

**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 III**

**SCORE**

**Nº 064**

**OXFORD UNIVERSITY PRESS**

## 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 18<sup>th</sup> 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 1<sup>st</sup> 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 1<sup>st</sup> movement of no. 7 have been simplified.

C. L.

# SYMPHONY III

## I

WILLIAM BOYCE  
Transcribed and edited by  
CONSTANT LAMBERT

**Allegro**

OBOES (optional)  
I  
II

VIOLENS  
I  
II

VIOLAS \*\*)  
(optional VIOLIN III)

CELLOS and (optional) BASSES and BASSOON

**Allegro**

*ff* *simile* *ff* *simile* *ff* *simile* *ff* *simile*

*mf* *f* *mf* *f*

\* ) When there are no Oboes the small notes should be played by half the Violins

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

1

Musical score for system 1, measures 1-5. The piano part (top two staves) features a melodic line with slurs and a more rhythmic accompaniment. The violin part (bottom two staves) provides harmonic support. Dynamics include *mf* and *f*.

2

Musical score for system 2, measures 6-10. This system includes performance instructions: *Senza Bassi* (without basses) and *Coll Bassi* (with basses). Dynamics include *mf* and *f*. The piano part has some tremolos in the first few measures.

Musical score for system 3, measures 11-15. Dynamics include *f*, *mf*, and *poco f*. The piano part continues with melodic development, and the violin part has a more active role.

3

Musical score for system 3, measures 1-8. The score consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The music is in a minor key. The first four measures are marked *pp sub.*. The last two measures are marked *simile*.

Musical score for system 4, measures 9-16. The score consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The music is in a minor key. Measures 9-12 are marked *p*. Measures 13-14 are marked *pp*. Measures 15-16 are marked *p simile*.

4

Musical score for system 5, measures 17-24. The score consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The music is in a minor key. Measures 17-18 are marked *mf*. Measures 19-20 are marked *mf*. Measures 21-22 are marked *f*. Measures 23-24 are marked *f*.

Musical score system 1, consisting of five staves. The first two staves are marked *simile* and *ff*. The third and fourth staves are also marked *simile*. The fifth staff is marked *simile* and *ff*. The music features complex rhythmic patterns with many accents.

Musical score system 2, consisting of five staves. The music continues with complex rhythmic patterns and accents. The dynamic marking *mf* is used in several places.

Musical score system 3, consisting of five staves. It begins with a boxed number **5** in the top left corner. The first two staves are marked *mf*. The third and fourth staves are also marked *mf*. The fifth staff is marked *poco f*. At the end of the system, there is a marking *poco f* Bassi tacent and a section marked *VI. III 8<sup>va</sup>*.

1 No E in orig.



Musical score for the first system, featuring piano and strings. The piano part consists of two staves with a treble and bass clef. The string part consists of two staves with a treble and bass clef. The score includes dynamic markings such as *cresc.* and *f*.

Musical score for the second system, starting with a boxed **8**. The piano part consists of two staves with a treble and bass clef. The string part consists of two staves with a treble and bass clef. The score includes dynamic markings such as *mf*, *f*, *cresc.*, and *Tutti*. A specific instruction *\*) Bassoon* is written below the first staff.

Musical score for the third system, featuring piano and strings. The piano part consists of two staves with a treble and bass clef. The string part consists of two staves with a treble and bass clef. The score includes dynamic markings such as *ff*, *sim.*, and *trun*.

\*) One desk of Cellos when no Bassoon



# II

**Vivace**

**VIOLINS II**  
(III ad lib)

*p non legato*

**BASSOON**  
(optional)

*p non legato*

**CELLOS**  
and **BASSES**

**Vivace**  
*p non legato*

*repeat ad lib.*

# III MENUETTO

**Allegretto**

**VIOLINS (and OBOES)**  
I  
II

**VIOLAS**

**CELLOS, BASSES and (optional) BASSOON**

**Allegretto**

*mf* (Bassoon solo ad lib. for 12 bars)

1

(Cellos & Basses)

*p* (Oboes tacet)  
*p* (Bassoon tacet)  
*pp*

Note: In Violin (Oboe) II the passages between  $\Gamma$   $\sqcap$  have been provided by the Editor. At the three places marked \* Boyce wrote E only and the added B notes have been included to retain the continuo harmony.

III



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