

L57907

OXFORD ORCHESTRAL SERIES

Edited by W. G. Whittaker

**EIGHT
SYMPHONIES**

by

WILLIAM BOYCE

Transcribed and Edited for
Strings and optional Wind by
CONSTANT LAMBERT

NO IV

SCORE 3s.

Parts 6d. & 8d. ea.

NO 065

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PREFACE.

WILLIAM BOYCE (1710—1779) does not at the present day enjoy the renown as an instrumental composer that is rightly his as a choral composer, but the neglect into which his instrumental works have fallen is unaccountable for they rank among the finest compositions of their time, not only in England but in Europe. The 8 Symphonies (a word which Boyce uses to describe what would nowadays be considered a concerto grosso) are not only of great technical and historical interest but have a vigour and charm that are rarely found together. One can find no better comment on these works than Burney's statement that 'there is an original and sterling merit in his productions that gives to all his works a peculiar stamp and character of his own for strength, clearness, and facility, without any mixture of styles.' It is hard to assign an exact date to the symphonies. The British Museum catalogue suggests 1750 and Fétis refers to them as among his last works to be published and gives the date 1765. If this is correct, the description "Opera Seconda" which appears on the title page can only be explained by the possibility that they were published many years after their composition (which seems unlikely). There is little doubt, though, that these symphonies were written when the composer had completely lost his hearing.

The original scoring is for strings (with figured bass) and oboes, with the occasional use of bassoon, horns, and trumpets. As the use of the piano with strings is in no way comparable to the peculiar use of the harpsichord in the 18th century orchestra, I have decided to leave out the continuo and, in the very few places where the figuration demands harmonies not already present, I have introduced these into the string parts, taking care in no way to disturb the general style and texture. The wind parts have been left exactly as Boyce wrote them,* but they have been cued in so that it is possible to perform the symphonies on strings alone, and indeed many movements would, in my opinion, gain rather than lose by such a performance. The only movement not completely cued in is the 1st movement of no. 5 which would clearly be impossible of performance without trumpets. For the sake of small orchestras which possess no violas or in which that line is numerically weak, a third violin part is issued. The 8va indications in the score show where alterations are made on account of pitch, but otherwise the part is a replica of the viola line.

The phrasing and nuances are the editor's and may be changed at discretion. Exact tempi are left to the conductor but it is suggested that the minuets (which are clearly more in the nature of a scherzo than of a stately dance) should be taken at a rather faster tempo than is usual with this type of movement.

* The oboe parts in the 1st movement of no. 7 have been simplified.

C. L.

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SYMPHONY IV

I

WILLIAM BOYCE
Transcribed and edited by
CONSTANT LAMBERT

Allegro

*) VIOLINS and (optional) OBOES I

VIOLINS and (optional) OBOES II

VIOLAS (optional VIOLIN III) VI. III

CELLOS and (optional) BASSES marc.

Allegro

1 Oboe I tacet

div. Oboe II tacet

C.B. sim.

p *sim.* *f*

2

mf *mf* *mf*

*) When there are no Oboes the Violins should play the small notes divisi (when so marked)

**) The Viola part may be played or supplemented by a third set of Violins (playing the small notes when the part is too low).

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Musical score system 1, featuring four staves. The first two staves are in treble clef, and the last two are in bass clef. Dynamics include *mf* and *f*. The music consists of rhythmic patterns and melodic lines.

Musical score system 2, featuring four staves. Dynamics include *f* and *ff*. The music continues with rhythmic patterns and melodic lines.

Musical score system 3, featuring four staves. A box containing the number "3" is positioned above the first staff. Annotations include "Oboe I tacet", "Oboe II tacet", and "C.B.". Dynamics include *p*, *mf*, and *pp sub.*. The music features melodic lines and rhythmic patterns.

Musical score system 4, featuring four staves. Dynamics include *mf*. The music continues with melodic lines and rhythmic patterns.

4

Coll Oboe

div.

Coll Oboe

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

5

f

f

p

1 desk.

sim.

p

sim.

f

C.B.

Bassi tacet

mf

Oboe tacet

Oboe tacet

mf

Tutti

mf

Coll Bassi

ff poco allarg.

ff poco allarg.

f

ff poco allarg.

f

ff poco allarg.

II

Vivace ma non troppo

HORNS in F (optional)
I
II

VIOLINS (OBOES tacet)
I
II

VIOLAS

CELLOS and BASSES

p
p leggiero
p leggiero
p leggiero

Vivace ma non troppo

mf
mf
mf
mf

div. when no Horns

p
p
p
p

when no Horns

III GAVOT

Allegro

HORNS I
HORN II

VIOLINS and OBOES I
VIOLINS and OBOES II

VIOLAS

CELLOS and BASSES

p *sim.* *cresc.* *cresc.* *cresc.* *cresc.*

Allegro

1

2

Musical score for system 2, measures 1-8. The system includes a grand staff with piano and bass staves. Dynamics include *f* and *p*.

3

Musical score for system 3, measures 9-16. The system includes a grand staff with piano and bass staves. Dynamics include *f*.

Musical score for system 4, measures 17-24. The system includes a grand staff with piano and bass staves.