

Note on the Edition

paladino music aims to produce practical modern editions that provide historical insight.

The autograph score in D from D-SWI Mus 5176/12, the manuscript parts in Eb from D-SWI Mus 5177/6, and the fermata embellishments in D-SWI Mus 5172/4 L 2i form the sources for this edition. With no extant autograph score in Eb, this edition reproduces the notes, dynamics, and articulations from the manuscript parts as the final version of the concerto but transposes the key to D for modern performers in Viennese or solo tuning.

The transposition of the manuscript parts into D for this edition required undoing changes that Sperger made to the violin parts during the initial transposition into Eb. For multiple stops at closing cadences in the outer movements, the violin parts retain the version in D from the autograph score instead of the version in Eb from the manuscript parts to avoid F# below open G. The first note in the second violin part in the first movement appears an octave higher for the same reason.

This edition contains the first two bars in the manuscript parts, which differ from the first two bars in the autograph score. It also omits ten bars from the development of the first movement that Sperger crossed out in all the manuscript parts. This edition eliminates redundant accidentals from the sources but includes cautionary accidentals where chromatic changes occur between bars.

The manuscript parts include one ripieno part each for violin I, violin II, and basso, which contain the tutti passages of the concerto but have rests during the solo sections. The “Solo” markings in this edition indicate where to reduce the violin sections and basso continuo by half in solo passages, which entailed one player per part in the Pressburg court orchestra of 1778. The tutti bass line appears in all tutti sections in the manuscript solo part except for bars 71–72 of the second movement. This suggests that Sperger played the bass line in tutti passages. The tutti bass line is in brackets in the solo parts in this edition to delineate the solo sections, but this does not imply that the tutti sections are optional.

The autograph score has two oboes, but there are manuscript parts for two flutes. This edition allows for performances in either instrumentation. The rental parts include sets of horn parts in D as in the sources and in F following modern convention.

The full score (pm 0086) aligns with the piano part and solo bass parts (pm 0085). The piano reduction modifies beaming to conform to modern notation, but the solo bass parts retain the original beaming. A piano reduction for orchestral tuning sounding in C will be available as a separate digital download.

Sperger followed the late-eighteenth century practice of notating all solo passages in the manuscript solo bass part in treble clef sounding two octaves lower than written. Following modern convention, all passages in treble clef in the solo bass parts of this edition sound one octave lower.

Noteheads in parentheses in the solo tuning bass part show suggested changes to the solo part due to unidiomatic figurations. In these cases, the Viennese tuning part contains the original solo part for reference. The same notation occurs once in the Viennese tuning bass part due to a G# below the low A string in the first-movement cadenza that is not playable in four-string Viennese tuning. Performers can substitute a B \flat or a Bb for this G#.

The manuscript solo part contains inconsistencies in the articulations of the main theme of the first movement, heard in the first four bars and again at Reh. B and H. This edition resolves discrepancies in the opening four bars by matching the articulation of the two violin parts, which double the solo part, for consistent bowing. At Reh. B and H, this edition shows the articulations from the manuscript solo part, with one exception; the tie over the bar line in bars 135–136 implies the ambiguous slur from F# to G in the autograph score.

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