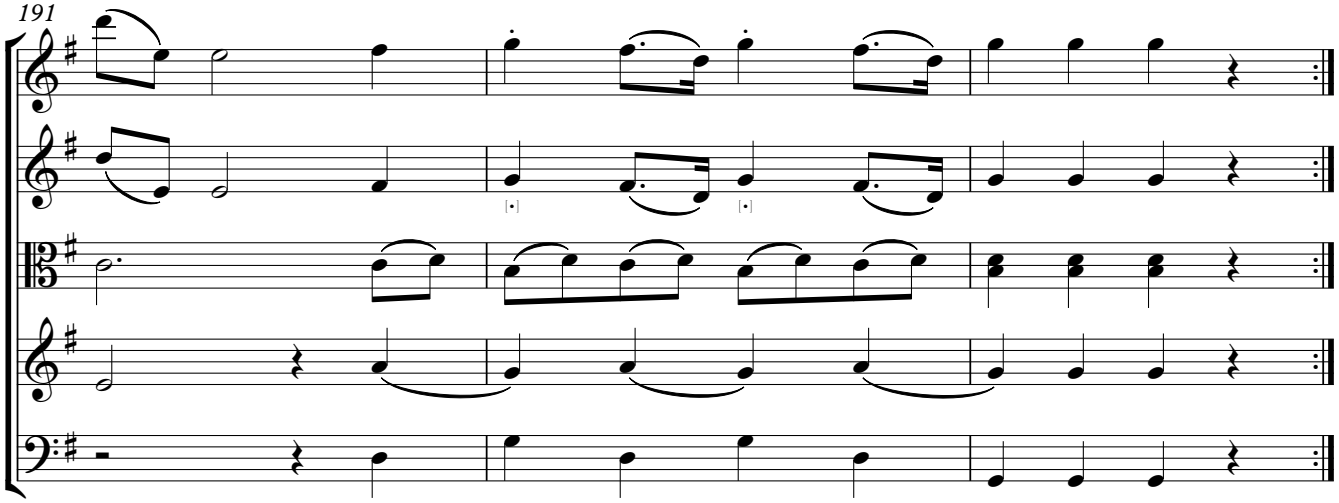
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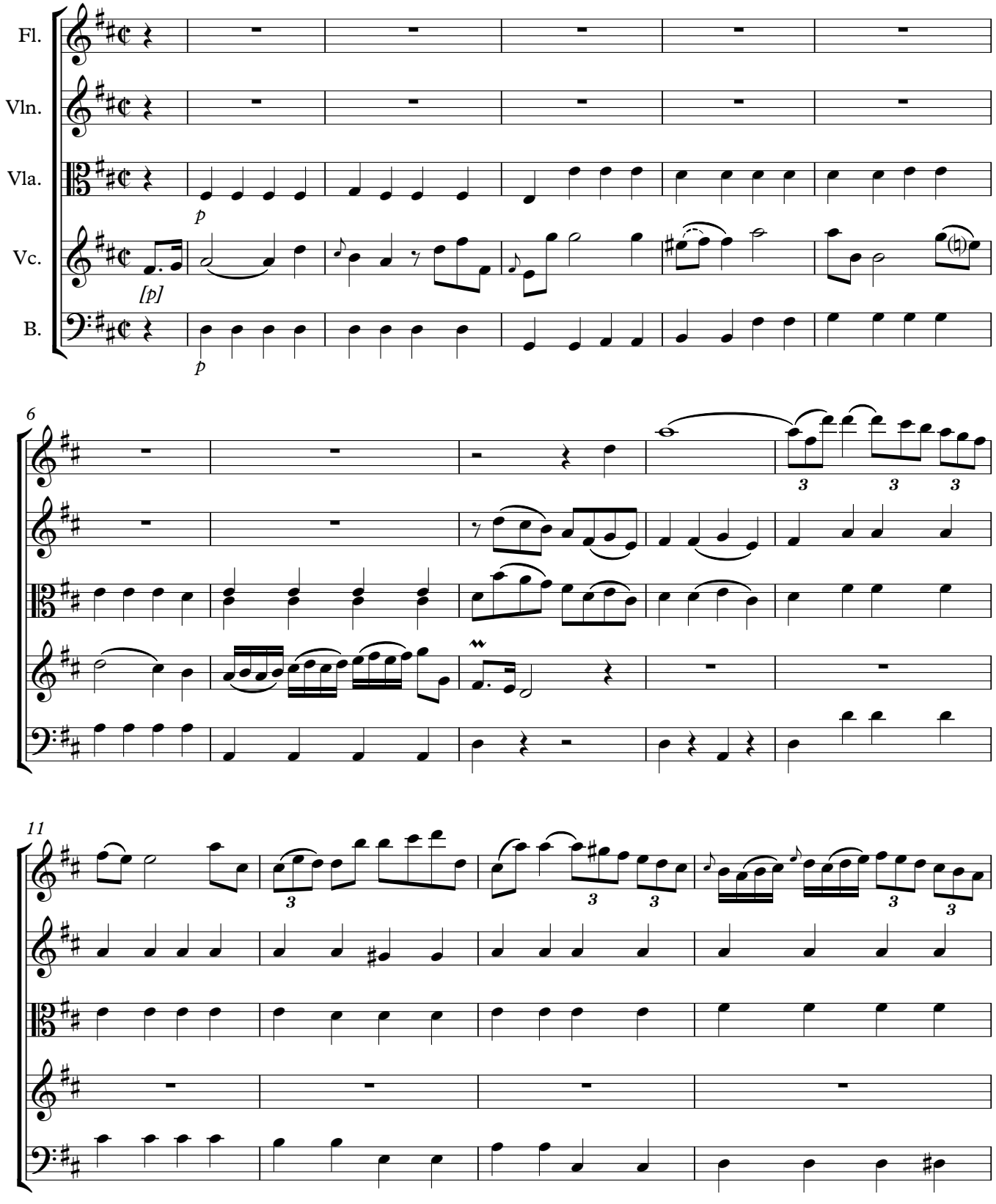

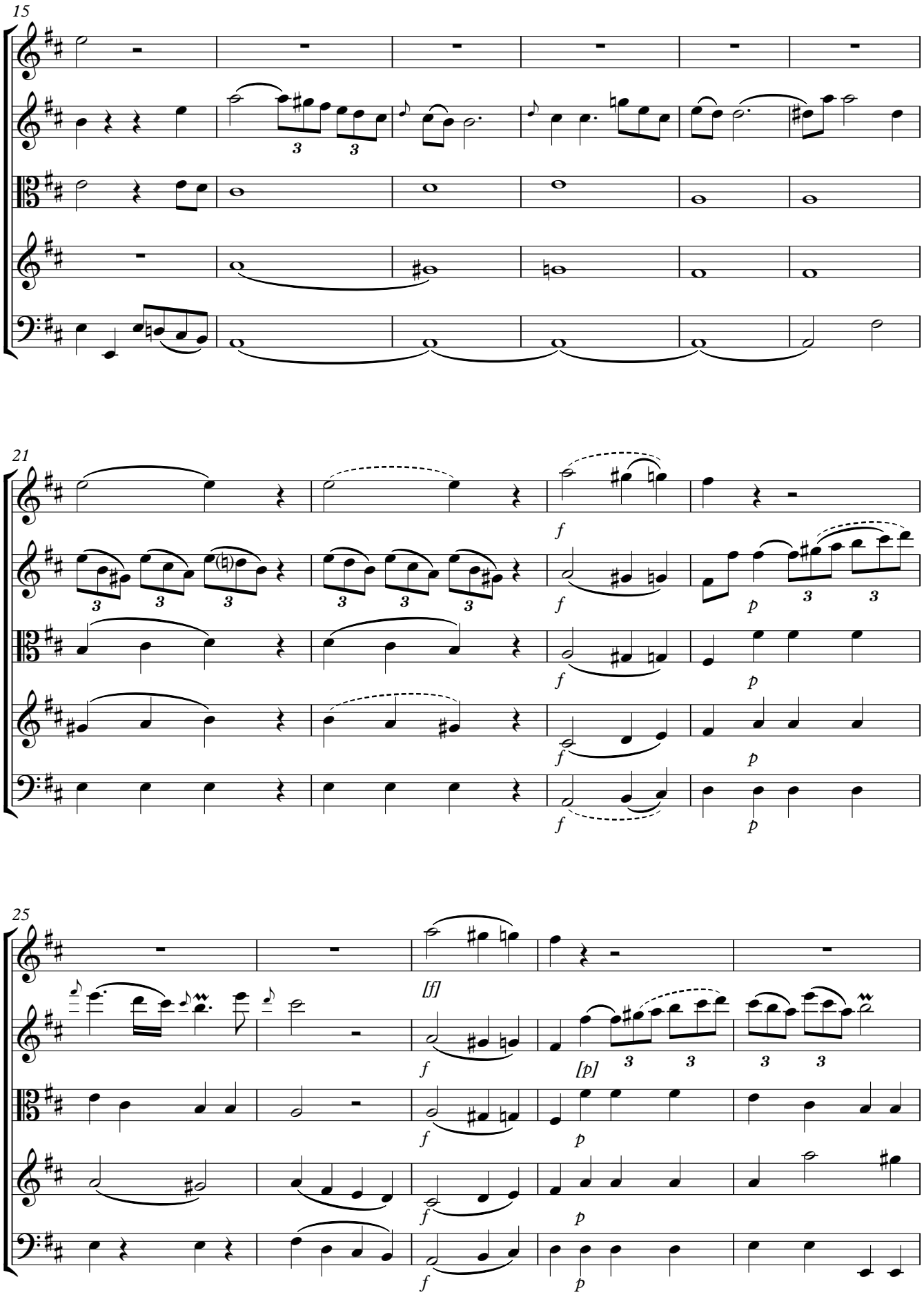
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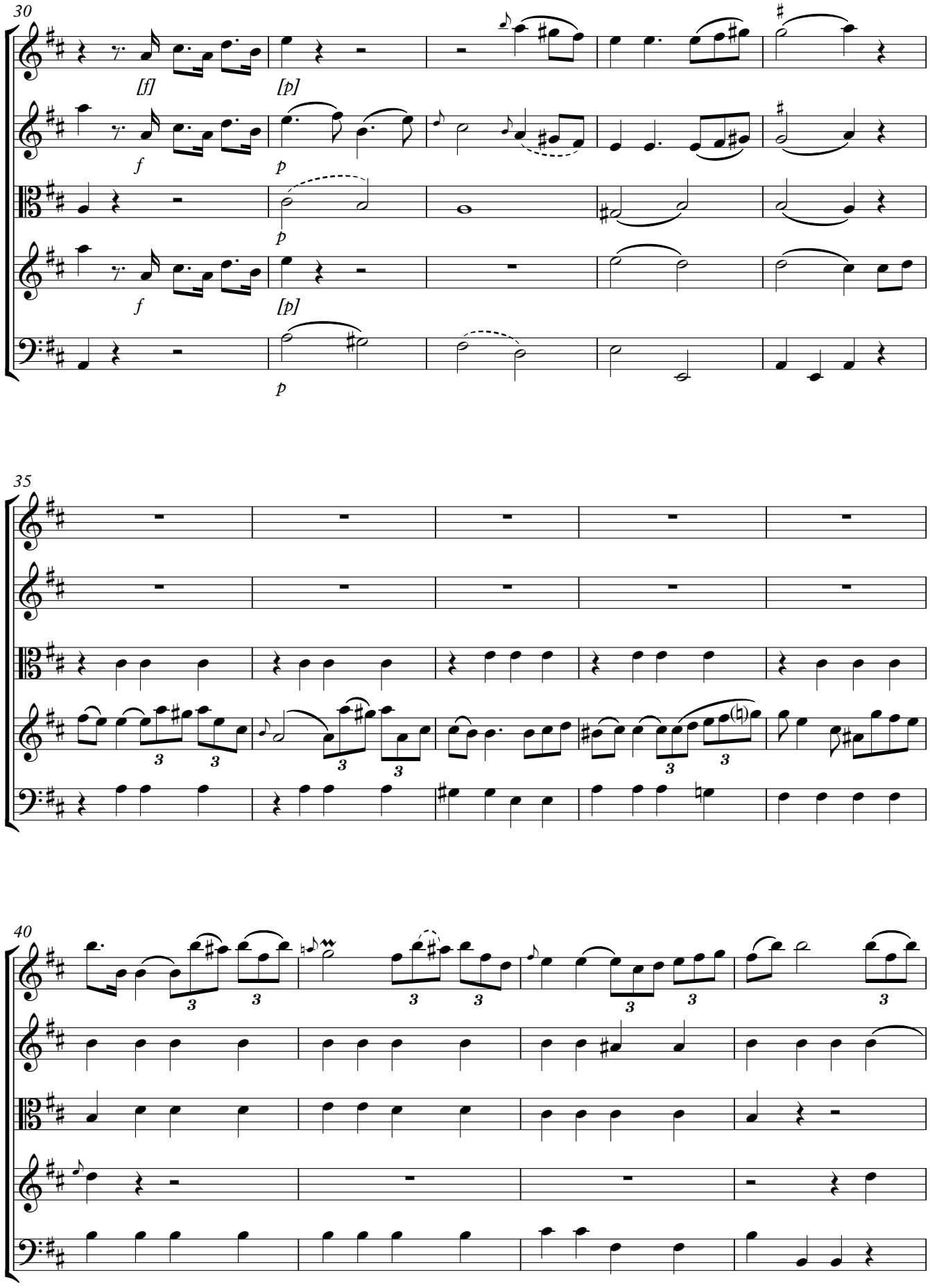
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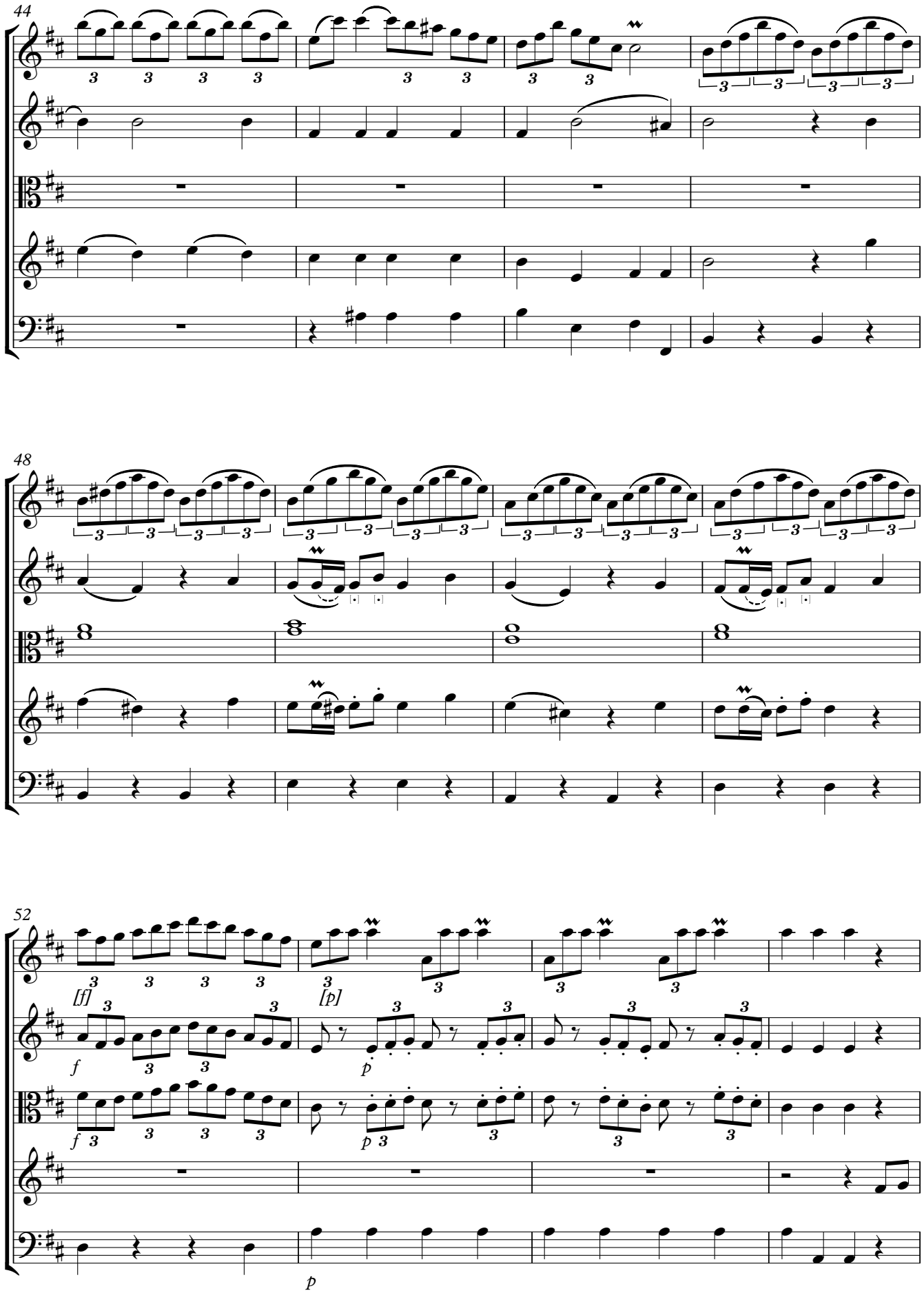
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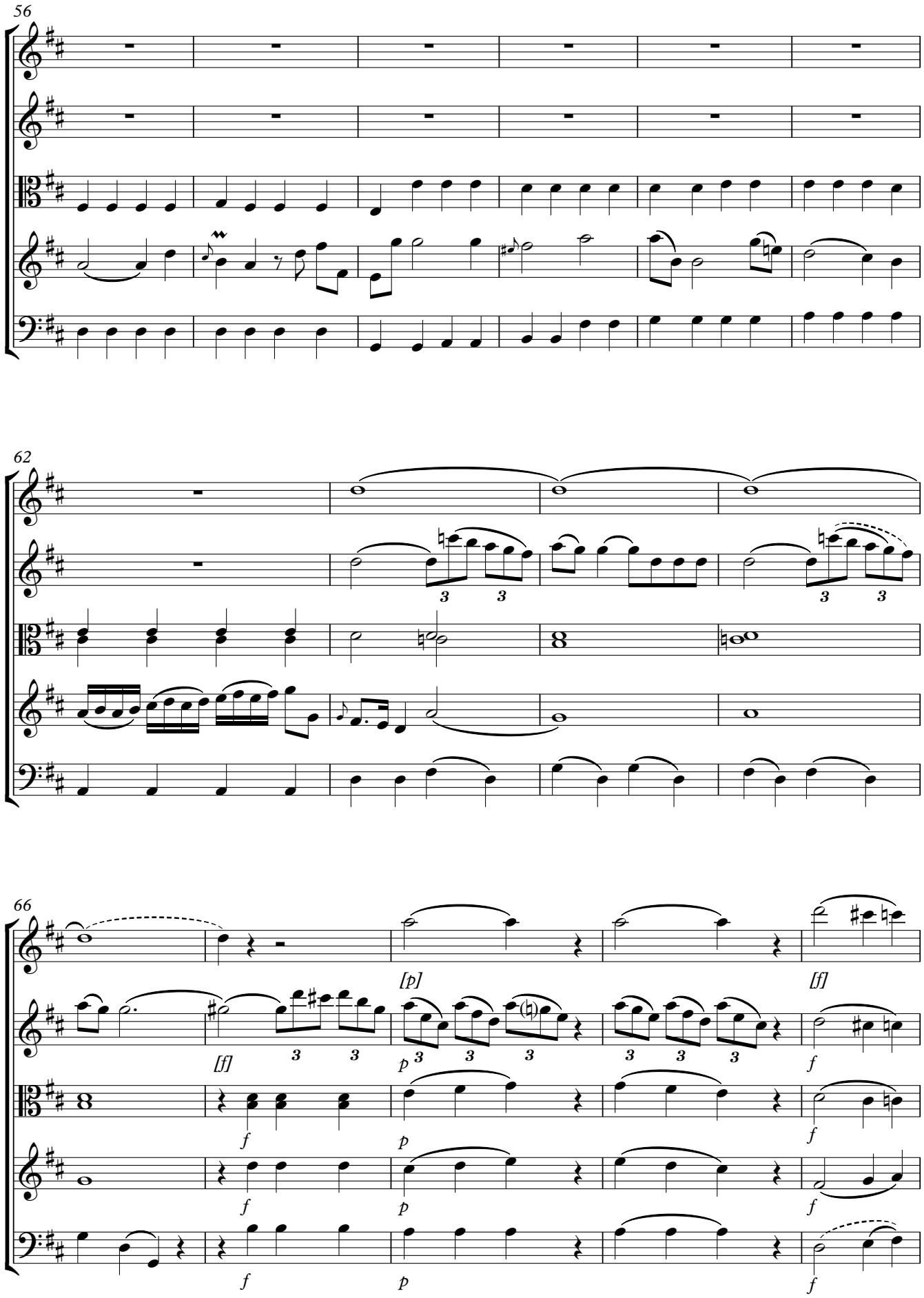
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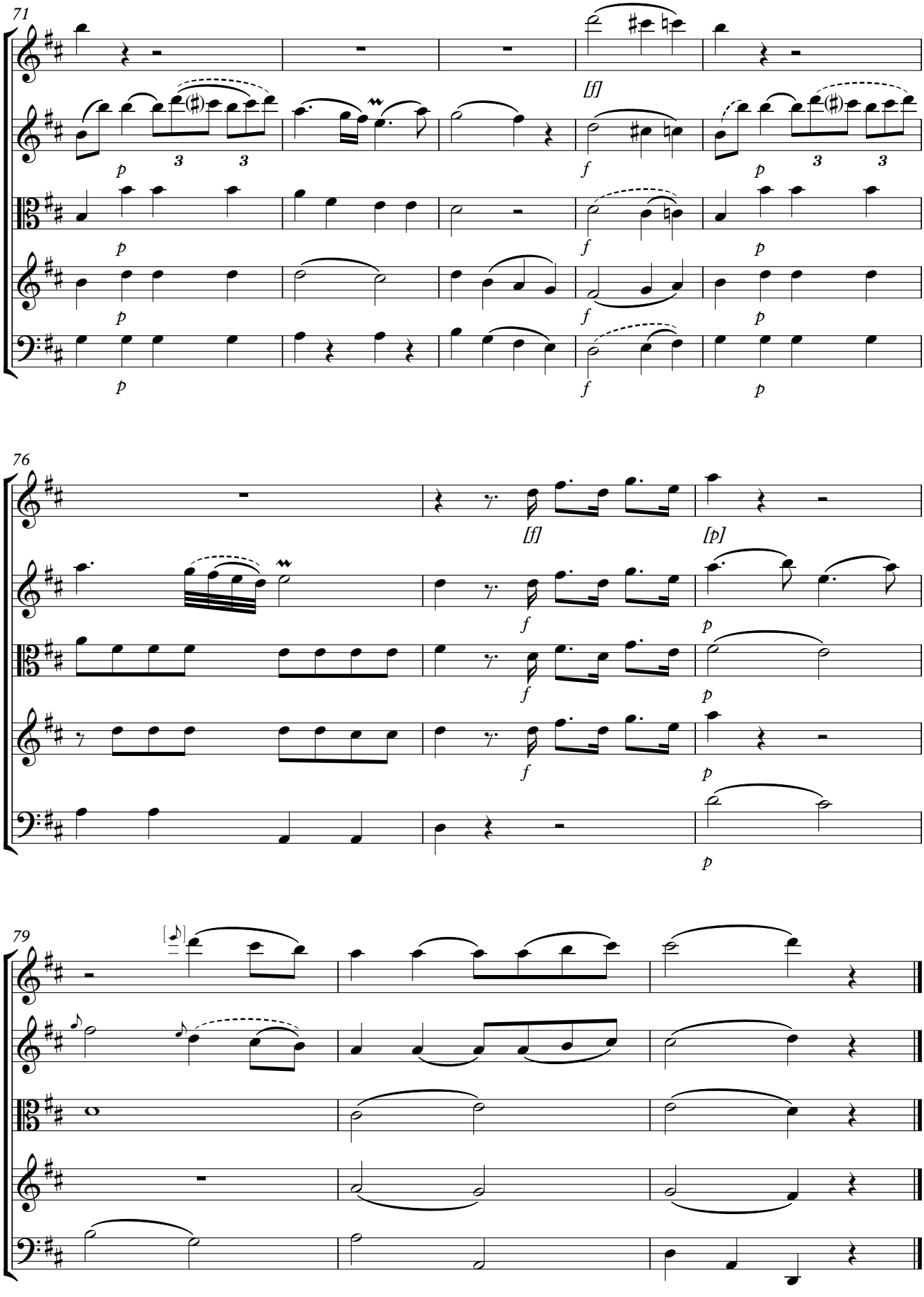
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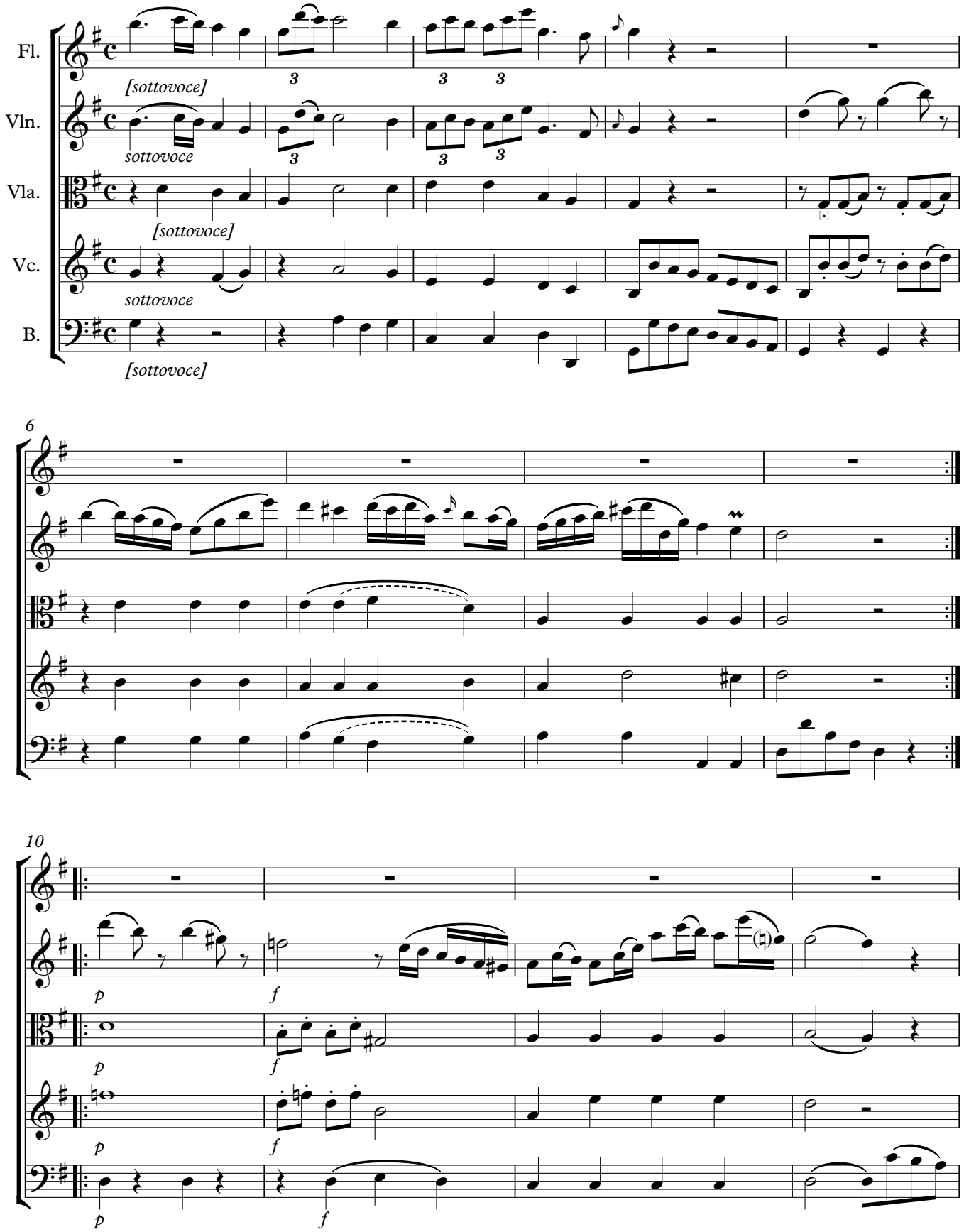

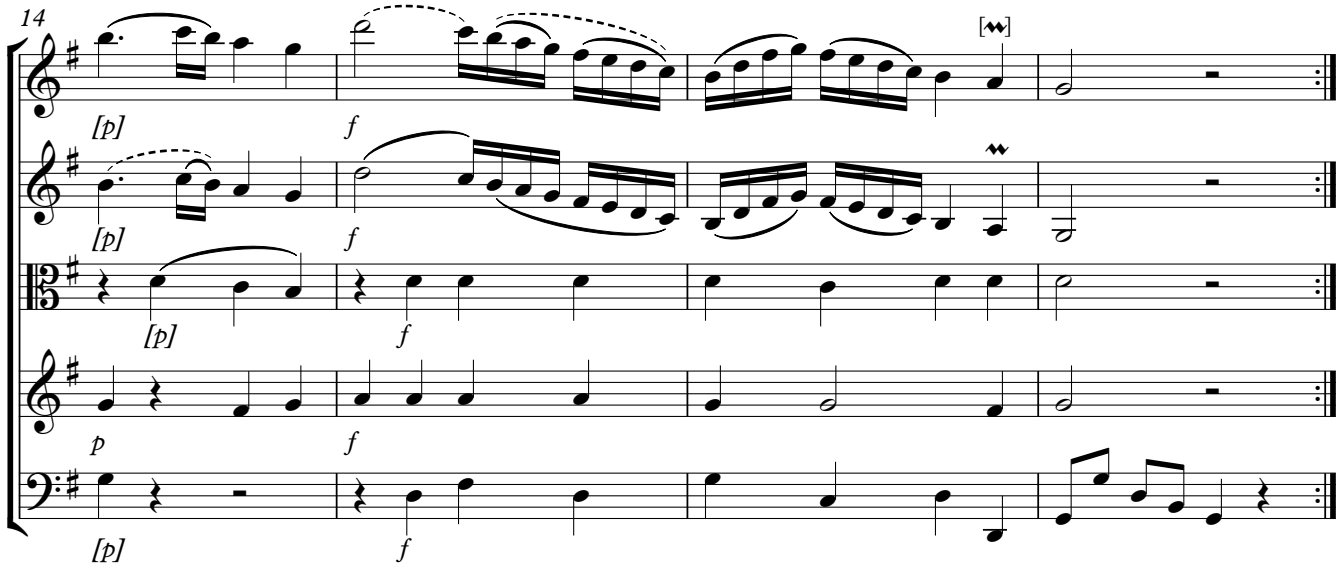

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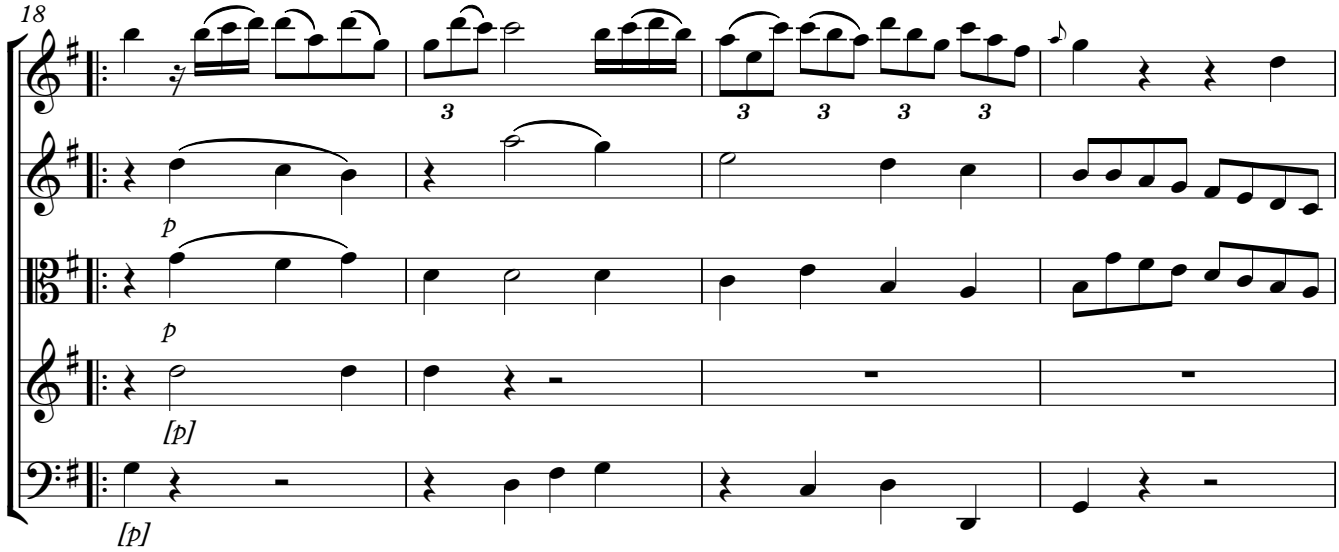

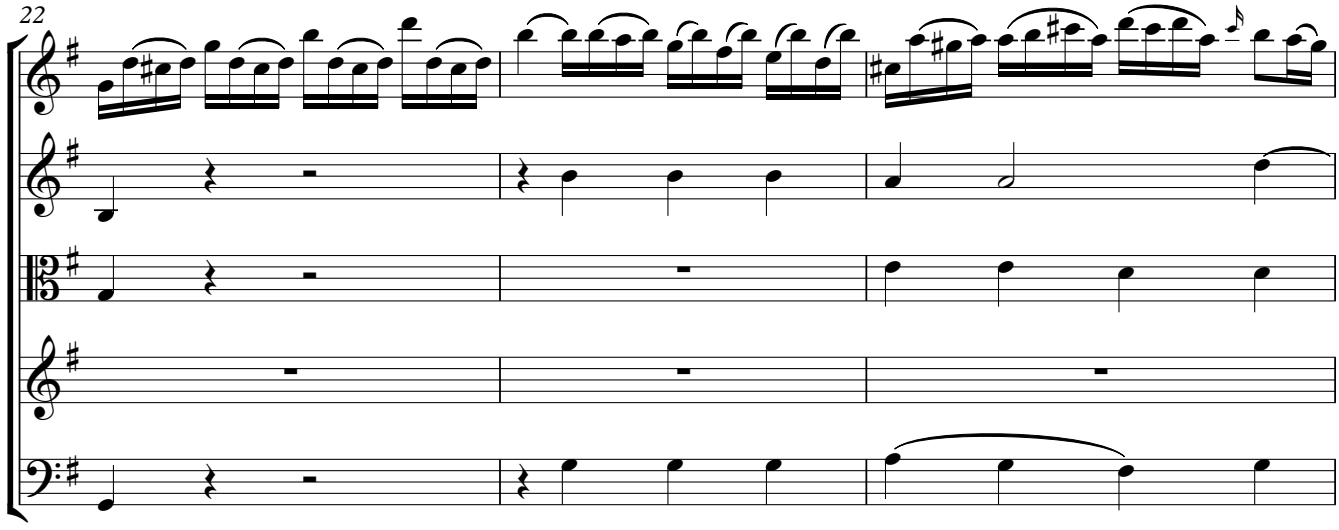

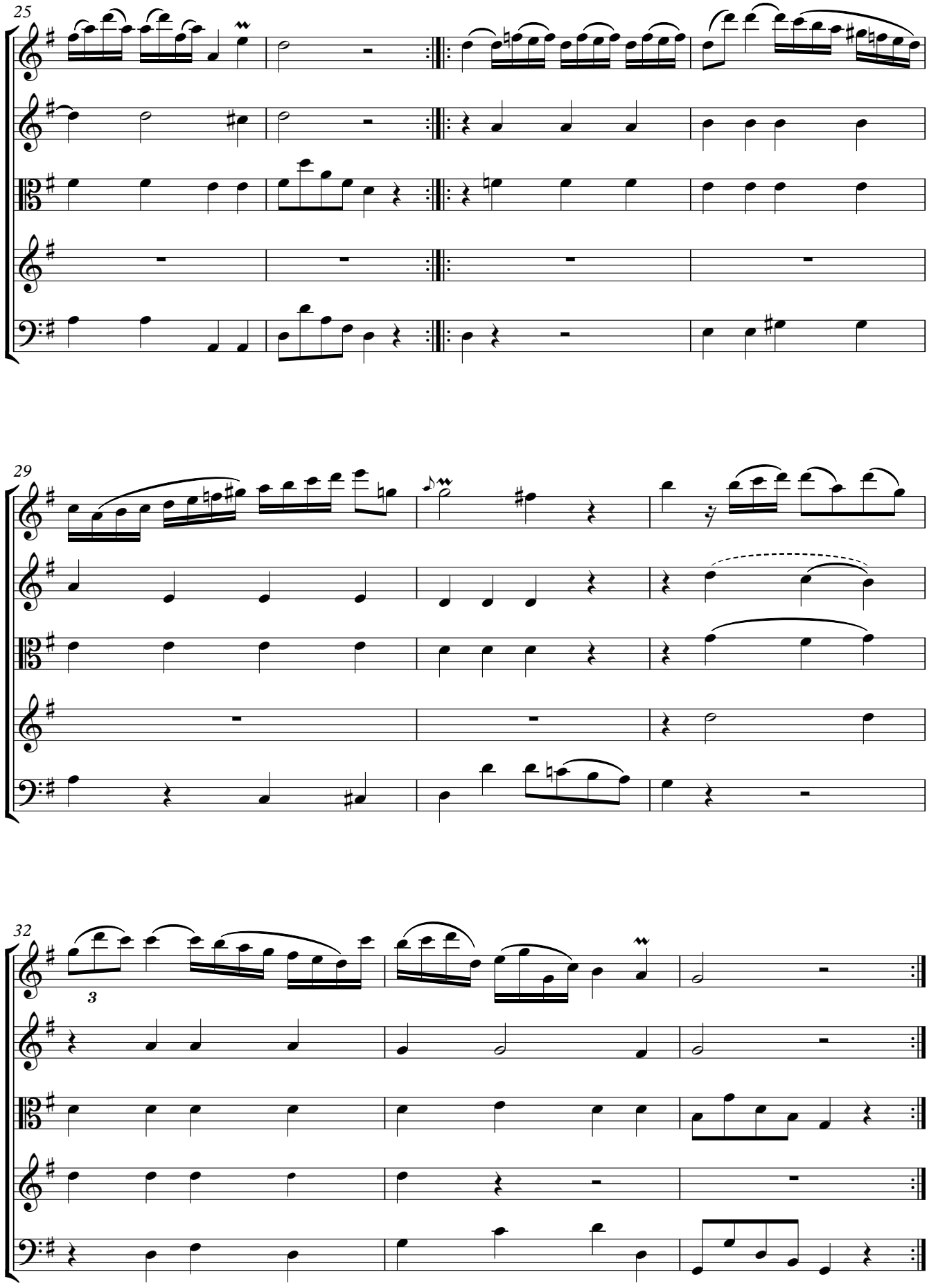
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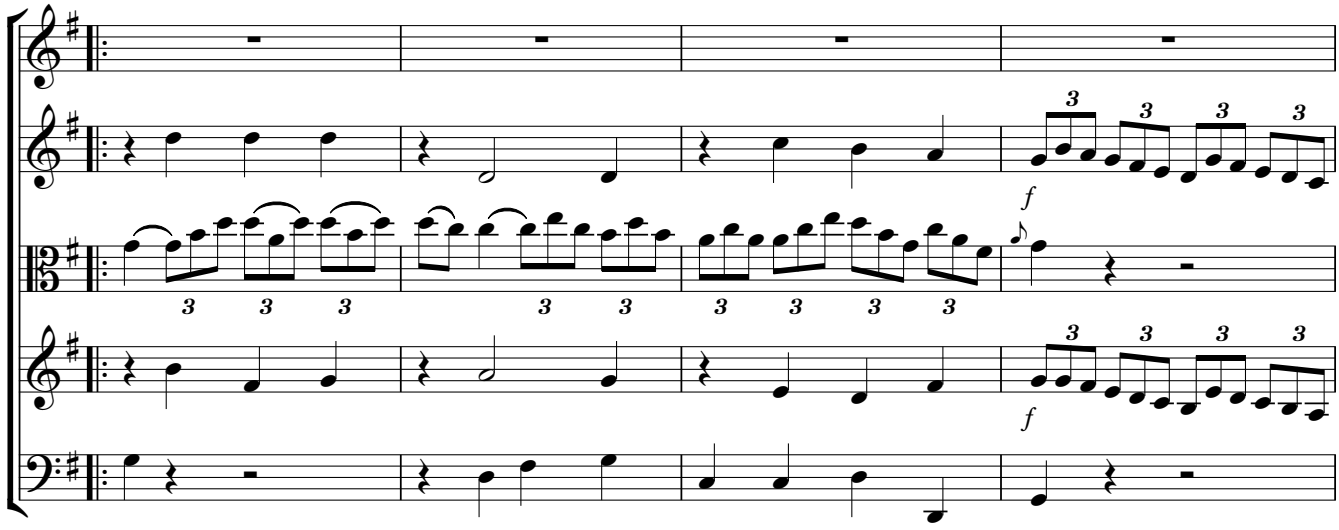

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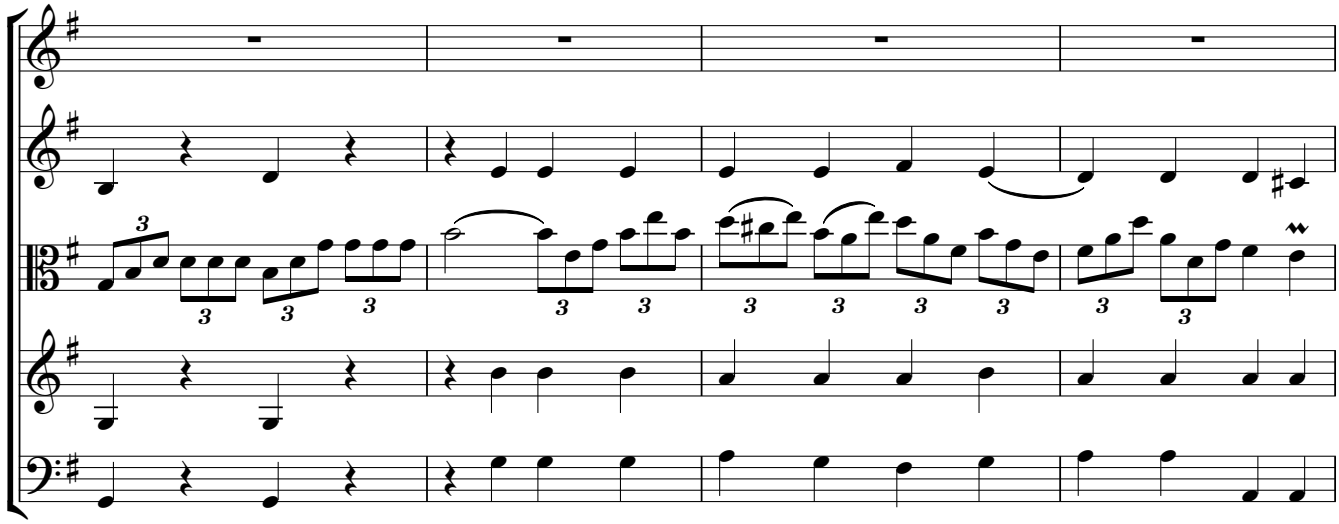

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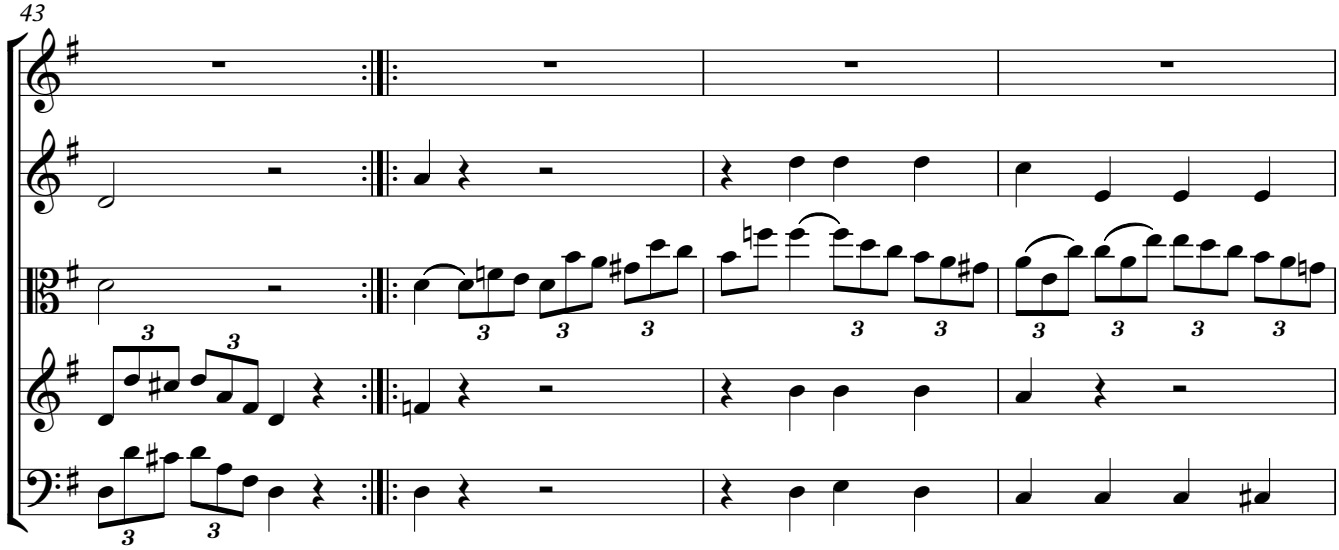

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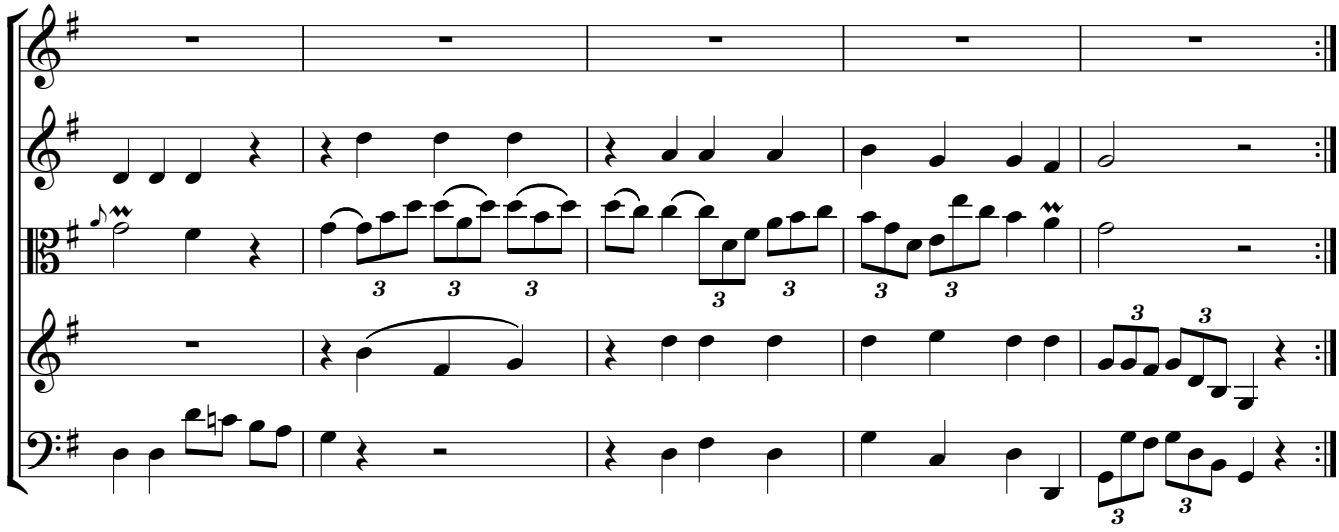

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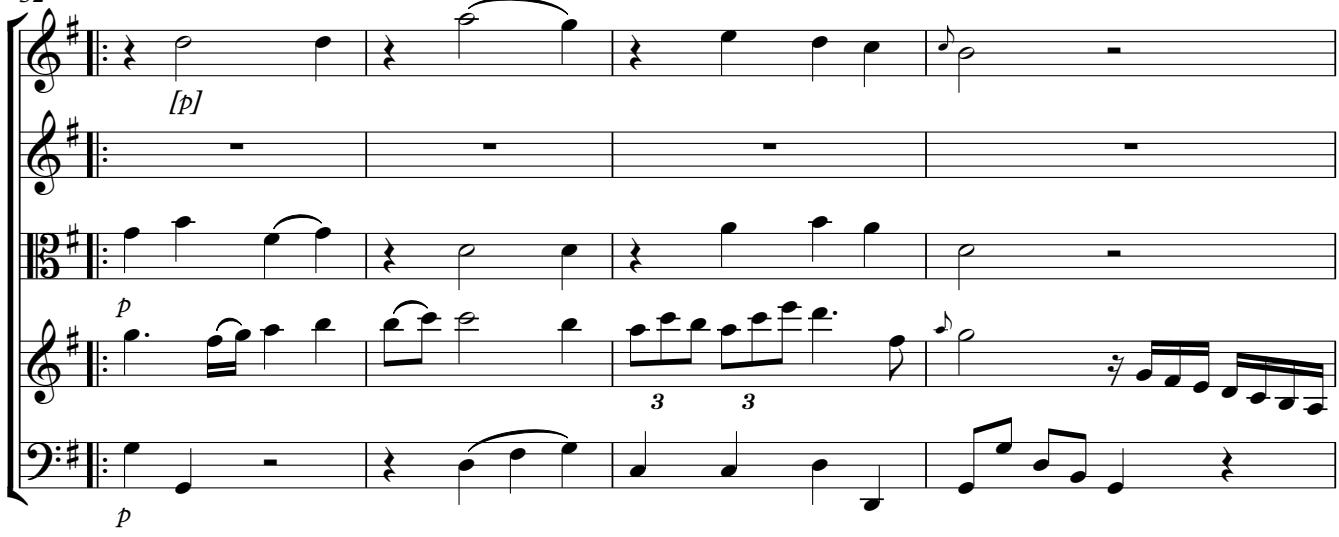

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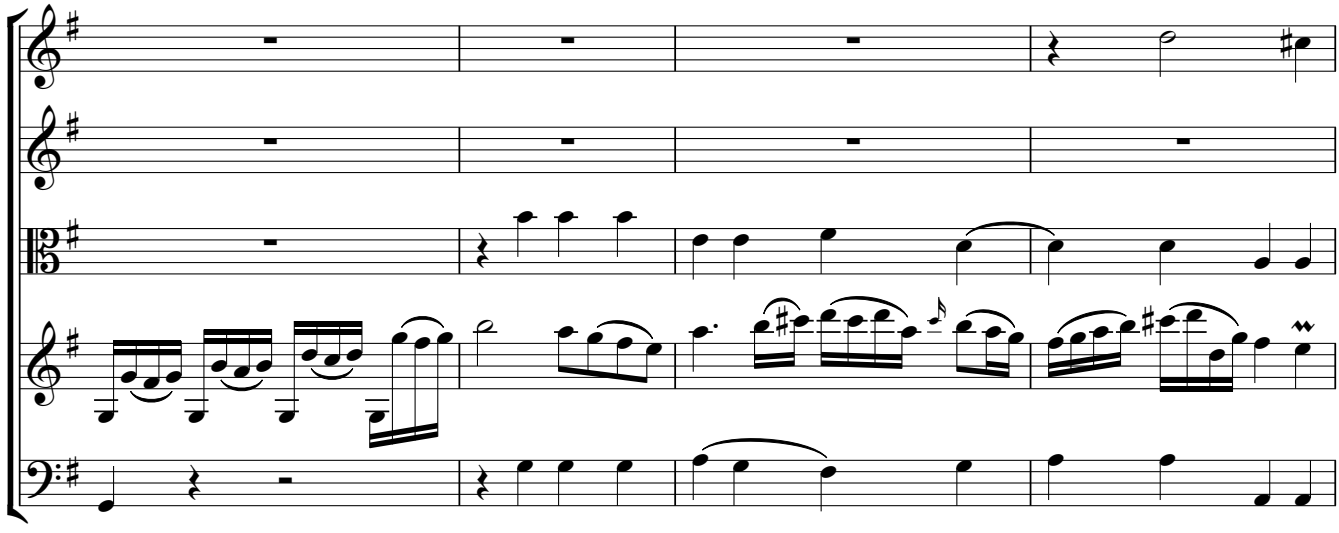

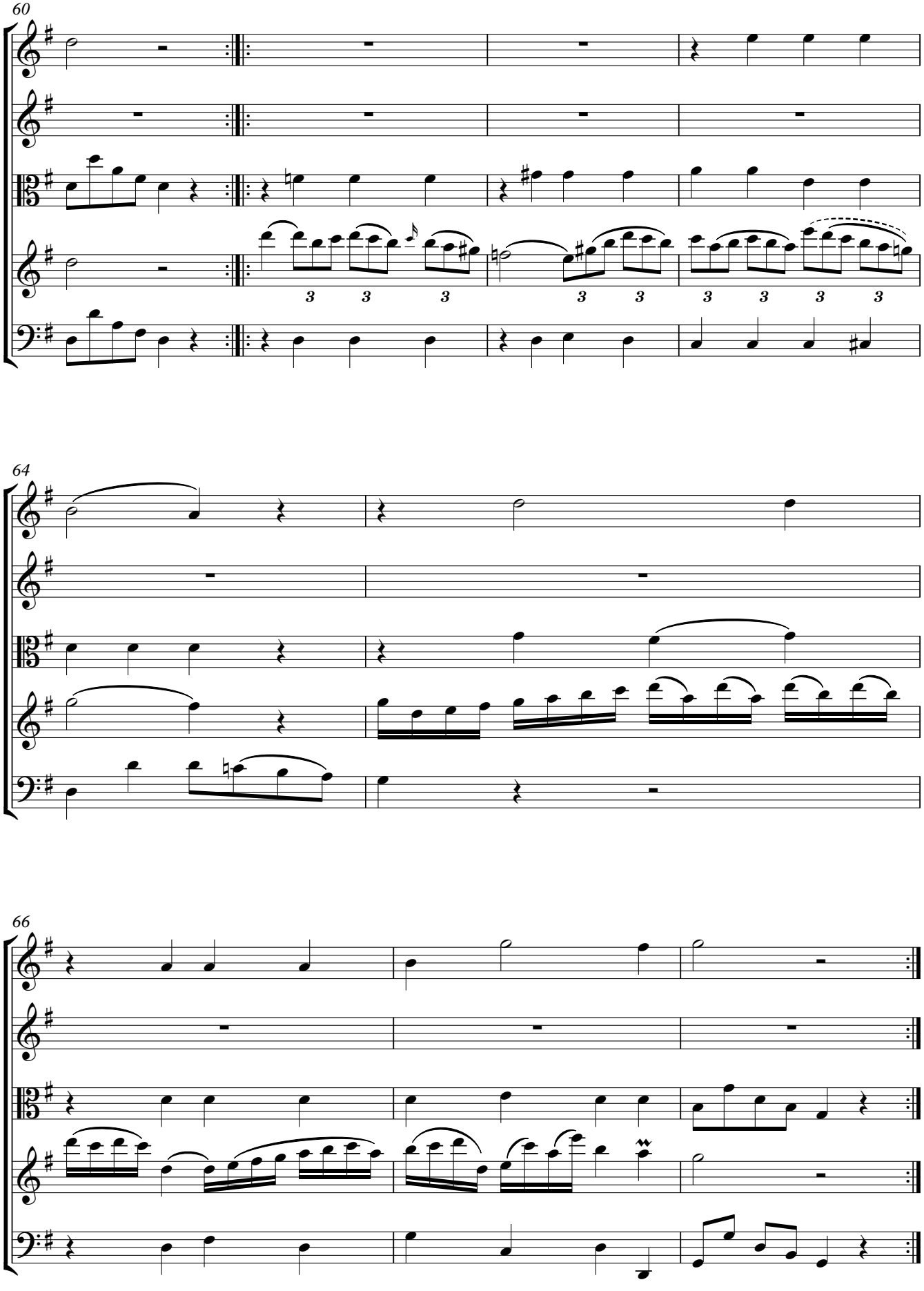
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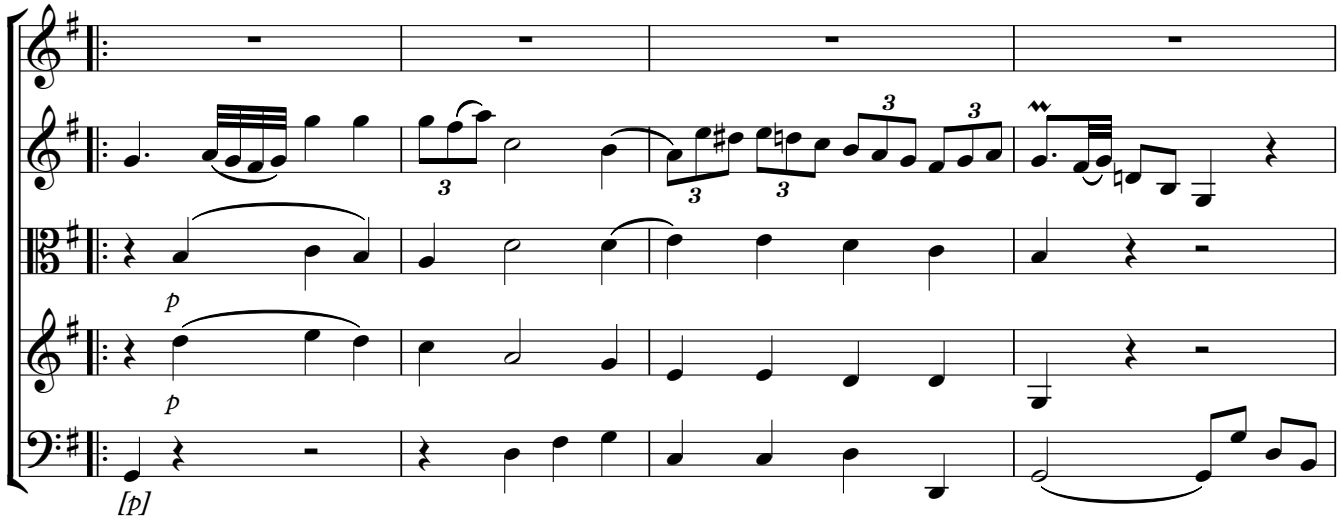

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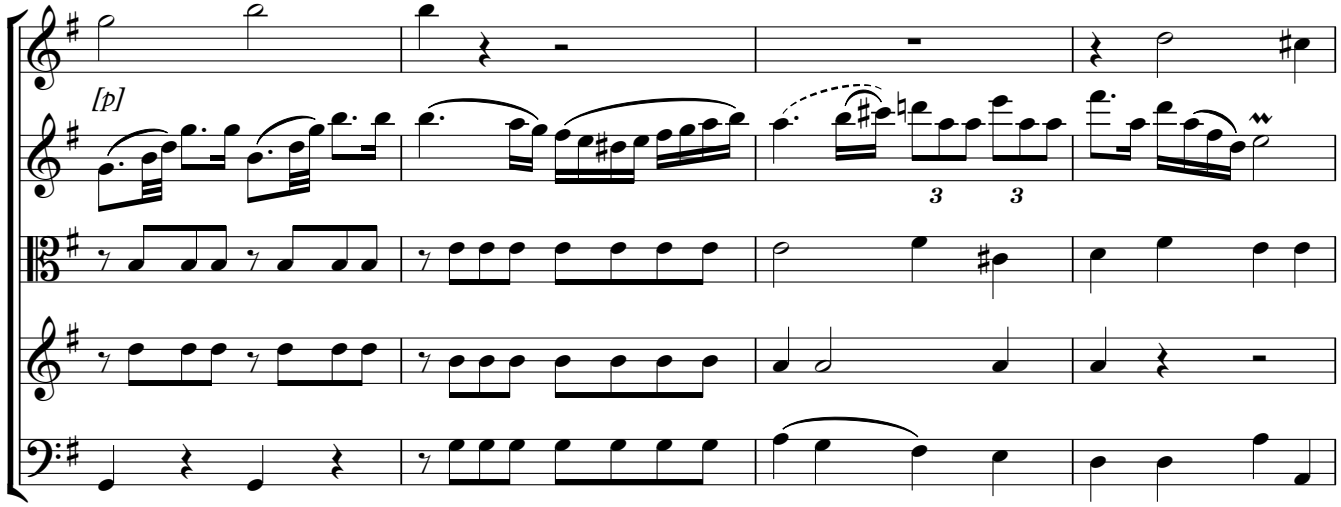

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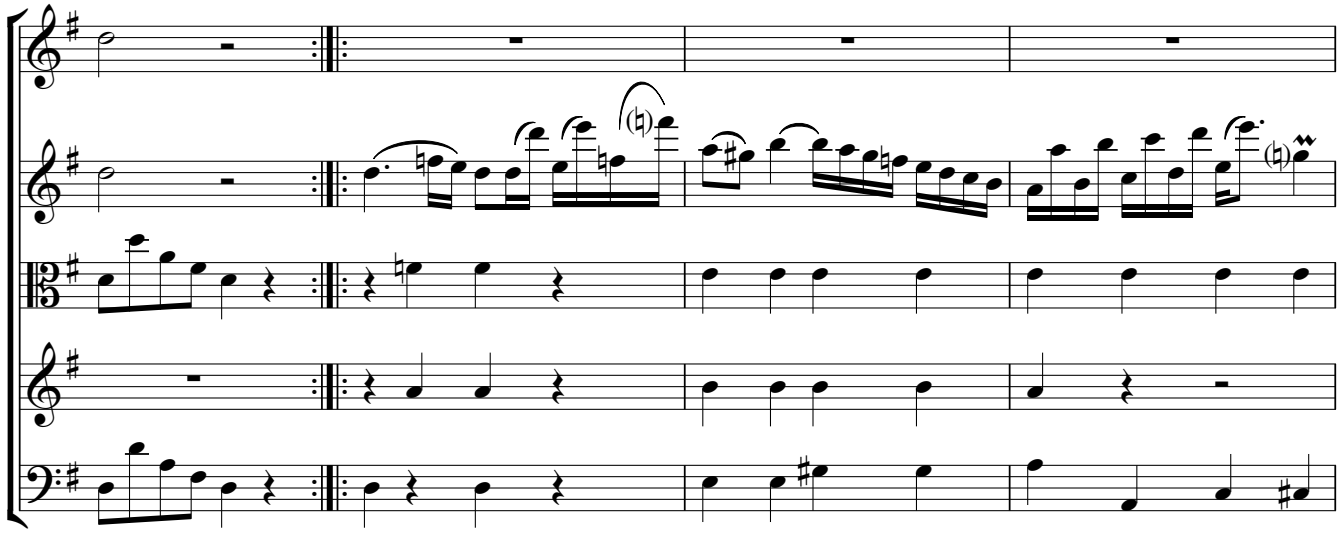

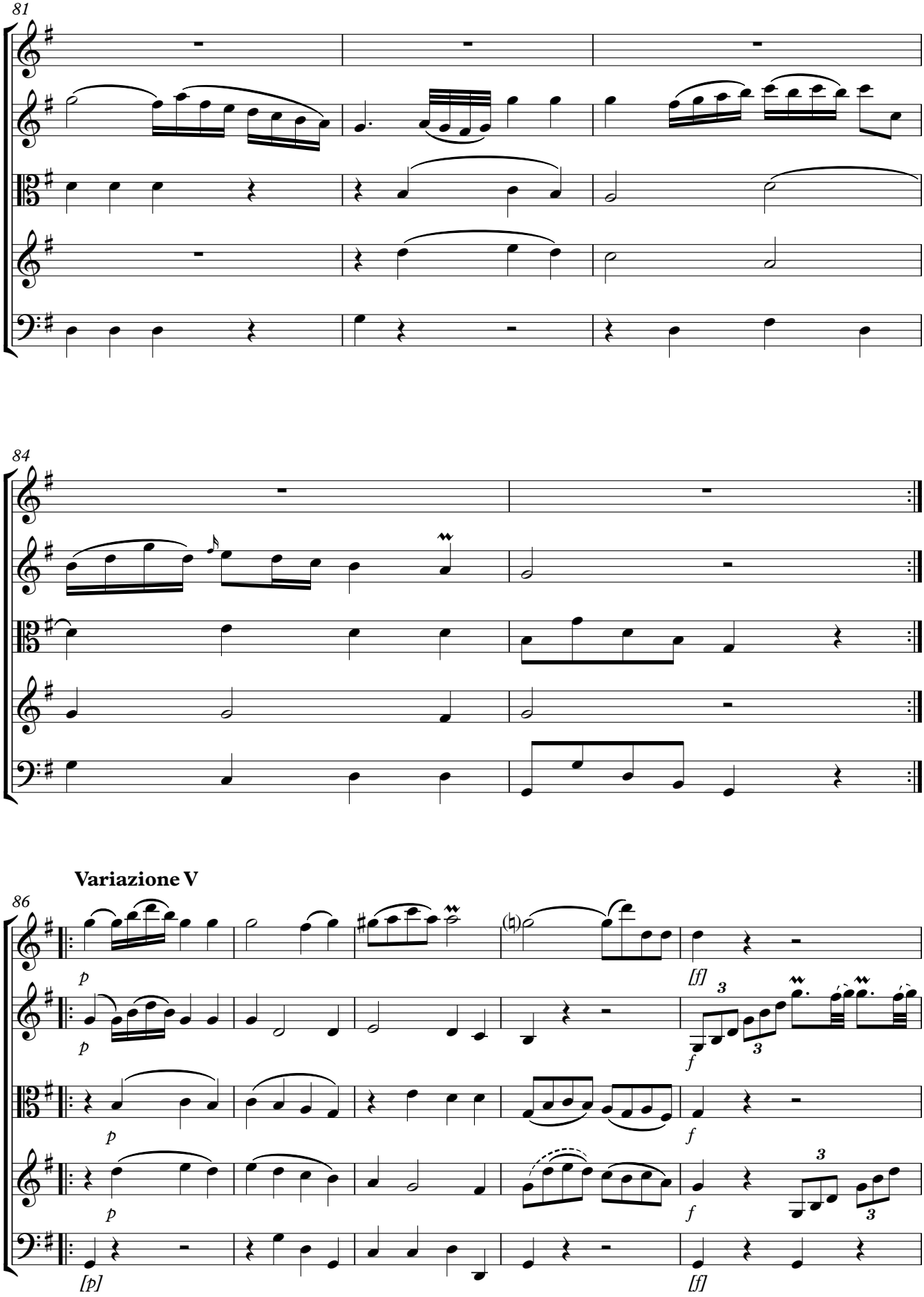
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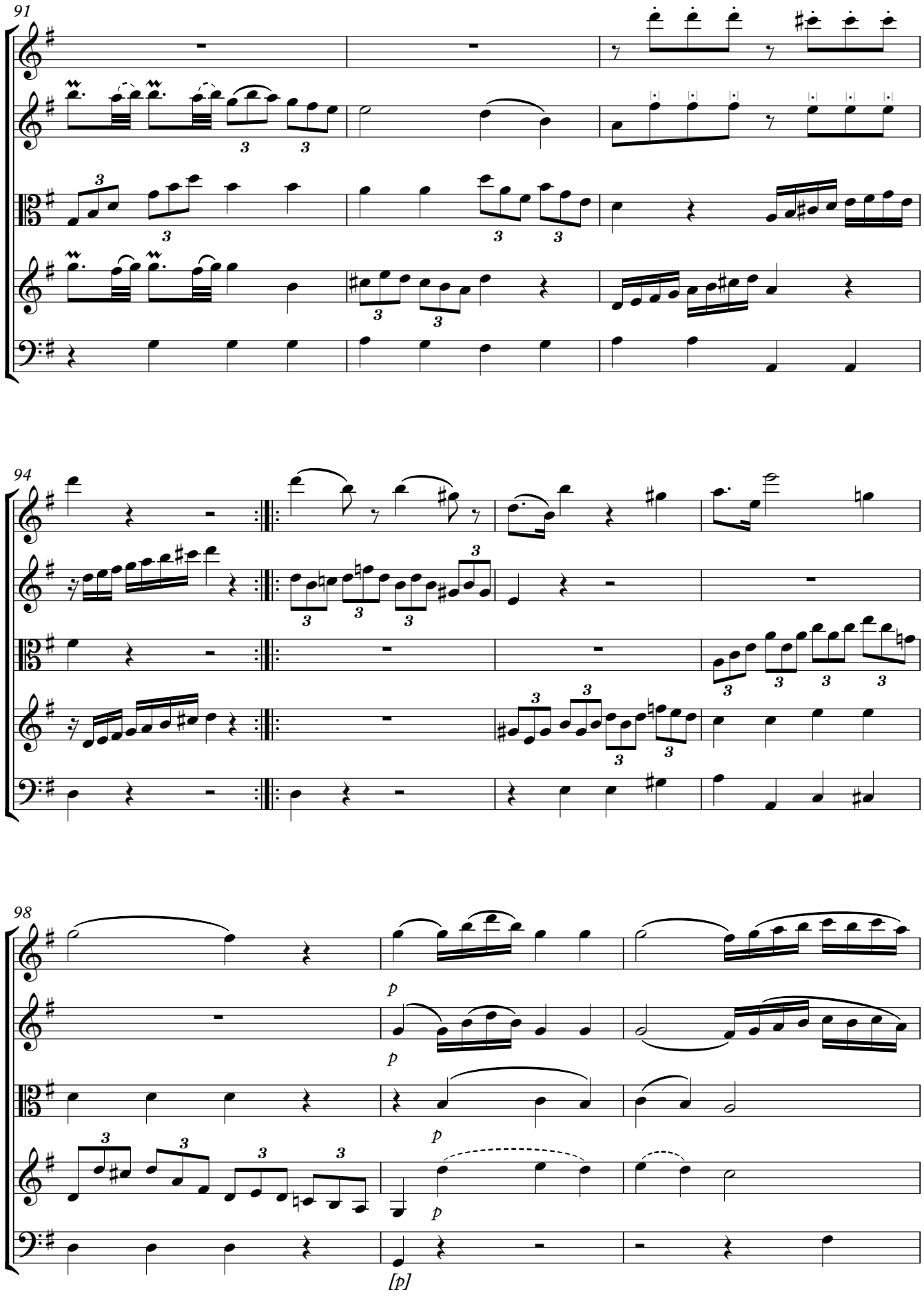
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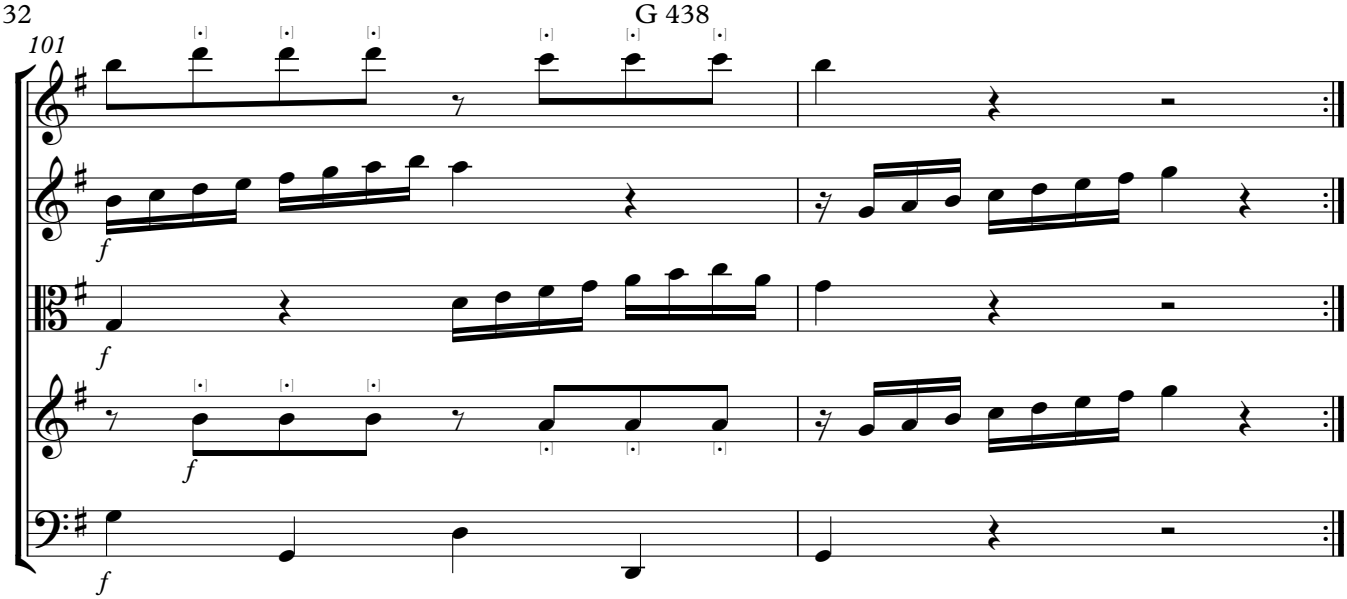
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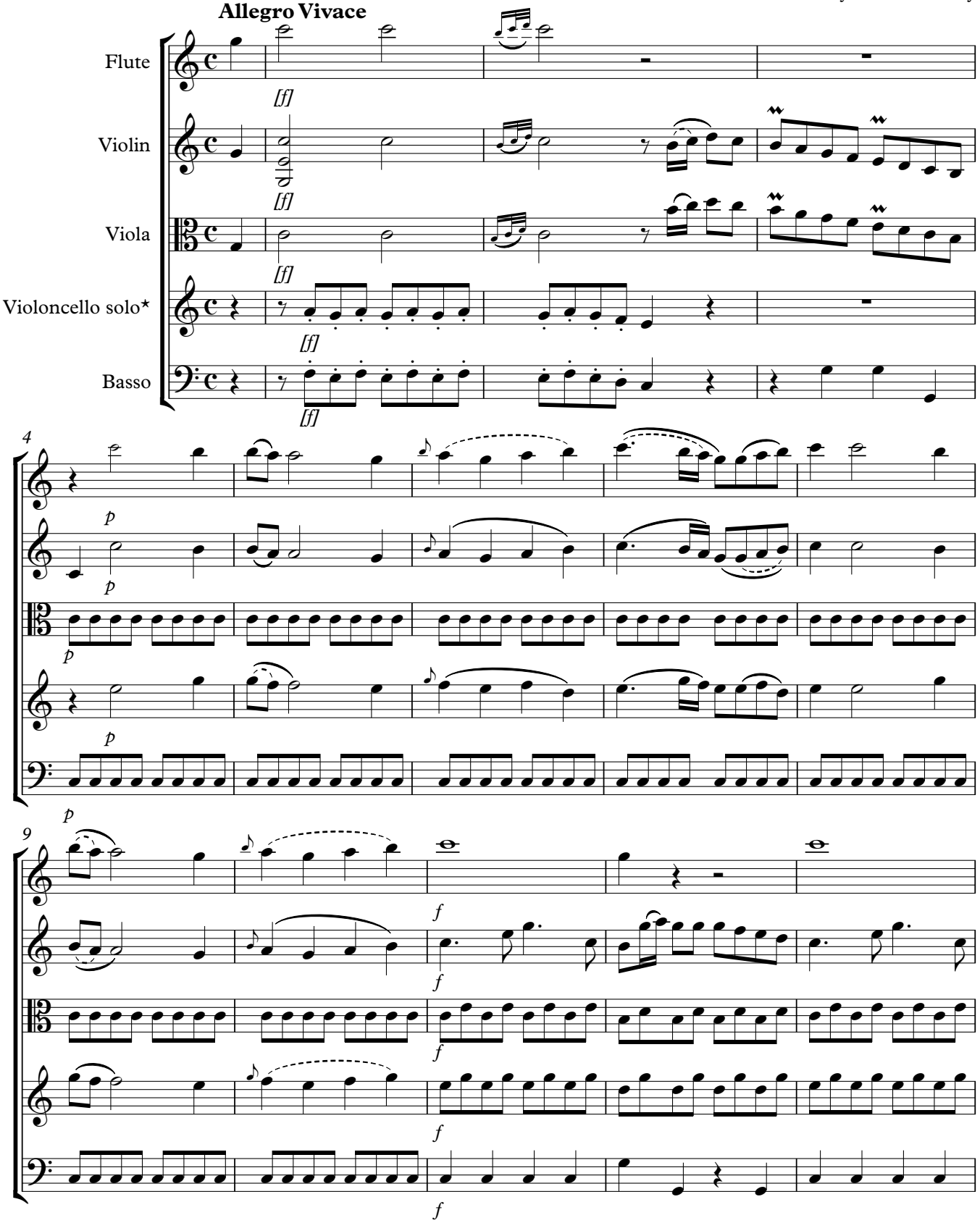
Quintet No. 3 for Flute and Strings

G 439

Luigi Boccherini (attrib.)
Edited by Gemma Goday

Allegro Vivace



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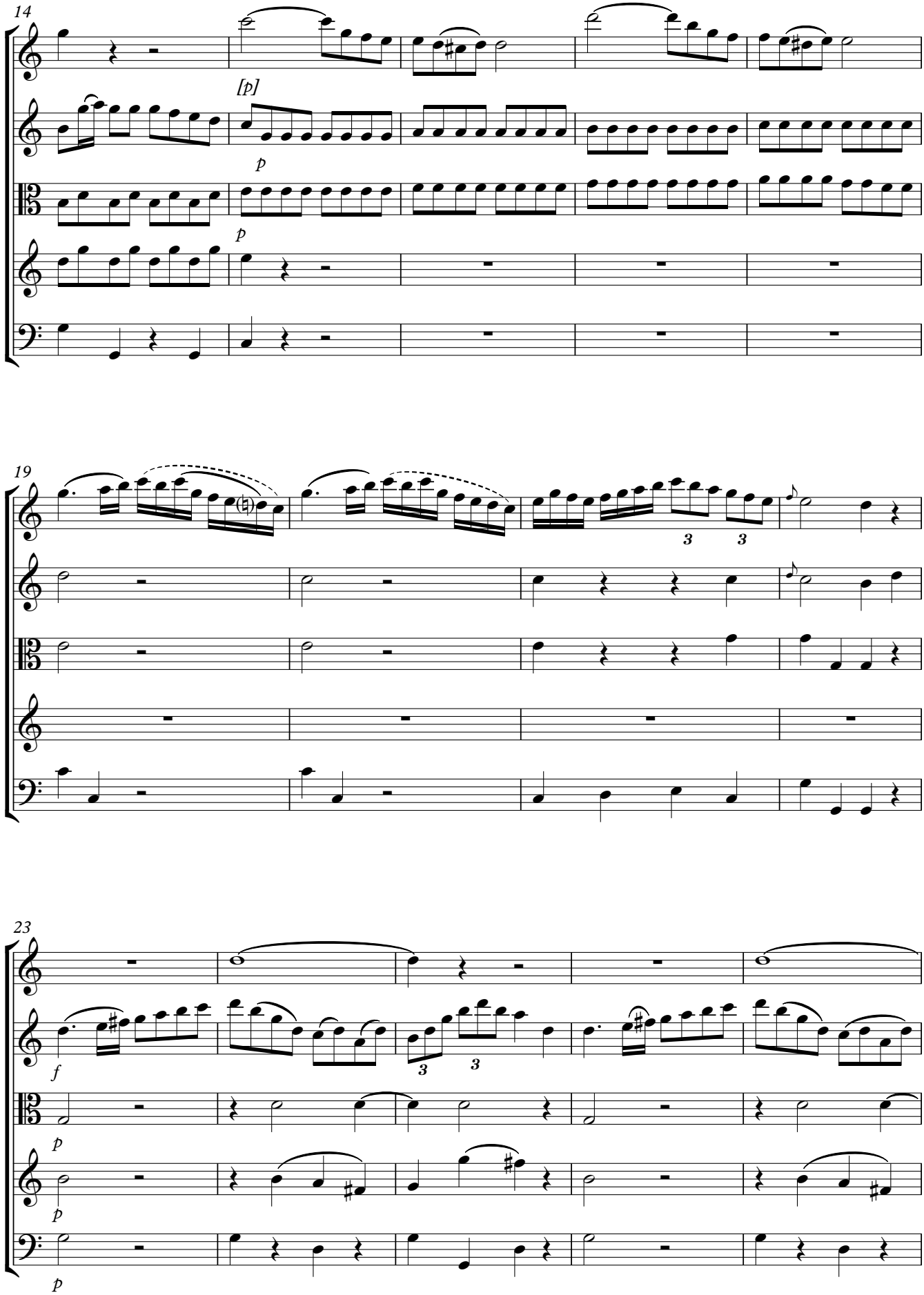
*The cello should sound an octave lower.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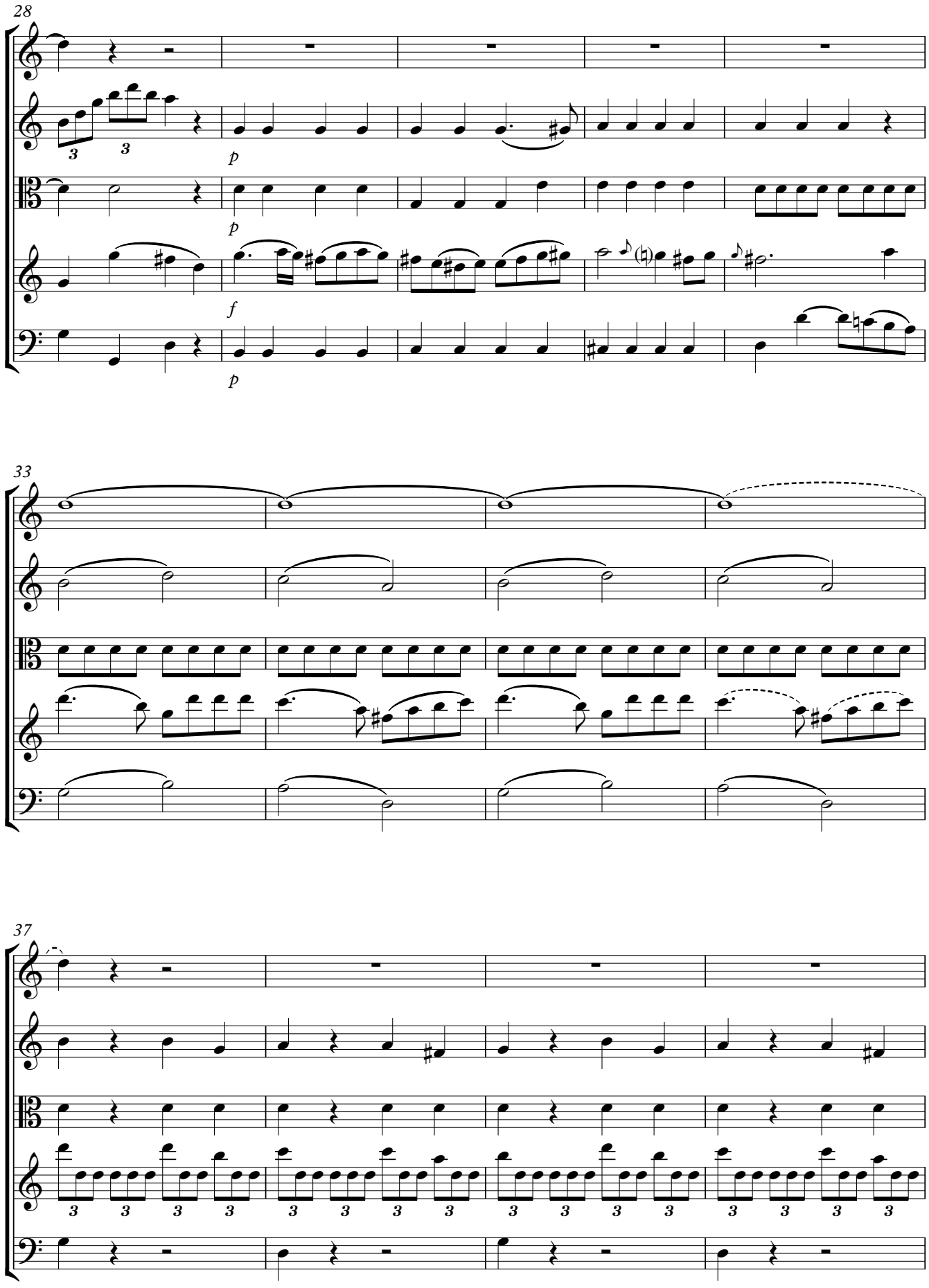
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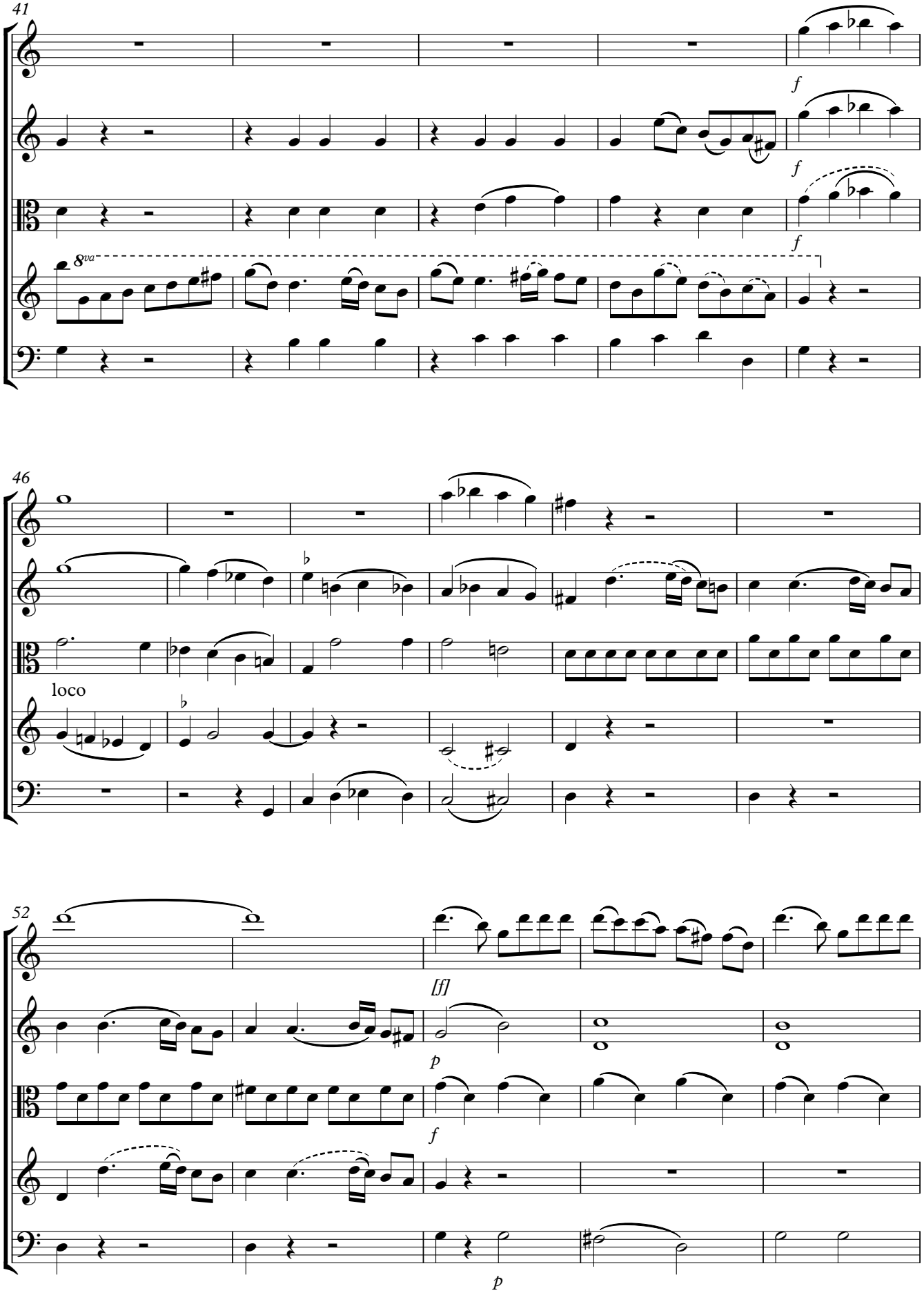
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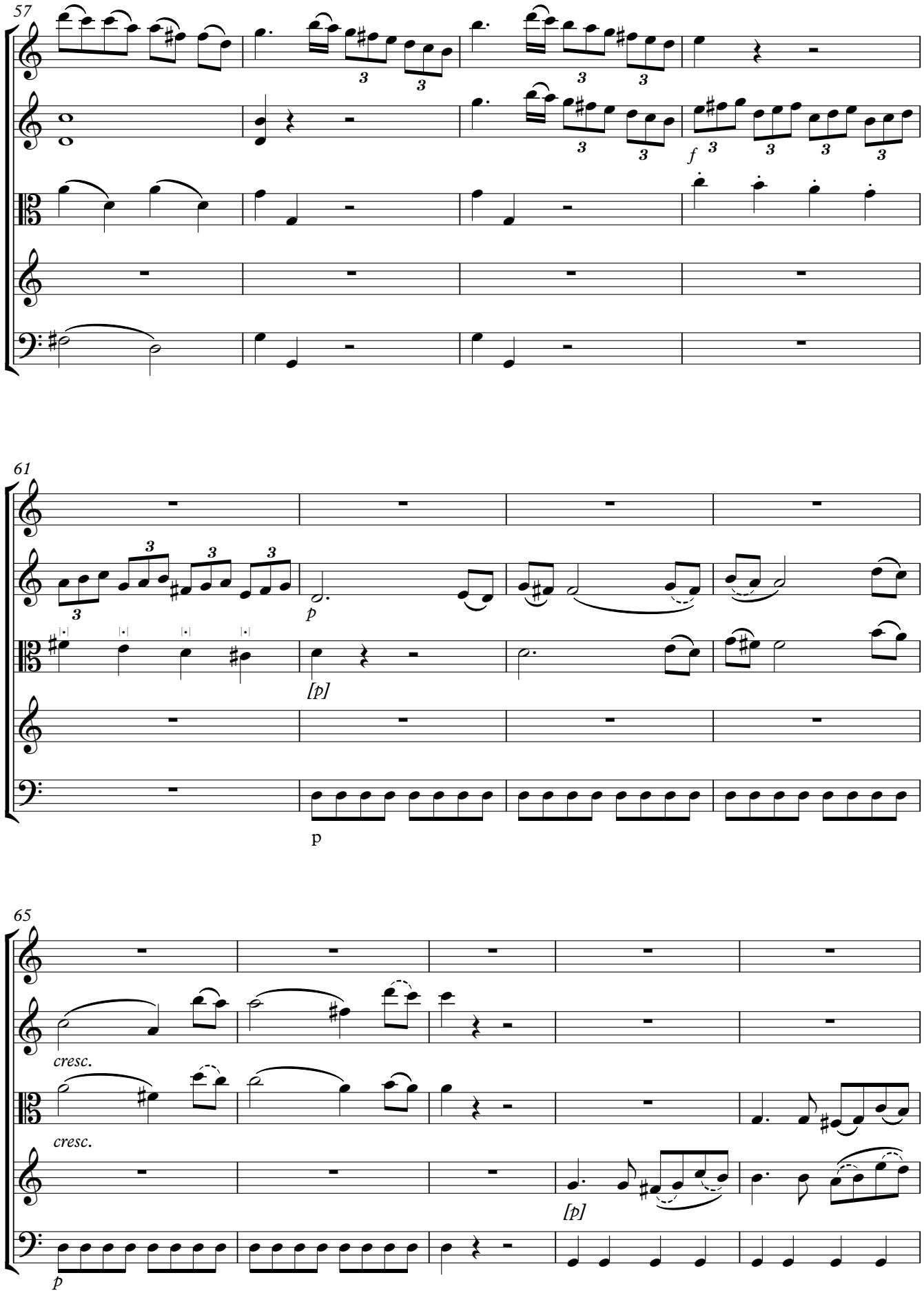
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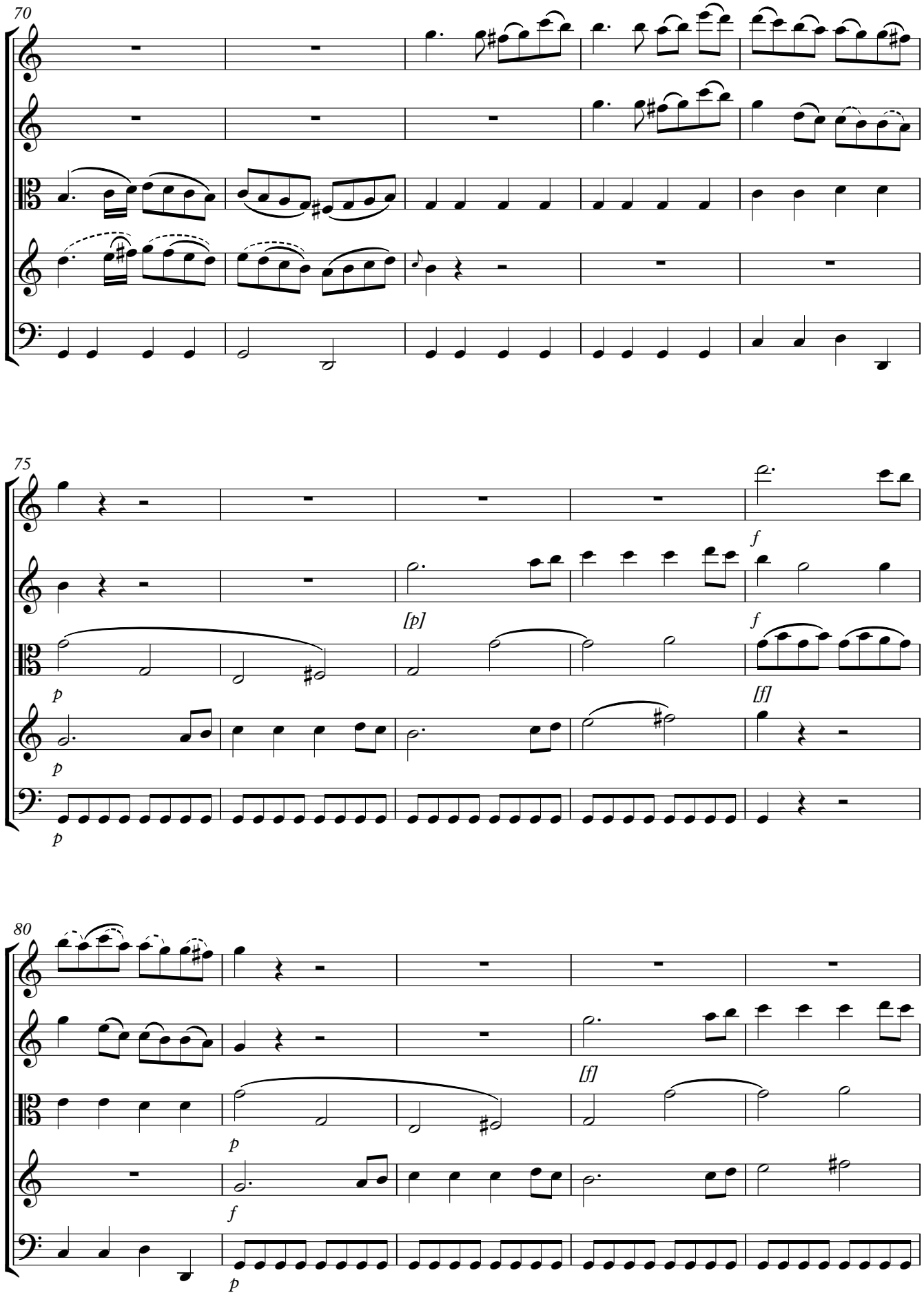
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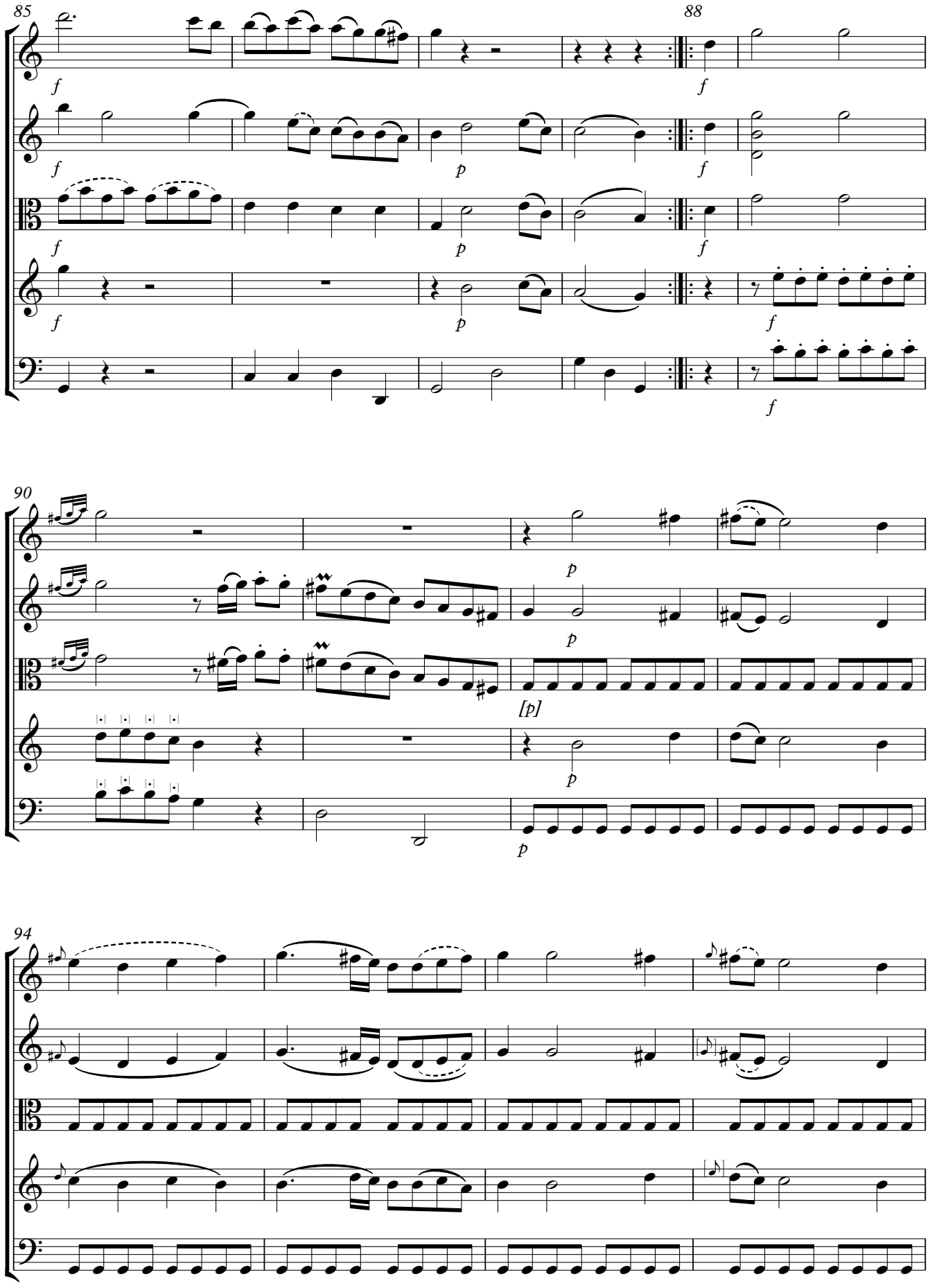
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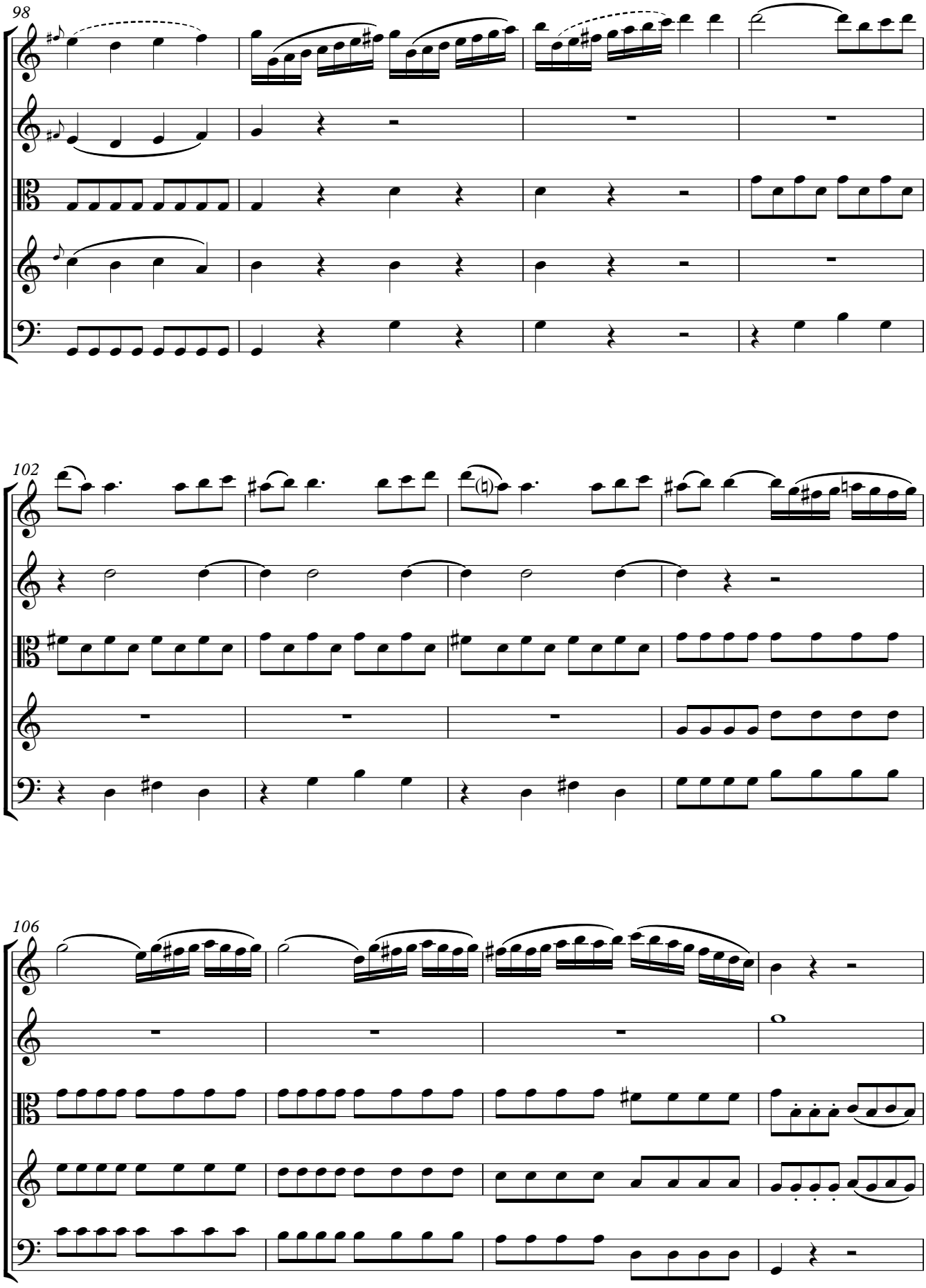
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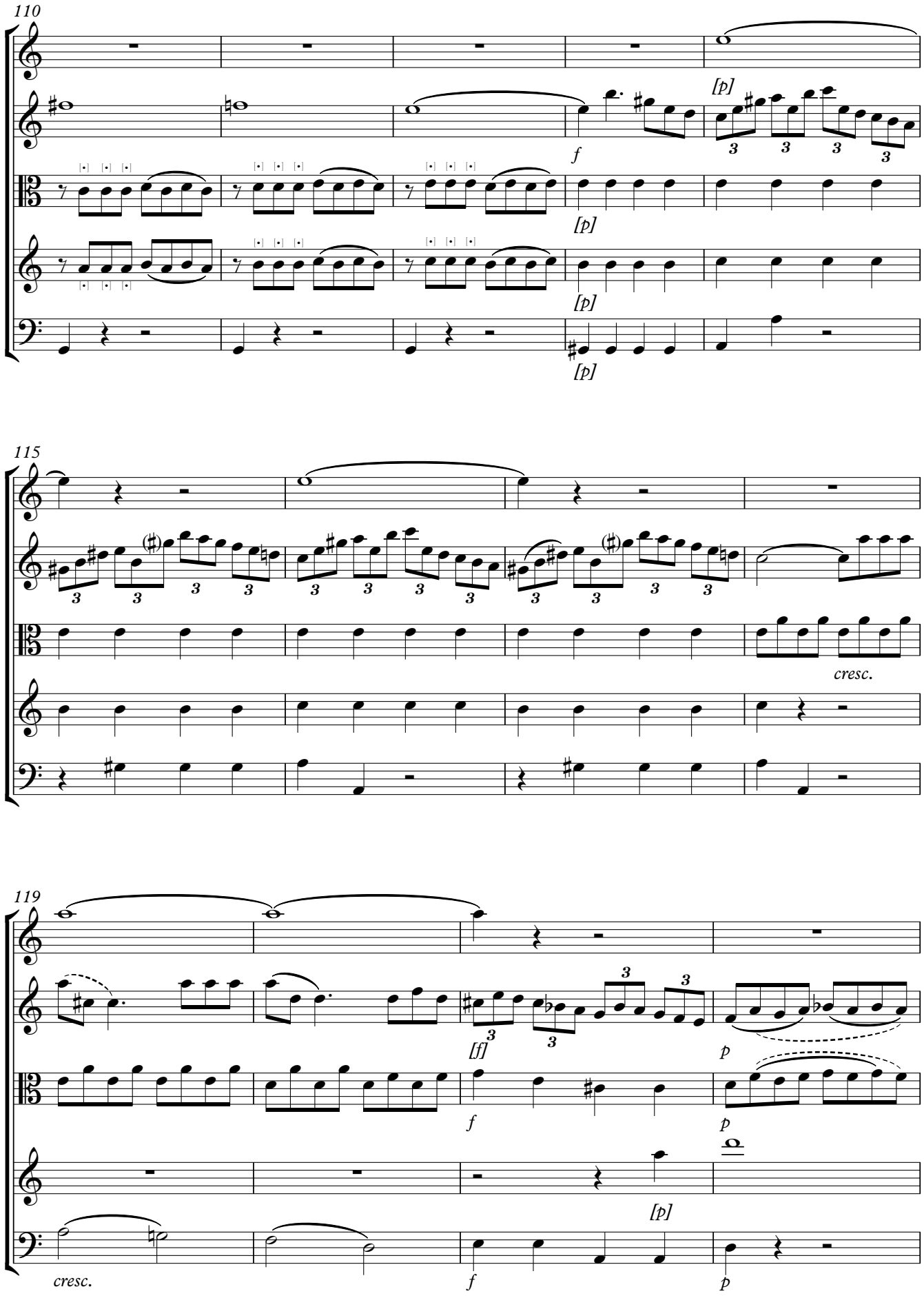
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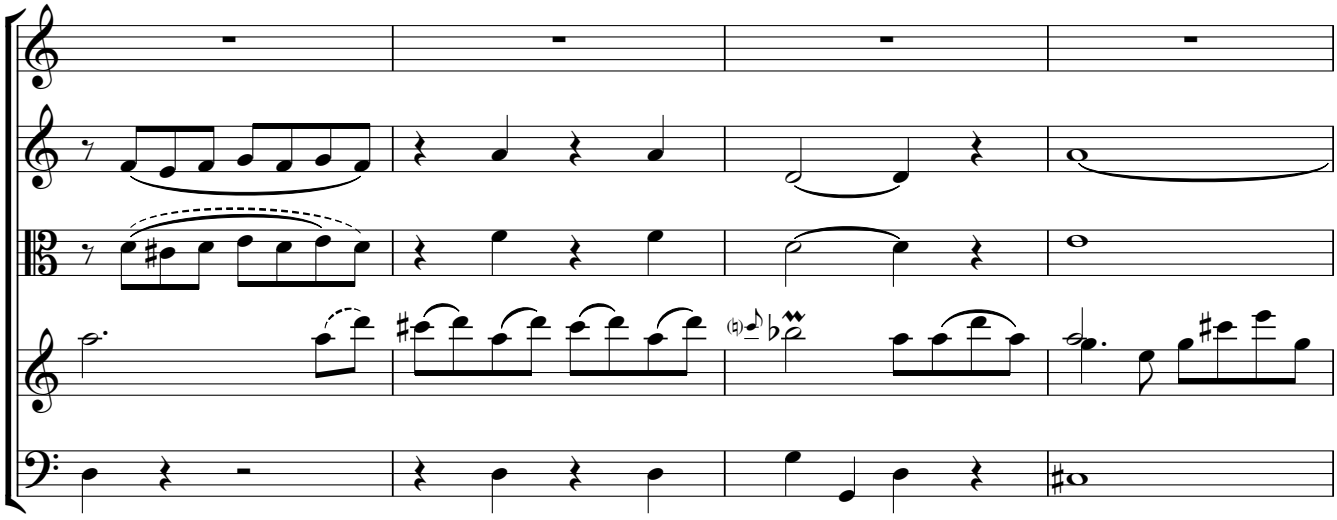

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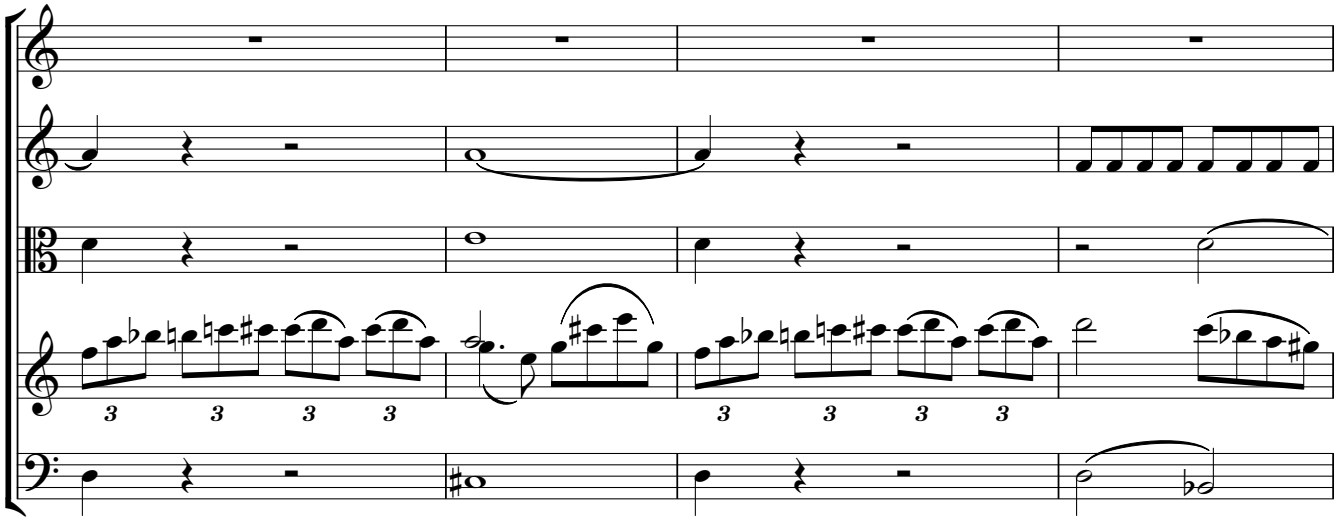

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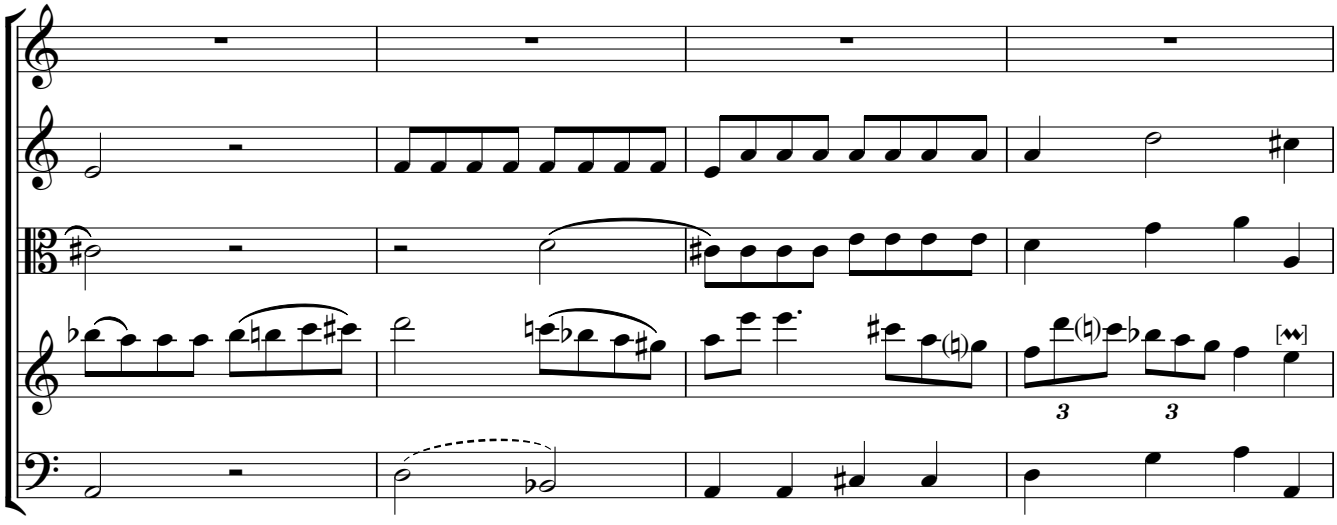

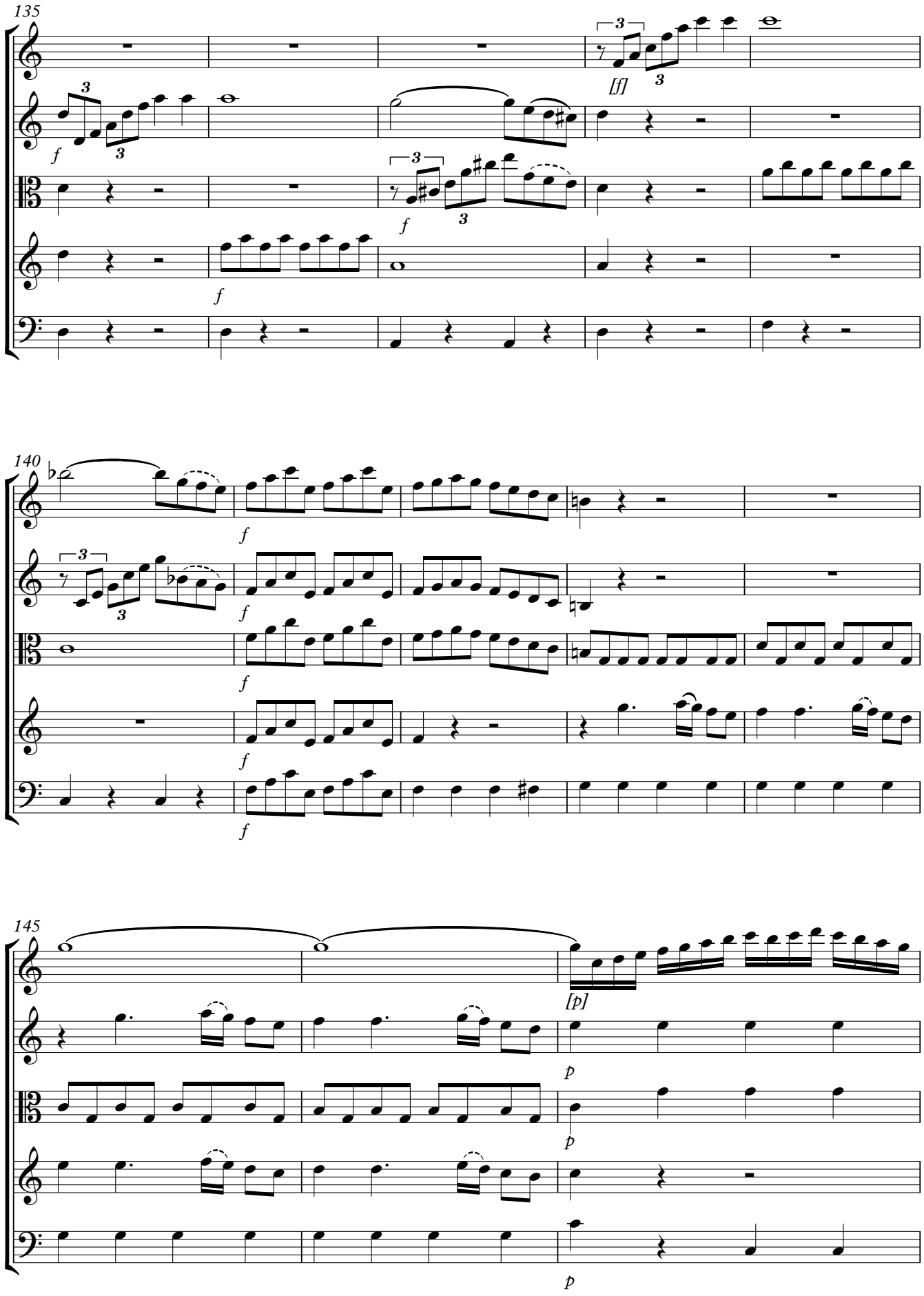
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calando

f calando

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p

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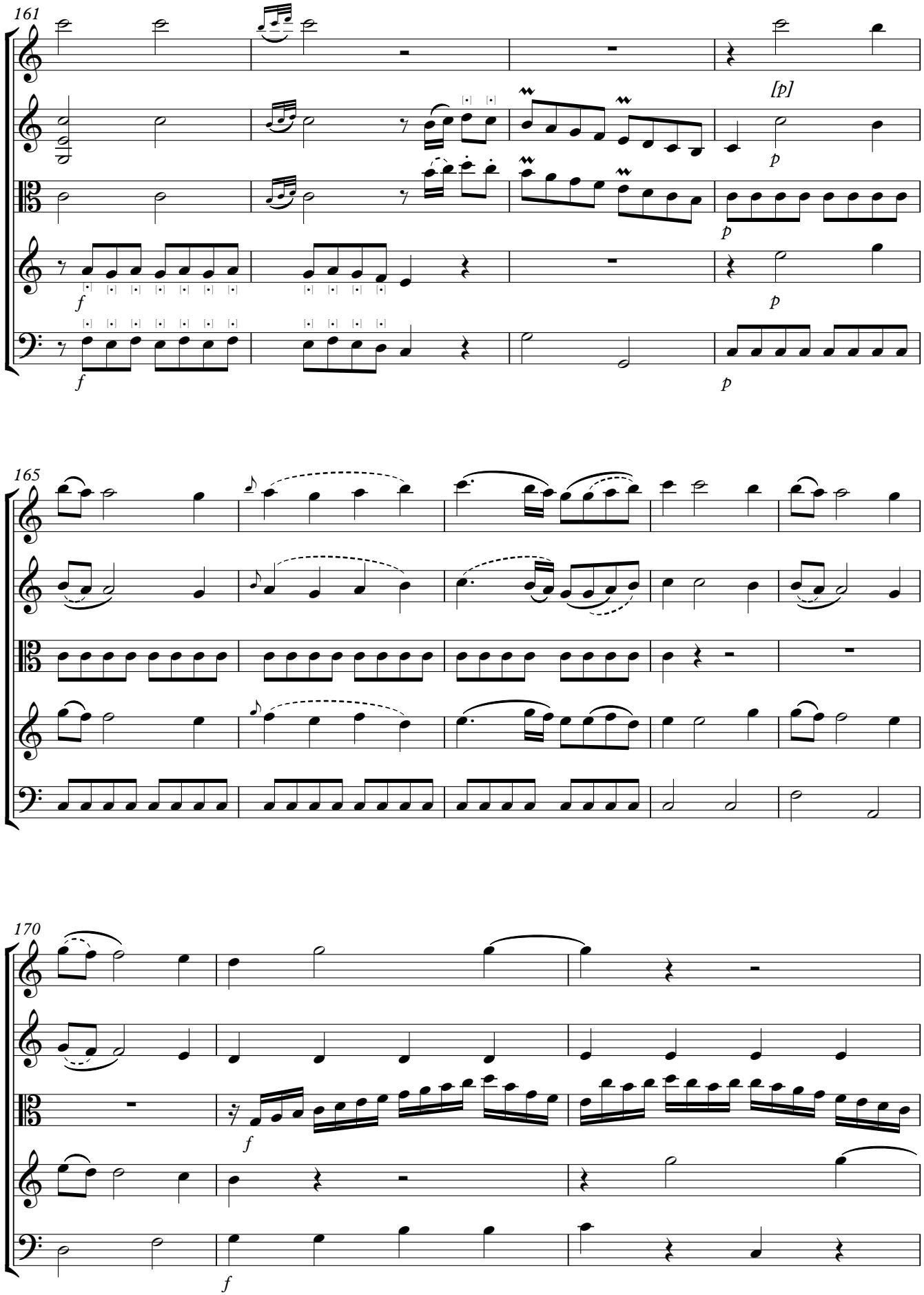
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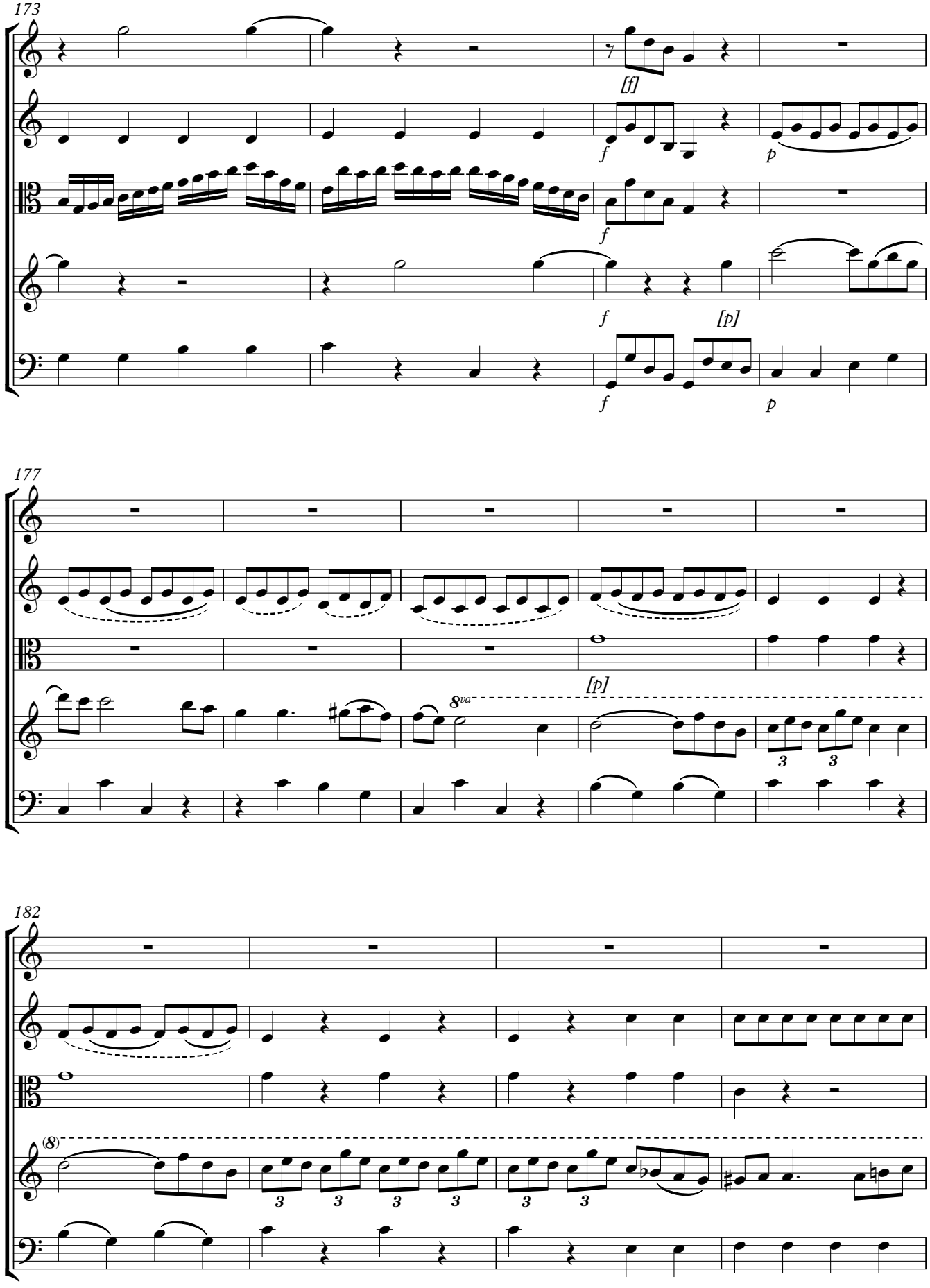
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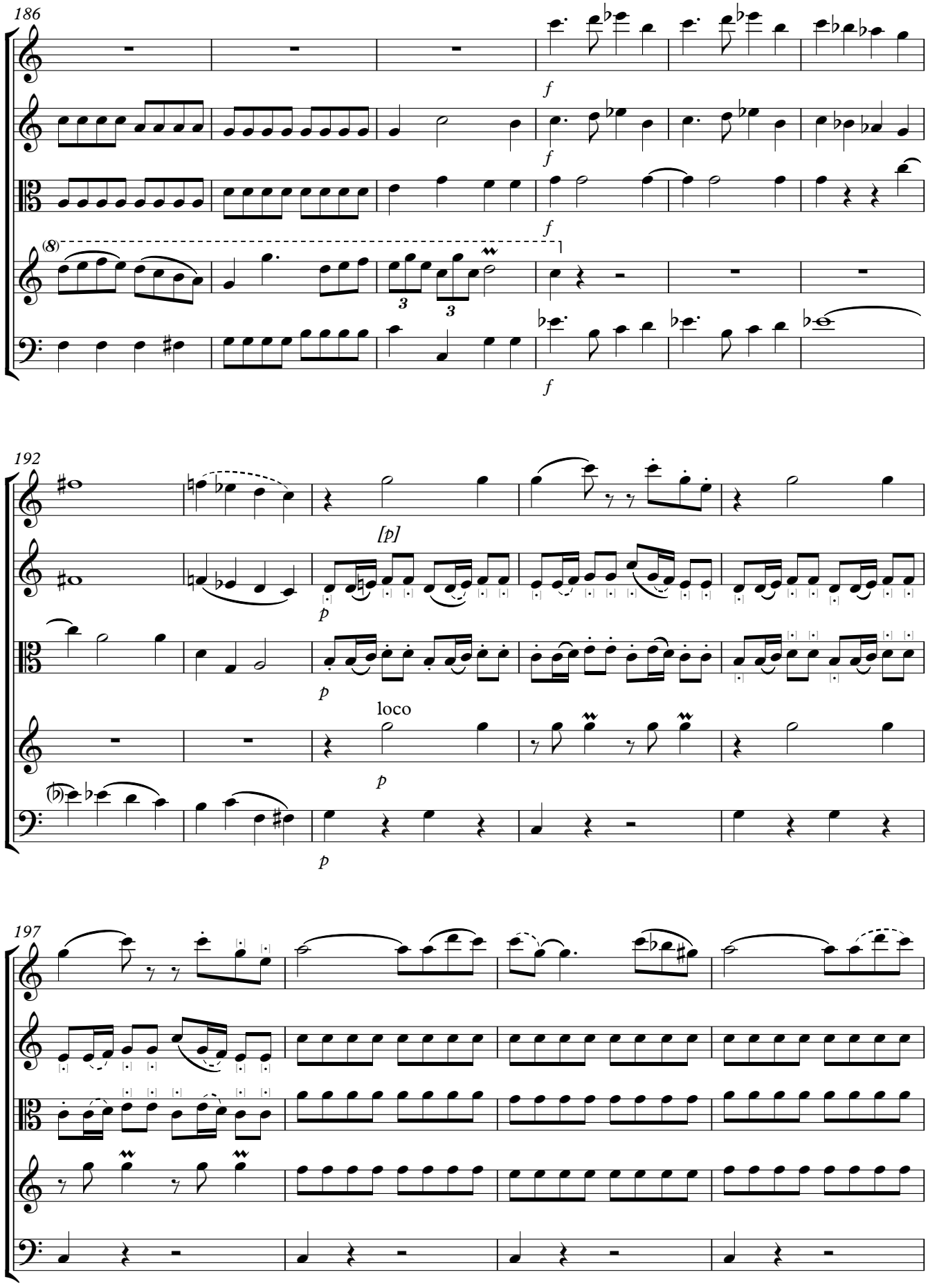
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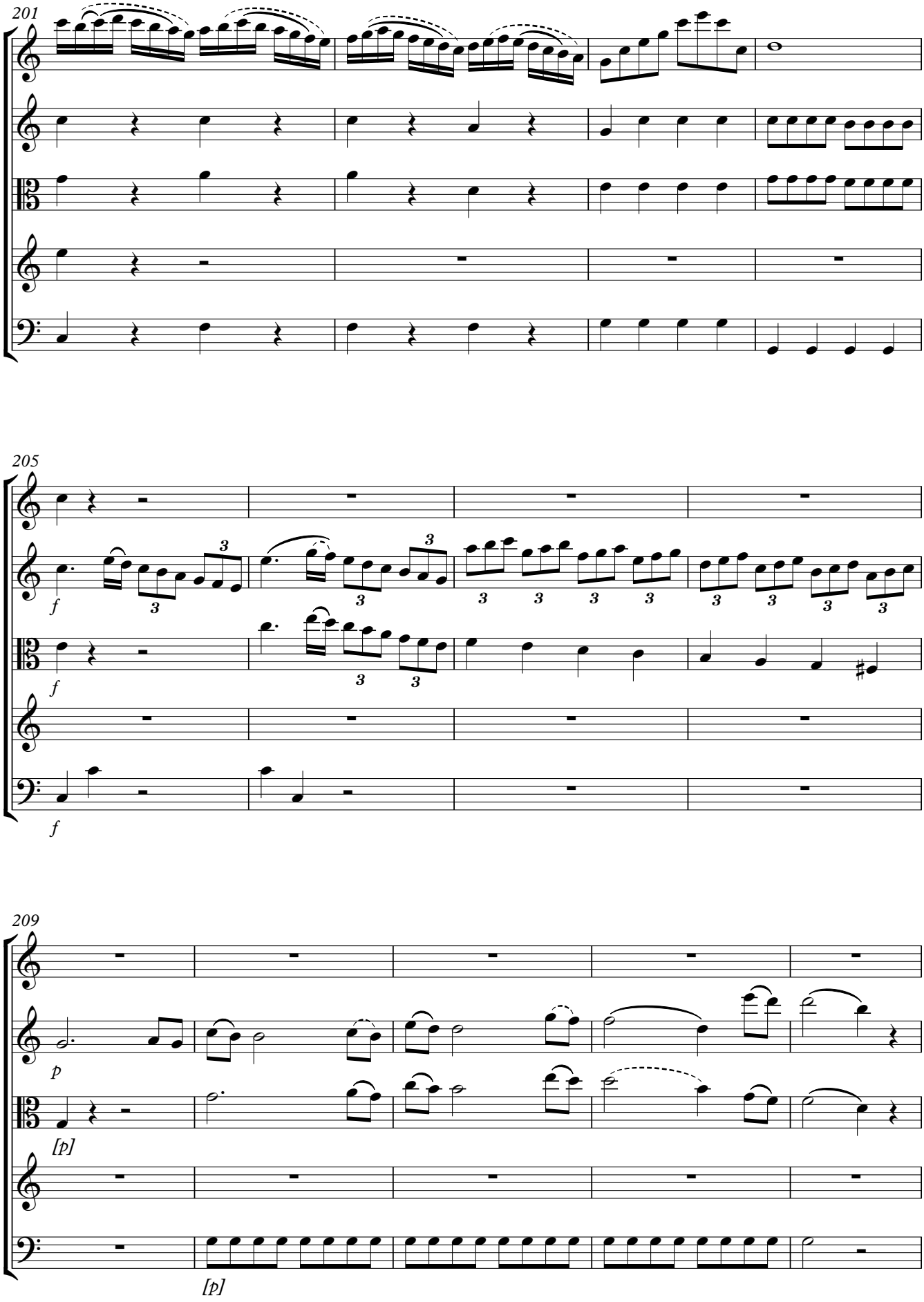
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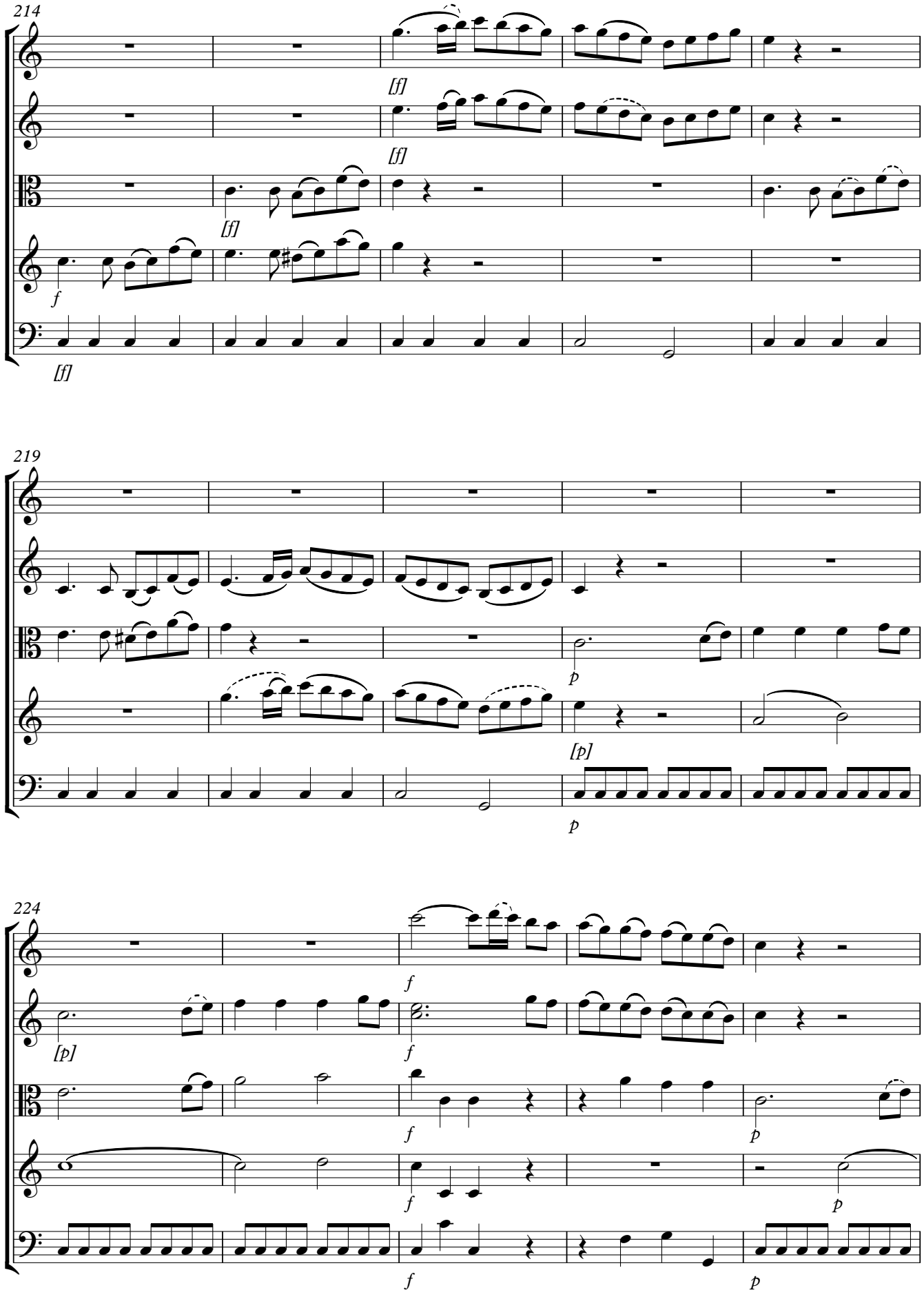
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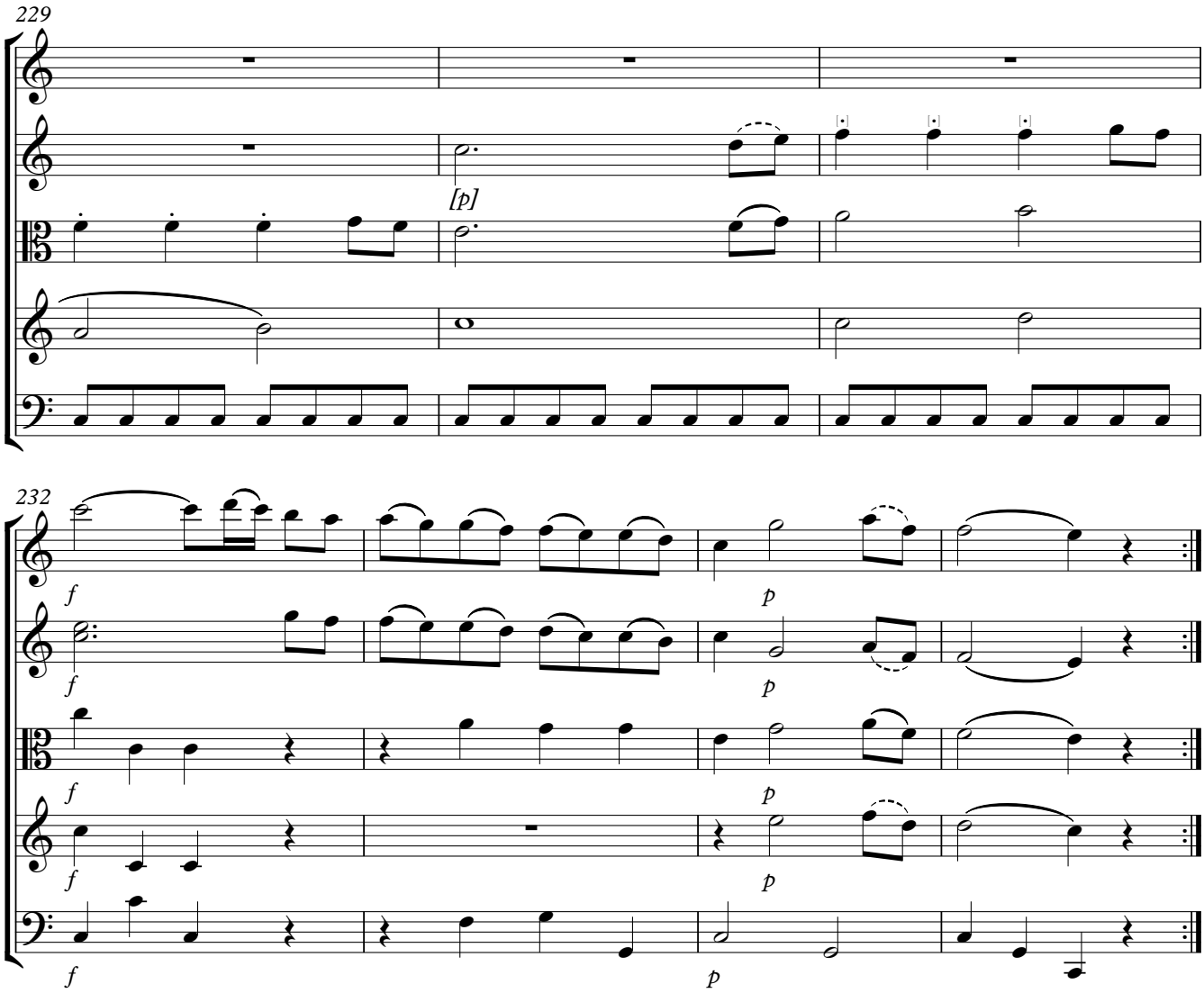
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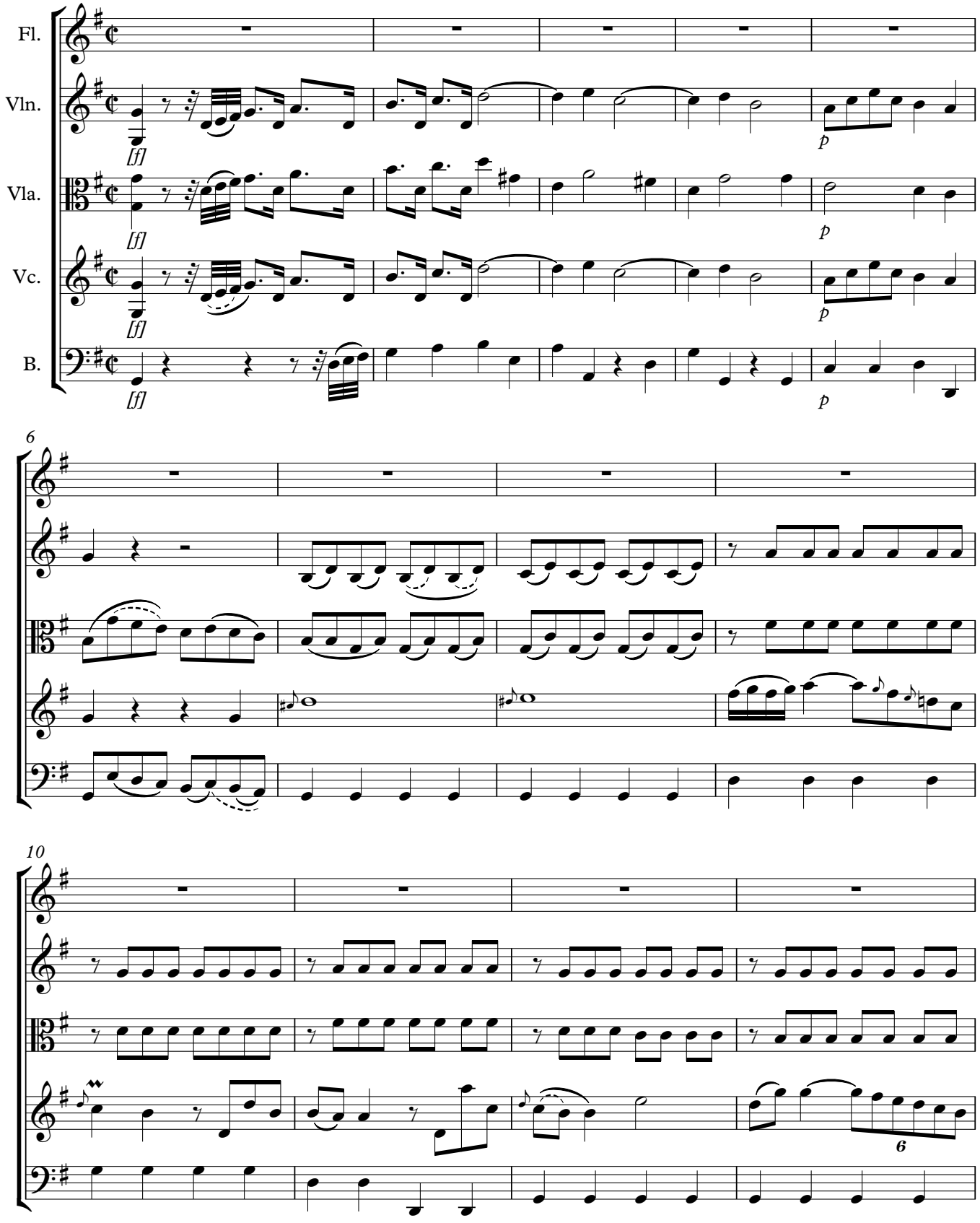

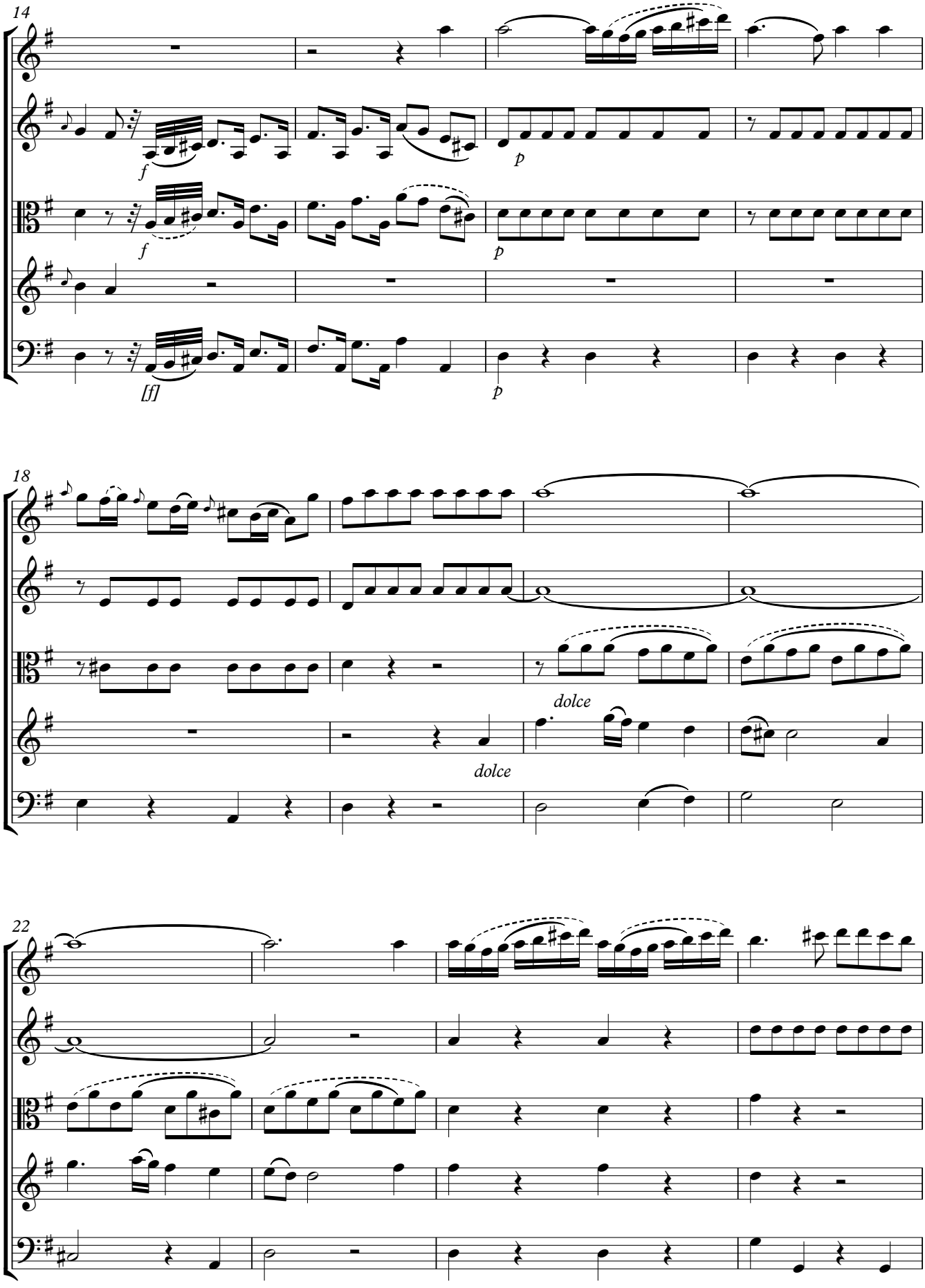
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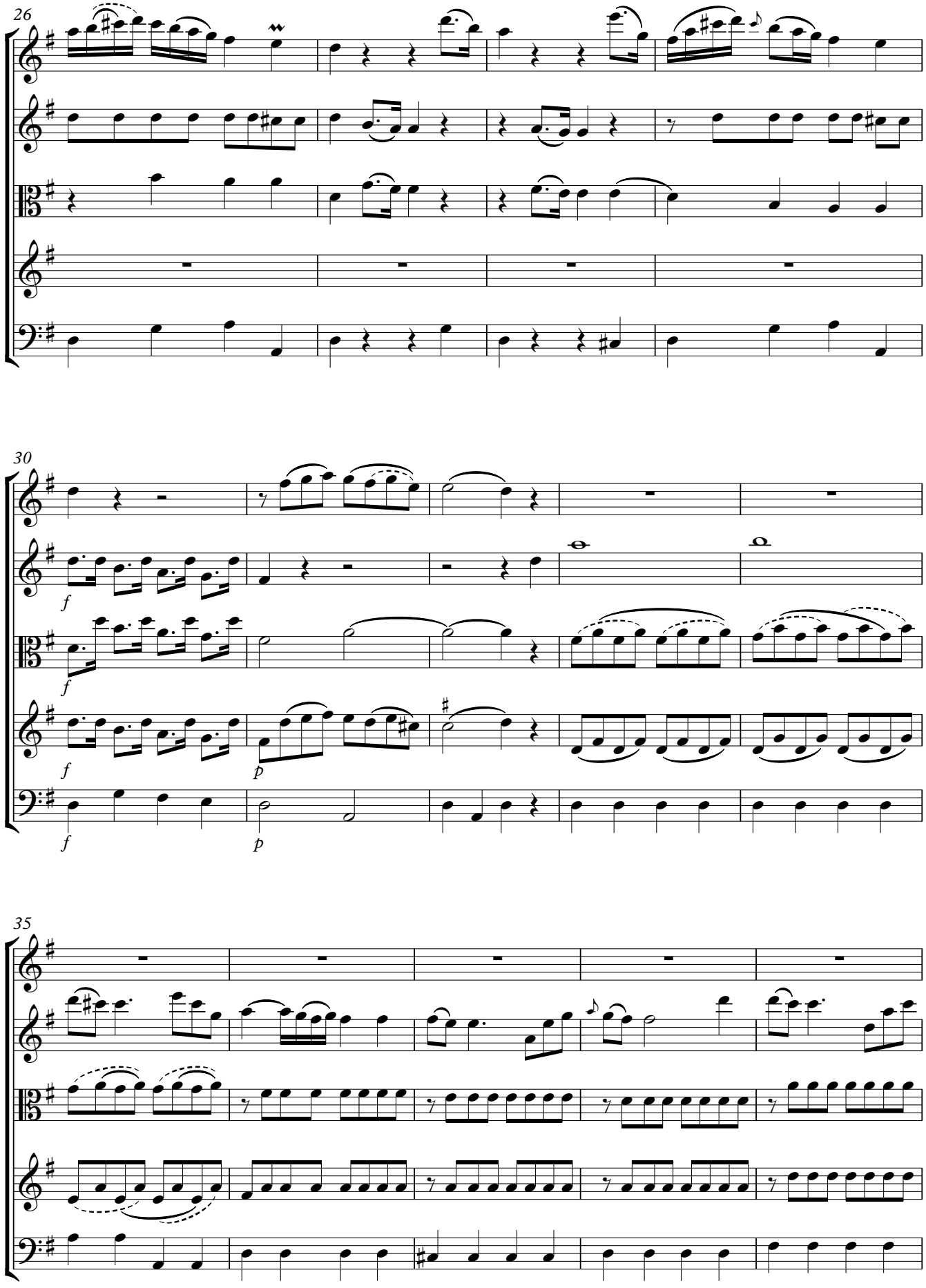
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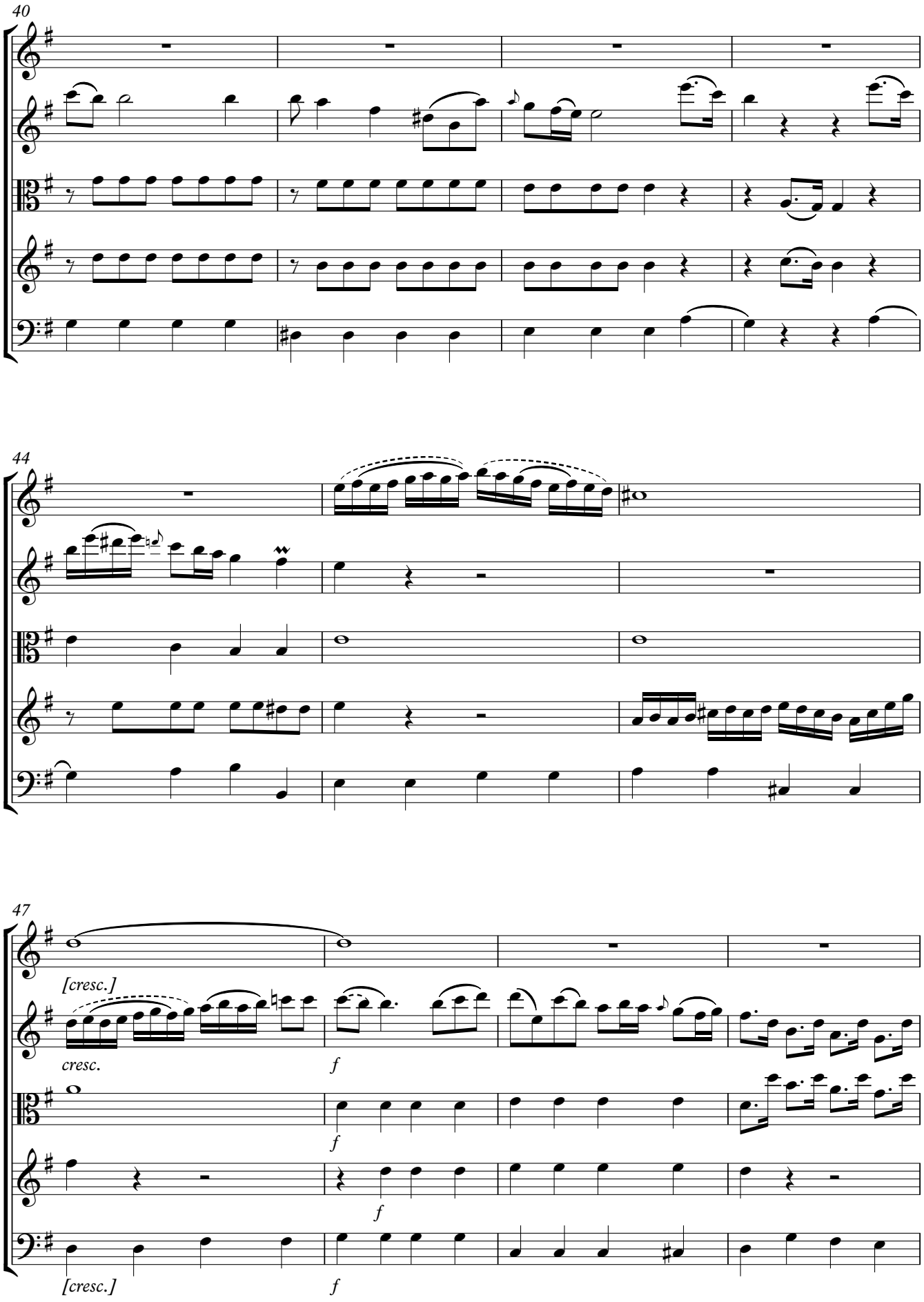
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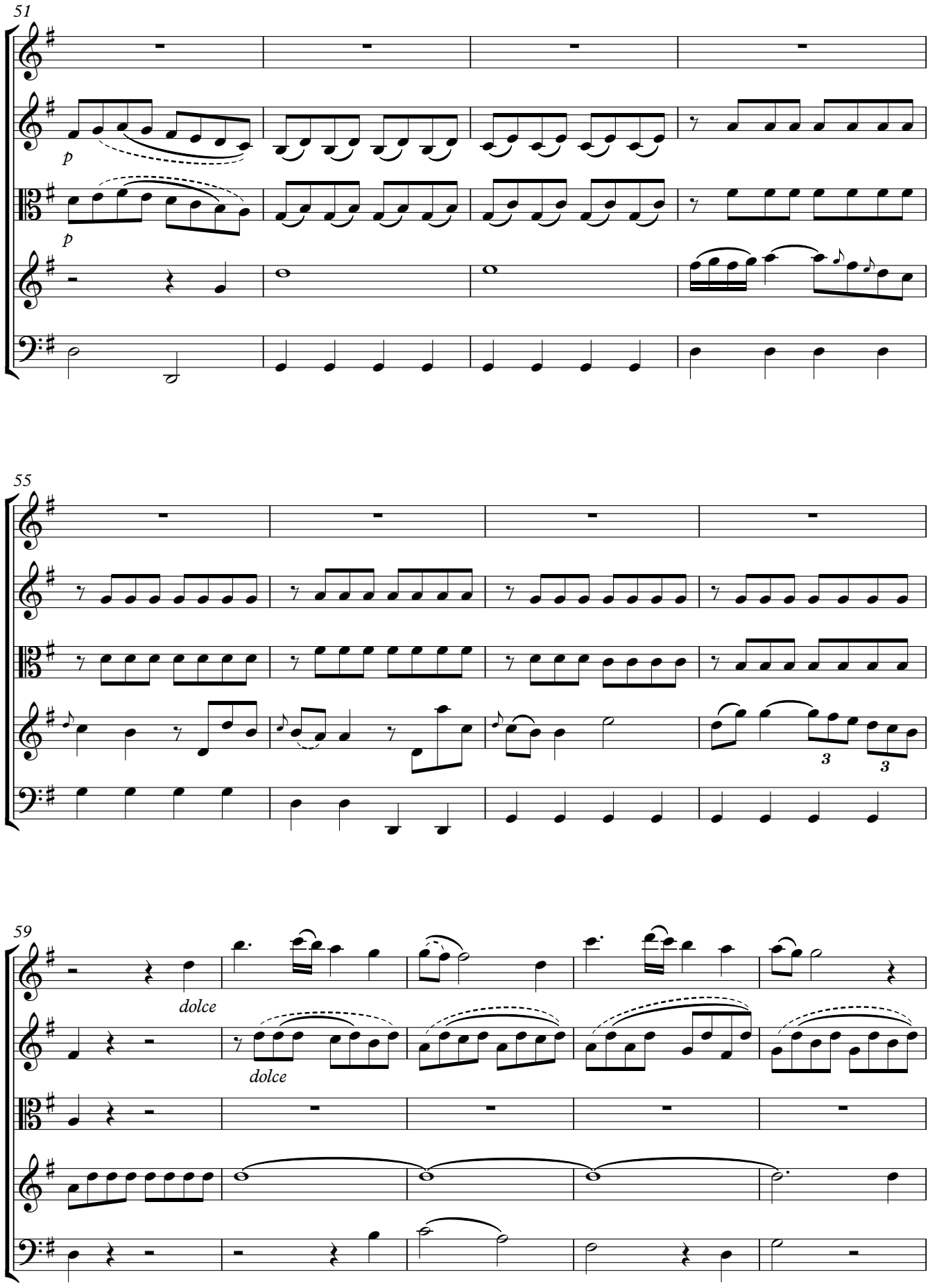
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3
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dolce
dolce

64

68

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f [calando a piacere] Cadenza Andante

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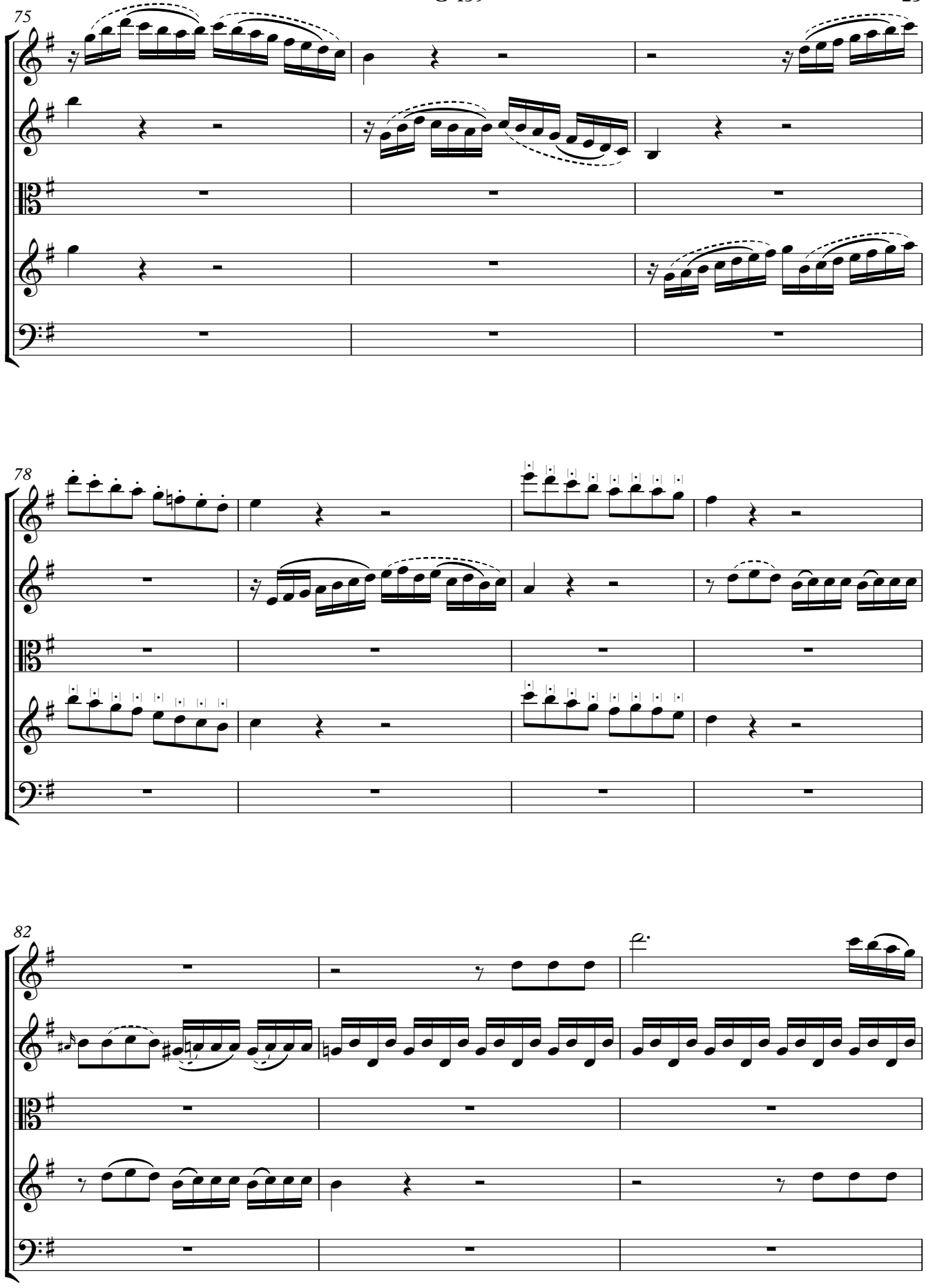
f [calando a piacere] Cadenza a piacere

72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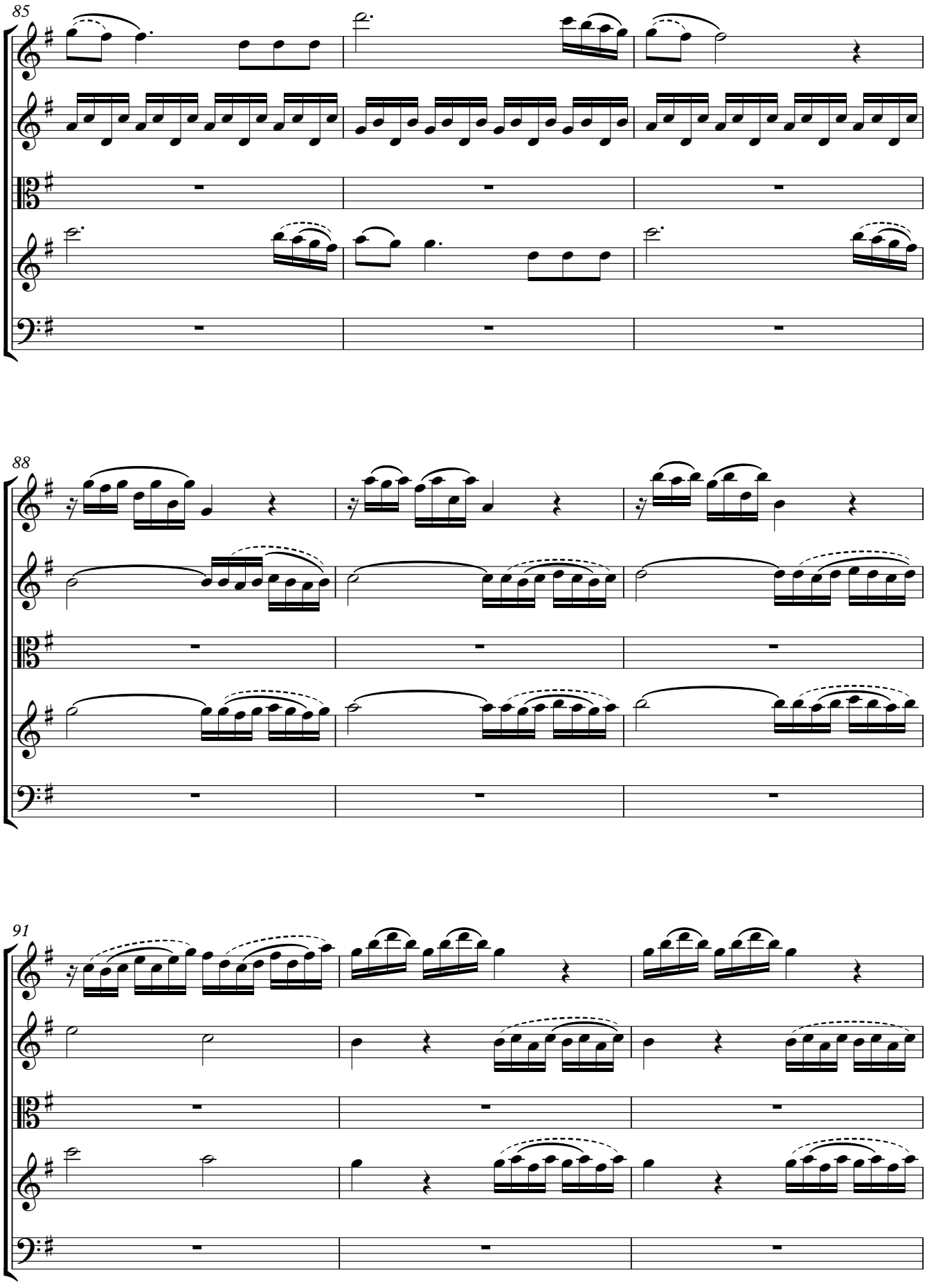
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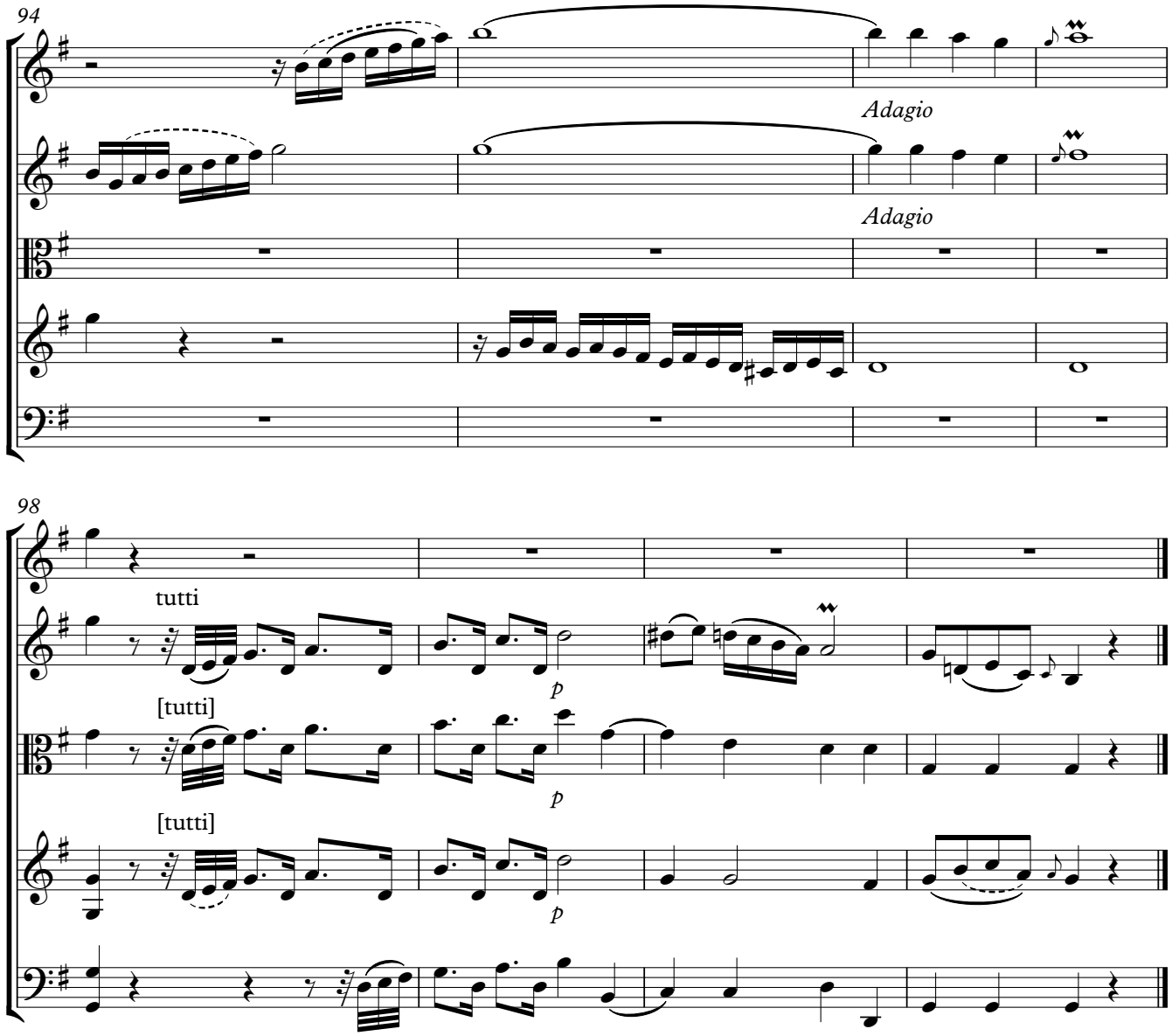
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Adagio
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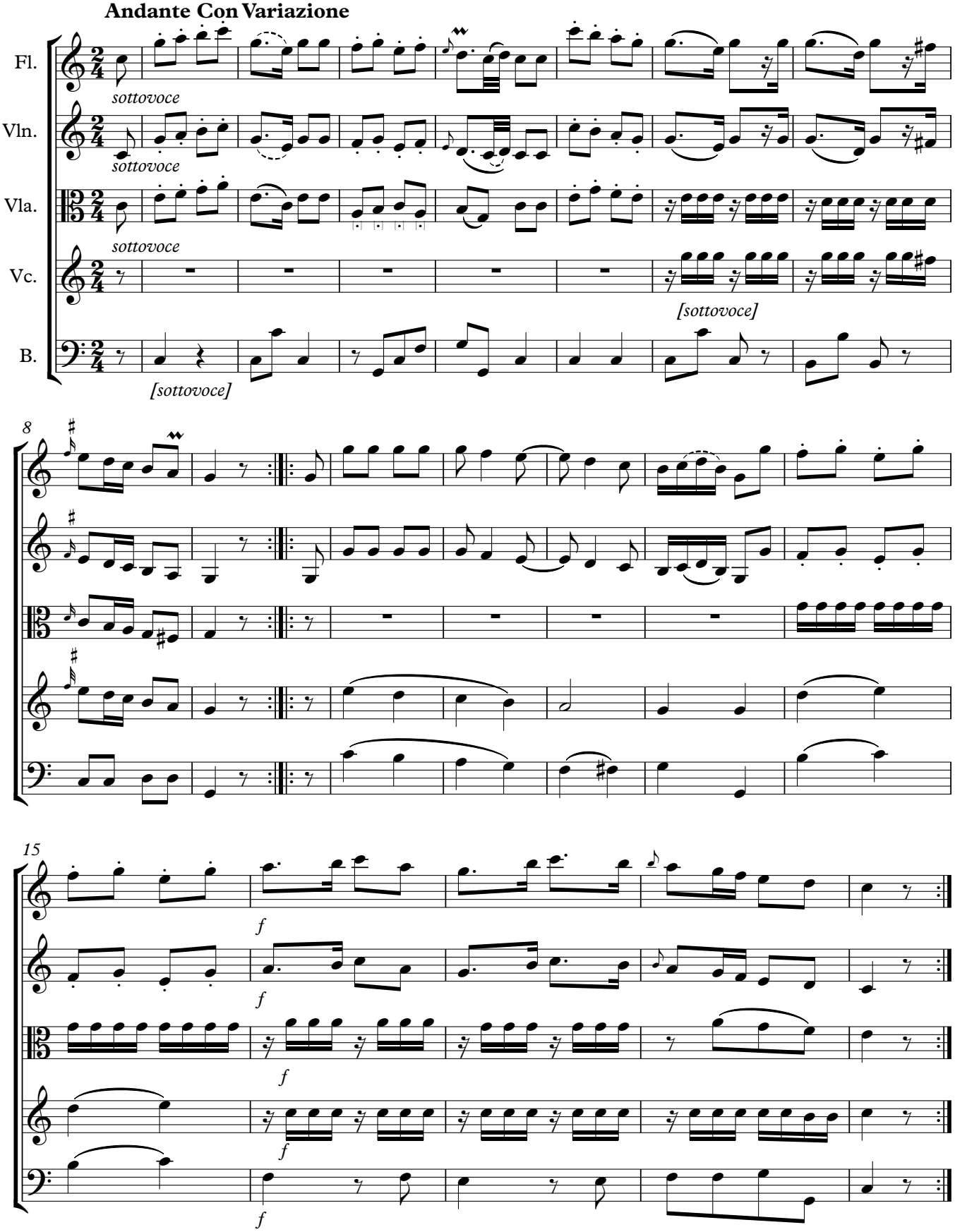
Andante Con Variazione
Fl.
Vln.
Vla.
Vc.
B.
sottovoce
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8
15
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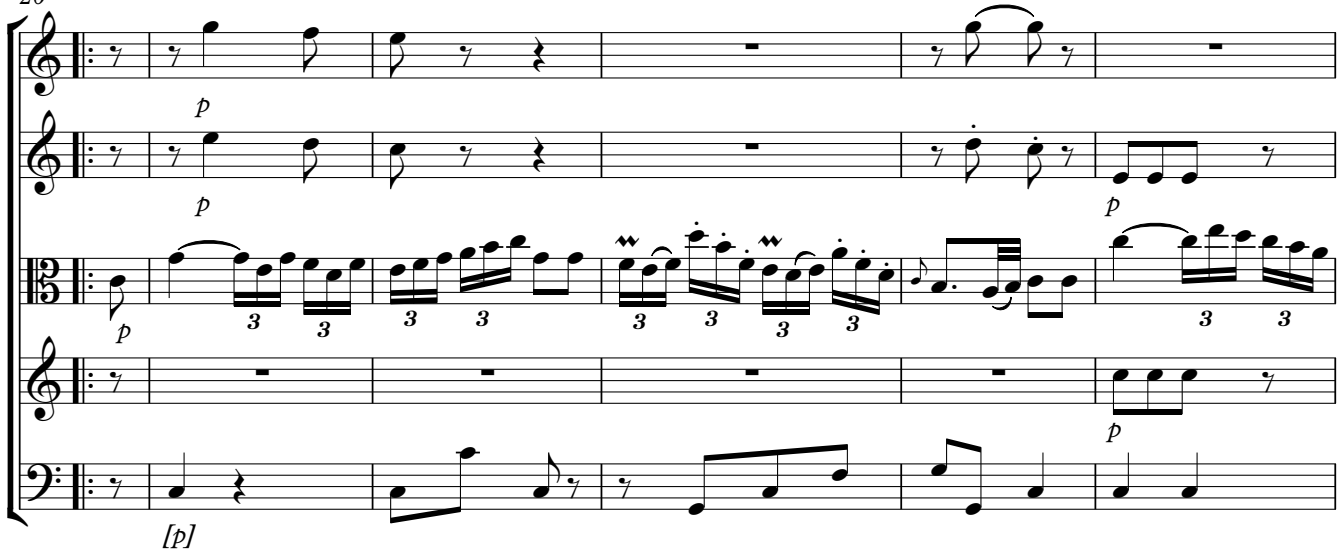
20 **Variazione I**



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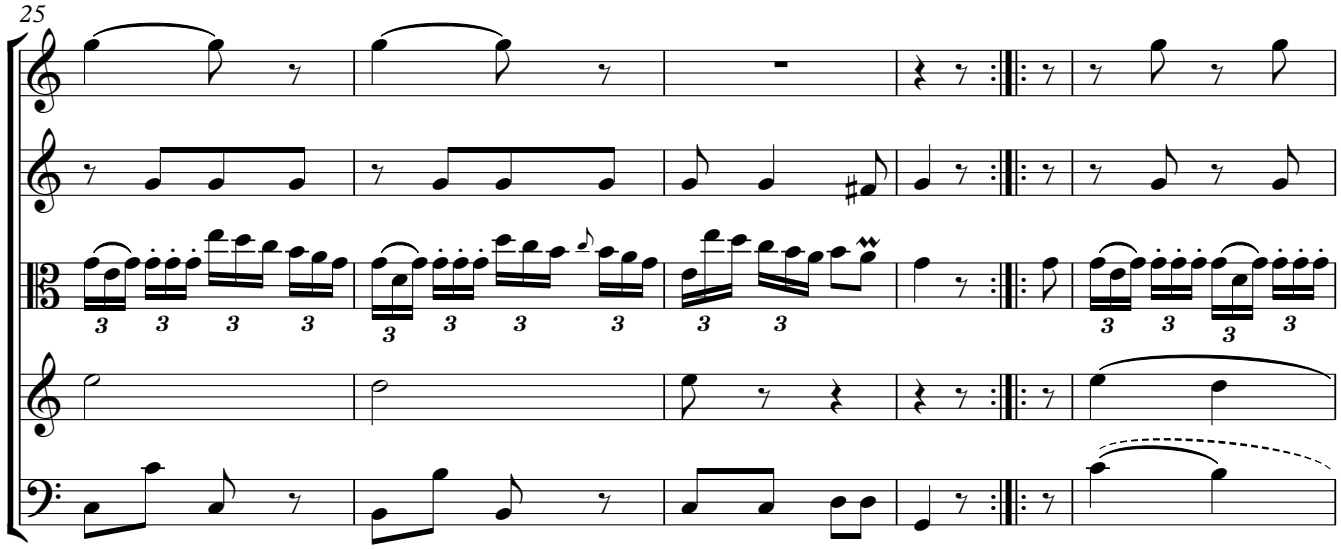

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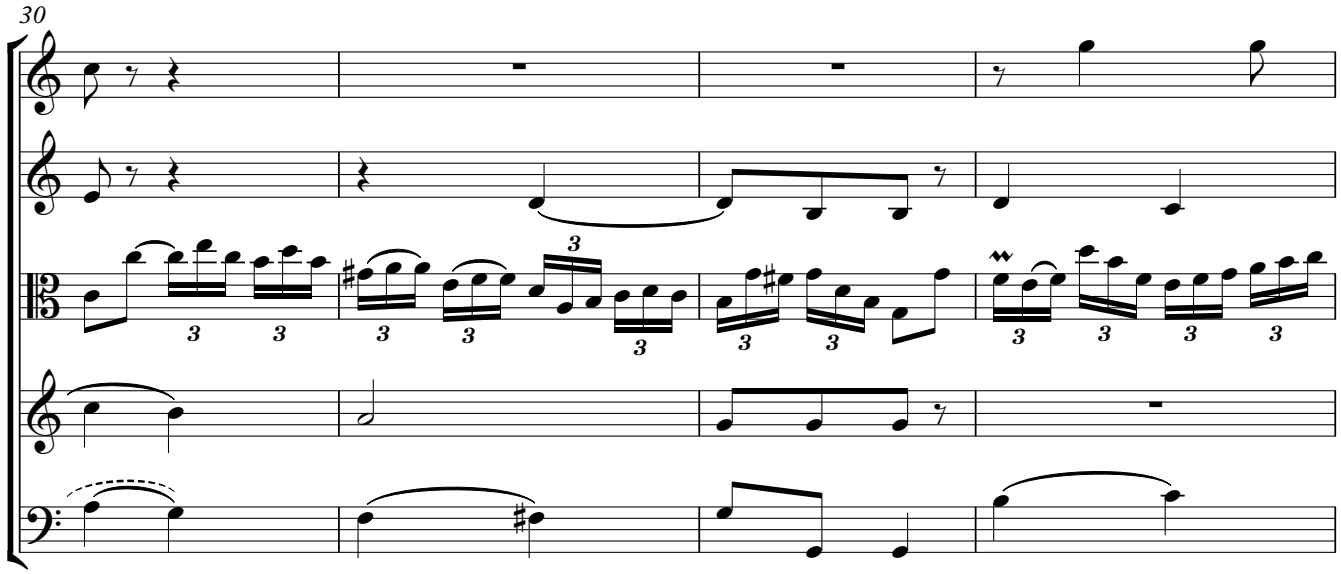

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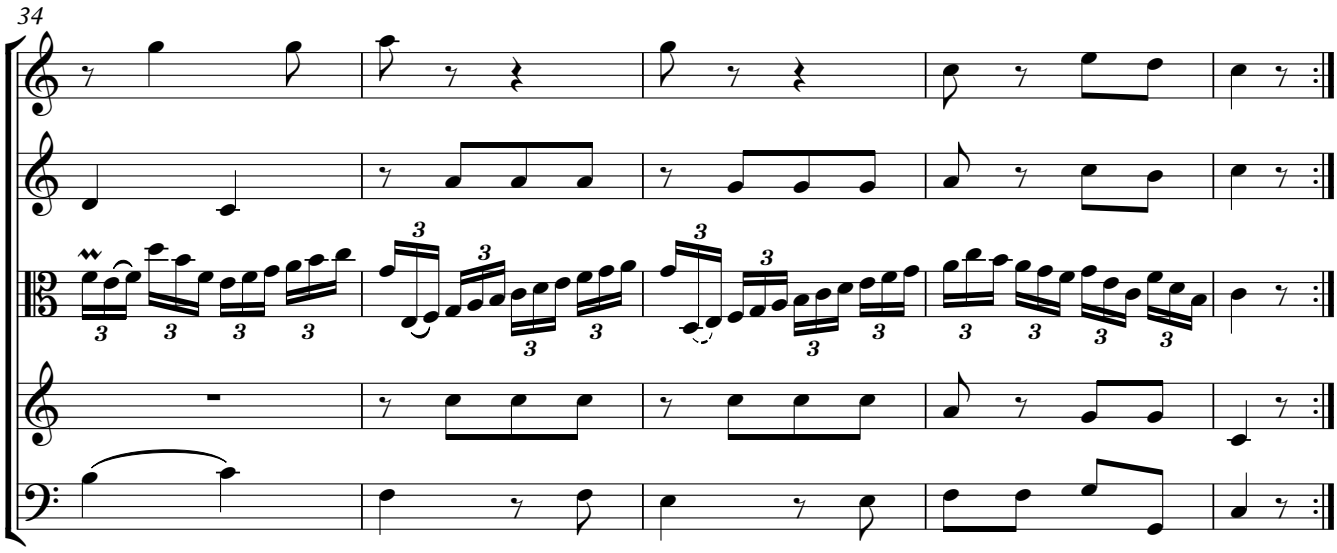

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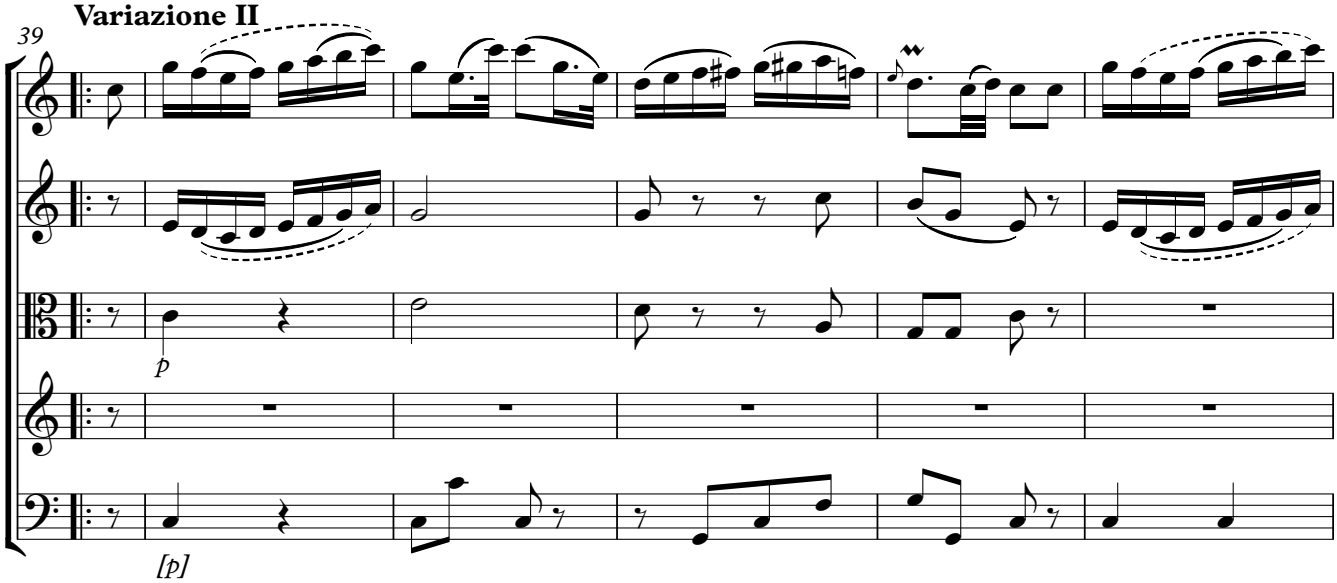

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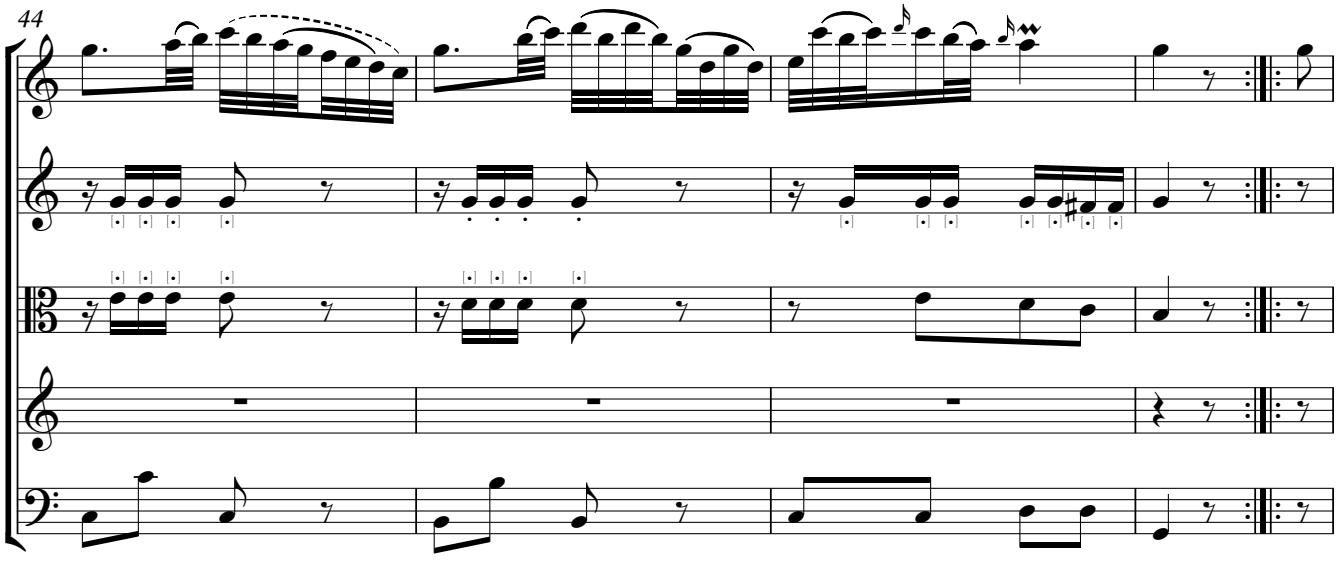

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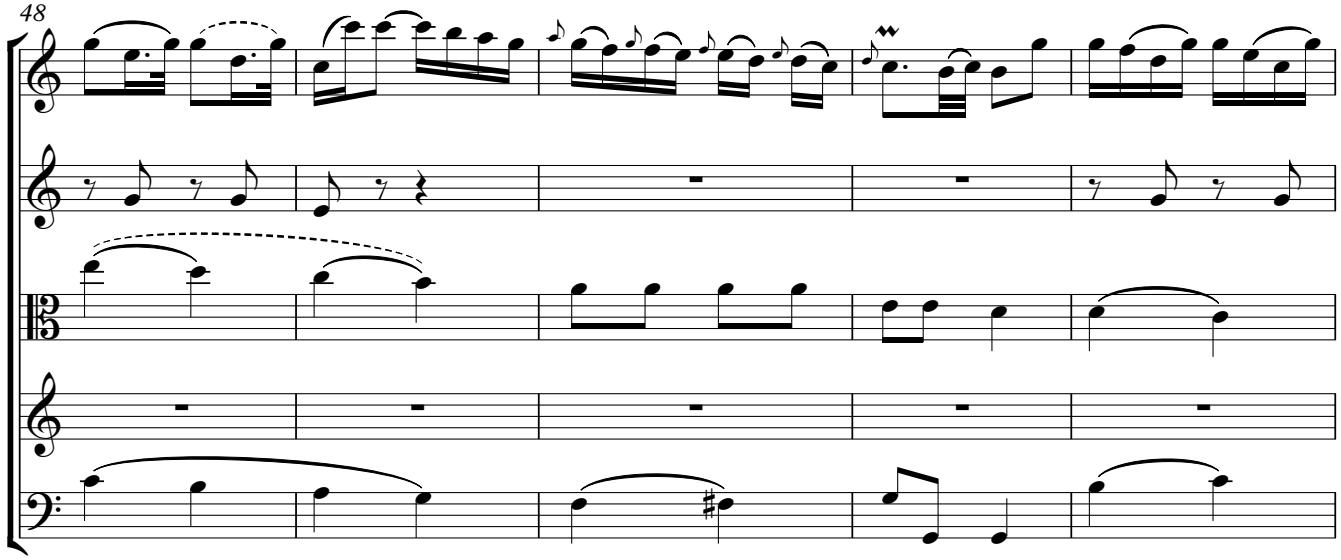

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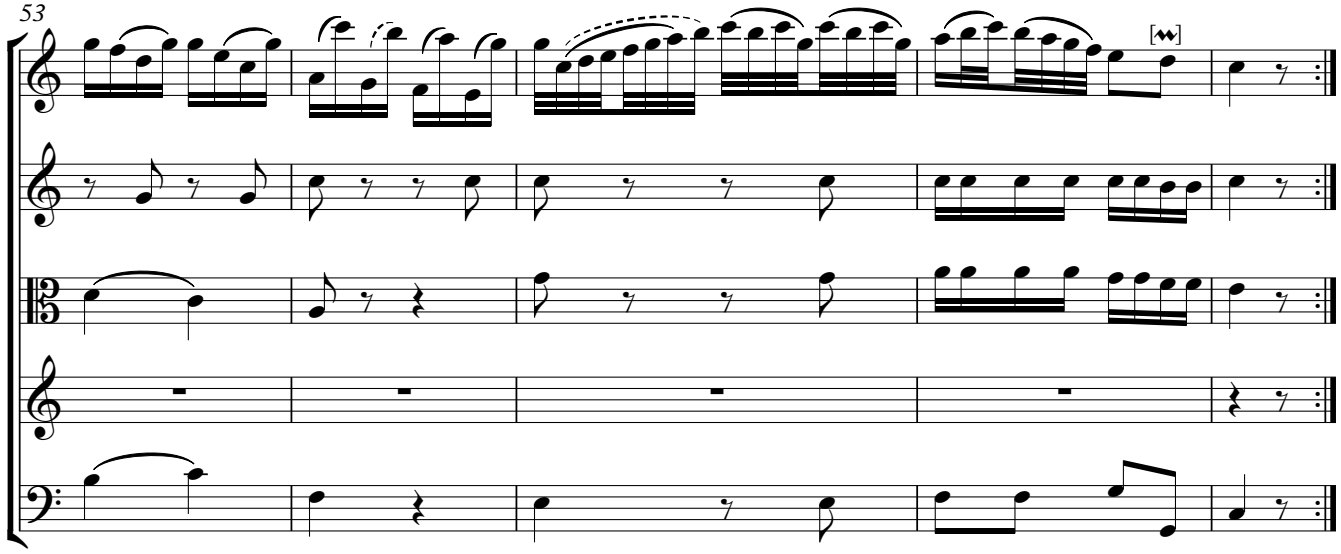

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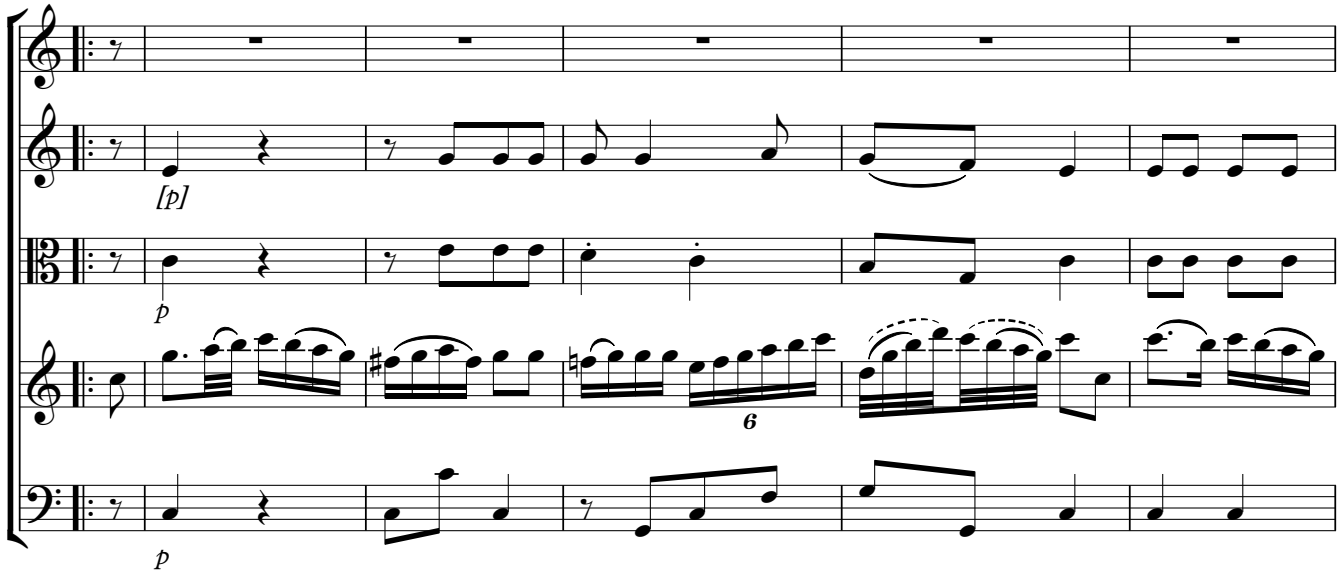

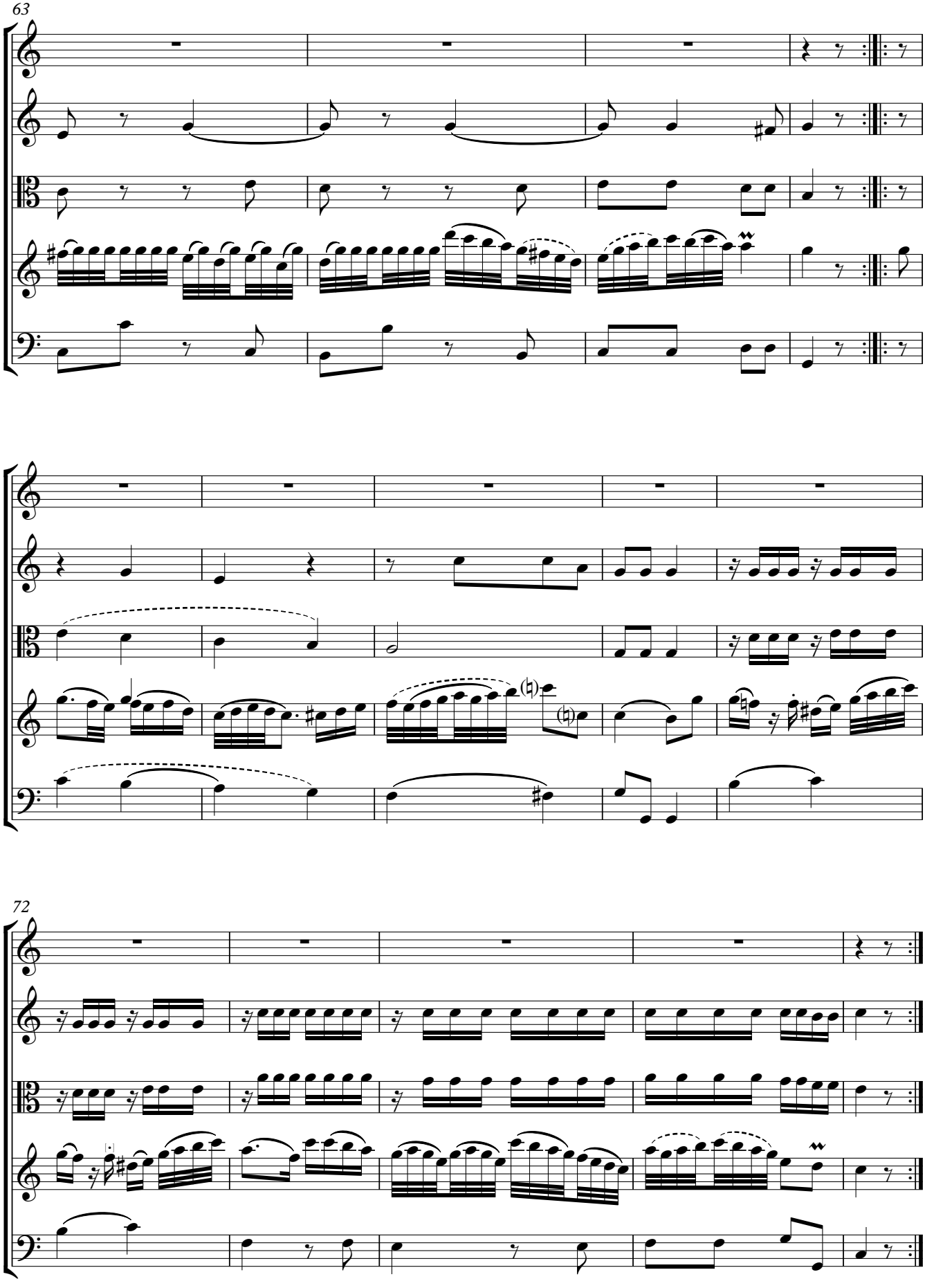
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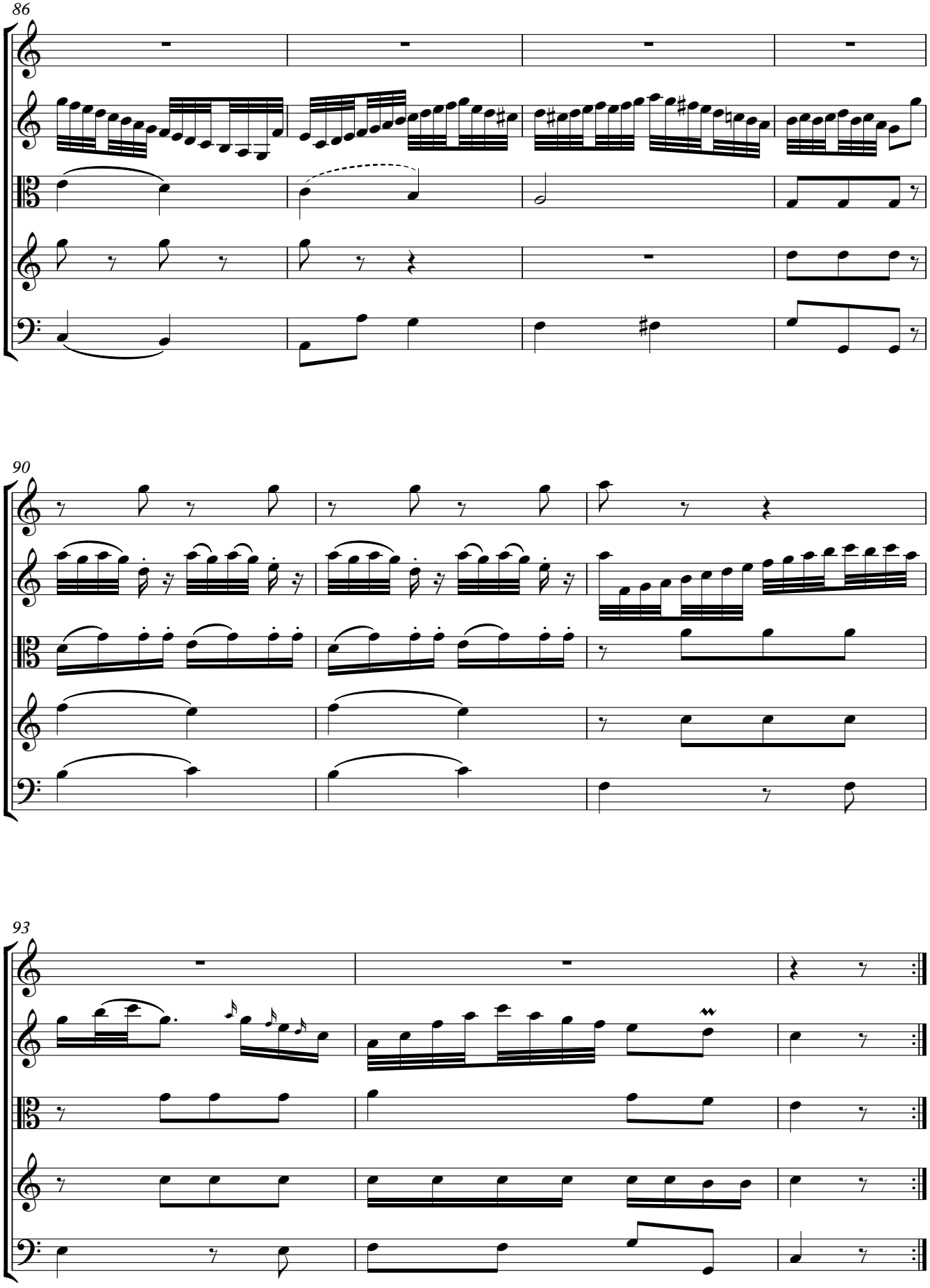
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96 **Variazione V**

sottovoce

sottovoce

sottovoce

sottovoce

[sottovoce]

103

109

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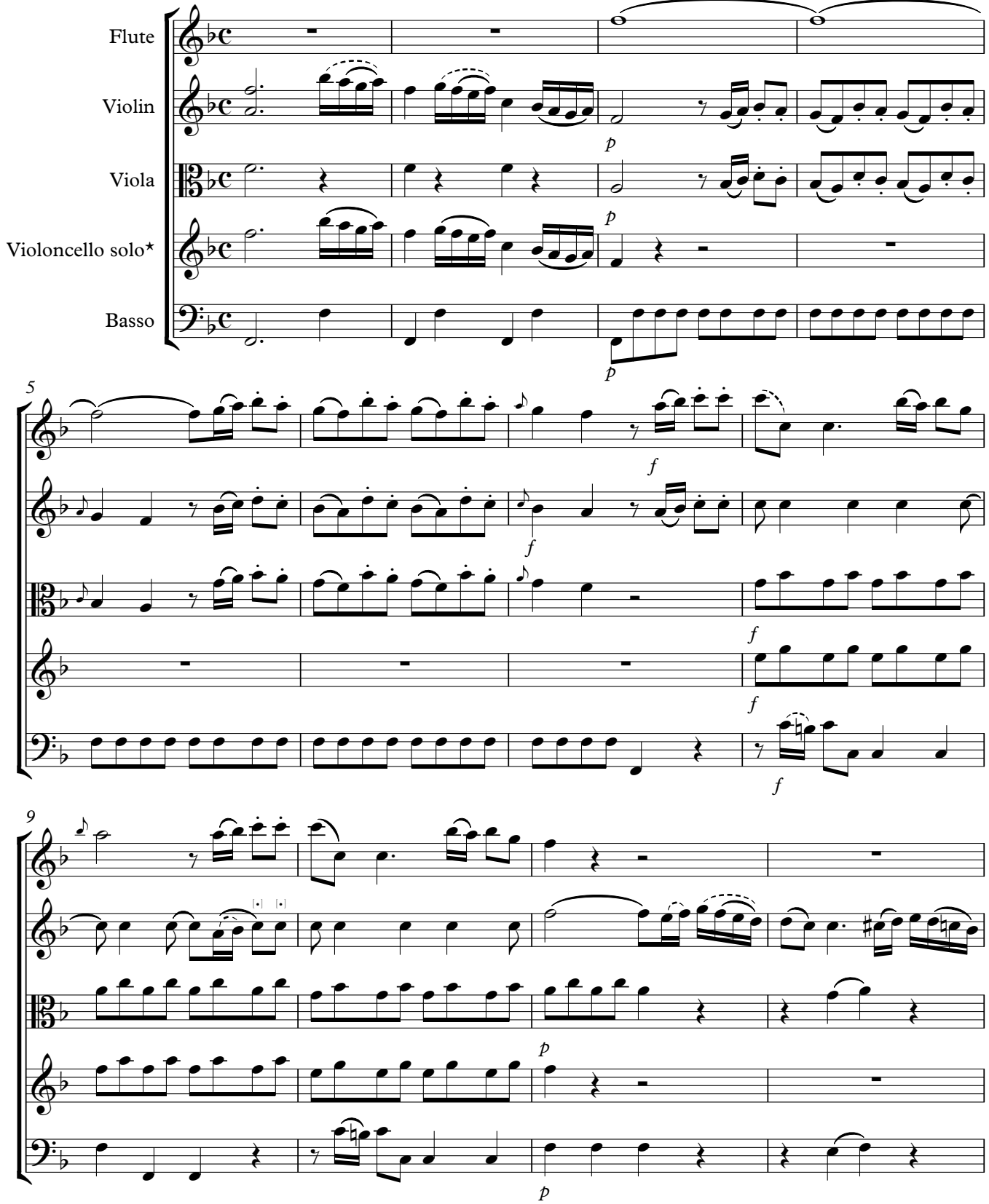
Quintet No. 4 for Flute and Strings

G 440

Luigi Boccherini (attrib.)
Edited by Gemma Goday

Allegro Con Spirito



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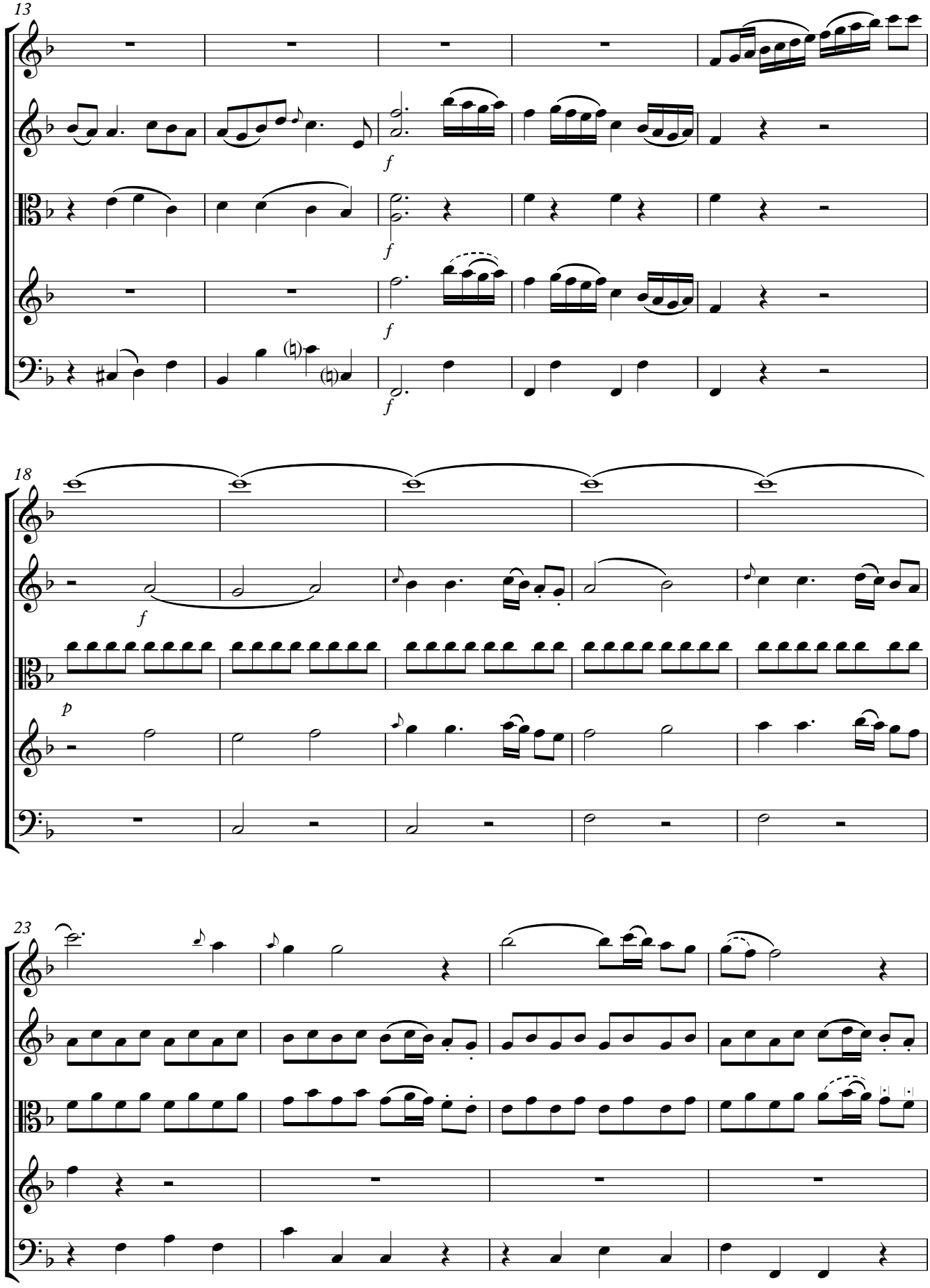
*The cello should sound an octave lower.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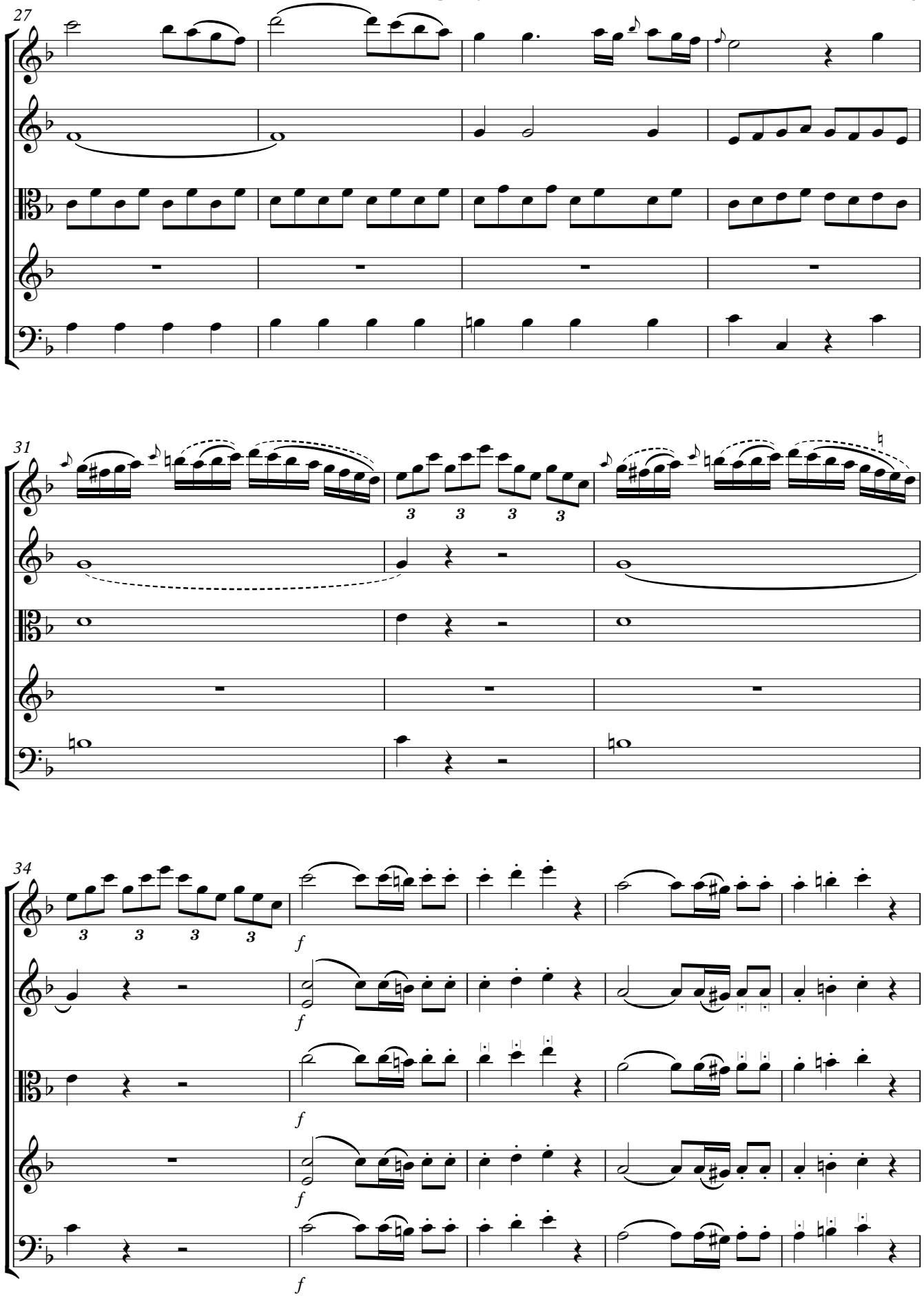
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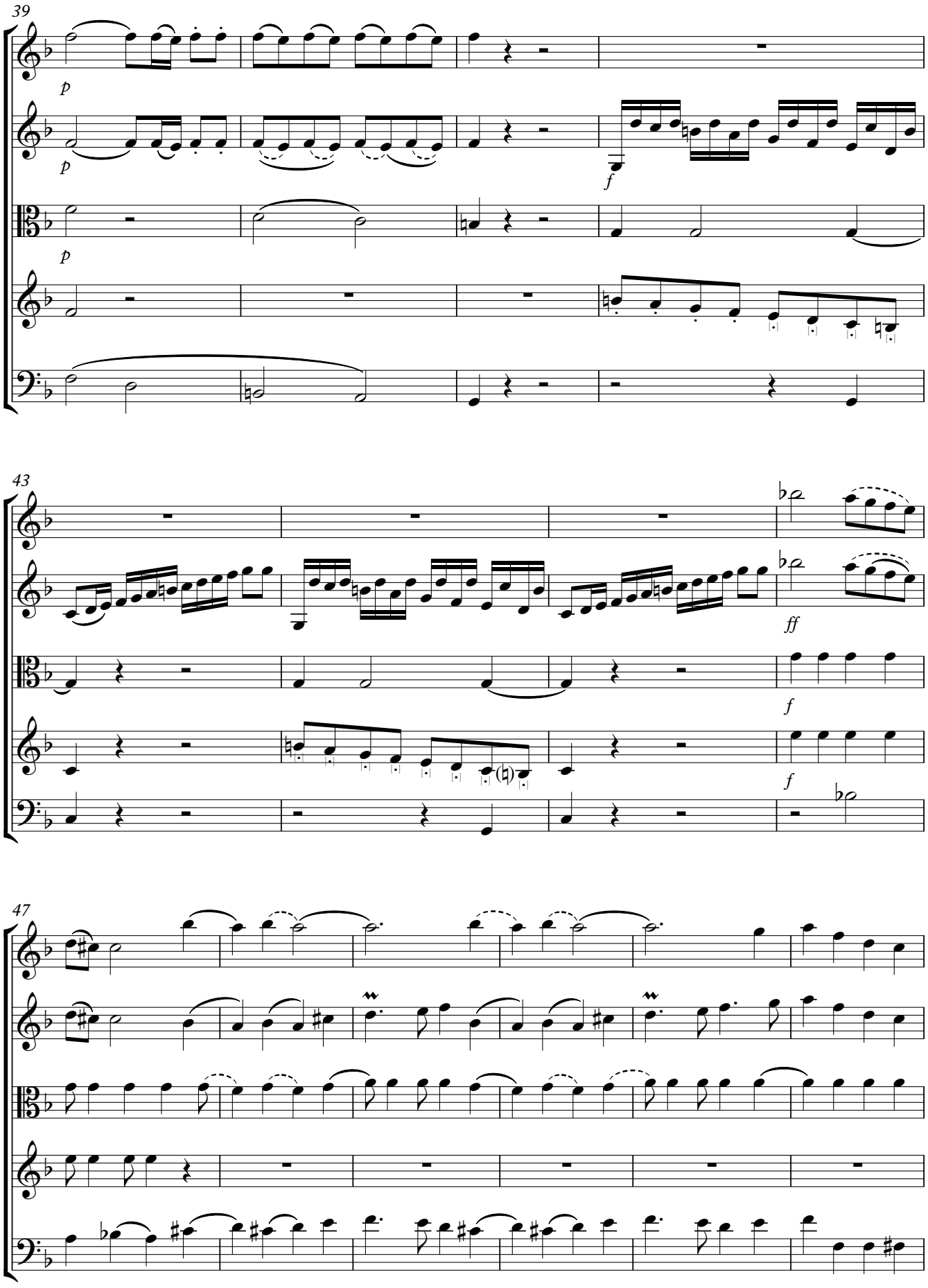
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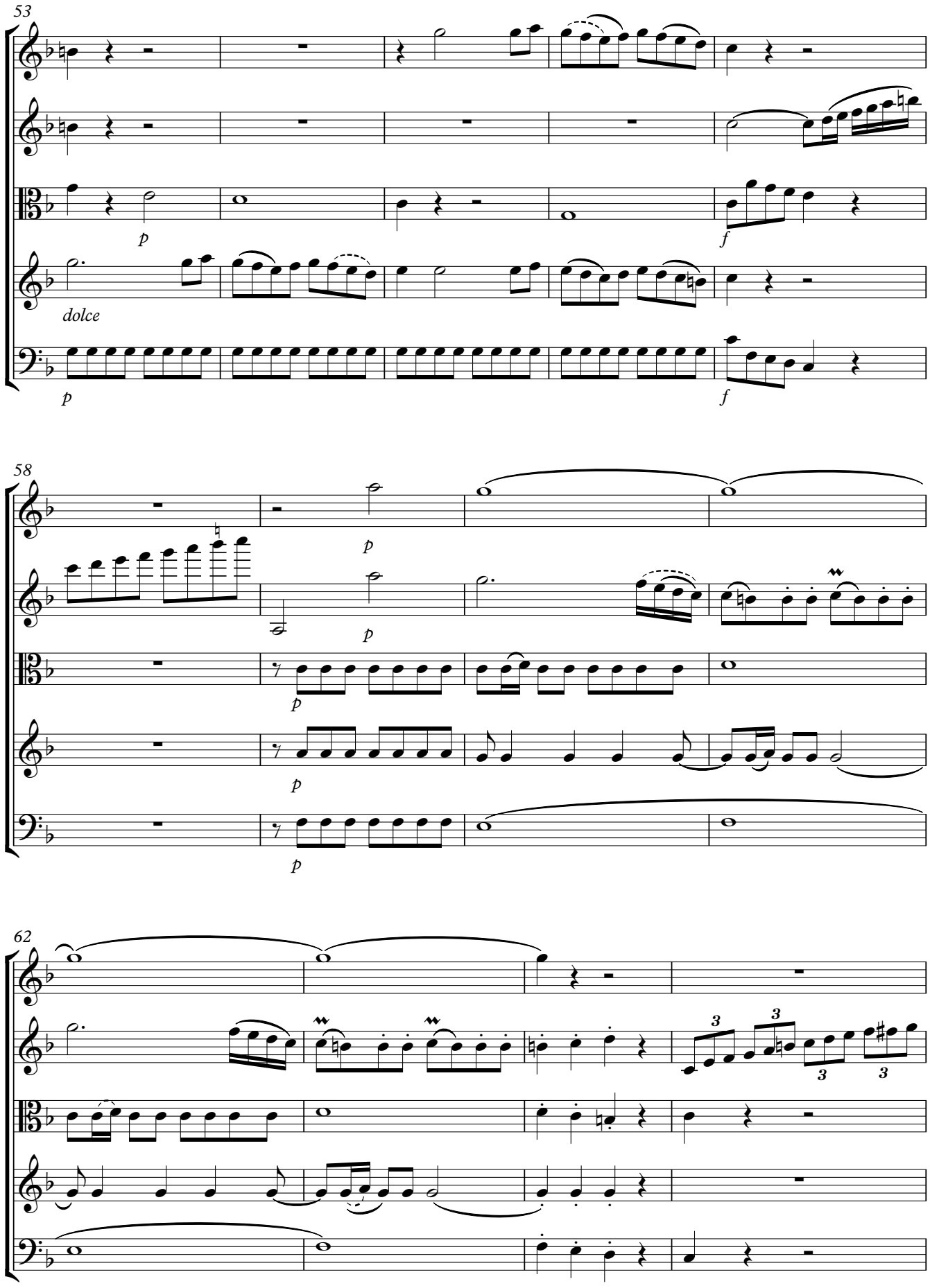
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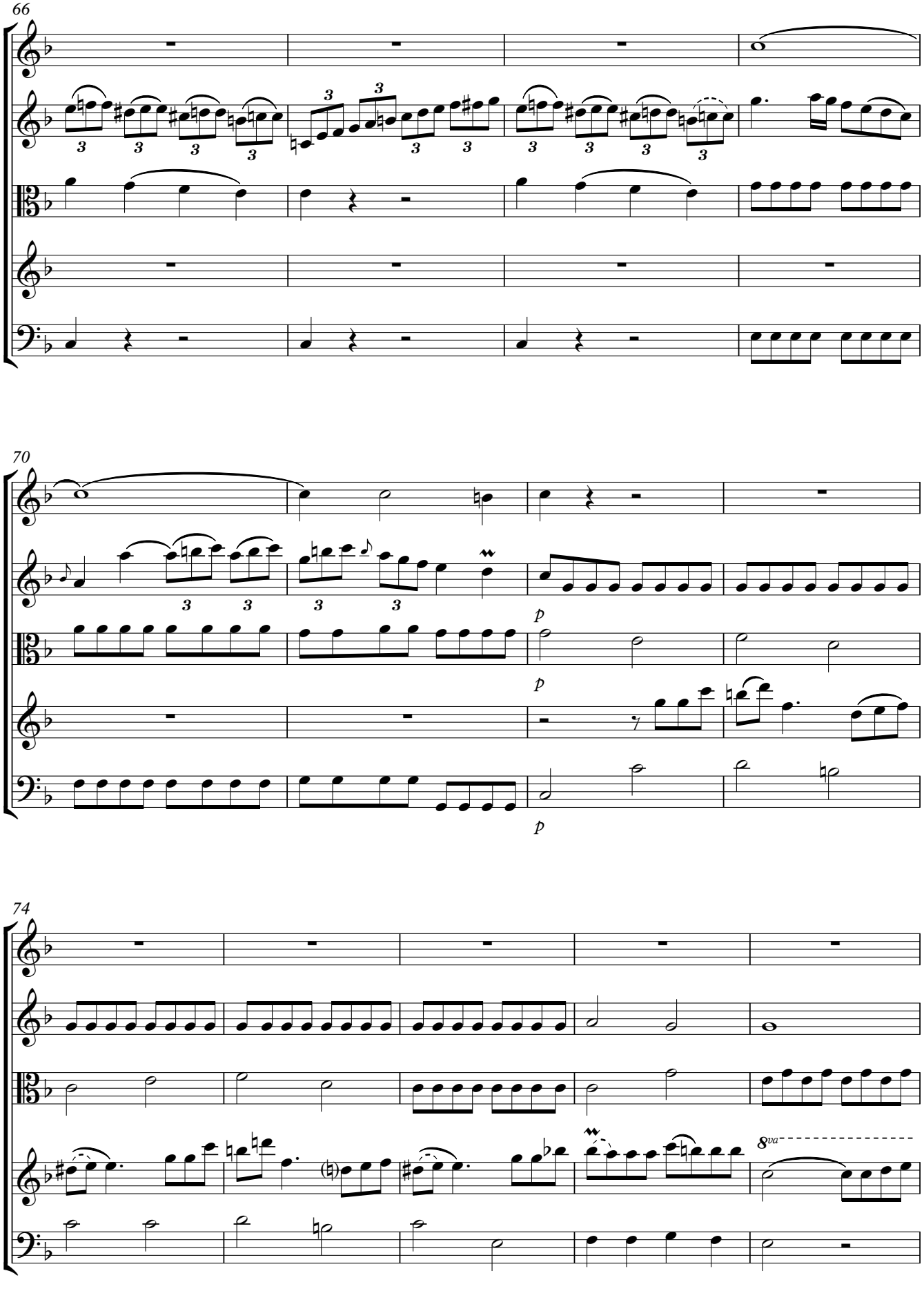
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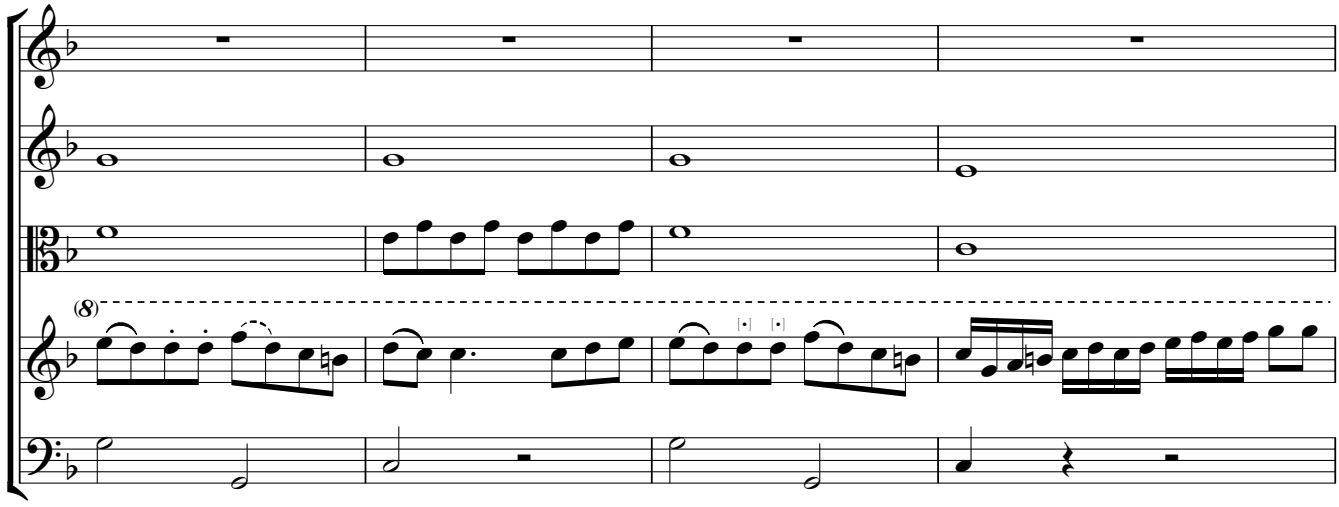

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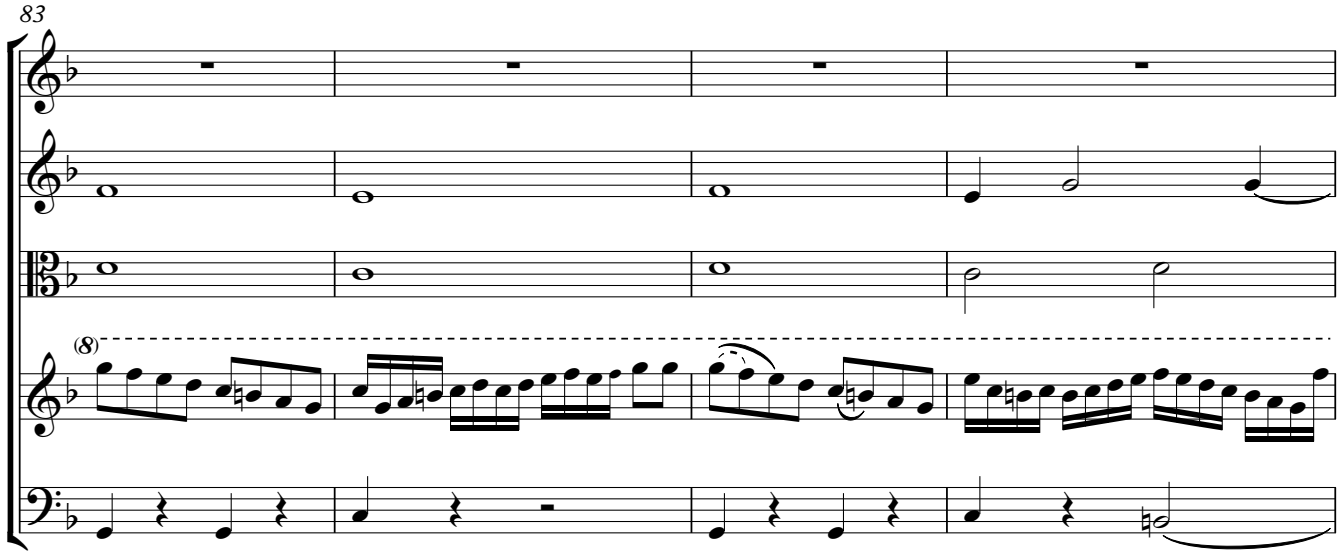

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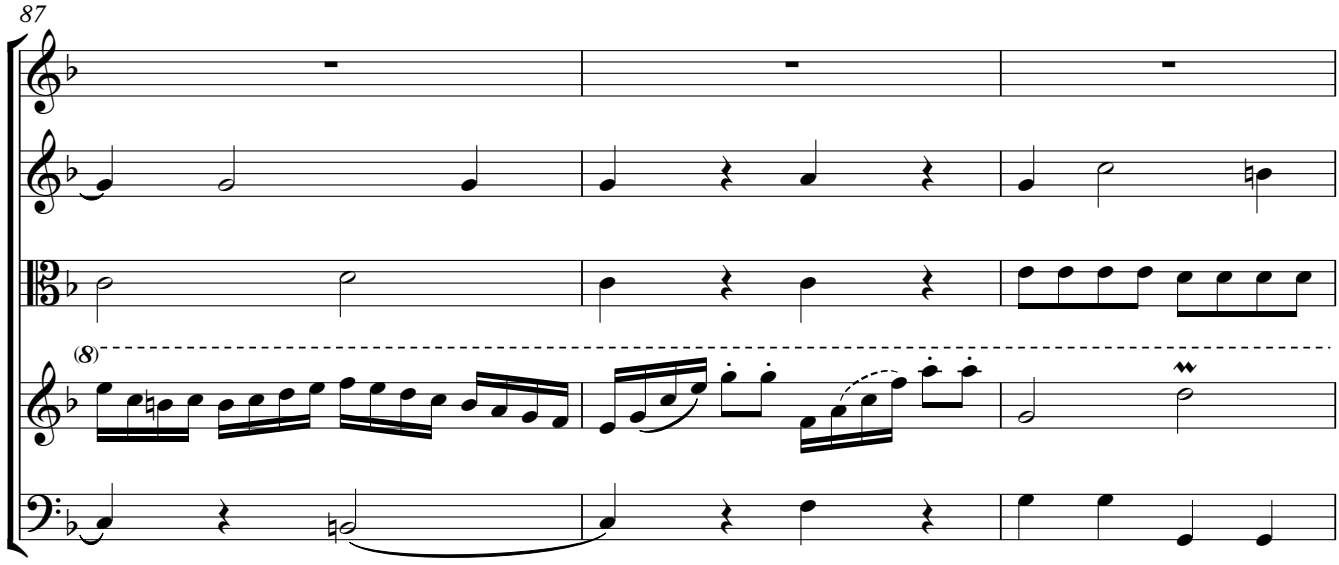

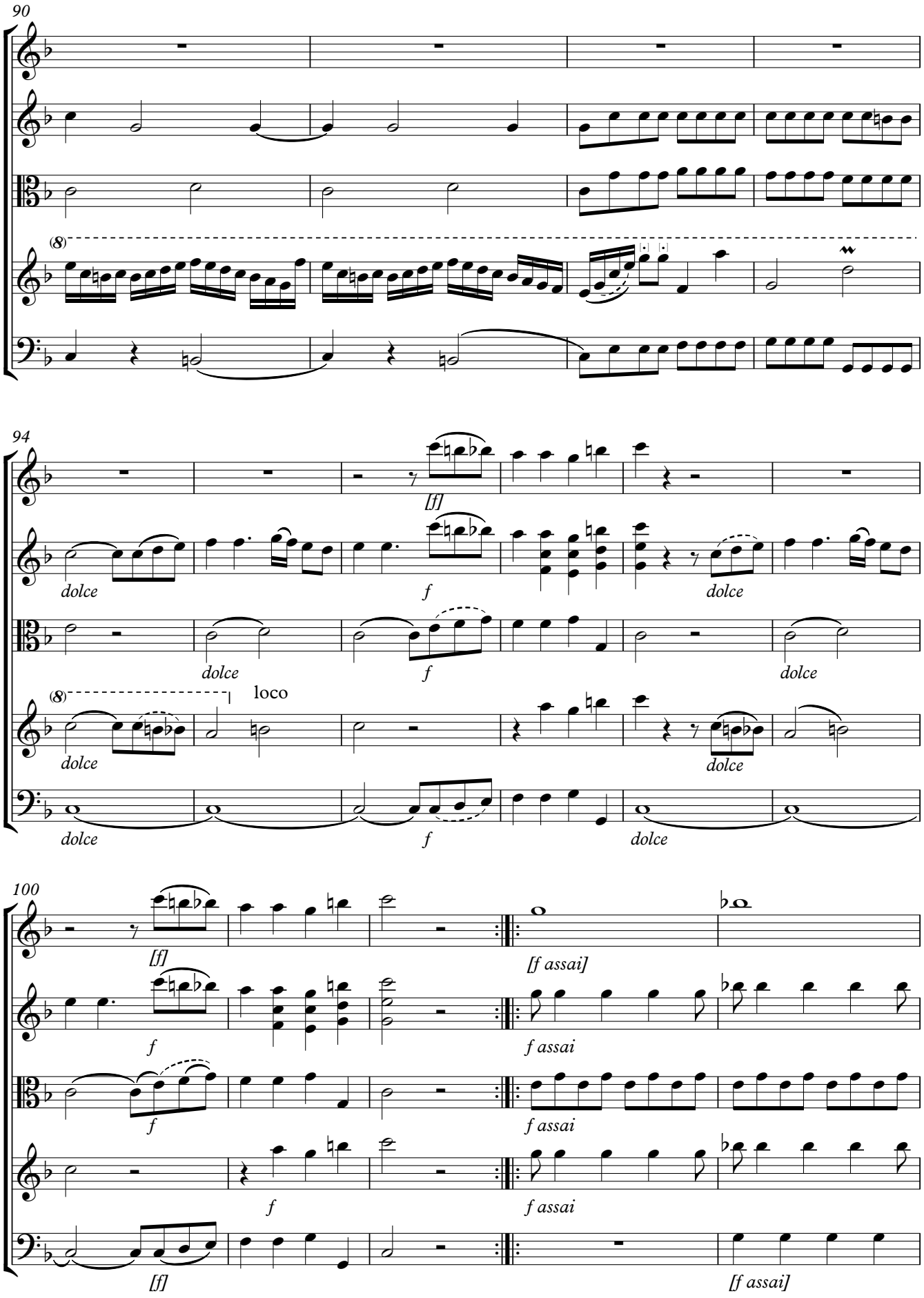
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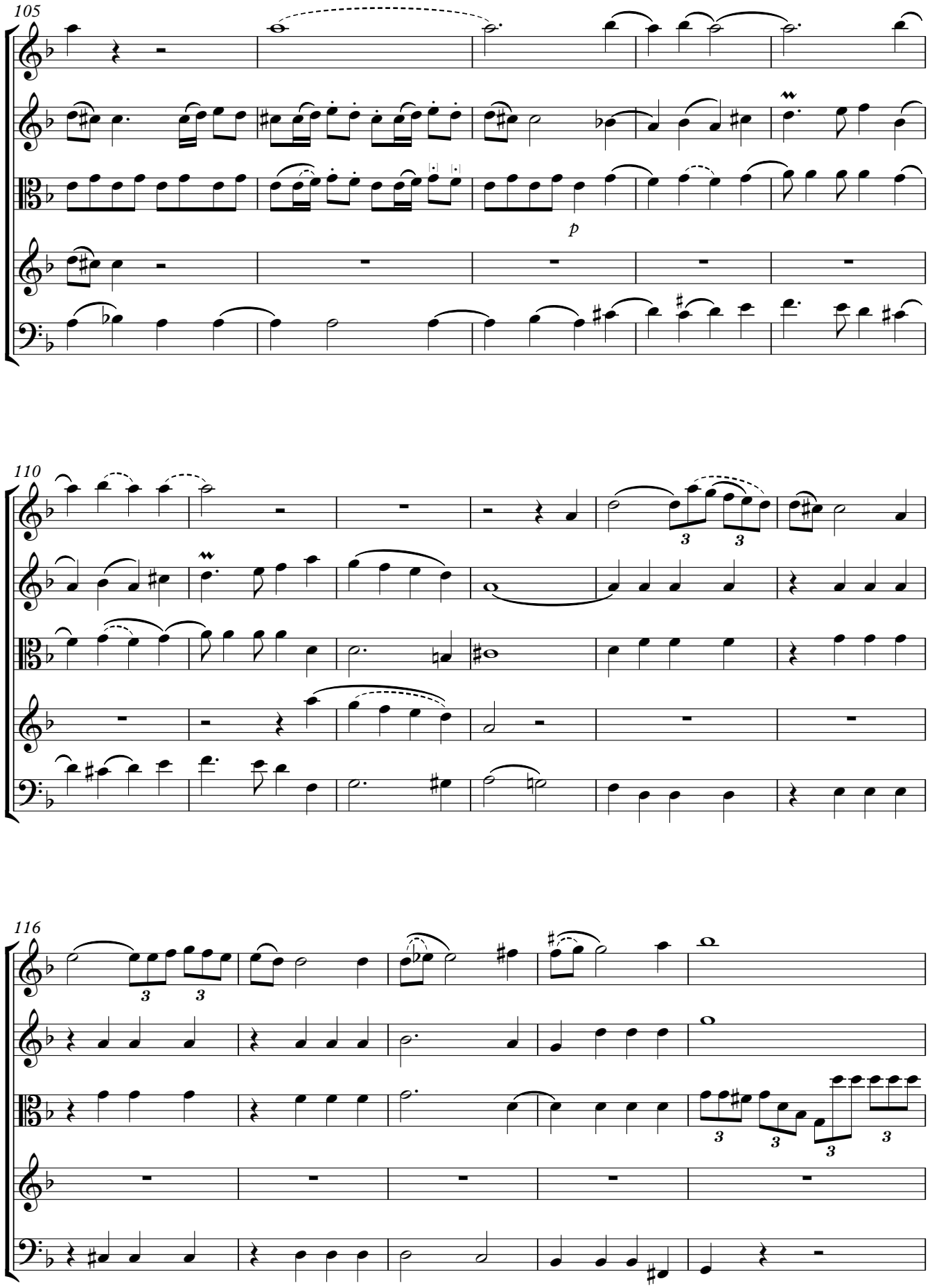
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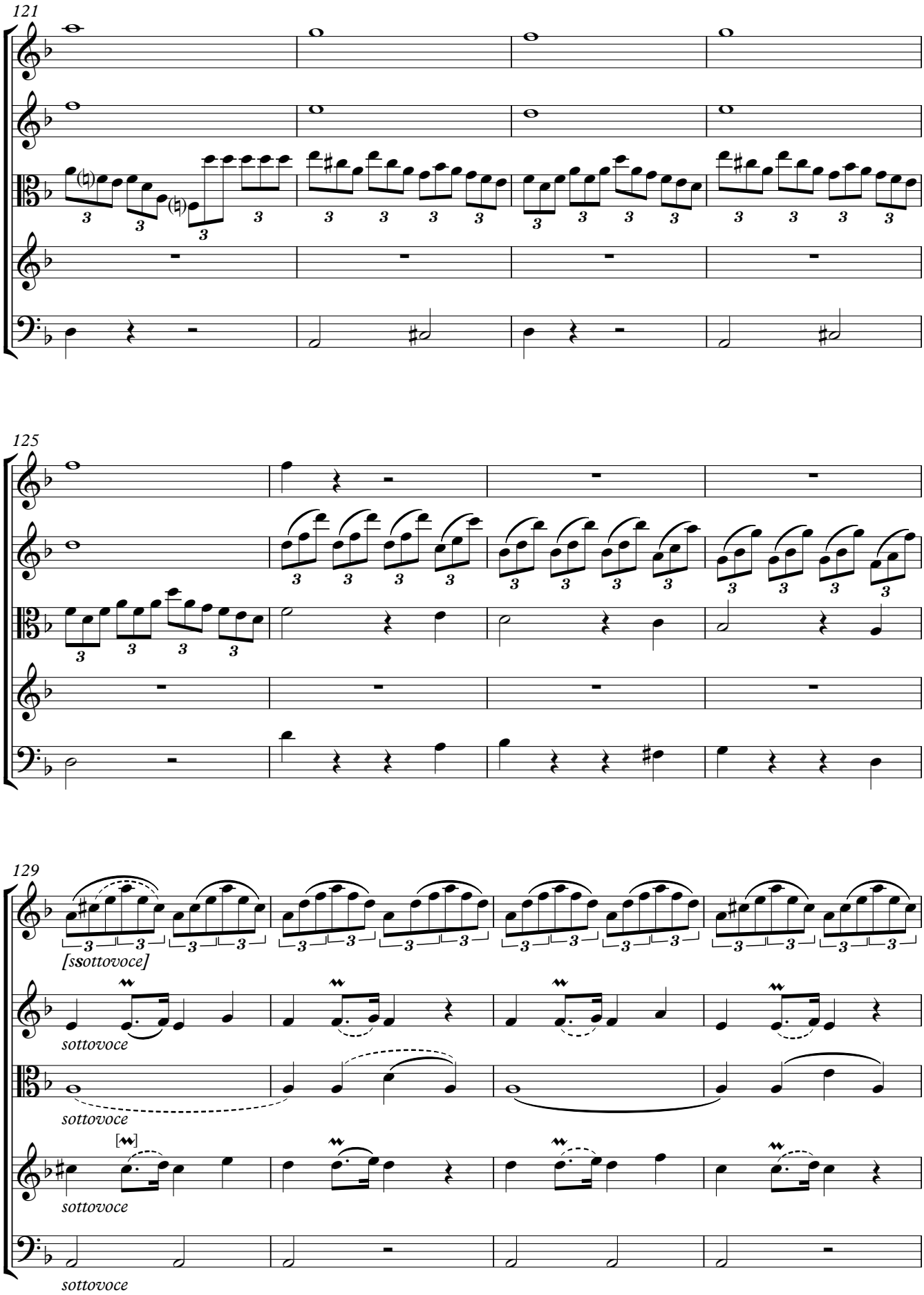
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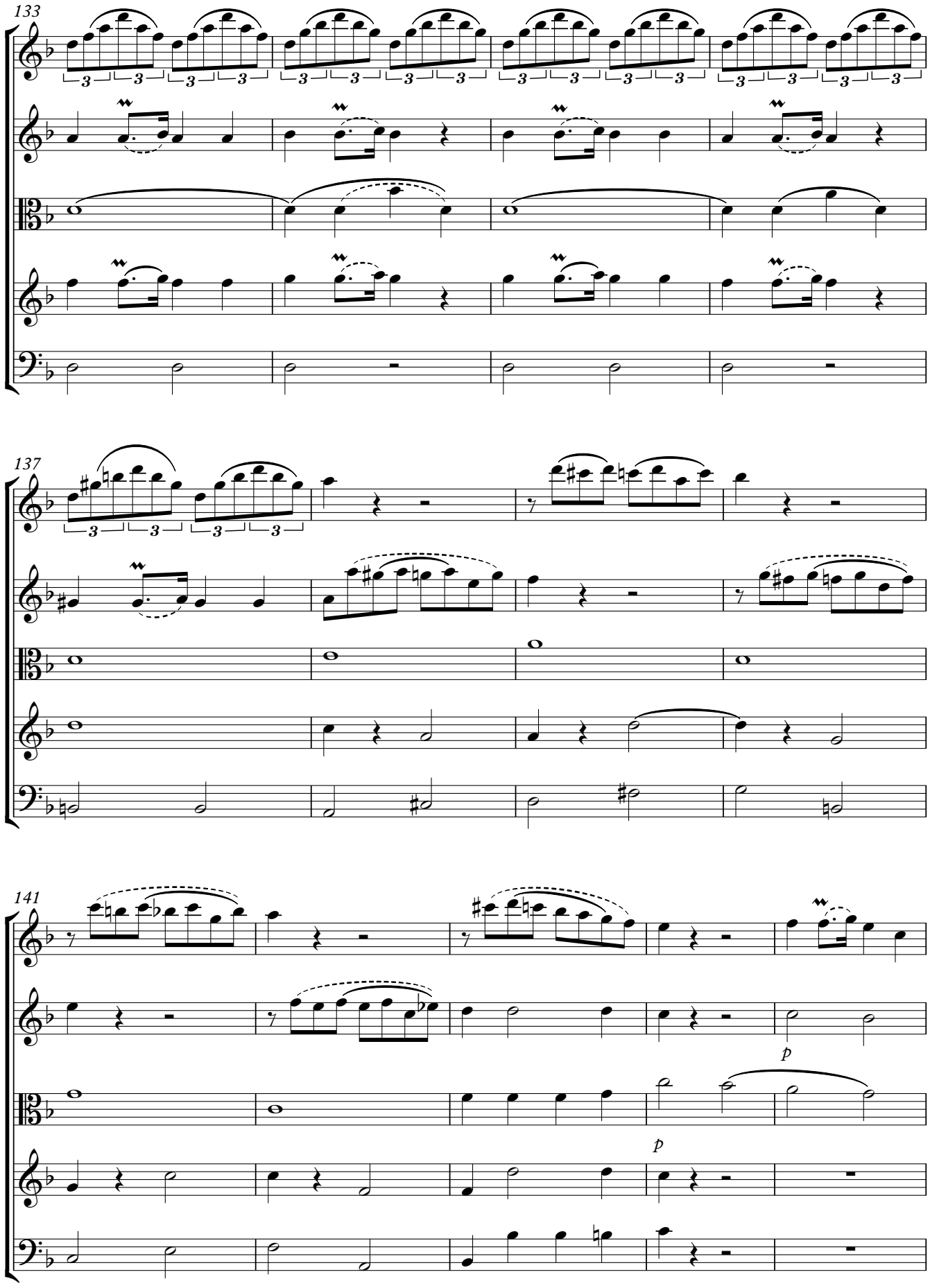
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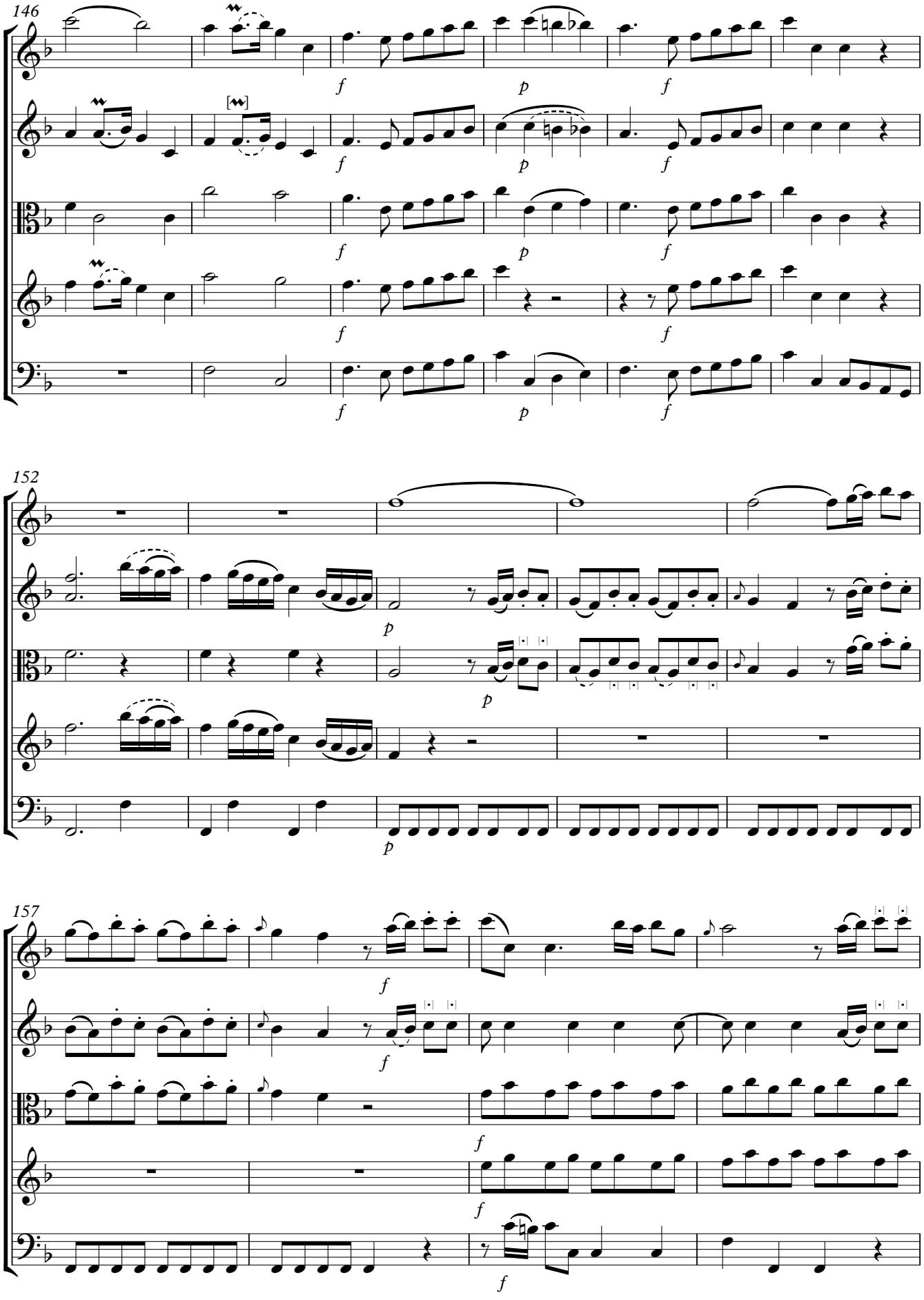
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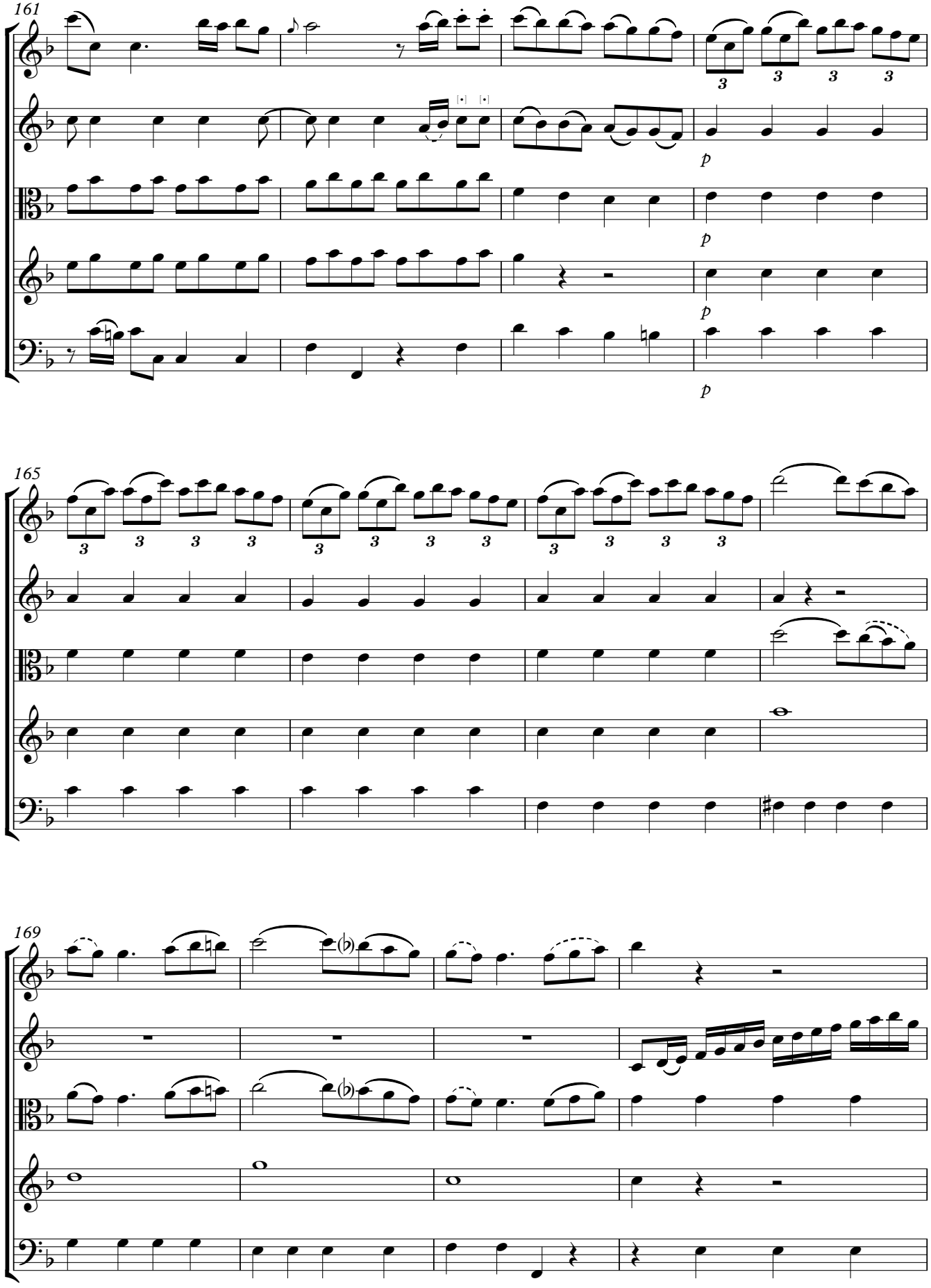
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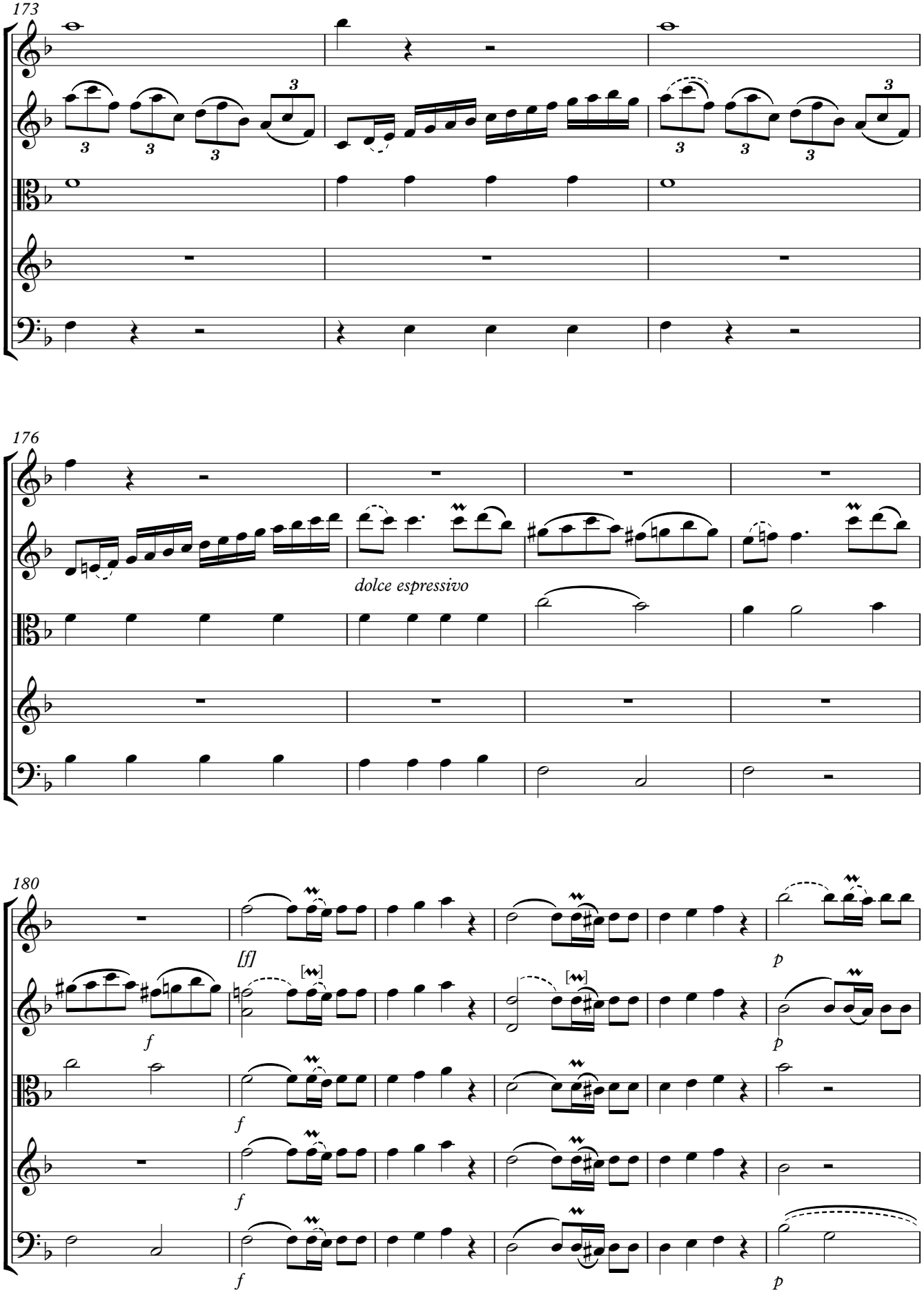
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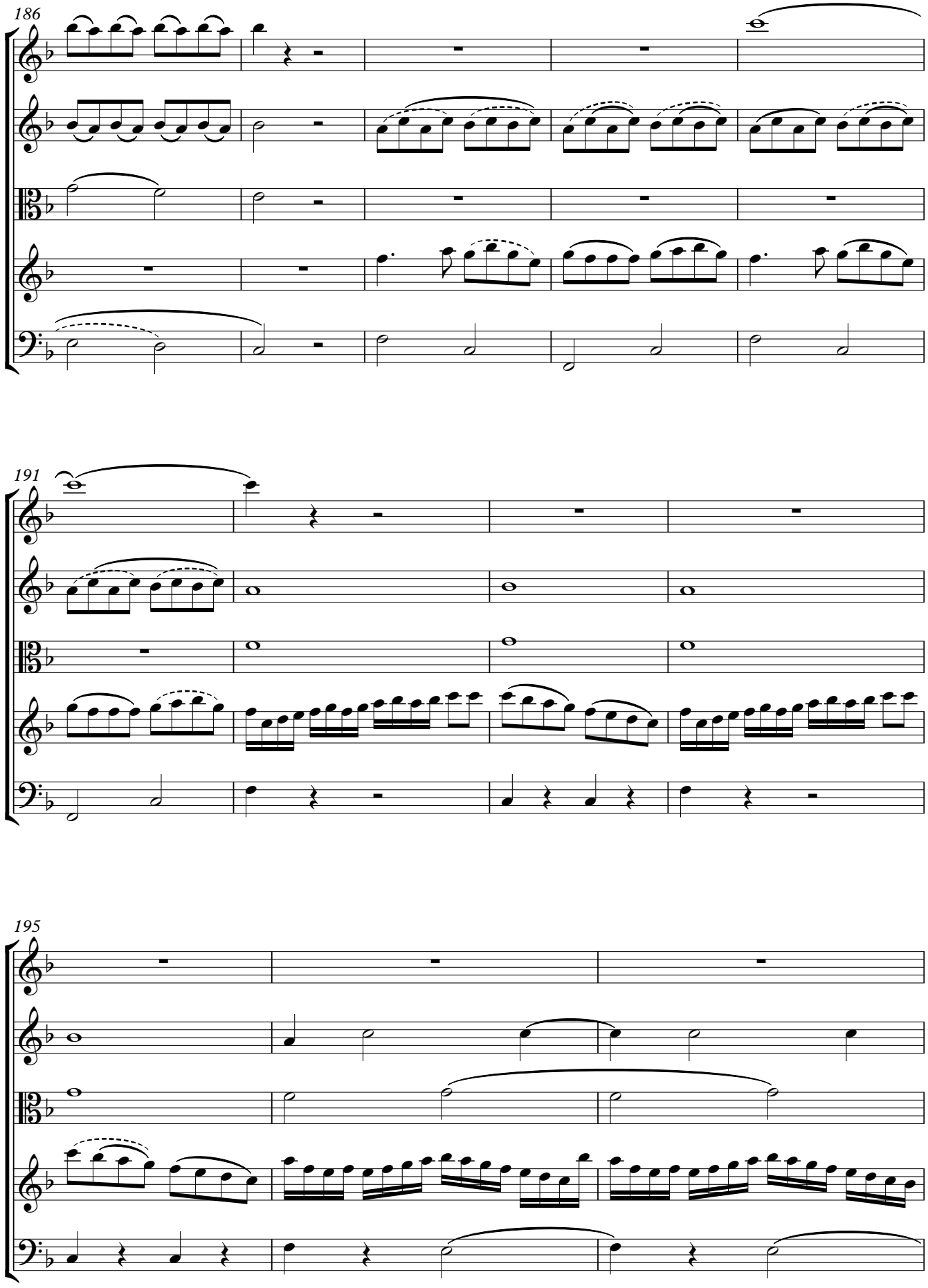
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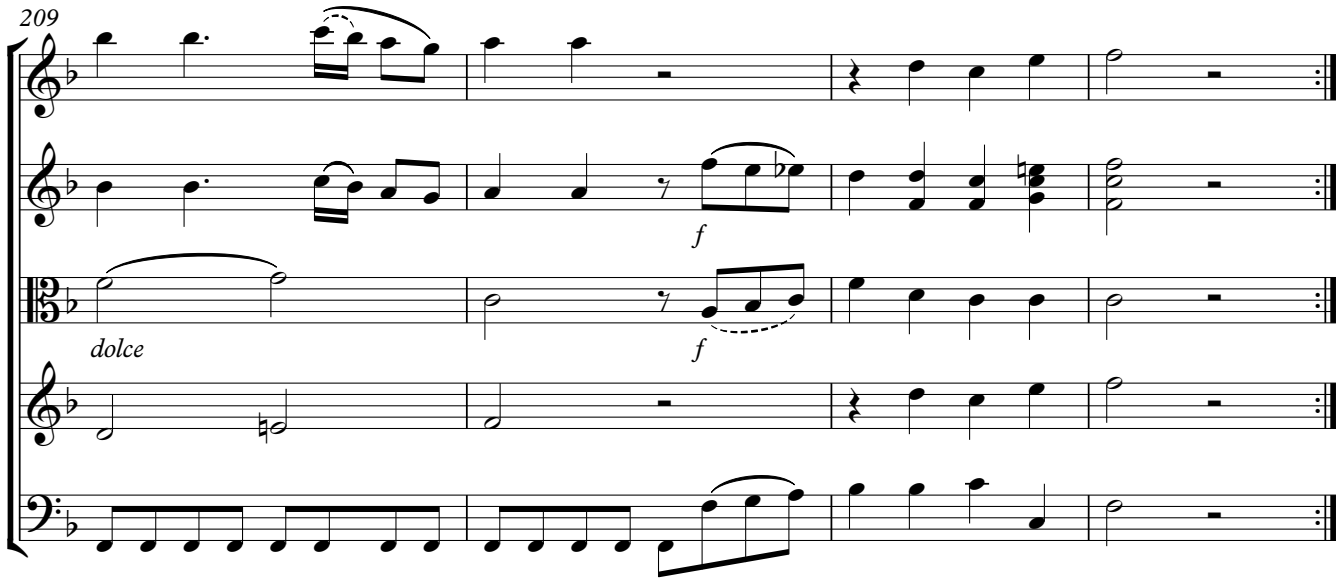
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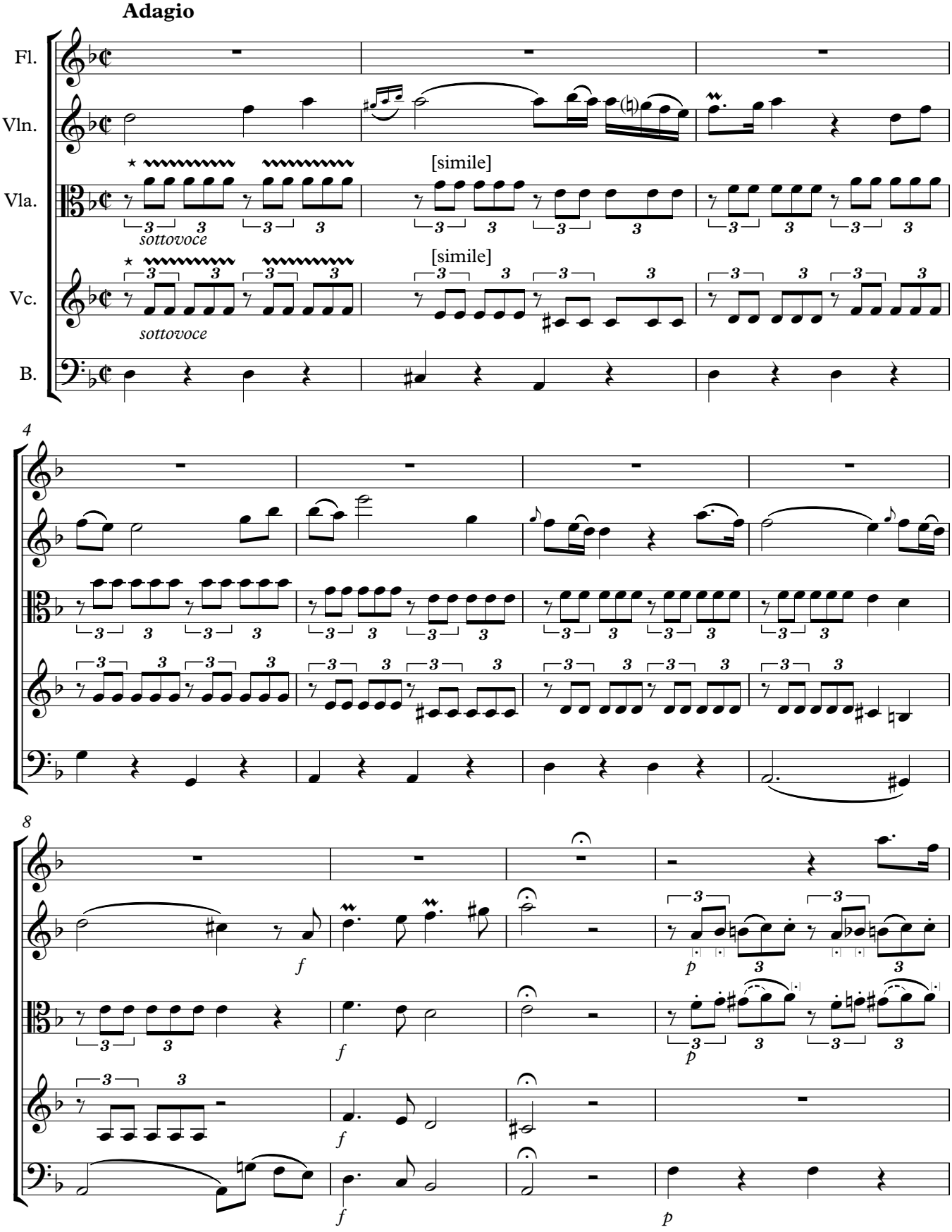
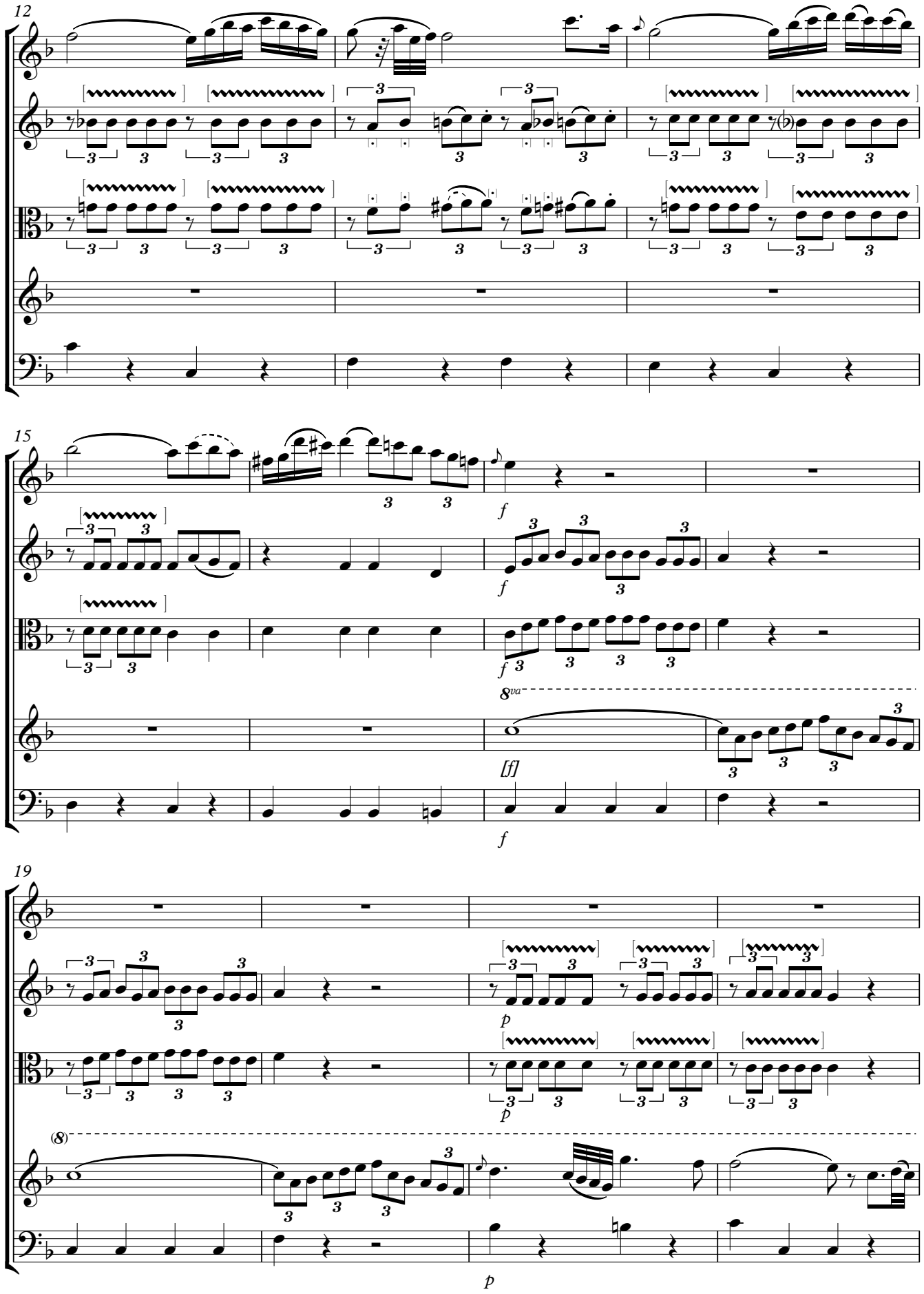


* The wavy line is to be played as bow vibrato or portato. See Critical Commentary.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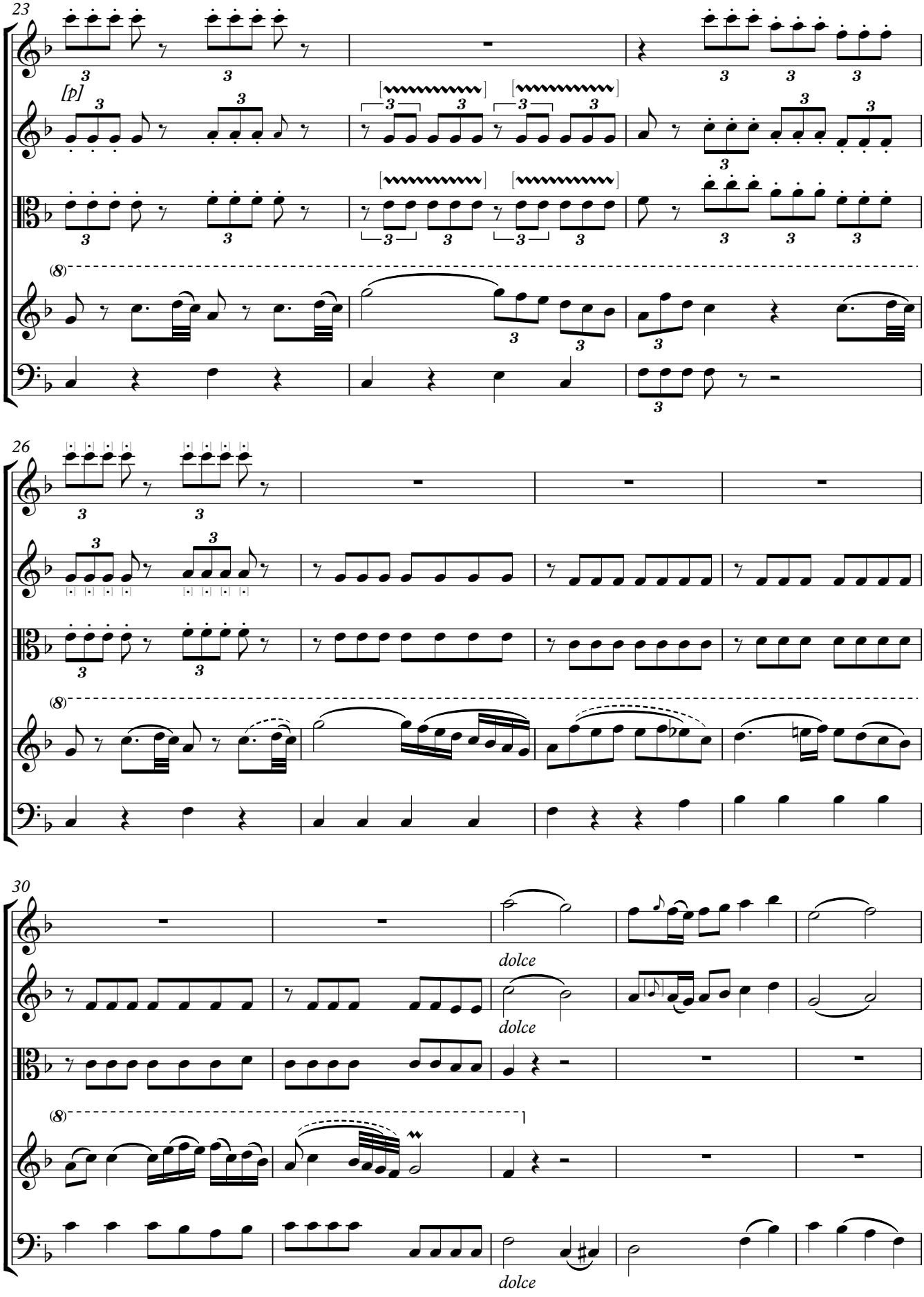
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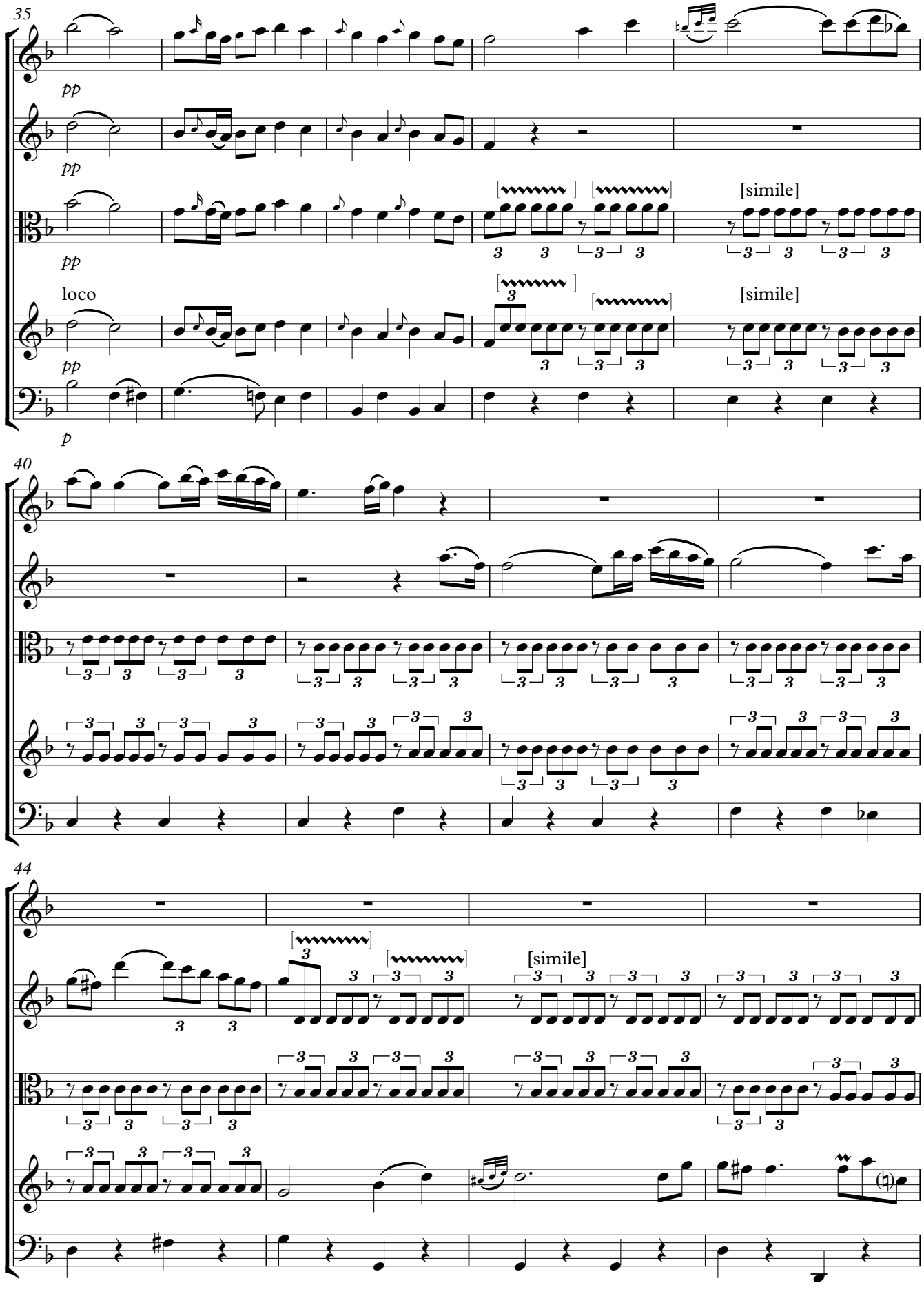
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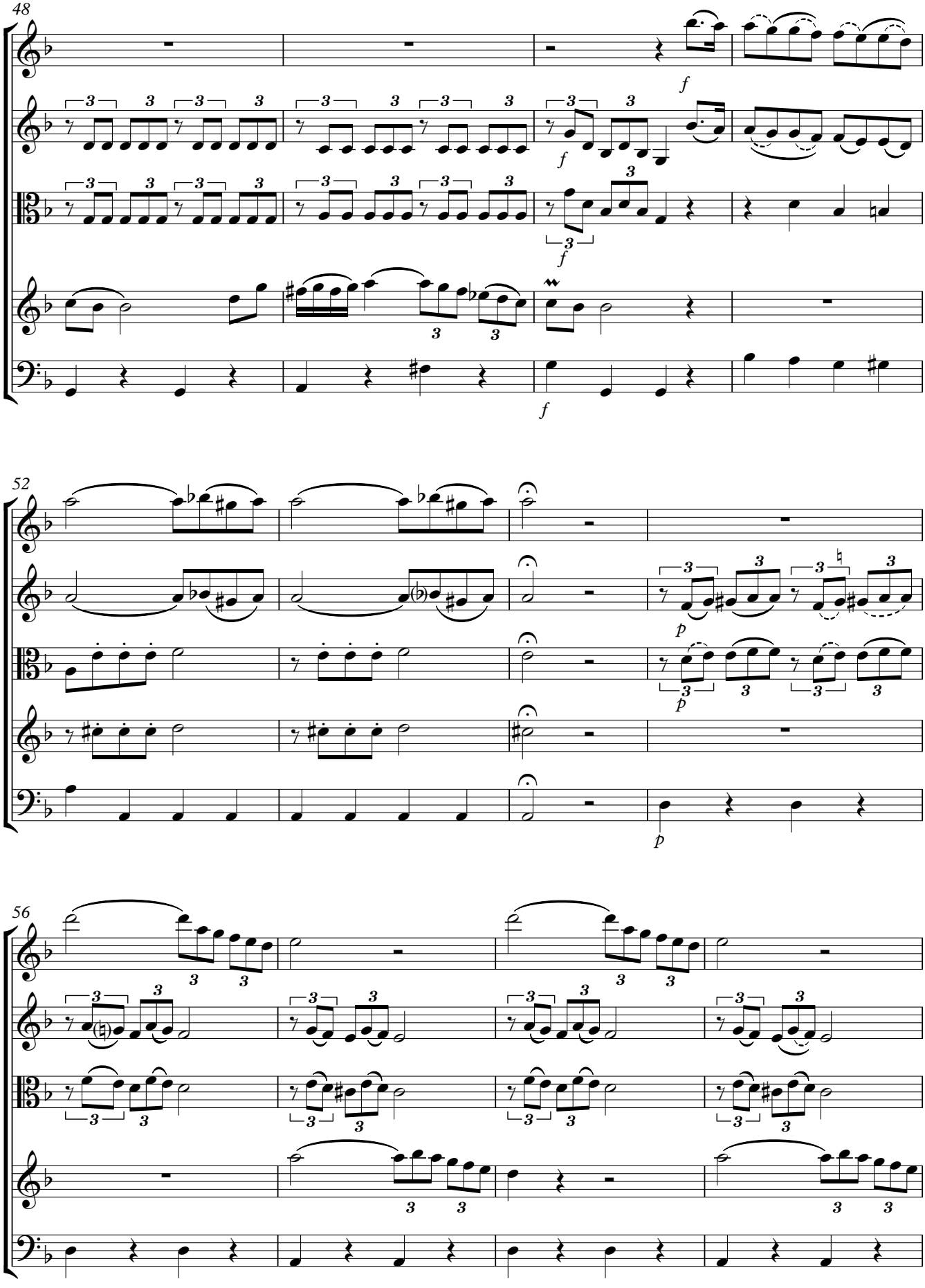
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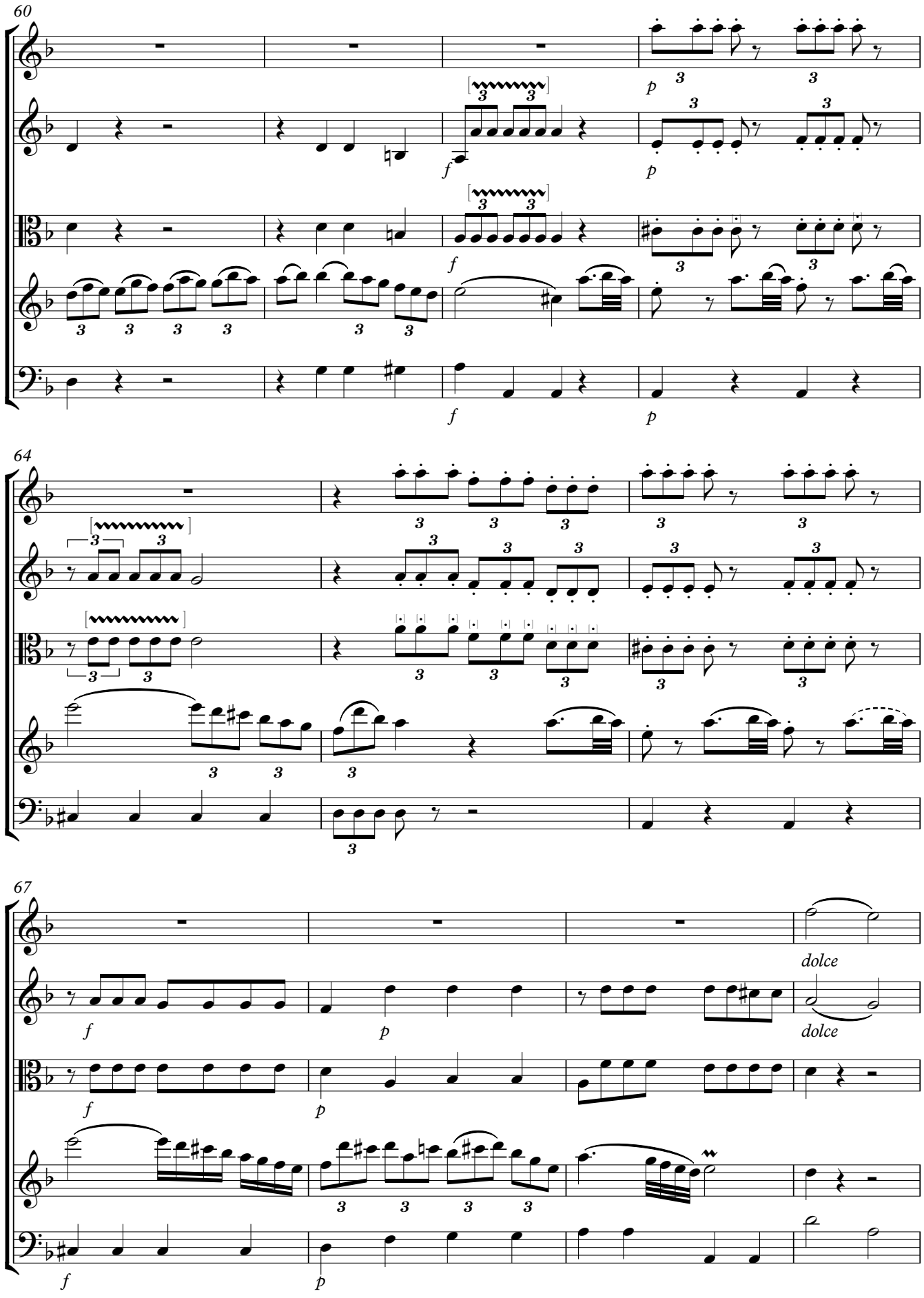
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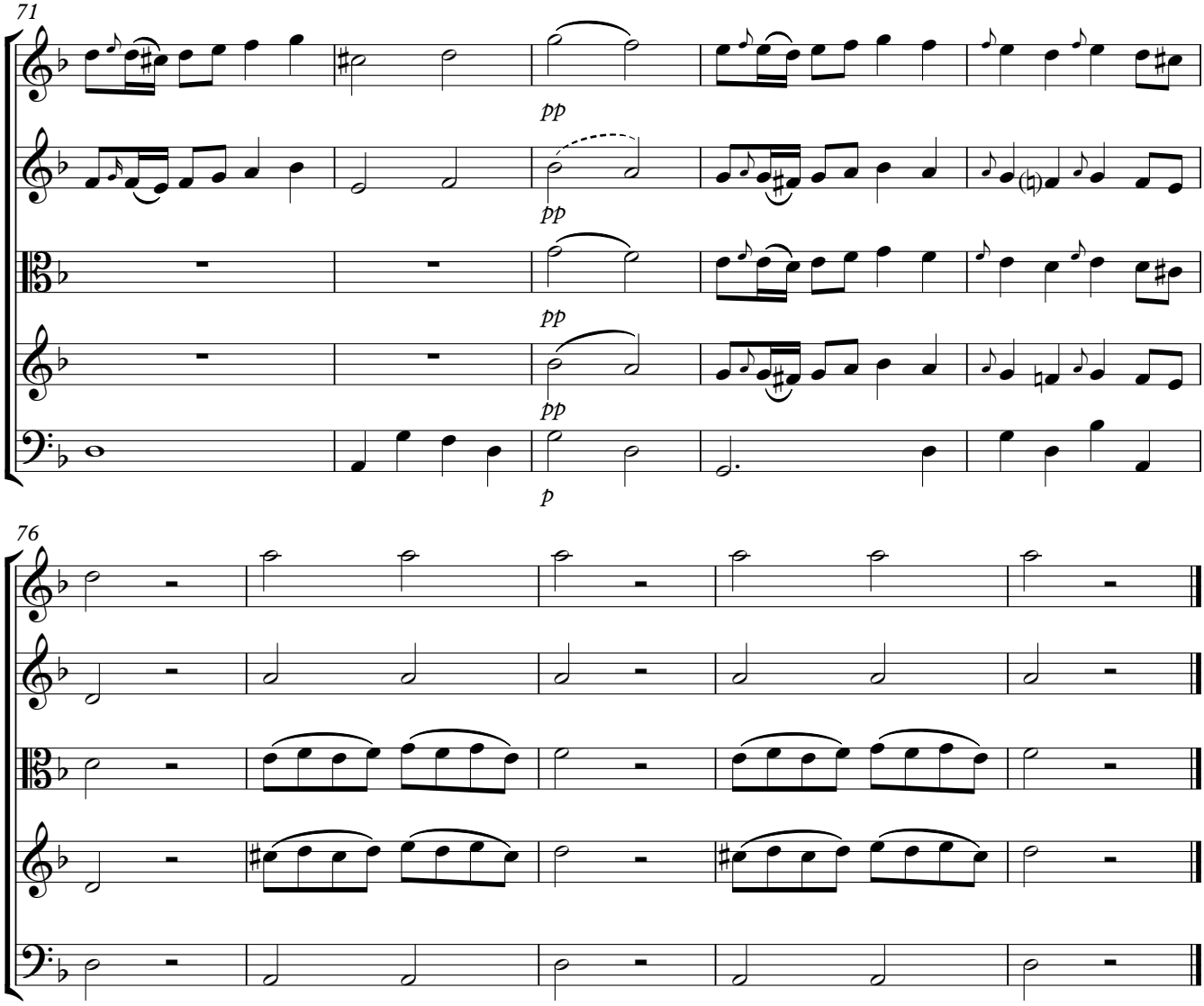
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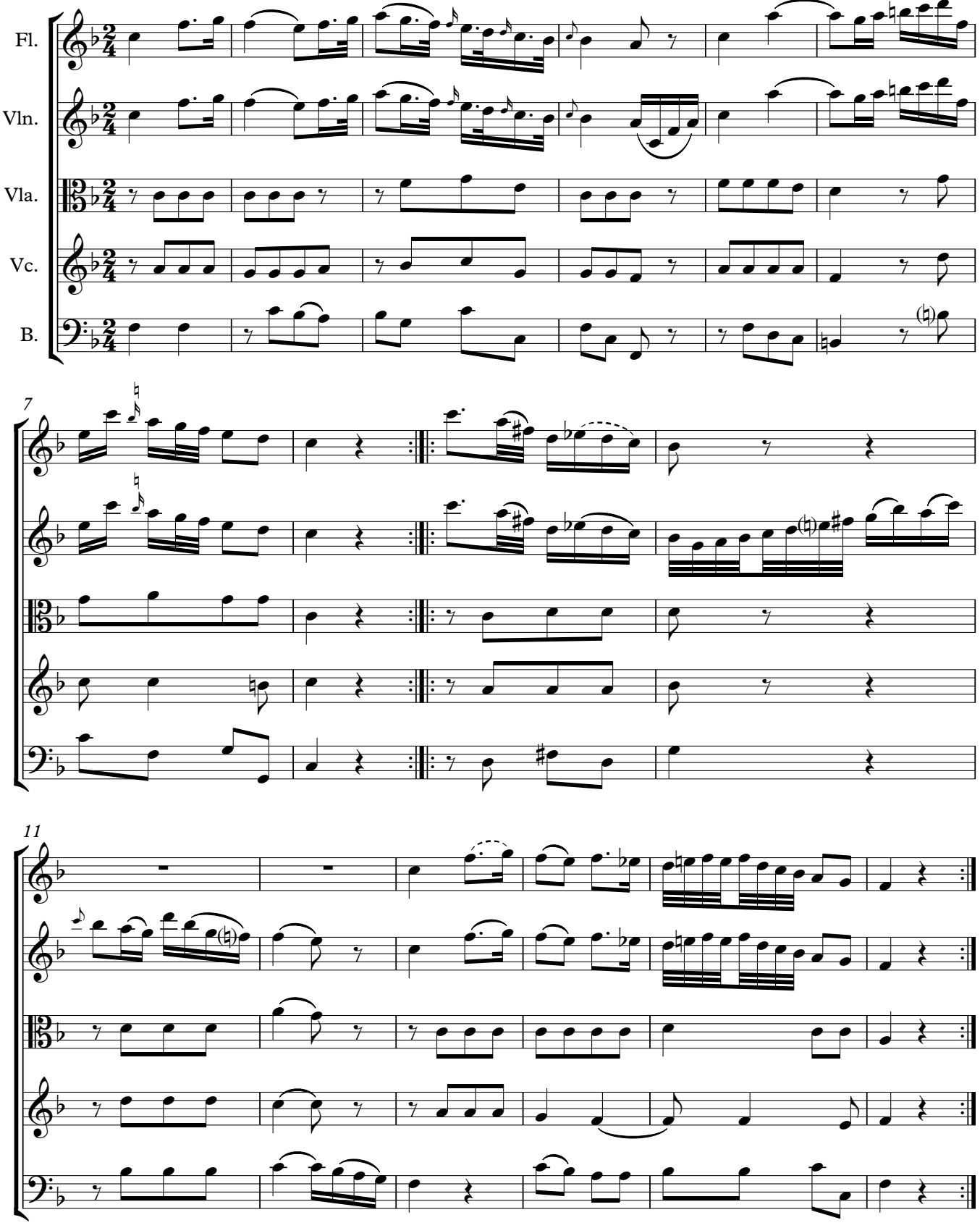
Con Variazione -
Andantino



Variazione I

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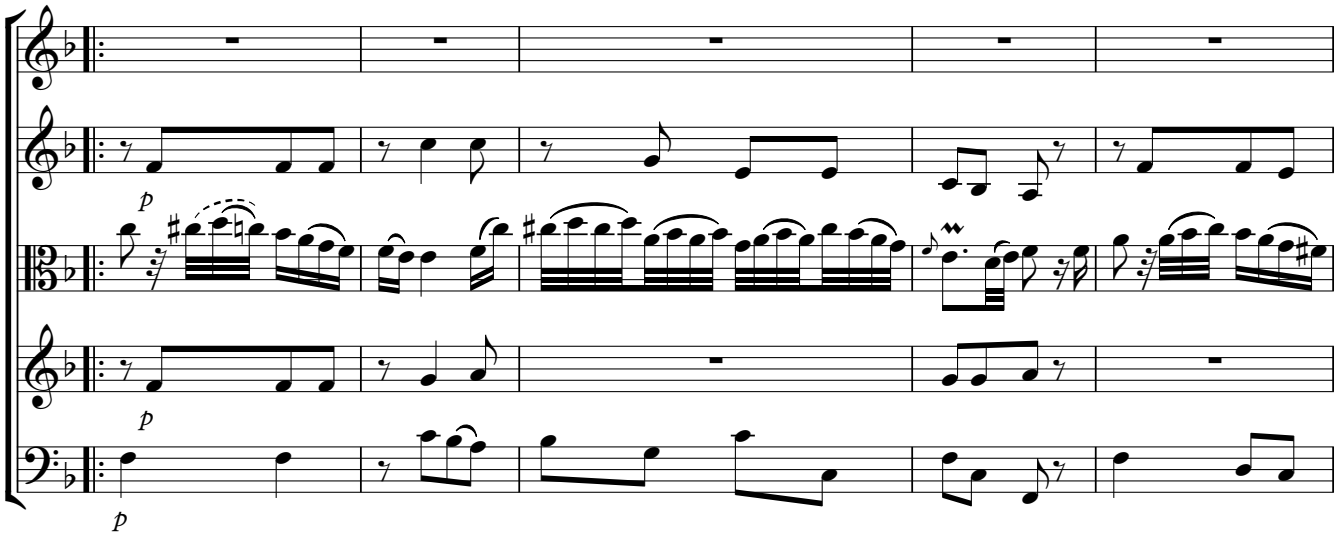

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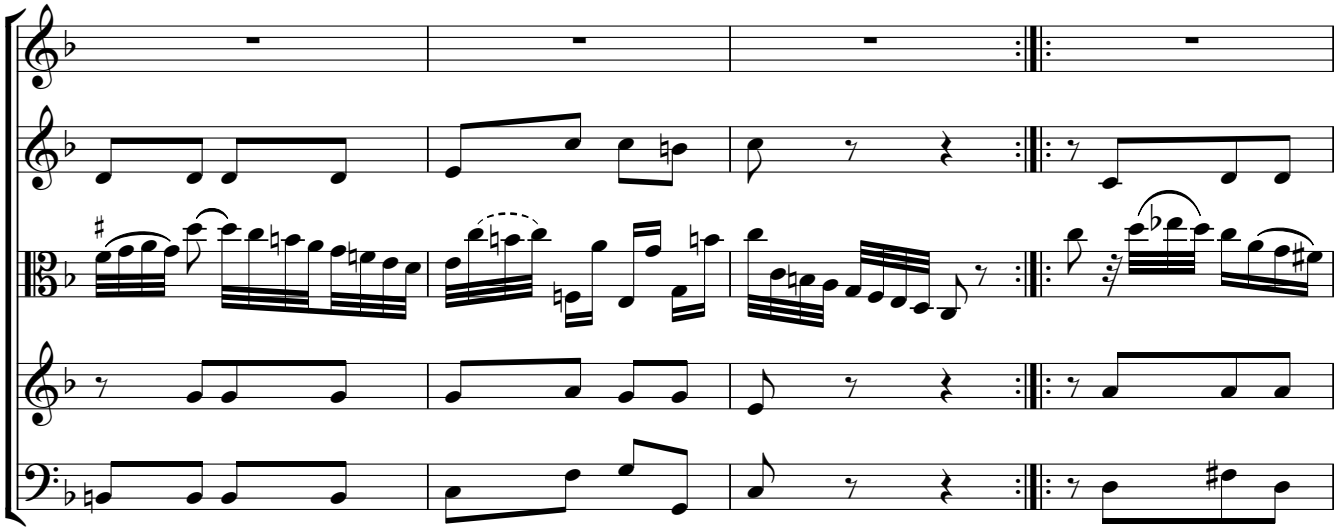

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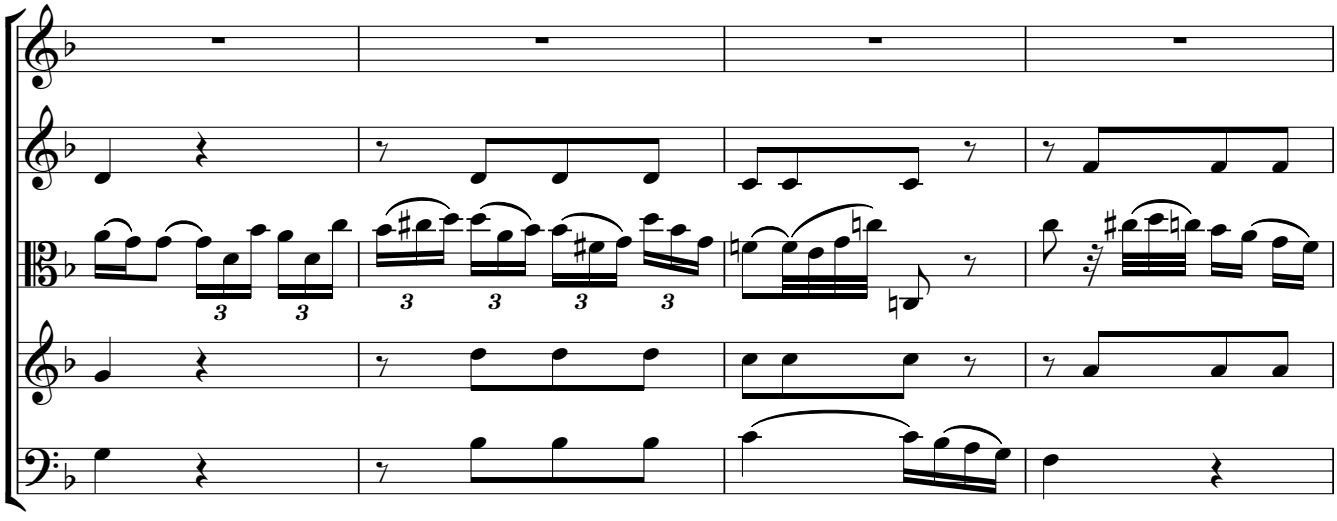

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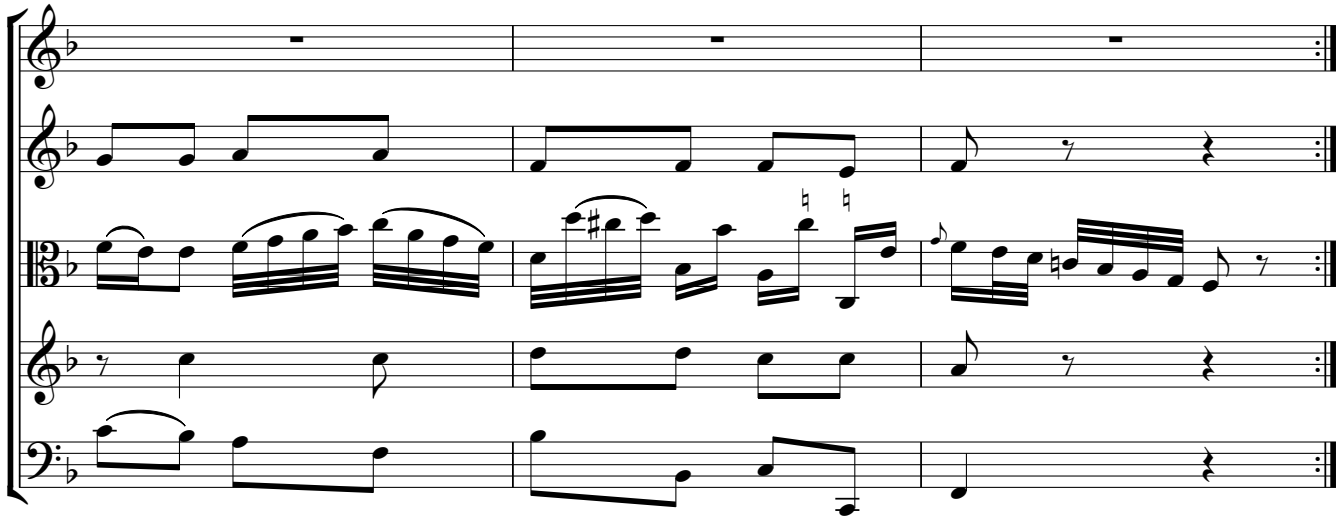

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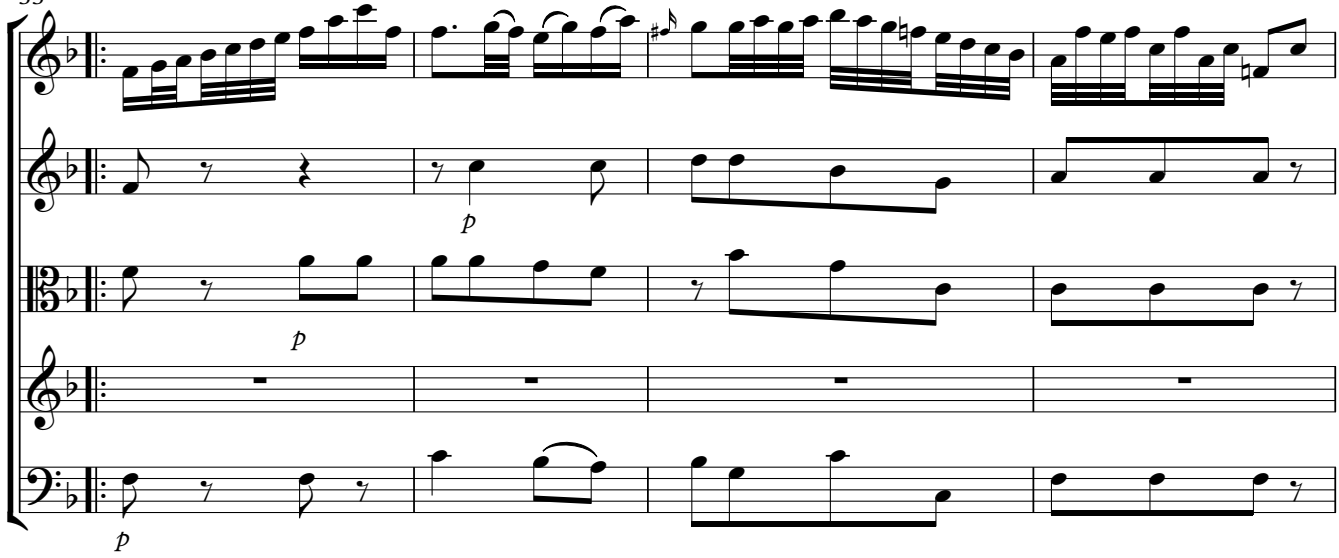

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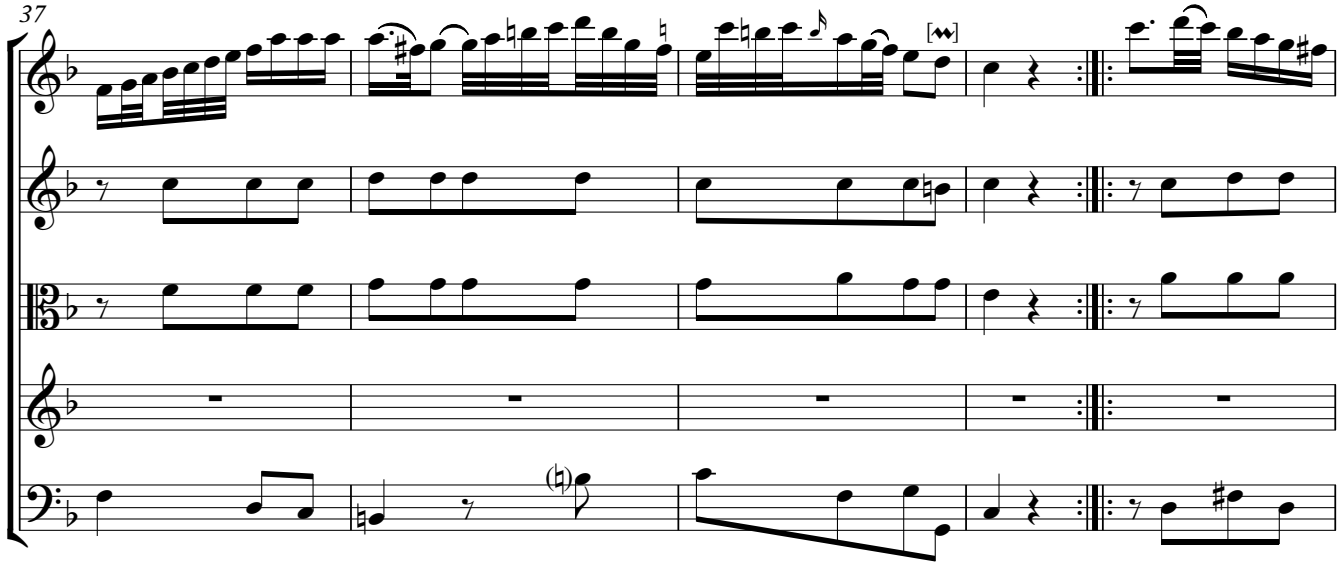

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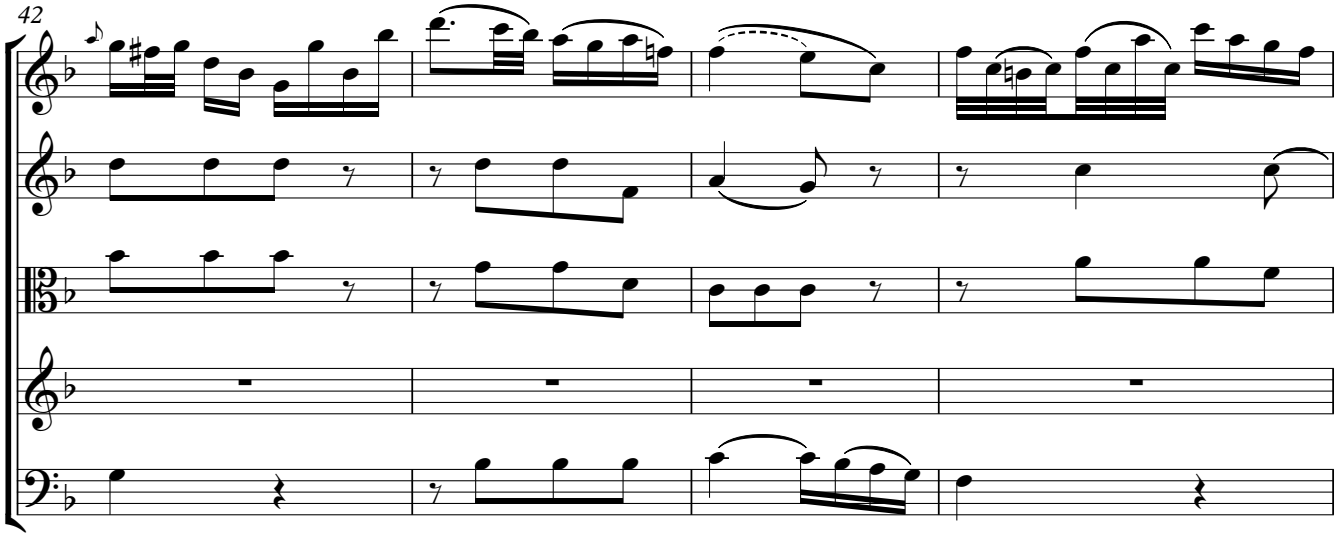

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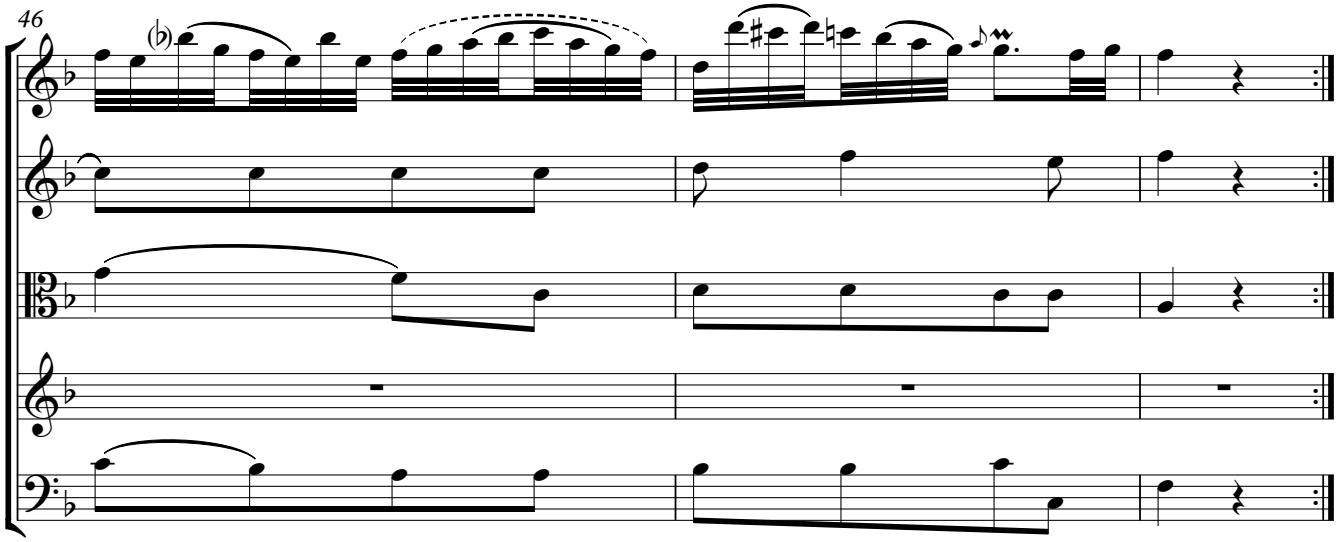

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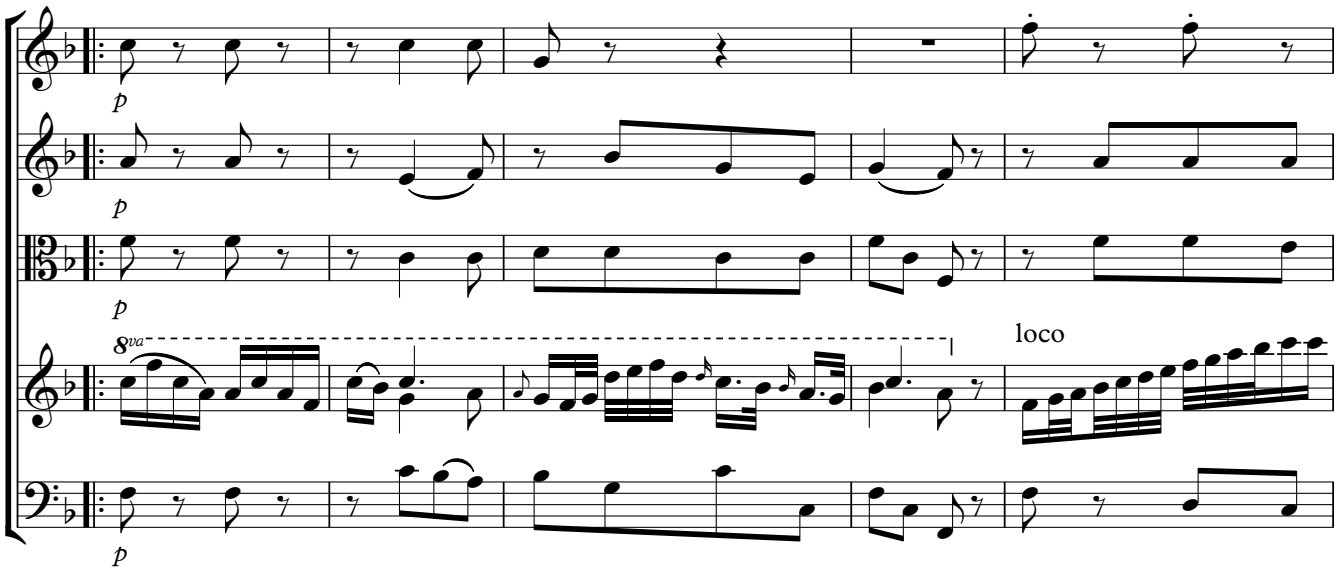

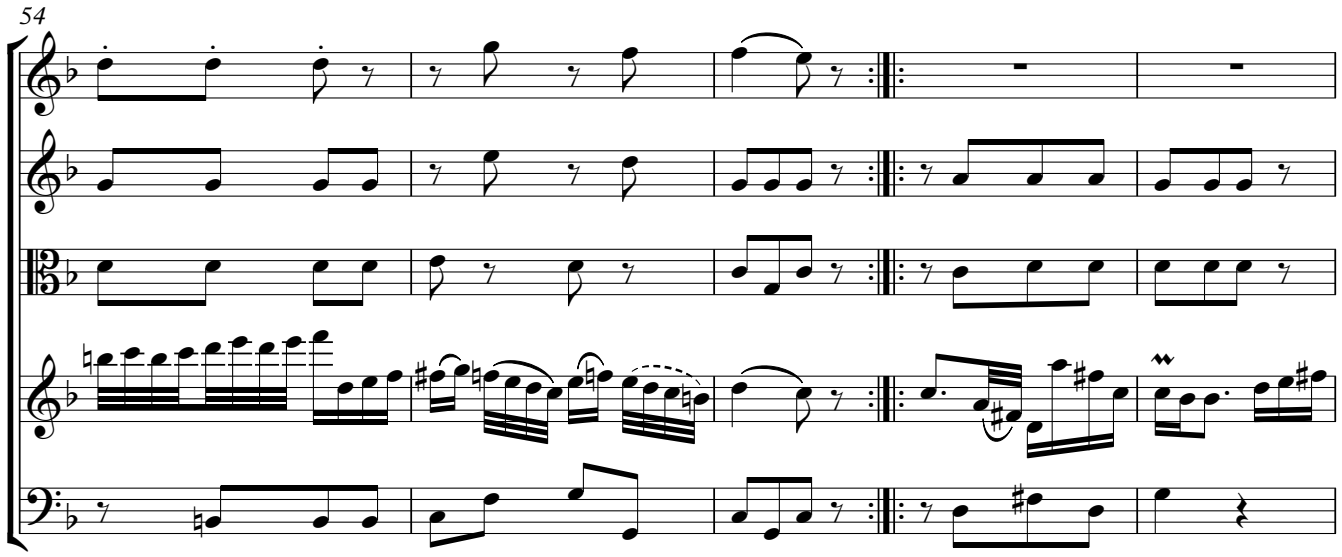
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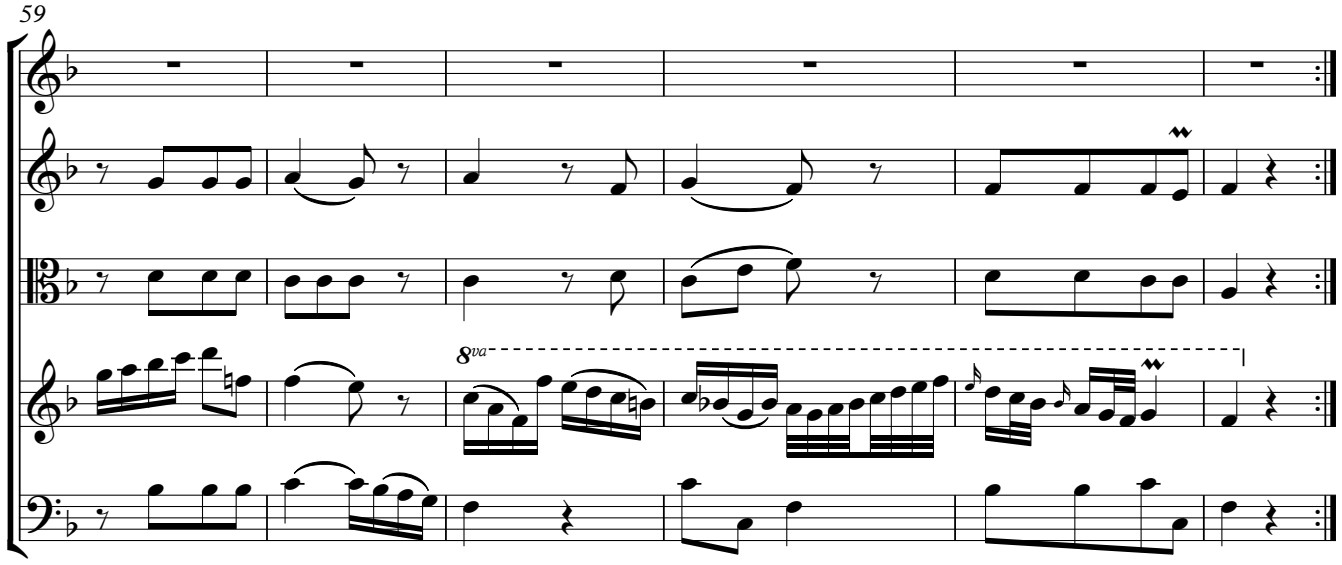
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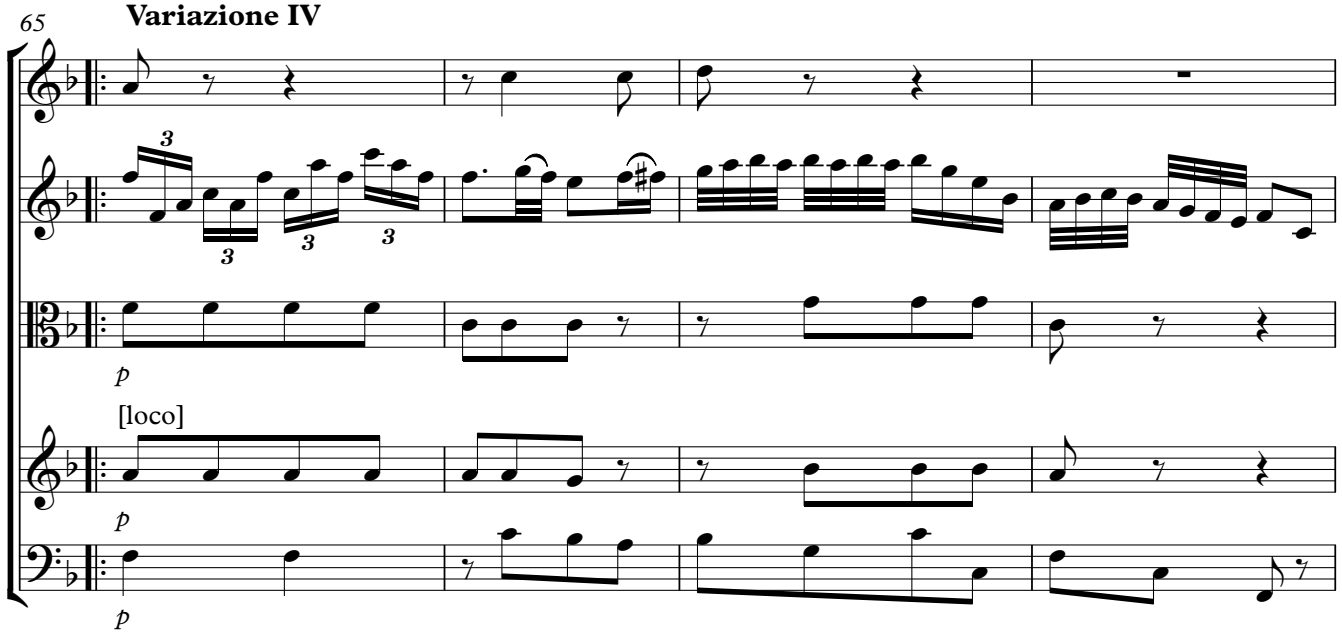
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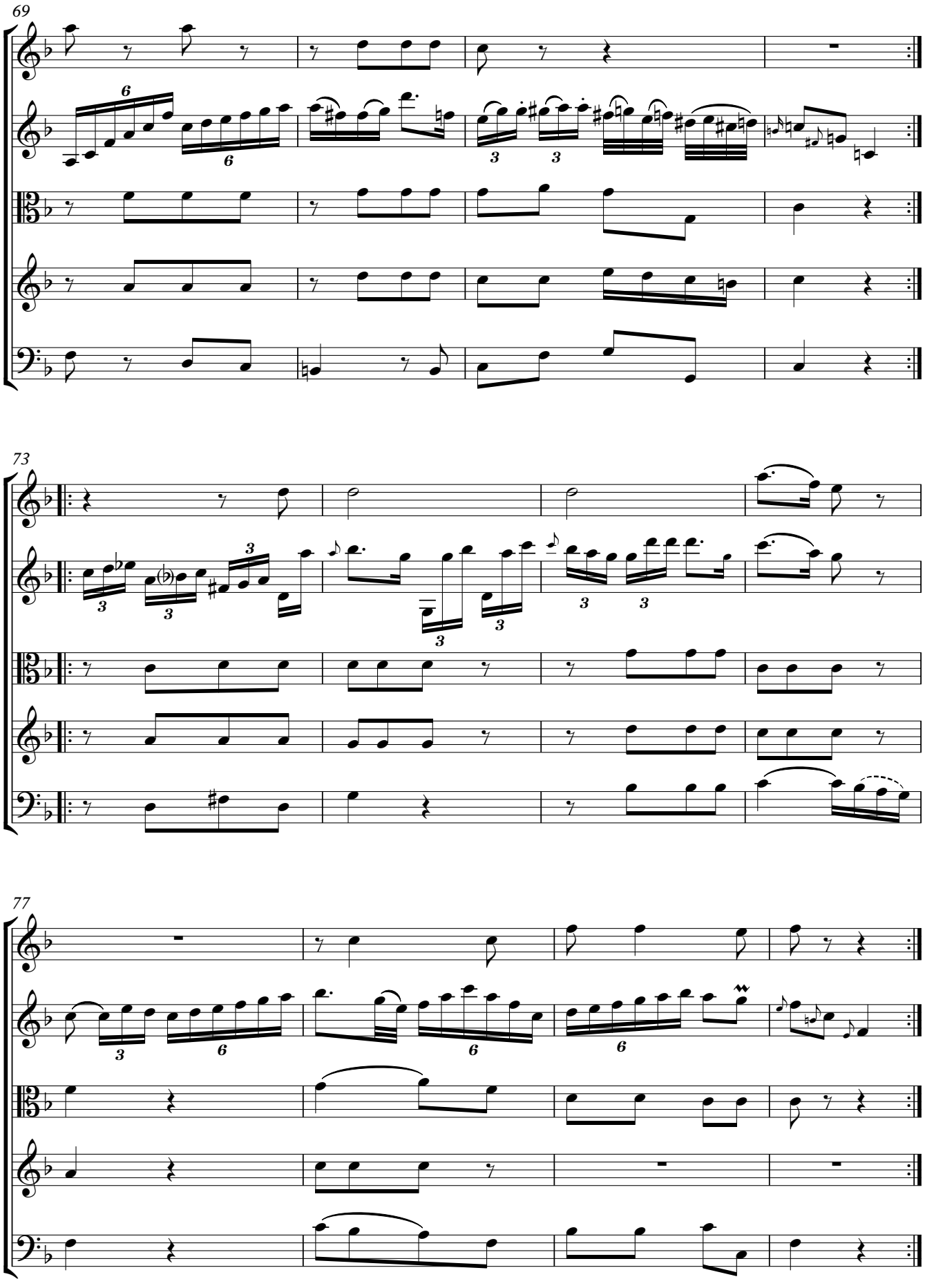
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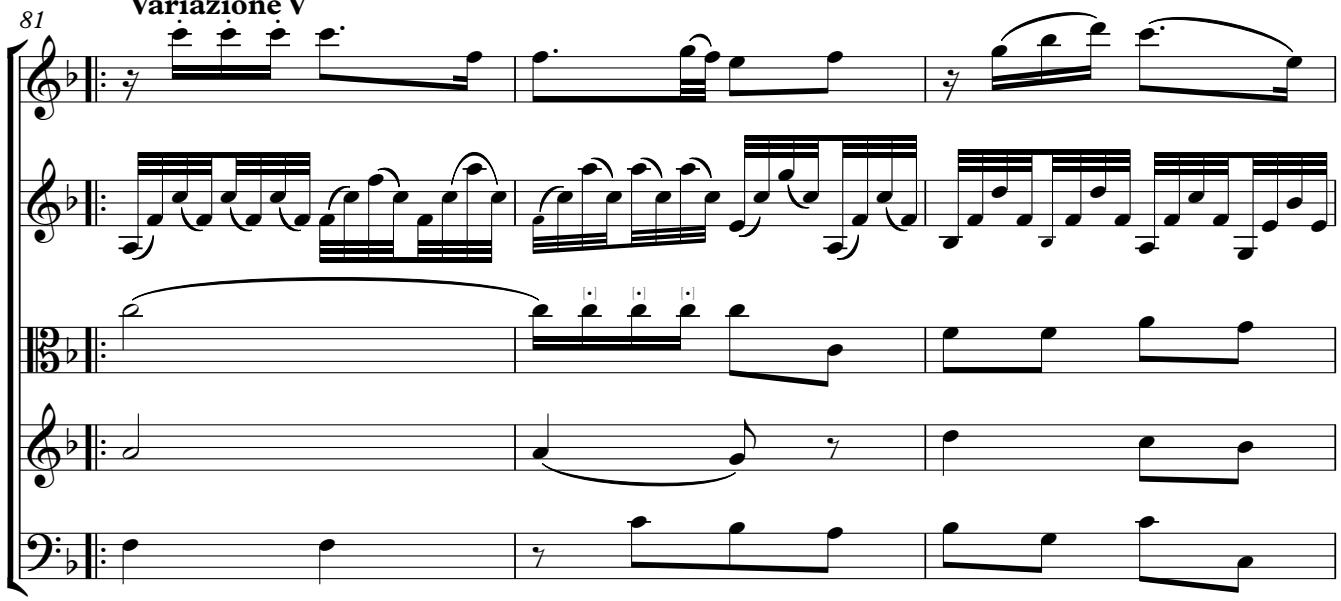
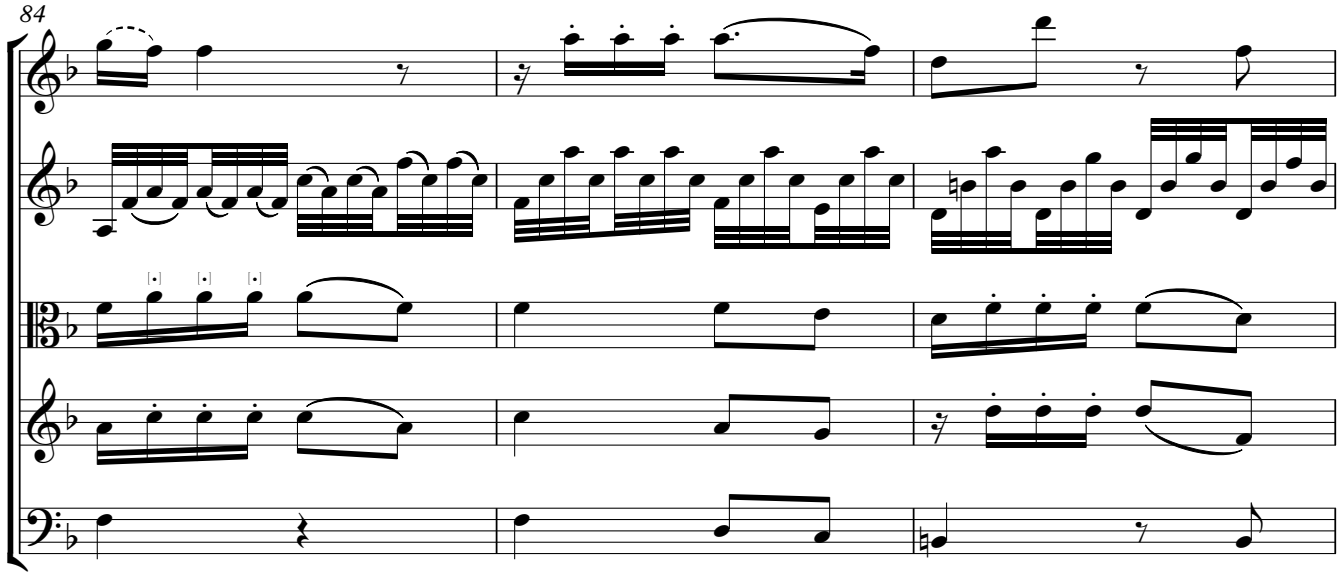
Variazione V

81



84



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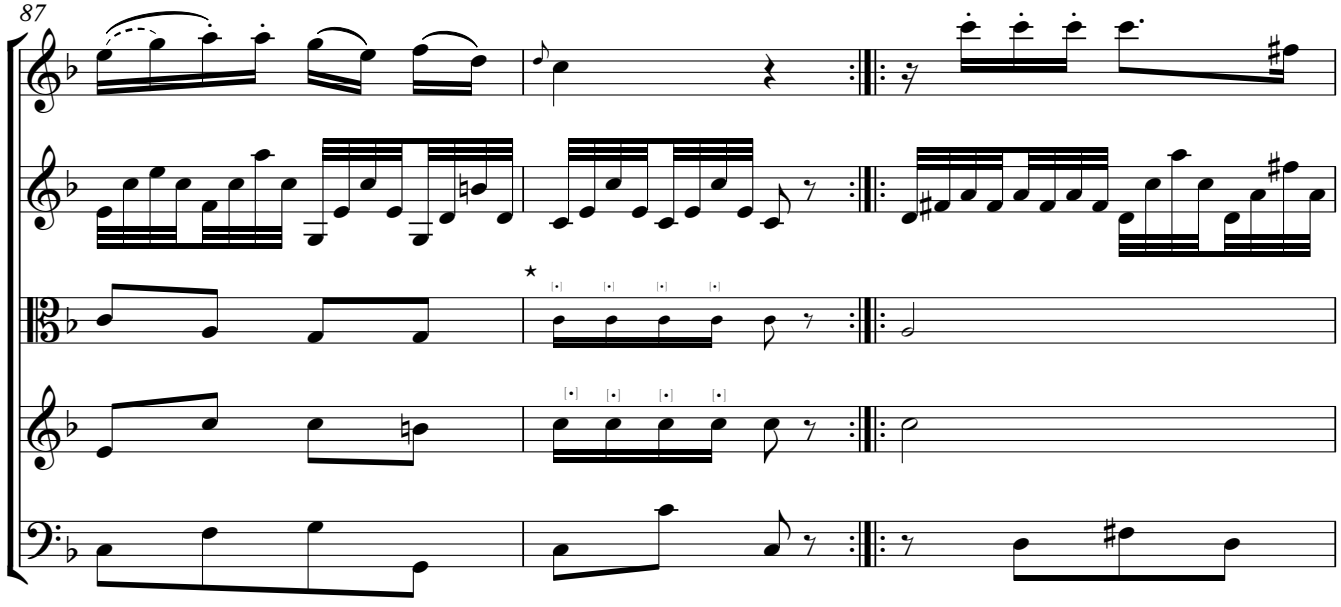
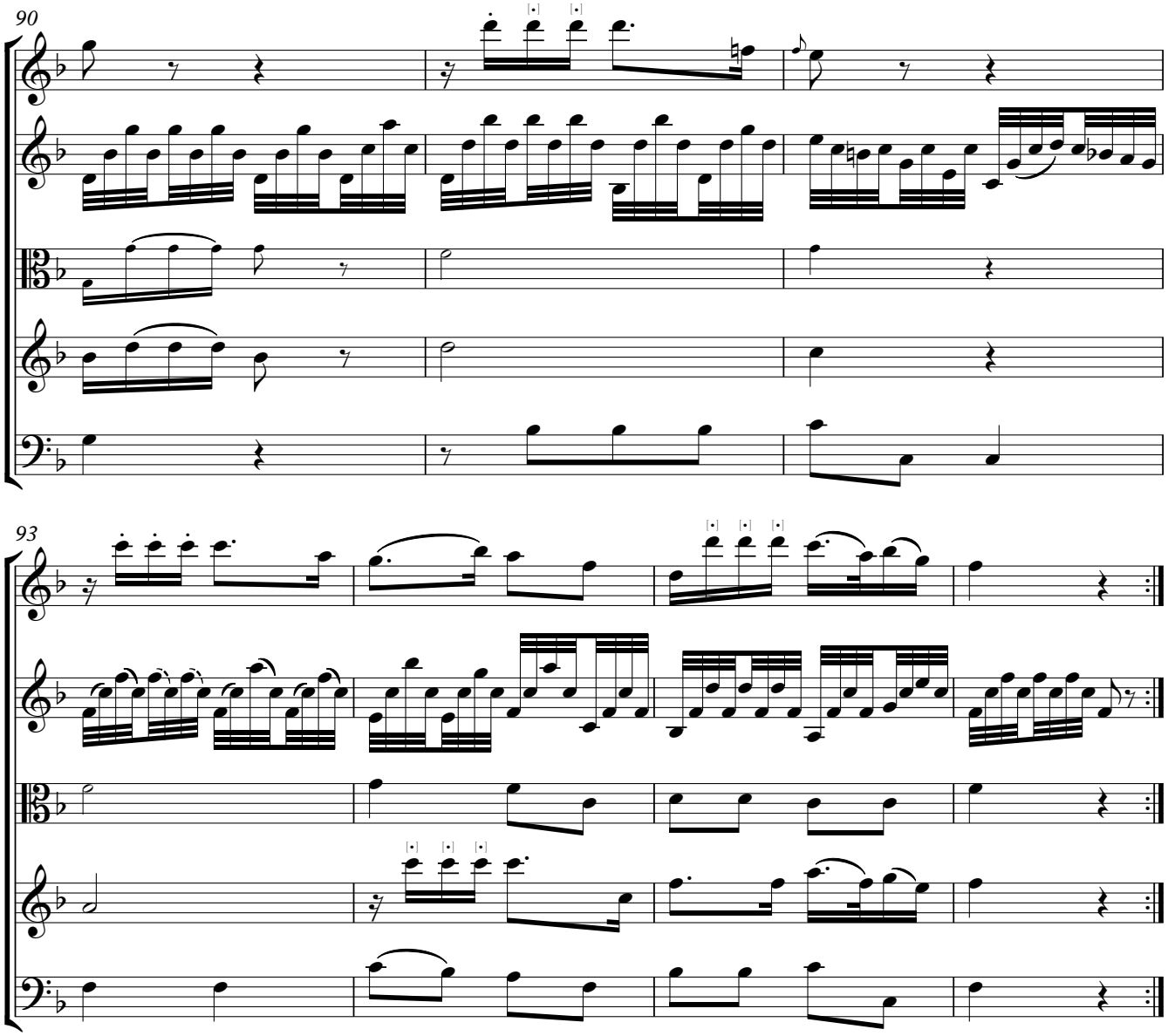


⋆ Reconstructed passage. See Critical Commentary.

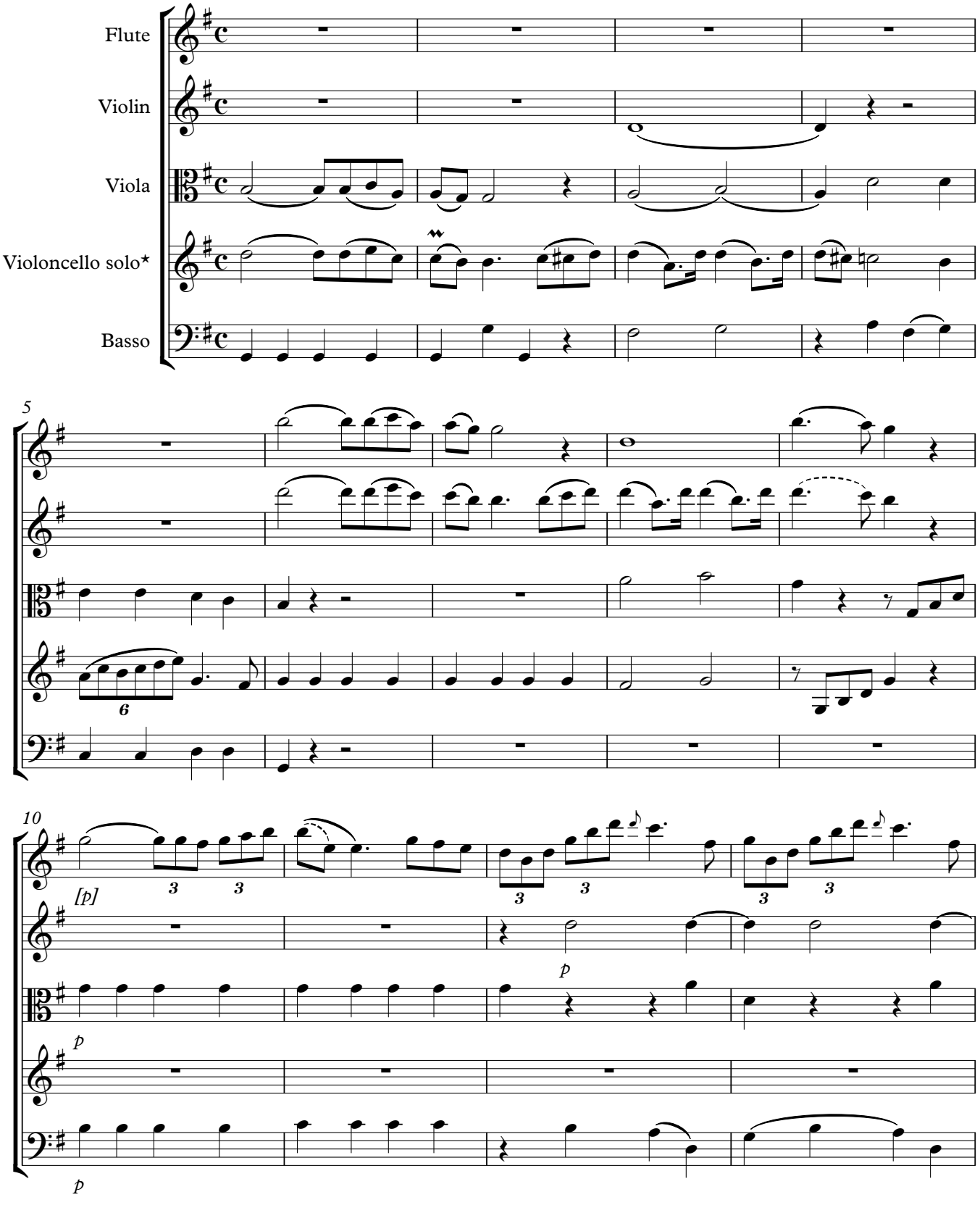

90
93

Quintet No. 5 for Flute and Strings

G 441

Luigi Boccherini (attrib.)
Edited by Gemma Goday

Moderato



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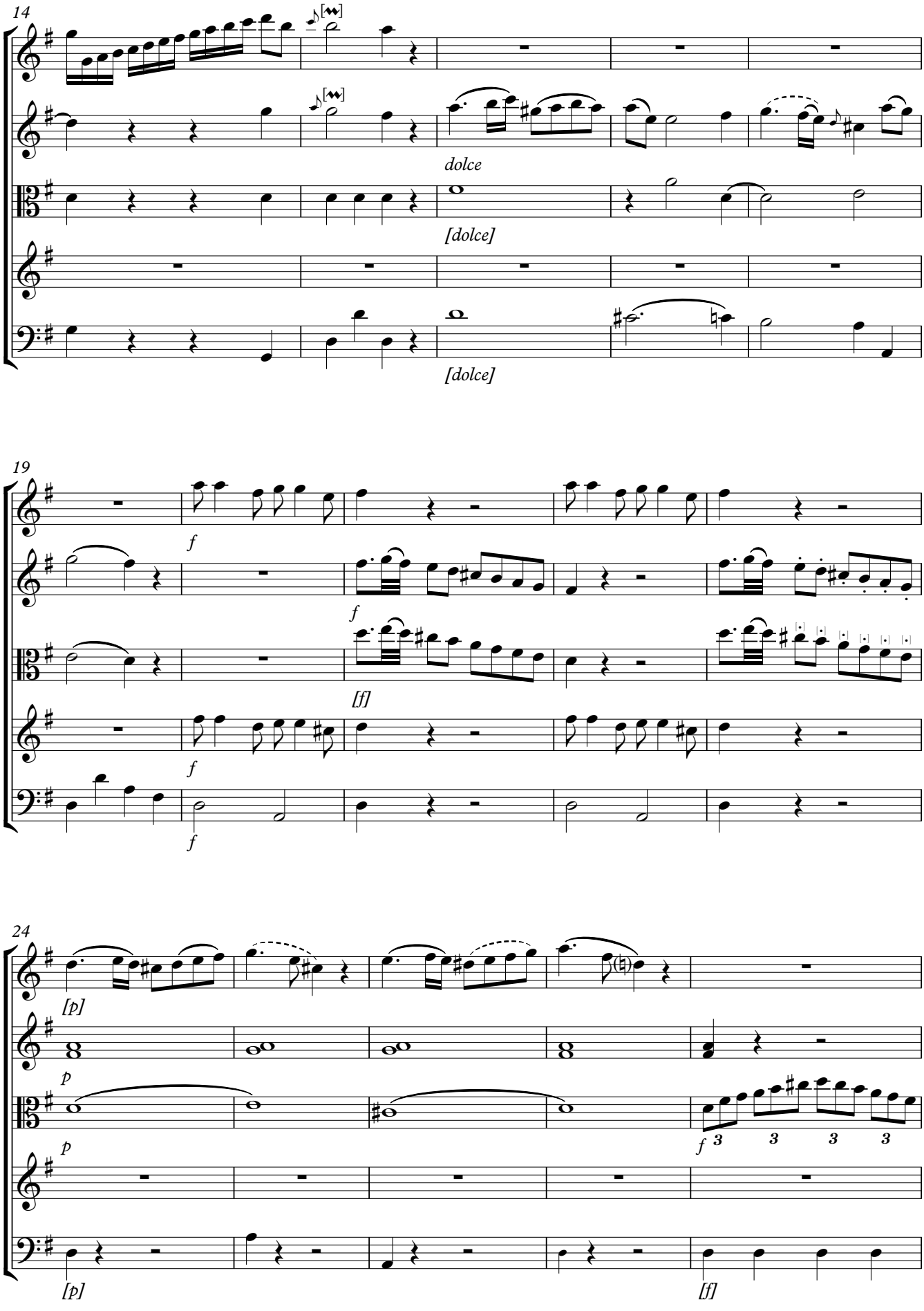
* The cello should sound an octave lower.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19
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f
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p
p
f
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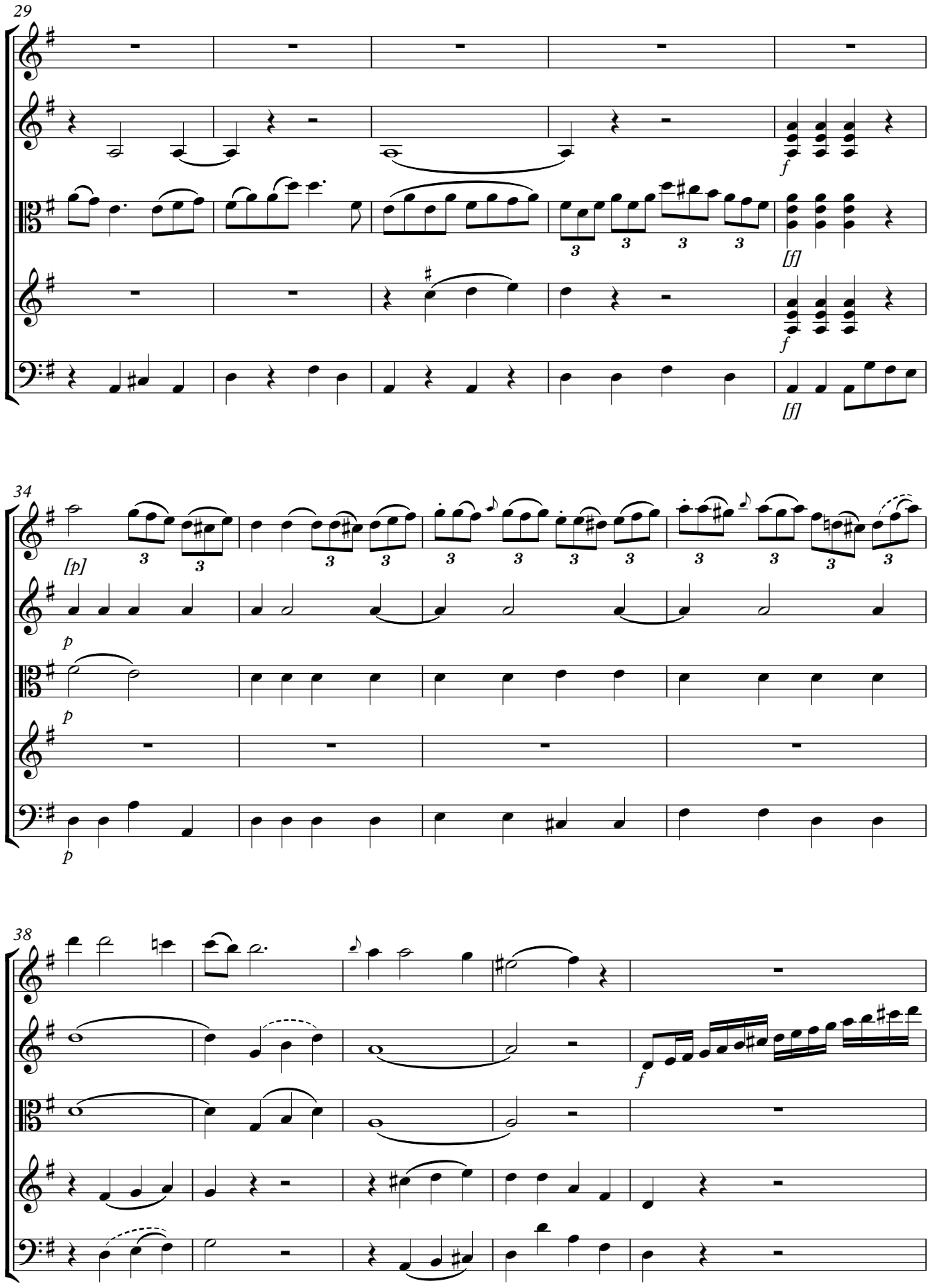
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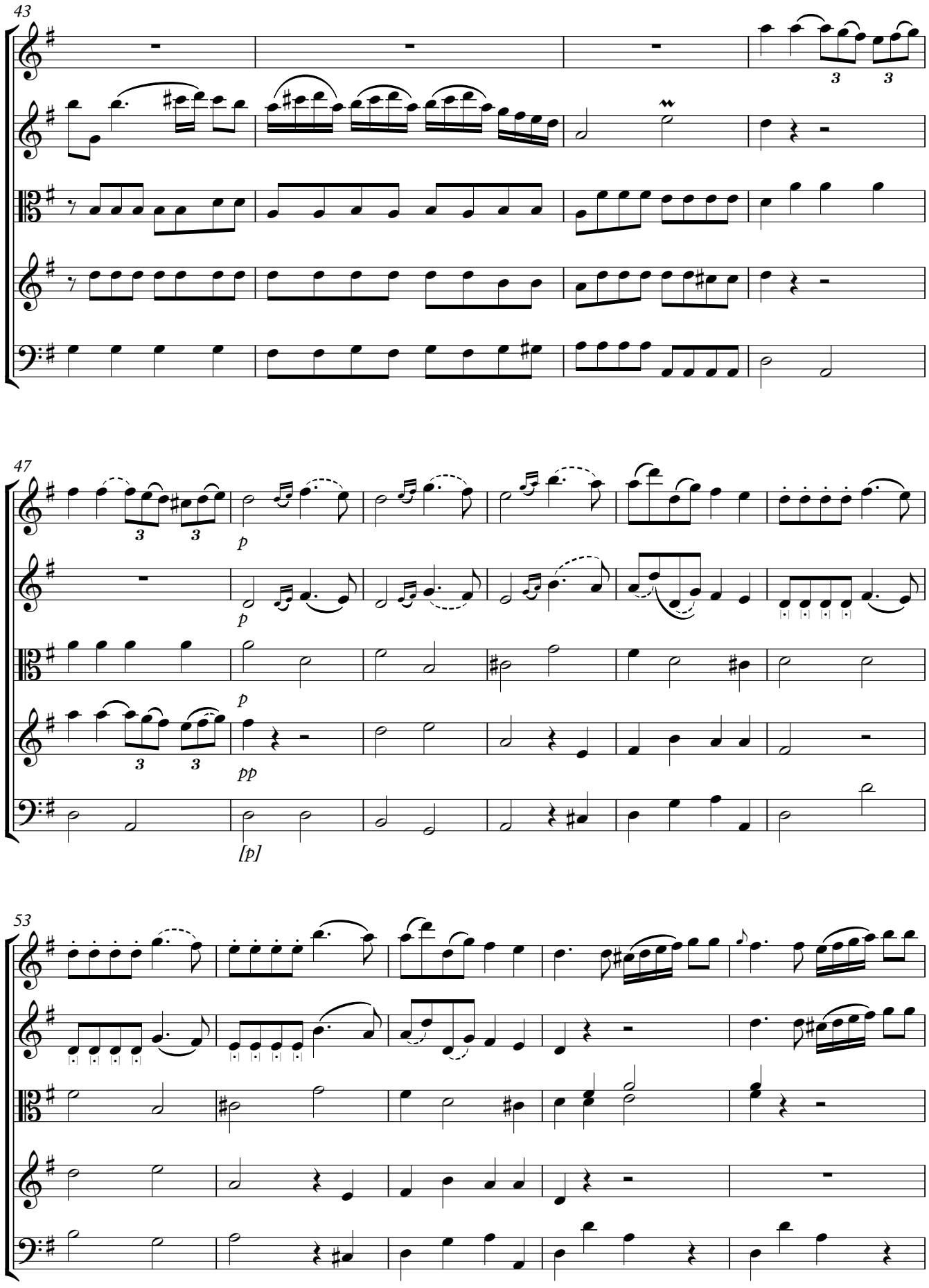
p
p
38
f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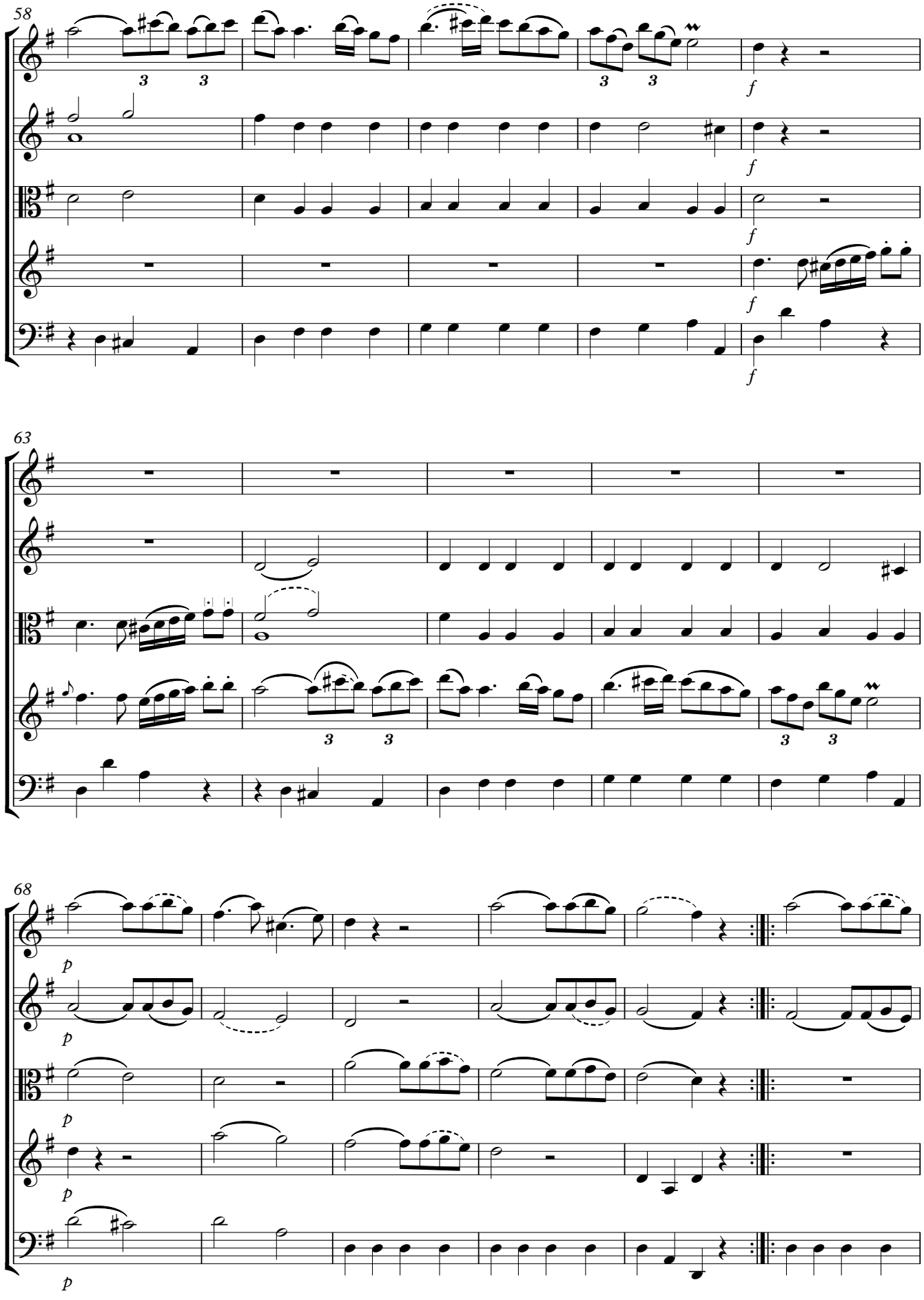
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63
68
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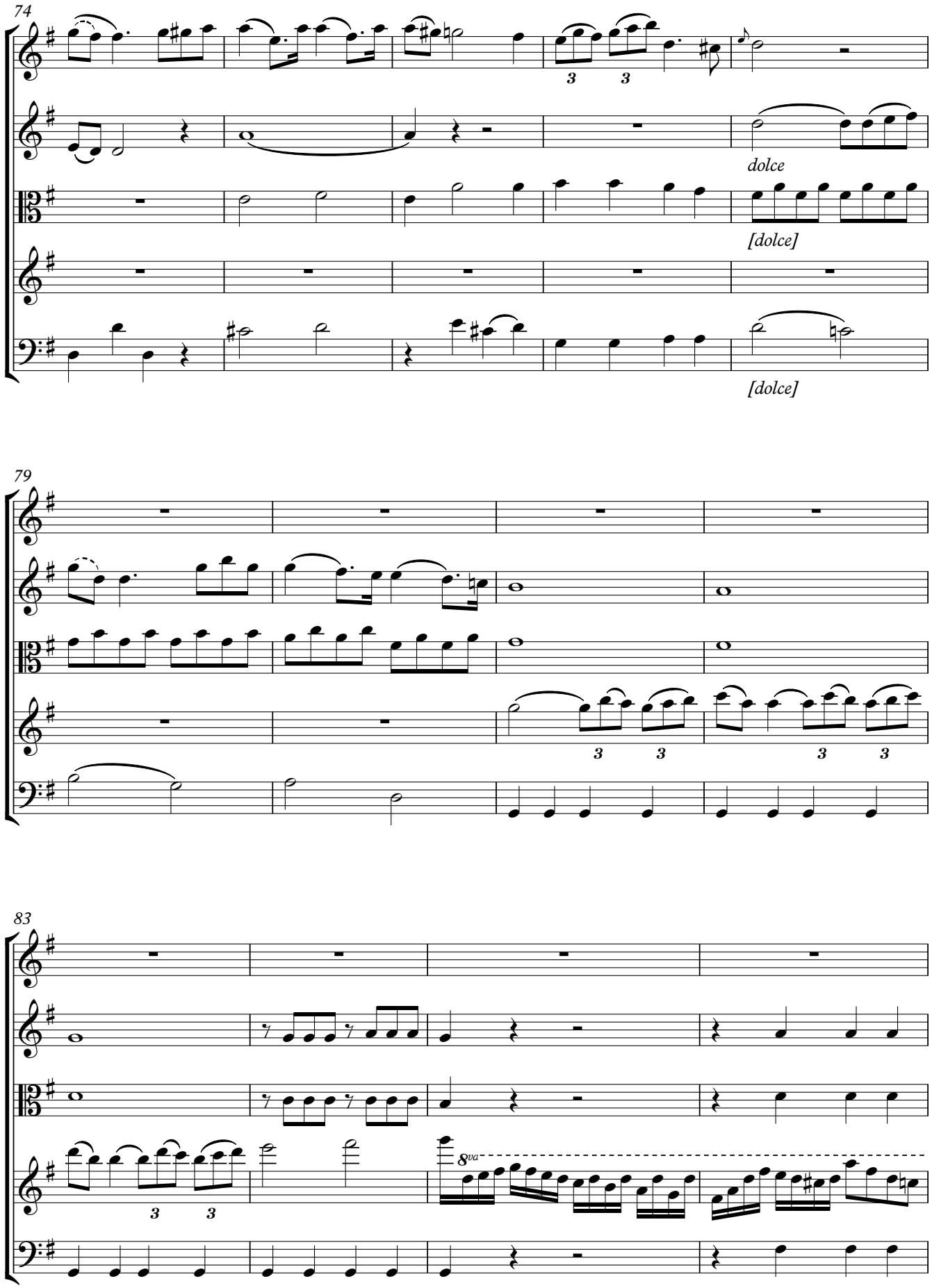
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79
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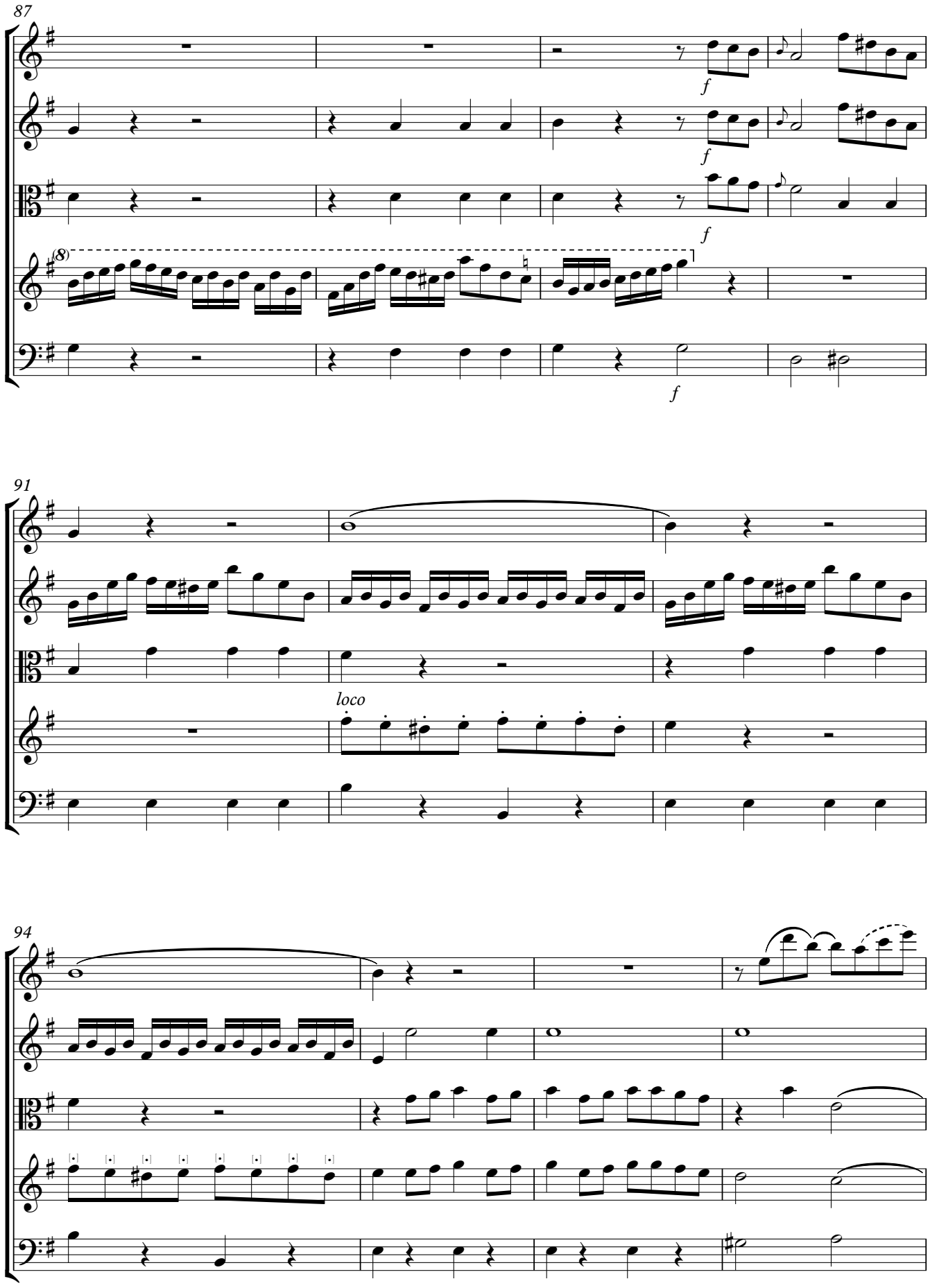
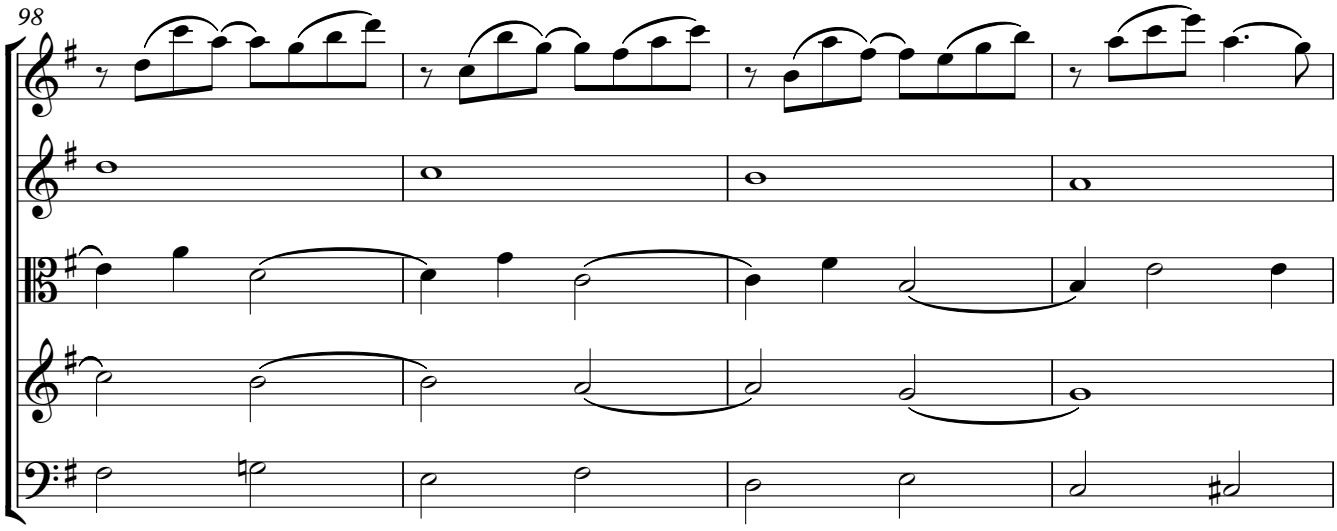

87
f
f
f
(8)
f
91
loco
94

98



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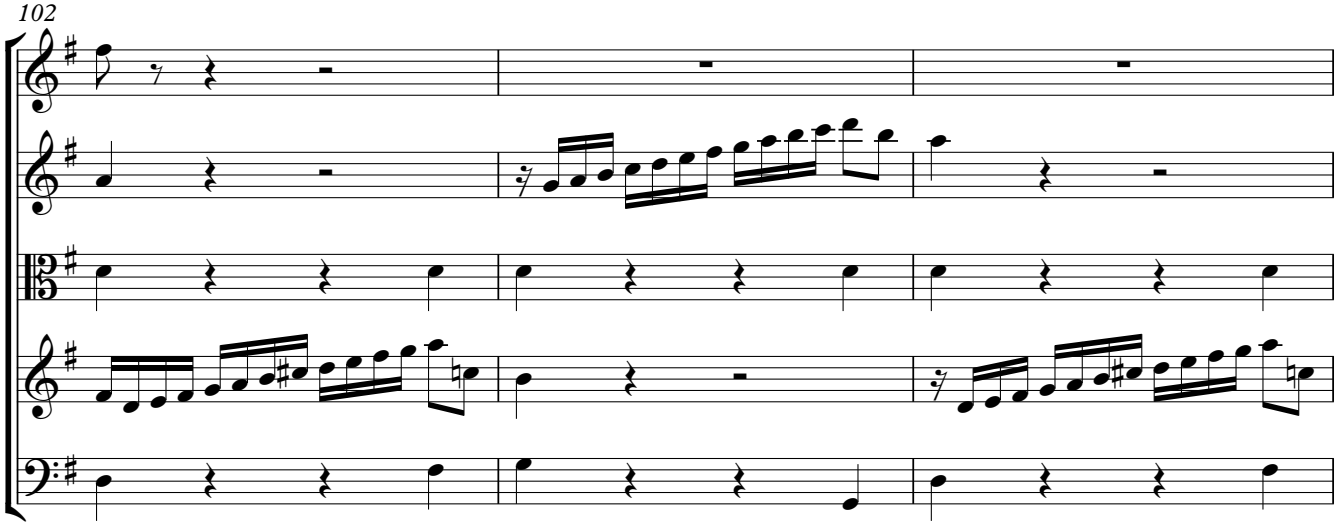

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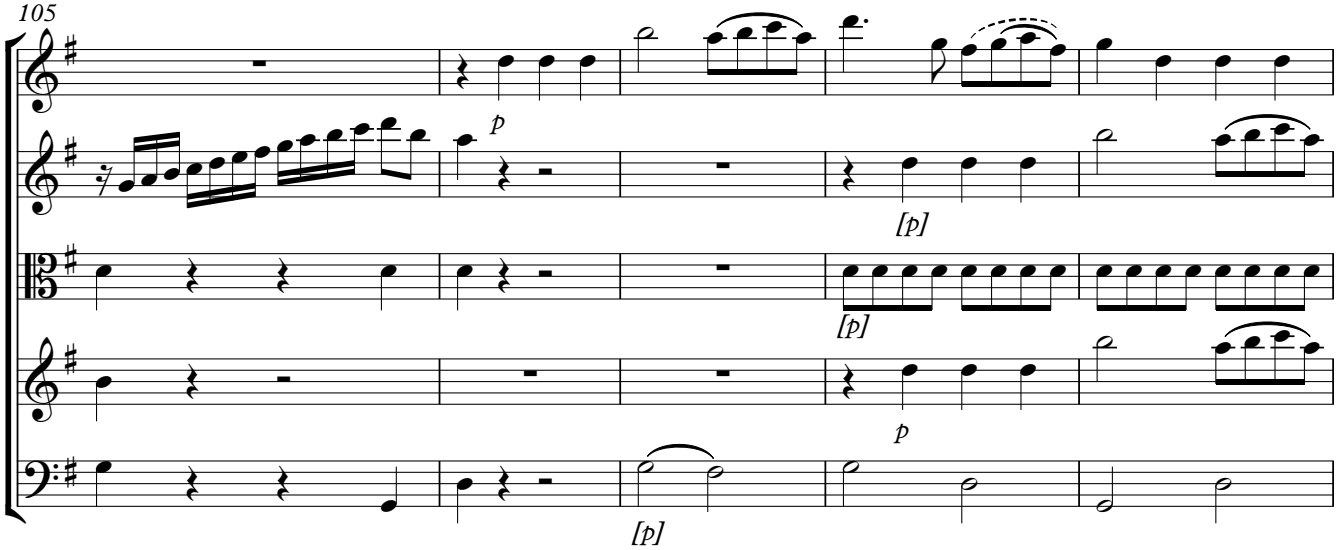

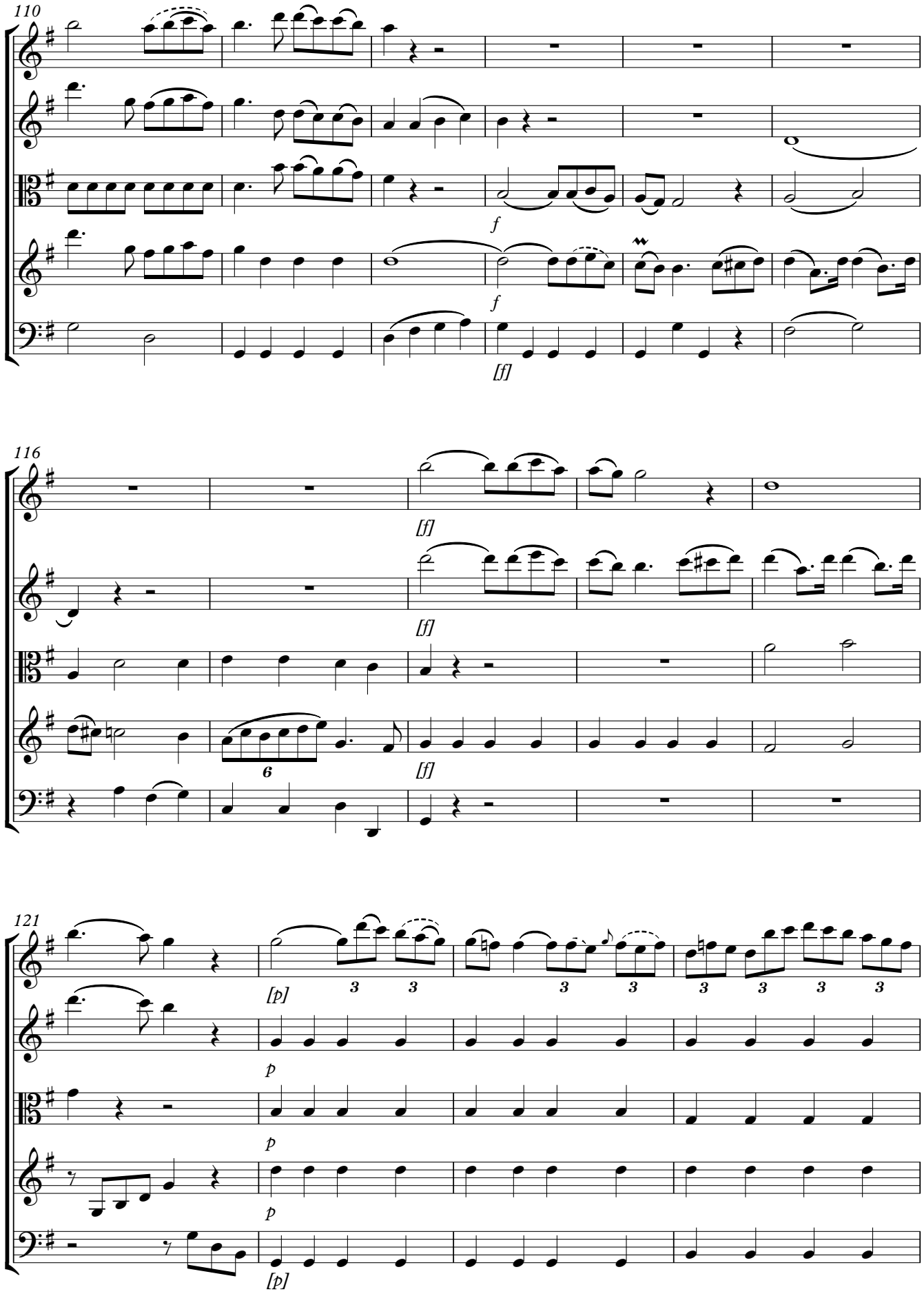
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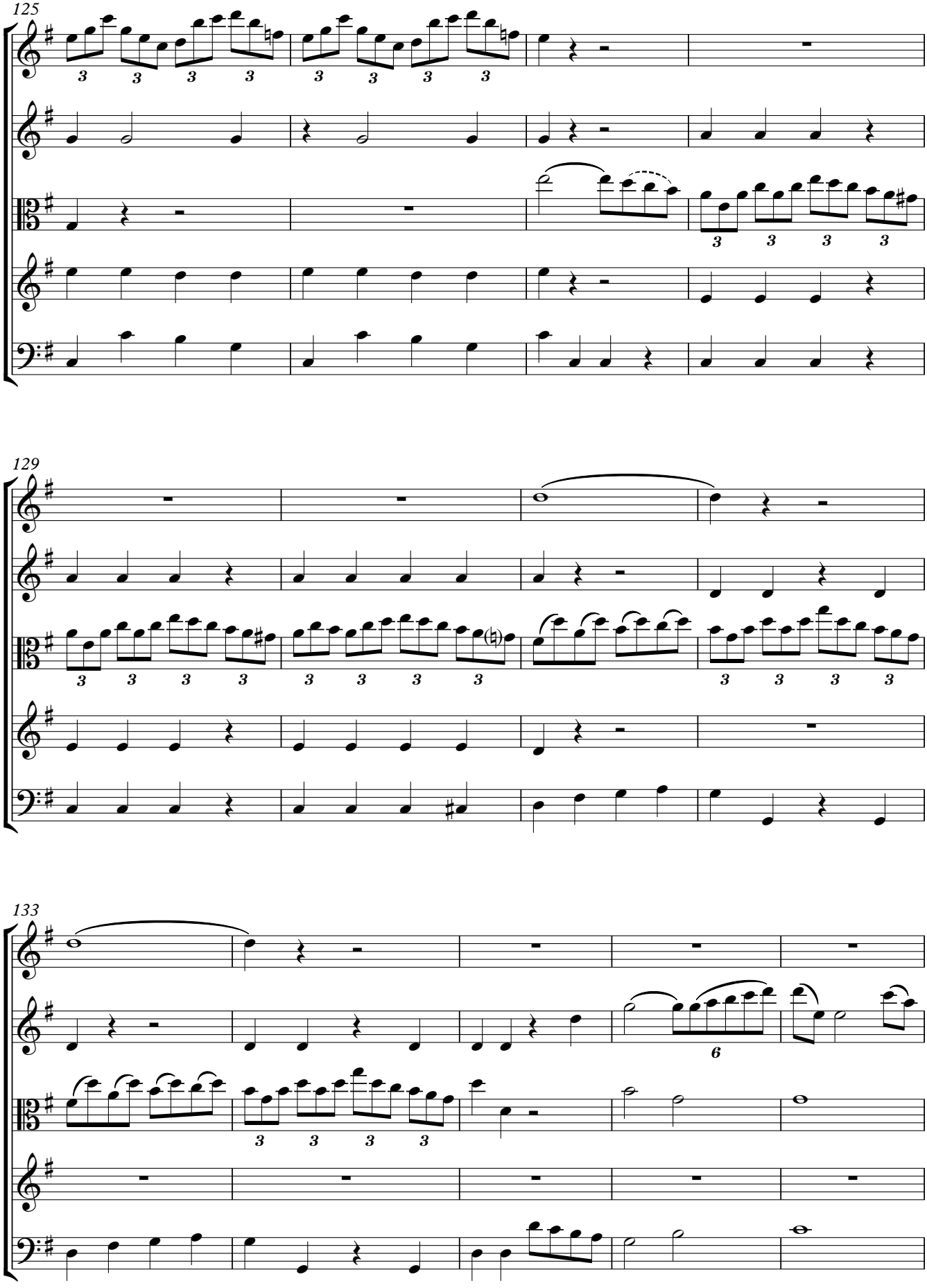
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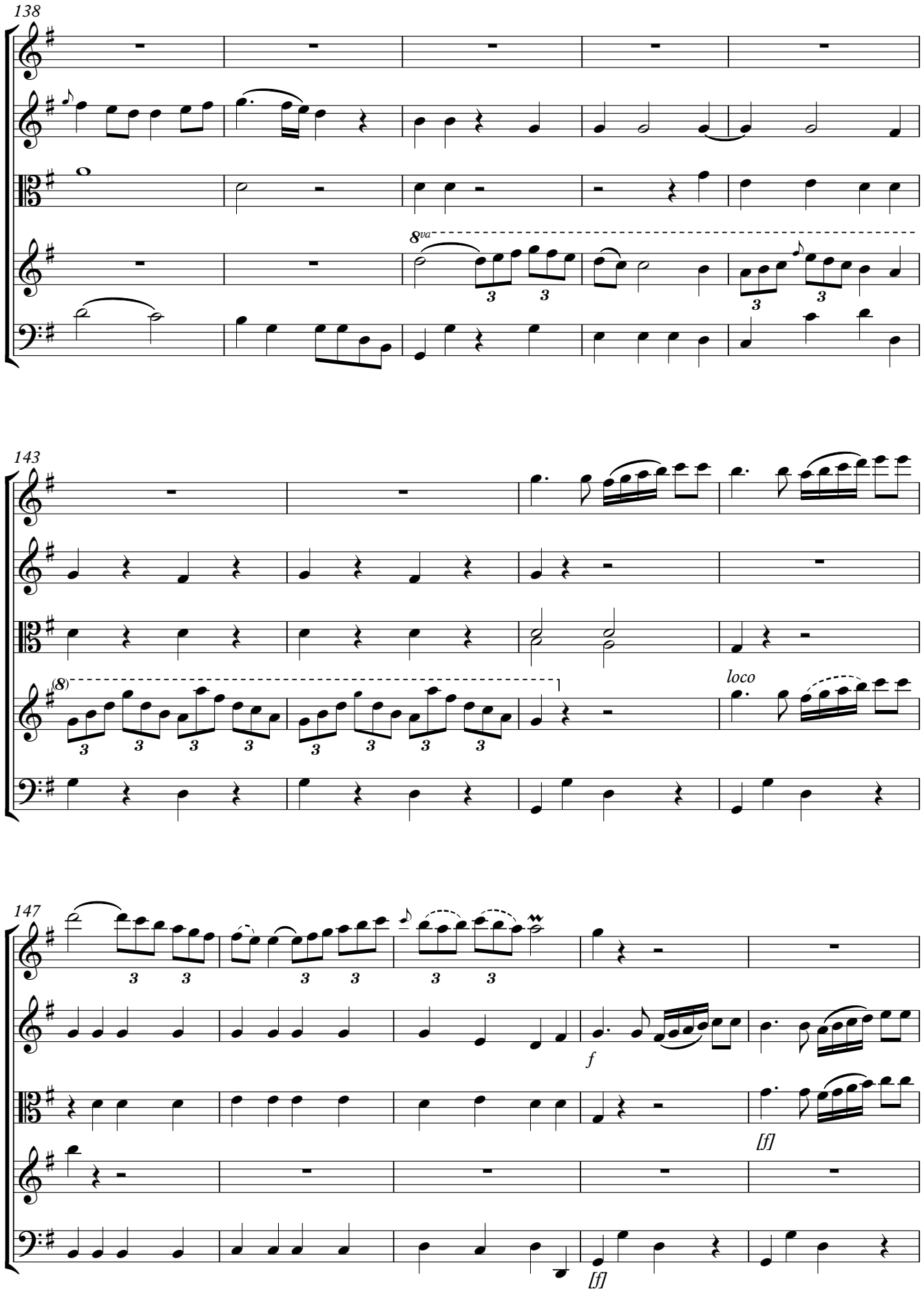
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(8)
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147
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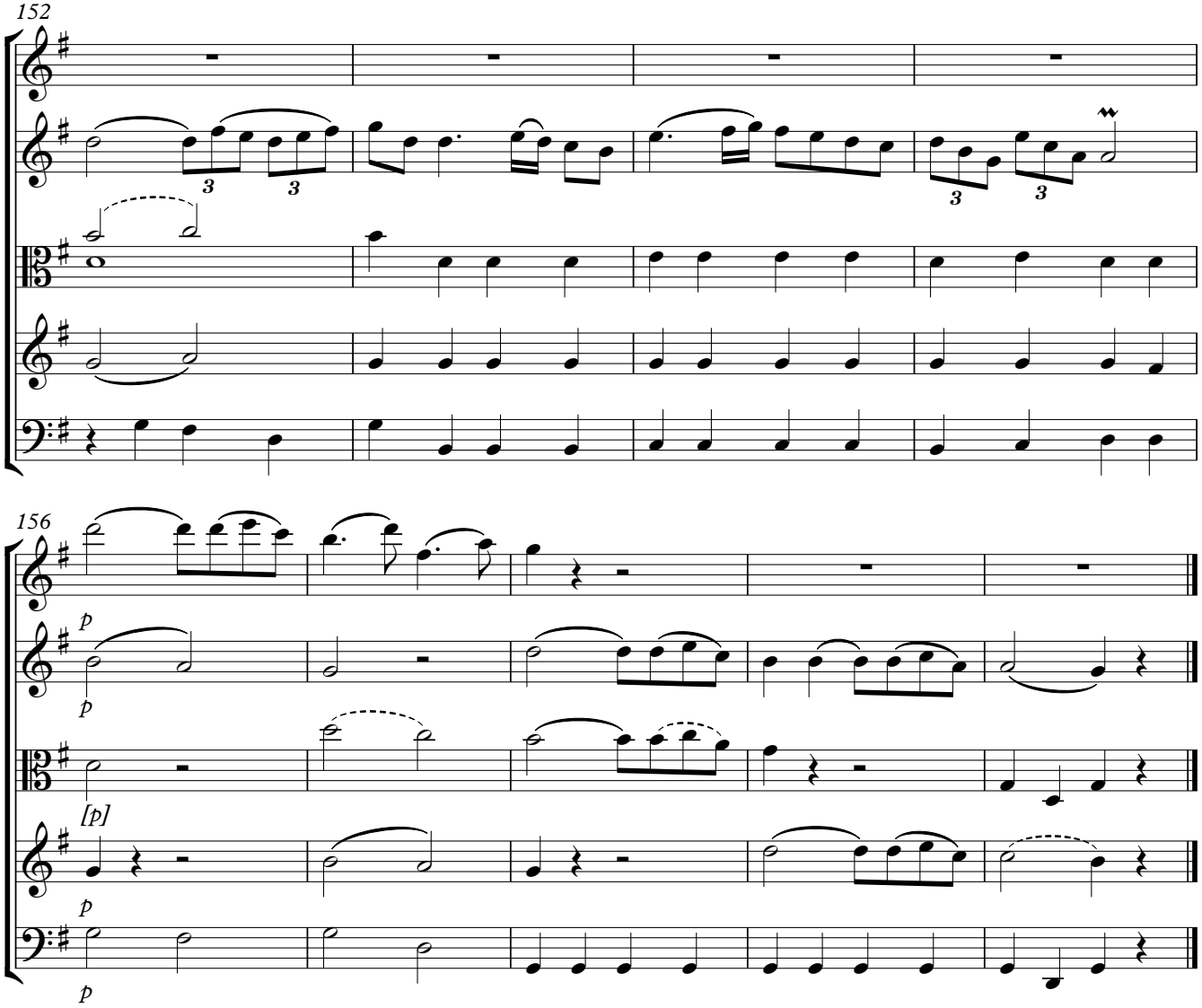
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156
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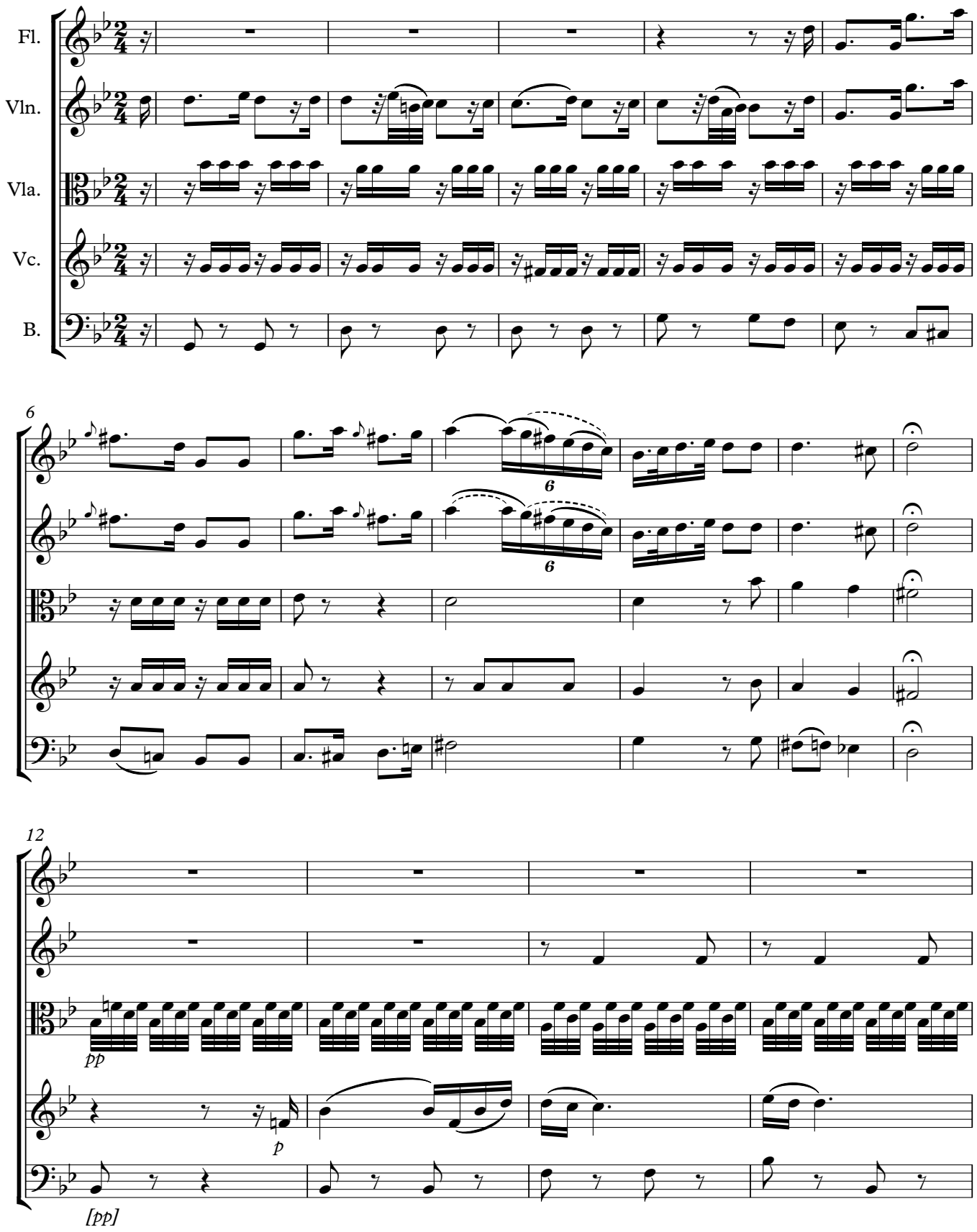
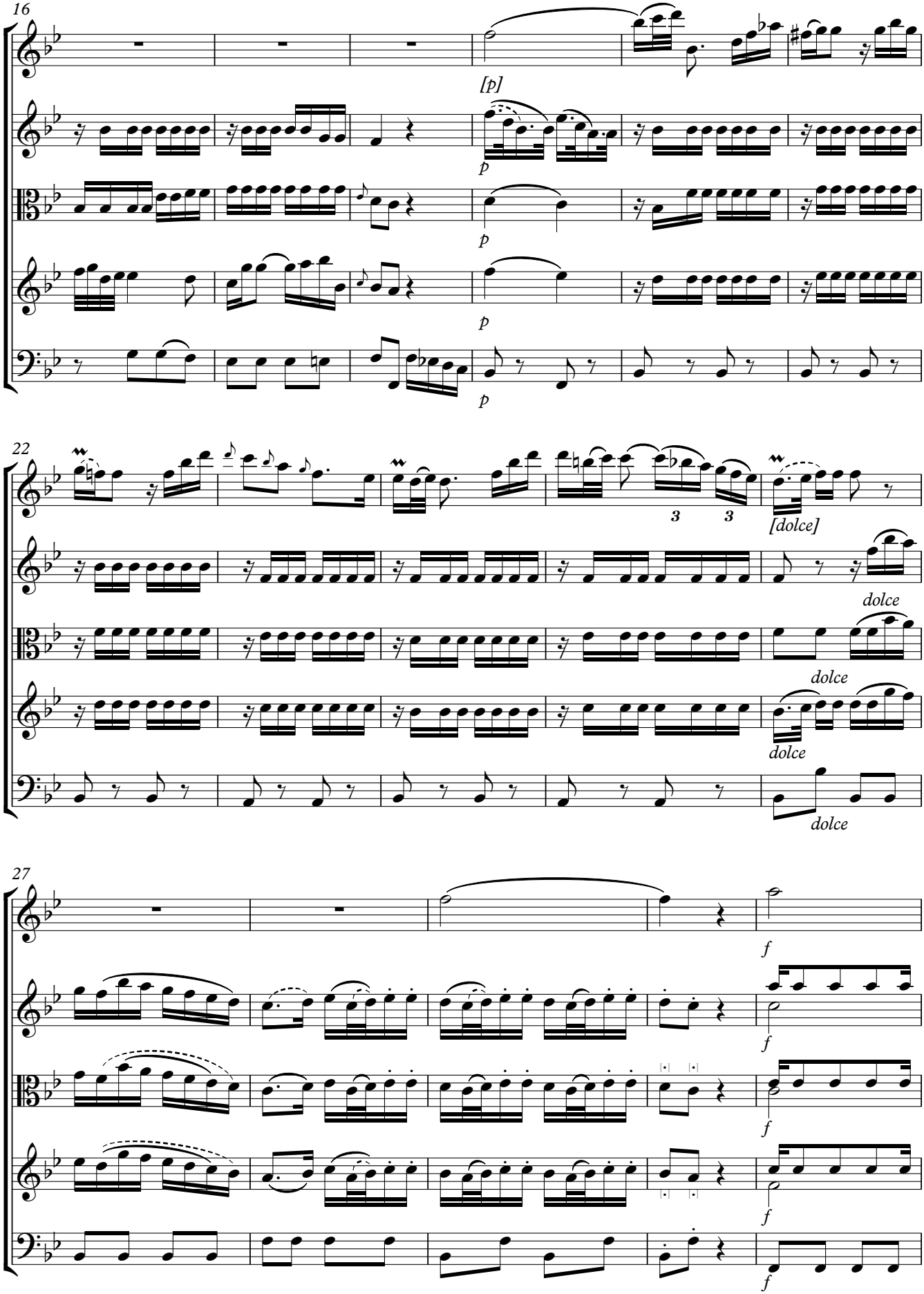
Adagio

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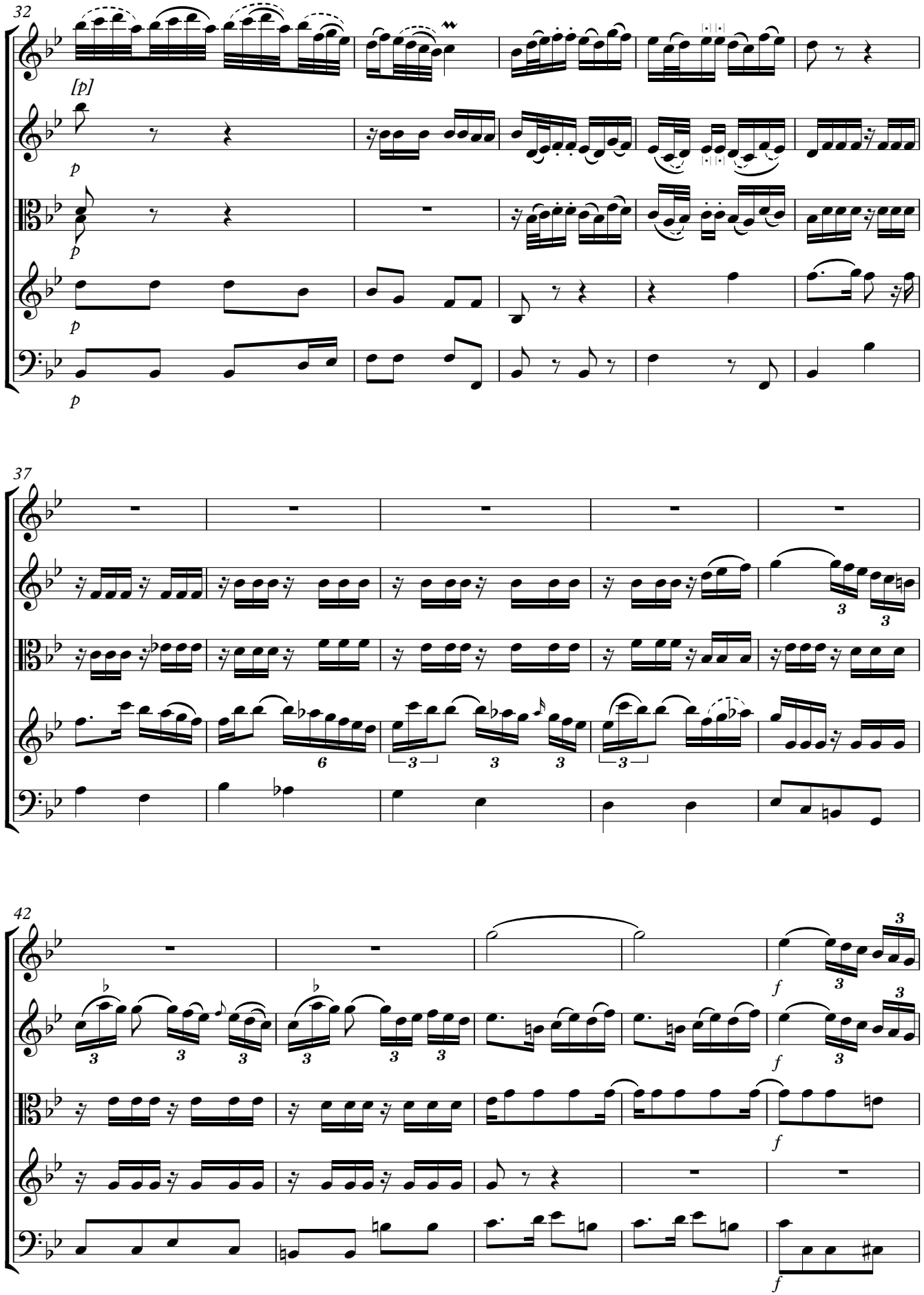
32
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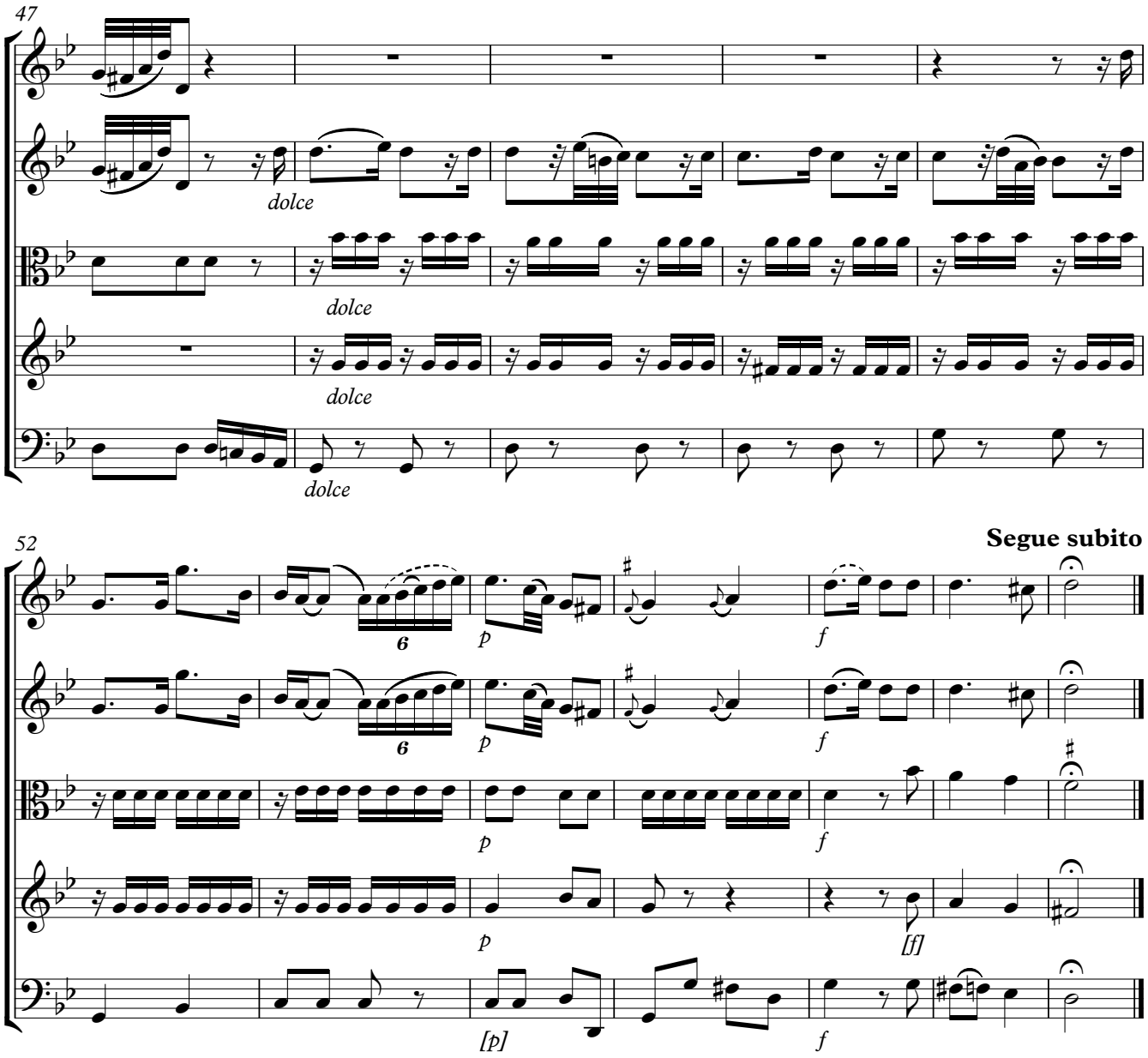
f


47
dolce
dolce
dolce
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52
Segue subito
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6
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f
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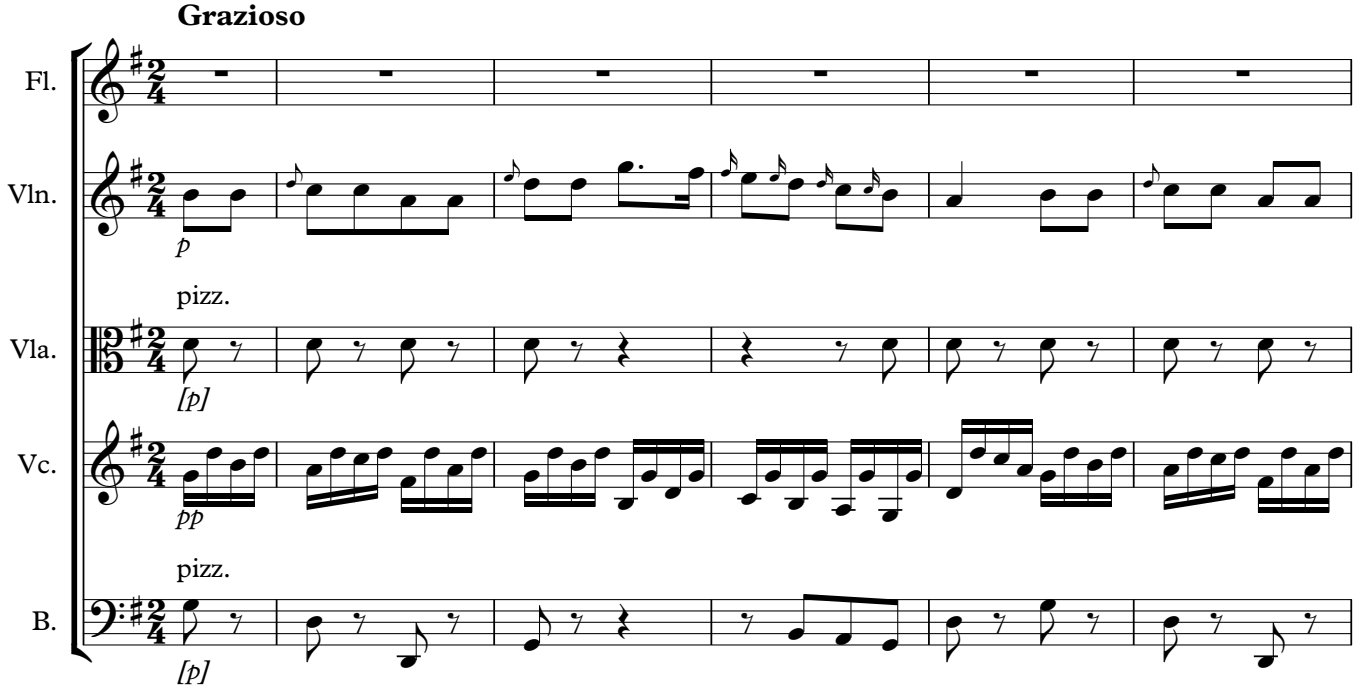
Grazioso
Fl.
Vln.
p
pizz.
Vla.
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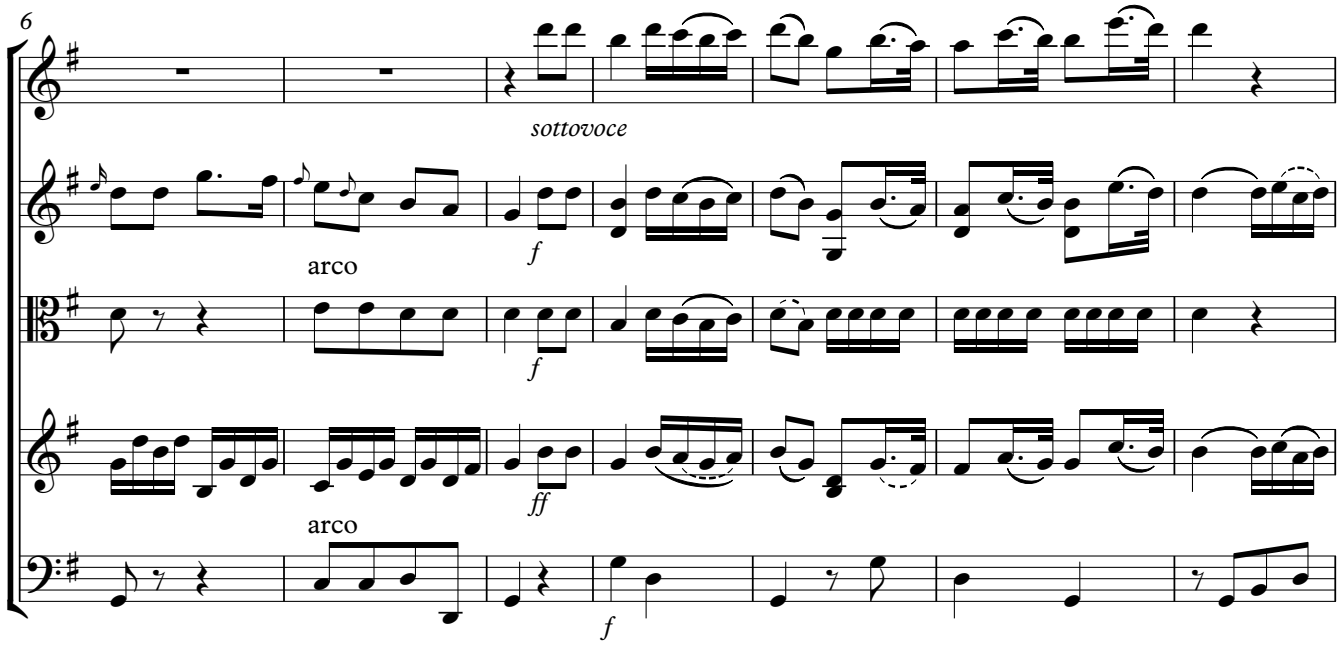
Vc.
pp
pizz.
B.
[p]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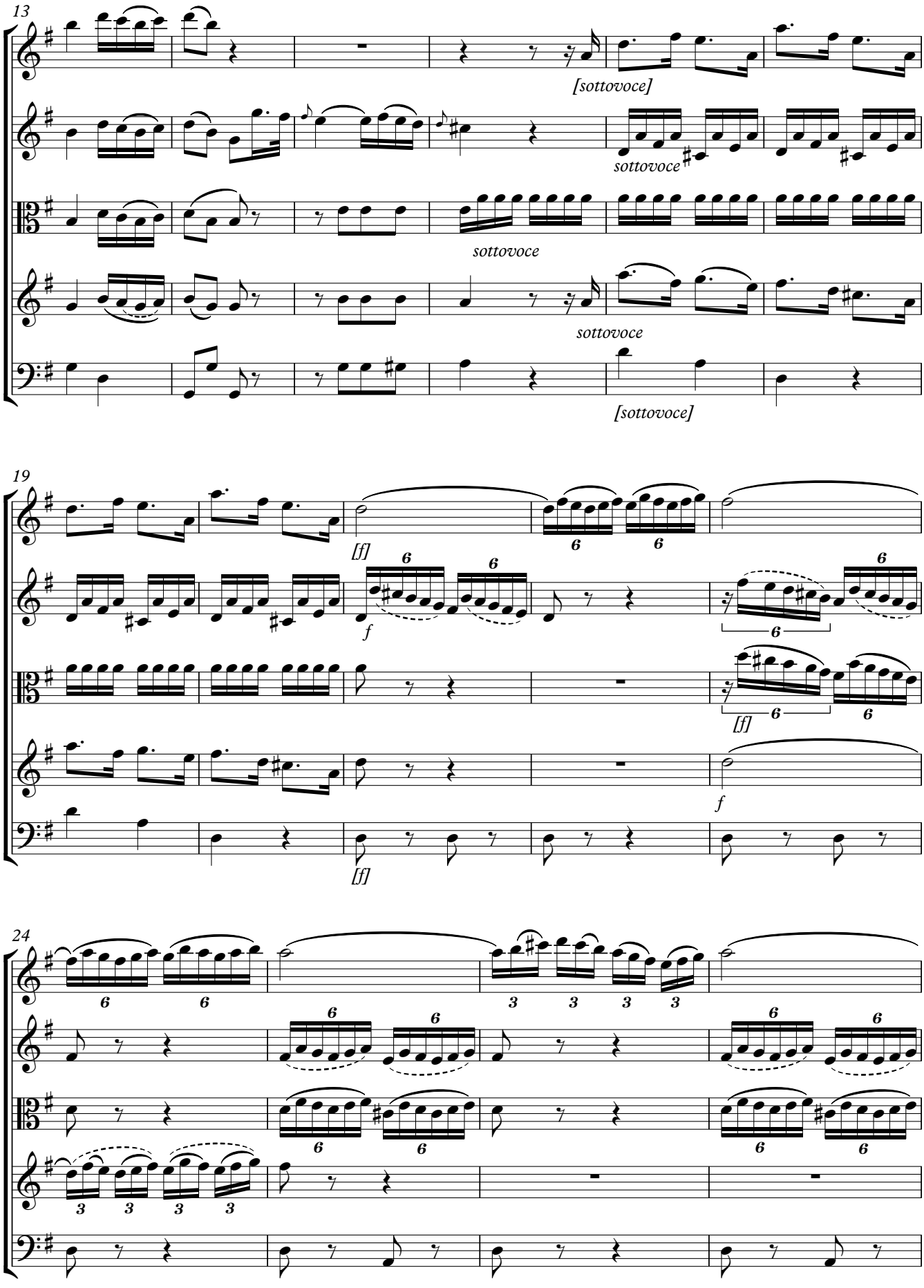
arco
f
f
ff
arco
f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19
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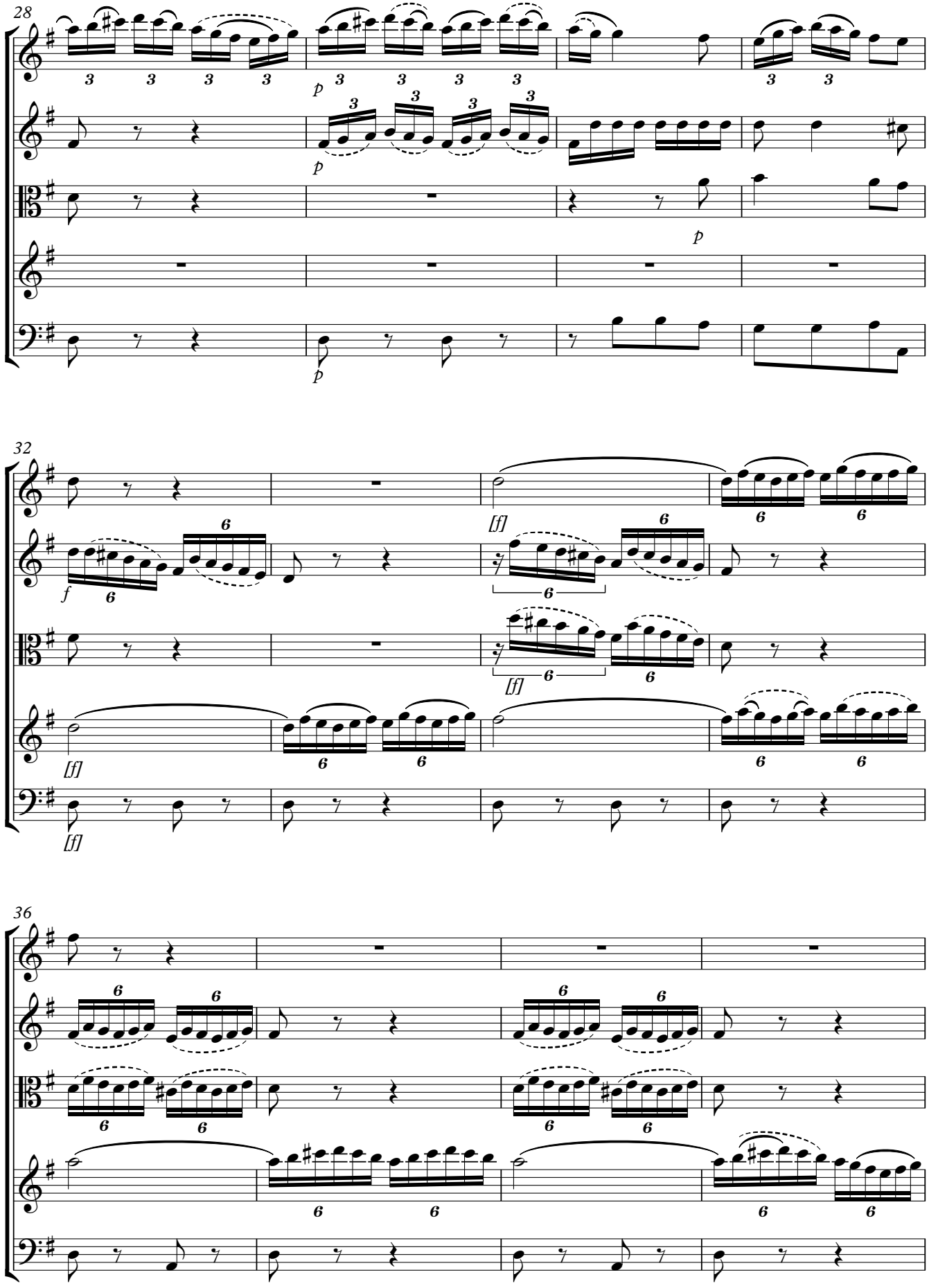
24


28
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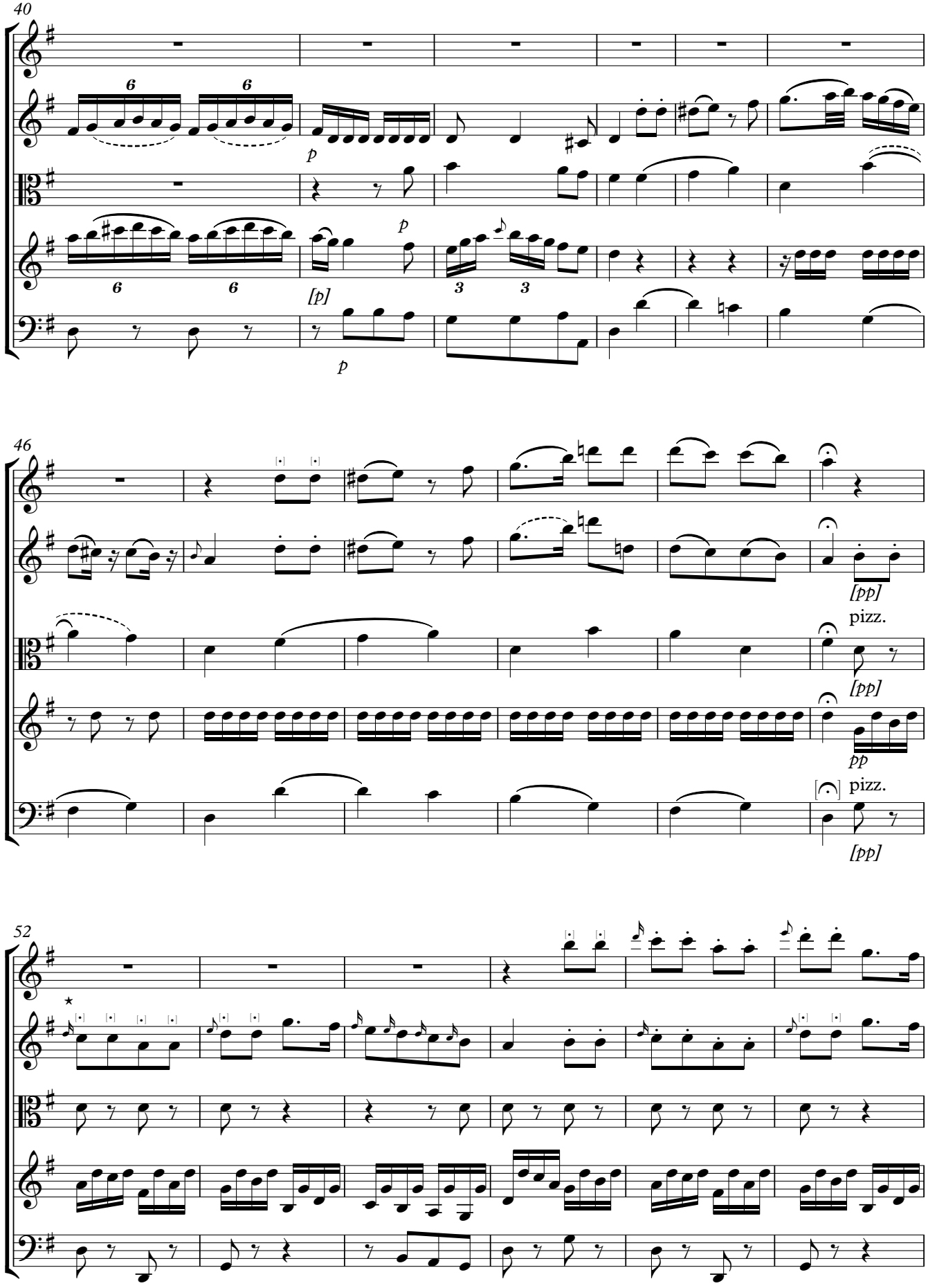
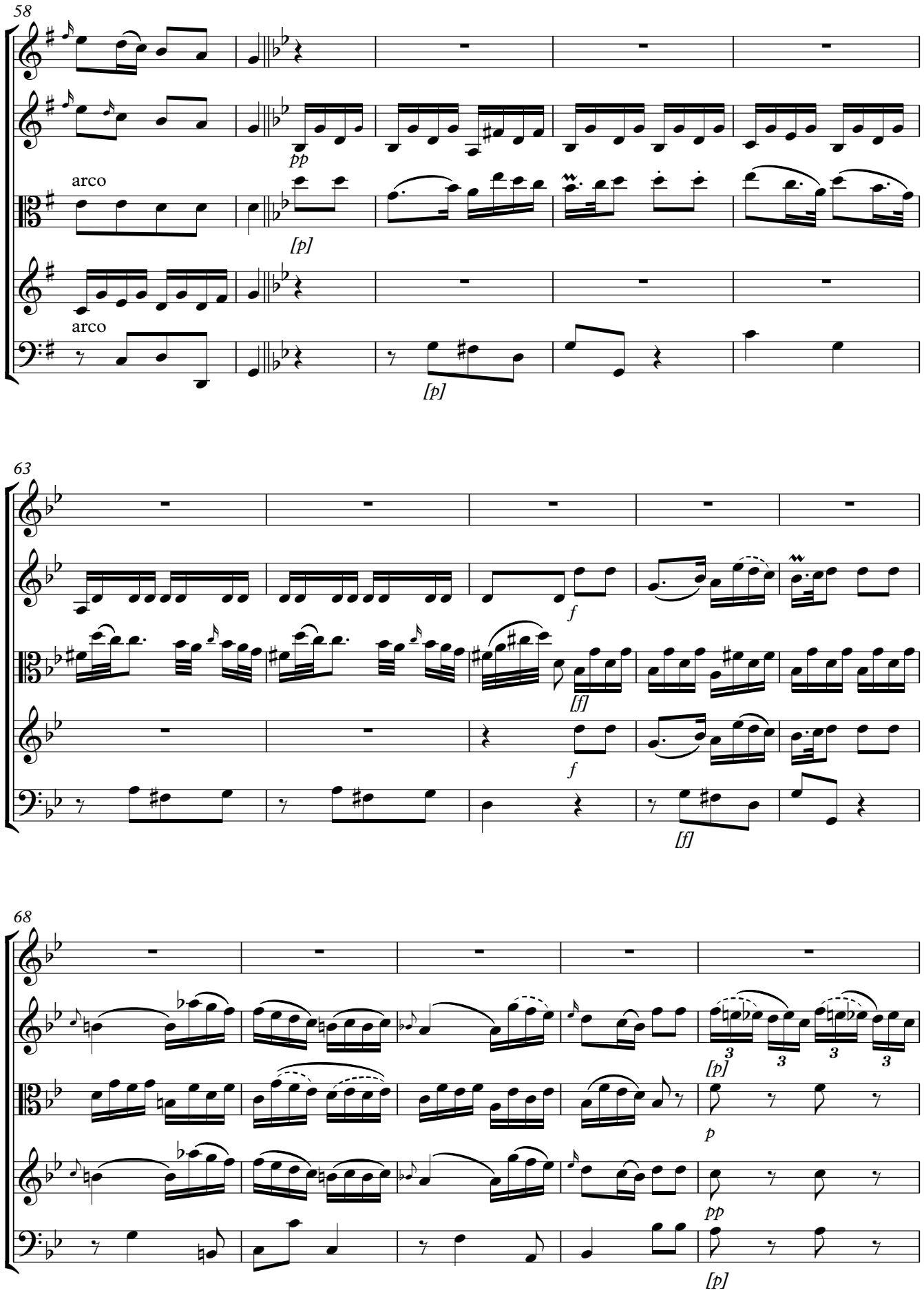
36



⋆ Original lengths of appoggiaturas preserved from the manuscript. See Critical Commentary.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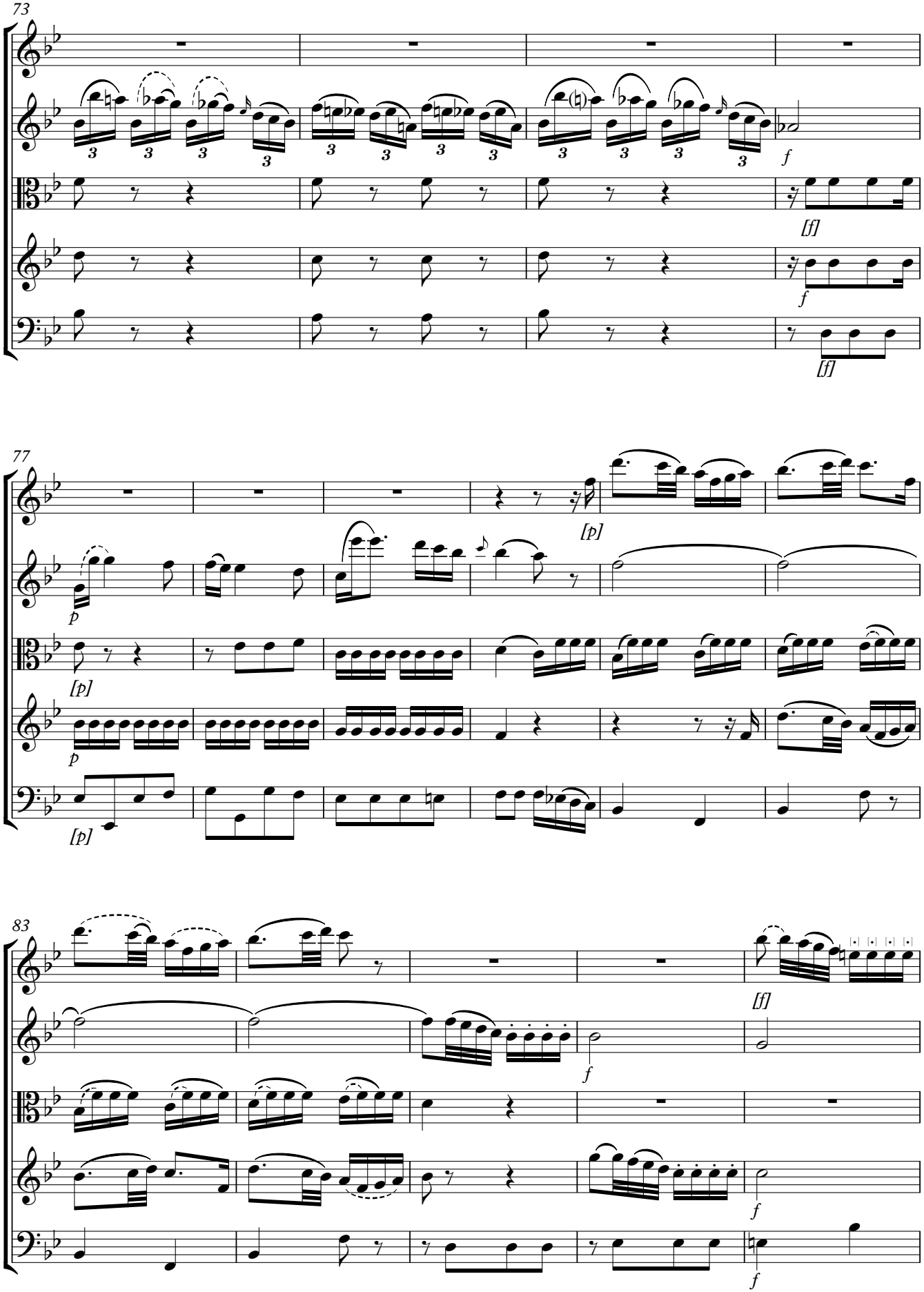
arco
63
68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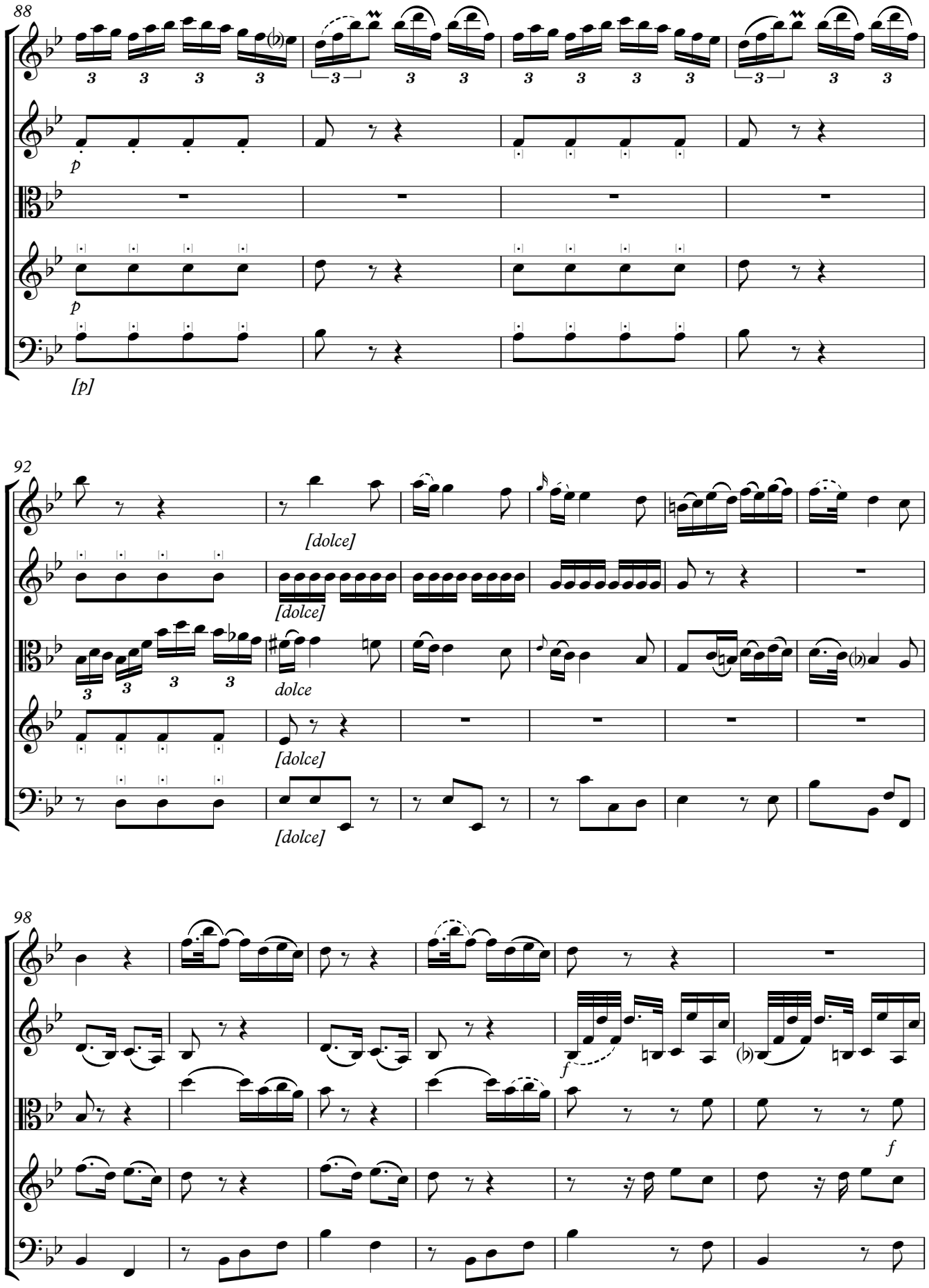
f
f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92
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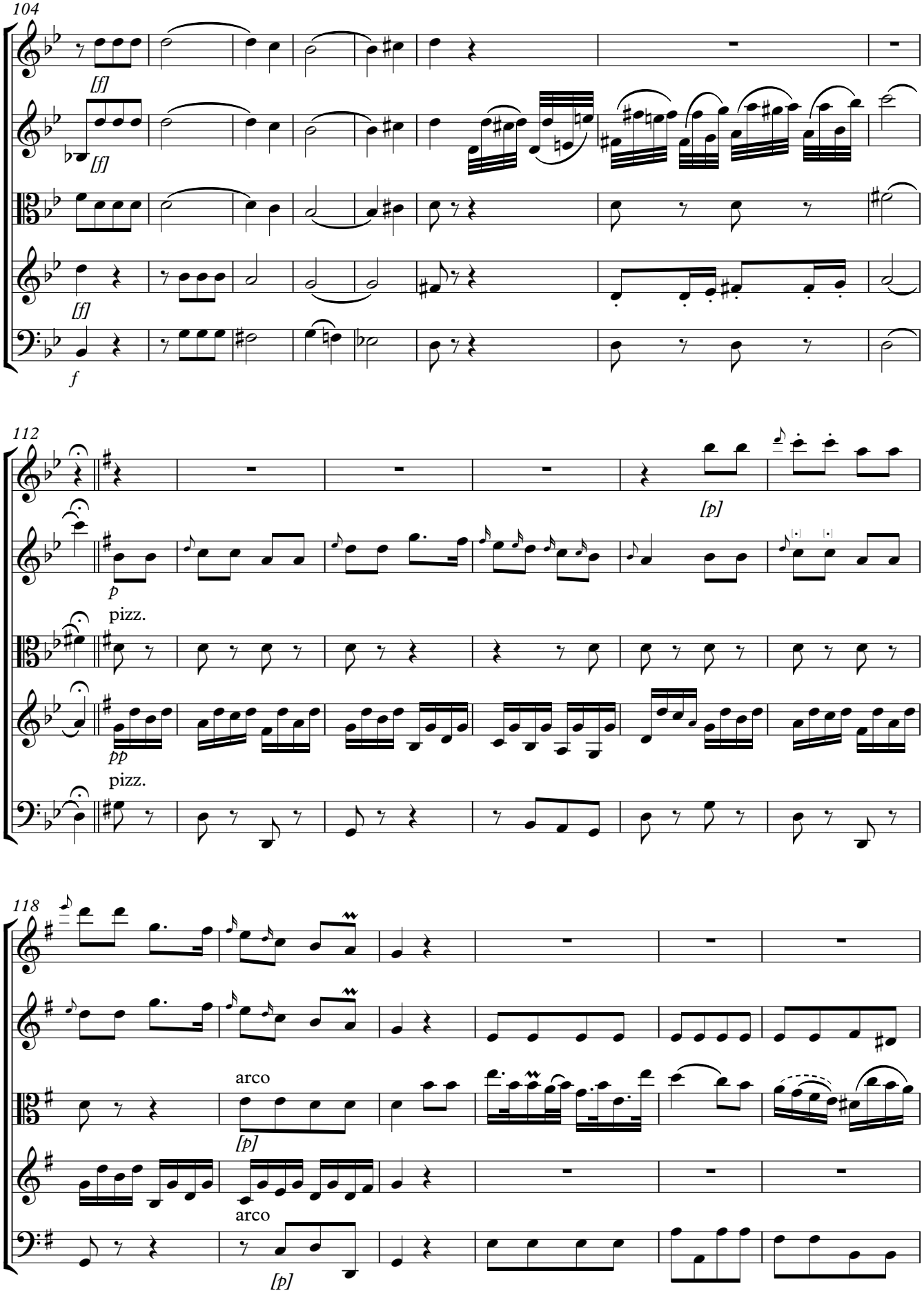
104
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112
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pp
pizz.
[p]
118
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arco
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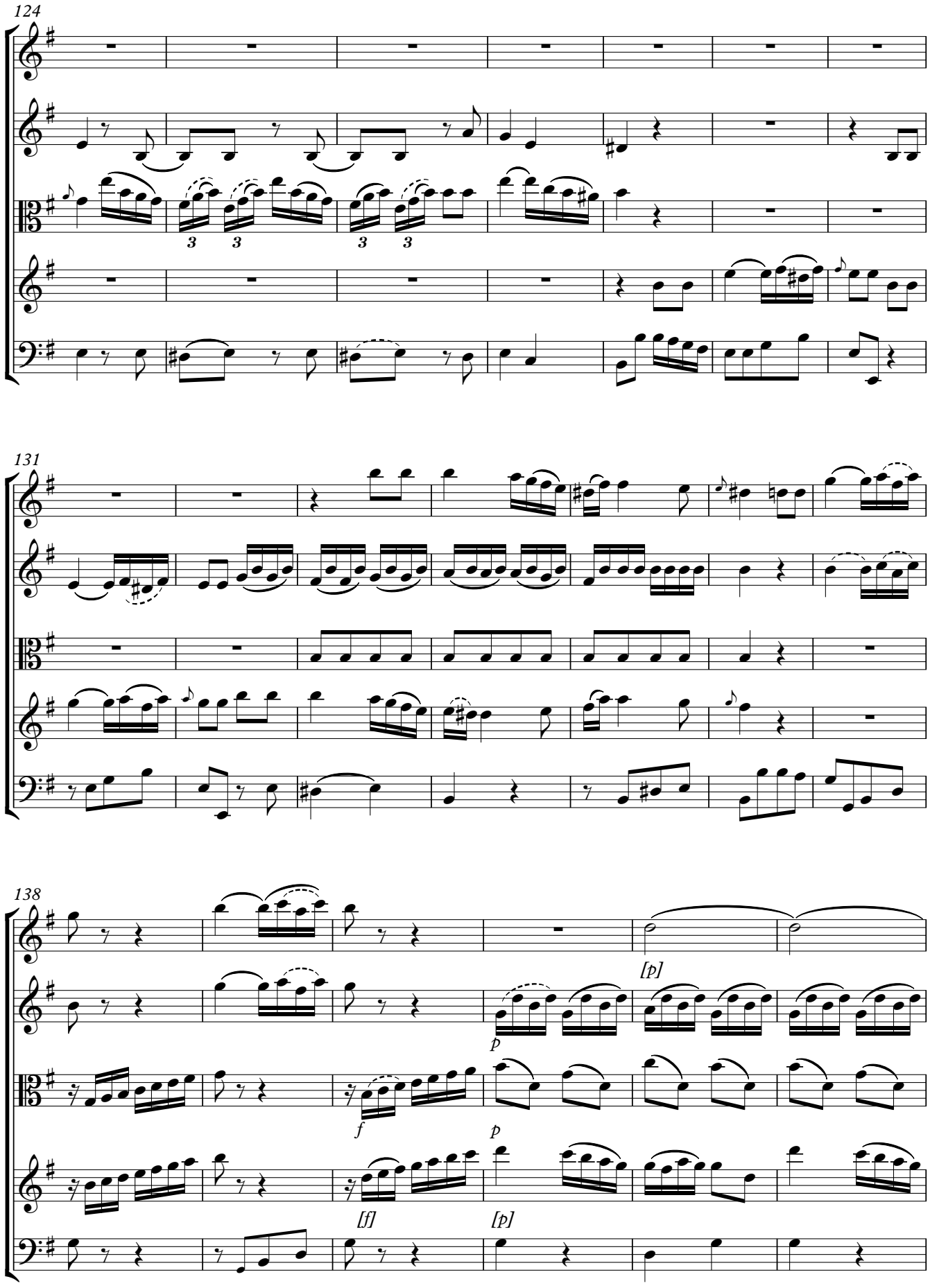
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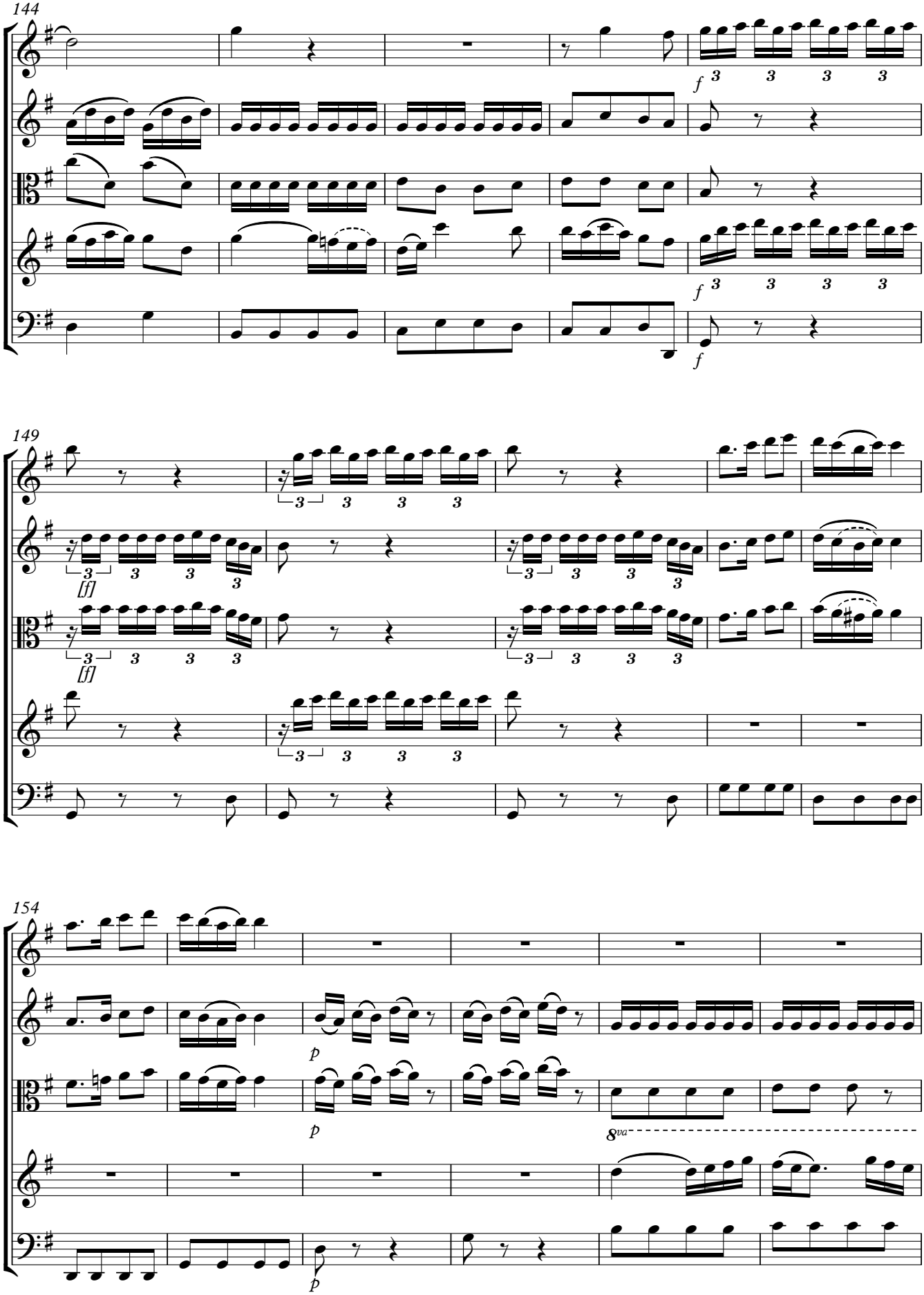
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149
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154
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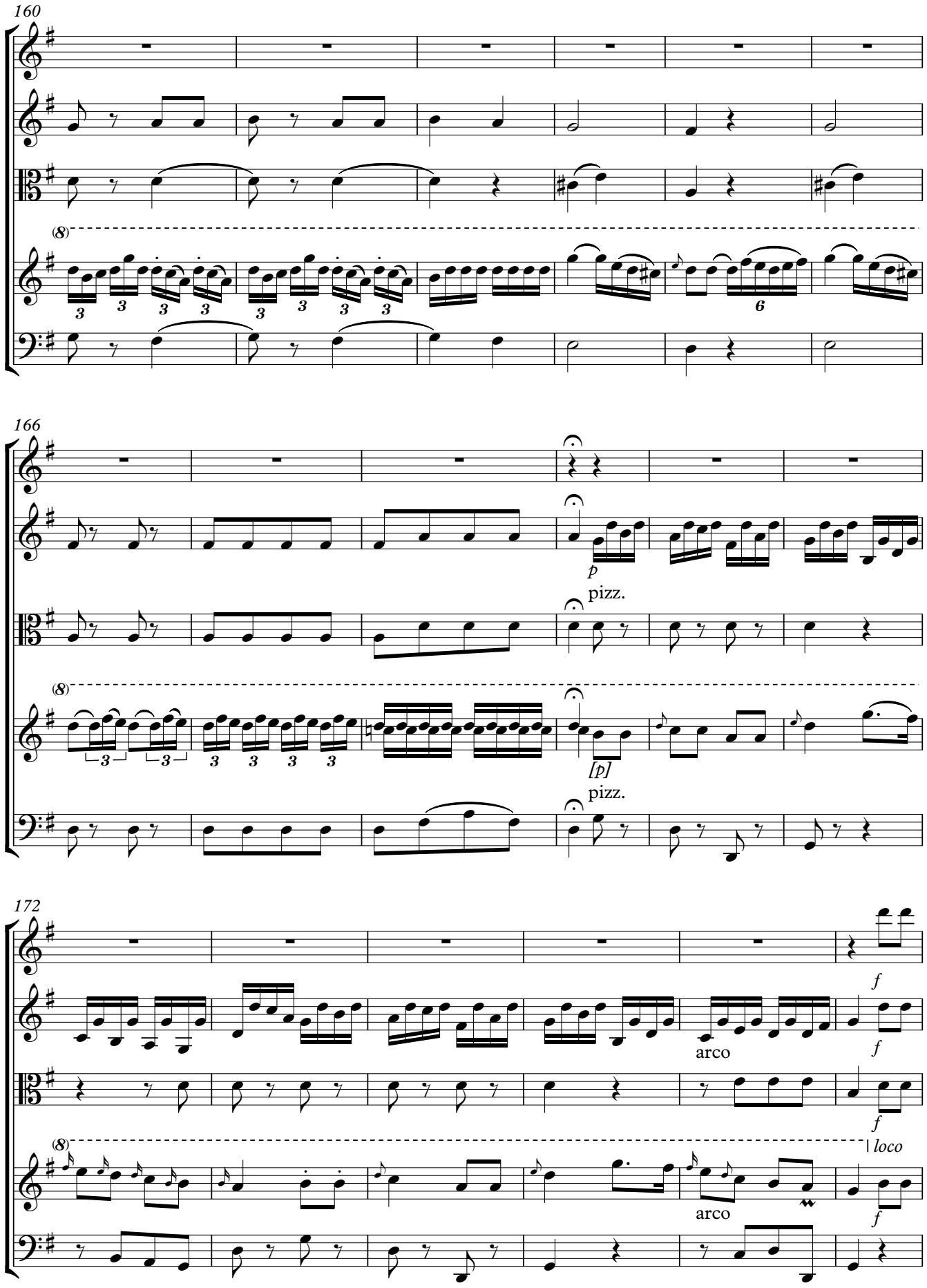
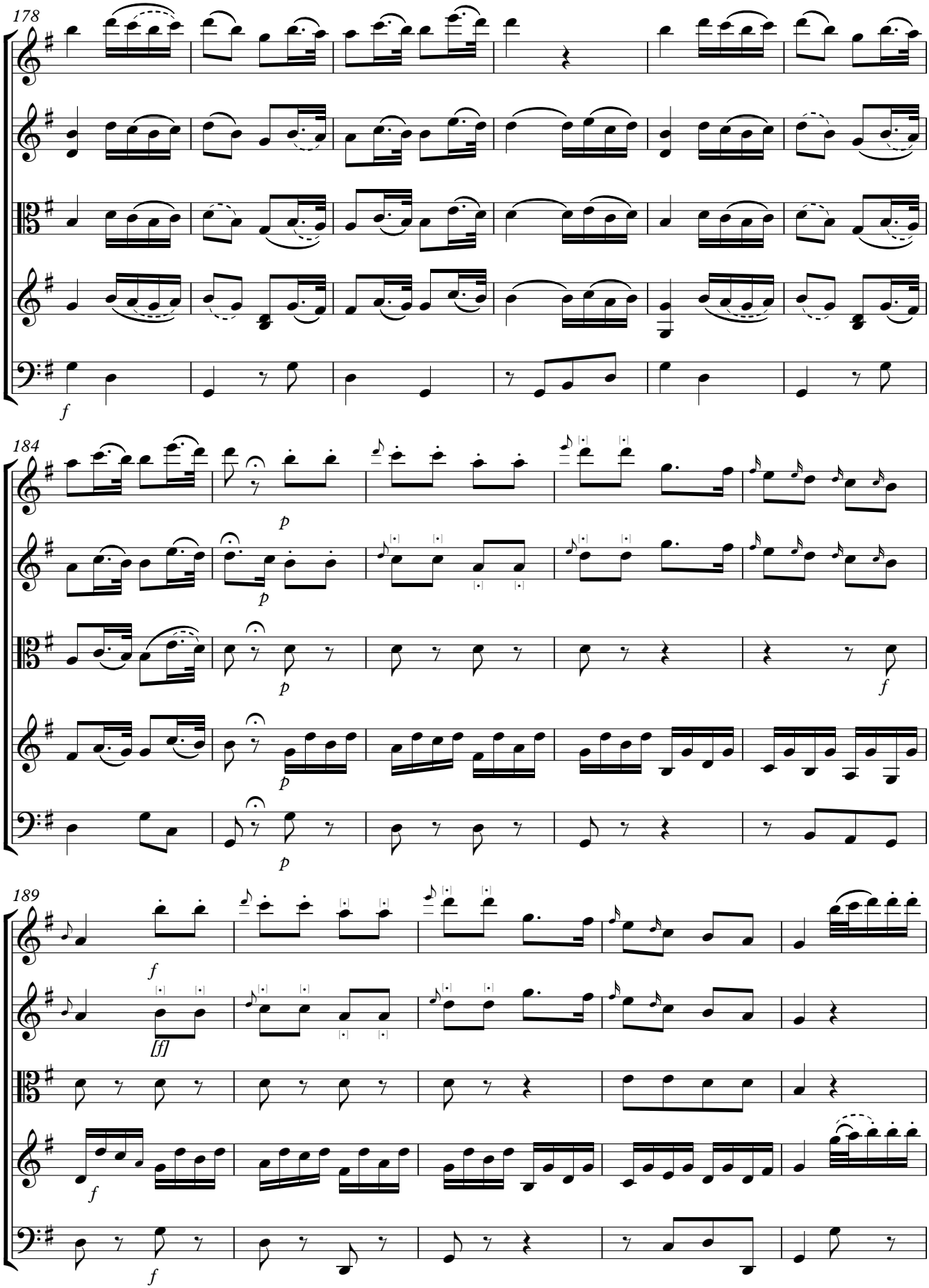

160
166
172
pizz.
pizz.
arco
arco
loco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184
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189
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f
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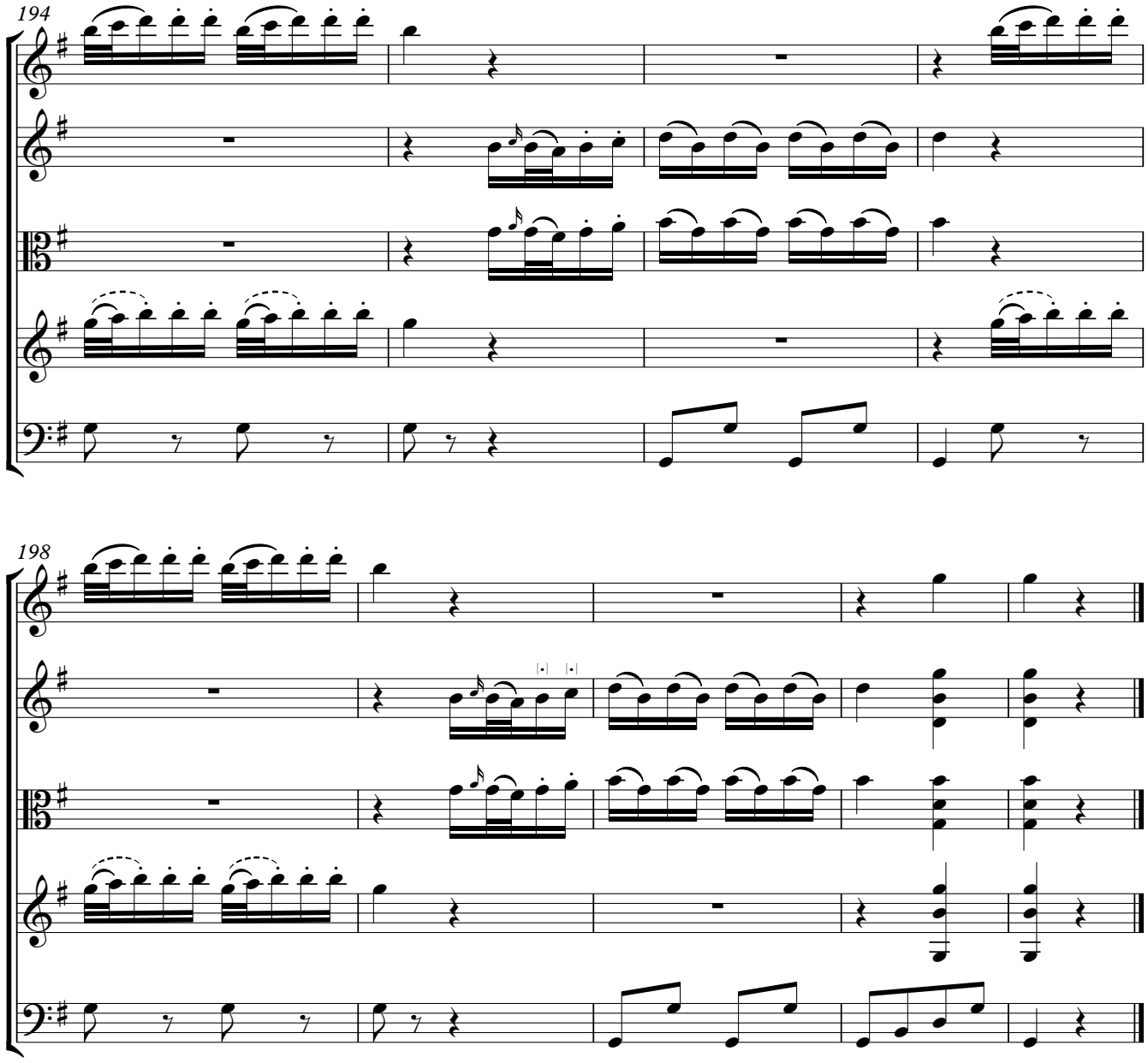
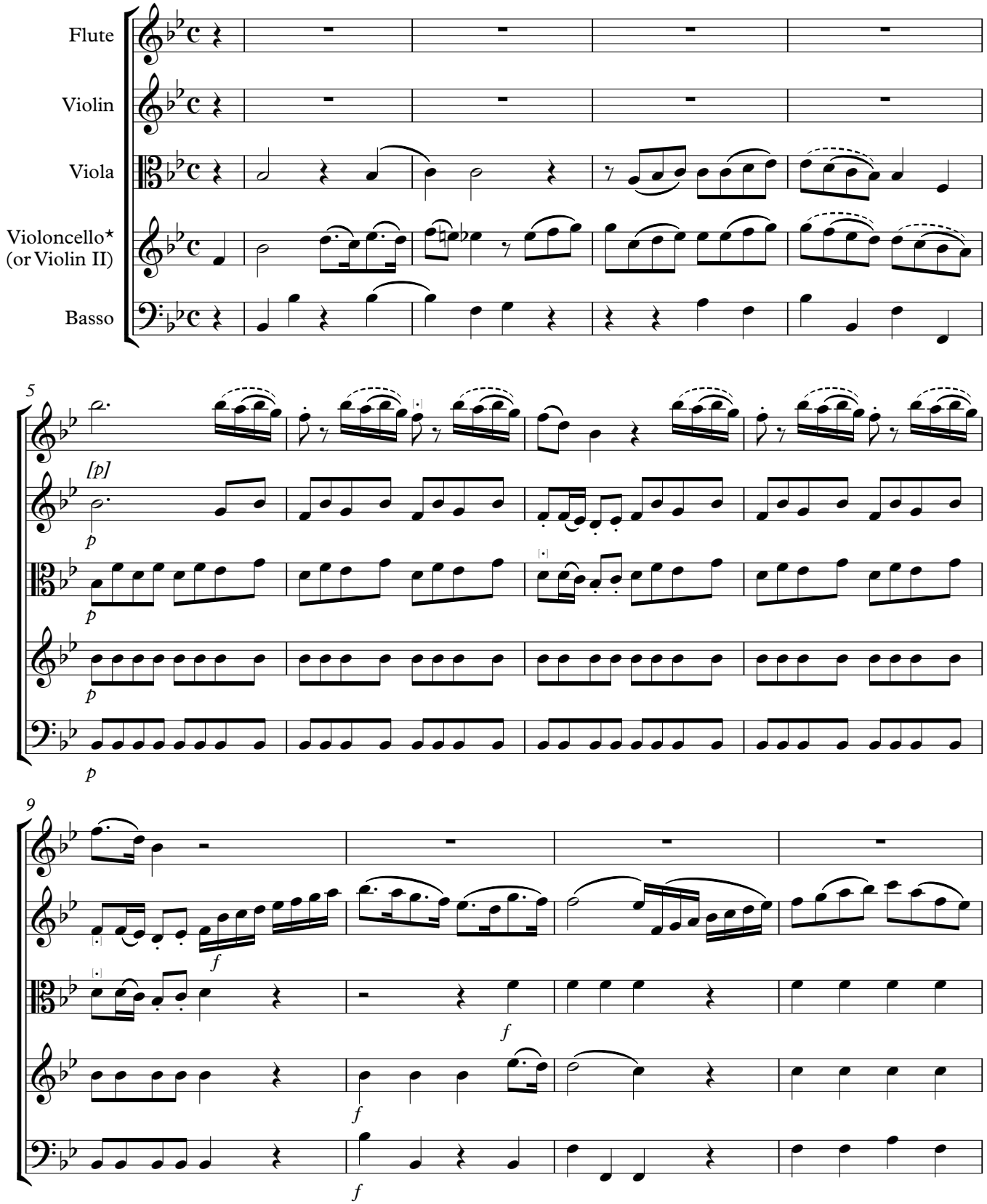

194
198

Quintet No. 6 for Flute and Strings

G 442

Luigi Boccherini (attrib.)
Edited by Gemma Goday

Allegro



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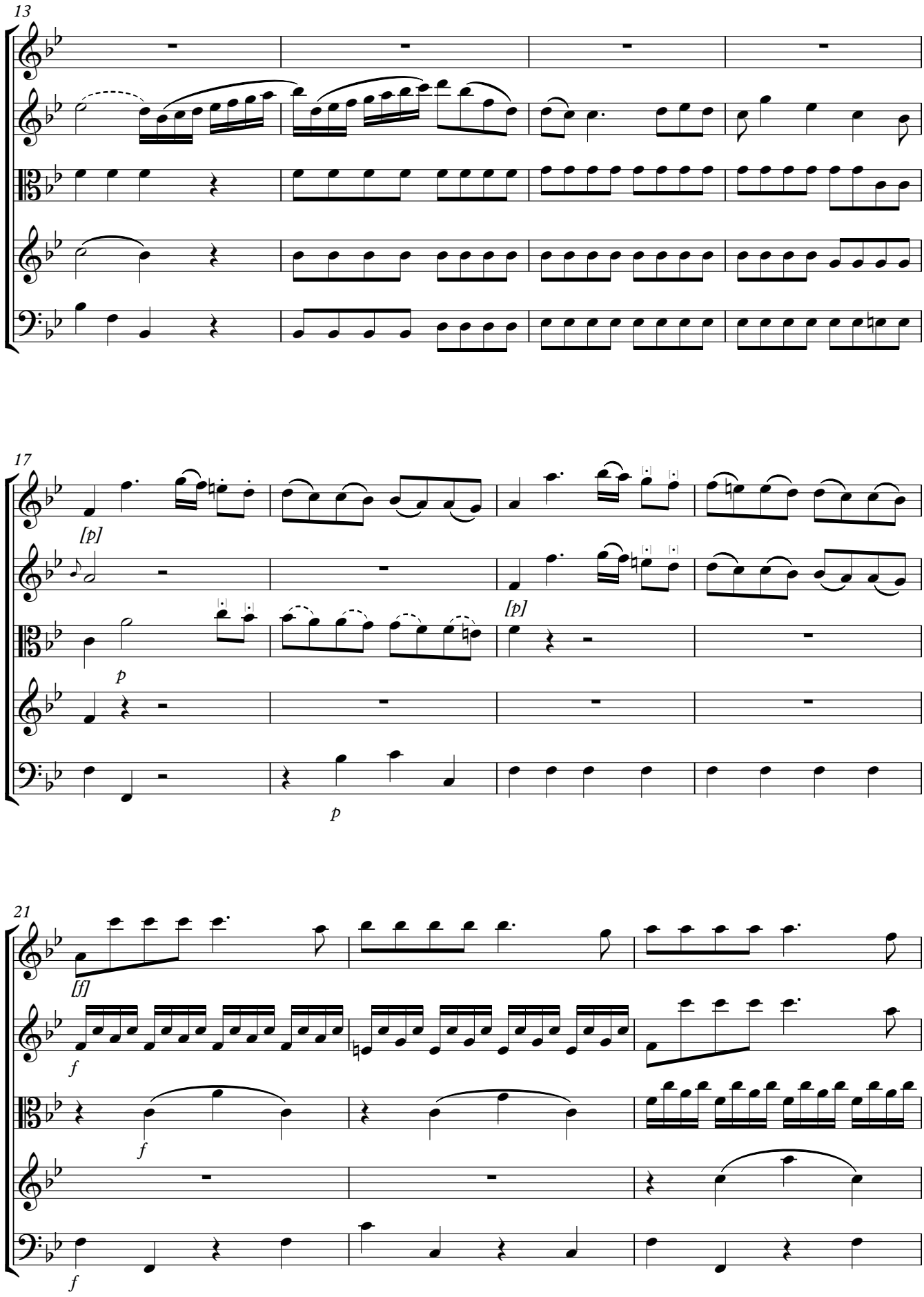
* The cello should sound an octave lower.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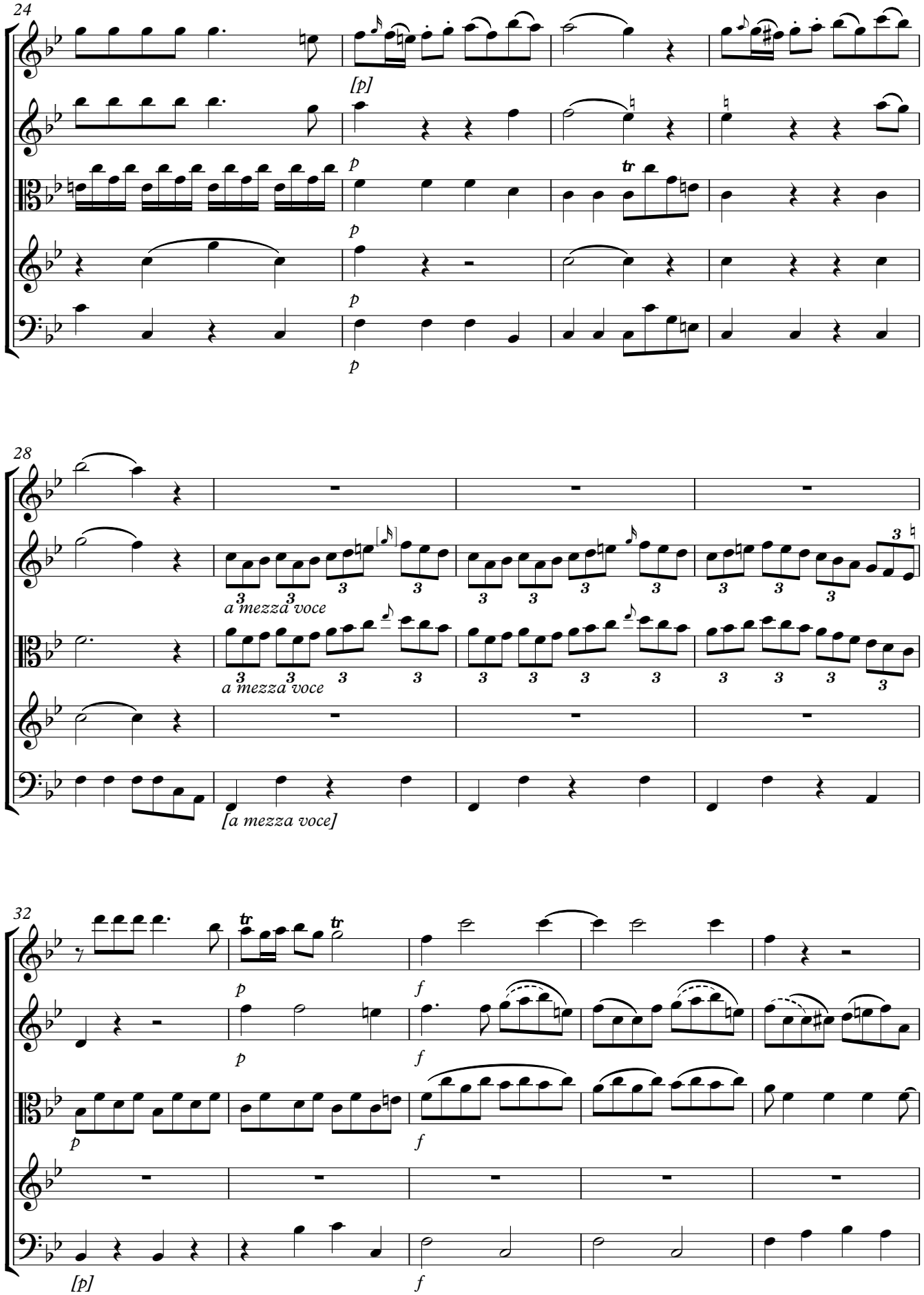
f
f


24
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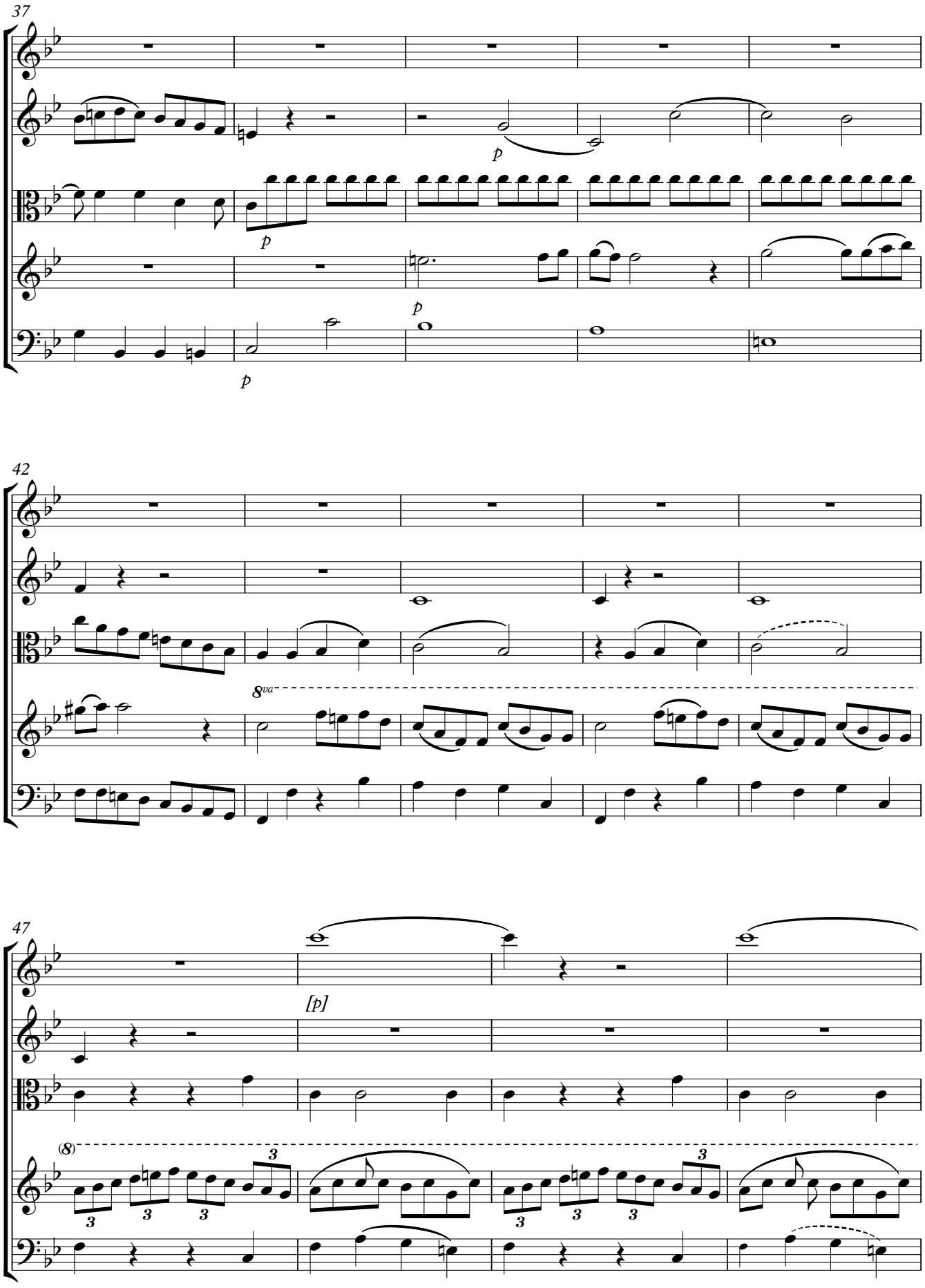
p
28
a mezza voce
a mezza voce
[a mezza voce]
32
p
f
p
f
[p]
f


37
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42
8va
47
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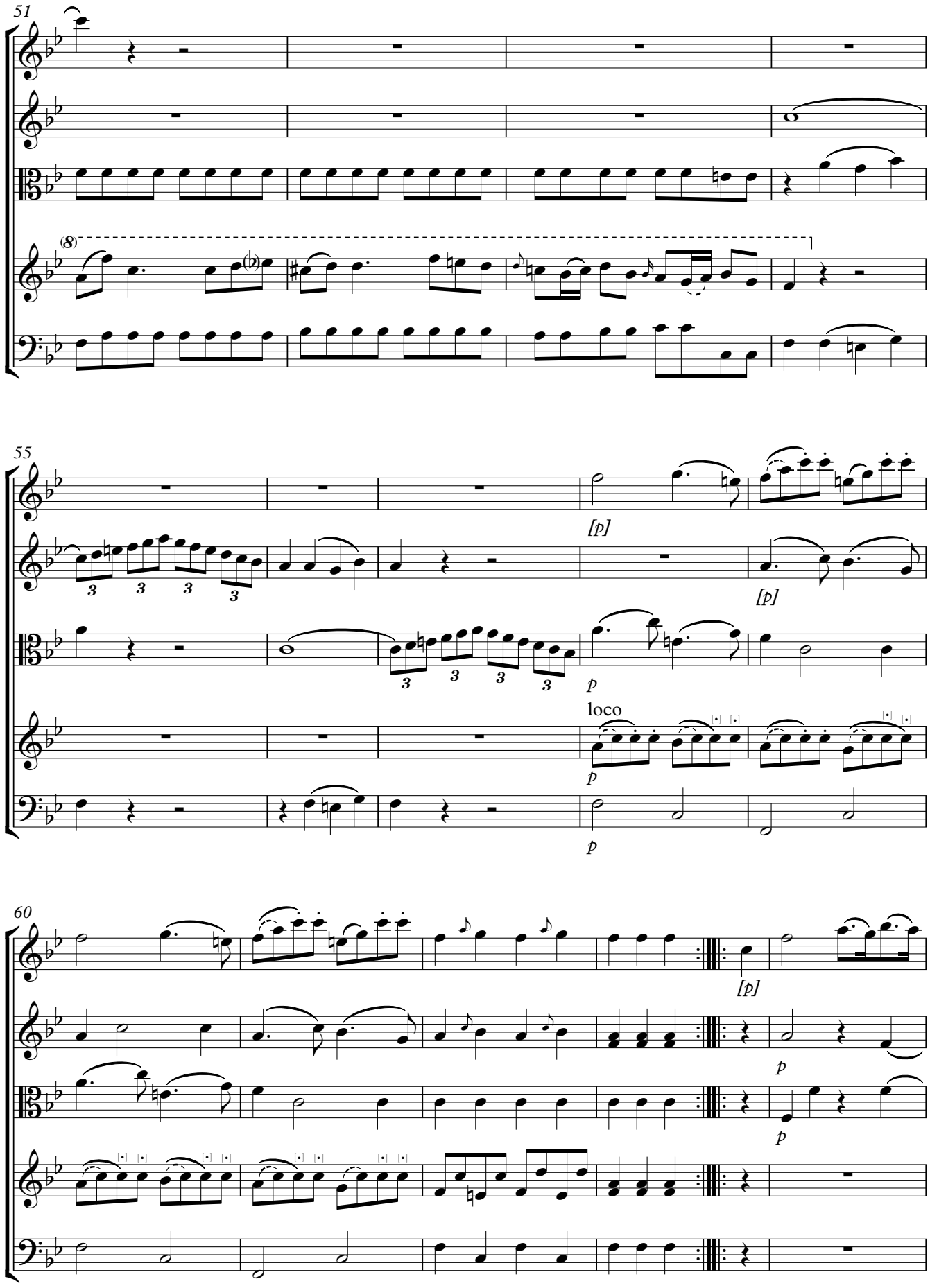
(8)


51
(8)
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loco
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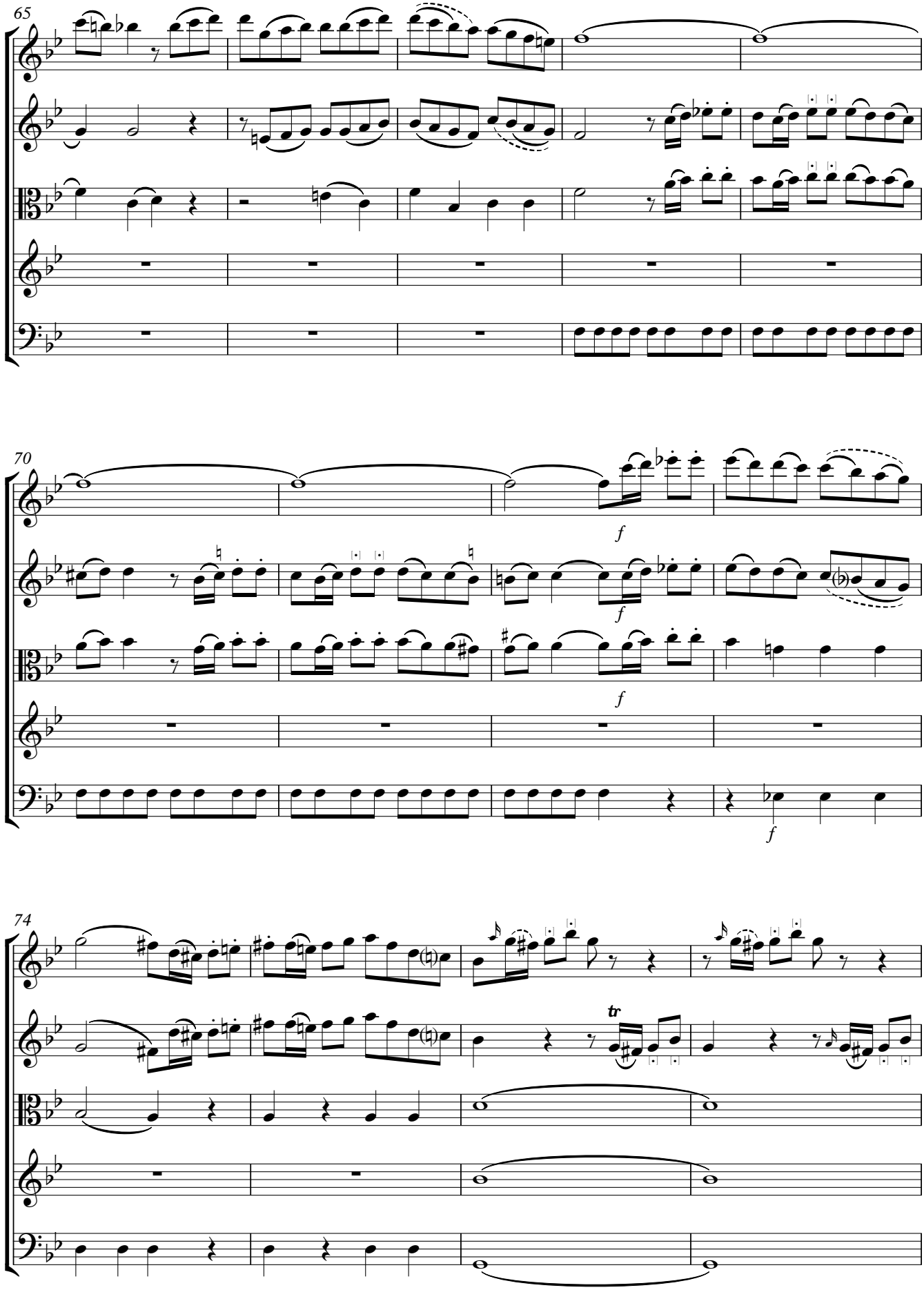
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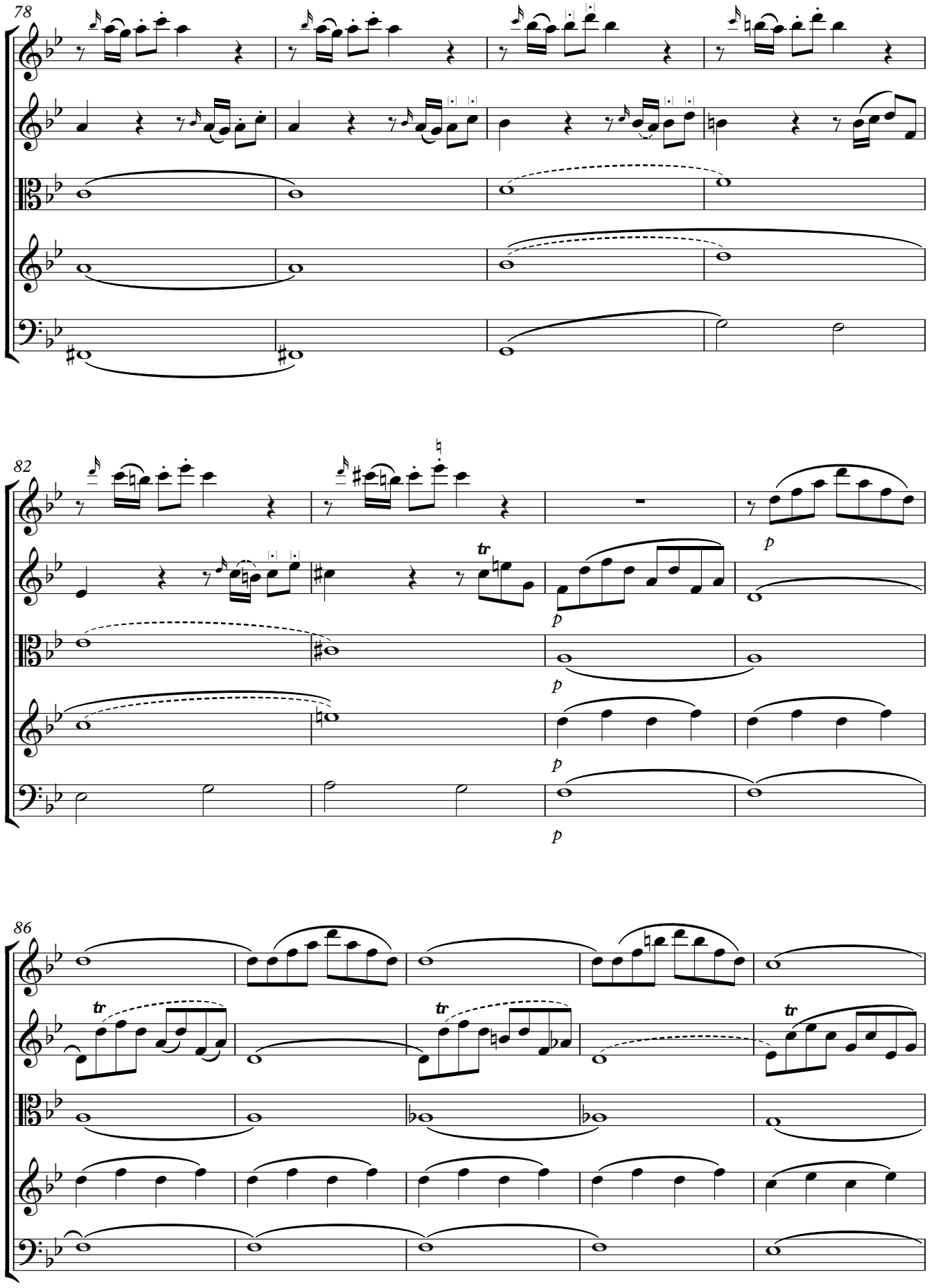
78
82
86
tr
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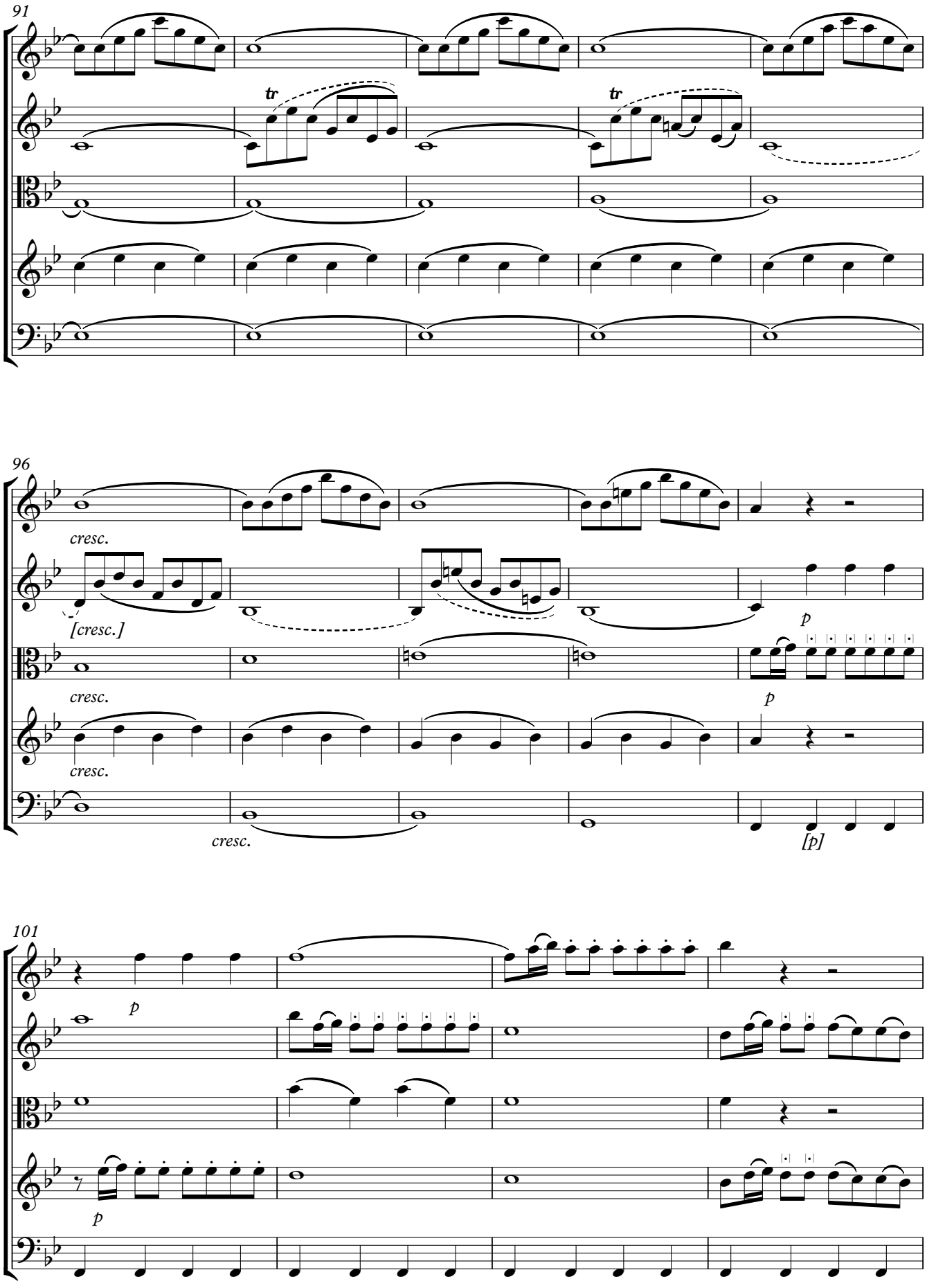
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p
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cresc.
cresc.
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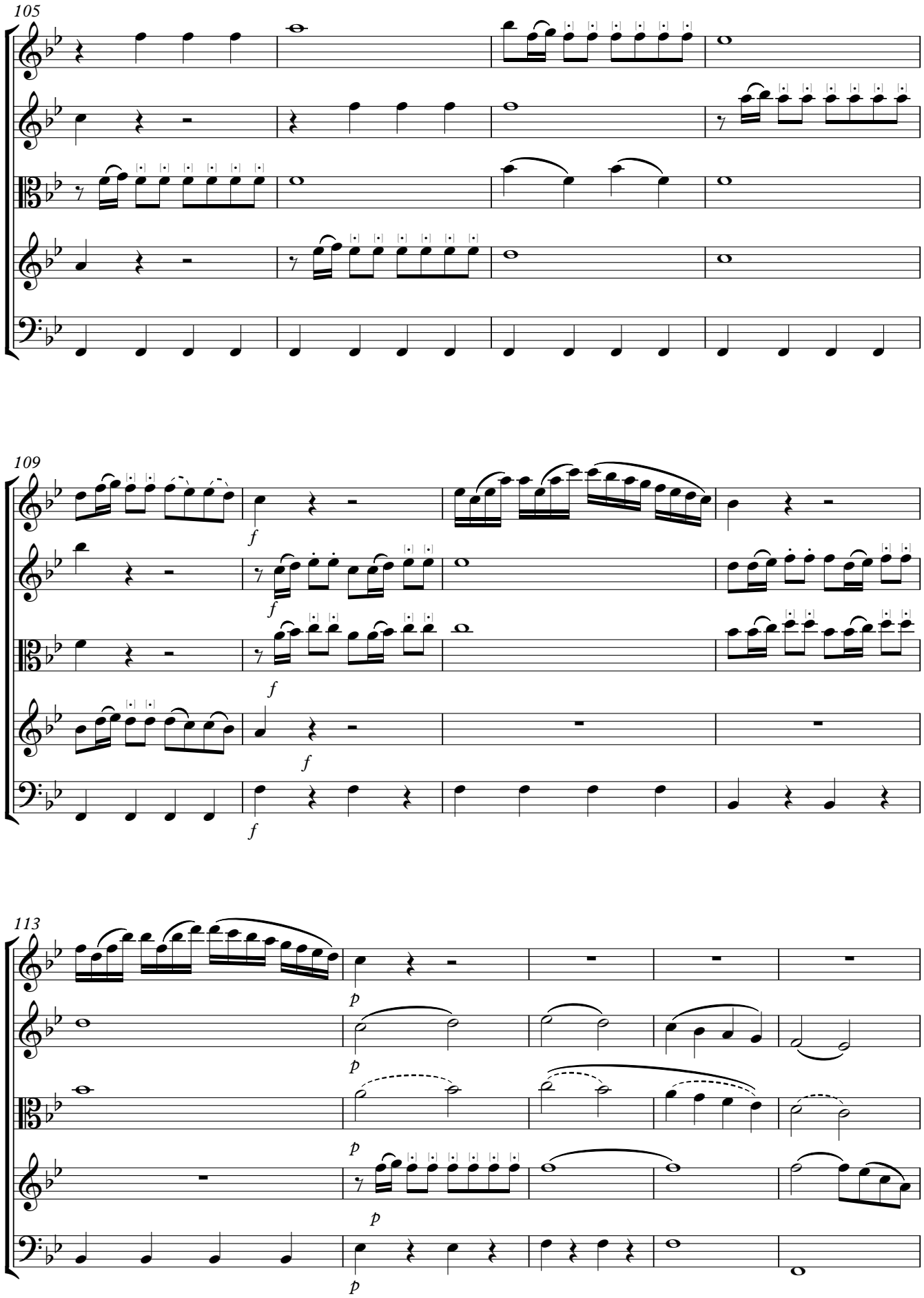
101
p
p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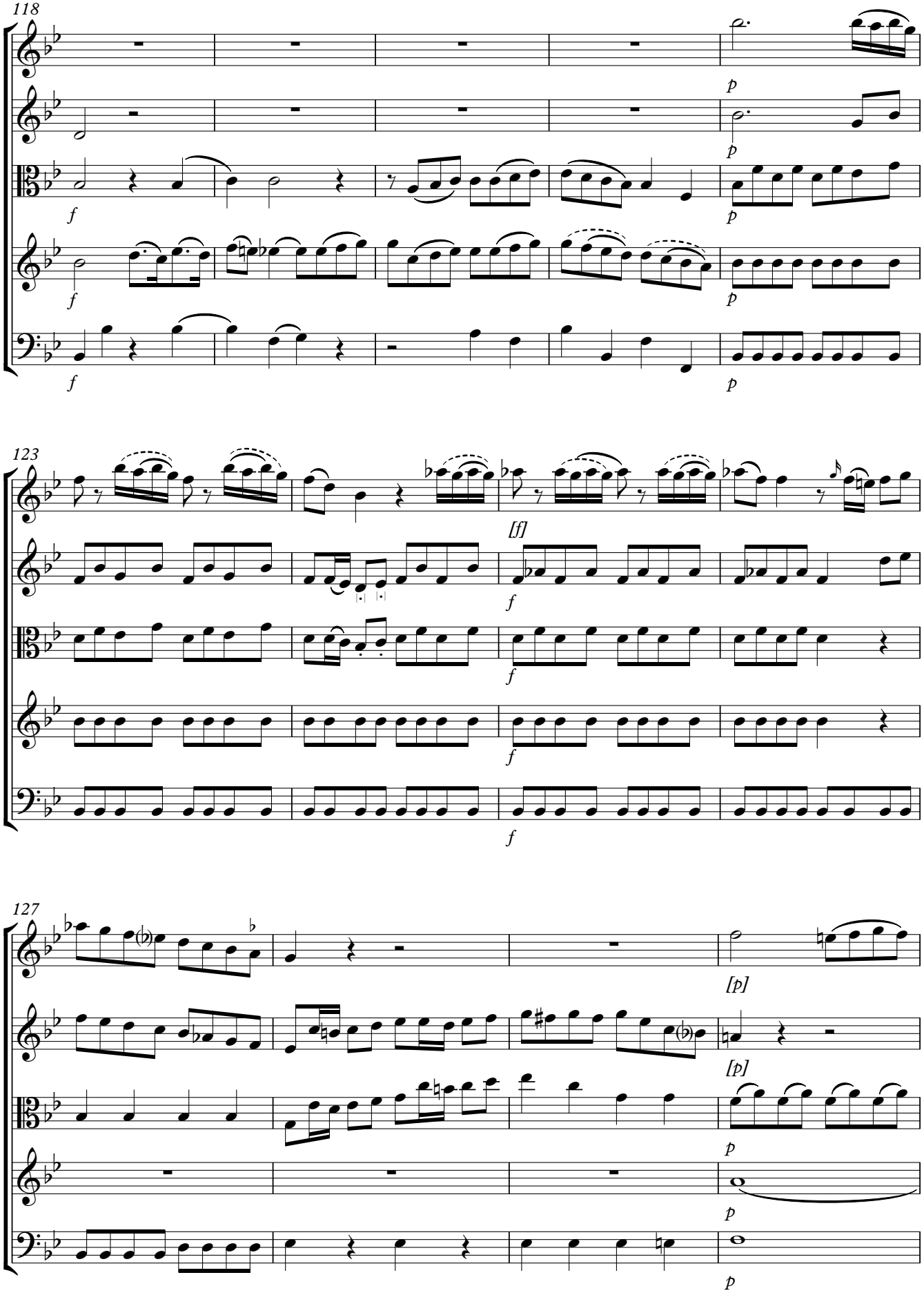
118
123
127
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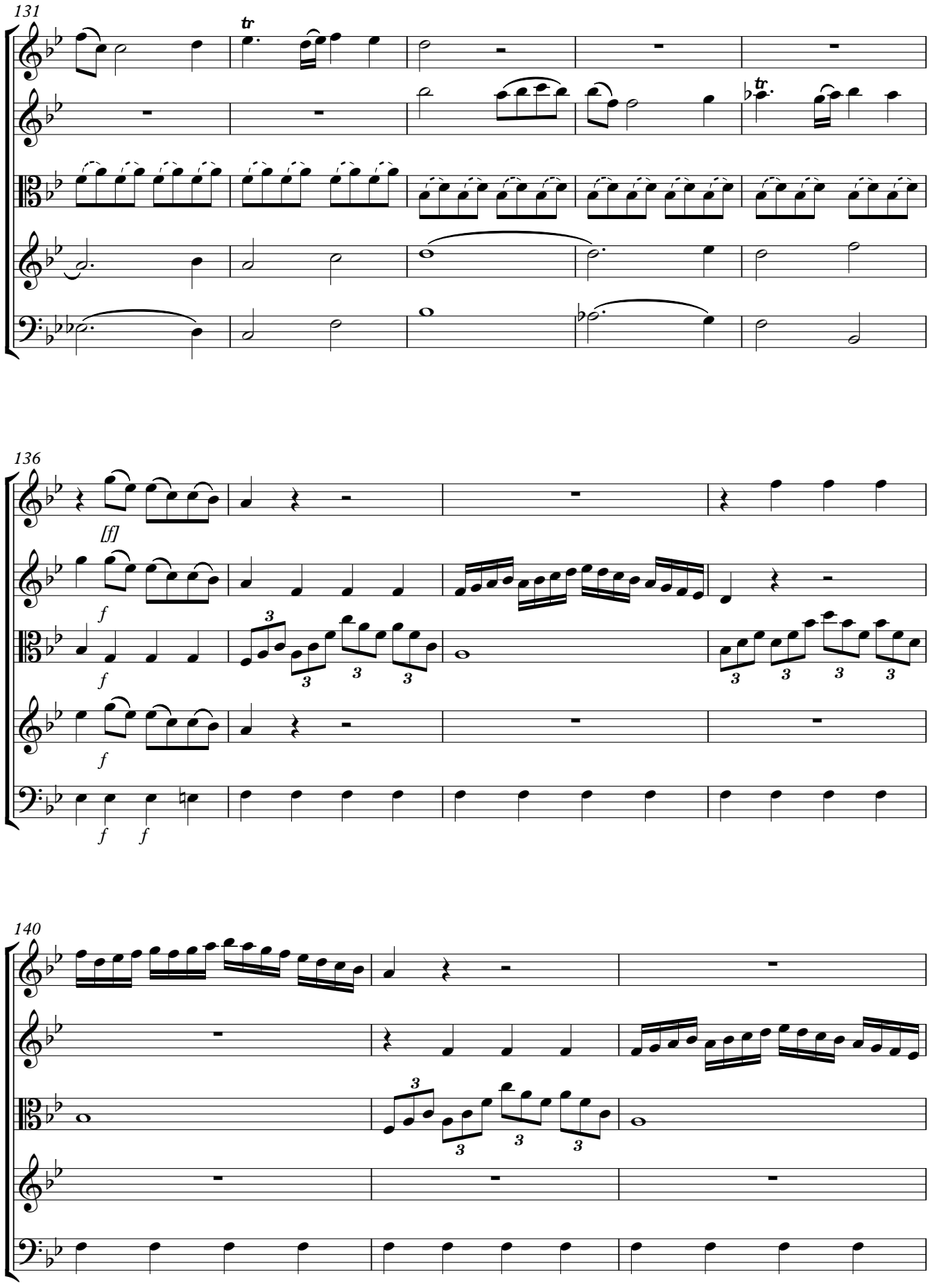
131
tr
136
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140

143

p

p

p

8va

[p]

p

147

[p]

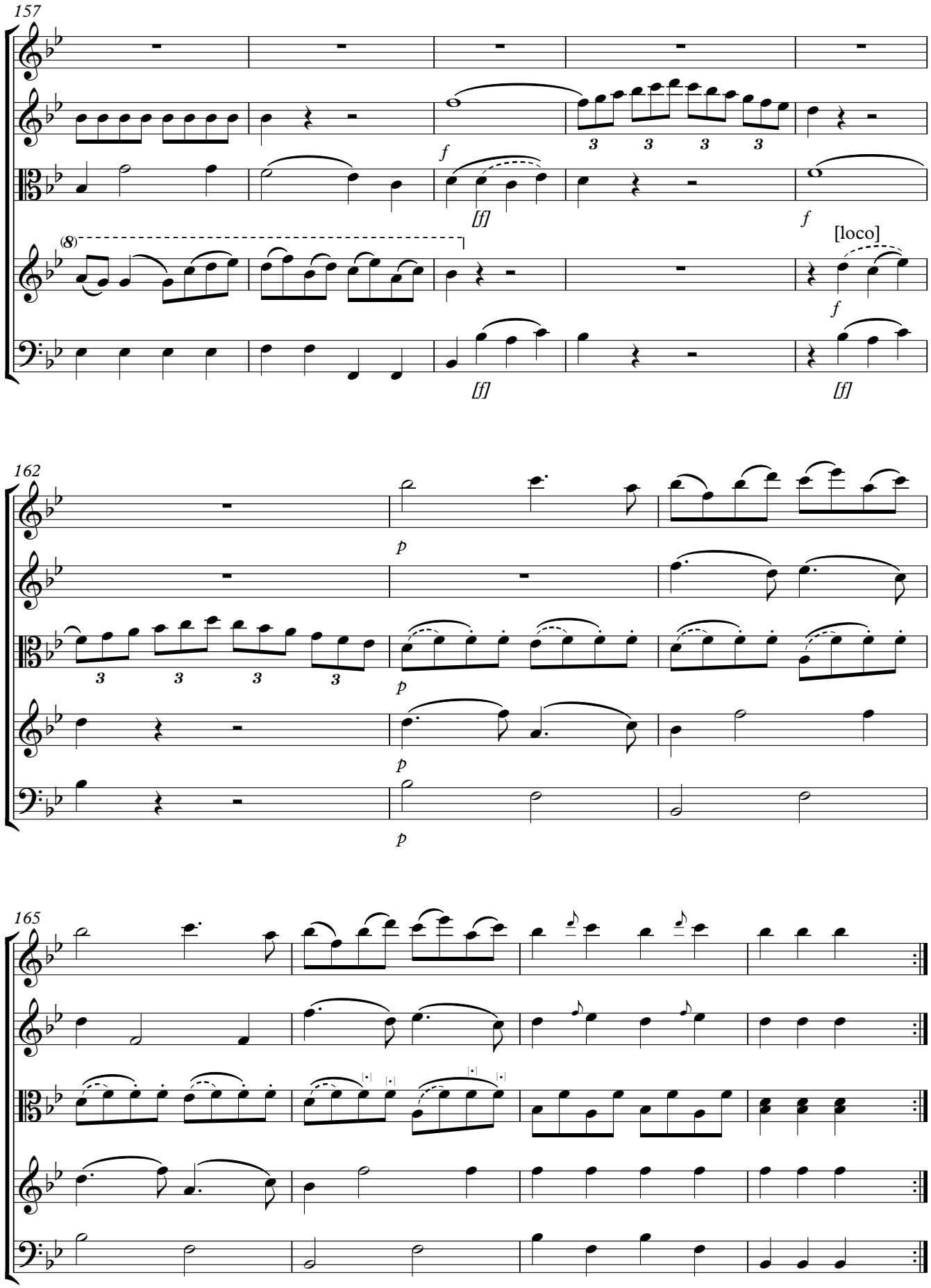
(8)

tr

tr

152

(8)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f
(8)
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162
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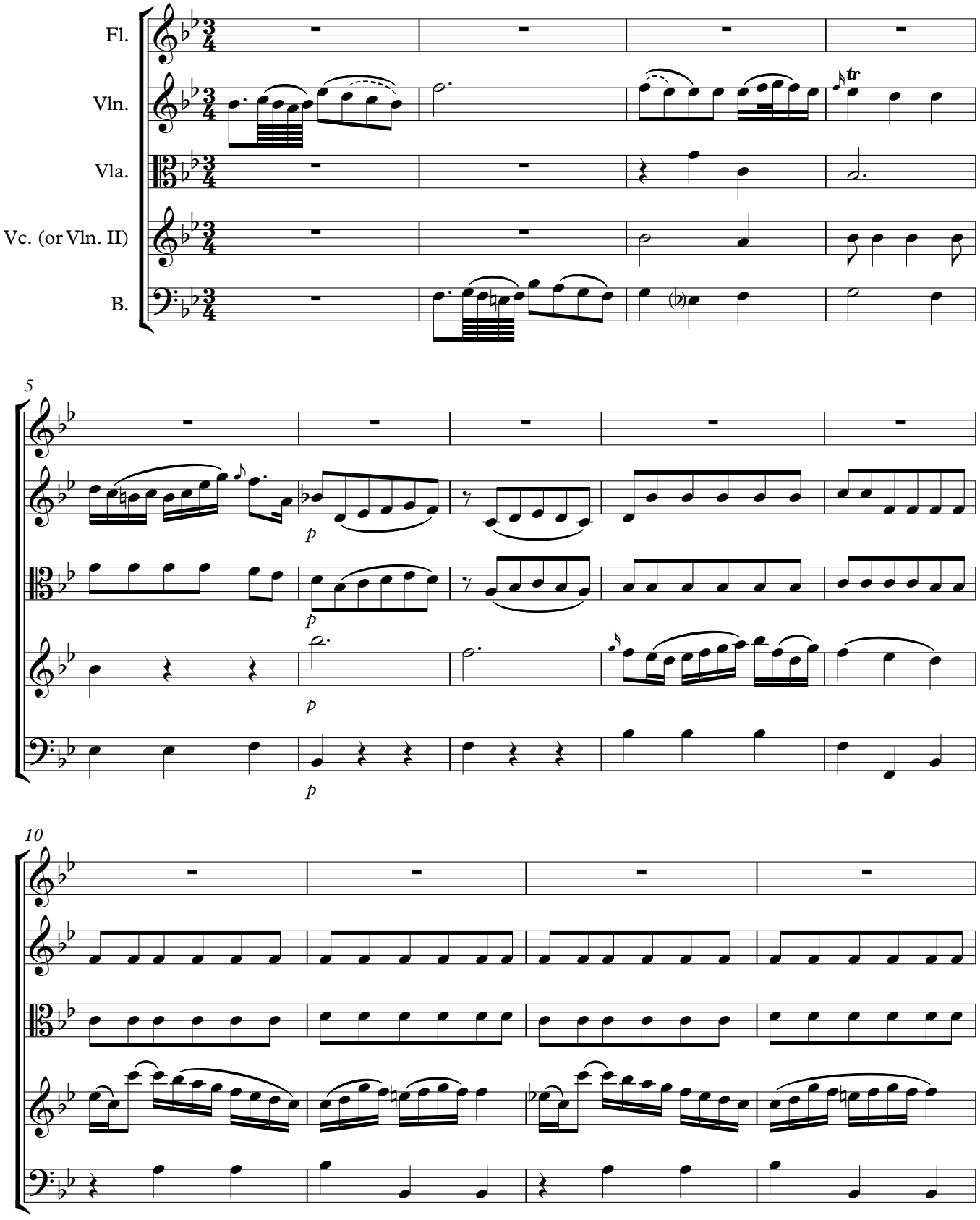
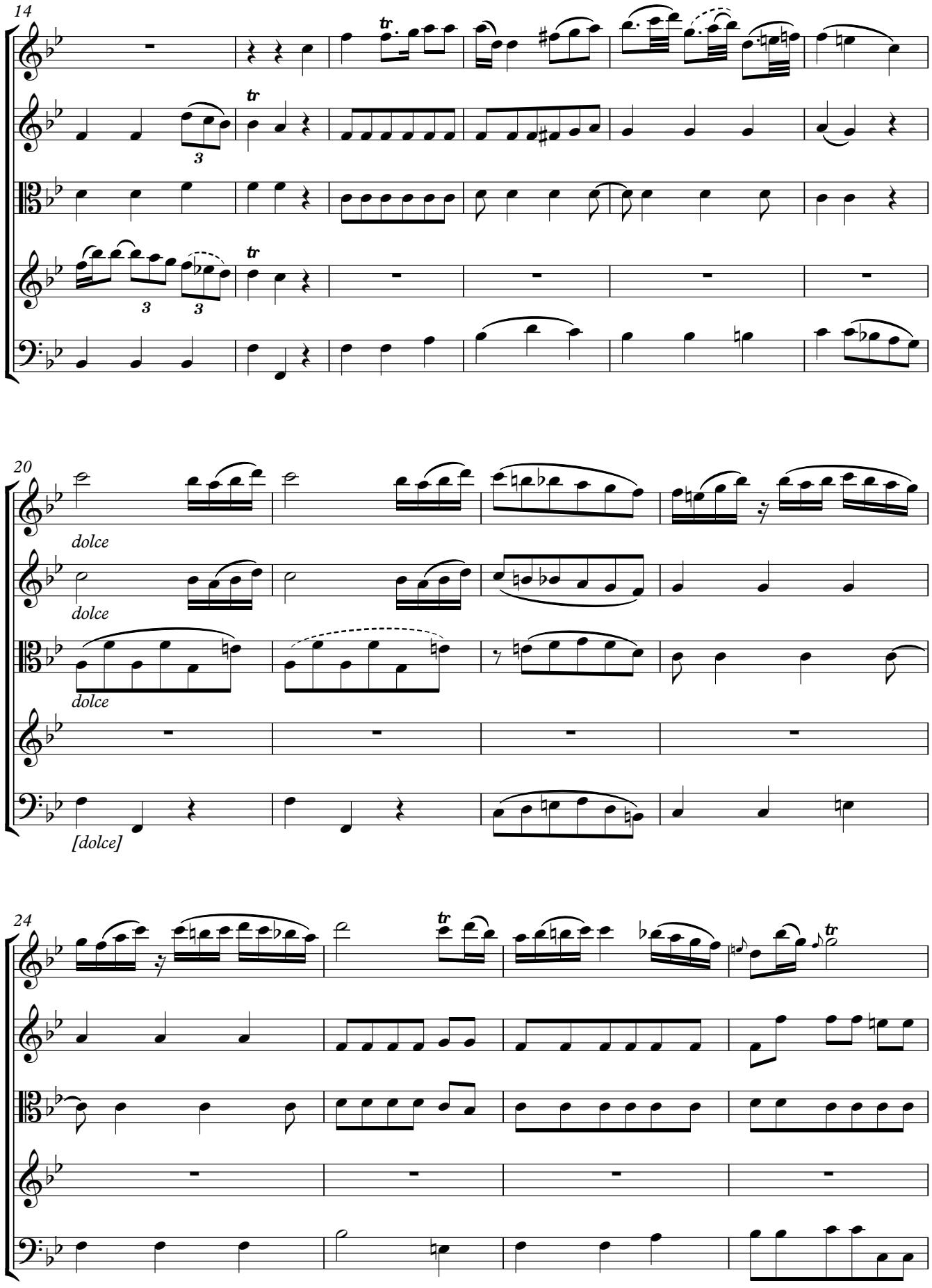
p
p
p
165

Adagio

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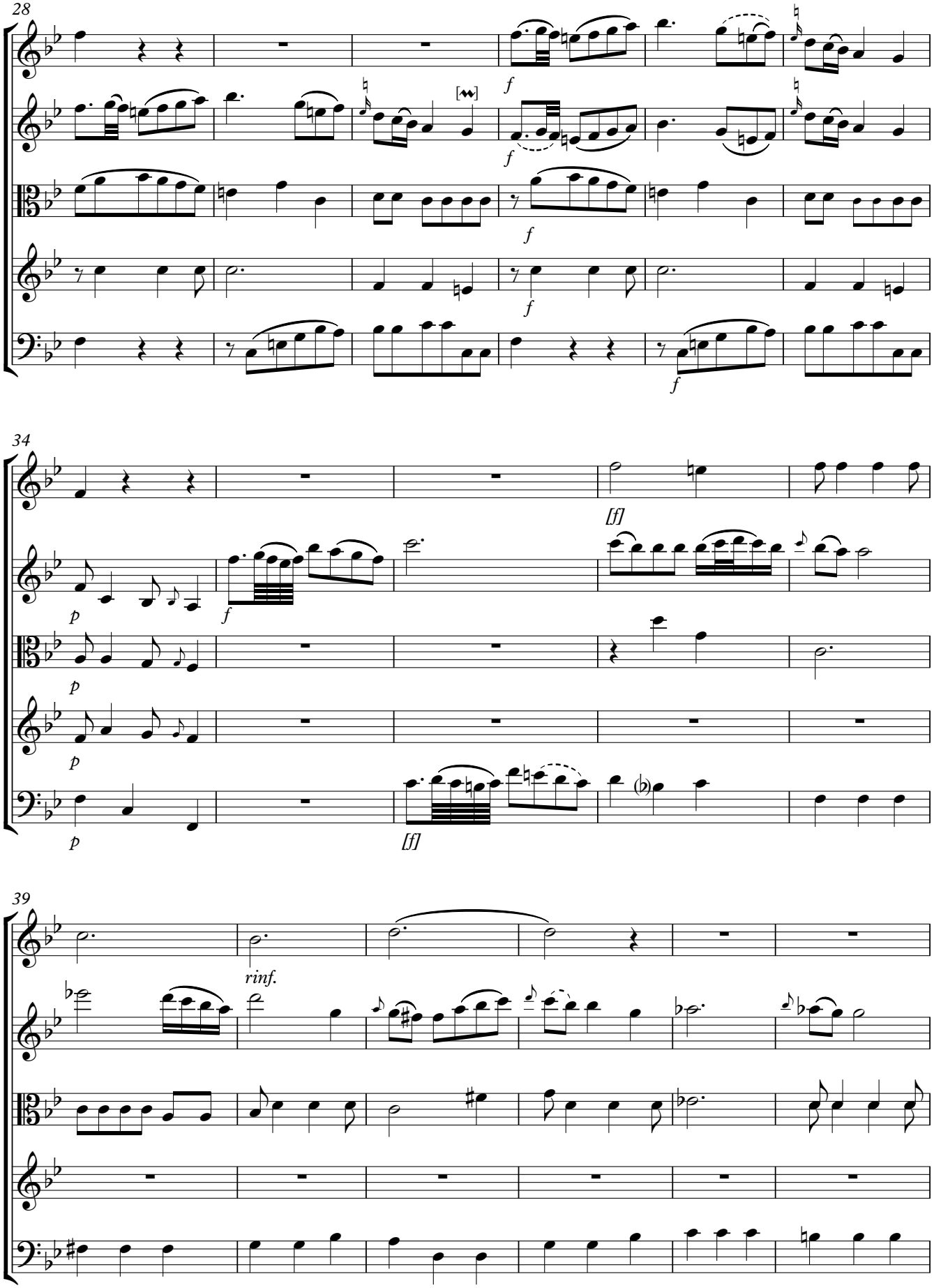
3
tr
3
3
tr
20
dolce
dolce
dolce
[dolce]
24
tr
tr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39
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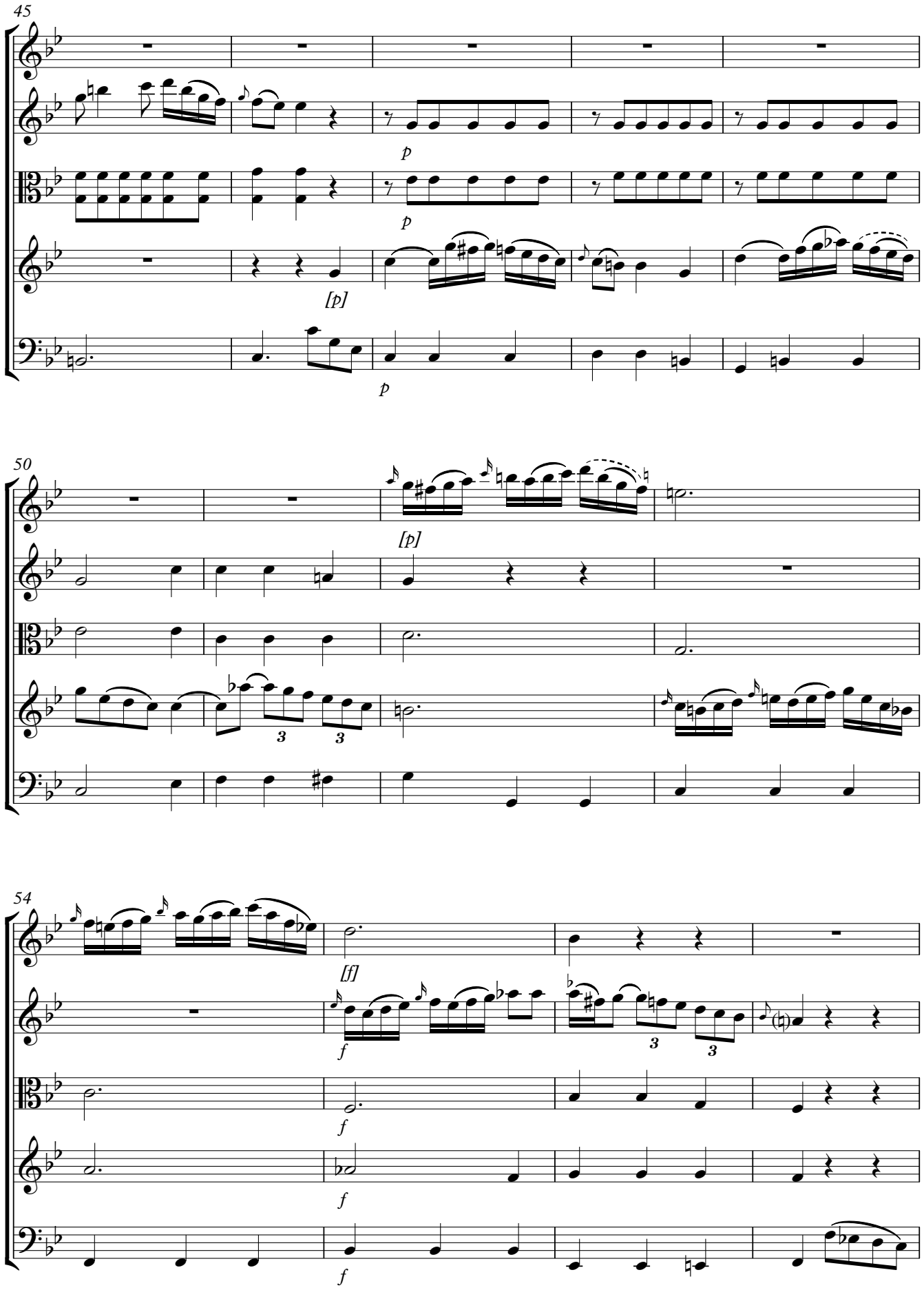
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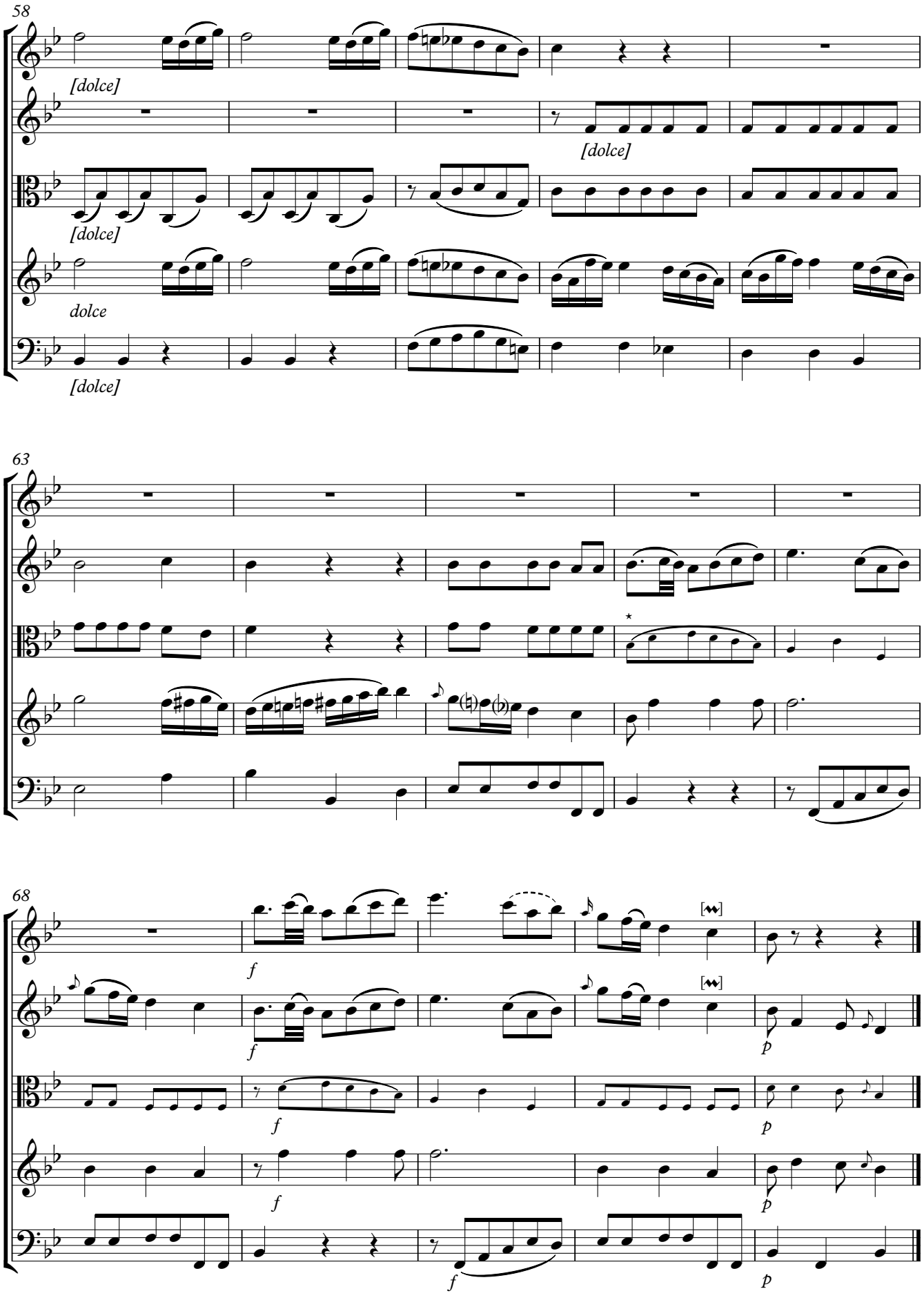
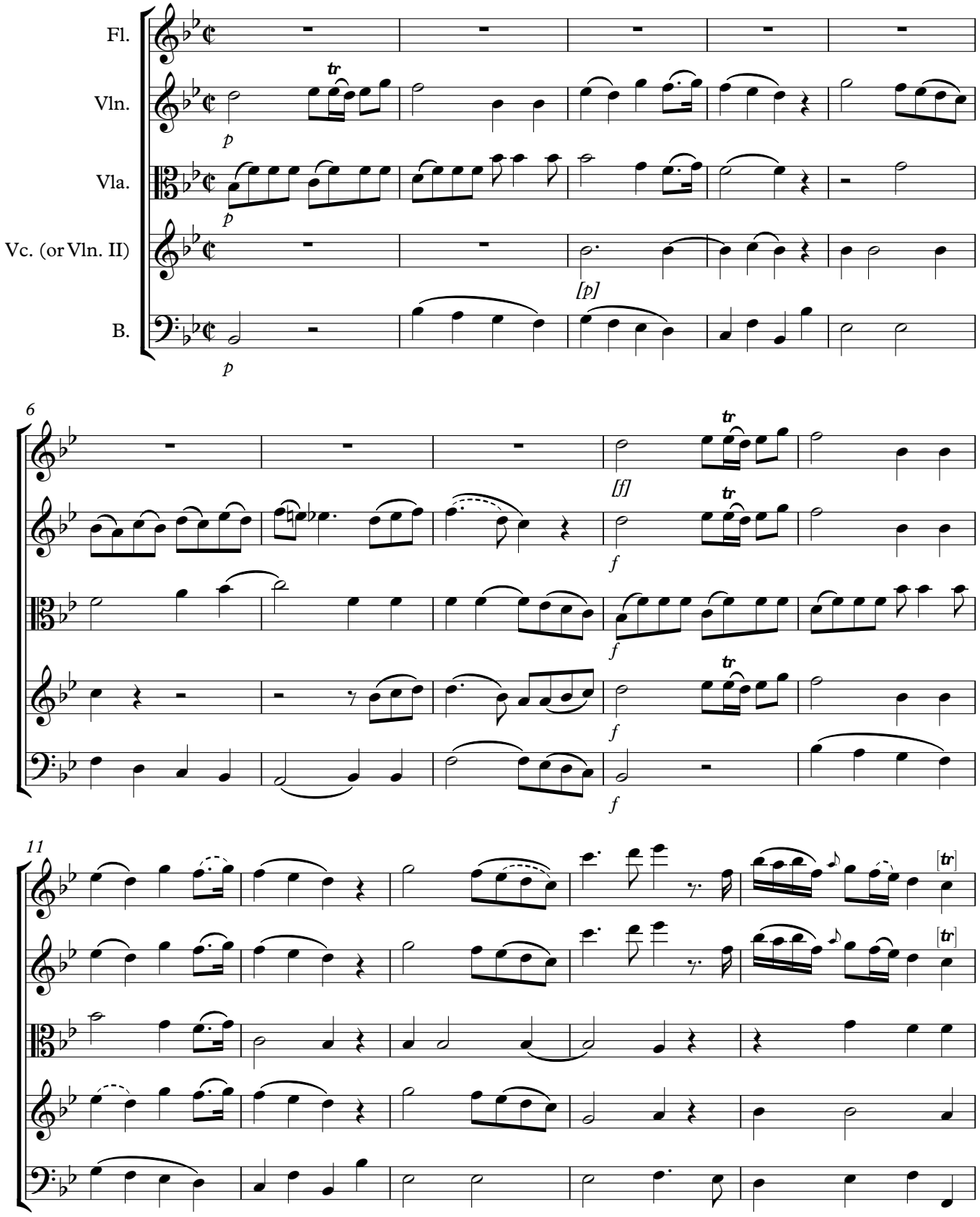
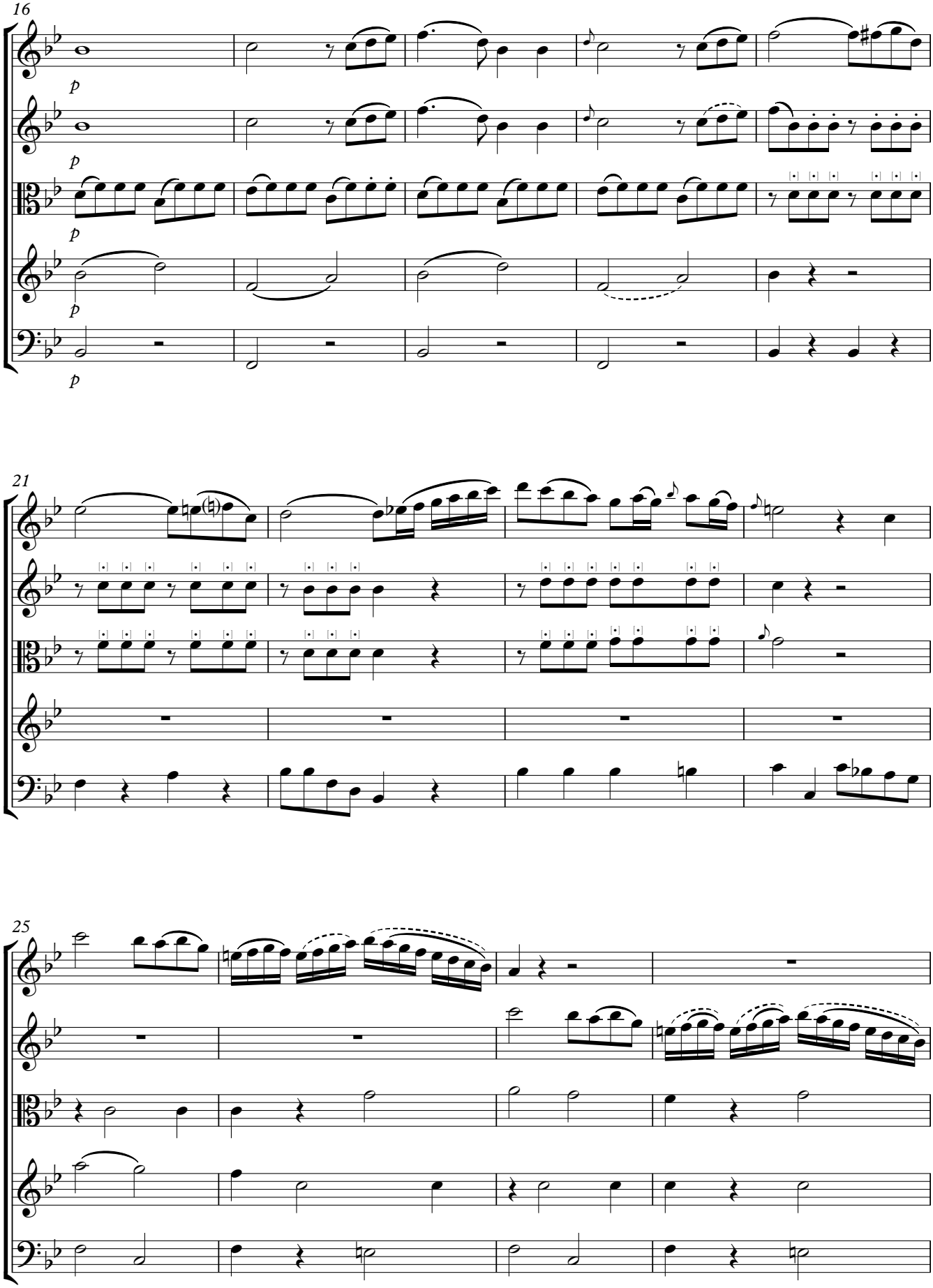
3
f
f
f



* Reconstructed passage. See Critical Commentary.

Rondeau. Grazioso

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p
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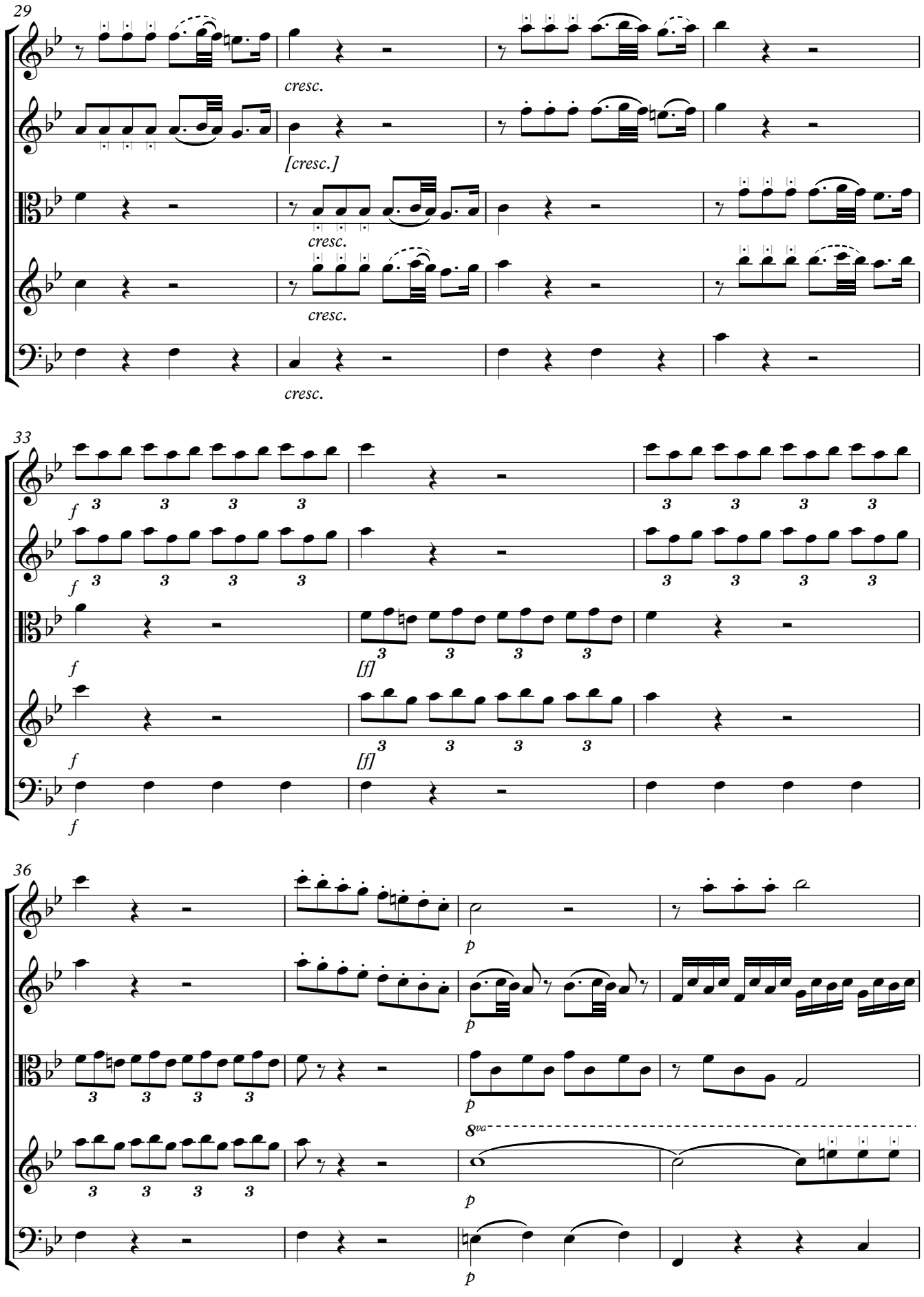
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cresc.
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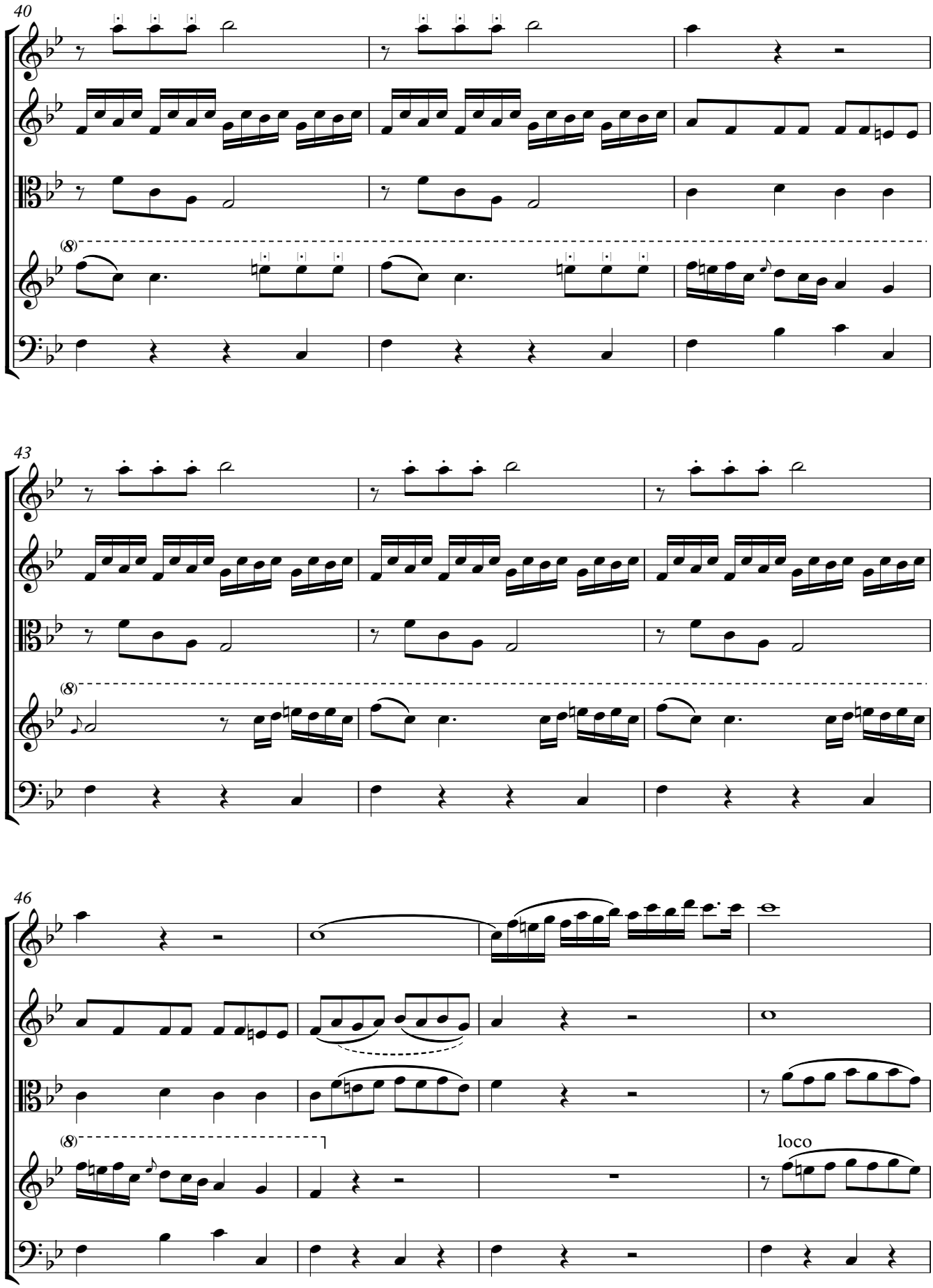
33
f
[f]
36
p
8va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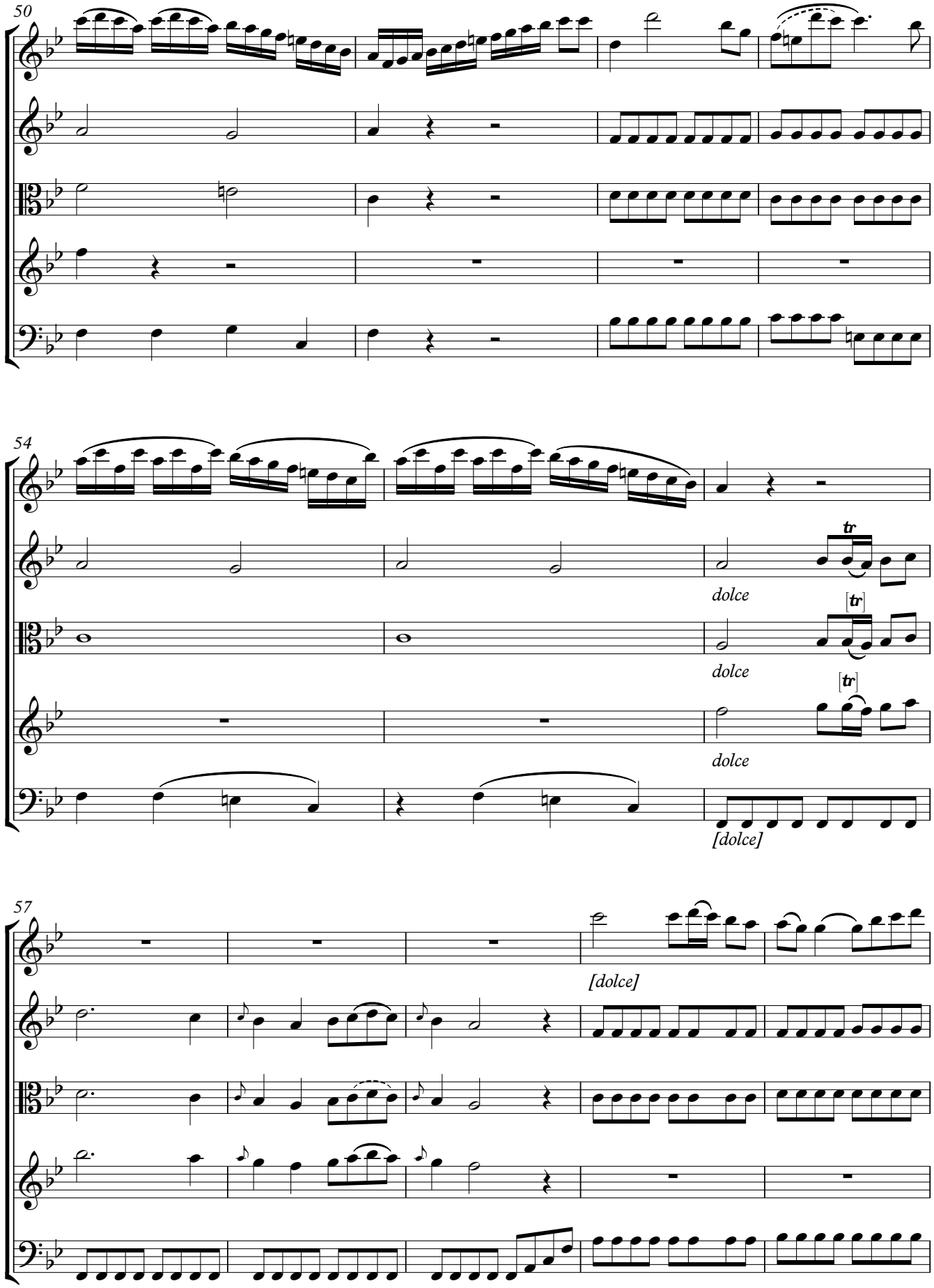
43
46
(8)
loco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dolce
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dolce
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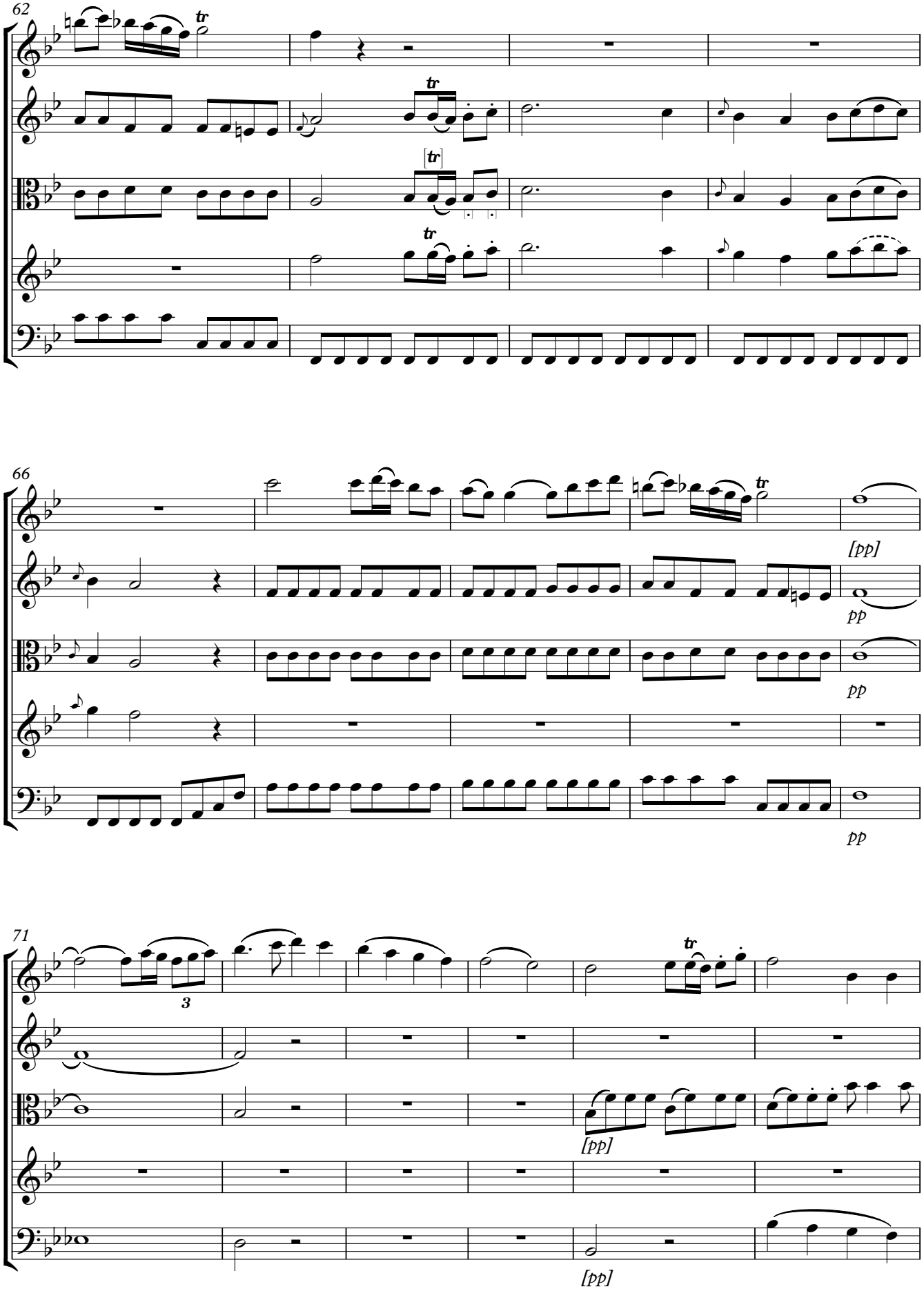
57
[dolce]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pp
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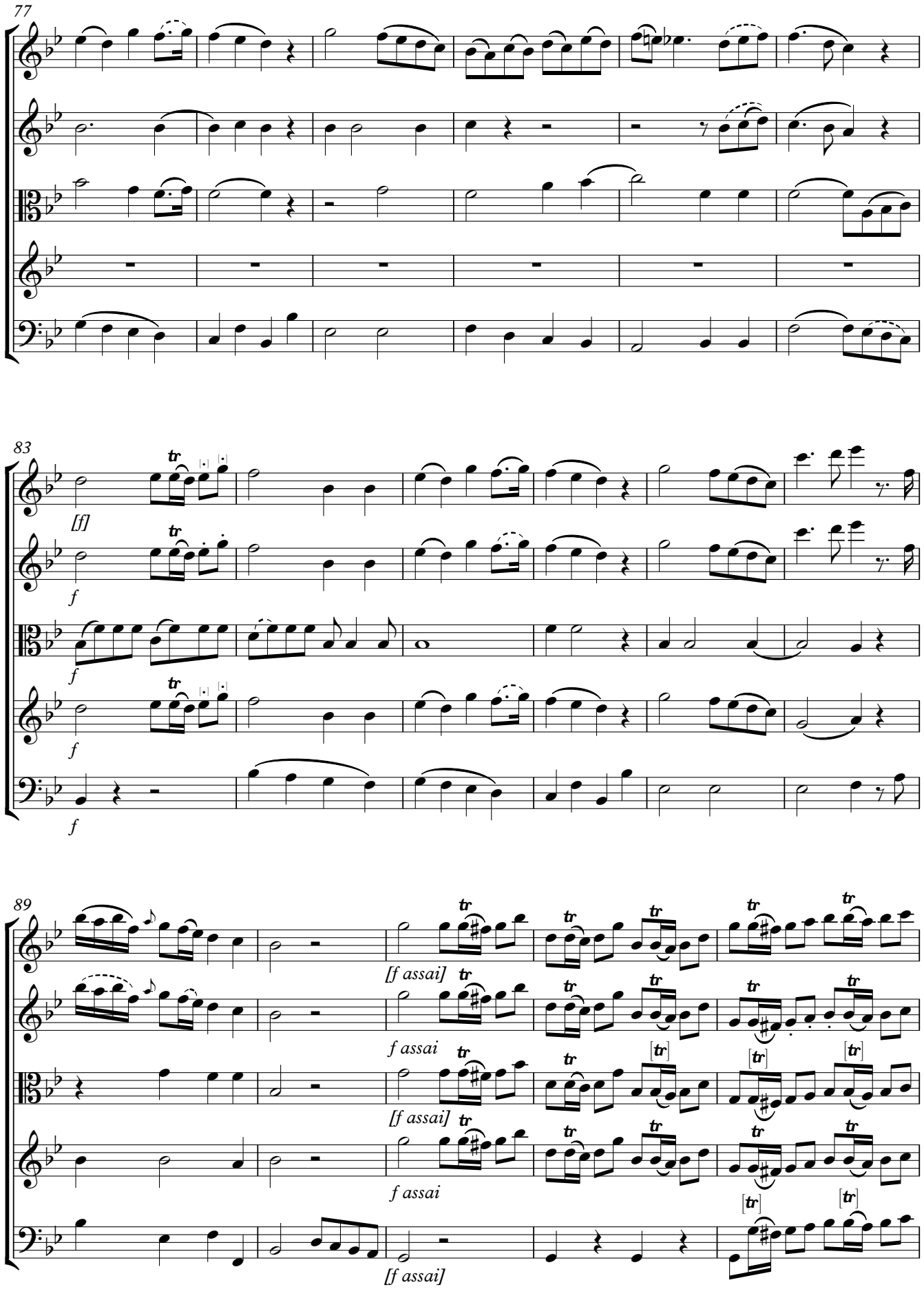
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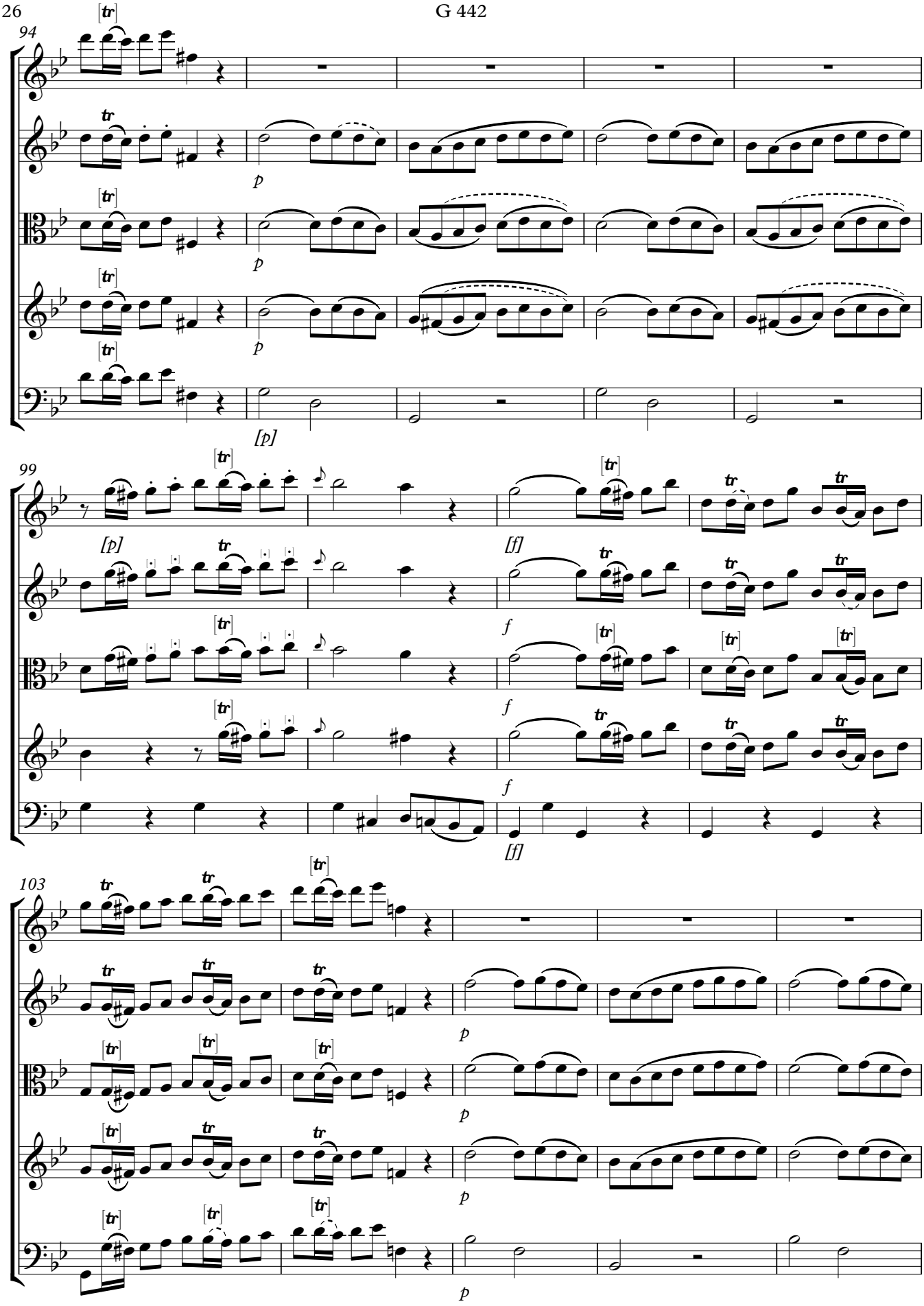
83
[f]
f
89
[f assai]
f assai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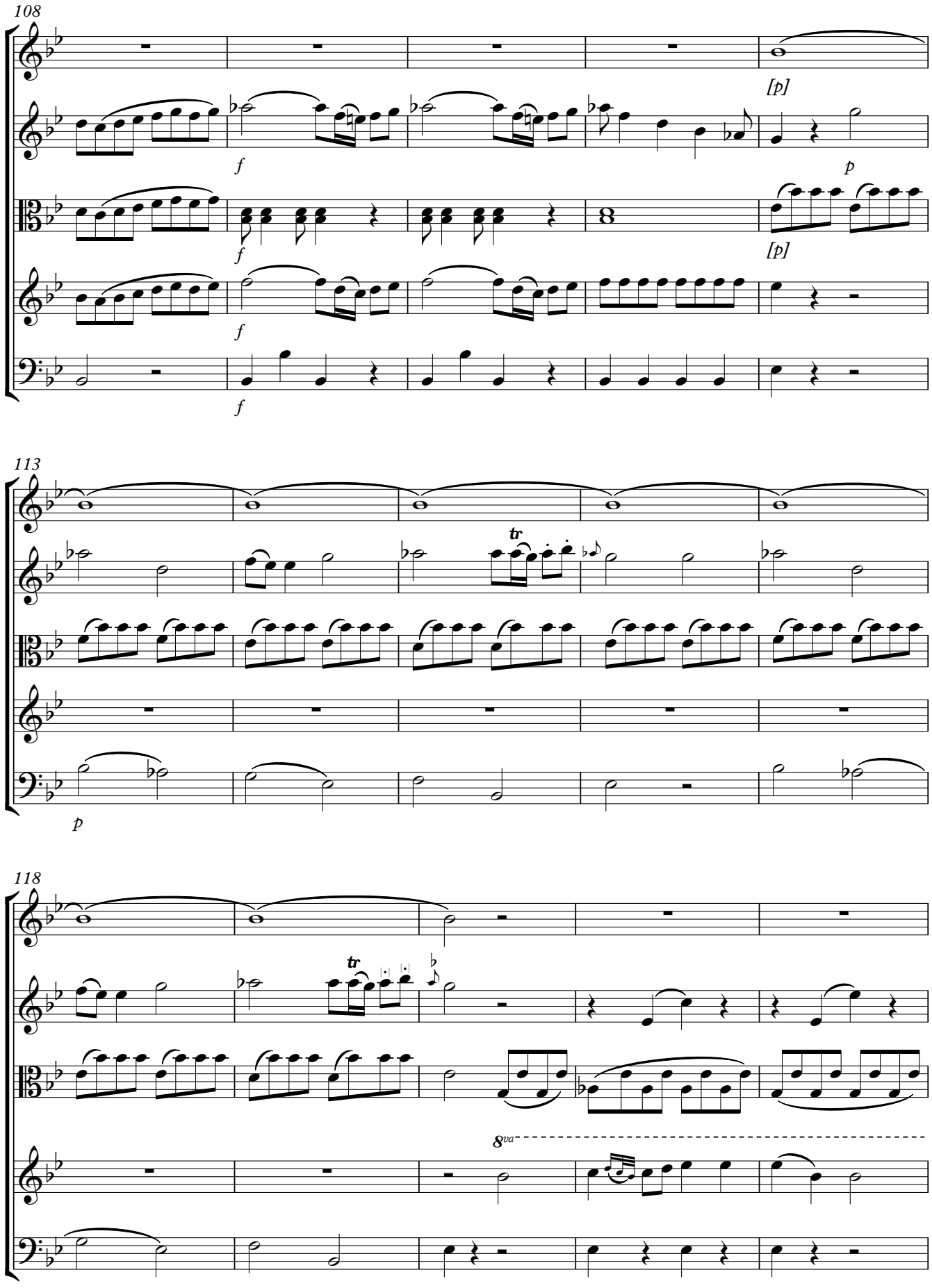
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tr
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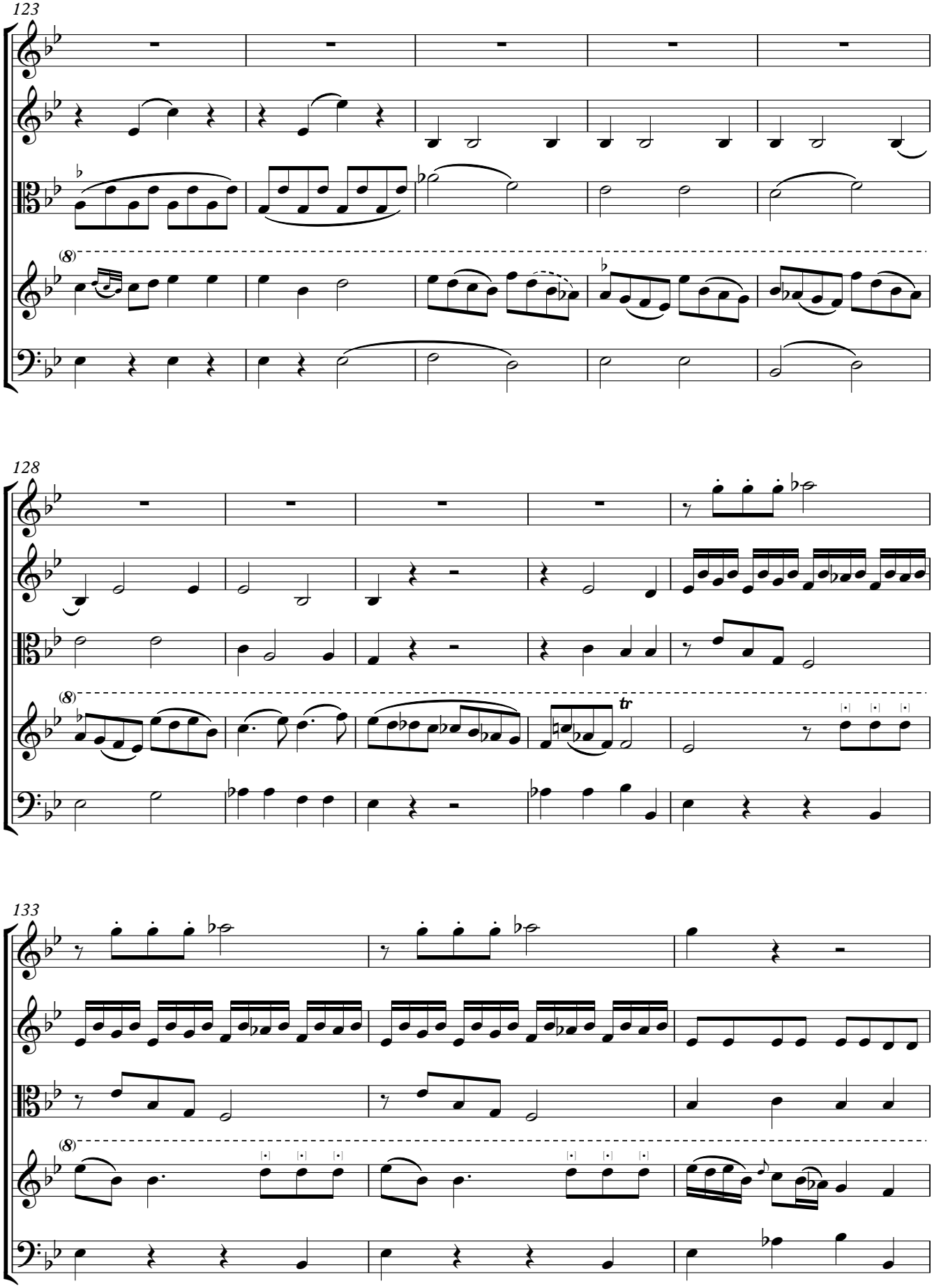
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133
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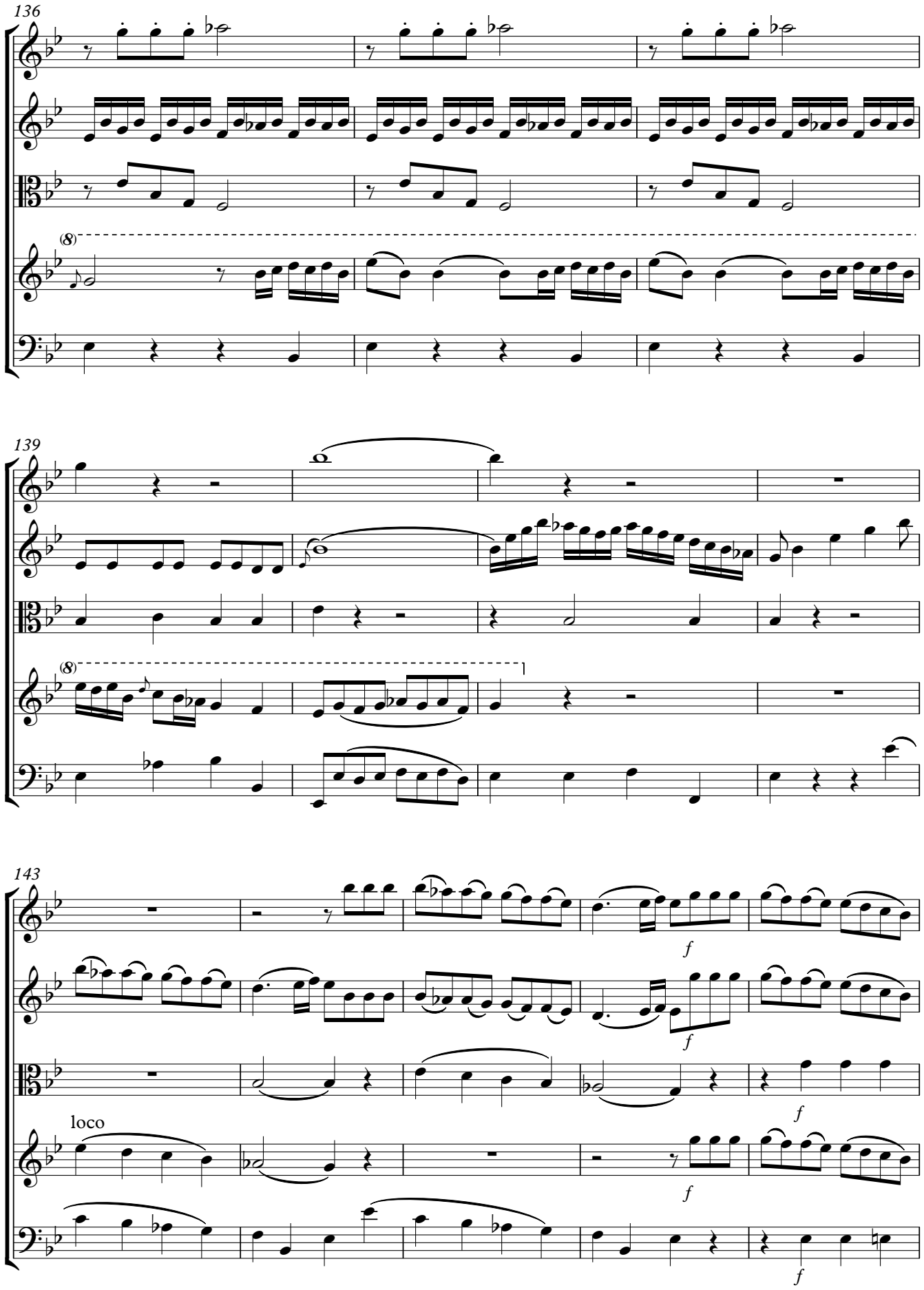
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139
(8)
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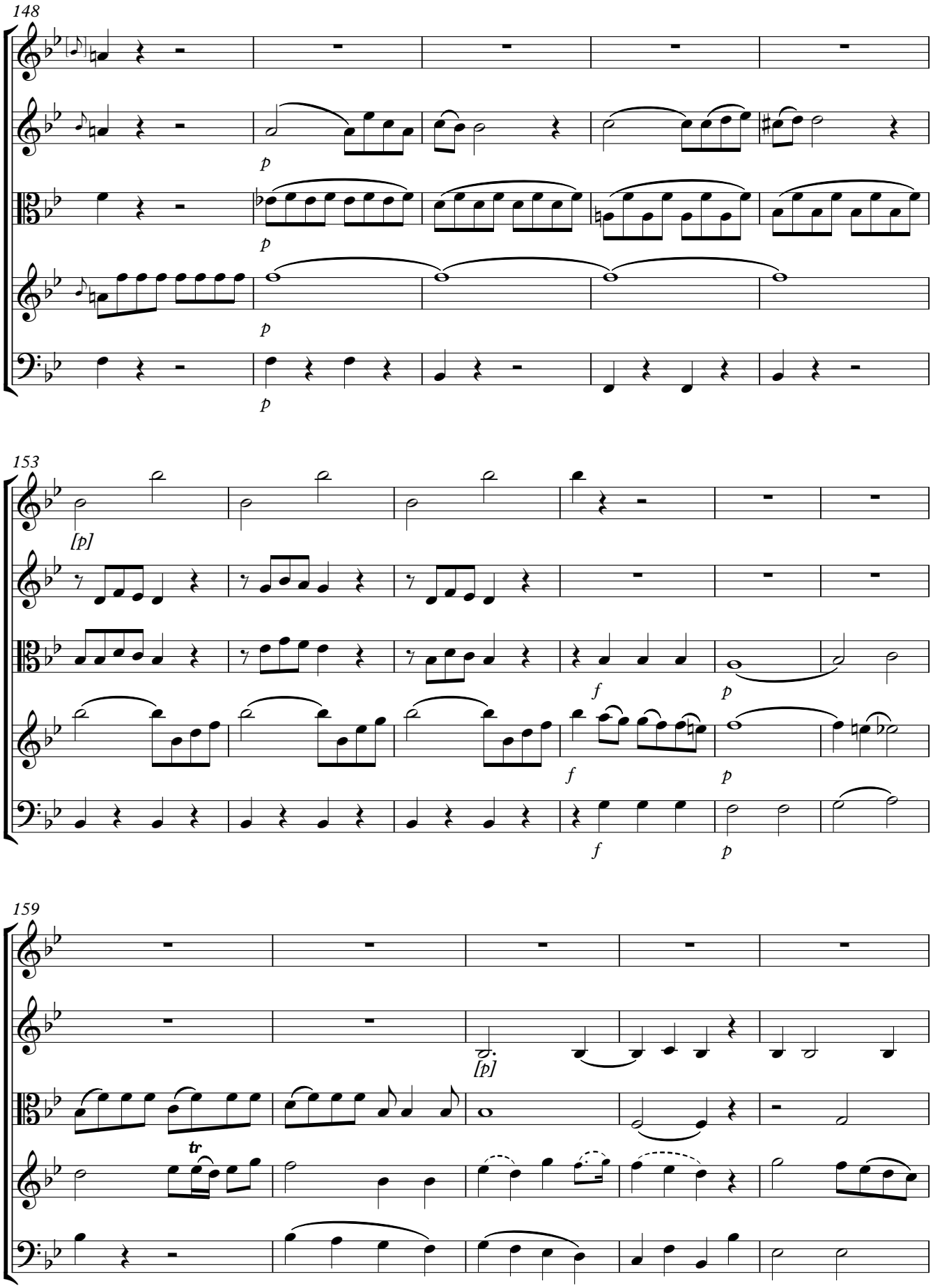
f
f


148
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153
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f
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f
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p
159
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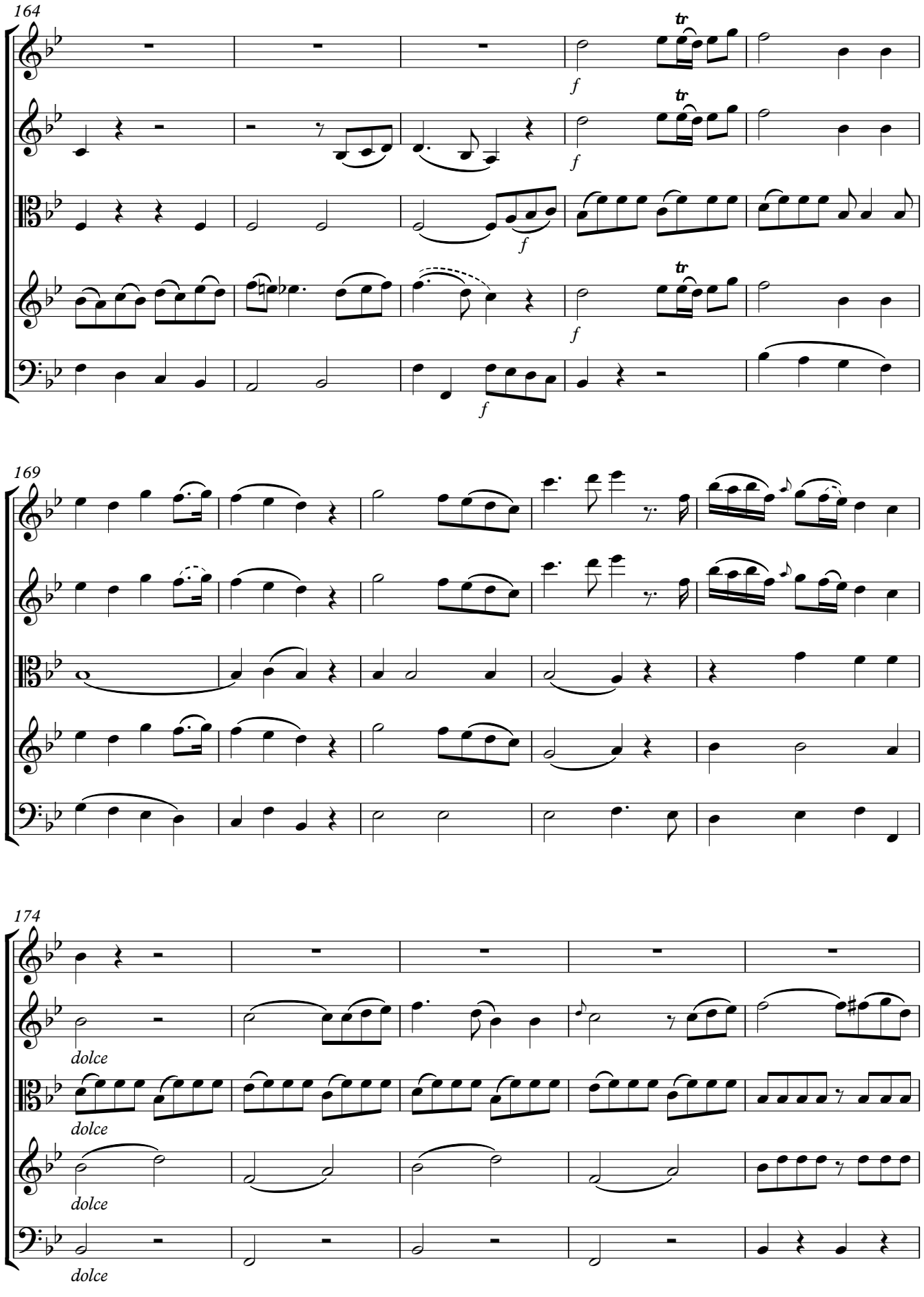
tr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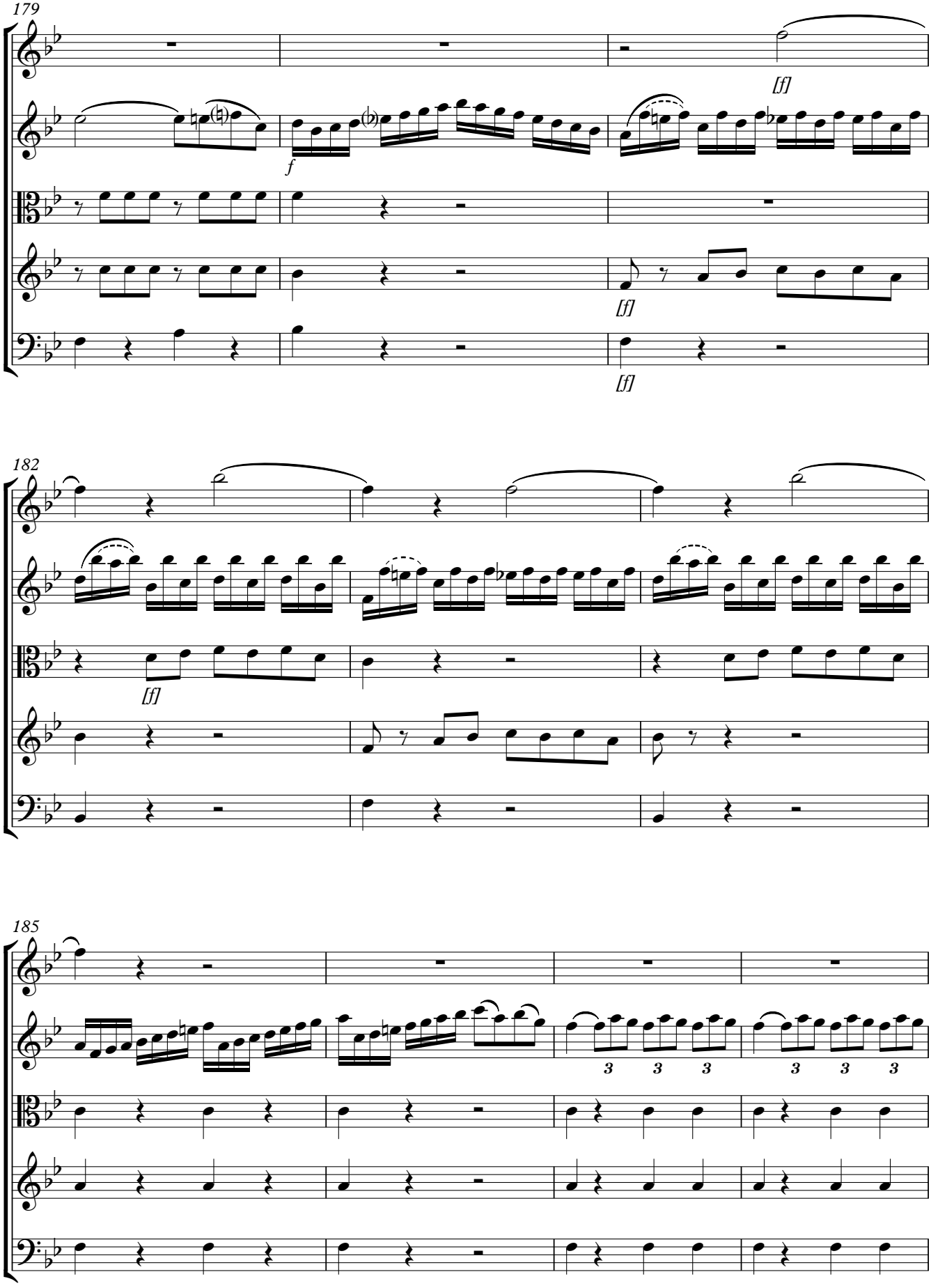
tr
169
174
dolce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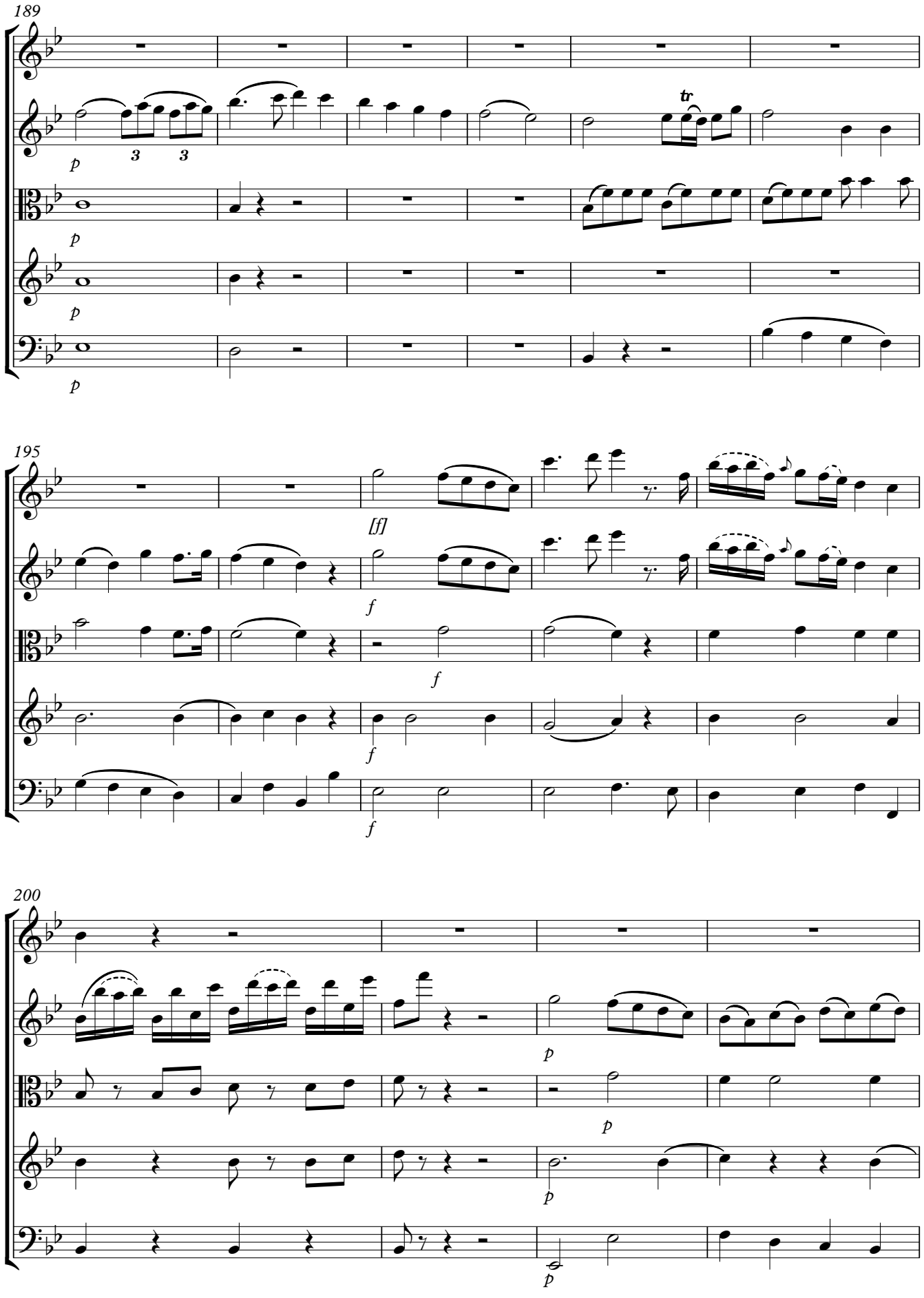
3 3 3
3 3 3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3
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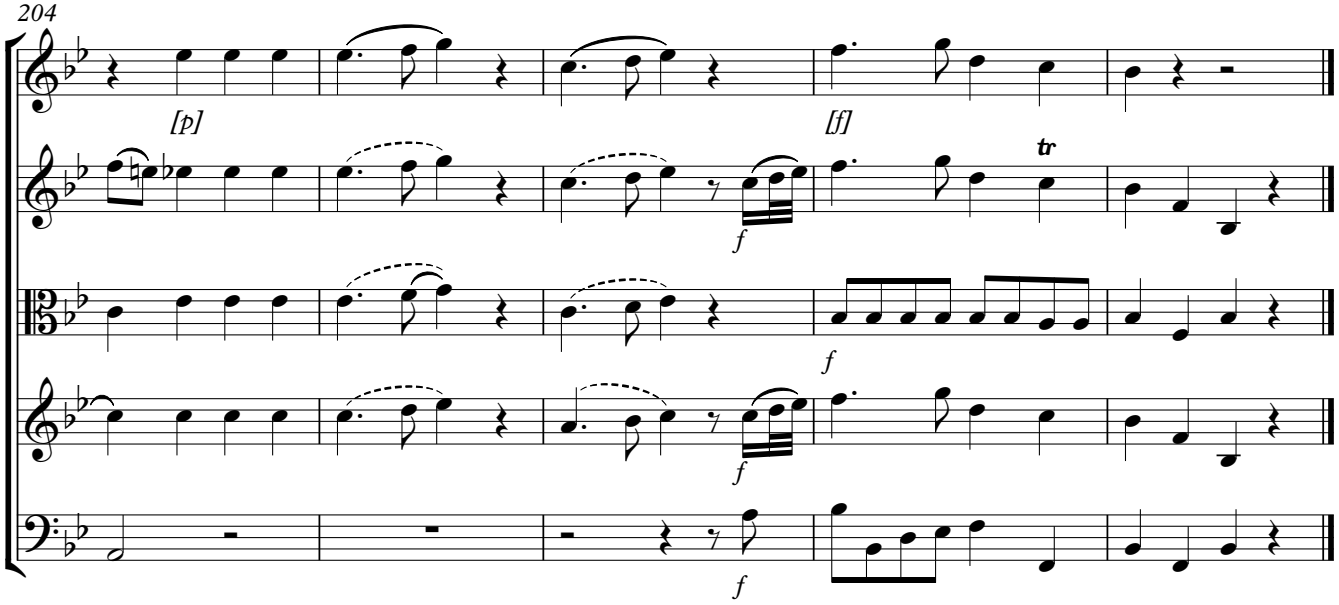
f
f
f
f
200
p
p
p


204
[p]
[f]
tr
f
f
f
f

Appendix B

Performing Parts of the Six Quintets for Flute and Strings,

G 437-442 Edited by Gemma Goday

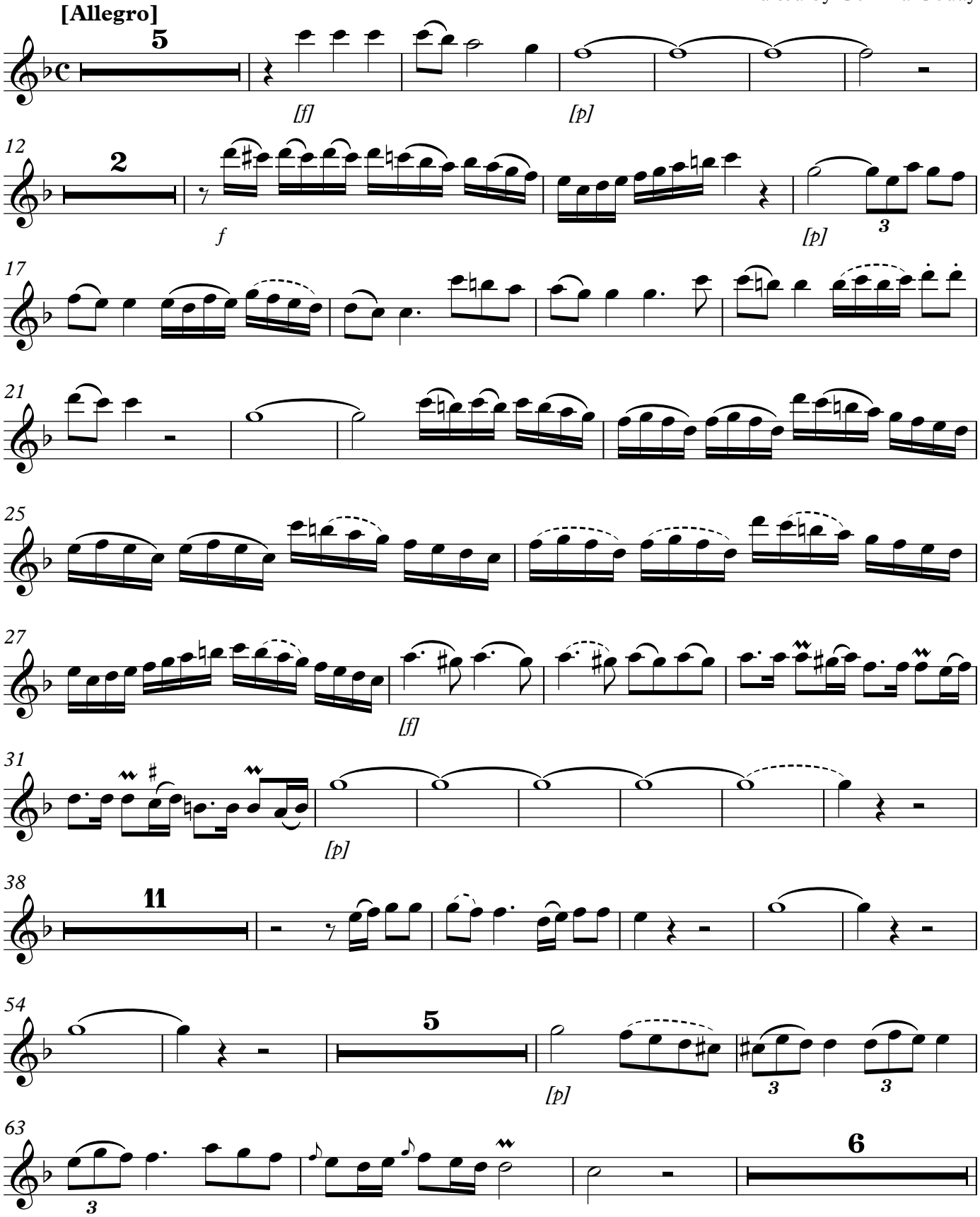
Parts have been made but reserved for publication. Only the first page of each of the instrumental performance parts is included. The complete score and parts are published by Editorial Arpegio.

Flute

Quintet No. 1 for Flute & Strings

G 437

Luigi Boccherini (attrib.)
Edited by Gemma Goday



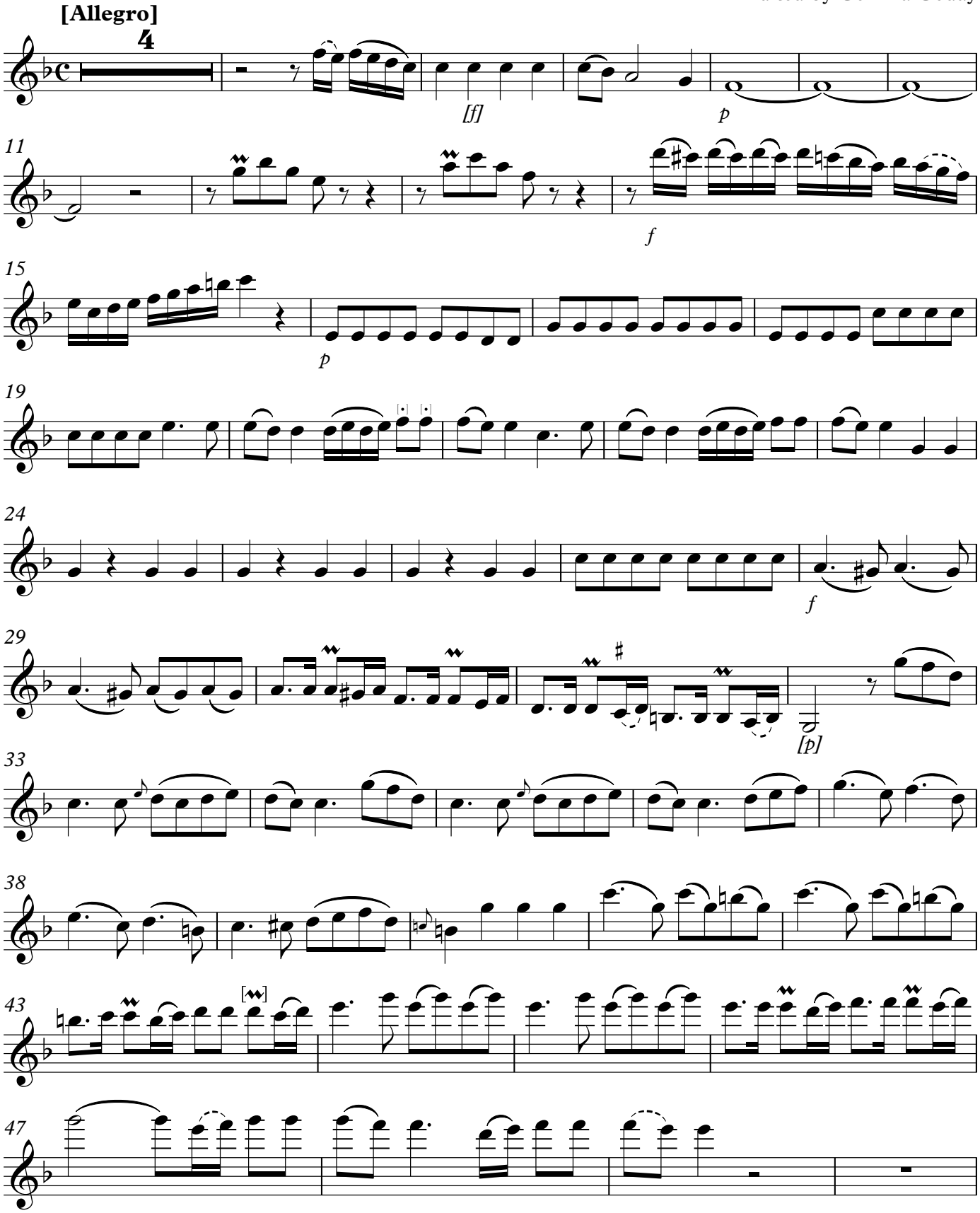
© 2019 by Gemma Goday

Violin

Quintet No. 1 for Flute & Strings

G 437

Luigi Boccherini (attrib.)
Edited by Gemma Goday



© 2019 by Gemma Goday

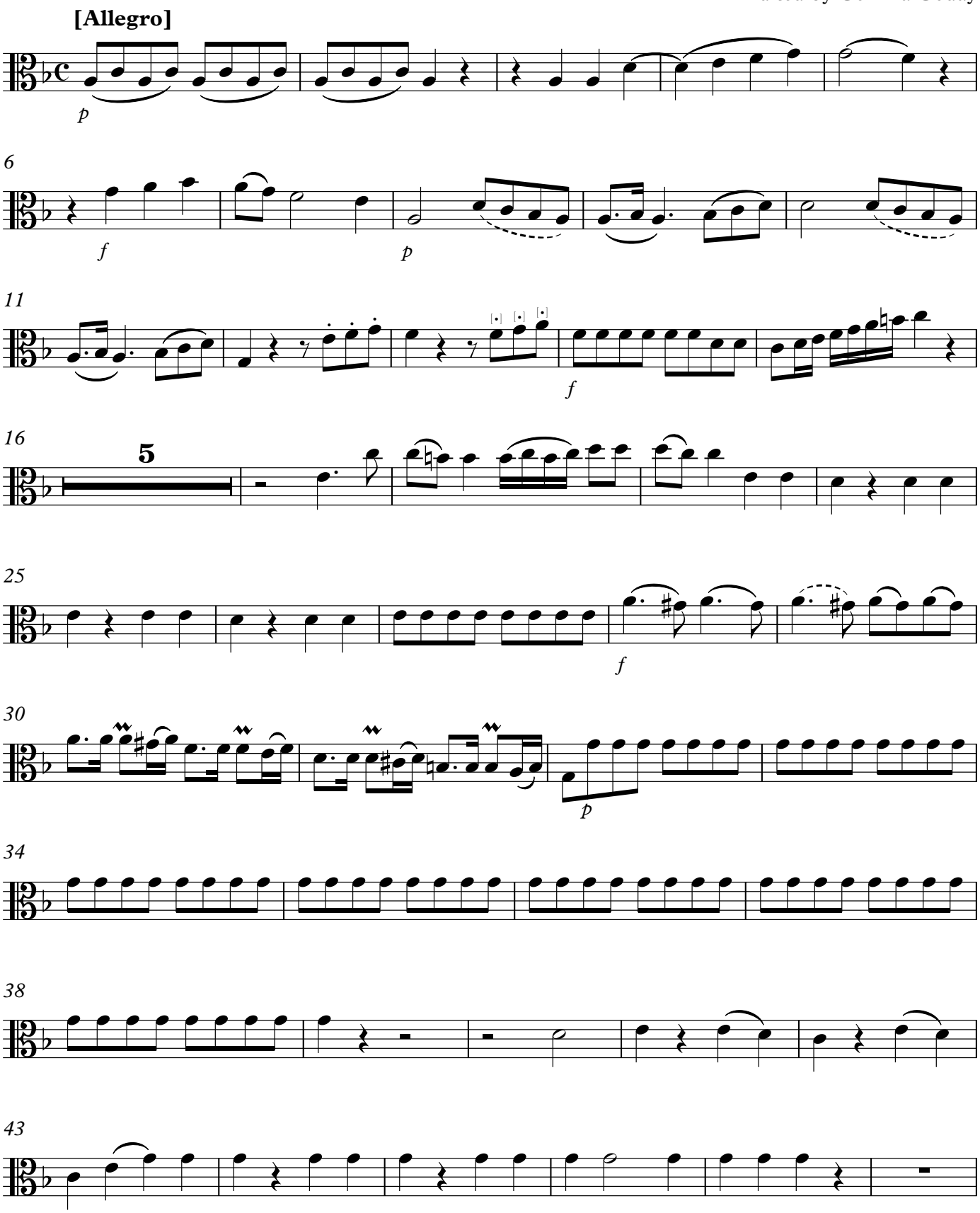
Viola

Quintet No. 1 for Flute & Strings

G 437

Luigi Boccherini (attrib.)
Edited by Gemma Goday

[Allegro]



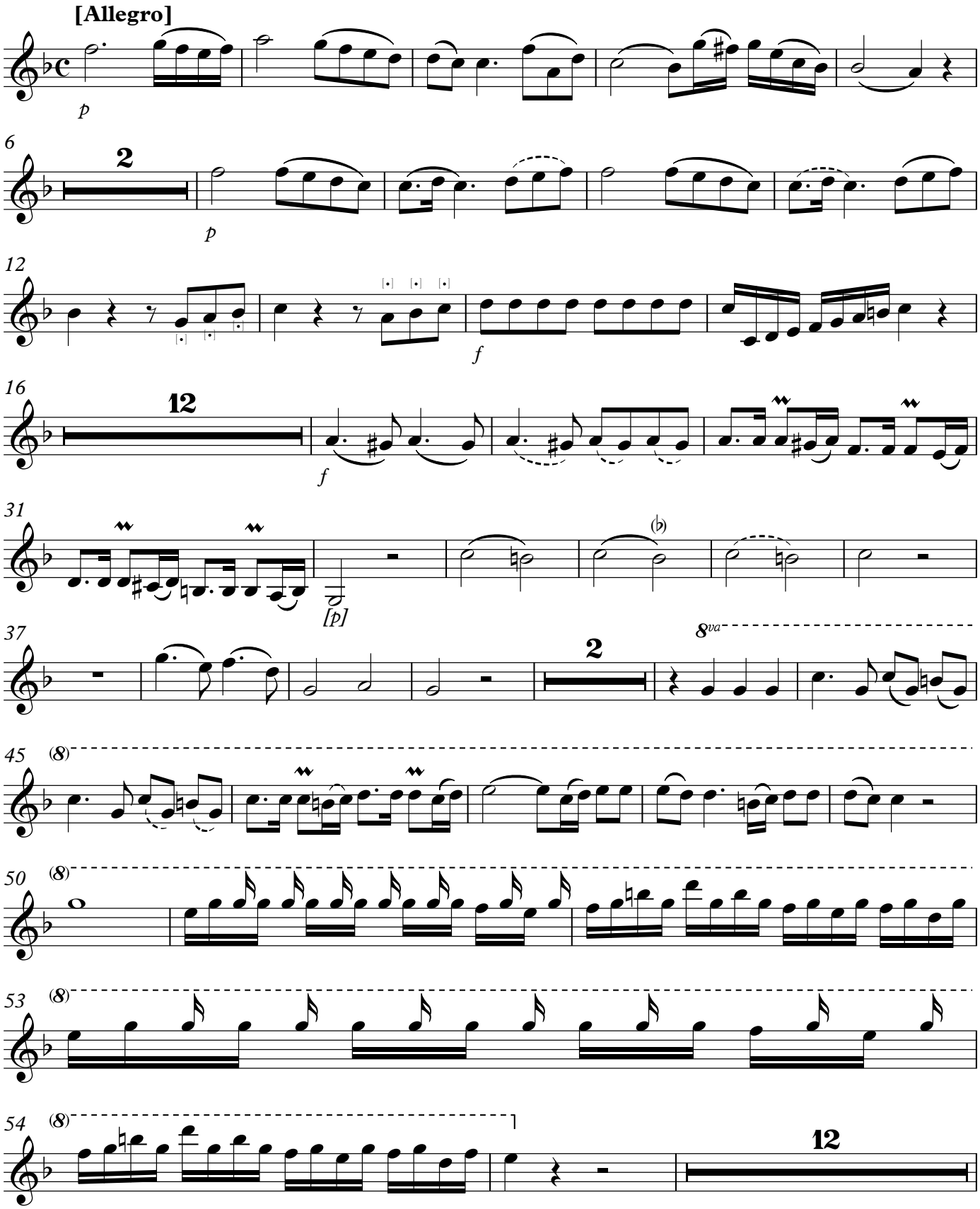
© 2019 by Gemma Goday

Violoncello solo*

Quintet No. 1 for Flute & Strings

G 437

Luigi Boccherini (attrib.)
Edited by Gemma Goday



© 2019 by Gemma Goday

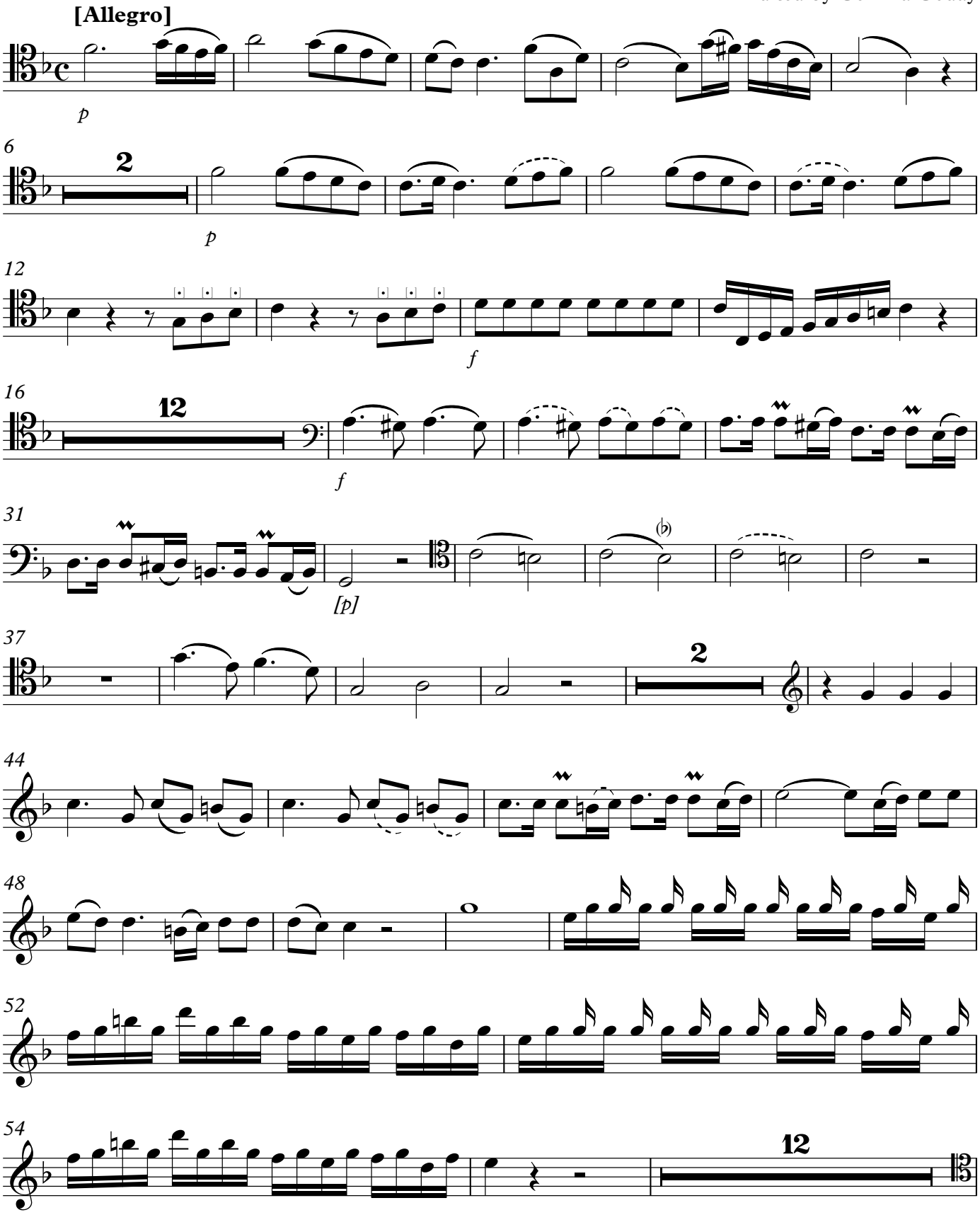
*The cello should sound an octave lower.

Quintet No. 1 for Flute & Strings

G 437

Violoncello solo
(alternative part)

Luigi Boccherini (attrib.)
Edited by Gemma Goday



© 2019 by Gemma Goday

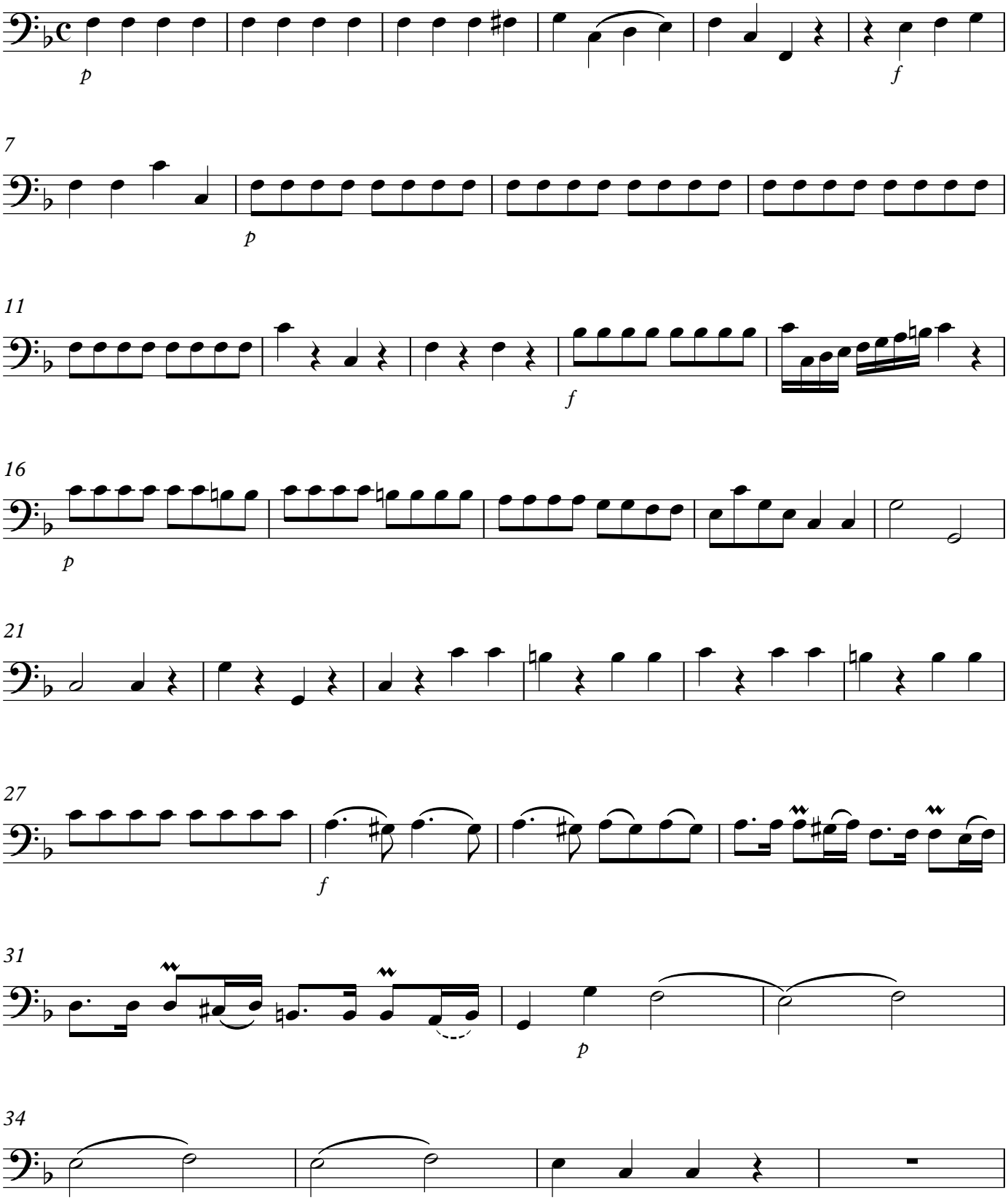
Basso

Quintet No. 1 for Flute & Strings

G 437

Luigi Boccherini (attrib.)
Edited by Gemma Goday

[Allegro]



© 2019 by Gemma Goday

VITA

Gemma Goday Díaz Corralejo, also known as Gemma Goday, is an internationally active performer specializing in both modern and historical flutes. She holds multiple bachelor degrees from the Conservatorio Superior de Música de Zaragoza (Spain), the Koninklijk Conservatorium (The Hague, Netherlands), and the Universidad de Alicante (Spain), with specializations in flute performance, baroque flute performance, and French philology, respectively. She holds a Master of Early Music degree in baroque flute performance from the Escola Superior de Música de Catalunya in Barcelona (Spain) and a Doctor of Musical Arts degree in woodwind performance from the University of Washington. Gemma's principal teachers include: Donna Shin, Janet See, Marc Hantaï, Kate Clark, Wilbert Hazelzet, Kersten McCall, Antonio Nuez, and Fernando Gómez.